

Dancing Ourselves Into An All Life Efficiency



Mlle. Ymelda Juliewna Developing with Her Own Body an Idea for a Sculptured Figure, for Which an Appearance of Equilibrium Is an Important Problem.

A Russian Artist's Odd Theory That Perfect Control of Your Body's Gravity in All Sorts of Poses Gives You Better Command of All Your Faculties to Meet

All Emotional Emergencies

IN the art world, as well as elsewhere, not only the term "Efficiency," but "All Efficiency," is being practised as well as preached. Young painters and sculptors, students of the great classics which depict the human face and form as influenced by different emotions and physical effort, are no longer satisfied merely to create graphic or plastic representations of these moods and actions; they are teaching their own countenances and bodies to convey, first, the ideas which they wish to depict with brush or chisel.

This is a novel illustration of "All Efficiency" applied to art. The principle involved is stimulation of the creative impulse through gaining absolute command of their own bodies and means of physical expression, resulting in perfect co-ordination of all the mental and physical faculties. It will be seen that the principle applies almost equally to any vocation; so anybody's efficiency in life will be improved by dancing.

Thus a young Russian girl with German family connections, studying sculpture in Munich, has become such an exceptionally capable dancer—on the classic Greek lines of that art—that she has created a furor in the art and general society of the Bavarian capital. Although her productions as a sculptor have not yet won the critics entirely, her purely incidental ability as a performer of classic dances has spread her name and her fame throughout Germany.

She is Ymelda Juliewna, and the photographs reproduced on this page speak for her beauty and intelligence no less than for the grace with which she adorns her dancing and posing imitations and creations. When she imitates the sculptured "Dying Gladiator," her "mind's eye" is fortified by the sensations in nerves and muscles of her own body—this muscle is contracted just so, this other muscle flexed, necessarily, and so on. She becomes the "Dying Gladiator," and will know better than before how to represent him on canvas or in marble.

Everything we know and feel is learned by us through the medium of our five senses. Our five senses are all purely nerve and muscle actions and reactions. All emotion is a complex of muscular and nerve phenomena. Just as a body in which all the muscles, nerves, etc., are in harmony in a healthy body, so the peculiar complex of muscular and nervous activity that we know as emotion will be pleasant and happy if it is harmonious.

A carpenter to be all efficient in his trade is one in whom every muscular action and reaction is perfectly timed to the result he desires to accomplish. So of all other trades, all efficiency in life is dependent upon exactly the same thing.

In no other way than dancing of a particular kind can this peculiarly subtle muscular harmony be gained. Rhythmic movements that counterfeited and emphasize and develop well-known gestures of grief enable one to build up a resistance against sorrow. Sorrow that causes people to commit suicide or to become ill and abnormal is simply a case of muscular ineptitude. It is exactly like a man who has not been trained to wrestle trying to keep from being thrown by a trained wrestler. But if one in a series of well-thought-of dances counterfeited all these expressions of grief, when grief finally does come it finds a muscular harmony and development along the lines of



"Despair," a Dancing Exercise by Mlle. Juliewna Designed to "Teach One Better to Bear Grief."

grief that prevents the mind from being overthrown.

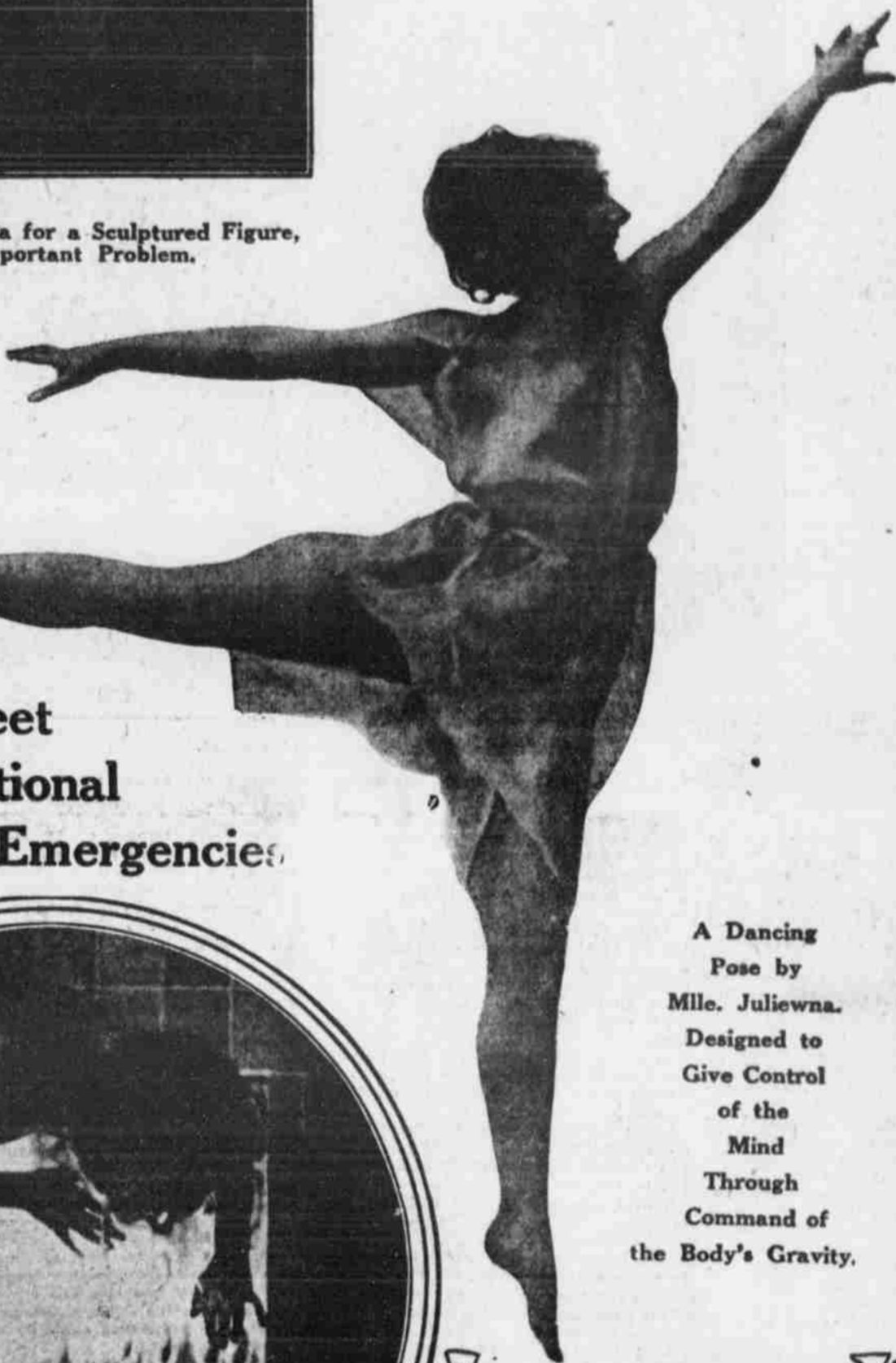
In the same way, if what we know as magnetism (which everyone craves as a thing which brings us friends and fortune) is to be developed, then a series of dancing poses which will imitate joy, the pleasure of receiving great gifts, love, and so on, create a peculiarly subtle muscular strength which attracts just these things we want.

The stenographer is able to take down dictation quicker and more accurately and to read her notes more quickly and more accurately if she each morning devotes half an hour to a dance which calls for extraordinary balance and quickness of motion. The lawyer and the judge are able to decide knotty points of law better if they have become tuned up in the morning by a half hour of slow, graceful, logical, linked movements.

Anyone is better able to meet the emergency of life if for a half hour or an hour every morning he or she will dance through poses which bring out perfect control of the gravity of the body, quickness, alertness, grace and beauty.

Thus runs Mademoiselle Juliewna's very curious and new philosophy. Particularly is it applicable to people who create—sculptors, painters, writers, etc.

You see her posing in the gay abandon of a Satyr or a Faun, and you will understand that when she reproduces those poses in clay she will "feel" the true outlines which



A Dancing Pose by Mlle. Juliewna. Designed to Give Control of the Mind Through Command of the Body's Gravity.



Ymelda Juliewna Impersonating the Emotion of "Pleasant Surprise," Which Develops Magnetism.

depictions of all sorts of emotions. These efforts proved fascinating, much more so, I am convinced than if I had been practicing those arts for their own sake alone. For when I felt that my own physical demonstration of a certain emotion was true to life, I could set to work with confidence on a permanent record of it.

"What eventually happened was as astonishing as it was unexpected. My fame as an artist was still to be won, but as an exponent of classic dancing I found myself on the top wave of success. But that is doing me no harm. It is only another proof that my real work is the real gainer by the experience. By and by, I hope, my art works will en-



A Startling Manifestation of Mlle. Juliewna's Ability to Convey a Sense of Ease and Perfect Poise of the Body Practise in Which, She Claims, Enables One to Withstand Emotional Shocks.

tirely outclass in public and critical estimation my posing and dancing ability."

At the present time Mlle. Juliewna finds her incidental gifts as a dancer especially useful. She is in great demand at society entertainments for the benefit of the various classes of sufferers by the European war. A year ago at the outbreak of the war she was Summering in the Bavarian Highlands, and was unable to leave Germany, either for her home in Russia or to visit relatives in this country. So she returned to Munich and proceeded to make herself useful in charitable ways.

She made her bow as a public dancer for charity at an entertainment arranged by Munich artists. Her success was instantaneous. Society welcomed her eagerly. The general public applauded her spirited and graceful dancing to the echo, and connoisseurs of that art praised her work in the highest terms.

The Munich masters of dancing and of music marvelled at her accomplishments, knowing that her vocation was sculpture, and that she spent her days in the exacting studios and practise exacted by the famous master whose atelier she frequented as a student. She had kept to herself her practise of posing and classic dancing, and had not ventured to mention her theories as above set forth.

When her secret leaked out, and her first public appearance as a dancer had brought her so much enviable celebrity, every great master of music and dancing in the Bavarian capital placed his abilities at her service. That she had no idea of becoming a professional dancer made no difference to them; her theories about "All Efficiency" in her chosen art interested them all the more.

Here was a new alliance of the muses, entirely in line with the cherished aim of Richard Wagner, who had achieved his first great successes under the patronage of a Bavarian King, and whose name every resident of Munich is proud to honor.

Mlle. Juliewna found herself, quite unexpectedly, supplied with the ablest and kindest masters and critics. No longer compelled to teach and criticize herself in her efforts to give physical expression to fundamental emotions, she made rapid strides in the art which she still held merely supplementary to her vocation of sculptor.

The quite remarkable photographs reproduced on this page further demonstrate Mlle. Juliewna's ability to win the attention of masters in their different fields. They were taken by Richard Worsching, of Starberg, whose camera is famous in Europe for producing genuine art effects.

These reproductions show how faithful Mlle. Juliewna is to her sculptor's ideal of perfect poise. With her own body she displays remarkable control of its gravity—in every instance there is conveyed the sense of equilibrium, without which the art of the sculptor is as futile as that of the dancer.

Classic dancing for the sake of classic dancing has some distinguished modern exponents, among whom Isadora Duncan probably is most widely recognized. All these teachers and apostles of the art of dancing are pains-taking students of classic sculptures, for these are the source of their dancing ideas—the foundation of the art which they are reviving. But it seems to have remained for this Russian girl to reverse the process, to make the art of dancing serve the nobler art of sculpture.