

# Why Lady Constance Richardson Snubbed NEW "400" YORKS

**Because They Tittered--Just Think of It!--at Her Artistic, Barefoot, Very Slightly Draped Dances**

LADY CONSTANCE STEWART RICHARDSON, a member of the highest British aristocracy, is well-known for her somewhat daring dances and her originality and unconventionality in many directions.

Lady Constance has been on friendly terms with many members of New York fashionable society, but now she has utterly rejected them, because—they have made fun of her art.

It was at one of the meetings of that very fashionable organization, "The Friday Evening Club," held in the Della Robbia Room of the Hotel Vanderbilt, that her ladyship considered herself aggrieved.

She was scheduled to give some of her symbolical, slightly-draped dances at 10:30. Some of the most lively and fashionable men and women in New York society were there. The attendance was large, for they had heard that Lady Constance would outstrip her previous efforts.

The music began. Lady Constance stepped out on the floor wearing a brilliant robe. She threw it off and revealed herself in the costume, or lack of it, that may be seen in Prince Troubetsky's clever statue of her, which is reproduced here. Replicas of this statue are being sold for the benefit of the starving Belgians.

Lady Constance had not executed many steps of a symphonic gambol when she became aware of a tittering among the fashionable spectators. Lady Constance, it is said, would not have objected to exclamations of astonishment or even of shocked surprise, but the tittering touched a sensitive spot.

She paused, looked around angrily and then resumed her dance of abandon. Soon the tittering broke out again and increased in volume. Then a woman's laugh burst forth, clear and distinct. There was no doubt about it. The fashionable audience found something in Lady Constance's symbolical dancing that was irresistibly funny.

This was too much. Her ladyship hastily resumed her robe and turned toward the exit, remarking in a voice that was heard above the general confusion, "Unappreciative Philistines! What do such people know of art?" Some people say the word she used was even stronger than "Philistines." Then she disappeared through the doorway.

Among the members of the club were Mrs. James Gordon Douglas, Mrs. Leonard M. Thomas, Mrs. Francis Key Pendleton, Mrs. Henry Clews, Mrs. Whitney Warren, Mrs. Cornelius Vanderbilt, Mrs. Ogden L. Mills, William W. Hoffman, William R. Stewart, Jr.; Moncure Robinson, Richard Peters, Charles D. Wetmore, Francis Roche, Frederick Freilagnhuysen and Alphonso de Navarro.

It is understood that Lady Constance was promised a fee of \$500 for her performance.

There are people in New York who consider the

titled dancer very artistic and graceful. Prince Troubetsky, for instance, who made the remarkable statue of her, said:

"I try to portray the spiritual, the abstract—the body animated by the spirit within, not the external features alone. Lady Constance Stewart Richardson, for example, has great charm of personality. It is rare that such exuberant vitality is combined with such perfect lines and grace of movement."

The picturesque dancer is the daughter of the late Earl of Cromartie and the granddaughter of a former Duke and Duchess of Sutherland. This duchess was an especial friend of Queen Victoria, and this fact has made Lady Constance's plunge into barefoot dancing all the more striking.

She married Sir Edward Austin Stewart Richardson, member of a very old Scottish family. In her girlhood she performed remarkable feats of riding, shooting, skating and swimming. The realization that she had a very fine and unspoiled figure gradually forced upon her the conviction that she ought to give the public the benefit of it and help the future generations to be beautiful.

Her public appearances gave quite a shock to British society, and many noble dowagers no longer see her as they pass by.

Even the broad-minded King Edward was shocked at her daring performances. Finally when she persisted in keeping an engagement at the Palace Music Hall, London, she fell under serious royal displeasure.

Lady Constance, however, filled that engagement and many others at \$300 (\$1,500) per week. Of all the snubs, perhaps the one most felt by her ladyship was that of her cousin, the Duke of Sutherland. From childhood she had been a welcome and frequent visitor at Dunrobin Castle. But since she showed her bare feet and ankles the drawbridge around the famous old moat has not been lowered for Lady Constance.

English society naturally admired her for her athletic and sporting performances. Long ago she won a gold medal as the champion woman swimmer for one mile.

She rode horseback to church when she was married. The bridegroom did likewise, and immediately after the ceremony many of the guests accompanied the bride and groom on a cross country ride.

She has never worn corsets, and believes in as few clothes as possible. In recent years her costumes have become steadily more daring. When first she appeared as a dancer it was in Greek costume, and she was clothed much after the style of our debutantes, who this year gave the "Pandora's Box" entertainment, except that the English dancer always scorned shoes and stockings.

By degrees, however, the costumes dropped away until the stage of Prince Troubetsky's statue was reached.



BAUMANN  
COURT PHOTOGRAPHER  
Remarkable Statue of Lady Constance Stewart Richardson Dancing by Prince Paul Troubetsky. Replicas of It Are Being Sold for the Benefit of the Starving Belgians.

## Lazy People Are Batteries That Can't Get Recharged

By Professor Th. Ribot, of the College of France, Paris.

THROUGH the influence of popular speech we often confuse activity and effort with very different psychological states. The tendency to a minimum of effort is not exceptional in humanity, and the most active often act without making any great effort.

Mankind may be divided into three classes—the highly active, whose superabundance of power may show itself in violent physical exercise, in sports, intrigues, inventions of all kinds, the insatiable pursuit of money, honor or fame. They are like well-adjusted machines, always in motion, with never a jar. Enterprising, bold, they seem never to tire, or are refreshed quickly. This class never tries to fall to a minimum of effort.

The second class includes those of moderate activity. These feel fatigue, have to try to make an effort. Their energy-capital is limited, so they must economize it. These represent the large majority of mankind.

The third class is that of the "asthenics," who feel a dislike for any effort, display laziness, apathy and extreme inertia, but are not actually invalids. These are the people we say were "born lazy." And actually they were.

It has been said that the ideal man is a perfect "transformer." He acts like a reversible battery; that is to say, that after having acted for discharge like an ordinary battery he is regenerated by a nervous current which constitutes the recharging. An increase of the muscular and vasomotor tonicity may be produced in one part by diminution in another part of the body, which probably has something to do with apathy or partial laziness. The tendency to this laziness has its roots in the physiological condition. It marks some insufficiency, in various degrees. A person who is "born lazy" has this insufficiency to a maximum degree.

psychological expression of fatigue, showing itself in the lowering of the electric charge in the human battery. Every one becomes tired, even those whom we speak of as indefatigable; but there are degrees of fatigue. The fatigue may be more physical or more mental, but one does not exist without the other.

It is known that fatigue shows itself by certain chemical changes in the body, all of the sustaining elements being consumed rapidly, and a kind of intoxication of the cells taking place, because they cannot carry off the waste products rapidly enough. The battery has become clogged and does not reverse properly.

We know that we are tired mentally through feelings of fatigue all over in the legs or arms, and then we notice that the attention flags, we lack will power, or, as we say, "cannot think," lack the power of concentration. At bottom mental fatigue is only the expression of bodily fatigue; the battery has given out and is slow in refilling, but because we note this in consciousness our first tendency is to make as little effort as possible so as to give the battery a chance to recharge itself slowly.

Consciousness having the power of selection will not choose any effort which it knows will result in fatigue or pain. In this way pain turns us away from effort, to prevent strain.

One of the main causes for our lack of initiative or desire to make an effort is lack of interest. If we are not interested we do not want to do anything. But interest is a very complex psychological state. It implies attention—and much more. Our attention may be attracted without our being really interested. The current is drawn from the human battery, but it is forced out, it should be spontaneous in order to avoid strain. The "born-lazy" person is physiologically unable to get interested in anything.

moderate in intensity. The emotional shock or the violence of passion stops the action of the battery.

A drama, even though fictitious, if it touches us, arouses a state very much different from mere interest—tears, fear, despair, anger—and the physiological conditions of these states are quite different. The state called interest is only an effect, and the absence of interest results from a general or partial weakening of motor tendencies—the battery will not work—whence comes a repugnance to effort.

There is not sufficient energy in the battery, and the tendencies to action become negative, or turned aside, producing laziness, lack of tone in the system, apathy—all different names for the same state, which is general in frank laziness, in senile weakness and in the ill or asthenic who simply lacks nerve-power. Avoiding all effort is due to the consciousness of this organic debility, lack of power in the battery.

Habit is an important element in action or the lack of it. Through habit what was at first conscious and live activity becomes a purely physiological mechanical action, from which consciousness is withdrawn.

When completely controlled by habit, man is entangled in a net which prevents all spontaneous action and leads direct to utter laziness.

The brain is not really inert, at the beginning, as some have claimed, for every one is born with a small capital of fixed combinations and controls which would not lead very far if left alone. We start with the primary instincts and the repetitions which experience furnishes. The habits are formed by grafting action upon existing instincts, letting the battery operate along certain accustomed wires, and by selection, picking out certain wires for the current to work on.



Lady Constance Posing for Prince Troubetsky When He Made the Statue.