

The Bee's Home Magazine Page

Acquiring a Beautiful Figure Through Dancing

By Lady Constance Stewart Richardson

Beauty must be a harmonious whole. In the figures of the dance one understands the step that can be practiced at a walking tempo until enough facility is gained to do it more and lightly as a dance. Advance on the ball of the foot with a dainty pointing outward. Incline the body forward, and keep the head a bit forward in the line of the slight curve of the back. The arms swing up in gentle curves until the elbow is about at waist height.

The question I always ask myself is why, in a world where we are all under the sway of physical law, do we so calmly accept our own imperfections and those of our children?

We work intelligently for evolution and growth in health and strength and brainpower; beauty of face and we accept in the old superstitions fairy-tale fables as the gift of the good fairies and we fold our hands in the supposedly philosophical decision that either we have it or we have it not. Not at all. Either we have beauty or we see about getting it—if we have brains enough to acquire anything.

It is a simple thing to train the human body in the right way—the way it should go—in the beginning, but it is hard to alter bodily faults once they have come. However, if you have come to maturity

as you can manage to this position.

The second picture in a little dancing step that can be practiced at a walking tempo until enough facility is gained to do it more and lightly as a dance. Advance on the ball of the foot with a dainty pointing outward. Incline the body forward, and keep the head a bit forward in the line of the slight curve of the back. The arms swing up in gentle curves until the elbow is about at waist height.

As the weight is awaying to the forward left foot, swing the left arm out with its line a slight droop from elbow

without proper training in bodily grace, and the health and ease and beauty it brings, do not despair—instead, dedicate thirty minutes morning and evening (one hour of your day) to the beautiful art of the dance, and soon your reward will be great not only in terms of the pleasure of pleasant, graceful movement, but in health, beauty and a gloriously symmetrical figure too.

And make sure that your little children, and the dear young things all about you, have the proper beginnings to insure for them healthy and beautiful and graceful bodily growth.

Since an ugly arm or hand can so easily spoil the perfection of beauty, suppose today I show you how beautiful arms and hands may be evolved through proper training. It seems a far cry from dancing to beautiful arms and hands; but I shall try to show you how they may be obtained in the rhythmic movement and exercises of the classical dance. As most of the movements of the classical dance are executed with high-flexed arch and the body's height falling on the ball of the foot, while the instep is held in a firm high curve, they give of themselves a slender grace and power to the too much neglected foot. In both of the exercises I give you today the body must be poised lightly and springily upon the ball of the foot, inclining forward toward the toes. Walking and dancing thus will banish the flat-foot that seems to be a foe of modern high-heeled civilization.

The first picture shows one stage of a very wonderful arm exercise. Raise the weight on the balls of the feet, awaying slightly back and forward from toes to heels as the arms are raised with dropping wrists to shoulder height. When the arms are straight lines from shoulder pockets raise the wrists and arms simultaneously until the backs of the hands just touch above the head.

Now drop the arms slowly, with rhythmic muscular control, to the shoulder height again and turn the arms so the palms are alternately up and down parallel to the floor. Then, with palms down, sink the arms gradually to the sides, at the same time inclining the weight gradually to the entire foot. Practice this with gradually receding and increasing tempo, and finally do it as you walk forward on tiptoe, or as near

to wrist, and the right arm in, with the forearm curving up almost perpendicular to the ground, and the wrist drooping. Swing the arms in and out thus from side to side as the weight of the body springs from foot to foot. In all these arm exercises hold the hand relaxed from the wrist, with light, pliant

The figure to the left shows the culmination of the exercise for developing beautiful arms through rhythmic motion.

To the right is shown a classical dancing step in which the hands and arms are also exercised.

fingers, middle fingers fairly close together, small and index fingers gently curved and relaxed with the index finger pointing up ever so slightly. The faithful practice of these two exercises will register for you a distinct step toward the acquisition of poetically graceful arms and hands.

The Girl Who Refuses to Be Kissed

By BEATRICE FAIRFAX.

Dear Miss Fairfax: I am 20 years old and have known a young man two years older who has lived near me all my life. I have been abroad for five years, and upon my late return home, of course, resumed friendly relations with his people. He asked me if he might kiss me, and I refused. He tried several times in a playful way to coax me, which I also resisted, whereat he called me "cold" and said I had no reason to be so distant with him, and now keeps shy of me and has broken several promises he made me. Although in all other respects I have tried to show a friendly interest in him, was I really too reserved? Does our long acquaintance really entitle him to that kind of familiarity? I think a good deal of him, but more of my self-respect. Do you think if he really cares as much for me as he appeared to at first, he would be so easily discouraged? PUZZLED.

So he called you "cold" did he. Dear

me, what a dreadful indictment—cold—what a crime to be "cold" to a man you know so very little about.

Tell me, little girl, which would you rather do, have this very "friendly" young man tell you that you are "cold" or have him tell other men that you are not at all cold?

Wouldn't say anything about you for worlds! That's what you think, isn't it? Well, now, just make up that good sensible little mind of yours to think differently, that's all.

I don't know the young man in question, but if he's any thing like most of the young men I do happen to know he isn't so very secretive about his opinion of the girls he knows.

Why should he be, pray tell?

Why should a girl let a man kiss her if she's afraid he'll tell somebody about it, if she doesn't want people to know? Don't do it, that's all.

The kissing girl is known from one end of her town to the other, and known too as a "kisser"—oh, yes, it sounds coarse and it is coarse, that's the worst of it—but it's true, and while we are talking about these things let's tell the plain truth—just for a change.

Some girls who let every man they know kiss them good night, marry and marry well, too—but a whole lot of them don't marry at all, just because of the kissing.

What man wants to marry a girl who's kissed every man she met for the last four or five years?

Who wants to meet his friends and have them look at his wife with a reminiscent smile?

Were you too reserved?

What in the world makes you think that?

Because the man doesn't come to see you any more?

That simply means that he doesn't want to spend his time with you unless you let him make all kinds of love to you—what of it?

Do you want to be his "spooney girl" and nothing else?

Do you want him to walk with you and talk with you and make love to you for months and months, till every one you know couples your names and then go and marry some other girl who wasn't quite so obliging as you?

Ten to one that's what he would do—

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