# LOTUSLAND

NEWSLETTER FOR MEMBERS ✦ VOLUME 8 NO. 2 ✦ SUMMER 1999


# Madame Walska and the Théâtre des Champs-Elysées

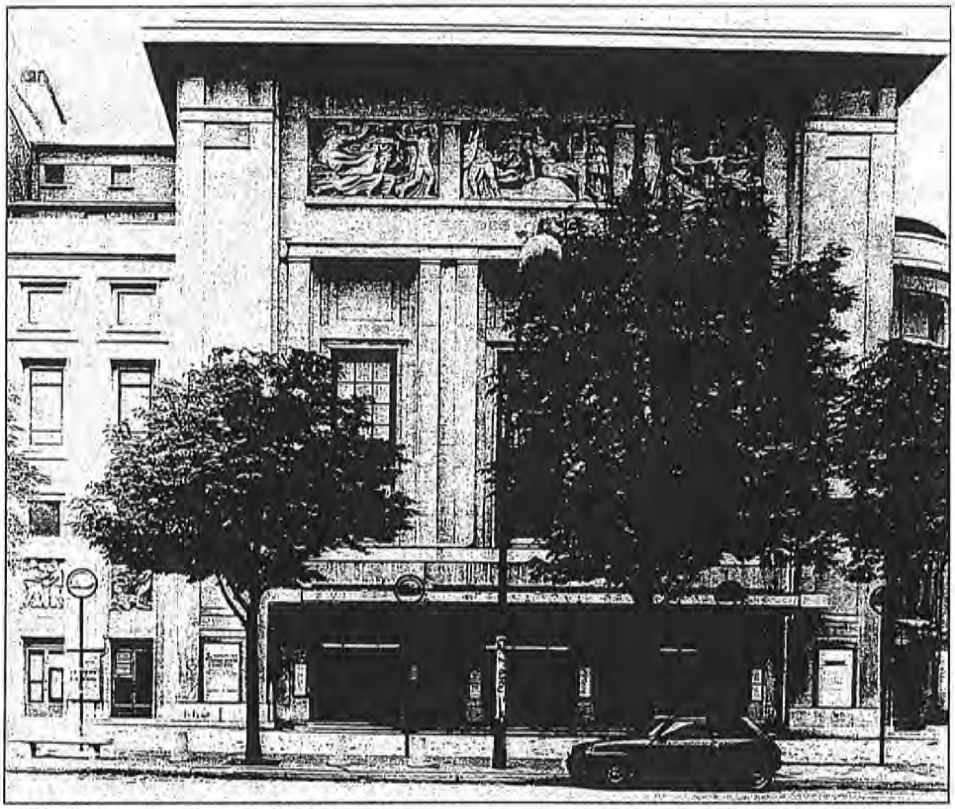
By AMANDA JONES

*The theme for this summer's gala fund-raising event—Lotusland Celebrates—is "Les Deux Théâtres de Madame Ganna Walska," a reference to this theater and the Theatre Garden at Lotusland.*

ON MAY 29, 1913 THERE WAS a riot in Paris. Famine, political unrest, and plague have been familiar causes of civil unrest in that city for hundreds of years, but this was a reaction—to a ballet. With *Le Sacre du printemps,* dancer Vaslav Nijinsky, composer Igor Stravinsky, and the Ballets Russes dragged their audience at the Théâtre des Champs-Elysées kicking and screaming into the 20th century. The disruptive boos and catcalls, cheers and fist-fights were so intense that the dancers onstage could hardly hear the loud thrashing notes of Stravinsky's score. Legend has it that Nijinsky stood on a chair in the wings shouting out cues to the beleaguered dancers. Stravinsky, some claim, escaped into an alley through the tiny window of the men's toilet.

The riot and the scandal it inspired were great publicity for a new theater dedicated to providing a venue for the best and the newest

*Continued on page 2*



*The Théâtre des Champs-Elysées today continues to be among the most important performance venues in Europe. Its original art deco facade and interior decoration remain in place. Madame Ganna Walska owned and presided over the theater from 1923 to 1939 and remained on its board until 1971, when she turned over her shares to ensure a permanent home for the Orchestra de Paris.*

## IN THIS ISSUE


| | |
|---|---|
| Ganna Walska and the Théâtre des Champs-Elysées | 1 |
| Members' Family Day at Lotusland | 6 |
| New to the Collections | 7 |
| Building a Sustainable Garden | 7 |
| Lotusland's Grotesques | 8 |
| The Ballets Russes at Madame Walska's Théâtre des Champs-Elysées | 10 |
| Fruits and Flowers Tour | 10 |
| Docent Tea and Training | 11 |
| Images of Lotusland by Maria Velasquez | 12 |
| Illustrated Lecture with Chris Dalzell, Curator of Durban Botanic Gardens | 12 |
| Music in the Theatre Garden | 12 |
| Eye of the Day Lecture/Workshop | 13 |
| Calendar of Events | 16 |

THE LOTUSLAND NEWSLETTER FOR MEMBERS
is published by
Ganna Walska Lotusland Foundation
695 Ashley Road
Santa Barbara, California 93108
(805) 969-3767

*Board of Trustees*
Carol L. Valentine, *President*
Merryl Brown • Elizabeth W. Dake
Robert Emmons • Arthur R. Gaudi
Anne W. Jones • Stanya Owen
Pamela B. Pesenti • David Potter
Michael Towbes

Steven Timbrook, Ph.D., *Executive Director*
Anne Dewey, *Assistant Director*
Virginia Hayes, *Curator of the Living Collection*
Mike Iven, *Grounds Superintendent*

Amanda Jones, *Editor*
Lindse's Graphics, *Design*
Printed by Ventura Printing

Printed on recycled and recyclable paper

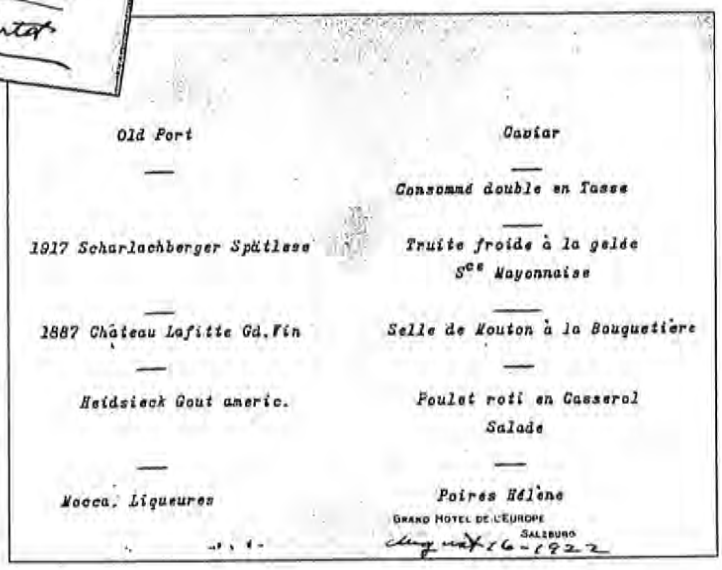
*Continued from page 1*

music in Paris. The opening of the Théâtre des Champs-Elysées had been eagerly awaited by the musical establishment in Paris, including Paul Debussy, who recognized the need for higher musical standards in Paris and referred to the Théâtre as "the only place where music is sincerely loved." Three performance spaces were housed in the elaborate Art Deco building in the middle of Paris: the large "Grand Theater" of 2100 seats for symphonic, dance, and operatic performances; the "Comedie" (its lobby a gallery for art) with 750 seats, where drama was presented; and the "Studio"—an intimate and informal space of 250 seats for recitals and readings. In spite of its initial critical success, the management faced financial difficulties almost from the theater's opening.

After two seasons distinguished by several premieres of modern French composers—Saint-Saens, Fauré, and Debussy—opera with Nellie Melba and Chaliapine, and the dance of Ballets Russes, the theater was closed for the duration of the First World War. When the theater reopened, its audience and its programming changed. The influences of the Jazz Age, the Modern, and the Avant-Garde were felt everywhere in Paris, and most especially in its most innovative theater.

Popular performers Anna Pavlova, Loie Fuller, and Isadora Duncan, who had been regulars before the war, returned and classic operas of Mozart and Rossini were staged, but it was the "modern" that excited and shocked. In 1920, *Parade,* a collaboration of artists and performers of the avant-garde brought together by Serge Diaghelev, was presented at the theater. Frothy, lightweight, and just plain silly—*Parade* proved a major hit with Parisian audiences and prompted the poet Guillaume Apollinaire to coin a new word: surrealism. Costumes, sets, and curtains were designed and executed by Picasso, music was by Eric Satie, choreography by Leonid Massine, and the libretto by Jean Cocteau. The Ballets Russes continued to perform regularly at the Theater for several years, and in 1933, one of Diaghilev's final choreographers, Georges Balanchine, presented a program of his own works there immediately before leaving for New York to create a new ballet company with Lincoln Kirstein. Modern European music and premieres of works by Ravel, Satie, Poulenc, Suk, Prokofiev, Bartok, Schoenberg, and of course Stravinsky were standard fare in the early twenties.

"Le Tumult Noir" began in 1926 with the arrival in Paris of eighteen-year-old Josephine Baker and her *Revue Nègre,* which had its premiere performance at the theatre. The revue, a product of Baker's originality and intuition, had been choreographed and rehearsed during the ocean voyage from New York. Its like had never been seen before anywhere, even Paris. The sensation created by "la Josephine" was immediate. For some, her revue embodied a transfusion of new blood and energy for a France stultified by tradition and sorely in need of renewal. For others who held that the future of civilization itself lay in protecting an untainted French culture from invasion, the revue foretold the disintegration of centuries of classical culture. Josephine Baker's personal success was formidable. There would soon be Josephine Baker costumes, dolls, and perfumes. She continued


Old Port

Caviar

Consommé double en Tasse

1917 Scharlachberger Spätlese

Truite froide à la gelée
Sce Mayonnaise

1887 Château Lafitte Gd. Fin

Selle de Mouton à la Bouquetière

Heidsieck Gout americ.

Poulet roti en Casserol
Salade

Mocca. Liqueures

Poires Hélène

GRAND HOTEL DE L'EUROPE
SALZBURG
16-1922

*An autographed menu from the Lotusland Foundation Archives commemorating a meal shared with composer Richard Strauss, producer Max Reinhardt, conductor Jacques Hibertot, Strauss's libretist, Hugo von Hofmannsthal, author of* Der Rosencavalier, *and Walther Straram.*

*In 1925, Josephine Baker embodied the energy of* le jazz hot *when her shocking Revue Nègre premiered at the Théâtre des Champs-Élysées.*

performing in Europe for many years s an actress, a dancer, and a singer.

In 1923 Ganna Walska was made a gift of the Théâtre des Champs-Elysées by her new husband, Harold lcCormick. The nature and degree of her involvement with the Théâtre was to take many forms during the almost 50 years until she turned over the last of her shares to assure a permanent home for the Orchestre de Paris. Initially, ownership of the Théâtre did not entitle her to manage it, and the terms of its use for any performances she produced were dictated by the lessee's knowledge of her great personal wealth and ability to pay. "Speaking about the privileges of paying...during the reception I gave at the Théâtre des Champs-Elysées on the occasion of taking possession of that beautiful temple of art, the founder of that masterpiece gave a speech glorifying me for what until then had merely been an act of notary business on my part...So [after ıe vision and musical inspiration of the founder and his partners] what is there left for me? The vulgar gesture of signing the checks. I am sure you vill all agree with me that this is neither an especially flattering nor heroic action." Madame Walska's tenure as administrative president of the theater continued from 1923 until 1939, and her strength and influence as a force in French culture gradually grew. By the early 30s she had become a powerful advocate of modern music dedicated to the promotion of quality and talent. During the final years of her management, there were premiere performances of such classics as Brecht and Weil, sung by Lotte Lenya, *The Green Table* by Ballet Jooss, Ballet Nijinska, *The Infernal Machine* by Cocteau, and the first motion-picture spectacle in spoken French, *La Fin du Monde* by Abel Ganz.

First, however there was Walther Straram. Born in London, Straram (whose anagrammatic birth name was Marrast) was of Syrian heritage and French citizenship. He had been part of the musical establishment in Paris for many years when Madame Walska began her professional association with him in 1923. Straram was assistant conductor of the Boston Opera in 1914 when it took over the direction of the Théâtre des Champs-Elysées grand theater for a year prior to the war. By the early 20s, his stature in European music was such that he was dining in Salzburg with composer Richard Strauss, producer Max Reinhardt, conductor Jacques Hibertot, and Strauss's libretist, Hugo von Hofmannsthal, author of *Der Rosencavalier.* Two other guests at the meal on August 16, 1922 were the newly-wed Ganna Walska and Harold McCormick.

Starting in the season of 1923 at the Théâtre des Champs-Elysées, Straram conducted concerts of the new music of Bartok, Webern, Schoenberg, and others. By 1925, he had surrounded himself with the best musicians in Paris. His commitment to new music continued until his death eight years later. His orchestra outlived him, and its reputation as the finest in Paris was maintained for several years as Toscanini became its conductor.

LOTUSLAND ARCHIVES

*Madame Walska offered her friend and mentor Walther Straram generous support during the illness that eventually ended his life. Here, with her at his side, he recuperates at the Chateau Galluis.*

*Vaslav Nijinsky, dancer and choreographer. Regarded as an undeniably talented misfit at the Russian Imperial Ballet, he moved on to Diaghilev's Ballets Russes. In 1913 he choreographed* Le Sacre du printemps *to original music by Stravinsky. Its premiere at the Théâtre des Champs-Elysées caused a riot. Here he is seen in another ballet performed that year at the Théâtre,* L'Après-midi d'un faune.

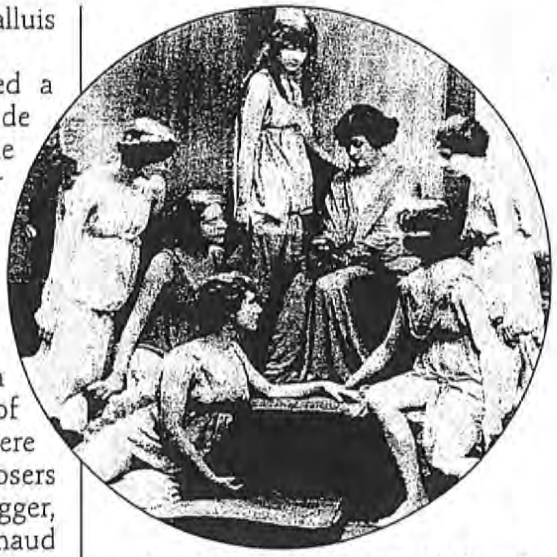
Many composers owed Straram their first hearing in Paris, and he conducted the world premieres of several pieces still in the repertoire, including Maurice Ravel's *Bolero.*

As Madame Walska's mentor, he was responsible for her transformation from a terrified amateur to a singer of some confidence and weight. She felt she owed to him as her vocal teacher "everything I am today artistically, musically and literally speaking." His friendship and guidance also led her toward the professional understanding that enabled her, after his death in 1933, to completely assume the artistic leadership of the Théâtre des Champs-Elysées until its close for the war in 1939. It was during his final illness that she was able to express her gratitude to Straram. He was treated in a Swiss hospital and spent considerable time recuperating at her Chateau Galluis at her behest and expense.

Madame Walska maintained a salon at her home on the Rue de Lubeck in the early 20s, and the entertainment she offered her guests, who were a strange mix of musicians, composers, diplomats, and royalty, was often the Paris debut of unknowns. On one occasion, she was hounded into presenting an unknown by his agent, a friend of hers. She told her guests, who were music critics as well as composers (Maurice Ravel, Arthur Honegger, Paul Ducasse, and Darius Milhaud among them) to position themselves near the door in case they wanted to escape the noise for the nourishment of the buffet. The young, artistic pianist began to play. He was Vladimir Horowitz. Everyone stayed in his seat.

Once she purchased the Chateau at Galluis outside Paris, she entertained there in an elaborate style. Garden parties were sometimes serenaded by four different orchestras, positioned at the corners of the "park." Isadora Duncan's dancers would perform, then lead the guests in to dinner or distribute favors to the ladies.

In 1929 Ganna Walska took complete possession of the Théâtre and celebrated by bringing Bayreuth to Paris. She supervised the traditional "Siegfried-call" from the roof of the Théâtre. "Uninitiated in the Wagner tradition, people on the street would stop and look up as though they were hearing sounds direct from heaven. To supervise that part and give the signal at the right moment, I sat on the roof for hours with a bottle of milk and some hard-boiled eggs for breakfast and lunch." Her successful efforts to host



*Isadora Duncan (holding crystal ball) and her dancers, the Isadorables. By the force of her conviction and charisma, she created a "modern" dance based on intuitive inspiration, not academic training. Revolutionary in every respect, Isadora danced in loose grecian robes to important music with a candor meant to expose her soul to her audience.*

*Isadora Duncan and her dancers performed at the Théâtre des Champs-Elysées and at Chateau Galluis. Here, the Isadorables surround Madame Walska at one of the Galluis lawn parties.*

*In 1934 a distinguished group of musicians and composers—including Jacques Ibert, Albert Roussel, and Darius Milhaud—nominated Madame Ganna Walska for Chevalier de Legion d'Honneur for her work promoting the music of young French and foreign composers. The Legion of Honneur is, in its various categories, France's highest honor.*

Wagner's *Der Ring des Nibelungen* eleven years after the armistice brought about the first rapprochement between the French and German diplomatic circles since the end of the war.

The valuable role Madame Walska played in the cultural life of Paris was acknowledged in May of 1934 when a distinguished group of musical men—including composers Jacques Ibert, Albert Roussel, and Darius Milhaud—nominated her for Chevalier de Legion d'Honneur, particularly for her work promoting the music of young French and foreign composers. The Legion d'Honneur is, in its various categories, France's highest honor.

The Second World War brought an end to Madame Walska's directorship of the Théâtre. In 1939, the Théâtre closed for the duration, and in 1940 Ganna Walska left France for America on the last commercial passenger ship before the German occupation. Within two years she had acquired Lotusland and begun yet another chapter of her remarkable life. Lotusland presents us with a tangible expression of her energy, creativity, and dedication, which as visitors we can appreciate directly. Her role as patron of the arts at the Théâtre des Champs-Elysées has borne fruit of a different kind. The next time you hear Ravel's *Bolero* or a recording of Horowitz or see a Balanchine ballet, think of her and give thanks.

*Special thanks to Brian Adams and Sharon Crawford for their assistance in gathering information for this article.*

*Anna Pavlova. Hailed as the supreme lyricist of her generation, Pavlova briefly shared the stage with Nijinsky and the Ballets Russes, then went on to a 20-year career on tour, covering the world in a series of one-night stands. Here she is seen as she appeared at Théâtre de Champs-Elysées in 1913 when she performed her most famous vignette—* The Swan. *She returned to the Théâtre in 1923 and 1928.*

# Members' Family Day at Lotusland—April 25, 1999

## SPONSORED BY THE ROBERT AND CHRISTINE EMMONS FOUNDATION

MADAME WALSKA would have enjoyed seeing so many children having such a great time in her garden.

The rows of the Theatre Garden were filled with little (and big) ones laughing at the antics of BOXTALES with Michael Katz and his troupe of talented storytellers. The Horticultural Hut was a happening place for children on the Horticultural Hunt trying to find plants and animals in the garden and win a delightful book donated by Creative Teaching Press. The Lotus Love was a big hit with the kids trying to toss the "bug balls" into the floating lotus (pollination!) and win a prize. The crafts tables were always full with children and adults making a hanging *Tillandsia,* fern placemats, and citrus pomanders. Find The Tiles was popular with the smallest ones; even if they couldn't find them all, they received a Lotusland coloring book. And of course, the silliest and noisiest place in the garden was Bob DeBris creating souvenir photographs of guests dressed up to sit in a giant yellow water lily. Some of those pictures could be dangerous!

Sons of Bluegrass serenaded picnickers with delightful tunes, guests were comfortable on the grass with packing blankets donated by Mammoth Moving Company, a giant cake decorated with wrought iron and tile frosting was quickly consumed, and a good time was had by all.

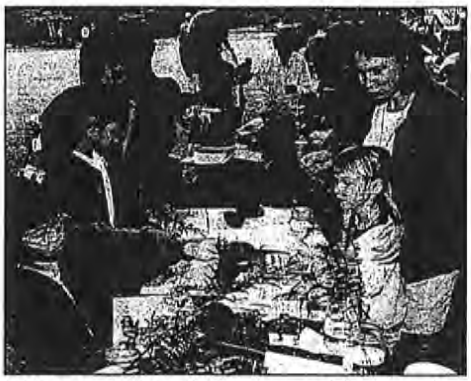
Thank you to the Robert and Christine Emmons Foundation for making this event possible for Lotusland members.

We were very sorry to have to turn away so many members who wanted to come to Family Day. As you know, we are limited by the County of Santa Barbara to how many guests may attend our special events—even though we could easily accommodate many more in a garden this size without negatively affecting the neighborhood. We hope that the changes we have asked the county to grant will allow us to accommodate all those who want to attend next year.

*—Anne Dewey*
*Photos by Wm. B. Dewey*

*Michael Katz and his BOXTALES troupe entertained young and old alike in the theatre garden with myths from around the world.*

*The extended family of member E.C. Mar gathered around the water lily for a portrait by Bob DeBris.*



*Volunteers Chantal Murphy and her daughter Alex helped out at the busy crafts table.*

*PEACE! From the lap of a water lily, two of Poseidon's princesses flash the universal sign.*

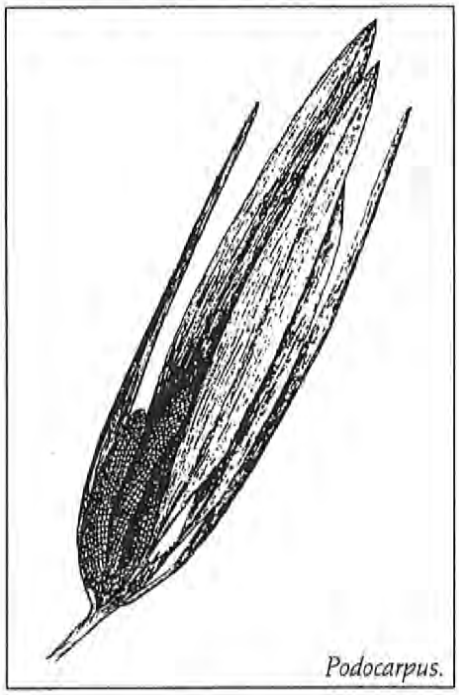
*Exploring the possibilities of Madame Walska's amazing collection of 18th century Delft tiles occupied the attention of dedicated researchers. Where is the one with an elephant?*

# New to the Collections

## SOUTHERN HEMISPHERE CONIFERS

SINCE CONIFERS HAVE EVOLVED several mechanisms to survive in temperate regions of the world, it should not be too surprising to note that the equator marks a dividing line between the distributions of genera of these families. Typical northern hemisphere species, such as pine, fir, spruce, and cypress, are unknown in the southern hemisphere. A host of other species occupy similar habitats there. Several of these already grow at Lotusland: *Araucaria angustifolia,* the Brazilian Pine native to Chile and Brazil, and *A. bidwillii,* the Bunya-Bunya tree from Australia, are two of the more well-known specimens. A number of new species in some new genera have recently been donated by Heronswood Nursery in Kingston, Washington.

Young plants of two monotypic genera from southern Chile are among the new additions. *Fitzroya cupressoides,* in the cypress family, grows in dense, almost pure stands and has been extensively harvested for its lumber. Because of this it is now rare, and the remaining forests are protected.



*Podocarpus.*

Another valuable timber tree is *Saxegothaea conspicua,* now also rare, although somewhat protected because it only occurs as scattered individuals in mixed forests. It can attain a height of 60 feet in its native habitat, but may remain a more modest size in Southern California.

Australia, Tasmania, and New Zealand are home to several other species in our new group. The collection of *Podocarpus* species at Lotusland is augmented by plants of *P. alpinus, P. nivalis,* and *P. lawrencii.* All are shrubs with fine needle-like foliage and showy, red arils attached to the seeds. Two other shrubby species from "down under" are *Halocarpus bidwillii* and *Microcachrys tetragona.* Neither is fast growing, but both promise to become graceful, semi-prostrate plants in some as-yet-to-be-determined corner of Lotusland.

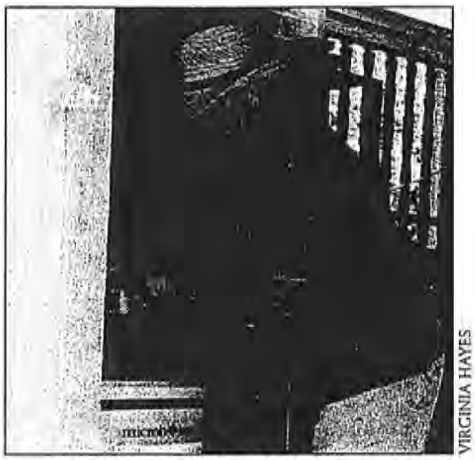
One more oddity, *Dacrycarpus dacrydioides* from New Zealand, has, in the words of collector Daniel Hinckley, "ferny foliage in shades of plum, russet, and compost" and looks "perpetually dead." Just the type of plant for a garden of exotic wonders! Three Tasmanian trees round out this collection. The trees should be a little more normal looking. *Athrotaxis cupressoides* and *A.* x *latifolia* are both rare in cultivation and grow into small to medium trees with stem-hugging scalelike leaves. Finally, *Callitris rhomboidea* will eventually become an elegant tree with pendulous branches.

*—Virginia Hayes*

# Building a Sustainable Garden

THE CONCEPT OF SUSTAINABLE gardening incorporates the use of environmentally safe methods of pest treatment, nurturing of healthy soil and plants, wise plant selection, and green waste management. The road to better, healthier, safer gardens lies in making intelligent choices that stress prevention of potential problems rather than drastic cures. Lotusland's staff has been perfecting its sustainable gardening techniques with the use of least toxic pesticides, innovative soil-building and fertilizing methods, and recycling of much of its green waste. Through a compilation of the latest research and their own collective experience, they have developed a set of "Best Management Practices" for each common garden problem.

Join the horticultural staff in an overview of Lotusland's tricks of the trade, including planting to attract beneficial insects, use of soil microorganisms to promote soil (and plant) health, lists of "safe" materials for treatment of pests and diseases, and much more. Sign up for the Sustainable Gardening Workshop to be held on September 18 at 10:00 AM. Cost is $15; reservations can be made by using the coupon on page 15.



VIRGINIA HAYES

*Grounds Superintendent Mike Iven adds ingredients to a microb brewer that will produce the newest in Lotusland's organic gardening mixtures, compost tea. This microbe-rich brew boosts the effectiveness of our compost.*

# Lotusland's Grotesques

*"Then amongst all the neighbors my garden was justly renown'd, and*
*Every traveller stood and gaz'd thro' the rose colour'd railings*
*At the figures of stone and the colour'd dwarfs I had plac'd there;*
*And whoever took coffee with me in my beautiful grotto,*
*Which is now half in ruins, and cover'd with dust, would approve of*
*My decoration of shells refulgent with manifold colours,*
*And his critical eye would be daz'd by galena and corals...*
*Who would condescend to look at it?*

"Hermann and Dorothea," Goethe (1797)

THE SEVENTEEN STONE GROTESQUES of Lotusland's Theatre Garden remain somewhat of a mystery, and perhaps that is the way it should remain, as the truth may not be nearly as romantic as the myths that have unfolded over the years. Many believe that Madame Ganna Walska purchased most of the existing grotesques to ornament the theater garden at her Chateau Galluis in France—legend has it that when the Nazis invaded Galluis during WWII, Madame had them buried under manure (along with her other treasures), after which the whole lot was shipped to Lotusland for her new theater garden. Some say they represent characters from the 17th century plays of Molière or Racine, while others attribute them to the 18th century operas of Mozart or even Victor Hugo's novel *The Hunchback of Notre Dame.* It is also thought that they are one of a kind and quite valuable, carved in Italy or Germany in the 17th or 18th century. None of these theories, however, can be proven (or, for that matter, disproven). We can only speculate and use history as our guide.

AMANDA JON

It is said that there are around 1½ million stone and ceramic garden dwarves produced each year in West Germany alone.

During the 16th century, the French artist Jacques Callot (1592–1635) became a big fan of Italy's Comedia dell'Arte, which provided his taste for the fantastic and theatrical with plenty of subject matter. Formed in the later part of the Renaissance, the Comedia dell'Arte was Italy's first public theater. For the first time in Europe, dialogue was not written but improvised on stage according to a general outline or scenario, with the actors playing stock character types such as Puncinella, Pantalone, and Zani. These hilarious, often caustic plays proved so popular in Italy that troupes began touring France, Spain, and England. Some of Callot's sketches and engravings of performers from this period are accurate depictions of theater life, while others make a mockery of the theatrical "ideal" of the time: Callot's engraved series of "Gobbi" (literally translated: "Grotesque Dwarves") is largely image after image of dwarfed, malformed men in Commedia garb.

*Gobbi with a beret and walking stick in an engraving by Jacques Callot, c. 1620.*
◀ *At Lotusland today.*

Whether or not these were intended as caricatures of living individuals is not known. In his *Musica, Ballo e Drammatica alla Corte Medicea dal 1600 al 1637* (Florence, 1905), Angelo Solerti points out that it was customary for these "Gobbi" to form troups of entertainers and perform on July 6, the feast day of Saint Romulus, and he makes special note of their appearance in Florence in 1612. There is also plenty of evidence that dwarfed people were maintained as entertainers in the royal courts throughout Spain, France, and Russia, but primarily in the Medici Court of Italy where Callot was employed.

Grotesques are carved from coquina stone, a special limestone unique to Venice, Italy, containing fragments of seashells.

It is also fascinating to note that three of Callot's "Gobbi" etchings are nearly identical to three of Lotusland's grotesques—the hunchback with his beret and walking stick, the dwarf playing a stringed instrument, and the stern, be-wigged "il dottore" (literally, "lecherous lawyer"). Indeed, almost all of Lotusland's grotesques look as

*Lotusland member and former resident of Galluis, Jerome Dalseme recalls using the grotesques to play leap frog as a small boy.*

if they stepped out of Callot's "Gobbi" engravings. Art Historian Mark Rosen is convinced that the Lotusland grotesques were carved directly after these engravings and refers to them in his research as "Il Callotto." He is also certain that one of the "Gobbi" is his ancestor, a Venetian court dwarf named Jacob ("small in stature but no less a man") whose likeness Mr. Rosen recognized immediately, carved in stone, in the Theatre Garden.

In the true spirit of the Renaissance, dwarves were kept at royal courts throughout Europe as protection from the "Evil Eye." A hunchbacked dwarf was considered particularly good luck.

With the vogue for dwarves at royal courts throughout the land and Callot's engravings of Gobbi in abundance, it stands to reason that the more common aristocrat (oxymoron?) would want to populate his garden with these small representatives of merriment and good fortune. In Austria, France, Germany, and Czechoslovakia, it had become fashionable to create Rococo gardens that incorporated fantastic grottoes, water features, and stages and to people them with stone figures representing a grand theme, such as the four seasons or graces, or mythical gods and goddesses. Misshapen garden dwarves, or *gartenzwergs*, were among these.

Madame Walska apparently took her cue from this slightly more bizarre era of garden history. Archival photographs show grotesques dwelling in the garden at her Chateau at Galluis, delighting children and grown-ups alike. However, the photographs show only two dwarves. It is therefore uncertain exactly how many originated at Galluis and how many were purchased after her move to Lotusland. The following letter from Madame to her friend and art dealer, Sybil Walker, indicates that at least ten of the seventeen dwarves were purchased in the 1950s from New York:

Examples of similar stone grotesques can still be found today scattered throughout formal gardens as far and wide as Munich, Paris, Salzburg, Palermo, and areas of the British Isles.

*"Last week I just got 6 of those (stone figures) and judging by the picture they look exactly the same. I believe I got them rather cheap, as far as I can judge by the prices here at the Auction. I got them for my outdoor theater, but I need 4 more—2 now I need badly to complete and 2 others will be very useful to have. I will be grateful to you, as always, if you could try to get them for me, let us say, at 50 Dollars a piece. I paid for mine 35 Dollars a piece and I have still to pay for the transportation. --------- In another letter I will write you about other things. I want this one to go Special Delivery."*

A receipt from Day & Meyer-Murray & Young Corporation and Smith Transportation company clearly shows these four additional dwarves were delivered intact.

*Gobbi playing a musical instrument in an engraving by Jacques Callot, c. 1620.*

*At Lotusland today.* ►

A set of four grotesques identical to Lotusland's were sold at auction in 1997 by a New York city garden sculpture dealer. Nothing was known about their history.

Still, there is no information or a way to determine the specific provenance of each statue, or the hands that carved them.

What we do know for certain is that the grotesques are one of the most characteristic and beloved features of Lotusland and continue to surprise and charm new visitors to the garden. They represent Madame Walska's whimsical flair for making the bizarre "work" in the garden, her love of homeland, and oddities of all kinds. It is no myth that the fanciful grotesques will remain as the Theatre Garden's permanent audience, immortalized in stone.

*—Deidre Cantrell*

LOTUSLAND ARCHIVES

# "The Ballets Russes at Madame Walska's Théâtre des Champs-Elysées

THURSDAY, JUNE 24, 1999 • 2:00 PM

IN 1909, THE EXOTIC ELEGANCE of Serge Daighilev and his Ballets Russes took Paris by storm. Powerful, sensual and compellingly new, the company swept into Europe from Russia with fresh styles, fresh ideas and a bracing approach to performance that craftily melded the avant-garde and the chic. The premiere of *Le Sacre du printemps* (the Rite of spring) at Madame Walska's Théâtre des Champs-Elysées caused a riot. Their work dominated the world of ballet for the next 20 years and changed the face of music, art, and dance forever.

In this lecture/demonstration, Professor Frank W.D. Ries, Ph.D., will discuss the many aspects of the Ballets Russes, from the designs to the dancers (Anna Pavlova, Michael Fokine, and the legendary Vaslav Nijinsky), using rare slides, prints, and pictures from his private collection, which will be on display. He will also perform excerpts from some of

the ballets, including *Scheherezade, Petrushka,* and a never-before-seen section of Nijinsky's lost ballet, *Jeux.*

Dr. Ries received his training in dance from former Ballets Russes members Mme. Marina Svetlove, Sir Anton Dolin, and Maestro Nickolas Beriozoff. He has danced in ballets and musicals both in the U.S. and Europe and received his degree in history from Cambridge University. Dr. Ries is the author of "The Dance Theater of Jean Cocteau" and is an internationally known authority on dance reconstructions of the 1920s. He has staged Pavlova dances for the Oakland Ballet, Bronislava Nijinska's *Le Train Blue* for the Paris Opera, and is presently Director of Dance and Vice-chair of Dramatic Art at UCSB.

Fee is $25. A reception follows the lecture. Contact Deidre Cantrell at 969-3767 x231 to make a reservation.

*This performance by Dr. Ries is made possible by Arthur R. Gaudi.*

# Fruits and Flowers Tour

SATURDAY, JUNE 26, 1999 • 9:30 AM TO 6 PM

THIS SUMMER'S TOUR with Curator Virginia Hayes takes a group of members on an inside look at some of Santa Barbara County's exotic specialty products. The tour starts with an introduction to the secrets of growing perfect cherimoya, including a demonstration of hand pollination, courtesy of California Tropics. To sweeten the deal, a tasting of these unusual fruits is included.

Next stop is Buttonwood Farms for a tour of their herb and flower garden plus wine tasting on the terrace. Lunch follows on the lovely grounds of Mission La Purisima.

We continue our ramble with a driving tour of the flower fields near Lompoc, a premier locality for growing flowers for seed. We also take in the Lompoc Flower Festival show, one of the highest-ranked flower shows in California.

Our last stop is at Nojoqui Ranch, an organic produce farm. We'll see a wide variety of the freshest vegetables, all grown without the use of harmful chemicals.

Please use the registration coupon to reserve your spaces. The cost of $75 covers luxury coach transportation, lunch, and all admissio fees (including a souvenir wine glass). The tour departs from the Biltmore Hotel parking lot at 9:30 AM and returns at 6:00 PM on June 26.

# Docent Tea and Training for Fall 1999

MADAME GANNA WALSKA'S extraordinarily creative vision of garden design was transformed into reality by many talented landscape designers and horticulturalists who were experts in their field. This transformation has been an ongoing process, each garden yielding fascinating stories about its beginnings and metamorphosis into its present-day form.

Visitors to Lotusland are treated to botanical and historical information about the estate interpreted by docents who have undergone extensive training to prepare them for giving public tours.

Every other fall, a 14-week docent training course presents all necessary information for conducting a tour of the garden. Instructors are drawn from the staff at Lotusland, the Santa Barbara community, and other California academic and horticultural institutions. These informative and enjoyable Monday morning sessions consist of an indoor and usually an outdoor portion, lasting approximately three hours. This fall's docent training begins on September 13.

A Prospective Docent Tea will be held on Thursday, August 26, at 2:00 PM. This biennial event offers prospective docents an opportunity to learn more about docent training and to meet some of the very knowledgeable docents who currently lead tours of the garden. All members (or their friends) who are interested in receiving an invitation to the tea, or who would like more information about becoming a docent, please call Connie Buxton, Education and Volunteer Coordinator, at 969-3767, ext. 227.

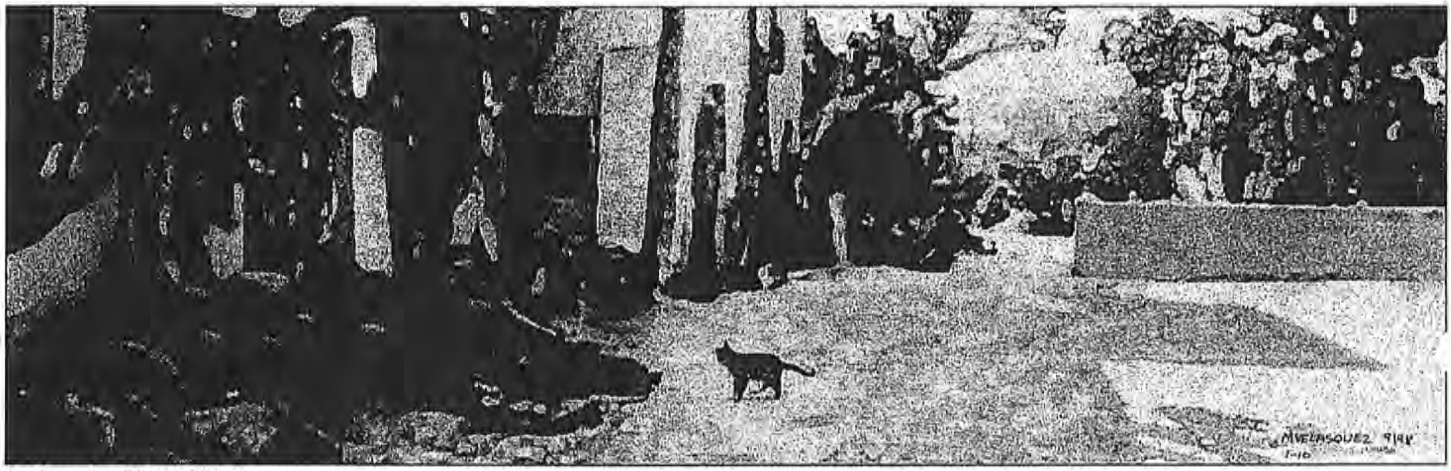
# Images of Lotusland by Maria Velasquez

LOTUSLAND RECEPTIONIST MARIA Velazquez's one-person show "A Year in the Garden" opens at the Santa Barbara Public Library's Townley Room on August 1 and runs through August 31.

Maria (known to Lotusland staff and members as Mary) has been painting for more than 30 years and has been in numerous group shows. Her work is available for purchase in the Lotusland Gift shop, and it often appears on the pages of this newsletter, as well as other Lotusland publications.

Mary's dedication to her art is such that she has pursued it unfailingly through each lunch hour since she came to work at Lotusland. Neither rain nor fog, nor lack of inspiration, has stopped her from her self-appointed mission of an hour in the garden with her sketchbook every day. The Townley Room show is comprised of work she has produced during these hundreds of lunch hours and is a record of time exceedingly well spent.

The Townley Room show is open during regular library hours: Monday through Thursday, 10 AM–9 PM, Friday and Saturday, 10 AM–5:30 PM, and Sunday, 1 PM–5 PM.




Arthur *by Maria Velasquez.*

# Illustrated Lecture with Chris Dalzell

THURSDAY, JULY 8, 1999 • 1:30–4:30 PM

CURATOR OF THE DURBAN Botanic Gardens since 1996, Chris Dalzell has an encyclopedic knowledge of South African plants. Chris trained as a horticulturist, receiving a Higher Diploma in Horticulture in 1990, after which he spent a year as an International Student at Longwood Gardens in the U.S. He has lectured widely in the U.S. and Canada and traveled in Brazil, Europe, southeast Asia, Australia, and New Zealand. His lecture at Lotusland, underwritten by an anonymous donor, will be on **Medicinal and Indigenous Plant Uses in KwaZulu Natal.** More than 1,000 taxa of plants are known to be used for medicinal and ritualistic purposes in KwaZulu Natal. Called *muthi,* many are threatened with overharvesting and possible local extinction. Durban Botanic Gardens has begun programs to educate local healers about these problems and cooperate with them in creating new sources such as local nurseries.

His garden is the origin of our rare cycad, *Encephalartos woodii.*

Cost is $15. To make a reservation, please use coupon on page 15.

## Camerata Pacifica at Lotusland

### Sunday September 19, 1999

CAMERATA PACIFICA'S third annual performance will be more of the same lovely music in the Theatre Garden, followed by a reception on the main lawn. Invitations will be sent to all members in August. Please respond to the invitation promptly to reserve a place.

# Attention: Friends of Lotusland!

*Shop at **Eye of the Day Garden Design Center** during the week of June 28 through July 4 and benefit Lotusland.*

Eye of the Day Garden Design Center ✿ 4620 Carpinteria Avenue, Carpinteria ✿ (805) 566-0778
Fountains ✿ Garden Furniture ✿ Statuary ✿ Unusual Planters ✿ Garden Umbrellas
Hours ✿ Daily 9 AM–6 PM

## Lotusland Week at Eye of the Day Garden Design Center

*Eye of the Day Garden Design Center will donate 15% of all your purchases to Lotusland. (Just be sure to tell them you're a Friend of Lotusland.)*

Rustic benches of plantation-raised teak will be especially discounted from $380 to $340 for you.

*Special Eye of the Day Lecture with Virginia Hayes, Curator of the Living Collection at Lotusland*

### ✿ Virginia's Plant Picks at Eye of the Day

Join Curator Virginia Hayes Saturday, July 3rd at 10:00 AM at Eye of the Day for a workshop featuring some of her favorite plants for Santa Barbara gardens. An overview of the Mediterranean climate of the south coast and its counterparts around the world will precede a discussion of selected plants for our area. Lots of examples to look at and handouts detailing plant characters and tips for growing them will be included. Admission is free, but a suggested donation of $5.00 enters you in a raffle for prizes from Eye of the Day. All proceeds benefit Lotusland.

*Some of Virginia's Plant Picks will be on sale and...*
*Eye of the Day Garden Design Center will donate 20% of all purchases of Virginia's Plant Picks to Lotusland.*

### ✿ Directions to Eye of the Day ✿

(former location of Abbey Gardens)

GOING SOUTH ON HWY 101:
take the Reynolds Avenue Exit, turn left at the Stop sign, turn left into the Eye of the Day parking.

GOING NORTH ON HWY 101:
take the Linden Avenue exit, turn left over the freeway to the traffic signal on Carpinteria Avenue, turn right and drive ½ mile to Eye of the Day parking.