

# THE NEW CALISTHENICS

By

Maria L. Pratt, M.D.



## A MANUAL OF HEALTH AND BEAUTY

Educational Publishing Co.

NEW YORK.

BOSTON.

CHICAGO.

LUX ENO & CO. BOSTON.



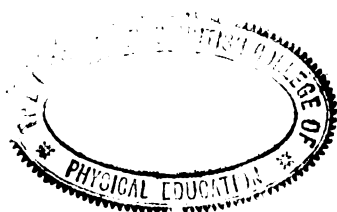
**WILLIAM B. CAIRNS COLLECTION  
OF  
AMERICAN WOMEN WRITERS  
1650-1920**



**WILLIAM B. CAIRNS  
PROFESSOR OF ENGLISH  
UNIVERSITY OF WISCONSIN-MADISON**

45

1889





FRANK H. GELLING

THE  
NEW CALISTHENICS

A MANUAL OF  
HEALTH AND BEAUTY



BY MARA L. PRATT, M. D.

ILLUSTRATIONS BY EDITH F. FOSTER.

---

BOSTON AND NEW YORK :  
EDUCATIONAL PUBLISHING COMPANY.  
1889.

**COPYRIGHT, 1890.**  
**BY EDUCATIONAL PUBLISHING COMPANY,**  
**50 BROMFIELD STREET, BOSTON.**

Rare Books  
Cairns

4807412

GV  
483

C4  
1889

INTRODUCTION.

## INTRODUCTION.

---

For a long time physical training has been growing in importance in the minds of educators, and all thinking people throughout the country. History has never forgotten the beauty, and the grace, and the health of the old Greeks; and so, when, at last, it began to seem necessary that something be done to improve the health of the American people attention naturally turned to this ideal nation—the Greeks.

But, first, among our people there was prejudice to be overcome. Gymnastics had, unfortunately, come to be associated in the public mind with prize-fighters and ruffian boxers. Many people could think of the Gymnasium only as preparation for the circus and the fighting arena.

But there seems always to be a help at hand for every need. Just here, Dr. Sargent, a regular physician, an intelligent observer, a thoughtful student, came forward and showed the thinking public that in the much-despised Gymnasium were possibilities not yet dreamed of. He showed that it is in *symmetry*, not in *immensity* of strength, that health lies.

Classes were formed, the anatomical arrangement of the muscles, the conditions and laws for their growth and development were taught, and the application of gymnastic exercises came to be a science.

No longer under any genuine teacher of the "Sargent System" was the lad who could pull ten pounds with his left arm and fifteen pounds with his right arm, urged on to pull twenty, thirty, forty, with that right arm, and so fit himself for enrolment among the champion weight-lifters.

## INTRODUCTION.

Such ambition, such teaching, were at once discouraged by the intelligence of the Sargent System. No longer were the children with spinal curvatures to the right, and children with spinal curvatures to the left, children with drooping shoulders and hollow chests, and children with square shoulders and full chests,—all set uniformly at work with the same exercises, the same apparatus.

Individual work was now demanded. The lad with strength in his right arm to pull fifteen pounds was not urged, not allowed to develop that arm to greater power; but, instead, such exercises were prescribed for him as should bring that weaker left arm into symmetrical development with the right.

The child with the curvature to the right was set to work upon such exercises as should strengthen, and so render more tense the muscles of the left side, thus bringing the spine back into the median line.

Through every phase of deformity—and any lack of symmetry is deformity—with every condition of ill-health capable of improvement from exercise, increased activity, free circulation, the Sargent System proved its intelligent understanding and its corresponding value.

Public opinion began to change; gymnasiums were no longer looked upon as monstrosity producers. "Physical Culture," a much more comprehensible term, began to be heard, and people began to understand the breadth and meaning of the new name.

But to be symmetrically strong, even, is not all. I have seen pupils who, by honest, earnest work on their part, have, although symmetrically strong, rendered themselves so tense and contracted, that the term physical culture seemed a ludicrous mockery as applied to them. Symmetrical measurements on the anthropometric chart, is not all. *There must be grace and freedom of movement as well as health and symmetry of measurement.*

The successful teacher of to-day must combine the Sargent principle *with* the Delsarte principle if she would be true to her work and true to the best interests of her pupils. The limp, weakly, lackadaisical pupils, the sluggish, the deformed, must be trained, first, by *firm, systematic*, intelligently-chosen movements to the standard of symmetry of measurement; while, on the other hand, the strong, robust, tense, awkward pupils will find their best help and most needed culture



## INTRODUCTION.

in those free, graceful Delsarte movements whose principle is "Strength at the centre, freedom at the surface."

There are many aphorisms which we have heard over and over, until they mean simply nothing to us. They come to our ears like the tones of the teacher, or the mother who "always scolds" to the ears of the children, who never mind them.

One of these aphorisms, I would suggest, might be, "The face is the index of the mind." If we half appreciated what that means, or half believed it, we should, I think, give far more attention to Peter's gait, and John's slouching, and Mary's awkwardness, than we do now.

Then there is another "old saw," "We should be what we would seem to be." True enough; but why has it taken us so long to learn that, to so great an extent, we *are* what we seem to be. If we seem to shuffle along as we walk, or slouch along in our bodily gait is it anything but the visible expression of the mental and moral state within? We all, even little children, instinctively judge the characters of those we meet by their bodily carriage.

Then, if it is true that this body is but a physical expression of the mind within, is it not possible that intelligent training of the body might send a reflex back to that mind. The most successful actor—the one we laud the highest—is not *acting* when we admire him most; when he holds us spell-bound, or carries us with him, forgetful of everything but the character he shows us, he is not acting the character then; he *is* the character. His position, his face, his words, have made him, in very truth, for the time being, the man he would "seem to be."

Then what should be the effect of elevating, intellectual, spiritual expressions and attitudes? Get your slouching John and your shuffling Peter into an erect, manly carriage, if you can, for three minutes, and see what the moral effect will be. Get that sneaking, lying, hang-necked boy to stand erect, throw up his head and say:

"I am no lying knave; I am the king!"

He will be the king while he says it, at least; and you—perhaps he—will have learned a lesson.

## INTRODUCTION.

Shall we not, then, in teaching physical culture, try to keep in mind both for ourselves and the children, this wonderful relation between the mind and the body? Educate the body for strength and health, if need be; but do not forget the broader, better work we may do if we regard also the mental, the æsthetic, the moral possibilities of our work.

It is well and good to strengthen the body; but we must not forget that, after all, the body is but an instrument; and while we are training it, train it to become the plastic medium of the soul.

The best service we can do our pupils is to teach them to look upon their bodies as mere servants for the Ego within; to know that these bodies may be trained to be attentive, obedient, quick to respond to the slightest call of the soul.

The study of no book, I am sure, can give our pupils more really useful knowledge, more helpful hints, more trustworthy guidance in life, than the right study of that flesh-bound volume — self.

*M. L. P.*



# FREE EXERCISES.

---

All exercises with Dumb Bells, can of course be done as free-hand exercises, clapping taking the place of the striking of the bells.

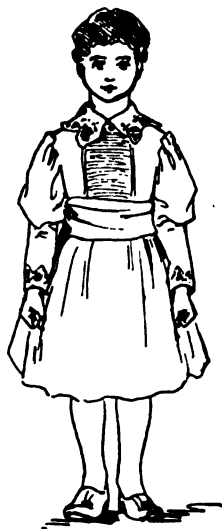


FIG. 1.



FIG. 2.



FIG. 3.

## I.

Rotate hands at side. (Fig. 1.)

Rotate hands at waist. (Fig. 2.)

Rotate hands in front. (Fig. 3.)

Rotate hands over head. (Fig. 4.)

Rotate hands out at side. (Fig. 5.)

Rotate hands at side. (Fig. 1.)



FIG. 4.

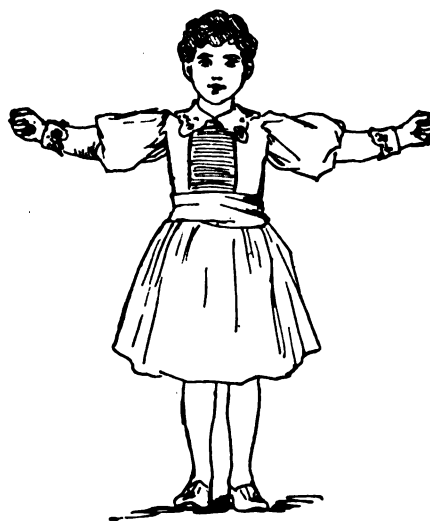


FIG. 5.

## II.

Fold arms in front, and turn head right and left, backward and forward.  
(Fig. 6.)

With knees firm, bend trunk in same manner. (Fig. 6.)



FIG. 6.



FIG. 7.



FIG. 8.

## III.

With a *long, slow sweep*, carry arms upward and outward from the Attention position, palms down (Figs. 7. and 8) until overhead. Turn palms, (Figs. 9 and 10) touch fingers, then let hands descend again as in Fig. 8. Inhale and exhale.



FIG. 9.



FIG. 10.

## IV.

Alternately raise right and left hands, letting the body swing right and left to accommodate the movement.



FIG. 11.



FIG. 12.



FIG. 13.

## V.

Raise hands to position of Fig. 12. Hold position eight counts.

Change to Fig. 13. Hold position eight counts.

Position of Fig. 12 again.

Position of Fig. 13, this time the other hand up.

*Repeat*



FIG. 14.





FIG. 15.



FIG. 16.

VI.

Position of Attention.

Count one, two, three, four. (Fig. 13.)

Change, one, two, three, four. (Fig. 14.)

Change, one, two, three, four. (Fig. 15.)

Change, one, two, three, four. (Fig. 16.)

Change, one, two, three, four. (Fig. 17.)

Change, one, two, three, four. (Fig. 18.)

Attention, one, two, three, four.

*Repeat.*



FIG. 17.



FIG. 18.

## VII.

Count 1 and, (Fig. 19.)

2 and, (Fig. 20.)

3 and, (Fig. 21.)

4, Hold! (Fig. 22.)



FIG. 19.



FIG. 20.



FIG. 21.



FIG. 22.



FIG. 23.

## VIII.

From position of attention, advance to attitude of Fig. 23. Hold three counts. Relax to position of Fig. 24 — rest three counts. Spring to position of Fig. 23 — rest three counts; drop to position of Fig. 25.

*Repeat.*



FIG. 24.



FIG. 25.



FIG. 26.

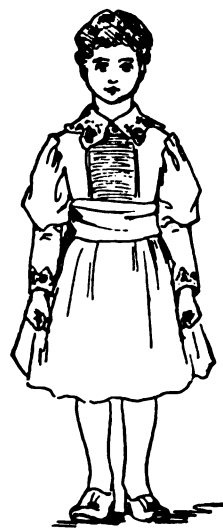


FIG. 27.

Change to position of Fig. 26 — rest three counts.

Return to position of Fig. 25 — rest three counts.

Change to position of Fig. 26, this time the opposite hand and foot leading.

Drop to position of attention, Fig. 27.

And so one might go on, *ad finitum*, in “free exercises” which after all, can be but suggestions to the teacher. With a little ingenuity and a little artistic taste, “sets” of exercises without number can be arranged. It is well, however, in any of this work, in order to avoid tiring the children, to arrange the movements and poses with reference to the arrangement of the flexors and extensors.

The teacher of today who wants “something new in “exercises,” cannot do better than to give attention to this new feature of physical culture—elegance. And nothing helps more to acquire that “elegance” than training in such *posing exercises* as demand perfect quiet. “To stand still” is an art in itself, and one of which, we fear, our American people as a whole have little conception of.

# DUMB BELLS.



Orderly march, single file, to the dumb-bell rack. Each child takes his bells as quickly as possible, falling again into line.

Continue this single file around the room until all have taken their bells.

Let the order: **ATTENTION!** in a dumb-bell exercise mean always an erect, face position, with bells at the side, Fig. 1.

## EXERCISE I.

Music 2-4 or 4-4 time.

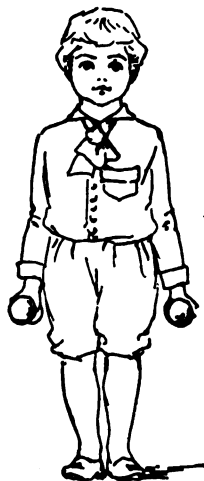


FIG. 1.

1. Rotate bells, standing in position, as in Fig. 1, four times; counting 1 and, 2 and, 3 and, 4 and.



FIG. 2.

2. Same movement, with bells at waist, as in Fig. 2.



FIG. 3.

3. Same movement, with bells at arm's length in front, as in Fig. 3.



FIG. 4.

4. Same movement, with bells over head, as in Fig. 4.

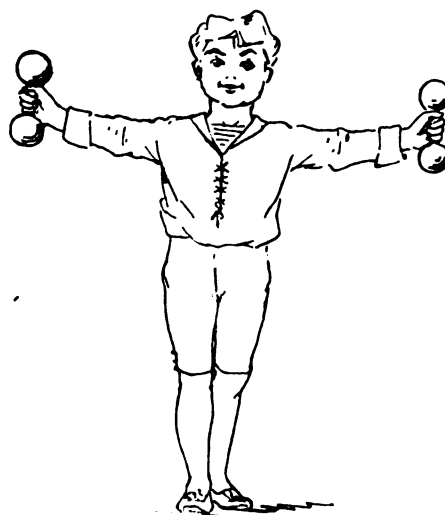


FIG. 5.

5. Same movement, with bells at arm's length at sides, as in Fig. 5.



6. Same movement again at sides, as in Fig. 1.

---

### NOTE.

Easy as this exercise seems, it is capable of more awkward demonstration, I think, than any other one of equal simpleness that I can recall. One child's elbows will "crook," another's arms will be spread apart, another will work his whole body, another will raise and lower his shoulders, while another will persist in rotating his whole arm. *Stiff, straight, parallel* arms will hardly be seen throughout the class on the first, or second, or even the third trial of this exercise. For this very reason, it is one of the best of simple exercises. We should never lose sight of the character-building element in calisthenic exercises. An exercise that enables the awkward or self-conscious or "slouching" boy to force his body into firm concentrated effort in subjection to his will, is of more real worth to him, by far, than a mere muscle-building exercise.

We have heard it said from our earliest memory that we should *be* what we would like to *seem* to be. There is another way to approach the goal of goodness; and that is by *seeming* to be what we *would* be. Charlotte Cushman had a meaning when she advised young actors not to play the parts of villains too often. She understood the subtle influence of bodily attitude on the mind. The slouching boy is *not* a slouching boy for the time being, either in mind or body, if you can get him to stand straight and firm, and move through even a simple dumb-bell exercise with precision and concentrated force; the sulky child can not feel sulky if you can get it to moving through some graceful, gliding movements of the body; the defiant child is no longer defiant if you can bring it for one moment into a suppliant attitude. The old saying, "count a hundred before you speak when angry," had a dramatic significance, I fancy. During the counting the body would become relaxed; and it would be as impossible to keep angry with the body yielding and relaxed, as it would be to keep "bland as a June morning" with the body tensed and contracted.

## EXERCISE II.

Class should be in position of Fig. 1. *Attention!* At commencement of all dumb-bell exercises.

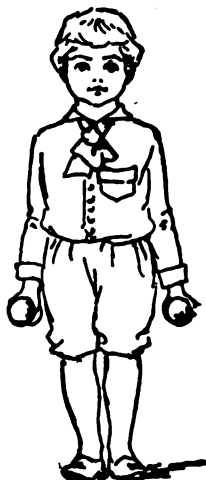


FIG. 1.

*Attention!*



FIG. 2.

1. Cross bells on chest, as in Fig. 2.



FIG. 3.

2. Draw bells back on chest, forcing the elbows back as far as possible to expand the chest, as in Fig. 3.

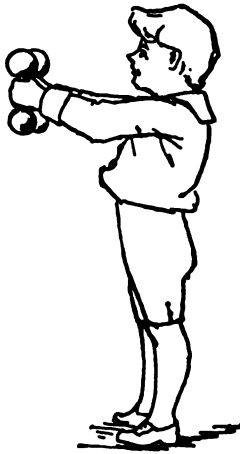


FIG. 4.

3. Extend bells in front, as in Fig. 4.

4. Bells back again, elbows back, as in Fig. 3.



FIG. 5.

5. Bells over head, as in Fig. 5.



FIG. 6.

6. Strike bells over head, as in Fig. 6.

7. Bells on chest again, as in Fig. 3.

8. Bells at sides, as in Fig. 1.

REPEAT FOUR TIMES.

## EXERCISE III.



FIG. 1.

1. Raise bells to hips, and at the same time step lightly forward and bring the foot back into position, four times, as in Fig. 1.

3. Carry right foot directly back, four times, coming each time back into standing position, as in Fig. 3.

4. Same exercise, with left foot four times, then alternating four times.



FIG. 2.

2. Carry right foot directly to the right, four times, coming back each time into standing position, as in Fig. 2.



FIG. 3.



FIG. 4.

5. Strike bells behind, as in Fig. 4.



FIG. 5.

6. Strike bells in front, as in Fig. 5.



FIG. 6.

7. Strike bells behind, as in Fig. 6.



FIG. 7.

8. Strike bells over head, as in Fig. 7.

*Repeat four times. (Music very slow.)*



FIG. 8.

9. Drop bells to chest, as in Fig. 8.

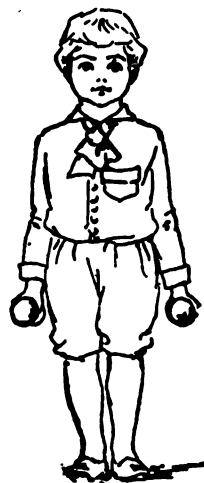


FIG. 9.

10. Drop bells to side, as in Fig. 9.



FIG. 10.

11. Strike bells together, as in Fig 10.

12. Bells at side, as in Fig. 9.



## EXERCISE IV.



FIG. 1.



FIG. 3.

5. Repeat this movement, diagonally to the left, and diagonally to the right and left backward, as in Fig. 3.

1. Raise bells to hips, as in Fig. 1, and at the same time *slide* diagonally to the right with the right foot. Give a *spring* forward, and sink slightly upon the advanced foot—count *one*.

2. Hold this position—*three* counts.

3. Spring back into standing position, as in Fig. 2—on count *five*.

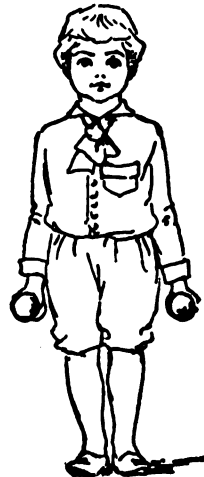


FIG. 2.

4. Hold standing position, as in Fig. 2, three counts, thus giving to the whole movement *eight* counts.

NOTE.—Raise bells to hips with each lunge, and drop them to the side with each recover.

Let the music for this exercise be very slow to accommodate the sweep of the movement. Demand *spring* and freedom and grace in this as in all exercises, remembering that grace is as essential a feature in gymnasium work to-day as strength.

## EXERCISE V.

It is often necessary in a continuous dumb-bell drill to interlard the exercises with some freehand movement or some foot exercise for the sake of rest. For this it is well to have some systematic way of putting the bells upon the floor and taking them up. The following is a simple method which answers every purpose.

Let the pianist strike four signals.



FIG. 1.



FIG. 2.

1. Slide diagonally forward, as in Fig. 1.
2. Place bells on floor, as in Fig. 2.
3. Rise.
4. Standing position with hands at sides.

---

In the same way take up the bells bringing them into the "Attention!" position.

## EXERCISE VI.

1. With bells on hips, step with left foot *directly* forward and back, four times.

2. Diagonally forward and back with left foot, four times.

3. Straight out to side with left foot, four times.

4. Diagonally back with left foot, four times.

5. Directly back on toe with left, four times.



FIG. 1.

6. Carry left foot round back of right foot, and *slowly* sink and rise as in making a bow, as in Fig. 1.

Musio very slow in number 6, or better still, use 4 beats in this dip. Haste in this movement (which should be so performed as to teach the child a graceful courtesy) will convert it into a mere bobbing movement, absurd and useless both.



FIG. 2.

7. Carry left foot round in front of the right, four times, as in Fig. 2. Repeat with other foot. This is called the "points of the circle."

## EXERCISE VII.

1. Strike bells on chest four times, as in Fig. 1, coming back each time to position at sides.



FIG. 1.

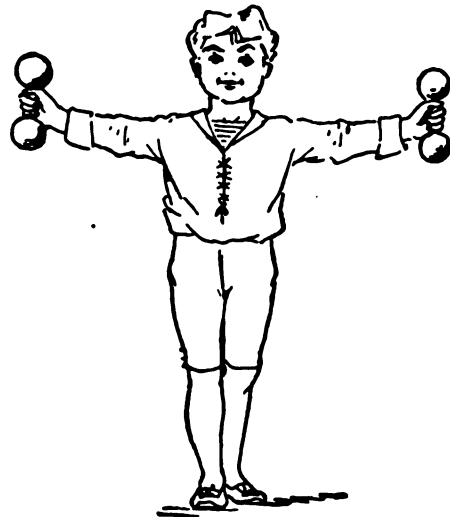


FIG. 2.

2. Throw arms up and out at sides to the shoulder level four times, as in Fig. 2.
3. Throw arms up and out at sides striking bells together over head.

## EXERCISE VII.—(Continued).

4. From position throw bells up to shoulder-level in front, four times, as in Fig. 4.
5. From position of "Attention" throw bells up over head, four times, as in Fig.
3. Drop to position.



FIG. 3.



FIG. 4.

6. Drop to position ; strike together in front three times ; drop to position.

---

NOTE.—This exercise, which is much more vigorous than one would realize from the description, should be done very slowly

## EXERCISE VIII.

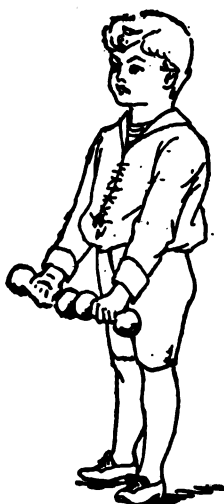


FIG. 1.



FIG. 2.



FIG. 3.



FIG. 4.

1. Strike bells once in front, as in Fig. 1.
- Strike bells once behind, as in Fig. 2.
- Strike bells once over head, as in Fig. 3.
- Drop to chest, on count 4, as in Fig. 4.

*Repeat four times.*

2. Thrust right bell down four times.

Thrust left bell down four times.

Alternate right and left bells.

Both thrust downwards four times.

3. Same movement, thrusting bells out at sides, shoulder high.

4. Same movement, thrusting bells upward.

5. Same movement, thrusting them forward.

6. Drop to position (1), strike bells together in front twice, once with palms up (2), once with backs of hands up (3), drop to position at sides (4).

---

NOTE.—In all such exercises as these, I have found it well to keep the order of *down, out, up, front*; inasmuch as by putting the initial letters together (*d., o., u., f.,*) it helps the pupil to remember the order for himself.

## EXERCISE IX.



FIG. 1.

Place bells on the floor by signal as in preceding exercise.

1. With hands on hips, Fig. 1, bend forward four times, to the right four times, to the back four times, to the left four times.

2. Holding body *firmly*, swing right leg forward and back, eight counts. Swing left leg forward and back, eight counts.

3. With hands clasped behind the head, bend as in number 1. See Figs. 2, 3, 4.



FIG. 2.



FIG. 3.



FIG. 4.





FIG. 5.

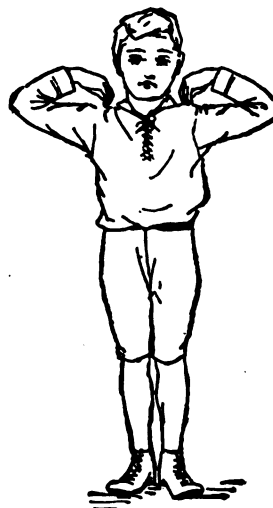


FIG. 6.

4. Touch finger tips over head, Fig. 5.

Touch finger tips on shoulders, Fig. 6.

Hands on hips.

Hands at the sides.

*Repeat four times.*



FIG. 7.

5. Recover bells as in preceding exercise.

## EXERCISE X.



FIG. 1.



FIG. 2.

1. Raise bells to hips (1) Fig. 1.

Drop to position (2).

Raise to hips again (3) Fig. 1.

Bells on chest (4) Fig. 2.

2. Thrust right bell forward and a little upward, at same time lunging forward with right foot two times, Fig. 3. Hold the position three counts as in Exercise VI. The value of any exercise which shall teach a child to *stand still* can not be over-estimated.

3. Same movements to the left.

4. Alternate right and left.

5. Both to the right; both to the left.

6. Bells at the sides. Strike together twice in front. Drop into position at sides.

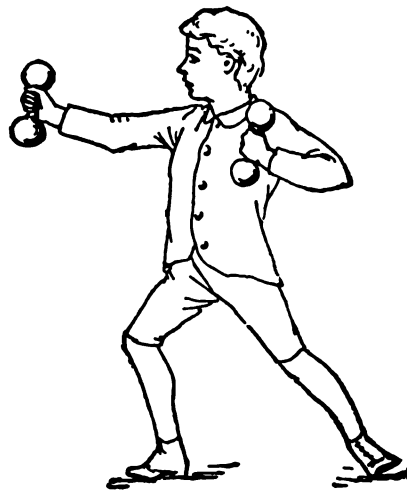


FIG. 3.

## EXERCISE XI.

(TO FREE THE ARMS.)



FIG. 1.



FIG. 2.



FIG. 3.

1. Swing right and left, forming arc across the front of the thighs, eight counts, as in Fig. 1.
2. Drop to position—hold position the remaining three counts.
3. Swing forward and back, eight counts. Alternate eight counts, as in Fig. 2.
4. Drop to position—hold position the remaining three counts.
5. Bring bells to hips and lunge forward on right foot, counting as in Exercise VI and X. (See Fig. 3.)

**6. Lunge forward on left foot.**

Bring bells to sides—hold position three counts.

Strike bells, reversed ends, Fig. 4. Count 1, 2.

Strike bells, reversed ends, Fig. 5. Count 3, 4.

Strike bells, reversed ends, Fig. 6. Count 5, 6.

Strike bells, reversed ends, Fig. 7. Count 7, 8.

*Repeat four times.*



FIG. 4.



FIG. 5.



FIG. 6.



FIG. 7.

**7. Drop to position—hold position, remaining three counts.**

**8. March.**

## EXERCISE XIII.—RESTING DRILLS.

Bells having been placed on the floor the following exercises of forming a complete circle right, left, forward, and back makes an agreeable resting exercise. It assists the child to keep his poise, and it is also the one movement to free the waist muscles. Demand that the feet be firm and the circle free and even.



## SECOND SERIES --DUMB BELLS.

## EXERCISE I.

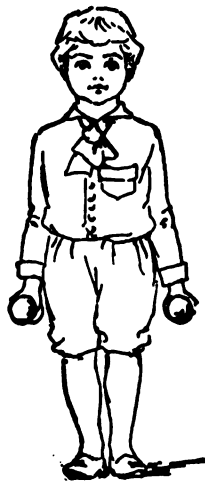


FIG. 1.

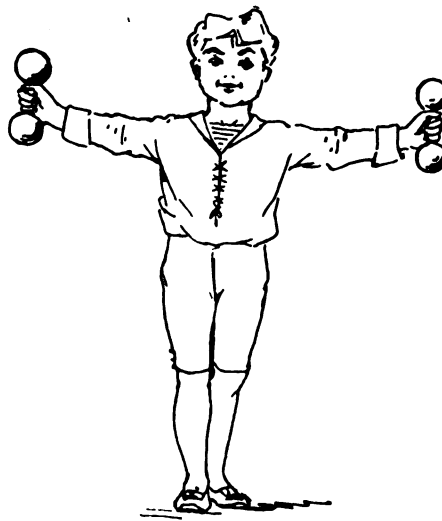


FIG. 2.



FIG. 3.

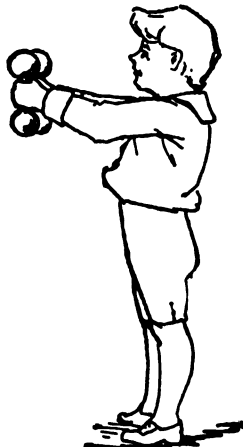


FIG. 4.

1. Twist bells outward and inward, 8 counts, Fig. 1.
2. Twist bells backward and forward, 8 counts, Fig. 2.
3. Twist bells forward and backward, 8 counts, Fig. 3.
4. Twist bells outward and inward, 8 counts, Fig. 4.
5. Twist bells outward and inward, 8 counts, Fig. 1.

## EXERCISE II.



FIG. 5.

Bend body to the right, thrusting up left bell as in Fig. 5.

Bend body to left, thrusting up right bell.  
16 counts.

Drop to position.

## EXERCISE III.

Trunk and legs very firm in this exercise.

At signal extend bells over head.

Extend bells as far to the right as possible *without bending trunk*; four times, coming back to position over head on 2, 4, 6, 8, Fig. 6.

Same to the left, 16 counts.

Alternate, 8 counts.

Signal to drop to position.

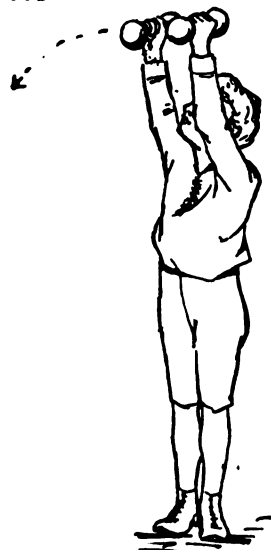


FIG. 6.

## EXERCISE IV.

1. At signal leap into position of Fig. 7, carrying bells to chest.

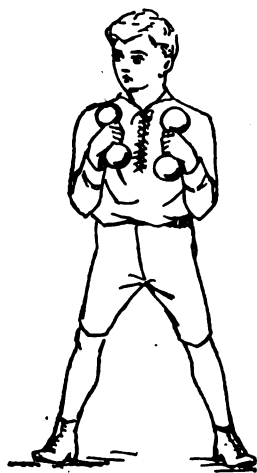


FIG. 7.

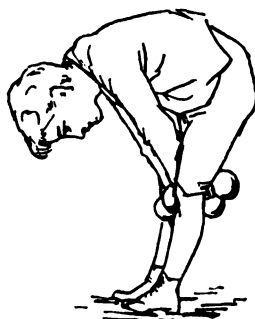


FIG. 8.

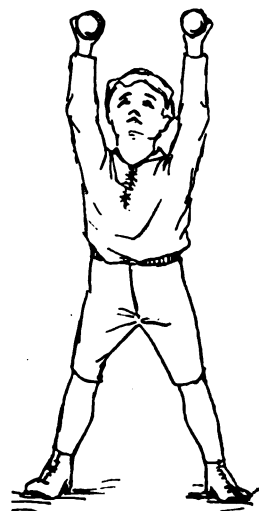


FIG. 9.

2. Bend with knees stiff to position of Fig. 8.
3. Return to position of Fig. 7.
4. Thrust bells up as in Fig. 9.
5. Return to position of Fig. 7.

Repeat.

Signal to drop to position.



## EXERCISE V.



FIG. 10.



FIG. 11.

Bells on chest, Fig. 10.

Bells thrown over right shoulder, Fig. 11.

Bells on chest, Fig. 10.

Bells strike floor diagonally in front of left foot, as in Fig. 12.

Repeat four times.

Repeat four times over left shoulder; and  
in front of right foot.

Alternate four times.

Signal to drop to position.

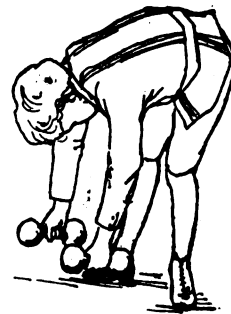


FIG. 12.

## EXERCISE VI.



FIG 13

Signal for bells on shoulder, Fig. 13.

Strike right bell out four times.

Strike left bell out four times.

Strike both bells out four times.

Alternate right and left.

Strike bells together (Fig. 14) and carry elbows back as far as possible (Fig. 15), alternating four times. *Palms forward in the striking count.*

Signal to position.

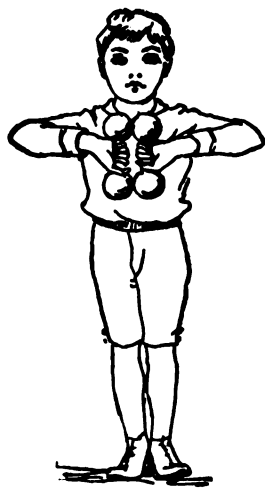


FIG. 14.

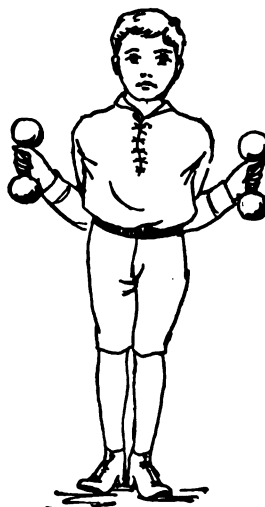


FIG 15.

## EXERCISE VII.

Signal to bring bells to chest, Fig. 16.

Lunge diagonally to right, Fig. 17, thrusting out right bell, and come back into position of Fig 16.

Lunge on 1, 3, 5, 7, four times.

Repeat on left side, four times.

Alternate four times.

Signal for position.

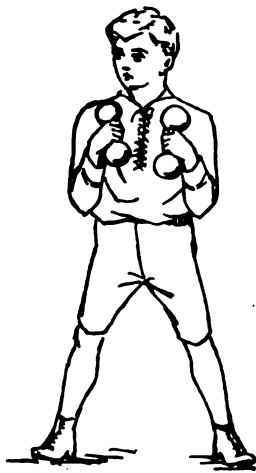


FIG. 16.



FIG. 17.

## EXERCISE VIII.

Signal for bells on hips.



FIG 18.



FIG 19.

Repeat VII, charging upward diagonally as in Fig. 18, with right hand, then with left hand, then with both hands as in Fig. 19.

Signal for position.



No teacher should attempt to combine these eight figures into a continuous exercise with ordinary pupils. They are, if done with the energy and precision necessary, very exhausting.

## EXHIBITION DRILL IN BELLS.

1. Rotate bells at thighs, 1 to 8.

Rotate bells at waist, 1 to 8.

Rotate bells at arm's length shoulder level, 1 to 8.

Rotate bells at arm's length over head, 1 to 8.

Rotate bells at arm's length in front, 1 to 8.

2. Cross bells on chest 1.

Draw elbows back 2.

Arms horizontal in front 3.

Draw elbows back 4.

Bells up over head parallel 5. .

Strike bells 6.

Drop bells to chest 7.

Drop bells to thighs 8.

*Repeat four times.*

3. Throw arms out shoulder height and drop each time back to thighs, four times.

(Called the wing-flapping movement.)

Let music stop promptly on count 8.

Signal One! Advance right foot.

Signal Two! Bells on floor.

Signal Three! Rise.

Signal Four! Hands on hips.

4. Right elbow back four times, eight counts.

Left elbow back four times, eight counts.

Alternate four times, eight counts.

Both four times, eight counts.

5. Right foot forward four times, eight counts.  
Right foot to the side four times, eight counts.  
Right foot to the rear four times, eight counts.  
Repeat with left foot.  
Alternate right and left.

*Children stand still until the strain of music is finished.*

Signal One! Advance right foot.

Signal Two! Seize bells.

Three! Rise.

Four! Position with bells at hips.

6. Raise right shoulder four times, eight counts  
Raise left shoulder four times, eight counts.  
Alternate right and left shoulders.  
Both shoulders. (Bells on the hips during number 6.)

7. Strike bells behind, 1.  
Strike bells before, 2.  
Strike bells behind, 3.  
Strike bells over head, 4.

*Repeat four times, the music very slow.*

Drop bells to chest, 1.

Rest, 2, 3, 4.

8. Right bell down four times, eight counts.  
Left bell down four times, eight counts.  
Alternate bells.  
Both bells.

9. Right bell out at side four times, eight counts.  
Left bell out at side four times, eight counts.  
Alternate bells at side.  
Both bells at sides.

10. Right bell up four times, eight counts.  
Left bell up four times, eight counts.

Alternate bells.

Both bells.

11. Right bell extended in front four times, eight counts.

Left bell extended in front four times, eight counts.

Alternate bells.

Both bells.

12. Placing bells on hips, spring directly forward with the right foot, dipping gracefully.

With a spring, recover first position, dropping the bells to the sides. Repeat twice.

Same movement forward with left foot.

Same movement to the right.

Same movement to the left.

Same movement backward with right foot.

Same movement backward with left foot.

Let the movements be slow and full of spring, the music soft, and the bells dropped to the sides on each *recover*. See directions for Exercise VI.

Raise bells to hips, 1.

Drop to thighs, 2.

To hips, 3.

To chest, 4.

13. Both bells extended in front, on 1.

Strike ends of bells, backs of hands up, 2.

Strike ends of bells, palms up, 3.

Bells back on chest, 4.

*Repeat four times.*

14. Same movement over head, four times.

15. Alternate 13 and 14.

End with dropping bells to thighs, 1.

Strike ends of bells, backs of hands forward, 2.

Strike ends of bells, palms forward, 3.

Drop back to position at thighs, 4.

March away at once without loss of time.

# WANDS.



Let the pupils march in single file to the wand rack. Each pupil takes his wand, places it in marching position, as in Fig. 1, and recovers place in the file.



FIG. 1.





FIG. 2. ONE!

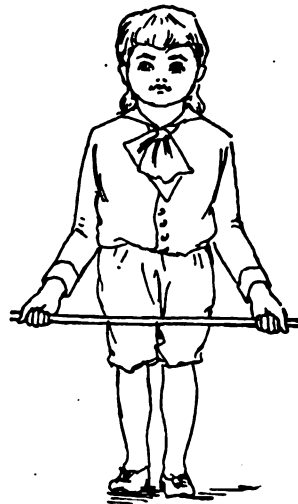


FIG. 3. TWO!

Having reached the place assigned, let four signals be given by which the wand is changed from the marching to an exercise position, as in Fig. 2, 3, 4 and 5.

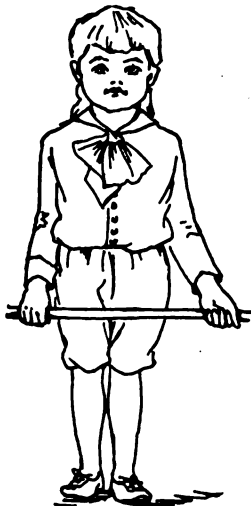


FIG. 4. THREE!

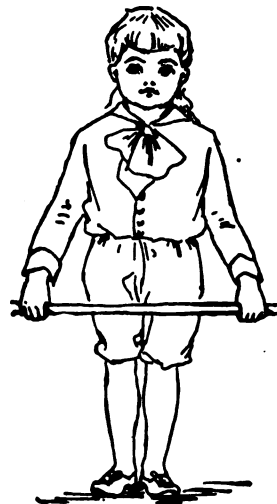


FIG. 5. FOUR!

I.

1. For sixteen counts alternate positions 6 and 7.

Raise wand to chest on 1, 3, 5, 7, etc.; on 2, 4, 6, etc., the wand is across the thighs. On the fifteenth count, the wand being then across the chest, *hold it there* for the sixteenth count, instead of dropping it back on the thighs again.

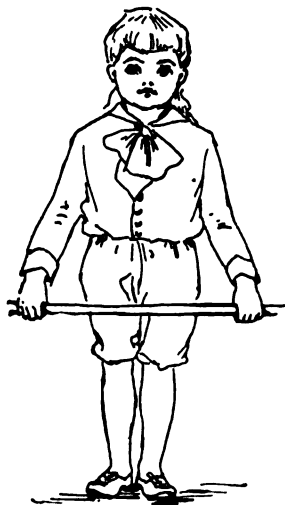


FIG. 6.

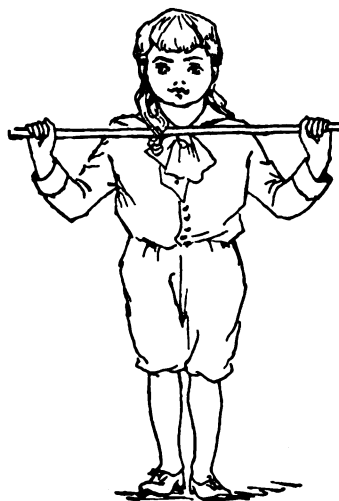


FIG. 7.

2. The wand is now in the position of Fig. 7, ready to be thrust upward. Alternate, sixteen counts, Figs. 7 and 8.

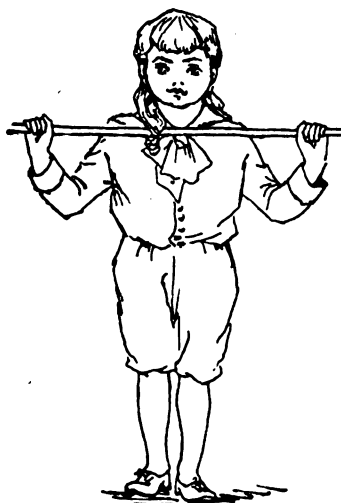


FIG. 7.



FIG. 8.

3. Alternate, Figs. 6, 7 and 8, seventeen counts, leaving wand in position of Fig. 8.

11.



FIG. 9.



FIG. 10.

Alternate Figs. 9 and 10, counting 1 and, 2 and, 3 and, to accommodate the long sweep let the "and" come, both in ascending and descending when the wand is at shoulder level, as in Fig. 11; the numbers, when the wands are at position 9 and 10.

The last counts, 8 and, will leave the wand at arm's length in front at shoulder level. Now, lunge four times to the right, four times to the left, and alternate right and left, as in Fig 12. Drop to position.

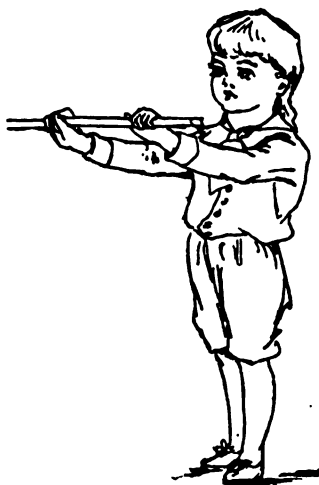


FIG. 11.

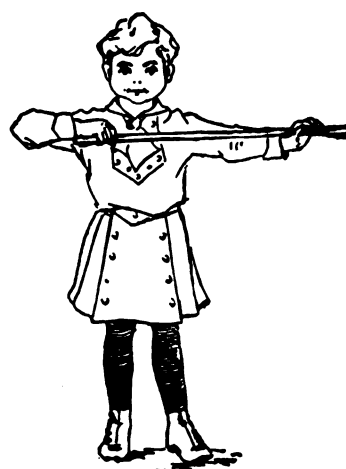


FIG. 12.

## III.

From drill position, Fig. 1, at Signal One! raise to Fig. 2.

Signal Two! Move right hand along nearer right end of the club.

Signal Three! Move left hand along nearer the left end of the wand. Pupil is now in position of Fig. 2, with hands far apart.

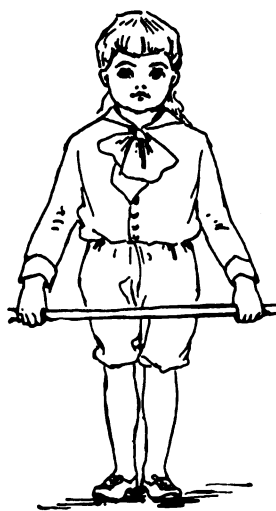


FIG. 1.



FIG. 2.

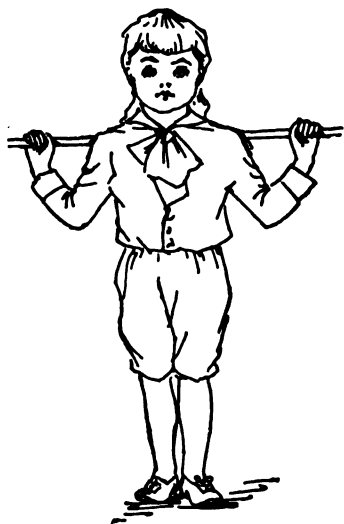


FIG. 3.

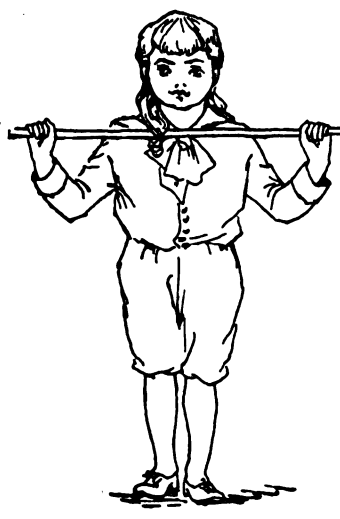


FIG. 4.

1. Drop to shoulders—Fig. 3.  
Raise over head—Fig. 2.
2. Drop to chest—Fig. 4.
4. Drop to position—Fig. 1.  
Raise to chest—Fig. 4.
4. Raise over head—Fig. 2.
2. Drop to shoulders, etc., 32 counts.

## IV.



FIG. 1.

1. Twist wand Fig. 1, having first the right hand above, then the left, then the right, etc, eight counts.

2. Plant wand directly in front, count 1. (Fig. 2.) Hold it there, count 2. Advance wand diagonally to the right, count 3. Hold it there, count 4. Advance right foot and draw it back into position, alternating on counts from 1 to 8. (Figs. 3 and 4.)



FIG. 2.

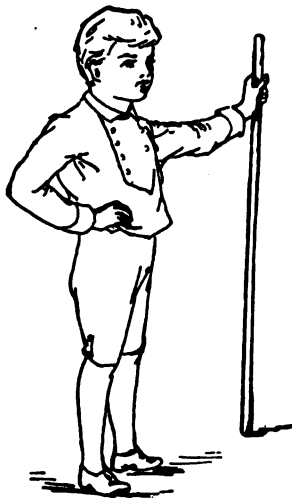


FIG. 3.



FIG. 4.

3. Repeat 2, changing hands, the wand being, of course, now on the left diagonal.

4. Signal One!

Throw up the free end of the wand and seize it with the free hand, Fig. 5.

Signal Two! Fig. 6.

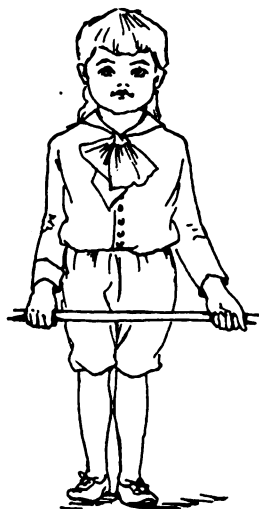


FIG. 5.



FIG. 6.



FIG. 7.

Signal Three! Fig. 7. March.

## V.

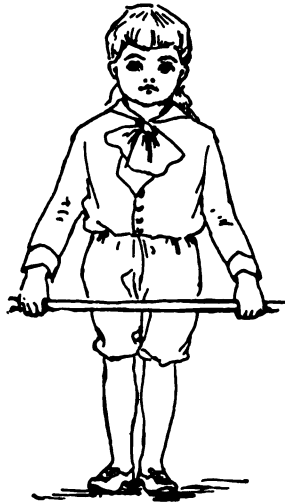


FIG. 1.

Class in drill position, Fig. 1.

1. Swing wand up to the right, the right hand being up, and bring back into drill position, 8 counts. Same movement, four times to the left.

Alternate, right and left.

2. Raise wand to position of Fig. 2.

Drop wand to position of Fig. 3.

Drop to position of Fig. 2, on opposite shoulder.

Drop to drill position of Fig. 1.

*Repeat four times.*

Signal One! Signal Two!



FIG. 2.

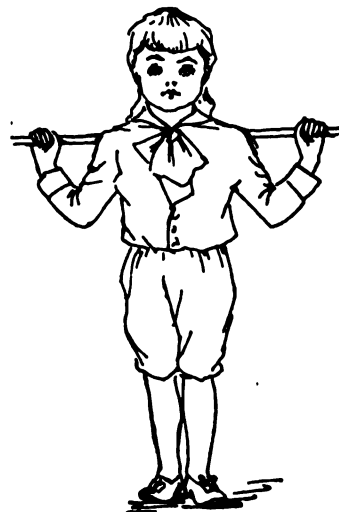


FIG. 3.

## EXHIBITION DRILL IN WANDS.

1. Four signals for position as in preceding exercises.
  
2. Raise wand to level of shoulders and drop to position, eight counts, wand raised on 1, 3, 5, 7, and dropped on 2, 4, 6. On 8, hold wand in that position on chest, ready for next movement.
  
3. Raise wands over head full arm's length, and drop back on to chest, eight counts; raise wand on 1, 3, 5, 7; drop the wand on 2, 4, 6; on 8, hold the wand over head just as in No. 2, it was held on the chest for the 8 count.
  
4. Drop from over head, down arm's length, at the same time bending at the waist, and return to position over head. Drop the wand bending trunk on 1, 3, 5, 7; carry wand up over head on 2, 4, 6, 8, straightening body. Music slow here, to accommodate the long sweep. Better still, count this 1 and, 2 and, 3 and, etc., as in II.
  
5. Move right hand along towards the right end of the wand, one count.  
 Rest in that position, one count.  
 Move left hand along toward left end of the wand; one count.  
 Rest there, one count.  
 Pupil is now standing with wand at arm's length over head, and with hands far apart—the hands up to this time having been near enough together to bring the arms parallel.
  
6. Drop wand to shoulders (1), at arm's length over head (2), drop to chest (3), over head (4). Repeat, making in all 8 counts.
  
7. On 1, lunge to the right.  
 Rest in that position through 2, 3, 4, 5, 6 and 7.  
 This position not only makes a very pretty tableau, but it trains the pupil to stand still.  
 Position with wand on chest. Repeat.



8. Same to the left side four times.
9. Set wand in vertical position, with *right hand* up ; reverse wand so that *left hand* will be up. Eight counts, right hand up on 1, 3, 5, 7 ; left hand up on 2, 4, 6, 8. Music slower in these last three movements.
10. Plant wand directly in front, count 1. Let wand remain there for count 2. Extend wand to right, count 3, at same time putting left hand on hips. Let wand remain there for count 4. Extend right foot lightly towards the wand and bring it back into position ; advancing the foot on 1, 3, 5, 7 ; returning to position on 2, 4, 6, 8.
11. Plant wand again directly in front for count 1.  
Let wand remain there for count 2.  
Extend wand to left for count 3.  
Let wand remain there for count 4.  
Advance and draw back left foot, alternately, eight counts, advancing on 1, 3, 5, 7, drawing back into standing position on 2, 4, 6, 8.
12. Plant wand directly in front for count 1.  
Remain there, for count 2 (the left hand is of course now on the top of wand, and the right hand on the right hip).  
Raise wand vertically in front and seize lower end with right hand, count 3.  
Pose in that position, count 4.  
Set wand on right shoulder, marching position, count 5.  
Pose in that position, count 6.  
Drop left hand to regular marching position, count 7.  
Pose in that position, count 8.  
Repeat whole exercise, or at once begin to mark time with feet preparatory to order to march away with wands.

## SECOND SERIES. COMBINED WAND EXERCISES.

### I.



FIG. 1.

Pupils in even numbers of rows, wands in marching position, Fig. 1.

Signal One! Lines 1 and 2, 3 and 4, 5 and 6, etc., face each other.

Signal Two! Each pupil advances his right foot and extends his wand to his partner.

Signal Three! Each pupil seizes his opposite's wand, Fig. 2.

Signal Four! Wands in position, Fig. 3.

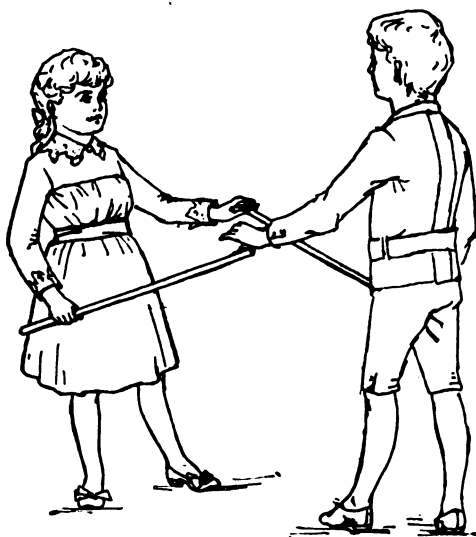


FIG. 2.

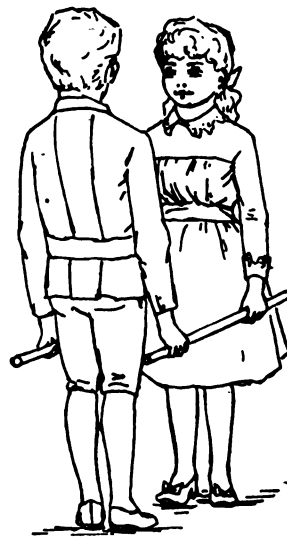


FIG. 3.

## II.

1. Swing right wand up over head and back into position four times, 8 counts, Fig. 4.

Same with left wand.

Same alternating right and left.

Same carrying both together, Fig. 5.

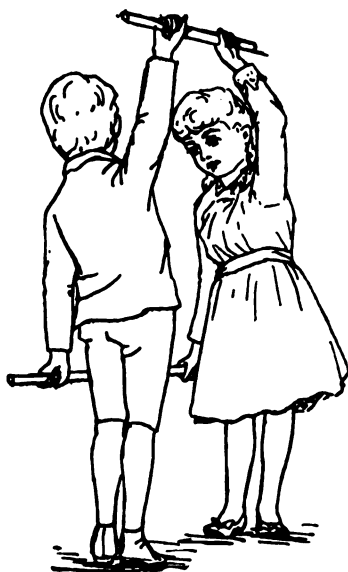


FIG. 4.



FIG. 5.

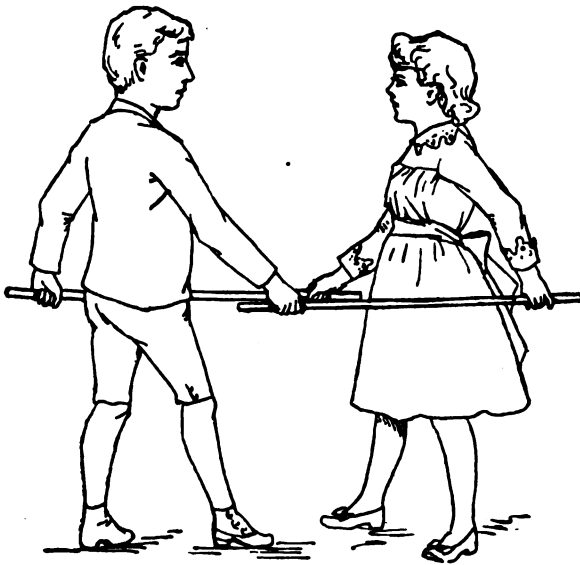


FIG. 6.

2. Each pupil advances his right foot, at the same time pushing the right wand from him, four times, 8 counts, Fig. 6.

Same with left.

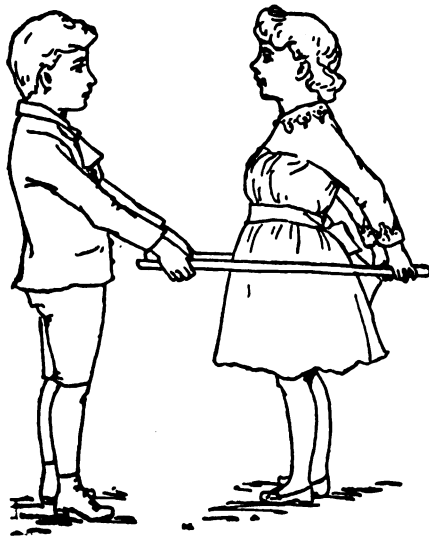


FIG. 7.

Same, alternating right and left.

In standing position push together, Fig. 7.



FIG. 8.

## III.

3. Spring to the right, at same time thrusting up the right wand, and return to position.

Spring one, 1, hold position, return to position on 8.

Same on the left side.

Alternate right and left.

## IV.

4. Repeat Exercise 1, 2, and 3 in this reversed position.

Signal One! Raise wands. See Fig. 12.

Signal Two! Pass in under wand, bringing the pupils back again, facing each other as in the beginning, Fig. 5.

Signal Three! Drop wands at sides, Fig. 9.

Signal Four! Each pupil looses his grasp with the *left* hand, Fig. 2.

Signal Five! Each pupil sets his own wand in marching position, Fig. 1.

Signal Six! Class faces front of hall.

March!

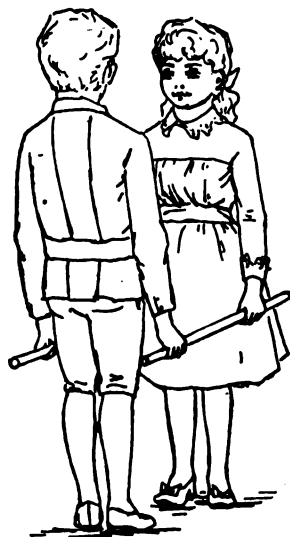


FIG. 9.

Class is now left standing as in Fig. 9.

Signal One! Raise wands over head, Fig. 10.

Signal Two! Pupils pass in towards each other, Fig. 11, out under the right wand, bringing themselves back to back, Fig. 12.

Signal Three! Drop wands to sides, Fig. 13. Notice that *now* the hands are reversed in their grasp upon the wands. Compare Fig 13 with Fig. 3.



FIG. 10.



FIG. 11.



FIG. 12.

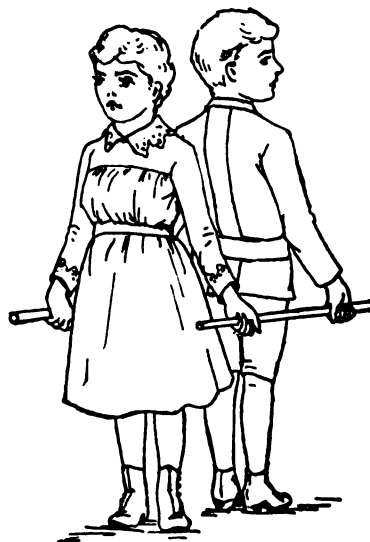


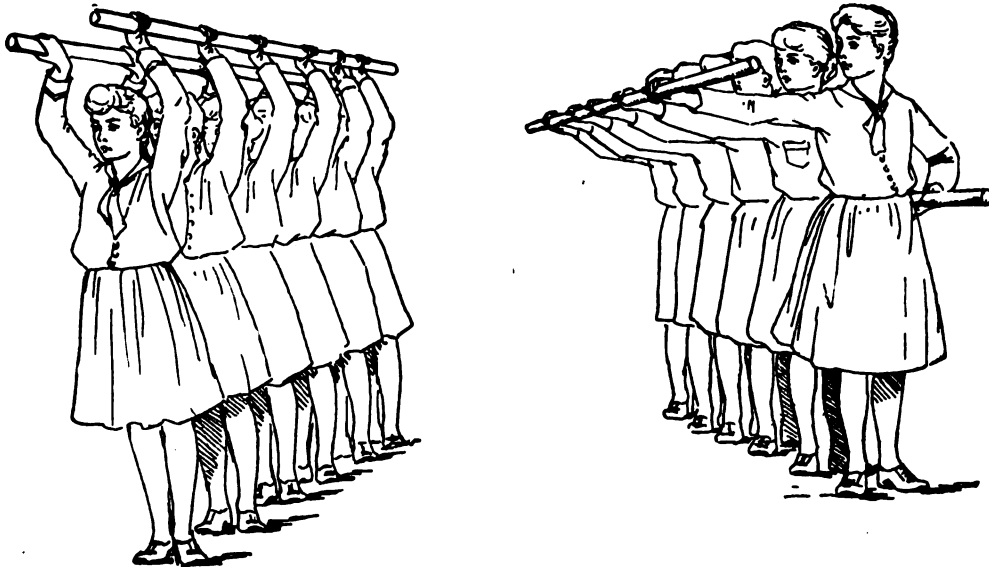
FIG. 13.

# POLE EXERCISES.

---

There is, perhaps little need to more than suggest an exercise with poles. It is apparent at once that what may be done with double wands, may be done with poles.

(See page 97.)



In my own work, I have found the pole exercises of advantage in class work, not that there is any more or any different muscular action, brought into play here, than in other exercises ; but that by mingling clear-headed, agile, graceful pupils with the easily

disconcerted, heavy, awkward pupils in one group, much confidence and assistance is given the latter, without, I am quite sure, constricting or hampering to any material extent the movements of the former.



With beginners, the poles are a great aid, both to teacher and pupils, in helping to bring about that unity of movement so necessary to effective military and calisthenic exercise. It is surprising how little conception pupils have of unity of movement, and next, how little adaptability some will show either in appreciating or in producing it. With such pupils, I have found the poles of untold value in the first lessons in marching, wheeling, in fancy steps, and in all simple movements as a help in accustoming pupils to the exactness necessary to the accompaniment of music.



## SECOND SERIES.

## RING EXERCISE.

There seems little need to describe this combined ring drill; for it is exactly, in order, like the combined wand exercise, except that in place of the marching position of the wand in coming on and going off the floor, we have the ring held in the right hand at the side.

The signals for facing and extending ring to opposites having been given as in the wand exercise, we have the pupils as in Figs. 1 and 2.

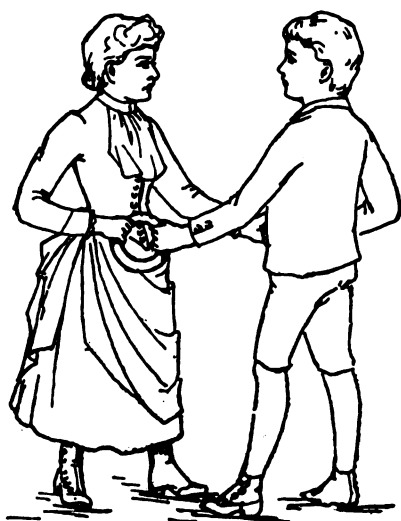


FIG. 1.

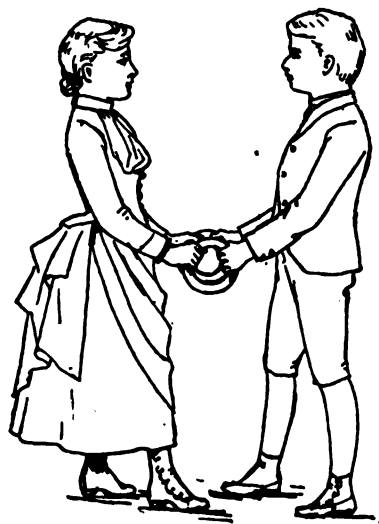


FIG. 2.

The exercise throughout is like the combined wand exercise in its order. Raise right, then left, then both rings, as in Figs. 3 and 4.



FIG. 3.



FIG. 4.



FIG. 5.

Passing in under the ring, as in the wand exercise, we have the pupils standing back to back as in Fig. 5.

The thrusting of the rings forward, as in Wand Exercise III, will be seen in Fig. 6.



FIG. 6.

## SECOND SERIES.

## CLUBS.

Let class form file with clubs in hands at sides, after same order as that observed with the bells, wands, etc.



FIG. 1.

Signal. Raise clubs to position, Fig. 1.

1. Swing clubs down to sides, back into position, and let them drop upon the arms, 3-4 time, very slowly, repeat the movement four times, 12 counts.

NOTE.—There are no exercises so apparently difficult as club exercises; but, as compensation, there are none so fascinating. We present here a very simple set, which, if well mastered, gives the child an excellent foundation on which to build future work in clubs.

Too many teachers put their pupils to “circling and dipping” at once, before even the consciousness of the club has been overcome. For this simple preliminary drill, by means of which the pupil overcomes the awkward sense of the weight of the club before he attempts to circle, I am indebted to Prof. Eberhardt, of the Boston Turnverein; and I am glad here to pay tribute to this teacher’s genuinely analytical, German methods of presenting even the most difficult mazes of gymnastic figures.

2. Swing the club downward; back, up into position; *throw* the club *forward* in such a manner that it shall make a circle *outside* the hand. This is called the *forward outward dip*. Repeat four times, Fig. 2.

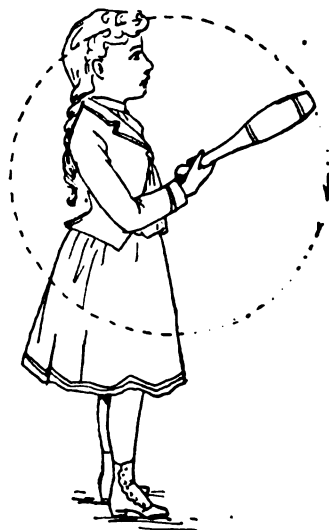


FIG. 2.



FIG. 3.

3. Swing the club downward; back, up into position; *throw* the club *forward* in such a manner that it shall make a circle *inside* the hand. This is called the *forward inward dip*. Repeat four times, Fig. 3.

4. Swing the club downward; back, up into position; *throw* the club *backward* in such a manner that it shall make a circle on the outside of the hand. This is called the *backward outward dip*. Repeat four times.

Fig. 5.

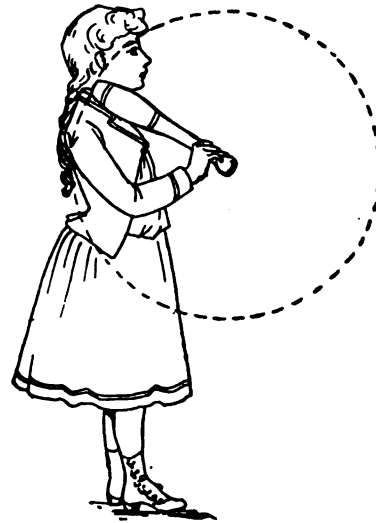


FIG. 5.

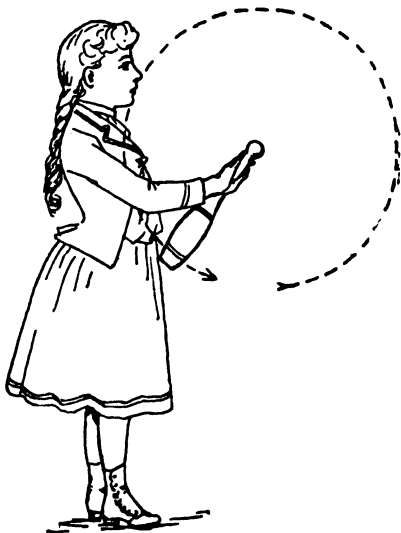


FIG. 6.

5. Swing the club downward; back, up into position; throw the club backward in such a manner that it shall describe a circle *inside* the hand. This is called the *backward inward dip*. Fig. 6.

Music for above — "Cows in the Corn" Waltz. (*Baily.*)

# MARCHES.



## 1-FLAG DRILL AND MARCH.

Sixteen soldiers enter; eight from each side of stage, form in pairs, march forward to front, separate and form a line facing audience. There should be two Captains, and the flags should have the banners wound about staffs and fastened securely, but in such a manner as to admit of their being easily unfurled. While the pupils march in, the flags should be held firmly at the right side in a line with the body, right and left arms being held as straight as possible. This is POSITION. The Captains take places in front of soldiers and facing them, where the orders are the same for both bands of eight; the Captains give the orders simultaneously. When the orders differ, they should be given as nearly at the same time as is possible, for them to be readily understood.

Any lively tune is suitable.

**PRESENT ARMS.**—Flags are twice held uppermost in line with the body, the left hand holding flag near the lower end of the staff, right hand grasping staff one foot higher up. This may be twice done and the flags twice returned to position, keeping time to music.

**CARRY ARMS.**—Bring flags forward six inches with the right and drop the left hand by side. This may be twice done; flags twice returned to position.

**ORDER ARMS.**—Grasp flag held in front of body with right, let go with left hand, move flag to right side. Reverse these movements, i. e., grasp flag with left hand, let go with right, etc.

**RIGHT, SHOULDER ARMS, ONCE.**—Flags are brought up to right shoulder, being inclined to an angle of forty-five degrees.

**SHOULDER ARMS, TWICE.**—Flags are placed as before.

**TURN TO RIGHT, MARCH.**—All march in single file once around stage and return to places, facing the right; at the Captain's order all face the front.

**TURN TO RIGHT AND LEFT.**—First eight soldiers turn to right; second eight to left.

**MARCH.**—They march to opposite sides of the stage.

**RIGHT ABOUT FACE.**—The two lines of soldiers turn so as to face each other.

**PRESENT ARMS.**—As before.

**SUPPORT ARMS.**—Grasp flag with left hand, elevate it, then seize it with right hand and pass it to the left side, holding it in position on the left shoulder with the lower end of staff just below the left arm, which is held across the waist, the right arm hanging straight down.

**REVERSE ARMS.**—Hold the flag banner downward in the last named position with the right hand.

**REST ON ARMS.**—The two crossed hands rest on top of staff, which rests on the floor close to left foot.

**LOAD.**—Imitate loading with right hand while flag is held with the left in last named position.

**AIM.**—The staff is held against the shoulder under the right arm. The left arm curved, the left hand supporting the staff. The left eye closed, right eye glancing along staff.

**FORWARD IN LINE, CHARGE.**—Keeping flags in last named position, each line charge upon the other across stage.

**First Captain—TRIUMPH.**

**Second Captain—DEFEAT.**

First line marches with banners flying; second line with banners trailing upon the floor. The first line takes place second line has just left and vice versa.

**LOAD.**—As before.

**Aim.**—As before.

**FORWARD IN LINE, CHARGE.**—As before; this time the triumph belongs to the second line, defeat to the first.

**MARCH.**—All march as before, except that the flags of the second line are waved in air and those of the first line reversed. Both lines take up positions they have just left.

**FORWARD, MARCH.**—Lines advance toward each other, flags held in "position."

**HALT.**—Lines halt about five feet apart.

**SALUTE.**—Each soldier salutes soldier opposite.

**TRIUMPH.**—Each waves flag over right shoulder once, then brings it sufficiently far forward to touch that of soldier opposite.

**By twos, MARCH.**—The two at rear of stage lower flags from last named position to shoulders, and march between the lines and under the flags of the others; when these have advanced a pace or two the next couple follow, and so on till at last all are marching out with flags upon shoulders.

#### ORDERS.

Mark time! March! Wheel right! Wheel left! Halt! Right face! Left face! Right *about* face!

Class on drill! Break rank! Eyes to the right! Dress!

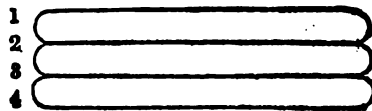


## II.—PLAIN MARCHING.

The children should be taught to "mark time" by raising and lowering the feet alternately without advancing. And this occupation may sometimes be engaged in, to a musical accompaniment, when it is impossible or inconvenient to march. The left foot should always be raised first, and the teacher should see that all the children raise their left feet together, then their right, and so on.

In marching, the children must step together; keep exactly in line; keep their eyes straight in front; hold their heads well up and their shoulders back, but in no exaggerated position.

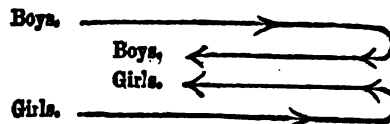
It will generally be found convenient to have marching lines permanently painted on the floor of the schoolroom. Sometimes grooves about  $\frac{3}{4}$  of an inch wide and  $\frac{1}{8}$  of an inch deep are sunk in the floor by a carpenter, and then painted black. The lines thus made are not likely to be worn off by the tread of the feet. Four parallel and equidistant lines twenty inches apart up and down the entire length of the room, and joined at the ends by semi-circles, will prove of the greatest service. Thus:



For convenience of reference these we will call 1, 2, 3, and 4.

INDIAN FILE MARCHING on the painted lines is of course very simple.

MEET AND PART MARCHING.—The boys and girls being arranged in separate ranks, they may march up the outside lines, 1, and 4, and when they reach the end march down lines 2 and 3, each boy when marching back holding a girl's hand until he

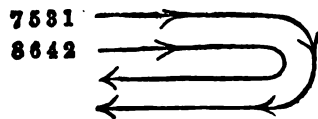


reach the end of the lines when he will relinquish it and march up 1 and 4 again as before, until the teacher give the signal to change the march.

**DOUBLE RANK MARCHING.**—When the order for marching is given, and the march tune commenced, the children should mark time until the signal for advance be given. The first child should then take up his position at the end of line 1, and the second child at the end of line 2, and so on, the odd numbers forming the rank on line 1 and the even numbers the rank on line 2.

As the children take up their positions they should march forward, taking short steps, until all are in position, when full steps may be taken.

When the ends of the line are reached the inside, or even, rank should turn round, marching slowly on to line 3, and the outside rank marching rather faster on to line 4. In this manner they will reach the other ends of the lines in parallel ranks.



They may then again take up their positions on lines 1 and 2 and proceed as before. The children of one rank, may, at the teacher's pleasure, take the hands of the children in the other rank.

It will be found convenient and pleasing to the children to allow the leader in each rank (who should always be an intelligent child), to carry a little flag. Thus the position of the head of each rank may always be known at a glance.

The children should be taught to take their positions in single file from the double rank. Thus the leader of the first rank will march off on to the next vacant line, and he will be followed by the leader of the other rank. Thus the second child of the first rank will take his position as the third child in the new rank, and so on.

**TREBLE RANK MARCHING.**—When the children have learnt to march in double ranks they may march in three ranks, and finally in four. To do this the first three children will take up their position each at the end of a line, and the next three will follow behind these, and so on, without confusion. The marching should proceed without interruption while the children take up their positions.

When more than two ranks are marching, four marching lines will not be sufficient ; but by marching in the spaces between the lines the children will be able to keep in position.

**SNAIL MARCHING.**—Two marks should be made on the floor say with chalk, one towards one end of the room, and the other near the other end. After marching in Indian file as long as the teacher pleases, the leader should march to one of the marks, and the others, following, take up positions round him in the form of a spiral. To keep



the right distances and to prevent the children from losing their places in the maze, it is well to have each child place his right hand on the right shoulder of the child in front and to march in "prison fashion" as shown in above illustration.

As the children take up their positions they should mark time and face towards the leader, who should stand in the middle with his flag raised.

When all the children are in the snail (or spiral), the last child should face towards the other end of the school, and march to the other mark. The other children should then face in the same direction, one at a time, and follow the last child, who now becomes the leader with a flag of his own. A snail should then be formed round the other mark in the same way as the first, and the change repeated as often as the teacher thinks fit.

If the room be wide enough, the children may march in double file, and one file turning to the right may make a snail on the right, and the other to the left a snail on the left, two snails being thus wound and unwound at the same time.

**CIRCLE MARCHING.**—This may be either in a single circle or in concentric circles. If two circles be formed, one within the other, the children of one circle may march in the opposite direction to the children of the other.

If there are enough children, three or four circles may be formed one within the other.

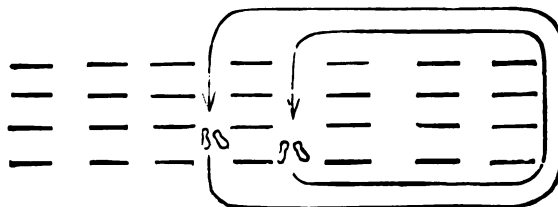
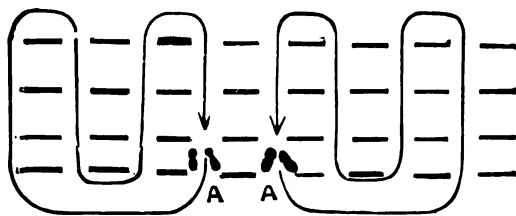
Various other forms of figure marching may be devised by anyone who will give a little consideration to the matter.

Marching figures may be used to impress "form" upon the minds of the children. Thus, there may be lines, parallel lines, squares, oblongs, circles, and even triangles.

The marching should be thoroughly lively and spirited, but there should be no stamping or undue noise. And, it must be repeated, all the marching should be performed to the time of a march tune played on a musical instrument.

### III.—CLASS ROOM MARCHING.

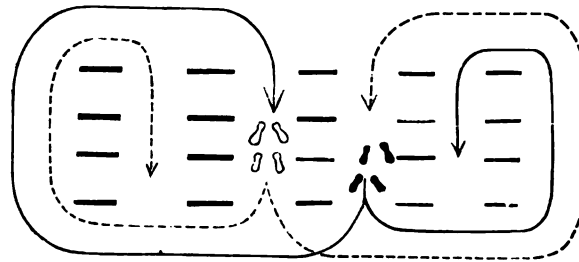
(In each of the first three figures of this march, notice that the pupils each time lead out from *A* and end at *A*).



3. Same as 2 except that the pupils pass in twos to the right around the room to first position.

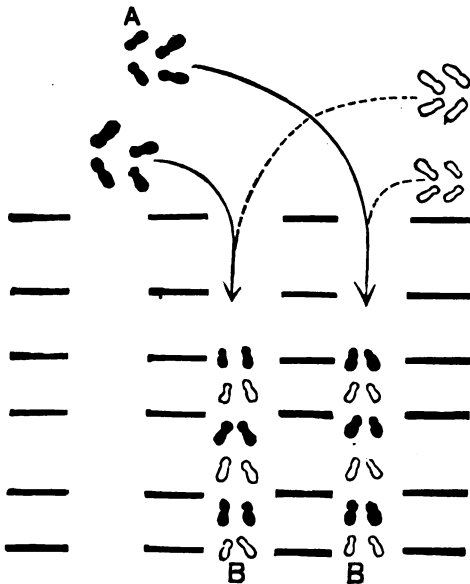
4. First couple go to left, second to right, third to left, etc., etc. On account

of the spaces that must necessarily be formed by every other couple having left the line, the leaders must move very slowly, giving their followers opportunity to close up the file.

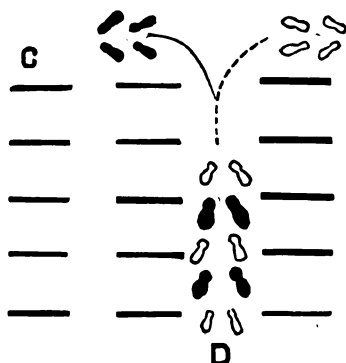


This movement will, of course, bring the pupils at the rear of the room facing two to two. Let these wheel and in such a manner as to come down the four middle aisles.

5. Continue around the room again, two going to the right, two to the left, until again they meet face to face at the rear of the room at A. (See Fig.)



Now let the first couple on the right wheel into the two middle aisles (represented by the unshaded figures). Then let the first couple on the left follow the first pair who have wheeled into the aisles; another couple from the right follow these, then another from the left, another from the right, etc., until, by this sort of dove-tail movement the pupils are again in double file (B).

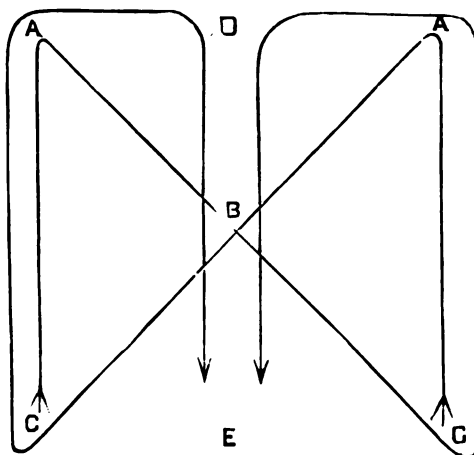


6. On reaching the front of room (*B*) the files separate, one going to the right, the other to left. This will bring them at the rear of the room again face to face, but now one by one (*C*).

7. Repeat here the dove-tail movement, advance in single file to *D*, turn to right, march around to back of room, each child going down his own aisle to his own seat.

#### IV.—DIAGONAL MARCH.

1. Pupils march up the sides of the hall in single file from *C C* to *A A*.



2. On reaching *A A*, the order, "March to opposite corner!" is given. Both files turn inward, and, crossing each other at *B*, they march to *C C*.

3. Each column turns and marches again up the sides of the hall as in the first step, turn inward and come face to face at *D*.

4. Side by side, now in double file, they advance to *E*.

5. Here one couple wheels to the right, the next to the left, next to the right, next to the left, etc., as in the fourth part of the first march given on preceding pages.

6. In twos the pupils march up the sides of the hall again to *A A*. Here the order, "March to the opposite corner!" is given again, and again the pupils (now in twos) cross at *B*, pass on to *C C*, turn outward and march again up the sides of the hall, turn inward, and meet face to face again at *D*. Now wheeling to the front they march down to *E* in fours.

7. Separate these fours into twos and later into single file according to the direction in I.

---

## FANCY STEPS.

1. *Ordinary March.*

2. March on tip-toe.

3. March on heels. (Never more than twelve steps!)

4. March, crossing feet, being *sure* to point toes away.

5. March, bending and lifting knee very high; be sure to get poise before putting down the foot, else pupils will bend trunk forward and so appear very awkward.

6. March, kicking up heels behind *with vigor*.

7. March, straightening and throwing out the advancing foot: be sure the toes are turned away.

8. Skip with hands on hips.

9. *Simple follow step*—left foot forward, right drawn up to the left at right angles, left forward, right drawn up, etc. Same, right foot leading.

10. With this follow step, add movements of Nos. 2, 5, 6, 7. Time 2-4—1, 2, 1, 2, 1, 2, etc.

**11.** Simple change step—left foot forward, right drawn up at right angles with left, left foot forward.

Same, the right foot leading, the left being drawn up at right angles, then the left forward. Time 4-4—1, 2, 3, 4—1, 2, 3, 4. To this foot exercise, add the movements of Nos. 2, 5, 6, 7.

**12.** Galop.

A skip, the left foot leading, four times ; skip, right foot leading four times. This exercise will change the facing position, out and in, as the class passes around the hall.

- 13.** 1. Right foot step forward, one step.  
 2. Left foot step forward, one step.  
 3. Cross right foot over the left, touching toe to floor.  
 4. Put right foot back into position.

Same movement next time, the left foot leading. Time 4-4.

Count, right, left, over and back ; left, right, over and back, etc.

- 14.** 1. Right foot advance.  
 2. Left foot advance.

3. Right foot carried forward as in IV and VI of the dumb bells, the body dipping backward gracefully. Time 4-4.

4. Right foot carried back, the body dipping forward gracefully as in IV and VI of the dumb bells.

Count, right, left, forward and back.

(N. B. Notice that in No. 13, first one foot and then the other leads ; while in No. 14, the one foot leads always until order to change is given.)

**15.** Same exercise, touching heel and toe on the “forward and back.”

- 16.** 1. Advance right foot.  
 2. Bring left foot up to the right heels together, and at angle of 45°.  
 3. Lift weight on toes.

Same, next time advancing the left, bringing up the right. Time 3-4.

As soon as the mechanical order is learned, add the slide and the spring making it a straight forward “waltz.”

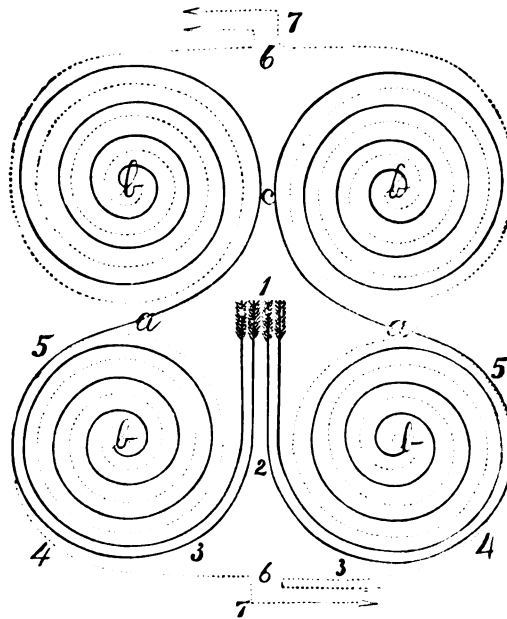


**STATIONARY FOOT EXERCISES.**

1. Stand balanced on one foot, swing other leg forward and back, *lightly*, and with ease. Same balancing on other foot. Time 2-4.
2. Balancing on one foot, bend other leg up so as to be able to catch it firmly behind with both hands. Hop. Time 2-4.
3. Balancing on one foot, swing the other away round over the other foot in front, then carry it away round behind, describing a perfect circle. Time 2-4.
4. From standing position, hop and at same time push one foot forward and the other back. This leaves pupil in a sort of running position except that the knees are rather straight. Hop again, reversing the relative position of the feet. As soon as this is understood, add to it a sliding movement instead of an upward hop, and with hands on hips, a very simple and graceful figure is made. Time 2-4.
5. Hop twice on right foot, twice on left, twice on right, etc.
6. While one foot is hopping, throw the other backward and forward instead of curling it up behind, and you have the "Patience Hop."



# CIRCLE MARCHING.



1. Pupils are formed in fours, marching towards the front of the hall, as represented in the four parallel lines.

2. On reaching point 2, the order to divide is given, and the right hand two turn to the right, and the left hand two turn to the left, making round corners at 3, 4 and 5.

3. On reaching *a*, the twos again separate, one turning back towards the part of the line which is still advancing from 1, circling smaller and smaller until the point *b* is reached; at the same time the other one of the twos continues on to *c*, commencing then to circle in the same way until its point *b* is reached.

4. The order is now given to reverse; and the four leaders, now each at his point, *b*, turn and wind out, coming face to face at 6.

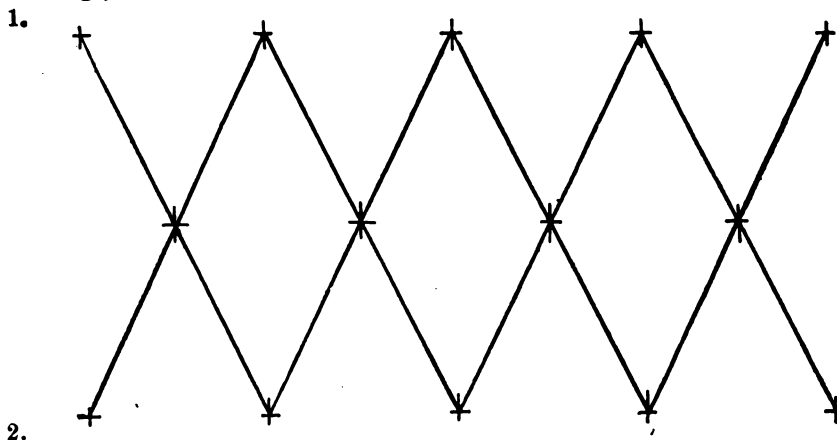
5. Let the lines here turn at right angles, marching in double file to 7, wheeling here, each to his left, so coming at last into double file about the sides of the hall.

This is one of the most beautiful figures in fancy marching; and although a little difficult to learn, it is well worth the trouble.

## HOW TO MARK A FLOOR.

If possible, I should make the foot-marks *seven* feet apart. Six-foot spaces will serve fairly well; but if the space will allow, a little further distance is desirable. There need, then, be no interfering with wands or clubs, whatever the exercise.

In marking, an easy way to proceed is this: make the foot marks for the front line, the outside marks being at least three feet from the wall. (See line 1 in Fig.)



Next make line 2, fourteen feet from line 1; a third line fourteen feet from line 2, etc., repeating according to the space of the hall.

Having these lines and foot-marks exactly placed, it is much easier to measure for the alternating foot-marks than to measure first one and then the other.

Make a stencil of heavy card-board marked with a circle, a square, or a diagonal; V, or an X, as follows:



Paint or stain the floor with "staining" or with "liquid shoe-blackening" — paint is of course the best; but "staining" and "liquid dressing" have one advantage, sometimes very convenient—that of drying very quickly.

It is well, too, to mark the corners of the floor, or better still, mark the whole line of march around the hall. There can then be no excuse for slovenly turned corners in marching.

# GESTURE.

---

We should hardly claim that children could be taught the fine analysis of gesture ; but *something* can be done in this line of work even in the common public school. Enough of gesture and of attitude can be taught to do away with the awkward self consciousness of the average school-boy declaimer, enough to teach children to read character, enough to teach them to notice the difference between grace and clownishness and so help them to avoid the latter in themselves.

Nothing can help more to bring about good reading than to precede the lesson with a gesture drill. Children tire of the vocal drill, the meaningless a, e, i, o, u, exercises which we all so conscientiously drag our pupils through for "articulation's sake," we say. Give the children, I beg of you, something to *say*, something with a meaning, something with a gesture, and the articulation, believe me, will take care of itself. The principle of "object teaching" is just as good for reading as it is for numbers.

"My boys' voices are so harsh—they keep their jaws set and their lips so motionless—they mumble so," the teacher says. But watch those very boys at recess, and you will find their jaws and their lips moving freely enough, their faces will be full enough of life,—their whole bodies, in fact, will be full of expression. There is just the whole secret—their *bodies are full of expression*, and the face, the eye, the tongue, all follow in obedience. We often hear it said that the very best way often to get a thing is to let it severely alone. From experience I can truly say that of nothing more than of "articulation" is this indeed true.

Let us see how this gesture work, this language of the body can be taught, and how used after it has been taught.

## GESTURE DRILL.

Precede this exercise with violent shaking of the hands until they are perfectly lifeless.

Any rapid running music is suitable for this preparatory exercise, "Black Key Polka Mazourka."

1. a. Standing with arms hanging easily at the sides, *very, very* slowly raise them to the waist line. Fig. 1.

b. Turn the hands to position of Fig. 2.

c. Turn hands to position of Fig. 3, and let them very, very slowly sweep back to position with hands at the side.

2. The same movements, carrying arms up to shoulder level.

3. The same movements, carrying hands high up, letting the face be slowly lifted that the eyes may follow the direction of the hands.



FIG. 1.



FIG. 2.



FIG. 3.

I have found the Sicilian Hymn and Robin Adair very suitable music for this exercise, especially the latter. Raise the hands slowly to the first two measures, Fig. 1, turn them on the next two notes, Fig. 2, turn back again on the next two, Fig. 3, and fall back to the sides on the remainder of the strain. It will be necessary to use the last half of the song for the movement carrying the hands high up above the head, as the distance is so much greater.

This exercise done first with one hand, then with both, makes a very pretty pantomime drill for a simple exhibition feature.

**CLASSIFICATION.**

In the general classification of Gesture we have:

I. The pointing or showing gestures.

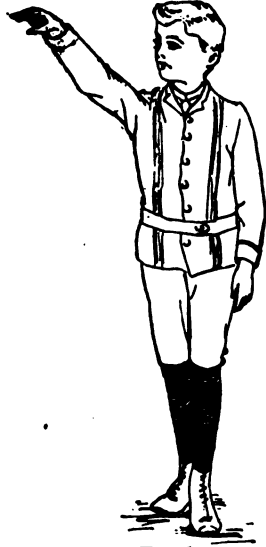


FIG. 1.



FIG. 2.



FIG. 3.

1. There is the boy over there in the field.

2. There is my desk.

3. Go and bring me the book.

4. Did you wish me to take the book from that shelf?

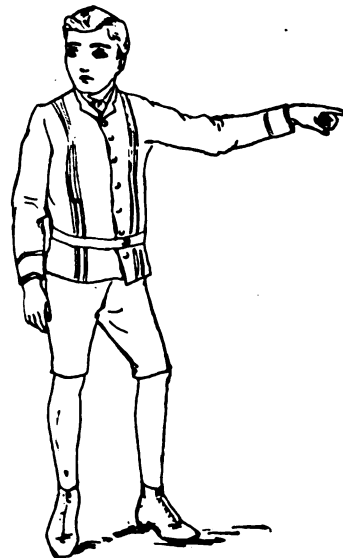


FIG. 4.

These may employ the index finger or the open hand.

II. Descriptive gestures.



FIG. 1.

1. "The whole pond is covered with ice!" cried Harry.



FIG. 2.

2. Here are Frankie's marbles all over the floor!

## III. Gestures which state facts.



FIG. 1.



FIG. 2.

1. Whether you believe me or not, I did not say it.      2. You have no right to seize our books.

## IV. Gestures which repel.



FIG. 1.



FIG. 2.



FIG. 3.

1. Away with such words!      2. Don't bring the dog here.      3. Be careful! you will hit me.



V. Gestures which invite.



FIG. 1.

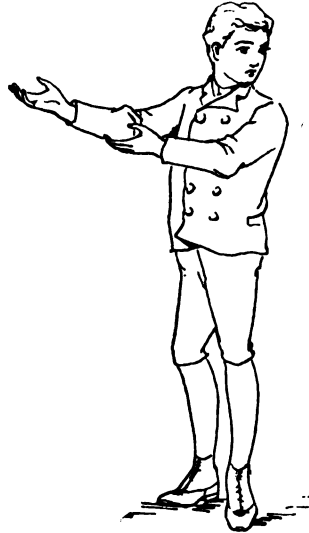


FIG. 2.



FIG. 3.

1. May I take the doll?

2. Allow me to get the book for you.

3. Come to me, baby.

VI. Gestures which implore.



FIG. 1.

1. O, do not let them take me, Hubert, Hubert!



FIG. 2.

2. O, why did I do the thing I knew was wrong!

VII. Special gestures of surprise, of fear, of reverence, of courage, etc. Gestures denoting such feelings as these can hardly be called gestures, after all. They are, rather, attitudes; for the whole body, the expression of the face and of the eye, must correspond with whatever hand position may seem indicated. Very pretty gesture drills may be arranged from these as the drill at the beginning of this chapter is arranged.



FIG. 1.



FIG. 2.

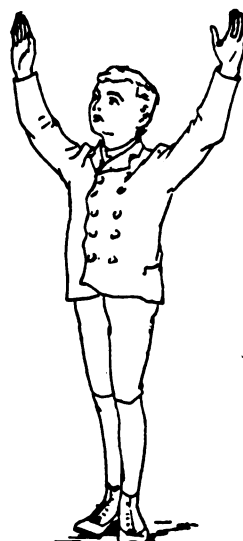


FIG. 3.

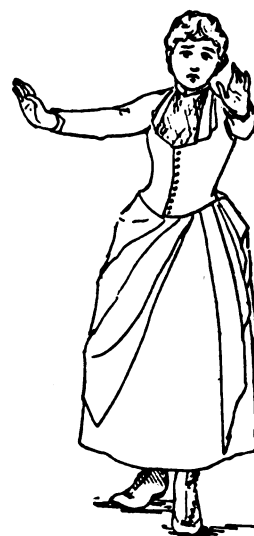


FIG. 4.

Now as to position of hand there are rules to be borne in mind.

1. The hand may be prone (1), supine (2), or vertical (3).



FIG. 1.



FIG. 2.



FIG. 3.

2. They may be below the shoulder level (1), on the shoulder level (2), or above the shoulder level (3).



FIG. 1.



FIG. 2.



FIG. 3.

3. The hands may turn directly to the front (1), obliquely to the front (2), directly to the side (3), and obliquely to the back (4).



FIG. 1.



FIG. 2.

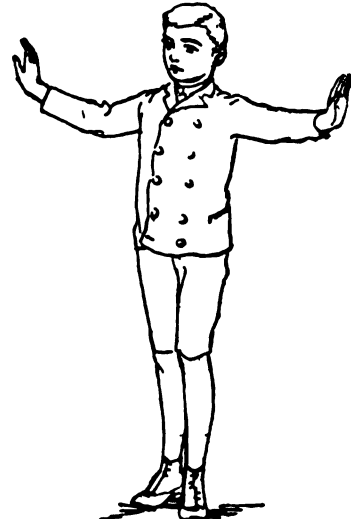


FIG. 3.

4. The face may be turned towards the hands (1), or away from the hands (2).



FIG. 1.



FIG. 1.



FIG. 2.

## GESTURE DRILLS.

Based upon these four simple rules, we submit the following simple drills. As the average school-room rejoices not in the possession of a piano, it is next best to count—4 when the hands are to be raised into the position below the horizontal, i. e., to the waist level, 6, when they are to be raised to the horizontal position, and 8, or even 10, when to be raised above the horizontal.



4 counts rising ;

4 counts falling.



6 counts rising :

6 counts falling.



8 or ten counts rising ;

8 or ten counts falling.

## GESTURE DRILLS.

## I.

Raise right hand, prone, directly front, to waist level (1).

Raise right hand, prone, directly front, to shoulder level (2).

Raise right hand, prone, directly front, above shoulder level (3).



FIG. 1.



FIG. 2.



FIG. 3.

Repeat with left hand.

Repeat with both hands.

## II.

Raise right hand, supine, to waist level, directly to the front.

Raise right hand, supine, to shoulder level, directly to the front.

Raise right hand, supine, above shoulder level, directly to the front.



Repeat with left hand.

Repeat with both hands.

## III.

Raise right hand, vertical, to waist level, directly to the front.

Raise right hand, vertical, to shoulder level, directly to the front.

Raise right hand, vertical, above shoulder level, directly to the front.



Repeat with left hand.

Repeat with both hands.



Observing the same order, form drills with right, left, and both hands rising and falling in the front oblique angle (1), the direct lateral (2), the backward oblique (3), faces following the hands (4), faces averted (5), etc.

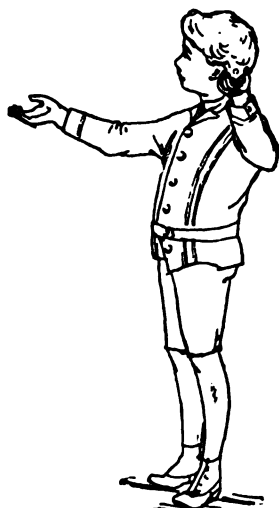


FIG. 1.



FIG. 2.



FIG. 3.



FIG 4.

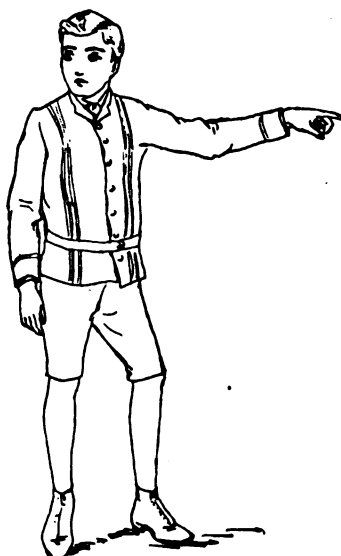


FIG. 5.

## ATTITUDES.

From an erect position with hands at the sides, with four counts (or the equivalent with music) reach the desired position. Hold the position four counts. Gradually fall back to standing position on four counts.

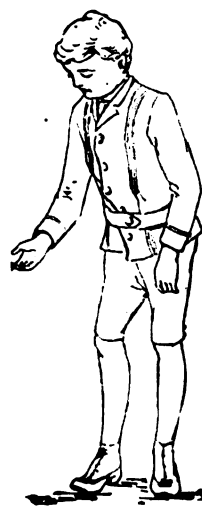
## 1. Pointing.



## 2. Defence of self.



## 3. Convicted.



4. Prayer.



5. Humility.



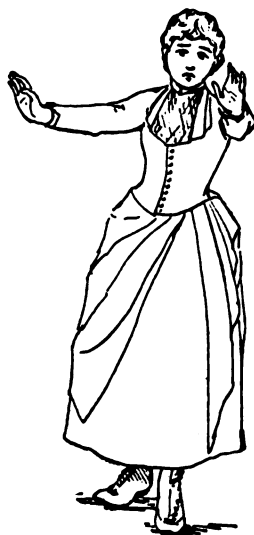
6. Entreaty.



7. Joy.



8. Fear.



9. Aversion.



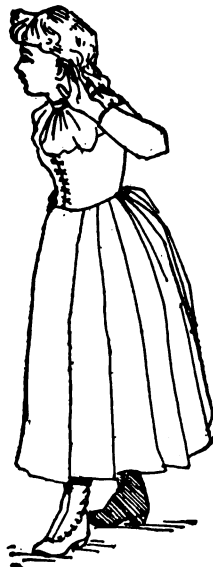
## PANTOMIME.

A simple pantomime, with or without music, may be made from the following. From school-children, the real technique of dramatic action could hardly be expected; still there is some benefit from any exercise, done in unison, and which has even in the slightest degree, the element of self forgetfulness and consequent freedom.

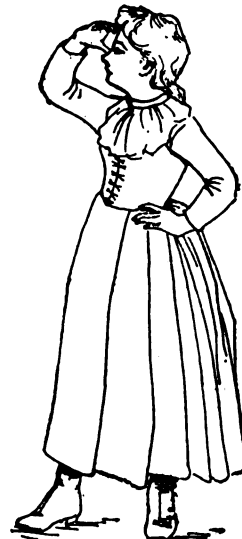
Very slowly and uniformly, let class change from standing position to

As slowly blend this position into

1. Expectation.



2. Looking.



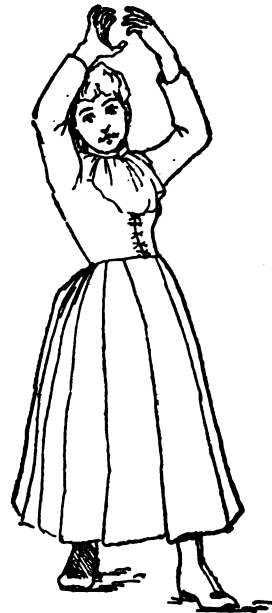
3. Greeting.



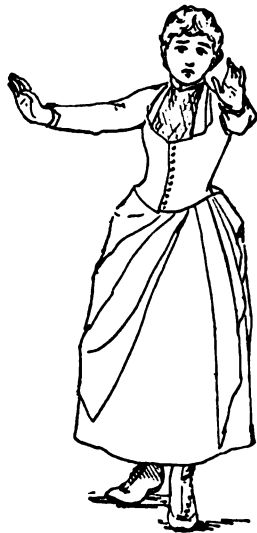
4. Anger.



5. Joy.



## 6. Fear.



a.



b.

(Drawing backward to 7.  
7. Sorrow.



a.



b.



c.



FIG. 1.

O little flowers, you love me so, <sup>1</sup>  
 You could not do without me ;  
 O little birds, that come and go,  
 You sing sweet songs about me ;  
 O little moss, observed by few,  
 That round the tree is creeping,  
 You like my head to rest on you,  
 When I am idly sleeping.

Over in the meadow,  
 In the sand, in the sun ;  
 Lived an old mother toad  
 And her toady one.  
 " Wink," said the mother.  
 " I wink," said the one.  
 So she winked and she blinked,  
 In the sand in the sun.



FIG. 2.



FIG. 1.

Quoth the boy, "I'll climb that tree,  
And bring down a nest I know." <sup>1</sup>  
Quoth the girl, "I will not see <sup>2</sup>  
Little birds defrauded so!  
Cowardly their nests to take,  
And their little hearts to break,  
And their little nests to steal.  
Leave them happy for my sake,  
Surely little birds can feel!" <sup>3</sup>



FIG. 2.



FIG. 3.





The splendor falls on castle-walls  
 And snowy summits old in story :  
 The long light shakes across the lakes,  
 And the wild cataract leaps in glory.  
 Blow, bugle, blow, set the wild'echoes flying  
 Blow, bugle ; answer, echoes, dying, dying, dying.  
 You bells in the steeple, ring, ring out your changes,  
 How many soever they be,  
 And let the brown meadow-lark's note as he ranges  
 Come over, come over to me.

Flower in the crannied wall,  
 I pluck you out of the crannies ;—  
 Hold you here, root and all, in my hand,  
 Little flower—but if I could understand  
 What you are, root and all, and all, in all,  
 I should know what God and man is.





O thou Eternal One ! whose presence bright  
All space doth occupy, all motion guide ;  
Unchanged through time's all-devastating flight ;  
Thou only God ! There is no God beside.

Ye crags and peaks, I'm with you once again !  
I hold to you the hands you first beheld,  
To show they still are free. Methinks I hear  
A spirit in your echoes answer me,  
And bid your tenant welcome home again !



## RELAXING EXERCISES.

In gymnastics, as in any other teaching, there must be individual work.

Just as in school one child needs coaxing, another driving, just as one needs work that shall cultivate imagination, while another needs that which shall cultivate his reason, or his memory, or his imitation—so in this work one child needs exercise that shall give him force and concentrated power, another perhaps needs above all things to be unwound, as it were, from the constrained, awkward manner that has become a second nature to him.

While I know how impossible individual work is with classes except in a regular gymnasium, still this little book would not be true to the spirit of the times, if there were not at least a few pages devoted to “grace-giving” exercises alone. The time for mere crude pulling and pushing, in gymnastic work is past; no live teacher to-day but realizes that in the gymnasium are grandest opportunities not only for physical but for æsthetic, mental and moral culture.

## I.

Let the hand hang lifeless from the wrist. (See preliminary exercise for club-swinging.) Shake the hands—*no life in the hands*.

## II.

Hold elbows out at shoulder level. Shake the fore-arms — no life in the fore-arms. The fore-arms move forward and back.

## III.

Standing erect, arms at side. Twist trunk right and left, swinging the arms lifelessly.

## IV.

Raise hands slowly above the head. Drop them suddenly as dead weights.

## V.

Foot hanging, lifeless. Shake it.

**VI.**

Raise knee—shake the leg—no energy in the leg.

**VII.**

Standing on a raised platform, one leg hanging over. Shake entire leg to the thigh by swaying the trunk.

**VIII.**

Right about face. Repeat with other leg.

**IX**

Raise the knee to hip level. Drop like a dead weight.

**X.**

Rotate the head lifelessly, by twisting of the trunk.

**ENERGIZING EXERCISES.****I.**

To secure poise.

Stand erect. Feet *slightly* apart. To very slow music, sway right and left, throwing weight of the trunk from one leg to the other in turn.

**II.**

One foot a little back of the other. In like manner sway backward and forward.

**III.**

One foot obliquely in front. Sway.

**IV.**

Feet together. Sway forward and back; then right and left; then obliquely.

**V.**

Heels together. Rise and fall on toes. No noise, no jar, no irregularity.

**VI.**

Erect on both feet. Twist trunk to right and at the same time turn head to left. Reverse—trunk to left, head to right.

**HOW TO SIT.**

Stand before the chair, the weight of the body equally on both legs.

Place one foot behind the other—courtesy into the chair.

Practise with right and left positions.

**HOW TO RISE**  
AND  
**HOW NOT TO RISE.**

Incline the trunk forward, the head back. Rise easily, hands resting easily in the lap.

Don't help your weight up by awkwardly putting the hands on the knees.



HOW NOT TO RISE.

**THE COURTESY.**

Placing one foot behind the other, let the weight of the body fall upon that leg.

Sink upon the backward leg, by bending the knee—trunk forward, head back.

Rise slowly, and bring feet together.

**WALKING.**

What can give a greater air of dignity and grace and good-breeding than a fine bearing in walking!

By illustration even a child can appreciate the differences in gait. Imitate a shuffling gait, a crab-like gait, a loose-jointed gait, a pompous gait,—and ask your children to tell you what sort of people walk in these different ways. Perhaps some clownish boy in school will recognize himself!

Stand erect, chest up, shoulders firm.

Advance the thigh, letting the leg from the knee hang lifeless.

Straighten the leg and place the ball of the foot upon the floor, the toe turned out.

Transfer the weight of the body to the advanced foot, and repeat.

(Be careful not to turn up the toes.)

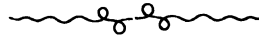


HOW TO STAND.



HOW NOT TO STAND.

# MOTION SONGS.



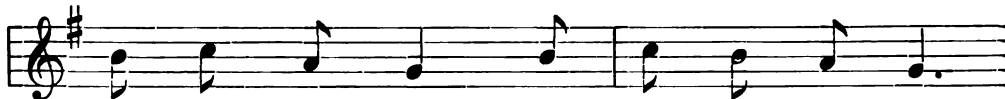
## OUT OF THE WINDOW.

By J. NORTON.

O. B. B.



1. Out of the win - dow, o - ver the way,
2. Out of the win - dow, o - ver the way,
3. Out of the win - dow, o - ver the way,
4. Out of the win - dow, o - ver the way,



Saw I, a cob - bler, mend - ing to - day,  
 Saw I, a tai - lor, sew - ing to - day.  
 Saw I, the chil - dren in school, to - day.  
 Soon will be clos - ing the gates of the day,



Thump went the ham - mer on Sal - lie's shoe,  
 How did he do it? Why, to and fro  
 What were they do - ing? Why, don't you know?  
 Then will the chil - dren, in robes of white,



"Humph," said the cob - bler, "I guess you will do."  
 Ran his great nee - dle through the cloth, — so.  
 Writ - ing straight let - ters on pag - es of snow.  
 Sleep - i - ly mur - mur, "Good night, all, good night."

## HOLD UP THE RIGHT HAND!

*Firmly, and with spirit.*

T. CRAMPTON.



1. Hold up the right hand! hold up the  
 2. Point to the east - ward! point to the  
 3. Let all be seat - ed! cross arms to



left hand! Now hold up both! then (1) clap! clap! clap!  
 west - ward! Now to the south where sun shines bright!  
 el - bows! Straight keep the feet — the head up - right!



Now let the (2) black - smith strike on the an - vil!  
 Raise fin - gers up - ward? now point them down - ward!  
 Now see the sail - or (4) pull at the rope, boys!



Now let the cob - bler give his rap, tap, tap!  
 Stretch out the left arm! now stretch out the right!  
 Now watch the wood - man (5) wield his axe so bright!

## CHORUS.



(1) Clap! clap! (2) bang! bang! (3) rap, tap, tap! (1) Clap, clap, at play!



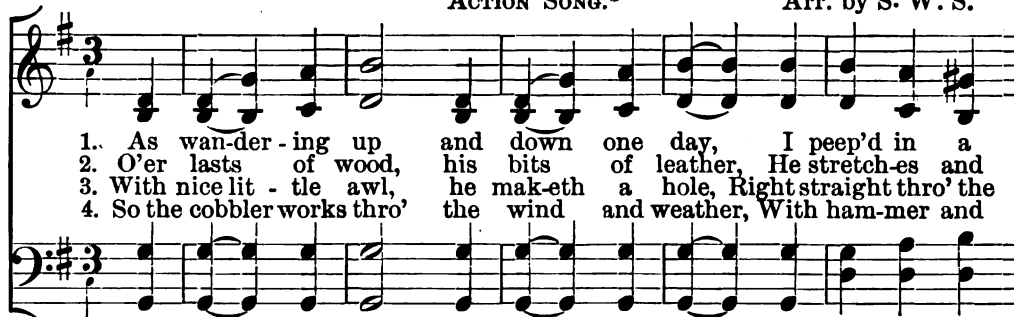
(2) joy - ous and gay! (3) Bang! bang! rap! rap! work, work a - way!



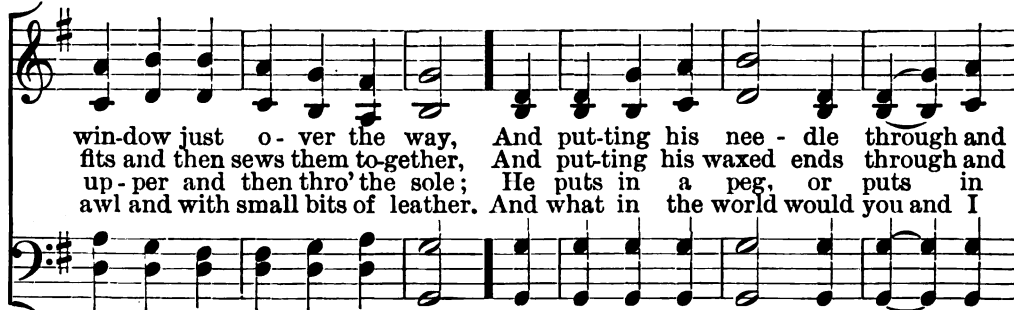
## THE SHOEMAKER.

ACTION SONG.\*

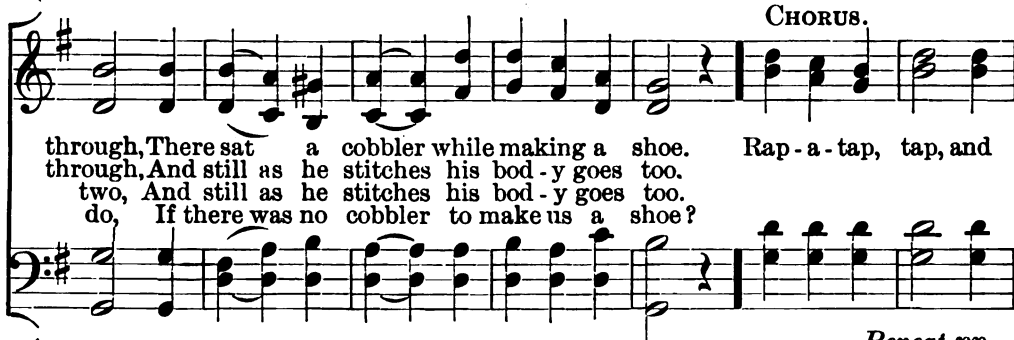
Arr. by S. W. S.



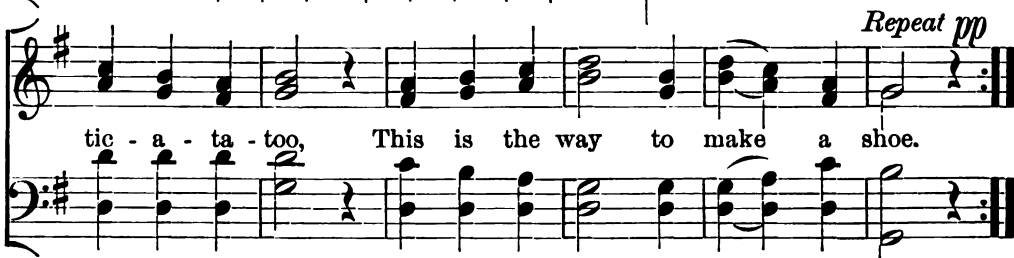
1. As wan-der-ing up and down one day, I peep'd in a  
 2. O'er lasts of wood, his bits of leather, He stretch-es and  
 3. With nice lit-tle awl, he mak-eth a hole, Right straight thro' the  
 4. So the cobbler works thro' the wind and weather, With ham-mer and



win-dow just o-ver the way, And put-ting his nee-dle through and  
 fits and then sews them to-gether, And put-ting his waxed ends through and  
 up-per and then thro' the sole; He puts in a peg, or puts in  
 awl and with small bits of leather. And what in the world would you and I



CHORUS.  
 through, There sat a cobbler while making a shoe. Rap-a-tap, tap, and  
 through, And still as he stitches his bod-y goes too.  
 two, And still as he stitches his bod-y goes too.  
 do, If there was no cobbler to make us a shoe?



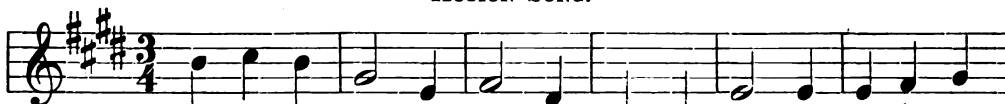
*Repeat pp*  
 tic-a-ta-too, This is the way to make a shoe.

\* The words will suggest appropriate action.

From "Happy Moments." Copyright, by S. W. STRAUB, CHICAGO.

## LITTLE BO-PEEP.

## ACTION SONG.



1. Lit - tle Bo - peep has lost her sheep, And can't tell where to
2. Lit - tle Bo - peep fell fast a - sleep, And dreamt she heard them
3. It happen'd one day as Bo-peep did stray In - to a mead - ow
4. Then she heaved a sigh, and wiped her eye, And ran o'er hill and

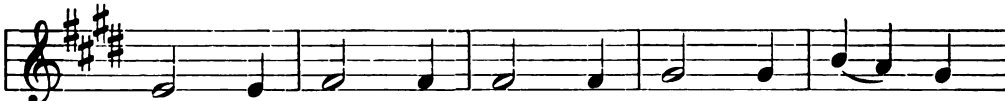


find them, Let them a - lone, and they'll come  
bleat - ing, But when she a - woke she found it a  
hard by, That she es - pied their tails side by  
dale Oh! To try if she could, as a shep - herdess

## CHORUS.



'home, And carry their tails be - hind them. Then up she  
joke, For still they all were fleet - ing.  
side, Hung up in a tree to dry.  
should, To tack to each sheep its tail Oh!



took her lit - tle crook, De - ter - min'd for to



find them, She found them in - deed, but it



made her heart bleed, for they'd left their tails be - hind them.

## ACTION SONG.

*1st, 3rd, 5th, &c., Verses.*

Clap, clap, al - to - geth - er, Clap, clap a - way;



This is the way we ex - er - cise In our public school each day.

*2nd, 4th, 6th, &c., Verses.*

Shoot, shoot, al - to - geth - er, Shoot, shoot a - way;



This is the way we ex - er - cise In our public school each day.

1. *Clap* hands to time.
2. *Shoot*. — Imitate, with right and left hand alternately.
3. *Fold*. — Move arms, tightly folded, up and down to time.
4. *Fan*. — Imitate, with both hands.
5. *Hark*. — Sing very quietly and point with forefinger of right hand to ear.
6. *Ring*. — Imitate ringing bells with hands above head.
7. *Nod*. — Nod head to time, arms folded.
8. *Peep*. — Hold open hands over eyebrows, horizontally, fingers meeting.
9. *Sleep*. — Sing almost silently, with head resting on both hands over right shoulder.

## THE MERRY BROWN THRUSH.

LUCY LARCOM.

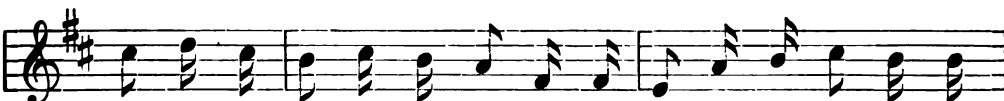
O. B. B.



1. There's a mer - ry brown thrush sit - ting up in the tree, He's
2. And the brown thrush keeps sing - ing, "A nest do you see, And five
3. So the mer - ry brown thrush sings a - way in the tree, To



sing - ing to me! he's sing - ing to me! And what does he  
eggs, hid by me in the ju - ni - per tree? Don't med - dle! don't  
you and to me, to you and to me; And he sings all the



say, lit - tle girl, lit - tle boy? "Oh, the world's running o - ver with  
touch! lit - tle girl, lit - tle boy, Or the world will lose some of its  
day, lit - tle girl, lit - tle boy: "Oh, the world's running o - ver with



joy, with joy! Oh, the world's run - ning o - ver with joy! Don't  
joy, its joy! Or the world will lose some of its joy! Now  
joy, with joy! Oh, the world's run - ning o - ver with joy! But



you hear? do... you see? Hush! Look! In my tree, I'm as  
I'm glad! now I'm free! And I always shall be; If  
long it won't be, Don't you know? don't you see? Un -



hap - py, as hap - py can be! I'm as hap - py, as hap - py can be!"  
you never bring sor - row to me, If you never bring sor - row to me."  
less we're as good as can be! Un - less we're as good as can be!"

## THE PRETTY MOON.

Arr. by S. W. S.

*Lively, but not too fast.*

1. { O moth - er, how pret - ty the moon looks to - night, 'Twas  
Its two lit - tle horns are so sharp and so bright; I  
2. { We would call to the stars to keep out of the way, Lest  
And there we would sit till the dawn of the day, And

1 2  
nev - er so cunning be - fore; } grow an - y more; If I were up there with  
hope they won't (Omit.) }  
we should rock o - ver their toes; } pret - ty moon goes; And there we would rock in the  
see where the (Omit.) }

*Slower.* CHORUS.  
you and my friends, We would rock in it nicely, you see. { We would sit in the middle, And  
beautiful skies, Or thro' the bright clouds we would roam. { We would see the sun rise, And

1 2  
hold by both ends, And on the next rain - bow come home;  
see the sun set, And on the next rain - bow come home.

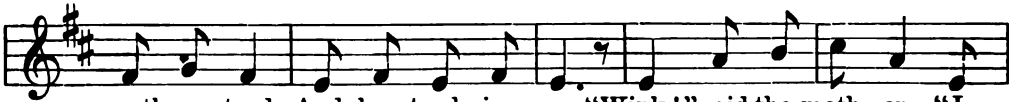
From "Happy Moments." Copyright, by S. W. STRAUB, CHICAGO.

## OVER IN THE MEADOW.

O. B. B.



1. O - ver in the mead-ow, In the sand, in the sun, Lives an old
2. O - ver in the meadow, Where the stream runs blue, Lived an old
3. O - ver in the mead-ow, In a hole in a tree, Lived a moth -
4. O - ver in the mead-ow, In the reeds on the shore, Lived a moth -
5. O - ver in the mead-ow, In a nest built of sticks, Lived a black



moth-er toad, And her toad - ie one; "Wink!" said the moth - er; "I  
moth-er fish, And her little fishes two. "Swim!" said the moth - er; "We  
er blue-bird, And her little birdies three. "Sing!" said the moth - er; "We  
er musk-rat, And her little ratties four. "Dive!" said the moth - er; "We  
moth-er crow, And her little crows six. "Caw!" said the moth - er; "We



wink," said the one; So she winked and she blinked In the sand, in the sun.  
swim," said the two: So they swam and they leaped Where the stream runs low.  
sing," said the three: So they sang and were glad, In the hole in the tree.  
dive," said the four: So they dived and they burrowed In the reeds on the shore.  
caw," said the six: So they cawed and they called In their nest built of sticks.

## THE TWO KITTENS.

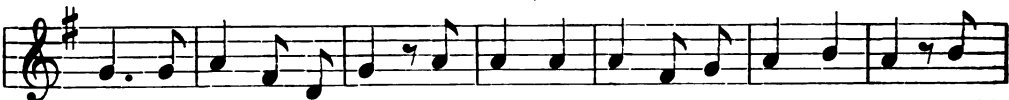
O. B. B.



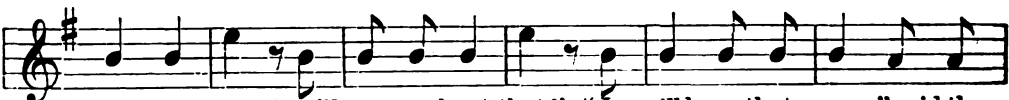
Two lit-tle kit-tens one storm-y night, Be- gan to quar-rel, and



then to fight. One had a mouse, the oth - er had none, And that was the



way the quar-rel be - gun. "I'll have that mouse," said the biggest cat, "You'll



have that mouse? we'll see a - bout that," "I will have that mouse," said the



eld - est son, You *shan't* have that mouse," said the lit - tle one. I  
Then they



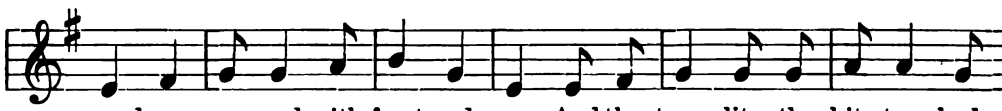
told you be - fore 'twas a storm - y night, When these two lit - tle  
both crept in as qui - et as mice, All wet with the



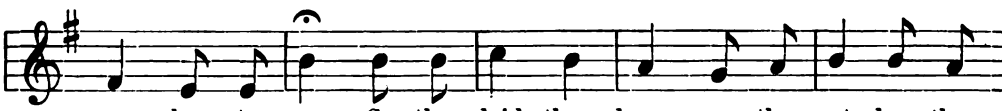
kit - tens be - gan to fight. The old wom - an seized her  
snow and as cold as ice; For they found it was better, and I'm



sweeping broom, And swept both the kit - tens right out of the room. The  
sure they were right, To lie down and sleep, than to quar - rel and fight. END.



ground was cov - ered with frost and snow, And the two lit - tle kit - tens had



no - where to go; So they laid them down on the mat by the



door, And cried they nev - er would fight an - y more.

## THE LAND OF NOD.

Words by ELLA WHEELER WILCOX.

Air—BOHEMIAN GIRL.



1. Come, cuddle your head on my shoul-der, dear, Your head like the gold-en
2. Just shut up your eyes, and fold your hands, Your hands like the leaves of a



rod, And we will go sailing a - way from here To the beauti - ful  
 rose, And we will go sailing to those fair lands That nev - er an



Land of Nod. A - way from life's hurry, and flur - ry  
 at - las shows. On the north and the west they are bounded by



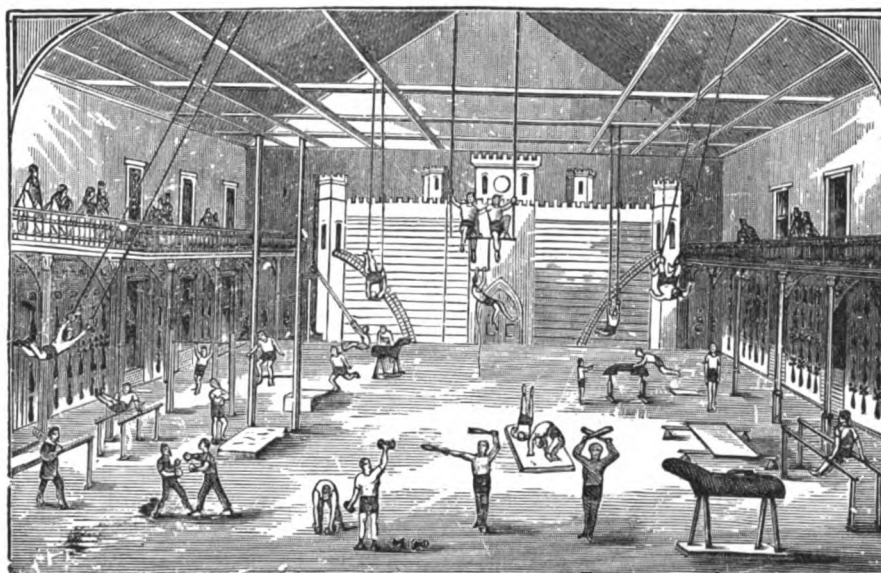
wor - ry, A-way from earth's shadows and gloom, To a world of fair  
 rest, On the south and the east, by dreams; 'Tis the country i -



weather we'll float off to-gether Where ros - es are al-ways in bloom.  
 deal where nothing is real, But ev - erything on - ly seems.



# HEADQUARTERS FOR GYMNASIUM APPARATUS, SUITS, ETC.



Estimates for fitting out complete Gymnasium with apparatus of the latest and most approved patterns furnished upon application.

We have the most complete Suit Department in the Trade. Estimates for fitting out clubs and schools with complete uniforms furnished upon application.

## CALISTHENIC IMPLEMENTS.

### WANDS.

4	4 1/2	5	feet long.
3.00	3.50	4.50	dozen

### FRENCH BAR BELL WANDS.

5 feet long with wooden balls, 6.00 dozen

### ONE PIECE MAPLE RINGS.

Outside Diameter	5 inch	-	-	-	40 cents pair
	6 inch	-	-	-	50 cents pair

### DUMB BELLS.

Weights	1-2	1	2	3	4	lbs. each
Polished	50	.60	.75	1.00	1.25	pair
Wax-finish	35	.40	.50	.75	1.00	"



### EASTMAN'S CALISTHENICS.

No. 1 Japanned	50 cents pair
" 2 Plated	1.00 "
EASTMAN'S MANUAL	10 cents

### INDIAN CLUBS.

Weights	1	2	3	4	5	6	7	8	10	12	lbs. each
Polished	1.00	1.25	1.50	2.00	2.50	2.50	2.75	3.00	4.00	5.00	per pair
Wax finish	.75	1.00	1.00	1.25	1.50	1.50	1.75	1.75	2.00	2.50	" "

### THE MODERN GYMNAST, THE ART OF BOXING, CALISTHENICS AND GYMNASTICS,

By Spencer,  
By Edwards,  
By Beale,

50 cents	Copy
.75	"
.75	"

Pocket Manual of Home Exercise and pocket Catalogue of Suits mailed upon receipt of stamp.

### FOOT BALL.

Rugby or Association.					
Nos.	2	3	4	5	6
Each	2.00	2.50	3.25	4.00	5.00
American with key.					
Nos.	1	2	3	4	5
Each	.75	1.00	1.25	1.50	1.75
Foot Ball Rules	-	-	-	-	10 cts.

### LACROSSE.

No. 1 Expert Double Strung	each	2.75	dozen	30.00
" 2 " Single	"	2.25	"	24.00
" 1 Professional Double Strung	"	2.50	"	27.00
" 2 " Single	"	2.00	"	21.00
Men's Practice	"	1.50	"	15.00
Boy's "	"	1.00	"	9.00
Regulation Lacrosse Balls.	"	.50	"	5.00

Upon receipt of three 2-cent stamps we will mail to any address our New Complete Catalogue containing cuts and prices of everything for Out and Indoor Sports.

**PECK & SNYDER, NOS. 124, 126 AND 128 NASSAU STREET, NEW YORK.**

DUMB-BELLS,  
WANDS,  
MAPLE-RINGS  
SUPPLIED TO SCHOOLS  
AT NET RATES.

---

SEND FOR PRICE LIST.

---

ADDRESS

EDUCATIONAL PUBLISHING Co.,

50 BROMFIELD STREET, BOSTON.





