



Maud Allen

E. O. HOPPE
1898

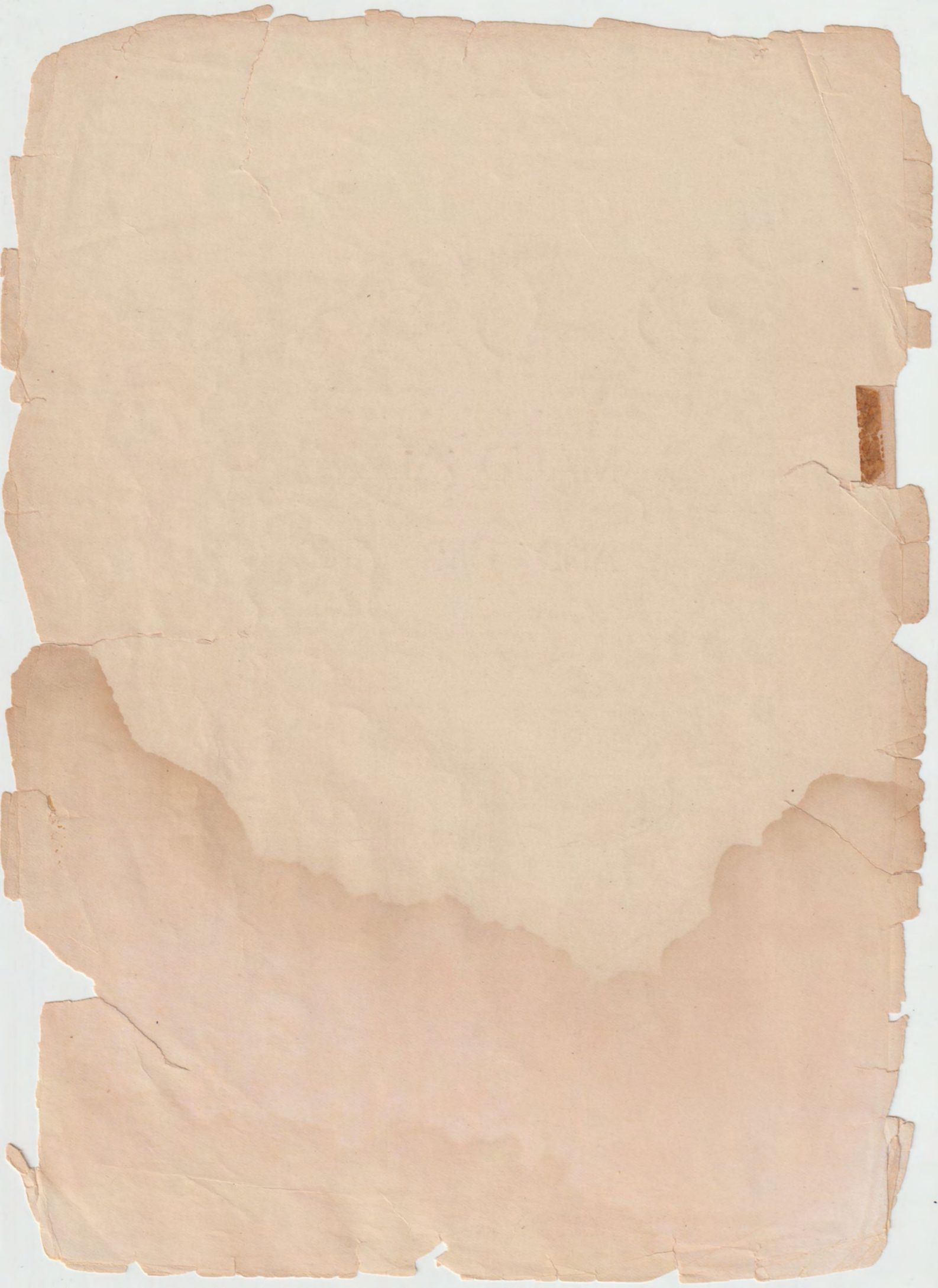


THE REVIVAL OF CLASSICAL DANCING.

MAUD ALLAN
AND HER ART.



GALE & POLDEN, LTD., 2 AMEN CORNER, E.C.



Introduction.

All beautiful things are difficult. There is an old Greek proverb to this effect—meaning, of course, that beautiful things are difficult to create. Everyone knows, for instance, that the divine and beautiful simplicity of a masterpiece is the last word of art, the final perfection wrought by years of industry and patience and training. But beautiful things are not only difficult to create : they are difficult to understand. And this is a thing which is not always realised, even by those critics who claim to be interpreters. The burden which a great man lays on his contemporaries is the effort to comprehend what he means. In the same way, when an artist reveals something to the world, he is generally misunderstood just in proportion as he is original and has something new to say. The first impulse of the ordinary man (and ordinary critic) is to mistrust the unfamiliar. It annoys him, upsets his theories, renders him uncomfortable by a glimpse of the unknown. To appreciate a new and beautiful thing requires something more than mere sympathy : it makes an appeal to intelligence, to knowledge, to the educated reason, which only the better equipped critic possesses. You would not trust a blind man in a picture gallery. You would not follow the guidance of an imbecile in literature. The better the art, the greater is its dependence on cultivated judgment. All beautiful things are difficult—difficult to create, difficult to understand.

If Miss Maud Allan is an artist, and an artist in a new kind of work, she needs interpretation. Most people can admire in a vague, uncritical fashion, although they may find themselves hard put to it to give reasons for the faith that is in them. But admiration—of which, indeed, Miss Maud Allan has had a full share—is not necessarily comprehension. The thousands and thousands of spectators who have seen Miss Allan dance at the Palace Theatre have understood in some nebulous way that she brings them something new and rare and strange, and have rewarded her efforts with unstinted applause. But they do not know, perhaps, why they admire, and they become speechless in argument against the assaults of those who are quick to find fault. For instance, how many of them have but the faintest idea what the dancer is aiming at in "The Vision of Salome" ? It is not the actual dance executed before Herod by Salome. It is a repetition of it in half-conscious memory. After all the ghastly business has been concluded, the girl, left alone, repeats to herself in tragic reverie all the morbid excitements of an unforgettable incident. Is the head of the Baptist a real head ? Of course, it is not : it is part of her vision, called up in thought, alternately repelling and attracting her as her imagination goes through once more each moment of the terrible tragedy. And if a mistake occurs in this instance, confusing "the Vision" of Salome with the actual dance, it is easy to see how an equal misapprehension exists as to the general character of Miss Allan's dancing. Is she a dancer at all ? Many critics will asseverate that she is not. Assuredly she is not a dancer of the ballet type, and knows nothing of the highly technical and wholly artificial training of the Italian schools. But ballet dancing is a piece of soulless technique, in which the most accomplished and most difficult movements of a trained figurante correspond to few or none of our thoughts—correspond, in fact, to nothing in heaven or earth, except the recognised chess pattern scheme of a conventional ballet master. Miss Allan is certainly not a dancer of this kind.

What is it that she puts before us ? Something derived from music, something from drama, something also from the painter's art. There is a phrase about "the poetry of motion,"—Nature's motion : that is to say, the way in which clouds scud across the sky, the way in which leaves swirl and eddy in some deserted place, the way in which trees bend before the gale, all that wonderful rhythmic movement when a whole field of

yellow corn dips and swoons to the unseen music of the passing gale. Or you look at the well-known pictures of Botticelli,—“The Return of Spring,” or “The Birth of Venus.” You mark how the draperies all seem to be alive; the hair of the maidens is blowing across the canvas: the very landscape is alert with the inspiration of some subtle movement of Nature herself. Art trying to express itself in beautiful movement, expressing feelings and thoughts and vain imaginations and desires; Art symbolising the unknown, or giving us the first hint of some new secret—such are some of the elements which underlie Miss Maud Allan’s dancing. There is nothing, observe, formal or conventional: no recognised step, consecrated by the practice of centuries to convey the notion of joy or sorrow. It is all free and untrammelled, like Nature’s own movements, graceful, and natural, and unartificial, like the flight of a bird, or the hesitating advance and retreat of some shy animal. Of course, this is not dancing, in any ordinary acceptation of the term. It is part of that rhythmical motion which philosophers tell us lies at the basis of all created things, and is an intimate law of the universe.

Such descriptions may, perhaps, strike the casual spectator or reader as fanciful or chaotic; but then the art which they are intended to illustrate is full of a vague fancy, and obeys no precise law of its own. We can, however, get to something more definite. We can trace another influence, which is undoubtedly represented in Miss Allan’s dancing. Apart from the poetry of motion, it is also the inculcation of an idea: and this influence comes straight down to us from the old Greek schools. Dancing was universal throughout the Hellenic world, and it played, to our surprise, a large part in Hellenic education. The various kinds of dance recognised in Greece were supposed to have an actual educational value. Naturally it is very difficult for us to realise this view, because modern dancing is a kind of play, and does not possess those two striking characteristics of the ancient dance,—a connection with drama, and a connection with religion. In the East, dancing was and is the language of religion. David danced before the Ark with all his might, despite the scorn of his wife, in order to prove his religious fervour. In Greece every rite, every mystery, was accompanied by dancing, in order to express by movement something of the reverential attitude of the true worshipper. Because the Greek boy trained to dance could act, for instance, the sorrows of Dionysus, his persecution from city to city, and his final conquest, dancing became the natural parent of acting, and out of the old choral dances grew the glories of the Athenian stage.

When one looks at Miss Maud Allan, one is reminded of the figures on a Greek vase, which, without doubt, she has carefully imitated, and her dances, like the dances of the Greek maidens, are instinct with intellectual suggestions. So wonderfully illuminating used the old dancing to be in the Hellenic world that it is reported that one accomplished exponent of the art could make the whole philosophic system of Pythagoras intelligible without speaking a word, simply by his gestures and attitudes. We have travelled far from this interpretative value of movement in the modern world. When we want to understand a thing, our habit is to read and ponder it in a book; we are not accustomed to see it visibly enacted before our eyes. But one of the main characteristics of Miss Allan’s movements is that they *are* interpretative for those who have the gift of insight and imagination. The poetry of Spring is in one of her dances. The Agony of Remorse is in “The Vision of Salome.” The whole pagan theory of death is revealed in her “Marche Funebre.” But the thoughts are not insisted on. They are merely floating suggestions, hints, innuendoes to those who have eyes to see and brains to understand. And, because she is an artist, the deeper meaning of her work is held strictly subordinate to the requirements of Art—in the grace and beauty of floating draperies and rhythmical movements. How can one best understand Miss Allan’s dances? There are many ways. You can study the Greek vases in the Museum, and observe the figures of the Hellenic maidens. Or you can read some of Walter Savage Landor’s dialogues—especially that which deals with Epicurus and his beloved pupils, Leontion and Ternissa. Or you may imbibe the spirit of that true Hellenist, Keats, in his “Ode to a Grecian Urn.” For Miss Allan is always Greek, in inspiration and execution. Indeed, it is easy to imagine her a country-woman of Theocritus, dancing to the pipes of his herdsmen, under a deep blue sky and close to the margin of a deep blue sea.

Among those who have witnessed the Classical Dances of Miss Maud Allan are :

THEIR MAJESTIES THE KING AND QUEEN.
T.R.H. THE PRINCE AND PRINCESS OF WALES.

T.R.H. THE DUKE & DUCHESS OF CONNAUGHT.
H.R.H. PRINCESS VICTORIA.
H.S.H. PRINCE FRANCIS OF TECK.
H.H. MAHARAJAH OF COOCH-BEHAR.
H.H. THE DEWAN OF NEPAL.
H.I.H. CROWN PRINCE OF GERMANY.
T.I.H. PRINCE & PRINCESS EITEL FRITZ.
H.H. PRINCESS VICTOR HOHENLOHE.
PRINCE BATHANY.
THE AMERICAN AMBASSADOR (HON. WHITELAW REID).
THE FRENCH AMBASSADOR (M. CAMBON).
THE GERMAN AMBASSADOR (COUNT WOLFF-METTERNICH, G.C.V.O.)
THE AUSTRIAN AMBASSADOR (COUNT MENSENDORFF).
THE RT. HON. H. H. ASQUITH, M.P.
DUKE OF NORFOLK.
DUKE AND DUCHESS OF SOMERSET.
DUCHESS OF DEVONSHIRE.
DUKE AND DUCHESS OF MARLBOROUGH.
DUKE OF RUTLAND.
DUKE AND DUCHESS OF PORTLAND.
DUKE AND DUCHESS OF MANCHESTER.
DUCHESS OF SUTHERLAND.
DUKE AND DUCHESS OF WESTMINSTER.
THE MARQUESS AND MARCHIONESS OF WINCHESTER.
MARCHIONESS OF HAMILTON.
EARL OF EGLINTON.
EARL OF SUFFOLK.
EARL OF KINNOULL.
EARL OF WEMYSS.
THE RT. HON. THE EARL OF ROSEBERY.
EARL OF ONSLOW.
EARL OF CARNARVON.
EARL AND COUNTESS DE GREY.
EARL OF DUNMORE.
EARL OF ELLESMERE.
EARL AND COUNTESS DUDLEY.
EARL OF CLONMELL.
EARL AND COUNTESS OF LYTTON.
LORD A. CAMPBELL.
LORD HAMILTON OF DALZELL.
LORD HERBERT VANE-TEMPEST.
LORD LEWISHAM.
LORD CHURCHILL.
LORD CRICHTON.
ADMIRAL LORD CHARLES BERESFORD, G.C.V.O.
LORD DUNCANNON.
LORD AND LADY ESHER.
LORD AND LADY IVEAGH.
LORD LUCAS.
LORD ACHESON.
LORD WESTBURY.
LORD AND LADY ALINGTON.
LORD ROTHSCHILD.
LORD WELBY.
LORD GLENESK.
LORD ROSMEAD.
LORD ALVERSTONE.
LORD REDESDALE.
LORD BURNHAM.
LORD NORTHCLIFFE.
LORD NEWBOROUGH.
LORD COLEBROOKE.
COUNTESS OF GALLOWAY.
COUNTESS OF CROMER.
LADY KILMOREY.
LADY HELEN VINCENT.
LADY WANTAGE.
LADY CRAVEN.
LADY ULRICA BARING.
LADY ALASTAIR INNES-KER.
LADY ALWYNE COMPTON.
LADY COKE.
LADY BATEMAN.
LADY DAWKINS.
LADY REAY.
LADY CONSTANCE STEWART RICHARDSON.
LADY C. SOMERSET.
LADY YOUNG.
LADY RIVERS WILSON.
LADY STANLEY.
LADY DIMSDALE.
LADY GWENDOLINE GUINNESS.
LADY MACNAGHTEN.
CAPT. THE HON. H. STANHOPE.
HON. SIDNEY GREVILLE, C.V.O., C.B.
THE RT. HON. WINSTON CHURCHILL, M.P., AND MRS. CHURCHILL.
THE RT. HON. LEWIS HARCOURT, M.P. AND MRS. HARCOURT.
THE RT. HON. A. J. BALFOUR, M.P.
THE RT. HON. COL. MARK LOCKWOOD, C.V.O. M.P., AND MRS. LOCKWOOD.
FIRST LORD OF THE ADMIRALTY, RT. HON. REGINALD MCKENNA, M.P.
ADMIRAL OF THE FLEET, SIR JOHN FISHER, G.C.B., O.M., A.D.C., ETC.
SIR MARTEINE LLOYD, BART.
SIR WILLIAM HUMPHERY, BART.
SIR WILLIAM HOLDSWORTH, BART.
SIR E. A. SASSOON, BART.
SIR CUTHBERT QUILTER, BART.
FIELD-MARSHAL SIR GEORGE STUART WHITE, V.C., G.C.B., O.M., ETC.
SIR ALFRED HICKMAN, BART.
SIR F. OPPENHEIMER.
SIR WILLIAM HULTON, BART.
FIELD-MARSHAL SIR EVELYN WOOD, V.C., G.C.B., ETC.
SIR WALTER ARMSTRONG, BART.
COL. SIR EDWARD WARD, K.C.B.
SIR WEST RIDGWAY, G.C.B., G.C.M.G., ETC.
SIR ARTHUR CONAN DOYLE.
COL. SIR CLEMENT ROYDS, C.B.
BARON A. GOLDSCHMIDT.
BARON DE MEYER.
CANON WILBERFORCE.
COL. HALL WALKER AND MRS. WALKER.
MISS WHITELAW REID.
MRS. AND MISS VIOLET ASQUITH.
MRS. BRADLEY MARTIN.
MR. ALFRED DE ROTHSCHILD.
MR. WILLIAM WALDORF ASTOR.
MR. BERNARD SHAW.
MR. W. T. STEAD.

A few Press Tributes to Miss Maud Allan.

MR. WALKLEY says in THE TIMES, March 26th, 1908 :—

"AND THE DREAM BEGINS. The figure of the dream is a young girl : you perceive her, that is to say, to be a girl when you wake again, but to your dreaming sense she is a Nymph or a Tanagra statuette. Timidly she slips through the curtains, and then appears to be drawn unconsciously into movement by the music. Say rather she becomes part of the music—music made visible. She wears light classic drapery that seems not so much to clothe her as to serve as ambient air wherein she floats. Her limbs and feet are bare ; slender and supple limbs, feet that seem rather to caress the ground than to be supported by it. When her arms wave it is a wave in the true sense that they form, her hands have something of a leaf or petal about them. . . . For exquisite felicity of expression we can only compare them with the hands of Duse But the dancer has reserved her master stroke for the last. This 'Vision of Salome' has not only made her famous, but has so haunting a fascination, that, to our knowledge, many people cannot keep away from it, and return to the Palace to see it night after night Now it is obvious that this dancer could make no movement or posture that is not beautiful, and, in fact, her dancing as Salome, though Eastern in spirit through and through, is absolutely without the slightest suggestion of the vulgarities so familiar to the tourist in Cairo or Tangier."

September 23rd, 1908.

"It is the most famous in the matter of pure drama, the most effective. But the 'Spring' and 'Flower' dances that preceded gave, perhaps, the better opportunity of a real test of Miss Allan's art, in that they stood by themselves without background, without dramatic assumption or associations. Here all the story is told on the stage ; by the graceful movements of the dancer's long, flexible feet, by the extraordinary sinuous flexions of her arms and wrists, by the inspired motions of a body that seems to thrill to the appropriate gesture with every chord of the music. One may go to see some new thing but Miss Maud Allan still subdues all other impressions."

THE TIMES, February 13th, 1909, says :—

"BETTER THAN BEFORE. It was quite clear that her art is even better than it was before. A host of 'classical' dancers have been seen in London since she came here, but Miss Allan has no rival in the purely musical side of her art. . . . It would be possible to imagine the stage as a vast keyboard, from which the notes should be actually called forth by the skilful feet, and for the first time it would be easy for a deaf person to realise what the composer meant by his unheard strains. . . . This was particularly beautiful in more than one movement of Grieg's first 'Peer Gynt' suite, in which 'Anitra's Dance' was the most charming of the sections. The 'Passepied,' from Delibes's *Le Roi s'amuse* music, was a delicious little poem. . . . From beginning to end one could not but feel that the dancer so ennobles the music she chooses that it must lose something in the future whenever it is heard without her."

DAILY TELEGRAPH, March 7th, 1908, says :—

"Her flexible body answers to every change in the sad and mournful music ; now she raises appealing hands to heaven ; at another moment she sinks prostrate on the ground in an abandonment of despair. More expressive of anything, however, is the movement of arms and hands ; one can almost see the thrills, instinct with a fearful melancholy run from shoulder to finger-tips. It is here, indeed, that Miss Allan shows a truly original power. Never, it may be safely asserted, has any artist used hands and wrists in so marvellously eloquent a fashion. They seem to flutter through the air with the action of a butterfly in flight ; their pliability is perfectly astounding."

THE DAILY TELEGRAPH, February 13th, 1909, says :—

"SHE CAME AND CONQUERED. She came and conquered, as swiftly, and easily, and masterfully as ever. There can be no doubt as to the warmth of her reception. . . . Her absence from the stage had deprived London of something rare and beautiful, which must be recovered without delay. . . .

"Charm and grace—these are the keynotes of Miss Maud Allan's dancing. . . . Miss Allan expresses the thoughts which she suggests, the underlying notion of something imaginative and allegorical. But the grace, instinctive in all her movements, 'leaps to the eyes,' as the French would say, a rhythmic, beautiful, sinuous grace, full of poses and attitudes of unconscious beauty, lit up now and then by a rare and fleeting smile, or illustrated with fugitive gleams of childish joy. . . . Anitra's dance and the Dance of the Gnomes from Grieg were wonderfully captivating, especially the last, in which, for the first time probably, Miss Allan gave us a suggestion of the wild, chaotic dancing of the Dervish, something mad and tempestuous, and exhausting, after which the dancer falls inert, breathless, nerveless on the ground, and made the house so enthusiastic that the curtain had to be raised six or seven times before the applause ceased. . . . It was indeed, 'Roses, roses all the way.'"

A few Press Tributes—(continued).

MR. W. L. COURTNEY, M.A., LL.D., says in THE DAILY TELEGRAPH, October, 1908 :—

"Maud Allan is something far other than those highly-trained figurantes, who represent the height of artificiality in movements corresponding to none of our thoughts. What she gives us is the suggestion of those glancing, dreamlike, sylphlike movements which we find in Nature—the swaying of the trees under a wind, the surging of the waves on the shore, the dance of autumn leaves in a dry place, the floating of a woman's hair. Sometimes it is a gentle breeze which seems to govern the swaying movements of her limbs. Sometimes it is the imperative summons of a harsher wind, which drives her before it in mad and precipitate whirl. But always it is the unconscious grace of things in Nature which she suggests to us, never the studied artifices of the stage.

"For the main virtue of Maud Allan is that she is utterly and entirely Greek; Greek when she represents Botticelli. Greek also when she puts before us the languorous and seductive charm of Salome.

"When she dances she strikes upon the harp of life, and sets us dreaming. She is, above all, the interpreter of strange, half-remembered thoughts. She weaves before our eyes a melody of 'dead far-off, unhappy things, and battles long ago.'

DAILY MAIL, March 7th, 1908, says :—

"IN MISS ALLAN—ALL THE NOBLEST ARTS, the music of the masters, the rhythm of imaginary poems, the triumphs of Greek sculpture and of Botticelli's brush, are expressed or suggested in the measured movements of a perfectly shaped body. The subtlest nuances of the music are echoed in the quivering movement of her body—movements the like of which have not been seen in modern days and in Western countries. Ancient Greece may have known such dancing. Who knows? Again and again, Miss Allan translates into life the dancing and piping maidens painting on Greek vases and carved in Greek reliefs. Her body shrinks and expands with the movement and accentuation of the music. Now she is an impish sprite dancing in angular maudering rhythm across the stage; then suddenly she becomes a *Diane chasseresse* of the French eighteenth century; and then with the growing intoxication of the music, a reeling Bacchante, reeling, but still rhythmically moving until she collapses with the same grace with which she was just spinning round the stage. She makes us realise, as we have never realised before, the close links that connect the plastique and pictorial art or periods divided by many centuries—from the Etruscan vase, through Botticelli to Carpeaux. Miss Allan dances not only with her legs and feet, but with every part of her body and with her very skin, that has thrills and shivers such as are produced by the sudden contact with cold water. . . . The movements of her arms are indescribably and strangely beautiful. She moves them not as we have seen other dancers move them, but as though longitudinal waves were running from shoulder to finger tip. And her hands dance; every finger dances; everything becomes movement and rhythm."

THE DAILY MAIL, February 13th, 1909, says :—

"A POEM IN ACTION. Those were wrong who thought hers would be merely a passing popularity. It was sneered at here and there as a 'boom,' a caprice. Nothing could be further from the truth. Miss Maud Allan's is an art which charms and refreshes the more it is seen.

"It is so utterly different from the usual self-conscious style of stage dancing. She does not seem to know that she has an audience. She marries to melody the most exquisite motion solely, one might imagine, for the joy of swaying her lithe body and her rippling arms and her delicately poised Tanagra head to the strains that set her soul vibrating with emotion.

"One is moved by the essential youthfulness and innocence of her interpretations just as one is moved by the dainty sweet seriousness of children dancing. . . . All that one sees is a faun-like figure with limbs of surpassing lightness gleaming through wind-blown draperies, as she moves, wrapt in her own beautiful imaginings, through the delicate steps of some woodland measure. . . . That is what makes Miss Maud Allan so fascinating—her absorption in the music, an absorption which communicates itself to the spectator. . . . Her form has rather the elusive grace of a child than the firm-set beauty of a woman. Her appeal is not to the senses, but to the imagination. She is a poem in action, a delight to all imaginative minds. "And as for Maud Allan one cannot say more in praise of her than that she is Miss Maud Allan still: improved in technique perhaps, but quite unspoiled by success; the same artist in beauty, in harmony, in joy."

STANDARD, March 7th, 1908, says :—

"Sensuous as are many of her movements, there is nothing of sensuality in them. She dances to exquisite music, the alliance in itself is as rare as it is fascinating. In Mendelssohn's 'Spring Song,' 'Miss Allan was the very spirit and embodiment of youth. . . . Quite different was the illustration by the movement of Chopin's 'Marche Funebre.' Here Miss Allan shows us a very desolation of woe. Despair was vivified for us. . . . The sinuous, undulating movement of the arms from shoulder to finger tips has the litheness of the serpent. A new Art form. They are not dances in the ordinary sense. They are really the translation of poetry and music to movement, inspired by an appreciation of the beauty which is in all Art, and expressing varied emotions, in terms of gesture, pose, and dancing, with an extraordinary vividness and grace."

THE STANDARD, February 13th, 1909, says :—

"A FEAST OF EXAMPLES FROM THE GREAT MASTERS, adorned by Miss Maud Allan, with the beauty of motion and the eloquence of gesture.

"Grieg's familiar 'Peer Gynt' suite, with its four distinct pictures, gave Miss Allan great opportunities for imagination and design. . . . 'Anitra's Dance' was full of the girlish grace already associated with the 'Spring Song'; but the most remarkable conception of all was the final section of the suite, 'The Dance of the Gnomes.' As the music works up from a slow rhythm in pianissimo to a headlong fortissimo Miss Allan's movements become gradually wilder and wilder, till she whirls like a spinning-top, and at last collapses on the ground with the concluding crashing chord."

A few Press Tributes—(continued).

MORNING POST, *March 7th, 1908, says* :—

"A performance which will certainly create a sensation here. Her art is undeniable. As to the beauty of Miss Allan's dancing, and the abiding grace of it, there can be but one opinion. Her play of arm and of hand is marvellous ; at times her arms were serpents, while her hands were opening lilies. Her dancing is wonderful."

THE MORNING POST, *February 13th, 1909, says* :—

"Miss Allan's success was no less marked than heretofore. . . . Was as delicious as ever. . . . The peculiar quality which distinguishes Miss Allan's art from that of all her imitators is its privacy. One seems to have stumbled on a fairy unawares."

DAILY CHRONICLE, *March 7th, 1908, says* :—

"Truth to tell the most charming thing of all about Miss Allan's dancing was its natural girlishness, its utter absence of any sensual appeal. One sees the curtains pulled aside by delicate rosy-tipped fingers. For the rest of the time it would be false to say she dances to music. She actually dances music. She is nearer Chopin's meaning than the orchestra itself. Her motions are not definitely emblematic—that would cease to be music—but they are exquisitely suggestive, exquisitely evasive, exquisitely graceful. The bare feet really twinkle over the stage. The arms instead of dully and meaninglessly swaying, as with most classical poses, twirl and wind and twist in a wild, free, natural harmony. Then she dances Mendelssohn's 'Spring Song'—one almost ceased to hear the melody as such, so absolutely naturally was it merged in the daintiness, the grace, the freshness of Miss Allan's dancing. With a spray of flowers at her shoulder, she was now a shepherd piping, now gathering blossoms from the trees, or picking those at her feet, and with a bright eyed smile that no stage trick could produce. Miss Allan's beautiful art is as pure in its essence as the delight of any "snow-limbed" daughter of Eve who dances before her looking glass when there is none to see."

DAILY EXPRESS, *March 7th, 1908, says* :—

Miss Maud Allan . . . may almost be said to have invented a new art. She realises a poetry of motion, her limbs moving and her body gliding with admirable appropriateness . . . Her costumes are scanty, her feet are bare, but everything is appropriate, dignified and beautiful."

PALL MALL GAZETTE, *March 7th, 1908, says* :—

"She gives a perfectly delightful dance to the music of Mendelssohn's 'Spring Song,' as joyous a thing as London has seen. To a Rubenstein 'Valse Caprice' her movements are wilder, more abandoned, always very expressive ; and there is equal interest in her interpretation of one of Chopin's Valses and of one of his Mazurkas . . . We can recall no dancer who has made arms and hands so expressive and so fascinating. Her management of her arms and hands are extraordinarily beautiful."

DAILY NEWS, *March 7th, 1908, says* :—

"IF YOU CAN IMAGINE A PACHMANN, with his instinctive feeling for the musical phrase and for the meaning of a musical sentence, transformed and glorified into a graceful young woman, with an expressive face and limbs that have voice, you may form a faint idea of Miss Allan's wonderful power of expressing the mood of music. The simile may seem ludicrous, but to musical people it will convey more than the lurid rhapsodies of the descriptive reporter. I have never seen such eloquent hands and fingers. Then again, the dancer falls into such beautiful poses, of which she seems to have an inexhaustible variety. She really did express the poetry of the music to which she danced without any exaggeration. Indeed, Miss Allan is an extraordinary artiste and gave me many new ideas of the powers of the human body to act emotions and moods. The dancing itself is a poem, and none but the most purient could see the slightest appeal to any sense but that of beauty of motion and of pose."

THE DAILY NEWS, *February 13th, 1909, says* :—

"Yesterday afternoon the Palace Theatre celebrated Miss Maud Allan's return to the stage after a long illness. She danced throughout the afternoon with all her old charm and fascination, and once again we marvelled at the wonderful grace of her movements, at the ease with which she interpreted the very spirit of the music to which she danced, and at the expression and subtle eloquence of her arms and hands. There have been many imitators of Miss Allan since she first appeared in London, and we have had an opportunity of comparing her with Miss Duncan, who originated this renaissance of the Greek dance, but there is only one Maud Allan to those who expect more from dancing than a series of poses or a variety of steps. "The Dance of the Gnomes" was a wonderful performance, and in its variety of gestures showed Miss Allan's gifts in a new light."

A few Press Tributes—(continued.)

THE ACADEMY, of March 21st, 1908, says:—

"The rudiments of the Western art can be mastered by any agile young body; such dancing as Miss Allan's is only possible to an imaginative artist, who can create, without conventions or symbols to save trouble, the poetic impression desired. It is not possible to dance in the Western manner like Mdlle. Genee, unless, like Mdlle. Genee, you are a great artist. It is not possible to dance in the Eastern manner at all unless, like Miss Allan, you are a great artist. . . . For the essence of this art—which is Eastern, though Miss Allan has never been to the East—is that it is dramatic."

"Did Miss Allan realise when she came to London how bold a thing she was doing? It was nothing less than beginning our education in a branch of art which we have persistently neglected, and mainly through our uncomfortable suspicion of its 'propriety.' Courage is usually rewarded, and Miss Allan has conquered. Night after night crowds flock to see this princess of the East. 'Not all the visitors to the Palace, we suspect, have read Browning's 'The Lady and the Painter,' but it looks as if all had realised its message—the 'absolution' in Browning's mistaken phrase, won by artist's model and dancer alike."

TRUTH, of April 1st, 1908, says:—

"Miss Allan's performance, I have no hesitation in saying, is the most remarkable exhibition of the poetry of motion that I have ever seen. She can show joy, fear, and passion in a manner that must be seen to be appreciated and the use she makes of her arm is almost uncanny . . . every motion has grace and meaning. I suppose ere long she will have many imitators, but I doubt whether she will have a rival."

THE WORLD, of March 25th, 1908, says:—

"Here is a figure off a Greek Vase come to life after a sleep of three thousand years. . . . Hither and thither she glides bare-footed, creating an endless series of pictures of indefinable beauty by subtle gesture and noble pose . . . The harmony between music and dance is perfect; each is the due complement of the other. What does this dance express? just joy, sheer joy, simple sane joy in the glory and beauty of life . . . Her extended arm, rippling from shoulder to wrist, is like a leaf fluttering in the wind. She herself seems like a leaf wafted lightly this way and that on the soft breeze."

VANITY FAIR, April 1st, 1908, says:—

"Not only every box and stall was full but five minutes after the doors were open there was no standing room. The Duchess of Sutherland was in a box with Lady Dudley and Lady Constance Stewart-Richardson. Count Albert Mensdorff brought a party of compatriots, and others to be seen were Lord and Lady Iveagh, with Lady Coke and Lady Evelyn Guinness, Lady Cromer, Lady Henry Bentinck, Lord and Lady Lytton, and Lord Wemyss who is a wonderfully clever sculptor and was specially interested in the Greek dances. The King was greatly interested in the "Salome" dance. Prince Arthur of Connaught, the Duchess of Rutland, the Duchess of Buckingham, Lady Essex, Lady Wenlock, Lady Alington, Lady Angela Forbes, the Marquise d'Hautpoul, Sir Charles and Lady Rivers Wilson, Sir Montagu Guest were a few of those who were interested spectators."

THE PEOPLE, February 14th, 1909, says:—

"Once more charmed by the incomparable art of Miss Maud Allan as a classical dancer. She returns with her powers if anything enhanced alike in the eloquence of her posing and the haunting charm of her movements.
"All London has already seen her, and all London will again be drawn to the Palace Theatre."

NEWS OF THE WORLD, February 14th, 1909, says:—

"Fascinated the audience by the simple intensity of the emotion portrayed."
"To seek to analyse the secret of this peculiar spell is just like seeking the secret of life with the dissecting knife."

WEEKLY TIMES AND ECHO, February 14th, 1909, says:—

"QUEEN OF CLASSIC DANCERS. The lady's expressive creations will extend her fame by the delicacy and fascination of her movements. Miss Allan dances with her head, and there is evidence of much chaste thought running throughout her nimble and always artistic actions."

REFEREE, February 14th, 1909, says:—

"Miss Allan is to be congratulated on choosing the first suite from Grieg's 'Peer Gynt' music for her new dances, for each of the four movements is different in sentiment and lends itself to illustration by her art, and they provide effective contrasts. Her dancing in 'Morning' was very happy, and in 'Ase's Death' she had an opportunity of showing her remarkable power to illustrate grief, desolation and despair. This was deeply pathetic, poetic, and most beautiful. In 'Anitra's Dance' as in Mendelssohn's 'Spring Song' Miss Allan suggested the joy of innocence and light-heartedness in a manner that gladdened the heart, and the audience tried hard to secure a repetition."

A few Press Tributes—(continued.)

MR. J. T. GREIN IN THE SUNDAY TIMES AND SUNDAY SPECIAL, *March 8th, 1908, says* :—

" . . . MISS MAUD ALLAN IS AN ARTISTE in her dancing, in her conception, and in the unmistakable earnestness which pervades the whole of her work. . . . She creates atmospheres. . . . She moves her arms in wonderful undulations, which are as original as they are bewitching. . . . She outrivals Isadora Duncan, because she conveys feeling and emotion."

MR. J. T. GREIN IN THE SUNDAY TIMES AND SUNDAY SPECIAL, *February 14th, 1909, says* :—

" MISS ALLAN'S IS THE GRACE OF COMEDY ; she conveys the idea of joys of nature, of butterflies and birds, of flowers and zephyrs. She is the comedienne of dancing, and as such she will again give pleasure to thousands at the Palace."

DAILY GRAPHIC, *March 7th, 1908.*

" Miss Maud Allan . . . might have stepped out of that Florentine canvas . . . her supple figure took the lines of one of the virgin Goddesses. That dance through that immortal melody, and, if one may choose, this dance was the most artistic and artistically right of all Miss Allan's performances. The performance was clever and bizarre . . . Miss Allan is a dancer from her fingers to her toes."

THE DAILY GRAPHIC, *February 13th, 1909, says* :—

" Novelty touching the keys of public humour can easily create a sensation ; but novelty unaided can seldom renew her triumphs. There must be something of genius, some strain or element of natural spontaneity, to hold public enthusiasms constant and undeviating in their allegiance. This was very clearly evidenced yesterday afternoon at the Palace Theatre, when Miss Maud Allan made her long-expected reappearance. The matinee was in a sense a severe and trying test for the young dancer. There could be no absolute novelty in her dancing. Her audience knew exactly what to expect . . . Yet the afternoon provided its surprise, the general surprise that Miss Allan's art should wear so well, and breathe in these later days the charm of freshness, the life and spontaneity of ingenuous youth. All the new dances were individual successes. . . . But no sum-total individual successes can explain with exactitude Miss Allan's triumph yesterday afternoon. It was not this dance or that dance which surprised us. The glad surprise was found in the acknowledgment that her art endures."

SATURDAY REVIEW, *July 4th, 1908, says* :—

" I can imagine cases in which it would be very difficult to decide whether propriety were violated or not. Miss Allan's is, obviously, to any normal spectator, no such case : and if the gentleman who travels on behalf of the Manchester Watch Committee was really sincere in his decision that Miss Allan's dancing was unfit for Manchester, he had better go and blow his brains out at once, for his sensibilities must be such as to be shocked by anything under the sky. The question is not of Miss Allan's propriety, but of her genius. Having received from Nature the gift of grace, she has evidently studied very hard to develop it : she has developed it very charmingly. The undulation of the outstretched arms, the wrists wavering to the finger tips, create a very pretty effect."

THE OBSERVER, *March 8th, 1908, says* :—

" Miss Maud Allan will take London by storm. . . . She is a reincarnation of the most graceful rhythmic forms of classical Greece, but in her, the grace and rhythm of Greek art are changed into exquisite movement from the frozen form in which they appear on Greek vases and reliefs . . . her supple, pliant, apparently weightless body 'enacts' Mendelssohn's hackneyed 'Spring Song' in such a manner that it seems a fresh thing, full of poetic suggestions . . . even more entrancing is her interpretation of Rubenstein's 'Valse Caprice.' . . . Miss Allan is, however, not only sculpture brought to life but music turned into moving sculpture."

GLOBE, *March 7th, 1908, says* :—

" It is not too much to say that, as an exponent of the art of expression in movement and posing, we have not seen her equal . . . an undulating grace and an indescribable charm."

THE GLOBE, *February 15th, 1909, says* :—

" Miss Allan returns to give her classical dances with, if anything, added power and suppleness in her eloquent movements, and an enhanced sense of joyousness where the dance chosen calls for the expression of that faun-like gaiety which is the abiding charm of so much she attempts.

" She showed a new side of her genius at expressing laughter and life in the movements of the dance, both in the Passepied from Delibes' 'Le Roi s'amuse' and in Grieg's 'Anitra's Dance'."

MORNING LEADER, *March 7th, 1908, says* :—

" In the subtle representation of emotion, in the portrayal of the passion of sound, in the dance-interpretation of poetry and song, Miss Maud Allan is the personification of grace. She has a charm that is rare amongst stage performers, her success is assured."

A few Press Tributes—(continued).

LONDON COUNTY COUNCIL'S OFFICIAL TRIBUTE. *Extracted from Report of Proceedings, MORNING POST, March 19th, 1908:—*

"At a meeting of the London County Council, held on March 17th, Mr. Greenwood, the Chairman of the Theatres and Music Halls Committee, in answer to a question as to whether his attention had been called to the performance of 'Salome's Dance,' at the Palace Theatre, by Miss Maud Allan, said 'That only one complaint, and that by letter, had been received by his Committee in respect of the performance. He had seen it himself on two occasions, and, speaking for himself, he considered it to be one of the most artistic and beautiful performances that had ever been put before the people of London. The dance was of the highest character and of a classical nature such as was seldom seen in these days.' The verdict of the public, as judged by the attendance and what had appeared in the Press, pointed to the conclusion that his view was shared by the public of London."

LEIPZIGER ILLUSTRIRTE ZEITUNG, Jan. 2nd, 1908, sagt:—

"Miss Allan überzeugt durch die starke Eindringlichkeit ihrer ungemein beredten Gestik.

"Miss Allan ist ohne Frage graziöser und auch schöner als Miss Duncan. Die junge Künstlerin hat wirklich etwas von der 'Musik in sich selbst,' von der Shakespeare spricht und weiss unmittelbarer als ihrer Schwestern in Apoll die ausserordentliche Ausdrucksfähigkeit ihres Körpers der musikalischen Begleitung anzupassen. Namentlich gelingt ihr das da wo es gilt, dramatische Effekte in getanzte Rhythmen umzusetzen, wie in ihrer jüngsten 'getanzten' Sensation, dem Tanzpoem 'Salome,' das in Maud Allans Auffassung und Durchführung ohne Frage etwas überaus Reizvolles, ja Faszinierendes hat."

BERLINER TAGEBLATT, 4 März. 1905.

"Die letzte Nummer ihres Programms war ganz eigenartig und überraschend. Maud Allan 'tanzte' Chopin's Trauermarsch. Die Bewegungen beruhen auf Eindrücken des Lebens. Alle diese Gesten der Trauernden traten in gehobener und edler, in wirklich künstlerischer Nachbildung vor das Auge und machten den Inhalt der Musik in Bildern greifbar. Miss Allan ist sehr viel musikalischer als Miss Duncan, Bewegungen und Musik gehen viel besser zusammen und auch ihr sehr schlanker Körper gehorcht ihr besser."

DER TAG, Berlin, 14 März, 1905. PROF. DR. KARL KREBS schreibt:—

"Miss Allan hat sehr viel Grazie und Intelligenz, ja ihre Mimik zu Chopins Fis-Moll Mazurka kann man selbst geistreich nennen."

NATIONAL ZEITUNG, Berlin, 7 April, 1906. PROF. ALTMANN, schreibt:—

"Miss Maud Allan führte Stimmungsbilder vor, die dem Auge einen hohen Genuss boten. Die junge Künstlerin trifft durch ihr hochentwickeltes geberdenspiel und Tanz die Stimmung der betreffenden Musikstücke ausgezeichnet; wundervoll interpretierte sie Mendelssohn's Frühlingslied. Voller Andacht war die Wiedergabe von Schuberts 'Ave Maria,' von ergreifendem Schauer Chopins Trauermarsch. Noch in höherem Grade als die Darbietungen Miss Duncans werden diese Stimmungsbilder Miss Allans weite Kreise fesseln."

DAS DEUTSCHE VOLKBLATT, Wien, 1903.

"Obwohl an Jahren jünger als die Duncan, ist die Allan raffinierter in ihrer Kunst. Die Bewegungen sind runder und überlegter."

BUDAPESTER TAGEBLATT, Budapest, Jan., 1907.

"Man gewann den Eindruck, dass diese Nacktheit nicht darauf berechnet war, sinnlich zu wirken und das machte die dezente Art, mit welcher Miss Allan bei ihrem Tanze keineswegs die Plastik der Formen zur Schau stellte, sondern vielmehr die Schönheit der Linien, den Charme der Bewegungen, das Spiel der Muskeln bewundern liess."

KÖLNER TAGEBLATT, 25 Feb., 1906.

"Eine vollendetere Grazie des Körpers in allen Bewegungen kann man sich nicht vorstellen, als Miss Allan in ihren Tänzen uns zeigt. Es ist als ob die Schwere des Körpers bei ihr aufgehoben wäre, als ob die Gelenke keine scharfen Biegungen, keine Ecken besäßen: da ist alles weich, gleitend, unendlich schmiegsam.

"Miss Allan hat sicher eine bedeutende Zukunft vor sich.

"Miss Allan bewies in ihren einzelnen Tanznummern Geschmack und Kultur, wobei sie sich vor jedem übertreibenden Zuviel hütete. Das zeigte sich besonders bei den ernstesten Stücken, die mit merkwürdig einfachen Mitteln meisterhaft gegeben wurden."

A few Press Tributes—(continued).

ILLUSTRIRTES WIENER EXTRABLATT, 29 Dez., 1906.

“Dann fangen die Schultern zu zucken an, dann heben sich die Arme, dann kommt Leben in die ganze, wunderschöne Figur. Die runden, weissen Arme spielen in allen Gelenken, scheinen immer biegsamer zu werden beschreiben sehnsüchtige und aufgeregte Linien, werfen sich wie in Wellen um Brust und Rücken, streben dann wieder vom Körper weg, keinen Moment ruhig, keinen Moment eckig, in jedem kleinsten Theil jeder Bewegung von entzückendster Harmonie.”

LA MEUSE, Bruxelles, Jan. 1905, dit:—

“Miss Allan est une danseuse admirable, savante en poses harmonieuses, aux gestes gracieux, jolis, enveloppans ou tragiques, habile à synthétiser en une attitude définitive les sentiments qui font palpiter l'âme. Elle fut miraculeuse de joliesse claire et enfantine; elle eut des gestes charmants, empreints d'une ravissante jeunesse: elle dansa avec un bel endiablement et une souplesse déconcertante la Valse Caprice. . . Les peintres les dessinateurs ont pu ainsi admirer des attitudes glorieuses et des lignes impeccables.”

BOHEMIA, Prag, Okt., 1907.

“. . . Und dieser Tanz nun ist neu, ganz anders, als man das bisher gesehen hat. Da wiegen sich in sanften Wellen schlanke Arme mit Händen, die kostbaren Blumen an biegsamen Stengeln gleichen; Finger beweglich wie flatternde Bänder seuzen oder frohlocken. Die leichte Kraft der begeisterten Mänade ist in dem Sprung der schlanken Beine, wenn sie gleichsam jauchzend den Boden wie ohne Schwere verlassen. Nichts scheint vorbereitet. Frucht klügelnder Berechnung; alles Eingebung des Augenblicks, Reflex der Töne.”

DEUTSCHES ABENDBLATT, Prag, Okt., 1907.

“Miss Maud Allan, eine schlanke, elastische Amerikanerin von faszinierendem Ausdruck und geradezu klassischer Formenschönheit, ist dazu geeignet diese Kunst auszuüben.

“Miss Allan tanzte ammutig und doch voll Leidenschaft, rhythmisch reich bewegt und doch voll antiker Ruhe.

“Miss Allan meistert alle Stimmungen, von der jauchzenden Seligkeit bis zur tiefsten Trauer, ihr Körper ist das Instrument, auf dem die leisesten Schwingungen der Seele mitschwingen.”

L'EXPRESS, Liège, Jan., 1905 (PIERRE STELLAN), dit:—

“. . . Avec un goût parfait, un sens très juste de la ligne expressive, Miss Maud Allan danse en mime accomplie.

“En rythmes de chaste allégresse, elle évoque la *chanson de Printemps*, et c'est une merveille de jeunesse spontanée, puis elle trouve pour commenter l'écrasante *Marche funèbre* des attitudes de deuil d'un style profondément impressionnant. Tour à tour pleureuse ou bacchante, elle a su, par la variété de son talent, captiver, durant près de deux heures d'horloge, un auditoire qui l'a vivement applaudie.”

L'ESSAI, Paris, Mai, 1907.

“. . . La jeune artiste mime, avec une rare élégance. Ses gestes sont d'une grâce suprême. Le succès de Miss Maud Allan a été très grand.”

LE FIGARO, Paris, Mai, 1907.

“Miss Maud Allan a tout de suite conquis le public par sa grâce aimable et réservée, contrastant de façon très piquante avec le costume plus que léger de Salomé, par sa mimique si expressive, sa danse d'un sentiment si dramatique, et, chose encore plus rare, sa délicieuse modestie, visible à la façon charmante dont l'excellente artiste est venue répondre aux nombreux rappels dont elle était l'objet.

“Son succès a été des plus vifs, encore grossi par l'atmosphère chaleureuse.”

BERLINER TAGEBLATT, Berlin, 5 April, 1906.

“Miss Allan hat vor Isadora Duncan voraus den schöneren, äusserst schmiegsamen Körper und—etwas sehr Wesentliches—das stärkere musikalische Empfinden. Wenn sie zu Schubert in sdelsten feierlichen Formen sich bewegt oder dahinwandelt, wenn sie zu Mendelssohn oder Chopin tanzt, dann kommt in ihren Bewegungen wirklich diese Musik in allen ihren individuellen Reizen und Nuancen zur Abspiegelung. Und in den lediglich mimischen Stücken wie in dem “Ave Maria,” und dem Trauermarsch zeigt Miss Allan auch etwas Eigenes: die ergreifenden Formen dieser betenden Hingebung, dieses tragischen Schmerzes hat ihr Miss Duncan nicht vorgezpielt.”

A few Press Tributes—(continued).

BIRMINGHAM GAZETTE, *March 10th, 1908, says:—*

"She may almost be said to have invented a new art. She realises the poetry of motion, her limbs moving and her body gliding with admirable appropriateness to such music as Chopin's 'Marche Funebre,' Mendelssohn's 'Spring Song,' and Rubenstein's 'Valse Caprice.' She realises in a curious, complete manner the classic pose and the classic movement. She is naive, unemotional, and yet obviously never without design. Her costumes are scanty, her feet are bare, but everything is appropriate, dignified and beautiful. Miss Allan's greatest performance was a representation of 'The Vision of Salome,' more melodramatic and on the whole no less attractive than her Chopin and Mendelssohn dances. 'The Vision of Salome' is all her own in idea and execution. Herodias's daughter is there, her dazzling radiance only enhanced by the sacred fires shimmering on the ropes of pearls and plaques of jewels which she wears. It is Salome herself, now eager for love, now furious with disappointment, pleading for the boon of devilish revenge; and then, when the hideous crime has been committed to fulfil her whim, madly remorseful, fearfully cowed and terrified. Maud Allan pictures the drama of love and revenge, and it is her triumph."

MANCHESTER GUARDIAN, *February 13th, 1909, says:—*

"The Theatre was crowded and contained many men and women eminent in their walks of life, who listened (I use the word advisedly) in the darkened Theatre in a solemn silence which suggested Bayreuth. . . . Her programme was exacting and showed her versatility. . . . With the illustrations of a dance from Tschaiakowsky's 'Nutmacker' Suite and a Passe-pied of Delibes and Mendelssohn's 'Spring Song' her admirers are familiar, but her 'miming' of Grieg's 'Peer Gynt' Suite was new—at any rate—to us. . . . The power of characterisation and the frenzied vigour of the Gnomes' dance deservedly aroused the strongest outburst of applause."

MANCHESTER COURIER, *February 13th, 1909, says:—*

"The crowded and fashionable house not only gave her a hearty welcome, but enthusiastically applauded her interpretations of nine masterpieces by Tschaiakowsky, Delibes, Mendelssohn, Rubinstein and Grieg."

MANCHESTER DISPATCH, *February 13th, 1909, says:—*

"For over four and a half hours people waited in the biting wind to gain admission to the cheaper parts of the House and the place was packed long before the curtain rose, Society being well represented. . . . In all she gave nine short dances. . . . In two items from Grieg's 'Peer Gynt' Suite she proved herself a true artiste. 'Anitra's Dance' was an exquisite piece of work and the 'Dance of the Gnomes' a very riot of mad frolic."

BIRMINGHAM POST, *February 13th, 1909, says:—*

"Her re-appearance was heartily welcomed by a crowded and enthusiastic audience. She took the opportunity of introducing various new dances, the most ambitious being a representation of the whole of the four sections of Grieg's 'Peer Gynt' Suite. In the 'Dance of the Gnomes' and 'Ase's Death' the talented artiste was at her best, the sombre and awe-inspiring strains of the latter being particularly well interpreted."

LIVERPOOL DAILY COURIER, *February 13th, 1909, says:—*

" . . . Like a draped Greek statue, swaying in the ecstasy of some sublime inspiration. . . . It was a wonderful performance; an exquisite and apparently spontaneous expression of divine harmony, in rhythmic classical movement, the very poetry of motion and the incarnation of song. . . . She reduces with infallible grace classical melody to sculptured gesture. . . . You seem to see the immortal figures of Keats' Grecian urn stepping into life, and weaving before your eyes the forgotten ecstasies of the days when the World was young."

LEEDS MERCURY, *February 13th, 1909, says:—*

"She is a clever student of music, and of the character of the soul of various composers. She realises that music is an expression of human thought and feeling, and all she does is to enable the eye to receive the corroborative impressions that the music of the composer conveys to the educated ear. . . . What Sarah Bernhardt does for art by means of the play, Maud Allan does through the vehicle of musical composition."

YORK TELEGRAPH, *February 13th, 1909, says:—*

"The Stage Dance has never been so much discussed as it has been since Miss Maud Allan created a new fashion for a particular phase of dramatic art. At the Palace Theatre it has been a cult, with Miss Allan as its high priestess. . . . Whatever there is of art and poetry in her movements is portrayed with far more delightful effect in such a graceful dance, for example, as the 'Spring Song.' . . . It would probably be impossible to improve upon yesterday's programme."

IRISH INDEPENDENT, *February 13th, 1909, says:—*

" . . . In Grieg's 'Peer Gynt' Suite, introduced for the first time, she was in turns joyful, dirgeful and weird. The undulating movements of the arms, the gliding action of her lithe, flexible figure, and the delicate manipulation of her feet, were responsive to every change in the music. Her rendering to Mendelssohn's 'Spring Song' was a wonderfully rhythmical exercise of gladsome exuberance."

A few Press Tributes—(continued).

THE GLASGOW HERALD, *February 13th, 1909, says* :—

" . . . In the power of illustrating the music to which she dances lies one of the characteristics of Miss Allan's art. . . .
The 'Dance of the Gnomes' was full of variety and weirdness. It was one of the best things Miss Allan has yet done."

EAST ANGLIAN DAILY TIMES, *February 13th, 1909, says* :—

" . . . The seductiveness of slow movement and slower music, the beauty of a pose, and the poetic suggestiveness of a gesture, certainly call for high artistic conception and Miss Allan may credit herself that she depicts them with classic grace."

WESTERN MORNING NEWS, *February 13th, 1909, says* :—

"The joyous compositions such as Rubenstein's 'Valse Caprice,' Mendelssohn's 'Spring Song,' and the 'Dance of the Gnomes,' in my opinion most attractive, illustrating her revelry in quick and graceful motion. So keen is her spirit of delight as she spins round the stage, now leaping high in the air, and now whirling round in narrow circles, that she appears lighter than air and one almost expects her to bound from the ground like the fairy Ariel whom she represented."

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Maud Allan

J. H. M.

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