

N.Y. Times July 15 1905 p.3:4

Condemns Public Dancing  
Vice President Ballard Warns ~~against~~ Sunday  
School Assembly against it.

Ashbury Park. N.J. July 14

Before the Sunday School Assembly in the Young People's Temple, Ocean Grove, this morning, Dr. A.E. Ballard V-P of the Ocean Grove Association,, condemned public dancing, euchre, and the theatre. His subject was "Permissive Amusements" He said in part:

Perhaps there is no form of motion more insuitively pleasant than the dance. With a bevy of laughing girls in the parental parlour, it is commendable. In the gaze of the public eye it is a challenge to ~~morality~~ modesty. When to this is added the mingling of the sexes, it cannot oth rwise than impair the charm belongong to the freshness of ~~the~~ its bloom [sic]

In all ages the theatre has been condemned by both morality and religion. It is pleaded that it is better ow th n in the past. Perhaps it is, but it is not sufficiently good to produce the fruits of righteous living and should be condemned in the teaching of the schools. This teaching should be impressed by the examples of the teachers.



N.Y. Times May 2 1904 p.2:6

DANCING DISRUPTS A COLLEGE.

Trustees Depose Professors and Students Threaten to Leave.

Tacome, Wash. Horrified by occasional dances permitted at Whitworth College, a Presbyterian institution, the Trustees of the college have passed resolutions deposing three professors. President F.B. Gault, an educator of wide reputation, has resigned in protest.

The entire Faculty and the Student body have declared they will leave the college if the professors are not reinstated. Another meeting of the Trustees will be held on May 9. The opponents of President Gault claim that the discipline has been too lax, particularly in allowing the girls to dance every evening.

The college is supported by the Presbyterian Church of the Pacific Northwest, endowed by the late O.W. Armour of New York. President Gault was former president of Idaho State University.]



NY Times July 18 1908 p3#3

Trial of two Music Hall Managers  
Seven women for Nudity in Paris Theatre.  
One manager got 3 months + \$40 fine  
2 actresses got 15 days gaol + \$10 fine  
Others acquitted.

Judge ruled that "Distance from the audience and the  
immobility of pose robbed any licentiousness and gave sense  
only of natural beauty"  
French Govt. Prosecution dissatisfied, plans appeal.



## PASTOR ATTACKS DANCING.

Reads Six Resignations from Jersey  
P. 1. 2 Church—Then Tells Views. 1904

*Special to The New York Times.*

CLAYTON, N. J., Oct. 30.—The controversy between the Rev. Eli Gifford, pastor of the Methodist Episcopal Church, and the members of the dancing class reached a sensational climax this morning, when the pastor read the resignations of six members of his flock and told of his feelings against dancing in language which made the blood of some of his hearers tingle. The denouncement has been the talk of the town all day, and it is said to be probable that many will sever their connection with the church.

Pastor Gifford was visibly affected as he began the service of the day, and when he read the names of those who had tendered their resignations he nearly choked with emotion. The names he read were J. H. Kille, E. H. Essler, J. A. Steelman, L. Y. Fidler, Miss Bertha Steelman, and Miss Nora Dubois, nearly all of whom had been very active in the work of the several organizations. The reading of the names caused a flutter in the large congregation.

It was in the prelude to his morning sermon, however, that Pastor Gifford gave the members of the church the hardest shock. He said that no woman could be a good dancer without yielding to sin and going to ruin. His exact language was a good deal plainer than that, however.

The pastor then held up to view a book a friend had sent him from Ocean City, which, he said, was entitled, "From Ballroom to Hell," and he said:

"Some of the authorities of this town are allowing the dancing class to start a preparatory school for the benefit of hell and the devil by letting it use the Town Hall."

Some of the members of the congregation gasped as they heard the pastor's language, and there were many whisperings and nodding of heads.

Mr. Gifford then branched off to the subject of "graft," and declared that Christmas time is the greatest season of the year for men to "graft" by sending presents to bribe people, both for political and business purposes. He said that vote buying is a species of graft about this time, and he declared that men who sold their votes would be eternally damned for bartering away the right of suffrage.



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Aug 12 1905 PT3 P.2 NY Times

There was a time when dancing, far from being considered a necessary part of the training of a boy or girl, was looked upon as positively wicked, and, indeed, there are many persons not entirely lacking in brains who now condemn it as an invention of Satan. Which makes it all the more remarkable that this much-abused pastime is really establishing for itself a fixed place in the curriculum of many a well-regulated school. Hundreds of teachers there are who view dancing not as one of the "fads and frills," but as almost a necessity in the school course.

In Europe this is no new thing, but here it is. On the other side of the Atlantic the educational value of dancing has long been recognized, and children there early become versed in the poetry of motion; America either could not or would not—probably the latter—absorb the idea, and the present year finds the teaching of dancing in schools, though rapidly growing more popular, still unimportant compared to its status in Europe.

Every teacher in and about New York City will recall the National Physical Culture Convention at Columbia last Spring. And nobody who attended any of the sessions can forget the prominent place given to the teachers of dancing and to the children who acted as demonstrators. Not a day passed but there was an exhibition of some variety of dancing. One enthusiast gave a lecture on straight-foot dancing, proving to the satisfaction of many of her hearers and certainly to her own that the natural and beautiful way for the foot to be placed was with the toes straight ahead, instead of turned out. Many different theories as to detail were attacked and defended.

There is much more behind the teaching of dancing than appears to the casual observer. Those who have gone into the subject most deeply find in physical motion a fundamental and necessary stage of development. The primitive, the very first method of expression, they will tell you, is the gesture, the movement of the hand, head, or foot, an undeveloped form of dancing. The art of motion, according to their theory, is just as much an art as is either poetry or music. And it should precede either of these two because it is more natural, primitive, spontaneous.

There must be pioneers in every movement, and in this case it is a woman. Miss Caroline Crawford of Teachers' College, Columbia, is perhaps the most ardent adherent of educational dancing, and it is she who is doing most to spread abroad among teachers the realization of what she believes to be its importance. Though the external features, the way in which it should and should not be taught, are an open book to her, it is the relation of dancing to the entire growth and development of the individual that is her particular study. If there is needed any proof of the seriousness with which the authorities at Teachers' College regard dancing and bodily rhythm it can be found in the announcements for the coming session.

Under the head of "Physical Education" three of the most important courses deal with dancing. All of them belong to Miss Crawford. One is devoted to "The Dramatic Game," being six lectures with illustrations of games, song, and dance. "Rhythm and Dancing" is the name of another course, and another, "Folk Drama," consists of fifteen lectures, with dramas. This last concerns itself with early forms of dramatization as illustrated by the folk games and dances of Europe. Ring dances, festival dances, and national dances will be viewed from the standpoint of their origin and significance.

It is almost unnecessary to say that the children for whose benefit all this study of the dance is intended are delighted with the innovation. They know nothing about its origin, its significance, or its various psychological features which interest the grown ups; all they know and all they care is that it is exhilarating and altogether delightful to exercise their little bodies rhythmically to the beat of music. Recruits for the dancing class are never lacking and there is no room for many who would be therein.

A bevy of dancing graybeards from Providence, R. I., furnished the great sensation at the Physical Culture Convention. Their act, performed on the floor of the gymnasium of Columbia University, closed the four days' session of the convention. Of its kind the exhibition was about the strangest thing that has happened in New York recently. One of the men was a prosperous banker over seventy years old, with a flowing beard of white; another, nearly as old, was one of the foremost citizens of Providence; two or three had passed the sixty mark. These old men, surrounded by an audience many members of which rested dizzily on parallel bars and flying rings, danced jigs and cut capers which were calculated to make their stern New England ancestors turn in their graves.

ter Dr. Osler made which he declared, ive declared, that night as well be as far as his fu-concerned. If the ad been present in that night he eyes and wondered o had not sought, ully, the fountain from Providence amused itself by is probably still le Island capital. It as a matter of surprise that any uld be taken of

; practiced in so- lutz and the two- the most modern of educational y be taught care- lishing" schools. movements that ent to ease and eachers aim at. pplest, of course, complicated steps certain old, fa- always taught; njected into the naturally on the of the teacher. courses are no- New York City. nd public schools among the first boys and girls. ble to learn from books the pts at dancing; takes to water. ttle doubt that al uses of the recognized.



SOCIETY has discovered something new under the limelight. Out of the jaws of vaudeville a group of New York women who still keep a weary eye out for up-to-date novelties, have snatched a turn which they hope to make more or less of an artistic sensation. A set of Hindu dances performed by a New Jersey girl with a rather convincingly clear notion of what she is doing, constitutes this latest find.

The fascination of the Orient is eternal. Women's clubs that have sipped tea over pretty much everything from Sun Worship to Mental Science generally fall back on Eastern lore for things to be enthusiastic about. The "Road to Mandalay" is ankle deep with the papers of progressive reading societies.

Though Radha as a goddess is some six thousand years older than any of us, Radha as a dance on a Broadway stage has a fair claim to novelty. Moreover, her high priestess and exponent, Ruth St. Denis, seems interesting enough to win a hearing.

Miss St. Denis is a slender, fair-haired young woman fully six feet tall, who dances in Hindu costume with graceful Hindu posturings amid the braziers, altars, and incense fumes of a Hindu temple. She has extraordinarily long, flexible hands, and a general look of lithe tirelessness. Her chief dance, in which she appears as Radha, is ingenious.

March 25 1906 pt 4  
It appears that Radha, one of the wives of Krishna, the popular and much-married favorite of Hindu deities, had a rather graceful way of rewarding the devotion of her faithful priests. On occasions when these temple worshippers had fairly outdone themselves in salaams and ceremonies before her image, this mysterious and spiritual lady used to enter into the idol, step down from the dais, and edify the elect with a dance that invariably bore some weighty message or advice.

It is therefore as Radha that Miss St. Denis has chosen mainly to present herself. When the curtain rises she is seen in the familiar seated pose of an Indian idol. Around her are censers and screens and the elaborate bric-a-brac of an Oriental shrine. Two or three scantily clad priests and temple attendants, who by the way are real Hindus, perform a series of incense burnings and prostrations. When they have worked themselves up to the proper pitch of ecstasy, the lights soften, Radha enters into her idol, and, stepping out of the cloud of incense to the sound of the Lakmè ballet music, proceeds to deliver her terpsichorean message.

Her text in this case is the renunciation of the senses. Jewels, bells, garlands, and bowls, manipulated in various silent poses, symbolize the five senses. Then comes a suggestion of unrest, of striving to overcome these fleshly attractions, and the end of the dance aims to express the victory that follows release from the bondage of the senses and the peace of attainment and liberation. Finally Radha resumes her position on the dais, gradually withdraws in spirit from her image, and

the curtain falls on the rigid idol alone in the dim twilight of the temple.

Besides this temple dance, Miss St. Denis has invented two others of a more colloquial kind. The first, which she calls the Spirit of Incense, takes place in a humble domestic interior, and might conceivably be executed by the daughter of the house as an amiable diversion during her daily task of feeding the censers. In a dim-lit space surrounded with dark Indian stuffs, the dancer, wrapped in gray, scarflike garments, seeks by slow, lithe movements of the arms and body and soft shuffling steps, to suggest the melting spirals of green and purple smoke that rise from the braziers. The way she contrives to send long, undulating ripples down her hand and arm as she drops incense into the jars, is certainly striking.

PTO



dash of Oriental atmosphere as one could ask to see.

The girl who devised these dances has never seen India.

"I got my first idea of the thing from the Streets of Delhi, at Coney Island, two or three years ago," she explains. "But besides endless reading I have had the help and advice of every Hindu that ever came within my reach. At first they were very cool about it. They said these Oriental scenes had been done in this country in comic opera Midway fashion that disgusted them; but when they found out just what I was really trying to do they gave me all the help I wanted and that was a good deal."

"It's no easy thing to get information about the inside of a Hindu temple.

Few Englishmen ever get in. The immortal Mulvaney, who whiled away a spare evening as the incarnation of Krishna, is the only case of daring that compares with mine," laughed Miss St. Denis. "and you know it was only by all his wits, combined with the luck of a man on a spree, that he got out of it alive."

NY Times

It is probably quite true, as Miss St. Denis insists, that we have no idea in the Western world of how much dancing really means in the Orient. In India dancing as a phase of expression is infinitely more developed than singing. An Indian nabob, when he wishes to spread himself on an evening's drawing room entertainment, hires a Nautch dancing girl at several thousand

rupees, just as a New York matron might engage Melba or Caruso at the cost of a check that would be sure to be quoted in the newspapers next morning.

Dancing girls in the East are often immensely wealthy and enjoy all the prestige of our theatrical stars and opera singers. Dancing is, of course, one of the chief features of Oriental religious ceremonials and the temple dancers are trained from generation to generation with the utmost care and finish.

There are also fundamental differences in the dancing itself. When we think of dancing we usually think of a more or less energetic exhibition of clever gymnastics, of movements that are mainly remarkable because they go

to extremes. High kicks, complicated steps, and lightning changes are the commonest elements of our stage dancing.

Now your Oriental cares little for this kind of thing. His idea of dancing is a slow, rhythmic succession of graduated movements that never jerk to extremes, that melt into each other by easy transition, and that impress one with an almost listless ease rather than by any suggestion of effort. Every part of the body co-operates with every other part, and one posture dissolves into another almost imperceptibly.

Furthermore, for the Oriental, dancing has real interpretive meanings. An Eastern dance is so expressive to an Eastern audience that it is almost like a song with words. Its symbolism is simple and immediately recognized.

If one understands Miss St. Denis aright, this is the kind of motive that pervades her work.

"Delsarte, the much ridiculed," she stoutly maintains, "is, in spite of all the silliness and stupidity that has been committed in its name, the best foundation of all truly expressive dancing. When I first began to study I went the rounds--Bonfanti for toe dancing, Marwig for Spanish technique, and Bossi for ballet. I never retained anything I learned from any one of them except general points of technique. They all have a method. The moment you commit yourself to any one teacher you are pretty sure to bear his stamp for the rest of your life."

PASSAGE OMITTED

is probably caught her instinct from Mr. Be- help of her mother she detail of her perform- out the lighting and To see her at rehearsal through her dance for time with an overheate- cense in her hand, call- ections to three calcium- listening to advice from friends in front, is an ob- feminine energy.

about dancing are sim- point.

tions one needs to study she claims, "can be

e. Furthermore, there is max in all nature move- motionless waiting, the ch, and the final spring er make such a climax. a storm. At first not a hen come the first ings and finally fur- lashings when the storm hese things contain per- as for human movement. invisible motions of the set; one form melts into e one is almost uncon- ange. It is just these im- ogressions of movement

that I try to catch in suggesting the wreaths of ascending smoke or in the undulating of my arms in the cobra dance.

"Flexibility, combined with great strength, as you find them in the tiger, for example, should be the dancer's ideal. No motion should be sharply abrupt. There must be no angles. A cat lies down in a series of curves. The rhythmic motion of a dance should similarly include only lines that never turn sharp corners."

March 25 1906 (cont)



## CHIDES FATHER PHELAN.

NY Times 18/1/14 11  
Archbishop Denounces Priest's Tango Editorials in The Watchman.

*Special to The New York Times.*

ST. LOUIS, Mo., Jan. 16.—In a letter to the Rev. D. S. Phelan, editor of The Western Watchman, Archbishop Glennon says that the priest, in his recent "Tango Editorials," has expressed views seriously affecting the morals of the people, and contrary to the teaching of the Catholic Church. He brands the priest's expressions as offensive to the Catholic spirit, both in matter and manner.

The letter will be published in tomorrow's issue of The Watchman, as directed by the Archbishop. It probably will end Father Phelan's editorial discussion of the subject.

In his instructions accompanying the letter the Archbishop says:

"You will put it on the editorial page—and without comment—as I hope that its insertion will end the miserable turmoil the article has created. Anyhow, it will right me and will be an answer to the numberless letters I am receiving.

"Why do you continue your sarcasm at the expense of the hierarchy? Your best friends are asking why."

In his letter the Archbishop says:

"I feel my duty as Chief Pastor of this diocese, speaking to you, a priest of this jurisdiction, and to The Watchman as a Catholic journal published in this diocese, to utter my protest against this (Tango) editorial, its inference and its spirit, and I want you to give to this note the same prominence in your journal that you gave the article referred to."

## TANGO TEACHER QUILTS CHOIR

3 Feb 1914 117  
Forced to Choose Between Dance and Church Place, She Resigns.

*Special to The New York Times.*

ATLANTIC CITY, N. J., Feb. 2.—Warfare on the tango took a new turn here to-day when Mrs. Lillian Boniface Albers, soloist of St. Paul's Methodist Episcopal Church choir, received the alternative of giving up the dance or resigning her place in the choir. She resigned immediately.

The ultimatum of the church officials was carried to young Mrs. Albers, daughter of C. K. Boniface, a hotel owner, by the Rev. W. H. Bromley of Lexington, Ky., an evangelist, who has been conducting an old-fashioned revival at St. Paul's Church nightly.

"But I don't dance the tango," Mrs. Albers warmly protested.

"What do you do then?" the evangelist demanded.

"I teach it," the soloist answered. Her resignation followed.

Evangelist Bromley in a sermon declared drink to be first and the dance next as causes of immorality.

## CHURCH TO TEACH TANGO.

NY Times 23/1/14 7  
Young Women Will Be Shown Proper Way to Dance It.

The right and wrong way, in which to dance the tango and other modern dances, will be shown to the young women of Patchogue, L. I., on Thursday, Feb. 2, at an exhibition arranged by the Girls' Friendly Society of St. Paul's Episcopal Church, in Patchogue, of which the Rev. George Probst is rector.

Only members of the Girls' Friendly Society, friends of the members, and guests of the rector, will be admitted to the exhibition.



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11/18/14  
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## ROME STILL TANGOES DESPITE THE CHURCH

Many Think the Ecclesiastical  
Thundering Serves Only

NY to Advertise It.  
Times ————— Jan 18/14

HOSTESS STOPPED DANCERS

————— p. 2:7  
Would Not Allow Them to Continue  
Their Extreme Gyration—So-  
ciety Busy with Receptions.

By Marconi Transatlantic Wireless, Tele-  
graph to The New York Times.

ROME, Jan. 17.—The Roman Cath-  
olic Church is becoming seriously  
alarmed over the tango and is putting  
forth all its powers to stop the "evil."  
Confessors are imposing penances and  
Bishops are issuing circulars, while  
the other night the Osservatore Ro-  
mano, the Vatican organ, had a long  
article upholding the attitude of Car-  
dinal Farley in New York and Cardi-  
nal Amette in Paris, and ending by  
pronouncing the dance improper and  
stating that no Catholic should indulge  
in it.

Some think that if it had been ig-  
nored it would have died out like rag-  
time; instead of which, all the remon-  
strances and newspaper talk are a  
huge advertisement, which has  
aroused the curiosity of all classes.

A well-known hostess here was put  
in a disagreeable position through the  
tango, although she dances it her-  
self. The other day at a reception in  
her house she stopped dancing it, as  
she became aware that all eyes were  
turned on one spot. She found a cou-  
ple indulging in the tango in its ex-  
treme form. Taking her courage in  
both hands, she stopped them, saying  
that she could not allow such dancing  
in her house. The dancers, one of  
whom was an American, were offend-  
ed and departed, leaving a divided  
opinion behind them.



POPE DENOUNCES  
THE NEW PAGANISM

NY Times 16/1/14 4:2  
Cardinal Pompili on His Behalf  
Issues a Pastoral Letter At-  
tacking Recent Developments.

GIVES WARNING TO PARENTS

Says the Tango and Certain News-  
papers, Theatrical Performances,  
and Fashions Pervert Souls.

ROME, Jan. 15.—Cardinal Basilio  
Pompili, Vicar General of Rome, repre-  
senting the Pope, has issued a pastoral  
letter denouncing the tango and also  
certain newspapers, theatrical perform-  
ances, and fashions, which, he declares,  
are perverting souls. The Cardinal  
says:

"The tango, which has already been  
condemned by illustrious Bishops, and  
is prohibited even in Protestant coun-  
tries, must be absolutely prohibited in  
the seat of the Roman Pontiff, the  
centre of the Catholic religion."

He urges the clergy courageously to  
raise their voices "in defending the  
sanctity of Christian usages against the  
dangers threatening and the overwhelm-  
ing immorality of the new paganism."

He warns parents that if they do not  
protect their children from corruption  
they will be guilty before God of failure  
in their most sacred duties.

DANGER GETS DAMAGES  
NY Times 16/1/14 4:2  
Paper Said Napierkowsky Caused  
Four Men to Commit Suicide.

By Marconi Transatlantic Wireless Tele-  
graph to The New York Times.

PARIS, Jan. 15.—Mme. Napierkows-  
ska, the popular Russian singer, has  
obtained \$2,000 damages in a suit  
against an Italian journal, the Tri-  
buna, for defamation of character.

The newspaper accused the dancer  
of causing four young students to  
commit suicide, and, warning her ad-  
mirers against the "atmosphere she  
produced," urged them to "beware of  
her smile."

HAS HOPES FOR THE TANGO.

Dr. McMahon Says Modern Dances  
Will Be Toned Down.

The Rev. Dr. Joseph H. McMahon, in  
his lecture yesterday at Delmonico's on  
"Morals vs. Art," the third in his course  
before the Catholic Library Association,  
intimated that modern dances were not  
such serious subjects for consideration  
as some other matters affecting the mor-  
ality of the modern life. Referring to  
the tango, though not by name, he said:

"There is a certain uproar against a  
certain kind of dancing; people are thun-  
dering against it, and rightly so, because  
it is indecent, but it will no doubt be  
modified and properly toned down and  
become a proper dance. A similar out-  
burst was made against the waltz a  
century ago. We read in the newspapers  
of those days that a certain woman of  
society was stunned because she had  
been waltzing.

"There is no doubt that the waltz,  
like the modern dances, did break down  
some of the reserve and the barriers  
erected by social customs between the  
sexes and caused the loss of that finer  
delicacy of life. Unfortunately, when a  
moral barrier is broken down it is sel-  
dom put back. But the stately minuet  
was danced when corruption was ap-  
proaching the point where it was said,  
'After us' the deluge."

Dr. McMahon scored the individuals  
who attempted to set up standards in  
art or literature in place of the accept-  
ed Christian standards that so clearly  
define right and wrong.

"Many people cannot perceive the line  
between morality and immorality," he  
continued. "For such a bad play, a  
bad book, or bad art are dangerous.  
These things require hard thinking, and  
hard thinking has somewhat gone out  
of fashion these days."

200 STRIKERS ARRESTED.

ROME 400 BARS THE TANGO.

NY Times 17/1/14 2:8  
Society Accepts the Prohibition of  
the Vicar General.

ROME, Jan. 16.—A majority of the  
women of the Roman aristocracy have  
decided to conform to the instructions  
issued yesterday by Cardinal Basilio  
Pompili, Vicar General of Rome, and  
banish the tango from their salons and  
otherwise discourage the dance. Cardi-  
nal Pompili, representing Pope Pius, in  
a pastoral letter on Thursday denounced  
the tango and declared that it must be  
absolutely prohibited in the seat of the  
Roman Pontiff.

FLORENCE, Jan. 16.—The Archbishop  
of Florence, the Most Rev. A. Mis-  
trangelo, in a letter to the local dio-  
cesan newspaper, joins Cardinal Pom-  
pili in his condemnation of the tango.  
The Archbishop inclosed in the letter a  
subscription for use in the printing of  
a pamphlet to combat the dance.

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17/1/14

22/1/14

P. 4:5



## HOLDS TANGO DECENT.

*NY Times Jan 12/14*  
Those Who Decry Dance Attack a Symptom, Church Bulletin Says <sup>34</sup>

The "pure and unadulterated tango" is defined at great length and with much vigor in the bulletin of St. John's Episcopal Church of Jersey City, issued to-day. The Rev. George Daniel Hadley is rector of the church. The indecency of modern dancing is described as one of many symptoms of a "deep-seated disease called godlessness, a kind of heart trouble brought on largely by the general atmosphere of unrestraint."

"We do not like to take issue with the Pope and the Cardinals and Kings and the long train of disgusted reformers who have been led to 'put the ban' on the tango, for we sympathize with their disgust," says the bulletin, "but it does seem as if they are attacking a symptom instead of the disease, and that even that symptom is not to be generalized by the name tango, which might well displace a few tough trots and vulgar creeps."

"We have no special liking for the tango and no desire to defend it. We have never tried to dance it. We do not care how soon it dies or is killed, but since we allow it to be taught in our institute dancing classes which for many years have proved very valuable community agencies for good in this neighborhood, and where we have always tried to guide human nature instead of smothering it, it may not be unfitting for us to remark that we think the chief trouble in all this discussion of the tango is in the fact that most people discussing it have entirely different ideas as to what the tango is. Some are discussing its degenerations and its distorted forms, and some are discussing vulgar dances which are nothing like it. Until it is standardized it will be impossible to discuss it intelligently."

"The pure, unadulterated tango need not frighten a single Cardinal or Kaiser, in our estimation, and we are inclined to think it would be wiser to 'put a ban' on church gambling and raffles and other things against the law of the State and to make people realize that any dance is as clean and wholesome as the people who dance it—no more and no less."

"Meanwhile, while praying for society to gain a little more poise and a great deal more religion, we urge our young people and their grandmothers and grandfathers and the little tango toddlers who are making their debut at the age of 9-30 to adhere to the teaching of the best instructors:

"Keep the open position, the extended arm, without pump handle or shoulder motions, and avoid extreme dips."

"People may take any one of the three stands."

"One says, 'Close the ballroom and keep the young people knitting (if you can).'"

"Another says, 'To the Puritans all things are impure.' 'On with the dance, let joy be unrefined!'"

"Another says, 'Dance if you want to, and, if you can, dance like a Christian lady or gentleman. Many people can, but each must decide it for himself, and how he decides it means more to-day than it ever did before.'"

## HAS HOPES FOR THE TANGO.

*NY Times Jan 22/14*  
Dr. McMahon Says Modern Dances Will Be Toned Down. <sup>p. 4:5</sup>

The Rev. Dr. Joseph H. McMahon, in his lecture yesterday at Delmonico's on "Morals vs. Art," the third in his course before the Catholic Library Association, intimated that modern dances were not such serious subjects for consideration as some other matters affecting the morality of the modern life. Referring to the tango, though not by name, he said:

"There is a certain uproar against a certain kind of dancing; people are thundering against it, and rightly so, because it is indecent, but it will no doubt be modified and properly toned down and become a proper dance. A similar outburst was made against the waltz a century ago. We read in the newspapers of those days that a certain woman of society was stunned because she had been waltzing."

"There is no doubt that the waltz, like the modern dances, did break down some of the reserve and the barriers erected by social customs between the sexes and caused the loss of that finer delicacy of life. Unfortunately, when a moral barrier is broken down it is seldom put back. But the stately minuet was danced when corruption was approaching the point where it was said, 'After us' the deluge.'"

Dr. McMahon scored the individuals who attempted to set up standards in art or literature in place of the accepted Christian standards that so clearly define right and wrong.

"Many people cannot perceive the line between morality and immorality," he continued. "For such a bad play, a bad book, or bad art are dangerous. These things require hard thinking, and hard thinking has somewhat gone out of fashion these days."

## ME OF OUR DAYS.

Venice Issues Enactment of It.

21.—Cardinal Cavallari, of the present Pope as Venice, has issued an epistle which is the most energetic far published with reference, and acquires even force, as it is reported to be by the Pontiff.

condemns the tango in the same referring to it as moral adding:

"A thing that can be imagined as revolting and disgusting. Persons who have lost all endurance to it. It is the days. Whoever persists in it."

orders all ecclesiastics to obey to those who, having no, do not promise to discontinue."

21.—All the Bishops of the world are dancing of the

publishing severe penances not complying with the

*NY Times Jan 22/14*



account for  
11/25/14

→ NEW DANCES ARTISTIC. 618  
NY Times 26/1/14  
Biblical Sanction Adduced in Reply  
to Hostile Bishops.

To the Editor of The New York Times:

In a recent issue you devote three columns of space to the views of about twenty Bishops on the new dancing steps. I have read this entire article very carefully, and failed to find one single opinion based on fact. In practically every case the testimony offered is based on hearsay, and rather poor hearsay at that. With few exceptions the Bishops quoted are evidently opposed to all forms of dancing, which, of course, includes modern dances. Their testimony would, therefore, never be accepted in a court of justice.

There are doubtless a great many broad-gauged men in the clergy who possess enough art and temperament to see the real beauty in dancing. If the Bishops quoted would go to such places where the tango, hesitation waltz, and other modern dances are performed, they would without doubt form entirely different opinions.

What surprises me, however, is that so many of the clergy should criticise dancing when they know that King David danced with maidens when the ark was recovered from the enemy. (This reference will be found somewhere in Samuel.)

Permit me to quote further from that Book upon which all good men and women, including the clergy, base their faith: "Then shall the Virgin rejoice in the dance, and the young men and old together; and I will change their mourning into joy; I will also comfort them and cheer them after their sorrow." I am not a thorough Bible student, but I am quite sure that you can find further references from this source favorable to dancing. However, I believe the above quotations will suffice to prove that dancing was accepted by our Biblical ancestors and should be so accepted to-day.

New York, Jan. 22, 1914. URIEL DAVIS.



Tango

### MORE BISHOPS HIT TANGO.

Jan 25/14 III 2:8  
Seven French Catholic Prelates Issue Warnings Against It.

Special Cable to THE NEW YORK TIMES.

PARIS, Jan. 24.—The tango has now been prohibited by the Bishops of seven additional French dioceses. Mgr. Gouraud of Vannes has issued an appeal "to the Christian women of his community to form a league against the latest fashions and the tango."

Mgr. Dubois, Bishop of Bourges, in an article in La Semaine Religieuse condemns the tango as "a dance from an exotic clime."

Mgr. Rumeu, Bishop of Angers, publishes an announcement condemning the dance as "a danger to young girls and young Christian women."

The Bishop of La Rochelle has sent a notice to all his parishioners requesting them to stay away from tango dances, saying that "it is a dance offensive to the morals of any Catholic community."

Others on the list are the Bishops of Evreux, Moulins, and Bayonne.

BERLIN, Jan. 12.—The Catholic Bishops of Germany are by no means in accord with some recent "advanced" ideas. The question of the instruction of youth in matters of sex was one of the subjects discussed at a recent conference at Fulda, and the Bishops came to the conclusion that the "greatest caution and reserve" were necessary.

As to the proposed class instruction in these matters, the Bishops took a firm stand against it, declaring that instruction "in individual cases, where it may be necessary," should be given by parents or the child's father confessor with extreme caution.

The conference condemned gymnastic exhibitions in which children of both sexes took part, as well as public exhibitions by girls and women, and especially swimming exhibitions or contests. The report ends with expression of deep regret that the clothing of girls and women "has become shameless." The Association of Catholic Women is appealed to to take up arms against "this disgraceful backsliding."

### TANGO TEACHER ASKS \$4,000

His Suit Against the Archbishop of Paris to be Heard Soon.

By Marconi Transatlantic Wireless Telegraph to The New York Times.

PARIS, Jan. 28.—The action brought by a professor of dancing against the Archbishop of Paris on account of the latter's prohibition of the tango will, it is expected, come before the Paris courts within the next fortnight.

The professor claims \$4,000 damages, alleging that the Archbishop by the prohibition caused him great loss, as many pupils in fashionable circles are not now taking lessons.

In the meantime a contest for the tango championship of the world is being arranged, to begin next Monday.

Jan 29/14  
4:3



# MORE CHURCH HEADS OPPOSE NEW DANCES

Some Denounce Them Bitterly;  
Others, Not Having Seen  
Them, Reserve Judgment.

## MAJORITY FINDS THEM EVIL

Perilous, Even if Artistic, Says One  
Bishop—Another Looks Upon  
Them as Socialistic Protest.

In answer to THE NEW YORK TIMES'S  
requests for opinions from church lead-  
ers as to the new dance steps, further  
 replies have been received, as follows:

### Thinks Them Unspeakably Bad.

Replying to your request for an ex-  
pression of my opinion concerning the  
effect in America of the new dances,  
I must say that I am poorly qualified  
to pass a critical judgment upon them.  
I suppose you refer to such dances as  
the tango and various glide types of  
which I hear much and see little.

If all I hear about them is true  
they are unspeakably bad. But the  
conclusion forced upon me by observ-  
ing their effect upon those indulging in  
them is that they have brought many  
people to look with allowance, if not  
with a favor, upon indecencies in atti-  
tude and movement, and that they  
are calculated to compromise the re-  
fined purity of thought and conduct  
which is essential to ideal girlhood  
and womanhood. Every man knows  
they are not helpful to clean thinking  
and pure living.

If this opinion is old-fogysm in your  
eyes, you will at least remember that  
I am not imposing my opinion upon  
you—you asked for it.

I believe that the real moral judg-  
ment of the public coincides with my  
own in this matter. J. S. LYONS,  
Moderator of the Presbyterian Church  
South.

Louisville, Ky.

### A Transitory Mania.

The present mania for dancing in  
new and grotesque forms is merely  
one of the many phases of psychical  
reaction from authority, which in-  
cludes rebellion against a State  
church, Socialistic outcry against ex-  
isting forms of government, fantastic  
denials of a personal ruler of all men,  
excesses in eating, drinking, dressing,  
personal indulgence in voluptuousness,  
theatres, games, and other manifesta-  
tions of the unspiritual, and therefore  
ungoverned, human animals. One age  
is dying; another struggling to be  
born. There is danger in it, as in all  
wild throes of growing life, but it will  
swiftly pass into something better.  
Man, like Milton's lion, is "pawing  
to get free," and with many cosmic  
forces will break up into the life of  
the spirit and hear the higher call,  
"Follow Me."

R. McINTYRE,  
President Bishop Methodist Episcopal  
Church,  
Oklahoma City, Okla.

### ought to be Condemned.

Take the very first opportunity of  
replying your letter asking the ques-  
tion whether or not the new dances  
are having a harmful effect on Ameri-  
can life. I believe they are having a  
harmful effect on the people of  
our country. I have learned from  
those who have far more knowledge  
of the actual dances than myself, that  
many of the new steps simply are de-  
signed to arouse to an unnatural de-  
gree the sexual nature of the dancers,  
and that this object is accomplished.

From a window opening from one  
of the largest dance halls near my  
home, the management has strung up  
a most disreputable-looking affix  
never which is inscribed:

"We have got him, the 'dirty, miser-  
able TANGO. This is a respectable dance  
hall, you CANNOT dance the Tango here!"

Then follow quotations from Pav-  
lova, who has characterized this dance  
as an immoral one.

With such evidence, and also from  
the illustrations which one may see in  
the daily papers, I think this style of  
dancing ought to be condemned.

SAMUEL FALLOWS,  
Presiding Bishop of the Reformed  
Episcopal Church,  
Chicago, Ill., Jan. 21, 1914.

### Perilous, Even if Artistic.

The most plausible claim in favor  
of the modern dances is that they are  
applied art. Therefore, to pass judg-  
ment upon them, we need no new  
criteria, since we have the tried dis-  
tinction of art as legitimate and ille-  
gitimate.

Promoters of the risqué in art have  
demanded concessions from the mor-  
alists on the plea that familiarity  
begets impassibility. The rueful ex-  
perience of the ordinary individual  
in trying out this theory is seldom  
recorded.

If the products of chisel and brush,  
though cold and inanimate, are often  
too perilous for fixed contemplation,  
how should we judge an art that in-  
corporates itself with personal form  
and motion with the greatest conceiv-  
able latitude for the risqué? It is  
expecting too much from human na-  
ture with its inflammable passions to  
presume that the artistic sense will  
generally prevail over sensual ten-  
dencies.

Moreover, we should not be required  
to form a conception of the modern  
dances from demonstrations by ex-  
perts trained to present the artistic  
features while they opportunely elim-  
inate those that are dangerous.

PAUL JOSEPH NUSSBAUM,  
Catholic Bishop of Corpus Christi,  
Corpus Christi, Texas.

### Modern Dances "Plainly Evil."

I presume that you are quite well  
aware of the general position of the  
Methodist Episcopal Church on the  
subject of dancing. Quite apart from  
the consideration of that position,  
however, I write my answer to your  
query.

If I were an advocate of dancing  
I should still be heartily opposed to  
the recent innovations. All of my in-  
quiry leads me directly to the con-  
clusion that many of these modern  
dances are of a decidedly bad ten-  
dency. So far as I have consulted  
clergymen, whether Roman Catholic,  
Protestant or Jewish, they have been  
unanimous in their opinion that the  
so-called tango dance, for example, is  
plainly and coarsely evil in its ten-  
dency.

EDWIN H. HUGHES,  
Bishop of the Methodist Episcopal  
Church,  
San Francisco.

A

Feb 1/14

Sec 3

P. 6



Against Ignorant Criticism.

In reply to your favor asking for an expression of my opinion as to whether the new dances are having a harmful effect in America, I would say that many duties and appointments have made it impossible for me to have in any way investigated this subject.

I have heard a great deal about it, and read perhaps more. I have never witnessed these dances, and, therefore, I cannot express my opinion, except by inferential judgment. I am willing to state, however, that I have sufficient confidence in the Christian character and refinement of the genuine American parents to master such matters as this in reference to their own sons and daughters without the sensational interference of the officials of the church. I doubt very much whether half of the people who criticize these dances have either danced themselves or seen the dances.

The principle upon which physical exercise is based is that of intelligent adjustment in symmetrical proportions of the mental and physical elements of human nature. The moment the mind gives way to the suggestions of the lower passions in any physical exercise, that moment does the exercise become an evil. The question, therefore, remains as to how far the new dance steps are conducive to the overthrow of the purity of thought in those who practice them. It is my opinion that it is the abuse and not the legitimate and graceful use of the new dance steps which has brought into disrepute this whole subject.

It is a well-known fact that even in the most undesirable places, in the brothels and dives of our cities and low-class dance halls, the same dances are indulged in as those in the best and purest society. The reason that the dance hall and the

brothel lead to immorality is because the body has superseded the mental government, and consequently the exercise itself is debauched. Possibly we may not truthfully say in this matter that "evil be to him who evil thinketh" is a solution, but in all things to keep our bodies in "temperance, soberness, and chastity" while we pursue with moderation the amusements which are wholesome and uplifting and beneficial both to the mind and body.

Geo. A. BEECHER,  
Episcopal Bishop of Kearney, Neb.  
Kearney, Neb.

These Have Not Seen Dances.

Fortunately the conditions of life here are such that I have no means of judging of the new dances or their effect. I have never seen any of them danced, and only know of them through the press, and so could not give any opinion which would have value at all.

SHELDON M. GRISWOLD,  
Episcopal Bishop of Salina, Kan.  
Salina, Kan.

It is impossible for me to give you an expression of opinion on the subject you name. I have not seen the new dances. I have heard opinions for and against, but have not formed one of my own.

L. R. BREMER,  
Bishop of the Methodist Episcopal Church.  
Helena, Mont.

Thank you for your kind courtesy. I do not understand the nature of the dances well enough, nor do I have such knowledge of their effects, as would make my opinion fair or honest or in any wise valuable.

DANIEL L. TUTTLE,  
Episcopal Bishop of Missouri.  
Washington, D. C.

I have never seen the dances you refer to, and do not feel myself qualified to criticize them.

THEODORE D. BRATTON,  
Episcopal Bishop of Mississippi.

I am in receipt of your courteous note and regret that any opportunity to inspect the new dances, of which you speak, has not come to me in a way to justify my giving an opinion on them which would have any value.

WILLIAM F. NICHOLS,  
Episcopal Bishop of California.  
San Francisco, Cal.

In reply to your favor I beg to say that I am not sufficiently familiar with the subject and would prefer not to express an opinion at the present time.

JOHN J. O'CONNOR,  
Catholic Bishop of Newark.  
Newark, N. J.

Replying to your courteous inquiry I would say that I am now between 80 and 90 years of age, so entirely out of the active things of the world and of the Church and am so confined almost wholly to the house, leaving the duties to Bishop Parker, my excellent Co-adjutor Bishop. Have never seen one of the new dances. Estimates of them furnished me by judicious persons are opposite, one to the other.

W. W. NILES,  
Episcopal Bishop of New Hampshire.  
Concord, N. H.

Never Saw Any Good Dances.

You ask my opinion about the moral tendency of what you call "the new dances." I know nothing of them except by newspaper report, and if those reports can be trusted and there is any settled moral standard by which to test the moral quality of things, they are simply indecent and unquestionably immoral. You will

know better than I whether the newspapers report them correctly.

I observe from the press dispatches that the Pope of Rome has denounced them as immoral. He claims to be infallible, and certainly a considerable number of the American people will accept as correct his views upon the subject.

But I do not see dances, and can only judge from reports about these things. When I was a youth I saw dances occasionally; but, as I now remember, I saw no good ones, indulgence in which would have promoted either plenty of intelligence, and I understand the dances have been getting worse for years. I infer, therefore, that they have become rather bad.

WARREN A. CHANDLER,  
Bishop Methodist Episcopal Church.  
Atlanta Ga.

Impressed Unfavorably by All Dancing.

I have no personal knowledge of the modern dances which have attracted so much attention. Judging by the descriptions of them, and the accounts given of their effect, I am forced to believe them suggestive and of most harmful tendency. They have been severely condemned by persons not at all prejudiced or opposed to the dance as a whole. I have never seen a dance of any kind in which the sexes mingled that did not impress me most unfavorably, and the modern movements are represented to be especially offensive to good taste. But I suppose it will be little use to speak against them. The more extreme and questionable they are the more popular they will be. That, unfortunately, is the tendency of modern society.

CHARLES W. SMITH,  
Bishop, Methodist Episcopal Church,  
St. Louis, Mo.

"Step" a Step Downward

ing dances, I hold with St. de Sales: the best of them of great value, and all, like ns, are susceptible to neighborly

opinion in Montana, so am able to gather it, as re- press and conversation, is "tango step" is a stepping . Under its influences, the recreation becomes a dance gration, and that rapidly. o be doomed to banishment decent society.

NAPHTALI LUCCOCK,  
Methodist Episcopal Church.  
ont., Jan. 27.

with the Dancers.

say that I am too unfamiliar to steps in question to form judgment. I feel, in general, objectionable dancing is to the character of the en to the steps employed.

LOUIS C. SANFORD,  
Bishop of San Joaquin.  
Cal.

teen letters previously printed of all except two Bishops d to the new dances. ough of the writers said could, rmed their hostile opinions evidence.



# 'POPE'S DANCE' IS THE RAGE.

1914.

At last, the approved substitute for the insidious tango! It is called the furlana. It rises out of the Venetian land, and, according to one of the Paris newspapers, it has the sanction of the Pope. **Feb 1 - V 12:2 (1914)**

Those who have been weeks, months perhaps, mastering the intricacies of the Argentine importation, sacrificing sleep and dignity, even a rib or an ankle on the altar of Terpsichore, will observe with dismay this flank attack from Venice, a most unexpected quarter. And the furlana is by no means simple, nor is it slow.

According to the article published in Le Temps, which has set the dancing masters of Europe ransacking old books for furlana music and furlana steps, the Pope has described it as "elegant, merry and graceful," and on the whole a much better dance than the tango. All this happened at a private audience where a couple, at the Pope's request, were demonstrating the much-discussed dance which has set two continents gliding and dipping to tango tunes. The Pope didn't care much for the tango, and asked why no one danced the furlana.

The rumor has spread over Europe. For one brief, hopeful moment, the Father had said "furlana," which had an encouragingly hilarious sound. At any rate, "furlana" was cryptic.

Dancing masters in New York City admit it is a new one to them. "Never heard of it," declared A. Hepburn Wilson, who teaches many South American varieties imported directly from Paris. "If it's one of those old-fashioned affairs, it won't go, no matter how much truth there may be in this story about the Pope's recommendation of it."

Miss Elizabeth Burechenal, who is

## The Furlana Now Rivals the Tango in Popularity

By Marconi Transatlantic graph to The New York Times. **ROME, Feb. 1.**—The Venetian dance which is to have recommended graceful, and picturesque the tango, is "exotic" dances in popularity. The Italian papers are

largely responsible for the folk-dance movement instituted in this country, also professed her ignorance of the furlana. But those who have traveled in Northern Italy, and who have spent some time in Venice, have encountered this pretty rustic dance, and every good history of dance records it.

The furlana, or forlana, as it is more often called, is essentially a folk dance which at one time was taken up by the fashionable folk of Florence and Venice. It represents Northern Italy as the tarantelle represents Southern Italy, and in the essential movements is practically the same as the tarantelle. It is even now a favorite dance with the Venetian gondollers, and is popular even in extreme Southern Germany and Switzerland.

It is a dance which dates from the seventeenth century. It stands halfway between the old contre-danse—the old-fashioned quadrille, for instance—and the more modern dance à deux—in couples. While it is originally danced in groups, like all folk dances, the dancers sometimes forming two long lines, vigorously clapping and stamping, many of the steps are executed by single couples. It is these steps which will be taken over by the dancing world of Paris, London and Berlin if the furlana becomes popular.

Many variations are introduced in the dance in different localities. The

for three counts. Then to a single beat of the swift music each whirls face about. Sometimes in this figure the arms are interlocked when the dancers take the side spring and released for the whirl.

The music for this dance is very rapid and emphatic, 6-4 or 6-8 time, as in the tarentelle, and the movement built up in variation of the glide, the dip, to use the name of Terpsichore. Like all the couples are combined in long lines and marching is interspersed. It is believed that the furlana will be such a sensation to-day as its introduction in Venice in the seventeenth century. At that time it came into favor with the stately minuet which was imported from the French. The craze for dancing in Venice, according to the chronicles, it will be compared to the tarentelle. By the middle of the century the gay folk of Venice wearied of the minuet, and some one brought in the peasant dance, which then became popular in Northern

Italy like wildfire and was popular in Paris. It was vigorous and it practically killed the minuet. Historians of dances which were held in palaces but upon the broad steps under the light of lanterns with flowers. It was no rival for the furlana. The tango will probably not be popular. If the Venetian gongone does become popular in dancers, it will be largely because it allows for a freedom of movement that makes for a most exciting speed, and yet does not minimize the rhythm that is essential in dancing in couples. But dancers over forty with fluttering and weak lungs would do well to beware the gay furlana; it is for sturdy peasants who

ern dip. Rising, the position is held never knew the word cardiac.



Other 6  
Editor

Editorial

→ THE DANCING CRAZE.

Time to Call a Halt to Present  
NY Times Excesses. Feb 13/14.

To the Editor of The New York Times:

THE TIMES has done a splendid piece of work in stirring up the supposed guardians of our morals—the dignitaries of the churches—to an expression of opinion as to the present objectionable and dangerous modes of dancing. But it ought not to have included the Methodists in its questionnaire. If a person is wholly opposed to all dancing his opinion in regard to the excesses of dancing is of no consequence. But the Catholics and the Episcopallians have always recognized the importance of the dance, and they are the people whose urgent duty it is first to inform themselves about its present modes—the plea of ignorance is simply silly; and second, to have courage to warn their public as to its unquestionably dangerous tendency.

The immense importance of the dance as a means for the socialization of the human race has been well set forth by Havelock Ellis in the last number of The Atlantic Monthly. The present craze for much dancing may or may not be desirable—that depends very much upon what the same people who now dance were doing before. But that the limits of what is safe in the present manner of dancing have been much overpassed there is no question. It is time for those who have at heart the well-being of the race to protest against them even more vigorously than they have yet done.  
New York, Feb. 11, 1914. L. M. N.

A Question  
Perhaps  
for Doctors.

Denunciation of the modern dances as unseemly by their milder critics and indecent by those more harsh seems to be having little or no effect in the way of diminishing their popularity or of preventing its rapid extension. Judicious antagonists of these salutatory innovations should therefore give up what seems to be a hopeless line of attack and look about for another. They might learn something from the experience of alcohol's foes.

The latter began to make real and practical gains when, instead of calling indulgence in intoxicants wicked, they proved that it decreased efficiency to a measurable extent. Then the great employers of labor, especially labor of the more responsible kind, one after another, made total abstinence or its close approximation the condition of employment. This excited no opposition—no protests against the infringement of personal liberty.

Now, if it could be proved that the new dances are seriously injurious to health their vogue would instantly suffer and efforts to ban them would not be resented. According to some observers the establishment of this charge would not be difficult. They point to the looks and the physical condition of many of the professional dancers as evidence that they are suffering from their exertions. Of some of them it is said that quite clearly they are killing themselves, and certainly not a few show alarming evidences of exhaustion in their haggard faces.

It is hardly an answer to say that the professionals are the victims, not of dancing, but of dancing too much and too violently. They are also persons well trained and of special capacity, and that should save them, but apparently it doesn't.  
Feb 14 / 1914 10.5