

ACTOR TELLS OF THE GREAT RODIN



DONALD BRIAN and ANDREY MAPLE in "HER REGIMENT"

By LOT TELLEGEN. RODIN is not dead. He is immortal. The greatest pride of my life is that I lived with him in his villa at Meudon, near Paris, for many months. Next to Mme. Rodin, she then permitted me to call her and of whom we shall speak later, perhaps no one had the opportunity of closer observation than I. Let it be understood that I was not his intimate. Rodin had no intimates, not even his wife. He was not a recluse, he was a Patriarch. He lived totally within his art. As the world goes I was his pupil; but in reality I was only an observer. To the simple village people I appeared in their imaginative minds as his son. They knew that his real son and he had separated years before, and in their simple minds had glorified me as the prodigal returned. So to all outward appearances I was his intimate friend; but in reality I was only an indeterminate part of his life, and my only duty was to be in harmony and not at any time out of tune with his genius. Each day I accompanied him at 10 o'clock in the morning to the depot and the train to Paris. And at 6 o'clock I met him and walked to the villa. On these walks he was as silent as the grave. But at the time I knew him the public had begun to appreciate his genius, and wealth was the result. It was fortunate for me. As he told me once in a brief remark: "I am too old for money."

But at the time I knew him the public had begun to appreciate his genius, and wealth was the result. It was fortunate for me. As he told me once in a brief remark: "I am too old for money." Elizabeth Murray, singing comedienne, and Emmett Corrigan, character actor, will divide headline honors at the Riverside Theatre. Florrie Millership and Al Girard will offer "The Girl on the Magazine." The Three Dooleys, returning to vaudeville, will appear this week at the Colonial Theatre with their "Dooley nonsense." Wellington Cross also returns to vaudeville, with a repertoire of new songs. The Cameron Sisters will be held over for a second week. "Hello America" will be presented at the Columbia Theatre this week. The company is headed by Sam Lewis and Sam Dody, formerly in vaudeville, and Primrose Seaman, a singer and dancer. The Henry P. Dixon, Inc., Big Revue of 1918, headed by the comedian Harry Levan, will be the attraction at the Olympic Theatre this week. Willie Solar, late star of the London Hippodrome, with a repertoire of exclusive songs, will be heard at Lowy's American Theatre and Roof, the first half of this week, and William Pinkham and company, in a Western comedy, "Her Virginian," will be a feature the last half.

fastest manual dexterity I have ever known. Once he started the actual work he was dynamic, tireless, concentrated with an energy that was awe-inspiring. It was as if always in the great silences which possessed him, he was conserving for the fury of his actual work. He was the slave of his art. You and I mattered nothing except that we must be in harmony with his art. In everything in life Rodin saw something beautiful. Show him the ugliest thing in the world and he would convert you to its beauty. What good fortune it was that permitted me to visit the museums with him! He would stand before some great piece of sculpture and analyze it. Then only would he become talkative. Every line would be explained; his microscopic brain would ferret out the hidden meanings, the statues would walk into life before you, they would entrance you, or read your very soul with fear. Rodin spoke but little, because he was constantly observing. His brain digested everything he saw. And every thought found a place in his art. He was not what we know as a lovable man—not free-hearted—not open—but a man of great silences. On the rare occasions when he entertained guests of prominence at dinner in the villa and at which it was my great good fortune to be present, the guests did all the talking, and only a brief remark, infrequently, fell from Rodin's lips. There are some who think Rodin set deliberately to carve out immortality from an analysis that it was waiting for him in the field of extreme realism. This belief is his own words to me; for he said once that from the earliest boyhood he was ever possessed with the belief that he would accomplish immortality through nature. "I must make the stones live, speak, even think," he had no formal education, he was educated by Nature. The genius of Rodin never realized its accomplishments had he not also been the most skilful of craftsmen. He was essentially a workman. The power of the best years of his life is familiar to all. It was then he learned to work to keep from starvation. Sometimes he spoke of the days when he and Constantin Meunier worked for their meals on the front-piece of the Bourdele in the street. Some have concluded that Rodin was a dreamer, and base this thought on the many so-called fragmentary results. They do not understand. He was not a dreamer, he was a thinker. He put the thought of his genius into the stone and the rest of it was touched. To him it was finished, and he cared nothing for what others thought. He was not a creator of things beautiful to look at with nothing inside. He moulded inside as well as out; every vein in his figures ran blood, every muscle is tight or loose as the thought demands, the entire surface of the flesh is in perfect harmony. The greatest anatomist of his time, he was not a scientific one. There was no analytical rule in Rodin's conceptions except that the execution had to be in harmony with the thought; every vibration of the living thing must be represented truthfully. In every fragment which he has left life is reproduced intensely and vitally and the thought is perfectly worked out and completed. Rodin was more than a great artist; he was truly a genius, and would have been great in anything he undertook to do. I have had the honor to know many of the great personalities of the generation passing, and I consider Rodin the greatest of them all. He was simplicity itself. And the

younger days," he said to me once, "through all my misery and misfortune, Rosa was always there." She was great in her simple adoration as the mother to his unparalleled genius. I have walked with her in the museum while she talked intelligently, enthusiastically, and with marvelous appreciation of his works; and then hurried away to cook his dinner with her own hands. It is wonderful to have had the inspiration of an association with Auguste Rodin; but it is given to few men to have observed the great peace and harmony of Rodin and Rosa as they walked arm in arm, silently, into the garden each evening.

TRAVEL VS. TANBARK. May With Left Australia to Travel. When Little May With, the equestrian in Charles Dillingham's "Cheer Up!" at the Hippodrome, left Australia in America, some six years ago, it was, as she thought, for a two years vacation. She was to see the world. She was only a child of 14, but she had already been hailed as the greatest woman rider of the times, having started with her uncle's circus in all the great Australian cities. On account of her youth it was decided that her best interests would be served if she were given a long rest and a chance to enjoy foreign travel. But before she had fairly reached this side the little rider found that she was tired of resting. Her short respite had convinced her that if she had to choose between travelling and riding her pet horses travel would have to go by the board. Consequently when she and her mother and brother and sister reached the home of Josie Mott Robinson at Hempstead, L. I., where they were to visit for the spring of 1912, May had determined that life was not worth the living unless she could spend an hour or two every morning dancing and turning forward and backward somersaults on horseback. So Mrs. Robinson, who has the true circus rider's sympathy with a fellow artist's weaknesses, had a small outdoor ring built for the child and lent her Joe, her beautiful white horse which boasts a strong Arabian strain and which she had formerly used in her own circus features. Needless to say May was perfectly delighted and started with a routine of strenuous practice. It was while flying around the ring in her little staghorn rompers, working at the forward somersault, which no woman had ever tried before, that the child was discovered by John Ringling, who immediately conferred with her mother. That talk resulted in May's opening in Madison Square Garden in April, 1912, as a headliner with Barnum & Bailey's circus. For the first time in the history of the three ring circus all work was stopped in the two smaller rings while the little equestrienne held the centre of the stage. In her act at the Hippodrome Miss With still uses big white Joe, together with Billy, Sam, Dolly and other trained equines. She is supported by the whole With family in a very clever novelty riding act called the Circus Modern. Superstition doesn't in the least bother the head of Miss With. Most theatrical folk are inclined to believe in all sorts of signs and omens, but May, who is the only woman living who can turn a forward somersault from the back of an galloping horse to that of another, laughs scornfully at ladders and heaves and howling dogs and looking glasses and everything else that is superstitious, identifying it with bad luck. As for thirteen, why it's her favorite number!

nearer his thoughts approached beauty and truth the more silent he became. His personality was not forbidding, for he was calm. He was not irascible, and the only impatience I ever knew him to show was when a pupil tried to make a teacher out of him by asking questions and not following the master's example in observing and thinking. His daily routine was regular as far as meals and work went, but he was not a heavy sleeper. Sundays he spent in his own museums at the villa, and rarely went into the city and the studio. Our evenings we spent in the gardens, mostly silent. When he did speak he called things by their name, and while not brusque, avoided the forms of cultured speech. The impression that Rodin was sensitive by nature is incorrect. Like all geniuses he was courted by the sort of women who liked the reflected limelight. He may have been human about all this, but he was not obvious in it. We never knew. Perhaps there never has been or ever will be a sweeter combination of lives than Rodin and Rosa, now Mme. Rodin. She was kind and good to me and I worship her, if only for her devotion to the great genius, originally his model and a very beautiful girl, she became a part of his very existence. "Through all the poverty of my

THE HIPPODROME. Charles Dillingham's record making spectacle "Cheer Up!" at the Hippodrome is now presenting a new "cheer" in each of its engaging three acts. These are Houdini and his "Vanishing Elephant" and "Submersible Box" mysteries, May With, the remarkable equestrienne and her associates in "The Circus Modern," and Sybil Vane, the most talented prima donna the Hippodrome stage has ever held. And yet, with all these high salaried features added as special midseason offerings, none of the original "cheers," which have helped to make the current spectacle one of the most popular of the Hippodrome series, has been eliminated. There is still on view the Workshop, the Tramp Medley with its full sized locomotive and freight load of funny hoboes, the human rose garden on the revolving stage, the exact replica of a transport laden down with "our boys" leaving the Statue of Liberty and passing down the bay, the aquatic spectacle with its remarkable diving beauties, the Berlio sisters, and all the other much talked of novelties, interspersed with the greatest comedians of the big playhouse has ever known, including Fred Walton, Will J. Evans, George Davis, Bingo, the clown, and the Bud Snyder Trio with the irresistible Bluff Landoff.

BROOKLYN PLAYS. Donald Brian, formerly of the musical comedy triumvirate of Julia Sanderson-Donald Brian-Joseph Cawthorn, will be seen in "Her Regiment" at the Majestic Theatre this week. "The Land of Joy," which has been the Knickerbocker Theatre, appears this week at the Montauk Theatre. It is a musical Spanish dancing entertainment, carrying an orchestra of thirty pieces.

AMUSEMENTS. AMUSEMENTS. AMUSEMENTS. AMUSEMENTS. AMUSEMENTS. AMUSEMENTS.

Advertisement for Lyceum Theatre featuring Ethel Barrymore in 'The Lady of the Camellias' and other plays.

Advertisement for COHAN & HARRIS presenting '4 BIGGEST HITS OF THE SEASON' including 'The COHAN REVUE '1918'', 'LEO DITRICHSTEIN IN 'THE KING'', 'A TAILOR-MADE MAN', and 'THE TALK OF THE TOWN GOING UP'.

Advertisement for Knickerbocker Theatre featuring 'The Indestructible Wife' and 'MARGARET ANGLIN'.

Advertisement for Laurette Taylor in 'Happiness' at the Criterion Theatre.

Advertisement for Hudson Theatre featuring 'The Indestructible Wife' and 'MARGARET ANGLIN'.

Advertisement for Gaiety Theatre featuring 'SUCCESS' and 'PARLOR BEDROOM & BATH'.

Large advertisement for CENTURY CHU CHIN CHOW at the Manhattan Opera House, featuring 'EXPERIENCE' and 'THE MOST WONDERFUL PLAY IN AMERICA'.

Advertisement for PALACE Theatre featuring 'ANNETTE KELLERMANN (Herself) AND HER BIG SHOW' and 'EDWIN ARDEN'.

Advertisement for RIALTO RIVOLI Theatre featuring 'DOROTHY DALTON' and 'CHARLES RAY'.

Advertisement for TARZAN OF THE APES at the Republic Theatre, featuring 'The Master Thrill Film of the Ages'.