

ADVENTURES IN THE ARTS

ning was sharply playing, it all formed for me another of those perfect sensations from that phase of art expression known as the circus. My happiest memories in this field are from the streets of Paris before the war, the incomparably lovely fêtes. Only the sun knows where these dear artists may be now.

But I am wanting to tell of the little equestrienne, whose work has for the past five years been a source of genuine delight to me, charming little May Wirth, of Australian origin, with her lovely dark eyes, and captivating English accent. If you have a genuine sympathy for this sort of expression, it is but natural that you want to get inside the ring, and smell the turf with them, and so it was the representative of this gifted little woman who brought us together. It is, in the first place, a pity that there is so little written of the history of these people, so little material from which to gather the development of the idea of acrobatics in general, or of any one phase in particular. It would be impossible to learn who was the first aerial trapezist, for instance, or where high wire performing was brought from, just when the trick of adjusting the body to these difficult and strenuous rhythms was originated. They cannot tell you themselves. Only if there happens to be more than two generations in existence can you trace the development of this form of athletic entertainment. It may have begun with the Egyptians, it may have begun with the first gypsies.