

INDIAN CLUB EXERCISES.¹

I.

ARM AND HAND EXERCISE.

FIRST SERIES.

First Position.

No. 1.—Immediately after the formation of the class, as is prescribed on p. 125, the instructor commands: 1. *Attention*—CLASS; 2. *Arm and Hand Exercise*; 3. *First Series*; 4. *First*—POSITION.

No. 2.—At the *first* word of the first command, the students will fix their attention; at the *second*, they will take the *habitual* or *military* position of the INDIAN CLUB EXERCISES, in which the clubs are suspended by the sides, *without touching the legs*, with the backs of the hands to the rear, as in Fig. 1 This is also the first position. *All the motions of this Series must be made without bending the arms.*

¹ **Directions.**—The instructor will comply with the directions of the note on p. 303, before attempting to teach the INDIAN CLUB EXERCISES. He will require learners to begin with the light, short clubs described on p. 259. At first, he must strive to rouse the student's pluck and emulation by rendering the exercises as agreeable and easy as possible, taking all the necessary precautions to prevent him from injuring himself or becoming discouraged, and permitting none but the prescribed exer-

cises. Harsh treatment must be carefully avoided, much more any thing like turning the student's involuntary awkwardness, or his first failures, into ridicule. He must never forget that the pleasure of the various exercises, and the student's own desire to excel, are the first and secret elements of success in Gymnastics. His aim must be to develop the strength, agility, and dexterity of the student by a wisely regulated exertion, thus giving him self-reliance and the utmost freedom of motion.

No. 3.—*First and Second Movements.* These two classes of movements are made directly sidewise; the *first*, by elevating the clubs into a horizontal position, as represented by the dotted arms A and C, Fig. 1; the *second*, by describing half side circles, and thus elevating the arms and clubs into a vertical position, as represented

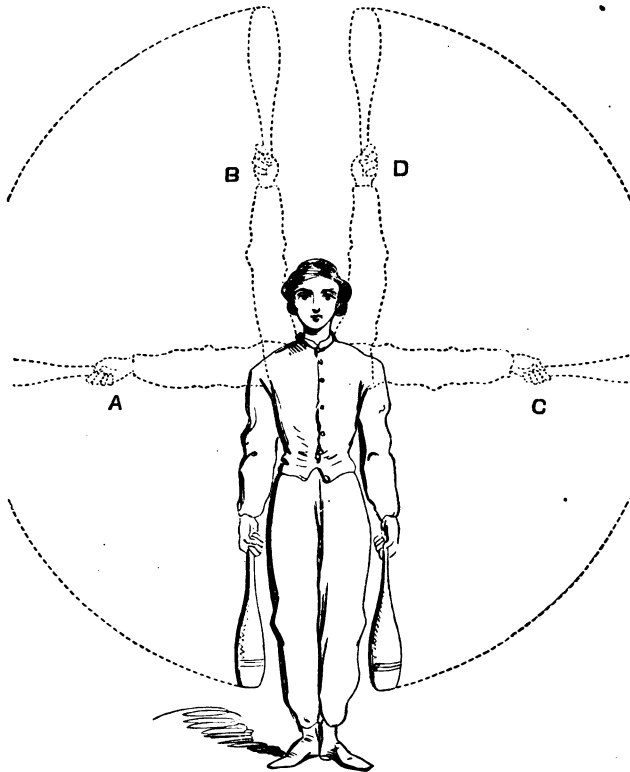


FIG. 1.

by the dotted arms and clubs B and D. When the hands are at A and C, the palms are up; when at B and D, the backs of the hands are out and the thumbs to the rear. For each class, employ the *Third Variety*, p. 262. Music on p. 151.

No. 4.—*Third and Fourth Movements.* These two classes of movements correspond respectively to the *first* and the *second*, the *third* class being executed directly to the front by lifting the clubs

horizontally as high as the shoulders, in which position the palms are up; the *fourth*, by elevating the clubs, toward the front, into the position of the dotted arms B and D, at which the backs of the hands are to the front. For each class, employ the *Third Variety*, p. 262. Music on p. 153, which will be performed in marked and slow time.

No. 5.—*Fifth Movements.* With the clubs in the position of Fig. 1, at the command, **RIGHT**, the student will make the *first* motion by extending the right arm to the front in line with the shoulder and elevating the club into a vertical position, as indicated by the right arm of Fig. 2; the *second*, by bearing the club to the right into the position of the dotted right arm; the *third*, by recovering the position in front; and the *fourth*, by describing an upward curve and letting the club fall to the rear into the position of the upper dotted right arm. The *fifth*, *sixth*, *seventh*, and *eighth* motions are made by describing the first four motions inversely, thus recovering the position of Fig. 1. At the command, **LEFT**, the left arm will make eight corresponding motions; and finally, at the command, **BOTH**, these eight motions will be made *twice* with both arms simultaneously. Music on p. 151.

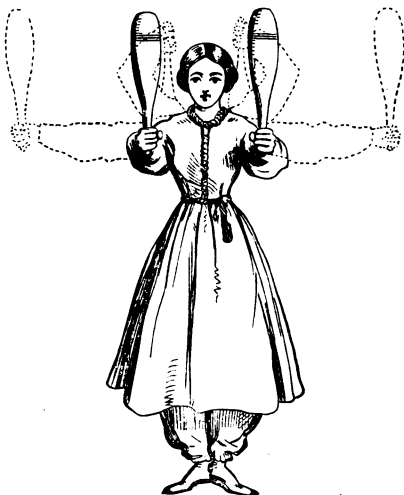


FIG. 2.

SECOND SERIES.

First Position.

No. 6.—The instructor will command: 1. *Arm and Hand Exercise*; 2. *Second Series*; 3. *First—Position*.

No. 7.—At the third command, the student will take the position of Fig. 3, which is the same as that of Fig. 1.

No. 8.—*First Movements (Inner Circles)*—**RIGHT.** At this command, the circle *A B C*, Fig. 3, will be described four times with the club in the right hand, turning the palm front and the thumb down when the forearm passes over the head (see the upper dotted arm), and dropping the point of the club behind as far as possible; then, at the command, **LEFT**, four corresponding circles will be described with the club in the left hand, first carrying the arm in front of the head; and finally, at the command, **ALTERNATE**, eight of these circles will be described by alternation, first with the club in the right hand. It will be seen that this class of movements is of the *Fourth Variety*, p. 263.

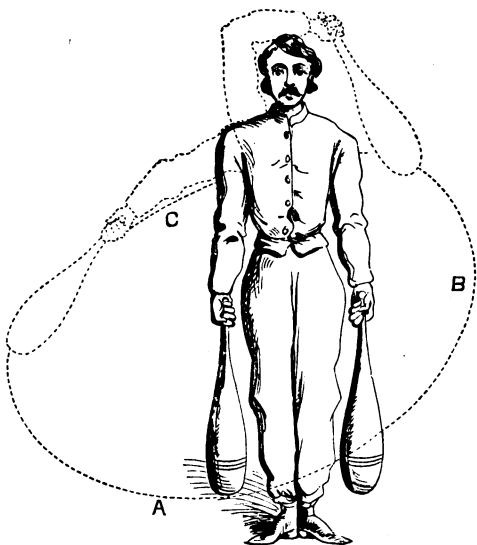


FIG. 3.

No. 9.—*Second Movements (Outer Circles)*. This class of movements only differs from that of No. 8, in making the motions backhanded, bending the wrists outward, and carrying the club behind the head first, the right-hand club first describing the circle *A C B*, Fig. 3. The motions of the *first* class are called *inner circles*; those of the *second*, *outer circles*. Music for these two classes on p. 189.

No. 10.—*Third Movements*—**RECIPROCATE.** At this command, the student will describe sixteen of the inner circles of No. 8 by reciprocation (one club ascending at the same time the other is descending), and then sixteen of the outer circles of No. 9 in like manner, thus employing the *Seventh Variety*, p. 263. Music for this class, Part Four, p. 208.

No. 11.—*Fourth Movements*—**BOTH.** At this command, the *inner* circles will be described four times with both clubs simul-

taneously by crossing the arms in front (the right in front of the left), elevating them over the head as in Fig. 4, and dropping the points of both clubs behind as far as possible; then four double *outer* circles will be described; and finally, eight of these double circles will be described by alternation, first describing the *inner* circles and then the *outer*, thus employing the *Sixth Variety*, p. 263. Music for Nos. 11 and 12 on p. 188.

No. 12.—*Fifth Movements*—BOTH. At this command, the right arm will describe an *inner* circle and the left arm an *outer* circle simultaneously four times, both clubs first passing around the left shoulder; then the left arm will describe an *inner* circle and the right arm an *outer* circle simultaneously four times, both clubs passing first around the right shoulder; and finally, eight of these double motions will be made by alternation, both clubs first passing around the left shoulder, thus employing the *Eighth Variety*, p. 263. In making the motions of this class, the arm that describes the *inner* circle is carried above the head before the *outer* circle begins.

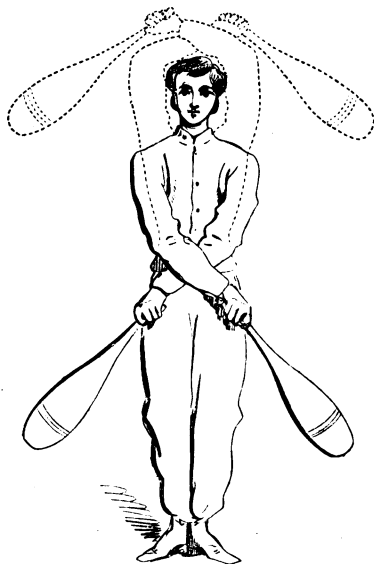


FIG. 4.

THIRD SERIES.

First Position.

No. 13.—The instructor will command: 1. *Arm and Hand Exercise*; 2. *Third Series*; 3. *First—POSITION*.

No. 14.—At the third command, the student will take the position of Fig. 5, in which the points of the elbows are in line with the spine, the forearms placed against the waist, and the clubs vertical.

No. 15.—*First, Second, Third, and Fourth Movements.* The motions of the *first* class of movements from this position are made directly out to the sides into the position of the lower dotted arms of Fig. 5; of the *second*, directly front the full length of the arm, the hands being elevated as high as the shoulders; of the *third*, directly up the full length of the arm; and of the *fourth*, in curved lines directly over the shoulders, the clubs falling vertically to the rear, as low as possible, as illustrated by the upper dotted arms of Fig. 5. For each class, employ the *Third Variety*, p. 262. Music for the *first* and the *second* classes on p. 150; for the *third* and the *fourth*, p. 152.

No. 16.—*Fifth Movements.* This is a combination of the four classes of No. 15, as explained in No. 119, p. 301. Music on p. 150.

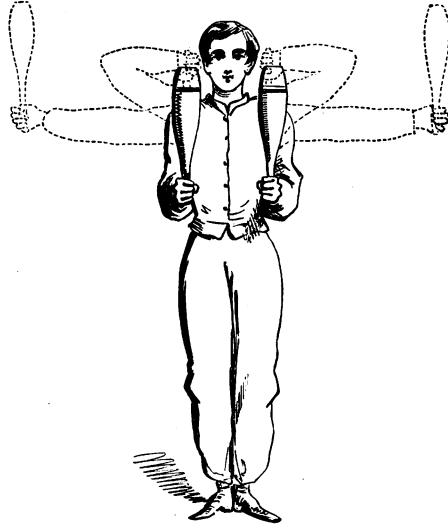


FIG. 5.

FOURTH SERIES.

First Position.

No. 17.—The instructor will command: 1. *Arm and Hand Exercise*; 2. *Fourth Series (Extended Front Circles¹)*; 3. *First—Position.*

¹ **Circles.**—For convenience in giving words of command and ordering combinations in the INDIAN CLUB EXERCISES, all curved lines (*even the most irregular*) that are connected in all of their parts, are called circles, like, for example, the irregular hearts, A B C D, Figs. 6, 7, and 9.

Portions of curved lines, like the arcs A B C and D E F, Fig. 19, are also usually called half circles. The instructor, however, will carefully and fully explain to the student the real character of the figures described with the clubs, executing the motions for illustration.

No. 18.—At the third command, the student will take the position of Fig. 6, which is the same as that of No. 14.

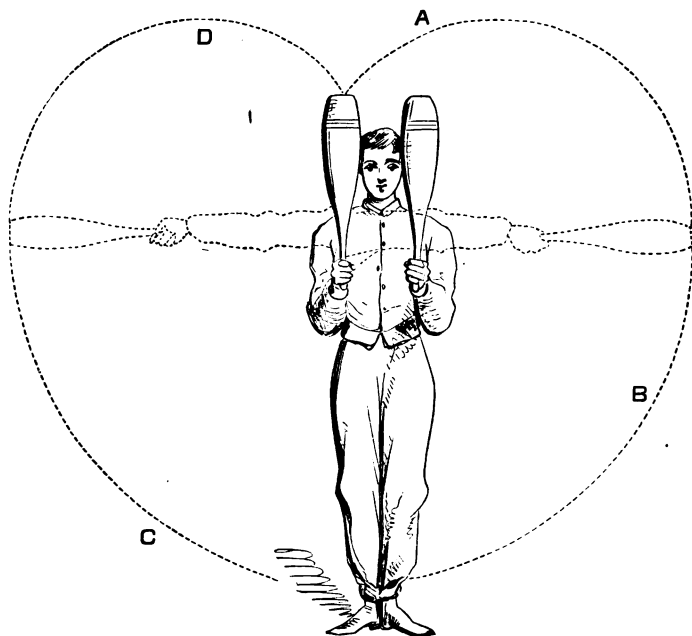


FIG. 6.

No. 19.—*First Movements (Inner Circles).* In executing this class of movements, the clubs first pass in front of the face, describing inner extended front circles, first with the right arm, as illustrated by the curved line A B C D, Fig. 6. The commencing position will be resumed every time a circle is described. Employ the *Fourth Variety*, p. 263.

No. 20.—*Second Movements (Outer Circles).* This class of movements only differs from that of No. 19 in describing the circles in contrary directions, the club in the right hand first describing the circle D C B A, Fig. 6. Music for Nos. 19 and 20 on p. 209.

No. 21.—*Third Movements—RECIPROCATE.* At this command, the student will describe sixteen of the inner circles of No. 19 by reciprocation (one club ascending at the same time the other is descending), and then sixteen of the outer circles of No. 20 in like

manner, thus employing the *Seventh Variety*, p. 263. *As these curved lines are described at arm's-length, the commencing position being resumed only on the sixteenth motion, they form perfect circles.* Music on p. 161.

No. 22.—*Fourth and Fifth Movements.* The first motions of the fourth class of movements are the inner circles of No. 19, the clubs first passing each other in front of the face, the right arm in front of the left; the *second* are the outer circles of No. 20, the clubs first passing each other in front of the legs, the left arm in front of the right. Employ the *Sixth Variety*, p. 263.—The first motions of the fifth class are made by the right arm describing the *inner* and the left arm the *outer* front circles simultaneously; the *second*, by the right arm describing the *outer* and the left arm the *inner* front circles simultaneously. Employ the *Eighth Variety*, p. 263. Music for the two classes, Part Fifth, p. 208.

FIFTH SERIES.

First Position.

No. 23.—The instructor commands: 1. *Arm and Hand Exercise*; 2. *Fifth Series (Extended Side Circles)*; 3. *First—Position.*

No. 24.—At the third command, the student will take the position of Fig. 7, which is the same as that of Fig. 6.

No. 25.—*First, Second, Third, and Fourth Movements.* These four classes of movements correspond respectively to the first four classes of the Fourth Series, the circles being described by the sides. In describing the inner side-circles, the clubs are first extended to the front, as in Fig. 7, the right arm first describing the inner circle A B C D, and remaining unbent until nearly vertical before descending into the commencing position. In describing the outer side-circles, the club first rises and passes toward the rear, thus describing the outer circle D C B A, Fig. 7.

No. 26.—*Fifth, Sixth, Seventh, and Eighth Movements.* These four classes of movements are especially valuable in cases of dyspepsia, torpid liver, or constipated bowels. The motions of the *fifth* class are made by the right side with both clubs simultaneously, first describing inner side-circles. Employ the *Eighth Variety*, p. 263.—The *sixth* class only differs from the *fifth* in being executed by the

left side.—The *first* motions of the *seventh* class are inner circles described simultaneously with both clubs by the right side; the *second*, are corresponding inner circles described by the left side. The number of these motions, and the order in which they are made, are

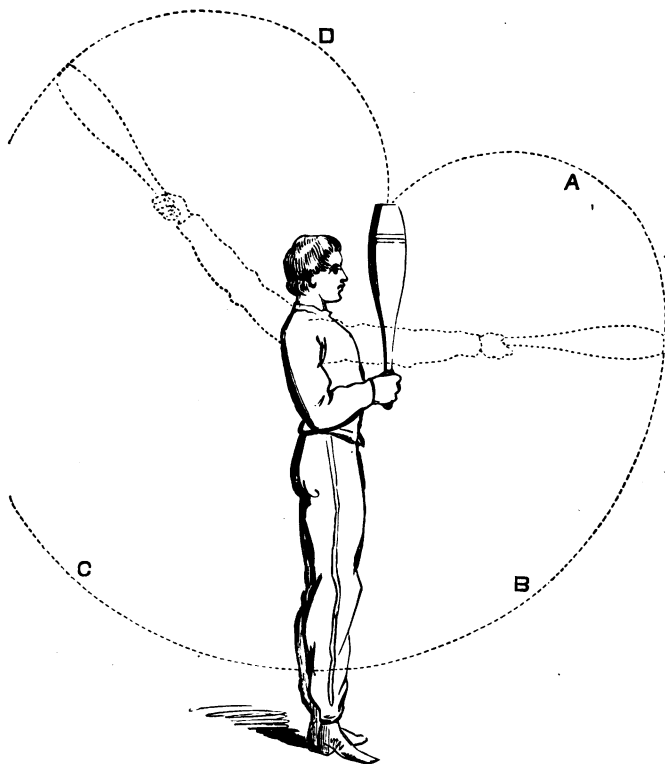


FIG. 7.

the same as the *Sixth Variety*, p. 263.—The *eighth* class only differs from the *seventh* in describing outer side-circles. In making the motions of these four classes, as well as all others in Arm and Hand Exercise, the feet retain the military position, as in Fig. 7, and the legs are kept straight and rigid, without the slightest bending or yielding of the knees. Music on p. 187.

No. 27.—*Ninth Movements.*—First, the right arm will describe an inner side-circle, and the left arm an outer side-circle, simultane-

ously, four times ; then the left arm will describe an inner and the right arm an outer side-circle, in like manner, four times ; and finally, eight of these double motions will be made by alternation.

SIXTH SERIES.

First Position.

No. 28.—The instructor commands : 1. *Arm and Hand Exercise* ; 2. *Sixth Series (Contracted Side Circles)* ; 3. *First—POSITION.*

No. 29.—At the third command, the position will be taken, in which the elbows are slightly in front of, and against, the waist ; the forearms are elevated, inclining front ; and both clubs are held vertically, as in Fig. 8.

No. 30.—*First, Second, and Third Movements.* The side contracted circles are described by movements of the wrists, the elbows retaining their position and the clubs passing as near to the shoulders as possible. The motions of the *first* class are inner circles, like A B C, Fig. 8 ; of the *second*, outer circles, like C B A. For each, employ the *Fourth Variety*, p. 263.—The *third* class corresponds to that of No. 10, the first reciprocating motions being inner circles.

No. 31.—*Fourth and Fifth Movements.* The *first* motions of the fourth class are inner circles ; the *second*, outer circles. Employ the *Sixth Variety*, p. 263.—The fifth class of movements only differs from that of No. 27 in the employment of side contracted circles. Music for the Sixth Series, p. 159.

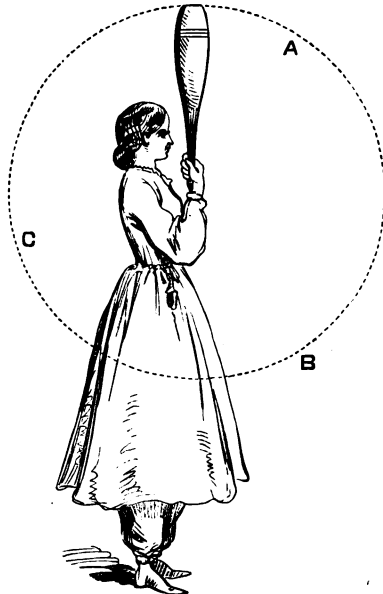


FIG. 8.

SEVENTH SERIES.

First Position.

No. 32.—The instructor commands: 1. *Arm and Hand Exercise*; 2. *Seventh Series (Rear Contracted Circles)*; 3. *First—POSITION.*

No. 33.—At the third command, the student will take the position of Fig. 5, No. 14.

No. 34.—*First, Second, Third, Fourth, and Fifth Movements.* These five classes of movements correspond respectively to those of Nos. 19, 20, 21, and 22, the motions being made to the rear, thus forming rear contracted circles. Until the student has acquired considerable facility in the description of these circles, the club not in use will be so lowered that its end shall be in line with, and rest against, the shoulder. During the first lesson, the club not in use at the time may be suspended by the side, as in Fig. 9. In describing the inner circle A B C D, Fig. 9, the arm is elevated and the club lowered toward the left until the forearm is across the head, the club in a horizontal position, and the back of the hand turned to the rear, when the point of the club is dropped behind as low as possible, the hand passed over the right shoulder and its back turned to the front, thus recovering the commencing position. The outer circle D C B A is described by a reverse motion. The student will be careful to make this motion directly sidewise, extending the club horizontally as far as possible as the forearm passes over the head.

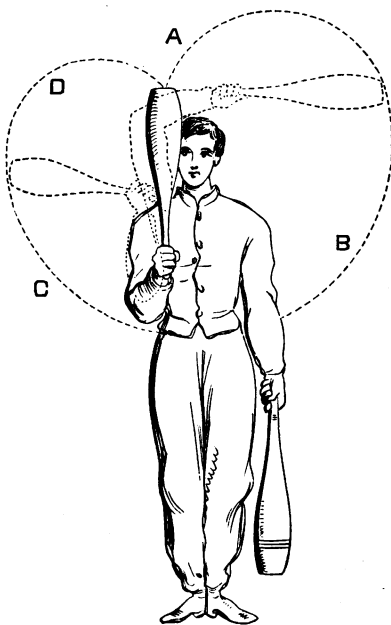


FIG. 9.

EIGHTH SERIES.

First Position.

No. 35.—The instructor will command : 1. *Arm and Hand Exercise*; 2. *Eighth Series*; 3. *First—POSITION* Music for the movements of this Series on p. 160.

No. 36.—At the third command, the student will take the position of Fig. 10, in which the clubs are held directly sidewise in line with the ears, and the backs of the hands are to the rear.

No. 37.—*First Movements.* The motions of this class are made directly up into the position of the dotted arms and clubs of Fig. 10. Employ the *Third Variety*, p. 262.

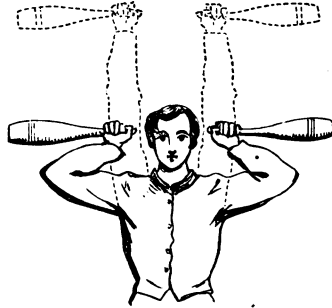


FIG. 10.

Second Position.

No. 38.—At the command, *Second—POSITION*, the student will take the position of the solid part of Fig. 11, in which the clubs, held in front of and a little higher than the shoulders, are pointed directly to the front, the backs of the hands being out.

No. 39.—*First Movements.* The motions are made directly up into the position of the front dotted arm of Fig. 11. Employ the *Third Variety*, p. 262.

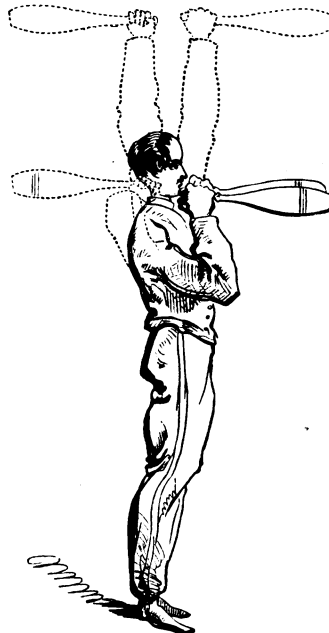


FIG. 11.

Third Position.

No. 40.—*Third—POSITION.* This position is taken to the rear, as represented by the lower dot-

ted arm and club of Fig. 11, corresponding to that of No. 38, the backs of the hands being down and the thumbs toward the front.

No. 41.—*First Movements.* The motions are made directly up into the position of the rear elevated arm. Employ the *Third Variety*, p. 262.

NINTH SERIES.

First Position.

No. 42.—The instructor will command: 1. *Arm and Hand Exercise*; 2. *Ninth Series*; 3. *First—POSITION.* Music for the movements of this position on p. 158.

No. 43.—At the third command, the student will take the position of Fig. 12.

No. 44.—*First Movements—IN.* At this command, both clubs, turning *in* toward the head, are simultaneously brought down upon the arms, as shown by the arm A, Fig. 13, and elevated into the commencing position four times; then, at the command, *Out*, both clubs are simultaneously turned *out* sidewise into a horizontal position, as shown by the arm B, four times; then, at the command, *ALTERNATE*, four of these simultaneous motions from the position are made by alternation, first the inner one; and finally, at the command, *BOTH*, eight

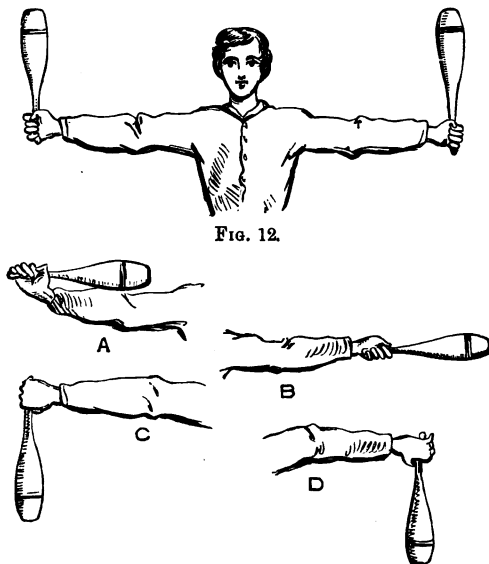


FIG. 13.

combined motions (formed by the union of the inner and outer motions) are made the entire distance, the first commencing *from*, and only the eighth terminating *at*, the commencing position.

No. 45.—*Second Movements.* The *first* motions of this class are made toward the front by simultaneously turning both clubs down into the position of the arm c, Fig. 13; the *second*, to the rear, as shown by the arm d. The number and order of the motions are the same as in No. 44. The commands of execution are, FRONT, REAR, ALTERNATE, BOTH.

No. 46.—*Third Movements.* The *first* motions of the third class are made by simultaneously turning both clubs into a horizontal position to the right, the club in the right hand passing out into the position of the arm b, Fig. 13, and that in the left hand into the position of the arm a; the *second* motions are made in like manner to the left. The commands of execution are, RIGHT, LEFT, ALTERNATE, BOTH. Employ the same *Variety* as in No. 44.

No. 47.—*Fourth Movements.* The *first* motions of the fourth class are made from the position by simultaneously turning the right-hand club to the front and the left-hand club to the rear, as represented by the arms c and d, Fig. 13; the *second*, by simultaneously turning the left-hand club to the front and the right-hand club to the rear in like manner. Employ the same *Variety* as in No. 44.

Second Position.

No. 48.—At the command, *Second—Position*, the student will take the position of the solid part of Fig. 2.

No. 49.—*First, Second, Third, and Fourth Movements.* The four classes of movements of this position correspond respectively to those of Nos. 44, 45, 46, and 47, and the motions are made in like manner.

TENTH SERIES.

First Position.

No. 50.—The instructor will command: 1. *Arm and Hand Exercise*; 2. *Tenth Series (Contracted Circles at arm's length)*; 3. *First—Position*.

No. 51.—At the third command, the student will take the position of Fig. 14.

No. 52.—*First Movements (Front Circles).* All the circles of the Tenth Series are described with both clubs simultaneously by the action of the wrists, *the arms being kept straight*. The *first* motions

of this class are front *inner* circles, both clubs first passing toward the head, thus describing circles like that of Fig. 14, though in a contrary direction from that indicated by the darts; the *second*, front *outer* circles, both clubs first passing out, and thus describing circles as indicated in Fig. 14. Employ the *Sixth Variety*, p. 263.

No. 53.—*Second Movements (Rear Circles)*. This class of movements only differs from that of No. 52 in describing the circles to the rear of the arms.

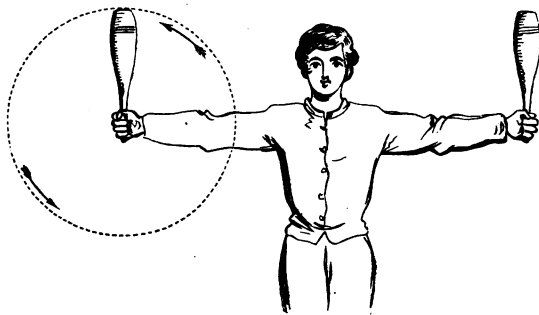


FIG. 14.

Second Position.

No. 54.—At the command, *Second—Position*, the student will take the position of the solid part of Fig. 2.

No. 55.—*First and Second Movements (Side Circles)*. These two classes of movements correspond respectively to those of Nos. 52 and 53, the circles being described by the sides of the arms.

No. 56.—*Third and Fourth Movements*. The circles of the third class are described at the right of each arm, the *first* motions being inner circles, the clubs first passing toward the body. Employ the *Eighth Variety*, p. 263.—The *fourth* class only differs from the *third* in describing the circles at the left of each arm.

ELEVENTH SERIES.

First Position.

No. 57.—The instructor will command: 1. *Arm and Hand Exercise*; 2. *Eleventh Series*; 3. *First—Position*.

No. 58.—At the third command, the student will take the position of Fig. 15, which corresponds to that of No. 54, p. 317.

No. 59.—*First Movements.* This class of movements only differs from that of No. 55, p. 317, in being executed with Indian clubs, as indicated in Fig. 15.

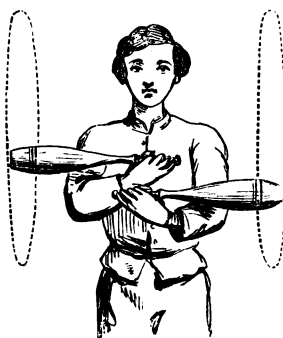


FIG. 15.

Second, Third, and Fourth Positions.

No. 60.—At the command, *Second*—*Position*, the student will hold the clubs in the position of Fig. 16, the right-hand one above the left, and the backs of the hands up.



FIG. 16.

The *third* position is that of Fig. 17, in which the clubs are vertical, and the backs of the hands to the front: the *fourth* is that of Fig. 18, in which the palms are to the front.

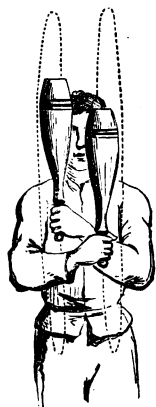


FIG. 17.



FIG. 18.

These three positions correspond respectively to those of Nos. 56 and 58, p. 318, and the class of movements of each position only differs in being executed with Indian clubs.

II.

COMBINED EXERCISES.

FIRST SERIES.

First Position.

No. 61.—While the exercises of this general division are combinations of what is technically called **ARM AND HAND EXERCISE**, they really bring into play, in the most desirable and pleasing manner, all the muscles and joints. The instructor will command: 1. *Combined Exercises*; 2. *First Series (Half Circles)*; 3. *First—POSITION.*

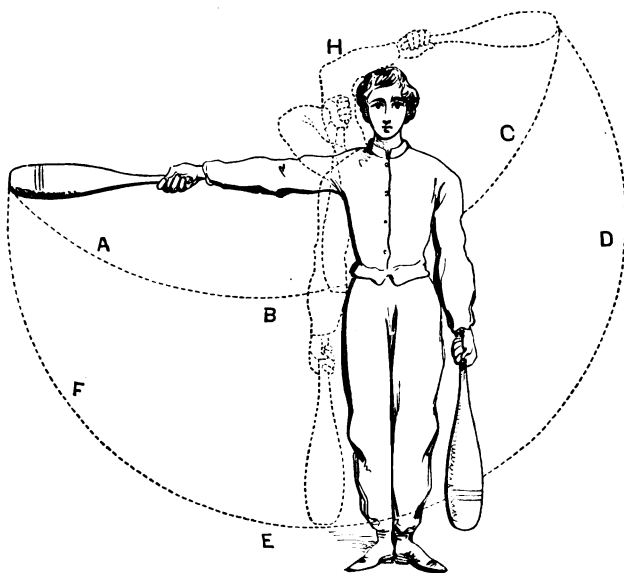


FIG. 19.

No. 62.—At the third command, the student will take the position of the solid part of Fig. 19, in which the right arm is extended

horizontally to the right with the palm up, and the left arm is in the *military* position, as explained in No. 2.

No. 63.—*First Movements (Half Circles)*—**REAR.** At this command, the student will describe the rear arc *A B C*, Fig. 19, carrying the arm into the position of the dotted arm *H*, and the front arc *D E F*, thus recovering the commencing position, four times; then, at the command, **FRONT**, reversing the direction of the motion, he will describe the arcs *F E D* and *C B A* four times; and finally, at the command, **ALTERNATE**, he will make this combined motion eight times by alternation, first describing the arcs *A B C* and *D E F*, and then the arcs *F E D* and *C B A*. Music for this Series on p. 208.

Second Position.

No. 64.—At the command, *Second*—**POSITION**, the student will simultaneously lower his right arm into the position of the lower dotted arm of Fig. 19, and extend his left arm horizontally to the left, thus taking the position that corresponds to that of No. 62.

No. 65.—*First Movements.* This class of movements, which is executed with the left arm, corresponds to that of No. 63, the motions being made in like manner.

Third Position.

No. 66.—At the command, *Third*—**POSITION**, the student will take the position of the solid part of Fig. 20, in which both clubs are extended horizontally as far as possible to the left, the right forearm crossing sidewise over the head.

No. 67.—*First Movements*—**REAR.** This class of movements, which is executed with both clubs simultaneously, corresponds to that of No. 65. The first motions from the third position are made by describing half circles, first to the rear, thus taking the position of the dotted arms and clubs at the left of Fig. 20, and then to the front, thus resuming the commencing position. To render the movements more marked, a slight pause will be made when the clubs arrive in position, both at the right and the left. Employ the *Eighth Variety*, p. 263.

No. 68.—*Second Movements.* From the position of Fig. 20, the arcs *A B C* and *D E F* will be described simultaneously, the front arc with the *right* arm and the rear arc with the *left* arm, thus

taking the position of the dotted arms and clubs to the left of Fig. 20, when a corresponding front arc will be described with the *left* arm and a rear one with the *right* arm, thus resuming the commencing position. On the fourth resumption of the commencing position, at the command, *CHANGE*, these arcs will be described inversely the same number of times, the *left* arm first describing a

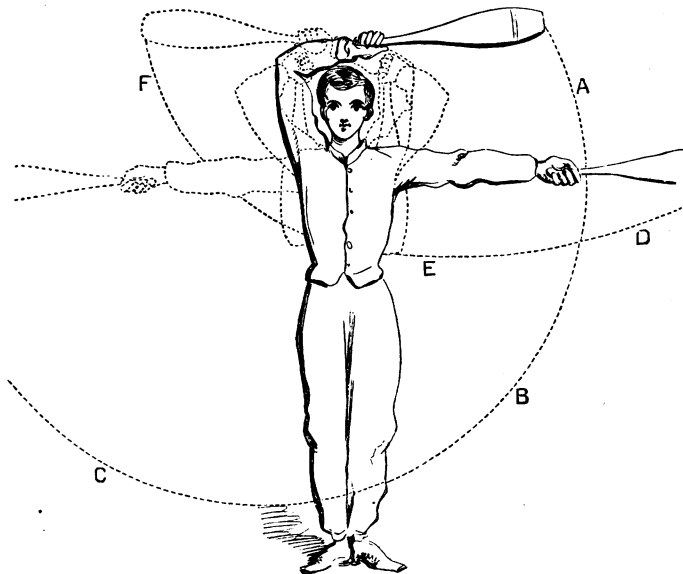


FIG. 20.

front half circle and the *right* arm a rear one; when, at the command, *ALTERNATE*, eight of these double motions from the position will be made by alternation, the right arm first passing to the front and the left arm to the rear.—The students will usually execute the movements of this Series as prescribed in No. 27, p. 143.

SECOND SERIES.

First Position.

No. 69.—The instructor will command : 1. *Combined Exercises*; 2. *Second Series (Rear Contracted Circles and Half Front Extended Circles)*; 3. *First—POSITION*.

No. 70.—At the third command, the student will take the position of the solid part of Fig. 21. The club not in use, however, will usually be lowered, so that its end shall be in line with, and rest against, the shoulder.

No. 71.—*First Movements.* In making the *first* motions of this class, the student will first describe the rear contracted circle A B C, Fig. 21; then the half front circle D E, Fig. 22; and finally, by inversion, the half front circle E D, thus recovering the commencing position. The third time the arm is thus carried into the position of the dotted arm of Fig. 22, he will describe the rear contracted circle F G H; then the half front circle E D; and finally, the half front circle D E, thus recovering the position of the dotted arm of Fig. 22, and making the *second* motions of this class. In conclusion, the third time the arm takes the position of the solid right arm, in making the *second* motions of this class, at the command, **ALTERNATE**, the right arm will first describe the rear contracted circle A B C, Fig. 21; then, the half front circle D E, Fig. 22; then, the rear contracted circle F G H; and finally, the half front circle E D. The last four motions, which are thus employed in alternation, will be made four times. The student will be required to thoroughly master this class of movements before proceeding further. Music for this Series on p. 188.

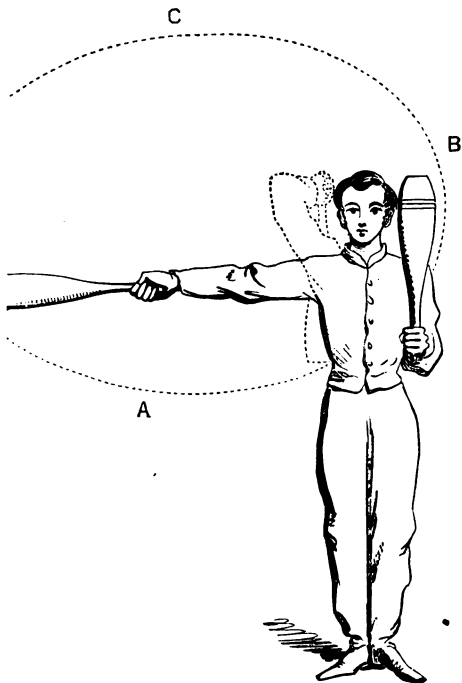


FIG. 21.

Second Position.

No. 72.—At the command, *Second—Position*, the student will take the position to the left, corresponding to that of No. 70.

No. 73.—This class of movements, which is executed with the *left* arm, corresponds to that of No. 71; the motions being made in like manner.

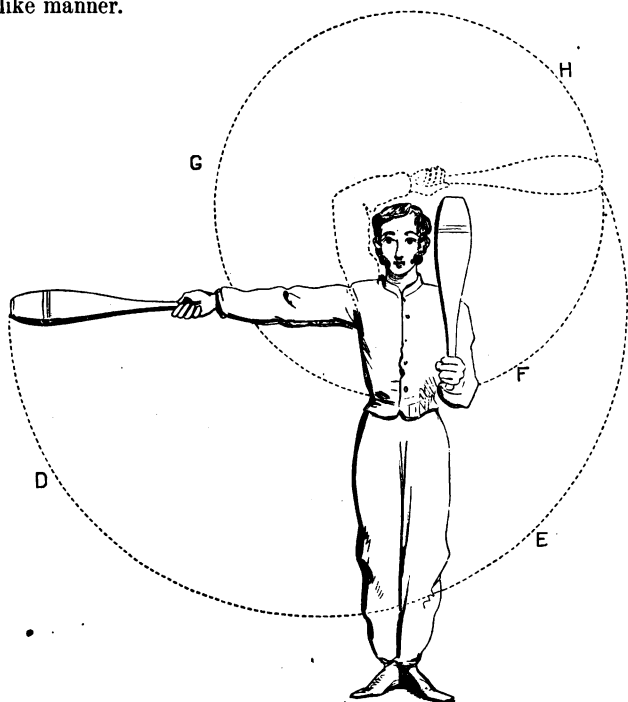


FIG. 22.

Third Position.

No. 74.—At the command, *Third—Position*, the student will take the position of the solid part of Fig. 20, No. 66.

No. 75.—*First Movements—REAR.* This class of movements, which is executed with both clubs simultaneously, corresponds to that of No. 73, the left arm making the same motions and being accompanied by the right arm.—The class will usually execute the movements of this Series as prescribed in No. 27, p. 143.

THIRD SERIES.

First Position.

No. 76.—The instructor commands: 1. *Combined Exercises*; 2. *Third Series (Front Extended and Rear Contracted Circles)*; 3. *First—POSITION.*

No. 77.—At the third command, the student will take the position of the solid part of Fig. 5, No. 14.

No. 78.—*First to Tenth Movements, inclusive.* The motions of these ten classes are made with both clubs simultaneously. The *first* motions of the first class are made by describing inner front circles (No. 19) with the right arm, and inner rear circles (No. 34) with the left; the *second*, by describing outer front circles with the left arm, and inner rear circles with the right.—The *first* motions of the second class are made by describing inner front circles with the left arm, and outer rear circles with the right; the *second*, by describing outer front circles with the right arm, and inner rear circles with the left.—The *first* motions of the third class are the first motions of the first class; the *second*, are the first motions of the second class.—The *first* motions of the fourth class are the second motions of the first class; the *second*, are the second motions of the second class.—The *first* motions of the fifth class are made by describing inner front circles with the right arm, and inner rear circles with the left; the *second*, by describing inner front circles with the left arm, and inner rear circles with the right.—The *first* motions of the sixth class are made by describing outer front circles with the right arm, and outer rear circles with the left; the *second*, by describing outer front circles with the left arm, and outer rear circles with the right.—The *first* motions of the seventh class are made by describing inner front circles with the right arm, and outer front circles with the left; the *second*, by describing inner rear circles with the right arm, and outer rear circles with the left.—The *first* motions of the eighth class are made by describing outer front circles with the right arm, and inner front circles with the left; the *second*, by describing outer rear circles with the right arm, and inner rear circles with the left.—The *first* motions of the ninth class are the first motions of the seventh class; the *second*, are the second motions of the eighth class.—The *first* motions of the tenth class are the first motions of the eighth

class; the *second*, are the second motions of the seventh class.—*In executing each class of movements, the student will first make four of the first motions from the position; then, four of the second; and finally, eight of the first and second by alternation.*

III.

KNEE EXERCISE.

FIRST SERIES.

First Position.

No. 79.—The instructor will command: 1. *Knee Exercise*; 2. *First Series*; 3. *First—POSITION.*

No. 80.—*First—POSITION.* This only differs from the position of Fig. 1, No. 2, in placing the heels about three times the length of the student's foot apart.

No. 81.—*First Movements.* This class of movements only differs from that of No. 195, p. 217, in the employment of Indian clubs, as illustrated by Fig. 23. Music on p. 190.

Second Position.

No. 82.—At the command, *Second—POSITION*, the student, turning on both heels to the right, will take the position of Fig. 24, which gives a rear view of the exercise.

No. 83.—*First Movements (Side Contracted and Half Front Extended Circles).* First describe simultaneously an inner side contracted circle (No. 30) with each arm, like A B C, Fig. 24; then turn

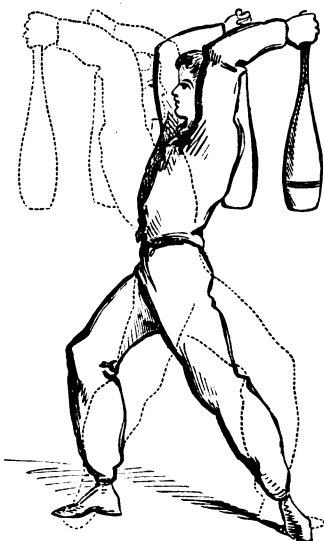


FIG. 23.

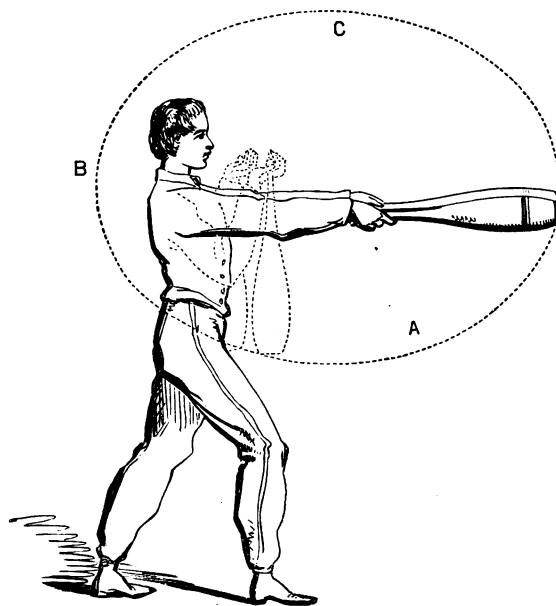


FIG. 24.

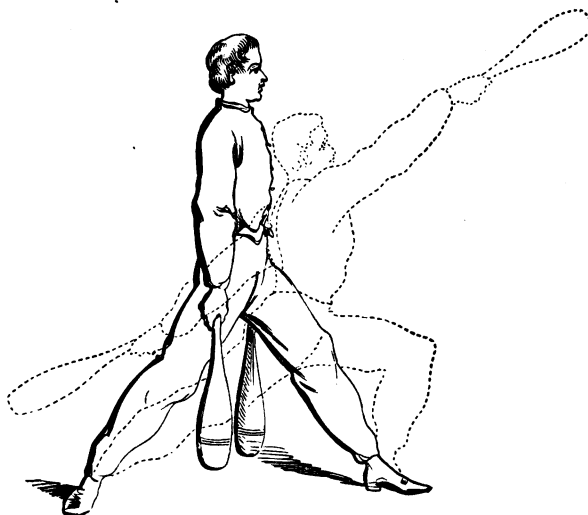


FIG. 25.

on both heels and face to the left, describing simultaneously with both clubs half front circles, like *D E* of Fig. 22, and taking the position to the left corresponding to that of Fig. 24; and then, describing the half front circles by inversion, turn on both heels to the right and recover the commencing position. The third time the position is thus taken to the *left*, describe the side contracted circles in that position, only making half front circles to the right, until the position of Fig. 24 is thus taken the third time; and finally, describe these side contracted circles once on each facing, both at the right and the left, until the position of Fig. 24 is regained four times. *In describing these circles, throw the whole weight of the body on the advanced knee.* Music on p. 189.

Third Position.

No. 84.—At the command, *Third—POSITION*, the student will take the position of Fig. 1, No. 2.

No. 85.—*First Movements.* This class only differs from that of No. 86, p. 326, in being executed with Indian clubs directly to the front, *left leg first*, as represented by Fig. 25. Music on p. 190.

IV.

LEG AND FOOT EXERCISE.

FIRST SERIES.

First Position.

No. 86.—The instructor will command: 1. *Leg and Foot Exercise*; 2. *First Series*; 3. *First—POSITION*.

No. 87.—At the third command, the student will take the position of Fig. 26, which is the same as that of Fig. 1.

No. 88.—*First Movements (Facings).* This class only differs from that of No. 191, p. 215, in describing the first half of the inner circles of No. 8, p. 361, on each facing from the position, and the second half of the outer circles of No. 9 on each recovery of the

commencing position, elevating the right arm when facing to the right, as represented by the dotted part of Fig. 26, and the left arm when facing to the left. Music on p. 209.

No. 89.—*Second Movements (Facings with Side Charges).* This class of movements only differs from the first class in combining facings with side charges (No. 230, p. 229), as illustrated by Fig. 27. Music, Part Fifth, p. 208.

No. 90.—*Third, Fourth, and Fifth Movements (Hopping, with Arm and Hand Exercise).* These three classes of movements only differ from those of Nos. 8, 9, and 10, p. 361, in combining the description of the circles with hopping in place. While making each

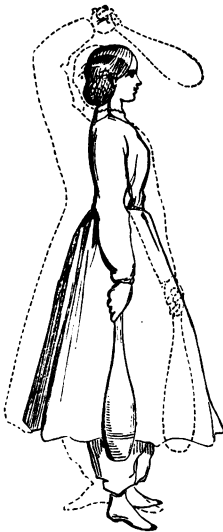


FIG. 26.

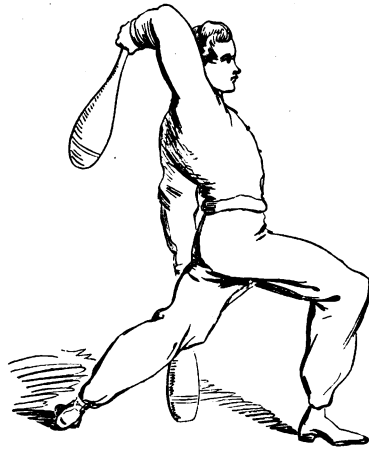


FIG. 27.

circle of Nos. 8 and 9, the students will hop *four* times; on each of No. 10, *twice*. He will hop on the point of the left foot while employing the right arm, and on the point of the right foot while employing the left arm. Music on p. 207.

No. 91.—*The March combined with Arm and Hand Exercises.* The students will execute the movements of the Third, Sixth, Seventh, Eighth, and Eleventh Series of Arm and Hand Exercise, in connection with Marking Time and the March, Nos. 238 and 239, pp. 231 and 232, thus forming *nineteen* new classes of movements.

THE INDIAN CLUB RACE.

First Position.

No. 92.—The instructor will command: 1. *Leg and Foot Exercise*; 2. *The Indian Club Race*; 3. *First*—POSITION.

No 93.—THE INDIAN CLUB RACE, which constitutes the exercise of this Series, is one of the most spirited and efficacious games ever devised. Preparatory to the contest, the floor will be marked with standings for the clubs, as shown at A, B, C; 1, 2, 3; and 7, in the FRONTISPIECE, p. 251, the seven clubs in the three circles at the end of the room forming the goal at which the race begins and ends. The standings for the clubs on each side of the room should be at least fifteen feet apart, if possible; twice that distance is not too far, if the size of the room permits.

The instructor will appoint two leaders, who will “choose sides;” or the students will number, as prescribed on p. 127, the ones forming the first division and the twos the second. At the third command of No. 92, the two divisions will take their positions as shown in the cut, the leaders standing nearest the clubs. The instructor will count *One, Two—THREE*, or three chords will be struck on the piano, when each leader will leap to the nearest club, and, *first passing to the side of the room and running over the standings*, set it at 1, or at A. He who first distributes *three* clubs and stands the *seventh* in the center of the room at 7, counts *two* in the game for his side, the whole number of the game being *ten*.

When the leaders first leave the ranks, the remaining students change their standings, so as to leave the places furthest from the goal vacant for the students that are running. Immediately after the clubs are distributed, the signal will be given, and the students occupying the standings of the leaders will instantly proceed to gather the clubs, first taking those at 3 and c. He who first gathers *three* clubs, and places the *seventh* in its original position, wins *two* for his side. *One*, however, will be deducted for each club that fails to stand, either in the distribution or the collection. Thus the students will continue, distributing and gathering the clubs, until the game is decided. This exercise should be practiced in the *open air* as often as possible. Nothing short of exercise in the open air can supply the highest physical needs of the human frame.