



IRON GAME HISTORY



THE JOURNAL OF PHYSICAL CULTURE

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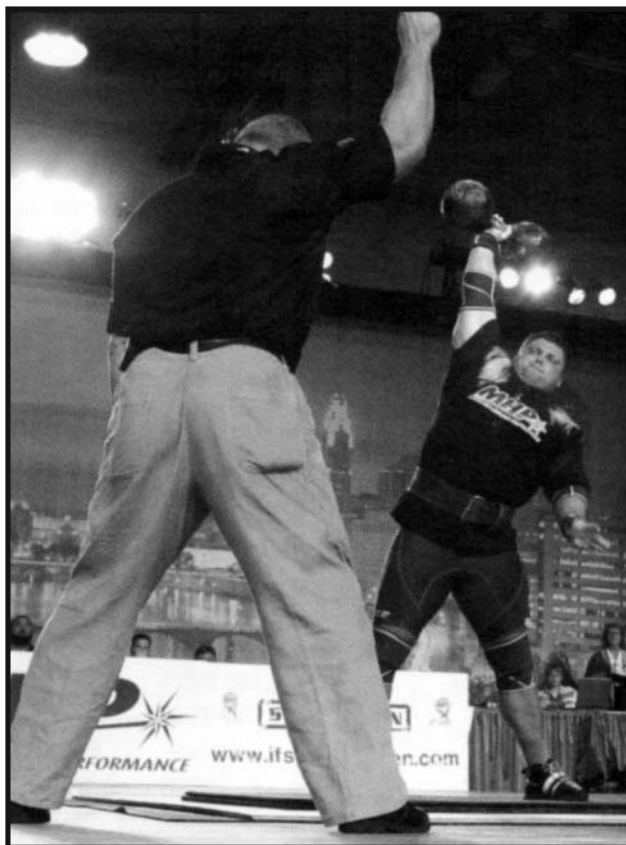
August 2005

The Arnold Strongman Classic

In early March of 2005 the fourth annual Strongman Classic was held in Columbus, Ohio as one of the fifteen sporting events comprising the gigantic sports festival now known as the Arnold Fitness Weekend. The 2002 and 2003 versions featured four events, the 2004 version featured five events, and the 2005 version added a sixth event. The 2005 competition took two days, involved ten athletes, and featured three events on each of those two days. The aim of this annual competition, from the beginning, has been to design a series of events which—taken together—provide a way to determine a man's overall strength. Those of us responsible for the choice of events—David Webster, Bill Kazmaier, Jan Todd, and myself—have done our best to create events that would allow the top performers in weightlifting, powerlifting, and the "strongman" sport to have an equal chance of winning.

Mark Henry won the

contest in 2002, but in 2003 and 2004, the contest has been dominated by Zydrunas Savickas, the powerful young Lithuanian giant who has gotten stronger each year. Broad, tall, and athletic, the 6'3", 375 pound Savickas is ideally constructed for events which require a combination of brute strength and power. We have done our best to limit the importance of endurance in our competitions, as our intention has been, and remains, to determine which athlete has the best claim to the mythical title of "The Strongest Man in the World." We realize, of course, that the winner of our contest—or any other such contest, for that matter—will face counter-claims from other men and other contests, but we nonetheless accepted the challenge given to us five years ago by Arnold Schwarzenegger and Jim Lorimer to put together a contest and a group of strength athletes that would help the iron game come closer to answering the question



Referee Odd Haugen calls the count as Lithuania's Zydrunas Savickas lifted the Inch Dumbbell overhead seven times at the 2005 Arnold Strongman Classic on his way to winning his third consecutive title.

of who is the Strongest Man in the World. Every year we have made sincere efforts to include the very best men from the strongman sport as well as from powerlifting and weightlifting. One of our regrets is that the world's best weightlifters have as yet been unwilling to compete for the winner's share—a total prize package that this year approached \$100,000. Many top powerlifters, on the other hand, have been more than willing to accept the challenge. The same can be said for most of the major players in the strongman sport—who seem always ready for a contest of strength no matter how hard or how heavy. Next year, however, we hope that the champions from powerlifting and the strongman world will be

joined by one or more of weightlifting's leading super-heavyweights.

In past issues of *Iron Game History* we've provided details of the equipment and the rules for most of the six events we used this past spring. Because of that, this account of the 2005 contest will concentrate on details about the equipment and rules of the new events. As we have always done, we began the 2005 Arnold Strongman Classic with one of our favorite events.

Apollon's Wheels

It was gratifying to us that this year each of our ten great athletes was able to at least shoulder the awk-

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TABLE OF CONTENTS

1. Arnold Strongman Classic Terry Todd
11. *Strength Magazine* Kim Beckwith & Jan Todd
29 The History of the Farnese Hercules Jan Todd
35. Grapevine Staff

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As crew chief Steve Slater looks on, World Powerlifting Champion Brian Siders gets ready for his first try at the special Ivanko-made copy of Apollon's Wheels used each year at the Arnold Strongman Classic. Siders, who'd never tried the event before, managed to lift the massive bar from floor to overhead five times.

ward, 366 pound non-revolving barbell with the almost-two-inch-thick handle—a barbell that was made to closely resemble the railway wheels made famous by one of history's premier professional strongmen, Louis "Apollon" Uni. As we have done before, we awarded placings in this event based on how many times a man can lift the Wheels to his shoulders and then put them overhead—in any style—during the two minutes we allot to each man. We do give more points to the men who are able to bring the weight to the shoulders in one movement, because to "clean" this brutish implement requires prodigious strength. One man who cleaned the Wheels twice was Norway's Svend Karlsen—the veteran strongman who finished second in our competition in 2002, 2003, and 2004. This year Svend put the Wheels overhead three times, and cleaned them on two of his three repetitions, using the reverse-grip technique made

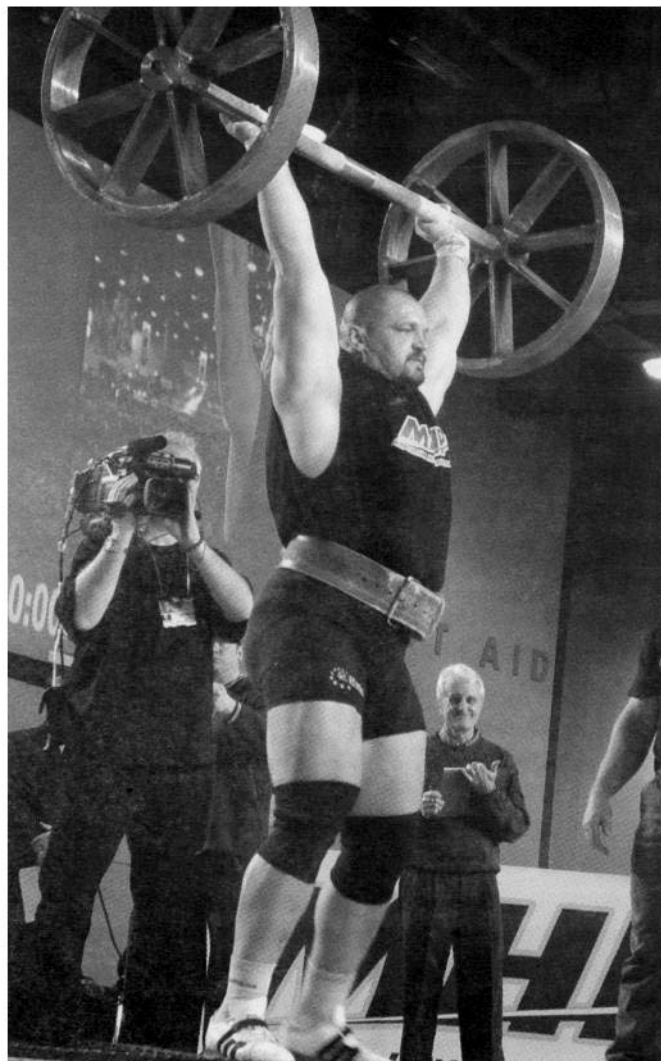
famous by John Davis when he cleaned and jerked them in France in 1949.

Another worthy performer was the 6'1", 400-plus pound Glenn Ross from Ireland, whose level of pure brute strength has few, if any, equals in the world. Glenn—"The Daddy" to all who know him—used an unusual, and strength-sapping, technique to bring the Wheels to his shoulders, but once he got them there he didn't need his legs to elevate the weight. To shoulder the weight Glenn used a reverse grip, and as he pulled the Wheels past his mid-section he released the "curling" grip on his left-hand side and then caught the bar in the crook of his left arm as he brought the bar to shoulder height with his pronated right hand. From there, he boosted the bar to his left shoulder in a series of movements, and then awkwardly worked his left hand under the bar and into a pre-pressing position. Then up went the Wheels. On his third rep, Glenn lost his balance as the Wheels were going overhead, but he dropped the bar, horsed it up to his shoulders again and pressed it solidly for his third rep.

Newcomer Brian Siders—the reigning super-heavyweight king of the International Powerlifting Federation—exploded all the arguments we heard before the show to the effect that he would be "out of his depth" in this contest. As it turned out, Brian's power still hasn't been completely plumbed. Veteran observers were flabbergasted by his performance. For example, England's Jamie Reeves, former winner of the "World's Strongest Man" contest and current tv commentator for this event, said Brian's pure strength was so great that at times it appeared "freakish." With Apollon's Wheels, Brian used a standard, two-movement "Continental" technique to bring them to his shoulders, and then pressed them so easily that many seasoned observers literally gasped in amazement. And he continued rep after rep, until he had done five—which matched the record set last year when Zydrunas Savickas elevated the Wheels five times.

The Ukraine's 6'4", 340 pound Vasyl Virastyuk—having won the 2004 version of TV's "World's Strongest Man" contest—came to Columbus with the firm intention of dethroning Savickas. He had fire in his eye as he leapt up the stairs on his 36" thighs to confront the Wheels, and after a shaky start he wound up putting the bar overhead successfully five times, with two of the reps coming after a reverse-grip "clean" rather than a "continental."

The last man out in this event was determined



Ukrainian giant Vasyi Virastyuk attacked the Apollon's Wheel event with great ferocity under the watchful eye of judge John Fair. Virastyuk, winner of the 2004 TWI "World's Strongest Man" contest and a former shotputter, managed five reps with the 366-pound barbell.

by the drawing of straws, and fittingly enough that man was the defending champion, Zydrunas Savickas. He approached the bar with his usual non-theatrical demeanor, and with his eye always on the clock made six easy "continentals" and six easier push-presses. He did each of these with such minimal knee action that they looked like a pure military press compared to some of the things that were seen in the days before the press was eliminated from weightlifting in 1973. Savickas is so strong in his shoulders that the weight—as it did in Siders' hands—looked like a wooden toy for most of the reps. After this majestic performance the rest of the athletes knew Savickas would be difficult, if not impossible,

to catch. (It is interesting to note that we have had a steady improvement every year in the Wheels event; in 2002 Mark Henry made three, in 2003 Savickas made four, in 2004 Savickas made five, and in 2005 Savickas made six. What's more, the man who won the Wheels event each year also won the overall title, which demonstrates what a revealing challenge it is to shoulder them and put them overhead.

The Hummer Deadlift

As we did last year, we tested the men with a variation of the standard deadlift, but instead of a normal "Olympic" bar we used a bar almost 14 feet long with a handle 1 3/8" in diameter—loaded with a combination of huge Hummer tires and barbell plates. Also, we place the bar about 1 1/2" higher off the ground than it would be with a standard bar and 45 pound plates—and in order not to over-tax the grip, we permit the men to use lifting straps, as the poundage possibilities are somewhat greater than they would be in an official IPF deadlift.

We used the "rounds" system, in which—as the deadlift bar increases in weight—each man takes his first attempt with his chosen weight (with the lightest attempts going first in each round), followed in the same way by each man's second and third attempt. Vasyi Virastyuk has improved greatly in the deadlift since last year, but in this elite field his 856 was only good for seventh place. Karl Gillingham made a terrific 900 to finish sixth, and looked good for more—as did Svend Karlsen, whose final attempt with 917 was so easy that he bounced the tires and tried for a second rep just for the crowd. Karlsen's 917 was matched by an effortless attempt with the same weight by Savickas, who was taking it easy in anticipation of the events to follow. Karlsen and Savickas shared fourth place.

God only knows what Brian Siders could have lifted on his last attempt, but the 933 that he made was far, far below his capacity. Second place went to UNLV's rugged strength coach, Mark Philippi, with a clutch lift on a well-chosen 950. The last man out was the crowd-pleasing Glenn Ross, who stomped up the platform stairs wearing his Irish-green socks and no shoes. Glenn had wanted to take at least 1000 pounds because his second attempt, with 933, was a laugh, but commonsense prevailed and he took just enough to create a new record (977 pounds) and increase the likelihood that he'd make the lift and get extra points for winning the event. And make it he did—with power to

spare. Following this massive pull he pointed to the crowd of many thousands, yelled "Who's your Daddy?", walked around the front of the stage, acknowledged the screaming fans, ambled back to the waiting television interviewer, and announced, "Breaking world records is what The Daddy's all about. And when it comes to the deadlift, I am The Daddy!" The smart money says that in 2006 at least one man will raise a thousand pounds in the Hummer Deadlift.

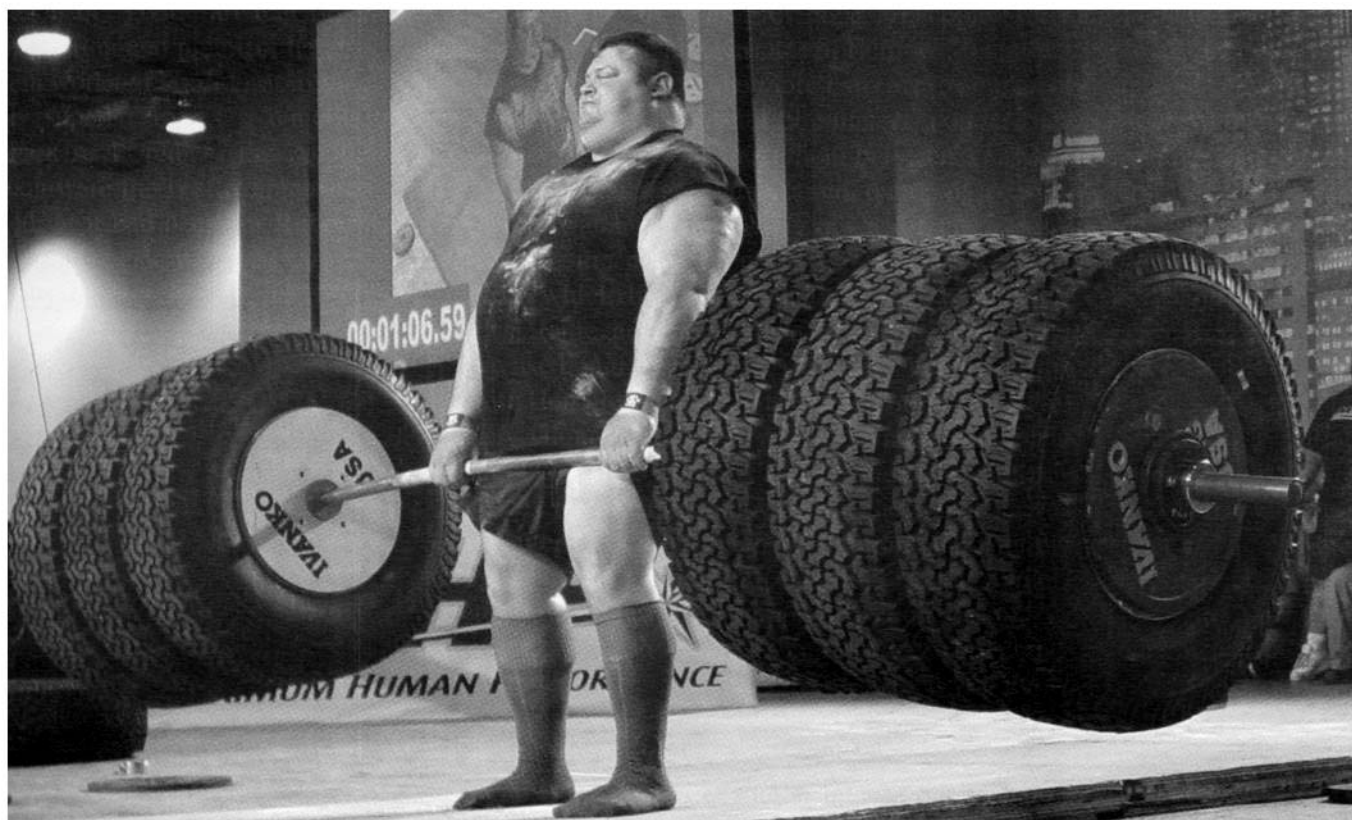
The Medicine Ball Toss

This event—as in the case of the first two—was a holdover from 2004. Although we use a medicine ball that weighs "only" fifty pounds, we believe that the event is an accurate test of the explosive power of an athlete's entire body. This contention is supported by the fact that in 2003 the winner of the Toss was Karlsen, who finished second overall, and by the further fact that in 2004 the winner of the Toss was the overall victor, Savickas. (Read on to learn if this tradition holds.) We also thought it would be wise to keep the Toss, even though it's a bit less exciting to watch than our other events, because we were adding an extra event for the

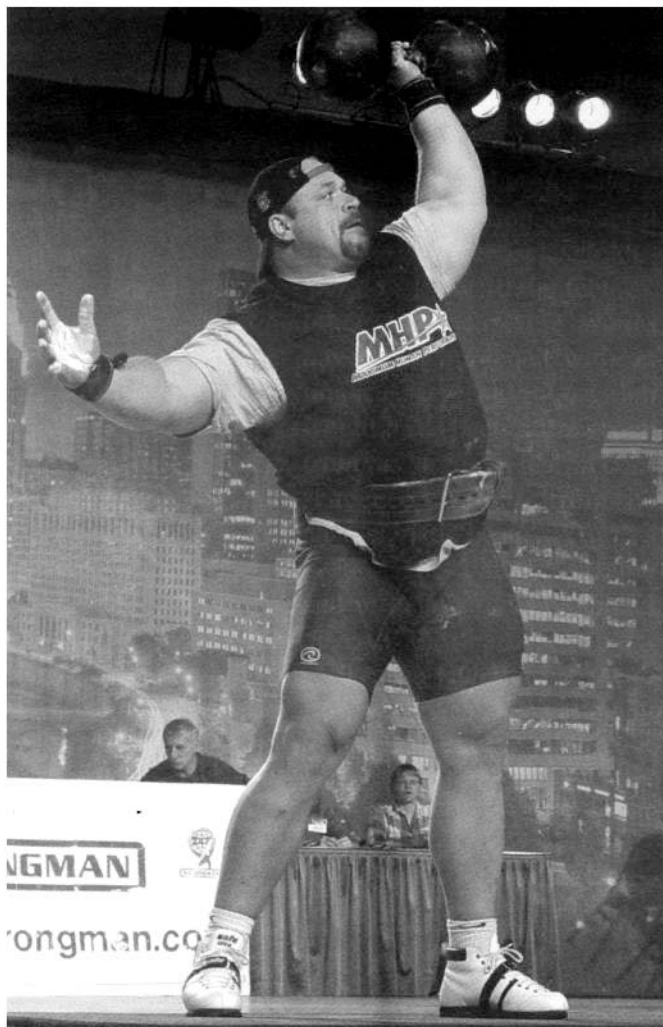
2005 contest. It seemed to us that keeping an event that takes a bit less from the athletes' strength and energy reserves was a good idea.

In the Toss, each man could choose three heights, and the aim was to hit a 4'x6' piece of plywood supported by cables and dangling directly over the athlete's head. We believe that throwing an implement over a bar requires more timing and skill, and that the results of such contests don't always reflect who has the most power. (It's hard to miss a piece of 4'x6' plywood.) Surprisingly, four of the six men failed to reach the plywood at 15', but five men made at least 15'6". Two of these—Svend Karlsen and Karl Gillingham—bowed out at this height and tied for fourth. Third went to Vasyl Virastyuk, an internationally ranked shot putter who was one of the favorites to win the event until it was learned that he had injured his left biceps several weeks before the contest. Vasyl made 16', and after each valiant effort at 17' he clutched his left elbow and screamed in pain—having apparently aggravated his injury.

Last year's winner was Zydrunas Savickas, but this year he had to share his first place with 6'6" Magnus Samuelsson as both men reached 17' easily.



"Big Daddy" Glenn Ross of Ireland was a solid winner in the Hummer Deadlift, managing to pull 977 pounds to edge out World Powerlifting Champion Brian Siders and UNLV strength Coach Mark Philippi.



The big Canadian Hugo Girard tied for first with the Inch Dumbbell. He made four lifts with his right hand and six with his left.

Samuelsson, in fact, came within a red hair's breadth from hitting the board at 17'6", and it was a fine thing to see the Swedish colossus have a good event as he was a bit off earlier in the day in the first two events.

The Inch Dumbbell

The first event on Saturday's schedule was new—and everyone associated with the competition was anxious to see how things would turn out. Many hours of discussion went into the final rules that governed the event. These discussions involved our executive committee as well as other people with experience in strength competitions. The implement we decided to use closely resembles the heaviest of the several dumbbells owned and used by England's Thomas Inch—a professional strongman and lifter in the early part of the Twen-

tieth Century. The replica we used weighed 172 pounds, and the thick handle is said to measure 2.47" in diameter, which, according to the current owner of the Inch Dumbbell, Kim Wood, is approximately 4/100 of an inch larger than that of the original. In any case, it is a thick, thick handle, and for years Inch offered a substantial amount of money to anyone who could budge the 172 pound bell off the floor—and it is said that he never had to pay. Even today, only a truly strong man can clear the ground with one of the "replicas," and far fewer men are able to stand up straight with an Inch Bell, as in a finished deadlift. (In 2003, Mark Henry became the first man to clean an Inch Bell with one hand and then lift it overhead.)

Obviously, it is much less of a challenge to lift an Inch Dumbbell overhead with one hand than it is to clean it with one hand, but even an overhead lift is anything but easy. The reason for this is the same as the reason that the bell is so hard to lift off the ground with one hand—the *thickness of the handle*. During a press or push-press, the width of the handle forces the hand open, and it places the center of gravity of the bell much farther from the wrist than would be the case with a dumbbell handle of normal thickness—making it almost seem as if you're having to balance the bell in your open palm as you press it.

During the many discussions about which rules we should use, there were suggestions that we should give higher points for a press than for a push-press, and more for a push-press than for a jerk, but we decided such a rule would simply make a hard-to-judge event even harder to judge. We also rejected the suggestion that we give more points to anyone who cleaned the bell to the shoulder with one hand rather than with two. We rejected this suggestion, primarily, because we wanted to spare the men's grip, as we knew they'd need it later in the day when they would have to carry 865 pounds of wood and iron up a 40' ramp using just their bare hands. At that point in the contest, little did we know that the lifting of the Inch Bell would, indeed, cause problems in the Timber Carry (Farmer's Walk) for reasons that were unrelated to the stress of trying to *clean* the implement. More on this later.

As for how the reps should be done, we briefly discussed requiring the men to move from one hand to the other, with the bell being replaced on the platform after each rep, or requiring that the men make two or three reps (or try to make two or three) with their "begin-

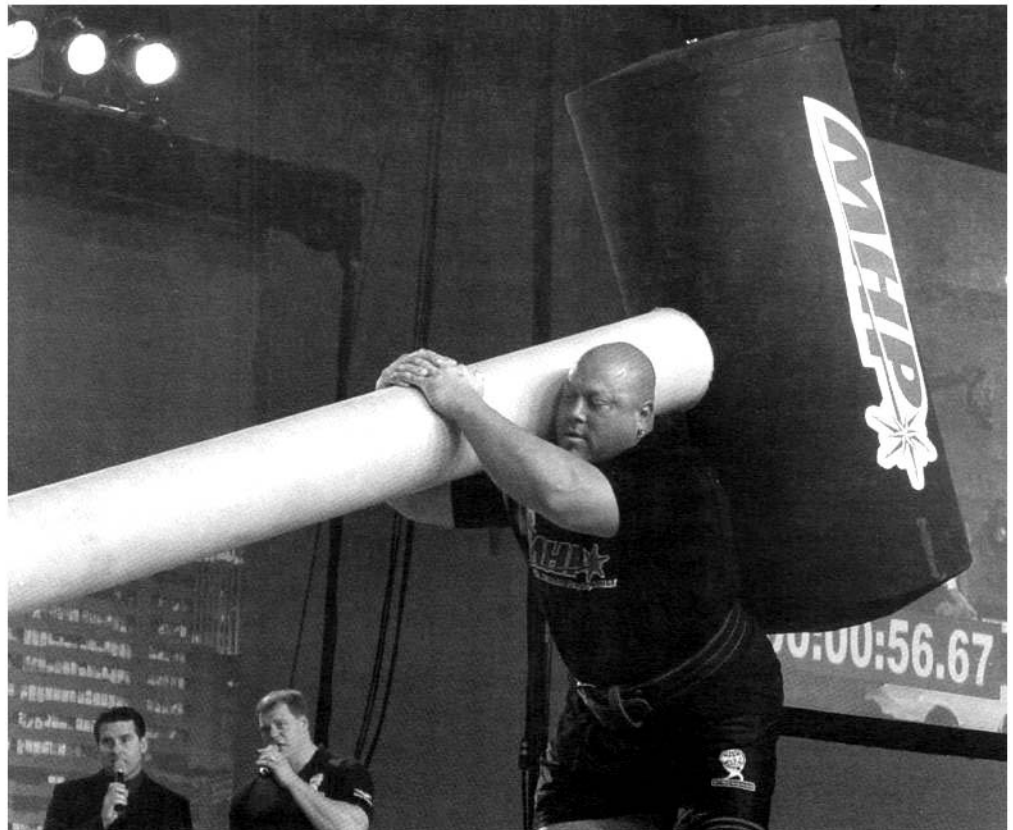
ning" hand before going on the other hand, and so on. In the end, we chose a simpler path; we told the men that they could use two hands to bring the bell to their shoulder and to lower it to their shoulder after each rep, but that they could go from hand to hand in whatever way they wished and that they could even do all of their reps with only one hand if they preferred. We gave them ninety seconds, as we wanted to provide a little time for a puff if they needed a breather between efforts.

Hugo Girard was the first man out as he was in last place after the first day's events, but he gave a stellar performance, registering ten total reps—four with the right and six with the left. Hugo told me that he trains often with an Inch replica, and that he had hoped for a few more than ten. Van Hatfield, the current U.S. strongman champion, managed five reps, as did his countryman Karl Gillingham. Magnus Samuelsson only got two, which was surprising. Mark Philippi's performance was also a bit less than we expected, and he got credit for three.

Among the leaders at that point in the overall contest, Karlsen fell back a bit when he was only able to elevate the bell four times. Zydrunas Savickas' seven reps, while outstanding, somehow seemed mediocre as everyone expects him to either win or finish second in every event. As it was, Vasyl Virastyuk was currently in second place, and he picked up some ground over Savickas by making four reps with his right arm and five with his left—now heavily wrapped because of his biceps injury. The two most awe-inspiring performances of the day were turned in by Brian Siders and Glenn Ross. Ross went just before Siders and knocked out seven quick and easy reps with his right hand. He then returned the bell to the platform and brought it to his shoulder for an attempt with his left hand. To every-

one's surprise, the bell hesitated on the way up, drifted back, and was then dropped—no lift. After a short rest, Glenn brought the bell again to his right shoulder, began to press it only to have it also drift back over his shoulder and several inches downward. However, in a mind-boggling display of shoulder strength he somehow brought it slowly back into the groove and pressed it gradually to full arm's length. His ninth rep was, amazingly, an exact replica of his eighth—and those two reps were widely discussed after the event by old hands in the strength game, all of whom said those reps were among the most impressive feats of pressing they had ever seen. To top it off, Ross then put the bell down, brought it up to his left shoulder and made his tenth rep. At the conclusion of his performance, the five to six thousand people who were watching let out a thunderous roar to let The Daddy know how much they appreciated his massive strength.

Brian Siders' strength was more contained, but it was no less stark and memorable. He began with his right hand and made five apparently effortless reps



Van Hatfield, a first-time competitor in the Arnold Strongman Classic, was a surprise winner in the Hammer. Hatfield, the current U.S. champion, raised the huge hammer to the upright position in only 16.5 seconds.



UNLV strength coach Mark Philippi proved he had some of the mightiest mitts in the world by winning the Timber Carry. Note the kilt-clad chief referee, David Webster, on the right.

before replacing the bell on the platform. He then went to his left hand and made two more before stopping to catch his breath for perhaps thirty seconds. Next, he did three more solid, pure presses with his right before dropping the bell onto the stage at the edge of the platform. Not yet satisfied, he stepped off the platform, pulled the bell to his right shoulder and once again pressed it to arm's length only to lose his balance because of the somewhat springy platform before he could get the down signal from Odd Haugen, the referee for the event.

The Hammer of Strength

This event was introduced last year, but because of a mistake by the organizers who scheduled the events that day in the huge Expo Center our men didn't have the proper amount of time to truly test their strength. Accordingly, we were all flying somewhat blind as to just how much weight we needed to add to the already weighty, 18' implement—which looks like a gigantic sledge hammer. The Hammer is constructed so that it can be moved up little by little as a series of "catches" keep it from falling downward while the athlete moves forward and resets himself for the next upward push. The "shaft" of the Hammer is approximately the thickness of a large telephone pole, and at the start the men have to squat down, take the shaft on either their right or their left shoulder, and push upward until they hear a "click" indicating that they can ease off and move down

the shaft for their next push.

Unfortunately, both Svend Karlsen and Hugo Girard were injured on this event. Svend sustained a slight, and not serious, tear in the fascia of his hip and decided not to push it, but Hugo suffered a torn Achilles tendon which required surgery when he returned to Quebec. Magnus Samuelsson also dropped out early as he was unable to get the Hammer moving on his first attempt, in part because his great height forced him into a fairly deep squat relative to the beginning positions used by the other men.

Placings were determined either by the height to which the Hammer was lifted—in case the Hammer was not lifted until it was standing straight up—or by the time it took to take it all the way up. After

a "qualifying round," which eliminated five men from going to the heavier weight, sixty-six pounds were added, and the men were told that they would be given thirty seconds to lift it as far up as possible. In an amazing display of power, all five remaining men moved through all six "clicks," or levels, and stood this Brobdingnagian Hammer straight up in the air—to the delight of the screaming throng encircling the 50'x50' stage.

Of the five top men, Mark Philippi took it to the top in 22.13 seconds, and he lost valuable time by trying to move up two "clicks" on one push—a risky strategy. He finished fifth, less than two seconds slower than Glenn Ross, who moved the monstrous Hammer and his own monstrous self to a vertical position in 20.83 seconds. Savickas also cost himself a few seconds by trying to take two levels with one push, but still managed to finish in only 20.45 seconds. The winner was decided by less than a tenth of a second, as Vasyl Virastyuk needed 16.84 seconds to hit the top position whereas Van Hatfield put on a great show with a piston-like series of pushes that took only 16.75 seconds to complete.

The Timber Carry

The Timber Carry is the Arnold Strongman Classic's version of the Farmer's Walk, and the event has been essentially unchanged over the four years of the contest. To lift the 865 pound load of timbers and iron and to carry it up a forty-foot ramp is a daunting task for

2005 Arnold Strongman Classic

Final Results

| Competitors in Order of Finish | Apollon's Wheels (Cleans- Continental- Jerks) | PI | Pts | Hum- mer Dead- lift (Lbs) | PI | Pts | Med- icine Ball Toss | PI | Pts | Inch DB Reps | PI | Pts | Hammer Lift | PI | Pts | Timber Carry | PI | Pts | Final Pts | Prize Money |
|--------------------------------------|---|----|-----|---------------------------------------|----|-----|-------------------------------|----|-----|------------------------|----|-----|-------------------------------|----|-----|-----------------|----|-----|--------------|--------------------------------|
| 1. Zydrunas Savickas | 0-6-6 | 1 | 10 | 917 | 4 | 6.5 | 17ft | 1 | 9.5 | 7 (7-Rt 0-Left) | 5 | 6 | Rd. 2-All in 20.45 | 3 | 8 | 6 ft 5 in | 5 | 6 | 46 | Hummer, Watch & \$16,000 |
| 2. Vasyl Virastyuk | 2-3-5 | 2 | 9 | 856 | 7 | 4 | 16ft | 3 | 8 | 9 (4-Rt 5-Left) | 4 | 7 | Rd. 2-All in 16:84 | 2 | 9 | 4 ft 10½ in | 7 | 4 | 41 | \$15,000 |
| 3. Glenn Ross | 0-4-3 | 5 | 6 | 977 | 1 | 10 | 0 | 7 | 2.5 | 10 (9-Rt 1-Left) | 1 | 9 | Rd. 2-All in 20.83 | 4 | 7 | 6 ft 2 in | 6 | 5 | 39.5 | \$11,000 |
| 4. Mark Philippi | 2-0-1 | 8 | 3 | 950 | 2 | 9 | 15ft | 6 | 5 | 3 (1-Rt 2-Left) | 9 | 2 | Rd. 2-All in 22.13 | 5 | 6 | 23 ft 6 in | 1 | 10 | 35 | \$9,000 |
| 5. Brian Siders | 0-5-5 | 3 | 8 | 933 | 3 | 8 | 0 | 7 | 2.5 | 10 (8-Rt 2-Left) | 1 | 9 | Rd. 1, Hole 5 in 50:78. | 7 | 4 | 3 in | 8 | 3 | 34.5 | \$8,000 |
| 6. Svend Karlsen | 2-2-3 | 4 | 7 | 917 | 4 | 6.5 | 15.5ft | 4 | 6.5 | 4 (4-Rt 0-Left) | 8 | 3 | Rd. 1 Hole 0 | 9 | 1.5 | 14 ft 8½ in | 2 | 9 | 33.5 | \$6,000 |
| 7. Van Hatfield | 0-3-3 | 6 | 5 | 799 | 8 | 2.5 | 0 | 7 | 2.5 | 5 (4-Rt 1-Left) | 6 | 4.5 | Rd. 2-All in 16:75 | 1 | 10 | 8 ft 9 in | 3 | 7.5 | 32 | \$4,000 |
| 8. Karl Gillingham | 0-3-0 | 9 | 1.5 | 900 | 6 | 5 | 15.5ft | 4 | 6.5 | 5 (4-Rt 1-Left) | 6 | 4.5 | Rd. 1, Hole 4 | 8 | 3 | 8 ft 9 in | 3 | 7.5 | 28 | \$3000 |
| 9. Hugo Girard | 0-4-2 | 7 | 4 | 799 | 8 | 2.5 | 0 | 7 | 2.5 | 10 (4-Rt 6-Left) | 1 | 9 | Rd. 1, Hole 5 in 27.15 | 6 | 5 | 0 | 10 | 0 | 23 | \$2000 |
| 10. Magnus Samuelsson | 0-3-0 | 9 | 1.5 | 700.5 | 10 | 1 | 17ft | 1 | 9.5 | 2 (2-Rt 0-Left) | 10 | 1 | Rd. 1 Hole 0 | 9 | 1.5 | 0 | 10 | 0 | 14.5 | \$1000 |

a completely fresh athlete to face, but to have to face it after two exhausting days and five bone-bending events is asking a great, great deal. And this year it was asking a bit too much, as the task was, indeed, "a bridge too far."

The first year, we used "only" 815 pounds, and four of the eight athletes carried the load to the top, but that year they only had to do three earlier events instead of the five we required this year. In 2003, based partly on the athletes' recommendations, we added fifty pounds to the load, but only two men—Svend Karlsen and Zydrunas Savickas—managed to make it all the way up. In 2004, the weight remained unchanged, but we added an event—so the men were that much less fresh by the time of the final event. That year, even though most of the men took it a long way up the ramp, only the seemingly unbeatable Savickas was able to take it to the top. Not only that, he almost ran up the ramp, finishing in record time to the delight of the crowd.

This year, alas, the capacity crowd at the downtown auditorium wasn't treated to the Hollywood finish of the last two years, as not a single one of our leviathans could lift and carry the load all the way up the ramp. Of the eight men who tried, only two were able to take it more than ten feet—Svend Karlsen at 14'8.5", and veteran Mark Philippi, who by managing 23.6" leapfrogged Brian Siders in the final points, making substantially

more money in the process. Prior to Savickas' attempt, the other top men averaged about four feet. When Savickas began to chalk up, however, most of the athletes and officials—and anyone else who had seen his Herculean efforts in either of the two previous years—were expecting another majestic march to the top. But a little more than six feet later the giant had dropped the Timbers four times and was done. Obviously, these huge young bulls could all carry the 865 pounds to the top of the ramp if they were using lifting straps—so the problem was clearly their grip. Somehow, something had happened this year that eroded their grips to such an extent that their performance, collectively, was less than half of what it had been the year before.

Later that evening, as the officials, coaches, and athletes sat around rehashing the events of the past two days, it was finally agreed that the culprit behind the poor performance in the Timber Carry was the Inch Dumbbell. Apparently, the effect earlier in the day of having to control the Coke-can-thick bar of the Inch Dumbbell as it was being elevated overhead again and again was a weakened grip. The men seemed to feel that it was necessary to squeeze the Inch Bell bar just to hold it still as it was going to arm's length, and if it got out of the groove and threatened to drift back over the shoulder it had to be fought back into place with the muscles on the thumb side of the hand. No other explanation seems



Contest organizer and IGH editor Terry Todd congratulates three-time three time winner Zydrunas Savickas—to whom he's just presented the bronze, fifty-pound Louis Cyr trophy.

possible, as we didn't change the handles or add weight, and as the men, overall, exceeded the performances made in the same events last year. At the end of the evening we concluded that by being so concerned about having the mens' grips over-stressed during attempts to add points by cleaning the Inch Bell, we failed to realize just how much grip-work would be involved in simply controlling the bell as it was being raised to full arm's length overhead. Next year, we plan to find a way to minimize the chances of this happening again. One thing we don't plan to do is to drop the lifting of the Inch Dumbbell, as the event riveted the audience, many of whom yelled out the rep count as the bell went up again and again.

Overall, we were pleased with the 2005 Arnold Strongman Classic as we had better performances across the board than we have ever had—with the exception of the Timber Carry. Also, although it seemed impossible, the prevailing view is that we had even larger crowds this year than ever before. When our ten behemoths—

averaging approximately 6'3" and 340 pounds—strode onto the stage to be introduced, bearing the flags of the seven countries they represented, the tens of thousands of people flooding the trade-show in the Expo Center began to gravitate toward the stage in anticipation of seeing heavyweights move heavy weights. They were not disappointed.

We're proud that the contest we began over four years ago has become an important part of the Iron Game calendar, and proud that we're able to offer the largest prize package in the sport. It's a fine thing to see these hard-working athletes have a few good paydays for a change. This year's

repeat winner, Zydrunas Savickas, for example, went back to Lithuania with cash, the keys to his third new Hummer, and an Audemars-Piguet watch—for a total purse of almost \$100,000. John Davis, Norbert Schemansky, Doug Hepburn, and a lot of other great champions from the past never saw any real money from their lifting—and that was wrong.

Strongman competitions have come a long way in the thirty years since Trans-World International created the "World's Strongest Man" show for television, and we are told by Jim Lorimer and others that our contest has been the most popular part of "The Arnold" for the last several years. Even so, we hope to make the show even better next year—so that it can continue to hold pride of place among the thirty sports that will be represented in Columbus in 2006 at the ABSOLUTELY ENORMOUS SPORTS FESTIVAL known around the world as the Arnold Fitness Weekend.

—Terry Todd

Photography by Angela Brown and Jan Todd

Strength

AMERICA'S FIRST MUSCLE MAGAZINE: 1914-1935

Kimberly Beckwith and Jan Todd
The University of Texas at Austin

In high school, we became a strength addict, and substituted the then small *Strength* magazine as an interesting insert in our Physics book, thus fooling the omnipresent educators, and incidentally learning more worthwhile things than are to be found in any school textbook. Now looking back upon those days with a supposedly mature mind, we are more and more certain that learning to care for and build your body is far more important than any subject we were supposed to study in school.¹

Harry Paschall, the famous weightlifting author and cartoonist, wrote these lines in the early 1950s. Paschall, who discovered "*Strength*" magazine shortly after it began publication in 1914, credits Alan Calvert (1875-1944), its founder, editor, and publisher, with introducing systematic weight training to America.² The belief here is that Paschall is correct. Alan Calvert is the unsung hero of the modernization of American weightlifting. Calvert began the Milo Bar-bell Company in 1902 in Philadelphia and introduced *Strength* magazine twelve years later, an act that helped weightlifting evolve as a sport, and inspired his readers to think rationally

about the healthful benefits of bodybuilding, the use of weights for sport training and, of course, how to maximize strength. Thirty-five years later, as Paschall noted, Calvert's advice on strength training was still valued, still sound.

If sport historians Allen Guttman and Melvin Adelman are correct, the opening of the Milo Bar-bell Company and its introduction of the first commercially manufactured barbell in North America placed weight training on the path to becoming a "modern" sport. Calvert's new barbells and dumbbells allowed lifters to know precisely what was being lifted and allowed comparisons from event to event, and town to town. This led to a standardization of rules, a common list of events for contests, and the beginning of real weightlifting records in America.³ Adelman argues that public information, including specialized literature, is also necessary in order for a sport to be defined as "modern."⁴ This was precisely the role played by *Strength*, the focus of this paper.

While modernity represents a useful construct for studying sport history, the players involved in that process generally don't realize that they have set modernization in motion.⁵ Alan Calvert certainly didn't. When he began Milo Bar-bell he was simply pursuing his vision of the American dream through his newfound passion for muscular bodies and strength. When Calvert began *Strength* his primary motivation was not



Few photographs have survived of Alan Calvert, founder of the Milo Bar-bell Company and *Strength* magazine. This was taken near the end of his life; he died in 1944 at age 69.

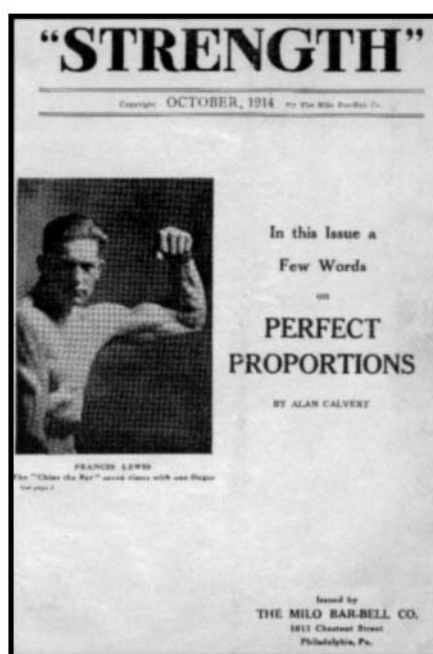
to launch a new competitive sport. He just wanted to increase the number of barbell sets he sold by increasing his customer base and giving his customers direction and motivation for their training. Calvert realized that Milo Bar-bell and its publications were but a small part of an emerging sporting goods industry which included Spalding in baseball, Pope in bicycles, and Remington in hunting equipment, but he could not have anticipated the impact his economic enterprises would have on America.⁶

As an impressionable boy Calvert witnessed the extremes of male physical development. At the circus and in variety theatres he saw large, muscular strongmen who exerted vast amounts of strength against

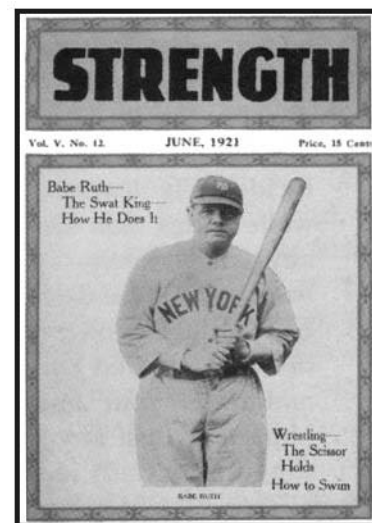
at a local Philadelphia gymnasium, such as Bill McLean's establishment at Arch and Ninth Streets, where professional boxers, wrestlers, gymnasts and acrobats worked out. But, the results of that training—his own body—left him vaguely dissatisfied. He wasn't really muscular. He wasn't truly strong. Calvert had an epiphany, however, when he saw Eugen Sandow at the Trocadero Theatre in 1893 while visiting the World's Columbian Exposition.⁹ The eighteen-year-old Calvert was entranced by Sandow's body. Unlike the bodies of lightweight trainers, Sandow's muscles were round, full, and symmetrical. His broad shoulders, thick legs, and defined abdominals reminded Calvert of statuary he'd seen in Philadelphia museums and at the Chicago World's Fair, and made



This 1914 pamphlet entitled "General Strength" was Calvert's first publication.



Vol. 1, No. 1 of *Strength* was printed in October 1914. Francis Lewis—able to chin seven times while using only one finger—was the first coverman.



After Alan Calvert sold the magazine, the new owners primarily used sport images on the front cover.

objects of formidable weight—their muscles round, full, and powerful.⁷ On the other hand, the city of Philadelphia was filled with neurasthenic office workers who performed physically non-challenging trades and suffered the diseases of the "modern man." Alan Calvert intuitively knew at an early age which physique he wanted for himself. He wanted to look, and be, strong.

At age ten he bought William Blaikie's *How to Get Strong and How to Stay So* and *Professor Dowd's Original Health Exerciser* and for the next several years he followed their written recommendations faithfully.⁸ He pressed, curled, and extended the light dumbbells that were advocated by these early training guides and as he grew older he probably trained with like-minded friends

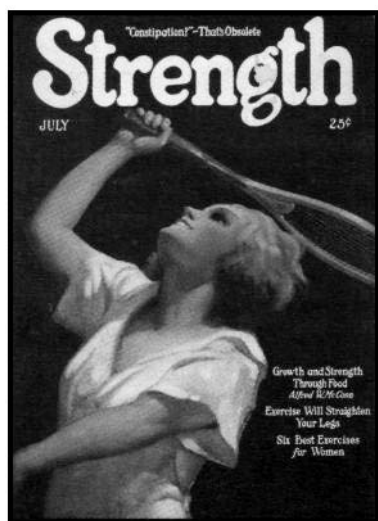
Calvert wonder how he could bring his own physique closer to this new ideal. He returned to see Sandow's exhibition several more times during his stay, and he paid to see the strongman again when Sandow played in Philadelphia the following year. Sandow became his obsession. Calvert began collecting cabinet cards and photographs of Sandow's inspirational body. "I couldn't get enough of them," he later wrote, "and I think that was because Sandow's figure appeared to be perfect no matter from what angle the picture was taken."¹⁰ Inspired by Sandow, as so many others were, Calvert found a new focus for his training. Calvert knew what was possible, even if his family thought he was wasting his time.¹¹

Calvert knew from watching Sandow's shows that lifting heavy barbells had to be part of the secret to the strongman's heavily-muscled physique. However, when the young Philadelphian tried to find information about how to do heavy training he could find no instructional information regarding the lifting of heavy barbells. While touring strongmen understood the need to lift heavy weights, they did not advertise the practice, or even suggest the use of heavy weights in the few mail-order courses published at this time. Calvert was further stymied by the fact that he didn't own a long-handled barbell like the ones Sandow used in his demonstrations. Furthermore, despite inquiries, he couldn't find any for sale in the United States unless he wanted to special

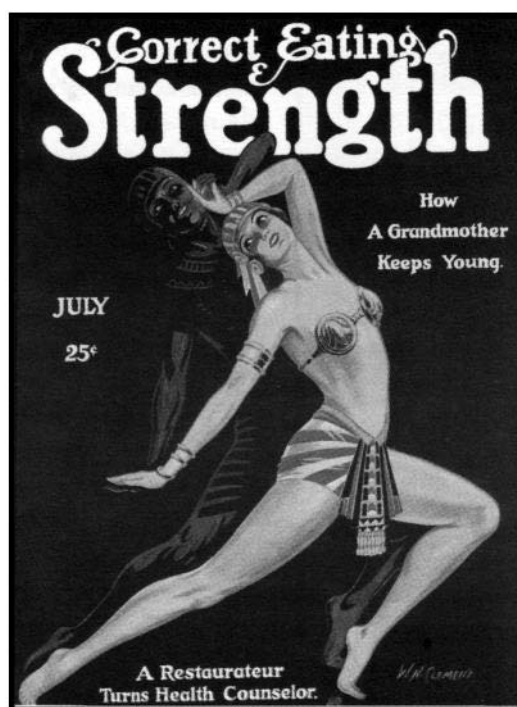
ed States before. Although Calvert had created the ideal product and was beginning to understand the best ways to use it, his own physique apparently never developed into anything resembling his idol's perfection.

Ottley Coulter, a magazine contributor and strongman friend, described Calvert as around five feet nine inches tall and with enough flesh to look good in his clothes.¹⁵ "He had a well proportioned forearm," Coulter noted, "but was not what I would call a muscular man."¹⁶ Though his physique wasn't "showy," Calvert eventually did become strong. Strength historian, David

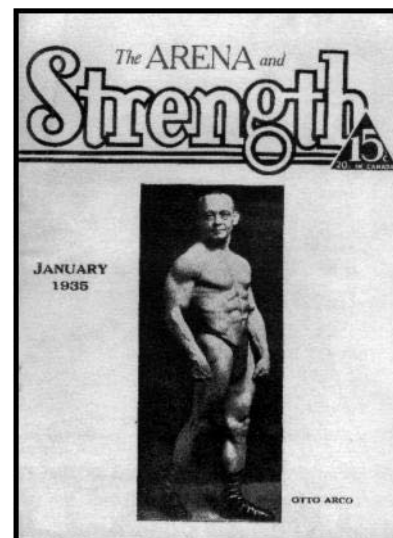
Webster, and magazine author, Ray Van Cleef, credit him with a sixty-five pound right-handed press when weighing about 135 pounds, a very



Colorful drawings of women athletes appeared frequently on *Strength* during the 1920s.



In May of 1930, *Strength* combined with the magazine formerly known as *Correct Eating*.



Otto Arco appeared on the cover of the combined *Arena and Strength* in January of 1935.

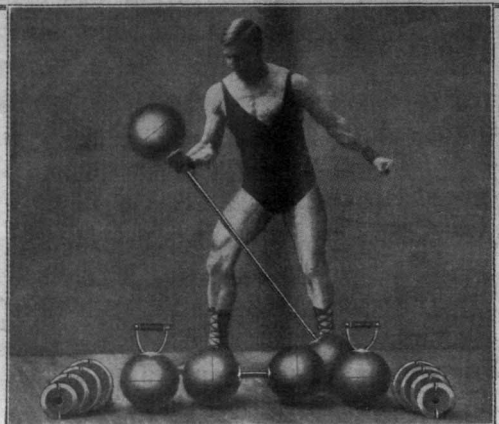
order them. There were several manufacturers selling dumbbells of various weights—generally topping out at forty or fifty pounds—but not a single equipment catalog advertised barbells.¹²

Calvert began tinkering, coming up with several home-made designs, and applied for his first patent in January 1902.¹³ He opened Milo Bar-bell Company shortly thereafter; by all accounts his were the first long-handled barbells commercially available to the American consumer. What was even more important than the length of the bar was that the barbells were adjustable; his first model could be loaded from 20 to 200 pounds.¹⁴ The fact that the weight could be varied was not only innovative; it made progressive resistance training possible in a way that had never been available in the Unit-

ed States before. Coulter claimed that Calvert later could press seventy-five pounds in strict one-arm military style at a moment's notice at a bodyweight of 175-180 pounds. Calvert was also a "very capable man at dipping on the parallel bars" in his younger and lighter days.¹⁷ Perhaps his genetics limited his potential or perhaps family and business obligations kept him too busy to train properly. In any case, Calvert's contribution to the Iron Game was not to be made through his body.

Once he'd gotten his barbell business well-established, Calvert turned his attention toward publishing. People needed to know how to use barbells and how to build real strength. Calvert moved in this direction because of the literally hundreds of letters he received from his customers asking for more informa-

64a PHYSICAL CULTURE'S ADVERTISERS—



WHAT IS A BAR-BELL?

A Bar-Bell is simply a long-handled dumbbell; it can be used for either lifting or developing exercises. In the above picture, the athlete is "up-ending" a Bar-Bell, while at his feet lie a Dumbbell and Kettle-bells.

WHY IS IT that a man who has been trained with heavy bells can perform feats of strength beyond the combined power of two or three ordinary men? Not alone because his arms are twice as strong—but because his back, hips and legs are FOUR OR FIVE TIMES AS STRONG as the average athlete's.

There is only one way to develop this phenomenal back and leg strength: and that is, by the use of a Bar-Bell. You cannot do it by practicing one-arm lifts with a short Dumbbell; you cannot do it by going through the old 5-lb. Dumbbell drill with a pair of 25 or 30-lb. Dumbbells; nor can you do it with a pair of Kettle-Bells. Kettle-Bells are primarily arm and deltoid developers.

In a combination outfit, the Dumbbell and the Kettle-Bells are subsidiary parts—the Bar-Bell is the great developing instrument. It is because they use Bar-Bells that OUR pupils can develop 45° chest, 16° hips, 24° thighs, etc.

The back and leg muscles are infinitely bigger, stronger, and more important than the arm muscles. After training thousands of cases, it is our conviction that the average man needs a Bar-Bell which can be adjusted up to 100 lbs., if he wants proper ALL-ROUND development.

We will be glad to assist and advise anyone in the selection of a combination bell of proper weight.

IN REGARD TO TRAINING

We believe we have the greatest course of training in the world—the BEST system. We have described it in some of our recent advertisements; but we want to say here that no system—however perfect—will exactly suit any and everyone. If YOU buy an outfit and enroll as a pupil with us, we have to adopt our system to your PARTICULAR INDIVIDUAL needs.

We can tell you a lot of interesting and instructive facts about body building and strength making; and we can also give you information about the largest and finest line of adjustable combination bells in the world.

Write for our booklet.

THE MILO BAR-BELL CO.
1011 Chestnut Street
PHILADELPHIA, PA.

We stand back of our Advertisers—Say "I saw it in Physical Culture"

Calvert had to educate his consumers on how to train and even on such basic matters as what a barbell was. This ad ran in *Physical Culture* magazine in December of 1913.

tion on how to use the new barbells. Family obligations—marriage to Mary Uhle Githens in 1906 and the birth of four children between 1907 and 1915—as well as financial considerations kept him from doing anything more than responding to the letters from his customers for the longest time. However, when Calvert's father-in-law died unexpectedly in 1910, leaving his wife a considerable inheritance, he decided to devote some of his time and energy to the production of a regular periodical.¹⁸

In the early twentieth century, *Physical Culture* was the primary magazine dispensing exercise information. However, Bernarr Macfadden's magazine wasn't just about exercise. It also covered many other aspects of healthful living—nutrition, vegetarianism, sexuality, fasting, alternative medicine, dance, and natural healing. While Macfadden used some pictures of muscular men

on his covers in the early days of his publication, his magazine was not really aimed at those who wanted to be strongmen. In fact, the closest example of "real weightlifting information" found in the first six years or so of *Physical Culture's* publication (1899-1905) involved an article by George Elliott Flint titled, "The Strength and Symmetry of Man Compared with Animals" in which Flint explained that heavy weights were needed in upper body training to match the symmetry of the lower body since the legs got more exercise during everyday activities. The only other weightlifting information was in an article on dumbbell training, which described numerous light weight (one to five pound) exercises and a single "heavy-weight" (eight to thirty pound) lift.¹⁹

There were other publications, of course. The *National Police Gazette* was a popular source for sporting news at the time. Although it did not print "how-to" articles, it took great pride in posting—and at times, hosting—challenges between touring strongmen. *Outing* magazine devoted considerable space to outdoor exercise—camping, cycling, equestrian events, fishing, hunting, yachting—and ran only an occasional article on physical culture or collegiate sports like football and track and field. If you were looking for barbell training information, *Outing* was not the right publication either.

To fill the void, Calvert decided to create a new kind of magazine, and in the beginning he kept it pretty simple. *Strength* began as a sixteen-page (including the front and back covers), 5"x7¼" pamphlet printed on off-white, high-quality coated paper, with the title "*General Strength*" and a simple copyright mark with month and year on the back cover.²⁰ With the second issue, in October 1914, Calvert changed to white, coated paper, increased the size of the magazine to 6" x 9", and shortened the name to just "*Strength*." The paper, measurements, and title in quotations continued until the May 1920 issue when new owners and editors dropped the quotations from the title, began to publish the magazine on much cheaper, uncoated paper, and expanded its thematic content.²¹

The seventeen issues published under Calvert's leadership, more or less on a bimonthly schedule, between June 1914 and January 1918 followed the same basic template—lots of pictures, a few informative articles, many testimonial letters, and no advertisements. Judging by comments made in a letter to Ottley Coulter a month after the October 1914 issue (the first with the *Strength* title), Calvert began the magazine in order to

publicize the amazing pictures sent in by his students and customers.²² Two years later Calvert boasted, "The readers of *Strength* have the opportunity of studying and admiring the pictures of the most perfectly developed class of men in the world—my advanced pupils."²³ Calvert devoted at least half of each issue to testimonial letters and photographs, and in the remaining space he wrote articles relating strength and muscular development to health, outlined his teaching methods and philosophy, and presented informative pieces on general anatomy and physiology.

In order to attract readers—and knowing from personal experience that viewing a well-developed body offered almost unlimited inspiration—Calvert used dramatic physique photos on the covers of each issue. The cover of the first issue, for instance, featured a Roman column superimposed on a photograph of Charles MacMahon, a Calvert student who would be made famous through his appearances in *Strength*. MacMahon is bent over, hands behind his head as if he, and not the column at his back, is supporting a massive piece of marble. Wearing only a posing jock and Roman sandals, MacMahon displays advanced development in his leg and back muscles. The use of Greek and Roman motifs, a common practice for strongmen and physique artists, played on the popularity of Greek Revivalism during this era.²⁴ The choice was not accidental; an art critic once compared his students to Greek statues, claiming Calvert was "turning out men whose perfection of figure equals that of the ancient classical Greek model."²⁵ Other *Strength* covers portraying a classical theme included Anton Matysek, probably the most famous of Calvert's pupils, who posed as "The Resting Gladiator" on one issue and as "Achilles" on another.²⁶

Although neo-classical images were widely used by magazines in the first two decades of the twentieth century, Calvert didn't rely strictly on copying ancient statuary. Other covers depict circus-type strongman stunts in which Charles MacMahon performed on a Roman Column, Charles Durner broke a piece of rope, Matysek lifted a heavy dumbbell, and Robert Snyder lifted a human partner overhead with one hand, all of which gave credence to the magazine's title. However, even in these photographs, clothing was kept to a minimum so that Calvert's readers could study the body as well as view the lift.

Opening the first issue revealed that half of the magazine's sixteen pages was devoted to testimonial letters and photographs of Milo Bar-bell students. Each of

the eleven physique photos was accompanied by a short analysis written by Calvert, with words of praise for what the man had accomplished. The remaining space was used to discuss such topics as: "General Strength," "The Importance of the Waist Muscles," "Concentrated Exercise," "The Twin Secrets of Strength," and "It is a Poor Rule that Don't Work Both Ways." In future issues of the magazine Calvert continued to use this basic format. He emphasized photography—as he believed it would inspire his readers—running an average of 1.26 physique photos per page for the first seventeen issues. His use of high quality, coated paper allowed the photographs to be clear and sharp. In comparison, Macfadden's publication, *Physical Culture*, used only 0.56 pictures per page and many of these photos featured things such as food, fashion designs, large group pictures, or other sports.²⁷ The physique images often appeared grainy and slightly unfocused in Macfadden's publication due to the lower quality, uncoated paper.

Careful examination of photos was important to Calvert, for it was during this activity, he believed, that his readers learned the most. His ultimate goal, he told Ottley Coulter, was to create a national contingent of amateur strongmen who could compete favorably against the European lifting clubs. To do this, he explained, every lifter must be smart in the ways of lifting as well as the development it produces.²⁸ His use of student pictures served two purposes: they provided actual proof of the results brought about by his equipment and training methods, and they encouraged careful observation. Calvert advised his readers to take note of every muscular connection and shadow so that they might educate themselves about anatomy and the nuances of bodybuilding, and so that their personal strength training would benefit. In an article on arm training, for example, Calvert made the connection to Charles Durner's photos:

I am glad to be able to show my readers pictures of my pupil, Mr. Durner...because it helps me to make more clear the points in my article on "Arm Development." In that article I referred to the picture...calling attention to the comparative size of the biceps and triceps muscles....Mr. Durner's right arm is wonderfully proportioned. The great size of the biceps is balanced by the equally large triceps and deltoid mus-

cles; the forearm is in proportion to the upper arm, and this gives the whole arm an appearance of tremendous power.²⁹

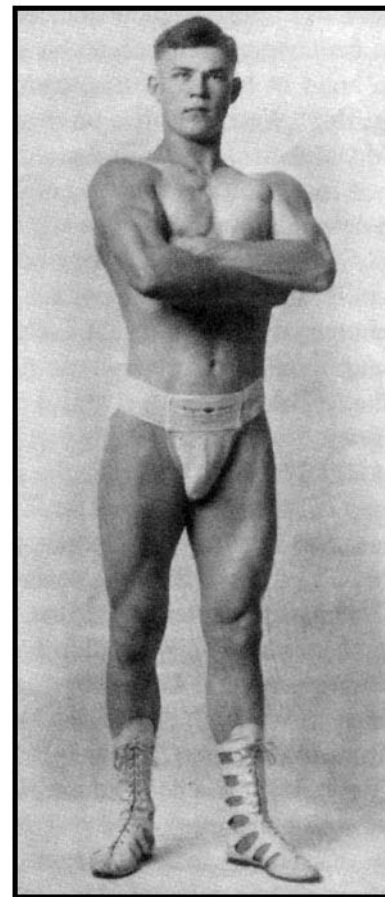
Proud of their training accomplishments, many readers made the trip to their local photographer to get pictures made specifically to send to the new publication. If a promising student made the trip to see Calvert in person, a trip to Scott of Philadelphia, Calvert's favorite photographer, was planned and paid for. His pupils all hoped to have their pictures published and to have Calvert say a few words about their progress, and he was only too glad to comply. Calvert supplied feedback on the photographs by critiquing the weaknesses and extolling the strengths of the physique photography supplied by his students:

I am describing the case of Mr. Paschall...because it furnishes an example of how much a man CAN develop. I think that any young man would be perfectly willing to practice for a year to obtain a build like Paschall's....His present measurements are not extraordinary, but even now he has the appearance of the finished athlete. The pictures...certainly make him appear a great deal stronger and better set up than the average 17-year-old boy. In fact, very few fully developed adult athletes have a build which would compare with Mr. Paschall's....In studying Mr. Paschall's picture, please note that there is nothing about his figure that makes him look heavy or clumsy. While the muscular development is pronounced, the muscles are of a shape that makes for speed as well as for strength.³⁰

Calvert wrote with the utmost sincerity and enthusiasm. He believed in giving his honest opinion, for that was how American lifters would learn and excel. If a letter-writer gave someone (including himself) too much credit, Calvert quickly corrected him, as Ottley Coulter found when Calvert chided him for statements Coulter had made about Robert Snyder, a fellow light-weight lifter and a Milo pupil. Although Coulter and Calvert had been corresponding for several years at the

time of this exchange, Calvert bluntly told him, "I think that you are too apt to give credit only to the people whom you have met personally. It is very risky to make sweeping statements. I consider Snyder to be a first-class lifter for his weight, but I would not venture to state that he was the best of his weight or the next best."³¹ When Coulter made reference to another entrepreneur's comments, Calvert cautioned him, "[Paul] Von Boeckman's praise is certainly great, but you must remember that when he says the 'finest ever produced' what he really means is the finest *he* has ever seen. It is very reckless to say that such and such a person is the finest, or the best, or the strongest, in the world. The world is a big place."³²

Calvert knew more about what was happening in the rest of the world related to strength than most American strongmen did. Calvert studied the methods of respected European trainers, such as Theodore Siebert of Germany, and he subscribed to some European lifting periodicals. Coulter would later describe Calvert as "the Desbonnet of [the] U.S.," a reference to Edmond Debonnet, the famous French trainer and historian, who for several decades was at the center of European physical culture.³³ The compliment was indeed an honor as Calvert considered Desbonnet to be "one of the best authorities on lifting, and certainly the very best authority on the French school of lifting."³⁴ To



Harry Paschall, author of the *Bosco* books, was one of Calvert's most ardent disciples. This photo, showing his admirable physique at age 17, appeared in *Strength* in 1915.

suggests that Calvert's magazine and writings had greatly enhanced his reputation and made him central to the American weightlifting scene.

Calvert wrote all but one article published in *Strength* while he was editor. He averaged four articles per issue, and after the first couple of years he generally included an editorial-like "Announcement" or "Notice." He wasn't opposed to other writers, he told Coulter after receiving an article to be published, but felt that he couldn't open the magazine to other writers until, "... I can make the magazine go on a big scale." His hope, he told Coulter, was to "get a good sized subscription list," which would allow him to bring in other authors.³⁵ So, articles such as "Perfect Proportions—How Much Should You Measure?" "More About Development - Train for 'Development' First," "What Does 'Muscle-Bound' Mean?" "Posing for Muscular Display," and "My Most Important Work is Body-building for Amateurs" all came directly from Calvert's creative mind.

An over-riding theme in Calvert's writing is that there are different types of strength. *General* strength, which Calvert favored, referred to the "strength of the body as a whole," whereas *special* strength was used to describe the athlete whose development is not proportional, such as the trapeze artist who develops only the upper body muscles. The man who had general strength had "well-knit" and "connected" development—each muscle of the body worked well with those nearby and all seemed to be developed to the same extent.³⁶ Calvert wanted the body to work as a unit, arguing that, "I am a great advocate of all-round development. I believe that symmetry means strength and that a man cannot be really strong unless he is harmoniously developed from head to heel."³⁷ But, adhering to similar physical culture mores of the era, his training reasoning had further unseen objectives:

I train the whole body. A man cannot build up a big muscular development unless his digestive and assimilative organs are put into a very vigorous condition, and the only way to do that is to improve the circulation of the blood around these organs, and to improve the tone of the organs themselves by giving vigorous but graded exercise to the great muscle groups of the back, sides, abdomen, hips and thighs. These mus-

cle groups are so large and powerful that it takes a fairly heavy amount of resistance to bring the muscles to their full and proper development.³⁸

Just as a keystone is the supporting structure in a building arch, Calvert argued that

...the small of the back is the keystone in the arch of a man's strength. If you are weak in the back, then you cannot be thoroughly vigorous and healthy no matter how big your arms and legs are. If you wish unusual vitality and endurance—if you wish to have a springy, graceful walk—the ability to lift and carry great burdens—coupled with amazing agility—then exercise the muscles of the small of the back, the loins and the thighs.³⁹

Training was for everyone. While he felt best results could be had by those between fifteen and forty-five years old, he had trained boys as young as nine and men as old as sixty-five. All he required were students with the "desire to be healthy and strong—and who are willing to practice and study." To obtain optimal development and strength he instructed his pupils to train once every forty-eight hours for twenty-five to forty minutes a session, "Short periods of vigorous exercise with moderately heavy weights develop a man's muscles and leave him feeling fresh and energetic..."⁴⁰ Although the length of Calvert's course depended on whether the pupil was of the slender "greyhound type" or the stout "bull-dog type," Calvert claimed that by the end of a course his students should be able:

...to "put up" a 150-lb. bar-bell, or tear two packs of cards (both of which tests are easy for a trained bar-bell lifter)—but what is more, I also expect him to have enough strength and endurance to: Clear a 5-foot fence at a bound; Lift 500 or 600 pounds deadweight; Lift one end of a 1500-pound wagon (using only hands.); Trot 100 yards with a man on

each shoulder, and row, walk or swim for miles without much effort or fatigue.⁴¹

With such high expectations some prospective students believed they had to be previously trained in order to become a Milo student. Of course it didn't help that other physical training entrepreneurs tried to cash in on Calvert's success by advertising that their light weight course prepared a person for Calvert's course. Calvert tried to explain, "My real business is taking the average man, or boy, and, by a few months' training, turning him into a perfect physical specimen." While Calvert felt that the other trainers validated his training system, he emphatically proclaimed, "that no one has to take a course to put himself in shape to enroll with me. I attend to that part of the business myself. Any man who is strong enough to exercise with a pair of 5-lb. dumbbells is strong enough to start immediately at my course—no previous experience is necessary."⁴² The prospective pupil simply sent in his measurements—height, weight, age, and present physical condition. Calvert compared these measurements with his standard proportions of a perfectly developed man or suggested, since he always strove to educate his students, they do the calculations themselves:

Normal Chest: 63 per cent. of height;
Waist: 8 or 9 inches less than chest;
Forearm: 1 7/8 times as much as wrist;
Flexed upper arm (biceps): 20 per cent. more than forearm;
Thigh: 35 per cent. of height;
Calf: 7 or 8 inches less than thigh.⁴³

Calvert stressed that one could not use the "Ideal Tables" found in various "How Much Should You Measure?" texts because they did not take into account the size of one's bones and would not describe what a muscular man should measure. According to Paschall, Sandow's "girths did not vary ½ inch in any respect from the figures given by Calvert as ideal. It is therefore quite easy to see that Mr. Calvert's ideal was Sandow."⁴⁴

Calvert then began his pupils with his developing, or "body-building," exercises, in which the pupil "uses the bar-bell apparatus adjusted to very moderate weights."⁴⁵ "Moderate" generally meant a weight proportionate to the pupil's size and strength.⁴⁶ Calvert

assigned the weight to be used, as well as the exercises needed, according to the measurement sheet. After the students had mastered these basic exercises and gained a modicum of strength, Calvert would then advance the student to the "Standard Lifts." These lifts, often referred to as "real lifting," represented the overhead lifts used in competitions. These required both strength and technique, so Calvert stressed that "the pupil has to report to me and show me that he has acquired a certain degree of strength and development before he is directed to start at the real lifting."⁴⁷

Calvert's training innovation was to use progressively heavier and heavier weight as one adjusted to exercise. A common theme was for him to belittle programs which advocated only light exercise:

I tell you, it is pretty discouraging when a fellow puts in an hour every morning before breakfast, pumping away with his pair of 5-pounders, and attends gym two or three nights a week—and then finds that another fellow who plays only outdoor games, can throw him in a wrestling match, or heave a ball farther; while the average day laborer will pick up and carry a heavy burden that the light-exercise lad can't even lift. Why is it? Because back and leg power make for GENERAL STRENGTH, and strong upper arms and shoulders are useless unless supported by strong back and legs. No wonder the out-door fellow calls the light-dumbbell boy a "Bed-room athlete."⁴⁸

Calvert believed that training with light weights all the time, which also included the "futile piffle" of group work performed at the local gymnasium, was just a step above a total waste of time. He often referred to it in demeaning terms: "...gymnasiums do a lot of good; they occupy the spare time of many otherwise intelligent men, who stand in rows before the instructors and wave their arms and legs about doing kindergarten calisthenics in a chirpy manner."⁴⁹ The popularity of these light-weight systems caused Calvert to observe, "If there were anything in light dumbbell exercise, the United States by



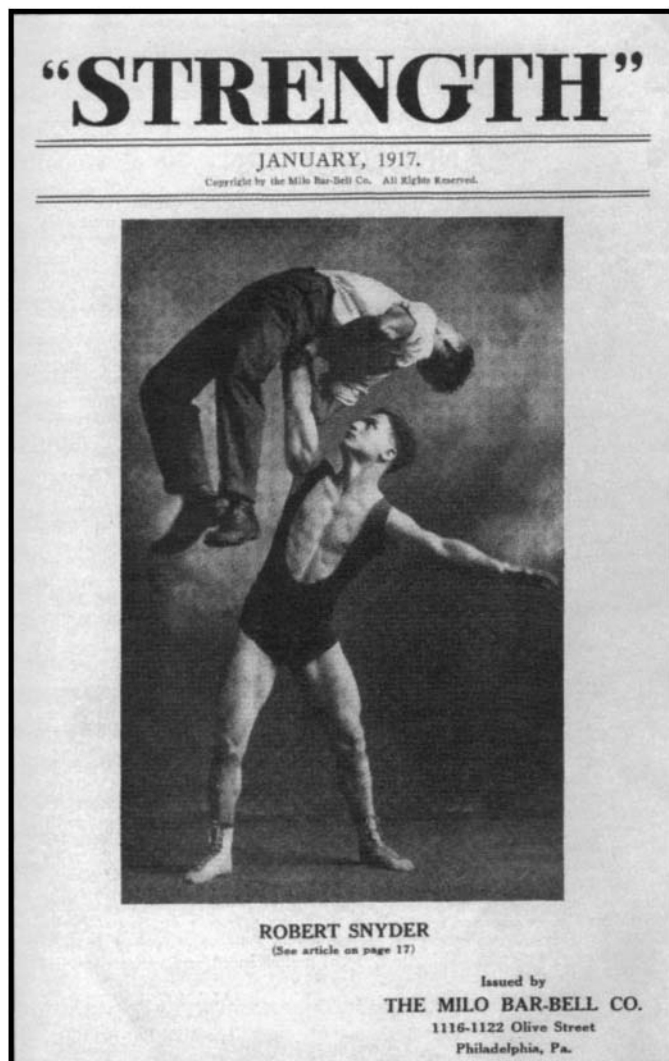
Calvert poses with a variety of globe-ended weights in this rare photo from the collection of Joe Weider. Calvert rarely used his own image in his publications.

this time would be the finest developed nation in the world; you would meet Samsons and Apollos in every block, for I suppose almost every man has, in his time, practiced light dumbbell exercises to some extent."⁵⁰ He did believe, however, that the light-weight exercises served a function for beginners, so he included a series of light-weight exercises in *Strength* and informed everyone that the "kindergarten exercises" created a knowledge and strength base which could be applied to the more important and results-producing activity of training with moderately heavy weights.⁵¹

Calvert had plenty of examples of light weight training to which he could compare his own methods. Nearly all early training courses advocated light weights. He thought of William Blaikie as "practically the originator" of the light weight training system, arguing that all the similar training programs of the day were simply copies.⁵² In reality there were earlier physical culturists, such as Diocletian Lewis (1823-1886), who advocated the use of light weights. Lewis's "New Gymnastics" movement in the mid-to-late nineteenth century recommended fairly rigorous exercises for men and women, but the exercises only required light-weight implements or just the use of the body's weight. Lewis compared the heavy weightlifter to a massive but slow draft horse and the New Gymnastics practitioner to a lighter, more agile carriage horse, arguing that "lifting great weights affects him as drawing heavy loads affects the horse. Surely it is only this mania for monstrous arms and shoulders that could have misled the intelligent gymnast on this point."⁵³ Even Eugen Sandow, Calvert's idol, advertised the use of light weights as he marketed a "spring-grip dumbbell" that could be easily mailed. Calvert allowed that Sandow, as many other weight-trained strongmen advertising similar light exercise systems had been, was "led astray by poor advice."⁵⁴ Calvert

claimed that the practice was done to fool people into believing that Sandow had acquired his physique through the use of the light dumbbells instead of heavy barbells.

Lewis' equating the "slow and plodding" draft horse with heavy weight work is one of the earliest versions of the "musclebound" myth which Calvert tried to dispel through the pages of *Strength*. Nearly all athletes in the early twentieth century were discouraged by coaches from using weights during their sports training



Robert Snyder was featured frequently in *Strength* magazine as Calvert believed Snyder's combination of strength and muscularity would inspire others to follow the Milo system.

for fear the large muscles they produced would make them slow and less flexible. Calvert received so many letters requesting the answer to whether weight training would hinder a man in sports that in March 1915 he wrote "What Does 'Muscle-Bound' Mean?" in which he argued valiantly in favor of weight training for athletes. He explained that there existed many sports in which the athlete must be fast and light on his feet as well as powerful, e.g. boxing. He described boxing champions James J. Jeffries and Stanley Ketchel as being very strong (from other activities), but also very quick and powerful, not slow and plodding. He also argued that if an athlete trained with heavy weights through full ranges of motion then he would actually increase his flexibility

instead of decreasing it as foretold by the sport coaches.⁵⁵ Milo pupils, such as Rufus Swainhart, submitted letters with comments from their coaches such as, "My sympathy is with the young man who takes up weight lifting. By the time he is 22 or 24 years old he will be in such a 'muscle-bound' condition that he can not help himself." Swainhart replied, "You do as you please, and I will do as I please. I know what I am doing. I am going to keep right on training under Alan Calvert's instructions."⁵⁶ Those who actually trained with weights in addition to participating in another sport soon realized the advantage they had gained. They understood Calvert's teachings and did their best to perform "missionary work" on weight training's behalf.⁵⁷

Calvert referred to his program as progressive weight lifting, progressive weight work, progressive exercise, or graded heavy work.⁵⁸ Regardless of what he called it the concept was the same—the muscles had to be progressively challenged by slowly adding weight to the barbell. He counseled his students on the importance of starting light and then gradually adding weight as their strength increased so injuries were prevented. Although Calvert wrote extensively on the subject, Ottley Coulter believed the extent of Calvert's knowledge of progressive training was "much more thorough than his course or writings even indicate."⁵⁹ Coulter claims Calvert had ideas about training which he never published in *Strength*.

When a man participated in training with at least moderate weights, he did not need any other form of exercise to stay healthy, for lifting was, according to Calvert, "concentrated exercise."⁶⁰ He believed, as had America's earlier heavy-lifting advocate, George Barker Windship, that physical strength was evidence of good health. Calvert focused his system on two physical objectives—building great strength and possessing an impressive physique. "There is no greater asset in the business world, and in the social world, than a fine physique," he wrote, explaining that the "possessor of a perfect figure almost invariably enjoys abounding health."⁶¹ Many of Calvert's early articles contain information which is consistent with modern exercise prescriptions. For example, he argued that flexibility could be built by using resistance training in which the muscles are taken through the full range of motion. And, even though Calvert provides no discussion of regular cardiovascular training, now so central to our modern exercise scene, he nonetheless recommended some rapid training

with little rest between sets, arguing that it would result in the ability to swim, row, or walk for miles without tiring.⁶²

The other way in which *Strength's* message differs from some other publications of this era is that Calvert's interest in strength and physical proportion are not couched in terms that promise readers they'll become "new men" or have greater "manliness." Calvert's dream was to create strongmen capable of competing on the same footing with Europe's great strength stars. He stayed away from the eugenic arguments so popular in the early twentieth century, and it is possible that this is why he also offered no training advice to women.⁶³ He equated strength with health, not with the preservation of Anglo-Saxon hegemony. Whether he intended it, however, *Strength* magazine had an impact on America's notion of manliness. If, for example, Calvert hadn't published Harry Paschall's picture and praised his physique, perhaps a young boy named Robert Hoffman wouldn't have started his own lifting career—a career that eventually included the founding of the York Barbell Company, the publishing of *Strength & Health* magazine, the coaching of many United States Olympic weightlifting teams, and, finally, the mainstream acceptance of weight training in America.⁶⁴ Perhaps, as Jonathan Kasson suggests about Sandow, the impact of *Strength's* pictures and personal stories served as a "reaffirmation of male identity at a time when it seemed to be losing authority and coherence. By stressing the potential for strength, control, heroism, and virility in the male physique, he [Sandow] reassured a broad public of the continuation of these qualities."⁶⁵ With American involvement in World War I, Calvert's readers no doubt needed similar reassurance and inspiration.

The one *Strength* article not Calvert's own, written by Ottley Coulter and titled, "Honesty in Weight Lifting and the Necessity of Making Lifters Prove Their Claims," may have been a product of the correspondence between the two men about the need to verify the actual lifts made by strongmen. Ottley Coulter's letters from Calvert reveal an on-going conversation about Max Unger—or Lionel Strongfort as he was known professionally—for neither Calvert nor Coulter believed Unger's strongman claims.⁶⁶ In 1916, Strongfort, one of Calvert's entrepreneurial competitors, apparently began an attack on Calvert. The exact nature of Strongfort's attack is unknown, other than the fact that Calvert did not give him credit for a particular pressing record.

Calvert felt the need to speak with a legal advisor about the situation and he also contacted Professor Titus, another physical culture entrepreneur in New York City, who had had similar dealings with Strongfort. Calvert's lawyer advised him to pay no attention to the attack and Titus supported a \$100 challenge to the man to prove his claims. Although Unger's name was never mentioned in the letters containing the information about the attack, a \$100 challenge was posted in the January 1917 issue of *Strength* directly after Coulter's article as Calvert said he would do.⁶⁷ A follow-up notice confirmed that Unger never responded to the challenge.⁶⁸

Coulter may have originally approached Calvert with the idea of writing the "Honesty in Weight Lifting" article because he truly believed he could compete with and beat anyone his size,⁶⁹ but in a letter Calvert suggested that Coulter should address the following points:

1. Lifting should be placed on the same strict basis as any other amateur sport;
2. But the rules and conditions should be framed by those familiar with lifting, and should include only real lifts, and all stage tricks and supporting feats should be barred;
3. Show how lifting is controlled by strict laws in England, France, Germany, and Austria; also how the rules in all the European countries (except England) are practically the same, so that international contests can be held, and yet the lifters of every country are familiar with the rules;
4. Speak of the desirability of such rules in this country;
5. Speak of your own personal experience with me; and I don't think I am saying too much if I say that you can truthfully state that I am heart and soul in favor of the strictest honesty regarding lifting, and that you know that I would not purposely exaggerate the feats of any of my pupils, nor depreciate the work of any stranger who lifted honestly. You might state that you have had opportunities to observe; that you know of cases where I have arranged for record-breaking feats by my favored

pupils, and that if the pupils happen to fail, no claim is made for a record, and no excuse made for failure.

Finally, don't attack anyone - you can imply that there are others who are not strict about their claims, and who attempt to deceive the public, but you must speak in the most general terms.⁷⁰

Ottley wrote the article using Calvert's guidelines, almost verbatim. For example, the last paragraph of the article addresses the honesty of Calvert (fifth point):

I think we all see the need of a lifters' organization in this country, and I have wished for some time to see Mr. Calvert take the initiative in the movement, as I have known him personally for some time, and know him to stand for the strictest honesty in lifting. I know he would not purposely exaggerate the feats of his pupils, or belittle the lifting of any stranger who lifted honestly. I have lifted before him personally, and have seen some of his star pupils attempt a lift and fail, and no claim was made for a record and no excuse offered for failure. He has a greater knowledge of lifting than any man in this country that I have ever associated with, and I am acquainted with the best. He has done more for legitimate lifting in this country than anyone else. I feel sure he is heart and soul in favor of the sport, and will do all in his power to promote honesty in lifting.⁷¹

The idea of honest lifting was not new for Calvert. He had published a book in 1911—*The Truth About Weight-Lifting*—in which he explained many of the strongman's "tricks of the trade." He warned the early weight trainers and strongmen-to-be about faulty claims and what to look for in their opponents. He described many of the common lifts and began one of the first calls, if not *the* first, for a national organization to standardize competition within the United States. The early 1920s saw the fruition of his foresight when George Jowett, Ottley Coulter, and David Willoughby

created the American Continental Weight Lifting Association (ACWLA).⁷² Although the name has changed several times over the past century, the organization which started because of Coulter's article in *Strength* is now known as USA Weightlifting and serves as the modern affiliate of the U.S. Olympic Committee.

The Great War caused a drop in Milo's business since "...it is a very bad time to launch a new proposition like this. Every young man thinks he is going to be among those selected, and they are not making any investments in exercising apparatus and I do not know whether one can blame them."⁷³ Eventually war activities evolved to the point that Calvert had to shut down Milo Bar-Bell and quit publishing *Strength*. His last issue was a double issue which appeared in January 1918. He included a small article titled "Hints on Posing," but the majority of the issue was devoted to Milo students, including several that managed to train while on military duty. In his "Notice to Readers" he does not hint that it will be his last issue and he actually declares that a return of the "editorial articles on anatomy and special training" will occur with the March issue.

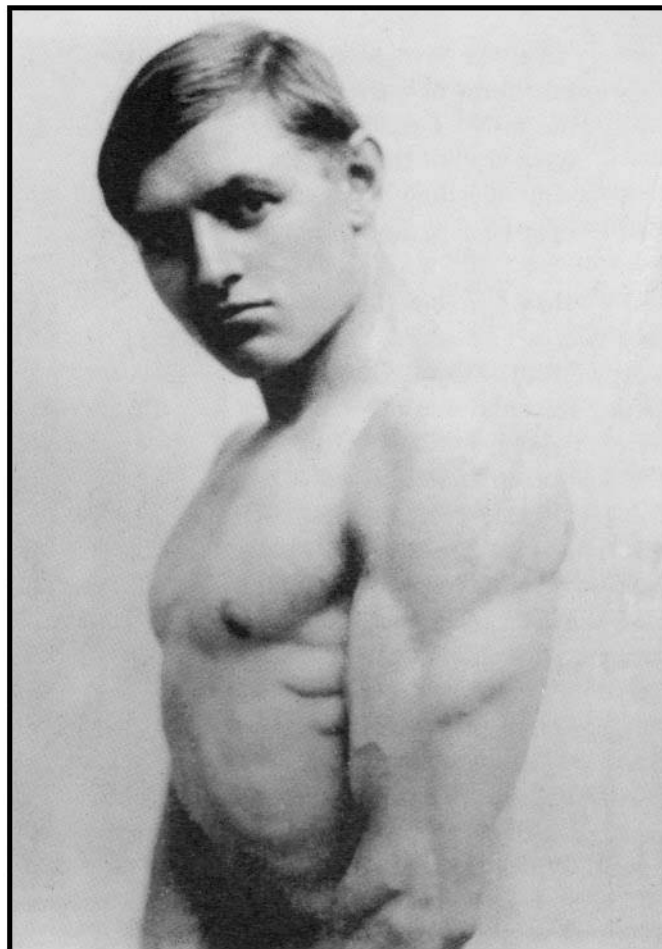
As the American involvement with the War escalated, however, Calvert had trouble getting iron and paper to support his businesses. In mid-1917, as paper costs rose, he began charging five cents for the magazine which had heretofore been sent for free to his subscribers. In March 1918, when his next issue should have appeared, Calvert wrote to Coulter that he was "gradually losing interest" in the magazine and "in the subject of lifting in general. No one could now call me an enthusiast on the subject."⁷⁴ By May he wanted out of the business altogether, "It is my earnest desire to retire from this business at the first possible moment ... I have utterly lost interest in weightlifting and everything connected with it, and I never expect to resume this business."⁷⁵ Why Calvert was so disenchanted with his companies and with lifting in general is not clear from his surviving letters. What is known is that in July of 1918, he submitted an itemized list of Milo holdings valued at over \$10,000 and offered to sell everything to Ottley Coulter for \$5,000.⁷⁶ Calvert offered it again to Coulter for \$3,000 cash in September.⁷⁷ Coulter didn't have the funds so Calvert sold the barbell company and *Strength* magazine for an undisclosed amount in early January 1919 to Richard L. Hunter and Daniel G. Redmond, the son of the man who owned The Fairmount Foundry—the same foundry which supplied Milo Bar-Bell with its plates and bars.⁷⁸ In doing so Calvert "agreed never to

re-enter the bar bell business, so all my connection with the P.C. game is at an end."⁷⁹

Calvert's career in physical culture was far from over, however. While he never again sold equipment, Calvert continued to be associated with *Strength* until 1924. The new owners, with encouragement from the old Milo students, resumed the manufacture of barbells in March 1919 and began publishing *Strength* again in November with J.C. Egan as editor. They decided to broaden the scope of the magazine and asked several "Milo Finished Products," including Ottley Coulter, to submit articles for publication.⁸⁰ Articles about diet, speed and vitality, and the psychology of lifting appear alongside two articles by Calvert—one on arm training and another on his old standby, "All-Round Strength." For three issues Redmond and Egan retained most of Calvert's previous practices: they used high quality paper, a number of photographs showcasing Milo students, and a number of informative articles in each issue. The big difference, of course, was that now most articles were written by someone other than Calvert.

Dramatic changes in the physical appearance of *Strength* occurred with the May 1920 issue, however. Cheaper, uncoated paper took the place of the high quality paper and the number of photographs declined by fifty percent or more.⁸¹ For the next two years Calvert appears to have simply contributed sporadic articles on strength and training, and at first they were placed prominently near the magazine's front. Following the December 1921 issue, however, he assumed a more active role, penning the magazine's lead editorials in January, February and March of 1922. Shortly afterward, he was listed as one of three editors for the magazine, beginning in July of that year. It is worth mentioning that by this time Calvert had become a convert to Edwin Checkley's training program, a system of exercise that required *no* equipment.⁸² In *Strength*, Calvert placed ads for *Checkley's Natural Method of Physical Training*, which he sold privately.⁸³ It was an amazing, and puzzling, departure for this former champion of heavy weight training.

Readers continued to clamor for Calvert's inspirational writings on weightlifting, and when *Strength* editors began a Prize Award Contest in 1922 in which the readers voted on the most popular article of the issue, Alan Calvert won three of the five times the results were published. When Carl Easton Williams, a former editor for *Physical Culture*, joined the staff in October 1923, Williams broadened the magazine's editorial focus even



Ottley Coulter befriended Calvert and was asked by him to write one of the most important articles in the history of weightlifting. The article, entitled "Honesty in Weight Lifting and the Necessity of Making Lifters Prove Their Claims," appeared in *Strength* in January 1917. It argued for the keeping of records and the formation of an official weightlifting association. The result was the creation of the American Continental Weightlifting Association and the birth of the modern era of weightlifting in the United States.

further. He expanded both the number of pages and the coverage of general physical culture topics, but the new approach was still not successful.⁸⁴

It seemed as though Redmond and Egan did not know which direction they wanted to take with the magazine. The October 1920 editorial had declared that they would make:

very little change in the policy of *Strength*. It will always be primarily a man's magazine, and we are going to try to make it of real interest to every red-blooded man in the country. It will

always be devoted to weight lifting—the best form of exercise ever devised for the male of the species—but will also have articles from time to time dealing with wrestling, boxing and other forms of sport appealing to red-blooded men.⁸⁵

However, the November 1920 issue contained only two, out of seven, articles that directly related to weight lifting, "Chest Development" and "Concerning Lifting Records" and one more that indirectly spoke to weight training—"Can We Build a Reserve of Energy?" The four other articles consisted of two Olympic Games pieces and one each on camping and wrestling—not exactly a magazine "devoted to weight lifting."⁸⁶ Over the next months, weight work played an even less prominent role in the magazine's editorial thrust. Physique and strength photographs, always seen on the covers under Calvert's guidance, disappeared under the new ownership. For ten consecutive issues, however, May 1920 to April 1921, a classical template involving strongmen and columns was used to highlight the issues' table of contents. Beginning in 1921, in line with the general move toward traditional sports during the Golden Era of the 1920s, *Strength's* covers began to portray photographs of men and women from other sporting events—baseball, boxing, rowing, tennis, football, ice skating, and even skiing.⁸⁷ However, in 1922 commercial illustrators were employed for the duration of the magazine. A woman first appeared on the cover of *Strength* in December 1921. Over the next year, five covers illustrated women skiing, golfing, diving, playing tennis, and dancing. In 1925 and 1926 every cover featured a woman's figure. Although a few issues portrayed men between 1927 and 1929, women rose to 100% coverage again in 1930.

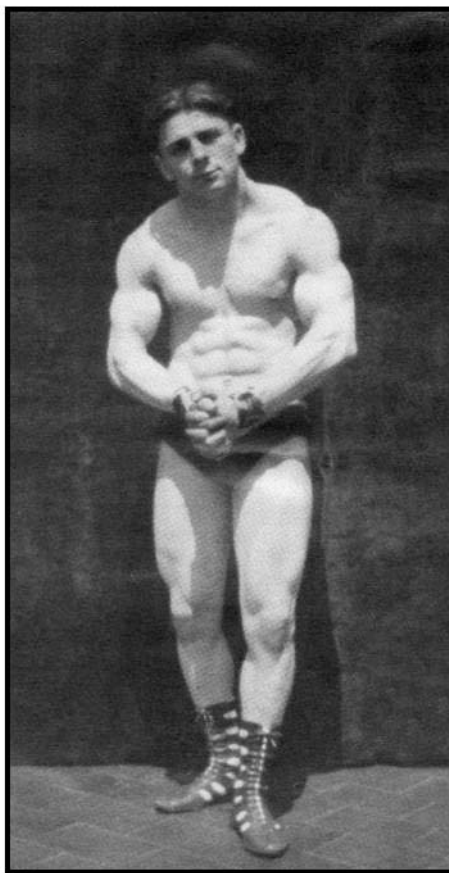
Another major change in *Strength* after the sale to Hunter and Redmond was the introduction of advertising. Calvert had managed to produce the magazine without ads because it was the mouthpiece for Milo Barbell Company. Readers occasionally found inserts added to the magazine announcing new Milo products, such as the September 1916 issue's announcement of the arrival of the 1917 Milo-Duplex Combination Bell. The only other items that would remotely be considered advertisements were notices about the availability of prints of Anton Matysek, Calvert's star pupil, or photos of other Milo students. However, beginning in July 1920, *Strength* began carrying ads for other vendors.

Matysek's Muscle Control Course and The Wizard Company, which sold shoe repair tools, were the first advertisers. In August, the Marshall-Stillman Company advertised a series of "how-to" books about boxing, wrestling, and self defense in August. Earl Liederman began advertising his training courses the same month. Several issues later, Bernarr Macfadden placed an ad for his book, *Vitality Supreme*, and wrestling experts—Farmer Burns and Frank Gotch, the current world heavy-weight wrestling champion—advertised their Farmer Burns Wrestling School.⁸⁸ Within two years, roughly 30% of the magazine—which was now up to sixty-four pages—contained ads, a fact which no doubt helped foster the growth of mail order courses on physical culture. People such as Charles Atlas—"the 97-lb. weakling"—and Earle Liederman became commonplace figures in the field of mail-order training with the help of advertisements in periodicals such as *Strength*.

As for Calvert, his popularity remained undiminished with readers and in March of 1923, *Strength* began a question and answer forum called "The Mat." Described as "a department where you can fight for your views or where you can sit in the reserved seats and watch your fellow readers 'go to the mat' in defense of their convictions."⁸⁹ The forum was a chance for Calvert to respond to readers' questions and to comment in areas of health, muscular development, sports, and athletics. Calvert continued the forum until the December 1924 issue when he declared that he was resigning from "The Mat" and turning it over to George F. Jowett because there were too many letters on too many subjects and he had "a rooted objection to any one else writing letters over my signature."⁹⁰ George Fuisdale Jowett had recently begun the American Continental Weightlifting Association, the first national weightlifting organization in the United States, in Pittsburgh, with the help of Otley Coulter and David P. Willoughby. Calvert helped hire Jowett in an effort to restore some of the weightlifting appeal of the magazine, and almost immediately thereafter he severed all connections with the Milo Barbell Company. The company retained the rights to his publications including his new book, *Super Strength*, regarded by many as his life's work.⁹¹ A culmination of all he knew and believed, *Super Strength* was an instant bestseller in weightlifting circles. After all, Alan Calvert "stood alone in his genius for writing the most interesting and helpful lessons on physical training and development."⁹²

As Calvert moved on to other pursuits, *Strength* continued its path into the realm of general physical culture. In May 1930 it combined with *Correct Eating*, which aimed at being "an improved magazine of practical value to the sincere seeker after physical and mental efficiency and the perfect health with which they should be accompanied." Older readers of *Strength* "will be given an opportunity of having the latest ideas on dietetic science."⁹³ This association lasted for two years; in May 1932 *Strength* combined with *The Arena*, a boxing magazine. During this final partnership the magazine returned to themes closely related to strength—weightlifting, boxing and wrestling—even going so far as to use physique photographs on the final two covers. However, Milo Bar-bell no longer enjoyed an open market as several other companies also sold barbells, and some customers began to question Daniel G. Redmond's business ethics.⁹⁴ As Milo customers became dissatisfied, they took their business elsewhere. Milo Bar-bell went bankrupt in 1935 and Robert "Bob" Hoffman of York, Pennsylvania, bought the remains of the business, including the rights to the books authored by Calvert, Earle Liederman, and Charles MacMahon, which had been published by the Milo Company.

Alan Calvert did his best to share with other men his enthusiasm for strong, well-developed bodies. He believed that all men had a right to create a new version of their body with a sound and effective program. He felt that if he provided men with the education and tools to improve not only their physical body, but also their anatomical and physiological knowledge, then he had accomplished something important. A major reason for Calvert's overall success was linked to his sincere enthusiasm and passion for the developed body. Like Peary Rader, the founder of *Iron Man*, Calvert was influential not because of his own physique, but because he really saw himself as an educator. As a teenager, Calvert had been awed by Sandow, and had then figured out how



This photo of Siegmund Klein appeared in *Strength* in October of 1922. He later wrote that his appearance there meant he had finally made it to the "inner circle of Strongmanism."

Sandow had achieved his "look." He knew that form follows function and so he urged men to build *real* strength, not just work on appearance. He believed that America could compete with European lifters if given the same opportunities and training information, so he devoted a number of years of his life to the development of an American crop of amateur strongmen. He succeeded in his goal first by manufacturing barbells, and then through the pages of *Strength* magazine. Although the magazine headed in a different direction after its sale, its earliest form served to inspire future generations of Iron Game greats.

Calvert also motivated Sig Klein to open one of the most prominent and respected gyms in New York City. Klein claimed that Calvert's article in October 1922, "Klein, the Latest Addition to the 'Perfect Men'" was "the actual turning point of my life, for then and there I decided that I would devote my future to teaching bar bell training."⁹⁵ The publicity Klein received in *Strength* meant, he wrote late in

his life, that he'd finally gotten into "that inner circle of Strongmanism."⁹⁶ For fifty years, Klein's love for the game brought many physical culture adherents to the way of the barbell between the 1920s and the 1970s. Harry Paschall also became a proselytizer for the barbell movement. He authored many books and published his own training course. He is probably best remembered for "Bosco," his popular German cartoon strongman featured for years in *Strength & Health*.⁹⁷ In his formative years, Bob Hoffman established contact with Alan Calvert. In 1932, before purchasing Milo Bar-bell in 1935, Hoffman began his own publishing career—geared toward the American weightlifting movement—by starting *Strength & Health*. After the acquisition of Milo Bar-bell, Hoffman began his own equipment company, York Barbell, which cornered the iron-weight market in America. Just north of the border, a young Canadian weight trainer and bodybuilder named Joseph Wei-

der also studied *Strength* magazine. Weider followed some of the routines put forth by Calvert, but he wanted even more muscle.⁹⁸ His desire for the largest, most beautiful bodies, along with his ability to see genetic potential for muscular growth in his students, created modern bodybuilding and, over time, an immense business empire. Weider's publications primarily dealt with the sport and fitness activity of bodybuilding and men's and women's health and fitness in general, and they sold for \$350 million in 2003.

As European proponents of the competitive sport of weightlifting struggled to organize an acceptable international governing body in order to indicate weightlifting's emergence as a modern sport, the various countries kept their lifters and lifting clubs informed of current events by publishing information in periodicals such as *Internationale Illustrierte Athleten-Zeitung* (*The International Illustrated Athlete's Newspaper*) and *Kraft und Gewandtheit* (*Strength and Skill*) in Germany and *Neuigkeits Welt-Blatt* (*Piece of World News Newspaper*) in Austria, fulfilling Adelman's requirement that a modern sport required a specialized literature.⁹⁹ Although America was several years behind the European nations in organizational authorities, *Strength* magazine became "the pioneer weight lifting publication" in America.¹⁰⁰ Calvert began *Strength* magazine in 1914 to further advertise his barbell company. Sporting entrepreneurs intuitively understood that part of the equation for success involved creating customers and adherents for the emerging field of strength athletics in America.¹⁰¹ In an era in which brand recognition became the advertising objective, Calvert established Milo Bar-bell as a name associated with standards of quality and expert instruction.¹⁰² For years, the magazine served as the lone American voice of the barbell industry; it highlighted Calvert's barbells and showed the kinds of results one could expect by training with the Milo brand. *Strength* featured instructive articles on training and muscular development, publicized record attempts by amateurs and professional lifters alike, announced competitions and their results, and created the "only contact with the world of strong men."¹⁰³ With its multitude of physique pictures and advice on physical development, it became a much sought-after magazine for the dedicated lifter; it created motivation for serious training and increased the need for Milo barbells—which was what Calvert had hoped. Although it was not necessary to be a Milo customer in order to receive the magazine, readers most assuredly became loyal fans through the motivation pro-

vided by the magazine. Referred to as a barbell magazine by those who waited anxiously by the mailbox or at the newsstand during its days of publication, *Strength* was the first of its kind in America.

Notes:

[The abbreviation "TMPCC" is used for items contained in the Todd-McLean Physical Culture Collection at the University of Texas at Austin.]

1. Harry B. Paschall, *Development of Strength—a Bosco Book* (London: Vigour Press Ltd., undated), 19.
2. When Alan Calvert began publishing *Strength* magazine in October 1914 he actually put the title in quotations ("*Strength*"). He used this same format along the top heading line of every page and continued to do this until he sold the magazine in 1919. The new owners continued with this practice until they changed the look and content of the magazine in 1920 at which time they dropped the quotations from the title. Due to current referencing methodologies and to keep confusion to a minimum we have elected to use the title without the quotations even in its earliest version.
3. According to Allen Guttman, *From Ritual to Record: The Nature of Modern Sports* (New York: Columbia University Press, 1978), 40-44, standardization of equipment and rules were grouped together under the concept of "rationalization" in his theory of modern sport. Melvin L. Adelman, *A Sporting Time: New York City and the Rise of Modern Athletics, 1820-70*, Illini Books ed., *Sport and Society* (Urbana: University of Illinois Press, 1990), 6, described the standardization of "Rules" and "Competition" as important to the modernization of sports. Although not a trained historian, Gottfried Schoedl in his book, *The Lost Past* (Budapest, Hungary: International Weightlifting Federation, 1992) addressed the International Weightlifting Federation's early attempts at standardizing rules, equipment, and competitions in its effort to be recognized as a modern sport.
4. Adelman, *Sporting Time*, 6. Adelman included the requirement of specialized literature in his "Public Information" theoretical model of a modern sport.
5. Besides the above texts on the relationship between sport and modernization theory, see also Mark Dyreson, "Nature by Design: Modern American Ideas About Sport, Energy, Evolution, and Republics, 1865-1920," *Journal of Sport History* 26 (Fall 1999): 447-69; Mark Dyreson, "Olympic Games and Historical Imagination: Notes from the Faultline of Tradition and Modernity," *Olympika: the International Journal of Olympic Studies* 7 (1998): 25-42; Allen Guttman, *A Whole New Ball Game: An Interpretation of American Sports* (Chapel Hill: University of North Carolina Press, 1988); Stephen Hardy, "'Adopted by All the Leading Clubs': Sporting Goods and the Shaping of Leisure, 1800-1900," in *For Fun and Profit: The Transformation of Leisure into Consumption*, ed. Richard Butsch (Philadelphia: Temple University Press, 1990), 71-101; Stephen Hardy, "Entrepreneurs, Structures, and the Sportgeist: Old Tensions in a Modern Industry," in *Essays on Sport History and Sport Mythology*, ed. Donald G. Kyle (College Station, TX: Texas A & M University Press, 1990), 45-82.
6. Stephen Hardy argues that 1860-1880 "saw the clear emergence of the sporting good industry," but that it also required "husbandry and cultivation" in Hardy, "Adopted by All the Leading Clubs," 77-78. Although established, the sporting goods industry was still young with more equipment suppliers, such as Alan Calvert, emerging as new sporting activities became an avenue for entrepreneurship.
7. Joshua M. Buck, "The Development of the Performances of Strongmen in American Vaudeville between 1881 and 1932" (Master's thesis, University of Maryland at College Park, 1999).
8. Alan Calvert, "Light Dumbbell Exercise - Has It Any Real Value in Developing Muscle and Creating Strength?," *Strength* (September 1916): 4.
9. For more information about Sandow see David L. Chapman, *Sandow the Magnificent: Eugen Sandow and the Beginnings of Bodybuilding, Sport and Society* (Urbana: University of Illinois Press, 1994).
10. Alan Calvert, "Am I Fully Developed? - How to Find Out," *Strength* 9(May 1924): 66; Alan Calvert, "Waldon R. Adams," *Strength* (July 1916): 12.
11. Many weight trainers recall their early experiences of hiding weights in their rooms or in the attic and having to be very quiet when lifting so that no one would know. Harry Paschall, one of Calvert's early testimonials, labeled these athletes as members of the "Lonely Hearts Club" and humorously describes his own experience: "I had to hide the weights from all the rest of the family because they thought I was even weaker in the head than I was in the biceps. I lugged them up to my room one plate at a time, and tacked the instruction sheet on the inside of my closet door. The instructions said

that 9 P.M. was the very best time to work out, and believe me, that chart was law to me." See, Harry B. Paschall, "Behind the Scenes," *Strength & Health* (September 1952): 19.

12. Jan Todd, "From Milo to Milo: A History of Barbells, Dumbbells, and Indian Clubs," *Iron Game History* 3 (April 1995): 12. Although dumbbells of seventy-five, one hundred, and even one hundred fifty pounds occasionally could be found in some catalogs, no barbells appeared for sale anywhere. Calvert stated that less than 100 barbells were sold annually for an "absurdly high" price "in all the foundries and sporting goods dealers, who made them" prior to his opening Milo Bar-bell Company. See Alan Calvert, *An Article on Natural Strength Versus "Made" Strength* (Philadelphia: the author, 1925), 3.

13. U.S. Patent #702,356, "Bar-Bell", 10 June 1902, Alan Calvert, Philadelphia, PA.

14. Calvert's contemporaries in the "iron game" mention Milo Bar-bell Company as the first source of barbells and heavy dumbbells in the United States. See Siegmund Klein, "Strength Magazine as I Knew It in It's[sic] Glamorous[sic] Past of Years Ago," *Strength & Health* 3(July 1935): 65, 92; Raymond Van Cleef, "Builder of Men," *Your Physique* (December 1944): 10-12; David P. Willoughby, "A History of American Weight-Lifting: Alan Calvert and the Milo Bar-Bell Company," *Your Physique* 11 (August 1949): 8. Current strength historians also credit Calvert as being the first barbell manufacturer, see David Chapman, "Making Muscles, Part 2: Bodybuilding before the Weider Principles," *Muscle & Fitness* 49(August 1988): 146, 238; Todd, "Milo to Milo," 12-13; David P. Webster and International Weightlifting Federation, *The Iron Game: An Illustrated History of Weight-Lifting* (Irvine, Scotland: Webster, 1976), 114.

15. A young, 140-pound strongman who aspired to tour with a circus, Coulter tried to improve his strength and therefore his performances by sending his measurements and personal feats of strength to Calvert in 1910. Although Coulter's bodily measurements weren't up to the standard of Calvert's "perfectly developed man" he found an authority figure with whom he could correspond. (For bodily measurements letter see Alan Calvert, Personal letter to Ottley Coulter, 22 September 1910, from Ottley Coulter Milo Scrapbook in the TMPCC.) Coulter bought his first Milo barbell and continued writing Calvert through the next decade, especially with regards to the abilities of various famous strongmen. Coulter invested in many early twentieth century lifting programs hoping to distinguish himself from his peers. Through the years this habit developed into one of the most respected physical culture collections, which is now housed at the Todd-McLean Physical Culture Collection. For a more detailed treatment of Ottley Coulter's early career see, Jan Todd, "Portrait of a Strongman, the Circus Career of Ottley Coulter: 1912-1916," *Iron Game History* 7 (June 2001): 4-21.

16. Ottley Coulter, Personal letter to David P. Willoughby, undated, Willoughby Collection—TMPCC.

17. Ibid; Van Cleef, "Builder of Men," 11; David Pirie Webster, *Bodybuilding: An Illustrated History*, 1st Arco ed. (New York: Arco Publishing, 1982), 54.

18. Genealogical data was found in both the Philadelphia City Archives (June 2004) and through the Joseph B. Handy family files. Calvert's father ran his own tin-smithing business for at least thirty-eight years, but he only had \$298 in his final estate. Mary's father presided over the Corn Exchange National Bank in Philadelphia before his untimely death in 1910. He left over \$100,000 in his estate; Mary received a lump sum of \$35,000 and \$1,000 monthly.

19. George Elliot Flint, "The Strength and Symmetry of Man Compared with Animals," *Physical Culture* 3(August 1900): 222-223; Benarr A. Macfadden, "Physical Culture with Dumb-Bells," *Physical Culture* 3(September 1900): 248-251.

20. "General Strength" had at least two printings in 1914 since the authors found two copies with different months listed with the copyright.

21. As described in footnote number two, we have elected to use the title of the magazine without the quotation marks for clarity and to follow current standards.

22. Alan Calvert, Personal letter to Ottley Coulter, 7 November 1914, from Ottley Coulter Milo Scrapbook—TMPCC.

23. Calvert, "Adams," 12.

24. R. Hinton Perry, "The Relation of Athletics to Art," *Outing* 40(July 1902): 456-62; Jan Todd, "The Classical Ideal and Its Impact on the Search for Suitable Exercise: 1774-1830," *Iron Game History* 2 (November 1992): 6-16.

25. Alan Calvert, "Owen Carr," *Strength* (July 1916): 10.

26. Alan Calvert, "Achilles," *Strength* 3(January 1918); Alan Calvert, "The Resting Gladiator," *Strength* 3(May 1917).

27. Photographs or reproductions of photographs (no pen and ink drawings) from every page of *Strength* magazine for the first seventeen issues were counted since it did not contain advertisements. Only the photographs found on the pages of articles, special features, or departmental columns for issues of *Physical Culture* (for the same month and year as those counted for *Strength*) were counted; again, no drawings or

photographs found in the advertising section were included unless the page was the continuation of an article or column. Macfadden often concluded articles and especially the departmental columns in the advertising section; it was in these pages that many of the physique photos sent in by the readers appeared.

28. Alan Calvert, Personal letter to Ottley Coulter, 22 December 1913, from Ottley Coulter Milo Scrapbook—TMPCC.

29. Alan Calvert, "Chas. W. Durner," *Strength* (September 1915): 14.

30. Alan Calvert, "Harry Paschall," *Strength* (September 1915): 6.

31. Alan Calvert, Personal letter to Ottley Coulter, 10 August 1915, from Ottley Coulter Milo Scrapbook—TMPCC.

32. Alan Calvert, Personal letter to Ottley Coulter, 9 November 1915, from Ottley Coulter Milo Scrapbook—TMPCC.

33. Although the letter is undated due to the loss of the first page, a postcard, postmarked September 1916, filed with the letter indicates that Otto Arco had visited Calvert while in Philadelphia as Coulter suggested. Ottley Coulter, Personal letter to Otto Arco, undated, from Ottley Coulter Correspondence Files—TMPCC.

34. Alan Calvert, Personal letter to Ottley Coulter, 30 June 1914, from Ottley Coulter Milo Scrapbook—TMPCC. In David Chapman, "Physiques for La Patrie: Edmond Desbonnet and French Physical Culture" (paper presented at the North American Society For Sport History Annual Meeting, Seattle, WA, 1999), Desbonnet is described as "renowned as a gymnasium operator, journalist and athlete in France of the *Belle Epoque*. His training techniques, literary output, and efforts to improve the physical condition of his fellow citizens brought Desbonnet to the forefront of sporting and literary France."

35. Alan Calvert, Personal letter to Ottley Coulter, 18 June 1917, from Ottley Coulter Milo Scrapbook—TMPCC.

36. This idea first appears in Alan Calvert, "General Strength," *General Strength* (June 1914): 6. It appears again in Alan Calvert, "My Most Important Work Is Body-Building for Amateurs," *Strength* (July 1916): 4.

37. Alan Calvert, "More About Arm Development: the Triceps Muscle," *Strength* (January 1916): 20.

38. Calvert, "My Most Important Work," 3.

39. Alan Calvert, "The Importance of the Waist Muscles," *General Strength* (June 1914): 8; Calvert, "Light Dumbbell Exercise," 4.

40. Alan Calvert, "It Is a Poor Rule That Don't Work Both Ways," *General Strength* (June 1914): 14; Alan Calvert, "Perfect Proportions," *Strength* (October 1914): 7, 10.

41. Alan Calvert, "The Twin Secrets of Strength," *General Strength* (June 1914): 10.

42. Calvert, "My Most Important Work," 2.

43. Alan Calvert, "Acquiring Perfect Proportions," *Strength* (January 1917): 3; Calvert, "Perfect Proportions," 7; Harry B. Paschall, *Muscle Moulding—a Bosco Book for Advanced Body-Builders* (London: Vigour Press Ltd., 1950), 31.

44. Paschall, *Muscle Moulding*, 31.

45. Calvert, "My Most Important Work," 2-4.

46. Ibid; Calvert, "Perfect Proportions," 12.

47. Calvert discusses his training methodology in many articles, but the two that seem to be rich in information are the following: Alan Calvert, "Development First - an Argument in Favor of All-Round Body Building," *Strength* (January 1916): 2-3; Calvert, "My Most Important Work," 2-4.

48. Calvert, "General Strength," 7.

49. Alan Calvert, "Body-Building—Showing That Results Come from the Right Kind of Exercise Not from the Quantity of Exercise," *Strength* (May 1916): 3; Calvert, "Perfect Proportions," 13.

50. Calvert, "Light Dumbbell Exercise," 4.

51. For Calvert's discussion on the importance of light weight exercises for beginners, see Alan Calvert, "The Average Man, How Much Strength Has He, and How Much Can He Acquire?," *Strength* (March 1917): 3. His series of "Light Dumbbell Exercises" is found in the September 1916, January 1917, and March 1917 issues.

52. Calvert, "Light Dumbbell Exercise," 4; Calvert, "Perfect Proportions," 10.

53. Jan Todd, *Physical Culture and the Body Beautiful: Purposive Exercise in the Lives of American Women, 1800-1870* (Macon: Mercer University Press, 1998), 252. For more information on Dio Lewis see Chapters 8-10 in Todd's *Physical Culture*; Harvey Green, *Fit for America: Health, Fitness, Sport, and American Society*, 1st ed. (New York: Pantheon Books, 1986), 185-90; and James C. Whorton, *Crusaders for Fitness: The History of American Health Reformers* (Princeton, N.J.: Princeton University Press, 1982), 275-82.

54. Calvert, "Light Dumbbell Exercise," 3-4.

55. Alan Calvert, "What Does 'Muscle-Bound' Mean?" *Strength* (March 1915): 4-5.

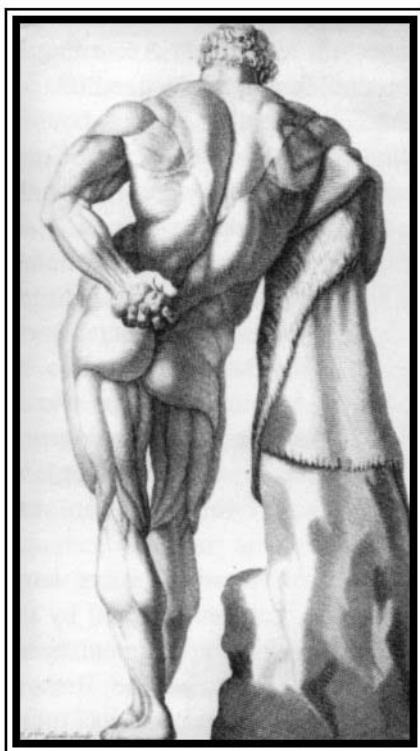
56. Rufus Swainhart, "Swainhart, Rufus," *Strength* (January 1916): 5.
57. Calvert, Letter to Coulter, 18 June 1917.
58. Alan Calvert, *The Truth About Weight Lifting* (Philadelphia: By the author, 1911). The subtitle on the title page reads "Originator of Progressive Weight Lifting in America." The other phrases can be found throughout *Strength*.
59. Ottley Coulter, Personal letter to Jack Kent, 17 August 1961, from Michael Murphy Collection—Xerox copy in TMPCC.
60. Alan Calvert, "Concentrated Exercise," *Strength* (July 1914): 8-9.
61. Calvert, "Perfect Proportions," 13. For information on Windship see Joan Paul, "The Health Reformers: George Barker Windship and Boston's Strength Seekers," *Journal of Sport History* 10 (Winter 1983): 41-57; Jan Todd, "Strength Is Health: George Barker Windship and the First American Weight Training Boom," *Iron Game History* 3 (September 1993): 3-14; George Barker Windship, "Autobiographical Sketches of a Strength-Seeker," *Atlantic Monthly* 9 (January 1862): 102-15.
62. See, for example: Calvert, "Development First," 2-3; and Calvert, "My Most Important Work," 2-4.
63. For information on the early-twentieth century connections between exercise and the eugenics movement see: Jan Todd, "Bernarr Macfadden: Reformer of Feminine Form," *Journal of Sport History* 1987, 14(1): 61-75; Stephen Riess, "Sport and the Redefinition of American Middle-class Masculinity: 1840-1900," *Major Problems in American Sport History* (New York: Houghton Mifflin Co., 1997), 188-198. See also: Caroline Daley, *Leisure and Pleasure: Reshaping and Revealing the New Zealand Body 1900-1960* (Auckland, NZ: Auckland University Press, 2003).
64. For information on Bob Hoffman's career, see Fair, *Muscleman, USA*.
65. Jonathan Kasson, *Houdini, Tarzan, and the Perfect Man: The White Male Body and the Challenge of Modernity in America* (New York: Hill and Wang, 2001), 76.
66. Alan Calvert, Personal letter to Ottley Coulter, 21 April 1913, from Ottley Coulter Milo Scrapbook-TMPCC; Calvert, Letter to Coulter, 30 June 1914.
67. Alan Calvert, "An Offer to Max Unger," *Strength* (January 1917): 16; Alan Calvert, Personal letter to Ottley Coulter, 19 December 1916, from Ottley Coulter Milo Scrapbook-TMPCC; Alan Calvert, Personal letter to Ottley Coulter, 28 December 1916, from Ottley Coulter Milo Scrapbook-TMPCC.
68. Alan Calvert, "Notices-Mr. Unger Didn't Accept," *Strength* (March 1917): 5.
69. Todd, "Portrait of a Strongman," 5.
70. Calvert, Letter to Coulter, 19 December 1916.
71. Ottley Coulter, "Honesty in Weight Lifting and the Necessity of Making Lifters Prove Their Claims," *Strength* (January 1917): 15.
72. For the history of the ACWLA see the series of articles: John D. Fair, "Father-Figure or Phony? George Jowett, the ACWLA and the Milo Barbell Company, 1924-1927," *Iron Game History* 3 (December 1994): 13-25; John D. Fair, "From Philadelphia to York: George Jowett, Mark Berry, Bob Hoffman, and the Rebirth of American Weightlifting, 1927-1936," *Iron Game History* 4 (April 1996): 3-17; John D. Fair, "George Jowett, Ottley Coulter, David Willoughby and the Organization of American Weightlifting, 1911-1924," *Iron Game History* 2 (May 1993): 3-15.
73. Calvert, Letter to Coulter, 18 June 1917.
74. Alan Calvert, Personal letter to Ottley Coulter, 20 March 1918, from Ottley Coulter Milo Scrapbook—TMPCC.
75. Alan Calvert, Personal letter to Ottley Coulter, 1 May 1918, from Ottley Coulter Milo Scrapbook—TMPCC.
76. Alan Calvert, Personal letter to Ottley Coulter, 15 July 1918, from Ottley Coulter Correspondence Files—TMPCC.
77. Alan Calvert, Personal letter to Ottley Coulter, 5 September 1918, from Ottley Coulter Milo Scrapbook—TMPCC.
78. Advertisements for Fairmount Foundry Co. begin to appear in *Strength* in April 1922 and indicate the address as located on Fifteenth Street and Indiana Avenue, but Reuben Weaver, "The Jackson Mother Load!," *Muscle Museum Forum*, January 2003 indicates that Andrew Jackson, proprietor of Jackson Barbells in the 1930s-1970s, had acquired the Duplex Barbell patterns from the Fairmont Foundry in Hamburg, Pennsylvania, so it is likely that the two companies are not related or that it moved.
79. Alan Calvert, Personal letter to Ottley Coulter, 31 January 1919, from Ottley Coulter Correspondence Files in the TMPCC.
80. R.L. Hunter, letter to Ottley Coulter, 18 September 1919, from Ottley Coulter Correspondence Files—TMPCC. Technically, Coulter was not a Milo student and never considered himself one. He had already been an accomplished strongman when he first corresponded with Calvert. Although Calvert provided him publicity, he never called him a Milo pupil. The new owners did not make the same distinction.
81. Only twenty-four photos were used in May and fifteen in July. Each issue contained thirty-six pages (up from the twenty-four pages previous). This results in averages of 0.66 and 0.42 photos/page.
82. Edwin Checkley, *Checkley's Natural Method of Physical Training* (Philadelphia: The Checkley Bureau, 1921).
83. The first ad appeared in the February 1922 edition of *Strength* on page 64. By this time Calvert was running what he called the "Checkley Bureau" as well as selling Checkley's book.
84. Fair, "Jowett, Coulter, Willoughby, 1911-1924," 13.
85. J.C. Egan, "Editorial," *Strength* 5(October 1920): 3.
86. Ibid.
87. For covers portraying sporting photographs see the issues between May 1921 and January 1922.
88. Farmer Burns, "Advertisement," *Strength* 5(November 1920); The Wizard Company, "Advertisement," *Strength* 5(July 1920); Benarr A. Macfadden, "Advertisement," *Strength* 5(October 1920); Anton Matysek, "Advertisement," *Strength* 5(July 1920); Marshall Stillman, "Advertisement," *Strength* 5(September 1920).
89. Alan Calvert, "Advertisement," *Strength* 8(December 1923): 82.
90. Alan Calvert, "The Mat," *Strength* 9(December 1924).
91. Alan Calvert, *Body-Molding* (Philadelphia: by the author, April 1925), 42.
92. Calvert, "Ad - December 1923," 82.
93. Correct Eating, "Correct Eating Combined with Strength" 15(May 1930): 21.
94. Alan Carse, "The York Barbell Company," *Strength & Health* (September 1941): 27. Carse attributes the fall of Milo to the 1930's Depression and to "competition of another company [York Barbell], the faulty business methods, unfair treatment of purchasers the old Milo Company pursued over a decade ago." Hoffman complained about Milo's 1930s owners in Bob Hoffman, "A Great Strong Man Needs Our Help," *Strength & Health* 2(December 1933): 10-11.
95. Klein, "Strength Magazine as I Knew It," 92.
96. Siegmund Klein, "My Quarter Century in the Iron Game, Second Installment," *Strength & Health* (April 1944): 17.
97. The Bosco cartoons appeared in nearly every issue of *Strength & Health* published between March 1945 and January 1958. For many years, Paschall also authored a column for *Strength & Health* called "Behind the Scenes."
98. For Weider's comments about Calvert's simple, uncomplicated programs, see Dick Tyler, "Editorial—and Giants Shall Walk Upon the Land," *Muscle Builder/Power* 11 (March 1970): 8-9; Joe Weider, "Training 3 Times a Week Is Bunk!," *Muscle Power* 19(March 1956): 16-7; Joe Weider, "The Weider System," *Flex* 13(May 1995): 154-60.
99. See images of periodical front pages on the unnumbered pages between 20 and 21, and after page 32 in Schoedl, *The Lost Past*.
100. Van Cleef, "Builder of Men," 12.
101. Stephen Hardy, "Adopted by All the Leading Clubs," 145-146.
102. For information on advertising and the use of brands see Flemming Hansen, ed., *Branding and Advertising* (Denmark: Copenhagen Business School Press, 2003), 12-21; T.J. Jackson Lears, "American Advertising and the Reconstruction of the Body, 1880-1930," in *Fitness in American Culture*, ed. Kathryn Grover (Amherst: University of Massachusetts Press, 1989), 50; James D. Norris, *Advertising and the Transformation of American Society, 1865-1920, Contributions in Economics and Economic History, No. 110* (New York: Greenwood Press, 1990), 95-126; Richard M. Ohmann, *Selling Culture: Magazines, Markets, and Class at the Turn of the Century* (London; New York: Verso, 1996), 62-80. For information about authorities and experts see, Thomas L. Haskell, *The Authority of Experts: Studies in History and Theory, Interdisciplinary Studies in History* (Bloomington: Indiana University Press, 1984).
103. Leo Gaudreau, "An Old-Timer Recalls the Past" in Letters to the Editor, *Muscle Builder* 8(August 1966): 50.

Ed Note: Kim Beckwith, IGH's Business Manager, is writing her doctoral dissertation on Alan Calvert and the Milo Barbell Company. If anyone has memories of Calvert they'd like to share, or any letters, photos, or other materials related to Calvert, his family, or his various businesses, please contact Kim at: 512-560-2522; via email at: beckfish@ev1.net; or by mail at the main IGH address. She'd be most grateful.

The History of Cardinal Farnese's "Weary Hercules"

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Rear view of the Farnese Hercules by famous engraver Michael Van Der Gucht (1660-1725). Van Der Gucht made three studies of the Farnese—front, rear, and a side view which we use on the *Iron Game History* masthead. Van der Gucht's engravings of the Farnese are remarkable for their heavy muscling and anatomical accuracy.

Joe Weider, the godfather of modern bodybuilding, told me in an interview last year that it was a boyhood trip to the museum in Montreal which set him on his career path. According to the now 84-year old Weider, "Seeing the Farnese Hercules was a revelation—a turning point in my life. It became the ideal I held in my head of what a bodybuilder should look like, and I don't know of any other piece of art that personifies power so effectively. There's just something magical in the Farnese that speaks to the sort of man—like me—who's always wanted to be bigger and stronger. It's kind of simple, really—what he has is what we want."¹

Weider's account of the Farnese's ability to inspire is not unique. Since the discovery of the massive statue in the Baths of Caracalla in Rome, in 1546, the Farnese Hercules has lit the imaginations of thousands of artists, physical culturists, and ordinary citizens who see in its masculine grandeur the ultimate mesomorphic ideal. To be fair, the statue has also had numerous detractors, who reject the statue as an archetype for aesthetic beauty and agree with art critic Martin Robertson's derisive assessment that it was nothing more than a "huge bag of swollen muscles."² Bodybuilding has often been similarly criticized. Regardless of one's personal taste, the statue described by art historians as the "Weary Hercules" has managed to influence the world of art and physical culture for more than two thousand years. This essay explores

the history of the statue and discusses its significance to the early physical culture movement of the late nineteenth and early twentieth centuries. The popularity of the Farnese as an ideal for twentieth-century bodybuilding will be more fully explored in a subsequent article.

No one knows what the earliest version of the statue really looked like but the evidence is strong that it was a slightly-larger-than-life-sized bronze, created by the sculptor Lysippos at about the time of Alexander the Great's death—323 B.C.E.³ Lysippos, who was attached to Alexander the Great's court, was known for his introduction of movement and realism to Greek sculpture in the late classical period.⁴ Pliny credits him with creating more than 1500 statues during his lifetime, including the well known, "Seated Boxer" and the standing "Athlete with *Strigil*."⁵ A Lysippian Hercules is mentioned by Statius in the First Century AD, by Pausanias in the Second Century AD, and by Libanios of Antioch in the Fourth Century AD, all of whom remark on the statue's great impact on those who saw it. Other evidence to support Lysippos' claim as the originator comes from a copy found in the ruins on the Palatine Hill in Rome which bears the inscription, "Work of Lysippos."⁶

According to archaeologist Cornelius Vermeule, Lysippos' statue was widely admired and emulated. Copies of the image appear on wall paintings, in marble reliefs, and on both Greek and Roman coins.⁷ Classicist Franklin P. Johnson has identified more than fifty dif-



One clue to the popularity of statue known as the "Weary Hercules" is that the image appeared on coins such as this one from Ancient Greece.

ferent surviving examples of the "Weary Hercules" produced between 320 BCE—when Lysippos is believed to have made the first model—and 212-216 AD, when the Farnese Hercules was made for the Baths of Caracalla.⁸ The Roman poet Statius' description of a small copy he saw at the home of his friend, Vindex, gives some idea of how Lysippos' version was viewed during this early era:

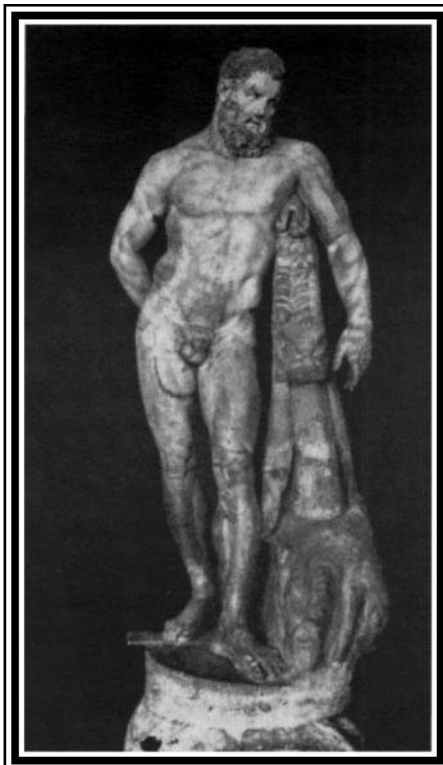
Amid his treasures . . . was a Hercules that with deep delight took my heart captive, and with long gazing I could not satisfy my sight, such a majesty was in the work, such a power was framed within those narrow confines; the god, the god was there!⁹

Kenneth Dutton argues in *The Perfectible Body: The Western Ideal of Male Physical Development*, that Hercules is symbolic of the search for divinity—but a divinity "to be attained through deeds and actions," not introspection and prayer.¹⁰ Lysippos' inclusion of the apples of the Hesperides in the statue's right hand—which Hercules earned by outsmarting Atlas—reminds viewers that this isn't just about body; it's also about mind.¹¹ As Dutton suggests, "It is precisely in its physical idealism that the sculpture is readable as an aspiration towards, or an invocation of, a perfected state of being."¹²

The Romans also admired Hercules and adopted him as part of their pantheon of Gods.¹³ A particularly strong cult surrounding Hercules developed in the last decades of the second century AD fostered by the Emperor Commodus Antoninus, the son of Marcus Aurelius.¹⁴ As a way to solidify his position with his new subjects, Commodus dressed in lion skins, began carrying a club, and often participated in the spectacles in the Coliseum where he fought both men and animals.¹⁵ Commodus, who reigned from 180-192 AD also commissioned new versions of Lysippos' Weary Hercules, but

had them made on a grander scale and with a face that bore a remarkable likeness to his own.¹⁶ According to archaeologist Vermeule, double and triple-sized images of the Hercules became commonplace in bath-houses, gymnasiums, and public squares during and after Commodus' reign, and smaller versions were frequently found in household gardens and domestic shrines.¹⁷

In 212 AD, when the Emperor Marcus Aurelius Antoninus—known by his nickname Caracalla—began construction of the massive twenty-seven-acre resort that historians now refer to as the Baths of Caracalla, he apparently acquired from an Athenian sculptor named Glykon two 10' 3 ¾" Hercules statues for the main structure—a building that was 390 feet wide, 740 feet long and whose ceiling over the main swimming room rose as much as a hundred feet above the ground.¹⁸



This early copy of the "Weary Hercules" is believed to be a copy of Lysippos' original work. Note the less heroic proportions and lack of heavy muscling compared to Glykon's Farnese Hercules on the opposite page. The Lysippos copy is on display at the Uffizi Gallery in Florence, Italy.

Thirteen hundred years later, Renaissance Italians, inspired by the Humanist movement, began archaeological excavations at the Baths.¹⁹ The head of one Hercules was found first, some six years before the section containing the torso, club and lion-skin was unearthed in 1546. The sculptor Guglielmo della Porta, a protégé of Michelangelo, helped Cardinal Allesandro Farnese—who would later become Pope Paul III—acquire the two pieces and had them moved to the Palazzo Farnese in Rome. Farnese was a great patron in the Renaissance art world, and like the Medici family he surrounded himself with intellectuals and artisans. He even hired Michelangelo to restructure his house and courtyard, and it was the great genius himself who suggested that della Porta carve a new pair of legs for the statue while he, Michelangelo, created a special façade to showcase the 10'3" colossus in the first courtyard of the Palazzo Farnese. And hence the name.

Several years later, when the statue's original legs were discovered at a farm outside Rome, Michelangelo urged Cardinal Farnese to leave della Porta's legs on the statue as evidence that sculptors of their age could do work that rivaled the best of the classical era.²⁰ So until 1787, during an era in which the statue enjoyed enormous popu-

larity, the "Farnese" was actually the work of two men—Glykon and della Porta.²¹ This is especially ironic since one of the statue's most influential admirers, the art critic William Hogarth, would argue in his 1753 *Analysis of Beauty* that the Farnese's perfection stemmed partly from the fact that "the judicious sculptor, contrary to all modern rule of enlarging every part in proportion, lessen'd the size of the muscles gradually down toward the feet . . . otherwise the statue would have been burdened with an unnecessary weight, which would have been a drawback from his strength, and in consequence of that, from its characteristic beauty."²²

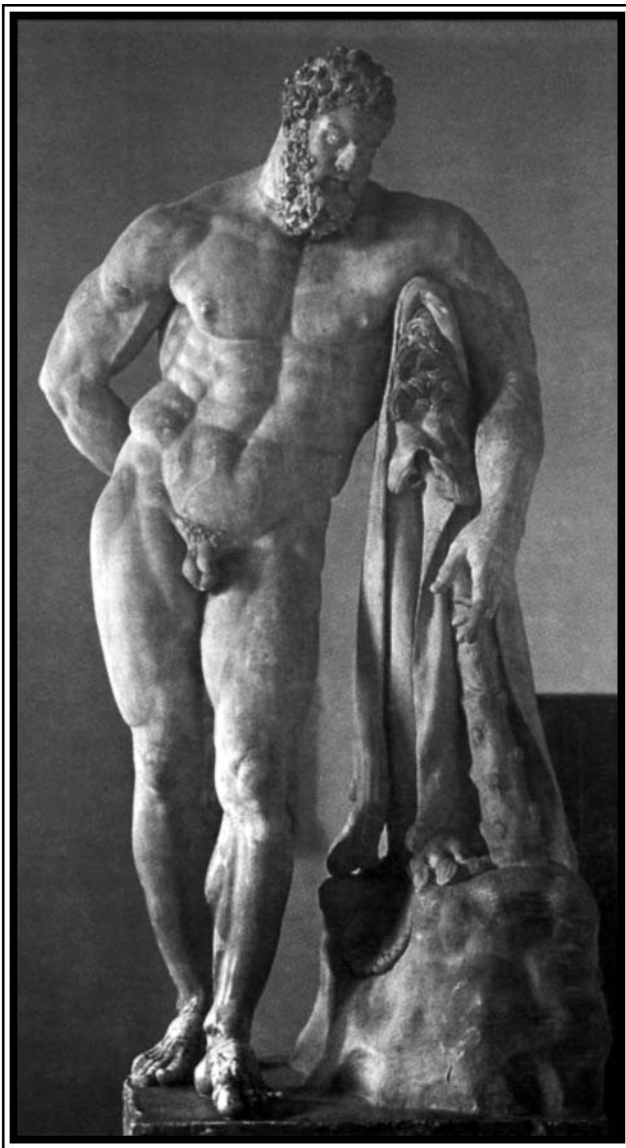
The Farnese's fame and influence quickly spread beyond the Farnese courtyard. The Dutch artist Jacob Bos, who was then living in Rome, made the first engraving of the statue, which was included in the 1562 set of engravings known as the *Mirror of Rome's Magnificence* (*Speculum Romane Magnificentiae*).²³ This open-ended collector's album, sold by a commercial print shop in Rome, helped spread the image of the Farnese throughout Europe as wealthy tourists began visiting Rome during the late Renaissance and circulating prints of the city's wonders. Later, Hendrick Goltzius, also of Holland, produced a beautifully detailed engraving of the statue which slightly exaggerated the statue's already heavy muscular definition and imbued it with an anatomical exactitude which—like modern bodybuilding photographs—no doubt caused many men to look at their own arms, legs and torsos and wonder why those same muscular delineations were not in evidence. In approximately 1800, Michael Van Der Gucht—known for his engravings of kings and famous politicians—produced three hyper-muscular engravings

of the Farnese showing it from different perspectives. Van Der Gucht's side view of the Farnese has been used as the *IGH* logo since 1990.²⁴

Another man no doubt influenced by the statue was Cardinal Farnese's personal physician, Hieronymus Mercurialis (1530-1606) who lived at the Farnese Palace during the eight years he worked on his masterpiece of antiquarian exercise advice—*De Arte Gymnastica apud Antientes*—published in 1569.²⁵ Although the first edition of the book possessed no pictures, the second, 1573, edition was one of first books to show illustrations of men exercising. The drawings, executed by Pirro Ligorio, who also lived at the Farnese Palace at the same time as Mercurialis, contain some of the most strikingly muscular images ever seen in a treatise on physical education.²⁶ Historian Nancy Siraisi, in a provocative article for the *Journal of the History of Ideas*, has documented that Mercurialis' and Pirro Ligorio's work relied heavily on artifacts and material remains for their interpretations of what sport and exercise would have looked like in ancient Greece and Rome.²⁷ Although Siraisi does not specifically mention the Farnese as a source of inspiration for Ligorio's hyper-muscular drawings, it seems unlikely that either man could have passed the ten-foot Farnese on

a daily basis and not been influenced by the example of what an ideal man could be.

In approximately 1600, Peter Paul Rubens also turned to the Farnese Hercules as the basis for his approach to art composition. In a short essay called, "De Imitatione Stationarum," contained in his notebooks, Rubens argues that "the artist who aims at perfection must have a profound knowledge of ancient sculpture."²⁸



Massive yet graceful, the Farnese Hercules is currently on display at the Museo Archeologico Nazionale in Naples, Italy.

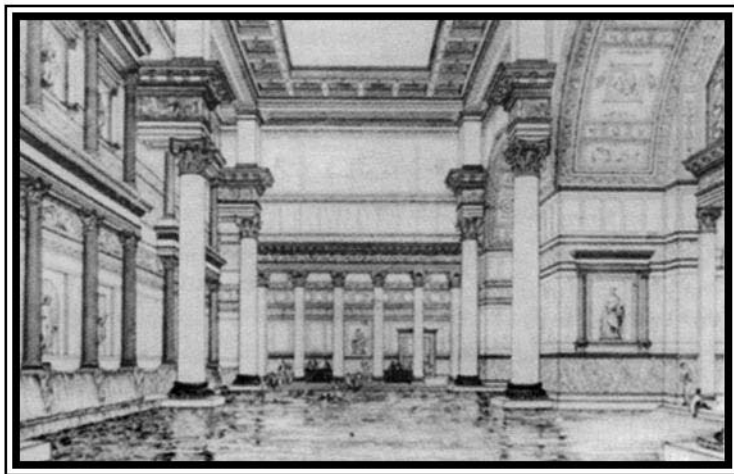
Rubens then suggests that the men of his era have degenerated in physical stature, in fitness, and in intellectual capacity. He writes, "The principal cause of the difference between men of our age and the ancients is the sloth and lack of exercise of those living; indeed one eats and drinks, exercising no care for the body . . . By contrast, in antiquity," he continued, "everyone exercised daily and strenuously in palaestras and gymnasiums." He then cites Mercurialis' *De Arte Gymnastica* which argues that change is possible for the men of his era and that arms, legs, neck and back will all grow and increase in muscle, "fed by the juices which the heat of activity attracts."²⁹

Those who know Rubens paintings will not find it surprising that the statue he found most useful in terms of his own imitation and inspiration was the Farnese Hercules. Rubens' notebooks contain a number of studies of the statue, and as art historian Jeffrey Muller notes, the Farnese was Rubens' model for ideal manhood again and again in his heroically proportioned figures.

Rubens' notion that the way to "learn" to be an artist was to study and imitate the classics of the past would linger on for the next several centuries. When Johann Winckelmann (1717-1768) published his influential *Painting and Sculpture of the Greeks* in 1755, he not only established a canon of "good" art that other artists could turn to for inspiration and practice; he also stressed the idea that certain works of art did not imitate nature—but were actually superior to it.³⁰ Winckelmann's belief that the Farnese Hercules, the Apollo Belvedere, and the Laocoon were the best examples of male perfection was linked, as it had been for Rubens, with his belief that these sculptures showed—in various degrees—the effects of regular exercise. In his 1766

Reflections Concerning the Imitation of the Grecian Artists and Sculpture, Winckelmann writes, "It was in the exercises that the body acquired that masculine and noble *contour* (his italics) which the Grecian artists gave their statues, and which had nothing in it either unmeaning or superfluous." He admired the Spartans, whose frequent nudity, he argued, kept the young men lean and fit. "...corpulence or fatness," he wrote, are "equally inconsistent with bodily proportion and vigour." Those who choose to imitate the Greeks, Winckelmann continued, will find in them "something . . . transcendent and sublime; they will find, in them, that *ideal beauty* of which the model is not visible in external nature, and which an ancient commentator Plato tells us, is only to be found in the human mind, where it was originally planted by the primitive source of eternal beauty."³¹ Winckelmann's inclusion of Hercules in his academy of ideal sculptures—and his suggestion that we have a Platonic form for these icons of masculine beauty—soon meant that art institutes, museums, universities and other public centers began acquiring plaster copies and new versions of the statue to satisfy the needs of a public gone mad on neo-classicism. The Farnese was suddenly everywhere. Paintings depicting art institutes invariably showed the Farnese as among the canon of good art; copies were made for many of the great estates of Europe—including Versailles—and in one of the more extreme examples of its popularity, a thirty-foot-tall (9.2 meters) copper Hercules was created by Johann Anthoni between 1713 and 1717 and placed on a special pyramid, on top of a castle, where it still watches over the city of Cassel, Germany.³²

With the excavation of Herculaneum (city of Hercules), which began systematically in 1733, Hercules' fame and importance as an icon naturally increased, and there was a revival of interest in the entire Hercules myth.³³ The Grand Tour, made by so many young, wealthy aristocrats, was not complete without a trip to see the Farnese, and dozens of references to the statue show up in the travel diaries and letters sent home by these cultural tourists of the Eighteenth and Nineteenth Centuries. Tobias Smollett, to quote just one example, wrote in 1765, ". . . but that which the connoisseurs justly esteem above all the rest is Hercules by Glycon, which you know as well as I do, by the great reputation it has acquired."³⁴ Even in the United States the statue had a following. When Thomas Jefferson made a list of the statues he wanted to acquire for a sculpture garden he planned for Monticello, the Medici Venus was number one on his list, and the Farnese Hercules



This artist's drawing of the interiors of the Baths of Caracalla suggests the opulence and massive scale of the ancient Roman landmark.

was number two.³⁵

The Farnese also appeared in eighteenth-century German educator J. B. Basedow's *Elementarwerke*, an important book in the early history of physical education.³⁶ Basedow includes the image of the Farnese statue, uses Hercules as his model for a lesson in athletics, and also uses the figure of Hercules in two other plates in the book.³⁷ While Basedow's use of the Farnese Hercules is the first example I'm aware of in such didactic literature, those who've studied the Nineteenth Century would agree with me when I assert that it would certainly not be the last.

Even so, the Farnese was always one of several competing ideals. The statues known as the Doryphoros, or Spear Carrier, and the Apollo Belvedere also had their adherents, as did Myron's slenderer Discus Thrower. By the late Nineteenth Century, as Roberta Park writes in the *International Journal of the History of Sport*, the new science of physical anthropometry focused the attention of physical educators on producing bodies that would fit a canon of proportions based on physical ideals realistic for the average man. The notion of emulating the Greeks still mattered, but it was the youthful Apollo's ratio of neck to calf and arm that most men aspired to copy—not the Farnese's great girths. It wasn't that the Farnese's measurements weren't known—Gerard Audran had worked out the proportions, in fact, in 1683—but that they seemed unattainable. Late nineteenth-century physical educators turned away from the Farnese because they needed an ideal that an average man could possibly achieve through exercise systems which largely eschewed weightlifting; almost no one at that time understood what a transformative power systematic weightlifting could have. Even Dr. George Barker Windship, who inaugurated the first true heavy weight training movement in the United States in the middle of the Nineteenth Century, didn't know when he began his workouts what he might one day become because he had no other models of the benefits of lifting. However, in an act of rare courage, once the undersized Windship gazed on the plaster copy of the Farnese in the Boston



Jacob Bos' 1562 engraving of Hercules shows the statue placed in the niche designed by Michelangelo at the Palazzo Farnese.

Athenaeum, he, like Weider, would consider no other path. The lesson he learned from the Farnese, wrote Windship, was what a body would look like that was "compatible with the exercise of the greatest amount of strength." Continuing, Windship added, "Some years earlier I might have been more attracted by the Apollo Belvedere; but it was a Hercules I dreamed of becoming . . . and the Apollo was but the incipient and potential Hercules."³⁸

Does this ancient statue still matter? Absolutely. Wherever you look in the history of modern bodybuilding and weightlifting, the Farnese Hercules appears as the elemental icon. Sandow emulated the Farnese in a series of famous photos by the photographer Napoleon Sarony and also claimed that it was viewing classical statuary as a child that had established

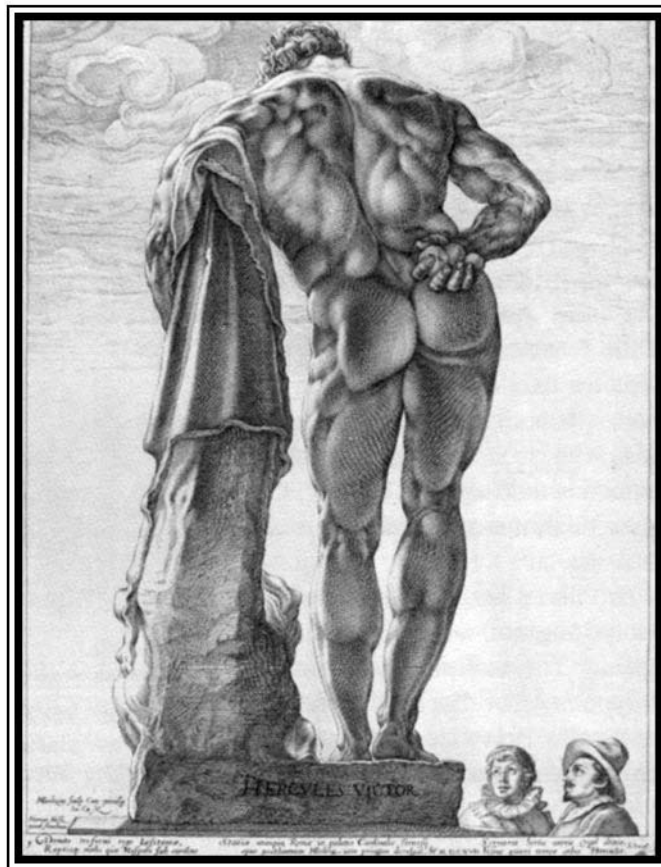
the direction of his life.³⁹ Professor Atilla, Sandow's mentor, posed with a small copy of the Farnese for an 1887 oil painting done at Queen Victoria's court, and when the Royal Family wished to honor him, the diamond-studded stick pin presented to Atilla contained a small painting of the Farnese. He died holding it in his hand. In Paris, Edmond Desbonnet also evoked the Farnese many times in his magazine *Le Culture Physique* in the early Twentieth Century. And, finally, in 2003, when Texas artist Scott Bodenheimer was invited to contribute to an art exhibition entitled "38 for XXXVIII" to coincide with the 2004 Superbowl in Houston, Bodenheimer's submission was a regulation Wilson football painted with front and rear images of the Farnese Hercules. When asked, Bodenheimer explained that he wanted to portray the beauty he saw in the physiques of modern football players and thought that the Farnese Hercules was the ultimate expression of that heavy grace and athleticism.⁴⁰

That Bodenheimer chose the Farnese to represent these modern gladiators is hardly surprising. No other image of the male physique has been of such resonant significance to the world of sport and physical education. Although modern training methods and pharmacologic aids now make it possible for men to surpass

the muscular mass of the Farnese, no modern body has as yet possessed the statue's rare combination of size, implied strength, and harmony. To paraphrase Joe Weider, "what he has is what we *still* want."

Notes:

1. Interview with Joe Weider, April 2004, Austin, Texas.
2. Martin Robertson, *A History of Greek Art* (London: Cambridge University Press: 1975): 467.
3. Cornelius Vermeule, "The Weary Herakles of Lysippos," *American Journal of Archaeology* 79(4) (October, 1975): 323. See also: Walter Woodburn Hyde, *Olympic Victor Mounments and Greek Athletic Art* (Washington: Carnegie Institution, 1921), 252-254.
4. Vermeule, "Weary Hercules," 253.
5. A *strigil* was a curved implement to remove dirt and sweat from the body used by athletes to cleanse themselves. For more information on Pliny and Lysippos see: http://www.sikyon.com/Sicyon/Lysippos/lysip_egpg0.html, viewed on 5 May 2005.
6. Ibid.
7. Vermeule, "Weary Hercules,"
8. Franklin P. Johnson, *Lysippos* (Durham: Duke University Press, 1927), 190-200.
9. Statius, *Silvae* IV, 6. Translated by Slater. In: Franklin P. Johnson, *Lysippos* (Durham: Duke University Press, 1927), 290-292.
10. Kenneth Dutton, *The Perfectible Body: The Western Ideal of Male Physical Development* (New York: The Continuum Publishing Co., 1995), 29.
11. For the story of the twelve "Labors of Hercules" including the capture of the apples of the Hesperides, see: <http://www.perseus.tufts.edu/hercules/labors.html>.
12. Dutton, 31.
13. "Hercules," *Wikipedia* on-line encyclopedia viewed at www.answers.com/main/ntquery?method=4&dsis=222&dekey=Hercules&gwp=8.
14. Commodus played a central role in the film *Gladiator* released in 2000.
15. M.I. Rostovtzeff, "Commodus-Hercules in Britain," *Journal of Roman Studies* 13(1923): 91-105. See also: M. P. Speidel, "Commodus The God-Emporer and the Army," *Journal of Roman Studies* 83(1993): 109-114; and Dennis Quinn, "Commodus (AD 190-192)" *De Imperatoribus Romanis: An On-line Encyclopedia of Roman Emperors* at www.roman-emperors.org/commod.htm.
16. Vermeule, "Weary Herakles," 327.
17. Ibid.
18. Besides the Farnese Hercules, fragments of a second statue exist and a column capital has been found bearing the same image. See: Robertson, *History of Greek Art*, 467. Antoninus' nickname came from a knee-length garment he introduced to the populace and favored himself. "The Baths of Caracalla in Rome," at: www.inforoma.it/feature.php?lookup=terme; Francis Haskell and Nicholas Penny, *Taste and the Antique: The Lure of Classical Sculpture: 1500-1900* (New Haven: Yale University Press, 1981), 229-230.
19. The architectural genius Palladio was especially interested in the baths and encouraged their exploration in the first part of the 1500s. L. Richardson, Jr. "Introduction to Roman Topography: The Renaissance Humanists," viewed at www.cvr-lab.org/Library/Richardson/RichardsonIntroduction.html, on May 15, 2005.
20. Francis Haskell and Nicholas Penny, comp., *The Most Beautiful Statues: The Taste for Antique Sculpture 1500-1900: An Exhibition at the Ashmolean Museum from 26 March to 10 May 1981*. (Oxford: Ashmolean Museum, 1981), 35; and Haskell and Penny, *Taste and the Antique*, 229.
21. Haskell and Penny, *Taste and the Antique*, 229.
22. William Hogarth, *The Analysis of Beauty* (London: 1753), 15. Viewed online at: www.bbk.ac.uk/hafvm/hogarth/chapter1/ch1page_15.html.
23. "Low Countries, 1400-1600 A.D." viewed on 4 August 2004 at: [www.metmuseum.org/toah/hd/clan/hod_41.72\[2.63\].htm](http://www.metmuseum.org/toah/hd/clan/hod_41.72[2.63].htm).
24. "Farnese Hercules," viewed at: www.answers.com/main/ntquery?method=4&dsid=2222&dekey=Farnese+Hercules. Viewed on May 14, 2005. See also, "Low Countries," at www.metmuseum.com. Information on the life and works of Michael Van Der Gucht can be found on the website to the National Portrait Gallery in London. See: <http://www.npg.org.uk/live/search/person.asp?LinkID=mp07672&role=art>.
25. Peter C. McIntosh, "Hieronymus Mercurialis 'de Arte Gymnastica': Classification and Dogma in Physical Education in the Sixteenth Century," *British Journal of Sports*



Hendrick Goltzius' (1558-1617) engraving of the Farnese Hercules, published in 1617, succeeded in capturing the statue's massive scale and rugged muscularity.

- History* 1(1) (1984): 73-74.
26. Nancy G. Siraisi, "History, Antiquarianism, and Medicine: The Case of Girolamo Mercuriale," *Journal of the History of Ideas* 64(2) (2003): 231-251.
27. Ibid.
28. Jeffrey M. Muller, "Ruben's Theory and Practice of the Imitation of Art," *The Art Bulletin*, 64(2) (June 1982): 229.
29. Muller, "Rubens Theory," 232.
30. "Neoclassicism: The Classical Ideal," Viewed at: www.metmuseum.org/toah/hd/neoc_1_1.htm.
31. Johann Joachim Winckelmann, *Reflections Concerning the Imitation of the Grecian Artists and Sculpture* (Glasgow: Printed for Robert Urie, 1766), 10-11 & 15-16.
32. For information on Cassel (Kassel) Germany see: <http://victorian.fortunecity.com/hurst/664/historic.htm>.
33. Ayers Bagley, "Hercules and Moral Education in the Enlightenment, viewed at: <http://education.umn.edu/EdPA/iconics/reading%20room/ZIP/moral.doc>.
34. Tobias Smollett, "Travels Through France and Italy, Letter XXXIII, Nice, March 30, 1765." Viewed on-line at <http://etext.library.adelaide.edu.au/s/smaollett/t/travels/chapter33.html> on August 5, 2004.
35. Bagley, "Hercules and Moral Education."
36. J.B. Basedow, *Elementarwerke fur die Jugend und ihre Freunde* (Berlin: 1744).
37. Bagley, "Hercules and Moral Education."
38. George Barker Windship, "Autobiographical Sketches of a Strength-Seeker," *The Atlantic Monthly*, 9(January 1862): 108.
39. Eugen Sandow, *Sandow's System of Physical Training*, (New York: J. Selwin Tait & Sons, 1894): 24-25. The Sarony photos appear opposite pages 54 and 76 in this book.
40. See: <http://www.bodenheimer.com/qt040farnesefootball.htm>.



Dear IGH:

I finally got around to reading the Mar 05 issue of *IGH*. I was delighted to read of the Weiders' magnanimous contribution. It should do a lot to help you enhance your collection and preserve for posterity the memories that would otherwise extinguish.

I particularly enjoyed reading "The Conversion of Dr. Peter Karpovich." I trained in Fraysher Ferguson's gym between 1952 and '56, and he told me a lot of Karpovich anecdotes and his concept of musclebound. In 1952 I was a freshman in dental school and Dorland's Medical Dictionary was one of the books I had to buy. I was surprised when in it I saw that musclebound was listed as a medical term. Its definition indicated that it was a condition where muscles due to their large bulk had caused joint movements to become slow and inflexible. I then wrote to the chief lexicographer and explained to him that based on my empirical observations of some of world's most muscular men such a concept was physiologically false. He wrote back, thanked me for my observation, and assured me that the definition would be deleted in all subsequent editions.

I, of course, was aware of the "Schwartz Formula," but I had no idea who Lyle H. Schwartz was. He was active a little after my competitive days. I was very impressed to learn that he was the former chief of basic research for the US Air Force. Enclosed is a check for the renewal of my subscription and a CD of a record that John Davis and I made after the world championships in Sweden in 1953. I thought it might be worthy of a footnote in the history of the Iron Game.

Dr. Pete George
Honolulu, Hawaii



Dear IGH:

Great issue as always. Congrats on \$1,000,000 endowment; you deserve it. And a very special thanks to Joe and Betty Weider. What a wonderful and noble thing for them to do! I heard Joe was having some health problems. Don't know if I'll make it to the AOBS in

June. I would like to see him inducted ASAP. Again thanks for *IGH*.

Fred Schutz
Mt. Prospect, IL

Joe underwent lengthy and complicated back surgery early in the year and, as he was rehabbing, his back became infected. He is doing much better now.



Dear IGH:

Although this check is overdue somewhat, my heart has always been in the right place. The uncluttered honesty is what I find most worthwhile in *Iron Game History*. A departure from the adolescent slant of the...magazines of our time. Along with the two years renewal I clipped a very good article, in which you are mentioned, from the Philadelphia newspaper. I was meaning to send this the day I cut it out. Wow, October 20. I suppose I could find work writing for you judging from our tardiness. I could have gone all night and not said that. Seriously, keep up the good work and write honestly, warts and all, and you have a lifetime subscriber here.

John McCarthy
Waretown, NJ

Noted.



[Ed. Note:] Those of you interested in the early connections between weight training and athletics will no doubt be interested in Graem Sims' new book: *Why Die: The Extraordinary Percy Cerutti—Maker of Champions*. Cerutti was one of the earliest track coaches to recommend lifting and during his long career he worked with a number of Olympians. He was also friends with George Hackenschmidt and adapted some of the Russian Lion's philosophy on training for his track athletes. The book came out last December and copies can be ordered through Amazon.com on-line or through your local book store. The ISBN number is 0734405405.