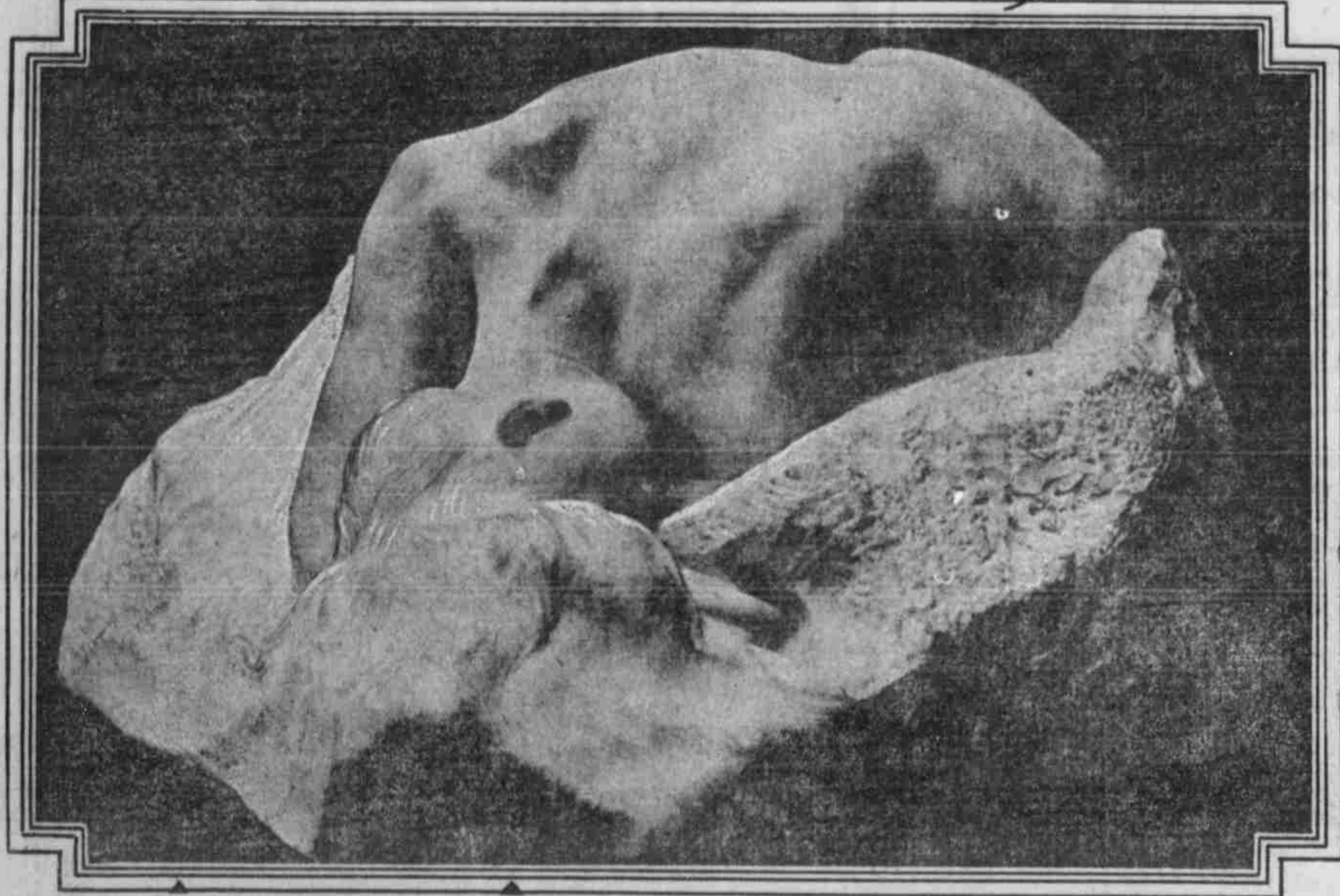


Rodin's Surprising Gift to the British Nation.



"The Danaid," an illustration of the Old Greek Legend Through Which Rodin Symbolizes Eternal Despair.



"The Kiss," Which Is by Many Considered the Most Beautiful of Rodin's Works.

THE amazing spirit of patriotism that inspires France in the present conflict has been strikingly illustrated by the great French sculptor August Rodin.

He has presented to the British nation twenty of his finest pieces of sculpture as a mark of his gratitude for the help that England has given to France.

This splendid collection of statuary is estimated to be worth in marble, bronze, material and workmanship alone about \$500,000. When the labor of the artist, the most distinguished sculptor of the day, is added, their value reaches an enormous figure that would probably place them beyond the purchasing power of any private collector, now that Pierpont Morgan is gone.

That an artist who began life as a half-starved workman and has only achieved comparative affluence in his old age should make such a princely gift is a fact worthy of general attention.

Rodin, being too old to fight at seventy-three, does the best he can for his country by giving away his work. It is hoped that the millionaires of France and England, stirred by his example, will behave with equal generosity to their country.

In presenting the collection to the British, Rodin said:

"The English and French are brothers. Your soldiers are fighting side by side with ours. As a little token of my admiration for your heroes I decided to present the collection to England."

"Later I hope to give you a statue representing Belgium heroically sacrificing herself for the cause of civilization."

The Rodin statues are in the South Kensington Museum in London. They represent all the principal periods of the artist's long life. Among them are two of his largest works, "The Burghers of Calais" and "The Thinker." The others include his "John the Baptist," "The Kiss,"

"The Hand of God," "The Danaid," "The Old Courtesan," "Eve," "The Centaures," "Victor Hugo," "The Sphinx" and "The Call to Arms."

"The Burghers of Calais" is a particularly interesting work to give to England at this time. It recalls the fact that England and France were long at war but have now become friends. It also derives a certain timeliness from the fact that Calais and the adjacent cities of France and Belgium are bearing the burden of the present terrible conflict.

History tells us that the English King Edward III. besieged Calais and was infuriated by the long resistance of the town. When the city was on the point of surrendering through starvation the people asked the English King what terms they could obtain.

The savage King said he would burn the whole place down and kill men, women and children unless they sent to him their six richest citizens bearing the keys of the city and having round their necks with which they were to be hanged. The six citizens heroically offered themselves for the sacrifice, and went out dressed only in sacks with ropes round their necks. Then, says the story, the English Queen, touched with pity, went down on her knees and begged the King to spare them, which he did.

This group of six figures in a procession has the effect of showing them in motion, a form of sculpture for which Rodin has been criticized and which he has strongly defended. In commenting on this work he said:

"The sculptor, to show action, needs only to place his personages in such a manner that the spectator shall first see those who commence this action, then those who continue it, and finally those who complete it."

"The Thinker" is the primitive man in whom thought is beginning to dawn. He is trying to think of

The Greatest Sculptor of Our Time, Too Old to Fight, Gives Twenty of His Finest Works to England in Gratitude for Helping France

the meaning of the horrible struggle with nature and the beasts through which he and his race have passed. His feet under his chin, his toes grasping the rock on which he sits, he is burdened with thoughts that exceed human strength.

Rodin's sculptures continually express the cruel struggles of the human mind with unbearable conditions. A remarkable example of this is "The Centaures."

The human female bust of this monster reaches toward a goal that the outstretched arms cannot reach, while the heavy horse's haunches press back and refuse the attempt. It is the symbol of the human soul with its ethereal impulses held captive by the brutal flesh.

Concerning the remarkable work entitled "The Kiss," Paul Gaell, the best known commentator on Rodin, writes:

"The bodies tremble as though they felt in advance the impossibility of realizing that indissoluble

union desired by their souls."

"The Danaid" is one of the fifty daughters of King Danaus, who, according to mythology, murdered their husbands at their father's instigation. In the lower regions they were compelled to pour water eternally through sieves.

Not the least of Rodin's services to the people have been the interesting and entertaining comments he has made on his art to his friends and pupils. He believes earnestly in making art appreciated by the people and in training workmen to be the real artists that many of them were in ancient times.

"The principles of my art," he says, "were first pointed out to me not by a celebrated sculptor or by an authorized teacher, but by a artisan, a little plasterer from the neighborhood of Blois, called Constant Simon. We worked together at a decorator's. I was quite at the beginning of my career, earning six francs a day. Our models were

leaves and flowers, which we picked in the garden. I was carving a capital when Constant Simon said to me: 'You don't go about that correctly. You make all your leaves flatwise. Turn them, on the contrary, with the point facing you. Execute them in depth and not in relief. Always work in that manner, so that a surface will never seem other than the termination of a mass. Only thus can you achieve success in sculpture.'"

Rodin thus explains why most modern works of sculpture appear cold and lifeless:

"To-day we are constantly working in bas-relief, and that is why our products are so cold and meagre. Sculpture in the round alone produces the qualities of life. For instance, to make a bust does not consist in executing the different surfaces and their details one after another, successively making the forehead, the cheeks, the chin, and then the eyes, nose and mouth. On the contrary, from the first sitting the whole mass must be conceived and constructed in its varying circumstances; that is to say, in each of its profiles.

"A head may appear ovoid, or like a sphere in its variations. If we slowly encircle this sphere we shall see it in its successive profiles. As it presents itself, each profile differs from the one preceding. It is this succession of profiles which must be reproduced, and which are the means of establishing the true volume of a head."

Many people have been shocked by Rodin's tendency to depict the horrible as in the figures of the starving "Burghers of Calais," or the extraordinary exhibition of female wretchedness in "The Old

Courtesan." To this Rodin replies: "There is nothing ugly in art except that which is without character, that is to say, that which offers no outer or inner truth."

"Whatever is false, whatever is artificial, whatever seeks to be pretty rather than expressive, whatever is capricious and affected, whatever smiles without motive, bends or struts without cause, is mannered without reason; all that is without soul and without truth; all that is only a parade of beauty and grace; all, in short, that lies, is ugliness in art."

"When an artist, trying to improve nature, softens the grimace of pain, the shapelessness of age, the hideousness of perversion, when he arranges nature—veiling, disguising, tempering it to please the ignorant public—then he is creating ugliness because he fears the truth."

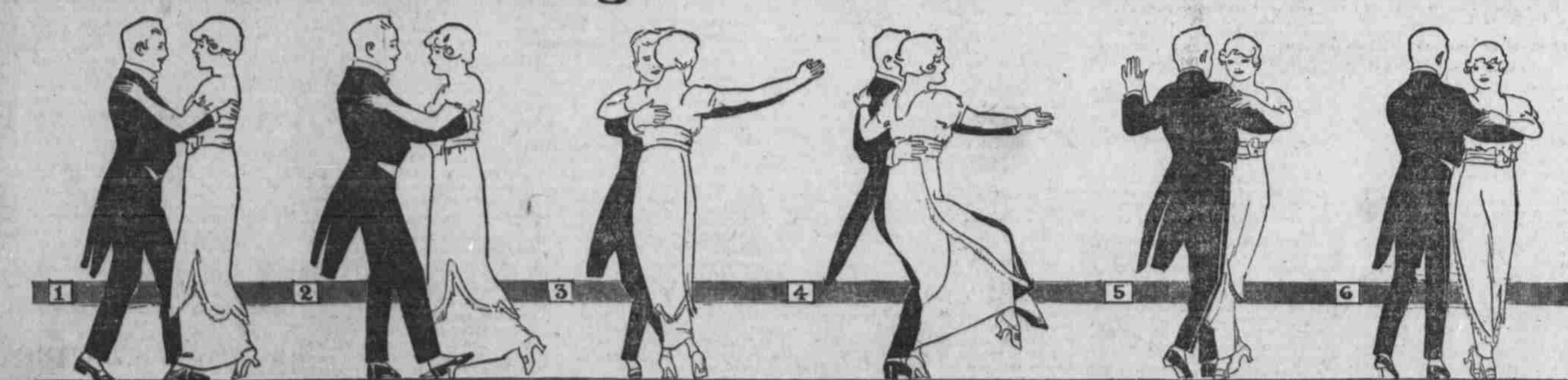
How to Dance the Waltz Tango (As Taught at New York's Famous Dancing Carnival)

(This is No. 9 in the Series of Practical Lessons in the New Dances.)

THE waltz or opera tango has been introduced to standardize the tango as far as possible. So many real and imaginary tango steps are in use that it is difficult to do this popular dance with a partner with whom no previous practice has been had. This has militated to some extent against the popularity of the dance, and instructors have for some time been anxious to overcome the difficulty by adopting a series of figures as a standard tango.

It is realized that absolute accord on this subject is impracticable. Dancing masters have individual ideas on the subject and will be slow to abandon them. Nevertheless, the waltz tango has been suggested as a standardized tango and is meeting with a good deal of favor in public and private ballrooms. This is how its seven figures are done.

The first is "the walk." This is a plain one-step walk, the gentleman starting forward with his left foot, the lady backward with her right. The couple take four walking steps in this manner and then the lady stepping back with her left and the gentleman forward with his right, they do the cortex, the gentleman resting his right foot forward, heel on the floor and toe upraised,



the lady resting on her right foot, the left foot being raised backward, as shown in the illustration. This figure is repeated as often as desired and brings us to the second figure.

The second figure is the "double cortex." This is the same as the single cortex, only the gentleman does it first forward and then back. This is repeated several times and then the gentleman does the cortex to the lady's right side as many times as may be desired.

The third figure is known as "the scissors." The gentleman crosses

his feet to the front, while the lady crosses hers to the rear. Then the lady crosses front the same as the gentleman. This is repeated until the couple changes to the next figure.

The fourth figure let us "pickup." After the preceding figure is completed, the couple walk in a forward position, the lady stepping forward with her right, the gentleman with his left; then the lady steps forward with her left and the gentleman with his right. Then follows the "pickup," which consists

of the lady stepping forward with her right and pointing her toe to the floor, while the gentleman puts his left foot pointing his toe to the floor similarly; then the gentleman raises his left limb, bending at the knee, and raising the foot about a foot from the floor; the lady does the same with her right limb. The walk is continued and the "pickup" is repeated for an even multiple of steps. The lady is then brought back to the normal dancing position, the gentleman stepping in front of lady, and the couple goes

into the regulation hesitation waltz step.

The fifth figure is the regulation hesitation waltz step.

The sixth figure is an alternate cortex and waltz. The gentleman takes a plain cortex step, then walks back two steps, and takes several waltz steps, then he steps forward one step and does the cortex. This procedure is repeated as often as wished and constitutes the main figure of the dance.

The seventh and last figure is the "balance" step. The couple assume

a natural dancing position; then the gentleman steps forward crossing his right to the lady's right side, the lady stepping back with her left foot. They then balance or sway, the gentleman forward, the lady back, then the gentleman back and lady forward, without ever moving the position of the feet. Then the lady steps back one step and the gentleman forward one step and the balance is repeated once forward and once back. Then the gentleman steps forward to lady's right side and lady back with left; they

balance forward and back; the gentleman steps forward with his left, the lady back with her right, and they balance, the gentleman forward, the lady back, then the gentleman back and the lady forward. A walk then follows, and the natural dancing position is assumed, from which the couple do the cortex and the figure is completed.

The order in which the various figures are danced may, of course, be varied, and each figure may be repeated just as many times as the dancers desire.