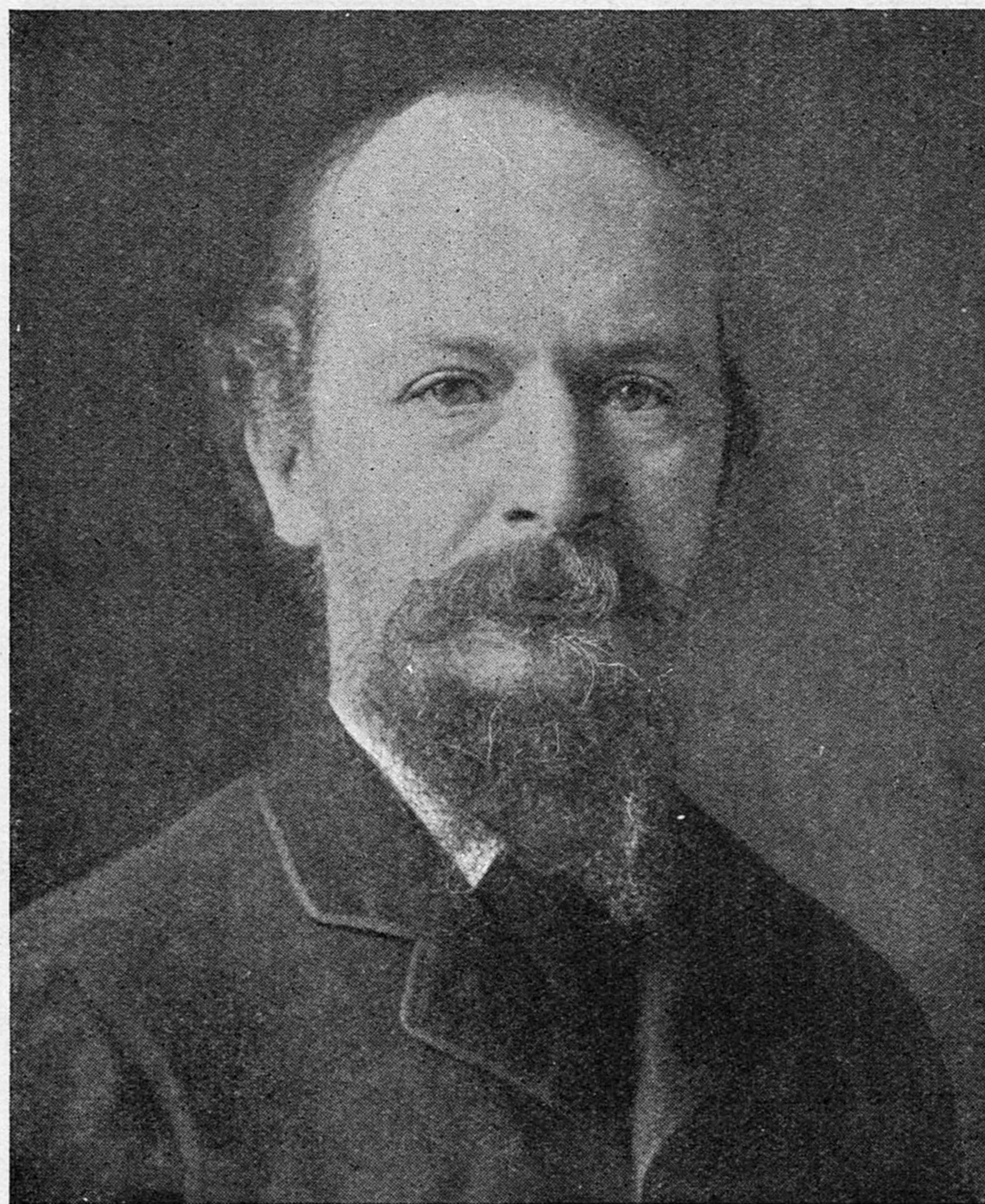


alternately with a windmill motion, remaining extended nearly to full length throughout the stroke. Each arm sweeps outward and forward above the water, plunging in when straight ahead, and sweeping back straight down under the body. The face is kept well down in the water, except when a breath is necessary. Then the body rolls slightly to one side, the head turning to get the mouth clear, as the arm on that side finishes its stroke. The leg motion may be a rapid modification of that used in the breast stroke or it may be the movement described for the "crawl."

The Crawl. This is the fastest and most violent of all swimming strokes. The hands, instead of making the long half-circle sweep of the "trudgen," are shot straight forward in turn close to the body and head, and plunge

ALGERNON CHARLES SWINBURNE



The English poet who will always be remembered as one of the greatest masters of impassioned musical verse.

into the water with a downward diving movement, sweeping back with a rapid half-arm stroke along the sides. The upper part of the leg is held motionless, knees together, while the legs below the knees move rapidly up and down, threshing the water with a walking motion. Breath is taken when necessary by lifting the face from the water for an instant.

Diving. For plain diving, the body should

follow the line of a curve such as would be made by a stone tossed out a similar distance into the water. The hands should be held over the head with thumbs together and palms down, never with palms together. As the body enters the water, it should be straight, toes pointed backward. When the body is about half-way in, the hands should be bent upward at the wrist, which will tend to bring the head quickly to the surface of the water and thus afford the diver an opportunity for breathing.

Life Saving. All swimmers should learn how to save persons from drowning. To avoid being seized and pulled down by the frantic victim, the rescuer should approach from the rear, thrust the crook of one elbow around under the chin of the drowning person and tow him backward to safety, making the swimming strokes with the legs and the free arm.

SWINBURNE, ALGERNON CHARLES (1837-1909). Never has writer been so filled with melody, or allowed himself to be carried away on so inexhaustible a torrent of flaming words, as this strange and remarkable man.

Born in London in the year that Queen Victoria came to the throne, Swinburne published two magnificent plays, "The Queen Mother" and "Rosalind," after leaving Oxford, when he was only 23 years old. In 1865 he came to the front rank of lyrical poets with his tragedy, "Atalanta in Calydon." And this was followed by a long series of poems and dramas, as well as several volumes of splendid impassioned prose, of which his studies of Elizabethan literature are notable examples.

His Tender and Devoted Friend

Always a law unto himself, Swinburne found a faithful and devoted friend in Theodore Watts-Dunton, who shielded him from the difficulties of the world, and with whom he lived for thirty years. Swinburne died of pneumonia, and, as was fitting for one to whom the sea had made so strong an appeal, was buried at Bonchurch, in the Isle of Wight, within earshot of the waves.

The influence that Swinburne exerted was unbounded. By his daring and masterly use of old metres he not only enlarged the field of metrical expression, but changed the entire face of English poetry.

Besides those mentioned, his works include "Bothwell," 1874; "Erechtheus," 1876; "Mary Stuart," 1881; "Tristram of Lyonesse," 1882; "A Century of Roundels," 1883; "Locrine," 1887; "The Age of Shakespeare," 1909.