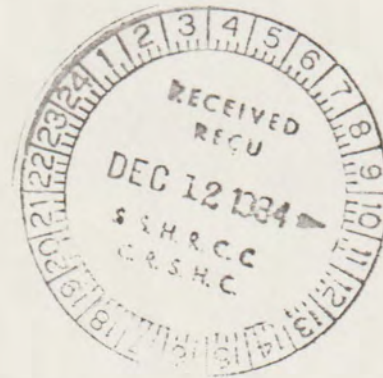


Dept. of Humanities  
Medicine Hat College  
299 College Drive  
Medicine Hat  
Alberta T1A 3Y6  
December 4 1984

Dr, Christina Roberts  
Research Grants Divison  
Social Sciences and Humanities  
Research Cou cil of Canada  
Box 1610  
Ottawa  
Ontario K1P 6G4



Dear Dr. Roberts

Ref: File # 410 -85 - 1467

Further to our telephone conversation of this morning, I would inform you that I have just been orally advised that it is intended that the College re-engage me as Sessional Lecturer for September 1985.

Consequently, I would request that my Application for a Grant as a Private Scholar be adjusted to cover the Period<sup>1</sup> ( May 1- August 31, 1985) only, together with the Research Travel Proposal, submitted in my Application of October 15 1984. The total sum of my Application, therefore, amounts to \$ 11,225.

I should also like to furnish the following Addenda:

1. I have been invited to give a talk on Maud Allan's Tour of India-Australia to the Annual Meeting of the Dance Historians' Society of North America, scheduled to take place at the end of February. I have submitted an appropriate manuscript and, subject to availability of funds from one or more Cultural agency in Alberta, will be delivering the paper, as requested. This will give me a very significant opportunity to meet with experts in Dance History, and to discuss with them details of my approach etc. As yet, I have had no opportunity to meet such individuals with whom I would hope I might establish a meaningfully scholarly correspondance.

I have also accepted an invitation to give a talk/seminar to students in the Dance Program of Simon Fraser University next semester, date to be arranged. Similarly, I expect to give talks at the Universities of Lethbridge and Alberta and at Grant MacEwan College, Edmonton, next semester. I have given talks at this College already.

Finally, I am organising an exhibition, based on my personal collection, at the Cultural Centre of Medicine Hat, to take place in February 1985. Since I have at my disposal the facilities and expertise of this College's Department of Art and Design, the presentation will be professional, the cost minimal. I am hoping this exhibit might subsequently "travel", at least in Alberta.

My third article is "in press", so should appear shortly. I will send copies as soon as I receive the publication.

I have recently established that Arthur Rubinstein first met Maud Allan in Berlin in 1903. This explains why he greeted her so warmly at a reception both happened to attend in Hollywood in the late forties.

I trust the foregoing addenda can be integrated with my original Application, amended to read for the period 1, May 1 to August 31 1985.

Yours sincerely

*Felix Cherniavsky.*

Felix Cherniavsky PhD



### APPLICATION FOR RESEARCH GRANT

#### Part A

Applicants should read the Guide for applicants and Instructions carefully before completing the form. Shaded squares are for office use only.

1 Name used for business purposes  Title <u>Dr.</u> Surname <u>Cherniavsky</u> First name, initials <u>Felix B.</u>	2 Preferred selection committee Same as for 1984	3 Indicate the program to which you are applying <input type="checkbox"/> Research Grants Program <input type="checkbox"/> Other (please specify) <u>Private</u> <u>Scholar Stipend</u>
	4 Year of birth 28	
	Application No. <span style="background-color: #cccccc; display: inline-block; width: 100px; height: 15px;"></span>	

5 Department, institute or school Department <u>Social Sciences and Humanities</u> Institution <u>Medicine Hat College</u> City <u>Medicine Hat, Alberta T1A 3Y6</u> Office telephone <u>(403)529-3885</u> Home telephone <u>(403)529-1462</u> (Message) area code postal code city and area code	6 Mailing address (if no institution affiliation) Dr. Felix Cherniavsky Department of Social Sciences & Humanities Medicine Hat College Medicine Hat, AB <u>T1A 3Y6</u> (until May 1, 1985) Office telephone <u>(403)529-3885</u> Home telephone <u>(403)529-1462</u> (Message) area code postal code city and area code
--	---

7 Present occupation or academic rank  <u>Sessional Lecturer from September 1984 until May 1, 1985</u>	8 Names and appointments of principal co-investigators  _____
--	---

9 Date of application <u>October 14, 1984</u>	10 Type of grant requested <input checked="" type="checkbox"/> one year <input type="checkbox"/> two year <input type="checkbox"/> three year	11 Is a research time stipend being requested? <u>Yes</u> <u>Yes for 1985</u> Yes <input checked="" type="checkbox"/> No <input type="checkbox"/>
--	--	--

12 Short title of project <u>A Dishonoring Stain - The Life and Times of Maud Allan, A Critical Biography</u>	13 Discipline or area <u>Critical Biography</u>
--	--

14 Indicate here the amount(s) requested and the planned starting and completion dates of the proposed grant period(s). Indicate also the total amount of the present request and an estimate of total future funding required to complete the project. Please note that each grant period may not exceed 12 months.

Grant period	I	II	III	Total funds requested
Date (month/year)	from May 1/85 to Aug. 31/85	from Sept. 1/85 to April 30/86	from to	from May 1/85 to April 30/86
Amount(s)	\$ <u>11,225</u>	\$ <u>16,330</u>	\$	\$ <u>27,555</u>

Estimate of total future funds to be requested: from \_\_\_\_\_ to \_\_\_\_\_ \$ \_\_\_\_\_

15 University support - The head of the institution or an authorized delegate should sign here to indicate support and willingness to administer funds relating to this project.  Signature <u>N/A</u> Title _____	17 Suggested assessors (see Instructions)  Names/ranks/addresses: A) <u>George Dorris, Editor</u> <u>Dance Chronicle</u> <u>Box 331, Village Station</u> <u>New York, NY 10014</u>  B) <u>Mr. Don McDonagh</u> <u>150 Claremont Avenue</u> <u>New York, NY 10027</u>
16 I have been employed full time in a Canadian university since _____  Applicant's signature <u>N/A</u>  Noted by _____ for department, institute or school	



Statement of qualifications and experience (continued)

Name

CHERNIAVSKY, DR. FELIX

24 Research areas of special interest in recent years

Maud Allan: Her Career and Her Times

25 Relevant or significant publications (list not to exceed the space provided on this page)

"Maud Allan, Part I: The Early Years, 1873-1903", Dance Chronicle, Spring 1983, pp. 1-36.

"Maud Allan, Part II: First Steps to a Dancing Career, 1904-1907", Dance Chronicle, Winter, 1983, pp. 189-227.

"Maud Allan, Part III: Two Years of Triumph, 1908-10", Dance Chronicle, Winter, 1983, 64 mss, pp. [Copies of this article, due before year's end, will be forwarded as soon as possible.]

"Maud Allan, Part IV: Years of Touring, 1911-16", 80 mss, pp. [Accepted and scheduled for publication in 1985.]

"Maud Allan, Part V: The Curtain Falls, 1916-56", 81 mss, pp. [Accepted and scheduled for publication in late 1985.]

Applicant's signature

*Felix Cherniavsky*

Date of submission

*Oct 12/1984*

## 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 ~~at~~ 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.

Part D

**Description of project**

27

Please provide supporting information under the following headings, as appropriate, in such a manner as to permit an informed judgment by qualified assessors. It is recognized that some of the categories will not be applicable to all types of research.

The project: scope, objectives, scholarly significance, theoretical approach or categorical framework, research plans and methods; social relevance or practical importance (where applicable); work already completed, in progress, and to be undertaken.

The research team: roles of all members of the research team (where applicable).

The budget: justification of all proposed expenditures.

Selected documents: see *Guide for Applicants*.

Research time stipend: (where applicable) see Part C of the *Guide for Applicants* and Part E of this form.

**Project description:** not to exceed 15 pages single-spaced (7,500 words) including bibliographical notices.

SEE ATTACHED PAPER

## DESCRIPTION PART D OF PROJECT

A Dishonoring Stain is a documented revelation of Maud Allan's career as a classical dancer, intergrated with an insightful portrait of the life and times of this very "private" and extraordinary person.

The work is based on (i) Maud Allan's personal papers; (ii) interviews and/or correspondance with numerous persons (notably members of my late father's family, who remained her faithful friends for over 40 years) who knew her at various periods of her life; (iii) extensive personal research, based on the foregoing material, and involving correspondance all over the world.

Note: The title of this critical biography refers to the motto ("A Dishonoring Stain is Worse than Death") of the Durrant baronetcy to which Maud Allan [Durrant] and, in particular her brother Theo, claimed private (and spurious) kinship.

Prior to his execution for murder in January 1898, Theo Durrant publicly declared that he would "die like a Durrant", a remark that greatly puzzled the San Francisco Press of the day, which gave excessive attention to what it termed "The Crime of a Century." (Even the Berlin papers reported the case; in fact their reports were for a few days the only news Maud Allan had of the proceedings.) Theo was true to his word; he retained his sang froid - the trait that made him appear such an ogre - to the end.

The trauma of Theo's tragedy affected his sister both privately and as a dancer. Throughout her long life she was bent upon removing the stain of Theo's execution from the family name - and, in all probability, her conscience. ("If I had only stayed at home rather than coming here to Berlin, none of this would have happened," she wrote in her diary.) Nor was it any accident that some of her greatest triumphs as a classical dancer were related to Death - A Vision of Salome, March Funebre, Anitra's Death from the "Peer Gynt" Suite, of Grieg.

### General Objectives:

1. To provide a documented account of Maud Allan's career that she began at the age of 30 (when most dancers prepare to retire from the stage) in Vienna in 1903 and, strictly speaking, concluded with a public performance in Redlands Bowl, California, in 1936; establish the influences and factors that led to her decision to abandon her piano studies for "classical" dancing, in which she had previously shown no interest; to suggest her signifigance in the evolution of early 20th century dance history. In a word, to resurrect her career, art, and individuality.
2. To furnish totally new, documented material related to specific aspects of the various milieux in which Maud Allan lived - such as:
  - (a) the cultural/social ethos of Berlin/Germany, which her personal paper/diaries record in considerable detail for the years 1895-1900
  - (b) the last months of the Edwardian Age in England, the time of her sensational success in London. The prevailing attitudes and tastes of this period seem to have been epitomised in the extravagant nature of



Maud's conquest of London, extravagant in both an artistic and social sense. (In 1913 her business manager remarked to a colleague that, "She is not a rich woman, but she can sign her cheque for L25,000.")

3. To provide an original, documented account of the particular practical problems, under which artists toured the more remote parts of the world (South Africa, India, Asia, Australia) in the years before World War I.
4. To reveal, in all its compelling complexity, the artistic gifts, peculiar mentality, behavior pattern, and lifestyle of Maud Allan, whose character, personality and career were each equally astonishing.

#### Scope and Objectives, Chapter by Chapter

##### CHAPTER I THE EARLY YEARS 1873-1895

#### Scope:

1. An informed discussion of Maud Allan's parental background and its peculiar influence on her, both as an individual and as an artist.
2. A summary account of her extremely happy family life and of the training and principal influences during her formative years in San Fransisco.

#### Objectives

1. To throw light on Maud Allan's view of herself as "the flower of a long line of gentle birth" as she described herself in an unpublished manuscript.
2. To suggest the sources of her peculiar attitudes and creative talents.
3. To appreciate the signifigance upon her artistic development of such influences as the cultural facilities and events in the San Francisco of 1880-95 that she is known, through examination of her personal papers, to have attended.

##### CHAPTER II THE BERLIN YEARS 1895-1900

#### Scope:

Focuses on two distinctively different yet intricately related aspects of Maud Allan's years as a music student in Berlin/Germany.

1. Maud Allan the music student.
  - (a) her studies and progress at the Hochschule fur Musik.
  - (b) her relationship with her Professors, fellow students, social and intimate friends.

- (c) her observations and experience of life in Berlin/Germany during these years.

N.B. Her diaries record her relationship with Joseph Joachim, her impressions of specific concerts, such as the European debut of Ossip Gabrilowitsch and of her fellow students, such as the pianist Elsie Hall whose autobiography The Good Die Young (Capetown, 1969), briefly describes these same years at the Hochschule.

2. Maud Allan, distraught daughter and sister.

Maud Allan's diaries, together with the preserved letters from her mother and brother throughout this period, record in harrowing detail her trauma as her brother Theo's tragedy unfolded. Equally evident is the courageous iron will with which she diligently continued her studies and tried to make ends meet with various money making pursuits (including helping with the translation into German of Little Dorrit.)

Objectives:

1. To give a rounded view of the cultural and social milieu of Berlin/Germany in which Maud Allan lived and holidayed during this period.
2. To establish the prime influences on Maud Allan during this crucial period of her musical education.
3. To appreciate the significance of her brother's tragedy upon all aspects of Maud Allan's future development.

CHAPTER III FIRST STEPS AS A DANCER: 1903-8

Scope:

1. Considers the various recorded motives, influences and factors that led Maud Allan to abandon the piano for "classical" dancing.
2. Follows her struggle during the first five years of her career, describes her peculiar challenges and adventures--(as indicated in article 2 in Dance Chronicle.)
3. Considers Maud Allan's style and critical reception with that accorded her contemporaries/rivals such as Isadore Duncann, Loie Fuller, with both of whom she was in documented contact at this time.

Objectives:

1. To place the early years of Maud Allan's career in the context of the dance and music culture at this time.
2. To consider the significance of the Salome figure in the consciousness of writers, artists, and musicians from c.1870-1908. (Article 3 in Dance Chronicle briefly discusses this topic, seminal to evaluating the nature and significance of Maud Allan's chef d'oeuvre, A Vision of Salome, both

with regard to her success, in London particularly, and to the significance of the Salome figure itself, as the femme fatale of the time.)

#### CHAPTER IV CONQUEST OF LONDON

[Amplification/recasting of Article 3 in Dance Chronicle, copies of which will be furnished as soon as available (by January 1985)].

##### Scope:

1. Establishes the nature of and discusses the possible reasons for the intensity of Maud Allan's totally unexpected success - critical, popular, social - in London, from March 1908-November 1909.
2. Considers the possible relationship of Maud Allan's style and concept of classical dancing - as perceived by herself and by London's critical establishment - with the artistic, musical, cultural and social ethos of the period - the last months of Edward VII's reign.
3. Considers/explores the relationship of classical dancing, especially as performed by Maud Allan - with "living" picture tableaux, mime and the earliest years on moving pictures.

##### Objectives:

1. To provide a view of Edwardian London at the time of Maud Allan's conquest and relate her acclaimed "grace" and entire performance to the prevailing ethos of this period. Prior to her debut at the Palace Theatre, she was publicised as a blatantly sensual dancer. Following her debut, she was acclaimed as the most graceful, innocently seductive of artists. How and why did this come about? (The late art historian Sir Herbert Read, when asked, some thirty years ago, if the name Maud Allan meant anything to him, spontaneously replied, "Why, of course, she was the Marilyn Monroe of my youth.")
2. To amplify the portrait of Maud Allan herself and indicate the effects of this success upon her.

#### CHAPTER V YEARS OF TOURING: 1910-16

##### Scope:

Encompasses her critical reception, which varied erratically during these years; records her personal relationships, her behaviour pattern while on tour (both as recorded in the Press, private correspondence, and personal reminiscence), her adventures.

I have unique and documented material on each of her tours during this period i.e., St. Petersburg, November 1909 [see enclosed critique]. The USA 1910; 1916 (including Canada). South Africa 1911 and India-Asia and Australia.

Much of the material of the last mentioned tour is based on the personal reminiscences of my late father and my 92 year old uncle, two members of the Cherniavsky Trio with whom Maud Allan toured India- Australia, November 1913-January 1915. In addition, I have been furnished extracts from the personal letters the Tour Director addressed to his wife throughout the Tour. These letters report on both the artistic/financial aspects of the undertaking and on Maud Allan's personal/private behaviour. They also provide a complete itinerary of the Tour, on the basis of which I have, over the last year, amassed a mass of press reviews.

I have also uncovered the controversy, as colorful as it was absurd and yet uniquely revealing of social attitudes that prevailed in India amongst the British Establishment, over Maud Allan's visit to India. This controversy was launched by the Viceroy of India, aided and abetted by the Bishops of the Anglican Church in India. Lord Crewe, Secretary of State for India at the time, pretending sympathy, successfully let the controversy die a natural death, but only after the affair had been thoroughly publicised in the British and Indian (English language) Press.

Objective:

1. To provide a first hand view of Maud Allan both as an artist and as a private individual during these years.
2. To provide a unique account of the conditions and difficulties under which touring artists performed and lived if and when they ventured to perform where most others feared to tread.

CHAPTER VI A FATAL FAUX PAS

The Libel Action Against Noel Pemberton Billing  
(See enclosed 29 pages of 43-page article)

Scope:

Treats this famous case from a totally new perspective - that of the Plaintiff, Maud Allan.

N.B. This case is the subject of Michael Kettle's book, Salome's Last Veil (London, 1973) as well as two plays, (i) Andrew Colmar's "Dancing for the Kaiser" (off-Broadway, 1975) and (ii) Peter Gale's "The Inadmissible Crime of Maud Allan" (London, 1980.) Typically, the Colmar play in no way attempts to identify Maud Allan, the program notes only stating that the play was "based on an actual case". This surely demonstrates the total obscurity into which, except for dance specialists, Maud Allan has fallen. The Peter Gale work featured Maud Allan, although a common complaint was that she had little or nothing to do on stage.

Objective:

To appreciate the devastating consequences that this Action had upon Maud Allan, who virtually became a persona non grata in London. She herself became, over the next 20 years, a latter day - and very real - Miss Haversham, mesmerized by memories of her months of triumph in London.

## CHAPTER VII YEARS OF STRUGGLE AND DECLINE 1918-41

### Scope:

Throughout this period Maud Allan struggled:

1. To operate a School of Dance and Art in London. (I have established contact with one former student.)
2. To pursue her career as a classical dancer. This comprised occasional but generally ignored performances in London; a tour of Egypt, Malta, Gibraltar (in company with my late parents and my late uncle); performances in Brussels, Paris, Lyon. (These last two tours were personally "managed" by Mrs. Doris Langley Moore, who has generously furnished me with relevant excerpts from her mss. autobiography.)  
Performances in the U.S. and appearances in London as the Mother Superior in Max Reinhardt's C.B. Cochran's celebrated production of The Miracle, (1932). (Diana Cooper, the "star" of this production, only "vaguely remembers" Maud Allan's presence, a good indication of the obscurity she had fallen into.) In 1934 she appeared in Manchester, playing the part of Carrie in The Barker. Her performance attracted little attention.
3. Maud Allan's third preoccupation during these years was to retain West Wing, her London residence, which she grew to regard as the symbol of her past glory. The stratagems she resorted to in order to remain chatelaine of these quarters included a direct appeal to David Lloyd George (see enclosed xerox of letter from his office), and manipulation of all and sundry to pay for the leasehold - and other expenses. By this time she was penniless, a statement that can be supported by correspondence of the time.

## CHAPTER VIII THE CURTAIN FALLS

### Scope:

Summarizes Maud Allan's last years in Los Angeles, 1941-56. Documents her final days of penury, her stiff upper lip at all times, her inability to forget her days of glory. She faced Death happily; after all, she was going to rejoin her beloved brother and mother. She left no family.

### Scholarly Significance:

In addition to its apparent interest (and, I would hope, value) to Dance Historians as a documented source for more expert discussion of Maud Allan's art and significance, A Dishonoring Stain will attract the attention of scholars in other disciplines. For example, the musical and social tapestry of Berlin/Germany that Maud Allan's Diaries and papers provide is as refreshing as it is authentic. Similarly the intensity and diversity of her conquest of London will interest students of the late Edwardian Age, inasmuch as her conquest, so sudden and total, seems so closely related to the ethos of that giddy period.

While it may be, strictly speaking, inappropriate to attribute scholarly significance to the latter half A Dishonoring Stain, when Maud Allan's career was finished for all but herself, the contents of that latter half will, as a full blooded account of an artist unwilling and unable to accept obscurity, rivet the attention of the scholarly and informed reader alike.

#### Research

Research, which included five weeks in England and Europe, funded by SSHRCC in 1983, is, except for one specific area and a handful of continuing contacts, virtually complete. The area in question for which I request funding relates to a Research trip to California (for details, see below, "Suggested Itinerary and Financial Breakdown of Research Trip to California).

Work Already Completed: See article published/accepted for publication in Dance Chronicle.

Work in Progress: I am currently holding a full time Sessional Appointment at Medicine Hat Junior College and consequently have little time in which to concentrate on the writing of A Dishonoring Stain. I am, however, reading contextual material as much as time and local library facilities permit.

Work to be Undertaken: Preparation of a finished draft manuscript of A Dishonoring Stain, suitable for submission to Publishers, running to 400-500 pp. manuscript.

A major aspect of this project is the substantial expansion of the first article that appeared in Dance Chronicle. This article, as I clearly stated, was nothing more than a sketch for two chapters of a biography. The second article will be expanded on the basis of further material furnished by my contacts in Budapest, together with, of course, other material that has come to light in the last year (Re: Busoni, Marcel Remy, Vienna etc.)

SUGGESTED SCHEDULE/ITINERARY AND FINANCIAL  
BREAKDOWN OF TRIP TO CALIFORNIA, SCHEDULED DURING GRANT PERIOD 1  
(MAY - SEPTEMBER, 1984)

Note: The following outline for the Research trip for which I request funds represents carefully considered schema for activities that by their nature defy more precise planning. It is based on my experience of the five weeks Research I carried out in England and the Continent two years ago when, rather than rigidly adhering to my original program of activities, I so fruitfully followed up on several leads and opportunities as they arose.

Schedule

1. San Francisco and area (14 days)

(i) Examine archival material on San Francisco, 1880-95, to develop an accurate account of the social and cultural ethos in which Maud Allan passed her most formative years.

(ii) Identify better (if not successfully contact direct descendants of specific San Francisco families and correspondents referred to in Maud Allan's personal papers. (A number of these individuals/correspondents kept diaries, to track down one of which would be of unique value.)

(iii) Track down a number of articles Maud Allan wrote for The San Francisco Examiner between 1897-1903. The topics of these articles, which appeared in the Sunday Magazine Section, ranged from "Christmas in Berlin" to accounts of musical activities in Berlin. Passing references in the correspondence from Mrs. Durrant and Theo Durrant narrow down the dates to manageable research periods.

Note: In April 1984 I requested through inter-library loan a dozen microfilms covering two of these specific periods. These microfilms arrived on August 3, just after my family and I had left for a three week holiday. They were returned after the prescribed two week loan period. It would be expedient, therefore, to research and xerox the material in San Francisco itself.

(iv) Interview Mrs. Maureen Campbell, niece of Verna Aldrich, Maud Allan's secretary/companion for over ten years. My intent would be to gather background material rather than attempt to probe into a relationship, as intense as it was peculiar. I am not certain whether my efforts would be successful as Mrs. Campbell was understandably reticent when, over a year ago, I spoke to her briefly on the telephone regarding the possibility of my being in her vicinity. Younger members of her family live in Fresno. I would try to meet them if Mrs. Campbell refuses to see me.

Among the institutions whose relevant holdings I would examine and with which, over the last two years I have been in correspondence are: (i) the Archives for the Performing Arts (S.F.); the California Historical Society; the Pioneers of California Society (Librarian); the San Francisco Public Library, the State Library at Sacramento. I have also recently established contact with Ms. Mary Dierichx, a professional researcher, recommended by the California Historical Society. I have contracted her to furnish me with Theo Durrant's

"hysterical autobiography" published in a morning newspaper on November 5, 1985, shortly after he had been convicted of murder and a statement that, although I would take with a large grain of salt, I fully expect to give me some invaluable leads and information. This is why I have requested in this Application \$250 for use of her expertise while I am in San Francisco. (This sum would pay for about 16 hours of her assistance/presence.) I have no doubt that with her help I would save a great deal of time and would unearth material that might otherwise take me days to track down - let alone discover.

## 2. Los Angeles and Area

(i) Further interviews with my 82-year old aunt, who gave me the Maud Allan papers some three years ago. I am naturally very anxious to interview her at length once again, in the light of all my research. I have also a number of very specific questions to ask her. Her tape recorded recollections, made during my first visit to her, have proven remarkable accurate. Her memory remains unimpaired.

(ii) Interview with Mrs. Melba Langman and Mrs. Louisa Matellas, surviving daughters of Mrs. Cherniavsky-Correra, both of whom were away during my visit three years ago. Their recollections of Maud Allan are vivid and cover the last 15 years of her life and would therefore be of invaluable relevance.

(iii) Mr. Irving Ross, a retired schoolteacher who fell under Maud Allan's spell and therefore has much anecdotal material regarding her last years, not to mention the stories she would, in her loneliness, tell him, and for which my research has provided a proper context. I met Mr. Ross in 1981 briefly; I am anxious to record his recollections.

(iv) Mrs. Irene Meyer, of Mt. Palomar, California. Mrs. Meyer bought the property of Alice Lonnon, Maud Allan's childhood and lifelong friend some 30 years ago. She also met Maud Allan during her negotiations with Alice Lonnon, the only person who has a clear recollection of Alice Lonnon. She has corresponded with me, but it is apparent that she would be far more at ease talking rather than writing about these two women. Maud Allan stayed in this house for long periods.

The Foregoing are the five specific persons with whom I would expect to spend considerable time. It is highly possible that these interviews would result in further interesting "leads." I am in any case confident that I could make full use of the 12 days I have requested for this leg of the proposed research. Time permitting, for example, I would propose to research the background to the foreclosure of Maud Allan's bungalow in a shabbier part of Hollywood from which she was literally evicted, after protracted resistance, in the late 'forties. Whereas she successfully retained her beloved home of West Wing in London, her equally strenuous efforts to retain her parents' original home in Los Angeles failed. This resulted in some dramatic scenes. Legal records would provide further relevant details.



BUDGET FOR FOREGOING

Airfare

Edmonton - San Francisco - Los Angeles return including  
airport taxes \$ 550

Subsistence

in San Francisco 14 days at \$60 per day 840

in Los Angeles 12 days at \$60 per day 720

Local Transportation

in and around San Francisco (including car hire to  
Los Ossonos or Fresno/Sacramento) 100

in and around Los Angeles for 12 days (while I would  
not expect to use it extensively, a car is pre-requisite  
in Los Angeles, especially as my movements would not be  
focused on one particular institution or library.  
Without a car I would spend an inordinate amount of  
time commuting by public transit, virtually non-existent  
in Southern California.) 400 (app.)

Extra Item

requested funds for assistance of Professional Researcher  
in San Francisco 250

Total \$2,860

MATERIAL FOR WHICH FUNDS FOR TRANSLATING  
FROM HUNGARIAN TO ENGLISH ARE REQUESTED

Resume of Contents of critical material furnished by Ms. Livia Fuchs, Curator of Hungarian Dance Archives, Budapest.

This resume kindly provided by a native Hungarian currently taking degree in Canadian Studies at the University of Alberta.

DIGEST OF BUDAPEST REVIEWS (2)

[The Titles below are not accurate[ in English]

1. Uj Idok 20 J N 1907 [NEW TIMES] p. 85

"The Dance of Miss Allan" - a review of her Salome dance in the King's theatre. Reviewer highly appreciative of her dance as the true expression of spirit; thoughts on the art of dancing and the beauty of the human body and its movements.

Approximate number of words 500

2. Szinkas [Thatrea] Jan 11 [Periodical; no name given]

A terribly devastating critique of Maud' dancing. (Condemned as sweating nudity, corny and void of any expression of art. The performance is ridiculed.

Approximate number of words 1,100

3. Vasarnazi Ujsag [Sunday News] 1907/Vol 54/2/p29

Review of dance events of the week. Dances of Cleo de Merode, and Maud Allan. Latter's considered better.

References to Isadora Duncan.  
Referred to as "Priestesses of dance."  
The dancing mere curiosity, not art.

Approximate number of words 500

4. Idnas Vilaz Cayja [Tolna's World News] 20 Jan 07; p. 149

Dancer in the Lion's cage.  
Maud's dance in the lion's cage with the baby lions present, in front of an invited audience. Maud wanted to show the Count that her dance even mesmerizes lions - for a bet.

Approximate number of words 200

5. A Het [The Week] 17 Jan 1907 p. 41  
Nudity

A letter to the editor from Maud Allan. She argues for nudity. The body of a dancer is her instrument and her raw material.

Approximate number of words 300

2,600

Translators fee approximately \$350.00

Part E

Project budget

28	Summary budget — If more than one year is requested, an itemized budget must be included for each 12-month period. Those requesting a second and/or third year of support are asked to photocopy and complete pages 7 and 8 of the application form.			
	Grant period I	Grant period II	Grant period III	Projected future costs
	Period to be covered by this and anticipated future requests	from May 1/85 to Sept. 30/85	from Oct. 1/85 to April 30/86	from to
	Summary of amounts requested per period	\$	\$	\$
	Personnel costs			
	Transportation See "Budget for Research Trip" attached	1,050 (total)		
	Subsistence	1,560		
	Technical services Fee for Professional Research Assistant	250		
	Research equipment, supplies and materials	500	<del>600</del>	
	Research time stipend (including fringe benefits)	<del>7,865</del>	<del>15,730</del>	See applicant's letter of Dec. 4/84. CHR-v.O.
	principal investigator	7,865 only		
	co-investigator(s)			
	Other	11,225 OK		
	Total costs	<del>11,225</del>	<del>16,330</del>	
	Total funds available from other sources — Do not include personal income.	_____	_____	
	Grant requested	<del>\$11,225</del>	<del>\$16,330</del>	\$

29	Other support — Please indicate below any other granting bodies from whom you have requested or plan to request funds for this research.		
	Organization and title of project	Amount requested	Present status of request
	Alberta Culture has advised that a request for financial support would be favorably considered upon receipt of a Publisher's Letter of Intent. Upon completion of a carefully prepared Book Proposal, I am confident that such a Statement would be forthcoming in the months ahead. I would then seek supplementary funding for the typing of a Final Draft mss. and other similar costs/expenses, unforeseen or unavoidable.		

30	Other Council support — Please indicate below any other Council programs to which you are applying or intend to apply in the near future in connection with this research project.		
	Program	Amount requested	Present status of request

Project budget (continued)

Grant period I  II  III

(each grant period not to exceed 12 months)

31	Personnel costs — <b>Clear justification for a research time stipend and/or for the hiring of all personnel must be presented in the project description.</b>		
		Number, monthly rate and period of employment	Amount claimed
	Research assistants Student assistants graduate undergraduate Clerks/stenographers/typists Technicians Others Research time stipend for private scholars (including fringe benefits) principal investigator co-investigator	SEE ATTACHED PAGES	
		Total	

32	Transportation — Identify person(s) for whom a transportation allowance is requested and list the place(s) to be visited. Where air service is available, economy fare is allowable, but charter flights should be arranged where possible. <b>Justification must be presented in the project description.</b>				
	Name(s)	Destination	Mode of transport	Basis of calculation	Amount claimed
				Total	

33	Subsistence — Identify person(s) for whom subsistence is claimed and indicate duration of visit in each location. Specify per diem amounts claimed in accordance with current allowable rates. <b>Justification must be presented in the project description.</b> A subsistence allowance may not be claimed for more than four months per period of 12 months.				
	Name(s)	Location	Number of days	Basis of calculation	Amount claimed

**Project budget (continued)**

Grant period    I     II     III

34 Technical services — This may include the cost of technical consultation, surveys or other services to be contracted out. Full details should be presented in the project description.

Type of service	Basis of cost	Amount claimed
	N/A	
	Total	

35 Research equipment, supplies and materials

Item	Basis of cost	Amount claimed
	N/A	
	Total	

36 Other expenditures (specify)

Other expenditures (specify)	Basis of cost	Amount claimed
	N/A	
	Total	

Research Time Stipend — individual

37 To be completed by the individual requesting a research time stipend. If more than one investigator is requesting a research time stipend, this page should be photocopied and completed and signed by and for each investigator or collaborator (attach additional sheets if required). Applicants are advised to read the Council's special guidelines on research time stipend, to ensure that they comply with eligibility requirements.

1. Name Felix Cherniavsky

- Principal investigator  
 Co-investigator

2. Description of duties from which release is requested.

N/A

3. Reasons for requesting research time stipend. (Explain why a research time stipend is necessary for carrying out the specific project for which support is being requested. See Part C of the *Guide for Applicants*).

In order to write a finished manuscript of "A Dishonoring Stain," a critical biography of Maud Allan.

4. Precise duration(s) for which research time stipend is requested in each grant period.

Grant Period I - 4 months                      Grant Period II - 8 months

Grant period	I	II	III
Research time period	from May 1, 1985 to August 31, 1985	from September 1, 1985 to April 31, 1986	from to

5. Details of calculation: Present annual salary \$22,000.00 per year from September 1984 to April 31, 1985

Grant period	I	II	III
Estimate of salary during period(s) of release.	nil	nil	
Estimate of employer's portion of fringe benefits during period(s) of release.	n/a	n/a	
Total amount(s) requested for each grant period.	\$ 11,225	\$ 16,330	\$

38 Institution's support and authorization

We the undersigned certify that all the following conditions have been met:

- a) The applicant's description of his or her normal tasks is accurate.
- b) The institution has given its approval in principle to the applicant's request for release from these duties.

Certified by: The head of the institution or an authorized delegate

Signature \_\_\_\_\_

Title N/A

Institution \_\_\_\_\_

The amount of salary replacement and fringe benefits requested should be entered in the appropriate sections of the project budget.

Applicant's Signature N/A

der Ausfertigung sind 1,50 Mk.  
Stempel bezahlt worden.

Berlin W., den 10. April 1902  
Polenzstr. 120.

Arbeiter  
16/4. 02.

mal 3 ab 16/4 02.

Dem Fräulein Maud Mercant  
geboren am 27. August 1874 zu Toronto in Canada  
wird hiermit amtlich bescheinigt, dass sie die König-  
liche akademische Hochschule für Musik von  
April 1895 bis April 1897 und April 1898 bis Oktober 1900  
besucht hat.

Hauptfach: Clavierpiel.

Nebenfächer: Theorie der Musik

Geschichte der Musik

Elementar-Solo-Gesang.

(L. H.)

Der Direktor.

Prof. Joachim.

Thursday April 30, 1896

A Bummel day for me. Harmony, then lesson at 10. It is so queer that I can sing the exercises Prf gives me and also hard songs but not the Volcalizen. Even Prof. can't understand. At 11:30 May and I went to the Schulze's to try to get out of going to Werden as neither of us has money to spend, but Frau J. invited us, so we three went. Letter and flowers from brother. Got to Werder at 3:00 p.m. and walked our legs off. But the whole island (in the Havel) was one mass of fruit trees all in blossom. We visited the locals, had our picture taken and also had quite an experience with a fellow and a yellow rose - the freshest fellow I ever saw.

May 1

My, but we are all excitement. While fixing up my acct. book May came to say the whole Hochschule was to appear before the Kaiser and Kaiserine before the Neue Museum opposite the Schloss tomorrow at 3:30 and we had to go and get our tickets, at 11:00 a.m. today. So we dressed and posted down. Blankenburg, after asking me if I understood German, invited me to be one of the 11 ladies to receive their Highnesses at the head of the steps. They were supposed to be all German girls, and I am the only auslander. I am quite proud. We are all to wear white and no hats. After dinner read a while, but too excited to practice, got dress out and looked it over, cleaned gloves. At 6:30 went out to buy chiffon for the neck. Gretchen Plesch is here for a couple of days. Gretchen and Walter were here for supper. They are growing coarser and coarser every day. Adele trimmed her hat and I fussed with my dress.

Saturday May 2, 1896

Well, my part of 'court lady' is over and everything seems like a dream. It was all too short. At noon took vocal lesson and didn't get home till 1:10, dressed and dined, and at 2:15 at the Hochschule. We rode down in private carriages - closed - black horses. My! the crowds of people on the Unter den Linden and by the Museum. The other students took their places behind the ropes and we 11 in the middle by the entrances. All the 'big wigs' in court garments - artists of every kind - ministers, in fact the whole court came and passed in. Students from all the Academies with banners and in costume came, and all was excitement till 4, when the Kaiser and Kaiserine came. Prince and Princess Luitpold and Hofdamen - and oh! such lovely toilets. The royal pair looked so nice and not at all 'stuck up'. Ha! We 11 girls followed the royal party, saw and heard everything. We made a court bow and were driven home at 6:00 p.m. The Kaiser read his address and spoke in his throat. His left arm is shorter than his right and in fact he has very little use of it. A number of teachers of the Hochschule received orders. After changing my dress I went down to May. The Ames girls saw me yesterday, the tall one thought me pretty, and the young one said 'sweet face'. They had quite a fuss as to which was right, so May said. Mrs. Asher was so annoyed because Meta was not one of the 11. Alfred Ross has just left, he came while I was eating supper.

May 3

So tired, woke only at 10:00. Letter from Ma, with 103 marks cheque no. 7859, Dear Ma. worries over me so.. Have fixed up my cash book, and I owe so much, wish I could find 100 mk cheque somewhere. Dr. B. was here yesterday, but in the excitement I forgot to write and tell him not to come, so I must go excuse myself. Herr Professor Knudsen's sister is very nice. She thought I was only 18 or 19. Ha! Ha! We had a nice evening together.

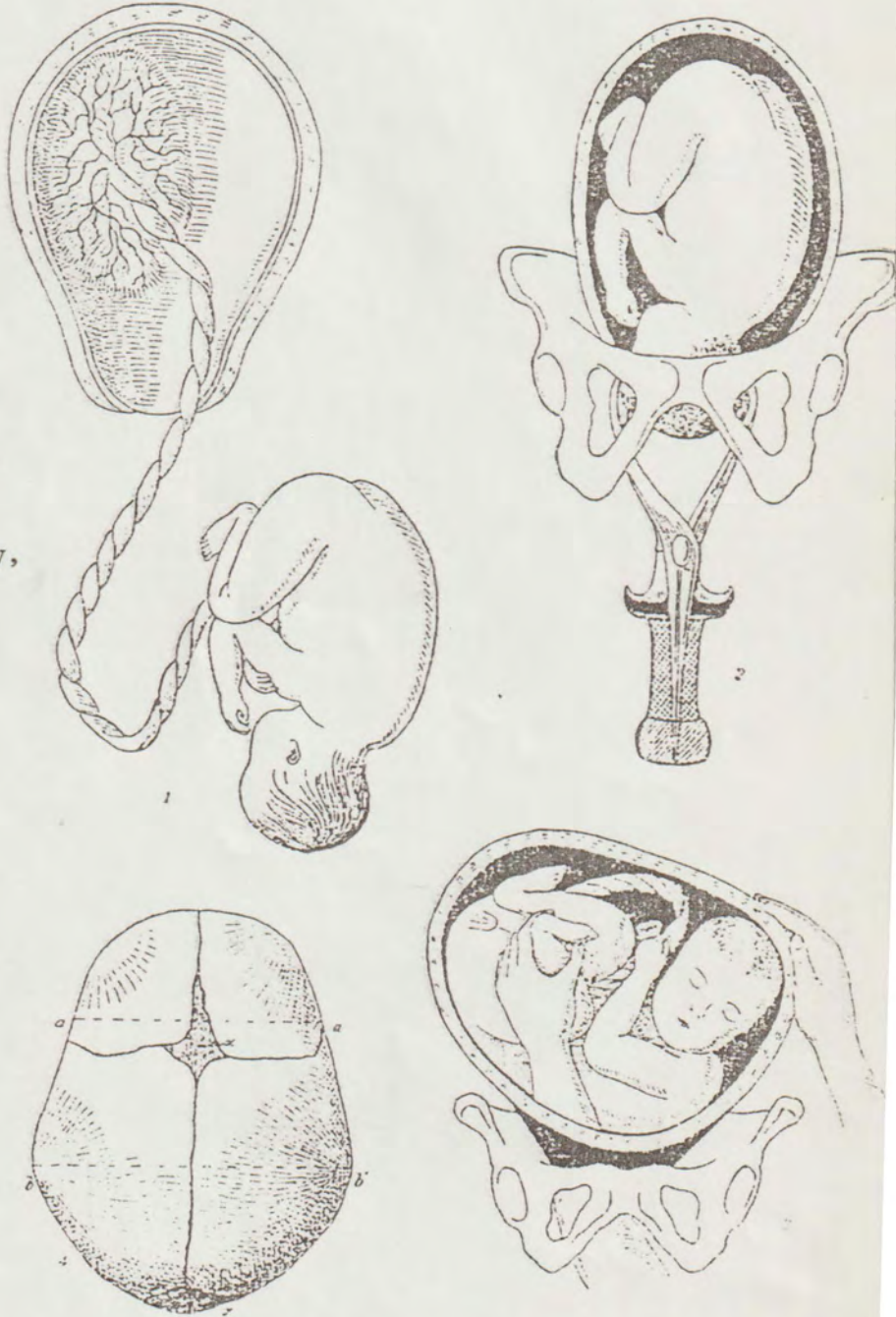




During her years in Berlin, Maud Allan took on whatever work she could in order to survive financially. She made the drawings opposite for Illustriertes Konversations-Lexikon der Frau (Berlin, 1900).

Her papers include a post card from the author/editor to the Publishing House asking that they contact "Miss Durrant" to make more drawings for this text.

Most of the drawings are, necessarily, of a medical/sexual nature. The page opposite is by far the most "artistic."



1. Reifes Kind, durch die Nabelschnur mit dem in der Gebärmutter noch anhängenden Mutterkuchen verbunden. 2. Anlegung der Zunge an den Kopf des Kindes. 3. Die Weite des queren und senkrechten Herabhaltens eines Fußes. 4. Der knöchernen Schädel des ersten Kindes mit der grossen und kleinen Fontanelle und dem kleinen vierten und sechsten Schädelknötchen.

CRITIQUES, REPORTS ETC. RE MAUD ALLAN'S VISIT  
TO ST. PETERSBURG, RUSSIA IN 1909

The following material was most kindly furnished by Per Dalgaard and Inger Lauridsen both Ph.D. candidates, Comparative Literature at the University of Alberta, working with Dr. Edward Mozejke and Professor V. Dimic.

Perb, No. 304 November 5 (118) 1909

On Saturday, November 21, in the Big Hall of the Conservatorium, the famous English dance Miss Maud Allan will perform.

Perb, November 21 (1 December) No. 320, 1909:

Zamerka (Notice)

Yesterday Miss Maud Allan's dress rehearsal took place in the big hall of the conservatorium. Miss Allan conducted the orchestra herself. Props and decorations were brought by the artist from London.

Perb, No. 322, November 23 (1 December 6), 1909, p. 3.

Miss Mod [sic] Allan

. . . and then came the small birds: Artemies Koloma, the Wiesenthal sisters, Ada Furzkiewiez, Ms. Causraja, Stephanie Dombrowska, Atga Desmond, Ms. Maud Allan.

Miss Maud Allan is as far from the teacher, the wonderful Tsadera, as she is from a heavenly star. There we find living creatively on a solid foundation of learning, while here we find the pupil's timid imitations of approved problems. There - inspiration, here - a bit of technique. There - living beauty born before our eyes, here - something 'not too bad.' Miss Maud Allan will never be Duncan's successor, nor the heir to her tradition. This is not a Greek vase painting come alive. This is not even Flackmann. Not even Wedgewood. Not even Thorvaldsen. It is animated frescoes from the Cafe Reuter.

Miss Maud Allan danced Chopin's "Marche Funebre" portraying a woman searching for the body of her beloved in the corpse-shrewn battlefield. This was worse than bad. It was "not too bad." You felt as if you were sitting in the cinema listening to (watching) 'King Lear' on the screen. Hands up - this means grief, hands apart - despair, hands together - either madness or resignation before fate.

She danced "Peer Gynt" ("Ase's death", "Amitra's dance", "dance of the Gnomes"), abusing the dramatic, pressing the psychological pedal to the detriment of the plastic. All too theatrically, she used electric effects. It was very "not too bad": almost opera, almost drama.

She danced the dance of Salome, that is, a belly dance. In the summer, on the open stage of Krestovsky at the Aquarium, this might have been enormously successful. Somewhat erotic, somewhat exotic, somewhat dramatic and at the same time not at all shocking.

Apollo leads the dance of the muses. Duncan is a muse and that is why her dance is so bright, so divinely light and serene. There is so little body in her dance and no soul at all. A single, fleshless, soulless, emotionless line is dancing, creating Apolline beauty.

Bacehus conducts the chorus of the menads. Miss Maud Allan is a medad and the first one out of the water [probably this is an idiomatic expression meaning approximately "and how." etc.] That is why her dances are so sweaty and so full of soul that kills pure plasticity.

Balet Enciklopedija, ed. Ju. N. Grigorievich

Allan, Maud (1883, Toronto - 7/10 1956 Los Angeles)

Canadian dancer, pedagogue. One of the important representatives of the school of rhythmoplastic dance. Rejected the techniques of classical dance, danced barefoot in a costume reminiscent of a Greek chiton, took up the plastic tradition of antiquity. Made her debut in Vienna 1903, performed in Paris 1907C "The Vision of Salome" to the music of Remy. Used in her dance the music of Bach, Schuman, Grieg. Guest appearances in Europe (1908-28, in Petesburg 1908), the USA, Africa, etc. 1928 - 33 taught in Britain, from 1940 in the USA.

Vse o baletu. Slovar Spravochnik. ed. S. Ja Suric

"Allan, Mod"

Representative of the "free dance" of the beginning of the 20th Century which was inspired by antiquity. 1908 in St. Petesburg.

Soul Dancer Wrapped Up in Her Art,  
and Foot That Twinkles Betimes on Stage.

Chris Tubman  
Jan 27/1940

Sept  
Pr. 1  
p. 3



Sketched from Life

Maud Allan, barefoot dancer, is in Chicago to give her version of the poetry of motion. One of her poses while describing her art, and also one of her feet, was

Chicago  
Jan 24/10

# of Motion.

## MUSIC IN MOTION IS DANCER'S ART

Maud Allan, at Auditorium,  
Interprets Tonal Poems  
with Grace That Charms.

*Chicago Tribune*  
GIVES GRIEG'S PEER GYNT

Jan 24/10 p3  
Equals and in Some Ways Sur-  
passes Isadora Duncan; to  
Appear Again.



WILSON'S  
SPRING SONGS

Maud Allan, the dancer of whom much has been spoken and written, was disclosed to the Chicago public yesterday afternoon at the Auditorium, where, assisted by the Philharmonic orchestra under Mr. Emanuel's leadership, she danced a program of her best known dances. The audience was one of fair proportions and although clearly one that had been attracted largely through curiosity, such was the character of Miss Allan's achievements that curiosity soon grew to interest, and out of interest came appreciation.

Applause which told of understanding and of hearty liking for her and her work was her reward long before the afternoon was ended, and after the scheduled numbers had been given the request for more was such that an extra—the "Blue Danube" of Strauss—was danced, and several recalls acknowledged before the audience left the theater.

Miss Allan's art is more like that of Isadora Duncan than has been any dancer's seen here since that exponent of the Greek art became known to us. Miss Allan's is the equal of that of Miss Duncan, and in certain respects impresses as of even broader scope. It is not so purely and so unyieldingly Greek. It has greater variety, and therefore is more elastic and more satisfying as a medium for the translating of music into motion. Miss Duncan converted everything into the Greek; Miss Allan more nearly suits her art to the character of the music itself.

### Everything Sensual Is Banished.

She is a woman tall and slender, with suppleness of body and limb that approaches the marvelous and which is so skillfully utilized that every motion, every posture, and every line takes on grace and beauty. Anything more wonderful than her hands in grace and suppleness has yet to be seen here from any dancer. Nothing that she did yesterday suggested the sensual or the animalistic, but all was invariably pure and beautiful in the impression made. Intelligence is back of everything Miss Allan does, and makes meaningful and significant her every movement.

This was particularly brought home to the onlooker in her dancing of the music of the "Peer Gynt" Suite of Grieg, which recently was done here by the dancer De Swirsky. The latter merely capered about the stage in a state of comparative audity, in nowise interpreting the music, and clearly having as her sole object in performance the displaying of her physical charms. Miss Allan entered into the meaning of the music, and, catching that meaning, translated it into posture and motion.

The "Morning" was a greeting to the day by a creature natural and primal, who felt surprise at the miracle of dawn, but who rejoiced in it. The "Ase's death" was eloquent with dread, with terror, and finally with pain, as death was met, felt and yielded to. This was one of the high points in Miss Allan's achievements yesterday, for it contained the tragic note, and yet was unfaillingly beautiful.

### Interprets the Tonal Poem.

The "Anitra's dance" was not truly oriental any more than is Grieg's music, but the grace, the joyousness, and the piquancy that is in the little tonal poem were interpreted. The "Dance of the Gnomes" was a wild frenzied affair, which fitted the music exactly, and was a terpsichorean performance of exceptional skill and virtuosity.

Later Miss Allan was seen in the Chopin "Funeral March," which was veritabily interpreted and was rich in imaginative and poetic qualities; and in the Rubinstein "Valse Caprice" in which fantasy, joyousness, and elfish playfulness were neatly and tellingly embodied. Earlier she danced the Rubinstein Melody in F, a Waltz and two Masurkas of Chopin, and the Mendelssohn "Spring Song."

There was nothing in the dancer's work which could in anywise offend the most fastidious, but, on the contrary, much that could but appeal and appeal strongly to every lover of the beautiful, the graceful, and the imaginative.

The announcement was made that Miss Allan would be seen again at the Auditorium the afternoon of Sunday, Feb. 6, and it is rumored that she then will give her "Vision of Sakome" dance which created so great a stir in Europe.

W. L. HUBBARD.

# Maud Allan Conquers Girlhood Home With Marvelous Offering

## HOUSE GOES WILD WITH ENTHUSIASM

Most Wonderful of Dancers  
Exhibits Purest Beauty  
in Dance Series.

By RALPH E. RENAUD.

TO ALL who love pure beauty, to all who worship the loveliness of created things, to all who seek the true soul of music, and to all who are awake to the romance and emotion which lie just below the rough surface of everyday life, last night at the Garrick Theater was a night among 10,000 to be remembered, treasured, and, I am tempted to say, revered. Maud Allan, an exile for the fifteen years which have made her one of the world's great artists, appeared in the home of her girlhood and won the city in complete subjection. Henceforth San Francisco will be to her at once a city of tears and a city of laughter and love.

Within my time no such personal triumph has occurred here. The theater was packed and fully half had come merely from curiosity, perhaps from morbid curiosity. It was an audience of Americans, and not exuberant Italians prepared to applaud their favorite tenor. Yet, at the conclusion of her wonderful interpretation of Grieg's "Peer Gynt" suit the whole house, from gallery to pit, was yelling and stamping an ecstatic approval. If they had not lost their senses, they had at least abandoned all dignity in a frantic appreciation that the mere patting of palms could not express.

It caused a stress and strain, which the emotions of no human being could withstand. When Miss Allan had finished the last number on her programme, the poignantly graceful "Valse Caprice" of Rubinstein, she crept forward to the footlights, with moist eyes and quivering lips, to make a little speech. Her voice trembled and was scarcely audible for the sobs she tried to suppress, but she spoke the most sincere and touching thanks I have ever heard. She referred to the happy days of her childhood here, and the dark and sad days which had so tragically followed. She declared that when she left San Francisco she had determined never to return until she could bring back with her the success she dreamed of, and that of all cities on earth she yearned most for the appreciation of this.

"Take me to your hearts," she ended, with the catching breath that just precedes a burst of tears. "I know you have, but, oh, keep me there!"



Miss Maud Allan in two of her characteristic dances, The Spring Song and Funeral March.

almost perfect. She makes dancing, that of the rigid, and slipped feet, appear as if it were in the land, and the habitual gyrations of the chorus a pestilence. Her rhythmic movement is a graphic realization of the visions and vague dreams which master music suggests to every poetic imagination. And before proceeding with any description it may be well to establish one thing in the beginning. Her art is neither moral nor immoral. It is the art of absolute beauty. She dances as she should— with bare feet, bare legs, bare throat and arms. There could be no offense whether she were more or less attired than she is. It is all as modest as the sunrise, as chaste as the leaves of the forest and as sweet as the spring blossoms. Indeed, you scarcely stop to consider that she is a woman at all. She is a figure stepping delicately from the swelling round of a Greek vase.

Her method is Greek in conception, atmosphere and spirit. It may not have the regularity we are accustomed

to associate with Greek art forms, and the complexity of her interpretations is doubtless due to the modern overlaying which none of us can escape. Yet she might be a Dryad, playing in the checkered shade of her forest home, a nymph dallying by still mountain pools, or an Attic maiden speeding the news of Salamis. Other forms accompany her. The stage seems full of dancers. She evokes strange memories of a golden age which never existed. Let us recover our sanity in remembering the Homeric picture:

"Ardent youths yonder, and shepherd maids danced, holding each other by the wrists. Delicate vells wore the maidens; colored chitons, handsomely woven and dully shining with oil, covered the boys. The first came wreathed in flowers, the second bore golden swords suspended from silver rings. Thus they circled on twinkling feet, lightly as the skilled hand of the potter turns the plate to assure himself that it revolves; they ran, again

Maud Allan's first tour of the United States was not the success she expected and so fiercely desired— except for the reception San Francisco gave her. The warmth of this reception clearly "saved the day" for her, as the above account so movingly demonstrates.

Maud Allan - Cherniavsky Tour, India to Australia

1913 - 15

I T I N E R A R Y

November 1913

1 Bombay: Cherniavsky Trio arrive  
(second visit)  
14 Maud Allan arrives  
27 Opening performance, Bombay

December

10 Trio to Madras and Bangalore  
18 Company leaves for Calcutta

January 1914

1 Open Calcutta  
11 Left Calcutta  
13 Allahabad  
14 Lucknow  
15 Agra  
16 Cawnpore  
17 Delhi  
25 Rangoon

February

1 Penang  
4 Singapore  
15 Shanghai  
28 Left Shanghai

March

5 Arrive Manila  
14 Leave for Sydney  
30 Arrive Sydney (en passage only)

April

4 Unedin  
4 Wellington  
11 Open Dunedin  
13 Invercargill  
13-18 Small towns of N.Z.

May

18 Christ Church  
24 Auckland [Ellen Terry visit]

June

9 En route to Sydney  
18 Melbourne

July

5 Sydney  
30 Trio on 3 week tour (Maud Allan immobile)

August

6-7 Kalgoorlie  
9 West Maitland  
10 Gunnedah  
11 Narrabri  
12 Moree  
13 Inverell  
Tamworth - Armidale -  
Tenterfield Warwick  
21 Toowoomba  
25 Brisbane  
Marybro - Bunderburg -  
Roehampton

December

12 Mt. Morgan  
14 Sydney  
18 Goulburn  
20 Albury  
21 Wanganratta  
23 Melbourne



TO-NIGHT! TO-NIGHT!  
LYCEUM THEATRE

FOUR NIGHTS only:

Monday 23rd, Tuesday 24th,  
Wednesday 25th and Thursday,  
26th February, 1914,  
at 9.15 p.m. (sharp)

THE MAUD ALLAN

AND

CHEERNIAVSKY COMPANY

Under the direction of W. ANGUS  
MacLEOD.

FOR EASTERN TOUR BOOKED AND

DIRECTED BY

D. E. D. COHEN.

MAUD ALLAN

AND

Leo, Jan and Michel

CHEERNIAVSKY

The most Powerful

ATTRACTION

In the History of the Far East.

Stalls and Circle \$5.00 Pk. \$3.00.  
Gallery, early door from 8.30 to 9 p.m.  
\$2.00. Gallery admission from  
9 p.m. \$1.

WIRE CHANGE OF  
PROGRAMME EACH NIGHT.

Plan at Mootrie's,  
Manager HOWARD EDIE.

579

From  
North China News  
Shanghai  
Feb. 23, 24 1914

Obtained from  
Shanghai Public  
Library, China  
(1984)

Also with Miss Allan, the three  
played with perfection: no other  
music, one thinks, could ever ac-  
cord so well with her dancing.

It remains to mention the admir-  
able accompaniment of Mr. Frank  
St. Leger, as good as it could well  
be.

Is there any reason why the  
theatre authorities should not  
suppress whistling and catcalling  
in the gallery? The trick is new  
to Shanghai and insufferable. It  
nearly marred the pleasure of an  
unusually evening.

The Lyceum was no less crowded  
last night than on Monday, and  
Miss Maud Allan no less successful  
in charming her audience with the  
poetry of her dancing. Very  
beautiful were her interpretations  
of Sorrow, Despair, Hope and  
Joy, particularly the two first.  
Later came a repetition of the  
Spring Song, one of the loveliest  
things Miss Allan does, and at  
the end of the programme Strauss's  
"Blue Danube." More wonderful  
even than the grace and buoyancy  
of all her movements, is the variety  
of gesture introduced. But then  
no two poems are quite the same  
and Miss Allan's work is truly  
poetry in dancing. A word should  
be said of the lighting, which in  
technical perfection is not the least  
impressive part of the whole dis-  
play—an object lesson in a very  
difficult piece of work.  
The Cherniavsky Trio opened  
with a familiar work by Beethoven  
which again it must be said that it  
would have been twice as beauti-  
ful if taken half as fast. But later  
Mr. Jan Cherniavsky gave himself  
a better chance in a Chopin nocturne  
which was played with virtu-  
ous finish. Both Mr. Michel and  
Mr. Leo Cherniavsky were very  
brilliant, and contrived to put a  
good deal of charm into the fire-  
works which they seem to consider  
indispensable.

THE PRINCE OF WIED.

THE ALBANIAN  
DEPUTATION.

Newsp. Feb. 22.  
The Prince of Wied to-day cere-  
moniously received the Albanian  
deputation headed by Essad Pasha,  
who said that the deputation on  
behalf of all Albania asked the  
Prince to accept the throne of  
free, independent Albania.  
The Prince replied that he would  
devote himself with heart and  
might to his new country. He hop-  
ed, with the support of the Alban-  
ians, to lead Albania to a glorious  
future. — Reuter.

A VISIT TO RUSSIA.

Berlin, Feb. 22.  
The "Norddeutsche Allgemeine  
Zeitung" announces that the Prince  
of Wied will visit St. Petersburg  
by 20th inst. to meet the Tsar  
and the Russian statesmen.  
Berlin, Feb. 21.  
Addressing the Prince and  
privately the Albanian  
deputation gave them the title of  
"King and Queen of 'Osmanischer'"

MAUD ALLAN AND THE  
CHERNIAVSKY TRIO.

Of the large audience that crowd-  
ed the Lyceum last night there  
were probably many who were  
merely curious; others, perhaps,  
were a little disposed to be kindly  
amused; to some it may have seem-  
ed that the association of a profes-  
sional dancer with the Cherniavskys  
who, whatever their faults and  
extravagances, are first rate musi-  
cians at heart, was somewhat un-  
worthy of the latter. To which-  
ever class one belonged before, one  
could only feel that an instinctive  
and sincere apology was due to all  
those on the stage, and particular-  
ly to Miss Maud Allan. For the  
first time one realized the deep and  
subtle association of the words  
that we have put above this article  
—dancing and music. One saw what  
the human body, perfectly graceful,  
responsive to the least inflexion  
of feeling, might be made to express.  
To describe Miss Allan's dancing in  
words would be impossible, because  
it is in itself a new language; yet,  
as we have been told many times,  
the oldest in the world. One might  
pull it to pieces—asking oneself  
how Miss Allan makes her arms  
ripple, how she contrives to dance  
when sitting on the ground (as in  
that wonderful thing *Am Meer*)  
and how she transforms herself  
into a Medusa surrounded with  
writhing snakes—as in the last  
dance of *Peer Gynt*. But very soon  
mere detail becomes troublesome,  
and one gives oneself up to the  
witchery of her movements, the  
strange hypnotic spell which she  
sheds. One has seen dancing, and  
it is as all the arts combined in  
one.

The Cherniavsky's brought many  
of their old faults, yet showed more  
of their real virtue than at their  
first visit. The Mendelssohn trio  
was as usual too fast, too strident,  
generally too overpowering for  
music generally, or its own mean-  
ing in particular. It is a shame  
that such a pianist as Mr. Jan  
Cherniavsky should degrade his  
genius by playing such trash as the  
*Eugen Onegin* arrangement. And  
Mr. Leo Cherniavsky's fireworks,  
exquisitely as they are performed,  
are mainly interesting as a *tour-  
de force*. But in his encore with  
a comparatively simple piece, the  
violinist showed what he can really  
do, holding the house breathless—  
just as Mr. Jan showed us again,  
when playing Chopin's *F sharp*  
nocturne with Miss Allan. And

Apart from the  
critiques, please  
note passing report,  
in column adjoining  
review of February  
24, concerning the  
Prince of Wied. By  
amazing coincidence,  
it was to this same  
Prince that exten-  
sive reference was  
made in the libel  
Action of June 1918  
Maud Allan took -  
and lost - against  
Noel Pemberton-  
Billing, MP. The  
latter, in his  
defence asserted  
the existence of a  
'Black Book' kept  
in the study of  
this Prince of Wied  
in his 'Palace'  
at Durazzo, Albania.

FROM THE TOUR DIRECTOR'S LETTER FROM AUCKLAND,  
NEW ZEALAND, ~~AND~~ HIS WIFE IN LONDON.

JUNE 15, 1914

S.S. Riverina I told you in my last letter of Ellen Terry's arrival and how ill she was. Well, on Tuesday night when I got back from the theatre, I received a message to say that I was to go to her at once, so I went up to her flat and found her in bed, looking much better than I expected, but still very old. She was delighted to see me, said the rest was doing her good but she longed to be home again but would fight on to the last as she could not bear to think that the people who had brought her out would lose money. She said she quite thought she would die in the Red Sea. I advised her to go home by the Cape - she is not a bad sailor - but hates the confinement on board. How wonderful she is, her brain as quick as ever, talking on a dozen subjects in five minutes, keenly interested in life, merry and cheerful and chock full of humour and charm. 'I hate my body' she said - and that is just it. You feel that Ellen will never die, that her spirit will simply take flight to another sphere. I told her I first saw her as Lady Macbeth. 'I'm sorry for that' she said - 'it seems like a dream - that this old hulk could have been Beatrice.'

On Friday night she came to the theatre. She was much relaxed and got out of bed and came down and sat in the stage box. She was enormously excited afterwards and I took her round to the stage and introduced her to M.A. and the Trio. 'Wonderful, wonderful boys' she exclaimed 'you have dragged the soul's soul out of me. I wish I were the mother of you all, I must kiss you each' (and does so) 'And you, Maudie, Queen Maud, how you've improved, but then none ever had such music to dance to as you've got. I could have danced myself, none could help it' (imagine M.A.'s fury!) And you are Jan, the pianist, your touch is like falling petals and Leo, why now you are laughing - but when you play you look as if you had the sorrows of all the world on your shoulders, but perhaps it was the accompanist, he had not quite caught your temperament. Well, good-bye, good-bye, I must come again tomorrow though I shan't sleep tonight. I haven't been so moved for years.'

Well, she did come on Saturday evening, and I sat with her and watched her face. You may imagine how the Boys played for her, and she just sat there with all sorts of expressions flitting across her face, every now and then a little laugh (like a child) at some beautiful passage, and then at something tender and sad, the tears would rain and out would come the handkerchief. 'Oh, I can't bear it, I can't bear it' she would say. It was an experience that showed me clearly more than anything else the secret of her power to move an audience to laughter and tears. I saw her only once again, just before we sailed. I took Leo round to say goodbye. She gave us each a photo, and to me her book of her life with the portrait of Beatrice, inscribed 'In remembrance of Ellen Terry'. She asked us all to see her in London, and to stay with her in Kent, but, she said, she had a feeling she would see me again but never 'those dear, dear boys'.

1914, June 6th  
*Alto mes a Vite. Poppe*  
 MAUD ALLAN  
 Auckland Public Library

AND  
 LEO, JAN, MISCHEL  
 CHERNIAVSKY.

PROGRAMME, SATURDAY, 6th JUNE, 1914.

1. JAN AND MISCHEL CHERNIAVSKY.  
 Sonata, Op. 34, for Pianoforte and Violincello ... .. Grieg
2. MAUD ALLAN.  
 (a) Am Meer (By the Sea) ... .. Schubert-Liszt  
 (b) Contre Tanze ... .. Beethoven  
 (i) Minuette  
 (ii) Bacchanal
3. LEO CHERNIAVSKY.  
 Violin Concerto ... .. Mendelssohn  
 (a) Andante  
 (b) Finale
4. MAUD ALLAN.  
 Peer Gynt Suite ... .. Grieg  
 (a) Morning  
 (b) Ase's Death  
 (c) Anitra's Dance  
 (d) Darce of the Gnomes

*Towsey*

INTERVAL OF TEN MINUTES.

5. JAN CHERNIAVSKY.  
 Eugen Onegin ... .. Tschaiowsky-Pabst
6. MISCHEL CHERNIAVSKY.  
 Variation ... .. Boellman
- MAUD ALLAN.  
 Valse, Op. 42, A major ... .. Chopin

Maud Allan will be accompanied in all her Dances by the Cherniavsky Trio.  
 Accompanist: CYRIL TOWSEY

A different Programme will be submitted at each Concert.  
 NOTICE.—The Management reserve the right to make alterations in this Programme.

Manager: HOWARD EDIE. Electrician: FRED. W. MITCHELL. Treasurer: H. I. COHEN  
 The MAUD ALLAN Company, under the direction of W. Angus MacLeod.

LAN, MAUD (6.6.1914)

Concert attended by Ellen Terry Hand writing in doo & Maud's name



NOTE:

The following is one of six manuscript radio talks Maud Allan prepared in 1936 for radio station W.N.S. New York. The series bears the title "Personalities I have known" and includes similar accounts of Ellen Terry (highly inaccurate) and of Eleanetha Duse, whom Maud had allegedly met and admired in Berlin (Isadora Duncan claimed acquaintance with both actresses, too.)

This account of Melba's behaviour in Melbourne is, however, essentially accurate, as the appended documents confirm. Maud Allan's comments on Melba's voice are informed, to the extent that Maud herself had so stubbornly studied voice in Berlin.

It is very doubtful, however, that Maud Allan was on such familiar terms with Mme. Melba as the closing paragraphs imply. It is certain, at any rate, that the advice Melba allegedly offered was not in any sense new to Maud Allan.

Dame Nellie Melba

A pleasurable surprise awaited me on the opening night in Melbourne at the Auditorium. The atmosphere was electric, the large concert hall was packed with an eager audience, and I wanted to give of my very best.

But I was tired. We had had many obstacles to overcome, for appearing in a Concert Hall with only the usual lighting system is disconcerting - and my electrician had to arrange a system of stage lighting installed in the corner box of the circle and center back. Then it had to be tried out and that is a fatiguing business at best.

Just before I stepped on to the stage, my Company Director brought me the news that Mme. Melba was in the audience. I nearly passed out because I was so tired, I suppose.

I had appeared before many great people and for Nellie Melba many times in London but Mme. Melba in her own home town seemed somehow so very very different! I can't say why - it's just something one feels and words cannot define or describe. With her came that handsome charming and gallant Sir Richard Neville whom I had met many times in London. All went well, and I turned at the end to bow to the Queen of Song -- only to see, to my embarrassment, that she was leaving her box. Can you imagine my feelings? The blood rose in my cheeks and I wanted to cry - but bowing bravely to the enthusiastic audience, I left the stage.

The continued applause made my return to the foot-lights necessary - and then I saw Mme. Melba and a bevy of young ladies laden with flowers, coming wreathed in smiles down the centre aisle. At Mme. Melba's command I was showered with these gorgeous blossoms from the stalls, more from the corner boxes of the circle, till the stage was a huge flower drift in which I was standing almost knee high.

It was only later when I came to the foot-lights to express my thanks that I saw several huge laundry baskets which had contained hundreds of roses and petals and now were empty. Thus had Nellie Melba brought her offering to the Hall from Lilydale. She did this and showed her real appreciation of and admiration for my Art.

I visited her at her beautiful home Combe Cottage not far from Melbourne. The large living room opened up to a terrace leading to her heavenly garden. I heard the hum of songs of the birds and inhaled the heavy scent of rare flowers. It was enchanting. In the room exquisitely furnished with antiques were proudly displayed the trophies of her triumphs and royal appreciation.

Melba possessed the purest voice, I think, that ever was. A voice as clear as the light from the brightest star and cool as the water from a crystal fountain.

Yet she never really stirred me with her singing. She seemed never to have lived, never to have loved and experienced love's heartache. Yet we know her heart had experienced these feelings - but her voice remained cool and calm. At the time I was with her at Lilydale she was going through trouble that touched her deeply. She wept as she told me in the seclusion of my hotel room one day when she lunched with me, of the sorrow disturbing her peace of mind and yet with it all, it never touched her voice. Strange.

One day I came near to giving up. Tour troubles caught up with me and everything seemed at sixes and sevens. I wanted to leave everything and go back to England.

I sent for Melba - and, bless her, she came, and she said; "My dear go on... Never let the public know your difficulties or your sorrows. They pay to see you at your best, free from back stage difficulties - and if they think you are not in form, they are hurt to have spent money on you. You must remember money does strange things to some people, so keep your own counsel, smile and keep on smiling. And if you must give way, do so in secret when the lights are out and before the curtain goes up". Much of what she said to me is all too true.

I was happy in her company during that Melbourne visit. Just at this time her thoughts seemed to be constantly on her son whom she loved beyond all others - including her art.

When Dame Melba passed away I lost a friend ever ready with helpful advice to smooth out the rough places over which an artist has to travel. It is not at all with us stage folk as the audience sees us - bathed in the lights of the world in which our Art carries us. On the stage we give you the finished work after days, months, yes, and even years of hard work striving for perfection, through disappointments and heartaches.

Note: The following is an excerpt from the Tour Director's letter to his wife in London.

December 27, 1914, Melbourne

Our concert last night was a great success - in the new Taiti Auditorium that seats 2000 and, they say here, the finest concert hall in the world. It was a gorgeous program. M.A. gave the Peer Gynt, Blue Danube, and Chopin, with Spring Song and Baccarolle for encores. The Boys played the Tschaikovsky Trio and received an ovation. Leo played the Max Bruch, Mischel, Souvenir de Spa, and Jan, Chopin. All were at their best. Melba was present and most complimentary, most enthusiastic. M.A. was to stay with her from Sunday to Wednesday, but she is bilious and cried off. All spent the day with her last week, her place is magnificent, about 30 miles from Melbourne at Lilyvale.

CRITIQUE FROM THE ARGUS, MELBOURNE 28 DECEMBER 1914.  
THE REFERENCE TO MME. MELBA SUBSTANTIATES THE AUTHENTICITY OF MAUD ALLAN'S  
RECOLLECTION OF THIS CONCERT.

MISS MAUD ALLAN

Displays of remarkable enthusiasm marked the audience which attended the performance by Miss Maud Allan and the three Cherniavsky brothers at the Auditorium on Saturday evening. A truly artistic treat was provided. The dual arts of music and dancing certainly give a more comprehensive interpretation than can be achieved by one form of expression, and on Saturday these arts were most happily blended. There was not a jarring note throughout the evening and the artists power of expression met with due appreciation. The most enthusiastic member of the audience was, perhaps, Madame Melba and certainly no greater compliment can be paid a great artist than the demonstration of true appreciation by another. Miss Allan began her brief return season with a number of the dances with which she opened at the King's Theatre last winter, and the selection gave full scope for an adequate display of her art. Miss Allan aims at an expression in visible motion of those feelings which inspired musical compositions, and her dancing is in the highest degree symbolic. She not only dances and posture, but gives facial expression in accordance with the emotional colouring of the music. Miss Allan began with the "Peer Gynt" suite, op. 46, of Grieg, the movements being "Morning," "Anitra's Dance," "The Death of Asc," and "The Dance of the Gnomes in the Hall of the Mountain King." Three dance poems of Chopin followed, with Mendelssohn's "Spring Song" as an extra. The Blue Danube Valse of Strauss formed the final programme item, but this dance was greeted with even greater favour than those which had preceded it, and Miss Allan was obligated to add "The Barcarolle" from "Tales of Hoffmann," "Moment Musical" (Schubert), and Valse in A flat" (Brahms). Excellent lighting effects were provided.

The Cherniavsky brothers were also received with a considerable amount of favour, and each had to respond to an encore. In the violin concerto in G minor (Max Bruch), Mr. Leo Cherniavsky gave evidence of his remarkable technique and power of expression, and a little gem, "Bercense" (Townshend) was the encore number. At the pianoforte Mr. Jan Cherniavsky gave as bracketed numbers Chopin's "Nocturne in D flat," "Study," and "Polonaise in A flat." If the Polonaise was a little below the usual mark, an additional Chopin number, "Prelude in F," made the performance highly satisfactory. In his cello solo, "Souvenir de Spa" (Servais). Mr. Mischel Cherniavsky showed great technical ability, and Schubert's "Slumber Song" was given with beautiful expression. The three brothers also played splendidly together in a Tchaikowsky trio. Mr. Frank St. Leger was an able accompanist for the soloists, and his accompaniment to Mr. Leo Cherniavsky was especially noteworthy.

\* \* \* \*

Maud Allan arrived at Sydney Palace on Saturday night, and found a large audience that was sympathetic and occasionally enthusiastic—particularly so after the childishly joyous Moment Musical which, with Schubert's exquisite music, was a plain proposition and quite irresistible in its appeal. But some of the other dances draw merely a nominal amount of noise and left the spectators pondering. There is nothing deliberately dazzling about Miss Allan's art. It never resembles hard work, or becomes a thunderous rattle of shoe-heels. It isn't Genée, or musical comedy jiggling, or vaudeville clatter, or tango, or ballroom stuff—none of the familiar stunts resemble it. The leaflet which supplies a list of titled and merely distinguished people who "have witnessed the dances of Miss Maud Allan" is, presumably, supplied for the encouragement of the doubting and untitled customer. There doesn't seem to be any use in it otherwise. Any dancer who has been before the London public for years could hardly avoid being seen by the nobility—who have more time on their hands than most. The famous Salome Dance, which has been Maud's fortune, is carefully melodramatic, and, with its fine setting, gory accessories and music, requires less mental effort

*MAUD ALLAN AT SYDNEY PALACE.*



*A dead head watches the Salome dance.*



*Maud Allan dancing to Mendelssohn's Spring Song.*

on the onlooker's part. The trifling bead and chiffon costume resists the whirlwind dancing so well that one suspects it was rigged by a female sailor with long experience of typhoons. The Cherniavskys, who are handicapped slightly by their mannerisms, are great workers in the good cause of music and keep up a creditably high average. Mischel, the 'cellist, seems to have a smaller supply of inspiration than the others, but, nevertheless, they are a very interesting trio. The orchestra of 35 players, under Frank St. Leger, buttresses an unusual show that is packed with melody and grace and deserves well of the public. (Sydney)

*The Bulletin p. 8 9. 7. 1914*



TELEGRAMS  
"PROCONPAR, PARL, LONDON."

The Office of The Rt. Hon. D. Lloyd George, O.M.M.

Thames House, Millbank.

London, S.W.1.

AJS/FES.

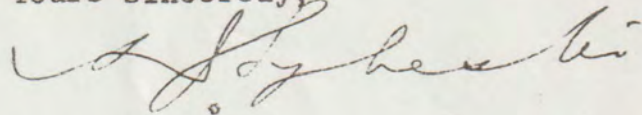
20th December, 1932.

My dear Vandeppeer,

Following on our talk yesterday, I now enclose a copy of the letter which Mr. Lloyd George received from Miss Allan dated December 5th, and a further letter received from her this morning.

I should be very much obliged if you would have the points of view which Miss Allan expresses carefully gone into and let me know what is the position so that I may, ~~lay it~~ lay it before Mr. Lloyd George who as I told you yesterday, had had certain facts laid before him by Professor Laurie who is one of his friends.

Yours sincerely,



D. E. Vandeppeer Esq.,  
Ministry of Agriculture & Fisheries,  
Whitehall Place, S.W.1.

Note: This is a xerox of the letter from A. J. Sylvester, David Lloyd George's well-known Secretary, regarding Maud Allan's problems over the payment of her leasehold of the Crown Property in which her beloved London home of "West Wing", Regent's Park, stood.

Maud Allan held on to "West Wing" for the next eight years until bomb damage forced her out (see attached letter recalling the incident, addressed to Mrs. Manya Cherniavsky Correra, and passed on to me recently.)

During those eight years she managed to have others pay for the lease every year. The authorities were all ready to take formal steps to expel her, but the outbreak of World War II diverted their attention to more immediate matters.

Program and critique of Maud Allan's last public appearance.

1936-49

THIRTEENTH SEASON  
491ST CONCERT  
Redlands Community Music Association

PRESENTS  
MAUD ALLAN, *Dancer*  
AND  
ETIENNE AMYOT, *Pianist*

THE PROSELLIS, FRIDAY EVENING, JULY 3, 1936  
REDLANDS BOWL  
REDLANDS, CALIFORNIA

Program

- The "Edward" Ballade ..... *Brahms*
- Capriccio in F sharp minor ..... *Brahms*
- Rhapsody in B minor ..... *Brahms*
- Variations on an Oriental Theme ..... *Brahms*

ETIENNE AMYOT

- Prelude in C minor ..... *Chopin*
- Nocturne in E minor ..... *Chopin*
- Scherzo and Funeral March from the "Funeral" Sonata ..... *Chopin*

MAUD ALLAN

INTERMISSION

- Etudes Symphonique ..... *Schumann*

ETIENNE AMYOT

- Suite in G minor ..... *Handel*  
(Interpreted in movement romantic and classic)

Adagio, andante, allegro, sarabande,  
gigue and passacaille

MAUD ALLAN

I hereby subscribe \$..... to the Redlands Community Music Association for the support of the 13th season of Outdoor Concerts.

Name.....

Address.....

Dancer, Pianist  
Please Esthetes

Maud Allan and Etienne Amyot in Recital

BY ISABEL MORSE JONES

Religious music and dancing for the Redlands Procellis was presented Friday night by Maud Allan and Etienne Amyot. Of all the places best suited to esthetic dancing, of which Maud Allan has long been the leading exponent, none could be more perfect in its appropriateness than this Redlands amphitheater with its simple Greek columns, its trees and its eager audience of 400. The program consisted of a Brahms group expertly played by M. Amyot, the dancing of Miss Allan to the music of Chopin and Handel and the Schumann Etudes Symphonique by the pianist.

VARIATIONS - RARE

The widely varied Brahms numbers began with the Edward Ballade, continued without break through the F sharp minor Capriccio and the B minor Rhapsody and ended with Variations on an Oriental theme, which are so rare that they are not listed in Grove's dictionary. With these, Amyot established himself as a distinguished classicist. His Brahms was filled with understanding of the romantic, emotional side of the master. It took more than adequate technicality and in impeccable taste musicality. The moods of the Schumann Etudes were realized with beauty and restraint.

Miss Allan's performance in children's arpeggies with the aid of fine lighting and to the music of Chopin's G minor Prelude, Nocturne in E and the Scherzo and "Funeral March" from the sonata, had something super-earthly about it.

SORROW AFFECTING

It was a vindication of the spirit. Time's spaciousness has been added to the art of Maud Allan. There is no change in her realization of the ideal. In the "Funeral March," probably the most impressive of the Chopin numbers, she made the dark gloom of the underworld real. It had majestic sentiment. Its sorrow was infinitely touching.

The Suite in G minor by Handel, interpreted in movement romantic and classic, was a remarkable collaboration between two splendid musicians, Miss Allan and Amyot. Miss Allan danced it with grace and with exuberance. It was a performance a young girl would have envied but few could so delicately transfer from the physical to the spiritual. Handel's Suite in G minor was a beautiful example of the romantic and classic style.

Copy of letter to Manya Cherniavsky from Etienne Amyot, who in 1936 performed with Maud Allan in California (See program attached.)

Brooks's Club,  
St. James's Street,  
London. S.W.I.

My dear Manya,

This letter must seem to come to you from another century ! But, going to tea to-day with yr brother Michel and his wife, I cannot resist giving them this note to give to you when they see you in California this month.

My wife and I have left England this last autumn, and are now searching for a permanent home in the sun - either down here, or in Italy. When we have found it, and you should happen to be over this side of the ~~ocean~~ ocean again, I hope you will come and stay with us, and meet Robin.

I sat down and wrote you a long letter sometime after the War - about 1949, I think - to ask after you all, and also to ask after Maud. I got no reply, so imagined you had left the old address I had in my address-book, and to where I had sent my letter. As you probably know, Maud stayed a good deal with us at our country-house in Hampshire during the War before she left for America. I was very very sad indeed to read her obituary in The Times a few years ago. I was so fond of her, and admired her greatly as an artist. I was telling yr brother how one night, in 1946, Robin (my wife) Maud and I were in the Regents Park house when about five bombs fell on the other end of the house, and in the garden. There was no gas, no light. So - as it was about four a.m. and we were frozen - I walked with a torch to the ball-room, and found it in ruins, with the lovely old ceiling on the floor. I picked up a bundle of laths, brought it back to Maud's music room, made a fire with it, put on a kettle, and we had delicious cups of strong tea ! What a life that was ! We were always very worried about her future, but Rob helped her to America, as she said she had this property in Los Angeles which wd keep her in tolerable comfort. Now yr brother tells me those plans all came to nothing. But he also tells us how extremely good you were to her. And that is a comfort to us.

I hear you are married again, and playing the 'cello once more. A few years ago I decided to give up the professional career, as I was getting this wretched rheumatism in my fingers, and so became instead a director of the BBC in London, writing as much as I could in my spare time. Now I

have published several things, and am just finishing another book - about musicians : a subject, you will agree, you and I know something about !

Sitting here in this sunshine - so like the climate I remember of California - I am filled with a nostalgia for the old days. You cannot imagine the success I still have with some of those flow stories you used to tell me - particularly the one of the lady who was operated upon for one unfortunate complaint, which then turned to a whistle, which caused another operation - and then the return of both maladies when she was presented with her doctor's bill ! . . .

The address I have given you in this letter is one that will always find me, as it is my London club. But my bank address is c/o Union de Banques Suisses, Montreux, Switzerland. By which you will see we are now trying, if we can, to avoid the taxation which has dogged and drained us for the past twenty years !

Much love, dear Manya. And one fine day when next we meet again we must thump out some sonatas together.

Yours affectionately,

Stienne. (Amigo.) or Amigo ?  
wants to

February 22nd, 1959.



Maude Allen.

whenever the air raid sirens were sounded.

18 11 8/41

## Help Greeks or They'll Starve, Says Near East Aid on Exeter

Thousands of civilians throughout Europe will perish this winter from famine and exposure, Miss Alice G. Carr, internationally-known nurse and official of the Near East Foundation, said today on her arrival from Lisbon aboard the American Export liner Exeter.

"The last thing my Greek friends said to me," she said, "was to tell America to please hurry because they are starving. You have to feel the hunger yourself and know there is nothing to appease it, to know what hunger really is."

Miss Carr, who had directed the Foundation's health program in Greece, brought along Brie, a black shepherd dog which she obtained seven years ago in Paris. Brie, she said, anticipated all the air-raid alerts in Athens and would wake her up, barking and pulling at the sheets till she retreated to the trench shelter.

### Salome Dancer Arrives.

Another passenger was Maude Allan, the dancer, whose Salome once was considered a sensational dance, who has been driving an ambulance in England. Her town house in London has been taken over by the government, she said, and her suburban bungalow has been bombed, with the loss of her extensive library on the dance. She is here to rally dancers to contribute a bomber to England.

Also among the 195 passengers were the Canadian-Belgian family of Begins, the father, Joseph, 46, the mother, Marie Louise, 35, whom he, as a Canadian soldier, met in Belgium in the last war, and four children, Monique, 5;

Claire, 4; Catherine, 2, and Paul, 3 months.

With the three older children, the Begins had retreated from Paris with the French army in June, 1940, and in a ditch near Orleans, Mrs. Begin gave birth to a child who died. She lay there 72 hours, her only nourishment some crusts of bread and water that the father could beg from the retreating troops.

The father baptized the baby before it died and himself buried it in the ditch where it had been born.

Finally, when the mother was able to move, an artillery regiment let the family hitch hike on their caissons into Orleans, from where they were able to get to Lisbon. There the youngest child, Paul, was born. The family is going to Montreal.

### Passed Submarine.

The Exeter, 100 miles east of Lisbon, passed a submarine at 2 a. m. on Aug. 9, but no signals were interchanged and there was no attempt to halt the ship. Capt. Wenzel Habel said the undersea craft was 300 yards away, but others in the crew said it broke water just 100 feet off the starboard bow in perfect position for torpedo firing. The Exeter, however, was brilliantly illuminated and carried large American flags painted on the sides.

1941

Age 46 Monique Begin?

- A Fatal Faux Pas; the Libel Action Against Pemberton-Billing.

Following her abortive Grand Tour of North America, Maud Allan returned to London in the summer of 1917 and in September of that year gave a short season, under the management of the young C.B.Cochran, at St. Martin's Theatre in London. While that appearance attracted little attention, her next engagement-to play the lead in Oscar Wilde's play Salomé - attracted far more attention than even Maud ever wanted.

Maud was offered this role, her first as an actress, by J.T.Grein, ~~who~~ <sup>part</sup> apart from being the drama critic for the Sunday Times ( he had enthusiastically reviewed Maud's London debut in April 1908) <sup>Greiv</sup> was the driving force behind the Independent Theatre, a group that specialised, whenever a suitable theatre became available (for it had no permanent base), in producing "modern" "outrageous" and controversial dramas. Into all three of these categories fell Salomé. Written at the height of the decadent movement by the most publicly notorious decadent of all, Salomé featured biblical characters, a fact that meant it was automatically banned from public performance in England, by virtue of a law passed by the Commonwealth government of Oliver Cromwell, and only revoked in 1964.

Such considerations under normal <sup>circumstances</sup> would make involvement in production of such a <sup>as this</sup> play <sup>at best</sup> exciting and at worst impossible, the accepted solution being to restrict the performance to members of a so called private Theatre Club. Conditions in London in April 1918 were, however, far from normal. The Allies appeared in real danger of defeat. In France, French army units (unknown to the British public) were in open mutiny, while the newly appointed French Prime Minister Georges Clemenceau, living up to his name of "The Tiger," had launched a ruthless clean-up campaign, following ~~claims~~ of widespread corruption through~~h~~ the French government. Charges of treason were rampant and had led to a number of executions for treason - including that of the Dutch born dancer Mata Hari, who by coincidence had performed in Vienna at the same time as Maud had given her debut performance of The Vision of Salomé in 1906.

In England, though the gravity of the situation on the Western Front was publicly recognized, the leaders of the political establishment had characteristically refrained from promoting sensational charges and counter charges of responsibility amongst themselves

or towards any particular segment or specific individual, although this did not mean that, behind the scenes, there was no political <sup>r</sup>intigue. As Maud was to discover, however, this did not prevent political opportunists from attempting to exploit for their own interests the underlying tensions of those times. Nor could she have realized, when she agreed to play the role of Salomé that she would serve as the unwitting foil for the ~~playing~~ <sup>legal</sup> out of the most political <sup>A</sup>drama, at least on the domestic front, of the entire war years. By falling for the bait so artfully laid for her, she suffered through a <sup>T</sup>rial that left on her reputation a stain which, from a professional point of view, proved as indelible as that which, twenty years earlier, had disgraced the family name.

Among the backbenchers in the British House of Commons at the time was Noel Pemberton-Billing, elected to Parliament in 1916 on a dual platform of a more vigorous air policy and of "purity" in public life. Pemberton-Billing had so identified himself with these two causes that by April 1918 he was popularly known as the "Member for Air." He was feared



by Cabinet members for his persistent questions in a period of crisis on such potentially explosive issues as air policy, ali<sup>e</sup>ns, corruption and other equally delicate matters.

The issues he raised - and the answers he was given in the Commons - provided rich material for his political broadsheet The Imperialist (in mid 1918 changed to The Vigilante following the establishment of a political group bearing that name) that he had founded shortly after his election to the Commons. By 1917, as the Allies' situation grew patently critical - the turning point came in May 1918, with the failure of the Germans' final assault on the Western Front - so did Pemberton-Billing's political views and his journalistic practices become more reckless. The views lurched to the extreme right wing and were virulently anti-semitic. The practices included political muckracking, tirades against the alleged influence of anything German (although his wife's family name was Schweitzer - she was a first cousin of the Alsatian born Albert Schweitzer) and, most distasteful of all, deliberately libellous statements against elected public figures who, precisely because they realized

that the tensions of the time made protest a dangerous reaction, chose to ignore the insults.

In the January 29 1918 issue of The Imperialist there appeared a fantastic assertion that one of the basic reasons why "England is prevented from putting her full strength into the war" was that many of the country's leaders were under threat of blackmail. "There exists," one paragraph in this article read, "in the cabinet noir of a certain German Prince [ Prince William of Wied, an imposed King of Albania] a book compiled by the Secret Service from the reports of German Agents who have infested this country for the past twenty years, agents so vile and spreading debauchery of such lasciviousness as only German minds could conceive and only German bodies execute." Amplifying this grotesque claim, the article went on to explain that

This black book contains the names of forty seven thousand English men and women trapped by German agents in their vile work; names of Privy Councillors, youths of the chorus, Cabinet Ministers and their wives [probably a veiled reference to Margot Asquith, wife of the former Liberal Prime Minister of England, and a woman whose public image unfortunately invited much speculation] dancing girls, diplomats,

I  
N  
D  
E  
X  
E  
D  
→

bankers, poets, and even members of His Majesty's household follow each other with no order or precedence. Spies have been enlisted in the Navy, especially in the engine rooms. In Portsmouth and Chatham [naval bases in England] there are bars where the stamina of British sailors is undermined and where, in sodomitic liasion, German agents obtain information as to the disposition of the Fleet. [This last statement was censored from the Press when the entire issue came to public attention.]

the far fetched intent of this fantastical story was to spread the fumes of suspicion amongst the British public at large, create a political crisis, and thus prepare the way for demagoguery. What the concept required, however, was some sort of catalyst. Maud Allan was that catalyst.

On February 18 1918 there appeared in the Sunday Times an announcement that two private performances of Oscar Wilde's Salomé would be given in April at the Court Theatre for members of the Independent Theatre group. (In addition to Maud Allan taking the part of Salome, George Relph, who later enjoyed a distinguished career on the British stage, took the part of Herod.) Marie Corelli, a popular writer of romantic novels, noticed

this announcement and sent it to Pemberton-Billing, whose views she had actively supported and with whom she had previously corresponded. She enclosed the following note:

Dear Mr. Billing,

I think it would be well to secure the list of subscribers to this new "upholding" of the Wilde "cult" among the 47,000

Yours sincerely

Marie Corelli.

P.S. Why "private" performances?

Within the week, in the issue of February 16, the following statement, written by a Captain Spencer, one of Pemberton-Billing's henchmen and the source of the Black Book story, appeared on the front page of The Vigilante. (Pemberton-Billing himself was legitimately ill in bed at the time and therefore could deny authorship of the statement, although as Editor of the paper he could not - and did not- deny responsibility for it.)

The Cult of the Clitoris.

To be a member of Maud Allan's performance in Oscar Wilde's Salome one has to apply to a Miss Valetta of 9 Duke Street, Adelphi, W.C. [the address of the Court Theatre]  
If Scotland Yard were to seize the list I have no doubt they would secure the names of several thousand of the first 47,000.

No matter how Marie Corelli's note may have germinated from a hint into this insult, the selection of Maud Allan for that week's target was brilliant. Firstly, by identifying herself with the play Salomé Maud had associated herself with the name of Oscar Wilde - whose reputation was crucial to providing emotional validity to the wild charges made in The Vigilante. Secondly, Maud, about whose private life there were undoubtedly rumours, was a known friend of Margot Asquith, herself the focus of a continual smut campaign, attributable to her prominence as the wife of a public figure and to her own behavioural affectations that she did not bother to suppress in public. Thirdly, no matter how offensive the insult may have been to Maud's reputation, the profession on which her reputation rested had yet to gain complete respectability, and thus made Maud, if only through the osmosis of guilt by association, that less respectable. Thus, <sup>should a libel case eventuate</sup> by artfully playing on its prejudices, a lawyer a jury of 12 true and tried Englishmen ~~might~~ <sup>te</sup> in its wisdom conclude that, no matter how gross the insult, it was something that a "dancing girl" - no matter how graceful, how artistic - should be prepared to endure and thus learn

right persuade.

to live with - especially if the jury could be persuaded to concede that there might be a tincture of truth to the allegation. While it would be injudicious to suggest that Pemberton-Billing consciously reasoned along these lines at the time, his strategy during the Trial seems to have been based upon this kind of perception.

Given these considerations, from Pemberton-Billing's viewpoint Maud's decision to sue for criminal libel (which, if proven, carried a two-year term of imprisonment) was surely welcome. From Maud's point of view, the decision was inevitable, both because she appeared to have just cause (she subsequently claimed she acted on legal advice) and because there is little doubt that she was influenced if she was not governed by her feelings about her brother's fate and by her immutable resolve to defend and protect the family name, on the emotionally charged conviction that "A dishonourable stain is worse than death."

The decision to prosecute Pemberton Billing for "publishing a false and defamatory libel upon Miss Maud Allan and J. T. Grein, and of publishing an obscene libel" proved, however, disastrous, for Pemberton-Billing emerged victorious.

The proceedings started in Magistrate's Court on April 6, 1918. The World newspaper described the next day how

In a downpour of rain a queue some fifty yards long formed outside Bow Street Police Court. The people composing it were mainly associated with the theatrical profession, and they were eager to hear exactly what it was that Miss Maud Allan and Mr. Grein alleged against Mr. Noel Pemberton-Billing whom they had summoned on a charge of criminal libel. Miss Allan, wearing a black fur cape with spangles on the bodice, sat with friends in the front row of seats usually reserved for witnesses. Mr. Grein was at the solicitors' table, where Mr. *Billing* had also seated himself.

Permission to pursue the charge being readily granted, the Trial opened at the Old Bailey on May 30, lasted an incredible five days, and attracted national attention. The conduct of the proceedings, in the charge of an intimidated Judge Darling, the prototype of Victorian prudery

and fear regarding much of the salacious material that Pemberton-Billing, with a brashness only equalled by his brilliance ( he conducted his own defence, although it is known he depended greatly upon the strategy of an eminent but still unidentified lawyer) presented.

For the general public, however, the allegations of illicit sex, the broad hints of political intrigue, the questionable sanity of one witness and the apparent perjury of at least one other, the testimony of that old roué, Lord Alfred Douglas, provided a welcome respite from the tensions of the preceding weeks when, very literally, the outcome of the war had so agonizingly hung in the balance.

Nor has the Trial lost its fascination. In 1977, for example, Salomé's Last Veil: The Libel Case of the Century ( an accurate enough title, at least for the layman) was published. This book gives a comprehensive account, based on the original transcript, of the proceedings, placed in the context of a dramatic albeit sketchy backdrop of intense political intrigue amongst the factions of the day. Three years later The Inadmissible Crime of Maud Allan, a direct and dramatically effective re-presentation



of the proceedings was produced in London. British radio and television have also, in recent years based various programs on the case, so rich in entertainment value.

In none of these treatments, however, was Maud given more than a minor role - and for good reason. The entertainment value lay elsewhere - in the posturings of Pemberton-Billing, in the raucous behaviour and irrelevant ( it should have been ruled inadmissible ) testimony of his principal witnesses, and to the unsubtle references to political intrigue that gave the proceedings far more significance than they deserved. The comic relief lay principally in the bewildered Judge Darling as, with prurient rectitude, he attempted to exercise control over testimony and to understand sexual practices that, as it became apparent in his charge to the Jury, he did not understand - although there is little reason to suppose that the Jury was any better informed. Thus, for example, he defined sadism as "Passions [which] were exercised over dead bodies" and fetishism as "when you have a longing to possess a shoe, a glove, or a flower or a bit of hair that belonged to a woman you love, and if you desire it

greatly, why, then, it is fetishism." He defined Oscar Wilde as " A great artist, possibly, but certainly a great beast, there is no doubt about that." Of course this was at the time the prevailing view amongst the Establishment.

If for others the affair was an amusing, for Maud Allan it was a traumatic, experience. (In her Jottings she noted "Billing Trial - Judge Darling - not funny," while many years later she referred to Pemberton-Billing in a conversation as "the worst man that ever was.") In a sense, of course, she had only herself to blame because by launching the Action she took it upon herself to prove that she was not " a lewd, unchaste and immoral woman" who "associated herself with persons addicted to such practices" as Lesbianism. (As it turned out, this particular complaint was given short shrift because Pemberton-Billing, on the last day of the Trial, successfully persuaded the Judge that he had never suggested that Maud was a Lesbian but rather that "she was pandering to those who practiced unnatural vice" - a crucial distinction.)

The recognized danger for anyone launching a criminal libel suit is that the libeller will thoroughly research and in any way possible exploit any tarnish, real or that can be implied, in the plaintiff's past. Maud, evidently, failed or refused to appreciate this hazard, just as she was evidently undeterred by the possibility and blind to the implications of failure. And yet the risk was great because Maud surely had a reputation, if not as a Lesbian, then certainly as a woman with the morals commonly associated with dancers during these years. One can appreciate her consternation therefore when Pemberton-Billing, over the protests of Travers Humphreys, one of Maud's trio of learned Counsel (Travers Humphreys subsequently proved a most successful lawyer) and with the permission of Judge Darling who discovered no legal or other objection, introduced the matter of her brother's execution - on the astonishing premise that the "vices" that led to Theo's crime were "hereditary." Under certain circumstances, Pemberton-Billing argued, "people who are not sufficiently debased to commit the actual crime in real life resort to pantomime. In this case, Salome's toying with the head

of St. John the Baptist is a clear case of sadism." With Darling's permission and in open court Pemberton plunged ahead with his cross examination of Maud:

Billing: You are the sister of William Henry Theodore Durrant?

Maud: I am.

Billing: Was your brother executed in San Francisco for murdering two young girls and outraging them after death?

Maud: I do not know whether your question is absolutely admissible in its entirety

Darling: You had better split it up. You see, it involves several questions.

Billing: Was your brother executed in San Francisco?

Maud: Yes.

Billing: What was the crime?

Maud: You have said what the crime was.

Darling: The murder of two girls?

Maud: yes.

Darling: And outraging them after death?

Maud: That, I believe, is a false statement, my Lord.

Billing: Were these bodies found in the belfry of a church?

Maud: That, I believe, is also a false statement, my Lord.

Billing: It was proved at the Trial.

Darling: Mr. Billing, you must only ask questions.

Having outraged Maud herself in this fashion, Billing forced her to discuss various sexual "perversions" (the fact that she was able to do so did not help her cause) each of which he claimed to find present in the play Salomé and insinuated, at least, were components of Theo's crime. Then, having warned her that he would provide evidence that dramatic critics considered the play "grossly immoral", he attempted to lead her into further difficulty. He <sup>told</sup> ~~asked~~ her "to assume, if you do not already know, that there are a number of people in this country practicing sexual vices and others, being moral perverts, with their perversions lying dormant in some cases, might be led, by seeing pantomimic acts of sadism, to practice them themselves." (This is not a question, and Judge Darling should have refused to admit it to the record.)

Maud: Pantomimic acts? This play is not a pantomime.

Billing: Miss Allan, if Salomé herself, instead of demanding the head, had cut off the head herself, she would have committed an act of murder to satisfy her sexual lust, which is an act of sadism.

Maud: But she did not do it, so why bring it in? She did not do it.

Billing: She demanded the head, and she was responsible for the head being cut off.

Maud: Yes.

Billing: There are some people who have more courage, who would have committed the act themselves.

Maud: You have said that before.

For Billing, the reminder of Theo's execution was fair game and, at various points in the later proceedings, cropped up, but not in so brutal a fashion as in the foregoing exchange. (In all fairness to Maud, however, she more than held her own in fending off Billing's nasty insinuations concerning her <sup>sta</sup>undertsnaiding of the play Salomé and her interpretation of the name part she had played.)

One of the most appalling exchanges Maud had to listen to was surely the following, between Travers Humphreys and Captain Spencer, the writer of the libellous paragraph, the chief exponent of the Black Book and, in spite of his mental state (he lied in denying that he had been certified insane some two years earlier) the most devious and harmful of Billing's witnesses:

Travers  
Humphreys: Did you know, when you wrote the article, of the tragedy in Miss Allan's family, which Mr. Billing has thought fit to drag out in this Court?

Spencer: As a child it was one of the dreadful tales they use to frighten us with in Canada.<sup>FN</sup> I knew of the execution of Durrant for what was supposed to have been a Black Mass.

Travers  
Humphreys: Were you told that as a child?

Spencer: Yes, I am afraid nurses tell you dreadful things.

Travers  
Humphrey: But you had no knowledge at the time that this murderer was her brother?

Spencer: I had not.

Travers  
Humphrey: Who has made this useful discovery since?

Spencer: There have been at least one hundred letters received at Vigilante Headquarters with much more than that about Miss Maud Allan, which we have not seen fit to use. . . signed by very reputable people.

Travers  
Humphrey: And so, having made the statement, having, as I suggest, libelled the lady, you added this further incident that determined you, I suppose in concert with Mr. Billing, that he should cross examine her about her brother?

Spencer: I regard Miss Allan as a very unfortunate hereditary degenerate . . . I am afraid that in the circumstances it had to be done.

On this occasion Captain Spencer was keeping to the truth, for at his Trial Theo's crime was widely referred to in North America as "The Crime of the Century," (notwithstanding Lincoln's assassination) and was certainly a horror story for any nursemaid who saw merit in terrifying her charges. Furthermore, Spencer's assertion that the Vigilante Headquarters had received many letters casting aspersions on Maud was in all likelihood accurate; her conquest of London in 1908, though it had been great enough to silence the shocked minority, did not destroy that minority, a number of persons naturally seeing in the libel case a chance for retaliation.

While Captain Spencer's testimony was as reckless as it was sensational - and on both counts most effective - that of Lord Alfred Douglas was, though not aimed directly at Maud, even more venomous to her cause. Douglas, the former and self-avowed intimate of Oscar Wilde, whom he described in his testimony as "the greatest force for evil that has appeared in Europe during the last 350 years . . . . the agent of the Devil in every possible way" presented himself and was accepted as



an authority on Salomé, presumably on the basis that <sup>premise</sup> he had, at Wilde's request, translated it from its original French into English. Wilde "intended the play to be an exhibition of perverted sexual passion in a young girl," Douglas explained in Court adding, in response to Billing's further questions, that in the closing scene it had indeed been Wilde's intention that Salome be depicted as working herself into "a sort of orgasm." The lengthy discussion of Salomé between the two men was little more than a matter of the self righteous Philistine meeting the self serving reprobate - and finding common ground in a mutual horror of Oscar Wilde and his play.

In his obsessive hatred of Wilde, Douglas paid no more attention to Maud, directly, than she was getting from anyone <sup>else</sup> in the Courtroom. He probably felt no need to, for if he was not the first, one can safely assume that he was one of several to <sup>have</sup> told Billing about Theo. Certainly he knew of Theo's crimes from the first because on the very day Theo was arrested in San Francisco so, too, was Douglas' brother, Lord Sholto, for abducting some California nymphet across State lines into Nevada. This episode was <sup>o</sup>re<sub>A</sub>ported

in the San Francisco papers on the same day that they covered the more sensational story of Theo's arrest. It was even reported in the Berlin papers of the day. (Vossische Zeitung, 27 April 1985) so that it is quite possible Maud would have known about it also.

Nonetheless, the exchange between Douglas and Billing at the close of Douglas' testimony demonstrates the effect that Douglas' views, together with all the other, equally irrelevant views he expounded, had upon Lord Darling. Billing asked Douglas what he meant when, well before Wilde's downfall, Douglas had declared in a letter to the journal Truth that "These [homosexual] tastes are perfectly natural congenital tendencies." To this Douglas replied "That was the jargon I got from Wilde. That was their argument. I was simply putting the case as it had been drummed into my head by those delightful people." At this point Judge Darling interjected and the following exchange took place:

Darling: A few days ago it was proved that sadism is congenital.

Billing: That is why I am trying to stop it.

Darling: What I am trying to point out is this: as far from quarrelling with that definition,

your case here is that sadism and perversion and so on, is congenital and that those who practice it have an hereditary vice.

Billing: But I want to stop people ministering to it.

Darling: Oh yes.

Among the witnesses to follow Douglas was G. P. Morrison, drama critic of the ultra conservative ( and vehement supporter of Billing) newspaper the Morning Post who recalled his dislike (chiefly because of the papier maché head of the Baptist) of The Vision of Salomé and declared the play Salomé "diseased." However, he <sup>insisted</sup> ~~declared~~, he had "delighted in" Maud's other dances at the Palace Theatre and refused to say anything detrimental about her performance at the Court Theatre. He was followed by a Father Vaughan, a fashionable Jesuit priest who, egged on by Billing, declared that any woman who accepted the role of Salomé "must be a perverted creature." (Asked whether he was giving evidence as a priest or as a private citizen, Father Vaughan replied that he would like to speak as a priest "about this abomination, which I look upon as constructive treason against the Majesty and sanctity of God. I speak as an Englishman, as a patriot who loves his country....") Father Vaughan was

followed by a Mrs. Villiers Stewart who, so the Pall Mall Gazette reported in its issue of June 3, "was dressed in a dark costume, with white silk facings, and was wearing a large dark blue hat, trimmed with a dark red bow. A scarlet handkerchief was in her coat pocket." <sup>appearing by the Sir-w</sup> ~~Recalled~~

*time* as a witness, Mrs. Villier Stewart's testimony - she was at the time Billing's mistress and was, some two years later, jailed for bigamy - threw the proceedings into disarray. Referring to the Black Book and its contents she related, in answer to Billing's questions, that the first "prominent public man" (in Billing's words) to whom she had spoken about the matter was none other than Mr. Hume Williams - Maud Allan's Chief Counsel in the case! Pressed for further details, she recalled Mr. Hume Williams' reaction to her disclosures - "too many public people were involved for anyone to make a personal sacrifice to expose it"[ the contents of the Black Book]- which she had made to him in the spring of 1916 during a tea party in her fiancée's London apartment. Agreeing that she had never met Hume Williams before this encounter, Mrs. Villier Stewart next was cross examined by Trevor Humphreys - Judge Darling having suggested that Hume Williams might find it " a very difficult thing" to do "because of his knowledge." Trevor Humphreys came right to the point.

Do you say that some gentleman, who you say is Mr. Hume Williams, a gentleman whom you happened to meet casually and take tea with, was the person whom you told this story to?

Mrs. Villier  
Stewart:

(Emphatically) It was Mr. Hume Williams.

Trevor  
Humphreys:

Can you say he was a friend of your husband, or your fiancée, as he then was?

Mrs. Villier  
Stewart:

I really cannot say how he came there. He was there before I got there.

Judge Darling seems to have been so mesmerized by this Alice in Wonderland testimony as to be powerless to stop it as totally irrelevant to Maud's charge of criminal libel against Billing.

The closing addresses of Billing and of Maud's Chief Counsel, Hume Williams, were exactly what one might have expected. The former's was aggressive, irrelevant - but persuasive; the latter's was insipid, respectable and, worst of all, boring. Judge Darling's charge to the Jury was lengthy and meandering. This is scarcely surprising because, although Maud had not bewitched Darling, the subject matter that cropped up in the course of the Proceedings clearly bothered him, while Billing's

bullying tactics had totally bewildered him. It would have taken a far firmer - and braver - Judge than Darling to withstand Billing and, quite possibly, the political pressures that, so the author of Salomé's Last Veil argued, underlay the entire case. Darling's perspective as he delivered his charge to the Jury was faulty, inasmuch as had he summarised all the evidence he had allowed to pass, he would have had to concede, by implication at least, his failure to control Billing and his thug-like witnesses. As it was, within two hours the Jury returned a verdict of "not guilty"

and so, while Billing emerged from the Central Criminal Court a popular hero, Maud left by a side door, as would befit one who had failed to prove herself not "a lewd, unchaste and immoral woman."

While it may be tempting to deplore Hume Williams' handling of Maud's complaint, there was really very little he could do against Billing's stratagems. Maud had obviously not told him about Theo nor could he, in the context of prevailing attitudes, defend her profession as "respectable" her reputation as irreproachable, or champion her for taking the role

of Salomé<sup>!</sup>. Had he argued that, based on the critiques of her performances in 1908 Maud was an artist rather than a "dancing girl" ( as Billing and his gang consistently referred to her) and had been acclaimed at that time as the very personification of innocence and grace, Billing might very well have pointed out that such was her reputation a long ten years ago. Besides, such an approach would have been patently defensive (not to mention irrelevant) - scarcely appropriate to one who, technically and originally was the plaintiff. Essentially, therefore, Hume Williams' hands were tied as soon as Billing had successfully cowed Darling into admitting as relevant evidence the criminal record of Theo, not to mention the grotesque allegations of perjurers, adventurers, and of a "reformed" rake.

One of the most remarkable traits of Maud Allan's character was an apparent absence of personal bitterness over the various and unusual misfortunes that afflicted her throughout her long life. A particularly striking example of this trait is her account of the Pemberton-Billing case she gave in her Memoirs (discussed in further detail below) that appeared in a San Francisco newspaper in December 1921, and were designed to appear in a British newspaper, though whether they did so is

that sparked the entire Action, Maud recalls that "it contained an outrageous attack upon my character, and in a very peculiar way introduced the names of people who were very high in the land. The whole was a subtle suggestion that anti-British influences had surrounded the wife of the [former] Prime Minister and that I was mainly responsible." As she commented in a further instalment, the whole issue "seemed to me so absolutely unjust. Many a famous actress has been associated with a certain part, but nobody thinks of accusing that actress of the sins that may be connected with the person she is thus representing. So that, even assuming that Salome was a reprehensible character - which I strongly deny - what childish absurdity it was to attempt to fasten her wrong upon myself."

Writing of the Trial itself, Maud opens her account with the simple - and credible - statement that "I can truthfully write that never in my whole life have I spent such a hellish time as I did during those slow, dragging hours at the Old Bailey." She then goes on to describe the proceedings:



The court was packed to suffocation and it was said that everybody who was anybody in London had managed, by hook or by crook, to get inside the trial room. Besides the occupation of every seat, a number of people jammed themselves around the walls of the Court, making the atmosphere unbearable and trying the temper of everyone engaged in the case.

Right from the start there was an atmosphere of nervous tension that affected the Judge and Jury and perhaps the Counsel as well, for it is admitted that while Justice Darling is an excellent judge, he did not shine upon this occasion. Indeed, after the verdict was given, the comments of some of the leading London newspapers were exceedingly severe, containing such sentences as " a weak judge," "the judge seemed to have completely lost his head," "the judge seemed cowed by the blustering vehemence of Mr. Billing" and so forth. [ In its notice of Darling's career, the Dictionary of National Biography refers to this case as " a shocking example" which "went

Maud's account of the actual proceedings is short and, if not exactly sweet, remarkably fair. She summarises Billing's "plea of justification" and the "fantastical" story of the Black Book, and only hints at Judge Darling's inadequacies. Perhaps the only concession she makes to her self interest - and it is an understandable concession - is her claim that at the close Judge Darling stated that "Miss Allan leaves this Court without a stain upon her <sup>e</sup>reputation." Her account concludes with the following

After the case was finished I received hundreds of sympathetic letters from people who realized how cruelly I had been maligned. But for months after I felt the effects of the ordeal through which I had passed owing to the reckless charges made against me so that publicity might be given to a no less reckless political campaign of calumny at a time when the nerves of the country were in a state of tension.

No contemporaneous or later commentator of this notorious case more accurately summarised the effects of this ordeal upon the plaintiff, Maud Allan.