

picture dwelt in the tower with her wheel and spindle, forgotten, until the foretold day when the petted princess, seeking new amusement, climbed the tower-stairs and found her fate in the narrow turret-chamber. But the kind fairies wrought a spell which steeped all her surroundings as well in a dreamless sleep; and the years slid past the enchanted court until the fairy prince came, and the lovely princess woke from that

“Happy sleep, that lightly fled!”

In the picture our engraving reproduces, the spirit of the catastrophe in the tower-room is well interpreted by the artist, Elise Goebeler. The interior of the tower is well-drawn, and the accessories and costumes studied with effect, especially so the cap and collar of the old witch, seated in her arm-chair, releasing the fateful spindle to the eager girl. Her leering face is half in shadow, and her bright, mali-

icious eyes glitter on the innocent, upturned face of the princess; while a most unpleasant smile plays round her cruel mouth, showing her few broken teeth in a repulsive grin.

But all our attention is claimed by this lovely young creature in the full bloom of maidenhood, her glittering golden tresses coiled in a close cap, and her exquisite form robed in silk and adorned with jewels becoming a king's daughter. The charming, inquisitive pertness of her expression as she seizes upon this entirely novel occupation and experience is a delightful study; and she proves herself a true daughter of Eve, with the traditional amount of dangerous curiosity.

The costume of the young princess is a correct and careful study, and is a beautiful illustration of the style of dress worn by the princesses and noble ladies of the time of the Crusades.

Our Girls.

Have you a Graceful Walk?

FEW people know how to walk well; yet this is an important matter for both sexes. An ungraceful walk generally indicates that a most important part of the education has been sadly neglected.

An awkward walk may arise from weakness; but the principal reason is that persons are not trained to know how to use the feet properly. It is not enough for our parents to guide our faltering footsteps when we are children: these lessons should continue until a graceful walk is attained, and this should receive individual supervision even when maturity is reached.

Good dancers are always good walkers, if they do not overdo the matter and assume a mincing, affected gait. Athletes are, without an exception, the best walkers, and this is because they strengthen their muscles. A weak person can never attain the firm, grand step that perfect health will bring.

A good walk must be cultivated. Few people sing well unless great pains are taken to cultivate the voice. No one can play on the piano without a certain amount of practice. It is so with the walk. This assertion may be disputed by bringing up as a fact, that savages, or many of the tribes of Africa, and even the lowest peasants of the foreign countries have, many of them, most magnificent gaits, and carry their persons with an unconscious grace and majesty that will prove the absurdity of cultivation being necessary.

A moment's thought will show the reason for this. These men and women are naturally strong and hearty. Their food is the coarsest; their work is the hardest. They live a rude, half-animal-like life, constantly exposed to the fresh air, and, habituated to steady hard work, their muscles become like steel; and if they stand erect, without a stoop, a grand walk and carriage is the inevitable result. Many carry heavy burdens upon their heads, and this tends to produce a straight, strong spine with firm, elastic muscles.

There cannot be a graceful, easy carriage of the body, with a firm and grand walk, without health, strength, and a perfectly erect position of the spine. In health, this straight carriage of the spine is instinctive. A weak person droops the shoulders; carries the hips forward; sinks in at the pit of the stomach, and carries the head forward with the chin

drooping. The knees bend forward, and the whole appearance distinctly indicates feebleness.

How different the appearance of an athlete! His head is firmly poised on a straight, erect spine; his chin is carried near the neck, but not too close, or a stiffness would at once be noticeable; his shoulders and hips well back; while the waist at the small of the back is thrust forward until there is a considerable curve from the shoulders to the end of the body. His hips are strong, and the knees are firm. There is not a suspicion of a quaver of trembling in his legs. The calves are full and hard. His ankles are bony and muscular, and when he steps, the ball of the foot just forward of the instep touches the ground first. He does not come down on his heels. And the same applies to a woman accustomed to systematic exercise, or who has given the attention to her walk that is her imperative duty.

Take your stand on any crowded street, and watch the passers-by for a few moments. You will notice some things which will surprise you, and which you would probably never have thought of unless your attention had been drawn to them. The defects will, from the nature of their dress, become more readily perceptible in men than in women.

This Irishman comes down flatly upon his heels. There is no mistaking that, for do you not hear the “ker-clump, ker-clump” of his coarse boots? He is a genuine bog-trotter, with hard and strong muscles, it is true, but they lack the elasticity required for grace. Here comes a dude. He is finicky, and his very walk shows it. Still there is much cultivation in his walk. He steps on his toes, but the lack of development in the calf of the leg makes his walk a mincing gait; yet he does not lack grace. With more and proper exercise his dainty walk might become stronger. His dancing lessons have taught him the correct position of the foot, but he lacks the requisite muscular development. This fashionable lady tilts along in a way that shows how tight her pointed shoes are. She, too, would be graceful, properly shod.

But here comes a country boy. Can you not see how slouchy and ungainly his walk is? This comes from nothing but unculture. He is accustomed to stumbling over rough country roads. Now take that same boy, and teach him to put his foot properly upon the ground, and in six months he would have a graceful, manly walk. Manly? Yes, manly, in every sense, for his walk would be *strong*; and instead

of the shuffling, awkward boy you see before you, you would see a human being who would walk and carry himself as God intended he should. A strong, confident walk is just as admirable in a woman as in a man. Never assume the cringing, stumbling, faltering, awkward gait of a menial spirit, but carry yourself as though you knew you were made in His image and strove to be worthy.

To walk well, then, requires cultivation and exercise of the muscles of the entire body. The very position of the body is of great importance. Do you think that you walk well? Have you ever criticised yourself? Let us see. You can be the best critic if you will listen.

For a lady to thus criticise herself, it will, of course, be necessary for her to be divested of her tournure and fashionable draperies; but if she will take the trouble to properly arrange her dress for the purpose, and follow some very simple rules, she will be amply repaid, and probably benefited in health as well.

Stand before a full-length mirror. Notice your appearance, down to your very feet. Now turn sideways, and look carefully. Don't you see how your shoulders and hips are carried forward? You carry your head very well, but are you graceful? Now, keeping your exactly natural position, walk slowly back and forth past the mirror (which should reach to the floor). When you step, does not your heel come down first, and does not the whole sole of your foot show when you walk up to the mirror facing it? Now stop, turn your profile to the glass, and, without moving the body, look at your reflection. Then slowly straighten the spine, and throw out the chest and pit of the stomach by taking a long breath and firmly contract the muscles of the abdomen. This drawing in of the abdomen involuntarily throws out the chest and throat. Soldiers have this exercise taught them as one of the first movements toward gaining an erect position.

Now see the change in your appearance! Your awkwardness is gone. Your spine has a gentle curve from the base of the neck to the end of the body. The small of the back is hollow; the waist is smaller; the hips are well thrust back. Now straighten the knees, and press the whole body slightly forward until it rests, not upon the heels, but slightly upon the ball of the foot and the hollow of the instep. Then raise the head, drawing in the chin slightly but never enough to cause a double-chin, and look straight. Stand thus for an instant, with the arms hanging easily at the sides, carrying them rather back of the line of the body than forward of it. Do you see the transformation? Of course you are a little stiff at first, and cannot overcome a decided unfamiliarity with the figure you see in the glass; but will you not admit an improvement in your appearance?

Walk back and forth before the mirror, always keeping the erect position. Now, stop, and suddenly drop into the old and natural (or rather, the *unnatural*) position you have always assumed, simply because you have never known better. One glance is enough! Would you have believed that so simple a movement as contracting the muscles of the abdomen and straightening the spine would alter you so greatly?

Practice, assuming this position constantly, and after a week you will find it a positive relief. Your former drooping, stooping position, will soon become painful, and you will gladly assume the upright one for a rest. After a time, you will find your walk changed, involuntarily. As your back and hips go stronger, the muscles of the calves of the legs will harden, and a firmer walk or step will result. Practice walking on tip-toe around your room, a few steps at a time. Raise the body on the toes, and bend the knees backward and forward. Exercise the hips by bending the body in every direction. Walk every day, but do not over-

fatigue yourself. Exercise carried beyond comfort is injurious and never improving.

Do not carry the body stiffly, nor the shoulders and hips so far back as to be awkward. Many people put on shoulder-braces, and fondly imagine they are gaining a magnificent carriage by wearing them. The effect of shoulders thrown far back (as they are with braces), with the chin, neck and abdomen and hips thrust forward, is awkward in the extreme. No shoulder-braces are needed if the chest and pit of the stomach are thrown forward, and the abdomen is contracted. Too straight a spine is awkward. Carry the body easily, lightly, and grace will come with practice.

It is rather difficult to give directions to gain a good walk, for it can be better understood when seen than described. Soldiers (that is, trained soldiers, not the civilian soldiers) almost always step well. City-bred people usually take more pains to be as graceful as possible, and, as a rule, stand and walk well, if they exercise enough. Constant care never to assume an awkward position or gesture invariably tends towards gracefulness, which soon becomes unconscious, and perfectly natural; therefore, persons who are much in society exercise all these points, and are commonly dainty and graceful. They do not possess that charm of physical strength with grace, however, and are very quick to pay tribute to physical beauty.

To return to the subject of walking; it must be stated that where little instruction can be given verbally, much may be learned by observation. Remove the shoes, and in the stockings walk the floor of your room. Step first on the heels, then bring down the foot flatly, as the Irishman does. That is not graceful, is it? Now try another way. Walk around on the ball of the sole of the foot (which is between the instep and the toes) without touching the heel to the carpet. Can you not feel the muscles strain in the calf of the leg? That is the way they should do. After a few trials you will find you can so place the foot in taking the step as to lightly touch the heel the instant after the ball of the sole rests on the floor. In lifting the foot to take the next step, slightly and almost imperceptibly push against the floor with the toes of the foot you are raising. Then continue to step, practicing these movements.

If a quick walk is desired, the *inner side* of the sole of the foot (the ball) usually touches the floor first, and also pushes the floor upon lifting it to take the next step; but if a slow and dignified step is desired, let the *outer side* of the ball touch first. Then as the foot is raised there is a slight roll of the sole, so that when the push is given, it again comes from the inner side of the ball, as before. This requires a little time, and the step is necessarily slower. There should be no hesitation perceptible. Dignified men and women instinctively assume this position of the foot, as it gives greater firmness and solidity to the step, and the balance in walking slowly is thus preserved.

If these hints are understood, and well practiced in the daily walk, you will soon gain a much better step than you now have; and even if you cannot expect to attain the magnificent carriage of a trained soldier, or the delicate grace of a woman of the world, you can, at least, learn to walk as God intended you should, with a firm, upright strength.

GEORGE WINTHROP.

From the Greek.

Joy's highest peak
Is danger's mark,
For thunderbolt
And lightning spark.

LYDIA M. MILLARD.