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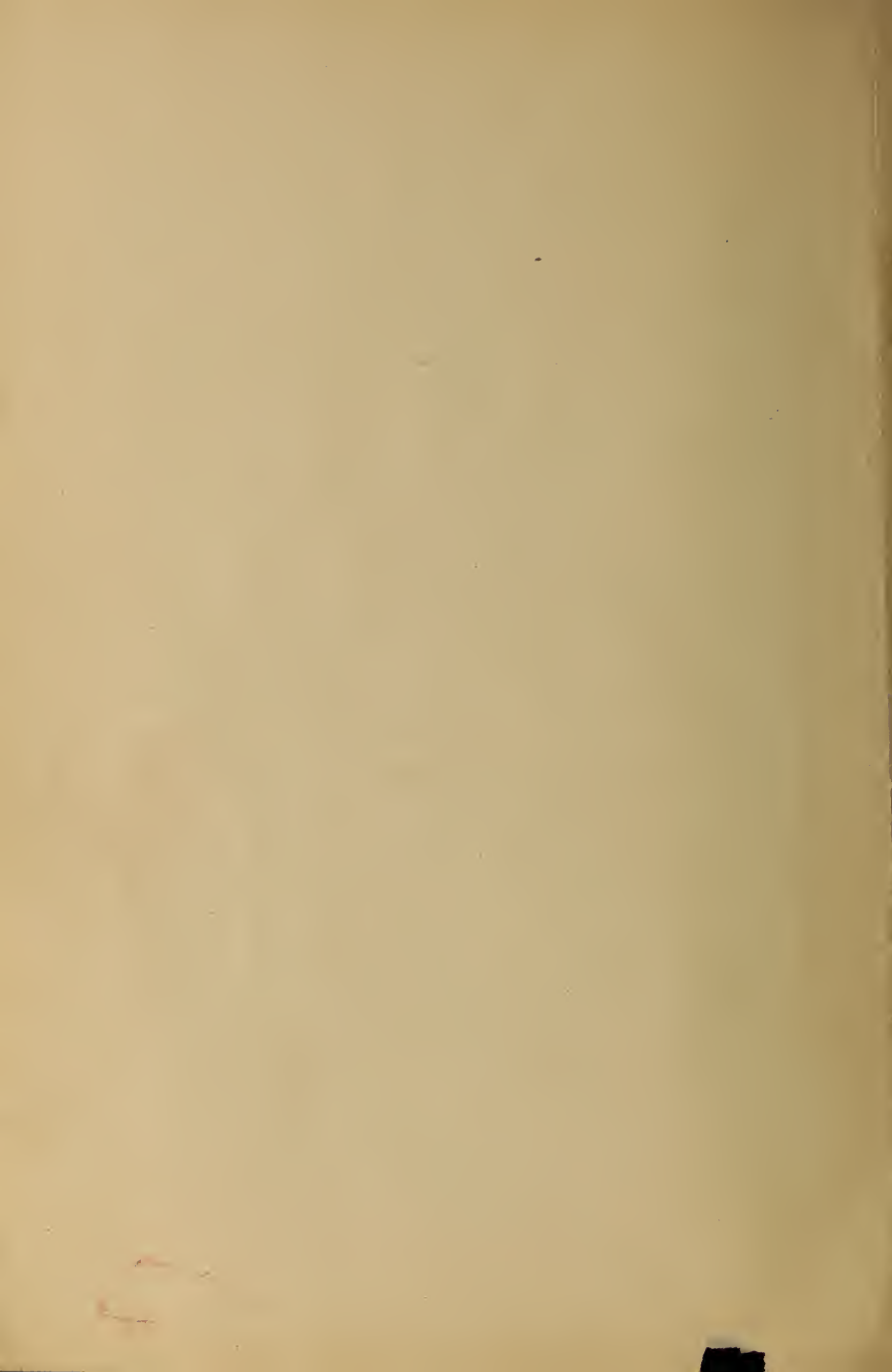
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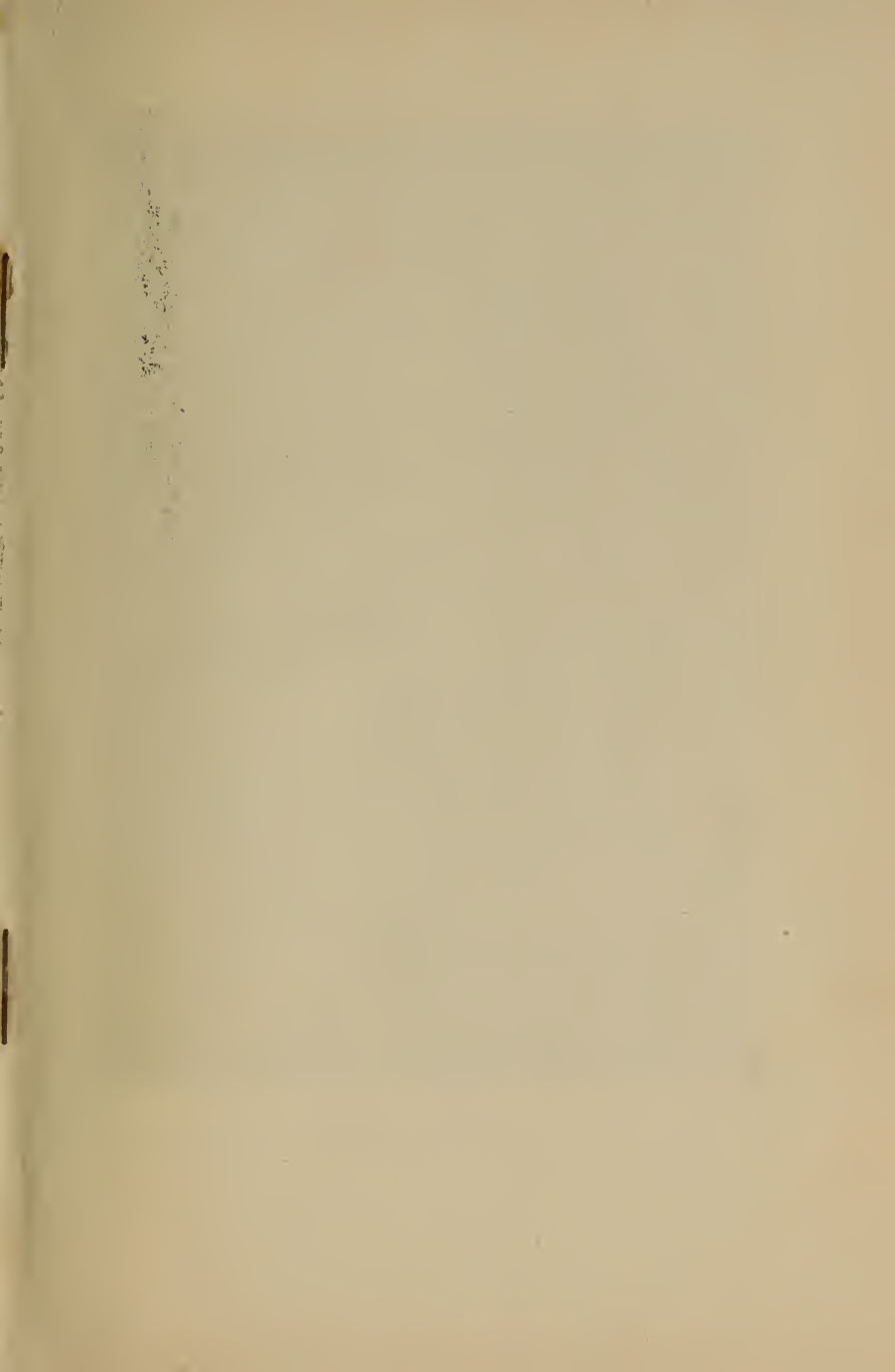
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PHYSICAL CULTURE FOR WOMEN

BY

BELLE GORDON

CHAMPION WOMAN BAG PUNCHER OF THE WORLD

*FULLY ILLUSTRATED WITH POSES
BY THE AUTHOR, ESPECIALLY
FOR THIS BOOK*

RICHARD K. FOX PUBLISHING COMPANY
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INTRODUCTION

There is no reason why men should entirely usurp the field of physical culture, which during the past few years has grown to such vast proportions. Every normal woman has it within her power to develop a perfect and symmetrical figure, and there is absolutely no excuse for the crime of obesity.

In arranging this book care has been taken to present none but the simplest exercises in order that the services of an instructor may be entirely dispensed with.

Miss Gordon is to-day one of the most beautifully formed women in America, and what this system has done for her it will do for any one else if conscientiously and persistently practiced.

A few minutes each day will show wonderful results.

Exercise only in loose clothing so as to allow perfect freedom of movement, and in assuming the different positions keep the muscles tense and rigid as possible.

It is not the attitude which develops so much as the strain placed upon that part of the muscular system which is brought into play by that particular movement.

After all is said and done, there are only two simple

rules for taking off or putting on flesh, and they are as follows:

To take on flesh drink plenty of water—as much as a gallon a day. Eat starchy foods and spend eight or nine hours in bed.

To reduce eat sparingly, take long walks, and spend but five or six hours in bed.

Pages could be written on this subject and menus mapped out in detail, but the result would be no different.

Plenty of fresh air and this series of exercises will work wonders within a short time.



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Plate No. 1.

Exercise No. 1.

Clasp the hands at the small of the back and then raise them slowly as far up and as far down as possible, at the same time keeping the muscles rigid. Do ten times.

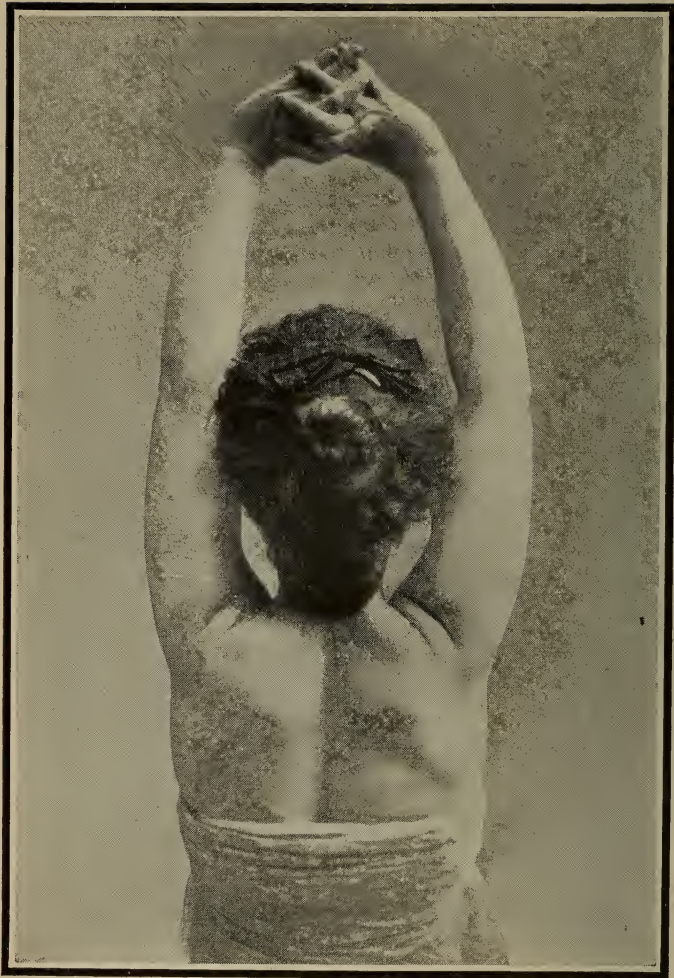


Plate No. 2.

Exercise No. 2.

Clasp the hands, knuckles out, and then assume the position as shown by the accompanying plate. Lower them, still clasped, to the back of the neck. Do ten times.

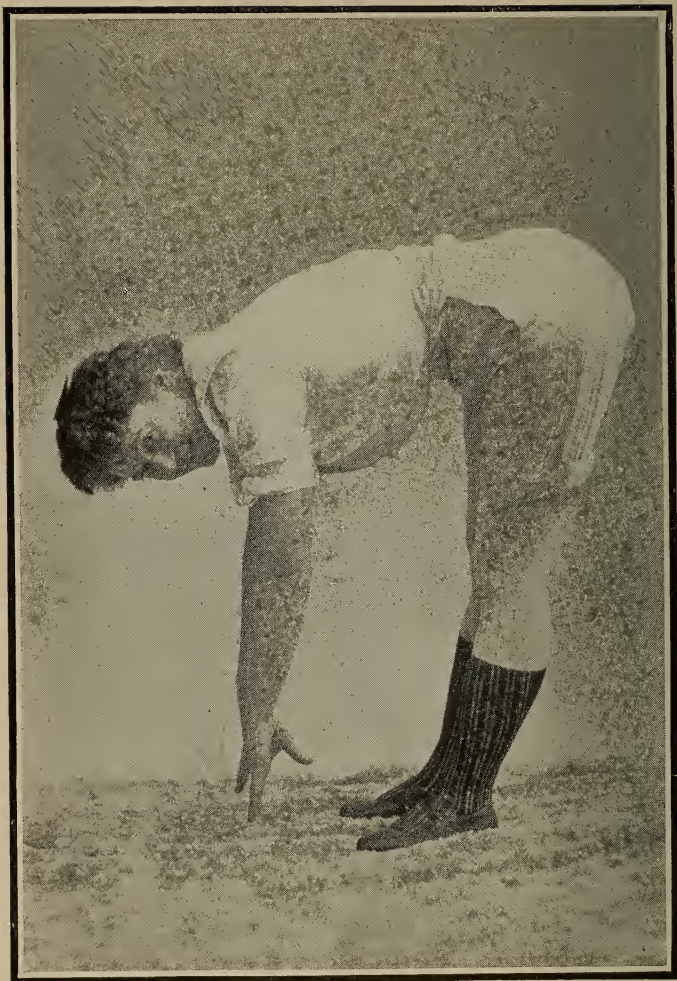


Plate No. 3.

Exercise No. 3.

From an erect position, bend the body at the hips, keeping the knees stiff, and touch the floor with the tips of the fingers. (For continuation of this movement see plate No. 4.)



Plate No. 4.

Exercise No. 4.

From the preceding position bring the body to the pose shown on the opposite page, with the knees still straight, the arms upward and backward. Bend as far back as possible. Then return to the original position of Plate No. 3. Do from five to ten times.

•



Plate No. 5.

Exercise No. 5.

Place the palm of the right hand against the head at a point just above the ear, and with all the force possible push the head to one side, at the same time resisting with the muscles of the neck.

Repeat with the left hand.



Plate No. 6.

Exercise No. 6.

Bring the tightly clenched fists up to the sides as shown in the accompanying plate, forcing the shoulders back as far as possible. (For continuation of movement see next page.)



Plate No. 7.

Exercise No. 7.

From the preceding position strike out violently with both arms, still keeping the fists clenched. Then return to the original position, forcing the shoulders far back, and strike out upwards. Do from five to ten times.



Plate No. 8.

Exercise No. 8.

Slowly force the head as far back as it will go, then bring it forward as far as possible. Do this until the muscles of the neck become tired.



Plate No. 9.

Exercise No. 9.

Bring the heels together, toes apart, then keeping the muscles of the legs rigid, raise the body up and down several times.



Plate No. 10.

Exercise No. 10.

This is simply a reversal of the preceding exercise. Raise the toes from the floor and balance the body on the heels. Do ten times.

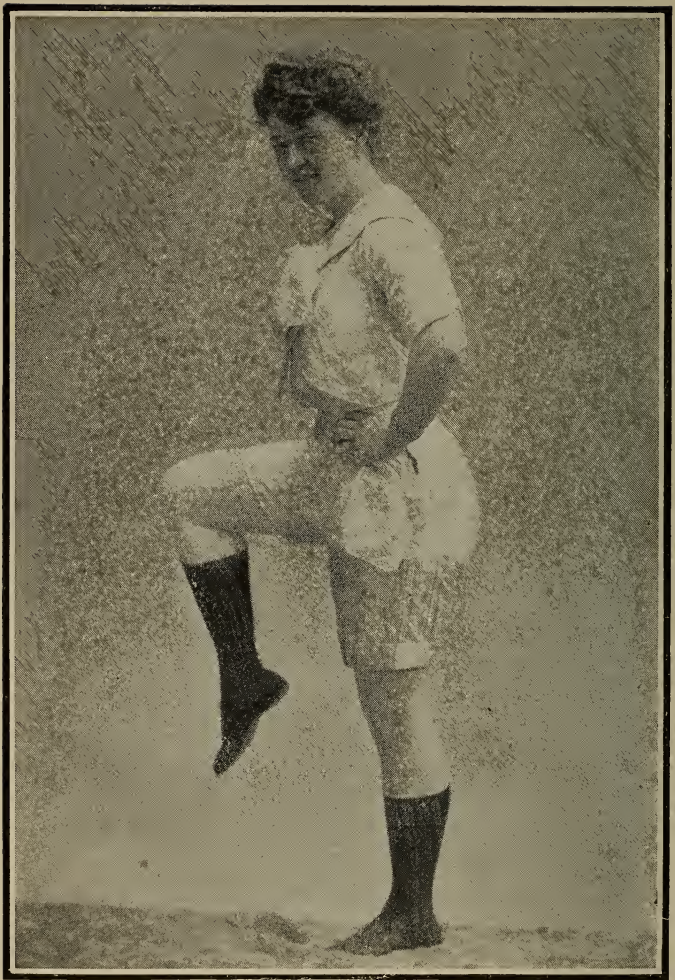


Plate No. 11.

Exercise No. II.

Raise the right leg, bent at the knee, as high as possible, then repeat with the left leg. As the movement is continued make the movements faster and faster until they are very rapid.



Plate No. 12.

Exercise No. 12.

This movement, in connection with Exercises Nos. 3 and 4, is excellent for reducing the waist line. Place the hands on the hips and sway the body from side to side as far as it can be forced.



Plate No. 13.

Exercise No. 13.

Assume the position shown in the accompanying plate, keeping the muscles of the arms as rigid as possible. (For continuation of movement see next page.)



Plate No. 14.

Exercise No. 14.

From the position of Plate No. 13 extend the arms outward, still keeping the muscles tense. Turn the palms downward, then upward, then back to the original position. Do fifteen times.



Plate No. 15.

Exercise No. 15.

Lie on the back with the hands clasped behind the head. Raise to a sitting position. If at first this feat cannot be accomplished, get a brace for the toes by placing them under a heavy piece of furniture.



Plate No. 16.

Exercise No. 16.

Lie face downward, and keeping the body absolutely rigid, raise yourself at arm's length, using both hands. Then sustain the body first with the right arm and then with the left.



Plate No. 17.

Exercise No. 17.

This may be used as a continuation of the preceding exercise. From the position as shown by Plate No. 16 assume the position as shown by Plate No. 17. Allow the hips to touch the floor and then raise by stiffening the entire body. Reverse by using the left arm.



Plate No. 18.

Exercise No. 18.

Take a pole—a broom handle will do—and go through the exercises as illustrated by Plates 18, 19, 20, 21 and 22, keeping the body balanced on the toes during all the movements. Begin with the position shown on the opposite page.



Plate No. 19.

Exercise No. 19.

Then change to this position, bending the body slightly forward, taking care to maintain a perfect balance.



Plate No. 20.

Exercise No. 20.

Raise first one knee and then the other, allowing each in turn to rest lightly on the pole.



Plate No. 21.

Exercise No. 21.

From a position shown by Plate No. 20 bring the pole over the head and as far back as possible, forcing it if necessary.



Plate No. 22.

Exercise No. 22.

From the position shown by Plate No. 21 bring the pole along the line of the back, bending the body slightly forward.

BAG PUNCHING

Bag punching is an art which can only be acquired by practice, but it is always productive of good results, and in the following pages some simple movements are illustrated and explained as clearly as possible under the circumstances.

The ordinary bag punching platform is usually a cumbersome and expensive affair, and a good substitute—invented by McFadden,—advertised elsewhere in this book, is so reasonable in price and convenient to work that every woman who values a good figure and her health ought to own one.

For a floor bag or a side wall bag nothing but a swivel arrangement is needed.



Plate No. 23.

Exercise No. 23.

After fastening the swivel firmly to the floor, strike the bag, first with one fist and then with the other, so that it will hit the floor with sufficient force to rebound and meet the next blow. It will take considerable practice to keep the bag in motion, but it is well worth the trouble.



Plate No. 24.

Exercise No. 24.

This is the next step in floor bag punching. Instead of using both fists, the left elbow and right fist are used alternately, and then the movement is reversed by using the right elbow and the left fist.



Plate No. 25.

Exercise No. 25.

Here the knees take the place of the fists. To start hold the bag in position with the hands and then strike it first with one knee and then with the other.

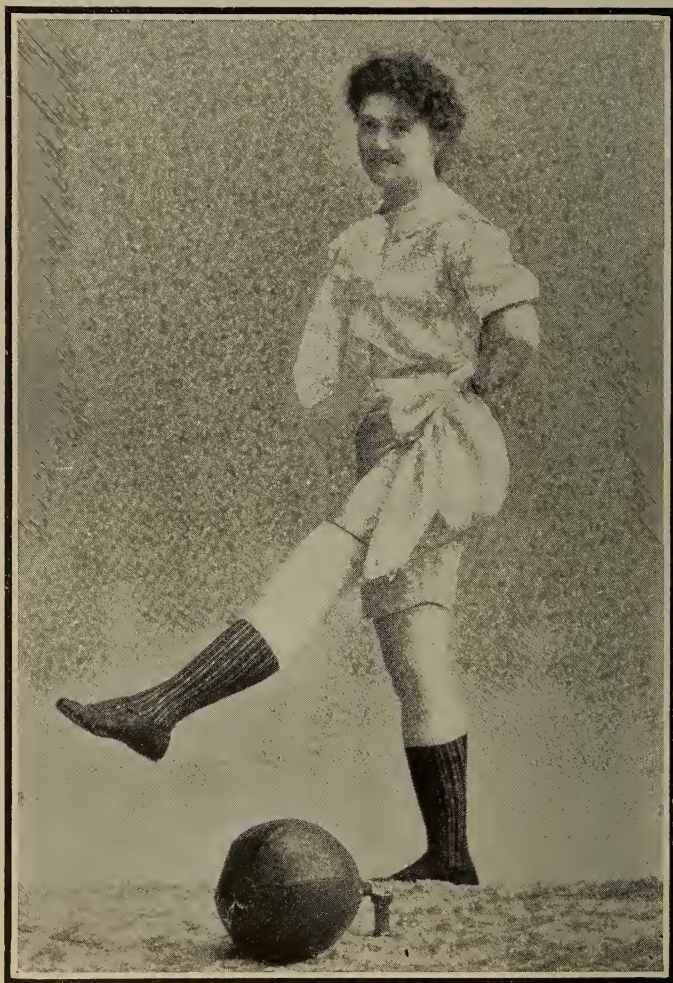


Plate No. 26.

Exercise No. 26.

The foot movement brings into play almost every muscle of the body, and it will be found rather difficult at first to maintain the balance. The object is to keep the bag in motion by repeated blows of the foot.



Plate No. 27.

Exercise No. 27.

This is a combination of the knee and the fist in which they are used alternately.



Plate No. 28.

Exercise No. 28.

The accompanying plate illustrates one of the primary movements in bag punching, known as The Tattoo. Fasten the swivel firmly on a side wall where there is enough resistance to allow the bag to readily respond to the blows, and then strike rapidly first with one fist and then with the other.



Plate No. 29.

Exercise No. 29.

Here the ball is hung from a platform—McFadden's, for instance, which can be put up anywhere—and the pretty and effective elbow and fist movement is shown.



Plate No. 30.

Exercise No. 30.

This can be performed on any bag which is suspended and is a great arm and shoulder developer. Hit the ball a swinging blow with the right fist and then as it is about to rebound from the opposite side strike it with the left fist.



Plate No. 31.

Exercise No. 31.

This is not really practical for the woman who is interested in physical culture, but it illustrates a portion of my work in which I keep three bags in motion at the same time. Since this photograph was taken I have added another floor ball, making four altogether.

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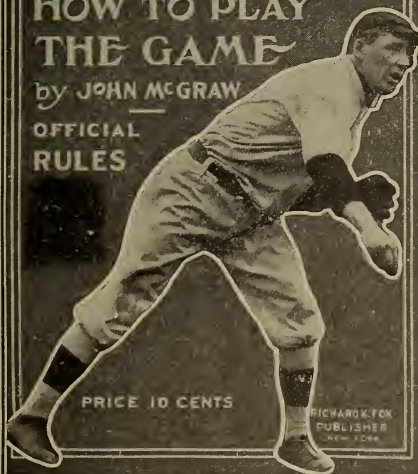
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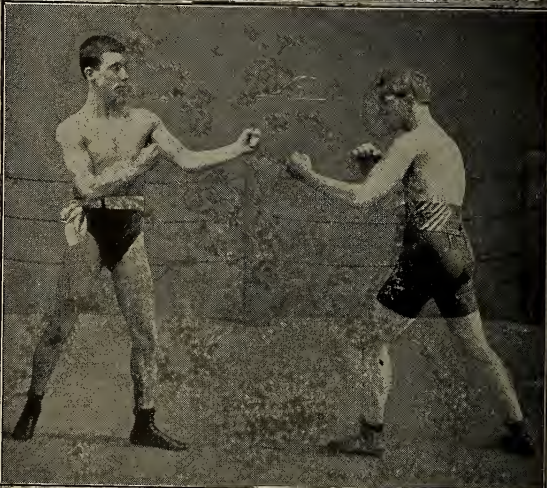
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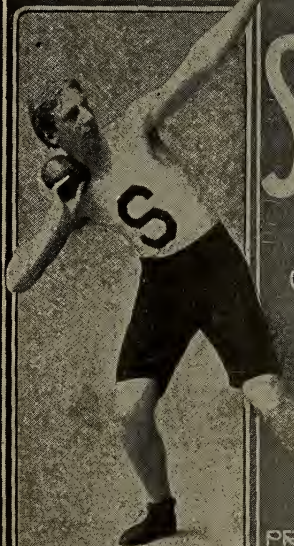
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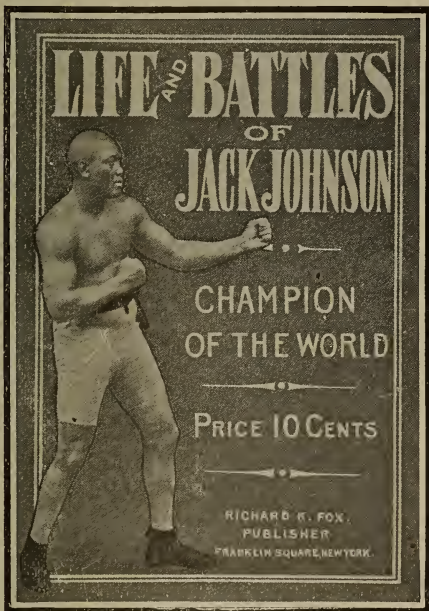
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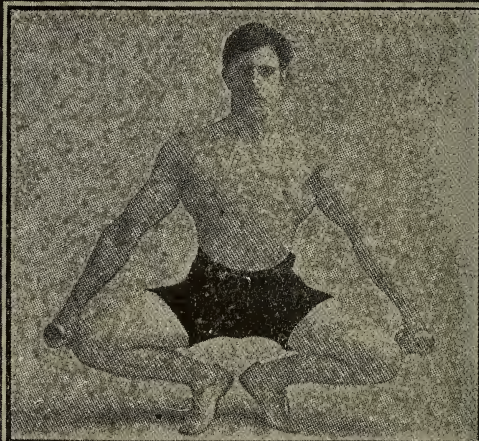
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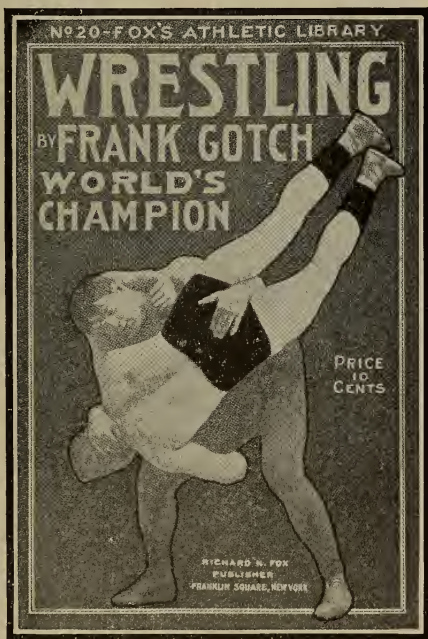
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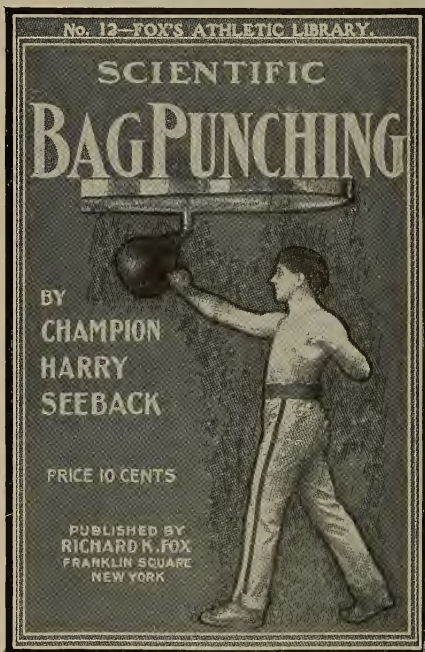
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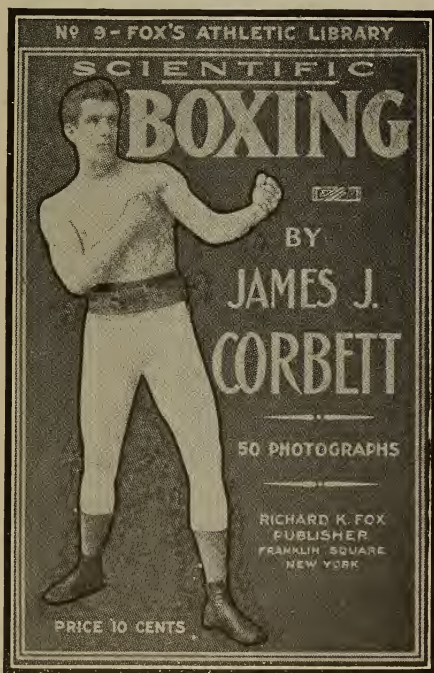
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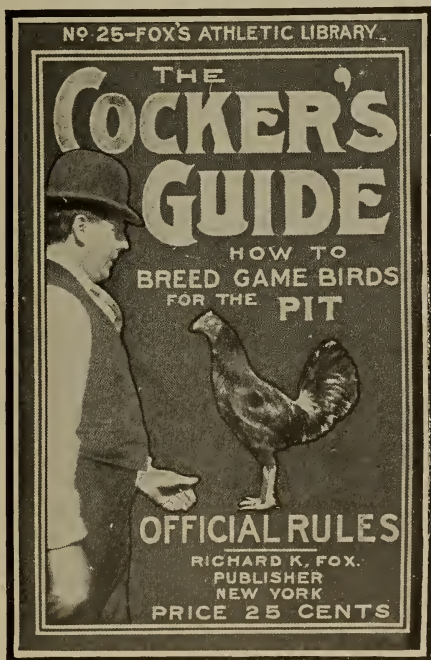
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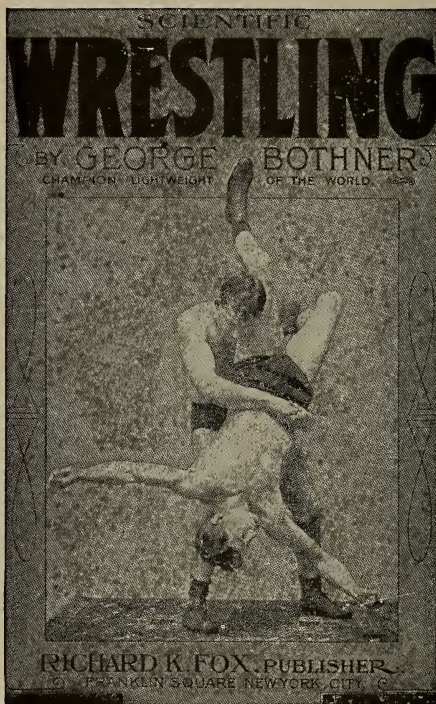
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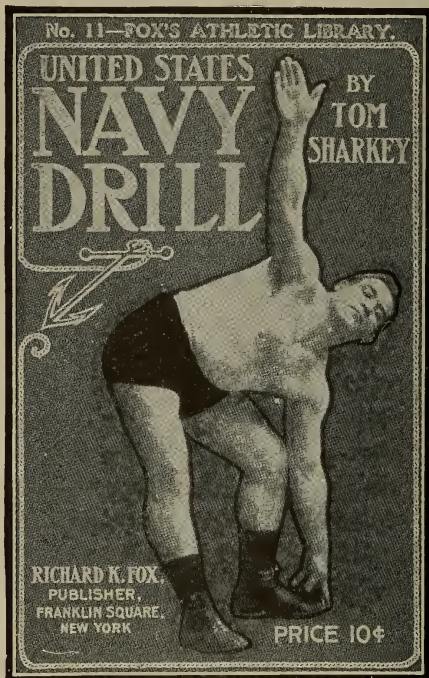


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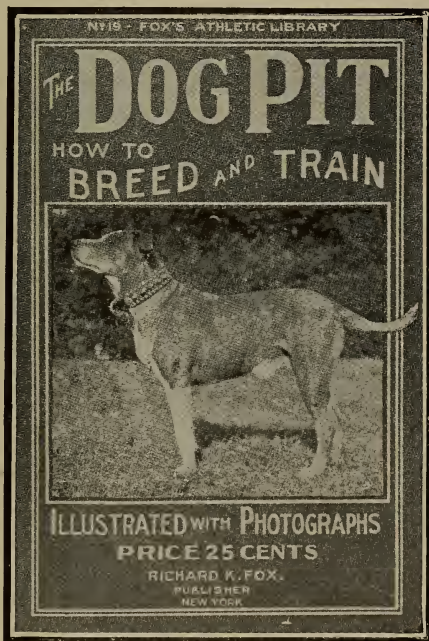
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