

Copyright, 1913, by the Star Company. Great Britain Rights Reserved.

How Dancing Develops a Beautiful Figure.

First of an Instructive Series of Articles by the Well-Known Dancer, Ruth St. Denis



THIS newspaper presents to-day the first of a series of articles by the most graceful woman in America. Miss Ruth St. Denis is the foremost dancer in the United States. Her fame, not limited to her own country, is worldwide.

Miss St. Denis has literally danced before kings, having been received and admired in the courts of Europe. She is a mistress of the art of expression without words, pantomime, and is deeply learned in the grace and beauty lore of the Orient. She advises her countrywomen upon a subject in which every woman is interested, how to improve her figure, and tells them in clear, forceful manner and careful detail how this can be done. She does not hesitate to point to the faults in the figures and carriage of her countrywomen, but while she tells of the evil she also describes the remedy.

No. 1--The Neck, Bust and Shoulders By Ruth St. Denis

DANCING is the only exercise that will harmoniously develop the human body. Swimming will develop the torso, golf the arms, rowing the back and walking the legs, but each of these exercises trains one set of muscles at the expense of the others. One part of the body becomes overdeveloped. The body becomes, so to speak, freakish.

Dancing, on the other hand, develops all of the body. Every muscle, every fibre, every tissue in it is nourished, strengthened and stimulated by the dance, for dancing is not the movement of one part of the body but of all. We do not want to become a nation of athletes. What Americans want is to become perfect human beings and that dancing will bring about this consummation. I am profoundly convinced.

The dance is not only life itself, but it is our attitude toward life. I heard a great truth lightly uttered in the course of an ordinary conversation one day, and I have come to believe that this truth will be a generally accepted principle. All erroneous thought—that is, all thought unworthy of us—tends to downward and inward motions. All worthy thoughts tend to upward and outward motions.

Dwell, please, upon that idea before we go further, for it is absolutely primal. What do we do when we are afraid? Our figures shrink downward and inward. Have you not watched a timid little girl sitting on the edge of a chair, her little figure drawn backward as though she feared a blow, her head drooping, her eyes averted?

Of course, you have. Perhaps you have been such a little girl yourself. I was. At eighteen I was the shyest, most awkward, frightened creature that ever came out of New Jersey. I was flat chested and narrow shouldered. I had huge "salt cellars" in my neck. I stooped and looked from right to left with frightened glances. I was, indeed, a most ungraceful young person. And why? Because I was afraid. We fear for ourselves and we crouch and draw backward. We fear for someone else and we lean downward and forward in a protective attitude.

Watch anyone with whom resentment, envy, hatred are the keynote of character, and we see the same postures, the bent head, the eyes that look sidewise, the lowered chin and drooping body. Depression manifests itself in the same way. The habitually dejected person bends forward in body and in spirit. His muscles are as dejected as himself. His mood is as fagged as his muscles.

The person of inward and downward thought may be represented by a broken stick falling earthward, the person of upward and outward thought by a straight line.

Watch the movement of the person actuated by thoughts of hope and joy, of love and faith. That person's head is upheld. The motions of his arms describe a large, outward curve. In-

variably the person of the other habit of mind and character makes inward, downward motions, but his gestures are small and restricted. Those of his antipodes are large—they sweep huge circles.

The tendency of the first is to fall to the earth. The trend of the second is to move upward and outward—in a word, to dance.

We have there the foundation of the truth about how to develop a beautiful neck, bust and shoulders. Lead the person—be it yourself, some awkward grown-up friend or a timorous child—into a mood of courage, train him to make the mood permanent.

One of the greatest sentences ever uttered, a bugle call to humanity, was "Be not afraid." Say that to yourself or to the other out of whose flat chest and scrawny neck and thin shoulders you would metamorphose a beautiful setting for a well-poised head. Say it again and again, and after a while the dulled spirit will hear it and obey.

Coax this child, even the child, yourself, who, cowered a while before but now stands with head upraised, smiling, from the chair in the corner, and say to him or her: "Play you are a bird." Natural and gradual will be the response. The arms will rise slowly from the sides. Draw the hands together in front and slowly move them backward until they nearly meet. Do this slowly; if with music, to a six-eight tempo; if to the accompaniment of a voice, count slowly six. "Playing bird" the arms slowly dip and rise and balance in the precise motion you have observed in a bird's wings. This also is dancing.

While "playing bird" you think of a bird and the chin rises, the eyes turn upward. The muscles of the neck lift and strengthen. The blood courses through the arms, feeding the muscles impoverished by disease and something stranger still happens—your fallen chest has risen and its new proportions surprise you. Unconsciously and involuntarily you have been filling your lungs with deep draughts of air; you have been breathing deeply, and have not known it.

That is as it should be. I am tired of the systems of deep breathing. They are mechanical, laborious—in a word, a nuisance. The way to teach a person to breathe deeply is not to teach him. Get him into a joyous, hopeful, fearless frame of mind and the deep breathing will take care of itself.

The shallow breather is a timid, dejected, despairing person. To prove this, watch your own breathing the next time you permit yourself to sink into a slough of despond. Probably you will

"Think of the Oriental Habit of Saluting the Dawn. The Eastern Salutation is One of Hands Extended, the Palms Turned Outward. Instinctively, as You Think of the Rising of the Sun and the Glory of a New Day, You Will Lift Your Head and Smile."

be startled by finding that you are not breathing at all. You are holding your breath.

While "playing bird" dance. Dance any steps you choose, provided the tempo be long, for the motion of bringing the "wings," your arms, back and front, should be a slow and graceful one, and requires six beats. The waits step, then, would be a good one.

Another variation of the dance that will build anew the neck, the bust and the shoulders is that after "playing bird" you dance about with arms behind you and hands clasped.

This is a natural posture into which the body adjusts itself to the mood of courage and joyousness and hope. The mood is one of gentle, friendly defiance of all fear. With that the chest again rises and the deep rhythmic breathing upon which a full chest and firm bust are built comes as naturally as sunrise follows dawn. At the same time the chin rises, the throat is made firm and the shoulders rise.

Think of freedom. Think "I am free," and there will follow an instinctive loosening of every tightened muscle, an untying of tangled sinews. Movements to emphasize that freedom will follow. One arm will be flung above the head, then another, and, while the fingers meet, dance.

Think of the Oriental habit of saluting the dawn. The Eastern salutation is one of hands extended, the palms turned outward. Instinctively, as you think of the rising of the sun and the glory of a new day, you will lift your head and smile. Dance the salutation of the dawn. Invent your own steps, always keeping in mind the salutation.

Invent and practise movements of your own, to make round and firm that scrawny neck, to raise the drooping shoulders, and to restore the chest that is most like a "caved in" cellar. Exercises that develop one develop all.

First get your right mood. Then comes the deep breathing. Then the rise of the chest and the renewing of the bust, the filling out of the neck and the enlarging of the shoulders. The dancing follows, and in many cases need not be taught. I am untaught, save by myself.



This is the Downward and Inward Posture of the Person Actuated by Fear. Miss St. Denis is Shown Here in the Act of Screening a Loved One Who is Asleep and to Whom She Feels Harm Will Come.



While Playing Bird You Think of a Bird and the Chin Rises, the Eyes Turn Upward. Unconsciously and Involuntarily You Have Been Filling Your Lungs with Deep Draughts of Air. You Have Been Breathing Deeply and Have Not Known It."

Stage Traps to Catch Thieves Like Rats

THE burglar's lot is not a happy one—to paraphrase W. S. Gilbert's comic opera remark about the policeman. The ingenuity commanded by the interests of law and order is forever devising some new and insidious means of keeping him from making a dishonest living.

This latest bugaboo which the prudent burglar must learn to sidestep is the invention of an Englishman, William Norreys, of Yattendon Road, Horley, Surrey. The fundamental advantage of this burglar trap lies in the fact that it is never in evidence to the marauder until he is caught in it.

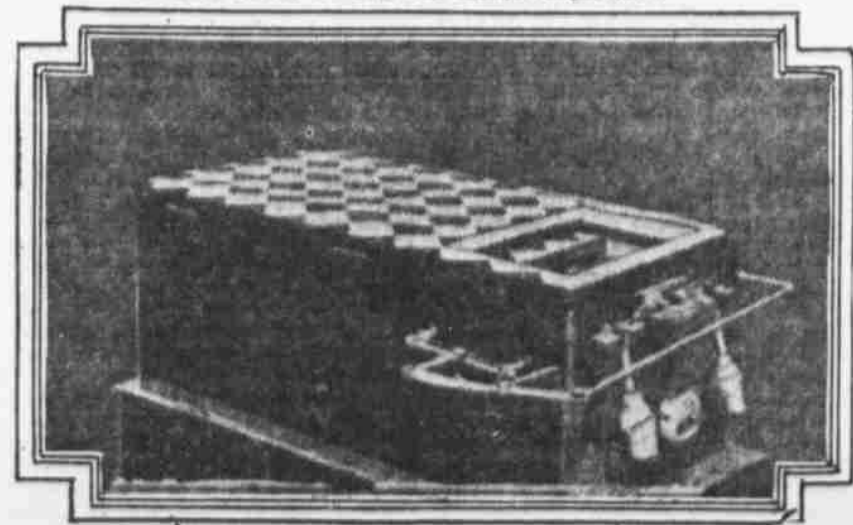
It springs itself automatically when the burglar gets into range of its jaws, or can be operated by a lever by the bank cashier or tradesman behind his counter. Suppose, for instance, a suspicious looking person appears at the cashier's window and, with drawn revolver, attempts to enforce his demand for a few thousand dollars out of the stack of banknotes at the cashier's window.

"Why, certainly," says the cashier, promptly selecting a fat package from the stack. But while he does this with his left hand, with his right he presses down a lever near the cash drawer, and, presto! Mr. Burglar walks on air. A section of the tessellated floor has dropped from under him. He lands on his back in the basement on a sort of spring mattress, so he won't be killed, and before he can move he sees a sliding door close over the mouth of the trap he has fallen into. There's nothing for him to do but wait patiently for the policeman who will be

along presently to conduct him to the police station.

The accompanying diagram shows how the mechanism works. Without any indication to that effect on its surface, a section of the floor in front of the counter—or wherever the marauder will be most likely to stand while revealing his unlawful intentions—is hinged on one side and supported on the other side by sliding bolts. The lever near the cashier's hand controls the operation of these bolts. And when they are drawn, and the thief is through the floor into the pit, his weight landing on

How the New "Thief Trap" Works—When a Lever Behind the Counter is Pressed, or the Robber's Weight Releases the Section of Floor Upon Which He Stands, It Swings Downward, Dropping Him into a Pit. There, His Weight on a Spring Mechanism Slides Forward a Section of False Floor, Making His Escape Impossible.



springs at the bottom slides a section of false floor over the opening and locks it.

It will be seen that the private offices of financial magnates, captains of industry, and other people who are in constant fear that some visitor will turn out to be a crank with a pistol or an anarchist with a bomb, could be equipped with the new burglar trap, which, when the intended victim pressed a button, would solve the whole distressing problem.

If the late Russell Sage's office had been thus equipped he would not have had to use the faithful



"With Drawn Revolver He Attempts to Enforce His Demand for a Few Thousand Dollars."

Laidlaw for a shield and Laidlaw would have had no occasion for vain efforts in the courts to compel the multi-millionaire to recompense him for permanently disabling injuries received when the crank's bomb exploded. As applied to the case of the safe cracker, the device shows a weak point. The recent New York pawnbroker's safe robbery, which



"The Cashier Presses Down a Lever Near the Cash Drawer, and, Presto! Mr. Burglar Walks on Air."

netted the thieves more than \$300,000 in diamonds, was to the credit of professionals who knew that vault so well that they could attack its concrete exterior in the one spot not protected by hidden electric wires. If bank robbers are generally as careful about their preliminaries as this, probably they would know all about that burglar trap, and carefully refrain from springing it.

Hatching Out Fish Under Setting Hens

By Dr. Leonard Keene Hirshberg, A. B., M. A., M. D., (Johns Hopkins University)

OUT in the land where the youngest republic is just budding into the world's powers, in the land of Confucius, China—no longer the Chinese Empire of the school books—the coolies that make their living as fishermen and breeders of young fish have discovered a simple way of making roe or fish spawn develop into young fish.

They search the small streams and brooks of the country, wade around in the shallow waters or row about in strange craft, and take from the surface all the bunches of spawn that are found floating there.

These multitudes of fish eggs are then gently and without injury placed in the shells of hens' eggs from the end of which a bit of shell has been removed to allow the contents to be thrown out, and then, when the shell is filled with the roe, the end is carefully plugged with absorbent cotton and the egg shell, filled with the spawn is placed beneath a setting hen.

After several days—the time, of course, depends upon the species

of fish as well as the condition of the setting chicken—the egg shell, filled with the fish eggs, is emptied into fresh water, which has previously been heated by the sun's rays. In a couple of more days all of the small fry will have hatched out, and thereafter for some time they are kept in fresh water until ready for distribution and sale to the various aquaria and small streams of the land.

The Chinese have known for thousands of years how to incubate artificially not only hen's eggs but the eggs of fish, reptiles, birds and other animals. It is, therefore, in accord with their previous history to find them in the lead in inventing methods of hatching out young fish.

As the eggs of fish incubate naturally in their native element—water—the experience of the Chinese in starting the process on land, with the aid of a setting hen, has taught them to be careful that sufficient water is introduced into the hen's egg shell along with the roe, to keep the latter from drying up instead of hatching out young fish.