

A New Dance Gown

Designed by Lady Duff-Gordon to Be Transformed from the "Plainest of Evening Gowns" Into the "Most Tango-ish" by a Flip of the Hand

By Lady Duff-Gordon

CHANGING dances demand changing dresses. The most awkward thing in the world is to fit a new habit into a mind built for old ones. New wine in old bottles is a more or less pathetic sight but it has no more of pathos than old wine in new bottles. The thing is that old wine ought to be in old bottles and new wine in new ones. This is a truth that hold good for most things and that is why it is apropos of these new gowns I have designed for Mrs. Vernon Castle which seems to have aroused so much interest that I have been asked to write about this one in particular.

The peculiar thing about the new popular dances is that they were invented without the faintest possible thought of harmonizing with the fashions. Therefore the effort to create an atmosphere of grace and ease while tangoing in a yard and a quarter around skirt took a genius to accomplish. And a skirt which allowed it was palpably built for that purpose only. But social conditions are such that one may want to dance anywhere at any time and therefore it seemed intelligent to harmonize dress with dance.

In this new dress one may dance anywhere at any time and be able to do the most complicated of steps. At the same time if one doesn't want to dance there is nothing about it to cry out—"If she didn't want to dance why did she wear that gown." In repose, as you see in the picture that shows Mrs. Castle swinging her hat, it is just a dainty little dress that one could wear with all propriety to the vicar's dinner.

It is the last word in smartness—rather demure if anything. Its secret is hid in the arrangement of the free draperies. The fullness that is to allow the free play of body in dancing is so concealed that it gives the illusion of tightness.

But in the second picture its demureness gives way to a touch of diablerie. The draperies are gathered up preparatory to the first steps.

And in the third is seen the transformation. It is the same dress—but gone is the demureness. It is of the tango tangoish, the trot-trotish. One can dance what she pleases and as she pleases. Tucked under the arm it offers no obstacle to any step.

Let it fall, presto: In a moment we have the vicar's dinner again.

To my mind the problem of fashion is a very simple one. All that is necessary is to find the proper harmonies between the dress and the times. I mean that just as every dominant mood should have a dress created to interpret that mood, just so there are race moods which must be seized by the creator of dress if fashion is to be harmonious with the times. This is a dancing time and dress must be designed with that idea foremost.

Furthermore the character of a dance must, of course, modify the character of the dress. The real reason why the old fashioned gavotte, the sarabande and the minuet are not danced now-a-days is because dress is not in harmony with these dances. Nor can it be made in harmony with them unless we go back to the actual costume of the days when those stately dances were trod. There was an instance in which the harmonies between dress and dance were so accurately caught that the dress itself was killed by the dances going out of fashion.

But our dances are moderns of the modern. Even when their sources are old they are made modern in this wonderful New York. And therefore, I see them moulding the fashions of the future. This little dress and others which the dainty Mrs. Castle wears are my "loners."



PHOTOS © BY IRA HILLS STUDIO NYC.

The First Step of the Transformation Into the Dance Gown—the Fullness Gathered Up in the Hands.



The Gown Transformed for the Dance—Tucked Under the Arm and Now Adopted to Any Step.



The Beautiful Mrs. Vernon Castle in the New Dance Gown Especially Designed for Her By Lady Duff-Gordon. This Is the Dress in Its "Demure Aspect"—Just a Lady's Dress.

How Pharaoh's Magicians Hypnotized the Snakes Into Rods

EVERY boy and girl who ever went to Sunday school remembers the admiration and jealousy which stole over their hearts when they heard how Pharaoh's magicians in the days of Moses turned sticks into snakes and performed many other mysterious and startling feats. Professor Ernst Mangold, of Jena University, Germany, now enters the arena of science and explains all of these supposedly wonderful feats of magic in such a fashion that almost any brave boy can carry out any one of them.

Even the blood-thirsty and poisonous cobra, he says, can be turned into a walking stick, if seized while in its threatening attitude by deftly catching it behind the head and then pressing steadily with the fingers and thumb.

At once it begins to grow stiff and will remain so straight that a man may lean upon it without bending it and for some little time. In fact, the serpent thus passes into a state of hypnosis due to pressure upon the certain vital spots behind the head. You might, at first thought, imagine that it would require great bravado upon your part when in danger from a cobra's threatening position to strike, you gently lean forward to seize it behind. Such, however, is not the case. On the contrary, as the reptile gets ready to strike, it passes into a state of auto-hypnotism, for a few moments. This is to steady its aim.

The ancient tricksters at the court of the Pharaohs evidently discovered this long before our modern professors and scientists, such as Dr. Mangold. Snake charmers also know it. The result is that children can be trained to turn these snakes into canes.

In 1646, the Jesuit father, Athanasius Kircher, described a famous experiment.

He placed a hen on the table, held it firmly

for a while and then drew a chalk line in front of its eyes. Immediately the hen became cataleptic. Science now explains this "miracle" and shows that the feat can be done with many birds, irrespective, and the chalk line is not at all necessary. It is all due to the capacity of animals to feign death by pouring out one of the internal juices or "hormones" from the pituitary glands or similarly placed tissues.

Henri Fabre, the nonagenarian French entomologist, tells how he and his boyhood friends and companions were accustomed to put whole flocks of turkeys to sleep with their heads tucked under their wings. Guinea pigs, mice, rabbits, squirrels, cats, dogs, bats and others are all capable of this hypnotism. If you fasten them gently and kindly to a pillow, bed, table or board and turn this suddenly upside down, hypnosis will be induced in them.

Frogs are peculiarly and quickly brought under this influence. So also are newts and tadpoles, beetles, waterbugs, stick insects, spiders, daddy-long-legs, and a host of different insects feign death in this fashion. This style of catalepsy and hypnosis saves their lives in many instances. Even the females of one species of bug—the galeodes—when it wishes to refuse the courtship and advances of the strong and powerful male, conveniently passes into this hypnotic condition in order to avoid him. If the naturalist suddenly seizes a female in the back, just as the male might might in the ecstasy of love, she passes into a cataleptic state.

Certain crabs do the same thing, but Dr. Mangold's details of the crayfish's behavior are particularly interesting. If the crayfish is disturbed it fights and resists as far as it is able. Not successful, it at once becomes cataleptic. It may then, like a man hypnotized, be put into any posture, and there it will remain bent, doubled up, on its head and so on. It may, like

the walking stick insect, be fixed in the most grotesque attitudes for hours without budging.

The walking stick insect goes into a trance whenever light is flashed upon it. It also disposes its body intelligently parallel with twigs and leaves, just as if it knew what was what. Human hypnosis differs considerably from all of these.

It is a sleep-like state brought on by suggestion. It implies a close touch between the hypnotizer and the subject. It also has a power exhibited in a check muscular movement, and of locomotion. Changes also of sensation and sensitiveness occur. It is a physical effect, is human hypnosis. The condition in animals is entirely different. Suggestion here plays no part, but the automatic parts of the body, the "ductless glands," like the thyroid, play a major role. The brain has nothing to do with the latter, and may not have anything really to do with human mesmerism.

Experimental investigations do not yet wholly prove—because they are not yet completed—but so far toward showing that the catalepsy in animals, hypnosis and mesmerism in some men, and the normal sleep in everybody, are induced by releasing into the flowing vital streams of blood and lymph, some pent-up juice or fluid. There are present in the living structures, some "hormone" or gland-stuff which is freed at night in the case of normal sleep. Fear releases the other stuff in animals, and suggestion as well as fear opens up the flood gates in the matter of catalepsy and hypnosis.

Moreover, in certain types of insanity, such as dementia praecox, thyroid insufficiencies, and others where near catalepsy and true catalepsy occur, it has long been understood that various parts of human physiology were out of order. The thyroid, parathyroids, adrenals, and other glands are often then found in dist-
-ress.