

Students of Eugenics Closely Watching This Marriage

Union of the Splendidly Developed Dancer Ruth St. Denis and Edwin Shawn, "the Handsomest Man in America," May Produce Results of Great Value to the Science of Race Betterment

A VERY piquant and unusual romance has been brought to a happy climax by the marriage of Miss Ruth St. Denis, the charming Oriental dancer, and Edwin Myers Shawn, called "the handsomest man in America."

Its unusual character is largely due to its bearing upon eugenic science, the science of rearing a finer race. Eugenic scientists will watch this marriage with closer attention probably than they have ever given to any union, for the two parties to it are almost perfect specimens of humanity.

Miss St. Denis was endowed by nature with a beautiful figure. By the long practice of the art of dancing she has developed it to a point that is nearly perfection. Day after day for many years she has danced with figure untrammelled by clothing. Though she is exquisitely graceful, she is also so strong that she can endure the most tremendous exertions, which would prostrate an ordinary man.

With Miss St. Denis the cultivation of her body is a religion. She gives the same minute care to her toes as to the expression of her eyes.

She was the first dancer to introduce the charm and mystery of Hindu dancing to the European and American public. Other forms of Oriental dancing had already become popular, but the subtlest of all, the Hindu art, was first interpreted for us by this American girl from Newark, N. J. Lately she has been giving Egyptian and Japanese dances.

In her dances Miss St. Denis liberally displays the eugenic charms she has inherited and cultivated, adorning them merely with a little gauze and colored jewels, but so admirable is her art that no one thinks of being shocked by the expression of it.

The teachers of the Hindu school of dancing, which Miss St. Denis has studied so thoroughly, pay great attention to the care of health, especially to the practise of deep breathing. A Hindu dancer is a professor of physical culture in the best sense.

These facts show that Miss St. Denis is remarkably well qualified to be the progenitor of a more beautiful race.

The other party to this eugenic union, Edwin Myers Shawn, is also a dancer. He has usually performed in Greek dances, which have lately been very popular and give the best opportunity for displaying manly beauty.

"Ted" Shawn, as his friends call him, has been compared to the Apollo Belvidere, to the Hermes of Praxiteles, and to other famous models of classic beauty.

He has an exquisitely graceful and symmetrical pair of legs. His neck is charmingly rounded and carries a small but well proportioned head with regular features and a broad, smooth brow. It is difficult to pick out any special feature for praise, because he is so very harmoniously developed.

Young Shawn looked particularly fascinating when he played a Greek faun in a Greek dance, surrounded with nymphs. He wore only a little leopard's skin round his graceful torso. Miss St. Denis saw him then and fell hopelessly in love with him. She could not bear to think of leaving him alone with those nymphs.

They were married soon after, but kept the matter secret for some time on account of their artistic engagements. When the marriage was announced, Miss St. Denis said of her husband:

"He is the first man I ever loved. He simply danced himself into my heart. We shall be happy, because we love the same thing—our art. Temperament cannot come between us. Yes, life will be just one long, beautiful dance for us both."

In her marriage affidavit Miss St. Denis revealed that she was thirty-five years old, that her original name was Ruth Dennis and that she was born in Newark, N. J.

Mr. Shawn stated that he was twenty-three years old and a native of Kansas City, Mo.

Some confusion has arisen between Mr. Shawn, the bridegroom, and Paul Swan, who is also noted for his physical beauty. Mr. Swan is already married and the father of a eugenic baby. The friends of Mr. Swan point out that he has been called "the most beautiful man in the world," while Mr. Shawn is only "the handsomest man in America."

It is said that there is some jealousy between the two beauties. The outsider will be inclined to think Mr. Shawn has the best of it, having won one of the clearest, as well as most attractive women of the day.

It must not be supposed that Mr. Shawn will be accepted by all eugenic scientists and the public in general as the absolute ideal of manhood. He is, if anything, too beautiful. Even the Apollo Belvidere does not satisfy every American woman, as a well-known anecdote testifies.

Many people would prefer as an ideal Captain Scott, the heroic antarctic explorer, whose features combine with a reasonable degree of comeliness an expression of strong intelligence and determination. Doubtless a large and important class of American girls would choose as an ideal the powerful figure and aggressive features of Captain Brickley, the Harvard football hero, or some young man of the type.

Nevertheless "Ted" Shawn is unquestionably a very fine physical specimen, and the conscientious eugenicist must approve of him as a possible parent. We are informed that he has never had a serious illness in his life, and that every organ is in perfect condition.

The perpetuation of physical beauty and health is one of the chief aims of eugenic science, being more important than any attempt to transmit special mental qualities. Investigation shows that children of fine physical development will, as a rule, be of superior mental attainments, as mental ability is usually associated with good physical stock, though not necessarily with great strength.

It is a popular error that eugenic science aims to perpetuate the special mental gifts of great men. Some people imagine that eugenic science applied to William Shakespeare would have resulted in producing a long line of poets. Mental greatness arises from such a variety of causes that it is difficult to count on its reproduction in offspring. The best we can hope is that the descendants of a great man will show mental ability in some direction, but this result will only be attained if he and his descendants make suitable marriages.

The first aim of eugenic science, as explained by Dr. C. B. Davenport, the head of the experiment station at Cold Spring Harbor, L. I., is to eliminate physical defects by preventing people from making marriages likely to perpetuate them. He therefore ascertains by investigation and experiment what defects are likely to be perpetuated when two parents suffer from



© BY TOLOFF EVANSTON, ILL.

Edwin Shawn in the Pose of a Greek Faun Which Made Ruth St. Denis Lose Her Heart.

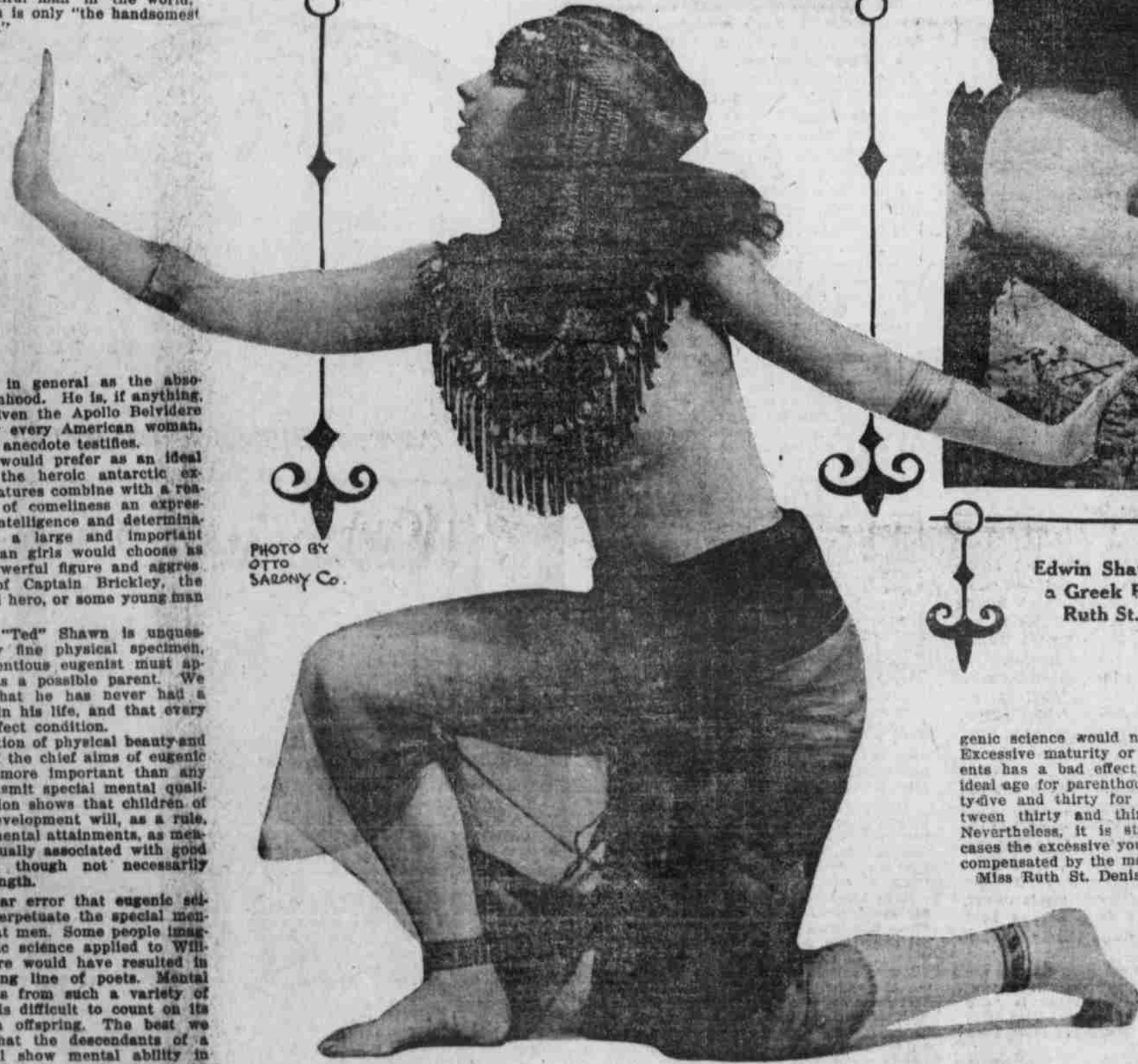


PHOTO BY OTTO SARAHY CO.

Ruth St. Denis Displaying the Figure Which is Exciting the Interest of Eugenic Scientists.

them, what are likely to be perpetuated if carried by only one parent, and so forth.

The logical course is to progress from marriages from which defects are excluded to those between persons of ideal physique, like Ruth St. Denis and Edwin Shawn.

When serious defects have been eradicated from the race there will be only normal persons, and marriages can only take place between such persons. Then the eugenicist will concentrate his attention on pairing off perfect specimens.

The intelligent observer may note that there is some disparity between the ages of the two parties to this romance. Eu-

genic science would not approve of this. Excessive maturity or immaturity in parents has a bad effect on offspring. The ideal age for parenthood is between twenty-five and thirty for a woman, and between thirty and thirty-five for a man. Nevertheless, it is stated that in some cases the excessive youth of one parent is compensated by the maturity of the other.

Miss Ruth St. Denis has very interesting and original ideas upon the subject of preserving the health and beauty of the body.

"I believe," she said just before her marriage, "that health is mainly a question of right breathing. I believe that every cell was created free and equal and should be given an equal chance. Tight lacing is slavery to the lower portion of the lungs and therefore should be abolished."

"I have delved deep into the history of the early Egyptian dances, and I find that while they were calculated to express the

poetry of motion, their chief aim was to encourage deep breathing.

"The Egyptian dancing girl wore hardly any clothes, because she realized that clothes handicap nature. The best garb is no garb. As far as modern convention and Anthony Comstock will allow, I have preserved this phase of the Egyptian dance in my presentation."

"Personally, I shall put those views into practise off the stage as well as on, and I believe that I shall not only enjoy life more, but shall enjoy more life as a result. I am going to live to be 100 years old, because I refuse to accept the mandates of fashion, which in its utter indifference to comfort and health demands that women garb themselves in clothes, which, per se, propagate ill health."

"My dances are a protest against tight lacing, tight shoes, tight clothes. There is long life in bodily freedom."

Mr. Shawn is a disciple of the same system of deep breathing and light clothing. Together they will do their utmost to improve our poor, deformed race.

How to Do the New Dances {No. 8} The Fox Trot--By Bradish Carroll



1—In the Fox Trot the opening position is the same as that for the ever-popular one-step, with the exception that the man must hold his partner closer, for in all fast dances the "grip" is of great importance. No one can dance the trot in what the Parisian calls the semi-open position. 2—From the opening position the partners glide in to the slow or long walk. In this movement

each step is held for two beats of the music and the dancers keep as straight a line as possible. The man goes forward with his left foot, the girl going backward with her right. 3—in the third position the partners hold their position for two beats, then change time and glide into the hop or "trot." The feet hold the same position throughout, the girl always going back with her right foot. The body must show the "spring"

tendency. 4—in the hop or trot, the girl is entirely on her toes. The step is exactly that of a fox's trot. The analogy is perfect. The time is very fast, and the partners must avoid the tendency to "jump," which mars nine out of ten presentations of this dance. 5—From the swift moving "trot" the transition to the serpentine step is difficult, but with practise can be made smoothly and gracefully. The Serpentine, also called the

"Curling Vine," resembles the marcel wave of the one-step, and can be executed with partners in tango position or in the regular dancing position. 6—The cross step is on of the prettiest of all the steps. The "trot" movement is very clear, but both dancers cross feet on their toes, giving a slight spring between each movement. This spring is one from the knees, not from the feet, and must not be at all jumpy. Great Britain Rights Reserved.

THE fox trot is running the one-step a close race in the bid for popular favor. It came out of the sky or up from the earth last June, and starting badly handicapped, it is now, with the exception of the aforesaid rival, the most popular dance on the boards.

The dancing public was beginning to crave for a new dance. It was not weary of the satisfactory one-step, that is a dance that is fresh every day, new every hour; but variety being the condiment of life, every one cried for a new thriller, and thus the fox trot came into being.

It may best be described as a rapid-fire one-step or the one-step gone mad. Either description fits it!

But this newest form of the "trot" must not be maligning. It is, when done by those who have learned the steps from a professional, as graceful and charming as the hesitation. It has its dangers, however, for the distinguishing step of the dance is the amusing little "trot" which may degenerate into a hop, skip and jump unless the dancer be wary.

There are two things the dancer must keep well in mind: first, that every trot step must be springy, and that every spring must not be jerky! The first eight steps of the trot

form a long slow walk, backward for the girl, forward for the man. It is very like the long walk in the one-step, only each step is held for two beats of the music. The girl goes backward with her right foot, the man forward with his left. At the change to the trot the whole body responds and each step, a spring, is taken on the toes. The effect is exactly that of a red fox making for his hole!

This change must be made smoothly and also the change from the trot to the serpentine. This step is slower than the trot and resembles the grapevine of the tango, or the marcel wave of the one-step.

Of course, every experienced dancer introduces steps of his own in this dance. It may be as original as the one-step, which is but a mixture of all kinds of steps. One of the reasons why the trot and the one-step are not popular in Paris is because the dances are not absolutely standardized. The French people are not fond of hit or miss dancing, they prefer one dance and do it perfectly than to dance a dozen dances indifferently. It is, on the contrary, the originality and the possibilities for individual effort in fox-trot that make it so popular in this country. Given twelve dances, seven will be one-steps and five fox-trots in the most popular ballrooms.