

PREVIOUS APPLICATION

CHERNIAVSKY, F.B. 410-85-0467

10 16-4-86

SSHRC RECORDS OFFICE	
BUREAU DES DOSSIERS	
JUN 17 1986	
REF TO:	C. Roberts
ENV. A	
FILE	
DOSSIER	410-95-046

Dr. Christina Roberts van Oordt
 Social Sciences and Humanities Research
 Council of Canada
 Box 1610
 Ottawa
 Ontario K1P 6G4

8919 146th St.,
 Edmonton
 Ab. T5R 0V7
 June 11 1986

(403) 483-9308

Dear Dr. Roberts,

It has recently occurred to me that it would only be appropriate for a 'catalogue raisonné' of Maud Allan's dance repertoire, together (possibly) with a record of her critical reception during her career, should be published in Canada, and I wonder if you can suggest any particular section in SSHRCC or the Canada Council, for example, that might be interested in supporting such a project, as without such support I doubt any publisher would be interested. While I have access to informational material from such funding agencies as SSHRCC and the Canada Council, I must admit I am confused as to where I might most effectively make enquiries. I would appreciate any guidance or informed suggestions.

Following my Aunt's death last December, I received an original Salome costume. It needs to be restored, of course, and again, would you in Ottawa have any suggestions as to who might be interested in the restoration? I would in return be prepared to put it on loan under whatever conditions are generally accepted.

Please let me know if there would be any interest in my sending the highly polished Book Proposal, together with the last of my articles on Maud Allan that has just appeared in Dance Chronicle, for inclusion in my SSHRCC dossier. If in any way such material would be relevant to my record, I will be very happy to send it.

I am returning to Medicine Hat College in September, but only to replace a half sabbatical colleague, which is why I have asked that the balance of my SSHRCC Grant be released in January. Job prospects at that time are nil, a pleasant prospect, but by then perhaps I will have a contract with a Canadian publisher underway. I am progressing well with the biography manuscript.

Last week, by the way, I left a message with your answering machine asking you to phone me here any morning (483-9308) but I had the suspicion the message didn't take, as the machine suddenly started in mid sentence etc etc. I just wanted to ask you about the matters I raise in this letter, and if more convenient to you, please do phone me.

I will gladly send you the Proposal etc if it will "help the Good ol' Caus

Felix Chernavsky

END
 info.
 ?
 no idea
 just try
 last
 one section
 in Can. Council
 sure it is
 send it in

I am delivering an illustrated paper on Maud Allan next week, to the Annual Meeting of the Society of Dance Scholars of America. (Their Newsletter announced three international speakers- from London, Rome - and Medicine Hat!!) Although my visit will be brief, I expect to make some valuable contacts.

I am currently preparing a polished Book Outline and, for the Committee's possible interest will send you a copy if I can finish it by April. I am also working on a Draft Chapter 1 to accompany my Book Proposal, which I hope to submit to Collins of Canada before the summer doldrums.

I have appended to my Report a couple of items from my Research in California. They may interest some Committee member. I also enclose a copy of a letter from Dance Australia - the material they accepted runs to some 5000 words. Altogether, I am encouraged by the reception my work is getting and, barring unforeseen circumstances, I am aiming for a publication date of late 1988. I have yet to find a publisher, of course!

Please express my appreciation to the Committee Members and the Canadian appraisers. I believe their confidence will prove well placed.

*Sincerely
Felix Cherniavsky*

Felix Cherniavsky PhD

RESEARCH TRIP TO SAN FRANCISCO AND LOS ANGELES - UNDERTAKEN WITH FUNDING FROM
SSHRC by Felix Cherniavsky, Ph.D. June 22 - July 13, 1985

Saturday, June 22, 1985

Left Edmonton at noon. Arrived Vancouver, rented a car, checked in to modest hotel.

Tape recorded interview with my 92 year-old uncle Jan Cherniavsky. Unluckily, he had had three teeth extracted a few days earlier, so was particularly difficult to understand. He made, however, some pertinent remarks in spite of a fading memory that, like that of his sister, used to be razor sharp.

He played (and I tape recorded) Chopin's Funeral March and Black Key Study, all the while describing the features of Maud's "dance interpretations" of these works, which he used to play for/with her.

Sunday, June 23,

Arrived in San Francisco, rented a car, and proceeded to Berkeley, where I settled in to a modest motel. (I was sorely tempted to stay at the Durrant Hotel, the semi official campus hotel, but not for \$70 a night.) Found my bearings for Bancroft Library.

Monday, June 24

To Main and Bancroft Libraries

Started research on particular items that I had previously raised in correspondence with a Bancroft Librarian. To my disappointment, I learned that while the Catalogue of Newspaper on Microfilm in North America listed certain newspapers being held by Bancroft (and other libraries) these papers were very far from complete, so that several of the "leads" from Maud Allan's personal papers I had wanted to clarify cannot be pursued. Consequently, I focussed my attention on the San Francisco Chronicle and Examiner, the two major newspapers of the 1890's.

N.B. I was astonished to discover the poor facilities (as opposed to the size and quality of their holdings) of these libraries. During the few hours I spent in the Main Library, I was struck by the apparent absence of any computerized catalogue (at least for Library users). There may have been outlets, but certainly they were, if extant, few and far between. I noticed, too, that access to the stacks is severely restricted and the withdrawal of books seemed to be an out-of-date procedure. The Bancroft Library, where I spent the bulk of my time, is of course small. There was no sign of any up-to-date facilities. In fact, I was initially directed to an unventilated Black Hole of Calcutta, with a machine that so tortured my eyes that, together with the lack of fresh air, I ended up, within half an hour, in the washroom, where I was physically sick Subsequently, I was directed to the newspaper microfilm room, where the machines were less antiquated, the lighting and ventilation were (you may say) satisfactory. I still had to order and wait for each microfilm.

The experience made me properly proud of the first class facilities and operation of the University Libraries in Alberta. The condition of the Berkely Libraries may be justifiably attributed to the fiscal policies of a former Governor of California, while those of Alberta to, amongst others, the Provincial Department of Advanced Education and to the Federal Government. The contrasts deserve to be recognized.

Tuesday, June 25

Continued examination of specific segments of the S.F. Chronicle and Examiner, xeroxing a number of articles related to or written directly by Maud Allan.

Wednesday, June 26

Continued as above, together with researching specific material relevant to Maud Allan's early life and her San Francisco circle of friends.

Because it is so central to all aspects of Maud Allan's biography I noted, but for lack of time did not thoroughly research, the coverage of her brother's trial and (public) execution. (The original records were lost in 1906, but a contemporaneous digest, which I arranged to be microfilmed for \$75, is extant). That trial, supplemented with material from the Allan papers, is a tale in itself.

Thursday, June 27

Visited the San Francisco Archives for the Performing Arts, but as its Director was busy, could not gain access to the collection there.

Spent the afternoon walking around the environs of Maud Allan's home on Fair Oaks Street in the Mission District. Although the Durrant home, the last of a series of architecturally interesting row houses, is no longer standing (its deed, so Maud recorded in her diary of 1895, was taken over by Eugene Deuprey, in part payment for his fee as one of Theo's defence counsel) those adjoining remain. In the middle of the block stands the Episcopalian Church of the Holy Innocents, which Maud and her brother surely walked passed every day on their way to school. This Church itself is of some historical and architectural interest.

In the evening, paid my first visit to the San Francisco Public Library.

Friday, June 28

Spent the day at the SF Archives, examining and xeroxing material relevant to the cultural life of San Francisco during Maud Allan's adolescence. (See enclosed.)

Saturday, June 29

Browsing in a bookstore, I purchased a paperback edition of Maudie, which I had first seen but did not buy in a Banff bookstore in 1981, before I launched upon this project. Maudie is a reissue (London, 1985) of "A notorious erotic frolic of the Edwardian Era." Its author is anonymous - and for good reason, surely, for it is deliberate and, what is worse, bad pornography. An explicit reference in the text to the Manchester Watch Committee establishes beyond doubt that its "inspiration" if not model was Maud Allan. This novel is of interest primarily as further evidence of Maud Allan's prominence, and the pervasive nature of her success, in the London of 1908-9. Its mere existence might well have encouraged Noel Pemberton Billing's vicious libel of Maud Allan in April 1918. Brief discussion of this novel will add color to my manuscript. It is unknown whether Maud was ever aware of its existence.

Monday, July 1

Return to the Archives, to continue as before; first visit to the Reference room of the San Francisco Public Library, where I began examining City Directories 1879-1905.

Tuesday, July 2

San Francisco Room, Public Library, to absorb background to the San Francisco of Maud Allan's youth, as also of the earthquake, which her parents experienced. Then continued research of City Directories to establish, as best as possible, her family's "progress," and better identify her social circle.

Wednesday, July 3

Return to San Francisco Public Library and then to City Directories. Later in the day, I contacted Dr. Robert Stewart, a modern biographer of Mayor Supto, probably Maud's grandfather. Dr. Roberts knew nothing of this probable connection but is interested enough to be in correspondence with me. (He has recently sent me a copy of his biography). I was unable to meet him. Subsequently, I tracked down the Minister of the Church of the Holy Innocents who gave me a good account of his parish, its history, and interesting details of his Church.

I attempted to contact relatives of Verna Aldrich, but in view of persistent rebuffs, dropped this particular item from my list.

Thursday, July 4 Independence Day

Friday, July 5

Revisits to SF Archives and to the Public Library. Took plane to Los Angeles, rented a car, drove to Malibu Beach, where I stayed with and interviewed my cousin.

Sunday, July 7

First tape recorded interview in Los Angeles with my bedridden aunt, Manya Cherniavsky. Left in afternoon for San Diego.

Monday, July 8

To Mount Palomar, to meet Mrs. Irene Myers, who met and observed Maud Allan when buying the property from Alice Lonnon, Maud's life-long friend, in the late fifties. Mrs. Meyer had several interesting relics and vivid reminiscences of the two women, as well as a quantity of lead beads, left behind by Alice Lonnon, such as decorated the Salome costume.

I have recently written to ask Mrs. Meyers whether she would consider my purchasing these lead beads so that, ultimately, they could be appropriately used for the restoration of the Salome costume, should some museum or collector wish to undertake such restoration.

I returned to Los Angeles that same evening, disappointed that the famous Mount Palmar Observatory closes at 4:00 p.m. (to the public) every day, even in the summer.

Tuesday, July 9

Futher tape recorded interviews (total of 4 hours) with Manya Cherniavsky, followed later on by discussion with Irving Ross.

Wednesday, July 10

Visit to Los Angeles Public Library to inspect City Directories and establish Maud Allan's recorded years of residence in Los Angeles and those of her parents. In the afternoon, I went to Pasadena, to pursue specific leads regarding Maud Allan's friends and acquaintances there. Although unable to contact any individuals, I gathered information that has allowed me to send letters of enquiry, so far to no avail.

Thursday, July 11

Final interview - and farewell - to Manya Cherniavsky. Two weeks after my departure, she was diagnosed as having inoperable cancer. In December, 1985, she died, aged 86. My visit was, indeed, timely. When I told her of the Church of the Holy Innocents she seemed momentarily to have lost at least five of her many years "For no one", she said, "was less innocent than Maudie."

Later that day I took a flight to San Francisco.

Friday, July 12

Spent in the Libraries of the California Historical Society and of the Pioneers of San Francisco Society. Both visits were fruitful, inasmuch as both identified some of the remaining strands of my research. I also revisited Fair Oaks Street, and took some photographs. (Ruined by airport x-ray machine).

Saturday, July 13

Early return to Edmonton with a six-hour stopover in Vancouver, where I managed to squeeze in a fond farewell to Jan Cherniavsky who was in fine fettle. Unfortunately I was unable to "interview" him very effectively, on this occasion.

CONCLUSION:

This trip allowed me to develop a more sensitive awareness of the "environment" in which Maud Allan grew up; to clarify more, though not, of course, all aspects of her family and her early relationships with her both family and some of her closer friends, and to appreciate the particular ethos of San Francisco towards the end of the last century.

My impression is that in its wealth, its cultural adventurousness, its cosmopolitanism, the San Francisco of those years prepared Maud Allan very well for the role she was to play in the last two years of Edwardian society. (It is remarkable that Maud's eminence in London fell almost exactly at the same time as King Edward VII's death in 1909. To have had the opportunity to do such research and appreciate the city's enduring appeal will be evident, in A Dishonoring Stain.

In addition, of course, my long interviews with Manya Cherniavsky, with her knowledge of Maud Allan's life and her insights into her peculiar mentality, have been invaluable.

A closing anecdote: for reasons best known to themselves, Manya Cherniavsky's parents sent her to an English boarding school for girls (in Hampstead) 1914-16, when they migrated to Winnipeg. They were able to make this arrangement (for which the Trio had to furnish the funds) because Maud Allan offered to have Manya stay at West Wing during weekends and holidays. Maud Allan deliberately encouraged the young girl's awareness of manners, poise and grace - a major concern of a school, of that character.

Some 35 years later Manya Cherniavsky was asked to give lessons in diction, singing, posture and manners, to a young girl whom some Hollywood mogul had perceptively decided, in spite of her rough edges, had potential as a "movie star." For some months this young woman took individual instruction from "Madame." Occasionally, a second rate but photogenic cowboy actor, her fiancée, would call for her. The fiancée was Ronald Reagan the pupil, Jane Wyman.

Upon my return, I spent some time revising, the last of my five articles for Dance Chronicle. Very recently, I returned the final copy. Dance Chronicle hopes to publish in April.

Hope springs eternal - but so do my thanks to SSHRSS and its appraisers for funding the two very fruitful Research trips and for the opportunity to give my full attention to A Dishonoring Stain in the synner if 86. Meantime, I do my best to work effectively on this project for as much as my present teaching duties and the lack of library facilities permit. I propose to complete at least 2 draft chapters of A Dishonoring Stain during this academic year.

AN AMERICAN GIRL IN HER GREAT SORROW

SOMETHING OF THE LIFE AND HOPES OF MAUD DURRANT,
SISTER OF THE CONDEMNED STUDENT

[San Francisco Examiner, June 20, 1897]

Probable Author: Maud Allan (Durrant)

On the other side of the Atlantic, in the German capital, Miss Maud Durrant has for two years been waiting to know the fate of her only brother.

Little has been said of this sister, far off in a foreign land, and only the most intimate friends have realized the extent of her suffering.

There has been considerable surmise as to why she did not hasten home immediately after the arrest of her brother, some time during the trial, or after the sentence. People have wondered whether she would or would not be here at the last, if the extreme penalty of the law should be imposed. But no stranger knew, and the Durrants remained silent. They have been careful from the first to keep their daughter in the background, screening her from the public view. Even the close friends of the family are not aware what course the daughter will pursue if everything goes against the son. It is the general belief that Miss Durrant will not return if her brother goes to the scaffold; that she will stay in Berlin and perhaps never come back.

The truth is that the sister across the water has never for a moment thought of neglecting her brother if it should become necessary for him to give up his life. Miss Durrant intends to be here to give her lifelong comrade all the support and affection a sister can give at such a time.

"Mama, Mamma," she has kept writing, "if it comes to the worst send me word in time. Don't leave it until it is too late."

At first the parents opposed the return of their daughter. They feared the nervous strain, the terrible shock, would be too severe a tax on her health. They advised her to remain where she was. But in her loyalty to her childhood playmate, Miss Durrant threw Advice to the winds.

"If it comes to the worst, I shall go home to my brother," she wrote. "I could not be satisfied otherwise."

So the parents consented. They felt they could not say no. The money for her fare was forwarded to Germany, and several times during the past two months Miss Durrant has packed her trunks and prepared to start for home. Each time she was prevented by favorable news from her parents. The young lady has been in constant communication with her parents by post and cable since the first day of their great sorrow. Mr. Durrant has prepared two special cables and the daughter understands her movements are to be guided by them. One reads "Everything favorable. Stay where you are." The other is "Come home immediately. Will telegraph you in New York."

Alone in a great city at a time when she should have been surrounded by loving friends, Miss Durrant experienced the intensest form of sorrow. No one in the gay German capital knew at first that the beautiful American girl who has been studying at the Royal School of Music, was the sister of the San Francisco medical student charged with the Emmanuel Church murders. For a time the girl guarded her secret well. She dreaded notoriety and could not bear to have anyone know that her brother was accused of diabolic crime. However much she grieved, in privacy, she kept up bravely before the world. but it was not long before every one in the American colony in Berlin knew of Miss Durrant's sorrow. She had many sympathizers, but she was reserved about her brother and people respected her inclination not to talk on the subject. It was not until the Supreme Court handed down its adverse judgement that the sister broke down and opened her heart to her friends.

During her two years residence in Berlin, Miss Durrant has become a favorite in German as well as in American circles. She is a bright,

attractive girl with winning manners and a cheerful disposition. She is of the blond type, and is considered beautiful from form and face. When scarcely five years old she displayed unusual musical talent. She had to be lifted on to the piano stool, but when once there she stayed for hours playing popular airs by ear and improvising little melodies. Before she went to Europe she composed several very pretty ballads. The young lady is now in her last term of her second year at the Royal High School of Music. It is her intention to take a four-year course. Miss Durrant is accomplished in other lines than music. She is something of a sketch artist and an expert at wood carving.

Through all the dark days the Durrant family has passed through during the last two years, the sister has never waived in her belief that her brother is innocent. And this is the cheering message she sends him:

"I have as much love for and confidence in you today, Theo, as the morning I kissed you good bye and whispered "Be a good boy, dearie, and be sure to graduate."



Mano Allan stands to the right of the white vase, right
above Busoni who is showing a score to Egon Petri.

(Finder is keeper)

No need to return

THE LIVING PICTURE CRAZE.

San Francisco Falls in Line With Eastern Cities.

HIGH ART AT THE TIVOLI.

"Springtime of Love" and "Nature's Mirror" Share the Honors With Pictures of Child Life—Other Resorts Where Hard-Faced Greek Slaves Poss Before Beer-Drinking Connoisseurs.

The town's goss mad over the living pictures.

They have been setting the whole Eastern circuit by the ears, and now San Francisco is full of them.

All kinds.

Pretty and ugly, decent and indecent.

You can't throw a stone anywhere near Market street without hitting a living picture affair.

The newsboys are whistling the "Idol-of-my-heart" style of things instead of "Keep Dem Golden Gates Wide Open," because the living pictures are always shown to slow music, and every man about town in the place is up in the slang of "artistic poses" and "effective groupings."

It sounds delightfully vague and interest-

ing, that title, living pictures, but it's nothing more nor less than the old-fashioned Tableaux Vivants.

Every church that ever struggled to pay off a mortgage has had 'em time and again. People seemed to think "Ruth and Boaz" and "Rebecca at the Well" rather a bore when they were to be seen on the pulpit steps with a green baize curtain for a background, but put them in a theatre, set the orchestra to playing instead of the organ—and presto—Ruth and Boaz are treated to round after round of applause, and as to Rebecca, she's the hit of the performance.

The San Francisco living pictures are made distinctly for the family trade.

There isn't a thing about them to bring the blush of innocence to the cheek of the far-famed "young person."

The New York variety, now—but San Francisco isn't civilized enough to be brazen, or else the right theatres haven't begun to take an interest in the living-picture fad.

Ours have begun at the Metropolitan Temple, and have got as far as the Tivoli. When they got to the Baldwin they may be fully up to the requirements of fashionable taste.

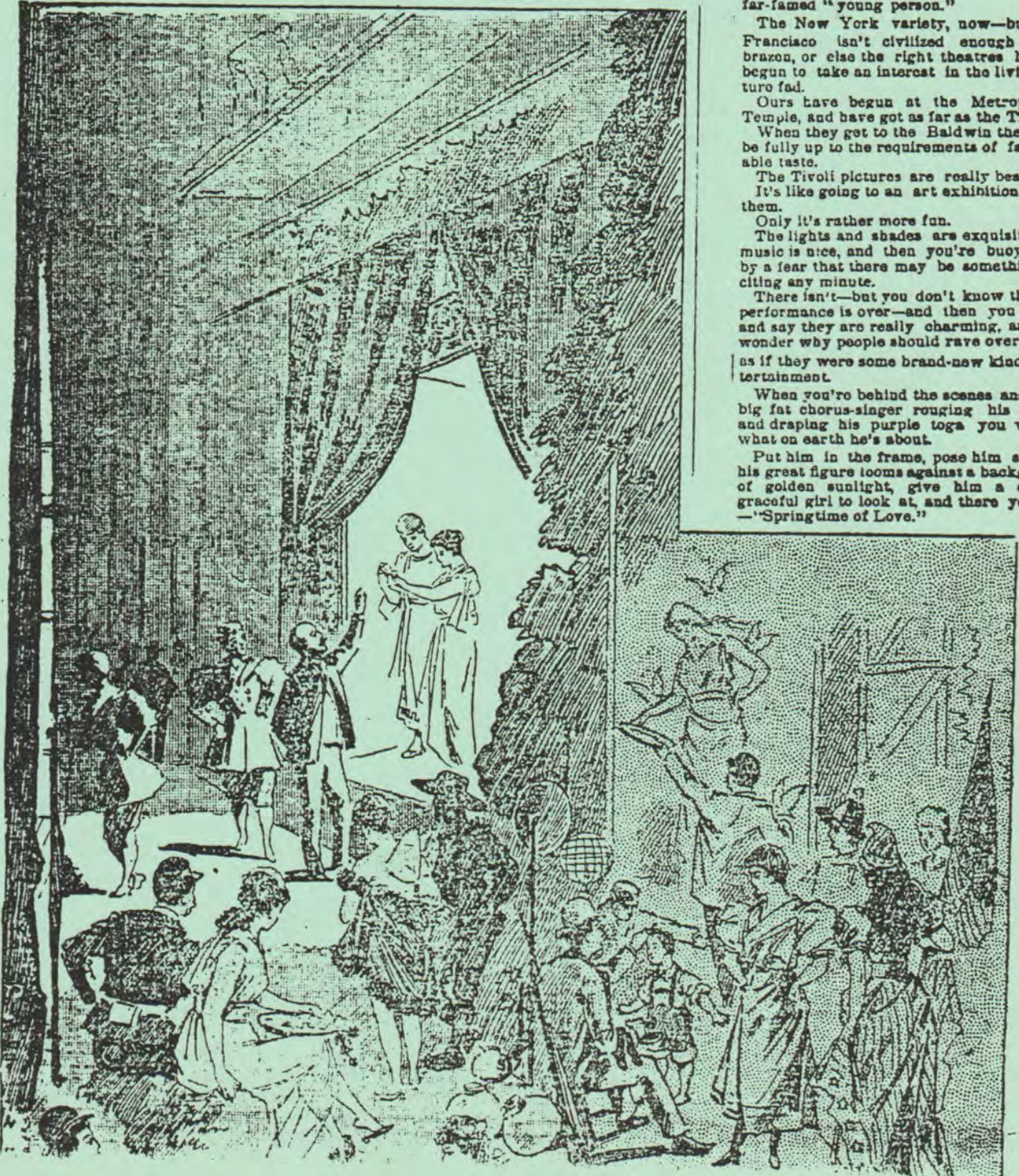
The Tivoli pictures are really beautiful. It's like going to an art exhibition to see them.

Only it's rather more fun. The lights and shades are exquisite, the music is nice, and then you're buoyed up by a fear that there may be something exciting any minute.

There isn't—but you don't know that the performance is over—and then you go out and say they are really charming, and you wonder why people should rave over them, as if they were some brand-new kind of entertainment.

When you're behind the scenes and see a big fat chorus-singer rouging his cheeks and draping his purple toga you wonder what on earth he's about.

Put him in the frame, pose him so that his great figure looms against a background of golden sunlight, give him a dainty, graceful girl to look at, and there you are—"Springtime of Love."





PSYCHE AT THE POOL—THE IDEAL.

The orchestra plays the Mendelssohn "Song," the little blonde pages pull back the curtains, and the house comes down in an uproar of applause. The fat chorus singer is a sight, when he's at home. Put him in a frame and pose him, and he's a picture.

And the moral of that is—but the living pictures are not supposed to have morals.

There's a nice little thing called "At the Wall"—every one knows the picture—and the only thing it does is to make you wonder how on earth modern painters are going to get subjects for their pictures. Fancy "At the Hydrant," or "Before the Faucet."

There's a great bustle behind the scenes at the next picture. The stage manager gets into a fury because the tall clock isn't set straight, and everybody says, "Now,

be sure and don't move," to the "living" part of that picture.

The living part of it is a wee, wee type, with a long, old-fashioned dress and a halo of blonde hair. She stands holding open the door of a big, old-fashioned floor clock, and the name of her picture is, "I want to see the wheels go 'round."

"Psyche at Nature's Mirror" is the next. Psyche is a very pretty girl, and she really has a good excuse for looking so the picture.

Two youngsters make a great picture called "Toll Paid Here." People always like children, and the youngsters' smiles grow broader and broader as the curtain rises again and again.

They two pink pages have a beautiful time. They stand in picturesque attitudes on each side of the frame and they pull the curtains aside with a jolly little ruse.

They look charmingly irresistible in their doublet and hose and their curly wigs. It's a sort of a pity to see them when they're shown off their gay clothes and come out dressed for the street, just like every-day working girls with \$10 a week to live on and nothing in the bank but faith and high spirits.

There's good discipline behind the scenes, and nobody is allowed to bring anybody to give advice and to say, "You look a little"

as spectacular effects—rush up from the dark, ill-smelling little kennels where they dress and appear as nymphs and goddesses, get their applause and loller back reluctantly into real life. There are always compensations. Nymphs have to drink plain water, and *schweizer kase* sandwiches would probably disagree very seriously with a goddess. The spectators become more enthusiastic as each tableau appears. There's a sentimental picture or two, and then comes Amor.ca in a blaze of glory and a perfect sunburst of colored light.

The people who expected something shocking look like mourners at a funeral, and the people who didn't expect anything shocking beam.

"Wunder schoen," says the regular patron, draining his last drop of beer as the curtain falls— "Out of sight," says the commercial traveler, who is "doing the town," and "Really very nice, indeed," says the boarding-house keeper, who has come with

her star boarder, and who wants him to know that she has studied art.

Down the street a little further are some more living pictures.

The pleasures of the poor come very high. There is no admission fee charged to that place, and every man who enters it is dogged persistently with a string of eagle-eyed waiters who will not be denied.

The mechanic who says he "cannot afford the theatre hard times like these," goes into the free admission place and spends three times the price of a decent theatre ticket to appease the stony waiters.

The living pictures arrive very late at

the free admission entertainment. There is a great deal of "grand march" music, and the orchestra kindly obliges with some waltzes and popular songs to give the waiters time to get their work done. There's a thin sprinkling of mechanics, small clerks, sailors, stevedores and men of that sort, who are trying to get some amusement out of their hard-working, dull lives. The rest of the audience is made up of boys— young fellows from sixteen to twenty. They think they are seeing life, and they are blissfully happy in the idea that they are being taught.



MINUTES OF THE MEETING OF SELECTION COMMITTEE III

File:

410-35-0467

Principal investigator:

Dr. Felix Cherniavsky
Department of Social Sciences and
Humanities
Medicine Hat College
Medicine Hat, Alberta

Co-investigator(s):

None

Project Title:

A dishonoring stain - the life and times of Maud Allan, a critical
biography

Discipline: Theatre Studies

<u>Fiscal Year</u>	<u>Amount requested</u>	<u>Amount recommended</u>
	\$	\$
1985-1986:	11 575	11 575
1986-1987:	16 330	16 330

Total requested: 27 905

Total recommended: 27 905

Committee's comments:

In view of the competitive nature of the adjudication and the severe financial constraints facing the committee, it could not recommend full support for this project in the first year. If supplementary funds become available, funding in the amount requested is recommended. The requested amount has been raised to include the translator's fee. The selection committee strongly suggested that the question of repertoire be more thoroughly treated.

Officer: Christina Roberts
Research Grants Division
(613) 992-5140

Spring 1985

Summary of Assessment of Research Project

CHERNIAUSKY-III.

EVALUATION

A-0467

	Excellent	Good	Fair	Poor	Does not apply	No opinion
1. Scholarly significance	<input checked="" type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
2. Social or practical importance	<input checked="" type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
3. Theoretical approach	<input type="checkbox"/>	<input checked="" type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
4. Research plans	<input checked="" type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
5. Competence of applicant	<input checked="" type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>

6. Budget

- Appropriate
- Excessive
- Insufficient
- Inadequate explanation

Research costs

-
-
-
-

Research stipend

-
-
-
-

7. Recommended support:

- one year
- two years
- three years

OVERALL JUDGEMENT

FAVOURABLE

UNFAVOURABLE

UNFAVOURABLE

Overall, this project is:

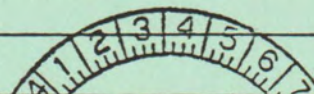
- Outstanding
- Good
- Fair

This project is of insufficient scholarly merit.

The information provided by the applicant does not allow for an adequate assessment (specify in written report).

- Please attach your written report.
- The report and the summary of assessment will be forwarded to the applicant.
- To protect your anonymity the report should be submitted on plain stationery.
- Please sign in the section below.

CONFIDENTIAL: The sections below will not be sent to the applicant.



File No. 410-85-0467

A-0467

Perhaps my connection with this project should be made clear at the outset: I have worked with Dr. Cherniavsky in preparing the three parts of his biography of Maud Allan that have already been published in Dance Chronicle and I am working on the final editing of the last two parts, which we plan to publish in the near future. The life and work of this Toronto-born artist -- was she indeed the first Canadian dancer of importance? -- make a fascinating story. But for a quarterly this project has required a very substantial investment of our resources -- both in space and time -- which should indicate our judgment of the importance of this project and my support for this proposal will speak for itself.

The author has come into possession of a unique trove of material on a topic of very real significance, for in her time Allan was considered the equal of Duncan, St. Denis, and Fuller and remains an important if elusive figure. In addition to these letters, diaries, scrapbooks, and other memorabilia, Dr. Cherniavsky has the confidence of members of his family who knew Allan intimately. Thus I believe that it is important for him to complete his research, including interviews with the surviving members of that older generation, while there is still time for him to go over matters with them in detail. Unfortunately the time for this is probably very short.

Now that the basic facts of Allen's career and her astonishing life have been sketched for the Dance Chronicle articles, Dr. Cherniavsky can begin to fill out this account to make a larger contribution to the cultural history of the early twentieth century. A grant that enables him to make the most of his contacts and the material to which he has access would be most worthwhile.

I might note that it is to be regretted that Dr. Cherniavsky will not be able to attend the Society of Dance History Scholars meeting in February of 1985 to read his paper on Maud Allan, since the mails delayed his official letter of acceptance from reaching him in time for a funding deadline on a travel grant. It is just such contact with experienced dance scholars that he can profit from at this point in his work. I trust that he will not be so unlucky in the future.

Cherniavsky
R

Summary of Assessment of Research Project

EVALUATION

	Excellent	Good	Fair	Poor	Does not apply	No opinion
1. Scholarly significance	<input checked="" type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
2. Social or practical importance	<input type="checkbox"/>	<input checked="" type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
3. Theoretical approach	<input checked="" type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
4. Research plans	<input checked="" type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
5. Competence of applicant	<input type="checkbox"/>	<input checked="" type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
6. Budget	Research costs		Research stipend		7. Recommended support:	
Appropriate	<input checked="" type="checkbox"/>		<input checked="" type="checkbox"/>		<input checked="" type="checkbox"/> one year	
Excessive	<input type="checkbox"/>		<input type="checkbox"/>		<input type="checkbox"/> two years	
Insufficient	<input type="checkbox"/>		<input type="checkbox"/>		<input type="checkbox"/> three years	
Inadequate explanation	<input type="checkbox"/>		<input type="checkbox"/>			

OVERALL JUDGEMENT

FAVOURABLE

UNFAVOURABLE

UNFAVOURABLE

Overall, this project is:

- Outstanding
Good
Fair

This project is of insufficient scholarly merit.

The information provided by the applicant does not allow for an adequate assessment (specify in written report).

- Please attach your written report.
- The report and the summary of assessment will be forwarded to the applicant.
- To protect your anonymity the report should be submitted on plain stationery.
- Please sign in the section below.

CONFIDENTIAL: The sections below will not be sent to the applicant.

I suggest you refer this or similar application(s) for _____



J.B.

The life and career of Maud Allan has not been substantially documented in dance literature to date. The applicant's project to fill a gap in 20th century dance scholarship is commendable.

The applicant's family connections to the career of Allan afford material and insights which will be singularly valuable in the project. His work to date in gathering both primary and secondary source materials and his projections for future activities show a professional approach to research.

Analyses of the various chapters from the projected biography reveal that the applicant has begun the process of assessing his materials and is examining them in a broad social and historical perspective.

In light of the present-day cost of living in California, where additional work is to be done, the stipend requested at this time seems exceedingly modest.

Social Sciences and Humanities Research Council of Canada

C 0467

File Number 410-85-0467: Officer: Christina Roberts Van-Oordt

Although there is an autobiography of Maude Allan it is obvious that the ~~later~~ researches of Dr. Cherniavsky will fill in the information of the later period of her life which was not covered. Due to his unique family position, he has access to materials which other researchers would not have and he has already done extensive work, as seen by his articles for the Dance Chronicle. Further he has developed contacts with others who have supplied, or are able to supply him with additional materials. If, as he suggests, Dr. Cherniavsky is able to place Maude Allan in the milieu of pre-World War I England and Germany and relate her to the other dance pioneers of that period, he will have made an interesting work. The outline which he has given augers well for an interesting book to the dance lover and non-dance person alike for it would appear that Maude Allan's life was full of adventure apart from her relationship to dance, something I was not aware of myself.

The fact that the Dance Chronicle has published earlier pieces gives me confidence that the writing will be scholarly enough but readable, something which is not always obtainable by the scholarly researcher. I find it unfortunate that his original background is not in dance, but I think that the comments of the previous evaluators have been taken to heart and he appears to be doing much broader research into the culture of Maude Allan's period than he previously though was necessary.

I feel that I can endorse this project wholeheartedly.

Cherniavsky III

Summary of Assessment of Research Project

EVALUATION

C-0467

	Excellent	Good	Fair	Poor	Does not apply	No opinion
1. Scholarly significance	<input checked="" type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
2. Social or practical importance	<input type="checkbox"/>	<input checked="" type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
3. Theoretical approach	<input type="checkbox"/>	<input checked="" type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
4. Research plans	<input checked="" type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
5. Competence of applicant	<input type="checkbox"/>	<input checked="" type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
6. Budget	Research costs		Research stipend		7. Recommended support:	
Appropriate	<input checked="" type="checkbox"/>		<input checked="" type="checkbox"/>		<input checked="" type="checkbox"/>	one year
Excessive	<input type="checkbox"/>		<input type="checkbox"/>		<input type="checkbox"/>	two years
Insufficient	<input type="checkbox"/>		<input type="checkbox"/>		<input type="checkbox"/>	three years
Inadequate explanation	<input type="checkbox"/>		<input type="checkbox"/>			

OVERALL JUDGEMENT

FAVOURABLE UNFAVOURABLE UNFAVOURABLE

Overall, this project is:

Outstanding

Good

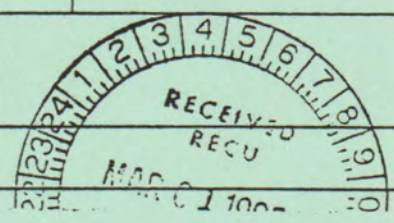
Fair

This project is of insufficient scholarly merit.

The information provided by the applicant does not allow for an adequate assessment (specify in written report).

- Please attach your written report.
- The report and the summary of assessment will be forwarded to the applicant.
- To protect your anonymity the report should be submitted on plain stationery.
- Please sign in the section below.

CONFIDENTIAL: The sections below will not be sent to the applicant.



NOT SEEN BY COMMITTEE.
(LATE ARRIVAL)

Fiche d'évaluation d'un projet de recherche

CHERNIAUSKY-F.

ÉVALUATION

-1-

	Excellent	Bon	Passable	Médiocre	Ne s'applique pas	Pas d'opinion
1. Importance et originalité	<input checked="" type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
2. Portée sociale ou pratique	<input type="checkbox"/>	<input checked="" type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
3. Cadre théorique	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input checked="" type="checkbox"/>
4. Plan de recherche	<input checked="" type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
5. Compétence du candidat	<input checked="" type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
6. Budget	Frais de recherche		Allocation de dégageement		7. Durée recommandée de la subvention:	
Acceptable	<input type="checkbox"/>		<input type="checkbox"/>		<input type="checkbox"/>	un an
Excessif	<input type="checkbox"/>		<input type="checkbox"/>		<input type="checkbox"/>	deux ans
Insuffisant	<input type="checkbox"/>		<input type="checkbox"/>		<input type="checkbox"/>	trois ans
Non-justifié	<input type="checkbox"/>		<input type="checkbox"/>			

JUGEMENT D'ENSEMBLE

FAVORABLE

DÉFAVORABLE

DÉFAVORABLE

Dans l'ensemble, ce projet est:

- Exceptionnel
- Bon
- Passable

Cette demande n'a pas les qualités requises.

Les renseignements fournis par le candidat sont insuffisants pour une évaluation adéquate (expliquez dans votre rapport).

- Joignez votre rapport.
- Le rapport et la fiche d'évaluation ci-dessus seront transmis au candidat.
- Utilisez du papier sans en-tête.
- Veuillez signer ci-dessous.

Le 12 mars 1985

Madame Christina Roberts Van-Oordt
Agent
Division des subventions de recherches
Conseil de recherches en sciences humaines du Canada
255, rue Albert
CP 1610
Ottawa, Ontario
K1P 6G4

Chère Madame,

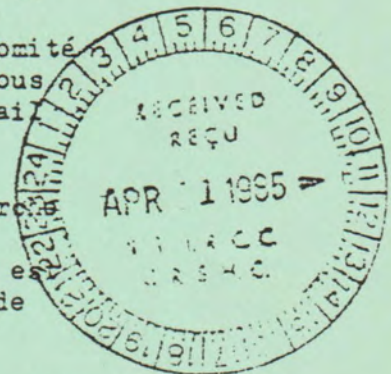
Je réponds bien tardivement à votre lettre du 14 janvier 1985 relative au dossier 410-85-0467. Veuillez m'en excuser. J'ai un programme d'activités professionnelles particulièrement chargé cet hiver.

J'ai examiné le dossier que vous m'avez transmis et je considère que ce projet est particulièrement intéressant. Maud Allan est la première danseuse canadienne qui se soit fait un nom sur la scène internationale. Il est donc pertinent de considérer un projet de recherche qui la fasse sortir de l'oubli.

Monsieur Cherniavsky a déjà fait paraître dans la revue américaine Dance Chronicle une série de trois articles sur Maud Allan. Cette revue se spécialise dans la publication d'études spécialisées en histoire de la danse et qui possèdent un caractère professionnel et scientifique. Les textes soumis à Dance Chronicle sont évalués par un comité international d'historiens de la danse théâtrale. Cela nous fournit déjà un indice favorable quant au sérieux du travail déjà réalisé par Monsieur Cherniavsky.

La perception que j'ai de cette recherche sur Maud Allan me porte à vous recommander d'appuyer le projet que vous a soumis Monsieur Cherniavsky. Ce projet est original en soi, il met en valeur une artiste canadienne de premier plan, et il est conduit avec beaucoup de soin.

Veillez agréer, chère Madame, l'expression de mes sentiments les meilleurs.



Summary of project

A résumé of your research project, suitable for presentation at Council meetings, is required. Please provide a concise statement of the general objectives of the proposed research, indicating clearly the work to be undertaken during the period for which support is requested.

The explicit purpose of this project is to write and complete a final draft manuscript fit for submission to a Publisher, of A Dishonoring Stain, the critical biography of Maud Allan (1873-1956) the Canadian born classical dancer, rival and contemporary of the better remembered Isadora Duncan. The five articles I have recently completed on Maud Allan, and that have been published or accepted for publication by Dance Chronicle, provide the organizational framework.

This critical biography is based upon authentic, original material, all of which will be properly documented. The chief sources of this material are (i) Maud Allan's personal papers (including her diaries, 1895-8) in my possession; (ii) recollections, for the most part recorded, of numerous persons who knew or observed Maud Allan, including members of the Cherniavsky family who remained her friends for over 40 years; (iii) extracts of letters written by the Tour Director to his wife in London throughout the itinerary [see enclosed] of the Maud Allan/Cherniavsky Trio Company, 1913-15; (iv) my own research of the last three years, comprising both a 6 week Research Trip to Europe, funded by HRSCC in 1983, and world wide corespondence and contacts. (I am currently awaiting receipt from the Deutsche Staatsbibliothek, East Berlin, of a group photograph of Ferruccio Buson's Meisterklasse in Weimer, 1901, in which Maud Allan is clearly identified.)

A Dishonoring Stain will bring out of the total obscurity into which it has fallen the extraordinary career of Maud Allan who, aged 30, made her debut as a classical dancer in 1903 and, strictly speaking, closed ~~in~~ 33 years later in California [see enclosed]. It will also provide a full fledged portrait of an extraordinary individual, whose artistic gifts were only equalled by her iron will, and whose grace, both as a classical dancer and as a private person, seems to have enraptured so many of her audiences and the vast majority of her friends and acquaintances. For over 50 years, nevertheless, Maud Allan, both as an artist and as a sister, was secretly haunted by the tragedy of her brother's execution.

This critical biography will also provide new perspectives of the various cultural and social milieux in which Maud Allan lived. These milieux include the San Francisco of her youth, the Germany of her years as a student in Berlin at the Hochschule für Musik (1895-1903), the Europe of her years as a neophyte classical dancer (1903-7), and the London of her intoxicating triumph (March 1908-November 1909.) Maud Allan's years of Touring (1909-1925) are all thoroughly documented both from the Press and by the recorded accounts of persons who met or travelled with her during these years. From 1925 - 1941, when she returned to Los Angeles, Maud Allan became a latter day and very real Miss Haversham, mesmerized by the remembrance of a success long since past - and forgotten - by all but herself. These years are primarily documented by the extant letters her secretary/companion of the day addressed to her. The account of her last years will be based on direct recollection of persons with whom she actually lived and on whom she, eventually, depended. Over the last year, I have acquired a further wealth of illustrations and related documents, a selection of which I enclose. I realize my request for support is substantial but am confident that, with one year in which to concentrate, I will fulfill the stated goal.

As a critical biography, A Dishonoring Stain will, I submit, fulfill a gap in the history of 20th Century dance. It may also attract the attention of informed readers further afield than just North America or England.