

PRETTY SOCIETY GIRLS GO IN FOR LYRO-RHYTHMIC EXPRESSION

Florence Fleming Noyes, Sharon, Mass., Opens School for Development of Freedom of Thought and Movement, Destined to Cultivate Beauty, Health and Clean Thinking.



BY GERTRUDE STEVENSON.
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OSTON, Mass., July 26.—(Special.)
B—Emerson said something to the effect that if a man can preach a better sermon, write a better book, or make a better mousetrap than his neighbor, though he build his house in the woods, the world will make a beaten pathway to his door.

Something of the same worldly attitude may be the reason for the beaten path from his railroad station at Sharon, Mass., to a certain little white cottage called "Studio House," where girls from New York and Washington, Kansas City and Cleveland, Chicago and any number of other big cities have come to study the lyro-rhythmic expression with Florence Fleming Noyes.

Lyro-rhythmic expression? Even so. You, and Mrs. O'Flaherty would call it classic dancing, but you and I and Mrs. O'Flaherty must bow to the edict of the high priestesses of the lyro-rhythmic expression.

Lyro-rhythmic expression, according to the fair expounder, is the art of acquiring rhythmic movement that is in tune with the twitter of birds, in sway with the sighing of the winds in the trees, in accord with all nature, in harmony with the music of the spheres and filled with the joy of living.

Without it one is a mere clod of earth, hampered by conventionality, restricted by contracted muscles and incapable of the expression of the highest ideals.

Task Not Easy. If you are a composer and have rhythm, your melodies will be sweeter. If you are a writer, your thoughts will be more numerous and your thoughts flow more freely. No matter what you do, rhythm will make your work better and your life more "lyro-rhythmic."

To acquire rhythm is no easy task. It is as elusive as a fluff of thistle-down—its intangibility as the south wind. You cannot see it, and more than you can your soul—your love or your honor, but it is just as vital and necessary a part of your being as the air you breathe.

Florence Fleming Noyes is "the woman with the beautiful right arm in the world," according to that grim magician in marble—Rodin—"the woman with perfect poise," according to that American of the W. H. Vanderbilts of New York City.

She out-Isoadora Isoadora or out-Duncan Duncan, as you will. What the two of them are to painting, she is to the dance.

She is a Cubist of movement—even a Futurist. In that she expresses the spirit of things—the symbol, rather than the fact—the emotion Greek myths create in her rather than merely pantomiming the story of the myth itself.

Modern Piped Piper Is She. Out under the trees on the beautiful grounds around "Studio House," she is teaching her gospel of the spirit of things to a group of girls who followed her to her summer place at Sharon just as fascinated as the children trilled after the enchanting melodies of the Pied Piper. It is her aim to spread this gospel, which is, indeed, the ultimate thing in all art, to the four corners of the world.

Just as the Greeks idealized the body and aimed to perfect it to express all things, so Florence Fleming Noyes would make Americans a race of rhythmic, sentient people from which would spring geniuses of painting and sculpture and music and all the arts.

When we cultivate the sympathetic nervous system through the right use of rhythmic movement we will be capable of great things in creative art," declares Miss Noyes, "since all the beauty which we feel and to which we respond registers on the brain. No less an authority than G. Stanley Hall, of Clark University, bears me out in this theory and maintains that the cultivation and appreciation of the beautiful has a very definite scientific value in the development of the brain and influences its output to an extent little realized in this materialistic age."

To come suddenly upon this modern Galathea in diaphanous white, surrounded by veritable nymphs and dryads on the grassy slopes back of "Studio House," makes one convinced that one has been transported back through the centuries to the time and clime where Pan piped his immortal lays and Diana, free-limbed and joyous and happy, must of a necessity be the machinations of evil, and all the other kindred narrow ideals of our heredity have made of us a stiff, constrained, hidebound race, afraid to let ourselves do the natural things.

absurd. Just the moment one throws aside ordinary clothing and puts on this little costume one gets immediately into the atmosphere we want. Not a muscle is bound or hampered, not an articulation contracted. We are at last natural and free to move and act as God and Nature intended us to. It is absolutely surprising how quickly a pupil becomes natural and rhythmic under the influence of the costume and the nearness to nature.

You see it isn't that we have so much to learn to acquire rhythm. It is a matter of laying aside all our stiff-necked Puritanism and forgetting the artificialities which wrong training and false ideals have developed in all of us. We must get back to child movement and animal rhythm—to natural gestures and free motion.

Personality Is Submerged. "Children and animals are absolutely lacking in self-consciousness. It is that childlike simplicity for which we are striving, and while there is the greatest opportunity for individuality in lyro-rhythmic expression, there is no room in it for personality. Drama is the only art which is self-conscious. This art submerges it. There is no reason why the human body cannot be made as undulating as a serpent, as the rhythmic movements as the waip—as relaxed and as responsive as a cat."

Men like Rodin and Daliin have been most emphatic in emphasizing the absolute difference of Miss Noyes' art from any of the neo-classical dances so much in vogue during the past 19 years.

Isadora Duncan and Maud Allen reviewed the classic dance, but Florence Fleming Noyes brings forward the appeal of pure lyric pantomime—a Greek symbol in a return to the purest of abstract beauty, expressed in the rhythm of the human body.

To her the perfection of the response of the human body is both a religion and an art. Imposing upon the individual the high obligation both of noble thought and of means to express it. Keeping ever in view the ideal, the body and its perfections becomes the beautiful instrument which shall sing the soul within it—the symbol of a beauty which transcends the mortal image.

To be merely an artist is not the ideal of the exponent of rhythm. Her aim is to reach rhythmic expression for its combined ethical and artistic value. She would spiritualize the body, mentalize it with pure thought and motions for the sake of human happiness, creating beauty not alone for its own sake, but more for its reaction as an inspiration to humanity.

Applied to social work. —ah! there are the great possibilities, and with a wonderful sweep of her arms to some unattained ideal in the infinite, Miss Noyes went on. "It isn't what you think but the thoughts you respond to—not what is impressed but what is expressed that registers in outward form. Therefore I have such high hopes of bringing beauty and happiness to the people who can only be reached through social settlement centers."

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Beauty Not Only Goal. "Beauty and health are inseparable from rhythmic movement, but both are far too selfish and unworthy to be the ultimate goal of any art. The real aim is to be able to express all thought by movement of the body. There are three ways of communicating thought—word, tone and movement. The word is just a mental symbol, spoken print, if you like, and its limitations are quite as cold and narrow. The quality of tone expresses physical condition and one can tell by a voice whether a person is sick or ill. But artificiality would be a joy, but mental vision or the subjective world is closed to the ordinary individual.

All art is the language of feeling. As the sculptor chisels noble images of thoughts in marble—as the painter blends his colors into a masterpiece on canvas, so beautifully rhythmic movement should be reflected in our physical being.

The idea is not impracticable, for we have a manifestation of the principle respond to and reflect mental stimuli. It is only when the prison walls begin to close about the growing body, when we are forced to express it in his intimations of immortality, that the body ceases to respond to our thought images.

The body should be a well trained servant as a means of expression—not an end. After it has been taught to respond to feeling, it is in fact, it would not be necessary to work on the physical at all. But artificiality, self-consciousness, the cramped and arbitrary and spirit-crushing results of Puritanism, false education and the theory that whatever is beautiful and joyous and happy must of a necessity be the machinations of evil, and all the other kindred narrow ideals of our heredity have made of us a stiff, constrained, hidebound race, afraid to let ourselves do the natural things.

If we were able to express thought freely and clearly through every pore

of importance which is as yet unfinished. Mr. Frohman feels satisfied that the log book of the Mayflower, and the slow movements consist of variations of a splendid old choral written in New England a century ago and the scherzo is built upon themes of New England birds treated symphonically.

The return of Mr. Kelley to this country after his long sojourn in Berlin is a great event for the city. He is a noted musician and composer, has been a great advent for this country, the only city being that Mr. Kelley and his lovely wife have seen fit to kid themselves "far from the madding crowd" in a small Ohio town where Mr. Kelley devotes himself mostly to writing.

The return of Charles Frohman is always a National event in theatrical circles. The eminent and popular impresario returned from Europe Tuesday, July 8, and brought many interesting announcements. He promises to produce a cycle of Barrie comedies. Mr. Frohman intends to open the Empire Theater September 1 with John Drew in a Shakespearean play, in itself a startling event. Laura Hope Crews will appear as Beatrice to Mr. Drew's Benedict in "Much Ado About Nothing," and Mary Boland will be the heroine.

Maude Adams is again announced for "Peter Pan" during the Christmas week, following which she will appear in a new Barrie play, "The Legend of Leonora." Another Barrie play for Miss Adams to be given still later is "The Ladies' Shakespeare" and "Rosalind," both to be given on the same programme.

William Gillette will open a 30-week season in November. Bill Burke will open a new play in December when "The Land of Promise," by W. Somerset Maugham, will have its first production on any stage. The Legend of Leonora, a play by Augustus Thomas called "The Legend of Leonora," will have a new Barrie play called "Half Hour" but running an hour in combination with which Stanley Houghton's three-act play, "The Younger Generation," will be given, with Ernest Lawford especially engaged for the programme. The plays call for 39 important players.

Mme. Nazimova is to continue an interrupted run of "Bella Donna" in New York, to be followed by a drama

competent singers can appear in the foremost opera-houses if they pay \$1000 to a parasite called an agent who has some concealed pull with the management. On the other hand, talent has a long and almost hopeless struggle if it has no money.

characteristics of the times. Those symptoms of profound degeneration—the Bunny Hug, the Gristly Bear and the Turkey Trot—did not appear by accident—what makes them so terribly significant is that they are real folk dances and express an inward condition in the people who practice them. They are only possible in a generation which has for the most part grown up without any artistic or religious leaven.

Among the girls studying with Miss Noyes are Ethel Hepburn, daughter of a Barton Hepburn, of New York; Margaret Tuttle, daughter of Mr. Howard Mansfield, a prominent suffrage leader; Mildred Anderson, and Mabel Coffin, of New York; Elena Furness, a Kansas City society woman; Winifred Lawrence, a Cleveland society girl; Lenora De Grange, Effie Baker, Kathryn Dunhorst and Elise Ryan, of Washington, and Bertha Remick, a composer, of Sharon.

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"Dance of the Nymphs" or "The Green Sward at Sharon, Mass."

Miss Effie Baker, As "A Vestal Virgin" Approaching The Altar"

Miss Mildred Anderson, As "Atlanta in Atlanta's Race"

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