

The image shows the front cover of an antique book. The cover is decorated with a traditional marbled paper pattern, featuring swirling, organic shapes in various shades of brown, tan, and muted blue. The marbling is dense and intricate. In the center of the cover, there is a rectangular, cream-colored paper label. This label is framed by a decorative, black, ornate border with repeating scrollwork and floral motifs. Inside this frame, the title of the book is printed in a classic, black, serif typeface, arranged in three centered lines. The text reads: "THE ART OF", "STANISLAS", and "IDZIKOWSKI". The book's spine is visible on the left side, showing a light-colored, possibly leather or cloth, binding with a vertical crease and some wear. The corners of the book are slightly rounded and show some signs of age and use.

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CERTIFICATE

The Edition of this book is limited
to 350 copies numbered 1 to 350
(ten of which are not for sale).

This is No. 48.



THE ART
OF
STANISLAS IDZIKOWSKI

INCLUDING

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THE ART OF STANISLAS IDZIKOWSKI

STANISLAS IDZIKOWSKI was born at Warsaw, and like most dancers who have attained a position of eminence he began his career at an early age. When he was nine years old his mother took him to the Grand Theatre to witness a performance of Tchaikowsky's ballet *Le Lac des Cygnes*, which so aroused his youthful enthusiasm that he begged his father to permit him to join the ballet school attached to the theatre. His father, a sculptor, desired him to follow the same profession, but finally gave way to his entreaties. After passing the compulsory medical examination, he was admitted a student. He was then ten years old.

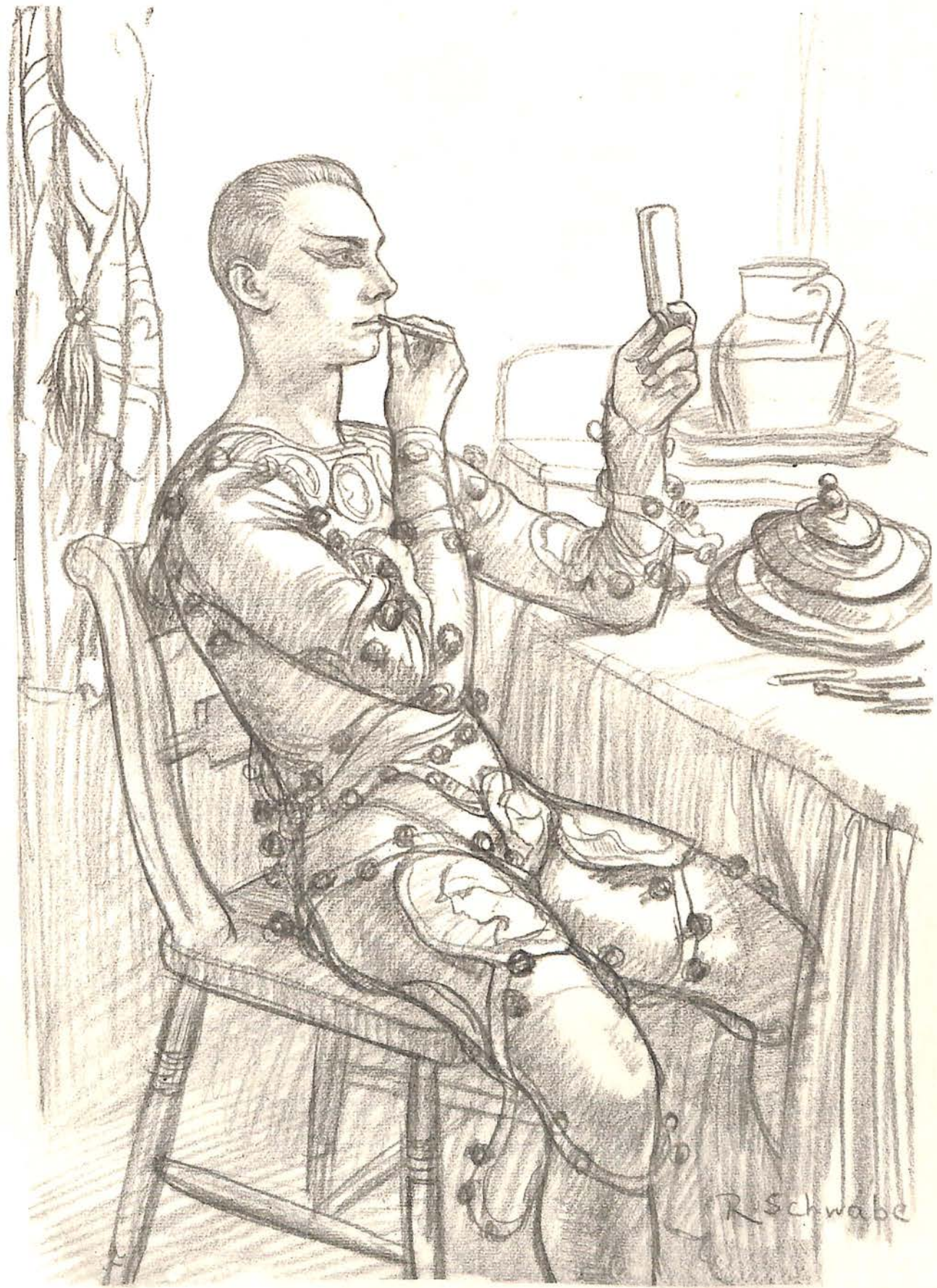
Idzikowski began his studies under the professors Gillert and Valczak, and, as a result of his performance at an examination held six months later, was transferred to the senior class directed by the Bohemian *maestro* Auguste Berger, with whom he studied for two years. He made his *début* in *Ali Baba*, a *divertissement* being specially arranged for him by Berger. Soon after, on March 30, 1911, Idzikowski left Warsaw for London, where he appeared at the Empire Theatre in *The Belle of New York*. In 1913 he joined Madame

Pavlova's company, where he danced with Mlles. Shelepina and Bewicke in a *pas de trois* arranged to music by Czibulka.

In October, 1914, he went to Lausanne, where Diaghileff was forming a company to take to America. *Le Carnaval* was one of the ballets it was intended to stage, but there was difficulty in finding a dancer suitable for the important character of Harlequin. It was *maestro* Cecchetti who suggested to the director that the new dancer Idzikowski would be ideal in such a part. He was tried, and fully justified his selection.

There is one fact regarding Idzikowski's career which cannot be too often insisted upon, for it redounds considerably to his credit. It is that he has attained his present commanding position by sheer force of merit. He has taken rôles like the Harlequin in *Le Carnaval*, the Spirit of the Rose in *Le Spectre de la Rose*, and Petrouchka in *Petrouchka*, which previously seemed the particular property of that great genius Nijinsky. Few things are more unnerving to a dancer than to execute a dance which the public is accustomed to see performed by someone else.

Idzikowski, as a result of his early strenuous training, his many years of tuition under *maestro* Cecchetti and his own private studies, has acquired a technique which it is no exaggeration to term marvellous. In stature he is short, and in comparison with many male dancers, appears a very Gulliver among the Brobdingnagians. His torso and limbs are those of an athlete, the muscular development of his calves and thighs is extraordinary, and, apart from the pleasure evoked by his dancing, it is a joy to watch the play of these resilient muscles beneath his *maillot*. His features are small and pale, the cheek bones high ; his short wavy hair is so fair as to appear almost white. This pallor is relieved only by his sparkling, deep-set, blue eyes. In repose his face is almost a mask, but at a chance word or thought it becomes gay and animated as a still pool breaks into a ripple when the surface is



touched by the hand. He is quiet, though animated in conversation, but moody and sensitive in the highest degree.

Among his many and varied portraits it is difficult to say that this or that is his best achievement. It is easy to grow lyrical over his wonderful *temps sautés*, his *brisés* and *temps de batterie* in the *pas de deux* styled *La Princesse Enchantée*, but then one's enthusiasm is aroused no less by his feats of technique in *Le Carnaval*, *Les Sylphides* and *The Good-Humoured Ladies*. Let us glance more closely at some of these interpretations.

His Harlequin is different altogether from that conceived by Nijinsky. The latter invested the character with a spirit of subtle mockery and cynical worldly wisdom. The former makes Harlequin a boy dressed in parti-coloured *maillot* and white shirt, mischievous certainly, but always good-natured. His pranks and tricks are always transparent in intention. He bounds into the air, cuts *entrechats* and turns *pirouettes* with the facility of a deftly manipulated marionette. So agile, so easy are his leaps that one feels that if the puppet-master were to raise his controlling finger but a trifle more, Harlequin would spring upwards into the "flies."

The character of Battista in *The Good-Humoured Ladies* is a creation of his own in which he conjures up a delicious miniature of the gay, care-free life in the Venice beloved of Goldoni and Casanova. All his movements, all his gestures radiate an effervescent humour, and as he dances one is reminded of the glittering bubbles that rise, fall and froth together when champagne is poured into a wine glass. How many moments in this delightful ballet has he not caused to remain, fixed indelibly, in the memory? How many times have we not revelled in that little supper party of Mariuccia's where Battista places the wine on the table with the stately unction of a court chamberlain; the tricks he plays on Mariuccia, Leonardo and old de Lucca; the manner in which he improvises an orchestra by banging his glass on the table and

clashing together his knife and fork ? What enjoyment have we not received from his disguising himself as a woman to dupe the aged Marquis ; his fascinating attentions and fulsome solicitude, meaning oglings, amorous by-play which inspire the old rake with the foolish hope that he is to add one more conquest to those achieved in the days of his long-lost youth ? What wonder that hands burst into applause and voices merge into one vociferous shout of " Idzikowski ! "

His Coviello in *Pulcinella* is a creation in a quieter vein. The white *maillot*, plum-coloured doublet and broad-brimmed feathered hat become him well. Again one delights in his consummate technique, the grace of his movements and gestures, the tenderness with which he courts Rosetta. I have referred already to his dancing in the *pas de deux* from Tchaikowsky's *La Belle au Bois Dormant*, and as I write I see again the fluttering fingers, the pearls sparkling in his quivering jewelled cap, the beautifully arched body which rises upwards, floats downwards and rises again like a leaf borne by a light breeze. Then there is *Les Sylphides*—but how express in words the flowing rhythm of his movements, how describe those difficult steps performed with an ease which makes them appear elementary to the ordinary spectator, while the professional onlooker, swayed between astonishment and rapture, can scarce believe the evidence of his eyes ?

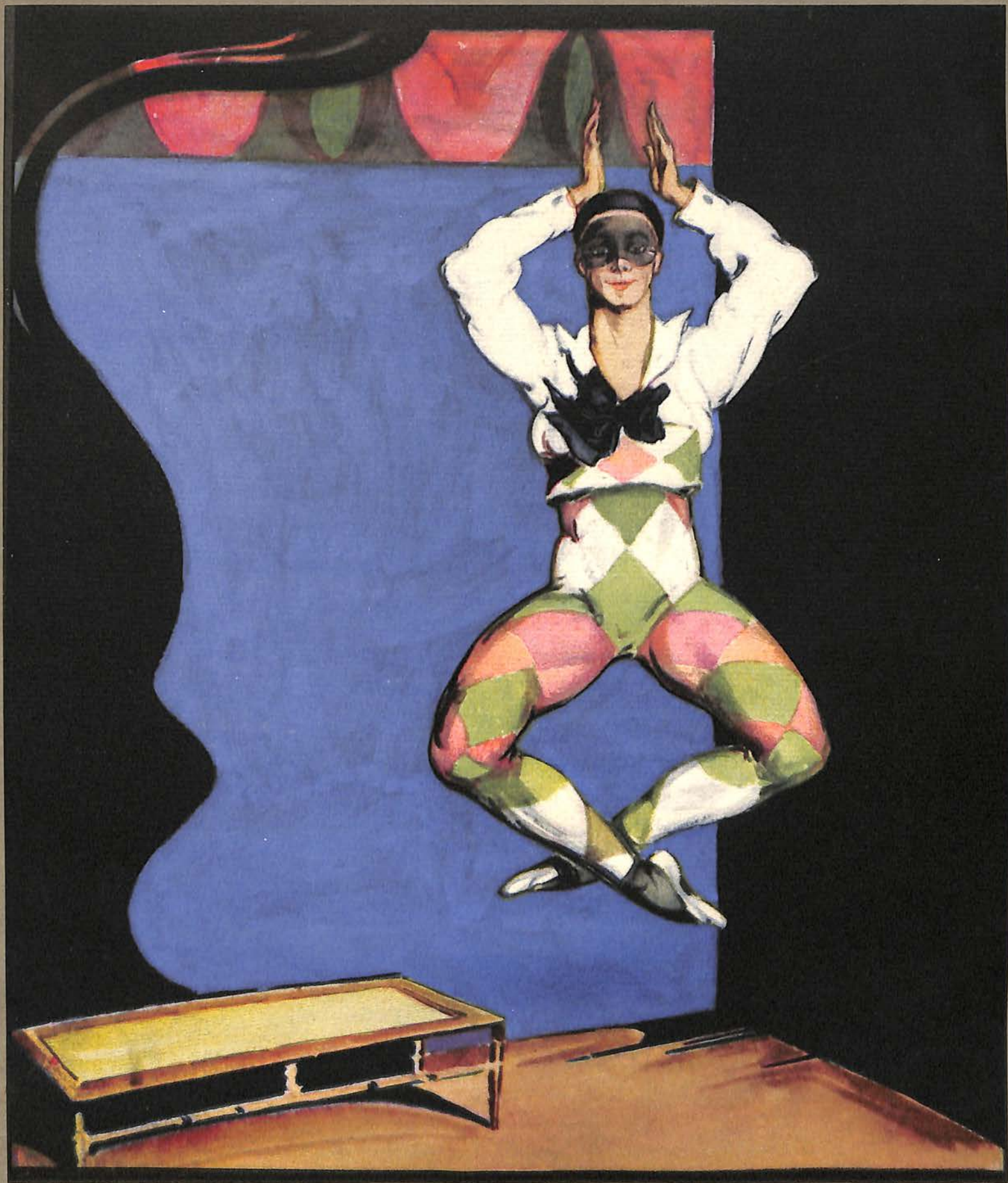
So far we have considered Idzikowski solely as a classic dancer, but he is excellent in character. It is difficult to forget his Cat in *Children's Tales*, the pawing of his curved hands, the sudden bounds with which he seeks to evade the axe wielded by the enraged Kikimora, the mock sorrow which makes him tremble and shake as he follows the mourners at the Dragon's funeral. As the Snob in *La Boutique Fantasque* he passes from grave to gay. What could be more humorous than the spectacle of that toy mannikin tricked out like a tailor's dummy who moves with curious steps as if impelled

by hidden clockwork ; the stiff arms and body which seem hinged like the blades in a pen-knife ? In *The Three-Cornered Hat* he becomes human once more as the Spark. How well one remembers that difficult dance performed on the bridge, and later, that joyous tok-tok-tok of his castanets, the quick movements of his feet, the flash of his white and green sleeves as he bounds to and fro to the gay lilt of the *jota*.

Idzikowski's dancing has nothing of that feminine quality so characteristic of many male dancers, he is a type of virile manhood endowed with a boyish personality. I have essayed to present a glimpse of him in the many and varied characters he sustains so well, but it is the art of the pure classical ballet, the technique of tradition that ever holds first place in his affections, and it is his ardent love for that difficult branch of his art, aided by an unflagging enthusiasm and a determined will to attain, that have made him to-day an academic dancer without equal.

CYRIL W. BEAUMONT

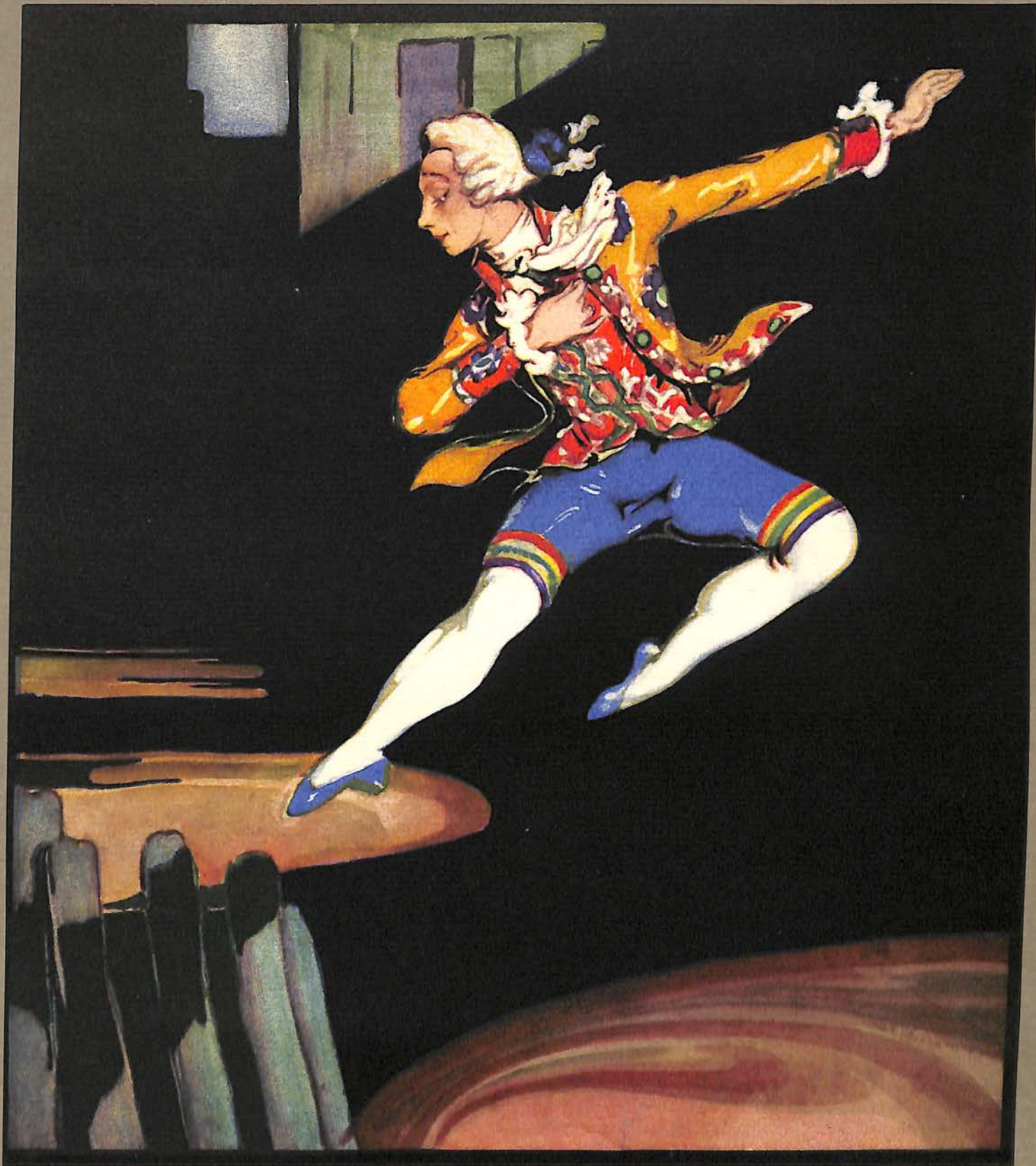




As Harlequin in *Le Carnaval*
From a Painting by Vera Willoughby



In the Pas de deux *La Princesse Enchantée*
From a Painting by Vera Willoughby



As Battista in *The Good-Humoured Ladies*
From a Painting by Vera Willoughby



As the Spark in *The Three-Cornered Hat*
From a Painting by Vera Willoughby



Character of Harlequin in *Le Carnaval*
(Camera portrait—Numa Blanc, Monte Carlo)



Pas de deux in *La Princesse Enchantée*
(Camera portrait—Hana, London)



Character of Battista in *The Good-Humoured Ladies*
(Camera portrait—Numa Blanc, Monte Carlo)



Character of Petrouchka in *Petrouchka*
(Camera portrait—Numa Blanc, Monte Carlo)



Character of The Spark in *The Three-Cornered Hat*
(Camera portrait—Numa Blanc, Monte Carlo)



Character of The Snob in *La Boutique Fantasque*
(Camera portrait—Numa Blanc, Monte Carlo)



*Pas de deux in Cimarosiana
(Camera portrait—Numa Blanc, Monte Carlo)*



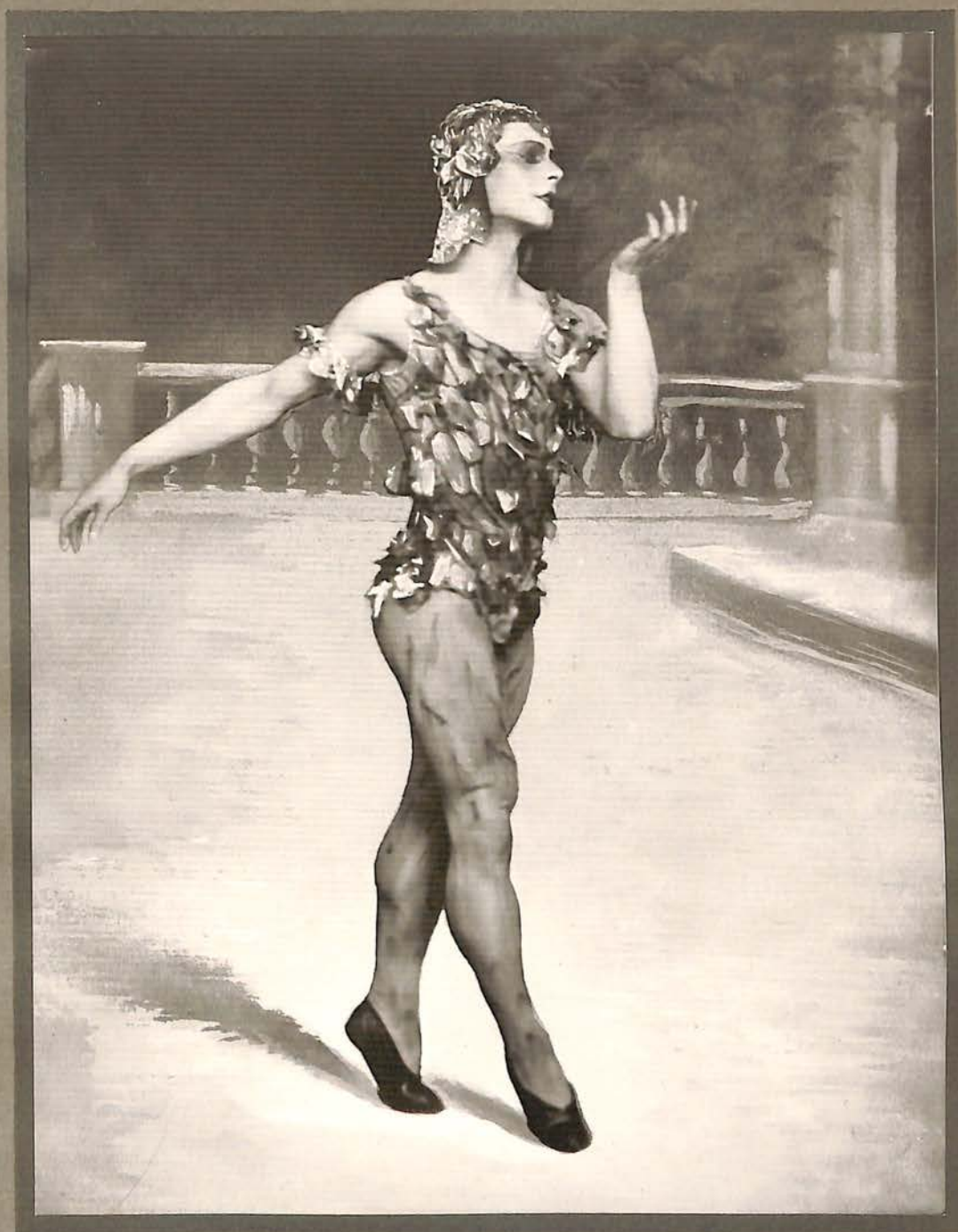
Character of the Dancer in *Les Sylphides*
(Camera portrait—Numa Blanc, Monte Carlo)



Character of Harlequin in *Le Carnaval*
(Camera portrait—Numa Blanc, Monte Carlo)



Character of Coviello in *Pulcinella*
(Camera portrait—Numa Blanc, Monte Carlo)



Character of The Spirit of the Rose in *Le Spectre de la Rose*
(Camera portrait—Numo Blanc, Monte Carlo)



Pas de trois in Le Lac des Cygnes
(Camera portrait—Numa Blanc, Monte Carlo)

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