

**DYNAMIC BREATHING**  
... AND ...  
**HARMONIC GYMNASTICS**

A COMPLETE SYSTEM OF  
PSYCHICAL, ÆSTHETIC  
AND PHYSICAL CULTURE

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BY

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## PREFACE.

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TIME, which regulates all things, regulates, with a wise hand, the supply of intellectual food with which this favored age is so abundantly furnished by the press. Hence the appearance of this book, a work which will doubtless fill some small vacancy in the available literature upon personal culture. It is the outcome of an urgent demand from our many friends and more numerous pupils who desire to possess, in indisputable "black and white," a complete outline of our teachings, and the real principles, both metaphysical and vital, upon which they are based. This statement of system is especially needed at this time; partly because many of our former pupils—now teachers—having but very imperfectly grasped the principles taught and the various exercises which accompany them, have, unfortunately, rushed into print and presented the public with a distortion of psycho-physical culture, instead of the living reality, and also because of the excited discussion now agitating the various opposing ranks of Delsartians and physical culturists. In this intellectual battle between the defenders of artistic grace, on the one hand, and the advocates of muscle on the other, good is certain to result. When the present frothy scum has subsided, the pure elixir of truth will rise to the surface.

Comparatively few who style themselves Delsartians know anything of the vital and deeper principles of François Delsarte. The first work upon the subject, in this country, was "The Delsarte System of Expression," which the present writer compiled chiefly from the unpublished manuscripts of the great French master himself, and the personal instruction of Mr. Steele MacKaye. Apart from the two or three exceptions who possessed, in addition to real knowledge and intellectual ability, access to the unpublished writings of Delsarte, nearly all the books that have come to our notice, professing to elucidate the Delsarte System, are chiefly the appropriated ideas of our first work, often distorted and badly expressed. Whatever we have to say further upon the subject will be found fully elucidated in the various chapters of this work.

Our thanks are due, first of all, to a friend, an analytical thinker and traveler, who has been our Collaborateur throughout for his assistance we are especially grateful; to M. Regnier (late president of Paris Conservatoire), whose lessons (while in Paris in 1881) upon dynamic nerve-energy in the voice, and his many artistic suggestions, have proved of great worth; to Dr. George H. Taylor, for his instruction upon the therapeutic value of different forms of exercise; to Dr. J. R. Buchanan, for his assistance in our studies in anthropology, and the kindly care with which he has aided us in the solution of many perplexing problems; and, finally, to Dr. Sargent, of the Harvard Gymnasium, by whom we were enabled to study and investigate the various methods of gymnastic exercise practiced under his supervision.

In conclusion, we would ask each individual reader (especially the critical ones) to carefully peruse the whole work before they form a definite opinion, and particularly those chapters entitled "Psycho-Physical Culture," "The Basic Principles of True Culture," and "Relaxation." With this we close, thanking each and all to whom we may be indebted.

GENEVIEVE STEBBINS.



# CONTENTS.

---

PREFACE .....	PAGE.
	V

## PART I.

---

### CHAPTER I.

THE BREATH OF LIFE.....	I
-------------------------	---

### CHAPTER II.

THE PHENOMENA OF RESPIRATION.....	13
-----------------------------------	----

### CHAPTER III.

THE CREATIVE POWER OF THOUGHT.....	22
------------------------------------	----

### CHAPTER IV.

THE FORCE OF THE IMAGINATION.....	32
-----------------------------------	----

### CHAPTER V.

DYNAMIC BREATHING.....	48
------------------------	----

## PART II.

---

### CHAPTER VI.

PSYCHO-PHYSICAL CULTURE.....	57
------------------------------	----

### CHAPTER VII.

THE BASIC PRINCIPLES OF TRUE CULTURE.....	68
---	----

	PAGE.
CHAPTER VIII.	
RELAXATION.....	76
CHAPTER IX.	
BREATHING-EXERCISES.....	82
CHAPTER X.	
RELAXATION EXERCISES.....	91
CHAPTER XI.	
ENERGIZING EXERCISES.....	97
CHAPTER XII.	
THE PHYSICAL CULTURE EXERCISES.....	123

## INDEX TO EXERCISES.

---

	PAGE.
Abdominal sway .....	132
tension .....	131
Angular arm exercise .....	126
Anti-dyspeptic respiration .....	90
Arms, the .....	94
Aspirational breathing .....	88
Body, the .....	96
Both arms .....	99
Both legs .....	98
Circular arm motion .....	130
leg, the .....	105
Crank arm motion .....	124
Deep rhythmic breathing .....	84
Dervish exercise, the .....	126
Dispersive breathing .....	85
Double respiration .....	89
Eyelids, the .....	96
Fingers, the .....	94
Flying arm, the .....	128
Foot, the .....	95
Forearms, the .....	94
Forward and backward poise .....	103
General exercise .....	133
Hands, the .....	94
Head, and hand, exercises for .....	109
nodding .....	130
tension .....	100

	PAGE.
Head, the .....	96
twist, the .....	127
vibration .....	125
Hip-exercise .....	132
Inspirational breathing .....	88
Instep balance, the .....	123
Inverse spiral motion .....	105
Knee, the .....	96
Left arm .....	99
leg .....	98
Leg, the .....	95
stretch, the .....	129
suspension .....	131
Lower jaw and tongue, the .....	96
Normal rhythmic breathing .....	84
Oblique extension (right) .....	101
extension (left) .....	101
head, the .....	129
poise .....	103
Opposition movements of limbs .....	112
Packing breath, the .....	87
Perfect relaxation .....	92
Primary opposition of head and arm .....	110
Right arm .....	98
Right leg .....	98
Rotating head .....	124
foot .....	124
waist .....	124
Salaam .....	106
Shaking leg .....	126
Side poise .....	103
swing .....	132
tension .....	131
Spiral arm, the .....	104

INDEX TO EXERCISES.

xiii

	PAGE.
Spiral flight, the.....	105
leg, the.....	104
sway, the.....	105
Swinging leg.....	127
Therapeutic breathing for women.....	90
Thigh, the.....	95
Torso, the.....	96
Trunk oscillation.....	128
raising.....	132
, the.....	99
vibration.....	129
Vertical extension (right).....	100
(left).....	101
Vibrating arm.....	125
leg.....	125
Waist twist.....	125
Yoga breathing.....	86



# PART I.

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## CHAPTER I.

### THE BREATH OF LIFE.

**I**N that old book, which continues to exist as a primal authority in all spiritual matters, in spite of agnostic speculation and intellectual infidelity, we read that in the beginning of humanity's conscious existence as man, "God breathed into his nostrils *the breath of life*, and he became a living soul."

Modern science would reverse this statement and say, as a more correct formulation of the truth, that the outcome or result up to date of biological and physiological research warrants the conclusion that the various combinations of molecules in the process of cell and cellular tissue formation (of which the human organism is the most perfect and sensitive expression) first of all set to work from their protoplasmic and bioplasmic states and evolved, by means of some hidden potentiality, the organic form which drew unto itself the breath of life from its surrounding atmosphere, as a functional necessity of further progress as an evolutionary organism endowed with life. In other words, that from the physical generation of life produced by the dynamic action or energies of the various atoms, ultimate organic form and consequent breathing transpired in strict obedience to that creative law which constitutes the basis of the scientific doctrine of Evolution.

To those, however, whose studies in life have enabled them to penetrate beneath, or to rise above, the bias of theological dogma, upon the one hand, and the speculative hypotheses of scientific schools upon the other, there will be no difficulty in reading between the lines of the present contest between religion and science, which, after all, is more a war over the intellectual comprehension of terms than over basic principles in nature. This contest has been caused by a free use of modern scientific terms to express certain ideas which we clearly understand, and a thorough misuse of hoary and antique mystical terms which, unfortunately, we do not clearly understand, and of which, if we will be frank, we must admit we have only the most vague ideas and conceptions; so that if by any formula of intellectual analysis we could separate from religious teachings and scientific hypotheses that which we really know from that which we do not know, but which on each side constitutes that unsatisfactory authority known as personal opinion, we should find nothing to fight over, nothing left, in fact, about which there could be any misconception.

Spiritual writings or ideas must always receive a spiritual interpretation before we can find any possible analogy by correspondence between the visible and the invisible worlds of existence; while material science in its turn must give a physical explanation of its laws, otherwise they would be self-contradictory; in each case premise and conclusion must occupy the same plane. When this test is applied, it will be found that the only difference between the two consists in the mutual misinterpretation of terms; the one attempting

to explain spiritual verities in terms of matter, and the other attempting to reveal the truths of matter by translating them in terms of mind. True science must have a pure religion for its base, and all true religion must naturally rest upon the foundations of pure science; to this grand spiritual and intellectual goal the accumulating wisdom of humanity is now rapidly advancing.

Before going further, let us say, with all due deference to men of science and ministers of the Gospel alike, that LIFE — that something which speculative science in the grandest leap of her imagination fails to grasp, to know, or even to intelligibly explain—is nevertheless a something which, while we may not know its real nature and genesis, we do know is the basic root principle of all expression, matter forming only the medium for the manifestation of its phenomena to the physical senses. We do know that it is the one grand principle that constitutes the latent and hidden potentiality of the protoplasm, — the motor force which swings the pendulum of creation and produces the rhythmic vibrations of creative life, which in turn produce all the marvelous wonders of cosmic evolution. It is the one deific something which smiles in the resplendent glory of the sun, and slumbers in the lowly beauty and aromatic essence of the rose; that lights up the throbbing vistas of eternity with its power, and from the harmonies of its infinite correlations propels the gorgeous creations and splendors of the starry heavens in their ever-varying but continual and eternal rhythmic march around the Creator's throne. It is that invisible power which reflects itself in the intellectual grandeur

of God's material image, the true and perfect man. It constitutes the mainspring of man's mental greatness and sustains the life of his inward aspirations, of his hope, faith and charity in this world, and is the sum total of his glorious birthright of love in the world to come. It is the one deific power of life, light and love which we adore as Providence — an inconceivable divine spirit whose correlations are attraction and repulsion, whose one sole attribute is unlimited potentiality, and whose visible terms we now vaguely express in writing as Spirit and Matter.

Wherever organic life exists there do we find a divine manifestation of the Breath of Life. The more perfect the organism the more perfect do we find the organs and functions of respiration. *For the breath is the life*, and the power of breathing is the ability to indraw the invisible essence of continued existence. The food that we eat and the clothing that we wear depend primarily upon the same essence and function for their materialization and growth. The plants by the roadside, the trees of the forest, equally with the beasts of the field, the birds of the air and fishes of the sea, depend for their existence and continued life upon the powers of the breath and the functions of respiration; and since all things in nature within the limited purview of the human mind are perfect expressions according to their degree of evolution of this function of breathing, who knows but the mighty attraction of a sun for its satellite and the balancing power of repulsion in satellite to sun, as expressed by centrifugal and centripetal force, may not constitute, in a magnetic and electrical sense, the

grand function of cosmic respiration? And seeing that every orb in space is dependent upon every other orb, that the thrilling pulsations of one must of necessity, according to the doctrine of the conservation of force, create corresponding pulsations amid the countless orbs of this infinite universe, we can, by the wondrous creative powers of the mind, distinctly perceive the mighty outrush from, and the influx to, each creation of this invisible but potential essence across the inconceivable distances of the interstellar spaces in one continuous rhythmic harmony of life in the inbreathing and outbreathing of the breath of God.

To those who have hitherto omitted to investigate the nature and quality of the living breath or life principle of which we have been speaking, it may not be uninteresting to present some of the facts and conclusions which modern science has placed at our disposal, and to draw therefrom those natural inferences which the evidence of such research may justify.

Science has demonstrated beyond all question that every form of energy is derived from the sun; that without the continual active presence of our solar parent, the earth, so far as life is concerned, would soon become a cold, inert corpse, a blank in the scheme of visible creation. Speaking of the solar energy Sir John Herschel\* says: "The sun's rays are the ultimate source of almost every motion which takes place upon the surface of the earth. By its heat are produced all winds and those disturbances in the electric equilibrium of the atmosphere which give rise to the phenomena of lightning, terrestrial magnetism,

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\* "Outlines of Astronomy."

and the aurora borealis. By their vivifying action vegetables are enabled to draw their support from inorganic matter and become in their turn the support of animals and men, and also the source of those great deposits of dynamical efficiency which are laid up for human use in our coal stratas. By them the waters of the sea are made to circulate through the air and irrigate the land, producing springs and rivers. By them are produced the disturbances of the chemical equilibrium of the elements of nature which, by a series of compositions and decompositions, give rise to new products and originate a transfer of materials."

In other words, everything in the form of food, fuel, clothing and life derives its being from water and vegetation, which, in turn, are the direct production of the planet's atmosphere, this latter being the offspring of solar radiation, so that all, as Helmholtz has written, may trace their lineage to the sun.

Prof. Tyndall\* supports the doctrine of solar energy in the following eloquent words: "As surely as the force which moves the clock's hands is derived from the arm which winds up the clock, so surely all terrestrial energy is drawn from the sun. \* \* \* Every mechanical action on the earth's surface, every manifestation of power, organic and inorganic, vital and physical, is produced by the sun. His warmth keeps the sea liquid and the atmosphere a gas. He lifts the rivers and glaciers up the mountains. \* \* \* Thunder and lightning are his transmuted strength. \* \* \* The sun comes to us as heat, he quits us as heat, and between his entrance and departure the multiform

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\* "Heat, a Mode of Motion."

powers of our globe appear. They are all special forms of solar power."

There can be no question regarding the absolute truth of these statements. They were speculations forty years ago when Sir John Herschel penned his "Outlines of Astronomy." They had become the impregnable facts of exact science when Prof. Tyndall delivered the lecture just quoted from. We have placed both the speculation and the verity side by side in order to point out the trend of scientific thought and to aid us in taking one single step, as it were, beyond the limits of the things which we intellectually know are, to the things which we intuitively know must be. With Descartes we believe that "one discovered truth, far from being an obstacle, aids us to discover another;" and, therefore, may we not add the hypothesis of which our interior sense of perception speaks? The glorious central sun of our solar system, that rays forth his electrical life for the sustenance of his magnificent family of worlds is, in his material expression and law, but the external visible covering for the grander ethereal, let us say spiritual sun which forms those infinite spheres of light, life and love from which the diviner part of man receives his power, from which the soul receives its inspirations and support, from which we receive the reality of life—the thing which really lives—the psychoplasm, as G. H. Lewes so aptly calls it; and which grants to nature her providence, to man his reason, to mind its powers of imagery, to intellect its genius, to life its noble aspirations, to religion its love, and to the ego of our higher self its glorious immortality.

Of those infinite spheres of celestial life, for which purely physical science unaided by the soul must ever seek in vain, we know little, can form no just conception. Even as we find the physical body of man upon the earth but the outer covering for a brighter indwelling psyche or soul, even so do we find the same eternal principles in all around us; all equally offspring of the sun. Though dwellers upon the earth, we are the children of the stars and our habitation a wondrous creation in the sky.

We will now turn our attention to the air we breathe, the planet's atmosphere which, as we have seen, depends upon the radiation of solar energy. It is composed of oxygen, nitrogen, carbon and watery vapor in various and continually varying proportions. In addition to these gases it contains small portions of everything upon the face of the planet; in other words, our atmosphere contains in gaseous form everything that we know exists upon the earth's surface. In this connection Tyndall says: "The conception of gaseous molecules is now generally accepted as expressing the truth of nature; such molecules are supposed to be always flying in straight lines through space." It is, therefore, a truth to assert that the atmosphere contains all that we see, all that we need, and, in fact, all that we can possibly obtain while confined within the environments of physical life.

During the whole course of our lives, from the cradle to the grave, we are constantly inhaling or exhaling this atmospheric air. The great bulk of this, the nitrogen, which constitutes about four-fifths of the whole, does nothing toward the support of physical life; it acts

only as a menstruum, so to say, for its companion element, oxygen. When we inhale, the oxygen passes across the cell-walls of the lungs and mixes with the blood by which it is carried through the body; when we exhale, we pour out from the lungs the carbonic acid produced by the slow combustion of our bodies. It is to this slow, imperceptible combustion of the body that we owe our animal heat. In order to understand this clearly, we must know that every particular molecule of the air we breathe is animated by a vibratory motion of its own constituent parts; it is, in fact, an invisible musical instrument complete in itself, "the tremors of which, when they impinge upon the nerves, produce in us the sensation of heat." Heat is solar energy, and this energy is the sum total of purely physical life. Apart, however, from those purely physical elements of the atmosphere, the air we breathe is charged with nature's finer and more ethereal essences — magnetism, electricity and the celestial ether. It is more particularly to these forces that we would call your attention, and in doing so we are again compelled to seek the assistance of exact science in order to build the foundations in matter upon which we can rest the metaphysical truths of interior perception.

We have spoken of solar radiation, and pointed out the fact that all physical energy is derived therefrom. We have also pointed out that it must also be a truth that the higher and more ethereal powers of mind and soul emanate from the same celestial centre. That these diviner essences are invisible to the physical sight, goes without saying; so are the atoms of matter; so, in fact, are the magnetic and the electric currents;

we know them only when we can bring them into contact with a substance or a medium sufficiently sensitive to respond to their action. The photographic camera and the magnetic needle are continually being used for this purpose, and have been made to demonstrate the existence of many things and many marvelous operations of nature's law that would otherwise have been unknown to or rejected by modern science.

There are the visible rays of the solar spectrum to which we attribute light, heat and motor force. There are also *invisible rays*; that is to say, rays the existence of which can be demonstrated by their action upon other things, but which cannot be perceived in the spectrum by the unaided sight. That these rays exert a powerful physical energy is a scientific fact. Indeed, it seems that so far as heat and chemical action are concerned, they are more potential than the visible rays. In this connection we are distinctly told by Tyndall, in his lecture upon radiant heat, that the invisible energies of the solar ray are far greater than the visible ones, and that the electric light "emits an infinity of such rays." And again, in his fifteenth lecture upon invisible solar radiation, he says: "We have defined light as wave-motion; we have learned that the different colors of light are due to waves of different lengths, and we have also learned that *side by side with the visible rays emitted by luminiferous sources we have an outflow of invisible ones.*"\* This is all we ask for, viz., a clear demonstration upon the part of physical science of the existence of strictly invisible forces and the fact that these forces are not the spon-

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\* The italics are ours.

taneous outcome of chemical action, nor generated in our atmosphere by the dynamical impact, so to say, of solar radiation with the aërial gases, but are strictly regarded as emanations from the solar centre.

So far, we have a scientific foundation upon which we rest. We must now bring to our aid the powers of the imagination to follow out metaphysically the same line of truth, and transfer the same laws to a higher plane of action. In doing this, we shall not leave the safe realm of verity and fact. We shall simply appeal, if such appeal be necessary, to the now almost universal acknowledgment of the existence of the psychic principle in humanity, of the soul, in fact, and its wonderful powers over mind and matter as seen in the phenomena of Hypnotism, Mental Healing and Telepathy. Therefore, we resume.

Every molecule of matter possesses both visible and invisible energy; in other words, the physical and the psychical powers of nature. This psychical energy is *the life of matter*. It inheres in every atom as the instigator of its life and evolution. Everything in nature is composed of body and soul; the former, in the terms of matter, gives motion; and the latter, in the terms of spirit, gives mind and sensation. The bioplasm of the one and the psychoplasm of the other constitute the primordial life—the base of all higher forms of existence.

The powers of the mind are the invisible rays of the human spectrum. We cannot see them, we can only know them and so analyze their effects by their active influence upon the physical elements around us which manifest their dynamic energy in the destiny of our

daily lives. There is no such thing as chance, no spontaneous generation of either life, thought or motion; all, everything, in the vast universe, is the ultimatum of a long chain of sequences, consequently the natural outcome of harmonious law. This being the logical conclusion of both physical and psychological science, can we not truthfully assert that everything must come to us from the shining centre of life, our earth's parent; and that in the air we breathe is contained the All of human existence; the physical energy so necessary for the functional existence of the body, the invisible dynamic forces to stimulate the mind, and those finer but imperceptible ethereal forces that nourish and expand the spiritual energies of the soul,—everything and all, the outcome of that mysterious yet universal essence, the BREATH OF LIFE.

## CHAPTER II.

## THE PHENOMENA OF RESPIRATION.

**A**MIDST all the strange phenomena that are seen in the various functions of life, mental and physical, one of the most interesting, and at the same time perhaps the least understood, is the phenomena of breathing. That there should be some affinity between mental action and respiration, seems quite natural, when we realize that it is to the air we breathe as well as to the food we eat that we owe every minute of our mundane existence. It is quite possible for a man to exist in comparative health for forty or fifty days without a single mouthful of food, but he cannot keep body and soul together for half as many minutes without breathing. Yet it seems to have escaped the general attention which its importance deserves.

Few people know and fewer still care to know that every change of mental state is accompanied with a corresponding change in the power, force and rhythm of respiration; but such continual interaction between the brain and the lungs is an indisputable fact. We do not, of course, mean to say that such a change is an absolute necessity, neither do we assert that always and under all circumstances do such sympathetic relations exist. For instance, deep metaphysical thought abstracts the mind to such an extent that the thinker becomes unconscious to all else than the images and symbols in his mind; for the time being he lives in an entirely different world, and when in such a condition

requires a large supply of a very subtle kind of food to feed the brain. In normal conditions the lungs will not supply this, and so in this state of mental abstraction respiration becomes very faint, whereas it should be vigorous if we would escape from the physical exhaustion which such studies entail in their reaction upon the nervous system.

One would naturally suppose that normal conditions would be the best for everyone, and that if it is natural for respiration to become faint and slow during deep concentration of thought, that such a state is the best. Unfortunately for such a supposition, however, the mental condition implied by deep thinking and acute concentration of mind is itself abnormal as compared with the usual normal state, and must, therefore, be supplemented by our knowledge of the chemistry of mental phenomena.

The intellectual life is naturally somewhat opposed to the conditions of purely physical existence, therefore the intellectual powers of the mind must be brought into play if we would overcome that natural sympathy of the lungs with the purely physical requirements of nature, which instantly settles into its minimum respiration when the higher powers of the mind are brought into play. With such intellectual assistance, however, it is quite possible for the brain to be engaged in the most intense molecular action and the mind occupied in solving the problems of creation *without* the lungs responding to such emotion and thought and sinking to their minimum action, but this can only be accomplished by skilful training. In other words, in a perfectly natural state the respirations will beat time, so to

say, with the depth of thought or power of the emotion dominating the brain. When the thought-vibrations awaken into action the higher intellectual powers of the mind, the respirations sink lower and become slower and slower until in the ecstatic state of abstraction we almost cease to breathe.

Take, for example, the respiration of a child: it is short, tremulous and easy; the faint thought-vibrations of the immature brain scarcely cast a ripple over the breathing, which is abdominal. The respiration of youth is unstable, quick and impulsive; alternating between the abdominal and chest-breathing, it is inclined to be spasmodic, corresponding to the nature of youth. The respiration of the normal healthy adult is slow, deep, steady, powerful, and from the chest, as becomes the matured mentality. These are the general or average states from which, of course, there will be different degrees of variation according to temperamental conditions.

Again, there will be natural transitions from one state to another, as, for instance, when the youth becomes serious and reflective, his breathing assumes the deeper rhythm of the adult; when playful and childlike, it becomes short and tremulous like the child. The same may be said of man, and even the child's respirations will be slower when it is despondent or in silent childish sorrow. We breathe excitedly in the midst of excitement, while, on the contrary, there is a soothing rhythm and calm in the respirations which accompany religious meditation. How sweet the atmospheric harmony in the house of prayer! How quick and spasmodic the respirations that flood the stock exchange and crowded mart!

Have you ever noticed these distinctions in breathing? If not, you have doubtless missed many an important lesson on human nature and should commence at once, for you will find it an interesting experimental study in the sympathetic interaction between mental and physical expression. An expert psychologist can tell you the state of your mind from the state of your respiration, just as the skilled phrenologist can delineate the general characteristics of your nature and disposition from the horoscope which nature has imprinted in your head and face.

A few illustrations of natural or involuntary respiration may aid the reader to grasp the full significance of the intimate relations between the mind and the breath, and so prepare him for the logical conclusions which we shall attempt to deduce.

First, then, let us take the respiration corresponding to Courage meeting Danger. It is long, deep and vigorous; the lungs become inflated to their utmost capacity; they are, in fact, attracting the dynamic energy of the atmosphere to supply the flashing fires, both mental and physical, which courageous action demands. Compare this with its opposite quality, Fear. Fear reduces the breathing to its minimum; the greater the fear, the less and more feeble become the respirations, until the very muscles become paralyzed and breathing ceases altogether.

In this connection the French metaphysician, Fouillée, remarks, in speaking of pessimism, that continual indulgence in pessimistic ideas would bring destruction to the human race in less than a year, thus forestalling any necessity for suicide, which latter had been recommended

by one of the leaders of that school as the only solution of the problem of universal evil. Without in any way agreeing with an extreme statement, we would state that pessimism brings despondency, then fear; these mental states, by their direct reaction upon the respiratory system, reduce at once the absorption of the dynamic energy from the air we breathe. The brain lacks food, the oxygen is not proportionate to the requirements of continued physical existence because of the reduction of respiration, and consequently death or insanity sooner or later supervenes.

We will next take the mental condition of Hope. This produces a similar respiration to courage; in fact, in some sense courage is hope, confident hope; but the natural condition of hope for better things, for a higher life and more harmonious surroundings, or of hope for success in any undertaking, brings into play the long, deep breath. It is more peaceful and easier in its respirations than the breath of courage, unless it ascends to the aspirational state. The emotional force of hope gives full expansion to the mind and brings bright visions of the future or of the object regarding which our hope has been aroused. The mind is not usually metaphysical or in a state of acute abstraction in such an emotion; it is generally keenly alive to its physical surroundings, and views all things from a purely optimistic standpoint, hence the respiration will be deep and the mind joyous. The respiration of hope gives a full expansion to the lungs, yields an abundant supply of oxygen to the blood, and thus stimulates the brain-cells to vigorous action. This physical condition, with the mental state of confidence which is the out-

come of hope, produces the dynamic mental power which commands success.

On the contrary, the opposite state of respiration and mental condition is the outcome of Despair, which is allied to fear, as courage is allied to hope. In despair the muscles become relaxed, the brain convolutions subside, and the whole being becomes devitalized, while the breathing is sometimes almost imperceptible.

Such emotions as Anger and Hate produce a short, hard, gasping respiration, as though each effort was the malicious signal for evil action. While Love and Peace produce a gentle, long-drawn, peaceful respiration, a yielding soft breath, that speaks of joyful rest, of paradise and the delicious aroma of summer flowers. We breathe most deeply in the presence of those things which delight the mind and eye at the same time, and reverse this condition in the presence of those things which horrify the mind and displease the sight. The spicy zephyrs of tropical isles and the polluted breeze from putrid battle-fields are composed of the same kind of atoms arranged in but slightly different proportions, yet one expands the lungs, feeds the brain and delights the soul with its pleasure, while the other instantly stops all breathing and crowds the mind with images of horror. How quick the brain and lungs are to respond to the odors we enjoy and rebel against the smells we dislike!

We think that after a careful consideration of the phenomena of respiration, it will be admitted that nature is ever striving to produce an equilibrium. Thus in hope and courage the brain demands a larger supply of oxygenated blood, the lungs instantly respond;

with this comes the supply of the finer and more ethereal dynamic energies that stimulate the mind. Thus, there is at least an attempt upon the part of nature to produce an equipoise of force. Again, as in the case of fear and despair, the brain loses its normal action and sinks to its minimum condition, the lungs respond by reducing the respiration to its lowest point, and so attempt to equalize matters by reducing supply to the reduced demand. Hope may be counteracted artificially by forming gloomy images in the mind and breathing in harmony with such mental imagery, *i. e.*, at the very lowest state. So, likewise, fear and despair can be overcome by bright, confident pictures of happiness and success accompanied with long, deep, rhythmic respirations.

The logical conclusions which we naturally derive from such facts are: First, that various states and conditions of respiration in the natural state are due to certain manifestations of mind. Secondly, that seeing that certain states of respiration are the outcome of, or are favorable to, certain mental conditions, are, in fact, the invariable accompaniments of each other, we are led irresistibly to infer that with the powerful aid of the imagination and a systematic rhythmic breathing we can stimulate the mental powers to their highest capacity, artificially remove much of the discord in life which results from inharmonious mental states and scientifically produce, in a systematic manner, the most beneficial results.

The foregoing facts and conclusions have been the common property of all ages. No one can justly lay claim to any originality regarding them, or aspire to the

honor of formulating any original system of mental culture or physical training upon this foundation, since every priesthood of antiquity and of almost every nation enjoyed a peculiar monopoly in their day and generation of some special system of mental and physical culture, specially suited to the climatic conditions of their country and the temperamental peculiarities of their people. This can be seen in the elaborate rituals, religious ceremonials, ablutions, meditations, processions, rhythmical exercises, fastings and inspirational breathing by which they sought to hold communion with the unseen world. Hence their chants and songs were always accompanied with a skilful combination of the imagination and breathing to the music of the sacred musicians, so as to produce that peculiar dynamic nerve-voice upon which the success of their invocation to the gods depended. That they fully understood the vital principles underlying all gymnastics, for the development of physical strength and mental power, is amply demonstrated by the gymnasiums of Greece and Rome, and the sacred rites and dances of much older nations, which were performed with the music, rhythmic respiration and chants that were well calculated to stimulate their power of mental imagery. That they also clearly distinguished between those gymnastics which were purely physical in result, hence suitable chiefly for the warrior and the husbandman, and those gymnastics which were exclusively productive of personal grace and intellectual vigor rather than mere muscular strength, is also an indisputable fact. In fact, nothing is more certain than that the exercises of the public gymnasium which had bone,

muscle and animal strength for its object, differed widely from the higher rhythmic gymnastics of the temple and the sanctuary where magnetic power, personal grace and intellectual greatness were the chief objects sought. Indeed, it seems very clear to our mind that the vital phenomena of respiration and the equally vital uses to which such power could be applied were amongst the very first principles that entered into the first system of religious training and intellectual culture that man formulated.

## CHAPTER III.

## THE CREATIVE POWER OF THOUGHT.

WE are entering upon a somewhat abstruse subject, and one rather difficult for the average reader to clearly understand, but certainly not more difficult of comprehension upon the part of the reader than it is for the writer to clearly express in plain English those abstruse conceptions which really require a language more suited to metaphysical ideas than is the blunt commercial tongue of the Anglo-Saxon race.

Therefore, in order to avoid any possible misconception, we will say at the very outset of our discourse that by the term "thought," we mean the action of the "mind," and by the term "mind" we mean something quite immaterial in itself, an entity rather than a thing, but yet dependent upon matter for its manifested expression. The brain, for instance, does not *think* of itself; it is but the sensitive plate that receives the nervous sensations produced by the ever-varying vibrations of natural objects and forces, and thus becomes the physical laboratory and headquarters of the mind or intelligent ego. By means of the brain the latter can perceive the images and sensations of our surroundings, and formulate real or symbolic imagery of ideas, things and events. Without the physical brain we should be quite incapable of exerting such power during our incarceration within physical environment. The mind is no more a material thing than the organs of sense are the senses themselves. The brain is simply the physi-

cal organism of the mind, even as the body is the organism of the brain; body and brain being mutually dependent upon each other for continued existence, and both in turn dependent upon the soul or mind for life, and thus for functional expression. In return for this service the mind acquires through the action of the brain the sum total of all experiences and sensations of matter which we call knowledge. Hence physical life is simply one of the soul's educational courses in the infinite university of existence.

The various organs and functions of the body find a perfect set of corresponding functions in the organs of the brain. By corresponding functions in the brain, we mean that brain conformation will always be found to correspond with the mental, moral and functional bias of the individual. The mental quality of a given individual may be broadly gauged by the size and conformation of the brain, not the largest, but the best balanced brains being the finest. There is a perfect harmony, for instance, between the cranium of the average monkey and that of the average man, when we compare them with strict reference to the mental calibre and quality of mind they respectively express.

The very natural query will now arise in the minds of many as to what constitutes "mind" and "soul," and what is their action apart from what we know of the action of the human organism in general and the brain in particular. The "whence," the "where" and the "whither" of the human soul and its specific action on earth are subjects far too vast and intricate for us to attempt any such elucidation. Even were it otherwise, we are profoundly impressed by the fact that such a

metaphysical discourse would be entirely out of place in a brief work devoted to mental and psycho-physical culture.

So we take the ground conceded by the brightest and noblest minds of all ages, those of the present as well as those of the past, that nature is dual, that body and soul exist, that the bioplasm is ever associated with the psychoplasm, and that as life did not originate here, or with us, neither will it so end. The glorious fact that we do exist here and now as conscious, intelligent, responsible beings is nature's own indisputable proof that we existed before such mundane manifestation, and shall continue to exist, but with different functions, when this vale of tears and transitory pleasures is passed by, on our upward, onward, progressive pilgrimage of biune life. Biogenesis is the great truth of both religion and science, *life from life*, the central living source of which is God. From Him we came, and, when the soul's pilgrimage is over, to His glorious presence we shall ultimately return. These are not idle words; there is something more than mere sentiment in them, for the quintessence of all the religions of the past has been, as assuredly the mission of the science of the future will be, to point out to mortal minds here those stepping-stones of the infinite will that lead back to the Father's home.

It is not strange that so few capable minds among the many have as yet learned their first lessons in reality, have had time, in fact, to give proper attention to the wonderful revelations of modern science and still more wonderful revelations which nature is daily manifesting to the thoughtful mind and trained observer's

eye. How few there are, comparatively, who, as they stroll through shady lanes or verdant meadows, realize that the marvelous formations and ever-varying transformations which constitute the lovely panorama before their eyes are the children of the sun, offspring of the solar radiation of light, and heirs like you and I, through myriad changes of form and state, to a deathless life. How many are conscious that we owe all the pleasures which charm the sight and delight the ear — the music of waving trees and the aromas of the flower — to the sensations produced upon the brain by the inconceivable variety of invisible vibrations that reach our senses in continuous waves from every possible direction.

Those very dollars for which the best and brightest of our youth sacrifice noble lives and transmit the inheritance of early graves to their enfeebled offspring, are as unreal as they are worthless compared with the vital energy put forth to obtain them. They can neither bring peace to the mind of the bereaved mother sorrowing for her child, nor health to the dying man whose life has been immolated upon the world's competitive altar for their attainment. The mere possession of wealth which we do not use, but which we invest for some dim undefined object in the future, or which we hoard away in the vaults of some safe deposit bank, brings no real gain, no real pleasure but that which may be derived from the consciousness of possession. Hence it was a literal truth that the immortal Bard of Avon expressed, "He that is robbed, not wanting what is stolen, let him not know it, and he is not robbed at all." If we think we are deprived of our rights or our wealth,

both our liberty and our possessions immediately vanish from us, since all sorrow equally with all pleasure exists in the sensations produced by the idea formulated in the mind, and this idea is just as powerful in its effect when the offspring of erroneous conclusions or mere fancy as it is when it originates from vital conditions that are real to us in our present environment.

We are thus brought face to face with the fact that it is to the images in the mind rather than to the so-called realities around us that we owe both our pleasure and our pain. It is within the mental chambers of the human mind that we must seek if we would discover the real world in which humanity dwells. Not the external object, but the internal image that the mind forms of the object, is of real and vital importance, since a wrong impression once made, or a false idea once conceived, can never be wholly effaced from the ethereal tablets of the soul.

We are accustomed to speak of objective and subjective things, as though the former were more real than the latter, whereas the only real difference between the two consists in the fact that one impresses its presence by its vibratory action upon the molecules of the brain, and the other by its vibratory action upon the more ethereal constituents of the mind. Both are thoroughly unreal in so far as *reality*, per se, is concerned. Let us illustrate our meaning scientifically:

The sun, moon and stars appear to rise in the east, culminate on the meridian and set below the western horizon; yet we know, thanks to science, that the reverse of this is the real truth, that rising, setting and culminating have no existence in nature. Nothing

seems so stationary as the world on which we live, and yet it is rushing and whirling through the heavens at the rate of nineteen miles per second, or nearly eighty times as fast as the cannon ball flies on its mission from the murderous weapon's mouth. Are you charmed with that delicious aroma of the sweet scented flowers? The aroma has no existence. You simply perceive the sensations produced upon the brain by the vibrations received from the molecules of floral life. Is the music of some grand opera charming your delighted ears? My friend, the sound does not exist; it is nothing more than the impression made upon the sense of hearing by the vibrations of the atmosphere through the radius of your impressional distance and with a certain velocity, vibrations which themselves emit no sound. The gorgeous beauty of the rainbow spanning the arched vault of heaven, the lovely vistas of waving fields and blooming flowers or heather slopes and pine-clad mountains, that enchant you with their grandeur of aspect in the marvelous beauty of varying shade and color, are simply delicious but ever-changing illusions, for in nature there is neither color nor light, there are only undulations in the air that set the optic nerve vibrating in unison with certain unchangeable laws of motion. Our glorious sun that seems to warm the atmosphere and fertilize the earth, the fire that burns upon the hearth and warms the chilled body, and the moon's pale radiance that lights up the canopy of the midnight sky are all really successive delusions of the physical senses. There is no heat, only the sensation of heat, which, like light, color and sound, is only a form of the eternal, all-powerful but invisible motion.

Whether we open our eyes to receive the sensations produced by the multiform vibrations of size and color upon the optic nerve in order that we may allow the mind to form the mental picture we term sight, or whether we allow that mysterious register of the soul called memory to unroll temporarily forgotten scenes of life and re-create, as it were, some striking event of the past, the mental image thus produced is due to the visible manifestation of those silent but eternal vibrations of the ether that constitute the real external consciousness of life, of being, all being the result of invisible vibration. In other words, we are but the conscious entities of eternal being, ever surrounded by the illusions of matter, ever seeking for the real amid the boundless universe of apparent realities. We are the children of the Infinite One, constantly devising new sports and pastimes amid the wondrous nature play of creative life. The only eternal realities to the thinking mind are ether, motion and intelligence. The soul ego, the thing that thinks and transmits to the brain the functions of thought, is the *all* of humanity that is truly immortal, and here comes in that awful, mysterious power of which we can conceive little and know less, viz., the thing that thinks, the creative attribute of the immortal soul.

When we come to seriously reflect, what a truly marvelous attribute we hold securely in our own possession, the creative power of thought, a power by means of which the peasant and the peer, the beggar in his rags and the monarch on his throne, are rendered absolutely co-equal. Truly, nature is no respecter of persons, for they may each, if they will, roam the vast universe of the visible creation upon wings infinitely more rapid in their

motion than light. It takes slow-motioned light several thousand years to reach this earth from some of the stars that are comparatively very near to us, but the wondrous power of the living soul can reach them in thought in half as many minutes, and by the aid of the latest scientific data can create a picture in the mind that will prove as real for all practical purposes as the one it would form, if it could transport the physical brain within reach of its visible constitution. If we can obtain the careful results of geological research, it is quite unnecessary for the ordinary mortal to delve into the bowels of the earth to learn its formation or the laws of its successive change. The creative power of which we are speaking can take the results of the labors of those better qualified for such work, and instantly bring the whole panorama of the earth's past history and geological formation before the mind's eye, and so reap the exquisite, intellectual pleasure of standing face to face with nature's divine revelations. The geological chapters of the earth's evolution from scintillating nebula to its present solid, substantial form constitute a cosmic or natural bible, whose pages are free from the fraudulent interpolations of man.

We are unable to transport our earthly tenement to the rings of Saturn, or bathe it in the limpid seas of Mars; but we may, with this magic wand of the soul, bring those rings and seas within the ken and grasp of our mind and freely enjoy the intellectual luxury of their vivid presence. It is impossible for the average man to traverse the world in search of the various treasures in art and nature which the despoiling hand of time or the vandalism of humanity has still reserved

for us, or to explore the remote quarters of the globe in pursuit of the weird and the wonderful, whether of animate or inanimate nature; but he may, while he is comfortably seated by his own fireside, carefully read of each adventure and interesting particular, while at the same time with the wonderful kaleidoscopic power of his creative thought he can reproduce the scenes and images which his brain gathers up from the writer's descriptive power and re-see through his mind the most enjoyable portions of such travel or research, bringing them all vividly before himself without incurring the many dangers to life and limb which such production and knowledge may have cost the author. This power of the mind and its ability to reproduce in a way that it can the best understand, everything, every force and every combination of forces within the realms of manifested being, must be akin to Deity; is, in fact, a part of Him in whom we move and live and have our being.

It is a welcome thought that science is slowly but surely unveiling the realities of nature's law. The mystic veil of the ancient Isis who has so proudly boasted,\* "*I, Isis, am all that has been born, that is, or shall be, no mortal man hath ever me unveiled,*" is at last being drawn aside by the restless, scientific investigation of the thing that thinks as man, and ere long our struggling, long-suffering humanity will stand face to face with divine truth. The pure form of nature as symbolized in the nude goddess we have quoted, will no longer be able to conceal her wondrous charms amid her drapery of illusive matter.

At the present time we are treading the balance on

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\* See inscription upon the statue of Isis or Neites at the temple of Sais.

the cosmic scale of evolution, from which swing the knowledge and possibilities of two worlds of existence, of cause and effect, of hope and despair, of matter and spirit, of body and soul, of change, decay and death, of life and immortality. Those who deny such duality of life, or the possibility of mutual interaction, and the intercommunion of kindred minds separated by space, have certainly failed to make themselves familiar with the latest discoveries in science and the results of the latest research within the imponderable realms of psychology. For if ever there was one thing in this life more certain than another, it is that to-day there is absolutely no doubt regarding the existence of a psyche or soul-force in nature. The evidence obtainable from every quarter of the globe is simply overwhelming. The illumination of the prophets, the visions of the saints, and the miracles of the primitive church, are each and all explainable by the combined influence of soul aspiration and the interaction of mind upon mind through the agency of that impalpable, invisible psyche or soul-force which bridges the gulf between the animal and man, and spans the gamut of life between the soul of man and the Creator's throne of angelic light.

The horrors of mediæval witchcraft, and the thrilling death of martyrs who felt no pain as they stepped in ecstatic joy to their funeral pyres, are no longer the profound mysteries they once were. We know them now as the outcome of that natural psychology, involved in the force of imagination sustained by the creative power of thought.

## CHAPTER IV.

## THE FORCE OF THE IMAGINATION.

THAT eminent author, John Ruskin, in a note to his "Stones of Venice," very truthfully remarks that "the first function of the imagination is the apprehension of ultimate truth." Although he was speaking as an art critic and from a purely artistic point of view, yet the same statement may be accepted as an axiom on every plane of life and in every department of human endeavor. To argue that the imagination is nothing but a deceptive, or at most an erratic, function of the mind, as careless-thinking people do, is at once to confess complete ignorance of its real nature, or of the power and utility of mental imagery. Without such power we should be incapable of progress. Man would be to-day exactly where the creative laws of Divine Providence had placed him at the commencement. The term *conception* would have had no place in his vocabulary. The Creator would have been compelled to continuous acts of creation in order to supply His creatures with ideas and implements necessary for the production of the bare necessities of life. We should, if destitute of the power of imagination, be unable to conceive of anything invisible to the physical sight. Evolution could have no existence, and life itself would be one gigantic failure. Consequently, all that is good equally as well as all that is evil in human nature, first appeals to and germinates in that mysterious function of the mind — the imagination.

It is, therefore, of primary importance in the education of the mind, and, consequently, equally so in the education of the body, that the real nature and true value of the imagination should be clearly apprehended; for the cultivation of the former (in all perfect systems of harmonious development) must, of necessity, be accompanied with the education of the latter. It may seem somewhat strange to those unacquainted with the subject to speak of the education of the body, because it is commonly supposed that the mind alone stands in need of the school-master's training. Nevertheless, the actual education of the body, per se, is a vital truth. Every habit of walk and posture, movement and repose, is susceptible of a high degree of refinement by means of a systematic culture. The only real difference between the delicate refinement of graceful poise and motion, and coarse, ill-bred strutting and awkward lounging, is what is found intellectually between the carefully educated gentleman and the ignorant clown. The brains of both may be equal to start with, but the educational training is vastly different. In this training the first problem the teacher has to deal with is the susceptibility of the mind, the power of mental imagery; and this involves the knowledge of what it consists, of what it really is and is not.

Before we can understand the nature, force and value of the imagination, it is self-evident that we must form a clear conception of what or, rather, in what the true function of mental imagery consists. This being done, its powers in relation to creative thought, of which it is the manifestation, and its powers or force upon the general mind, will be the easier of comprehension.

Briefly, then, as all know, the imagination is that which furnishes the invisible, delicate drapery for the mental imagery of thoughts and ideas. It is the object-glass of the soul, in which the human mind sees the pictures symbolic or realistic of its own mental play—symbolic when engaged with impersonal ideas and metaphysical conceptions, and realistic when, through memory, reproducing the subjective images of real scenes and events of the past.

The imagination, however, is totally distinct from the images resulting from the function of physical vision termed sight. The imagination, per se, deals only with purely mental images either of ideas or memories, and is not to be in any way confounded with objective realities, things, or scenes present before the eye; because, as we very well know, the blind have full use of imaginative power. George Henry Lewes, in his "Problems of Life and Mind," clearly defines the difference between the mental image of creative thought or memory and the mental picture we obtain from physical vision, in words to the effect that the former, being wholly subjective, is, consequently, always invisible to eyes other than those of the creator of such imagery, while the latter, being objective, gives forth sensitive vibrations to a thousand pairs of eyes as readily as to one pair. Apart from the power of hypnotism being exercised, he is quite correct, and one is naturally tempted to enter into the consideration of thought-vibrations in their direct relation to objective matter, and find out the realities, if such realities there be, of external form apart from internal mind; but we refrain, and rest satisfied with the fact that the real work or

nature play of the imagination is wholly subjective. It deals with memories and mental problems, and constructs its images with materials that are always invisible to normal sight.

Now, in order to more clearly impress a correct idea of what imagination is, we will try to point out one or two things which it certainly is not. Most people seem to possess very hazy ideas of the nature of their imagination, and often really and seriously fancy it to be almost everything that has nothing, or, at most, very little, to do with it. It is customary, for instance, to consider that a vivid imagination is productive of insanity, whereas there are not over two per cent. of the unfortunate insane whose affliction is primarily due to the use of their imaginations. At the same time, it is, of course, certainly true that large imaginative power will always increase the dangers of insanity if correlated with cerebral disease, because of its exciting power over the mind and body. But this fact in itself is unworthy of consideration, since there is nothing to prove that insane individuals would have remained *compos mentis* if destitute of excessive imaginative powers, nothing to prove that they would not, under the mental derangement produced by a diseased brain, have fallen victims to some form of hallucination instead.

This fact brings us to a second consideration, viz., that of hallucination, which most people, otherwise fairly logical in their deductions, have, somehow or other, very illogically associated with the imagination. A distinguished Russian physician, Dr. Victor Kandensky, of Moscow, has given us the result of his studies on the hallucinations from which he himself suffered, an ab-

stract of which appeared in the "*Journal of Mental Science*," for October, 1881, from which we learn that not one-tenth of the hallucinations he experienced "had any relation to the delusions and involuntary ideas which occupied his mind." Further, he found that "the condition most favorable to the appearance of hallucinations *was the suspension of all activity of both body and mind.*"\* Also, that he never succeeded either in intentionally calling before him hallucinations, or changing *a recollection or a product of the fancy into a hallucination, or even in recalling one which had recently appeared to him.* Here we have the absolute factors of the imagination, viz., *fancy, memory and involuntary idea* as eminently conspicuous by their utter absence from every form of his hallucinations.

Commenting upon the foregoing facts, Dr. William W. Ireland says: † "There is always a clear distinction between hallucinations and images furnished by the memory or moulded by fancy. What is characteristic of hallucinations is not their vivid character, for some are faint, but their felt objectivity; while *images of the memory and imagination are associated with activity of the brain, and they always retain a subjective character.* Some artists and poets are gifted with a lively imagination, but have no hallucination; while a man may have a very weak power of imagination and yet be visited by hallucinations."

Dr. Ireland ought also to have added that not only "some," but all great artists and poets are noted for their superb power of mental imagery. We have

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\* The italics are ours.

† "The Blot upon the Brain," p. 10.

italicized the most important sentences because they bear out the result of our own personal research in many lands and amid many different races of people, viz., that a strong brain and a lively imagination are *never* subject to hallucination, unless exhaustion of the cerebral tissues and nerve-centres by excessive work or derangement of the optic nerve brings it about; and also that hallucinations are always and under all circumstances objective to the person, and, therefore, stand as the very antitheses of the mental pictures produced during the exercise of the imagination. In fact, we believe, with many specialists in psychology, that the theory of Dr. Luys, which teaches that "hallucinations are provoked by a diseased condition of the optic thalami, in which the sensory impressions transmitted by the nerves and spinal cord become realized as perceptions,"\* is the nearest approximation to the real truth when viewed from a purely physiological standpoint. We are also thoroughly supported by the learned testimony of competent medical experts in the opinion that a passive state of the brain and body is the only suitable condition to hallucinations, and that, very frequently, a vigorous exercise of the mind is enough to give temporary relief to the patient from the phantom; hence the supreme value of hypnotism as a therapeutic agent in all remedial treatment of diseases liable to produce hallucination. Here, again, we find that the two conditions of mental imagery and hallucination are as opposite in nature as the poles of heaven. One is increased by passivity, the other by active thought (is, in fact, latent without it); one requires

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\* Pamphlet by Dr. Ant. Ritti, "Theorie Physiologique de l'Hallucinations," Paris, 1874.

some derangement of the nervous system, the other a perfect supply of nerve-force and a keen exercise of the mind. We could fill volumes with testimony, but all to no purpose, since what we have here stated is sufficient for any thinking mind.

Having defined, as clearly as the brief limits of our space will permit, the real nature of the imagination, and, it is hoped, corrected some of the wrong impressions concerning it, we will as briefly glance at some of its manifest uses. We are gifted with the power of mental imagery, by which we can lighten the darkness which surrounds our sensuous perceptions of life. By its magic power we can penetrate the hidden arcana of nature and roam the wide universe in search of metaphysical knowledge or of scientific truth. This imagination may occasionally give us flights of fancy beyond facts, but without this enthusiasm, this intellectual fervor of heart, our natural physical inertia cannot be overcome. Of course, there are conservatives in science as well as in politics who regard the imagination as a faculty dealing only with unrealities, unreliable and utterly unworthy to be employed in any scientific investigation. These worthy but short-sighted people know not the nature of that which they so freely condemn. Instead of a hindrance, it becomes one of the mightiest aids to the discoverer. Newton's passage from a falling apple to a falling moon was a leap of the imagination. When Sir William Thompson tried to place the ultimate atoms of matter between the points of his compass and apply them to a scale, it was an exercise of the imagination. When the trained intellect of modern astronomy boldly seized upon sun, moon

and planet, placed them in the great cosmic balance of gravitation, and calculated their respective weights to a fraction, which further continuous experiment demonstrated as a truth, it was a grand triumph of the imagination. Indeed, so valuable to science has this function of the mind now become, that even the scientifically orthodox Professor Tyndall says: "Without this faculty our knowledge of nature would be a mere tabulation of coëxistences and sequences, the soul of force would be dislodged from the universe, casual relations would disappear, and with them that science which is now binding the variously scattered parts of nature to an organic whole."

Let us illustrate the foregoing conception. Science, for instance, has pursued her investigations in acoustics until we know the physical meaning of harmony and discord. We have very clear ideas of the physical process corresponding to our sensations which we call sound. Yet we cannot see the rise and fall of the waves of sound with our bodily eyes. We construct them in thought and believe in them as firmly as we do in that of the air. We have, in this case, traveled away from our own downright experience—we have exercised our imaginations. Yet this is only one solitary pebble from the mighty pyramid of scientific truth which man has wrung from nature's hidden recesses by the aid of his creative thought and the subjective image in the mind. A Cuvier, reconstructing from a few broken fragments of fossilized bone the complete structure of those antediluvian monsters, whose history and habits would otherwise have remained untold and even their existence unknown; a Darwin and a Wallace, by the aid of

known characteristics in the animals of to-day, tracing with scientific accuracy the nascent life from protozoa to man through long ages of a natural selection; an Adams and a Leverrier, boldly sweeping the dim vistas of ethereal space for another planet, and predicting with mathematical certainty not only the existence but the approximate size and weight of Neptune before ever mortal sight had greeted this starry stranger of those remoter skies; a Columbus, fearlessly braving death in ranging the boundless oceans, and carving out the nucleus of a mighty empire from the realms of the setting sun—are all, all of them the noble, inspired intellects of a perfect imagination.

There are other uses of mental imagery than those which assist in “the ultimate discovery of truth.” Without this mental vision the singer who moves to rapture thousands of listeners, the orator who fires up the patriotic spirit of his people, and the mechanic who either improves or perfects a new invention, would have no existence,—they would be an unknown species of humanity. All those who aspire to read well, write well, speak well, sing well, work well, play well, or, in fact, do anything in this life really well, should begin early to cultivate a healthy, vigorous power of their imaginative faculty, in order to see and feel, mentally, the image of the thing to be done. No one, for instance, can recite well, and give his audience a clear idea of the subject of the recitation, unless he can himself create a vivid picture of it in the mind; and then, guided by such mental play, launch forth his descriptive oratorical power in perfect harmony therewith. The same may be said of a singer or an

orator. The formulation of a clear mental image is the real secret of success in every instance, and success cannot be attained without it. Its power of contagion is tremendous. One grand, living image in the mind of a single person has often overturned a nation, and swept imperial dynasties from the face of the earth. The swift retribution that overtook the cowardly assassins of Julius Cæsar and the invisible power which surrounded Joan of Arc were due to the fiery zeal that sprang from a wonderful imagination. Remember, then, that the mental play sufficiently strong to produce a clearly defined image requires both brains and mind; both are susceptible of culture; their executive power can be greatly augmented by careful training. Consider that the inventors of locomotives, steamships and telegraphs were publicly condemned as insane. The cranks of to-day are usually the wise men of to-morrow, and the Utopias of one generation become the accomplished facts of the next.

It may now be well to look for a moment at some of the world-wide results of so-called deluded imaginations, and the potent influence they have had upon hundreds of millions of the human race. Before reviewing the results just spoken of, we must state that not only is the power of perfect mental imagery a vital necessity to all true greatness either of body or of soul, but that in all purely intellectual pursuits it is only when a clear idea produces an equally clear mental image that we profit by our labors to the extent of really grasping the conception and making it a part of ourselves. Success upon other minds is due to the distinctness with which we are enabled to present this con-

ception and image to them. Let us illustrate: For the past five thousand years Hindu metaphysicians have been speculating upon the concept of a final rest, designated Nirvana. In vain have they tried to fathom the nature of Brahm (God), with the result of being just as far from the discovery to-day as was the first inspired singer of the sacred Vedas. But when an enthusiast broke loose from such imageless tracks of infinity, and, inspired with an idea, brought a vivid picture of something real before the minds of his people, he became a prophet and a savior. Thus, when Gautama Buddha struck that grand ideal conception which he mirrored forth as the brotherhood of man, millions of hopeless mortals, who had nothing vital to live for, responded to the noble thought that bound them all, regardless of race, creed or color, in one common bond of human kinship, recognizing no such thing as caste. Thus metaphysical speculation, under the creative power of thought, coupled with a vivid imagination, bore fruit. But some six hundred years later, a greater one than Gautama appeared upon the scene of human life. He came, however, to a very different race, and to a people the most passionate and materialistic the world has ever seen. Had this great Master repeated but the same idea, he would have been no more successful than the Israelitish prophets who had preceded him. They did little else than threaten an unbelieving people with the vengeance of an angry God, giving them no idea or image but the bloodthirsty retribution of a questionable deity in whom the metaphysicians, the theosophists of Judaism, had no faith. Jesus struck a different chord in the human heart. He, for the first time in their his-

tory, as a people, brought them the glad tidings of peace on earth and immortality in heaven. He struck the grand keynote of human redemption from sin and suffering in his image of the fatherhood of God. "I and the Father are one;" "In my Father's house are many mansions," etc., all testify to this hope so inherent in the human heart. He satisfied this hope. Here, then, was a magnificent mental picture, superbly grand because of its divine simplicity; and, once again, He who was nothing but an adventurer in the educated estimation of His own generation, became the grand lever that lifted His believers to a higher life, became the true Redeemer of His people, because of the divinity of His mind and the grandeur of His imagination.

The colossal power of Islamism is purely the offspring of an inspired imagination. As we have seen, Buddha gave to the world the practical idea of the brotherhood of man. To this human hope Jesus added the diviner conception of the fatherhood of God; so that when Mahomet found himself ushered upon the deserts of Arabia, there seemed but little left for his religious genius to add. Fortunately, however, for Mahomet, and unfortunately, perhaps, for Christianity, there still remained a vacancy for the inspired play of his wonderful imagination. Heaven had been left almost unnoticed by Jesus. It was, to say the most, a very uncertain kind of place in the primitive Christian scheme. The early church had not yet been blessed with the genius of Milton and Dante. It is quite true that the Apostles had been told that they should drink new wine with their Master in His Father's kingdom; that the dying thief had been told by Jesus upon the

cross that he should have his companionship in paradise, and, also, that there were "many mansions" there; but there was nothing clear, nothing definite, no social conception given, and man is, most of all, a social animal. This was so apparent to the Apostles themselves that John, during his exile on the Isle of Patmos, tried to supply this deficiency in his magnificent though mystical vision of the New Jerusalem; but these visions probably lay idle, for comparatively few in those early days knew anything about them. Mahomet certainly did not know of them; and, if he did, there was nothing very tempting to the sensual oriental mind in such a Jerusalem; nothing to give a fiery motive for action. So, inspired with the only thing left, he took up the subject of heaven and the solid results of life, as seen in suitable rewards and necessary punishments adjusted to each individual case, suited to the sensual ideas of his people. The result was that splendid oriental image of a heaven filled to overflowing with the delights of a refined, voluptuous existence, the fitting reward of the faithful of Allah. Add to this the sweet image to passionate natures, *plunder*, so dear to all Arabs, and we have an absolutely perfect mental picture of what a grand natural religion should be from an oriental point of view, a picture that would give motive force to every ambition and every passion which such fiery sensitive natures possess. The actual result was a thousand times greater than the original prophet's most sanguine hopes. The heavenly zeal of inspired Islam carried nearly all the known world before its victorious arms. Christianity, in the very land of its nativity, fell crushed before its

colossal might. The banners of Islem floated victorious over a thousand battle-fields, while Mahomedan cimeters carved out thrones and turned into sceptres as though each had become endowed with Arabia's mysterious magic. The deeds of lion-hearted Richard inspired by the cross are more than equalled by those of the noble Saladin inspired by the crescent. And yet the primal source of all this accumulation and waste of force lay in the brilliant picture formed in the camel driver's imagination.

To do anything really well requires the free use of a very clear image in the mind. The architect, formulating some future edifice, mentally sees the whole construction complete in his mind, and then works out the necessary details upon paper. The great artist producing some ideal representation, sees the picture clearly before him, and paints from the image in the mind. The "Madonna di San Sisto," the "Last Judgment," of Michael Angelo; the "Crucifixion," of Tintoretto; Coreggio's "La Notte," and Murillo's "Immaculate Conception," are all of them the sublime artistic fruits of superb imaginations. Such fruits find their parallel only in the best works of Greek sculpture, produced in the height of her intellectual and artistic greatness, when the perfect physical training of her magnificent gymnasiums and the wonderful psychometaphysical culture of her temple initiations combined to produce the nation's ideal of human possibility in that perfect equipoise between spirit and matter — the godlike man. Greece labored systematically through the inspiration of her gifted sons to produce that proud monument of art which has never yet been equalled, so

that future ages might realize to what height the genius of her art and the sublimity of her conceptions had risen. What the gymnasium produced in the athlete and the warrior, the sanctuary more than equalled in intellect and art. It was the genius of her own inspiration born in the temple that has covered her blotted record upon the field of battle with an imperishable halo of glory. The valor of Achilles owes all its deathless fame to the inspired imagination of Homer, while the martial glory of Marathon pales before the brighter radiance of that intellectual victory which won from nature a national conception of "the demiurgic mind." Homer, Phidias and Plato were her greatest heroes; their fame and empire the most extended, because they achieved their victories amid the sublimer realms of the mind.

Thus every great achievement and every great failure receives its initial motive power from the same source. The marvelous victories of the Vaudois of Piedmont, and the Camisards of France against almost incredible odds, when the combined powers of Europe's "Grande Monarch" and the Pope were powerless against a mere handful of rude mountaineers, were due entirely to a religious zeal which fired their vivid imaginations so that prophets and martyrs were really believed by them to lead onward to victory. The emancipation of the soul from the bonds of matter and the freedom of the human mind from the despotic tyranny of the church, are fruits of the imagination as surely as the fetters which previously imprisoned and bound came from the same mysterious source. The egotistical imagination of Cæsar rewarded his personal valor with the crown

of imperial Rome, and the same power crushed the Rome which gave it before the martial tread of invading Gaul. And so we might go on through the ages. Wherever we turn we are surrounded by the outcome of the mental imagery of man.

It is not the weight or development of matter, but the calibre and intensity of the mind which constitutes the greatest man. Cæsar, who climbed the highest pinnacle of martial possibility and saw the known world groaning beneath his mental sway, and Bonaparte, who rose from almost nothing, set up kings on thrones like puppets, and changed the map of Europe by means of the same warlike genius, were both of them small men. Neither of them were athletes or endowed with a strong physique. But they both unquestionably possessed those two treasures of the soul in their martial perfection, viz., the creative power of thought and a vivid imagination. It is not the muscle of the athlete or the prize-fighter, but the perception of a creative mind, that comes out victor from the great competitive battle of life. With Pope we would say:

“ Were I as tall to reach the pole,  
Or grasp the ocean with a span,  
I would be measured by my soul,  
For mind's the standard of the man.”

## CHAPTER V.

## DYNAMIC BREATHING.

WE have now arrived at the summit of the series of considerations wherewith we have attempted to penetrate some of the living realities and possibilities of human life; and those readers who have been sufficiently industrious, patient, or interested to follow closely our previous conclusions, will realize that we are now entering, in this our final consideration, upon one of the most vital subjects within the whole range of human knowledge. In fact, it may be said to be the most vital one, so far as mental and physical vigor is concerned, since without these latter nothing good or great can be accomplished. Indeed, so important and necessary have we found the subject of intelligent and conscious breathing in any system of mental recuperation, voice-culture and physical development, that it formed the basis of our inspiration, and the mainspring of our desire in presenting this work and the system of culture it advocates to the world.

But first, let us see what we mean by dynamic breathing, and observe in what particulars it differs from ordinary respiration; since to speak of dynamic breath conveys nothing to the average reader, unless he understands clearly the precise meaning of the terms, and also, of course, *the sense in which we use them*. We shall, therefore, assume that the student has fully mastered the subject of respiration from a physiological standpoint, and has both realized its importance and become famil-

iar with its phenomena under various mental conditions. This much being granted, we shall proceed.

We have shown in a previous chapter, "The Breath of Life," that our atmosphere contains everything we require for both spiritual expansion and physical growth; and that in our continuous respirations we are indrawing this living principle by a process very truthfully named inspiration, which, after utilizing *by attractive affinity* the elements our physical nature demands, we throw off, by the reverse action of expiration, the unused residue, consisting chiefly of nitrogen and carbonic acid. This, of course, you fully understand; but there is one very important fact involved herein with which you may not be so familiar, viz., that there has been a something extracted from the atmosphere besides the oxygen which is supposed to be the real basis of life, a something which science at present knows little or nothing about, and which, consequently, she cannot explain. All that the most able experimenters have, as yet, been able to ascertain is that an unknowable, undefinable change has taken place in the air which we have respired. This truth has been fully illustrated in the careful experiments of Dr. B. W. Richardson, by which it was demonstrated that "the air which has been respired loses its life-supporting quality, independent of any change by loss of oxygen or acquisition of carbonic acid." That there is a recognized something necessary for the support of life besides the physical equivalents known to chemistry, is a scientific fact, and, in this respect, Dr. Joseph Rhodes Buchanan very truly remarks:\* "That the life-supporting quality of the atmosphere is contin-

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\* "Therapeutic Sarcognomy."

ually varied as it comes from dry, sunny regions, or from dark and damp localities, is certain, *there being some element in it which chemists have not yet detected.*" This peculiar something which constitutes the "life quality," and which careful experiment demonstrates to be missing in air that has been respired, is the next grand problem that awaits the solution of science. That it is immaterial goes without saying, since all matter in its most sublimated gaseous state or condition has been brought within the ken of scientific experiment. What, then, is it ?

At this point we will offer you an hypothesis, and boldly declare it to be that which constitutes the basis of all life, force, or motion, and the medium for the transmission of all cosmic energy, viz., the *Ether*. This ether of science is acknowledged to be a non-molecular substance, formless, in fact, and diffusive. It is the *vitality* or life-essence which interpenetrates all things more or less, as the atmosphere which surrounds every molecule, whether of energy or of crystallized force. In asserting this as the only real solution of the old oft-repeated question, "What is life?" we do so in the fullest confidence that it is the hypothesis to which the general trend of scientific research is slowly marching. Ether is not light, but it is the medium for the transmission of those forces by means of which light is made manifest to us. It is, in very truth, the one grand universal solvent of men, planets, suns and systems, since everything originated therein, emerged therefrom, and must ultimately dissolve atom by atom and return thereto. To us it comes in the air we breathe as vital force. It is the living fire of life, and, therefore, con-

stitutes that breath of God by which man became a living soul.

Do not think that such an hypothesis is either fanciful, as the outcome of an idle dream might be, or is lacking in scientific authority, for it is neither. It is the answering echo of the specialists of to-day who have the courage to advance one step beyond the scientific line of demarkation. It is, in fact, already a resident pioneer upon the frontiers of experimental science, and occupies a niche in many thinking minds. And yet it is old, old as the very hills, and was well voiced by Dr. F. Hoffman, one of the most eminent physicians of his day, who, in his "System of Rational Medicine," says: "An imponderable but material agent, ether (the active, moving force), animates all tissues of the body, and presides over every physical phenomenon in every domain of creation. The living organism exercises the function peculiar to itself in consequence of qualities inherent in all animal matter, which qualities are animated by a motive force emanating in the form of a certain peculiar material which is secreted in the brain and carried into the body, and is under the regulation of a complicated organic apparatus. This ether is the fundamental cause of all vital motion." Dr. Hoffman regarded the ether as the soul-force presiding over organic life and as the determining energy of man's whole existence. He also stated that "medicine will never progress until we closely examine the nature of this form of motion *originating* in the sentient soul, and until we apply to medicine the laws of mechanics and hydraulics." This talented physician was a professor for forty-eight years,

and lived some two hundred years ago, *i. e.*, at the close of the seventeenth century. His words are those of an inspired prophet, since medical practitioners did not "closely examine the nature of this form of motion originating in the sentient soul;" and, as a consequence, while surgery has made marvelous strides toward perfection, medicine, according to its latest and most eminent expounders, has advanced but little, if any, since the days of Galen. It is still an experimental empiricism rather than a science. To-day the dawn of a new life is spreading over the human mind, and the celestial ether, the bright virgin mother of the world, and the natural giver of life, is again receiving thoughtful recognition.

This much being conceded, it becomes a question of the utmost importance to know *how to inhale* the greatest possible amount of this ethereal essence, which is inspiration and life. When we breathe involuntarily, as in our normal state, we absorb only so much of the higher dynamic qualities of the air as the physical requirements of our bodies demand. Therefore, we cannot, by this means alone, attain to anything like the approximate height of our mental and spiritual possibilities, nor even of our physical development. In other words, we cannot and do not, in such natural respiration, obtain all that we need if we are ever to rise superior to our average normal state and condition. To ascend beyond we require much more than the average quantity of "vif" contained in the normal breath.

It is the solution of this problem that has been the chief quest of many years of diligent search among nearly all the nations of the earth, and certainly amidst

every school of thought having any relation to the religious, ethical and scientific study of man. For we felt that the secret must be known, if, as the starry Solomon of Sacred Writ has declared, "there is no new thing under the sun." What the varying results of our labors, what the varieties of metaphysical idea, mystic lore or human folly revealed, matters not to the reader. Suffice it to say that the results, as the sum total of our peculiar research when clearly formulated, turned out to be nothing in very truth but that which once formed the common property of every people and of every clime, viz., the truth that deep, rhythmic breathing combined with a clearly formulated image or idea in the mind produces a sensitive, magnetic condition of the brain and lungs, which attracts the finer ethereal essence from the atmosphere with every breath, and stores up this essence in the lung-cells and brain-convolutions in almost the same way that a storage battery stores up the electricity from the dynamo or other source of supply, and is held in suspension amid the molecules forming the cellular tissue as a dynamic energy, possessing both mental and magnetic powers, always ready for use whenever required.

No sooner did the perception of this hidden principle become clear to our mind, than we instantly perceived also the direct relationship between this principle and the many strange and imposing religious ceremonies, especially in the chantings and dancings of the orientals, some of them weird and fantastical in the extreme, others charming, fascinating and graceful beyond description. The whirling dervishes of Asia, the mantic trance of the Shamans of Siberia, and the

inspirational frenzy of certain tribes of Hindostan during their phallic rites, all became clear as noonday to us; each and all the result of breath and motion, the combined result being hypnotic spectrophobia at the command of the officiating magian or priest. From this we learned that in the natural state the brain and lungs are similar to a piece of soft iron, viz., slightly endowed with magnetic, attractive affinities, but so slight as to attract only a small quantity of the finer dynamic essences from the atmosphere. But under a strong desire and clear mental image the force of the imagination is such as to electrify the brain and lungs and make them powerful magnets, like the piece of soft iron when receiving the inductive current from the electric battery. In this state they attract an infinitely greater quantity of the life-principle from the air during respiration. When the deep breathing ceases and the mental image is removed from the mind, normal respiration resumes its sway, and the brain and lungs, like the piece of soft iron when the electric current is shut off, ceases to be more than normally magnetic. This, then, is dynamic breathing. It is a means of giving the weary soul a rest, of rejuvenating the exhausted brain with a new life-force, of inflating the lungs with a lighter air, of vivifying the blood with a finer fire, of energizing the entire nervous system with a strong, exhilarating electricity, and of endowing the whole organic being with a grander dynamic potentiality.

We shall not in this chapter speak further of dynamic breathing than to say that it simply means dynamizing the lungs and brain with the physical life qualities and finer essences of the air, and is accomplished by the

conscious use of mental imagery, the creative power of thought in the aspiration for the attainment of a metaphysical ideal, physical vigor, or some sublime ideal accompanied with suitable responsive respiration. To do this perfectly requires, also, a complete system of rhythmic and dynamizing gymnastics, the whole of which we shall treat in succeeding chapters.



## PART II.

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### CHAPTER VI.

#### PSYCHO-PHYSICAL CULTURE.

**B**EFORE entering upon our subject we must, first of all, digress a little, and say that by the term psycho-physical culture we mean a completely rounded system for the development of body, brain and soul; a system of training which shall bring this grand trinity of the human microcosm into one continuous, interacting unison, so that nothing shall be useless, nothing thoughtless, and, consequently, nothing that is vital wasted. We say this much because all this is, unfortunately, the case with most of the popular systems of æsthetic and physical culture now before the world. There are books written and published by the score professing to elucidate this psycho-physical evolution. But the terms "psycho" and "psychic" are all that we can find in them, the writers thereof apparently knowing nothing, not even the merest elements, of psychology, psychic research, or of those ethereal, imponderable elements which constitute the real powers by which the various functions of the soul become manifest. For instance, the so-called system of Delsarte in its native, and, therefore, original conception is simply the law of expression, chiefly useful to those studying for impersonation upon the stage. This unique system, blended

with certain harmonious motions of arms, legs, head and torso, which were a further evolution of "expression," and, in fact, formed a series of æsthetic gymnastics, is a most valuable means of educating the body to a graceful, harmonious expression of itself, producing the ideal outline in both poise and motion. So far as the American public are concerned, this latter gymnastic system is all they know or have heard of the Delsarte method.†

The next system which demands brief notice is that of the Swedish poet Ling. This system which, originally in the idea of its author, attempted to include æsthetic, mental and moral culture, has now become, in the hands of his modern expounders, a purely physical training. It aims at two objects only, viz., curative effect upon various forms of disease, and muscular development, *i. e.*, physical strength of muscle; consequently it is extremely valuable, but far

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\* This system of æsthetic gymnastics, originally suggested in a few brief hints by Mr. Steele MacKaye, was completely elaborated and carried out to the full perfection which it now enjoys by the present writer. She was the first to introduce the study of statue-poses and spiral motion into the fashionable schools of New York, and still more conspicuously to the public in her popular matinees at the Madison Square Theatre. It is only just to the public to state that it was not to the principles of Delsarte, or to the *supposed instructions* of Mr. MacKaye, that she was able to evolve such an ideal system of culture; but to the principles set forth in this work, which have been the common property of the ages, known only, however, to a few who have devoted their lives to mystic and antiquarian research. The unpublished manuscripts of Delsarte, given by Mme. Delsarte (his widow) to the present writer, are a proof of our statements in regard to his much-abused and grossly *misunderstood system*.

† This statement requires a little correction, because it is a fact that Mme. Géraldy, daughter of Delsarte, visited this country during the winter of 1891-2, and unfortunately failed to give us any further conception of her father's teachings than those we had long possessed. Her visit was in so far a complete failure; but, singularly enough, enabled many ambitious individuals to advertise themselves as *pupils of Mme. G. Delsarte!* She gave but five brief lessons to her pupils while in this country, which *we attended*, and upon these five simple lessons, which had years before been given in our book, "The Delsarte System of Expression," *pupils claim to be teachers!* Such a misleading statement is beneath comment.

more suitable to the invalid and the soldier than to the thinker, the brain-worker.

Neither of the foregoing systems, however, is perfect, because they lack that vital principle which expands the mental powers of the brain and stimulates the soul. In regard to the numerous other systems with which the world is deluged we have nothing to say, since the best results to be obtained from all of them can be found beautifully expressed in a judicious combination of the basic principles which underlie Greek art and the more practical training of the Swedish poet. The system of psycho-physical culture and the various exercises for the same given in this work are based chiefly upon those just mentioned, combined with others more occult and mystic in their nature, which have been taken from those ideal and charmingly beautiful motions of sacred dance and prayer practiced by various oriental nations for certain religious and metaphysical effects, while the whole is blended with a system of vital dynamic breathing and mental imagery. This perfect combination stimulates to healthy, vigorous action every power and molecule of the brain, so as to produce, by mental reaction, a life-giving, stimulating ecstasy upon the soul—the psyche; hence the true meaning of this especial system which is, in very truth, psycho-physical, and affects, simultaneously, the body to vigorous health, the brain to powerful mental action, and the soul to a higher aspiration. This much being premised, we shall now attempt to elucidate the vital points of our subject.

Dr. Joseph R. Buchanan, in his valuable work upon "Therapeutic Sarcognomy," Chapter XIX., says:

“First, and preëminently, we should cultivate the brain, and especially cultivate the higher powers—love, hope, energy, duty and persevering firmness. For the higher the culture, the nobler and longer will be the life.\* These qualities sustain all the powers of life, and fill the body with a healthy, joyous efficiency. They defy disease, despair and insanity. Consequently, the first lesson of true hygiene is Love; the second is Work, or energy; and the third is Aspiration, or self-respecting ambition. This is true brain-culture. The common idea of brain-culture is intellectual effort, either in connection with sedentary life, which impairs all the energies, or with active employments which fatigue. This is not brain-culture but brain-exhaustion.”

This agrees in all vital particulars with our own conclusions that the higher emotions by their invigorating effect upon the mind through the creative thought and imagination sustain instead of depressing. They galvanize new hope and new life into every fibre of our being. It is precisely upon this basis that so-called spiritual healing and mental therapeutics rest for all the good they have accomplished. Faith, by its action upon the imagination, then the mind, is, as all experienced physicians know, ten times more potential to cure than all their medicines put together. The brain

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\* A very illogical argument is often used against this idea, viz., that a great number of unscrupulous individuals, Talleyrand, for instance, live to a great age. There are, of course, exceptions to every rule. People naturally endowed with a strong vitality can, with good care of their physique, live regardless of ethics; but the average man or woman pays the penalty of ethical neglect. The truthful and noble-minded live the longest. Crime and immorality in any form cut life short. It is nature's sifting method which ultimately produces the survival of the fittest. The vital mistake of those who argue against our position is, they fail to realize that *hope, firmness and enthusiasm* comprise *all* which we understand by the term *Will*; without this, life cannot be long. Unfortunately, however, will may be excited by questionable objects, and so become the attribute of the depraved.

is the grand centre of physical life; it is the chief seat of all nervous energy, and the great throne within the human organism from which radiates for distribution every form of living dynamic efficiency.

There can be no real or permanent foundation for health and success in the intellectual life without these higher qualities. It has been truly said that, "If we do not win love and friendship, our moral capital is not in active use; and if we have not accomplished anything of value in this life, we are moral paupers," for greatness of soul is the only real and permanent good. Soul-culture takes precedence of all other culture, because it must, of necessity, come to us through the one great avenue of our outward life, the mind and imagination.

This being so, we must now attempt to find out, if possible, the means, the true *modus operandi* of reaching this soul sphere with the greatest ease and efficiency. In order to do so, we must first clearly realize that every form of creative dynamic energy, be it that of intellectual effort, of spiritual aspiration, or of physical life, is transmitted by a spiral wave-motion. There is no such thing as a straight line in the nascent life of nature.\* From the majestic but stupendous flight of a planet on its journey about the sun, to the waves of the ocean beating their rhythmic time to the mysterious attraction of the silent moon, nature works in the spiral wave. A deep metaphysical thinker upon the mysteries of life and death, in speaking of this beautiful motion, says: "This spiral is life; that is to say, it is the motion of

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\*The apparent angles or straight lines as seen in crystallization are the antithesis of life; they are practical inertia or death. The spiral is evolution and life.

life. \* \* \* Chemical force is death; that is, balanced still and motionless." When it reaches the state of crystallization, "the spiral motion is the type of life. It is the spiritual screw, with all the mechanical advantages of a screw in penetrating the universe of matter. These spiral motions of nature vary in their sweep of curve from the infinite, in magnitude embracing an eternity in its arc of culmination, to the infinitesimally small, measuring but the tiny span of a single molecule of matter. Now, between these two extremes we have every phenomenon of life, from that of the tiniest insect to the great cosmic life of an astral universe."

From this we can readily perceive that all gymnastics based upon rhythmic motion and the spiral curve are naturally more vital and life-giving than those based upon the usual systems of athletic training. The former assists the true motion of nature and generates vital force; while the latter, though developing muscle, does not, necessarily, add to the real vitality of the organism. It is notorious that our best athletes are short-lived and succumb very quickly when stricken down with disease. The real fact is, muscle is not vitality. It is simply an accumulated mass of tissue which enables the possessor to exert great strength for a short time; but it does not increase the sum total of life-force which we possess, unless accompanied with a corresponding development of *lung* and *brain*. It only enables us to spend what we have in a shorter period of time; but the nearer we approach the rhythmic, spiral motion in our every action, the more we shall increase our powers of endurance and the capacity to

live, and the nearer we shall approach to that ideal—though at present impossible—state of a perfect conservation of energy within the human organism.”

This conception has not been without its influence upon the human race, nor without the keen investigation of deep metaphysical thinkers. We find the idea rounded out into a complete religious ceremonial in nearly all nations boasting of any degree of refinement above the brute. Even to-day, everyone who has traveled with observant eyes in oriental lands knows that the sacred rites and dances performed in the temples are accompanied with that slow changing of weight from right to left, forward and backward, which gives that beautiful swaying motion of the whole body without the feet changing their position, which, when coupled with the natural balance of head, arm and torso, produces the spiral line from every point of view. A modern teacher has called this the harmonic poise, and also ignorantly claims to be *its original discoverer*. A careful study of the mystical and antiquarian literature upon the subject, or the descriptive writings of those who had enlarged both their ideas and their minds by extensive travels in the East, would have instantly corrected such an erroneous conclusion. For instance, Col. Fraser, a British officer in India, in describing the great “illumination dance” of the Muntra Wallahs,\* says:

“And now began a strange, weird dance, accompanied by the wild melody of five hundred singing devotees of that wonderful religion, mingled with the mellow breath of cythic flutes, the beating of tambours

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\* A native tribe residing near the west banks of the Jumma river.

and the thrumming of various stringed instruments.  
\* \* \* The women and young girls, whose enthusiasm was unrestrainable, gave vent to it in wild movements of their graceful, supple bodies, and in shrill cries that might be heard long miles away, like voices from heaven awakening the echoes of space. \* \* \* Advancing with a slow, rhythmic movement, not of the feet alone, but of the whole form from crown to toe, the girls, aged about fifteen, brown as berries, agile as antelopes, graceful as gazelles, and lovely with barbaric splendor as an Arab's ideal houri, swayed, bent, advanced by twists and curves, by nameless writhings, by sweeping genuflexions, by movements the very poetry of motion.\* We were lost in a maze of astonishment at the capacity of the human frame to express *mutely*, but with more meaning and eloquence than a thousand tongues could convey, the amazing heights, depths and shades of emotion, totally free from vulgarity or indecency, and as pure as that of the ocean billows when they kiss each other over the grave of a dead cyclone."

D'Israeli's remarks upon oriental almeh dancing, and the valuable work of G. W. Curtis, entitled "The Howaji," are a sufficient authority to the reader that Col. Fraser's sketch is not a fanciful one. Several have witnessed similar scenes within the vast and almost unknown confines of distant Hindostan. Upon many a moonlit night, beneath her dreamy, peaceful skies, has been reënacted, in all its original purity, the sacred sun dance of Krishna, a dance that is almost old enough to be lost in the dim night of antiquity; for it is now

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\* The party comprised Col. Fraser and four of his brother officers.

nearly six thousand years ago, according to the astronomical chronology of the sacred Brahmins, since the divine Krishna overcame the destructive powers of Siva and danced upon the head of the serpent. We would also call the particular attention of those curious enough to make the investigation to the fact that the "bayaderes," or sacred dancing-girls, of various parts of India, exhibit freely every form and motion that is to be found in antique statuary. They go through the most wonderful and graceful evolutions, producing everything that is possible to the harmonic poise and spiral line, and are worthy of a critical study to those really interested in art.

We would, at this stage of our subject, clearly point out that the sacred temple rights of antiquity, in the days of their purity, were simple but beautiful masquerades, typifying the birth, life, death and final emancipation of the human soul. Their rituals and processions symbolized every high and noble aspiration of the human heart. In them was nothing that the most materialistic observer could construe into vulgarity; and those whose researches have only carried them as far as the days when degenerated nations distorted these rites, should pause ere they condemn that which they do not clearly understand. They might, with equal justice, condemn the ritual and temple service which Moses and Aaron formulated for the children of Israel, because Jesus found the holy edifice but a den of thieves. There is a truly wonderful significance in the religious dances and exercises of the ancients, when the coarse husk of our imperfect natures will permit us to look upon them with unbiased eyes. The slow rhythmic

march, the melodious chant accompanied by the soft, dulcet sound of the lute, all in wondrous unison with the sweet-voiced cymbal, the aromatic odors of incense and graceful swinging of the censurs, as the Athenian virgins yearly paid their vows and homage to Athena, are surely too vital and holy, when the real results are known, for us to pass in silence or treat with cynical contempt. At the most solemn moments in the greatest events of their earthly lives do we find the sacred dance the symbol of their souls' highest aspiration. Surely Miriam's dance before the Lord in heartfelt gratitude for her people's deliverance from the Egyptian hosts, or Jephtha's daughter's dance upon the return of her beloved father from the war, were the burning overflow of exalted, enthusiastic souls, noble as the noblest that ever lived, immaculate as the lilies of the field, and pure as the snows that fall from heaven.

Psycho-physical culture, then, is the perfect unison of harmonic gymnastics and dynamic breathing, during the formulation of noble ideals in the mind. We do not claim originality, but we do claim that we have not knowingly appropriated anyone's special method. Every motion in our exercises is ancient. The system of Ling is found in a more crude condition in the "Cong Fou" of China; the system which bears the name of Delsarte was the common property of every ancient Greek; while the breathing-exercises are probably as old as the history of the human race. Caste alone kept the secret from becoming the property of the common mass, the "profane," as the uninitiated were termed. The sacred dances and chants were public exhibitions to satisfy the general public, and to

symbolize the realities of that higher æsthetic culture of the sanctuary which a knowledge of the mysteries demanded. It was this higher culture of brain and soul alone, which only the priestly masters of the temple could bestow, that marked the vast difference between the mental and spiritual calibre of the rulers and the ruled, the priest, the philosopher and the peasant. What was possible in the palmy days of Greece, in her artistic glory, is possible to the free sons of America to-day. At present mammon holds the helm of state as king, but ere long intellect and heart will surely assume their rightful place. Our social problems will be answered, not with unjust laws but with that brotherly love which recognizes in all one common bond of human kinship. Before, however, this can be accomplished, heart, brain and soul must be quickened in their sluggish action; be regvanized with a new life, a new hope and a higher concept of the divine oneness of life. To this end, a strict course of psycho-physical culture will surely and quickly pave the way.

## CHAPTER VII.

## THE BASIC PRINCIPLES OF TRUE CULTURE.

MAN, as we comprehend him, is a triune being. He is a microcosm, and, in this respect, resembles all that we know of the Infinite, either from observation or our apprehension of the revelations of Holy Writ. For the sacred writing and inspired sages of all nations concur in the belief that *God is a trinity*, no matter how widely they may disagree in every other respect regarding His manifold powers and attributes. Man is the reflection, the concreted image, of his Creator, a trinity of body, soul and spirit. "I and the Father are one," said the Great Master; "and we His offspring are," echoed this Master's inspired Apostle. Consequently, all systems of true culture must provide, as far as possible, for the harmonious development and outward expression of each grand section of our composite being. In other words, they must be, in *reality*, psycho-physical; and in so far as they fall short of this ideal and perfect efficiency, they lack the vital factors which the name implies.

The three basic principles of the system herein presented are a perfect expression of the triune or perfect man, and expressed in the three terms, Emotion, Concentration and Aspiration. The emotional corresponds to and really is *felt thought*, the highest of which are love and charity. The concentrative corresponds to *executive thought*, which demands work and the use of

energy. The aspirational corresponds to *sublimity* and the *ideal*. Therefore, broadly stated, the emotional is the soul-principle; the aspirational is the higher ego which ever dwells in the ideal; while the concentrative is the physical. But for practical utility as a system of culture, and to avoid all those natural misconceptions which instantly arise from a misuse or a misunderstanding of terms when we enter the imponderable realms of metaphysics, we will say that the basic principles are more clearly defined as mental, moral and vital, the mental being intellectual, the moral emotional, and the vital physical.

Before proceeding further we must call special attention to a very important fact — a fact which, singularly enough, seems to have been generally overlooked by those who have written works upon physical culture and gymnastic exercises — namely, that *culture is work*. Not only so, but gymnastic exercise is *hard work*; and yet, in spite of this self-evident fact, it has been almost universally recommended as a remedy for the worn-out mental worker. To put down his pen or his problem and commence to use the mind and will in gymnastic labor seems a strange method of relieving the exhausted brain! It is about as logical as attempting to put a fire out by using kerosene instead of water. The system we advocate is not presented to the weary, worn-out brain as a gymnastic panacea for the ills which arise from mental overwork. On the contrary, the exhausted brain first needs a *perfect relaxation*, free from all active thought. This must be physical as well as mental. Then a bright, brisk walk in the open air, where the mind can sport amid the surroundings of

nature and place itself in joyous rapport with the gayeties of life, or a romp with the children, or a game in which the individual delights which will bring all the muscles into *involuntary action* and send the new oxygenated blood coursing through every vein, replacing the half-congested matter in the overheated brain, and so invigorating the entire system. In other words, severe work must always be followed by light-hearted, joyous play to bring back the perfect equilibrium between body and mind.

The system of culture we bring before you is not play. It is the hard work—the necessary training which will result in a great art, namely, the art of being able to always express the true self; to elevate the soul to its highest aspiration and the mind to express its highest possible plane of thought; and last, but not least, to concentrate the whole vital energy at a moment's notice to any portion of the body for the immediate execution of the behests of the will. It is the art of graceful dynamic presentation of self under all possible circumstances, and an increase of life by increasing the capacity for the reception, storage and utilization of the vital power.

The three principles, mental, moral and vital, are strictly correlated to and evolved, or strengthened, by breathing, mental imagery, and physical exercise; the moral by mental ideals and aspiration, the mental by rhythmic breathing, and the vital by harmonic gymnastics—this, of course, generally speaking, because each principle mutually assists the others. For instance, breathing is as vital as exercise, but is more so to the brain-power than is exercise; hence, we speak of ex-

ercise as having a stronger affinity with the vitality of the physique; so also the moral. Vital force assists moral force to the extent of strengthening and toning up the system, and so resisting the influx of low ideas and weak actions, but is not so powerful in this respect as mental aspiration. Thus the reader will readily perceive the ground we take, which is not that of dogmatic principle, but the harmonious equipoise of each one of the three, acting and interacting upon each other in perfect unison.

The first and most important factor is that of dynamic breathing. Upon the vital therapeutic value of deep breathing we cannot, perhaps, do better than to present to the reader a few extracts from an article by an eminent medical writer, which appeared in one of our leading medical journals, entitled, "Full Breathing as a Therapeutic Agent, Restorative and Curative:"

"Frequently has attention been called in these pages to the great value of cultivating the habit and practice of filling the lungs to the utmost capacity as a curative measure in all *scrofulous* and other *constitutional diseases*. \* \* \* In constitutional disease dependent on malnutrition and associated with impaired assimilation of the kind that is belonging to the deeper tissue-renovation and repair, this practice of breathing in oxygen to the fullest extent is of remarkable curative powers. At first, the effort is very trying and exhausting to weak, delicate natures; but, by plucky effort and a full use of the will, all the other difficulties to its use can be overcome. *Children can be taught the art as well as adults*, when proper care and attention is given by a skilful and qualified person, to imparting instruc-

tion and superintending these respiratory efforts. Teach people to fill the lungs *completely*, not half full. They must draw in the breath to fill the whole of the lungs from apex to base. A full-breathing pair of lungs are a full measure of life-giving and life-supporting organs. Endurance means the quantity of oxygen the lungs can take in, and the quantity the tissues can store in their recesses. *This storing of oxygen is a mystic force, and the one we are trying to know more of.*"

Yes, indeed, the storing of the oxygen within the recesses of the lung-tissue is a mystic force. It is the ether, however, not the oxygen gas, which constitutes the mystic force. The ether is closely allied with oxygen in its transmission through our atmosphere. It forms almost the same affinity with it as does hydrogen, and imparts to it the quality of life, without which even the oxygen could never supply the brain-worker with the ethereal food which thinking requires. Dr. George H. Taylor, in "Pelvic and Hernial Therapeutics," speaks strongly in favor of deep and powerful rhythmic breathing, and says that the lungs ordinarily only take in about twenty to thirty cubic inches of air at each inspiration, but that by practice they can be made to average as much as one hundred and eighty inches; in other words, *six times the average quantity* inhaled by the average man, which, if it does not give but one-half the vital strength in proportion, would give us three times as much life-force as that of the ordinary mortal, and, consequently, a tenacity to physical life and a resisting power against disease that seems almost marvelous, but which is, nevertheless, true. We have seen people so renew their vital power by breathing that

they have recovered from such so-called fatal diseases as consumption, etc.; have, in fact, resisted the effects of disease that would have killed two or three average men.

There is one important fact connected with deep breathing which we desire to point out, viz., that the deep rhythmic motion of the whole internal economy, from the pelvic region upward to the chest-walls, develops an amount of dynamic energy within the organism which physiologically corresponds in its action in the development of the muscles to the more ethereal essences which give power to the brain and aspiration to the mind.

The second principle of our system is that of gymnastic exercise with rhythmic harmony in every motion; hence, the term "Harmonic Gymnastics," which we have adopted to distinguish our motions from those of the ordinary gymnasium. These exercises should always, wherever possible, be accompanied with suitable music to aid the imagination. This principle is based upon the well-known physiological law that use and friction of the parts attract thereto a flow of blood and nerve-force. Action means waste, and this waste calls for fresh supplies of molecular energy to renew the cellular tissue. Growth and an increase of muscular strength is the natural result, when the energy supplied is fully equal to the demand, which is determined by the dynamic capacity of the brain and lungs. This, in our system, is simultaneously available from the oxygen stored with the breath which accompanies each particular movement.

Physical exercise means the manifestation of mäs-

cular strength, and "during such manifestation of muscular energy, nutritive response occurs along the line which the specially-engaged energy travels; in the cerebral centres of the will; in the nerve-conductors; in the substance of the muscles participating in the predetermined action. These nutritive changes inure to the special advantage of the tissues through which the flow of energy is transmitted." This is proved, says Dr. Taylor, "by their subsequent increase of capacity for the manifestation of power in the respective departments and tissues from which energy has been disengaged;" and, further, that "health is the concomitant, to some extent the result, of the heterogeneous activity of mind, nerve and muscle, causing diffusion and, therefore, equability of nutritive effects. Health may be and often is injured by such *partial* and *local* nervous and muscular action as serves to prevent such necessary diffusion and equilibrium." Quite true; and this is why a promiscuous, haphazard and ignorant indulgence in gymnastics may be productive of serious injury. A duly qualified teacher is, therefore, an indispensable necessity to obtain permanent beneficial results.

The third, which completes the trinity of vital principles of psycho-physical culture, is that of mental imagery. The creative power of thought in its dynamic effects upon the brain and soul is quite equal, in every particular, to the healing power of thought over the mind and body, and accompanies the exercises as aids to the full and permanent realization of the idea involved. Those who doubt this power and its wonderful, if not awful, possibilities, should carefully read up the available literature upon hypnotism, which is simply

the dynamic power of positive thought upon the nerve-magnetic brain-centres of a sensitive person. The critical experiments conducted under the government supervision of France and those nearer home of Dr. Osgood, in Boston, will, we think, convince the most skeptical that the creative power of thought and the force of the imagination are no longer myths, but divine realities of the human soul—powers which are more allied to the infinite than to the finite mind, more to immortality than to the brief span of mortal existence.

## CHAPTER VIII.

## RELAXATION.

NOTHING, perhaps, has been so thoroughly misunderstood and at the same time grossly abused by the so-called teachers of Delsartism as the subject of relaxation. Delsarte's method of expression was an art. It was formulated by him in accordance with certain artistic and religio-philosophical principles, as an aid to those students who desired to present an artistic impersonation of character before the public. Hence, in conformity with such religio-philosophical conceptions, the *trinity* of religion must be eternally expressed. Each principle of this triad also subdivided itself again into three, so that *threes and nines* embodied every possible idea and emotion of which man is capable. The French master never himself taught his pupils anything that could be construed into relaxation. The "decomposing exercises," as they were originally called, were the natural evolution, the artistic outcome, of such a system of expression, valuable and suitable, however, only as mere rests and preparations for greater mobility of the muscles.

It is quite as well that the real truth of the matter should be stated once and for all, because the subject has become a vital one. We will, therefore, say that statue-studies and statue-posing based upon artistic principles, which involve all the natural force in repose (*mistaken for relaxation*), and the slow change by well-defined, magnetic motion from one position to another,

in which the artistic grace of the spiral line is maintained, were first introduced to the American public in our Delsarte matinees. This æsthetic conception was really no part of Delsarte's method, except in so far as it embodied the deeper principles which underlie it. These matinees at once gained the popular favor, and, eager to become participators in the new artistic idea, scores who possessed no real artistic talent and who were otherwise incompetent for the role, appeared as teachers before the public before they had even mastered the alphabet of artistic culture. Their chief error lay in a most thorough misconception of the decomposing exercises and a failure to grasp the vital use of relaxation. So conspicuous has this failure become, that many deserve the name of devitalizers rather than Delsartians, or physical culturists, seeing that they are most certainly neither the one nor the other.

Relaxation has been mistaken for inertia, but this is a very false conception and has given rise to the habit of doing things in a semi-lifeless, easy way in those who do not comprehend its real nature. Relaxation does not mean acting in a relaxed, lazy manner. It means rest after effort; *perfect rest after perfect effort*. It means the conscious transfer of energy from one department of nature to another, with perfect ease and grace, after an extreme tension of body or brain. True relaxation would mean a complete resignation of the body to the laws of gravity, the mind to nature, and the entire energy transferred to a deep dynamic breathing. The complete relaxation of the voluntary muscles at once transfers the energy to the involuntary parts, so that, strictly speaking, there can be no such thing as

relaxation, except in the voluntary muscles and brain. But this is quite sufficient. This transfer of energy by voluntary action and involuntary reaction produces the necessary equilibrium for the renewal of strength.

It will, therefore, be seen that the vital principle of relaxation, with the use and processes connected therewith, has been greatly misunderstood by the followers of the Delsarte System. This misunderstanding arose chiefly from a complete lack of those instincts of natural truth which all true artists possess—instincts of repose, force, poise and motion. Relaxation means recuperating dynamic power through repose; and in all true graceful action there must be, at all times, an expressed consciousness of *force in reserve*, and not a relaxed easiness. In this respect we quote from an essay by the Hon. W. T. Harris, read before the American Association for the Advancement of Physical Education, in Philadelphia, April 8, 1892:

“The statues at first were of gods and demigods exclusively. Those which have come down to us cause our unbounded astonishment at their perfection of form. It is not their resemblance to living bodies, not their anatomical exactness, that interests us, not their so-called ‘truth to nature,’ but their gracefulness and serenity—their ‘classic repose.’ Whether the statues represent gods and heroes in action, or in sitting and reclining postures, there is this ‘repose’ which means indwelling vital activity and not mere rest as opposed to movement. In the greatest activity there is considerate purpose and perfect self-control manifested. The repose is of the soul, and not a physical repose. Even sitting and reclining figures—for example, the

Theseus from the Parthenon, the torso of the Belvedere—are filled with activity, so that the repose is one of voluntary self-restraint, and not the repose of the absence of vital energy. They are gracefulness itself.”—*Werner's Voice Magazine*.

Upon the foregoing principles alone do we teach relaxation.

We must now say a few words regarding the claim recently made on behalf of Mr. Steele MacKaye as the originator of relaxation, or “decomposing,” and the spiral motion of harmonic poise in connection with American Delsartism.

First, the use and value of decomposing in artistic expression has been fully described in a very old German book upon the art of acting,\* in which the pupil is taught to lie upon the floor, and to withdraw all voluntary nerve-force from the extremities and thinking part of the brain, and to simulate death. This is strongly recommended as *the beginning of all control of the body*, and is illustrated by a picture of a man lying limp and helpless.

Secondly, as before stated, the spiral line and the harmonic poise are the common property of every oriental nation. Their bayaderes or dancing-girls exhibit their art in this respect almost every day in the year. Besides this, the old Egyptians have transmitted to us their knowledge of the same thing, while every artistic production of Greece and Rome conveys as eloquently as the stony lips of marble can every law of relaxation, harmonic poise, and the spiral curve; because they recognized that they were not only vital principles in

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\* “Practical Illustrations of Rhetorical Gesture and Action,” by M. Engel.

art, but are living facts in nature. Consequently, there can be no modern teacher who has an honest claim for any originality.

As previously stated, relaxation means recuperating dynamic power through repose. In this respect it may be interesting to note that it is a common custom among the nomadic Arabs and the caravan merchants journeying between Suakim, Berber and Khartoum, in the Soudan, immediately they reach an oasis or other camping-place, to at once throw themselves in the shade upon the ground and thoroughly and completely relax every voluntary muscle. They remain in this position from thirty minutes to one hour, according to their state of exhaustion. When they rise they are refreshed to such an extent that they could at once continue on their journey if necessary. It is a great art to be able to *rest at will*, an art as well known to the Zingarii of Bohemia, the Romanies of England, and the Zincafos of Spain, as it is to the wanderers of the desert. These nomadic Arabs and gypsies are able to undertake, when occasion requires, surprisingly long journeys with very little rest, owing to their powers of relaxation, which are so complete as to give them the maximum amount of renewed strength in the minimum amount of time. We see the value of this same principle in the Turkish and the Russian bath. After the shampoo, perfect relaxation and rest is the vital principle which recuperates. It regalvanizes the nerve-centres, collects the scattered forces, and so reinvigorates the body. The same, of course, may be said of massage, which depends, to an almost unknown extent, for its therapeutic advantages upon relaxation.



## CHAPTER IX.

## BREATHING-EXERCISES.

**D**YNAMIC breathing formed the subject of a special chapter, in which we attempted to elucidate the deeper principles which underlie respiration and the air we breathe; while in the chapter devoted to "The Basic Principles of True Culture," we mentioned the fact that "the storing of the oxygen" was considered, by an eminent medical authority, as "a mystic force," pointing out, in this connection, that it was the finer vital principle which we term ether, associated with oxygen, that constitutes this mystic power. This much is to be borne in mind.

Deep rhythmic breathing generates a large quantity of vital energy. It causes the whole contents of the trunk to oscillate upward and downward in perfect rhythmic unison with the respiratory motion, like the action and reaction of the waves of the ocean, constituting, in this one respect alone, a superb physical culture. The mechanico-physiological energy thus brought into action by the normal increase of this respiratory rhythm, produces its equivalent in new tissue and the development of increased muscular strength of the parts. In this respect, Dr. George H. Taylor says: "This vertical, oscillatory motion lifts the whole mass toward the space in which the air-change occurs. The extent of the lift corresponds to the increase of space

formed by the widening and the upward motion of the base of the dome formed by the chest-walls. The effect is not only wholly to antagonize gravitation, but to superinduce muscular action of extreme degree. \* \* \* The extent of the change of respiratory capacity of which the trunk is susceptible, the greater portion of which inheres in the intermediary region, is surprising to those who have given no attention to the subject." \*

The truth of this statement is so self-evident to those who know anything of physiological law that we leave it without comment, and will only add that by rhythmic respiration we mean breathing in perfect musical rhythm—the ingoing and the outgoing breath being exactly of the same duration. This rhythm should always be measured by the normal heart-beat of the pupil, so as to keep time, so to say, with the vital vibration of the whole organism. This is what we mean by rhythmic breathing; and as people differ in the number of heart-beats to the minute, so do they naturally differ in their constitutional rhythm. Under all circumstances and in all cases of rhythmic breathing, the ingoing and outgoing breath must accord exactly with the heart-beat; that is to say, a certain number of beats for the ingoing or inspiratory action, and the same number for the reverse process, strong, normal rhythmic respiration being about four heart-beats during inspiration, and *held* for the space of two, and exhaled during four, making ten heart-beats for one complete respiration.

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\* "Pelvic and Hernial Therapeutics," p. 56.

*EXERCISE I.*

## NORMAL RHYTHMIC BREATHING.

- (1) Completely empty the lungs.
- (2) Inhale through the nostrils only in a slow, steady draw, allowing the chest-walls to expand naturally, while you mentally count four pulsations of the heart.
- (3) Hold this full breath while you count two beats.
- (4) Exhale in the same slow, steady rhythm while you count four beats.
- (5) Keep the lungs empty while you count two beats, and then continue this exercise.

The mental idea to hold is the consciousness of in-drawing nature's vitality, with the ability to retain it.

*Special Note.*—When standing, the upper dome of the chest should be raised, and held so. The breathing then engages only the unresisting and elastic portions of the walls of the trunk. The ribs expand and the abdomen is lifted as a final result, although at the beginning of the movement there is a slight outward swell. Distention of the back is the proof of complete inhalation. These remarks apply to every breathing-exercise in the normal or standing-position.

*EXERCISE II.*

## DEEP RHYTHMIC BREATHING.

This exercise is the same as the first, except in rhythmic time.

- (1) Inhale as before, slowly and steadily, while you count seven beats.
- (2) Hold the breath while you count four beats.
- (3) Exhale while you count seven beats.

(4) Keep the lungs empty while you count four beats, and then continue this exercise.

*Note.*—The same mental idea is to be used, and the exercise may be increased until ten or twelve beats are an easy exercise, with the same pause in proportion, viz., one-half (or thereabouts) of the rhythm of the breath. Example: (1) Inhale while you count ten; (2) hold the breath five beats; (3) exhale while you count ten; (4) keep the lungs empty during five beats.

### EXERCISE III.

#### DISPERSIVE BREATHING.

- (1) Lie supine upon the floor.
- (2) Lock the hands together with a slight pressure upon the top of the head.
- (3) Inhale strongly but steadily while you count five heart-beats.
- (4) Hold the breath while you count one beat.
- (5) Exhale while you count five beats.
- (6) Keep the lungs empty while you count one beat, and then continue this exercise.

The mental idea to hold is that of complete dispersion of the blood and energy from the brain downward to the feet; the imagination can assist by a clear formulation of its required removal. It will be noticed that the air in this exercise is held for the shortest space of time (less than one second) in the lungs. This prevents an excessive flow of blood to the cerebrum, while the position of the hands and body renders the exterior chest-walls immovable. "This motion of the respiratory rhythm is, therefore, confined to the only part of

the chest-wall that is movable, which is the diaphragm." This gives a downward dispersive circulation, and relieves the overheated brain. It will be found highly beneficial to all brain-workers.

#### EXERCISE IV.

##### YOGA BREATHING.

So called because of its use by the Brahmins and Yogis of India. It is, perhaps, more clearly defined in English phraseology as concentrated-will breathing.

(1) Lie relaxed in any easy position.

(2) Breathe strongly with a vigorous vertical, surging motion, with the same rhythm as in Exercise I., which stretches the whole trunk like an accordeon, and let the mind concentrate itself as follows: (*a*) Imagine the in-going and outgoing breath being drawn through the feet, as though the legs were hollow; (*b*) divert the same mental idea to the hands and arms; (*c*) to the knees; (*d*) to the elbows; (*e*) now breathe through the knees and elbows together; (*f*) breathe through the hips; (*g*) breathe through the shoulders; (*h*) breathe through the hips and shoulders; (*i*) breathe through the abdominal and pelvic region; (*j*) breathe through the solar plexial region; (*k*) breathe through the upper chest; (*l*) complete this mental imagery with breathing through the head and the whole organism in one grand surging influx of dynamic life.

*Special Note.*—The foregoing exercise has a peculiar force when the imaginative faculty is so trained that it will quickly respond to the will. This will reacts upon the parts by strong magnetic action and invigorates to such an extent as to merit the name of galvanic respira-

tion, so potent is mind over matter. We must further note that the sixth function of the skin is to breathe, and certainly under this mental stimulation of the entire body, that function must be increased. Maudsley, in "Brain and Nerves," writes to this effect: "Concentrated attention to a given portion of the body through an unimpeded channel will cause the blood and nerve-force to go there." But observe, the channel must be unimpeded and the will concentrated. A celebrated athlete, when asked the secret of his success, answered: "I always breathe into the arm that strikes the blow;" while Lamperti, the celebrated Italian maestro, was reported to have taught his pupils "to breathe in their bones."

### EXERCISE V.

#### THE PACKING BREATH.

- (1) Stand or rest in any easy position.
- (2) Completely empty the lungs.
- (3) Now take a succession of little indrawing breaths (like panting), as if smelling some delicious odor, packing, as it were, one breath upon another without letting any air escape.
- (4) Continue this until the lungs are completely full and distended to their utmost capacity.
- (5) Exhale in one long, gentle, restful breath.

*Special Note.*—This breathing forces open every dis-used air-cell in the lungs and stimulates the sluggish ones to healthy action. The image in the mind should be that of conserving within a vast store of delightfully aromatic, health-giving perfume.

*EXERCISE VI.*

## INSPIRATIONAL BREATHING.

- (1) Stand in an easy but perfectly upright position.
- (2) Inhale steadily but slowly while you count seven heart-beats, at the same time slowly raising both arms in front as if they were lifted by the breath, and in such unison that they are vertical at the seventh beat; the head should follow a similar motion.
- (3) Hold the breath while you count four beats.
- (4) Exhale while you count seven beats, the arms and head following them in unison.
- (5) Keep the lungs empty while you count four beats, and then continue this exercise.

The mental idea to hold is that of indrawing the powers of Divine Providence during inhalation and launching forth the same power during the outgoing breath. The imagination realizes the influx and directs the outflow.

*EXERCISE VII.*

## ASPIRATIONAL BREATHING.

- (1) Stand upright in a normal position.
- (2) The hands being at the sides, raise them slowly so as to describe a circle, meeting like a spire above the head.
- (3) While the hands are slowly undergoing this evolution, inhale while you count seven beats.
- (4) Hold the hands and breathe in position while you count three beats.
- (5) Exhale the breath while you count seven beats, bringing the hands slowly down in unison, pressed together in front of the face in the form of prayer, continuing the motion until they part company at the abdomen.

(6) Keep the lungs empty during three beats, and then continue this exercise.

The mental idea for this exercise is that of aspiring for Divine illumination and power, which exalts the whole being. The imagination responds by feeling the spiritual influx of joyous inspiration.

### *EXERCISE VIII.*

#### DOUBLE RESPIRATION.

This breathing-exercise is so called by certain mystics, because of the great increase in the rhythmic time, so to say, that it produces in normal breathing, and producing, also, a kind of rhythmic response to each breath, which enables the brain-worker and the metaphysical thinker to obtain the finer brain-food when the normal respiration fails to generate the required quantity. We caution all not to use this exercise if they possess any tendency to heart disease or apoplexy.

- (1) Lie supine upon the floor or upon a couch.
- (2) Breathe for a few minutes as in Exercise I.
- (3) Now inhale while you count four beats.
- (4) Hold the air well in the chest and commence to simulate respiration by a mechanical motion of the chest-walls, slowly and easily at first, gradually increasing the motion to a stronger muscular expression.
- (5) Continue this for twenty seconds at first, gradually increasing the time to one minute.
- (6) Exhale with a gust, then completely empty the lungs.
- (7) Commence again by breathing as in Exercise I. for a few minutes, and then repeat this exercise.

The mental idea is to arouse a deeper rhythm. This

sends the air surging backward and forward, increasing the strength of the chest-muscles.

### *EXERCISE IX.*

#### THERAPEUTIC BREATHING FOR WOMEN.

- (1) Stand in a normal position, the legs a little apart.
- (2) Place the hands in such a position that while gripping the body with the index-finger and thumb, the index-finger presses slightly upon the region of the ovaries.
- (3) Breathe as in Exercise I. for a few minutes.
- (4) Now inhale while you count four beats.
- (5) Press the breath with the chest-muscles down to the pelvic region while the finger presses tightly upon the ovaries, counting four beats.
- (6) Exhale with a long breath, relaxing the finger at once.

This exercise can be continued with much benefit by gradually holding the breath longer each time up to thirty seconds.

### *EXERCISE X.*

#### ANTI-DYSPEPTIC RESPIRATION.

So called because of its great value in removing dyspepsia.

- (1) Inhale during four beats.
- (2) Concentrate the breath with all the force possible upon the pit of the stomach, until it becomes hard like a drum, and gently slap the stomach with the hand.
- (3) Hold this way from ten to thirty seconds, then exhale.

The mental idea is to invigorate the stomach and expel forcibly all pain or other abnormal conditions.

## CHAPTER X.

## RELAXATION EXERCISES.

THERE are many points of value in relaxation, both from a physical and an artistic standpoint. In art its chief value consists in the consciousness of self-possession which it produces; and this, in turn, expresses itself when in action as force in repose, as illustrated in the statues of Greece. This very conception proves that they must have been thorough masters of all that relaxation implies.

In physical culture it has three points of chief value: First, it enables the pupil to recuperate his exhausted energy in the shortest space of time; secondly, it subdues over-excitement of the nerve-centres and stimulates calm self-control; and, thirdly, it is a specific for that form of congestion known as "muscle-bound," resulting from ill-directed or too much athletic work.

In attempting relaxation, carefully observe the following important particulars: Relax at once as completely as possible, so that the body or part shall be practically limp and lifeless, as though it were no part of you. The mental idea to be used is a calm and perfect consciousness of your separate existence apart from and superior to the body or part undergoing the exercise. This must also be accompanied with the normal rhythmic breathing (described in Exercise I.), while the imagination seeks unaided a pleasing but dreamy kind of rapport with the natural surroundings. The forego-

ing is to be generally observed in each exercise, the only exception being when relaxation is used for the special object of recuperating exhausted energy. In this case, the chief difference will be found in the mental idea and imaginative play. As this latter is of great importance, we will say that in all recuperative relaxation, the mental idea must produce a perfect consciousness of its power to indraw the life-essence of nature, while the imagination assists by affirming and realizing it.

### *EXERCISE I.*

#### PERFECT RELAXATION.

- (1) Lie prone upon the floor, letting the head rest upon the side of the face.
- (2) One leg should be partly drawn up at an angle, and the arms spread out in any listless manner, generally with palms up.
- (3) Completely relax every voluntary muscle and part.
- (4) Breathe as in Exercise I.
- (5) Suppose yourself a perfectly independent being, apart from your organism and much superior to it.
- (6) Do not acknowledge any involuntary sensation you may possess; ignore it completely as no part of your real self.
- (7) In this state, let the imagination play in an easy, dreamy way with any natural object near you, but under no circumstances allow it to notice any real person or mental problem.

*EXERCISE II.*

## RECUPERATIVE RELAXATION.

(1) Resume Positions 1 and 2 described in the preceding exercise.

(2) Strongly formulate the positive idea that you are able to indraw the living, vital principle of nature to any extent; that, in fact, you are doing so.

(3) Let this idea present itself clearly to your mind, until it produces a consciousness of itself within you.

(4) Having reached this stage, which may require some minutes, instantly let the will become passive, and with the imagination produce, in an easy, dreamy way, a mental picture realizing perfect strength.

## GENERAL RELAXING EXERCISES.

These are adapted from "Society Gymnastics," which we strongly recommend for general study, especially for young pupils. We desire, however, to add that only the part of the body mentioned in each exercise must be used. The rest of the organism must remain under normal control; and, further, the mental idea of superiority and separateness from the part must be maintained throughout.

These exercises enable the pupil to assume or release control at once, and under any circumstances not interfering with the freedom of the parts. The Energizing Exercises, which follow, are always to succeed them as a necessary physical reaction.

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\*"Society Gymnastics," by Genevieve Stebbins. Published by Edgar S. Werner, New York.

*EXERCISE III.*

## THE HANDS.

The hand hangs lifeless from the wrist; in that condition shake it—no energy in the hand.

Practice first the hands singly, and then both together.

*EXERCISE IV.*

## THE FINGERS.

The fingers hang lifeless from the knuckles; in that condition shake them—no energy in the fingers.

Practice first the fingers of each hand singly, and then of both hands together.

*EXERCISE V.*

## THE FOREARMS.

The forearm hangs lifeless from the elbow; the elbow held out as high as the shoulder, with the forearm dropping vertically; in that condition shake it by moving the arm forward and backward—no energy in the forearm.

Practice first each forearm singly, and then both together.

*EXERCISE VI.*

## THE ARMS.

The arms hang lifeless from the shoulders; stand erect and twist the torso from side to side, swinging the arms by this motion—no energy in the arms.

*EXERCISE VII.*

Raise the arms above the head; then withdraw all will-force from them, letting them fall lifelessly to the sides.

*EXERCISE VIII.*

The right arm hangs lifeless from the shoulder, the weight of the body back on the right leg; swing the body on bent knees, thus loosely swinging the arm—no energy in the arm.

*EXERCISE IX.*

The same with the left arm, the weight of body back on the left leg.

*EXERCISE X.*

## THE FOOT.

The foot hangs lifeless from the ankle; in that condition shake it—no energy in the foot.

Practice each foot alternately.

*EXERCISE XI.*

## THE LEG.

The leg hangs lifeless from the knee, which is raised in front; in that condition shake it—no energy in the leg.

Practice each leg alternately.

*EXERCISE XII.*

## THE THIGH.

The thigh hangs lifeless from the hip (the pupil should stand on a stool so as to allow an easy swing of the thigh); in that condition shake it by swaying the body—no energy in the thigh.

Practice each thigh alternately.

*EXERCISE XIII.*

## THE KNEE.

Raise the knee in front as high as the hip, then drop it lifelessly—no energy in the knee.

Practice each knee alternately.

*EXERCISE XIV.*

## THE TORSO.

The head drops lifelessly on the shoulder; its weight causes the thorax to droop relaxed, and the entire torso relaxes.

*EXERCISE XV.*

## THE HEAD.

Let the head fall backward lifelessly; in that condition swing the torso around, allowing the head to sway about lifelessly.

*EXERCISE XVI.*

## THE EYELIDS.

Raise the eyelids energetically; then drop them lifelessly.

*EXERCISE XVII.*

## THE LOWER JAW AND TONGUE.

Let the lower jaw and tongue hang lifeless; in that condition move the head forward, backward and sideways—no energy in jaw or tongue.

*EXERCISE XVIII.*

## THE BODY.

Drop the entire body, beginning with eyelids, jaw, head, torso, etc.

Each of these exercises should be repeated several times.

## CHAPTER XI.

## ENERGIZING EXERCISES.

THE energizing exercises are arranged for the purpose of directing the will-force to a given part of the body, or to the whole organism, according to the laws of equilibrium, which causes expansion of the nervauric currents and consequent gradual development.

These exercises consist of two distinct sets. The first set involve the slow increase of tension upon a held breath, and are to be used in all psycho-physical culture, because they increase the personal magnetic power as much, if not more, than they do the vital strength. The second set are purely æsthetic, giving a graceful control of the body. The flexible action, in lines of changing curve, is what distinguishes the beautiful from the merely strong. Strongly-developed athletes are never beautiful and seldom graceful. We, on the contrary, *insist on the beautiful in strength* and the graceful action of every voluntary muscle; because nature, in her natural development, is first angular, then circular, and, finally, spiral; consequently, always beautiful.

The mental idea, in the first set of exercises, is that of absolute power possessed apart from the body, and which you direct to the parts.

*EXERCISE I.*

## RIGHT LEG.

- (1) Stand in a normal position.
- (2) Extend the right leg a little in front; rest all the weight upon the left leg.
- (3) Inhale while you count four beats, and as you do so, gradually contract every muscle until the leg is quite rigid at the fourth beat.
- (4) Hold it thus while you count four beats.
- (5) Then slowly relax while you count four beats.

*EXERCISE II.*

## LEFT LEG.

Repeat the exercise by energizing the left leg, the same as directed for the right.

*EXERCISE III.*

## BOTH LEGS.

Repeat the exercise by standing upon both legs and energizing them together, so that in inhaling the breath seems to lift the whole body upward till you stand upon the toes.

*Caution.*—Do not energize any part of the body but the parts directed. For instance, in the last exercise, the trunk, arms, neck and head must be in a normal state, not contracted in any way.

*EXERCISE IV.*

## RIGHT ARM.

- (1) Stand in a normal position.
- (2) Inhale while you count four beats.

(3) In doing so, slowly raise the right arm in front as if the breath were lifting it.

(4) As slowly contract the muscles of the arm, clinching the fist hard.

(5) Hold it in this position while you count four beats.

(6) Slowly relax as you exhale, letting the arm descend naturally.

*Caution.*—In this exercise be careful that the muscles of the face and neck do not in any way respond to the energy in the arm.

#### *EXERCISE V.*

##### LEFT ARM.

Repeat the last exercise, using the left arm instead of the right, and then breathe freely for a minute or two.

#### *EXERCISE VI.*

##### BOTH ARMS.

Repeat the arm-exercise, using both arms instead of one arm. This will require much care and practice to concentrate the will-force in such a way as to leave the throat and face uninfluenced.

#### *EXERCISE VII.*

##### THE TRUNK.

(1) Stand in a normal position.

(2) Inhale while you count four beats.

(3) In doing so, gradually lift up the chest-walls and press the arms backward to their utmost capacity, making the whole trunk, except the neck and head, quite rigid.

- (4) Hold this position while you count four beats.
- (5) Slowly relax, and breathe freely for a few minutes.

### *EXERCISE VIII.*

#### HEAD TENSION.

- (1) Stand in a normal position.
- (2) Drop the head upon the chest in a relaxed, lifeless way, with the lower jaw hanging from the upper jaw.
- (3) Inhale while you count four beats, gradually energizing and contracting the muscles of the head and neck, and raising it slowly, as if lifted by the breath, until it is erect and the muscles at full tension at the fourth beat.
- (4) Hold in this position for four beats.
- (5) Slowly relax, and breathe freely for a few minutes.

### *EXERCISE IX.*

#### VERTICAL EXTENSION (RIGHT).

- (1) Stand with the right foot extended about twelve inches in front of the left.
- (2) Inhale while you count four beats. In doing so, obey the following motions with hands, head and legs:
  - (a) Slowly raise the right arm until it is erect, palm upward, extending the left in the opposite downward direction, with palm horizontal with the floor;
  - (b) slowly shift the weight from the left leg to the right, lifting the whole body until it stands upon the ball of the right foot, and the toe of the left. This must be simultaneous with the breathing and the motion of the arms; in this position make every voluntary muscle rigid.
- (3) Hold at full tension while you count four beats,

stretching the arms as far in each direction as possible; as though pressing the atmosphere with the palms.

(4) Slowly relax and breathe freely for a few minutes.

*EXERCISE X.*

VERTICAL EXTENSION (LEFT).

Repeat the last exercise, using the left arm and left leg instead of the right.

*EXERCISE XI.*

OBLIQUE EXTENSION (RIGHT).

- (1) Stand in a normal position.
- (2) Slowly inhale for four beats.
- (3) While doing so, slowly energize the whole body gently.
- (4) At the fourth beat, extend the right leg suddenly forward with a bound as if in running, the left leg remaining in its original position, but without weight.
- (5) Press the right arm forward with the palm vertical, the left arm in an opposite direction. This position is exactly like a strong lunge in fencing, the whole weight being balanced upon the right foot.
- (6) Hold in this position while you count four beats.
- (7) Slowly regain the normal position, and breathe freely.

*Note.*—This can be varied by springing back with full tension to the original position, as would be done in actual fencing.

*EXERCISE XII.*

OBLIQUE EXTENSION (LEFT).

This is the same as the last, but left arm and leg are forward instead of the right.

**The Harmonic Grace Series\* of Energizing Exercises.**

These consist in a strict obedience to the laws of graceful expression. The dynamic breathing is dispensed with, and normal breathing is to be followed throughout, the mental idea being to conceive of the beautiful in art, while the imagination should realize it in nature as expressed in your own actions.

In the human form, when poised on both feet, the spiral line is seen, for the head has a convex curve, the body a concave curve, and the legs a convex curve—that is, looking at the main outline, and not going into the details. To preserve this spiral line of changing curve, when we shift the weight we should incline the head to the side of the strong leg, the torso inclining away from that leg. When the arms are inactive, this rule should be observed: Bend the head toward the strong leg; bend the torso away from the strong leg.

By the strong leg is meant the one bearing the weight of the body.

This opposite movement of contiguous members of the body produces the line of changing curve, giving an expression of strength and beauty.

Stand with weight principally on balls of feet.

In all the standing-exercises carefully observe the rule of opposition curves: Incline the head to the side of the strong leg; the torso from it. The arc in which the head swings being much smaller than that of the torso or of the leg, the inclination of the head should be proportionately less. The muscles of the thorax and

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\* This series gives only the principal positions and the basic attitudes. For a complete system the pupil must study "Society Gymnastics."

of the back should hold the abdomen up, while the abdominal muscles hold it in. There should be no slouching at the hips.

*EXERCISE I.*

SIDE POISE.

(1) Stand erect with the feet slightly apart, the weight on both feet equally.

(2) Sway to the right, putting the weight on the right leg.

(3) Sway to the left, putting the weight on the left leg.

Repeat several times in slow, continuous motion.

*EXERCISE II.*

FORWARD AND BACKWARD POISE.

(1) Place one foot a short distance directly in front of the other.

(2) Have the weight equally on both.

(3) Sway forward, throwing the weight on the forward foot.

(4) Sway backward, changing the weight to the backward foot.

*EXERCISE III.*

OBLIQUE POISE.

(1) Place one foot forward obliquely from the body.

(2) Incline the weight upon it, and resume normal position.

(3) Vary this by swaying in all directions, changing the feet as required.

*EXERCISE IV.*

## THE SPIRAL LEG.

(1) Lift the right thigh in front so that the leg hangs lifelessly from it.

(2) Carry the thigh to the right, gradually distributing the force to the foot while the leg extends itself, gradually straightening.

(3) Now bring the extended leg, by a backward circular movement, to its original position.

Repeat this with the left leg.

*EXERCISE V.*

## THE SPIRAL ARM.

(1) Raise the arm in front with the will-force in the upper arm only.

(2) Turn the arm in such a manner as to allow the forearm and hand to hang lifelessly from the elbow.

(3) Direct the will-force through the forearm, raising it and extending the elbow, but with the hand still relaxed.

(4) Now, by a rotatory movement of the wrist, turn the palm upward with the hand level with the forearm.

Repeat this with one arm at a time, first right, then left, and, finally, with both arms together.

These spiral motions are very difficult at first, but they are the base of all graceful motion of the limbs. In the exercises given a gradual development takes place in the motion from angular-circular to the spiral, which unfolds the articulations one after another as the nervauric or will-force progresses through the arm. The movement should be a continuous one from begin-

ning to end. There should be no pause in the motion of the vital current from shoulder to hand, or from thigh to foot.

*EXERCISE VI.*

INVERSE SPIRAL MOTION.

The arm being raised, withdraw the force from the hand to the shoulder, which is the reverse of the preceding exercise.

*EXERCISE VII.*

THE SPIRAL SWAY.

- (1) Stand as in Exercise III., oblique poise.
- (2) Produce the oblique poise backward and forward, rising upon the balls of the feet each time.
- (3) Produce this with a semi-circular, rhythmic dance-motion, the feet never changing their position.

*EXERCISE VIII.*

THE SPIRAL FLIGHT.

This is a combination of the spiral arms and the spiral sway; that is, the arms in their spiral, both fly, as it were, to the side of the weight-centre of the body.

The whole, when well produced, gives a superb exercise in dance motion, as performed by many gypsy and oriental dancers.

*EXERCISE IX.*

THE CIRCULAR LEG.

- (1) Stand in a normal position.
- (2) Stand, all the weight upon the left leg.
- (3) With the toe of the right foot touch a point on

the floor some fifteen inches distant to the left of the left foot.

(4) Now, with a swinging, circular motion, bring the right toe round and touch the same spot from behind. The face and chest should remain in their original position; but the left leg and thigh should twist in the movement.

Repeat this with the left leg.

### *EXERCISE X.*

#### SALAAM.\*

This graceful and valuable exercise is taken from the formula of Mahomedan prayer as practiced in the mosques. A similar form is observed by the Parsee in adoration to the setting and the rising sun.

- (1) Kneel upon the floor.
- (2) Elevate head as in aspirational prayer.
- (3) At the same time put the hands together a little in front of the face as in prayer.
- (4) Separate the hands in a graceful, wavy, outward, obliquely downward motion and slightly backward.
- (5) At the same time bow the head low and gracefully with the body until the head touches the floor, or nearly so.
- (6) Gracefully return the hands back by the same motion, as the body recovers its position, to the attitude of prayer, and repeat.

The mental idea is that of devout aspiration and prayer to the Great First Cause, in whom we move and live and have our being.

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\* There is a great variety of very beautiful and graceful exercises in the Hindoo and Persian attitudes which cannot be described; they are too intricate, and require a teacher.

## SPECIAL REMARKS.

*The Hand.*

In studying the proper carriage of the hand, one thing above all others is to be considered, viz., the opposition of the thumb to the fingers. Any falling away of that opposition is indicative of weakness of will and of insensibility. The perfect line for the thumb is directly opposite the first finger, so that, if that finger is bent, its tip touches the tip of the thumb. The first finger should be raised, and the second and third fingers allowed to fall slightly in toward the palm. There should be sufficient energy in the hand to preserve its elasticity; but it should generally be moved from the wrist in a delicate and feather-like fashion. A heavy hand produces a disagreeable impression on the beholder, as if, when it falls, it would crush either itself or the object on which it falls.

All movement has its reaction. A body thrown upon the ground will rebound; and it is this rebounding which we call reaction of movement. Rebounding bodies are agreeable to the eye. A lack of elasticity in a body is disagreeable because, lacking suppleness, it conveys the impression that it will, in its fall, bruise, flatten or wound itself. It is the reaction of the body which exhibits its elasticity, and for grace and charm this is, above all other things, essential.

In the heavy, dull and brutal man there is no reaction or elasticity; while in the man of gentle breeding and bright impulses movement has comparatively little extension, but the reaction is comparatively enormous. This conveys an impression of great reserve force, and

produces a light touch, graceful movement and an elastic step.

Of all the members, the hand is the most easily and unconsciously influenced by the thoughts, and is, therefore, an index of the mind. Our estimation of acquaintances, and our ideas as to how they regard us, whether favorably or unfavorably, are often based upon the character of the first grasp of the hand.

*The Head.*

The head is, as it were, the flower of which the body is the stem. We find in it the same zonal significations as in the body, but on a higher scale. In the upper portion, about the forehead and eyes, the nobler meanings congregate; and in the lower parts the grosser attributes find expression. An examination of the Greek statues reveals this principle, for their sculptors represented their gods and heroes with the upper part of the face well developed, while in the baser men and in monsters the lower part of the face was more prominent.

The lines of exaltation are upward, those of depression and debasement are downward. As we advance in years the prevalent expressions are settled on our faces in the shape of lines or wrinkles. Since we must have wrinkles, let us strive to have those which stamp cheerfulness and serenity, rather than those of sullenness and ill-nature. An upward expansion of the facial lines is to be desired; not a downward and pinched tendency.

We do not sufficiently appreciate the power of the smile for working happy results upon the face and body;

yet it is the true and only "mind cure." "Assume a virtue if you have it not, and, when gloom o'ertakes you, smile it away." Imagine yourself an artist, your face the clay to be molded into an exalted expression; but, as with the artist, a mere mechanical molding will not succeed — the form must come from a high ideal, and this can come only from within. But it is wise to form a habit of holding the face open by a slight broadening in the temple region.

*EXERCISE XI.*

- (1) Bend the head to the right.
- (2) Hold it there while turning the face down, then up.

*EXERCISE XII.*

- (1) Bend the head to the left.
- (2) Hold it there while turning the face down, then up.

*EXERCISE XIII.*

- (1) Bend the head back.
- (2) Hold it there while turning the face to the right and left.

*EXERCISE XIV.*

- (1) Bend the head forward.
- (2) Hold it there while turning the face to the right and left.

*EXERCISE XV.*

- (1) Hold the palm before the face.
- (2) Turn the face away, at the same time turning the

palm outward in opposition to the movement of the head.

*EXERCISE XVI.*

- (1) Hold the hand before the face.
- (2) Raise the hand, at the same time inclining the head toward it.

*EXERCISE XVII.*

Holding the hand before the face, raise the head as the hand drops.

These exercises, well practiced, will form a habit of opposition movement of head and hand. When the head inclines toward an object, it signifies tenderness; when it is raised and inclined away, it shows haughtiness and arrogance. The eye must, of course, indicate the object.

The head, when down, indicates thought, humility, grief and shame; when thrown back, it indicates exaltation, abandon. As the head moves in opposition to the torso, any change which the torso makes should produce some slight change in the head. A stiff carriage of the head is ungainly, and should be avoided.

**Primary Opposition of Head and Arm.**

Much of the grace and power of Greek statues comes of the constant observance by the sculptors of the rule of opposition. The eye is invariably pleased by the beautiful spiral line. Attitude is but arrested gesture, and this same rule must underlie expression by means

of gesture, viz.: Simultaneous movements must be made in opposition, but succeeding movements may be parallel.

This is the law of harmony, symmetry, grace and equilibrium. While the arms are not in use, the rule exacts an opposite action of head and torso; but when the arm is brought into play, it is the head and arm which move in opposition to each other, while the strong leg and torso produce another opposition.

*EXERCISE XVIII.*

Raise the right arm above the head, at the same time allowing the head to sink.

*EXERCISE XIX.*

With the arm raised above the head, throw the head backward, at the same time letting the arm fall with the forearm resting on the head.

*EXERCISE XX.*

Bring the hand up to the chest as the head falls.

*EXERCISE XXI.*

Turn the head to the left as the arm sweeps to the right.

Repeat this exercise with both arms.

*Note.*—These opposition movements of head and arm may be made to represent an appeal to heaven, reproach, despair, remorse, grief, repulsion and benediction.

**Opposition Movements of Limbs.***EXERCISE XXII.*

- (1) Simultaneously advance left leg and right arm.
- (2) Reverse this by advancing right leg and left arm.

*EXERCISE XXIII.*

- (1) Advance left leg as in running, while striking out with right arm.
- (2) Reverse this by advancing right leg and striking out with left arm.

*EXERCISE XXIV.*

Kneel as both arms are raised above the head.

*EXERCISE XXV.*

Rise as both arms sink upon the breast.

*EXERCISE XXVI.*

Kneel and bow the head as both hands are raised to cover the face.

*EXERCISE XXVII.*

Raise the head as the clasped hands fall.

**Opposition Movements of Torso and Arms.***EXERCISE XXVIII.*

Bend the torso as if looking into a well, simultaneously carrying the arms backward.

*EXERCISE XXIX.*

Bend the torso backward, the arms coming forward.

*EXERCISE XXX.*

Bend the torso to the right, simultaneously extending the arms to the left.

*EXERCISE XXXI.*

Bend the torso to the left, simultaneously extending the arms to the right.

**Gymnastic Points for Particular Study.***Relaxing Exercises.*

The relaxing exercises prepare the body for normal expression.

*Standing.*

In standing, we follow da Vinci's law for posing statues, which is this: "The foot, which at any instant sustains the principal weight of the mass, must be so placed that a vertical line let fall from the middle point between the shoulders, known as the little well of the neck, shall pass through the heel of the foot. The other foot acts as a lever to keep the mass balanced, and to prevent it from tottering."

*Progressive Flow of Nerve-Force.*

For the progressive evolution of the nervous force through the various articulations were given the exercises for the arms and legs, with the strongest motor power in the arm near the shoulder, and in the thigh.

*Opposition of Head and Arm.*

Simultaneous movements of head and arm should be always in opposition. Opposition in motion shows the

individual stronger than the emotion, while parallel direction in successive motion shows the emotion stronger than the individual.

*The Torso.*

The rule for soldierly bearing—hold the abdomen in, the shoulders back and the chin in—is good as far as it goes; but military rigidity is not our idea of graceful carriage; and, therefore, this rule must be supplemented by the laws of the beautiful.

*The Face.*

Rimmer's law of beauty in the face is: "The highest forms of the human face are found where the vertical is attained in the facial outline, and the horizontal is attained in the disposition of the features." In this disposition and arrangement dwells the beautiful. Says Winklemann: "Beauty consists in harmony, unity and simplicity. All beauty is heightened by unity and simplicity, as is everything which we do or say."

Animating the face in the region of the outer corners of the eyes or temples is a means of acquiring the symmetry defined by Rimmer, and is in correspondence with the elevation of the chest necessary to a correct carriage of the torso. Here a caution is required, for an attempt is sometimes made to maintain the elevation of the chest at all times. This is wrong. A bow must not be always bent; and, on the same principle, the body should not be always tense. It is necessary to observe the rule of holding the abdomen in, the chest up, and the shoulders back only in walking, standing and sitting, with no support for the back. So in the face,

the animation need not be perpetual; and, when not talking or listening, the energy may be withdrawn from the surface, and leave a contemplative calm—a condition very restful and conducive to thought.

*The Extremities.*

The hands and feet and, in the head, the lower jaw, must be held easily and with elasticity, for they have to be brought quickly into action, and if they are heavy and inert they are unready and clumsy. The hand must perform its many actions readily and dextrously; the foot must grasp the ground firmly, but with sprightliness, and spring the body forward. The lower jaw should move vertically, not laterally, in speech, song and mastication.

The objection has been made that this system of gymnastic training will check all spontaneity of action, and make the pupil mechanical and artificial. This objection, however, comes from a superficial knowledge of the system. Man comes by nothing instinctively; he is a creature of training, and that in which he is assiduously trained becomes habit, and habit becomes second nature. All our thoughts and emotions are closely connected with our sensations. Fear chills the blood; love and hope warm it. Apprehension and despair paralyze the digestion; confidence and contentment bring health. The attitudes of the body correspond with the emotions of the mind, and the attitude of weakness and fear contracts the chest, compresses the lungs, retards the action of the heart, and brings a thousand physical ills in its train; while the attitude of firmness, courage and hope expands the chest and

makes vigorous the action of the heart and lungs, and brings health.

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

This principle of correspondence has long been observed, perhaps unconsciously, in the martial training of the soldier, and in the attitude of reverence and humility exacted of the nun. Mantegazza says: "The bearing of the soldier is precise, stiff and energetic; that of the priest, supple and unctuous. The soldier, even in civil life, shows in his movements the habit of obedience and command; while the priest in lay dress, wears the mark of the cassock and the cloth, and his fingers seem all the time to be blessing or absolving."

Let us, therefore, recognize the body as a tangible image of the soul, and through the body strive to fashion the soul after the divine likeness.

### **The Principles of Gesture.**

#### *The Principle of Correspondence.*

This principle is based upon a zonal division of the body, in accordance with the attributes represented by

its different portions. Briefly, the upper portion of the face, and in the torso the thoracic region, represent the nobler attributes and emotions; while the lower portion of the face, which is strongly developed in the lower animals and in the lower races of humanity, and in the torso the abdominal region, represent the lower attributes of animal propensities. Following this principle, we should strive to acquire a habitual bearing which energizes or brings into prominence the upper portion of the torso, and in our facial expression to energize the upper part of the face. Upon this principle is determined the point of departure or arrival of the gesture, whether expressive of the higher or lower emotions.

*The Principle of Direction of Gesture.*

All emotions of the higher class, such as reverence, patriotism and hope, lift the expressions up; all degraded emotions, such as revenge, hate and envy pull them down; while serenity, thought and ordinary description are expressed by action poised between the two. Expressions of the face which sink into the chin, and attitudes of the torso which relax into the abdomen and are accompanied by unsteadiness of the legs, are all significant of weakness and degradation. It is a yielding to material forces that is figured; while an elevation of the torso and face shows the predominant action of the spirit and mind, and in the extreme a too great exaltation. A centred bearing between the two is healthful and most to be desired. From this is deduced the law of direction in gesture, viz.: Upward for the spiritual and universal; downward for the weak

and bestial; horizontally expanded for the serene and philanthropic.

The terms used by Delsarte, excentric, concentric and normal, correspond with the ordinary terms, centrifugal, motion from a centre; centripetal, motion toward a centre; and normal motion, which is centred or poised. Those emotions which are explosive in their nature, such as anger, great joy, victory, etc., are expressed by excentric motion; concentrated emotions, such as menace, intense thought, etc., are expressed by concentric motion, and the calm emotions, such as affection, philanthropy, etc., by normal or poised action.

In the bearing of the body, we advance in the animated and vehement emotions, and recoil in emotions of concentration. The motions produced by aversion are concentric; those produced by desire are eccentric.

M. Alfred Fouillée says that the most rudimentary animals allied to the vegetable kingdom, exhibit tendencies to a superexcitation or a depression of general activity depending upon the approach to, or the removal of, advantageous or injurious objects. Expansion and contraction are at the origin of all the other vital movements, and, of course, of all the signs of expression.

*The Principle of Opposition of Movements.*

The observance of this principle is what produced in the Greek sculpture that which Winklemann defined as repose in action. It is the law of equilibrium and poise, and must be applied in all ideal gesture. In it there are several points to be remembered: The torso should incline slightly away from the strong leg; the

head should incline toward the strong leg when the arms are inactive, but when the arms are in action the opposition should be between the head and arms.

This principle applies to simultaneous movements; successive movements may be parallel.

*The Principle of Priority of the Gesture to the Word.*

Gesture should always precede speech. Every idea or emotion produces an impression on the mind, and that in turn causes a discharge of nervous force, which, if it finds expression in the motor nerves, produces movement before there is time to express the impression in speech. Gesture is a running commentary on the words. It should not be used merely for emphasis, but to explain and color the meaning. The mere word is as nothing without the gesture and the tone of the voice: the latter should correspond with the gesture and expression of the face. Diderot says: "Every gesture is a metaphor."

*The Principle of Form in Gesture.*

Nature in development is first angular, then circular, and, finally, spiral; and there are three corresponding forms of gesture.

In expressing the merely vital nature and the violent passions, we use gestures moving in straight lines and angles. The ordinary expression of the intellectual side of our nature, as in description or indication, when unmoved by passion or deep emotion, is by circular movement, as the common sweep of the arm in unexcited discourse. The highest form of gesture is the spiral. Ruskin says that the line of changing curve is the great artistic line in all nature. All the higher

emotions and aspirations find expression in spiral movements. Well-poised expression, showing the individual stronger than the emotion, is by this form of movement.

*The Numerical Principle of Gesture.*

Each impression needs but one expression; so, do not multiply gestures. Gesture should not usurp the office of speech, otherwise it becomes pantomime. The attitude and gesture should be the picture of the impression; and, as long as the impression lasts, so long should the picture remain. The attitude or gesture should be held until another impression causes it to melt into the image of the last. A slight change of thought may alter the expression of the face, but the attitude should be held until a new impression is to be expressed.

*The Principle of Rhythm of Gesture.*

The rhythm of gesture is in proportion to the mass moved, or to the feeling that prompts the movement. Great levers have slow movements; small ones more rapid. The head moves quicker than the torso, while the eye moves with lightning-like rapidity.

*The Principle of Reaction in Gesture.*

Extreme emotions tend to reaction to their opposites,—concentration to explosion, explosion to exhaustion, etc. Wundt calls this the law of the metamorphosis of nervous action.

*The Psychological Principle of Gesture.*

An imitation of the attitudes and movements of another person tends, by reciprocal action, to produce in

us the feelings and emotions existing in the person imitated.

Actors, in creating rôles foreign to their own personalities, instinctively search for some individual whose outward expression paints the type of character which it is desired to represent. They imitate the facial expression and attitudes, and so produce within themselves the feelings necessary to color their creations with truth.

This psychological principle underlies all successful dramatic "coaching."

#### **Dynamic Walking.**

Upon this subject much could be said; in fact, a whole volume might be written without exhausting it. We should, therefore, leave our system of culture incomplete did we fail to notice the matter; because, of all other exercises, it is the one which we are compelled to practice, and, therefore, becomes of the last importance as to whether our energies shall be wasted or conserved in the action.

The military walk as taught at West Point possesses many valuable features; but there is a rigidity about the carriage that savors too much of the "on official duty" to be either graceful or perfectly beneficial. It lacks the easy, supple grace of changing curve that one naturally expects to find in perfect motion. The West Point walk in its fundamental principles is quite correct; but its manifestation in the walk of the cadets and military officers is truly martial, not graceful. It is force in action when not really needed, instead of the ideal force in repose and ready for use.

The true dynamic walk is recuperative. It is self-sustaining. It is graceful to the last degree, and, consequently, it is extremely difficult if not impossible to describe intelligibly in writing. It requires the personal instruction of a competent teacher thoroughly versed in the dynamic law of the conservation of energy and graceful expression. It is composed of the straight leg, as in the West Point walk, but with an elastic relaxation and rebound at the knee in each step, which the military walk omits. The feet should be nearly straight, the inclination outward being very slight; consequently the dancing-master is never a graceful walker. The leg is sent forward with a graceful dynamic swing, the whole muscular force being centred in the lumbar plexus. When the foot strikes the ground the ball and heel touch it almost in unison, the heel being a fraction in advance, hence there is no jar; while the torso, from the lumbar plexus up, instead of the stern military rigidness, oscillates very slightly, the shoulders observing a faint but graceful opposition to the feet. Lastly, each time the foot strikes the ground it is the true centre of gravity of the whole body, the moving leg swinging free without any muscular bearing upon the other.

## CHAPTER XII.

## THE PHYSICAL CULTURE EXERCISES.

THE exercises which follow are termed physical culture exercises because they are of special hygienic value, and should, in all cases, be judiciously blended with the psycho-physical, as given in the relaxing and energizing exercises, and with those based upon the laws of harmonic grace. They are divided into sets of four exercises each, during which each part of the body is brought into muscular play. The breathing should always be that given in Exercise I., normal rhythmic, unless it is otherwise specially referred to as different; while the mental idea is to concentrate mental power to the parts except it is otherwise noted.

Before the commencement of each exercise, the instep balance should be used for thirty seconds; and at the end of each set of four, the Inspirational Breathing Exercise VI. should be repeated four times. These are points to be carefully noted.

*THE INSTEP BALANCE.*

- (1) Stand with the feet close together, hands hanging loosely.
- (2) Raise yourself on the balls of the feet.
- (3) Gently rise up and down as fast or as slow as you like, without the heels touching the ground.

**First Set.***EXERCISE I.*

## ROTATING FOOT.

- (1) Extend the leg forward and hold it a few inches above the ground.
- (2) Rotate the foot at the ankle joint.
- (3) Exercise both feet in turn.

*EXERCISE II.*

## ROTATING WAIST.

- (1) Stand in a normal position.
- (2) Grasp the hips with the hands.
- (3) Let the hips and legs remain firm.
- (4) Now rotate the trunk round at the waist by bending it forward and bringing it round in a circular way.

*EXERCISE III.*

## CRANK ARM MOTION.

- (1) Close the hands.
- (2) Direct the energy into the arms.
- (3) Commence to rotate them as though turning a crank fastened at each side.

*Note.*—In this, the breathing must be similar to dispersive breathing in Exercise III., and the mental idea to hold is as though you were indrawing the life-force through the ground by a vertical surge motion that lifts the whole being.

*EXERCISE IV.*

## ROTATING HEAD.

- (1) Relax the muscles of the throat.
- (2) Now rotate the head slowly, as if the neck formed a pivot. Now Inspirational Breathing.

**Second Set.**

*EXERCISE I.*

VIBRATING LEG.

- (1) Breathe for four beats, and, in doing so, raise the leg in front as if lifted by the breath.
- (2) Hold the breath for four beats, and, while doing so, vibrate the leg by sending all the energy thereto.
- (3) Alternate this, first one leg, then the other.

*EXERCISE II.*

WAIST TWIST.

- (1) Stand in a normal position.
- (2) Let the hips and legs stand firm.
- (3) Bring the right shoulder as far round to the front as possible by twisting the body at the waist without moving the hips.
- (4) Now bring the left shoulder to the same position.

*EXERCISE III.*

VIBRATING ARM.

- (1) Stand in a normal position.
- (2) Breathe for four beats, letting the breath lift the right arm sideways level with the shoulder.
- (3) Hold the breath for four beats, and while doing so vibrate the arm as strongly as possible.
- (4) Repeat this with the left arm.
- (5) Repeat with both arms together.

*EXERCISE IV.*

HEAD VIBRATION.

- (1) Stand in a normal position.
- (2) Drop the head relaxed in front.

- (3) Breathe for four beats.
- (4) While doing so, let it lift the head erect.
- (5) Hold for four beats, and, while doing so, energize the head till it vibrates. Now Inspirational Breathing.

**Third Set.**

*EXERCISE I.*

SHAKING LEG.

- (1) Stand in a normal position.
- (2) Extend the right leg forward, raised about six inches above the ground.
- (3) Energize it, and shake it vigorously by bending the knee with each shake.
- (4) Repeat with the left leg.

*EXERCISE II.*

DERVISH EXERCISE.

- (1) Stand in a normal position.
- (2) Lift both hands in front.
- (3) Bend the torso back, accompanied with the arms, as far as possible.
- (4) Now come back with a swing by bending forward as far as possible.
- (5) Repeat this three times, so that at the third time the tips of the fingers will touch the floor at the end of the forward swing. Inhale the breath in the upward movement, and exhale in the downward one.

*EXERCISE III.*

ANGULAR ARM-EXERCISE.

- (1) Stand normally.
- (2) Close the hands and bring them up till the fists almost touch the shoulders.

(3) Energize them and strike out forward with both fists at once.

(4) Screw the fists half round and bring them back to the same position.

(5) Repeat this by sending the fists out sideways instead of forward. Again repeat by sending them straight up in a vertical line. Again repeat by doing all three of the movements in quick succession, screwing the fists in each action.

*Note.*—In this exercise, the breath is inhaled while the arms are drawn up to the shoulder, and held in the lungs while the arms are energized and the movement performed. After each movement suddenly exhale and relax. The last movement, of all three actions, is done also on one held breath.

*EXERCISE IV.*

HEAD TWIST.

(1) Stand in a normal position.

(2) Now twist the head to the right as far as possible, then to the left. To be followed by Inspirational Breathing.

**Fourth Set.**

*EXERCISE I.*

SWINGING LEG.

(1) Stand in a normal position.

(2) Stand upon the left leg balanced, holding the right leg firm.

(3) Now swing the right leg backward and forward as far as possible, still balanced on the left.

- (4) Repeat this by standing on the right leg and swinging the left.
- (5) Change by swinging leg sideways, alternating legs.

### *EXERCISE II.*

#### TRUNK OSCILLATION.

- (1) Stand in a normal position.
- (2) Keep the left leg firm and sway over as far as possible to the right, bending the right knee a little to make play for the body.
- (3) At the same time bring the left arm over the head so as to stretch the side as much as possible.
- (4) Repeat this by bending the left side in the same way.

### *EXERCISE III.*

#### FLYING ARM.

- (1) Breathe normally for a few minutes.
- (2) Inhale while you count two beats, lifting up both arms sideways about a third of the distance to the shoulders, and lower them while you exhale.
- (3) Inhale while you count three beats, raising the arms still higher.
- (4) Inhale while you count four beats, and so on till you count seven beats, when the hands must touch over head, bringing them down during the exhalation each time.
- (5) Vary this by breathing and waving the arms in front until they touch before and behind.

*EXERCISE IV.*

## OBLIQUE HEAD.

- (1) Turn the head sideways toward the left oblique.
- (2) Bend it down as in nodding.
- (3) Raise it as far back toward the right oblique as possible.
- (4) Repeat with the right side. Inspirational Breathing.

**Fifth Set.***EXERCISE I.*

## LEG STRETCH.

- (1) Stand with the legs moderately wide apart.
- (2) Grasp the thighs with the hands.
- (3) Move up and down gently upon the balls of the feet, which should be quite straight, and not pointing sideways.
- (4) Repeat this by gradually widening the distance, but never strain the muscles.

*EXERCISE II.*

## TRUNK-VIBRATION.

- (1) Stand with the feet about twelve inches apart, the toes pointed outward at an angle of about forty-five degrees.
- (2) Place the hands upon the hips and rise upon the balls of the feet.
- (3) Lower the trunk by bending the knees as much as possible.
- (4) Return to the position on the balls of the feet, erect.

(5) Now do the exercise quickly, springing up off the feet in the extreme upward move, and coming as low as possible with bent knees in the downward one, letting the knees and instep act as a spring to prevent jarring when touching the floor.

### *EXERCISE III.*

#### CIRCULAR ARM-MOTION.

- (1) Stand with the chest well up.
- (2) Now circle the arms forward and back, with a clear, swinging motion from the shoulders only.
- (3) After describing two or three circles, bring both arms, with clinched fists, back to the shoulders with elbows bent.
- (4) Repeat.
- (5) Repeat with right arm only.
- (6) Repeat with left arm only.
- (7) Repeat with both arms.
- (8) Repeat the whole of the foregoing by circling in the opposite direction.

### *EXERCISE IV.*

#### HEAD NODDING.

Slowly nod the head, pressing it as low on the chest as possible without straining the muscles, and extending it as far back. Inspirational Breathing.

#### **Sixth Set.**

This and the following set are strongly hygienic, and have been specially selected for their therapeutic value. They are all performed upon the floor except two, which are specially noted.

*EXERCISE I.*

## ABDOMINAL TENSION.

- (1) Lie prone upon the floor.
- (2) Fold the arms under the breast as pillows.
- (3) Now energize the whole frame and rest upon the toes and elbows; in this tension, raise the hips as high as possible; then lower them till the abdomen touches the ground.
- (4) Now raise the hips high and hold them so suspended for fifteen seconds.

*EXERCISE II.*

## SIDE-TENSION.

- (1) Lie down upon the right side with legs perfectly straight, one upon the other, the chest being supported by the right elbow on the floor.
- (2) Now raise the hips as high as possible.
- (3) Gently sway up and down.
- (4) Now hold the hips suspended for fifteen seconds.
- (5) Repeat with the left side.

*EXERCISE III.*

## LEG-SUSPENSION.

- (1) Lie supine upon the floor, perfectly straight.
- (2) Energize the body gently.
- (3) Raise both legs to an angle of about thirty degrees.
- (4) Slowly move them up and down.
- (5) Now hold them suspended for fifteen seconds.

*Note.*—This exercise may be used to advantage while lying on the bed, the hips on the outer edge, the feet on the floor; raise both until quite horizontal.

*EXERCISE IV.*

## TRUNK-RAISING.

- (1) Lie supine upon the floor.
- (2) Now slowly raise the trunk to a sitting-position, without moving the legs. This must not be a quick, sudden lift, but a slow, gradual rise.

**Seventh Set.***EXERCISE I.*

## HIP-EXERCISE.

- (1) Lie supine upon the floor.
- (2) Raise the right leg to an angle of thirty degrees.
- (3) Slowly describe a circle with the foot, without moving any part of the body but the leg and hip.
- (4) Repeat with the left leg.

*EXERCISE II.*

## ABDOMINAL SWAY.

- (1) Stand and grasp some object firmly for support.
- (2) Extend the feet back to an angle of about forty-five degrees.
- (3) Slowly raise the whole body up and then lower it until the chest is level with the hands.

*EXERCISE III.*

## SIDE-SWING.

- (1) Stand and grasp the same support as used in the last exercise.
- (2) Bring both legs close together.
- (3) Take a swinging spring to the right, keeping both legs together.

- (4) Then to the left.
- (5) Do this quickly until the natural rebound makes it as easy as skipping.

*EXERCISE IV.*

GENERAL EXERCISE.

- (1) Stand in a normal position, and slowly placing one leg under, without touching any object, sit on the floor.
- (2) Lie down.
- (3) Bring the body to a sitting-posture.
- (4) Rise and stand, without using the arms and hands as a support by touching the floor or other object.
- (5) Repeat this quickly.

SPECIAL.

There are several other exercises in use by the Brahmans of India and the dervishes of Arabia for energizing, but they are too intricate to describe, and require personal supervision.

**Indian Clubs, Dumb-Bells and Skipping-Ropes.**

Indian clubs, dumb-bells and skipping-ropes constitute a very valuable means of muscular development. The only care to use in all culture is that, by a vigorous practice of dynamic breathing, the lung and brain-development shall always correspond with the increase of muscle. There must, in fact, always be a perfect equilibrium between the mental and the physical. If not, culture of muscle will evolve the athlete at the sacrifice of the intellectual thinker.

The dumb-bells should at first be very light. There are many graceful exercises with Indian clubs which

can scarcely be clearly described. In all cases, a teacher is advisable.

A few words regarding dress, and we bring our literary labors to a close. All ladies should bear in mind that the habitual wearing of ordinary dress will almost completely counteract the hygienic value of culture as described in this work. Cramping corsets and high-heeled shoes are far more in keeping with an uncultured barbarism than with the intellectual development of the last decade of the 19th century. Men, as a general rule, dress healthfully. They can, when dressed, move freely and exert every muscle at a moment's notice. They do not wear high heels placed in the middle of their instep instead of in their proper place. They have no such false ideas of beauty. Why women do this is simply a feminine mystery that no woman could ever explain. All waists should be in strict proportion to the bust measurement; the difference is about nine to eleven inches. Thus a lady with a thirty-six inch bust should have a twenty-seven inch waist to be in proportion, hence beautiful. Any departure from such a standard is true deformity.

We strongly advocate such a system of dress that shall enable any woman or girl to perform every exercise given in this work without change of costume. There is really no need, if women would dress sensibly and artistically, to have a change of costume for gymnastic exercise. The following may form the basic idea of what we consider a thoroughly sensible dress†: (a) A union undergarment next to the body; (b) a

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† Similar to that habitually worn by the author.

lightly-boned waist; (*c*) equestrienne trousers, or a divided skirt which ends at the knee; (*d*) a light silk skirt; (*e*) the usual dress. Weight must hang from the shoulders, *never from the waist*. Weight and warmth should be so divided as to get the most warmth from the least weight, and to dispense with the silk skirt would be found beneficial. The shoes should never have high or narrow heels, but broad, sensible ones. The feet are made to stand upon, hence the proportion in the height of the heel and sole should be natural. Lastly, the toes should never be pinched. Corns should never have an existence. A comfortable sense of pressure is quite right, but the toes must be allowed to expand to the action of the muscles of the feet when walking, which they cannot do when pinched.

We must now bid our readers adieu. In so doing we would say that those who merely see the surface idea of our work will miss the true mission which has given us the inspiration to write; for, apart from the mere system of culture which it advocates, it has been our sincere desire to impress upon our readers the vital importance of the new education which is dawning upon the world. We have tried to convey to your minds, in simple language, the mighty wave of incoming thought upon the subject of true education, and to show you the grand trend of the intellectual conclusions of science upon matters of such vital importance that they must ultimately and speedily prevail. We live in the dawn of a new day, when nobler conceptions of God and sublimer conceptions of the grandeur and majesty of His infinite universe must soon become the common property of every man, woman and child.



# INDEX.

---

A.		PAGE.
Aaron.....		65
Achilles.....		46
Adams.....		40
Angelo, Michael.....		45
Anger.....		18
Anglo-Saxon race, the.....		22
Aspiration.....		68
B.		
Bayaderes, the.....	65,	79
Bonaparte.....		47
Breath of life, the.....		1
Buchanan, Dr. J. R.....	vi, 49, 59,	81
C.		
Cæsar, Julius.....		41
Camisards, the.....		46
Columbus.....		40
Concentration.....		68
Coreggio.....		45
Correspondence, principle of.....		116
Courage.....		16
Culture, basic principles of.....		68
Curtis, George William.....		64
Cuvier.....		39
D.		
Dante.....		43
Darwin, Charles.....		39
Da Vinci's law.....		113
Deformity in fashion.....		137
Delsarte, François.....	vi, 66, 81,	118

	PAGE.
Delsarte matinee.....	77
system.....vi, 57,	78
Dervishes, the whirling.....	53
Descartes.....	7
Despair.....	18
Diderot.....	119
Direction of gesture, principle of.....	117
D'Israeli.....	64
Dress, a few words regarding.....	134
Dumb-bells.....	133
Dynamic breathing.....	48
walking.....	121
<b>E.</b>	
Emotion.....	68
Energizing exercises.....	97
Evolution.....	1
Extremities, the.....	115
<b>F.</b>	
Face, the.....	114
Fear.....	16
Form in gesture, principle of.....	119
Fouillée, Alfred.....	16, 116, 118
Fraser, Col.....	63
<b>G.</b>	
Galen.....	52
Gautama Buddha.....	42
Géraldy, Mme.....	58
Gesture, numerical principle of.....	120
principle of.....	116
psychological principle of.....	120
Gymnastic poise for particular study.....	113
Gymnasiums of Greece and Rome, the.....	20
<b>H.</b>	
Hand, the.....	107
Harmonic grace series of energizing exercises, the.....	108
gymnastics.....	73
Harris, Hon. W. T.....	78

INDEX. 139

	PAGE.
Hate.....	18
Head, the.....	108
Herschel, Sir John.....	5
Hoffman, Dr. F.....	51
Homer.....	46
Hope.....	17
Hypnotism.....	11

I.

Imagination, force of the.....	32
Indian clubs.....	133
Ireland, Dr. Wm. W.....	36
Isis.....	30

J.

Jesus.....	43, 65
Joan of Arc.....	41
“Journal of Medical Science”.....	36

K.

Kandensky, Dr. Victor.....	35
Krishna, the sacred sun dance of.....	64

L.

Lamperti.....	87
Lavater.....	81
Leverrier.....	40
Lewes, G. H.....	7, 34
Ling.....	58, 66
Love.....	18
Luys, Dr.....	37

M.

MacKaye, Steele.....	vi, 58, 79
Mahomet.....	43
Mantegazza.....	116
Mars.....	29
Maudsley.....	87
Mental healing.....	11
Milton.....	43
Miriam.....	66
Moses.....	65

	PAGE.
Movements, principle of opposition of.....	118
Muntra Wallahs, the.....	63
Murillo.....	45
N.	
Nerve-force, progressive flow of.....	113
Nirvana.....	42
O.	
Opposition of head and arm.....	113
Opposition movements of limbs.....	112
Osgood, Dr.....	75
P.	
Peace.....	18
Phidias.....	46
Physical culture exercises.....	123
Plato.....	46
Pope, Alexander.....	47
Primary opposition of head and arm.....	110
Priority of gesture to word, the principle of.....	119
Psycho-physical culture.....	57
R.	
Reaction in gesture, principle of.....	120
Regnier, M.....	VI
Relaxation.....	76
Relaxation exercises.....	82
Relaxing exercises.....	113
Respiration, the phenomena of.....	13
Rhythm of gesture, principle of.....	120
Richard, the Lion-Hearted.....	45
Richardson, Dr. B. W.....	49
Rimmer.....	114
Romanies, the.....	80
Ruskin, John.....	32, 119
S.	
Saladin.....	45
Sargent, Dr. D. A.....	VI
Saturn.....	29
Shaman, the.....	53

INDEX.

141

	PAGE.
Skipping ropes.....	133
Solomon .....	53

T.

Talleyrand.....	60
Taylor, Dr. George H.....vi, 72, 74,	82
Telepathy .....	11
Thompson, Sir William.....	38
Thought, the creative power of .....	22
Tintoretto .....	45
Torso, the.....	114
Tyndall, Prof.....6, 8, 10,	39

V.

Vaudois, the.....	46
-------------------	----

W.

Wallace, William.....	39
"Werner's Voice Magazine".....	79
Winkelmann .....	114, 118

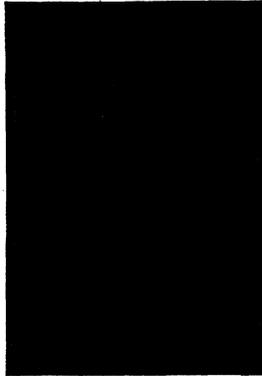
Y.

Yogis, the.....	86
-----------------	----

Z.

Zincalos, the.....	80
Zingarii, the.....	80

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Riel," "Incident of the French Camp," "Langley Lane," "Leper," "Little Stowaway," "Man  
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