

# THE BULLETIN

OF THE

SANDON STUDIOS SOCIETY



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No. 4. JANUARY, 1913

**Mrs. M. de L. Bodill**, Teacher of Pianoforte and Theory of Music, Pupil and Certificated Teacher of the German Institute of Music, Liverpool (founded by Herr Krausse ; Director, Osborne Edmondson, Dips. Leip. Con.)

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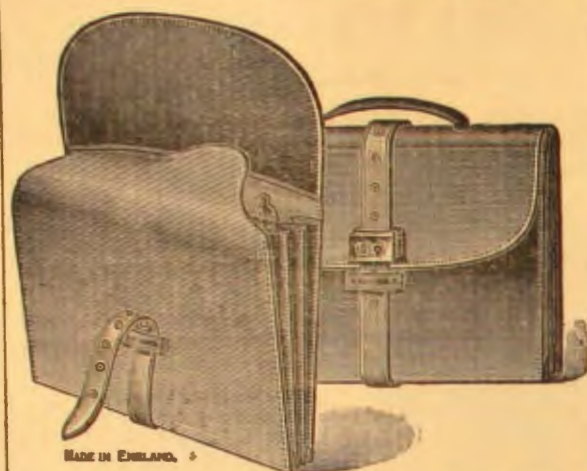
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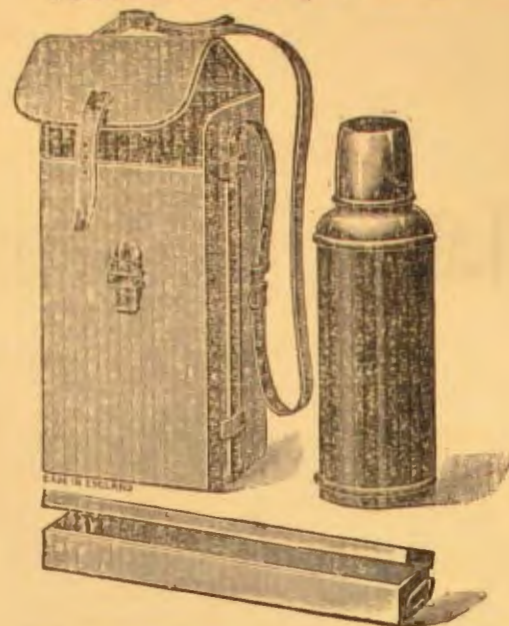
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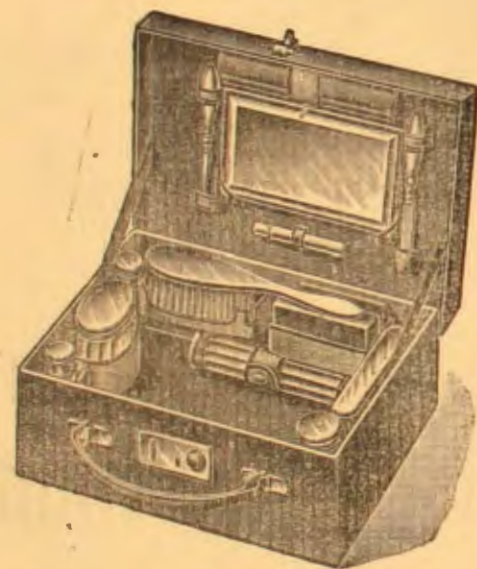
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QUARTERLY—No. 4. JANUARY, 1913.

**CHRYSMASSE.**  
A.D. MDCCCXII.

*V<sup>e</sup> Angels song in antient Tymes.  
Sweet Paeans to y<sup>e</sup> lystening Earth.  
Whech synd an Echo in y<sup>e</sup> Chymes  
Announcing Chryst Kys Birth.*

*Tyme was when Poetasters wrote  
In magic terms thyr State of Blyss.  
And paraphrased y<sup>e</sup> Angels' Note  
In Spellyng such as Thys.*

*And ever and anon y<sup>e</sup> Waites.  
With Unction and likewise with Vymme.  
Would bawl besyde y<sup>e</sup> Franklyn's Gates  
Ye Poetaster's Hymn.*

*But We—Alack!—born out of date.  
Are most assuredlee undone.  
For Angel. Poetaster. Waite  
Have gone and spyked our Gunne.*

*We've Nothyng new to say at alle.  
(And if we had, 'tis much too late).  
Yet Chrystmas-day by Great and Small.  
We trust was kept in Royal State.*

GRINGOIRE.

**MR. GORDON CRAIG'S**  
**EXHIBITION—**

**A PLAYGOER'S VIEW OF IT.**

**M**R GORDON CRAIG'S Exhibition of designs and models for stage-setting, which is now on view, ought to set theatre-goers thinking and talking for a long time to come. Nothing

that has been seen here hitherto in the way of stage production has ever hinted at the revolution in the theatre—towards which modern theatrical ideas—and these, under many guises, are the ideas of Mr. Craig—are persistently leading us. Mr. Gordon Craig, of course, has been the Arch-plotter for years, a conspirator all the more dangerous because he has done most of his spade work abroad, in Germany and Russia, where his influence is to be discerned everywhere to-day, sometimes even underlying work which, in its ultimate intention, is entirely antagonistic to his own. Mr. Craig returned to England a little over a year ago with a European reputation, published a book full of the liveliest thought, held two Exhibitions of his work in London, and is now, it is clear, coming into his own as a man who has something new and vital to say about the theatre, a full conception of a new work to be done and the enthusiasm to do it.

"The actor must go," said Mr. Craig when his exhibition was formally opened, repeating the message of his book. That is the first thing one notices on seeing his models and designs, in which the actor becomes merged in a great organic realization of the spirit of the scene and in a wider sense of the play itself. Mr. Craig has made him part of an intensely conceived rhythmic arrangement of line and light, treating him as one of a number of plastic materials which he may knead and model into an all-comprehensive symbol. We see this idea very beautifully expressed in the design for "Electra" (No. 97), where all the line and tone harmonies, in gently descending curves, seem to express despair. The rhythm of the bowed head and anguished shoulders is carried out through the whole design, holding it together in perfect unity. Again, in a design for Otway's "Venice Preserved" (No. 84) every detail suggests the secrecy of intrigue—it is a conspiracy in pattern. It would be interesting to see an effect of either of these two designs on an audience, if they were carried out in a theatre; the spoken word would scarcely be needed to explain them,

so instinct are they with significance. And how strangely suggestive is that simple setting for "Lear I" (No. 42)

Mr. Craig leaves us in no sort of doubt that he is re-shaping the old theatre, but creating a new one. The theatre, of course, has always perplexed the artist. How, out of a medley of conflicting expedients, to forge a pure metal which will contain them all has been the problem that beset him. Various solutions have been tried in the past by our more ambitious managers. The painter has been invited to the theatre, and he has done his best without achieving unity. The difficulties have always been insuperable: the painter has had to contend with the shape of the auditorium and an installation of lighting ingeniously contrived to one end, and to one end only—a blinding diffusion of light and the destruction of shadows. His share in the production ended when he had done his painting; it then passed to the care of other minds, little likely to be deeply concerned with his ideas of harmony and interrelation. None of Mr. Craig's designs would be of any use in the theatre unless he were entrusted with complete artistic control. The fact is that he is the prophet of a new creative art which will take the play as it leaves the author's hands and fashion it anew into a symbolic shape, not in the material of literature but in the stuff of the theatre. The actor with his play of facial expression, pointing the literary value of the dramatist's lines, has no home in such a theatre, for gesture and rhythmic movement will take the place of facial expression, and a calmer and more communal understanding will supercede the intimate response of the audience to the facile emotions of the actor.

Now the whole of this new philosophy of the Theatre challenges argument. To many people the personality of the actor is by far the most important thing in the theatre, and no mere æsthetic considerations of unity are likely to convince them to the contrary. There seems to us to be no reason why this new harmonic art of Mr. Craig's and our old and muddled

theatre should not exist side by side, each teaching the other some of its own inherent virtues. But, after all, Mr. Craig is not making an attack on our established theatre; he is merely claiming freedom for his own ideas, protesting that his ideas should be understood and that they should not be called impracticable because they are not easily carried out in the existing theatre. He is working outside the modern theatre, not within it. We have already had some opportunity in England of seeing what scope the stage offers for the dramatic artist in the productions of Professor Reinhardt. Now Professor Reinhardt's idea of stage production, though he has borrowed from Mr. Craig superficially, is essentially opposed to his. Professor Reinhardt is a realist with an acute sense for direct effect, while Mr. Craig is a symbolist with a contempt for it. There is, as we have said, a certain superficial resemblance between the work of the two men. The one has borrowed a little of the other's symbolism, but without his coherent symbolic intention. In the German's productions one remembers arms upraised and bristling forests of spears and banners, such as one sees so beautifully used in Mr. Craig's designs, Nos. 38 and 41. One sees the purity of Mr. Craig's symbolism in the screen settings for "Hamlet," Act I. (Nos. 112 and 134).

In this fascinating exhibition it is difficult to pick out particular designs to commend to the attention of theatre-goers. The "Studies in Movement" (Nos. 169-187), beautiful in themselves, show how Mr. Craig is always practising himself rhythmic form. And then there are curiously devised costumes and lastly and perhaps most importantly, the exciting little models of scenes in "Hamlet" and "Macbeth" which show how beautiful a thing Mr. Craig's theatre will be when he has it.

O. R. D.

From *The Manchester Guardian*.

• • •

## ALICE IN SANDON LAND.

"YOU are very good at explaining words," said Alice, "Would you kindly tell me the meaning of the poem called 'Blabber-Mocky.'" "Let's hear it," said Humpty Dumpty. "I can explain all the art that was ever invented and a lot that has not been invented yet" (cheers from the Abandon Studios).

Alice folded her hands and began.

## "BLABBER-MOCKY.

'Twas sillig and the Riley coves  
Did spire and fible in the Blabe,  
All Czinsky were the Ogusjoans  
And the Rathbomes outrabe.

Beware the Abercrook, my son!  
With centripetal claws that clatch!  
Beware the Club-club Bird and shun  
The Bohemious Hanker-Batch.

He took his Pagic sword in hand,  
Long time Hay-Prestonesque he sought,  
Then Wattséd he exclassicly  
And stood awhile in thought.

And as in Smithmal thought he stood,  
The Blabber-mock with eyes of fame  
Came Lehenering through the Norsy wood  
And Jenkled as it came.

One two! one two! and through and  
through  
The Gringous blade went snicker-snick,  
He left it dead and with its head  
Returned Capslumperstick.

O hast thou slain the Blabber-mock,  
Come to my arms my Frimsty boy;  
Oh Sarjeous day! Bullee! Bullai!  
He Cargled in his joy.

'Twas sillig and the Riley coves  
Did spire and fible in the blabe,  
All Czinsky were the Ogusjoans  
And the Rathbomes outrabe."

"That's enough to begin with," said Humpty, "there are plenty of hard words there.

'Sillig' is the time when everyone is much more themselves than usual.

'Riley' is an adjective denoting touchiness in matters relating to Town Planning.

One may be called 'riley' when one is so provoked with modern 'style' so as to 'rail' (Cockney pronunciation). The word may have more 'Es,' 'Is,' and 'Ls' in it according to taste.

A 'Cove' is an architectural term for a hollow member."

"I see it now," said Alice, thoughtfully, "And I suppose 'to spire' is to rise high, at any rate in one's own imagination."

"Yes," said Humpty, "and to make one's remarks to the point."

"And what is 'fible'?" asked Alice.

"To fible," said Humpty, "is not exactly to fumble."

"And the 'Blabe' is where the Riley coves spire and fible," Alice remarked, delighted with her understanding.

"Yes, 'Blabe' is short for Blue-Coat-School-now-called-Liverpool-University-School-of-Architecture-and-Civic-Design-Liberty-Buildings-School-Lane,"

"It is certainly shorter," said Alice, "How did you get it down to that."

"Well, you set out the total title, and taking your own compasses divide it into as many segments as you require letters in your scale word, then choose out of each segment the letter you want, and if it isn't there choose some other method. I tried several and found mine by accident. But whatever method you adopt you must be perfectly sure of your conclusion in the beginning. In 'Blabe' of course 'B' is for Bluecoat School, 'L' for Liverpool and Liberty (order among the Orange men), 'A' is for Architecture, 'B' is for Beer—I mean—of course—Buildings, and 'E' is the end of School Lane—Blabe—do you see?"

"Yes!" said Alice, "and the-er-Ogusjoans?"

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"An Ogusjoan," said Humpty, "is a creature which makes its nest with daubs and smears of paint, and being a good draughtsman manages, by combining this quality with quips and cranks, to raise the wind in great style while the 'air is on. In the chrysalis stage it feeds on ancient art, but being fed up, it takes to wings and 'Posts,'"

"How is the meaning of 'Czinsky' pronounced?" asked Alice, rather mixedly.

"Firstly," said Dumpty, "it is pronounced with an accent on the chin and not on the sky. You will remember that if you stroke your chin and remember that the sky is far away. Again, the meaning is translated as 'being desirous of expressing an idea farther than lips can convey.' Just as to be Egey is one thing and to be Cheeky is another, so as to be Lippy is one thing and to be Czinsky is another, though at times they overlap. To be Lippy is to say what you will do and to be Czinsky is to do what you say, even though you are "skyed" for it. Nice compositions may be made of words if you use them nicely to represent subtle shades of meaning; for instance (to bring things to a head) the word 'Lipczinsky' cuts quite a good figure, or (to save one's face) 'Eye-cheek-Lipczinsky' which has a neck or nothing sort of finish."

"And then 'Rath-bomes'?" said Alice, rather afraid that she was giving some trouble.

"Well," continued Humpty, "Rath is the state of the bomes' being which causes it periodically to 'outribe.' 'Out-ribe' is short for 'out-rathbooming.'"

"However, you'll hear it done—may be—down in the 'Blabe' yonder, and when you've heard it you can't fail to know. If there's any other word which you can't understand, I'll explain it next time."

CARROLUS.

•••

## FIFINELLA.

THE Children's Pantomime at the Repertory Theatre has been loudly acclaimed by each of the youngsters of Liverpool to be "The Pantomime of my Life." And numberless oldsters endorse it as such. It is a Thing of Joy. Merriment bubbles all over it from the rise to the fall of the curtain. Haunting music, delightful dances, and songs full of melody pervade it. Every member of the Sandon Society will rejoice at the successful issue to which '*Fifinella*' has been brought by the untiring zeal and energy of our fellow theatrical members. Mr. Basil Dean has worked with unflagging zest. In the words of one of our Office Poets:

Things are seldom what they seem,  
"Fifinella" IS a dream,  
Magic wand of Dazzle Beam  
Changes skim-milk into cream.

Certainly a Miracle has been wrought out of unpromising material. But the spectacle of "*Fifinella*" makes the strongest appeal to us, and here unstinted praise must be lavished on Mr. Geo. W. Harris. His scenery and costumes enchant the eye. Bittikin, Littikin, and all the other kins wish never to disrobe. The costumes of the Man in the Moon, the Dream Merchant, and the King of the Fairies, are worthy of Bakst.

Good Americans, when they die, spend  
their Paradise in Paris,  
Saner Britons choose to hie and see  
the scenery by Harris.

\* \* \*

## THE SPHINX.

THE woodblock is a thought translation, not an illustration.

Eternal Youth starts his quest for the Meaning of Life in wonder, which develops into enthusiasm. He comes to the Precipice of the Remote Past, at the sight of which abysmal depths he is overwhelmed with despair and beats the circumambient air with his hands as though he would



THE SPHINX  
Designed and Cut  
on Wood by  
E. CARTER PRESTON

wring the Truth from the reverberating motion of the atmosphere. Beyond, in the grey uncertainty, the Silent-Sphinx who personifies Man, the vegetable, animal and intellectual (loins, heart and head), feels the reiterant cries vibrating through its frame arousing the Dormant Sympathies which overflow in Golden Tears being converted into the "Universal Flowers that never fade," spanning the immeasurable gulf between the Empyrical Heights of the Imagination and the False Realities of the Material Desires.

E.C.P.

\* \* \*

CLUB DANCE.

ON Thursday, November 21st, the Club gave its fifth Fancy Dress Dance. The tickets were again sold out and the evening went off merrily. Everyone seemed to come in the right spirit, and cider and sandwiches were partaken of with as much zest as if they had been champagne and *fois gras* in aspic. The dresses were better than ever, and the room never looked more gay. Much merriment was caused by the entry of two tramps (Mrs. Sargint and Mr. Harris) who looked utterly disreputable with their decoration of black eyes, rags and clay pipes, that they were hastily "moved on" by two policemen who performed their duty to the manner born. The laurel wreath and bunch of violets were won by Mr. Lipczinski and Mrs. Sargint.

\* \* \*

IMPORTANT NOTICE.

THE attention of members is drawn to the following open Club evenings, which have been arranged for the rest of the winter season. They will be held on alternate Fridays, commencing on January 17th. Dress: either morning or evening. Refreshments to be had at the usual prices.

The following ladies and gentlemen have very kindly consented to act as hosts

and hostesses and to provide some form of entertainment.

Jan. 17th at 8 p.m., The Artist Members.

Jan. 31st, at 8 p.m., Mr. and Mrs. Lascelles Abercrombie,

Feb. 14th, at 8 p.m., Miss Muir and Professor Ramsay Muir.

Feb. 28th, at 8 p.m., Professor and Mrs. Bosanquet.

Mar. 14th, at 8 p.m., Mr. and Mrs. Clifford Muspratt.

Mar. 28th, Mrs. J. Macleay.

*No further notice of these evenings will be given and members are requested to note the dates in their engagement books.*

In addition to the Club evenings mentioned above a Fancy Dress Dance will be held in February and Theatricals in March. The dates and particulars of these will be announced later.

\* \* \*

OCCASIONAL NOTES.

THE ladies' dressing room, so long talked of, is now an accomplished fact. It has been erected at the end of the Refreshment Room, and is ready for the use of members.

The Club rooms are now open until 9-30 p.m.

A new Visitors' Book, like the Chained Bible of Caxton's days, now confronts one at the entrance of the Club rooms. All visitors must write their names therein. Each sponsor-member is requested to see to this. No visitor is exempt even at dances or other social functions.

On November 13th, Mr. and Mrs. Legge gave an "At Home" at the Club, when over two hundred members and friends were present. A delightful programme of music was provided, pianoforte and 'cello solos being given by Miss Helena and Miss Mary McCulloch, and songs by

Miss Amalfi. An added interest was given by a series of Steinlen's illustrations from "Gil Blas," and others from books of the sixties which were arranged on the walls of the Exhibition Room. A beautiful set of photographic portraits of artists, taken by Mr. Malcolm Arbuthnot, and kindly lent by him for the occasion, was also hung in the Club rooms. The guest of the evening was Mr. Gordon Craig. Although he could not be induced to make a speech, club members found him very ready to talk, and were most interested to hear something of his work and future plans. Dancing brought a most delightful evening to a close.

The music on Friday afternoons has attained a degree of excellence and interest which is far in excess of all anticipations.

The informal weekly musical recital which has hitherto been held at an untimely hour on Friday afternoons, will, in future, take place on Wednesday evenings. The names of the players and the dates and times of the performers will be posted up on the notice board of the Club.

On November 15th, Mr. Leigh Henry gave a unique and instructive recital of modern compositions, which was remarkable for its comprehensive character and the wide knowledge of contemporary music which it displayed. With a truly artistic sense of fitness Mr. Henry had prepared and printed an annotated programme for the occasion with a foreword which attracted attention both as literature and as an illuminating postulation of the modern spirit of art creation.

The pieces performed were greatly appreciated and fully vindicated the faith of the performer by their coherence, beauty and human appeal.

On December 5th, Miss Anette Leadbetter (violin) and Mr. Frank Bertrand (piano) submitted a most delightful programme containing items ranging from Beethoven to Kreisler. A night marked with a white stone by those privileged to hear it.

Members may be interested to hear that during the second half of February the "Art Studies Association" will hold an Exhibition of Coloured Lithographs, Medici Prints and other work suitable for wall decoration; also examples of inexpensive reproductions of work by the old masters, chiefly those published by German and American firms, and in consequence not well known in England. The Exhibition will be held in the Walker Art Gallery.

\* \* \*

THE following ladies and gentlemen are in charge of various departments and may be addressed at the Sandon Studios Society, Liberty Buildings, School Lane, Liverpool.

- Hon. Sec. General Committee, Mrs. Calder
- Hon. Treasurer ..... Mr. Sewell Bacon
- Hon. Sec. Executive Committee,  
Miss Lilian Allen
- Hon. Sec. Entertainments Committee,  
Miss M. Bulley
- Hon. Sec. Artists and Exhibition Committee ..... Mr. Noel Irving
- Hon. Sec. House Committee,  
Mrs. Abraham
- Life Class Stewards..... Miss Page and  
Mr. Henry Carr
- Enamellers' Steward ..... Mr. Shephard

Extra copies of THE BULLETIN (price threepence each) may be had from the Housekeeper, Sandon Studios Society, Liberty Buildings, Liverpool.

Pictures, prints, and publications by members, may always be obtained through the Society.

## LIST OF MEMBERS.

† Denotes Honorary Member.

\* Denotes Studio Member.

- †ABERCROMBIE, Lascelles, Ryton, Dymock, Gloucester  
 ABERCROMBIE, Patrick, 18, Village Rd., Mrs. [Oxton  
 ABRAHAM, Mrs., 2, Kingsmead Rd., Oxton  
 ABRAHAM, Miss D. F. "  
 ABRAHAM, John, Jun., 53, Bidston Rd., Oxton  
 ACKERLEY, Miss D., 24, Elm Hall Drive, Mossley Hill  
 ADAMS, W. Naseby, the Lodge, Fulwood Pk.  
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 " Miss Elsie " [Gateacre  
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 ALMOND, Miss, 25 Huskisson Street  
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 \*ARBUTHNOT, Malcolm, 37, Oxford Drive, Waterloo  
 AULD, Miss Muriel, 29, Annesley Rd., Lark Lane  
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 CHESNEY, A., Repertory Theatre  
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