The Laban Art of Movement Guild Magazine

Fifty-Eighth Number May 1977

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EDITORIAL

On October 3rd 1976 the International Council of Kinetography Laban held a luncheon at the Liberal Club, Whitehall Place, London, in honour of the President, Albrecht Knust, on the occasion of his eightieth birthday. The Guild recognises the value of Albrecht Knust's work. We are publishing in this magazine two articles, by Pino and Pia Mlakar and by Roderyk Lange, in his honour, and we greet him with warm wishes for the future.

The other article in this issue, is the first part of a study of Delsarte. The second part, showing similarities with the work of Laban and making a comparison, will be published in November.

It was with great regret that we heard that Myfanwy Dewey had died. She was a loyal and generous member of the Guild. Tributes to her appear in this magazine. We missed her at this year's Conference and shall continue to miss her at all meetings of the Guild.

The Conference on 26th February, was well planned. The theme, *The arts as a peculiarity of man*, carried through in both practical sessions. They were stimulating and recreative and the Laban Lecture—*Art and Survival*—given by Dr. M. D. Marshak, was exciting and provoked lively discussion. Unfortunately, as it will become part of a longer work, we are unable to print it. It is unfortunate, too, that the Conference attracted so few members. Much thought was given to the content of the day, and the venue—five minutes from the M6—seemed to be central. The Courses and Conference Committee (Chairman: Joan Russell, Hawkhurst House, Cradley, Malvern, Worcestershire), would be pleased to know why you were unable to come. They would enjoy being able to plan a Conference which would attract a more representative gathering next year.

ALBRECHT KNUST
on his 80th Birthday

At the beginning of this century the young Laban came to realise that one should find the lost store of movement which originates from our psycho-physical life. He was entirely captured by the phenomenon of dance. His mind strove to discover behind its seemingly ephemeral forms certain principles of movement. He soon found out at least some movement patterns which already gave his circle of pupils a feeling of belonging and offered them a footing for their experimentations of gesture, vibratory motion and space.

Albrecht Knust was one of his pupils. He was attracted by Laban's revolutionary ideas for dance and theatre; dance as an enjoyable experience, not made into one by scenic, literary and musical decorations, but dance on its own. An exciting beautiful world was evoked by those dancing groups of people who felt called upon to discover new depths and substance in the choreographic art.

In the process of the new awakening of the dance the key position was movement choir leader. The aesthetic and artistic considerations of the academic dance, then called ballet, appeared to have become redundant. In their place new and self invented movement forms were enjoyed. This development was truly reflected in the Hamburg Movement Choirs and the Hamburg Laban School which were both directed by Albrecht Knust.

It was a special event when Knust hazarded to re-stage an evening filling choric work, consisting of several parts. It was *Titan* and was danced by the Hamburg Laban School and Movement Choirs. To offer the public a theatrical experience without an additional decorative display but just with dancers and with amateur dancers, that was a bold venture!

Laban was the author, and was present at the last rehearsals. His brilliant idea of movement choirs had widely spread in Germany among people of all classes. They were to demonstrate that amateurs were also able to put up a dance work for the enjoyment and experience of the spectator. The staging of *Titan* 50 years ago completely involved Knust, with his talents, his conviction and dance enthusiasm. He also carried the moral and financial risk, but *Titan* was for Knust worthy of the risk. Knust, always courageous and ready to act can be proud of that time 50 years ago.

In the ever-creative Laban ripened in those days also Kinetography. After years of experimentation it came to him like a flash and he was suddenly able to set it down on paper. He had devel-

oped it from the space language of the icosahedron — the body kinesphere—, the time rhythm and the dynamic stress. He was, however, too occupied and too many-sided to be able to expand his ingenious invention to a kinetographic encyclopedia, and here springs to mind a parallel: Pierre Beauchamp did not develop his invention of notation. It had to wait for Raoul Lefeuillet who analysed and clearly recorded all the material at the Académie de la Danse in his master's dance notation.

In comparison to Lefeuillet, Albrecht Knust's creative work and achievement in this field are more comprehensive and devoted. As a member of the Academy and in the circle of Louis XIV Lefeuillet was supported. His work enjoyed the patronage of the highest rank and thus prospect of gain and fame.

Albrecht Knust did not receive any such help. This man, coming from the dancer's world, simply worked as an enthusiast and quiet scientist. Then, a long lasting battle broke out in Germany against everything stemming from the free dance. Laban's Kinetography came also under fire. Anyone, whose life's work would be presented to the dancers and public in such an atmosphere would have broken down in desperation. But not Albrecht Knust. After many years of work he presented us with the eight volumes of the kinetographic encyclopedia as well as the Handbook, so that choreographers, balletmasters, dance schools and groups could make use of them. In his Studio of Kinetography at the Folkwang Hochschule work went on again from 1951.

Of great importance was his meeting with Ann Hutchinson who had developed the Kinetography in the USA under the name "Labanotation". The consequence of this was the forming of the International Council of Kinetography Laban, whose President Knust is, and whose Chairman he was for many years: an enlivening though strenuous experience for a man in his sixties and seventies. The main points were now to interpret by personal and written word results of his research, to discuss concepts and technical terms of his own and other people's proposals, to observe critically, think over matters carefully and at the same time exercise human and academic prudence. In all that one senses Knust's responsible attitude towards the matter.

For a great number of people interested in ICKL his formulations have become definite concepts and technical terms. Knust's unique merit lies in the widely embracing, precise terminology in the German language. A universal kinetography thus received a basis for world-wide discussion and collaboration towards its spreading. In this connection Knust became recognised as an inter-

national authority, and the Folkwang Hochschule, a state academy of the Arts in Essen, Germany, officially bestowed upon him the long-deserved title of Professor.

Through dance-script to script-dance was Laban's optimistic call. In fact, this was practised in the 1940s by a small circle when all problems of stage dance production appeared capable of solution to the Kinetographer of the Bavarian State Opera in Munich. This Kinetographer was Albrecht Knust. And yet—it is still a long way to go for a general break-through of Kinetography amongst dancers. The reason for this does not however lie in Kinetography itself, and Knust need not worry any more about this. It can only be achieved by a generation which no more wishes to consider and treat dance and choreography as an ephemera. No matter, whether this happens or not, the great work, the important contribution towards success remains.

With confidence we believe that it will be Kinetography which in the future will open up for the dance theatre a great qualitative development and bring it to the status of equality with other branches of the arts. Seen from this perspective, the path through life of Knust, now celebrating his jubilee, turns again very happily towards the dance from where he started full of enthusiastic faith. His life has not been a celebration of rest which urges us to celebrate Albrecht Knust. We owe him gratitude and respect for his good example, for his loyalty to the work, his friendship and his great humanity.

Translated excerpts from writing by Pino and Pia Mlakar.

PRINCIPLES UNDERLYING THE UNIVERSALITY OF LABAN'S MOVEMENT NOTATION

Attempts have been made over centuries to record human movement. The different methods used were, however, pictographic, although sometimes they were based on ideographic principles, comparable with early systems of writing. An equivalent of phonetic movement script was needed. The first notation system which responded to this demand, in its rudimentary form, was the 18th century Feuillet system*.

Feuillet notation had already contained several elements based on the universal motor principles of the human body. These Laban used later and developed when completing the full system of notation. From the Feuillet system the following elements were derived:

(a) the central line dividing the movements of the left part of the body from those of the right. In Feuillet's system, however, the line is drawn as a floor pattern, indicating the way the dancer progresses (Fig. 1a). Laban put the line vertically, upright (Fig. 1b.). The floor pattern will be deduced from the actions of the dancer in the progression of moving. If the floor pattern is very complex, some auxiliary drawings may be added.

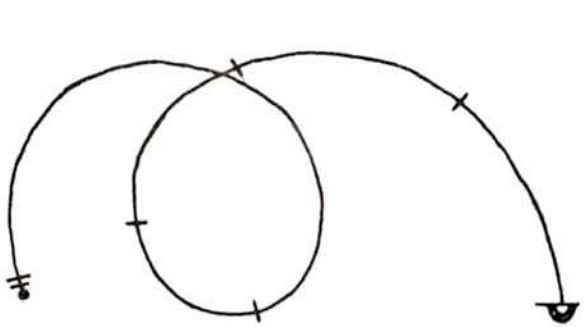
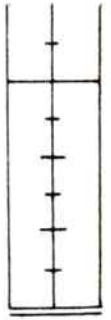


Fig. 1. a) the central line in Feuillet system.



b) the central line in Laban system.

* Invented by P. Beauchamp and published by R. A. Feuillet in *Chorégraphie*, ab. 1700.

This dividing central line corresponds to another universal fact, namely, that the human body is undeniably symmetrical (Fig. 2).

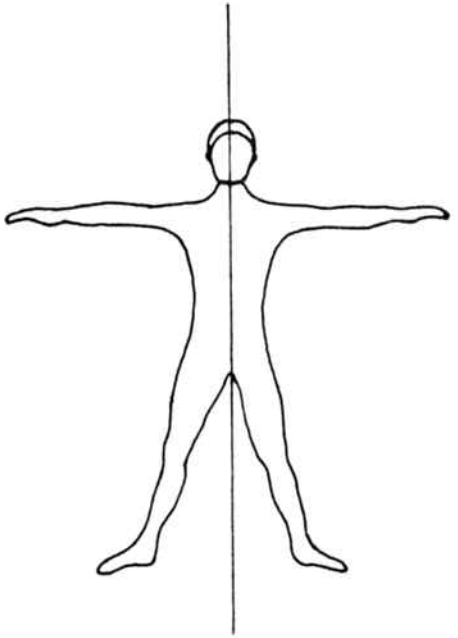


Fig. 2. The symmetrical division of the human body.

(b) in Feuillet's system the bar lines introduced along the central line indicated roughly the time division. Laban widened this scope by eliciting the time value according to the proportional length of movement units along the central line. Thus the time values may be accurately defined.

(c) in Feuillet's system the particular signs are equivalents of particular *steps*, indicating direction and some detail of performance. Laban developed them into universal direction signs operating in the three dimensions in space. These, combined with the time indication (direction signs of proportional length), give for the first time the opportunity to describe space and time relationships graphically, in the

instantaneousness of one sign*. This is a great achievement, although the means applied are ingeniously simple. It is an entirely new approach allowing us to analyse and notate movement *dynamically* as opposed to the *static* approach of other systems of notation.

(d) besides the signs for steps and leg gestures the Feuillet notation had already developed signs for arm gestures**. Laban went further by including in the system movements of the whole body. These movements are being written further out on both sides of the central line, mirroring the right-left division of the body***.

The idea to record simultaneously the three dimensional aspect *and* duration of bodily actions, as introduced by Laban, has been combined with a particular approach in analysing movement. The criteria for this Laban has based on the essential clues evident in the progression of the body through space: the vertical, the three dimensions, and the centre of gravity.

We are constantly relating our actions to the vertical. Our movements are going "away" from the vertical and are "returning" to it in the course of establishing the necessary balance in supporting, conditioned by the force of gravity. The vertical is the *universal* and the usual stance of all human beings, irrespective of race and culture. Therefore in respect of spatial orientation we refer first of all to the ideal vertical as a *means of reference*.

This universally experienced notion has been applied by Laban as a fundamental in his movement analysis and notation. Movement in the vertical is being described with signs  and  ,  being the centre, which itself remains along the vertical.

The notion of the vertical allows us to identify the upright stance of the body, particularly essential when a style requires an avoidance of the ideal vertical to a certain degree (Fig. 3a.) or if the vertical has to be strictly maintained (Fig. 3b.).

* This has been proposed to Laban by his one time co-worker, Dussia Bereska.

** These, however, have been used only exceptionally.

*** The idea to notate the movements of the whole body in a similar way to the arm movements, has been proposed to Laban by his former pupil, Kurt Jooss.

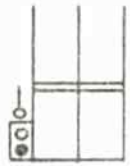
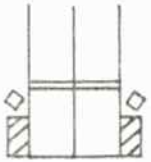


Fig. 3. a) the torso is leaning slightly forward during the whole dance. Used by Odette Blum in describing the dances of the Lobis (Ghana).



b) the body has to remain in the vertical during the whole dance. Used by Roderyk Lange in describing the dances of Cuiavia (Poland).

Similarly all possible directions resulting from the different degrees of going away from the vertical refer to the *universal* spatial dimensions. The spatial dimensions and the ideal directions intermediately located remind us of the universal spatial model, to which any observable actions will be related and possible deviations from it recorded (Fig. 4).

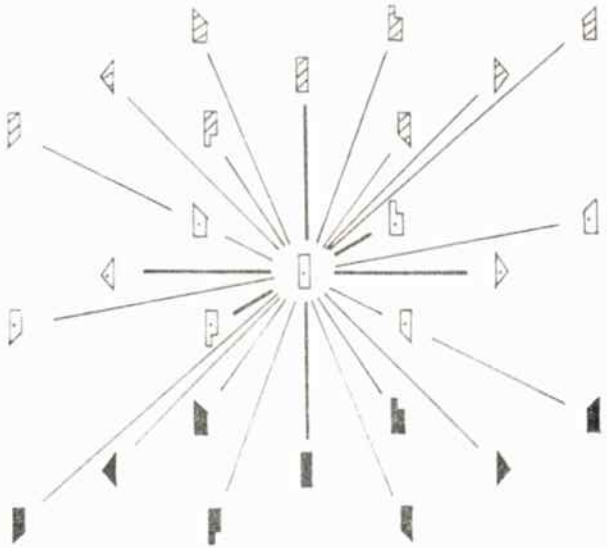


Fig. 4. the three dimensions and basic directions of the spatial model.

In this way movements and dances of different races and cultures may be described. The means of reference is the universally

experienced and applied notion of the *spatial dimensions*. The spatial criterion applied is one of the basic issues conditioning the universality of Laban's system of notation.

However, as soon as the weight of the body is being moved, a different criterion is applicable and this is the *centre of gravity*. Again, this is a universal phenomenon and Laban applied it to his system. When analysing movements combined with tne transference of weight, Laban identifies them as movements of the centre of gravity, in the vertical relation to the base. With watching and recording the progress of this key element in bodily motion, an unusually simple and compact way of notating these complex movements has been made available by Laban.

The relativity of experience and achievement is another universal trait of the human race. On spite of identical characteristics human beings are not uniform creatures. Some physical or cultural features may condition a different approach in solving universally human actions. This applies not only to particular human groups, it is already evident with each individual human being. In his system of analysing and recording movement Laban respected this principle all the way through. For example a movement unit called "step" is basically recorded with one direction sign of an applicable length (duration). However, the execution of this "step" will differ from one person to another; the length of the step, its secondary characteristics, the use of energy, etc. If we mean in general terms "a step in a particular direction, of a particular length of time, in a particular level", then this means a universally understood human motion but it includes at the same time the relativity conditioned by the differences in detail between human beings. As a result everybody will perform a "step" according to his physical build and cultural inheritance (Fig. 5 a, b.)

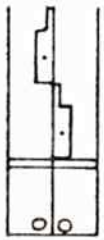
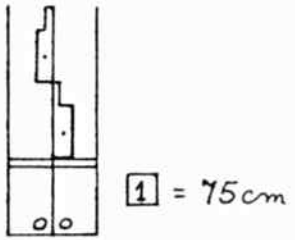
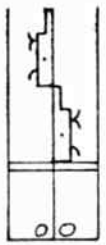


Fig. 5. a) general description— ordinary steps.

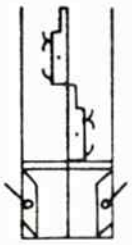


b) steps of stated measurement.

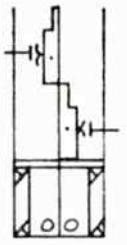
Only if, for special reasons of documentation, the measurements of the "step" have to be made precise, the accompanying characteristics made evident, one adds the required details in notation. This may of course vary to different degrees depending on the purpose of the recording (Fig. 5 c, d, e.)



c) 'street walk' — from the heels onto the whole foot.



d) stylised walk — from the toes onto the whole foot. The legs are turned out.



e) 'old man's walk'— feet kept parallely to the floor.

A detailed notation is necessary for some particular analytical investigation, and, first of all, to describe the attributes of a particular style. What is, however, essential is to understand a detail within the full *movement context*. What has been before and what comes afterwards, very often condition the appearance of the detail. Movement is logically structured according to the functions of the human body in space and time. Laban says in conjunction with this:

> "Very often it is not necessary to notate all the effects of movement contributing to the final effect".
>
> (*Principles of Dance and Movement Notation*, 2nd edition, 1975, p.18).

Many details evolve out of a certain movement context and it is up to the notator to understand these connections when analysing movement. Kinetography is a *movement script* which secures the recording of movement progression. It has to represent the dynamic content inherent in movement, not merely to provide an external picture. This point is actually the asset of Laban's kinetography in comparison with many of the existing notation systems.

Laban actually strongly stresses the necessity of understanding the signs within a notated sequence as having counterparts in real movement possibilities of the human body:

> "The motion characters of the script are compounded according to simple orthographical considerations which we have learned to appreciate in the long exercise of our experimental notation activity".
>
> (*Principles . . .*, p.13)

These orthographical considerations, however, Laban has based on criteria which were derived from the understanding of the motor principles of the human body. It is for these reasons only that Laban could claim in 1956, after the system had been in use for 28 years:

> " . . . throughout the whole of this period the fundamental signs that I have invented have remained unaltered, which proves that the underlying principles of the system as first devised by me are sound and practical".
>
> (*Principles . . .*, p.1)

The signs of the script are symbols of a completed, logically organised system and they correspond to clearly defined ranges of notions. Any thoughtless mixing of symbol categories will cause a chain-reaction of inconsistencies. A cluttering of the system with indiscriminately added signs must prove disastrous. Therefore utmost care should be taken in developing and incorporating new additions. Laban was very much aware of this danger:

> "A script can become universal only if its basic principles are clearly defined and its essence kept free from contamination".
>
> (*Principles . . .*, p.12)

Laban has based his system on thorough observation and search for existing fundamentals rather than on imposing conventional, contrived and short sighted solutions. This approach puts his system in line with other profound achievements of human thought.

RODERYK LANGE

FRANCOIS DELSARTE (1811-1871) MOVEMENT THEORIST

DELSARTE AND HIS WORK

The name and work of François Delsarte (1811-1871) have largely been forgotten but examples of his principles of movement expression can still be seen today in various forms of art where movement is considered aesthetically important, i.e. in dancing, acting and operatic singing. Whilst traces of his theories are often seen in artistic movements, these are not usually recognised as illustrations of his system of expression because of their synthesis into other recognised techniques and practices. Two examples could be taken from the recent visit of Martha Graham and her company to London in July 1976. In *Cave of the Heart*, the evil and scheming of Medea is symbolised by concentric centripetal movements of the torso and limbs, together with powerful bursts of successive rhythms, and in *Frontier*, the young girl's happiness is seen by her lively, eccentric and centrifugal actions. These are typical actions which are embodied in Delsarte's fundamental principles of movement expression which were systematised and taught by him from 1839 to 1870.

Who was Delsarte, what did he do, and what is the importance of his work and influence in the late 1970s?

There are several short biographical sketches of Delsarte, some are scanty, e.g. by his daughter, Marie Delsarte-Geraldy (Zorn, 1968 and Werner, 1893) and some are melodramatic, e.g., Arnaud (Werner 1893) and Durivage (Zorn, 1968 and Werner, 1893). The best concise account is by Shawn (1954).

Orphaned by the time he was ten years old, Delsarte worked in various trades and slept on a pallet or rags in an attic or in doorways. At this early age he experienced some kind of vision as a result of a fainting fit. He believed this was a religious visitation guiding him to study music, and the rest of his life was governed and lived according to his very sincere religious beliefs.

His musical talents were discovered by Father Bambini, a musician of some standing, who took the boy into his own house and gave him singing lessons. As a result, Delsarte became a pupil at the Conservatory School in Paris. Whilst studying singing and oratory, his voice was ruined and he realised that his teachers taught their own personal beliefs and styles which were not supported by reasons, laws or principles. Determined that others should not suffer as he had, he set himself the task of discovering and formulating principles and laws of art and expression. He obtained a small sinecure at the Conservatory which enabled him to pursue his studies into the laws of expression.

He began to observe people in the streets and parks, watched their behaviour when alone and with others. People of all ages and stratas of society were observed in numerous situations to see how they moved and expressed themselves. He studied the physically and mentally sick and once travelled across France to the scene of a coal mine disaster to observe the grief-stricken. Wishing to know more about the human body, he enrolled at Medical School to learn anatomy and physiology and to study at close range the flayed corpses in the morgue.

From early ideas his observations gradually led him to formulate rules which he then tested by hundreds of further observations.

> My reason does not know how to lead me to principles of which it is ignorant; but it knows how to guide me back. In other words, it is a blind person *a priori*, it is a luminary *a posteriori*. Though it may not know at first, once shown, it learns by study; though it may not sieze, it retains, masters and generalises.
>
> (*Delsarte*, p.392)

His observational method is mirrored by present reseach procedures when laboratory conditions prove impossible to implement.

As his studies progressed, Delsarte began to see unifying concepts which he formulated into a system of laws and principles governing expression in movement. By 1839 he had organised the results of his studies into a series of lectures, 'Cours d'Esthetique Appliqué', which he believed included all the basic principles which affect every form of art.

Sometimes in his public lectures he would be assisted by his students, but he would always illustrate a lecture himself by singing or pantomime.

> These meetings were genuine artistic feasts. They were held at night, at the same hour as the theatres, and no play was preferable to them in the eyes of the truly initiated. They were a transcendent manifestation of all that is most elevated, which art can produce.
>
> In a review from a newspaper, it was said: 'All were held trembling, breathless by that worn yet sovereign voice. We were amazed to find ourselves yielding to such a spell'.
>
> (*Arnaud*, p.292)

Although the famous flocked to his salon, his influence was limited to a professional and artistic circle of people. The great

Wagnerian singer, Henrietta Sontag, was coached in the interpretation of her roles and Jenny Lind consulted him about her singing. The King of Hanover sent his singers from the Opera to be taught and awarded Delsarte with an Order of Merit and Chevalier de l'Ordre des Guelphes. At the request of the Duc d'Orléans, Delsarte performed at Versailles for the King of France who treated him as his equal and at some time unknown awarded him the Legion of Honour.

In October 1869, James Steele Mackaye, a 27-year-old American visited Delsarte at his home, 88 Boulevard des Courcelles, Paris. Mackaye had gone to Paris to study with Regnier at the Conservatory but his father, Col. Mackaye, had heard of Delsarte and arranged an introduction for his son.

> Delsarte at once accepted Mr. Mackaye as a pupil, and the following week he had his first lesson. Thus began eight months of study, from October 1869 to July 1870. Every day he had a lesson, sometimes at six o'clock in the morning, sometimes in the afternoon, as suited Delsarte's convenience.
>
> (*Mackaye*, p.135)

After five months Mackaye was so advanced in his studies that he was asked by Delsarte to teach on the course. (*Mackaye*, p.136). Mackaye's progress had been rapid, and his understanding of Delsarte's work was so complete that the teacher saw him as the proper person to continue his life's work.

Delsarte's last great public appearance had been at the Sorbonne in 1867 and from that time, due to his poor health, he had gradually given up some of his teaching. His greatest popularity was from 1839-59, but though not a fashionable teacher any more his salons were still well attended. Francis Durivage, an American correspondent living in Paris, attended the last session in July 1870, immediately preceding the outbreak of the Franco-Prussian War, which was taken jointly by Delsarte and Mackaye. Durivage's article was printed in the *Atlantic Monthly* for May, 1871, and was the first news of Delsarte to be printed in America. It was also reprinted in Werner (1893, p.574). Durivage was impressed.

> Although at this séance Delsarte appeared disposed to efface himself in favor of his brilliant representative, he kindly consented to speak a few words (and what a charming French lesson was his causerie!) and to present a specimen of his pantomimic powers. The latter exhibition was really surprising. He depicted the various passions and emotions

> of the human soul, by means of expression and gesture only, without uttering a single syllable; moving the spectators to tears, exciting them to enthusiasm, or thrilling them with terror at his will; in a word, completely magnetising them. Not a discord in his diatonic scale. You were forced to admit that every gesture, every movement of a facial muscle, had a true purpose, a *raison d'être*. It was a triumphant demonstration.
>
> (*Werner*, 1893, p.577).

Durivage and Mackaye suggested the transfer of his school to America but war was declared in France. Mackaye returned to America with his family and Delsarte and his family fled Paris and returned to Solesmes. They had to leave most of their belongings behind them and as no one in the small town was interested in Delsarte's philosophy and teachings, there was no possibility of future income. He was ill and almost penniless.

Assisted by his friend, the Rev. W. R. Alger, a Unitarian minister, Mackaye interested several prominent and wealthy men in the founding of a conservatory of the arts in America with Delsarte as its head. Whilst Mackaye lectured and went ahead with plans for the new conservatory of the arts, Alger sought means of relieving Delsarte's distress. In December, 1870, Alger advanced 2,000 francs for Delsarte which was later repaid by Mackaye.

Mackaye received a letter of acknowledgement dated January 1871 in which Delsarte described the depressing effects of the privations of war on the people of the town and upon himself and his family. Mackaye and Alger renewed their efforts and planned a lecture benefit for Delsarte whilst redoubling their efforts for the new school. But it was not to be. Delsarte died on 20th July, 1871. In a letter to Alger, Mackaye wrote:

> I will not dishonour Delsarte with vain regrets. I will redouble my efforts to do him honour, and to carry out the great work which he had so grandly begun. He will be with me in this—happy, and inspiring me as I work.
>
> (*Mackaye*, p.162).

During his courses, Delsarte had given notes and charts to his students as summaries and illustrations of the important points he was teaching. Without attendance at the lectures, possession of the notes would have little meaning and import no understanding. His teaching aids and notes were a very small part of the material he had produced and worked on during his lifetime. Mackaye had

seen a great armoire filled with notebooks and charts which Delsarte had promised would be his one day as his successor. Always, Delsarte had refused to publish his work, explaining that he was still improving it as it was not quite perfect. However, in the last months of his life at Solesmes he had begun work on a definitive volume which was never finished. In his last letter to the King of Hanover, to whom he wished to dedicate the book, he enclosed a prolegomenon which was to be titled: *My Revelatory Episodes, or the History of an Idea Pursued for Forty Years.* (*Werner*, p.384). Besides his work on expression in movement it also outlined his philosophy of life and his religious beliefs.

There is no doubt that Delsarte considered religion an important part of his life, perhaps even its mainspring. Arnaud discussed this.

> Was Delsarte a devout Catholic? Was he orthodox? Devout? He gloried in it, he insisted on it; I will not say that he *affected* minute daily acts of devotion, for that word would not accord with the spontaneity of his nature; but he accented his demonstrations, he spoke constantly of his religion. (p.304)

Obviously, he wore his religion proudly but it appears from Arnaud's text that he possessed an inner grace which was of the man himself and not entirely the result of his orthodox practices. He was generally in control of his confessed traits of irritability and violence, he was acknowledged to be good and generous but he was never sanctimonious or piously bigoted.

> Nor must we forget that this pre-eminent tragedian was a perfect comedian, and that this fact entitled him to true enjoyment of the humorous side of life . . . Delsarte's piety—I speak of that of the letter—was seldom morose. It did not forbid juvenile caprices; it overlooked venial sins. (*Arnaud*, p.312)

It is not surprising that his philosophy of art assumed religious characteristics. His theory of art was an ideal one, in that the artist observed Nature and then idealized what he saw. As 'the divine thought is written in man himself' (*Arnaud*, p.230) the great ideal of art was the aggrandizement and the harmony of the faculties of the human being. Its mission was to embellish existence, seek the essence of the Good, the True and the Beautiful and make it manifest in art, idealized.

Stolnitz (1960) made a point about the difficulty of depicting the essence of anything in art. Artists interpret differently and also have various ideas about what the essence of something is. Therefore, the artist who endeavours to depict the essence of the Good, True, and Beautiful must clothe his efforts in universally recognisable forms. This implies that one must be representational. Perhaps this was a fundamental flaw in Delsarte's philosophy, but in the middle of the nineteenth century it was an acceptable and widely held view of art.

Delsarte also believed that the Good led to greatest happiness and perfection. As man was the goal and object of art, he was also the goal and object of the art-moraliser.

> Delsarte maintained the possibility of reaching this end by two ways, not contradictory, i.e. the production of the Beautiful under its physical, mental and moral forms; and by the manifestation of the Ugly under the same forms, exhibiting what he called the *hideousness of vice*. (*Arnaud*, p.232).

According to *Read* (1931, p.21).

> . . . the concept of beauty . . . arose in ancient Greece and was the offspring of a particular philosophy of life. That philosophy was anthropomorphic in kind; it exalted all human values and saw in the Gods nothing but man writ large.

The neo-classical school of art was still evident in Delsarte's lifetime and his interest in Greek antiquity and Plato's philosophy is evident from the texts of Delaumosne and Arnaud. His theory of art was that of Naturalism (*Osborne*, 1968), encompassing classical instrumental theory and metaphysical idealism.

In classical antiquity the moralistic outlook was predominant and Plato even discussed banning some of Homer's works because of his references to the immoral deeds of the Gods. (*Republic*, Bk. 3, 387b). Delsarte did not go as far as that. He believed that works of art should have moral support and lift people to appreciate higher values in keeping with their divine image.

He was also a successful inventor. Hector Berlioz wrote an article (*Werner*, p.596) about Delsarte's method of tuning stringed instruments without the aid of the ear. This 'guide-accord' won a gold medal at the Exhibition of 1855 and a similar medal in Dublin. Two other inventions were a cardiograph and an instrument for taking bearings at sea.

He also revived interest in Gluck's music which had fallen into obscurity. Even Henrietta Sontag, the great Wagnerian singer begged him to initiate her into the mysteries of Gluck's style. (*Arnaud*, p.333).

Delsarte also composed some songs and musical exercises for the voice. His *Stanzas to Eternity* were very popular, a mass by him was performed in several churches, but his *Dies Irae* ranked him among serious composers (*Arnaud*, p.341).

He also collected and arranged the works of Lully, Rameau and others and published them as *Archives du Chant*.

His work was prodigious. Marie Geraldy said of him (*Werner*, p.535):

> My father spent forty-five years in observing. He was the king of observers. What remains to us is but one-quarter of all his observations.

She claimed his method was all comprehensive and could be applied to the arts and the sciences. Of the method, Raymond Brucker said it was:

> an orthopaedic machine to straighten crippled intellects. (*Werner*, p.540).

And in speaking about Delsarte the artist, his daughter explains:

> My father used to divide orators into 'artists in words and artists in gesture'. Those who are simply artists in words are those who do not move you. Lamartine said of my father, 'He is art itself'. Théophile Gautier said of him that he 'took possession' of his public. (*Werner*, p.540).

Delsarte's European influence and reputation was in decline when he died but Steele Mackaye introduced the Delsarte system to America and it gained immediate popularity. Soon everyone had heard of Delsarte and his system but often his work was misrepresented as teachers of dance and gymnastics, elocution and deportment, set up their own courses in Delsarte gymnastics and statue posing with little real knowledge of the principles governing the laws of expression. Delsarte's name came to be associated, as a sales gimmick, with many things of a remedial nature from corsets to a 'harmonic design' of a wooden leg. (*Mackaye*, p.266).

Mackeye himself had obviously been devoted to Delsarte and carried on his work with energy. His son remarked that he even gave Delsarte the credit for some of his own contributions to the system.

> This deep affection for Delsarte lasted throughout my father's life. It was the chief reason why—in 'redoubling his efforts to do his master honour'—he never sought to reap any personal credit for his own manifold and creative contributions to that Delsarte system, which during two decades in America revolutionised many methods of physical culture and aesthetic teaching, started new journals, established schools, and brought from all parts of the country scores of pupils and hundreds of applicants for tuition to my father himself. (p.162).

In a similar manner to Delsarte, Mackaye attracted devoted students. He appears to have been a prodigious worker, being an actor, playwright, producer, director and theatre manager in the twenty years after he returned to America.

Dr. Franklin H. Sargeant who became the President of the American Academy of Dramatic Arts in New York, which had grown from Mackaye's Theatre School of the Lyceum Theatre (1884), had studied variously in Europe. He considered Mackaye 'his principal teacher (1880-81) whose teachings mean more to me than all the rest combined'.

Dr. Samuel S. Curry, President of the Curry School of Expression in Boston had also studied abroad with more than thirty teachers. One of them was Delsarte's brother-in-law, Wachtel, whose method was in opposition to Delsarte. Mme. Delsarte advised Curry to study with Mackaye as he was the only one who knew her husband's principles theoretically and practically.

Curry criticised some of the versions of Delsarte's system being taught and demonstrated in America.

> . . . any one who attends the exhibition of a lot of pose positions can see at once that the teaching is in direct antagonism to all the principles and methods of Delsarte. It was always his aim to get at fundamentals, out of which positions will form spontaneously, and *one of the worst violations of nature is to externally fix a position for each emotion.* This is simply the old elocution.
>
> . . . Some who put themselves forth as great expounders of Delsarte, I learn from good authority, have obtained a little smattering from copying the notebooks of Mr. Mackaye's pupils' pupils. These facts came to my knowledge from the rubbish that was printed as 'purely Delsarte'.

Because of the quick success and popularising of the Delsarte System and the appearance of many imitators, Mackaye thought it necessary to clarify the position. He intended writing an article for *Werner's Voice Magazine*, but as he was too busy his wife wrote it instead. It was published in July, 1892 but Mackaye corrected earlier drafts. On a letter to Mrs. Mackaye, dated 11th April, 1892 he states:

> In relation to Harmonic—or, as I first called them, Aesthetic Gymnastics—they are, in philosophy as well as in form, absolutely my own alone, though founded, in part, upon some of the principles formulated by Delsarte. In the beginning of my teaching I never dreamed of separating my work from his, for it was done in the same spirit as his, and I cared not for the letter, nor the fame.

Again in a letter dated 12th May, 1892 he reiterates that much of his own work was taught as being that of Delsarte.

> Time, and time alone, can test the eternal quality of the philosophy of physical and mental training of which I am the founder.
>
> . . . If Delsarte's name *is* well known, it is because *I* made it so—and did this by the formulation of his own teachings in a manner more lucid to the mass than his own formulations and besides this, contributed that practical philosophy of perfection for the individual which has most strongly impressed and seized upon the minds and hearts of the studious. (*Mackaye*, p.270/1).

In her article, *Steele Mackaye and François Delsarte: A letter outlining their personal and professional relations*, Mrs. Mackaye explained that Delsarte enthusiastically supported Mackaye's own system of mento-muscular movements as supplementing and developing the practical side of his own work. Percy Mackaye also suggested (p.273) that as his father had been working on his own studies for eight years prior to meeting Delsarte, the two men had worked on equal terms, Mackaye contributing much to the Delsarte System. In trying to give his father due credit for the work he did, Percy Mackaye forgot that Delsarte had worked on his system from approximately 1829. Delsarte was famous and had a European reputation before Steele Mackaye was born.

Marie Delsarte-Geraldy said her father had never taught gymnastics and a famous pupil, Alfred Giraudet, claimed that Delsarte only taught a few exercises for the development of suppleness in the arms.

It appears that Delsarte was not interested in promoting physical exercises as part of his system, although he sanctioned those that Mackaye introduced. His main concern was in teaching the principles governing his system of expression and applying them in expressive movement. From the texts it can be seen that Delsarte was more interested in art and aesthetics than in physical culture, therefore it is very likely that aesthetic or harmonic gymnastics was originated by Mackaye and seen by Delsarte as an admirable teaching aid for the better understanding of his work.

It is also likely that the public was happier doing enjoyable physical exercises divorced from the philosophical reasons and body of theory identifying them. As in Paris, perhaps only the artists and those wishing to understand the aesthetic application of the Delsarte System truly saw its value. As with Delsarte, so Mackaye's students studied long and seriously. But the quick popularity of the system was due to the many who attended a few public lectures, selected the content which suited them and was quickly learned, and then set themselves up as teachers of Delsarte. It might seem that Mackaye had only himself to blame for the eventual contempt which surrounded his work

Genevieve Stebbins (1892, p.57/8) also makes a claim for aesthetic gymnastics as her own. She had received personal instruction from Mackaye (p.vi), and claims that the system of Delsarte was simply the law of expression.

> This unique system, blended with certain harmonious motions of arms, legs, head and torso, which were a further evolution of 'expression', and, in fact, formed a series of aesthetic gymnastics, is a most valuable means of educating the body to a graceful, harmonious expression of itself, producing the ideal outline in both poise and motion. So far as the American public are concerned, this latter gymnastic system is all they know or have heard of the Delsarte method.

This last point supports the contention in an earlier paragraph that the activity became more well known than the philosophy behind the activity.

In a footnote (p.58) Stebbins makes further claims for herself.

> This system of aesthetic gymnastics, originally suggested in a few brief hints by Mr. Steele Mackaye, was completely elaborated and carried out to the full perfection which it now enjoys by the present writer. She was the first to introduce the study of statue-poses and spiral motion into the fashionable schools of New York, and still more conspicuously to the public in her popular matinees at the Madison Square Theatre. It is only just to the public to state that it was not to the principles of Delsarte, or the *supposed instructions* of Mr. Mackaye, that she was able to evolve such an ideal system of culture; but to the principles set forth in this work, which have been the common property of the ages, known only, however, to a few who have devoted their lives to mystic and antiquarian research. The unpublished manuscripts of Delsarte, given by Mme. Delsarte (his widow) to the present writer, are a proof of our statements in regard to his much-abused and grossly *misunderstood system*.

In Stebbins' claims for recognition as the initiator of statue-posing and de-composing exercises, one can trace the beginnings of the decline of Delsarte in America.

> We will, therefore, say that statue-studies and statue-posing based upon artistic principles, which involve all the natural force in repose (mistaken for relaxation), and the slow change by well-defined, magnetic motion from one position to another, in which the artistic grace of the spiral line is maintained, were first introduced to the American public in our Delsarte matinées. This aesthetic conception was really no part of Delsarte's method, except in so far as it embodied the deeper principles which underlie it. These matinées at once gained the popular favor, and, eager to become participators in the new artistic idea, scores who possessed no real artistic talent and who were otherwise incompetent for the role, appeared as teachers before the public before they had even mastered the alphabet of artistic culture. Their chief error lay in a most thorough misconception of the decomposing exercises and a failure to grasp the vital use of relaxation. (1892, p.76/77).

An examination of the exercises recommended by Stebbins in three of her books (1888, 1892, 1898) illustrate the simplicity and static immobility of her physical work. It appears to consist of regular breathing, smooth rhythmic movements and no physical exertion.

However, although her writing is dated, it is apparent that Stebbins made an attempt to follow Delsarte's system for its valuable principles of expression in movement and to introduce it to others by her own personal teaching method. Neither she nor Mackaye (both were acknowledged as excellent teachers), were able to stop the wholesale take-over of aspects of their teaching methods as the Delsarte System. Perhaps it is because they were successful teachers that their enjoyable methods were adopted and their less enjoyable theories were neglected.

Percy Mackaye should have taken this into consideration in his book when claiming some of Delsarte's principles to be his father's work. One learns principles and laws from a teacher or originator who illustrates his points with examples. In planning a teaching methodology one selects a part of the content available and decides on the examples which best illustrate it. If the pupil is a better teacher than the master it is because he has a better understanding of the learning processes involved through having been a pupil. This does not make the original principles any less important or make them the property of the pupil who can teach them better than their originator. It is a fact that one cannot guarantee that what one sets out to teach will be learned. The 'hidden curriculum' may have a far greater effect on the pupil than the intended one, and Mackaye and Stebbins may unwittingly have promoted the unintentional to the detriment of the valuable body of knowledge which was their stated intention.

Both of them recognized that the insidious influence of poor teaching and misrepresentation would destroy the work they were doing and set out to redress the balance in similar ways. Stebbins claimed that the profusion of books and articles on the Delsarte System had been based mainly on her first book, *Delsarte System of Expression*, published in 1885 by Werner (now unobtainable). As a result she produced revised editions, the sixth appearing in 1902 and three other books on her method of gymnastics in 1888, 1892 and 1898 (last edition 1913).

However, as Mackaye was the acknowledged authority on Delsarte and had introduced the work to America in 1871, it became clear to him that he should write the definitive work. In two letters to Edgar S. Werner, the publisher, on 15th and 20th September, 1890, Machaye described the proposed work. There were to be nine volumes, including 300 charts and 3,000 illustrations. (*Mackaye*, p.267/9). He does not appear to have had an acceptable reply to either letter and so his *magnum opus* was never accomplished.

Many of his students had printed the lecture notes he had given them without his knowledge or approval. It was his custom to extract a promise from his students that the notes he gave would not be circulated or published in any form. Like Delsarte, he considered the notes to be reminders to students, not the body of knowledge to be taught, but his sense of responsibility to the standards of the work did not concern others less professionally minded. As a result, Delsarte's name came to be associated with artistic posing in white wig and tights and 'decomposing' exercises. His system was eventally treated with contempt because of the physical expressions of it and the ignorance which lightly dismissed the valuable theoretical content.

DAVINA WEBB

R. M. DEWEY, O.B.E.

The sudden and unexpected death of Myfanwy Dewey last November was a great shock to us, particularly to those who had been in contact with her as recently as October. She had then come all the way from Manchester to take part in the 80th birthday celebration for Albrecht Knust in London. There she was as she always had been, a cheerful contributor to a festive occasion—it would have been impossible to imagine such a function without her.

From the moment I first set foot in Manchester in the autumn of 1942, Myfanwy had stretched out a helping hand. She was the H.M.I. of Physical Education in the North West area and I was a comparative newcomer to work in schools and colleges. On her part, she was a novice in the field of dance very much wondering what it had to contribute to education.

I remember vividly the first occasion when I had to meet the Manchester teachers at a course which Elsie Palmer had organised. Nearly 200 of them turned up and we were rather overwhelmed by this unexpected crowd. Miss Dewey who had come in her official capacity was most surprised at the response—remember it was in the middle of the war when teachers had taken on a lot of extra duties outside school hours—and impressed how well they reacted to the new dance activity and to the unaccustomed way of teaching it.

So several years passed and the war had come to an end but the interest in what had then found its designation as "Modern Educational Dance" continued to grow. As a conscientious Inspector, Miss Dewey made it her business not only to observe from without what she was inspecting but to experience it from within. Whenever she could spare the time in her very busy life she would come and join in the classes.

I might have perhaps never been able to establish the Art of Movement Studio but for her. The problem was to find suitable premises just after the war in a heavily bombed city and for this one had to go far afield. Always ready to help, Miss Dewey transported me from one half-fallen-down warehouse to another, from one dingy and neglected church hall to another, and from one large, cold, uncared-for Victorian house with billiard room to another. Finally, she spotted vacant rooms over a garage on Oxford Road and these then became the Studio from January 1946 until its removal to Addlestone in the summer of 1953.

During those years awareness of dance as an educational and cultural force grew up widely in the North West to which process

Myfanwy had made no mean contribution. She herself did not only take part in every dance activity which went on for her own pleasure, but she studied its principles seriously and applied them in her professional sphere.

One of her particular interests was music. For quite some time she worked with Laban exploring his ideas of the correlation of harmonics in music and dance, much to his delight as this was an area where he had hardly an opportunity to try his theories out with anyone.

Up to the end Myfanwy retained her love of the Dance. Her generosity in supporting the many ventures was quite immense. There were the Manchester Dance Circle and the Production Group working under Sylvia Bodmer, the Studio and the Holiday Courses, lectures, demonstrations, recitals, conferences and at all these occasions Myfanwy was present with unflagging readiness to assist wherever it was required.

She danced with people so much younger than herself as one of the groups giving and taking; she carefully guided the first attempts of teachers to make use of the art of movement for the good of their children in schools, she lectured and led discussions showing the wider implications of dance and transmitting to her audience much of her enthusiasm about its potentiality in education and rehabilitation.

In short, Myfanwy belonged to the fighters for the recognition of the value of the art of movement and particularly of dance in present-day society. Now that she has left us, let us honour her memory with deep gratitude for all she has given to us personally and to the work we are doing.

LISA ULLMANN

MYFANWY DEWEY H.M.I.

Myfanwy Dewey had a deep commitment to Laban's work and promoted it in every way she could. She had a room in Palatine Road. Manchester, where she could dance herself and which was available to others, in the Manchester Dance Circle, who wished to practise or create new work. She was always most generous and hospitable.

When we were working at the Studio in Manchester and living in bed-sitters on very small grants, Miss Dewey invited all of us

to her house to sit round a huge coal and log fire and eat an enormous supper whilst listening to records on her splendid player. (We used wind-up gramophones at the Studio in those days!) In the summer, when the heat in Oxford Road was more than we could bear, she invited us all to use her garden and Sylvia took us for a lovely session on the lawn.

As H.M.I. Miss Dewey was most kind and helpful. From her great knowledge and experience she would modestly support what one was doing, gently guiding one in the right direction. She did not at all mind that a member of my recreation dance class thought her interest in education might be the supervision of the school meals!

Myfanwy Dewey's enthusiastic participation in the Manchester Dance Circle and in Guild meetings was a wonderful example and encouragement to people years younger than she.

She will be sadly missed, but a great many people will be grateful for her friendship.

SHEILA M. MCGIVERING

BOOK REVIEWS AND NOTICE

"Praise Him in the Dance" by Anne Long. Hodder & Stoughton 1976. £3.75.

Anne Long collected much of the material for this book while working with Christian students at Gipsy Hill College of Education. She formed the Charis Group who experienced with her over a three-year period in their spare time. The book is intended for amateurs who want to explore the use of drama and dance in the context of the Bible and its teaching, so she knows what she is writing about.

Although it is written for Christians with an interest in dance and drama it may well appeal to dance and drama people with an interest in Christianity.

The reader unfamiliar with the way evangelical Christians set about thinking and doing, may find the style takes a little digesting. However, movement people have a jargon and a devotion, so sympathetic reading of someone else's jargon and devotion should not be difficult.

The book is firmly based on experience. This gives the reader confidence that what is suggested will work in practice. It covers elementary preparatory movement work and clear suggestions of dramatic treatment of selected biblical themes. While dancers of more training than Anne Long may find the suggestions limited, the mimetic treatment is conceived wisely as within the comprehension of beginning amateurs. Accompanying songs and poems are in the modern idiom.

Anyone who wanted advice on how to start and continue a group is given much practical aid. This use of movement is now in demand in many parishes.

This is a deeply religious book, written with humility and hope. Many a dance/drama person could well find an avenue for his expertise in the community through a sympathetic interpretation of it. But dancers' specialist outlook and techniques could prove a stumbling block to the appreciation of the utter simplicity in it.

Anne Long has filled a gap with this book by showing a way in which the joys of singing and dancing might be brought to people through the religious dimensions. Perhaps a second one with a more knowledgeable use of the movement language might follow it.

VALERIE PRESTON-DUNLOP

"Dance Studies"

A series of articles on the usage of Kinetography Laban is dedicated to Prof. Albrecht Knust. The price is £3.00 plus 45p p. and p. (or 65p abroad). You may order this book directly from Roderyk Lange, Centre for Dance Studies Les Bois, St. Peter, Jersey, or from Dance Books Limited, 9 Cecil Court, London WC2N 4EZ.

National Study of Dance Education

NOTE :

Extract from letter sent to Mr. Howlett, Chairman of Laban Art of Movement Guild from Peter Brinson, Calouste Gulbenkian Foundation:

> "We should be glad to receive written evidence as from the Guild. In particular, we shall need to include a brief historical outline of Laban's work in the published report and it occurs to me that you might care to prepare something along these lines, incorporating the necessary facts and figures, which we could use as a basis for a section in the report."

It must be assumed that the reference to Laban's work is to his influence on education and not to his work in the influence upon such fields as the theatre, industry, therapy.

A good introduction to developments in this country in dance education was presented by Diana Jordan in her book 'Childhood and Movement' published 1966*. These quotations are from her Introduction :

> "The particular events which began this change are concerned historically with those which caused the expulsion of Rudolf Laban from Hitler's Germany and his arrival in this country at a time when physical education had been firmly established as part of school life for all children, as well as given better opportunity in recreational post-school

* Published by Basil Blackwell

activities. It happened also at a time when a small group of teachers of physical education were questioning the very success in which they themselves were participating.

The 1933 Syllabus was but a few years old and only beginning to take its place in Teacher Training Colleges. Each specialist Physical Training College was developing its own system based on the work of Swedish and Danish pioneers, while Austrian gymnastics was also being explored in at least one College. In dance—Scandinavian folk dance had proved to be a popular addition to English Folk Dance, and on the expressive side Greek dance and various kinds of Eurythmics were being widely introduced into schools.

To a few in those days, all these forms of dance excluded sufficient opportunity for children to express of communicate their own ideas in their own way and in addition, the formal exercises of gymnastics, or in the primary school 'drill', far from helping children to dance, seemed merely to induce habits of movement which had to be broken down in the dance lesson in order to free the natural rhythmic and expressive abilities within the children."

"Rudolf Laban's work had already preceded him in this country, and there were one or two teachers who had discovered something about it through artists and teachers who had trained in Europe. Of these perhaps the most outstanding was an English woman, Leslie Burrows. Many teachers and artists found their way to her studio in Chelsea to work under this exceptionally gifted teacher and dancer. The 1940 war broke out just at the moment when one or two British teachers had come into working relationship with Rudolf Laban who had escaped to England from Nazi Germany, and with his gifted pupil and assistant Lisa Ullman who was already teaching and training dancers in this country. Nevertheless in 1941 vacation courses were begun for the many teachers who were becoming interested. Throughout the war an increasing number of women teachers were able to develop their understanding of Laban's deep and wide life-time study of human movement —of which dance was only a part.

The present approach to physical education stemmed from the war years 1939 to 1945 as women teachers began to understand the fundamental aspects of movement—how

physical skill and agility as well as dance and drama could grow from a 'common root' in all human movement. Since then, understanding and knowledge have grown with practice and to many this has revealed unexpected capabilities in children of all ages and widely differing endowment.

So from 1940 all over the country, here and there, individual teachers, training college lecturers and Local Authority advisers were, through their experimental work with children, building confidence in a fresh approach to physical education based on the needs of children and a better understanding of human movement gained from the teaching of Laban."

Many of those engaged in teaching modern educational dance were linked together through membership of the Laban Art of Movement Guild, an association formed in 1945 with objectives broader than those of the educationalists but nevertheless forming a meeting place for teachers and lecturers to share ideas. The Guild has published bi-annually a magazine which has been a source of learned articles about dance, movement and related areas, for Guild members, educationalists and the general public. Many articles in the Laban Art of Movement Guild magazines were concerned with educational developments and for a period of time more experienced members could apply to become Master members (Education). The Guild has responded to the need for the practical and theoretical development of its members by mounting courses and conferences.

In the 1940's the main establishment for training teachers of movement and dance was the Art of Movement Studio, whose director was Lisa Ullman. The D.E.S. gave recognition to the Supplementary Course for Serving Teachers in 1948 and to the Special Course in 1949. However the Women's Physical Education Colleges also began to include Dance in their programmes, some making it possible for the students to specialise in this area to a considerable degree. In the 1950's a number of Colleges of Education began to include movement and dance in their physical education programmes both as subject specialisms and also as a part of the students' professional training. Some Colleges of Education introduced Dance as a Principal Subject Course in its own right (e.g. Worcester in 1952). Men as well as women became interested in the new approach to movement and dance, and men's colleges, such as St. John's, York, and St. Luke's, Exeter, included dance in their curriculum from the early 1960's.

In January, 1960, as a result of a proposal by Joan Russell the A.T.C.D.E. Modern Education Dance Section was formed and the section served an important function in the exchanging of ideas between those engaged in training teachers. A survey carried out by the A.T.C.D.E. Dance Section committee in 1963 showed the extent to which modern educational dance was included in the programme. Of 147 questionnaires distributed 81 were returned a 55% response and a full picture built up of courses, staff training, method and performance, books used, assessment and assessors, recreative classes and other forms of dance. It is worth noting that a sub-committee of Betty Redfern, Valerie Preston-Dunlop and Joan Russell drew up the first draft for a B.Ed. syllabus in Dance which has had a strong influence upon syllabuses constructed for many B.Ed. courses submitted to Universities and C.N.A.A.

It is impossible for the L.A.M.G. to give accurate figures of the number of teachers of movements and dance in the country. Such information can presumably be sought directly from L.E.A.'s and the D.E.S. What can be said, however, is that most of these teachers have been influenced by the ideas and the work of Laban, and many of them were trained by lecturers who had undergone courses at the Art of Movement Studio.

GUILD NOTICES

The British Council of Physical Education are mounting a week end course, 'Assesments in Physical Education' on the 5th, 6th and 7th January, 1978. Dance will figure as an important part of the material and there will be separate group discussions for dance. Guild Members are urged to attend this top level conference.

Because of the economic situation, a much more clear-cut policy, with respect to membership, is being worked out. From this time onwards, lapsed members will not receive any information. If you happen to read this magazine, although you are a lapsed member, we would like to invite you to rejoin.

Married couples may enjoy joint membership for £6.00 They will only receive one magazine.

AFFILIATED GROUPS

4401 Adelaide Teachers' College, Kistore Avenue, Adelaide, South Australia 5000.
1823 College of All Saints, White Hart Lane, Tottenham, London N17
1419 Anstey College of P.E. Dance Circle, Chester Road, Sutton Coldfield, Warwicks.
493 Art of Movement Studio, Woburn Hill, Addlestone, Surrey
466 Avery Hill College of Education, Bexley Heath, Eltham SE9
4373 Balls Park College, Hertford, Herts.
4411 Bedford College of Education, Polhill Avenue, Bedford
4410 Bedford College of Education — Students' Union, Polhill Avenue, Bedford
1904 Bedford College of P.E.—Dance Club, 37 Lansdowne Road, Bedford
3451 Berkshire College of Education (formerly Easthampstead Park College), Bulmershe Court, Woodlands Avenue, Earley, Reading, Berks. RGH 1HY
3415 Bingley College of Education, Lady Lane, Bingley, Yorks.
505 Birmingham Contemporary Dance Club, Paget Road S.M. Girls' School, Pype Hayes, Birmingham 24
1274 Bishop Otter College of P.E., Chichester, Sussex
436 Bretton Hall College of Education, Bretton, nr. Wakefield, West Yorkshire
4159 Brighton College of Education, Falmer, Brighton BN1 9PH
4679 Bristol Movement Association, 31 Hill View, Bristol
941 British Dance-Drama Theatre, 1 The Warren, Carshalton Beeches, Surrey
591 University of California Dept. of P.E. for Women, 200 Hearst Gymnasium, Berkeley 4, California 94720, USA
3064 Cardiff Dance Circle, c/o Miss G. Strevens, 10 Ty-draw Place, Roath, Cardiff CF2 5HF
3091 Cardiff College of Education—Students' Dance Circle, Cardiff College, Cyncoed Road, Cardiff
4049 Centraael Dansberaad, Rioewstraat 53, Den Haag, Holland
542 C. F. Mott College of Education, The Hazels, Liverpool Rd., Prescot, Liverpool.
1620 Chelsea College of P.E., Carlisle Road, Eastbourne, Sussex
4374 Chester College of Dance Society, The College, Chester
4695 Christ Church College, North Holmes Road, Canterbury, Kent
4589 Christ's College, Woolton Road, Liverpool L16 8ND
4633 The Clwyd Dance Circle, Flintshire College of Technology, Connah's Quay, Deeside, Flintshire

1412 Coloma College of Education, Wickham Court, West Wickham, Kent
4424 Colchester Dance Group, c/o Mrs. Jones, Speeds, Straight Road, Boxted, Colchester, Essex
4486 Convent of the Sacred Heart School, Pembury Road, Tunbridge Wells, Kent
1980 Darlington College of Education, Darlington, Co. Durham
1406 Dartford College of P.E., Oakfield Lane, Dartford, Kent
3825 Didsbury College of Education, Dept. of P.E. (Women), Wilmslow Road, Manchester 20
4314 Digby Stuart College of Education, Roehampton Ln., SW15
3864 Dudley College of Education, Castle View, Dudley, Worcs.
1420 Dunfermline College of P.E., Dance Dept., Cramond, Edinburgh 4
4596 University College of Durban, The Librarian, Private Bag 4001, Durban, Natal, S. Africa.
1739 Eastbourne College of Education, Darley Rd., Eastbourne, Sussex
1378 Eastbourne Ballet Group, 9 Thurrock Close, Willingdon, Eastbourne, Sussex
1298 Eltham Dance Circle, c/o Avery Hill College, Eltham SE9
1972 Endsleigh College of Education, Beverley High Rd., Hull
1422 Furzedown College of Education, Welham Road, SW17
3034 Glamorgan College of Education, Buttrills Rd., Barry, Glam. CF6 6SE
1410 The Glasgow Modern Dance Group, c/o Mrs. H. Bryce, 2 Brodie Park Avenue, Paisley, Renfrewshire
4360 Gymnastik Och Idrottshogskola I Stockholm, Biblioteket, Lindingovagen I, Stockholm 0, Sweden
3580 Hallfield Movement Group, c/o Miss C. Gorman, 118 Vaughan Road, Harrow, Middlesex.
1411 Hereford College of Education, College Road, Hereford
4305 Hertfordshire Secondary Teachers' (Women) Mod. Dance Group, c/o Miss P. Gale, 85 Harrow Court, Silam Road, Stevenage, Herts.
4759 Homewood Secondary School, Tenterden, Kent
553 I. M. Marsh College of P.E., Barkhill Road, Liverpool 17
1964 Keswick Hall College of Education, Keswick, Norwich, Norfolk 93B
446 Lady Mabel College of P.E., Wentworth Woodhouse, near Rotherham, Yorks.
4800 Launceston College, Launceston, Cornwall

1977 City of Leeds College of Education, Beckett Park, Leeds 6
4703 Leicester College of Education, Dance Dept., Scraptoft, Leicester
4483 Liverpool Dance Workshop, c/o Miss M. Allcock, 46 Moss Bank Road, St. Helens, Lancs.
4370 LLantarnam School, Cwmbran, Mon.
1838 London Dance Theatre Group, Harmel Studios, 37 Porncroft Avenue, NW3
313 Manchester Dance Circle, c/o Miss K. Oldland, 126 Grange Avenue, Oldham, Lancs.
508 Manchester College of Education, Long Millgate, Manch. 3
4444 Margaret McMillan Memorial College of Education, Trinity Road, Bradford 5, Yorks.
4346 Maria Grey College of Education, St. Margaret's Road, Twickenham, Middlesex.
1327 Medway Dance Circle, c/o Mrs. J. Spanswick, 194 Edwin Road, Rainham, Kent.
4604 Mather College, Manchester
937 Matlock College of Education, Rockside Hall, Matlock, Derbyshire
4088 Michaelis Dance Group, c/o Miss N. Vlasto, 17 Russell Court, Oakhill Crescent, Surbiton, Surrey
4078 Moat Mount School, Worcester Crescent, Mill Hill, NW7 (Miss Burnside)
1755 Moira House School Advanced Dance Group, Carlisle Road, Eastbourne, Sussex
4772 Monmouthshire Education Committee, c/o Mrs. Bamford, County Hall, Newport, Mon.
1746 Newton Park College, Newton St. Loe, Bath, Somerset
1322 Neville's Cross College, Durham
1752 Newcastle-upon-Tyne College of Education, 50 Northumberland Road, Newcastle 1
957 Nonington College Dance Group, Nonington, Dover, Kent.
4654 Northampton College of Education, Human Movement Studies Dept., Moulton Park, Northampton NN2 7AL
1974 The Northumberland College, Ponteland, Newcastle-upon-Tyne
4597 Northern Counties College, Library, Coach Lane, Newcastle-upon-Tyne 7
4378 Norwich Dance Workshop, c/o The Gateway Theatre, 222 Unthank Road, Norwich
3518 Notre Dame College of Education, Dance Group, Notre Dame College, Mount Pleasant, Liberpool L3 5SP

3259 Oxford & District Dance Group, Westminster College of Education, North Hinksey, Oxford
4791 Paddington School, c/o Miss Webb, Oakington Road, London W9
4707 Polytechnic of North London, Librarian, Prince of Wales Road, Kentish Town, London NW5
4701 Poulton-le-Fylde College of Education, Poulton-le-Fylde, Lancs.
4645 Portsmouth College of Education, P.E. Dept., Locksway Road, Portsmouth, Hants.
3311 Univ. of Queensland, St. Lucia, Brisbane, Queensland, Aus.
4433 Rowley Regis Grammar School Evening Class, c/o Mrs. E. Steedman, 9 Cedar Court, Pear Tree Drive, Gt. Barr, Birmingham B43 6HP
1559 Redland High School for Girls, Redland Court, Bristol 6
3166 St. Gabriel's College, Cormont Road, Camberwell SE5
4555 Coll. of St. Mark & St. John, King's Road, SW10 0UA
3277 St. Martin's Coll. of Education, Bowerham Road, Lancaster
1978 St. Mary's College, Bangor, N. Wales
3349 St. Mary's College, The Park, Cheltenham, Glos.
3330 Coll. of St. Matthias, Fishponds, Bristol
4186 St. Paul's College of Education, Dance Tutor, Newbold Revel, Rugby.
4250 St. Peter's College, Tutor-Librarian, Saltley, Birmingham 8
4073 Saffron Walden College, Saffron Walden, Essex
1588 Sedgley Park College of Education, Prestwich, Manchester
3759 Sheffield College of Education, 44 Collegiate Cres., Sheffield
1544 Shenstone Coll. of Education, Burcot Lane, Bromsgrove, Worcs.
4221 South Cheshire Dance Circle, c/o Mrs. Cross, 42 Alumbrook Avenue, Holmes Chapel, via Crewe, Cheshire
4087 Swanley School, Cherry Avenue, Swanley, Kent
4432 Taunton Tech. College (J. Kelly), Wellington Rd., Taunton, Somerset
1284 Trent Park College of Education, Barnet, Herts.
3939 Trinity & All Saints' College, Brownberrie Lane, Horsforth, Leeds
510 University of Western Australia, Nedlands, W. Australia
3346 Westhill College of Education, The Librarian, Weobley Park Road, Birmingham 29
4453 West Midlands College of Education, Gorway, Walsall WS1 3BD, Staffs.

421 West Riding Movement Study Group, c/o S. Morrell, Esq., 14 Shaftesbury House, St. Anne's, Rotherham, Yorks.
423 Whitelands College, West Hill, Putney SW15
4189 Wood Green Sch., Miss D. Donnely, White Hart Lane, N22
1558 Worcester College of Education, Oldbury Rd., Worcester
554 Worcestershire Dance Group, c/o D. Wenham, 53 Oldbury Road, Worcester

TUTORIAL GROUP LEADERS

Council have asked that the following list be reprinted in this issue :

The names and addresses and areas of interest of the people who have indicated their willingness to act as tutors are listed below. Guild members and others interested are requested to contact them personally for further details and to arrange time and venue of meetings.

Miss Sally Archbutt, 9 Butler Ave., Harrow, Middlesex : Kinetography. Any movement area except choreography.

Mrs. Sylvia Bodmer, 1 Stanton Ave., West Didsbury, Manchester M20 8PT: Harmonics in space. Dance Composition.

Mr. Reg Howlett, 183 Green Lanes, Sutton Coldfield, Warwicks.: Effort and spatial orientation.

Miss Lilian Harmel, London Dance Theatre Group, 37 Ferncroft Avenue, NW3 7PG.

Miss Yvonne Macmillan, 26 Fulney Road, Sheffield S11 7EW: Space Harmony.

Miss Lisa Ullmann, 26 Wren Cres., Addlestone, Surrey KT15 2TR: Any area of art of movement as expounded by Laban.

Mrs. Deborah Carolin, 32 Blenheim Road, Sutton, Surrey: Creative Dance.

Miss Margaret Dunn, Green Close, Green Hammerton, York YO5 8BQ: Movement in Education.

Miss Athalie Knowles, 666 West Road, Denton Burn, Newcastle-upon-Tyne NE5 2UR: Movement in Education.

Mrs. Pamela Laflin, 3 Acton Close, Sudbury, Suffolk: Dance in Education and Recreation.

Miss J. W. Lishman, Neville's Cross College, Durham: Movement in Education.

Mrs. Mary Lowden, South Te Whare, Little London, Horam, Heathfield, Sussex: Creativity in Primary School.

Miss Joan Russell, Hawkhurst House, Cradley, Malvern, Worcs. Dance in Education. Dance in Recreation. The Movement Choir.

Miss Pam Sharpe, Mary's Cottage, 253 Whitchurch Rd., Tavistock, Devon: The contribution of dance to the cognitive development of the child.

Mrs. Rosemary West, Sacred Heart School, Pembury Road, Tunbridge Wells, TN2 3QD: Teaching of Dance. Examinations in dance. Dance and Dance Drama productions.

Miss C. E. Gardner, Bonnyes, Hadley Common, Herts.: Occupational therapy. Athletic techniques—ice dancing and figure skating.

Miss Jamela J. Ramsden, c/o Warren Lamb Associates, Westmorland House, 127-131 Regent Street, London W1: Movement observation.

Miss Audrey Wethered, 51 Queensdale Rd., London W11 4SD: Drama and movement in therapy.

Miss Olive M. Wood, The Pound House, Lower Willowrey, Lustleigh, Devon: Physiotherapist. Harmony of movement.

Miss Jo Buckle, 1 Kenmore Rd., Swarland, Morpeth, Northumberland NE65 9JS: Drama—theatre (production).

Miss Hettie Loman, 9 Butler Avenue, Harrow, Middlesex: Choreography. Any movement except notation.

Miss Cecilia Lustig, 9 Pegasus Court, Spencer Road, New Milton, Hants, BH25 6EJ: Choreography for the Professional Dancer. Dance drama in education and in the theatre.

Miss Shelly Sorkin, Plot 295, Kittiwake Close, Rest Bay, Porthcawl, Glamorgan: Choreography and Dance Production. Recreative Dance. Body technique and training.

Mrs. Jane H. Wilson, 26 Leinster Ave., East Sheen, London SW14: Dance as a performing art.

Miss Peggy Woodeson, 2 Coltbridge Terrace, Edinburgh: Dance composition and choreography/20th century influences on dance.

Mr. David Henshaw, 32 Chester Court, Albany St., London NW1 4BU. Aesthetics. Critical analysis of movement principles. Dance theatre criticism. History of theatre dance.

Miss H. B. Redfern, Hazel Cottage, Sound, nr. Nantwich, Cheshire. CW5 8BG: Aesthetics. Philosophy. Notation. Laban's 'effort' and space harmony principles.

Mr. Alan Salter, 345 Brownhill Road, London SE6: Experimental/applied studies in human performance.

Mrs. Margaret Whitehead, 32 Mulberry Close, Cambridge: Philosophy and physical education.

The Dance-Drama Theatre (Educational Dance-Drama Theatre Ltd.), 1 The Warren, Carshalton Beeches, Surrey SM5 4EQ: "Theatre in Education".

Contact Courses Secretary at the above address.

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