This book is dedicated to my friend Karl Gotch and his devoted chelas (i.e., students) everywhere.

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Special thanks to Karl Gotch-Istaz for his conversations and Scott Sonnon for his research and entrepreneurship. Book cover design by Jack Grant. For more information contact info@dreammakerfilms.com

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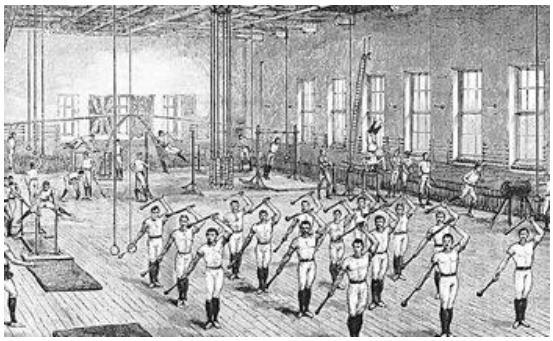
Introduction

Strongman Eugene Sandow swinging the mace.

The Indian Club was monumentally popular in the West as recently as the early 20th Century. Indian Clubs were first used in the Olympics in 1904 in St. Louis under the auspices of "Rhythmic Gymnastics" and remained an Olympic sport until 1932. These days it seems like everything old is new again and certainly Indian Club swinging is no exception.



They originated in ancient Persia where they were known as "Meels". These "Meels" were utilized by the Pahlavan (a grappler and strongman) to

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increase their strength, endurance, and health. The lighter version generally weighed in the range of ten to fifteen pounds and were used in high rep sets to build stamina while the heavier class weighed from anywhere between twenty-five to sixty pounds and were used to build great strength.

According to longtime Pahlavani researcher Farzad Nekoogar, Meels first made their way to India as late as the thirteenth century by Persian grapplers.

Jori, Karela, Gada, and Ekka implements

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Indian Club Swinging is likely a derivative of the ancient war club or mace. In India, the mace is called the "Gada", and it is a powerful symbol of physical prowess and mountainous strength. Nearly every depiction of the gods and goddesses in Hindu religious art finds the deity brandishing a war club of some kind.

Gama with Gada

Probably the most famous and feared embodiment of the Club Swinging athlete was a man known as "The Lion of the Punjab", "The Great Gama" Baksh. He was born into a famous family of grapplers from the northwestern part of India. To give you the scope of his commanding physical presence, Gama had thirty inch thighs and a fifty-six inch chest.

At only six years old, Gama's father died and this event, in many ways, drove him to excel in grappling. Gama's first feat of physicality came at a national physical culture competition held sometime around 1888. Despite the fact that Gama was a mere ten years old, permission was granted for him to compete when the powers that be learned that he was the son of the great wrestler Aziz Baksh.

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As Joseph Alter, Ph.D. tells the story of Gama's abilities (see his article entitled GAMA THE WORLD CHAMPION: WRESTLING AND PHYSICAL CULTURE IN COLONIAL INDIA in the October 1995 edition of the journal Iron Game History for more);

> "the main contest in the competition was to see who could do the highest number of repetitions of free squats called "bethaks". Indian wrestlers regularly do hundreds if not thousands every day, and even at ten years old Gama's daily routine included five hundred. Over four hundred wrestlers from around the country had gathered for the contest. after a number of hours had passed, only fifteen wrestlers were left exercising. At this point Jaswant Singh ended the contest saying that the ten year old boy was clearly the winner in such a field of stalwart national champions. Later, upon being asked how many (bethaks) he had done, Gama replied that he could not remember, but probably several thousand. In any event he was bed-ridden for a week.
>
> …Starting at the age of ten, Gama's daily exercise routine included not only five hundred bethaks, but five hundred dands (jack-knifing push-ups) as well. He is said to have regularly done three thousand bethaks and fifteen hundred dands and run one mile every day with a 120 pound stone ring around his neck.

1928: World Champion wrestler Stanislaus Zybysco with Gama before their match. Despite being 50 years old and outweighed by 50 lbs, Gama prevailed decidedly in an amazing 42 seconds.

In 1908, two years before he went to London to compete for the world championship belt, Gama's regimen was increased to five thousand bethaks and three thousand dands.

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> Every morning he would also work out by wrestling with forty compatriot wrestlers in the royal court. Added to this, he began weight-lifting with a one hundred pound grind stone and a santola (wooden bar-bell made from a tree trunk).
>
> …His phenomenal diet and regimen of exercise was meant to develop a kind of pervasive subtle energy rather than just the kinetic power of particular muscle groups.
>
> …Even at the age of fifty, Gama was still doing 6000 bethaks and 4000 dands every day, and wrestling with eighty compatriots in the royal court."

Clearly Gama's regimen encompassed much more than just the Indian Clubs but nonetheless they were a big part of every Indian wrestler's training. During the nineteenth century, while stationed in India, the British army, utilized Indian-club exercises as part of its own military PT (physical training) regimen. In 1861, an American fitness enthusiast and businessman by the name of Sim D. Kehoe observed the art of Indian-club swinging while visiting England. Soon thereafter he began to produce and sell clubs on the American market in 1862.

Today there is a resurgence of interest in Indian Clubs among modern physical culturists. The most sincere and enthusiastic is Scott Sonnon. He has developed and sells a fine modern version of the Indian Club that he calls the **Clubbell®**. I own a pair myself and have bought them for friends (that's how much I like them). Visit Scott's site at http://www.Clubbell.tv to order your own. I highly recommended them.

Remember, there are ways to make your own also (although I would not recommend doing so). Online I found an enthusiast by the name of Tom Black

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who shows a method to create a cheap version with a plastic toy baseball bat filled with sand. Do an internet search using the words "Tom Black", "Indian Clubs", and "Eugene Sandow" and I am sure you will find his article and suggestions. Again, I prefer the **Clubbell®** but I would be remiss if I didn't share all the available alternatives.

I have seen Mace-like training implements available at **Big Steel** (http://bigsteel.iwarp.com) and **Atomic Athletic** (http://www.atomicathletic.com) as well. **Atomic Athletic** sells their own version of Indian Clubs too but I haven't used them yet so I cannot speak of their quality yet.

You would do well as well to visit http://www.customflix.com/207195 and purchase the DVD **The Physical Body: Indian Wrestling and Physical Culture** by Vincent Giordano. This DVD has tons of footage of authentic Indian Club swinging in all it's variations filmed on location in the wrestling pits of India.

Indian Clubs are no joke. They are brutal implements that deserve respect. Within the pages of this Handbook of Authentic Indian Club Swinging are classics in the literature of Indian Club Swinging and physical culture. As you will see, the programs can be complicated and at times look more like the ruminations of Bernoulli or Gauss and less like a workout regimen. Nonetheless, it underpins how seriously the study of Indian Clubs and rhythmic gymnastics was taken at the time. Enjoy and welcome to the club!

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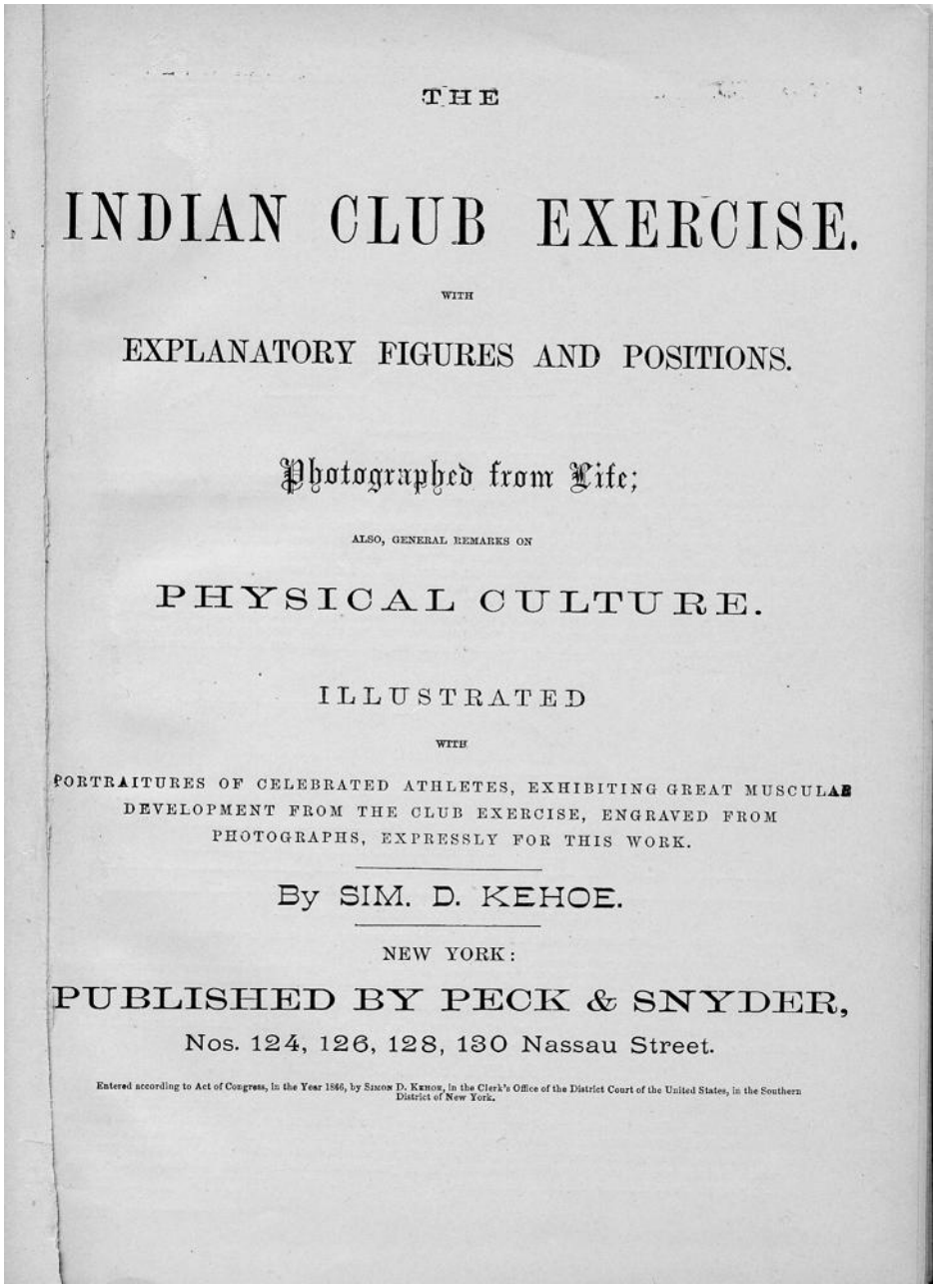
The Indian Club Exercise with Explanatory Figures and Positions by Sim D. Kehoe



THE

INDIAN CLUB EXERCISE.

WITH

EXPLANATORY FIGURES AND POSITIONS.

Photographed from Life;

ALSO, GENERAL REMARKS ON

PHYSICAL CULTURE.

ILLUSTRATED

WITH

PORTRAITURES OF CELEBRATED ATHLETES, EXHIBITING GREAT MUSCULAR DEVELOPMENT FROM THE CLUB EXERCISE, ENGRAVED FROM PHOTOGRAPHS, EXPRESSLY FOR THIS WORK.

By SIM. D. KEHOE.

NEW YORK:

PUBLISHED BY PECK & SNYDER,

Nos. 124, 126, 128, 130 Nassau Street.

Entered according to Act of Congress, in the Year 1866, by Simon D. Kehoe, in the Clerk's Office of the District Court of the United States, in the Southern District of New York.

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PREFACE.

The fact that no complete work treating on this popular exercise has ever been published, and, in truth, nothing written on the subject—save a few simple movements to be found in sundry works on Calisthenics—together with the constantly increasing demand for such a work, induced the publication of the present volume.

The author has found it a task attended with considerable difficulty, but trusts that he has been at least partially successful in meeting the requirements of the public, and that they will excuse the unavoidable imperfections of the first edition.

The labor of preparing material for such a work, and the great expense attending the production of the engravings illustrating the exercises—which are all taken from photographs—has been a serious drawback in its publication.

I take this opportunity to publicly convey my thanks to the present Champion of Clubs—Mr. J. Edward Russell, of New York City—for his kind services in standing for the photographs from which the figures have been engraved; also to Professor Dermody and the other gentlemen whose portraits illustrate the results derived from using the Clubs.

In the arrangement of the explanatory exercises and instructions, I have been assisted by a Gymnast of well-known ability, and an expert in using the Clubs. This gentleman, having a large circle of gymnastic friends, both amateur and professional, has been enabled to gather everything extant, and avail himself of valuable assistance in arranging it.

Thus it will be seen that no means have been spared, either by taxing friendships or the liberal outlay of funds, to render this work as complete as possible; and now that, after nearly two years of lingering on the stocks, it is finally launched, the subscriber entertains a hope that it will be found deserving of sufficient patronage to reimburse a disproportionately large outlay.

S. D. KEHOE.

NEW YORK, November 30th, 1866.

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PUBLISHER'S INTRODUCTION.

As a means of physical culture, the Indian Clubs stand pre-eminent among the varied apparatus of Gymnastics now in use. Their first introduction into this country dates but a few years back, at which time very little was known of the exercise, or its origin, other than the fact that it was practiced by several celebrated English athletes, who had attained immense strength and physical development thereby. As the name implies, the Indian Club is an institution of India. In sketches of Indian life, by missionaries and travelers, we have accounts of the various national sports and pastimes of the natives, in which mention is made of the swinging of heavy war clubs, of wood, in various graceful and fantastic motions; that the performers of this exercise exhibited great muscular development and herculean strength.

Officers connected with the British Army in India also give accounts of these Indian recreations The exercises are thus described by one of them: "The wonderful Club exercise is one of the most effectual kinds of athletic training, known anywhere in common use throughout India. The Clubs are of wood, varying in weight according to the strength of the person using them, and in length about two feet and a half, and some six or seven inches in diameter at the base, which is level, so as to admit of their standing firmly when placed on the ground, and thus affording great convenience for using them in the swinging positions.

"The exercise is in great repute among the native soldiery, police, and others whose caste renders them liable to emergencies where great strength of muscle is desirable. The evolutions which the Clubs are made to perform, in the hands of one accustomed to their use, are exceedingly graceful, and they vary almost without limit. Beside the great recommendation of simplicity, the Indian Club practice possesses the essential property of expanding the chest and exercising every muscle in the body concurrently."

Shortly after the establishment of English colonies in India, the Club exercise was introduced into the British Army as a part of the drill. The full exercise, however, according to the Indian practice, was not adopted, but a Calisthenic exercise with light Clubs was arranged, combining a few of the old Swedish Cure extension movements, more calculated to open the chest, supple the figure, and give freedom to the muscles, than to develop strength or impart practical benefit greater than might be attained by numerous other light Gymnastics, then extant. The portion adopted by the British Army may be found in "Walker's Manly Exercises," as well as a few examples from the Indian practice, vaguely and unsatisfactorily explained.

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Previous to the introduction of Indian Clubs into the United States, Mr. Kehoe was extensively engaged in the manufacture and sale of Gymnastic apparatus. This well-known missionary of physical culture, having done much toward the conversion of the people of the United States to the advantages of muscular development, to enjoy a resting-spell from the cares and fatigues of business made a visit to Europe in June, 1861, returning in September of the same year. During his stay abroad he visited all the principal cities of England and Ireland, and thoroughly posted himself with everything pertaining to manly sports and exercises among the English athletes.

On the occasion of seeing Prof. Harrison, of London—a well-known English Professor of Gymnastics—use the mammoth war-clubs, he thought there must be something in it, and determined upon introducing it into the United States upon his return home. Prof. Harrison was then considered the strongest man in England, and the Queen was so pleased with his extraordinary skill in the use of these Clubs, that she presented him with an elegant vase.

On Mr. Kehoe's return to the United States he collected together his ideas, and, with his ingenuity and experience, devised a model Club, far superior to those used by Harrison, both in an ornamental and useful point of view. The present is his fourth year in their manufacture and sale, and his success in introducing them has been encouraging. With a liberal outlay and judicious management, he has built up a business which is hardly yet matured, and in course of time will have its agencies in every city and town in the country.

It would be utterly impossible to enumerate the names of well-known celebrities in manly sports who use Mr. Kehoe's Clubs, or to give a hundredth part of the testimony borne, as to the advantages they have derived from the use of them. Among the oarsmen are the names of Hammill, the Champion, Josh. Ward, the ex-Champion, and the Ward brothers; also the celebrated crews of Harvard and Yale, the Atlantics, of New York, and other celebrated clubs and oarsmen throughout the United States and the Canadas, too numerous to mention. The headquarters of the celebrated Base-Ball Clubs—the Champion Atlantics, of Brooklyn, N. Y., Mutuals, of New York, and Athletics, of Philadelphia—are all adorned with Kehoe's missives of Muscular Christianity.

In the billiard community the Clubs are esteemed invaluable, as the exercise promotes that steadiness of nerve and action required to achieve success, as well as to withstand the fatigue attending the playing of protracted games and matches. Among the noted players who are experts with the Club and Cue are Kavanagh, the ex-Champion, McDevitt, Goldthwait, Foster, Roberts, Champion of England, and a host of other Knights of the Cue, who take the lead in the beautiful and scientific game.

In the severe training undergone by those who engage in pugilistic encounters, the Club is an indispensable adjunct, and more real benefit is derived from it than from any known exercise. John C. Heenan was among the first—if not the first—to adopt it in his training in England, previous to his conflict with King. How he appreciated the exercise and its effects, in a moral and physical point of view, may be learned from the following letter from Mr. Heenan to Mr. Kehoe.

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NEWMARKET, ENGLAND, Nov. 12, 1863.

S. D. KEHOE:

DEAR SIR:—The Indian Clubs which you so kindly sent on from New York, for me to use during my training, have been forwarded from London by Owen Swift, and although scarcely a week has elapsed since I have commenced using them, their beneficial results are the subject of much commendation from my trainer, Jack McDonald, and my friends and backers. As an assistant for training purposes, and imparting strength to the muscles of the arms, wrists, and hands, together, in fact, with the whole muscular system, I do not know of their equal; and I find by experience that the popularity in which your Clubs are held by Professors of Gymnastics in various parts of my native country, is fully deserved, and at no distant day they will become one of the institutions of America. At this particular time they will prove of immense advantage, and I cannot but thank you for the unsolicited interest you take in my welfare and success. These Clubs need no recommendation at my hands, and I have only to tender my heartiest wishes for your prosperity and success. With many thanks for your kindness, I remain,

Yours truly, JOHN C. HEENAN.

Nor are the beneficial effects of the Club exercise by any means confined to professionals of the various manly sports and pastimes. Merchants, bankers, clerks, and those engaged in daily business pursuits, who need some available means of exercise to counteract the ills arising from their sedentary occupations, are many of them becoming experts with the Clubs, and reaping everlasting benefits. Note in the crowded thoroughfare of Broadway now and then an occasional passer-by, with well-knit and shapely form, firm and elastic step, broad-chested and full-blooded, and you may mark him down as one of Kehoe's converts. The names of these well-known New Yorkers are too numerous for mention here.

Mr. Kehoe's determination to make the Indian Club an American institution has been rewarded by a success beyond his most sanguine expectations. A single glance at his order book exhibits the names of our most distinguished generals, statesmen, lawyers, and divines, whom he has supplied with his anti-dyspeptic, anti-consumptive, and anti to every ill that flesh is heir to, promoters of physical strength and symmetrical form. Among the host of distinguished personages above referred to are found the names of Gen. Grant and his entire staff; Hon. R. E. Fenton, Governor of New York, and staff; Hon. Schuyler Colfax, and so on through the Army and Navy, Cabinet and Congress, Pulpit and Bar.

The following letter explains itself:

HEADQUARTERS ARMIES OF THE UNITED STATES,
Washington, D. C., April 9, 1866.

MR. S. D. KEHOE, 103 ELM ST., NEW YORK:

DEAR SIR:—I have the pleasure of acknowledging the receipt of a full set of rosewood Dumb-Bells and Indian Clubs, of your manufacture. They are of the nicest workmanship.

Please accept my thanks for your thus remembering me, and particularly my boys, who I know will take great delight as well as receive benefit in using them,

Yours truly, U. S. GRANT, Lieut.-Gen. U. S. A.

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Mr. Kehoe has long felt the necessity of a manual of instruction in the Club exercises. There are many who have purchased Clubs, who have no time, or, perhaps, opportunity, to attend a Gymnasium, and thus have no means of learning the beauties of the exercise as performed by experts, which are only to be attained by instruction and practice. Confined, therefore, to a few simple movements of their own invention, calculated, perhaps, to do as much harm as good, as well as being devoid of anything attractive or pleasing, they soon tire of the Clubs, and throw them by with disgust.

The fact is, that but very few of the Gymnasiums throughout the country have arranged or introduced the exercise with anything like system, nor do they seem to be acquainted with the manifold graceful and artistic evolutions that have of late years been remodeled and extended from the Indian practice. The author trusts that the manual may meet the requirements of those for whom it is intended, and that they may reap the full advantage of the benefits and beauties of the exercise.

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GENERAL REMARKS ON PHYSICAL CULTURE.

EDUCATION is divided into two branches—Physical and Moral. More correctly might it be divided into three—Physical, Moral, and Intellectual. Nothing is more certain than that the intellectual and the moral powers may be educated separately; the former being amended while the latter are not, and the converse. Facts in proof of this are abundant. There is as real a distinction between moral and intellectual education, as there is between physical education and either of them. Moral action, intellectual action, and physical action, have their seats and instruments in different parts of the human system; and those parts are essentially connected by sympathy, as well as other ties more mechanical and obvious, and they are all three so intimately connected, that the improvement of any one of them may be made to contribute to that of the others. One of them being injured or benefited, therefore, the others are affected in a corresponding manner. Deriving their being and sustenance from the same source, and serving as elements of the same individual person, each of whose parts is necessary to the integrity and perfection of the whole, it would be singular were it not so.

The organized system of man constitutes the machinery with which alone his mind operates during their connection as soul and body. Improve the apparatus, then, and you facilitate and improve the work which the mind performs with it, precisely as you facilitate steam operation, and enhance its product, by improving the machinery with which it is executed. In one case, steam, and in the other, spirit, continue unchanged; and each works and produces with a degree of perfection corresponding to that of the instrument it employs.

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Hence physical education is far more important than is commonly imagined. Without a due regard to it, and a stricter and more judicious attention than is paid to it at present, man cannot attain the perfection of his nature. Ancient Greece might be cited in confirmation of this. If history and other forms of record be credited, the people of that country were, as a nation, physically and intellectually, the most perfect of the human race; and there is every reason to believe that their unrivaled attention to physical culture was influential in producing the result.

As mankind act from motives of necessity and interest, much more than from those of any other sort, physical education, the chief source of superior strength of person, has been greatly neglected, especially by the higher orders of society, for two or three centuries. Knowledge being now the only ground of power and influence, intellectual education receives at present a much more exclusive attention than it formerly did, and much more than comports with the benefit of our race.

The cultivation of bodily strength, in preference to everything else, would establish only the right of the strongest, as it is found to exist in the origin of society. To cultivate the faculties of the mind exclusively, would produce only the weakness of sentiment or excess of passion. There is, for every individual, a means of making all these dispositions act in harmony: and the due blending of physical and moral education alone can produce it. Let it be remembered that young persons will much more easily be withdrawn from the application they ought to pay to the study of the sciences, by insipid recreations and trifling games, than by the fatiguing exercises necessary for their development and the preservation of their health, which, however, habit soon renders easy and delightful.

An examination of the human frame demonstrates that it was intended for motion alternately with repose, and not for a state of absolute quiescence. Nor is the mind, which is furnished with so many faculties, and provided with

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so many organs of sense, which serve to connect it with the external world, less calculated for active exertion. Any attempt to contravene the laws of nature, which enjoin a reasonable exercise of mind and body, brings a punishment upon the individual. The mind, which he allows to be inactive, loses the capacity for exertion when required, and the body becomes a prey to disease in some shape or form. Let it never be forgotten, however, that the physical education of the human race ought not to be alone confined to the humble object of preventing disease. Its aim should be loftier and more in accordance with the destiny and character of its subject—to raise man to the summit of his nature; and such will be its scope in future and more enlightened times.

The general utility of exercise, then, will only be questioned by those who are not aware that the health and vigor of all the bodily organs depend on the proportioned exercise of each. In active exertion, the member exercised swells with the more frequent and copious flow of blood, and greater abundance of heat is developed in it; and if we repeat the same motions many times, after intervals of repose, all the muscles exercised become permanently developed; a perfection of action ensues in the member exercised, which it d'd not previously possess, any deformity by which it is affected is corrected, and strength and activity are acquired. That man, therefore, gains the most strength, who engages in muscular exercises that require the application of much power, but which are sufficiently separated by intervals of repose.

The nature of the muscular fiber need not be discussed here; it is enough for us to remark, that, to execute its functions properly, it must be in a certain state of tension, that it may be possessed of sufficient elasticity. A cord proceeding from a fixed point cannot influence a movable body till it be drawn tight; so a muscle cannot raise a limb unless it possesses a certain degree of tightness.

The difference in the power of muscles varies greatly, according to the state of health, or disease, of the individual. If a muscle be taken from an animal in good health, it will not only bear a greater weight than the same

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muscle taken from an animal which has long been sick, but the former will be many days going into decay, allowing the weight to drop, while the latter will decay very speedily. To maintain the muscular fibers in the first condition, a due supply of blood and nervous energy is requisite.

The great bulk of the human body is composed of muscle. If you look at the bare skeleton, composed chiefly of hollow bones, you will see how slender an outline of the human form it presents. The clothing of those bones, the closing of the cavities, the formation of the special human outline, is the work of the muscles; the weight of the individual depends chiefly on them.

If we could lay aside the protecting layer of skin and fat which envelopes the body, it would make very little difference in its size, and we should then see the muscular body, red and well defined, and realize more fully how very large a proportion of the body is formed by muscle. It is, as known in the flesh of animals, the lean meat. Its structure is regular and beautiful; we can form no idea of this structure from the meat which we cut at the table, because we generally cut across the grain. If we cut an orange in two, transversely, we can form little idea of its structure; but if we peel it, and split it longitudinally, we then see at a glance the number of parts which compose it, the semi-transparent membrane which incloses each division, the way in which they are united; then if we open one of these divisions we find inside the seed, and the juicy pulp; and even the pulp, now, will present quite a different aspect from the transverse section, for we see that it is arranged in little bundles or fibers lying side by side, and that each bundle is itself incased in such a delicate transparent membrane, that it tears and lets out the juice with every attempt to separate it. Thus, by carefully dissecting the orange, we get a totally different idea of its structure, than by simply cutting it through.

Now, in the same way, if we could peel the human being of its skin rind, we should find the muscles below as well marked as the sections of the orange; each muscle carefully enveloped in its sheath of membrane, and lying across

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or beside other muscles similarly enveloped. The number amounts to several hundred, spread all over the body, infinitely varied in shape and size. Some are so large they almost cover the trunk, others so small as to be almost invisible. They are thick and short, long and slender, according to the view and object to be attained, and the part where it is to be attained.

Muscles are mostly in pairs; and the layers which cover the right arm, correspond to those which cover the left. So with those on the legs, and those which cover the face, neck, and chest. They are symmetrical throughout the body, most beautifully so, and the line of beauty is illustrated so perfectly in no part of the body, as in the muscles. This whole assemblage of muscles, so varied, and spreading over the entire body, is the muscular system. Its grand object is movement.

The principle on which exercise acts is evident, the immediate effect being an increase, both in the size and power of the muscles exercised, in consequence of an admirable law which obtains in living bodies, that (within certain limits) in proportion to the exertion which it is required to make, a part increases not only in strength and fitness, but also in size.

Instances of the application of this law may be seen daily, by noting the effect produced on a person who takes regular special exercise. Not only is he improved in strength and dexterity, but the muscles, brought into unusual action, increase rapidly in size and vigor, so as soon to surpass those of the rest of the body which have been less employed. Nor does the beneficial influence stop here. If the exercise be not carried so far as to produce excessive fatigue, all other parts of the body sympathize with the improving condition of that which is chiefly exerted; the circulation excited from time to time by the exercise acquires new vigor, and the blood being thrown with unusual force into all parts of the system, all the functions are carried on with increased activity, an improvement in the general health is soon manifested, and the mind (if at the same time

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judiciously cultivated) acquires strength, and is rendered more capable of prolonged exertion.

Having discoursed at some length on the important benefits to be derived from physical culture, and the direct action of exercise on the muscular system, whereby these benefits are imparted, we will now describe some of the special means of exercise common in this country, and the particular advantages of the Indian Club practice, of which this work alone treats.

Of the various species of exercise, that of walking is the most common, for obvious reasons. The majority of the American people, however, derive its benefits from force of necessity, as but a small proportion of them do any more of it than they are obliged to. Notice the cars and omnibuses of our metropolis—the majority of the occupants being persons of sedentary employments, suffering in bodily health for want of sufficient exercise; cooped up all day at the counting-house, and then jammed into the crowded stage or street car, to breathe an air worse than the black hole of Calcutta. They sit down to dinner—is it a wonder they take to the "bitter" resort for an appetite, and the "morning call" to relieve the pangs of dyspepsia?

Others are more judicious. Instead of bitters, they prefer walking, which they find in the end a cheaper and more effectual appetizer, with a consequent healthful nutrition.

But walking is not a sufficient or proper amount of exercise, for persons of sedentary occupations. Many finding this to be the case, and having no time or means at hand to adopt any other, resort to an undue amount of pedestrianism. In the end they find that this does not produce the results anticipated, that they gain no increase of muscular power in the chest and arms, and no development of these parts, so essential to a graceful form and figure. In fact, instances are of common occurrence, where the exercise of walking has been carried to such an extent as to produce unproportionate development between

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the upper and lower extremities, owing to the well-known physiological fact that any undue exercise of particular muscles, only weakens the others.

To those accustomed to Gymnasiums and gymnastic exercises, the truth of this is clearly demonstrated by examples of disproportionate development of various kinds. In a complete Gymnasium there is found a variety of gymnastic apparatus, too numerous to specify here, constructed with reference to the training of the entire muscular system. The Gymnast, in his routine of exercise, after having fatigued one set of muscles, changes the apparatus to employ another set, and so on through the various evolutions on poles, bars, ladders, rings, &c., uniformly exerting his muscular system, with the object of giving each particular part or member its proportional development. This is the proper method of exercise, though there are many to be found, in the gymnastic classes of every Gymnasium, who become devoted to some special exercise, or particular feat, requiring the distorted development of some particular set of muscles, to the detriment of the rest. Thus it is common to see disproportioned forms, in persons with arms that, in comparison with the rest of the figure, would suffice for legs, and legs disproportioned to the upper extremities.

The majority of newly enlisted members of our public Gymnasiums are young men, to whom exercise has been prescribed by some physician, as a medicine. It is a noticeable fact that nearly all of them are at first disproportionately developed, relatively between the upper and lower extremities, the latter in nearly every case preponderant. This is easily accounted for from the fact that walking has been their only exercise. In a short time, however, the influence of the parallel bars, Indian Clubs, and dumb bells begins to show itself in the expansion of the chest, swelling of the muscles on the arms, breast, and loins, to their proper and natural development. The pads of the tailor are no longer needed, and the shoulders are squared with sinews and muscle, instead of the artificial inventions of the "ninth part of a man."

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We have other means of exercise than the Gymnasium, in our various national sports, such as base ball, boating, and other manly pastimes; but these do not come within the reach of all. Men of business, or their clerks and employes, have no time to devote to such amusements, and even if they do take a few days, in the course of a year, to pull an oar or play a game of ball, the result is invariably a strain of the back, sprain of the ankle, twist of the wrist, or some other mishap, and a week or more following, of pain and misery.

The fact of the case is, the American people seem to have no time to exercise, even if they had the means at hand. The Gymnasium is always come-at-able, in most of our large cities, but the time cannot be spared to attend it. Thus physical culture is neglected, for want of time, as eating would be, did not the Almighty wisely provide for man's negligence, by warning him with hunger, that he had neglected something. So has he provided for a warning and punishment to those who are neglecting their physical condition, which will come sooner or later.

It has before been stated, that as a means of physical culture, the Indian Club stands pre-eminent among the varied apparatus of gymnastics now in use. This fact is unquestionable, as those who know how to use them are ready to attest. For simplicity and convenience, they are unsurpassed by any other kind of apparatus, and half the fixtures of an ordinary Gymnasium will not produce such a general development of the muscles from the loins upwards, as a pair of Clubs.

To those, then, who say they have no time for exercise, we heartily recommend the Indian Clubs, which, in connection with a daily walk of a few miles, will be just exactly what is required to secure physical perfection and muscular strength, without putting yourself to but very little trouble to attain it. A half hour with the Clubs, daily, morning and evening, or to suit convenience it need not be so divided, but may all be taken in the morning, or all in the evening, will, in connection with walking, keep the muscular system in perfect

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condition, and thus insure perfect bodily health. To those who aspire to more than ordinary development and strength, take more than ordinary exercise with the Clubs, and you can attain what you desire, to almost any limit.

Exercise should never be taken immediately after a plentiful meal, nor should it be taken to excess, particularly during hot weather. In the former case too much cerebral influence for the time being expended in muscular action, the amount of it conveyed to the stomach is insufficient for the laborious function that viscus has to perform, and indigestion is the consequence. It is possible to fatigue the body beyond a proper point, in which case repose becomes necessary; but this is a rare occurrence compared with the instances of insufficient exercise, or where the mind is stretched beyond its natural power to bear, by the ambitious student, the covetous and care-worn merchant, or the adventurer in political life.

Where older people have neglected exercise it is more difficult to induce them to resume its use, but some such device as the following may be tried. "Ogul, a voluptuary who could be managed but with difficulty by his physician, on finding himself extremely ill from indulgence and intemperance, requested advice. 'Eat a basilisk stewed in rose water,' replied the physician. In vain did the slaves search for a basilisk until they met with Zadig, who, approaching Ogul, exclaimed, 'Behold that which thou desirest! But, my lord,' continued he, 'it is not to be eaten; all its virtues must enter through thy pores. I have therefore inclosed it in a little ball, blown up, and covered with a fine skin. Thou must strike the ball with all thy might, and I must strike it back again, for a considerable time, and by observing this regimen, and taking no other drink than rose water for a few days, thou wilt see and acknowledge the effects of my art.'

"The first day Ogul was out of breath, and thought he should have died of fatigue. The second he was less fatigued, and slept better. In eight days he recovered all his strength. Zadig then said to him, 'There is no such

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thing in nature as a basilisk! but thou hast taken exercise, and been temperate, and hast therefore recovered thy health.'"

The Indian Clubs will be found as useful for those confined by the weather within doors during the winter months, as the ball of Zadig.

By no means of exercise has such remarkable development of muscle and strength been attained in such a short space of time, as by the Indian Club practice. We will cite a few examples of this fact, and present portraitures of several celebrated athletes of New York City, who owe their immense physical power chiefly to the Club exercise.

Our first portrait is that of Mr. J. Edward Russell, a well-known amateur Gymnast of New York.

Mr. Russell was born in the city, and at quite an early age showed a fondness for manly sports. When but a youth he was celebrated as an expert swimmer, and attracted crowds to the Battery baths, to witness his performances in swimming. When but fifteen years of age he became a member of the well-known Crosby Street Gymnasium, founded by Professor Ottignon, from which institution nearly all the noted Gymnasts of this country are graduates. Young Russell made remarkable progress in the various gymnastic exercises, and was particularly fond of the "Art of Self-Defense," making very rapid progress in sparring, under the tuition of the renowned Ottignon, and was his favorite pupil.

After the old Crosby Street Gymnasium passed into other hands, and the well-known and elegant Gymnasium of Professor John Wood was erected on Twenty-eighth Street and Fifth Avenue, Mr. Russell joined the classes of the latter, where he has ever since been enrolled as a member. For the past few years, being still quite a young man, he has been actively identified with our principal base-ball and boat clubs, and is always on hand when any hard work is to be done.

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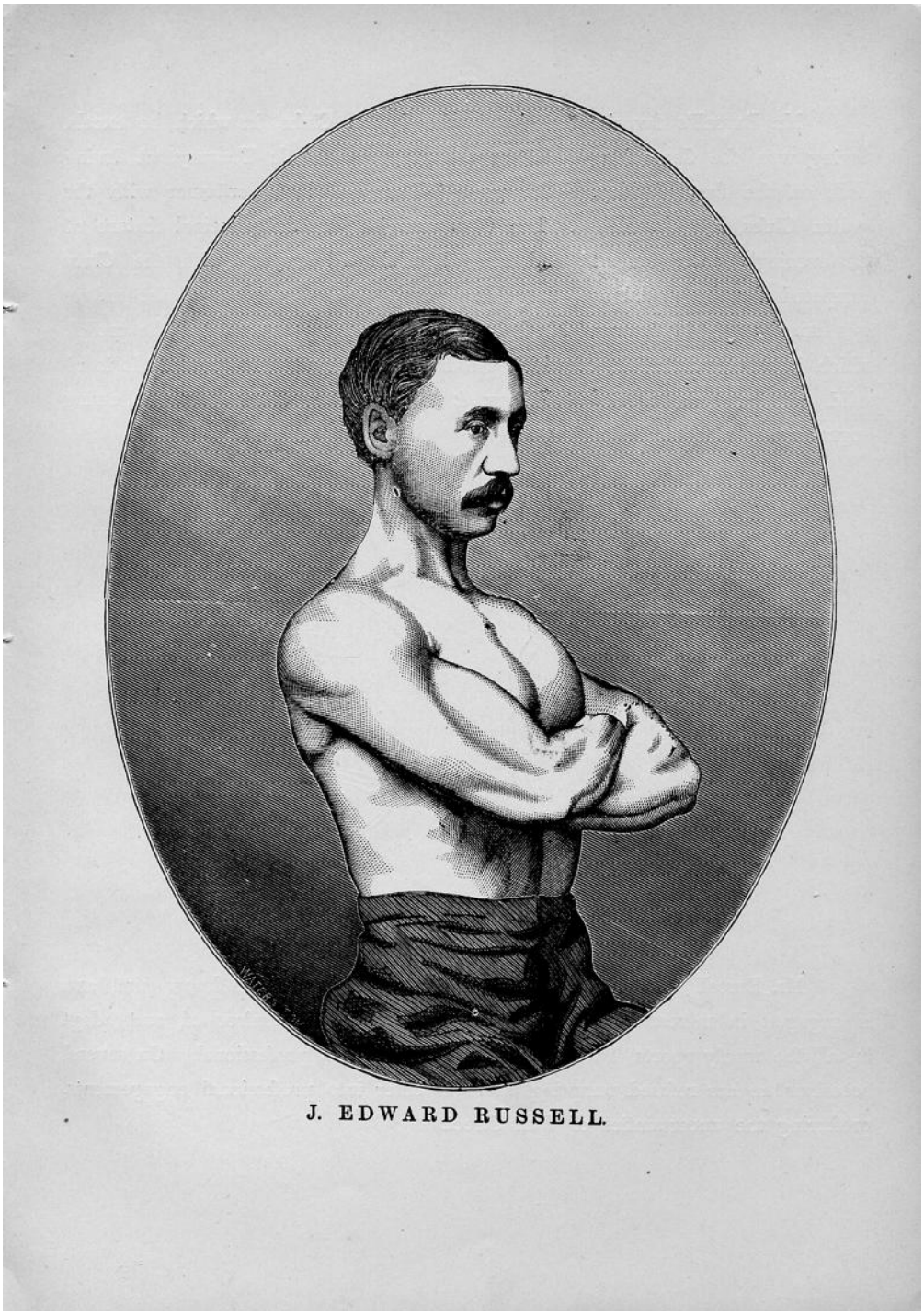

J. EDWARD RUSSELL.

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Mr. Russell's favorite exercise is the Indian Clubs, in which he excels, having won the Champion Medal, at the great Gymnastic Tourney, at Irving Hall, on the first of May, 1866, presented to the best performer with the Indian Clubs, by Mr. Kehoe. The Club exercise was the principal feature of the evening's entertainments, and several celebrated experts with the Clubs competed for the medal and the championship. The decision of the judges was unanimously in favor of Mr. Russell, and to him was awarded the medal, which is an elegant affair, of which the holder may justly be proud. It is of solid gold, and the work of Tiffany & Co., of New York. The following engraving is a fac-simile of it.

MEDAL PRESENTED TO MR. J. EDWARD RUSSELL—WINNER OF THE CLUB TOURNEY, AT IRVING HALL, MAY 1, 1866, AND CHAMPION OF AMERICA—BY S. D. KEHOE.

Mr. Russell is a gentleman much respected by all who know him, and is engaged in mercantile pursuits. Though an ardent admirer of, and adept in, all the manly sports, he is in no way classed as a professional. On several occasions he has refused tempting offers to enter into professional engagements, preferring the uncertainties of Wall Street.

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Our next portrait will be recognized by all who have ever seen the good-natured and jovial face of Mr. Timothy Dermody, the well-known Professor of the Club exercise.

Mr. Dermody has attained a physical development rarely equaled, from a constant practice with the Clubs during the past four or five years. He has also been instrumental in introducing the beauties of the exercise to a great extent in New York City, and has always been found ready and willing to impart information on the subject. The Professor has a few movements of his own arrangement, that are particularly difficult, and require almost superhuman strength in their execution. In many of the exercises he has no equal.

Mr. Dermody is in the prime of life—a fine specimen of muscular activity, and one of the first and foremost in our manly recreations. In point of physical development he has attained rare perfection. His muscular system exhibits a general development of a high order, and though not in complete training, his appearance would indicate that he was.

Like Mr. Russell, Mr. Dermody is also engaged in business pursuits, at present merchandising in Brooklyn. Though we have styled him "Professor," he does not make the manly sports a profession, but only a pastime, and his instructions in the Club exercise have always been imparted gratis.

The Club exercise, as practiced by Mr. Russell and Mr. Dermody, differ somewhat in style, the former being particularly proficient in the entire practice, and all the difficult movements, with Clubs of medium weight, while the latter executes several very difficult movements, peculiar to himself, with Clubs of heavy weight. We may take occasion here to remark, that there are personages of Club notoriety, who, by falsely representing the weight of the Clubs they use, have led the public to understand that it is a common thing to use Clubs weighing from thirty to fifty pounds each. A pair of Clubs weighing thirty pounds each is rarely used, and there are but one or two men in this country who can perform more than a few simple movements with thirty pound Clubs.

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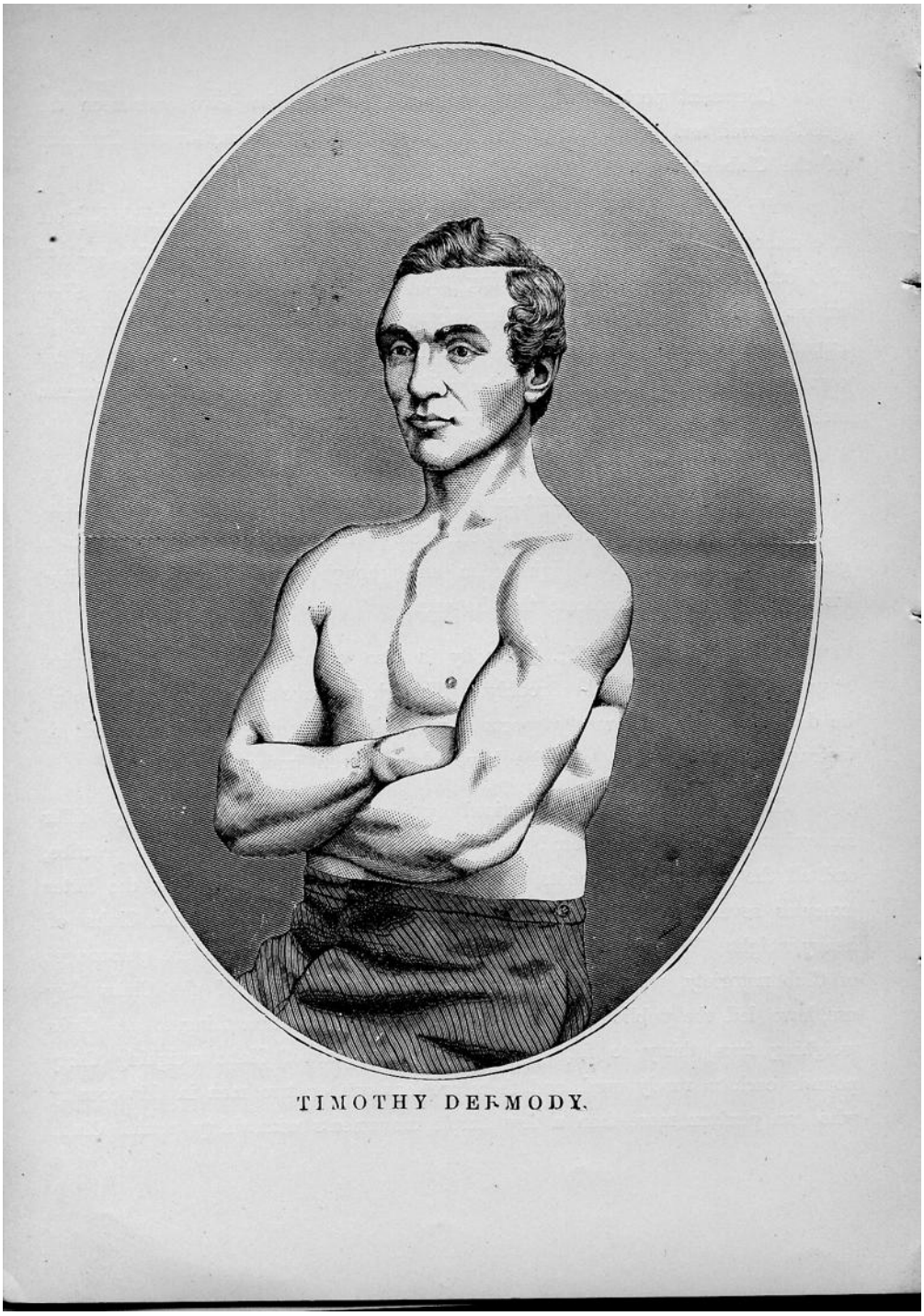

TIMOTHY DERMODY.

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If any one thinks he can refute this statement, and has seen performances where greater weights have been used, let him, on the next occasion, weigh the Clubs himself, instead of taking the figures for granted, that may be given or marked on them.

It is a general failing—if it may be called a failing—for the athlete to be proud of his strength, and to be in no wise backward in exhibiting it at every favorable opportunity. This is all right and proper, provided no deception is used, which, we are sorry to say, is too often the case, and the conscience, with the weight of the Club and dumb-bells, is easily stretched. Scripture says, "The glory of a young man is his strength;" but it also says, "A false balance is an abomination to the Lord, but a just weight is his delight."

Perhaps no institution on the face of the globe has turned out any better Gymnasts or stronger men than the Olympic Club of San Francisco, California; yet they lay no claim to such remarkable performances as we see recorded daily, in reports of gymnastic exhibitions and athletic entertainments, in other States. At a recent exhibition, given by the members of this Club, Mr. Charles Bennett, who is termed the "young California Hercules," used twenty pound Clubs in a variety of movements, and held fifty-two pounds in each hand, at arm's length, with ease. These are both excellent feats of strength, and would puzzle many of our thirty pound Club swingers, and heavy dumb bell men.

Mr. Charles A. Quitzow, the subject of our next sketch, is a well-known amateur Gymnast, of Brooklyn. Mr. Quitzow, and Mr. Avon C. Burnham, the proprietor of the new Brooklyn Gymnasium, are among the pioneers of Gymnastics in that city, and were brother athletes some fifteen years ago. Those who may have attended the old Brooklyn Gymnasium will recollect the excellent double posturing act performed by them.

Mr. Quitzow has always been passionately fond of gymnastics, and excelled as a Gymnast. He was among the first in adopting the Indian Club practice,

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and although for the past four or five years he has neglected the Gymnasium, he retains remarkable strength, and handles a pair of thirty pound Clubs with ease. Mr. Quitzow is a New York merchant, and his physique bears testimony to the benefits derived from exercise, and the magic effects of using the Indian Clubs.

Our last sketch will be that of Mr. Fred. Küner, a young New York artist. Though but twenty-two years of age, he has attained a development of remarkable perfection, exclusively with the Indian Clubs, he rarely taking any other exercise. Mr. Küner is an example of proportional development, and is a model of manly form. Many New Yorkers will remember the celebrated statue of the Indian Hunter, lately on exhibition on Broadway. The artist of this beautiful work of art was indebted to the kindness of Mr. Küner, who served as a model, in the study of the anatomy of the figure, which is, perhaps, the finest piece of anatomical modeling ever executed in this country.

To those who are skeptical regarding the efficiency of the Clubs as a means of exercise, independent of other means, we would refer to Mr. Küner, as to what results may be attained by proper and regular practice.

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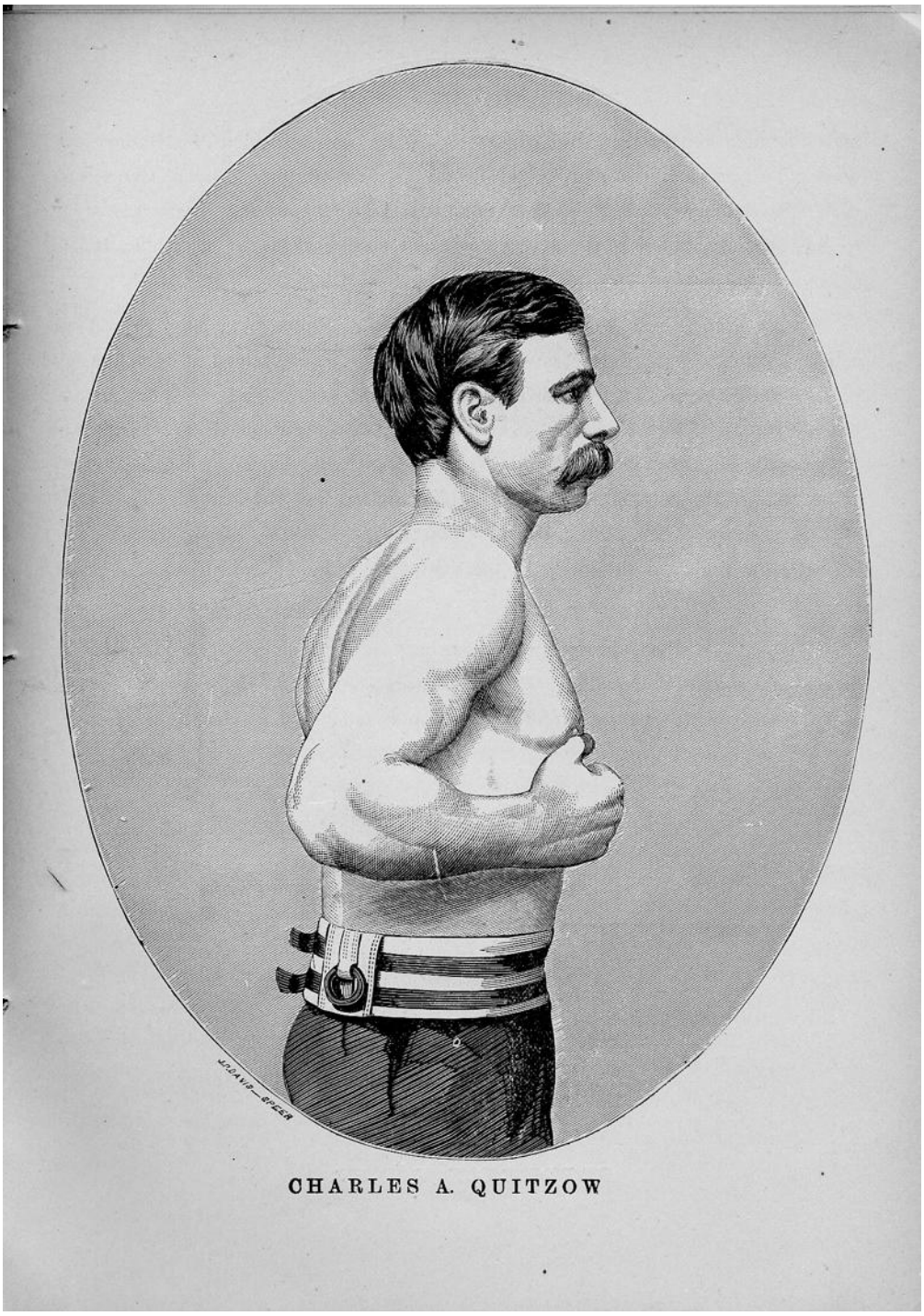

CHARLES A. QUITZOW

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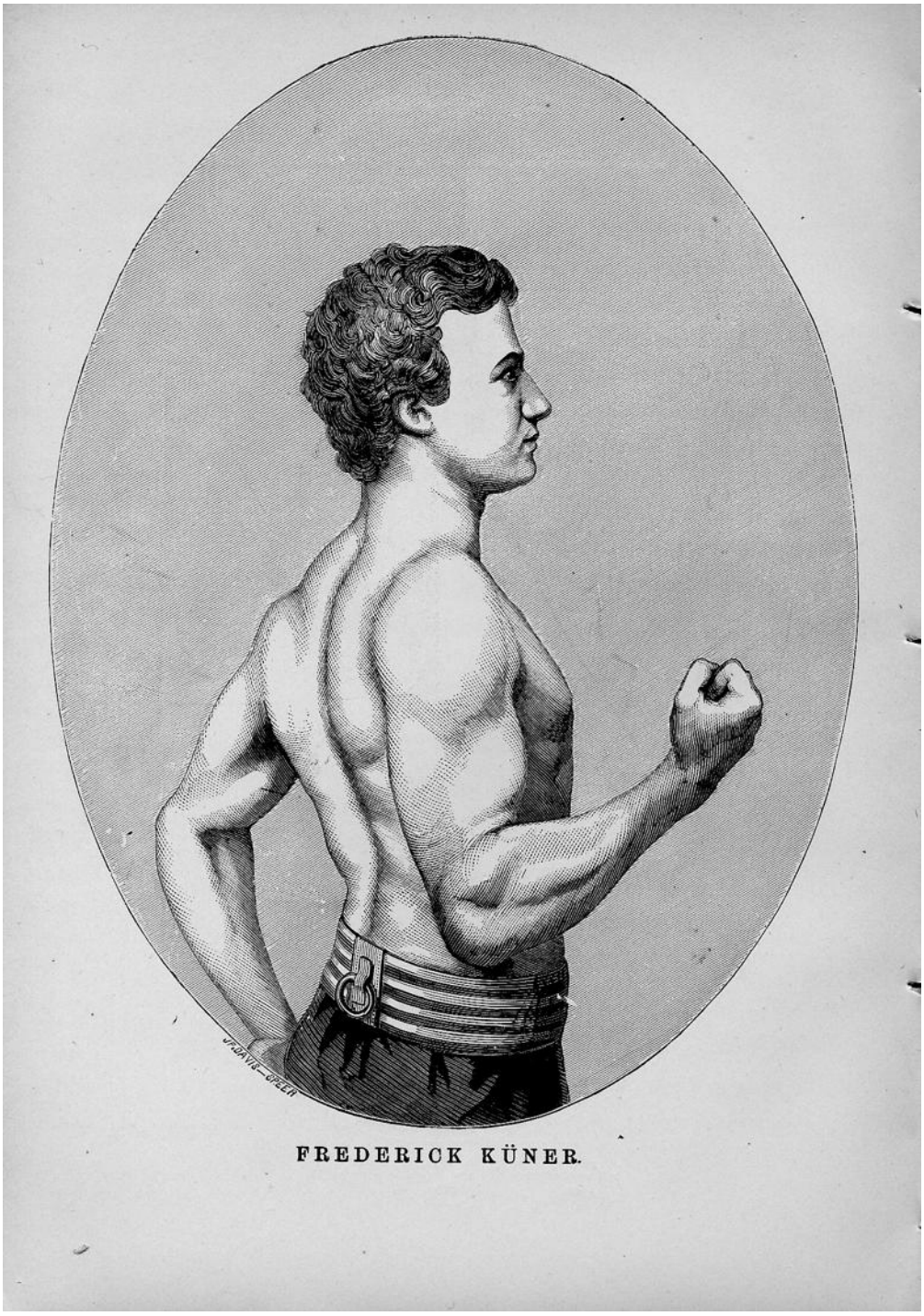

FREDERICK KÜNER.

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INTRODUCTORY TO THE EXERCISES.

DESCRIPTION OF THE CLUB.

The Indian Club exercise, as practiced at the present day in the different Gymnasiums and institutions of physical training throughout the country, is properly divided into two distinct kinds: one with the short and light Club, or Bat, and the other with the long Club, or Indian Club proper. The author does not deem it necessary to introduce the exercises for the light Club in this work, as they are only adapted for invalids and children. To those who need them we would refer to a work on "Light Gymnastics," by Dr. Dio Lewis, of Boston, Mass.

It will therefore be understood, that the exercises in this work are exclusively for the long Clubs. They are used in pairs, and vary in length from twenty-four to twenty-eight inches, and in weight, commonly, from four to twenty pounds each, or from eight to forty pounds to the pair.

The shape of the Club may be seen in any of the illustrations, but it varies somewhat, in accordance with the weight. This is necessary to give it a proper balance, and the general proportions are of particular importance, as the movements are rendered more easy and graceful than they would be if attempted with an ill-proportioned, shapeless Club.

WEIGHT FOR BEGINNERS.

The proper weight for beginners depends, of course, upon condition and strength, but can be approximately arrived at as follows: As a general rule, the proper weight may be determined by holding a pair horizontally at

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the side, at arm's length, letting them down to a perpendicular, and raising them again, several times, grasping them at the extremity of the handles. If this cannot be done after several trials, the Club is too heavy, and a lighter pair must be tried, until you obtain a fit.

The majority of beginners, and even somewhat advanced Gymnasts—if they have never used the Club—will find that from six to ten pounds is sufficient weight to start with. It is almost a universal mistake in trying to use Clubs that are too heavy. It must be understood that it is not sufficient to be able to execute a few simple evolutions with a Club, and then consider yourself a graduate; for the real benefit can only be derived from a protracted exercise of difficult movements and artistic combinations, calculated to bring into play every known muscle—and to discover many unknown ones—from the loins upwards.

It is therefore recommended that the novice commence with a weight that he can easily manage, and with which he can execute the preliminary exercises. As he progresses, the weight may be increased, in proportion as the strength develops.

HOLDING THE CLUB.

It is a very important matter to learn to hold the Club properly, as a careless or negligent manner of grasping the handle will prevent the attainment of a graceful style of swinging, as well as endanger some bystander's head.

Take good care to grasp the handle firmly, close to the ball, extending the thumb along the shank, which you will find enables you to control its movement, and prevent it from wandering out of the direction you desire it to go. This is the general hold, where the thumb can be used to guide the movements.

In the Moulinéts—a bent arm and wrist movement—it will hereafter be shown that it is necessary to relax the grasp, holding the Club entirely

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between the thumb and forefinger during a part of the movement, but regaining a complete hold again on the finish.

POSITION

Before entering into the details of the exercises, it is of the utmost importance to attend to what is termed position.

The first question of importance on this subject is, What position of the feet affords the greatest solidity in standing? It is not necessary to enter into a detail of the numerous controversies by which some have defended or repudiated the position with the toes turned outward: it will be sufficient to state the fact, that the larger the base of support, the firmer and more solid will the position be, and to adopt as a fundamental one, the military position, which has been found practically the best, by those who have nothing else to do but to walk.

The equal squareness of the body and shoulders to the front is the first great principle of position. The heels must be in a line, and closed; the knees straight; the toes turned out, with the feet forming an angle of sixty degrees; the arms hanging close to the body; the elbows turned in, and close to the sides; the body upright, but inclining forward, so that the weight of it may bear principally upon the balls of the feet; the head erect, and eyes straight to the front.

There are two positions of the Clubs which we will now proceed to describe, which are the starting-points of the various movements in the exercises.

THE FIRST POSITION.

With a Club in each hand, grasping the handle according to the foregoing instructions, assume the military position, with the Clubs hanging pendant at the side. (See Figure 5.) This is the first position.

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THE SECOND POSITION.

From the first position, raise both Clubs to a perpendicular, holding them directly in front of the body, the hands the height of and opposite to the shoulder, and about six inches in front. Hold both Clubs exactly parallel and perpendicular. (See position of left Club, Figure 13.) This is the second position

These two positions will often be referred to in the following explanations.

CONCLUSION.

Before commencing with the exercises, it only remains for us to refer to the time and circumstances of exercise, as has been previously directed in the "General Remarks on Physical Culture," remembering that your progress will depend on the observance of those rules. A belt, or cincture, is of utility, and though not absolutely required, it would be well to be provided with one.

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THE ALPHABET OF THE CLUB EXERCISE.

To readily comprehend and execute the different movements described in the exercises, it will be necessary to commence at first principles, and learn the Alphabet of Clubs—which consists of eight different movements, to be executed with the right or left hand, with a single Club. The various figures, and apparently difficult and complicated movements, that are executed by experts in Club swinging, are only combinations of these eight motions, which may be transformed and arranged, producing an endless variety of beautiful and graceful exercises.

THE ALPHABET.

The following are the eight distinct movements of the Alphabet:

1st. Inner Front Circle.
2d. Outer Front Circle.
3d. Inner Back Circle.
4th. Outer Back Circle.
5th. Inner Side Circle.
6th. Outer Side Circle.
7th. Inner Moulinet.
8th. Outer Moulinet.

Two of these movements—the first and second—are executed in front of the body; two—the third and fourth—back of the body; and the remaining four at the side.

Strictly classing the movements of the Alphabet, there are but four totally different; for the only difference between outer and inner circles is simply a reverse of the direction of the sweep.

We will now proceed to describe them separately.

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THE INNER FRONT CIRCLE.

With a Club in each hand, assume the first position. (See Figure 5.)

Toe a line or crack in the floor, as a guide for direction, and reference for the explanations.

Carry the right hand Club to the left, in a direction parallel to the floor line, and describe complete sweeps or circles in front of the body, at arm's length.

Repeat successively several times.

Execute the same movement with the left hand, carrying the Club toward the right. Though in this case the direction is reversed, it is nevertheless an Inner Front Circle

THE OUTER FRONT CIRCLE.

From the first position, carry the right hand Club outwardly to the right, and in a direction parallel to the floor line, describe the Outer Front Circle, which is simply a reverse of the Inner Front.

Execute the Outer Front with the left hand, carrying the Club outwardly to the left, and describing a reverse sweep from that of the Inner Front, with the left hand.

Repeat these movements separately, and perfectly familiarize yourself with the distinction between the Outer and Inner Front Circles.

THE INNER BACK CIRCLE.

We now come to a movement of a different character. Instead of a sweep in front of the body, with arms at full length, the Back Circles are described behind the body, with the arms bent.

Assume the second position, raising the Clubs perpendicularly in front of the body, with the hands the height of, and six inches in front of, the shoulders. The position for both hands will be the same as that given for the left hand in Figure 13.

Commence the movement by carrying the Club in the right hand upward and backward, to the left, over the head, (to position shown in Figure 12,) and in the same movement letting it drop downward, describing a circle. The hand will remain just behind the shoulder, and its position but little changed in the movement.

Execute the same with the left hand, starting the movement as shown in Figure 12, by the dotted arm and Club, B.

Endeavor to swing the Club squarely, and let the evolutions be perpendicular, and parallel to the floor line.

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THE OUTER BACK CIRCLE.

The only difference between this movement and the Inner Back, is that the direction is reversed, and instead of dropping the Club inwardly, from the positions shown in Figure 12, it is carried outwardly, in the direction shown by the dotted Club, Figure 13.

From the second position, carry the Club in the right hand to the position above referred to, (Figure 13,) and let it fall outward and downward, in the direction A, describing a circle just the reverse of the Inner Back.

Execute the Outer Back with the left hand—the position of which, at the commencement of the movement, may be seen in Figure 14—letting the Club drop in the direction A.

THE INNER SIDE CIRCLE.

Assume the first position.

The Side Circles are to be described at the sides of the body, and directly across and at right angles with the floor line.

Carry the Club in the right hand directly backward, and at arm's length describe a complete circle at the side, and crossing the floor line.

Favor the movement by turning the body slightly as the Club goes backward, and endeavor to execute the circle fairly and squarely.

With the left hand repeat the same movement, in the same manner.

THE OUTER SIDE CIRCLE.

Reverse the preceding movement.

From the first position, carry the Club in the right hand forward and outward, and complete the circle.

Execute the movement with the left hand.

THE INNER MOULINET.

This movement is properly a side circle, but is executed with the bent arm, instead of full length sweeps. It is called the Moulinet, from its being like a movement in the broad-sword exercise, so named.

With a Club in each hand, assume the second position.

Now let the Club in the right hand fall directly forward and outward from the body, at the same time relaxing the grasp, and allowing it to turn freely between the thumb and

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forefinger, as it passes to the side and backward. Thus describe a side circle, with as little movement of the arm as possible, doing most of the work with the wrist.

Execute this movement with the left hand.

THE OUTER MOULINET.

This is a reverse of the Inner Moulinet, and will require some little practice to execute smoothly.

From the second position, let the Club in the right hand fall backward, and by a twist of the wrist carry it entirely around, in a direction the reverse of the Inner Moulinet.

Try the same with the left hand.

After having become familiar with the foregoing eight movements, so as to execute them with some degree of correctness, you may commence the Exercises.

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Exercise No. 1.

This is a simple extension movement, and is easily understood by referring to the figure.

Assume the first position. Raise the Clubs slowly, crossing them in front, (see figure,) with the palms of the hands outwards.

Extend the arms outwardly, as far as possible, without changing the position of the hands, and raise the right hand Club slowly upward, to the position shown in the figure by the dotted lines.

Execute the same movement with the left hand.

Do all this slowly, noticing the position of the hands in the figure. Keep the Clubs always perpendicular.

Repeat until fatigued.

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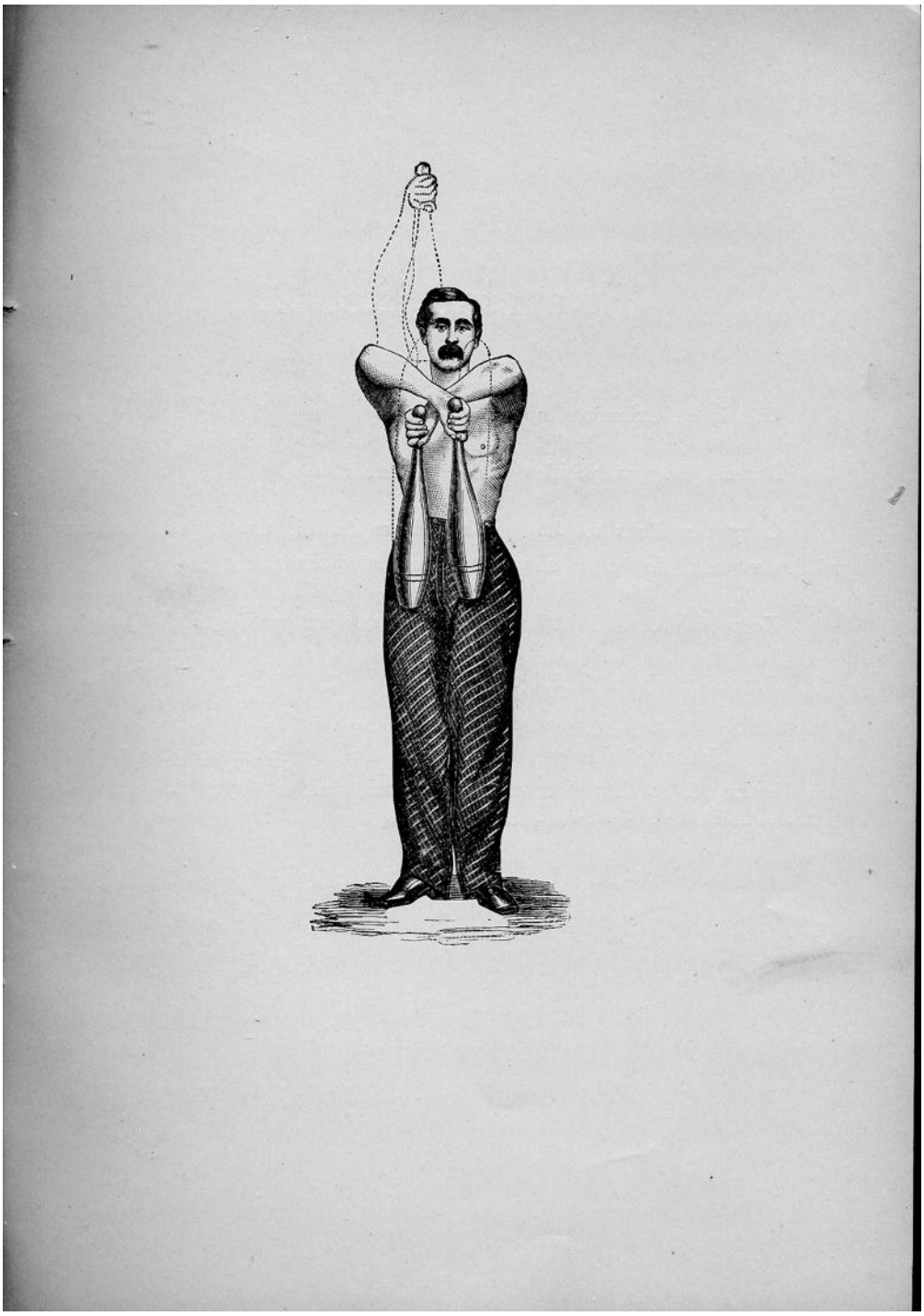

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Exercise No. 2.

This is an extension movement also.

Assume the first position, then the second.

Carry the Clubs to the position shown in the figure, and then raise and lower them slowly, as shown by the dotted lines.

Keep both Clubs in a horizontal position, and parallel to the floor line.

Repeat slowly until fatigued.

A variation of this exercise may be had by endeavoring to turn the Clubs backward, so that their ends may touch, and not bring the hands any nearer together than is shown in the figure.

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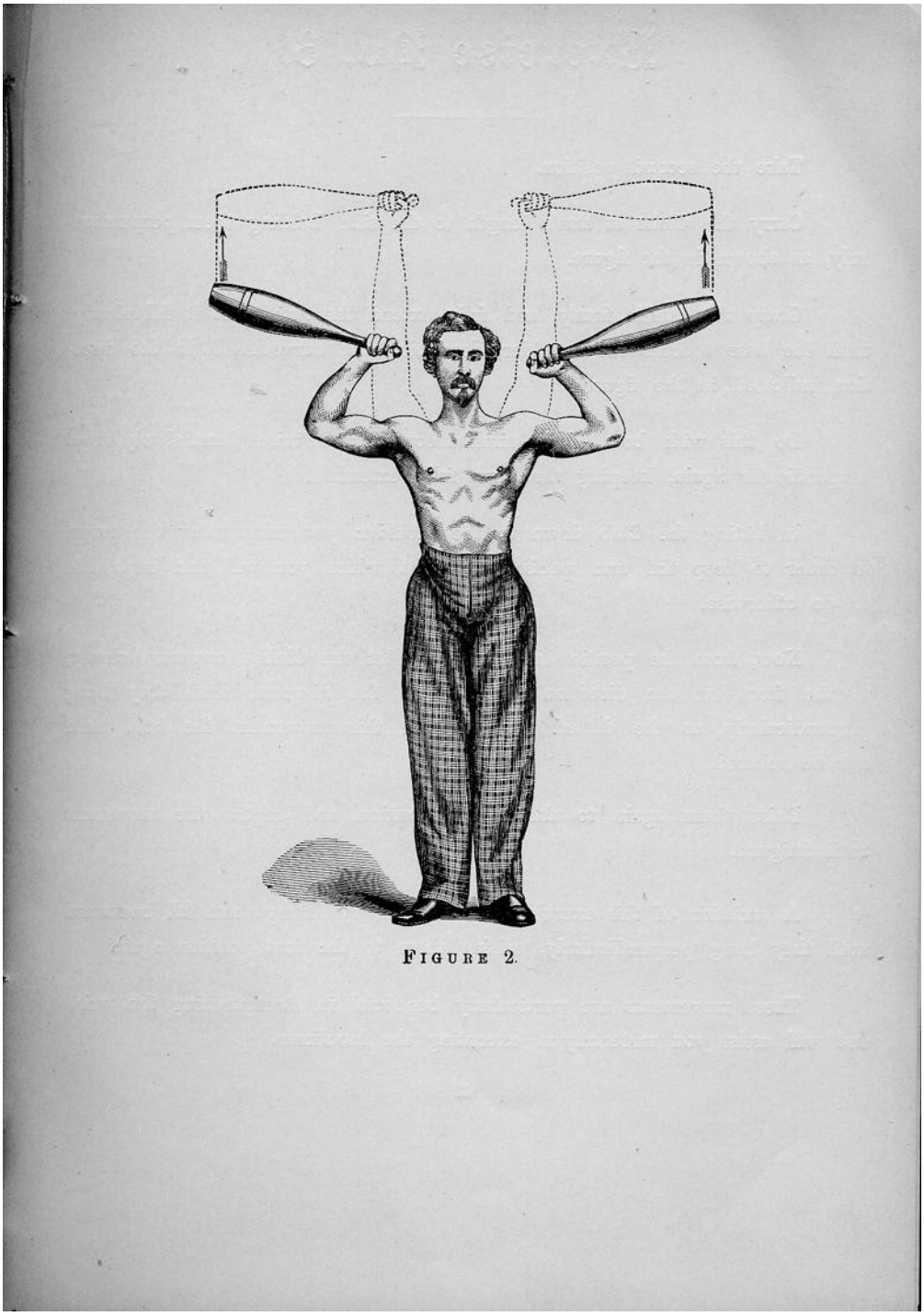

FIGURE 2.

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Exercise No. 3.

Take the second position.

Carry the Clubs at arm's length to the side, holding them perpendicularly, as shown in the figure.

Grasp the handle firmly, and fully extend the arm. Let it fall slowly, until the base touches the shoulder, describing the curve A B, in the direction indicated in the figure.

Do this with both Clubs simultaneously, and raise them slowly to a perpendicular again, keeping the arms fully extended.

In letting the Club down to the shoulder, you must relax the grasp, in order to keep the arm perfectly straight, which you will find impossible to do otherwise.

Now, from the position in the figure, let the Clubs downward slowly, to the front, in the direction indicated in the diagram, until they hang perpendicularly, as the dotted Club, C. In this movement the hold need not be relaxed.

Raise them again to the former position, and repeat the movement until fatigued.

A variation of this exercise may be had, by letting them fall backward until they hang perpendicularly, raising them to the first position again.

These movements are particularly beneficial in strengthening the wrist, and will assist you materially in executing the Moulinets.

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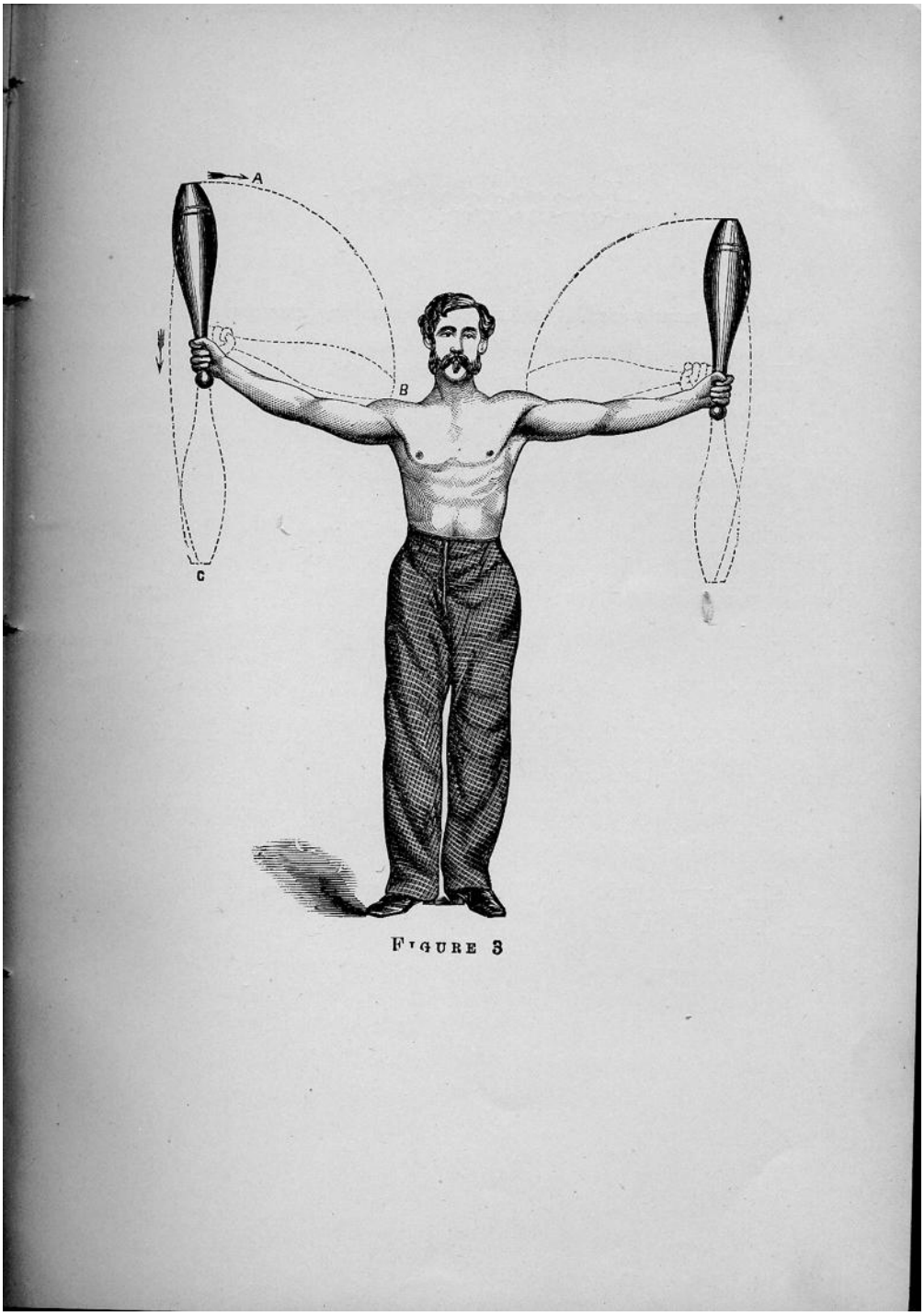

FIGURE 3

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Exercise No. 4.

We will now proceed to execute a swinging movement.

With a Club in the right hand, assume the first position.

Carry the Club upward and backward to the position A, shown in the figure, which is the starting point of the movement.

Now swing it in the direction indicated by the dotted line, carrying it upward, forward, and sideway, to the position B, shown by the dotted Club. This movement is in front of the body, and backward to the left side.

Return the Club by the same sweep, as indicated by the arrows, B B B, to position A again.

Repeat the movement, and keep the arm extended as much as possible, assuming the attitude shown by the figure.

When fatigued with the right hand, change to the left.

This exercise will enable you to learn to balance yourself, and to become familiar with the weight of the Club.

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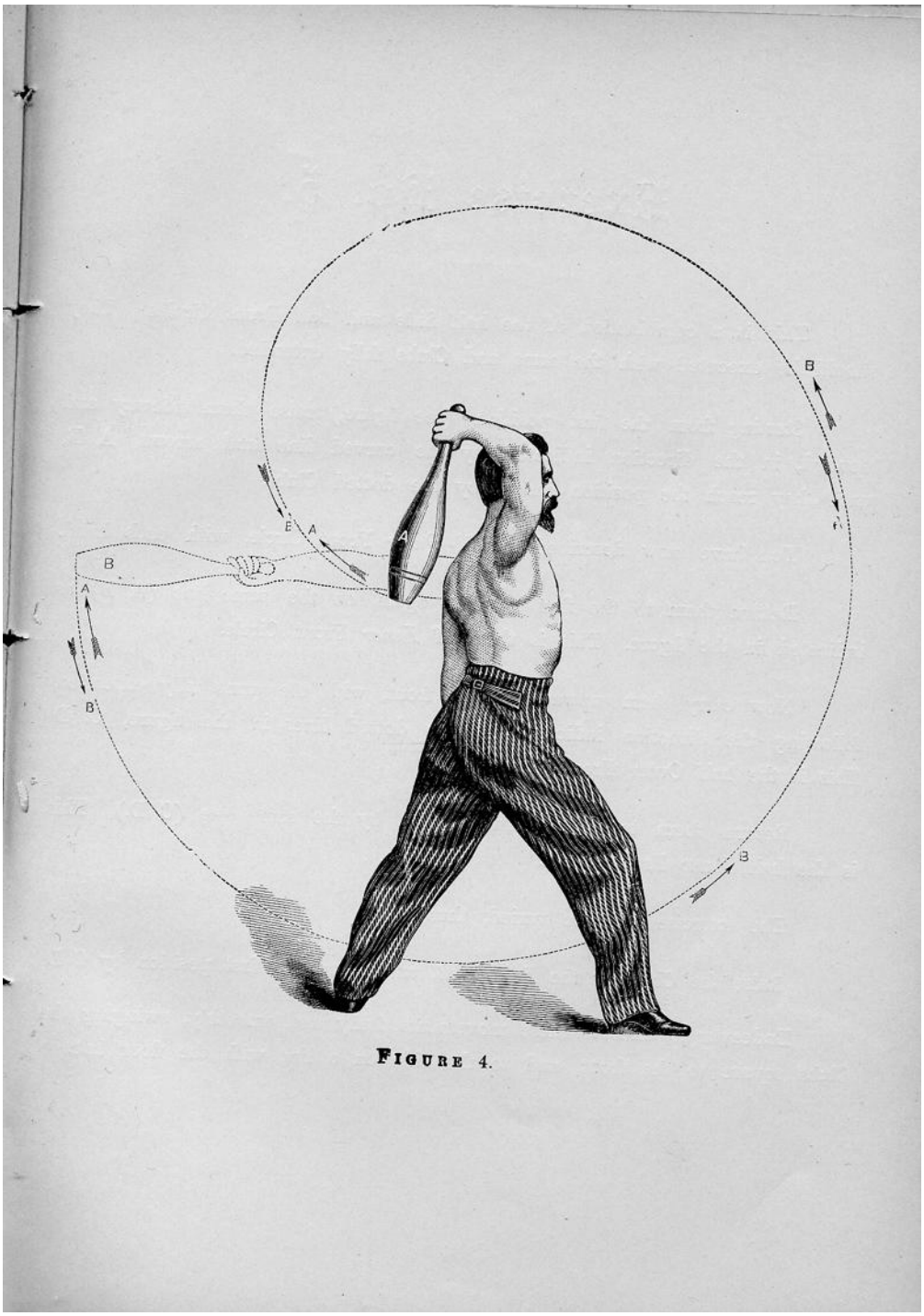

FIGURE 4.

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Exercise No. 5.

This is a combination of the half Side and half Front Circles. They should be executed with the arms and Clubs fully extended.

Starting from the first position, (see figure,) raise them sideway and upward, in the direction indicated by the curved line and arrows, A B, until they reach the position shown by the dotted Clubs.

You have now described a half *Outer* Front Circle, with each hand.

Return them to the first position again, on the same line (A B) as indicated in the figure. This is the half *Inner* Front Circle.

Now carry them upward to the front, with the arms fully extended, following the direction indicated by the dotted lines in the figure, C. D. This is the half Outer Front Circle.

Return them to first position again, by the same line (C D.) This is the half Inner Front Circle.

The exercise may be varied, thus:

Raise the Club by the line A B, and return to first position by C D.

Endeavor to execute these movements fairly and smoothly, swinging the Clubs square to the front, and to the side on a line with the floor line.

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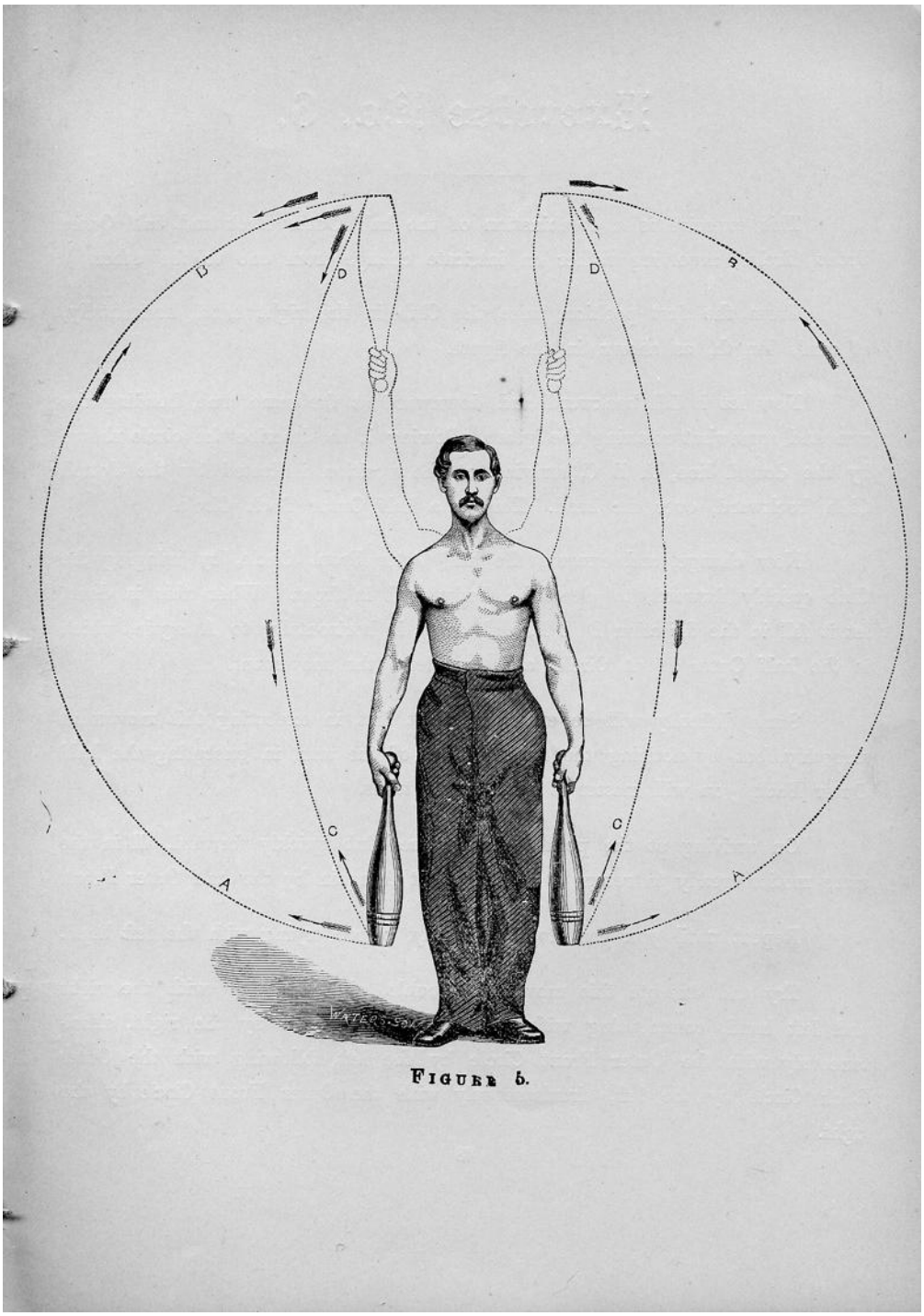

FIGURE 6.

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Exercise No. 6.

This exercise is a combination of the half Outer Back and half Outer Front Circles, involving rather an intricate change from one to the other.

From the first position, raise. the Club in the right hand, horizontally, at arm's length, as shown in the figure.

Now let it fall backward and downward at the same time, bending the arm and somewhat relaxing the grasp, allowing it to describe the circle shown by the dotted line, A B C, arriving at the position indicated by the dotted Club, backward, over the head. This is a half Outer Back Circle.

Now change, and execute the half Outer Front Circle, by bringing the Club quickly forward, to clear the body well in front. When this is done, let it fall in the direction D E F, and carry it horizontally to A again, which is the half Outer Front Circle, and completes the movement.

Some difficulty will be experienced, at first, in executing this movement smoothly, but by noticing the natural turn of the arm, in executing the half Outer Back, you will master it after a few trials.

On arriving at the point C, bring the Club quickly forward, all in the same motion, ready to return it to the point A again by the half Outer Front.

Repeat until you can do it smoothly, before trying with the left hand.

Try and execute this movement double, simultaneously with the right and left hand, commencing with the Outer Back Circle by the right, simultaneously with the Outer Front Circle by the left, following with the Outer Back Circle by the left, simultaneously with the Outer Front Circle by the right.

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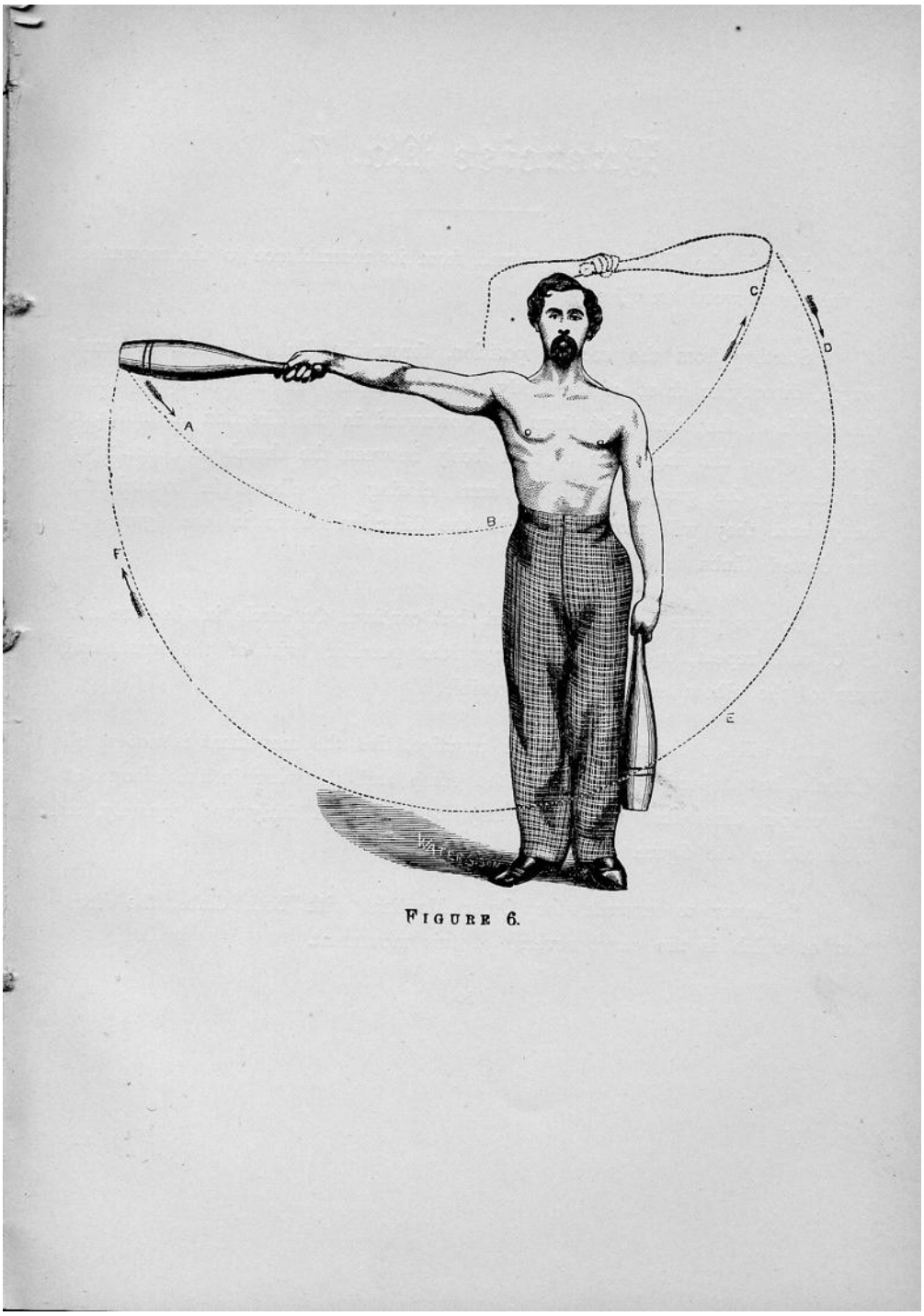

FIGURE 6.

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Exercise No. 7.

This is the Moulinet—so named from its resemblance to the movement in the broadsword exercise.

Starting from the second position, throw the Clubs forward, at arm's length, directly in front of the body, keeping them parallel, and apart about the width of the loins. Let them fall downward in the direction A, indicated in the figure, allowing them to turn freely between the thumb and forefinger, by relaxing the grasp. Bend the arms, closing the elbows in toward the body, and they will move easily in the direction shown in the figure, by the dotted Clubs.

Do not pause in the movement, but continue the circle in the direction B C, and repeat, endeavoring to get the peculiar twist of the wrist, and turn of the elbow, as perfect as possible.

It will be found, by a little practice, that the movement is not at all difficult, but depends on relaxing the grasp and throwing in the elbows at the proper time, that the circle may be described fairly and squarely, as indicated in the figure.

Endeavor to execute the Outer Moulinet with both Clubs, the direction of which is the exact reverse of this movement.

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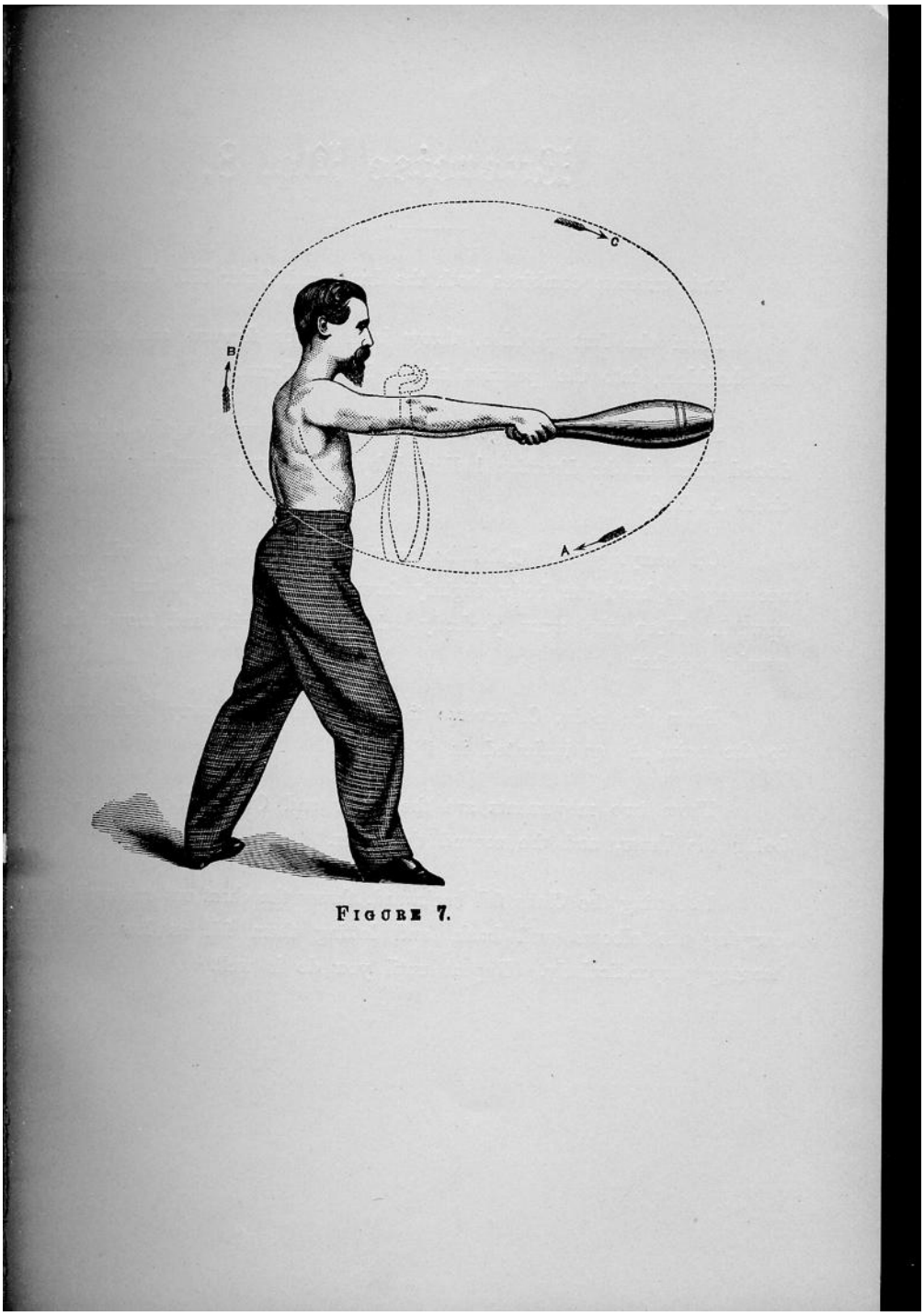

FIGURE 7.

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Exercise No. 8.

This exercise combines both the Inner and Outer Side Circles, complete.

From the first position, throw both Clubs forward and upward over the shoulders, into the position shown in the figure.

Now swing them together upward and forward again, following the dotted lines, in the direction indicated by the arrows, describing the complete circle A B C.

On carrying the Clubs backward to the point C, it will be found necessary to bend the body slightly forward, turning the palms of the hands upward. Keep the arms perfectly stiff and straight, and move the Clubs evenly together.

From the point C, reverse the movement, and carry them back again to the point A, as indicated in the figure.

These two movements are the Inner and Outer Side Circles—the first being the Inner, and the second the Outer.

In letting the Clubs fall backward, throw the chest out and well forward carrying the elbows well back, and letting them fall as low as possible hanging perpendicularly. Repeat until you do it well.

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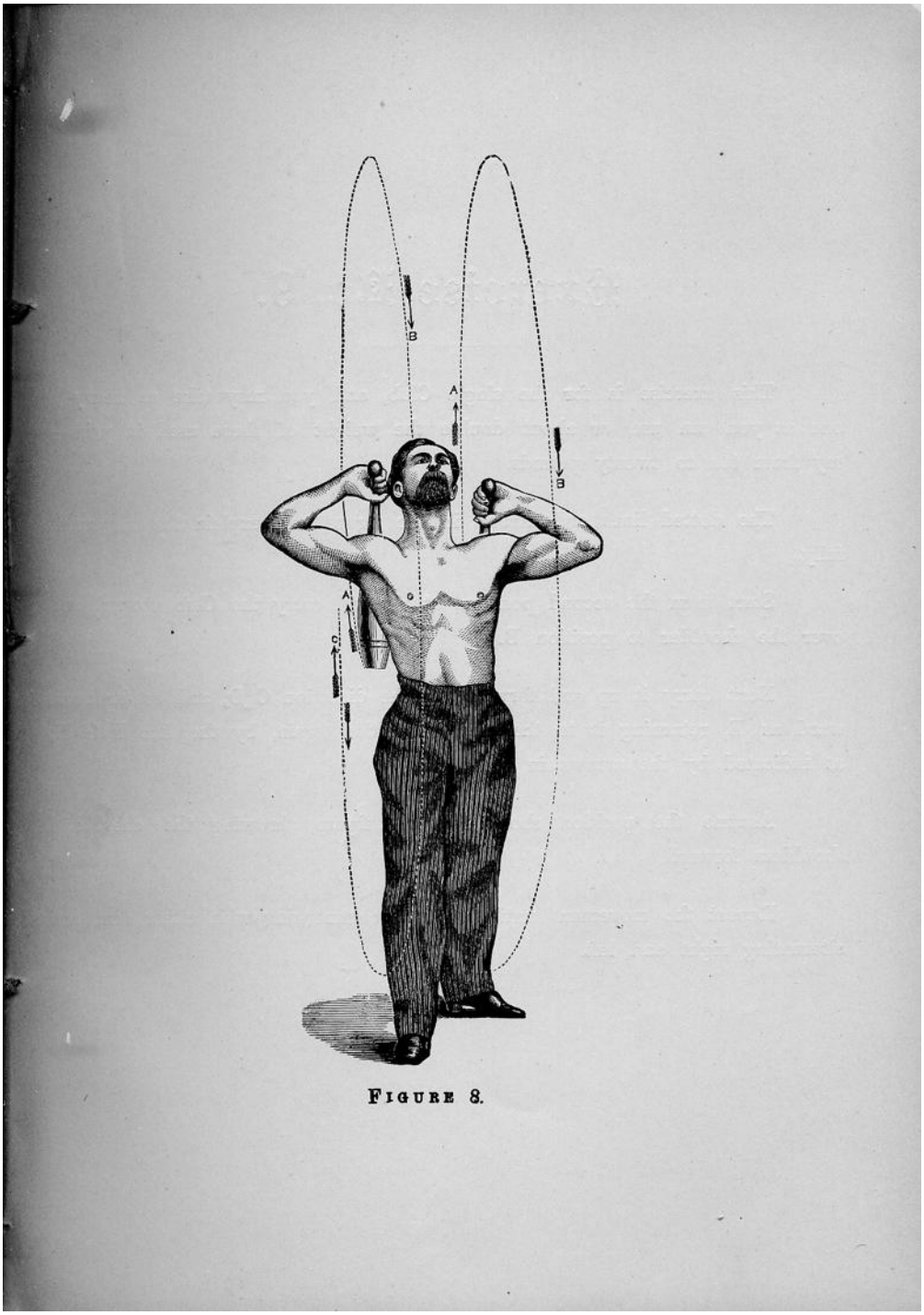

FIGURE 8.

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Exercise No. 9.

This exercise is for the single Club, and you may take as heavy a one as you can use, or about double the weight of those used in pairs—say from ten to twenty pounds.

The dotted lines and arrows in the figure will explain the movement fully.

Start from the second position, at A, and carry the Club upward and over the shoulder to position B.

Next carry it up and forward, in the direction C D, and as far backward as E, returning it to the second position again, by the line F G H, as indicated by the arrows in the figure.

Assume the position shown by the figure, throwing the chest and shoulders forward.

Repeat the movement until fatigued, commencing with either arm, and alternating right and left.

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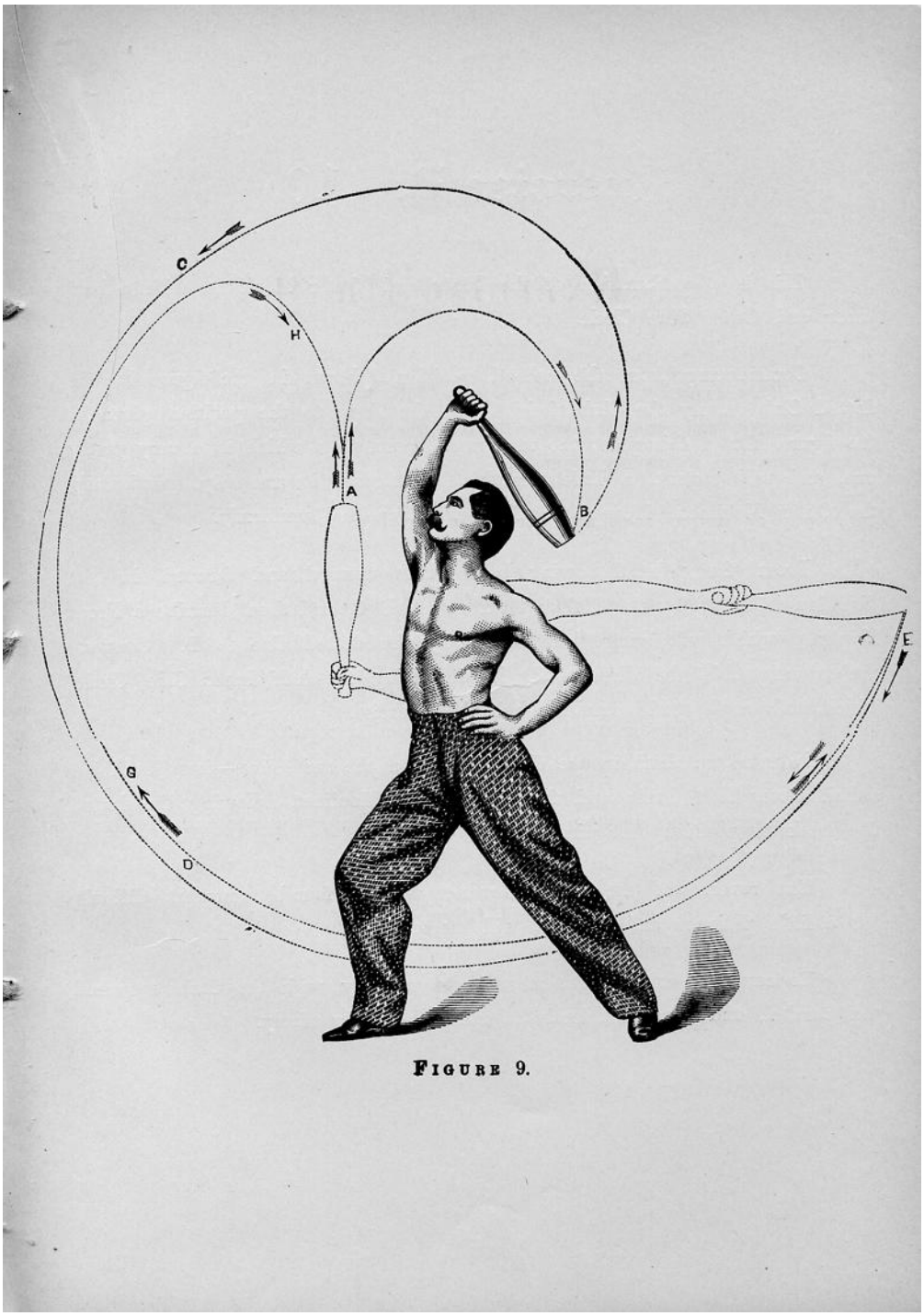

FIGURE 9.

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Exercise No. 10.

This is a combination of the Inner and Outer Moulinets with a half Inner and Outer Side Circle.

Commencing from the second position, (shown in the figure by the dotted Club,) carry the Clubs behind the shoulders, to the position given in the figure. From this point the movement commences, which is a very pretty one, and will require a little practice to execute it smoothly, particularly the Outer Moulinet. Move both Clubs together, and uniformly.

From the point A, swing both Clubs upward and forward, in the direction indicated by the line and arrows, A B C, and then describe a Front Moulinet, which will bring them round by the dotted line to D. Continue the movement in the direction D E, describing the half Inner Side Circle, which ends at F, and completes half the exercise.

Now return them in the direction G—on the same line—first describing a half Outer Side Circle, and then the reverse Moulinet, following the dotted line back to position A again.

The reverse of the Inner Moulinet will be found somewhat difficult, but a little patience and practice will master it.

Endeavor to execute the movements smoothly, with the Clubs together, and parallel, and apart sufficiently to clear the body nicely.

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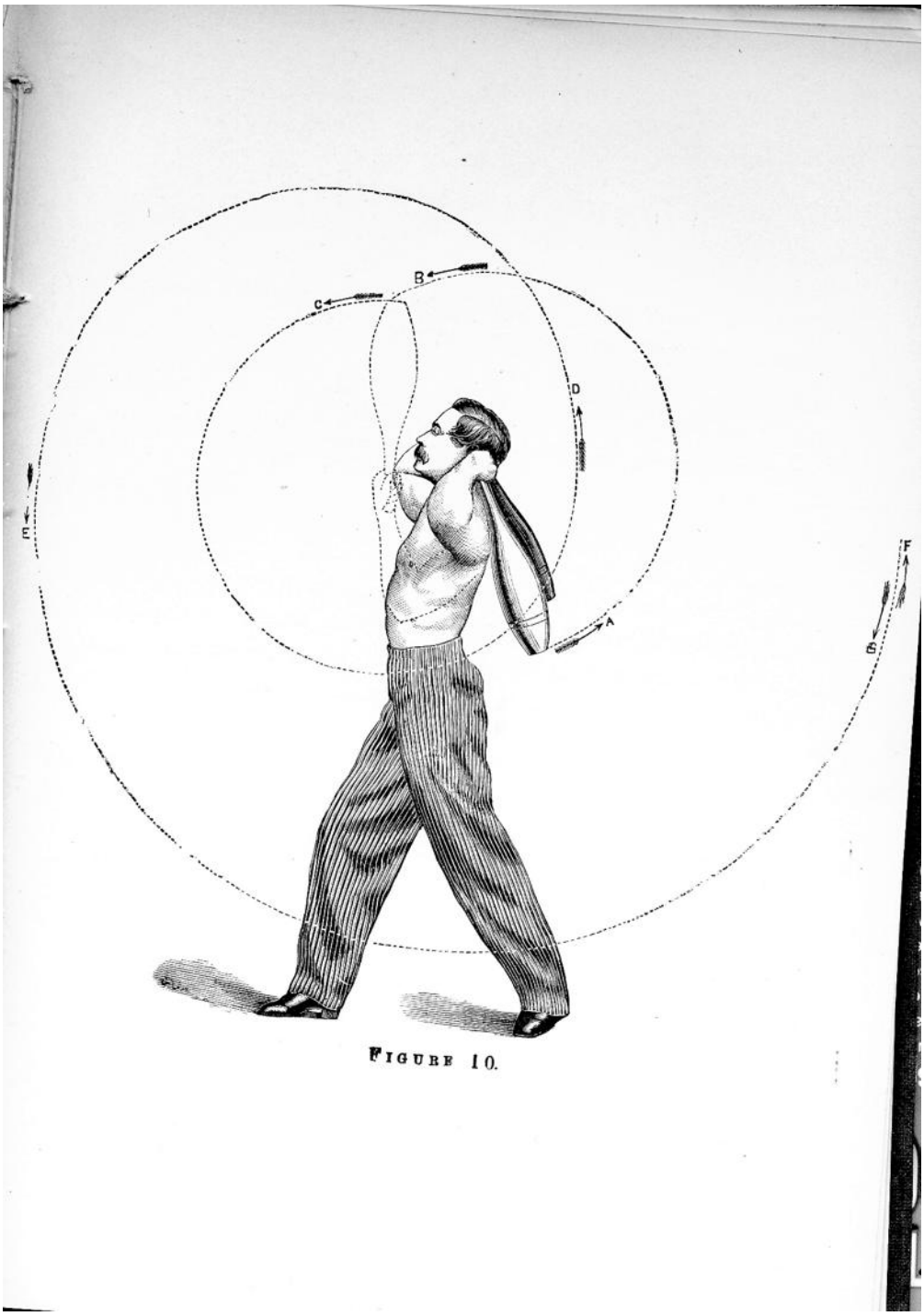

FIGURE 10.

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Exercise No. 11.

This movement is a combination of the Inner and Outer Side Circles, the Inner being done with one arm, simultaneously with the Outer by the other.

From the first position, carry the Club in the right hand forward, and that in the left backward, as shown in the figure, the right describing a full Outer Side Circle, and the left a full Inner Side Circle, in the direction indicated by the arrows. The Clubs will pass each other, when perpendicularly above the head, and again when they reach the first position.

Next reverse the movement, changing the right hand to the Inner Side Circle, and the left to the Outer Side Circle.

In executing these movements, keep the arms fully extended, and swing the right uniformly with the left, passing the Clubs as above described. Turn the body from side to side, which you will find necessary to enable you to make a perfect circle.

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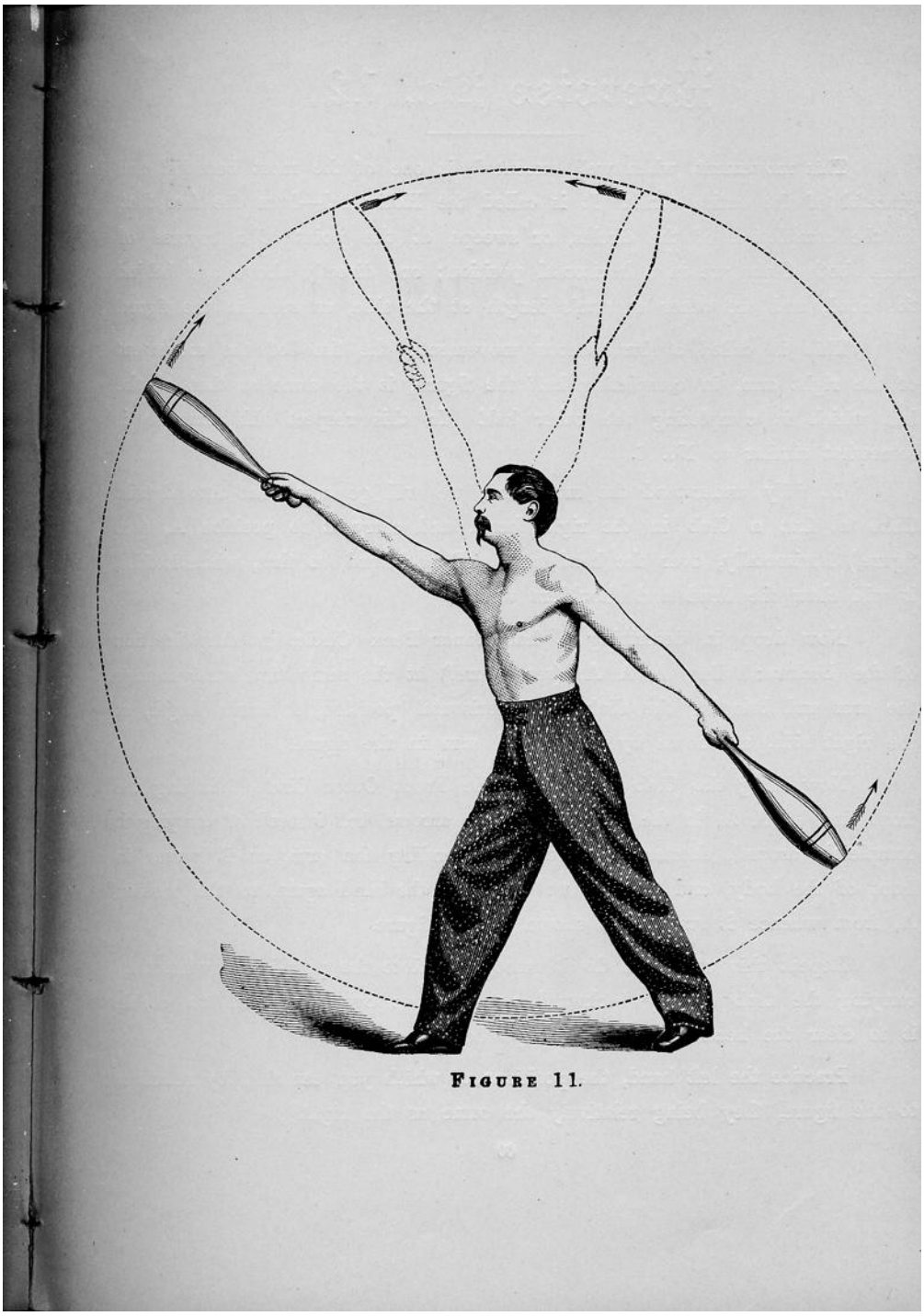

FIGURE 11.

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Exercise No. 12.

This movement, when well executed, is one of the most beautiful and graceful of the entire series. It is called the Horizontal—from the fact that, in the completion of the circles, or sweeps, at the point of a reverse of them, both Clubs are in a horizontal position; one directly above and behind the head, and the other at arm's length at the side, as seen in the figure.

This is called a simultaneous movement; the time of the movement of the right arm, in completing half the figure, is the same as that of the left, which is completing the other half. In this respect this exercise is somewhat similar to No. 6.

To fully understand the movement, we will go somewhat into details. Take at first a Club in the right hand, and carry it to position A, (see figure,) horizontally, over the head, and well backward, so that, when it falls, it will clear the head and shoulders well.

Now drop it, describing a half Inner Back Circle, in the direction of the backward line, A A A, (see figure,) at the same time straightening the arm and bringing the Club in a horizontal position, at arm's length, at the right side, as shown by the dotted arm in the figure.

Now bring the Club forward by the Front Outer Circle, following the front line, A A A, in the direction of the arrows, but instead of carrying it completely around, shorten the sweep by bending the arm, as it passes in front of the body, and carry it up and over the head again, to the position A, from whence it started, as shown in the figure.

Repeat this until you do it smoothly. Note the peculiar movement of carrying the Club quickly backward, as it passes over the head, to enable it to clear the head freely as it drops behind again.

Practice the left hand, the positions of which you can find by reference to the figure, they being relatively the same as the right.

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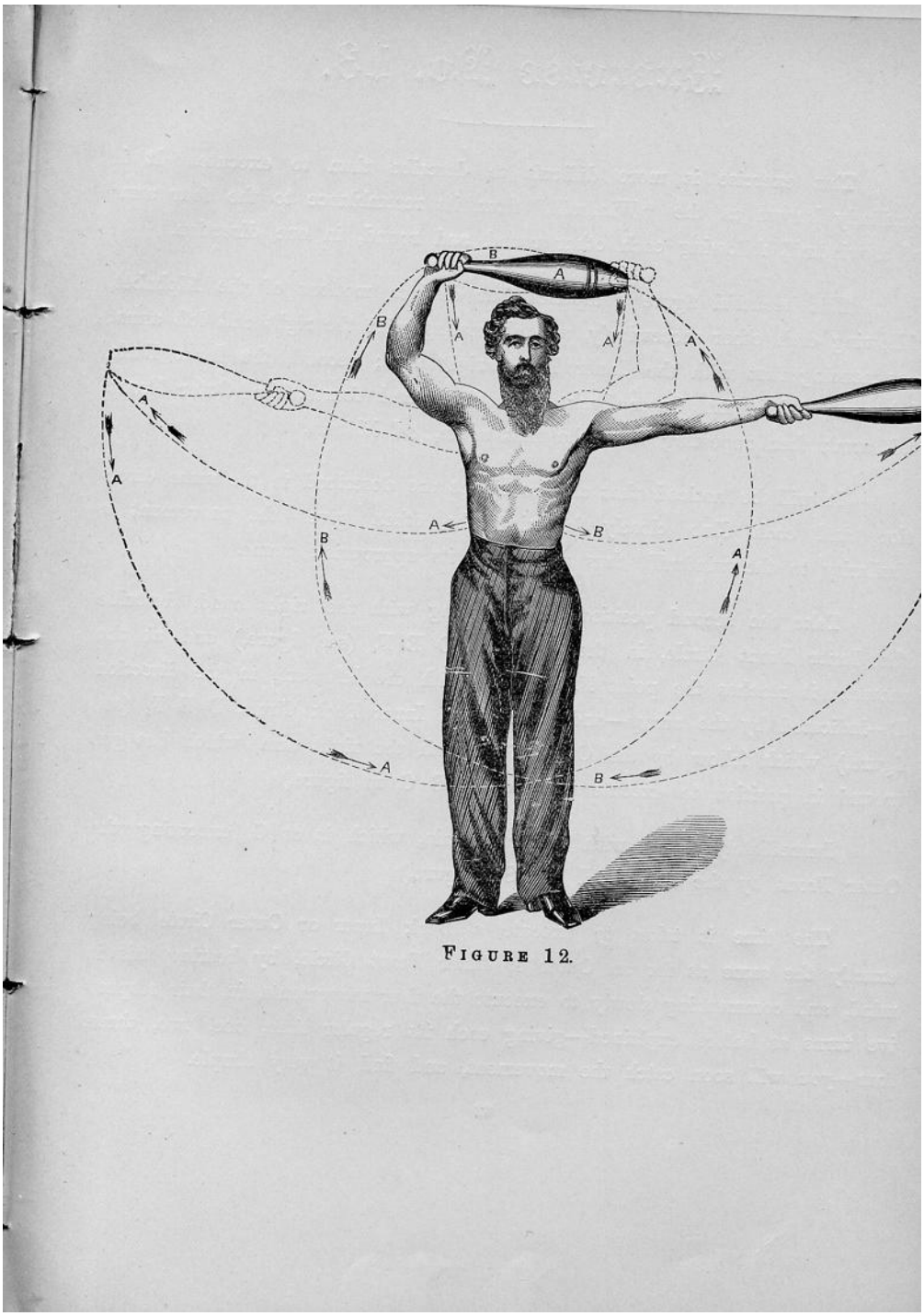

FIGURE 12.

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Exercise No. 13.

This exercise is more difficult to describe than to execute. It is familiarly known as the "Windmill," from its resemblance to the four arms of a windmill following each other round and round, in one direction.

This beautiful figure comprises four distinct motions of the Alphabet, following each other successively, and alternating with the right and left arms; commencing first with the Inner Front, right arm; second, the Inner Back, left arm; third, the Outer Back, right arm; and fourth, the Outer Front, left arm; then repeating from the first again, *ad libitum.*

It will be noticed that all the circles are described in the same direction, and each Club closely following the other, gives the movement a similarity to the windmill, thus suggesting its appropriate name.

Take the second position. Commencing with the right hand, describe the Inner Front Circle, in the direction D E F, (see figure,) and at the moment it reaches the point F, start off with the left arm, in the direction D—indicated by the arrow—and describe an Inner Back Circle, D E F, (see figure,) which follow by the Outer Back with the right arm, which has got around in position to execute it. (See A B C, in figure.)

Immediately follow with the left again, which is at G, executing the Outer Front by the line G H I. (See figure.)

The time it takes to execute a Back Inner or Outer Circle being exactly the same as for an Outer or Inner Front Circle, by bearing this in mind, and commencing slowly to execute the four movements, in their respective turns as before explained—giving each its regular time, one, two, three, four—you will soon catch the movement, and find it very simple.

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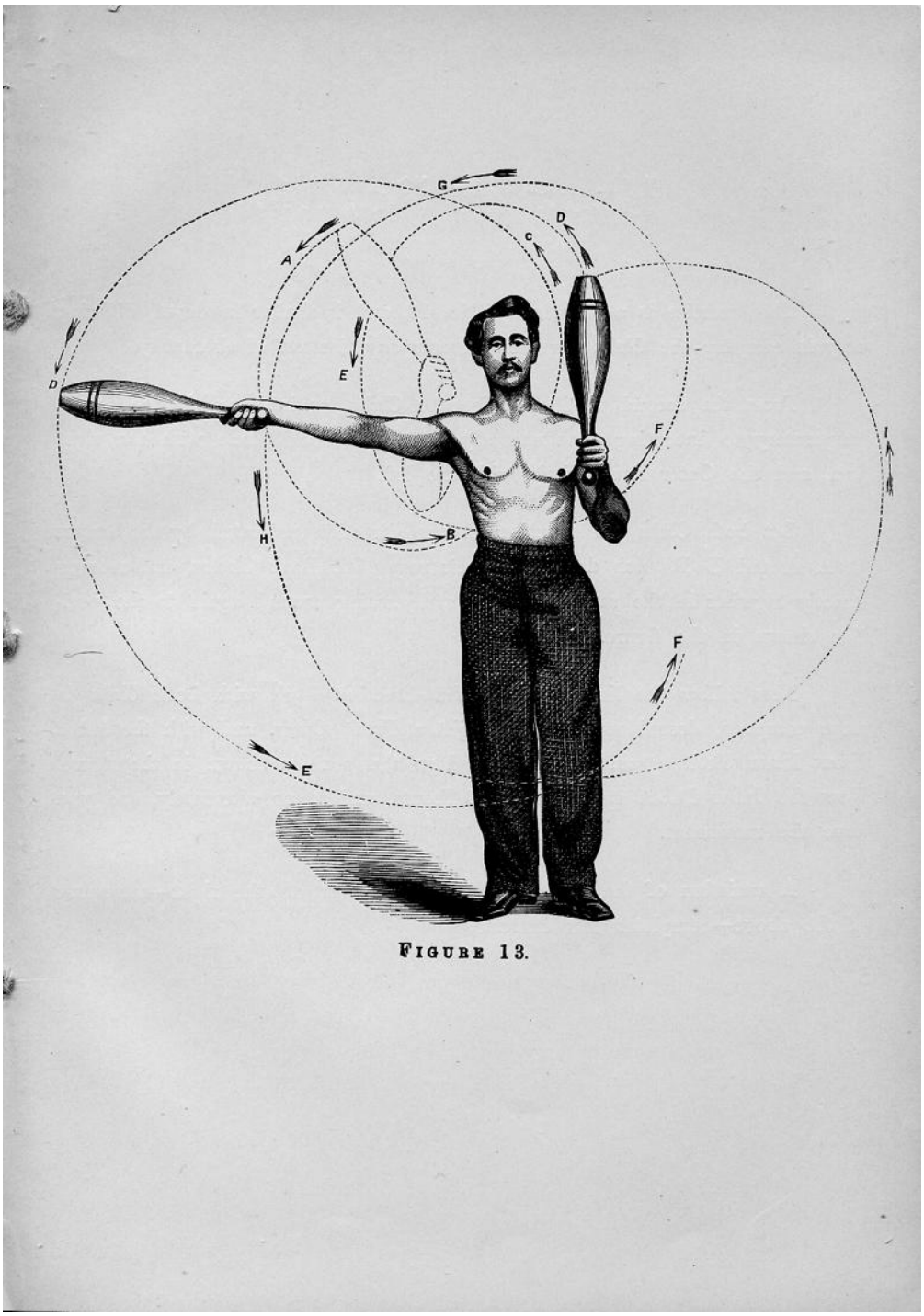

FIGURE 13.

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Exercise No. 14.

This exercise is a variation of No. 13, and is similar in detail, differing only in carrying the Clubs together, in company, instead of alternately.

From the second position, raise the Clubs, as indicated in the figure, preparatory to executing simultaneously the Inner Back Circle with the right arm, and the Outer Back Circle with the left.

Let both Clubs fall together in the direction indicated by the arrows at A A and B B, each describing their respective Back Circles, and moving exactly together in the same direction, and coming around again to the position shown in the figure.

Now follow the lines C C, in the direction D D, with both Clubs in close company, describing with the right a Front Outer, and with the left a Front Inner Circle, again coming around to the position shown in the figure. Now the Inner Backs again, then the Fronts, and so on alternately, and you have the movement.

A variation of the direction of the movement to the right—a reverse of the above—completes this exercise.

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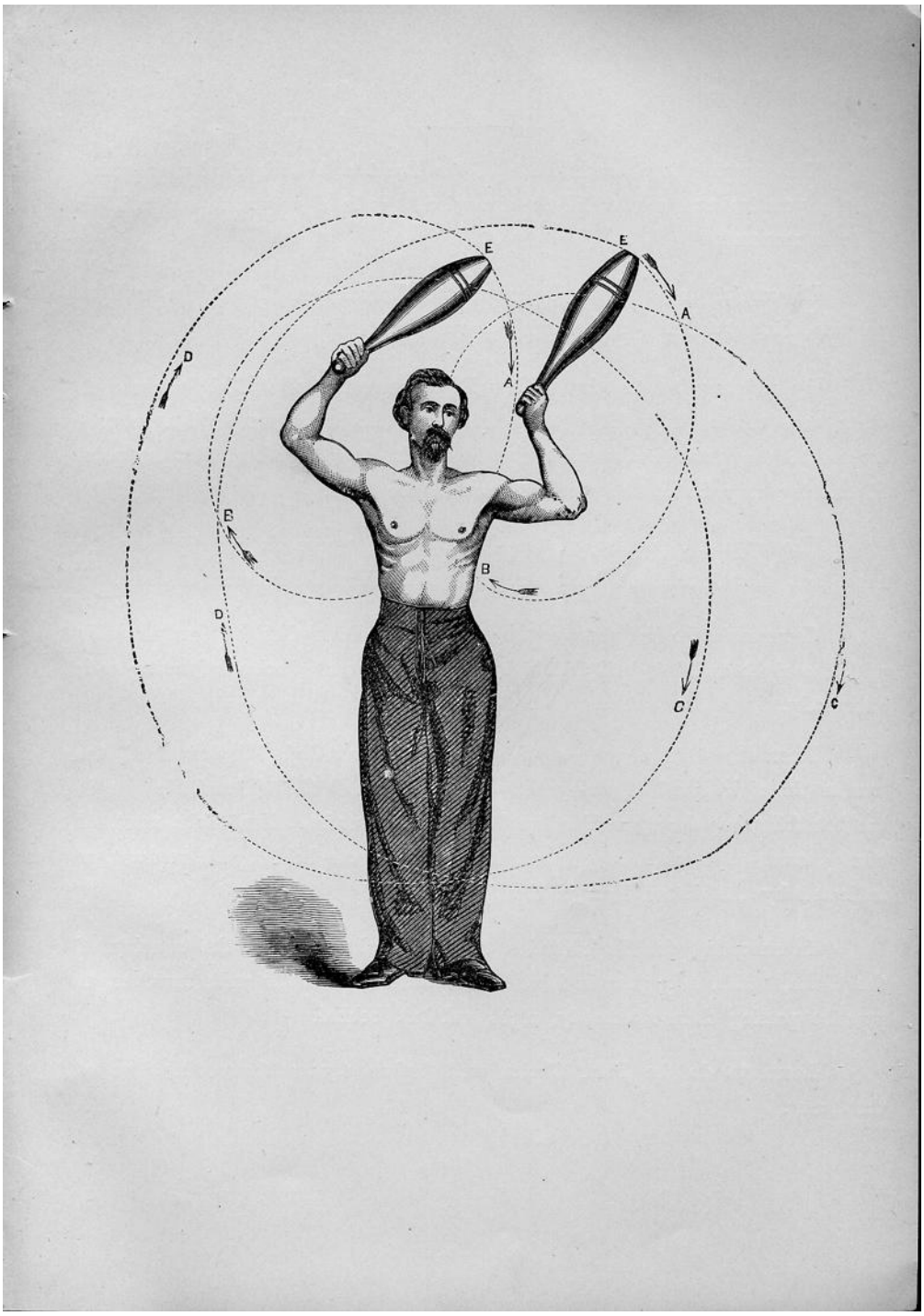

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Exercise No. 15.

This exercise is a combination of the Front and Back Circles, requiring a little practice and some skill in execution. It is a very fine, as well as difficult movement.

Be careful and avoid collision as the Clubs cross. It will be well to practice this movement at first with a very light Club.

By referring to the figure, it will be seen that the Clubs cross each other, near the hand, which is the secret of the movement, and when brought around to the position shown, bring the hands close together, that the point of crossing may be at the smallest part of the Club.

The apparent position of the Clubs, in the figure, is directly over the head, but they should be back far enough to clear the shoulders nicely.

Commence the movement with the Inner Back Circles, simultaneously with the right and left, and follow by the Inner Front Circles, repeating each alternately.

From the position given in the figure, let each Club fall downward, the one in the right hand following the dotted line, A B C D E, and the one in the left following the same line, in the reverse direction. The Clubs must, of course, cross each other, to get around together, both behind and in front, as indicated by the dotted lines in the figure.

In executing the Back Circles, make due allowance for the crossing of the Clubs, which may pass each other at either side. It is well, however, to practice passing them alternately, right and left, behind.

Learn to do the Back Circles well, before trying the combination of the Front.

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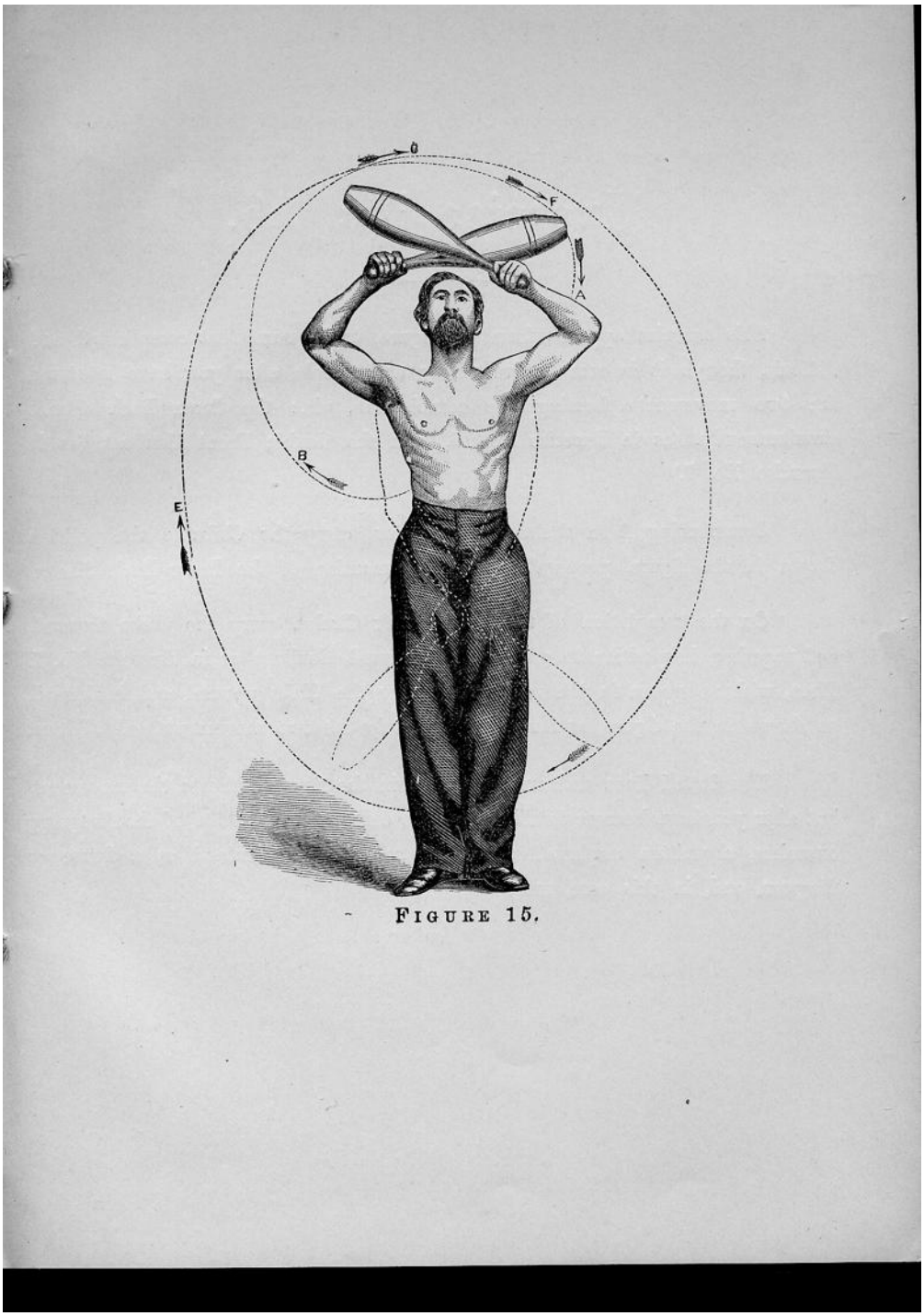

FIGURE 15.

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Exercise No. 16.

This exercise appears, from the figure, to be somewhat complicated and difficult, though it is comparatively easy and simple after you have mastered the two movements forming the combination, viz.: the Inner Back Circles simultaneously, (as in Exercise No. 15,) and the double Front Moulinet, (as in Exercise No. 7.)

Commencing from the second position, carry the Clubs to the position shown in the figure, preparatory to the execution of the Inner Back Circles.

On the completion of the Inner Back Circles, carry the Clubs forward, and together, in position to execute the forward Moulinet, as in Exercise No. 7. Then, with no pause in the movement, carry the Clubs upward and backward, as shown in the figure, and repeat alternately the two movements, *ad libitum.*

The dotted lines and arrows shown in the figure indicate the movement, but after you have become familiar with the different movements of the foregoing exercises, a written explanation will be as easily understood as a figure or diagram, and, in this case, more so.

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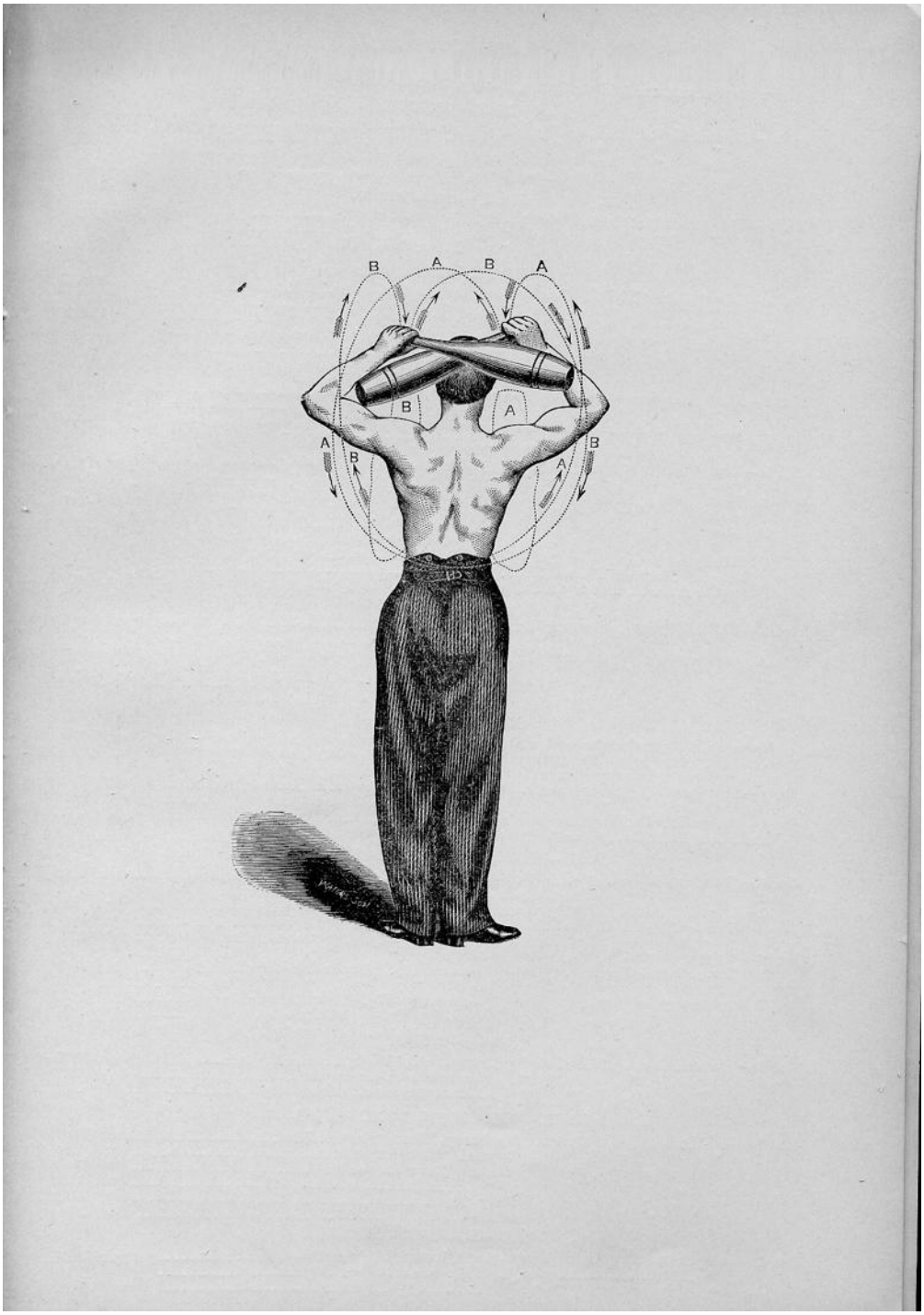

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EXERCISES FOR LADIES.

As a means of exercise, both pleasing and beneficial, there is nothing for ladies more suitable and simple than the Indian Clubs.

We append a few simple movements, only by way of introduction, for the reason that all of the foregoing exercises are just as well adapted for ladies as for gentlemen, though ladies, of course, should use lighter weights

The weight for ladies is from three to five pounds. The dress should be loose, and the arms free to move in any position, and nothing to prevent a full expansion of the chest.

Many of the exercises can be executed with such skill and grace as to approach "the poetry of motion," and when accompanied by music they can be rendered pleasing accomplishments.

Half an hour with the Clubs, daily, divided morning and evening, will soon do away with much that is artificial about womankind, and promote the natural development of a graceful form and movement

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Exercise No. 17.

Take the first position, as shown by the figure, the Clubs hanging pendant by the side.

Raise the right Club slowly in front, and to the left, in the direction indicated by the line A, carrying it to the position B, as shown by the dotted arm and Club—holding it horizontally and directly over the head.

Retain it in this position for a few seconds, and then let it drop, by the same line, to the first position again.

Repeat this movement several times with the right, and then try the left arm, then the right and left alternately.

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FIGURE 17

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Exercise No. 18.

This exercise should be executed very slowly, and prolonged until it produces fatigue.

Raise the Clubs to the second position, as shown in the figure—the Clubs perpendicular, and the hands directly in front of and about the height of the shoulders.

Carry them slowly from B to C, fully extending the arms at the side, horizontally. Next return them, by the line D, to position B again.

Now carry them backward, by the line E, until they reach the position indicated by the dotted Clubs in the figure.

Raise them to the second position again, and repeat the movement. Do all this slowly, keeping the Clubs exactly perpendicular.

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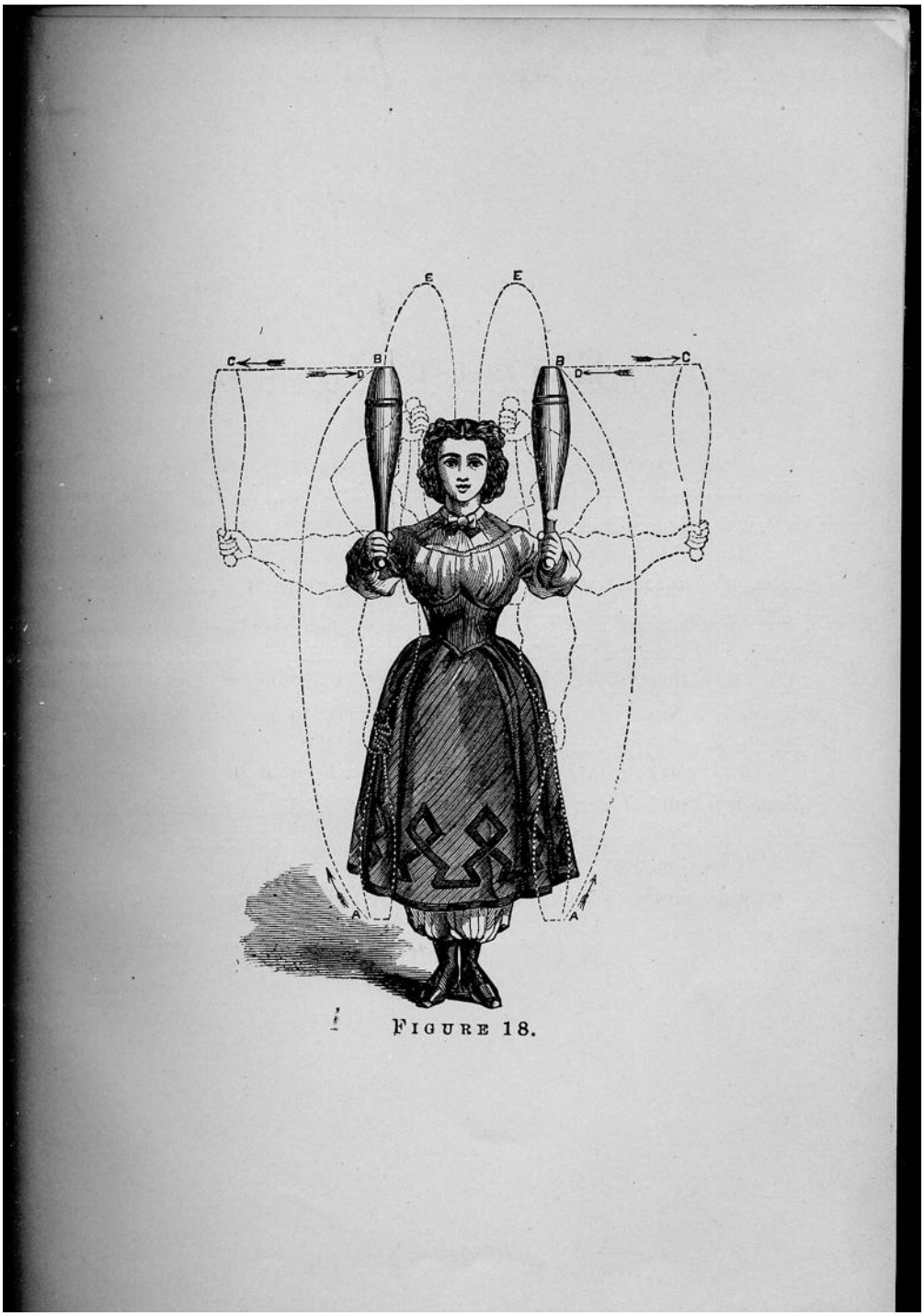

FIGURE 18.

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Exercise No. 19.

This movement has already been fully described, in the preliminary exercises, as the Inner Back Circle.

From the second position, (see figure,) carry the Club in the right arm upward and backward over the head, letting it turn in the direction A, and falling, follow the line B C; after which, bring it back in front, to the second position again.

Practice until you can do this smoothly.

Next try the left arm, and when perfect with that, alternate the right and left, in constant succession, with no pause in the movement.

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FIGURE 19

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Exercise No. 20.

This is the Front Moulinet, and has been fully described in the Alphabet.

This movement is particularly trying to the wrist, and tends to develop that part, which is proportionally weaker than any other part of the arm.

Start with a Club in the right hand, holding it in the second position.

Let it fall outwardly, and directly in front, in the direction A, as indicated in the figure, following the line B C, completing a perfect circle.

As the Club falls forward to the position B, the elbow must be closed in toward the body, and the grasp somewhat relaxed, with the palm of the hand turned toward the body.

The foregoing instructions must be closely observed in this movement, before you can do it correctly.

When perfect with the right hand, try the left; then both together, and alternately.

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FIGURE 20.

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Indian Club Swinging; One, Two, and Three Club Juggling by Frank E. Miller

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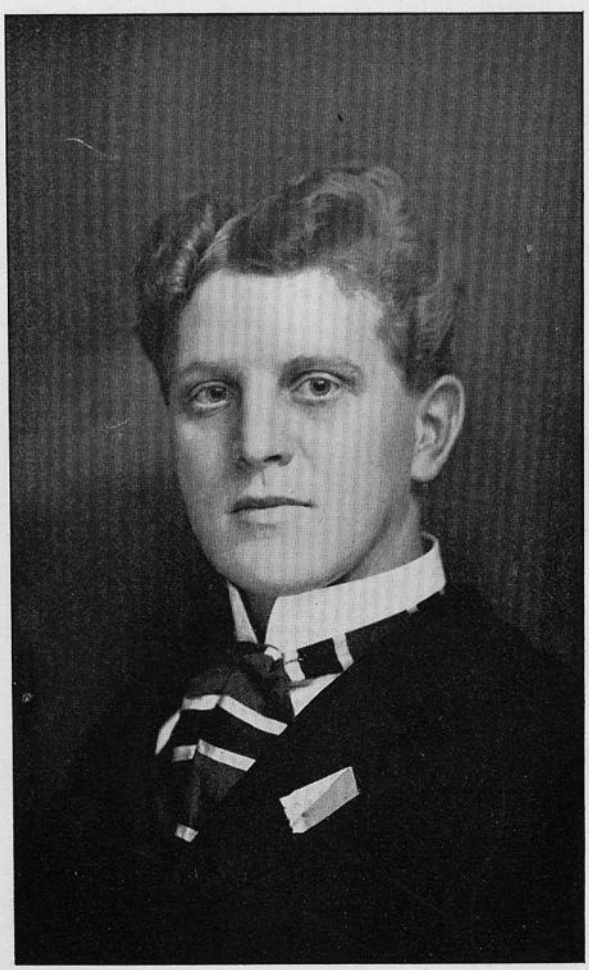

FRANK E. MILLER

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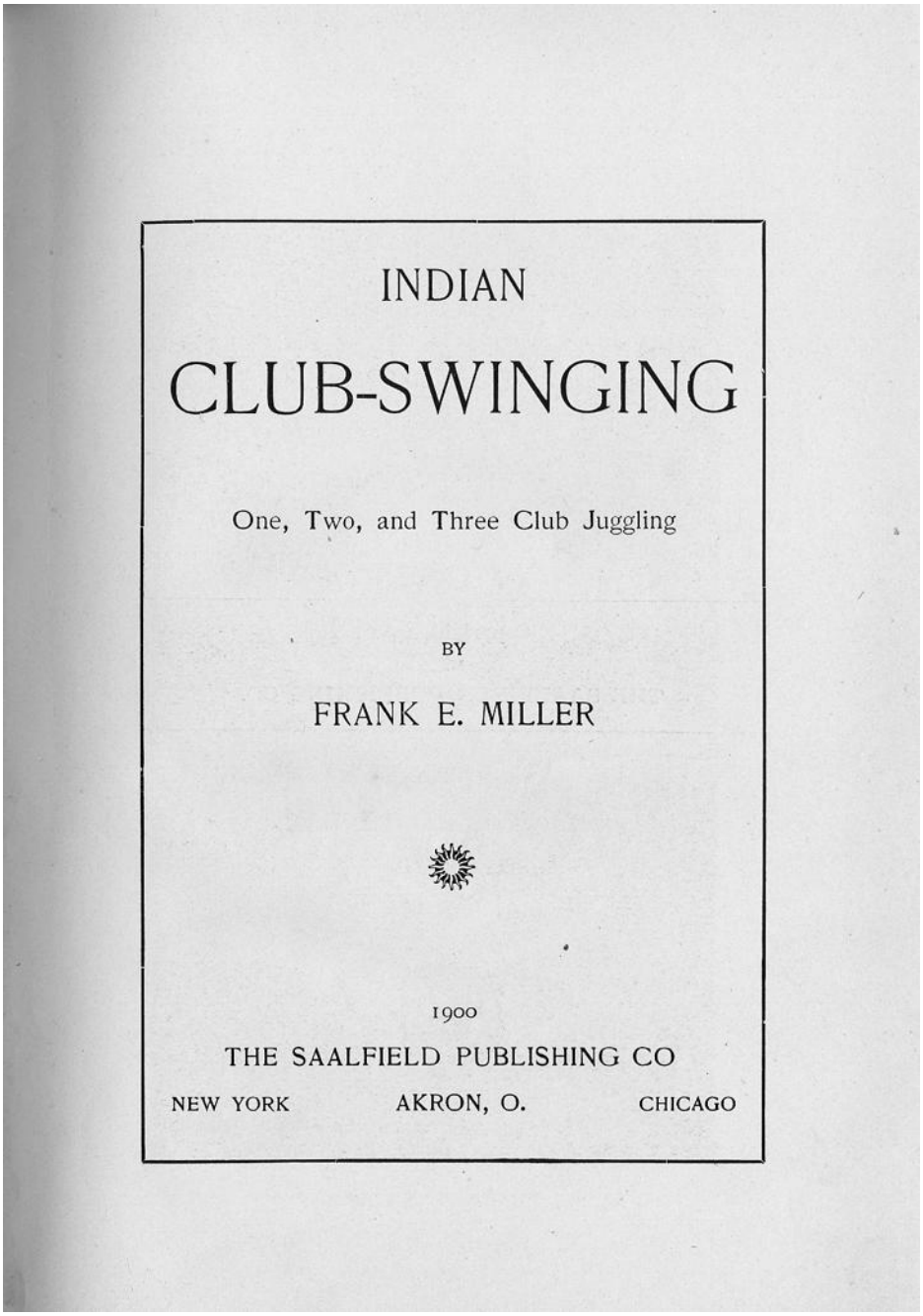

INDIAN

CLUB-SWINGING

One, Two, and Three Club Juggling

BY

FRANK E. MILLER

1900

THE SAALFIELD PUBLISHING CO

NEW YORK AKRON, O. CHICAGO

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PREFACE

THE object of this book is, first, to introduce a simple nomenclature for club-swinging and club juggling; second, to present the work in such a way that it can be given on the gymnasium floor; third, to provide exercises for those that care to practice advanced club-swinging and juggling. The physical director will find a basis for drills in class-work in the 5th, 4th, 3d, 2d, and 1st grades. Club-swinging as a part of calisthenics has not the place in our regular class-work that it should have. This is probably due to the fact that there has been no simple and comprehensive nomenclature for club-swinging, and that it is considered by many to be too complicated and difficult for ordinary class-work. For class-work, do not limit yourself to exercises for arms and chest only, but use the clubs, as you would a pair of dumb-bells, and exercise lower limbs and trunk.

I do not insist that this arrangement of the subject of club-swinging is absolutely correct, but

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I believe that I am near the truth, and hope that the book will at least serve as a basis and starting point for a better treatise of the subject in the future. I have tried to explain and arrange the work so that a novice might take up club-swinging and juggling from the very beginning. This book contains exercises which I have taught to my pupils and practiced myself. It can be relied upon as practicable. I have as far as possible followed the terms set forth in the regular "Gymnastic Nomenclature" of the Young Men's Christian Associations of North America.

I am indebted to Dr. D. M. F. Krogh, physical director of the Southwark Turnverein, Philadelphia, Pa., for valuable assistance in the practical work of club-swinging. Also to Dr. H. L. Chadwick, physical director of the Young Men's Christian Association, Philadelphia, Pa., for reviewing the manuscript, and to Dr. H. F. Hallenberg, physical director Secretarial Institute and Training School of Young Men's Christian Associations, Chicago, Ill., for valuable suggestions as to the arrangement and nomenclature.

FRANK E. MILLER,

Physical Director Young Men's Christian Association, Dallas, Texas.

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INTRODUCTION

THE mistake is often made of using clubs that are too heavy. My experience has convinced me that clubs weighing one pound and a half each are heavy enough for the best results in class-work, and those weighing one pound each are heavy enough for solo swinging.

A pair of hollow clubs 18 inches long, with round knobs $4\frac{3}{4}$ inches in circumference, and with body $12\frac{1}{2}$ inches in circumference at the thickest part, and 6 inches in circumference at the ends, make very finely shaped clubs which are nicely balanced for club-swinging. The weight of each club should be from one to one and a half pounds (See Fig. 9 for illustration of clubs.) German silver, light copper, brass, or tin, cut in the shape of diamonds, stars, or bands around the clubs, adds greatly to their appearance. No exercise is prettier than club-

(5)

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swinging, and none is more interesting. For old and young its value needs no comment.

By giving one hour each day for two years to the practice of club-swinging and juggling one can become quite an expert, and, as there is no limit to the number of movements and combinations that can be made, one may make up original movements and combinations.

If, after practicing for ten or fifteen minutes you feel fatigued, practice breathing exercises for from two to four minutes, also exercises for lower limbs and trunk. At first the effect of the exercises will be to strengthen and enlarge all the muscles of the body; but with one who is very fleshy, after practicing three or four weeks, the muscles will become smaller in volume, but wiry and sinewy in texture with no superabundant fat among their fibers. Time given to exercise is never lost. People are beginning to awake to the idea that the health of the body is most influential upon the mind. When the body is indisposed the mind cannot act properly and the intellectual powers lose their grasp. There seems now to be a general

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feeling that the mind and body ought to be developed to the utmost, for they are both gifts to us, for the proper use of which we are responsible. I have for years been much impressed with the great value of club-swinging exercises in educating the co-ordinating powers of old and young, for "when we endeavor, for the first time, to perform a hitherto unknown movement, it seems at first that our muscles, so docile in ordinary actions, have become rebellious to the orders of the will. When the muscles finally obey, the long levers in turn seem to refuse to move in the desired direction, and the body, notwithstanding our violent efforts, will not assume the attitude we wish. But the faculty of co-ordination, like all physiological faculties, rapidly improves with practice. The man who exercises his body every day becomes able to use his organs, and gets more work out of them by making them serve him better. It must be remembered too, that a man need not possess very large muscles to be a strong man."—La Grange.

DRESS —The best costume for club work is a pair of Spalding's Y. M. C. A. trousers

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No. 3, quarter sleeve shirt No. 1F, belt, and shoes or slippers. The foot-gear should be quite light, and made of soft cloth, canvas, or leather. They can be bought of A. G. Spalding & Bro., New York, Philadelphia, or Chicago.

BATHING.—The gymnast will be much benefited by sponging with tepid water immediately after he has finished his exercises. If practicable, a shower bath is even better, finishing with cold water. After drying with an ordinary towel, spend five minutes massaging the body, and especially the upper and lower limbs.

GRADING.—The 1st, 2d, 3d, and 4th sections are in grade 5.

The 5th and 6th sections are in grade 4.

The 7th and 8th sections are in grade 3.

The 9th and 10th sections are in grade 2.

The 11th and 12th sections are in grade 1.

One-Club Juggling, section 13.

Two-Club Juggling, section 14.

Three-Club Juggling, section 15.

APPENDIX

Dual Club Juggling.

Electric Light Club-swinging.

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THE following definitions will give the beginner a basis from which to work out the movements.

NOMENCLATURE

1. PLAIN SWING. — All plain swings should be with the long axis of the club in line with the forearm. A swing is any part of a circle less than 360 degrees.

2. PLAIN CIRCLE. — In all plain circles the long axis of the club should be in line with the forearm, executing 360 degrees.

3. FULL ARM CIRCLE. — Fixed point, shoulder.

4. FOREARM CIRCLE. — Fixed point, elbow.

5. HAND CIRCLE. — Fixed point, wrist.

6. HAND SWING. — Fixed point, wrist.

7. SINGLE SWING OR CIRCLE. — One arm of any swing or circle.

8. DOUBLE LEFT OR RIGHT. — Both arms of any swing or circle in the same direction.

9. ALTERNATE. — First left complete, and then right.

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10. COUNTER LIKE.— The same for opposite side, or with other arm.

11. CONTINUOUS ALTERNATION. — First with left, then with right, before either movement has been completed.

12. "SNAKE MOVEMENT." — See section 10.

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DIRECTION OF CIRCLES

In Lateral Plane, they are taken from the motion of the clock hands placed in front of and facing the body; right circles with the hands; left circles against the hands.

In Horizontal Plane, the clock is regarded as on the floor, face up, right circles with the hands, left circles against the hands.

In Antero-Posterior Plane the clock is regarded as placed at the left side, facing the body. Circles in the direction of the motion of the clock hands are forward circles, those in the opposite direction are backward circles.

Swings, fraction of a circle.

To make it as simple as possible to get starting position, fraction of circles, etc., see illustration, Fig. 1.

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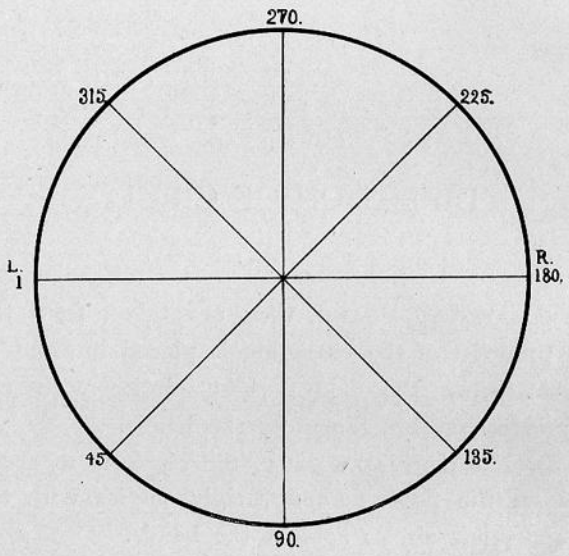

Fig. 1

START double left or right, at left or right horizontal. To make a double right swing 180 degrees, start at double left and make a half circle; to make a double left swing 180 degrees, start at right horizontal. To execute double right full arm circles, start at 180 degrees, as in Fig. 1, go through an arc of 360 degrees, taking 135, 90, 45, 1.360, 315, 270, 225.

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If executing a double left full arm circle, start from double right horizontal 180 degrees, going to 225, 270, 315, 360, 1, 45, 90, 135, back to 180 degrees, executing a full circle, as in Fig. 1, lateral plane.

ABBREVIATIONS

THE arm will always be designated first, the direction second, as L. L. full arm circle would be with left arm a full arm circle to the left. R. R. swing 315 degrees, from left horizontal, right arm a swing to the right, 45 degrees less than a circle and return to starting position at left horizontal. R. right. L. left.

Do not fail to study the Nomenclature and get it clear in your mind before you take up the exercises. A little study will soon master it, and you will have no trouble in reading any of the movements.

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AXES AND PLANES

THREE axes and three planes are considered:

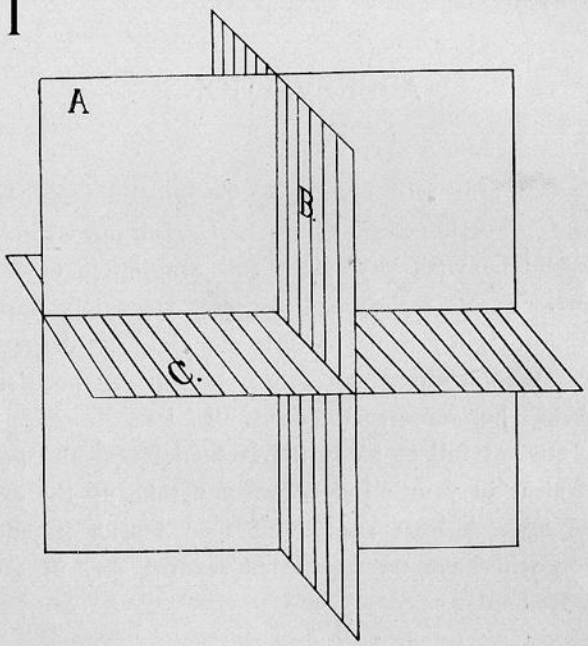

Fig. 2

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A. The Vertical Axis corresponds to the spinal column in whatever position.

B. The Antero-Posterior Axis corresponds with, or is parallel to, a line drawn from front to back at right angles to the vertical and horizontal axes.

C. The Horizontal Axis corresponds with, or is parallel to, a line drawn through the shoulders at right angles to the vertical axis.

A. Lateral Plane.

B. Antero-Posterior Plane.

C. Horizontal Plane.

NOTE

The pupil should imagine himself between two board partitions, which are about two feet apart, with his face toward one and his back toward the other. Do not watch the clubs, but look straight ahead as much as possible. It is well to practice before a mirror, to see if you are getting the movements correct.

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POSITION OF THE BODY

SHOULDERS back, head erect, chin in, heels together. All swaying of the body, either forward or backward, or from side to side, or turning to the R. or L. should be avoided unless absolutely necessary. All the elementary swings and circles should be from the shoulders or wrists, as the case may be. If the chest is thrown well forward and the hips slightly backward, in a slightly stooping position, there is less danger of the clubs striking the shins. There is a great tendency for the beginner to shorten the swings and circles. This should be guarded against.

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METHODS OF HOLDING CLUBS

For all plain swings and circles, the fingers are so placed that they can manipulate the club and guide it in the various planes. The hand should grasp the club as in Fig. 3,

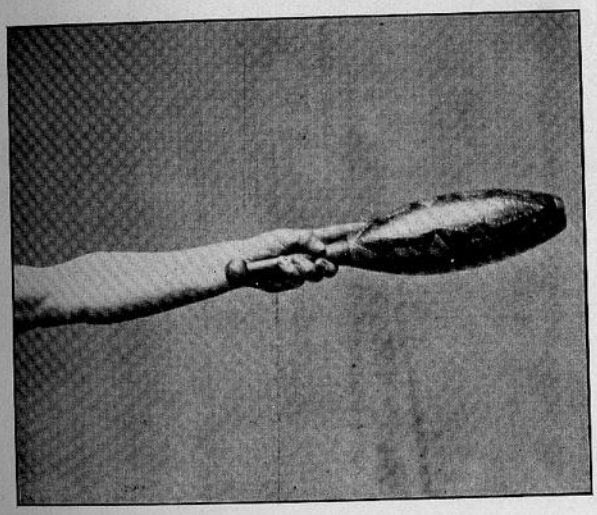

Fig. 3

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the knob touching the wrist, first finger straight, so the club will be in a straight line with fore-arm. The heaviest part of the club will be brought near the hand.

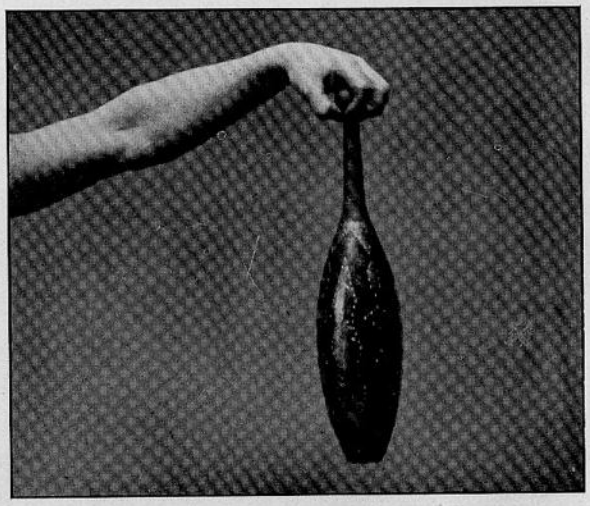

Fig. 4

The grasp is used only for elementary swings. In executing circles remove the finger to side next the third finger then place it on the club as before, after executing the circle, as it helps

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to keep the club in a straight line with the forearm.

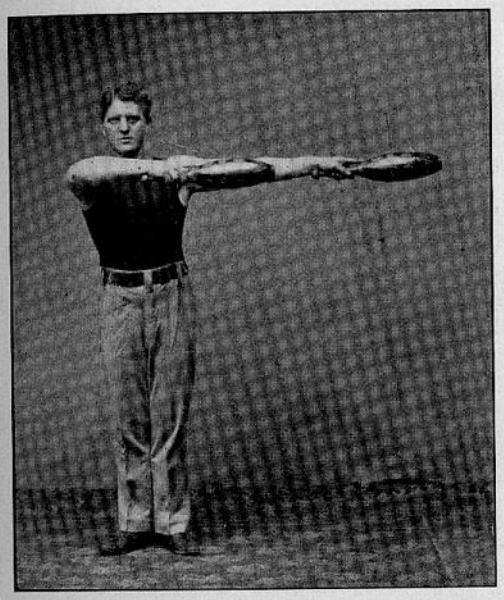

Fig. 5

METHOD OF HOLDING CLUB for the more advanced movements: Let the club slide from the grasp of elementary position, holding the knob

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loosely with the ends of the fingers, so the club will swing freely. See Fig. 4.

The thumb, second, and third fingers do most all the holding; try to revolve the club in the hand while making circles, as it helps in making them smooth and rounded.

For those who have had practice with Indian clubs, and can do the following movements well, it would be best if they took up the exercises at Section 5, as Sections 1, 2, 3, and 4 are with one club, for beginners. For starting position in Section 5 see Fig. 5.

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LATERAL PLANE

1. Position, double L. swing double R. 180 degrees.

2. From position double L., Fig. 5, swing R. a R. R. 180 degrees.

3. L. R. and R. L. swing 180 degrees from position as in Fig. 6.

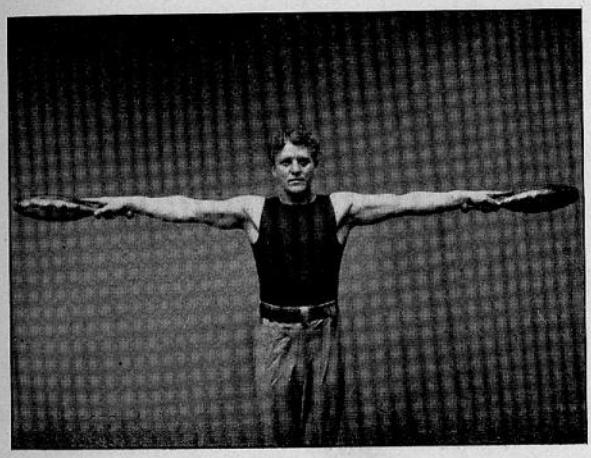

Fig. 6

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4. Hold L. arm at L. horizontal, while R. arm makes a R. L. swing, see Fig. 5.

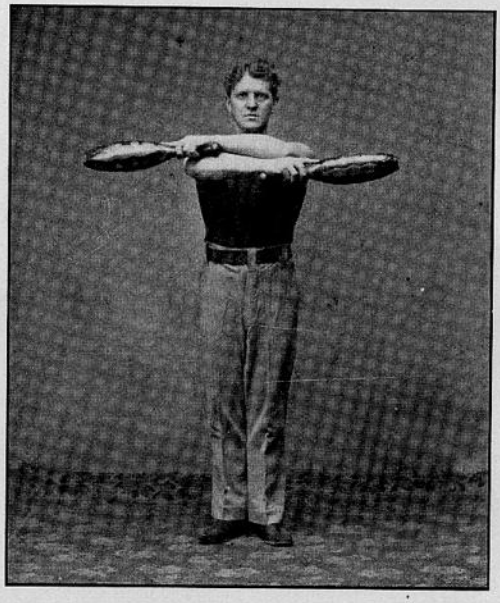

Fig. 7

5. From double L. make full arm circles L
6. At R. horizontal make full arm circles R
7. Hold R. arm at R. horizontal, while L.

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arm makes a L. L. swing 180 degrees, see Fig. 6.

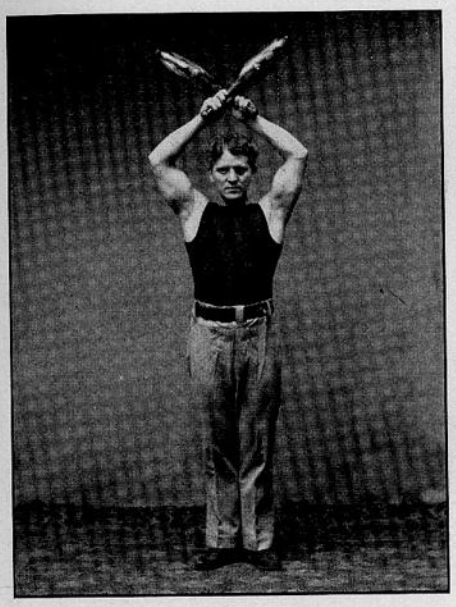

Fig. 8

8. Full arm circles L. L. and R. R. Fig. 7.

9. From arms at side horizontal, as Fig. 6, L. R. and R. L. full arm circles.

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10. L. R. and R. L. full arm circles, and hand circles back of head, see Fig. 8.

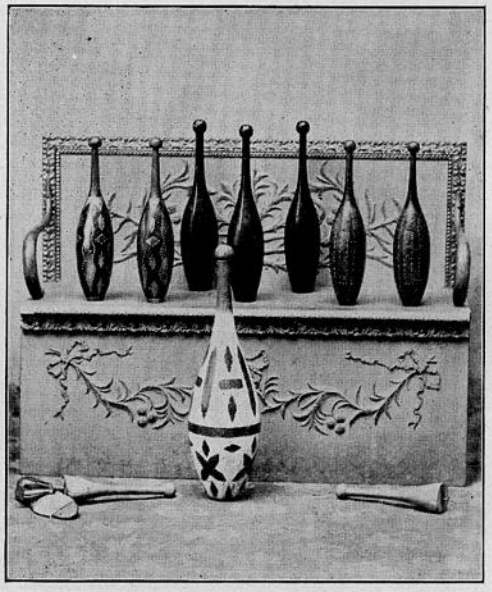

Fig. 9

To make the work as simple as possible we have only three starting positions in the lateral plane, Fig. 5, double L. — double R., same as

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Fig. 5 at the R. side of body — and Fig. 6, arms at side horizontal. All exercises in the lateral or horizontal planes will begin at one or the other of these starting positions as may be designated.

It is well to get this set of exercises correct, as all the others are based on this as a foundation.

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"'Tis physical exercise that gives health and vigor to the mind."

SINGLE SWINGS

SECTION 1 — LATERAL PLANE

1. From L. horizontal, L. R. swing 180 degrees.
2. Counter like.
3. L. R. forearm swing back of body 180 degrees.
4. Counter like.
5. L. R. swing front of body, L. R. swing back of body.
6. Counter like.
7. L. R. swing 180 degrees, at L. horizontal a hand swing on top of forearm.
8. Counter like.
9. L. R. swing back of body 180 degrees, hand swing on top of forearm at L. horizontal.
10. Counter like.
11. L. R. swing 180 degrees, as club is at 180 degrees a hand swing on top of forearm.
12. Counter like.
13. L. R. swing 180 degrees at L. horizontal a hand swing on top of forearm, as you swing 180 degrees to the R. a hand swing on top of forearm.

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14. Counter like.

15. L. R. forearm swing back of body 180 degrees at L. horizontal a hand swing on top of forearm. L. R. swing front of body 180 degrees; as L. arm is at 180 degrees to the R. a hand swing on top of forearm.

16. Counter like.

17. L. R. swing 270 degrees.

18. Counter like.

19. L. R. swing 270 degrees; as you return to starting position, let club swing on top of forearm, flexing the forearm, keeping the club on the forearm until it reaches front of chest

20. Counter like.

21. L. R. forearm swing back of body 180 degrees at L. horizontal a hand swing on top of forearm, L. R. swing front of body 270 degrees; as you return to starting position, let the club swing on top of forearm, flexing the forearm, keeping the club on forearm until it reaches front of chest.

22. Counter like.

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"Application is the price to be paid for physical powers. To have physical powers we must spend time in physical exercises."

SINGLE HAND SWINGS AND PLAIN SWINGS

SECTION 2—LATERAL PLANE

1. L. R. hand swing back of head, see Fig. 10, from L. horizontal; grasp club by the thumb and second finger, knuckles forward, rotate arm backward; from this position flex forearm letting club swing back of L. shoulder. Raise elbow to vertical with forearm over head, right angles to upper arm, club in line with forearm; after forearm reaches front of chest, swing back to starting position L. horizontal.

2. Counter like.

3. L. R. hand swing back of head, L. R. forearm swing back of body 180 degrees, hand swing on top of forearm at L. horizontal.

4. Counter like.

5. L. R. hand swing front of head, 225 degrees, see Fig. 11.

6. Counter like.

7. L R. hand swing back of head, see Fig. 10. L. L. hand swing front of head, see Fig. 11.

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8. Counter like.

9. L. R. swing front of body 225 degrees, L. L. hand swing front of face.

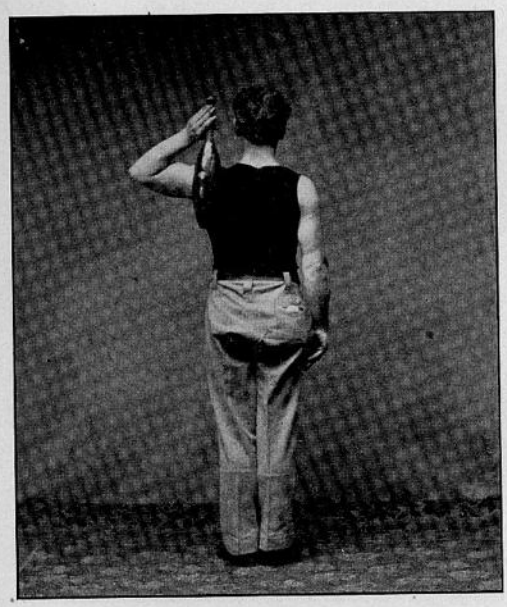

Fig. 10

10. Counter like.

11. L. R. hand swing front of head 225 degrees, L. L. hand swing back of head, see Fig. 12.

12. Counter like.

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13. L. R. hand swing back of head, hand swing on top of forearm at L. horizontal.

14. Counter like.

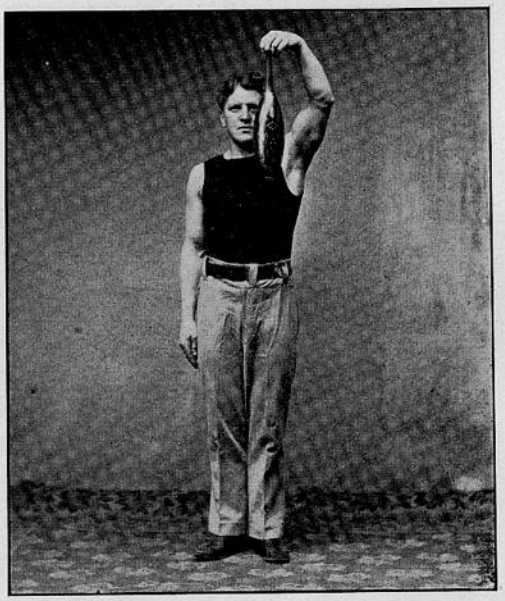

Fig. 11

15. L. R. hand swing front of head 225 degrees, L. L. hand swing back of head, hand swing on top of forearm at L. horizontal.

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16. Counter like.

17. L. R. forearm swing back of body 180 degrees, L. R. hand swing back of head.

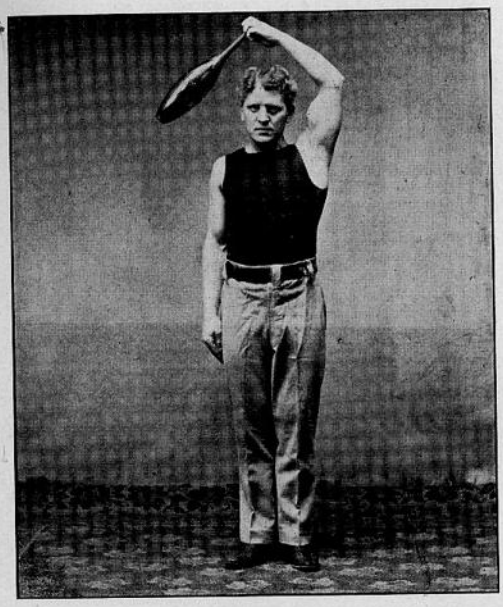

Fig. 12

18. Counter like.

19. L. R. forearm swing back of body 180 degrees, L. R. swing front of body 180 degrees, hand swing on

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top of forearm at R. horizontal 180 degrees, L. L. hand swing front of body.

20. Counter like.

21. L. R. hand swing front of head 225 degrees, L. L. hand swing back of head, L. R. swing back of body 180 degrees.

22. Counter like.

23. L. R. hand swing back of head 225 degrees, L. L. hand swing front of head, at L. horizontal a hand swing on top of forearm.

24. Counter like.

25. L. R. hand swing back of head 225 degrees, L. L. hand swing front of head, at L. horizontal a hand swing on top of forearm, L. R. swing back of body 180 degrees.

26. Counter like.

27. L. R. hand swing back of head, L. R. forearm swing back of body 180 degrees, at L. horizontal a hand swing on top of forearm, L. R. swing front of body 180 degrees, as arm is at R. horizontal 180 degrees a hand swing on top of forearm.

28. Counter like.

Try to get up combinations that are original, from the start, as it will help you in getting up new combinations of movements when we start on advanced club-swinging.

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"He who loseth wealth loseth much; he who loseth a friend loseth more; but he who loseth his health and strength loseth all."

SINGLE CIRCLES AND SWINGS

SECTION 3—LATERAL PLANE

1. L. L. full arm circle.
2. Counter like.
3. L. L. forearm circle.
4. Counter like.
5. L. R. full arm circle.
6. Counter like.
7. L. R. forearm circle.
8. Counter like.
9. L. L. full arm circle, L R. swing 180 degrees.
10. Counter like.
11. L. R. full arm circle, L. R. swing 180 degrees.
12. Counter like.
13. L. L. full arm circle, L. R. swing 180 degrees at L. horizontal a hand swing on top of forearm.
14. Counter like.
15. L. L. full arm circle, L. R. forearm swing back of body.
16. Counter like.

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17. L. L. full arm circle, L. R. hand swing back of head.

18. Counter like.

19. L. L. full arm circle, L. R. hand swing back of head 225 degrees, L. L. hand swing front of head.

20. Counter like.

21. L. R. full arm circle, L. R. hand swing back of head 225 degrees, L. L. hand swing front of head, at L. horizontal hand swing on top of forearm.

22. Counter like.

23. L. L. full arm circle, L. R. hand swing back of body 180 degrees, at L. horizontal hand swing on top of forearm, L. R. swing front of body 180 degrees, as arm is at L. horizontal 180 degrees a hand swing on top of forearm.

24. Counter like.

25. L. R. full arm circle, L. R. swing 225 degrees, L. L. hand swing front of head.

26. Counter like.

27. L. L. full arm circle, L. R. swing 225 degrees. L. L. hand swing front of head. L. R. swing back of body.

28. Counter like.

29. L. L. full arm circle, L. R. swing 270 degrees, as you return to starting position, hand swing on top of forearm, keeping club on forearm until it is in front of chest.

30. Counter like.

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31. L. R. full arm circle, L. R. swing back of body 180 degrees, L. L. full arm circle.

32. Counter like.

33. L. R. hand swing back of head 225 degrees. L. L. swing front of head. L. R. full arm circle.

34. Counter like.

35. L. R. hand swing back of head 225 degrees. L. L. hand swing front of head. L. L. full arm circle. L. R. swing 225 degrees.

36. Counter like.

37. L. R. hand swing back of head. L. R. full arm circle, hand swing on top of forearm at L. horizontal, L. R. swing 225 degrees, L. L. hand swing front of head.

38. Counter like.

39. L. R. hand swing front of head 225 degrees. L. L. hand swing front of head. L. R. hand swing back of head 225 degrees. L. L. hand swing back of head.

40. Counter like.

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"He that swings Indian clubs
Strengthens nerves, and sharpens skill,
And stores up power."

SINGLE HAND CIRCLES, AND FULL ARM CIRCLES—HAND SWINGS

SECTION 4—LATERAL PLANE

IT WOULD be well to keep in mind in starting this section, that a hand circle is just a continuation of a hand swing executing a movement through a radius of 360 degrees.

1. L. L. hand circle back of L. shoulder, Fig. 13, flex forearm, letting elbow drop at side of body.

2. Counter like.

3. L. L. full arm circle, L. L. hand circle back of L. shoulder.

4. Counter like.

5. L. R. hand circle back of L. shoulder.

6. Counter like.

7. L. R. swing 180 degrees. L. R. swing back of body 180 degrees. L. L. hand circle back of L. shoulder.

8. Counter like.

9. L. R. swing 225 degrees. L. L. hand swing front of head. L. L. hand circle back of L. shoulder.

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10. Counter like.
11. L. L. hand circle front of L. shoulder.
12. Counter like.

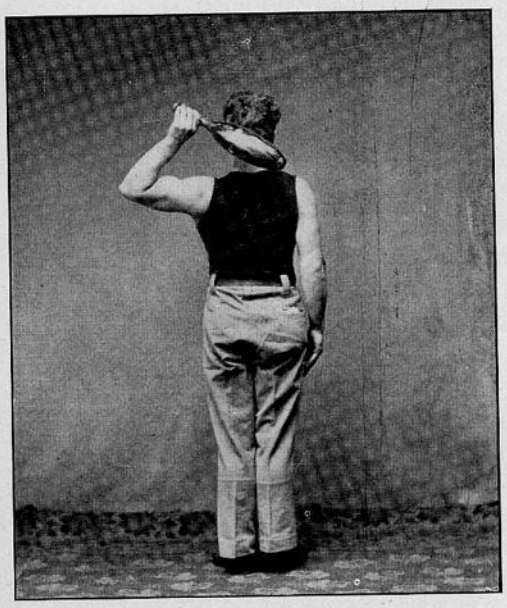

Fig. 13

13. L. L. hand circle back and front of L. shoulder.
14. Counter like.
15. L. L. full arm circle, L. L. hand circle back of L. shoulder, L. L. forearm circle.

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16. Counter like.

17. L. L. full arm circle, L. L. hand circle front of L. shoulder, L. R. swing 180 degrees, at L. horizontal a hand swing on top of forearm.

18. Counter like.

19. L. R. forearm swing 180 degrees, L. R. forearm circle front of body, L. R. forearm swing back of body.

20. Counter like.

21. L. R. hand swing back of head. L. R. hand circle back of head.

22. Counter like.

23. L. R. hand circle back and front of L. shoulder, L. R. full arm circle.

24. Counter like.

25. L. R. hand swing back of head 225 degrees. L. L. hand swing front of head. L. R. full arm circle.

26. Counter like.

27. L. R. swing 225 degrees. L. L. hand swing in front of head. At L. horizontal hand swing on top of forearm. L. L. hand circle back of L. shoulder.

28. Counter like.

29. L. R. swing 180 degrees, as arm is at 180 degrees R. horizontal a hand swing on top of forearm, L. R. hand circle back and front of L. shoulder.

30. Counter like.

31. L. R. forearm swing back of body 180 degrees, at L. horizontal hand swing on top of forearm, L. R. swing

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225 degrees. L. L. hand swing in front of head. L. L. hand circle front and back of L. shoulder.

32. Counter like.

33. L. R. hand swing back of head 225 degrees. L. L. hand swing front of head. L. L. full arm circle. L. L. hand circle back and front of L. shoulder.

34. Counter like.

Practice each movement with one club about 16 times before practicing with the other arm.

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"The noblest thing in the world is to have good health."

DOUBLE SWINGS, HAND SWINGS, CIRCLES

SECTION 5—LATERAL PLANE

1. From double L., Fig. 5, double R. swing 180 degrees.
2. Counter like.
3. Double R. swing, L. R. swing back of body 180 degrees.
4. Counter like.
5. Double R. swing, L. R. hand swing back of head 180 degrees.
6. Counter like.
7. Alternate.
8. Double R. swing 180 degrees, hand swing on top of forearms at R. horizontal 180 degrees.
9. Counter like.
10. Alternate.
11. Double R. swing 225 degrees. Double L. hand swing back of head.
12. Counter like.
13. Alternate.

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14. Double R. hand swing back of head.

15. Counter like.

16. Alternate.

17. Double R. swing 225 degrees. Double L. hand swing front of head.

18. Counter like.

19. Alternate.

20. Double R. swing 225 degrees. L. L. hand swing front of head. R. L. hand swing back of head.

21. Counter like.

22. Alternate.

23. Double R. swing 225 degrees. L. L. hand swing back of head, R. L. hand swing front of head.

24. Counter like.

25. Alternate.

26. Double R. swing 180 degrees. Double R. hand circles at R. side of body dropping elbows at side of body as you execute hand circles. Fig. 14.

27. Counter like.

28. Alternate.

29. Double R. swing 180 degrees. Double L. hand circles at R. side of body.

30. Counter like.

31. Alternate.

32. Double R. full arm circles, double R. hand circles at R. side of body.

33. Counter like.

34. Alternate.

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35. Double L. hand circles at L. side of body. Double R. swing 180 degrees. L. L. hand swing back of head. R. L. swing 180 degrees front of body.

Fig. 14

36. Counter like.
37. Alternate.
38. Double L. hand circles at L. side of body. Double R. swing 225 degrees. Double L. hand swing back of head.

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39. Counter like.

40. Alternate.

41. Double L. full arm circles. Double L. hand circles at R. side of body.

42. Counter like.

43. Alternate.

44. Double L. hand circles at L. and R. sides of body.

45. Counter like.

46. Alternate.

47. Double L. full arm circles. Double L. hand circles at L. side of body. Double R. swing 225 degrees. Double L. hand swing back of head.

48. Counter like.

49. Alternate.

50. Double L. full arm circles. L. R. swing back of body 180 degrees. R. R. swing 180 degrees front of body.

51. Counter like.

52. Alternate.

53. Double L. full arm circles, L. R. hand swing back of head, R. R. swing 180 degrees front of body.

54. Counter like.

55. Alternate.

56. Double R. hand swing front of head 225 degrees. Double R. hand circles at R. side of body.

57. Counter like.

58. Alternate.

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59. Double R. hand swing front of head 225 degrees. Double L. hand swing back of head. Double L. hand circles at L. side of body.

60. Counter like.

61. Alternate.

62. Double L. full arm circles. Double R. swing 225 degrees. Double L. hand swing back of head.

63. Counter like.

64. Alternate.

65. Double L. full arm circles. R. R. hand swing front of head 225 degrees. L. R. hand swing back of head. Double L. hand swing front of head.

66. Counter like.

67. Alternate.

68. Double R. hand swing front of head 225 degrees. Double R. hand circles at R. side of body.

69. Counter like.

70. Alternate.

71. Double R. hand swing front of head 225 degrees. Double L. hand swing back of head. Double L. hand circles at L. side of body.

72. Counter like.

73. Alternate.

74. Double R. hand swing front of head 225 degrees. Double L. hand swing back of head. Double L. full arm circles. Double L. hand circles at L. side of body.

75. Counter like.

76. Alternate.

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77. Double R. swing 180 degrees. Double R. hand circles at R. side of body. Double R. full arm circle. Double L. hand swing back of head.

78. Counter like.

79. Alternate.

80. Double R. swing 180 degrees. Double R. hand circles at R. side of body. Double R. full arm circle. L. L. hand swing front of head. R. L. hand swing back of head.

81. Counter like.

82. Alternate.

83. Double L. full arm circle. Double L. hand circle back of shoulders. Fig. 15.

84. Counter like.

85. Alternate.

86. Double L. full arm circle. Double L. hand circles back of shoulders. Double L. hand circles at L. side of body.

87. Counter like.

88. Alternate.

89. Double L. full arm circle. Double L. hand circles back of shoulders. Double L. hand circles at L. and R. sides of body.

90. Counter like.

91. Alternate.

92. Double L. hand circles inside and outside of arms at L. side of body. Double L. hand circles back of shoulders.

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93. Counter like.

94. Alternate.

95. Double L. hand circles inside and outside of arms at L. and R. sides of body. Double L. hand circles back and front of shoulders.

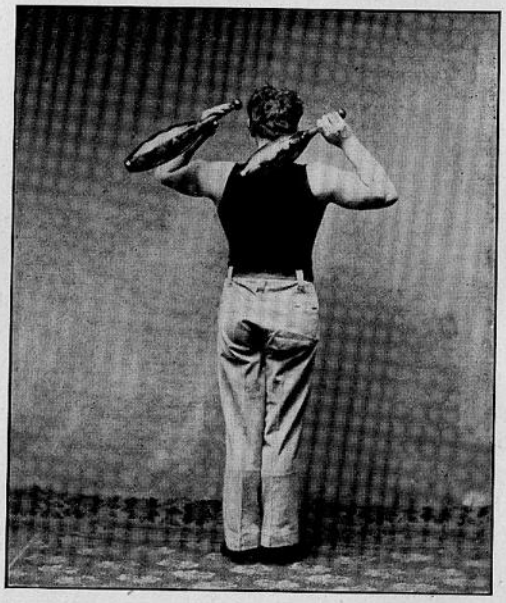

Fig. 15

96. Counter like.

97. Alternate.

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98. L. L. full arm circles. R. L. hand circle back of R. shoulder.

99. Counter like.

100. Alternate.

101. Double L. hand circles at L. side of body. L. L. full arm circle. R. L. hand circles back of R. shoulder.

102. Counter like.

103. Alternate.

104. Double L. full arm circles. Double L. hand circles in front of thighs. Fig. 16.

105. Counter like.

106. Alternate.

107. Double L. hand circles at L. side of body. Double L. hand circles in front of thighs. Double L. hand circles back of shoulders.

108 Counter like.

109. Alternate.

110. Double L. hand circles at L. side of body. Double L. hand circles in front of thighs. Double L. hand circles at R. side of body.

111. Counter like.

112. Alternate.

113. Double L. hand circles inside and outside of arms at L. side of body. Double L. hand circles inside and outside of arms at R. side of body. Double L. hand circles in front of thighs. Double L. hand circles front and back of shoulders

114. Counter like.

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115. Alternate.

116. Double L. hand circles at L. side of body. Double L. hand circles back of thighs. Fig. 17.

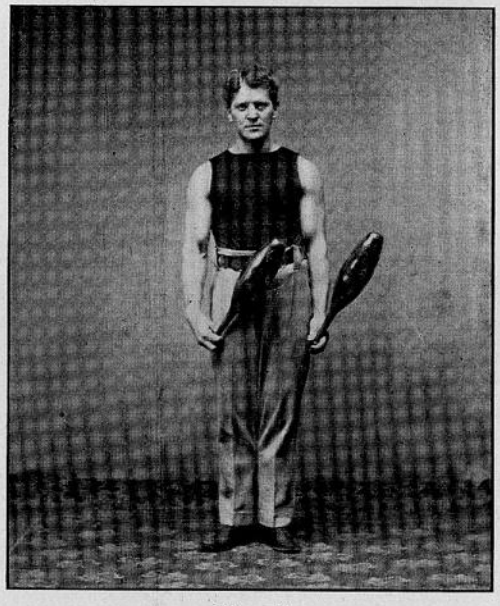

Fig. 16

117. Counter like.

118. Alternate.

119. Double L. hand circles at L. side of body. Double L. hand circles front and back of thighs. Double L. hand circles at R. side of body.

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120. Counter like.
121. Alternate.

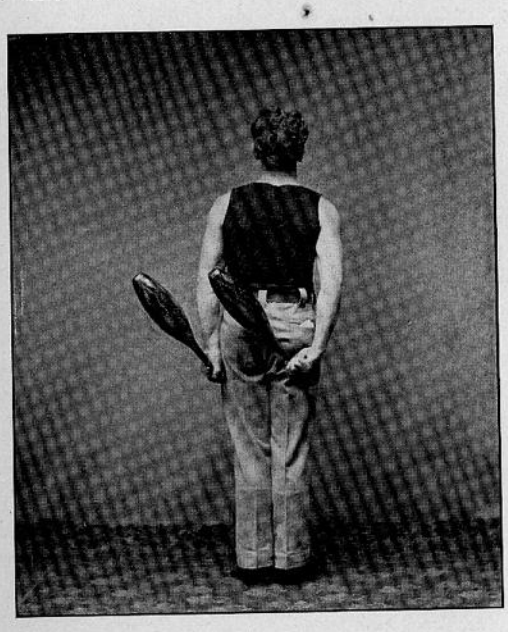

Fig. 17

122. Double L. hand circle at L. side of body. Double R. hand swing back of head 180 degrees. Double R. hand circles front and back of thighs.
123. Counter like.
124. Alternate.

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125. L. L. hand circle front of L. thigh. R. L. hand circle front of R. shoulder.

126. Counter like.

127. Alternate.

128. Double R. swing front of body 225 degrees. Double R. hand circle back of shoulders. Double L. hand swing back of head.

129. Counter like.

130. Alternate.

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"Dost thou love health and strength?
If so, do not squander time,
But take time to exercise."

SWINGS—CIRCLES

SECTION 6—LATERAL PLANE

FOR starting position see Fig. 6, arms at side horizontal.

1. L. R. and R. L. swing 180 degrees. Fig. 7.
2. L. R. forearm swing back of body 180 degrees. R. L. swing front of body.
3. Counter like.
4. Alternate.
5. L. R. and R. L. forearm swing back of body 180 degrees. L. R. and R. L. swing front of body.
6. L. L. and R. R. full arm circles.
7. L. R. and R. L. full arm circles.
8. L. R. and R. L. hand swing back of head.
9. L. R. and R. L. swing 225 degrees. L. L. and R. R. hand swing back of head.
10. L. L. and R. R. hand circles back of shoulders.
11. L. R. and R. L. hand circles back of shoulders.
12. L. L. and R. R. full arm circles. L. L. and R. R. hand circles front of thighs.

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13. L. R. and R. L. full arm circles. L. R. and R. L. hand circles back of head. Fig. 8.

14. L. R. and R. L. swing 225 degrees. L. L. and R. R. hand swing back of head. L. L. and R. R. hand circles front of shoulders.

15. L. R. and R. L. swing 225 degrees. L. L. and R. R. hand swing back of head. L. L. and R. R. hand circles front and back of shoulders.

16. L. R. and R. L. hand swing back of head. L. R. and R. L. hand circles front and back of thighs.

17. L. R. and R. L. full arm circle. L. R. and R. L. swing 225 degrees. L. L. and R. R. hand swing back of head.

18. L. R. and R. L. swing 225 degrees. L. L. and R. R. hand swing back of head. Hand swing on top of forearms at side horizontal.

19. L. L. and R. R. full arm circles. L. L. and R. R. hand circles, back and front of arms, at side horizontal.

20. L. R. and R. L. full arm circles. L. R. and R. L. hand circles, front and back of arms, at side horizontal.

21. L. L. and R. R. full arm circles. L. L. and R. R. hand circles back of head. Fig. 8.

22. L. L. and R. R. full arm circles. L. L. and R. R. hand circles back of shoulders.

23. L. L. and R. R. full arm circles. L. L. and R. R. hand circles front of thighs and back of shoulders.

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24. L. R. and R. L. full arm circle. L. R. and R. L. hand circle back of thighs. Fig. 18.

Fig. 18.

25. L. R. and R. L. full arm circles. L. R. and R. L. hand circles back of head, and back of thighs.

26. L. L. and R. R. full arm circles. L. L. and R. R. hand circles back of head, and back of thighs.

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27. L. L. and R. R. hand circles back and front of head.

28. L. R. and R. L. hand circles back and front of head.

29. L. L. and R. R. hand circles back of thighs and back of head.

30. L. L. and R. R. hand circles front and back of thighs.

31. L. L. and R. R. hand circles front of thighs, and front of head.

32. L. L. and R. R. hand circles back of thighs, and back of head, front of head, and front of thighs.

33. L. R. and R. L. hand swing on top of forearms. Flex forearms, with hands in front of chest. L. L. and R. R. full arm circle.

34. L. R. and R. L. hand swing on top of forearms. Flex forearms, with hand in front of chest. L. R. and R. L. hand circles back of thighs.

35. L. R. and R. L. hand swing on top of forearms. L. L. and R. R. full arm circle. L. L. and R. R. hand circle back of thighs, and back and front of head.

36. L. R. full arm circle. R. L. hand circle back of head.

37. Counter like.

38. Alternate.

39. L. L. full arm circle. R. R. hand circle back of head.

40. Counter like.

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41. Alternate.

42. L. R. full arm circle, and hand circle back of L. shoulder. R. L. hand circle back of R. shoulder.

43. Counter like.

44. Alternate.

45. L. L. full arm circle and hand circle back of L. shoulder. R. R. hand circle back of head.

46. Counter like.

47. Alternate.

48. L. R. hand circle back of L. shoulder. R. L. hand circle front of R. thigh.

49. Counter like.

50. Alternate.

51. L. L. hand circle back of L. shoulder. R. R. hand circle front of R. thigh.

52. Counter like.

53. Alternate

54. L. R. hand circle front of head. R. L. hand circle back of head.

55. Counter like.

56. Alternate.

57. L. L. hand circle front of head. R. R. hand circle back of head.

58. Counter like.

59. Alternate.

60. L. R. hand circle front of L. thigh. R. L. hand circle back of R. thigh.

61. Counter like.

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62. Alternate.

63. L. L. hand circle front of L. thigh. R. R. hand circle back of R. thigh.

64. Counter like.

65. Alternate.

66. L. R. hand circle back of head. R. L. hand circle back of R. thigh.

67. Counter like.

68. Alternate.

69. L. L. hand circle back of head. R. R. hand circle back of R. thigh.

70. Counter like.

71. Alternate.

72. L. R. hand circles front and back of L shoulder. R. L. hand circle back and front of R. thigh.

73. Counter like.

74. Alternate.

75. L. L. hand circles front and back of head. R. R. hand circles front and back of R. thigh.

76. Counter like.

77. Alternate.

78. L. R. and R. L. hand circles front and back of head. L. R. and R. L. hand circles back of thighs.

79. L. L. hand circles back and front of head. R. R. hand circles front and back of thigh.

80. Counter like.

81. Alternate.

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82. L. L. and R. R. full arm circles, continuous alternation.

83. L. R. and R. L. full arm circles, continuous alternation.

84. L. L. and R. R. full arm, forearm, and hand circles, continuous alternation.

85. L. L. and R. R. hand circles back of thighs, continuous alternation.

86. L. L. and R. R. hand circles front of thighs, continuous alternation.

87. L. L. and R. R. hand circles front and back of thighs, continuous alternation.

88. L. R. and R. L. hand circles back of thighs, continuous alternation.

89. L. R. and R. L. hand circles front of thighs, continuous alternation.

90. L. R. and R. L. hand circles back and front of thighs, continuous alternation.

91. L. L. and R. R. full arm circles, forearm circles front of body, hand circles back and front of thighs, continuous alternation.

92. L. R. and R. L. full arm circles, forearm circles, and hand circles in front of thighs, continuous alternation.

93. L. L. and R. R. hand circles front of thighs, and front of head, continuous alternation.

94. L. L. and R. R. hand circles back of thighs, and back of head, continuous alternation.

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95. L. L. and R. R. hand circles front and back of thighs, and back and front of head, continuous alternation.

96. L. R. hand swing back of head. R. L. full arm circle.

97. Counter like.

98. Alternate.

99. L. R. hand swing back of head. R. L. hand circle back of head.

100. Counter like.

101. Alternate.

102. L. R. hand swing back of head. R. L. hand circle back of R. thigh.

103. Counter like.

104. Alternate.

105. L. R. and R. L. hand swing back of head. L. R. and R. L. hand circles back of thighs.

106. Continuous alternation.

107. L. R. and R. L. hand swing front of body 225 degrees. L. L. and R. R. hand swing back of head. L. L. and R. R. hand circles back and front of thighs.

108. Continuous alternation.

109. L. R. and R. L. hand circles front and back of head. L. R. and R. L. hand circles front and back of thighs, continuous alternation.

110. L. R. and R. L. hand swing back of head. L. L. and R. R. hand circles back of shoulders, continuous alternation.

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111. L. R. and R. L. hand swing back of head. L. L. and R. R. hand circles front and back of shoulders, continuous alternation.

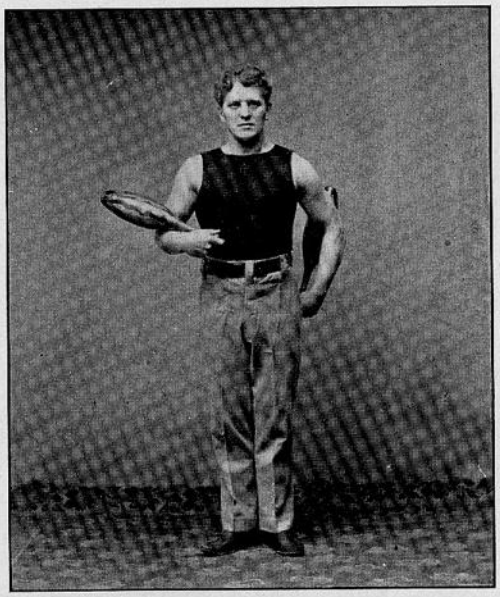

Fig. 19

112. L. L. and R. R. hand circles, arms to vertical, side horizontal, and front of thighs, continuous alternation.

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113. L. R. hand swing back of head. R. R. hand circle front and back of R. thigh, continuous alternation.

114. Counter like.

115. Alternate.

116. L. L. and R. R. full arm circle, L. R. and R. L. hand swing on top of forearms; as arms are at sides of thighs flex forearms with hands over shoulders, letting clubs slide back of shoulders. L. L. and R. R. hand circles back of shoulders.

117. Continuous alternation. Fig. 19.

118. L. R. and R. L. hand circles front and back of head. L. R. and R. L. hand circles front and back of thighs, continuous alternation.

119. L. R. and R. L. hand swing back of head. L. L. and R. R. hand circles back of shoulders, continuous alternation.

120. L. L. and R. R. hand circles back and front of arms, arms at vertical, side horizontal, hand circles front and back of thighs, continuous alternation.

121. L. L. and R. R. hand swing on top of forearms; as arms are at sides of thighs flex forearms with hands over shoulders, letting clubs slide back of shoulders. L. L. and R. R. hand circles front and back of shoulders.

122. Continuous alternation.

123. L. L. and R. R. hand swing on top of forearms; as arms are at the sides of thighs, flex forearms, with hands over shoulders, letting clubs slide back of shoulders.

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L. L. and R. R. hand circles front and back of shoulders, and front and back of thighs.

124. Continuous alternation.

125. L. R. and R. L. hand swing back of head. L. R. and R. L. hand circles back of thighs, and back of head.

126. L. R. and R. L. hand swing front of head 225 degrees. L. L. and R. R. hand swing back of head. L. L. and R. R. hand circles back and front of thighs, and back and front of head.

127. Continuous alternation.

128. L. R. and R. L. hand swing front of head 225 degrees. L. L. and R. R. hand swing back of head. L. R. and R. L. full arm circle, and hand circles back of head.

129. Continuous alternation.

130. L. R. and R. L. hand swing back of head. L. L. and R. R. hand circles at side horizontal front and back of arms, front and back of thighs and head.

131. Continuous alternation.

132. L. L. and R. R. full arm circles, forearm circles and hand circles front and back of thighs, L. R. and R. L. hand swing front of head 225 degrees. L. L. and R. R. hand swing back of head.

133. Continuous alternation.

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"Exercise with a merry heart,
For it doeth good
And is better than a medicine."

SWINGS—CIRCLES

SECTION 7—LATERAL AND HORIZONTAL PLANES

POSITION for starting, Fig. 6. For the part of the exercise in horizontal planes, for brevity, will use h. p., for the part of the exercise in lateral plane, l. p.

1. L. L. and R. R. hand circles, h. p. Fig. 6. L. L. and R. R. full arm circles, l. p.

2. L. R. and R. L. hand circles, h. p. Fig. 6. L. R. and R. L. full arm circles.

3. From starting position, Fig. 5, double R. hand circles, swinging clubs to R. horizontal, h. p. Double L. swing 180 degrees, l. p.

4. Counter like.

5. Alternate.

6. Double R. hand circles in h. p. to R. 180 degrees. Double R. full arm circle, l. p.

7. Counter like.

8. Alternate.

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9. Double R. hand circles, h. p. Double R. full arm circles, and hand circles back of shoulders, l. p.

10. Counter like.

11. Alternate.

12. Double R. hand circles, h. p. Double R. hand circles front of thighs, l. p. Fig. 16.

13. Counter like.

14. Alternate.

15. L. L. and R. R. hand circles in h. p. and l. p., position for starting Fig. 6.

16. Double R. hand circles, h. p. Double R. hand circles back of thighs, l. p. Fig. 17.

17. Counter like.

18. Alternate.

19. Double L. hand circles at L. side of body, l. p. Double R. hand circles, h. p.

20. Counter like.

21. Alternate.

22. Double R. hand circles at L. side of body, l. p. Double R. hand circles, h. p.

23. Counter like.

24. Alternate.

25. L. R. and R. L. hand swing back of head, l. p. from clubs in front of chest, Fig. 7. L. L. and R. R. hand circle, h. p.

26. Double R. hand swing back of head, l. p. Double L. hand circles to L. horizontal, h. p.

27. Counter like.

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28. Alternate.

29. Double R. hand swing front of head, 225 degrees. Double L. hand swing back of head, l. p. Double R. hand circle to R. horizontal, h. p.

30. Counter like.

31 Alternate.

32. Arms at side horizontal, L. L. and R. R. hand circles on top and under arms, h. p.

33. L. R. and R. L. hand circles on top and under arms, h. p. arms at side horizontal.

34. L. L. and R. R. hand circles, front and back of shoulders, l. p. L. L. and R. R. hand circles on top and under arms at side horizontal, h. p.

35. L. R. and R. L. hand circles front and back of shoulders, l. p. L. R. and R. L. hand circles on top and under arms at side horizontal, h. p.

36. L. L. and R. R. hand circles front and back of thighs, l. p. L. L. and R. R. hand circles on top and under arms at side horizontal, h. p.

37. L. R. and R. L. hand circles front and back of thighs, l. p. L. R. and R. L. hand circles on top and under arms at side horizontal, h. p.

38. L. R. and R. L. swing 225 degrees front of head. L. L. and R. R. hand swing back of head, l. p. L. R. and R. L. hand circles on top and under arms at side horizontal, h. p.

39. L. L. and R. R. hand circles on top of arms, at side horizontal, h. p., continuous alternation.

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40. L. R. and R. L. hand circles on top of arms, at side horizontal, h. p., continuous alternation.

41. L. L. and R. R. hand circles under arms, at side horizontal, h. p., continuous alternation.

42. L. R. and R. L. hand circles under arms, at side horizontal, h. p., continuous alternation.

43. L. L. and R. R. hand circles on top and under arms, at side horizontal, h. p., continnous alternation.

44. L. R. and R. L. hand circles on top and under arms, at side horizontal, h. p., continuous alternation.

45. L. R. and R. L. hand swing back of head, l. p. L. L. and R. R. hand circle on top and under arms, h. p., continuous alternation.

46. L. L. and R. R. hand circles back of head, l. p. L. L. and R. R. hand circles, h. p., continuous alternation.

47. L. L. and R. R. hand circles back of head, l. p. L. L. and R. R. hand circles on top and under arms, at side horizontal, h. p., continuous alternation.

48. L. R. and R. L. hand swing front of body 225 degrees. L. L. and R. R. hand swing back of head, l. p. L. R. and R. L. hand circles on top and under arms, at side horizontal, h. p., continuous alternation.

49. L. L. and R. R. full arm circles, and hand circles front and back of head, l. p. L. L. and R. R. hand circles on top and under arms, at side horizontal, h. p.

50. L. R. and R. L. full arm circles, and hand circles front and back of head, l. p. L. R. and R. L. hand circles on top and under arms, at side horizontal, h. p.

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51. Double L. hand circles at L. side of body. Double L. hand circles at R. side of body, l. p. Double L. hand circles in h. p.

52. Counter like.

53. Alternate.

54. Double L. hand circles at L. side of body. Double L. hand circles in front of thighs. Double L. hand circles at R. side of body, l. p. Double L. hand circles in h. p.

55. Counter like.

56. Alternate.

57. Double L. hand circles at L. side of body. Double L. hand circles front and back of thighs. Double L. hand circles at R. side of body, l. p. Double L. hand circles in h. p.

58. Counter like.

59. Alternate.

60. Double L. hand circles at L. side of body, inside and outside of arms. Double L. hand circles back and front of thighs. Double L. hand circles at R. side of body, inside and outside of arms, l. p. Double L. hand circles in h. p.

61. Counter like.

62. Alternate.

63. Double L. hand circles at L. side of body, inside and outside of arms. Double L. hand circles back and front of thighs. Double L. hand circles at R. side of body, inside and outside of arms, l. p. Double L. hand circles in h. p. Double L. hand circles back of head, l. p.

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64. Counter like.

65. Alternate.

66. Double L. hand circles at L. side of body. Double R. hand swing back of head 180 degrees, l. p. Double L. hand circle h. p.

67. Counter like.

68. Alternate.

69. Double L. hand circles at L. side of body, inside aud outside of arms. Double L. hand circles front and back of thighs. Double L. hand circles at R. side of body, inside and outside of arms. Double L. hand circles in h. p. Double L. hand circles back and front of shoulders, l. p.

70. Counter like.

71. Alternate.

72. L. L. and R. R. hand circles front of thighs, and back of head, l. p. L. L. and R. R. hand circles from Fig. 7, h. p.

73. L. R. and R. L. hand circles front of thighs, and back of head, l. p. L. R. and R. L. hand circles from Fig. 6, h. p.

74. L. L. and R. R. hand circles back of thighs, and back of head, l. p. L. L. and R. R. hand circle from Fig. 7, h. p.

75. L. R. and R. L. hand circles front of thighs, and back of head, l. p. L. R. and R. L. hand circles on top and under arms, at side horizontal, h. p. L. R. and R. L. hand swing on top of forearms.

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76. Alternate 72 and 74.
77. Alternate 73 and 75.

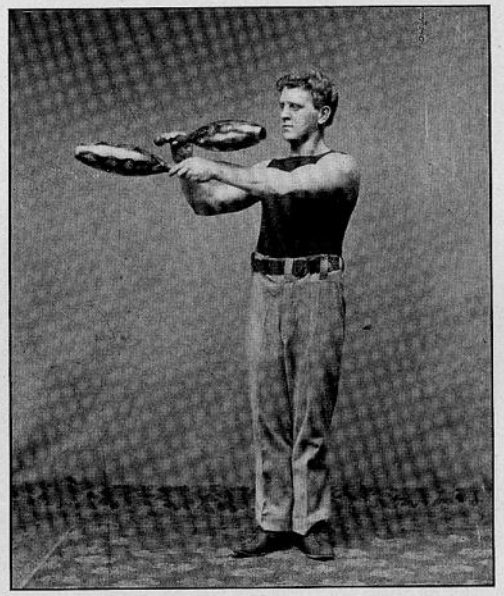

Fig. 20

78. Begin double R continuous alternation, Fig. 20. L. L. and R. L. hand circle in h. p. begin with one-half circle with R. club before you start the L. club. As you make the circle to the L. first have R. club over

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L. then change with the L. club over R. as clubs are making a L. L. and R. L. hand circle in h. p.

79. Counter like.

80. Alternate.

81. L. L. and R. L. hand circles at L. side of body, l. p. L. L. and R. L. hand circles, from R. horizontal, h. p., continuous alternation.

82. Counter like.

83. Alternate.

84. L. L. and R. L. hand circles at R. side of body, l. p. L. L. and R. L. hand circles, from R. horizontal, h. p., continuous alternation.

85. Counter like.

86. Alternate.

87. L. L. and R. L. hand circles at L. and R. sides of body, l. p. L. L. and R. L. hand circles in h. p., continuous alternation.

88. Counter like.

89. Alternate.

90. L. L. and R. L. hand circles back of head, and at L. side of body. L. L. and R. L. hand circles, at R. side of body, l. p. L. R. and R. L. hand circles in h. p., continuous alternation.

91. Counter like.

92. Alternate.

93. L. L. and R. L. hand circles, back and front of head, and at L. side of body inside and outside of arms, l. p. L. L. and R. L. hand circles in h. p., continuous alternation.

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94. Counter like.
95. Alternate.

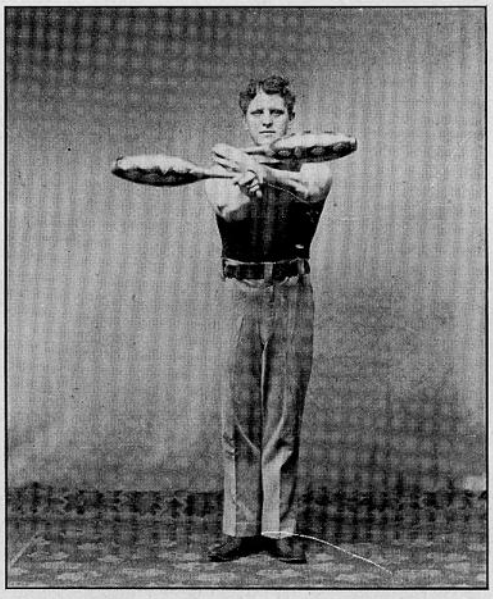

Fig. 21

96. L. L. and R. L. hand circles on top and under arms, h. p., Fig. 21, continuous alternation.
97. Counter like.
98. Alternate.

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99. L. L. and R. L. hand circles back of shoulders, l. p. L. L. and R. L. hand circles on top and under arm, h. p., continuous alternation.

100. Counter like.

101. Alternate.

102. L. L. and R. L. hand circles front and back of head, l. p. L. L. and R. L. hand circles on top and under arms, in h. p., continuous alternation.

103. Counter like.

104. Alternate.

105. L. L. and R. L. hand circles at L. and R. sides of body, l. p. L. L. and R. L. hand circles in h. p., on top and under arms, continuous alternation.

106. Counter like.

107. Alternate.

108. L. L. and R. L. hand circles at L. and R. sides of body, l. p. L. L. and R. L. hand circles on top and under arms, in h. p. L. L. and R. L. hand circles front and back of head, l. p., continuous alternation.

109. Counter like.

110. Alternate.

111. L. L. hand circle on top of arm. R. L. hand circle under arm, h. p., hands close together, continuous alternation.

112. Counter like.

113. Alternate.

114. L. L. and R. L. hand circles front and back of head, l. p. L. L. hand circle on top of arm. R. L. hand

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circle under arm, h. p., hands close together, continuous alternation.

115. Counter like.

116. Alternate.

117. Start at side horizontal, L. L. hand circle on top of arm, R. L. hand circle under arm, move arms to front of body slowly until L. hand is over R., h. p., continuous alternation.

118. Counter like.

119. Alternate.

120. L. R. and R. L. hand circles, L. hand on top of R., h. p., continuous alternation.

121. Counter like.

122. Alternate.

123. L. L. and R. R. hand circles L. hand on top of R. hand, h. p., continuous alternation.

124. Counter like.

125. Alternate.

126. L. L. and R. R. hand circles back of shoulders and head, l. p. L. L. and R. R. hand circles. L. hand on top of R. hand, h. p., continuous alternation.

127. Counter like.

128 Alternate.

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« I wear my trusty sword when I do exercise."

SWINGS—CIRCLES

SECTION 8 — ANTERO-POSTERIOR PLANE

STARTING position for movements in antero-posterior plane, front horizontal.

1. Double swing backward 150 degrees.

2. Forward and backward swing 180 degrees, Fig. 22. Alternating L. forward while R. is backward.

3. Full arm circles forward, continuous alternation.

4. Full arm circles backward, continuous alternation.

5. L. full arm circles forward. R. full arm circles backward, continuous alternation.

6. Counter like.

7. Alternate.

8. Forward hand circles, with elbows at sides of body, continuous alternation.

9. Backward hand circles, with elbows at sides of body, continuous alternation.

10. Backward full arm circles, hand circles backward, elbows at sides of body, continuous alternation.

11. Forward full arm circles, hand circles forward, elbows at sides of body, continuous alternation.

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12. Forward full arm circles, hand circles forward front horizontal, and sides of thighs, continuous alternation.

13. Backward full arm circles, hand circles backward front horizontal, and sides of thighs, continuous alternation.

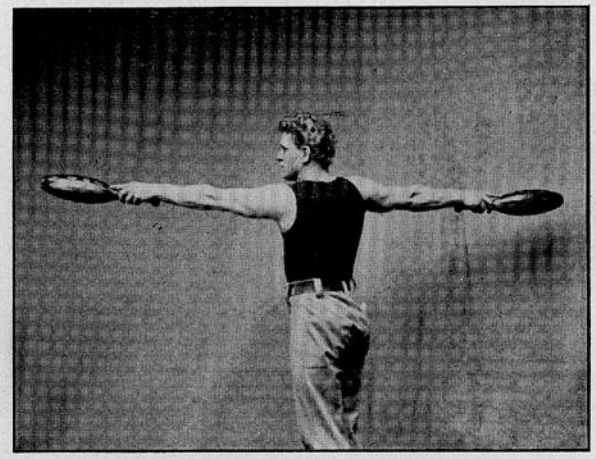

Fig. 22

14. Forward full arm circles, hand circles forward inside of arms at front horizontal, and sides of thighs, continuous alternation.

15. Alternate 12 and 14

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16. Backward full arm circles, hand circles backward, inside of arms at front horizontal, and sides of thighs, continuous alternation.

17. Alternate 13 and 16.

18. Forward and backward swing 180 degrees. Forward hand circles at front horizontal, continuous alternation.

19. Forward hand circles, inside and outside of arms, front horizontal, continuous alternation.

20. Backward hand circles, inside and outside of arms, front horizontal, continuous alternation.

21 Forward full arm circles, hand circles inside and outside of arms, continuous alternation.

22. Backward full arm circles, hand circles inside and outside of arms, continuous alternation.

23. Forward full arm circles, hand circles inside and outside of arms, and at sides of thighs, continuous alternation.

24. Forward hand circles, arms at vertical, forward horizontal, and sides of thighs, continuous alternation.

25. Backward hand circles, arms at vertical, forward horizontal, and sides of thighs, continuous alternation.

26. L. forward hand circles, R. backward hand circles, front horizontal, continuous alternation.

27. Counter like.

28. Alternate.

29. L. forward hand circles, inside and outside of arms, R. backward hand circles, inside and outside of arms, front horizontal, continuous alternation.

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30. Counter like.
31. Alternate.

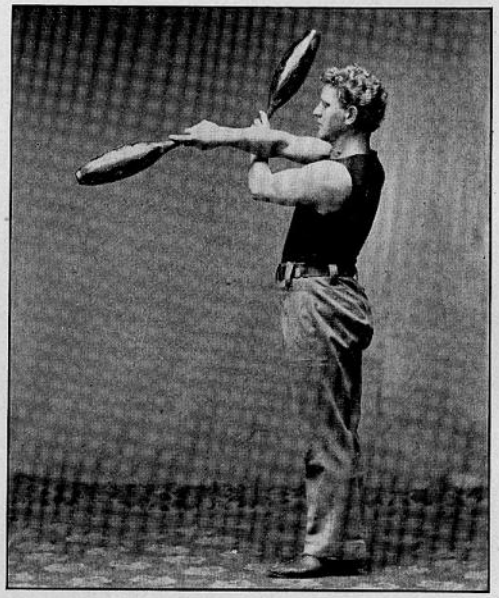

Fig. 23

32. Forward full arm circles, R. forward forearm and hand circle over L. upper arm. L. forward forearm and hand circle under R. upper arm, Fig. 23, continuous alternation.

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33. Counter like.

34. Alternate.

35. Backward full arm circles, R. backward forearm and hand circle over L. upper arm. L. backward forearm and hand circle under R. upper arm, continuous alternation.

36. Counter like.

37. Alternate.

38. Backward full arm circles, R. backward forearm and hand circle over L. upper arm, L. backward forearm and hand circle under R. upper arm, backward hand circles front horizontal, continuous alternation.

39. Counter like.

40. Alternate.

41. Forward full arm circles, R. forward forearm and hand circles over L. upper arm, L. forward forearm and hand circle under R. upper arm, hand circles forward at sides of thighs, continuous alternation.

42. Counter like.

43. Alternate.

44. Backward full arm circles, R. backward forearm and hand circle over L. upper arm, L. backward forearm and hand circle under R. upper arm, backward hand circles inside and outside of arms and at sides of thighs, continuous alternation.

45. Counter like.

46. Alternate.

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47. Forward full arm circles, hand circles forward, inside and outside of arms, at sides of thighs, and front horizontal, continuous alternation.

48. Backward full arm circle, hand circles backward, inside and outside of arms, at sides of thighs, and front horizontal, continuous alternation.

49. Forward L. full arm circle, forward R. hand circle at R. side of body, continuous alternation.

50. Counter like.

51. Alternate.

52. Forward L. full arm circle, backward R. hand circle at R. side of body, continuous alternation.

53. Counter like.

54. Alternate.

55. Forward hand circles, inside and outside of arms at thighs, front horizontal, and outside of arms at vertical, continuous alternation.

56. Backward hand circles, inside and outside of arms at thighs, front horizontal, and outside of arms at vertical, continuous alternation.

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SAMPLE COMBINATIONS

FULL ARM CIRCLES, HAND SWING AND CIRCLES WITH COMBINATIONS TO CHANGE FROM ONE MOVEMENT TO ANOTHER WITHOUT STOPPING---LATERAL PLANE

1. Double L. and R. swing 180 degrees.

2. Change at double L.—L. L. hand circle back of L. shoulder, while R. makes a R. R. swing 180 degrees. L. L. and R. R. hand circle back of shoulders.

3. L. R. and R. L. swing 180 degrees, hand swing on top of arms at side horizontal.

4. Alternate a L. R. and R. L. swing front of body and back of body 180 degrees.

5. Alternate 3 and 4.

6. Change at L. horizontal, L. L. hand circle back of shoulder, while R. makes a R. L. swing 180 degrees. Double L. hand circles at L. side of body.

7. Double L. full arm circles.

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8. Change at double R., make double R. hand circles at R. side of body.

9. Double R. full arm circles.

10. Change from double R. full arm circles at 270 degrees. L. L. and R. R. hand circles back of shoulders.

11. L. L. and R. R. full arm circles.

12. L. L. and R. R. full arm circles, continuous alternation.

13. Change at double L. horizontal, with double L. hand circles.

14. L. R. hand swing back of head, R. R. swing front of body 180 degrees.

15. Counter like.

16. Alternate.

17. Change at double L. horizontal, double L. hand circle, double R. swing 180 degrees.

18. Counter like, change with a L. R. hand swing back of head, R. R. swing front of body 180 degrees.

19. Alternate.

20. Double L. hand circles, L. side of body, L. R. hand swing back of head. R. R. swing front of body 180 degrees.

21. Counter like.

22. Alternate.

23. Change at double L.—L. L. hand circle back of L. shoulder, while R. makes a R. R. swing 180 degrees front of body. L. L. and R. R. hand circles back of shoulders.

24. L. R. and R. L. hand swing back of head.

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25. From forearms front of chest, Fig. 7, from L. R. and R. L. hand swing back of head. L. L. and R. R. hand circles in horizontal plane.

26. Change at side horizontal, L. R. and R. L. hand circle back of shoulders.

27. L. R. and R. L. full arm circles.

28. L. R. and R. L. full arm circles, continuous alternation.

29. Change with a R. L. hand circle back of R. shoulder, while L. makes a L. L. swing 180 degrees. Double L. hand circles at L. side of body.

30. Double L. full arm circles and hand circles back of shoulders. Fig. 15.

31. Counter like, double L. hand swing back of head, double R. hand circles at R. side of body.

32. Alternate, with hand circles, at R. side of body after double L. hand circles back of shoulders, at L. side of body after double R. hand circles back of shoulders.

33. From double L. hand circles at L. side of body, double L. hand circles back of thighs and shoulders.

34. Counter like, with hand circles double R. at R. side of body, as you change.

35. Alternate with hand circles double L. and R. at L. and R. sides of body.

36. From double L. hand circles at L. side of body. L. R. and R. L. full arm circles and hand circles back of head. Fig. 8.

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37. L. R. full arm circle, R. L. hand circle back of R. shoulder. R. L. full arm circle.

38. Counter like.

39. Alternate.

40. L. R. full arm circle. R. L. hand circle back of R. shoulder.

41. Counter like.

42. Alternate.

43. L. R. hand circle back of L. shoulder. R. L. hand circle back of R. shoulder. R. L. full arm circle.

44. Counter like.

45. Alternate.

46. Change, with L. R. and R. L. full arm circle.

47. At side horizontal, L. R. and R. L. hand circle in horizontal plane.

48. From side horizontal L. L. and R. R. hand circles back of thighs, shoulders, and head.

49. From L. L. and R. R. hand circles back of shoulders. L. L. and R. L. full arm circles, and hand circles back of head, continuous alternation.

50. Counter like, with hand circles, L. R. and R. R. at R. side of body, as you change.

51. Alternate, with hand circles at L. and R. sides of body.

52. From L. L. and R. L. hand circles at L. side of body, continuous alternation, full arm circles forward, antero-posterior plane, R. forward forearm and hand cir-

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cle over L. upper arm, L. forward forearm and hand circle under R. upper arm, Fig. 23, continuous alternation.

53. Counter like.

54. Alternate, with hand circles inside and outside of arms, at front horizontal.

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"Strength of character consists of two things—power of will and power of endurance."

SWINGS—CIRCLES

SECTION 9—LATERAL AND HORIZONTAL PLANES

1. Double R. full arm circles, double R. hand circles back of R. shoulder. Fig. 24.
2. Counter like.
3. Alternate.
4. Double L. full arm circles, double L. hand circles back of R. shoulder. Fig. 24.
5. Counter like.
6. Alternate.
7. Double R. full arm circles, double R. hand circles back of R. shoulder with L. hand under R. upper arm. Fig. 25.
8. Counter like.
9. Alternate.
10. Double L. full arm circles, double L. hand circles back of R. shoulder with L. hand under R. upper arm.
11. Counter like.
12. Alternate.

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13. Double L. full arm circles, double L. hand circles back of L. and R. shoulders.

14. Counter like.

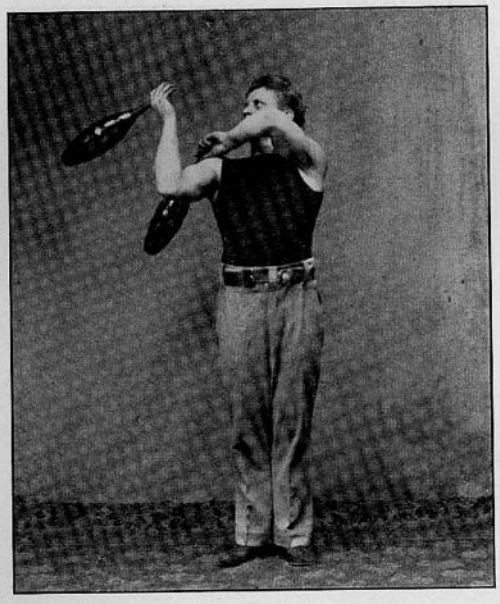

Fig. 24

15. Alternate.

16. Double L. full arm circles, double L. hand circles back of L. shoulder, then change double L. hand circle back of L. shoulder with R. hand under L. upper arm.

17. Counter like.

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18. Alternate.

19. Double L. full arm circles, double L. hand circles back of R. shoulder, then change double L. hand

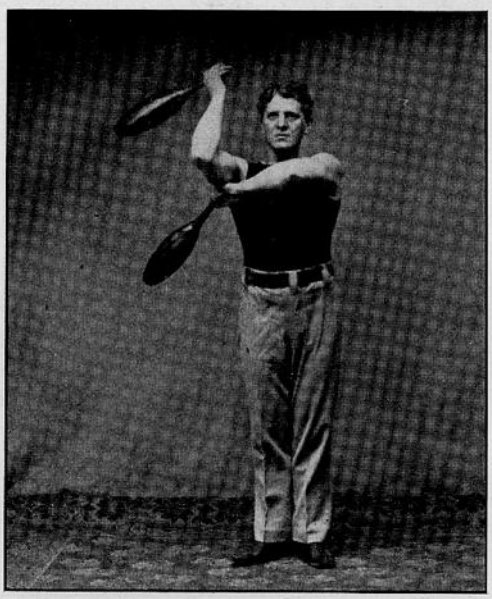

Fig. 25

circles back of R. shoulder with L. hand under R. upper arm.

20. Counter like.

21. Alternate.

22. Combine 16 and 17.

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23. Double L. full arm circles, double L. hand circles back of shoulders, double L. hand circles back of L. shoulder.

24. Counter like.

25. Alternate.

26. Double L. full arm circles, double L. hand circles back of shoulders, double L. hand circles back of R. shoulder.

27. Counter like.

28. Alternate.

29. Combine 23 and 26.

30. Double L. full arm circles, double L. hand circles back of shoulders, double L. hand circles back of L. shoulder R. hand under L. upper arm.

31. Counter like.

32. Alternate.

33. Double L. full arm circles, double L. hand circles back of shoulders, double L. hand circles back of R. shoulder L. hand under R. upper arm.

34. Counter like.

35. Alternate.

36. Double L. full arm circles, double L. hand circles back of shoulders, double L. hand circles at L. side of body, double L. hand circles back of L. shoulder R. hand under L. upper arm.

37. Counter like.

38. Alternate.

39. Double L. full arm circles, double L. hand circles back of shoulders, double L. hand circles at L.

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side of body, double L. hand circles back of R. shoulder L. hand under R. upper arm, double L. hand circles at R. side of body.

40. Counter like.

41. Alternate.

42. Double L. hand circles back of shoulders, double L. hand circles back of L. shoulder, double L. hand circles back of L. shoulder, R. hand under L. upper arm, double L. hand circles back of R. shoulder L. hand under R. upper arm, double L. hand circles back of R. shoulder.

43. Counter like.

44. Alternate.

45. Double L. hand circles outside and inside of arms at L. side of body, double L. hand circles front and back of thighs, double L. hand circles back of R. shoulder.

46. Counter like.

47. Alternate.

48. Double L. hand circles front and back of shoulders, double L. hand circles inside and outside of arms at L. side of body, double L. hand circles front and back of thighs, double L. hand circles inside and outside of arms at R. side of body, double L. hand circles back of R. shoulder.

49. Counter like.

50. Alternate.

51. L. L. and R. L. hand circles back of R. shoulder. L. L. and R. L. full arm circles, continuous alternation.

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52. Counter like.

53. Alternate.

54. L. L. and R. L. hand circles back of R. shoulder. L. L. and R. L. hand circles at L. side of body, continuous alternation.

55. Counter like.

56. Alternate.

57. L. L. and R. L. hand circles back of R. shoulder. L. L. and R. L. hand circles front and back of head, continuous alternation.

58. Counter like.

59. Alternate.

60. Alternate 54 and 57.

61. Counter like.

62. Alternate.

63. L. R. hand swing back of head, R. L. hand circle back of R. shoulder, and full arm circle, L. L. and R. L. hand circle back of R. shoulder, continuous alternation.

64. Counter like.

65. Alternate.

66. L. L. and R. L. hand circles back of L. shoulder, L. L. and R. L. hand circles front and back of head, continuous alternation.

67. Counter like.

68. Alternate.

69. L. L. and R. L. hand circles back of L. shoulder, L. L. and R. L. hand circles back of R. shoulder, continuous alternation.

70. Counter like.

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71. Alternate.

72. L. L. and R. L. hand circles back of L. shoulder, L. L. and R. L. hand circles front and back of head, L. L. and R. L. hand circles back of R. shoulder, continuous alternation.

73. Counter like.

74. Alternate.

75. L. L. and R. L. hand circles at L. side of body, L. L. and R. L. hand circles back of L. shoulder, L. L. and R. L. hand circles back and front of head, L. L. and R. L. hand circles back of R. shoulder, continuous alternation.

76. Counter like.

77. Alternate.

78. L. L. and R. L. hand circles inside and outside of arms at L. side of body, L. L. and R. L. hand circles back of L. shoulder, L. L. and R. L. hand circles front and back of head, L. L. and R. L. hand circles back of R. shoulder, L. L. and R. L. hand circles inside and outside of arms at R. side of body, continuous alternation.

79. Counter like.

80. Alternate.

81. Alternate 78 and 75.

82. Counter like.

83. Alternate.

84. L. L. and R. L. hand circles inside and outside of arms at L. side of body, L. L. and R. L. hand circles back of L. shoulder, L. L. and R. L. hand circles front and back of head, L. L. and R. L. hand circles back of R.

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shoulder, L. L. and R. L. hand circles inside and outside of arms at R. side of body, L. L. and R. L. hand circles on top and under arms in h. p., Fig. 21, continuous alternation.

85. Counter like.

86. Alternate.

87. L. L. and R. L. hand circles front and back of head, L. L. and R. L. hand circles on top and under arms in h. p., continuous alternation.

88. Counter like.

89. Alternate.

90. L. L. and R. L. hand circles front and back of thighs, and front and back of head, L. L. and R. L. hand circles on top and under arms in h. p., continuous alternation.

91. Counter like.

92. Alternate.

93. L. L. and R. L. hand circles inside and outside of arms at L. side of body, L. R. hand swing back of head, R. R. hand swing front of body 180 degrees, L. L. and R. L. hand circles inside and outside of arms at R. side of body, continuous alternation.

94. Counter like.

95. Alternate.

96. L. L. and R. L. hand circles inside and outside of arms at L. side of body, L. L. and R. L. hand circles back and front of thighs, L. L. and R. L. hand circles inside and outside of arms at R. side of body, L. L. and R. L. hand circles front and back of head, continuous alternation.

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97. Counter like.

98. Alternate.

99. L. L. and R. L. full arm circles, L. L. forearm and hand circle over L. upper arm, L. L. forearm and hand circle under R. upper arm, L. L. and R. L. hand circle back and front of head, continuous alternation.

100. Counter like.

101. Alternate.

102. L. L. and R. L. hand circles at L. side of body, R. L. forearm and hand circle over L. upper arm, L. L. forearm and hand circle under R. upper arm, L. L. and R. L. hand circles on top and under arms, h. p., continuous alternation.

103. Counter like.

104. Alternate.

105. Alternate 93 and 96.

106. Counter like.

107. Alternate.

108. Alternate 99 and 102.

109. Counter like.

110. Alternate.

111. L. L. and R. L. hand circles at L. side of body, R. L. forearm and hand circle over L. upper arm, L. L. forearm and hand circle under R. upper arm, L. L. and R. L. hand circles back and front of head, continuous alternation.

112. Counter like.

113. Alternate.

114. L. L. and R. L. hand circles inside and outside of arms at L. side of body, R. L. forearm and hand circle

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over L. upper arm, L. L. forearm and hand circle under R. upper arm, L. L. and R. L. hand circles inside and outside of arms at R. side of body, continuous alternation.

115. Counter like.

116. Alternate.

117. Alternate 111 and 114.

118. Counter like.

119. Alternate.

120. L. L. and R. L. full arm circles, and hand circles back of shoulders, R. L. forearm and hand circles over L. upper arm, L. L. forearm and hand circle under R. upper arm, continuous alternation.

121. Counter like.

122. Alternate.

123. L. L. and R. L. full arm circles, and hand circles back of shoulders, R. L. forearm and hand circle over L. upper arm, L. L. forearm and hand circle under R. upper arm, L. L. hand circle back of R. shoulder, R. L. full arm circle, continuous alternation.

124. Counter like.

125. Alternate.

126. L. L. and R. L. full arm circles, and hand circles back of shoulders, L. L. and R. L. hand circle back of R. shoulder, L. L. and R. L. hand circles front and back of head, L. L. and R. L. hand circle on top and under arms, h. p., continuous alternation.

127. Counter like.

128. Alternate.

129. Alternate 123 and 126.

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130. Counter like.

131. Alternate.

132. L. L. and R. L. full arm circles and hand circles back of shoulders, L. L. and R. L. hand circles back of R. shoulder, L. L. and R. L. full arm circles and hand circles back of R. shoulder L. hand under R. upper arm, continuous alternation.

133. Counter like.

134 Alternate.

135. L. L. and R. L. full arm circles, and hand circle back of shoulders, L. L. and R. L. hand circles back of R. shoulder L. hand under R. upper arm, L. L. and R. L. hand circles front and back of head, continuous alternation.

136. Counter like.

137. Alternate.

138. L. L. and R. L. hand circles at L. side of body, R. L. forearm and hand circle over L. upper arm, L. L. forearm and hand circle under R. upper arm, L. L. and R. L. hand circle back of R. shoulder L. hand under R. upper arm, continuous alternation.

139. Counter like.

140. Alternate.

141. Alternate 135 and 138.

142. Counter like.

143. Alternate.

144. L. L. and R. L. hand circles at L. side of body, L. L. and R. L. hand circles front and back of thighs, L. L. and R. L. hand circles at R. side of body, L. L.

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and R. L. hand circles front and back of head, L. L. and R. L. hand circles on top and under arms, h. p., continuous alternation.

145. Counter like.

146. Alternate.

147. L. L. and R. L. hand circles inside and outside of arms at L. side of body, L. L. and R. L. hand circles front and back of thighs, L. L. and R. L. hand circles inside and outside of arms at R. side of body, L. L. and R. L. hand circles front and back of head, L. L. hand circle on top of arm, h. p., L. R. hand circle under arm, h. p., continuous alternation.

148. Counter like.

149. Alternate.

150. Alternate 144 and 147.

151. Counter like.

152. Alternate.

153. L. L. and R. L. hand circles back of R. shoulder, L. L. and R. L. hand circles front and back of L. thigh, R. arm across small of back, Fig. 26, continuous alternation.

154. Counter like.

155. Alternate.

156. L. L. and R. L. hand circles front and back of L. thigh, R. arm across small of back, continuous alternation.

157. Counter like.

158. Alternate.

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159. Alternate 153 and 156.
160. Counter like.
161. Alternate.

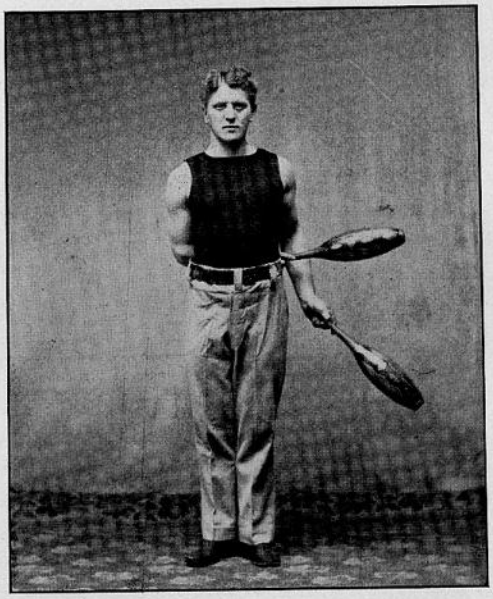

Fig. 26

162. L. L. and R. L. hand circles at L. side of body, L. L. and R. L. hand circles front and back of L. thigh, Fig. 26, continuous alternation.

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163. Counter like.

164. Alternate.

165. L. L. and R. L. hand circles front and back of head, L. L. and R. L. hand circles front and back of L. thigh, Fig. 26, continuous alternation.

166. Counter like.

167. Alternate.

168. L. L. and R. L. hand circles at L. side of body, L. L. and R. L. hand circles front and back of head, L. L. and R. L. hand circles front and back of L. thigh, Fig. 26, continuous alternation.

169. Counter like.

170. Alternate.

171. L. L. and R. L. hand circles back of L. shoulder, L. L. and R. L. hand circles front and back of L. thigh, Fig. 26, continuous alternation.

172. Counter like.

173. Alternate.

174. L. L. and R. L. hand circles back of L. and R. shoulders, L. L. and R. L. hand circles front and back of L. thigh, Fig. 26, continuous alternation.

175. Counter like.

176. Alternate.

177. Alternate 168 and 174.

178. Counter like.

179. Alternate.

180. Double L. hand circles back of shoulders. Double L. hand circles back of L. thigh.

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181. Counter like.

182. Alternate.

183. Double L. hand circles back and front of shoulders. Double L. hand circles back of L. thigh.

184. Counter like.

185. Alternate.

186. Double L. hand circles back of L. shoulder. Double L. hand circles back of L. thigh.

187. Counter like.

188. Alternate.

189. Double L. hand circles back of L. shoulder. Double L. hand circles back of L. thigh. Double L. hand circles back of R. shoulder.

190. Counter like.

191. Alternate.

192. Double L. hand circles back of L. shoulder. Double L. hand circles front and back of shoulders. Double L. hand circles back of R. shoulder.

193. Counter like.

194. Alternate.

195. Double L. hand circles back of L. shoulder. Double L. hand circles under L. upper arm. Fig. 27.

196. Counter like.

197. Alternate.

198. Double L. hand circles back of L. shoulder. Double L. hand circle under L. upper arm. Fig. 27. Double L. hand circles back of R. shoulder.

199. Counter like.

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200. Alternate.

201. Double L. hand circles back of shoulders. Double L. hand circles back of L. shoulder. Double L.

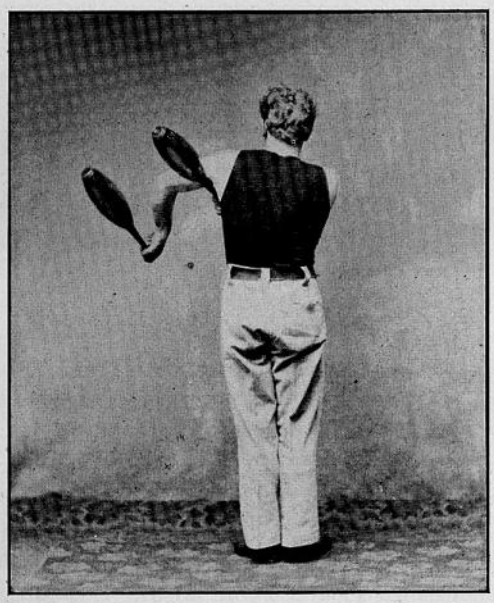

Fig. 27

hand circles under L. upper arm. Fig. 27. Double L. hand circles back of R. shoulder.

202. Counter like.

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203. Alternate.

204. Double L. hand circles back of R. shoulder. Double L. hand circles under R. upper arm.

205. Counter like.

206. Alternate.

207. Double L. hand circles back of L. shoulder. Double L. hand circles back of R. shoulder. Double L. hand circle under R. upper arm.

208. Counter like.

209. Alternate.

210. Double L. hand circles back and front of thighs. Double L. hand circles back of R. shoulder. Double L. hand circle under R. upper arm.

211. Counter like.

212. Alternate.

213. Double L. hand circles at L. side of body. Double L. hand circles under L. upper arm. Double L. hand circle under R. upper arm.

214. Counter like.

215. Alternate.

216. Double L. hand circles at L. side of body. Double L. hand circle back of L. shoulder. Double L. hand circles front and back of thighs. Double L. hand circles at R. side of body.

217. Counter like.

218. Alternate.

219. Double L. hand circles back of L. shoulder. Double L. hand circles under L. upper arm. Double L.

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hand circles under R. upper arm. Double L. hand circles back of R. shoulder.

220. Counter like.

221. Alternate.

222. Double L. hand circles back of L. shoulder. Double L. hand circles under L. upper arm. Double L. hand circles under R. upper arm. Double L. hand circles back of R. shoulder. Double L. hand circles front and back of shoulders.

223. Counter like.

224. Alternate.

225. Double L. hand circles inside and outside of arms at L. side of body. Double L. hand circles back of L. shoulder. Double L. hand circles under L. upper arm. Double L. hand circles back of R. shoulder.

226. Counter like.

227. Alternate.

228. Double L. hand circles inside and outside of arms at L. side of body. Double L. hand circles back of L. shoulder. Double L. hand circles back and front of thighs. Double L. hand circles inside and outside of arms at R. side of body.

229. Counter like.

230. Alternate.

231. Double L. hand circles inside and outside of arms at L. side of body. Double L. hand circles back of L. shoulder. Double L. hand circles under L. upper arm. Double L. hand circles back and front of thighs. Double L. hand circles in h. p.

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232. Counter like.

233. Alternate.

234. Double L. hand circles back of thighs. Double L. hand circles front of shoulders. Double L. hand circles back of L. shoulder.

235. Counter like.

236. Alternate.

237. Double L. hand circles front and back of shoulders. Starting L. L. hand circles front of L. shoulder, R. L. in back of R. shoulder. Double L. hand circles front and back of thighs. Starting L. L. hand circles in back of L. thigh, R. L. in front of R. thigh.

238. Counter like.

239. Alternate.

240. Alternate 231 and 237.

241. Counter like.

242. Alternate.

243. L. R. and R. L. hand swing front of head 225 degrees. L. L. and R. R. hand swing back of head. L. L. and R. R. hand circles back of thighs. L. L. and R. R. hand circles back of head.

244. Double L. hand circles front and back of L. shoulder. Double L. hand circles front of R. thigh, L. arm back of body.

245. Counter like.

246. Alternate.

247. Double L. hand circles inside and outside of arm at L. side of body. Double L. hand circles front of R. thigh, L. arm back of body. Double L. hand circles

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inside and outside of arms at R. side of body. Double L. hand circles front and back of shoulders.

248. Counter like.

249. Alternate.

250. Double L. hand circles at L. side of body. L. L. hand circle inside of arm. R. L. hand circle outside of arm. Double L. hand circles at R. side of body. R. L. hand circle inside of arm. L. L. hand circle outside of arm.

251. Counter like.

252. Alternate.

253. Double L. hand circle at L. side of body. L. L. hand circle inside of arm, R. L. outside of arm. Double L. hand circles front and back of thighs. Double L. hand circles at R. side of body. L. L. hand circle outside of arm, R. L. inside of arm. Double L. hand circles back and front of shoulders.

254. Counter like.

255. Alternate.

256. L. R. hand circle back and front of L. shoulder. R. L. hand circle front and back of L. thigh, R. arm back of body.

257. Counter like.

258. Alternate.

259. L. R. and R. L. hand circles front and back of head. Double L. hand circles at L. side of body, R. hand over L. upper arm, L. hand under R. upper arm.

260. Counter like.

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261. Alternate.

262. L. L. and R. R. hand circles front and back of head. Double L. hand circles at L. side of body, R. hand over L. upper arm, L. hand under R. upper arm.

263. Counter like.

264. Alternate.

265. Double L. hand circles at L. side of body. Double L. hand swing back of head. Double R. hand circles under R. upper arm.

266. Counter like.

267. Alternate.

268. Double L. hand circles at L. side of body. Double L. hand circles back of L. shoulder. Double R. hand swing back of head. Double L. hand circles back of R. shoulder.

269. Counter like.

270. Alternate.

271. Double L. hand circles back of L. shoulder. Double L. hand circles under L. upper arm. Double R. hand swing back of head. Double L. hand circle under R. upper arm.

272. Counter like.

273. Alternate.

274. Double L. hand circles back of L. shoulder. Double. L. hand circle under L. upper arm. Double R. hand swing back of head. Double L. hand swing front of head.

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275. Counter like.

276. Alternate.

277. Double L. hand circles at L. side of body. L. R. hand swing back of head. R. R. hand swing front of head. Double L. hand circle back of R. shoulder.

278. Counter like.

279. Alternate.

280. Double L. hand circles inside and outside of arms at L. side of body. L. R. hand swing back of head. R. R. hand swing front of head. Double L. hand circles under R. upper arm. Donble L. hand circles back of shoulders.

281. Counter like.

282. Alternate.

283. Double L. hand circles back of L. shoulder. Double L. hand circles L. side of body. L. R. hand swing back of head. R. R. hand swing front of head. Double L. hand circles inside and outside of arms at R. side of body. Double L. hand circles back and front of shoulders.

284. Counter like.

285. Alternate.

286. Alternate 277 and 280.

287. Counter like.

288. Alternate.

289. Double L. hand circles back of L. shoulder. Double L. hand circle under L. upper arm. L. R. hand swing back of head. R. R. hand swing front of head.

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Double L. hand circles under R. upper arm. Double L. hand circles back of R. shoulder.

290. Counter like.

291. Alternate.

292. Double L. hand circles front and back of L. shoulder. Double L. hand circles under L. upper arm. Double R. hand swing back of head. Double L. hand circles back of R. shoulder. Double L. hand circles under R. upper arm. Double L. hand circles back and front of shoulders.

293. Counter like.

294. Alternate.

295. Alternate 289 and 292.

296. Counter like.

297. Alternate.

298. Double L. hand circles back of L. shoulder. Double L. hand circles front of R. thigh, L. arm back of body. Double L. hand circles under R. upper arm. Double L. hand circles back of R. shoulder. Double L. hand circles back and front of shoulders. Start L. L. hand circle back of L. shoulder, R. L. hand circle front of R. shoulder.

299. Counter like.

300. Alternate.

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"It is not luck, but pluck, with mental and physical powers which weaves the web of life, and gives to him sound health

"SNAKE MOVEMENTS" — SWINGS— CIRCLES

SECTION 10—LATERAL AND HORIZONTAL PLANES

1. "SNAKE MOVEMENT" with one club: L. L. From front horizontal grasp club by the knob, swing it on back of L. forearm, about 225 degrees, with the neck lying over the outside of wrist; at the same time rotating the forearm to the R. knuckles turned well to the R., see Fig. 28. Flex forearm, with L. hand under L. armpit, flexing the wrist well; keep the club as close to the wrist as you can, see Fig. 29. L. R. swing club under L. forearm, at the same time extending arm to side horizontal, flexing wrist well, see Fig. 30. Flex forearm, hand front of chest. Fig. 31. L. L. hand circle on top of arm. After executing movement in sections, as illustrated, make the movement continuous L. L. hand circles as described. Familiarly known as "Snake Movement," or "Snake Circles."

2. Counter like
3. Alternate.
4. "Snake Movement," L. L. and R. R., h. p.

(109)

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5. "Snake Movement," L. L. and R. R. with hand circles L. L. and R. R. on top of arms, h. p.

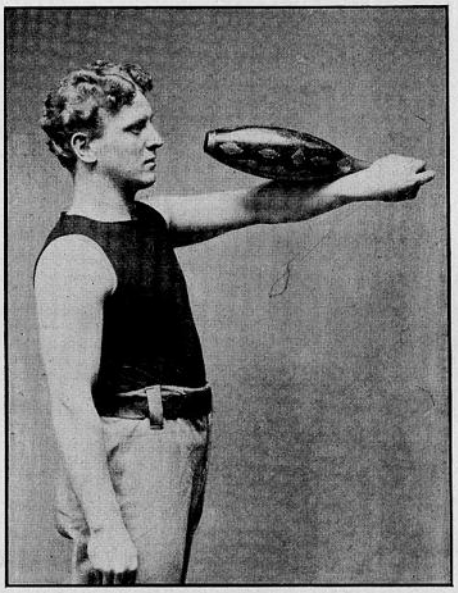

Fig. 28

6. L. R. and R. L. hand swing back of head, l. p. "Snake Movement" L. L. and R. R., h. p.

7. L. R. and R. L. hand swing back of head, "Snake Movement" L. L. and R. R., l. p.

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8. L. L. and R. R. full arm circles, "Snake Movement" L. L. and R. R at side horizontal, l. p.

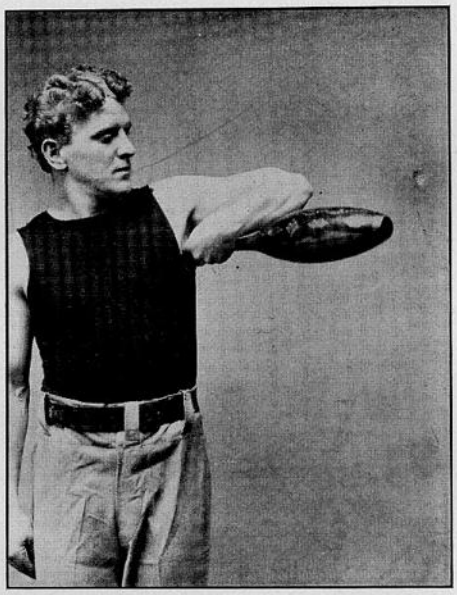

Fig. 29

9. L. R. and R. L. swing front of body 180 degrees. L. L. and R. R. hand circles, h. p. "Snake Movement" L. L. and R. R., l. p.

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10. L. L. and R. R. full arm circles, and hand circles back of head. "Snake Movement" L. L. and R. R. at side horizontal.

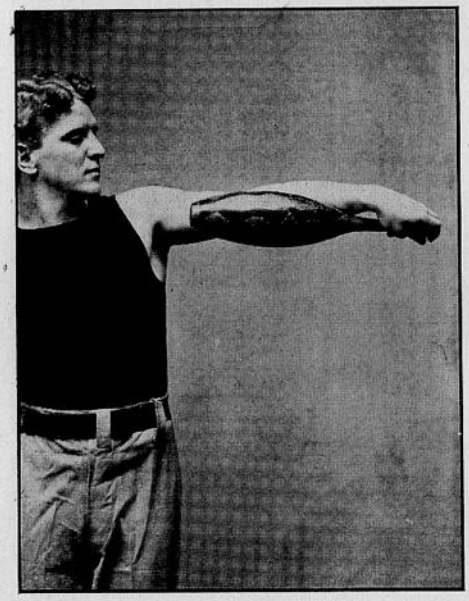

Fig. 30

11. L. R. and R. L. hand circles h. p. "Snake Movement" L. L. and R. R. at side horizontal.

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12. L. R. and R. L. full arm circles. "Snake Movement" L. L. and R. R. at side horizontal.

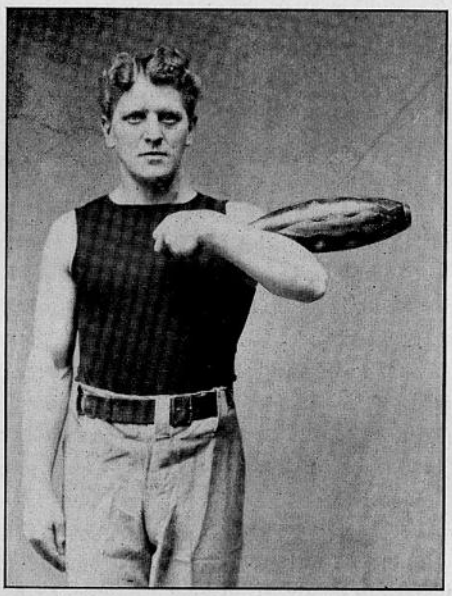

Fig. 31

13. L. L. and R. R. hand circles back of thighs. "Snake Movement" L. L. and R. R. at side horizontal.

14. L. L. and R. R. hand circles front of thighs. "Snake Movement" L. L. and R. R. at side horizontal.

8

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15. L. L. and R. R. hand circles front of thighs and back of head. "Snake Movement" L. L. and R. R. at side horizontal.

16. L. L. and R. R. hand circles back and front of thighs and back of shoulders. "Snake Movement" L. L. and R. R. at side horizontal.

17. L. L. and R. R. hand circles back and front of thighs, back and front of shoulders. "Snake Movement" L. L. and R. R. at side horizontal.

18. L. L. and R. R. hand circles back of shoulders. L. R. and R. L. hand swing back of head. "Snake Movement" L. L. and R. R. at side horizontal.

19. L. R. and R. L. hand swing front of head 225 degrees. L. L. and R. R. hand swing back of head. L. L. and R. R. hand circles back of shoulders. "Snake Movement" L. L. and R. R. at side horizontal.

20. Double L. full arm circles. "Snake Movement" double L. at L. side of body.

21. Counter like.

22. Alternate.

23. Double L. full arm circles, and hand circles back of shoulders. "Snake Movement" double L. at L. side of body.

24. Counter like.

25. Alternate.

26. Double L. full arm circles, and hand circles front of thighs. "Snake Movement" double L. at L. side of body.

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27. Counter like.

28. Alternate.

29. Double L. hand circles front and back of thighs. "Snake Movement" double L. at L. side of body.

30. Counter like.

31. Alternate.

32. Double L. hand circles back of shoulders. "Snake Movement" double L. at L. side of body. Double L. hand circles back and front of thighs.

33. Counter like.

34. Alternate.

35. Double L. hand circles front and back of thighs. "Snake Movement" double R. at R. side of body.

36. Counter like.

37. Alternate.

38. Double L. hand circles back of shoulders, front and back of thighs. "Snake Movement" double R. at R. side of body.

39. Counter like.

40. Alternate.

41. Double L. hand circles front and back of shoulders, front and back of thighs. "Snake Movement" double R. at R. side of body.

42. Counter like.

43. Alternate.

44. Double L. hand circles inside and outside of arms at L. side of body. "Snake Monement" double L. at L. side of body. Double L. hand circles front and back of

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thighs. Double L. hand circles inside and outside of arms at R. side of body.

45. Counter like.

46. Alternate.

47. Alternate 44 and 41.

48. Counter like.

49. Alternate.

50. "Snake Movement" double L. at L. side of body. Double L. hand circles front and back of thighs, starting L. L. back of L. thigh, R. L. in front of R. thigh.

51. Counter like.

52. Alternate.

53. "Snake Movement" double L. at L. side of body. Double L. hand circles front and back of thighs, starting L. L. back of L. thigh, R. L. in front of R. thigh. Double L. hand circles front and back of head, starting L. L. back of L. shoulder, R. L. in front of R. shoulder.

54. Counter like.

55. Alternate.

56. Alternate 50 and 53.

57. Counter like.

58. Alternate.

59. L. L. "Snake Movement" at L. side of body. R. L. hand circle in front of R. thigh.

60. Counter like.

61. Alternate.

62. L. L. "Snake Movement" at L. side of body. R. L. hand circles back of R. thigh and back of R. shoulder.

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63. Counter like.

64. Alternate.

65. L. L. "Snake Movement" at L. side of body. R. L. hand circle front and back of R. shoulder.

66. Counter like.

67. Alternate.

68. L. L. "Snake Movement" at L. side of body. R. L. hand circles back and front of R. thigh.

69. Counter like.

70. Alternate.

71. L. L. "Snake Movement" at L. side of body. R. R. hand circles back and front of R. thigh, and back and front of R. shoulder.

72. Counter like.

73. Alternate.

74. L. L. "Snake Movement" at L. side of body. R. L. hand swing back of head.

75. Counter like.

76. Alternate.

77. "Snake Movement" double L. at L. side of body. Double R. hand swing back of head. "Snake Movement" double R. at R. side of body.

78. Counter like.

79. Alternate.

80. "Snake Movement" double L. at L. side of body. L. R. hand swing back of head. R. R. hand swing front of head. Double L. hand circles at R. side of body.

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81. Counter like.

82. Alternate.

83. "Snake Movement" double L. at L. side of body. L. R. hand swing back of head. R. R. hand swing front of head. Double L. hand circles front and back of shoulders.

84. Counter like.

85. Alternate.

86. "Snake Movement" double L. at L. side of body. Double L. hand circles back of shoulders. "Snake Movement" double L. back of shoulders.

87. Counter like.

88. Alternate.

89. L. L. hand circle and "Snake Movement" at L. side of body. R. L. hand circle front and back of R. shoulder.

90. Counter like.

91. Alternate.

92. "Snake Movement" L. L. and R. R. h. p., continuous alternation. Fig. 32.

93. "Snake Movement" L. L. and R. R. l. p., continuous alternation.

94. "Snake Movement" L. L. and R. R. Full arm circles L. L. and R. R. l. p., continuous alternation.

95. Double L. hand circles back of R. shoulder. "Snake Movement" and hand circles double L. at L. side of body.

96. Counter like.

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97. Alternate.

98. Double L. hand circles back of R. shoulder and under R. upper arm. Double L. hand circles back of

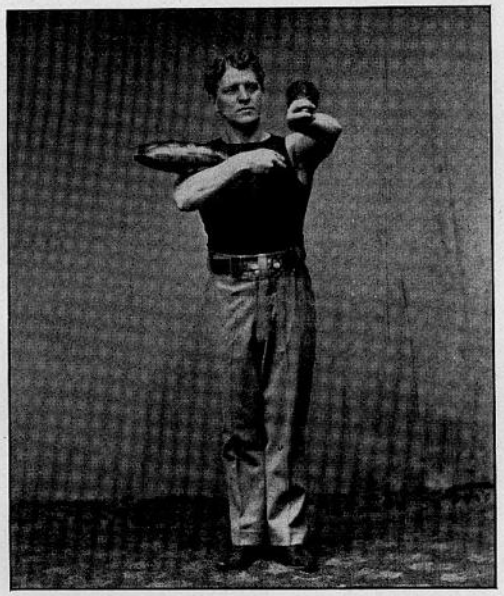

Fig. 32

shoulders, double L. "Snake Movement" at L. side of body.

99. Counter like.

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100. Alternate.

101. "Snake Movement" double L. at L. side of body. Double L. hand circles back of shoulders and under L. upper arm. Double L. hand circles back of shoulders.

102. Counter like.

103. Alternate.

104. Double L. hand circles at L. side of body. "Snake Movement" double L. finishing the first part of the movement at sides of thighs, the last part of the circle between arms and thighs. Double R. hand swing back of head.

105. Counter like.

106. Alternate.

107. "Snake Movement" L. L. and R. R. at side horizontal and back of thighs. L. L. and R. R. hand circles back of shoulders and front of thighs.

108. "Snake Movement" L. L. and R. L. at L. side of body, continuous alternation.

109. Counter like.

110. Alternate.

111. L. L. and R. L. hand circles front and back of head. "Snake Movement" L. L. and R. L. front and back of head, continuous alternation.

112. Counter like.

113. Alternate.

114. L. L. and R. L. hand circles front and back of head. "Snake Movement" L. L. and R. L. at L. side of body, continuous alternation.

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115. Counter like.

116. Alternate.

117. "Snake Movement" and hand circles L. L. and R. L. h. p. L. L. and R. L. hand circles at L. side of body, l. p., continuous alternation.

118. Counter like.

119. Alternate.

120. L. L. and R. L. hand circles on top and under arms. "Snake Movement" L. L. and R. L. h. p. L. L. and R. L. hand circles back and front of head, l. p., continuous alternation.

121. Counter like.

122. Alternate.

123. L. L. and R. L. hand circles back of R. shoulder. "Snake Movement" L. L. and R. L. at L. side of body, continuous alternation.

124. Counter like.

125. Alternate.

126. "Snake Movement" L. R. and R. L. in h. p., continuous alternation.

127. "Snake Movement" L. R. and R. L. h. p. L. R. and R. L. hand circles back of shoulders, continuous alternation.

128. Double R. hand circles at L. side of body. "Snake Movement" double R. at L. side of body.

129. Counter like.

130. Alternate.

131. "Snake Movement" double L. at L. side of body.

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"Snake Movement" double L. at R. side of body. Double L. hand circles back and front of shoulders.

132. Counter like.

133. Alternate.

134. "Snake Movement" double R. at L. side of body. Double R. hand circles front and back of thighs. Double R. hand circles front and back of shoulders.

135. Counter like.

136. Alternate.

137. L. R. and R. R. hand circles at L. side of body. "Snake Movement" L. R. and R. R. at L. side of body, continuous alternation.

138. Counter like.

139. Alternate.

140. "Snake Movement" L. R. and R. R. at L. side of body. L. R. and R. R. hand circles back and front of head, continuous alternation.

141. Counter like.

142. Alternate.

143. "Snake Movement" L. R. and R. R. at L. side of body. L. R. and R. R. hand circles back and front of thighs, hand circles at R. side of body.

144. Counter like.

145. Alternate.

146. "Snake Movement" L. L. and R. R. at L. side of body. L. L. and R. R. hand circles at L. side of body, continuous alternation.

147. Counter like.

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148. Alternate.

149. "Snake Movement" L. L. and R. R. h. p. L. L. and R. R. hand circles on top and under arms, h. p.

150. Counter like.

151. Alternate.

152. L. R. and R. R. hand circles back of L. shoulder. "Snake Movement" L. R. and R. R. at L. side of body. L. R. and R. R. hand circles back of R. shoulder, continuous alternation.

153. Counter like.

154. Alternate.

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"The wise for cure on exercise depend."

CIRCLES—"SNAKE MOVEMENTS"

SECTION 11—ANTERO-POSTERIOR PLANE

STARTING position arms front horizontal.

1. Double forward hand circles, "Snake Movement" double forward at front horizontal. Double forward hand circles at sides of thighs.

2. L. forward full arm circle, "Snake Movement" R. forward at front horizontal.

3. Counter like.

4. Alternate.

5. L. full arm circle forward, R. hand circle forward. L. hand circles forward at front horizontal, "Snake Movement" R. forward at front horizontal.

6. Counter like.

7. Alternate.

8. Forward hand circles, L. hand at R. shoulder, R. hand at L. shoulder. "Snake Movement" forward at front horizontal.

9. Counter like. L. forearm on top of R.

10. Alternate.

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11. "Snake Movement" L. forward at front horizontal. R. forward hand circles at R. thigh, continuous alternation.

Fig. 33

12. Counter like.

13. Alternate.

14. L. forward full arm circles, R. backward full arm circles, L. forward hand circle, and "Snake Movement"

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front horizontal, R. backward hand circles inside and outside of arms, front horizontal, continuous alternation.

15. Counter like.

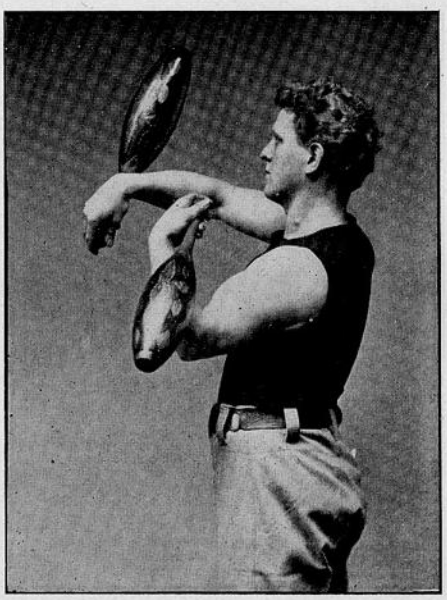

Fig. 34

16. Alternate.

17. Forward full arm circles. R. forward forearm and hand circle over L. upper arm. L. forward forearm and hand circle under R. upper arm. "Snake Move-

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ment'' forward at front horizontal, see Figs. 33 and 34, continuous alternation.

18. Counter like.

19. Alternate.

20. Double forward hand circles at sides of thighs, "Snake Movement" double forward at front horizontal and vertical.

21. L. forward hand circles, R. backward hand circles and "Snake Movement" front horizontal, continuous alternation.

22. Counter like.

23. Alternate.

24. R. backward full arm circle and "Snake Movement" at front horizontal. L. backward full arm circles, continuous alternation.

25. Counter like.

26. Alternate.

27. Backward full arm circles, R. backward forearm and hand circle over L. upper arm. L. backward forearm and hand circle under R. upper arm. "Snake Movement'' backward at front horizontal, same as Figs. 33 and 34 backward, continuous alternation.

28. Counter like.

29. Alternate.

30. L. backward hand circles, arm at vertical, R. backward hand circles at R. thigh, backward "Snake Movement'' at front horizontal, continuous alternation.

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31. Counter like.
32. Alternate.
33. Alternate 27 and 30.
34. Counter like
35. Alternate.

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Indian club-swinging makes a man strong, both mentally and physically.

"SNAKE MOVEMENTS" CIRCLES BETWEEN THE LEGS

SECTION 12—LATERAL PLANE

POSITION, stride stand, heels are two lengths of the foot apart laterally, legs extended and supporting body equally, feet at angle of 90 degrees.

1. Double L. hand circles at L. side of body. Double L. hand circle, L. L. back of L. thigh, R. L. between the legs. Double L. hand circles back of shoulders.
2. Counter like.
3. Alternate.
4. L. L. and R. R. full arm circles, L. L. hand circle back of L. thigh. R. R. hand circle between the legs.
5. Counter like.
6. Alternate.
7. Double L. hand circles at L. thigh, L. L. hand circle back of L. thigh, R. L. hand circle between the legs. Double L. hand circles back of R. shoulder.
8. Counter like.
9. Alternate.

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10. Double L. hand circles at L. side of body. L. L. hand circle back of L. thigh. R. L. hand circle between the legs. Double L. hand circles back and front of R. shoulder.

11. Counter like.

12. Alternate.

13. Double L. hand circles back of L. shoulder. Double L. hand circles under L. upper arm. Double L. hand circle, L. L. back of L. thigh, R. L. between the legs. Double L. hand circles back of shoulders.

14. Counter like.

15. Alternate.

16. Double L. hand circles back and front of L. shoulder. Double L. hand circles under L. upper arm. Double L. hand circle, L. L. back of L. thigh, R. L. between the legs. Double L. hand circles back and front of shoulders.

17. Counter like.

18. Alternate.

19. Alternate 10 and 13 with hand circles front and back of thighs.

20. Counter like.

21. Alternate.

22. Double L. hand circles back of L. shoulder. Double L. hand circle under L. upper arm. Double L. hand circle, L. L. back of L. thigh, R. L. between legs. Double L. hand circles back of R. shoulder. Double L. hand circles front and back of shoulders, and front and back of thighs.

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23. Counter like.

24. Alternate.

25. L. L. hand circles front and back of L. thigh. R. R. hand circles front and back between legs. L. L. and R. R. full arm circles.

26. Counter like.

27. Alternate.

28. L. L. hand circles front and back of L. thigh. R. R. hand circles front and back between legs. L. L. and R. R. hand circles back of head.

29. Counter like.

30. Alternate.

31. L. L. and R. R. hand circles back and front of shoulders. L. L. and R. R. hand circles between legs.

32. "Snake Movement" L. L. and R. R. at side horizontal. L. L. and R. R. hand circles between legs.

33. Alternate 31 and 32.

34. L. R. and R. L. full arm circles. L. R. and R. L. hand circles between legs.

35. L. R. and R. L. hand circles back of head, and full arm circles. L. R. hand circles back of L. thigh. R. L. hand circles between legs

36. Counter like.

37. Alternate.

38. Double L. hand circles under L. upper arm. L. L. hand circle back of R. thigh. R. L. hand circle between legs R. forearm crossing L.

39. Counter like.

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40. Alternate.

41. Double L. hand circles under L. upper arm. L. L. hand circle between legs. R. L. hand circle back of L. thigh. Double L. hand circles back of R. shoulder.

42. Counter like.

43. Alternate.

44. Double L. hand circles at L. side of body. L. L. hand circles back of L. thigh. R. L. hand circle between legs. L. L. hand circle between legs. R. L. hand circle back of R. thigh. Double L. hand circles front and back of shoulders.

45. Counter like

46. Alternate.

47. L. L. and R. L. hand circles at L. side of body. L. L. hand circle back of L. thigh. R. L. hand circle between legs. L. L. hand circle between legs. R. L. hand circle back of R. thigh. L. L. and R. L. hand circles front and back of head, continuous alternation.

48. Counter like.

49. Alternate.

50. L. L. and R. L. hand circles at L. side of body. L. L. hand circle back of L. thigh, R. L. hand circle between legs. L. L. hand circle between legs. R. L. hand circle back of R. thigh. L. L. and R. L. hand circles at R. side of body, and back and front of head, continnous alternation.

51. Counter like.

52. Alternate.

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53. Alternate 50 and "Snake Movement."

54. Counter like.

55. Alternate.

56. Alternate 53 with "Snake Movement" at L. side of body.

57. Counter like.

58. Alternate.

59. Alternate 56 with "Snake Movement" at front horizontal, h. p.

60. Counter like.

61. Alternate.

62. Alternate 59 with "Snake Movement" at R. side of body.

63. Counter like.

64. Alternate.

65. L. L. forearm and hand circle under R. upper arm. R. L. forearm and hand circle over L. upper arm. L. L. hand circle between legs. R. L. hand circle back of L. thigh. L. L. hand circle back of R. thigh. R. L. hand circle between legs. L. L. and R. L. hand circles front and back of head, continuous alternation.

66. Counter like.

67. Alternate.

68. Alternate 65, with hand circles on top and under arms, h. p.

69. Counter like.

70. Alternate.

71. "Snake Movement" L. L. and R. R. at side horizontal. L. R. and R. L. hand swing back of head.

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L. L. hand circle back of L. thigh. R. R. hand circle between legs.

72. Counter like.

73. Alternate.

74. "Snake Movement" double L. at L. side of body. L. L. hand circle back of L. thigh. R. L. hand circle between legs. L. L. hand circle between legs. R. L. hand circle back of R. thigh. Double L. hand circles back of shoulders. "Snake Movement" double L. back of shoulders.

75. Counter like.

76. Alternate.

77. "Snake Movement" L. L. at L. side of body. R. L. hand circle back of R. shoulder, and R. L. hand circle between legs.

78. Counter like.

79. Alternate.

80. Alternate 77 with "Snake Movement" double L. at R. side of body.

81. Counter like.

82. Alternate.

83. Alternate 74 with "Snake Movement," double L. at R. side of body.

84. Counter like.

85. Alternate.

86. L. L. forearm and hand circle under R. upper arm. R. L. forearm and hand circle over L. upper arm. L. L. forearm and hand circle over R. upper arm. R. L. forearm and hand circle under L.

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upper arm. L. L. and R. L. "Snake Movement" at L. side of body. R. L. hand circle back of L. thigh. L. L. hand circle between legs. L. L. and R. L. hand circles back of R. shoulder. L. L. and R. L. hand circles back and front of head, continuous alternation.

87. Counter like.

88. Alternate.

89. L. L. forearm and hand circle under R. upper arm. R. L. hand circle over L. upper arm. L. L. hand circle between legs. R. L. hand circle back of L. thigh. L. L. hand circle back of R. thigh. R. L. hand circle between legs. L. L. hand circle back of R. shoulder. R. L. hand circle under L. upper arm. L. L. and R. L. hand circles front and back of head, continuous alternation.

90. Counter like.

91. Alternate.

92. Alternate 86 and 89.

93. Counter like.

94. Alternate.

95. Alternate 92 with "Snake Movement" front and back of head.

96. Alternate 95 with "Snake Movement" at R. side of body.

97. Alternate 96 with hand circles on top and under arms, and "Snake Movement," h. p.

98. Counter like.

99. Alternate.

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ONE-CLUB SWINGING, JUGGLING, SLIDING, AND BALANCING

SECTION 13—LATERAL PLANE

IN one-club juggling it is best to have a large sized club. (See Fig. 9 for illustration of different sized clubs.) I use, in my own work, a club 28 inches long, body at thickest part 28 inches in circumference, weight 4 to 6 pounds. Decorations add to the appearance. It is best not to paint the handle.

Take one movement and perfect it before you begin the next one. After practicing all the exercises in one-club juggling in stride-stand position, practice the same exercises running three or four steps before catching club.

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NOMENCLATURE

FOR ONE-CLUB JUGGLING

1. *Right to left.*— L. club throw to L. hand.

2. *Left to right.*— L. club throw to R. hand.

3. *Single circle in the air.*— Throwing the club and catching, after making one revolution in the air.

4. *Double or triple circles in the air.*— Two or three revolutions of the club before catching it.

5. *Direction of the club.*—Will be designated by the hands of a clock as for swinging.

6. *Starting position.*— L. or R. horizontal as may be designated.

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ONE-CLUB JUGGLING AND SWINGING

STRIDE STAND

1. L. L. full arm circle, L. R. swing 180 degrees. L. L. to L. single circle in the air.

2. R. R. full arm circle, R. L. swing 180 degrees R. R. to L. single circle in the air.

3. L. L. hand circle back of L. shoulder. L. R. swing 135 degrees under R. leg, flexing R. leg and thigh, see Fig. 35. L. L. to R. single circle in the air at R. side of body.

4. R. R. full arm circle. R. R. hand circle back of R. shoulder. R. L. swing 135 degrees under L. leg, flexing L. leg and thigh. R. R. to L. single circle in the air at L. side of body.

5. L. R. swing front of body 225 degrees. L. L. to L. single circle in the air, catching club back of R. hip, L. arm back of body.

6. L. R. single circle in the air to L. at L. side of body.

7. L. R. swing 180 degrees in front of body. L. L. single circle in the air to R. at R. side of body.

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8. R. L. swing front of body 225 degrees. R. R. to R. single circle in the air, catching club back of L. hip, R. arm back of body. Fig. 36.

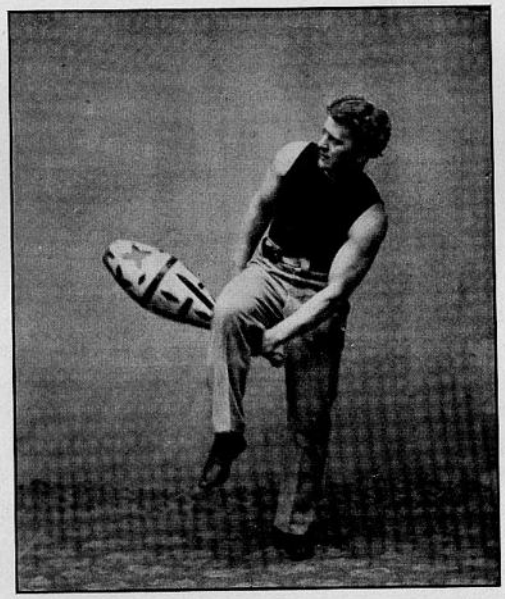

Fig. 35

9. R. L. single circle in the air to R. at R. side of body.

10. R. L. swing 180 degrees in front of body, place

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L. hand under body of the club, and make a R. R. single circle in the air to L. at L. side of body.

11. L. R. swing 180 degrees front of body, place R. hand under body of the club, and make a L. L. single circle in the air to R. at R. side of body.

12. R. R. full arm circle. R L. swing 135 degrees under R. leg, flexing R. leg and thigh. R. R. double circle in the air to L. at L. side of body.

13. L. L. full arm circle. L. R. swing 135 degrees under L. leg, flexing L. leg and thigh. L. L. double circle in the air to R. at R. side of body.

14. R. R. full arm circle. R. L. swing 225 degrees front of body. R. R. double circle in the air to R. catching club back of L. hip R. arm back of body.

15. R. L. single circle in the air to R. at R. side of body.

16. R. L. swing front of body 180 degrees. R. R. single circle in the air to L. at L. side of body.

17. L. L. full arm circle. L. R. swing 225 degrees front of body. L. L. double circle in the air to L. catching club back of R. hip L. arm back of body.

18. L. R. double circles in the air to L. at L. side of body.

19. L. R. swing 180 degrees back of body. L. L. single circle in the air to R. at R. side of body.

20. R. L. swing 180 degrees back of body. R. R. single circle in the air to R. catching club with R. arm under L. leg, flexing L. leg and thigh.

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21. R. L. single circle in the air to R. at R. side of body.

22. R. L. swing front of body 180 degrees. R. R. single circle in the air to L. at L. side of body.

23. L. R. swing 180 degrees back of body. L. L. circle in the air to L. catching club with L. arm under R. leg, flexing R. leg and thigh.

24. L. R. single circle in the air to L. at L. side of body.

25. L. L. double circle in the air to R. at R. side of body.

26. R. L. double circle in the air to L. catching club back of R. thigh, L. arm back of body.

27. L. R. double circle in the air to R. catching club back of body, R. arm back of body.

28. R. L. single circle in the air to L. catching club with L. arm under R. leg, flexing R. leg and thigh.

29. L. R. single circle in the air to R. catching club with R. arm under L. leg, flexing L. leg and thigh.

30. R. L. single circle in the air to L. catching club at R. thigh, L. arm back of body.

31. L. R. single circle in the air to R. catching club under L. leg, flexing L. leg and thigh.

32. R. L. single circle in the air to L. catching club under R. leg, flexing R. leg and thigh.

33. L. L. swing 180 degrees. One-half R. circle in the air to L. One-half L. circle in the air to L. at L. side of body.

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34. One-half R. circle in the air to L. One and one-half L. circles in the air to L. at L. side of body.

35. L. R. swing 180 degrees front of body. L. L. single circle in the air to R. at R. side of body.

36. One-half L. circle in the air to R. One-half R. circle in the air to R.

37. One-half L. circle in the air to R. One and one-half R. circles in the air to R.

38. R. L. swing 180 degrees, grasp butt of club with L. hand, and make one-half R. circle in the air to L.

39. L. R. swing 180 degrees, grasp butt of club with R. hand, and make one-half L. circle in the air to R.

40. R. L. swing 180 degrees, grasp butt of club with L. hand, and make one and one-half R. circles in the air to L.

41. L. R. swing 180 degrees, grasp butt of club with R. hand, and make one and one half L. circles in the air to R.

42. R. R. double circle in the air to R. catching club back of L hip, R. arm back of body.

43. R. L. single circle in the air to R. catching club at R. side of body.

44. R. L. double circle in the air to L. catching club back of R. hip, L. arm back of body.

45. L. R. single circle in the air to L. catching club at L. side of body.

46. L. L. single circle in the air to L. throw the club from under L. leg, flexing L. leg and thigh, and catch with L. hand under R. leg, flexing R. thigh and leg.

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47. L. R. double circle in the air to L. catching club at L. side of body.

48. L. R. single circle in the air to R. catching club at back of L. thigh, R. arm back of body.

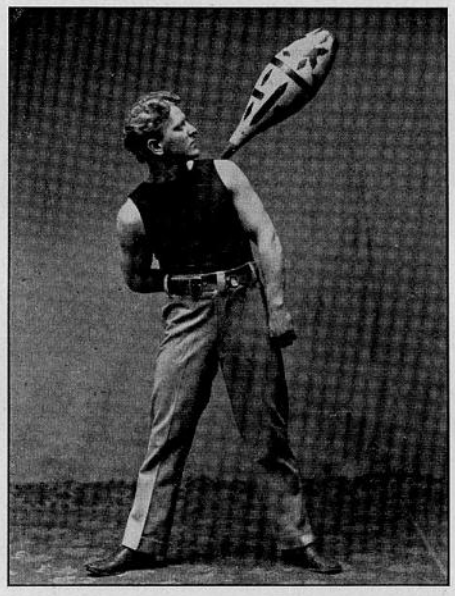

Fig. 36

49. R. R. single circle in the air to R. throw the club from under R. leg and thigh, and catch with R. hand under L. leg, flexing L. thigh and leg.

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50. R. L. single circle in the air to R. catching club at R. side of body.

51. R. L. triple circles in the air to R. at R. side of body.

52. R. R. single circle in the air to L.

53. L. R. triple circles in the air to L. at L. side of body.

54. Make one-third turn L.—L. L. single circle in the air to L., flexing L. forearm letting the club come from behind L. shoulder.

55. L. L. single circle in the air to R. catching club at R. side of body.

56. Make one-third turn R.—R. R. single circle in the air to R. flexing R. forearm letting the club come from behind R. shoulder.

57. R. R. one-half circle in the air to a balance on L. forearm, drop the arm slightly as club strikes the forearm, see Fig. 37.

58. Drop L. arm to the side of body about 45 degrees while the club is in a balance, Fig. 37, let the club fall knob first, with the L. hand assisting in making a L. L. one-half circle in the air to L.

59. L. L. one-half circle in the air to a balance on R. forearm same as 37 on R. forearm.

60. Drop R. arm to the side of body about 45 degrees while the club is in a balance, let the club fall knob first, with the R. hand assisting in making a R. R. one-half circle in the air to R.

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61. R. R. one-half circle in the air to a balance on back of L. hand, at side horizontal.

62. L. L. one-half circle in the air to L.

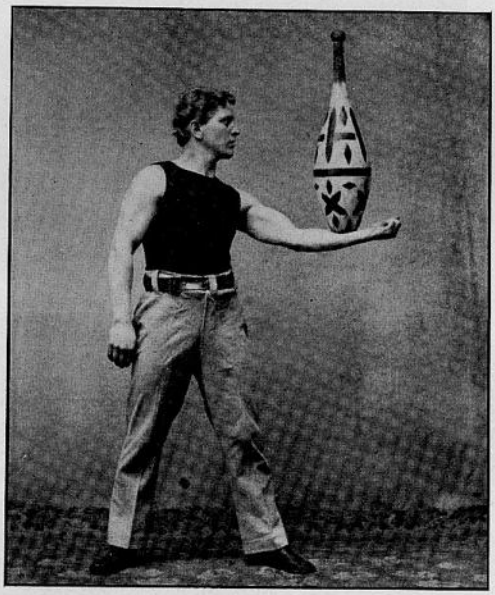

Fig. 37

63. L. L. one-half circle in the air to a balance on back of R. hand at side horizontal.

64. R. R one-half circle in the air to R.

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65. R. R. single circle in the air to a balance on palm of L. hand. Fig. 38.

Fig. 38

66. L. L. single circle in the air to a balance on palm of L. hand. Fig. 38.

67. L. L. single circle in the air to L. catch club at L. side of body.

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68. L. L. single circle in the air to a balance on palm of R. hand.

69. R. R. single circle in the air to a balance on palm of R. hand.

70. R. R. single circle in the air to R. catch club at R. side of body.

71. R. R. forearm circle, R. R. "Snake Movement" finish last part of the "Snake Movement" with R. hand over L. shoulder. R. forearm front of neck. Fig. 39. Place L. forearm on neck of club, at the same time removing R. arm to R. side of body. Fig. 40. Straighten L. arm obliquely downward letting the club slide over back of L. wrist, catching club with L. hand as it is falling. Fig. 41.

72. L. R. single circle in the air to L. at L. side of body.

73. L. L. forearm circle, L. L. "Snake Movement," finish last part of "Snake Movement" with L. hand over R. shoulder, L. forearm front of neck. Fig. 39. Place R. forearm on neck of club at the same time removing L. arm to side of body, Fig. 40. Straighten R. arm obliquely downward, letting the club slide over back of R. wrist, catching club with R. hand as it is falling, Fig. 41.

74. R. L. single circle in the air to R. at R. side of body.

75. R. R. "Snake Movement," R. L. swing 180 degrees back of body, place L. forearm on neck of club at the same time removing R. arm to side of body.

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Fig. 41. Straighten L. arm obliquely downward letting club slide over back of L. wrist, catching club with L. hand as it is falling.

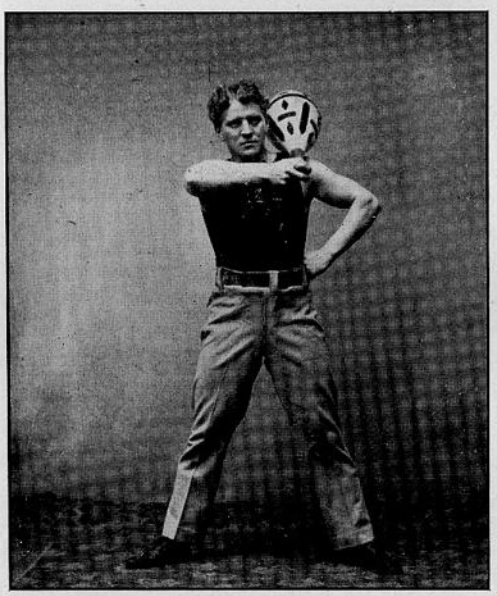

Fig. 39

76. L. L. double circles in the air to L. at L. side of body.

77. L. L. "Snake Movement," L. R. swing 180 degrees back of body, place R. forearm on neck of club

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at the same time removing L. arm to side of body. Fig. 41. Straighten R. arm obliquely downward letting

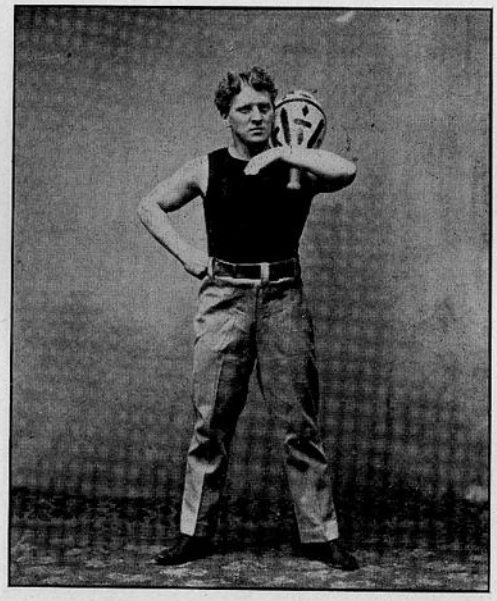

Fig. 40

club slide over back of R. wrist, catching club with R. hand as it is falling. Fig. 41.

78. R. R. double circle in the air to R. at R. side of body.

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79. R. R. forearm circle, R. R. "Snake Movement," R. L. swing 180 degress under L. leg, flexing L. leg and thigh, place L. forearm on neck of club, at the same

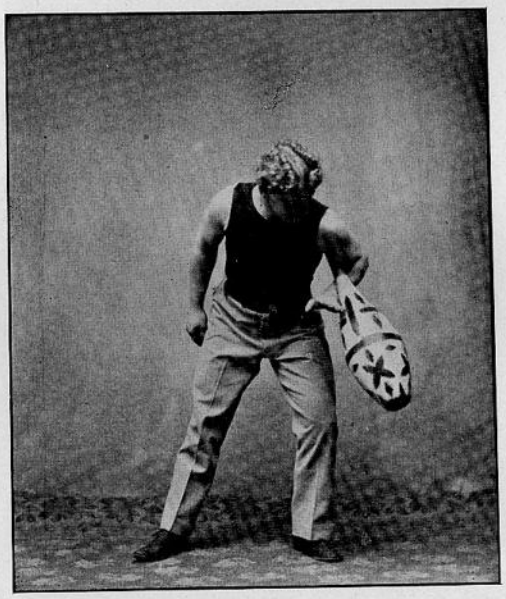

Fig 41

time removing R. arm to side of body. Straighten R. arm obliquely downward letting club slide over back of L. wrist, catching club with L. hand as it is falling. Fig. 41.

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80. L. R. single circle in the air to L. at L. side of body.

81. L. L. triple circles in the air to R.

82. R. R. triple circles in the air to L.

83. L. L. forearm circle, L. L. "Snake Movement," L. R. swing 180 degrees under R. leg, flexing R. leg and thigh, place R. forearm on neck of club at the same time removing L. arm to side of body. Straighten R. arm obliquely downward letting club slide over back of R. wrist, catching club with R. hand as it is falling. Fig. 41.

84. R. L. single circle in the air to R. at R. side of body.

85. R. R. double circles in the air to L. while the club is in the air, make a full R. turn with body, turning on the ball of the R. foot.

86. L. R. triple circles in the air to L.

87. L. L. double circles in the air to R. While the club is in the air make a full L. turn with body, turning on the ball of the L. foot.

88. R. L. triple circles in the air to R.

89. R. R. single circle in the air to R., catching club back of body, R. arm back of body.

90. R. L. single circle in the air to L., catching club back of body, L. arm back of body.

91. L. R. double circle in the air back of body to R., catching club back of body, R. arm back of body.

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92. R. L. double circles in the air back of body to L., catching club back of body, L. arm back of body.

93. L. R. single circle in the air to R. catching club under R. leg, flexing L. leg and thigh. R. L. single circle in the air to L. catching club under R. leg, flexing R. leg and thigh.

94. L. R. double circles in the air to R., catching club back of body, R. arm back of body.

95. R. L. single circle in the air to L., catching club under R. leg, flexing R. leg and thigh. L. R. single circle in the air to R., catching club under L. leg, flexing L. leg and thigh.

96. R. L. double circles in the air to L., catching club back of body, L. arm back of body.

97. L. R. one and one-half circles in the air to a balance on the L. forearm.

98. One-half R. circle in the air to a balance on palm of L. hand.

99. L. L. single circle in the air to R., catching club at L. side of body.

100. R. L. one and one-half circles in the air to a balance on R. forearm.

101. One-half L. circle in the air to a balance on palm of R. hand.

102. R. R. single circle in the air to L., catching club at R. side of body.

103. L. R. triple circles in the air to R., catching club back of body, R. arm back of body.

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104. R. L. triple circles in the air to L., catching club back of body, L. arm back of body.

105. L. R. triple circles in the air to R., catching club under L. leg, flexing L. leg and thigh.

106. R. L. triple circles in the air to L., catching club under R. leg, flexing R. leg and thigh.

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TWO-CLUB JUGGLING, SWINGING, SLIDING, AND BALANCING

SECTION 14 — LATERAL AND ANTERO-POSTERIOR PLANES

NOMENCLATURE for two-club juggling is the same as for one-club juggling and swinging. In two-club juggling clubs should be 18 inches long, 12 inches in circumference at the thickest part, each weighing from one to two pounds. (See Fig. 9 for illustration of clubs.)

Note suggestions for one-club juggling, for nomenclature, etc.

TWO-CLUB JUGGLING — LATERAL PLANE

1. Starting position double L. Double R. single circle in the air to hands.

2. Swing double R. 180 degrees. Double L. single circle in the air to hands.

3. Swing double L. 180 degrees. Double L. single circle in the air to hands.

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4. Swing double R. 180 degrees. Double R. single circle in the air to hands.

5. Double R. hand circles back of thighs, swing to double L. Double R. circles in the air to hands.

6. Double L. hand circles back of thighs, swing to double R. Double L. circles in the air to hands.

7. Double L. hand circles at R. side of body. Double L. single circle in the air to hands.

8. Double L. swing 180 degrees. Double R. hand circles at L. side of body. Double R. single circle in the air to hands.

9. Double R. swing 180 degrees. Double L. double circles in the air to hands.

10. Double L. swing 180 degrees. Double R. double circles in the air to hands.

11. Double R. swing 180 degrees. L. L. and R. R. single circle in the air to hands.

12. Double L. swing 180 degrees. L. L. and R. R. single circle in the air to hands.

13. Double R. swing 180 degrees. L. L. and R. R. double circles in the air to hands.

14. Double L. swing 180 degrees. L. L. and R. R. double circles in the air to hands.

15. Double R. swing 180 degrees. Double L. single circle in the air, catch L. club in R. hand near body, catch R. club back of body, with L. arm back of body.

16. Double L. swing 180 degrees. Double R. single circle in the air, catch R. club in L. hand near body,

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catch L. club back of body, with R. arm back of body.

17. 15, with double circles in the air.

18. 16, with double circles in the air.

19. Double R. swing 180 degrees. L. L. single circle in the air to L.—R. L. hand circle.

20. Double L. swing 180 degrees. R. R. single circle in the air to R.—L. R. hand circle.

21. Double R. swing 180 degrees. L. L. hand circles. R. L. double circles in the air to R.

22. Double L. swing 180 degrees. R. R. hand circles. L. R. double circles in the air to L.

23. Double R. full arm circle. L. R. single circle in the air to L.—R. R. full arm circle.

24. Double R. swing 180 degrees. Double L. full arm circle. R. L. single circle in the air to R. L. L. full arm circle.

25. Double L. swing 180 degrees. R. R. single circle in the air to R.—L. R. full arm circle.

26. Double R. swing 180 degrees. L. L. single circle in the air to L.—R. L. full arm circle.

27. Double L. swing 180 degrees. Double R. double circles in the air to hands.

28. Double R. swing 180 degrees. Double L. double circles in the air to hands.

29. Double L. swing 180 degrees. Double L. hand circles inside and outside of arms. Double L. double circles in the air to hands.

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30. Double R. swing 180 degrees. Double R. hand circles inside and outside of arms. Double R. double circles in the air to hands.

31. Double L. swing 180 degrees. Double R. hand circles inside and outside of arms. Double R. double circles in the air to hands.

32. Double R. swing 180 degrees. Double L. hand circles inside and outside of arms. Double L. double circles in the air to hands.

33. 31, with hand circles back of shoulders.

34. 32, with hand circles back of shoulders.

35. Double L. swing 180 degrees. Double R. single circles in the air to hands, catching R. club under L. leg, flexing L. leg and thigh, with L. hand catching L. club at L. side of body.

36. Double R. swing 180 degrees. Double L. single circles in the air to hands, catching L. club under R. leg, flexing R. leg and thigh, with R. hand catching R. club at R. side of body.

37. Double L. swing 180 degrees. R. L. back of body. L. L. front of body. Double R. single circle in the air to hands, catching R. club with R. hand under L. leg, flexing L. leg and thigh, catching L. club at L. side of body.

38. Double R. swing 180 degrees. L. R. back of body. R. R. front of body. Double L. single circle in the air to hands, catching L. club with L. hand under R. leg, flexing R. leg and thigh. Catching R. club at R. side of body.

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39. L. L. and R. R. hand circles back of shoulders. L. L. and R. R. full arm circles and hand circles front of shoulders. L. L. and R. R. single circles in the air to hands, at side horizontal.

40. L. R. and R. L. full arm circles. L. R. and R. L. single circles in the air to hands, at side horizontal.

41. L. R. and R. L. full arm circles and hand circles back of thighs, L. R. and R. L. double circles in the air to hands, side horizontal.

STARTING position for movements in antero-posterior plane, front horizontal, continuous alternation.

42. L. and R. backward single circles in the air to hands.

43. L. and R. backward double circles in the air to hands.

44. L. and R. forward single circles in the air to hands.

45. L. and R. forward double circles in the air to hands.

46. L. and R. forward single circles in the air to hands. Throwing clubs from under upper arms, clubs coming over shoulders. Fig. 42.

47. L. and R. forward double circles in the air to hands. Throwing clubs from under upper arms. Fig. 42.

48. L. forward single circle in the air to L., R. backward single circle in the air to R.

49. L. backward single circle in the air to L., R. forward single circle in the air to R.

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50. One-half backward circle in the air to L., one-half forward circle in the air to L., one-half backward circle in the air to R., one-half forward circle in the air

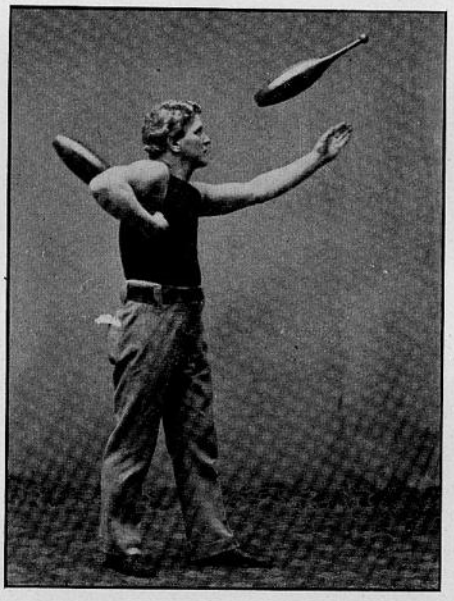

Fig. 42

to R. Make the forward and backward one-half circles as one continuous movement.

51. Same as 50 with one and one-half forward circles in the air to hands.

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52. L. and R. forward triple circles in the air to hands.

53. L. backward single circle in the air to R., R. backward single circle in the air to L. Do not throw R. club until L. makes one-half circle in the air

54. L. backward single circle in the air to R., R. forward single circle in the air to L.

55. L. forward single circle in the air to R., R. backward single circle in the air to L.

56. 53, 54, and 55 with double circles in the air to hands.

LATERAL PLANE

57. L. L. and R. R. "Snake Movement" at side horizontal. At last part of "Snake Movement" place clubs between upper arms and forearms. Fig. 43. Straighten arms obliquely downward, letting clubs slide over back of wrist, catching them with hands as they are falling. Fig. 44.

58. L. L. and R. R. hand circles back of shoulders and back of thighs. L. L. and R. R. "Snake Movement," and slide same as 57.

59. 57, continuous alternation.

60. 58, continuous alternation.

61. L. L. and R. R. hand circles back of thighs. L. L. and R. R. hand circles back of shoulders. 3 L. L. hand circles back of shoulder. R. R. single circle in

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the air to R., throwing clubs from behind body, catching clubs in front of body.

62. L. L. and R. R. hand circles back of thighs. L. L. and R. R. hand circles back of shoulders. 3 R. R.

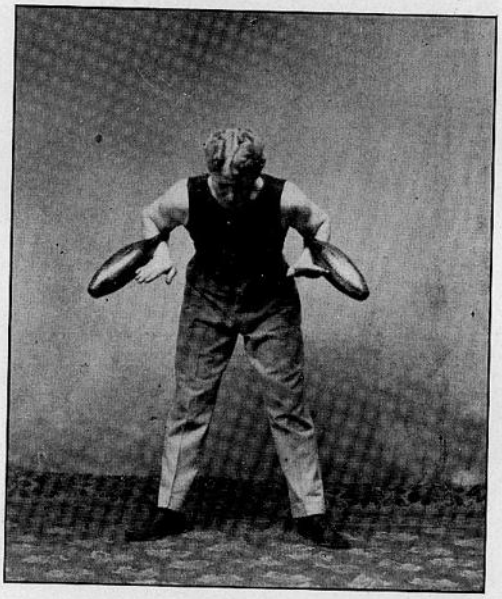

Fig. 43

hand circles back of shoulder. L. L. single circle in the air to L. throwing clubs from behind body, catching clubs in front of body.

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63. 61, with double and triple circles in the air.
64. 62, with double and triple circles in the air.

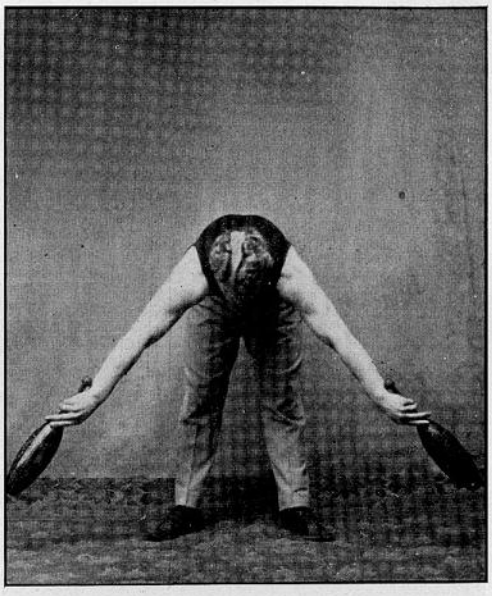

Fig. 44

65. L. R. and R. L. swing back of body 180 degrees. L. L. single circle in the air to R. R. R. single circle in the air to L. (Catch club at side horizontal.)
66. 65, with double circles in the air.

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67. L. L. and R. R. hand circles back of shoulders and back of thighs. L. R. and R. L. swing back of body 180 degrees. L. L. double circle in the air to R. R. R. double circle in the air to L. (Catch club at side horizontal.)

68. L. L. and R. R. hand circles back of shoulders. L. L. and R. R. triple circles in the air to hands. (Catch club at side horizontal.)

69. L. L. and R. L. full arm and hand circles back of shoulders. At L. side of body, L. L. single circle in the air to L. R. L. single circle in the air to R., continuous alternation.

70. R. R. and L. R. full arm and hand circles back of shoulders. At R. side of body, R. R. single circle in the air to R. L. R. single circle in the air to L., continuous alternation.

71. 69, with double circles in the air.

72. 70, with double circles in the air.

73. L. R. and R. L. full arm circles. One-half L. R. circle in the air to L. One-half R. L. circle in the air to R. One and one-half L. L. circle in the air to L. One and one-half R. R. circle in the air to R.

74. L. club at side horizontal, R. R. one-half circle in the air to a balance on L. club. Balancing club on long axis of club. Fig. 45.

(For balancing club glue a piece of felt on the end of clubs.)

75. R. club at side horizontal, L. L. one-half circle in the air to a balance on R. club. (Same as 74 R.)

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76. L. club at side horizontal, R. R. one and one-half circles in the air to a balance on L. club.

77. R. club at side horizontal, L. L. one and one-half circle in the air to a balance on R. club.

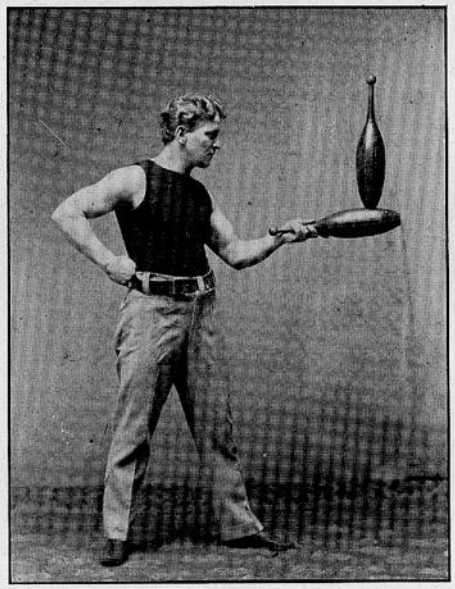

Fig. 45

78. L. club at side horizontal, with club in vertical position, R. R. one-half circle in the air to a balance on the end of L. club. Fig. 46.

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79. R. club at side horizontal, with club in vertical position, L. L. one-half circle in the air to a balance on the end of R. club.

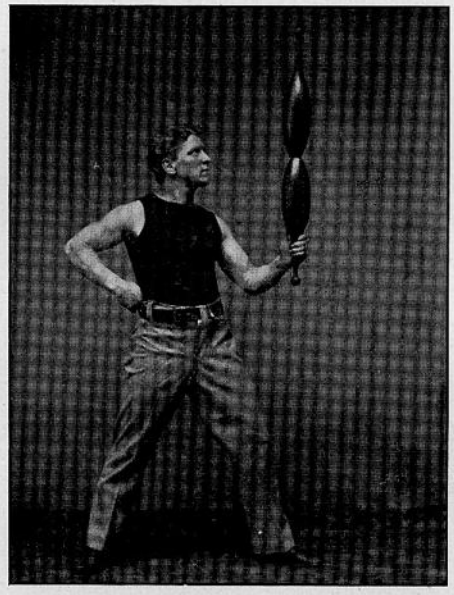

Fig. 46

80. 78 and 79 with one and one-half circle in the air to a balance on the end of club.

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THREE-CLUB JUGGLING AND BALANCING

SECTION 15—ANTERO-POSTERIOR PLANE

NOMENCLATURE for three-club juggling is the same as for one-club and two club-juggling. For three-club juggling the clubs should be light, not more than one and one-half pounds in weight, length 18 inches, and 12 inches in circumference at the thickest part of the body. (See Fig. 9 for illustration of clubs.) Starting position two clubs in R. and one in L. hand, grasping them about two inches from the ends. Fig. 47.

CONTINUOUS ALTERNATION

1. Starting position, Fig. 47, with heels together, or stride-stand position. R. backward single circle in the air to L. L. backward single circle in the air to R., R. backward single circle in the air to L. (Do not

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throw L. club to R. until R. makes one-half circle in the air.) Always have one club in the air. See Fig. 48.

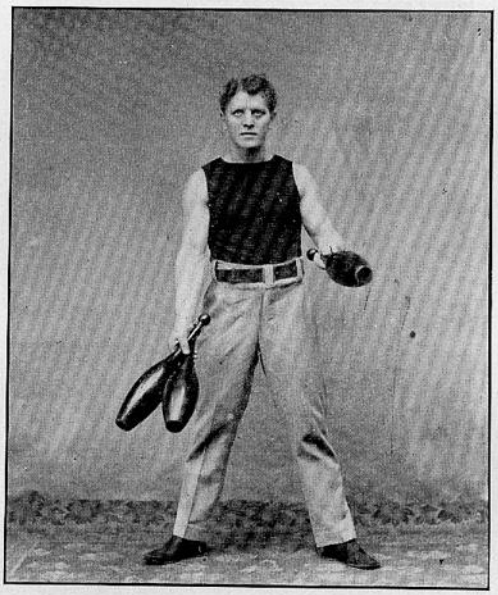

Fig. 47

2. R. backward circle in the air to L., L. backward single circle in the air to R. R. backward single circle in the air to L. throwing R. club over L., L. backward single circle in the air to R. throwing L. club over R.

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3. 1, with double circles in the air.
4. 2, with double circles in the air.

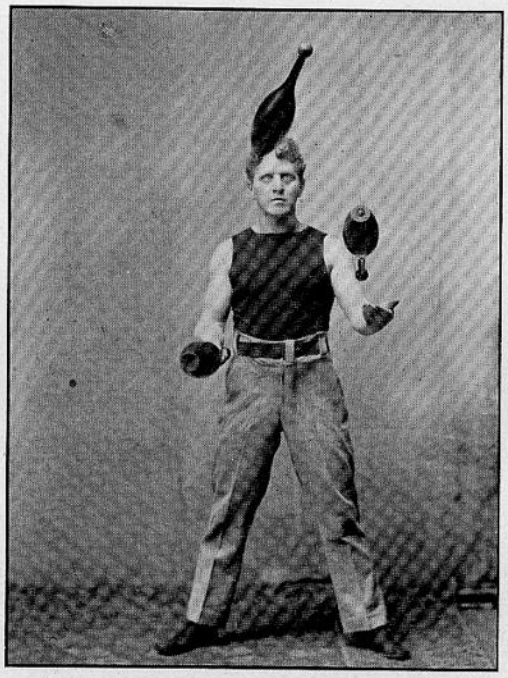

Fig. 48

5. Same as 1. L. backward single circle in the air to L., L. backward single circle in the air to R. R. backward single circle in the air to R., R. backward single circle in the air to L.

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6. Same as 1. Throw R. backward single circle in the air to L. from under L. forearm. L. backward single circle in the air to R., L. backward single circle in the air to R. from under R. forearm.

7. Same as 5, with double circles in the air. L. to L. and R. to R.

8. Same as 6, with double circles in the air. L. to R. under R. forearm, and R. to L. under L. forearm.

9. Same as 1, with backward double circles in the air. L. to R., R. to L. backward single circles in the air. L. to R. backward single circles in the air. R. to L. backward double circles in the air.

10. Same as 1, with L. backward hand circles. R. to R. backward single circles in the air. Juggling two clubs with R. hand with L. backward hand circles.

11. Counter like.

12. Alternate.

13. Same as 1. Throwing R. to L. backward circle in the air from under R. leg, flexing R. leg and thigh. After throwing club from under leg replace foot on floor. Fig 49.

14. Counter like.

15. Alternate.

16. Same as 15, walking forward.

17. Same as 15, walking backward.

18. Same as 13, keeping R. leg and thigh flexed, while throwing three backward single circles in the air R. to L.

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19. Counter like.
20. Alternate.
21. Same as 13, with double circles in the air.

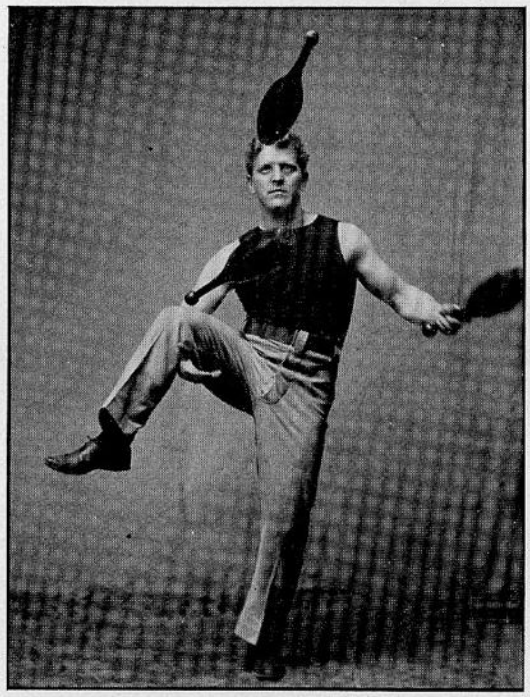

Fig 49

22. Same as 10, with "Snake Movement" L. forward.
23. Counter like.
24. Alternate.

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25. Same as 1, with R. backward single circle in the air to L. Throwing R. club from back of body.

26. Counter like.

27. Alternate.

28. Same as 25, with L. backward single circle in the air to R. Throwing L. club from under L. leg, flexing L. leg and thigh.

29. Counter like.

30. Alternate.

31. Same as 25. Throwing backward double circles in the air L. to R.

32. Same as 28. Throwing backward double circles in the air R. to L.

33. Same as 1. From standing position place L. knee on the floor. Strike the ends of clubs lightly on the floor.

34. From position 33 sit on the floor while juggling and rise to standing position.

35. Same as 33, with backward double circles in the air.

36. Same as 1, with forward circles in the air R. to L. Throwing R. club from under R. upper arm. See Fig. 42 with two clubs.

37. Counter like.

38. Alternate.

39. Same as 36, with forward double circles in the air R. to L.

40. Counter like.

41. Alternate.

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42. Same as 1, with R. backward single circle in the air to L., L. forward single circle in the air to R.

43. Counter like.

44. Alternate.

45. Same as 42, with R. backward double circles in the air to L.

46. Counter like.

47. Alternate.

48. Same as 45, with L. forward double circles in the air to R.

49. Counter like.

50. Alternate.

51. Same as 1, with L. forward single circle in the air to R., R. forward single circle in the air to L. L. forward single circle in the air to R.

52. Same as 1. While juggling three clubs, throw a R. backward one-half circle in the air to a balance on L. club. See Fig. 45 with two clubs.

53. Counter like.

54. Alteruate.

55. Same as 52, with one and one-half R. backward circles in the air to a balance on L. club.

56. Counter like.

57. Alternate.

58. Same as 1. While juggling three clubs, throw a R. backward one-half circle in the air to a balance on the end of L. club. L. club in vertical position. See Fig. 46 with two clubs.

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59. Counter like.

60. Alternate.

61. Same as 58, with one and one-half R backward circles in the air to a balance on the end of L. club.

62. Counter like.

63. Alternate.

64. Same as 1, with tripple backward circles in the air to hands.

65. Same as 64, catching club under legs, flexing legs and thighs.

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APPENDIX

DUAL CLUB JUGGLING

Two club-jugglers that can get their time of juggling to correspond with one another, can, in a short time, do some very pretty juggling together with 3 and 6 clubs.

1. One of the men, A., juggling three clubs, the other man, B., stepping to the L. side of A. from the rear—A. makes a R. backward single circle in the air to B.'s L. While A. is throwing the second club (when it is one-half backward single circle in the air), B. makes a L. backward single circle in the air to A.'s R. A. continues to make a R. backward single circle in the air to B.'s L. B. continues to make a L. backward single circle in the air to A.'s R. After B. receives the first club, A. only uses his R. hand, and B. uses his L. hand. Fig. 50.

2. A. receives the three clubs from B., and walks forward, continuing juggling three clubs.

3. B. walks to the L. of the room, A. turns and faces B. (A. and B. stand about six feet apart facing one another.) A. continues to juggle three clubs. A. throws

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a R. backward single circle in the air to B.'s R., B. throws a R. backward single circle in the air to A.'s L. While B. is throwing a R. backward single circle in the air to

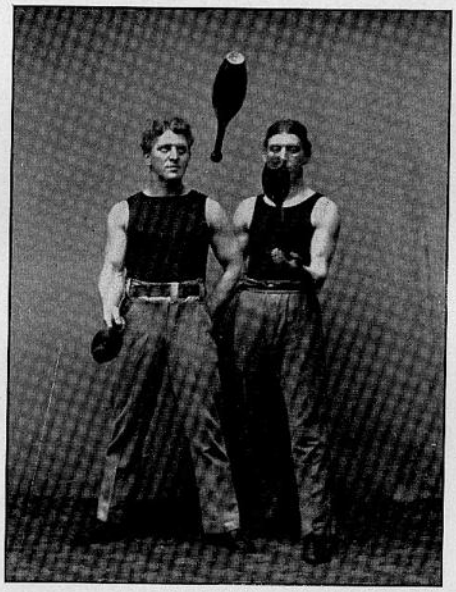

Fig. 50

A.'s L., A. throws a L. backward single circle in the air to B.'s L., B. throws a L. backward circle in the air to A.'s R. Fig. 51. A continues to make R. and L. back-

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ward single circles in the air to B.'s R. and L. B. continues to make L. and R. backward circles in the air to A.'s L. and R.

4. Same as 3, with double circles in the air.

5. A. receives clubs from B. and takes position as in 1 and repeats 1 with double circles in the air.

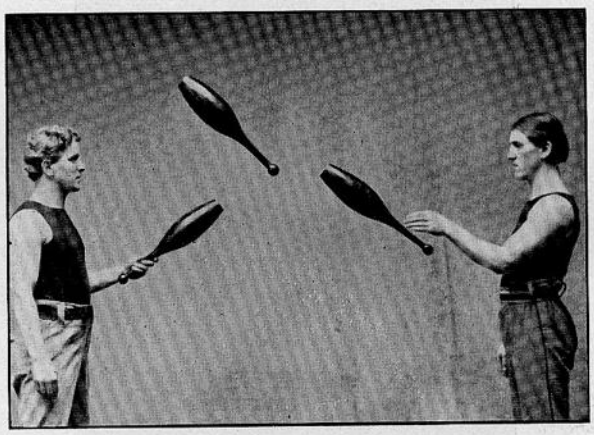

Fig. 51

6. B. receives clubs from A. after executing 5, and after juggling three clubs for a few minutes stops juggling until A. picks up three clubs. A. places three clubs in L. hand. After A. and B. place clubs in hands, B. mounts on A.'s shoulders, see Fig 52. B. places R. hand in A.'s R. hand while mounting

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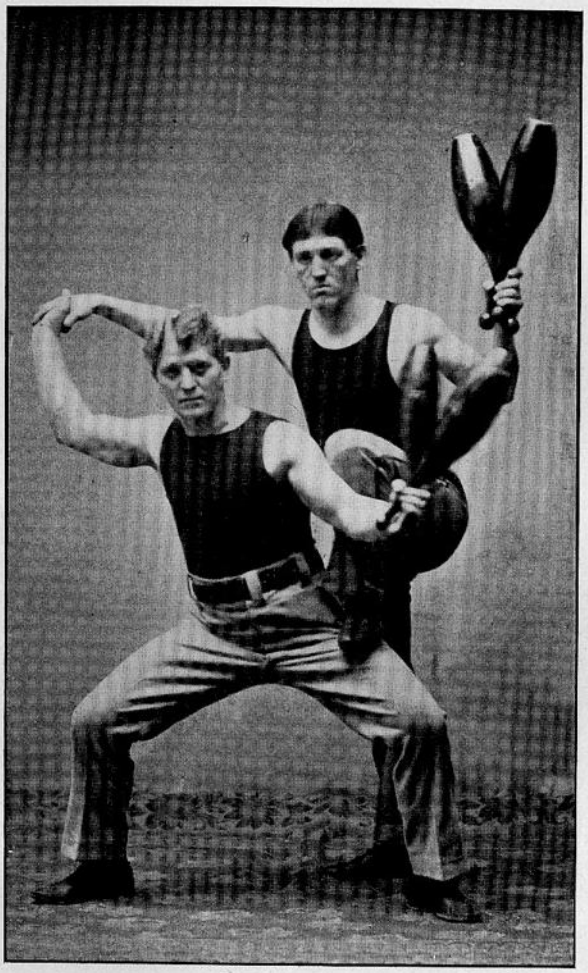

12 Fig. 52 (177)

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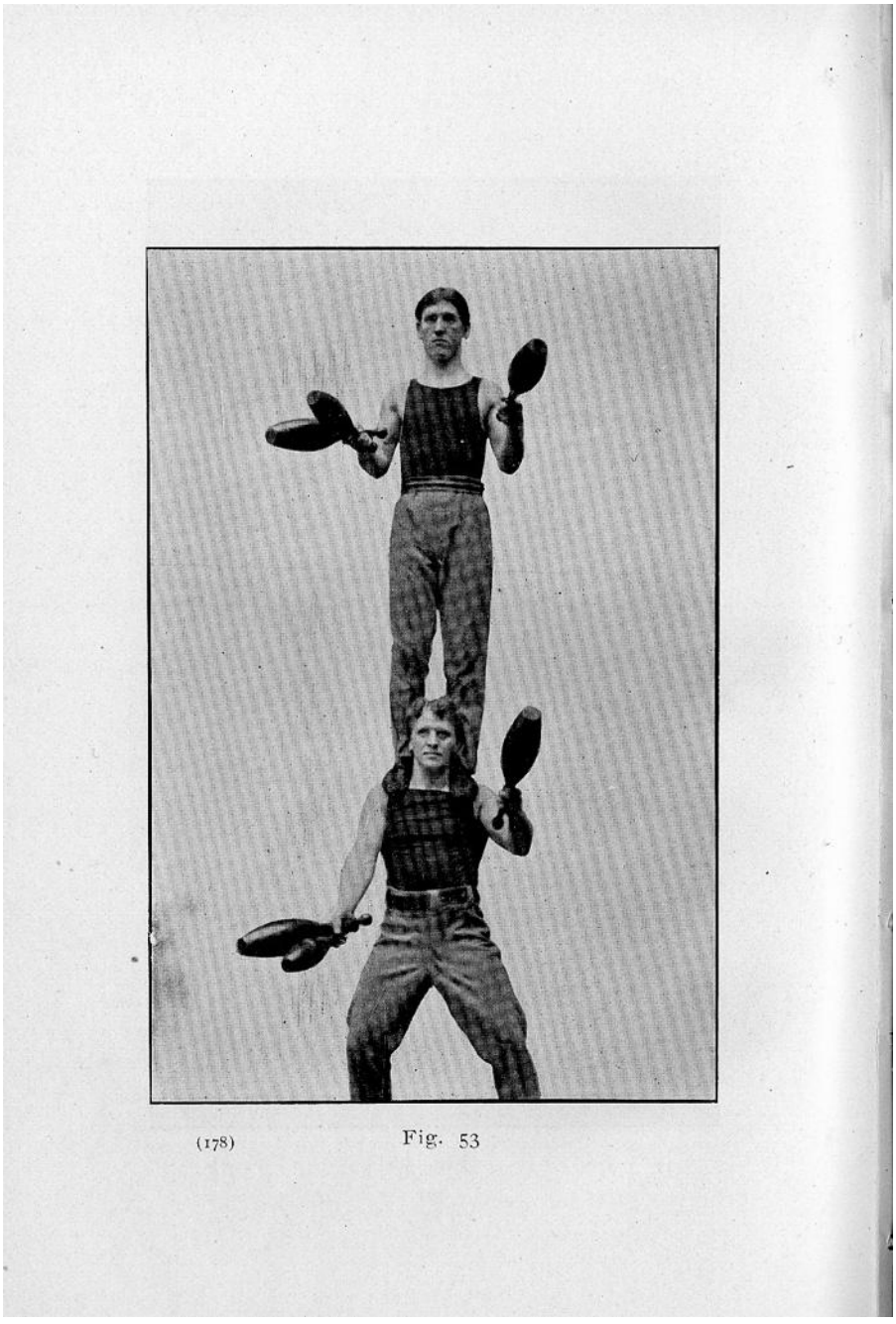

(178) Fig. 53

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shoulders. When in position on shoulders, A. and B. each juggle three clubs. At a signal from A. or B. each start and stop at the same time. See Fig. 53 for position on shoulders. (Execute the same with single and double circles in the air.)

7. Same as 3 with forward, single, and double circles in the air, throwing clubs from under L. and R. upper arms, clubs coming from over shoulders. The same as in Fig. 42.

8. A. and B. facing one another, about 10 feet apart with three clubs in their hands, at a signal both start at the same time to juggle three clubs; at the next signal A. and B. exchange clubs as in 3, by single backward circles in the air. As soon as club is received on exchanging, continue to juggle as before, always having a signal when to throw, such as two clubs coming to R. hand, and exchanging on the third one, the next time two clubs coming to L. hand, and exchanging on the third one. If A. exchanges R. to B.'s R., B. will exchange R. to A.'s L., and when A. exchanges L. to B.'s L., B. will exchange L. to A.'s R. Both must throw the clubs at the same time on the exchange.

9. The same as 8 with double circles in the air, standing about 15 feet apart. Fig. 54.

10 Combine 8 and 9 throwing single and double circles in the air.

NOTE.—A. throw single circles in the air to B. B. throw double circles in the air to A., etc. 8 is also

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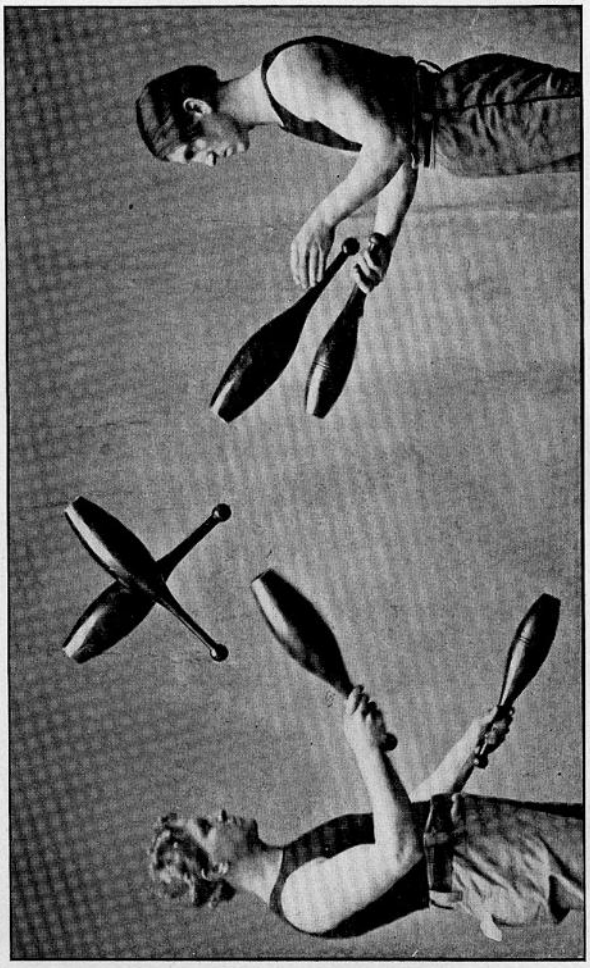

Fig. 54

(180)

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done with forward single and double circles in the air, throwing from under upper arms, as in 7.

With study and practice many more combinations can be made from the suggestions given.

ELECTRIC LIGHT CLUB-SWINGING

NEARLY all the movements that are executed with ordinary swinging clubs can be done with electric light swinging clubs. There are several different systems used for electric club-swinging. The most elaborate and expensive clubs and fixtures are arranged thus: Get a pair of clubs about 20 inches long with very small incandescent lamps of different colors (red, blue, and green) attached to them in rows with the wire running to the ends of the clubs. From the ends the wires are arranged so as to turn off and on any set of the colored lamps. For a less expensive pair of electric clubs, get a pair of handles of any ordinary clubs about 7 inches long, with a hole bored through the center for an electric wire. (See Fig. 9 for illustration of clubs.) Attach an electric incandescent lamp to the ends of the handles, cover the lamps with a wire frame, over which put different colors of transparent celluloid. The effect will be very pretty and fantastic. Have the wire frame the same length as any ordinary swinging club. The ends of wire from the ends of the clubs are arranged to run up the sleeves of

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a shirt or sweater, down the back, and down each trouser leg to plates of zinc on a pair of rubber soled shoes or slippers. From a wire attached to the power wire for any incandescent lamp, you can get current to run to a pair of small plates of zinc. (Do not let one touch the other while the current is on.)

The latter system can be made for less than $5.00 if one puts the different pieces together himself.

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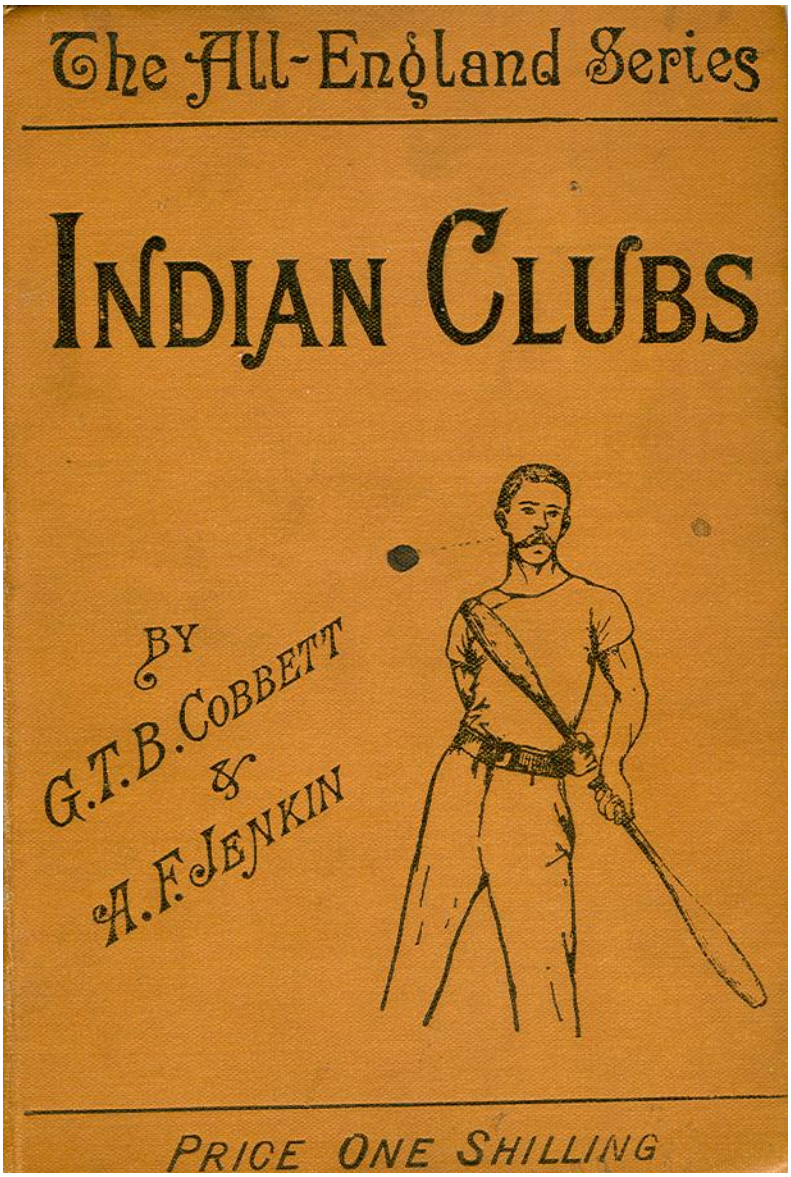
The All-England Series: Indian Clubs by G.T.B Cobbett & A.F. Jenkin



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Training

INDIAN CLUBS.

BY

G. T. B. COBBETT,
ORION GYMNASTIC CLUB,

AND

A. F. JENKIN,
GERMAN GYMNASTIC SOCIETY AND INNS OF COURT SCHOOL OF ARMS; AUTHOR OF "GYMNASTICS,"

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INDIAN CLUBS.

CHAPTER I.

INTRODUCTORY.

§ 1. *Introductory.*—In the present chapter we shall state our views as to the proper weight and shape of clubs, give a general explanation of the nomenclature employed in subsequent chapters, and offer some hints as to the style in which exercises with clubs should be performed.

We wish, at the outset, to insist upon the great importance of careful and constant attention to style, not only for the sake of appearance, but also in order that the utmost physical benefit may be derived from the exercise. If you swing clubs without regard to style, you will naturally contrive to cast almost all the labour upon your strongest muscles, so that the exercise, instead of searching out and strengthening your weak points, will merely tend to increase the muscles which are already disproportionately developed; whereas, if you attend carefully to style, you will be compelled to bring a great variety of muscles into play, so that your weakest muscles will be at first most severely taxed, and will gradually become developed in proportion to those which are naturally strong.

It is hardly necessary to say that the explanations as to

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nomenclature contained in §§ 3–9 are essential to the proper understanding of the subsequent parts of the book.

§ 2. *Weight and Shape of Clubs.*—For ordinary use, we recommend clubs weighing between 2 and 3 lbs. each; difficult exercises done in correct style with clubs of that weight afford plenty of muscular exertion, even to a strong man. When you have become fairly proficient in the use of clubs of this weight, it is certainly well to use, occasionally, clubs of greater weight. We would urge upon you, however, when trying to use clubs of more than 2 or 3 lbs., rather to attempt difficult exercises with clubs of, say, 5 lbs. each, than easy exercises with clubs of 15 or 20 lbs. or more.

There is, of course, no reason why a practised athlete should not swing clubs of 20 lbs. or more, but the use of such clubs by men who are not of considerable muscular development is injurious and even dangerous.

In fig. 1 are shown clubs of various sizes drawn to scale. *a* shows a club suitable for ordinary use; such a club may be made of willow or some similar wood, and should weigh about $2\frac{1}{4}$ lbs. *b*, *c* and *d* show larger clubs; made of elm, such clubs weigh about 5 lbs., 10 lbs. and 15 lbs. respectively. For young boys or ladies we should recommend a club similar in shape to that shown in *a*, but only about 22 inches in length and proportionately reduced in thickness; such a club made of willow weighs about $1\frac{1}{2}$ lbs. In fig. 1 the figures down the centre of each club give the diameters of the club at the points indicated by the dimensions in the margin.

The shape of a club is a matter of more importance than might be supposed; an ill-shaped club is as unsatisfactory as an ill-balanced foil. Clubs made according to the drawings in fig. 1 will be found thoroughly satisfactory; we

should not, however, like to say that other equally satisfactory designs for clubs might not be found.

FIG. 1.

An ingenious, and by no means unsatisfactory, club of adjustable weight has been invented by Mr. H. Adler, of 198, Mile End Road, London.

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§ 3. *Meaning of "Principal Plane"; "Shoulders Square"; "Shoulders Half or Full Right or Left."*—For almost all exercises with clubs you should stand with the feet some

FIG. 1.

distance apart. The length of the stride should be in proportion to your height; for a man of six feet, 18 inches is about the proper clear distance between the heels. Unless the contrary appears, you should stand thus for all the exercises described in the book. As will appear more fully later, in all the more characteristic exercises the point of each club moves in a course lying in, or nearly in, a vertical plane passing through the heels; the course pursued by the point of the club is usually parallel to that plane, but is sometimes actually in it and sometimes slightly inclined to it. We shall call this vertical plane through the heels the "principal plane."

For many exercises the shoulders should be kept square to the front, so that both shoulders lie in the principal plane; when you stand in this position, the shoulders are said to be "square." For other exercises it is necessary to turn the shoulders more or less to the right or left. If the shoulders are turned through half a right angle, reckoning from the position with the shoulders square, the shoulders are said to be "half right" or "half left," as the case may be; if the shoulders are turned through a complete right angle, the shoulders are said to be "full right" or "full left," as the case may be. Fig. 2, p. 7, shows a man with the shoulders square, fig. 13, p. 27, a man with the shoulders half left, and fig. 7, p. 20, a man with the shoulders full right.

§ 4. *Meaning of "Right" and "Left"; "Front" and "Rear"; "In Front of" and "Behind"; "Forwards" and "Backwards."*—If you stand with the shoulders square, the meaning of the expressions above mentioned presents no difficulty; if you are told to move one hand to the right or left, you will naturally move it in a direction parallel to the principal plane; or, if you are told to move the hand

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forwards, you will naturally move it in a direction at right angles to the principal plane.

It is convenient in all cases to use these expressions with reference to the original position with the shoulders square; so that a movement to the right or left is always in a direction parallel to the principal plane, and a movement forwards or backwards is always in a direction at right angles to the principal plane. The expressions "front" and "rear," "in front of" and "behind," are used in the same way; so that, for example, when the shoulders are full right, the left shoulder is said to be directly in front of the right shoulder.

§ 5. *Meaning of turning the wrist "In" or "Out," and of bending the wrist "Up" or "Over."*—There are two movements, or rather two pairs of movements, of the arm and hand, of such constant occurrence in exercises with clubs that they must be given convenient names.

First, you may turn the forearm on its own axis without moving the upper arm. If you turn the right forearm in this manner to the right, or the left forearm to the left, you are said to turn the wrist "out." If you turn the right forearm to the left, or the left forearm to the right, in this manner, you are said to turn the wrist "in." In medical language, turning the wrist "in" is known as "pronating" the forearm, turning the wrist "out" as "supinating" the forearm. In putting a common corkscrew into a cork with the right hand, you turn the wrist out; if you were to put the corkscrew in with the left hand, you would turn the wrist in.

Secondly, you may, without moving the forearm, bend the wrist, either so as to cause the palm of the hand to approach the front of the forearm, in which case you are said to bend the wrist "up," or so that the back of the

hand approaches the back of the forearm, in which case you are said to bend the wrist "over."

In fig. 6, p. 18, the right wrist is turned somewhat out. In fig. 10, p. 24, and fig. 16, p. 42, the right wrist is bent up. In fig. 25 (2), p. 96, the right wrist is bent considerably over.

§ 6. *The "Carry."*—The most convenient position for holding the club before beginning an exercise is shown in fig. 2; it is called "the carry."

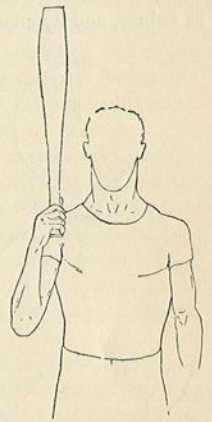

FIG. 2.

§ 7. *"Circles," "Swings," and "Twists."*—In the more characteristic exercises, the point of each club moves in an approximately circular or spiral course. Every movement of the club, in which, starting from a vertical or nearly vertical position with the point upwards, the club completes a single revolution, again reaching a vertical or nearly vertical position, and in the course of which the point pursues an approximately circular or spiral course, is known as a "circle." The sketches (fig. 3) show roughly the nature of the movements known as circles; each sketch shows the path of the point of the club, and also the club itself in various positions occupied by it as the "circle" is performed. We ought to mention that we shall sometimes be obliged to use the word "circle" in its ordinary geometrical sense.

Circles are divided into "swings" and "twists." Circles

in which the club and forearm are kept in a straight line throughout the greater part of the movement are called "swings." Circles in which the club is, during the greater part of the movement, swung from the wrist so that the point of the club moves approximately in a circle about the hand as a centre, are called "twists." A few circles lie, as it were, on the border-line between swings and twists. These intermediate circles might be described by one man as swings, and by another as twists; but, as a rule, there is

FIG. 3.

not much doubt whether any particular movement partakes more of the character of a swing or of a twist.

§ 8. *Outward and Inward Circles.*—In the circles usually done, the point of the club moves, as has been said, in, or nearly in, the principal plane; the course of the point of the club being usually parallel to that plane, though sometimes actually in it, and sometimes slightly inclined to it. Circles with the right club, in which the point of the club moves in the same direction as the hands of a clock placed facing you (when your shoulders are square), are called "outward" circles. The corresponding circles with the left club, in which the point of the club moves against the hands of a clock so placed, are also called outward circles.

Circles in the opposite direction—namely, circles with the right club in which the point of the club moves against the hands of a clock placed as above mentioned, and circles with the left club in which the point of the club moves with the hands of a clock so placed—are called "inward" circles.

§ 9. *Short Notation.*—For the sake of brevity in the description of the more complicated exercises, we adopt a short system of notation, of which we may here describe the main features. Each of the outward circles usually done is denoted by a capital letter; for example, the circle known as an "outward front swing," which is described in § 12, is denoted by the letter A, and the circle known as an "outward back twist," which is described in § 13, is denoted by the letter B.

As will appear, to every outward circle there is a corresponding inward circle. The latter circles are denoted by the corresponding small letters, so that an "inward front swing" is denoted by the letter "*a*," and an "inward back twist" by the letter "*b*."

In exercises in which both clubs are employed, the letters indicating the movement of the right club are placed above those indicating the movement of the left club; thus, $\frac{A}{B}$ means an outward front swing with the right club done in combination with an outward back twist with the left club.

Many exercises may be done with the shoulders square, or with the shoulders half or full left or right; to indicate,

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where it is necessary, the position of the shoulders, we employ the following symbols, placed over the letters denoting the circles:—

—	meaning . . .	shoulders square.
/	,, . .	shoulders half left.
\	,, . . .	shoulders half right.
⊣	,, . . .	shoulders full left.
⊢	,, . . .	shoulders full right.

Thus, $\overline{\frac{A}{B}}$ means an outward front swing with the right club done in combination with an outward back twist with the left club, with the shoulders square.

The remaining features of the system will be more conveniently explained later. In order to familiarise you with the system, we shall introduce it from the first.

§ 10. *Style.*—As has been said, you should, as a rule, stand with the feet apart, the length of stride being about 18 inches, or a little more or less according to your height. For exercises with the shoulders square, or half right or half left, the toes should be turned out at an angle of about 45°. When however you turn the shoulders full right or full left, you should turn on the heels, so that one toe points straight to the front, and the other to the side to which you turn.

The knees should be kept straight and the muscles of the legs well braced, so that you are thoroughly steady on your feet. The hips should be pressed back and the chest thrown forward. There is a strong tendency at first, especially with heavy clubs, to let the knees bend in the course of some movements. There is also a tendency to hollow the back unduly, and to allow the hips to come forward, which has a singularly ungainly effect.

The head should be carried erect and kept steady, but

should turn with the shoulders, so that you always look in a direction at right angles to the line of the shoulders. In order to keep the head in the proper position, you will find it necessary to keep the eyes fixed on some point slightly above their own level in a direction at right angles to the line of the shoulders for the time being. It is almost impossible to keep the head steady if you let the eyes wander.

Some further general remarks as to style, which may be read when you have learnt a certain number of exercises, will be found in § 92.

CHAPTER II.

OUTWARD CIRCLES.

§ 11. *Introductory.*—In the present chapter we describe various outward circles with the right club. Each of these circles may, of course, be done also with the left club. When you have learnt a circle with the right club, however, you will easily see how the same circle should be done with the left club; we have accordingly thought it unnecessary to describe the circles with the left club.

You must bear in mind that, in all exercises consisting of outward circles, the point of the club moves in a course lying in, or nearly in, the principal plane, and that, if the exercises are done with the right club, the point of the club moves with the hands of a clock placed facing you. You must also be careful to remember the explanations we have given of the sense in which the expressions "right" and "left," "forwards" and "backwards," &c., are employed.

We advise beginners to confine their attention to the portions of the book in large type.

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§ 12. *The Outward Front Swing* (A).—The most usual form of this circle is the outward front swing with the shoulders square (A). To prepare for this swing from the carry; straighten the arm completely, till the hand is above, and about three inches in front of, the shoulder; at the same time let the point of the club move slightly forward, so that the arm and club may be in a straight line, and turn the wrist slightly in, so as to bring the finger nails to the front. From this preparatory position let the hand and club move to the right, and, keeping the arm straight and the club in a straight line with the arm throughout the movement, cause the point of the club to describe a circle in a plane parallel to the principal plane, and some 18 or 20 inches in front of it, about a point in front of the right shoulder as a centre, returning to the preparatory position described above. The outward front swing with the shoulders square is shown in fig. 4.

It may render the description of the swing more easily intelligible if it is illustrated in the following way:—If you were to stand with a wall about 10 inches in front of you, the point of the club would, in the preparatory position, just touch the wall at the highest point you could reach with the club; and, as you did the swing, the point of the club would always touch the wall, and, if it were chalked, would draw a circle on the wall, of which the radius would be as nearly as possible equal to the length of your arm and the club together.

In order to make the club move easily and smoothly in its course, it is necessary to attend to the management of the wrist. As the club descends, turn the wrist in, till, when the club is horizontal on the right, the back of the hand is uppermost, and when the club reaches its lowest point, the back of the hand is to the left. As the club

ascends, turn the wrist out, till, when the club is horizontal on the left, the back of the hand is to the front; then turn the wrist in again till you once more reach the preparatory position with the finger nails to the front.

Simple as this circle seems, it is not by any means easy to do really well. Care is necessary to keep the arm straight and the arm and club in a straight line, and also to keep the point of the club in the proper plane. The tendency, at first, is to let the point of the club go too far back when above the head or on the right, and too far forward when the club is pointing downwards or to the left. There is also a tendency to stoop as the club passes in front of the legs.

FIG. 4.

The outward front swing, though most usually done with the shoulders square, is often done with the shoulders half left (Ā) or full left (Ā), and sometimes with the shoulders

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half right (A) or full right (A). When the shoulders are turned, the point of the club should pursue as nearly as possible the same course as in the swing with the shoulders square; that is to say, the point of the club should move in a plane parallel to the principal plane. To put it otherwise, if you were to do the swing with a wall in front of you, in the manner which we suggested, the point of the club should touch the wall throughout the swing, whether the shoulders are square or turned more or less to the left or right.

In the front swing with the shoulders half or full left (A or A), moreover, the arm should, as in the swing with the shoulders square, be kept straight and in a straight line with the club. In the front swing with the shoulders half or full right (A or A), the arm cannot be kept quite straight as the club ascends, but it should be kept as nearly straight as possible during the ascent of the club, and quite straight throughout the rest of the circle; the club and forearm should be in a straight line throughout the movement.

It is advisable for beginners to practise consecutive front swings, without pause between them, until they are done really well, before attempting anything else. Some further remarks as to the consecutive front swings are contained in § 23.

§ 13. *The Outward Back Twist* (B).—This twist admits of great variety; the form we shall describe first is the back twist proper with the shoulders square (B). To prepare for this twist from the carry; raise the hand just above the shoulder and pass it slightly to the rear, so that the forefinger is level with, and within about two inches of, the lobe of the ear, the finger nails being to the rear; at the same time raise the elbow to the right till it is nearly as high as the shoulder, and let the point of the club pass a few

inches further to the rear than the hand, so that the club slopes a little backwards from the hand. From this preparatory position let the point of the club move to the right, and, keeping the hand close to the ear throughout the movement, cause the point of the club to describe a circle in a plane parallel to the principal plane and some 9 or 10 inches behind it, about a point just behind the hand as a centre. Fig. 5 shows this form of the outward back twist.

FIG. 5.

To illustrate our meaning, as we did in the case of the front swing:—If you stood with a wall about 10 inches behind you, the point of the club would, in the preparatory position, touch the wall at the highest point you could reach with it without raising the hand from its position close to the ear; and, as you did the twist, the point of the club would always touch the wall, and, if it were chalked, would draw a circle on the wall with a radius about equal to the length of the club.

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Attention to the management of the wrist is even more important in the back twist than in the front swing. As you begin the twist, turn the wrist slightly out; then, after the club has reached the horizontal position in its descent, bend the wrist well over, and turn it gradually in. As the club ascends, unbend the wrist and continue turning it gradually in till the twist is almost complete; then, just as the twist is completed, turn the wrist sharply out so as to bring the club again to the preparatory position described above.

You must be careful, in this twist, to get the point of the club sufficiently to the right and to the rear as the club descends, and to avoid letting the point of the club pass too far to the rear as the club ascends. You must also take care to keep the hand in the same place throughout the twist; beginners are apt to pass the hand behind the head as the club ascends. Fear of a blow on the head, moreover, produces a tendency, which must be guarded against, to duck the head forward during the ascent of the club.

It remains to discuss the other varieties of the outward back twist. Instead of holding the hand close to the ear, you may hold it more to the right, with the arm somewhat less bent than for the back twist proper, or even quite straight, and do a twist in other respects almost exactly similar to the back twist proper. A twist done in this way, with the hand at the height of, and to the right of, the shoulder, and about half-way between the point of the shoulder and full arm's length, is known as a back twist at half distance. A similar twist, done with the arm straight, is known as a back twist at arm's length. For the purpose of distinguishing between these varieties of the back twist in the short notation, we use the letter B by itself to denote the back twist proper, and add one dash above the letter to denote the back twist at half distance—thus, B'; and two dashes to denote the back twist at arm's length—thus, B".

The various forms of the back twist we have mentioned may all be done, not only with the shoulders square, but also with the shoulders half right ($\grave{B}$, $\grave{B}'$ and $\grave{B}''$) or full right ($\acute{B}$, $\acute{B}'$ and $\acute{B}''$). In all these twists the point of the club describes a circle in a plane parallel to the principal plane and a few inches behind it, about a point just behind the hand as a centre; or, to put it otherwise, if you were to do a back twist with a wall just behind you, in the manner we have suggested, the point of the club should touch the wall throughout the twist, whether the shoulders are square or turned more or less to the right. Fig. 20, p. 56, shows two exercises introducing the back twist at half distance with the shoulders half right ($\grave{B}'$), with the right club.

Back twists with the shoulders half or full left are exceedingly difficult and cramped.

Twists similar to the back twist at half distance or at arm's length, may be done with the hand above or below, instead of at, the level of the shoulder. In particular we may mention that, with the shoulders half or full right, a back twist may be done with the hand close to the right hip; this twist is denoted by the letter B with a dash below it—thus, $\underline{B}$, or $\underline{B}'$.

We may mention that several of the twists remaining to be described admit of variety much in the same way as the back twist; that is to say, they may be done with the hand close to the head, with the hand some little way from the head, or with the arm straight. All these twists are divided, like the back twist, into the twist proper, the twist at half distance, and the twist at arm's length; the varieties in all cases are indicated in the short notation by the use of the

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letter denoting the twist, by itself for the twist proper, with the addition of one dash for the twist at half distance, and with the addition of two dashes for the twist at arm's length.

§ 14. *The Outward Cross Front Twist* (C).—This twist, like the outward back twist, admits of great variety; the form we shall describe first is the outward cross front twist proper with the shoulders square ($\overline{C}$). To prepare for this twist from the carry; pass the hand to the left till it is opposite the left breast, and let the point of the club move a few inches forward, so that the club slopes a little forward from the hand. From this preparatory position let the point of the club pass to the right, and, keeping the hand close to the left breast throughout the movement, cause the point of the club to describe a circle in a plane parallel to the principal plane and some 18 or 20 inches in front of it, about a point just in front of the hand as a centre, returning to the preparatory position described above. This twist is shown in fig. 6.

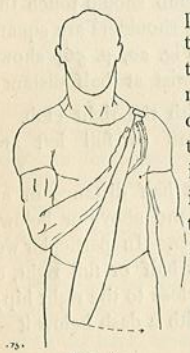

FIG. 6.

If you were to stand with a wall about 10 inches in front of you, the point of the club would, in the preparatory position, touch the wall at the highest point you could reach with it without raising the hand higher than the breast; and, as you did the twist, the point of the club would always touch the wall, and, if it were chalked, would draw a circle on the wall with a radius about equal to the length of the club.

It is not easy to make any mistake as to the management of the wrist in this twist; as the club descends turn the wrist out as the club ascends till it is horizontal on the left, and then turn it sharply in again as the club finishes its ascent.

It remains to discuss the other varieties of the cross front twist. A cross front twist may be done with the shoulders half or full left; and, if the shoulders are thus turned, it may be done with the arm more or less bent, so that, like the back twist, the cross front twist with the shoulders half or full left, admits of the following forms:—

(i) The cross front twist proper ($\acute{C}$ or $\dot{\overline{C}}$). In this form of the twist the arm should be bent as much as possible, so that the hand is not far from the right shoulder.

(ii) The cross front twist at half distance ($\acute{C}'$ or $\dot{\overline{C}}'$). In this form of the twist the arm should be moderately bent, so that the hand is to the left of, and at the height of, the right shoulder, and about half-way between the point of the right shoulder and full arm's length. Fig. 21, p. 58, shows two exercises introducing the cross front twist at half distance with the shoulders half left ($\acute{C}'$), with the right club.

(iii) The cross front twist at arm's length ($\acute{C}''$ or $\dot{\overline{C}}''$). In this form of the twist the hand should be to the left of, and at the height of, the right shoulder, and the arm should be straight, or as nearly straight as possible.

In all these varieties of the cross front twist, the point of the club should, of course, move in a plane parallel to the principal plane and some 18 or 20 inches in front of it, about a point just in front of the hand as a centre.

Twists similar to the cross front twist may also be done with the hand above or below the height of the shoulder. In particular, a cross front twist may be done with the hand at the height of and just in front of either the right or the left hip; the form of the twist with the hand in front of the

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left hip is denoted by the letter C with a dash below it—thus, C. In fig. 26 (2), p. 98, the left club is shown in a position it should pass through in the course of this twist.

§ 15. *The Outward Back Swing* (D).—The usual form of this swing is the outward back swing with the shoulders full right (D). To prepare

FIG. 7.

for this swing from the carry; turn the shoulders full right, and straighten the arm completely till the hand is above, and a few inches to the rear of, the right shoulder; at the same time let the point of the club move rather more to the rear than the hand, so that the arm and club may be

in a straight line, and turn the wrist in so as to bring the back of the hand to the left. From this preparatory position, let the point of the club pass to the right, and, keeping the arm straight and in a straight line with the club throughout the movement, cause the point of the club to describe a circle in a plane parallel to the principal plane and some 9 or 10 inches behind it, about a point just behind the right shoulder as a centre, returning to the preparatory position described above. This swing, as seen from the rear, is shown in fig. 7.

During the descent of the club the wrist does not turn, so that, when the club is horizontal on the right, the back of the hand is uppermost, and when the club reaches its lowest point the back of the hand is to the right. As the club ascends turn the wrist out, so that, when the club is horizontal on the left, the back of the hand is uppermost, and when the club again reaches its highest point, the back of the hand is again to the left.

Great care is necessary in the back swing to keep the arm straight, and to avoid letting the club go too far to the rear during its ascent.

A back swing may be done, after a fashion, with the shoulders only half right (D); this form of the swing is, however, awkward and constrained, and can hardly be done without letting the point of the club leave the proper plane.

§ 16. *The Outward Cross Swing Over* (E).—The most characteristic form of this circle is the outward cross swing over with the shoulders full left (E). To prepare for this swing from the carry; turn the shoulders full left and pass the hand to the rear, straightening the arm as nearly as possible, so that the hand is a few inches to the rear of the left shoulder and as high above the shoulder as you can raise it, the back of the hand being to the left; at the same time pass the point of the club rather more to the rear than the hand, so that the club may be in a straight line with the forearm. From this preparatory position, let the point of the club pass to the right, and, keeping the arm as nearly straight as possible throughout the movement, and keeping the club always as nearly as possible in a straight line with the forearm, cause the point of the club to describe a curve in a plane parallel to the principal plane and some 10 or 12 inches behind it, returning to the preparatory position described above. This swing, as seen from the rear, is shown in fig. 8.

It is impossible to keep the arm straight during the descent of the club; but during the greater part of the ascent the arm can be kept perfectly straight. The curve described by the point of the club will therefore be somewhat irregular; it should, however, be as nearly as possible a circle with the centre just behind the left shoulder; the larger the curve—that is to say, the more nearly the arm is straight throughout the movement—the better the swing.

During the descent of the club the wrist does not turn, so that, when the club is horizontal on the right, and during the remainder of its

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descent, the back of the hand is to the rear; as the club begins to ascend turn the wrist somewhat sharply out, so that, when the club is horizontal on the left, the back of the hand is to the front; during the remainder of the swing turn the wrist slightly in, so as to return to the preparatory position.

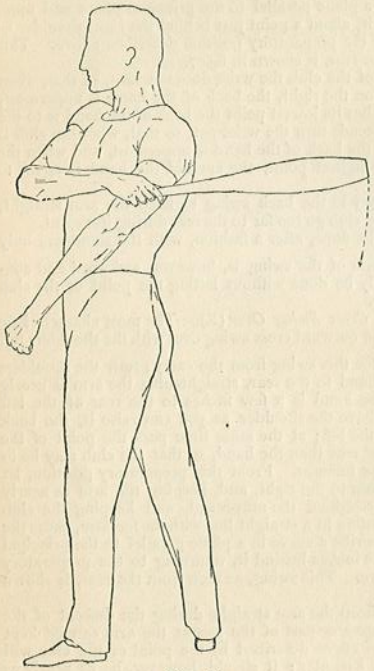

FIG. 8.

Great care is necessary in this swing to keep the point of the club in the proper plane; the tendency is to let it come too far forward during the ascent of the club.

The cross swing over may be done with the shoulders only half left (É) or even square (Ē); the less you turn the shoulders, however, the more you will have to bend the arm during the descent of the club, and the longer you will have to keep it bent. With the shoulders square, indeed, the circle partakes perhaps rather of the character of a twist than of a swing; and, except that you straighten the arm during the latter part of the ascent of the club, is indistinguishable from the "cross back twist over" described in § 19.

§ 17. *The Outward Cross Swing Under* (F).—This swing differs from the cross swing over only in that the hand, instead of being held above the left shoulder during the descent of the club, is held under the left arm; you may learn it by holding the left arm straight above the head, and proceeding as in the cross swing over, except that you must pass the hand to the rear to the left of the left arm in preparing for the swing; so that, as the club descends, the right hand passes close to the left armpit.

As in the case of the cross swing over, the most characteristic form of the swing is that with the shoulders full left (F̄), which is shown, as seen from the rear, in fig. 9; it may, however, be done with the shoulders only half left (F́) or square (F̄). In the latter forms, however, the arm must be considerably bent during the greater part of the movement; and indeed, when done with the shoulders square, the circle partakes perhaps more of the character of a twist than of a swing, and is hardly distinguishable from the "cross back twist under" described in § 20.

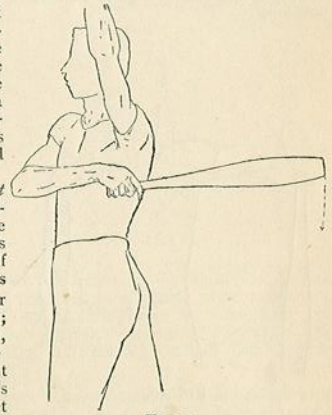

FIG. 9.

§ 18. *The Outward Front Twist* (G).—This twist admits of great variety. The form we may describe first is the outward front twist at half distance with the shoulders square (Ḡ). To prepare for this twist from the carry; pass the hand to the right, till it is about half-way between the point of the right shoulder and full arm's length; at the same time let the point of the club pass a few inches forward, so that the club slopes slightly forward from the hand, and bend the wrist slightly over so as to bring the finger nails to the front. From this preparatory position, let the point of the club pass to the right, and, keeping the hand about half-way between the point of the shoulder and full arm's length throughout the movement, cause the point of the club to describe a circle in a plane parallel to the principal plane and some 18 or 20 inches in front of it, about a point just in front of the hand as a centre. This twist is shown in fig. 10.

The management of the wrist in this twist is difficult and peculiarly important, as the character of the twist depends to a great extent upon it. As the club descends turn the wrist somewhat sharply in and bend it up, so that, when the club is horizontal on the right, the back of the

hand is uppermost; as the club continues its descent continue bending the wrist up, till, when the club finishes its descent, the back of the hand is to the front and the wrist is as much bent up as possible. The position of the hand at this point, as seen from the side, is shown in fig. 11. As the club ascends, keep the wrist bent up as much as possible, and turn the wrist gradually out, till the club is horizontal on the left; then, during the remainder of the ascent of the club, straighten the wrist gradually, continuing to turn it slightly out, till the twist is almost complete; then, just as the ascent is completed, turn the wrist sharply in and bend it slightly over so as to return to the preparatory position.

FIG. 10.

FIG. 11.

A front twist, similar to that described, may be done with the shoulders square, and with the arm much more bent, so that the hand is just in front of the right shoulder; this twist is known as the front twist proper with the shoulders square (G); it is, however, an exceedingly cramped and difficult movement.

A similar twist may also be done with the arm quite straight and the hand at the height of, and to the right of, the right shoulder; this twist is known as the front twist at arm's length with the shoulders square (G′). The management of the wrist in this form of the twist is, however, completely different from the management of the wrist in the front twist at half distance, or in the front twist proper. As the club descends turn the wrist slightly in, till, when the club is horizontal, the back of the hand is up. Then turn the wrist a little further in,

till the back of the hand is turned upwards and to the front, and bend the wrist somewhat over; at the same time slightly relax the grasp of the club, and allow it to almost complete the twist without any great movement of the hand, taking a firm grasp of the club again just as the twist is completed. This form of the twist is shown in fig. 12.

All the varieties of front twist we have described may be done with the shoulders half right (G, G′, G″), or full right (G, G′, G″).

The management of the wrist in the twist with the shoulders half or full right is the same as in the twist with the shoulders square.

FIG. 12.

The front twist proper is not difficult with the shoulders half or full right; in the front twist proper with the shoulders full right, the hand is, of course, close to the left shoulder. Front twists of various kinds may be done with the shoulders half left; but they are somewhat awkward. Fig. 21, p. 38, shows two exercises introducing the front twist at half distance with the shoulders half left (G′), with the left club.

Twists similar to those we have described may, of course, be done with the hand above or below the level of the shoulders. In particular, a front twist may be done with the hand just in front of the right hip; this twist is denoted by the letter G with a dash below it—thus, G; it may be done with the shoulders square or turned more or less either to the right or left; it is not difficult.

The front twist in most of its forms is extremely difficult to do well, and requires much practice. It should be chiefly practised at first at half distance with the shoulders square (G′) or half right (G′); in these forms of the twist you must be careful to retain a good grasp of the club throughout. The tendency at first is to relax the grasp and do the twist in the same manner as the twist at arm's length; this manner of doing the twist is, however, by no means so elegant or so valuable as an exercise as the correct method. The secret of success in doing the twist at half distance lies in bending the wrist sufficiently up.

§ 19. *The Outward Cross Back Twist Over* (H).—It will be convenient

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to describe first the outward cross back twist over proper with the shoulders full left (H̄), though other forms are perhaps more often done. To prepare for this twist from the carry; turn the shoulders full left, pass the hand to the rear till it is close to the left shoulder, and let the point of the club move a few inches more to the rear than the hand, so that the club slopes slightly backwards from the hand. From this preparatory position, let the point of the club pass to the right, and, keeping the hand close to the left shoulder throughout the movement, cause the point of the club to describe a circle in a plane parallel to the principal plane and some 10 or 12 inches behind it, about a point just behind the hand as a centre.

As the club descends turn the wrist in and bend it up, till, when the club finishes its descent, the back of the hand is to the rear and the wrist is as much bent up as possible. Keep the wrist as much bent up as possible during the first part of the ascent of the club, till, when the club is horizontal on the left, the back of the hand is to the rear, the wrist being still as much bent up as possible; then, in the course of the remainder of the ascent, unbend the wrist and turn it out somewhat sharply, so as to return to the preparatory position.

You may do a similar twist with the hand more to the left and the arm less bent; a twist so done with the hand at the height of the shoulder and about half-way between the point of the shoulder and full arm's length is, of course, known as the cross back twist over at half distance with the shoulders full left (H̄′).

You may also do a similar twist with the arm straight. In this twist, known, of course, as the cross back twist over at arm's length with the shoulders full left (H̄″), however, the management of the wrist is quite different from the management of the wrist in the twist proper or at half distance. As the club descends turn the wrist slightly in, till, when the club is horizontal, the back of the hand is up. Then turn the wrist a little more in, till the back of the hand is upwards and a little turned to the rear, and bend the wrist somewhat over; at the same time slightly relax the grasp of the club, and allow it to almost complete the twist without any great movement of the hand, taking a firm grasp of the club again just as the twist is completed.

The cross back twist over proper, or at half distance, may be done with the shoulders half left (H́ and H́′). The cross back twist over proper may also be done with the shoulders square (H̄). The management of the wrist in the three last-mentioned varieties of the twist is the same as in the twist proper with the shoulders full left. The cross back twist over at half distance with the shoulders half left (H́′) is shown, as seen from the rear, in fig. 13. Fig. 20, p. 56, shows two exercises introducing the outward cross back twist over at half distance with the shoulders half right (H̀′), with the left club.

Twists similar to those we have just described may be done with the hand above or below, instead of at, the level of the shoulders.

The most usual form of the twist is probably the cross back twist over at half distance with the shoulders half left (H́′), which is extremely difficult to do well; you must be careful in doing it to retain a good grasp of the club throughout the twist. The tendency at first is to relax the grasp, and to do the twist in the same manner as the twist at arm's length. The correct method is, however, both more elegant and more valuable as an exercise. The secret of success lies in bending the wrist sufficiently up.

§ 20. *The Outward Cross Back Twist Under* (I).—This twist corresponds to the outward cross back twist over, just as the outward cross swing under corresponds to the outward cross swing over. You may learn it by holding the left arm out horizontally to the left, and then doing a twist exactly similar to a cross back twist over, except that the right hand is throughout the movement underneath the left arm.

This twist admits of much the same variety as the cross back twist over; with the shoulders full left you may do the twist proper (Ī), at half distance (Ī′), or at arm's length (Ī″); with the shoulders half left, you may do the twist proper (Í), or at half distance (Í′); with the shoulders square you may do the twist proper (Ī). The cross back twist under at half distance with the shoulders half left (Í′) is shown in fig. 14.

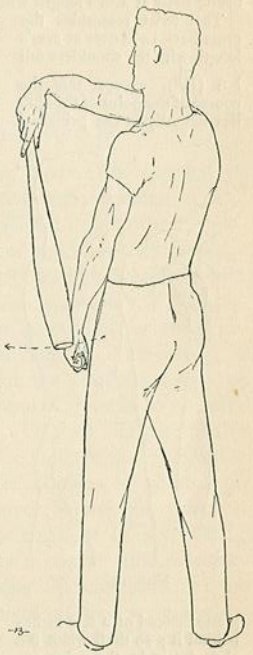

FIG 13.

Twists similar to those we have described may be done with the hand above or below the level of the shoulders; in particular, a cross back twist under may be done with the hand close to the left hip; this form of the twist is denoted by the letter I with a dash below it—thus, I̲. Fig. 26 (1), p. 98, shows the left club in a position it should pass through in the course of its ascent in this twist.

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§ 21. *The Outward Cross Inside Twist* (K).—The only practicable form of this twist, with clubs of ordinary length, is the outward cross inside twist at arm's length with the shoulders full left ($K^{\prime\prime}$).

This twist resembles the cross back twist over at arm's length with the shoulders full left ($H^{\prime\prime}$), except that the course of the point of the club lies actually in the principal

FIG. 14.

plane instead of a few inches behind it; so that, when the club descends, the point, instead of passing just behind the left shoulder, descends straight past the face. If you hold the left hand out to the left, therefore, and do this twist, the right hand will be in front of the left, and the club will pass between the arms in its descent, whereas, in the cross back twist over, the right hand would be held behind the

left hand, the wrists being crossed with the right wrist uppermost, and the club would pass behind the left arm in its descent. The outward cross inside twist at arm's length with the shoulders full left is shown in fig. 15.

FIG. 15.

CHAPTER III.

CONSECUTIVE OUTWARD CIRCLES.

§ 22. *Introductory.*—The present chapter is devoted to the description of exercises with one club, in which various outward circles are done in succession to each other.

In these exercises the motion of the club should not be checked between the successive circles, but the club should move in an even and continuous manner. Whenever, therefore, two circles are done in succession for which the preparatory positions are not the same, it is necessary to modify the first circle somewhat at the conclusion and the second somewhat at the commencement, in order to preserve the continuity of the movement. This is more particularly the case where a circle in which the point of the club moves in front of the principal plane is followed by a circle in which the point of the club moves behind the principal plane, or *vice versâ*; in such combinations it is necessary to let the point of the club pursue a course inclined somewhat to the principal plane during the conclusion of the first circle and the commencement of the second. In exercises in which a circle requires considerable modification at the commencement, in order to connect it with the preceding circle, and at the conclusion to connect it with the succeeding circle, it may even happen that only a comparatively small portion of the circle in question remains unmodified.

The chapter is arranged as follows: we take the ten

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outward circles described in Chapter II. in order, devoting a separate paragraph to each, and point out, also in order, which of the ten outward circles may be conveniently done in succession to it, adding, where it seems necessary, some explanation as to how the circles may be connected. We advise beginners, after reading the present paragraph, to turn to § 33, and learn the continuous exercises there given as examples of consecutive outward circles, reading such portions of the intervening paragraphs only as deal with the combinations occurring in those exercises, and then to pass on at once to Chapter VI.

We shall throughout the chapter describe the exercises as done by the right club.

In the small type, where the more difficult circles are dealt with, we shall henceforward employ the short notation freely, without adding lengthy descriptions in words.

§ 23. *Outward Circles in Succession to the Outward Front Swing* (A).

(i) Front Swing; Front Swing (A A). This exercise, which has been already mentioned in § 12, should be practised with the shoulders square ($\overline{A}\,\overline{A}$); also with the shoulders half or full left throughout ($\acute{A}\,\acute{A}$ or $\dashv A\,\dashv A$); and also with the shoulders square during one swing, and half or full left during the other ($\overline{A}\,\acute{A}$; $\overline{A}\,\dashv A$; $\acute{A}\,\overline{A}$; $\dashv A\,\overline{A}$). In the last-mentioned exercises you should turn the shoulders somewhat sharply between the circles, taking care to keep the movement of the club perfectly even.

(ii) Front Swing; Back Twist (A B). This exercise admits of great variety according to the form of the back twist employed, and also according to the position of the shoulders during each circle.

If you employ the back twist proper, you should keep the arm straight till the club makes an angle of about 45° with the vertical, or, in other words, till the upper arm is just in front of the nose, and then bend the elbow rather smartly, carrying it to the right at the same time, so as to bring the hand into position for the back twist. The point of the club should begin to pass to the rear shortly after the club passes the horizontal position in its ascent in the front swing, and should continue passing to the rear till the club is about horizontal in its descent in the back twist, by which time the point of the club should be as far to the rear as is necessary for a back twist.

If you employ the back twist at half distance, the point of the club should pass to the rear somewhat later, and the arm should be kept straight somewhat longer, than is the case if you employ the back twist proper.

If you employ the back twist at arm's length, you should keep the arm straight throughout the exercise, allowing the club to descend from the conclusion of the front swing with the arm straight and in a straight line with the club, till the arm and club are horizontal, and then complete the movement with the arm straight and horizontal. The point of the club should begin to pass to the rear from the moment the club begins to descend after the conclusion of the front swing, and should complete its movement to the rear just before reaching its lowest point in the back twist.

All the varieties of the exercise we have mentioned are often done with the shoulders square ($\overline{A}\,B$, $\overline{A}\,B'$, $\overline{A}\,B''$); the other forms of most frequent occurrence are:—Front Swing with shoulders square; Back Twist at Half Distance with shoulders half right ($\overline{A}\,\grave{B}'$) and—Front Swing with shoulders square; Back Twist at Arm's Length with shoulders full right ($\overline{A}\,\vdash B''$).

(iii) Front Swing; Cross Front Twist (A C). If you employ the cross front twist proper or at half distance, you

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should bend the elbow somewhat smartly, so as to prepare for the twist, when the club is about horizontal in its ascent in the front swing. If you employ the twist at arm's length, you have merely to stop the motion of the arm when the club is horizontal in its ascent.

The forms of the exercise of most frequent occurrence are :—Front Swing ; Cross Front Twist Proper, with shoulders square throughout ($\overline{A\,C}$) and—Front Swing with shoulders square ; Cross Front Twist at Half Distance with shoulders half left ($\overline{A\,C'}$).

(iv) A D. The most usual form is $\overline{A\,D}$.

(v) A E. The most usual form is $\overline{A\,E}$. Begin to carry the point of the club to the rear, and to turn the shoulders, as soon as the club passes the horizontal position in its ascent in the front swing.

(vi) A F. The manner in which this is done in exercises for both clubs depends very much upon the position of the left arm for the time being. In order to learn it you may practise $\overline{A\,F}$, holding the left arm out horizontally to the left throughout ; you must begin to carry the point of the club to the rear, and to bend the right arm slightly, rather before the club is horizontal in its ascent in the front swing ; so that, during the remainder of its ascent, the point of the club is behind the left arm.

(vii) A G. The most usual forms are $\overline{A\,G'}$, $\overline{A\,G''}$, $\overline{A\,G'}$, and $\overline{A\,G''}$. The junction of the two circles in the various forms of the exercise is effected much in the same manner as in the corresponding forms of A B.

(viii, ix) A H, A I. The junction of the circles is effected much in the same way as in A E and A F respectively.

(x) A K. The most usual form is $\overline{A\,K''}$; the arm in this form is kept straight throughout.

§ 24. *Outward Circles in Succession to the Outward Back Twist* (B).

(i) Back Twist ; Front Swing (B A). If you employ the back twist proper, you should begin to straighten the arm, and to bring the point of the club forward, from the moment that the club and forearm are in a straight line as the club ascends in the back twist ; the arm should be completely straight, and the point of the club should be brought completely forward, by the time the club reaches an angle of about 45° with the vertical in its descent in the front swing.

If the back twist at half distance is employed, the arm should be straightened, and the point of the club brought forward, somewhat later.

If the back twist at arm's length is employed, you should begin to bring the point of the club forward just before the back twist is completed, so that, at the conclusion of the twist, the club is absolutely vertical ; then, keeping the arm still horizontal, allow the point of the club to descend, passing at the same time slightly to the front, till the club is horizontal, when the arm and club should be exactly in the same position as if you had done the first quarter of a front swing. The arm, of course, remains straight throughout the exercise.

The three forms of the exercise are often done with the shoulders square throughout ($\overline{B\,A}$, $\overline{B'\,A}$, $\overline{B''\,A}$). The other forms of the exercise of most frequent occurrence are :—Back Twist at Half Distance with shoulders half right ; Front Swing with shoulders square ($\overline{B'\,A}$) and—Back Twist at Arm's Length with shoulders full right ; Front Swing with shoulders square ($\overline{B''\,A}$).

(ii) Back Twist ; Back Twist (B B). This exercise admits of some variety ; you may do the same form of twist twice, or two different forms in succession to each other. The most important form to practise at first is two back twists proper with the shoulders square throughout ($\overline{B\,B}$) ; care must be taken to do each twist properly ; the tendency is to fail to get the point of the club high enough between the twists.

(iii) Back Twist ; Cross Front Twist (B C). If both twists are done in their proper form, this exercise is not very difficult, though some care is necessary to keep the

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movement of the club even. Other forms of the exercise, in which the hand has to travel some distance between its position for the back twist and its position for the cross front twist, are very difficult to do neatly.

(iv) B D. The usual forms are $\bar{B}\,\vdash\!D$, $\diagdown B'\,\vdash\!D$ and $\vdash\!B''\,\vdash\!D$.
(v) B E. The hand must be raised higher than the top of the head as the back twist is completed, and then be carried sharply to the left just as the point of the club begins to descend again, the elbow passing in front of the face. You must be careful not to check the movement of the club, and not to bring the hand forward, between the two circles; the exercise, which is by no means easy, is most often done in the forms $\overline{B\,E}$ and $\bar{B}\,\dashv\!E$.
(vi) B F. This is exceedingly difficult.
(vii) B G. This admits of great variety; the forms of most frequent occurrence are $\overline{B'\,G'}$, $\diagdown B'\,\diagdown G'$, $\overline{B''\,G''}$ and $\vdash\!B''\,\vdash\!G''$. It is sufficiently obvious how these should be done.
(viii) B H. This somewhat resembles B E; the most usual form is B H.
(ix) B I. This resembles B F; it is exceedingly difficult.
(x) B K. This is exceedingly difficult.

§ 25. *Outward Circles in Succession to the Outward Cross Front Twist* (C).

(i) Cross Front Twist; Front Swing (C A). If the cross front twist proper is employed, you should begin to straighten the arm shortly after the club is horizontal in its ascent in the cross front twist, so that the arm is straight by the time the club is vertical. If the cross front twist at half distance is employed, the arm should be straightened a little sooner, so that the arm is straight by the time the club forms an angle of about 45° with the vertical in its ascent. If the cross front twist at arm's length is employed, the arm remains straight throughout the exercise.

The forms of the exercise of most frequent occurrence are: —Cross Front Twist Proper; Front Swing, with shoulders square throughout ($\overline{C\,A}$) and—Cross Front Twist at Half Distance with shoulders half left; Front Swing with shoulders square ($\diagup C'\,\bar{A}$).

(ii) Cross Front Twist; Back Twist (C B). This exercise admits of considerable variety. In all its forms you must, of course, carry the hand from its position for the cross front twist to its position for the back twistduring the conclusion of the former twist and the commencement of the latter, passing the point of the club to the rear at the same time. In the course of thus carrying the hand from one position to the other, you should raise it considerably, so that in moving from one position to the other the hand pursues a semicircular course. The actual height to which the hand should be raised depends upon the form of the exercise; the farther apart the positions of the hand for the two twists, the higher the hand should be raised. If you do both twists in their proper form, the hand has not far to travel, and it is sufficient to raise it about as high as the top of the head. If you do both twists at arm's length, the hand should be raised as high as possible, so that the arm is straight throughout the exercise, and, from the moment the club is horizontal in its ascent in the cross front twist till it is horizontal in its descent in the back twist, the arm and club are in a straight line with each other.

The forms of the exercise of most usual occurrence are: —Cross Front Twist Proper; Back Twist Proper, with shoulders square throughout ($\overline{C\,B}$) and—Cross Front Twist at Half Distance with shoulders half left; Back Twist at Half Distance with shoulders half right ($\diagup C'\,\diagdown B'$).

(iii) Cross Front Twist; Cross Front Twist (C C). This exercise admits of some variety, but presents little difficulty.

(iv, v, vi) C D, C E, C F. These call for no remark.
(vii) C G. This is by no means easy. We may mention the following forms of the exercise:—1° $\overline{C\,G'}$, 2° $\diagup C'\,\diagdown G'$; in these the hand must be

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carried from its position for C to its position for G rather sharply as the club finishes its ascent in C and begins its descent in G; the hand should move from the one position to the other almost in a straight line.

3° $\overline{C}''$ $\overline{G}''$, 4° $\overline{C}''$ $\underline{G}''$; in these the arm remains straight throughout.

5° $\grave{C}$ $\grave{G}$; in this form the hand moves only a few inches between the two twists, which differ little except in the management of the wrist. In $\grave{C}$ the wrist is turned out and bent over as the club descends; in $\grave{G}$ the wrist is turned in and bent up as the club descends.

(viii, ix) C H; C I. The most usual forms are $\acute{C}$ $\acute{H}$, $\acute{C}$ $\acute{I}$, $\overline{\underline{C}}''$ $\overline{\underline{H}}''$ and $\overline{\underline{C}}''$ $\overline{\underline{I}}''$.

(x) C K. The most usual form is $\overline{\underline{C}}''$ $\overline{\underline{K}}''$.

§ 26. *Outward Circles in Succession to the Outward Back Swing* (D).

(i) D A. The most usual form is $\underline{\underline{D}}$ $\underline{\underline{A}}$.

(ii, iii, iv) D B, D C, D D. None of these call for remark.

(v) D E. This is difficult, but effective. The most usual form is $\underline{\underline{D}}$ $\overline{\underline{E}}$; you must turn the shoulders square rather before you finish the back swing; then, just as the back swing is completed, bend the arm and carry the elbow sharply across from right to left in front of the face; the great difficulty is to avoid the checking movement of the club between the swings. The forms $\underline{\underline{D}}$ $\acute{E}$ and $\underline{\underline{D}}$ $\overline{\underline{E}}$ may be done with less bending of the arm between the swings than is requisite in $\underline{\underline{D}}$ $\overline{\underline{E}}$.

(vi) D F. This is very difficult.

(vii) D G. This calls for no remark.

(viii) D H. This resembles D F, and is extremely difficult.

(ix) D I. This resembles D F, and is extremely difficult.

(x) D K. This is very difficult.

§ 27. *Outward Circles in Succession to the Outward Cross Swing Over* (E).

(i, ii, iii, iv, v) E A, E B, E C, E D, E E. None of these call for remark.

(vi) E F. This is difficult; in order to effect it, you must pass the left hand over the right arm during the ascent of the club in E.

(vii, viii, ix, x) E G, E H, E I, E K. These call for no explanation; E H and E I, of course, somewhat resemble E E and E F respectively.

§ 28. *Outward Circles in Succession to the Outward Cross Swing Under* (F).

F A, F B, F C, F D, F E, F F, F G, F H, F I, F K, are all possible, and call for little remark. They may be learnt with the left hand held above the head, as in fig. 9, p. 23. Of course, in all these combinations, except F F and F I, the right hand and club must be brought to the front as the club ascends in F; in exercises for both clubs in which these combinations occur, it is often necessary to begin to bring the club to the front from the very beginning of its ascent in order to get it in front of the left arm in preparation for the succeeding circle. F E is particularly worth practice.

§ 29. *Outward Circles in Succession to the Outward Front Twist* (G).

(i) G A. The junction of the circles is effected much in the same manner as in B A.

(ii) G B. This admits of considerable variety; the most usual forms are $\overline{G'B'}$, $\grave{G}$ $\underline{\underline{F}}$, $\overline{G''B''}$, $\underline{G}''$ $\underline{\underline{F}}$.

(iii) G C. The hand should be carried across the body from its position for G to its position for C during the ascent of the club in G. The hand should move nearly in a straight line, but should drop just a little below the level of the shoulders on its way. The farther apart the positions of the hand in the two twists, the earlier in the ascent of the club will you have to begin to shift the hand. The most important forms to practise are $\overline{G'C}$ and $\overline{G'\grave{C}}$. $\overline{\grave{G}\grave{C}}$ may be done, like $\overline{\grave{C}\grave{G}}$, without shifting the hand much.

(iv) G D. This calls for no remark.

(v, vi) G E, G F. These are difficult; the hand must be carried across the body in the same way as in G C, but, of course, the point of the club must pass to the rear at the same time.

(vii) G G. This requires considerable practice; it is not easy to keep the movement of the club even throughout. The most usual forms are $\overline{G'G'}$, $\overline{\grave{G}'\grave{G}'}$, $\overline{G''G''}$, and $\underline{G}''$ $\underline{\underline{G}}''$.

(viii, ix) G H, G I. These are difficult, and much resemble G E and G F respectively.

(x) G K. This somewhat resembles G H, and is very difficult.

§ 30. *Outward Circles in Succession to the Outward Cross Back Twist Over* (H).

(i) H A. This calls for no remark.

(ii) H B. The hand is carried over much as in C B.

(iii) H C. The most usual forms are $\acute{H}'\acute{C}$, $\overline{H''C''}$.

(iv) H D. This calls for no remark.

(v) H E. This is rather a useful exercise to practise with a view to learning to make the twist and the swing as different in character as possible.

(vi) H F. The junction of the circles is effected as in E F.

(vii) H G. The hand is carried across the body as in C B.

(viii) H H. This is difficult to do well; the most usual form is $\acute{H}'\acute{H}'$.

(ix) H I. The junction of the circles is effected as in H F.

(x) H K. This may be practised with the left arm held out horizontally to the left; the most usual form is $\overline{\underline{H}}''$ $\overline{\underline{K}}''$.

§ 31. *Outward Circles in Succession to the Outward Cross Back Twist Under* (I).

I A, I B, I C, I D, I E, I F, I G, I H, I I, and I K, are all possible,

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the junction of the various circles being effected in very much the same manner as in the exercises mentioned in § 30. The club must, of course, in most cases be brought to the front in its ascent in I, as in the combinations with F mentioned in § 28. The most important combinations to practise are: I C, particularly in the forms $\overleftarrow{I'}\overleftarrow{C'}$ and $\overrightarrow{I''}\overrightarrow{C''}$; I H, particularly in the forms $\overleftarrow{I'}\overleftarrow{H'}$ and $\overrightarrow{I''}\overrightarrow{H''}$; I I, particularly in the forms $\overleftarrow{I'}\overleftarrow{I'}$ and $\overrightarrow{I''}\overrightarrow{I''}$; and I K, in the form $\overrightarrow{I''}\overrightarrow{K''}$. I H, I I, and I K may be practised with the left arm held out horizontally to the left.

§ 32. *Outward Circles in Succession to the Outward Cross Inside Twist* (K).

K A, K B, K C, K D, K E, K F, K G, K H, K I, and K K, are all possible. The junction of the various circles is effected much as in the combinations with H, mentioned in § 30. The most important exercises to practise are $\overrightarrow{K''}\overrightarrow{C''}$, $\overrightarrow{K''}\overrightarrow{H''}$, $\overrightarrow{K''}\overrightarrow{I''}$, and $\overrightarrow{K''}\overrightarrow{K''}$.

§ 33. In the present paragraph we give a few examples of exercises consisting of consecutive outward circles for one club; they should be learnt both with the right club and with the left. Before trying to do any one of the exercises, you should see what combinations occur in it, and read the portions of the chapter in which those combinations are described. Many other exercises of the kind are given incidentally in subsequent chapters. Exercises with one club, introducing the circles $B_{,}$, $C_{,}$, $G_{,}$, and $I_{,}$, are discussed in the addendum, p. 114.

(i) With shoulders square throughout—Front Swing; Back Twist Proper; Repeat (A B|).

(ii) With shoulders square throughout—Front Swing; Front Swing; Back Twist Proper; Back Twist Proper; Repeat (A A B B|).

(iii) With shoulders square throughout—Front Swing; Cross Front Twist Proper; Repeat (A C|).

(iv) Front Swing with shoulders square; Cross Front Twist at Half Distance with shoulders half left; Back Twist Proper with shoulders square; Back Twist at Half Distance with shoulders half right; Repeat $(\overleftarrow{A}\,\overleftarrow{C'}\,\overleftarrow{B}\,\overleftarrow{B'}|)$.

CHAPTER IV.

INWARD CIRCLES.

§ 34. *Inward Circles.*—As we mentioned in § 9, there is an inward circle corresponding to every outward circle. In order to do the inward circle corresponding to any outward circle, you must cause the club to pursue exactly the same path as in the outward circle, but in the opposite direction. Inward circles require just as much practice as outward circles; but we shall not describe them at length, because a little thought will enable you, as soon as you have learnt an outward circle, to see exactly how the corresponding inward circle should be done. All you have to remember is that the arm, hand, and club will occupy exactly the same series of positions in the inward circle as in the corresponding outward circle, but that these positions will occur in the reverse order, and that the movements of the arm, hand, and club will be in the reverse direction.

For example, suppose you have learnt the outward back twist proper and propose to learn the inward back twist proper. You begin with the hand and arm in the position in which they are at the conclusion of the outward twist. In the outward twist the point of the club moves to the right as it completes its ascent; therefore in the inward twist the point of the club must move to the left as it begins its descent. In the outward twist the point of the club describes a circle in a plane a few inches behind the principal plane, about a point just behind the hand as a centre; therefore in the inward twist the point of the club must describe the same circle, but in the opposite direction. In the outward twist you turn the wrist sharply out at the conclusion of the

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twist; therefore, in the inward twist, you turn the wrist sharply in at the commencement. In the outward twist you turn the wrist gradually in during the latter part of the descent of the club and during the greater part of its ascent; therefore in the inward twist you must, after turning the wrist sharply in at the commencement, turn it gradually out as the club descends and during the first part of its ascent. In the outward twist you turn the wrist slightly out as you begin the twist, therefore in the inward twist you turn it slightly in as you finish the twist.

From what we have said it will appear that there are ten inward circles corresponding to the ten outward circles described in Chapter II.; each of these inward circles is, in the short notation, denoted by the small letter corresponding to the capital letter denoting the corresponding outward circle.

Each of the illustrations showing outward circles given in Chapter II. will obviously become an illustration of the corresponding inward circle if you reverse the arrow-head indicating the direction in which the point of the club is moving.

Every inward circle may be called the reverse of the corresponding outward circle, and every outward circle may be called the reverse of the corresponding inward circle.

§ 35. *Consecutive Inward Circles.*—Inward circles may be done in succession to each other, just as outward circles may. Just as to every outward circle there is a corresponding inward circle, which may be called the reverse of the outward circle, so to every exercise consisting of a series of outward circles there is a corresponding exercise consisting of inward circles, which may be called the reverse of the former exercise. If you wish to do the reverse of any series of outward circles you must, just as in doing the reverse of

a single circle, cause the club to pursue the same path as in the original exercise, but in the opposite direction. In the reverse exercise, therefore, you must do the inward circles corresponding to the outward circles in the original exercise, and you must do them in the reverse order. For example, the reverse of the exercise—Outward Front Swing; Outward Cross Front Twist Proper; Outward Back Twist Proper (A C B)—is: Inward Back Twist Proper; Inward Cross Front Twist Proper; Inward Front Swing (*b c a*).

In this way you will be able to reverse all the combinations discussed in Chapter III., and so learn how to do inward circles in succession to each other. Each of the examples in § 33 may be reversed in the same way, and will then form an exercise consisting of consecutive inward circles. *You must not forget in reversing an exercise to take the circles in the reverse order.*

It is obvious that you may reverse any exercise consisting of inward circles by substituting for those circles the corresponding outward circles in the reverse order.

CHAPTER V.

HIP TWISTS AND CROSS HIP TWISTS.

§ 36. *Introductory.*—The present chapter is devoted to the discussion of certain circles presenting peculiarities which render it convenient to discuss them separately, instead of among other circles in the preceding chapters. The circles in question in some respects resemble B_1, C_1, G_1, and I_1; and you will find it well, before reading the present chapter, to read the description in the addendum, p. 114, of exercises introducing those circles. As before, we confine ourselves to the right club.

§ 37. *The Outward Hip Twist.*—We shall begin our discussion of this twist by describing the following continuous exercise, which is not very difficult, and which we recommend beginners to learn before reading the subsequent paragraphs in the present chapter.

From the carry; straighten the arm as if to prepare for a front swing;

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then, keeping the shoulders square throughout, let the point of the club pass to the right and descend, with the arm straight and in a straight line with the club, at the same time carrying the point of the club slightly to the rear and turning the wrist slightly in, till the club hangs almost straight down. At this point the arm should be close to the side; the hand should be just behind the outside of the right thigh, the back of the hand being turned to the right; and the club should hang almost straight down, the point, however, being a few inches farther to the rear than the hand. Then let the point of the club pass to the left behind the back, and cause it to describe a curve in a plane parallel to the principal plane and some 9 or 10 inches behind it; this curve should be approximately three-quarters of a circle, about a point just behind the right hip as a centre, so that, at the conclusion of this part of the movement, the club is horizontal and pointing to the right. The management of the hand and wrist during this part of the movement must be carefully attended to. As you raise the point of the club bend the elbow and pass it to the right, so that you lift the hand straight up till the wrist is behind the right hip; at the same time bend the wrist up without turning it till, when the club completes its ascent, it reaches the position shown in fig. 16; then turn the wrist in and bring the elbow slightly forward till the club is horizontal in its descent, at the same time allowing the hand to pass slightly to the right. From this point allow the point of the club to pass to the front and descend; during this movement the hand is brought to the front of the hip, the back of the wrist almost scraping along the belt; then, just before the club completes its descent, straighten the arm, so that the club reaches the same position as if you were half-way through a front swing. Fig. 17 shows the position of the club just after it has passed the horizontal in its descent. Then swing the club up to the left, as if you were doing the last half of a front swing, till the hand is above the right shoulder and the club points upwards, and repeat the whole movement.

FIG. 16.

§ 38. *The Outward Hip Twist—continued.*—The exercise described in the last paragraph introduces the outward hip twist in a modified form; it remains to describe the twist in its complete form.

To prepare for this twist bring the club to the position it reaches at the conclusion of its ascent behind the back in the exercise described in § 37. From this preparatory position (shown in fig. 16) let the point of the club pass to the right, and, keeping the hand throughout in rear of the right hip, cause the point of the club to describe a circle, in a plane parallel to and some 9 or 10 inches behind the principal plane, about a point just behind the hand as a centre, returning to the preparatory position described above.

FIG. 17.

As the point of the club descends, you must turn the wrist sharply in, at the same time bringing the elbow slightly forward and keeping the wrist bent up, till the club is horizontal on the right; then, during the remainder of the descent of the club, unbend the wrist and turn it slightly out, so that when the club finishes its descent the back of the hand is towards the body. As the club begins to ascend turn the wrist farther out somewhat sharply, so that the back of the hand turns to the right; then during the remainder of the ascent of the club, bend the wrist up without turning it. At first you will find it necessary to bring the elbow considerably forward, and allow the hand to drop, during the descent of the club, and to raise the hand during the ascent of the club; you should, however, try to keep the elbow back as much as possible during the descent of the club, and to keep the hand as nearly as possible in the same place throughout the twist.

§ 39. *The Outward Hip Twist—continued.*—You will perceive that in doing the exercise described in § 37, you do first the descending half of a front swing slightly modified, then the ascending half of a hip twist, then the descending half of a hip twist slightly modified, and then the ascending half of a front swing. For time-keeping purposes it is necessary to regard every circle as commencing from a moment when the club points upwards, and concluding, after the club has made one complete revolution, when it points upwards again. The exercise in question must accordingly be described as consisting of two circles;

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the first circle consisting of a descending half front swing and an ascending half hip twist, and the second circle consisting of a descending half hip twist and an ascending half front swing.

§ 40. *The Outward Hip Twist—continued.*—The letter L is used to denote the outward hip twist in the short notation. The exercise described in § 37 is accordingly written ½ A ½ L ½ A.

Other circles may be done much resembling the circles ½ A ½ L and ½ L ½ A. The most usual are :—

(i) ½ G, ½ L. You do the descending half of a front twist with the hand close to the right hip, bringing the hand and the club to the rear, however, in the course of the movement, and then do the ascending half of a hip twist. Fig. 26 (1), p. 98, shows an exercise introducing this circle with the right club ; the club is there shown in the course of its ascent.

(ii) ½ L ½ G_r. After a descending half hip twist, bring the hand and club to the front of the body, very nearly as in ½ L ½ A, but instead of straightening the arm, keep the hand close to the front of the right hip and do the ascending half of G_r. Fig. 26 (2), p. 98, shows an exercise introducing this circle with the right club ; the club is there shown rather before it completes its descent.

(iii) ½ L ½ D. This is usually done with the shoulders full right ; it is easy to see how it is done.

The complete hip twist and most of the other circles we have described in the present chapter (½ L ½ A, ½ A ½ L, etc.) are usually done with the shoulders square ; but of course they may be also done with the shoulders turned.

§ 41. *Consecutive Outward Circles involving Hip Twists.*—The complete hip twist can only be done after some circle which brings the club to the preparatory position for the hip twist (shown in fig. 16), such as ½ A ½ L, or ½ C, ½ L ; any of the last-mentioned circles may obviously be easily done after various outward circles.

After a complete hip twist, you may do any circle consisting of a descending half hip twist and an ascending half of some other circle, such as ½ L ½ A, ½ L ½ G, or ½ L ½ D ; after which circles again you may obviously do other outward circles, just as after A, G, or D respectively.

The following are a few examples of continuous exercises involving the outward hip twist :—(i) ½ A ½ L ½ L ½ A B|. (ii) ½ A ½ L ½ L ½ A C|. (iii) ½ A ½ L L ½ L ½ A|. (iv) ½ A ½ L L ½ L ½ D|.

§ 42. *The Inward Hip Twist.*—The circles and exercises described in §§ 37–41 may all be reversed just as any other outward circles and exercises consisting of outward circles may be. In doing the reverse of any of these circles or exercises, you must, of course, cause the point of the club to pursue the same path as in the circle or exercise you are reversing, but in the opposite direction. The letter / is, of course, used to denote the complete inward hip twist, which is the reverse of the complete outward hip twist.

Where an outward circle consists of the descending half of some outward circle followed by the ascending half of an outward hip twist, the corresponding inward circle consists, obviously, of the descending half of an inward hip twist followed by the ascending half of the inward circle corresponding to the first-mentioned outward circle ; for example, the inward circle corresponding to, and forming the reverse of, ½ A ½ L, is ½ / ½ *a*.

Similarly, where an outward circle consists of the descending half of an outward hip twist followed by the ascending half of some other outward circle, the corresponding inward circle consists of the descending half of the inward circle corresponding to the last-mentioned outward circle followed by the ascending half of an inward hip twist ; for example, the inward circle corresponding to, and forming the reverse of, ½ L ½ A, is ½ *a* ½ /.

Inward hip twists are most easily learnt by practising ½ *a* ½ / ½ / ½ *a*, which is the reverse of ½ A ½ L ½ L ½ A, the exercise described in § 37. The easiest way to catch the trick of this movement is to begin ½ L ½ A, stopping just before the arm is straightened, and then cause the point of the club to return along the path it has just come.

§ 43. *The Outward Cross Hip Twist.*—This twist, like the hip twist, is most easily learnt in a modified form as part of a continuous exercise, consisting, however, of three circles instead of two.

For this exercise, you should raise the left arm to the left, keeping it straight, till the hand is as high as the hip. Having raised the left arm in this way, begin as in ½ A ½ L, till the club completes its descent ; from that point bend the elbow, and let the point of the club pass to the left behind the back till the forearm is across the small of the back, and the hand is against the hollow of the waist just above the left hip ; as you thus carry the hand across the body, allow the point of the club, as soon as it is clear of the legs, to pass to the front and ascend in front of the left arm, so that, when the hand reaches its position above the left hip, the club is horizontal and points to the left, the point of the club being some 16 or 18 inches in front of the principal plane ; from this point cause the point of the club to describe three-quarters of a circle in a plane parallel to, and some 16 or 18 inches in front of, the principal plane, about a point just in front of the hand as a centre, till the club hangs straight down just in front of the left thigh (fig. 18 shows this part of the movement) ; then raise the point of the club to the left, letting it pass to the rear at the same time, so that the club ascends behind the left arm, gradually carrying the hand across the back to the right as the club ascends, till, when the club is vertical, you have reached the preparatory position for the hip twist (shown in fig. 16) ; then do a descending half hip twist and an ascending half front swing, and repeat the whole movement.

§ 44. *The Outward Cross Hip Twist—continued.*—The preparatory position for the complete outward cross hip twist is the position reached at the conclusion of the first circle in the exercise described in the last

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paragraph. From this point the cross hip twist is done by causing the point of the club to describe a circle in a plane parallel to, and some 16 or 18 inches in front of, the principal plane, about a point just in front of the hand as a centre. Fig. 18 shows this twist, the club being shown in the position it reaches just before it is horizontal in its descent. In the preparatory position the hand is in the position there shown, and the point of the club is in front of, and a little higher than, the left shoulder.

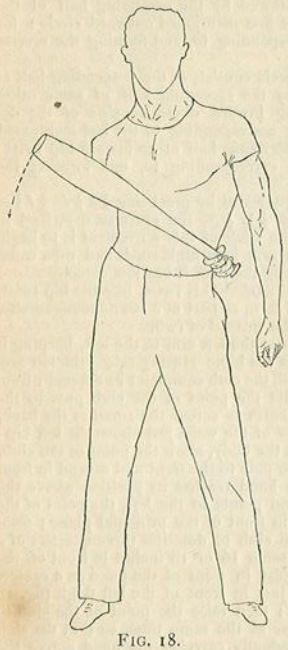

FIG. 18.

The letter M is used to denote the outward cross hip twist, and it is clear that, on the same principle as that employed in writing exercises introducing the hip twist, the exercise described in § 43 is written ½ A ½ M ½ M ½ L ½ L ½ A. Fig. 22, p. 68, illustrates an exercise in which this series of circles is executed by the right club; in that figure (1) shows the club as it ascends in the circle ½ A ½ M, and (2) shows the club as it descends in the circle ½ M ½ L.

§ 45. *Continuous Exercises introducing the Outward Cross Hip Twist.*—You may obviously do an ascending half cross hip twist after any half circle which may be followed by an ascending half hip twist; for example, you may do ½ A ½ M or ½ G, ½ M, and after any of these circles you may do a complete cross hip twist.

After the descending half cross hip twist, the usual continuation is an ascending half hip twist as in the exercise described in § 43; it is, however, not very difficult, with the shoulders full right, to do an ascending half back swing (½ M ⊢ ½ D). Fig. 24, p. 82, shows an exercise introducing this circle with the right club; in that figure (1) shows the club somewhat before the conclusion of its descent, and (2) shows the club just before the conclusion of its ascent

§ 46. *The Inward Cross Hip Twist.* — The circles and exercises

described in §§ 43–45 may of course be reversed. You will have no difficulty in seeing how to do this. The reverse of ½ A ½ M ½ M ½ L ½ L ½ A is of course ½ *a* ½ *l* ½ *l* ½ *m* ½ *m* ½ *a*; the inward cross hip twist (*m*), the reverse of the outward cross hip twist, is most easily learnt by practising this exercise.

CHAPTER VI.

ALTERNATE EXERCISES WITH OUTWARD CIRCLES.

§ 47. *Introductory.*—The present chapter is devoted to exercises for both clubs of a particular class, the peculiar features of which we proceed to explain.

A combination consisting of a pair of outward circles, one with each club, in which the two circles are begun at the same moment and finished at the same moment, and in which the two clubs keep exact pace with each other throughout, so that, viewed from the front, the two clubs appear always to make equal angles with the vertical, is called an "alternate" combination.

The diagrams (fig. 19) will make the nature of an

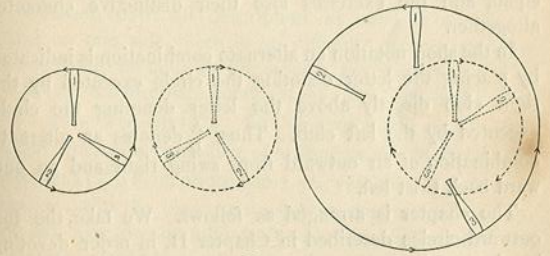

FIG. 19.

alternate combination clearer; in each diagram the heavy solid line shows the course pursued by the point of the right

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club, and the heavy dotted line the path pursued by the point of the left club; and in each diagram the clubs are shown in various positions which they should occupy in the course of the combination. The positions of the clubs are numbered to correspond—that is to say, when the right club is in the position marked 1, the left club should occupy the position marked 1, and so on.

When you have learnt various alternate combinations, you may, of course, do such combinations in succession to each other; exercises consisting of series of alternate combinations done in succession to each other are called alternate exercises.

Alternate combinations and exercises may also be done consisting of inward circles; these are dealt with in Chapter VII.; the present chapter is entirely confined to alternate combinations and exercises consisting of outward circles.

It is most necessary in alternate exercises to attend to time-keeping; if time is not accurately kept—that is, if the two clubs do not keep exact pace with each other—the angles they make with the vertical cease to appear equal, and the exercises lose their distinctive character altogether.

In the short notation an alternate combination is indicated by placing the letter denoting the circle executed by the right club directly above the letter denoting the circle executed by the left club. Thus, $\frac{A}{B}$ denotes an alternate combination of an outward front swing right and an outward back twist left.

The chapter is arranged as follows. We take the ten outward circles described in Chapter II. in order, devoting in almost all cases a separate paragraph to each, and, assuming the circle under discussion to be done with the right club, we point out, also in order, which of the ten

outward circles with the left club may be conveniently combined with it so as to form an alternate combination.

When you have learnt an exercise consisting of a given movement with the right club and a given movement with the left club, you will easily see how to do a similar exercise in which the parts played by the two clubs are interchanged, so that the former movement is done with the left club and the latter with the right. For example, when you have learnt a combination consisting of a front swing right and a back twist left $\left(\frac{A}{B}\right)$, you will easily learn a similar combination consisting of a front swing left and a back twist right $\left(\frac{B}{A}\right)$. Indeed, two exercises corresponding in this way are really only two forms of the same exercise, and may be spoken of as being done on opposite sides, or one on one side and one on the other, or as being done right and left respectively.

It is obvious that, as the chapter is arranged, every combination consisting of different circles with the two clubs will be mentioned first on one side and then on the other; we shall, however, on the second occasion of mentioning a combination omit all description, as once an exercise is learnt on one side, there is no difficulty in understanding how it should be done on the other. For example, in § 49 we discuss the alternate combination of a front swing right and a back twist left $\left(\frac{A}{B}\right)$. The corresponding combination on the other side, consisting of a front swing left and a back twist right $\left(\frac{B}{A}\right)$, is mentioned in § 50, which deals with combinations with the back twist; but as the exercise on one side has been already fully dealt with, it is sufficient in that paragraph merely to mention it without further description.

After dealing in this way with the ten outward circles described in Chapter II., we give, in § 58, examples of con-

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tinuous exercises in which various alternate combinations of pairs of circles are done in succession; then in § 59 we deal with alternate exercises introducing the circles described in Chapter V.

The most advisable course for a learner will be to read the present paragraph and then turn to § 58, and attempt some of the exercises there given, reading such portions of the intervening paragraphs only as deal with the combinations occurring in those exercises.

In most cases an alternate combination of a pair of circles may be repeated time after time continuously; in most cases, also, it may be followed by the corresponding combination on the other side, so that the combination may be done right and left alternately. Usually, therefore, two continuous exercises may be made out of any alternate combination of a pair of circles, the one consisting merely of a continual repetition of the combination, the other of a repetition of the combination right and left alternately. We shall almost always in discussing a particular combination mention whether it can be conveniently repeated or done right and left alternately.

In many alternate combinations, the clubs are crossed during parts of the movement; in order to indicate in the short notation which club is in front when the clubs are so crossed, we employ two symbols—V and Λ.

V placed immediately after the letter denoting a circle performed by either club signifies that that club is to pass in front of the other when the clubs are crossed and pointing downwards.

Λ placed immediately after the letter denoting a circle performed by either club signifies that that club is to pass in front of the other when the clubs are crossed and pointing upwards.

An example of the use of these symbols is given in the next paragraph; we recommend beginners, however, not to trouble about their general meaning at first; their practical use in the case of the simpler combinations will be easily learnt from the paragraphs dealing with those combinations.

§ 48. *Use of the Symbols* V *and* Λ.—In order to illustrate the method of using the symbols V and Λ, we will consider an alternate combination of two front twists at half distance with the shoulders square $\binom{G}{G}$; as the clubs begin to ascend the clubs will cross while they are still pointing downwards (either club may of course cross in front of the other); then when the clubs are horizontal they will uncross for an instant, and then as they continue to ascend they will immediately cross again; on which occasion either the same club may be in front, as when they were crossed before, or the other club may be in front. The exercise admits, therefore, of four forms.

(i) The right club may be in front when the clubs are crossed, both when the clubs are pointing downwards and when they are pointing upwards; this form of the combination is written thus:— $\binom{G}{G}$V.

(ii) The right club may be in front when the clubs are crossed and pointing downwards, and the left club in front when the clubs are crossed and pointing upwards; this form of the combination is written thus:— $\binom{G}{G}$Λ. In order to do it you must allow the left club to lag a little just as the clubs reach the horizontal position in their ascent.

(iii) The left club may be in front on both occasions when the clubs are crossed $\left(\frac{G}{G}\text{VΛ}\right)$.

(iv) The left club may be in front when the clubs are crossed and pointing downwards, and the right club in front when the clubs are crossed and pointing upwards $\left(\frac{G}{G}\text{ΛV}\right)$.

§ 49. *Combinations with the Outward Front Swing* (A) *Right.*

(i) Front Swing Right and Front Swing Left $\binom{A}{A}$. This combination is usually done with the shoulders square $\binom{A}{A}$; the two clubs descend in exactly similar paths until they point straight down; then one club passes in front of the other, and, as the clubs ascend, first the clubs, and then the arms, are crossed, till the clubs are horizontal; at this point

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the arm which was behind the other lags a little, as little however as possible, so that the arms uncross for an instant; then the arms cross each other again, the other arm in front, and first the arms, and then the clubs, are crossed, till the arms are almost straight above the head, when the clubs uncross and come clear. The clubs should pass as close to each other as possible, both when they first cross and when they finally uncross.

You must be careful to do each front swing in good style; there is a strong tendency to let the clubs go too far forward while they are below the horizontal and too far back during the higher part of the movement; there is also a tendency to stoop as the clubs pass each other when they begin to ascend. The combination obviously admits of two forms, in one of which the right club passes in front of the left as the clubs begin to ascend, and in the other of which the left club passes in front of the right at that point. The form of the combination in which the right club passes in front as the clubs begin to ascend is written $\overline{\underset{A}{AV}}$; the form in which the left club passes in front at that point is written $\underset{A}{\overline{AV}}$.

The combination may be repeated time after time continuously, or the two forms just mentioned may be alternated $\left(\underset{A}{\overline{AV}}\,\underset{A}{\overline{AV}}\right)$.

(ii) Front Swing Right and Back Twist Left $\left(\frac{A}{B}\right)$. This combination may be done with the back twist proper $\left(\frac{A}{B'}\right)$, at half distance $\left(\frac{A}{B''}\right)$, or at arm's length $\left(\frac{A}{B'''}\right)$; all these forms of the combination are usually done with the shoulders square $\left(\frac{\overline{A}, \overline{A}, \overline{A}}{B\ B'\ B''}\right)$. All forms of the combination may be repeated or done right and left alternately. Front swing right and back twist proper left, alternating with front swing left and back twist proper right, is the first exercise of any difficulty that beginners should learn. In this exercise each club does front swings and back twists alternately; these combinations have been discussed in §§ 23 and 24.

(iii) Front Swing Right and Cross Front Twist Left $\left(\frac{A}{C}\right)$. This combination is usually done with the shoulders square and the cross front twist proper, the right arm passing behind the left club shortly after the clubs begin to ascend $\left(\frac{A}{CV}\right)$; it is difficult to repeat neatly, but may be done right and left alternately.

(iv) $\underset{D}{\overline{A}}$. The usual form is $\underset{D}{\overline{A}}$, which is very effective; it may be repeated or done right and left alternately.

(v) $\underset{E}{\overline{A}}$. The usual form is $\underset{E}{\overline{A}}$; you must pass the left hand to the right before beginning, and be careful to straighten the left arm as early as possible; the combination is, however, nearly indistinguishable from $\underset{H}{\overline{A}}$. It may be repeated or done right and left alternately.

(vi) $\underset{F}{\overline{A}}$. The forms $\underset{F}{\overline{A}}$ and $\underset{F}{\overline{A}}$ are both possible, but difficult to do neatly. Either form may be repeated or, though by no means easily, done right and left alternately.

(vii) $\underset{G}{\overline{A}}$. This admits of some variety; the following are the most usual forms: 1° $\underset{G'V}{\overline{A}}$, 2° $\underset{G''V}{\overline{A}}$, 3° $\underset{G'''V}{\overline{A}}$; in these the right club passes behind the left shortly after the clubs begin to ascend: 4° $\underset{G''}{\overline{A}}\,V$; in this the right club passes in front of the left shortly after the clubs begin to ascend, so that the left club ascends between the arms. All these forms of the combination may be repeated or done right and left alternately.

(viii) $\underset{H}{\overline{A}}$. The most usual form is $\underset{H}{\overline{A}}$, which much resembles $\underset{E}{\overline{A}}$; it may be repeated or done right and left alternately.

(ix) $\underset{I}{\overline{A}}$. This much resembles $\underset{F}{\overline{A}}$; it is difficult, but can be repeated or done right and left alternately.

(x) $\underset{K}{\overline{A}}$. This is exceedingly difficult; but can be repeated or done right and left alternately.

§ 50. *Combinations with the Outward Back Twist* (B) *Right.*

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(i) Back Twist Right and Front Swing Left $\binom{B}{A}$. The corresponding combination on the other side—namely, front swing right and back twist left $\binom{A}{B}$—has been dealt with in § 49 (ii).

(ii) Back Twist Right and Back Twist Left $\binom{B}{B}$. This is a most important combination to practise, and admits of some variety. The most usual forms are :—1° two back twists proper with the shoulders square $\binom{\overline{B}}{B}$; 2° two back twists at arm's length with the shoulders square $\binom{\overline{B''}}{B''}$; 3° one back twist proper and the other at arm's length with the shoulders square $\binom{B}{B''}$ or $\overline{\frac{B''}{B}}$. In the first-mentioned form $\binom{\overline{B}}{B}$ the clubs, shortly after they begin to ascend, will cross each other; they will uncross again for a moment as the clubs reach the horizontal position, and will then immediately recross, with the other club in front, finally uncrossing just before the clubs complete their ascent. You should practise the combination both with the right club in front (*i.e.* nearest the back), when the clubs cross as they begin their ascent $\binom{\overline{B}V}{B}$, and with the left club in front at that point $\binom{\overline{B}}{BV}$. The great difficulty in this form of the combination is to keep the clubs moving in similar paths; the tendency is to let the club in front (*i.e.* nearest the back), when the clubs cross as they begin their ascent, lag behind, and to get the hand holding the other club too high. The hands should be held at the same height; and you must be careful also to keep the elbows well pressed back, so that the upper arms are in the line of the shoulders.

The various forms of the combination may all be repeated. You may also do two back twists proper and two at arm's length alternately $\binom{\overline{B}\ \overline{B''}}{B\ B''}$, and other continuous exercises of a like character.

(iii) Back Twist Right and Cross Front Twist Left $\binom{B}{C}$. This is an important combination to practise, and admits of some variety. The most usual form is with the shoulders half right and both twists at half distance $\binom{\diagdown B'}{C'}$; in this form of the combination the hands should be about six inches apart, the left hand being directly in front of the right; the combination may be repeated, or, though not at all easily, done right and left alternately.

(iv) $\frac{B}{D}$. The forms $\frac{\diagup B}{D}$ and $\frac{\dashv B}{D}$ are both possible, and may be repeated or done right and left alternately; the combination is awkward and not effective.

(v) $\frac{B}{E}$. This is very difficult but effective; it can be repeated or done right and left alternately.

(vi) $\frac{B}{F}$. This can be repeated; but it is extremely difficult to do right and left alternately.

(vii) $\frac{B}{G}$. This admits of some variety; the most usual forms are $\frac{\overline{B'}}{G'}$ and $\frac{\overline{B''}}{G''}$; all forms of the combination may be repeated or done right and left alternately.

(viii) $\frac{B}{H}$. The most usual form is $\frac{\diagdown B'}{H''}$, which itself admits of two varieties : 1° $\frac{\diagdown B'V}{H'}$; in this, the left hand should be held a little above and to the rear of the right hand, the hands being as close together as possible and equally far to the right; this form of the combination is shown in fig. 20 (1). 2° $\frac{\diagdown B'}{H'V}$; in this the wrists may be crossed and almost in contact, with the left wrist uppermost; or the right hand may be held a little to the right of the left hand; this form of the combination is shown in fig. 20 (2). Both forms of $\frac{\diagdown B'}{H'}$ are very effective; the second is much the more difficult. Either form may be repeated; but it is very difficult to do either right or left alternately.

(ix) $\frac{B}{I'}$. The usual form is $\frac{\diagdown B'}{I'}$, which itself admits of two varieties : 1° $\frac{\diagdown B'}{I'V}$; in this the left hand should be held a little below and to the rear of the right hand, the hands being as close together as possible and equally far to the right; this form of the combination is extremely effective. 2° $\frac{\diagdown B'V}{I'}$; in this the wrists must be crossed and in contact,

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(1) (2)

FIG. 20 (see § 50, viii).

with the right wrist uppermost; it is extremely difficult. Either form of $\frac{B'}{I'}$ may be repeated; but it is extremely difficult to do either right and left alternately.

(x) $\frac{E''}{K''}$. The usual form is $\frac{E''}{K''}$; it may be repeated, but is extremely difficult to do right and left alternately.

§ 51. *Combinations with the Outward Cross Front Twist (C) Right.*

(i, ii) Cross Front Twist Right and Front Swing Left $\left(\frac{C}{A}\right)$. Cross Front Twist Right and Back Twist Left $\left(\frac{C}{B}\right)$. The corresponding forms of these combinations on the other side have been dealt with.

(iii) Cross Front Twist Right and Cross Front Twist Left $\left(\frac{C}{C}\right)$. This combination may be done with the shoulders square and both twists in their proper form. This form of the combination is usually done with the wrists crossed; if the right wrist is crossed in front of the left, the left club should pass in front of the right as the clubs begin to descend, so that, as the clubs complete their descent, the right club passes in front of the left {this form of the combination may be written $\frac{\overline{C}}{C}\bigvee$ or $\frac{\overline{C}}{C}\bigwedge$}; if the left wrist is crossed in front of the right, the right club should, of course, pass in front of the left as the clubs begin to descend $\left\{\frac{\overline{C}}{C}\bigvee \text{ or } \frac{\overline{C}}{C}\bigwedge\right\}$. The combination can also be done with the shoulders square and both twists in their proper form, with the hands close together, but the wrists not crossed.

(iv) $\frac{C}{D}$. The most effective form is $\frac{\overline{C}''}{D}$; it may be repeated, but is difficult to do right and left alternately.

(v, vi) $\frac{C}{E}$, $\frac{C}{F}$. These are very difficult, but can be repeated or done right and left alternately.

(vii) $\frac{C}{G}$. This admits of considerable variety; the most usual forms are:—1 $\frac{C}{G}\bigvee$; this is usually done with the left hand a little above and in front of the right hand, the hands being as close together as possible; this variety of $\frac{C}{G}\bigvee$ is shown in fig. 21 (1). It can also be done with the wrists crossed and almost in contact, with the right wrist uppermost; but this method of doing the combination is very difficult. 2 $\frac{C}{G}\bigvee$; this is usually done with the left hand a little below or to the left of the right hand, the hands being as close together as possible; this variety of $\frac{C}{G}\bigvee$ is shown in fig. 21 (2). It can also be done with

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the wrists crossed and in contact, with the left wrist uppermost; but this method of doing the combination is exceedingly difficult. 3° $\overline{C''}\wedge$; in this the left club ascends between the arms.

FIG. 21 (see § 51, vii).

(1) (2)

All these forms of the combination may be repeated and, though not without considerable difficulty, done right and left alternately.

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(viii, ix, x) C C C, H, I, K. These are all very difficult in any form.

§ 52. *Combinations with the Outward Back Swing* (D) *Right.*

(i, ii, iii) A, B, C. The corresponding forms of these on the other side have been dealt with.

(iv) $\underline{D}$ E. The usual form is $\underline{D}$ F, which is very effective; it may be repeated and, with difficulty, done right and left alternately. In this combination it is possible to keep the left arm straight almost throughout E.

(v) $\underline{D}$ F. The usual form is $\underline{D}$ F, which is very effective; the left hand must be passed to the right beyond the right arm before the combination is begun. It may be repeated, but is extremely difficult to do right and left alternately. In this combination the left arm may be kept straight almost throughout F.

(vi) D G. This is not particularly effective in any form.

(vii, viii) D D H, I These somewhat resemble D E and D F, with the left arm bent instead of nearly straight.

(ix) D K. The only practicable form is $\underline{D}$ K″, which is effective and may be repeated, but is extremely difficult to do right and left alternately.

§ 53. *Combinations with the Outward Cross Swing Over* (E) *Right.*

(i, ii, iii, iv) A′ B′ C′ D′. The corresponding forms of these on the other side have been dealt with.

(v, vi) E E E′ F′. These are extremely difficult.

(vii) E G. This admits of some variety, but is not particularly effective in any form.

(viii, ix) E E H, I. These are extremely difficult.

§ 54. *Combinations with the Outward Cross Swing Under* (F) *Right.*

(i, ii, iii, iv, v) A′ B′ C′ D′ E′. The corresponding forms of these on the other side have been dealt with.

(vi) F G. This admits of some variety, but is not particularly effective in any form.

(vii) F H. This is extremely difficult.

§ 55. *Combinations with the Outward Front Twist* (G) *Right.*

(i, ii, iii, iv, v, vi) G G G G G G A′ B′ C′ D′ E′ F′. The corresponding forms of these on the other side have been dealt with.

(vii) G G This combination admits of some variety; the most usual forms are G′ and $\overline{G''}$; in the first of these the clubs will cross, and it admits of four forms: $\overline{G'}\vee\wedge$, $\overline{G'}\vee\vee$, $\overline{G'}\wedge\wedge$, and $\overline{G'}\wedge\vee$, the last two being the most effective.

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(viii) $\frac{G}{H}$. This admits of some variety; the most usual forms are: 1° $\frac{\overline{G}'}{H}$, 2° $\frac{\overline{G}''}{H}$; in these the left hand is close to the neck, and the right club ascends in front of the left arm. 3° $\frac{\overline{G}'}{H'}$; in this form also the right club ascends in front of the left arm. 4° $\frac{\overline{G}''}{H''}$; this admits of two varieties; the right club may ascend in front of the left arm or between the arms; the last form is probably the most effective of all forms of the combination. All these forms of the combination may be repeated; they are all very difficult to do right and left alternately.

(ix) $\frac{G}{I}$. This admits of variety in much the same way as $\frac{G}{H}$; the most usual forms are $\frac{\overline{G}'}{I}$, $\frac{\overline{G}''}{I}$, and $\frac{\overline{G}''}{I''}$; the last form itself admits of two varieties: the right club may ascend in front of the left arm or between the arms. All the forms of the combination may be repeated; but they are all very difficult to do right and left alternately.

(x) $\frac{G}{K}$. The usual form is $\frac{\overline{G}''}{K''}$, which itself admits of two varieties: 1° $\frac{G''}{K''V}$, in which the right club ascends between the arms; 2° $\frac{G''V}{K''}$, in which the right club ascends in front of the left arm. Both varieties are difficult and effective; they may both be repeated, but it is extremely difficult to do either right and left alternately.

§ 56. *Combinations with the Outward Cross Back Twist Over* (H) *Right.*

(i, ii, iii, iv, v, vi, vii) $\frac{H}{A}$, $\frac{H}{B}$, $\frac{H}{C}$, $\frac{H}{D}$, $\frac{H}{E}$, $\frac{H}{F}$, $\frac{H}{G}$. The corresponding forms of these on the other side have been dealt with.

(viii) $\frac{H}{H}$. This may be done in the form $\frac{H}{H}$ with the arms crossed in front of the chest, the right hand close to the left ear, and the left hand close to the right ear; it is very difficult and has rather a comic effect; it may be repeated.

(ix) $\frac{H}{I}$. This may be done in the form $\frac{\overline{H}}{I}$; which somewhat resembles $\frac{\overline{H}}{H}$, and is very difficult; it may be repeated.

§ 57. *Combinations with the Outward Cross Back Twist Under* (I) *Right and with the Outward Cross Inside Twist* (K) *Right.*—The corresponding forms on the other side of the practicable combinations with these circles have been dealt with.

§ 58. *Examples of Alternate Exercises.*—In the present paragraph we give a number of examples of alternate exercises, arranging them in several sets according to the character of the combinations introduced. The several sets, and the several examples in each set, are arranged roughly in a progressive order of difficulty; but the more complicated exercises in an earlier set will often be found more difficult than the simpler exercises in a later set. The exercises in the first two sets, which are very elementary, we write out at length, giving their description in the short notation also; the remaining exercises are written in the short notation only.

You will find it advisable, before attempting to do an exercise, first to learn the movement of each club separately, referring to Chapter III. in order to see how it should be done; and then to learn each individual combination of a pair of circles, which occurs in the exercise, separately, referring to the previous paragraphs of this chapter to see how it should be done.

In the short notation a single vertical line placed after a group of letters denoting an exercise means that the exercise may be repeated as often as you please; if it is necessary to show that the exercise is to be done only once, or is to be repeated a given number of times, the number 1, or the number indicating the desired number of repetitions, may be placed after the vertical line.

A double vertical line placed after a group of letters denoting an exercise means that after doing the exercise you are to do the corresponding exercise on the other side, and then repeat the whole movement, consisting of the exercise done right and left alternately, as often as you please; if it is desired to show that the exercise is to be done only once on each side, or is to be repeated a given number of times on each side, the number 1, or the number indicating the desired number of repetitions, may be placed after the double vertical line.

The use of the vertical lines will be sufficiently illustrated in the examples we are about to give.

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I. *Exercises with the Front Swing* (A) *and the Back Twist* (B).

(i) With shoulders square throughout—Front Swing Right and Front Swing Left, passing the right club in front when the clubs begin to ascend $\left(\frac{AV}{A}\right)$; Front Swing Right and Front Swing Left, passing the left club in front when the clubs begin to ascend $\left(\frac{A}{AV}\right)$; repeat. {This may be written $\overline{\begin{matrix} AV & A \\ A & AV \end{matrix}}$ or $\overline{\begin{matrix} A \\ AV \end{matrix}}$.}

(ii) With shoulders square throughout—Front Swing Right and Back Twist Proper Left $\left(\frac{A}{B}\right)$; Front Swing Left and Back Twist Proper Right $\left(\frac{B}{A}\right)$; repeat. $\left\{\overline{\begin{matrix} A & B \\ B & A \end{matrix}} \text{ or shortly, } \overline{\begin{matrix} A \\ B \end{matrix}}\right\}$.

(iii) With shoulders square throughout—Front Swing Right and Front Swing Left, passing the right club in front when the clubs begin to ascend $\left(\frac{AV}{A}\right)$; Back Twist Proper Right and Back Twist Proper Left, passing the right club in front (that is, nearest the back) when the clubs begin to ascend $\left(\frac{BV}{B}\right)$; do the corresponding exercise on the other side; that is to say, passing the left club in front on both occasions instead of the right; then repeat the whole exercise. $\left\{\overline{\begin{matrix} AV & BV & A & B \\ A & B & AV & BV \end{matrix}} \text{ or shortly, } \overline{\begin{matrix} AV & BV \\ A & B \end{matrix}}\right\}$.

(iv) With shoulders square throughout—Front Swing Right and Front Swing Left, passing the left club in front when the clubs begin to ascend $\left(\frac{A}{AV}\right)$; Front Swing Right and Back Twist Proper Left $\left(\frac{A}{B}\right)$; same on the other side; repeat. $\left\{\overline{\begin{matrix} A & A & AV & B \\ AV & B & A & A \end{matrix}} \text{ or shortly, } \overline{\begin{matrix} A & A \\ AV & B \end{matrix}}\right\}$. In this exercise great care must be taken to keep the right arm straight as the first front swing is finished.

II. *Exercises with the Cross Front Twist* (C).

(i) Front Swing Right and Back Twist Proper Left with shoulders square $\left(\frac{A}{B}\right)$; Cross Front Twist at Half Distance Right and Back Twist at Half Distance Left with shoulders half left $\left(\frac{C'}{B'}\right)$; same on the other side; repeat. $\left\{\overline{\begin{matrix} A & C' \\ B & B' \end{matrix}}\right.$ $\left.\overline{\begin{matrix} B & B' \\ A & C' \end{matrix}} \text{ or shortly, } \overline{\begin{matrix} A & C' \\ B & B' \end{matrix}}\right\}$.

(ii) Front Swing Right and Front Swing Left with shoulders square, passing the left club in front as the clubs begin to ascend $\left(\frac{A}{AV}\right)$; Front Swing Right and Back Twist Proper Left with shoulders square $\left(\frac{A}{B}\right)$; Cross Front Twist Right at Half Distance and Back Twist Left at Half Distance with shoulders half left $\left(\frac{C'}{B'}\right)$; same on the other side; repeat. $\left\{\overline{\begin{matrix} A & A & C' \\ AV & B & B' \end{matrix}}\right\}$. In this exercise, as in I. (iv.), care must be taken to keep the right arm straight as the first front swing is finished.

(iii) With shoulders square throughout—Front Swing Right and Cross Front Twist Proper Left, passing the right club behind the left as the clubs begin to ascend $\left(\frac{A}{CV}\right)$; Front Swing Left and Cross Front Twist Proper Right, passing the left club behind the right as the clubs begin to ascend $\left(\frac{CV}{A}\right)$; repeat. $\left\{\overline{\begin{matrix} A & CV \\ CV & A \end{matrix}} \text{ or shortly, } \overline{\begin{matrix} A \\ CV \end{matrix}}\right\}$.

(iv) Front Swing Right and Cross Front Twist Left with shoulders square, passing the right club behind the left as the clubs begin to ascend $\left(\frac{A}{CV}\right)$; Cross Front Twist Right at Half Distance and Back Twist Left at Half Distance with shoulders half left $\left(\frac{C'}{B'}\right)$; Front Swing Right and Back Twist

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Proper Left with shoulders square $\left(\frac{A}{B}\right)$; same on the other side; repeat. $\left\{\begin{matrix}\bar{A}\ \acute{C}\ \bar{A} \\ \bar{C}\vee B'\ \bar{B}\end{matrix}\right\}$.

III. *Additional exercises with the Front Swing* (A), *the Back Twist* (B), *and the Cross Front Twist* (C).—

(i) $\begin{matrix}A\vee A & B\vee B \\ A & A\vee B & B\vee\end{matrix}$. (ii) $\begin{matrix}A & A & B & B \\ B & B & A & A\end{matrix}$. (iii) $\begin{matrix}A\vee B & B''\vee A \\ A & B & B''\vee A\end{matrix}$

$\begin{matrix}B & \overline{B''} \\ B\vee B''\end{matrix}$. (iv) $\begin{matrix}A\vee B & \overline{A\ \acute{C}} \\ A & B\vee B & B\end{matrix}$. (v) $\begin{matrix}A\vee A \\ A & C\vee\end{matrix}$. (vi) $\begin{matrix}A\vee A \\ A & C\vee\end{matrix}$

$\begin{matrix}\acute{C}'\ \bar{B}\vee \\ B'\ B\end{matrix}$. (vii) $\begin{matrix}A\ C & B''\ B\vee \\ B\ B'' & B\end{matrix}$. (viii) $\begin{matrix}A\vee B & B'\ B \\ A & B & B''\end{matrix}$.

(ix) $\begin{matrix}A\vee B'' & \bar{B}' \\ A & C & C'\end{matrix}$. (x) $\begin{matrix}A & C\vee C \\ C\vee A & C\vee B\end{matrix}$.

(xi) $\begin{matrix}\bar{A}\vee \\ A\end{matrix}^2$, $\begin{matrix}\bar{A} \\ B\end{matrix}^2$, $\begin{matrix}\overline{A\ A} \\ A\vee B\end{matrix}^2$, $\begin{matrix}\overline{A\ A} \\ B\ B\end{matrix}^2$, $\begin{matrix}\bar{A}\ \acute{C} \\ B\ B'\end{matrix}^2$, $\begin{matrix}\overline{A\ \ A\ \acute{C}} \\ A\vee B\ B'\end{matrix}^2$,

$\begin{matrix}A\vee B\vee \\ A\ \ B\end{matrix}^2$. This exercise may serve as a model to show how exercises of some length may be made up of the various short exercises we give. It serves, also, to illustrate the use of the short notation. You do $\begin{matrix}\bar{A}\vee \\ A\end{matrix}$; then, as is indicated by the double vertical line, the corresponding combination on the other side, $\begin{matrix}\bar{A}\vee \\ A\end{matrix}$; this whole exercise—$\begin{matrix}\bar{A}\vee \\ A\end{matrix}$—you do twice, as is indicated by the number 2. Then you pass on to $\frac{\bar{A}}{B}$; this you do twice on each side; that is, you do $\frac{A\ B\ A\ B}{B\ A\ B\ A}$; then you pass on to the next part of the exercise, and so on. There are 52 circles for each club in the whole exercise.

IV. *Exercises with the Back Swing* (D).—(i) $\begin{matrix}\bar{A}\ \bar{A}\vee \\ A\vee D\end{matrix}$. (ii) $\begin{matrix}\bar{A}\ \bar{A}\acute{C}'' \\ A\vee D\ B''\end{matrix}$.

(iii) $\begin{matrix}\bar{A}\vee \\ D\end{matrix}$. (iv) $\begin{matrix}\bar{A}\ \acute{C}'\ \bar{A}\vee \\ A\vee B'\ D\end{matrix}$.

V. *Exercises with the Cross Swing Over* (E) *and the Cross Swing Under* (F).—(i) $\begin{matrix}\bar{A}\ \bar{E}\ \bar{A}\acute{C}'' \\ B\ D\ B''\end{matrix}$. (ii) $\begin{matrix}\bar{A}\vee\bar{E}\ \bar{A}\acute{C}'' \\ A\ \ D\ B''\end{matrix}$. (iii) $\begin{matrix}\bar{A}\ \ \bar{F}\ \bar{A}\acute{C}'' \\ A\vee D\ B''\end{matrix}$. In this exercise the left club passes in front of the right when the clubs begin to ascend in $\bar{A}$; then, as the clubs continue their ascent, you turn the shoulders to the left and pass the right hand to the rear.

(iv) $\begin{matrix}\bar{A}\ F\ \bar{E}\ \bar{A}\acute{C}'' \\ B\ D\ D\ B''\end{matrix}$. (v) $\begin{matrix}\overline{A\ \ A\ E} \\ A\vee B\ A\end{matrix}$. (vi) $\begin{matrix}\overline{A\ \ A\ \acute{C}'\ F\ \bar{E}} \\ A\vee B'\ D\ A\end{matrix}$.

VI. *Exercises with the Front Twist* (G).—(i) $\begin{matrix}\bar{A}\vee B'' \\ A\ \ G''\end{matrix}$.

(ii) $\begin{matrix}\bar{A}\vee G''\ B''\ F''\ G'' \\ A\ \ G''\ B''\ G''\ B''\end{matrix}$. (iii) $\begin{matrix}\overline{A\ \ G''\ B''} \\ G'\vee B''\ G''\end{matrix}$. (iv) $\begin{matrix}\bar{A}\ \acute{C}'\ \acute{C}' \\ A\vee B'\ G'\vee B'\end{matrix}$.

In this exercise $\begin{matrix}\acute{C}' \\ G'\vee\end{matrix}$ is to be done in its easier form. (v) $\begin{matrix}\bar{A}\ \bar{A}\ \bar{F}\acute{C}'' \\ A\vee D\ G''\end{matrix}$

left club ascending $\begin{matrix}\bar{F}\acute{C}'' \\ D\ B''\end{matrix}$. In this exercise, in G'' the left club ascends between the arms, and then, immediately after the clubs have passed the horizontal position in their ascent, the point of the right club passes behind the left arm so as to prepare for **F**.

VII. *Exercises with the Cross Back Twist Over* (H) *and the Cross Back Twist Under* (I).—[N.B. In the exercises in this set, $\begin{matrix}\acute{C}'\vee \\ G'\end{matrix}$ and $\begin{matrix}\acute{C}' \\ G'\vee\end{matrix}$ are to be done in their easier forms unless the contrary appears.]—(i) $\begin{matrix}\bar{A}\ \acute{C}'\ \bar{H}' \\ B\ B'\ B'\vee B\end{matrix}$. (ii) $\begin{matrix}\bar{A}\ \ \acute{C}'\ \bar{I}'\vee\acute{C}' \\ A\vee B'\ B'\ \ B\end{matrix}$. (iii) $\begin{matrix}\bar{I}'\vee\acute{C}' \\ B'\ G'\vee\end{matrix}$.

Observe that this is to be repeated on the same side. (iv) $\begin{matrix}\bar{A}\ \bar{I}'\vee\acute{C}' \\ B\ B'\ G'\vee\end{matrix}$

(v) $\begin{matrix}\bar{A}\ \acute{C}'\ \bar{I}'\vee\acute{C}'\ \acute{C}' \\ A\vee B'\ B'\ G'\vee B'\end{matrix}$. (vi) $\begin{matrix}\bar{H}'\ \acute{C}'\vee \\ B'\vee G'\end{matrix}$. This, like No. iii, is to be repeated on the same side. (vii) $\begin{matrix}\bar{I}'\vee\bar{H}'\ \acute{C}'\vee\acute{C}' \\ B'\ \ B'\vee G'\ G'\vee\end{matrix}$. (viii) $\begin{matrix}\bar{A}\ \bar{I}'\vee\bar{H}' \\ B\ \ B'\ B'\vee\end{matrix}$

$\begin{matrix}\acute{C}'\vee\ \acute{C}' \\ G'\ \ G'\vee\end{matrix}$. (ix) $\begin{matrix}\bar{A}\ \bar{I}'\vee\bar{H}'\ \bar{I}'\vee\acute{C}'\ \acute{C}'\vee\acute{C}' \\ B\ \ B'\ \ B'\vee B'\ G'\vee G'\ G'\vee\end{matrix}$. (x) $\begin{matrix}\bar{I}'\vee\bar{H}'\ \acute{C}'\vee \\ B'\ B'\vee G'\end{matrix}$

$\begin{matrix}\acute{C}'\ \acute{C}'\vee\ \bar{C}'\vee\bar{H}'\vee\bar{H}' \\ G'\vee C\ \ \text{right wrist in front,}\ \bar{C}'\vee C'\end{matrix}$. (xi) $\begin{matrix}\bar{C}'\vee\bar{H}'\vee\bar{H}' \\ B'\ \ B'\ \ B'\vee\end{matrix}$. (xii) $\begin{matrix}\acute{C}'\ \acute{C}'\ \acute{C}'\vee \\ B'\ G'\vee G'\end{matrix}$

with left wrist $\left|\right|$ (xiii) $\begin{matrix}\bar{A}\ \bar{I}'\vee\bar{H}'\vee\bar{H}'\ \acute{C}'\vee\acute{C}'\ \acute{C}'\vee \\ B\ B'\ B'\ \ B'\vee G'\ \ G'\vee G'\end{matrix}$ with left wrist crossed over right.

$\begin{matrix}\acute{C}'\ \bar{I}'\ \ \bar{I}'\vee \\ B'\ B'\vee B'\end{matrix}$. (xv) $\begin{matrix}\acute{C}'\ \acute{C}'\vee\acute{C}' \\ B'\ G'\ \ G'\vee\end{matrix}$ with right wrist crossed over left.

(xiv) $\begin{matrix}\bar{A}\ \bar{I}'\ \ \bar{I}'\vee \\ B\ \ B'\vee B'\end{matrix}$. (xvi) $\begin{matrix}\bar{A}\ \bar{I}'\ \ \bar{I}'\vee \\ B\ \ B'\vee B'\end{matrix}$

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H′V H′ C′V C′ with right wrist C′ C′V with left wrist
B′ B′V G′ G′V crossed over left, G′V G′ crossed over right ‖.

The exercises in this set and other similar exercises are among the most elegant of alternate exercises.

VIII. *Exercises with the Cross Inside Twist* (K).—(i) $\overline{\overset{\text{A}}{\text{B}}\ \overset{\text{C}'}{\text{B}'}\ \overset{\rightarrow}{\text{K}''}\ \overset{\text{C}'}{\text{B}'}}$‖. (ii) $\overline{\overset{\text{A}}{\text{AV}}\ \overset{\rightarrow}{\text{A}}\ \overset{\rightarrow}{\text{K}''}\ \overset{\rightarrow}{\text{K}''\text{V}}\ \overset{\text{C}'}{\text{B}'}}$‖. In $\overset{\text{K}''\text{V}}{\text{G}''}$ the right club descends and the left ascends between the arms.

(iii) $\overline{\overset{\text{A}}{\text{AV}}\ \overset{\rightarrow}{\text{C}''}\ \overset{\rightarrow}{\text{K}''\text{V}}\ \overset{\rightarrow}{\text{C}''\text{V}}\wedge\overset{\rightarrow}{\text{K}''}\ \overset{\text{G}''}{\text{G}''}}$‖.

§ 59. *Alternate Exercises introducing the Outward Hip Twist* (L) *and the Outward Cross Hip Twist* (M).—As we explained in Chapter V., these twists are most easily done in modified forms in exercises consisting of two or more circles, such as $\frac{1}{2}$A $\frac{1}{2}$L $\frac{1}{2}$L $\frac{1}{2}$A, or $\frac{1}{2}$A $\frac{1}{2}$M $\frac{1}{2}$M $\frac{1}{2}$L $\frac{1}{2}$L $\frac{1}{2}$A. To deal systematically with alternate exercises in which the hip twist and cross hip twist are introduced in this way, or even with the alternate combinations of individual circles such as $\frac{1}{2}$A $\frac{1}{2}$L, in which these twists are introduced, would occupy more space than we have at our disposal; moreover, a systematic description of such movements would not be of much use, for although exercises introducing the twists in question are most of them difficult to do, it is not, as a rule, difficult to see how they should be done. We shall therefore content ourselves with giving a certain number of examples of alternate exercises introducing these twists, adding such explanations as may seem necessary.

The circles C$_{,}$, G$_{,}$, and L$_{,}$, in which the hand is held at the height of the hips, may be effectively employed in combination with the hip twist and cross hip twist. With regard to exercises introducing such circles, reference may be made to the addendum, p. 114.

I. *Exercises Introducing the Outward Hip Twist* (L).—(i) $\overline{\overset{\frac{1}{2}\text{A}\ \frac{1}{2}\text{L}}{\text{A}}\ \overset{\frac{1}{2}\text{L}\ \frac{1}{2}\text{A}\ \text{C}'}{\text{B}\qquad\text{B}'}}$‖. (ii) $\overline{\overset{\frac{1}{2}\text{A}\ \frac{1}{2}\text{L}}{\text{A}}\ \overset{\frac{1}{2}\text{L}\ \frac{1}{2}\text{A}}{\text{B}}}$‖. (iii) $\overline{\overset{\frac{1}{2}\text{L}\ \frac{1}{2}\text{A}}{\frac{1}{2}\text{A}\ \frac{1}{2}\text{L}}}$‖. In order to prepare for this exercise, you must, of course, do some combination which will bring the right club to the preparatory position for the hip twist; for example, $\overset{\frac{1}{2}\text{A}\ \frac{1}{2}\text{L}}{\text{A}}$. If you use this combination as an introduction the whole exercise might be written: $\overset{\frac{1}{2}\text{A}\ \frac{1}{2}\text{L}}{\text{A}}$‖, $\overline{\frac{1}{2}\text{L}\ \frac{1}{2}\text{A}\ \frac{1}{2}\text{A}\ \frac{1}{2}\text{L}}$‖.

Moreover, if you wish to continue with other movements after doing the exercise a certain number of times, you must introduce some such

combination as $\overset{\frac{1}{2}\text{L}\ \frac{1}{2}\text{A}}{\text{A}}$, in order to bring hands to the front again. Some of the other examples we shall give must be led up to in the same way. (iv) $\overline{\overset{\frac{1}{2}\text{A}\ \frac{1}{2}\text{L}}{\text{A}}\ \overset{\frac{1}{2}\text{L}\ \frac{1}{2}\text{AV}}{\text{A}}}$‖. (v) $\overline{\overset{\frac{1}{2}\text{A}\ \frac{1}{2}\text{L}}{\text{A}}\ \overset{\frac{1}{2}\text{L}\ \frac{1}{2}\text{AV}\ \text{B}}{\text{A}\qquad\text{BV}}}$‖.

(vi) $\overline{\overset{\frac{1}{2}\text{A}\ \frac{1}{2}\text{L}}{\text{A}}\ \overset{\frac{1}{2}\text{L}\ \frac{1}{2}\text{A}\qquad\text{B}\qquad\text{B}'}{\frac{1}{2}\text{A}\ \frac{1}{2}\text{L}\ \frac{1}{2}\text{L}\ \frac{1}{2}\text{A}\ \text{C}'}}$‖. (vii) $\overline{\overset{\rightarrow}{\text{A}}\ \overset{\text{A}\qquad\text{AV}}{\text{D}\ \frac{1}{2}\text{A}\ \frac{1}{2}\text{L}\ \frac{1}{2}\text{L}\ \frac{1}{2}\text{A}}}$‖.

(viii) $\overline{\overset{\frac{1}{2}\text{L}\ \frac{1}{2}\text{A}}{\text{B}}\ \overset{\frac{1}{2}\text{A}\ \frac{1}{2}\text{L}\ \frac{1}{2}\text{L}\ \frac{1}{2}\text{A}}{\text{B}\qquad\frac{1}{2}\text{A}\ \frac{1}{2}\text{L}}}$‖. This wants leading up to like No. iii.

(ix) $\overline{\overset{\frac{1}{2}\text{A}\ \frac{1}{2}\text{L}}{\frac{1}{2}\text{L}\ \frac{1}{2}\text{A}}\ \overset{\frac{1}{2}\text{L}\ \frac{1}{2}\text{A}\qquad\text{B}\qquad\text{B}'\ \frac{1}{2}\text{A}\ \frac{1}{2}\text{L}}{\frac{1}{2}\text{A}\ \frac{1}{2}\text{A}\ \frac{1}{2}\text{L}\ \frac{1}{2}\text{L}\ \frac{1}{2}\text{A}\ \text{C}'\qquad\text{A}}}$‖. This wants leading up to.

(x) $\overline{\overset{\text{A}\qquad\text{E}\qquad\text{B}\qquad\text{B}'}{\text{B}\ \frac{1}{2}\text{A}\ \frac{1}{2}\text{L}\ \frac{1}{2}\text{L}\ \frac{1}{2}\text{A}\ \text{C}'}}$‖. (xi) $\overline{\overset{\text{BV}\ \frac{1}{2}\text{A}\ \frac{1}{2}\text{LV}\ \frac{1}{2}\text{L}\ \frac{1}{2}\text{AV}}{\text{B}\ \frac{1}{2}\text{A}\ \frac{1}{2}\text{L}\ \frac{1}{2}\text{L}\ \frac{1}{2}\text{A}}}$‖. This is by no means easy. As the clubs begin to ascend behind the back in $\overset{\frac{1}{2}\text{A}\ \frac{1}{2}\text{LV}}{\frac{1}{2}\text{A}\ \frac{1}{2}\text{L}}$, the right club must pass between the left club and the back; it is difficu't in doing this combination to get the point of the right club high enough and to avoid allowing the right club to lag behind. When you do the second half of the exercise, namely, $\overset{\text{B}\ \frac{1}{2}\text{A}\ \frac{1}{2}\text{L}\ \frac{1}{2}\text{L}\ \frac{1}{2}\text{A}}{\text{BV}\ \frac{1}{2}\text{A}\ \frac{1}{2}\text{LV}\ \frac{1}{2}\text{L}\ \frac{1}{2}\text{AV}}$, the left club, of course, passes between the right club and the body as the clubs begin to ascend behind the back. (xii) $\overline{\overset{\frac{1}{2}\text{A}\ \frac{1}{2}\text{L}\ \text{L}\ \frac{1}{2}\text{L}\ \frac{1}{2}\text{A}}{\text{A}\qquad\text{A}\qquad\text{B}}}$‖.

(xiii) $\overline{\overset{\frac{1}{2}\text{A}\ \frac{1}{2}\text{LV}\ \text{LV}\ \frac{1}{2}\text{L}\ \frac{1}{2}\text{AV}}{\frac{1}{2}\text{A}\ \frac{1}{2}\text{L}\quad\text{L}\quad\frac{1}{2}\text{L}\ \frac{1}{2}\text{A}}}$‖. (xiv) $\overline{\overset{\frac{1}{2}\text{A}\ \frac{1}{2}\text{G}_{,}\ \frac{1}{2}\text{G}_{,}\ \frac{1}{2}\text{L}\ \frac{1}{2}\text{L}\ \frac{1}{2}\text{A}}{\text{AV}\qquad\frac{1}{2}\text{A}\ \frac{1}{2}\text{C}_{,}\ \frac{1}{2}\text{C}_{,}\ \frac{1}{2}\text{AV}}}$‖.

(xv) $\overline{\overset{\frac{1}{2}\text{L}\ \frac{1}{2}\text{G}_{,}}{\frac{1}{2}\text{G}_{,}\ \frac{1}{2}\text{L}}}$‖. (xvi) $\overline{\overset{\text{C}_{,}\qquad\text{C}_{,}\text{V}}{\frac{1}{2}\text{G}_{,}\ \frac{1}{2}\text{L}\quad\frac{1}{2}\text{L}\ \frac{1}{2}\text{G}_{,}}}$‖. (xvii) $\overline{\overset{\text{C}'}{\text{B}'}\ \overset{\frac{1}{2}\text{I}_{,}\ \frac{1}{2}\text{C}_{,}}{\frac{1}{2}\text{G}_{,}\ \frac{1}{2}\text{L}}\ \overset{\rightarrow}{\text{F}}\ \overset{\text{F}}{\text{D}}\ \overset{\text{AV}}{\text{A}}}$‖.

You will find it easy to devise further exercises with the hip twist for yourself. A number of effective exercises may be arranged by substituting more complicated movements, such as $\overset{\text{B}'}{\text{I}'\text{V}}\ \overset{\text{G}'\text{V}}{\text{C}'}$ and $\overset{\text{I}'\text{V}}{\text{B}'}\ \overset{\text{C}'}{\text{G}'\text{V}}$, for $\overset{\text{B}'}{\text{C}'}$ and $\overset{\text{C}'}{\text{B}'}$ in the exercises (i), (vi), (ix), (x), and (xvi).

II. *Exercises with the Outward Cross Hip Twist* (M).—(i) $\overline{\overset{\frac{1}{2}\text{A}\ \frac{1}{2}\text{M}}{\text{B}''}\ \overset{\frac{1}{2}\text{M}\ \frac{1}{2}\text{L}\ \frac{1}{2}\text{L}\ \frac{1}{2}\text{A}}{\text{A}\qquad\text{B}}}$‖. (ii) $\overline{\overset{\frac{1}{2}\text{A}\ \frac{1}{2}\text{MV}\ \frac{1}{2}\text{M}\ \frac{1}{2}\text{L}\ \frac{1}{2}\text{L}\ \frac{1}{2}\text{AV}}{\frac{1}{2}\text{A}\ \frac{1}{2}\text{L}\quad\frac{1}{2}\text{L}\ \frac{1}{2}\text{A}\quad\text{A}}}$‖. This exercise, which is very effective and not so difficult as it looks, is illustrated in fig. 22. As the clubs ascend in $\overset{\frac{1}{2}\text{A}\ \frac{1}{2}\text{MV}}{\frac{1}{2}\text{A}\ \frac{1}{2}\text{L}}$ you must pass the right club between the left club and the body; this part of the exercise is shown

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(2) (1)

FIG. 22 (see § 59, II, ii).

in fig. 22 (1). Fig. 22 (2) shows the clubs as they descend in $\frac{1}{8}\,M\,\frac{1}{8}\,L\,\frac{1}{8}\,L\,\frac{1}{8}\,A$.

(iii) $\overline{\frac{1}{8}\,A\,\frac{1}{8}\,M\,\frac{1}{8}\,L\;\frac{1}{8}L\,\frac{1}{8}\,A\;C'}_{G''\quad B\quad B'}\Big|$. (iv) $\overline{\frac{1}{8}\,A\,\frac{1}{8}\,M\,\frac{1}{8}\,L\;\frac{1}{8}\,L\,\frac{1}{8}\,A}_{G''\quad B''\quad G''}\Big|$.

(v) $\overline{\frac{1}{8}\,A\,\frac{1}{8}\,M\,\frac{1}{8}\,D\;A}^{\vdash}_{A\quad AV}\Big|$. (vi) $\overline{\frac{1}{8}\,A\,\frac{1}{8}\,MV\;MV\;\frac{1}{8}\,M\,\frac{1}{8}\,L\;\frac{1}{8}\,L\,\frac{1}{8}\,AV}^{\vdash}_{\frac{1}{8}\,A\,\frac{1}{8}\,L\;\frac{1}{8}\,L\,\frac{1}{8}\,G,\,\frac{1}{8}\,G,\,\frac{1}{8}\,A\quad A}\Big|$.

(vii) $\overline{\frac{1}{8}\,A\,\frac{1}{8}\,MV\quad MV\quad \frac{1}{8}\,M\,\frac{1}{8}\,L\quad \frac{1}{8}\,L\,\frac{1}{8}\,AV}^{\vdash}\Big|$. (viii) $\overline{\frac{1}{8}\,L\,\frac{1}{8}\,MV\quad MV}^{\vdash}_{\frac{1}{8}\,A\,\frac{1}{8}\,L\quad \frac{1}{8}\,L\,\frac{1}{8}\,G,\,\frac{1}{8}\,G,\,\frac{1}{8}\,L\quad L\quad \frac{1}{8}\,L\,\frac{1}{8}\,G,}$

$\overline{\frac{1}{8}\,G,\,\frac{1}{8}\,L}\Big|$. This exercise must, of course, be led up to.

CHAPTER VII.

ALTERNATE EXERCISES WITH INWARD CIRCLES.

§ 60. Alternate exercises consisting of inward circles are of exactly the same character as alternate exercises consisting of outward circles; they require just as much practice as the latter exercises, but they do not require lengthy description, for they may be learnt by reversing alternate exercises consisting of outward circles, just as exercises for one club, consisting of consecutive inward circles, may be learnt by reversing exercises consisting of consecutive outward circles.

In reversing an exercise for both clubs you must, in the first place, reverse the movement of each club; that is to say, you must cause each club to pursue exactly the same path as in the original exercise, but in the opposite direction; secondly, you must take care that the way in which the clubs keep time with each other corresponds exactly with the way in which they keep time in the original exercise, so that the series of positions passed through in the original exercise is exactly reproduced, in the opposite order, in the reverse exercise.

In reversing an alternate combination of a pair of outward circles, therefore, you must substitute for each outward circle the corresponding inward circle; you must also, as in the original combination, begin the two circles at the same moment, finish them at the same moment, and cause the clubs to keep pace with each other throughout, so that the angles they make with the vertical always appear to be equal. Again, if the clubs cross in the original combination, they will cross in the reverse combination, and whichever

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club is in front when the clubs are crossed and pointing downwards in the original combination, the same club will be in front when the clubs are crossed and pointing downwards in the reverse combination, and whichever club is in front, when the clubs are crossed and pointing upwards in the original combination, will be in front at the corresponding point of the reverse combination.

In reversing an alternate exercise consisting of a series of alternate combinations, you must, of course, reverse each combination and do the combinations in the reverse order. For example, the reverse of—Outward Front Swing Right and Outward Back Twist Proper Left with shoulders square; Outward Cross Front Twist at Half Distance Right and Outward Back Twist at Half Distance Left with shoulders half left $\left(\begin{smallmatrix}\bar{A} & C'\\ B & B'\end{smallmatrix}\right)$ is: Inward Cross Front Twist at Half Distance Right and Inward Back Twist at Half Distance Left with shoulders half left; Inward Front Swing Right and Inward Back Twist Proper Left with shoulders square $\left(\begin{smallmatrix}c' & \bar{a}\\ B' & b\end{smallmatrix}\right)$.

In the way we have described, you will be able to reverse all the combinations and exercises described in Chapter VI., including all the examples given in §§ 58 and 59.

CHAPTER VIII.

PARALLEL EXERCISES.

§ 61. *Introductory.*—The present chapter is devoted to a new class of exercises for both clubs, called parallel exercises, the peculiar features of which we proceed to explain.

A combination consisting of an outward circle with the

one club and an inward circle with the other, in which the two circles are begun at the same moment and finished at the same moment, and in which the two clubs keep exact pace with each other throughout, so that, viewed from the front, the two clubs appear to be always exactly parallel to each other, is called a "parallel" combination.

When you have learnt various parallel combinations, you may, of course, do such combinations in succession to each other; exercises consisting of parallel combinations done in succession to each other are called parallel exercises.

In many parallel exercises the hands are kept close together throughout, and in exercises of this class the clubs, viewed from the front, should look as if they were fastened together like a pair of parallel rulers. Parallel exercises are the greatest test of proficiency with clubs, as the slightest mistake will cause an apparent divergence of the clubs, and will therefore be immediately detected.

In the short notation, a parallel combination is indicated by placing the letter denoting the circle executed by the right club directly above the letter denoting the circle executed by the left club; thus, $\overset{A}{b}$ denotes a parallel combination of an outward front swing right and an inward back twist left.

The chapter is arranged upon very much the same plan as Chapter VI. We take the ten outward circles described in Chapter II. in order, and, assuming the circle under discussion to be done with the right club, we point out, also in order, which of the ten inward circles with the left club may be conveniently combined with it so as to form a parallel combination. In § 71 we give examples of continuous parallel exercises, and in § 72 we deal with parallel exercises introducing the circles described in Chapter V.

It is obvious that in all the combinations we shall describe, the clubs move with the hands of a clock placed facing you;

once you have learnt one of the combinations, however, you will easily see how, by interchanging the movements of the two clubs, you can do the corresponding combination on the other side. For example, when you have learnt a parallel combination consisting of an outward front swing right and an inward back twist left $\binom{A}{b}$, you will easily see how to do the corresponding combination on the other side, consisting of an outward front swing left and an inward back twist right $\binom{b}{A}$.

Every parallel exercise may be reversed in the same sort of way that an alternate exercise may be reversed; you have merely to cause each club to pursue the same path as in the exercise you propose to reverse, but in the opposite direction. In order to reverse a parallel combination consisting of an outward circle right and an inward circle left, you have, therefore, merely to substitute for the outward circle the corresponding inward circle, and for the inward circle the corresponding outward circle. Thus, the reverse of a parallel combination consisting of an outward front swing right and an inward back twist left $\binom{A}{b}$, consists of an inward front swing right and an outward back twist left $\binom{a}{B}$.

Once you have learnt a parallel combination, therefore, you will easily see how to do the corresponding combination on the other side; also, how to do the reverse of the combination; and lastly, how to do the reverse of the combination on the other side. Thus, when you have learnt the combination of an outward front swing right and an inward back twist left $\binom{A}{b}$, you will easily learn :—

(i) The combination on the other side; namely, an outward front swing left and an inward back twist right $\binom{b}{A}$.

(ii) The reverse of the combination; namely, an inward front swing right and an outward back twist left $\binom{a}{B}$.

(iii) The reverse of the combination on the other side; namely, an inward front swing left and an outward back twist right $\binom{B}{a}$.

You will observe that, according to our arrangement, the original combination $\binom{A}{b}$ will be described in dealing with the outward front swing, and that the reverse of the combination on the other side $\binom{B}{a}$ will be mentioned in dealing with the outward back twist. Once $\overset{A}{b}$ has been described, it is, however, obviously unnecessary to describe $\overset{B}{a}$ at length, and we shall be enabled to save space, as we did in Chapter VI., by refraining, once we have described a combination, from dealing at length with another combination which is merely the reverse of the former on the other side.

The most advisable course for a learner will be to read the present paragraph and then turn to § 71 and attempt some of the exercises there given, reading so much of the intervening matter only as deals with the combinations occurring in those exercises.

Almost all parallel combinations may be repeated time after time.

§ 62. *Combinations with the Outward Front Swing* (A) *Right.*

(i) Outward Front Swing Right and Inward Front Swing Left $\binom{A}{a}$ This combination is usually done with the shoulders square $\binom{A}{a}$; you must be very careful in doing this form of the combination to keep the shoulders square throughout; there is a strong tendency to let the shoulders turn to the right as the clubs descend and to the left as they ascend.

(ii) Outward Front Swing Right and Inward Back Twist Left $\binom{A}{b}$. This combination is most usually done with the

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shoulders square; it may be done with all varieties of the back twist $\left(\overline{\underset{b}{\text{A}}}, \overline{\underset{b'}{\text{A}}}, \overline{\underset{b''}{\text{A}}}\right)$; it is not difficult.

(iii) Outward Front Swing Right and Inward Cross Front Twist Left $\left(\underset{c}{\text{A}}\right)$. This admits of some variety, but is not very effective.

(iv) $\underset{d}{\overset{\dashv}{\text{A}}}$. The form can be done, but it is almost impossible to do it in good style.

(v) $\underset{e}{\text{A}}$. The usual form is $\underset{e}{\overset{\vdash}{\text{A}}}$.

(vi) $\underset{f}{\text{A}}$. The usual form is $\underset{f}{\overset{\vdash}{\text{A}}}$; it is rather awkward.

(vii) $\underset{g}{\text{A}}$. The most usual forms are $\underset{g}{\overline{\text{A}}}$ and $\underset{g''}{\overline{\text{A}}}$; in either form the combination is rather difficult, but well worth practice. The reverse of the combination $\left(\underset{G}{\overset{d}{}}\right)$ is a good deal easier.

(viii) $\underset{h}{\text{A}}$. The form with the left hand close to the neck is rather effective.

(ix) $\underset{i}{\text{A}}$. The usual form is $\underset{i}{\overline{\text{A}}}$ with the left hand close to the right armpit.

(x) $\underset{k}{\text{A}}$. The only practicable form is $\underset{k''}{\overset{\vdash}{\text{A}}}$.

§ 63. *Combinations with the Outward Back Twist* (B) *Right.*

(i) Outward Back Twist Right and Inward Front Swing Left $\left(\underset{a}{\text{B}}\right)$. The reverse form on the other side $\left(\underset{b}{\text{A}}\right)$ has been dealt with.

(ii) Outward Back Twist Right and Inward Back Twist Left $\left(\underset{b}{\text{B}}\right)$. This combination is usually done with the shoulders square and admits of some variety; it may be done with both twists in their proper form $\left(\underset{b}{\text{B}}\right)$, two twists at arm's length $\left(\underset{b''}{\text{B}''}\right)$, one twist proper and one twist at arm's length $\left(\underset{b''}{\text{B}'}\right.$ or $\left.\underset{b''}{\text{B}}\right)$, &c. It is an important combination to practise at first, and not difficult.

(iii) Outward Back Twist Right and Inward Cross Front Twist Left $\left(\underset{c}{\text{B}}\right)$. This combination admits of considerable variety; the most usual form is with the shoulders half right and both twists at half distance $\left(\underset{c}{\text{B}'}\right)$; in this form the hands should be about six inches apart, the right hand being directly behind the left.

(iv) $\underset{d}{\overset{\dashv}{\text{B}}}$. The most usual form is $\underset{d}{\overset{\dashv}{\text{B}}}$, which is very difficult.

(v, vi) $\underset{e}{\text{B}}$, $\underset{f}{\text{B}}$. These are not very effective.

(vii) $\underset{g}{\text{B}}$. The most usual forms are $\underset{g}{\overline{\text{B}}'}$ and $\underset{g''}{\overline{\text{B}}''}$; both these forms are effective, and require much practice.

(viii) $\underset{h}{\text{B}}$. This admits of considerable variety. The most usual form is $\underset{h''}{\overline{\text{B}}'}$, in which the wrists must be crossed, with the left wrist uppermost, and almost, but not quite, in contact.

(ix) $\underset{i}{\text{B}}$. This admits of considerable variety. The most usual form is $\underset{i}{\overline{\text{B}}'}$, in which the wrists must be crossed, with the right wrist uppermost, and should touch each other lightly.

(x) $\underset{k}{\text{B}}$. The usual form is $\underset{k''}{\overset{\vdash}{\text{B}}}$, in which the left club ascends between the arms; the hands should be kept as close together as will conveniently allow of this.

§ 64. *Combinations with the Outward Cross Front Twist* (C) *Right.*

(i, ii) Outward Cross Front Twist Right and Inward Front Swing Left $\left(\underset{a}{\text{C}}\right)$, Outward Cross Front Twist Right and Inward Back Twist Left $\left(\underset{b}{\text{C}}\right)$. The reverse forms of these combinations on the other side $\left(\underset{c}{\overset{\text{A, B}}{}}\right)$ have been dealt with.

(iii) Outward Cross Front Twist Right and Inward Cross Front Twist Left $\left(\underset{c}{\text{C}}\right)$. This combination may be done with the shoulders square and both twists in their proper form $\left(\underset{c}{\text{C}}\right)$. In this form of the combination the hands are close together in front of the chest; it is usually done with the wrists crossed, but it can also be done without crossing the wrists.

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(1) (2)

FIG. 23 (see § 64, vii).

(iv) C d. The usual forms are $\overset{\frown}{C}$ and $\overset{\frown}{C}''$.
(v, vi) C C e, f. These are both very difficult.
(vii) C g. This is a very important combination to practise; its reverse form ($\overset{\frown}{G}$) is, however, considerably easier, and should be learnt first. The most usual forms of the latter combination are: 1° $\overset{\frown}{G}'$; in this the wrists should be crossed and nearly, but not quite, in contact, the right hand being a little to the left of the left hand; it may be done with either wrist uppermost, so that it admits of two distinct varieties.

Fig. 23 (1) shows $\overset{\frown}{G}'$ with the left wrist uppermost; fig 23 (2) shows $\overset{\frown}{G}'$ with the right wrist uppermost. 2° $\overset{\frown}{G}''$; this may be done with the wrists crossed as in $\overset{\frown}{G}$, with either wrist uppermost; it may also be done with the hands about six inches apart and the right hand in front of the left, so that the left club ascends between the arms.

(viii) C h. This is very difficult to do neatly; the easiest form is $\overline{C}$ h.
(ix) C i. This is very difficult to do neatly; the least difficult form is $\overline{C}$ i.

§ 65. *Combinations with the Outward Back Swing* (D) *Right.*

(i, ii, iii) D D D a, b, c. The reverse forms of these on the other side have been dealt with.
(iv) D e. The usual form is $\underline{D}$ e, which is effective.
(v) D f. The usual form is $\underline{D}$ f, which is effective; it is to be observed that f has to be done in rather a peculiar manner, as the left arm hardly gets under the right.
(vi) D h. The most effective form is $\underline{D}$ h, the left hand being held close to the neck.
(vii) D i. The most effective form is $\underline{D}$ i, the left hand being held close to the right armpit.
(viii) D k. The form $\underline{D}$ k'' is effective.

§ 66. *Combinations with the Outward Cross Swing Over* (E) *Right.*

(i, ii, iii, iv) E E E E a, b, c, d. The reverse forms of these on the other side have been dealt with.
(v) E g. This admits of some variety, but is not particularly effective.

§ 67. *Combinations with the Outward Cross Swing Under* (F) *Right.*

(i, ii, iii, iv) F F F F a, b, c, d. The reverse forms of these on the other side have been dealt with.
(v) F g. This admits of some variety, and in several forms is not ineffective.

§ 68. *Combinations with the Outward Front Twist* (G) *Right.*

(i, ii, iii, iv, v) G G G G G a, b, c, e, f. The reverse forms of these on the other side have been dealt with; and the combination $\overset{\frown}{G}'$ which is merely the corresponding form of $\overset{\frown}{G}$ on the other side, has been described fully.

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(vii) $\overset{G}{g}$. The most usual forms are $\overset{G'}{g'}$ and $\overset{G''}{g''}$, both of which are worth considerable practice.

(viii) $\overset{G}{k}$. This admits of some variety; perhaps the most effective form is $\overset{G''}{k}$.

(ix) $\overset{G}{i}$. This admits of some variety; perhaps the most effective form is $\overset{G''}{i}$.

(x) $\overset{G}{k}$. The usual form is $\overset{\vdash G''}{k''}$ in which both clubs ascend between the arms.

§ 69. *Combinations with the Outward Cross Back Twist Over* (H) *Right.*

(i, ii, iii, iv, v) $\overset{H}{a}$ $\overset{H}{b}$ $\overset{H}{c}$ $\overset{H}{d}$ $\overset{H}{g}$. The reverse forms of these on the other side have been dealt with; $\overset{H}{b}$ is peculiarly worth practice, and is much more difficult than $\overset{B}{k}$.

(vi) $\overset{H}{k}$. This can be accomplished in the form $\overline{\overset{H}{k}}$, by crossing the arms in front of the chest and holding the right hand close to the left side of the neck, and the left hand close to the right side of the neck; it has, however, rather a ludicrous appearance.

(vii) $\overset{H}{i}$. This can be accomplished in the form $\overline{\overset{H}{i}}$, in the same way as the last-mentioned combination: like that it has rather a ludicrous appearance.

§ 70. *Combinations with the Outward Cross Back Twist Under* (I) *Right and with the Outward Cross Inside Twist* (K) *Right.*—The reverse forms on the other side of the practicable combinations with these twists have been dealt with.

§ 71. *Examples of Parallel Exercises.*—In the present paragraph we give a series of examples of parallel combinations arranged, like the examples in Chapter VI., in sets of, roughly speaking, progressive order of difficulty. The simpler exercises are written at length, but the more advanced in the short notation only. In learning these exercises, you will find it easiest to pursue a similar plan to that suggested in § 58 with regard to alternate exercises. As soon as you have mastered one of these exercises, you should learn the corresponding exercise on the other side, and also the reverse form of the exercise on both sides. In reversing an exercise, you must not

forget to take the individual combinations in the reverse order.

I. *Exercises with Front Swings* (A *a*) *and Back Twists* (B *b*).

(i) With shoulders square throughout—Outward Front Swing Right and Inward Front Swing Left $\left(\overset{A}{a}\right)$; Outward Back Twist Proper Right and Inward Back Twist Proper Left $\left(\overset{B}{b}\right)$; repeat. $\{\overline{\overset{A}{a}\ \overset{B}{b}}\}$.

(ii) With shoulders square throughout—Outward Front Swing Right and Inward Front Swing Left $\left(\overset{A}{a}\right)$; Outward Front Swing Right and Inward Back Twist Proper Left $\left(\overset{A}{b}\right)$; Outward Back Twist Proper Right and Inward Back Twist Proper Left $\left(\overset{B}{b}\right)$; Outward Back Twist Proper Right and Inward Front Swing Left $\left(\overset{B}{a}\right)$; repeat. $\{\overline{\overset{A}{a}\ \overset{A}{b}\ \overset{B}{b}\ \overset{B}{a}}\}$.

II. *Exercise with Cross Front Twists* (C *c*).

Outward Front Swing Right and Inward Front Swing Left with shoulders square $\left(\overset{A}{a}\right)$; Outward Cross Front Twist Right at Half Distance and Inward Back Twist Left at Half Distance with shoulders half left $\left(\overset{C}{b}\right)$; Outward Back Twist Proper Right and Inward Back Twist Proper Left with shoulders square $\left(\overset{B}{b}\right)$; Outward Back Twist at Half Distance Right and Inward Cross Front Twist at Half Distance Left with shoulders half right $\left(\overset{B'}{c}\right)$; repeat. $\{\overline{\overset{A}{a}\ \overset{C}{b}\ \overset{B}{b}\ \overset{B'}{c}}\}$.

III. *Additional Exercises with Front Swings, Back Twists and Cross Front Twists.*—(i) $\overline{\overset{B}{b}\ \overset{B}{a}\ \overset{A}{b}\ \overset{A}{a}}$. (ii) $\overline{\overset{A}{a}\ \overset{B}{b}\ \overset{A}{a}\ \overset{B}{b}}$. (iii) $\overline{\overset{A}{a''}\ \overset{\vdash B''}{a}\ \overset{B''}{b''}\ \overset{A}{b}\ \overset{\dashv C''}{a''}}$.

IV. *Exercises with Back Swings* (D *d*), *Cross Swings Over* (E *e*), *and*

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Cross Swings Under (F *f*).—It should be mentioned that the exercises with these circles, particularly those introducing E and *e*, F and *f*, are not among the most elegant of parallel exercises. (i) $\overline{\text{A}\ \text{C}''\ \text{A}\ \text{D}}$ $a\ d'\ a\ c''$. (ii) $\overline{\text{A}\ \text{A}\ \text{D}}$ $b\ e\ c''$. (iii) $\overline{\text{A}\ \text{B}''\ \text{E}''}$ $a\ e\ c''$. (iv) $\overline{\text{A}\ \text{B}''\ \text{A}\ \text{E}}$ $a\ e\ a\ g''$. (v) $\overline{\text{A}\ \text{D}\ \text{D}}$ $a\ e\ f$. (vi) $\overline{\text{A}\ \text{D}\ \text{A}\ \text{F}}$ $a\ f\ a\ d$. (vii) $\overline{\text{A}\ \text{A}\ \text{A}}$ $a\ f\ e$. (viii) $\overline{\text{A}\ \text{C}\ \text{F}}$ $a\ e\ b'$. In this exercise the wrists are crossed with the left wrist uppermost in C, and you turn to the left as the clubs ascend in that combination, keeping the wrists still crossed. (ix) $\overline{\text{A}\ \text{C}\ \text{F}}$ $a\ e\ f$. This somewhat resembles the last exercise.

V. *Exercises with Front Twists* (G *g*). — (i) B' G' right wrist uppermost. (ii) A B' G' left wrist uppermost. (iii) B' G' right wrist uppermost. (iv) C' C' left wrist uppermost. (v) $\overline{\text{A}\ \text{C}'\ \text{C}'}$ right wrist uppermost. (vi) C' C' $b'\ g'$ right wrist C' left wrist uppermost, g' uppermost. (vii) $\overline{\text{A}\ \text{C}'\ \text{C}'}$ left wrist uppermost, g' uppermost. (viii) B' G' left wrist C' B' B' G' right wrist G' uppermost, e' uppermost. (ix) B' G' $b\ e'\ e$ left wrist C' left wrist $\overline{\text{C}'\ \text{B}}$ $b'\ b$. (x) B' G' $e'\ e$ left wrist uppermost, g' uppermost, e' left wrist $\overline{\text{C}'\ \text{B}}$ $b'\ b$. In this exercise the wrists must be uncrossed for a moment as the shoulders are turned between C' and C' $\overline{\text{A}\ \text{G}''\ \text{A}}$ $a\ b''\ a\ g''\ e''$. (xi) $\overline{\text{A}\ \text{C}''\ \text{G}''\ \text{A}\ \text{B}''}$ $a\ e\ c''\ g''$. (xii) B' G' $e''\ e'\ a\ g''\ b''$. (xiii) B' G' $e''\ e'\ a\ g''\ g''\ b''$.

VI. *Exercises with Cross Back Twists Over* (H *h*) *and Cross Back Twists Under* (I *i*).—(i) A B' B' B'. (ii) A B' B' B' $a\ e\ h'\ e'$. (iii) B' B' B' $e\ h'\ e'\ e$ right wrist G' left wrist uppermost, e' uppermost. (iv) $\overline{\text{A}\ \text{I}'\ \text{H}'}$ C' B' $a\ b'\ b'\ b'$. (v) A B' B' G' $a\ h'\ i'\ e$

right wrist G' left wrist C' left wrist I' H' uppermost, e uppermost, g'' uppermost, $b'\ b'$. (vi) $\overline{\text{A}\ \text{I}'\ \text{H}'}$ $a\ b'\ b'\ g'$ right wrist C' left wrist C' left wrist G' uppermost, g' uppermost, e uppermost, e left wrist B' B' B' uppermost, $h'\ i'\ e'$.

VII. *Exercises with Cross Inside Twists* (K *k*).—(i) $\overline{\text{A}\ \text{C}''\ \text{K}''\ \text{C}''\ \text{K}''\ \text{C}''}$ $a\ b''\ g''\ g''\ b''$. (ii) $\overline{\text{A}\ \text{B}''\ \text{G}''\ \text{A}\ \text{K}''}$ $a\ k''\ a\ g''\ b''$.

§ 72 *Parallel Exercises introducing Hip Twists* (L *l*) *and Cross Hip Twists* (M *m*).—We shall not attempt to deal systematically with parallel combinations in which these twists occur, but shall content ourselves, as in Chapter VI., with giving a certain number of examples of exercises in which they are introduced. Of course, like other parallel exercises, the exercises dealt with in this paragraph may all be done on both sides, and also reversed.

I. *Exercises in reducing Hip Twists* (L *l*).—(i) $\overline{\text{A}\ \tfrac{1}{2}\text{A}\ \tfrac{1}{2}\text{L}\ \tfrac{1}{2}\text{L}\ \tfrac{1}{2}\text{A}}$ $a\ \ a\ \ a$. (ii) $\overline{\text{A}\ \tfrac{1}{2}\text{A}\ \tfrac{1}{2}\text{L}\ \tfrac{1}{2}\text{L}\ \tfrac{1}{2}\text{A}\ \ \text{A}}$ $a\ \ \tfrac{1}{2}a\ \tfrac{1}{2}l\ \ \tfrac{1}{2}l\ \tfrac{1}{2}a$. (iii) $\overline{\tfrac{1}{2}\text{A}\ \tfrac{1}{2}\text{L}\ \ \tfrac{1}{2}\text{L}\ \tfrac{1}{2}\text{A}}$ $\tfrac{1}{2}a\ \tfrac{1}{2}l\ \ \tfrac{1}{2}l\ \tfrac{1}{2}a$. (iv) $\overline{\tfrac{1}{2}\text{G}, \tfrac{1}{2}\text{L}\ \ \tfrac{1}{2}\text{L}\ \ \tfrac{1}{2}\text{L}, \tfrac{1}{2}\text{C},}$ $\tfrac{1}{2}e, \tfrac{1}{2}i,\ \ \tfrac{1}{2}i,\ \ \tfrac{1}{2}e, i$. As to exercises introducing G, *e*, *i*, and similar circles, see the addendum, p. 114. (v) $\overline{\tfrac{1}{2}\text{C}, \tfrac{1}{2}\text{L}, \tfrac{1}{2}\text{L}, \tfrac{1}{2}\text{C},}$ $\tfrac{1}{2}g, \tfrac{1}{2}l\ \tfrac{1}{2}l\ \tfrac{1}{2}g, i$. This is the reverse of (iv) on the other side. (vi) $\overline{\text{B}'\ \tfrac{1}{2}\text{G}, \tfrac{1}{2}\text{L}\ \tfrac{1}{2}\text{L}\ \tfrac{1}{2}\text{C}, \tfrac{1}{2}\text{C}, \tfrac{1}{2}\text{L}}$ $e'\ \tfrac{1}{2}e\ e, \tfrac{1}{2}i, \tfrac{1}{2}i, \tfrac{1}{2}e, \tfrac{1}{2}g, \tfrac{1}{2}l$ $\tfrac{1}{2}l\ \tfrac{1}{2}\text{C}, \overline{\text{C}'\ \text{B}}$ $g'\ b'\ b'$. (vii) $\overline{\text{L}}$ l'. This, of course, must be led up to. (viii) $\overline{\tfrac{1}{2}\text{A}\ \tfrac{1}{2}\text{L}}$ $\tfrac{1}{2}l'\ \tfrac{1}{2}a$ $\overline{\text{L}}$ $\tfrac{1}{2}\text{L}\ \tfrac{1}{2}\text{A}$ $\tfrac{1}{2}a\ \tfrac{1}{2}\text{L}$ $\overline{\tfrac{1}{2}\text{L}\ \tfrac{1}{2}\text{A}}$ $l'\ \tfrac{1}{2}l\ \tfrac{1}{2}a\ l$.

II. *Exercises with Cross Hip Twists* (M *m*).—(i) $\overline{\tfrac{1}{2}\text{A}\ \tfrac{1}{2}\text{M}\ \ \tfrac{1}{2}\text{M}\ \tfrac{1}{2}\text{L}}$ $a\ \ \ b$. $\overline{\tfrac{1}{2}\text{L}\ \tfrac{1}{2}\text{A}}$ a. (ii) $\overline{\tfrac{1}{2}\text{A}\ \tfrac{1}{2}\text{M}\ \ \tfrac{1}{2}\text{M}\ \tfrac{1}{2}\text{L}\ \ \tfrac{1}{2}\text{L}\ \tfrac{1}{2}\text{A}}$ $b\ \ \ \ c\ \ \ \ a$. (iii) $\overline{\tfrac{1}{2}\text{A}\ \tfrac{1}{2}\text{M}\ \ \tfrac{1}{2}\text{M}\ \tfrac{1}{2}\text{L}}$ $\tfrac{1}{2}\text{L}\ \overline{\tfrac{1}{2}\text{A}\ \ \text{A}}$ $d'\ \ a$. (iv) $\overline{\text{A}\ \tfrac{1}{2}\text{A}\ \tfrac{1}{2}\text{M}\ \ \tfrac{1}{2}\text{M}\ \tfrac{1}{2}\text{D}}$ $a\ \ \ a\ \ \ a$. (v) $\overline{\text{A}\ \tfrac{1}{2}\text{A}\ \tfrac{1}{2}\text{M}\ \ \tfrac{1}{2}\text{M}\ \tfrac{1}{2}\text{D}}$ $a\ \ \ a\ \ \ \tfrac{1}{2}a\ \tfrac{1}{2}l$ $\overline{\text{A}\ \ \tfrac{1}{2}\text{A}\ \tfrac{1}{2}\text{M}\ \ \tfrac{1}{2}\text{M}\ \tfrac{1}{2}\text{L}\ \ \tfrac{1}{2}\text{L}\ \tfrac{1}{2}\text{A}}$ $\tfrac{1}{2}l\ \tfrac{1}{2}m\ \ \tfrac{1}{2}m\tfrac{1}{2}a\ \ \ a\ \ \ \tfrac{1}{2}a\ \tfrac{1}{2}l$. Fig. 24 illustrates the combination at the moment when the clubs are approaching the conclusion of their

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(2) (1)

FIG. 24 (see § 72, II, v).

descent, and (2) shows the combination at the moment when the clubs are approaching the conclusion of their ascent. (vi) $\overset{\frown}{\frac{1}{2}l\,\frac{1}{2}m}\ \overset{\frown}{\frac{1}{2}m\,\frac{1}{2}a}\ \overset{\frown}{\frac{1}{2}d\,\frac{1}{2}m}\ \overset{\frown}{\frac{1}{2}m\,\frac{1}{2}a}\ \overset{\frown}{\frac{1}{2}a\,\frac{1}{2}l}$. This must, of course, be led up to with some such combination as $\overset{\frown}{\frac{1}{2}a\,\frac{1}{2}l}$. (vii) $\overset{\frown}{\frac{1}{2}a\,\frac{1}{2}a}\ \overset{\frown}{\frac{1}{2}a\,\frac{1}{2}l}\ \overset{\frown}{\frac{1}{2}l\,\frac{1}{2}l}$. (viii) $\overset{\frown}{a\ \frac{1}{2}a\ \frac{1}{2}l\ \frac{1}{2}l\ \frac{1}{2}m\ \frac{1}{2}m\ \frac{1}{2}a}$.

(ix) $\overset{\frown}{\frac{1}{2}l\,\frac{1}{2}a\ \frac{1}{2}a\,\frac{1}{2}a\ \frac{1}{2}l\,\frac{1}{2}l\ \frac{1}{2}m\,\frac{1}{2}l}$. This exercise must, of course, be led up to. (x) $\overset{\frown}{\frac{1}{2}l\,\frac{1}{2}g_1\ g_1\ \frac{1}{2}g_1\,\frac{1}{2}l\ \frac{1}{2}l\,\frac{1}{2}m\ \frac{1}{2}m\,\frac{1}{2}l}$.

Other exercises introducing M and *m* may easily be devised. In particular, very elegant exercises may be arranged by combining the exercises in this set with those in the last.

CHAPTER IX.

WINDMILL EXERCISES.

§ 73. *Introductory.*—The exercises to which the present chapter is devoted, and which are known as windmill exercises, present the following characteristics :—

(i) As in parallel exercises, the one club does outward circles and the other does inward circles.

(ii) The two clubs keep exact pace with each other, but the one is always exactly half a circle ahead of the other, so that when one club points straight up the other points straight down; and so that, viewed from the front, the clubs appear always to point in exactly opposite directions.

The circles executed by the two clubs appear to follow each other alternately; though, of course, after the first half circle, which is necessary to start the exercise, the two clubs really both move continuously.

In the short notation, a windmill exercise is indicated by placing the letters denoting the circles executed by the two hands alternately. Thus, a windmill combination consisting of an outward front swing right followed by an inward back twist left is written—$\overset{\frown}{}$

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The arrangement of the present chapter is similar to that adopted in the last. We take the ten inward circles mentioned in Chapter IV. and the ten corresponding outward circles alternately in order, devoting, in most cases, a separate paragraph to each. In dealing with inward circles, we assume the circle under discussion to be done with the left club, and point out by what outward circles with the right it may be conveniently succeeded so as to form a windmill combination. In dealing with outward circles, we assume the circle under discussion to be done with the right club, and point out by what inward circles with the left club it may be conveniently followed so as to form a windmill combination. We shall in this way deal exclusively with combinations in which both clubs move with the hands of a clock placed facing you.

A windmill exercise may, of course, like a parallel exercise, be done on either side and may be reversed; and the reverse form also may, of course, be done on either side. In reversing a windmill exercise, you must remember to replace outward circles by the corresponding inward circles, and inward circles by the corresponding outward circles, and to do the circles in the opposite order.

For example, if you have learnt a windmill combination of an inward front swing left followed by an outward back twist right $\left(\begin{smallmatrix}\mathrm{B}\\a\end{smallmatrix}\right)$, you will easily learn:—

(i) The same combination on the other side, consisting of an inward front swing right followed by an outward back twist left $\left(\begin{smallmatrix}a\\\mathrm{B}\end{smallmatrix}\right)$.

(ii) The reverse of the combination, consisting of an inward back twist right followed by an outward front swing left $\left(\begin{smallmatrix}b\\\mathrm{A}\end{smallmatrix}\right)$.

(iii) The reverse of the combination on the other side, consisting of an inward back twist left followed by an outward front swing right $\left(\begin{smallmatrix}\mathrm{A}\\b\end{smallmatrix}\right)$.

You will observe that according to our arrangement the original combination $\left(\begin{smallmatrix}\mathrm{B}\\a\end{smallmatrix}\right)$ will be described in dealing with the inward front swing, and that the reverse of the combination on the other side $\left(\begin{smallmatrix}\mathrm{A}\\b\end{smallmatrix}\right)$ will be mentioned in dealing with the inward back twist. Once $\begin{smallmatrix}a\\\mathrm{B}\end{smallmatrix}$ has been described it is, however, unnecessary to describe $\begin{smallmatrix}b\\\mathrm{A}\end{smallmatrix}$ at length, and we shall accordingly be able to save space, as in previous chapters, by refraining, once we have described a combination, from dealing at length with a combination which is merely the reverse form of the former on the other side.

Learners may, after reading the present paragraph, turn at once to § 89, and attempt some of the exercises there given, reading so much of the intervening matter only as deals with the combinations occurring in those exercises.

Many windmill combinations may be repeated time after time, and we shall almost always, in dealing with a combination, mention whether it can be conveniently repeated or not. Unless a windmill combination can be repeated, it is not much use trying to learn it by itself, for reasons which will be explained in § 89.

§ 74. *Combinations with the Inward Front Swing (a) Left.*

(i) Inward Front Swing Left; Outward Front Swing Right $\left(\begin{smallmatrix}\mathrm{A}\\a\end{smallmatrix}\right)$. This is usually done with the shoulders square $\left(\begin{smallmatrix}\mathrm{A}\\a\end{smallmatrix}\right)$; it cannot be repeated.

(ii) Inward Front Swing Left; Outward Back Twist Right $\left(\begin{smallmatrix}\mathrm{B}\\a\end{smallmatrix}\right)$. This is usually done with the shoulders square $\left(\begin{smallmatrix}\mathrm{B}\\a\end{smallmatrix}\right)$; it may be repeated, but not very effectively.

(iii) Inward Front Swing Left; Outward Cross Front

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Twist Right $\left(\overset{C}{a}\right)$. This is rarely done, and cannot be repeated at all neatly.

(iv) $\overset{D}{a}$. The usual form is $\overset{\vdash\underline{\vdash}}{a}$, which may be repeated very effectively.

(v) $\overset{E}{a}$. This is difficult, but effective in the form $\overset{\dashv\vdash}{a}$; it can be repeated, though by no means easily.

(vi) $\overset{F}{a}$. This is effective in the form $\overset{\dashv\vdash}{a}$; which may be repeated, though not easily.

(vii) $\overset{G}{a}$. This may be done in the forms $\overline{\overset{G}{a}}$ and $\overline{\overset{G'}{a}}$, which may be repeated, not ineffectively.

(viii, ix) $\overset{H}{a}$, $\overset{I}{a}$. These are somewhat similar to $\overset{E}{a}$ and $\overset{F}{a}$.

(x) $\overset{K}{a}$. This cannot be repeated.

§ 75. *Combinations with the Outward Front Swing* (A) *Right.*

(i) Outward Front Swing Right; Inward Front Swing Left $\left(\overset{A}{a}\right)$. This cannot be repeated.

(ii) Outward Front Swing Right; Inward Back Twist Left $\left(\overset{A}{b}\right)$. This is usually done with the shoulders square $\left(\overline{\overset{A}{b}}\right)$; it can be repeated.

(iii) Outward Front Swing Right; Inward Cross Front Twist Left $\left(\overset{A}{c}\right)$. This is not particularly effective in any form; it cannot be repeated.

(iv) $\overset{A}{d}$. The usual form is $\overset{\vdash\dashv}{\overset{A}{d}}$, which may be repeated effectively.

(v) $\overset{A}{e}$. This is effective in the form $\overset{\vdash\vdash}{\overset{A}{e}}$, which may be repeated.

(vi) $\overset{A}{f}$. The usual form is $\overset{\vdash\vdash}{\overset{A}{f}}$; the arms must be crossed before you begin; it may be repeated.

(vii) $\overset{A}{g}$. This may be repeated in the form $\overline{\overset{A}{g'''}}$

(viii, ix) $\overset{A}{h}$, $\overset{A}{i}$. These somewhat resemble $\overset{A}{e}$ and $\overset{A}{f}$; they may be repeated.

(x) $\overset{A}{k}$. This is very difficult.

§ 76. *Combinations with the Inward Back Twist* (*b*) *Left.*

(i) Inward Back Twist Left; Outward Front Swing Right $\left(\overset{A}{b}\right)$. The reverse of this on the other side $\left(\overset{B}{a}\right)$ has been dealt with.

(ii) Inward Back Twist Left; Outward Back Twist Right $\left(\overset{B}{b}\right)$. This is easy and admits of some variety; in the form $\overline{\overset{E''}{p}}$ it may be repeated.

(iii) Inward Back Twist Left; Outward Cross Front Twist Right $\left(\overset{C}{b}\right)$. This admits of some variety; the most usual forms are: 1° with the shoulders half left and both twists at half distance $\left(\overset{\prime\ \prime}{p}\overset{\prime\ \prime}{C}\right)$. This is usually done with the right hand directly in front of the left and about six inches from it, in which form it is easy, and may be effectively repeated. It can also be done with the wrists crossed, right wrist uppermost, and turned so that the backs of the wrists are in contact; this variety of the combination is very difficult to do and extremely difficult to repeat; an exercise in which the reverse of the combination on the other side $\left(\overset{B'}{c}\right)$ is done in this manner is shown in Fig. 25, p. 96; 2° with the shoulders full left and both twists at arm's length $\left(\overset{\dashv\ \ \vdash}{p''}\overset{\dashv\ \ \vdash}{C''}\right)$. This form may be repeated effectively.

(iv) $\overset{D}{b}$. This is easy in the form $\overset{-\vdash}{\overset{D}{b}}$, but is difficult to repeat.

(v) $\overset{E}{b}$. This is easy and effective in several forms, but cannot be repeated.

(vi) $\overset{F}{b}$. This is rather awkward in any form; it can be repeated, but not effectively.

(vii) $\overset{G}{b}$. The most usual forms are $\overline{\overset{G}{p}}$ and $\overline{\overset{G}{p''}}$, either of which may be repeated.

(viii) $\overset{H}{b}$. This admits of some variety; the most usual form is $\overset{\prime\ \ \prime}{p}\overset{H}{}$; in this the right wrist crosses over the left in the course of the movement; it is effective, but cannot be repeated. The form $\overset{\vdash\underline{\vdash}}{p''}$ can be repeated, but is not very effective.

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(ix) $^{I}_{b}$. The form $\overset{\prime\prime}{\underset{\prime}{I}}$ is very effective, but very difficult; the wrists must be crossed with the left wrist uppermost, and turned so that the backs of the wrists are in contact, before you begin; the wrists uncross in the course of the movement; this form cannot be repeated. The form $\overset{\dashv\dashv}{\underset{\dashv\dashv}{I}}$ is much less difficult, but less effective; it can be repeated.

(x) $^{K}_{b}$. This is effective in the form $\overset{\dashv}{\underset{\dashv}{K''}}$, which may be repeated.

§ 77. *Combinations with the Outward Back Twist* (B) *Right.*

(i) Outward Back Twist Right; Inward Front Swing Left $\left(^{B}_{a}\right)$. The reverse form of this on the other side has been dealt with.

(ii) Outward Back Twist Right; Inward Back Twist Left $\left(^{B}_{b}\right)$. This may be done with the shoulders square and both twists at arm's length $\left(^{\overline{B''}}_{b''}\right)$, in which form it may be repeated.

(iii) Outward Back Twist Right; Inward Cross Front Twist Left $\left(^{B}_{c}\right)$. This admits of some variety. The most usual forms are:—1° with the shoulders half right and both twists at half distance $\left(^{\grave{B}'}_{c}\right)$. This is usually done with the left hand directly in front of the right and about six inches from it, in which form it is easy and may be effectively repeated. It may also be done with the wrists crossed, right wrist uppermost, and turned so that the backs of the wrists are in contact; this form of the combination is very difficult to do and extremely difficult to repeat. 2° with the shoulders full right and both twists at arm's length $\left(^{\vdash\overline{B''}\vdash}_{c''}\right)$. This form of the combination may be repeated.

(iv) $^{B}_{d}$. This is difficult to do, and very difficult to repeat.

(v) $^{B}_{e}$. This is very difficult in any form.

(vi) $^{B}_{f}$. This is rather effective in the form $\overset{\vdash B\vdash}{f}$, which can be repeated, but not effectively.

(vii) $^{B}_{g}$. The usual forms are $\overline{^{B'}_{g'}}$ and $\overline{^{B''}_{g''}}$, both of which may be repeated.

(viii) $^{B}_{h}$. The form $\overset{\grave{B}'}{h'}$ is very effective, but very difficult; you must begin with the wrists crossed, with the left wrist uppermost, and turned so that the backs of the wrist's are in contact; the wrists uncross in the course of the movement; it cannot be repeated. An exercise in which this form of the combination occurs is shown in fig. 25, p. 96. The form $\overset{\vdash B''\vdash}{h}$ is much easier, but less effective; it can be repeated.

(ix) $^{B}_{i}$. The usual form is $\overset{\grave{B}'}{i'}$, which is very effective; the left wrist crosses under the right in the course of the movement; in this form the combination cannot be repeated, though it can in the form $\overline{\overset{B''}{i}}$.

(x) $^{B}_{k}$. The usual form is $\overset{\vdash B''\vdash}{k''}$, which may be repeated effectively.

§ 78. *Combinations with the Inward Cross Front Twist*

(*a*) *Left.*

(i, ii) Inward Cross Front Twist Left; Outward Front Swing Right $\left(^{A}_{c}\right)$, Inward Cross Front Twist Left; Outward Back Twist Right $\left(^{B}_{c}\right)$. The reverse forms of these on the other side have been dealt with.

(iii) Inward Cross Front Twist Left; Outward Cross Front Twist Right $\left(^{\overline{C}}_{c}\right)$. This combination is effective with the shoulders square and both twists in their proper form $\left(^{\overline{C}}_{c}\right)$. The movement is rather peculiar; the left hand must be brought somewhat sharply across the chest from right to left as the inward cross front twist is done, and the right hand must follow the left as the outward cross front twist is done. It may also be done with an inward cross front twist proper with the shoulders square, and an outward cross front twist at half distance with the shoulders half left, beginning with the left wrist crossed over and touching the right wrist; this form of the combination is very difficult. Neither form can be repeated.

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(iv) $_{c}{}^{D}$. This is easy in the form $\overset{\vdash\vdash}{{}_{c''}{}^{D}}$, which may be repeated effectively.

(v, vi) $_{c}{}^{E}$, $_{c}{}^{F}$. These are not effective, but can be done and repeated.

(vii) $_{c}{}^{G}$. The most usual forms are :—1° $_{c'}{}^{\diagdown\diagdown G'}$; this itself admits of two varieties : you may cross the right wrist under the left in the course of the movement, or you may begin with the wrists crossed, with the right wrist uppermost, and turned so that the backs of the wrists are in contact, in which case the wrists uncross in the course of the movement. Neither variety of this form can be repeated ; the latter is much the more difficult. 2° $_{c''}{}^{\vdash\vdash G''}$; in this the right club ascends between the arms ; it may be repeated.

(viii, ix) $_{c}{}^{H}$, $_{c}{}^{I}$. These are not particularly effective in any form.

§ 79. *Combinations with the Outward Cross Front Twist* (C) *Right.*

(i, ii) Outward Cross Front Twist Right ; Inward Front Swing Left $\left({}^{C}_{a}\right)$. Outward Cross Front Twist Right ; Inward Back Twist Left $\left({}^{C}_{b}\right)$. The reverse forms of these on the other side have been dealt with.

(iii) Outward Cross Front Twist Right ; Inward Cross Front Twist Left $\left({}^{C}_{c}\right)$. This can be done with the wrists crossed, but it is not effective.

(iv) $_{d}{}^{C}$. The usual form is $\overset{\dashv\dashv}{{}_{d}{}^{C}}$, which may be repeated effectively.

(v, vi) $_{e}{}^{C}$, $_{f}{}^{C}$. These may be done and repeated in the forms $\overset{\dashv\vdash}{{}_{e}{}^{C}}$, $\overset{\dashv\vdash}{{}_{f}{}^{C}}$, but they are not effective.

(vii) $_{g}{}^{C}$. The usual forms are :—1° $_{g'}{}^{\diagup\diagup C'}$; this itself admits of two varieties : you may either cross the left wrist over the right in the course of the movement, or you may begin with the wrists crossed, with the right wrist uppermost, and turned so that the backs of the wrists are in contact, in which case the wrists uncross in the course of the movement. Neither variety of this form can be repeated ; the latter is much the more difficult. An exercise in which the reverse of $_{g'}{}^{\diagup\diagup C'}$ on the other side $\left({}^{\diagdown\diagdown G'}_{c'}\right)$ occurs in the more difficult form is shown in fig. 25, p. 96. 2° $_{g''}{}^{\dashv\dashv C''}$; in this the left club descends between the arms ; it may be repeated effectively.

(viii, ix) $_{h}{}^{C}\,{}_{i}{}^{C}$. These may be done and repeated in the forms $\overline{{}_{h}{}^{C}}\,\overline{{}_{i}{}^{C}}$, but they are not effective.

§ 80. *Combinations with the Inward Back Swing* (*d*) *Left.*

(i, ii, iii) $_{d}{}^{A}$, $_{d}{}^{B}$, $_{d}{}^{C}$; the reverse forms of these on the other side have been dealt with.

(iv) $_{d}{}^{D}$. This is effective in the form $\overset{\dashv\vdash}{{}_{d}{}^{D}}$; it cannot be repeated.

(v) $_{d}{}^{E}$. This is effective in the form $\overset{\dashv\dashv}{{}_{d}{}^{E}}$; it cannot be repeated.

(vi) $_{d}{}^{G}$. This is not effective in any form ; it can be repeated.

(vii) $_{d}{}^{H}$. This resembles $_{d}{}^{E}$.

(viii) $_{d}{}^{K}$. This is effective in the form $\overset{\dashv\dashv}{{}_{d}{}^{K''}}$, which may be repeated.

§ 81. *Combinations with the Outward Back Swing* (D) *Right.*

(i, ii, iii) $_{a}{}^{D}$, $_{b}{}^{D}$, $_{c}{}^{D}$. The reverse forms of these on the other side have been dealt with.

(iv) $_{f}{}^{D}$ This is very effective in the form $\overset{\vdash\vdash}{{}_{f}{}^{D}}$; it cannot be repeated.

(v, vi) $_{g}{}^{D}$, $_{k}{}^{D}$. These are difficult and ineffective.

(vii) $_{i}{}^{D}$ This is easy ; it resembles $_{f}{}^{D}$.

(viii) $_{k}{}^{D}$ This is effective in the form $\overset{\vdash\vdash}{{}_{k''}{}^{D}}$, which may be repeated.

§ 82. *Combinations with the Inward Cross Swing Over* (*e*) *Left.*

(i, ii, iii, iv) $_{e}{}^{A}$, $_{e}{}^{B}$, $_{e}{}^{C}$, $_{e}{}^{D}$. The reverse forms of these on the other side have been dealt with.

(v) $_{e}{}^{G}$. This may be done in several forms, in some of which it may be repeated. If you intend to repeat the movement or to do some similar movement, the right club ascends in front of the left arm ; if you intend to proceed with movements of a different kind, you may bring the left club to the front as you finish *e*, and cause the right club to ascend between the arms.

§ 83. *Combinations with the Outward Cross Swing Over* (E) *Right.*

(i, ii, iii) $_{a}{}^{E}$, $_{b}{}^{E}$, $_{c}{}^{E}$. The reverse forms of these on the other side have been dealt with.

(v) $_{f}{}^{E}$ This is possible in the form $_{f}{}^{\diagup\diagdown E}$, but very difficult.

(vi) $_{g}{}^{E}$ This is very difficult and not effective ; it can be repeated.

(vii, viii) $_{h}{}^{E}$, $_{i}{}^{E}$. These are very difficult.

§ 84. *Combinations with the Inward Cross Swing Under* (*f*) *Left.*

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(i, ii, iii, iv, v) $^{A}_{f}$, $^{B}_{f'}$, $^{C}_{f}$, $^{D}_{f'}$, $^{E}_{f}$. The reverse forms of these on the other side have been dealt with.

(vi) $^{G}_{f}$. This is difficult and not particularly effective; it can be repeated.

(vii, viii) $^{H}_{f'}$, $^{K}_{f}$. These are very difficult.

§ 85. *Combinations with the Outward Cross Swing Under* (F) *Right.*

(i, ii, iii, iv, v) $^{F}_{a'}$, $^{F}_{b'}$, $^{F}_{c'}$, $^{F}_{d'}$, $^{F}_{e}$. The reverse forms of these on the other side have been dealt with.

(vi) $^{F}_{g}$. This is difficult; it can be repeated.

(vii) $^{F}_{k}$. This is very difficult.

§ 86. *Combinations with the Inward Front Twist* (*g*) *Left.*

(i, ii, iii, iv, v, vi) $^{A}_{g}$, $^{B}_{g'}$, $^{C}_{g}$, $^{D}_{g'}$, $^{E}_{g}$, $^{F}_{g'}$. The reverse forms of these on the other side have been dealt with.

(vii) $^{G}_{g}$. This admits of some variety; the most usual forms are $^{\overline{G}}_{g'}$ and $^{\overline{G''}}_{g''}$, both of which may be repeated.

(viii) $^{H}_{g}$. The usual form is $^{\prime H'}_{g''}$, which is difficult but effective, and may be repeated.

(ix) $^{I}_{g'}$. The usual form is $^{\prime I'}_{g''}$, which is difficult but effective, and may be repeated.

(x) $^{K}_{g}$. The usual form is $^{-1\overline{K}''}_{g''}$, which is very effective though difficult; the clubs both descend between the arms; it may be repeated.

§ 87. *Combinations with the Outward Front Twist* (G) *Right.*

(i, ii, iii, iv, v, vi) $^{G}_{a'}$, $^{G}_{b'}$, $^{G}_{c'}$, $^{G}_{d'}$, $^{G}_{e'}$, $^{G}_{f}$. The reverse forms of these on the other side have been dealt with.

(vii) $^{G}_{g}$. The usual forms are $^{\overline{G'}}_{g'}$ and $^{\overline{G''}}_{g''}$, which may both be repeated.

(viii) $^{G}_{k}$. The form $^{\diagdown G'}_{k}$ is effective, and may be repeated.

(ix) $^{G}_{i}$. The form $^{\diagdown G'}_{i}$ is effective though difficult, and may be repeated.

(x) $^{G}_{k}$. The usual form is $^{\vdash G''}_{k''}$, which is effective, and may be repeated.

§ 88. *Combinations with Cross Back Twists Over* (H *k*), *Cross Back Twists Under* (I *i*), *and Cross Inside Twists* (K *k*).—The practicable combinations with these twists have been dealt with.

§ 89. *Examples of Windmill Exercises.*—In the present

chapter we give a series of examples of windmill exercises arranged like the examples in previous chapters. In learning the exercises you may pursue the same sort of plan as was suggested in § 58 with regard to alternate exercises.

There is, however, a difference of character between windmill exercises on the one hand and alternate or parallel exercises on the other, which makes the former in some ways much more difficult to learn than the latter. A windmill exercise, like an alternate or parallel exercise, consists of a series of combinations of pairs of circles done in succession. But whereas, in an alternate or parallel exercise, a circle with the one club is always combined with a single circle with the other, in a windmill exercise, every circle with one club is combined with two circles with the other, forming the conclusion of a combination with the first of these circles and the commencement of a combination with the second. For example, consider the first exercise given below: the outward front swing right forms the conclusion of the combination $^{A}_{a}$, and at the same time the commencement of the combination $^{A}_{b}$. So the inward back twist left forms the conclusion of $^{A}_{b}$ and the commencement of $^{B}_{b}$.

It will appear from what we have said, that a windmill combination done by itself has not altogether the same character as it has when it occurs in an exercise, and that, when you have learnt such a combination by itself, you may still have some difficulty in seeing how to do it when it occurs in the course of an exercise.

For example, suppose you do the combination $^{A}_{b}$ by itself: while you do the descending half of A, the left club is stationary; then both clubs move while the right club ascends; then the right club is stationary while the left club

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ascends. Whereas, in doing the combination as it occurs in the exercise above mentioned, the left club ascends in *a* while the right club descends in A, and the right club descends in B while the left club ascends in *b*.

In learning a windmill exercise, therefore, you will have to try various expedients. Combinations that can be easily repeated may be pretty thoroughly learnt by themselves. Other combinations may be learnt by doing some short continuous exercise in which they occur. Sometimes, also, a windmill exercise may be learnt by doing a parallel exercise which differs from the windmill exercise only in the matter of time-keeping, and gradually getting one club ahead of the other till at last it is ahead by a full half-circle. The exercise above mentioned, for example, may be learnt in this way: Do $\overline{\begin{matrix}A & B\\ a & b\end{matrix}}$ [(i) in § 71, (I.)], repeating it time after time, and gradually cause the left club to get ahead of the right, so that the clubs diverge and at last point in opposite directions.

Where, in a windmill exercise, a circle with the shoulders in one position is followed by a circle with the shoulders in another position, the shoulders must be turned as the one club ascends in the first circle and the other descends in the second circle.

When you have learnt an exercise, you should always learn the corresponding form on the other side, and also the reverse of the exercise on both sides.

I. *Combinations with Front Swings* (A *a*) *and Back Twists* (B *b*).

(i) With shoulders square throughout—Inward Front Swing Left; Outward Front Swing Right; Inward Back Twist Proper Left; Outward Back Twist Proper Right; repeat. $\left(\overline{\begin{matrix}A & B\\ a & b\end{matrix}}\right)$. The easiest way to learn this exercise has been explained.

(ii) With shoulders square throughout—Inward Front Swing Left; Outward Front Swing Right; Inward Back Twist Proper Left; Outward Front Swing Right; Inward Back Twist Proper Left; Outward Back Twist Proper Right; Inward Front Swing Left; Outward Back Twist Proper Right; repeat. $\left(\overline{\begin{matrix}A & A & B & B\\ a & b & b & a\end{matrix}}\right)$. This may be learnt from (ii) in § 71 (I.), by causing the left club to get ahead of the right.

II. *Combinations with Cross Front Twists* (C *c*).

(i) With shoulders half right—Inward Cross Front Twist at Half Distance Left; Outward Back Twist at Half Distance Right; repeat. $\left(\begin{matrix}\diagdown & \diagdown\\ c' & B'\end{matrix}\right)$.

(ii) With shoulders square, Inward Front Swing Left; Outward Front Swing Right. With shoulders half left, Inward Back Twist at Half Distance Left; Outward Cross Front Twist at Half Distance Right. With shoulders square, Inward Back Twist Proper Left; Outward Back Twist Proper Right. With shoulders half right, Inward Cross Front Twist at Half Distance Left; Outward Back Twist at Half Distance Right; repeat. $\left(\begin{matrix}\overline{A} & \diagup & \diagup & \overline{B} & \diagdown & \diagdown\\ a & b' & b & c' & & \end{matrix}\right)$. This may be learnt from the exercise given in § 71 (II.).

III. *Exercises with Back Swings* (D *d*).—(i) $\begin{matrix}\vdash & \vdash\\ a & D\end{matrix}$. (ii) $\begin{matrix}\dashv & \dashv\\ A & d\end{matrix}$. (iii) $\begin{matrix}\overline{A} & \dashv & \vdash\\ a & d & D\end{matrix}$. These exercises are very effective.

IV. *Exercises with Cross Swings Over* (E *e*) *and Cross Swings Under* (F *f*).—(i) $\begin{matrix}\vdash & \vdash & \vdash\\ A & e & D\end{matrix}$. (ii) $\begin{matrix}\vdash & \vdash & \vdash\\ a & f & A\end{matrix}$. (iii) $\begin{matrix}\vdash & \vdash & \vdash & \vdash\\ f & a & e & D\end{matrix}$. (iv) $\begin{matrix}\vdash & \vdash & \vdash & \vdash & \vdash & \vdash & \vdash\\ A & A & D & A & E & A & F\\ a & e & a & d & a & a & d\end{matrix}$. These exercises are very effective.

V. *Exercises with Front Twists* (G *g*), *Cross Back Twists Over* (H *h*), *and Cross Back Twists Under* (I *i*).—(i) $\begin{matrix}\diagdown & \diagdown & \diagdown\\ c' & G' & B'\end{matrix}$. (ii) $\begin{matrix}\diagdown & \diagdown & \diagdown\\ B' & G' & c'\end{matrix}$.

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(1) (2)

FIG. 25 (see § 89, V, vii).

(iii) $\overset{\backsim}{s}, \overset{\backsim}{G}, \overset{\backsim}{G}, \overset{\backsim}{h}$. (iv) $H, \acute{C}, \acute{I}, \overset{\backsim}{g}, \overset{\backsim}{g}, \overset{\backsim}{b}$. This is merely the reverse of (iii) on the other side. (v) $\frac{A}{a}, H, \acute{C}, \acute{I}, \frac{B}{b}, \overset{\backsim}{G}, \overset{\backsim}{G}, \overset{\backsim}{B}$. (vi) $\overset{\backsim}{G}, \frac{\overset{\backsim}{C}}{\overset{\backsim}{g}}, \acute{I}$. This cannot be repeated without some intermediate movements. (vii) $\overset{\backsim}{G}, \overset{\backsim}{B}, \overset{\backsim}{B}$. This exercise is illustrated in fig. 25. In that figure (1) shows the clubs at the moment when the left club begins its ascent in the second c and the right club begins its descent in the first B'; (2) shows the exercise half a circle later, when the left club begins its descent in h' and the right club its ascent in the first B'. The exercise is difficult and peculiar and very effective; it introduces the combinations $\overset{\backsim}{G}, \overset{\backsim}{B}$ and $\overset{\backsim}{B}, \overset{\backsim}{h}$ in their more difficult forms.

(viii) $\overset{\backsim}{G}, \overset{\backsim}{B}, \overset{\backsim}{B}, \overset{\backsim}{B}, \overset{\backsim}{G}$ with the right wrist crossed over the left. This exercise resembles the last in character. (ix) $\overset{\backsim}{G}, \acute{C}, \acute{I}$. This cannot be repeated without intermediate movements.

VI. *Exercises with Cross Inside Twists* (K *k*).—(i) $\overset{\vdash}{G}''$ ascending between the arms $\overset{\vdash}{B}''$. (ii) $\overset{\vdash}{B}'', \overset{\vdash}{G}''$ ascending between the arms k''. These may be reversed, and similar exercises may be easily devised.

§ 92. *Windmill Exercises introducing Hip Twists* (L *l*) *and Cross Hip Twists* (M *m*).—We shall, as in previous chapters, give numerous examples of these exercises, but shall make no attempt to deal with them systematically.

I. *Exercises with Hip Twists* (L *l*).—(i) $\frac{\frac{1}{2}A\,\frac{1}{2}L}{\frac{1}{2}a\,\frac{1}{2}l}$, $\frac{\frac{1}{2}L\,\frac{1}{2}A}{\frac{1}{2}l\,\frac{1}{2}a}$. (ii) $\frac{\frac{1}{2}A\,\frac{1}{2}L}{\frac{1}{2}a\,\frac{1}{2}l}$, $\frac{\frac{1}{2}L\,\frac{1}{2}A}{\frac{1}{2}l\,\frac{1}{2}a}$. (iii) $\frac{\frac{1}{2}G,\frac{1}{2}L}{\frac{1}{2}I,\frac{1}{2}C}$, $\frac{\frac{1}{2}L\,\frac{1}{2}G}{\frac{1}{2}l\,\frac{1}{2}g}$. (iv) $\frac{\frac{1}{2}G,\frac{1}{2}L}{\frac{1}{2}c,\frac{1}{2}i}$, $\frac{\frac{1}{2}L\,\frac{1}{2}G}{\frac{1}{2}i,\frac{1}{2}c}$, $\frac{\frac{1}{2}c,\frac{1}{2}i}{\frac{1}{2}g,\frac{1}{2}l}$, $\frac{\frac{1}{2}i,\frac{1}{2}c}{\frac{1}{2}l,\frac{1}{2}g}$. (v) $\frac{\frac{1}{2}G,\frac{1}{2}L}{\frac{1}{2}c,\frac{1}{2}i}$, $\frac{\frac{1}{2}L\,\frac{1}{2}G}{\frac{1}{2}i,\frac{1}{2}c}$, $\frac{\frac{1}{2}c,\frac{1}{2}i}{\frac{1}{2}g,\frac{1}{2}l}$, $\frac{\frac{1}{2}i,\frac{1}{2}c}{\frac{1}{2}l,\frac{1}{2}g}$. As you do $\frac{1}{2}G, \frac{1}{2}L$ the wrists cross and come in contact, and throughout $\frac{1}{2}i, \frac{1}{2}c$, the wrists remain crossed and in contact, with the right wrist in front. The exercise is illustrated in fig. 26; where (1) shows the clubs as the left club descends in $\frac{1}{2}i, \frac{1}{2}c$, and the right club ascends in $\frac{1}{2}G, \frac{1}{2}L$, and (2) shows the clubs half a circle later as the left club ascends in $\frac{1}{2}i, \frac{1}{2}c$, and the right club descends in $\frac{1}{2}L\,\frac{1}{2}G$.

(vi) $B, \frac{\frac{1}{2}G,\frac{1}{2}L}{\frac{1}{2}i,\frac{1}{2}c}$, $\frac{\frac{1}{2}L\,\frac{1}{2}G}{\frac{1}{2}c,\frac{1}{2}i}$, $C, \frac{\frac{1}{2}C,\frac{1}{2}I}{\frac{1}{2}g,\frac{1}{2}l}$, $\frac{\frac{1}{2}I,\frac{1}{2}C}{b}$. This will not repeat without intermediate movements.

(vii) $\frac{\frac{1}{2}G,\frac{1}{2}L}{\frac{1}{2}c,\frac{1}{2}i}$, $\frac{L}{\frac{1}{2}i,\frac{1}{2}c}$, $\frac{\frac{1}{2}L\,\frac{1}{2}G}{c}$. In this the shoulders may be a little turned to the right during the first two circles.

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(1) (2)

FIG. 26 (see § 90, I, v).

II. *Exercises with Cross Hip Twists* (M *m*).—(i) $\frac{a}{b}\frac{\frac{1}{2}A\,\frac{1}{2}M\,\frac{1}{2}L}{\frac{1}{2}L\,\frac{1}{2}A\,B}$. (ii) $\frac{a}{b}\frac{\frac{1}{2}A\,\frac{1}{2}M\,\frac{1}{2}L}{\frac{1}{2}a\,\frac{1}{2}l'\quad\frac{1}{2}L\,\frac{1}{2}A\,B}$. (iii) $\frac{a}{\vdash\frac{1}{2}M\,\frac{1}{2}D}\frac{\frac{1}{2}A\,\frac{1}{2}M}{\vdash\frac{1}{2}M\,\frac{1}{2}D\vdash A}$. (iv) $\frac{a}{e}\frac{\frac{1}{2}A\,\frac{1}{2}M}{\frac{1}{2}a\,\frac{1}{2}l'\quad\vdash A\quad\frac{1}{2}l\,\frac{1}{2}m\quad B}\;\dashv\;\frac{\frac{1}{2}A\,\frac{1}{2}M\,\frac{1}{2}L}{E\quad\frac{1}{2}m\,\frac{1}{2}a\quad\frac{1}{2}A\,\frac{1}{2}M}$. (v) $\frac{a}{e}\frac{\frac{1}{2}A\,\frac{1}{2}M}{\frac{1}{2}M\,\frac{1}{2}D\vdash A}\;\dashv\;\frac{\frac{1}{2}A\,\frac{1}{2}M}{\frac{1}{2}a\,\frac{1}{2}l'\quad\frac{1}{2}l\,\frac{1}{2}a\quad B}$. (vi) $\frac{a}{b}\frac{\frac{1}{2}A\,\frac{1}{2}M\,\frac{1}{2}L}{\frac{1}{2}a\,\frac{1}{2}l'\quad\frac{1}{2}l\,\frac{1}{2}m\quad\frac{1}{2}m\,\frac{1}{2}a\quad\frac{1}{2}m\,\frac{1}{2}l}$.

(1) (2)

FIG. 27 (see § 90, II, ix).

$\frac{\frac{1}{2}A\,\frac{1}{2}M}{\frac{1}{2}l\,\frac{1}{2}a}\;\frac{\frac{1}{2}M\,\frac{1}{2}L\quad\frac{1}{2}L\,\frac{1}{2}A\quad B}{a\qquad\qquad b}$. As you do $\frac{1}{2}A\,\frac{1}{2}M$ you must pass the right hand between the left club and the back. (vii) $\frac{\frac{1}{2}a\,\frac{1}{2}l'\quad A\quad\frac{1}{2}A\,\frac{1}{2}L\quad\frac{1}{2}L\,\frac{1}{2}A\quad B}{\frac{1}{2}A\,\frac{1}{2}L\quad\frac{1}{2}l\,\frac{1}{2}m\quad\frac{1}{2}m\,\frac{1}{2}a\quad b}$. (viii) $\frac{\frac{1}{2}L\,\frac{1}{2}A}{\frac{1}{2}a\,\frac{1}{2}l'}$

$\frac{\frac{1}{2}A\,\frac{1}{2}L\quad\frac{1}{2}L\,\frac{1}{2}M\quad\frac{1}{2}M\,\frac{1}{2}L}{\frac{1}{2}l\,\frac{1}{2}m\quad\frac{1}{2}m\,\frac{1}{2}l'\quad\frac{1}{2}l\,\frac{1}{2}a}$. This must, of course, be led up to. As you do $\frac{1}{2}A\,\frac{1}{2}L$ the right club passes behind the left; then as you do $\frac{1}{2}L\,\frac{1}{2}M$ the right club passes in front of the left. (ix) $\frac{\frac{1}{2}g,\,l'\quad\frac{1}{2}L\,\frac{1}{2}G,\quad\frac{1}{2}l\,\frac{1}{2}m\quad\frac{1}{2}G,\,\frac{1}{2}L\quad\frac{1}{2}m\,\frac{1}{2}l'\quad\frac{1}{2}L\,\frac{1}{2}M\quad\frac{1}{2}M\,\frac{1}{2}L,}{\frac{1}{2}l\,\frac{1}{2}g,}$

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This differs from (viii) only in that, instead of straightening the arm when it comes in front of the body, you keep the arm bent and the hand close to the hip. The exercise is illustrated in fig. 27; where (1) shows the clubs as the left club descends in $\frac{1}{2}\,l\,\frac{1}{2}\,g$, and the right club ascends in $\frac{1}{2}$ L $\frac{1}{2}$ M; and (2) shows the clubs a quarter of a circle later as the left club ascends in $\frac{1}{2}\,l\,\frac{1}{2}\,g$, and the right club descends in $\frac{1}{2}$ M $\frac{1}{2}$ L. (x) $\dfrac{\frac{1}{2}\,a\,\frac{1}{2}\,l\;\;\frac{1}{2}\,m}{\frac{1}{2}\,\mathrm{L}\;\frac{1}{2}\,\mathrm{A}\;\;\frac{1}{2}\,d\;\frac{1}{2}\,m}$ $\dfrac{\frac{1}{2}\,\mathrm{A}\;\frac{1}{2}\,\mathrm{L}\;\;\frac{1}{2}\,m\;\frac{1}{2}\,l\;\;\frac{1}{2}\,l\;\frac{1}{2}\,\mathrm{M}}{\frac{1}{2}\,\mathrm{A}\;\frac{1}{2}\,\mathrm{L}\;\;\frac{1}{2}\,m\;\frac{1}{2}\,l\;\;\frac{1}{2}\,l\;\frac{1}{2}\,\mathrm{M}}$ $\dfrac{\frac{1}{2}\,\mathrm{L}\;\frac{1}{2}\,\mathrm{M}\;\;\frac{1}{2}\,l\;\frac{1}{2}\,a}{\frac{1}{2}\,\mathrm{L}\;\frac{1}{2}\,\mathrm{M}\;\;\frac{1}{2}\,l\;\frac{1}{2}\,a}$ $\dfrac{\frac{1}{2}\,\mathrm{M}\;\frac{1}{2}\,\mathrm{L}}{\frac{1}{2}\,\mathrm{M}\;\frac{1}{2}\,\mathrm{D}}$.

CHAPTER X.

MISCELLANEOUS.

§ 91. *Changes from Outward to Inward Circles, and vice versâ.*—In the present paragraph we describe certain movements by means of which the direction in which a club has been circling may be neatly reversed; such movements are, of course, necessary as connecting links between exercises of different kinds. Reversing the direction in which a club has been circling is called changing, and a movement by which it is effected is called a change. We shall as usual deal only with the right club.

(i) Begin an outward back twist, and, as the club begins to ascend, carry the right hand to the left behind the head, passing the elbow in front of the face; then, by the time the club is horizontal, check its movement, and immediately do an inward front swing or cross front twist. These movements may be written: B, change, *a*; and B, change, *c*.

(ii) Begin an inward back twist, and, as the club begins to ascend, carry the right hand to the right; when the club is horizontal, check the movement, and do an outward front swing or front twist (*b*, change, A; or *b*, change, G).

(iii) Begin an outward front swing, and, when the club is nearly horizontal in its ascent, bend the arm, check the club, and do an inward cross front twist (A, change, *c*).

(iv) Begin an inward front swing, and, when the club is almost horizontal in its ascent, bend the arm, check the club, and do an outward back twist (*a*, change, B).

(v) Changes similar to the two last described may be effectively done after $\frac{1}{2}$ L $\frac{1}{2}$ A and $\frac{1}{2}\,l\,\frac{1}{2}\,a$ respectively ($\frac{1}{2}$ L $\frac{1}{2}$ A, change, *c*; and $\frac{1}{2}\,l\,\frac{1}{2}\,a$, change, B). When you change in this way, the check in the movement of the club does not catch the eye easily; these changes are therefore among the most effective for use as connecting links between exercises of different kinds.

Other changes may be easily devised.

The following examples show how changes may be employed as connecting links between exercises of different kinds:—(i) $\dfrac{\text{A B}}{\text{B A}}$ B, change, $\dfrac{a\;b\;a}{a\;b\;a}$ A, change, A. (ii) $\dfrac{a\;b}{a\;b}$, change, A′ $\dfrac{a\;b}{a\;b}$, change, G′ A. (iii) $\dfrac{a\;b}{a\;b}$, change, G′ A′. These three exercises show how alternate exercises with outward and inward circles respectively may be connected with each other. (iv) $\dfrac{\text{B}}{\text{A}}$ $\dfrac{\text{B}'\;\text{A}}{c'\;a}$, change, $\dfrac{}{c}$ $\dfrac{}{a}$. (v) $\dfrac{\frac{1}{2}\,\mathrm{A}\;\frac{1}{2}\,\mathrm{L}\;\;\frac{1}{2}\,\mathrm{L}\;\frac{1}{2}\,\mathrm{A}}{\frac{1}{2}\,a\;\frac{1}{2}\,l\;\;\frac{1}{2}\,l\;\frac{1}{2}\,a}$, change, B′. These two exercises show how alternate and parallel exercises may be connected with each other.

Exercises are sometimes done consisting of a series of combinations of pairs of circles, with changes for one club, or for both, introduced after every combination or after every two or three combinations. These exercises are called pendulum exercises; they may easily be devised, but are ineffective.

§ 92. *Further Observations on Style.*—The chief matters to attend to in regard to style may be summed up as follows:—

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(i) Stand firmly on the feet, keep the hips pressed back, carry the head erect, and avoid all unnecessary movement of the body.

(ii) In swings keep the arm as nearly straight as possible; in twists keep the hand as nearly as possible in the same place throughout the movement.

(iii) Keep the movement of the club even and smooth; avoid all abrupt movements or sudden changes of pace.

(iv) Cause the clubs to keep accurate time with each other.

(v) Keep the point of each club constantly in its proper place relatively to the principal plane.

You may correct your own style as regards the first four points by practising in front of a looking-glass, or in front of a wall with a light behind you, so that you can see your shadow. As regards the last point, which is the most difficult matter to attain proficiency in, you cannot very easily correct your own style without a very elaborate arrangement of looking-glasses; you may, however, do a good deal by practising sometimes with a wall close in front of you, and sometimes with a wall close behind you, so that you are obliged to keep the club in its proper place in order to avoid hitting the wall.

It follows from what we have said that, in teaching clubs, the instructor should look at his pupils from the side as often as from the front, and that in competitions it is essential to have judges at the sides of the competitors as well as in the front.

In order to give your exercise a properly rhythmical appearance, you should, at all events as long as you continue to do exercises of the same class, cause every circle to occupy exactly the same time. You may, however, quicken a little for a long series of exercises involving

twists and no swings, and slow down a little for a long series of exercises involving swings and no twists.

The actual speed is not a matter of great consequence. In doing alternate or parallel exercises, you may select the speed at which the clubs can be swung with the least exertion; with clubs of the weight and shape we advise for ordinary use, we should recommend a speed of about 60 circles with each club to the minute; or, in other words, about one circle with each club to every bar of a waltz. In doing windmill exercises, you may effectively increase the speed a good deal, doing, with clubs of the above-mentioned size, 75 to 80 circles a minute with each club.

In a performance in which different classes of exercises are introduced, it is best, in order to avoid unnecessary changes, to finish one class of exercises before passing on to another. For example, you may do alternate exercises with outward circles, then change with both clubs, and do alternate exercises with inward circles, then change with one club and do parallel exercises, then change with both clubs and do parallel exercises the other way round, then alter the time and do windmill exercises the same way round as the last series of parallel exercises, then change with both clubs and finish with windmill exercises the other way round. If you do not care to do your parallel exercises and windmill exercises both ways round, you may further reduce the number of changes.

The following may serve as models for the arrangement of a performance lasting about three minutes, and suitable for a competition or a display.

I. $\frac{\bar{A}V}{A}\|2,\ \frac{\bar{A}}{B}\|2,\ \frac{\bar{A}\ C'}{B\ B'}|2,\ \frac{A\ A}{AV\ B}\ \frac{I'V\ C'}{B'\ G'V}\|2,\ \frac{\frac{1}{2}A\ \frac{1}{2}L}{A}\ \frac{\frac{1}{2}L\ \frac{1}{2}A}{B}$

$\frac{I'V\ H'\ C'V\ C'}{B'\ B'V\ G'\ G'V}|2,\ \frac{\frac{1}{2}A\ \frac{1}{2}L}{B}\ \frac{\frac{1}{2}L\ \frac{1}{2}A}{B}$, change, $\frac{C'}{B'}|1,\ \frac{a\ b}{A\ B}|2,\ \frac{a\ b\ c}{A\ C'}$

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II. A, change 1, A F E | 2, A F E | 2,

C, I H B G″ G″ G″ G″ | G″ A | 2,

left wrist, uppermost, right wrist, left wrist, uppermost, left wrist, right wrist, left wrist, uppermost, right wrist, left wrist, uppermost, right wrist, uppermost | 1, | 2,

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§ 93. *Heavy Clubs.*—It is often the ambition of beginners to swing very heavy clubs. We have already expressed our opinion that it is far better to attempt difficult exercises with clubs of moderate weight, than to try to accomplish one or two feats with very heavy clubs. If, however, you are ambitious to swing very heavy clubs, we would strongly urge upon you the necessity of proceeding cautiously, and increasing the weight gradually. Above all, remember that, if you are to derive any benefit from the exercise, and if the exercise is to produce any effect on spectators, you must remain master of the club; as soon as the club is so heavy that it gains the mastery and causes you to sway about on your feet and assume all sorts of ungainly attitudes, the exercise is doing you more harm than good, and is producing no effect.

Front swings, back twists proper, and hip twists are the circles most suitable for very heavy clubs. The various twists at arm's length can only be done with clubs of very moderate weight.

§ 94. *Cross Windmill Exercises.*—Exercises may be done consisting of outward circles with both clubs, or of inward circles with both clubs, in which the circles with the two clubs instead of being done simultaneously, as in alternate exercises, are done alternately. The effect of this is, as a little thought will show you, that the one club reaches its highest point at the same moment that the other reaches its lowest point, and that the two clubs always reach the horizontal position at the same time, and that, when the clubs are horizontal, they both point to the same side.

Exercises of this kind, which are known as "cross windmill" exercises, are difficult to do well, and are by no means so effective as those described in the preceding chapters. We shall not describe systematically the various cross windmill combinations that can be done, but shall content ourselves with giving a few examples of cross windmill exercises consisting of outward circles; these may readily be reversed, so that they will serve also as examples of cross windmill exercises consisting of inward circles. In the short notation a cross windmill exercise is indicated by placing the letters denoting the circles executed by the two clubs alternately; thus, $\frac{A}{A}$ denotes a cross

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windmill exercise consisting of outward front swings with the two clubs, done alternately.

(i) A | A | · (ii) B | B | · (iii) A B / A B · (iv) B' \ C' · (v) B' \ A C' / A B' · (vi) D E | · (vii) A G' / A G' · (viii) B' \ B' \ C' I' · (ix) B' \ C' G' \ · (x) B' \ B' \ G' \ C' I' H' with the left club in front when the clubs are horizontal on the left, with the right club in front when the clubs are horizontal on the left. (xi) B'' C'' G'' C'' K'' · (xii) A ½ A ½ L ½ L ½ A / ½ L ½ A ½ L ½ M ½ L ½ L ½ A B · (xiii) ½ A ½ M ½ A ½ L ½ L ½ A B ·

§ 95. *Other Methods of Time-keeping.*—Exercises are sometimes done in which one club does two circles while the other does only one. These exercises are of great variety, but we have not found them very satisfactory. As a rule, in such exercises, a swing is done with the club doing the single circle, and two twists are done with the other club.

We have seen exercises in which the one club is moved quite slowly and the other very fast, so that three, four, or even more circles are done with the one club while one circle is done with the other.

§ 96. *Circles not Parallel to the Principal Plane.*—It is obvious that circles may be done in which the point of the club does not pursue a course approximately parallel to the principal plane; we cannot say, however, that we have found circles of this kind particularly pleasing. There is one matter, however, in connection with such circles which it may be worth while to mention.

Suppose you do inward cross front twists with the right club, with the hand some little way in front of the chest, and allow the point of the club to come forward as the club descends, and to pass to the rear as the club ascends, and gradually exaggerate this, at the same time carrying the hand a little to the right, you will at last be doing a circle in which the point of the club moves in a plane at right angles to the principal plane, descending in front of the latter plane and ascending behind it, the hand being close to the right shoulder. Now allow the point of the club to go further still to the right as it descends and to the left as it ascends, and so work round further and further; you will find that you are doing an outward back twist. We see, therefore, that the outward back twist and the inward cross front twist might be regarded as varieties of the same circle. In the same way, obviously, the inward back twist and the outward cross front twist might be regarded as varieties of the same circle.

The same sort of connection as exists between the back twist and the cross front twist exists between the following circles:—

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(i) The front swing, the back swing, the cross swing over, and the cross swing under.

(ii) The front twist, the cross back twist over, the cross back twist under, and the cross inside twist.

(iii) The hip twist and the cross hip twist.

Recognition of the connection existing between these circles sometimes serves to suggest new exercises.

§ 97. *Miscellaneous Circles.*—Several circles may be done besides those dealt with in the preceding chapters. Some of these we may now mention; we shall, of course, deal with the right club.

(i) Begin with the arm straight and the hand in front of the right thigh, with the club pointing straight up; let the point of the club move to the right and pass between the arm and the body; do an outward twist, causing the club to ascend in front of the body, and return to your preparatory position. This circle might be regarded as a variety of K, and written K_r.

(ii) Begin as in the circle above described, but cause the club to ascend behind the back; so that, at the conclusion of the twist, you reach the preparatory position for the hip twist, or a somewhat similar position. This circle might be written ½ K, ½ L.

(iii) Begin nearly as if to do ½ G, ½ L, but keep the arm straight throughout, relaxing the grasp as the club ascends, instead of bending the elbow and bending the wrist up; then, just as the club completes its ascent, pass it between the arm and the body. This circle might be regarded as a variety of G, and written G_z.

(iv) Begin as if to do a hip twist, but as the club ascends straighten the arm, and pass the club between the arm and the body, as in the circle last described. This might be written ½ L ½ G_z.

The four circles we have described can only be done with somewhat short clubs; they may, of course, all be reversed.

(v) Circles may be done with the arm passed behind the neck, and the hand brought forward over the left shoulder; but they require exceptional length of arm and suppleness.

(vi) Circles are sometimes done with the hand passed between the legs either from front or rear, or *vice versâ*; they are rather ungainly.

(vii) Circles are sometimes done in which the centre of gravity of the club is caused to remain stationary while the hand moves in a circle. In these circles the club looks as if it were revolving about an axle through its centre of gravity; they are difficult to do, and by no means ineffective.

(viii) Movements are sometimes done in which the point of the club, instead of moving in a vertical, or approximately vertical, plane, moves in a horizontal plane; for example, with the arm held straight out to the right, you may cause the point of the club to describe a circle in a horizontal plane either immediately above or immediately below the arm.

§ 98. *Exercises with Reverse Grasp, Finger Twists, and Snake Twists.*—Instead of grasping the club in the ordinary manner, you may grasp it,

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like an oar, with your little finger towards the point; with this grasp, which is called the reverse grasp, you may do all the circles described in the earlier chapters of the book, but most of them look rather clumsy.

Twists with light clubs are also sometimes done with the knob of the club held between the fingers and thumb, so that the club is not, properly speaking, grasped at all. These twists, which are called finger twists, are, however, rather juggling feats than athletic exercises.

There are, however, some rather peculiar and effective movements known as snake twists, in which the reverse grasp is employed and finger twists are made use of; as an example of these, we may describe the following exercise, which consists of four outward circles with the right club. The upper arm is horizontal throughout the movement. It will be convenient to describe the exercise circle by circle.

1st Circle.—Begin with the ordinary grasp and do an outward back twist at arm's length, allowing the club, however, to slip in the hand, so that, when the twist is complete, the knob of the club is in the palm of the hand, and the forefinger lies along the club, the wrist being considerably bent over.

2nd Circle.—Begin another back twist at arm's length, allowing the club to slip further in the hand till, when the club completes its descent, you have the reverse grasp of the club; then, keeping the arm straight and gradually straightening the wrist and turning it slightly in so as to bring the back of the hand up, cause the club to continue the back twist till it is horizontal in its ascent, when the club should come in contact with the forearm; then cause the club to complete its ascent by bending the elbow and carrying the hand downwards, keeping the upper arm horizontal, and the club in contact with the forearm.

3rd Circle.—Keep the club in contact with the forearm and the upper arm horizontal, and cause the point of the club to move to the right and descend by bending the elbow and bringing the hand to the armpit; by the time the hand is close to the armpit the club is horizontal on the right; then cause the club to continue its descent by unbending the elbow and raising the hand, till, when the club finishes its descent, the hand is straight above the elbow and the club is in contact with the inside of the forearm; then cause the club to ascend by straightening the arm, keeping the club in contact with the forearm and turning the wrist a little in, till, when the club is horizontal in its ascent, the arm is straight, the point of the club is close to the armpit, and the back of the hand is turned upwards and a little to the front. From this point continue the movement of the point of the club, till the club completes its ascent, by bending the elbow and bringing the hand towards the armpit. The position of the club shortly after it passes the horizontal in its ascent in this circle is shown in fig. 28.

4th Circle.—Continue the movement of the hand towards the armpit, keeping the club in contact with the forearm till the club reaches the horizontal in its descent; then straighten the arm till, when the club completes its descent, the hand is straight above the elbow, and when the club is horizontal in its ascent, the arm is straight; then allow the

club to leave the forearm and complete its ascent with the arm straight, at the same time allowing the club to slip in the hand, so that, when the circle is complete, the knob of the club is in the palm of the hand, so that you can resume the ordinary grasp of the club as you begin another circle.

FIG. 28.

The exercise we have described consists of back twists and front twists of modified character; it may be reversed, and two exactly similar exercises, one being the reverse of the other, may be done with the shoulders full left, the modified front twists and back twists being replaced by modified cross inside twists and cross front twists.

Other similar exercises may be devised, and very effective exercise may be done consisting of such exercises with both clubs. Some exercises of the kind will be found in the addendum.

§ 99. *Turning on the Feet.*—You may, as you swing the clubs, turn sharply on the feet, to the right or left about, so as to face straight to the rear. You may turn, without checking the movement of the clubs, either when both clubs point straight up or straight down; or, if you are doing windmill exercises, when one club points straight up and the other straight down. If you turn thus without checking the movement of the clubs you will find that, if you were doing outward circles with the one club before you turned, you will be doing an inward circle with that club after the turn, and *vice versâ*. Turning, therefore, affords a means of changing with both clubs without checking the movement of the clubs at all.

The turn itself may be done in several ways. You may turn to the right about either on the right foot or the left, swinging the other leg round as you turn; or you may prepare for a turn to the right about by crossing the legs with the left leg in front and then turn on both toes; or you may turn on both toes without shifting the feet, so that after the turn you stand with the legs crossed. Turns to the left about may, of course, be done in corresponding ways.

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§ 100. *Throwing the Clubs.*—Hitherto we have dealt exclusively with exercises in which the grasp of the club is retained throughout. Exercises may also be done in which the club is let go, allowed to turn once, twice, or more, in the air and caught again. These exercises are of endless variety, but belong rather to the domain of juggling than of athletics. We may, however, give a short account of some of the simpler movements of this kind. As usual, we shall deal with the right club exclusively.

(i) Do an outward front swing, and as the club approaches the horizontal in its ascent let it go, allow it to make one revolution in the air, and catch it again; this throw, which we will call the "outward throw," is shown in fig. 29, where the path pursued in the air by the knob of the club is indicated by a dotted line. After an outward throw you may catch the club with the right hand and do *a* or *c*, or, if you catch the club with the back of the hand to the rear, *e*, *f*, *h*, *i*, or *k*; or you may catch the club with the left hand and do A, B, or D;

FIG. 29.

FIG. 30.

or, if you catch the club with the back of the hand to the front, G. An outward throw may be done not only as the club ascends in A, but also as it ascends in E or F. Another method of catching the club after an outward throw is described later.

(ii) Do an inward front swing, and as the club approaches the horizontal in its ascent let it go, allow it to make one revolution in the air, and catch it again; we will call this the "inward throw." After an inward throw you may catch the club with the right hand and do A, B, or D; or, if you catch the club with the back of the hand to the front, G; or you may catch the club with the left hand and do *a* or *c*; or, if you catch the club with the back of the hand to the rear, *e*, *f*, *h*, *i*, or *k*. An inward throw may be done not only after *a*, but also after *d* or ½ / ½ *a*.

(iii) Begin to do ½ A ½ L, and as the club begins to ascend let the hand pass well across the body and let the club go, allow it to make

one revolution in the air, and catch it again. This throw, which we will call the "back throw," is shown in fig. 30, where the course pursued in the air by the knob of the club is indicated by a dotted line. After the back throw, you may bring the right hand to the front of the body while the club is in the air, catch it with the right hand and do *a*, *c*, *e*, *f*, *h*, *i*, or *k*, as after an outward throw; or you may catch the club with the left hand and do A, B, D, or G, as after an outward throw. You may also keep the hand in the position shown in fig. 30, catch the club with the hand in that position, and do ½ / ½ *a*. A similar catch may be done after an outward throw.

(iv) You may do throws similar to those already described, allowing the club to perform two revolutions in the air before catching it; these throws may be called the "double outward throw," the "double inward throw," and the "double back throw," respectively.

(v) Begin as if you were going to do an outward throw; but when you let the club go, cause it, as it performs its revolution, to rise high and pass across the body from left to right, so that, when you catch it, it is above and to the right of the right shoulder; this throw, which we will call the "outward throw over," is shown in fig. 31, where the course pursued by the knob of the club and the course pursued by the point of the club are indicated by dotted lines. In an outward throw over the club performs about a revolution and a quarter in the course of the movement. You may catch the club with the right hand and do A, B, D, or G, or with the left hand and do *a*, *c*, *e*, *f*, *h*, *i*, or *k*. An outward throw over may be done after E or F, as well as after A.

FIG. 31.

(vi) You may, obviously, do an inward throw over corresponding to the outward throw over, just as the inward throw corresponds to the outward throw. This throw may be done after *a*, *d*, or ½ / ½ *a*.

(vii) You may also do a back throw over; you begin as if to do a back throw, but, when you let the club go, you cause it to pursue a path similar to that pursued by the club in the outward throw over.

(viii) You may double the outward throw over, the inward throw over, and the back throw over in the same way that you can double

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the outward throw, inward throw, and back throw; you have merely to cause the club to describe two revolutions and a quarter while it is in the air, instead of one revolution and a quarter.

Many other throws are possible; and probably, if the subject were thoroughly worked out, the names we have employed for the throws we have mentioned would be found inconvenient and would require modification.

§ 101. *Exercises for both Clubs introducing Throws.*—An endless variety of exercises may be devised involving throws. We give below a few easy exercises by way of specimens. These exercises involve frequent changes and frequent alterations in time keeping, so that the descriptions must be read with great care. Where a circle is followed by a throw you, of course, only carry the circle far enough to enable you to throw the club; so also when a throw is followed by a circle, you start from the point the club has already reached in its descent when it is caught, and complete the circle from that point. In exercises involving throws the shoulders can hardly be kept strictly in position, owing to the necessity of watching the clubs while they are in the air; we have therefore, in the exercises we give, refrained from indicating the position of the shoulders.

(i) $\begin{matrix} A, \text{ outward throw, } a, \text{ change, } B \\ B \qquad\quad B \qquad\quad A \text{ outward throw, } a \end{matrix}$. In this exercise begin $\begin{matrix} A \\ B \end{matrix}$, and, as the right club ascends in A, do the outward throw, catch the club, and do a; doing a second B with the left club in the mean time; then change with the right club and do the corresponding series of movements on the other side.

(ii) $\begin{matrix} a \\ \text{A } \frac{1}{2} \text{ L, back throw} \end{matrix}$ a, change, $\begin{matrix} A & B \\ a & b \end{matrix}$. Begin the windmill exercise $\begin{matrix} a \\ \frac{1}{2} \text{A } \frac{1}{2} \text{L} \end{matrix}$; as the left club ascends in $\frac{1}{2}$ A $\frac{1}{2}$ L, do the back throw; by the time you let the club go, the right club should be horizontal in its descent in the second a; continue the second a with the right club, causing the right club to ascend behind the left while the latter is in the air; then when you catch the left club change with the right and do $\begin{matrix} A & B \\ a & b \end{matrix}$; then do the corresponding exercise on the other side.

(iii) An exercise similar to (ii) may be done omitting $\begin{matrix} A & B \\ a & b \end{matrix}$; you proceed as in (ii) till you catch the left club, and then immediately proceed with $\begin{matrix} a \\ \frac{1}{2} \text{A } \frac{1}{2} \text{L, back throw} \end{matrix}$; &c.

(iv) a, inward throw ‖. In this the clubs remain apparently parallel throughout.

(v) $\begin{matrix} a \\ \frac{1}{2} \text{A } \frac{1}{2} \text{L} \end{matrix}$ / $\begin{matrix} a \\ \frac{1}{2} \text{L } \frac{1}{2} \text{A} \end{matrix}$, inward throw ‖. This resembles the last exercise and is perhaps easier.

(vi) $\begin{matrix} a, \text{ inward throw, B} \\ \text{A, outward throw, } a \end{matrix}$ ‖.

(vii) $\begin{matrix} a \\ aV \end{matrix}$, inward throw, $\begin{matrix} A & a \\ \frac{1}{2} & \frac{1}{2} \end{matrix}$ A $\frac{1}{2}$ L, back throw, $\begin{matrix} b \\ a \end{matrix}$ ‖. In this you do the second a right, rather fast, causing the right arm to descend behind the left club while it is in the air; when you catch the left club the right club should be horizontal in its ascent, so that you proceed in windmill time with $\begin{matrix} a \\ \text{A } \frac{1}{2} \text{ A } \frac{1}{2} \text{L} \end{matrix}$; when you let the left club go in the back throw, the right club is already horizontal in its descent in a; you cause the right club to ascend in that circle behind the left, while the latter is in the air, and as soon as you catch the left club you do $\begin{matrix} b \\ a \end{matrix}$, when you are ready to do the corresponding exercise on the other side. A similar exercise may be done leaving out $\begin{matrix} A \\ a \end{matrix}$, so that when you catch the left club, after the inward throw, you pass it behind the back in $\frac{1}{2}$ A $\frac{1}{2}$ L immediately.

(viii) $\begin{matrix} a & b \\ \text{A, outward throw over, A} & \frac{1}{2} \text{ A } \frac{1}{2} \text{ L, back throw, } \end{matrix}$ $\begin{matrix} a \\ \text{, change} \end{matrix}$ ‖. In this you must keep the right club going rather fast while the left club is in the air in the outward throw over, and you will find that when you catch the latter, the right club is already horizontal in its ascent in the second a, so that you can break at once into windmill time; the rest of the movement resembles the first part of (ii), except that you change with the right club rather sooner, so as to proceed with $\begin{matrix} A \\ a \end{matrix}$, instead of $\begin{matrix} A \\ a \end{matrix}$.

(ix) $\begin{matrix} a \\ \text{A, outward throw over, } \frac{1}{2} \text{ A } \frac{1}{2} \text{ L, back throw over, B, A} \\ \text{inward throw} \end{matrix}$ ‖. After the first throw you can, as in the last exercise, break at once into windmill time; when you catch the club after the second throw, the clubs should be again parallel. $\begin{matrix} b & a \\ \text{A } \frac{1}{2} \text{ A } \frac{1}{2} \text{ L, back throw, } a \end{matrix}$ ‖.

(x) $\begin{matrix} a \\ aV \end{matrix}$, double inward throw, $\begin{matrix} A & a \\ \frac{1}{2} & \frac{1}{2} \end{matrix}$ A $\frac{1}{2}$ L, back throw, $\begin{matrix} b \\ a \end{matrix}$ ‖.

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ADDENDUM.

§ 102. *Twists with the hand at the height of the hip.*—In Chapter II. mention is made of forms of the back twist (B ; *see* § 13, p. 17), the cross front twist (C ; *see* § 14, pp. 19, 20), the front twist (G ; *see* § 18, p. 25), and the cross back twist under (U ; *see* § 20, p. 27), in which the hand, instead of being held at the height of the shoulders as in the usual forms of these twists, is held at the height of the hip. In B, and G, with the right club the hand is held close to the right hip. In C, and U, with the right club the hand is held close to the left hip.

In the present paragraph we propose to deal with exercises consisting of consecutive outward circles with one club introducing these twists. These exercises may, of course, readily be reversed. As usual, we shall confine ourselves to exercises with the right club.

In describing an exercise consisting of consecutive circles with one club, it is sufficient in ordinary cases to mention the circles that are to be executed in order, without indicating the manner in which each circle must be modified in order to connect it with the preceding and succeeding circle.

Exercises introducing twists with the hand at the height of the hip cannot, however, in many cases be satisfactorily described in this way, as will appear from an example.

Do the exercise A C A. You will observe that the first circle is not a complete front swing, but is more approximately three-quarters of a front swing and one-quarter of a cross front twist ; so the second circle is not a complete cross front twist, but is more approximately three-quarters of a cross front twist and one-quarter of a front swing. You will observe also that during the last quarter of the first circle and the first three-quarters of the second circle the hand is stationary.

Now do the exercise several times in succession, each time, however, holding the hand a little lower while it is stationary than the time before ; till at last the hand, while it is stationary, is in front of the left hip. You have now replaced C by C, and the exercise might be written A C, A. But you will observe that the first circle now practically consists of half a front swing and half a cross front twist with the hand at the height of the hip, and that the second circle consists similarly of half C and half A. Accordingly it is much better, instead of writing the exercise A C, A, to write it $\frac{1}{2}$ A $\frac{1}{2}$ C, $\frac{1}{2}$ C, $\frac{1}{2}$ A A.

To put it otherwise, it is much better to regard the exercise not as introducing C, in its complete form, but as introducing two circles, $\frac{1}{2}$ A $\frac{1}{2}$ C, $\frac{1}{2}$ C, $\frac{1}{2}$ A, each of which is made up of part of C, and part of A.

Many other circles somewhat similar to $\frac{1}{2}$ A $\frac{1}{2}$ C, and $\frac{1}{2}$ C, $\frac{1}{2}$ A may be done ; among these the following may be mentioned :—

(i) $\frac{1}{2}$ A $\frac{1}{2}$ G, This is very like $\frac{1}{2}$ A $\frac{1}{2}$ C, but you check the movement of the hand rather sooner, and do the second half of the circle with the hand in front of the right hip.

(ii) $\frac{1}{2}$ G, $\frac{1}{2}$ A. This requires no explanation.

(iii) $\frac{1}{2}$ A, $\frac{1}{2}$ I,. In this circle you do the descending half of A ; then, as the club begins to ascend, you carry the point of the club to the rear and bring the hand to the left of the left hip, so that, at the conclusion of the circle, the club is in the preparatory position for I, Fig. 26 (i) shows the left club in a position it would pass through in the course of its ascent in this circle.

(iv) $\frac{1}{2}$ I, $\frac{1}{2}$ A. You begin in the preparatory position for I, do the descending half of that circle, then allow the point of the club to come to the front, and do the ascending half of A.

(v, vi) $\frac{1}{2}$ C, $\frac{1}{2}$ I,, $\frac{1}{2}$ I, $\frac{1}{2}$ C,. It is sufficiently obvious how these circles should be done.

The following are a few examples of exercises for one club, and of combined exercises, introducing the circles we have discussed in the present paragraph. The circles in question are, however, usually and most effectively employed in conjunction with the circles discussed in Chapter V.

I. Exercises for one club.

(i) $\frac{1}{2}$ A $\frac{1}{2}$ C, $\frac{1}{2}$ C, $\frac{1}{2}$ A|. (ii) $\frac{1}{2}$ A $\frac{1}{2}$ C, C, $\frac{1}{2}$ C, $\frac{1}{2}$ A|.
(iii) $\frac{1}{2}$ A $\frac{1}{2}$ G, C, $\frac{1}{2}$ C, $\frac{1}{2}$ A|. (iv) $\frac{1}{2}$ A $\frac{1}{2}$ I, $\frac{1}{2}$ I, $\frac{1}{2}$ C, $\frac{1}{2}$ C, $\frac{1}{2}$ A|.
(v) B $\frac{1}{2}$ A $\frac{1}{2}$ G, C, $\frac{1}{2}$ C, $\frac{1}{2}$ I, $\frac{1}{2}$ I, $\frac{1}{2}$ C, $\frac{1}{2}$ A C|.

II. Exercises for both clubs.

(A) *Alternate Exercises.*—(i) $\frac{\frac{1}{2}\text{A}\,\frac{1}{2}\text{C}}{\frac{1}{2}\text{C},\,\frac{1}{2}\text{A}}$|. This must be led up to with some such movement as $\frac{\text{A}}{\frac{1}{2}\text{A}\,\frac{1}{2}\text{C}}$|. (ii) $\frac{\frac{1}{2}\text{A}\,\frac{1}{2}\text{C},\ \text{C}\,\text{V}\ \text{G},}{\frac{1}{2}\text{A}\,\frac{1}{2}\text{G},\text{V}\,\text{C},\ \ \text{C},\text{V}}$

$\frac{\frac{1}{2}\text{G},\,\frac{1}{2}\text{A}\,\text{V}}{\frac{1}{2}\text{C},\,\frac{1}{2}\text{A}}$||. (iii) $\frac{\text{A}}{\frac{1}{2}\text{A}\,\frac{1}{2}\text{I},}\ \frac{\frac{1}{2}\text{A}\,\frac{1}{2}\text{G},\ \frac{1}{2}\text{C},\,\frac{1}{2}\text{A}}{\frac{1}{2}\text{I},\,\frac{1}{2}\text{C},\,\frac{1}{2}\text{A}\,\text{V}}$||. In this exercise, the wrists cross with the right wrist uppermost as the clubs begin to ascend in $\frac{\text{A}}{\frac{1}{2}\text{I},\,\frac{1}{2}\text{C},}$.

(B) *Parallel Exercises.*—(i) $\frac{\frac{1}{2}\text{A}\,\frac{1}{2}\text{G},\ \frac{1}{2}\text{C},\,\frac{1}{2}\text{A}}{\frac{1}{2}a\ \frac{1}{2}c,\ \ \frac{1}{2}c,\,\frac{1}{2}a}$|. (ii) $\frac{\text{A}\ \ \frac{1}{2}\text{A}\,\frac{1}{2}\text{B},}{a\ \ \frac{1}{2}a\,\frac{1}{2}c,}$

$\frac{\frac{1}{2}\text{B},\,\frac{1}{2}\text{G},\ \ \frac{1}{2}\text{C},\,\frac{1}{2}\text{I},\ \ \frac{1}{2}\text{I},\,\frac{1}{2}\text{A}}{\frac{1}{2}c,\,\frac{1}{2}c,\ \ \frac{1}{2}c,\,\frac{1}{2}b,\ \ \frac{1}{2}b,\,\frac{1}{2}a}$|.

§ 103. *Snake Twists.*—In the present paragraph we shall, after some preliminary explanations, give a few examples of combined exercises introducing snake twists.

In § 98 we described an exercise consisting of four consecutive circles

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for one club. The first of these circles is an outward back twist at arm's-length slightly modified, so that it is unnecessary to employ a special letter to denote it. The other three circles may be denoted by the letters R, S, and T, so that the whole exercise may be written B″ R S T. The reverse of the exercise is, of course, written *t s r b″*.

If you turn the shoulders full left and hold the right arm out to the left, you may do an exercise with the right club consisting of inward circles in which the movements of the club and arm are almost precisely similar to those in B″ R S T.

The exercise begins with $\overline{c'}$ slightly modified, and may be written $\overline{c''}\ \overline{u}\ \overline{v}\ w$. This may be reversed, and the reverse form, consisting of course of outward circles, may be written $\overline{W}\ \overline{V}\ \overline{U}\ \overline{C''}$.

The following are combined exercises introducing the above-mentioned twists:—

(A) *Alternate Exercises.*—(i) $\overline{\text{A A A A A}}$ / $\overline{\text{B″ R S T B}}$. (ii) $\overline{\text{B′ B′ B′ B′}}$ / $\overline{\text{B″ R S T}}$.

(iii) $\overline{\text{A}}$ $\overline{\text{C″}}$ $\overline{\text{C′}}$ $\overline{\text{C′}}$ $\overline{\text{C′}}$ / $\overline{\text{B B″ R S T}}$. (iv) $\overline{\text{A}}$ $\overline{\text{H}}$ $\overline{\text{C″}}$ $\overline{\text{C″}}$ $\overline{\text{C″}}$ / $\overline{\text{B″ R S T B″}}$. (v) $\overline{\text{A}}$ $\overline{\text{I}}$ $\overline{\text{C″}}$ / $\overline{\text{B R S}}$ $\overline{\text{K″ C‴}}$ / $\overline{\text{T B}}$. (vi) $\overline{\text{$\frac{1}{2}$A $\frac{1}{2}$L $\frac{1}{2}$A G′ C‴}}$ / $\overline{\text{B″ R S T}}$. (vii) $\overline{\text{$\frac{1}{2}$A $\frac{1}{2}$M $\frac{1}{2}$L B″ R}}$ / $\overline{\text{$\frac{1}{2}$L $\frac{1}{2}$A C′ S T}}$. (viii) $\overline{\text{B″ R S T}}$ / $\overline{\text{T}}$. (ix) $\overline{\text{A B″ B″ B″}}$ / $\overline{\text{A W V U C}}$. (x) $\overline{\text{A B″}}$ / $\overline{\text{A W V S T U C″}}$.

(B) *Parallel Exercises.*—(i) $\overline{\text{A B″ B″ B″}}$ / $\overline{t\ s\ r\ b''}$. (ii) $\overline{\text{G′ B′ G′ B′}}$ / $\overline{t\ s\ r\ b''}$.

(iii) $\overline{\text{K″ C″ K″ C″}}$ / $\overline{t\ s\ r\ b''}$. (iv) $\overline{\text{$\frac{1}{2}$A $\frac{1}{2}$L $\frac{1}{2}$A $\frac{1}{2}$L $\frac{1}{2}$A $\frac{1}{2}$L $\frac{1}{2}$A}}$ / $\overline{t\ s\ r\ b''}$.

(v) $\overline{\text{$\frac{1}{2}$A $\frac{1}{2}$M $\frac{1}{2}$L $\frac{1}{2}$L $\frac{1}{2}$A C}}$ / $\overline{t\ s\ r\ b''}$. (vi) $\overline{\text{W V U C″}}$ / $\overline{t\ s\ r\ b''}$.

(C) *Windmill Exercises.*—(i) $\overline{\text{B″ R S T}}$ / $\overline{a\ b\ c'\ c'}$. (ii) $\overline{\text{B″ R S T}}$ / $\overline{b'\ b''\ b''\ b''}$.

(iii) $\overline{\text{B R S T}}$ / $\overline{y\ y\ y}$. (iv) $\overline{\text{W V U C″}}$ / $\overline{g''\ g''\ g''\ b''}$.

(v) $\overline{\text{B″ R S T}}$ / $\overline{a\ b\ c'\ c''\ k''\ b''}$. (vi) $\overline{\text{B″ R S T}}$ / $\overline{u\ v\ w}$.

TABLES AND INDEX.

THE systematic plan upon which the book is arranged renders a full index unnecessary. We append tables showing the letters we use to denote the various circles, the meaning of the symbols we employ, and the differences between our nomenclature and that adopted by Mr. E. F. Lemaire in his work on clubs; and a short index to the technical terms we make use of.

I.—TABLE SHOWING THE LETTERS DENOTING THE VARIOUS CIRCLES—CAPITALS DENOTE OUTWARD CIRCLES, SMALL LETTERS DENOTE INWARD CIRCLES.

A, *a* denote Front Swings.		G, *g* denote Front Twists.	
B, *b*	,, Back Twists.	H, *h*	,, Cross Back Twists Over.
C, *c*	,, Cross Front Twists.	I, *i*	,, Cross Back Twists Under.
D, *d*	,, Back Swings.	K, *k*	,, Cross Inside Twists.
E, *e*	,, Cross Swings Over.	L, *l*	,, Hip Twists.
F, *f*	,, Cross Swings Under.	M, *m*	,, Cross Hip Twists.

II.—TABLE OF SYMBOLS INDICATING THE POSITION OF THE SHOULDERS. (SEE §§ 3, 9.)

— denotes Shoulders Square.

\ denotes Shoulders Half Right. / denotes Shoulders Half Left.

⊢ ,, Shoulders Full Right. ⊣ ,, Shoulders Full Left.

III.—TABLE OF SYMBOLS PLACED AFTER A GROUP OF LETTERS DENOTING AN EXERCISE, TO INDICATE THE NUMBER OF TIMES THE EXERCISE IS TO BE DONE. (SEE § 58.)

| signifies repeat the exercise as often as you please.

|1, |2, |3. . . signify do the exercise once, twice, thrice . . .

‖ signifies do the exercise on the other side, and repeat the exercise right and left alternately as often as you please.

[1, [2, [3. . . signify do the exercise once, twice, thrice . . . on each side

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IV.—TABLE OF SYMBOLS SHOWING WHICH CLUB PASSES IN FRONT OF THE OTHER WHEN THE CLUBS CROSS IN ALTERNATE COMBINATIONS. (SEE §§ 48, 49.)

∨ placed after the letter denoting a circle with either club, signifies that that club passes in front, when the clubs are crossed and pointing downwards.

∧ placed after the letter denoting a circle with either club, signifies that that club passes in front, when the clubs are crossed and pointing upwards.

V.—TABLE OF COMPARISON BETWEEN THE NOMENCLATURE EMPLOYED BY THE AUTHORS AND BY E. F. LEMAIRE RESPECTIVELY.

Terms employed by E. F. LEMAIRE.	Equivalent terms employed by THE AUTHORS.
Ordinary	Outward.
Reverse	Inward.
Front Circle	Front Swing.
Back Circle	Back Twist Proper.
Side Wrist Circle	Back Twist at arm's length.
Front Wrist Circle	Cross Front Twist.
Lower Back Circle	Hip Twist.

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