

CULTIVATION

OF THE

... CHEST ...

OR THE

HIGHEST · PHYSICAL · DEVELOPMENT

OF THE

HUMAN FORM

BY

EDMUND SHAFTESBURY.



..The Tenth Degree Book..

OF THE

RALSTON HEALTH CLUB.



The Chest is the Seat of Life, and its Vitality is the Central Force of Existence, from which spring the Principles of Personal Power,

GRACE, MAGNETISM, BEAUTY OF FORM,

THE CHARMS OF GOOD PRESENCE

AND THE

SUPREME ENJOYMENT OF HEALTH



*That which we lose will come not back again
Without some struggle and perchance some pain;
That which we lack, by art we must attain.*



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Business Announcement

THE present volume contains a complete course of lessons in the cultivation of the chest, the price of which is

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As a mere book, as books go, the amount asked may at first seem too much, for paper can be bought by the pound. In every age some books much smaller have cost more money.

The volume whose pages you are now opening is more than a book. It is a school. You are a pupil. The teacher talks to you in every line; and you are trained, consciously and unconsciously, in every word, suggestion and exercise of its many chapters.

Teachers, whose skill in training pupils has led to marked results through methods exclusively their own, are unwilling to make those methods public even in high-priced books; for the individual control of a successful system is a matter of pride as well as a personal advantage.

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Therefore we feel confident that any person who appreciates this volume because of its contents and their very marked results when applied to the training of human life, will regard it as a valuable era of schooling, and the price asked very low indeed.

LESSON ONE.

CULTURE.

PRINCIPLE:

The energies of life, when
left to themselves, drift to weeds.



REGARDED from any standpoint, life is a drift of mere existence, modified only by influences that play around it. Nor does it matter in the least whether the life is contained in a plant, a brute, or in man. The mode of drift is the native character of the existence, and the influence that varies it is its culture. Some forms of life are susceptible to modification to a large degree, while others drift almost always in the channel of their native character.

While man and the intelligent beasts may be trained, it is often said of plant life that habits are fixed, that variation is possible only by culture in breeding, and that the lack of intelligence prevents an adaptation to influences; but this is not true. The tree is made to grow in almost any way, by leading its energies at will; and the most cultured man is similarly trained. If the wind blows chiefly from one direction, the tree leans; if the forest is crowded the trunks are long and slender, with foliage favoring the top; if the fruiter is left to itself, suckers will spring up and sap the general strength, while the fruit becomes wild.

The effect of plant training is seen in the vine. It will serve whatever use you give it. A low lateral bud, if given the full strength of the plant, will send a ground branch a long distance and become a creeper; or, if you cut it back to a single bud on the upper side, it will climb a trellis and there grow at your bidding. It will grow as a bush, a ground creeper, a side-rack vine, an arched-trellis climber, or a hundred other things if its energies are directed by an intelligent hand; but, if neglected, it becomes a tangled mesh, thin, awkward, ugly, and the producer of sour and shrunken fruit.

Civilization and culture are closely related. We call them

sisters. Barbarism and drift are ugly brothers. The civilized world does not live upon wild game, fish, and wild fruits. Our meats are raised by cultured breeding; our fish are planted or protected; our grains are farmed; and nearly all fruits are cultivated. Providence does nothing for man that he can do for himself. The animals are clothed and sheltered; but man must build his own house and weave his own garments. As every wild fruit is eaten by some species of wild animal life, it is more than probable that the former was designed for the latter. If this is true, man's place in nature makes him the creature of his own culture.

If you set out a flower garden, no matter how finely bred the plants may be, it must either drift or depend upon care. Let it drift for a while. In a few weeks a mass of weeds will have choked its life out, and drunk the sap of its roots.

In the spring you may plant a vegetable garden with the utmost care and stock it with every variety of summer food. After all the planting is done and the garden is growing, let it take care of itself; depending upon nature and its own energies. It will drift. Having no guiding intelligence of its own, we would think that nature ought to care for it; but weeds only thrive when life's energies drift!

There is not one thing in the world useful to man, that is able to produce or preserve itself without man's care. Select any example you will. How long would the cattle remain on earth if the wild beasts were allowed to roam at will? Let your hens, turkeys, sheep, and horses even, depend upon themselves; and slay no beast or bird of prey for a generation; where would they be? Name any animal useful to man, that would survive the drift. So long as this class of life has existed on earth, man's protection has been given them; whether they came into being *with* man, or were evolved from a wild state.

The useful and beautiful in the vegetable kingdom are attacked and overwhelmed by enemies in the form of weeds. The useful and beautiful in the animal kingdom are attacked and overwhelmed by enemies whose mission seems to be that of weeds. There is no escape except by the hand of man. This law of weed-life and enmity is universal. Some foe awaits everything, every existence, every human being. Without stopping in this book to account for it, we may follow the law into any phase of

our own lives we please, and the principle is sure to confront us. The fruit that ripens is attacked and slain by microscopic enemies; the milk is soured by similar foes; the bread grows moldy; the meat decays; the flower withers; all because minute enemies spring upon every kind of developed life that has escaped the attacks of other foes while growing. Without care the teeth decay, the hair falls out, the skin is aged, the flesh-cells shrink, the bones dry, the lungs weaken, and man succumbs to his waiting conqueror.

What is the meaning of all this?

The weedward drift of all good impulses is the most alarming feature of human nature. To go wrong seems like a toboggan slide. Culture is always an up-hill journey. Temperament and early training are safeguards only in times of favoring circumstances.

A child of cultured parents became a street-arab within two years of being orphaned. Graduates of Harvard, Yale, and other universities are found throughout the wildest West, and are coarse, ugly, horribly profane, and physically low in their tastes. It is estimated that more than five hundred university graduates have become cowboys. There is no civilization and culture so great but that the drift of life will level it to surrounding influences, unless constant care is exercised.

A gentleman and wife, who were both descended from refined families and were regarded as the cream of the cultured set, took up their residence in the country, at first in the East, and afterward in the far West. When seen eight years later, the woman was unclean from head to foot, her hair shaggy, her nose red, her face dirty and greasy, and her manners coarse; the man was unshaved, his hair matted, his hat faded and torn, his trousers half-concealed by grimed jeans, and both held up by a string; while his highest ambition was centered in a corn-cob pipe. The back-woodsmen of West Virginia are mere skeletons covered by human leather, tied together by corded muscles, and saturated with tobacco and whiskey. They eat meal mush in the bony fingers of one hand and strips of half cooked hog in the other. Their ancestors were better people, in some instances clear proof being found of a straight descent from the best classes of England and New England. The same is true of the *crackers*, or clay-eaters, of Georgia and Florida. There is no descent so low as that which drops from a great height.

Living must be up grade or down. The stream drifts but one way. The passive individual is floating with the tide. It is a pleasure to drift, until the current bears us on the rocks. It is easy to let the garden take care of itself, until the weeds have grown. There is no royal road to happiness. The individual who drifts and takes full ease amid the cares of life, suffers the most when the weeds are come. The boys and girls who are permitted to grow up uncultured, are miserable in this century; and men and women are placed at a great natural disadvantage by being drifters. Finding themselves such when it is too late to mend well, they slam through life like the mad oarsman who splashed wildly at the breakers in the hurrying stream that bore him over the falls.

With enemies at every turn, with neglected impulses and habits running to weeds, with the mind and body becoming coarse and deformed by each day of carelessness, it is the duty of all who live to ally themselves with some system of culture.

LESSON TWO.

T H E C H E S T .

PRINCIPLE :

The chest is the seat of life, and its vitality is the central force of existence.



T first thought it would seem as if the chest were a part of the body, but investigation and experiment show that all other portions of the body, including even the head, are but parts of the chest. The arms and legs are incidents merely, the latter enabling the chest to move about, while the former are its servants. Many persons have lived with neither arms nor legs. The only essentials of life are the head and trunk. The head is the intelligent governor of the body.

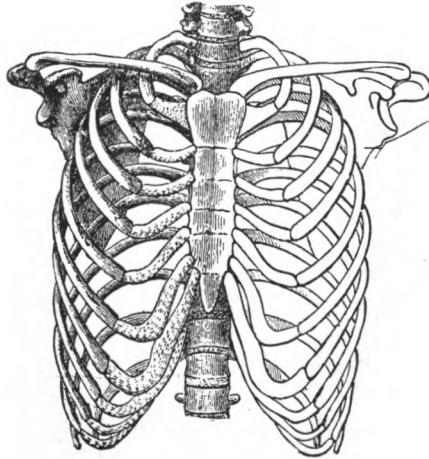


FIG 1.

The chest is contained within the bony framework of the trunk, and extends from the neck to the diaphragm, inclusive of

both. This framework, consisting of the spinal column and the ribs, as shown in Figure 1, is intended to give stability to the trunk and to protect the vital organs, the heart and the lungs, by throwing a bony guard about them. At the top of the spinal column is the medulla-oblongata, a most wonderful little brain that may very properly be called the brain of the chest, for it controls the heart, the lungs and the diaphragm. The latter is the floor of the chest, entirely separating it from the death organs below. It is as wonderful as the medulla, and will furnish the theme for the next lesson. Thus we see that the chest is between two extraordinary agencies of life.

Beneath the diaphragm are the death organs; and they are entirely unprotected by bones, the spinal column at the back being but the connecting support between the hips and chest. In this soft mass, called the abdomen, are the stomach, liver and intestines. They bear the same relation to the chest that the coal-hole and ash-box bear to the furnace. Into the coal-hole the fuel is put, and there its vital principle is separated; after which the ashes are dumped into the box below. So into the stomach the food is put, and there its vital principle is separated; after which the ashes are dumped below. This puts us back to the chest as the seat of life, and the head as its intelligent governor.

Life in the body consists of but two things:

1. *Freedom of the lungs.*
2. *Strength of the heart.*

Given these two essentials man will live. The loss of any one of them will cause death. The old theory that the lungs were intended solely to carry oxygen to the blood is not fully true. There is something besides oxygen that enters the system when the air is inhaled, and this something is life. The chemist knows that air is composed of certain elements in certain proportions; but let him manufacture it in the most perfect form, the breathing of it will not long support the life of the lungs. Shut up pure air in a shady room, and analyze it after a month of absence; it shows the proper elements and has no poisons, yet the breathing of it will not sustain life. Disease is originated and many a death has had its origin in such air.

All that can be called vitality, all that is embraced in the term "spark of life," may be truly said to reside in this myste-

rious something that accompanies all vital air into the lungs. It is well understood that the oxygen performs a mechanical duty when it exchanges with the carbon dioxide of the blood, and is carried along with the red disks through the heart into the general system; but the lungs bring life as well as oxygen into the blood. Respiration is, therefore, one of the two great functions of physical existence. The lungs are natural breathers. Left to themselves they perform their duty eagerly. But they are not free in one case in a million. To accomplish their freedom is a prominent purpose in this school of training.

The heart is the joint essential of life. It beats, throbs, pulsates! It is a marvellous engine, stronger for its size than any machine ever invented or known. Before birth it beats its rhythmic measure, and never ceases until the thread of life is spun and the eye glazes in death. This throbbing is seen in lesser life; even under the microscope the tiny protoplasm dilates and contracts as if it were all heart. It seems to be the fact that organized life is a prolonged series of pulsations, ending only in their cessation. The spark of life, coming into the system through the lungs, serves to keep this throbbing from ceasing; for, let it stop but for a second, and no human invention can set the machinery again in motion. To rest is death, even in the midst of perfect health. It seems strange that no provision has been made for starting the pendulum of the wound-up clock. How many have gone to their death in the flush of health, simply because the stilled heart cannot be set going! This organ should be strong. In modern life it is far too weak. There are so many cases of headache, neuralgia, and other pains, relieved by medicines that quiet the nerves, that heart failure is second to no other fatal disorder. It is dangerous to quiet the nerves, and dangerous to use nerve stimulants and nerve remedies, except in the foods and fruits; for, when some disease attacks the system, the heart, weakened by such quieters or stimulants, is the first to give way.

Not only does the chest contain the lungs and heart (See Figure 2), but the nerve-centres are also found here; and their health or weakness herein determines the sanity of the mind and the normal action of every organ of the body. Thus, for reasons of health and life, the chest should be cultivated. Freedom of the lungs, strength of the heart, and vitality of the nerves are assured

only by some method of training designed especially to effect these ends.

But other reasons exist for the cultivation of the chest. The human form is not merely a machine of health. It is the image

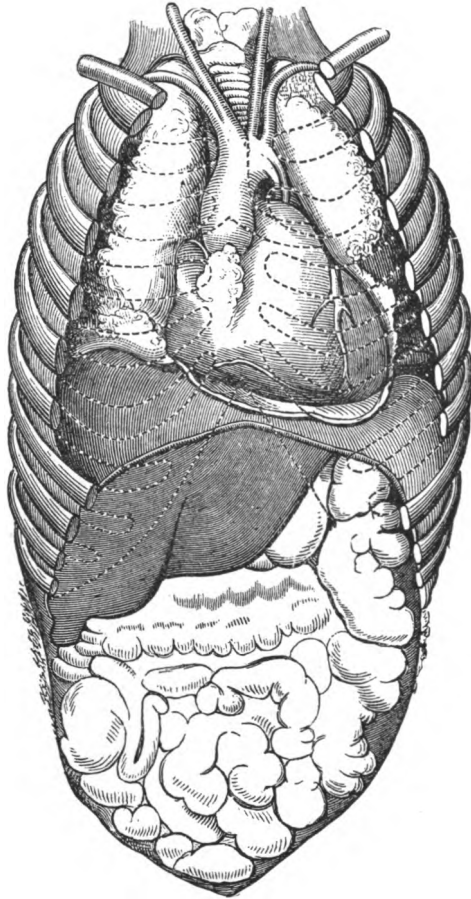


FIG. 2.

of its Maker in contemplation, and should be so in fact. Except cripples, all persons who are deformed, or ill-shapen, may trace the cause to the chest, and find the cure in the same place. This seems to be a broad statement, but it will bear examination. It is not our purpose to present these faults in this lesson ; but in a

general way we will state that no fault, except craned neck, is so common as that of round-shoulders; yet both of these are due to false chests. So the flat forms, which always lead to lung troubles, are due to the same cause.

Going still further into the subject, we find that awkwardness, ungainliness, bad walking, coarseness, and the general misconduct of the body are due to the false carriage of the chest; and in a work of this kind to make the system thorough, the entire body is involved in its training.

LESSON THREE.

THE DIAPHRAGM.

PRINCIPLE:

The center of gravity, as well as of activity and organic vigor, is found in the diaphragm.



LIFE must somewhere be represented by force, and must have some organ to bear the burden of its general action. We are not surprised to find this organ of force in the human body at the very center of the trunk, and at that place where the center of gravity is found. To the anatomist the diaphragm is but a broad muscle separating the organs of the chest from those of the abdomen. It is very necessary in this place; but its duties are numerous in other ways.

The heart beats before birth, but the lungs breathe on the first contact with the air of life; the chest expands and the diaphragm descends. The work thus begun never ceases until the call of death is heard. The first duty of this organ is to carry on the process of respiration. It is sometimes termed the floor of the lungs, or the roof of the stomach. It extends across the lower chest from front to back and side to side. When the breath is drawn in, it descends and expands; when air is expelled, the diaphragm rises and contracts. This operation is going on day and night, year in and year out.

The diaphragm is the most active muscle of the body, but its strength and vigor vary with the kind of use to which it is put. It becomes disordered by nervous affections, for it is controlled by the medulla-oblongata, or chest-brain. It acquires a diseased action by feeble use, or by a weakened constitution. More than that, it is the indicator of the general health of the body. If the blood is poor the diaphragm is correspondingly slow in its action, and moves in less range; if the nerves are diseased the diaphragm cannot do its regular work, and heart and lungs both suffer; if temporary exhaustion follows any great effort or protracted labor, the first organ to show it is the diaphragm.

Imagine, at the top of the neck, a very small mass of brain matter having only physical intelligence; and this species of mind devoted to the general health of the chest, and thereby of the entire body. This chest-brain is fed by the blood, gets its own vital force from the lungs and heart, and suffers when they suffer. In other words that which it controls is master of its own health. It is like a teacher who is enthused by his class, or a speaker who obtains inspiration from his audience; the one directs that which feeds his vitality. Without good blood and vitalized air the chest-brain, or medulla-oblongata, could not do its work properly. It, in turn, must have strong and healthy organs to control. Its nerves are directly connected with the diaphragm, and that organ feels its every mood and change.

The chest-brain is a mind of soul and feeling as well as of matter. If some one brings you a piece of news that causes joy,

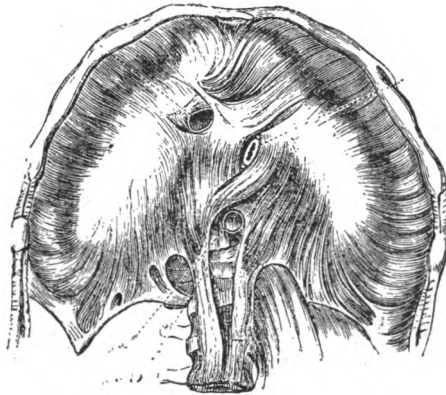


FIG. 3.
The Diaphragm.

the excitement is first felt in this little brain; and its pet organ, the diaphragm, is directly affected. It is easy to make the experiment, if you care to do it. The diaphragm is shown in a general way in Figure 3; but you must imagine it almost level, with its front edge coming to the wall of the chest just above the stomach.

FINDING THE DIAPHRAGM.

This is the floor of the lungs, and its front edge rests just above the stomach. Place the first two fingers of either hand on

the front rib bone as low down as you can find any bone. It is better to rest the longest finger (the second) on the lower bone; the index finger being just above it; and the third and fourth fingers on the stomach below the chest bone. If this position is properly taken the fingers will all touch each other.

Now give a short, quick cough. The diaphragm does all the coughing for you, and will jump up, at the same time contracting. When relaxed it sags, or hangs down; but, in exhalations, or in coughing, it rises suddenly and throws out the front edge. This is called the *jumping of the diaphragm!* In the present experiment you are to endeavor to find out what *finger* it jumps against. Cough a number of times, and try to fix in your mind which finger receives the blow of the diaphragm. It should be the second.

TEST OF HEALTH.

The cough is not always an injury. It is as much a warning of danger as the sneeze or hiccough; and its signal should be heeded. A feeble vitality is quickly discovered by the manner in which a person coughs. This you may test in yourself. Allow the hand to remain on the lower chest as just directed; then place the other hand on the front wall of the abdomen, about six inches below. Cough a few times as naturally as possible. If the wall of the abdomen moves outward or forward on each cough it indicates that you are weak-chested. The explanation of this is a long one; and we need only say that all breathing and all chest or diaphragmatic action should be the reverse of this; and, in every case of sound health, without a single exception, is the reverse of this. It is necessary to the good condition of the chest and its vital organs, that the diaphragm should be trained, even in so seemingly slight a thing as coughing, to rise with an *inward* action of the front wall of the abdomen. This is the first thing you should do.

Experiment. Cough several times, while the hands are held in the position just described, and make sure that the front wall of the abdomen moves inward at the exact stroke of the cough. The use of this will be fully explained hereafter.

WONDERS OF THE DIAPHRAGM.

Respiration. In a healthy person every inhalation is accompanied by a *downward* movement of the diaphragm; and every

exhalation by an *upward* movement. Breathing is ordered by the chest-brain, or medulla-oblongata; and every movement of that organ is controlled by that brain. In joy the diaphragm has quite a different motion from that which it has in grief.

TABLE OF RESPIRATION.

1. An *inspiration* is the same as an inhalation, and denotes the *inward* passage of air to the lungs.

2. An *expiration* is the same as an exhalation, and denotes the *outward* passage of air from the lungs.

3. A *respiration* is the full act of inhaling and exhaling.

4. Any increase of size in the inner cavity of the chest surrounding the lungs tends to make a vacuum, and air rushes in to fill the same; the air cells of the lungs expanding with the act.

5. The descent and extension of the diaphragm tend to create a vacuum and draw in the breath; and this is the native use of this organ.

6. The raising of the chest frame extends it forward, thus enlarging the cavity and drawing air; but this is artificial or second nature.

7. The lowering of the chest frame decreases the size of the chest cavity and drives out the breath. This action, as we shall afterward see, is injurious to the heart, lungs and stomach.

8. The raising of the diaphragm and its contraction decreases the size of the chest cavity, and drives out the breath. This action, as we shall afterward see, is highly beneficial to the heart, lungs and stomach.

9. The greater the action of the diaphragm, the greater the healthful strength of the heart, lungs, stomach, liver, and all surrounding matter.

10. *Joy*. Good news will directly affect the chest-brain, whose bunch of nerves will transmit the result to the diaphragm; the latter will become more active, the lungs will inhale more air, the heart will pump more blood to the body, the juices of the stomach will collect and digest and assimilate more food, and a new life will come into the system. This is health in its rarest form, and needs only pure food, pure air, and cleanliness to support and aid it.

11. *Exercise*. When the body seeks to use its strength the diaphragm is called into play by order of the chest-brain; and

descends against a *contracted* abdomen. The lesson here taught is of the utmost value, as determining the natural method of respiration; for we find many books telling us that, in abdominal breathing, the abdomen should *expand* on every descent of the diaphragm.

12. *Excitement*. Whatever excites the mind is transmitted to the chest-brain at once, and thence affects the diaphragm. This excitement may be suppressed and deep, or active and superficial.

13. *Superficial Excitement*. This gives a flutter to the diaphragm; it rises and falls more rapidly, and the breathing is faster, but in *short range*. The latter kind of breathing is not good, and the health suffers.

14. *Short-Range Breathing*. By this is meant that the diaphragm falls but little in an inhalation and rises but little in an exhalation, The air must not only go into the trachea and side-branches, but must also reach the bronchial sub-branches and the inner lungs; but short-range breathing limits this action, and the lungs, heart and blood are starved.

15. *Short Breathing*. When but little breath is taken in or let out, it is called short breathing; and is the same as short-range breathing.

16. *Panting*. This is due solely to some kind of excitement, either physical or nervous, causing the diaphragm to rise and fall very rapidly; the result being to disturb the general system. Runners and pedestrians know better than to indulge in it. The dog pants because his skin has no pores to enable the heat to escape through perspiration. We have seen a dog run himself to exhaustion and fall dead.

17. *Long-Range Breathing*. This is a sign of health and power; especially of self-control. The running horse changes his method of respiration from the short range panting to the deep, full breaths. This is called the "second wind." Until he gets it, it is dangerous to drive him hard. Every runner knows that the "first wind" is short breathing, and that the "second wind" is long breathing.

18. *Peace*. While joy adds to the activity of the diaphragm, and consequently to the general health, *peace* deepens the inhalations, extends the exhalations and increases the range. For this reason, if pure air and pure food are taken, this condition prolongs life and is the key to prosperous health.

19. *Sorrow.* The double effect of illness, sorrow, grief, disappointment and kindred emotions is to render the diaphragm less active and to shorten its range. These are conditions that lead to ill-health; because they make poor blood.

20. *Dyspepsia.* An active diaphragm, moving in long range, is an absolute cure of dyspepsia. There are other considerations here involved. First, a sore stomach forbids an active diaphragm; second, a weak stomach cannot endure it; third, indigestion affects the chest-brain and intimidates the diaphragm. Therefore, wherever an active diaphragm is found, the stomach is necessarily healthy. The cure of the ills that befall the lower half of the torso is found in the natural stimulation of the diaphragm, always provided that the system is well cared for in a general way.

21. *Intestinal Troubles.* The ancients knew that the abdomen was affected by grief and joy; but how they could never tell. The Bible refers to the "bowels of compassion," etc. In Genesis 43, 30, we find the words "And Joseph made haste; for his bowels did yearn for his brother; and he sought where to weep." Nearly everybody knows that anxiety brings on looseness; and this is all chargeable to the affected action of that wonderful organ, the diaphragm. Indeed, all intense interest, whether of pleasure, anxiety or sorrow, and all emotional conditions, are directly allied to this organ and the intestinal canal. The word *emotion* means more in this way than is apparent at first thought.

22. *Heart Troubles.* Nothing is more injurious to the heart than a weak diaphragm, for it means weak lungs, insufficient air, and a feebly supplied heart. Herein we see the connection between dyspepsia and heart trouble. "My heart pains me," says a patient. "It is probably your stomach," says the doctor. Why? Because a distressed stomach depresses the chest-brain; the latter depresses the diaphragm; and as a consequence, the lungs are deprived of sufficient air and the blood stagnates at the heart, for the blood must have oxygen. The chest-brain, or medulla-oblongata at the neck, is the controlling agent of the stomach as well as of the diaphragm, and when one is out of order the other follows.

23. *Weeping.* All joy and all sorrow go direct to the chest-brain; and thence operate the diaphragm. When the latter is fluctuated by sorrow it becomes excited, especially in youth. It jumps up and down, and the air passes in and out of the

throat in a hurried fashion. You can easily imitate weeping, either aloud or suppressed, by moving the diaphragm up and down. It causes the jumping breath at the throat and the snuffle at the nose; always a quick inward movement of the air. Whenever you snuffle, the diaphragm descends. When you gulp at the throat it likewise falls. Crying aloud is vocal weeping, the voice merely coming into play. Long after the sorrowful expression has passed, the quick action of the diaphragm is noticed at intervals, half like a hiccough.

24. *Laughing.* The monkey chatters. We do not call it laughing, for man is said to be the only animal that laughs; but it is a monkeyish ebullition of the nervous system. Let some hilarious emotion agitate the mind and it is at once telegraphed to the chest-brain. The latter appeals to the diaphragm, which is its prime minister. Thereupon that organ proceeds to jump up and down. You can imitate it. "I cannot learn to laugh," said a gentleman to the author. We replied, "cough very *rapidly* and vocalize it in the throat." By thus appealing directly to the *source* of laughter, you may learn in a few seconds to express the greatest merriment. This jumping up and down of the diaphragm is laughter even if it be silent. Try suppressed or quiet laughing; even though no one hears you, it is just as natural and as frequent as vocalized laughter. The breath is hurried through the vocal cords and throat in short streams, always in the exact time and length of the diaphragm's action.

25. *Dead Air.* The lungs consist of bronchial tubes and air-cells; in the latter the law of diffusion of gases causes an exchange of carbon dioxide, or poisonous blood-gas, for oxygen. The air we inhale never gets quite into the air-cells of the lungs; the latter are used as rooms for the exchange of the gases. *They require cleaning out a few times daily.* Nothing will clean them out but an active diaphragm, or long-range respiration. The air remains around them in the fine tubes, and the whole is called *dead air*.

26. *Uses of Laughter.* Nature knows the frailty of the human race, and proceeds to clean out the dead air of the lungs by a most novel and economical process. Laughter generally occurs when the lungs are not full; if full, we "burst out laughing" and pave the way for the long succession of cachinnations. The result is, the dead air is *laughed out!* The diaphragm is so powerful at

times that it "shakes the sides," and the whole chest frame is involved in the general disturbance. There is but little difference between laughter and crying. Try it, and see if you can tell in what the difference consists. A person whose back is turned may deceive you into the belief that he is crying when laughing, or the reverse. Even but a foot or two away, with the arm hiding the eyes, laughing and crying suppressed may be made to seem alike.

27. *Hysterics*. This disorder is nothing more nor less than the uncontrolled jumping of the diaphragm. While its real cause is in the chest-brain, the action is always in the floor of the lungs; for the two work together.

28. *Coughing*. Let the branching nerves of the chest-brain, or medulla-oblongata at the neck, be followed, and it will be seen that the stomach, diaphragm, heart, lungs, mouth, nose, and eyes are all connected with this small mass of physical intelligence. There are nerves in the mouth, throat, and bronchial tubes that are very sensitive. Tickle the throat with a straw, and the nerve will at once tell the chest-brain; the chest-brain will tell the diaphragm; and the latter will become agitated or worried. It alone has the power to send a current of air into the throat and thus dislodge the intruder. So when anything irritates the bronchial passages or throat, the same process occurs. What a wonderful provision of nature! Coughing is a series of jumps of the diaphragm sending air-currents into the throat. It is violent when the irritation is great or the patient hysterical, and often causes death by forcing blood into the base of the brain and bursting the vessel.

29. *Sneezing*. As a tickling sensation in the throat will agitate the diaphragm, so the same thing in the nose will accomplish a similar result. Pepper, snuff, a straw, or the inflammation of an approaching cold will irritate the nerves in the nostrils; they at once tell the chest-brain; the latter tells the diaphragm; and this powerful organ draws off, fills the lungs with air, and then gives a jump, the like of which is not known elsewhere, deluging the mouth, throat and nose with air and moisture, calculated to dislodge all enemies. A sneeze is highly beneficial. While it indicates danger, it of itself is valuable to the whole system.

30. *Hiccoughs*. Sometimes following a good laugh or a good cry, the diaphragm cuts up a caper of which it ought to be ashamed, for it has caused death in a few instances, and produces discom-

fort always. It is called a hiccough, or a hic cough; as the sound is "hic" attended by the semblance of a cough. It may be easily demonstrated that this trouble is due to a high diaphragm; the latter being crowded into a raised and contracted position. The cure is almost instant, and the knowledge should be world-wide, for nothing can be much more unpleasant than "uncontrollable" hiccoughing.

REMEDY FOR HICCOUGHS.

Inhale a full, deep breath and hold it as long as the temptation to hiccough is felt. A few repetitions will cure it.

31. *Gaping.* It would seem as if a sufficient number of misdemeanors had been charged to the diaphragm, but its guilt has not yet been entirely shown. If you sleep too little, the lungs are languid through lack of nervous rest; if too long, through sluggishness. If your stomach is out of order, its nerves will depress the chest-brain, and the latter will depress the diaphragm. These three causes are chargeable with that malady known as gaping. It is the long range descent of the diaphragm, endeavoring to pump in sufficient air for the average purposes of respiration. It is breathing at *intervals*, instead of regularly and rhythmically. Gaping is useful, but it grows on a person and diminishes the beauty of the face by establishing wrinkles.

32. *Tears.* The tear-sacs under the eyes and their gland-nerves pass directly to the chest-brain, and thus are connected with the diaphragm. When the latter shakes and trembles in weeping, the tear glands are likewise disturbed and shed their fluid.

33. *Winking.* This is caused by a return action from the chest-brain, and may or may not be in sympathy with the diaphragm. In some cases the latter, during weeping, agitates the lids to wink and thus brings on tears. The movements are too closely allied to say that one always precedes the other.

34. *Voice.* All singing, speaking, and other vocal efforts are due to the direct action of the diaphragm. It pushes upward into the larynx the air-column, which, on passing the vocal cords, becomes vibrated and changed into a *tone*-column. The latter is then moulded into vowels by the changing shapes of the mouth and lips; and cut up into syllables by consonants or pauses; and thus words and language are uttered.

35. *Screaming.* The lungs are never empty of air, nor even

half empty. Fright, or sudden surprise, may so far take possession of the chest-brain as to cause a withdrawal of nerve vitality; in consequence of which the diaphragm contracts violently and the vocal cords shut themselves together. The contraction of the diaphragm of course causes the lungs to expel a large amount of air, and this air is forced through the closed vocal cords. The result could not be anything else but a scream.

36. *Sighing*. This is due to a depressed diaphragm, and is the reverse of gaping; the latter being a deep inhalation, while sighing is an exhalation long drawn out. It is injurious both in fact and theory. It seems that, during a depressed state of the diaphragm, the chest is used in respiration. As appears in the after pages of this volume, the *extension* of the chest during inhalation is beneficial; and its *fall* during exhalation is always detrimental; but it is more so in a complete collapse such as occurs during a sigh. It should always be studiously avoided.

37. *Gasping*. An emotion that overwhelms the nerves produces a temporary paralysis of the chest-brain and the consequent inaction of the diaphragm. This is the most unpleasant of sensations. In spite of all efforts the diaphragm will not move, breathing cannot go on, and a stifling feeling takes possession of the body. It is only when this organ resumes its motion that relief comes. In painful dreams the sensation is not fancied, but real, although the mind's action is ephemeral.

38. *Stammering*. In the attempt to speak a word, as soon as it is seen that the execution is not to be readily made, a quick alarm seizes the chest-brain and is transmitted to the diaphragm. The latter is temporarily paralyzed, refusing to send up the air column to support the tone. The result is, of course, that no tone can be made. Stammering is, therefore, the inability to *commence* a word or syllable, and is always accompanied by a paralyzed diaphragm.

39. *Stuttering*. While stammering is the inability to *commence* a word, stuttering is the inability to *let it go*. It is due to the same brain trouble, and is accompanied by an agitated diaphragm. These facts, while new to the literature on the subject, are easily proved by a close examination of the region of the diaphragm. Some teachers, holding older theories, may be tempted to deny the statements. Let no person do this without a thorough investigation of the matter. The facts are perfectly apparent.

40. *Ill-Shaped Chests.* A weak diaphragm is deplorable. It sags by its own weight and by the weight of the organs above it. As it falls out of place, every part of the body is thrown into a bad position. That so much from so little could follow does not seem possible, until we examine the facts. The flat chests so prevalent among all classes of men and women, are due to lack of cultivation of this part of the body and the consequent fall of the diaphragm. The ill-shapes known as round-shoulders and forward curvature of the spine, are due to this fault. The result is not unexpected, for the soft, fleshy masses in the lower half of the torso have no supporting muscles strong enough to counteract the weight of the diaphragm and the muscles above it.

SUMMARY.

A review of the duties, functions and happenings of the diaphragm may be interesting at the end of this lesson.

THE DIAPHRAGM

Falls with every inhalation,
 Rises with every exhalation,
 Contracts with every rise,
 Expands with every fall,
 Is active in health,
 Is slow in ill-health,
 Is rapid and full in joy,
 Is energetic in exercise,
 Flutters in excitement,
 Causes panting of the breath,
 Is full and deep in peace,
 Trembles in sorrow,
 Is restrained in dyspepsia,
 In anxiety affects the intestines,
 Is the direct cause of weeping and crying,
 Produces laughter by its quick strokes,
 Causes hysterics,
 Jumps and thereby causes coughing,
 Is the cause of sneezing,
 Is the cause of hiccoughs,
 Descends slowly and produces gaping,
 By its flutter produces tears,

Supports the air column that produces voice,

By its sudden contraction causes screaming,

Causes sighing,

Causes gasping,

Causes stammering,

Causes stuttering,

Causes ill-shaped chests by its fall.

Who will venture to say that the diaphragm is not an important organ?

LESSON FOUR.

RANGE OF RESPIRATION.

PRINCIPLE :

The vigor of life is dependent upon the range of the diaphragm, rather than upon the rapidity of its action.



STRONG as the diaphragm is in its muscular construction, it nevertheless is not able to move itself except by aid of the leverage it secures through the attached muscles of the abdominal wall. What is strong breathing is always slow and long breathing. Rapidity is the product of excitement, and excitement is the product of weakness. A person who is out of health is a short breather and often a rapid breather. The weakness resulting from hurrying, as when rushing up stairs or trying to catch a car, is always attended by a flutter of this organ.

Peace and health combined are denoted by long, full breaths, both inward and outward. This denotes strength. The diaphragm rises in a stately motion to expel the outgoing air, and descends in a full action to draw in the returning breath. So important is this length, or range, of respiration that it becomes a key to the general character of the chest and its influence over the entire body. Both health and strength are dependent upon the range of respiration as we shall see later on.

Peace and weakness. This combination is not a good one; for it always occurs in short range; that is the diaphragm may be slow in its action, but also short in its upward and downward movements. We see such conditions in consumption and all cases of weak lungs. Lazy people, stupid people, convalescents, and those suffering from debility of any kind, are slow breathers in *short range*.

Experiments. So varied are the methods of breathing and so indicatory are they of the condition of the health, that every person should experiment with self and all others to become familiar with the types of respiration. If you approach close to some

friend who is not aware of your intention, you will be surprised to note the changing modes of breathing as each mood varies. If he is reading a paper he will take a full, short breath and hold it during an interesting piece of news, then let it out in a long drawn exhalation. This is dangerous to the lungs, and occurs without exception in every careless life. Few indeed know that they do this. It sometimes happens that a bit of interesting reading catches a person when the breath is out; in which case the diaphragm is held up until the interest is broken or relieved. Then a quick, gasping inward breath is taken. This is more dangerous than the preceding case, and sometimes leads to hiccoughs, but more often to vitiated blood by reason of starving the lungs and heart.

Two classes of breathers. Some people are masters of themselves; but ninety-seven per cent of all men and women are subject to complete abstraction. If a thing interests them, they hold the diaphragm wherever it happens to be, either up or down. Gossip is a spell in itself; and the fascinated listener sits with gaping mouth and bated breath, taking in the tale; and, a few hours later, is surprised at a high state of nervousness, often attended by a palpitating heart, weak powers of digestion, and bad blood. The cause of this foolish habit is the inability to think of two things at the same time. The other class is rare indeed, and includes those who can so far control themselves as to carry on the normal habit of breathing while attending to other matters, especially those that are supposed to absorb the attention.

EXPERIMENTS.

1. A person about to lift anything or to make any effort, will hold the diaphragm down after an inhalation, and keep it down until the effort is completed.

2. When two persons are approaching each other the one who is of the stronger character, physically or nervously, will inhale and hold the breath; while the weaker person will exhale and hold the diaphragm up.

3. When a pain is felt about the chest or heart, the respiration stops short; during which the heart suffers. Many a case of fatal attack of heart disease has occurred simply because the respiration ceased and the already weakened heart was overcome for lack of new blood. It is well known that the blood tends toward stagnation when deprived of oxygen.

4. A pain in the head may be the first coming on of a headache; and the respiration descends to its minimum. As a consequence the blood is deprived of oxygen, the heart cannot do its work, the veins in the head cannot get relief, and a raging headache ensues. Notice any person who is suffering from this common malady, and you will hardly perceive any signs of respiration. The diaphragm is doing its least work, rising and falling in such *short range* that the breathing almost ceases. This of itself produces greater headache, and the greater the pain becomes the less breathing is done, and the more the head suffers.

5. A headache, unless due to neuralgic pains caused by lack of magnetism or phosphates in the system, is a most unnatural condition. It begins in a dull feeling, due to some false habit, and becomes confirmed by reason of the feeble action of the diaphragm. Many cases of headache, prolonged through days of agony, have been due to this foolish withdrawal of normal respiration; and we have seen cases of chronic headache brought on by the same simple cause, and cured by the injection of a little common sense in the daily habits of life.

6. A man who boasted of his uniform good health, received a letter containing the prelude to bad news, which followed in a second letter, and he anxiously awaited the latter. In the interval we noticed that he was not apparently breathing; soon the face became flushed, then pale; his pulse ran up, owing to the extra effort of the heart to supply the needed blood; and, before the bad news came, he had a severe headache, *due to nothing else but the lack of oxygen, caused by the depressed respiration!* On being informed and satisfied that the letters were experimental and not based on facts, he recovered.

7. *The oft reported case* of the Paris criminal who was frightened to death, was undoubtedly due to the suppression of the diaphragm. He was blind-folded and a slight scar was made on his arm; but no blood escaped. A stream of warm water dropped from the scar to a basin below. He heard the noise and the remarks of the attendants as to his loss of blood and approaching death. In a short time he died; the reports say through fear; but the fear must have operated upon the diaphragm.

8. *Fear.* We have seen many persons turn livid through fear; but in every instance the breathing ceased, and this threw the blood back upon the heart.

9. *Chest Cultivation.* The natural growth and health of the chest must always depend upon the methods of respiration; and as goes the diaphragm, so goes the chest. For this reason alone a feeble person is flat-chested. Fear depresses the diaphragm, drops the chest, cranes the neck, and gives the sneaking attitude so often seen in criminals.

INCREASING THE RANGE.

No duty in life is more important than the increase of the range of respiration. It not only has a physical and hygienic advantage, but also a moral effect on the whole body.

THE EXERCISES.

Exercise 1. The first movement is that of detection. This is intended to tell you what your present condition is. The best position is an erect sitting attitude, with the torso perpendicular; that is, neither leaning back nor forward. Let the breathing take care of itself, and notice the movement. Make a record of the number of respirations to the minute. A respiration includes both an inspiration and an expiration.

Exercise 2. Observe twenty respirations in succession, and record what variations there may be as to time or length; and preserve the number. For instance, if the fourth is longer, the seventh deeper, the twelfth more rapid, make the record accordingly.

Exercise 3. Count the respiration until there is a desire to take a deeper breath, or to emit a sigh, or to gape. These show a disturbance of the functions of this great organ.

Exercise 4. Observe twenty respirations. Prolong the *fifth* exhalation and follow it by a prolonged inhalation. *This is the first direct effort to aid the chest!* The exercise is most interesting and beneficial; and has only to be tried a few times to be appreciated. Repeat at the tenth, fifteenth and twentieth respirations.

A MISTAKE.

The commonest mistake made in breathing is to inhale a deep breath and pay no attention to the exhalation. The chest and organs are thrown into a bad shape and left there.

Every deep breath should be preceded by an emptying of the lungs!

If you get a glass of water you first throw out the water that has been standing in the glass. If you desire pure air, why inhale

it upon the lungs when they are half full of dead air? It is true that a complete expiration prepares the way for a long, large draught of fresh air.

HOW TO GET A GOOD BREATH.

Exercise 5. There are times in the daily life of every person when a good breath is most desirable, but is not obtainable. The more deeply we breathe, the less satisfaction is obtained. It is breath upon breath without relief. The present exercise consists of an average exhalation followed by an average inhalation.

Exercise 6. Exhale about three-quarters of all the available air, and follow this by an equal inhalation.

Exercise 7. Exhale all the air that will easily pass from the lungs, and inhale a like amount. Never inhale first.

Exercise 8. Exhale all the air that will easily pass from the lungs and continue smoothly to do this while counting two slowly; then inhale a like amount. This carries the exhalation beyond the ordinary extreme.

Exercise 9. Exhale all the air that will easily pass from the lungs and continue smoothly to exhale while counting ten slowly; then inhale a like amount.

Exercise 10. This is a graded movement, and is quite interesting. Exhale a short breath, and inhale as much; then repeat, exhaling and inhaling a little more; then repeat, taking more and more until, in twenty gradations, the extremes of *Exercise 9* are accomplished.

Exercise 11. We come now to the art of increasing the normal respiration. It must be acquired naturally or the practice will count for naught. Observe twenty respirations. Let them take care of themselves. Do not seek to increase the time. Let the mind become familiar with the upward and downward action of the diaphragm. Imagine, if you cannot otherwise perceive it, this organ to descend and expand on each ingoing breath, and to ascend and contract on every outgoing breath. Keep the mind upon this idea, and repeat the respirations until there is an ever present consciousness of the movement of the diaphragm with every act of breathing. It may require weeks to accomplish this result.

Exercise 12. As soon as the mind can recognize the foregoing action, the habit of quiet, regular breathing must be acquired.

Exercise 13. The next step is to enlarge the movement of the

diaphragm *a very little only*, by taking in and letting out a slightly larger quantity of air, always keeping the respiration quiet and very smooth and steady.

Exercise 14. This is an increase of air-quantity over that used in the preceding *Exercise*.

Exercise 15. On every inhalation cause the diaphragm to descend as far as possible; then, on every exhalation, raise it to its utmost height; all very smoothly. Practice this until the movement is rhythmical and natural.

Exercise 16. Adopt in daily life a larger range of the diaphragm, by creating a new habit of full respiration.

CALMING THE NERVES.

It is well known that a nervous person is an uneven or erratic breather. To induce perfect repose of the mind, the circulation must be made steady and the nerves must be stilled. This is done by the law of reaction. The effect may be trained to produce the cause.

Exercise 17. Take a full, deep breath very slowly, but without hesitation. Exhale in this way and continue for ten minutes. The result will be perfect calmness, unless the body or some part of it has been restless.

LESSON FIVE.

METHODS OF BREATHING.

PRINCIPLE:

Nature, in her freedom,
tells the story of the true
method of breathing.



HERE have been many discussions upon the art of breathing as a means of health and culture, and all writers and teachers are agreed upon the value, as well as necessity of training in this direction. But not all are of the same opinion as to the methods to be employed. Pet theories often stand in the way of correct judgment.

There are, altogether, six processes of respiration, as follows:

1. *Shoulder Breathing.* In this the shoulders rise at every inhalation and fall at every exhalation. The movement is seen in singers, speakers and children. It is not only ungraceful, but wearying and injurious. To us its chief value is the lesson it teaches, for it furnishes a complete answer to those who say "Let breathing alone and it will take care of itself." Let the garden alone? The faults of nature are continually supplanting the good. Weeds and vices are the product of carelessness or care-nothingness. Mouth breathing is a still stronger example of the dangerous faults that are acquired by drifting lives. Nature at her best should be our teacher, but she must be in her freedom, free from weeds, and free from artifice.

2. *Upper-Chest Breathing.* This is an almost universal fault in respiration, and is founded upon a peculiarly forcible law. It has some sanction in the construction of the chest itself, which is made to rise and expand at the same time. But the chest frame is moved by voluntary muscles, while the diaphragm is moved by involuntary muscles. The latter are directed by the chest-brain, or medulla-oblongata; the former by the cerebellum, either with or without the cerebrum or conscious mind. Voluntary muscles

use the force of the body or nervous energy; involuntary muscles do not. Chest breathing is exhausting; and, when the diaphragm action does not accompany it, causes great weariness. The energy that feeds the voice is impaired, and the singers and speakers whose throats become affected, or whose voices wear out, are invariably upper-chest breathers. They are a very numerous class.

3. *Lower-Chest Breathing.* This is one of the best methods of respiration; but is never acquired by a human being except as an art, or in a specially fine development of the body in its lines of beauty. Perfectly formed athletes are never abdominal breathers, nor upper-chest breathers.

4. *Abdominal Breathing.* This is animal and gross. It is healthy until it loosens the muscles that should keep the abdomen in place, then the latter becomes large at the expense of the chest. A flat chest and big abdomen are certainly not graceful. There is much to be said in favor of this natural method of breathing. It is far better than shoulder or upper-chest respirations. The latter lead to consumption, weak hearts and poor blood.

5. *Side Breathing.* This is not as common as any of the other methods, but is more frequent than might be supposed. As an accompaniment of some other mode of respiration it is valuable; but of itself it is too limited.

6. *Shaftesbury Method of Breathing.* The name of this action was given it some years ago elsewhere; and, as it has not been changed, it is retained here. It consists of directing the *inhalations* into the chest frame, by a *forward* action of the latter; and the *exhalations* from the abdominal contraction by an *inward* action at that part. In other words it is *chest breathing* for its *inhalation*; and *abdominal breathing* for its *exhalations*. The abdomen must not expand on an inhalation, and the chest must not contract on an exhalation. The benefits to be derived from this simple habit, if it can be acquired so as to become fixed nature, are enough to warrant an examination into the subject in other lessons.

OBSERVATIONS.

The human race was created for the open air and to spend at least one-half of the day time on the feet; sitting only as a temporary relief to standing; never supporting the back; sleeping in

a partially prone position; and never supporting the head above the level of the body.

Degeneracy in all the organs, muscles, and bones of the body is very rapid. If a person should tie his arm in a sling and carry it unused for a few weeks, it would become very feeble. Any man, however strong, who should lie abed for a fortnight would be too weak to stand. The bones of the body become dry and brittle when not exercised; but when put to proper use the pores of the bony structure are filled with a healthy sap.

The race, by its bad habits of life, too much sitting, supporting of the back, its indoor life, its improper methods of sleep, and many other enervating causes, has brought upon itself a torpid and feeble action of the organs of respiration.

It may be safely said that not one person in a thousand breathes air enough to support life moderately well. This fact becomes apparent to many people; who seek to correct the error by artificial means.

RESPIRATION OF WOMEN.

It has been claimed that the breathing organs in females are constituted in a way that prevents abdominal breathing. Whether this be true or not, as to abdominal breathing, it is not true as to lower chest breathing. Deep breathing may be employed at all times, whether the stomach be full or empty, by people of all ages, and by ladies equally as well as the opposite sex, whether married or single. And yet perfect lower-chest breathing is acquired more readily by first learning abdominal breathing. When the former is mastered the latter may be abandoned.

To recur for a moment to the objection raised against abdominal breathing for ladies, we will say that medical authorities have generally made the objection on *theory*, and never on the results of *experiment*. This is not the only instance in which long-established *theories* have succumbed to the actual facts of *experiment*. A fact is, at all times, better than a theory.

It is a fact, that the greatest of the world's female singers have accomplished more through the adoption of abdominal and lower-chest breathing, than would have ever been possible had they clung to the upper-chest breathing. The latter, in either sex, is unnatural. This is proved in every case when a test is made.

The *Scientific American* of August 20, 1887, says:

“It has always been a stereotyped statement of physiologists that the respiration of woman differs from that of man in being limited almost entirely to the chest. On the other hand, we have the apparently contradictory fact that abdominal respiration is the most potent of all factors for returning the blood through the veins to the heart.

“We have, at least, some investigations which promise to solve this interesting problem. These investigations tend to show that the exclusive use of the chest in respiration is a result of the restrictions of circulation, and is hence *unnatural*. In order to investigate this subject scientifically, Dr. Mays, of Philadelphia, devised an ingenious instrument for examining the respiration of the native Indian girls in the Lincoln Institution. The girls had not yet been subjected to the restrictions of civilized dress. The result of his investigations will be found recorded in the *Therapeutic Gazette* of May 16, 1887. He says:

“In all I examined the movements of eighty-two chests, and in each case took an abdominal and a costal tracing. The girls were partly pure and partly mixed with white blood, and their ages ranged from between ten and twenty years. Thus there were thirty-three full-blooded Indians, five one-fourth, thirty-five one-half, and two were three-fourths white. *Seventy-five* showed a *decided abdominal* type of breathing, three a costal type, and three in which both were about even. *Those who showed the costal type, or a divergence from the abdominal type, came from the more civilized tribes, like the Mohawks and Chippewas, and were either one-half or three-fourths white; while in no single instance, did a full-blooded Indian girl possess this type of breathing. From these observations it obviously follows that, so far as the Indian is concerned, the abdominal is the original type of respiration in both male and female, and that the costal type in the civilized female is developed through the constricting influence of dress around the abdomen.’*”

EVOLUTION OF GOOD BREATHING.

Exercise 18. Stand before a mirror, or procure the services of a friend to watch you. Fill the lungs full and pronounce the word “*far*” in a whisper, letting out all the air. Repeat this five times in succession. You will discover two things: first, the habit of breathing peculiar to yourself; second, if you are dizzy, the fact of a weakness of the blood vessels of the brain. Neither of these

things will appear if you do not use *all* the breath in a *whisper*. The chances are that you will raise the shoulders on an inhalation and lower them on an exhalation. If your mind is on this, you may cover up the habit for a while. Without mentioning shoulder breathing to your friend, ask him to perform the exercise five times, and you will speedily see the shoulder action if present at all.

Exercise 19. As the shoulder action is the most vicious of all the methods of respiration, the change to the next or upper chest, would be the natural step in the evolution of good breathing. You cannot jump from the base to the summit of a mountain, nor from the worst to the best method of breathing. The present exercise consists of clinching the fists, holding the hands at the sides, and bearing down toward the toes on every inhalation. This corrects the tendency to raise the shoulders on every inward movement of air. Now repeat the foregoing exercise with the word "*far*."

Exercise 20. The order of progress omits the lower-chest action, until abdominal breathing is acquired. It seems strange that a fault should be learned before a good thing can be had. But abdominal respiration is a fault of grace, not of health. If on every inhalation in *Exercise 18*, you naturally expand the abdomen, and contract it on every exhalation, the art of abdominal breathing is mastered; and you are ready for the next step. If not, then you are referred to the lessons to follow.

Exercise 21. This requires a general expansion of the lower chest on every ingoing breath; and leads to the best method of breathing.

Exercise 22. The sides of the chest are to be expanded and contracted during respiration. This must be done at the expense of all other action. It is highly beneficial as a developer of the chest.

Exercise 23. In this movement the chest is to be fully expanded in all its parts, front, sides, upper, middle and lower, on every inspiration; and held as nearly in that position as possible, on every expiration; thus forcing the chest to grow large, and the abdomen to grow small, and thereby establishing the great law of grace founded on perfect health.

The next lesson will be devoted to detailed exercises designed to develop the best methods of breathing.

LESSON SIX.

BREATHING EXERCISES.

PRINCIPLE.

The good impulses of Nature
should be made free, and
the bad should be restrained.



OBSERVATION proves that good and bad are everywhere. They are in the moral and the immoral feelings of the heart; the honest and dishonest thoughts of the mind; the good and bad habits of the body; the vices and virtues of the stomach; the weeds and fruits of the soil; the wild and tame animals of nature; the venom of the snake and the song of the robin; the poison of the ivy and the food of the plant; the thorn of the bush and the glory of the rose; the death in the mineral and the beauty of gold; the fatal bacteria, and their enemies, the builders; the minion of darkness and the angel of peace; hell and heaven; Satan and God.

Man's first duty is to learn that he is tossed between two influences, good and bad; and that he is not alone, for all nature is so conditioned. He should also learn that every good thing in nature has been and must ever be extricated from the bad. In health, and in morals, the struggle is life long. In culture it is perennial. It may well be said that every man is a gentleman or a boor; and every woman a lady or a tom.

The exercises of this lesson have a double purpose. They are means of health in that they develop the lungs, purify the blood and strengthen the heart. They are means of culture because they change the form, lead to grace in shape and movement, and correct the clumsy tendencies of life.

OBSERVATIONS.

1. *In the Evolution of Breathing* the great end sought is the perfect shape of the chest in all its parts.
2. *This Evolution* may be accomplished only by changing the habits of breathing, step by step, from shoulder to upper chest,

from upper chest to abdominal, from abdominal to lower chest, and from lower chest to the Shaftesbury Method.

3. *In Abdominal Respiration*, the expansion of the abdomen will be very great at the navel when breath is drawn in, and the contraction equally great when breath is expelled.

4. *Lower-Chest Breathing* cannot be acquired until abdominal respiration is fully established, and, as some pupils may be over-ambitious and undertake to acquire the former before the latter is mastered, the description of Deep Breathing is omitted, but the successive steps in its acquisition are all given in the following lessons.

5. *For Vocal Use*.—Voice is nerve force expending itself on a salivated or slimy surface in the throat and mouth. The covering of the surface of the throat and mouth, therefore, should be protected from three things, viz.: dryness, dust, and cold. All atmospheres, when inhaled through the mouth, are too dry for the throat; they have dust in them; and they often chill the throat, even in mild weather. The nostril chamber is quite large; it contains a filter designed by Nature to protect the throat and lungs from dust; its moisture is imparted to the air passing through it; its warmth is received by the air before reaching the throat.

Therefore, *always inhale through the nostrils*; otherwise rich tones cannot be produced, and sore throat will ensue.

6. *For Health*.—Inhaling through the mouth, as has just been stated, is accompanied by dryness, cold, and dust, any and all of which will cause irritation to the throat and the organs connected therewith. This irritation may extend to the wind-pipe and lungs below, or to the nasal passages above, causing many diseases, and giving rise to a constant presence of phlegm. In addition to this, the malarial and other dangerous poisons of the atmosphere are neutralized to a great extent by the filtering contents of the nasal chamber. Observation has proved that nearly every person who has mastered the art of inhaling through the nose, is exempt from the diseases named.

7. *An Unconscious Habit* of inhaling through the mouth while conversing rapidly will cling to many persons who have overcome mouth-breathing in every other respect. To cure this habit, some friend or relative should watch the pupil during rapid conversation, and at every such inhalation, a caution should be given.

8. *The Purpose of Inhalation* is to carry oxygen into the lungs, where the blood is purified by its aid. Exhalation has a double purpose; first, the impurities are carried off; second, the outgoing breath is the foundation of voice.

9. *Oxygen*, united with, and forming a constituent part of the air breathed into the lungs, is the life, light, heat, energy and nerve-power of the body. It gives vigor to the blood, and imparts tone to every organ of the body.

10. *Lower-Chest Breathing.* Nature designs, and experiments unanimously prove, that the diaphragm should take the initiatory step in every inhalation; that the upper portion of the chest should not be used as a pumping organ. A full chest position helps in deep breathing, but the position of the chest should be a fixed one. The lower portions of the chest-frame may be more or less involved in the motion necessary to good breathing, while the upper chest is nearly quiet.

GENERAL RULES FOR PRACTICE.

RULE 1.

Always inhale through the nostrils.

RULE 2.

Stand with the heels and balls of the feet touching the floor, but the weight of the body on the balls of the feet.

RULE 3.

The meaning and details of an exercise must be carefully understood before practicing it.

RULE 4.

Where "time of practice" is given, it is intended as a maximum limit, not to be exceeded, and a full hour must elapse before the exercise is repeated.

RULE 5.

Where a "caution" is given, the pupil must keep it in mind constantly while performing the exercise.

RULE 6.

As it is better to have the stomach entirely empty while performing the exercises in breathing, they should be practiced before eating, or not sooner than two hours after eating. However, very quiet exercise in breathing may be taken at any time.

RULE 7.

The clothing must be worn very loosely about the chest and abdomen, until the lessons have been completed ; then tight-fitting clothing may be worn at the waist if desired, although not always preferable.

LESSON SEVEN.

GENERAL EXERCISES.

PRINCIPLE:

All excellence in life, whether in tree, plant, flower, the brute creation, or man, is the result of some kind of training.



NATURE, when trained in plant growth, is bent in certain directions of development by the will of man. So with the body of flesh. The branch of the grape vine may be made to grow right or left, up or down, in a line or in bush form, just as the sap is checked and let loose. In man the same law is applied, but in different methods. The blood of the body is its sap, and is exactly the same feeder to the growth of the flesh that the plant sap is to the development of the vine or tree.

This feeding stream of life, known as the blood, carries in itself all the elements of the body, and deposits them particle by particle wherever the law of attraction directs. Thus the arm, unused, becomes dead because the blood deposits but little nutrition; thus the body, lying in bed, shrivels and is weakened because the particles of the blood are not deposited in the muscles and flesh. *Use attracts.* Exercise is use. This book is a course of lessons in the laws of exercise, and the movements are each and all based upon an ultimate purpose, whose end is to cultivate the chest.

EXERCISE 24.

STANDING POSITION FOR BREATHING.

Stand in the military position, with the heels together, and the toes apart as in the letter V, at an angle of about seventy-five degrees. The heels and the balls of the feet rest on the floor, but the entire weight is to be placed on the balls of the feet. This may be done by inclining the body forward slightly, without, in the least, bending it. A test of the true standing position may be

made by rising on the balls of the feet. If this may be accomplished without a forward motion in rising, and a backward motion in falling, it indicates a correct standing position.

EXERCISE 25.

SITTING POSITION FOR BREATHING.

Sit with the body well back in the chair. The back must not touch the chair. The body from the hips up must be straight, and inclined forward slightly, without bending.

EXERCISE 26.

LYING POSITION FOR BREATHING.

Lie down on a carpeted floor, with the back of the head and both shoulder blades touching the floor; the heels and the rest of the body touching the floor in such a manner as to have the entire body facing upward. There must be no support for the head, except the floor. The hands may rest lightly folded on the abdomen.

EXERCISE 27.

POSITION OF SHOULDERS FOR BREATHING.

Take a sitting position (General Exercise No. 2), and breathe in the fullest possible breath; at the same time the shoulders should not be allowed to rise in the least; by a mental effort keep them well down as the breath is inhaled. Repeat this several times.

Caution. Do not throw the shoulders back at any time, but always down. The points of the shoulders should be as far distant from each other as possible.

EXERCISE 28.

POSITION OF UPPER CHEST FOR BREATHING.

Take in the fullest possible breath, extending the chest to the utmost capacity, at the front and sides. If this position can be maintained fully while all the breath is being expended, the chest position will have been acquired. To breathe out completely and keep the chest up will seem at first impossible. It can be accomplished by steady practice. Forcing the abdomen to cave in, or

hollow itself at every expiration will help to rapidly master the chest position. The size, age or weight of the pupil must not be considered an obstacle; everybody can succeed by practice. One of the most beneficial habits that can be acquired is that of carrying a full chest position at all times, at home, on the street, or elsewhere. In doing this the muscles of the chest may become tired, or lame and sore; but these unpleasant features should cause no alarm; moderation in practice will lessen the aches somewhat; and in a few days they will disappear.

EXERCISE 29.

LIGHT ABDOMINAL BREATHING.

Take either a standing position or lying position. The latter is preferred. Breathing is carried on more easily in a lying position, and all pupils who practice at home should try this. The class pupils and persons not at home will, of course, stand. Place the palms of both hands on the abdomen, at the navel. Fill the lungs about half full, and breathe out gently a small portion of the air, at the same time pressing the hands against the abdomen to cause it to contract slightly as the air goes out. The chest should be immovable during exhalation; the shoulders likewise. Inhale gently and slightly, allowing the abdomen to fill out to its former position. Repeat this for five minutes, remembering that, 1st, the abdomen contracts during exhalation; 2d, the abdomen expands during inhalation.

N. B.—While the foregoing exercise is not true abdominal breathing, it is a *necessary step* toward its accomplishment; the true abdominal breathing will be taken up in another exercise.

EXERCISE 30.

SINGLE NOSTRIL BREATHING.

Stand or sit. Place the thumb of the left hand gently over the opening of the left nostril; inhale very slowly through the right nostril, without making the slightest noise; that is, you must not hear your own breathing. Continue the inhalation until all the air possible has been drawn into the lungs. Now raise the thumb of the right hand to the right nostril, closing it completely; remove the left thumb and allow the air to escape very gradually through the left nostril, breathing out all the air

possible very slowly. Inhale through the left nostril as completely, and in the same manner, as through the right nostril, the latter being closed, of course. When the lungs have been completely filled, close the left nostril by the left thumb, open the right and allow the air to escape slowly. Inhale through the right nostril as before, exhale through the left; inhale through the left; exhale through the right; inhale through the right, etc.; always inhaling through the nostril exhaled from, and changing the nostril at every exhalation.

This should be done for five minutes once a day; always slowly; and every breath should be complete.

Purpose.—The purpose of the foregoing exercise is to clear the nostrils of the foreign matter, and prepare the way for smooth and easy respiration through this important organ.

EXERCISE 31.

NASAL EXPANSION.

This exercise is like 30 with the addition of the following:

After inhaling through the right nostril as much air as possible, the thumb and finger of the left hand will be placed over both nostrils, completely shutting *in* the air. While so holding in the air, open the throat, so as to allow the air to come into the nasal chamber, even to the sides of the nostrils, close to the finger and thumb, thereby puffing out the nose. This must be done gently and carefully, without pressure. If any pressure is made, a closed sensation in the ears will be felt, or a slight pain in the forehead. This should be avoided.

Caution. Only perform this exercise, *two minutes* at a time, *twice* a day.

Purpose.—The purpose of the foregoing exercise is to expand and enlarge the nasal chamber, and thereby prepare the way for instantaneous inhalation and for resonance in speech.

EXERCISE 32.

RAPID NOSTRIL BREATHING.

Take a standing position and breathe in through the right nostril as rapidly as possible without making it audible; exhale rapidly and inaudibly through the left nostril; inhale rapidly and inaudibly through the left nostril; exhale in the same manner

through the right nostril; inhale likewise through the same; and so continue for three minutes, three times a day.

EXERCISE 33.

ATTENUATED INHALATION.

Take either a standing, sitting, or lying position as may be convenient. First, exhale all the air possible with moderate speed while holding the chest extended. Have a watch with a second hand, so as to observe the length of time occupied during the inhalation to follow. Starting with the lungs entirely empty, commence to inhale very slowly and steadily, and continue the inhalation for forty-five seconds. This must be done with perfect smoothness and without jerks or halts. It should be persisted in until it can be done smoothly. If the lungs are filled before the expiration of the forty-five seconds, it will be because the air is drawn in too rapidly. After each inhalation of this kind, the pupil should take five full respirations as a rest—the term “respiration” meaning inhalation and exhalation.

EXERCISE 34.

ATTENUATED EXHALATION.

Take a standing, sitting, or lying position, as may be convenient. Breathe in all the air possible, and commence to exhale very slowly and smoothly, and continue this without any jerks or stops for forty-five seconds. This exercise is one of the most important in breathing, as upon its successful acquisition depends the control of the breath in speaking and singing. If the air has been exhaled before the time expired, it will be because it has been breathed out too rapidly. After each exhalation, the pupil should take five respirations as a rest.

LESSON EIGHT.

FOUNDATION CULTURE.

PRINCIPLE:

The chest is supported
upon the abdominal walls,
and is no stronger than the
muscles of the latter.



HOWEVER well formed the upper half of the torso may be, its health and beauty of form are dependent upon the abdominal walls. Let us select ten thousand men and women, of equal numbers if you will, and take a preliminary view of their general shape. None may be called out of health, and all would expect to pass successfully an examination on a life insurance application. Ask any one of these ten thousand persons to take in a full breath and let it out speedily, and the defective chest would appear at once by its *drop*. Again ask one to sit, and the chest would fall of itself, causing the abdomen to bulge forward slightly. Ask anyone to stand and raise the chest, and the shoulders will be elevated instead. Let any number sit and read, write, or converse, and the chest will drop down on the abdomen, causing a tendency to flat upper fronts and round shoulders, besides producing ill health by reason of cramping and deforming the organs.

It is not difficult to see herein a serious fault; and if you were to ask how many of the ten thousand persons would be subject to this error, the answer must be, all without exception. Except among persons who have learned the laws of life from the Ralston Books, you will not find one who does not let the chest come down of its own weight. The cause is two fold: in the chest itself, and in the abdominal muscles.

Now suppose you are fat or heavily built; your chest is heavier and falls more readily of its own weight. The abdomen, not able to carry its contents by the strength of its relaxed muscles, is now overwhelmed by the chest organs above. The result is, year by year, an extension of the lower torso, a wrong develop-

ment, a mis-shaped body, and a bad condition of the liver and kidneys.

The fault being two fold, in the chest and in the abdomen, the purpose of the present lesson shall be to correct it in the latter. The muscles must be made to do their work, and must be trained to exert greater strength. Around the abdomen are interlacing muscles. When weak they are apt to spread open on a strain, and lead to a permanent and unhealing rupture, a most dangerous condition. The best method of imparting natural strength to these interlacing muscles is by the self-exercise of the abdominal wall itself. Before this can be done the abdomen must be taught to move in and out by its own action, regardless of the general aid of the body. The following exercise is a stepping stone to this result, and should be regarded as intended for no other use.

EXERCISE 35.

FULL ABDOMINAL BREATHING.

If possible take the lying position; if inconvenient, or away from home, take the standing position.

Breathe out slowly and gently, but completely; at the same time pressing upon the front wall of the abdomen at the center so as to contract or cave it in at that place. The will must be directed to the muscles of the abdomen so as to help draw it in. The exhalation must *accompany* this action, not precede or follow it.

Having breathed out all the air possible commence to inhale with moderate speed, at the same time gradually releasing the abdomen from its contracted state, and expanding it as the air passes into the lungs, until, when all the air possible has been drawn in, the abdomen will be fully expanded.

Now inhale as before, but this time try to draw in the walls of the abdomen by the muscles alone, assisted only by the will. If much difficulty is experienced in this exercise, a rope may be placed around the body, crossed once in front, the ends being held, one in each hand, and pulled until tight when exhaling, and slackened when inhaling.

This exercise should not be done rapidly or slowly, but with moderate speed, and in no case carelessly. The lungs should be *completely* filled and *completely* emptied, to make a good respiration.

Five minutes at a time twice a day will make this a good

exercise for the general health as well as for the voice. It ought to be continued for three months in every case.

EXERCISE 36.

CONTRACTION EXERCISE.

Take either a standing, sitting, or lying position. Place the palms of both hands firmly on the upper part of the chest (not too near the neck); and breathe out rather slowly but completely, following the outgoing breath with a steady pressure of the hands, thus causing the upper chest to sink and contract as far as possible. Now inhale at a moderate speed, holding the two hands firmly on the chest in order to keep it from rising, and at the same time, by a mental effort, directing the breath into the lower lungs and expanding the abdomen as the breath is drawn in. Retaining the pressure of the hands upon the upper chest, breathe out all the air again until no more can be exhaled. If the chest has been kept down by the pressure of the hands during the last inhalation, the upper chest will not sink during this exhalation.

The effect of this exercise is to allow none of the air as it is breathed in, to go into the upper chest. It is not intended for a permanent habit of breathing, but only to force open the lower lungs and bring them into action.

Purpose.—The purpose of the foregoing exercise is to commence action in the lower portions of the lungs and among the abdominal muscles in breathing.

EXERCISE 37.

RAISING THE CHEST BY ABDOMINAL PRESSURE.

Stand; inhale all the air possible, filling the lungs to their utmost capacity; and, while holding the breath, compress the abdomen, either by a pressure of the hands, or, better still, by controlling the abdominal muscles, causing the chest to expand from the contraction of the abdomen. Do this five times, still holding the breath, and not allowing even the slightest quantity to escape.

EXERCISE 38.

THE DROP MOVEMENT.

Stand; place the hands on the hips, the thumbs to the front. Breathe out all the air possible, and *hold* it out, allowing none to

enter the lungs while performing the Drop Movement. Cave in the front wall of the abdomen as much as possible, directing the will to the abdominal muscles in so doing. It may be necessary to aid the will by a pressure of the hands. Having caused the abdomen to cave as much as possible, suddenly throw it forward to its fullest expansion. This is a difficult exercise, but it is very essential to those who cannot do it, and should be persisted in, in spite of its seeming impossibilities.

Caution. Do this three times only at each trial; two trials each day. If over done the effects may be unpleasant.

Purpose.—The purpose of the foregoing exercise is to strengthen and make flexible the muscles of the abdomen, especially those that control the exercise of the diaphragm in breathing, and likewise to strengthen and stimulate the nerve action of the stomach in digestion.

EXERCISE 39.

HOLDING THE ABDOMEN IN.

The result of the instruction of this lesson is to enable you to perform the present exercise. It is a most excellent accomplishment. It consists of a continuous contraction of the muscles that direct the action of the abdominal wall. It is very difficult to perform.

You are either thin, fat, or of intermediate development. If thin, you are flat-chested; if intermediate, you are either a Ralstonite in name or by instinct, or else flat-chested; if fat you are out of shape, and your seemingly large, full chest is but fatty accumulation within.

Chest control is necessarily founded upon abdominal control; and the latter should be demonstrated at all times. It is most difficult after eating.

EXERCISE 40.

GREAT ABDOMINAL STRENGTH.

Immediately after eating, endeavor to draw in the abdominal wall and *hold it in while breathing naturally with the chest.* This is not only difficult with some, but impossible unless the muscles are very strong.

GENERAL BENEFITS.

In the matter of grace and good form, no exercise of a foundation nature can equal this.

For the purposes of health the ability to perform Exercise 40 is productive of results that could be realized only in the facts achieved. We will mention the benefits in a general way as follows:

1. The heart will begin to assume a normal action, which is impossible when the chest is flat, or dropped.

2. The inward position of the abdomen will attract life to that part of the torso, on the principle that exercise draws nutrition.

3. The intestinal forces will be compelled to work regularly and thus carry on the excretive functions of the body.

4. The liver will be forced to excrete its sluggish matter and thus relieve the blood of poisons that are not extracted as freely as health requires. The value of Exercise 40 on the liver is well borne out in an abundance of facts; and no movement shows results so quickly as this in its improvement upon the condition of the liver.

5. The blood is given a more decided impulse, causing the pains of headache and the pangs of slow blood pressure to cease almost instantly.

6. The lungs are excited to a larger, fuller, deeper activity, by reason of the greater freedom given to the true cells, through their release from the weight of the chest.

7. The stomach is made an instrument of digestion rather than a mere receptacle for food. The inward holding of the abdominal wall, *during natural breathing*, forces the fluids into and through the stomach in the manner in which they were intended by Nature. Instances of the benefit received by the stomach might be cited until you were weary; and cases of indigestion that could not be overcome in any other way, have yielded to this simple and most natural of all exercises. Indeed it is doubtful if anything more antagonistic to the true purposes of Nature can be conceived than a flat chest and bulging abdominal wall.

USES OF THIS EXERCISE.

When Sitting.—Call to mind the position of the abdominal wall. But always see if you are breathing naturally while holding

in the abdomen. To do it while holding the breath accomplishes nothing.

When Writing.—Endeavor to sit facing the table, and write while holding in the abdominal wall, and breathing naturally.

Writing while Sitting Sidewise.—The school books recommend the position of sitting with the right side toward the table, so as to prevent stooping forward. The caution is a good one, but it is as easy to write while facing the table, if the abdominal wall is held in.

Reading.—No matter what may be the position of the body in reading, it should always be the aim of the reader to hold in the abdominal wall.

Standing.—The key to grace, ease, and good presence in all standing attitudes is found in this one exercise and its resulting position.

It should be made a habit. It is the best thing taken from the best art and founded upon the best culture afforded by Nature.

LESSON NINE.

FLEXIBILITY OF THE CHEST.

PRINCIPLE:

The bones, muscles, and flesh of the chest must be made pliable before they can be developed.



EVERY act of growth should be a flexible one. The skin itself is but living leather; and, unless treated as well as the shoe, it will be as disappointing. The bones become too brittle by becoming too dry and stiff from lack of action. That the flesh may lose its flexibility is seen in the almost immovable abdomen when the preceding exercises are undertaken; and that it is easily rendered pliable is proved by the progress that may be made by repeating the last lesson a few times.

The various exercises of the present lesson are designed chiefly to bring the chest frame into a pliable and flexible condition, and so prepare the way for the greater results to follow.

EXERCISE 41.

EXTREME NATURAL EXHALATION.

Take a standing position. Place the hands upon the corners of the ribs. (These corners are situated on the right and left sides of the line of the ribs, each about half way between the centre of the abdomen and the sides. If the clothing is partially removed, these corners may be easily found by a complete abdominal contraction which should occur during exhalation.) With the thumbs on each of these corners, take the fullest possible breath, and exhale with moderate speed, pressing with the thumbs upon the corners of the ribs as the breath is going out, and continue to breathe out, by an exertion of the will, long after it seems that no more air can be exhaled. The pressure should be continued to the last. The mouth should be closed through this (as through all breathing exercises unless otherwise directed), and when the

exhalation ceases, a rapid, full, and deep breath should be drawn in through the nostrils, completely filling the lungs in every nook and corner, after which five full respirations should be taken as a means of rest. This exercise may be practiced for three minutes during every hour of the day with advantage.

EXERCISE 42.

EXTREME NATURAL INHALATION.

Take a standing position. Exhaust all the air through the nose, and immediately commence to refill the lungs, placing the thumbs upon the corners of the ribs in the same manner as directed in the last exercise. As the air is being drawn in, the mind should endeavor to assist the muscles of the ribs to expand as much as possible at the corners; these being the greatest points of expansion in this method of inhalation. After each trial the pupil should take five full respirations as a means of rest.

Purpose.—The purpose of the two foregoing exercises is to increase the normal range of respiration so that the lungs will naturally breathe (during the hours both of waking and sleep) a larger breath, thereby drawing in larger quantities of oxygen and increasing the health and vitality of the nervous system as well as of the entire body.

EXERCISE 43.

BREATHING ON FULL LUNGS.

Stand; breathe in all the air possible, filling the lungs as fully as in the last exercise; and, while maintaining the full chest position, breathe out only one-half of the air taken. Breathe in again enough air to completely fill the lungs, and again breathe out only one-half, continuing this mode of respiration for one minute without any rest, using moderate speed in the exercise. It is better to breathe out too little than too much in this exercise, and the pupil should be sure to fill the lungs full at every inhalation. Continue this three minutes at a time, not more than five times a day.

EXERCISE 44.

BREATHING ON EMPTY LUNGS.

Take a standing position. Empty the lungs as completely as possible by pressing the thumbs upon the corners of the ribs, and

then fill the lungs a little less than one-half full. Exhale as completely as before, and again fill the lungs a little less than one-half full, continuing this mode of respiration for one minute. May be practiced three minutes at a time, not more than five times a day.

EXERCISE 45.

INSTANTANEOUS MOUTH INHALATION.

Take a standing position. Empty the lungs completely, while holding a full chest position, and suddenly expand the abdomen and cause the diaphragm to descend, drawing in a quick, full breath in less than one second, completely filling the lungs in every nook and corner. The instantaneous inhalation will not be accomplished until after many hundreds of trials. It may be done through the open mouth, the throat being so widely open as to allow a large volume of air to pass through it, without being heard even by the pupil. The exercise is greatly assisted by maintaining the fullest possible chest position.

Caution. Do not perform this exercise where the air is either chilly or dusty.

EXERCISE 46.

INSTANTANEOUS NOSTRIL INHALATION.

Take a standing position. Exhaust all the air from the lungs, keeping the chest expanded while doing so. Close the mouth and suddenly throw the walls of the abdomen out, causing the diaphragm to descend, and drawing a quick, full breath through the nostrils, completely filling the lungs in every nook and corner.

Purpose.—The purpose of the foregoing exercise is to train the diaphragm to draw in a full breath in about one-fourth of a second, and very powerfully.

EXERCISE 47.

PIPE-STEM PACKING EXERCISE.

Take either a standing, sitting, or lying position. Inhale with moderate speed (through the nostrils, of course) as much air as can be drawn in; place a piece of a pipe-stem, about one inch in length in the mouth, without allowing any of the air to escape; and then, by exercising the will, draw in as much more air as possible, *in addition* to that already in the lungs. This exercise is

valuable as a means of gently expanding the lungs without any danger of injury to them. The pipe-stem possesses an aperture of standard size for this kind of breathing, the common clay pipes being as good as any. Three minutes at a time; not more than five times a day may be devoted to this work. After each inhalation the pupil should take five complete respirations as a rest.

Purpose.—The purpose of the foregoing exercise is to gradually enlarge the lungs and bring into action portions of the lungs hitherto unused.

EXERCISE 48.

PIPE-STEM EXHAUSTING EXERCISE.

Take either a standing, sitting, or lying position as may be convenient. Breathe out all the air possible with moderate speed; place the pipe-stem in the mouth, and continue breathing out as much longer as possible. The pupil will find that it requires an exercise of the will to properly continue this exhalation; but the dead air of the lungs ought to be removed occasionally, and this will accomplish that, if the fact can be impressed upon the mind that exhalation can be continued long after the air *is supposed* to have been all breathed out. When the exhalation has been made as complete as possible, a quick, full, deep breath should be drawn in (through the nose, of course) completely filling the lungs in every nook and corner, and five full respirations taken thereafter as a means of rest. This may be continued three minutes at a time, not more than five times a day.

EXERCISE 49.

PIPE-STEM INHALATION.

Exhaust all the air from the lungs as completely as possible through the nose. Put the pipe-stem in the mouth and commence to inhale very slowly and smoothly without any jerks or stops, and continue this for sixty seconds before the lungs are filled.

Caution. If the stream of air seems to chill or dry the throat it may be directed towards the sides of the mouth, or, better still, so that the air will strike under the point of the tongue; but the tongue should not touch the pipe-stem. After each inhalation, the pupil should take five complete respirations as a means of rest.

EXERCISE 50.

PIPE-STEM EXHALATION.

Breathe in all the air possible through the the nose; place the pipe-stem in the mouth and breathe out very slowly and smoothly without any jerks or stops for sixty seconds, being careful not to empty the lungs before that time. After each exhalation the pupil should take five full respirations as a means of rest.

EXERCISE 51.

PIPE-STEM RESPIRATION.

Empty the lungs completely through the nose. Put the pipe-stem in the mouth, and inhale slowly and smoothly without any jerks or stops for forty-five seconds, and immediately exhale with like smoothness and without stopping for sixty seconds. This will constitute one respiration which should occupy one hundred and five seconds. A variation may be had by breathing in a full breath through the pipe-stem as rapidly as possible, and then breathing out the entire breath with like rapidity through it, continuing this rapid pipe-stem respiration until five full breaths have been drawn in and exhaled.

Caution. In these exercises the pipe-stem must be the only means of breathing, no relief being received by respiring, even for a short time, through the nose or mouth.

EXERCISE 52.

PIPE-STEM FORCIBLE EXHALATION.

Take a standing or sitting position, and breathe in all the air possible through the nose. Place the pipe-stem in the mouth, and blow out all the air through it with as much force as possible.

LESSON TEN.

STRENGTHENING THE CHEST.

PRINCIPLE:

Strength, in order to be valuable,
must be natural; and natural
strength must be permanent under
all circumstances.



ALMOST every phase of health may be traced to, or indicated in, the general condition of the chest. This part of the body is the first to suffer, and the first to tell the story to the world. Health may be regarded as mental, moral, or physical; yet, in the chest the result is marked in some familiar way.

Stealth. A person who seeks to conceal his identity, seeks always to conceal that *ego*, or self-center, which is located in the chest-center. He stoops to hide himself in his chest. The sneak, the stealthy person, the coward, the treacherous individual, always crouches at the chest.

Narrowness. However upright may be the frame of a stalwart body, if the mind or life be narrow the shoulders will approach each other and generally in front. Narrowness and meanness are always indicated in this way with unerring certainty.

Coldness. If the body shivers with the cold, it contracts toward the chest. The shoulders come in, the head and chin come down and forward, and the abdomen favors the chest. In extreme cold the knees even seek the chest, as may be noticed in bed on a very cold night, or during chills.

So when the character is cold, the person has a way of closing in the chest and closing out friendship.

Sickness. The first part of the body to droop in illness is the chest. Its life is low. Its action is feeble; and it even pants in slight movements when exhaustion is nigh.

Suffering. If you suffer from pain, the chest droops; from a mean act, it falls and brings down the head in shame; from discouragement, it ceases all exhibition of life; from suspense, it takes a long fall; from excitement, it is hysterical in its sudden

movements; from agony, it heaves. All actors know the value of these chest representations, and do not hesitate to imitate life by adopting them.

A strong chest is one that belongs to a superior person; one who is not tossed upon the waves of every sea in the ebb and flow of daily life. Such a chest must and should be cultivated, for the sake of health, of grace, and of good form. To effect this great end the following exercises are given.

EXERCISE 53.

WALKING WHILE INHALING.

Stand, taking the military position; empty the lungs completely; then, counting the steps in the mind (or having some person in attendance do the counting aloud), advance the left foot on the count of "one," the right foot on "two," and so walk—the left foot keeping time with the odd numbers, and the right foot with the even numbers. Now commence breathing in as slowly as possible while counting the first ten numbers; stand, and take three good respirations as a means of rest; again exhaust the lungs completely, and breathe in, very slowly and smoothly, until twenty has been counted; rest as before, and then in like manner inhale until thirty has been counted. Continue this adding ten to each count. In a few weeks a pupil in ordinary health ought to be able to count one hundred while breathing in a single breath. The speed of walking makes no difference, provided the pupil takes steps of ordinary length.

Caution.—After inhalation commences, it should not cease until the lungs have been filled. The breathing should be very slow and smooth.

EXERCISE 54.

WALKING WHILE EXHALING.

Stand and walk as in the preceding exercise. Fill the lungs as full as possible and breathe out all the air while walking ten steps. Take three good respirations as a means of rest, and again filling the lungs full, breathe out all the air while taking twenty steps. Rest by respiring as before; then continue exhaling, adding ten at each count, until the pupil can walk one hundred steps while exhaling a single breath.

EXERCISE 55.

CHEST-TAPPING EXERCISE.

Inhale all the air possible. Raise the elbows at the sides to a level with the shoulders, and, while holding the breath, tap lightly, with the ends of the fingers, the whole surface of the chest wherever you may be able to find any rib bones. Continue this not longer than two minutes at a time, resting to take sufficient breath after each respiration. Do not do this more than three times a day.

Caution. In tapping the chest neither the lower arm nor the elbows should move; the only movement being at the wrists.

EXERCISE 56.

KNEADING THE CHEST.

Place the hands upon various parts of the chest, both in front and at the sides, at various times; fill the lungs full; and then exhale completely, following the outgoing air with a strong pressure of the hands upon whatever part of the chest they may be placed. At every inhalation, by a mental effort, endeavor to expand the chest at the points where the contraction took place under the pressure of the hands during exhalation. At each exhalation the hands should be placed upon different portions of the chest. This may be done for three minutes at a time not more than five times a day. The pressure of the hands during exhalation should be very firm and the bones should be compressed as much as possible and should be made to spring out on each inhalation as far as possible. A variation of this exercise may be had by exhaling completely with the same pressure of the hands, and, instead of inhaling, knead the lungs with the hands while entirely empty of air.

Purpose.—The purpose of the foregoing exercise is to strengthen the muscles and bones constituting the frame work of the chest, making them very flexible and easily controlled.

EXERCISE 57.

A NERVO-MUSCULAR GYMNAS TIC APPLIED TO BREATHING.

Stand; take in all the breath possible until the lungs are completely filled; and, while holding the breath, raise both arms at

full length on a level with the shoulders, and parallel with each other in front of the body, with the hands hanging lifeless from the wrists. While still holding the breath commence to clinch the fists very gradually, at the same time drawing them toward the shoulders. This gradual compression of the fists must continue until they are brought back as far as possible, close up to the arm-pits, at which point they must be clinched with all the force that can possibly be given to them, by a concentrated effort of mind and muscle. The fists must not be compressed by jerks or at any time suddenly, but very gradually. The more tightly they are compressed, the greater will be the benefit derived from this exercise. The breath must not be allowed to escape as long as the fists can continue to be clinched with increasing force. A single respiration, if full, will serve as a sufficient rest. This exercise should be repeated fifteen times at each trial, and as many trials may be attempted each day as the pupil desires. The exercise is highly beneficial to the health of the pupil, giving great vigor to the circulation of the blood, and assisting in building up a strong nervous system.

Purpose.—The purpose of the foregoing exercise is to impart an intensity of nerve force into breath and voice. It stimulates the nerves, and gives great vitality to the circulation of the blood as well as to the blood itself.

EXERCISE 58.

SIDE BREATHING.

Place the palms of the hands at the sides of the upper chest, close up to the arms at the arm-pits, with the fingers pointing toward each other. The hands should be completely at the sides and high enough up to touch the arms. Breathe in all the air possible, and exhale completely, following the outgoing air with a pressure of the wrists. Now inhale, endeavoring by a mental effort to expand these particular spots more than any other parts of the chest. After having done this five times, lower the hands to the middle of the sides of the chest and repeat the same exercise.

EXERCISE 59.

SPOT BREATHING.

Put on an easy-fitting dark jacket buttoned around the body. Find the two corners of the ribs, and make a chalk mark upon

the jacket directly over these two spots. Then place the thumbs at the lower sides of the ribs as far down as any movement in breathing is observable, and make a chalk mark over each of these spots. Then make a chalk mark half way between these last spots and the corners of the ribs on each side. Now place the thumbs as high up on the archway of the ribs as there is perceptible movement in breathing, and chalk two spots—one on each side of the centre of the arch. There will be four spots on each side of the archway of the ribs, or eight altogether. It is well to sew stitches of white thread into the jacket at the spots marked, so that they may become permanent. With these spots properly marked, take a standing position; place the two thumbs, one on top of the other, on the lowest right hand spot; and breathe out all the air in the lungs, pressing hard in this particular spot. Then inhale, and, directing the will to this spot, try to expand it as much as possible. This should be done twenty-five times in a single spot, before trying another. Continue the same method of breathing on the next spot above, and so go on until the whole eight spots have been brought into action. These should be marked on the edges of the ribs, quite near to the softer portions of the abdominal wall. While performing this exercise, which will require two hundred respirations, it is better to give the whole time to this branch of the work, taking up no other breathing exercise the same day.

EXERCISE 60.

SHOULDER MOVEMENTS.

Take the fullest possible inhalation, and, while holding the breath, raise both shoulders as high as possible, reaching the level of the ears, and suddenly lower them. Then raise and lower them twenty times, increasing the motion in rapidity until the exercise terminates without considerable speed.

EXERCISE 61.

SHOULDER TWISTING MOVEMENT.

Take a standing position as before. Fill the lungs to their utmost capacity; place the elbows at the sides and move the right shoulder forward as far as possible while moving the left shoulder backward, without twisting the body; then reverse, moving the

left forward and the right backward as far as possible, and, without allowing any air to escape, continue the exercise until performed twenty times, increasing the rapidity of the motion.

Purpose.—The purpose of the four foregoing exercises is to give greater muscular power to the organs of respiration.

EXERCISE 62.

LATERAL NERVO-MUSCULAR GYMNASIIC.

Take a standing position. Fill the lungs to their utmost capacity; raise the arms in front of the body at full length on a level with the shoulders and parallel with each other; and, while holding the breath, commence to move the arms slowly backward, keeping them on a level with the shoulders, and gradually clinching the fists, increasing the pressure of the hands so that when they have been brought back as far as possible, the fists will have been clinched with the utmost tension of the muscles. Now exhale; take three respirations, and repeat the same exercise until it has been performed five times.

Purpose.—The purpose of the foregoing exercise is similar to that of Exercise 57 except that it works upon a different set of muscles or upon the same set of muscles in a different way.

EXERCISE 63.

CHEST RESISTANCE.

Fill the lungs full. Commence to exhale, aiding the outgoing breath by attempting to push down on the chest frame a few inches below the collar bone on either side. While so exhaling and pushing with the hands, cause the chest to resist the pressure of the hands by refusing to sink. Use at first the right hand, then the left, and then both hands together.

While the movement is somewhat complicated and possibly hard to understand, it is one of the most beneficial that can be applied to the chest. It not only trains the muscles of the chest-frame to avoid falling on an exhalation, but even furnishes it the power to resist an actual attempt to force it down. For this reason it should be practiced as often as possible. It is one of the few exercises that may be repeated continually without danger of over doing.

EXERCISE 64.

HAND RESISTING.

Empty the lungs of all air that it is possible to get out. While inhaling attempt to prevent the chest from rising by a pressure of the hands. Against this pressure the muscles of the chest must exert an affirmative force, and rise to a full extension in spite of the hands. It is the reverse of Exercise 63, but equally as beneficial.

HOW TO EMPLOY THE VARIOUS EXERCISES.

In a subsequent lesson we shall discuss the best methods of practice so as to make use of all the exercises.

LESSON ELEVEN.

CHEST EXTENSION.

PRINCIPLE:

As the chest-wall is flexible,
it may be extended into very large
dimensions under a natural method
of training.



LONGEVITY and chest-health have always been inseparable; so life and its breadth of scope have belonged to a full, well developed pair of lungs. Small chests and feeble health are as inseparable as large lungs and strong health. It is true that vigor of natural action, as play, will of itself deepen the respirations and thus enlarge the lungs, provided good air and pure food are taken.

LARGE LUNGS AND CHESTS.

There is sometimes quite a difference between a large-chested person and a healthy person. The man or woman of heavy frame or corpulent growth is not by any means the person of health; a heavy frame may encase diseased lungs, and corpulent growth may crowd out the lungs themselves. To a fleshy woman the remark is often made: "You are certainly in good health;" and yet the masses of flesh and fat may have prevented the growth of the lungs within. The stout, big-chested man is more likely to become a prey of pneumonia than the thinner man; for the reason that the accumulation of fat seems to furnish the very mucus that fills the lungs in case of an attack of pneumonia. The general rules are that thin chested people are liable to consumption, and heavy-chested people of undue fleshy development are liable to pneumonia; and to both these are exceptions.

Large lungs cannot exist in a small chest, and may not exist in a large chest. The secret of development lies in the extension of the lung power in conjunction with the increase of the chest itself. The latter should be large but not too fleshy, in order to ensure full lung growth within.

CHEST EXTENSION AND HEALTH.

Under the system adopted in this course of training the lungs are developed and the chest extended at the same time; the exercises being so intermingled as to avoid that most deplorable of all conditions, the muscle-bound chest.

ATHLETES ARE CONSUMPTIVES.

There are times in the life of nearly every man when he goes mad on the subject of exercise. His common sense tells him that he must *use* his body or grow feeble and diseased; but his judgment never tells him that strong exercise is a *tissue-waster* and destroys the very lung-tissue on which the body depends for its life. Because a good thing is a necessary thing, it is indulged in to excess, on the theory that harm cannot come from good, and the more one gets of the good the better must be the result. This fallacy is seen in the use of oxygen and electricity. Both are necessary; and few people get enough of either. But the physicians who stored oxygen in a tank and gave it pure to their patients, while appearing to do a temporary good, laid the foundation for the thousands of cases of heart-failure, now carrying people to their graves. So in the use of electrical apparatus which is advertised throughout the land, the people know that the life of the body depends upon a full supply of electricity or magnetism, yet they do not stop to think that artificial or mechanical electricity displaces the natural and lessens life rather than increases; *for the body itself will not generate natural electricity if artificial be present.*

THE GREAT DOUBLE STUDY OF LIFE

is how to get more natural oxygen and more natural magnetism, and yet not resort to the artificial. The plan of a successful physical existence is profoundly plain: the body is built by good bacteria, and is destroyed by bad bacteria; natural oxygen assists the good bacteria and natural magnetism destroys the bad bacteria. I hold that these two great agencies are the keys to life and death. In numberless experiments their truths have been proved for a quarter of a century.

It is for these two most potent reasons of our whole existence that the living man and woman must found a successful develop-

ment of a full humanity upon some such works as the Cultivation of the Chest, and the Cultivation of Magnetism. In the present volume the story of natural oxygen is found; and in the two other works Cultivation of Magnetism* and Higher Magnetism† the great power of a living vitality is found and used. It is because I not only believe in them but have seen the most striking results in many individuals by the self-culture of the latter force, that I have spent a life time in preparing the materials and facts for the public. I know of no broader study and no higher ambition.

PURPOSES OF CHEST EXTENSION.

It is to acquire this natural oxygen that everybody should develop the great human reservoir that is to hold it. Chest extension means more life and less disease; more lungs and less waste flesh; more good nature and less irritability. Leaving out of mind the big framed forms with small lungs within them, it may be safely asserted that a person who possesses a large pair of lungs in a large chest, will know nothing of those diseases that attack the throat, chest, bronchial passages and lungs.

Instances can be cited until the truth becomes wearisome, of men and women in consumption who have not only recovered from the disease, but have also added a large measure of good health to a permanent restoration. Chest extension means a larger opportunity for the lungs themselves to spread. Post mortems often show masses of air-cells undeveloped and of course unused; proving that people have more lungs than room in the chest for them.

EFFECT ON THE FORM.

It may be surprising to learn how great an influence the chest has upon the general carriage of the body, and its good and bad forms. It is by its development, and in no other way, that the ideal human form is obtained; it is to its lack of development, and in no other way, that the many ill shapes of the body are due. In a subsequent lesson the analysis of these propositions will be found.

* *Cultivation of Magnetism*, \$4.

† *Higher Magnetism*, \$25. The latter work consists of 140 private lessons in book form.

EFFECT ON THE VOICE.

The author can draw a diagram of the shape of a person's chest by listening to the voice; and, further, can tell the condition of the lungs within. Let two men speak: one has a large chest and small lungs, due to fatty growth; the other has a large chest and full, well developed lungs, due to a culture of them. The former will have a fatty voice, with no resonance; it will sound close and fleshy. The latter will have a full, round, free, resonant, vibrating tone, pleasant to hear, and marvellous in its effect upon an audience. For such reasons as these, the development of the lungs is the first step in the building of the voice. The latter not only is dependent upon the former, but keeps pace with it step by step.

Some years ago a great European teacher of singing held a secret in voice training that netted a considerable fortune. In the course of a tour of several countries, many pupils and professionals made radical changes in singing under the instruction of this teacher, and rapidly developed better tones. A good price was paid in each instance; and the time required was six months. It was found that the entire method related to a new process of developing the lungs and health control.

If, at the present day, a teacher of voice were to develop it solely by cultivating the lungs, the method would be ridiculed until the results were seen. Yet let two teachers begin with pupils equally advanced; and let one work with the voice only, and the other with the lungs only, in six months, or in as many years, the latter will have produced the better voice in every sense.

EFFECT ON THE DISPOSITION.

Happy people are large breathers if their good nature is not balanced by periods of despondency. So the cure of moods, blues, and gloomy states of the mind, may be found in the development of large chests, full lungs, and outdoor habits, where the crisp good nature of air, sunshine, and growing life may be imbibed in every breath. The theory has been proved to be true in hundreds of changed lives, personally known to the author.

LESSON TWELVE.

ADDING THREE INCHES.

PRINCIPLE :

Owing to the flexible structure of the chest it may be permanently increased in size, provided the growth is sustained by lung development within.



TRUE exercise is not all muscular. The development of the chest would not only be impossible, but the attempt would be dangerous, if attention were paid to the muscular growth only. No better illustration of this result can be found than in the methods employed by athletes and gymnasium-teachers, who develop the chest-muscles, and do a positive injury to the chest and lungs.

There are three conditions that may indicate a small lung growth and a large chest *appearance*; first, fat; second, fleshy masses; third, muscle masses. Gymnasium practice aims solely at this one result, although the teacher honestly believes that the lungs and chest-frame are also being developed. It is often noted in athletic practice that there is a tendency to hold the breath for a long time; trainers having to call special attention to this danger. It is true that nature teaches us to hold the breath, but only for the purpose of concentration: but gymnasium pupils often hold it two and three minutes at a time, and that during a hard exercise. Nature is never so much in evidence as when we play, and such off-hand sports as please never obtain too long a hold on the diaphragm.

In the course of an examination of thoroughly trained athletes years ago, it was found that seventy-five per cent were more or less muscle-bound about the chest. A high percentage of these died of lung troubles before reaching middle life. The fault among athletes is that they do not see the difference between the process of developing the muscles of the arms and legs and those of the chest. Huge proportions of the limbs may be considered

an advantage by some; but, even if it is, there are no lungs nor vital organs underneath the surface.

Exercise attracts nutrition to the part in use; and this nutrition must come either from the food eaten, or in part from the accumulated life of the body itself. The heart and lungs have often been starved by the arms and legs of the athlete, to say nothing of the nutrition directly absorbed from the vital organs by the chest muscles themselves. Everybody knows that exercise reduces flesh, if it is out of proportion to the supply of nutrition; and professionals go into hard training to lessen their weight.

Theories are unprofitable when they are not amply borne out by facts, and are criminal when applied only by the process of reasoning. Facts have always been less in dispute than theories; and the latter are responsible for nearly all the bitterness among decent people. Did you ever see a teacher of athletics who did not have a theory of his own, and who did not back it up by a reference to somebody or something?

In dealing with so important a piece of machinery as the human body the present and permanent results should be known by actual observation in a sufficiently large number of cases to prove a fixed principle, after which theories are of no consequence.

It must be remembered that all extra exertions of any part of the body become a tax on the heart and lungs, and are valuable when moderate, but dangerous when excessive. It must also be remembered that the chest muscles have much less duty to perform than the lungs beneath. The true principle is the result of well established facts; the lungs and chest must grow together.

HOW TO ADD THREE INCHES.

The larger the chest the more assured one may be of permanent good health, provided the lungs are correspondingly developed. As well for perfection of physical form as for health the great desire of ambitious men and women has been to add three or more inches to the girth of the chest. Three inches are not many; they increase the diameter but one inch; yet they are a wondrous help to the general health and form.

THERE ARE TWO PROCESSES.

These must work side by side, or in conjunction with each other. The first process aims at a gradual growth by general

exercises designed to develop the lungs, organs and chest without special attention to the mere result of increase. This method lays a most excellent and necessary foundation. The second process is special, and quite interesting. Under the former plan we present the following movements which must be performed at least one hundred times.

EXERCISE 65.

NATURAL PACKING—INSTEP ACTION.

Stand; fill the lungs to their utmost capacity through the nostrils; and then, without letting out any air, rise on the balls of the feet five times as high as possible, each time adding more air to that already in the lungs, and not allowing any to escape. If this exercise is properly done, a greater quantity of air will be breathed into the lungs than can be taken without such assistance. After each trial five good respirations should be taken as a means of rest.

EXERCISE 66.

NATURAL PACKING—LEVEL ARM MOTION.

Stand; fill the lungs to their utmost capacity; then raise the arms to a horizontal position level with the shoulders in front of the body. Open the arms by spreading sidewise to a lateral position still keeping them on a level with the shoulders. At the same time inhale more breath in addition to that already taken. This spreading of the arms should occur five times, and breath be taken simultaneously with it each time, allowing none to escape. Five good respirations may afterwards be taken as a rest, and the exercise repeated a half-dozen times.

EXERCISE 67.

NATURAL PACKING—RISING ARM MOTION.

Stand; fill the lungs to their utmost capacity; raise the arms to a level position parallel with each other in front of the body; and spread them apart, raising them at the same time to a lateral position slightly above and away from the head, at the same time breathing in an additional amount of air. Do this five times in a single breath, each time inhaling more air and

allowing none to escape, after which take five good respirations as a means of rest. Repeat this six times.

EXERCISE 68.

NATURAL PACKING—FALLING ARM MOTION.

Take a standing position. Fill the lungs to their utmost capacity; raise the arms in front of the body parallel with each other and on a level with the shoulders; and then spread them apart, keeping them at full length, and causing them to descend at the same time until the hands have reached a lateral position, each hand being about two feet distant from the knees at the side. During this backward and downward motion additional air should be inhaled quickly, and the motion repeated five times, additional amounts of air being taken in each time, after which five good respirations may be indulged in as a means of rest. Repeat the exercise six times.

EXERCISE 69.

NATURAL PACKING—SWINGING ARM MOTION.

Take a standing position. Fill the lungs to their utmost capacity; raise the arms in front of the body until they are level with the shoulders and parallel with each other. Swing both arms together quickly toward the right as far as possible, inhaling more air and letting none escape. Suddenly swing both arms to the left, the body turning with them, inhaling more air and letting none escape. Repeat by swinging to the right and then to the left as long as there may be added to the air already in the lungs.

EXERCISE 70.

RESPIRATION WITH ARM MOVEMENTS.

Take a standing position. Fill the lungs to their utmost capacity; raise the arms at the sides to a level with the shoulders, the arms being at full length. Breathe out slowly, swinging the arms at full length toward each other, keeping them on a level with the shoulders, and timing the progress of the exhalation so that the breath will have completely escaped from the lungs when the hands shall have met in front of the body. Now commence inhaling and moving the arms outward, spreading them apart as the breath is being drawn in, until they shall have been carried

back as far as possible, still keeping them on a level with the shoulders. This inhalation should be timed so as to have the lungs packed to their utmost capacity by the time the arms are fully open. Continue this method of exhalation and inhalation until twelve full respirations have been taken. A pleasant variety may be had by gradually increasing the speed of this movement, and at the same time increasing the speed of the respirations, being sure that each respiration is complete.

Purpose.—The purpose of the eight foregoing exercises is to impart new and better growth to the whole upper half of the torso, as well as to strengthen the lungs and voice.

EXERCISE 71.

COMBINATION BREATHING.

Empty the lungs, and commence to inhale in the following manner: Cause the abdomen at the front and at the sides, and the lower edges of the ribs all at the same time to expand during an inhalation carried on moderately—that is, neither fast nor slow—until the lungs are completely filled. The exercise differs from any of the others previously performed in the fact that neither the abdomen nor the lower chest becomes the greatest point of contraction and expansion, but both together, as well as the sides of the torso.

EXERCISE 72.

COUNTING IN ONE BREATH.

Take a sitting position as described in General Exercise No. 2. Fill the lungs as full as possible and count in one breath as follows: One, two, three, four, five, six, seven, eight, nine, ten. Take three good respirations as a rest; then, filling the lungs as full as possible, count in one breath as follows: One, two, three, four, five, six, seven, eight, nine, ten, one two, three, four, five six, seven, eight, nine, twenty. Take three good respirations as a rest; then fill the lungs to their utmost capacity and count as follows: One, two, three, four, five, six, seven, eight, nine, ten, one, two, three, four five, six, seven, eight, nine, twenty, one, two, three, four, five, six, seven, eight, nine, thirty. Take three good respirations as a means of rest, and, filling the lungs to their utmost capacity, count as follows: One, two, three, four, five, six, seven, eight, nine, ten, one,

two, three, four, five, six, seven, eight, nine, twenty, one, two, three, four, five, six, seven, eight, nine, thirty, one, two, three, four, five, six, seven, eight, nine, forty. Take three good respirations as a means of rest, and then count to fifty, pursuing the same method as above. Continue this method of counting, adding ten to each trial, taking a rest after each count as described, and commencing each count with "one." In ten counts the number one hundred will have been reached. On the eleventh trial, after counting up to one hundred, continue as follows: One, two, three, four, five, six, seven, eight, nine, one hundred and ten. In this manner adding ten, without repeating the full name of each number. The pupil must not pause to take breath, and must count rapidly enough to prevent an unconscious inhalation, however short. Rising inflections must be used, up to the last number. The counting must not be so rapid as to prevent perfect pronunciation of every vowel and consonant. The maintenance of a full chest position, even down to the last end of the breath, will assist the pupil in not blowing out too much air at the beginning of the count. This exercise may be practiced with perfect safety as long as the pupil desires to do so, and should be continued for several months until the pupil can count three hundred, clearly and distinctly and in a fair manner, in one breath.

Caution. At the end of each count, the pupil should instantly take in the fullest possible breath, before taking the three respirations. This will make the exercise a most valuable one, both for the breathing and the voice, and is most excellent for the health.

Purpose.—The purpose of the foregoing exercise is to train the diaphragm to a careful movement in the use of the voice, so as not to waste the air.

SPECIAL ATTENTION TO EXTENSION.

Taking the basis of natural growth and development as provided in the foregoing exercises, the further extension of the chest depends upon the remaining exercises of this and the next lesson.

EXERCISE 73.

CHEST-STRETCHING EXERCISE.

Take a standing position as previously described. While counting eight mentally (or having some person in attendance do

the counting aloud), slowly fill the lungs to their utmost capacity; then, when the lungs have been completely filled in this way, hold the breath while another eight is being slowly counted, and during that time gradually stretch the frame of the chest, using its own muscles for that purpose. Persons who have no control over the chest muscles, will, in time, learn the use of them by persisting in the effort to perform this exercise.

Caution I. Do not perform this exercise more than three times at one trial, and no more than ten trials should be attempted in one day.

Caution II. In stretching the chest-frame, the exercise should not take place at any time suddenly, but very gradually during the count of eight. A sudden expansion may cause a feeling of dizziness. When performed as directed, it may be placed in the foremost rank of breathing exercises.

EXERCISE 74.

LIFTING THE CHEST.

Fill the lungs full; then raise the chest beyond that position, while holding the breath. Again inhale and raise and lower the chest-frame repeatedly, while holding the breath. Now exhale completely, and raise the chest to its utmost expansion *while keeping the breath out!* This is very difficult.

THE THREE MONTHS' PRACTICE.

It is not only possible, but is a matter of easy accomplishment, to add three inches to the girth of the chest in three months. In setting out to do this care should be taken not to hurry the progress. Let the training be fairly distributed through the full three months.

Assuming that you commence on some Monday, there will be seventy-eight practice days in the period, ending on Saturday of the last week, and omitting Sundays.

The first six days should be devoted to the daily study of Lessons One, Two and Three, and a general attempt to perform the exercises of Lesson Four. The time is not limited.

The next six days should be a repetition of the first six. A farewell reading of Lessons One, Two and Three may now be had; but all the exercises of Lesson Four should be performed daily

during these two weeks. On the twelfth day it is to be supposed that they will have been mastered. Spend ten minutes at a time in exercising four times a day.

The third week is one of marked advance. It includes a study of Lessons Five, Six and Seven, and the attempt to perform the new exercises. Many of them involve a good part of what has been learned in the preceding exercises, and to that extent the latter may be omitted. Spend ten minutes at a time four times a day.

In the fourth week review daily all the exercises of Lessons Five, Six and Seven; and attempt to perform the exercises of Lesson Eight. These are very difficult, and the hardest may be omitted for a few weeks.

In the fifth week review daily all the exercises of Lessons Five, Six, Seven and Eight, and add those of Lesson Nine. One hour a day should be devoted to practice, but it is better to divide it into four parts. This applies to the preceding week, and to those that follow. Difficult movements may be omitted for awhile. When new ones include any old ones, the latter need not be practiced separately.

In the sixth week the exercises of Lessons Eight and Nine should be practiced daily by way of review; and those of Lesson Ten should be added.

In all the weeks remaining the process of practice should be as follows: Review all the exercises of Lesson Ten every day, adding each day one exercise from Lesson Twelve, and reading Lesson Eleven, which explains the growth of the chest. Thus the following may be considered an

OUTLINE OF PRACTICE:

Day 37. Practice all the exercises of Lesson Ten. Read carefully Lesson Eleven. Practice Exercise 65.

Day 38. All the exercises of Lesson Ten. Read Lesson Eleven. Practice Exercise 66.

Day 39. Lesson Ten for practice. Lesson Eleven for reading. Exercise 67.

Day 40. Lesson Ten. Lesson Eleven. Exercise 68.

Day 41. Lesson Ten. Lesson Eleven. Exercise 69.

Day 42. Lesson Ten. Lesson Eleven. Exercise 70.

Day 43. Lesson Ten. Lesson Eleven. Exercise 71.

Day 44. Lesson Ten. Lesson Eleven. Exercise 72.

Day 45. Lesson Ten. Lesson Eleven. Exercise 73.

Day 46. Lesson Ten. Lesson Eleven. Exercise 74.

Day 47. Lesson Ten. By this is meant that all the exercises of that Lesson must be daily reviewed. Exercises 65 and 73.

Day 48. Lesson Ten. Exercises 66 and 73.

Day 49. Lesson Ten. Exercises 67 and 73.

Day 50. Lesson Ten. Exercises 68 and 73.

Day 51. Lesson Ten. Exercises 69 and 73.

Day 52. Lesson Ten. Exercises 70 and 73.

Day 53. Lesson Ten. Exercises 71 and 73.

Day 54. Lesson Ten. Exercises 72 and 73.

Day 55. Lesson Ten. Exercises 73 and 74.

In the remaining twenty-three days about one and a half hours should be devoted to the practice, great care being taken to avoid over doing. It is also necessary to eat four times a day. The breakfast should consist of whole wheat and milk as the chief food, with as much else added as may be desirable. Dinner at noon is by far more healthful than late in the day, but custom decrees otherwise. In addition to the morning, noon, and evening meals, a plate of some such food as rice custard pudding and Ralston crackers should be taken before retiring; for it is a crime against the body to go to bed on an empty stomach. The growth of the lungs and chest occurs in the resting hours of the night, and the body must be fed to keep up the supply.

The foregoing regime will add not less than three good inches to any chest in three months, and it will be a healthy growth as well as a permanent blessing.

Thousands have done this and tens of thousands will repeat the task and reap the reward.

LESSON THIRTEEN.

ADDING SEVEN INCHES.

PRINCIPLE:

There is no time
in the life of a healthy body,
when improvement is
impossible.



HOWEVER poor and decrepit the body may be, there is always a native vitality at work in every part seeking to create daily a new body in place of the old. Thus we grow as fast as we die. In the years that precede mature development, we grow faster than we die, and new flesh is not only made but is added to our physical being; while, in later life, the new daily growth is not sufficient to maintain the losses.

Growth of the chest as well as of the body is dependent upon the possibilities of nutrition; for a mere enlargement of a part unsupported by a healthful growth, is artificial and monstrous. As long as the vitality of the blood is strong enough to carry nutrition to all parts of the body against odds, the growth of the chest is possible. A very simple fact will determine this. Whenever the skin of the hand is scratched or hurt, and the process of healing is slow, the blood has but little vitality, and all growth is out of the question. The only course left to the patient is the building of new blood by the various processes set forth in the *Ralston Book of Complete Membership*.

Our creed is that life and vitality are improved in proportion to the enlargement of the chest, provided the growth has been natural. Abundant evidence in the lives of others, has been adduced to prove that this increase may be kept in process during many years even in old age. Dr. Guilmette of Boston made a test of this principle even when in advanced years; and, by continual exercise, added one inch girth to his chest each year for several years after sixty. He died of dissipation; but not until he had proved

that the possession of an enormous chest was a safeguard against every possible abuse of the health except the most extreme.

Daniel Webster was a man with an enormous chest, and a correspondingly rich, deep voice. Dr. Guilmette in his day possessed the largest chest for his height, and had a voice whose fullness, power and richness were unequaled. He experimented for a purpose. Webster's development was the result of his peculiar character. He hated a deficiency in himself. At Dartmouth College his first attempt at declamation was a failure. Instead of being ashamed of it, he regarded it as the result of something lacking, and made up for it by special attention to that line of accomplishment. He more than made up for it. In physical build he was deficient, and his unfitness for farm work was the cause of his father sending him to school. He knew his deficiency in form and attempted to make up for it by special attention to exercise. He more than made up for it. No one can look at that wonderful chest without surprise. Webster sought his own accomplishments. Nature did very little for him. Between the frail physique of boyhood and the robust frame of manhood there was a lifetime of ambitious culture.

ADDING SEVEN INCHES.

We start with the proposition that no person is properly developed; those who are over large have too much flesh and fat for their lungs; and those who are of under size are undeveloped. Nor do we believe that the culture of the athlete effects more than muscular growth, a thing most dangerous to the lungs. That which people really need and rarely get, is the gradual and uniform increase of lungs and chest, supported by the nutrition of a vitalized blood. Such nutrition must come from a *live* blood, not from the sluggish fluid that is so common in the veins of men and women. Glame, the vital principle, is in the air, and comes from the sunshine. It makes all things grow; and, even when a month of clouded skies shuts out all sun, the respiration of growth from the previous sun rays is at work. So we and plants grow by night from the vital force gathered by day.

Athletes make the mistakes of not breathing right, not breathing proper air, of working instead of playing in their exercise, and of ignoring the laws of food supply. Grains produce the finest flesh in the world, yet meat is generally included in

the diet of the modern athlete. The result is that the flesh so eaten is absorbed rapidly into the blood and its excitant poisons are brought out. For this reason nearly all who exercise much are troubled with sores, generally boils. These all come from meat; although one who exercises but little would not bring such inflictions to the surface of the body.

Barley was the food of the Roman and Greek athletes, the strongest men of the world; but fermented barley, either in bread or drink, was carefully avoided; as such ferment is a species of bacteria growth of a poisonous character. All beers and all alcohols come from starches, sugars or foods good for man before fermentation; but poisonous afterwards. The microscope shows that fermented matter is caused by disease germs; and the organs, especially the kidneys, do in fact rot in all alcohol and beer drinkers. Meat is good, that is safe as food when fresh, but when decayed it is poisonous; so barley and other grains under process of fermentation are simply in a stage of decay. Exercise develops the nature of the food more quickly than laziness. The inactive person rots within, and dies of disease; the exercise brings the poisons to the surface and they pass off.

But such unpleasant results are quite unnecessary. The laws of eating and the action of the various foods, good and bad, are fully set forth in the General Membership Book of the Ralston Health Club. Let the food be pure, and exercise will speedily draw it into all parts of the body, developing and actually *re-building new flesh day by day*. So no person need despair. Let meat, coffee, tea, beer or alcohol in any form be taken, and exercise will as quickly draw it into the flesh; and bilious poison will come from tea and coffee, making the skin yellow; boils, sores and pimples will come from meat; and ferment (rot) from beer and alcohol.

We state these things because they are so; and because the man or woman who would develop the lungs for health and longevity should select proper building material. As you are on the threshold of better body and a finer form, it is important to obtain the best elements in order to secure the best results. The noblest flesh comes from the preferred grains as described in the Ralston books. It is not a question of vegetarianism, but of the selection of materials suitable to the structure to be builded.

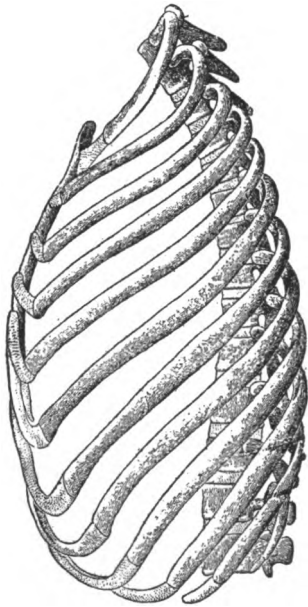


FIG. 4.
Side View of Ribs.

year without necessitating a larger hat. Mind is determined by the number and depth of the convolutions, rather than by the brain size. Heads do grow some with the growth of intelligence, even in advanced life, but the skull and scalp are not adapted to much enlargement. The chest is quite differently built. In the first place it is movable in its bones, flesh, and network of muscles. Then these are capable of separation and expansion.

A continuance of the exercises and the stated

Therefore, before trying to add seven inches, or one inch to the chest, care should be taken to secure pure air and the preferred foods. Then the work may proceed in systematic form. By glancing at Figure 4, we get an idea of the flexible construction of the chest-frame, which is seen more vividly in the bony arrangement as pictured in Figure 5. The plan of nature permits of the growth mentioned by Dr. Guilmette in his book, in which he says that he added one inch a year during many of the years of his old age.

Were the chest formed as is the skull, a noticeable increase of size would be impossible. Large brains rarely indicate large intellects; and the average sized head may add to its contents of knowledge year by

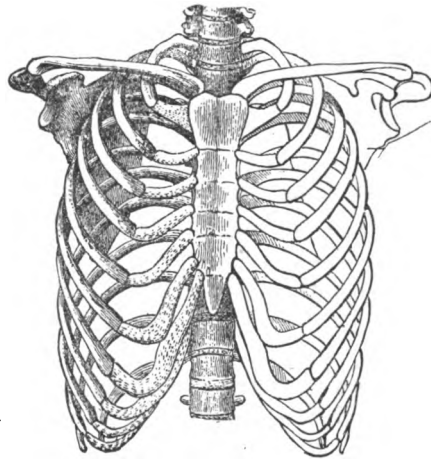


FIG. 5.
Front View of the Ribs. Same as Fig. 1.

order of the preceding lesson will result in a rapid growth of the chest-frame, provided proper food and air are always taken; but, after the addition of three inches in three months, it is not advisable to hurry this growth. The better plan is to keep accurate measurements, and to proceed as follows :

In the first three months	}	Add three inches.
In the next three months		
In the next six months	}	Add one inch.
In the next six months		
In the next six months	}	Add one inch.
In the next six months		

Thus in two years seven inches are added.

MEASUREMENTS.

Measurements are valuable; and these should be made at stated times and a record kept. The first measurement is to be made before any of the exercises are taken. Only the size of the chest on an inhalation is to be taken. A tape line is necessary. It is better to have no clothing about the chest. Stand before a mirror; pass the tape around the body, just under the arm-pits, and look in the mirror to see that it is horizontal all the way around. If it departs from a level at any place, the measurement will appear larger than it really is, and false ideas of size may thus appear.

At the end of each month make a new measurement, and record the same carefully, as satisfactory results cannot be obtained in any other way.

LESSON FOURTEEN.

THE IDEAL FORM.

PRINCIPLE:

The body is a living statue,
and, like all statuary,
its perfect shape is dependent
upon fixed laws.



OLD marble is never out of shape; but the pliable human form sinks by the gravity of its parts into many ugly proportions. That the control and cultivation of the chest may correct these errors we can easily prove. A cripple is one whose ill-shape cannot be remoulded except by the knife of the surgeon; with such we have nothing to do. All persons are more or less out of shape; yet few are cripples.

The body is pliable in all its parts, yet the hands, feet, legs and arms are less so than the head, face and torso. As goes the chest so goes the rest of the torso; and, strange as it may at first glance seem to the thoughtless student, the shape of the neck, and carriage of the head, shoulders, back, spine, abdomen and even knees, can be traced to the control of the chest. We have made a long study of the laws of the body, and propose to prove step by step all these facts, in the present volume.

What! will the chest control the knees?

Yes, observe the man standing in the drawing room, trying to look graceful and easy. It is hard for him, and he fidgets and fusses. In a strained effort he throws his shoulders back; but his embarrassment is increased. If he could stand in his present attitude on a platform before an audience, so that all eyes could behold him, there would be seen the familiar type of the lawyer, lecturer, or other public speaker. His chest drops and his knees springs out. This is known as the "sprung-knee" attitude. Ninety-nine per cent of all men and women have it. The rule is this:

When the chest falls the knee springs out; when the chest is full the knee is graceful.

Try this in any standing attitude, or watch others before audiences or in the presence of people on any occasion. While it is due directly to the falling of the chest, it originates in the infringement of some statue law. Gravity is the foundation of all grace, and of all faults of grace. When the chest drops it is due to its *weight*. The abdomen, being more pliable than any other part of the body, naturally refuses to sustain the weight of the chest, and the result is a deformed shape. Playing around the principle of gravity are all the laws of form and carriage; and we shall deal with them separately and minutely.

WHAT IS THE IDEAL FORM?

In a general way we might answer, it is that shape of the body which conforms to all the laws of the chest; but, at this time, it is well to look at the question from the standpoint of the critic rather than the student. No person admires

1. Stiffness.
2. Laziness.
3. Forced positions.

In a stiff carriage of the body all its positions and movements seek straight lines; in a lazy carriage, all movements and positions give way to gravity; in a forced position, there is a temporary effort to counteract gravity. The question now arises, are not all these faults mere habits? But, if they are, growth is the result of habit. The big-waisted woman is merely the fruitage of a lazy chest. The thin and angular old maid began her angularity in the habits of straight lines. The awkward, clumsy fellow first forced his positions and movements into habits. The babe in the cradle, in nine cases out of ten, gives no promise of the deformity of mature years; showing that faults of form are first habits. In the next lesson these will be explained and illustrated.

The student of culture is, however, confronted by two facts: first, his current habits, second, his fixed deformities which have descended to him from his earlier current habits. While habits are difficult to master, definite deformities are far more difficult; yet both have come under the hand of culture. The author has corrected the bent shape of an old man so that it became erect and kingly; and any person, acting under the rules of form, can accomplish the same result. It is no miracle though a marvel.

The ideal form must be erect without straightness; relaxed without laziness; and compact without stiffness. All these may be acquired, unless the person is a cripple. I have not met ten men, nor twenty women, whose habits conformed to these laws. But they relate to current conduct. The fixed deformity is more serious.

A fat person may be as graceful as a thin one; and the latter may have as much native dignity as the former. But the habits of growth throw forward the abdomen of the fat, and the shoulders of the thin. To counteract the protruding stomach, the former chucks his chin in, and his shoulders back. A thin person reverses these movements in every way. His stomach seeks his spine, and his chin is in advance of his toes.

Did you ever stop to think that beauty is less beautiful than form; and that form is not so much what you *are*, as what you *do* with what you *are*? A great singer, whose fame is celebrated by tobacconists, possesses an over-developed abdomen swelled by choice wines; but she manages to conceal the unusual bulk by taking such an attitude as will make a straight line extent from the chest to the feet, the abdomen being no farther front than the chest. The *great* actresses have adopted the same plan. By mis-using the body in early life they have come to occupy more of the atmosphere than is desirable; yet the art of advancing the chest to equal prominence with the abdomen has preserved the appearance of uniform development and lessened the offence. Let any one of these charming actresses throw the chest back to its normal position, and she would look like a tub waddling across the scene.

Social life tempts stout women to lessen their forms; and this they attempt to accomplish by tight lacing. The Greek statue model, unlaced and uncorseted, has been held up as an example of form for modern women to adopt; but the examples are all of good shape. Had Venus been fat, she would never have been a model. The tub-shape may hold as divine a heart as the siren form, but statue galleries are not stocked with that class. Hence the perfect Greek example of women is not helpful to the thin, nor to the stout; and to those blessed with medium forms, it is not necessary. Some ladies, by tight lacing, compress the waist; but force the surplus flesh below the waist line, thus causing extra largeness where it is least becoming; and, to balance this, they build up the bustle place. Lacing cannot make less out of much.

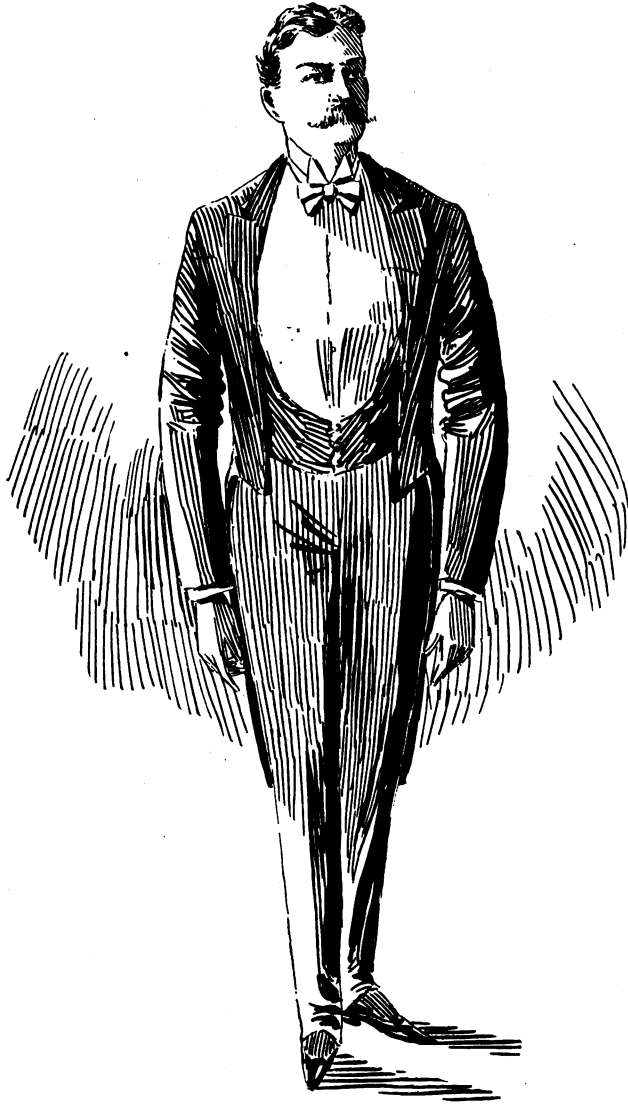


FIG. 6.
The Ideal Form and Carriage.

There are as many cubic inches of flesh when placed as when free. It is not condensed. It will be noticed that stout women, as a rule, are flat, and result to artificial means to build themselves out to commanding proportions.

Let any such flat-shaped person, and men are included, pay attention to the chest, and the form will undergo a marvelous change. Instead of narrowing the waist by corsets (even men sometimes wear corsets) let them train the chest to support itself by its own muscles; the result will be that the abdomen will retire to its proper position, and the new carriage of the middle of the body will render the bustle unnecessary.

Enough has already been stated in this lesson to show clearly of what the ideal form must consist. An elaboration of the laws of form will render the attainment of such a form a matter within the reach of every person, even where the result now seems hopeless.

LESSON FIFTEEN.

FAULTS OF FORM.

PRINCIPLE:

The gradual yielding of the muscles to the law of gravity brings on the curvature of age.



LONGEVITY, as marked by the stooping of the body, commences at about the age of twenty in a smart child, and as early as eight in a sickly or lazy child. It is usually a continued and graded yielding to the operations of the law of gravity in the chest. In the student, the clerk, and the person of sedentary habits it first appears in a marked degree in the craning of the neck, by which the head falls forward and the chin is carried several inches in front of the chest.

Why the neck cranes so easily has often attracted the attention of students of the human form; but it is readily explained by examining the law of gravity. If you place a ball upon a level shelf it is sure to remain in its position; having no inclination to roll without the application of energy, it does not move of itself. But place the same ball upon an inclined plane, and it will roll down hill. The head is the ball; a well-developed chest is the level shelf; a flat chest is the inclined plane.

To be sure the ball is not detached and free to roll as far as it might if it were; but the muscles of the neck are pliable and permit the head to roll as far as it can. Of all the thousands of cases of craned necks which you will observe within a year, every one can easily be traced to this one cause,—a faulty chest. Let the simple experiment be tried of raising the chest (not throwing back the shoulders), and in every instance the head will assume a graceful normal position, and the craning of the neck will disappear.

In *Figure 7* the mildest type of this fault is seen. It is called the first degree of neck-craning. It is a fault so common that it would seem as if no person was exempt from it, and few indeed are. To the non-critical eye it is never noticed; nor would it

prove a serious fault if it did not lead to the result that all persons shudder to think of as a fate awaiting them. Things do not stop at beginnings; habits are not formed in a day; and the worst deformities are outgrowths of faults so slight as to subject one who detects them to ridicule.



FIG. 7.

The first degree of neck-cranning, common to nearly all persons. Caused by an incorrect carriage of the chest.

Having made the broad statement to a class in personal culture, that it would be almost impossible to find a person who had not the fault of the first degree of neck-cranning, the class itself made a tour of observation in the city. Over eleven thousand cases were reported; more than two thousand showed the second degree of neck-cranning, including some persons under twenty years of age; and no case was found of a perfect carriage of the head, except among ladies and gentlemen who were pupils of the art of chest culture. The law is so simple and is so easily broken that any person may become a self-constituted critic and observer.

Few persons are willing to admit this error. While looking for it in others, they do not believe that it exists in self. That it is an unconscious habit is not always clear, for if the occasion arises it is generally corrected for a time at least. This is seen when some friend approaches, or someone in whose presence it is desirable to appear well. Even the lagging child straightens up and draws in the chin by filling out the chest long before the arts of good appearance have been taught him.

The cause of this deformity, which grows year by year into the bent form of age, has been attributed to the relaxation of the muscles of the neck. Even if this be true, and it is so in part, the fact, nevertheless, remains that a correct carriage of the chest instantly cures the fault of the neck. The centre of unconscious pride is found at the base of the head,

causing everybody except the drunkard and the dozer to hold the head *up*, although not always to hold it fully up. Of all the muscles in the body, those of the neck are most easily tempted to do their duty.

The infant in the cradle has a head whose weight is out of proportion to the strength of the muscles intended to support it; but soon the law of unconscious pride asserts itself and the head is held up. Boys and girls, without being told, hold up the head continually during waking hours; it is only when sleep approaches that the neck ceases its exertions and the tired body "nods," the weight falls by the law of gravity, and the head seeks its lowest available level, generally on the chest or shoulders. This relaxation is simply the withdrawal of the exertion of the muscles of the neck and may occur in any person, no matter how well the chest may be cultivated.

The fault of neck-craning is always in the chest; and, no matter what part the relaxation of the neck itself may play, the origin of the fault is always *solely* in the chest. The wonder is that so much of the body has power to sustain itself. From the ankles to the head, there are parts that, upon relaxation, would let the body fall. The wisdom displayed in the construction of the ankles is seen in the readiness with which they sustain the limbs. Were the knees capable of any other bending except forward, a drunken man could not stagger; he would fall at once. At the waist the muscles relax, but not freely; one may fall asleep in a chair without falling out; and persons have fainted while sitting, relaxing only at the neck, waist and chest. But, whatever may be the energy of ankles, knees and waist, the chest muscles are sure to fall at all times. No conscious or unconscious pride sustains that part. If a person were to go about with the head lowered as much as is the chest, the attention attracted by this abnormal position would correct the fault at once, and hence the law of unconscious pride is self-operative, excepting only the fault of neck-craning.

ROUND SHOULDERS.

Figure 8 presents a fairly good carriage of the body except as to the chest. The common fault of round shoulders is seen. A line drawn from shoulder to shoulder around the back would describe the arc of a circle. This indicates clearly that the

shoulders have *fallen forward*. They could not have fallen forward by being pushed thither by the muscles of the *back*; nor



FIG. 8.
Round shoulders. Due to the weakened muscles of the chest.

could they have been *pulled forward* by the muscles of the chest, as the natural action of those muscles is to throw the shoulders into place. Observation shows that they can come forward only by one cause, and that is the weak condition of the chest itself; and to this alone the very common fault of rounded shoulders is due.

Figure 9 is a monument to the folly of methods, theories and apparatus. The young man has been ordered to "throw back the shoulders." What for? To present the appearance of a full chest, and to correct the fault of rounded shoulders. The muscles of the back have pulled the shoulders out of their normal and most proper position, as may be proved by placing the hands between the shoulder-blades and noticing the hollow created there. Moving the shoulders back to a false position is no more likely to develop the chest-muscles than moving the ears back would be likely to eradicate a pimple from the nose.

RULE OF THE SHOULDER-BLADES.

The shoulders themselves should be as far apart as possible. In rounded shoulders they fall forward and begin to approach each other. In the forced position of "throw the shoulders back" they begin to approach each other from behind. The rule is a simple one and briefly told: the shoulders should be as far from each other as possible, and a smooth line should run across the back allowing no hollow between the shoulder-blades.

Despite the fact that there are two lobes to the lungs and that the spinal column is at the back, the lungs may be as easily

developed there as forward; for, in a symmetrical growth, the framework of the shoulders and spine is set backward. The lungs are sensitive there. A blow on the back will cause coughing more readily than if it were struck upon the chest. Therefore it is easily seen that lung development will fill in the hollow space between the shoulder-blades.

The school teacher who tells the boy or girl to "throw the shoulders back" does a positive injury. The tendency to improper and faulty growth is then established by a false command, when one or two simple exercises of the chest would cure round shoulders and prevent a forced carriage of the body. It must sooner or later be learned by teachers and the public that the chest itself must be developed and brought forward before these faults can be overcome. The mere strengthening of the chest muscles will give them power to sustain the shoulders, and thus keep them in their proper position; and no means, rule or appliance, otherwise, will effect this end.

In order to understand the reigning influence of the chest over the rest of the body, it should be understood as being situated between the four cardinal points of good shape: above is the head, which may get as badly out of position as is seen in *Figure 10*; below is the abdomen, whose shape is always determined by the carriage of the chest; on the right and left are the shoulders, both capable of destroying the symmetry of the body and the beauty of its form. The culture of the chest will right all these; and the neglect of this culture will lead to faults in them all. As there is nothing left but the legs, whose knees are never wobbly unless the chest be flat, surely this training is the most important in the world of our physical being.



FIG. 9.
A forced position. The common faulty attempt to remedy rounded shoulders and flat chests.

THE USE OF APPARATUS.

Iron, steel and leather straps have been devised for restoring the shape of the body. While not wishing to speak against their use we will say that we have yet to see a case of curable deformity that could not be overcome by proper exercises. There is one disadvantage in the use of apparatus: the body itself and its muscles are not given an opportunity to develop and acquire strength, without which the cure could not be healthy or permanent. There is one advantage in the use of exercises to correct a deformity: they attract nutrition to the muscles and parts, whereby the cure becomes vital and lasting.



FIG. 10.

The second degree of neck-craning, due to weak muscles of the chest.

By reference to *Figure 9*, one could easily imagine that the shoulders had been forced back by a machine. The stomach, even of the slim body, is protruding, showing that the chest has fallen. The natural rebound of such an attitude is that seen in *Figure 10*, wherein the abdomen has receded and the head has fallen forward, preparatory to the advent of age as indicated in *Figure 11*. We have observed the future lives of several persons who have had their shoulders straightened by the wearing of steel jackets, and lung trouble has invariably followed. This might easily be ascribed to the primary weak condition of the lungs and not to the steel jacket; and rightly too; but had the fault been corrected, *in a natural way*, by proper exercise, the weak condition could have been overcome.

This we saw illustrated in the case of a young husband and wife who came under our notice. He was twenty-two and she eighteen. She was, at the time of commencing lessons, wearing a steel frame; he had been advised to do so. Both were suffering from the early stages

of consumption. We discarded the idea of steel apparel, and commenced with the nutritious food, pure air, and chest-culture



FIG. 11.

The development of the decrepitude of age, due to the falling of the chest.

methods. In three months a noted change had taken place; and, in two school years, both were fully restored to health, were of splendid physique, and had driven from their system every trace of consumption. That was years ago; and, not many months since, the husband declared that the discarding of the steel jacket idea had saved both lives. Yet we do not, at this time, wish to go upon record as opposed to apparatus in all cases.

The cures thus effected, and being effected in many thousands of lives under the Ralston system, are within the power of any person as easily as in ours. You, who hold this volume, may do as much for others by the exercises herein contained, as has been done by any teacher in the past. It is each person's duty to help others, and methods when right are always simple. The time should come when form of body is equal in importance to form of dress, and the culture of the chest to the culture of the mind.

WHY STOOP?

One hundred per cent of our business men, of our women, of our young men and young ladies, of our boys and girls, are yielding to the law of gravity, and giving way to that inevitable stoop which is the graded measure of life. It is always due to



FIG. 12.
The second degree of old age, due to the falling of the chest.

the chest, and you may trace it there in every case you choose to investigate. The fallen chest does not always mean the bent

knee, but the bent knee always means the fallen chest. Never is there an uncertain leg with the full carriage of the chest; and the latter unfailingly invites the proud head and the kingly tread:



“AND THE GRASSHOPPER SHALL BE A BURDEN”

FIG. 13.

The last degree of old-age: “——and the grasshopper shall be a burden——.”

Figure 12 is but the second degree of old age, due to the falling of the chest. The condition is but a continuation of the

process at work in *Figure II*. Both men are intelligent of feature and goodly of form, as far as age permits. They are not broken down cart-horses, nor aged boors; but gentlemen by birth and habits. No surer sign of a weak chest can be found than in the bended knee. The foot steps flat upon the ground, and the straightening of the limb on the crest of each step is an unknown occurrence. It is possible, and even easily acquired, but the old gentleman never thinks of that. His chest muscles, about the time he was in his early twenties, began to relax their contractile strength and to let the vital organs down upon the stomach and intestines. The next step in the process of age occurred in his early thirties, when the continued weakening of the chest muscles let the head pitch forward into the second degree of neck-craning.

In the early forties his knee would bend a little, but not so much as in the fifties; and when the sixties began to rain their snow upon his head, the chest, still crowding down upon the lower torso, began to seek the ground in obedience to the law of gravity; and the distance between it and the knees commenced slowly to be lessened.

All this need not be, but it is. A consultation with many of the famous paintings of the centuries will easily convince one of the extraordinary attitudes assumed by old people, even if we fail to see them in life. All are not thus decrepit. They somehow acquire the art of keeping the body in its perpendicular position, and herein lie the secret of good chest carriage. It should be above the abdomen and not in front of it. A straight line from chest to pelvis should never incline out of a perpendicular. Thus, keeping the upper torso above the lower part, and acquiring the art of straightening the limb that supports the weight, the habit of age need never be begun.

But few know this, and fewer think of it. The form created in the likeness of God becomes simply a tottering machine of bones; and the most difficult of all methods of walking is made a fixed habit, even taxing the strength of the system and deranging all the organs of life.

“In the day when the keepers of the house shall tremble, and the strong men shall bow themselves, and the grinders cease because they are few, and those that look out of the windows be darkened.

And the doors shall be shut in the streets, when the sound of

the grinding is low, and he shall rise up at the voice of the bird, and all the daughters of music shall be brought low.

Also when they shall be afraid of that which is high, and fears shall be in the way, and the almond-tree shall flourish, and the grasshopper shall be a burden, and desire shall fail: because man goeth to his long home, and the mourners go about the streets:

Or ever the silver cord be loosed, or the golden bowl be broken, or the pitcher be broken at the fountain, or the wheel broken at the cistern.

Then shall the dust return to the earth as it was: and the spirit shall return unto God who gave it."

LESSON SIXTEEN.

THE GENERAL REMEDY.

PRINCIPLE.

The adoption of fixed natural habits becomes a general remedy for the faults of form.



UNDER the beneficial influence of new habits, founded upon the laws of nature and cultivated until they become fixed, the faults of form are sooner or later completely eradicated. No course of training is valuable unless it results in new habits. To be always exercising is to be always in need of exercise. Yet it is possible to acquire a second nature, sufficiently active to keep the muscles and flesh supplied with nutrition, and sufficiently free from the tax of constant effort to escape the term exercise.

THE THREE STEPS.

In order to accomplish this important result three steps are necessary :

1. This is an exercise.
2. This is an exercise and semi-habit.
3. This is to be a fixed habit.

THE FIRST STEP.

Here we present an exercise. The body is to stand so that the weight is on the balls of the feet, although the heels touch the floor. Let the chest sway forward so that its center is directly over the balls of the feet. Keep the position easily, and inhale a deep but unaided breath. Effort in breathing is never good. Exhale smoothly and lightly but fully. This method of respiration is very important. We presume that you have spent at least three months in the adding of two inches. Now raise the hands to a position in front of the body on a height with the shoulders; the arms being horizontal when extended. Clasp the hands tightly,

allowing the palms to touch, the inside of each wrist resting upon the chest. Counting 1, the hands are to be thrown forward powerfully ; 2, the wrists are to strike the chest lightly ; 3 is like 1 ; 4 is like 2 ; and so on for eight counts, at the end of which the wrists rest upon the chest. This exercise is doing wonderful work in its hygienic results. For schools it is most admirable ; for ladies and gentlemen of sedentary habits, or deformed carriage of the body, it is a perfect cure.

The first eight counts are for forward movements and back ; counts 9 to 16 are for movements to right and left, made laterally with the clasped hands on the height of the shoulders ; 17 to 24 are for movements, up and down. These 24 counts embrace the entire exercise, known as the *clasped hands exercise*, for the cure of round shoulders, hollow chest, and upward curvature of the spine. Teachers and others should see that it is performed with vim and energy. After a few weeks steady practice in this one exercise, the defects of body will disappear.

The old command of teachers to "throw the shoulders back and stand erect," is as barbarous as it is unscientific. Imagine a hollow-chested person with the shoulders thrown back : the shoulder blades have a great hollow between them at the back ; the lower spine is curved to the front ; and the flat chest is just as flat as ever, although paraded into greater prominence. When the shoulders are thrown back, the muscles strap the chest into a smaller compass, and prevent its expansion.

THE SECOND STEP.

The Shaftesbury Method of Breathing. This is at first a mere exercise, founded upon all that have preceded. It soon becomes a semi-habit, that is, it is to be adopted at all times when the mind recurs to it. As a method of breathing it has been accepted by many professional people of note, under the foregoing name, and we retain the same in this book. The principle involved is simple : every inhalation must energize the chest ; every expiration must be energized by the abdomen. Yet, simple as it is, much care is required to perform the parts correctly. In the first place the entire chest, front, upper, middle, lower, and the sides should expand easily, freely, smoothly and fully, but almost imperceptibly, while the breath is being drawn in. There must be no action of the shoulders, and no effort at breath-getting. In the last place,

the breath should be urged out by the abdomen, gently but firmly. Here the chest will be tempted to fall. It will require one year of constant attention to respiration to so far acquire this method of breathing as to make it a semi-habit. For months there will be a feeling of suffocation in the lower chest. This may be overcome by a complete and lengthy exhalation, followed by a natural breath.

THE THIRD STEP—TRAINING FOR PERFECT ORGANIC POSITION.

The vital organs in the upper half of the torso (the stomach, heart and liver) are carried below their normal position in all persons who are not in absolutely perfect health. This is due to the relaxation of the muscles which surround and hold them in place. In the present exercise two results are obtained: first, the carriage of the vital organs in their proper positions; second, the nutrition of these organs through the exercise of adjacent muscles. This exercise, which is hard to understand and harder to perform, is productive of more benefit to the health, and is capable of curing more organic diseases, than any other treatment known. It draws nutrition in the form of the best blood to the stomach, liver and heart; in fact so beneficial is it to the liver that the author has never seen any case of liver complaint which could not be cured by it. The active lifting of the vital organs should precede every other exercise. As the lowering of the vital organs is the most serious defect in the body, and as it injures these organs to perform any exercise while they are below their normal position, we find here an explanation of the ill effects which generally overbalance the good derived from most systems of Physical Culture, and especially in gymnastic training. Enthusiasm as a rule elevates the vital organs, and for this reason play is often better than work; for play refreshes the body, while half of the same exertion in work would exhaust it. Eminent physicians assert that dyspepsia, heart disease, and liver troubles cannot possibly exist if the organs are held in their proper position; while experience proves that these organs are carried several inches below their normal height. In the present exercise an easy standing position may be taken, and a mental attempt made to recognize the movements of the muscles which surround and support the vital organs. It is not necessary to connect the act of respiration with these movements, but let the breathing go as it will. If the abdominal muscles are rigid, they will have to be made flexible

first; but do not hurry the progress. The exercise does not consist merely of extending the chest and drawing in the abdomen, although these movements are necessary aids and should be first acquired. After a few weeks' practice the mind will recognize the action of the inner muscles, and their contraction will then become a matter of easy performance. The habit of carrying the vital organs at their proper height should be made perpetual; and this exercise, therefore, can be performed at any minute of the waking hours when the mind recurs to it, no matter what other duties may be occupying the attention. The person who is really desirous of attaining good health will keep this exercise constantly in mind. It consists, in brief, of extending the chest, drawing the abdomen, and raising the vital organs in the upper half of the chest as high as possible and holding them there permanently. Persons of excessive corpulence may decrease the size of the abdomen by this exercise, accompanied by massage.

The carrying of the vital organs in a raised position, not only when the mind is upon the subject, but *always*, is the most important fact in our physical life. All through this course of training there have been exercises and suggestions leading to this one great result. Nothing can be better, for it is certain that nothing can equal the value of this habit. The relief to the heart, the vital force given to the lungs, the freedom of the liver, and the energy imparted to the stomach, are all remarkable evidences of the overshadowing importance of nature's best exercise.

When so little, which involves so much, can be performed by men and women generally, then may we hope to see a new race of physical beings occupying the earth.

LESSON SEVENTEEN.

CORRECTION OF ILL SHAPES.

PRINCIPLE:

As a twig
is bent
So the tree
is inclined.



BEAUTIFUL woman has awakened from her marriage bed, a sad disappointment to man. The human form divine is found in poetry; but a ghastly assortment of flat chests are scattered throughout the civilized world, and fall about equally to the lot of both sexes. The art of make-up is both intricate and deceptive. It enables an ingenious woman to present a fair and full neck and upper chest, which, when the pressure of the clothing is withdrawn, consist of a chicken-bone in front, and two hollows near the right and left shoulders. By this simple arrangement of pressure, the consumptive and cold-skinned man may pose as an evening belle as far as the chest and neck are concerned.

An examination of the great army of defective chests will disclose six species:

1. The flat. *Figure 14.*
2. The round. *Figure 15.*
3. The stoop. *Figure 16.*
4. The crane. *Figure 17.*
5. The hollow. *Figure 18.*
6. The narrow. *Figure 19.*

All these may occur in one and the same person, or two or more only may be found in one individual. They indicate either a diseased condition of the chest and lungs, or else such a condition even in health as will invite disease. Before proceeding to a self-examination it is necessary to remember that there are two apparent exceptions to the general statement that all chests are ill-shaped; first, the big fleshed man or woman, who has fat or flesh enough, but defective lungs and chest beneath; second, the

person who has been taught, or who conceived the idea without instruction, to assume a forced carriage of the chest and shoulders.

The first test is at the shoulder blades. If there is a cavity between them, the attitude is a forced one. The next test is at the front upper chest, between the center and each shoulder. If there is a hollow on either side, near the shoulder *when* there is no hollow between the shoulder blades behind, the chest is not developed to its best form. If the bones at the center of the front upper chest are united in the shape of the ridge, the form is called chicken-breasted. Whether this condition be present or not, a

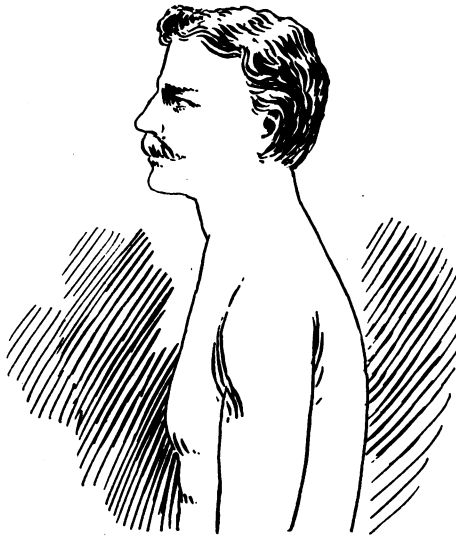


FIG. 14.
Flat.

tracing should be made from the center toward each shoulder. To do this close the hand, and use it as a model. At the part near to the ridge there is a sweep of contour of a convex form; this should be the sweep of a fairly developed chest.

In *Figure 14* a general idea only is given of a flat chest. The front lacks contour and curve. It is at the center as flat as a board. By the aid of massage as given in the *Ralston Book of Complete Membership*, accompanying the process of development presented in the present volume, the flat condition may be entirely overcome.

In *Figure 15* a deceptive shape is seen. It is deceptive because the shoulders are so far forward as to present a smooth contour between the shoulder blades, simply because of the erroneous shape of the chest, and the weakness of the muscles which let the shoulders fall forward. This may be detected by tracing as previously stated. The cure of round shoulders has been amply given in a previous lesson.

In *Figure 16*, the lower chest has inclined inward upon the stomach and liver, letting the spinal column at the top of the back come forward, producing the stoop. The cure of this lies first in

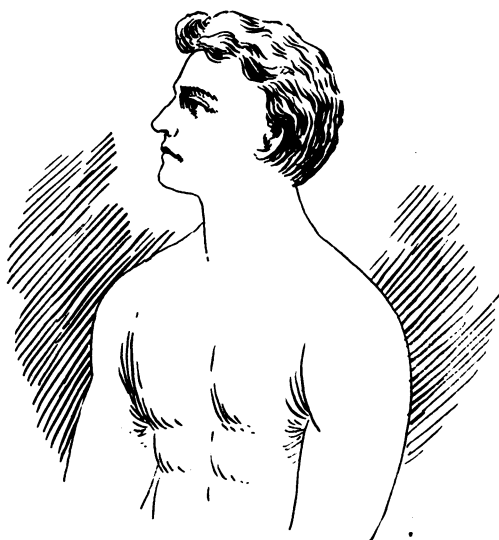


FIG. 15.
Round.

the building of the chest by the exercises previously given; all the while aiding it by the following practice:

THE STRAIGHTENING EXERCISE:

Stand in a military position, the weight upon the balls of the feet. Imagine the head to be under a beam which just touches the top of the skull. Also imagine that an upward pressure of two pounds will raise that beam, provided you do not lift your heels; and raise the body by increasing its own length. It is a fact that people are too much settled down, and this may be proved

by trying this exercise a hundred times. It is a good plan to aid it by placing the hands in front upon a table, and endeavoring to push the table down while pushing the imaginary beam up. The value of the exercise is quickly seen. It will not only cure stooping shoulders, if taken in conjunction with the three months' drill, but will straighten the body and thereby add to one's height.

The foregoing exercise has been used in the past year or two in interesting experiments to test the question whether the height



FIG. 16.
Stoop.

may be increased or not by training the spinal column toward a straight line carriage. By reference to *Figure 16* it will be seen that the decided curvature of the spine is accompanied by the stoop, and is undoubtedly caused by the fall of the chest owing to its obedience to the law of gravity. Even though the head be held erect and the neck be straight, the spine is curved to a considerable extent. A straight line is the shortest distance between two joints, and every curve involves a loss in the length. Therefore, if the spinal column is made to assume the upright position

intended not so much by nature as by the Kingly Creator, the form must necessarily assume an increased height and a nobler bearing.

Whether the human race is to be considered the product of evolution or the handiwork of an immediate creation, man is always tending toward the animal of earth in proportion as he stoops, and toward the stature of God in proportion as he stands erect. He is the only being that walks in an upright position; and the art of culture can do nothing more beneficial for him than to impart a bearing suited to his lofty position in nature.

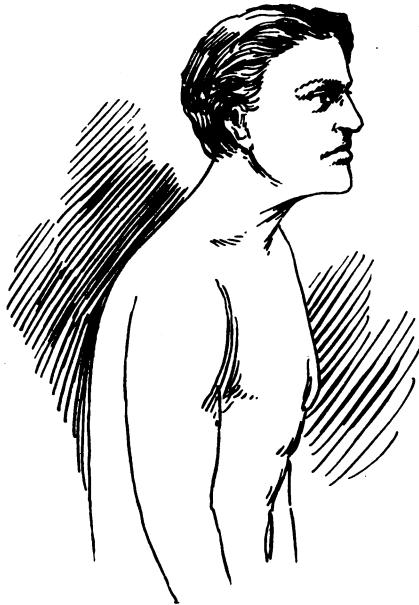


FIG. 17.
Crane.

In *Figure 17* is seen the crane. This has been spoken of very fully in a preceding lesson.

In *Figure 18* the hollow chest is prevented, but no picture can convey the proper idea of what is meant. The tracing from the center of the chest to either shoulder will tell the story. It requires long practice and careful dieting to overcome this defect. By dieting we do not mean to deny food that is relished, for that is almost always good to have; but we mean to have you eat such

things as represent the body, thereby making new flesh. Of course if human beings paid as much attention to themselves as they do to their cats, dogs, horses, and cows, the food they eat would make *new flesh*. If a cow were to be fed on coffee, alcohol and tobacco, what kind of milk would she give? Would you drink it? So with the chest, if you desire a new, full, well-built chest, you must exercise in certain limited ways and eat flesh making food for that purpose.

In *Figure 19* a front view is given so as to show what is meant



FIG. 18.
Hollow.

by a narrow chest. The fault is due to a lack of side breathing. At first it would seem as if the fault belonged to a small bone structure; but you will find that a narrow-chested person has more breadth of bone than the development requires. Side breathing is very healthful, and should be practiced continually by persons who have this fault. The eating of pure food, aided by the general exercises of this book will build better proportions.

The question is often asked, cannot the chest be made too large? The answer is, No. Every inch you add to the girth of the upper torso, you increase the general beauty of your entire

body. There are no persons living whose chests are too large; there are none living who cannot add to their health, beauty of form, and general appearance, by adding to their chest. It is well known that a large abdomen is always an unpleasant feature of the shape; but the chest, by its growth, takes some of this size away; and the rest may be massaged away at will.

Considering the chest as apart from the fat and flesh lying above it, it is very small in all large built corpulent people, as the

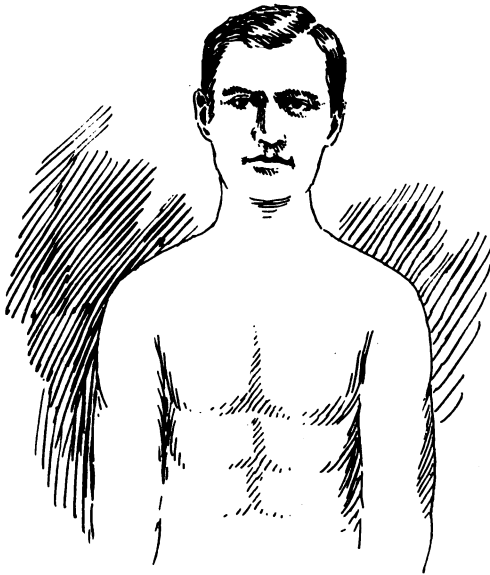


FIG. 19.
Narrow.

crowding of the fat prevents the lungs and chest proper from growing to even ordinary size. We have heard stout people say their chests are large enough, too large in fact; so the head of an Albino may be too large, although the skull under the mass of hair is unusually small. The developing of the chest uses and absorbs the flesh, and thus beautifies the form as well as gives assurance of perfect health. Therefore no chest is too large, and none can be made too large even in a lifetime.

LESSON EIGHTEEN.

A MAGNIFICENT PRESENCE.

PRINCIPLE :

The chest is the governing
centre of the entire body,
and determines each person's
presence.



EVERYBODY has heard the expression, "He has a magnificent presence." Just what it means may be less difficult to understand than to describe. It is probable that few could give an adequate definition of the term, for the reason that it is so comprehensive. The society queen has been described as "a woman of magnificent presence;" but the phrase is not co-extensive with size or weight, for few would care to be reported as "of magnificent proportions." I have seen a small woman, weighing less than one hundred pounds, who met the term fully, even looking like one of twice her size. She was stately and not tall; dignified and not severe; easy and not flippant; graceful and not languid; intelligent and not pedantic; charming and not insipid. Her mind was present in her body; her soul in her eyes; her life in her physique. Small men and large men, small women and large women, light, heavy, short and tall, are each and all capable of inclusion in the term mentioned.

It is said that a large and well-built person is more apt to have good presence than the small; but an awkward large person becomes at once a source of ridicule, while a small one is fussy and fidgety when graceless. Size enters less into the matter than one would suppose. The elder Booth was asked to play the part of Richelieu, but thought the attempt would provoke laughter on account of his diminutive stature. He, however, played it with success. A friend said, "Why, Mr. Booth, you looked like a tall man in the character," and the actor replied, "I *felt* like a tall man." Thus we see that the element which constitutes greatness in the being, becomes a part of the very physique. A fountain can rise no higher than its head; a presence cannot exceed the native character of its owner.

WHAT SOME PERSONS IMAGINE.

While dress in a lady, and the fan or handkerchief as an auxiliary to her hand, relieves her of much of the embarrassment that torments a man, still the crude is always present beneath the garniture, and the shoddy is stamped upon every attitude of standing or sitting. People are never able to get away from themselves. They imagine many things that cannot be told them, for they believe such criticism applies only to their neighbors.

They imagine that an accomplishment may be put on and worn at will and left at home otherwise.

They imagine that an attempt to look well on a specific occasion is a success, even though they never try to look well to themselves at home.

They imagine that good looks may be put on by fixing up the face, arranging the hair, dressing the neck and costuming the body, even though the attitude be as awkward as any of those delineated in Figures 20 to 31.

They imagine that wealth of attire is a complete substitute for wealth of presence.

They imagine that the reflex influence of a lolling, restless attitude at home can be lost when the occasion demands something grander than office or dining-room poses.

They imagine that they can sit or lounge about at will for eleven hours out of twelve, and be in a condition to assume a becoming attitude at will.

The person whose duty it is to address an audience imagines that the only preparation necessary is of the mind, or the mind and voice; never stopping to consider the fact that grace is born of habit, and ease of position and rendition must come by slow degrees.

KINDS OF PRESENCE.

Your presence is what you look like when you stand up; and half what you look like when you sit down. The author, some twenty years ago, was told that a certain great man was a person "of magnificent presence." The term sounded large, and excited curiosity. He was anxious to see this person; but, opportunity not affording, he set about to hunt for the "presence" regardless of the individual. It was not unlikely that some other person would be similarly endowed. He visited, for other pur-

poses also, on more than a hundred various occasions, and found results, the exact reproductions of which appear in Figures 20 to 31, as far as attitude and "presence" were concerned.

A description of the way prominent society and professional people presented themselves to others, was made at the time and preserved. Figures 20, 21, 22, 23, 24, and 25 are intended to reproduce the leading attitudes of the body with relation to the standing positions only. These figures are simply comprehensive. They stand for classes. They include no supposed boors, no inferior humanity; but the best people; and, although the male sex only is portrayed, this is done merely for convenience in showing the feet and legs. Both sexes are thus classified.

INFLUENCE OF THE CHEST OVER THE LEGS.

Figure 20. This seems ludicrous as we view it in the picture, but observation only is necessary to prove that the attitude is a very familiar one. A person of well-developed chest either cannot or will not stand in this way. The fullness of the chest has a tendency to draw the entire body into a true attitude.

Figure 21. The attitude is forced. You will always notice that the attempt to cure a glaring fault is followed by a forced position; just as the teacher tells the round-shouldered boy to "throw the shoulders back." There comes a time in the life of every intelligent man and woman, if the intelligence be keen, when the fault of *Figure 20* will be recognized without suggestion from others; and the invariable cure is the fault found in the next figure.

Figure 22. This is less common than 21, but has been observed many times in a social gathering. It is simply a forced attitude, resulting from the attempt to cure 20 through the process of 21.

Figure 23. Strange as it may seem, the author has noted hundreds of speakers, lecturers, lawyers and clergymen, who have assumed this extraordinarily bad position. In an attempt to be both easy and correct, the change is most logical. A lecturer, just coming into fame, had arrived at that period of his life when he felt the coming on of "good presence," for this develops with character and nobility of nature; and he evidently felt that the familiar attitude of *Figure 20* was not a good one. Without knowing the reason, and not caring to ask a teacher, he let his

judgment lead him out of the fault. This it did by degrees. He first put his feet together, as in *Figure 21*. Unconscious of the result, but mindful of the motive, he shut them closely together as in *Figure 22*. In a moment of thoughtlessness, he opened them, and the result was *Figure 23*. So logical is the change from one to the other, that the author believed there must be a law at work somewhere in the physical construction of the human body; and, upon analysis, so found it. Sitting one day in a court room, listening to a lawyer struggling more with himself than with his case, he made a diagram of the changing attitudes which the lawyer adopted, and found the same law present. It is worth while to observe others for this purpose.

Ladies are as liable to these attitudes as men; their dresses conceal the details from the eye; but their general bearing tells the story as clearly. The chest is the key to grace, refinement and attitude. As a proof of this statement, when once challenged, the author spreads sand on the floor, and had a lady, who was dressed so as to conceal all evidence of feet and limbs, take a series of attitudes, one at a time, on the sand; and, from observing the carriage of the chest, he was enabled to draw a diagram, each time in advance, showing the position of her feet. Any person may perform the same experiment.

Another equally interesting proof of the control of the chest over the standing positions, was afforded in the case of a gentleman who changed his attitudes while the author was blindfolded; and the nature of the change was determined by placing one hand on the upper right side of the chest in front of the shoulders, and the other hand on the lower left side of the chest. The whole framework of the torso is changed in all its parts when the weight is changed, either from front to back, from right to left, or from center to any of these; or in reverse.

Figure 24. Of all the common faults of presence, this is by far the most familiar. How many lawyers, who seek to be easy, assume this leaning position during argument; and yet wonder why their bearing is not respected. People everywhere, in and out of society, on and off the platform, with friends or alone in their families, *pose* in this position. The photographer will tell you, that if his patrons were permitted to choose their own attitudes for effect, this would always be their first choice. It is the leaning chest. How many people walk this way? Some few

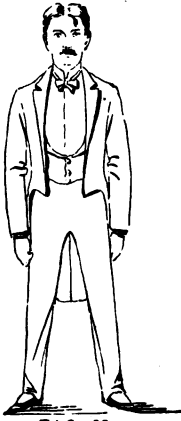


FIG. 20.

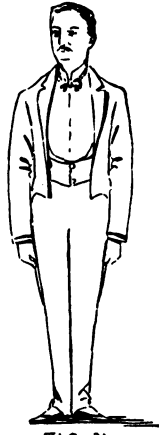


FIG. 21.



FIG. 22.

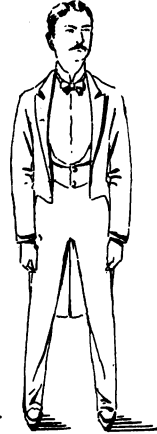


FIG. 23.

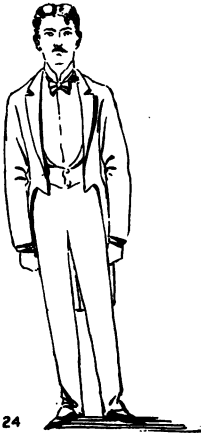


FIG. 24.



FIG. 25.

FAULTY STANDING POSITIONS UNDER THE LAWS.

years ago, the exclusive New Yorkers gave an entertainment for charity, in which the most graceful of their fair daughters, ranging in age from sixteen to twenty-nine, were announced to appear in promenade on the stage. They circled it in a large ring, marching to the left, in twos. Every lady walked on the principle of *Figure 24*; on every right foot step, the body leaned to the right; on every left foot step, the body leaned to the left; and this occurred even when they kept step; but when they did not the shoulders bumped on one step, and the two ladies assumed the letter V on the next step. Proof of this may be seen at any time, and on any occasion.

A person of good chest presence cannot so mutilate the bearing of the body.

Figure 25. This is a step toward the correction of heel standing. The dancer is compelled to find out that dancing on the heels means treading on the partner's toes; for there is but one centre of gravity to the body; if it is over the heels, the toes are thrust forward into space; if it is over the balls of the feet, the heels are withdrawn out of the way, and there can be no difficulty in controlling those appendages.

The attempt to cure awkwardness and turn it into grace, without a knowledge of the underlying principles, is pretty sure to lead to affectation; and this is seen in *Figure 25*. Leaning forward does not of itself put the weight forward; for you may lean some inches, and yet have all the weight on the heels. Any approach to a sitting position is not a cure of a bad presence. *Figure 25* is, in some minds, the acme of a supreme attitude, the attainment of a magnificent presence; yet it is pure affectation.

WHAT IS TO BE DONE?

There is much to be done to acquire a magnificent presence, and yet every step is in the line of a better self, a better personality, a better character. From a life-long study of men and women, I have come to the conclusion that five elements are involved in the make-up of such a bearing as many have tried in vain to attain, and all ambitious persons would prefer above all other accomplishments in life. These may be stated as follows:

1. A well-proportioned chest, with relation to its own parts.
2. A well-proportioned chest, with relation to other parts of the body.

3. Physical intelligence.
4. Character.
5. Personal Magnetism.

THE NEW RACE.

The demand for greater care of the faculties entrusted to us as human beings, is not the cry of a moment, nor the expression of a hope. Men and women are always anxious to better themselves, provided the process is convenient. Who does not go to a mirror? The hair is not combed, nor the body attired, as a mere duty. Appearance, not to self, but to others, is the prime motive. How to appear well in body is simply secondary; for the clothing is outward, is first seen, and is most attended to. Nor has there been presented to the ambitious man or woman, such a course of procedure as would seem reasonable and convenient, for the purpose of re-claiming the body from its faults. To criticise is one thing, and to correct is easy; but to substitute a good thing for a bad is quite another matter.

We solemnly believe that the Ralston process is perfect, because of its simplicity, its naturalness, and its convenience, as well as its complete fulfillment of the demands made by every human being. It begins in health, and makes a new body out of the old; it recognizes health as physical and, therefore, insufficient of itself; it knows that life and vitality are magnetic forces, and provides full undergraduate and post-graduate courses of training in the theory and art of magnetic culture; it knows that a person of physical prowess and commanding magnetism might be unscrupulous in dealing with others, and it, therefore, provides the course of training called the School of Character; and finally, recognizing the perfect man or woman as capable of the highest intelligence, it closes its system with the school of philosophy, wherein all the causes of life and all the problems of existence are studied. Thus the highest opportunity is open to each Ralstonite according to the measure of his or her desire. That this plan is the education of the future is more than probable. Its object is the attainment of the best humanity of which we are capable.

THE CHEST THE SEAT OF THE SOUL.

In our study of the body we neither speculate nor theorize. The position we take is proven inch by inch at every step of the

way. In a volume of this kind it is not possible to depart so far from the main course as to depict the details of proof that make up the great body of facts; much of that is left to the pupil of magnetism and higher magnetism. The personal application of the fact is brought home to every fiftieth degree Ralstonite in the work called "Your Temperament Behind Closed Doors." The present volume is in the tenth degree only, as its title face shows.

What you are you indicate by your chest. If you would fight, your chest is advanced; if you dare not fight, your chest retires first. In every noble emotion your chest depicts its nature by the position and shape it assumes; it is elevated in pride, it swells with grandeur, thrusts itself out with haughtiness, is solid and symmetrical in courage, and moves its wall in harmony with the degree of feeling displayed. In ignoble emotions, all these evidences are in opposites. No other part of the body is capable of so much exhibition of the condition of the soul-force.

In Greek philosophy, the spirit or soul were one and the same as the breath. When a man dies his spirit takes its departure in the last breath. *Spiritus* in more than twelve centuries of Latin stood as the word representing the soul and the breath. We inhale air by inspiring, or inspiration; when we breathe out we expire; this we do many times a day; and with the last breath of life we *expire* as we finally expire.

While the breath and the soul are not identical (except in so far as stated Behind Closed Doors), it is true that the breath is essential to life, *and becomes life in the chest!*

The legs and arms are mere machinery, the head is but a mass of phosphorus, the abdomen a receptacle for ashes, and the chest the seat of life. Every part of the body has its share in the general life; but a man may live with only the torso and head. In a very general way the following tabulation is true:

THE HUMAN BODY	{	consists of legs, arms, head, abdomen and chest.
THE LEGS AND ARMS	{	are mere machinery not necessary to the life of the body.
THE HEAD	{	is a mass of phosphorus, having a core, convolutions of gray matter, and com- municating agents called senses.

THE ABDOMEN	{	is but the receptacle of
		food ashes, and an arrange- ment of economy.
THE CHEST	{	is the seat of life, the seat
		of vitality, the seat of mag- netism, the seat of the soul.

It has been claimed that the soul may be located in the brain because of the high intelligence of that organ; but,

1. Suppose the brain be unconscious—
2. Suppose the brain be undeveloped—
3. Suppose the brain be idiotic—
4. Suppose the brain be diseased—
5. Suppose the brain falls asleep—

Is the soul gone?

If your loved friend becomes a hopeless maniac, because of brain injury, is the soul a maniac? Where, then, is the soul of that person during twenty years of lunacy? Has it gone on? Is it on earth? Is it waiting for the release of the final breath?

Some claim that the senses are evidence of the location of the soul in the head. The taste and smell may be ruined; are, then, the taste and smell parts of the soul gone? Had Milton no soul after he became blind? Does the puncturing of the drum of the ear destroy the soul, although the deaf person lives for fifty years more. Huxley claims that the brain is not absolutely essential to the life of the body; although, while in the body, its injury may cause death; as the breaking of one leg of a four-legged stool will precipitate the stool that might have stood on three legs suitably arranged.

Life originates in the lungs and heart. They alone hold the hidden knowledge which we discuss Behind Closed Doors. A drop of blood is the full world of humanity. It is not made by the stomach, nor by the air we breathe; but by the union of the air we breathe with the product of the stomach that has passed through the heart. Certain kinds of food will be absorbed into the blood without ever going to the stomach, showing that the organ is but the instrument of man's dire necessity. Whether man was created outright, or was one of a diverse creation, or came by evolution out of an earlier species, one thing is true: he has a hard time on earth to get a living. His stomach, therefore, was made to digest most everything. It should begin an era of

shrinking under the influence of exact foods. Primitive man undoubtedly had tusks or large front teeth suited to tearing food to pieces; they have now almost disappeared, but the canine teeth of every human mouth stand for the buried history of the past. The liver is but an adjunct to the stomach; and the kidneys are filters only; necessary to preserve, but not to establish, life.

The chest is more to us than we idly dream. Its care, its growth, its development under proper cultivation, are matters of the highest importance. We suffer in proportion as they are neglected; we thrive in proportion as they are heeded. Nowhere else can there be found so absolute a guaranty of splendid health, beauty of form, enjoyment of life, and uniform good nature, as in the cultivation of the chest.

LESSON NINETEEN.

SELF-CONTROL.

PRINCIPLE:

The chest is the nervous center of the body and determines each person's power of self-control.



MAN is a creature of nerves, especially in this era. It is probable that his nervous system has been, to a greater or less extent, evolved from a more physical state; and the erratic turbulency of today is due to his habits and surroundings. The insanity of the world is due to this false education of the nervous system. Mental disease is far more prevalent than ever before. The proportion is much greater; and more cases go unreported, although a physician recently advised the government that "the apparent increase of insanity in the United States is due to the fact that not so many cases went on record a generation ago as are now reported." This cannot account for the increase of insanity. Wealth and condition conceal many cases; and patients are nursed at home today rather than be allowed to go to asylums. During the last twelve months there were reported in the papers in the United States alone, 509 murders by insane people, all of whom were at large and had never been in custody. The evidence, as far as ascertained, showed clearly that the symptoms were developed suddenly and were the result of nervousness. One mother murdered her four children; another five; another three; thirty-eight mothers murdered two children each; a father killed his wife and four children; and so on, through this annual and oft-repeated catalogue of butchery. Take a book and pencil, and collect the records from the papers. In the next twelve months you will find more than six hundred murders and more than two thousand suicides from insanity. That the cases are not all reported is seen from the fact that the author knows in person of two score which, a generation ago, would have been charges of the public care.

It seems strange that the nerves should be distracted from their natural uses. When we recollect that the body at its best is but a living machine constituted to feel and act; that the brain is the governor of this machine; and that the nerves are mere agents of the brain over whose lives fly the constant couriers of commands and reports; we see that these agents are by nature made subsidiary to both body and brain. Yet by over stimulation, over excitement, and an abundance of false use, they make the body their agents; and, when the strain becomes too great, the brain is controlled also and judgment flees.

The perfect machinery of the nervous clock-work should run as smoothly as the orbs circle in the sky; but it is always out of gear; something is loose; some current is erratic; some thread snaps; and the mind is flighty, or the body in discord. The cure of this trouble leads to self-control; and can only be accomplished by the study of personal magnetism, an art that heals the nerves and creates new human electrical life. The foundation of the study of personal magnetism is the cultivation of the chest.

VALUE OF SELF-CONTROL.

Life is either confined to a hermit, or else consists of dealings with other people. In such dealings the law of supply and demand, socially as well as commercially, governs the nature of human conduct. True success consists in being able to hold our own against our equals and superiors; and to command due measure of respect from all.

In dealing with others the first essential of success is the knowledge of our capacity; and the second is self-control. Many persons fail because they have no control over themselves at critical moments, and others limit their success because they have but little control at any time.

When we meet a person we are judged by what we *do* and *seem*, rather than by what we *are*. If we strike the person we love, the act, not the passion, becomes the measure of judgment against us. A real estate agent could not sell a lot to the man whose hat he knocked off in seeking to make the bargain. A physician of extreme nervous habits would not easily induce a victim of nervous prostration to take his remedies. An orator who cried "follow me" and tripped over a rug, would have no followers. A lawyer who fingered his buttons, screwed his chin, and fidgeted

about until the jury were made nervous too, would not win a verdict, unless the case were something more than a good one. A clergyman who so irritated his congregation by his nervous habits that they were exhausted for the rest of the day, would not gain their belief in his divine appointment, much less gain their souls for a better life.

Human conduct is serious enough in ordinary affairs of self; but becomes a profound duty when others' interests are at stake. All professional men, and all persons who have responsibilities in this world owe it to themselves and to others to acquire the art of self-control. That this may be accomplished is not only possible, but easy. Right in the line of happiness and success, is the training that helps a man and woman to acquire the agents of success.

It may seem commonplace to say that self-control is a mastery of the body through its nerves; but this is the fact. Life has no other representation than this; even the soul is tied by the nerves. The murder of Abel was but the result of a temporary nervous derangement of Cain; and, if homicide may lose one the Kingdom of Heaven, it is attributable to uncontrolled nerves. Every sharp word, every regrettable deed, is an act of the nerves ahead of the judgment. Lack of self-control in woman leads to irritability, hysteria and insanity; in man to irritability, insanity and crime.

This condition is a disease only when it has destroyed some part of the nervous functions; before that stage it is controllable. Thus every day in the year you give way to some feeling; you allow yourself to become irritable; you say, look, do something that indicates a lack of self-control; that you could avoid it, is sure; for, if you were being presented to some great man, you would not do any of these things. It is when you are alone and can give vent to your feelings, that you encourage that condition which results in a disease of the nerves. All men and women are responsible for the insanity they thus bring on themselves; although the immediate act may be done by a clouded mind. Insanity is not an act of Nature or of God; unless delirium tremens may be so considered. The man who drinks whiskey, knowing that he will commit murder when unconscious from drunkenness, is no more responsible than the person who permits irritability to grow upon him, knowing that some day, in a fit of insanity, he will kill his fellow being.

This tendency can be checked by a study of the art of self-control. To what extreme of weakness one may go is seen in the man who cannot give up smoking; he lacks self-control. So in drinking, and other habits. No one doubts the ability to overcome these things at some stage. Nature intended the nerves to be excitable in order to develop all the functions of life in the body; but the age is too fast. The great theme in every mind is, how to feed the excitement to its hottest fire? The newspapers catch the spirit of the demand, and stimulate, by false news, the great flames of the nervous system. They know how to do it, because it is their trade. They do not merely respond to the muddy minds of their readers; but they first excite the desire, and then supply it. It is like the bar-keeper who put a drop of opiate in the beer, and thus created the opium habit in his customers, which they were finally powerless to throw off. Cigarettes for boys are charged with the same nervous poison, the purpose of the manufacturer being to fix the opium habit on his victims, and force the sale of cigarettes.

The process of cure recognizes that self-control is lacking either in mind, muscles or nerves; and that each class originates in the nerves and ends by causing a disease in the nerves. The mind lacks self-control when it is the prey to curiosity and loves gossip and newspaper sensationalism; also when the tongue says more than it should. The body lacks self-control when it indulges in automatic habits, or assumes any of the attitudes seen in Figures 26 to 31. The nerves in time become shreds and are ruptured as shown in your Book of Complete Membership. The cure for nervous uncontrol must always be found in the study of higher magnetism.

Figure 26 is a very familiar evidence of the lack of self-control in the management of the body. In small specimens of life there are feelers, or nervous arms and legs, put forth in various directions. The amoeba can send these out at will, and withdraw them. In man the arms and legs are but extensions of the same principle. They are easily over excited. Let the fingers or toes alone be visible and they will record the history of every moment of physical and even nervous excitement going on in the entire body. What to do with the hands, is more than a problem. Take from the easy society woman her handkerchief and her fan, and watch her helpless efforts to control herself. She wonders



FIG. 26



FIG. 27



FIG. 28



FIG. 29.

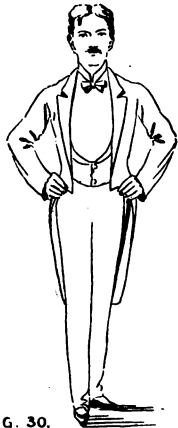


FIG. 30.

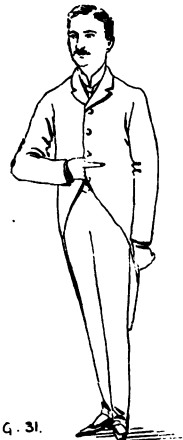


FIG. 31.

FAULTY POSITIONS OF THE HANDS UNDER THE LAWS

why a man has so much trouble to dispose of his hands; but the most nervous man would become easy if he were allowed a fan and handkerchief to hold. *Figure 26* is the assumed carriage of ninety per cent of all male hands. While it is coarse in itself it indicates nervousness. The relief is some change to another figure, as 27, 28, 29, 30 or 31.

Figure 27 is the first change probable. We kept a record of twenty-five men, fine dancers, fine entertainers, who charmed the ladies at an evening reception. One was evidently the master of all the arts of self-control; for he held attention when the others could not. He had a finely built chest, and consequently had no trouble with his arms and hands. This law is always infallible. The other gentlemen were pleased to assume the attitude of *Figure 26* for awhile. Sooner or later, as sure as the clock struck the next hour, *Figure 27* was adopted.

In *Figure 28* is seen the attitude most familiar when addressing a lady; but when some witty remark is made a prouder position is taken as in *Figure 29*. The same gentlemen, in addressing one another, assumed the attitude of *Figure 30*.

Figure 31 is for grand effect. The hand on the stomach! They are not fancied positions. You may prove their accuracy by observation at most any important meeting. Of course they represent conditions showing a lack of self-control. The following remarks are attached to the attitudes as verbatim reports, indicating the influence of mind and matter:

Figure 26. "There's a young lady I'm sure recognizes me."

Figure 27. "She's coming this way."

Figure 28. "Good evening. It's delightfully pleasant, isn't it?"

Figure 29. "I never saw you so charming."

Figure 30. "Say, Jenkins, I'm decidedly thirsty."

Figure 31. "Ah, the senator's wife!"

In spite of the fact that these familiar attitudes are seen in the drawing room, they are also thrust upon the public by professional people. How many singers fail to assume the attitude of *Figure 26*? And how many speakers fail to run the whole gamut of nervousness from *Figure 26* to *31*? The author was invited by a prominent lecturer to sit in the audience and make a diagram of criticism during the address. The common attitudes of uncontrol were all taken, one after the other, and remarks occurring while the "attitude was on" were preserved as follows:

Figure 26. "Ladies and gentlemen, I thank you most heartily for this cordial reception."

Figure 27. "A very laughable incident occurs to me at this time."

Figure 28. "Where the flowers bloom most constantly, where woman's tears water the graves of her valiant sons."

Figure 29. "The booming breakers of the broad Atlantic resound along the shores of earth's freedom, and shall ring their echoes to the end of time."

Figure 30. "Whether in rags or hovel, if the heart is honest, a man's a man the world over."

Figure 31. "I had been absent but a year, but, on catching sight of my native shore, my heart sprang up within me."

THE REMEDY.

Under the rules of grace which appear in the subsequent lessons of this volume, the laws of control will be stated, and the allowable positions given. At present the work is physical, and deals with the chest as a part to be developed. The faults in these figures are the accompaniments of bad chest formation, and are not possible when that part of the body is properly cultivated.

LESSON TWENTY.

LAWS OF GRACE.

PRINCIPLE :

All graceful movements
proceed from a well-
developed, well-proportioned
and well-balanced chest.



OPERATIVE life must proceed from a center, or toward a center. The illustrations of this fact, both in and out of the human body are many and numerous, and give rise to the following laws.

LAW I. *The center of gravity must be at or above the diaphragm.*

The weight of the legs is equal to the combined weight of the head, neck and arms.

The torso from neck to pelvis, is the center of weight of the entire body.

LAW II. *If the center of gravity is below the diaphragm, the body is out of balance.*

Culture of the chest is the only possible cure of this deformity.

LAW III. *In proportion as the vital organs descend from their proper elevation the body becomes awkward.*

The vital organs are hung by muscles capable of great elasticity of extension, or compactness of contraction. The latter condition is the only healthy and graceful one.

LAW IV. *All faults of form and attitude are natural conditions, and can be cured only by new natural conditions.*

In other words a new habit is necessary in order to replace a fault. A rule cannot do it; and exercise or practice will accomplish nothing unless their results are adopted as permanent conditions.

LAW V. *A forced position neither cures a fault nor betters it.*

The ludicrous and sometimes painfully awkward attempts to overcome obvious faults have rarely come home to the party who is guilty; for nothing is so hard to see in self and so easy to see in others, as this physical malady.

LAW VI. *The center of gravity has neither breadth nor width ; therefore it is best supported on a base equal to itself.*

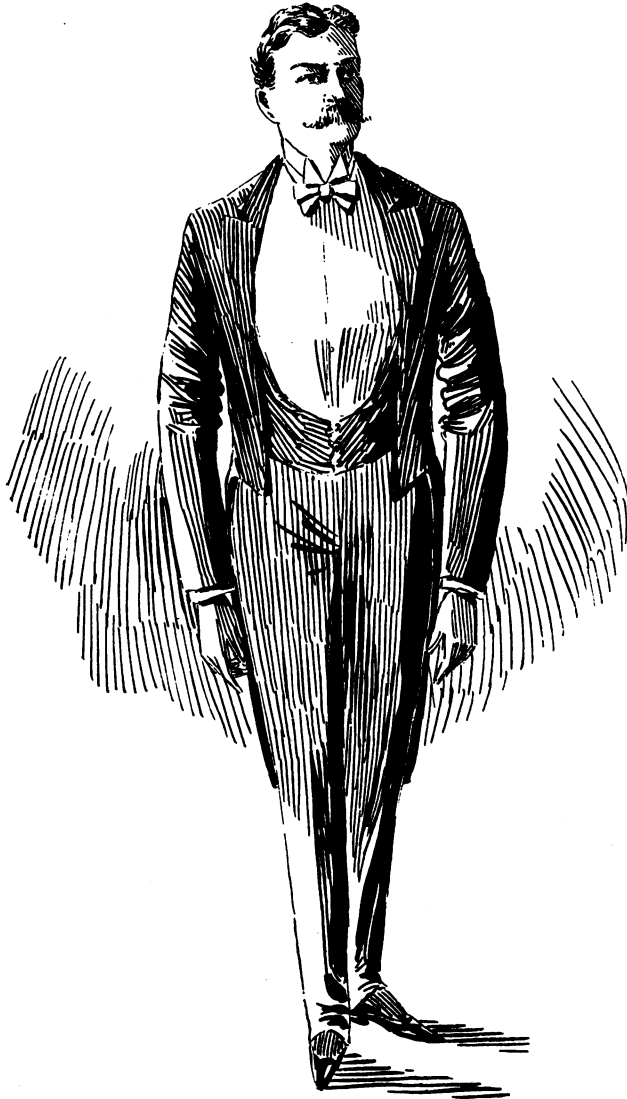


FIG. 32.
Perfect standing position.

If a single point can be imagined in the chest, midway the sides, and midway the front and back; and this point can be placed in perpendicular relation to the ground at the feet, it will be readily seen that there can be but one point of support, and that must be on one part of one foot.

LAW VII. *In graceful walking a perpendicular line must extend from the center of gravity to the ball of one foot at the apex of every step.*

Before the weight of the foot is placed on the ground, the heel touches first, then the ball of the foot descends, then the weight passes over the heel to the ball, and at this instant the entire support of the body is upon the ball of the foot; not upon the heel at all; nor upon the heel and ball.

The knee should be perfectly straight just as the apex of the step is reached; that is, when the center of gravity is over the ball of the foot.

The habit of bending the knee forward, or of putting the weight on the heel and ball together, are sure signs of weakness and age.

The habit of attempting to overcome this fault by springing the knee back, is a forced movement, and leads to injury to the bones. It is a common error.

LAW VIII. *Every standing position of grace should be supported on a single base.*

That is, the center of gravity should be over the ball of one foot. This is called a narrow base. The feet may constitute a four legged support; the four corners are the heel and ball of each foot. It is common and coarse to stand on the heels, or both balls, or all four at the same time.

In the use of two feet for support, the centre of gravity cannot be upon either foot. This is called a dead position. Before a movement can be made, the entire weight must be on one foot. To step one side, or forward or back, or to enable the body to move in any direction or for any purpose, one foot must be free. This free foot sustains no weight; if it did it could not possibly move.

The law of readiness, therefore, requires one free foot, and one strong foot. The latter term is applied to the foot that sustains the weight.

In proportion as the feet are spread from a narrow support, the body begins to depart from its perfect grace. In *Figure 33*, the lady has the advantage of her dress concealing the very slight

fault of position; but otherwise, the attitude is easy, natural and correct. Had she kept the feet a few inches closer together, the



FIG. 33.
A slightly open position. LAW VIII.

law of perfect attitude would have been satisfied. We present the position as a correct one, but with the purpose of showing the beginning of a departure from the law. The effect of a more decided departure is easily seen in *Figures 20-21-22-23-24-25*.

There are four bases in standing as in walking :

First base : the heel of the right foot.

Second base : the heel of the left foot.

Third base : the ball of the right foot.

Fourth base : the ball of the left foot.

EXPERIMENTS.

1. Stand on the first base.
2. Stand on the second base.

In both of these positions the entire four bases are on the floor, but no weight is to be on more than the one indicated. Thus in the first experiment, "stand on the first base," the entire weight of the body is on the heel of the right foot; but the ball of the right foot rests on the floor, and the heel and ball of the left foot rest on the floor. To "stand" on any base is to swing the weight to that part, without lifting the other bases from the floor.

3. Stand on the first and second bases at the same time. This is a common and gross fault.

4. Stand on the first, second, third and fourth bases, all at one time. This is the extreme weakness of age. It is seen in *Figure 13*, and in the figure that precedes, showing the old man.

5. Stand on the first, second and third bases.
6. Stand on the first, second and fourth bases.
7. Stand on the third and fourth bases.
8. Stand on the third base only.
9. Stand on the fourth base only.

LAW IX. *The greater the weakness of the body the broader must be the support.*

We would suppose that strength of body required strength of attitude as to the limbs. So it does, under a subsequent law. But there is a great difference between the indication of strength and the use of strength. The man or woman who is poised on one base looks stronger and is stronger than the person who requires four bases in a mental attitude not using strength. It requires more strength to stand at perfect ease on one base; and, for this reason, it indicates greater power.

The weak chest is always supported by two or more bases; the strong chest, in the neutral attitude, is never supported on



FIG. 34.

A tired attitude. LAW IX. This fault is due to a fallen chest, and is prevalent among both sexes. It is the most common fault of all.

more than one. And this comes about without training in many cases. There is a conscious pride in a full, noble chest, that always inspires a well-poised attitude.

A neutral position is one in which the person does nothing with the body more than stand. He is not pushing, pulling, defying, or defending; he is simply standing. The moment the body undertakes to do something, or to express a meaning, the law changes.

Examples of weakness are everywhere abundant. The girl or boy of languid lungs, takes a broad standing position. We have seen hundreds of "sweet girl graduates" deliver their essays or other parts in the attitude of *Figure 34*.

In the drawing room it is too common among the ladies and gentlemen. But it comes into prominence when one attempts to speak or sing in a standing attitude. In every instance it may be traced to a fallen chest.

A sick person, a convalescent, an old person, and a drunken fellow, always widens the base of support, from necessity. We are dealing, not with these, but with those who are well and supposed to be refined and physically able to stand politely. The faults mentioned herein are almost always found with them. Indeed, it would be difficult to find one free from them.

LAW X. The greater the strength of the body the narrower is the base of support.

This law applies to neutral attitudes. It is impossible to adopt its use as a natural habit unless the chest is of good proportion and is carried at its proper elevation. The moment a flat or defective chest assumes a position of grace, some part of the body is sure to be out of place, by reason of its forced attitude.

LAW XI. The laws of attitude apply to action.

We exist in two modes: 1. Action; 2. Attitude. When we are not still we are performing some kind of action. When we are still we are in some kind of attitude. We cannot exist a moment, therefore, unless we are either still or in motion. It is impossible to *move* the entire body at once; but it is possible to keep the entire body still, except the involuntary muscles within—as of the heart and diaphragm. These, however, are not considered as movements. It is our duty to classify all studies into the most succinct systems possible, so that the pupil may understand the extent of his work, and obtain the shortest mode in mastering it.

Grace, therefore, has reference to both action and attitude. As we exist altogether in these two modes, we can give expression to



FIG. 35.

A refined position, but faulty under LAW X, caused by a fallen chest.

either of them in one (and in only one at a time), of the following ways:

1. AWKWARDNESS. 2. GRACE. 3. AFFECTATION.

DEFINITIONS.

AWKWARDNESS is a breach of some principle of natural grace.

GRACE is that manner of giving expression to attitude and action, which is the simplest, the easiest, and at the same time the most pleasing of which it is capable.

AFFECTATION is an exhibition of an attempt to produce grace, thereby overdoing it and destroying its simpleness.

Awkwardness is repulsive, grace is attractive, and affectation is ridiculous.

Grace is in accord with purity, beauty and dignity. Awkwardness cohabits with coarseness, boorishness and brutality. Affectation is the boon companion of silliness, shallowness and foppishness.

Grandeur in any man or woman would be a monstrosity if combined with the coarseness of awkward movements. The power of any movement is increased many fold if imbued with grace.

LAW XII. *Age demands a broader base than youth.*

The illustration of this law is seen in *Figure 37*, in which the chest is in good development and the body straight. Age, although extreme, has not yet impaired the carriage of the body; the only fault being a base slightly too broad for a man of mature years, yet not so in the present case.

LAW XIII. *An attitude in the lengths, depicting strength of purpose, may have a large base.*

In treating of the body as the subject of culture in grace, the following terms are used:

The free foot; or that which sustains no weight of the body.

The strong foot; or that which sustains the entire weight of the body.

The breadths; or the width of the standing position.

The lengths; or the length of the standing position.

The latter terms may not be readily comprehended without explanation. The direction of the face determines the attitude of the feet. If you stand so as to look straight forward, while the feet are side by side, you are standing in the breadths. Now

change the feet, so that the heel of one is in front of the heel of the other, while the face is front also, and you will be standing in the lengths. This is well illustrated in *Figure 32*.

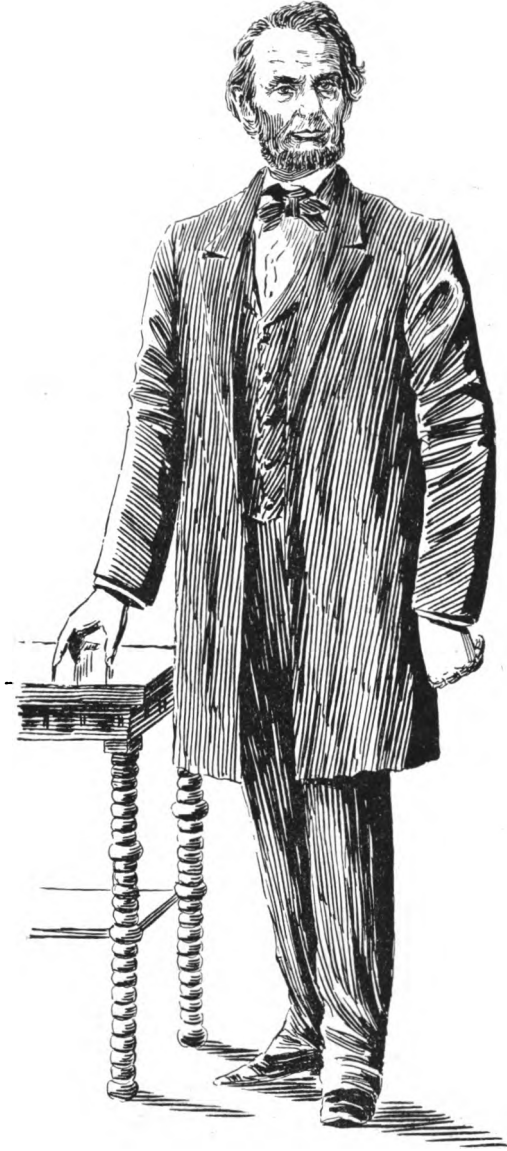


FIG. 36.

A refined position; correct under LAW X. The chest is well developed; and, by its normal elevation, draws the legs up from their sagging position.

In *Figure 33* there is a very slight departure from this law, not enough to mar the general effect; but in *Figure 34* the



FIG. 37.

A perfect chest of average development. Attitude under LAW XII.

departure becomes somewhat more marked, and the fault is seen clearly. The same is noticeable in *Figure 35*. In *Figure 37* the



FIG. 38.
Attitude of strength, under LAW XIII.

attitude is clearly in the breadths, but owing to the narrow base no crudeness is apparent. The chief effect produced by the fine position of *Figure 36* is due to the fact that the attitude is fully in the lengths.

The remarkable strength of the attitudes in *Figures 36, 37, 38* and *39* make these well-known men well worth studying. All are endowed with good chests, and are not infringing upon any law of grace. The illustrations are taken from well-known statues or paintings. The weakness of *Figure 37* is due solely to the neutrality of the attitude in the man of extreme age. *Figure 38* is standing in the lengths, because his head is turned to the left; and that, aided by the play of a large chest, presents the combination of a symmetrical attitude.

Let *Figure 38* turn the head to the front, or even toward the right shoulder, and he would be standing in the breadths with a wide base; and the attitude would look like that in *Figure 20*. It is thus easy to ruin a good position. The man, however, would not have fallen into the error; if his head turned full to the right, his left foot would unconsciously have taken its place behind the right, in obedience to the law of symmetry.

LAW XIV. *All neutral attitudes are best presented in the lengths.*

A well-developed chest is always in discord with an attitude in the breadths, except in old age.

A poorly-developed chest is always in harmony with an attitude in the breadths.

LAW XV. *Arrogance and defiance require an attitude in the lengths.*

This is seen illustrated in *Figure 40*.

Nothing is more natural than the withdrawal of the chest in any species of dislike, from its mildest form to hate and loathing.



FIG. 39.

Refined attitude of strength, under LAW XIII. The present German Emperor.



FIG. 40.
Arrogance and defiance ; under Law XV.

LESSON TWENTY-ONE.

GRACEFUL MOVEMENTS.

PRINCIPLE:

Every graceful movement
begins at the center of gravity
in the chest.



LEARNING to move easily and gracefully is an art whenever it is compelled by necessity. The laborer who must conserve his strength, the athlete, the finely built race horse even, obey this law of life. No general movement of the body is possible and at the same time in harmony with the graceful uses of the muscular system unless it originates in the chest. Grace is not weakness; although it must be smoothness. The noblest animals are the most graceful; and the most worthless are the clumsiest. An awkward blow struck by an athlete would do him more injury than good. The expenditure of force in all toil and exercise is aggravatingly great when the rules of grace are not observed.

In order to impress the value of this law upon the students of this volume, a few exercises will be given at this place, all relating to the movements of the entire body. Two parts of the body must concur in every motion of this kind: the step and the chest. Let there be the slightest lack of harmony between these and the movement must produce a corresponding degree of awkwardness.

For the sake of convenience in reference, the standing positions will be numbered. They must be more than read; it is not difficult to commit them to memory.

THE FOUR STANDING POSITIONS.

NUMBER I. This is the number of the first position, which is taken by resting the weight upon the left foot retired. This leaves the right foot slightly in advance of the left foot and no weight upon it. The number one position is best described as the left foot retired strong.

NUMBER II. The second position is made by bringing the body forward on the right foot while the toe of the left foot touches the floor, the heels being slightly raised, and with no weight upon that foot. This position is best described as the right foot advanced strong. The term strong, of course, means bearing the weight of the body; the term free, means free from weight.

NUMBER III. In this position the weight is upon the right foot retired, the left being slightly in advance, and bearing no weight upon it. It is best described as the right foot retired strong.

NUMBER IV. This position is a movement from the last one, the weight being advanced upon the left foot, and is best described as the left foot advanced strong.

RULE FOR STANDING GRACEFULLY IN THE RETIRED POSITIONS.

The retired positions are the first, and third, and the rule is that the weight should be chiefly on the ball of the retired foot, while the advanced foot should support no weight at all, unless that of the advanced leg. The knee of this leg should be slightly bent, but not enough to attract attention.

The feet must not be nearer together than the width of the instep, unless the person is very short and the feet very large. Four inches apart is the best general distance, varying slightly with the length of the person, and the size of the feet.

A line drawn from the base of the brain at the neck, and passing perpendicularly downward through the trunk, should strike the heel of the foot on which the body rests.

Be careful not to have the feet too far apart, unless in statue-like positions. These will be described in this chapter.

While the rule is invariably that the weight should never be borne upon both feet at the same time, except in acting, it may be a question, whether the entire weight should be carried upon the ball of the foot which supports the body. The pupil must practice in this way until he is able to support the entire weight upon the ball of one foot, while the heel of that foot touches the floor; but, after he has acquired a graceful carriage of the body, he may use the heel for a partial support of the weight, the ball carrying four-fifths of it, and the heel the other fifth. This is considered as though the body were supported on one foot, and is probably the case. The approximate fifth is not much more than the weight of

the free limb itself, so that it does not support any of the main body.



FIG. 41.

A faulty neutral attitude under LAW XVI.

LAW XVI. *In neutral attitudes the gravity line should not strike the floor.*

This means that it should pass through one foot or the other. This is a universal law of grace and should be observed in every change of position.

THE RESTING ATTITUDE.

If the pupil is standing in a number one position, which is that of the foot retired strong, and desires to change his attitude, either for the purpose of rest, or to turn to address some portion of his audience at the side, he should make the change by retiring the right foot.

Every movement of the body, from the left foot retired strong, to the right foot retired strong, must be backward, and the same is true when changing from the latter to the former.

The weight upon the advanced foot signifies earnestness, and when it is taken, and it becomes necessary to resume a retired attitude, it must always be done by bringing up the foot which is behind, at the same time transferring the weight from the advanced foot to the foot which is being brought up.

Thus, if the pupil is standing with the weight on the right foot advanced, to give expression to the feeling of earnestness; and desires to retire the weight upon the back foot, he should bring that foot up to the right to an easy standing position, but should not sway the body backward to the position occupied by the left foot before it was brought up to the right.

Whenever the foot is being moved, and the weight is being changed, the two must be done together, because, they are, in fact, a single act, and should not be separated.

The position of excitement, which requires the weight to be upon the advanced foot with a long stride, and with the knee of the advanced leg bent, may be terminated by bringing the retired foot upward to the right, and transferring the weight upon it in the act of advancing. This would prevent a backward swaying of the body, which is always awkward.

LAW XVII. *In standing attitudes the weakness of the chest appears in the spreading position of the legs.*

This is a tendency as natural as any other sympathetic movement of the body. One eye winks because the other does, not because it must. The fallen chest, as seen in *Figure 42*, is in thorough sympathy with the broad base assumed by the feet.

SUGGESTIONS.

The number two position is never taken except as a movement from a number one.



FIG. 42.

A weak attitude in sympathy with a depressed chest; under LAW XVII.

The number four position is never taken except as a movement from number three.

The speaker may pass from a number one to a number three, merely for the sake of rest, in which case he must always retire the right foot, which, in the number one position, is in advance, without any weight upon it, and in the number three position is retired, and supports the weight.

A speaker in a number three position may pass to a number one for the sake of rest, and this must be done by retiring the left foot in the manner described in the change last mentioned.

There is no change from two to four, or from four to two, in the positions, excepting in dramatic action.

Movements in position must not be confounded with ordinary steps in walking.

A rising and falling action is never allowable. Many persons have the habit, during an address, of emphasizing a remark by rising on the toes, and bringing the heels to the floor for the sake of emphasis. Nothing could be more ungainly and awkward.

In dispassionate address, the weight should be on the retired foot; this may be either a number one, or a number three position. These positions are changed either for the sake of rest, or to allow the speaker to address the right or left of the audience.

In dispassionate address, if the speaker is talking to the right of the audience, he should occupy a number one position; and if he is talking to the left of the audience, he should occupy a number three position.

In earnest, or passionate address, if he is talking to the right of the audience, he should occupy a number two position; and if he is talking to the left of the audience, he should occupy a number four position.

Changes on the feet should not occur too frequently, for the speaker presents the appearance of being unsettled and unsteady.

Holding either, or both, knees in a bent position is ungraceful, if the audience is able to detect it. In walking or standing, the knee on which the body rests, should be as straight as possible, for the reason that a visible bending of the knee causes the speaker to appear weak-kneed, and the audience loses confidence in him.

The author cannot urge too strongly upon the pupil the necessity of avoiding the use of both feet to support the body at the same time, as the result is never favorable.

Leaning too far forward is, likewise, awkward, and leaning backward, or too much to the side, should be avoided. The oppositions of the body in standing attitudes will cure this difficulty, and will add much grace to the general carriage of the body.

Every movement of the body should, if possible, occur at the beginning of a new topic, or in changing the subject of the address, or whenever a new idea is presented. If the body makes a movement at this time, it is rarely ever noticed by the audience. Changes of standing position may be made so gracefully and quietly that the audience may be totally unaware of the fact, and this is one of the charms of good oratory, for delivery is marred by an awkward handling of the body, and grace of thought and expression are often invited into the language of the speaker who is graceful in the management of his body.

EXERCISE FOR BOXING COMPASS OF THE STANDING POSITIONS.

The right foot is capable of taking five standing positions, and the left foot an equal number. Let the pupil stand in the number one position, described in this lesson, and from this make the following movements.

Advance the weight on the right foot straight ahead and hold this position gracefully, and count ten slowly; while remaining in good poise the toe of the left foot, which is retired, will merely touch the floor. Return to a number one position by bringing the left foot up close to the right or behind it.

Advance the body in a right oblique direction, which, as has been learned in one of the early chapters of this book, is a position half way between a forward and a lateral; and hold this long enough to count ten slowly, keeping the body in good poise. Return to the number one position by bringing the left foot up behind the right one, and at the same time transferring the weight upon it.

From the number one position, in which the pupil is now standing, pass the weight to the right, in a lateral direction, the toe of the left foot being now at the side, instead of behind and resting lightly upon the floor. Resume a number one position by bringing the left foot back of the right, the distance as heretofore stated, about four inches in a person of average height, and while bringing the right foot up, gently transfer the weight upon it.

The next change will be from this position to a left oblique

backward. This, as the pupil knows, is half way between a lateral and a position straight back. The number one position is resumed by carrying the left foot backward behind the right until the required attitude is reached.

The next position is that straight backward, the pupil is standing in the number one position, and moves the right foot directly backward still facing ahead. The number one position may be resumed by transferring the left foot back of the right.

The pupil will now take a standing position, with the weight on the right foot retired, which is called the number three position. This allows the left foot to be free. Take a step forward, upon the left foot advanced, and straight ahead; resume number three position by bringing the right foot up behind the left, and, at the same time, gently transfer the weight upon the right. This transfer must occur in the act of moving the foot up, and not afterwards.

Move forward in the left oblique direction, which the pupil well understands to be half way between the left lateral and straight ahead, the weight to be entirely upon the left foot, the ball of the right foot touching the floor. Resume the number three position by bringing the right foot up behind the left.

From this position move to the left lateral, which is directly to the side. Resume by bringing the right foot behind the left, and transferring the weight so as to take a number three position.

From this move to a left oblique backward; resume by bringing the right foot back to the left, and transferring the weight.

Take a position straight backward, on the left foot, and resume by carrying the right foot behind the left, and transferring the weight so as to obtain a number three position.

It will be seen that every movement of the body, should, if possible, be made by a movement commencing with the free foot.

In the foregoing ten movements, the body may move around so that the face shall be toward the direction taken by the feet. This turning of the body generally accompanies the gesture which designates, or points out the locality to which reference is being made.

The pupil should practice the foregoing ten positions, first by slight movements of the body, which are too short to be called steps; he should then practice them by movements of the feet equal to the ordinary length of a step.

It happens in nearly every speech, as well as in the drawing room, that the person has occasion to move. It has been observed, for generations probably, as a rule, that one foot should not cross the other. The orator should face his audience, in order to keep control of them; if he allows them to behold the side of his head, or, if they obtain the side view which is afforded when they see his legs and feet cross each other, he is likely to lose this control.

The following movement is taken from an observation made of the positions taken by Edward Everett during one of his orations. He was standing on the left side of the stage:

He stepped backward until he found himself some distance up the stage, but, still on the left-hand side. He then moved his right foot directly to the right, and his left directly forward; again his right foot directly to the right, and his left foot directly forward, until he found himself down the stage, and on the right-hand side, having proceeded diagonally, from the upper left-hand position, to the lower right-hand side. He then moved backward, as before, but, keeping on the right-hand side of the stage all the time. He thus found himself, finally, on the right-hand upper portion of the stage, having moved in the form of a letter Z from his first position, which was at the lower left-hand portion of the stage.

All these movements were made slowly, and at long intervals, chiefly when he had occasion to change the thought of his address.

Edward Everett was a man who studied grace with great zeal and made it one of the chief accomplishments of his life. In his room he had a very large mirror, in which he could see each move of every part of his body. Where he would practice many hours a day, walking backward and forward, gesticulating, and practicing the attitudes necessary for an orator.

STATUESQUE ATTITUDES.

A statuesque attitude requires an observance of the two following elements:

1. The body must face forward at all times.
2. The movement of the foot is longer than that last described in the preceding steps: a statuesque attitude requires separation of the feet equal to a stride.

To this last requirement, there is but one exception. It is called a statuesque attitude in abandon, and in such cases the leg

that carries the weight is straight, while the free leg is bent at the knee as much as possible, and the feet are very near together. Thus, a person standing in the simplest form of statuesque attitude in abandon, would place the weight upon one leg entirely, while the toe of the free leg touches the floor close at the side of the strong limb, and the heel is raised as high as possible. A variation of this attitude is found in many forms of leaning in which the elbow, the hand, or the shoulder rests upon or against the supporting object.

The attitudes which are statuesque, and accompanied by strides, are full of powerful expression. Instead of reviewing each one in detail, it is sufficient to say, that, the foregoing ten positions, a description of which we have just completed, may all be turned into statuesque attitudes, by lengthening the stride, and keeping the face always to the front. To a person who is unfamiliar with the positions, they will not at first seem graceful, but, a mastery of poise and of the oppositions of the body, while standing, will in time give the pupil ease and grace in this most difficult of all attitudes. They are not only valuable for the sake of particular attitudes, but they assist the body, generally helping to make it flexible and easy of carriage and poise at all times.

LAW XVIII. *An attitude of strength should never be forced.*

The man or woman who feels the need of good presence on some unusual occasion, will almost invariably force an attitude of seeming strength, if the chest is deficient. This forcing process, in the younger people, always appears in throwing the shoulders back to make the chest appear large; but as age adds years, and twenties give way to thirties and more, the most frequent method of forcing is by raising the shoulders. This we see in *Figure 43*; but it is seen on almost every occasion in life. Such a fault could not occur with a well-developed chest.



FIG. 43.
A forced attitude of strength ; illustrating Law XVIII.

LESSON TWENTY-TWO.

POISING PRACTICE.

PRINCIPLE:

The graceful support of the
body must be in
harmony with the chest.



UNLESS, by practice or by habits of life which are equal to practice, the chest center is brought into a perfect relationship with the laws of support, there can be no harmony and no grace. The whole story is told in the one fact, that the center of gravity must be poised on the supporting foot. The more lightly this is done, the more graceful it becomes.

Awkward and uneasy positions in standing, and jerky movements in walking, or in changing an attitude, indicate a lack of natural poise.

The simplest things are often difficult, and the exercises may prove difficult to all, excepting those who are perfect masters of grace; and at the same time the requirements are simple.

Satisfactory results may not be achieved at once, for other defects are staring us in the face, even after so much of our work is accomplished; so the pupil who may master the poising exercises must not be discouraged if he find other elements of grace lacking. All will be considered in time.

LIFTING THE FREE FOOT IN POISE.

Take a standing position as directed in the third exercise, the weight being altogether on the ball of the left foot, the heel touching the floor, but no weight being upon it. While standing in this position, raise the right foot upward in a perpendicular position, as far toward the left as possible, and then hold it there long enough to count ten slowly.

Reverse this by placing the weight on the right foot and lift the left as just described in the directions as to the right foot.

STOPPING IN POISE.

Take a few steps and stop, finding the entire weight of the body on the ball of the left foot, the toe of the right just touching



FIG. 44.

A fault of position under LAW XIX, due to hollow chest.

the floor behind. Take a few more steps, turn, and find the entire weight of the body on the ball of the right foot, the toe of the left just touching the floor behind and no weight upon it. Continue this, always seeking to form the habit of adjusting the weight in the act of stopping, and not *after* standing still.

LAW XIX. *A perfect standing position should be in perfect poise.*

This can never occur if the chest is defective, for the reason that the center of gravity is thrown below the diaphragm, and the body works like a machine that is out of gear, or defective in adjustment, causing the jar and wobble that indicate danger.

No dress can cover the fault. Padding or inventive arrangement cannot raise the chest itself and set in harmonious action the organs that express the laws of life.

While practicing these exercises of poise, the growth of the chest should receive constant attention, for one law depends upon another. Poise and grace, harmony of position and movement and chest culture, are concomitant studies.

PROJECTING THE FOOT IN POISE.

This is somewhat different from the fourth exercise. The position is to be taken as before, with the entire weight on the ball of the left foot. Keeping the right leg straight, without bending the knee, lift it forward and upward as far as possible. This must be done without any movement of the head or shoulders. A steady, firm standing position must be maintained throughout all the time the leg is being slowly raised.

Repeat this eight times, and then change the position, by placing the entire weight on the right foot and lifting the left.

RETIRING THE FOOT IN POISE.

Stand with the entire weight of the body on the left foot, the heel barely touching the floor, and lift the right foot from the floor, moving it backward as far as possible without bending the knee. Repeat this very slowly eight times. If done rapidly it is not beneficial. The slower the movement is, the better, if the body is not thrown about in the effort to seek a new equilibrium.

The whole purpose of the poising exercises is to enable the body to change its center of gravity without any perceptible effect

being produced. Bending, or any attempt to preserve the balance is bad.



FIG. 45.

A forced attitude due to a false position of the chest under LAW XX.

The position may be changed by transferring the weight to the right foot and using the left.

PROJECTING AND RETIRING THE FOOT IN POISE.

This is a combination of the last two exercises. The weight is placed wholly on the left foot, and the right leg is moved forward slowly, as far as possible, and is quietly brought back and continued in its receding motion without a stop until it is retired behind the body as far as possible, all in one graceful, easy sweep.

Slowness and steadiness of movement are essential to a successful performance of this exercise.

Repeat eight times, then change the position by transferring the weight to the right foot, and using the left for the movement.

LAW XX. *The arms should hang from a well-poised chest.*

Some persons feel the presence of the arms and hands even more than the feet. If the chest is developed this annoyance cannot occur. Nor can the hands and fingers be troublesome.

In *Figure 45* the shoulders are thrown back and are seen to be forced, in spite of the disguise of large sleeves. The elbows are spread, the head urged too high, and a physical prominence is given to the body. All these unnatural efforts are presumably made necessary by the deficient chest; and, as the latter is brought into harmony with the rest of the body by a symmetrical growth, the forcing of ungraceful positions gradually ceases. The correct shape, by its own power, expels the faults.

The arms are never in better position than when they hang from the shoulders by their unaided weight; and poising is most perfect when the arms are thus free.

LATERAL MOVEMENT OUTWARD IN POISE.

Stand with the entire weight on the ball of the left foot with the heel of that foot merely touching the floor, lift the right foot in a lateral direction as far as it is possible without bending the knee. The word lateral means pertaining to the side. Thus a lateral motion would be at right angles with a forward or backward motion. Perform this exercise eight times.

Change the weight to the right foot and lift the left leg in the same manner, which would be in a left lateral direction.

CROSSING THE KNEE IN FRONT IN POISE.

Stand with the weight upon the left foot, as in the previous exercise, and lift the right foot in front of the left, and as far to

the left as possible in a lateral direction. This will cause a crossing of the legs at the knees. Perform this slowly eight times without moving the body.



FIG. 46.
A fault under LAW XXI.

Change the exercise by standing with the entire weight on the right foot and lifting the left leg in front of the right in a lateral direction, as far as possible. Repeat eight times.

CROSSING THE KNEE BEHIND IN POISE.

Stand with the weight entirely on the left foot, as before directed and move the right foot back of the left and as far to the left as possible in a lateral direction. Repeat this eight times.

Change the exercise by transferring the weight to the right foot and move the left foot to the right, behind the leg, in the manner just described. The body must be immovable during this work.

SWINGING THE LEG IN POISE.

This is to some extent a combination of the preceding exercises. The pupil must take a standing position with the entire weight on the ball of the left foot, the heel barely touching the floor, and while holding this position firmly and without any movement of the body he must perform eight motions as follows:

- A. Swing the right leg forward as in the fifth exercise.
- B. From this forward position swing the right foot across the left to a left lateral position.
- C. From this last position swing the right foot forward, in front, as far as possible.
- D. From this forward position swing the right foot backward as far as possible.
- E. From this backward position swing the right foot behind the left leg, as far as possible, in a left lateral direction.
- F. Swing the right leg from this last position as far backward as possible.
- G. Swing the right foot from this last position as far forward as possible, which will bring it to the position first taken, as in A.
- H. Bring the right foot to the floor.

All of the foregoing eight movements must be performed as a single exercise, and must be done slowly, smoothly and steadily, without jarring the body. If the body is not well in poise, this and the preceding exercise should be performed until the new habits of grace and ease are acquired.

The left foot must next be swung in the manner described for the right. Perform these exercises ten times with each foot.

LAW XXI. *The body should not be so poised that the free foot is necessary to maintain its balance.*



FIG. 47.
A serious fault under LAW XXII.

This is seen in a very slight degree only in *Figure 46*. To exaggerate the fault take a standing position with the weight supported on either foot, say the left. Gradually extend the right, and at the same time raise the shoulders, and throw the chest back. This may be clearly demonstrated by continuing the movement to excess.

Poise could, of course, be maintained by leaning even, while the free foot maintained a balance; but this results in lowering the center of gravity, and throwing the chest beyond its base of support. A forward leaning accomplishes the same thing, and is always bad.

LAW XXII. *In every neutral attitude a perpendicular line from the nape of the neck should strike the strong heel.*

This is called the Greek line of poise.

RISING ON THE TOES OF BOTH FEET.

Take a standing position with the weight equally on both feet.

This is a breach of the rule of grace, allowed only for the purpose of performing certain exercises.

While sustaining the weight rise very slowly and smoothly until the body is left standing on the extreme toes of the feet, and remain standing long enough to count ten without haste.

RISING ON THE TOE OF ONE FOOT.

Take a standing position with the weight entirely on the left foot, and slowly rise until the body has been lifted to the highest possible position, and here remain standing long enough to count five without haste. Come down very slowly to the position originally assumed. Take a standing position with the weight on the right foot and rise and fall in the manner just described.

DIPPING ON BALLS OF BOTH FEET, HEELS FREE.

Take a standing position with the weight on both feet, without allowing the heels to touch the floor under any circumstances, and slowly cause the body to descend toward the heels as though about to sit upon the heels. There must be no bending or leaning of the upper half of the body, the head and shoulders being as erect as when standing. This descent of the body is called a dipping exercise. The heels at this part of the exercise must not touch the floor, although there will be a strong desire to balance the body by resting upon the heels.

Rise slowly until the body has been lifted to the position assumed in the twelfth exercise. Repeat eight times.



FIG. 48.
How age comes on. A fault under LAW XXII.

DIPPING ON THE BALLS OF ONE FOOT.

Take a standing position with the weight entirely on the left foot and cause the body to descend in the manner last described, and to rise in the same way. Under no circumstances must the heels touch the floor. This will be found exceedingly difficult, owing to the fact that very few persons possess sufficient strength in the limbs. A test of the correctness of the work will be found when the attempt is made to raise the body slowly and lower it slowly. Reverse by performing the same exercise upon the right foot.

DIPPING ON THE TOES OF BOTH FEET.

There is quite a distinction between a position on the balls of the feet and on the toes. In the latter the weight of the body is much farther forward than in the former. Exercise No. 14 is to be repeated exactly in the manner there described, excepting that during the entire exercise the weight must be kept altogether upon the extreme front portions of the feet.

DIPPING ON THE TOES OF ONE FOOT.

This will be a repetition of the fifteenth exercise, excepting that during its entire performance the weight is forward on the extreme front part of the foot. Not one person in a thousand will be able to do this well without many months of constant practice; and yet, its acquirement is one of the greatest aids to a graceful carriage of the body. All these dipping exercises are beneficial, not only in the acquirements of grace, but in strengthening the entire body and especially the lower half.

A SUDDEN STOP ON THE BALL OF ONE FOOT.

Take any standing position and walk forward a few steps and suddenly stop with the weight entirely on the ball of the advanced foot, the toe of the retired foot simply touching the floor. This stop must be sudden, and yet, the balance of the body must be perfectly preserved without any movement or effort to seek an equilibrium. Repeat the exercise by walking a little more rapidly, and stopping as before. Both feet should be used in turn, so that poise may be acquired as well on one as on the other. This exercise is very advantageous to all persons who wish to walk, dance, or make any movement gracefully. If the body is too far forward in the act of walking, this defect will show itself by leaning forward and bending the body in the attempt to preserve the bal-

ance. If the body in ordinary walking is carried too far backward, this defect, likewise, will show itself by a similar attempt to preserve the balance in some quick backward movement. This floundering about is very awkward and may be overcome by the faithful practice of this exercise.



FIG 49.

The increasing advance of age; a fault under LAW XXII, due to a fallen chest.

A SUDDEN STOP ON THE TOE OF ONE FOOT.

This is similar to the exercise just described, excepting that instead of stopping on the ball of one foot, the body is made to stop on the extreme forward part of the toe. Each foot should be used alternately, and the walking may be made to vary in rapidity or length at pleasure.

THE COMPLETE REVOLUTIONS ON THE BALLS OF THE FEET.

Take a standing position with the weight on both feet, both heels together and the toes bending out as in a military position. Throw all the weight now on the left foot, the heel being slightly lifted from the floor, and cross the right foot in front of the left leg, the toe of the right foot touching the floor. Now place the weight somewhat upon the toe of the right foot, but most of it resting on the ball of the left. While the weight is thus being sustained in good poise, turn the body entirely around without allowing the heels to even touch the floor. To do this well, the pupil should face the side of the room squarely. Before commencing to turn and making the revolution he should find himself facing the side of the room just as before. The weight will now be found to be chiefly on the ball of the right foot, and the left leg will be crossed in front of the right, the toe of the left foot touching the floor. In the turn just made the pupil swung around in a circle toward the left. To make another turn from the position just reached, he must move the body in a circle toward the right. This should be done in a single continuous sweep. If done correctly, the pupil will find himself exactly in the position first taken, the weight on the left foot and the right leg crossed in front of it. This should be performed twenty times.

THE COURTESY.

Take a standing position with the weight entirely on the ball of the left foot, and while swinging the right foot around behind the left leg, until it crosses it, the body should slowly descend in a slight dip. The right foot should pass some ways to the left of the other foot, and the action should be smooth and not too rapid. The dipping of the body must not follow nor precede, but should accompany this action of the right leg. The same movement may be performed with the left foot, by simply transferring the weight.

LESSON TWENTY-THREE.

THE GRACEFUL BOW.

PRINCIPLE:

The chest is the ego of the body, and does obsequience in the bow.



Men and women meet and recognize one another, many times a week, without knowing what is meant by the form the recognition takes. In the chest are three divisions of location; the upper, middle and lower.

The upper chest is intelligent.

The middle chest is emotional.

The lower chest is physical.

In recognizing another, the chest, the seat of the ego or personality, intends to move downward; and, by this downward action, to lower the ego or personality. To the extent of descent the action is correspondingly obsequious. If but slight it is merely deferential; if the bow is low the person is fawning.

But the chest, the ego, is the agent of the bow. What do you think of a man who only nods his head when introduced to a lady? What would you think of a great public lecturer who acknowledged the thunderous applause of his audience by a nod of the head?

Many stately bows are made by a downward movement of the chest of less than two inches, some not more than an inch; and many obsequious bows are made by a lowering of the chest three feet, as we have seen the great Salvini do. In America, where less fawning is done by her noble men and noble women, the bow is slight and from the chest; the chief exceptions being among those who have become rich in purse with faucity of culture, or those who fawn for favor.

BOWING.

There are many methods of bowing, each of which depends upon its own separate meaning. Some of these methods are

exceedingly awkward, ungainly, and suggestive of moods that, probably do not exist. As will be found in another work, which gives the meanings of every action of the body, each movement in bowing has its own interpretation. Before going into these meanings the simple suggestion may here be made, that the slight nodding of the head is too presumptuous, too flippant and familiar; and excessive bowing appears either affected or obeisant.

We will commence with the simplest possible movement.

FIRST BOW.

Take a standing position with the weight equally on both feet, the heels together—and merely move the head forward. This is very bad, and should be avoided; it has neither grace nor meaning.

SECOND BOW.

Take the same position as before, move the body forward only at the hips, keeping the neck and waist still. This is, likewise, very bad, and is probably stiffer than the first bow; it lacks grace and meaning.

THIRD BOW.

Take a standing position with the weight on both feet, as before, heels together. Incline the upper half of the body forward, by bending at the waist, instead of at the hips. Every person should be familiar with these two motions. If the hands are placed at the lower portions of the hips, on the right and left sides, where the bone of the upper half of the legs joins the broader bone of the hip, and then bend forward and backward several times, he will recognize the hip action. Raise the hands now to the fleshy parts of the side just above the hip bones, and bend the body forward at the waist, keeping the lower joints immovable. This hinging action, as it is called, is one of the most important in acquiring grace and flexibility of the body. It will be found to be several inches higher than the hinging action of the hips. One is called the waist movement, and one the hip movement. In the present series of bows, the hip movement is to be avoided. Therefore, let the pupil, standing as before, incline the torso forward, bending only at the waist. This is not a good bow, but it is beginning to be.

FOURTH BOW.

Take a standing position as before. Bow slowly and start the movement at the waist, carry the shoulders forward, slightly crushing in the chest, and bend the head forward from the neck, keeping the eyes on the person to whom you are bowing, or upon the audience, as the case may be, and allow the hands to fall wherever they may be carried by their own weight. This is the first of the good bows. Its defects, if any exist, will be found in the attitude of the feet, rather than the movements of the upper half of the body.

FIFTH BOW.

AN AWKWARD SOCIETY BOW.

The following bow is mentioned because it is seen so much in society everywhere, chiefly in America. Take a standing position with the heels together, weight on both feet, bend the body at the hips, and incline the body so far forward that the eyes cannot rest upon the person to whom you are bowing, and keep the waist and neck immovable. A variation of this, is to place one hand upon the stomach. In some cases the inclination forward is almost at right angles. This movement is the very epitome of awkwardness.

SIXTH BOW.

A SLIGHT BOW.

Take a standing position, with the weight on one foot retired, the advanced foot being only slightly in front of the strong foot, and move the waist and neck very slightly, of course keeping the eyes upon the person bowed to, or the audience, as the case may be. This should be done slowly, and in good poise. If so performed, it is one of the neatest and most graceful of the slight bows. Had the movement proceeded only from the neck, it would have been flippant. Had it proceeded only from the waist, it would have been too set. Had it proceeded from the hip joint, it would have been very awkward.

SEVENTH BOW.

Take a standing position in any form, walk forward a step or two, and stand with the weight entirely upon one foot in advance; either will do, although the left is generally preferred. When the

pupil stops upon this foot, the poise must be perfect; if there is the slightest lack of balance, the grace and neatness of the bow will be destroyed. Therefore, it will be essential to master the exercises in poise, given in a previous chapter. Before practicing this bow, let the pupil attempt, in a number of trials, to pass the weight of the body from the advanced foot to the retired foot. This should be done as many times as may be necessary, to establish ease in its performance, as well as poise; for poise is one of the chief elements in a graceful bow. When the pupil is able to transfer the weight from the advanced foot to the retired foot in such a way as would not attract the attention of the beholder, he is then ready to commence the present bow.

Stand as just described, with the weight on the advanced foot, bend the neck and waist slightly, carry the shoulders slightly forward, crushing in the chest very little indeed, and keep the eyes upon the person to whom you are bowing, which in the case of private practice may be an imaginary object of the proper height; and while doing all this, transfer the weight from the advanced to the retired foot. The principle of oppositions is found here, for the shoulders are moving forward as the weight is moving backward. A beautiful law of sequence, combined with the above mentioned law of opposition, is found also in the same bow, whereby we are enabled to reach perfect grace. The sequence of action is as follows: The action forward commences at the waist, and before it stops, and a slight fraction of time after it commences, this forward movement is imparted to the shoulders and finally to the head. This is called a flow of sequence, for the reason that one action flows into another before the first action has ceased. It would be bad work if the motion at the waist should commence and cease before that at the shoulders had begun, and if the forward movement of the shoulders had been completed before the head was inclined. In the flow of sequence, the movement at the waist precedes, in a very short interval of time, the movement of the shoulders, which in the same manner, precedes the movement of the head. It would, likewise, be bad if all three of these movements were simultaneous. They follow the law of sequences, and the three together make an opposition with the backward movement of the body in the transfer of its weight. The pupil of refined tastes will unravel the mysteries of this movement and practice until perfection has been reached;

for to be perfect in this one thing means a graceful carriage of the entire body at all times. The oppositions are carried on as follows: As it requires some little interval of time for the weight of the body to be transferred from the advanced foot to the retired foot, it will be seen that the sequence of the movements of bowing should accompany the transfer of weight in the following manner: In the beginning of the transfer the bending at the waist has commenced when the transfer is half completed, that is, when the weight is equally on the advanced and retired foot, the forward movement of the shoulders has begun, and as the weight reaches the retired foot the inclination of the head occurs. For grace, ease and beauty of action no better bow can be found.

The lowering of the eyes means, either shame, modesty, humility, or obeisance, and is generally out of place, except where one person is in the presence of another who is the recognized superior, not in social rank, but in military or political power. Of course where the meaning of shame or humility is intended, the dropping of the head, and the forward inclination of the body is proper.

EIGHTH BOW.

The preceding bows may apply to either sex. The bow that we are about to give, is more particularly favored by ladies, although many actors, and gentlemen of elegant manners use it on some occasions. Take a standing position with one foot slightly in advance of the other, and the weight upon either. The retired foot is to be carried backward to an extent proportionate with the depth of the bow to be given. If a very short bow is to be made, it will be unnecessary to move back much. But if the inclination of the body is to be very low, a long stride backward is necessary. In this action, the weight is maintained solely upon the retired limb, which is called standing with the retired leg strong. The knee of this limb must bend, allowing the body to be carried downward, accompanied by a bending, both at the hips, the waist, and the neck. This movement is the beginning of the stage fall backward.

There are many variations of this bow, which may be made either in front, or in the right oblique or left oblique directions.

NINTH BOW.

This has been referred to in a previous chapter, called the courtesy. This method of bowing is not in use at the present day except in dramatic work, or in some forms of dancing. There are many ways of performing it, one of the simplest of which is to bend both knees and cause the body to descend downward in a straight line, and suddenly rise again. This is somewhat awkward. The following method is, perhaps, better: Place the weight entirely upon the advanced foot, and move the free foot around behind this, touching the toe of the free foot on the floor on the other side of the advanced foot, and at the same time cause the body to descend downward, in a straight line. The courtesy has no inclination forward, it is simply a drop.

TENTH BOW.

ACCOMPANIED BY THE SCRAPE.

Let the pupil stand with the weight upon the left foot retired, the right foot, of course, being advanced and no weight upon it. In the act of inclining the body forward, move the right foot from its advanced position to the left, and on past it until it has moved a step behind the body; then transfer the weight upon it. Three things must be done simultaneously: the upper half of the body must be inclined in the act of bowing; the right foot must be carried from its advanced to its retired position, and the weight must be transferred from the left foot to the right. If these three things are not simultaneous, the bow will not be a success.

ELEVENTH BOW.

THE BOW AND DOUBLE SCRAPE.

The pupil will take the position as just described, and will repeat the last named bow and scrape, and after the weight has been transferred in the manner stated, which would leave the left foot advanced and free, this foot must be brought up to and a little past the right foot. The result is that the so-called double scrape is produced, that is the right foot was scraped along the floor and the left foot immediately after it.

TWELFTH BOW.

THE BOW AND TRIPLE SCRAPE.

This is simply a continuation of the last exercise, with the following variation: When the left foot, which performs the second scrape has been brought up to the right foot, which is sustaining the weight, it will be carried backward the length of a step, the weight will be transferred upon it and the right foot will then be brought backward in the manner described for the left foot in the last exercise.

These bows are not useful in the drawing-room, except in the act of retiring; they must be performed at all times with such ease, grace, and poise that will entirely conceal the movement of the feet.

THIRTEENTH BOW.

FOR SALUTING AUDIENCES.

It is better on first facing the audience, that is, on the beginning of a recitation or an address, to take the following position: after walking down the stage or platform, the last step or two should be straight ahead, that is, towards the audience, and not in a lateral or oblique direction.

If we are sitting up the stage or come from a position up the stage it will be very easy to walk not only two or three steps but quite a number in a forward direction. The term "up the stage" means that part of it which is farthest from the audience, and the term "down" means that part of it which is nearest to the audience. The term "stage" includes every kind of platform from which an address may be made, whether the pulpit, the court-room floor, the theatrical stage, the lecture platform, or the rostrum. It will, therefore, be seen that it is used in a technical sense. If the person about to address an audience, or to recite, should have to approach the speaker's position in an oblique or a lateral direction, so that it is difficult to obtain the room for walking forward two or three steps, the first movement should be slightly up the stage, which will allow, in nearly every instance, the opportunity, for taking the steps required. But if the latter cannot be done under any circumstances, the person then should make a turn at right angles on the ball of one foot. Thus, if he

is advancing from the left hand side of the stage, which is the right as we look from the audience, he should walk to the speaking place and stop on the left foot, and with the heel of that foot slightly raised above the floor he should turn upon the ball, aiding himself in doing so by sustaining half of the weight upon the right foot retired. If he is approaching the speaking place from the right hand side of the stage, he must stop on the right foot, and turn upon the ball, aiding himself in so doing by the left foot which is retired a short distance behind.

Having taken the standing position from which the bow is to be made, it is better not to have the feet far apart; then make a slight inclination forward after the most approved method, which is that requiring the movement of the waist, shoulders and head in a sequence as stated in a previous exercise of this chapter. The eyes should never lose sight of the audience. The bow should not be profuse nor large, but great care should be taken not to confine the action entirely to the neck. If the applause is very great, which may be the case once in a while, instead of deepening the bow it is better to recognize the different portions of the audience by a series of bows. A quick person will be able to recognize the genuineness and fervor of the applause before the standing position has been taken, and if he sees that more than one bow is necessary it will be better in cases where the applause is not excessive, to bow first to the right and next to the left of the audience, if the person has approached the standing position from the left hand side of the stage; but if he has approached it from the right hand side of the stage, and two bows seem to be the requisite number for the applause, he should bow first to the left and second to the right. If three bows are necessary, which would be required in a case of tumultuous applause, it is better to bow first to the center, second to one side, third to the other side. If the applause continues still longer it is better to omit further bowing until it has subsided, in which case the original bow may be given. No matter what may be the nature of the demonstration whether mild, or strong, or lacking entirely, the saluting bow should be slow and dignified, and the rule seems to be that the greater the applause, the lower should be the bow. There must be no movement of the hands or fingers and no dipping or jerkiness of the body. All must be smooth, dignified and controlled.

THE BOW TO AUDIENCES.

In the beginning of a lecture, address or recitation, not using a book or paper, there should be no bow if there is no applause.

If a speaker or entertainer is introduced he should be met by applause on the part of the audience immediately after the introduction. If this applause is lacking the bow should be omitted.

A person who appears with others in an evening's entertainment, taking one or more parts individually, should not bow unless received by applause.

A singer should not bow unless received by applause.

Graduates and others, taking part in general exercises, but appearing individually, should not bow unless received with applause.

FOURTEENTH BOW.

THE RETIRING BOW.

At the end of a recitation or address, it is necessary to make a bow as a farewell to the audience. This is more beautifully performed if the bow can accompany the final sentiments of the words. Such a means of bringing an address or recitation to an end is very graceful. It may be necessary, however, to wait until the words have entirely ceased, in which case the retiring bow is given. This is best performed when it is accompanied by the first step backward in the act of walking away. It is not an easy method of retiring to make the bow standing still and then to turn suddenly and walk off. If the direction in which you are going is lateral, the retiring step may accompany the bow, and be immediately followed by a movement straight to the point of exit; but, if the direction is backward or oblique backward, it is better to accompany the retiring bow by two or three steps, in the last of which a slight turn of the body may be made so as to prevent abruptness in turning after the bow.

To become accustomed to this method of carrying the body, which at first will be quite difficult, the pupil should practice the following exercise: Take a standing position in a room, as near the wall as convenient, so as to give the entire length of the room for a backward movement, and incline the body forward after the method of bowing, and accompany it by a simultaneous transfer

of the weight upon the retired foot; then move the other foot backward, and in the act of doing so, transfer the weight upon it, accompanied by the bow; then repeat the same movement as to the other foot, and so on, moving backward the entire length of the room; in each bow there must be three things performed simultaneously: First, the transfer of the weight; second, the movement of the foot backward; and third, the inclination of the head and torso forward. This exercise may be made very beneficial in the accomplishment of a graceful carriage of the entire body, if it is performed slowly and with dignity. Haste or jerky movements will result in no progress whatever. The slower these three movements may be made, as they are combined together, the more artistic will be the work.

THE ETIQUETTE OF BOWING.

RULE I. Clergymen in the performance of the duties of their profession, whether at their own church, or in the church of another, should never, under any circumstances, recognize the congregation, by either the bow in salutation, or in retiring from the stage; but, when performing other duties, which is not a part of their church work, they should conform to rules applicable to such cases. As has been previously stated, the term stage includes every place from which the voice may be used.

RULE II. Actors, in the performance of their parts, should never recognize the audience by a bow, either of salutation or retiring, under any circumstances.

RULE III. If the applause is so great as to interrupt the play, the actor may, for an instant, step out of his character to favor the audience with the desired recognition, but, even this is questionable, and the better rule is to give an audience no recognition whatever. When the act is completed, it is always a mark of good taste to come before the curtain, and this should not be neglected, if, at least one-fourth of the audience seem to demand it. It is not necessary that the majority of the audience should be favorable to the actor; if he has a few well-meaning friends who prolong the applause, however weak, unless it is very slight, he should honor his friends, who seek to honor him. Let this never occur, however, during the enactment of any scene.

RULE IV. Lecturers, and all public speakers, addressing an

audience, may precede the address with the bow of salutation, and end it with the retiring bow, subject to the rules laid down at the end of the Thirteenth Bow.

RULE V. Dramatic recitations may or may not, be accompanied by these bows. If the beginning is full of action, the bow should be omitted, even when applause occurs; and the same is true as to the ending of a dramatic recitation. In a majority of cases, bows will be omitted in selections of this kind.

RULE VI. Everything read from a book, whether dramatic or elocutionary, should be accompanied by the two bows.

RULE VII. Singers and performers on instruments, should make use of the two bows, if applause is given; but it is slightly objectionable to recognize every applause of the audience by a bow; only in cases of strong demonstration should this be done.

RULE VIII. On the street a gentleman should always lift his hat to a lady.

Some men simply bow, some make an off-hand salutation with the arm without touching the hat, others put their fingers to the rims of their hats, others tip the hat a little over their eyes without really removing it from their heads, and from this there are all degrees to that absurd practice that prevailed a few years ago of taking the hat off and rapping the chest with it. This was a silly fad and is happily entirely gone out of style.

The proper form consists in taking the hat by the forward part of the rim and lifting it entirely clear of the head, but not away from it. A recent style requires the hat to be lowered; but this is not respectful to a lady. The *person* should make the bow, not the hat. The reason for lifting the hat is to enable the gentleman to make the bow with uncovered head. It is a mark of disrespect to bow with the hat, by lowering the hat. With the head uncovered, the body itself should show deference, not the hat.

The hat may be swung forward very slightly in order that there may be no stiffness in the salutation, but a good rule to follow would be to carry the hat forward from the head until the back part of the rim is just above the forehead, no further than that. The hat should be immediately replaced and the arm allowed to drop to the side, and this salutation should be accompanied, as far as possible, by the bow which I spoke of before. One rule, which many men who salute very gracefully do not understand, or else forget, is this: you should always lift the hat

with the hand that is away from the lady. It is a recognized law of all deportment, whether in the ball-room, the parlor, the street, or on the stage, that no gesture should be made in such a way as to hide the face behind the arm or hand. Therefore, if the lady approach you upon your right hand side, you should lift the hat with the left hand. Some men seem to have the idea that it is very bad form to salute with the left hand. As a fact, it is much worse to put up the right and thus conceal your face or partially hide it from the party whom you meet.

There is another matter about this recognizing of ladies and friends on the street. When you are upon the public promenade where you are liable to meet your friends several times in the course of a walk passing back and forward, it is not necessary to raise the hat to them more than once. If you tip the hat every time you meet the lady in the same day, it becomes an exaggerated recognition, so that its respectful quality is lost. Raising the hat the first time you meet your friend is like passing the time of day, and after that it is much better simply to bow slightly or merely to smile.

When you are presented to a lady you should make a respectful inclination and make no advance whatever unless she gives the cue to it. The custom of shaking hands is not by any means reprehensible, but it is not considered the proper thing for a gentleman to offer his hand to a lady unless she makes it evident that she is willing to receive that greeting. Those who are well trained in deportment can meet each other in a formal way and shake hands without any embarrassing pause or hitch, so quickly do they see what is the proper thing to do. The lady does not bow in the ceremony of introduction. Her greeting is entirely with the expression of her face unless she chooses to shake hands. There is no rule to say whether she shall do so or not excepting that at very formal receptions that feature is to be avoided. When there are a great number of persons to be introduced to, unless the guest is a distinguished person, it is better to avoid the fatigue and annoyance that results from shaking hands. But in a private introduction there is no reason of etiquette why she should not grant that favor to any gentleman whom she meets for the first time.

LESSON TWENTY-FOUR.

CORRECT WALKING.

PRINCIPLE:

The chest center, when poised in a perfect perpendicular over the ever-shifting support, guarantees correct walking.



VERY movement must be in obedience to some law, or an infraction of some law; else it could not be made. No more conclusive proof of the operation of rules, established by nature, could be evinced in the body than when its parts move in the act of walking. That they move at all is surprising.

If the body were suspended from some low elevation where the feet could touch and move an adjustable floor, so as to push the latter along, no principle of walking would be involved. The body itself is to be propelled, but not by the feet alone. Its own forward action, originating in the chest and moving by its momentum, is the chief element of the correct, natural, graceful walk. The feet aid in propelling the body, but chiefly perform the duty of maintaining support and poise. From step to step, the center of gravity is continually coming over the foot that carries the body on the apex of each motion, and the law of true walking is found in the maintenance of this recurring poise.

Few people walk well. A bad walk possesses either awkwardness or mannerisms. Both may be overcome by practice. A knowledge of the principles involved in good walking will render the work of acquiring it easier.

In the first place the question may be asked, why is a graceful walk desirable? The answer is, first, because it is more pleasing to the person possessing it as well as to others; and, second, it is conducive to good health. The first principle is this:

In a state of nature (that is, when shoes are not worn), the balls of the feet touch the ground first, the heels immediately after resting on the ground. The action is so close in point of time that an observer of a bare-footed person would say both the heel and ball reached the ground at once. This, however, is not strictly true. The heel and ball are approaching the same level

together, but as the ball is carried below the horizontal base of the foot, it strikes first, the heel striking almost at once afterward. Now the slightest addition to the heel will place that part of the foot below the horizontal base, and, therefore, every person who wears shoes with heels should remember this.

Many teachers of grace have fallen into absurd methods of teaching, simply because they do not think of this principle. One of the false methods is to instruct the pupil to strike the ball first, even if there are heels on the shoes. Another false method is to tell the pupil to imagine the floor to be an inclined plane, and dip the foot as though walking down hill, even if there are heels on the shoes.

Both of these methods are unnecessary if there are no heels on the shoes; and are injurious to natural walking, if there are heels. A careful examination of the principle stated above will show the fallacy; and experiments prove it conclusively.

Let us now return to nature's way.

In a former lesson we have learned that to stand well the weight should be on the balls of the feet, but that the heels should touch the floor lightly.

RULE I. If heeled shoes are worn, allow the heel to strike the floor first, but lightly; immediately placing all the weight of the body on the ball of the foot.

The purpose is to teach the pupil to become familiar with the unimportance of the heel and the supreme value of the ball in walking; the latter clings to the ground or floor, as it were, in every step. The best method of practicing Rule 1 is to endeavor to make the heel as light as possible, while the ball is to be very firmly pressed to the ground or floor.

Caution I. Do not bend the body in so doing.

Caution II. Do not reach the foot forward in taking the step, as though feeling the way ahead.

EXERCISE. Stand; without bending the body, sway it as far forward as possible on the ball of the advanced foot; then advance the retired foot and sway the body on that, as far forward as possible, without the slightest bending of the body. Do not take long steps. Be dignified, and keep in perfect balance. In this manner proceed to walk some distance, observing Rule 1 carefully.

RULE II. The chest should keep in advance of the feet, without bending the body.

To follow the last rule the pupil must learn the principles of poise.

RULE III. *Every step should be so well taken, and the body should be so well established on the advanced foot that the retired, or free foot, may be lifted without affecting the balance.*

Of course, the weight is constantly shifting from one foot to the other, and this practice of lifting the retired or back foot will apply to the right and left alternately. This is only an aid to perfect balance, and must not be employed, except as a practice. It is no part of the walk itself.

RULE IV. *While the toes should turn out slightly, the feet must not make square angles, to the right and left.*

This looks like affectation. A good exercise for overcoming it, is to walk over a straight line; the ball of each foot striking its inside edge on the line while the foot turns out slightly.

Enough has been given in this lesson to keep the pupil busy for some time. What is worth doing at all is worth doing well. The blow upon the heel is unnatural and jerky; it is not only a cause of nervous exhaustion, but it is awkward in the dance hall, upon the stage or platform, on the street, in the drawing-room, and everywhere. It jars the nerves and muscles about the spinal column. It has been proven that a soldier can march thirty miles on the balls of the feet with greater ease than he can march five miles with the weight falling on the heels and balls alternately. Hundreds of pupils who had preferred to ride before learning the true mode of walking, now enjoy the latter.

An awkward person generally possesses mannerisms; one of the most awkward of which is an impetus which gives a regular action to the walk, incapable of variation. Persons of a nervous temperament are quick and jerky. Lazy people shuffle. Coarse people are noisy in their movements. Everybody, who is not the embodiment of grace has some mannerism which gives expression to itself in the impetus of the regular walk.

Do not mistake the use of the word "regular" as meaning the same thing as rythmical. It does not. "Rythmical" means a steady evenness of movement throughout the entire length of the walk; "regular" in this connection means the usual customary method of walking. Thus a person may walk slowly and in short step, keeping the time and movement the same throughout; or he may walk slowly and with long steps; or rapidly and with

short steps, and so on in each instance, preserving the time and length of movement as long as the walk continues; this is rhythmical. A person using his regular walk will always and at all times walk with but one kind of time and one length of step.

The best method of overcoming the mannerisms of walking is embodied in the following exercises. Combined with the proceeding lessons of this series, the exercises will be sure to produce graceful walkers.

The meaning of the terms used may be given now.

The word "normal" in its strict meaning refers to a prescribed form or rule, but the dictionaries all agree in giving it the definition of "ordinary," or average, and in this study it is taken to mean medium or middle degree.

Thus "normal time" means that degree of rapidity, which is half-way between a fast and a slow time.

"Fast" means not the fastest, but a degree of rapidity, half-way between normal and the fastest.

"Slow" means a degree of rapidity half-way between the slowest and the normal.

"Step" does not refer to the time or rapidity of movement, but solely to the length of the stride.

"Normal Step" means a stride half-way in length between the longest and the shortest step a person can take.

"Long Step" means one-half way in length between a normal step and the longest possible.

"Short Step" means one-half way in length between a normal step and the shortest possible.

Each pupil should carefully measure these in inches, or else be able to guess them quite easily and accurately.

EXERCISES.

1. Normal Time, with Normal Step.
2. Normal Time, with Short Step.
3. Normal Time, with Long Step.
4. Slow Time, with Normal Step.
5. Slow Time, with Short Step.
6. Slow Time, with Long Step.
7. Fast Time, with Normal Step.
8. Fast Time, with Short Step.
9. Fast Time, with Long Step.

LESSON TWENTY-FIVE.

THE ART OF SITTING.

PRINCIPLE:

The chest is the center of personality, and its control determines the art of graceful sitting.



NOTWITHSTANDING a multitude of other accomplishments, the average well-bred person is totally unfamiliar with the art of sitting. The laws of nature are simple rules of conduct from which there is no departure. They are easily comprehended, and should afford no difficulty to the person of sense. The art of sitting is not evolved from etiquette, like the arts of dress, calling, eating, and so forth, but is as true in one age as in another, and in one country as in another. Society has issued no decree.

In the relations of life with our fellow-beings the attitude most common is that of sitting. We do not recline one per cent of the time in such relations, nor stand more than four per cent. Thus in social, business and professional duties involving intercourse with others, the average percentage of sitting is more than ninety-five; or practically all.

Respect maintained for us by others is the measure of our success in dealing with them; and success may be won in the social, business and professional worlds. It is often true that the business and professional winnings are determined by one's appearance in society; that is, if one goes there. Many prefer to shun open social life on account of the dangers of criticism. A physician lost much of his practice by suddenly extending his social life, and exhibiting his crude manners. The lawyer who dawdles in fads and says pleasant nothings to please butterflies, cannot secure prestige in practice. Many a man and woman has been estimated by social appearance, and bodily conduct. But, in the more practical world the common eye is upon the personality, and men are measured by outward indications. Few persons would have confidence in a gawky minister, or in a doctor who sat in

coarse and grotesque attitudes, or in a lawyer who spread himself over too much area; nor could a lady who assumed a brazen posture hope to win the regard of others, as respect must always precede regard.

RULES FOR SITTING.

1. Comfort and ease are the first considerations.
2. No sitting posture is long comfortable unless it is graceful.
3. The parts of the body involved in sitting are: the head, shoulders, elbows, hands, chest, middle, knees, and feet.
4. The head should be poised lightly on the chest; and should not be craned or held stiffly in position.
5. The shoulders should be poised lightly on the chest; and should not be raised, thrown forward or backward.
6. The elbows should not be thrust in against the ribs, nor spread outward in sharp angles.
7. The hands must either be devitalized, or must hold some extraneous object, or must assume a gentle expression.
8. The chest must maintain a natural carriage in poise with the general body.
9. The knees must not be opened nor closed.
10. The feet must not be opened nor closed.
11. The knees are said to be open when they are farther apart than the width of the knee itself.
12. The feet are said to be open when they are farther apart than the width of the foot itself.
13. The knees are said to be closed when they touch without crossing.
14. The feet are said to be closed when they touch without crossing. Thus it is not graceful to have both feet on the floor side by side touching; nor the knees touching while both feet are on the floor, either closed or opened. By these rules it will be seen that the feet should be no more spread in sitting than in standing.
15. The feet may cross at the ankles, provided the knees are not open.
16. One foot should not rest on the other.
17. Neither foot, when free, should rest on its edge, side, heel, or toes. It should be flat on the floor; unless, owing to the height of the chair, or to crossing the knees or ankles, a part only of the foot can reach the floor.

18. It is proper for a gentleman to cross the knees provided the limbs touch at the knees. To raise the upper limb, even an



FIG. 50.

Preferred sitting position for gentlemen, under the rules.

inch, or to rest the calf, shin, or ankle on the knee is very crude and coarse.



FIG. 51.

Correct sitting position. Preferred posture of the feet for ladies, under the rules.

19. It is more graceful for a lady to have both feet on the floor. Next in the order of good position, is the crossing at the ankles, which is always graceful if the knees are not open.



FIG. 52.

Correct sitting position for either ladies or gentlemen. Graceful crossing of the knees under the rules.

20. Whether a lady ought to cross the knees is with some a debatable question. The best society permits it; but it certainly is not graceful if any part of the sole of the shoe is visible. If the position can be taken so that the toe of the raised foot points down, no fault can be found with it. Still the positions of Rule 19 are to be preferred.

21. It is convenient for either a lady or gentleman to have something in the hand, but neither should have both hands occupied. In the case of a lady, if she carries a fan in one hand, she should not carry a handkerchief in the other, and this will apply to any object. In the case of a gentleman, nothing should be carried in either hand, if done merely for the purpose of giving ease, and it always appears effeminate excepting occasionally the carriage of the handkerchief, a book, a roll of paper, or perhaps a newspaper.

22. Movements of the hands should be avoided. Even the use of the fan should be accompanied with slow, gentle, sweeping motions, instead of quick, nervous movements. The latter produces feelings of irritation both in the person making them, and in others who are present.

23. The hands should never toy with any part of the clothing, or anything worn upon the body.

24. One hand at a time, but never two, may rest upon some part of the clothing, or may touch some ornament or button, but should not feel it, or finger it.

25. The hands should never be out of sight to a person in front of you; this, of course, means to preclude the very bad habit of carrying the hands behind, or in the pockets. In the case of a gentleman, one hand may be partially concealed in the front part of a coat that is buttoned, but not in the fold of a vest; and in such case, as well as at all other times, neither arm should be hidden.

26. In sitting, a lady may rest her hands upon the lap, but not near the knees; a gentleman may do the same thing, but he will have to be more particular than the other sex, for he has to avoid the following:

First, keep the hands away from the knees. Second, keep the hands away from the abdomen. Third, keep the hands away from the insides of the legs. Fourth, keep the hands away from the outsides of the legs. Both hands should not be equally advanced,

as they rest upon the upper legs; the palms should not be visible nor should the fingers be straight. It may be claimed, that to follow these directions will require a person to sit in a very pre-



FIG. 53.

Correct position. Allowable crossing of the knees for a lady, under the rules.

scribed position; but while such may appear to be the case, the result always is that the person who will follow the directions, will soon lose all appearance of stiffness to himself, and to others

will seem to be at perfect ease, and totally unconscious of the presence of his hands, and this is something to be desired.

27. Do not sit on the side. This is understood readily, when one is seated. It is very easy to twist the body about so as to be resting on one-half of the supporting part of the body.



FIG. 54.

Too high an elevation of the foot, under the rules.

28. Do not sit on the end of the spinal column. There is no advantage in this posture; and it does serious injury to the spine itself, producing curvature; and deranging the organs within. There are all degrees of the slide in this fault, from the slight advance to the office-clerk-attitude, in which the body rests on the

middle of the back in the seat of the chair and the feet on any convenient receptacle from an ordinary chair or table, to the mantle over the fireplace, or the window sill.



FIG. 55.

Bad use of the hands, and incorrect poise, under the rules.

Once passing Bronfield street in Boston the author saw two series of windows in one building occupied by many pairs of shoes standing on the heels and exhibiting the soles to the passing public. On investigation it was found that they belonged to law students, engaged in mastering the profound problems of the profession. The elevation of the feet and the lowering of the head seemed, in some way, to favor the brain.

In New York City the clerks in the law offices and business establishments, in the early morning, sit upon their spinal columns and support their feet upon the tables and often upon the books lying there. There is, in the city of Washington in a real estate office, a certain clerk who, in the absence of his employer, transacts all conversational details of business with his back to the customer, his spine on the seat of the chair, and his feet on the table. Despite the fact that the office has been a successful one and the clerk a trusted young man, this one offence has undermined the patience of the public, and the business has decreased. The same is true of other offices, notably a patent attorney's.

EXERCISES FOR PRACTICE.

As use is made of the terms, oppositions and parallelisms, we will explain them.

FIRST DEFINITION.

OPPOSITIONS refer both to attitude and action. In an attitude they mean a balance of one part of the body with another. In action they mean movements of two parts of the body in different directions, generally toward or away from each other.

SECOND DEFINITION.

PARALLELISMS refer both to attitude and action. As applied to attitude they mean a similarity in position or direction of two parts of the body. In action they mean two similar motions.

EXPERIMENT IN SITTING.

Place both feet as far back as possible, the heels being on the same line, and both feet pointing in the same direction, which will result in forming something like two parallel lines. It will be seen on examination, that there are three parallelisms here; but, instead of being parallelisms of movement, they are those of

attitude, and the latter should be avoided as much as possible, for the reason that the person using them appears to be very set and stiff. These parallelisms are :



FIG. 56.

Breach of the rules as to the feet, knees, hands, and poise. A very common and bad-sitting posture.



FIG. 57.

A breach of the rules as to the feet, knees, hands, and poise.

1. Both feet are equally advanced, that is, on the same line, so that if a line were drawn at the heels, or one at the toes, both feet would touch it.
2. Both feet point in the same direction.
3. They are actually parallel with each other.



FIG. 58.

A breach of the rules in the crossing of the knees, the use of the hands, and the base of support. This posture is altogether too common.

The last two objectionable faults may be removed in a single action; which is to turn the toes out, the right foot to the right, and the left foot to the left. One parallelism alone remains, which is, that the heels are now upon the same line, that is, both feet are equally advanced. This is overcome by moving one forward, the other remaining the retired foot.



FIG. 59.

A loose and inelegant posture. The feet and knees are faulty under the rules, and the general support is careless.

RISING FROM THE CHAIR.

RULE.—Always arise from a sitting position by supporting the entire weight upon the retired foot. As the body is inclined

back of this foot the center of gravity must, in the act of rising, be swayed forward so as to correspond with the position of the retired foot.

SITTING DOWN.

RULE.—In the act of sitting, the body should be in front of the chair, and the back towards it, so as to avoid any sliding



FIG. 60.

A posture that is faulty in every respect. See the rules.

motion, as the body descends. The weight should be upon one foot only, and that the retired foot. The body, in the act of descending, should be supported by the limb nearest the chair, the knee bending, but still sustaining the weight until the sitting posture has been nearly reached. A drop may thus be avoided.

APPROACHING THE CHAIR.

There are three ways of coming to the chair for the purpose of sitting. The first is that of walking directly toward the chair, which is in front. The second is that of moving toward the chair obliquely. The third is that of approaching the chair in a lateral direction. The first is the most difficult, and the last the easiest. And this we will dispose of before the others are discussed.

APPROACHING A CHAIR LATERALLY.

We will say this is on the left; the body, of course, must be turned so as to face the chair, and the person must walk directly toward it. To illustrate this minutely, let the pupil place a chair in the center of the stage, the chair facing the audience. Let him enter on the right side of the stage, and walk directly to the place where he is to sit. It will be necessary to stop on the left foot, in front of the chair; this foot should be so placed that the person may turn upon it by a pivoting motion upon the ball, and find himself in a position to sit squarely upon the chair. The position of the left foot, therefore, in stopping must be in front of the chair toward the left leg, and as near the chair as possible without striking it. If the foot is too near the chair, the leg is apt to strike the edge of it in the act of sitting.

Allow the chair to remain in the same position, and approach from the left side laterally. It will be necessary to stop in front of the chair, on the right foot, which must be near the right leg of the chair, and on this foot the entire body must be turned by a pivoting motion on the ball.

Let the pupil now approach the chair from a position down the stage, on the right-hand side. His back is partially turned toward the audience, and he is walking obliquely to the place where he is to sit; this is more difficult than the lateral approach. It can be rendered easy, however, by turning the last part of the oblique walk into a lateral movement, which may be accomplished by approaching the chair indirectly, that is moving toward the line on which the chair stands, and a little to the right of the chair, then, in a step or two, walking laterally to it, and observing the directions heretofore given. If, however, the distance is so short that this cannot be accomplished, it will be necessary to walk toward the left leg of the chair in front, and stop on the left foot near that leg, and pivot upon the ball. If this is done with-

out making the movement jerky, it will be the most graceful way that a person can take a sitting posture.



FIG. 61.

A bold and brazen sitting posture. See rules.

In approaching the chair from the left side of the stage obliquely, the same principle follows, except with reversed positions.

In approaching the chair directly from the front of the stage, the movement is still more difficult, and this is considered the hardest feat to perform gracefully. There are two ways of doing it: first to stop on the left foot, near the left leg of the chair, or on the right foot near the right leg of the chair, and making a complete turn of the body; second, to stop on either foot, within one step of the chair, turn half-way, withdraw the other foot to either the right or left of the chair, depending upon which foot is withdrawn, and then complete the turn. In the drawing-room, as well as upon the stage, so many persons approach a chair awkwardly, sometimes even stumbling in the act of sitting, that it is better to learn to do this smoothly and gracefully; and the acquisition of grace in this particular is not only an aid for the performance of the one act mentioned, but is also likely to inculcate a spirit of graceful conduct in every other act in life, for we are graceful through sympathetic action of one part of the body with another.

LESSON TWENTY-SIX.

PRACTICE IN OPPOSITIONS.

PRINCIPLE :

In refined and impressive attitudes of the body, the chest must be poised by the law of opposition.



HERE is nothing more unpleasant to the eye than a straight and stiff attitude of the body.

The oppositions of the body were known and discussed hundreds of years ago, if not thousands. As a means of establishing attitudes of grace, or directing movements of harmony, they have no equal; and, in fact, no substitute. But by laying down the laws that govern oppositions, parallelisms, and sequences, we will give pupils some exercises to perform, the description of which will contain a full explanation of the principles involved.

The pupil should take a standing position facing squarely the side of the room which he occupies, and should learn the following definitions of directions :

1. Forward. This means a movement of the body on the right or left foot straight ahead. In such movement the shoulders should remain square; that is, if the pupil steps forward with the right foot, he should not move his left shoulder backward, for the result would be that his body would be facing nearly in a left lateral direction. Both shoulders should move forward very nearly parallel with the wall of the room, which the pupil is facing, and this is true whether the step forward is taken with the right or left foot.

2. The right oblique forward direction is in the position which would be half way between a front and a lateral. Thus, if a pupil were standing in the center of a room which was exactly square, a movement straight ahead would be toward the middle of the wall which he is facing, and a movement in a right oblique direction would be toward the corner in front of him to his right.

3. A right lateral direction is a movement toward the center

line of the wall on his right. A right lateral direction would form an angle of ninety degrees with the forward direction, or the two sides of a square, and the right oblique forward direction would be half way between the two.

4. The right oblique backward direction. This would be in a line at right angles with the right oblique forward direction. It is half way between a right lateral and a direction straight behind.

5. The backward direction. This is simply a stepping of the body back in a line toward the central part of the wall, opposite that which the pupil is facing.

6. The left oblique backward direction. This is a step backward on the left side, instead of on the right, in an oblique direction, instead of being directly behind.

7. The left lateral direction. This is simply the opposite of the right lateral.

8. The left oblique forward direction. This is a movement between a forward and a left lateral direction.

The foregoing eight directions are very important in the exercises to follow. They will help all persons to acquire a graceful carriage of the body, in the drawing-room, and in professional life, whether accompanied by gestures or not. They should belong to the every-day life of all persons.

Let the pupil take a standing position, facing squarely the wall in front of him and take a step forward, in what is called the first direction. Now, let him take a step directly backward, which will be in the fifth direction, as enumerated above. He may now take a step in the second, or right oblique forward direction. This will have to be taken with the right foot. The pupil must remember that wherever he may be standing, whether upon the stage, platform, pulpit, or drawing-room, that every direction that is right oblique forward, right lateral or right oblique backward, must be taken with the right foot. It is immaterial in the forward and backward directions which is used.

The next step will be to resume the position first taken, facing the wall in front of him. From this position let the pupil step in a right lateral direction with the right foot. Next, resume the first position, and step in a right oblique backward direction with the right foot. Resume the first position, and step in a left oblique forward direction with the left foot. Resume the first position, and step in a left lateral direction with the left foot. Resume the first

position and step in a left oblique backward direction with the left foot.

FIRST LAW.

THE LAW OF OPPOSITION.

Oppositions should be simultaneous in graceful expression ; in burlesque, they may be successive.

SECOND LAW.

THE LAW OF PARALLELISMS.

When parallelisms occur, they should be successive in graceful expression ; and simultaneous in burlesque.

THIRD LAW.

THE LAW OF SEQUENCE.

In the expression of any thought or motion, the unfolding of the various parts of the body should be successive and not simultaneous. These movements are not parallelisms, but follow the same principle.

FIRST EXERCISE IN OPPOSITIONS.

Let the pupil take a standing position, in conformity with the rules laid down in the chapter on standing, and then lean the entire body as far to the right as possible. In this exercise the head, shoulders, and hips, should move toward the right. This will cause the body to remain straight, although leaning ; as a pole may be perfectly straight and yet lean. The pupil must not confound straightness with perpendicularity. As there is no opposition in this attitude, it will be difficult to lean very far in a right lateral direction, without falling. The principal involved will be perceived at once. Straight lines are not only ungraceful, but destroy an easy poise. In the chapter on standing the pupils were told that the weight must never be upon both feet at the same time. To transfer the weight entirely on one foot would cause the center of gravity to shift in a direction of the body over that half, with the result that the pupil will lean, and leaning is ungraceful. The question will then be asked, how can a person observe the rule of standing with the weight entirely upon one

foot, and yet not lean? The answer will be found in the present exercise. The pupil must now divide the body into three parts, the head, torso, and legs, the head is connected to the torso by the neck, which serves as a hinge and the torso is connected to the legs by the hip joints, which also serve as hinges.

If three pieces of wood lying in a straight line were fastened together by two hinges, a good idea of the opposition of the body would be obtained. Take this stick, which is composed of three pieces, stand it up in a perpendicular position, and endeavor to perceive the difference between the stick when standing perfectly straight and perpendicular, and when standing perfectly straight, though leaning. In both cases there will be no movement at the two joints which hold the three pieces of wood together. Now, if this stick is made to stand both straight and perpendicular, its perpendicularity, in a general sense, may be preserved, although its straightness may be broken. The latter is accomplished by bending the first joint (which holds the top section and the middle section together) toward the right, and at the same time bending toward the left the lower joint which connects the middle and the lowest sections. The result is, if the human body assumes the same shape, that the head will lean toward the right, the upper part or torso and the shoulders will lean toward the left, and the hip toward the right. This is called a right lateral opposition, and may be easily obtained by following the directions as below :

First. Place the entire weight upon the right foot, then sway the hips in a right lateral direction, as far over the right foot as possible, at the same time swaying the shoulders in a left lateral direction as far as possible. These two movements must accompany each other, or the body will be thrown down. It will be seen that a perfect balance will be maintained if the shoulders are moved to the left, as far as the hips are moved to the right, for one balances the other, and the poise is not affected. The head should lean toward the right. This makes a perfect right lateral opposition. It will be seen that the head, hip, and the strong foot, are always in sympathy with each other; that is, if the weight is on the right foot in a lateral direction, the hip and head must move in the same direction.

The term strong foot, means that which carries the entire body, and the term free foot, means that which may be moved freely without affecting the poise.

SECOND EXERCISE IN OPPOSITIONS.

The left lateral movement is taken by placing the entire weight upon the left foot, swaying the hip as far to the left as possible, like the leaning tower of Pisa, the shoulders to the right and the head to the left. It will again be seen that the head, hip, and weight, are all toward the left.

THIRD EXERCISE IN OPPOSITIONS.

The movement straight ahead is taken by placing the entire weight upon either the right or the left foot, the right being preferred, and throwing the hip forward as far as possible, while the shoulders are thrown backward, and the head inclines forward.

FOURTH EXERCISE IN OPPOSITIONS.

The right oblique forward movement may be taken, by advancing the hip forward in the right oblique direction, while the head also inclines in the same direction. It will be seen that the opposite direction of the right oblique forward is a left oblique backward.

FIFTH EXERCISE IN OPPOSITIONS.

This movement is made by advancing the hip in a left oblique forward direction, which is half way between a forward and a left lateral, and swaying the hips in the same direction as far over the left foot as possible, and the shoulders in a right oblique forward direction, while the head inclines left oblique forward.

SIXTH EXERCISE IN OPPOSITIONS.

The backward movement is obtained by stepping back on either the right or left foot, and throwing the hips as far back as possible, in a straight line, while the shoulders come forward, and the head moves back.

SEVENTH EXERCISE IN OPPOSITIONS.

The right oblique backward movement is acquired by stepping back with the right foot, in a direction half way between a right lateral and the backward, then swaying the hips over the right foot in the same direction, and the shoulders left oblique forward, and the head right oblique backward.

EIGHTH EXERCISE IN OPPOSITIONS.

This movement is acquired by stepping back upon the left foot, in a direction half way between a backward and a left lateral, swaying the hip as far as possible over this foot in a left oblique backward direction, and the shoulders in the right oblique forward direction, while the head is inclined left oblique backward.

NOTE.—The last three oppositions are very difficult to obtain.

NINTH EXERCISE IN OPPOSITIONS.

Take any standing position and sway the body easily into the right lateral opposition, and from this attitude move very smoothly, and very carefully into the left lateral. This opposition should be done with the utmost smoothness, for the body passes through very important changes, as one attitude is merged into the other. The beauty of these changes will not be perceived until they are made very smoothly indeed. This should be performed eight times with great care.

TENTH EXERCISE IN OPPOSITIONS.

Let the pupil take any standing position that may be convenient, and pass slowly and smoothly into the right oblique forward opposition, and from this change as gracefully as possible to the left oblique backward opposition. This movement should be performed eight times, slowly, gracefully, and with dignity.

ELEVENTH EXERCISE IN OPPOSITIONS.

Let the pupil take any position that may be convenient, and move into the left oblique forward opposition. Then into the right oblique backward opposition. This change should be performed eight times in the manner heretofore described.

TWELFTH EXERCISE IN OPPOSITIONS.

Let the pupil take any standing position that may be convenient, pass forward into the front opposition, and then into the backward opposition, these movements are straight forward and straight backward.

THIRTEENTH EXERCISE IN OPPOSITIONS.

It has been said that oppositions are movements in different directions. It is not necessary that these directions should be away from each other. It has also been said that oppositions

belong to either attitude or action. The twelve exercises just given refer to attitude. The only action connected with them is in the assuming of these attitudes; to make the movements conform to the law of oppositions, the attitude should be assumed spontaneously, that is, the hip and shoulders should move at the same time; as, for instance, if the shoulders are moving toward the right, the head should move toward the left in the very same act. When the laws, which are given at the end of this chapter, are understood, it will be seen that awkwardness would result were the shoulders to move first and the hips afterward in the assumption of oppositions. The present exercise refers to the opposition of action. Let the pupil take a standing position and bring both hands together in front of the body, nearly on a line with the hips, the points of the fingers touching each other. An opposition of movement will occur if the pupil will move both hands away from each other at the same time. Now, as the direction taken by the two hands are opposite each other, the movement should conform to the first law, which is, that oppositions should be made simultaneously. Renew this exercise by placing the hands on a line with the chest and in front of the body, so that the points of the fingers are just touching each other, and move the right hand to the right and the left hand to the left. These directions being opposite, the movement should be simultaneous. It will be seen that these are very simple movements, and no person could fail to understand them.

FOURTEENTH EXERCISE IN OPPOSITIONS.

Let the pupil take a standing position with the weight upon the left foot, the right being advanced but free. The free foot must not have any weight whatever upon it. The right hand must be at the side, and the left hand in some position of abandon, which means that it may be anywhere, so that the pupil is unconscious of its existence. Let the pupil move the right hand forward and up until the points of the fingers touch the chest, also move right foot back of the left a short distance only. Here is an opposition of movement on the part of the foot, with the direction backward; and on the part of the hand. Although the hand was raised in the first part of the act of raising it, yet the hand was moved forward. Now, as the direction of the foot was opposite that of the first part of the act of

raising the hand, at this point the movement should be simultaneous, for the first law requires that all oppositions should be simultaneous; therefore, if the pupil, in the act of moving the hand forward, when beginning to raise it, should do this before or after the right foot is retired, the result would be awkwardness; otherwise, grace. Double oppositions are often performed in a single act, and these are present in the last half of this exercise, which will now be given. As the pupil is raising the hand to the chest, let him move the head forward. It will be seen that the hand which was slightly projected in the act of raising it, made an opposition with the right foot which was being retired; and the last half of the act of raising the hand is to bring it in toward the body when the finger tips finally rest upon the chest. This movement in toward the body, of the hand, may be accompanied by a forward inclination of the head, as in the act of bowing, and, if so, the head should be inclined forward as the hand is moving in toward the chest. More than this, another opposition appears which makes the exercise exceedingly beautiful. As the hand is moving in toward the chest it is also rising, for it has to be raised in order to reach the head of the chest. Now, in the act of raising the hand, the head would be slightly inclined downward. The opposition here is seen in the two opposite directions, that is, the hand comes up as the head goes down. This exercise, therefore, consists of a triple movement in oppositions. To sum up the whole the following oppositions have been taken:

1. The hand came forward in the act of rising, as the leg was retired.
2. The hand moved in toward the chest, as the head inclines forward.
3. The hand was raised as the head was lowered.

FIFTEENTH EXERCISE IN OPPOSITIONS.

Take a standing position, raise the hand with the arm very nearly straight to a level with the shoulder, the index finger pointing right oblique forward. As the hand is being raised, the head may be inclined downward, and the result will be that the head will have the position of scrutiny, the arm pointing to some object being scrutinized. These positions have other meanings, which are fully understood as they are elicited by the emotions of life. The present volume does not undertake to depart so far from its

main purpose as to elaborate them. But a large number of meanings may be detected in the present lesson. The opposition of this exercise is one of action, the two different directions being that the head is lowered while the arm is being raised, and the first law must, therefore, be obeyed, which says that oppositions, when they occur, must be simultaneous.

SIXTEENTH EXERCISE IN OPPOSITIONS.

Take a standing position, raise the right arm until the hand rests lightly at the chest, the tips of the fingers barely touching the clothing. The head is erect, but, at this point of the exercise, is not inclined in any direction. From this position of the hand, move it in a right oblique direction. While this is being done, the head must move left oblique backward, the result being that the hand points right oblique forward with the head thrown back, as in haughtiness. These movements are in opposition to each other, because in opposite directions, and, therefore, they should be simultaneous in action. It will be noticed that this exercise differs from the last one, in the fact that the hand is moved forward instead of upward. Before it was moved forward it was raised to the chest, but as no other member of the body was in opposition to this, the movements that followed were in sequence, and not in contrast. As the latter part of the hand motion only was in opposition with the movement of the head, so only that much of the action should be made simultaneous with the throwing back of the head.

SEVENTEENTH EXERCISE IN OPPOSITIONS.

Take a standing position, both hands at the sides, raise the right hand in a perpendicular movement, until it arrives at the highest position over the head, the index finger bending upward; while the hand is so rising, the head may incline downward. These movements are in opposition, and, therefore, should be simultaneous.

EIGHTEENTH EXERCISE IN OPPOSITIONS.

Take a standing position, both hands at the sides; raise both hands to the chest, and from this position raise them to a forward position, as though pointing both upward and forward, the palms of the hands being up. This position could be used in supplication. As the movement from the chest is not only upward, but likewise

forward, the head may be thrown backward. These movements being in opposition should be simultaneous.

NINETEENTH EXERCISE IN OPPOSITIONS.

Take a standing position, both hands at the sides, throw the weight upon the retired foot, at the same time stepping backward slightly, put both of the hands backward, slightly away from the body, the palms down; at the same time, lift the face upward. The act of moving the head backward raises them, and the act of raising the face upward, lowers the back of the hand. The back of the head, therefore, is inclining downward, and the hands moving upward. This is a slight, though effective, position and should be simultaneous in movement.

TWENTIETH EXERCISE IN OPPOSITIONS.

An excellent movement for cultivating grace and ease is as follows:

Take a standing position, raise the hands to the chest, throw them both forward in a horizontal movement, while the head is thrown back. Bring the hands to the chest, the tips of the fingers resting lightly upon the clothing, while the head is inclined forward. Repeat this several times, being careful to move the head in conjunction with the action of the hands. Thus far, during every forward movement of the latter, the head goes back, and comes forward whenever the hands are moved toward the chest. These movements may be practiced with the single arm, either right or left, in all of the eight directions given in the early part of this chapter, or, with both arms in the lateral, oblique and front positions. It is not necessary that all action should be in opposition; some are parallel, that is, alike in their direction. The foregoing are only a few of the movements that may be made in opposition, but, they serve to illustrate the first law.

PARALLELISMS.

According to the second law laid down in this chapter, parallelisms follow each other, and under no circumstances should they be simultaneous. Take, for instance, the movement of the head forward, with the hand forward. It may be the case that, for the proper expression of a certain sentiment, the hand should move forward, while the head is inclining in the same direction. All forward movements of the hand must be preceded by an approach

of the hand toward the chest as a means of preparation. It would not do to accompany the forward action of the hand with the forward movement of the head, but one should precede the other; the head may incline forward first, when the hand will immediately follow, or the reverse may occur. The pupil will see that these movements are parallel, not the kind of a parallelism that may be found in mathematical studies, but a likeness or similarity of motion that receives this title.

If the pupil raises the hand upward to a position that is directly over the top of his head, and the head is to be raised upward, it would be awkward, as well as contrary to rule, to allow the two movements to be simultaneous. Therefore, they must be successive, the head may first be turned upward, the hand following, or the reverse may be done.

So in the act of bowing, if the hand is raised upward to the chest and then downward in a sweep, as is often done in bowing, and the head is to be inclined forward, the downward motion of the hands should not be made simultaneous with the inclination of the head. This parallelism is exceedingly awkward. The pupil will understand at once that the two downward movements are alike, and should be successive. It will be much more graceful if the head inclines downward first and the hand afterwards moves downward, or, as there is an opportunity here for a beautiful opposition, the head may incline as the hand is being raised, then the hand may return to the side with a backward opposition of the head, if desired, or, with that omitted.

Another illustration of a parallelism is the reverse of the exercise given in the oppositions numbered for practice, where both hands are raised in front on a level with the shoulder and then to the chest. If, in the act of bringing the hands to the chest, the head is thrown backward, the parallelisms produce awkwardness; and if the hands are moved forward at the same time that the head is inclined forward, the same results follow. All of the exercises given in opposition may be made parallel by reversing one of the directions in each exercise. If such movements ever become necessary—and they often do—they should be successive, that is, one should follow, and not accompany the other.

SEQUENCES.

These relate rather to the natural movements which the body and all its members, including the features of the face, should

assume when delineating character or expressing thought. The law of sequence relates to the order of movement that would naturally follow when a person is being impressed by any new idea. Thus, in nearly every instance, the eyes would first indicate the change of impressions, and if the head is employed in the expression, its movement would follow that of the eyes. This movement would precede the action of the face if both head and face are used in the same order; the hips and knees would follow the latter, acting together. Next would come the torso and its members, the shoulders, then the hands, and finally, the words which give utterance to the thought.

Awkwardness of expression would be the result if these were made together, instead of following each other. Thus, in pure farce or burlesque, the person delineating character would be apt to use all of these expressions simultaneously, but, in the forms of comedy, the law of sequence would prevail. So a person, seeking to be graceful and impressive, only becomes ludicrous when the parts of the body are made to act together and break the law of sequence.

Nature, herself, is not built in straight lines. Her products are blends of curves and oppositions in shape, and sequences and oppositions in action. From these laws are derived many exhibitions of beauty and force that could not possibly exist otherwise. So the human form, splendid in the proportions of the cultivated chest, should not assume the martial bearing of a pole-straight soldier, but the ease, grace, and supple strength of a living statue, pliable in all its parts.

NOTE.—The exercises of this lesson are too technical for most home students, and should be taken up very leisurely, if at all.

LESSON TWENTY-SEVEN.

PROTECTION OF THE CHEST.

PRINCIPLE:

The health, strength, beauty, form, and vitality of the chest represent the highest types of physical supremacy; and the protection of this division of the body is of paramount importance in life.



STRENGTH, alone, is not as important as vitality in these days. Very few persons are called upon to defend their rights by brute force. It is, therefore, not a commendable thing to train the muscles of the body, either at the chest or elsewhere, to enormous power and size. It accomplishes no good, and does a great deal of actual harm. More than that, a big muscular chest saps the vitality of the lungs and brings on consumption.

The purpose of this book is to protect the health by increasing the vitality of the blood, heart, and lungs; developing the latter rather than the mere muscles that are strapped like cords around the chest-frame.

We believe in large lungs, and in large vital proportions of the general chest. In such development life is certain and perfect and permanent health assured. Nothing can be more certain in this world than the safety of the lungs against all manner of disease, if they are once well developed and established in health. The only other thing is their protection by a reasonable, and, indeed, a very limited amount of care. As parts of the chest we include

The lungs,	The throat,
The heart,	The framework,
The diaphragm,	The flesh.
The bronchial passages,	

Protection of the lungs. These are in two great lobes or masses. They consist of air-cells, either active, semi-active, or dormant.

Disease takes many a peculiar turn in its assaults upon these cells. They are built of tissue masses which both feed upon and contain protoplasm. The latter is the great food of bacteria, or disease-germs. Its destruction by such invaders will often result in starving the lungs themselves; so, as fast as they are used up in the waste of life, they die for want of nutrition, because their food has been eaten. But disease often attacks the living tissue matter and hastens its death. The blood is also poisoned by some foreign substance or gas; and death may occur by the filling of the lungs with plasma from the blood.

All persons are laboring under some such trouble, to a greater or less extent. You are not perfectly free from one phase or another of lung trouble. You do not feel it now, perhaps; yet, if a severe cold comes, the chest suffers. The rule is this:

A chest of perfect vitality will never catch cold.

You know how far that rule applies to you. A cold may have its immediate origin in some exposure; but it could not even then have started unless the vitality had been weak. We have seen many, many people expose themselves under the same conditions as others, and yet not catch cold, while others did.

A person who is subject to cold is not well; while one who does not easily take a cold is able to throw it off in a short time; and another, under the same exposure, would die. Men and women who are strong to all appearances, die almost before we can realize that they are ill. Noble lives are sacrificed; and, of course, unnecessarily. To some, colds will come even when great care is taken to avoid exposure. It is all a question of lung-vitality. Your safety during each dangerous season, depends solely on the degree of vitality in your lungs.

SEMI-DEVELOPED CELLS.

The most danger comes to cells not active and not passive. They are in use only when one yawns, gapes, or sighs. At all other times they are passive. During the attacks of disease they fall a prey first. Next in order of danger are the passive cells. A post-mortem shows many of these in masses; the active operations of respiration never having called them into life. They succumb second.

Active cells are the last to yield to disease. The reason is this; they receive the new oxygen, by the law of diffusion of gases;

and oxygen is a sure exterminator of disease-germs, especially if it is glame-oxygen.

HOW TO PROTECT THE LUNGS.

There are three rules :

1. Supply the active cells with glame-oxygen, as stated in the Ralston Health Club Book.

2. Develop the semi-active cells into active cells.

3. Call the dormant cells into life; develop them first into a semi-active condition; and then follow rule 2.

All this is done by cultivation of the chest, and is the one great motive of this volume. Our mission is fulfilled when this great end is attained.

Protection of the heart. In the present advanced state of medical knowledge, the utmost skill is shown in quieting neuralgic pains and nervous troubles. Instead of resorting to a natural remedy (the development of personal magnetism by self-effort), the nerves are starved and not fed; and, in proportion as the nerves are thus starved, the heart, which is but a nervous engine, is robbed of its vitality and gives way under ordinary indisposition.

If a person is suffering from neuralgia, some medicine, skillfully prepared to deaden the pain, is administered, and the nerves become quiet. Neuralgia is a cry for more vitality, such as comes naturally by cultivating the magnetism of the nerves; and, instead of giving them this vitality, they are deadened, and the heart suffers. Would you, if you had a child who was hungry for food and who was crying because of the pains of hunger, give it an opiate to put it to sleep?

Headaches are either blood affections or nervous troubles; and, so may be said in a general way, are all the pains of the body. Blood that is starving for some needed element, or nerves that are hungry for the vitality of phosphates or magnetism, are, under the skill of modern medicine, put to sleep and deadened. A mother would be cruel who put a hungry child to sleep, when its life needed food.

The result of all this is, the invalids are not dying of the disease that attacks them, but of a complication in which heart failure does its perfect work. If a man has a light attack of pneumonia, his heart gives way, and the doctor says he died of heart failure superinduced by pneumonia. The fact is, it was

superinduced by years of drugging to quiet headaches, neuralgia, and dyspepsia. The death of Bishop Brooks, of Boston, was due to heart failure **during** pneumonia; the death of the great Southern orator, Henry W. Grady, was **due to** the same cause; and hundreds of prominent men whose deaths come to **public notice** have met with the same modern malady. In the case of Mr. Grady, as of Bishop Brooks, it is known that they had been dosed at previous times with nerve stimulants for minor afflictions; and many similar instances have come to our notice.

The fact is, the heart is but a great nervous engine. It needs all the nerve force the system can spare; it exhausts no other vitality, but is exhausted by a weakened system. It is not a good plan to either stimulate or to deaden the nerves.

The heart needs good blood and good food. Its food is found in the blood, and originates in the nutrition taken by the stomach. Indigestible food causes heart fluctuation, or palpitation: too much causes heart depression; and too vigorous food produces heartburn. Pure food is the simplest, the least expensive, the most wholesome to the relish, and is productive of greater physical happiness.

Good blood, based upon good food, must be purified by good air. It stands to reason, and is likewise abundantly proved by facts, that the more air one breathes, the more vitality is acquired, especially if the air is vitalized by glame, a natural element from sunshine. No better method of developing a thoroughly healthy heart could be adopted than by cultivating the chest under the two-years system of exercises in this volume.

Heart pressure is often inducive to disease of that organ. This pressure originates either in an enlarged liver, a bad case of indigestion, or a flat chest. In the first two instances the causes are found in the Ralston Books. In case of flat chest, the remedy is in its cultivation. The chest frame falls of its own weight on the heart, and many a death has been caused by this one fact alone. The chest should support itself by its own muscles, and should never fall or rest upon the heart.

Protection of the diaphragm. This organ is more or less abused, particularly by collapse. This is due to its rising while the chest is falling, producing a sigh. People who let the breath fall out are in a weak state, and the habit should be cured by strengthening the diaphragm. This is best effected by compelling it to hold the

contents above it in place, by its outer muscles; leaving it free to move by its inner muscles, using its outer leverage. To do this difficult exercise, raise the whole chest, lift the vital organs and breathe naturally and fully while doing so.

Massage about the diaphragm is excellent. It is performed by placing the hands at the sides and moving them toward the center, over the stomach, then in the reverse. Repeat this one hundred times a day, if the diaphragm seems weak.

Protection of the bronchial passages. It is in the main trachea and side tubes, that colds leave the unpleasant effect of their presence. The general structure of the bronchial passages becomes diseased, disordered, or weakened; and the lining seriously affected by the terrible inroads of inflammation due to colds.

The cure of bronchitis is a difficult one, but may be effected by natural methods. The whole principle is the rebuilding of the tubes by pure food, good blood, and two kinds of exercise. We will assume that you eat the preferred Ralston foods, and that they are assimilated into pure blood. There are left to our consideration the two exercises. One is the exercise of breathing in all its diversities as set forth in the preceding lessons of this volume. The other is found in the specific directions relating to the throat, frame-work, and flesh; which see.

Protection of the throat. The inquiry is often made, Is it advisable to harden the throat by exposure? Many people advocate the plan of an open throat; that is, one free from clothing, on the principle that it becomes toughened and will endure cold and dampness without danger. The answer is not difficult. There can be no doubt that throat disease proceeds in three stages: first, the loss of vitality by cold or dampness; second, inflammation; third, the taking possession of the inflamed surfaces by the ever present bacteria. The latter are never absent. They exist all about us, waiting for weakness or inflammation to open the surface for their admission. Once in, they seek to perpetuate their residence; and thus give rise to chronic throat trouble.

RULES OF LOSS.

1. Exposure to cold causes loss of heat.
2. Exposure to dampness causes loss of magnetism, the vitality of life itself.
3. Exposure to cold and dampness causes loss of heat and magnetism.

4. When the health is low, or the vitality depleted, or the system is nervously or physically weak, *the magnetism is deficient.*

5. No loss from cold or dampness can occur when the natural magnetism is sufficient.

It is, then, plain to see that some people may withstand all exposure and be the better for it, while others may not subject themselves to the slightest exposure without danger of cold, sickness, and possible death. One's magnetic condition determines the question for or against life.

THE GENERAL CARE OF THE THROAT.

Assuming that the practice of magnetism is not a part of your daily living, some suggestions are made for the general care of the throat when weak. In the first place it needs natural exercise, and this comes from deep respirations in the open air. Such exercise should be taken in accordance with the plan laid down in the protection of the flesh, hereafter stated. It also needs massage from the exterior.

Protection of the framework. A slight fall will break a rib when the bony framework of the chest is not in healthful condition through exercise. Why people do not keep this structure in good condition is hard to explain except upon the theory of laziness; for the slightly increased movements of respiration, when out in the open air, are all that may be considered necessary. You go out daily, to walk or ride; if you do not, it is your most serious misfortune. Every thoroughly good inhalation of pure air is loaded with benefits and blessings immeasurable.

Protection of the flesh of the chest. There are, in the consideration of this question, some important Ralston principles involved. In the first place, flesh is built up of nutrition or waste; the former making it healthy, the latter, unhealthy. Assuming that you will eat only good food, capable of supplying nutrition, the next fact is contained in the following principle:

Nutrition is absorbed into the flesh structure by exercise; and, in order to be effective this exercise must occur when the nutrition is present.

An examination of the blood before eating shows a lack of corpuscles; after eating, a supply is then present. Exercise on an empty stomach helps to dispose of waste; at other times it aids the growth of the flesh by attracting the nutrition from the blood.

It is a good method to exercise a few minutes only on an empty stomach, unless the body is depressed by a sluggish liver; then, after eating pure food, to take a liberal amount of exercise in the open air. Deep and full respirations are always the best chest protectors.

But there are other things to be done, to keep this division of the body in its best condition. We recommend:

1. Massage by vibration.
2. Tapping.
3. Cold water and dry warmth.

Massage by vibration is performed by placing one or both hands upon the clothing; and, without sliding the hands, vibrate the flesh in all directions, including the throat.

Tapping is performed by percussion. Fill the lungs full of air, and very lightly tap the flesh in all directions. The hand may be used upon the bare skin. The blows should not be heavy, as the cells within may become over-inflated and lose their power of contraction.

The application of cold water to the neck and chest, is of great value. It should be instantly followed by a dry, warm towel, laid upon the part wet and held there until all moisture has been absorbed. This is one of the best methods ever devised for protecting the chest and throat against colds. The shock produced by a dash of cold water is not at all dangerous, if followed by dry warmth.

As eternal vigilance is the price of liberty, so continual care is the price of health and advantage. People may say that they do not care enough for health to be always looking after themselves; and others may say that it is time enough to take care of such matters when disease comes; but as soon as the fell destroyer has them well in his grip, their cry is always the other way: "Oh for health!"—"If I had only known what it is to be an invalid!"—"Get me out of this and I will take care of myself hereafter."

The cry is too late!

WORDS OF FAREWELL.

THE NEW RACE.

PRINCIPLE:

The horrible speed of life
at the present day, and the
distracting influences upon the
nervous system, must eventually
result in reaction.

**THE PERFECT MAN
AND
THE PERFECT WOMAN**

May have many faults in nature, but must be complete in three great departments of life. The author has often been requested, in confidential letters, to outline a plan of development for bettering this human existence. There are thousands of men and women of keen ambition to take advantage of whatever opportunities may be possible in life, in order to make the most out of the talents that are theirs, that too often lie hidden in the flesh.

It is a delicate subject to approach and a not altogether welcome one. The author has written and now writes as a duty. By word of mouth, or by pen, to help another mortal by suggestions that fall out of more than a quarter of a century of study devoted to the human form, its shortcomings, its possibilities of greatness, its brain, its mind, its avenues, its splendid system, its magnetism, and its soul, can never be more nor less than a duty.

Looking back upon the early years of effort, devoted to investigation and experiments, to lectures and treatises, the one conviction now rises like an exhalation over all, that the purpose was a prayer that humanity might be made better, and not that the author might become famous. Self was forgotten as much as that feat is possible in this world; and obscurity was preferred to open advantage. The highest wish of all was the desire to receive an appreciation of truths newly brought to light. This came in ample abundance; and, counted among the jewels of earth, are thousands of earnest letters from men and women who have writ-

ten freely of their personal betterment under the influence of these truths.

Among the voluminous correspondence, that was necessarily one-sided because there has been no time to answer so many requests, were letters that accumulated year by year, breathing the spirit of one theme: the outline of some plan that would **benefit the whole man, and the whole woman**; the majority asking but "a word of advice." For the thousands of neglects to reply even by a line or a word, as many apologies are offered.

The increase of these friendly letters in recent years has led to the suggestion that a corner might be appropriated in one of the various books now being issued; and, in this corner, a general answer might be given to all inquiries bearing upon the common theme. Instead, however, of words of advice, a simple statement embodying a few facts will be better appreciated, and more to the point.

I believe in a new race.

I believe that it should be strictly Caucasian, because Nature, the Bible, history, and all science speak plainly and conclusively on this question; and the facts are stated in "Our Existences."

I believe that every man and woman is either a demi-angel or a demi-demon in soul, mind, and body; in flesh, thought, and purposes; as stated in "Our Existences."

I believe that life, to be happy, must be an up-stream struggle; and to be devilish, must be a down-stream drift.

I believe that Heaven on earth or hereafter is a growing landscape reached day by day through the unswerving efforts that urge the bark of life against the current of the stream, nearer to its fountain head,—God.

I believe that all drifting lives, all license in freedom, all liberalism in habits, all abandonment to the floating circumstances of pleasure or of pain, go in but one direction, and that down-stream; and all unhappiness, sin, and crime are confined to drifters, either in morals, thought, or living.

The bark of life is ours, and the oars are put in our hands. God and Nature do no more. We may row up stream toward an ever brightening prospect. We may neglect to use the oars and drift down stream; or we may row our bark thitherward with an energy and ambition worthy of a good cause; but the country is a dark one, and the brilliant lights that flash so constantly, are but

lurid gleams of hell cutting their paths of fire through the ever blackening masses round about.

The story of a noble life is therefore the story of effort. In poverty or wealth no person can be truly unhappy who is rowing up stream; and in poverty or wealth no other person can be truly happy

The effort must be well applied, and in the three departments of our being :

1. What we are is the soul.
2. What we decide to do with what we are is the mind.
3. What we do is the body.

The soul is the daily sum of mind and body.

HEALTH	{	MAKES THE PERFECT BODY AND THE PERFECT PHYSICAL BRAIN.
MAGNETISM	{	MAKES THE PERFECT NERVOUS SYSTEM AND PERFECT ELECTRICAL CONDITIONS; AND UNITES THE BODY WITH THE MIND.
CHARACTER	{	UNITES THE MIND WITH THE SOUL.

HEALTH is the strength of the bark in which we sail; as we go up stream or down, it endures or fails according as we treat it. The good may die young or live to a hundred years; but the bad are more likely to suffer from impaired health.

MAGNETISM is the motive power of life.

CHARACTER is the helmsman.

Of these three, magnetism is by far the most important, because it is the most necessary. Life is more an electrical force than anything else.

The one theme of my life for a quarter of a century, and I have repeated it, in every form and on every occasion, thousands of times,—is magnetism. I believe that physical vitality is magnetism. I believe that thought is a magnetic process. I believe that soul-life is a magnetic condition, and, therefore, an electrical existence. Proofs and experiments relating to this solemn fact are presented in the Eightieth Degree Book of the Ralston Health Club, entitled "*Higher Magnetism*," and in "*Our Existences*."

There can be no manner of doubt that the

FIRST DUTY .

of every man and woman is to develop this basis of all being, magnetism. The effect on every department of life is both mar-

vellous and permanent. In thousands of cases in recent years it has proved the turning point in manhood and in womanhood. Every year of youth or of age is benefitted by its all powerful influences, baffling temptations of every character on the one hand and gaining points of advantage in the ever-shifting history of life on the other.

With magnetism as the motive power, health is necessary in order to act, and character to guide. The completeness of the Ralston Health Club system is seen in the fact that the degrees are but stepping stones in

HEALTH, MAGNETISM, AND CHARACTER.

Among a long and constantly growing list of faithful adherents to these principles, extending over a number of years, are men and women, and young men and young women, who have resolved to join the new race. This race consists of those who solemnly resolve to row up stream physically, mentally, and morally. There are no other conditions. There are thousands who are in earnest, and whose ennobled lives prove that they belong in fact to the new race.

EDMUND SHAFTESBURY.

LEGISLATIVE DEPARTMENT.

THE GREAT RALSTON DEGREE SYSTEM.

The Ralston Degrees represent a life full rounded and replete with all that human culture can need, suggest, or demand. Each book is a universal volume in itself, a training school founded on life's keenest experiences and perfectly adapted to every person's nature. There are no other books, no other schools, and no other teachers like these. They are necessary to your welfare; and are necessary in the life of every person you love and cherish.

There are, altogether, one hundred degrees, all freely open to each Progressive Ralstonite; to whom the best volumes of the century are presented as each step is taken. Of these there are certain important, or emolument, degrees; those intervening being stepping stones. They are as follows:

FOUNDATION BOOK: "*General Membership.*"

FIRST DEGREE: "*Inside Membership.*"

FIFTH DEGREE: "*Complete Membership.*"

TENTH DEGREE: "*Cultivation of the Chest.*"

TWENTIETH DEGREE: "*Cultivation of Magnetism.*"

FORTIETH DEGREE: "*Escutcheon—'Circle and Sun-Star.'*"

FIFTIETH DEGREE: "*Your Temperament Behind Closed Doors.*"

SIXTIETH DEGREE: "*School of Character.*"

EIGHTIETH DEGREE: "*Higher Magnetism.*"

ONE HUNDREDTH DEGREE: "*Our Existences.*"

PRICES WHEN NOT OBTAINED FREE AS EMOLUMENTS.

"*General Membership.*" Price, in beautiful leatherette covers for rolling, carrying about, and for general use, \$1.00.

"*Parlor Edition*" of the same, on heavy plate paper, elegantly bound in full gold and best English cloth, extra large volume, \$2.00.

Neither of these two books will be given as emoluments. All other books enumerated here are Degree Emoluments, and may be obtained free, or at the following prices:

"*Inside Membership,*" in leatherette only, \$2.00.

"*Complete Membership,*" with 400 illustrations, \$7.00.

"*Cultivation of the Chest,*" a perfect training school, \$6.00.

"*Cultivation of Magnetism,*" a developing course, \$4.00.

Escutcheon—"Circle and Sun-Star." Solid silver, \$1.00; solid gold, \$5.00; solid silver with heavy gold plate, \$2.00.

"*Your Temperament Behind Closed Doors.*" A sealed pamphlet relating to yourself, not on sale. See description in following pages.

"*School of Character.*" The New Education, \$4.00.

"*Higher Magnetism.*" A course of strictly private lessons in 140 chapters, \$25.00.

See final pages of this volume.

"*Our Existences.*" The School of Universal Philosophy, in one thousand lessons, \$100.00.

Total value of all the works, \$150.00.

If procured in one order, \$135.00.

These books are immediately described hereinafter.

HOW OBTAINED AS EMOLUMENTS.

The Foundation Book, "*General Membership*" can never be obtained as an emolument; nor is there any discount upon it under any circumstances.

"*Inside Membership*" is presented as an emolument to any person holding a club number under the seventh edition of General Membership, and advancing one degree, under the plan stated in the Book of General Membership.

"*Complete Membership*" is presented as an emolument to any person holding a club number under the seventh edition of General Membership, who advances five degrees as therein stated.

"*Cultivation of the Chest*" is likewise presented to a tenth degree Ralstonite.

"*Cultivation of Personal Magnetism*" is presented as an emolument to each Ralstonite of the twentieth degree.

The "*Escutcheon and Sun-Star,*" in solid silver with heavy gold plate, is presented to every Ralstonite of the fortieth degree. See later description.

"*Your Temperament Behind Closed Doors*" is a private unfolding of yourself according to the fixed laws of human existence. See later description.

The "*School of Character*" is presented to every Ralstonite of the sixtieth degree.

"*Higher Magnetism*" is the book of human greatness, and probably the most valuable aid to life. It is considered by those who have passed through the experience it prescribes, to be the most important work of the age. It is now in its sixth edition, very much enlarged. The price always has been, and always will be, twenty-five dollars; but the book is presented as an emolument to each Ralstonite of the eightieth degree.

"*Our Existences*," as far as the investigation of the problems of life are concerned, is a university education in itself, brought home to each individual life. The large volume is divided into Ten Tomes and in one thousand lessons. It invariably sells for one hundred dollars, and its pupils are found in every state in the Union. It is presented as an emolument to each Ralstonite of the one hundredth degree.

EMOLUMENT FEES FOR RECORDING AND MAILING.

Recognizing the fact that the spread of Ralstonism is the only practical basis on which a new race may be founded, the most liberal concessions are made to degree Ralstonites. The only charge made for these valuable books is in the emolument fees for recording and mailing. These are as follows:

For the first degree, - - - - ten cents.

For the fifth degree, { ten cents each degree } fifty cents.

Thus, if a Ralstonite of the fifth degree asked for both books as emoluments, the fees would be sixty cents.

For the tenth degree, { ten cents each
subsequent degree } fifty cents.
{ after the fifth

For the twentieth degree, { five cents each
subsequent degree } fifty cents.
{ after the tenth

For the fortieth degree, { one cent each
subsequent degree } twenty cents.
{ after the twentieth

For the fiftieth degree, { one cent each } ten cents.

For the sixtieth degree, { two cents each } twenty cents.

For the eightieth degree, { two cents each } forty cents.

For the one hundredth degree, { two cents each } forty cents.

Thus the works, whose value exceeds \$150.00, may be had for \$2.90, as emoluments conferred upon Degree-Ralstonites, in honor of their advancement under the plan of the Book of General Membership.

RULES.

Rule 1. All books purchased at the cash prices are sent free of all charge.

Rule 2. We are not responsible for books lost in the mails. All publishing houses in America refuse to stand responsible for such losses. For eight cents extra any book may be registered in the mails.

Rule 3. The Martyn College Press Association registers, in its own offices, every order received, and every book shipped either by mail or express; but this does not include the government mail registry.

Rule 4. Any person who has purchased at the cash price, any of the books heretofore enumerated, is not thereby entitled to Ralston degrees.

Rule 5. Any person who takes the Ralston degrees, and becomes entitled to a book already purchased for cash, may receive an extra copy of the same book; and its sale to another person will be recognized by us; but no degree rights will accrue to such other person. It will be as though the purchase were made of us.

 DESCRIPTION OF THE GREAT BOOKS.

"*General Membership*" is fully described in the portrait invitations sent out by us.

"*Inside Membership*" and "*Complete Membership*" are valueless without "*General Membership*" (although the latter is a complete book in itself) and are fully described therein.

"*Cultivation of the Chest*" is the present volume.

 "CULTIVATION OF PERSONAL MAGNETISM."

This is now in its sixth edition and contains the promised

STEEL PORTRAIT OF EDMUND SHAFTESBURY.

The edition introduces some valuable illustrations, and has fully one hundred pages of new matter added to the fifth edition.

WHY ALL PERSONS SHOULD CULTIVATE MAGNETISM.

There are some clearly defined reasons why every boy and girl, and every man and woman, should cultivate the energies that are latent in their bodies; and these reasons we will briefly state:

1. There is an influence unconsciously exerted in every association of life; and some person is its victim, in large or small degree.

2. Without knowing it, some rights or advantages are daily sacrificed to others, and the sum total is an unsuccessful life. This could not occur if the energies of the body were marshalled under proper control.

3. The strongest of all reasons is the fact that from ninety-three to ninety-seven per cent of all people possess more or less of that hypnotizing power which, while it rarely ever steals our faculties, nevertheless deadens our full powers of self-assertion. This is easily proved by the citation of familiar instances noted in the book on Personal Magnetism. To be left unarmed against any influence is unsafe, especially in this age.

4. Temptation comes to all, and all yield soon or later to it.

5. The power of defeating all hypnotic attempts to control you, is in itself worthy of acquisition.

6. The ability not only to defend self against the influences of others, but also to exert an affirmative control over others, is the most important acquisition in life.

MAGNETISM IS NOT HYPNOTISM.

Avoid hypnotism! Avoid it by all means! Avoid all persons who teach it, or practice it! A person once hypnotized is worthless ever after in life. There are about you, every day, certain persons who have this power without knowing it. *It is your duty to yourself to cultivate personal magnetism in order to be stronger than others' influences.*

A hypnotist makes fools; is generally poor; is always an adventurer; is counted as a fraud; and makes his living by his wits. He can never influence one who cultivates magnetism.

A person gifted with magnetism makes his way through life to the very highest round of the ladder of success. He charms and pleases people, instead of making them temporary idiots.

Personal Magnetism has been possessed by every great man and woman that ever lived. Blaine, Gladstone, Choate, Webster, Clay, Calhoun, Jackson, Bonaparte, Disraeli, Booth, Washington, are few of the many who possessed this charm. It has been described by many writers. Rev. Dr. Talmage's sermon on the death of Henry W. Grady, the great orator, contained the following beautiful allusion to it:

"There are some persons who have only to enter a room or step upon a platform or into a pulpit and you are thrilled by their presence, and when they speak your nature responds and you cannot help it. What is the peculiar influence with which such a magnetic person takes hold of social groups and audiences? Without attempting to define this, I will say it seems to correspond to the waves of air set in motion by the voice or the movements of the body. Just like that atmospheric vibration is the moral or spiritual vibration which rolls out from the soul of what we call a magnetic person. As there may be a cord or rope binding bodies together, there may be an invisible cord binding souls. A magnetic man throws it over others as a hunter throws a lasso. Mr. Grady was surcharged with this influence, and it was employed for patriotism and Christianity and elevated purposes."

WHAT HYPNOTISM IS.

How it operates, how it is taught, acquired, used, and the harm it does, are fully stated and explained in "*Higher Magnetism*."

"THE ESCUTCHEON AND SUN-STAR."

This is the emblem of the fortieth degree, as previously stated. Accompanying it, to members closing links under the plan of the seventh edition of General Membership, is a special private inquiry to be used as the basis of the fiftieth degree emolument.

"YOUR TEMPERAMENT BEHIND CLOSED DOORS."

This is a sealed pamphlet, and is based upon the fundamental questions of life submitted to you in a previous document. The discussion of yourself is made a matter of the very highest importance. You belong to a temperament differing from many

others, and the laws of life apply differently to you in various particulars.

“THE SCHOOL OF CHARACTER.”

This large and magnificent work has been called “*The New Education.*” It is needed by every person who loves solitude, and wishes a means of self-analysis. It consists of 100 lessons, of a strictly private and personal nature, for home study.

“He, who on the advent of a new hope, shuddering at the past, makes pledge to his own soul of a new and better life, with purpose strong enough to command its fulfillment, brings a smile to the face of the recording angel and places himself under the sheltering wing of the Almighty.”

Every person who studies and practices in this “school,” is led along four different roads, after spending a certain amount of time in the workshop. There are

ONE HUNDRED POINTS OF CHARACTER

and they are made

1. “In the workshop” of experience.
2. “Out in the world.”
3. “In the depths.”
4. “On the heights.”

PRIVATE LESSONS IN “HIGHER MAGNETISM.”

This is known as the *Temple of Magnetism*, and is fully described in the final pages of this volume. It is of such vast importance to every man and woman that special stress is laid upon the necessity of its procurement.

"OUR EXISTENCES."

 PAST—PRESENT—FUTURE.

The Shaftesbury School of Philosophy. A study of what we are, where we are, our origin and destiny; issued in ten tomes in one extra large volume; containing five hundred general problems, one thousand lessons, and numberless suggestions, queries, and propositions.

This work is a stupendous study of life; ending in graduation and a diploma, and costs one hundred dollars for the one thousand lessons, and five dollars extra for the diploma. It is exclusively a home course of study, and all the steps are to be taken by correspondence; as is being done now in many branches of education. It is controlled by the same management as Martyn College. The Shaftesbury School of Philosophy is intended to supply the higher forms of education to those who have not had the advantages of a University training; and deals with all the practical problems of life as well as with the profoundest questions of existence. It is a schooling in itself, and the means of a most thorough education. It omits, of course, such studies as mathematics and languages.

"*Our Existences*," in short, will be found to contain a series of one thousand of the profoundest studies ever offered to mankind. These studies are an epitome of all the science of the world upon the problems of life. To own, to read, to understand, to retain the knowledge contained in several thousand scientific works, is almost an impossibility in even the most favored of human lives, and would cost thousands of dollars. To extract the substantial facts from such a mass of literature and experiment is the study of more than a lifetime; but to connect them with the underlying principle of all existence is the work of pure inspiration.

OPPORTUNITY.

The great need of the day is an opportunity for study at home. The majority of men cannot go away to college; they may and should be given the privilege of self-education; for, in many instances they are endowed with gifts of mind, which, when favored by circumstances, are sure to place them among the great men of the world. The majority of the mighty geniuses of the earth, like

Shakespeare, never attended university or college. The Shaftesbury College seeks to open the way to all men and women of ambition, who wish to receive a thorough education. To maintain the standard of our course we ask all our pupils to study faithfully, patiently, persistently and not to complain if some of the way is hard.

HOME COURSES OF STUDY.

One of the movements of the age in the line of education is the establishment of schools by correspondence, under the auspices of prominent institutions and backed by the most learned men. There is hardly a profession which is not represented in this movement. Previous to this innovation it was impossible for the vast majority of ambitious young men to obtain the kind and degree of education they desired. Even if they were able to save the money necessary to pay for the instruction, the cost of board, time, and travel completely barred them. A "home course," or education by correspondence, is an undoubted blessing. It enables the pupil to study, without giving up his work; the merchant to attend college without leaving his store; the professional man to retain his position, or practice his profession, while delving into those problems which furnish ideas and material for the very work in which he is engaged.

THE DEGREE EXERCISES.

Whenever any person engaged in practicing the Ralston system of culture, reaches an important degree, a special exercise is furnished as a token of the degree. Such exercise has a particular value that is apparent very soon after the attempt is made to perform the same.

THE FOUNDATION EXERCISE. This has already been stated in the Book of General Membership.

FIRST DEGREE EXERCISE. This is stated in the Book of Inside Membership.

FIFTH DEGREE EXERCISE. This is stated in the Book of Complete Membership.

TENTH DEGREE EXERCISE. This will be described in the present place.

TWENTIETH DEGREE EXERCISE. This is suggested in the present place.

TENTH DEGREE EXERCISE.

This consists of taking one hundred breaths. It must be done in the pure air. Every inhalation must be followed by an unusually deep exhalation, in order to empty the lungs of dead air and prepare the way for a full breath.

The effect of this exercise is wonderful, especially if your lungs are well developed. If you have a cold, a headache, or depressed feeling, the change effected is incomparable.

TWENTIETH DEGREE EXERCISE.

This consists of Exercise 47, page 133, sixth edition, Cultivation of Personal Magnetism.

These degree exercises are continued in the subsequent emoluments.

END OF LEGISLATIVE DEPARTMENT.

CORRECTION.

In the reference to "HIGHER MAGNETISM" in these pages, by a misprint the book is described as being of the SIXTH edition, instead of the FIFTH. The general description is that of the fifth in every respect. There has never been a sixth edition published, and never will as the fifth represents the perfected work.

THE PUBLISHERS.

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THIS exclusive work has been steadily increased in bulk by the experiments and experiences of the author, Edmund Shaftesbury, until the large volume of the new ~~sixth~~ edition is now ready.

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My name and full address are as follows :

.....
.....



Daniel Webster, who had a magnificent chest and a grand presence, possessed so much personal magnetism that he was master of every situation, great and small. It is related of him that, when his children were unruly, he never spoke sharply to them, but quelled them by a glance of the eye. An ancient Greek, by practice, so trained the power of his eye as to paralyze a man at a glance. James E. Murdoch, in his volume, states that the elder Booth had the same power, and that he was once made the victim of it.