

want it, what no eye has seen. (Or nearly.) It has a mission, to reconcile Christianity and paganism. To marry them, in fact, after which poets will become Christians more enthusiastically.

The little magazines are never quite as we wish them. They are too *This* or too *That*. But apparently they are the best their poets and editors can do. They have not the funds nor circulation to attract the poetry of the widest appeal. Though they do give the established magazine poet a place to publish verse that is just a little too good, or perhaps a little too poor, or a little too queer, for the big popular magazines. Some of the little poetry magazines have ideas about poetry that won't be yours at all, so send for single copies till you find a magazine you like.

It is easy to say there are too many, but there are not too many for the poets who wish to publish. A subscription list is built very

slowly. There are no funds for promotion. When one of the older and larger goes under, the subscribers are scattered or lose interest. If it is later resumed, or a new magazine replaces it, it will take some fifteen or twenty years to build up the audience again.

The ideal time to begin taking a poetry magazine is while you are in college. But to you who have never done it, a subscription to a poetry magazine can be an adventure, opening up a new world you did not know existed. You will meet new strange talents, read heated controversies over things that do not matter a hill of beans, read scholarly treatises tracing movements and influences you never heard of before. In short—the mad bright sanity of the poets—a group which, I take it, is congenitally neurotic and determinedly unadjusted, but does somehow contrive to make the common sense of the “normal” seem about moronic.

## POSTURAL DIFFICULTIES

(Continued from August)

By LULU E. SWEIGARD

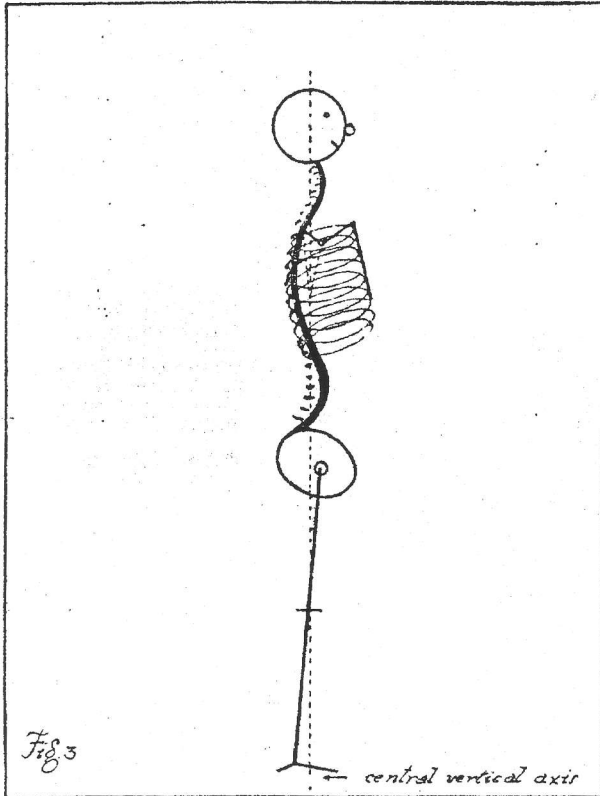
Most people “spill” to the front—their belt buckles are in the lead. As age increases note the number of “bay windows” among men; the number of women who complain of prominent abdomens, hollow back, and prominent buttocks. Corseting the mid-section may smooth contours, but it does not hide their prominence. Effort to fix and hold parts of the body in a better position soon becomes

tiring and gradually hope for a better figure is abandoned.

The illustration presents a schematic drawing of alignment of parts of the body (viewed from the side) which the majority, if not all people tend to have. The pelvis tips down in front, thus increasing the slant of the small, supporting base for the spinal column. The spine tends to slide forward on its too-slanting base;

muscles tighten in the back to maintain the balance of the spine and the weight it supports; vital organs press unduly against the muscular abdominal wall, tending to stretch it.

Reaction to change in the pelvic tilt extends throughout the rest of the structure. The pelvis itself, as its forward tilt increases, projects backward from the central line of



the structure. The lower part of the rib-case is prominent to the front, the upper part is prominent to the back; the head is too far forward; the forward-backward curves of the spine increase in depth, being evident in the sway or hollow back, in the rounded upper back and shoulders, in the "dowager's hump" at the base of the neck, and in the hollowness

and crosswise creases in the back of the neck. The legs slant backward from the pelvis to the feet. The entire bony framework is askew in its alignment and, needless to say, muscular work is greatly increased to keep it in equilibrium. In the mechanical world such a piece of machinery would be sent to a shop for re-alignment, if not discarded on the junk heap.

The above picture is one of mechanical reaction which takes place in order to balance body weights over a too-slanting base. It approaches, in general, the truth as determined by experimental study. The detailed picture of any one individual, however, is not so simple. Many factors complicate and change details of the fundamental, mechanical reaction picture. Despite this fact, much can be done by working to change those postural difficulties which tend to be common in all normal people.

Three of the typically poor relationships of parts of the body have been presented previously, with suggestions for changing them. Three others follow, to be practiced mainly in the "constructive rest position."

(See May SELF)

4. The knee and hip joints are seldom in alignment for support of the body. This is evident in the constructive rest position in the tendency of the knees to fall apart

and the feet to slide away from the pelvis; in the tightness of the muscles at the knee, and on the front and outside of the thigh. To promote better alignment of the knee and hip joints, also better muscular control at the hip joint, try the following imagery. (a) Visualize the thigh as an empty trousers leg suspended from the ceiling. Watch it collapse—side against side, front against back. When, in your mind's eye, this has been accomplished, visualize the front crease of the trousers leg, which is in a wrong position on the side, being twisted around to its proper position on the front. (b) Imagine the thigh as a bath towel extending from the knee to the hip joint. Watch this towel being twisted across the front from outside to inside toward the hip joint until it has become very small around.

5. The distance across the front of the pelvis is too great. This is evident especially in the outward rotation of the thighs, and in the tendency toward prominence of the abdominal wall. Many other evidences exist from the pelvis up to the head and from the pelvis down to the feet. To decrease the forward-spilling effect, try these images. (a) The accordion has been advised as a means of widening across the back of the pelvis. Using this same image, watch the accordion being closed inward across the front until its plaits press against each other. (b) Watch the side hip bones being laced together across the front, just as a football bladder can be laced together to close it.

6. With most of the foot difficulties which accompany poor posture, the length of the inside of the foot from the great toe to the inside of the heel is too long. This increased distance occurs particularly in the pronated foot and when the longitudinal arch is weakened or lowered. To promote muscle action needed to balance the leg on the foot, and to change the foot itself, imagine the following. (a) Watch the big toe, perhaps as a small turtle, moving backward to the inside of the heel. (b) Watch the inner ankle bone move crosswise toward the outside to press against the outer ankle bone.

For those who have not tried the use of imagery under the direction of a teacher, the tendency to give muscular aid to the action of the image is strong, and usually undetected by the pupil. Hence we emphasize again the need of doing nothing. Take the rest position, then be an onlooker to imagined action in the body. Any help interferes with the image-directed, muscular response. When no voluntary aid is given the image promotes a coordination of muscle action whose resultant force is the line of action of the image.

They knew that men, like trees and unlike suburban houses, were never exactly the same, and this idea of unsameness as the pattern of life meant that they didn't think there was anything *very* odd in anyone being a *little* odd.

JAMES HILTON