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KATHARINE CORNELL'S *Beautiful Hands*

by MARTHA LEAVITT

KATHARINE CORNELL has proved that hands are what you make them. When she created her youthful "Juliet," critics spoke of her gestures. The intent young raising of her hand, palm outward, with the back of her fingers lightly pressing her forehead, bespoke Juliet's fourteen years.

Her hands habitually speak almost as clearly as her words. She drops them in her lap, the fingers of her right hand at rest in the palm of her left. Sometimes she folds her arms in front of her, and you notice the relaxation of her fingers.

She has a habit, too, of placing her hands on her hips, as many modern women do. With her it is not a challenge, nor is it the posturing of a mannequin. Her hand rests lightly on the hips, with the thumb back and her fingers evenly apart.

At the table, when she is not eating, Katharine Cornell sits with her sensitive finger tips just touching the table, like a woman of the old royal courts. So, too, she rests them on her desk or touches the piano keys.

The polish on her nails is of a natural shade and she wears a large oval-shaped ring which shines iridescent green.

