

The 23 Cardinal Points of Beauty—the 19 Causes of Ugliness.

Professor Duprew, the Berlin Authority on Anatomy, Insists That Much Can Be Done in Childhood to Correct Deficiencies and Insure Many Physical Perfections



The Crouching Venus of the Vatican Gallery, a Classic Statue That Displays the Exquisite Curves of the Female Back, According to Greek Ideas.

PROFESSOR DUPREW, a distinguished Berlin Scientist, has just finished an exhaustive series of experiments to determine what really is beauty. In the research thousands of statues, paintings and living models were used. Professor Duprew's conclusions follow. If in comparing yourself with the points he has set out you should find that you fall short here and there, do not despair. Various eminent American artists are eager to take issue with the learned German and from time to time their articles will appear in which they will tell their ideals and will illustrate them.

Professor Duprew finds that a woman has twenty-three cardinal points of beauty. On the other hand there are nineteen common physical defects, which are susceptible of remedy by training and treatment.

By Prof. Hermann V. Duprew
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IN the course of my experience as a surgeon and a professor of anatomy, I have had occasion to examine many thousands of girls and women.

I have never succumbed entirely to the surgical habit of looking upon the human body merely as something to be carved up, repaired or dissected. I have always looked for the lines of true beauty and have sought to maintain and restore them as far as lay in my power. Thus I have come to acquire a large amount of knowledge which may be serviceable to my fellow men and women.

Remember that true beauty of form may be cultivated. It is not merely an accidental gift of nature. By caring for the body and keeping the right ideals in view beauty may be developed in individuals and in the race.

The truth of this is proved by the ancient Greeks, who evidently cultivated beauty with great success. The more I have studied this subject the more I am convinced that the Greeks were the most beautiful race that ever lived. It is possible, although we cannot prove it, that there are more women with beautiful faces to-day, but we anatomists know



Miss Ivy Close, Who Was Elected by 500,000 Votes as the Most Perfect Type of Present-day English Beauty.

that after all the most striking modern beauties are woefully defective in form. On the other hand, it is certain that the creators of the masterpieces of Greek sculpture had living models of perfect form before them.

I have condensed my observations into a form in which I believe they will be most serviceable in helping people to cultivate true beauty. In the first place, I have classified the twenty-three points of beauty that are most essential and striking. These should be cultivated in every manner possible. There are plenty of others, but these are cardinal.

Then I have enumerated the nineteen defects which I have noticed most frequently and which are susceptible of remedy or modification to some degree.

Some of the suggestions for concealing defects may sound obvious to the thoughtless observer, but they are really not unnecessary. It is always astonishing to me how women and their dress-makers disregard the most obvious devices for concealing ungraceful features. How often we see the ugly hand loaded with rings; the scrawny neck lavishly exposed, and the stout figure tied in till it seems on the point of bursting.

Here are my twenty-three cardinal points of beauty:

1. Fine, slender bones. While normal-minded people do not admire women of great fragility a certain fineness of the bony structure is essential to well-balanced beauty.
2. Rounded limbs. These are essen-

tial to a graceful and pleasing effect. Flat, lanky limbs, even though sound and strong, are characteristic of barbarians and degraded races and types of people. The ape has the most noticeably flat limbs, and ungraceful persons partake of this type to a greater or less degree. It is a mark of low-grade development.

3. Well-rounded neck. This must be smooth, with a graceful tilt forward and without hollows at the line of junction with the bosom. A graceful woman's neck has been compared to an ivory column.

4. A well-developed bust. Here is perhaps the most alluring of woman's charms, and yet over-development is fatal to beauty.

5. Broad hips. They are the indication of a well-constructed physique and are essential to true feminine beauty.

6. Long, thick hair. It should grow low over the forehead and reveal a clear, graceful line where it is brushed back.

7. Smooth, soft lips. They should be free from cracks and lumps, full-blooded, but pink, the under lip slightly fuller than the upper.

8. Thin, soft skin. A woman's arm is beautiful because it is smooth and white. Manly beauty includes angles and rough muscles. A beautiful woman without a smooth, fine skin is impossible.

9. A gracefully curved skull. A round or an oval skull may be equally beautiful, but a square, flat-sided or bumpy skull cannot be so.

10. Large, deep eye sockets. The beauty of the eye does not depend on the eyeball itself, but upon its size. Hence, if the eye socket is large and deep the first condition for a fine eye is provided.

11. High, fine, arched eyebrows. The height adds to the beauty of the eye, while the narrow line is essential to grace.

12. Delicate lower jaw. A woman's face is completely spoiled by a heavy jaw which entails a disproportionately large mouth. The small jaw is an indication of refinement and civilization.

13. A small, delicately curved cupid's bow mouth. This is most necessary to refinement of expression, since a too full mouth suggests sensuality, while a thin mouth means coldness.

14. Smooth, well-rounded contour between neck and cheek. This feature is particularly well chosen in the best types of classical womanly beauty. A sharp line or marked projection at this point destroys the beauty of the face.

15. Well-rounded shoulders. The junction of shoulders and neck should be imperceptible, producing delicate and graceful contours.

16. Slender wrists and hands with long index finger. There may be plumpness in the hand, but there must be slimmness of the wrist.

17. Slender, curved collarbone. This does not show externally, but the gracefulness of the bosom depends upon it.

18. Slender ankle. Without this there



The Ideal of Bakst, the Great Russian Colorist, Who Admires the Full-Blown Type.

of course, be in good condition. They should have a semi-transparent appearance and a faint pinkish glow.

23. A good muscular development of the whole body, sufficient to enable a woman to carry herself with ease, grace and elasticity.

The nineteen common physical defects which may be remedied by treatment and training are:

1. Flat chest. This may be avoided by exercise and diet. A carefully chosen corset is helpful in adult life.

2. Thin, short hair. Care in youth will avert this calamity. In later years much may be done by skillful medical treatment.

3. Hair on the upper lip. This can be removed by electrical treatment.

4. Thick, bushy eyebrows, which overshadow the eyes, producing a disagreeable expression. They may be thinned out and improved by careful brushing.

5. Excessive or insufficient weight. This can be treated by exercise, diet and medical treatment. The success of treatment depends largely on the age at which it is begun. To reduce weight when one is near middle age is a very difficult and often dangerous process.

6. A dull, rough skin. This is easily remedied in youth by proper food and exercise, with medical advice.

7. Projection or irregular teeth. This defect is easily cured in youth by a good dentist. Treatment is practical and satisfactory up to the age of about twenty-one.

8. An angular skull. This may be concealed by the method of dressing the hair. By combing it out loosely at the sides an ungraceful skull may be made to appear quite oval.

9. Large face. This is best treated by a large hat, moderately overshadowing the face.

10. Lower jaw bone too large. This is best treated by keeping the neck always covered. Even with evening dress lace should be worn around the neck. The defect is most effectively concealed when there is considerable material around the neck.

11. Bony neck and Adam's apple. This is evidently to be remedied by the same treatment as the preceding defect.

12. Fat wrists. These should be concealed by long sleeves. A cuff of flowing lace is very useful in producing the effect of a slender wrist. Bracelets should not be worn as they call attention to the fat wrist.

13. Broad hand, with long ring finger. Wear very few rings and none at all on the prominent finger.

14. Bony shoulders. These may be concealed very effectively by a good dressmaker. With evening dress the neck should not be entirely uncovered.

15. Thin, flat hips. This is best concealed by a dress with loose flowing lines, rather than by padding the neck.

16. Heavy ankles. Low shoes must be discarded by girls who suffer from this defect. A well fitting high shoe will help to make a heavy ankle graceful.

17. Great toe longer than the second toe and little toe too long.

18. It is essential to a graceful foot that the great toe should be shorter than the second toe and the little toe very short. It is hard to explain why this is so, but an examination of the two types of foot, leaves no doubt of the aesthetic fact. The defective type is, of course, concealed by the average type of ordinary times, and this is not a matter of great importance to the average woman.

19. Baggy flesh under the chin. This is a disfigurement that attacks about 25 per cent of women after their thirtieth year and completely disfigures them by the time they are forty-five. It is avoided by keeping down flesh, maintaining a good muscular condition and holding the head up.

20. A jerky, ungraceful walk. This is usually due to tight shoes, high heels and narrow skirts, and will be corrected by avoiding these things.



"The Line of Beauty," According to the Up-to-the-Minute French School. A Charming Drawing by Icart, a Leader of Parisian Fashionable Artists.

can be no gracefulness of the legs. Their entire effect is marred by heavy ankles, however well proportioned they may be in other respects.

19. Slender foot with slender toes. A broad foot is as ungraceful as an excessively long one.

20. The upper and lower parts of the body must be symmetrically balanced. A body too heavy or legs disproportionately long are fatal to a general effect of grace.

21. The body must be of normal weight. Ten pounds above or below the normal is destructive of grace.

22. Even, regular teeth. They should,

How to Change the Color of Your Eyes

CHANGING the color of one's eyes has hitherto been declared beyond power of man to do, but a series of interesting independent experiments carried in by scientists at Johns Hopkins University, Baltimore, have proved it not impossible after all.

The experiment began with the idea that perhaps the so-called color forming medicines such as iron internally to cause red blood might heighten the reddish iris of some eyes, and such drugs as methylene blue, chlorophyl and the like might cause the blue, greenish or grayish eyes to become of a deeper hue.

All of these experiments proved the uselessness of drugs and medicines as aids to change the colors of the pupil.

Then a new method of attack was begun. It has been long known to painters, artists and others, as well as psychologists, that "complementary" colors exist. That is to say, colors occur in pairs or opposites, such as green can be seen with your eyes shut after you have stared a little while at red.

So a number of subjects were tested to discover the effect of red wall paper on green eyes, or the holding of different colored books in the hand.

The discovery thus made led ultimately to the finding of the real way to increase the color of your eyes, or even to change them in a fashion. Greenish yellow and blue are complementary colors. When greenish yellow papers or books were held in the hands of the subjects experimented upon, we were amazed to find that the blue eyes, instead of looking a deeper blue

changed into a light-pale, blue-green tint.

Then greenish-yellow lights and globes were used. The same thing held true. There occurred a pallor or fading of the azure iris to one of a cloudy, hazy sky tint. One of the subjects utilized this experiment later, when she was hostess at a tea, where a jealous rival was invited. The latter had beautiful, deep blue orbs, the envy of all her girl friends. The greenish yellow lights and decorations took all of this ultramarine glory from her eyes.

Then experiments were undertaken along a new tack. Subjects—these were girls and men who were experienced students of psychology—with brown eyes were given brown paper, brown books and brown cloaks to wear.

The results were startling. All the browns were greatly intensified, and moderately brown eyes became deep brown.

Then all of the blue-eyed ones were draped with blue coats and blue cloth. The same magic-like result took place. All of the blues took on a new lease of life. They became deeper and prettier.

Similar experiments with black, hazel, gray and other eye colors showed that the way to strengthen and deepen the colors of the ocular iris was to drape the body with the same tint.

Lights effected the same thing. The rival who had had her beautiful blue eyes dimmed by the greenish-yellow decorations of the envious hostess aforesaid was now mischievously told of the trick played upon her at the former's tea, and she was induced to plan her revenge in the light of these new discoveries.

At once she fell in with the plans and cheerfully enhanced the depth of blue color in her own eyes by using blue china, blue decorations, blue candle shades, a blue dress, blue neckpiece, and a blue hair ribbon. She even had her florist send all blue flowers to her friends and rivals.

Thus, there has been made available a very simple method to intensify or change the color of your eyes. This holds good not only for women and for outdoor affairs, but also for men and outdoor apparel.

One gentleman with jet black eyes of the deep-dyed villain type has usually hitherto clad himself with black silk hats, black vests, black cravats, black clothes, and carried a black cane. This arrangement, to be sure, augmented the blackness of his eyes.

When informed of these new psychological experiments he changed his tactics completely.

He sought a white bamboo cane, a light gray hat, a very light-colored suit of clothes, a white tie, white vest and light tan shoes. The effect on his eyes is striking. Instead of ebony, jet, they have taken on a deep gray-brown, or brownish hazel color.

A young lady, whose eyes are hazel and who always complained about them, has been wearing alternate mixtures of deep brown and red with good effect.

Another, whose light brown eyes were not deeply toned enough to suit, wears black and brown garments to her own great delight at the intensified colors of her pupils.

Each person may now to a slight extent and within reasonable limits alter the hue of the iris. Even patches of color on the cheeks, eyebrows, and the hair itself affect that of the eyes.