

# Musicians and Their Handwriting — An Index to Character

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Photo by Horner

*Jascha Heifetz*

"In the writing of Maud Powell one sees again the force of will and poise which are indicated by the straight line under the signature. The capital M is one of the most interesting letters in the signature, the extreme height of the first point indicating aspiration in unusual degree, while the large loop of the first part of the letter shows a determined nature with little exuberance. Here is a woman in whom sequence of thought and logic are predominant, shown by the liaison existing throughout the signature.

"Ah, the constructive artist!" came the exclamation as the expert caught sight of Lucien Muratore's signature. "Look at that capital L! The lengthening of the lower part of the L always indicates the one who loves to build, to create, and here it underscores the whole signature. It is the L of vivid imagination, and of great creative ability in any field. As in the case of Mme. Powell,



*crashed and artistic showing*  
*Maud Powell*

while the inevitable indication of good poise and force of will are indicated in the long flourish under the signature with which the writer concludes the small s."

"You may readily see," went on the expert, as I gathered up the sheaf of signatures, "that graphology, while it is interesting to the student of nature, has very definite possibilities in the field of usefulness. If

ambition is indicated by the height of the first point in the letter M. Excitable nerves and a critical spirit are shown in the eccentric crossing of the small t, and the general thickness of the writing shows sensuousness and bold courage.

"Another handwriting in which the predominating characteristic is spirituality of thought is that of Jascha Heifetz. Observe the long loop of the capital J and the recurrence of the same loop in the small f, both indicative of the idealistic type of mind. Perseverance is shown in the unusual and vigorous crossing of the small t,

we have an art by which the inner and motive character of those about us may be estimated, how valuable that art must be to the layman, who has ordinarily to learn the character of his associates by laborious and often costly experience. Honesty and right principles always stand out boldly in one's handwriting, as do strength of will and all the qualities which group themselves around resolute character. Reversely, the weaknesses of human nature are quite as palpable, so you may see there is hardly a limit to its practical usefulness. I may add, also, that the space occupied by the writing denotes something of the writer's esthetic sense. The artistic generally prefer wide margins, and you will observe that this is the rule in the specimens you have asked me to examine."



© Mishkin

*My in accord yours*  
*and I wish it all*  
*Do Cleopatra Campaign*



*A Colorado group comes*  
*Charles Wakeful Cadman*



© Matzene

*All my admiration*  
*and thanks —*  
*Red Gardner*



© Underwood & Underwood

*Ernestine Schumann Reinck*  
*Chicago Ill. 4/21. 1919*



*America the most perfect*  
*name for food music*  
*of all times*  
*Alfred Delby*  
*1915*

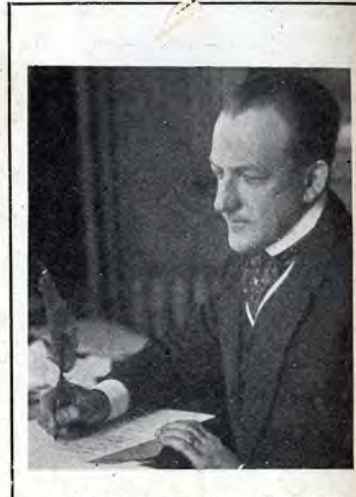


Photo by Press Illustrating Service

*Mr. Devoll's studio 27 W. 67*  
*Faithfully yours Hadley*

## Economy of Means Must Be Artist's Guiding Principle, Says Barbara Maurel

Young Mezzo-Soprano, Who Made Début Last Season, Would Apply This to All Music—Mary Garden as an Exponent of It—"Mise-en-Scène" as an Important Part of Concert Work

ARE American girls born with dreams of primadonnadom in their heads, as the proverbial lucky child is with a silver spoon in its mouth? It looks that way from the vantage point of the musical journalist. Some few really manage to achieve the longed-for operatic greatness, a far bigger number have it thrust upon them, not undesired, indeed, but quite possibly undeserved, while countless multitudes, though they never break into the magic circle which the footlights bound, go down even unto the grave wrapped in the glory of the operatic dream.

Barbara Maurel, the young mezzo-soprano who made a gratifying success at her New York recital début this spring, is an American girl, inasmuch as she has called this country home ever since she was five years old. To her as to other American girls, the fairies willed a full share of operatic ambition, though not with the sad results which attend their gifts all too frequently. At least, if the results were not so productive of a rosy glow of contentment as fulfilled dreams are in romantic visions of the might-have-been, they carried their campaign much further into the enemy's country of the IS than the usual girlish aspirants

could do without glutting the market. Many are called, but so few are chosen that a less self-exacting person than Miss Maurel might well have rested on her laurels, happy to have attained so much, rather than abandoning a success won, for the sake of following the ever-onward-dancing will-o'-the-wisp of the ideal.

"We lived in Philadelphia," she explains, "and so I was able to hear a good deal of opera. I used to go pretty regularly, two or three times a week. At that period Massenet was my idol. My tastes have changed since then!

### Economy of Means in Art

"While I was in Paris, I was so fortunate as to come in contact with Mary Garden, who was then, as she is now, my idea of a truly great artist. She gives evidence in her work of a principle which struck me forcibly. By no one else had I ever seen the economy of means set up as the guiding light it ought to be for every one engaged in artistic work. It was a lesson which I have never forgotten, and which it is my fondest wish to apply in whatever I do, whether in opera, which till recently maintained its old firm hold on my time and work as well as on my admiration and allegiance to it as the ideal, but in concert, too, the form of activity which claims my time and enthusiasm now.

"It was after I had studied a year or

two in Philadelphia that my operatic dreams began to come true. I went to France. For three years I followed the plans I had so carefully formulated for making an operatic career. I studied with Jean de Reszke all that time, and also prepared myself by training in such subsidiary matters as stage deportment. With de Reszke I studied the standard operas. 'Carmen' was one of his most frequent vehicles—he sang in it often



Photo by Maurice Goldberg

Barbara Maurel, Young Mezzo-Soprano

with Calvé—and I suppose I must have studied to some purpose, for when I sing a 'Carmen' aria I am usually told that I have Calvé's way of doing it!

"Orfeo" is my favorite above and beyond all other operas. The classics have such excellent lessons for even those artists who find their best *metier* in modern

works. Yet much as I admire the great masterpieces of the past, I cannot help feeling that this century is adding something new and wonderful to musical art. Debussy, to my mind, is the beginner of an exquisite new style.

"One of the critics spoke particularly of the gown I wore at my New York recital, and that pleased me greatly, for *mise-en-scène* appears to me so important that I spent much time and thought in planning that costume. I was to sing a program not conspicuous for novelty but made up chiefly of tried and true but delicate numbers, and I therefore wore a soft brocade of orchid color and carried a few blooms of the same exotic tint. A gown cannot help but be of supreme importance in setting the audience in tune with a recitalist; they see her before they hear her sing. Even the manner of entering and leaving the stage deserved study, for as Wedekind says, the very rhythm of the walk is sufficient basis for the reconstruction of a personality. Of course you will hear people say, 'Behavior which is natural is the best.' Aren't they forgetting that a stage is not any one's natural environment and that only patient study can make one so familiar with it that he is at ease or at least can appear to be so on it? If one's hearers were all ears instead of being ears plus eyes and a goodly lot of other faculties, then and only then would disregard of these matters be justified.

"This summer I am devoting to musical study and research, so that next year I shall have a larger repertoire to draw on. Of course I shall continue to use my beloved French songs, things by Debussy, Chausson, Fourdrain. Then I have some songs by Rimsky-Korsakoff, Gretchaninoff, and above all Moussorgsky, laid away for summer study, and I have an eye, too, on some of the work of the newer British composers. So I should be amply equipped for the near century of concerts which my managers have booked for me for the coming season."

D. J. T.