IRON GAME HISTORY

VOLUME 2 NUMBER 4 November 1992

THE NEED FOR A HALL OF FAME

People with an interest in the history of physical culture have realized for many years that we need some sort of overarching, objective, broad-based Hall of Fame. There are, of course, Halls of Fame in the fields of weightlifting, bodybuilding and powerlifting, but there is no organized Hall of Fame encompassing all aspects of physical culture. This has been much on our minds lately. Thus it was that last month, when we were in New York City to attend the tenth annual gathering of the Association of Oldetime Barbell and Strongmen, we met with Vic Boff and several other people to begin the process of deciding how we might go about establishing some sort of Hall of Fame. We are in no great hurry to do this, and we understand that we need to think very carefully about how best to create and continue a Hall. Many of you probably recall certain Halls of Fame in our field in the past which were short-lived because they were so poorly conceived. No point would be served by rehashing those failures here, but we do hope to learn from past mistakes and to establish a Hall which will have respect and a lasting life.

The sort of Hall we have in mind is one in which members will be chosen on a regular basis on the strength of their contributions to physical culture. Many such Halls of Fame exist in other activities, with the Baseball Hall of Fame in Cooperstown being probably the most well-known in this country. We realize we can never rival Cooperstown, but we do hope to develop a plan which will result in a Hall with similar consistency over time and with similar prestige in the context of our own activity. Over the coming months, we hope to be able to establish a system through which nominees can be carefully chosen and through which choices among those nominees can be made with a maximum of fairness.

To us, it seems somewhat less important for the Hall of Fame to be a place than it is for it to be a set of procedures which allows deserving men and women to be named to the Hall. In other words, it might be the case that, at least for the time being, the Hall would exist only on paper. In time, of course, we hope to find an ideal home for the Hall—a place where living inductees can be formally added to the Hall and where lovers of the iron game and physical culture can go to see the memorabilia and the artifacts of the heroes and heroines in our broad field. The key is to develop a solid set of guidelines for selection.

Our first step was to establish a committee to study the issue carefully. The committee is being jointly sponsored by the Association of Oldetime Barbell and Strongmen and the Todd-McLean Physical Culture Collection. At this point, the following members of the committee have agreed to serve: Vic Boff, Founder and President of the AOBS; Joe Roark, IFBB Historian and regular columnist in ***IGH;*** Al Thomas, writer; David Webster, historian and official; Harold Weiss, collector and attorney; and the two of us.

The job of the committee is not to choose the members of the Hall of Fame, but to work together to establish a set of guidelines under which members can be chosen. Perhaps some or all of the people named above will be involved in choosing members for the Hall, but perhaps not. The International Sports Hall of Fame for Women, for instance, has a selection committee consisting of all the living members of the Hall. A small group was chosen at the outset, and all future selections have been made by those women already in the Hall.

As a way to help us decide how best to proceed, we have written to over 100 Sports Halls of Fame throughout the United States and Canada and asked them to give us information about

how they began, how they're funded, who chooses the members, how many are chosen each year, if they have a physical home for their hall, and so on. Once we have gotten this information together, we can study the various approaches and determine a sound approach for our own Hall. In making such an important decision, care is more important than speed. Many factors must be considered. For example, should we have separate categories for bodybuilding, weightlifting, powerlifting. arm-wrestling, strongman stunts, coaching, writing, promoting, and so on? And how far back should the Hall reach? Back to Reeves? Sandow? Topham? Milo of Crotona? And how should the issue of retirement be handled? In baseball, players must have been retired for a certain period of time before they're eligible for induction, but how can we apply such a rule in the disparate range of activities which make up physical culture?

As this process continues, we would very much appreciate any suggestions. We think the field of physical culture deserves a Hall of Fame, and the sooner we all give the Hall our careful consideration, the sooner it will become a reality.

Thanks are due to several contributors to our Library. Martha Deal, daughter of the late Ray Van Cleef, gave us a wonderful set of correspondence between her father and Alton Eliason; Eliason himself gave us a collection of magazines, photos and meet posters; Mrs. Lou Hopfe contributed her late husband's extensive collection of books and magazines; Jack Macfadden, son of Johnnie Lee Macfadden and stepson of Bernarr himself, gave us a beautiful oil painting of Macfadden, along with a collection of magazines and personal correspondence; Vic Boff sent down a certificate stating that George F. Jowett had won the Health and Life "Pose Competition;" and Sal Franchino, who had heard us explain how the Library functions, sent us a generous financial contribution. We are very grateful..

—Terry and Jan Todd

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Al Thomas, Ph.D.
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BOB PEOPLES: DEADLIFT CHAMPION, STRENGTH THEORIST, CIVIC LEADER

s kids, when we headed out to lift weights, that's what we did: lift weights. Nowadays a kid doesn't head out to some icebox garage or dirt-floored cellar; more likely he's off to a plush-carpeted spa with a blonde in spandex behind the instructor's clipboard. And except in name, it isn't "weightlifting" that he's headed for; it's bodybuilding or "pumping iron," the (gorge-raising coinage that wouldn't have meant beans to us when we were kids). So little real weightlifting, indeed, occurs in these plush emporia that it's a common sight to see an "iron pumper" return his E-Z curl bar to the middle pin on the power rack to save himself from bending the whole way down to the distant floor to take his next set. Before spandex and spas, weightlifting meant just that: lifting a barbell off the floor by either jamming or finessing it overhead or strong-backing it clear of the floor. We knew of course that weightlifting meant pressing, snatching, and clean and jerking, but the god-awful complexity of the snatch and clean and jerk often meant that the sport had only two components: a gut-busting Continental jerk-press and a hitched-up-the-legs lift we called the deadlift. To us, however, the greatest demonstration of might and main was the deadlift. And chief among the heroes of deadlifting might and main loomed the legendary Bob Peoples, from the land of Davy Crockett and Paul Anderson, Bob's friend and one-time pupil. As scholars of "the book," ***Strength & Health,*** we can be forgiven for thinking in those years that "Peoples" and "deadlifter" seemed to occupy the same breath, like "damn" and "Yanked' to a loyal Southerner.

Juanita and Bob Peoples

The late John Robert "Bob" Peoples was born on August 21, 1910 in Northeast Tennessee, near Johnson City, of Scottish ancestry (originally Pebylls, later changed to Peebles, the most common spelling of the name). His clan migrated to our shores about 1650, at which time some of them changed the spelling to "Peoples." In about 1783, they moved to Northeast Tennessee, where they have taken root, intermarrying with the local English and Germans. Bob lived in Central Community in Carter County. He was married for 53 years to the former Juanita Wills, who after 32 years of elementary and junior high teaching is now retired, the recipient of many awards for her long service in special education and for her civic and church work. They have a daughter, two granddaughters, and a great-granddaughter.

When asked about the origins of his interest in lifting, Bob responded, "No one in particular started me in weightlifting. I admired men of great strength and prowess, especially my father who had great strength. I started lifting his 50-pound dumbell and anything else that provided me with some resistance. For example, I admired Jack Dempsey for his great strength as a fighter and his ability as a boxer. Over the years, I've trained outside and in various out-buildings on our farm anywhere, in fact, I could set-up a small lifting platform. In 1946, we moved to our present home, and I have a gym in the basement that Paul Anderson has always referred to as 'the dungeon.."[1]

Rye Bell captures the feeling of Bob's ancestry and boyhood in his excellent 1948 ***Strength & Health*** sketch: "From his ancestors, all hardy mountaineers, he had inherited an admiration and desire for great strength. Bob's father was . . . a man noted locally for his strength. Most of his uncles, as well as his grandfathers, were hardy, robust men who could do a hard day's work and still have energy left for the rough and tumble sports that are native to East Tennessee. Sports such as Follow the Leader, Rap Jack and Running Through, as well as the more common ones such as boxing, wrestling, and football . . . His interest in strength had to contend with all the other myriad interests that engross the thoughts of the growing youth . . . He spent hours horseback riding up and down the steep mountain trails or along the broad valley at the base of the Great Smoky Mountain range. . . During those rides, Bob often had occasion to demonstrate his strength . . . but in this country where a Weak man is the exception, rather, than the rule, Bob as yet showed no promise of becoming the world's champion."[2]

When asked about the initial training system he followed, Bob observed that he used no special system at the start: "I was not aware of any systems of training. Later I read the Farmer Burns Wrestling Course and Jimmy DeForest's Boxing Course. I was also able to locate a copy of ***Physical Culture*** magazine and read through all the articles on weightlifting. Mark Berry's ***Strength*** magazines were also available; I later discovered ***Strength & Health*** and ***Iron Man*** magazines. Following some of the systems in these publications, I began to refine and develop my individual methods and equip ment.[3] (It is not an overstatement to observe that these "methods and equipment" were to prove truly revolutionary and ingenious.) In thinking back to these years in his landmark training piece for ***Iron Man*** in April-May, 1952, Bob reminisced: "When I started training, I could deadlift 350 pounds and clean and jerk about 160 on the crude apparatus I had been able to make up. My first lifting instruction was obtained from an early article in ***Physical Culture*** by David Willoughby and from a copy of Calvert's ***Super Strength.*** My first weightlifting apparatus was made with a 1 1/4 inch bar and some wooden drums on the end, into which I put weights of various sorts through a hole in the top. I later applied pins to the ends from which I could hang iron plates. This could be loaded to 1,000 pounds or more. I later purchased a Milo Duplex set and then added a Jackson International Olympic set, plus a lot of plates of various sizes, totaling well over a ton. At one time I had two 50 gallon drums on legs with a bar through them to practice carrying heavy weights on shoulders. The drums or barrels were loaded with rocks."[4]

By the time he was twenty-five, in November of 1935, he had begun to keep records, and after irregular training on the five lifts and some strength stunts, he was able to deadlift 500. He "drifted along" until 1937 when he made 150, 160, 205 as a middleweight, and because he felt unhappy with these results, Bob began his revolutionary experiments with the prototype of what we have come to call the power rack "I set up two posts in the ground and bored holes through them. . . in such a way that I could load a bar up and finish at deadlift height. From this I would take the loaded bar and do dead hang lifts which I found to be of great value in developing the deadlift. I also built what I called a ring bar . . . a large ring of steel to which I fastened two short bars (one on each side) on which I could load plates. I would stand inside the ring on a box and do lifts from a very low position, going into a full squat and bent over position." Observing the results of this early power rack training, he set-up a similar apparatus in his cellar for winter training, with holes bored into the posts every 4 inches. Pins were inserted into the holes to hold the weights at the desired height for various types of lifts. He also bored holes into the posts' sides, into which he inserted pins to support pipes or bars with the other ends of these pipes or bars on a horse at the proper heights.[5] **(see the illustration of this "original power rack by Bob Peoples.")** In his introduction to Bob's book ***Developing Physical Strength,*** Paul Anderson observes, "I might add that many of the weight lifting machines we see on the market today are not new when it comes to Bob's gym in east Tennessee. He built prototypes of them years ago. Not that any of these ideas were stolen or even borrowed from Bob, but the point is that he was this far ahead of many in the strength world." Working with his prototype power rack and with many other ingeniously engineered creations, young Bob was developing into the foremost deadlifter of his era, regardless of bodyweight. (Recommended reading for those interested in his training devices and theories is his book, ***Developing Physical Strength,*** an IOL Publication, Elizabethon, Tennessee, no date, with"Introduction" by Paul Anderson and "Preface" by Bob Hise; and also his six-page article, "The Training Methods of Bob Peoples," in the April-May, 1952, ***Iron Man.)***

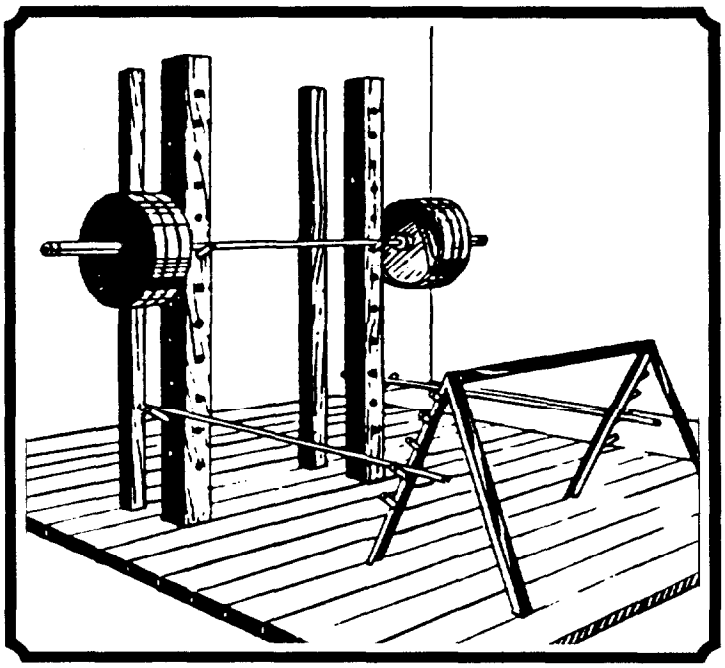
In his 1948 ***Strength & Health*** piece, Rye Bell exclaims, "Only four times during his twenty years of lifting has he had an opportunity to make an official attempt at breaking a record." His first attempt was in 1940 when he won the Tennessee State Lightheavyweight Olympic Lifting Championship. Following his Olympic lifting, he deadlifted 600 pounds for a Southern record and just missed 625; it was then, he admits, that he began to think of a "world record in either the lightheavy or the heavyweight class."[6] After undergoing a serious operation for an obstructed kidney tube, discovered during his physical examination at the time of induction into the Army, Bob was told that he would never be able to do any further weightlifting, but, of course, he was soon back into training. His training, however, as he worked his way back, was sporadic for the next five years because of the demands imposed on farmers by the war. By the time of the Tennessee State meet in September of 1946, he was at full strength and, after defending his Olympic title, he pulled a deadlift of 651 l/4 at 175 pounds bodyweight, a new world's record,[7] beating Jack Hope's former record of 624 l/4.[8] On October 4, 1947, he pulled the "mythical" 700-pound deadlift in the Bob Hise Show, an official contest in Chattanooga's YMCA.[9] (with judges: Karo Whitfield, Leon Greene, and Bill Curry), but when the bar was weighed it was 699; nonetheless, this world record in the 181 pound class outstripped the world record held by Carl Pepke, by 32 pounds.[10] A colorful sidebar to this contest is provided by Terry Todd and Paul Anderson in a tine biographical piece in ***Muscular Development.*** In this contest, Bob "ran head-on into 275 pound Bill Boone of Shreveport, Louisiana, a rival for the title of world deadlift champion and a man of great bodily strength. But, as big and strong as Bill Boone was, he was no match for the man from the mountains. On his first attempt, Boone managed the record weight of 680 pounds and then settled back as old Bob stepped up to a bar that was loaded to the symbolic barrier of 700 pounds. He began his long pull and the bar bent and swayed under the great weight, but he would not be denied and the bar was locked into the final position amidst the roars of a partisan Chattanooga crowd. When the bar was weighed, it was 699, but the unflappable Peoples was unflustered:. . . in fact, it seems that the newspaper photographer . . . had failed to get a picture and so what does Bob do? Yep! —he steps right up there to the 699 pounds of iron and hoists it a second time."[11]

By this time, of course, Bob had learned as much about deadlifting as anybody ever had—and then some: "At this time I was lifting on normally filled lungs. However I then started lifting on empty lungs and with a round back — that is, I would breathe out to normal, then do my deadlift. I feel this is safer than following the customary advice . . . to take a deep breath and then deadlift. By breathing out you lessen the internal pressure and by lifting with a round back, you lessen the leverage — all of which helps add many pounds to your lift."[12]

Later in the year, during the Southern tour of Pudgy and Les Stockton and John Farbotnik, he pulled 710 but wasn't credited with the lift because it hadn't been weighed.[13] The lift heard round the world, one of history's most memorable deadlifts, was made on March 5th, 1949 at Johnson City, TN. In his monumental volume, ***The Super Athletes*** (1970). David P. Willoughby places Bob's magnificent 7251/2 deadlift, made that day, among the top four all-time performances in deadlifting history (as of 1970), with the top three

deadlifts being Goerner's 793.66 (at 220 l/2), Chuck Vinci's 600 (at 123), and John Terry's 600 (at 132). Willoughby calls attention to the fact that, like Goerner, Peoples "used an overhand hooked grip, which added to the merit of his lift," unlike most deadlifters who use the reversed grip.[14] Later, at the Junior Nationals in Chattanooga, Bob went on to sing his swan song, pulling an incredible 750, 'but just couldn't quite straighten-out with it."

Though it's often disappointing to observe our strength and sports heroes away from the lifting platform or playing field, Bob stood as tall in life as he stood in the sport which he graced: "My goals were to develop strength, form, and skill: to become a champion weightlifter. I believe however, that other things are more important than lifting, such as time for family and the responsibilities of a job and one's community." A tall man in community affairs, Bob was a strongman for the ages, having deadlifted 500 for 20 reps, pulled a highside deadlift of 900 pounds, squatted 530, benched 300, done alternate presses with 130 pound dumbells (one time), cleaned 110 pound dumbells for 10 repetitions, in addition to his 725 1/2 pound deadlift which stood for more than two decades.[15]



Drawing of Bob People's Original Power Rack—The first power rack ever built in America.

No less impressive, however, were his political and civic distinctions: as a member of the Carter County Commission for 28 years and of the County Board of Education for four years, as a recipient of a life membership to the Tennessee State Board of Education for four years, as a recipient of life membership to the Tennessee State Parent/Teacher Association, as a Director of the County Farm Bureau, as a Chairman of the Soil Conservation Board (by which he was elected "Farmer of the Year"), as Chairman of the Central Community Club, and in his work for the Salvation Army and the Boys' Club.[16] Two richly deserved rewards were conferred near the end of his life: on February 9, 1990, he was inducted into the Tennessee Sports Hall of Fame, and on May 7, 1990, into the Upper East Tennessee Sports Hall of Fame. In 1985, the U. S. Powerlifting Federation elected him to the National Powerlifting Hall of Fame. Of course, the mention of Bob Peoples' name evokes memories of one of America's strongest men, Paul Anderson. A keen analyst, as well as a good friend, Paul has rendered a signal compliment to his mentor and coach in his introduction to Bob's ***Developing Physical Strength:*** "I personally believe if Bob had deleted all his other activities and dedicated himself solely to training with weights, he would have recorded a deadlift of 1,000 pounds or more." A wonderful tribute from a man about whom Willoughby observes, "It would appear that Paul Anderson, if he wanted to, could surpass 850 pounds—and possibly even 900 pounds—in the dead lift, provided he could retain his grip. . ."[17]

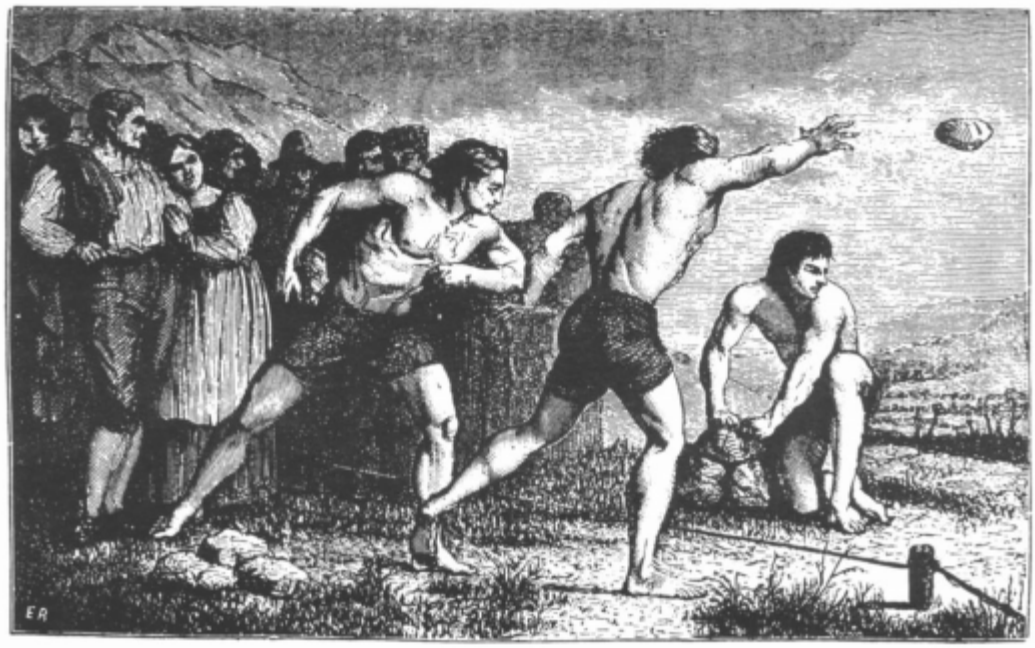
A life-long farmer, the indefatigable Peoples was also employed in the textile industry. He attended East Tennessee State College for three years, with an eye to teaching agriculture in high school, a goal which was frustrated, however, by the local College's not having a grad program in that discipline. Speaking of himself in his eightieth year, Bob observed that, although he used to eat four meals a day when in heavy training, he then ate significantly smaller amounts, but still with an eye to a balanced diet, including milk and few other beverages. Recuperating from a serious auto accident, he still enjoyed light exercise, using his training apparatus, "the sweep," discussed in his book. He continued to be active in politics, holding office on the school board, and was still actively interested in civic and political matters at the community, county, and state levels until the time of his death this past summer. On the lighter side, he found time to write songs and doggerel verse. Quite a man.[18]

Probably more than any other member of our Game's strongman Pantheon, Bob was special to those, like me, who tie awake at night conjuring-up new exercises and new ways to do old ones, not to mention complex new apparatuses devoted to building this-or-that muscle system (The difference is that mine don't work and his did.) How I'd love to train in his "dungeon" with the wonderful contrivances discussed with such quiet fervor and erudition in his delicious book one of the intriguing legacies of this memorable athlete to the Game he loved.

Bob proved himself, throughout his eighty-two years, to be as important in his civic role as in his role in strengthdom, and this realization on the part of his admirers in the Game enlarges their regard for the whole man, but at the very same time, they can be forgiven, I hope, for especially treasuring the memory of this man—his achievements both athletic and theoretical—in the chamber of the heart set aside exclusively for our evergreen heroes

Notes:

1. Letter from Robert Peoples to Al Thomas, 7 June 1990.
2. Rye Bell, "Bob Peoples — The Tennessee Hercules," ***Strength & Health,*** (April, 1948): 8:
3. Peoples to Thomas.
4. Bob Peoples, "The Training Methods of Bob Peoples," ***Iron Man*** (April-May, 1952): 15.
5. Ibid.
6. Ibid., 16.
7. Ibid., 17.
8. Bell, "Bob Peoples; 9.
9. Peoples, "Training," 52.
10. Bell, "Bob Peoples," 9.
11. Paul Anderson & Dr. Terry Todd, "Bob Peoples Super Deadlifter," ***Muscular Development*** (January, 1973): 49.
12. Peoples, "Training Methods," 52.
13. Bell, "Bob Peoples," 9.
14. David P. Willoughby, ***The Super Athletes*** (South Brunswick & New York: A. S. Barnes and Company, 1970), 131, 135.
15. Peoples to Thomas.
16. Ibid.
17. Willoughby, ***Super Athletes,*** 136.
18. Peoples to Thomas.



In the *late Eighteenth Century, a widespread revival of interest in the games and training methods of Ancient Greece resulted in a "gymnastics" or exercise revolution. Competitions in stone tossing, high jumping, and throwing the quoits or discus became commonplace and contributed to an increased interest in strength training. This scene shows the yearly contest held in Appenzell, in which extra heavy disci or quoits were thrown for distance.*

THE CLASSICAL IDEAL AND ITS IMPACT ON THE SEARCH FOR SUITABLE EXERCISE: 1774-1830

JAN TODD THE UNIVERSITY OF TEXAS

Most readers of ***Iron Game History*** are aware that there was a tremendous explosion of interest in physical training for both men and women in the late Nineteenth Century. This fitness boom, which helped make the careers of Eugen Sandow and Bernarr Macfadden, was brought on by a variety of influences: the birth of vaudeville and such physical culture performers as professional strongmen, club swingers and acrobats; the expanding use of photography which made it possible for men and women to compare themselves to those featured in the many new, popular magazines; and, finally, by a widespread philosophical concern that American men and women weren't measuring up to the demands of modernization. What has heretofore received very little attention, however, is the physical training explosion which occurred in the early decades of the Nineteenth Century. In the United States, this fitness campaign reached its high-water mark in the late 1820s, but then faded in popularity following a cholera epidemic in the early 1830s which shifted America's hygenic focus to matters of nutrition, sanitation and public health.[1] However, the accomplishments and recommendations of these early physical training pioneers bear examination, particularly as they pertain to the question of suitable exercise for women. As we shall see, some of these early systems advocated a very advanced attitude towards women's physical capabilities. In any case, these pioneering systems laid the foundation for all the physical culturists which followed.

Throughout the latter part of the Eighteenth Century, word of the benefits of exercise became increasingly well known in Europe and in America. Those with an entrepreneurial bent soon put their pens to the task of developing exercise programs for women as well as men, realizing as they did so that the preeminence of the "woman as mother" in contemporary social thought created a high demand for strong, healthy women. Helping to pave the way for these new systems was a largely forgotten aesthetic for the body: the muscular, symmetrical example of Ancient Greece.

Classicism or Greek Revivalism became a late eighteenth-century rage and became linked with the rise of physiology as a recognizable scientific discipline. In Great Britain, the history of Greek Revivalism can be traced to approximately 1753, when two English architect-explorers, James Stuart and Nicholas Revatt, returned from Athens following a two year trip to study Greek architecture and art. Upon their return, they published a folio which had a significant cultural impact on the British and Continental mind. It generated what architecture historian Richard Jenkyns described as a "mania for Greek architecture," and set off an architectural revolution that resulted in the death of the baroque and rococo styles.[2]

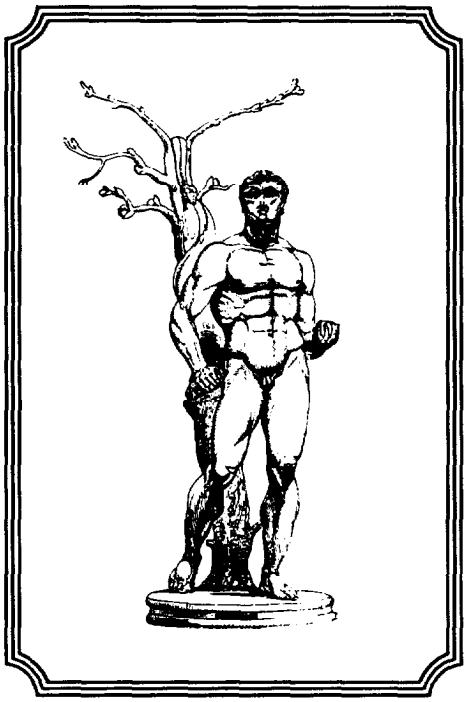
The public's fascination with Greece increased following the 1807 display, in London, of the Elgin Marbles, the first classical statues to be exhibited in Great Britain. Named after the English Minister to Turkey who arranged their transport to the British Museum, this group of statues, with their elegant, symmetrical bodies, "excited in their admirers a spirit of agitated romanticism" and caused such prominent literati as Keats, Hazlitt, Shelley and Macauley to sing their praises.[3] As Greece's sculptural treasures were plundered over the next century and transported to the new museums being founded in Europe, many of the creative arts began to emulate these older

forms. More significantly, those citizens who filled the new museums and galleries to view the statuary could not help but take stock of their own physical condition and compare their bodies with those the Greeks portrayed in cool, magisterial marble. Not surprisingly, the comparison was hardly favorable to early nineteenth-century men—or women.[4] Since many of the statues were believed to represent actual athletic victors, some early teachers urged that the statues be viewed as "living examples of the perfection which the human form is capable of attaining." [5]

The German physical training pioneer, Johann Friedrich Guts Muths, also adhered to the Greek ideal of physical beauty:

> It is universally acknowledged, that the Greeks were eminent for beauty, and symmetry of form. In my opinion, this is ascribed to their happy climate, excellent works of art, dress and way of life; though their gymnastic exercises had a particular influence on it. . . Not only were they all exercised, but those more especially which most required exercise, to keep them in due equilibrium with the others, with regard to their strength and bulk. Thus they grew to their natural proportion; thus the muscles swelled up to a beautiful and manly firmness. . . Nay they even understood the art of supplying flesh where it was wanting; fat people were rendered lean; and those who were too lean, fleshy; [6]

Adding to the cultural impact of Greek revivalism was a pedagogical shift to "classical" education. As the dual nature of the Greek educational system became more widely appreciated, it provided an acceptable historical antecedent for introducing physical training and athletic competitions into the educational process.[7]



Discovered in 1775 and added to the collection of the British Museum in London was this "Hercules Holding the Apple of the Hesperides." This unusually muscular statue no doubt caused more than one eighteenth century male to turn to exercise.

The first efforts at systematizing exercise in Europe can be traced to Germany in the late Eighteenth Century. Following the publication of Jean Jacques Rousseau's ***Emile,*** a series of educational experiments were begun in Germany based on Rousseau's vision of the "Natural Man" in whom the mind and body acted synergistically. These early, experimental schools profoundly influenced the history of physical education for both men and women.[8] Johann Berhard Basedow (1723-1790) was one of many individuals personally moved by Rousseau's call for a simpler life. Trained in theology, Basedow, the son of a Hamburg wigmaker, worked as both a private tutor and schoolmaster until he gave up teaching in 1768 to devote himself wholly to educational reform. In 1774 he published ***Das Ekmentarwerk,*** a four volume treatise on how to impove young minds by bringing them into contact with real life. Basing his ideas on the earlier ideas of Bacon and Comenius as well as Rousseau, Basedow argued that learning was best if it imitated nature.[9] With the sponsorship of the Duke of Anhalt, he opened a school at Dessau, which he called the *Philanthropinum.* According to the prospectus for 1774. five hours in each day were to be allotted to study, three to recreation (riding, fencing, and dancing were favored) and two to manual labor.[10]

From the first, physical activity was of primary importance in Basedow's curriculum. The first physical training instructor at Basedow's school, Johann Friedrich Simon, included in the curriculum what he called "Greek Gymnastics" (running, leaping, wrestling, and throwing). Simon's successor, Johann Jacob Du Toit, who ran the classes from 1788 to 1793, introduced further innovations: swimming, skating, marches, ladder climbing and sand-bag carrying to strengthen the arms and shoulders.[11] As physical education historian Fred Eugene Leonard notes, through the early years of the Philanthropinum, "we find in embryo most of the varied forms [of physical training] which have been advocated at one time or another since that day, i.e., simple games and athletic sports, gymnastics, military drill. manual labor and manual training and school excursions. It will be observed further that these exercises had been incorporated into the plan of education as an essential factor."[12]

Das Elementarwerk was quickly translated into French, at that time a more accessible language for educated people of all nations. This translation helped spread Basedow's ideas throughout Europe, and reform-minded visitors became common at the Philanthropinum. Several of these visitors established similar schools in other parts of Europe and a "movement" developed known as "Philanthropic Education."

The most influential of the early Philanthropic schools was founded by Christian Gottliff Salzmann (1744-1811) at Schnepfenthal, near Gotha, where the physical training was led for over 50 years by Johann Friedrich GutsMuths (1759-1839).[13] GutsMuths came to his position in 1786, and as was done at Basedow's school, his students participated in both manual labor and "gymnastics." By 1794, these recreational activities had been expanded to include rope climbing, throwing the discus or quoits, climbing poles, jumping over a rope, and "lifting a weight hung on a rod and moved toward or from the hands according to the strength of the individual." Furthermore, GutsMuths kept records of individual progress and best performances.[14]

In 1793, GutsMuths published his two volume ***Gymnastik fur die Jugen. Enthaltend eine Praktische Anwisung zu Leibesubungen. Ein Beytraq zur nothigsten Verbesserung der korperlichen Erziehung,*** a 700 page paean to patriotism and "manliness," characteristics GutsMuths viewed as lacking in his homeland. [15] Volume One raises the philosophical questions surrounding man's need for exercise. Chapter titles include, "We are weak because it does not occur to us that we could be strong if we would," as well as "Consequences of the common method of education, and especially the neglect of bodily training," "All the means hitherto employed against lack of hardihood are insufficient" and "Gymnastics proposed, and objections answered." The second, and longer, volume gives spe-

cific exercise information in chapters dealing with organizing an open air gymnasium, running, leaping, wrestling, climbing, balancing, lifting, carrying, pulling, dancing, walking, military exercises, bathing, swimming, manual labor, declamation, and fasting.

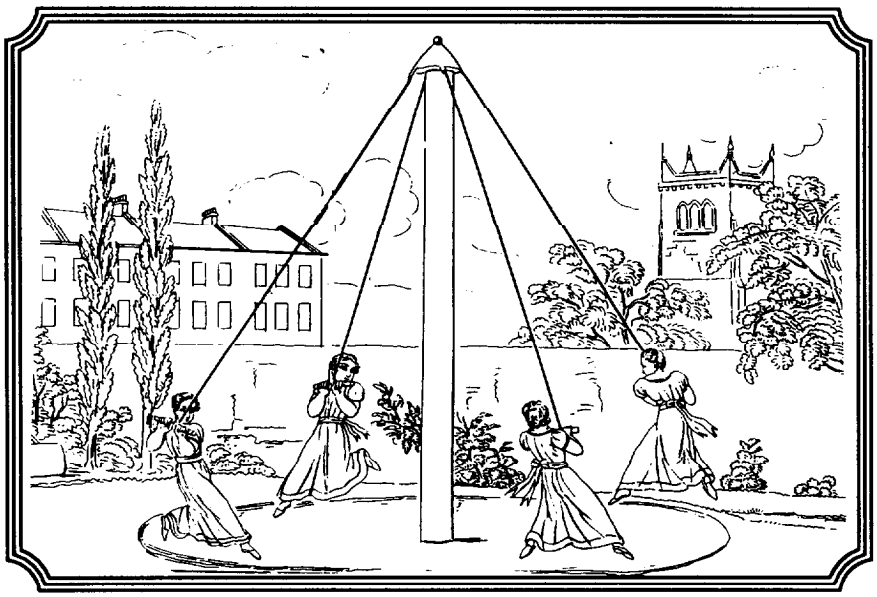
An English version, entitled, ***Gymnastis for Youth or a Practical Guide to Healthful and Amusing Exercises for the Use of Schools. An Essay Toward the Necessary Improvement of Education; Chiefly as it Relates to the Body,*** appeared in London in 1800. An American edition, printed in Philadelphia in 1802, appears to be identical in content to the English version. Both versions are inaccurately attributed to Salzmann.[16] Though the book is aimed at men and boys, the English version contains several important references to exercise for women.

GutsMuths begins his work with a passionate Rousseauian bow to those ancient Germans who lived as one with Nature. "The hardy, active wife of the ancient German, from whom we are descended, was frequently delivered in the open field, in the midst of her toil. She bathed her loved offspring in the nearest brook, and wrapped him in cool leaves."[17] GutsMuths argues that these early women were "hardened" as were men, ". . . early accustomed to the fresh air, half naked bodies, the bath, manual labor, and agriculture, which was entirely left to them. These were the most natural means of fortifying them against the pains and perils of childbirth."[18] GutsMuths is clearly concerned about the lack of health he sees in the women as well as the men of his generation. Rather than be concerned for the health and happiness of the women themselves, however, GutsMuths quotes Rousseau as observing that "'When the women become robust, the men will become still more so."'[19] GutsMuths also believed that as men exercise and become more "manly," a service will be done for the female sex as well.[20]

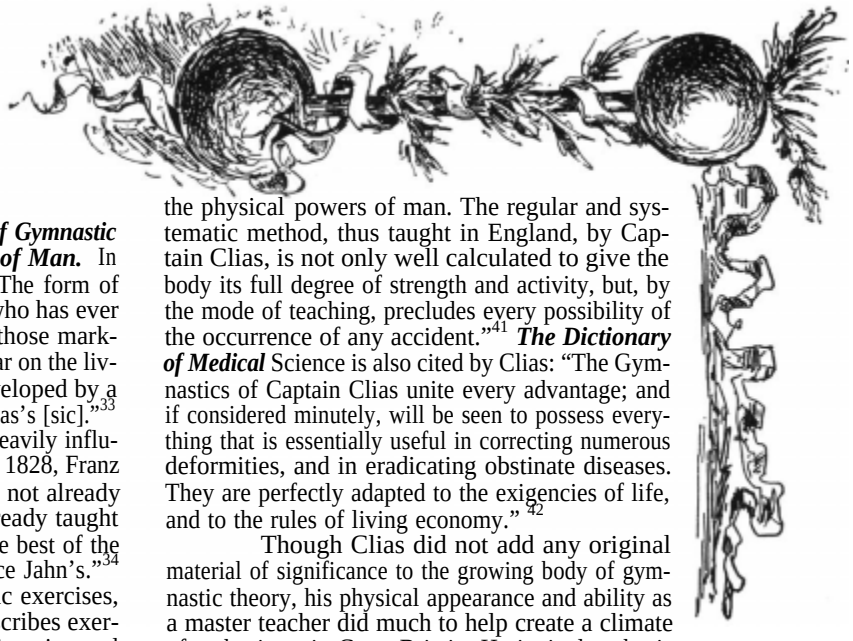
In 1796, GutsMuths second work, ***Spiele zur Vebung and Erholung des Korpers and Geistes, fur die Jugend, ihre Etzieher und alle Freundeunschuldiger Jugenfreunden,*** appeared. Both books went into numerous editions.[21] The games GutsMuths describes in this second book were not traditional children's games which encourage spontaneity and fantasy; they were, rather, systematic activities in which ranking and order were important. As historian Richard Mandell put it, "The games could be seen as models, perhaps mirror images, of the order, sobriety, and constructiveness that were the bases of the success of the bourgeoisie class from which almost all the pupils and teachers came."[22]

Not surprisingly, fellow Philanthropists in Germany as well as in other countries soon emulated Salzmann's school and GutsMuths' gymnastic program. In 1798, for instance, Franz Nachtegall opened in Copenhagen what is believed to be the first private gymnasium devoted exclusively to physical training.[23] And during the years 1799 to 1804, a Swedish student in Copenhagen, Pehr Ling, who was studying Norse mythology and linguistics, came under Nachtegall's influence. It was at Nachtegall's gym in the fall of 1799 that Ling was introduced to GutsMuths' system of gymnastics, an introduction which was to have a profound impact on physical education in his own country. Upon his return to Sweden, Ling took a job as fencing instructor at the University of Lund, and soon he was teaching the gymnastic technique he had learned in Denmark. In 1806, he began a systematic study of physiology and anatomy, gradually developing his own system of exercise in the process. Well supported by the government, for whom he also supervised military training, Ling helped spread the use of "free movement" (without apparatus) gymnastics throughout the schools of Sweden. He also worked on his theories of "medical gymnastics," as he believed that certain exercises had curative powers. This idea of exercise as "medicine" was not original to Ling, however, for Francis Fuller's ***Medicina Gymnastica;***[24] Simon Tissot's ***An Essay on Diseases Incident to Literary and Sedentary Persons;***[25] Clement Tissot's ***Medical and Surgical Gymnastics;***[26] and Friedrich Hoffman's ***On Motion, the Best Medicine for the Body were*** well known in eighteenth century Europe.[27] What Ling did, however, was to systematize exercise and apply to it the laws of physiology and anatomy. It has been said that his "greatest service to gymnastics [exercise] was the attempt to give it a scientific basis."[28]

Perhaps the best example of the growing influence of the classical ideal can be found in the work and body of Captain Phokion Heinrich Clias (1782-1854), who arrived in London in 1822.[29] Clias, an American by birth, was living in Bern and training Swiss military troops when he was invited to come to England by members of the British military who were impressed with the physical condition of Clias and his students.[30] He was given the rank of Captain in the British Army and made superintendent of physical training at the royal military and naval academies. During his time in England, he also gave lectures and taught several courses of physical training to anyone who could afford to nav. One of these courses was concerned with gymnastics for women.[31] Clias stayed in England only three years, returning to Switzerland after suffering a severe injury when one of his students fell on him during a training session. Although his tenure in London was short, Clias created a great deal of public interest in gymnastics. Leonard reports, ". . . everywhere he seems to have given satisfaction. He was asked to apply his knowledge of medical gymnastics to cases of spinal curvature and others of similar nature; noblemen sent him their sons to train; and even the ladies requested, and received, a course of lessons designed to meet their special needs."[32] In 1823, he reportedly had no less than 1400 pupils in London.



A farvorite exercise for women in the early Nineteenth Century was the use of the Giant Step or Flying Course. This illustration, from ananonymous 1830 French text is remarkable for the vigor displayed by the girls. They are clearly running, holding themselves up by strength of their arms.



Clias' own, unusually muscular physique contributed to his ability to "sell" gymnastics to the British. Already a published author by the time he arrived in England, he brought out, in 1823, an English version of ***An Elementary Course of Gymnastic Exercises; Intended to Improve The Physical Powers of Man.*** In its review of the book, the ***Literary Gazette*** reported, "The form of Captain Clias [is] by far the most perfect of any man who has ever been exhibited in England. In him we discovered all those markings which we see in the *antique*, and which do not appear on the living models, from their body not being sufficiently developed by a regular system of Scientific Exercises, such as Captain Clias's [sic]."[33]

Clias' exercise manual appears to have been heavily influenced by GutsMuths' ***Gymnastics for Youth.*** Writing in 1828, Franz Lieber notes that Clias' book, "contains little that had not already been laid down in Jahn's treatise, and omits much already taught there." Lieber goes on to note, "It is, however, much the best of the numerous works on the subject, that have appeared since Jahn's."[34] Clias' system, a combination of remedial and hygienic exercises, is described in four lengthy chapters. Chapter One describes exercises for the lower extremities as in walking, running, jumping and dancing. Chapter Two contains arm or "superior extremity" exercises. Chapter Three contains more complicated exercises such as parallel bar work, vaulting, wrestling, running and skipping with a hoop, and the use of an apparatus called The Flying Course. The Flying Course [see page 8] consisted of a tall pole, ropes and a series of trapeze-like handles.[35] Those using the apparatus would grasp the handles as they ran or took "giant steps" around the pole. It was an exercise method especially popular with the teachers of women students because the handles allowed the runners to catch themselves if they began to fall. The fourth chapter discussed different methods of swimming.

Clias' work appeared originally in German (1816) and then in French (1819). Though the 1823 version of his book lists him as, "Professor of Gymnastics at the Academy of Berne, " the fourth edition, published in 1825, describes him as "Superintendent of Gymnastics in the Royal Military College, Sandhurst; the Royal Military Academy, Woolwich; Royal Military Asylum, Chelsea; Royal Naval Asylum, Greenwich; and in the Public School of the Charter House."[36]

Clias published his second book on exercise, ***Calisthenics or Exercises for Beauty and Strength for Young Women,*** from Berne in 1829.[37] Leonard suggests that this book was inspired by Clias' years in Britain.[38] No copy of this latter book could be found by the author in the United States. As to what Clias' views on women and exercise may have been, the best clue we have is a comment included in the fourth edition of his more comprehensive work. 'We feel convinced," he wrote in the introduction to ***An Elementary Course,*** "that, in order to render this instruction practicable to the youth of both sexes, it is essential to present only the most simple movements; yet sufficient to develop their physical faculties, without occasioning any additional expense to parents, and even without depriving the children of one moment of time destined to their intellectual studies."[39]

Information is scanty on Clias' years in Switzerland, but in 1841 he was invited to France to assist in the training of the French troops. He worked there with the schools, as well as the military, and served for several years as Superintendent of Gymnastic Instruction in the elementary schools of Paris.[40]

Clias included in his 1825 text several quotations which give some idea of the reception his system found in England. ***The London Medical and Surgical Journal*** is quoted, for instance, as saying: "Captain Clias has long been known on the Continent as the active promoter of all those exercises tending to develope and increase the physical powers of man. The regular and systematic method, thus taught in England, by Captain Clias, is not only well calculated to give the body its full degree of strength and activity, but, by the mode of teaching, precludes every possibility of the occurrence of any accident."[41] ***The Dictionary of Medical*** Science is also cited by Clias: "The Gymnastics of Captain Clias unite every advantage; and if considered minutely, will be seen to possess everything that is essentially useful in correcting numerous deformities, and in eradicating obstinate diseases. They are perfectly adapted to the exigencies of life, and to the rules of living economy."[42]

Though Clias did not add any original material of significance to the growing body of gymnastic theory, his physical appearance and ability as a master teacher did much to help create a climate of enthusiasm in Great Britain. He ignited a physical training revolution which would reach across the Atlantic and spread like a firestorm throughout New England and the Eastern Seaboard. Over the next decade, in fact, truly significant developments would bring the idea of physical training to the front and center of America's educational proscenium.

Following Clias' departure from London, two new "professors" entered into the print wars. One of these was "Professor" Gustavus Hamilton, who authored ***The Elements of Gymnastics for Boys and Calisthenics for Young Ladies,*** in 1827. Heavily influenced by Clias' efforts in England, and the Rousseauian appeal for the separation of male and female exercise experiences, Hamilton argues that women's exercise should be substantially different from that of men.[43]

Of more lasting significance, however, was Signor G. P. Voarino, who published, in 1827, the first book in English this author has been able to identify dealing solely with exercise for women. ***A Treatise on Calisthenic Exercises, Arranged for the Private Tuition of Young Ladies,*** contains 67 pages of text and nine plates, illustrating 64 exercises Voarino defined as appropriate for women.[44] Voarino's text is aimed at the sedentary upper classes who have paid "total inattention to this important part of the animal economy."[45] He argues that this system is able to "restore to health persons who have long suffered under bodily infirmities, to check incipient deformity in others, and to lay the foundations of health and vigor in those who are yet in the earlier stages of life." He argues that this method has already been successfully practiced in many of the most respectable seminaries in Great Britain and, as his final selling point, he recommends his system for its ability to modify the female form: "They are strongly recommended as the most efficacious system hitherto invented for counteracting every tendency to deformity, and for obviating such defects of figure as are occasioned by confinement within doors, too close an application to sedentary employment, or by those constrained positions which young ladies habitually assume during their hours of study, and which are, in most cases, unrelieved by proportionate and judicious relaxation."[46] An 1831 American review of the work argued that Voarino's exercises, "are very well calculated to give strength, not only to the arms and shoulders, but also to the back—and they may be regarded as among the most efficient means of correcting that weakness of the muscles of one side, which leads to a lateral curvature of the spine."[47]

The next year Voarino published ***A Second Course of Calisthenic Exercises; With A Course of Private Gymnastics for Gentlemen; Accompanied with a Few Observations on The Utility of***

Exercise, and dedicated it to the Duchess of Clarence.[48] In that dedication Voarino, who apparently taught with Clias at several of the Royal military schools,[49] again hammers home his message that exercise will "impart that elasticity and grace which give an indescribable charm to the female form and carriage."[50]

Voarino's calisthenic exercises were undoubtedly influenced by Clias' work in England, although a comment made by Leonard regarding the publication of a French text based on Clias' prescriptions indicates Clias had a more vigorous approach to training than Voarino recommends.[51] The 64 exercises in Voarino's first book are for the most part non-strenuous. He begins with 13 arm and shoulder exercises which primarily involve simple extensions and arm circles without apparatus. The 11 "simple" exercises described for the lower body are similar in that they require little effort. Women are advised to walk in place, raising their knees as high as possible: to extend their legs to the front and side; and so on. Balance is an important consideration in these beginning exercises which he describes as necessary for suppleness and flexibility. The next series of "complicated" exercises calls for simultaneous movement of the arms and legs. He first describes 13 "complicated" exercises to be done in place, such as Exercise One:

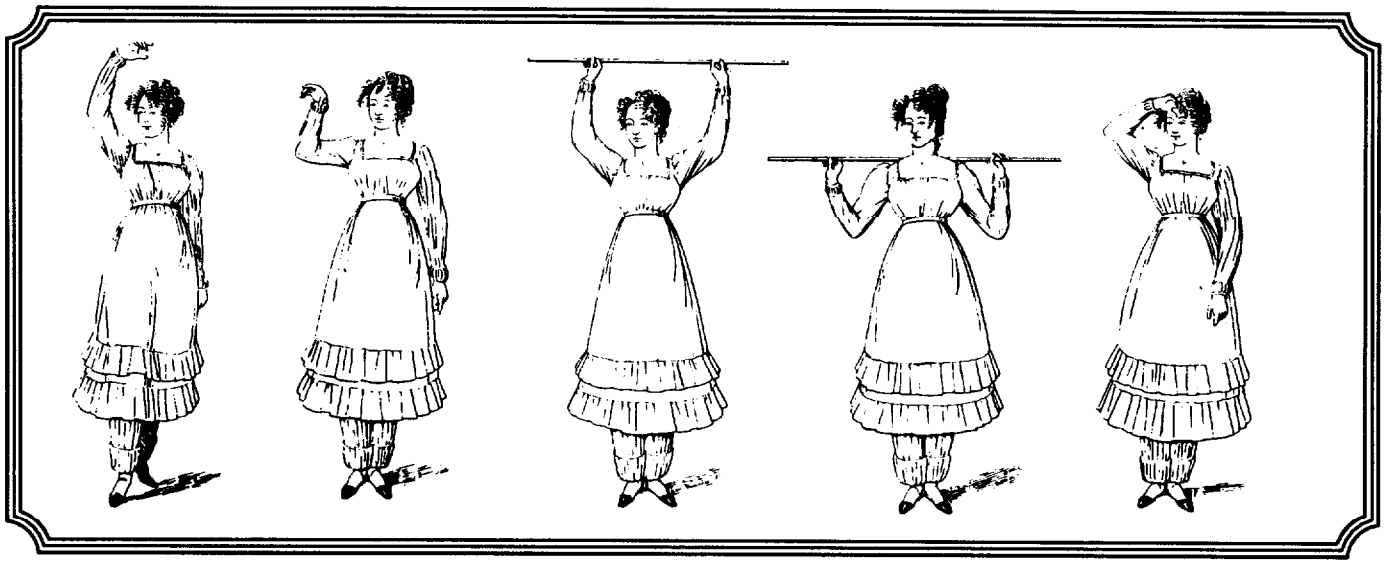
> The pupil, placed in the first position, is to execute the movement of the arms and legs together, in the manner about to be described: she must bring the right arm stretched forward on a line with the shoulders, bending the right knee in raising the heel; the same movement is to be made backward, bringing the heel to the ground, the right hand to be placed on the chest, and the left arm is to perform the same exercise as the right; then the right and left alternately, and afterwards both at once.[52]

He next describes 13 "complicated" exercises to be done while walking. Voarino recommends only two pieces of apparatus for the use of females in this first book the bamboo cane and "the balance," an indoor version of the Flying Course or triangle advocated by Clias.[53] He includes a total of 21 cane exercises: seven simple exercises, seven "complicated in place" and seven "complicated while walking." On the balance, Voarino allows his pupils to perform eight slightly more vigorous exercises. Holding on to the trapeze-like handle, they squat down, they lean forward, they run in circles and perform modified chins in which their feet never leave the ground.

The calisthenic exercises in Voarino's second work are amazingly similar to those in the first, with the exception of the introduction of a new piece of apparatus, the hoop. Like the bamboo wand, the hoop is used in simple extension movements while standing still and walking. The far more interesting aspect of this second work is Voarino's attempt to link certain physical illnesses to specific exercises. Voarino argues that exercise fulfills a threefold function in the cure of disease:

> 1st, By labour, or abundant exercise, promoted a regular and complete circulation of their blood; 2ndly, By great exertion, freed their bodies from impurities; and 3rdly, By constant exposure to the open air, were hardened against the change of the seasons, and suffered no inconveniences from them.[54]

VOARINO'S CALISTHENICS



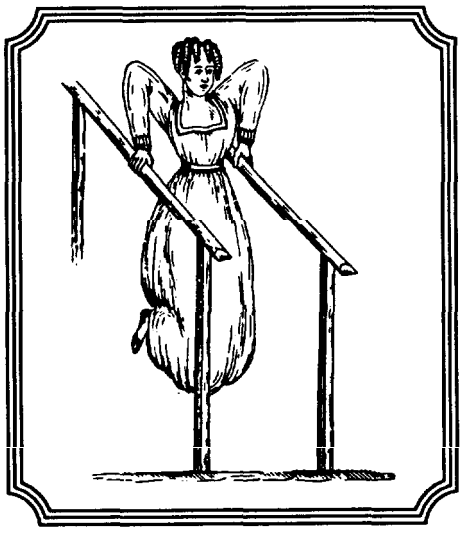
Voarino believes that women have more need of physical training than do men because they get much less daily activity in the carrying out of their normal responsibilities. Calisthenics, he argues, "are better adapted to the natural delicacy of their frame and constitution," noting that it would be impossible "for the offspring of an unhealthy mother to enjoy strength and vigor of constitution." [55]

The next English-language book to appear before the public, J. A. Beaujeu's ***A Treatise on Gymnastic Exercises, Or Calisthenics For the Use of Young Ladies. Introduced at the Royal Hibernian Military School, Also at The Seminary for the Education of Young Ladies Under the Direction of Miss Hincks in 1824,*** presents a strikingly different exercise regimen to help young women enhance their strength and beauty. [56] Beaujeu's illustrated, 120 page guidebook has a lengthy section of difficult gymnastics and is significantly different in tone from Voarino's two works. Beaujeu claims to be the first to adapt the art of gymnastics to the capacities of the female sex, and his claim appears to be well grounded. In his Dedication to the Governors of the Royal Hibernian Academy, actually a school run by the Hibernian Society for the care of soldier's children, we learn that Beaujeau introduced gymnastics to Dublin in approximately 1824, or roughly the same time Clias was at work in London. Beaujeu likens his efforts to those of Clias and further reports

that his teaching methods have been greeted with approbation by the College of Surgeons and Physicians and various other scientific bodies in the city. He finishes his self-aggrandizing dedication with the claim that he has received "distinguished" patronage from a variety of "lords and gentlemen."[57]

At the time of publication, Beaujeu was running a "female gymnasium" in Dublin in addition to his work at the Hibernian Military School. His wife, Madame Beaujeu, "has opened a school for teaching these exercises, so essential to physical development and graceful movement."[58] Madame Beaujeu was to become an important link in the introduction of women's gymnastics and calisthenics to America. In 1841, she opened a school for the teaching of calisthenic exercises in Boston.

Monsieur Beaujeu, on the other hand, might not have found such approval in 1840s America, a period of retrenchment in feminine exercise. In the introduction to his book, Beaujeu demonstrates a rare command of both the history and the present state of gymnastics. He gives credit to Clias, GutsMuths, Salzmann, Colonel Amoros of France and "John of Berlin," discusses the various types of medical gymnastics, pays homage to the Apollo Belvedere and the Greek ideal, and then launches into his philosophic rationale for recommending gymnastics for women.[60] Beaujeu explains that through his classes at the Royal Hibernian Military School, he was presently instructing 400 boys and 200 girls. His stated goals are to increase the bodily strength and suppleness of young men, and to give "strength, activity, and at the same time gracefulness to young ladies who, from the sedentary life they lead, are most subject to trifling afflictions, which afterward assume the character of serious maladies.)"[61] Conscious of the concerns of parents who feared his exercise system was too strenuous, Beaujeu reassures his readers that he has chosen exercises for their ability to promote health, amuse the practitioner, and which are "incapable of wounding the most delicate feelings of modesty."[62] Beaujeu discounts the value of dance, arguing that it employs only a limited number of muscles and that its continued repetition, "renders it dull and monotonous. . .Exercises, on the contrary," he contends, "founded on system, directed to a useful end, varied from ordinary pursuits, and conferring agility on the limbs, grace on the general movements, and strength on the animal economy at large, are therefore valuable, desirable, and do not require the language of praise."[63]



BEAUJEU'S GYMNASTICS

Beaujeu's system contained several important innovations where women were concerned. He appears to be the first to recommend in writing that women wear appropriate gymnastic dress for their exercise sessions. These costumes should consist of:

> ...a pair of muslin or cotton trowsers, a little close above the ancle; they should take care to tighten their garters but slightly, in order that the bending of the foot or knee may not be impeded, and that in running, &c. these parts may acquire, without impediment, all the strength and elasticity of which they are susceptible.
>
> Shoes with high uppers and quarters, having a double sole and no heel, are the best. This description of shoe helps to form the limbs, and to give support to the parts during exercise.[64]

In contrast, in the illustrations accompanying Voarino's exercise advice, the women figures are dressed in shortened skirts and ankle length pantaloons (as shown on page 10 in illustrations from his first manual). Whether this attire signifies a legitimate gymnastic innovation is questionable, however, for women of fashion in the period 1825-1835 frequently wore above-ankle skirts, especially for their daytime "walking costumes."[65] For the record, Voarino makes no mention in either of his books of the need for a specific gymnastic costume.

Beaujeu's system is novel and innovative in matters other than dress, however. Absent from his instructions and introductory material are the usual admonitions regarding the inherent weakness of women, woman's need to improve her health in order to more ably fulfill her maternal functions, or discussions of the danger of overdoing. In relatively straightforward language, Beaujeu instructs his would-be gymnasts to alternate upper body and lower body exercises so as to more completely work the body and avoid overfatiguing one area. He lists 20 "preparatory exercises," 10 exercises using either upright, parallel or chinning bars, and seven "triangle" or Flying Course exercises. Beaujeau argues that the bodies of his "gymnasts" should be gradually adapted to increasingly complicated exercises "to increase the firmness of the muscular fibre; for, if the bones of the human body acquire strength by exercise and motion, the muscular powers are still more benefitted."[66] What seems entirely uncharacteristic based on our traditional notions of nineteenth-century female propriety is that Beaujeu then goes into an extended discussion of how to deal with dislocations, joint problems, sprains, strains, overheating and profuse perspiration. He is very evenhanded as he advises his lady gymnasts, in no-nonsense language, to perform each movement, "with a determined firmness and presence of mind. Hesitation in the performance of any one, is always liable to

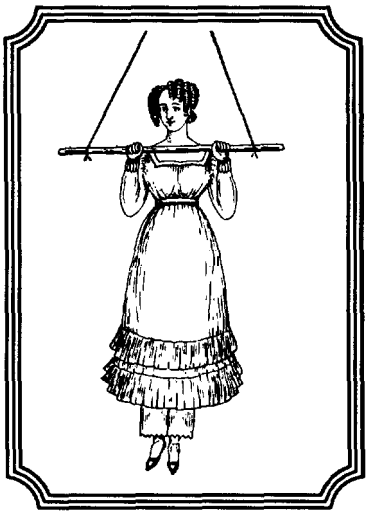
expose the performer to danger, which determination and courage will in every instance totally prevent." [67]

Throughout his exercise descriptions, Beaujeu lists the muscles involved in the movement and provides a physiological rationale for the performance of each. Executing a series of circles with the extended foot, he maintains, works the *psoas magnus* and *iliacus internus*, and is "calculated to give a graceful power of balancing the body, on which good walking and dancing principally depend."[68] Included in the early preparatory exercises are movements which, again, belie a world view of female inferiority. For example, the fourteenth preparatory exercise is, essentially, shadow-boxing. With closed fists, women are urged to, "aim a blow forwards, entirely extending the arm. . .with full force."[69] In the second section of "bar exercises," Beaujeu includes a number of exercises which require levels of strength and fitness which would be unusual in an athletic twentieth-century female.[70] The twenty-third exercise is a palms-facing-away pull-up, or chin;[71] and the twenty-seventh and twenty-eighth exercises describe how to do "dips" between parallel bars.[72]

The "triangle" or Flying Course exercises also require high levels of strength and fitness. Chins are again included, as are several difficult balancing exercises. According to Beaujeu, the most beneficial exercise is "The Flying Course," in which the pupil will step forward with increasing speed until he or she is running around the pole. Beaujeu notes that these giant steps allow one to "skim the earth," and argues that this exercise, which can be performed indoors as well as out, "has produced the most salutary and useful effects." "There is no exercise," he maintains in a footnote, "the human body can undergo, more likely to contribute to health and strength than this."[73] Finally, Beaujeu argues that the use of the Course is a way to prepare young men and women to meet life's emergencies:

Sometimes the most dreadful maladies, the grief of seeing fail an undertaking on which our happiness depends; or what is still more cruel, of seeing perish under our eyes, persons who were dear to us, and whom we might have saved, had we arrived some seconds sooner. Without fear of hazarding too much, we may safely affirm, that if we see few persons who run with grace and lightness, we see still fewer who can run swiftly over a length of time. Many persons can scarcely run for the space of some hundred steps, without experiencing a loss of breath, and an impossibility of proceeding further . . . [74]

Beaujeu's book and his extraordinarily difficult gymnastic system raise a number of interesting questions for scholars of exercise. The first is: Was the book simply an anomaly, especially in regards to exercise for women? Were there other exercise advocates who took a similarly progressive view of women's physical capabilities in this era? Available evidence suggests that Beaujeu was *not* alone. For instance, William B. Fowle of Massachusetts operated from a similar perspective when he attempted, at the Monitorial School for Girls, to establish a gymnastics program. Other evidence can be found in an anonymously published 1828 Parisian imprint, ***Calisthénie ou Gymnastique des Jeunes Filles, Traité Elémentaire Des Differéns Exercises, Propres A Fortifier Le Corp, A Entretnir La Sante,. Et A Preparer Un Bon Tempérament.***[75] This 163 page text had gone through ten editions by 1830, and was based almost entirely on Clias' gymnastic exercises for young men. When the Philadelphia-based ***Journal of Health*** reviewed this French text in 1830, it sanctioned the book's theme of vigorous exercise, reminding its readers that although women were smaller and weaker in most ways than men, "we ought not to grant them [women] the privilege which some of their own number, and certain mawkish, male sentimentalists would claim for them, of being such frail and tender beings, as to be little better than interesting invalids."[76]



In this French text, the degree of strength required to perform some of the exercises is, again, exceedingly high. Opposite the title page we find a fold-out engraving of the Flying Course in use. Here the women's postures and garments indicate that they are, indeed, running around this exercise maypole, rather than sedately walking. Inside, the author suggests as 'indispensible apparatus," the parallel bars, a horizontal bar or chinning bar and a high jumping device.[77] As to the exercises themselves, he includes among others, full deep knee-bends to strengthen the buttocks and legs; jumping from the ground and raising the knees as high as possible; the high jump at measured increments; parallel bar dips to open the chest and strengthen the arms; the difficult one-legged squat; and climbing a slanted ladder while using only the hands and arms. Although the exercises are not identical to Beaujeu's and differ, for instance, in the author's seeming preference for outdoor training, their philosophical underpinnings and physiological requirements are amazingly similar.

These early experts gave much more than lip-service to "fitness." These systems, if followed as described, would produce physically competent young women. They would also produce young women who would actually be, in many instances, superior to untrained men in strength and agility.[78] It seems clear that in the early 1800s, in both Europe and America, there were conflicting attitudes toward exercise, particularly exercise for women. Pioneers such as Beaujeu, his anonymous French cohort, and the "association of physicians" producing the ***Journal of Health*** seem to be arguing that the physical potential of men, and of women, is virtually limitless, provided he or she has the will to train with real effort.

A second question concerns the effectiveness of these "modern" systems. Were they able to actually help men and women live more healthy, physically active lives? According to Beaujeu, it seems we can answer the latter with a qualified "yes." In Beaujeu's book there is a letter dated October 27, 1827, written by Royal Hibernian School physician James William Macauley. The letter claims

that the introduction of gymnastics has made a dramatic difference in the number of young women he sees in the school infirmary. Prior to Beaujeu's arrival, Macauley saw a majority of the 200 females of the school at one time or another in the infirmary. He attributed this to their lack of exercise and reports that having begun an exercise program, they are now, "much improved in carriage, health and appearance, although but a little time is devoted to the pursuit. I have no doubt the above change is, in a great measure, owing to its influence."[79]

Except for Fowle's brief experiment in Massachusetts, there is little evidence to suggest that many American women were introduced to these more vigorous exercises that enjoyed such widespread popularity in Great Britain and Europe. Though America, the cradle of liberty and personal freedom, was far more permissive than most European countries about matters of manners and correct behavior for men, American women appear to have been more restricted, especially in matters related to the body and exercise. Though these rigorous gymnastics systems were widely known in the United States, they did not attract the attention or the imprimatur of approval that Calisthenics received as it quickly dominated physical training for women in the 1830s. One cannot help but wonder how much more healthy and physically competent American women would have been had Beaujeu's Gymnastics won the day, rather than Voarino's Calisthenics.

Notes:

[1]James C. Wharton, ***Crusaders for Fitness: The History of American Health Reformers*** (Princeton, NJ: Princeton University Press, 1982), 28.

[2]Richard Jenkyns, ***The Victorians and Ancient Greece*** (Cambridge: Harvard University Press, 1980). 11.

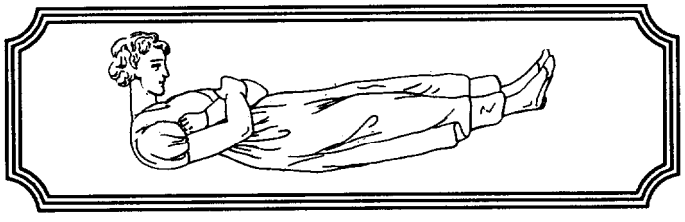
[3]Ibid. p. 14. See also: William Henry Goodyear, ***A History of Art*** (Chicago: Laidlaw Brothers, 1917), 144.

For women the Greek ideal of womanhood was personified by statues of the Venus di Medici and Venus di Milo which became the standard against which all definitions of beauty were compared. Shadrach Ricketson observes, for instance: "Laced stays are, among the better ranks of society, at present out of fashion; since the Grecian form is justly preferred to all artificial shapes." Shadrach Ricketson, ***Means of Preserving Health and Preventing Diseases: Founded Principally On Attention to Air and Climate, Drink, Food, Sleep, Exercise, Clothing, Passions of the Mind, and Retentions and Excretions*** (New York: 1806), 181. Catharine Beecher includes illustrations of the Venus di Medici in her early text, ***Letters to the People on Health and Happiness*** (New York: Harper & Brothers, 1856), 177.

[5]***Sir*** John Sinclair, ***A Collection of Papers on the Subject of Athletic Exercises*** (London: printed by E. Blackader, 1806), 41.

[6][GutsMuths] C. G. Salzmann, ***Gymnastics for Youth or A Practical Guide to Healthful and Amusing Exercises for the Use of Schools. An Essay Toward the Necessary Improvement of Education as it Relates to the Body*** (Phliadelphia: printed by William Duane, 1802). 167-168.

[7]The Calvinist doctrines of the Seventeenth and Eighteenth Centuries denigrated the body in favor of the soul, making physical activity seem frivolous and even un-Godly. Because of John Locke and Greek Revivalism, however, physical educators had a new philosophical base on which to mount their argument *for* exercise.



Abdominal Exercise from the 1830 French Text

[8] The best source of information on Rousseau's influence and the early development of physical education is: Fred Eugene Leonard, ***A Guide to the History of Physical Education*** (Philadelphia: Lea and Febiger, 1923), 61-64. See also: Ellen Gerber, ***Innovators and Institutions*** in ***Physical Education*** (Philadelphia: Lea and Febiger, 1971): 76-83. Readers may find Emmett Rice, John L. Hutchinson and Mabel Lee, ***A Brief History of Physical Education,*** (New York The Ronald Press Company, 1958) to also be helpful.

[9]Gerber, ***Innovators,*** 83-84.

[10]Leonard, ***Guide,*** 68.

[11]FIN Eugene Leonard, "The Beginnings of Modern Physical Training in Europe," ***Mind and Body*** 1l(October 1904): 186-187.

[12]Leonard, ***Guide,*** 70.

[13]GutsMuths biography is included in: Leonard, "The Beginnings," p. 188-189; in Leonard, Guide, 71-81; in Fred Eugene Leonard, ***Pioneers of Modern Physical Training*** (New York: Associated Press, 1915). 19-22; and in Fred Eugene Leonard, "Johann Christoph Friedrich GutsMuths: Teacher of Gymnastics at Schnepfenthal, 1786-1835," ***Mind and Body,*** 17(January 1911): 321-326. Other sources include: Bernhard Reimer, "The Grandfather of German Gymnastics," ***Mind and Body*** 1(May 1894): 1-3; Gerber, ***Innovators,*** 115-121, and Richard Mandell, Sport ***A Cultural History*** (New York: Columbia University Press, 1984). 153-160. An interesting examination of the influence of GutsMuths ideas on American physical education can be found in: A. L. Cross, "Guts Muths: His Life and Ideas, in Relation to the Physical Training Movement," unpublished paper, Luther Gulick Collection, Springfield College Library, Springfield, Massachusetts.

[14]Leonard, ***Guide,*** 75.

[1 5]***J. C. F. GutsMuths, Gymnastik fur die Jugen. Enthaltend eine PraktischeAnwisung zu Leibesubungen. Ein Beytraq zur Nothigsten Verhesserung der Korperlichen Erziehung.*** (Schnepfenthal: Buchhandlung der Elziehunganstalt, 1793). An English language edition appeared: in 1800, inaccurately attributed to C. G. Salzmann, ***Gymnastics for Youth: Or a Practical Guide to Delightful and Amusing Exercises For the Use of Schools, An Essay Toward the Necessary Improvement of Education, Chiefly as It Relates to the Body*** (London: printed for J. Johnston, 1800.); In 1802, C. G. Salzmann. ***Gymnastics for Youth: Or a Practical Guide to Delightful and Amusing Exercises For the Use of Schools, An Essay Toward the Necessary Improvement of Education, Chiefly as It Relates to the Body*** (Philadelphia: William Duane, 1802) appeared.

[16]Regarding the question of authorship, a bibliographical reference at Springfield College made by Luther Halsey Gulick in 1900 reads: "The author of this book is Johann Christoph Friedrich GutsMuths, who was a teacher of gymnastics under Salzmann at Schnepfenthal. American translators, knowing of Salzmann, never having heard of GutsMuths, and recognizing the high character of the book, concluded it was by Salzmann, and that GutsMuths (good courage) was a nom de plume. The translation is very free.

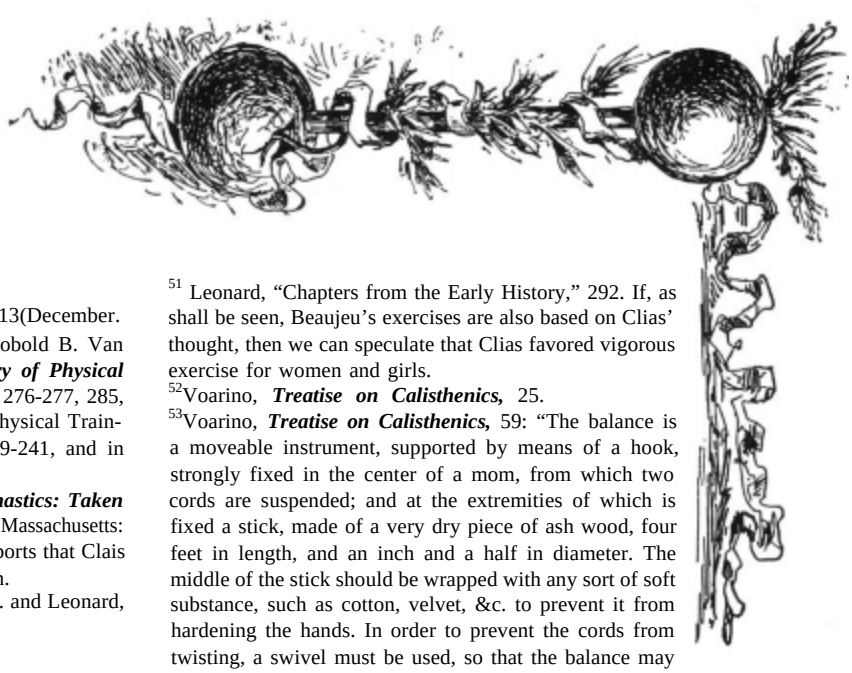
"The same book was published in French, in 1803, under the names of M. A. Amar Durivier and L. F. Jauffret. In this case, it was clearly a theft. However, the book appears to have aroused much interest. Dr. Gulick, April 1900." Leonard also attributes the book to GutsMuths. not Salzmann. Leonard, ***Guide,*** 76.

[17]1bid., 2.

[18] Ibid., 4.

[19]Ibid., 15.
[20]Ibid.
[21] The ***Games*** book contained detailed instructions for more than 150 games and ranked them according to their abilities to improve such faculties as judgment, memory, and attention. It also went into many editions. GutsMuths also published ***Manual of the Art of Swimming*** (1798); two later books on gymnastics: ***Book of Gymnastics for the Sons of the Fatherland*** (18 17) ***and Catechism of Gymnastics: a Manual for Teachers and Pupils*** (1818); and ***Mechanical Avocations for Youths and Men*** (1801). See Leonard, "The Beginnings," 190-191 for a description of the various editions of these works.
[22] Mandell, ***Sport,*** 159-160. Mandell notes that the Autobiography ***of Benjamin Franklin*** was regarded as "One of the near-sacred texts of the Philanthropist educational philosophers," who were taken by Franklin's industriousness and "rational direction of all his energies so as to maximize profit and other conventional measures of success." (160) These notions of practicality, industriousness, and order, were to become firmly entrenched in German educational theory as well as in German ideas on physical training. Mandell argues, in fact, that from GutsMuths' time onward, the various German systems of physical education primarily emphasized "training" rather than spontaneous play, and encouraged the systematizing and record-keeping of physical activity.
[23]Fred E. Leonard, ***Pioneers,*** 24-25. Nachtegall's gym was an outdoor facility, consisting of various ropes, "horses" and other gymnastic apparati in an open field. He began with only five pupils, had 25 at the end of his first year and by 1803-1804 had 150 members, both adults and childen. So successful was Nachtegall that the king appointed him a "professor" of gymnastics at the university and put him in charge of training the Danish military. In 1814, Danish law decreed that all schools must provide grounds and apparatus for gymnastics. Nachtegall's biography is also included in: Gerber, ***Innovators,*** 177-181.
[24]Francis Fuller, ***Medicina Gymnastica: Or a Treatise Concerning the Power of Exercise with Respect to the Animal Economy and the Great Necessity of it in the Cure of Several Distempers*** (London: printed by John Matthews, 1705). Fuller's work went through nine editions, the last in 1777.
[25] Simon André Tissot, M.D. ***An Essay on Diseases Incident to Literary and Sedentary Persons. With Roper Rules for Preventing their Fatal Consequences and Instructions for Their Cure*** (Dublin: printed for James Williams, 1772). Tissot's work originally appeared in French (1767); then in German (1768) and in an earlier English edition (1769).
[26]Clement Joseph Tissot, ***Gymnastique Medicinale et Chirurgicale, ou essai sur L'utilite du mouvement, on des differens exercises du corps, et du repos dans la cure de maladies*** (Paris: Bastien, Libraire 1780). Translations also appeared in German (1782) and Swedish (1797).
[27]Friedrich Hoffman, ***On Motion, the Best Medicine for the Body*** (Halle, Germany: 1701). According to Leonard, Hoffman also published an anthol***ogy*** of essays entitled ***The Incomparable Advantages of Motion and of Bodily Exercises, and How They are to be Employed for the Preservation of Health*** (Halle: 1819) Cited in Leonard, ***Guide,*** 65.
[28] Leonard, ***Pioneers,*** 30. See also: Gerber, ***Innovators,*** 155-173 for information on Ling's biography and influence in Swedish education. Unfortunately, Ling never finished his ***General Principles of Gymnastics,*** although it was finally published in fragmentary form, in 1840, the year after his death. So, even though he didn't provide the written legacy in physical education of GutsMuths, Ling did leave behind the Swedish Central Institute of Gymnastics as well as many followers. His two most influential disciples were were his son Hjalmar, who is credited with the more complete adoption of the Ling system by the Swedish public schools, and Carl August Georgii, who, after working with Ling *pere* as a teacher at the Swedish Academy, carried the system to London, where his students included a young American medical student, Elizabeth Blackwell, who later influenced Catharine Beecher. Beecher would go on to write two important books on health and exercise for women in the 1850s. See: Rice, Hutchison and Lee, ***Brief History,*** 121; and: Ishbel Ross, ***Child of Destiny,*** (New York, Harper and Bros., 1949), 164. Ross reports: "Elizabeth went frequently to the consulting rooms of Dr. George Henry Brandt in Picadilly to take lessons from Professor Hinrich Georgii, professor of kinesipathy who had introduced into England, Professor Henry Ling's system of medical gymnastics. Here she learned healthful exercises..." Since Ms. Ross did not footnote her work, it's difficult to know where the name "Heinrich" came into the picture, for the Swedish physician to whom both Leonard and Rice attribute the transfer of Ling's gymnastics into London is Carl Augustus Georgii, who began teach

FRENCH GYMNASTICS IN 1830



ing in London in 1850. Georgii was at at the Swedish Academy from 1829 to 1850 and had been head teacher there since 1840. Though Georgii was preceded in London by two other Swedes—Govert Indebetou and C. Freenoff—trained in Ling's methods, Georgii's arrival truly launched the system in England as he was well connected with other English physicians.

[29]Fred Eugene Leonard, "*Chapters From the Early History of Physical Training in America,*" ***Mind and Body*** 13(December. 1906): 292. Information on Clias may also be found in Deobold B. Van Dalen, Elmer Mitchell, and Bruce Bennett, ***A World History of Physical Education,*** (Englewood Cliffs, NJ: Prentice Hall, Inc., 1963), 276-277, 285, and 290-292; and in Leonard, "The Beginnings of Modern Physical Training in Europe." ***Mind and Body,*** 11 (November 1904). 239-241, and in Leonard, Pioneers, 49-52.

[30][Franz Lieber] A Review: "Art. VI.—***A Treatise on Gymnastics: Taken Chiefly from the German of F. L. Jahn.,*** 8vo. Northampton, Massachusetts: 1828," American Quarterly Review 3(March 1828): 140, reports that Clais was introduced by the Duke of York and Duke of Wellington.

[31]Van Dalen, Mitchell and Bennett, ***World History,*** 290-292. and Leonard, "Chapters: 292.

[32]Leonard, "Beginnings," 240.

[33] Peter Henry Clias, **An Elementary Course of Gymnastic Exercises; Intended to Improve The Physical Powers of Man** (London: Sherwood Jones and Co., 1823). A fourth edition of this work appeared in 1825 enti-***tled: An Elementary Course of Gymnastic Exercises; Intended to Improve The Physical Powers of Man; With the Report Made to the Medical Faculty of Paris On the Subject; And a New and Complete Treatise on the Art of Swimming.*** (London: Sherwood, Gilbert and Piper, 1825). All references in this text are to the fourth edition. For the English edition. Clias adopted the more Anglo-Saxon "Peter" rather than "Phokion," his real name. The ***Literary Gazette*** quotation appeared on February 15, 1823 and is included on page xix of the fourth edition.

[34][Lieber], "A Review," 140.

[35]The Flying Course may have been developed by Don Francisco Amoros Et Ondeano, a Spaniard, who opened a gymnasium in Paris in 1817. He began working with the French military shortly thereafter and opened an enormous open-air gymnasium for military and civilian pupils in 1820. Van Dalen, Mitchell and Bennett, ***World History,*** 278. More complete biographical information on Amoros may be found in Leonard, "The Beginnings" (November): 237-239. Signor Voarino. ***A Second Course of Calisthenic Exercises; With a Course of Private Gymnastics for Gentlemen Accompanied With a Few Observations on the Utility of Exercise*** (London: published by James Ridgeway, 1828), 93, gives credit for the invention of the Flying Course or "triangle" to Clias.

[36]Clias, ***Gymnastic Exercises*** (1823 and 1825), title pages.

[37]P. H. Clias. ***Kalesthenie oder Uebungen zur Schoenheit and Kraft fuer Maedchen*** (Bern, Switzerland, 1829).

[38]Leonard, "The Beginnings" (November): 240.

[39]Clias, ***Elementary Course,*** v.

[40]Van Dalen, Mitchell and Bennett, ***World History,*** 278.

[41]Ibid., xix.

[42]***Dictionary of Medical Science,*** vol. 52 (n.d.). 28-29. Quoted in Clias. ***Elementary Course, xix.***

[43]Gustavus Hamilton, ***The Elements of Gymnastics for Boys and Calisthenics for Young Ladies*** (London: 1827).

[44]Signor Voarino, ***A Treatise on Calisthenic Exercises Arranged for the Private Tuition of Ladies*** (London: printed for N. Hailes. 1827).

[45]Ibid., 65.

[46]Ibid., 2-3.

[47]"Calisthenic Exercises, ***The Journal of Health*** 2(April 27, 1831): 250.

[48]Signor Votino, ***Second Course,*** ii. Voarino notes that he has dedicated it to the Duchess by her permission.

[49]Ibid., 80.

[50]Ibid., vi.

[51] Leonard, "Chapters from the Early History," 292. If, as shall be seen, Beaujeu's exercises are also based on Clias' thought, then we can speculate that Clias favored vigorous exercise for women and girls.

[52]Voarino, ***Treatise on Calisthenics,*** 25.

[53]Voarino, ***Treatise on Calisthenics,*** 59: "The balance is a moveable instrument, supported by means of a hook, strongly fixed in the center of a mom, from which two cords are suspended; and at the extremities of which is fixed a stick, made of a very dry piece of ash wood, four feet in length, and an inch and a half in diameter. The middle of the stick should be wrapped with any sort of soft substance, such as cotton, velvet, &c. to prevent it from hardening the hands. In order to prevent the cords from twisting, a swivel must be used, so that the balance may turn in any direction."

[54]Voarino, ***Second Course,*** 13.

[55]Ibid., 19.

[56]J.A. Beaujeu, ***A Treatise on Gymnastic Exercises, Or Calisthenics For the Use of Young Ladies. Introduced at the Royal Hibernian Military School, Also at The Seminary for the Education of Young Ladies Under the Direction of Miss Hincks in 1824*** (Dublin: R. Milliken and Son, 1828). The author was unable to find any biographical information on Beaujeu in any standard work on the history of physical education. Perhaps the fact that his efforts were directed at women, and that his primary efforts were undertaken in Dublin, not London, has heretofore kept his contributions out of mainstream historical scholarship. The fact that he reacommended a vigorous, "unfeminine" approach no doubt also served to make his views unacceptable to early physical educators. No information could be found on the role of Miss Hincks.

[57]Ibid., vi-vii. Beaujeu notes on page 24 that he had originally intended to open a school in Edinburgh. However, he found the level of scientific interest greater in Dublin and so established his school there.

[58]1bid., ix. Beaujeu's Academy was at Number 39, Dawson-Street in Dublin. The ladies classes were held on Tuesdays, Thursdays and Saturdays from 11:30 to 1:30.

[59]Madame Beaujeu is discussed in Mary S. Gove, ***Lectures to Women on Anatomy and Physiology With an Appendix on Water Cure*** (New York: Harper and Bros., 1846): 217-219 According to Nichols, "this admirable establishment is well patronized, having at this time one hundred and seventy pupils from the most intelligent families in the city." A report in the. ***well-respected Boston Medical and Surgical Journal*** gave Madame Beaujeu, now Mrs. Hawley, their vote of approval: "Very recently, Mrs. Hawley, formerly Madame Beaujeu, of England, has commenced a series of calisthenic exercises for young misses in this city, which are recognized by very distinguished physicians of Philadelphia, New York and Boston as worthy of the patronage of parents. It is unnecessary to enlarge upon the value of exercise for young ladies in a crowded city. Those who will take the pains to inspect Mrs. Hawley's hall, corner of Bromfield and Tremont Streets, will be satisfied of the utility of her system." Quoted in Nichols. Nichols also notes that by 1846, Mrs. Hawley had moved her operation to Eighth Street, near Broadway in New York City.

[60]Beaujeu, ***Treatise on Gymnastic Exercises,*** 7-l9. "John of Berlin" was undoubtedly Jahn.

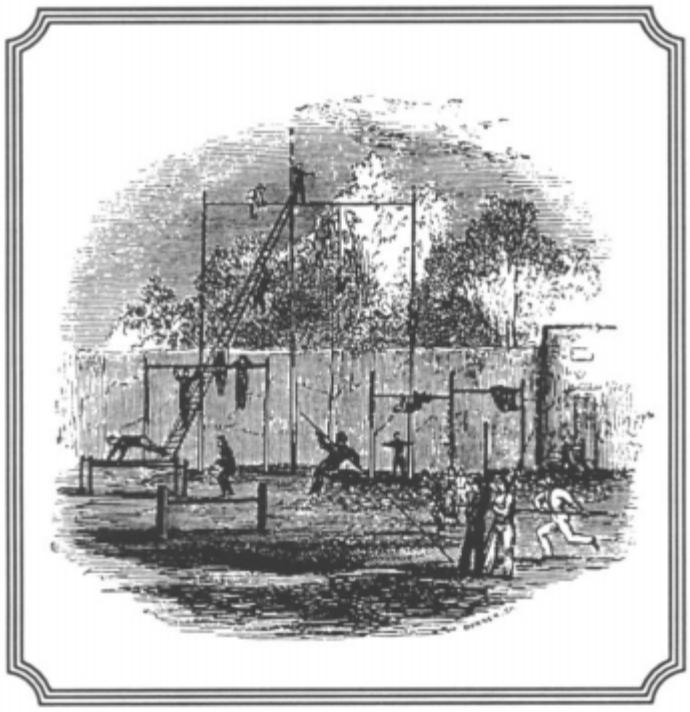
[61]Ibid., 18.

[62]Ibid., 19.

[63]Ibid., 19-20.

[64]Ibid.. 42.

[65]Valerie Steele, ***Fashion and Eroticism: Ideals of Feminine Beauty from the Victorian Era*** to ***the*** Jazz Age (New York: Oxford University Press, 1985), 4, 52, 54, 114.
[66]Beaujeu, ***Treatise on Gymnastic Exercises,*** 40.
[67]Ibid., 40-41.
[68] Ibid., 60.
[69]Ibid., 71.
[70]During her eight years of teaching weight training at The University of Texas in Austin, the author estimates that less than 50 women from her classes would have been capable of performing palms away chins and parallel bar dips as described in Beaujeu's text, even after a 12 week course of weight training. During those eight years, the author taught an estimated 960 female students.
[71]Beaujeu, ***Treatise on Gymnastic Exercises,*** 90. "The pupil will take her position under the bar, raised a foot or more above her head. Having placed her hands thereon, will raise the body gradually by strength of the arms from the ground, the palms of the hands turned from the body, and the toes pointed to the ground, that the knees may be properly extended. The body to be raised until the chest be on a level with the bar, and the exercise to be repeated several times without putting the foot to the ground, and descending gradually by the exertion of the arms alone." Placing the palms away from the body makes the chin a more difficult movement as it decreases the biceps ability to help in carrying the load.
[72]Ibid., 94-96.
[73]Ibid., 108.
[74]Ibid., 114.
[7 5]***Calisthénie ou Gymnastique des Jeunes Filles, Traité Élémentaire Des Differéns Exercises, Propres A Fortifier Le Corp, A Entretnir La Sante,. Et A Preparer Un Bon Tempérament*** (Paris, 1828). All citations are from a copy of the tenth edition, published in 1830, in the possession of Springfield College, Springfield, Massachusetts.
[76]„Calisthenics," ***The Journal of Health*** 2(February 23.1831): 190.
[7 7]***Calisthenie,*** 80.
[78]Relying again upon the author's experiences in teaching weight training at the University of Texas in Austin, there are many non-athletic. college-aged men who would find it impossible to perform dips and chins.
[79]Beaujeu, ***A Treatise on Gymnastic Exercises,*** 33.



An early nineteenth century outdoor gymnasium.

John Terpak's 80th Birthday: A York Reunion

John Fair, Ph.D.
Auburn University at Montgomery

On the evening of Saturday, July 4, 1992, over 40 guests converged on the Ramada Inn at York to celebrate John Terpak's 80th birthday. A native of Mayfield, Pennsylvania, Johnny appeared destined in the Depression years to share the hard life of his Ukrainian-born father in the coal mines. But he took up weightlifting as a youth to improve his less than robust health and found he was pretty good at it. Soon he was competing on the national level. In 1935 Terpak was "discovered" by Bob Hoffman when he won the lightweight class at the Junior Nationals in Philadelphia with a 907 pound five lift total, making 14 of 15 attempts. He was enticed to Muscletown by a letter from Hoffman containing a five dollar bill. He became the sixth man in the nascent York Barbell Company, joining Bob, Tony Terlazzo, Harry and Walter Good, and Bob Mitchell. Dick Bachtell and Wally Zagurski worked in the adjoining oil burner operation.

Johnny quickly became Bob's favorite. Not only was he a dedicated employee, but he most nearly approximated the vision Hoffman had set for American manhood. Hoffman called Terpak "the mystery man of weightlifting." Although Terpak hoisted impressive poundages in flawless style, he possessed a physique more like that of a basketball player of that era than that of a strength athlete. He had what Hoffman idealized as "useful muscles." As a mainstay of the York team, Johnny went on to win 11 national championships (1936-45 & 1947), capture two world titles (1937 & 1947), and lift in two Olympic Games (1936 & 1948). His Olympic lifter's physique and form were displayed on the cover of ***Strength & Health*** seven times during his prime.

Terpak's career in the company started with him painting, packaging and labeling weights and loading them into trucks. Later he graduated to a desk job where he, Terlazzo, and Mitchell answered Hoffman's mail, often under the pseudonym of Lawrence Smith. In 1939 John became General Manager. For the next four decades he was Hoffman's right-hand man, accompanying him on most of his weightlifting and commercial junkets. Terpak's basic approach toward business and sport coincided with Hoffman's conception of "the York Way." He complemented, without threatening, his boss's formidable ego and served as a counterweighht to some of Hoffman's more Olympian notions. Johnny was one of those individuals at York (others were Dick Smith and John Terlazzo) who sorted out details for Bob and made things work. He eventually became national weightlifting chairman (1967-1971) and Olympic Coach (1968 & 1972). When Hoffman died in 1985, Terpak ascended to the top of the organization as CEO and, later, as Chairman of the Board.

The birthday gala was hosted and emceed by long time friend Murray Levin, who recognized many other oldtimers in the group for their many years of service to American weightlifting. The foremost tribute to Terpak was Karl Faeth's accolade that "this man has class," a sentiment that was greeted with unanimous acclaim. At 80 John Terpak remains the "mystery man," still putting in long hours at the office, traveling all over the world to meets and meetings, and displaying all the vim and vigor of a man half his age.

THE EUROPEAN CORNER

A Chronology of Significant Events in the Life of Eugen Sandow

DAVID WEBSTER

Ed Note: This chronological list of the significant events in the life of Eugen Sandow was compiled by David Webster with the assistance of Biagio Filizola of Italy. We are greatly indebted to them for their persistence in trying to pin down the crucial dates in Sandow's life. B. T. White of England also cooperated in this study.

1867 2nd April: Sandow born in Konnigsberg, Prussia.
1877 Visited Italy with father and was inspired by statues in the galleries there.
1882 Joined a travelling circus as an acrobat.
1884 Circus became bankrupt; Sandow stranded in Brussels.
1885 Began studying anatomy and physical culture. (I believe Sandow started gymnastics, etc. earlier and that he put the commencing age of 18 to enhance the image of earlier weaknesses and the efficiency of his own training methods. I base this view on his development and facial appearance in his earliest physique poses.)
1886 Met Louis Durlacher (Attila) and became his assistant.
1887 Visited Professor Edmund Desbonnet's gym in Lille, France.
1887 Adopted the stage name Sandow.
1889 Sandow in Italy. Attila in London.
1886-1889 During this period various well related incidents took place in Belgium and Holland. His visits to Attila in London, then to France and Italy were in these years. In Italy he beat all opposing wrestlers, including those in a match in which he had three opponents. One of these was Bartoletti, a name which has cropped up several times in my research over the years. Winning this match as well as the others made Sandow very famous and he was well written up in the press. Emperor Frederick William was in San Remo at this time and wanted to see this subject of his who was causing such a stir. Hence the Royal Command performance. Date likely to be 1889.
1889 September/October: Met Aubrey Hunt, artist. Posed for him as a Gladiator then departed for Britain. Hunt's painting of Sandow was, much later, purchased by Joe Weider, USA. It hangs in Weider's building in Woodland Hills.
1889 28th October: Arrived in London at 6 AM. He said that he jumped Sampson's stage at the Westminster Aquarium that same night. My research casts doubt on this. He beat Cyclops.
1889 2nd November: Beat Samson at same theatre. The wager was never paid to Sandow. Then commenced a three month engagement at the Alhambra, London. He then had a short holiday in Germany where he booked Karl Westphal who took the stage name Goliath.
1890 February-May: A three month tour of the provinces followed immediately. Then came a tour of the largest towns such as Birmingham and at Henglers Circus in Liverpool. Return to London. Appeared at Holbom Music Hall with Goliath (Westphal).
1890 November: Court case against Landlord Brackenbury.
1890 10th December: While appearing at Holborn Music Hall he had a match with Hercules McCann. He also appeared at the Palace Theatre after his first provincal tour.
1891 28th January: Sandow's record-breaking spree to beat McCann's lifts. Appeared at London Pavilion with Loris.
1891 February: F. W. Pomeroy, noted sculptor, made the original Sandow statuette.
1891 Spring: Appearances at Birmingham and with Henglers Circus in Liverpool. Moved into Curative Physical Culture with seances for medics. Opened his first institute of Physical Culture.
1892 Continued success. Finished the year at Waverly Market Carnival in Edinburgh.
1892 December: Designed exercises for the British Army. The earliest records I can find of the introduction of Sandow's exercises for the British Army is in this month when on the 12th of December Surgeon-Major Deane of the medical staff of the Royal Military Academy delivered an important lecture with Sandow's assistance. Colonel Fox of the P.T. School, Aldershot, was another great supporter. Lived at 2a Hyde Park Mansions, London. Made patent application.
1893 April: Appeared at the Palace Theatre.
1893 June: Sandow opened at the Casino, New York He arrived in America only two weeks earlier. He later went on to the Tremont Theatre, Boston (where he was examined by Dr. Dudley Allen Sargent), and then went to Chicago for the World's Fair (World's Columbian Exposition), appearing at the Trocadero for Florenz Ziegfeld. A lot of his time was spent at this venue, also known as the Academy of Music. Made one of the first movies for the inventor Thomas Edison. Filmed by W. K. L. Dickson.
1894 Publication in Britain of ***Sandow's System of Physical Training.***
1894 May: Wrestled with a lion in San Francisco.
1894 -1896 Extensive tours of Canada and America.
1895 October 7th: "Sandow's Farewell" Opening at Chicago Auditorium for the season 1895-96. Then immediately after the Auditorium he went directly to the Academy ("Emphatically Sandow's Farewell").
1896 Sandow returned to Britain. Resided for a time in Manchester. Also at 32 St. James St., London. According to an original letter in my possession he charged L2-2/- for a physical culture consultation at this time. This was several weeks' wages for an ordinary working man. He developed a new act, then returned to America for a second time to fulfill a few outstanding engagements.
1897 Publication of ***Strength and How to Obtain it.***
1897 Composed a musical march "Marche des Athletes" and a waltz "Sandownia."
1897 British appearances but now devoting much more time to commercial projects including: publishing, Sandow's Schools of Physical Culture, endorsements of products, consulting, postal courses, etc.
1898 February: Jumped Saxons' stage at Grand Music Hall, Sheffield.
1898 While in America collapsed with nervous exhaustion, caused by his very heavy schedule over the years. Returned to Britain and at Manchester married Blanche Brooks, daughter of Warwick Brooks, a photographer

who captured many of Sandow's poses.
1898 Started publication work on his magazine.
1899 Started a campaign for social reform.
1900 Sandow's Schools of Physical Culture. Sandow had five schools in London and others in Manchester and Liverpool. The main one was at 32 St. James St., Piccadilly. Here it cost Ten Guineas for three months' tuition, two lessons weekly. It was managed by his brother-in-law. There was a more down-market gym at 115a Ebury St., at L3- 10/- ditto. Others at 10, 11 & 12 Walbrook E.C., 185 Tottenham Court Rd., W.C. and even at the Crystal Palace. All except his St. James headquarters were closed by 1915. Sandow Ltd., operated from Victoria Embankment London, W.C. and Sandow's own Combined Developer Co. was at 17-18 Basinghall St. London E.C.
1901 Performed at the Tivoli, London
1901 1st August: Court case with Saxons. Sandow won.
1901 14th September: Albert Hall, London. Finals of great physique contest. Plaster cast made on suggestion of Prof. Lankester. Exhibited at the National History Museum in London.
1902 15th June: Embarked at Marseilles.
1902 1lth July: Arrived at Freemantle, Australia. Appeared at the Theatre Royal, Perth. Made visits to fire brigades, police, etc. Growing social conscience.
1902 11rh August: Sailed from Freemantle to Adelaide.
1902 15th August: Arrived Adelaide.
Appeared at the Tivoli Theatre privately for journalists.
1902 September onwards: Bendigo, Victoria, Ballarat, Melbourne, Newcastle, Sydney, Brisbane. Returned to Sydney and then to New Zealand.
1902 17th November: Arrived Auckland, then went on to New Plymouth, Stratford, Napier, Christchurch, Dunedin etc. Visited India, South Africa and the Straits Settlements.
1901-1902 Royal Scottish Commission set up in 1901, and he was on tours of inspection etc.
1906 Resided in Manchester. Applied for British naturalization, Accepted. Moved to 61 Holland Park Ave. Notting Hill, W., his London address until his death.
1907 Insured his life for L25,000. The Sandow Co., previously run at a loss, now made a profit of L7,300.
1908 Company profit increased to around L15,000.
1908 Contributed L1,500 sponsorship for Olympic Games in London.
1909 Gave Ll,000 to Lord Esher's social campaign.
1910 Corset division added to me Sandow Company.
1911 Having previously been personal physical training instructor to King Edward VII, Sandow was now appointed Professor of Scientific Physical Culture to King George V. Dr. M. E. A. Wallis, consultant to Sandow's Curative Institute was struck off the medical register. Factory for Sandow's Health and Strength Cocoa opened at 5-21 New Kent Road, London SE. (closed by 1916).
1912 Litigation regarding use of "Health & Strength" title for Sandow's Cocoa.

Sandow, with his travelling troup and Florenz Ziegfeld in San Francisco—1893.

1913 Work commenced building Sandow's cocoa factory at Hayes, Middlesex.
1914 Litigation regarding Sandow's trademark by an actress used in a corset advertisement.
1914 Sandow's Company lost money. A. W. Gamage, Chairman, resigned.
1914-1918 The World War put an end to most entertainment and leisure activities in Europe. It was particularly difficult for Sandow, having been a Prussian and still speaking with a German accent. The fact that he was a naturalized citizen did not help much. There were rumors that he had been locked in the Tower, and when these were proved false another rumor went around that he was a spy and a homosexual. The war, wiping out a generation of young men, took away many in their teens and twenties, his main market for bodybuilding.
1915 Litigation regarding allegations that Sandow's cocoa was made in Germany.
1915 Company in financial difficulties.
1916 Compulsory liquidation of Sandow Ltd., liabilities L20,438.
1917 Cocoa factory renamed Hayes Cocoa Co. Ltd.
1919 Compulsory winding up of Cocoa Co. Sandow ceased appearing in public. I cannot find any mention of his act being done after the war.
1919 Publication of his book ***Life is Movement.***
1923 Earle Liederman secured Sandow's endorsement of the Liederman System of bodybuilding.
1925 14th October: After three weeks illness and attended by Sir Thomas Horder, Sandow died in London. Cause of death: aortic aneurysm.
1925 12th December: Auction notice.
1925 31st December: Will/Estate published.

Regarding his daughters' ages, a book published in 1915 gives Helen's age as 8 and Lorraine's as 18 months. Therefore birth-dates would be circa. 1907 and 1913. On the other hand, a photo of "Baby Sandow" was published in Sandow's magazine of 1901. This ties in better with the pictures of Lorraine at the age of 15 used in a book published in 1919. She would have to have been born before 1904 as the pictures had to be taken some time before publication. Curiously, by marriage, Helen became Mrs. Strong.

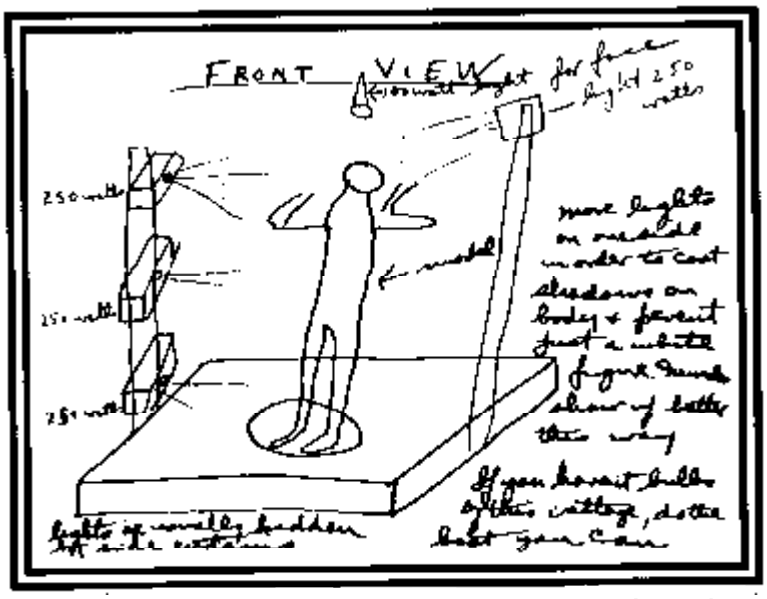
This list is not by any means exhaustive. Other dates and references are in my new book, ***Sons of Samson,*** now awaiting publication, However, I would welcome any corrections and additions; these may be sent to me at 43 West Rd.. Irvine KA 12 8RE Scotland.

THE ROARK REPORT

The Mr. America Contest: A Brief History

Johnny Hordines was among the first physique contest promoters. Indeed, an article in the January 1948 issue of the ***Chicago Bodybuilder*** about Hordines was titled: "All American Johnny Hordines: Originator of the Mr. America Contest."

Hordines' "Finest Physique Contest" was held on December 1, 1938 at Gardner's Reducing Salon and Gymnasium in Schenectady, New York The physiquemen were divided by height: 5' to 5'8"; 5'8" to 5'11"; and 5'11" and above. Respectively, these classes drew 16, 13, and 10 entrants. That this many men entered was somewhat notable since "The" magazine of the day, ***Strength & Health*** had not been alerted that the contest was to take place. Obviously, then, the February 1939 issue of ***S&H*** account of the contest was not written by someone sent on assignment.



This crude sketch by Johnny Hordines, given to the Library by Alton Eliason, shows the revolving platform and lighting for Hordines' 1939 event. It reads: "More lights on one side in order to cast shadows on body and prevent just a white figure. Muscles show up better this way. If you haven't bulbs of this wattage, & the best you can."

Hordines, at age 28, appointed these judges: Waker Reagels, art director of the General Electric Company, Dan Duval, sports editor of the Union Star; and Carroll "Pink" Gardner, former wrestling champion.

There was no overall winner, except in the cases of best bodyparts awards. There were two men, Ed Zebrowski and Joe Kurpiel, whom the judges determined had equal ab development, so that ended in a tie. But it was easier to determine that Joseph Peters stood chest and shoulders above the rest in those categories, so he won both. John Bousa was given best legs. No mention is given concerning best arms, best back, and it is worthy of note that weightlifting was not a prerequisite for the physique competition. The top three men in each class were: **5' to 5'8":** 1st Jack Channing, 2nd Ed Zebrowski, 3rd Joe Kurpiel; **5'8" to 5'11":** 1st Bill Hillgardner, 2nd Michael Lapausky, 3rd Joseph Peters; **Over 5' 11":** 1st John Bousa, 2nd Milton Furman, 3rd Matty Van Newal. 1

About seven months later, on June 10, 1939, Johnny Hordines staged an event which some have called a Mr. America contest. It took place just a handful of miles from Schenectady in the city of Amsterdam. Again there were height classes; the first two divisions were the same as the December 1938 contest, but the third height class was now designated 5' 11" to 6' 4". One wonders why this change was implemented, but it was.

Now some judges were sitting whose names ironmen knew: Sig Klein, Joe Bonomo, Otto Arco, Bob Hoffman (all deceased now), and two unnamed judges described as a newspaper writer and a local high school art teacher. ***S&H,*** in the August 1939 issue, refers to this contest as "America's Best Physique Contest". Indeed, the photocopy of his award that Ted Keppler sent to me indicates that it was called the 'Finest Physique Award." The judges listed on Keppler's award were the same as those noted above with two names, no doubt belonging to the newspaperman and the teacher, W. Dawson and A. Rhein. The writing on Ted's award reads: "This is to certify that T. Keppler has been awarded this certificate of merit for having one of the finest physiques in class A in America. Awarded at the AMERICA'S FINEST PHYSIQUE CONTEST, June 10, 1939, Amsterdam, New York." It is signed, "Johnny Hordines, General Director." The words "Mr. America" or "Mr. America contest" appear nowhere on the certificate.

This contest must have been impressive to watch. The musclemen were posing on a revolving platform as music played. There is a mention that lighting was provided, and since one must assume such a contest would not be held in the dark, one must further assume this lighting to refer to some professional arrangement of overhead lights.

This time, in 1939, there was an overall winner, with first place going to Goodrich with 10 points, Farnham winning second place with 11 points and Hempe third with 15 points. The only sub division body parts winners mentioned are Peters, who won best chest and Asnis, who won best abs. It should also be noted that though professionals were allowed, the physique contest could only be entered by people who had also entered the weightlifting competition. A point system was noted; five points each were given for muscular development and muscular proportion, and five more points could be awarded for the grouping of characteristics including hair, teeth, posing, etc.

Now here comes the dilemma for the researcher. Keppler, in separate letters to me, indicated he placed fifth in this con-

test, and as noted, he was in Class A. But I have placings through seventh for the tallest class, and placings not up to fifth in the other classes. Since Keppler's name is not mentioned in the text of any articles I have encountered for this contest, the dilemma doubles. Ted did place fifth as his award shows, but poor reporting of the early writers does not help us today get a grasp on all the details. At any rate, what has been determined is:

5' to 5' 8"	**5' 8" to 5' 11"**	**5' 11" to 6' 4"**
1. Elmer Farnham	1. Jack Hempe	1. Bert Goodrich
2. Jack Channing	2. Joseph Peters	2. George Hooper
3. Murray Merkoff	3. Monroe Brown	3. Bruce Whitaker
	4. Walter Podolak	4. Gene Jantzen
		5. John Bousa
		6. Dave Asnis
		7. Caleb Saunders

(Other competitors seem to have been: Isador Vicious, Walter Conn, George Kochler. Tony Tricol, and Bill Curtis. All totaled, 30 men competed.) In any case, it is upon the basis of this victory that Bert Goodrich is referred to as the first Mr. America.

But less than a month later, on July 4, in connection with the 1939 Senior National Weightlifting Championships, another physique contest was held. The AAU now enters the picture. To compete in the posing, one had to be a registered AAU athlete, and yes, had to compete in the Senior Nationals. We are told that the judges were "several ladies, artists, and art teachers, a sculptor, and the operator of a businessman's gym. Roland Essmaker won the nod for the tall class, and in February 1964 (25 years later) we are told that the medium class winner was Herbert Marquart, and the small (not short) class winner was Tony Terlazzo. It is upon the basis of this victory that Roland Essmaker is referred to as the first Mr. America.

Are you confused yet? I shall, for the sake of clarity, not clutter the picture with other muscle matters, such as the contests of April 23, 1939 (the Bronx Y.M.H.A. Greater New York Best Built Man) or the November 18, 1939 contest (York Perfect Man). Instead, on we go to the contest the result of which is the basis for John Grimek to be referred to as the first Mr. America.

May 25, 1940. In New York City, the World's Fair was in progress, and in connection with all the festivities going on in the Big Apple that Saturday, the AAU was holding a Mr. America contest which John Carroll Grimek, age 29, would win. But the New ***York Times*** in covering the event would give full coverage to the lifting at the Senior National Championships, and then, as almost a by-the-way afterthought, include a brief paragraph about the Mr. A contest.

Indeed even three years later, after John Grimek had again won the Mr. America event in 1941, editors at ***Life*** magazine still were not sufficiently familiar with his face, if not his physique, to catch the mis-labeled photo they included in their November 29, 1943 issue on page 130. Grimek is shown doing the most muscular pose and he is referred to as Peter Skavronek. This was soon corrected in a subsequent issue of ***Life,*** but it did bring home the message: bodybuilding and bodybuilders were not "recognized" in any sense of the word by the popular press. To give you a feel for the lightness with which this contest was treated at the time, read the following: "After the lifting, a 'Mr. America" contest was held in which victory went to John Grimek, who took part in the heavy-weight class." ***(New York Times,*** 26 May 1940) That's it!

Time magazine (June 3, 1940): "Chosen "best developed and proportioned amateur athlete" at a weight-lifting contest in Manhattan, John C. ("Mr.America") Grimek posed with his trophy, glowingly flexed his mighty biceps, triceps, quadriceps." A photo of Grimek holding his trophy is shown.

As was noted earlier, best body parts subdivisions varied from contest to contest. And on this Saturday night, May 25, 1940, it was probably clear who had won which body parts earlier in the afternoon competition, but these many years later, with sparse accounting, we cannot be sure except for the following: Grimek won best arms and most muscular, then he declined to compete for the other subdivisions, not for fear of losing; perhaps for just the opposite reason, as it was written that he probably could have won all subs except, perhaps, best abs, which it turns out were flexed to victory by Chick Deutsch. Frank Stepanek, who this night decided to be known as Frank Leight, was awarded best chest; Joe Thaler won best back. I can find no mention of a best legs category or victor. There was no posing music but all the men except Grimek and Leight used "make-up", that is, oil and suntan powder.

Competition in the lifting was not required to qualify for the posing, but Grimek placed third in the heavies--lifting in his street shoes 285/250/325 for a total of 860 pounds.

Even the point system used to judge this contest isn't clear. ***S&H*** magazine itself presented two schemes. The July 1940 issue tells us that five points were awarded for muscular development; another five for muscular proportion, three points for posing, and two for general appearance. But exactly two years later a writer says that seven points were awarded for muscular development, five for muscular proportions, and a total of three points for posing and general appearance. Perhaps this is quibbling, since the total points in either case would be 15. If there were seven judges (as I suspect) and if there were 15 points per judge, then a perfect score would be 105.

Here are the placings as best we can determine. Remember that 61 men competed, many names have been lost through the years, and these men were swimmers etc., rather than physique men, which may be one reason their names were not mentioned. In other-words, many of the men were really out of place in such a contest.

The 1940 AAU Mr. America Contestants:

1st John Grimek (99 1/4 points); 2nd Frank Leight (97 l/2 points); 3rd Lud Shusterich (88 points); 4th Chick Deutsch (best abs); 5th John Gallagher ***(S&H*** September 1940, 45); 6th George Lapausky ***(S&H*** November 1940, 46); or 6th Charles Whitlock ***(S&H*** May 1941, 24). Others mentioned, though not in order: Joe Thaler (best back); Terry Robinson; Gene Jantzen; Elmer Farnham; Monroe Brown; Dave Asnis; Herman Weinsoff; Carl Hempe; Tony Terlazzo; Melvin Kahn (***S&H*** July 1942, 47: best abs?); and Jack Channing. The announcer for the contest was Al Frazen.

Ed Note: Portions of this article appeared in an earlier Roark Report

*Dear **IGH,***

I hope all is well with you. I am sending a photo of Bill Good lifting the "Travis Bell," 2150 pounds at 72 years of age. He could lift it 100 times on birthdays up to 77 years of age. He lifted it at 80 years of age and quit after 60 years. He lifted it 80 times during the year he was 79. Bill was a great inspiration for young men of the world in the 1930s. He was U.S.A.'s strongest for several years, yet only weighed 185-190 pounds.

Harry is now 89. Walter and Bill were lifting way back in the 1920s. They were the strongest brothers on earth. Harry visited Frances and me many times. He could tell many stories of old time strongmen he knew and of the years he worked for the famous York Barbell Company.

I meet young bodybuilders now who never heard of these old timers. What a shame. When I began reading Bernarr Macfadden's ***Physical Culture*** and Calvert's ***Strength*** magazine in 1930, I loved reading stories of the old strong men of Canada, England, and Europe. In 20 years I gathered hundreds of magazines and books about them.

I am sending a video tape of a television interview I had on September 14, 1992. I was 80 years of age. This was done in my backyard under the chesnut trees. I first did 51 hanging leg raises then 10 warm up chins, following with 26 chins. I have been doing 60 hanging leg raises and 30 chins this summer, but they only showed a few of each.

I love ***IGH*** and I love to read about the greats of years gone by. I am using my body to learn what a person can do and as the years pass I can do more leg raises and chins than I could in my teens and twenties, so why quit? I may die today, but I feel wonderful.

Curd Edmunds
Glasgow, Kentucky

Dear ***IGH,***

I really enjoyed meeting everyone in New York, and look forward to seeing everyone again next year. It was especially an honor to be able to perform in front of "iron-game-greats." It made me a little nervous to say the least.

I wasn't sure if you would be interested in the enclosed torn phone book, but I figured I would send them just in case. I ripped this phone book like I did in New York, only I tore this one with more duct tape. As I stated there, I would have taped that book more thoroughly, however, time prohibited this. I thought it would be better in New York to have someone remove the books from the plastic, to show that they had not been tampered with, so I was unable to pretape one. Anyhow, I wanted to send you an example.

I can rip a phone book pretty fast, and I plan on establishing a speed record of some sort—probably on the amount I can tear in one minute or less. I guess to establish a record that someone could compete against I would have to record the number of pages ripped in a set time. I can also rip much thicker books, but because of my hand size anything over 2000 numbered pages takes me too long—for performance.

Vic Boff stated that for the size book enclosed (1740 numbered pages), he thought four in one minute would be a record (untaped) and he was talking about ripping it from side to side. I feel confident that I could rip six to eight vertically in this time. If you are interested I will video my attempt, and send a copy to you.

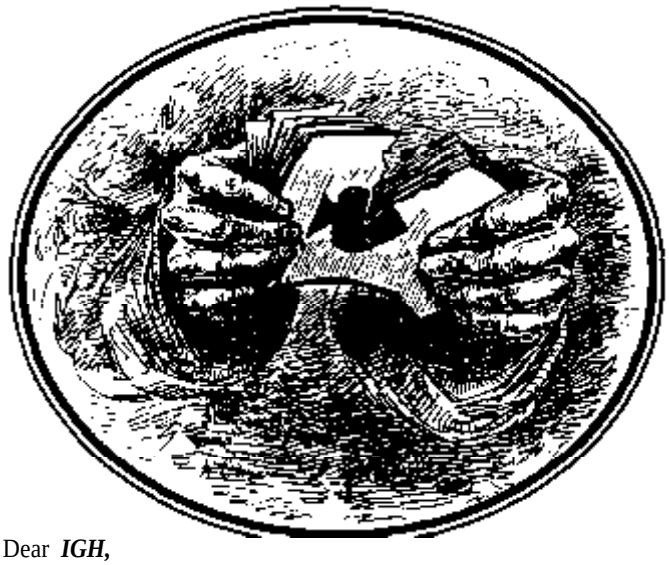
I have also enclosed a deck of cards that I tore in the method I used in New York—with oven mittens on. Although it took me longer in New York, I can usually tear them in this manner in five seconds. I took longer there because I was nervous and didn't want to drop them. In addition, I had only tried that feat one week before the dinner so it was the first time I had done so in performance.

John Brookfield and I have performed twice together since the dinner, and it looks like we will continue to be a team. Last week he bent a l/2" bar around his neck that was only 16" long—incredible!

John and I would like to continue the strongman tradition and make our mark in the world of strength. Any advice and/or comments you can give would be greatly appreciated.

Dennis Rogers
Fredericksburg, VA

We appreciate receiving the tom phonebook and card deck, and we are proud to add these artifacts to the Collection. Such items are always welcome.



Dear ***IGH,***

You published a letter from Roger LaManna asking for more information about Alan Calvert ***(IGH,*** Vol. 2, No. 3). Mr. LaManna used the correct word in framing his question, the word "mystery". For many of us there is a lot of mystery surrounding the memory of Alan Calvat Not merely a lack of information—rather a *puzzling* lack of information. Many of us know just enough about him to be aware that there is a lot we don't know.

Of course, we know from Calvert's extensive writings a lot about his thinking, but we don't know much about the man and his activities. All we have is fragments of information that have turned up incidentally here and there in the writings of Bob Hoffman, Harry Paschall, Sieg Klein, Ray Van Cleef, Arthur Devan, and others. These fragments do not hold together to give us a coherent picture. Some

are cryptic, raising more questions than they answer, and there are contradictions among them.

Is it really true that Calvert turned *against* weight training in his later years? If so, why? This is the biggest mystery, but there are many others, and it should be possible to dispel some of them. After all, Calvert was involved in weight training from about 1890 to about 1940, and for a lot of that time he was the dominant figure in the field, a pivotal figure, the link between European weight-training and American weight-training, the man who initiated weight-training in his country and got it rolling. He must have had dealings with a lot of people over that fifty year period, so there must be a fair amount of information about him around somewhere. His prominence makes it all the more remarkable that so little is generally known about him-that such a large gap in iron game history has been allowed to remain unfilled for such a long time.

Raymond Rogers
Fullerton, California

We agree that Alan Calvert has not received nearly the attention he deserves, and we hope in a future issue to feature him One of the reasons he has been to some extent forgotten is that the magazine most directly involved with weightlifting from 1932 through the middle 196Os—the golden era of U.S. lifting—was ***Strength & Health,*** *published by Bob Hoffman, who decided at some point to promote himself as the "Father of American Weightlifting" and, later, as the "Father of World Weightlifting." The problem Hoffman had with this particular promotion is that, in three issues of* ***Strength & Health.*** *in 1940, he had written a series of articles called, "The Father of American Weightliftng." Although Hoffman concluded his series by naming W.B. Curtis as the "Father of American Weightlifting," he began the series by saying that Calvert was also deserving of the title. This fact, plus Calvert's "abandonment" of heavy weight training, helped to keep him from getting the ongoing credit he had earned.*

Dear ***IGH,***

I'm glad to hear that you and Jan may be able to make it to Dallas for my testing at the Cooper Clinic. Believe me, I'll need all the cheering I can get. In 1989, after doing the treadmill test for the second time, I said to myself, "I don't want to do that again any time soon." Like most athletic endeavors, especially those of the endurance type, there is a lot of fear involved. You know that the treadmill will always win and that in order to do well you are going to have to suffer. I remember tossing and turning in my bed the night before the last test thinking about those last few agonizing minutes. Actually I think the dread beforehand is worse than the actuality. Anyway, I decided I would take a few years off before taking another crack at the treadmill. I decided to wait until I turned 55 before I tried for another personal best. I needed the time to get my head together and, of course, I knew that conventional wisdom said that I should do worse with age, not better. So I really have more incentive now than if I had tried again in 1990.

Knowing what I am up against, I have been preparing for the treadmill test for some time. Like making a speech or going to court, nothing settles the nerves like being well prepared. Still, I did not want to do the treadmill so much that I would be burned out and hate it before I got to the test so I started out slowly, doing the treadmill only once every two weeks at first and then about twelve weeks out from the test I increased it to once a week, and in these last four weeks I am doing the treadmill twice a week. I suppose that runners would think that this is hardly training, but I think it is the best way. I focus on intensity rather than volume and include other things such as the Concept II rower, the Air Dyne, Stairmaster, Versa Climber and the Lifecycle to fill out my three endurance training sessions each week. In addition, I weight train on two other days. So I am training five days a week in all.

I have used a periodization approach and I am now completing my second training cycle. I used long phases in the first cycle, eight weeks, and in the current cycle I have shortened the phases to two weeks. As I explained in ***Lean for Life*** I now do weights and aerobics on separate days. This allows me to give equal emphasis to strength and endurance and keep each training session to one hour or less. Every session is high quality, challenging and quite rewarding. As you explained in ***Lift Your Way to Youthful Fitness,*** one of the neat things about periodization is that you are always improving. To my way of thinking that is the secret to staying motivated As I get older I become more and more convinced that continually hying to improve in some way or other is the secret to staying young.

To make a long story short, I am going to be as prepared as I know how to be. I have geared my training for a time of 30 minutes, 1 minute better than in 1989. The way things are going now I think I have an excellent chance of achieving my goal. If I succeed that will put me 3 l/2 minutes above the 99th percentile for my age group. It will also put me ahead of most runners and other endurance athletes whose training volume is probably several times as great as mine. I think strength training gives me an edge, especially when the treadmill is up to the maximum 25% grade and the speed increases each minute. By the way, my weight training sessions are high intensity and short as well. I do only one heavy set of each exercise after a good warmup. My repetitions range from 8 to 20. I focus on building strength, because that's what weight training does best.

I didn't mean to get carried away and write a book about my training. Nevertheless, I thought you would be interested in how I have prepared for my third match with the Cooper Clinic treadmill.

Thanks for your letter with the interesting information of Paul Bruno. It sounds like he's a brute. What a contrast to the "normal" 70 year old. It goes to show that there is a lot of truth in the saying "you are as old as you think you are."

Clarence Bass
Albuquerque, NM

Dear ***IGH,***

Thanks for your letter and back issues of ***IGH.*** The journal is exceptional not only for its accounts of the iron game past but for its lively writing and rare photos. I'm sorry I didn't subscribe before; I'm glad I'm doing so now. Enclosed is a check for a Fellowship Subscription.

My one suggestion is that future issues make the connections between iron game history and current views of fitness, sports training, and health. As I said on the phone, when I began lifting in the 1950's, I took seriously the ideas about lifting, nutrition, and healthy living offered both in the weight training magazines of the time (especially ***Strength & Health)*** and in earlier magazines (like those published by Macfadden) that I came across (and wish I had kept). Many findings now paraded as new, objective, and scientific—like the value of vitamin and mineral supplements—actually were in the scientific literature decades before, but popular reports of these findings were reported only in the weight training maga-

zines. Moreover, many of the recommendations now embraced within the areas of fitness and sports training were subjectively arrived at by exemplary health and strength enthusiasts like those discussed in ***IGH.*** Those of us who recognized the valuable advice in the lifting magazines, and who put it to personal use, turned out to be a minority who integrated into our lives practices long thought eccentric but now becoming mainstream.

Because the journal is produced within the Department of Kinesiology, you have the perfect opportunity to serve in a unique way researchers, professional practitioners, and readers concerned with health, strength, and athletics. I would like to see future articles that discuss iron game history **not** as history separate from the present (and certainly not quaint history) but as the roots from which the aforementioned groups could and should benefit.

Gerald Coles
University of Medicine & Dentistry of New Jersey
Piscataway, NJ

*Dear **IGH,***

I'm writing you in regard to Joe Roark's request for history on old gyms. In my opinion one of the most interesting personalities of the iron game was Win Franklin. This man operated the Win Franklin Health Club in Plainfield, NJ. If ever a gym served as a prototype of the olde tyme strongman gym, it was Win's.

When I was in my early teens, I walked into his gym. The first floor was both his own health food shop and display for his athletic achievements. Overhead was a painting of Win displaying an extraordinary body.

When I sat down to speak with him, he appeared masculine, intelligent, and kind hearted. Win was a true father figure of wisdom and maturity. I told him that I had been training since I was 12 years old, and had, up to this point, been concentrating on powerlifting. Inspired by such local Jersey men as Grimek, Fred Shandor and Dave Draper, I said that I wanted to switch over to become a bodybuilder. As I was quite short (5' 6"), we agreed that I should concentrate on shape and forgo any delusions of size. Win emphasized that he would train me for health and shape. Win said it did not matter if I won or lost, because my physical health would be more important down the line.

Over to the left, there was a special room set up for women athletes. We walked through the room and saw many attractive women. I commented on their forms, and Win kidded me by asking what made me an expert on the feminine body beautiful. Win's wife Kiki was equally dedicated and supportive of both the gym and him. Although in her late sixties, she was conducting her class of women through a grueling aerobics workout.

Win emphasized a split system, but in the same workout. He would have me work one section of the body, keep the blood there, then move on to the next. Win left me free to develop my own exercises, but the concepts were his. As the workouts were unusually intense, he only allowed me to train 2-3 times per week. I was the only one in the gym to follow his workouts, as they were too painful for most, because of the strict movements involved. Other systems seemed just as effective as Win's but they took longer to produce and required more time in the gym. After two years, he called up York and spoke with Terlazzo. Win said he was entering me in the Mr. World that autumn. When I heard about it, I tried to slip out the front door as I was 17 years old. His wife, Kiki, had to stop me and sit me down. I wanted to get out of it, so I did not get a tan as Win had so instructed me. But he finally caught up with me and shipped me off to York as white as a marble statue. As I was short and lacking in tan, I did not place that cool evening.

Win did all this for me despite the personal pain he lived with. Several years before, he had been involved in an auto accident. He was thrown completely out of his car upon impact. His muscled body saved his life, but he could no longer use one arm effectively. With his upper body training now severely limited, Win took to the roads to run every morning. He still had legs supported by a beautiful pair of calves. How he could run with one arm was beyond me, but he did. Win's endurance increased, and he planned to run 75 miles to celebrate his 75th birthday.

On the day of his non-stop run, the weather was raw and cold with rain in the air, but he persisted. A tired Win Franklin sat down with holes in his sneakers after completing the run. I believe he damaged his heart by pushing through the bad elements that day. When he was close to 80, Win passed on. I don't believe that any other person had such a constructive influence upon both my life and that of other gym members.

Win Franklin was a strongman, boxer, physique athlete, marathon runner, chiropractor, and an advocate of hope and life in a destructive world.

Steve Borodinsky
Highland Park, NJ

Dear ***IGH,***

Hoping this letter will find both of you in the best of health and at work as usual. I want to ask you a question because I'm sure you will have the right answer. The question is: Did Eugen Sandow really have a contest in London at the Trocadero Theatre in 1887 with a man called Goliath?

Biagio Filizola
Sapri, Italy

Sandow did, indeed, appear on the stage with a man known as Goliath, Sandow met "Goliath" —whose real name was Karl Westphal—in Germany in 1889, according to the account given by David Webster on page 17 of this issue. Goliath and Sandow never had a contest, however. According to Sandow, he came upon Westphal one day working in a quarry. Wesphal was acromegalic, and Sandow thought he could be useful as an "opponent" in a stage production because of his large size and grotesque appearance. Sandow gives this account: "His head was as huge...as any pantomime mask, with a nose the size of an ordinary fist. As for his fist, it would have made more than three of mine." Sandow gave Westphal's height as 6'2" and his weight as 378 pounds; but although the height may have been accurate, a glance at any of the photographs showing sandow standing next to Westphal is enough to demonstrate that the bodyweight of 378 pounds was greatly exaggerated. No doubt Sandow wanted to make Goliath seem as large as possible, so he advertised him as being much heavier than he was and dressed him in a thick fur costume to make him appear bulkier. Westphal was untrained in any form of athletics, but he did appear in London with Sandow, engaging in mock combat with him and being lifted by him. After appearing for some time with Sandow, Westphal left the show, married his landlady and, with her, began a stage act of his own.