

11: The Fabric of Self

A. City Scenes

1. Class title 1 (John Ritchie: *A Summer Day in Hyde Park*)
2. Section title A (Ford Madox Brown: *Work*)
3. Percy French: *The Mountains o' Mourne* (Jim McCann)
4. Ford Madox Brown: *Work* (1863, Birmingham)

Yes, I'll admit it is perverse to start a class on Leisure with a painting called *Work!* But I wanted to give a background against which all the leisure activities might be seen. I wanted to bring in "The Mountains o' Mourne" by Percy French (1854–1920), because it takes me back to singing around the piano in my Irish childhood—besides which, it is a theater song, and the popular theater is one of my subjects today. The painting, *Work* by Ford Madox Brown (1821–93), may have been intended partly as an allegory of changes in the social structure. Look again at the people who are *not* working, who are my real subject today. What social classes are represented?

5. George William Joy: *The Bayswater Omnibus* (1895, Museum of London)

Jumping ahead to the end of the century, here is *The Bayswater Omnibus*, painted in 1895 by Irish-born George William Joy (1844–1925). It represents the interior of a horse-drawn bus running along the North side of Hyde Park, at that time a good upper-middle-class area. My question is: what are all these people doing? I don't *know* the answers, but perhaps we can make some guesses.

6. — the above, man with papers and woman with flowers

I am least certain about the two in the middle. The elegant young woman with the flowers is presumably paying a social visit, but I'm open to other interpretations. I had thought well-dressed man reading the paper was perhaps a businessman, on his way in to work. But the hour seems more mid-morning than early in the day, and those clothes seem too elegant for the office. Perhaps he is an owner rather than a manager, and so does not need to come in at fixed hours. But it seems more likely he is dressed for a stroll in the Park, to see and be seen. But both make an important point about using paintings in a class on Leisure: most of them will depict people who *have* leisure—people of a certain age and class—and thus not be typical of the population at large.

7. — the above, young women shopping
8. Harrods' in the late 19th century

Moving to the right, we have two youngish women who appear to be going shopping; one of London's main shopping streets, Oxford Street, lies straight ahead, with Bond Street and Regent Street not far beyond. In Knightsbridge on the other side of Hyde Park (thus not on this particular bus route), **Harrods** was building its now-iconic flagship store; the firm itself was founded in 1834.

9. Harding, Howell & Co, Pall Mall

An even earlier foundation was **Harding, Howell & Co**, in Pall Mall, founded in 1796. I took this quotation from Wikipedia; its from a BBC program. Note especially the second sentence. What the department store did was to transform shopping from chore to delight, giving women a social destination, filling their time, and celebrating their taste.

10. Bloomingdales, Marshall Fields, and Macys publications.

Had Joy been painting a decade later, the first big store the omnibus would have come to would have been **Selfridges** in Oxford Street. This was not opened until 1909, but its founder Harry Selfridge was American, and he brought over concepts that were already in place in the great American stores such as **Bloomingdale's** and **Macy's** in New York and **Marshall Field's** in Chicago. One of his slogans was "Every Day is Visitors' Day at Selfridges," implying that visiting the store was an exciting entertainment, even if you did not buy. When **Louis Blériot** flew the English Channel for the first time, Selfridge exhibited the plane right in his store. You can catch this spirit in the trailer for the 2103 British Independent Television series, *Mr Selfridge*.

11. Trailer, *Mr. Selfridge*

12. Joy: *The Bayswater Omnibus*: woman with baby and child

13. Alfred Morgan: *One of the People* (1885), with the above

Finally, the woman with the baby and child. I'm torn between interpreting her as a mother or a nanny. She seems less finely dressed than any of the others, but then the girl is not finely dressed either. The situation is a little clearer when you compare this earlier omnibus picture by **Alfred Morgan** (1836–1924). Called *One of the People*, its main purpose is to show the Prime Minister, **William Gladstone**, taking public transport like everybody else. I wondered if the man behind him is a doctor, given his black bag (incidentally a "Gladstone bag"), but he seems too informally dressed. But it is the people in front that interest me. The woman with the baby seems to be on her own; I would say she *is* a mother. The two children on the right are quite well dressed; I would say that they are the children of parents sufficiently well off to hire the Governess sitting behind them. The boy's toy boat makes it pretty clear that he is off the sail it on the **Round Pond in Kensington Gardens**. Which makes me think that the girl in the Joy picture is off to the park also; it can clearly be seen through the window.

14. Model boats in Kensington Gardens and Central Park

The black-and-white photo shows children sailing their boats in Kensington Gardens. The print is a view of the gardens in the mid-Nineteenth Century. The colored photo is of the similar boating pond in **Central Park, New York**. And with this, we start a new section, on Parks.

B. Parks and Recreation

15. Section title B (Prendergast: *Central Park*)

16. London's Royal Parks

These London parks, however, have a very different history from Central Park in New York, which was a deliberate creation in the mid-Nineteenth Century. This string of parks that you see here—**Kensington Gardens, Hyde Park, Green Park**, and **St. James' Park**—all began as royal preserves, as palace gardens or for hunting, beginning in the reign of Henry VIII. Gradually, they were opened, first to “Persons of Quality” and then to the general public; only **Buckingham Palace Gardens** retains its private function.

17. Sidney Shepherd: *Green Park* (1830s), and *Hyde Park* (1840s, both Yale)

18. — *Green Park*, larger

I can't find out with any accuracy when these changes took place in any given park, but if you look at these two views by **Sidney Shepherd** (1784–1862) from earlier in the century, we see the parks being enjoyed by people of both genders and all ages, but definitely of the higher class.

19. The two John Ritchie paintings below

Twenty years on, however, in these two paintings by **John Ritchie** (1821–75) we get a decidedly more varied group. Although presenting them together, I don't really mean them as a comparison, because there are much the same ingredients in each, the difference being that one is summer and the other winter. However, I would like to discuss what these ingredients are.

20. Ritchie: *A Summer Day in Hyde Park* (1858)

21. Ritchie: *Winter in St. James' Park* (1859)

22. — detail of the above

The winter picture especially has something of a **Bruegel** quality. These are not peasants, certainly, but they are not the upper echelons either. The winter picture does contain a few ragamuffins, but I think they are mainly there to do little jobs for the adults. I don't know what to make of the black boy in the middle of the winter picture, though; he has good clothes, so he is no street urchin—though I suppose he might be a liveried servant.

23. Girolamo Nerli: *Hyde Park* (early 1900s)

I make the point about class not just because this is Britain, but because of two patterns we shall see repeating again and again. One, that some leisure activity or sport seems to get introduced at a relatively high social level and then to spread to other ranks. Two, that even when a park is opened to democratic access by all classes, different social groups tend to self-segregate into different activities in different areas. So, for example, the areas of Hyde Park closest to the fashionable quarter of Mayfair tended to remain the venue for ladies and gentlemen to promenade, whether on foot or horseback.

24. Olmsted and Vaux: Proposal for Central Park

We see much the same thing happening in Central Park in New York City, which was the first major project of **Frederick Law Olmsted** (1822–1903) and his partner **Calvert Vaux**. They won the competition in 1858 to develop a huge tract of land in Upper Central Manhattan, taking the natural features of the terrain and landscaping it to create the astonishing range of scenery that we know: woods, lakes, meadows, paths and carriageways, artificial and natural features, such that no two parts were alike. Olmsted, who I think coined the term “landscape architect,” went on to design not merely parks in other cities, but connected park systems, had very strong feelings about the purpose of what he was doing.

25. Olmsted quotations

Look at these three quotations. The first is about the physical and mental benefits about having access to natural scenery. The second is a statement that such access should not be the monopoly of the rich, but truly democratic. The third is his rueful admission that some people might need instruction as to the proper ways of using a park.

26. Currier and Ives: *Central Park*

27. Prendergast: *Terrace Bridge, Central Park* (1901, Chicago)

28. Prendergast: *Central Park* (1900, Whitney)

I read that very soon different groups of people tended to adopt portions of the Park as “theirs,” the fashionable in one area, the more ordinary folk in others. Unfortunately I cannot illustrate this from the art of the time, which tends to depict Central Park as a fashionable resort, as in this print by **Currier and Ives**, or this 1901 watercolor by **Maurice Prendergast** (1859–1924). Only this slightly earlier Prendergast that I used for my section title gives some hint of the multi-use nature of the Park, with pedestrian visitors sitting back to admire others driving by in their carriages.

29. Charles Ives

There is one famous piece of music written about Central Park, *Central Park in the Dark*, written in 1906 by the American composer **Charles Ives** (1874–1954); despite its early date, it is uncompromisingly modernist. Ives gives a slow almost atonal figure to the strings to provide a quiet background throughout, like the breathing of the silent park. Then against it, you gradually hear snatches of melody from the buildings beyond, popular tunes, a touch of ragtime. For the full effect, you need to sit through several minutes of the quiet music first, but I am starting where the outside music begins to be heard. The photos, of course, are all modern.

30. Ives: *Central Park in the Dark*, central section

C. Day Trips

31. Section title C (Rossiter: *To Brighton and Back*)

32. Rossiter: *To Brighton and Back for Three and Sixpence* (1859, Birmingham)

You could set this beside my *Omnibus* picture earlier. It shows people in a third-class carriage taking the train on a day trip to the seaside. By **Charles Rossiter** (1852–90), it has the marvelous title *To Brighton and Back for Three and Sixpence*. It is hard to know exactly, but this is somewhere between \$25 and \$50 for a trip taking around 2 hours each way on the train. And this is only 34 years after the running of the first ever passenger train in 1825!

33. Thomas Cook and some of his excursions

Mind you, **Thomas Cook** (1808–92), the future founder of the great Victorian travel empire, had organized *his* first day trip by train in 1841. He was a staunch teetotaler, and took 100 of his church member from Leicester to a temperance rally in Loughborough, 12 miles away. Soon, as you see from these plaques outside his Leicester office, he was going farther and farther afield, organizing not merely the travel but also hotel accommodation and restaurant meals.

34. The two pictures below

35. Charles Wynne Nicholls: *At the Seaside* (1860s, Wolverhampton)

36. William Powell Frith: *Ramsgate Sands* (1851–54, Royal Collection)

But my interest now is what the people did when they arrived. Here are two Victorian depictions of English scenes at the beach; let's compare them. The first shows a family set up with due decorum, as though the shore were merely an extension of their drawing room! The resort, wherever it is, is comparatively undeveloped; there are only a few hotels, and part of the beach is still used for landing and selling fish. It is tempting to think that the much greater development and larger crowd on *Ramsgate Sands* represents the kind of evolution I mentioned with parks: that a pursuit started by the higher classes gradually gets taken up by the (comparatively) lower ones. But in fact the more crowded picture, by **William Powell Frith** (1819–1909) was painted *before* the one by **Charles Wynne Nicholls** (1831–1903). Nonetheless, I think my conjecture is basically accurate.

37. Winslow Homer: *Long Branch, NJ* (1869, Boston MFA)

Brighton, the destination for that train trip, was actually established as a resort in the 18th century; it was later popularized by the future **George IV** while he was still Prince of Wales. **Long Branch**, New Jersey, has a similar history, being used as a summer resort by Presidents **Arthur**, **Garfield**, **Grant**, **Harrison**, **Hayes**, **McKinley**, and **Wilson**. As you can see in this 1869 picture by **Winslow Homer** (1836–1910), it was a tidy resort developed for the gentry.

38. The two pictures below

39. Samuel Carr: *Beach at Coney Island* (1879)

40. George Bellows: *Beach at Coney Island* (1908)

It is a different matter when the resort is merely at the end of a suburban train in a big city, as **Coney Island** is to Brooklyn and New York. Again, we must be careful of using the artworks as hard evidence of when changes took place, but this painting by **Samuel Carr** (1837–1908) from around 1880 shows genteel folk standing around with the utmost decorum; the greatest concession anyone makes to the beach is that one man has taken off his jacket; nobody is actually bathing! Contrast **George Bellows** (1882–1925) painting the scene in 1908!

41. Joseph Stella: *Luna Park* (1913, NYC Whitney)

42. Morecambe Pier, 1895

Around the turn of the century, Coney Island and many other American resorts, built large amusement parks, not least to give the tourists an attraction that would function after dark. Most of the British resorts built piers stretching out into the sea, erecting large pavilions at the end of them that would contain a tea room and variety theatre. And in them. Seaside entertainers would perform songs like this one, “I do like to be beside the seaside” (written in 1907). The performer here is **Basil Rathbone**, in character as Sherlock Holmes, who has adopted this disguise to investigate some case or other.

43. “I do like to be beside the seaside” (Basil Rathbone)

44. Class title 2 (Blackpool posters)

D. Mirror of Life

45. Section title D (baseball game in mirror)

46. — the above with bullet points

This second hour will be divided into an outdoor half and an indoor one. The outdoor portion takes us into the huge topic of **Sport**. But with only 25 minutes, I have chosen a couple of strategies to narrow my focus. First, to look at sport as a mirror of the life and culture of our two countries. And second, moving on from that, to look at aspects of sport that might have come into one of our previous classes, but didn't: the increasing participation of **Women**, the role of **Empire** in determining whether a sport is national or international, and finally sport as a system of **Values**. Think of these as a set of appendices to the other classes.

47. Brandi Chastain, 1999 FIFA World Cup

This picture of soccer player **Brandi Chastain** celebrating scoring the winning goal at the 1999 FIFA World Cup has been described as the “most iconic photo of a female athlete ever.” Young, strong, victorious, I can't think of a better celebration of women in sports. And, yes, she has taken off her shirt in a moment of exuberance. So what?—she is still wearing more than most young women on a public beach. Men do this all the time, though it shocked a lot of people to see a woman doing it.

48. — the above, with early 1800s quote

49. *Saturday Evening Post* covers, 1902 to 1909

One of the problems of looking to the internet for ideas is that you come upon nuggets that are too tantalizing to omit, but which you can't track down in a proper scholarly way. One such is the quotation here. I know it is from the earlier 19th century, and that the writer was herself a woman, but nothing else. From other mentions, however, I know that it was the tenor of medical advice that women's limited resources should be reserved for child-bearing. By the end of the century, the child-bearing goal was still the object, but it had changed round: healthier, more athletic girls, would produce healthier children. By the early 1900s, the *Saturday Evening Post* was regularly featuring athletic young women on its covers. *Sports Illustrated* is still doing it today.

50. England-Ireland hockey international match, 1896

By the end of the nineteenth century, women were not only playing team games, but were competing on a national level. One of these games adopted by girls' schools in Britain was **hockey** (what you call "field hockey"). Here is the first ever International match between England and Ireland, in 1896. But look at the language with which the press reported it: "...not to say charming!"

51. Women playing football, *Harper's Bazaar*, 1869

Another internet mystery is this engraving of women playing soccer. The source says "Harper's Bazaar, 1869," but Harper's at the time was only an American magazine, and the women in the background are distinctly playing cricket, plus a number of other athletic activities. So I suspect the engraving is actually British, and either satirical or fanciful, designed to make a point. I found it in connection with a book (which I don't have) on women's soccer.

52. Nettie Honeyball and the Ladies' Football Club

But I learn from a review of the same book that there *was* actually a Ladies' Football Club in late Victorian times, recruited by one **Nettie Honeyball** by means of newspaper advertisements, and composed entirely of middle-class women. Over 12,000 people attended this first game, and the team became popularly known as **The Honeyballers**—but it turns out that "Nettie Honeyball" was a pseudonym for the much less glamorous **Mary Hutson**!

53. Frith: *The Fair Toxophilites* (1872, Exeter) and *Lavery: A Rally* (1885, Ottawa)

Let's end our look back at athletic women with two genuine works of art, showing women engaged in archery (**William Powell Frith**, 1872) and tennis (1885)—the latter by **Sir John Lavery** (1856–1941)—both sports having been deemed acceptable for upper-middle-class women by mid-century.

54. Webb Ellis at Rugby

This is **Rugby**, where I went to boarding school; I'll point to the window of the study I had for the last year or so, looking out over the main playing field, the Close. On the wall to the right there is this plaque: "This stone commemorate the exploit of **William Webb Ellis** who, with a fine disregard for the rules of football as played in his time, first took the ball in his arms and ran with it, thus originating the distinctive feature of the Rugby game, AD 1823." I was never much of a games player myself, but I took

inordinate pride in being right there on the spot where the Rugby game started, and I loved that phrase “with fine disregard.” Only now I read that it was pretty much a myth. There were probably many variations of the rules of football at that time, and some others surely included handling the ball. It is probably no more true than the idea that **Abner Doubleday** invented baseball in Cooperstown. But great sports need their foundation myths, and they become part of the product.

55. Various depictions of cricket

In the summer term, we played **Cricket**, which is a game of such ancient origins that it doesn’t need a foundation myth. It was widespread throughout England well before the end of the 18th Century, and English settlers brought it with them to America. But it had a deserved reputation as an upper-class sport, and never caught on in the anti-elitist United States, the way baseball did.

56. Thanksgiving Princeton-Yale match, mid 19th century

Americans take pride in the fact that all its major games were invented, or at least perfected on these shores. This is only indisputably true for **Basketball**, as I’ll explain in a minute. **Lacrosse** was adapted from a Native American game. **American Football** probably sprang from an agreement in the 1870s between the various Ivy League schools, each of which played their own idiosyncratic version of the game, to settle on common rules so that they could compete with one another. **Baseball** probably started with a British children’s game but—Doubleday or not—soon developed its own rules and traditions. But neither of the big games is played worldwide. Baseball was carried to Cuba and Japan and spread regionally from there, but the so-called “World Series” involves only one country, the USA, plus a couple of cities in Canada. By contrast, the international competitions in Rugby or Cricket involve Australia, New Zealand, India, Pakistan, and the West Indies, among others. Britain exported her games along with her Empire.

57. Polo in the 19th Century

There is one interesting exception to this. **Polo** originated in the Middle East and the Indian subcontinent. When the British annexed India to the Empire, they simply appropriated the game and brought it back to Britain. Why? Two reasons. One, though nobody would actually have said so, it was a class marker that could only be played by people wealthy enough to train and maintain a stable of polo ponies. And two, it was thought to be the perfect training for cavalry officers. The connection between team sports, moral character, and military conduct is less fashionable now, but was deeply ingrained in Victorian values and lasted well into the 20th Century.

58. Newman and Clifton College

It is best summed up in the poem *Vitai Lampada*, or “Passing the torch,” by **Sir Henry Newbolt** (1862–1938). It opens with a description of a game of cricket at **Clifton College**, the school that Newbolt attended, which also has a Close. I am using it as my first image, followed by a painting of the second Anglo-Afghan War, and the Memorial Chapel at my own school, Rugby. The reader is **Jonathan Jones**.

59. Newbolt: *Vitai Lampada* (Jonathan Jones)

60. James Naismith, the inventor of basketball

Of course all sports develop their own ethos, but I know of only one that was invented to promote ethical values. This was **Basketball**, invented in 1891 in Springfield MA by Canadian **coach James Naismith**, on the specific charge to come up with a non-violent sport that could be played in the confines of a YMCA gymnasium and promote its values, “muscular Christianity.” It soon spread from YMCAs to colleges, and then across the world.

61. England vs. Scotland, 1872

Soccer, the other form of football in Britain, took a different tack. The first international matches were played mainly by gentlemen, but it soon took on the character of a proletarian sport. In this case, the ethos was more practical. Factory owners in the North of England especially saw the value of building company loyalty by sponsoring teams, which meant that they had to give their workers time off to play and attend the matches; you can’t engage in leisure activities if you don’t have the leisure. I don’t know if **Baseball** went through a similar evolution, but both developed into spectator sports in which the crowds vastly outnumber the players. Which gives rise to a very different dynamic, humorously captured by the great narrative poem *Casey at the Bat* (1888) by **Ernest Lawrence Thayer** (1863–1940). This is **Richard Poe** reading from a book illustrated by **CF Payne**.

62. Thayer: *Casey at the Bat*

E. A Night Out

63. Section title E (*Good Old Days*, trapeze)

64. Glackens: *Hammerstein’s Roof Garden* (1901, Whitney)

That trapeze artist was actually from a BBC program, *The Good Old Days*, which ran for 30 years reviving traditional material from the Victorian and Edwardian theatre. But circus acts were a staple of American vaudeville too. This painting by **William Glackens** (1870–1938) shows **the Roof Garden Theater** built by **Oscar Hammerstein** (father of Oscar II) above his Victoria and Belasco Theaters on Broadway; as you see, the act currently playing is a tightrope walker. And the poster to the right, of about the same date, shows two dancers, two clowns, a trapeze artist, a few people who might conceivably be actors, a singer with an accordion, and a couple of trained dogs! This mixture was pretty well standard for American vaudeville at the turn of the century, as the following clips will show.

65. American Vaudeville (movie clips)

66. Augustin Daly: *Under the Gaslight*

I had hoped to say a little more about straight theatre, but can’t find good video reconstructions. From mid-century on, the popular taste for plays preferred melodrama, with vicious villains, virtuous

heroines, and valiant heroes. This is a poster for the most famous of them, *Under the Gaslight* (1867) by American playwright **Augustin Daly** (1838–99), together with an actual stage shot of a similar show.

67. Calder's White Slave Company, Theatre Royal, Edinburgh, posters

Looking through the collection of theatre posters from the National Library of Scotland, I find a decidedly mixed bag, with a strong American flavor. I have no idea, for example, whether **Calder's White Slave Co.** is on tour from the US or a British group performing American material. Judging from these posters—both from the same season, I think—they have a specialty in melodrama, but also with a mixture of traditional blackface minstrel show.

68. Charles K. Harris and *After the Ball is Over*

The 1890s saw the beginning of **Tin Pan Alley**. The term refers not only to the area of New York City where the music publishers set up shop, but to completely new ways of marketing songs. This is the cover of the most successful song of the period, *After the Ball is Over* (1892) by the man on the left, **Charles K. Harris** (1867–1930). You will notice that much more prominent than the composer's name, is the name and photo of the man who first sung it, **J. Aldrich Libbey**, and the show he sang it in, *A Trip to Chinatown*. Now Harris had had bad luck with previous songs he tried to market through conventional New York publishers, so he tried a new strategy for this one. Finding a Broadway touring company that was playing in his home town of Milwaukee, he went to the leading singer—Libbey—and offered him \$500 plus a share in sales to plug his song in the show—no matter that it had nothing to do with the context whatsoever. The song received a five-minute ovation and six encores, the publisher **Oliver Ditson** took it up, **John Philip Sousa** made an arrangement of it to play at the **Chicago Worlds Fair**, and before long Harris was earning \$20,000 a *month* from royalties. We actually have a recording of Harris himself singing it as an old man, but the verse is as bad as the chorus is good, so I'll switch to a modern performance of the song in *Showboat*, where it is inserted as a borrowed number, much as Libbey would have inserted it into *Chinatown*. The singer is **Rebecca Baxter**.

69. Harris: *After the Ball is Over* (the composer and Rebecca Baxter)

70. Sickert: *Little Dot Hetherington at the Old Bedford* (1888, Monte Carlo)

Although **Music Hall** or **Variety Shows**, as vaudeville was called in Britain, pretty much died out in London after the second World War, they lingered in the provinces. The so-called Grand Opera House in **Belfast** (where I was born) in fact mostly survived on variety; **Glasgow** (where I had my first job) had at least two theatres running variety full-time right through the sixties. No matter what other acts might be included, songs were the staple attraction. They came in two varieties: sentimental and comic; I'll play one of each. The sentimental one is British, *The Boy I Love is up in the Gallery*, written in 1885 by **George Ware** (whom I know nothing about). The painting from a few years later is by **Walter Sickert** (1860–1942), and shows a music-hall performer of the time, **Little Dot Hetherington**, singing indeed to the gallery. The singer on the video is **Jenny Coulson**. The comic song, *Where Did You Get That Hat?*, is in fact American, written in 1888 by an actor called **Joseph J. Sullivan** for himself to sing. Our version is sung by **Robert White** as the grand finale to another episode of *The Good Old Days*.

- 71. Ware: *The Boy I love*
- 72. Sullivan: *Where did you get that hat?*
- 73. Scott Joplin

All that was music by white composers for white audiences. But, as I suggested in previous classes, there was also Black music—ragtime—and a preeminent ragtime composer, **Scott Joplin** (1868–1917). If I were doing a whole section on him, I’d call it something like “Brothel to Opera,” because he started off as a teenager playing piano in a Saint Louis whorehouse and ended by writing not one but two operas. In this clip from the 1977 film *Scott Joplin*, he is seen playing his rag *The Entertainer*, while thinking back to some scenes from his youth. **Billy Dee Williams** is the actor.

- 74. Joplin plays “The Entertainer” (*Scott Joplin, 1977*)
- 75. *Maple Leaf Rag* and pianola rolls

But we needn’t watch an actor playing Joplin; we have a recording of the composer himself. Not an audio recording, but a pianola roll. These are his ghost fingers pressing the piano keys, in his first great success, *The Maple Leaf Rag* (1899).

- 76. Joplin: *The Maple Leaf Rag*
- 77. Joplin: *Treemonisha* CD cover

Later in life, Joplin turned to writing opera. His first scores have all been lost, but his last opera, *Treemonisha* (2011), about a young African American woman who raises her community by urging education, was rediscovered and received a fine performance in Houston in 1976, which I saw. Here is at least part of the finale, “A real slow drag”; listen for those extraordinary popped-out high notes by **Carmen Balthrop** in the title role.

- 78. Joplin: *Treemonisha*, finale
- 79. Class title 3 (Give my love to Broadway)