

**Le tricorne / designed by R.B. Sutcliffe.**

**Contributors**

Sutcliffe, R. B.  
Carthage (Steamship)  
Peninsular and Oriental Steam Navigation Company.

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Wellcome Collection  
183 Euston Road  
London NW1 2BE UK  
T +44 (0)20 7611 8722  
E [library@wellcomecollection.org](mailto:library@wellcomecollection.org)  
<https://wellcomecollection.org>



LE TRICORNE

RAS

# Peninsular & Oriental Steam Navigation Company

## Dinner

HORS D'OEUVRE VARIES

ICED CONSOMME

CONSOMME ROYALE

CREME MALAKOFF

GRILLED HALIBUT MAITRE D'HOTEL

COLD- HALIBUT A LA Russe

TOMATO OMELET

SHEEPS' TONGUES CLAMART

SHOULDER OF LAMB - MINT SAUCE

ROAST TURKEY - CORN SAUCE

POTATOES- ROTI PUREE ALLEMANDE

SPINACH GREEN PEAS

### COLD SIDEBOARD-

RIBS OF BEEF BOILED GAMMON

OXFORD BRAWN GALANTINE OF CHICKEN

### SALADS-

LETTUCE TOMATO ALICE

BABA ORIENTALE GATEAU CHOCOLAT

PEARS MELBA

WELSH RAREBIT

DESSERT CUMQUATS

ASSORTED NUTS

COFFEE IS SERVED IN THE PUBLIC ROOMS

S.S. CARTHAGE

FRIDAY, 27TH JUNE, 1958

## Wines

ALL WINES, INCLUDED IN THE WINE LIST, ARE READY FOR SERVING AND THE FOLLOWING ARE RECOMMENDED-

White - No. 9 Pouilly-Fuisse 1953

Red - No. 24a St. Emilion 1953

THE FOLLOWING WINES ARE AVAILABLE AND FOR SALE BY THE GLASS-

Rhone Wine, Hermitage Red 1947 1/9

Hock, Rudesheimer Superior 2/3



## LE TRICORNE

Produced at Alhambra Theatre, London, July 22nd, 1919

The Miller . . . . .	<i>Leonide Massine</i>
The Miller's Wife . . . . .	<i>Thamar Karsavina</i>
The Corregidor . . . . .	<i>Leon Woizikowsky</i>
The Corregidor's Wife . . . . .	<i>Alanova</i>
The Dandy . . . . .	<i>Stanislas Idzidowsky</i>

### Ballet in 1 Act

Book . . . . .	<i>Martinez Sierra</i>
Music . . . . .	<i>Manuel De Falla</i>
Choreography . . . . .	<i>Leonide Massine</i>
Scenery and Costumes . . . . .	<i>Pablo Picasso</i>

Le Tricorne is a sophisticated modern ballet in every sense. The setting, a sun-drenched plain, a bridge and the entrance to a house, is by Picasso and conveys in a moment the hot, dusty, colourful life of Spain; the throbbing music of De Falla demands rhythmic hand-claps, tapping heels and clicking of castanets from the first opening bars.

The story, such as it is, revolves around the quarrels and reconciliations of a miller and his flirtatious wife who combine to ridicule the local ruler, a hated despot known as the Corregidor. Around their overwhelmingly successful attempts to discomfort and shame the old man is built up a series of dances in the Spanish style—*solí*, *pas de deux* and exciting colourful ensembles. The dancing is far removed from the basic classical movements of Sylphides or Giselle and its origins in the traditional dances of Andalusia, which Massine studied so closely, are obvious throughout the whole presentation. Each begins with quiet, well controlled movements and is built up rapidly to an exhilarating exciting crescendo with flaying arms, tapping feet, swift moving fingers and animated gestures. The individual dances rise to a peak with the miller's solo in the fiery "*farucca*" which leaves him worn out but exultant in the midst of a group of guests at the fiesta.

The ballet ends with the deposition of the Corregidor and the trouncing of his effigy by the villagers as they all take part in a final "*jota*." The music beats faster and faster, ceases momentarily and then surges upward again while the eye tries in vain to keep track of the swift interchange of colour and form on the stage; the women's full, swirling, gaily striped skirts form a dramatic contrast to the shining black tight-fitting dress of the men and the whole becomes a kaleidoscope of colour and movement, accentuated by the dramatic fiery music as the curtain falls.