Dramatic and Social News, Features, Etc.

THE SUNDAY JOURNAL

Part VIII.

MINNEAPOLIS, MINNESOTA, SUNDAY MORNING, NOVEMBER 4, 1906.

MINNESOTA HISTORICAL SOCIETY.

STAGELAND and ITS OFFERINGS

METROPOLITAN—A SITUATION IN "THE VANDERBILT CUP"

BIJOU—MISS ROSE MELVILLE IN "SIS HOPKINS"

ORPHEUM—MME. THERESE RENZ AND "WINNETON"

LYCEUM—EUGENE SHAKESPEARE WITH THE FRAWLEYS

DEWEY—MISS HILDA CARLE WITH HIGH SCHOOL GIRLS

BILLS of the WEEK

METROPOLITAN—First half week, **Digby Bell in "The Education of Mr. Pipp,"** comedy, opening tonight, with matinees Tuesday and Wednesday. Second half week, **"The Vanderbilt Cup,"** gasolene comedy-drama, opening Thursday night, with Saturday matinee.

BIJOU—**Rose Melville** in **"Sis Hopkins,"** all the week, with matinees Sunday, Wednesday and Saturday.

ORPHEUM—**Modern Vaudeville,** with **Mme. Rentz,** equestrienne extraordinary, as the headliner. All the week, with daily matinees, beginning today.

LYCEUM—**Frawley Stock Company** in **"Blue Jeans,"** pastoral melodrama. All the week, opening Monday night, with matinees Tuesday, Thursday, Saturday and Sunday.

UNIQUE—**Polite Vaudeville.** Four performances daily, at 2, 3:30, 8 and 9:30 p.m. Bill changes Monday afternoon.

DEWEY—**"High School Girls,"** in burlesque and vaudeville. All the the week, with daily matinees and special ladies' performance Friday.

UNIQUE—CLAIRE MAYNARD

METROPOLITAN—DIGBY BELL AS MR. PIPP

THE important dramatic event of the past week, of course, was the Chicago production of "Peer Gynt" by Richard Mansfield. A new Mansfield production is always an event, but there were circumstances of peculiar interest in this one. It was the first stage performance in English, so far as known, of the Ibsen masterpiece. Indeed, the great Norwegian's dramatic poem was not originally intended for stage purposes at all and it was not till thirty years ago that Ibsen himself deemed such a use for it possible. He then made an acting version which was produced in Christiania with indifferent success. The plays of Ibsen most often acted are such problem plays as "Ghosts," "A Doll's House" and "Hedda Gabler." The popular estimate of the dramatist, naturally, is based upon this phase of his work and the pessimism it reveals. "Peer Gynt," however, is pitched in an entirely different key and reveals the master in a mood quite unfamiliar to all save those who read him carefully. While its fantastic symbolism may pique the student and the scholar, it has a human interest entirely on the surface for the most unthinking theater goer. There are scenes of light and natural comedy, overcast with the most delicate of Ibsenic irony. There are intensely human scenes touched by a poetic philosophy worthy of comparison with "Hamlet." Peer Gynt himself is a fanciful and fantastic dreamer, whose whole scheme of life is ordered on a false and self-indulgent basis and who in the end is redeemed, like Faust and Tannhauser, by a woman's pure love. The poem is in no proper sense a play, for it has neither action nor plot. Rather is it a series of scenes from one man's life, bound together only by his identity and his return at last to the faithful Solveig who awaits him.

The tremendous difficulties in the way of presenting a stage version of "Peer Gynt" would stagger anyone but a Mansfield or an Irving. The Chicago critics are fairly unanimous, however, in according Mr. Mansfield the meed of success. The first performance lasted till after midnight, but held the brilliant audience till the last. The version is arranged in two parts, the first being devoted to the youth of Peer and the second to his old age. The second part, like the second part of "Faust," is too full of philosophy and declamation to be vitally interesting on the stage, and while Mr. Mansfield is praised for his timidity in cutting the text too much, he is advised to abridge these scenes considerably. The weird and pictorial music of Ibsen's countryman, Grieg, is used to illustrate the poem and, one fancies, with telling effect. The "Peer Gynt" suite affords three striking compositions admirably adapted to this purpose, since it is indeed the very purpose for which they were written. To these, no doubt, is added "Solveig's Song" from the same composer. The scenic achievement, we are assured, is brilliantly worthy of the occasion and successfully appeals to the eyes of those who might not otherwise be beguiled into even superficial appreciation of the Ibsen poem.

The point of chief interest about the production, no doubt, is that concerned with the opportunities for acting it affords Mr. Mansfield, and the manner in which he has taken advantage of them. Peer is himself the absorbing and dominant figure thruout, the one in the center of the stage always—a predicament satisfactory alike to Mansfield and his admirers. Moreover, his whole life from his mad, mischievous youth to his disappointed and broken old age is comprehended in the performance, affording limitless opportunity for Mansfield's wonderful versatility in impersonation. In the comedy interludes he has chance to be lightly humorous, to step it in a casual dance and to indulge in a bit of song. These moments seemed to be hugely enjoyed by the audience. The youthful braggart is shown in many moods—in mischief, in passion, in frolic and in grief, and Mr. Mansfield knows how to touch every string. The degeneration of these qualities in the senile egoist of thirty years later is described by one critic as calling forth nearly every resource of the actor's art. The judgment of Chicago may perhaps be summed up in these words of W. L. Hubbard in the Tribune:

> Mansfield's "Peer Gynt" is one of the most beautiful and most complete productions he ever has offered, and there is no role in his entire repertory in which he is seen to better advantage than in that of his fancy-burdened ne'er-do-weel of the north. His youthful Peer stands not alone unsurpassed by any other of his characterizations, but unequaled. "Peer Gynt" was made clear, vital and interesting to all who saw and heard. Had Mr. Mansfield accomplished nothing else by this his latest effort, he has made plain to a goodly portion of the public that the great Norwegian dramatist was something more than a dealer in social and pathological problems after all. The man who could write the first half of "Peer Gynt" had a kindly humanness, a sweet humor and a charming fantasy in him which are far removed from the analytical, corrective spirit made known in his problem plays. And to bring about this understanding of Ibsen is to do a worthy service for one of the great minds of the century and benefit the public thru straightening its vision and giving it a correct point of view.

However, as it is definitely settled that Mansfield is to bring "Peer Gynt" to Minneapolis early in December, we shall soon have an opportunity of forming our own opinions.

The week has not been dramatically notable in Minneapolis. Maxine Elliott brought us a new play, made to her measure in the great Clyde Fitch factory, and fitting her well, but of impermanent interest. Aside from the two German highnesses in "Her Great Match"—a pair of characters admirably conceived by the author and admirably executed by Mme. Cottrelly and Charles Cherry—the play yields nothing striking. But it serves to exploit Miss Elliott and her beauty and to demonstrate that she is as great a favorite with her own sex as with the other. The limelight is turned full upon her most of the time, and she betrays a consciousness of the fact. The ancient flavor of "The Wizard of Oz" seemed unimpaired even by the absence of Montgomery and Stone and Baum's quaint conceit seems likely to become a classic chestnut. "Behind the Mask" at the Bijou was rather above the melodramatic level maintained there and the Orpheum's offering of "Motoring," a comedy sketch on the English phase of the auto craze, made a great impression. While T. Daniel Frawley is in the east engaging a new leading woman, his Lyceum coadjutors produced "Northern Lights," a strong decoction of soldier, Indian and gunpawder that tickled the groundlings. It had enough plot to furnish forth three ordinary melodramas.

This week looks interesting. Digby Bell, who in emulation of Francis Wilson has jumped from comic opera plump into the legitimate, is rated by his admirers, by reason of his achievement in "The Education of Mr. Pipp," as worthy of a niche in the temple of fame alongside Joe Jefferson and John T. Raymond. The play, too, is built by Augustus Thomas, which is guaranty of good workmanship, and is unique in that it is the dramatization of a series of pictures. Of book dramas we have had a surfeit, but the dramatized cartoon looks new and interesting. Gibson never drew anything more instantly popular than the vicissitudes of Mr. Pipp and the play has every chance of being attractive. Of course, there will be Gibson girls in it—really and truly Gibson girls. The second Metropolitan offering, "The Vanderbilt Cup," is succinctly described as a gasolene comedy-drama. That would seem to cover the ground. Yet it has another claim to distinction in that, while emphatically musical, it hasn't a single chorus girl in the company. The press agent has offered me a writing wherein he deduces from this fact and the further fact that "Forty-five Minutes on Broadway" has no chorus girls, the generalization that the chorus girl is going out of style. Public, says the press agent, is tired of chorus girls and they are moribund as a feature of current theatrical life. Maybe so. One con do no less than hope for the best. Yet the fear assails me that we shall have sprightly chorus girls with us for many a day and oft.

To the Bijou comes Rose Melville. Surprising as it may seem, she is to produce "Sis Hopkins." Miss Melville would like to try something else. She is fit for many other triumphs than this of eight years agone. But "Sis Hopkins" the public wants and will have and Miss Melville is compliant. There are other instances in dramatic history where the public has been similarly tyrannical. It always would have Jefferson in "Rip Van Winkle," for instance, and the gentle Joseph finally gave up and let the public have its way. But wouldn't it be wise for Miss Melville, while in the heydey of her powers, to try something else, something new and within her grasp? Her period of growth surely has not passed, as Jefferson's had, and there may come a time when she will need other grappling hooks on the public's affection. The Orpheum's headliner is Mme. Rentz, equestrienne extraordinary, who may perhaps give our local riders—whose number is swelling day by day—some new points in bestriding their steeds. The Frawleys, having found that their clientele is hungering for melodrama, will hark back to "Blue Jeans" this week and the buzz of the stage sawmill will be heard in the land. The Unique with its sheaf of vaudeville talent, and the Dewey with its "High School Girls" (don't let Dr. Jordan hear of it) complete the menu.

It is now admitted that the dramatization of Edith Wharton's "House of Mirth," recently put on in New York, is far from a success. It is unthinkable that it could succeed. As a novel it was a study in futility and failure, a masterly depiction of moral degeneration slowly but inexorably wrought. Such topics and such slowly cumulative effect are not for the stage, where the canvas is small and its story simple. Mrs. Wharton herself misdoubted the propriety of dramatization, but was over-persuaded by Clyde Fitch, the artificer, and by Charles Frohman, the manager. She insisted, however, on maintaining the artistic integrity of her story on the stage as in the book. She, who had so often and so acidly satirized the "happy ending" of the banal play, could not permit the fate of Lily Bart to be turned aside when enacted.

The wonder is that Fitch could have supposed that the dramatization would succeed, even if its votaries were confined to those who had read the book—a sufficiently large constituency, possibly, for a success of esteem. The incident, however, may mean an increasing interest on Mrs. Wharton's part in play-writing, a consummation devoutly to be wished. It may serve as the spur to turn her great talents in a direction to which she is much disposed, and in which she has done but little.

There seems to be some regret in New York that Viola Allen has chosen to revive "Cymbeline," one of the crudest and poorest of Shakspere's plays, before retiring from the stage. Imogen, of course, is one of Shakspere's loveliest women and upon her character he has bestowed some of his finest and most poetical characterization. This explains, no doubt, Miss Allen's choice. But the play is disagreeable and overcomplicated. Many critics have tried to ascribe it to Shakspere's raw youth, tho the internal evidence places it as among the productions of his later life. But the plot is nauseous and the fair Imogen springs up from it like a lily from the mire. Miss Allen is said to have evinced a mastery of the technique of her art in this role far in advance of her melodramatic, Hall Caine days.

When Anna Held's jewels and money were stolen recently, her husband, Florence Ziegfeld, went frantically about the newspaper offices in Cleveland, seeking their help in giving the matter publicity, so that the jewels might not be marketed. But the editors merely laughed. Press agent yarns nowadays, they explained must be striking and original to gain space in their columns. Had not Zeigfeld originated the milk bath for Anna Held and many another interest-piquing tale? Avaunt with this stolen jewel chestnut! In vain the husband-manager besought and implored and asseverated. The Associated Press was even more incredulous. It actually took Ziegfeld four days to get anyone to pay attention to his plaint. It was a real robbery, but no one believed it. The jewels have since been recovered and at least one manager has forsworn the "fake." Probably the press agent who roused the Philadelphia riot over "The Clansman" while attempting to advertise the show by devious methods was similarly minded after the police suppressed the performance.

Failure in New York by no means spells failure in the "provinces." Metropolitan judgment is far from infallible, as has often been demonstrated. The fact that Broadway doesn't like a play argues nothing as to how it may go in Chicago or St. Louis or Minneapolis. Jesse Lynch Williams' newspaper play, "The Stolen Story," has been withdrawn in New York, but it is making good on the road. Las week it was in St. Louis and attained a great vogue. The scene in the local rooms of a great daily is said to be so realistic that it made Richard Harding Davis feel like taking off his coat and going to work.

—W. B. Chamberlain.

METROPOLITAN—
Digby Bell in "The Education of Mr. Pipp."

Digby Bell, one of the funniest and most accomplished of American commedians, heretofore mainly associated with innumerable comic opera successes, comes to the Metropolitan Sunday for half a week in a straight comedy part, which has not only proved to be the triumph of his career, but also one of the most delightful characterizations seen in recent years. As Mr. Pipp, in Augustus Thomas' new comedy "The Education of Mr. Pipp," he has contributed an impersonation of a peculiarly delightful type of the shrewd and droll American millionaire that has brought him to be mentioned in connection with such famous American commedians as Joseph Jefferson, W. J. Florence and John T. Raymond. Mr. Thomas' comedy is based on the drawings of the celebrated artist, Charles Dana Gibson. All the characters of those famous cartoons are brought into the action. There are the familiar Mr. Pipp, Mrs. Pipp, the count, the duc, the baron, the butler and the Pipp girls—the last types of the American beauty known as the Gibson girl. Mr. Bell has made a living character of Mr. Pipp deliciously amusing and rarely artistic in its deftness of shading in moments of pathos and sentiment.

"The Vanderbilt Cup."

That much heralded "gasolene comedy drama," "The Vanderbilt Cup," comes to the Metropolitan the latter half of the week. It had a run of eight months at the Broadway theater, New York, and ran for three months at the Colonial in Chicago. It is said to be a delightfully clever satire on the Smart Set and their motor enthusiasm, and fairly to scintillate with sparkling dialog and witty epigrams in "gasolene" language. The play here is promised with the elaborateness of detail and wealth of stage settings that distinguished its New York run. Beautiful music, novel dances, and a score of Broadway's famous beauties in the smartest of automobile toggery, will be in evidence. The songs that made the hits in New York and Chicago, "The Little Chauffeur," "Somewhere in the World," "The Light that Lies in Girlish Eyes," and "My Houseboat Beau," will likely be whistled and sung here, as they are said to be "catchy." The cast is a big one, and includes nearly all the principals who created the leading roles in New York. Of course, everybody has heard of the sensational automobile race in the second act, in which real cars are used. Barney Oldfield is about the most reckless chauffeur alive, and this invention of his has all his daring about it. There have been other effects that purported to show an automobile, traveling at a high rate of speed, but none that exhibited the actual machines, and high powered racing machines at that, traveling at a breath-taking speed across the stage. Many prominent motor enthusiasts have "gone on" in this race, and marveled at Oldfield's ingenuity and daring. Altogether, a general ensemble of noise, turbulence, disturbance, auto detonations, rattling conversation, good fun, animation, beauty, grace, extravagance, oddity, stirring scenes, is promised.

BIJOU—
Rose Melville in "Sis Hopkins."

"Sis Hopkins" has become one of the most popular plays which has ever been seen on the American stage and will be the attraction at the Bijou this week. This is the eighth consecutive year that the play has been out and the piece has become recognized as one of the classics of the stage. Being a play of purely rural type, it is interesting because of its cleanness and its exquisite beauty of sentiment. It has become thus popular because of its homely attributes, its naturalness and because of the great art of Rose Melville, who originated the character of "Sis" and who has played it ever since the piece was staged. The story is one of unusual sweetness, dealing with the simple people of Posey county, Indiana. "Sis" is the only child of "Pa" and "Ma" Hopkins and has been brought up on the farm. She knows nothing of the outside world and believes that everyone is just like the good people she has known since she was a baby. The world is all brightness until the villain appears and then her eyes are opened to the duplicity and wickedness of the world, in a most dramatic scene. When the first shock of the discovery wears off she determines to go away and learn to be like other people. Her departure and her return mark two dramatic scenes. The story is full of delicious comedy, far removed from horse play or forced fun, it scintillates with wit, is delicately shaded with a beautiful scene of tranquillity and peace at "Pa" Hopkins' farm. The character of Sis Hopkins has become classic and one lives with the odd little figure thru the play, sharing with her the little sorrows which come into her life, and thoroly appreciating the joys that are hers. Election returns will be read from the stage Tuesday night.

ORPHEUM—
Modern Vaudeville.

Equestrianism unequalled will be the feature at the Orpheum this week. Mme. Renz will make her first local appearance with her two stallions, Conversano, from the royal stables of Vienna, and Winneton, from far-off Araby, in a performance which for grace, beauty and skill bids fair to distance anything of the sort ever seen here. Mme. Renz introduces the spectacular novelty of a serpentine dance on horseback and ends with the feat of making Winneton skip a rope, which she, seated on his back, whirls over his head and under his nimble hoofs. One of Richard Carle's musical ideas is to be presented by May Boley and her five Polly girls. Miss Boley for two seasons has been leading lady in Richard Carle's "The Maid and the Mummy," and will present the two principal novelties of that piece, "I Fell in Love with Polly" and "The Village Cut-ups." The number combines the fascinating features of musical comedy, burlesque and opera. Smith & Campbell, conversational commedians, will return with a funny sketch called "The Men of Quality." Katherine Nugent, "the American Cissy Loftus," gives some sketches with a "bouquet" of their own in their sparkling, champagne-like ebulitions. Miss Nugent is one of the starred numbers on the menu. Dick Lynch, described as a song and story cartoonist, furnishes the next interesting turn. The Oliveira Trio, musical virtuosi, is a strong number. The members, brother and two sisters, are of German parentage, and present an act which General Manager Beck picked up on his last European quest for novelties. They are experts in instrumental music. Donat Bedini and his clever acrobatic dog "Jim" introduce first-class tumbling and knockabout work.

The kinodrome will show an up-to-date view in "The Balloon Race," followed by "My Mother-in-Law." On election night returns will be read from the stage.

LYCEUM—
The Frawleys in "Blue Jeans."

There are few more successful dramas than "Blue Jeans," the simple charming play which the Frawleys will put on at the Lyceum this week. It is a drama of the lives of simple folk, but replete with dramatic situations, and with a thread of heart interest running thru it. One of its most powerful scenes is that of the sawmill, where Perry Bascom is about to feel the cruel teeth of the huge saw in his own mill, thru the instrumentality of Ben Boone, a jealous rival, and is saved by little June, the wife of his heart. It is about little June that interest clusters. This clever part will be taken by Miss Consuelo Bailey, the charming ingenue, and her work is likely to make her even a more popular favorite than before. June, born in the poorhouse, is taken by Jake Tuteweiler and his simple wife. These people had lost their own daughter years before. She had run off with one who was unworthy. Later June learns she has come to the home of her grandparents. She loves and is loved by Perry Bascom, a young lawyer, manufacturer and politician. Before knowing June, Bascom had secretly married Sue Eudaly, who, it develops, is already married. He leaves her, but she seeks to hold him and later tries to wreck the happiness of him and of his child wife. It is out of such material, simple in itself and in its setting, that a plot of absorbing heart interest is made. The dramatic.

UNIQUE—
Polite Vaudeville.

The new bill at the Unique is apparently a sure eradicator of the blues, in whatever form they may appear. There is a laugh in almost every number. From Kipp and Kippy down to "Willie's Camera," the program will be amusing and entertaining. Kipp and Kippy are European comedy jugglers. They mystify while they amuse. Even their names are an amusing juggle. Kipp is a lady while Kippy, prefixes "Mister" to his name. George F. Armstrong is another warranted antidote against too much seriousness. As a comedian, Mr. Armstrong is said to be high in the profession. He is clever, original and entertaining. Miss Claire May Ward, a vocalist well-known to the stage, will be on the bill. Miss Ward combines a good voice with dramatic talent of no mean order. She will sing several new and catchy songs. Gordon, Vidocq and Flinn will appear in the Irish comedy sketch, "McKenna's Reception." These three clever artists are very much at home in this laughable skit and enter into its spirit with a rollicking abandon that indicates they enjoy it as much as the audience. Miss Irene Little will have a new illustrated song while the moving pictures will be a comedy film, entitled "Willie's Camera."

DEWEY—
"High School Girls."

Most gratifying to patrons of the Dewey will be the announcement that this week the famous "High School Girls" will be the attraction. Not for many seasons has there been produced a musical burlesque so full of good, popular numbers, genuine, clean and clear fun, dash, novelties and beauty. "An Egyptian Lemon," the opening burlesque, has not a dull moment, but is repleat with action, humor, song and sensation, while the closing concoction, "Cupid in the Philippines" is a comedy mixture departing widely from the old-time "afterpiece." Charles and John Burke, the original Burke brothers, are reunited in this company, after a separation of several seasons, and the comedy situations are thus in capable hands. The vaudeville interpolated introduces a number of artists whose efforts to entertain are certain to meet with approval. Among them will be found the Bijou Comedy Four, the Misses Willard and Hughes, a talented and handsome duo in a clever character sketch "From the Bowery to Broadway," and George and Lilla Brennan, petite but expert exponents of pedal dexterity. The "Red Raven Cadets," an interesting and sensational military spectacle, comprising fifteen handsome young women, is a special attraction. A midnight performance will be given Tuesday evening and election returns will be read from the stage.

NEAR DATES

Metropolitan—

"The Rogers Brothers in Ireland," which ran 200 nights in New York, will be the attraction Nov. 11-14. The Rogers Brothers carry a large and brilliant company, headed by themselves, the favorite original comedians in musical plays. The management have kept intact the New York cast, with the addition of Marion Stanley, a brilliant leading lady. There has been no show in years like "The Gingerbread Man," the new musical comedy fantastic by Frederic Ranken and A. Baldwin Sloane, which comes Nov. 15-17. The bringing to life of our nursery friends, such as Kris Kringle, Simple Simon, Margery Daw, Peter Piper and the rest, is in itself delightful, but add to these the gorgeous costuming, the ensemble dancing, the catchy music and the bright dialog story and situation, and one finds a combination irresistible. Then, too, "The Gingerbread Man" has one of the strongest of casts. Among other near attractions are Walker Whiteside, Nov. 18-21, in his new play, "The Magic Melody"; Neil Burgess in "The County Fair," Nov. 22-24; Paula Edwardes in "The Princess Beggar," Nov. 25-28; Jeff de Angelis in "The Girl and the Governor," Nov. 29-Dec. 1, and W. H. Crane and Ellis Jeffreys in "She Stoops to Conquer," Dec. 3-5.

Bijou—

The actor-magician, Charles T. Aldrich, will be seen in "Secret Service Sam," Nov. 11-17. The varied types of characters presented make an interesting study. Mr. Aldrich makes many complete changes of characters before the audience. In the Hudson theater, New York, where the drama "Sunday" held sway for over 200 nights, women proved to be the chief patrons. In the creating of the titular role Ethel Barrymore scored her greatest triumph. "Sunday" will be presented at the Bijou soon. "Texas," the delightful play of western life, presents a picture of frontier life that is fast passing away. "The Smart Set" in "The Black Politician," one of the most important colored theatrical organizations on the road, is underlined for early appearance. Many new weird and bewildering illusions will be presented by Kellar, the great magician, during his coming engagement. "A Race for Life," one of last season's melodramatic successes, is booked for reappearance. Augustus Thomas' beautiful play, "Arizona," will be seen in December.

Orpheum—

It has been nearly two years since Henry Lee, the American actor, has presented his splendid impersonations of famous men here, and his return in a new and varied repertory next week will doubtless be more than welcome. Clifton Crawford, a monologist at the top of the vaudeville heap for a number of years, will make his first appearance, and among the others on the bill will be the Aribes, acrobatic marvels; Austin Welch, a versatile entertainer; Hennings, Lewis & Hennings, in condensed musical comedy, and Tom Fortune and Josephine Davis in a sketch, "My Sweetheart."

IN THE VAUDEVILLE WORLD

The big event of the day in vaudeville has been the return of Lillie Langtry, the famous Jersey Lily, who made her vaudeville debut—and the following impression on the eminent critic, Franklin Fyles:

"The Jersey Lily reappears on the same stage where, nigh a quarter of a century ago she was raw in art, but well done in beauty. In the meantime that theater has passed from drama to vaudeville and her present play is a 'tabloid tragedy' occupying but half an hour. Lillie's beauty when at its height was surpassing in two respects—wholesomeness of natural color and distinction of acquired style. She had the complexion of a milkmaid and the demeanor of a princess. The tint still shows itself thru a slight cosmetic overlay, and the grace is intact. The face is not as smooth as it used to be, but she is not much impaired as a type of beauty commonly termed aristocratic.