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Parallel and Horizontal Bar Exercises



By
W. J. Cromie

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PARALLEL BAR EXERCISES

BY

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INSTRUCTOR IN GYMNASTICS

UNIVERSITY OF PENNSYLVANIA, PHILADELPHIA



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INTRODUCTION.

I have examined the exercises and the illustrations with care and much pleasure, as I felt that this little booklet is an encouraging sign of the increased interest that the different forms of apparatus work are receiving. Those of us who have found much pleasure in being able to do all possible and impossible "stunts" upon all forms of apparatus feel a warm glow spreading over us when we notice this revival of gymnastic skill, this striving for form and finish, as exemplified in this booklet. It may be that some critics will ask what these exercises are good for, yes, that they will question the hygienic value of some of them, or, worse still, tell us that some positions are positively harmful from a corrective point of view. But what are such quibbles to a young man who feels the power and the glory of his strength when he swings up to a handbalance, and who feels the thrill of vigorous life tingling through his body?

It is time that a decided stand be taken by all normal men that the mental value, the pleasure and satisfaction derived from doing many forms of gymnastics has fully as great a value as the exercises have that are undertaken from any other point of view. Let us hope that young virile manhood will never fall to the level of looking upon gymnastics from the "prescription" standpoint. Therefore, may this little booklet be a guide for courageous students who wish to acquire bodily skill for the fun and enjoyment there is in it.

WILLIAM A. STECHER,
*Director of Physical Education
in the Public Schools of Philadelphia.*

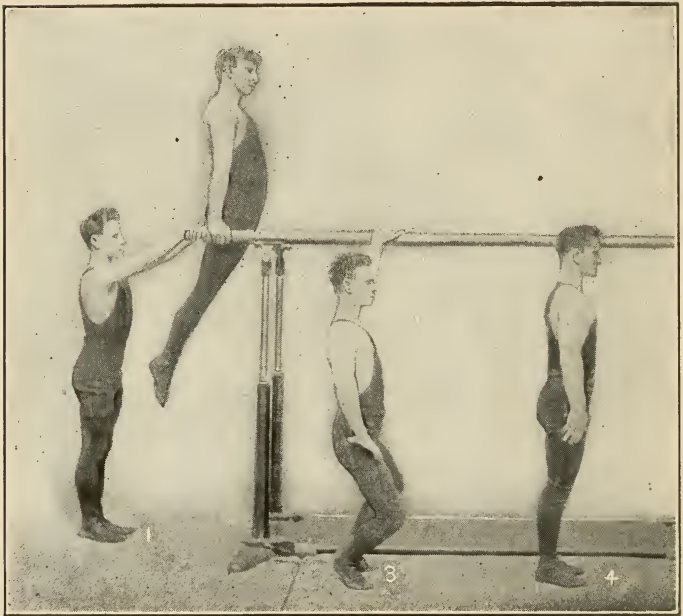


FIGURE I.

FIGURE NO. 1.

(1) *Approach.* Cross stand at end of bars, inside grasp, body erect.

(2) *Proper Form.* Chest out, chin in slightly, legs straight and together, toes pointed. (Cross rest.)

(3) *Dismount.* Half squat, hand on hip, other hand grasping bar. (Half knee bend.)

(4) *Ending.* Come "to attention," as in figure.

FIGURE NO. 1.

Correct Position on the Bars.

Chest out strongly, chin drawn in, back arched, legs together and toes pointed. *Maintain good form in all exercises performed on the parallel bars.* A simple exercise with proper approach, good form, fine execution and a perfect dismount is preferable to a difficult exercise improperly performed; in fact, good form *makes the exercise.*

In the dismount, always perform a half squat and quickly come to "attention." Place hand on hip, higher than in the illustration, with arms raised front or side horizontal, as the performer prefers. We consider hands on hips the easiest and most natural. Hold to the bar where possible, as this prevents falls.



FIGURE 2.

FIGURE NO. 2.

Uprise.

From Position 1 (upper arm hang) swing legs front, as in Position 1, and uprise to cross rest on backward swing, as in Position 2.

Position. Bend body at waist only, legs straight and toes pointed. *Do not bend arms.*

Combinations. Uprise and front roll (change grasp).

Uprise to shoulder balance (change grasp).

Uprise to forearm balance (change grasp).

Uprise to hand balance (change grasp).

Uprise and straddle both bars to (Position 1) again.

From upper arm hang at end of bars, facing out, uprise and straddle off to mat. (A big swing will enable one to clear the bars.)



FIGURE 3.

FIGURE NO. 3.

The Straddle Off Or "Cut Off."

From Position 1 (cross stand) swing up between bars and straddle off, as in Position 2, to Position 1. Keep the legs straight, and lean slightly backward. The straddle off is not difficult, but do not start it and then change your mind. Practice with one leg at first, or have assistance.

(a) Straddle on with right leg and off with left, simultaneously.

(b) Straddle on with left leg and off with right, simultaneously.

(c) Straddle off with $\frac{1}{2}$ right or left turn.

From cross stand (Fig. 1, Position 1) almost to back hang position, straddle wrists and regrasp bars without body touching floor. Begin as in Figure 24, Position 1, to Position 2, then straddle and catch bars.

Combination. From cross rest (Figure 24, Position 3) drop back as in Position 2, cut and catch.

Cut and catch, upstart and shoulder or hand balance or front roll.

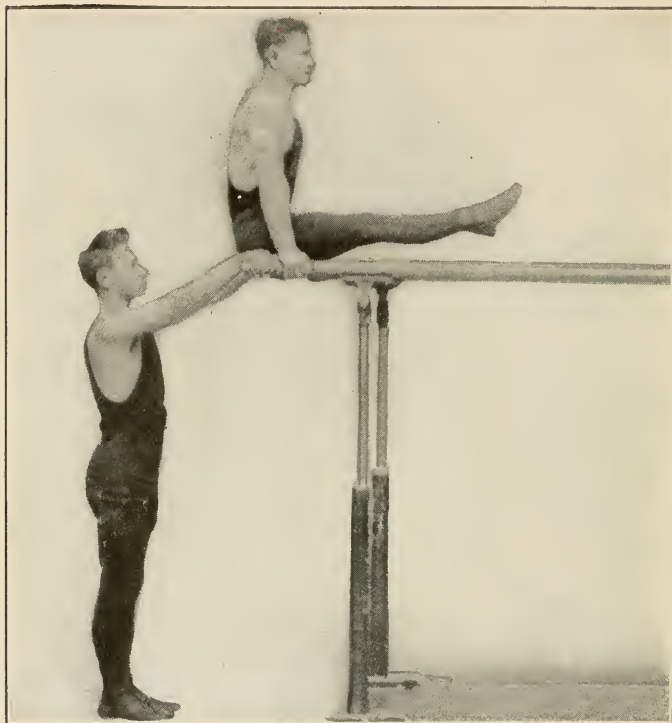


FIGURE 4.

FIGURE NO. 4.

Straddle On or Cut On.

Commence as in Position 1 with right leg from outside of right bar, straddle keeping legs together till the straddle. Same, left leg. Bring legs up as high as possible, legs straight, toes pointed.

Another way is to grasp the bars, then jump on the bars, "leap-frog" fashion, grasping behind you, simultaneously. Practice rising higher, and eventually the exercise can be executed as in figure.

(a) From Position 1 swing both legs from outside of right bar to Position 2.

(b) Same, left.

(c) From Position 1 swing both legs from outside of right bar, and rear vault over both.

(d) Same, left.

Combination. Straddle on, hold as in Position 2 and straddle off.

Straddle on, hold Position 2 and front roll, roll upstart shoulder or hand balance, etc.

The straddle on makes a good beginning for many combinations. A number of straddles on and off, in quick succession, look well.



FIGURE 5.

FIGURE NO. 5.

"Muscle Grind." Back Elbow Hang.

In performing the "muscle grind," keep chin in to chest or head will strike further bar.

From Position 1 back elbow hang, swing up to back on bars; grasp far bar and roll backward as in Position 2 to mat.

Be careful upon dismounting, as it is difficult to hold one's balance.

The last part of this exercise can be used as a finish in a number of combinations.



FIGURE 6.

FIGURE NO. 6.

Back Rest, Catch Far Bar With Hocks.

From back rest, Position 1, swing back as if to perform a back circle, Position 2; catch far bar with hocks, place toes under bar, as in Position 3, and swing up to rest.

This should be accomplished in one swing. Be sure to get toes under bar, or you will slide off.

From Position 3 to rest, body should be erect, chest out and head back. It makes a nice beginning for a combination.



FIGURE 7.

FIGURE NO. 7.

From cross rest, facing as in Position 1, swing and perform a complete turn, right or left, and regrasp the bars, as in Position 2. It makes a good beginning for a combination.

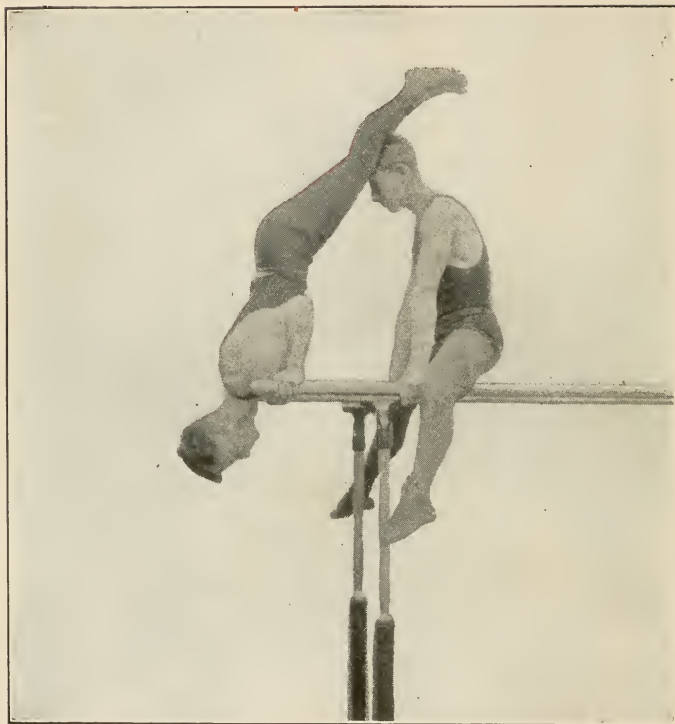


FIGURE 8.

FIGURE NO. 8.

Hand Spring at End of Bars.

(a) The easiest way to learn this exercise is to sit astride the bars (cross riding seat) as in Position 1, raise the body, as in Position 2, bend a little more at the waist and give a quick push, and draw the feet under the body, while alighting.

(b) Swing between the bars, and bend the body as in Position 2.

(c) Swing between the bars, without bending at elbows, and handspring.

Combination. Handspring from uprise and upstart, also from elbow, shoulder and hand balances. In the center of the bars, a hand on each bar (cross rest), handspring, landing in upper arm hang. (Upper arm hang, Fig. 23, Position 1.)



FIGURE 9.

FIGURE NO. 9.

Hand Spring Over the Parallel.

Practice this exercise over the low horizontal bar. Place a string about the same distance as the second parallel bar, and handspring over it, and thus become accustomed to the movement. The head should be down well between the bars, the arms bent and the legs straight, as in the illustration. When about to push away from the near bar, arch the back strongly, and straighten the arms and clear the far bar.

From a hand balance, sink to position as in figure, and hand-spring.

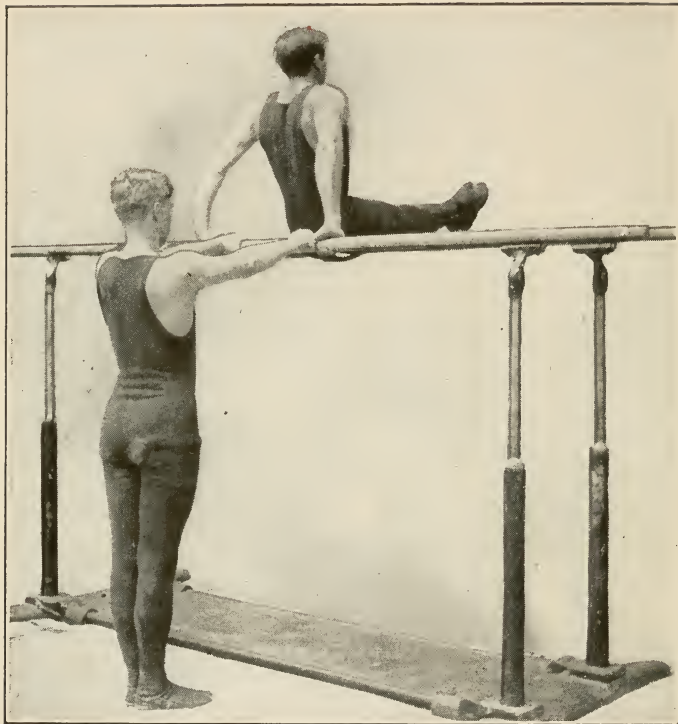


FIGURE 10.

FIGURE NO. 10.

Jump Between the Hands.

Practice this exercise over the vaulting bar about chest high, and raise bar until it is the height of the parallel bar. Squat vault (between the hands) over near bar, then over far bar, as in Position 1.

From between the bars, squat backward. Squat vault over near bar, straighten legs and clear far bar, as in Position 2.

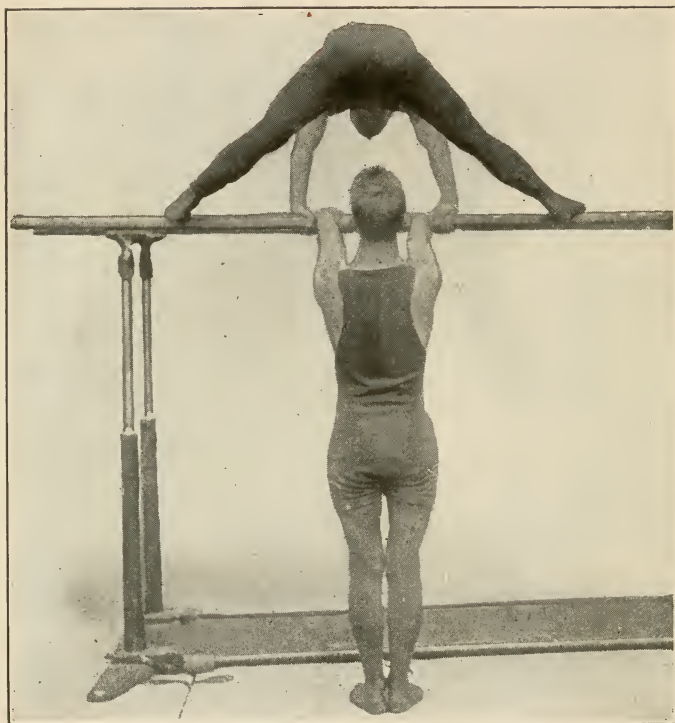


FIGURE II.

FIGURE NO. 11.

Straddle Vault Over the Parallels.

(a) From Position 1, straddle over near bar; Position 2, drop between; (b) Straddle over far bar.

Practice over a vaulting bar, as in the preceding exercise.

Straddle over both bars without "dropping" in between.

The straddle over both bars must be done when one is fresh, as it requires agility and nerve. The principal thing to remember is that the hands should jump to the second bar much before the legs.



FIGURE 12.

FIGURE NO. 12.

Under Near Bar and Over Far Bar.

Practice this exercise by short underswings on the low horizontal over a string. Place the cord the distance of the parallels and the horizontals, the proper height.

This can also be accomplished from a hand balance.

Get a good arched back position, as in figure.



FIGURE 13.

FIGURE NO. 13.

Forward Roll.

From cross rest position, swing to Position 1, then bending from the waist only, knees kept stiff, forward roll, as in Position 2. The man in Position 2 is about to release his grasp. Keep the elbows well projected over the bars.

In learning the forward roll, abduct the legs and roll to riding seat upon bars.

Arched Back Forward Roll.

Swing to Position 1 and, instead of bending at waist, as in Position 2, arch back, as in Figure 14, Position 2, and hold this position throughout.

This is a very difficult exercise owing to the fact that the tendency is to bend at the waist, as in the illustration.

It is worth the trouble to master it, as one can, with the proper impetus, perform a number in succession or alternate with a hand balance.

Front roll, bend at waist, chin to chest; roll to hand balance.



FIGURE 14.

FIGURE NO. 14.

Backward Roll.

From upper arm hang (Figure 23, Position 1) roll backward, abduct thighs, roll to cross riding seat (Figure 32, Position 2) on bars.

To get a back roll, as in figure, start with a good swing, arch back strongly, legs straight and toes pointed. When in the shoulder balance position (Position 2), release grasp and extend arms as in Position 1.

A number may be performed in succession, and a roll off end of bars as finish.

Keep a firm hold of the bars; do not let the arms move about, and project the elbows outward.

Combinations. Forward rolls, backward rolls.

From shoulder or hand balance backward rolls.

From cross stand at end of bars long under-swing upstart to hand balance, walk across bars in hand balance position, $\frac{1}{2}$ right or left turn, front rolls and finish with the backward rolls.

"Flying" Backward Roll.

When in Position 2, the body must be thrown with great impetus upward and slightly backward, release grasp, and, when above the bars, regrasp.

When Figure 26, Position 2, is reached, push to hand balance.

From hand balance "flying" backward roll to hand balance.



FIGURE 15.

FIGURE NO. 15.

Forearm Balance.

From elbow rest, Position 1, swing up to forearm balance, as in Position 2.

In this exercise, take a tight grasp, the thumb and elbows on the inside of the bars, bending well from the waist.

Combinations. From the end of the bars, forearm balance and handspring to mat.

From forearm balance to hand balance; return to forearm balance.

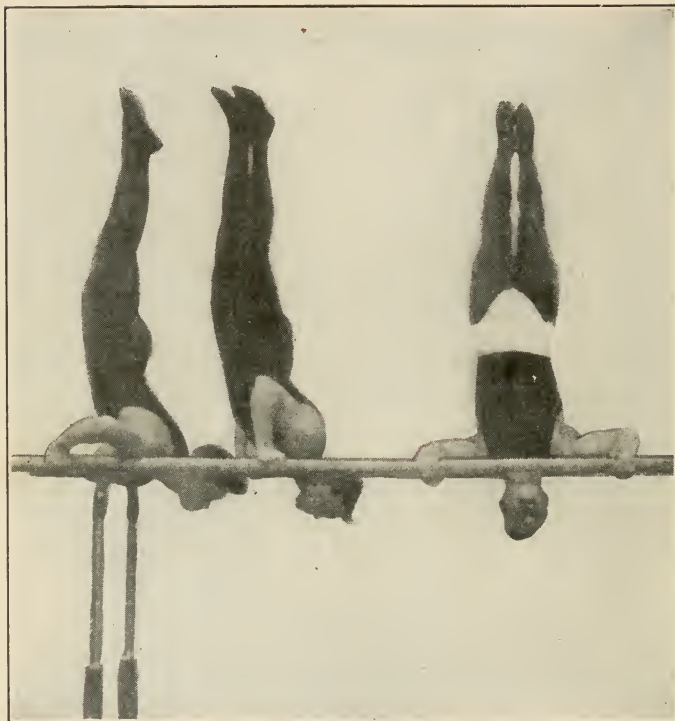


FIGURE 16.

FIGURE NO. 16.

*Shoulder Balance and Pirouette.**Pirouette Between the Bars.*

From Position 1 move all the weight of the body to the left bar, as in Position 2; now reverse the grasp of the right hand, turn the body to the left, place the left hand on the right bar, reverse grasp, as in Position 3. Then place the right hand close to the right shoulder, ordinary grasp on left bar, and assume reverse position of Position 1.

Pirouette to the right, then left, and come back to starting position.

Pirouette, as in illustration, but, instead of performing it between the bars, raise the head, while in Position 2, above the bar, then outside bar, and proceed as indicated.



FIGURE 17.

FIGURE NO. 17.

The Drop Back Swing.

From Position 1 half back lever, elbows close to body, drop back as in Position 2 and turn over to mat. Practice this until you become accustomed to the movement, keeping legs and arms straight throughout.

Swing back with greater impetus, until the head and shoulders come up between the bars; release grasp and regrasp, and again come to Position 1.

The Drop Back Swing from Hand Balance.

From the hand balance, keep the body very stiff, until the front horizontal above the bar (Figure 22) is reached. Now bring the legs forward, bending from the waist only, until Position 1 is reached, and perform the drop back swing as described. Push to hand balance and repeat.



FIGURE 18.

FIGURE NO. 18.

The Half Backward Balance.

This exercise is more a test of strength than of balance, and can be used in combination with some of the slow movements.

Combinations. Perform Figure 18, then 19. Commence as in Figure 19, Position 5; execute Figure 18, then 20.

Perform Figure 18, then 20, followed by 19.



FIGURE 19.

FIGURE NO. 19.

Start as in Position 1; lower body as in Position 2; release grasp of right hand, extend legs, flex thighs, and turn to the left until Position 3 is reached. (Bent arm half front lever.) Now assume Position 4 and finally come to Position 5.

Combinations. Perform Figure 19, then Figure 26, and finish by executing Figure 22.

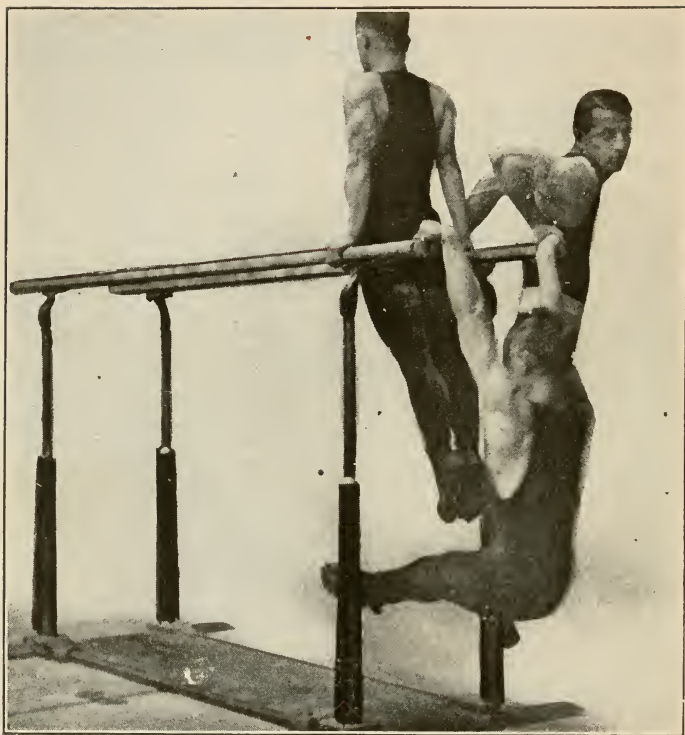


FIGURE 20.

FIGURE NO. 20.

From Position 1 (front half lever, hands grasping bar, as the left one in the illustration), legs and thighs raised front, pull up as in Position 2. Of course, the man in Position 2 should be where the one in Position 3 is, right hand on end of bar. From Position 3 release grasp of left hand, turn body to the right, the weight of body supported by right arm. Continue turning until the other bar can be grasped, and come to Position 2 again.

This may then be repeated upon left bar. In going from Position 1 to 2 when shoulders are slightly above the bars, lean well forward with head and chest.



FIGURE 21.

FIGURE NO. 21.

Elbow Lever.

From hand balance, Position 1, lower body until the weight rests upon right elbow, as in Position 2; then extend left arm, as in Position 3.

Combinations. From Position 3 slowly revolve to right, grasp left bar, and sink to front horizontal, as in Figure 22.

From Position 3 grasp left bar, push up to hand balance, and perform elbow balance upon left elbow.

Revolve from right elbow to left.



FIGURE 22.

FIGURE NO. 22.

Front Horizontal.

From a hand balance slowly descend to front horizontal or front lever.

From cross rest (Figure 23, Position 3) to front lever.

Combination. From hand balance to front horizontal, turn to inverted hang, then back lever.

Combine 18, 20, 19, 21, 22.



FIGURE 23.

FIGURE NO. 23.

Upstarts.

Ordinary Upstart. From Position 1 swing legs forward until Position 2 is reached, arch back strongly, swing legs upward and downward, and push bars away with hands, keeping the arms straight to Position 3.

Drop Upstart. From Position 3 drop back to Position 2 and upstart.

Drop Between the Bars and Upstart. From Position 3, Figure 23, drop between the bars as in Position 2, Figure 24, and upstart.

Quick Upstart. From upper arm hang, Position 1, arise at end of front swing without bending at waist to cross rest. (Position 3.) Reverse of Figure 2. (Page 8.)

From Position 2, head to chest, snap to hand stand.



FIGURE 24.

FIGURE NO. 24.

Upstarts.

Long Underswing and Upstart. From cross stand at end of bars facing in, start as in Position 1, swing forward until the body is straight, then bend body at waist, as in Position 2, and upstart to Position 3.

Combinations. From all these different upstarts to hand balance.

From cross rest at end of bars facing out drop upstart and hand spring.

From cross rest drop back to upper arm hang; upstart to hand balance or hand spring.

Begin as in a front roll and upstart. A succession of front roll upstarts across bars and hand-spring off.



FIGURE 25.

FIGURE NO. 25.

Hand Balances.

Standing Position on Bars to Hand Balance. Stand with the feet upon the bars, arms raised vertically, bend forward, grasp the bars without bending at knees, slowly raise legs, bending at waist until Position 2 is reached, and push up to hand balance, as in Position 3.



FIGURE 20.

FIGURE NO. 26.

From Cross Rest to Hand Balance.

Push Up to Hand Balance.

From cross rest, Position 1, without a swing, and without flexing any part of the body except the arms, push up, as in Position 2 to hand balance, as in Position 3.



FIGURE 27.

FIGURE NO. 27.

Hand Balance Pirouette.

In the pirouette, commence as in Position 1, release grasp of right hand, put the greater part of the weight of the body on the left hand, and grasp left bar with right hand, as in Position 2. Then shift the weight of the body on the right hand, release grasp of right hand, and regrasp left bar and the pirouette is complete. A number in succession may be performed.

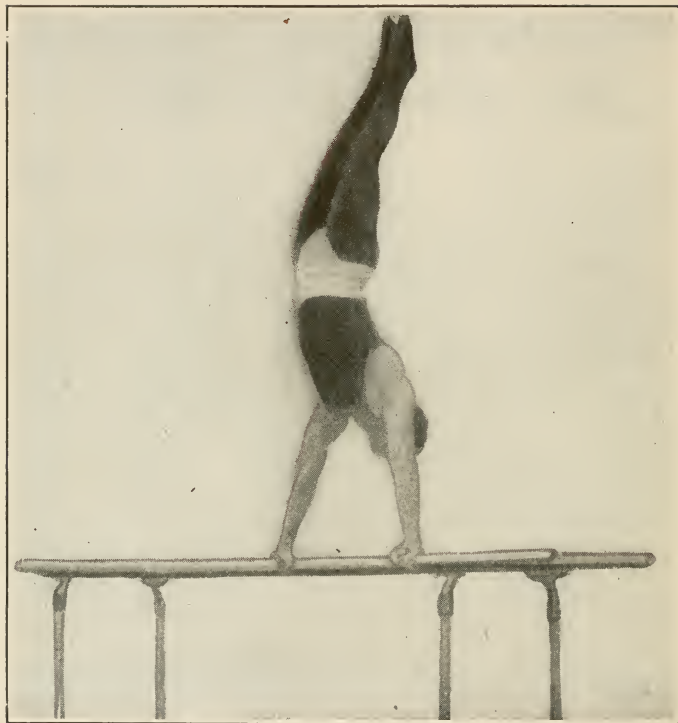


FIGURE 28.

FIGURE NO. 28.

From Hand Balance Jump to Far Bar.

Get a spring from the first bar sufficient to carry the body to the second. Grasp the far bar with back well arched.

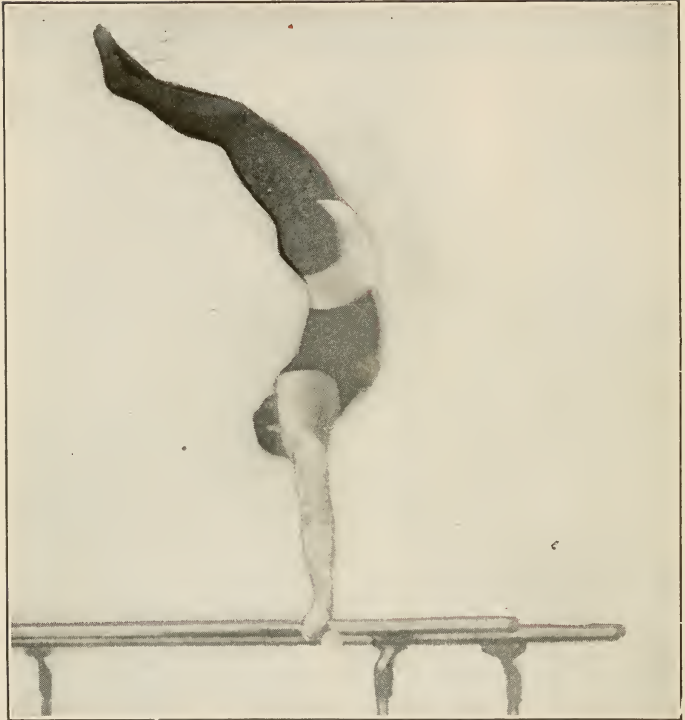


FIGURE 29.

FIGURE NO. 29.

One Arm Hand Balance.

The hand balance upon one hand takes a great deal of practice to accomplish, and is hardly worth the effort it requires. Lean well over to one side, and, when well-balanced, release the grasp of the other hand. Keep the arm very still and push away from the bar in case you fall.



FIGURE 30.

FIGURE NO. 30.

The Straight Balance.

Perform an ordinary hand balance, bring the head forward until it is between the arms. When you can see your toes, *you have it*. Return to ordinary balance, and repeat Figure 30.



FIGURE 31.

FIGURE NO. 31.

Slow Circle to Hand Balance.

Place the arms on the bar, as in Position 1 and, with the strength of the arms, bring the body over until it is above the head, rise and circle to hand balance. It is easier to execute at the end of the bars.

The grasp of the hands must be shifted, when one gets above the bar, just before the push up to balance.



FIGURE 32.

FIGURE NO. 32.

Straddle and Catch from Hand Balance.

From hand balance, Position 1, bring the legs astride of the wrists, Position 2; slightly bend the arms, and straddle to Position 3, half back lever. Practice from a cross rest position.

This may be accomplished at the end of the bars, but is much more difficult. At the end, after straddling the wrists, straighten the body, lean slightly backward, and regrab the bars.



FIGURE 33.

FIGURE NO. 33.

Back Hand Spring.

Practice swinging as in figure, and thus become accustomed to the swing, before attempting the hand spring. Use a suspended lunger, or have a couple of men assist, one at each shoulder.

Retain your grasp upon the bars as long as possible, keep the arms stiff, bring the feet over the head, and give a quick push away from the bars, and alight upon the feet.

This can also be accomplished from a hand balance.

IN ALL EXERCISES INVOLVING ANY RISK, SECURE ASSISTANCE.

"Make haste slowly."

SPALDING "RED COVER" SERIES OF
ATHLETIC HANDBOOKS No. 68R

HORIZONTAL BAR EXERCISES

By

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FOREWORD.

THE horizontal bar, from the standpoint of both performer and spectator, is the most popular piece of apparatus in our modern gymnasium. It is the key to all other pieces, because proficiency upon it makes work and skill in acquiring feats upon the rings, trapeze and other suspended appliances easy. It requires agility, balance and co-ordination rather than strength. There is nothing in gymnastic work more pleasing to the spectator or gratifying to the performer than the graceful, downward sweep of a giant circle, the easy shift of the hands, the seeming recklessness of one above the bar as he pivots or performs a pirouette in changing the direction of the circle, and all this apparently without an effort.

There has been more progress upon the horizontal than the other pieces of apparatus, due to the fact that much improvement has been made in the bar itself. It has not been many years since the two-and-a-half inch diameter bar was in vogue. Most of the exercises then performed were feats of strength. Many gymnasiums still have a large wooden bar with a steel core and it has too much spring or play for advanced circles.

It is difficult to ascertain the origin of the bar, but without doubt it evolved from the early work performed upon the branches of trees. It is very prob-

able that "Father" Jahn in 1810, during the rambles he and his students took through Germany, resorted to "turning" of this nature.

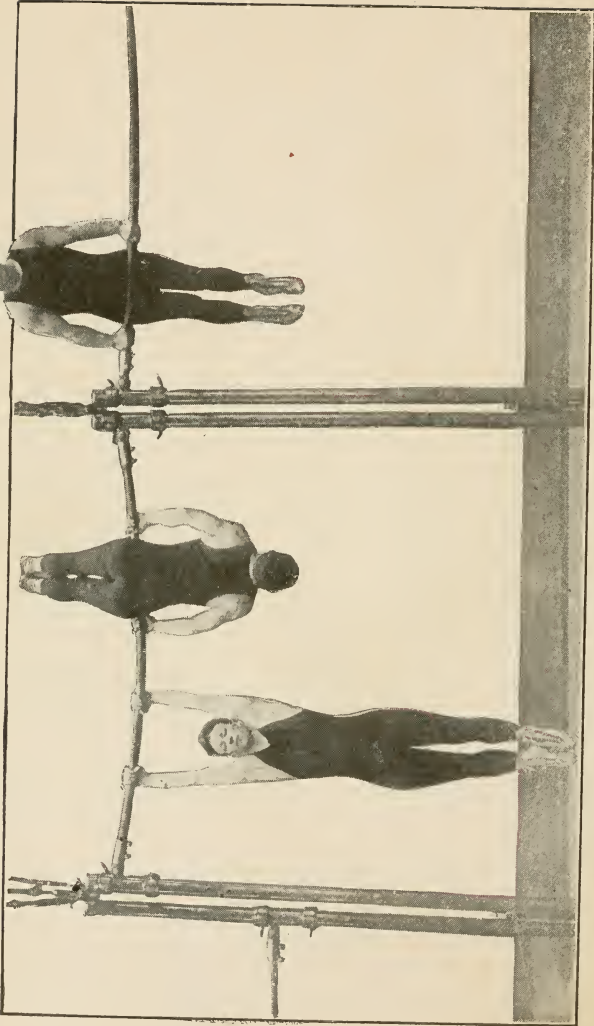
The floor pieces of gymnastic apparatus, such as the parallel bars, side and long horse, and ground tumbling, should be used in conjunction with the horizontal bar and other suspended pieces in order to secure a more symmetrical development of the body.

The exercises contained in this book are not for beginners, but rather for advanced workers, and in all movements involving risk assistance should be had, together with plenty of mats and lungers.

The text is rather lengthy in connection with some illustrations, because a hint here and there sometimes helps more than the photograph. There are so many combinations one can work up that more time has been given in suggesting the various movements rather than combinations.

The editor desires to thank the members of the University of Pennsylvania Gymnastic Team who posed for the illustrations in this book, Dr. Eldridge L. Eliason, coach of the team, and Haeseler, photographer, who took the photographs.

WILLIAM J. CROMIE.



Position 1.

Position 2.

Position 3.

FIGURE 1.

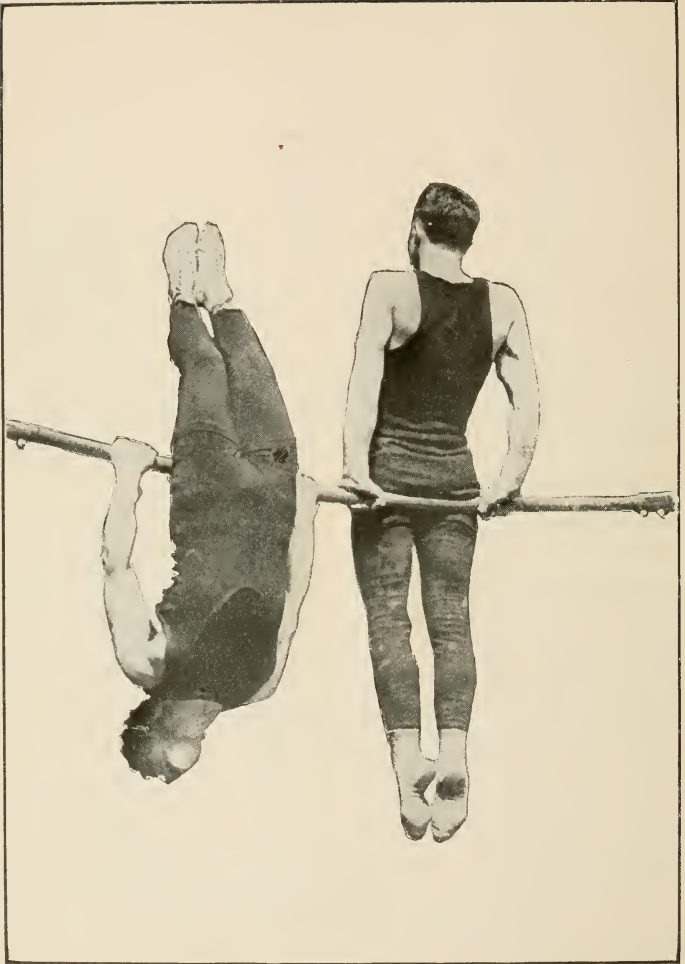
FIGURE 1.

The most essential things in horizontal bar work are: Approach, smooth, natural combination of movements, proper form and a good dismount.

In gymnastic competition a difficult, complicated piece of work is more valuable than an ordinary, simple movement, still I would rather see a combination of elementary exercises in good form and continuity than the most complex movement performed in loose, "sloppy" form.

In approaching the bar measure the distance with the eye and do not look at it till about to grasp it. Some contestants, when about ten feet from the bar, commence looking at it as if they were fearful of its vanishing.

From Position 1 pull up to a bent arm hang and circle body backwards (Position 2) to a front rest (Position 3).



Position 1.

Position 2.

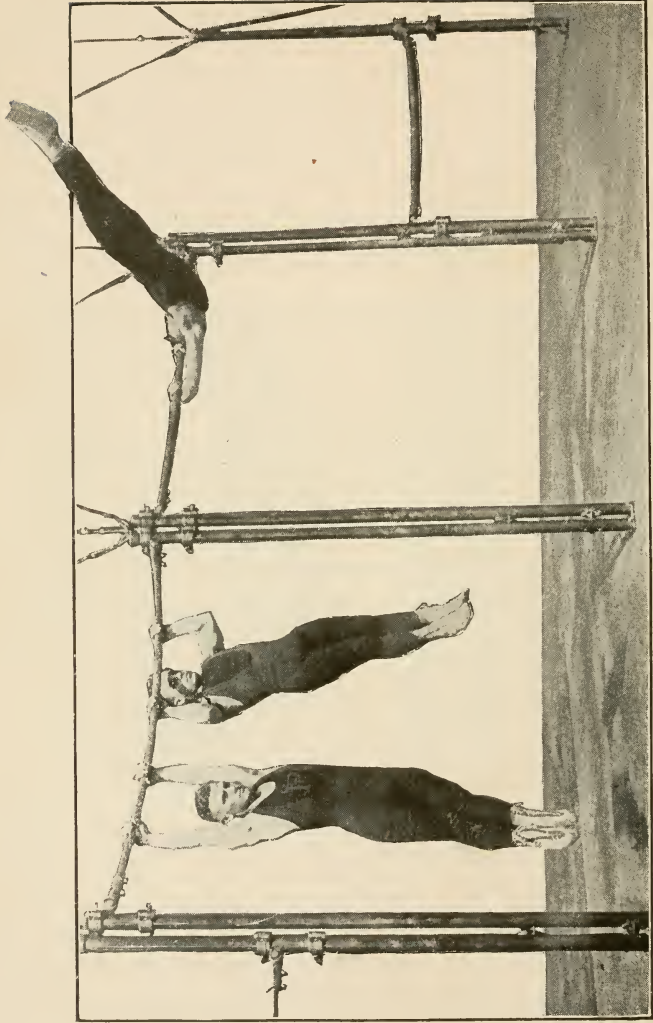
FIGURE 2.

FIGURE 2.

From Figure 1, Position 1, pass the feet between the hands, arch back, back hang, head down, as in Figure 2, Position 1, and pull up till body is in the back rest position (Position 2).

This exercise can also be done in the swing. Pass legs between hands as in Figure 12, Position 2, ordinary grasp, heels against bar, swing, and at end of swing arch back sharply, pull and come to back rest on bar (Position 2).

The last part of this exercise, Position 2, may be used as a dismount. Keep arms and legs straight, chest out strong, and roll backwards to mat.



Position 1.

Position 2.

Position 3.

FIGURE 3.

FIGURE 3.

One of the first things one should be able to do well on the horizontal bar is the long underswing.

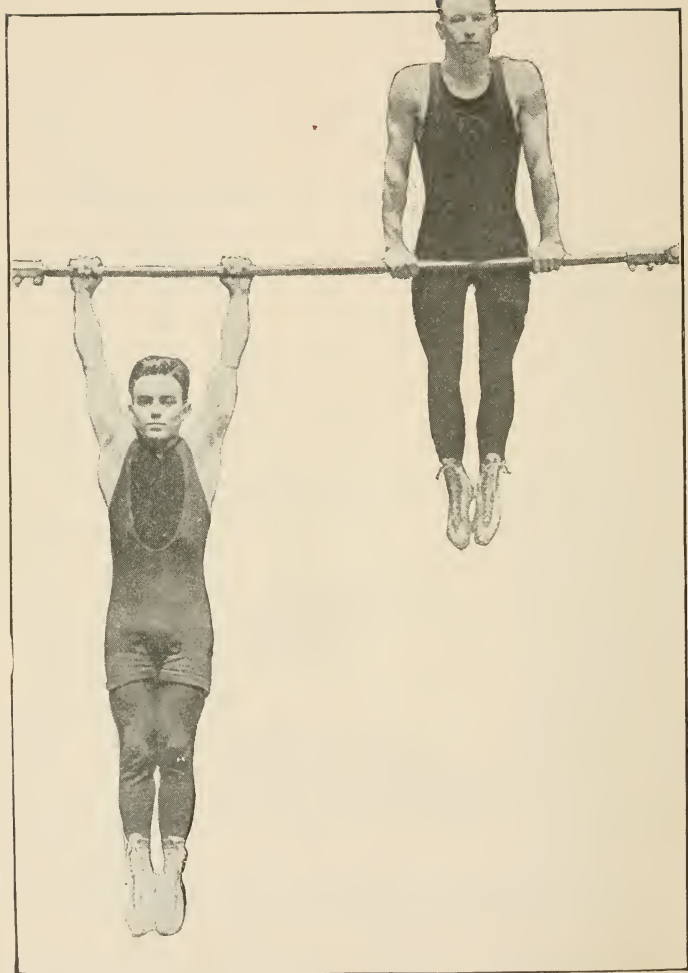
Commence as in Position 1, chest out, legs straight, feet together and toes pointed.

From side hang (Position 1), pull up to bent arm hang (Position 2), keep legs straight, bring instep to bar (Figure 9, Position 2), and swing body away from bar as in Position 3.

This is the easiest and best way to get a big swing for the uprise, full arm circles, etc.

Good form makes the exercise. In the dismount, perform a half squat and quickly come to "attention." While doing the knee bending in finish of an exercise, hands may be placed on the hips, or arms held front or side horizontal, or rear, as the performer prefers. I consider hands on hips the easiest and most natural.

NOTE.—When one alights on the floor, the knees should be bent to a squat and then come to attention as in Figure 15, Position 1.



Position 1.

Position 2.

FIGURE 4.

FIGURE 4.

Uprise.

The underswing and uprise is an effective way of beginning an exercise upon the horizontal bar. Perform the underswing as described in Figure 1.

From Figure 3, Position 3, continue the swing, and at the end of the back swing pull in toward the bar quickly, keeping arms and body stiff. The greater the swing the easier it is to master this exercise. If one stops at the bar, the tendency is to double up in an undignified manner. If one follows one's inclination he will naturally work into the next exercise (Figure 5).



Position 1.

Position 2.

FIGURE 5.

FIGURE 5.

Backward Circle from a Front Rest.

One who expects to become an advanced worker upon the horizontal bar should *practice, practice, practice*, at this "short, clear circle." Many things depend upon a good knowledge of it, and nothing looks better than seeing it performed as it ought to be done.

From a front rest, swing back as in figure (Position 1), with arms and legs straight and back hollowed. When the head is underneath the bar a sharp pull with the arms will shoot the feet and body over the bar (Position 2). At this point a quick shift of the hands should take place, from Position 2 to Position 1, arching the back again and return to Position 1.

Perform Figure 3, then uprise (Figure 4), then circle as in present figure.

Combinations.—Figures 3, 4 and 5.

Turn Into the Sitting Position.

As the shift of the hands is being made in the backward circle, make a sharp turn over the right side, releasing the left hand, and coming into a sitting position upon the bar.



Position 1.

Position 2.

FIGURE 6.

FIGURE 6.

Front Circle from Front Rest.

In learning the front circle lean forward as in Position 1, with the thighs resting low against the bar. Circle forward, and when in Position 2 bend arms a little, keeping close to bar, and thighs pressing against it quite hard. The more impetus the better. When in Position 2 make a quick shift of hands from below bar to well above bar, and this will bring one back to starting position.



Position 1.

Position 2.

FIGURE 7.

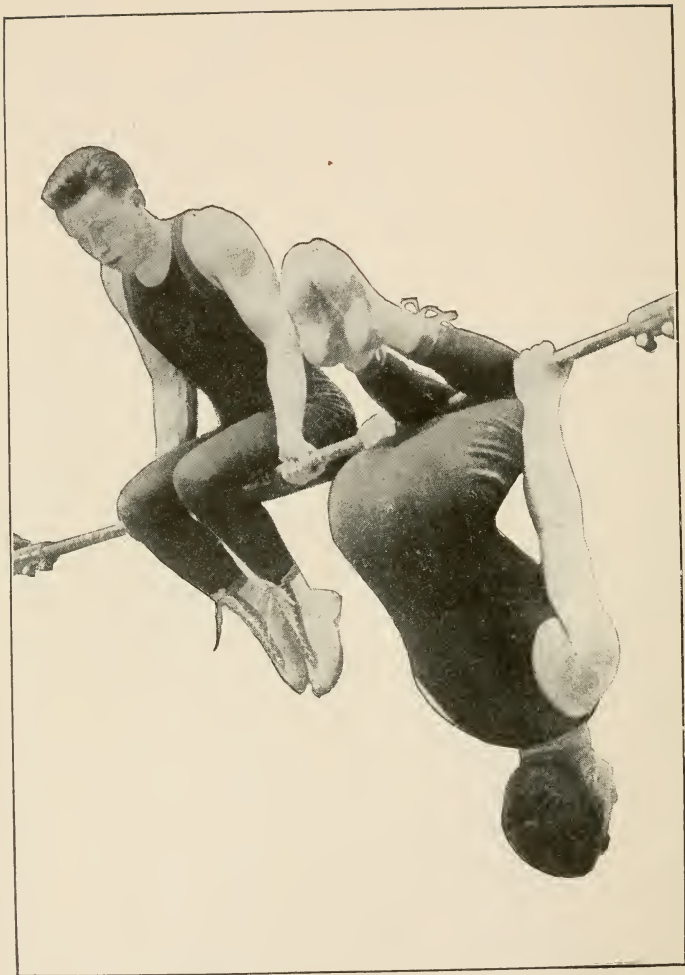
FIGURE 7.

Backward Knee Circle.

The knee circles look very poor unless done in good form.

Commence as in Position 1, arms straight, chest out, back arched, head back and toes pointed.

A good backward swing will bring one from Position 2 to the starting position.



Position 1.

Position 2.

FIGURE 8.

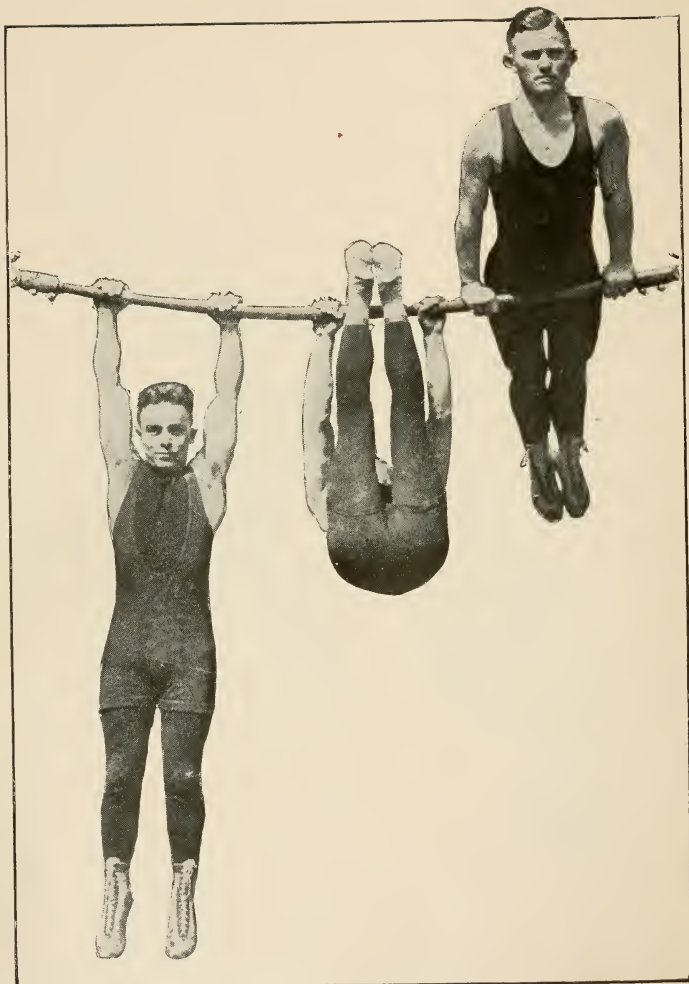
FIGURE 8.

Forward Knee Circle.

From Position 1 (reversed grasp), raise the body from the bar, circle forward, holding with the hocks.

In the forward or backward one knee circle the other leg is extended and used as a lever to give momentum. Practice with the one knee circle will aid in getting the above.

In the one knee circle the leg is extended as in Figure 29. Keep leg as high as possible.



Position 1.

Position 2.

Position 3.

FIGURE 9.

FIGURE 9.

Upstart.

The upstart is an exercise that requires more co-ordination than strength. Many strong men wonder why a mere stripling can perform the movement with apparent ease, while much muscle seems to accomplish nothing. The trouble is that the strong man is too strong; he uses too much strength and not sufficient skill. Again, the novice tries the upstart too soon, and thus works against gravity.

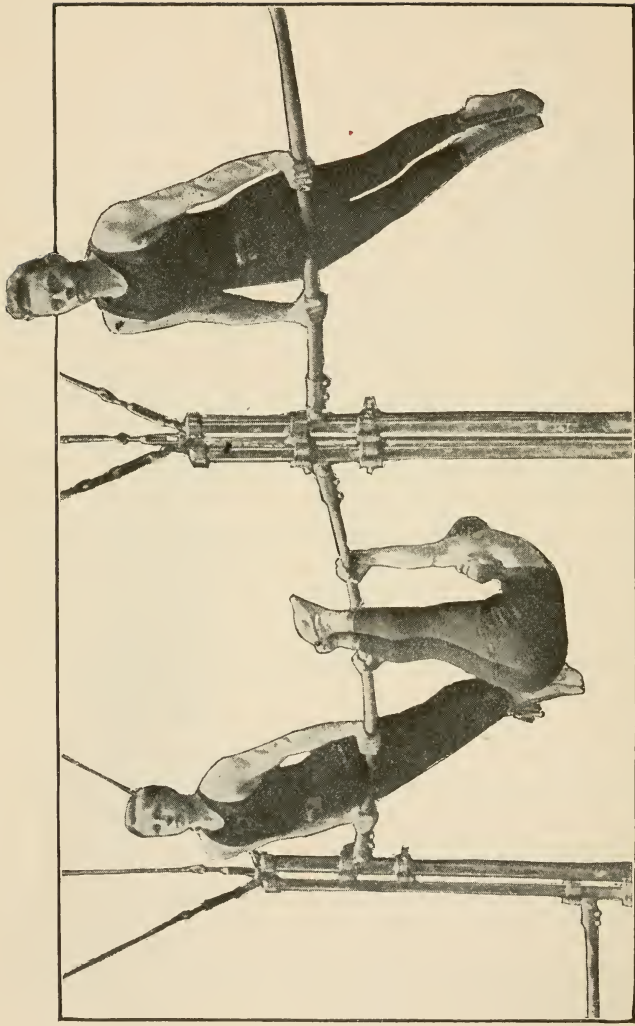
From Position 1 swing, bring insteps to bar (Position 2), arms and legs straight. When at the end of the back swing, and about to start front, push the bar away, keeping arms stiff, and come to Position 3.

Quick Upstart.

Without a swing perform an upstart as indicated in Positions 1, 2, 3 (chest heave).

Long Underswing and Upstart.

From Position 3 long underswing to Position 2 and upstart.



Position 1.

Position 2.

Position 3.

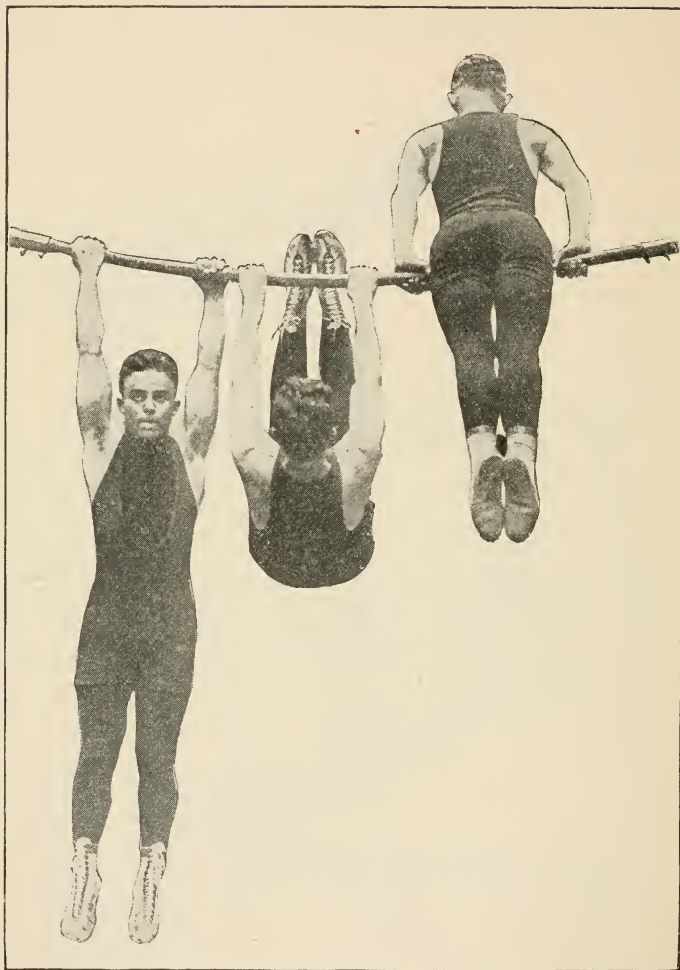
FIGURE 10.

FIGURE 10.

Drop Upstart.

From Position 1, keep arms and legs perfectly straight, drop to Position 2, and upstart to Position 3.

Combination.—Underswing (Figure 3), uprise (Figure 4), backward circle (Figure 5), drop upstart (Figure 10), front circle (Figure 6), long underswing and upstart described under Figure 9, dismount with a flank or squat vault (Figure 14).



Position 1.

Position 2.

Position 3.

FIGURE 11.

FIGURE 11.

Upstart with Combined Grasp.

Grasp the bar as in Position 1, right hand reversed, left hand ordinary grasp, and while swinging forward release the left hand, make a half left turn of body and legs to bar as in Position 2; upstart as in Position 3.

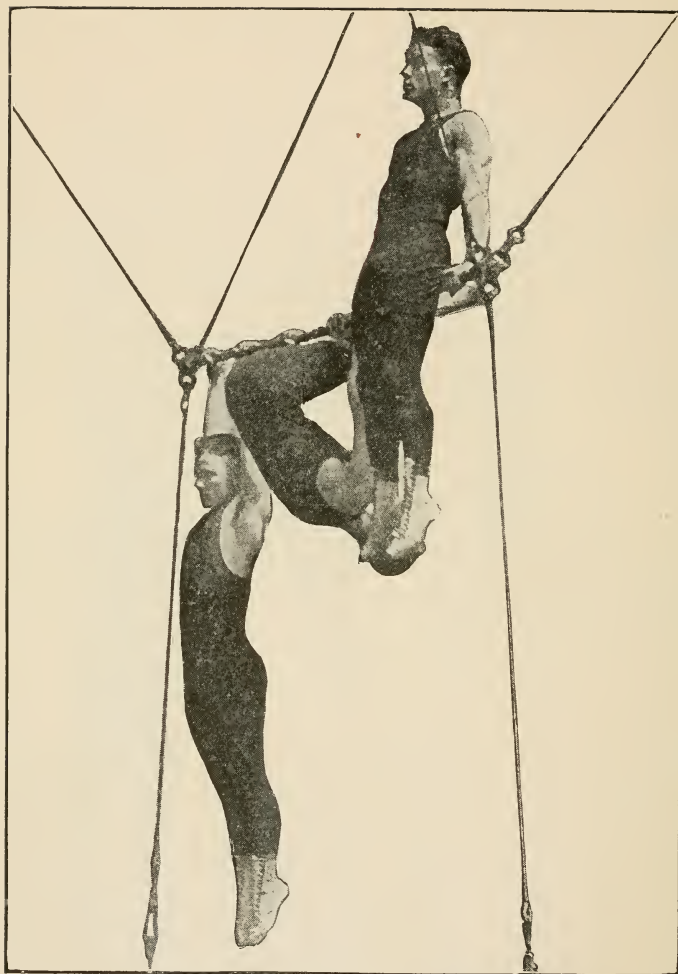
This exercise may be performed either right or left; if right, the grasps are as above; if left, the right hand is ordinary and the left is the reversed grasp.

Upstart with Crossed Hands.

Cross the hands and grasp the bar. The strongest hand should be underneath, as the tendency in this exercise is to twist around. This is much more difficult than the preceding upstarts.

Upstart with One Hand.

This is the most difficult of all the upstarts, as it requires plenty of strength and freshness. Not much swing is needed. The effort should be made while in Position 2, Figure 10. The right thumb and ribs on the right side will suffer at first, but, if you are strong and persistent, you will mount above the bar to a bent arm rest and, if not too heavy, eventually to a front rest.



Position 1. Position 2. Position 3.

FIGURE 12.

FIGURE 12.

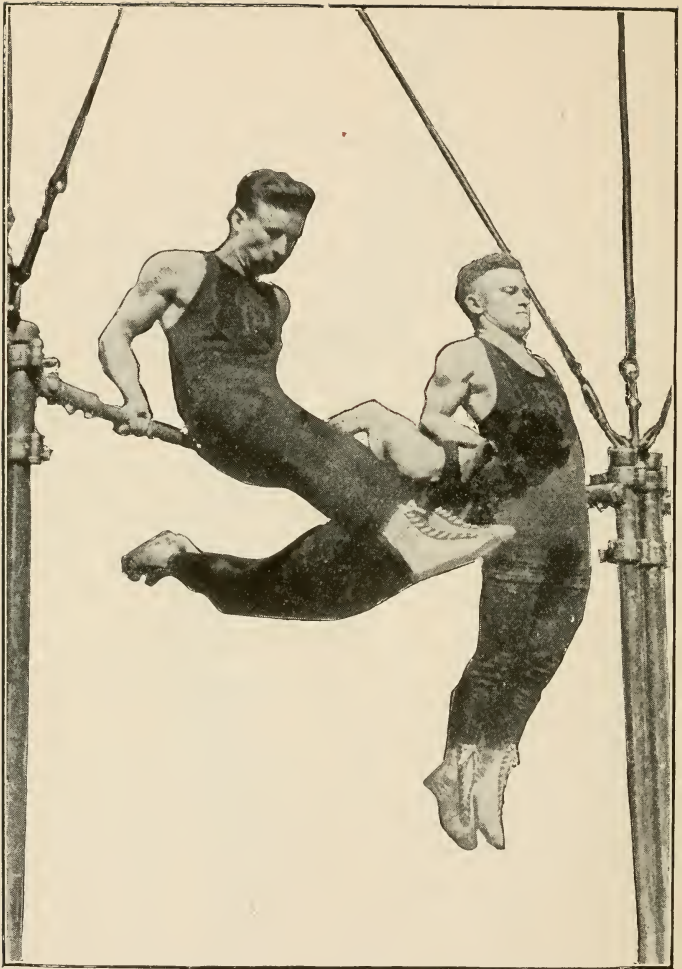
Upstart Backward.

The backward upstart is a very pretty movement and can be used in a number of combinations.

From Position 1 underswing and, while swinging backward, put feet between hands, and when at the end of the backward swing (Position 2), suddenly straighten body by throwing out chest strong and arching back, which will bring one to Position 3. The arms and legs should be kept stiff and the bend made at the waist line.

Quick Upstart.—A quick upstart performed backward is a rise to a back rest (Position 3) from a jump without a preliminary swing.

Still Upstart.—A still upstart performed backward is done from the back hang position, head down (see Figure 2, Position 1), and thighs flexed (Position 3) without a swing.



Position 1. Position 2. Position 3.

FIGURE 13.

FIGURE 13.

Front Circle From Back Rest.

From Position 1, keeping the bar close to the back, raise legs forward a little to get momentum, and circle forward with body to Position 2, and finally to Position 3. After a little practice the arms can be held almost straight, and half a dozen circles, if necessary, can be made without a pause.

Back Circle From Back Rest.

From Position 2, Figure 2, circle backwards as in Position 1, back to Position 2. The grasp must be shifted in these circles in order to rise above bar.

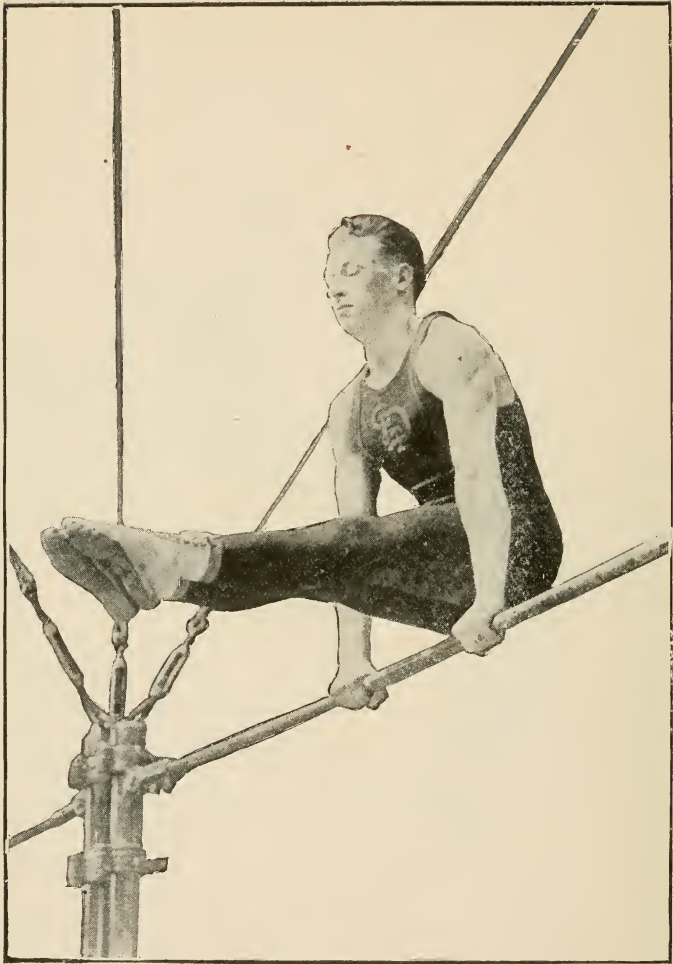


FIGURE 14.

FIGURE 14.

Squat Dismount.

The following seven illustrations are various forms of dismounting or ending combinations.

The accompanying figure is a squat dismount. Before and while the feet are going between the arms the legs are of necessity bent, but before alighting they should be straightened as in figure.

This may be used as an ending for the uprise, giant circle, etc.



Position 3.

Position 1.

Position 2.

FIGURE 15.

FIGURE 15.

Dismount From Forward Heel Circle.

This exercise makes a very effective ending for a number of combinations with the reversed grasp of the hands. In the forward heel circle, go forward as in Position 1 and, when higher than in Position 2, or when the thighs are about horizontal with the bar, release the grasp and dismount, facing the bar. It is a much nicer looking finish to make a half right or left turn as in Position 3, but is much more difficult.

Combination.—From a reversed giant circle, heel circle and dismount as described above.



Position 2.

Position 1.

FIGURE 16.

FIGURE 16.

Layout and Dismount.

Lie on the bar just above the buttocks (Position 1), roll backward to Position 2.



Position 2.

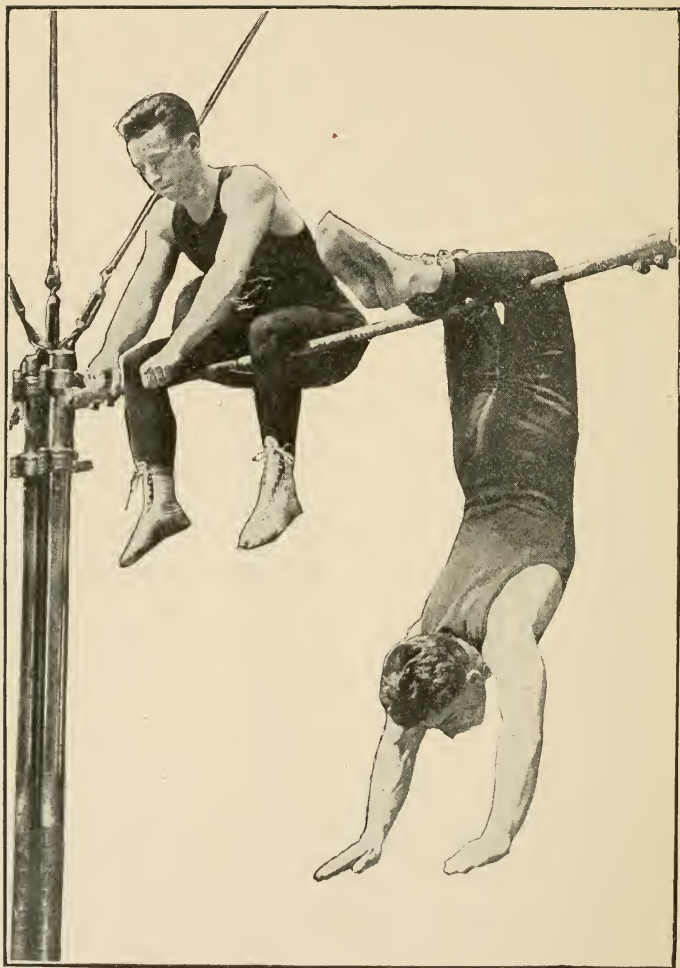
Position 1.

FIGURE 17.

FIGURE 17.

Back Somersault and Dismount.

Sit on bar as in figure (Position 1) and back somersault to Position 2. This is a turn in the air alighting on the feet.



Position 1.

Position 2.

FIGURE 18.

FIGURE 18.

Hock Dismount.

A. From Position 1, sitting on bar, throw arms above head, arching back sharply; swing backward and downward as in Position 2, and, when up a little higher than in Position 2, release hold with hocks and alight on feet.

B. From hanging posture (Position 2) hock dismount without swing.

C. From Position 1 hock swing, and when to the position that legs should be released make a quick half turn right or left, release hocks and grasp bar with the hands.

D. From a side hang position (Figure 1, Position 1) underswing and, while swinging backwards, abduct legs; straddle hands, hocks to bar; at end of back swing release grasp of hands, hock swing half turn right or left, release hocks and grasp bar.

Hock Circle.

E. From Position 1 swing down to Position 2, continuing circle to Position 1.



Position 2.

Position 1.

FIGURE 19.

FIGURE 19.

Back Flyaway and Dismount.

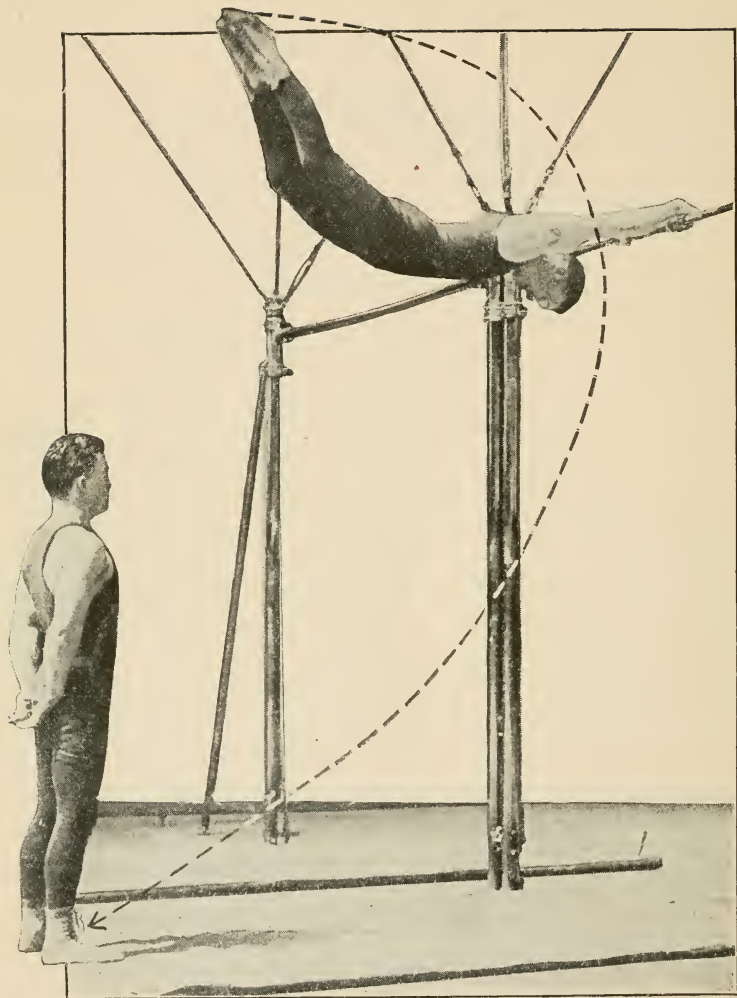
The back "flyaway," or "backaway," is a very graceful finish from the front giant circle.

This is one of the prettiest exercises in connection with the horizontal bar if done in hollow back style. It is not a difficult exercise, but much care must be used in learning it. Practice swinging as in Position 1 many times before attempting the trick. Lungers should then be used. The lunger is a wide belt around the waist to which a rope is attached at each side. An assistant at each side holding the rope will insure safety till the exercise is mastered.

From Position 1 release grasp of hands, perform a back somersault in midair, landing on feet as in Position 2.

Do not swing too high, as it tends to bring the feet upon the bar, and may result in a nasty fall.

Do not swing as high as in figure, but to about the level of bar.



Position 2.

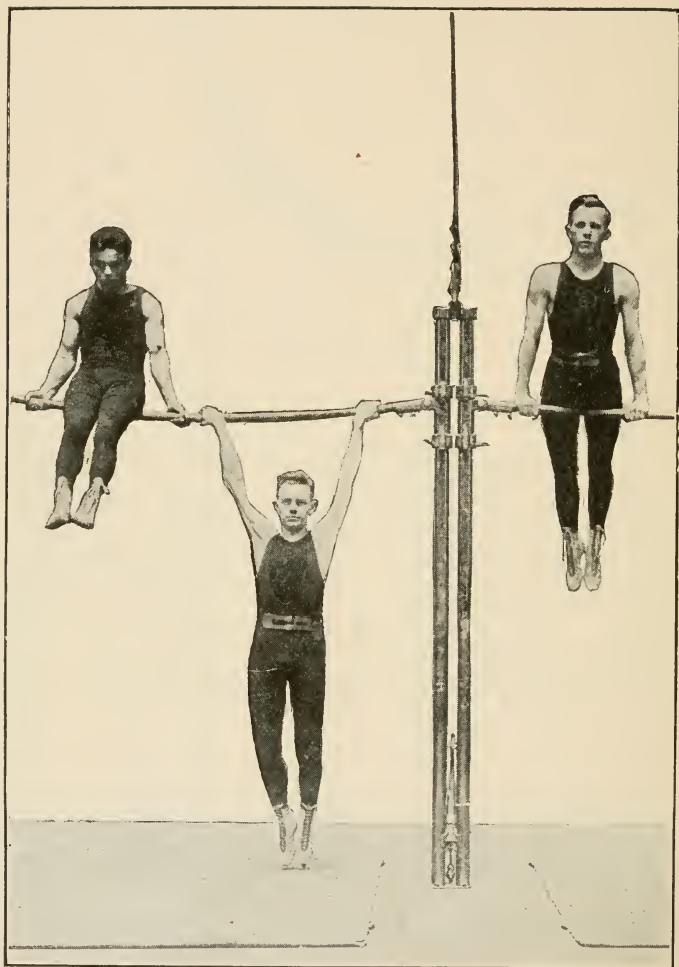
Position 1.

FIGURE 20.

FIGURE 20.

Front Flyaway and Dismount.

Swing as in Position 1 for practice. The lungers should be used in attempting this flyaway. When the body is level with the bar it should be suddenly doubled up, knees brought to chest and hands to ankles. This will bring one in Position 2. It makes a very graceful dismount from the giant circle.



Position 1.

Position 2.

Position 3.

FIGURE 21.

FIGURE 21.

Shoulder Swing.

This exercise looks to the spectator as if one's shoulders were being dislocated.

Swing as in Position 2, with a reversed grasp of the hands, in order to become accustomed to the feeling it gives to the shoulders.

When one can swing fairly high he may then commence the exercise.

Sit on bar as in Position 1, reversed grasp and hands rather well apart. Swing legs forward and push off at the same time. Just before coming to Position 2 he should swing the legs backward sharply, in order to obtain impetus sufficient to bring the body up almost as in Figure 5, Position 1, to Position 3. The grasp should then be changed from the reversed to the ordinary.

Combinations.—Shoulder swing, backward circle (Figure 5), giant circle, etc.



FIGURE 22.

FIGURE 22.

Back Lever.

It is the ambition of most gymnasts to be able to do the "Planches," or levers, so the next four illustrations will be devoted to this phase of the horizontal bar.

These levers are seldom well performed, the prevailing fault being too much bend in the body. The body is bent too much in the illustration, although the lowness of the camera and the angle from which it was taken accentuates the curve in the body. The levers may be used in slow combinations.

In learning the back lever keep the hands close together, so that the arms may get a good hold of the shoulder-blades



FIGURE 23.

FIGURE 23.

Front Lever.

The front lever is the hardest one to hold for any length of time, especially if the body is straight. Very often these levers will be performed at an angle of 45 degrees, and the performer finishes red in the face and has led the spectator to believe it was the most difficult piece of work in the world.

When a complicated, really hard exercise has been done well it looks smooth, rhythmic and easy.

Practice with bent arms at first in the front lever; the hands should be over the center of gravity. The figure in the illustration has the proper posture, except that the chin should be closer to the chest.

All these photographs were taken from the floor and, the bar being seven feet high, makes some of the illustrations appear wrong.

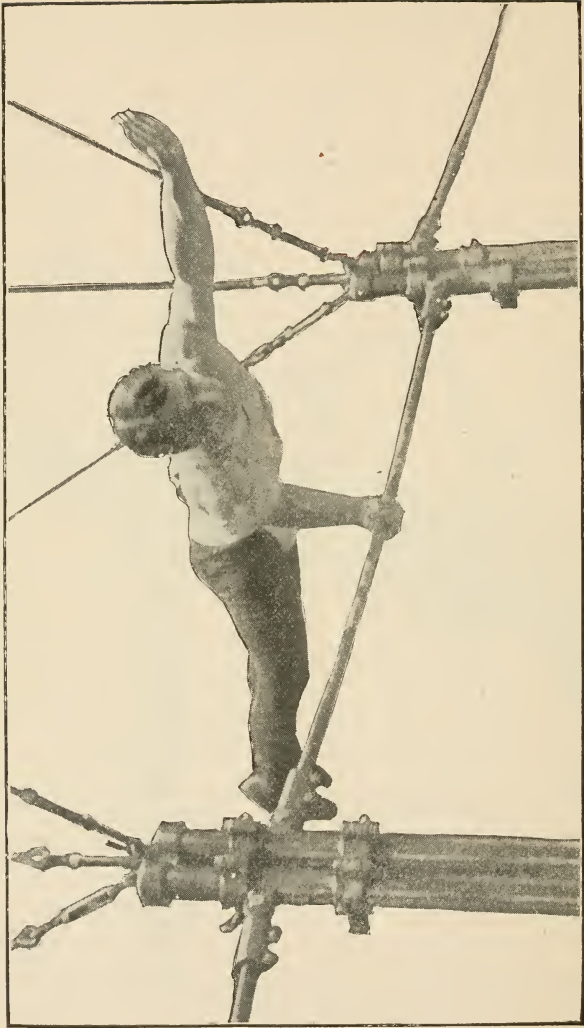


FIGURE 24.

FIGURE 24.

One Arm Elbow Lever.

Practice the elbow lever on both elbows. Gradually shift the weight to the one arm, placing the elbow well in toward the center of the body; release the grasp of the other hand and extend arm as in figure.

Practice on low parallels.

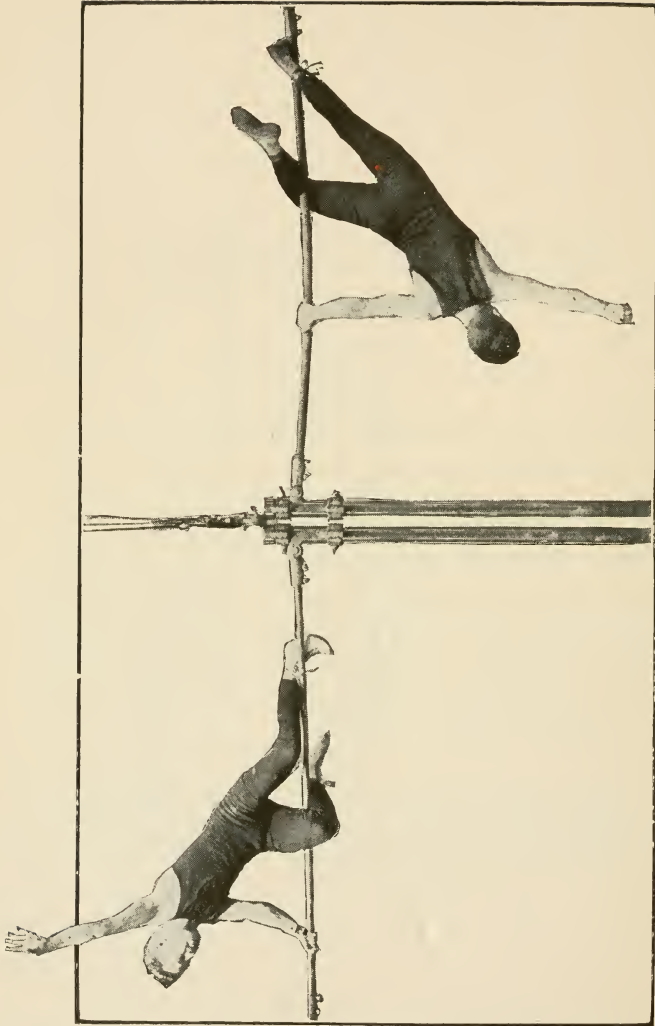


FIGURE 25.

FIGURE 25.

One Arm Back Lever.

Practice the back lever, shifting all the weight upon the arm which is to bear the weight. When one has practised this for some time, he should bring the arm well under the shoulder-blade as in figure, gradually releasing the other hand and extending arm as in Figure 25. An effective finish to this exercise is to revolve and come down slowly till the body is in a perpendicular position.



Position 1.

Position 2.

FIGURE 26.

FIGURE 26.

Circles.

For want of a better name, I shall call this the hand, hock and instep circle. Commence as in Position 1, raise the body as high as possible, and swing down as in Position 2, using the arm as a lever.

A good swing of the body will bring one back to Position 1.



FIGURE 27.

FIGURE 27.

*Circles.**“Instep.”*

The various circles performed with the feet, viz.: instep, soles and heels, are very effective when well done. In the instep or toes circle (Figure 27), commence by doing an upstart, hands reversed to front rest; bend from waist, raise feet upwards until insteps are under bar outside hands, then circle forward. From position in figure swing over forward, keeping arms and legs very stiff and with the thumbs around bar.

After this circle has been mastered, commence from Figure 24, elbows well in toward centre of body, head back and body horizontal. As the body inclines over forward, suddenly double up from waist and catch bar with insteps as in Figure 24, perform the front circle and, instead of allowing the body to rest against bar on the return, endeavor to swing to the position of Figure 24 (both hands grasping bar), then repeat.

An effective and beautiful exercise is an instep circle, then a giant circle.



FIGURE 28.

FIGURE 28.

*Circles.**Foot Circle.*

From the reversed grasp, thumbs around bar, stiffen knees, foot circle forward with considerable impetus, endeavor to come up and around, bending the knees slightly while coming up. Alternate this exercise with giant circle. These circles are sometimes called "feet swings."

From ordinary grasp, foot circle backward. This can also be used in connection with giant circle.

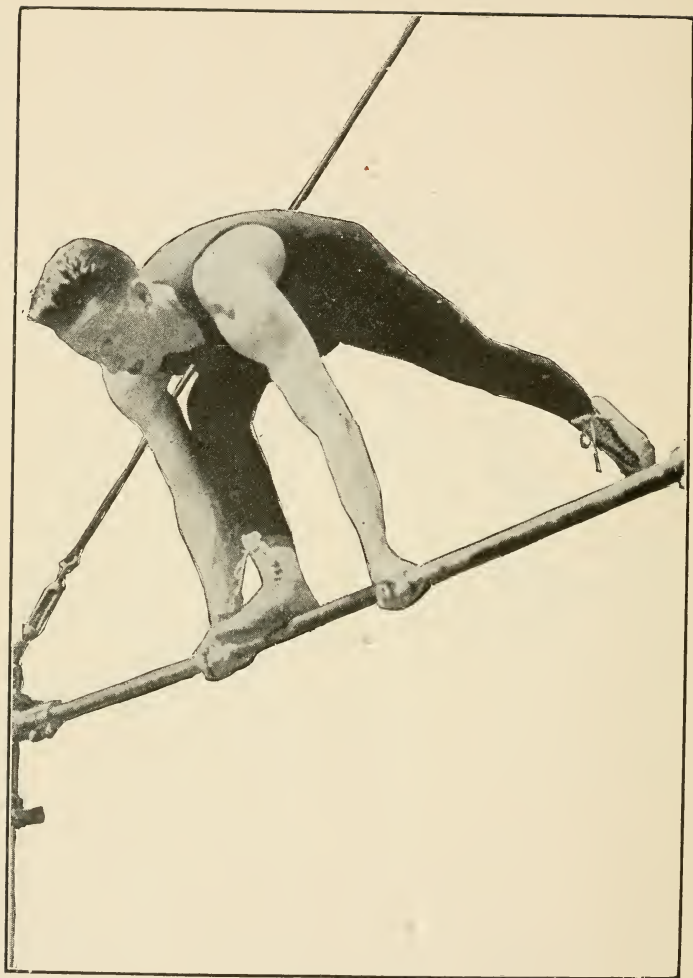


FIGURE 29.

FIGURE 29.

*Circles.**One Foot Circle.*

From position of figure bend a little at knee of the extended leg. Keep foot held well aloft and circle forward. A very pretty movement is to change the leg upon each revolution, using the extended leg as a lever to obtain increased impetus, and bend arms slightly upon return to starting position.

From position of figure, ordinary grasp of hands, circle upon one foot backward.

A more difficult one foot circle is to have the foot upon bar outside of hands. This may be done either forward or backward.

Circle forward or backward upon one foot, then change position of feet, with an occasional giant circle between.



FIGURE 30.

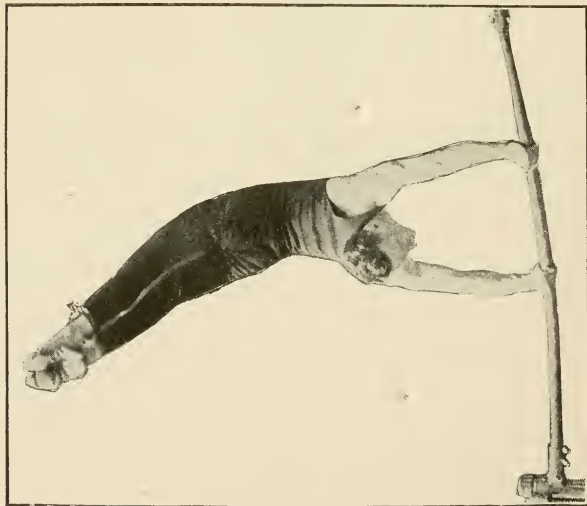
FIGURE 30.

*Circles.**Heel.*

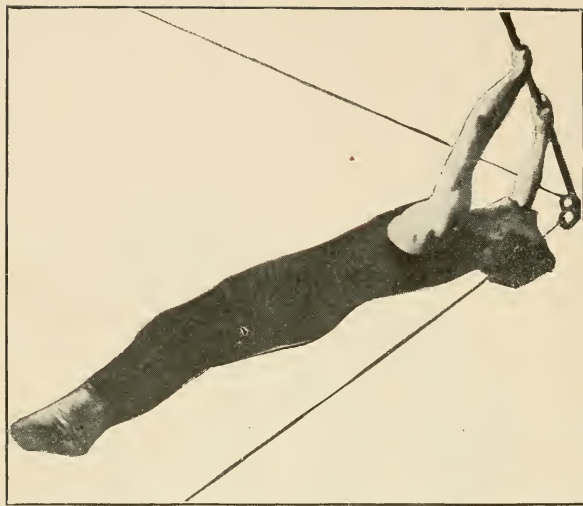
The heel circle forward is very effective if done in good form. This exercise looks very dangerous if it follows a giant circle.

From this exercise dismount as described under Figure 15.

The heel circle backward is done with an ordinary grasp of the hands and the direction the reverse to that in Figure 30.



Position 1.



Position 2.

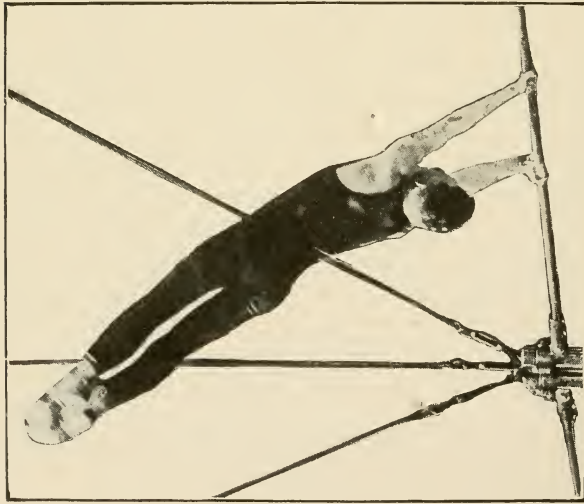
FIGURE 31.

FIGURE 31.

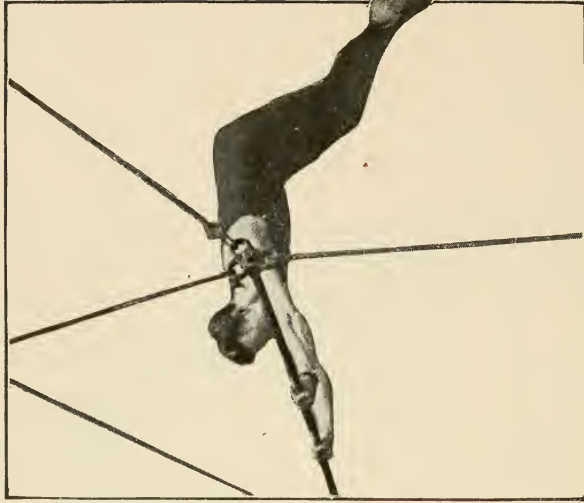
*Circles.**Ordinary Giant Circle.*

The giant circle is one of those movements that appears more difficult than it really proves in practice. It either frightens or fascinates the spectator; if poorly performed, it frightens; if well done, it fascinates. One should practice throwing the body in the hand balance from a low bar on the low parallels (illustrated in latter part of book) in order to become accustomed to this position.

The greatest fault the beginner has in acquiring this exercise is the half-hearted way in which it is done, viz.: arms and legs bent, which makes double work for the performer. Start from a front rest (Figure 1, Position 3), and throw up into the balance with the fullest extension of the arms and body possible. The higher up on the start, the more impetus one gets for the downward sweep. After one has passed underneath the bar and is on the front (Position 2), in a corresponding angle to that in which the start is made, it will be found that the hands are awkwardly held back under the bar. A sudden movement from the wrists to "shift" the hands is needed at this point, which will bring one above the bar as in Position 1. The essential thing to remember is to keep the arms and legs fully extended and to describe as great a circumference away from the bar as possible while circling.



Position 1.



Position 2.

FIGURE 32.

FIGURE 32.

*Circles.**Reversed Giant Circle.*

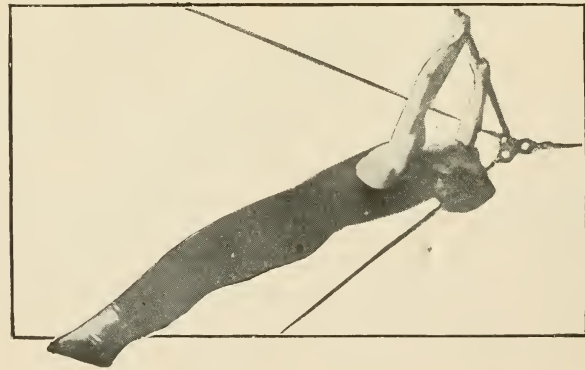
These circles have various names, such as "full circles," "arm's length circles," "great circles," etc., but are best known as giant circles.

The reverse giant circle, or "reverse arm's length," is not nearly so difficult as the ordinary circle, although neither are very hard to master if the proper conditions are observed.

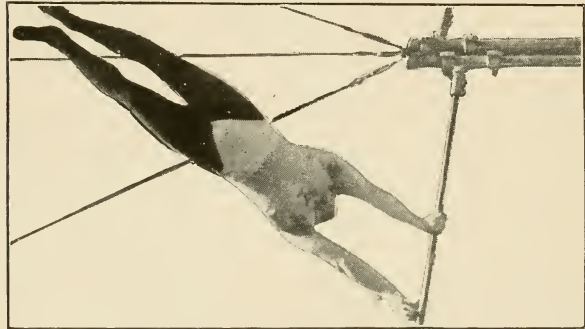
Start from front rest, reverse grasp of hands, thumbs around bar, and throw into a hand balance; when the body is falling away from the balance, as in Position 1, stiffen away from the bar as much as possible. Continue this while passing beneath the bar, when a pull, the result of the swing, will be noted that will take the body upward.

If, in learning this circle, one fails to secure sufficient impetus through not stiffening in swinging down to carry one up on the opposite side, it may be necessary to bend the arms. This will bring one up in a bent arm balance, when it will be only necessary to straighten the arms and repeat.

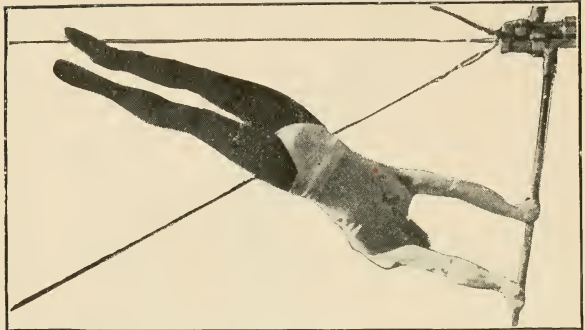
After a few trials one can keep the arms straight throughout the exercise. It is when one is in about the Position 2 that the pull is felt, and at this juncture the body should be well arched and the grasp of the hands shifted in order to rise above the bar.



Position 1.



Position 2.



Position 3.

FIGURE 33.

FIGURE 33.

Ordinary to Reverse Giant.

From Position 1, Figure 31, hands close together, front giant circle to Position 1, Figure 33, lean slightly over on the right arm, the body being turned quickly on its long axis toward the right hand, accomplished by a sharp pull with the right arm (Position 2), the left hand now being released, again regrips the bar in reversed grip (Position 3).

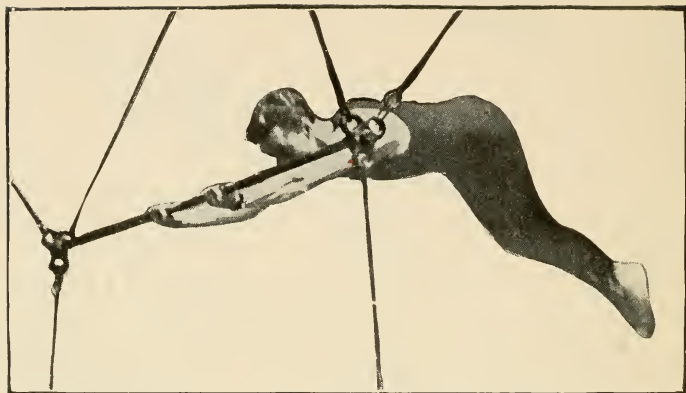
Half Turn Above Bar.

Having mastered the ordinary (ordinary grasp) giant circle, the half turn above bar may now be attempted.

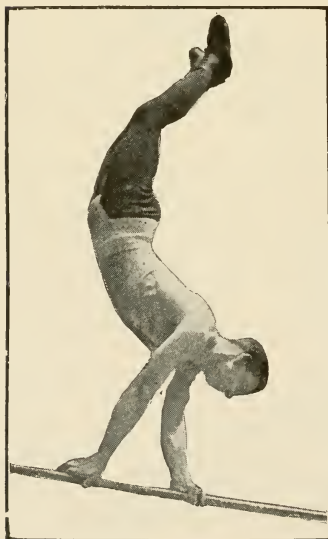
Commence the turn in ordinary giant when Figure 31, Position 2, is reached, and make a half turn of body facing the bar in opposite direction, shifting to ordinary giant grasp; repeat the ordinary giant (ordinary grasp). This half turn of body above bar, either right or left, is made toward the last hand to be released.

Sit on the bar, flex thighs as in Figure 14, feet back between hands, to hand balance; ordinary giant to hand balance; return to starting position.

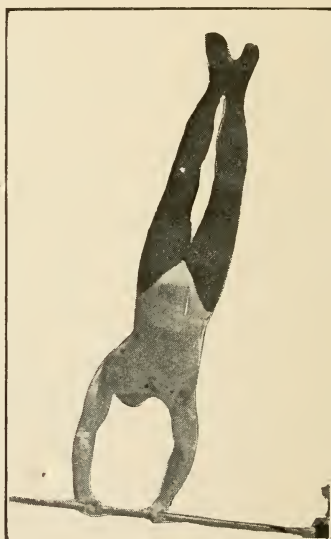
Alternate reverse giant circle with Figures 27, 28, 29 and 30. The ordinary giant may also be alternated with the foot circles.



Position 1.



Position 2.



Position 3.

FIGURE 34.

FIGURE 34.

*From Reverse to Ordinary Giant
(Pirouette).*

When higher than in Position 1, or obliquely upward with bar, reversed grasp, give a sharp pull on the left arm, body being turned quickly on its long axis toward the left arm, the right hand being released (Position 2), is carried through half circle horizontally to Position 3, ordinary grasp, the left grasp being shifted from four to six inches to left, and one is now ready for the ordinary giant.

It requires about two seconds to read this explanation, but takes about two years to master the exercise.

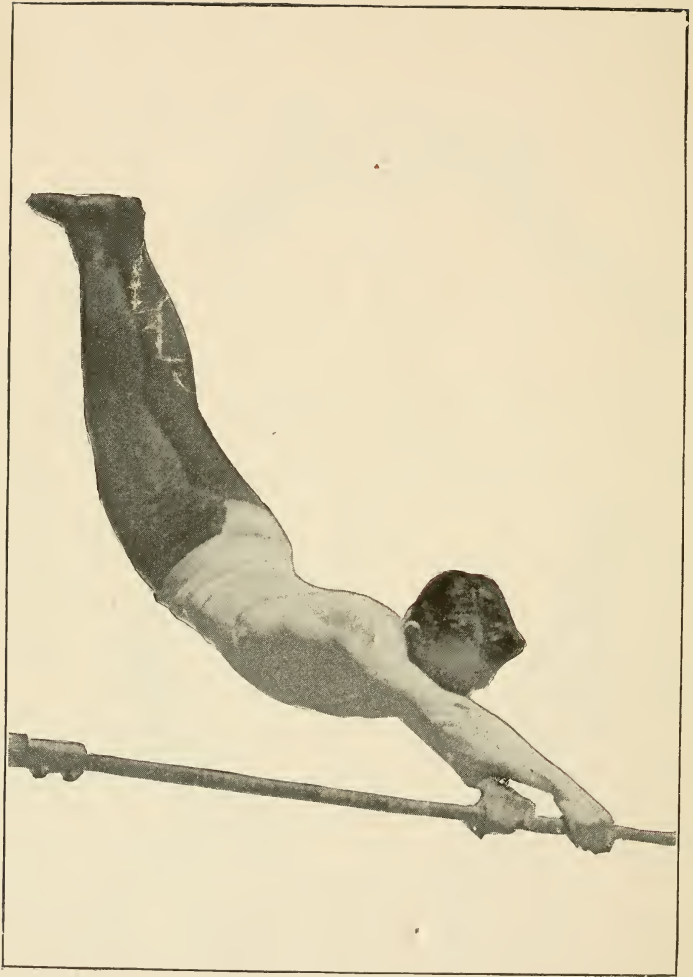
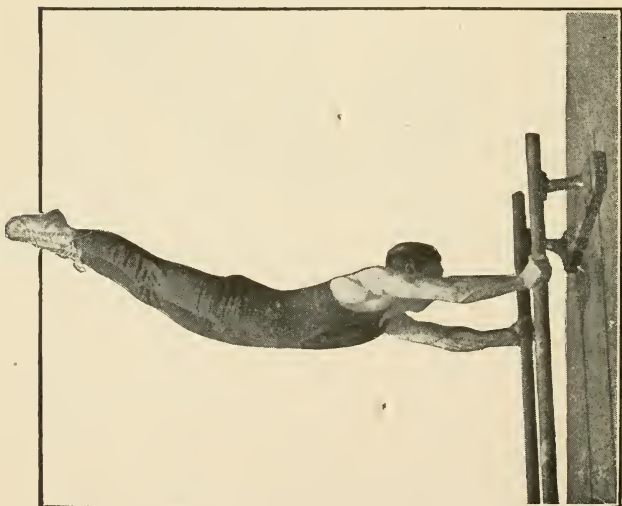
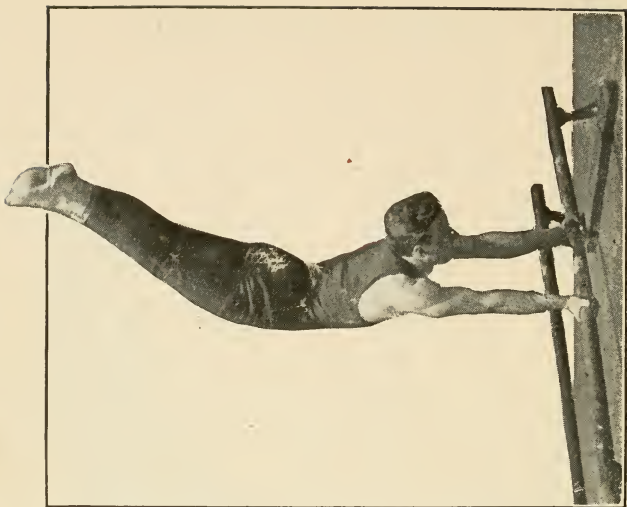


FIGURE 35.

FIGURE 35.

Cross Hand Giant.

In the ordinary giant, ordinary grasp of hands, when one comes to the hand balance position (Figure 31, Position 1) lean toward the left in the beginning of the downward sweep, releasing the right hand, carry it four to six inches beyond the left hand and regrab bar (Figure 35). The body naturally twists on its long axis during its course beneath the bar. When arriving in Position 2, Figure 31, a sharp pull being exerted on right arm, the left hand released, the body is thrown to the proper position above the bar for the reversed (reversed grasp) giant circle.



In every gymnasium wherein advanced work is done upon the horizontal, high parallels, rings and trapeze, a pair of low parallel bars should be accessible, in order that the aspiring gymnast may practice the hand balance, changing from one grasp to another, and the pirouette. There is no danger from falling at this height and it also accustoms one to the inverted position of the body.

Caution.—In all exercises involving risk, seek assistance.

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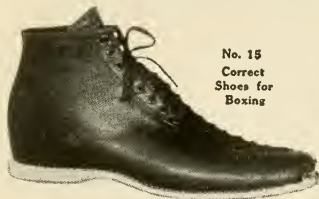


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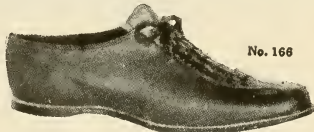
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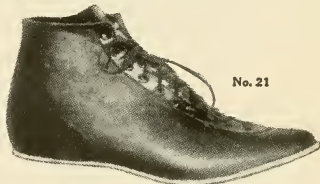
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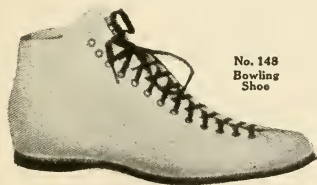
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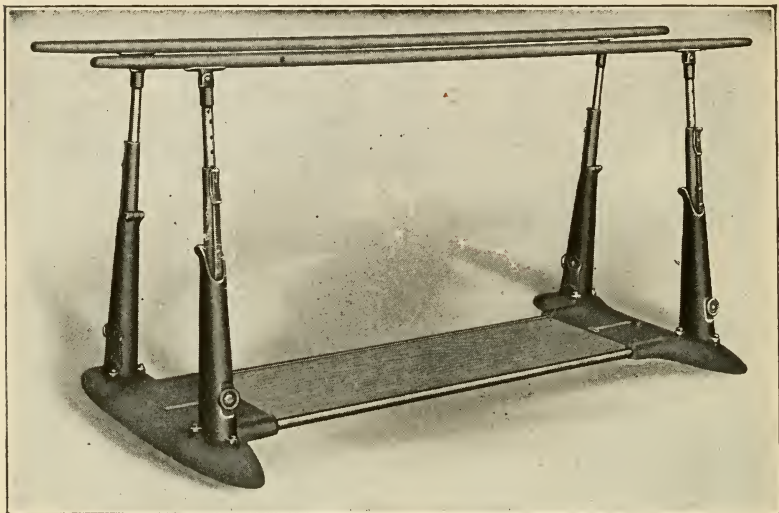
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See next page.

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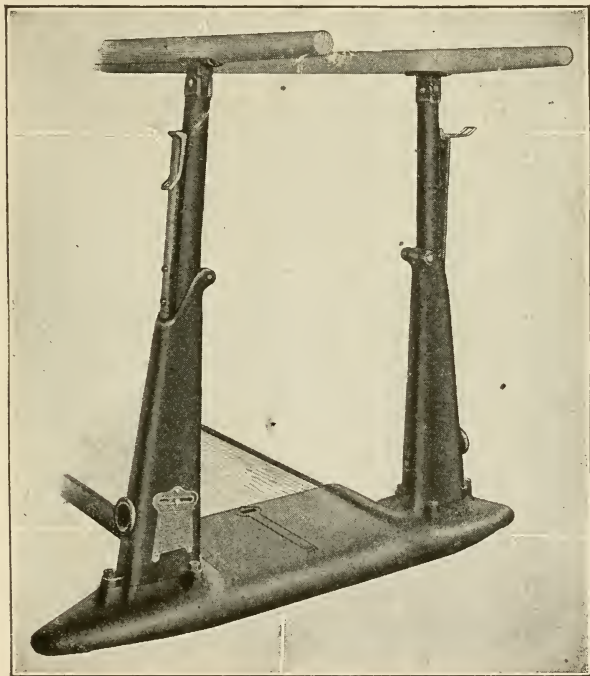


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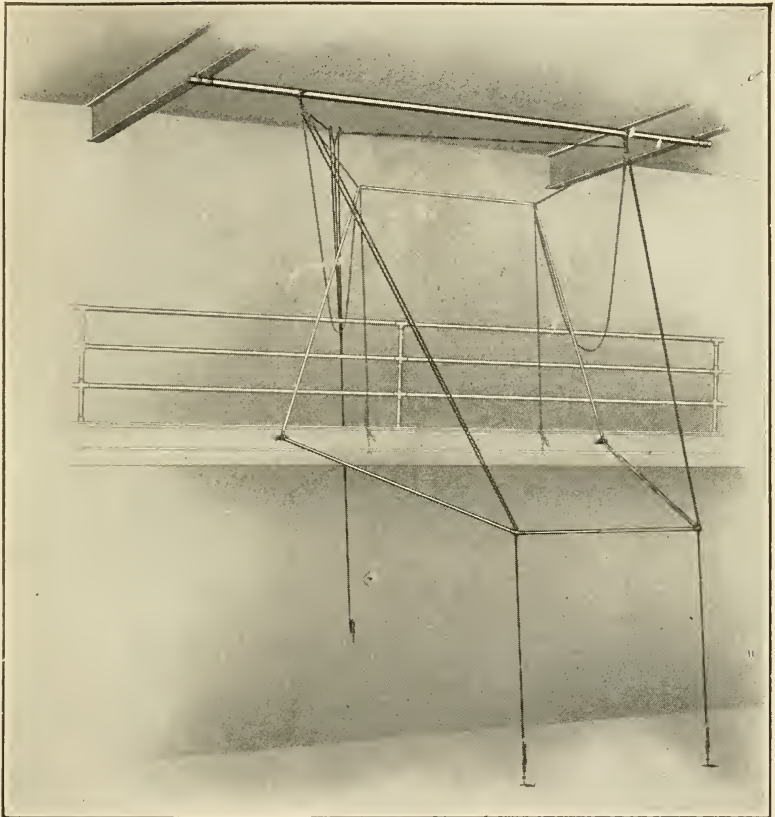
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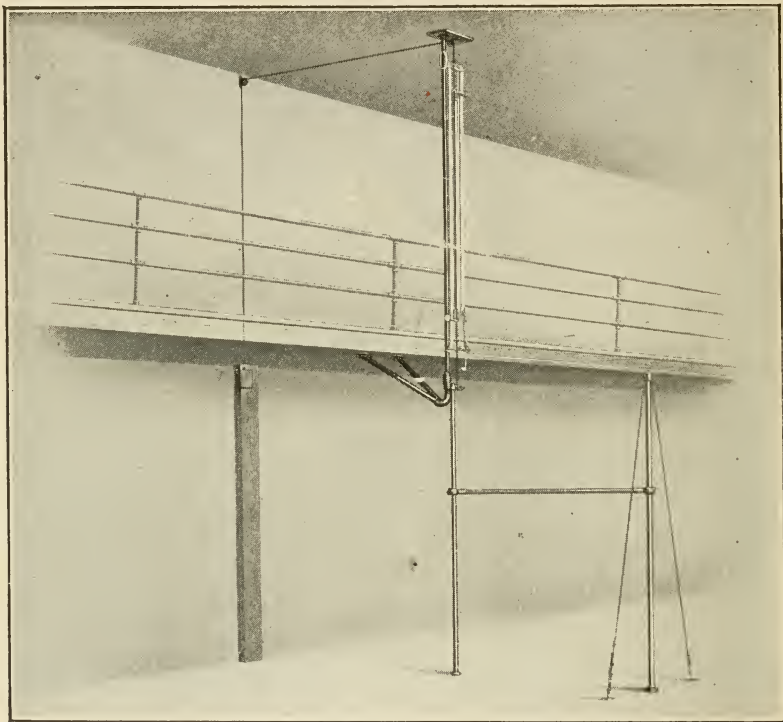
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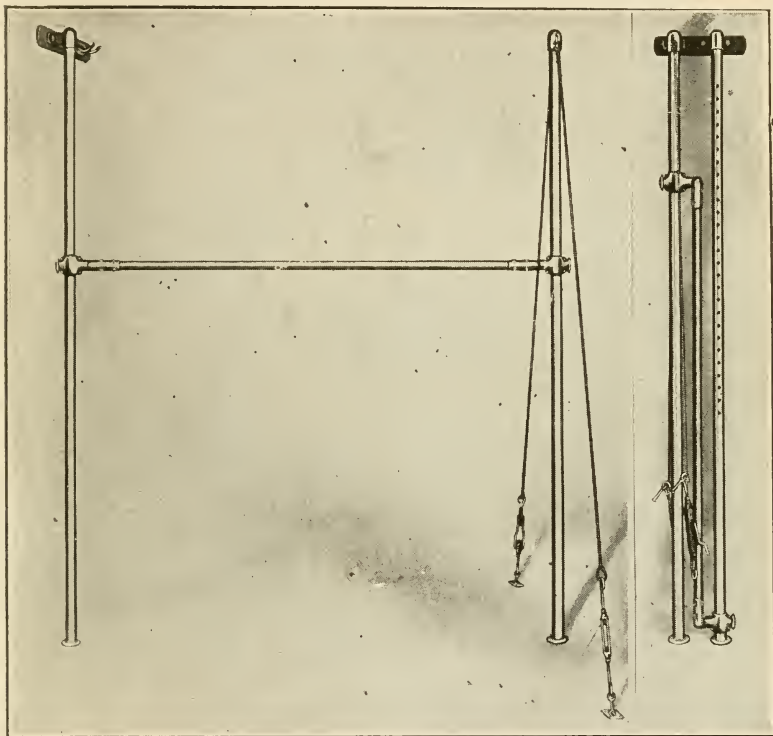
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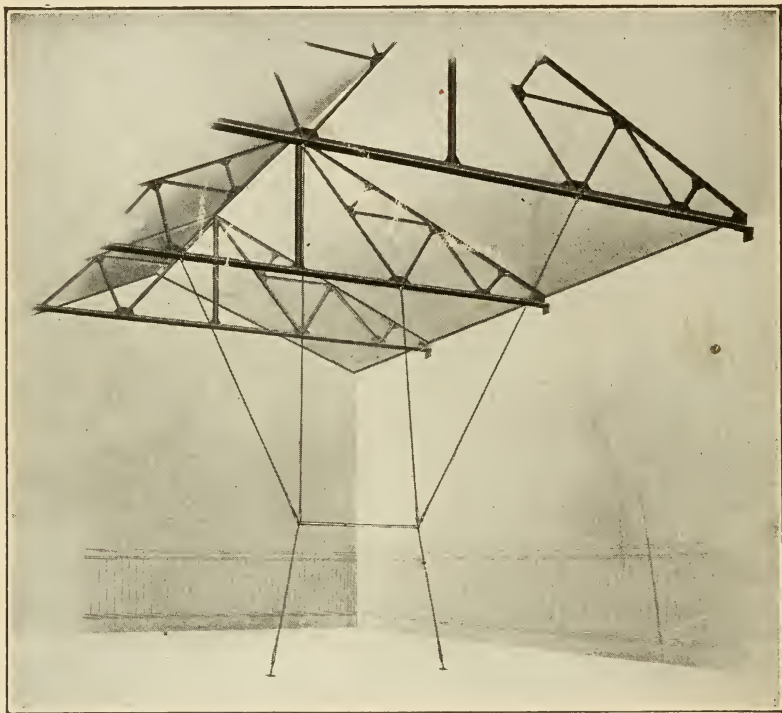
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To enable the job salesman, when booking his orders, to figure out attractive profits to both the jobber and retailer, these high list prices are absolutely essential; but their real purpose will have been served when the manufacturer has secured his order from the jobber, and the jobber has secured his order from the retailer.

However, these deceptive high list prices are not fair to the consumer, who does not, and, in reality, is not even expected to pay these fancy list prices.

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Under this system of merchandising, the profits to both the manufacturer and the jobber are assured; but as there is no stability maintained in the prices to the consumer, the keen competition amongst the local dealers invariably leads to a demoralized cutting of prices by which the profits of the retailer are practically eliminated.

This demoralization always reacts on the manufacturer. The jobber insists on lower, and still lower, prices. The manufacturer, in his turn, meets this demand for the lowering of prices by the only way open to him, viz.: the cheapening and degrading of the quality of his product.

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All retail dealers handling Spalding Athletic Goods are requested to supply consumers at our regular printed catalogue prices—neither more nor less—the same prices that similar goods are sold for in our New York, Chicago and other stores.

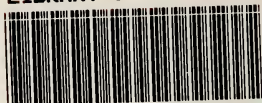
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