

THE

NEW YORK

SCHOOL OF

EXPRESSION.



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T H E

# New York School of Expression.

GENEVIEVE STEBBINS, Principal.

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### The Special Features of this School are:

1. AN ARTISTIC FINISHING TOUCH FOR TEACHERS AND POST-GRADUATES.
  2. A SYSTEMATIC COURSE OF INSTRUCTION, FOR NORMAL PUPILS, IN THOSE STUDIES WHICH COMMAND AN IMMEDIATE MARKET VALUE.
  3. ELECTIVE COURSES OF STUDY, WITH SPECIAL DIPLOMAS FOR GRADUATES IN PHYSICAL CULTURE, DELSARTE EXPRESSION, OR ELOCUTION.
  4. A GYMNASIUM SPECIALLY EQUIPPED FOR SWEDISH AND ÆSTHETIC WORK.
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### Points of Special Interest in this Prospectus are:

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All business communications should be addressed to the  
business manager,

**NORMAN ASTLEY,**

Room 6, Carnegie Music Hall,

NEW YORK.



TN4093  
.N6

POEM.

BY EDITH M. THOMAS.

[Written as a tribute to the Greek dance and pantomime of Genevieve Stebbins.]

TO GENEVIEVE STEBBINS.

*Carve me that Music fealty  
Each flowing form that resides in it,  
Each Protean beauty that hides in it,  
Fashion them forth completely—  
Carve them out sweetly.*

*Paint me that Music divinely  
Every opulent tint of it,  
Every fugitive glint of it,  
To whiteness fading out finely—  
Paint them benignly.*

*Benignly the old Time advancing  
Every Muse and Grace of it,  
Each Arcadian face of it,  
Evoked by this Art entrancing  
Lives in your DANCING.*



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AP 11 Nov. '13.



*GENEVIEVE STEBBINS.*

(Photographed 1892.)

## LOCATION.

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THE location of the School is the very finest for the purpose in the city. Carnegie Music Hall, founded by Andrew Carnegie, is situated at the corner of 57th Street and 7th Avenue, and is the only building of its kind in New York. It contains a splendid Theatre seating 3,000, a Recital Hall seating 1,000, a Chamber Music Hall seating 500, besides many Minor Halls suitable for various purposes. The whole building is fully equipped with elevators and lighted throughout with electricity.

Public Libraries and Museums of Art are within easy distance, so that pupils of *THE NEW YORK SCHOOL OF EXPRESSION* enjoy unrivalled advantages connected with a thorough study of the Art of Expression.

# THE NEW YORK SCHOOL OF EXPRESSION.

## ITS AIM AND OBJECT.

THIS School has been established to supply a long-felt want with principals of high class schools in New York and other important centers of education; namely, the practical training of teachers to teach **Elocution and Physical Culture**, as principals *desire* those branches to be taught, and not as the great majority of teachers *think* they should be. Consequently, its diploma will not be granted until the candidate can satisfactorily pass a critical examination, and for this reason, when obtained, will be of great value to all possessing it.

It must be remembered that the DIPLOMA OF MERIT granted by the *NEW YORK SCHOOL OF EXPRESSION* and signed by GENEVIEVE STEBBINS is a very different thing and must not be confounded with mere certificates or written letters certifying that the holder thereof has taken any certain number or any prescribed course of lessons from the lady in question. The DIPLOMA OF MERIT is a practical guarantee of the student's qualifications, and carries with it the reputation of the Principal signing it. Except to post-graduates, a Junior and Senior course of one year each will be necessary to secure the diploma.

Life is too short and Art too long to strive for the unattainable. Valuable time will not be wasted in the vain endeavor to cultivate that which the pupil manifestly does not possess. There will be no *useless* theories, no idealizing over the dreamy impractical conceptions of life, nor any effort wasted in the attainment of beautiful sentimental nothings. All tendencies in the pupil towards affec-

tation, either vocal or physical, will be severely criticised, for the greatest charm in a teacher consists in being natural. *It is a practical school for real work in the various branches of Expression, which command an immediate market value to the possessor.*

Those who do not contemplate practical school work, but who desire to study the higher and more ideal artistic branches of Expression for their *Æsthetic* value in personal accomplishments, can enter the private classes of GENEVIEVE STEBBINS where physical beauty and graceful deportment are the chief objects of culture. Special terms will be found in another part of this Prospectus.

The School will be under the personal direction of GENEVIEVE STEBBINS, and each pupil will be critically studied during the course, defects carefully pointed out, and special remedial studies prescribed in the same thorough and scientific manner that the skillful physician diagnoses and prescribes for his patient.

Every effort will be made to stimulate and bring to perfect fruition *the natural abilities* of the pupil, and direct them towards that peculiar sphere best suited for their expression. This will be supplemented with the constant daily drill in all the essentials required in the perfect teacher. The seven primary subjects of study are more fully elaborated in other parts of this Prospectus and deserve careful perusal.

The reputation of the *NEW YORK SCHOOL OF EXPRESSION* will rest upon the reputation which its graduates afterwards attain as teachers, and as every effort will be made to obtain the highest possible results, only those pupils are desired who possess the laudable ambition to succeed, and are willing to work seriously for the achievement of success.

**The Aim** of the School, then, is to thoroughly teach those essential branches of Education bearing upon the Art of Expression, which will be of practical value in the daily work of a teacher's difficult duties; *to give them commercial value in their profession in return for the time and money spent in perfecting it.*

**The object** is to produce such a standard of practical excellence in its graduates that its Diploma will be regarded by principals as a guarantee of a teacher's qualifications for any position within its curriculum.

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6 East 53d St.,  
NEW YORK, March 1, 18—

MY DEAR MISS STEBBINS:

Your testimonials from the celebrated REGNIER, whose pupil you were at Paris, and your admirable treatise upon "The Delsarte System of Expression," persuaded me to give into your charge the pupils of my school, that they might be trained in that grace and flexibility of movement, in propriety of manners and dignity of presence, which the Greek maidens must have been taught, and which in civilized nations characterize young ladies of the highest breeding. The result far surpassed my expectations. The enthusiasm of my pupils was unbounded, and at the end of the first term they all besought me to give them another. The exercises are interesting and health-giving, and the most untutored and awkward girl soon becomes gentle and graceful. The school which you propose to establish in New York, in which the cultivation of the voice and gymnastic expression will be combined, will provide for a very great necessity in American society. It will correspond to that of M<sup>LE</sup>. REICHEMBERG, of the Comédie Française, and others at Paris, whose classes in diction are filled by the *haute noblesse*. Ladies like LA B<sup>NNE</sup>. DE FRÉDERN, M<sup>ISE</sup>. DE MAILLY, M<sup>LES</sup>. DE LAYRE, DE BEAUFRANCHET, GOUTANT, BIRON DE SABEAU, PONTEVÉS, etc., whose traditional breeding might seem to exempt them from learning good manners in any school, there submit to the most rigorous training, and those of the same rank in London, Berlin and other capitals and courts of Europe lay great stress upon such instruction. It would add an artistic charm to the best society in our large towns if many of its most conspicuous members, those who arrogate its prerogatives and assume its responsibilities, could be induced to enter your classes.

I am yours, very truly,

CAROLINE G. REED.

## A Confidential Talk

*With Pupils and Those Intending to Study the Art of Expression.*

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BY GENEVIEVE STEBBINS.

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MY FRIENDS: For the past seven years I have been a special teacher and lecturer in the most prominent fashionable schools of New York and vicinity. I hold that position to-day, and personal confidential talks with the Principals have enabled me to know exactly what they require in an elocution teacher. Strange as it may appear to you, it is nevertheless a fact, that very few, indeed, among the large army of teachers in this important branch of education, can meet the real requirements of the position. As a rule, *failure does not come from lack of ability*, but from not knowing exactly what the experienced Principals of successful schools really require. Generally, a Principal thinks the teacher ought to know her own profession, and have sufficient tact to adapt her knowledge to the requirements of the school. The Principal has usually so many things to attend to, that she cannot devote valuable time to the difficult task of training and instructing her subordinates. The result is, when the pupils do not show satisfactory progress, the Principal finds it easier and *pleasanter* to obtain a new teacher than to continue with the present one.

Lack of proper training for school and class-work, combined

with ignorance of the real requirements, are the great causes of failure. It is to meet this vital want and supply the essentials required that I have opened *THE NEW YORK SCHOOL OF EXPRESSION*. Nothing useless to you as a teacher will be taught, no valuable time and effort will be wasted. Only that will be given, which experience has shown me to be necessary for success. A letter just received from the Principal of one of our best schools, so completely covers the ground that I take the liberty of quoting you an extract verbatim:

“In my elocution teacher, I desire, first of all, a lady whose voice and manner shall be an inspiration to all the pupils. She should be able to conduct the reading classes with some knowledge of authors and literature. She should be the authority for pronunciation in the school. Of course, the commencement exercises would be under her control. She should be capable of directing the gymnasium with sufficient knowledge of physiology to prescribe exercises for different pupils. Health and grace should be her aim, to the end that every pupil would be able, as a result of the year's work, to at least speak in a sweet low tone, have graceful manners and a true knowledge of hygiene. If called upon to read she should be able to do so in an agreeable, unaffected manner. *Such a teacher* would easily command \$1,000.”

The foregoing statement of actual requirements in an elocution teacher is not a solitary one, but the real echo of nearly every prominent Principal. They want a sweet, low, dynamic tone, graceful motion, grace in action, and a good knowledge of æsthetic gymnastics, with enough of physiology to cover every form of physical culture. Such a teacher, who can combine grace, physical culture and literature with their elocution, would, in our best boarding-schools, easily command \$1,000. *Such teachers* it is my aim and ambition to produce.

## COURSES OF STUDY.\*

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The Corps of Assistant Instructors is Composed  
of Professors and Teachers of Long  
Experience and Proved Ability.

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- I. A Complete Course covers two years, divided into Junior and Senior studies, the graduates of which receive the DIPLOMA OF MERIT signed by GENEVIEVE STEBBINS and possess the right to teach in its name.
- II. Partial Courses consisting of one year's study. The Junior Course confers the School Certificate with the privilege of entering the Senior Class at any future time for the purpose of graduation. The Senior, which is also a post-graduate course, confers the DIPLOMA OF MERIT when the student can satisfactorily pass the examination.
- III. An Artistic Post-Graduate Course of 40 lessons. This course is open to all graduates of *THE NEW YORK SCHOOL OF EXPRESSION* and also to the post-graduates of other schools, who can successfully pass the graduating examination. This artistic post-graduate course consists of a thorough drill and exposition in the

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\*The Junior Course consists of elementary and practical training, and constitutes the foundation work. The Senior Course embraces all the higher branches of expression and constitutes a splendid finish for teachers.

highest Art of Expression, and is specially designed as a fine finishing touch for those who desire to become public entertainers. Personal magnetism, with the art of commanding an audience, is the great object sought in this course. Successful pupils will be permitted to demonstrate their abilities before the public as assistants of GENEVIEVE STEBBINS in her popular matinees. (See page 28.)

- IV. Special Elective Courses.** These are the class lessons. Students may enter the School for the special study of any of the following branches: (1) Literature, (2) Elocution, (3) Delsarte Expression, (4) Physiology (as it applies to Hygiene and Physical Culture), (5) Swedish and Æsthetic Gymnastics.

### Departments of Study.

- I. Literature.** This is not confined, as in so many schools of Oratory and Expression, to the study of one or two great authors, as Shakespeare and Browning; but it consists of practical work, teaching how to "cut" any novel or other work so as to present the style, plot and general ideas conveyed by a writer, in a brief class-talk of half an hour or so. It is the art so valuable to all literary critics and book reviewers. Browning and Shakespeare hold quite a secondary place, so far as practical school work is concerned. This is especially valuable to teachers wishing to hold classes in literature, and present their pupils with bright, crisp, entertaining lessons from the best standard authors.

- II. Elocution.** The great Art in Expression. We depart entirely from the beaten tracks occupied by the schools in this department. In addition to the usual elocutionary training valuable to all, certain individuals possess more than the average of vocal ability. These are placed under special treatment, which in our system compels the voice to register the rhythm of the soul. The voice we strive to produce and cultivate is dynamic in every tone, a sweet, low, mellow voice, penetrating as a musical note and soft as the evening dew.
- III. Delsarte Expression.** The greatest living exponent of this beautiful system is GENEVIEVE STEBBINS. Under her skillful training very awkward people become naturally free and pleasant in their actions, while those possessing average personal presence become charmingly graceful.
- IV. Physiology,** as it applies to Physical Culture and Hygiene. Special lectures will be given upon this branch by S. R. Elliott, M. D. Practical talks upon the physiology of the vocal organs (illustrated) will prove of great value. The School is fully equipped with anatomical manikins, arranged for dissection before the pupils, and a large series of costly Physiological Charts which supplement the gymnastic work.
- V. Swedish and Aesthetic Gymnastics.** Daily drills are given in each branch, the exercises being graded from the simple to complex movements, and the scientific principles of Physical and Psycho-Physical Culture thoroughly expounded. A new Gymnasium has been

specially fitted up at great cost for Swedish and Æsthetic work. (See page 15.)

**VI. Artistic Statue Posing.** This Æsthetic Department differs widely from similar work in other schools. GENEVIEVE STEBBINS was the first in America to bring to public notice the possibilities of the human frame to slowly evolve upon the spiral magnetic lines of art, from man to antique marble. This is totally different from the ordinary statue pose. There is no sudden spasmodic transformation of the body. It is the natural evolution from the simple unformed image to the most perfect representation of art. Every gradation, every motion from root to stem, branch and flower of the picture, is clearly discernible, and yet so subtle is the magnetic motion that like the prismatic glories of the rainbow, it is impossible to tell where one line ends or the next one begins. "In this field of art GENEVIEVE STEBBINS stands without a rival." (See opinions of the Press, page 28.)

**VII. Dramatic Criticism.** This department is under the charge of MR. NORMAN ASTLEY, a gentleman especially qualified for so difficult a position by natural ability, training and foreign travel.

## THE GYMNASIUM.

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The Gymnasium, situated at 160 and 162 West 74th Street, has been scientifically constructed, and equipped with all the apparatus needed for the symmetrical development of the body. Each piece of apparatus has been personally approved of by DR. SARGENT, Director of the Gymnasium at Harvard. The work in this department is under the direction of MRS. GENEVIEVE STEBBINS, who has daily classes. The instruction is based upon the Swedish (Ling) and the Delsarte Systems, combined with other forms of exercise which have been proved to be of value in securing *unaffected grace and healthful vigor*. From time to time the classes will be visited by a qualified physician, who will prescribe such additional exercises as are suited to the individual needs of the pupil.

The pupils of *THE NEW YORK SCHOOL OF EXPRESSION* meet in the Gymnasium each Wednesday for practical gymnastic work.

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## DIPLOMAS.

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### The Diploma of Merit.

THE DIPLOMA OF MERIT granted by *THE NEW YORK SCHOOL OF EXPRESSION* to its graduates will be an indisputable testimonial of the student's natural ability and successful work in the five principal departments of the school, viz. : (1) Literature, (2) Elocution, (3) Delsarte Expression, (4) Phys-

iology, and (5) Physical Culture. It carries with it the reputation of the Principal, and, therefore, will only be conferred upon successful graduates in those branches.

### Elective Diplomas.

Special diplomas will be granted to graduates of the School who elect only one or more of the following courses of study: Elocution, Delsarte Expression, and Physical Culture. This plan has been adopted for the benefit of those students and teachers who desire to concentrate all their abilities and work upon one branch of education, and become specialists in their profession.

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## TERMS.

### PAID HALF-YEARLY, INVARIABLY IN ADVANCE.

For full course of the school year, in either Junior or Senior studies, . . . . .	\$150
Private Class Lessons, organized for those unable to become regular pupils of the School. 20 Lesson Courses, . . . . .	25
Artistic Post-Graduate Course, . . . . .	200

This course has nothing to do with *Teachers' School Work*. It is purely for public platform purposes, and is divided into two series, of 20 lessons each: The Minor Course, consisting of practical and preparatory work; the Major, or Finishing Course, consisting of dramatic criticism and careful correction of all

faults in Vocal or Physical Expression, from the platform point of view.

The Minor course, <i>if taken alone</i> , is . . . . .	\$100
The Major Course, <i>if taken alone</i> , is . . . . .	150

These lessons are always private, and cannot be taught successfully in classes.

Private Lessons with the Principal can be arranged for at any time. A series of 20 lessons, upon any subject, . . . . . \$100

Pupils of the school are allowed a discount of 25 per cent. should they desire to study privately with the Principal.

**IMPORTANT.**—It should be remembered that *one hundred and fifty dollars* covers the full course of instruction for the year, there being no extra fees in *THE NEW YORK SCHOOL OF EXPRESSION*, except to those who desire additional private lessons.

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## THE SCHOOL YEAR

Commences on the second Monday in October, and terminates the last Friday in May. It is divided into First and Second Terms. The First Term begins the second Monday in October, and ends *about* the 22d of December of each year. The Second Term begins *about* January 4th, and ends the last Friday of May. It will be seen that there is a two-weeks' vacation at Christmas. In addition to this, there will be the usual vacation at Thanksgiving and one week at Easter.

*School Hours* are from 2:30 until 5:30 P.M. The morning

hours are to be devoted to private study, which is *the best time for such work.*

PUPILS *unable to join the School during the First Term* may enter at the Second Term, and make up their lost time with special class lessons before graduation. In this case, the special class lessons and tuition fee for second term will be exactly the same as the double term, viz., \$150.

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### A DYNAMIC VOICE.

*"Clear and articulate above all the crashing instruments."*

The *Journal*, in its report of a grand musicale, said:

One of the most interesting musical affairs of the season was the performance by Carlberg's Grand Orchestra of the whole of MEYER-BEER's music to BEER's drama of "Strueusee," at Chickering Hall. This wonderful overture was given by sixty performers, some of them of world-wide renown. \* \* \* A striking feature of the entertainment was the recitation of a synopsis of the drama by MISS GENEVIEVE STEBBINS. This lady is notably handsome in face and figure, full of natural grace of movement, blessed *with a sweet and liquid voice, rich and soft, yet so penetrating* that it held the strong story aloft, clear and articulate, above all the crashing instruments.

The *New York Times* said:

MISS STEBBINS recited a translation of the connecting poetry, and added not a little to the enjoyment of the occasion. She has a rich, musical voice, which she used with skill, and is deserving of much praise for her performance of a difficult task.

The *New York Herald* said:

The connecting poetry, adapted from the German of Theodore Grossmann, was recited by MISS GENEVIEVE STEBBINS, a young lady of an agreeable presence and clear, sweet voice, which has evidently been well trained in the French School of Elocution. \* \* \* Every word she uttered, to the faintest whisper, was heard distinctly throughout the hall.



Genevieve Stebbins

## GENEVIEVE STEBBINS.

A Brief Biographical Sketch Partly Rewritten from "Werner's Directory," 1887-8, and Continued to Date.

THE Principal of the *NEW YORK SCHOOL OF EXPRESSION*, whose portrait is given upon the opposite page, is too well-known in the Artistic world of Elocution, Delsarte Expression and *Æsthetic Physical Culture* to need any introduction. Her claims as a teacher rest upon the public reputation which artistic merit alone has won. And this reputation has been achieved before a critical public in defiance of a prejudiced press. Reporters who have attended her popular matinees at the Madison Square Theatre in order to ridicule "an *Æsthetic Fad*," have gone away wiser men, profoundly impressed with the wonderful personal power which cultured artistic grace can produce. Unbounded praise has filled the space which editors had set aside for journalistic fun.

As this Prospectus of proposed work in the future is issued also as a souvenir of successful public work in the past, this brief biographical sketch, it is hoped, will not be considered out of place.

"GENEVIEVE STEBBINS was born in San Francisco, Cal. Descended on the one side from a long line of Amherst professors, who devoted themselves mostly to the classics, she might be claimed by the Brahmin caste of New England's scholars, as OLIVER WENDELL HOLMES so deftly puts it, were that fact not offset by her descent on the other side from the famous GIDEON LEE, of New York, a name redolent in that day, of wealth and

fashion, and whose family has managed to distinguish itself in so many ways. Brought thus within close ties of consanguinity with such names as JULIA WARD HOWE, GENEVIEVE WARD and others, it was not remarkable that MISS STEBBINS should enjoy some heritage of genius. BRET HARTE is our authority for the statement that from her earliest childhood it was the delight of the little GENEVIEVE to pose, to fling into statuary her childish frame, to tell romances in dumb show, to sing songs without words or sound; that so vivid and widespread was the interest she excited that she was in constant demand as a show child for youthful private theatricals, children's dances and other pastimes of the wealthy, so that her nursery breathed on her an atmosphere of adulation.

“Meantime the years rolled by. Little GENEVIEVE grew up, and while scarcely emancipated from the thralldom of short dresses, she conceived the by no means unusual design of going upon the stage. In furtherance of this plan, when scarcely sixteen, our heroine accepted an invitation to visit friends in New York, who hoped in time to embark her on what they considered woman's true sphere of action—a wealthy marriage.”—*Werner's Directory*.

Matrimony, however, possessed but few charms for a girl thrilling with enthusiastic ideas of Art, Oratory and Social Reform. Her world was purely an ideal one, and, consequently, would-be husbands were regarded with prompt disfavor. But, after all, this world was found to be a very practical one, in which ideals and genius are useless without serious effort and systematic hard work. A diamond in the rough is comparatively valueless as a gem, until the difficult labor of cutting and polishing has brought

out its hidden fire and revealed the scintillating soul of crystallization within. Therefore, to work went MISS STEBBINS. The best masters in America were first tried, and then, as a fitting termination, she completed her artistic studies in voice and action in Paris, under the private tuition of the celebrated REGNIER, President of the National Conservatory.

It was during her long residence in Paris that she became deeply convinced, from a critical study of the attitude and pose of antique statuary, that the impromptu motions and poses of her early childish pantomime and dancing rested upon the same basis; were, in fact, governed by the same artistic, though to her, unconscious law that guided the genius of Greek masters. This was a new idea to her, though, before her trip to Paris, she had met the enthusiastic disciple of FRANCOIS DELSARTE, STEELE MACKAYE. A System of Expression, a Philosophy, so it seemed at the time, was revealed to her. Of course, with her natural enthusiasm, she studied almost night and day for two years, and so pleased her preceptor that upon commencing to publicly teach the Delsarte System she received the following letter:

MADISON SQUARE THEATRE,  
NEW YORK, Sept. 3, 1879.

TO MISS STEBBINS,

*My Dear Friend:*—I am delighted to hear that you are about to begin teaching. . . . I have constant applications from people desiring lessons from me whom it is impossible for me to find time to teach, so I can undoubtedly secure you a number of pupils. . . . You are the only one of my pupils now living whom I can conscientiously recommend, and gladly authorize to teach what I teach myself.

Faithfully your friend,

STEELE MACKAYE.

At this time MR. MACKAYE was the manager of the Madison

Square Theatre, and *it should be remembered* that he is the only American pupil of the late FRANCOIS DELSARTE, and though MR. MACKAYE had himself many other pupils, MISS STEBBINS was the only one he could *conscientiously* recommend, and her acknowledged ability to demonstrate principles in public is a perfect justification of such conscientious conviction.

But it was not alone the studies of DELSARTE which brought her praise; opposite schools of thought have equally applauded her. The celebrated REGNIER, President of the Conservatory at Paris, whom G. H. LEWES, in his "Art of Acting," calls *the King of Masters*, and who was the teacher of such artists as SARA BERNHARDT, GOT, COQUELIN, and other graduates of the Conservatoire, wrote the following letter to MISS STEBBINS, who, as before stated, had been his private pupil:

[Translation.]

PARIS, June 13, 1882.

DEAR MISS STEBBINS:—

You are undoubtedly the possessor of genius. You show the true sacred fire. The dramatic talent which I have found in you, combined with your love of study, cannot fail to conduct you to the highest results; and I shall be happy to learn that my prophetic instinct is not at fault, and that you have obtained the success I desire for you.

Yours, very affectionately,

REGNIER.

In view of such praise, and from such a great man, a genius in his profession, it must be a very pleasing consolation to GENEVIEVE STEBBINS that she has attained success and so verified the prediction.

In 1877-78 we find her filling the position of teacher of Delsarte Expression in PROF. MONROE'S Boston School of Oratory; and when again she had time to return to Paris, she hunted up

everything connected with DELSARTE or his work, and his widow, MADAME FRANCOIS DELSARTE, confided to her care all his unpublished manuscripts, or rather the remains thereof, which had escaped loss. They were chiefly notes, etc., written down by pupils from their master's dictation. The result of this labor is related in the first American work upon the subject, "The Delsarte System of Expression."\*

Her next public effort was the formulation of a complete System of Æsthetic Gymnastics, based upon the primary principles of gesture enunciated by DELSARTE, REGNIER and other masters, suited for school or private use. Hitherto no such definite system, so far as was known, existed. In 1886 this work was introduced into the most fashionable schools of New York with such success that the demands upon her time as a specialist was greater than she could sustain, and many of her pupils began to fill valuable positions as teachers of her art. Two years later, in response to public demand, this Æsthetic Physical Culture appeared in book form under the title of "Society Gymnastics," and, in the face of countless gymnastic manuals which have since appeared like mushrooms from the press, this artistic little work still holds its own, and sells as readily to-day as when first issued from the press. Thousands of copies are scattered all over the country. A careful examination of nearly every book of so-called æsthetic and Delsarte gymnastics, or of physical culture, based upon the laws of grace, which has appeared since 1888, will be found to be more or less slightly altered copies, with the addition, perhaps, of cuts and engravings, of GENEVIEVE STEBINS'S first little manual. The more the merrier; it is a great

\* Upon this subject we refer the reader to the descriptive course, page 13.

compliment to her own personal work, and a promising sign of the times for the future of physical culture.

Her latest literary effort, "Dynamic Breathing" (1892), is, perhaps, the most remarkable of all. It was written in collaboration with a gentleman who had spent years in Oriental travel and research, and who, strange to say, had found the most recondite ideas of DELSARTE and every artistic law of ancient Greece, embodied in the countless forms of weird Oriental worship, some of which are the very poetry of beautiful motion.

Time and space forbid us to go deeper into a most eventful career than to say that in order to draw public attention to her work and the artistic principles upon which it rested, she gave a matinee at the Madison Square Theatre in the spring of 1887. The house was crowded with a most fashionable audience, chiefly ladies, and the success of the entertainment was enormous. This has been repeated every year up to the present, with the same flattering results. In this department of her art she is unique and stands without a rival. She is now preparing a grander and far more elaborate entertainment than has, as yet, been seen in a similar field of art, and which will be brought extensively before the public.

It is only necessary for us to say, in conclusion, that from the moment of her first public appearance she has been a signal success, and as a teacher has maintained her position as a leader in all artistic work connected with Expression. *THE NEW YORK SCHOOL OF EXPRESSION* is the culmination of her effort to supply a long-felt want in the great commercial metropolis of the United States. This being so, we may depend upon it that no effort will be spared to carry out the work to a successful issue.

## LIST OF PUPILS.

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THE intrinsic value of GENEVIEVE STEBBINS'S method of instruction is demonstrated by sterling results, as shown by the fact that many of her pupils all over the United States occupy prominent positions in Educational circles. The following is a very brief list of the more important names selected from hundreds of others who have studied with her:

MRS. FRANK STUART PARKER (Cook County Normal School).

PROF. J. J. HAYES (Harvard University).

PROF. FELIX ADLER (Pres. N. Y. Ethical Society).

PROF. LOISETTE.

MRS. JAMES BROWN POTTER.

MISS ADELAIDE DETCHON.

S. S. CURRY, Ph. D.

MRS. ANNA BARIGHT CURRY.

MRS. F. FOWLE ADAMS.

MRS. ANNA RANDALL-DIEHL.

MISS MINNIE M. JONES.

MISS STONEROAD (Supt. of Physical Culture in Public Schools,  
Washington, D. C.).

MRS. LAURA J. TISDALE.

MISS ANNA WARREN STORY.

MRS. EMILY M. BISHOP (Lecturer on Delsarte at Chautauqua).

MISS MARY ADAMS CURRIER (Professor of Elocution, Wellesley).

## GENEVIEVE STEBBINS MATINEES.

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*She danced as the Greeks danced—A delightful study from the Friezes.*

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[The N. Y. World, Feb. 13, 1889.]

That a Greek dance, which is at the same time a "study from the Friezes," may, in proper hands (and arms), become a fascinating spectacle, was proved beyond all cavil yesterday afternoon. More pretty girls and fashionably-attired women than the Madison Square Theatre was ever intended on any one occasion to accommodate, held their breath in a transport of delight while MISS GENEVIEVE STEBBINS illustrated the bewitchery of the somewhat somnolescent species of classic revel.

She was Greek from the tips of her sandal-clad feet to the crown of her ringlet-adorned and well-poised head, and was clad in a garment of some soft material, creamy white and shapelessly shapely, which hung in folds from her shoulders, leaving her arms bare the full length. Thus tryingly attired, with no scenic accessories in keeping with her Grecian pose to aid the illusion, she succeeded, simply by the exercise of exquisite grace, in framing, to music, for her delighted spectators life-like images of Melpomene, Diana, Ceres, Ariadne, Atalanta, Hebe, and Venus.

It is a very narrow line, that which divides the serious from the absurd, and GENEVIEVE STEBBINS, *in trusting to the truth of the theory of the poetry of motion, although herself successful, has set an example which would unquestionably prove dangerous for any less graceful and less physically favored woman to emulate.*

The theatre itself, packed as it was to the roof with pretty, enthusiastic women, was like a conservatory ripe with blooming plants, or an art gallery during some triumphant "loan collection" epoch; at least, such were the opinions of the forty-seven males who, by actual count, were present in the densely-crowded house.

The following notice, from the pen of MRS. E. B. GRANNIS, Editor of *The Church Union*, appeared in the November issue of

that Journal, 1892. The full program was carried out by GENEVIEVE STEBBINS without any other assistance than that afforded by the orchestra. *Read the report carefully.*

GENEVIEVE STEBBINS will give a grand matinee, at the Madison Square Theatre, on Friday afternoon, November 25, 1892, commencing at 2:30 o'clock. This exhibition is to be given by the most beautiful and artistic woman known in the profession of elocution, or physical culture.

Partial Program—Music by the regular orchestra; Statue Poses; Song by GENEVIEVE STEBBINS; Dance and Pantomime; Jephtha's Daughter; Music by orchestra; Statue Poses; Song; Miriam's Dance, Pantomime.

Part Second—Song; Illustration of Modern Dances compared with Temple Dances; The Myth of Isis.

This beautiful entertainment is to be given as a benefit for raising money to carry on the work of the "National Christian League for the Promotion of Social Purity."

The following report appeared from the pen of the same writer:

"One who is thoroughly familiar with the art, and with scores upon scores of its teachers and personators, is impressed anew at each public view of GENEVIEVE STEBBINS's representations, that every man, woman and child would be made better and happier for life were they to have the opportunity of enjoying her exhibition of the God-given talent, and the wonderful perfection attained by the training of the same.

"We are not sure that any person can fully appreciate and enjoy GENEVIEVE STEBBINS's pantomime dancing in illustrating the custom in Hebrew worship unless he or she has pondered and queried with themselves and others, how did these dances compare with modern dancing. Judging from the enthusiasm of the audience, when every seat is occupied with the most appreciative people, it would seem that every person who has been wearied and disgusted with the exaggeration and affectation of incompetent teachers and public performers, ought to make sufficient efforts to see GENEVIEVE STEBBINS in her perfection of personation.

"It is said that the Jewish worship in some respects was sensuous; that the dances, sacrifices, and many other forms, were simply symbolical of what was to come. But in the portrayal of these dances by GENEVIEVE STEBBINS there is no semblance of anything sensuous.

"One can easily see the grace of every movement of the body—from the sandaled foot, in the movement of the toes, the spring of the concave and convex instep, and from the finger-tips as her hands and arms

are extended high as they can reach in apparent gesturing praises to the Triumphant God by His Chosen People. We can almost see Jephtha's daughter as she led the maidens forth in that wonderful procession of thanksgiving; Miriam, and every other girl or woman referred to in the Old Testament, as praising God after this fashion. We cannot refrain from exclaiming in heart and imagination, this is certainly a marvelous exhibition of Infinite power in creating such a wonderful creature in the form of woman to personate the chastity and purity of the Hebrew maidens in their approved and accepted forms of worship. There is no semblance of undress, no movement of the body, in any portion of this entertainment, that could possibly encourage an unholy reflection in a pure or impure mind.

"We would that every Presbyterian elder, every dear little child, and every old person on earth, as well as wives, mothers and maidens, wearied with the burdens of life, and those who never have time or desire to play a game or be entertained, could see GENEVIEVE STEBBINS in her varied personations of statues and pantomimes."

The New York *Tribune* says:

The performance of GENEVIEVE STEBBINS is such as to command recognition for distinct ability. \* \* \* It revealed great force of character, definite intellectual purpose, acute sensibility, quick sense of the significance and value of dramatic situations, ample capacity for the expression of the emotions. She showed a remarkable self-control and command of the resources of posture, movement, gesture, facial and vocal expression. The efficiency in these latter particulars, indeed, was marked by that gracefulness which is the result, not, surely, of careful and protracted training, but of spontaneous identification with the spirit of a dramatic character.

WILLIAM WINTER.

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GENEVIEVE STEBBINS has been the private pupil of M. Reginer (Pres. of Paris Conservatory), Steele MacKaye, Dion Boucicault, Mdllé. Emma Fleury (of the Comédie Française, Paris), Mdllé. Francesci (pupil of Faure), A. A. Pattou, Lewis B. Monroe, G. H. Taylor, M. D., J. R. Buchanan, M. D.; a student of Hemenway Gymnasium (Harvard), and visiting student of the Paris Conservatory (France).

## EXTRACTS FROM LETTERS.

DEAR MRS. STEBBINS:

Few of us in New York can deny that we live in a high state of nervous tension, fulfilling literally the injunction to do with all our might what our hands find to do, and always finding far more to do than we can possibly accomplish. This chronic constriction of the nerves, never relaxed, involves such an expenditure of vital force as often precludes the possibility of rest, which is found only by going to Florida or to Europe, to Lakewood or to Weir Mitchell. For this condition the system of Delsarte offers a remedy, as you have shown, by teaching *how to rest*, how to train the nerves not less than the muscles as a necessary part of physical culture, how to move and act with the greatest economy of force, without wasting the vital powers in superfluous action, as we all do; teaching, in short, both repose and action, relaxation and concentration, and that command of reserved force so essential in character as well as in all the arts. In these particulars the splendid system formulated by Delsarte can be studied by everyone, old or young. In its wider and more general application to the young, the education of two or three generations in these great principles would do away entirely with round shoulders, hollow chests and spinal curvatures now so common, and, I fully believe, would produce a race which in beauty of form and expression would compare favorably with those antique statues whose forms and attitudes you can so beautifully represent. I am happy to tell you that I have formed a class to meet here twice a week, on such days as will be convenient for you to give the lessons.

Sincerely yours,

ANNE C. L. BOTTA, 25 West 37th St.,  
Author of "Universal Literature," and late Vice-President of the  
Nineteenth Century Club.

Extract from a letter received from MRS. S. C. FOWLER,  
teacher of Physical Culture in the public schools, St. Paul,  
Minn.:

Sept. 18th, 1893.

You have been not only a patient instructor, but a living inspiration of beauty and ideal womanhood. Your mission is a noble one, and you are so well fitted to fulfil it.

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