



Isidore Duncan

Oh! how good it was to see the dignity of her when she marched in stately procession, and how great a gracious she was when grief visible took form in her a veiled itself and drooped the head ("farewell! farewell!"), and the slow liftings of her hand were the sigh and tears of many mourners, and the sculptured torso of death slept in the folds of her saffron gown.

But I like best to picture the Duncan as she comes straight at me with laughing, jolly face, head tossing, arms flapping, legs splashing and pawing. So she danced in the morning of the world or ever percentage were and the striking of cash balances. She says that a little child taught her this dance, but I think that little child was Isadora, kicking the spruce up from the mill-stream that ran hard by her father's cottage between the pines and kitchen garden.

Miss Duncan has written and spoken much of the purpose of her work: To free dancing from its two obsessions of sensual provocation and mechanic gymnastics, to bring it back to the grace, dignity, and universality of the Greek, to make it the interpreter of all music and (therefore) of all moods and emotions, the right servant of utility and no stranger at the mouth of the grave or at the altar's foot. In pursuit of this purpose, she has learned by heart the tale that the Greeks have left us, she has followed the Attic dance from statue to bas-relief, from bas-relief to urn, from tragedy to comedy, from history to the commentary of the scoliast. And she has strung her beads of learning cut and polished, on the thread of this wise child's soul of hers, so bubbling with vehement life. And ever

*Dead is a prayer, every prayer a song  
All Germany knows of Isadora Duncan*

school in the beautiful Grunewald suburb of Berlin, where she taught and her sister teaches to little girls of all classes of society the more excellent way. There is no charge for admission, and any child is eligible—any child of good physique, that is—of good nerves above all, for she will have no neurotics. The school buildings are commodious, handsome, and well-situated. Weapons against the always imminent broker's man are provided by a "Union for the Institution and Maintenance of Isadora Duncan's Dancing School," with Humperdinck, the composer, a distinguished doctor, a leading artist, and a banker as its four committee members. Above and beyond their instruction in dancing, and all that touches on dancing, the children get a good sound education under the supervision of expert teachers. They go bare-headed, bare-armed (or mostly so), bare-legged, barefoot (or in sandals), clad in short, simple, loosely girdled robes. (And in garments such as Isadora and all the other saved members of her family do walk and Djibbah in the streets of Rome. Whereas out of office hours Miss Allan is a society lady and wears a picture hat, a Paris gown, and a parasol. This is not irrelevant, for it marks the distinction between a religion and a trade.)

*Elizabeth Duncan did overtime for her bread and butter as the fashionable teacher at dancing to the ever rich bourgeoisie of*

*Berlin.*

Mlle. Perla,  
Showing  
Two  
Poses  
in Her  
"Brahmin  
Soul  
Dance."  
Imitating  
the  
Attributes  
and  
Expression  
of the  
Dancing  
Goddess  
Siva.



A New Eccentric Egyptian Dance,  
with Fan-Like Wings.



The "Silhouette Dance" as the Audience Sees It—And the Living Figures Posed Back of the Screen.



Shadow Dance Poses, With and Without Draperies.

Dance of "Three Maidens from Sais"—And a Single Shadow Figure with Light Drapery.



Fuller, Loie (1862-1928), American performer who began her career as a child temperance lecturer. At an early age she took a few dance lessons but gave them up on account of difficulty. After some singing lessons she obtained a speaking and singing part in a show. While in this show she received a present of a long scarf of very light silk. Playing with the scarf and admiring its lightness and floating power she conceived the idea of creating a spectacular stage number consisting of manipulation of a length of light silk illuminated by variegated lights. She named the number *The Serpentine Dance*, although the dance itself contained only a few movements, the main attraction being the floating silk. The and Margaret West Kinney (in their admirable book *The Dance*) say the

Following about Miss Fuller and her *Serpentine Dance*: "The success of the *Serpentine* was not one of those victories gained after long experimenting for a perfect expression . . . It was instantaneous and complete; a few weeks sufficed to make Loie Fuller a national figure. A period of tremendous popularity followed, popularity amounting to a fashion . . . In Paris Miss Fuller had a sketch in which she, a solitary figure, stood on a height at dawn, silhouetted against the sky . . . The figure, on being touched by the rays (of the rising sun), represented its awakening by the fluttering . . . of its hundred yards or so of drapery . . . An audience mistook the intent of the effect, and greeted it as a dance of fire. The upward rush of the cloth, obviously, had suggested flame. "La Loie" lost not a moment in seeing the possibilities, nor an hour in setting to work on their development. Stage electric lighting was new . . . Electricians were enthusiastic over new problems . . . the colours and movement of flame were almost counterfeited . . ." *La Danse de Feu* became as strong a hit as *The Serpentine Dance*. Subsequently Miss Fuller developed a long list of similar numbers, which were all startling and agreeable to the eye. She danced at the Paris Universal Exposition (1900) and with her company toured in Europe and America, appearing at the Metropolitan Opera House (1910). Her machinery and effects were a closely guarded secret. She had many imitators, but not one of them ever approached the smooth performance of her act. Her autobiography, *Quinze Ans de ma Vie*, was published in France (1908), with a preface by Anatole France. An English language edition of the book was published in London (1915). For a detailed biography and appreciation of Loie Fuller see *Dance Index*, Mar., 1942.

Genée, Dame Adeline (Anina Jensen), ballerina, b. Aarhus, Jutland, Denmark, 1878. Studied with her aunt and uncle, M. and Mme. Alexandre Genée. Made debut age ten in Christiania (now Oslo), Norway, dancing a polka. When her uncle took over the management of the Centralhallen Theater in Stettin, Germany, she was engaged as dancer, often being given principal roles. In 1895 danced the leading role (created for Maria Taglioni) in *Robert the Devil* at Stadttheater, Stettin. The following year made her debut at the Berlin Opera, also dancing the same year in Munich where she danced her first Swanilda in *Coppélia* (Nov. 21, 1896), the role with which she was ever after identified. Made her debut at the Empire Theatre, London, Nov. 22, 1897, and from then on became to all intents and purposes a British ballerina for, though engaged for only a few weeks, Genée remained for ten years and later made return appearances. During this period she appeared with the Royal Danish Ballet (1902), dancing *Coppélia* and Flower Festival at Genzano with Hans Beck. Her repertoire at the Empire included *The Press*, *Les Papillons*, *High Jinks*, *The Dancing Doll*, *Cinderella*, *Fête Galante*, *The Dryad*, and others, and, above all, *Coppélia*, revived especially for her (1906). Made her U.S. debut in *The Soul Kiss*, New York Theatre, 1907. After five seasons in U.S. with her own company, producing *La Danse* and dancing *Coppélia* at the Metropolitan Opera House.

she returned to England (1910) and married Frank Isitt. Appeared at the Coliseum in *Butterflies and Roses* (1911), *Camargo* (1912), *Robert the Devil* (1914), *La Danse* (1915), *The Pretty Prentice* (1916), and at the Alhambra (1916). She also visited Australia and New Zealand (1913). Genée made her farewell appearance in 1917 at the Coliseum. She was persuaded out of her retirement to appear in a suite of old dances (called *The Love Song*) for a charity matinee, June 7, 1932; repeated it in Copenhagen where she went there with a troupe of English dancers Sept. 24-28, dancing it at the final performance in the presence of the King and Queen of Denmark and the Prince of Wales (now the Duke of Windsor), and finally dancing it for a season at the Coliseum in Feb., 1933. Anton Dolin was her partner. In 1920 Adeline Genée was elected Founder President of the Association of Operatic Dancing in London, and in 1935 the Association was granted a Royal Charter and became the Royal Academy of Dancing. She retired from the presidency in 1954. She was also a founder member of the Camargo Society (1930-33). In 1935 she received the Order of Ingenii et Arti (M.I. et A.) from the King of Denmark; shortly after World War II King Christian X awarded her the Medal of Liberty in acknowledgment of her efforts to restore Anglo-Danish relations; and in 1953 King Frederik IX created her a Commander of the Order of Dannebrog. In 1950 she was created Dame of the Order of the British Empire (D.B.E.) for her services to dancing in England.

**A** SLENDER little lady with deep brown eyes gave a benefit for the destitute Belgians yesterday afternoon at the Columbia Theater, and proved again that 'tis an ill wind that blows nobody good. If it had not been for the war we might never have seen Mlle. Felyne Verbist of the Royal Opera of Belgium, Brussels. And that would have been a pity, for she means something in the scheme of art, which, I think, is not quite complete without her. Conjure in your mind the real dancers and name them one by one, from Pavlova, exotic and lovely, to Genee, fresh as a primrose, or from soubrettish Lopokowa to decadent Maude Allan, or from picturesque Ruth St. Denis to the Audrey Beardley Gertrude Hoffmann, and there isn't any one quite like Felyne Verbist, whose superb technique never overwhelms her pretty femininity, and whose beauty never lends itself to sensuality.

#### TOO GOOD TO BE TRUE

Even when she danced "Salome" yesterday, and strangers drew their opera glasses eagerly, she retained the abstraction with which art always clothes its creatures, even when a Wagner marries a brother to a sister. In fact, the only criticism I could hurl feebly at the dancer's Salome was that she was too good to be true. There were no experiments with a papier mache head such as Allan used to delight in, and no writhings nor horrid gestures, but an inscrutable and mysterious dance which might have adjusted itself with equal propriety to the death of a pomegranate blossom.

The dance of "The Swan" to Saint-Saens' arpeggio melody was a miniature tragedy, to point which it was not even needful that a blank cartridge be exploded off the stage. If music can be visualized, it was done yesterday afternoon with the undulating form of the dancer shivering rhythmically to the death throes of the pretty swan, with what I prefer to think was an arrow and not a dum-dum bullet in its heart.

#### ALLURING AND BEWITCHING

"The Specter of the Rose" was the most ornate and programmatic dance of the afternoon, and, in some respects, the most beautiful, for its delicacy and sweet charm served to indicate the dancer's highest qualities of appeal. If Salome was the tuberose, this dance was the primrose and each exhaled a fragrance at once healthy, alluring and altogether bewitching.



Mlle. FELYNE VERBIST

Romance lies in the art of Mlle. Verbist's dancing, technique guides her mode of expressiveness, but back of it all there is a personality of uncommon quality and, I believe, a woman of singular purity and grace.

If you love Genee you will love Mlle. Verbist. If you admire Pavlova you will appreciate the dexterity of this Belgian, and if the unusual fascinates you, she will give you something in the dance which only a Kreisler amongst all violinists prefers lovers of melody.

She dances—if one may call it dancing—next Sunday afternoon and then she will go away, like the thistle down that the wind flicks out of sight.

## BELGIAN DANCER IS WARMLY GREETED

Spectators at the Columbia Are Enthusiastic Over Mlle. Verbist

Mlle. Verbist, the Belgian dancer, who caused a furore last Thursday afternoon when she appeared at the Columbia Theater, gave a second matinee of the dance yesterday afternoon to an attendance materially increased in size and no less enthusiastic. The dancer was supported sympathetically by a large orchestra under the baton of Paul Steindorff, and the music and the dance were wedded in an ensemble of melody, harmony and grace.

By special request the dancer repeated her Salome dance, and she also appeared in her conception of "The Spectre of the Rose," the music to which was Weber's "Invitation to the Dance," arranged by Berlioz. No less popular with her audience was her beautiful and undulating performance of Saint-Saens' "The Swan," which Mlle. Verbist suffuses with a beautiful spirit of poesy and real pathos.

Not the least enjoyable of the offerings was a "Columbine Dance," in which the artist's radiant personality, beauty and personal charm had fullest measure of expression.



*Serge Oukrainsky in a Bacchanal moment. Another decorative aspect of the ballet*



*Andreas Pavley  
Decorative Art: embodied in gorgeous and fantastic costume and in the decorative element of graceful pose*



*Pantomime — The Wordless Drama: Pavley and Oukrainsky in "The Bird and the Serpent"*



*The Pictorial Element: The art of design embodied in the group composition of figures*



*Sculpture: embodied in classic composition, which the Greeks recorded in marble*

card), the Countess of Londesborough would be pleased to present Pavlova and her partner as the special entertainment during a soirée in her town house. Furthermore, the likelihood was that her guests of honor would be none other than King Edward and Queen Alexandra. Of course nothing more than this could be said; it would have been the height of impropriety to use the Sovereign's name in any capacity relating to a business arrangement, just as etiquette forbade a king making overt invitations on behalf of his hostess. On the other hand, discreet inquiries could be made as to whether Their Majesties would like to see two of their nephew the Tsar's finest dancers. Nothing could have been better calculated to woo Pavlova from her perch, and with the compliant Mordkin she swooped across the Channel. There was just over three weeks to fill before the Londesborough party. What of the other engagement?

Conclusive evidence for the identity of the pioneering hostess arises only in the reports of a 1911 court case. On that evidence the friend of Astruc was Mrs. Brown Potter. The *Times* reporter was the only one who wrote down "Mrs. Potter Palmer." Confusion was perhaps inevitable. Both ladies were American, both had great wealth, and both set enormous store by their standing in London society. But there the similarity ended. Bertha Potter Palmer was a Chicago matron renowned for the way she had hounded vice from the World's Fair in 1893. If she was known as "the Mrs. Astor of the Middle West," then Cora Brown Potter was perhaps New Orleans's answer to Lillie Langtry. Having detached herself from Mr. Brown Potter—though not from his money—she pursued her career as an actress, cutting a swathe through many capitals. She even managed London's Savoy Theatre for a spell, and appeared with Beerbohm Tree in a play at Windsor Castle. It was Bertha from Chicago, with her seven-strand pearl necklace and her towering silver hair, who gave a party on July 12, at which the highlight was a display by Russian Imperial dancers—none other than Karsavina and her friends from the Coliseum. The imagination boggles at Cora scheming to top *that*, but it seems she may have done so.

Part of the appeal of Daniel Mayer's agency lay in Mayer's personal entrée to the good offices of Alfred Butt, who controlled the immensely popular Palace Theatre. Mayer's ambition was to get Pavlova and Mordkin top billing at the Palace for a season beginning the following spring, immediately following the close of the Imperial Theatres' season. For two years Butt had been presenting Maud Allan's spectacularly provocative *Salome*, but now he was lacking a good dancing act: Maud had been Butt's mistress, but she left him for the immensely rich Duke of Westminster, whose charms must have exceeded the phenomenal £500 weekly salary she was drawing from Alfred. Mayer and Butt argued about the worthiness of Pavlova and Mordkin as an alternative to Maud Allan, and since no contract was signed prior to Lady Londesborough's party on July 19, it seems likely that Butt was waiting to observe their true effect for himself; it is reasonable to suppose that he had angled an invitation to the soirée. As a background to all this, Edouard Fazer seems to have been trying to set up some plan for Pavlova to head another

touring group, with London as the object. Pavlova addressed a letter around this time and in it she (or Dandré) mounted a convincing case for trying to present a complete Russian ballet within the framework of English music hall.\* By this time she had been aware that she could pick up as much money as she could leading a troublesome company.

The Londesborough party was the real test. The countess had arranged for a low platform at one end of the ballroom in St. Dunstan's Lodge to serve as a stage. Distinguished guests arriving at the Palace Park were dined lavishly, and then, after a short interval, were conducted to the seating arranged in the ballroom, where an orchestral group was ready to let Pavlova herself pick up the story, for she had written the *Daily Mail* the following day:

"Well—I danced first with M. Mordkin to a waltz by Chopin. I wore an exact replica of the costume of the 'Thirties Taglioni, the great Italian ballerina who danced in London. It has delicate pastel shades, which harmonize with the tender and somewhat morbid music of Chopin. The first number was a dance of the 'Thirties by Rubinstein. In this I appeared in flowing garments holding white lilies. A pale mauve light played over my face."

"The King and Queen seemed eagerly to appreciate that dance, for they applauded with much enthusiasm. The dances to an adagio, and variations [the *Pharos* was the first Opéra gala], M. Mordkin and I appeared. Naturally I wore one of our old Russian garments of red and gold tissue and the classical *kokoshnik*. . . . I tried to carry everyone away, especially that which was the King's favorite, the beiff's famous 'Nightingale' tune."

Pavlova had had three weeks to sort out the details of the choreography. (There was no way she could have been dancing an erotic bacchanale within a few feet of the King and Queen, she was representing *Russia*.)

The royal couple led enthusiastic applause for the first number, and as the dancers took their bows, the Countess of Londesborough came forward and told Pavlova that the Queen would like to meet her. In her confusion Pavlova hesitated on the edge of the platform, not knowing how to negotiate the step; the King noticed her hesitation with natural simplicity immediately stepped forward to help her down. At that moment England utterly changed for Pavlova: the informal style of royalty that she had grown up with in childhood, and it gave her a sudden positive confidence in her dealings in the city. Pavlova continued:

"Just as Their Majesties were leaving, Cassini played 'Paraguay,' a South American tune to which I danced hundreds of times. The Queen turned. 'I know

\*It is a supposition that the "Edouard" in question was Fazer's. The Bibliothèque had the letter catalogued as being to Edouard Fazer. Presumably this was a free adaptation of Legat's piece, or

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by Keith Money  
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lesborough party was the real turning point. The d arranged for a low platform to be constructed at he ballroom in St. Dunstan's Lodge; this was to act as tinguished guests arriving at this corner of Regent's lined lavishly, and then, after a suitable interval, they icted to the seating arranged in the body of the here an orchestral group was ready to play. We can herself pick up the story, for she gave an interview to fail the following day:

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Maud Allan

exclaimed, and I was asked to give this encore. Quickly I tied a red 'kerchief round my head, for local colour's sake—'Paraguay' being really a Spanish dance—and I did my best, I at once forgot my fatigue; and although I had been performing for over one hour I think I danced better than I ever did before."

By the following day, July 20, Mayer had contracts ready to present, and he took them to the Grosvenor Hotel in Victoria; when he arrived he found Victor Dandré was present and acting as interpreter, though his English was not perfect. Pavlova was eager to have Mordkin as her partner—she enjoyed his full-blooded Moscow approach—but she definitely saw herself as the motivating force in the new arrangement. Mordkin was just beginning to appreciate his own ability to please an audience (which was in contrast to Nijinsky's mysterious insinuation on the stage), though he knew that he could not achieve a success on his own. He agreed to be engaged for £80 a week, while Pavlova was to get five times as much; but from her £400 she was required to pay for any soloists or corps de ballet dancers she might wish to engage for the program. Mayer agreed to undertake to secure private engagements for the two dancers as a supplement to the basic income, and these special engagements would be very highly paid: 300 to 400 guineas was the suggested range. For all this work, Mayer was to receive 10 percent as agent and sole representative in England for the two dancers. The authority was for five years. Dandré explained the details of the contract to Mordkin, whose English was nonexistent.

**Pavlova Posing for Statuette  
in Studio of Russian Sculptor**



*1910 Musical Union*  
PARIS, July 8.—The Russian sculptor, Boris Froedman-Guzel, has been taking advantage of the extraordinary popularity of Russian dancers to exhibit at his studio in the Rue Royale a series of works representing the dancers as they appear in the statues. None of the statues has created so great interest as that of Anna Pavlova, whom New York, as well as London and Paris, has delighted to honor. Last autumn, when Pavlova this year has been the best and most successful dancer in the world.



**ANNA IN ALABASTER**

M. Seraphin Souddine, the Czar's sculptor, is executing a royal-command statue of Anna Pavlova, the great Russian dancer, whose incomparable art and beauty immortalised by his skill for a future generation. Every evening M. Souddine sits at the Palace Theatre watching Pavlova dance, and all day long he tries to alabaster into life with cunning chisel-work. M. Seraphin Souddine, who is a handsome man in the prime of life, says that it will probably take him another 2 months to achieve his object. It is very difficult to show Pavlova's beauty in the frozen marble or alabaster. As Madame Pavlova is so busy it is hard for her to sit a long time. M. Souddine is only permitted to use alabaster for statues commanded by the Russian Court, but he is allowed to work in marble for his own work. Our picture shows the great sculptor at work in the famous dancer's beautiful house at G.

exact nature of the talks, so all was not wasted. Little girls like Muriel Popper were overwhelmed by Pavlova's sincerity and conviction on these occasions. They all knew she was someone special, and hard words or broken glass never altered their basic attitude of adoration. Pavlova was perfectly aware of the precepts of Stanislavsky's teachings, and much of that basic approach sat easily on her own methods, even though these sprang from inner convictions of which she was the medium rather than the conscious creator. Despite the heady analyses of dancing, the children were taken along slowly in the physical domain. While Pavlova was waiting until she thought them strong enough to attempt some pointe work, she compensated for this slow progression (slow to eager children, that is) with careful lessons in other departments of performing: how to put on a hair piece correctly, how to sit on stage in a graceful yet natural manner. Pavlova never tired of preparing the children for the hurdles that she had encountered as a student. She had a rare ability to present profound problems in a simple manner, and never expected results from blind obedience to command.

Even with her pupils and her endless schedule at the Palace, Pavlova cheerfully took on extra jobs. She chaired the annual dinner of the London Stage Society on May 18 and even made a brief speech. She opened the Ionic Picture Theatre (a sign of the times) in Finchley Road; she helped at the bazaar held at Grosvenor House in aid of the Colonial Intelligence League (leaving the dancing on this occasion to Maud Allan and others);

she even made an ascent in a Maurice Farman biplane. She took her up for a circuit above Hendon one Sunday in the summer when other women were determinedly making their way in their search for emancipation. The premier horse race of the year (the Derby, was run on June 4 that year. At Tattenham (a strategic bend on Epsom Racecourse), Emily Davison, a school teacher, darted out under the rails just as the field was clearing the finishing post. She had suffragette colors sewn inside her dress, and the horse she brought down belonged to the King. Her injuries resulted in her death soon after.

Society's greatest interest and concern seemed to be a huge ball taking place at the Albert Hall the following year. It was a late-night costume pageant called "Fête at Versailles" in aid of the Soldiers and Sailors Help Society. The costume was the re-creation of a reception such as might have been given for Louis XIV at the Palace of Versailles. Hundred of dancers took part in rehearsed processions that formed part of a tableau, which had Pavlova, supported by Novikova, as one of her dancers, as the central attraction. The star was dismayed by the huge expanse of floor on which she was expected to perform, and she was also perplexed as to how she should face the mock King of France (actually the Grand Duke of Mecklenburg-Strelitz) or genuine royalty in the form of Queen Mary, who was going to grace the Royal Box. Pavlova solved the problem neatly, performing a Mozart minuet for "Louis XIV" and then turning to present the rest of the program to the Queen of England. Pavlova wore pink ostrich feathers in her hair and a powdered wig, and pink silk looped in panniers over a

The New York premiere coincided with the opening season at the Metropolitan. They were without the ship bringing him and his family to America, release from internment, was not due to dock until the day. Pavlova was actually performing in Salt Lake City that night, but she managed to scoop the theatre page headline in New York:

PAVLOVA AGAIN IS "INCOMPARABLE"  
ON THE SCREEN

Achieves Wonderful Triumph in Picture  
"The Dumb Girl of Portici"

SPLENDID FILM DRAMA

Auber's Opera "Masaniello"

Furnishes a Story of Unusual Power

any who have seen her as a dancer in the flesh and to the who have not because of the prohibitive prices, Anna Pavlova, the inimitable, proved a revelation because of her wonder as an actress. . . . Pavlova, in her first attempt, has so marvelous a histrionic ability as to call from many in the first-night audience the opinion that she would make the Carmen of them all. If the great film plays of recent years superlatived [sic], the consensus of opinion would place it at the head as a spectacle, *The Birth of a Nation* for emotional thrill, *Carmen* for individual force, and *The Dumb Girl of Portici* for artistry. But in all fairness to Mme. Pavlova's production, it is a fact, although it stands pre-eminently as the artistic achievement of the year, if not of all other years, it combines in high degree other three qualities. The picture is as big as it is beautiful. It gives the new film-star an opportunity for the display of her art, every one of which is done in a most original way.

It would have been an unusual occurrence for an acclaimed new dancer to be absent from her own premiere. But Pavlova had to go weeks to go before the long haul of the tour was due to start. Although she had every excuse for calling a halt, she was determined to see it through to the end. Meanwhile, *The Dumb Girl of Portici* picked up the tag of an "all women's" production, about which critics were said to be especially enthusiastic; many clubs were buying blocks of seats and attending en masse. There was a wide-spread enthusiasm for Pavlova, and for the production in general, occasional adverse reaction was inevitable. The dancer's name carried the production; yet she did not have the continuous display of the skill for which she was best known. There were, too, some references to the fact that Pavlova does not possess a conventionally pretty "screen" face.

Her five-year option on Pavlova's services had expired (along with his bank account), and this meant that, by the end of 1916, Pavlova was free to accept any new offers. For a while she toyed with the idea of embarking from San Francisco on a Pacific tour, with ballet only. It was plain that the career was at an end—an honorable end, of that there was no question—but the financial sacrifice had been massive,

and it would take a lengthy period of further unremitting work for the inroads to be repaired. There was talk of Hawaii, of Australia, even of the Orient: "I believe the Orient will give me many ideas for new dances, especially the Hindoo and Japanese," she had said in an interview on the West Coast. Pavlova also spoke of Ivy House, though she could hardly get farther from home.

"It is a great big place with, oh, so many windows for letting in the sunshine. It is not to live for show there, no, no. It is to live for life, you understand?"

"A garden? Oh yes, a very big one, with all sorts of flowers. I dig the flowers, and work with them, make them bloom all summer, and get myself dirty like a pig, yes?" She laughed and clapped her hands at this idea. "I own birds, too, and they sing for me, and I like best the wild birds. And never am I home in summertime but I think of many plans for dances and costumes. One dance I do is from watching the hovering of a butterfly, another a hummingbird. And their colors suggest gowns."

"I have many friends lost in the war, yes; and often when I must dance I am sad. Tonight I have a letter from a dear friend in London; her husband is just killed in the war. He, too, was my friend. But one must think of the people out in front, so that you do not make them sad too, is it not so?"

She did not mention that Ivy House was being used as a hospital for wounded officers. Like Isadora Duncan, Maud Allan was a "dear friend" of Pavlova's: "Miss Allan has a room in my London house that's her own whenever she cares to use it."

Pavlova had recently lost her Pekinese, Purchok ("Powder Puff"), and the replacement was a Boston terrier bought in Los Angeles and named Poppy. The new recruit quickly had to get used to the traveling, just as Purchok had done. During the week she was at the Mason Opera House in Los Angeles, Pavlova attended a rodeo and was very impressed by the activity, particularly the skill of the riders. Though her voice was usually withheld from the public, it was noted that here its staccato sweetness filled the air as she cried "Bravo!" at the events that excited her most. A small boy sold her peanuts, and when he was told who his famous client was, he returned and asked to have one of the peanuts back to remember her by. He got it, and a kiss as well. Pavlova loved children, but there was obviously no place in her life for any of her own; indeed, she sometimes hinted that there was a physical reason that precluded the possibility. For years she carried in her handbag a newspaper clipping of a woman posing with her thirteen children. "You see," Pavlova would exclaim, unfolding the faded relic time and again, "she has so many children, and I have none." Instead, the characters she created on stage became a sort of family, just as the loyal team of her household was. They were the familiars who seldom altered, even though their surroundings were an endlessly blurring kaleidoscope of hotels and theatres and railway carriages.

Work was the anodyne, the insidious drug that could not be denied, and now it hovered perpetually, just beyond the field of vision, as a coachman to a horse in harness. When asked if it was not all terribly hard work, she replied, "Oh yes; one could not do



Outside Shepherd's Hotel, Cairo, 1923.

witness two Hindu wedding ceremonies, and from there visited the caves of Ajanta, 150 miles away, on one of trips she often organized for the company, and usually herself. The deep chambers of the cave, with their marily rich carvings hewn out of the living rock, held an ere so potent as to be almost sinister. The celebrated which had recently been restored by the Italian experts and Cecconi, had a cumulative effect that was almost lming. At last Pavlova had found an unsullied image of ck in Bombay, she was driving in a carriage with Stier ey spotted a marriage procession. They stopped to get a ok, and someone in the crowd recognized Pavlova and r if she would care to witness the actual ceremony. It it to be a double event: two brothers were marrying two d none of them was more than a child. Pavlova took in th avidity: the showers of rice over the couples, ng on the brides' feet with milk, the little fingers of the eing tied together with string. a was also subjected to more banal social conventions ndia, including attending a horse race as the guest of the

Governor. On seeing a disgruntled jockey belaboring his horse after it had lost a race, she rushed across the unsaddling enclosure and accosted the culprit with a stream of rapid-fire French. The jockey could not understand a word of this, but the import was clear enough, and by the time a flushed Pavlova had rejoined her group, the jockey could be seen solicitously stroking his mount as he led it away. Just before leaving Bombay, Pavlova witnessed a second juvenile wedding; this time she asked to be allowed to give a few rupees as a wedding present. The groom was eleven and the bride nine.

The customs of India so intrigued Pavlova that her questions were sometimes embarrassingly direct. When she saw a young man cremating the body of his father in Calcutta, she thought the ritual beautiful, though her companions shrank from the sight. She said then that she would wish to be consumed by fire when she died. Nobody could deflect her from the topic. "I shall die before any of you. I could never grow old and die slowly."

In Cairo the company was performing at the decaying old Kursaal Theatre. The stage was full of holes, and the dressing rooms were cubicles. While Pavlova complained to the manager, several of the Poles eased their gloom with the local liquor, so that the chaos backstage took on operatic dimensions. There was also the usual struggle to meld a recruited orchestra into some sort of recognizable ensemble; as always it was the music that suffered most on these tours, since the dancers were already familiar with the repertoire and had only to find the best way of circumventing the physical pitfalls. Rather boldly, Pavlova allowed the *Egyptian Ballet* back into the repertoire for the occasion; but whatever its absurdities, the audience took the move as a compliment, and the theatre resounded with applause. The Queen of Egypt attended the opening.

Despite the political upheavals that were adding tensions to Cairo's life, the company followed the usual tourist rites, lurching across the sands by camel to see the monuments, and even going back to Giza for a second look, by moonlight, after one of the shows. Pavlova posed dutifully for the huge plate cameras of the Anglo-Swiss agents who materialized at every tourist spot, and she even climbed up onto the shoulder of the Sphinx for one picture. The surroundings were shattered and desolate, a far cry from the splendors once summoned up by Maryinsky scenery painters. As usual, the local rigors were taking their toll in the company, with fevers, influenza, and even mumps thinning the ranks.

The Mohammed Ali Theatre in Alexandria was a relief after the Kursaal. The city's principal house of respectable entertainment was ornately elegant; gilt glimmered in the curved auditorium, and when the dust had been banged out of it, the plush was still rosy. Audiences arrived smartly dressed, and huge floral tributes were carried onto the stage. In the streets, posters were announcing the impending visit of Maud Allan, who was already in Cairo dancing to scant audiences; Pavlova, unwittingly, had for the time being "drained the waterhole" for dance in Egypt.

of Colonial rule; there were still brief contacts with the indigenous population. Pavlova saw Kaffir dancers give a performance in Johannesburg, and it was reported that when the leader of that troupe was told that the greatest dancer in the world was coming to see him, he replied, "She hasn't seen *me* yet!" He himself was noticeably unencumbered by the overtones of foreign rule, but his "corps de ballet" were given rugby shirts and shorts to wear along with their animal plumes; only the leader was allowed to parade with a bare torso. To these Kaffirs, most of whom were mine workers, a rugby shirt was a part of their life; in some senses it was more honest than suggesting that they had all strayed in from distant horizons. Members of Pavlova's company were eager to talk to these native dancers, but a portcullis of strict, if unofficial, apartheid denied them the opportunity. It was the same in Pretoria, Kimberley, and Cape Town. Pavlova was seen, but she did not have much of an opportunity to see. Her main contacts—local managers and impresarios—were almost incestuously European; in fact, her South African representative, Leo Cherniavsky, was a Russian Jew, a former violinist who had had a protracted affair with Maud Allan before the war. It was a foregone conclusion that Pavlova's visit to Cape Town would be a success. Ladies of society strove to outdo each other in gestures of goodwill, and it was axiomatic that one of their gifts should be an ostrich feather fan, common currency in European fashion, along with the tail feathers of egrets and the skins of increasingly rare wild cats.

Pavlova had traveled 12,000 miles to Australia in order to appear in two cities on the initial leg of the journey. She won Sydney and Melbourne effortlessly. In some ways her fame had preceded her uncomfortably: *artistes* in Eastern Australia had been presenting tattered versions of *The Swan* for some time. The *Bacchanale* did not fare as well; when Pavlova presented this signature piece from earlier days, Australian audiences reacted with an embarrassed shuffling and not a whisper of applause. Apparently the scanty costumes and the overt abandon of the piece were considered risqué; Victorian England was, in many ways, still a reality in this British Dominion.

After the closing performance, Pavlova was bombarded with paper streamers, normally reserved for departing steamers. A little girl walked on stage and presented her with a boomerang bound with expensive flowers. In piping tones she said to Pavlova: "The boomerang comes back, and we hope you'll come back too." The J. C. Williamson theatre organization was already laying plans for just that eventuality, though Pavlova had the demon Tasman Sea ahead of her, and a tour down the length of New Zealand. This would take her from a mild, windy autumn in Auckland to the first gripping fingers of sleetish winter in the South Island, and there would be none of the comforts of North American central heating.

Auckland had reckoned to put its best foot forward in honor of Pavlova, and a team of workmen slaved away to prepare the stage for the great ballerina. With infinite pains they surfaced the boards with linseed oil. When a young dancer landed on the back of her head during a rehearsal, it was apparent that a lot of



With Novikov in the *Bacchanale*, Germany, c.1927



San Francico Chronicle      April 11 1897

Yvette Guilbert has commenced her progress toward a different class of work by appearing at La Scala in Paris at a series of monlogues "A Symphonie and Allegorical Trtiptych" it is called in a French neewspaper and the title is "Pessima". She sings and recites as many as 22 songs in the piece, which is illustrated with views thrown on the screen She is evidently determined to make her transition to the dramatic stagw a graddual mattetr. Performance said to be highly successful.

NB    "Hpw movie pictyres are taken ----April 11 1897 SFChronicle.

SFChronicle April 11 1897

Mlee Bob-Walter who is doing the serpentine dance in a cage of lions at the Gaietie Paris, is a very pretty Parisienne, who makes up to resemble Loie Fuller, even to the blond wig in wild confusion. The lions in whose cage she dances are whelps, big enough and old enough and ugle enough to be dangerous.

Caravan and was an organizer of the American Dancer Association and the dance unionizing movement. Rosenthal served as production supervisor for all of Hawkins' companies—the Graham troupe (1949–1957), Balanchine's Ballet Society, The New York City Ballet (1948 until her death), and Robbins' Ballets: U.S.A. As well as designing lighting for the two companies' productions, she was responsible for creating the tree in *The Nutcracker*. Her major contribution to dance lighting designs came in her interest in the white-light concept of using unjellied lighting equipment to define shapes of space on stage, thereby adding to the choreography, rather than just coloring it.

Rosenthal also worked her magic of light on Broadway, designing Robbins' *King and I* (1950), *West Side Story* (1957), *A Funny Thing Happened on the Way to the Forum* (1962), and *Fiddler on the Roof* (1964), Hanya Holm's *Kiss Me Kate* (1948), Bob Fosse's *Redhead* (1959), and Michael Kidd's *Destry Rides Again* (1959).

**Roshanara**, English dancer specializing in Indian and Asian performance styles; born Olive Craddock, January 1894 in Calcutta; died July 14, 1926 in New York. The daughter of an Irish officer in the British Army in India, she was trained in local dance forms as a child and adolescent. Moving to London in 1910, she was recommended by Loie Fuller to perform as a specialty dancer in Oscar Ash's production of *Kismet*; according to many contemporary sources, she also worked as an extra in the Ballet Russe's production of *Schéhérézade* in 1911 in London, although she may have performed in the Kosloff version in that season instead.

After traveling between New York and Europe from 1913 to 1917, Roshanara settled in the United States in 1916. She performed as a solo specialty act on the Keith vaudeville circuit in 1916, then joined with Adolf Bolm and Michio Ito on the Ballet Intime tours of 1917 and 1918. Assisted by Mary Eaton and Blanche Talmud (both as students), she performed a repertory of Indian and Oriental dances and scenes, among them, *Harvest Dance* (1917), *A Hindu Fantasy* (1917), and *A Moon Flower* (1918). Her non-ethnic works were theatrical answers to World War I

and included *Camouflage*, *The Field of Honor*, and *After the War* (1917).

As well as dancing and choreographing, she seems to have served as a freelance expert on India for theatrical productions in New York, among them Winthrop Ames' *The Green Goddess* (1920), for which she received credit as the costume designer. While there is no way to judge the authenticity of her work, there is no question that her presence in New York as a performer, as a writer on Indian dance as both a valuable technique and as an exercise, and as a teacher lent enormous weight to productions of dances and plays set in India. There is growing evidence that her work at the Neighborhood Playhouse made her a major influence on the many concert dancers trained there by her or by Talmud, in terms of both the professional life of the concert dancer and the value of isolated movements, especially of the hands, in their choreography.

**Works Choreographed:** **CONCERT WORKS:** *The Nautch* (1910); *Dagger Dance* (1911); *Incense Dance* (1911); *Radha* (1911); *The Snake Dance* (1911); *Burmese Dances (Kayar Than—The Ancient Court Dance of Greeting, Modern Butterfly Dance)* (1917); *The Field of Honor* (1917); *A Hindu Fantasy* (1917); *Harvest Dance—the Golden Winnow* (1917); *East Indian Folk Dances* (1917); *Marwari Village Dance* (1917); *On the Way to the Temple* (1917); *After the War* (1917); *Camouflage* (1917); *A Burmese Boat* (1918); *A Moon Flower* (1918).

**Rosita**, American exhibition ballroom dancer; born c.1910, probably in the United States, but reportedly in Cuba. Either Rosita or her successor Renita was born Mary-Jane Louisa Hanrick, but sources differ as to her identity. With her partner, Ramon (Reachi), Rosita performed in Hollywood-area clubs before signing a joint contract with MGM (1933–1934) and First National/Warner Brothers (1934–1937). Although they appeared in more than a dozen short subject and feature films, they are unquestionably best remembered as the art deco team in the "Lullaby of Broadway" number in the *Golddiggers of 1935*. In 1935, however, she and Reachi split up. He joined forces with Renita to work in New York clubs, while she teamed up with Georges Fontana, a Euro-

From  
Macdonnell, Allan Ross  
Isadora. N.Y., Thomas  
Nelson & Sons, 1960

### Chapter III



AMONG THE AMERICAN SINGERS WELL KNOWN TO PARIS MUSICAL audiences at the beginning of the century were two western women—Sybil Sanderson from California and Madame Emma Nevada from the state whose name she had adopted for her own. The latter was a warm friend of Loie Fuller and took her to the studio of the young Californian dancer whose acquaintance she had very recently made. La Loie, as the French called her, watching the younger woman dance, immediately thought that she was someone with a talent that could be developed and presented to a wider audience than she had hitherto found. This was at the close of 1901. At the beginning of the new year La Loie was to take her Japanese *protégée*, Sada Yacco, and her company on a tour through the larger cities of Germany and Austria-Hungary, and it was arranged that Isadora should join her in Berlin where the tour was to begin.

Like her younger compatriot, Loie Fuller had been taken up by Parisian society and had a wide acquaintance among the fashionable and artistic sets in the French capital. Her fragmentary autobiography, which she was to write a few years later, was prefaced by no less a literary figure than Anatole France. In this work, published in French in 1908, she details her friendships with Flammarion, the eminent astronomer, with the Curies, and others whose names were then better known than they are since the passing of *la belle époque*. She also

devotes a chapter to the fascinating story of an attempt to launch a *protégée* whom she never mentions by name. Although the story varies considerably from Isadora's account, its logical sequence of events and the verisimilitude of the details make it acceptable to the objective reader.

"It was in February 1902," begins Loie's account of the launching of her new acquaintance. "I arrived in Vienna with my Japanese troupe, Sada Yacco heading it. With us was an artiste, a dancer to whom I would have been happy to help. . . . She danced with much grace—her body barely veiled by the sheerest of Greek costumes, and in particular, with bare feet. She gave promise of being someone—a promise kept."

In the Austrian capital the managerial Miss Fuller took the younger woman to all the salons to which she had an *entrée*, beginning with that of the wife of the British Ambassador whom she had formerly known in Brussels. There she almost stopped in her tracks upon taking a second look at her companion's dress. "She was wearing an Empire gown, gray, and with a long train and a man's soft felt hat with a floating veil. Dressed thus she was at such a disadvantage that I feared for a turn-down."

But the English lady, whose own sartorial tastes were perhaps not very pronounced, graciously promised to attend the matinee which Loie was going to arrange for Isadora. The Princess Metternich—an all-powerful member of Viennese society whom Miss Fuller had known as Ambassadress in Paris—also said she would be pleased to honor the gathering with her presence. Naturally it was important to get the American Ambassador and his wife to come to the "unveiling" of their compatriot. The Ambassador was a member of the McCormick dynasty in Chicago, and had married Katherine Van Etta whose sister was the wife of Joseph Patterson, then editor of the *Chicago Tribune*. One of the Ambassador's sons, Robert, was later to achieve a certain kind of undiplomatic fame as the extremely vocal editor of the family newspaper. Mrs. McCormick recalled to Miss Fuller that she had already seen her young *protégée* at a performance in her sister's drawing room in Chicago and "to tell the truth, had not been particularly interested by her, but if she could be of any help in any way she would be happy to come to the performance."

So, having lined up the social and diplomatic *élite*, engaged a small

orchestra, decorated the salon of the Hotel Bristol with flowers, and prepared a well-stocked buffet, all was ready for Isadora's Viennese debut. The bustling dancer-impresario welcomed her distinguished guests and then went back-stage to see the debutante.

"It was 4:30. In ten minutes she was to begin. I found her with her feet in hot water slowly curling her hair. In a panic I asked her to hurry up, explaining that by her negligence she was risking annoying a public which might definitely launch her. My words remained without effect. She continued very slowly to do her hair. Feeling I could do no more I went back to the salon.

"Suddenly she made her entrance, calm, indifferent, not worrying in the least what our guests might think of her.

"But it was not her air of indifference which surprised me most. Even though I rubbed my eyes she still seemed nude to me, or almost so, so slight were the gauzes which draped her.

"She came down stage and while the orchestra played a Chopin prelude she stood motionless, her eyes downcast, her arms pendant. Then she began to dance.

"Oh! how I loved that dance. For me it was the loveliest thing in the world. I forgot the woman and all her faults, her silly inventions, her absurd manners, her costume even, and down to her bare legs. I only saw the dancer and all the artistic pleasure which she gave me. When she was through, no one spoke.

"I went toward the princess who whispered to me:

"Why does she dance in such a slight dress?"

"Then I suddenly understood the public's strange attitude and spoke up with a voice loud enough for everybody to hear.

"I forgot to tell you how amiable our artiste is. Her baggage upon which she was absolutely depending today has not yet arrived, and rather than disappoint us by not dancing, she has appeared before us in her rehearsal dress!"

At the soirée which La Loie had arranged following the coolness of the matinee, there was much more enthusiasm. The members of the press were more shock-proof than the princess had been. Nor were the painters and sculptors, for whom Miss Fuller arranged a third performance, any less fervent in their admiration than their fellows of the Viennese press. The poet-dramatist, Hugo von Hofmannsthal

and the successful dramatist, Hermann Bahr, both led off with poetic praise in the newspapers; other lesser writers enthusiastically hailed the artistry of the young American dancer in her subsequent performances in both Vienna and Budapest.

One of the men who had watched the dancer with mounting excitement was the professional impresario, Alexander Grosz. He it was who weaned her away from the chagrined La Loie and dependence upon capricious dowagers; he it was who perspicaciously foresaw a greater and surer financial future for her—and, of course, for himself—in performances in large theatres throughout Austria-Hungary and Germany. He started her off with a series of evenings at the Urania Theatre in the Hungarian capital and then arranged for other well-publicized appearances in theatres in the larger Hungarian cities where her latest creations, a ravishing waltz to the Strauss "Blue Danube" and a thrilling, heroic dance to Liszt's "Rakoczy March," aroused tremendous enthusiasm.

Not all the audiences, however, were at one with the ardent feeling for the newcomer's artful dance. Many theatregoers were as shocked as the society ladies in New York had been in March of 1899, or, as had been the high-born Princess Metternich in Vienna. Indeed it was from Vienna that a cable went to the American newspapers telling, not of the dancer's triumphs, but of such a minor scandal as the following:

Advice come from Vienna to the effect that Isadora Duncan a young American woman who dances in her bare feet has had trouble with her audiences. The last embarrassing experience was encountered at the Karl Theatre. Miss Duncan appeared on the stage in Greek costume minus shoes and stockings and an Austrian officer in a box exclaimed: "How disgusting!" Miss Duncan retired from the stage, refusing to reappear . . . After a 20 minute wait the military person retired and with him went every officer in the playhouse. Miss Duncan then resumed her role.

To one of the preview performances which had been arranged for the Budapest intelligentsia a group of the leading members of the Hungarian National Theatre had been invited. Among them was the handsome *jeune premier*, Oscar Beregi. At the presentations after Isadora's performance, he invited the dancer and her mother to come and see him play one evening in *Romeo and Juliet*.

Although she was well aware in the words of the poet that:

Beauty is more than hands or face or eyes,  
Or the long curve that lies  
Upon a bed waiting . . .

Isadora was taken by the virile Magyar Apollo at their first meeting, when his dark eyes burned through her and set up an answering flame. She describes him as "tall, of magnificent proportions, a head covered with luxuriant curls, black, with purple lights in them. Indeed, he might have posed for the David of Michael Angelo himself. . . . From our first look every power of attraction we possessed rushed from us in mad embrace. From that first gaze we were already in each other's arms, and no power on earth could have prevented this." Until then her passionate adorations had been reserved for much older men—paternalistic images of the father she had never really known—like Alma-Tadema and Charles Hallé in London, Rodin and Carrière in Paris. These were distinguished men whom she respectfully adored with the virginal filial emotions of a well-brought-up maiden even when, as in the case of Rodin, the satyric advances were a little frightening to her native puritanical spirit.

Oscar was a passionate youth and the time was spring, but as Isadora was to discover then—as later—a choice had to be made between Love and Art. For Oscar the question was quite simple: Isadora would settle down in Budapest and be his wife. For Isadora there were the engagements already arranged by Grosz in the larger Hungarian towns and the prospect of appearing in Munich and Berlin. For Isadora's mother and sister there was no question at all. The breadwinner of the family should continue to remain with the clever manager who was ready to arrange so many money-earning engagements. Thus in the end Art, for the moment, triumphed over young love.

From her triumphs in Austria-Hungary, Grosz took his artiste to Munich, the art center of Germany. There she was welcomed by the leading painters and sculptors, including Franz von Lenbach, Franz von Stuck, Fritz von Kaulbach, and Walter Schott, as she had been by their confreres in London and Paris. But not everyone felt as they did. The average theatregoer or dance-lover protested that the prices Grosz was asking for an evening—fifty cents to \$2.50—were a bit steep even for a neo-Greek nymph from the Golden West. Cléo de Mérode, the dancing favorite of King Leopold of the Belgians, and a rival attraction in the choreographic field, could be seen for from

twenty-five cents up. Standing room at the opera was available at eighteen cents and the best seats could be had for the equivalent of seventy-five cents.

An American journalist, Allen Monroe Foster, writing to the *St. Louis Sunday Gazette* from Munich, December 26th, 1902, tells of the fuss over prices and continues:

"But what does this remarkable young person do?" you ask.

She creates, she poses, she dances. But not like anyone else. Oh, no! She is no toe acrobat, she would be a revelation to the star ballet dancer; she is no high kicker, dependent upon the vivacity and abandon of her contortions in spectacular rainbow tinted robes. She employs no illusions, no cunningly arranged mirrors, no beautifying multicolored lime-lights. Never was there anything less sensational than her work; it is severe in its simplicity. . . .

She appears here in the *Kunstler Haus* without a stage, not even a platform. A square space divided off from the spectators and carpeted for her bare feet, constitutes the whole of her paraphernalia, all the rest is Isadora Duncan.

The animus of her work is this: She selects a picture, a poem or musical morceau, and with her svelte young body she endeavors to interpret its meaning. It is posing, acting, dancing all combined. She is an adorer of Botticelli, and his wonderful picture of *Spring* is, with her, a favorite theme.

To the accompaniment of simple music . . . she glides quietly to her appointed place. Her dress is some soft gray stuff with printed blossoms. [The copy of the Botticelli dress made by Marie Hallé for the New Gallery, London performance.] And now with wreathing arms and undulating body and bare twinkling feet, she endeavors to present us the vibrant atmosphere, the pulsing ecstatic quickening of all life, the languorous, delicious *dolce far niente* of this marvelous season as she reads it in Botticelli's masterpiece. . . .

Her grace is indisputable. Never an abrupt movement, never a sharp angle. And to those with whom modesty, intelligence and feeling in the human countenance count far more than expressionless regularity of features, she is more pleasing than the much-vaunted Mérode, whose immobile countenance affords about as much inspiration as would a wax mask.

The propriety of her dress is also a point on which opinions differ widely. She doesn't wear tights; foot and leg are bare to the knee. To some this is very shocking, as are also the glimpses of her form through the semi-transparent draperies. Others find it all absolutely unobjectionable, and I heard one apostle of high art declare that her bare feet was the one subtle touch that stamped her work exquisite art, and he insisted that tights or any covering of any description would spoil everything.

# PORTOLA THEATER

STARTING TOMORROW  
IS ROMANCE DEAD?

SEE

## CLARA KIMBALL YOUNG

In THOMAS DIXON'S SMASHING STORY,

# THE FOOLISH VIRGIN

THE GIRL WHO RUSHES INTO MARRIAGE IS A FOOL. MORE  
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### New Mission

At the New Mission Theater tomorrow, Monday and Tuesday Jesse L. Lasky's famous star, Blanche Sweet, in "Unprotected," supported by Theodore Roberts, will be the attraction.

The story shows the conditions which convict labor create in the Southern states when leased to private corporations. Miss Sweet will be seen in the role of a beautiful young artist, who, through an accident is convicted of murder and sent to one of the convict camps.

A Burton Holmes travelogue and the usual New Mission comedy entitled "On the Trail of Lonesome Pill" will also be shown.

The orchestral pipe organ, played by Mr. Mayer, will accompany this program.

### Theater St. Francis

The second big week of "It May Be Your Daughter" starts tomorrow at the Theater St. Francis, and it is safe to predict that as many thousands will see it in the seven days to come as saw and applauded it in the week just ending. Cleaner than most so-called "white slave" pictures, teaching truths as they should be taught, pointing a sterner moral than most morality plays point, "It May Be Your Daughter" fully justifies the claims made for it by the Uplift Society of America, which produced it, and the management of the Theater St. Francis.

Although "It May Be Your Daughter" is well worth in itself the price of admission, the St. Francis has added three brand new features to round out a stronger program. These added features have never before been shown in the city.

## YVETTE GUILBERT TO APPEAR HERE

San Francisco will soon have the opportunity of hearing the idol of all Paris, Yvette Guilbert. The war is responsible for many great artists being in America, but none greater than this gifted woman, who, in the words of Clayton Hamilton, the famous New York critic, "possesses an art that is not acting, not singing and not recitation, and yet combines the finest beauties of all three."

Yvette Guilbert first attracted attention in Paris a number of years ago by her charming singing of typical cabaret melodies in the leading music halls of the French capital. Dressed most demurely in plain black with long, black gloves, she sang risque songs in a manner that was absolutely irresistible.

Few artists living know the history of their country in song and poetry as Yvette Guilbert knows that of France. She is a modern troubadour going forth to sing the praises of her native land in a manner that will make the people of other nations proud of their own country.

Under the management of Will L. Greenbaum, Yvette Guilbert will give performances at Scottish Rite Auditorium on two Sunday afternoons, January 28 and February 4, and on Tuesday night, January 30.

The Tuesday night offering will be entitled "Ten Types of Women," and will be given for the benefit of the Catholic Society for Befriending Girls, which maintains a nonsectarian home for working girls and a free employment bureau.

"Twin Beds," which returns to the Columbia Theater on Monday next for a week's engagement, holds the record of having spent more than two years in four cities—New York, Boston, Philadelphia and Chicago.

Marguerite Clark is to be seen in an eight part film adaptation of her greatest stage success, "Snow White," at the Imperial during the week of January 14.

The Columbia Theater management has secured Cyril Maude and "Grumpy," two names of international theatrical fame. It will be Mr. Maude's first appearance in this city.

Helene Smythe, the comedienne, is soon to appear at the Hippodrome.

### Savoy

The second tremendously successful week of "A Daughter of the Gods" at the newly decorated Savoy Theater will begin tomorrow. That the William Fox superpicture has made a complete conquest of San Francisco lovers of the fanciful and beautiful in films has been eloquently attested by the fact that every performance since the opening has been a capacity one.

"A Daughter of the Gods" is a fairy story that seems astonishingly real and that is made real by the art of Annette Kellermann and her wonderful corps of assisting artists.

Of course, Miss Kellermann is the bright particular star of the picture, and her aquatic skill and physical perfection are the main attractions.

GREENLEE & DRAYTON  
Songs & Dances  
Pantages.  
ver)

*The Daily News - S.F.*  
*February 26 - 1916*

## ART OF ACTING WITHOUT WORDS

By JACKIE SAUNDERS

*Famous Balboa Star, Who Explains for Readers of The Daily News Language of Screen.*



\* Expression of grief and sorrow shown by the tearful face in picture at the top. At right, the lips and eyes are posed in "The Pout." The lower picture expresses coquetry. "Coquetry is the most subtle emotion to show," says Miss Saunders. "Flirtation is bolder and more open."

\* In a photoplay the actor merely makes motions. Everything is indicated by the player's movements. This is pantomime.

And this pantomimic expression must reflect an intelligence that

will grip the audience. Emotions must be telegraphed thru the eye to the brain. The audience must HEAR your story with the eyes.

The limitations of the photoplay make motion picture acting the most difficult art in the world. The player on the stage has a big advantage over the film actor in that he can thrill his audience with his voice, while the player on the screen can only make motions—wiggle his hands, feet, body, eyes and mouth.

These wiggles must be so expressive that they actually talk. They must seem natural; they must conduct thought, plot and theme with the directness of a high tension wire carrying current. These wiggles are the screen artist's only means of conversation.

Every portion of the human form is called upon in making the body talk. Perfect unison of body makes for perfect pantomime. However, there are times when one portion of the anatomy will so overshadow all other parts that they seem to have no function is registering an emotion.

Take the work of the head. When sorrow, pain or grief are expressed, the audience's attention is almost unfailingly directed to the face, especially if the player is in tears. Yet, every other portion of the body has done its part in directing the vision to the face. That indicates mastery of pantomime.

The head must be considered from two aspects—face and hair. In the case of a woman, her coiffure is a most important adjunct. Hair dress goes a long way toward establishing character. Girlish simplicity or vampire sophistication is revealed almost entirely by hair-dress.

But no part of the body is more interesting than the face. It figures in the expression of every thought and emotion. The eyes, the ears, the nose, the mouth all play their individual parts. Two of them—the eyes and mouth—are too important to dismiss in a paragraph. They will be considered separately.

Sensitiveness is best expressed with the nose. Delicate nostrils always convey refinement. Contempt cannot be more fitly indicated than by rumpling the nose. Few players have made a special study of the ears, but those who have and can control them, get startling results.

The neck is effectively used by some players. As it is held, different suggestions are conveyed. However, most people use it naturally, which means limitedly.

But the screen player who must make every little movement truly have a meaning of its own, studies all parts of the body with the idea of making each effective in lieu of words when he essays to tell a story with film.

The student of pantomime makes most rapid advance who works before a mirror when practicing. I act each of my scripts before the glass, trying different expressions to best portray different emotions—trying perhaps a dozen expressions to get the best effect for a single emotion.

# Mlle. Verbist Is Entrancing Artistically Perfect Dancer

Benefit for Destitute Belgians at the Columbia Is a Big Success

By WALTER ANTHONY

A SLENDER little lady with deep brown eyes gave a benefit for the destitute Belgians yesterday afternoon at the Columbia Theater, and proved again that 'tis an ill wind that blows nobody good. If it had not been for the war we might never have seen Mlle. Felyne Verbist of the Royal Opera of Belgium, Brussels. And that would have been a pity, for she means something in the scheme of art, which, I think, is not quite complete without her. Conjure in your mind the real dancers and name them one by one, from Pavlova, exotic and lovely, to Genec, fresh as a primrose, or from soubrettish Lopokowa to decadent Maude Allan, or from picturesque Ruth St. Denis to the Audrey Beardley Gertrude Hoffmann, and there isn't any one quite like Felyne Verbist, whose superb technique never overwhelms her pretty femininity, and whose beauty never lends itself to sensuality.

### TOO GOOD TO BE TRUE

Even when she danced "Salome" yesterday, and strangers drew their opera glasses eagerly, she retained the abstraction with which art always clothes its creatures, even when a Wagner marries a brother to a sister. In fact, the only criticism I could hurl feebly at the dancer's Salome was that she was too good to be true. There were no experiments with a papier mache head such as Allan used to delight in, and no writhings nor horrid gestures, but an inscrutable and mysterious dance which might have adjusted itself with equal propriety to the death of a pomegranate blossom.

The dance of "The Swan" to Saint-Saens' arpeggio melody was a miniature tragedy, to point which it was not even needful that a blank cartridge be exploded off the stage. If music can be visualized, it was done yesterday afternoon with the undulating form of the dancer shivering rhythmically to the death throes of the pretty swan, with what I prefer to think was an arrow and not a dum-bullet in its heart.

### ALLURING AND BEWITCHING

"The Specter of the Rose" was the most ornate and programmatic dance of the afternoon, and, in some respects, the most beautiful, for its delicacy and sweet charm served to indicate the dancer's highest qualities of appeal. If Salome was the tuberoso, this dance was the primrose and each exhaled a fragrance at once healthy, alluring and altogether be-



Mlle. FELYNE VERBIST

witching. Romance lies in the art of Mlle. Verbist's dancing, technique guides her mode of expressiveness, but back of it all there is a personality of uncommon quality and, I believe, a woman of singular purity and grace.

If you love Genec you will love Mlle. Verbist. If you admire Pavlova you will appreciate the dexterity of this Belgian, and if the unusual fascinates you, she will give you something in the dance which only a Kreisler amongst all violinists prefers lovers of melody.

She dances—if one may call it dancing—next Sunday afternoon and then she will go away, like the thistle down that the wind flicks out of sight.

## BELGIAN DANCER IS WARMLY GREETED

Spectators at the Columbia Are Enthusiastic Over Mlle. Verbist

Mlle. Verbist, the Belgian dancer, who caused a furore last Thursday afternoon when she appeared at the Columbia Theater, gave a second matinee of the dance yesterday afternoon to an attendance materially increased in size and no less enthusiastic. The dancer was supported sympathetically by a large orchestra under the baton of Paul Steindorff, and the music and the dance were wedded in an ensemble of melody, harmony and grace.

By special request the dancer repeated her Salome dance, and she also

March 2, 1916

# COLUMBIA THEATER



**Thursday Afternoon**

March 2nd at 3 O'clock

(In aid of the Belgian Sufferers)

**Sunday Afternoon**

March 5th at 3 O'clock

*Box offices open Monday,  
February 28th, at Sherman,  
Clay & Co's and the Columbia  
Theater.*

*MAIL ORDERS to Will  
L. Greenbaum at Sherman, Clay  
& Co's.*

## Mlle. FELYNE VERBIST

*"A Virtuosa of the Dance"*

from Covent Garden, London; Teatro Colon, Buenos Aires; and the  
Royal Opera of Belgium, Brussels.

*assisted by a*

**GRAND CONCERT ORCHESTRA**

PAUL STEINDORFF, Conductor

*Box Seats \$2.50, Orchestra \$2.00 and \$1.50, Balcony \$1.50 and \$1.00  
Gallery \$1.00 and 50cts.*

FROM: Schlundt, Christena.

The professional appearances of Ruth St. Denis & Ted Shawn.  
New York, New York Public Library, 1962.

## Chronology

### I AMERICAN AND EUROPEAN TOURS, 1906-1909

#### Ruth St Denis, Soloist

IN THE SPRING of 1906, Ruth St Denis first achieved success as a professional dance soloist in New York City. She immediately went to England, and then to France, but her most successful long runs were in Germany. The following route sheet shows the many cities in which she appeared, and thus the extent of her success in Europe, before she returned to her native land. As can be seen, these years were spent appearing mostly in the "Variétés" of the continent, theatres that demanded a star be a popular one to be successful. St Denis was a favorite in these houses, but she also appeared at the Komische Oper in Berlin and the La Scala Theatre in London. She produced her East Indian cycle of solo dances, for which she is still famous. These were the great years for Ruth St Denis as a solo dancer, and the effect of her kind of dancing on her European audiences was immeasurable.

*Sister - how  
Can I Zich  
and wife!*

Program	Je 26 London Duchess of Manchester's House
Radha (St Denis/Delibes) St Denis	Jul 5, 10, 12 mats London Aldwych Thea
VAUDEVILLE ROUTE SHEET	Jul 20 London Duchess of Manchester's House before King Edward VII
1906	Sep 1 - Oct 11 eves Paris Marigny Thea
Jan 28 eve NY New York Thea	Oct 19 - Nov? Berlin Komische Oper
Feb 4 eve NY New York Thea	Nov 18 mat Berlin Theatre des Westerns
Feb 11 eve NY New York Thea	Nov? -? Berlin Wintergarten
Feb 12 - Mar 4 mat & eve NY Proctor's 23rd St Thea	Dec 26 -? Prague
Mar 18 eve NY New York Thea	1907
Program	Jan 2 mat Vienna Ronacher
Incense (St Denis / Loomis) St Denis	Jan 3 - 29 Vienna Ronacher
The Cobras (St Denis / Delibes) St Denis	Feb 1 -? Dusseldorf Apollo-Theatre
Radha	Mar - Apr Hamburg Hansa Thea
ROUTE SHEET	May Brussels Palais d'Été
Mar 26 - Apr 19 mats NY Hudson Thea	Sept 29 - Oct 31 Berlin Wintergarten
Apr 24 mat NY Waldorf Astoria	Nov 12 -? Dresden Zentraltheater
Apr 27 mat Washington, DC Belasco Thea	Nov 24 Berlin Hohenzollern-Kunstgewerbe-hauses
May 3 mat Boston Fenway Court	Dec 3 -? Budapest Fővárosi Orfeum

12

1908

Jan 15 - 31 Nürnberg Apollo-Theatre

Program

*Nautch* (St Denis / ) St Denis

*The Cobras*

*Radha*

ROUTE SHEET

Feb 5 - ? Vienna Ronacher

Program

*Yogi* (St Denis / Meyrowitz) St Denis

ROUTE SHEET

Feb 9 mat Vienna Ronacher

Program

*Incense; The Cobras; Radha*

ROUTE SHEET

Feb 17, 18, 19 Graz Grazer Orpheum

Program

*Yogi; The Cobras; Nautch; Radha*

ROUTE SHEET

Feb 25 - Mar 1 Monte Carlo Palais du Soleil

Mar 2 - 9 Monte Carlo Theatre du Palais  
des Beaux-Arts

Program

*Incense; The Cobras; Nautch; Yogi; Radha* —  
Hereafter referred to as *The Five East In-  
dian Dances*

ROUTE SHEET

Mar 16-28 eves Munich Gartnerplatz Thea

Apr 8-11 Breslau Breslau Playhouse

May 1-2 Berlin Komische Oper

The New York Public Library

Program

*Incense; The Cobras; Radha*

ROUTE SHEET

May 3-6 eves Berlin Komische Oper

Program

*Incense; Yogi; Radha*

ROUTE SHEET

May 7 eve Berlin Komische Oper

Program

*The Five East Indian Dances*

ROUTE SHEET

May 8 eve Berlin Komische Oper

May 9 mat Berlin Komische Oper

Program

*Incense; The Cobras; Radha*

ROUTE SHEET

May 9-12 eves Berlin Komische Oper

Program

*Incense; Yogi; Radha*

ROUTE SHEET

May 13 eve Berlin Komische Oper

Program

*The Five East Indian Dances*

ROUTE SHEET

May 14 eve Berlin Komische Oper

May 15 mat Berlin Komische Oper

Program

*Incense; Radha*

ROUTE SHEET

May 16 eve Berlin Komische Oper

Program

*Incense; The Cobras; Radha*

Professional Appearances of Ruth St Denis and Ted Shawn

ROUTE SHEET

May 17 eve Berlin Komische Oper

Program

Radha

ROUTE SHEET

May 18 eve Berlin Komische Oper

Program

Incense; The Cobras; Radha

ROUTE SHEET

May 19 eve Berlin Komische Oper

Program

Incense; Radha

ROUTE SHEET

May 20 eve Berlin Komische Oper

Program

Radha

ROUTE SHEET

May 21 eve Berlin Komische Oper

Program

Incense; Radha

ROUTE SHEET

May 22 eve Berlin Komische Oper

Program

The Five East Indian Dances

ROUTE SHEET

May 23 mat Berlin Komische Oper

Program

Radha

ROUTE SHEET

May 23, 24, 25, 28 eves Berlin Komische Oper

Program

The Five East Indian Dances

ROUTE SHEET

May 30 mat Berlin Komische Oper

Program

Radha

ROUTE SHEET

May 30 eve Berlin Komische Oper

Program

The Five East Indian Dances

ROUTE SHEET

May 31 eve Berlin Komische Oper

Je 12 Wiesbaden Kurhaus

? Baden-Baden Kurhaus

Oct 7 - Oct 27 eves London La Scala Thea

Oct 28 mat & eve London La Scala Thea

Oct 29 - Nov 20 eves London La Scala Thea

Nov 21 mat & eve London La Scala Thea

Program

The Five East Indian Dances

A Shirabyoshi (St Denis / ) St Denis

ROUTE SHEET

Nov 5 late eve London La Scala

Program

Nautch; The Cobras; Radha

ROUTE SHEET

Dec ? - 16 Dresden Zentraltheater

Program

The Five East Indian Dances

ROUTE SHEET

Dec 17 mat Dresden Zentraltheater

Dec ? - 22 Bielefeld Stadttheater

Dec ? - 30 Weimar Grossherzogliches Hoftheater

Dec 31? Command Performance Weimar Court Theater

London  
1908

14

1909

Jan 4-5 Cologne Opernhause

Jan 7 Bonn Stadttheater

? Berlin Wintergarten

Program

Radha

ROUTE SHEET

Apr 19-26 mats & eves London Coliseum

The New York Public Lib

Program

Incense

ROUTE SHEET

Apr 27-? mats & eves London C

Program

The Cobras; Radha

ROUTE SHEET

Edinburgh  
Je 21-? Glasgow Empire



2 AMERICAN TOUR OF EAST INDIAN DANCES, 1909-1910

Ruth St Denis, Soloist

A MEASURE of St Denis' success as a solo dancer is this tour of the eastern part of the United States after she returned from Europe. A first her agent, Henry B. Harris, presented her in special matinee performances at New York's Hudson Theatre. But in December 1909 he dared to schedule a week of evening performances, the first time in the era when a dancer was able to hold the stage of a New York theatre as an evening attraction. St Denis organized her East Indian cycle of solo dances as "A Program of Hindoo Dances," and presented *The Spirit of Incense*, *The Cobras*, *The Nautch*, *The Yogi*, and *The Mystic Dance of Five Senses (Radha)*. At intervals *The Lotus Pond* was interpolated.

Program

*The Five East Indian Dances*

ROUTE SHEET

1909

Nov 16, 18, 19, 22, 23, 26, 29, 30 mats NY Hudson Thea

Dec 1 mat & eve New Haven Grand Opera House

Dec 2-3 mats NY Hudson Thea

Dec 4 Poughkeepsie Collingwood Thea

Dec 6-7 eves NY Hudson Thea

Dec 8 mat & eve NY Hudson Thea

Dec 9-10 eves NY Hudson Thea

Dec 11 mat & eve NY Hudson Thea

Dec 13-14 eves Chicago Colonial Thea

Dec 15 mat & eve Chicago Colonial

Dec 16-17 eves Chicago Colonial

Dec 18 mat & eve Chicago Colonial

Dec 19-20-21 eves Chicago C Thea

Dec 22 mat & eve Chicago Colonial

Dec 23-24 eves Chicago Colonial

Dec 25 mat & eve Chicago Colonial

Dec 27-28 eves Boston Park Thea

Dec 29 mat & eve Boston Park Thea

Dec 30-31 eves Boston Park Thea

1910

Jan 1 mat & eve Boston Park Thea

Jan 3-4 mats Boston Colonial Thea

After three months at the Lyceum the time came for a provincial tour. To act *The Miracle* in the United States had enjoyed a certain *réclame*. To appear in London's West End was perhaps less acceptable, but Diana was known to behave surprisingly and her friends marvelled and forgave her. To appear in Manchester or Glasgow was inconceivable, however; eccentricity carried to the point of lunacy. Tilly Losch made it clear that she would submit herself to no such indignity; Diana reached the opposite decision with as little hesitation. She wanted the money; she was loath to lose the glamour and the glory; but, far more important than either of these, she was at heart a trouser. She liked the company — particularly since Tilly Losch was to abandon them; she knew her presence would be an important element in its success; she was loyal to her fellow-actors, to Reinhardt, to Cochran. In early July she set off on the trail that was to wind from Manchester to Golders Green by way of Birmingham, Glasgow, Edinburgh, Southampton, Liverpool and Cardiff.

'Don't overwork,' urged Hilaire Belloc. 'I was distressed when I heard from you that you were going at it again, and with travel and the foul towns at that. Courage is glorious, but the Devil is the master of the world and when he sees anyone as brave as you are he makes them overdo it.' Belloc had earlier complained to Katharine Asquith that Diana should never have agreed to impersonate the Madonna. Katharine had passed on and perhaps exaggerated the rebuke. Hurriedly Belloc composed a sonnet sequence to appease Diana.

'Because I find foreknowledge in my soul  
Of your true sisterhood with heavenly things . . .'

he explained

'Therefore did I and therefore now complain  
That you're profound, and daily do renew  
To make your own resplendent beauty vain  
Through mimic beauty of what's likest you.  
This was my sentence. This was all my say;  
Mourning such light be clouded in a play.'

Frances Brett Young's 'votive epigram for the Madonna's shrine' was more approving, but the verse was worse:

'A miracle in Manchester! What manner  
Of miracle? Max Reinhardt's? No, Diana!'

No number of epigrams could have made up for the absence of her friends. Duff came to Glasgow for a long weekend, but his departure

MAUD ALL AND ISADORA DUNCAN.

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

Miss Duncan converted everything into the Greek, Miss Allan more nearly suits her art to the character of the music itself.  
[Program: Peer Gynt; Funeral March; Valse Caprice; Rubinstein Melody; 2 Mazurkas and a Waltz.

*Chicago Tribune. Jan 27 (1910)*



Tilla Durieux.  
 Purvisoches  
 for ~~Archives~~  
 (Hobbs)



4946 M ROTARY PHOTO, E.C.

MISS MAUD ALLAN,  
 AS "SALOME."

FULLERAN & BARTFIELD.

From Italian Encyclopedia  
of Art.

**DURIEUX, TILLA** (nome d'arte di OTTILIE GODEFFROY). - Attrice dramm. e cinem. tedesca, n. a Vienna il 18 ag. 1880.

Figlia di R. Godeffroy, prof. di tecnologia al Technisches Gewerbemuseum della capitale viennese, la giovane D. affrontò dapprima lo studio della mus., ma per la vivace opposizione della famiglia lo abbandonò. Decisa a dedicarsi al teatro, entrò nel 1898

nella scuola teatrale di Arnau, assumendo il nome di D. portato già dalla nonna quand'era ragazza. Nel 1900 ebbe la prima scrittura allo Stadtth. di Olmütz come corista, comparsa e ballerina esordendo nell'operetta *Der Vogelhändler* di Karl Zeller (1901) e, trovatasi una volta a sostituire una compagna di lavoro ammalata, si fece clamorosamente notare come Cyprienne nell'omon. lavoro di Sardou. Firmato nel 1902 un contratto con lo Stadtth. di Breslavia, vi rimase fino al 1903 per lo più in parti di secondo piano; ma di nuovo colse un personale successo sostituendo per 2 sere l'attrice che impersonava la contessa Terzky nel *Wallenstein* di Schiller. Questo le procurò un'immediata scrittura da parte di Reinhardt, col quale lavorò, a Berlino, dal 1903 al 1911, prima in parti minori, poi - per aver sostituito la Eysoldt nella *Salome* di O. Wilde (1903) portando lo spett. a un numero di repl. mai visto - raggiungendo di colpo la popolarità. Al Kleines Th., al Neues Th. e infine al Deutschen Th. (oltre che nei grandiosi spett. organizzati sulla pista del circo Busch), la D. interpretò con Reinhardt tutta una serie di personaggi di primissimo piano: Lady Milford in *Kabale und Liebe* (1903-04), Kunigunde in *Kätzchen von Heilbronn* (1905), Rhodope in *Gyges und sein Ring* di Hebbel (1907), la contessa nel *Graf von Gleichen* di Schmidtbonn (1908), la signora Dubedat in *The Doctor's Dilemma* di Shaw (id.), Judith nel dramma omon. di Hebbel (id.), Eboli nel *Don Carlos* (id.), la regina in *Herr und Diener* di Fulda (1910), Giocasta nell'*Edipo re* di Sofocle-Hofmannsthal. Quest'ultimo lavoro raggiunse un trionfo di portata veramente europea proprio per opera di Moissi e della D., che toccò le corde della più tesa tragicità unita a una finissima elaborazione psicologica.

ETC



Archivio fot. Nationalbibl. di Vienna

For further material  
from celebration of her  
90th birthday etc see  
brown envelopes

10. AUG. 1976

## ✓ Geliebte Doyenne

Der Schauspielerin Tilla Durieux zum 90. Geburtstag

In Berlin um die Jahrhundertwende, als die junge Reichshauptstadt auch Hauptstadt der Künste zu werden begann, war ihrem Talent der rechte Boden bereitet. Unvoreingenommenheit, Aufgeschlossenheit dem Neuen gegenüber, eine spannungsgeladene Theaterluft, in der es wetterleuchtete, eine Tatkraft, erfin-

derisch und anregend: das war es, was sie brauchte. Viel hatte Berlin der Wienerin Tilla Durieux zu geben. Aber viel hatte sie dann auch zum Ruhme der Stadt beigetragen.

Ihr Eintritt in das Berliner Theaterleben geschah im Augenblick einer bedeutungsvollen Wende. Ein neuer Stern war aufgegangen: Max

Reinhardt, Oskar Wildes „Salome“: unter strahlendem Nachthimmel eine Orientvision mit monumentalen plastischen Formen, deren geschichtliche Elemente nur so weit genutzt wurden, als sie dem Stimmungsraffinement des Werkes dienten: dahinein wuchs die faszinierende, sondersarmatisch wirkende Persönlichkeit der Tilla Durieux. Sie war ganz Erscheinung. Eine zauberische, berückende Erscheinung. Sie vermochte, was man in der langen Periode des naturalistischen, des Seelentheaters schon fast verlernt hatte, mit dem Körper zu spielen. Ihre schlangenartige Geschmeidigkeit, die schöne Tierhaftigkeit ihres Ausdrucks — die Wedekind so begeisterte — waren eine Sensation in der Theaterwelt.

from  
Brookline Herman  
had restaurant June 14/96

Clothilde Kleeberg  
- from 1881  
taimed widely in Europe

Leonora Jackson  
1879-

Franz Hummel  
(1853 - 1901)

Vedvinst  
taimed Germany & Scandinavia  
gave 160 four concerts -  
first US tour 1900

Prof Knudsen  
(Voice)

Josef Hofmann Oct 14/95

Lilli Lehmann Oct 26/95

Tosachin (conversation) Oct 28

George Liebner  
gave Nov 12 '96

Die Hiedler - Singer (Identity)

Arnold Holtz

Hedwig Holtz (Sister) 24 Feb 96

March 10/97 Franzina Prevosti in La Traviata

Herr Prof Graf Spee greatest man March 15

NOTES ON MAUD ALLAN'S COLLEAGUES, CONTEMPORARIES, FRIENDS.

Theodor Szanto (born Vienna 1877; died Budapest 1934).  
Hungarian pianist who evidently played  
with Maud Allan in Brussels in 1906+-  
Studied with Chovan and Kossler at the  
Landesmusikakademie, Budapest. Composed  
a Sonata and Piano

Busoni in 1900/1 by invitation of the Grand Duke  
Carl Alexander, he found a new pleasure  
he found a new pleasure and stimulus in  
the free and intimate intercourse with  
a number of ardent and enthusiastic students.

Max Stange Hochschule Professor whom Maud states was  
such fun to listen to.  
German singing Teacher and nephew of  
Herman Stanger, German Organist. Composed  
many solo with orchestra works as well as  
Adagio for cello and orchestra.

Maria Tebaldi Chiesa Ernest Bloch Turin 1933.  
Translated into England in 1933.

Suzanne Bloch was daughter of Ernest, born 1907. Came to  
U.S.A. with her father. Lutenist and harp-  
sichordist

E.J.Dent Busoni: a biography  
H.H.Stuckenschmidt Busoni A biography

F.Schnapp Busoni: Briefe an seine Frau  
Translated London, 1970

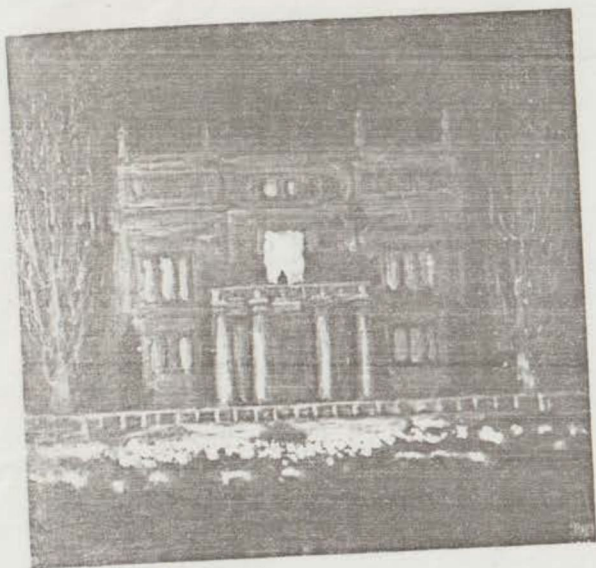
Her  
Lange?

Robert L. Gifford  
1231 S El Molino Ave

Paradena 5  
Calif

- wrote to Maud  
April 21,  
1949

To:  
Apt C  
1323 N. Columbus  
Glendale Calif



417/341 Fackelzug, 1913



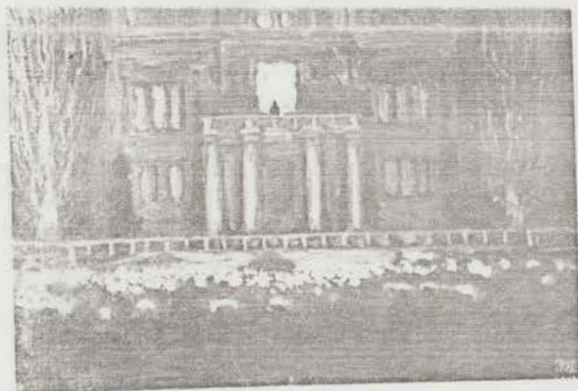
418/512 Tilla Durieux als Circe (um 1913)



419/513 Tilla Durieux als Circe (um 1913)

Max von Shick





417/341 Fackelzug, 1913



418/512 Tilla Durieux als Circe (um 1913)



419/513 Tilla Durieux als Circe (um 1913)



420/514 Tilla Durieux als Circe (um 1913)



421/515 Tilla Durieux als Circe (um 1913)



Duse  
Cameliandama.

Serie

Sheet 2



Eleonore Duse.

GG  
37



Tilla Duniour  
as "Salome"

three arrested for... this Duff's repeated...  
suis un député très important' eventually secured their release.

Mr. H. P. Ziegler, Hansh Hamilton  
London 1914

As the end of her last American tour drew near, Diana began to speculate about the future. She was never going to be so long separated from Duff again, of that she was sure, but a short season in Canada might be a possibility. She was now determined to acquire another £2000 a year. Gest proposed she should do a round of the super-cinemas acting the Madonna coming to life against a drop-scene. Diana was revolted by the idea. She was more attracted by Diaghilev's proposal to give her the part of "Nature" in a new ballet he was putting on, but this came to nothing. Still more hopeful was Otto Kahn's promise to back her in any play she cared to put on in London. Reinhardt volunteered to produce it and Kommer to manage the theatre. John Barrymore was about to act in *Richard III* and urged Diana to join him as Lady Anne. More cautiously George Arliss said that she should do a year in provincial repertory before undertaking a major speaking part in London. 'I wanted to say "Balls to you, old fool!" but I agreed in word, while knowing it was foolish because it's too late. What's the use of starting at the bottom at my age?' Privately, though, she suspected that Arliss might be right. She was not qualified to act a speaking rôle on the London stage and had no wish to make a fool of herself in front of all her friends.

But there was life in *The Miracle* yet. In the summer of 1927 came a European tour. First stop was Dortmund, a visit made memorable by the fact that Diana had to play both Nun and Madonna in the same performance. Rosamond Pinchof was back in the cast - 'She's looking hideous and acting abominably but I like her all the same,' wrote Diana. Reinhardt was brutal to her and she responded by spraining her ankle at the last minute, leaving Diana to dash around the theatre as the Nun and then, under cover of darkness, to slip into the niche above the altar, freeze into immobility and finally make the gradual transformation and descent. The strain was crippling, but she survived. To make matters worse, she was convinced the drains were unhygienic and went everywhere with an orange pressed to her nose, like some medieval courtier.

A few weeks to recover, and the caravan was on the road again, this time to Budapest. Diana spelt Hungary "Hungry" and complained she always over-ate there. All the men had wives who shot themselves or were lovers who had shot husbands; all the aristocrats were Jews and anglophiles who read the *Sketch* and *Tatler* weekly; all the

impresarios - and a surprising number of them - seemed to be impresarios as well as aristocrats, Jews and anglophiles - flung themselves on their knees before her and treated her like the prima donna which she knew she wasn't but half wished she was. Diana enjoyed Budapest. She enjoyed Prague too, though she was shamed when Duff, as usual, remembered their wedding anniversary and she, as usual, forgot it. 'Is it eight years? Oh dear, how quick it's gone, and the rest will go quicker. Please always love me as you have done, I don't need more. I can never change. It is only with you I am happy, safe and not anxious or wondering if all's well. Hold me, hold me!'

Vienna, the end of the tour, should also have been the high spot. Diana filled Sacher's Hotel with close friends - Alan and Viola Parsons, the Hutchinsons, Iris Tree's husband Curtis Moffat - yet somehow the mixture failed to work. Tempers wore thin, the performances seemed threadbare, Diana's health never fully recovered from the exertions of Dortmund. She appealed to a doctor for something to stop her coughing on the stage and was recommended a long sea-voyage. Other prescriptions proved more relevant but equally ineffective: 'The great Austrian Medical Faculty,' she wrote crossly, 'seems to me about as advanced as the Deauville one - leeches and cataplasms are this year's discovery.'

It seemed an inglorious end to what had been a spectacularly successful chapter in her life; but Diana would not accept that it *was* the end. *The Miracle* should be filmed; if it could not be filmed, then at least it should be staged in London. It had been a great success there before the war, why should it not be even greater now? C. B. Cochran agreed and wished to produce the play; after protracted negotiations Reinhardt accepted; *The Miracle* was to be revived. Earl's Court in 1930 was the original proposal, the Lyceum in April 1932 proved the final answer.

By the standards of the United States the production was done on the cheap - costing a mere £30,000. 'Hollywood Perpendicular,' Brian Howard described the decor; the cathedral 'more a triumph of the parrot than the Paramount mind'; the forest 'resembling an effeminate vegetable garden'. The cast, however, was more ambitious; Massine played the *Spielmann*, Glen Byam Shaw was the Cripple, and Tilly Losch, the talented Viennese dancer-cum-actress, was cast as the Nun. Unfortunately Miss Losch proved as mischievous as she was talented. When Diana descended from her niche to put on the Nun's clothes she had devised graceful movements to fit the music, by which she slipped the habit smoothly over her head and emerged triumphant. Tilly Losch put the habit back to front so that, far from emerging smoothly, Diana was left thrashing around ingloriously looking

for the exit. Not to be caught twice Diana next time carefully inspected the costume, decided it was correctly placed, plunged in and emerged to find two of the largest hairpins ever made hanging from the veil so that they swung to and fro in front of her eyes. To her credit, Diana neither complained to Cochran nor allowed the incidents to put her out of her stride. A complaint to Cochran would anyway have achieved little; he was besotted by Tilly Losch and even allowed her to rewrite the final scene so that the Nun died dramatically, making the Madonna's previous descent to take on her duties entirely pointless.

'My lovie, my dovie, my duck and my dear,' telegraphed Lord Beaverbrook. 'I am certain you will have a great success on your first night and for ever after.' On the whole his certainty was justified. The critics were somewhat less reverent than they had been in New York. 'A remorseless production,' the *New Statesman* described it, consisting mainly of 'processions of what seem gleaming debutantes disguised as nuns, supporting electric-fixtures and intoning they know not what.' A pageant, wrote *The Times*, which laid claim to a spiritual beauty beyond its grasp. 'The play is full of ingenious substitutes for the truth which, like the electric bulbs that do service as candles, are enemies of the spirit while decorative of the substance.' But no critic spoke harshly of Diana and some glorified her, notably *The Times* once more:

'One thing stood apart from and above it, Lady Diana's representation of the Virgin. There are long passages during which a wise man will look at nothing but this glowing stillness, this superb passivity on which all action is gathered up and transcended. It is as if, coming in from a hot and turbulent street, one is resting coolly before the picture of a master.'

Friends rallied loyally to admire. Robert Bruce Lockhart was moved to hot tears and was still more impressed when he found that Diana had a huge mosquito-bite on her shoulder but had resisted the urge to scratch it; was suffering from a cold but had managed not to cough. The King, too, was more impressed by her immobility than her acting. 'You played this part twenty-five years ago?' he suggested. 'No,' said Diana firmly. 'How's your broken leg? I remember you broke it on our Coronation Day.' 'No, sir, on Peace Day.' 'Does it not tire you to stand so long with your head on one side?' 'Yes, sir, it is a little tiring.' 'But of course you have no words to say, and talking is three quarters of acting.' Diana was little better pleased by Max Beaverbrook, who did not come till the last night of the tour and then arrived so late that he missed three quarters of the play.

JANVIER 1907

# HIPPODROME

## PROGRAMME

### PREMIÈRE PARTIE

#### Orchestre

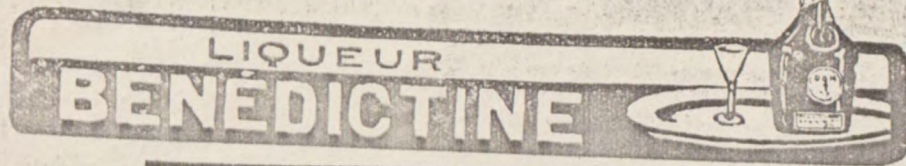
- |                             |           |
|-----------------------------|-----------|
| 1. En avant marche.....     | O. Cambon |
| 2. Tresorjo Mio, Valse..... | Beccucci  |
| 3. Aerobic-March.....       | E. Brunel |

4 "Entrée Comique"

5 Ada et Auguste  
Jongleurs excentriques

6 Les Solo  
Equilibristes de force avec la perche

7 **BALLET D'INDIA**  
dansé par tout le Corps de Ballet



58, Boulevard de la Villette  
PARIS

# Bornibus

Sa  
MOUTARDE

Ses CORNICHONS Mère Marianne

DÉPART A VENDRE près Tours Gare et Tramways  
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ombrages, vue splendide, suscep-  
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homme avec belles caves et vignes qui en dépendent pour commerce de vins mousseux. Prix..... **55.000** fr.  
Toutes facilités de paiement. — S'adr. à M<sup>me</sup> S<sup>t</sup>-Amé, 25, rue Buffault, de 1 à 3 h.

## PROGRAMME (suite)

8 Les Frères Carpetti  
Barristes extraordinaires

9 Daniel's et son Auguste

10 Les Phoques et Lions de Mer  
Présentés par le Marin Walter

## ENTR'ACTE

### DEUXIÈME PARTIE

11 Orchestre  
1. Petite Tonkinoise..... Scotto Poncin

12 Wilhuhn Trio  
Gymnastes comiques et excentriques

13 Tina Clementa  
Sporting act, Cheval et chiens, Double Looping the Loop

# La Loie Fuller

## Dans ses nouvelles Créations

- |                   |                        |
|-------------------|------------------------|
| Dans l'espace     | Les Nuages qui passent |
| Les âmes errantes | Les feux de l'enfer    |
| Au fond de la mer | Les Papillons          |

## FINALE

L'administration ne repend pas des changements qui pourraient être apportés au programme.

Front cover (back was blank)

1900



THÉÂTRE

DE LA  
RESERVE

Loïe Fuller

Rue de Paris

EXPOSITION

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PROGRAMME

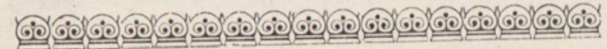


Inside - entire program  
↓ (this was an insert)

## LA CHINOISE

### DISTRIBUTION

La Chinoise . . . . .	LOÏE FULLER
Un attaché d'Ambassade . . . . .	ALBERT-MAYER du Gymnase
Un domestique Chinois . . . . .	Miss KNOWLES



## LOÏE FULLER

*Dans ses Créations*

1. Le Firmament.
2. Lumières et ténèbres
3. La Danse du Feu.
4. Le Lys.

Entr'acte 10 minutes

### INTERMÈDE

Les MINSTRELS Américains

## — LA CHINOISE —

1 acte interprété par :

Loïe Fuller.....	<i>La Chinoise</i>
Albert-Mayer.	<i>Un Attaché d'Ambassade européenne.</i>
Miss Knowles	<i>Un Domestique Chinois</i>

Décor de M. ORAZI, exécutés par RUBÉ-MOISSON

RAPIDE. 8, rue Draout

ends with the self-inflicted death of the slave girl Liu, who dies while being tortured on the orders of Turandot. This scene is reminiscent of a tragic incident which deeply affected the composer. The touching character of Liu is probably Puccini's tribute to the servant girl Doria Manfredi, driven to suicide by the persecution of Puccini's wife, who wrongly suspected her of having an affair with the composer.

By a curious coincidence both Puccini and Strauss were married to women who were notorious for their domineering behaviour, and both wives found their way into their husbands' operas. Elvira Puccini, who was not above doctoring her husband's coffee with anti-aphrodisiacs when he received visits from attractive women, made his life a misery with her neurotic jealousy. Strauss seems to have delighted in the peculiarity of his formidable wife. His blithe portrayal of her as an aggressive harridan in his autobiographical opera *Intermezzo* would today surely be grounds for divorce.

Like Puccini's *Tosca*, Strauss' *Salome* originated in a play written for Sarah Bernhardt. Strauss himself pointed to the affinity between his glittering score and the paintings of Gustav Klimt. It was very important to Strauss that the soprano look the part. What he wanted, he said, was 'a sixteen-year-old with the voice of Isolde'. He was not at all happy with the stolid appearance of the first Salome, Marie Wittich, whom he referred to as 'Aunty'. But the part was a magnificent opportunity for those sopranos with voices strong enough to make themselves heard over the massive orchestration, and figures supple enough to perform the 'Dance of the seven veils'. Strauss's second 'shock' opera, *Elektra*, has the magnificent character of Clytemnestra, a femme fatale of the grotesque aging type depicted so often by Beardsley and Lautrec.

In the inter-war period, in addition to Puccini's *Turandot*, there were Strauss' *Egyptian Helen*, the 342-year-old Emilia Marty in Janacek's *Macropolis Case* and Alban Berg's *Lulu*, based on Wedekind's plays. By this time opera, like the femme fatale, was becoming anachronistic. *Turandot* was one of the last operas to win a firm popular place in the repertory. The last refuge of the femme fatale was in a new art form distantly descended from opera, the Hollywood film. In the 1920s, exotically clad vamps such as Theda Bara, Barbara La Marr and Pola Negri had great box office successes; in the 1930s, Marlene Dietrich and Greta Garbo cultivated the mysterious impassivity and the hint of androgyny characteristic of the fatal woman.

From Baudelaire to Marlene Dietrich is a time-span of more than 75 years. During this period the cult of the femme fatale spread throughout the civilised world affecting painting, sculpture, illustration, the decorative arts, the performing arts, literature - both popular and esoteric - fashion and no doubt the thinking and behaviour of ordinary men and women. It would certainly be illuminating to apply the knowledge of modern psychology to the personalities of Baudelaire, Swinburne, Rossetti, Moreau, Munch, Strindberg and Klimt, to look for common psychological factors and to trace the origins of their attitudes to women to the neuroses born of childhood experiences. But the phenomenon of the femme fatale was far more than the artificial creation of a small number of artists who had problems with their mothers and mistresses. These men sensed and expressed the underlying anxieties of the age, which resulted from profound social changes.

Before the Women's movement had made women conscious of their subservience and given voice to their grievances, poets and artists had realised that male dominance, which had endured since the beginning of civilisation, was becoming increasingly precarious. The first phase of the struggle ended with the enfranchisement of women. After an interval of more gradual change, the pace has again quickened. The reluctant and anxious male is once more under siege. What is left of his dominance is increasingly threatened and undermined. In the meantime women have become more articulate and men can no longer give vent with impunity to their fears and prejudices. Whatever the outcome of the struggle it will not be recorded in the art of our age with the partiality of the nineteenth century. In the painting and poetry of the nineteenth century the femme fatale endures as one of the most powerful images of a troubled age. But in the present period of social revolution she is no longer, as she was for Pater, 'the symbol of the modern idea'.



Top Maria Jeritz as *Turandot*. The brilliant voice and glamorous personality of the Viennese soprano were an inspiration to Puccini when he wrote his last opera.

Above 'The Vamp'. Theda Bara in a publicity pose of 1918 makes the most of her abundant hair.

Ⓣ NX 650  
F46 B14 1979

1979, Mayflower Books, NY

much in evidence; but, there is still no particular emphasis on the woman as destroyer.

Nineteenth-century artists drew their femmes fatales from a wide variety of historical and literary sources, as well as reworking and transforming many traditional themes. The Bible offered an impressive array of potential subjects: Eve, Jezebel, Delilah, Judith and Salome. To these should be added Lilith, who according to Jewish folklore was the first wife of Adam and was later transformed into a demon. Three stories held a special fascination because of the fate of the victims: that of Judith, the Jewish widow who decapitated the Philistine general Holofernes after making love to him; of Salome, who demanded the head of John the Baptist as reward for dancing before Herod; and of Delilah, who destroyed Samson's strength by cutting his hair and then betrayed him to his enemies who put out his eyes. Decapitation or the gouging out of eyes can be seen in the works of many late nineteenth- and early twentieth-century artists as a metaphor for castration. Salome exercised the most powerful attraction of all. In earlier centuries Salome appeared relatively infrequently in European art, but in the second half of the nineteenth century she was elevated to the status of an archetype. Elaborate fantasies were woven around the terse and equivocal narrative of the gospels by the writers Heinrich Heine, Gustave Flaubert, Stéphane Mallarmé, Jules Laforgue and Oscar Wilde, and the composers Jules Massenet, Richard Strauss and Florent Schmidt, not to mention the innumerable painters and illustrators who were in their turn inspired by the writers.

The ancient world too was fertile ground. From Greek mythology came Helen of Troy, Circe, Medusa, Medea, and the Sirens, and from Babylonian mythology Astarte, who was the bringer of death and decay as well as of fertility, and who in the manner of certain insects destroyed her lovers. There were also historical figures famed for excesses of sensuality and for their powers of seduction, such as Messalina and Cleopatra. Pre-Roman Carthage and post-Roman Byzantium offered an ideal setting for the femme fatale. The oppressively luxurious and decadent atmosphere of these societies, threatened with disintegration from within and destruction from without, answered the mood of fin-de-siècle Europe. Carthage, in fact, had no legendary or historical fatal woman, so Flaubert was forced to invent Salammbô, the heroine of his great historical novel.

The Middle Ages appealed strongly to the English Pre-Raphaelites and their followers and so potent was their imaginative recreation of the period that we still tend to view the medieval world and in particular its heroines through Pre-Raphaelite eyes. Iseult, Guinevere and Francesca, through their beauty and their illicit passions, were, like Helen of Troy, the unwilling cause of discord and death. Venus in her medieval guise as the villainess of the Tannhäuser legend, La Belle Dame Sans Merci and the two evil women of the Arthurian legends, the witch Morgan-Le-Fay and the enchantress Nimue, were femmes fatales of a more malignant kind.



Top Lucien Lévy-Dhurmer, *Circe* 1895. Despite the Leonardesque smile and the galleys of Odysseus whose men she has changed into pigs, this enchantress, with her champagne glass, has the look of the 1890s.

Above Richard Holst, *Helga* 1894. The diabolical beauty of this heroine of ancient Irish myth drove men to fatal combat.

Left Henri Martin, *Towards the Abyss* 1897. This kind of apocalyptic vision became fashionable as the turn of the century drew near. Characteristically, it is a woman who leads mankind towards its doom.



# Notes to the colour plates

**Dante Gabriel Rossetti (1828-82)**

1 *Astarte Syriaca* 1877, oils.

The sultry features of Jane Morris are immediately recognisable in Rossetti's awesome depiction of Astarte, the cruel Babylonian fertility goddess. In an authoritative biography of Rossetti published in 1904, A. E. Benson wrote of this picture, 'Here indeed the two attendants with their torches and upward glance seem to testify to some dark, unholy power, the cruelty that is akin to lust. The strange sights that she has seen in grave and shrine seem to have fed her beauty with lurid and terrible royalty, where she reigns in a dark serenity which nothing can appal.'

**Edward Burne-Jones (1833-98)**

2 *Sidonia von Bork* 1860, gouache.

Sidonia von Bork is the heroine of the German novel, *Sidonia the Sorceress*, by Wilhelm Meinhold. Her beauty fascinates all who see her, and she uses magical powers to destroy all those who impede her evil plans. The novel was greatly admired by Rossetti, and the choice of this subject as well as Sidonia's physical type and the compressed space of the composition show Burne-Jones' debt to Rossetti at this early date in his career. The elaborate pattern of Sidonia's dress, which effectively suggests a spider's web of sinister intrigue, was borrowed from a portrait by Giulio Romano.

3 *Laus Veneris* 1873-5, oils.

Burne-Jones' painting was inspired by Swinburne's poem 'Laus Veneris' which was dedicated to Burne-Jones and which was published in *Poems and Ballads* in 1866. Swinburne's treatment of the medieval legend of the knight Tannhäuser, who fell into the clutches of Dame Venus, may itself have been inspired by Wagner's opera *Tannhäuser* which received its controversial Paris première in 1860. In Burne-Jones' painting, narrative is subordinated to a general feeling of malaise. Henry James commented that Venus had 'the aspect of a person who has had what the French call an intimate acquaintance with life' and that her companions were 'pale, sickly and wan in the manner of all Mr Burne-Jones' young people'.

**Frederick Sandys (1829-1904)**

4 *Morgan Le Fay* 1864, oils.

Frederick Sandys, who was heavily influenced by Rossetti, was a largely self-taught artist on the periphery of the Pre-Raphaelite circle. For this painting Sandys has drawn upon Malory's *Morte Darthur*, one of the favourite source books of Pre-Raphaelite subject matter. Morgan Le Fay was one of the sisters of King Arthur. She possessed magical powers which she used for evil purposes.

**John William Waterhouse (1849-1917)**

5 *Circe Poisoning the Sea* 1892, oils.

Waterhouse was one of the most accomplished of the numerous minor followers of the Pre-Raphaelites. He successfully combined Pre-Raphaelite subject matter and mood with a looser and more painterly technique and developed a distinctive type of youthful feminine beauty based on that of Burne-Jones. According to classical legend, Circe was a sorceress who had the

power to transform men into animals. She poisoned the sea in order to be rid of the nymph Scylla who was a rival for the love of Glaucus.

6 *La Belle Dame Sans Merci* 1893, oils.

*I saw pale kings and princes too,  
Pale warriors, death-pale were they all;  
They cried - 'La Belle Dame sans merci  
Thee hath in thrall!'*

John Keats

Although Keats described 'La Belle Dame' as having long hair, the image of the man entrapped in a woman's hair was propagated by Rossetti rather than by Keats. This image was also used by Swinburne, Munch and by Maeterlinck in a famous and frequently illustrated scene in his play *Pelléas and Mélisande*.

**Maxwell Armfield (1882-1972)**

7 *Faustine*, oils.

'Faustine' is the title of a poem by Algernon Swinburne. Among those who were excited by the poem's publication in 1862 was John Ruskin, the most influential critic in Victorian England. The high-minded Ruskin wrote to Swinburne that 'Faustine' had made him 'all hot like pies with the devil's fingers in them'. Maxwell Armfield's painting is not a literal illustration of Swinburne's poem, which describes a Roman Empress who takes a sadistic delight in gladiatorial games. Instead Armfield shows Swinburne himself gazing at a woman who represents the poet's ideal of sultry and malevolent beauty.

**Thomas C. Gotch (1854-1931)**

8 *Death the bride* 1895, oils.

Thomas Gotch began his career as a member of the Newlyn School of painters who are best known for their realistic and anecdotal pictures of fisherfolk. In the early 1890s he was much affected by a visit to Florence and turned to painting symbolic and allegorical works which show the influence of Pre-Raphaelitism and French Symbolism, as well as of the Quattrocento masters. The equation of seduction and death in this painting and the depiction of death in female form are typical of the period.

**Gustave Moreau (1826-98)**

9 *Salome dancing before Herod (The Tattooed Salome)* 1876, oils.

Moreau was the first of many late nineteenth-century painters to become fascinated with the character of Salome. This painting is one of the best known of his numerous versions of the subject. Moreau's tendency to concentrate obsessively on decorative accessories, leaving his heroine insubstantial and hieratic, recalls Flaubert's treatment of the heroine of his novel *Salammbô*. There is a striking parallel between the accumulation of precious and glittering detail in this painting and the detailed verbal descriptions of Flaubert.

10 *Cleopatra*, watercolour.

The lines of Cleopatra's body form a graceful and decorative arabesque. This exquisite watercolour is as far removed as possible from the academic historicism of Cabanel's *Cleopatra* or from the gross substantiality of the nudes of the realist school.

Once again Moreau's picture might serve as an illustration for Flaubert's *Salammbô* who worshipped the moon from the roof of her father's palace.

11 *Helen on the ramparts of Troy*, watercolour.

J.-K. Huysmans described Moreau's Helen: 'She stands out against a sinister horizon, drenched in blood, and clad in a dress encrusted with gems like a shrine. Her eyes are wide-open in a cataleptic stare. At her feet lie piles of corpses. She is like an evil goddess who poisons all that approach her.' Whether he painted Salome, Cleopatra, Helen on the ramparts of Troy above the heaped bodies of her victims, or the Virgin seated on a throne 'drenched with the blood of martyrs', Moreau essentially depicted the same blood-thirsty, destructive woman.

**Georges de Feure** (1869-1928)

12 *The voice of evil* 1895, oils.

Although de Feure was of Dutch and Belgian parentage, his work as an artist and designer typifies the exquisite and precious elegance of Parisian Art Nouveau. He worked as a designer for the entrepreneur Samuel Bing, whose shop, 'L'Art Nouveau', gave its name to the style. De Feure was strongly influenced by the poet Charles Baudelaire. The favourite theme of his highly decorative paintings in oils and watercolours is the malignancy and evil fascination of women. The title of this work and the undertones of lesbianism, with the two writhing female figures apparently in the mind's eye of the melancholic woman in the foreground, are redolent of Baudelaire.

13 *The door of dreams* c. 1897-8, watercolour.

De Feure produced this watercolour design in connection with his illustrations for a collection of short stories by the Symbolist writer Marcel Schwob, published in 1899. The adulation of woman as an evil idol and the blasphemous inversion of Christian imagery are characteristic of de Feure's work.

**Lucien Lévy-Dhurmer** (1865-1953)

14 *Eve* 1896, pastel and gouache.

Lévy-Dhurmer has endowed the first femme fatale with the gentle Leonardesque beauty tinged with Pre-Raphaelitism which characterised his work in the 1890s. The snake has a decorative beauty very different from the slimy serpent of Stuck's *Sensuality*. According to the contemporary critic Léon Thévenin, the woman in this picture 'exiled from Eden, is a symbol of the pagan world, of the rule of nature and of the senses'.

15 *Salome* 1896, pastel.

Lévy-Dhurmer executed this gruesome pastel in the same year that Oscar Wilde's play *Salome* received its Parisian première, though the phosphorescent glow around the severed head accords more with the account of the death of the Baptist in *Les moralités légendaires* by the French poet Jules Laforgue, published nine years previously. The particular horror of this version of the subject lies in the intimacy and tenderness of Lévy-Dhurmer's depiction. The illusionistically drawn slip of paper in the top left hand corner of the picture bears the inscription: 'The severed head was given to the young girl - St Matthew'.

**Xavier Mellery** (1845-1921)

16 *Autumn*, watercolour, pencil and chalk.

Mellery was an important precursor of the Belgian Symbolists and the teacher of Khnopff. Mellery's women are suspended in a web, like human spiders. The spider who devours her mate was a metaphor frequently used by writers for the supposedly predatory nature of women.

**Jean Delville** (1867-1951)

17 *Portrait of Mrs Stuart Merrill* 1892, coloured chalk.

The Belgian artist Jean Delville was closely involved with the Symbolist Salon de la Rose + Croix, founded by the eccentric Joséphin Péladin in 1892, and he enjoyed his greatest successes there during its five year existence. Péladin dabbled in the occult and claimed magical powers. The eerie quality of this portrait, which can hardly have been a physical likeness, indicates that Delville shared Péladin's occult interests.

**Fernand Khnopff** (1858-1921)

18 *The Caress* 1896, oils (detail).

This elegant and enigmatic painting is the most famous of Khnopff's strange and compelling depictions of female hybrids. The features of his sister, who haunted so much of his work, can be discerned in the head of the sphinx. The heads of the young man and the sphinx have a curiously similar androgynous quality which heightens the mood of decadent ambiguity.

**Jan Toorop** (1858-1928)

19 *Fatality* 1893, drawing.

This complex and mysterious picture by the Dutch-Japanese artist Jan Toorop is a symbolic depiction of the fate which hinders the search for a higher spiritual world. As Toorop explained, the woman in black is 'ensnared by the sinuous power of fatality which she tries to repel with her hand, while to the left three other symbols of fatality emerge from their tombs to trap and destroy their prey'.

**Franz von Stuck** (1863-1928)

20 *Sensuality* 1891, oils.

Franz von Stuck, the wealthy 'painter-prince' of Munich, achieved the greatest success of his career with the painting *Sin*, which was hailed as a work of genius at the 1893 exhibition of the Munich Secession. Rows of seats had to be placed in front of the painting for the crowds of fascinated viewers. *Sin* was a variant of the yet more suggestive *Sensuality* which Stuck had painted four years previously. So great was the demand for these pictures that Stuck painted at least eighteen versions of the subject of a woman entwined with a snake under the titles of *Sin*, *Sensuality*, and *Vice*.

**Giovanni Segantini** (1858-99)

21 *The punishment of luxury* 1891.

*The punishment of luxury* is one of three pictures by Segantini inspired by a passage in the Indian poem 'Panglavahli', which describes the punishment meted out to women who have rejected the biological role of motherhood. 'Thus the bad mother in the livid valley, in the eternal cold where no branch turns green and no flower blossoms, turns ceaselessly.'

**Carlos Schwabe** (1866-1926)

22 *The death of the grave-digger* 1895-1900, watercolour and gouache over pencil.

The German-born Carlos Schwabe moved to Paris in the 1890s, where he was much influenced by literary Symbolism and exhibited at the Symbolist Salon de la Rose + Croix. *The death of the grave-digger* is yet another representation of death in female, though not especially malignant female form.

**Paul Gauguin** (1848-1903)

23 *Te Arii Vahine (The Queen of Beauty)* 1896, oils.

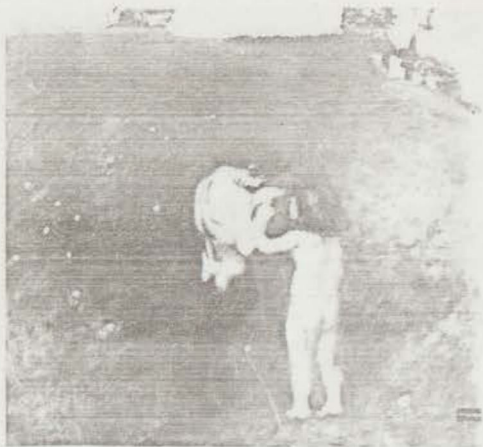
The queen of beauty reigns in a mysterious and exotic paradise, far removed from the reality of Tahiti in Gauguin's day. Despite the setting, the mood of the painting is that of fin-de-siècle Europe and the composition derives from a long European tradition of reclining female nudes.

Genee, Adeline

B.1878 ....Principal dancer of the Danish Royal Ballet  
1895 (age17) Made London Debut at Empire Theatre, 1897  
Though engaged there for only a few weeks, she remained  
there for ten years and later made return appearances.  
She Danced: The Press, Les P<sup>A</sup>PILLONS, High Jinks, The  
Dancing Doll Cinderella (revived especially for her, 1906  
U.S. Debut 1907 The Soul Kiss  
At the Soliseum, Butterflies and Roses (1911)  
Camargo (1912) Robert The Devil (1914) n wtc.

St. Denis, Ruth (1877- 19 )  
Presented "Radha" in 1906 in New York, before agents etc.  
Research involved intense study of Hindu dance.  
Instantaneous success in 1906 and in Europe (except English  
Provinces) For three years she remained in Europe,  
program including The Nautch and The Yogi, particular  
success in Germany. Returned to U.S. in 1909.  
" with Isadora Duncan, she strove for freeing of the  
dance from the bonds of traditional baller and for the  
wlvvating of dance to a respected art.  
Unlike Isadora... she was able to pass on a technique  
or at least a training method which others could  
pursue with some hope of success. She stated the right  
and duty of the dancer to recognise and employ the spiritual  
power of dance and she introduced themes, styles and  
creeds of Oriental nations. ....she evolved the idea of  
"music visualization" through dance. She affected styles  
in costume=both on and off stage, and was so successful  
that many imitators followed her.  
With her brother's help, she evolved certain lighting  
effects since she considered lighting of the greatest  
importance in her dances.  
Among her enormous repertoire: Salome:  
See also Ruth St. Denis An Unfinished Life

Enters, Angna ( 1907- ) Introduced her dance form,  
which she called dance mime, in 1924, combining the  
arts of mime, dance (composition and execution)  
and lighting, (all by the artist performer) as also  
costume, scenic design, musical arrangement (even composition).  
N.Y. Debut (solo) 1924 London 1928, Paris 1929.



289/5 Glühwürmchen (um 1905)



290/557 Tochter Mary (um 1905)



291/588 Tochter Mary mit Puppe, 1906

Max Von Shick



292/558 Tochter Mary (um 1906)



293/537 Saharet (um 1906)



294/538 Saharet (1906)

Biographical Dictionary of Dance, by  
Barbara Naomi Cohen-Stratynier  
New York, Schirmer Books [1982]

Pécourt-Penney

Brooklyn Museum. With Lucinda Childs since 1977, he has been able to work in her studies of repetition and rhythmic patterns, including her *Melody Excerpt* and *Radial Courses*.

**Pécourt, Louis.** French seventeenth-century ballet dancer and choreographer; born August 10, 1653 in Paris; died there April 22, 1729. Trained by Henri-François Beauchamp, Pécourt was associated with the Paris Opera throughout his career.

He performed there in operas by Lully, among them, *Le Triomphe de l'Amour* (1681) and *Le Temple de la Paix* (1685). Ballet master himself from 1687 to 1703, his choreographed works included *Achille et Polixene* (1688), *Le Palais de Flore* (1689), performed at Le Petit Trianon, and *Apollon Législateur* (1711), which provided David Dumoulin with his first major role. Like Beauchamp, he sponsored the dance script experiments of Raoul-Auger Feuillet, who notated his ballets.

**Works Choreographed:** CONCERT WORKS: *Achille et Polixene* (1688); *Le Palais de Flore* (1689); *Apollon Législateur, ou le Parnasse réformé* (1711).

**Pelt, Joost.** Dutch ballet dancer; born September 29, 1950 in Amsterdam. Trained at the Academy in Rotterdam, he performed with the Nederlands Dans Theater through much of the 1970s. Best known in contemporary works, he was acclaimed in the company's production of John Butler's *Carmina Burana* and in new works such as Gerhard Bohers' *Unterwegs* (1976) and Jonathan Taylor's *Deranged Songs* (1976). Pelt has also performed with the Royal Winnipeg Ballet in its contemporary repertory of ballets by Fernand Nault.

**Pemberton, Stafford.** American early twentieth-century ballet dancer; born Stafford Penigberton, c.1897 in Virginia. Originally an athlete, he studied ballet with Elisabetta Menzelli in New York. He first performed professionally as a ballet dancer as Gertrude Hoffmann's partner in her 1913-1914 tours. He played "Shiek El Mahdi" in her *Zobedie's Dream*, partnered her in her duet version of *Spring Song* and interpolated his own plastique solos into the program. He also put his solos, generally about woodland creatures and fauns, into Ned Wayburn's

*Town Topics* (1915) and the *Passing Show of 1914*. One of his last dance engagements was as a principal danseur with a fascinating ballet company in vaudeville—Ruth Thomas' troupe that played at the Palace Theatre in 1917. He partnered Thomas and soloist La Sylphe in all four dances—The Nymphs, Song Without Words, The Yellow Feather, and The Stolen Idol. There are many interesting elements to this company, not the least of which is that there is no available information on Thomas in any dance or vaudeville source.

Pemberton dropped out of sight after the 1916 Thomas engagement. It is not known whether he dropped completely out of dance.

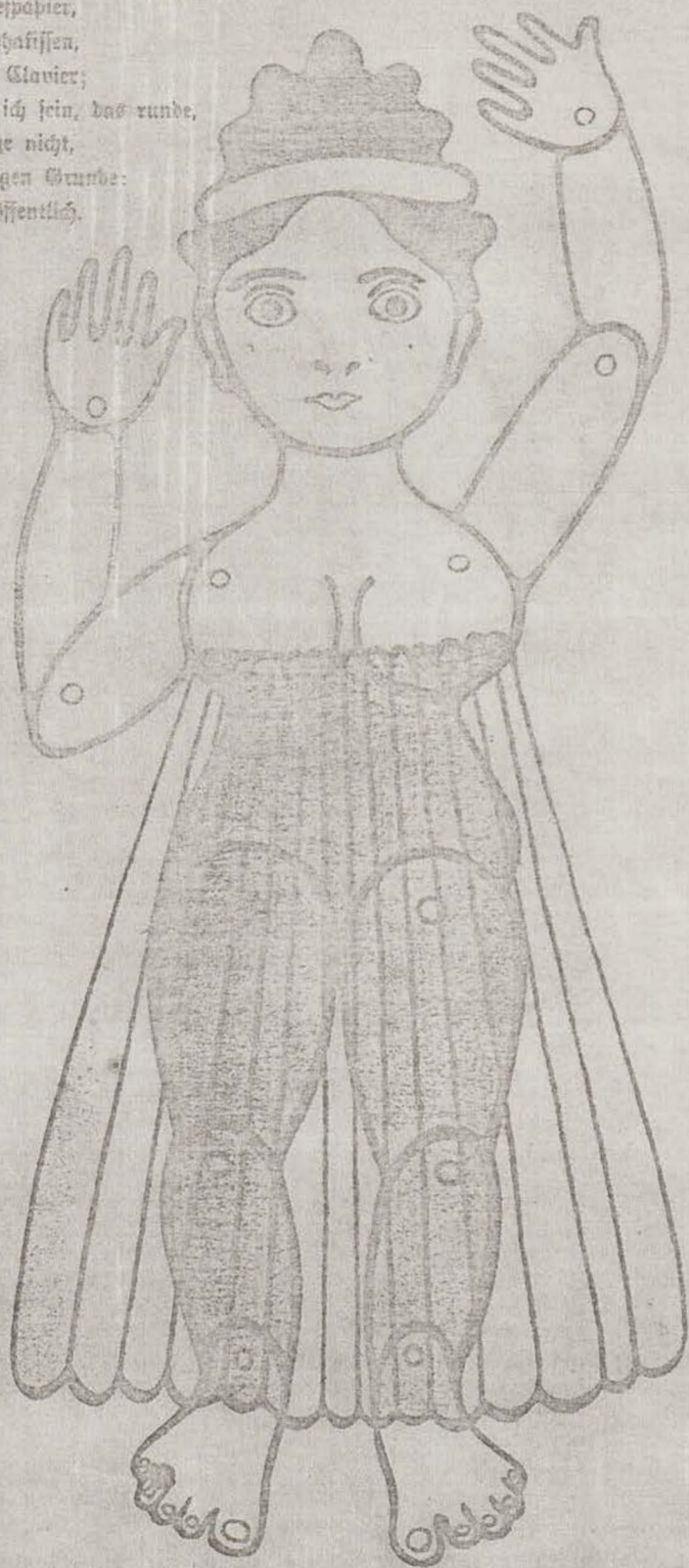
**Pendleton, Moses.** American modern dancer and choreographer; born March 28, 1949 in Lyndonville, Vermont. Pendleton was trained by Alison Chase while a student at Dartmouth College. In 1971, he founded Pilobolus with fellow student Jonathan Wolken, and has performed and choreographed with the partially collaborative group ever since. He has become expert at creating shapes with the people and props that make up the Pilobolus company, whether humorous sight gags as in *Untitled* (1975) and *The Detail of Phoebe Struchan* (1980), or abstractions named for (but not necessarily based on) biological phenomena. He has choreographed alone for himself, in collaboration with the entire company (at the time of each work's creation), and with his mentor, Chase.

**Works Choreographed:** CONCERT WORKS: *Walk-lyndon* (1971, choreographed by Pilobolus); *Anadrom* (1971, choreographed by Pilobolus); *Ocellus* (1972, co-choreographed with Robert Morgan Barnett, Michael Tracy, and Jonathan Wolken); *Monkshood* (1974, choreographed by Pilobolus); *Cirone* (1975, choreographed by Pilobolus); *Lost and Found* (1976, choreographed with Alison Chase); *Lost in Fauna* (1976, choreographed with Chase); *Molly's Not Dead* (1978, choreographed by Pilobolus); *Shizen* (1979, choreographed by Chase); *The Detail of Phoebe Struchan* (1980); *Rêlâche* (1980).

**Penney, Jennifer.** Canadian ballet dancer working in England after 1963; born April 5, 1946 in Vancouver, British Columbia, Canada. After studying with

## Sibora Duncan.

O, Sibora, Du sollst wissen:  
Ich möchte sein Dein Briefpapier,  
Ich möchte sein Dein Sophasissen,  
Dein Handtuch oder Dein Clavier;  
Dein Strumpfband möcht' ich sein, das runde,  
Nur bloß Dein Hüftcrange nicht,  
Und zwar aus einem ein'gen Grunde:  
Ich zeig' mich nicht gern öffentlich.



These pages are selections from program of material found to Paris



# LA LOIE FULLER

Le spectacle déjà si corsé de l'Hippodrome vient de s'augmenter d'une attraction nouvelle qui va faire sensation; il s'agit de la réapparition de la Loie Fuller dans un cadre absolument inédit et plus captivant encore que ceux qui l'ont précédé.

Comment raconter les détails de ces tableaux troublants où l'exquise ballerine apparaît d'abord en un nuage impalpable, puis au fond de la mer où toute la flore marine l'escorte, la caresse et l'enveloppe en des rayons sans cesse renouvelés et enfin dans les feux dell'enfer où la flamme semble vouloir dévorer la souple et exquise danseuse qui disparaît peu à peu dans un embrasement final, terrifiant et superbe à la fois.



Les **PLAQUES** et **PAPIERS**  
photographiques

**JOUGLA**

sont les meilleurs



Mlle OTERITA et le Professeur TURRION  
Les Grands Champions de la Danse Espagnole



Isadora Duncan

Drawing from  
F. v. Kaulbach 1904

Is this Isadora?  
or might it be MA?



EXTRAIT DE LA PRESSE

*Daily Telegraph.*

from the Paris Correspondant.

.....But of course Loie Fuller is the soul of the tragedy. One could imagine what effects she would invent to illustrate the haunting story, and she realises what one imagined. She dances triumphantly before Herod, clasping and fondling in her hands strings of pearls. She appears savagely decked out in peacock's feathers, and struts before the amazed Tetrarch. In her third dance she is a witch in green shing scales, playing with two snakes six feet long. She sets them down and as they writhe on the floor darting out their heads horribly, she capers round them with hideous glee.

Her next vision is the dance of cold steel.

Jules CLARETIE. *Le Temps.*

.....Danseuse? Non.

Loie Fuller est plutôt une prêtresse de la beauté. Elle cherche les attitudes esthétiques, hiératiques et comme sacrées. Elle évoque le rêve de la forme pure, celui que Goethe réalisait sous le ciel. Elle n'a pas plus "appris à danser" qu'elle n'a appris à respirer. A son avis la danse tient plus de l'art dramatique que de la chorégraphie.

*Daily Mail.*

.....In her performance of *Salomé* at the Théâtre des Arts, Paris, last night Miss Loie Fuller scored one of the most memorable triumphs of her career.....

Catulle MENDÈS. *Le Journal.*

.....On a applaudi avec enthousiasme, rappelé, acclamé, M<sup>me</sup> Loie Fuller, princesse des flammes colorées, impératrice des splendeurs électriques, fée des lumières surnaturelles!

NOZIÈRE. *Gil Blas.*

.....Et Salomé danse avec des colliers et des étoffes précieuses, ses doigts semblent faire ruisseler sur son corps les perles. Tout à coup elle est un paon, un paon qui fait la roue et qui laisse traîner ses plumes pour les étaler encore. Elle charme des serpents qui se dressent vers elle afin qu'elle caresse leur souplesse devenue rigide. Magicienne elle tient au bout de ses doigts l'étincelle divine, qui tout à coup est une source de lumière surnaturelle; elle joue avec les flammes.

John N. RAPHAEL.

*Evening Standard et St-James Gazette.*

.....The Théâtre des Batignolles has given place to the Théâtre des Arts. And on its stage last night Miss Loie Fuller achieved the triumph of her long career in « *Salomé* ».

Louis ARTUS.

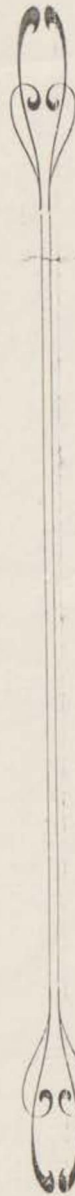
*Petit Journal.*

.....La Loie Fuller semble elle-même une flamme plus rutilante que les autres. Enfin la danse de la peur où elle se réveille tragique et nous transmet des frissons d'épouvante. Tout cela est si beau, si étrangement captivant, si nouveau même, pour qui a suivi, depuis des années, les différentes et heureuses transformations de la célèbre danseuse, qu'on est demeuré jusqu'à une heure avancée de la nuit. — sans une minute de lassitude. — à la regarder, à l'applaudir, à l'accueillir.

Pierre VEBER,

*New-York Herald.*

.....« La Tragédie de Salomé » est une pantomime qui met en œuvre les nouvelles trouvailles lumineuses de Miss Loie Fuller. Nous avons retrouvé avec un très grand plaisir ce « miracle de lumière ». Il y a un effet de décor changeant que les directeurs parisiens devraient bien étudier.



33 v 441

COMITÉ DE PATRONAGE

- Comtesse Greffulbe
- Comtesse Aimery de La Rochefoucauld
- Comtesse de Pourtalès
- Comtesse de Franqueville, née Lady Sophia Palmer
- Sir Francis Bertie

ABONNEMENTS DÉJÀ SOUSCRITS

- |                                   |  |
|-----------------------------------|--|
| Princesse de Broglie.             | Madame de Janass.                          |
| M. Pierre Lebaudy.                | Madame Sgouta.                             |
| Comte de Dampierre.               | Vicomte de Boury.                          |
| Comtesse de Franqueville.         | Madame de St-Marceaux.                     |
| M. Marcel Proust.                 | Comte de Neufville                         |
| Comtesse du Bourg de Bozas.       | Madame Carraby                             |
| Madame Hersent.                   | Comtesse Pillet-Will.                      |
| Baronne G. de Rothschild.         | L'Honorable Réginald Lister.               |
| M. Paul Lebaudy.                  | M. Max Beulé.                              |
| Madame Henri Schneider.           | Marquis de Chambure.                       |
| Madame Lassalle.                  | Duchesse de Guiche.                        |
| Comte de Bonrepos.                | Le Colonel Baron d'Astier de<br>Lavigerie. |
| Baronne H. de Rothschild.         | Madame Edouard André.                      |
| Comte de Virieu.                  | Princesse d'Arenberg.                      |
| Madame Roy Devereux               | M. Forestier.                              |
| Comte Gabriel de Larochejoucauld. | M. Henri Amic.                             |
| Madame de Pomereau.               | Vicomtesse de Grouchy.                     |
| Madame A. Cahen d'Anvers.         | M. Bemberg.                                |
| Madame A. Clarke.                 | Comtesse Bertrand d'Aramon.                |
| Madame Roger de Barbarin.         | M. Carlos Dose.                            |
| Princesse de Cystria.             | Marquise de Ganay.                         |
| M. S. Mott Gunther.               |  |

Tous les Soirs à 10 heures 1/2 : LOÏE FULLER



dans la TRAGÉDIE DE SALOMÉ

Drame muet de M. Robert d'HUMIÈRES, Musique de M. Schmitt

MGZB RESERVE

NY Times  
Dances  
Refs  
1908-

Mlle. Genee

N Y Times 1908

Jan 19 4:1

Mlle Genee Danish dancer, aged 26, believes that "dancing of the classic school will uplift its devotees mentally. Has danced for last 20 years.

Jan 28, 1908

Genee, the dancer from London Empire, makes her debut tonight at the NY Theatre in Ziegfelds "Soul Kiss"/

Contracted to return next year She will not accept Empire Theatre contract of two years offered her before she left Engnd.

Jan 29

New York audiences  
at feet of Mlle. Genee  
Bewitching little dancer from London  
Empire wins deserved success  
Hunting dance a marvel

She has appeared ( but not in the U.S.) in Cinderella, Roger de Coverlee and the Debutante, in which her bijou beauty has been so exquisitely set

Got from London Times ( for which <sup>ref</sup> quote below): " If I could dance a criticism of Genee, I might do her justice. But unfortunately one cannot dance a criticism. And, after all, there is no need for criticism Qualifying adjectives might serve."

See Times of London Jan 1908  
ref.  
or Nov-  
Dec 1907.

N.B. London Times, 1908. Check 1908 Index of Times for entry Genee.

Dancing

NY Audience at feet of Genee  
Bewitching little Dancer from London Empire  
Wins deserved success [As part of a spectacular  
Production which is not all that well received]  
Hunting Dance a Marvel

Her genius is in her toes, if toes they be,  
which seem rather to be wings, for her gliding and pirouetting  
and oscillating seem almost like the flight of a bird, now sweeping  
low on the ground, now rising in the air, and almost defying  
the laws of gravitation.



Joe Fuller  
Le Rain  
Voie Fuller par

Joe Fuller

23

XXXXXXXXXX

FROM NEW YORK TIMES 1908 Index

Ju 7 Hammerstein announced Gertrude Hoffman will, as from July 13 ' the dancer Maud Allam who has been making a sensation at London'd Palace Theatre.

Last April Mr. H. sent Miss HoffmAn ' the mimic' to London where she studied Maud Allan for 14 consecutive nights duplicating costumes and scenery. Miss Hoffman will present "A vision of Salome" AND pring Song.

J<sup>u</sup>ly 7 alos: Isadora Duncan ' who claims to be the originator of the present revoval of classical dancers was well received in London.. Eth l Barrymore, and Kitty Cheatham ham who has been giving a number of private recitals here at fashionabl houses were both in audience.

August 3 - 3:7:2

Isadora Duncans' triumph success from both financial and artistic viewpoint.

Miss. D's classic representation stands easily the highest in point of artistic beauty among the several performances of this kind currently seen in London

Criticism:: Poor lighting.

BUT CHECK ORIGINAL WORDING OF ENTIRE ACCOUNT.

Aug 29 In N.Y. Du can 'enthusiastically received dancing to Beethoven's 7th.

DO NOT FORGOET THE N.Y.TIMES EDITORIAL ON THE SALOME FAD.

London- 1908  
New York 1910  
Debuts

In the Fall of 1908 Ruth St. Denis, Isadora Duncan and Maud Allan were playing in three separate London theatres all at the same time and with enough audience to go around.  
Ruth St. Denis La Scala Theatre  
Isadora Duncan Dancing Orpheus at the Duke of York Theatre  
Maud Allan was dancing the notorious (and new version of Salome

No dancer before Isadora had interpreted mime for concert performance rather than for a dance.  
It is more than "possible" that Duncan was pushed toward using classical music by Maud Allan, whom she made her debut in 190

Ruth St. Denis had been featured at Victoria, Hammersmith in Gertrude Hoffmann's sequel to her Salome, a full scale imitation.

from Where she danced

"during her first New York season, Duncan was dancing with Walter Damrosch's orchestra, Loie Fuller was at the Met., Genee at the New Amsterdam. Pavlova and Maude were soon to arrive. Maude's debut was on January 10, 1910, Pavlova's March 1 1910

Lincoln Kirstein, Dance, a Short History of classical and Theatrical Dancing.

Loie Fuller... helped Maud Allan when she (Maud) was unknown, and in 1902 she went out of her way to introduce Duncan to all the influential people she knew, especially in Vienna and England

Walter Sorel, The Dancer's Image.

"Family Tree" of Independent Dancers

Maud Allan  
Enters

Loie Fuller  
Kinch  
Beatty

Duncan  
Dunham

# Miss Ruth

The "More Living Life" of Ruth St. Denis

By WALTER TERRY

ILLUSTRATED WITH PHOTOGRAPHS

DODD, MEAD & COMPANY, NEW YORK

*Popular Guide for the Ballet-*

*r Art, Her Legacy*

*ng Dancers on Toe*

*veliest Art*

*tory of the World's Great*

### Miss Ruth

were considered as divertissements—could use her art to project images of elemental timelessness.

Although visually fascinating in its surge of silks, *Spirit of the Sea* was far more than a trick of staging. In late years, Miss Ruth would explain to a whole new generation of dancers and theatergoers that although some moments in her dances might justly be described as "Ruthie attitudinizing," her whole concept of the use of draperies and properties was firmly based in a belief that, for the dancer, draperies represented "an extension of the movements of the body itself into space." This she demonstrated in dance laboratory sessions which I conducted in the late 1950's by showing how weight, color, and even texture of the materials she used were selected in accord not only with the place and period of a given dance but with the movement itself. No one, not even Loie Fuller, exploited materials with such esthetic perceptivity. In her much later *Color Study of the Madonna*, St. Denis's use of color, weight, and texture in fabrics constituted a major choreographic element in the dance itself. In another dance, *Salome*, she did not simply strip off seven veils as the scenario suggested. She did not strip at all, but she *did* have seven veils, each totally different from the other and each representing a different mood or quality of action in the enchantress, for one was veiled seductively, another slithered like a serpent, still another suggested wantonness, and so it went. *The Spirit of the Sea* was the choreo-geographic peak of her relating of the movement of the body with the motion of her costumes.

*Miss Ruth*

to "the heart's corruption," but instead, with a dramatic gesture, she proclaimed, "I shall make visible the *heart's* corruption!" No one ever knew whether it was a slip of the tongue or, knowing the St. Denis wit, intentional. She would never say.

As the years went by, she did other plays, among them Wilde's *Salome*, in which she danced as well as acted, and the popular play *The Royal Family*. Both of these were done for Daniel Reed and his wife, Isadora Bennett, in their summer theater in North Carolina. By this time Miss Ruth was having difficulty remembering her lines. Before going to Carolina she was at Jacob's Pillow and she asked Shawn's composer-pianist, Jess Meeker, if he would hold the book for her and correct her when she went off the speech. Naturally, he tried to give her the cues by reading the last line of the character speaking before her. After a few minutes she startled him with, "Enough of that, Jess. I'm going to have trouble enough learning my *own* lines without being bothered by what *other* people say." Meeker said later, "I think Miss Ruth learned the whole play as if it were an uninterrupted soliloquy."

And indeed she did have troubles. In doing *Salome*, she kept agreeing to Herod's request to dance much too soon, and in *The Royal Family*, Miss Bennett, who was holding the book, had strategic sites for herself. These included not only the customary prompter's box but also a trap door and a fireplace behind which she crouched. It was a nerve-shattering experience for Miss Bennett and, of course, for the cast. In one scene, when several

*Miss Ruth*

we grow indifferent and dead to any human relationship,  
we are dying in our whole being . . . ever your Ruthie."

\* \* \*

With the coming of World War II, Miss Ruth participated in benefits for British War Relief, Russian War Relief, and other Allied causes, and then hied herself to California where, for a time, she worked (as a riveter!) in the Douglas Aircraft plant. There were plenty of publicity stories about this, and I remember, as a soldier, flying the Atlantic from Africa back home, that a friend leaned over to me as we were mid-ocean and said, "I know you love her dearly, but I hope Miss Ruth didn't have anything to do with *this* plane."

While she was working patriotically in an aircraft plant, she was also pondering on war, on man's nature. She wrote innumerable poems on the subject. One that she sent to me included these lines:

These parts of machines  
These assemblings  
These earnest, intelligent, feverish workers  
Putting their minds on the problem  
Their hands to the task  
These planners and changers  
These gatherers of raw materials  
These triumphant presenters of the finished plane  
I say  
What are you doing this for, my friend?  
Do you know, and if you do not, do you inquire?