

Ref 6
Maud
Times
1908 - 14

From The Times of London:

1908

Miss Maud Allan has severely sprained her ankle and has been ordered immediate and complete rest.

(Oct. 23, 1908 -12c)

1909

Miss Maud Aklan, who has now recovered from her sprained ankle, will reappear at the Palace Theatre on Monday February 8, for ^A short engagement of four weeks. Mr. Arthur Butt has also arranged to present Miss Allan on Friday next, at a special matinee, in some new dances. On this occasion the whole of the stalls will be by invitation only, but the unreserved portion of the House, including the Royal Circle will be offered to the public.

Feb.1 1909 (10e)

Theatrical arrangements. Owing to unforeseen circumstances, it has been found necessary to postpone the reappearance of Miss Maud Allan at the Palace Theatre until Monday, February 15. The special private performance announced for Friday next will now take place on Friday February 12, when Miss Allan will be seen in the Peer Gynt Suit, Sarabonde de Gavotte of Bach and other new items.

Feb 3, 1909 (10f)

Miss Maud Allan, who makes her reappearance at the Palace Theatre next Monday [Feb. 15] will deliver a lecture on "Classical Dancing" to the members of the OP Club at the Criterion Theatre on February 21 at 8 p.m. Mr. T. McDonald Pendle will be in the chair.

Feb. 13 1909 (10f)

At the Palace Theatre: Miss Maud Allan, accompanied by the London Symphony Orchestra, conductor, Alfred Butt.

At the Tivoli Theatre during this period: Marie Lloyd, Little Tich, Alfred Lester, George Formby.

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One can at least be sure of the appeal this art makes to present-day people; from the eminent philosopher in the stalls to the coster in the gallery the house is held by one intensity of feeling, whether it be the spirit of comedy or tragedy, of pensive grace or of sheer exuberant happiness that Miss Allan evokes - portrays, rather, so entirely does her whole personality become merged, transparent to the light of her inspiration. There are exceptions of course, like the poor blind man of Manchester who came, destitute of the faith by which their sight might have been regained, and passed their judgement with the film over their eyes. But more eloquent is the attitude of the prodigal who goes seeking the husks that the music hall performances want to provide, and stays hushed and almost reverent before the gleam that is given him of the living purity of nature, reflected in the clear mirror of a true and wonderful art. Beyond doubt, this modern world of ours has great need that the truth and the joy and the wonder of this art should make its abode among us.

The Free Lance May 20 1908;

One of the most remarkable points in regard to Miss Allan's presentation of dancing is a peculiar coinciding in it with the spirit and feeling of classical Greece. The modern and Teutonic mode of dancing elects for its theme almost exclusively the gaiety and pleasurable of life.

The Greek form, however, aspired to embrace a more extended gamut of emotions. It followed indeed into the darkest recesses of Greek tragedy, and traced even those dark imaginings in which the Greek fancied some altogether untoward elements always present in life, even in the fairest imaginings [Sense?]

And there is a close parallel to this, very apparent in Miss Allan's rendering of Salome. Nothing could be more indicative of the sense of the underlying horror of things, nothing could be more expressive of the macabre, the gruesome, than the wonderful moment when Salome stops low, vibrant with the ecstasy of fascination, over the repellent lifeless head of the prophet.

It is therefore in no way extravagant to claim that Miss Allan has given us something that is expressive of the spirit of the purest ideals of Art.

The New Age (xerox)

J.E. Crawford Fritch, Modern Dancers and Dancing;

Apart from her instinct for music, she has profited by a musical training such as no other dancer has been equipped with. Her steps ate to the eye the exact equivalent of the notes which reach the ear. One of the most felicitous of her accomplishments is her ability to pass with the music from the major to the minor key, or vice versa. When a phrase occurs first in one key and then in another, it is repeated in her dancing with just that modification of aspect and accent which expresses ~~the~~ the change of mood. Some of the movements in Greig's first Peer Gynt Suite gave her admirable scope for this beautiful art of transposition. The faith with which her movements follow the moods of composers is probably only fully realised by those who are ~~musicians~~ musicians as well as connoisseurs of the dance. Her translation of music as of seldom that rare quality of translations, of being finer than the original."

The Commonwealth July 1 1908

We have a new debt of gratitude to pay; a new experience, a new delight, a new inspiration has been brought to us, for which we must render thanks. And it is to a dancer we owe them. The fact seems to us, but freshly awakened from a deep ignorance, a strange one. If one had said that to a new poet, or a new musician, great and special thanks were due, ~~the world would immediately~~ the words would carry an immediate appeal; but to a dancer, ~~some~~ thing must have happened.

And indeed something has happened. Suddenly, amid the deadness of the prescribed, ~~conventional~~ conventional system of movement that have been all we have had, hitherto, to call dances, there has arisen all the glory and ~~an~~ dignity of a great art. It is an art that comes to us fresh and wonderful, yet hardly familiar, rather in virtue of the dim sense we have had ~~we have had~~ of its presence in the past ages of human life; coming with a sense of renewal, of something that we have far too long gone without. We can hardly doubt as we see Miss Allan dance, that we are looking upon something at least allied to the old and, one had thought, lost and forgotten choric art. And Miss Allan brings that art back to us through another, an art which we possess in a perfected form such as the people of old time never knew; there is a fitness in the fact that the re-evolution of perhaps the oldest form of artistic expression comes through music, so especially the art of our own era, which raises thoughts of a possibility that the art we welcome with such gratitude today may be more than a splendid isolated phenomenon; a pioneer, one almost dares hope, of a revival, bringing promise of an ultimate recovery of what the dance meant to such people as the Greeks- a great and unique power of expression by means of idealised motion.

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The Sketch March 18th 1908

If Maud Allan - who last week stepped off a Greek vase straight into the hearts of a fastidious audience at the Palace Theatre- intends to perform in private houses and at the banquets of the great - as a Hellenic girl should - we shall have a new kind of entertainment for the London season.

It is of a new kind which will not only epater le bourgeois but afford Mr. and Mrs. Grundy with a curiously novel sensation. There are many great mansions in London that would make great background for this artiste [talented] while a curtain is all that is needed in the way of a mise en scene for her most characteristic dances. A clever hostess will arrange her drawing room so that Miss Allan's slender swaying arms and curiously expressive hands are seen against a drapery of Wedgewood blue or pale Celadon green. Then the illusion will be complete, and a Flax an figure will certainly come to ~~light~~ life.

Vanity Fair April 1 1908

The special matinee of Miss Maud Allan at the Palace might, as someone quaintly remarked, have been a charity performance, so packed was the house, so representative was the audience. Not only every box and stall was full but five minutes after the opening of the doors there was no standing room. Whether Miss Allan has to thank the Archdeacon of London for his splendidly controversial advertisement [Ref & identify] or whether the fact that the King was greatly interested in the Salome dance when he saw it in Mariemba made people anxious to see it, it is difficult to say, but there is no doubt that Miss Allan has scored one of those huge successes which do not ~~begin~~ appear to have any special reason except that anything in the shape of a novelty is a blessing.

The Academy "All we like sheep"----- see xerox.

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The Music Hall March 13 1908

A Dancer of rare charm has arrived at the Palace, Miss Maud Allan. She has been described as an American, but she was actually born in Toronto. The statement that Miss Allan has had no training in the art of the dance is incredible. Miss Allan give a strikingly dramatic illustration of the story of Salome dancing for the head of the Baptist and then recoiling before the horror of her work. None but the vulgar could see vulgarity in this unique, impressive performance.

The Jewish World March 20 1908

Miss Maud Allan has created a great sensation at the Palace Theatre with her series of classical dances. In Salome especially she realises by a series of sinuous movements almost weird in their effect, the passionate character of the subject. Miss Allan's dances are in fact plays without words, and their effect is wonderful!!

The Tatler March 25 1908

What's in a Name?

As was natural, Miss Maud Allan and her celebrated Salome dance have caused a tremendous sensation. Many persons are shocked that a biblical story (and such a nice story, too) should be allowed on the English stage. There is a great deal of talk about the 'thin edge of the wedge' and all that kind of thing. Could it be renamed Mary's Minuet or Le Danse de l'abbatoir it would make all the difference in the world. Then they might go and see it for themselves and even tell their next door neighbour to go see it.

The Daily Mail March 14 1908

It has become a fashionable craze to see the dance of Miss Maud Allan in The Vision of Salome at the Palace Theatre. Some of the well known people who have seen Miss Allan during the past few days; the Duke of Westminster, Earl Carrington, Lord and Lady Essex, Lord Mount Edgecumbe, Lord Michelham, Sir Squire Bancroft, the hon. Sidney Greville and Mr. Alfred Rothschild. There were no fewer than a score of MP's in the theatre on Thursday. Last night a wedding party, including six bridesmaids and the best man went to the Palace Theatre. Lady----- requests the pleasure of -----company to dinner at the Savoy Hotel, afterwards Palace (Salome Dance)' was the wording on an invitation recently sent out.

Liverpool Daily Post "From a London Window".

It is pre eminently my mission in this column to re-echo the social topic of the day. Thereafter, apart from political circles, it is no exaggeration to say that nothing is talked about Miss Maud Allan. She is the Canadian posture dancer at the Palace and all London is going to see her. The opera on a Melba night is not smarter than the stalls at the Music Hall. Why? Because here is one of the most wonderful things of our time.

The Free Lance May 13 1908

Whatever one may think person ally of Lord Alfred Douglas who is now, so please you, editing the "Academy", one knows him by repute to be a remarkably cle er ~~xx~~ young ~~x~~ person, so that one wonders with great wonder how clever must have beent the ~~letter~~ Mr. Alfred Butt. of the Palace Theatre, can have written in answer to an attack by a Christopher St. John on Miss Maud Allan.

It was apparently so clever that having sat over it for hours ²Lord Alfred Douglas and his staff came to the conclusion that they had bitten off a bit more than they could chew, and that accordingly they had better take their licking lying down. This is not purely conjecture

The facts are these. First there came an article extolling Miss Allan as a great artist; then came, so it is supposed, an application for seats, which apparently were not sent; and then the artic;e attacking Miss Allan hip and thigh as a person of no originality, without art and a mere amateur, whom the Palace had foisted on the Press and public, and sneered at her own little article in the Daily Mail (REF F/N) and inviting a controversy.

The sequel I have anticipated, and the climb down is about the lamest piece of bluff.

The Labour Leader June 26 1908 see Xerox

The New ~~x~~Age. June 27 1908 See Xerox and examine for omissions in text.

The Weekly Sun July 12 1908

The Editor of the "New Age" is in trouble ~~wixx~~ about t e article of Mr. Titterton entitled 'The Maud Allan Myth'. Miss Allan obj cts to various passages in Mr Tittertond artivle. imilar article appeared in last week's Saturday Review by Max Beerbohm who 9 somewhat late in the day ⁰has recently been to see Miss Allan. In his concluding remarks Mr/ Beerbohm has some pingent things to say about Mr. Charles Froman and his engagement of Miss Duncan and it piques my curi^osity to know what may be the out some of this exexpected and astounding assault. What will Mr/ Frohman do /if anything?

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Truth March 18 1908

Much as I admire her performance, I feel that I can hardly hope to rival in print the ecstasy of the little booklet in which her charms are advertised How is this for her eyes?

"The velvety pupils are set etc etc ...

Personally I think this illustrated booklet rather takes the wind out of a poor critic's sails. What more is there to be said? I saw Miss Allan in a Greek dance, in which she looks like the living embodiment of a figure from Alma Tadema picture, and also in the Vision of Salome. In the latter she merely wears merely a gauze skirt and some beads, and the effect is rather startling. The dance itself is less barbaric than wonderfully studied, but the weird Egyptian setting and the extraordinary way in which the dancer can express emotion eith every movement make the performance a thing not to miss. To quote again

"Her naked feet, slender and arched.....

Abolish the Censor indeed!!! Why not have a Censor for dancing? Miss Allan's arms are really her strong point and she makes wonderful use of them, they wave and undulate in a fashion most fascinating to watch, and even if the dancer does not quite realise the poster-I mean the booklet - she is a born artist from the tips of her fingers to the points of those pretty toes which are the embodiment of feified thought [to quote the booklet] .

The Star March 14 1908

Miss Allan has been acclaimed with a chorus of praise, ungrudgingly given, for her dainty and most artistic rendering of a most difficult 'turn'. In other hands the display might easily have been repulsive; but Miss Allan is an artist first and a performer second. Her delicate movements are all the more remarkable when it is understood that she has never received any dancing lessons.

The Sunday Chronicle Date: Pre Debut

Miss Marie Dressler's engagement at the Palace having come to an end she is off to monte Carlo for a rest; she declares that she will no more appear in what she calls vaudeville/. She will however reappear in London in due course. Meanwhile Mr. Butt has another sensation for us at the Palace Theatre. Here on Monday Miss Maud Allan will be added to the program, with a wonderful series of dances. On the Continent she made the flesh creep with a weird representation of Salome. It may be that the grim horror of the head may be removed from the London version.

Of Salome we read thata 'with her hot mouth... to a Mask of Misery

And yet we are to assume that this horrible orgy will be allowed to pass without interdict!!

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The Clarion March 13 1908

Miss Allan dances to- or rather she she expresses through her body's medium, the motion of music. Who does not feel when listening to the works of any great composer, the sense of waving, moving rhthym in tæ Music.....

So insistent and real is this sensation at times, that one's hands and arms - nay, one's whole body involuntaily moves in sympathy.

Thus it is with Miss Allan, she is the living, breathing, seeab;e representative of that quality which all true Music possesses. And as this musical quality is exquisitively graceful and pure, so too are Miss Allan's movements. I am more than sorry that her performance should be given in, of all places, a London Music Hall, of all places. It is the most unsuitable frame that cou d have bee hosen to encircle her dainty person. And as I looked around, too, upon these many faces, I could not repress a shudder of shame and disgust, which feeling has since been justified by at least one newspaper criticism. For the human face is but a mirror of the soul reflecting openlt, the inward thoughts we express not in words.

The Daily News and/or Daily Chronicle, March 7 1908

It is difficult to describe Miss Allan's style of dancing, for in the ordinary sense it is not dancing at all as the art is understood in the Variety Theatres. She uses none of the conventional steps or pose, and her aim is not so much to charm the eyes and suggest the poetry of motion.

To illustrate dancing by music is not exactly new, even in the manner which Miss Allan adopts.....FILL.IN....
if you can imagine a Pachman with his instinctive feeling for the musical phrase and for the meaning of a musical sentence transformed and glorified into a graceful young woman with an expressive face and limbs that have voices, you may form a faint idea of Miss Allan's wonderful power of expressing the mood of music

The Morning Post March 7 1908

She has never been taught dancing. She has, however, studied very closely the poses depicted on ancient Greek and other vases and the like, and these she has taken as the basis of her art. By dint of incessant practice she has acquired, so to speak, the Greek habit of body and can pass from one pose to another without any loss of charm. With ordinary English actresses the transition is a stumbling block; with Miss Allan the spell is unbroken.....FILL IN
Her art is undeniable. Of its value as interpretation there may perhaps be two opinions, for the maids of ancient Greece would not have made much of the music of Chopin, Mendelssohn and Rubinstein. But as to the beauty of Miss Allan's dancing and the abiding grace of it there can be but one.....
The best praise of the earlier entertainmeny is the fact that it constantly reminded us of Keats' Ode to a Grecian Ode, and did not suffer for doing so.

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Daily Chronicle March 7 1908

Truth to tell, the most charming thing about Miss Allan's dancing is its natural girliness, its utter absence of any sensual appeal. One sees the curtain pulled aside by delicate rose-tipped fingers. There emerges a slender little figure in light Grecian robes, gathered up at the waist, her arms and beautifully shaped feet bare, her features something like Miss Dorothy Bairds [FN?] The music begins- she stands for a moment, and then makes her ~~wax~~ outstretched arms ripple with a wonderful movement that seems to come from her finger tips and inspire her whole body with music.

For the rest of the time it would be false to say she dances to music. She actually dances music. She is nearer Chopin's meaning than ~~Chopin~~ the orchestra itself. Her motions are not definitely emblematic - that would cease to be music - but they are exquisitely suggestive, exquisitely evasive, exquisitely graceful.

The whole thing is done so lightly that not a sound is heard but the music, so joyously as to make one forget one is in a gilt and plush Music Hall, and to make one really feel there is none other than Ariel tripping it on the sands ' and yet no footing seen'.

The Daily Telegraph March 7 1908

FILL.IN... More expressive than anything, however, is the movement of arms and hands; one can almost see the thrills.....FILL IN run from shoulder to ~~shoulder~~ finger tips. It is here indeed that Miss Allan shows a truly original power. Never it may be safely asserted has artist used hands and wrists in so marvellous and eloquent a fashion. They seem to flutter through the air with the eloquence of a butterfly in flight; their pliability is perfect; y astounding.....??????

The Standard March 7 1908 [?]

..... Miss Allan moves as though blown by the wind, so entirely absent is all traces of effort.

MR. W.B. Walkley - Essay - see xerox ms.

COMMENTS ON THE PAMPHLET PRECEDING MAUD'S DEBUT IN LONDON.

The Pelican: It is a fact that Miss Allan is pretty and has a nice figure, which she doesn't take any special pains to conceal, and ofcourse she can dance in her own remarkable fashion.

The Gãascow Hetald March 7 1908

There is no kind of indecency in her appearance, but unfortunately her press agaent has distributed a luridly written pamphlet which may create a succes de scandale. Miss Allan falls into beautiful poses, anyone of which would make the name of a painter or sculptor. Indeed O could not help thinking that with such a gifted pantomimist (for Miss Allan acts as well as dances) a modern composer might hit off a new for of art work. The Vision of Salome itself was much marred by the use of a property head of John the Baptist. It was not even shocking but simply ludicrous. The imaginative nature/quality of Miss Allan's work made the crude realism an artistic error. The town will talk of her dancing and perhaps misrepresent its aim.

Paãl Mall Gazette March 7 1908 See xerox

Daily Telegraph March 7 1908

[of the publicity sheet "she has attracted poets, musicians and.]. This is pretty tall talk as our American cousins woul say, and we confess to a certain Amount of difficultyt in understabding how Miss Allan hascx contrived to educate her 'shapely feet' to the arduous task of breathing. Some little measure of hyperbole is, however, permissible in the case of so accomplishedã a dancer, for accomplished Miss Allan most certainly is. The word on reflection is perhaps too cold and formal to apple to a performer whosew work is essentially of a supple and voluptuous character.

Daily News March 7 1908

It is a pity that a dancer who does such beautiful wh work should be herladed by an absurd pamph;et which claims ridiculous things for her in the language of American picturesque reporting. To read those lurid sentences one would imagine that Miss Allan's dancing is intended to appea; to a low sensuousness, and to draw a public by sheee audacity. The dancing itself a poem, and none but the most prurient could see the slightest appeal to any sense but that of beauty of motion and pose. Miss Allan should discard that lurid pamphlet, just as she should discard the foolish property head of St. John the Baptist in th Vision of Salome.