

**THE BLOOD AND BREATH,
A SYSTEM OF
EXERCISE FOR THE
LUNGS AND LIMBS**

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The Blood and Breath, a System of Exercise for the Lungs and Limbs by J. E. Frobisher

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WITH ILLUSTRATIONS FROM LIFE, TO ACCOMPANY

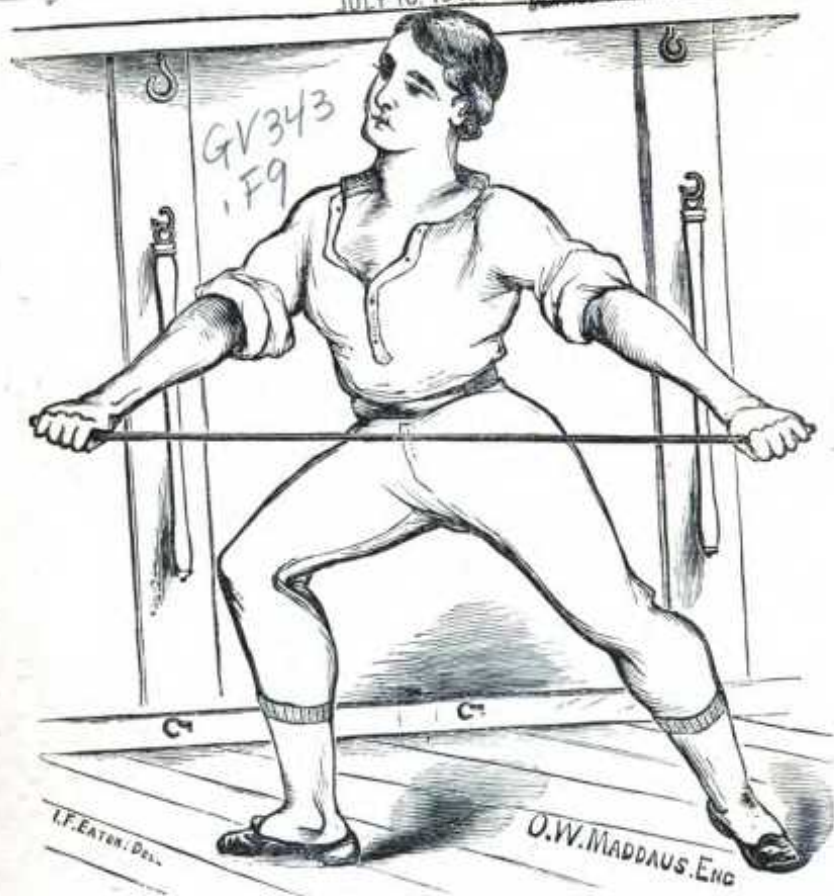
GOODYEAR'S POCKET GYMNASIUM.

BY
J. E. FROBISHER,
AUTHOR OF "VOICE AND ACTION," ETC., ETC.

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THE COMPLETE GYMNASIUM.—YOUNG AMERICA IN CONDITION.

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P R E F A C E .

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THIS manual is the result of a sincere enthusiasm in the labor of its production.

Necessity has compelled the author to seek some means of restoring the power constantly expended in teaching Elocution.

The daily protracted use of the lungs, coupled with frequent excessive emotional effort, requires more than ordinary support, and this can be found only in a healthful muscular basis.

Even a strong foundation may occasionally be entrenched upon to such an extent as to weaken, if not seriously impair, one's whole resources.

In earnest and violent vocal effort the blood is quickly drawn from all parts of the body, and, constantly pushed through the lungs, is rapidly oxygenated and returned to find a renewal of power in the muscles. If these are not well-toned and lack a recuperative quality, then friction, and ultimately wear of the entire system, is the result. We see this evidenced especially in clergymen. It has been in a measure a personal experience, and the prevention of this tendency has been a constant study.

Various have been the expedients resorted to, such as Indian-clubs, dumb-bells, and other appliances, in

order to effect this. But it was only after experiments had been made with GOODYEAR'S POCKET GYMNASIUM that satisfactory results were attained. It seemed to contain all that could possibly be desired. It was strengthening far beyond mere restoration, and was, besides, a source of endless movements, not stiffening to the muscles and rendering them rigid and inflexible, like many other instrumentalities; but, being, like the muscles, elastic, it naturally kept them so. It also added suppleness. It was exercise of the true kind. This work is a combination of vocal and physical exercise, as indicated. The first part is devoted to the external muscles, the second to the internal. Thanks are due Mrs. E. F. Ellett, Mrs. P. L. La Barre, Miss Ella Dietz, and D. Legare, for MS. selections. It is not the broad chest alone, but the robust voice that indicates true health. It should be LUNGS, as well as LIMBS. Hence the title, BLOOD and BREATH.



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LUNGS AND LIMBS.

RARELY if ever do the more sturdy of athletes become actors or orators, from the fact that sensibility is absorbed as muscle is forcedly enlarged, for the blood from the brain goes to give size to the arm and chest. We see this exemplified to the extreme in prize-fighters. Elasticity of movement is also slowed to such an extent as to retard expression, and consequently prevent those electric, instantaneous flashes, so absolutely needful in the higher range of eloquence, and in those keener touches of emotion in the grander dramatic rôles. There are actors and orators of extraordinary strength—but it is natural; not forced. It is well balanced. It is strength of heart and lungs as well as limbs.

Salvini is a living embodiment of this natural, brawny, robust strength, and his constant earnest acting keeps him in possession of it. His impersonation of Samson, and his still more wonderful characterization of Saul, are realities of colossal strength. We had the privilege, on this side the water, of seeing and hearing, as if from life, those master-pieces of the biblical days of old, while conservative England placed an interdiction upon them because emanating from the Bible.

Lablache, the world's greatest *basso profundo*, was another of those strengths.