AN INVESTIGATION INTO THE RELATIONSHIP BETWEEN PHILOSOPHICAL PRINCIPLE AND ARTISTIC PRACTICE WITH REFERENCE TO THE ROLE OF DANCE IN EDUCATION

being a Thesis submitted for the degree of

Doctor of Philosophy

in the University of Hull

by

Anne Bloomfield, Cert.Ed. M.Ed.

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AN INVESTIGATION INTO THE RELATIONSHIP BETWEEN PHILOSOPHICAL PRINCIPLE AND ARTISTIC PRACTICE WITH REFERENCE TO THE ROLE OF DANCE IN EDUCATION

The thesis commences with the examination of the place of dance in British society, and focusses on its social and cultural role, while proffering explanations pertaining to its metaphysical and symbolical significance. It is evident that changes in political and religious attitude led to censure of folkloristic pastimes and celebrations of dancing, but it transpires that during the Restoration Period a resurgence of the popularity and acceptance of dance occurred in both theatrical and social contexts. The role of the dancing master is depicted in the creation of a mannered society, when aesthetically, artistically, and technically, dance was valued. The function of dance as a form of physical exercise is examined and concludes the introductory section.

In establishing the role of dance in education, a study of early nineteen century educational philosophers and practitioners is made, and the implications of Swedenborgianism on their work is investigated. European and American influences in the form of militarism, the gymnastic movement, health and dress reform are also examined. The founding of the Women's Colleges of Physical Education established dance as an aspect of physical training, a role reinforced by the Board of Education through the publication of a series of Syllabuses on Physical Training. Drills, singing games and maypole dances were taught in schools prior to the Folk Dance Revival, when morris, sword and country dances assumed a place with court and national dances, which were also performed by children.

The Modern Dance Movement developed during the inter-war period and was typified by a variety of neo-classical, rhythmical dance forms that emphasised natural movement and spiritual expression. An account is included on the implementation of modern educational dance during the post-war years, and an appraisal of contemporary practice is made. The conclusion forms a summary and analytical argument relative to the changing role of dance in education.
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I would also like to thank Mr. K. Challinor, Deputy Director of Thames Polytechnic for permitting the inclusion of the photographs taken from the Dartford College Archives, and to Mr. J. Phillips for supplying them. The copy of the letter from Madame Taglioni to the Duke of Portland has been reproduced with permission from the Trustees of the Duke of Portland as owners, and the University of Nottingham Manuscript Department as custodians, while the photographic illustration of extracts from George Medley’s Accounts has been reproduced with permission from Lord Middleton as owner, and the University of Nottingham Manuscript Department as custodians. Permission for the inclusion of the photographic illustration depicting the Guest List at Welbeck was received from the Trustees of the Foljambe family as owners, and Nottinghamshire Records Office as custodians. Additional material from the Nottinghamshire Records Office is reproduced with permission from Mr. A. Henstock, County Archivist.

I acknowledge assistance from Miss V. Cliff for photographic materials, and Mrs. S. Hughes who expertly typed the manuscript. I extend my appreciation to Professor Middlebrook, Dean of the School of Education, to Mr. C.E. Rains, formerly Head of the Department of Creative Arts, and other colleagues at Trent Polytechnic for their encouragement.

Finally, to Professor V.A. McClelland of the Department of Educational Studies, University of Hull, for his unfailing support and guidance as my tutor.
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<td>A.A.C.A.N.</td>
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<td>B.A.</td>
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<td>C.N.A.A.</td>
<td>Council for National Academic Awards</td>
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<td>C.S.E.</td>
<td>Certificate of Secondary Education</td>
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<tr>
<td>D.E.S.</td>
<td>Department of Education and Science</td>
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<td>E.F.D.S.</td>
<td>English Folk Dance Society</td>
</tr>
<tr>
<td>E.F.D.S.S.</td>
<td>English Folk Dance and Song Society</td>
</tr>
<tr>
<td>G.C.E.</td>
<td>General Certificate of Education</td>
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<td>'A' level</td>
<td>Advanced Level</td>
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<tr>
<td>'O' level</td>
<td>Ordinary Level</td>
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<tr>
<td>H.M.S.O.</td>
<td>His/Her Majesty's Stationery Office</td>
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<tr>
<td>J.S.P.E.</td>
<td>Journal of Scientific and Physical Education</td>
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<tr>
<td>L.A.M.G.</td>
<td>Laban Art of Movement Guild</td>
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<tr>
<td>L.A.M.G.M.</td>
<td>Laban Art of Movement Guild Magazine</td>
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<tr>
<td>L.C.D.T.</td>
<td>London Contemporary Dance Theatre</td>
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<tr>
<td>P.E.</td>
<td>Physical Education</td>
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<td>P.T.</td>
<td>Physical Training</td>
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INTRODUCTION
The significance and influence of Swedenborg's philosophy on the development of dance is exemplified by the theories presented by Francois Delsarte (1811-1871) who, it is proffered, interpreted its amalgam of Christian doctrine and neo-Platonicism, to provide a codification that gave meaning to gestural expression. Reference to Swedenborgian texts substantiate this hypothesis. It is also asserted that Delsartean Movement Principles were seminal to the development of dance during the twentieth century, particularly as they related to the interpretive dancing of Isadora Duncan (1878-1927) founder of the American modern dance, and Rudolf Laban (1879-1958) who also incorporated quasi-Platonic principles into his movement theories.

Reference to educational archives, school log books, education minute books, personal accounts and photographs have provided the basis for the evidence of dance as a school subject. It is disclosed that the establishment of dance in the curriculum of State schools in Great Britain resulted from the acceptance of physical training as a viable means of improving the standard of the nation's health, and occurred as a direct result of continental influences. The implementation of Pestalozzian principles, which included physical education, into the Prussian schools had led to improved standards, and provided a model for British educators. Dance was accepted as part of this physical education programme in which drills, gymnastics, and vocal marching were also included. The German or Eclectic System was implemented in many schools, which by the 1880s were having to cope with large numbers of children, but it was the Swedish System developed by Per Henrik Ling (1776-1881) that was taught to teachers of the London School Board, and later in the first Women's Physical Training College by Martina Bergman-Osterberg (1849-1915). The inclusion of singing games, and
traditional folk and national dances proved a popular addition to the expanding curriculum by the end of the nineteenth century, and the close of the Victorian era saw the acceptance of maypole dancing in many schools, thereby establishing a tradition that continued until after the Second World War and which is evident to-day. John Ruskin (1819-1900) was instrumental in reviving the May Queen celebration in schools and in so doing helped to create a receptive climate for the acceptance of country dancing and other folk dance forms that were revived by Cecil Sharp (1859-1924) in the early years of the twentieth century. Dances first published by John Playford in *The English Dancing Master* (1650-1728), were introduced into the schools along with the traditional Morris and Sword dances and formed part of a rich and varied programme of dance education that also included the revival of court dances, and the performance of other national dances.

Folk dancing, in its embodiment of the animation and spirit of peasant groups reflects the absorption of folk culture into a national system of education, while the implementation of modern dance methods into schools reveals the influence of professional theatre, and the absorption of a physical consciousness through the development of systems of physical culture. The endeavours of various individuals to create systems of modern dance expression that were reflective of the twentieth century is considered, since several of these systems were taught in state schools or colleges as teachers searched for less restrictive methods of dance. Inspired by the example of Isadora Duncan, several forms developed in which rhythmic movement, physical liberty and emotional expression were important elements. An appraisal of Eurhythmics and Eurythmy is made and the various forms of English modern dance are studied as they related to the nature of work undertaken in schools,
recreative clubs and colleges.

The introduction of Modern Educational Dance into schools and colleges occurred during the post-war period. This system of Expressionist dance was developed by Rudolf Laban and proved acceptable at a time when creative self-expression was valued. Reference to teachers' record books and personal accounts reveal that it proved to be a vibrant and innovative element of the curriculum.

The conclusion draws on the evidence presented in the investigation to show how the current role of dance has changed in order to accommodate recent developments and contemporary issues in education.
CHAPTER ONE

THE PLACE OF DANCE IN BRITISH SOCIETY
The fourteenth century poet, William Langland, in his poem 'Piers Plowman' describes the dance of Peace, Love, Righteousness, and Truth comparing it to the harping and singing of 'many hundreds of angels' (1) as he awoke from his visionary dream. That Langland, a Malvern peasant, should both allegorically and symbolically portray a dancing host, thereby equating dance with celestial existence, is significant. It indicates that dance was a known activity in fourteenth century England, it suggests that dance and music were in all probability linked with worship, but significantly it recognises the divine or spiritual element in an otherwise worldly and physical activity. That the movements of dance could enduce ecstatic feelings or that an earthly pastime could correspond with those of the after-life is indicative that the art of dancing may contain meanings which lie deeper than the obvious physical expression, perceived either visually when watching, or kinaesthetically when performing.

The greatest difficulty in being able to assess accurately the role of dance in British society during the mediaeval Period results from the absence of records in this country. Although there are a number of references available, historians have based their writings upon continental sources particularly those from France, or upon early manuscripts which are Anglo-Flemish. England, however, was part of the localised civilisation of western and northern Europe which was characterised by a feudal lifestyle of excessive contrasts. The harsh reality and struggle for life at times descended to barbaric levels, yet physical discomfort and disrespect seemed to be compensated by the spiritual enlightenment which is epitomised in the architectural splendours of the great cathedrals, the scholarship of philosophical writings, and the growth of the arts of music, poetry,

painting, and dance. In effect, this was the age of Christian Chivalry which was a way of life based upon clearly defined principles and styles of conduct. T. L. Jarman states that,

".......... chivalry in its essence represents the christianization of the Teutonic fighting man." (2)

Kenelm Digby suggests that chivalry is a term which expresses

".......... the spirit and general disposition of the mind which belong to the generous and heroic part of mankind in all ages of the world ......" (3)

This is an interesting definition because it suggests that qualities of a previous era can be retained or re-appear in subsequent generations. It is suggested, therefore, that if the qualities of chivalry are embodied in a particular art form, then they too may re-appear, and that in the same manner by which the Victorians attempted to find expression in the Gothic Revival, so too may the qualities of honour, courtesy and friendship be perpetuated in the performance of the dances of the fourteenth and fifteenth centuries. The qualities of chivalry were contained in the Romances preserved in the libraries of various monasteries and cathedrals - Lincoln Cathedral housed Perceval, other works were in the abbeys of Leicester, Glastonbury, and Peterborough. The majority of these Romances were composed during the twelfth century; unfortunately many were destroyed during the Reformation, which saw abrupt changes in thought and attitude. The Alexander Romance, an Anglo-Flemish manuscript written circa 1340 remains, providing a number of pictorial examples depicting the revels of dancing, singing, and disguising. Chivalry, Christianity, and Secularism were qualities to be found in society during the fourteenth century, and Langland in portraying Truth, Righteousness, and Love, is expressing poetically and allegorically the Christian symbolism of virtue, honour,

(4) Ibid. page 82.
faith and courtesy, which with the additions of humanity, generosity, and
heroism were the aspiring qualities of knighthood.

The knight and his lady represented the highest hierarchical level
for the practice of chivalry (which was not exclusive to the nobility), and
the educational stages, of the male particularly – page, squire, and finally
the knight – allowed for the acquisition of such qualities as courtesy,
honor and physical prowess. The page was usually educated by the women
of the household who would have a strong influence on the moral and
humanitarian aspects of his development. From the age of approximately
seven to fourteen years, the boy would be trained also in the artistic
attributes of singing, playing an instrument, composing verse, and dancing,
in addition possibly, to learning to read or write. The education of the
squire emphasised training in arms and the acquisition of physical skills
by means of such out-of-door activities as hunting, hawking, jousting and
skilful handling of armour and horse. A description of a squire is provided
by Geoffrey Chaucer.

"Short was his gonne, with sleves longe and wyde.
Wel coude he sitte on hors, and faire ryde.
He coude songs make and wel endyte,
Iuste and eek daunce, and wel purtreye and wryte.
So hote he lovede, that by nightertale
He sleep namore than doth a nightingale." (7)

Chaucer’s young and romantic squire, obviously in love, illustrates two
functions of dancing within the context of chivalry – the one which helped
to keep the body youthful and fit – and the other which provided a vehicle
for courtship. An amalgam of both Christian and Anti-Christian beliefs,
courtly love was symbolised by bodily strength, manly virtues and fealty.
The open displays of the suitor would emphasize the reciprocal charms of
the lady – gentility, grace and refinement – often characteristics

expressed through dance itself. Dance developed as an important part of courtship since it provided the opportunity for couples to meet and make physical contact in a manner which was socially acceptable. This is reflected most of all in the couple dance, which added to the variety of dance forms which hitherto had relied upon the circle and serpentine form.

During the twelfth and thirteenth centuries all sectors of society performed the same type of dances based upon the carole, a dance with a sung accompaniment usually provided by the dancers themselves. It was a linked dance, in that the performers held hands either as a chain or circle. The serpentine variation of the dance was also known as the roundel or hey (9). In the roundel, any number of persons would join hands and follow the leader, imitating the turns and leaps (sauts) of the leading couple. The farandole is an example of a serpentine round dance which was usually performed in the open air. The dancers would follow a labyrinthine pathway, twisting and turning, making spiral patterns (escargot), folding and unfolding, stepping rhythmically to the music which was sometimes provided by the pipe and tabour. Illustrations from contemporary illuminated manuscripts (see Figure 1) show either peasants leaping gleefully across green meadows, or the nobility somewhat curtailed by their elaborate costume, stepping in a much more dignified manner. There are certain illustrations that suggest the dances were performed on paved courtyards, one of these is presented as figure 2.

The carole was also known as the branle (French- branler = to sway), (10) and ladies and gentlemen, alternately, holding hands would slowly step and sway to the right and to the left in triple time, singing as they danced - perhaps around the central fire in the great chamber. The Normans improved English domestic dances by adding to the known round dances. In addition

(9) Ibid. Page 382.
nus maedi orantem in autem: si me
animali, propsectu quis mea.
Quoniam alibi incubavit adorabili me et si
hos qui sunt anima mea: et non posuenter te
unum conspectum suum.
Ave veni Deus adorabili me: et dominus
to outside performances which have been described, it was fashionable to
dance after dinner in the castle or manor house, minstrels providing
musical accompaniment and dancing becoming more refined as the nobility
adopted a serious attitude towards it. The Romances depicted heroes who
displayed accomplishments in dancing, as for example, in 'Launfel' Syr
Gawyn, Syr Gyeyes, and Syr Launfel,

"Went to daunce upon the grene,
Unther the tour ther lay the quene
Wyth syxty ladyes and mo" (11)

A further verse in the same Romance describes the queen and her ladies
dancing with the knights as minstrels played.

"The Quene yede to the formeste end
Between Launfel and Gauweyn the hende
And after her ladyes bright;
To daunce they went all yn same
To see them playe hyt was fair game,
A lady and a knyght;
They had menstrelles of moche honours,
Fy-delers, sytolyrs and trompeters
And else hyt were unryght." (12)

The Troubadours (13) (late 11th to late 13th century) popularised the courtly
couple dance, since in addition to being lyricists and musicians, they were
also dancing masters who travelled to the foreign courts of Europe,
especially on the occasion of a marriage. Similarly, their northern counter-
parts, the Trouveres (14) (12th to 13th century) influenced the development of
dance as it pertained to the court. Surviving manuscripts reveal they
composed dance songs with refrains. It is likely that the solo lines were
sung by the dance leader.

One of the earliest couple dances to be performed in this country was
the estampie, a Provençal dance brought to the English court following the
marriage between Henry III and Eleanor of Provence in 1236. The estampie

(11) Groves, L. Dancing (London: Longmans, Green and Co. 1895)
    pages 133-134.
(12) Ibid. See also Strutt, J. Sports and Pastimes of the British People
(14) Ibid. page 207.
was favoured by the Troubadours, since it required musicians to provide the accompaniment and permitted the dancers to concentrate on their performance. The party of courtiers would gather around the couple of highest rank who would then commence the dance, followed by each couple in turn and gradually working through the company in order of rank, so that each couple had an opportunity of performing before the others. The estampie is an example of a social dance with an element of spectacle and provides a precedent for later developments when dance became a spectacular art form. A manuscript written during the reign of Henry III which was deposited in Reading Abbey (16) gives the music for three estampies adopted from the earlier branle.

During the Hundred Years War (1337-1453) a number of French noblemen were captured and brought back to England where they remained as honoured guests in country districts, passing some of their time sporting and hunting with their English hosts, and dancing and wooing with the English ladies. They influenced the change in fashion, whether of dress, food or social pastimes. They introduced the French basse dance, a typical court dance of the fifteenth century characterised by dignified processional movements which occurred in five clearly observable steps to four bars of triple time music. These were known as the reverence, branle, two singles, double, and reprise. The reverence refers to the curtsy or bow, the branle a swaying movement from one foot to the other, the two singles constituted one step forwards with the left foot, closing the right foot into position and rising onto the toes, then stepping forwards with the right foot, and closing the left foot, lowering both feet to the heels. The double was comprised of three steps forwards on the toes, closing with the heels down, whereas the reprise was a single made backwards.

The dances described are significant because they show the development

(17) Copeland R. Manner of Dancynge of Bace Dances after the Use of France Manuscript of 1521. (Oxford: Bodleian Library). Manuscript not catalogued, is believed to be attached to a book on French Grammar.
of the basic forms in dance - the circle, serpentine and couple dance all of which are significant since they are the forms which relate to the singing games and dances taught to children in school. (See page 239).

Progressing along-side the development of the social dance was that of the itinerant entertainer. James Orange suggests

"..... there were gangs of jugglers, tumblers, dancers, jesters, mimics, bagpipers, tabourers and gleemen, who travelled from town to town, and from castle to castle, and were equally well received by the prince and the peasant." (18)

These performers sought a number of venues ranging from fairs, tournaments and castles, to ale-houses and cottages.

The 'jongleur' was the professional tumbler who provided a display of gymnastic-type dancing including movements such as hopping, leaping, and somersaulting. Women also took part, and were known as 'jongleures' or 'hoppesteres'. The illuminated manuscripts show balancing on hands, exaggerated back bends and hand springs, in addition to sword dances, egg dances, and rope dances (these were rather like the circus artist on a tight-rope) which provided an element of daring and suspense. Chaucer refers to 'tombesteres' and 'tombesteres', 'saylours' (20) (Latin = salio), and 'sauters'. Langland, to whom reference has been made writes in Piers Plowman

"I can neither saylen ne saut" (21)

The cult of the fool, whereby both dancers and musicians alike dressed up in a costume resembling that of the court jester, with hoods decorated with bells, was popular at festivals and pageants. The link between the pagan festivities, and the Christian calendar, as for example at Yuletide, was aptly illustrated by the revel of the twelve days of

(21) Ibid. page 128.
Christmas. On these occasions a member of the household, or a representative of a parish, was appointed Master of Revels or Lord of Misrule, and was responsible for organising disguisings, masques, mumming and dancing. Christian festivities of this nature were known to have taken place during the reign of Henry II, continuing well into the sixteenth century. There is a somewhat sardonic account, written by the Puritan, Philip Stubbs, which relates how the 'grand captain of mischief' led his rout to church. The following extract vividly describes the noise and activity of the celebrations:—

"........their pypers pyping, their drummers thundering their stumpe dauncing, their belles jyngling, their handkerchiefes fluttering above their heads like madde men, their hobbie horses and other monsters skirmishing amongst the throng: and in this sorte they go to the church, though the minister be at prayer or preaching, dauncing and singing like devils incarnate, with such a confused noise that no man can heare his own voyce. Then the foolish people they looke, they stare, they laugh, they flere, and mount upon the forms and pewes to see these goodly pageants solemnized. Then after this, aboute the church they go againe and againe and so forth into the churchyard, where they have commonly their sommer-halls, their bowers, arbours, and banqueting-houses set up, wherein they feast, banquet, and daunce all that day, and paradventure all that night too; and thus these terrestrial furies spend the sabbath day."


"Si quis extiterit frequentator tabernarum, et spectaculorum, vel communium congregationum prohibitarum, et se emendare admonitus noluerit, suspendatur a choro, non admittendus donec condignam egerit poenitentiam"

"....Tavern and playhaunters to be suspended......"
to stop dancing and singing in the churchyard in 1365. (24) A similar order issued two years later in 1367 prohibits the following events taking place on consecrated ground.

"mercata, placita, vel spectacula"

and

"luctationes, sagittationes, vel ludi." (25)

This refers to markets, assemblies or spectacles, and wrestling, archery or games. 'Spectacula' and 'ludi' might well have been tournaments, sports, bull-baiting, morris dancing and other folk-games, although 'ludi' were originally plays performed at court during Christmas, and were possibly still being performed during the reign of Edward III. They bore resemblances to mummers' plays, relying upon costume and disguisings for effects and thereby appealing to sight rather than imparting intellectual knowledge.

Prohibitions of this type, and similar puritanical censure as revealed in Stubbs' account, clearly indicate the attitude of ecclesiastics towards dancing when it became part of an indisciplined celebration. Such revelling contrasts markedly with the ordered formality of the couple dance being developed by the nobility. The superimposition of Christian symbolism on pagan practice occurs most profoundly in the dance and drama of the morris and mummers' plays, where the ritual of fertility, regeneration and death re-occur in yearly celebrations. The transformation of the local labourer, plough boy or herdsman into some strange, menacing character was achieved by wearing a mask or hood. Some of the characters appear as carvings in church architecture, for example 'Jack in the Green', and other foliate heads which folklorists link with May Day festivities. (26)


(25) Wilkins' Concilia Magnae Britannie et Hiberniae ab Anno MCCCL (London 1737) page 68.

(26) See roof boss Sampford Courtenay Church, Devon.
Figure 3 depicts characters from a mummers' play and is taken from the same page of the Alexander Romance as the dancers illustrated in Figure 2. Unlike the formal designs which were developing choreographically in the court dance, the animal dances were based upon spontaneous or improvised movements, grotesque or comic to suit the mask, whose designs varied from wodehouses, donkeys and deer, to goats, falcons and monkeys. (27)

The various examples of dance forms which have been presented indicate an equally varied role according to the social standing of the performer and the context of the performance. It is possible to present theories pertaining to the significance of dance in mediaeval society. Firstly, the order and formality of the life-style of the nobility reveals refined and civilised traits, emphasising idealised standards and personal accomplishment. These qualities could be identified in the basse dance and the estampie, especially as the latter encouraged display. Secondly, in stark contrast, was revelry, which certainly included the lower orders but did not necessarily exclude members of the nobility. This seemed to occur in reaction to the imposition of the strict discipline sought by ecclesiastical authorities and was characterised by lewd and bawdy displays in mummings and accompanying dancing. Both categories are significant since they reveal a growing desire for amusement and a passion for spectacle and imaginative participation. The former illustrates the transition of a society from a dark, inartistic, barbaric age into one of enlightenment, the latter reflects exuberance of movement and dramatic expression.

The aestheticism of the carole lay principally in its circular form. It was regarded as being pure and perfect, having no discernible beginning or end; like eternal life, it appealed significantly to the mediaeval performer, whether as religious or secular mode of expression. The careful stepping and corporeal harmony inspired by the holding of hands helped to

FIGURE 3
Masked Figures from the Alexander Romance

This illustration which has been reproduced from the same page of the Alexander Romance as the one shown in Figure 2, depicts characters from a Mummers' Play.

Figure 3 reproduced by kind permission of the Bodleian Library, Oxford. Romance Series B.
MS Bodley 264, fol. 181v.
Copyright Bodleian Library, Oxford.
En sie qui amours demaine a son command
develop collective consciousness as groups moved in unity of rhythm together. The silhouette of the mediaeval costume - perpendicular and erect - was governed by the noble carriage and bearing of the body. Permeating the whole experience was the rhythmic and melodic harmony of the music. It is asserted that through dance, performers were enabled to enter into an ordered pattern of their geocentric world, thereby seeking a balanced relationship between earthly life and spiritual self. But underlying this ideal, was an under-current of rebelliousness and paganism based upon man's relationship with the cyclic events of the year, his struggle against famine and disease, and his seeking of worldly pleasure. Dance in this context provided the means for expression through physical exuberance and intoxication. A fear of death, accentuated by the Black Death (1348) led to disharmony, convulsive dance and mania. Parodies, guisings, and general disrespect led to criticism and prohibition from the church. A late mediaeval carol is witness to this suppression:

"To-morrow shall be my dancing day; I would my true love did so chance To see the legend of my play, To call my true love to my dance. Sing, oh! my love, my love, my love, This have I done for my true love."

The remaining verses narrate the life of Christ, concluding:

"Then up to Heaven I did ascend, Where now I dwell in sure substance, On the right hand of God, that man May come into the general dance. Sing, oh! etc."

This mystical carol is similar to Langland's vision of the dancing host. Paradoxically dance was banned from church primarily because of the loss

of rational control brought about by frenzied dancing. (30)

Havelock Ellis (1859-1939) asserted that dancing and building were the two primary and essential arts.

"The art of dancing stands at the head of all the arts that express themselves first in the human person. The art of building, or architecture, as the beginning of the arts that lie outside the person: and in the end they unite." (31)

A comparison of mediaeval dance and architecture reveals unification of symbolism and artefact. The formal patternings, the structure of steps, groups and rhythms of the dances can be likened to the components of a great Gothic cathedral. The transient nature of dance has deprived it of accurate history, while the cathedrals remain as part of the landscape. Apart from the passage of time and the results of weathering the latter stand true to the creative imagination of the master mason. Authentic and accurate reconstruction of branles, estampies and basse dances, because of insufficient evidence, rely upon the sensitive re-creation and conjecture of the dance historian.

The evolution of the circle dance from primordial times brought with it certain symbolical significances - possessing, incorporating, excluding and enclosure. The Gothic cathedral usually adhered to the cruciform in its plan, but its walls and windows served to enclose the sacred space of worship, since pillars, piers, arches and buttresses all provided structural support. The arches, volutes and buttresses provided an equilibrium through the combination of oblique and vertical forces, and even though static and solid in composition they excite the eye, creating an illusion of movement. Nietzsche (33) saw the opposition between the vault and arch as a metaphorical war, creating out of counter-tension

(31) Ellis, H. Dance of Life (London: Constable & Co. 1923) page 33.
a third harmonious beautiful quality. Dance is also a form of contest which requires the mastery and unification of divergent forces. It is clear to see the connection between architectural structures and the moving bodies of dancers in a roundel or hey, when through the linking of hands the effects of tension and counter-tension are felt along with the surge and release of energy which is created by the moving ensemble as it winds its circuitous pathway. These labyrinthine perambulations had counterparts in the Christian processions held inside churches. Sensitivity to sound, movement and colour on the part of the congregation was achieved through music, incense and intonation which added to the mysticism of worship and thus involved the corporeal senses to approach the sublimity of heaven.

It must be recognised that the majestic architecture of the Gothic period had been generated by the Catholic faith, and that it provided an enclosed environment in which the majesty of the liturgical rites could be celebrated. The arrangement of the architectural structures reflected the "...Faith, customs and natural traditions" (34) of the nation, and were both symbolical and representative of a belief or tradition. Augustus Pugin, the 'Mediaeval Victorian' (1812-1852) believed the Gothic revival to be more than the reconstruction of the past, rather its restoration was directly associated with the renewal of the original rite. Catholicism, which Pugin considered to be "interwoven with everything sacred, honourable

or glorious in England" (35) was expressed through a performed ritual of divine service in which ecclesiastical costume and ceremonial splendour played a part. Processions traversed through the principal areas of the cathedral, providing dramatic effects as celebrants appeared and reappeared in the intercolumnations. There are in existence, churches with floor tiles arranged in maze-like patterns which congregations followed in an enactment of an imaginary pilgrimage. (Chartres: France. (36)See Figure 4). The labyrinth represents the image of a wandering spirit, which enters a darkened maze (or death) and in turning back achieves re-birth. Sub-consciously, this interpretation applies to the belief of the time, which emphasised a worldly existence as being preparatory to a heavenly one. The spiral has been interpreted as being a schematic image representing the evolution of the universe, with the central point as unity, and the

(35) Ibid. page 50.

"..........Catholicism is so interwoven with everything sacred, honourable or glorious in England, that three centuries of puritanism, indifference, and infidelity, have not been able effectively to separate it. So it clings to this land, and develop(e)8 itself from time to time, as the better feelings of a naturally honourable man who had been betrayed into sin......

Oh, worse, that parricide, to sever those holy ties that bind him to the past, to deprive himself of that sweet communion of soul with those holymen, now blessed spirits with God, who brought this island from pagan obscurity to the brightness of Christian light, who covered its once dreamy face with the noblest monuments of piety and skill, who gave those land which yet educate our youth, support the learned, and from whom we received all we have yet left that is glorious, even to our political government and privileges."

(36) Cowen, P. Rose Windows (London: Thames and Hudson, 1979) page 98. "At Chartres the great west rose window portrays Last Judgment, with the dividing souls between heaven and hell, a constant reminder to mankind of the perpetual battle between good and evil which is to reach its climax in the Last Days as related by St. John in Revelation. This rose window contains an implication which has been generally overlooked. Below the rose, is the labyrinth, set into the nave at such a distance from the west door that if the rose were to be 'hinged down' it would almost fit over it. Labyrinths generally symbolise the path of the soul through life, and medieval pilgrims re-enacted this, following the path of the labyrinth in the cathedral on their knees, symbolizing the journey to Jerusalem."
FIGURE 4  THE LABYRINTHINE MOSAICS IN CHARTRES (1) AND REIMS (2) CATHEDRALS USED FOR THE ENACTMENT OF PILGRIMAGES.


Drawn by the author.
outer circle symbolising the diversity of the universe. (37) Winding into the 'escargot' in a serpentine round similarly has parallels in towers and turrets in churches and castles approached by way of spiral stairways.

The introduction of the clearly defined steps of the basse dance, as in the single, double and reprise, permitted the dancer to transcribe a dimensional or cruciform design on the floor - forwards, to the left, to the right, and backwards. The slight bend of the knees, and the rising up on the balls of the feet, emphasised the vertical axis, so that with the elaborate head-dress and the very long gown with train, the elongation of the human form was achieved and is symptomatic of the mediaeval obsession with height - a way of linking heaven with earth. This is most dramatically perceived in the spire, which, as an external form expressing an inner meaning, reveals the expression of thought upwards, earthly thought ascending to heaven.

The hierarchical order of mediaeval life was reflected in the constructions used for dramatic presentations. These used four levels. In the highest was heaven, the second tier, earth, the third was either Pilate's house or Herod's palace, and below, positioned at the forefront of the stage was the mouth of hell through which demonic characters could make their entrances and exits. The miracle play had been introduced by the church and parts were enacted by the ecclesiastics themselves, since the plays were seen as appropriate vehicles for the conveyance of Christian knowledge to a largely illiterate populace. The transition from the miracle play to the mystery (and later the morality play) earned ecclesiastical objection. One of the principal reasons provoking condemnation was the

manner in which the character of Satan was portrayed. Rather than creating fear and trepidation from the depiction of the torments of hell with piercing shrieks and smoke, grotesque movements and indecent dancing simply created an atmosphere of burlesque, with the effect that the appearance of Satan was greeted with shouts, jeers and laughter! Originally the presentation and interaction between the infernal, terrestrial and celestial characters had been somewhat more than an allegorical presentation of a familiar narrative; it had been, rather, a metaphorical representation of the mediaeval view of life and transfiguration. Central to this was the attitude of the church towards the body, an attitude particularly important within the context of dance.

Consciously or subconsciously the body was held to be part of the totality of man himself, and within this totality he saw himself belonging to a greater geocentric cosmic image. There were however, internal conflicts, because within a great and ordered universe polemical forces were at work and not unlike the exhibitionist rope dancer who tested his skill along a tight rope, mediaeval men and women were also precariously balancing in a metaphysical way, since religious and secular forces were competing to pull them off balance. Their world became a world of opposites exhibited in the contrast between heaven and hell, harmony and disharmony, existence and non-existence, order and chaos. The dances reflected these conflicts, since the obvious enjoyment of dance as an earthly pleasure is shown in the rhythmical stepping and leaping of the roundel and in the development of the morris, which attracted the censure of church authorities. It is difficult to comprehend the effect of suppression upon the individual. Ecclesiastical authorities had been strongly influenced by Gnosticism which taught that the body was evil and its passions and beauty constituted deadly temptation. (39)

The coming of the Reformation and the transition into the

(39) Bottomley, F. Attitudes to the Body in Western Christendom (London: Lepus 1979) page 43.
Elizabethan era saw changes in the philosophical beliefs and resultant practices of the people, although certain beliefs were shared with their mediaeval predecessors. Some of their ideas were founded upon the writings of Plato and the Old Testament, constituting an amalgam of pre-Christian thinking. The central controversy, however, remained that of the relationship between the real world and the after-life. Associated with belief in an ordered universe of hierarchies was one in the macrocosm and the microcosm of existence. In the former, external elements of earth, air, fire and water are identified and in the latter, the corresponding internal elements of the human being, blood, choler, phlegm and melancholy, known as the 'humours' are present. The correspondences which were identified between man and the cosmos are interesting because of the writings and influences of Swedenborg, Delsarte, Froebel, Laban and Steiner who have greatly influenced modern teaching practices in dance education. Similarly, in acknowledging the influence of early educators like Samuel Wilderspin, himself a member of the Swedenborgian church whose members regarded children as "spiritual beings possessing an earthly body", (41) it is appropriate to consider the Elizabethan viewpoint because similarities are seen to exist.

Man was thought of as being a rational animal who was partly akin to both angel and beast. His rationality or 'reason' related to the angel, (soul), his corporeality to the beast. He was unique, therefore, in possessing both a body and a soul, the latter representing the principle of life and manifesting itself in rational, sensitive and vegetative states. The sensitive soul possessed ten senses or wits, the outward ones corresponding to the five corporeal senses, and the remainder being memory, estimation, imagination, fantasy and commitment. Five-wits appears as an

(40) Ibid. page 132
allegorical character in the morality play *Everyman* and is the mouthpiece for the declamation of the commissioned and redemptive role of the priesthood.

"Everyman, God gave priests that dignity, And setteeth them in his stead among us to be- Thus be they above angels in degree" (42)

Orders or degrees meant that man could overcome his own inadequacies and strive towards heavenly perfection. Five-wits' speech is interesting because of the position it gives to the priesthood. Man normally could aspire to the degree beneath the lowest angel. The Elizabethans held a world picture which comprised three principal forms, a chain, a series of corresponding planes, and a dance. The chain of being was a metaphorical presentation of the order and relationship of creation, the subjects of which were placed in an hierarchical position extending from the foot of God's throne to the lowest inanimate object. There were no gaps in this chain or ladder, each item of creation being linked with another in both simultaneously larger and smaller magnitudes occurring either upwards or downwards from its position. (43)

Geocentric beliefs persisted and God was thought of as dwelling in the 'coelum empyriaem' where he was attended by the angelic host. The angels were considered to be intermediate between God and man, and they were thought to be purely intellectual. There were in existence a number of published works outlining these beliefs, so that the educated man was familiar with them, and would accordingly respond to the references made to them in literature - hence the impact of the speech quoted which set the clergy onto

a higher level than the rest of mankind. The footnote is an account by Sir John Fortescue describing briefly the nature of that chain. (44)

The remarkable change in attitude towards man is highlighted in the works of Shakespeare which include dances and masques in the plays. By the careful use of imagery reference is made to the wonder of man's various attributes. In Hamlet (45) he refers to the marvels of man's reason, faculty, form and movement. Indeed, in the same speech made by Hamlet, he likens man to both a god and an angel. This is reflective of the Renaissance mind which allegorically and symbolically idealised man, even using the human form as a means of expressing ideal images. Theories relating to human proportions developed and harmony between the macrocosm


"In this order hot things are in harmony with cold, dry with moist, heavy with light, great with little, high with low. In this order angel is set over angel, rank upon rank in the kingdom of heaven; man is set over man, beast over beast, bird over bird, and fish over fish, on the earth in the air and in the sea; so that there is noworm that crawls upon the ground, no bird that flies on high, no fish that swims in the depths, which the chain of this order does not bind in most harmonious concord. Hell alone, inhabited by none but sinners, asserts its claim to escape the embraces of this order ....God created as many different kinds of things as he did creatures, so that there is no creature which does not differ in some respect from all other creatures and by which it is in some respect superior or inferior to all the rest. So that from the highest angel down to the lowest of his kind there is absolutely not found an angel that has not a superior and inferior; nor from man down to the meanest worm is there any creature which is not in some respect superior to one creature and inferior to another. So that there is nothing which the bond of order does not embrace."

(45) Shakespeare 'Hamlet' 1559-1600 Act II Scene 2.

"What a piece of work is man! How noble in reason! how infinite in faculties! in form and moving, how express and admirable! in action, how like an angel! in apprehension how like a god! the beauty of the world! the paragon of animals! And yet to me, what is this quintessence of dust?"

and the microcosm was established. The cosmological interpretations of proportion which developed in Hellenistic Greece were fused with a new understanding of symmetry to the extent that new principles of aesthetic perfection were evinced. Tangible evidence of the new principles abound in contemporary works of art and architecture, and not least in dance.

The second principal form was that of the corresponding planes - these were based upon horizontal levels, arranged one below the other in order of dignity. They were interconnected by other correspondences which included celestial powers, the macrocosm and the body politic (as for example the sun when called the ruler of the heavens might then be compared with a king as ruler of the State. Louis XIV of France, who developed court masques and ballet and instigated the creation of a number of French Academies, was known as the Sun King).

The third principal form was that of the cosmic dance, which is of particular interest within the context of this study because it influenced the attitude of educated people towards dance. The created universe was perceived as being in a perpetual state of music and motion. The concept of creation as a dance suggests 'degree' in motion, rather than static entities as in the chain or planes. Terrestrial, celestial, and godly hierarchies are imagined to be moving along varied and controlled tracts or peregrinations accompanied by the music of spheres. An interesting description of this concept appears in The Boke Named the Governor written by Sir Thomas Elyot in 1531.

"The interpretours of Plato do thinke that the wonderfull and incomprehensible ordre of the celestrial bodies, I meane sterres and planettes, and their motions harmonicall, gaue to them that intentify, and by the deepe serche of raison beholde their coursis, in the sondrye diversities ofnombre and tyme, a fourme of imitation of a semblable...

(46) Elyot, Sir Thomas, The Boke Named the Governour, fp. 1531 (London: Methuen 1907) page 89.
motion, whiche they called daunsinge or saltation; wherefore the more nere they approched to that temperance and subtile modulation of the saide superiour bodies, the more perfecte and commendable is their daunsinge, whiche is moste like to the trouthe of any opinion that I haue hitherto founden."

Elyot was obviously impressed by this notion which is important because choreographic art is based upon the creation of a number of movement patterns assigned to individuals within a group. Like the planetary dance, each tract is different, but together they form a unity. The manner in which locomotive pathways and gestural trace-forms of the limbs are synthesised brings about a relationship between individual parts and the way in which they relate to the group. This is particularly relevant when dancers are following a specific 'motif' or working on a theme and variations. Choreographic art at its best succeeds in unifying these separate roles, constituting diversity within a unified framework. A number of attempts have been made to create dances following harmonic laws and theories linking macrocosm and microcosm. It is interesting to note that the principles of harmonic movement based upon the icosahedral form, formulated by Rudolf Laban, are still being taught in schools and colleges today. (47)

In order to demonstrate how specific dances relate to this world picture, and as a means of ascertaining the role of dance during the sixteenth century, it will be necessary to refer to notable literary works. The Boke Named the Governour is an educational treatise which provides insight into the importance of learning for 'gentil men'. Elyot promotes a system of education which will stimulate both the mind and the body, continual study without exercise leading to premature death.

"...shortly exhuasteth the spirites viatall, and hyndreth naturall decoction and digestion whereby mannes body is the soner corrupted and brought in to diuers sickenessis, and finallye the life is thereby made shorter:" (48)

He argues for the necessity of exercise as a means of preserving health and as a means of acquiring strength and agility. This early reference to the link between health and exercise is significant since it was the argument used in the nineteenth century to instigate physical exercise in school. (49) He advises a number of activites by which the gentleman may strive for health - these range from wrestling to swimming - and then presents an argument for dance. Elyot acknowledges that dancing encourages both 'praise and dispraise' but affirms he is not of the opinion that dancing generally is 'repugnant unto vertue' even though learned persons may condemn it, especially the clergy who use the pulpit to preach against it. He makes reference to St. Augustine, asserting that he approved of certain forms of dance provided the Sunday was not profaned. Elyot not only indicates the fashionable dances of the day, but exposes the virtue of them.

"base daunsis, bargenettes, pauions, turgions, and roundes. In euery of the said daunsis, there was a concinnitie of meuing the foote and body, expressing some pleaasunt or profitable affectes or motions of the mynde." (50)

He appears to have been particularly impressed by the beauty of the couple dance, in which the complementary qualities of men and women were highlighted, as they danced in unison 'bothe observinge one number and tyme in their meuynges'. He saw dance as an important aspect of courtship leading to matrimony. He lists the male and female qualities as displayed in the dance, the man 'in his naturall perfection is fiers,

(48) Elyot, Sir. T. The Boke Named Governour (fp. 1531) page 72.
(49) Refer to Chapter 5, page 173 of this thesis.
(50) Elyot, Sir. T. The Boke Named Governour (fp 1531) page 93.
hardy, strong in opinion, couaitous of glorie, desirous of knowledge, appetiting by generation to brynge forth his semblable'. (51) Whereas, 'the good nature of woman is to be milde, timerouse, tractable, benigne, of sure remembrance, and shamfast'. These qualities appear to be a continuation of the qualities of chivalry described earlier. Elyot presents them within the context of order, recognising the harmonic relationship and correspondences and thereby advocating the dance as the embodiment of these beliefs. In the following description it is clear to see how Elyot shared the consciousness of his age, even though he adheres to the spirit of chivalry:

"Wherefore, whan we beholde a man and a woman daunsinge to gether, let us suppose there to be a concorde of all the saide qualities, beinge ioyned to gether, as I haue set them in ordre. And the meuing of the man wolde be more vehement of the woman more delicate, and with lasse aduauncing of the body, signifienge the courage and strengthe that oughte to be in a man, and the pleasant sobrenesse that shulde be in a woman. And in this wise. FIERSENESSE ioyned with MILDENESSE maketh MAGNANIMITIE; wilfull opinion and TRACTABILITIE (which is to be shortly persuaded and meued) makethe CONSTANCE a vertue; COUAITISE OF GLORIE, adourned with BENIGNITIE causeth honour; DESIRE OF KNOWLEDGE with SURE REMEMBRANCE procureth SAPIENCE; SHAMFASTNES ioyned to APPETITE OF GENERATION maketh CONTINENCE, which is a meane betwene CHASTITIE and INORDINATE LUSTE. These qualities, in this wise beinge knitte to gether, and signified in the personages of man and woman daunsinge, do expresse or sette out the figure of very nobilitie; which in the higher astate it is contained, the more excellent is the vertue in estimation."

(52)

It is worth noting these qualities when reading the ensuing descriptions of dances - it will become evident, that, as the sixteenth century proceeded, qualities and relationships changed. At the beginning of this century dancing was seen to be an embodiment of virtuous experiences and Elyot delights in giving eight explanations for the elements within the basse dance. Honour is expressed through the curtsy or reverence,
signifying the joining together of the fear, love and reverence which man owes to God. The second movement of the brawle (branle) refers to the quality lying between celerity and slowness. Because of the lack of an apt English word for this, Elyot uses the Latin maturite. The third and fourth movements occur as two single steps, signifying providence and industry, and these are represented by the first advancing paces in dancing. The fifth movement which is a reverse step, is known as the reprise and represents circumspection, whilst the sixth, seventh, and eighth aspects of prudence are election, experience, and modesty which are attained through the performance of the double. Descriptions of this nature suggest that the dance played an important role in life at this time and obviously was considered to be a worthy pursuit in the process of providing total education and social accomplishment. It is probable that the dancers themselves were educated in the meaning and significances of the movements, as well as being skilled in the manner of execution. Good teaching, and devoted practice were both required and there is evidence to suggest that the nobility were prepared to pay for the privilege of learning. 'Connoisseurship' was obviously developing and standards improved as manuals or treatises began to be published - The Courtier, Castiglioni (1523), Il Ballarino, Fabritio Caroso, (1581), Orchesographie, Thoinet Arbeau, (1589), Orchestra, a poem about dance, Sir John Davies, (1594).

Elyot recommends tuition in dance should commence after the age of fourteen, since by that time strength and courage will increase. An interesting example of the education of a high ranking gentleman in the middle of the sixteenth century, is that of Sir Francis Willoughby. As children, Francis and Margaret Willoughby lived under the guardianship of George Medley, whose Account Records reveal something of the
expenditure for their board, clothing and education. The purchase of books for the use of Francis provides valuable information on the nature of his studies. Examples of the subjects studied include Latin, Greek, Hebrew, music, fencing and dancing. The accounts cover the period from 1550 - 1558 and below are given the entries for tuition in music, singing and dancing.

1555
To Mr. Horrsseley to teache
Fraunces Wylloughbye to playe
on the virginalles ijs vjd
And to one that taught hym
to daunce at double tymee ijs vjd

1556
To Richard Bramley for teaching
hym to synge
............to Richarde of Thasted for
teaching hym to playe of the virginalles
and to sing ijs vjd (53)

'To daunce at double time' may be interpreted that Francis was learning the 'double' in the basse dance. A fascimile of the page of the account (written in court-hand on folded parchment is shown in Figure 5, lines 19 and 20). Francis Willoughby retained his interest in the arts, entries in the Middleton Manuscripts for 1572 revealing that he paid five pounds each quarter for the 'musitioners' (54). He is remembered as the person who commissioned John Thorpe and Robert Smithson to build Wollaton Hall (1580-88).

As the basse dance (55) developed it became known as the measure which was a term used later in the Elizabethan period to denote the pavane and the almayne (allemande), the latter being a dance where the hands are held high. Catharine of Aragon is reputed to have brought the pavane to

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(53) Medley, G. Account Book (Nottingham University Manuscript Department Middleton Manuscripts. No. 37 page 20 (1555).
(55) Dance historians disagree about the term 'haute' and 'basse' dance. Wood, M. rejects the simplistic explanation of high and low, i.e. springing and gliding suggesting 'basse' means low, i.e. peasants, since Italian basse dances include springing. Dancing Times (April 1935) pages 24-26. 'What did they really Dance in the Middle Ages?'
FIGURE 5
Extracts from George Medley's Accounts showing expenditure for Dancing Lessons in 1555.

Figure 5 has been reproduced by kind permission of Lord Middleton as owner and the University of Nottingham Manuscript Department as custodian. Photograph by the University of Nottingham Manuscript Department's Photographic Service.
England from Spain, thereby introducing into the English court a dance which displays both pride and stateliness. Renowned for its processional and regal qualities the dance allowed courtiers to display rich and elaborate dress, as they paraded with an air of solemnity. The pavane resembles the basse dance in its construction (two simples and a double) but follows a faster tempo and excludes the reverence. Formal and aristocratic, this dance like the flamboyant beauty of the peacock (pavo), helped to convey an air of grandeur and stability. The pause, creating an air of statuesque was often expressly marked.

In contrast to the pavane, was the galliard, first mentioned by Sir Thomas Elyot in The Castel of Helth (1534). Often performed after the pavane, the 'haute' dance as the galliard was known, permitted displays of athleticism and dexterity in stepping and leaping movements. Anne Boleyn is reputed to have introduced the dance after ascertaining its popularity at the French court. It was during the reign of Elizabeth I that it reached its zenith of performance. Men and women alike favoured it for exercise, following the example set by the queen herself who is reputed to have danced several galliards each morning in the privacy of her quarters. Public displays of virtuosity were usually left to the men, who practised hard to attain the highest leap, spectacular somersault, and wildest spins. There appears to be two approaches to this dance. In one style, the couple hold inside hands, they commence with single steps which are taken around the room, then the man leads his partner to the end of the hall where he could exhibit his finest steps before her. Another approach is for the dancers to face each other, make their opening salutation, then dance a double step sideways so that they are both moving away from each other. A turn would follow, so that the partners would be

(57) Ibid. pages 107 and 113.
facing. The continuation of passing and counter-passing was achieved by a number of steps known as the cinq-pas. Structurally, the galliard is interesting for its rhythmic cadence, whereby dance and music correspond in terms of long notes denoting long steps and short notes relating to short steps. For example, the music is composed of six beats of equal value, that is two bars of 3/2 time as indicated below.

\[ \text{\begin{tikzpicture}
  \draw [thick] (0,0) -- (0.5,0);
  \draw [thick] (0,0) -- (0,0.5);
  \draw [thick] (0.5,0) -- (1,0);
  \draw [thick] (0,0.5) -- (0,1);
  \draw [thick] (1,0) -- (1.5,0);
  \draw [thick] (0,1) -- (0,1.5);
\end{tikzpicture}}\]

The dancer performs four steps of equal value, with a jump on the pause and the retention of the final position on the last note, thereby following a principle of equivalents which underscores the development of the relationship between dance and music.

The importation of yet another dance occurs with the volta (59) or la volta as this type of galliard was known. Of Italian origin, the volta reached England by way of Provence. It was a dance of exuberance and bravado and is reflective of the lighter side of the Elizabethan period. The man would spin his partner round several times, and then with one hand on the busk of her dress and with one knee pushing upward towards her hips, he would lift his partner high into the air so that she was almost sitting on his lap. Danced in triple time, and extending over two bars of music, the couple hold hands for the first two steps with the lift occurring on the third beat, and two final beats allowing for recovery. Whereas the volta strove for height, the courante (60) aimed for the dancers to traverse the floor by means of running movements in triple time. Characteristics of this dance were light springing and hopping steps which still conformed to the formal pattern of two singles and a double. The advancing, retreating and sideways movements were sometimes performed with hands linked.

(60) Ibid. page 133.
In addition to the court dances, masques and tournaments took place (a continuation of practices popular during the Tudor period). In 1592 Robert Dudley was instructed to make preparations for the planned meeting between Elizabeth and Mary Queen of Scots at Nottingham. All the 'lusty young knights' (61) were given warning to show feats of arms and to set up tilts. The meeting was planned for September 3rd, and in July the Sheriff of Nottingham received orders that the trains should consist of four thousand persons. He should,

"..... repair to Nottingham, calling unto him as well the most experite and skilfull gentlemen of that shire as of the confynes of the shires adjoining, and there prepare for the victualling of the train of the Queen of Scots."

(62)

In addition, Dudley was to organise entertainments to be held in Nottingham Castle, described as 'a scheme of devices' which were

"..... to be shewed before the Queen's Majesty by way of masking at Nottingham Castell after the meeting of the Queen of Scots."

(63)

It is interesting to note that the three masques planned were prepared by the Master of Revels in London. In effect, the meeting never took place.

In 1591 Elizabeth visited Cowdray, home of Lord and Lady Montague, where she was entertained by local people from the estate:-

"..... in the evening the countrie people presented themselves to hir Majestie in a pleasant daunce, with tabor and pipe."

(64)

Dance historians have interpreted this to mean the Queen observed country dances. Significantly, Lord and Lady Montague joined in the 'pleasant' dance and so impressed the Queen that she introduced like dances into the court. Certainly, there is evidence that country dances became fashionable in court circles about this time. In 1581 popular dances at

(61) Calendar of State Paper Domestic 15, 47-80 pages 346-50
(63) Lansdowne Manuscript V No. 38. and also British Museum Harley Manuscript No. 368 page 130(6).
court were measures, galliards, jigs, brawls, (branles), rounds and hornpipes. By the end of Elizabeth's reign, however, formal court dances had become interspersed with country dances.

Hentzer described the English of 1598 as being excellent dancers and musicians, commenting that as Sir Christopher Hatton had been appointed Lord Chancellor because of his prowess in dancing, it was advantageous for everyone to practise and excel. Although the nobility were now performing country dances, the style and manner of performance differed, as did the dress and footwear. The form and structure of the country dance provided a rich input into court dancing - longways sets and square sets, for example, which are figures in folk dances. In 1602 the Earl of Worcester wrote to the Earl of Shrewsbury saying,

"Wee are frolyke heare in Cowrt; mutche dauncing in the privi chamber af contrey dawnces before the Q.M. whoe is exceedingly pleased therwith: Irish tunes are at this tyme most pleasing; but in wynter, Lullaby, an owld song of Mr. Bird's wyl be more in request, as I think." (67)

The notion of dancing courtiers and Elizabethan peasants participating in May—Day revels captivated the imagination of later writers and educators. Contemporary writers obsequiously compliment the Queen through metaphorical references to the dance. Sir John Davies in the poem Orchestra (1592) portrays the monarch in regal and cosmic splendour. The work epitomises the dance of the universe, providing examples of numerous orders ranging from the dance of the atoms to that of the stars, moon, sun, and even the sea. Describing the image of the moon amidst a galaxy of stars as seen in a magic glass, the image fades and that of the monarch (moon) and courtiers (stars) appears. In this manner the relationship between the real world and the mystical world combine in a

regal dance of the macrocosm and the body politic.

"Her brighter dazzling beam of majesty
were laid aside, for she vouchsaf'd a while
with gracious cheerful and familiar age
Upon the revels of her court to smile.

* * * * * * *

With hand in hand were interlinked seen,
Making fair honour to their sovereign queen.
Forward they pac'd and did their pace apply
To a most sweet and solemn melody." (68)

Elizabeth gazes upon her courtiers as they revel in the dance and masque, finally receiving their homage as they moved towards her in a stately, dignified manner.

Davies' Orchestra embodies poetically and symbolically the significant elements of the cosmic dance and its worldly correspondences, yet throughout he uses accepted dance forms as the basis for metaphorical illustration. (69) In order to find examples of new dance forms emerging it will be necessary to refer to the activities of the French court during the late sixteenth century. Artistic innovation, especially in dance and music, was taking place through the medium of the masque and ballet. It can be asserted that the philosophical basis for the ballet and modern dance have the same source. In order to substantiate this assertion, it will be necessary to refer to the workings of one academy particularly, that founded by Jean Antoine Baif (1532-1589).

"Baif's Academy was one of a number of French Academies founded during

(69) For example, in stanza LXIII he describes a nymph arising from the land and dancing to the sea, like a river with her long watery train. When she falls into the sea her course becomes circular. That is, a serpentine round dance. Stanza LXIV describes love dancing round a tree - rounds and heys followed by the correspondence of stars dancing round 'Heaven's axle and tree'. In stanza LXV he refers to the growing civility of mankind which is reflected in the 'grave and solemn Measure'.

the sixteenth century and it was primarily concerned with the continuation of the classical tradition in music and the allied arts through the obedience of Pythagorean principles. Baif and his academicians experimented with the relationship of music and poetry to the harmony of the spheres, a concept first presented by Plato in the work *Timaeus* which states that the harmony of the universe is organically related to the harmony within the human soul.

"Harmony, whose motions are akin to the revolutions of the soul within us, has been given by the Muses to him whose commerce with them is guided by intelligence, not for the sake of irrational pleasure ...... but as an ally against the inward discord that has come into the revolution of the soul, to bring it into order and consonance with itself." (70)

Similarly, Baif was inquisitive to know about the effect or power of music on the human soul, especially in cases where moods and actions could be changed. A doctrine of 'effects' was formulated which bore close resemblances to a Pythagorean philosophy based upon harmony and number. This doctrine was adopted by the Christian church through the teachings of Clement of Alexander, St. Ambrose, St. Chrystostom and St. Augustine. References to the application of these ideas in church music and the manner in which dance related to them were made earlier in the chapter. The academicians in consciously seeking to relate the arts of music, poetry and dancing according to developing harmonic laws were able to construct masques and ballets based on the matching or corresponding of rhythmic measures, so that, as in the example of the galliard, short or long steps would fit to short or long notes respectively. Melody and harmony could correspond to steps and groupings, which in themselves would be based on geometrical forms.

The most impressive work and the first to exhibit these principles was the *Ballet comique de la Reine* created for Catherine de Medici in 1581, (71), a work reputed to have influenced the English masque which attained its zenith in the first part of the seventeenth century. Significantly the music and dancing in this ballet reflected the development of the ideas at Baif's. The plot was based upon the establishment of the rule of reason, harmony and order of the soul as well as upon the taming of the passions. Choreographically the structure of the steps and gestures, and the arrangement of the dancers were based upon geometrical figures, squares, circles and triangles including a chain comprising four separate strands each portrayed by courtiers. This type of display of measured or rhythmical dancing was based upon numbers relating to the outer world and the inner soul, capturing exactly the Pythagorean and Platonic principle which Baif advocated. Fortunately, the courtier responsible for the production left a reasonably comprehensive statement describing the content of the ballet. Balthasar de Beaujoyeulx states:-

"as for the Ballet, it is a modern invention or is at least, a revival from such distant antiquity that it may be called modern; being, in truth, no more than geometrical groupings of people dancing together, accompanied by the varied harmony of several instruments." (72)

Based on the Pythagorean-Platonic principle, the visual and symbolical significance of the dancing had meaning, the dance of the nymphs, for example, represented the eternities of matter and spirit. Choreographic figures which formed and dissolved, only to reform again, symbolised birth and death through cyclic and rhythmic seasonal change. Other figures followed geometrical structures, representing eternal truth which man

(71) Beaujoyeulx, B. *Ballet Comique de la Royne* (Paris: 1582).

(72) Ibid. page 19.
aspire through moral choice. (73)

Professional dancers and the founding of the theatres and opera houses throughout Western Europe superceded the lavish yet amateur performances of the French court of Louis XIV. The codification of ballet was established by the dancing masters of the French court – Pierre Beauchamps (1636–1706) is reputed to have formulated the five positions of the feet, and his pupil, Raoul Augur Feullet (1675–1730) in turn extended the number of steps, for example 'glissades', 'pas de bourrees', and 'chasses' – movements which he described in notational form. It is from this source that ballet developed to become the highly stylised and technically demanding art form of the present day.

This introductory chapter has examined philosophically and historically,

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(73) Beaujoyeuls, B. Ballet Comique de la Royne. Ibid. page 30.

"Then the violinists began to play the entrance of the grand Ballet, composed of fifteen passages, arranged in such a manner that at the end of each passage all faced toward the King; having arrived before his majesty, they danced the grand Ballet of forty passages or Geometric figures. These were exact and considered in their diameter, sometimes square, now round, and with many and diverse forms, and as oftentimes triangular, accompanied by some square and other small figures. Which figures being no sooner traced out by the twelve Naiads, dressed in white (as was said) that the four Dryads dressed in green came to break them: so that the one ending, the other immediately began. In the middle of this Ballet a chain was formed, composed of four interlacings different from each other, such that to see them one would have said this was a battle array, so well was the order kept, and so dexterously each endeavoured to observe her rank and cadence; so that everyone believed that Archimedes could not have better understood Geometric proportions that these princesses and ladies employing them in this Ballet. And inorder that one might recognise how many different airs it was necessary to use, some austere, others gay, some in triple time, others for a step smooth and slow, I wished to show them also, as you see below, so as to have nothing lacking and imperfect in the relation of all that took place. (examples of music).

This Ballet completed, the Naiads and Dryads made a deep reverence to his majesty; and the Queen, approaching the King her lord, took him by the hand and made him a present of a large gold medallion, having thereon a Dolphin swimming in the sea, which all took for a certain omen of he (the heir) that God will give to them for the prosperity of this kingdom."
the nature and role of dance in mediaeval and renaissance Britain. Specific dance forms have been considered in detail, and explanations pertaining to their meaning and significance have been proffered. Reference to written treatises and other contemporary sources substantiate the hypothesis that dance had, by this time, established its dual cultural role as social pastime and performance art. Not only was it valued by Elizabethan society for the beauty and pleasure that it engendered, but it also assumed a metaphysical role that placed it within an accepted world picture.
CHAPTER TWO

THE DEVELOPMENT OF DANCE AS A CULTURAL FORM
There is little doubt that the manner of performance and the attitudes towards dance changed radically during the seventeenth century, almost, one might assert, as dramatically as the political and social events which provided the background to its development. The zest and vitality of the Elizabethan court, which was so aptly captured in the confident and lively displays of dance athleticism, was gradually overtaken in the eighteenth century by dances of restraint and pseudo-refinement. Emphasis was upon technical skill and mastery, but when new dances were eventually introduced, they reflected the influence of the French court on our own exiled Royalists. The Elizabethan style gave way to the Baroque - dances of springs and leaps succumbing to those which expressed breadth by travelling sedately across the ballroom floor. Inserted in the middle of the seventeenth century was the period of the Commonwealth, characterised by sober, if not censorial attitudes towards dance, especially where it pertained towards the celebrations of May, or to dances performed on the Sabbath. Paradoxically, it was during the Puritan rule (1649-1660) that one of the most important events in dance development occurred - the publication in 1651 of The Dancing Master by John Playford.

In 1603 a national proclamation forbade Sabbath activities, thereby preventing people meeting for 'common plays or unlawful sports'. (1) It appears that dancing on the village green was considered unlawful, since local records include dancers and musicians as offenders. Nottinghamshire Act Books reveal numerous cases. In 1613 a certain Gervase Whitehead of Ruddington was presented for profaning divine service by playing the bagpipes at Clifton. (2) Whether or not Whitehead was playing to

(2) Hodgkinson's 'Extracts' in Transactions of the Thoroton Society (Thoroton Society, Nottinghamshire: No 30 1926) page 46.
accompany the morris dancing is not known, but an entry for 1618 cites six Bradmore men as being guilty of Sabbath piping and morris dancing. (3) Similarly, another entry for that year, and possibly for the same event, states that Anthony Trewman of Ruddington went to Bradmore on a Sunday and was

" .......... pyping at the Morrice dauncing"

He was presented by the Ruddington church wardens to the Archdeacon's court in Nottingham and was excommunicated by the Archbishop of York. (4)

The cat and mouse relationship of either censure or licence seemed to depend upon the nature and authority in control and, hence, on how diligently the law was enforced. In 1634, the Puritan lawyer and pamphleteer, Prynne, published a book in which he was particularly vehement in his condemnation of the court masque, even though he was aware of the pleasure of the Queen and the Lords' Council in their approval of it. His outspoken censure brought him the punishment of having both ears cut off!

Although it is generally considered that the masque and mixed dancing were both scorned by the Puritans, there is evidence to suggest that dancing continued to thrive, and that some masques certainly survived the period of the Commonwealth. John Milton wrote Comus before becoming engaged in important affairs of the State. First performed in 1634 at Ludlow by members of the Earl of Bridgewater's family, for whom the work was composed, Comus is both mythological and allegorical in content, and follows a simple, but mystical narrative. Although the words and music still exist, little is known of the exact nature of the dancing.

Music, poetry and dance combined to provide an entertainment spectacle

(3) Ibid. page 46.
(4) Churchwarden presentment bills (Nottingham University Local History Collection).
See also, Hodgkinson, 'Extracts' Transactions of the Thoroton Society No 30 (1926) page 46.
to mark a special occasion. Comus depicts Virtue in the form of the Earl's daughter Alice, who is lost in a forest and threatened by a lustful magician and his rout of primordial followers. Alice is protected by the Attendant Spirit, who upon the successful completion of his task, ascends to heaven amidst proclamations of morality and virtue. Interpretations of the text suggest that the dances performed were familiar to both performers and spectators, since they included examples of both court and country dances, rather than containing specially choreographed works. The first reference is indicative of the morris dance revels described in the previous chapter,

"Meanwhile welcome Joy and Feast,
Midnight shout and revelry,
Tipsie dance, and Jollity." (5)

Seemingly, Milton is selecting precisely the type of dance for his revelries that so conjured up the wrath of his fellow Puritans. In contrast, reminders of the Elizabethan cosmic order occur in the dances of virtue,

"We that are of purer fire
Imitate the Starry Quire,
Who in their nightly watchfull Spheres,
Lead in swift round the Months and Years.
The Sounds, and Seas with all their finny drove,
Now to the Moon in wavering Morrice move,
And on the Tawny Sands and Shelves,
Trip the pert Fairies and the dapper Elves.

* * * * * * * * *

Com, knit hands, and beat the ground,
In a light fantastick round." (6)

In the final scene of the masque, the following words appear,

"And not many furlongs thence
Is your father's residence,
Where this night are met in state
Many a friend to gratulate
His wished presence, and beside.
All the strains that there abide
With jigs and rural dance resort." (7)

(6) Ibid. page 341.
As this scene changes, the dancers enter and perform a country dance.

It would appear, then, that dance within certain contexts was tolerated—when it was associated with the break-down of law and order, however, or when it was considered to be perpetuating pagan customs, then it provoked condemnation. The strongest declamation against dancing came when it was associated with May Games and similar rural traditions. The vehemence felt by the Reverend Thomas Hill, pastor of King's-Norton, is reflected in the content of a hand bill printed in 1660 which publicises his twenty arguments against 'prophane sports'.

**FUNEBRI FLORAE**

**THE**

**DOWNFALL OF MAY-GAMES**

wherein

is set forth the rudeness, prophaneness,
stealing, drinking, fighting, dancing, whoring,
mis-rule, mis-spence of precious time, contempt
of God, and godly magistrates, ministers and people
which oppose the Rascality and rout in
this their open prophaneness and heathenish customs. (8)

In the publication *Funebrio Florae* the Reverend Hill proceeds to list the offenders, all pertaining to be the followers of the Roman goddess,

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Flora.

"viz, ignorants, atheists, papists, drunkards, swearers, swash-buklers, maid-marrions, morrice-dancers, maskers, mummers, May-pole stealers, health-drinkers, gamesters, lewd men, light women, contemners of magistrates, affronters of ministers, rebellious to masters, disobedient to parents, mispenders of time, and abuses of the creature, &c."

It was the strict enforcement of the law, with the threat of heavy fines, which led to the pulling down of the maypoles during the Commonwealth (1649-1660). It is interesting to note that the date of this pamphlet (1660) corresponds with the end of the Puritan rule. It suggests that some celebrations were still taking place.

In 1651, John Playford produced the first edition of his manual which contained descriptions of country dances with accompanying music. This was the first of some seventeen editions produced intermittently from this date until 1728, the later ones including additions. For the first time in England, a dance manual with instructions and music became readily available, so that it was possible for a literate public at least to acquire a wide repertoire of dances. What appeared to happen was that dances which originally had taken inspiration from folk forms became stylised and acceptable to refined society. The descriptions and


(10) *THE ENGLISH DANCING MASTER* or
Plaine and easie Rules for the Dancing of Country Dances.
with the Tune to each Dance

London
Printed by Thomas Harper, and are to be sold by John Playford at his Shop in the Inner Temple neer the church doore, 1651.
simple notational symbols used made it difficult for later generations to understand them, and it was left to Cecil Sharp in the early years of the twentieth century to attempt to rekindle interest in these somewhat outdated dances. During the seventeenth century, it was convenient to carry the book around and introduce the new dances to friends and acquaintances – thereby extending the popularity of rounds, square sets, and longways sets. English country dances became fashionable abroad, and an interesting account of them exists in Bulstrode Whitelock’s Journal of the Swedish Embassy in which he describes the reception of the Playford dances by the court of Gustavus III. Oliver Cromwell had sent Whitelock as an ambassador to Sweden, and though he was a man of Puritanical principles, for example he had declined invitations to balls held on Sundays, he obviously took delight in attending at least one splendid function, when he and his men displayed their terpsichorean skills:

"...the queen, with her ladies and courtiers, first daunced the brawles, then french daunces, in which the lady Jane Ruthen tooke forth captain Whitelocke; and he and severall others of Whitelocke's gentlemen were taken forth by the swedish ladyes, to daunce english countrey daunces; wherein the english gentlemen were expert, and taught them some new ones. The queen took delight in these english daunces, and herselfe daunced with more life and spirit then the rest of the ladyes ...."

Whitelock gives some indication of the instruments used in the orchestra – seven or eight violins, with bass viols, flutes and citherns which, he asserts, were all perfectly mastered. Dance within an appropriate social setting was seemingly approved. We also know that Cromwell, himself, celebrated his daughter’s wedding in 1651 with dancing through the night.

Colonel John Hutchinson (1615-65) was a roundhead soldier who

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".....where they had 48 violins and 150 trumpets and much mirth with frolics, besides mixt dancing (a thing heretofore accounted profane) 'till 5 of the clock, the next morning."
signed the death warrant for Charles I, after he had acted as one of the judges at the King's trial in 1649. Whilst in London he sought out artists and collected fine examples of their work, '....loath that the land should be disfurnisht of all the rarities that were in it....'

since the King's and other noblemen's collections were being sold.

Hutchinson became a 'Virtuoso and Patrone of ingenuity' but his artistry went beyond the preservation of artefacts. He was a lover of music and dancing, including these aspects in the education of his children.

"He spar'd not any cost for the education of both his sons and daughters in languages, sciences, musick, dancing, and all the other quallitities befitting their father's house, and was himselfe their instructor in humility, sobrietie, and all godlinsse and all verture, which he rather strove to make them exercise with love and delight than by constraint."  (13)

The Restoration period (1660-1685) saw the return of liberalism towards dance and theatre, sobriety being replaced by renewed gaiety. (14) Samuel Pepys describes a ball at Whitehall in his diary for December 1662.

He had observed the king and other nobles dancing the old branle (brawle), which was followed by the king dancing the coranto with a lady while the rest of the company watched. All the company then joined in the same dance. As was now the praxis, the programme included country dancing, the king's choice being 'Cuckolds all Awry', which is a circular dance for four people, in four time.

"After that, the King led a lady a single coranto, and then the rest of the lords, one after another, other ladies; very noble it was, and a great pleasure to see. Then to the country dances; the King leading the first, which he called for; which was, say he, Cuckolds all awry, the old dance of England."  (15)

Dancing continued to be an asset to the nobleman, and although Playford's manual was available it did not eliminate the need for the services of a


(14) Groves, L. Dancing (London: Longmans, Green & Co. 1895) page 166.

(15) Pepys, S. Diary entry for 31st Dec. 1662 On Nov. 22nd 1662 Pepys wrote:-- "This day I bought the book of country dances against my wife's woman Coesnet comes, who dances finely; and there meeting Mr. Playford he did give me his Latin songs of Mr. Dering's which he lately printed." Bright M. (ed) The Diary of Samuel Pepys (London: Dent, 1906) page 320.
FIGURE 6
Extracts from Thomas Corderoy's Accounts showing expenditure for Dancing Lessons in 1661.

Figure 6 has been reproduced by kind permission of the Nottinghamshire Records Office.
Photograph by Val Cliff.
DD 5P.
11th of Nov. 1668

To Mr. John 13 of no. 166 for a 300 200 20
10m. 26s. 9d. 40s. 20

To Mr. William Ramsay for a 900 19 20
To Mr. 2000 18 20

To Mr. for the Chasse Tamony mil. 230 10 20
16th of no. 166

To Mr. David 19 of no. 166 for the 3040 10 20

To Mr. James 19 of no. 166 for 27

To Mr. London for the 3021 20

To Mr. Hamilton for 12 10

To Mr. 500 1 20

To Mr. for the 20 1 20

To Mr. for the 11
dancing master. As technical expertise developed and movement was allied to graceful manners and good grooming, the demand for professional advice increased. The Account Book (a collection of loose-leaves) of Thomas Corderoy, receiver to the 4th Earl of Southampton, shows that in 1661 a sum of thirty pounds was paid to a dancing master. (See Figure 6). The Southampton family possessed three country houses, Tichfield, Bewley, and Statton, in addition to Southampton House which was under construction in London (1661). The Earl was installed a Knight of the Garter at Windsor Castle, and the following year an entry for 'my Lady Percy's wedding clothes' (16) indicates another celebration. 1661 was also the Coronation year, when members of the family would be invited to balls. The Earl made allowances for his three daughters and it is in the miscellaneous personal accounts that the entry for the payment to the dancing master occurs.

It was socially advantageous for the nobility and gentry to be able to dance well, a fact recognized by John Locke (1632-1704) in Some Thoughts concerning Education published in 1693. Locke's purpose was to produce a discourse on how a young gentleman ought to be educated. He emphasised the importance of sound health achieved through sensible diet and exercise. He was uninterested in the artistic qualities of dance, but believed that the 'jigging part and the figures' (17) were helpful in perfecting the posture and carriage of the body. Graceful movement, manliness and confidence could be acquired through dance.

"Dancing being that which gives graceful motions all the life, and above all things manliness, and a becoming confidence to young children, I think it cannot be learned too early, after they are once of an age and strength capable of it."  (18)

(16) Corderoy, T. Account Book Nottinghamshire Records Office. DD5P7/AC.
(18) Ibid. page 375.
Locke advises good tuition by a master that

"knows, and can teach, what is graceful and becoming, and what gives a freedom and easiness to all the motions of the body." (19)

He warns against the 'ill-fashioned dancing master' and infers that the natural simplicity of country manners are preferable to the poor execution of elaborate salutations. Locke is known to have been influenced by Thomas Elyot who also recommended dance to be taught to children. Figure 7 epitomises the pride and pleasure which parents and family exude when watching children perform. This Regency portrait depicts the Vernon family of Haddon Hall, Derbyshire.

Throughout the eighteenth century, dance continued to be a popular pastime for all ranks of people, and participation and observation alike were pleasurable pursuits in the numerous assembly rooms which were opened throughout the country. New opportunities arose to see dance as an entertainment in London theatres, as for example Drury Lane, Lincolns-Inn Fields, and the Pantheon. Social changes were taking place in British society as parliament and party politics grew in importance and the influence of the landed gentry superceded that of the Commonwealth and Court. French stylised movements could be identified in the ornate poses with turned-out positions of the feet and grouped fingers typifying the Baroque style. The technical execution of the steps and figures became increasingly more demanding adding impetus to the role of the dancing master. Culturally and socially the dancing master and musician assumed an importance which neither previously nor since has been equalled. The implementation of dance notation invariably added to this new-found importance. (20)

(19) Ibid. page 375.

Figure 7 is a reproduction of a Regency Painting by John Nash (1752-1835) and has been reproduced from a photographic plate in Banister Fletcher A History of Architecture on the Comparative Method (London: Batsford, 1896) page 769,
Raoul Feuillet (c 1675 – c 1730) presented his system (21) in *Orchesography* which was translated into English by John Weaver in 1706, and *For the Further Improvement of Dancing* which was translated by John Essex in 1710. Feuillet's system represented the 'presence' of the body in terms of its orientation to the stage or ball-room. The vertical division of a track (representing a locomotor pathway) indicated the rhythmic cadence, and the symbols for the steps indicated specific directions and styles according to the convention of the day. These included straight, plain and circular steps, rising and sinking, turning and springing. The basic steps were illustrated by a system of syntactically clear symbols. (22) John Essex's translation provided specific dances. (23)

Soame Jenyns, politician, poet, metaphysician and writer presents an argument in a poem *The Art of Dancing* (1729) in defence of both French court and English country dancing. He mentions the *bourée*, *courant*, *Britagne* and *minuet* as being noble, perfect dances, highly suitable for masqued balls. (24) He pays tribute to Feuillet for devising his notational system, thereby bringing accuracy to the steps. Jenyns argues that dancing could claim a right to universal fame, since Mr. Isaac's rigadoon would now last as long as Raphael's painting or Virgil's song. He recognised that people possessed different levels of ability, and

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(22) For example:-

- positions; steps, springing steps, turns; coupée steps; bourées; bounds; hops (contre temps); chassés; sissonnes; pirouettes; capers; entrechats; rhythm.

(23) These were:-

- The Trip to the Jubilee
- Micareme
- The Diligent
- The Great Turk
- The Busie Body
- Pantomime
- Gascoune
- The Female Saylor
- The Tatler
- The Tost

that some dances were more difficult to perform than others. He advises
that the rigadoon, which requires a sprightly mind and an active body
for its performance, should be the domain of the most able dancer. The
minuet, with its easier pace, could be performed by the person of average
dancing ability, whilst the least gifted ought to confine himself to the
performance of country dances. Jenyns concludes his poem with reference
to the universal splendour of the cosmic dance.

"Now here, now there they whirl along the sky,
Now near approach, and now far distant fly;
Now meet in the same order they begun,
And then the great celestial dance is done." (25)

The technical development of the dance, with analysis of steps
and figures for the purpose of notational record, stimulated an interest
in the anatomical and physiological significance of movement. John Weaver's
Anatomical and Mechanical Lectures on Dancing (1712) (26) includes
scientific descriptions based on the level of understanding for this time.
(King Charles II whilst in exile had dissected human bodies). Weaver
describes and analyses the correct way to stand, walk and spring. In
relating anatomy to dance through the codification of specific movements,
for example, bending, stretching, jumping and turning, he emphasised the
instrumental and organic elements of the body and the manner in which it
obeyed physical laws of balance and alignment. This was particularly
true with respect to positions of opposition. Weaver, in addition to
being a translator and essayist, created the first classical ballet
d'action, The Loves of Mars and Venus (1717) which dispensed with words
and used mime, pas d'action and variations to specially composed music.
Although dance had now bifurcated into the spectacular and the social

     page 45.
(26) Weaver, J. Anatomical and Mechanical Lectures on Dancing 1712
     (London: Vaughan Williams Library, Cecil Sharp House).
there was a close affinity between the nature of both branches during the eighteenth century. Dancing masters who worked in the theatres also taught privately and created dances for the ball-room. John Weaver states that England enjoyed performers and masters of 'greater Excellence than any other part of Europe; who shew every Beauty of the Art and its full Glory and Perfection'. (27) He refers to Mr. Isaacs who composed ball dances, and Mr. L'Abbé who created ballets. Yates makes reference to the dual role of the minuet.

"Where only gentle exercise is desirable, the minuet offers its services with the greatest effect; and when elegantly danced, affords the greatest pleasure to the spectators, whether in private or public assemblies, or on the stage." (28)

The effective use of Feuillet's notation was an early attempt to introduce dance literacy in society. It was claimed to be an 'easy method adapted to the Meanest Capacity' (29) but although it successfully notated conventional steps it failed to describe accurately the movements of the trunk or body carriage. Kellom Tomlinson sought to remedy this inadequacy by placing the notation within an illustrative plate which depicted dancers in the act of performance. He published this system in The Art of Dancing (1735), claiming that his work was of general use to all who had learned or were learning to dance.

"........the words describing the manner in which the steps are to be taken; and the Figures representing Persons as actually taking them; both which together will make the learning more pleasant to the one, and serve as a continual Remembrancer to the other." (30)

Tomlinson taught the children of the nobility and gentry how to read

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Author's note:--

(27) Vestris G. and A. dancers, appeared at the Opera House in London and composed and performed new dances including 'The Devonshire Minuet' as compliment to the Duchess of Devonshire.
Yates, G. The Ball (London: H. Colburn 1829)
"Of this minuet, though very plain and simple, he made most profitable account by receiving ten guineas from every professor who desired to acquire it............."page 68.

(28) Ibid. page 78.
(29) Weaver, J. Orchesography 1706 preface
the notation as part of their normal dancing lessons, for which he charged a guinea and a half for twelve lessons held in their own home. He believed that it was a necessary part of learning to dance.

".......teaching to play by Ear and to Dance without Book are equally wrong & ought to be discontinued." (31)

Dancing masters supplemented their income by selling the notated score of dances which they had composed. Tomlinson published six dances (32) (1715-1720) one of which, The Submission was performed by two French children, monsieur and mademoiselle Sallé at the theatre in Lincoln-Inn-Fields (1715). Marie Sallé was then aged seven years old and in adulthood became a dance reformer, introducing neo-classical style costume into the ballet. She also favoured natural unaffected movements pre-empting Jean-Georges Noverre (1727-1810) and the Naturalistic Movement. (33)

The names and occupations of the subscribers to Tomlinson's book reveal that he gained support from the nobility, gentry, dancing masters and operatic dancers. The recipients of the dance tuition were often the patrons of the opera. The illustrative plates, which differentiated Tomlinson's system from his predecessors, are each dedicated to contributors and scholars. One plate, showing two gentlemen dancing a sarabande is inscribed,

"To my ever respected Scholars, Nathaniel Curzon and Asheton Curzon Esqrs, Sons to Sir Nathaniel Curzon of Kedleston in the county of Derby." (34)

During the summer season, Tomlinson worked in Derby at the Assembly Rooms in Full Street. Advertisements in The Derby Mercury suggest that he was well established in the locality between 1734 and 1740. (See Figure 8). Wealthy patrons were taught in their own homes,

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(31) Ibid. plate 0.
(32) The Passepied; The Shepherdess; The Prince Eugene; The Address; The Gavotte.
(34) Tomlinson, K. *The Art of Dancing* (London: 1735) page VI.
FIGURE 8 ADVERTISEMENTS
IN THE DERBY MERCURY
FOR DANCING LESSONS
GIVEN BY KELLOM
TOMLINSON (1734-1740)
Derby Local Studies
Library.

WHEREAS Mr. KELLOM TOMLINSON, of East-Street in
LONDON, DANCING-MASTER, AUTHOR of the Original
Work, intituled, The Art of Dancing Explained, &c., has, at the Respect of
the Principal Gentry in and about DERBY, taught to Dance in the said
Town of DERBY, in the Assembly-Room in the Four-Street, this last Sum-
mer; he now thinks it proper to allure his Friends, and to silence all Report,
to the contrary, that he will certainly next Summer (as soon as he can possibly
dispose of himself from his Scholars in LONDON) come to attend his Schol-
ars in DERBY, and that consequently for the Summer Sessions; he having a
Promise the next Summer of a large Increase of Scholars. Wherefore these
Gentlemen and Ladies, who are pleased to encourage him, any depend on hav-
ing taught to Dance with the utmost Respect, by him their most obliged
humble Servant.

ADVERTISEMENTS.

WHEREAS it has been reported, that Mr. KELLOM TOMLlNSON (from LONDON) DANCING-
MASTER, does not design to at-
tend his Scholars in (and about) DERBY, any longer than this Summer,
which Report he has both groundles.

ADVERTISEMENTS.

DERBY, August 10th, 1738.

WHEREAS it has been reported, that Mr. KELLOM TOMLINSON (from LONDON) DANCING-
MASTER, does not design to at-
tend his Scholars in (and about) DERBY, any longer than this Summer,
which Report he has both groundles.

ADVERTISEMENTS.

DERBY, August 10th, 1738.

WHEREAS it has been reported, that Mr. KELLOM TOMLINSON (from LONDON) DANCING-
MASTER, does not design to at-
tend his Scholars in (and about) DERBY, any longer than this Summer,
and it is likely that Tomlinson visited Kedleston Hall but records there, prior to 1758, are scarce so it is impossible to expand this area. It is known, however, that the subscriber to the book was Mary Assheton who was mother of Nathaniel and Ashleyton Curzon (who later became the 1st Lord Scarsdale and the 1st Viscount Curzon). In 1747, when Nathaniel celebrated his 21st birthday, a splendid party was given in the Queen Anne style house, at which dancing occurred. After 1758, when Nathaniel inherited, there are references to three subsequent dancing masters. Louis Ansermet (1762–68), Artieres, also spelt Artears, (1767–71), and Slingsby (1768–70). (35) By this time the new house designed by Brettingham and Paine and carried out by Robert Adam had been completed. The pupils then were Nathaniel (later 2nd Lord) and Caroline Curzon. (36)

The classical symmetry which was evident in domestic and public architecture can also be identified in the floor pattern of the dances. Figure 9 reveals the similarity between a dance figure and the ground plan of Kedleston Hall. Note the central block and wings of the house plan, and the semi-circular corridors which lead to the wings and compare them with the rectangular form of the dance plan, which also contains semi-circular pathways as partners turn and dance away from each other. The complex floor pattern also relates to the entrance and exits of the house, the North Front requiring angular turns, of people advancing or retreating directly towards or away from each other, whilst the South Front permits gentle sweeps characterising curves and scroll-like patterns. These can also be seen in Figure 10 which shows the floor pattern of the minuet when partners exhibited balanced opposition as they circumambulated each

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(35) Slingsby was a dancer at the King's Theatre, London, which was the opera house and was supported by the aristocracy. See Guest, I. The Romantic Ballet in England (London: Pitman 1954) page 15.

(36) Harris, L. Archivist to Lord Scarsdale. Correspondence 22.10.83. There is no reference to Tomlinson's book in the library catalogue of 1735. It is likely the book was in the family wing of the house and so not recorded.

FIGURE 9 COMPARISON OF DESIGN BETWEEN DANCE AND ARCHITECTURE

GROUND PLAN OF KEDLESTON HALL, DERBYSHIRE ON LEFT,
FLOOR PLAN OF DANCE 'THE SUBMISSION' ON RIGHT

**FIGURE 10 SHOWS THE RELATIONSHIP OF DANCE DESIGN WITH NEO-CLASSICAL ARCHITECTURE**
other, and in the figure for the rigadoon which relates to the capitals of the columns. Total unification in the dance occurred through the measured time and cadence of the steps and gestures.

Tomlinson provides a detailed account of how to dance the minuet, an open couple dance characterised by its precise, small steps. The qualities of both the male and female were displayed through courtesy and deportment, thereby reflecting the attempt to symbolize the chivalry of the mediaeval period. Originally, the floor pattern had been a figure 8 which gradually changed to that of the letter S. Louis Pecourt (1655-1729) reformed the track to a Z shape. The minuet was a fashionable ceremonial dance which had first been performed at the French Court in 1670. It remained as part of the repertoire of the ballroom for one hundred and fifty years, but by the close of the eighteenth century, it had degenerated into a dance of artificiality and pseudo-refinement. Other popular dances of this century were the gavotte, sarabande, rigadoon, bourée, passépied, gigue, hornpipe, reel, and the numerous country dances which had become the favourite diversion of all ranks of people from the court to the cottage. Later in the century, the allemande, contredanse, and cotillon were popular. (37) Dance and music co-existed in creative harmony, and in the same manner that social dance forms were developing into a theatrical art form, so too, the simple musical accompaniment, originally based upon popular dance tunes, matured into the musical suite. Equally, the role of the local musician must not be underestimated. When dances were held in country houses local musicians were often used to provide the accompaniment. Cockburn (1979) writes,

"From sources in the south of England, East Anglia, Lincolnshire, and Nottinghamshire, a picture emerges of certain members of the village community who have been underestimated in the past. These, the village musicians, may give us the link between folk music, and its traditions and church influences." (38)

Dance music and military music, for example marches, are included in some eighteenth century manuscript books, which include quick steps, quick and slow marches, as well as traditional dance tunes.

Country dancing by village communities was unsophisticated whereas for the gentry and bourgeois it both facilitated public display and social intercourse for which the public and private assemblies catered. Prosperous trading and the accrual of wealth resulted in the building of domestic houses in both town and country, which had rooms to accommodate either small gatherings or large, resplendent balls. Assembly rooms in the fashionable areas of London were Carlisle House, the Pantheon, Argyle House, and Almacks, the latter gaining a reputation for exclusiveness and superiority. Assemblies throughout the country became venues for dancing, polite conversation, musical concerts, card and sandwich parties. At Bath social barriers were transcended as men and women from various sectors of society intermingled in the public rooms. Smollet observes,

"Another entertainment, peculiar to Bath, arises from the general mixture of all degrees assembled in our public rooms, without distinction of rank or fortune."

the Abbey, others would take a ride along the Royal Crescent, before having dinner at 2.30 p.m. Tea was normally taken in the Assembly Rooms after a visit to the Orange Grove. Dancing took place in the evening, along with concerts, gaming, or visits to the theatre. (40) The satisfaction derived from this monotonous schedule rested on the conviviality of the company. Nash provided an acceptable framework for amicable social interchange, although he found it necessary to formulate a social code which the higher echelons of society would adhere to. (41) The Rules of Conduct were issued in 1742 and succeeded in imposing a social discipline 'within a velvet glove' (42) thereby creating a precedent for behaviour in other English Spas. Nash stipulated that a ball would normally commence at six and end promptly at eleven o'clock. The opening dance was always a minuet, and following the example set by the French Court, the couple of highest rank would perform this, whilst the remainder looked on. At the end of each dance, the lady retired to her seat and was replaced by a new partner. The gentlemen, therefore, danced twice. It was generally accepted that the number of times a person danced during the evening was limited, hence, the satisfaction of conversation and observation of others. The minuet might take up to two hours to incorporate all the company, whereupon the country dancing began. Patrons were happy to conform to this code, indeed, by the end of the century, polite society had been created, Nash having excelled beyond his own expectations. Although he lost favour, his ideas were imitated by others,

(40) Ibid. page 45.
"Bath is to me a new world. All is gaiety, good-humour, and diversion... we are welcomed by the city Waits in our own lodgings: we have music in the Pump-room every morning, cotillons every forenoon in the rooms, balls twice a week, and concerts every other night, besides private assemblies and parties without number." page 45.
Also:— "They say, dancing at Spring Gardens, when the air is moist, is recommended to them as an excellent cure for rheumatism." page 40.


(42) Ibid. page 151.
and elegant society, the mannerisms of which were so aptly mirrored in the minuet, considered itself to be an exclusive preserve. This ultimately led to its decline.

The social decorum by which the ballroom floor was set apart for one couple to dance at a time, while the remainder looked on, highlights the pleasure gained from the spectacle of dance, even within a social setting. Individuals were issued with tickets and dance set numbers, partners having been arranged with either the Master of Ceremonies, or, as in the case of local assemblies, a directress. Obviously the standards of performance would vary, but those patrons who had received a number of years tuition from a good dancing master, doubtless displayed a high technical standard. There was a close relationship between social dance and theatrical dance, since dancing masters vied between the two areas, and members of the nobility became the wealthy patrons of the opera.

A convention had developed at the opera, for the interspersion of dances between operatic and dramatic scenes. Dancers wearing masks, performed passépieds, musettes, chaconnes, and occasionally the minuet. Jean Georges Noverre (1727-1810) in Lettres sur la danse et les ballets (44) inveighed against this. He was aware that if the dance was to develop as an art, it would be necessary to break away from this convention. He sought to infuse the ballet with naturalistic ideals and to organise it according to artistic principles. The impetus for his philosophy emanated from the Encyclopedists, who believed that each art ought to follow its own internal logic. Noverre acknowledged the high technical standards which some dancers had achieved, but knew that for dance to be accorded the same artistic status as painting or poetry, reforms would be necessary. He believed that new methods could be found so that balletic plot and character portrayal could both be developed, thereby avoiding copious

(44) Noverre, J.G. Lettres sur la danse et les Ballets (Stuttgart:1760)
programme notes or relying upon spoken word. He considered mime to be the vehicle through which this objective could be achieved, and to do so would mean discarding the mask, which remained a symbol of stilted convention. (45)

Noverre's ideals were realised through the work of the dancer Gaetan Vestris (1729-1808) and his son August (1760-1842) both gifted dancers who were inspired by Noverre's 'ballet d'action'. Gaetan abandoned the facial mask, while Auguste, a talented mime, displayed vivacity and precision in his roles. Madeleine Guimard (1743-1816) was a notable dancer who also accepted Noverre's advice and developed a noble and artistic style of dance performance. Whilst in London she was befriended by Georgiana, Duchess of Devonshire, a notable aristocratic patron of dance.(46) Jean Dauberville (1742-1806) instigated a number of Noverre's ideas in his ballet _La Fille mal Gardée_ (1786). Noverre's direct influence however, was manifested in the achievements of the Romantic Ballet of the nineteenth century when his theories were realised by Jules Perrot.

Giovanni Gallini, who was first a dancer, but who later directed the opera in London, published _A Treatise on the Art of Dancing_ in 1765.

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'Two Letters On Dancing' pages 57-70 includes extracts from:-
Noverre, J. G. _Lettres sur la danse et les Ballets_ (Stuttgart: 1760)

"A well-composed ballet is a living picture of the passions, manners, customs, ceremonies and customs of all nations of the globe, consequently, it must be expressive in all its details and speak to the soul through the eyes; if it be devoid of expression, of striking pictures, of strong situations, it becomes a cold and dreary spectacle. This form of art will not admit of mediocrity; like the art of painting, it exacts a perfection the more difficult to acquire in that it is dependent on the faithful imitation of nature, and it is by no means easy, if not almost impossible, to seize on that kind of seductive truth which, masking illusion from the spectator, transports him in a moment to the spot where the action has taken place and fills him with the same thoughts that he would experience were he to witness in reality the incident which art has presented to him in counterfeit. * * * * * * * * * * 

Ballets, being representations, should unite the various parts of the drama. * * * * * * * * * *

A fine picture is but the image of nature; a finished ballet is nature herself, embellished with every ornament of the art." page 59-62.

There are similarities in his beliefs and those of Noverre, especially regarding the relationship between dance and nature. Gallini realised that if emotion could be embodied in movement, it would require more than just stepping to express it. Gestures and the various positions of the body would need to be utilised. The codification for the dance accordingly would be based upon natural laws.

"In Dancing, the attitude, gestures and motions derive also their principle from nature whether they characterise joy, rage, or affection, in bodily expression respectively appropriated to the different affectations of the soul"  

He believed that natural graces flowed spontaneously from the dancer, as though from a great fountain. If formal convention and affectation poisoned this flow, it would ultimately dry up. Naturalism in dance was witnessed in London through the work of Gaetan and Auguste Vestris, and Madeleine Guimard who were the only notable dancers to appear in London since Sallé in 1741. Yates describes the impact of their appearance as follows:

"Their appearance at the Opera House produced a considerable sensation, an extraordinary occasion for the display of their powers was soon after afforded by a ridotto, conducted upon a very rare and splendid scale of magnificence. Although the theatre was crowded, the selectness of the company was secured by the rate of admission........

The company were dressed à la carnival, many new dances were composed for the occasion, and chiefly performed by the above distinguished pair, who, as will be supposed, formed the leading feature of the entertainment. The senior on this night introduced a minuet which he entitled the Devonshire Minuet, in compliment to the celebrated Duchess of Devonshire at that time the most distinguished star in our fashionable hemisphere, and ............ his declared patroness."  

Vestris received ten guineas from every teacher who purchased a copy of his dance. Yates states that the company at the opera were dressed

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'à la carnival' focussing on the self-styled manner by which eighteenth century socialites infused a theatrical element into their own lives. Masquerades, or balls where guests appeared in disguise, and where part of the intrigue was in the identification of the participants, had been a popular form of entertainment in London for half a century. A Jubilee Ball or Venetian Masquerade was held at Ranelagh Gardens in 1749. (49) The Pantheon (1771-2) was a fashionable place for public balls and masquerades prior to its conversion into a theatre for opera and ballet. Public masquerading was condemned on moral and political grounds, although the activity still attracted wealthy celebrants at private balls. A guest list of 1768 indicates that three hundred persons assembled at Welbeck Abbey to celebrate the birth of the heir to the 3rd Duke of Portland. (50) The extravagant nature of the occasion is revealed by the descriptions of the costumes which also provides insight into the subjects which captivated the imagination of statesmen, nobility and gentry. (Guests included the Marquess of Rockingham, the Dukes of Kingston, and Buccleugh, the Earls of Scarborough, Strafford, Galway and Torrington). Many guests came as a domino, that is, in partial disguise, others spared little expense in creating costumes reflecting the countries of their travels, mostly the Mediterranean and East.

Turks, a mandarin, a Moor, Venetians and Graecians are all listed along with Arcadians and characters from the theatre. The Duchess of Portland was dressed as a Palmos girl, whilst other titled ladies took delight in becoming a peasant or shepherdess for the evening. Miss Mary

(49) Parr, Engraving The Jubilee Ball, or the Venetian Manner of Masquerade at Ranelagh Gardens. April 26th 1749. (British Museum. Dept. Prints & Drawings).
(50) 'Welbeck Masquerade' article in Nottinghamshire Guardian Notts. Local Studies Library. No date. DDXV L N&O Vol. 5 page 63.
Thornhagh appeared as

"......an opera dancer, blue trimms with silver edged
with Black lace, the flounce set on obliquely in the
same manner over the Body, a small hat with Blue and white
feathers." (51)

Additional intrigue occurred when some men disguised themselves as women.

"Major Rooke appeared in three dresses, first as an old
woman then a Harlequin, and afterwards a running footman." (52)

A nun, friar, pilgrim and a quaker woman were other characters, whilst
one guest came as Miranda in The Tempest, wearing,

".....white puckered muslin, rose colour'd train
tied up in festoons over the petticoat a muslin
veil, the flair tied with red Ribbons hanging down
behind." (53)

(See Figure 11).

The costumes were made of silk, satin, and richly embroidered fabrics.
Ermine or sable was used as trimmings, and spangles, diamonds and beads
as decoration. The Duke of Portland wore a traditional Venetian cloak, and
remained masqued all night. The Duchess unmasked at nine o'clock, two
hours after the commencement of the dancing which continued until past
midnight. Traditional characters of the Venetian Masquerade formed the
inspiration for a number of the costumes, but experiences gained from
the Grand Tour, when the wealthy viewed paintings, sculptures and archi-
tecture of France and Italy were evident. (54) Connection between English
and Continental society from the same social strata was close, and English
families assumed a similar life-style to their continental counterparts,
especially when it involved visits to the opera or ballet. Personal
 correspondence is indicative of the nature of these pursuits; reference
will, therefore, be made to letters sent by William Pym to Francis Foljambe.

(51) List of the Company at the Masqued Ball at Welbeck, Sept. 28th 1760.
Nottinghamshire Records Office. DDFJ 11/1/84-86.
(52) Ibid.
(53) Ibid.
1969 fp 1956) page 121.
ist of the Company at the masque.

1. Mrs. Carter, a fat brown girl in a turban with a short out back. Her hair under a kind of turban behind the ears, a kind of diamond upon it.

2. Corrington the same in it black.

3. Mr. Bentinck, a black Venetian cloak, a blue domino.

4. Mr. Sutton, a domino.

5. Mr. Sutton, a dancer.

6. First woman to the thrall war's, Duke of Buccleuch, a blue domino.

Lady Earlough, a satin girl in a pink spangled petticoat, a short silver vest the under vest puffed out, a kind of diamond at the neck of it a ring or ring so it a silver gauze turban that covered more than half the head, next to it, a kind of diamonds over one of the forehead.

Mr. Acklem, a white domino.

Captain Acklem, a red one.

Mr. Colban, a blue of 15 mm with 15 mm.
The Foljambes were well-known Derbyshire gentry whose fortune was founded on the holding of Crown Offices in the royal forest of the Peak,(55) and whose wealth increased through successful marriages. During the eighteenth century the estates passed through the female line to Frances Ferrand Moore (1750–1814) a member of a Hull merchant family, who assumed the surname of Foljambe. Francis Foljambe received letters from Pym during his tour of 1775, which included visiting places of picturesque and historic interest in France, Belgium and Germany. He sojourned at Spa before travelling in a horse-drawn barge up the Rhine to Mayence, on to Frankfurt and Mannheim which was quiet and devoid of people of fashion '......the court being gone into the country, there being neither Comédie nor opera nor any publick place of amusement.' (56) He travelled on to Strasbourg and Nancy, where on the 24th June, 1775 he obtained the services of a French master and a dancing master.

"I have taken a French master and a dancing master ... There are a good many English families that are settled here." (57)

Later letters reveal that Pym was in Paris by September, and interestingly he visits the opera.

5th September, 1775.

The opera is the amusement where they say there are some very fine dancers ....." (58)

Perhaps Pym had the good fortune to see the youthful Auguste Vestris perform, since he was installed as a dancer at the Paris Opera Ballet in 1773, and remained as premier danseur for almost thirty-six years.

The aristocracy and gentry were the ruling élite of Georgian Britain, and were the recipients of an education which prepared them primarily for

(56) Ibid.
(57) Ibid. 11/1.
leisure and politics. Opportunities arose for individual expression through scientific discovery and agricultural methods. The same individuals became patrons of the arts, collecting paintings, sculptures and books which were housed in gracious country mansions. The landscaped garden and the man-made lake symbolised an idealism which received inspiration from nature and then tamed it. Neo-classicism, was therefore, the expression of the urbanised gentry, and although landowners needed to be expert farmers, they were also predominant in shaping the social life of London. Further letters in the Foljambe collection indicate the experiences of a house party given by the Saviles of Rufford. Francis Foljambe sent a letter to John Hewit, who was in London.

"I have shot all day and danced or played at commerce all night." (60)

He expresses his desire to be in London, never-the-less, so that he could hear what was said in Parliament '....every hour the situation of this Country is becoming melancholy.' (61) Perhaps Foljambe is referring to the hostilities with the American Colonies and France, or the unsuccessful siege of Gibraltar. Despite problems abroad, domestic economy was expanding and people could afford to subscribe to balls or pay fees to dancing masters. In her diary, Abigail Gawthern indicates the pleasures of the social round during the latter part of the eighteenth century.

Gawthern reveals the attitudes and events of the upper middle-class. She was born in 1757, the daughter of a grocer, and great-niece of Thomas Secker, Archbishop of Canterbury. Her marriage to Francis Gawthern, manufacturer of white lead, meant that she was comfortably endowed to socialize with titled families, country gentry, attorneys, clergy,

(60) Ibid. 5/12.

(61) Ibid. 5/12 Author's note:- Francis Ferrand Foljambe at Rufford wrote of the social round and country pursuits ranging from the shooting of woodcock in Pittance Park to dancing to 'fiddlers' 4th Jan. 1778. DDFJ 11/1 nos. 140-141.
trades-people and visiting army officers. Her interests reflected the social round of calls, parties, balls, concerts and race meetings. In her youth, Abigail Gawthern was taught dancing by Giovanni Gallini, so not surprisingly she arranged tuition in dancing for her own children. She refers to their dancing at balls whilst still quite young, possibly functions organised by the dancing master. Her entries are as follows,

"October 11th, 1794.
Mr. Ray gave the children a ball;
Anna danced at it, Frank did not;
it began at 6 o'clock, ended at 11 o'clock.
December 16th 1796.
Mr. Ray had a ball; my son and daughter danced at it...
December 1st, 1798.
Mr. Ray had a ball; Anna and Frank danced at it."

As Abigail Gawthern became richer, she extended the size of her house and celebrated the opening of the new drawing-room with a ball for fifteen couples. Of particular interest are her references to the special occasions which were commemorated with celebration balls - the King's birthday, the Assize Ball, the Lord Mayor's Ball, and the Election Balls where she delighted at having danced the minuet with the member. Nelson's victory at the Battle of the Nile in 1798 was celebrated at the assembly, where there was a full room of people.

Balls were also used as a means of promoting trade. In Lincoln an annual Stuff Ball was held to popularise the local manufacture of woollen 'stuff'. Organised by the Friends of the Society of Industry (Lindsey), it was imperative for guests to come dressed in garments made from the woollen 'stuff' - ladies in gowns, gentlemen in waistcoats and breeches. This traditional event was first established at Alford in 1785, it then moved to the city where it continued as an annual event attracting some three hundred dancers each year for over one hundred and forty years. It

(63) Abel Collection. (Lincoln Local Studies Library) Collection of Newspaper Cuttings. No number.
was considered to be Lincolnshire's greatest social occasion, re-uniting friends and families from all reaches of the county.

The manner in which dance functions in any society is invariably influenced by political and economic changes, since dance is essentially an expression of the people, either in a social or artistic context. The changes, some gradual, others abrupt, which occurred from the middle of the eighteenth century in the form of the Agrarian Revolution and the Industrial Revolution respectively can be shown to have influenced the role of dance in certain sectors of society. The Enclosure Acts (3,000 were passed between 1760 and 1840) accelerated the transfer of political power and shifts in social and economic positions. Whilst the landed classes gained parliamentary control and increased personal wealth, the small freeholder and agricultural labourer were dispossessed, many seeking protection from the Poor Law. The process of the Agrarian Revolution, although economically justifiable, destroyed the English peasantry and inevitably much of its folk culture. It is impossible to ascertain accurately the extent of this loss, certainly the folk revival of the twentieth century saved some aspects. Documentary evidence relating to folk dance forms for this period are scarce, indeed a characteristic of folk tradition is that it is passed on rather than recorded. David Wall of Ashover (Derbyshire) kept a personal record of country dances which were known in that region. This is a collection of longways set dances, typical of the period, but displaying certain local characteristics. Country dancing continued at village level in areas less affected by the Enclosures, and in the rural communities which thrived. Wealthy landowners, ignorant or unfeeling towards the increasing numbers of

(65) Wall, D. (1764) Includes; The Russian Dance, Bonnie Cate, Major O'Flacherty, The Black Boy, Duchess of Hamilton's Rant.
unemployed men who resorted to poaching, were themselves protected by
laws which permitted the preservation of game for sporting purposes. (66)
It has been shown that dancing and sporting of this nature co-existed. (67)

People deserted their villages and settled in the newly expanding
towns as industrialisation gathered momentum from the mid-eighteenth
to the mid-nineteenth century (1760-1830). Improvements in transport,
industrial engineering and technology, the new utilisation of energy
resources all led to increased production in primary and secondary indust-
ries. The corresponding expansion of consumer markets, especially
overseas, in effect created a new class of people and a new urban life-
style characterised by contrasting conditions of man. Factory owners,
 inventors, investors, and speculators became the new rich whose wealth and
prosperity was based upon an abundant supply of cheap labour. The nation
responded with a dispensable labour force of men, women and children. The
capitalist society of the early Victorian Period, which functioned
through in-equality and exploitation, expanded as did the Empire itself.
As the pace of life quickened, so too, the rhythms and forms of the
dances changed. Formal group settings and figures gave way to the
couple dances epitomised in the spinning and turning movements of the
waltz and polka, which aptly mirrored the rotary processes of industry.

One of the earliest publications of the nineteenth century was
Francis Peacock's *Practice of Dancing* which was written as a guide for
young dancing masters. Peacock, himself, was an Aberdeen dancing master

(66) Gregg, P. A Social and Economic History of Britain (London: Harrop

(67) Letter from Mary Arabella Foljambe to John Hewitt exemplifies this
statement.
"9th January, 1779.
The weather is tolerably favourable for the sportsmen, no
snow and the frost has not hindered their having a day's hunting
this week.....we have had two Ball nights since he (Cornet
Frederick) came and are to dance again to night....Mr. Foljambe
is out with a shooting party as is generally the case every day..."
of some sixty years standing. He regarded man as a 'compound' of both
the physical and the mental, and dancing as an expression of these
powers. His principles of movement were based upon 'Position, Attitude,
Gesture, Grace, Expression, Contrast, and Figure' - all of which derive
their form from nature. (68) Peacock states that the minuet had fallen
into dis-favour, whilst the Scottish national dances, especially the
reel, had become popular in England. He refers to the writings of Sir
John (Giovanni) Gallini, who had written an account of dancing for the
French Encyclopedia. Peacock is critical of this contribution about
choreography, angry because Gallini does not support the use of dance
notation, he dismisses the article as being useless and unintelligible.
Peacock bemoans the discontinuance of the writing down of dances, which
had been received enthusiastically during the early years of the
eighteenth century. It is apparent from the following extract that the
developing complexity of the steps could no longer be accurately recorded
by Feuillet's notational system.

"Unfortunately for this art, men of genius, however well
qualified for such an undertaking, have never attempted to
improve or simplify it, since it was first introduced in
France by M. Feuillet. If this had been done, many objections
which now subsist, might have been obviated; for every one
must allow, that no art or science was ever brought to
perfection at first." (69)

Feuillet's system eventually became obsolete. C. A. Saint-Leon published
Stenochoregraphie in 1852 (70) which was an iconographic system in which
the human form was represented as a stick figure. Later in 1887 Friedrich
Zorn (71) produced a system which was based upon the schematic drawing of

(69) Ibid. page 119.
(71) Zorn, F. A. Grammar of the Art of Dancing. (New York: Dance
Horizons republication of 1905 English translation).
the human form.

The general interest between dancing and anatomy is developed therapeutically by Peacock who identifies common physical defects and offers 'some hints for preventing or correcting them.' (72) He describes the skeletal structure of the body, and the articulation of the joints inferring that anyone who is not 'naturally formed to please has it in their power to improve what is amiss in their make'. (73) He considers the mis-handling of babies and children to be the cause of child deformities and suggests careful observation and specific remedies for parents and nurses to follow in the up-bringing of their children.

Peacock's views reflect the opinion of a highly respected dancing master, but the standards of dance teaching throughout the country varied, some masters claiming quick results, others teaching the distortions of 'stage dancing' in preference to the graceful manners of the 'chamber dancing'. Dancing masters also taught in the girls' boarding schools, preparing young ladies for their introduction into society. Elizabeth Mosley's memoirs, (74) which she commenced in 1879 when she was aged eighty one, provide some interesting descriptions of school life during the early years of the nineteenth century, when, with daughters of gentry and industrialists (for example the daughters of Richard Arkwright) she attended a privately run girls' school in Wirksworth, Derbyshire. The school, kept by Miss Stubbs, 'finished off' the children of the 'lower standing'. Elizabeth Mosley recalls,

"I can see some of these great awkward girls now very like frolicsome cows." (75)

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(73) page 165.
(74) Memoirs of Elizabeth Mosley (nee Bradshawe) Manuscript D1491M/21 Derbyshire County Records Office.
(75) Ibid. page 7.
Perhaps they were dancing as Miss Key with her 'queue of light hair'
played her small violin. The Mosley sisters, Elizabeth, Charlotte and
Maria, returned home to continue their education with Miss Cook, a
governess. Mr. Lascelles a dancing master visited regularly, offering
a whole day's tuition to the girls, with a double lesson in the evenings.
One winter he was snowed up with the family for a fortnight. Maria,
who possessed neat and strong feet could 'cut a caper for three', but,

".......we others could not go beyond two, there were such
feats as capers of five. They are never seen now. (1879)
The Ballet dancers have other and less decorous feats of
agility."

(76)
Mr. Lascelles also taught the solemn measures of the 'Minuet de la Cour'
and on occasions Mr. Mosley and Miss Cook, the governess, would join the
girls' lesson, when Miss Cook would wear a ruff round her neck and a white
muslin dress and cap.

When each daughter reached the age of nineteen she was introduced
into society and attended several Balls, having been specially provided
with new ball gowns and a dancing partner. Elizabeth refers to the Derby
Balls which were organised by a committee of four ladies who kept the
occasion 'aristocratic'. Trades-people did not presume to enter the room.
The gentry who lived at Chatsworth, Elvaston, and Kedleston, when not
in London, filled their homes with friends and brought them to Derby for
the balls. Elizabeth recalls the segregation between upper classes and
the professional classes.

"There was a defined and observed distinction between
the Upper and Lower halves of the room, except in
Country dances when some order of precedence was
observed, the Stewards leading out those best entitled,
and sometimes there would follow unseemingly squabbles
and struggles among those of less defined position."

(77)

(77) Ibid. page 22.
The precedence of company was published in ladies' year books which also included the latest dances and songs (See Figure 12). A rather more decorous event is described by Jane Austen in *Mansfield Park* when the heroine Fanny is honoured at a private ball given by her uncle. (78) Jane Austen, who was herself a gifted dancer, provides us with knowledge of the social etiquette of the Regency Period. The formal divisions of society were becoming less defined with the increase in the middle-classes and in social dance the formal sets and figures of the country dances were replaced by those which became the symbols of liberty and equality. This was first expressed in the waltz which swept like a cyclone through the dance halls and drawing rooms of Europe. Group formality was replaced by individuality as couples smoothly revolved with small gliding steps around the room. It can be argued that the waltz represents the rise in egalitarianism. The Congress of Vienna (1814-15) was both politically and socially significant, since at it, delegates and diplomats represented the new and old European order. In the evenings, after the important discussions held during the day, balls were held where it was fashionable to dance the waltz. Although the waltz met with opposition in some quarters it was well established in this country by the beginning of the Victorian era (1837). Socially it represented the rise of the middle-class subjectivism and romanticism and because it was primarily based upon a few basic steps it was accessible - it did not require hours of

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"......and she found herself the next moment conducted by Mr. Crawford to the top of the room, and standing there to be joined by the rest of the dancers, couple after couple as they were formed.

She could hardly believe it. To be placed above so many young women! The distinction was too great!"
How much that beauty each Biston enliven,  
When it tender's its influence to succour the brave!  
Complete then the work for the brave, and the bold,  
Let the fair in this lead her assistance withhold.  
What power to attack British soldiers shall dare,  
Who are not'd Cap-a-pie by the generous fair!

COUNTRY DANCES, For the Year 1794.*

First couple hands three round with the second lady;  
The same with the second gentleman; lead down the middle; up again; right and left.

The BLOT of Jesus.  
Change sides and back again; right hands across, left hands, back again; crose over one couple; right and left.

Mrs. Coleman's Delight.  
First gentleman turn the second lady; first lady turn the second gentleman; cross over one couple; right and left.

The ROY of WARS.  
Three ladies take hands and go round the three gentlemen; three gentlemen go round the three ladies; lead down the middle; up again and call off; advance with your partner.

Major Graham's Fancy.  
Call off two couple, up again; lead down the middle; up again; turn corners; last outside.

The RUNNING Match.  
The first gentleman swing the second lady with his right hand; then his partner with his left; first lady do the same; lead down the middle; up again and call off; hands fix quite round.

The Bath Play.  
Change sides and back again; lead down the middle; up again to the top; three couple promenade round; two couple promenade.

Bridgewater Camp.  
First gentleman foot and change places with the second lady; the lady do the same with the second gentleman; lead down the middle; up again and call off; hands fix round.

The Mountains.  
Change sides and back again; hands across, and back again; lead down the middle; up again and call off; right and left.

Captain Taylor's Delight.  
First couple set to the second lady; hand three rounds; the same to the second gentleman; lead down the middle; up again and call off; advance with your partner.

Admiral Nelson's Fancy.  
The first and second couple set hands across; the same back again; lead down the middle; up again and call off; advance.

The Tyke.  
Right hands across, left hands back again; lead down the middle; up again; advance with your partner; hands fix round.

La Frangaise Dance.  
Balance and right hands across half round; balance and left hands back again; lead down the middle; up again; hands fix quite round.

Shirlington Hall.  
First couple turn the second lady; same with the second gentleman; lead down the middle; up again; right and left.

Mr. Sidney Smith's Delight.  
Hey contrary sides; hey on your own sides; lead down the middle; up again; hands fix quite round.

Mr. Bodd's Tyke.  
Three ladies go round the three gentlemen; three gentlemen go round the three ladies; lead down the middle; up again and call off; hands fix round.

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RATES

Figure 12 extracts from the Ladies Most Elegant and Convenient Pocket Book of 1794

Reproduced by kind permission of the Nottinghamshire Records Office.
dedicated practice: above all it provided the participants with the means of escape from the real world. Ruth Katz states

"The waltz not only made it possible for different kinds of individuals to come together on an egalitarian basis, it also made possible a kind of 'escape' from reality through the thrilling dizziness of whirling one's way in a private world of sensuality."

Figure 13 is a copy from a musical manuscript book of waltzes collected at Bath in 1816. At first it was danced with intertwining arms (the 'allemande' form) but the 'close hold' was introduced at Almack's around 1812. Although the waltz could be performed gracefully it is known that some couples turned it into an 'outright romp'.

The existing assembly rooms could not meet the demands of an expanding clientele, so other venues were sought in Mechanics' Institutes, public houses, dancing schools and public gardens. Pocket-sized ballroom guides were published, providing description of the popular dances. Hill's guide of 1822 includes quadrilles, waltzes, and country dances. Hill promotes dancing as a part of genteel education, whereby the natural graces of the performer are the prime objective. He considers the learning of the steps to be important, but this must be achieved with a noble air and good deportment. Statements in the book reveal that opposition to dance, especially on religious grounds, existed. Hill considers that this is because of the ignorance of the beneficial effects. He refers to religious objections from persons 'whose forbidding manners and countenances show that they even consider cheerfulness as a sin......'

He argues that until the views of religion become more 'consistent and rational, Dancing must continue to have them for its opponents.' One questions whether a


Available at the Lincoln Local Studies Library.
FIGURE 13 PAGE TAKEN FROM A MUSIC MANUSCRIPT BOOK SHOWING A WALTZ COLLECTED AT BATH, APRIL 1816
certain Joseph Taylor, a Blyth dancing master was seeking revenge when he assaulted the Reverend George Mason of Worksop in 1819. (See Appendix I).

Rock's Guide to the Ballroom appeared in 1852, and when compared with Hill's earlier guide it is possible to note the changes in popularity of the dances. A detailed description of the waltz is given (see Figure 14), in addition to those of the quadrille, Lancers, Caledonians, polka, and mazurka. Country dances have been omitted; indeed, by this time their popularity was waning, a fact bemoaned in the following extract from the Lincolnshire Chronicle which relates to the Mechanic's Annual Ball of 1845.

"This, the 10th annual ball, bids fair to be the largest of the season. At the Assembly rooms the old country dance is kept up; at the balls of the higher-circles the minuet de la cour and the cotillon are superseded by the waltz, quadrille, and polka, but, however much grace they may add to the room, they give no increase to the sociability."

The polka 'craze' began in Paris in 1843, quickly spreading to London and the provinces. Its popularity was heightened by the stage appearance at Her Majesty's Theatre of Jules Perrot and Charlotte Grisi, stars of the romantic ballet. Its popularity lasted until the 1880s. Leon Szadurski, former lieutenant in the Polish Artillery, who received his education at the Polish Polytechnic Military School in drilling, gymnastics, riding, dancing, languages and music, chanced on the opportunity of opening private Polka Rooms in Derby in 1845. He had come to this country as an exile and settled to some teaching in London before establishing himself as a teacher at the Derby Mechanics' Institute, which tended to attract the middle and respectable classes. Szadurski produced an

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(82) Lincolnshire Chronicle 1845 from Abel collection. Lincoln Local Studies. Exact date not known.
(83) Szadurski, L. Polka Rooms (Derby: 1845) Derby Local Studies Library. Old Catalogue No. 8672.
RULES FOR WALTZERS

THE Waltz consists of two parts.

1. The lady commences with one, and the gentleman with the other.
2. The lady must face the middle of the room, and commence with the right foot. The gentleman faces the lady, and begins with the left foot.
3. When many couples are waltzing in a circle, the waltz step is first performed straight forward without turning.
4. When a couple wish to stop, they should waltz to the centre of the circle and not finish in or outside the ring.
5. Should either the lady or gentleman commence the step improperly, they must stop and begin again.
6. No more than four or five couples can conveniently waltz in one circle.

* Etiquette never allows a lady to be placed with her face to the wall.

Both jumping and hopping should be avoided, and such steps as require either, should never be danced; the present fashionable style is founded upon gracefulness and dignity, both of which are destroyed by hops and jumps. Avoid a bad dancer. Dancing should afford amusement, which it cannot, when you are forced to be continually watching and guiding your partner. There is no excuse for bad dancing, since a few lessons from an able master would soon make the dullest do well.

The arms of the lady should be slightly bowed and brought forward when the dress is taken hold of, and well extended from the shoulders when the hands are offered to an opposite dancer. The elbows should never be placed near the side.

The gentleman must carefully avoid spreading the fingers out; the hand ought to be held in the same form as when writing, only extending the little finger. The arm, as with the lady, should also be well extended when offered to another dancer.

The circles should be small, allowing several in a room.

The lady and gentleman must lean well back, keeping the feet close together; the hands should be held firmly, and the right arm of the gentleman kept perfectly straight.

The greatest attention should be paid by the ball-room dancer to the carriage of the arms and body, and indeed to the whole person, for the best dancing will ever be spoiled by an ungainly and awkward deportment.

More than eight couples never should attempt to dance the "First Set," or more than four "The Lancers," tearing from one side of the figure to the other is not dancing; nor can elegance be gained where both ladies and gentlemen have to make large spreading steps.

If you are not well acquainted with the figures, stand at the side; you then will have an opportunity of seeing the other couples dance first.

FIGURE 14: EXTRACTS FROM ROCK'S BALLROOM GUIDE, 1832
Reproduced by kind permission of Miss Anne Cockburn.
informative prospectus (Appendix II) in which he justifies dancing as a means of social enjoyment, spectacle of beauty, and beneficial to health through the exertion and invigoration of the body which creates an appetite, promotes perspiration and improves the circulation of the blood.

In addition to tuition in dance, Szadurski taught fencing, gymnastics, drilling and callisthenics. Illustrations suggest that he included the latest equipment in the form of ropes, ladders and the vaulting horse.

Working on a private basis, Szdurski's enterprise at Derby reflects the influence of established continental practice in this country, it shows dance as an aspect of physical education, and shows the relationship of military-type drill with dance and musical expression. These are important precedents for later development of physical education in schools.

The association of dance and good health is also an argument contained in Mason's A Treatise on the Use and Peculiar Advantages of Dancing and Exercises which was published in 1854. (84) Mason, however, stresses the link between the mind and the body, arguing that dancing can elevate the mind. He recognises the need for young people to express their high spirits especially as a means of relaxation from arduous mental tasks, and argues that dancing provides a form of 'mental buoyancy'. He stresses the need for self-criticism, and the association of mind and action to attain high standards of performance. He opposes the degeneration of dance into 'dry and irksome drilling'. Mason appears to have been addressing a general public, since he acknowledges that,

".....for the attainment of any high standard of excellence, dancing requires a refinement of idea, and a certain imaginative intent far beyond the standard to which, in the appreciation of the multitude, it is supposed to have any claim."  (85)

(85) Ibid. page 4.
Refinement of idea and imaginative intent, coupled with high technical standards were being realised on the professional stage during the middle of the nineteenth century when the Romantic ballet reached its zenith, and when some of the greatest dancers of the time were dancing on the London stage. Maria Taglioni appeared as *La Sylphide* in 1832, epitomising both poetical imagination and unreality.

The Romantic Movement in literature had started some twenty years earlier in reaction to formal classicism. Romance in the form of Gothic novels, poems of chivalry and adventure novels as expounded by Radcliffe, Byron and Scott, influenced the development of ballet particularly, since choreographers constructed movements around librettos which consciously sought to create a world of mysticism and chivalry which was achieved through the skilful use of scenic effects, costume, stage lighting and music. Whereas the mediaeval dancer had aspired to connect heaven and earth through conscious action and meditation, the romantic ballerina created a spirit world through the technical mastery of steps which appeared to defy the laws of gravity. This illusion was achieved through the execution of controlled leaps and balancing 'sur les pointes'. Ethereal, unpalpable sylphs presented a visual spectacle which had not been witnessed previously, and when linked with melodious music effectively provided an escape world. Jules Perrot (1810-92) was the choreographer who successfully Gothicised ballet, not merely by presenting mysterious images of the supernatural (as in Act two of Giselle) but because he developed the aesthetic qualities of refined movements within an artistic context. His works include *La Esmeralda* based upon mediaevalism, *Ondine* about the supernatural, *Lalla Rookh* which followed an Oriental theme, but the most

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(87) Mrs. Radcliffe, (1764-1823), Byron, G.C. Lord (1788-1824) Scott, W. Sir (1771-1832)
outstanding example is that of Giselle which was first performed in 1841 in Paris. (89) The London production was staged the following year. Giselle exemplifies artistic collaboration of the highest order, Perrot working along side Théophile Gautier, Vernoy de Saint-Georges, Jean Coralli, and Adolf Adam. This ballet characterises the two important qualities of Romanticism - the ethereal and the picturesque.

The Romantic ballet at its supreme could claim to have attained artistic and aesthetic recognition worthy to rank with poetry and painting, an aspiration present earlier in works by Noverre. Whilst Augustus Pugin (1812-1852) had expounded the true principles of pointed architecture on the grounds of convenience, construction and propriety, emphasising that ornament ought to be part of the essential construction of a building, Maria Taglioni had demonstrated that dance too possessed a stylistic structure, and that through the technical efficiency of movement 'sur les pointes' poeticism could be embodied within it. Both these artists were able to communicate the spiritual and mental expression of the Gothic through physical means, obeying specific laws, Pugin through the materials of timber and stone, (90) Taglioni through her own corporeal frame. The former re-constructing a previous artefact by searching for the founding spirit, the latter initiating both the means and the end.

The Post-Romantic Period (1850-70) was one of decline and when ballet returned to the London theatres, (The Empire and The Alhambra) its style and its dancers had changed. Vaudeville and Gaiety, with skirt and step dancing became the vogue. Taglioni had retired from the stage in 1847 and relied upon the generosity of the aristocracy, to whom she taught dance, for her living. Appendix 3 is a copy of a letter sent by Taglioni to the Duke of Portland in 1874, informing of her intention to  

teach the mazurka and the polonaise. The polonaise was sometimes used as
the opening dance at a costume ball, probably because of its processional
nature. This certainly was the instance in July 1874 when a Fancy Dress
Ball was given by the Prince of Wales at Marlborough House. Taglioni
may well have taught some of the participants the steps to this dance,
which was reported in The Bury St. Edmunds Herald (See Appendix 4).
Luxurious balls were still being held in London Palaces and private homes.
Hostesses spared few pains to make the occasions successful, enjoyed as
they were, by a small fashionable elite, which continued to perpetuate the
old aristocratic order. At the same time, dancing was popular among the
working-classes, which after early closing of shops and warehouses had
more leisure time.\(^{(92)}\)

It has been established that by the onset of the
nineteenth century, dance was an accepted cultural element within British
society, and although it had attracted censure from some quarters, it was
generally pursued with enjoyment and fervour by all sectors of society.
The various social classes performed their own styles of dance which,
viewed in a wider context, were part of an organised and accepted life-
style. Although dance provided the means for recreative and social
intercourse, for a small number of established artists, and an increasing
number of patrons, the theatrical and artistic aspects were gaining pre-
eminence mid-century with the Romantic ballet, which successfully coalesced
narrative, music and design. Dancing had become an accepted social
accomplishment, especially among the gentry and the middle-classes, but
the popularity of the couple dance had gradually superceded that of the
aristocratic and country dances of the assemblies, to the extent that they
also permeated the amusement centres of the lower orders. Society and its
needs gradually changed during the century when the rapid increases in the
population, resulting from industrial and urban development, created a
proletariate.

\(^{(92)}\) 'Historicus' 'Old Nottingham Dance Halls' in Weekly Guardian
Changing attitudes are reflected in the works of radical thinkers and writers who not only questioned social and political injustices, but also the meaning of life itself. Reforms to improve the quality of life commenced and fundamental to this was the provision of popular education. Initially the impetus for the education of the proletariat emanated from humanitarian or religious principles. In addition to the active campaign to secure this, there were published a number of scientific and philosophical journals which expounded new thinking. John Stuart Mill (1806), Charles Darwin (1809) and Herbert Spencer (1820) were three writers who contributed towards the implementation of new ideals, with the result that Romanticism succumbed to Rationalism and Utilitarianism. In this climate of change, dance could no longer justify its existence as a mere frivolous social past-time for the wealthy, nor could the aesthetic idealism of the ballet be sustained. Artistry and social interaction were replaced by physiological motives as dance became part of a wider movement of health reform. Socially, dance had gained an air of egalitarianism when couples from all walks of life enjoyed the waltzes and polkas, but inequality existed between the man and his dancing partner in numerous aspects of life - political, economic, educational. Throughout the cultural history of dance, the role of male and female has been seen to have been symbolised in various dances. In its later development some aspects of dance would emerge as symbols of female liberty.

While John Stuart Mill argued for education to be provided for all, he defended the political, economic and intellectual rights of women. He accepted that the 'chivalrous ideal is the acme of the influence of women's sentiments on the moral cultivation of mankind' (93) but believed

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the time had arrived for a different ideal of morality to be established. Dances had embodied the ideals of chivalry well into the middle of the eighteenth century, when basically the social order was a survival of feudalism. If dance continued to reflect the social, artistic and aesthetic changes, new forms would have to appear to measure up to the challenge now that 'justice and prudence, the respect of each for the rights of every other and the ability of each to take care of himself'\(^{(94)}\) were the proposed moral standards for the new modern society. In reality many people were living in servitude and the plight of women and girls was particularly disadvantaged. Ill-health and physical limitations resulting from poor diet and impractical dress, as well as general ignorance on account of limited educational provision, demanded action that would influence women from all social classes. For these new ideals to be implemented improvement in educational opportunities, with a curriculum which went beyond the basic albeit essential requirements of literacy and numeracy, would be required. The influential forces which governed the inclusion of dance and physical education in the curriculum were diverse, ranging from the dress and health reform movement of America, the gymnastics movement of Europe, to the practices of certain educational innovators who were motivated by contemporary humanitarian, religious and philosophical ideals.

\(^{(94)}\) Ibid. page 530.
CHAPTER THREE

NINETEENTH CENTURY EGALITARIANISM
The educational and dance treatises that appeared at the beginning of the nineteenth century reflected the social conventions of the time. A work which influenced practice in girls' schools was A Plan for the Conduct of Female Education (1797) written by Erasmus Darwin to meet the immediate needs of a boarding school in Ashbourne, Derbyshire, run by his own two daughters, the Misses Parker. In this work, a detailed account appeared of an educational approach which was especially designed for girls, preparing them for their future single or marital status. Darwin developed the ideas of Rousseau and Locke, and produced a broad-based curriculum that embraced both arts and sciences, with attention given to moral and religious guidance. The advantage of a good education was to unite health and body—physical agility with cheerful spirit and mental stimulation. Darwin recognised the importance of dance and music in a girl's education, and believed that they should be taught by well-qualified masters in an exemplary fashion, without overt stress. The girls were to become sufficiently skilled to both amuse themselves and their friends, but avoiding the vanity of public display. Darwin emphasised the need for several hours of each day to be devoted to various forms of bodily exercise as a means of avoiding pale and bloated complexions or disease. In preference to robust systems of activity, it was recommended that playing at ball or shuttlecock, swinging on a cord or cushion, and dancing in the open air in summer or indoors during the winter, were most appropriate. Darwin, who was a medical practitioner, was particularly conscious of health education and advocated an abundance of fresh air, numerous outdoor events, and the use of well ventilated classrooms and dormitories. Simple, natural, and graceful movements with an awareness of correct body carriage, and the wearing of sensible,

(2) Ibid. page 69.
clean clothes that emphasised elegance were seen as meeting the ideals of classical beauty. Darwin disliked rigidity and frowned upon the stiff and erect postures which certain 'modern' dancing masters taught. Instead, he considered that the classical beauty as exemplified in ancient statues (Venus de Medici, and the Antinous) or the contemporary figures of Angelica Kauffman provided suitable models. Darwin's apology for the work appears as Appendix V while Appendix VI gives details of the financial terms, including one guinea each quarter for dancing lessons.

During the early years of the nineteenth century, many of the daughters of the wealthy were educated in private boarding schools, or at home under the auspices of a governess or parent. In this respect, Elizabeth Mosley's childhood, described earlier, was typical. Girls were taught to consider themselves as young ladies, and their schooling prepared them to meet accepted conventions of society, which emphasised their future roles as wives and mothers. Good manners reflected social position, and symbolised up-bringing according to these conventions, which demanded elegant accomplishments in music, drawing, painting, embroidery and dancing. The ability to engage in entertaining conversation was essential, but the conceptual understanding of the subject matter might well have been questionable since information was often acquired through the rote learning of disparate factual information taught in catechismic fashion. The girls were trained in strict discipline and were expected to be obedient. Elizabeth Mosley describes how she and her sisters were

"........well grounded in all History which we read in turns standing & I often felt very faint."  (3)

(3) Mosley E, Memoirs of Elizabeth Mosley (nee Bradshawe) Manuscript Derbyshire County Records Office.  page 11. D1491M/21
Perhaps Elizabeth was pre-empting fashion, since by the 1830s fainting was a popular pastime amongst young ladies who were also happy to drink vinegar and eat chalk in an endeavour to identify, somewhat realistically, with their Romantic heroines. The spectacle of a healthy woman was becoming a rare sight as 'the number of languid, listless and inert young ladies who now recline upon sofas' increased. (4) The popularity of white muslin which suggested the white marble of classical sculpture was gradually overtaken by the taste for Gothic as the century progressed. This brought in fashions which both emphasised and exaggerated the female form, and to obtain the ideal silhouette it was necessary to wear stays, which acted as a structure to enclose and support the natural form within. The constraints of tight clothing and restricted movements effectively symbolised female subjugation.

"The stays of deadly steel, in whose embrace
The tyrant fashion tortures injured grace." (5)

It was not uncommon for young women to become disfigured through the detrimental effects of tight lacing. Some of them sought remedy in the exercises of gymnastics and calisthenics, which although available, were still considered to be robust and masculine in nature. Another alternative was to resort to the discomfort of the slanting-board, or the French partition stocks, the latter permitting rising and lowering exercises to take place within a confined vertical space. The slanting-board was designed to bring strength and straightness to the spine, and the following contemporary account clearly describes its use:

(4) Cunnington, C. W. quoting Mrs. Ellis in Feminine Attitudes in the 19th C. (London: Heinemann 1935) page 82.
"The slanting-board, has a hollow to receive the back part of the head with a strap to come over, which affords a little recess for the chin. The board should be nearly level when the child is laid on it; and when the head is placed in the hollow, and the strap brought round the chin and fastened, the end of the board should be raised a little, and very gently, so that the weight of the body should only be very slightly felt by the head."  

Each position of the board would be experienced for a week or two, until eventually, the spine had acquired sufficient strength '.......to bear the weight of the body suspended by the chin and back part of the head.'  

(7) Despite the dangers, the practice appeared to be widespread since some slanting boards were made to accommodate a book, thus enabling the girl to continue her studies while her figure was improving. An eminent dancing master of the early nineteenth century, G. Yates, suggested that bad posture resulted from long hours spent stooped over low tables and advocated the use of elevated desks to alleviate this. (8) Yates valued prescribed movements which, when correctly taught, produced favourable postural results. His clients were the nobility and the gentry, to whom he offered advice on the up-bringing of children. He stressed the importance of natural movements and warned against the dangers of babies being forced to stand too soon, commenting that there was least deformity found in the countries where infants were allowed to roll about on the ground until their legs were sufficiently strong to bear their own weight. He also advised mothers to be discerning in their appointment of and authority over servants, many of whom, through lack of interest and ignorance, mis-handled young babies left in their charge. He likened children to plants, and suggested they could be nurtured into any form, an interesting analogy which was being formulated more extensively by

(6) Ibid. page 97.  
Friedrich Froebel around this time. Froebel's first infants'school or 'kindergarten' was opened in 1837, but he had worked at the Institute at Keihau since 1816. Yates advocated good stance, with awareness of the body's equilibrium and also suggested a series of exercises for young children to perform. These are offered as a preparation for dance, and as a counteraction to poor physical condition. He suggested that the baby's legs should be gently manipulated - simple exercises of stretching and bending of the knees and ankles during dressing or undressing. As the baby developed, so it could be taught the five positions of the feet, extension of each leg in turn, and early training in balancing. Similarly, lowering and rising movements, rather like the ballet plie and rise. He recognised the value of natural growth but prescribed simple exercises which met the aesthetic principles of the Regency and Georgian periods. Arm movements were included and were performed in conjunction with deep breathing. Yates justified his belief in the therapeutic value of this by drawing on the support of both medicine and gymnastics, quoting P. H. Clias, who published An Elementary Course of Gymnastic Exercises in 1823. (9) Inquiries made by Sir John Forbes and published in 1833 revealed that the average middle-class girls school provision, at that time, included one hour each day for open air exercise, which was usually a walk taken with the lesson book in hand. Numerous girls suffered from ill-health and pallor, but more disturbingly,

Author's note:-
(9) P. H. Clias was a disciple of J. C. F. Gutsmuth who developed a system of gymnastics and published an English manual in 1800. He writes, "As the action of the muscles of the arms is almost always simultaneous with those of the thorax, these exercises will naturally correct a number of disorders and deformities with which the chest is threatened; thus, obstinate coughs, recent asthma, tendency to a curved spine, and vicious formation of the thorax; etc., would find in the great variety of movements for the arms, an advantage that would be vainly sought in the usual mode of treatment."

a visit made by Forbes to a boarding school for forty girls discovered all the pupils to be suffering from postural defects - Forbes described them as being 'crooked'(10) In the more progressive girls' boarding schools dancing masters were in great demand, some of whom made a lucrative living. (11) In boys' schools there is also evidence of tuition in dancing. An account dated 1840 reveals that a certain Mrs. Staunton of Newport, Lincoln, paid two guineas each term for dancing lessons taken by her two sons Harvey and George, whilst pupils at King's Cliffe School, East Anglia. (12) In the Endowed Grammar Schools

(11) Description of a Girls' School, No. 32 Brunswick Terrace, Brighton, run by Miss Runciman and Miss Roberts, having been founded by Miss Poggie, given by FRANCES POWER COBBE. Source: The Life of Frances Power Cobbe as told by herself (Swan Sonnenschien, 1904) pages 60-69.

".....Everything was taught us in the inverse ratio of its true importance. At the bottom of the scale were Morals and Religion, and at the top were Music and Dancing;...........The famous old Madame Michaud and her husband both attended us constantly, and we danced to their direction in our large play-room (lucus a non lucendo) till we had learned not only all the dances in use in England in that ante-polka epoch, but almost every national dance in Europe, the Minuet, the Gavotte, the Cachucha, the Bolero, the Mazurka, and the Tarantella. To see the stout old lady in her heavy green velvet dress, with furbelow a foot deep of sable, going through the latter cheerful performance for our ensample, was a sight not to be forgotten. Beside the dancing we had 'calisthenic' lessons every week from a 'Capitaine' Somebody, who put through manifold exercises with poles and dumbbells. How much better a few good country scrambles would have been than all these calisthenics it is needless to say, but our dismal walks were confined to parading the esplanade and neighbouring terraces....The governess who accompanied us had enough to do with her small party, for it was her duty to utilise these brief hours of bodily exercise by hearing us repeat our French, Italian or German verbs, according to her own nationality.

Next to Music and Dancing and Deportment, came Drawing......"


(12) School account from King's Cliffe from J. W. Berkeley to Mrs. Staunton £25 tuition for board, dancing £2.2s. 1840 Notts. Records Office DDS/48/52 - 73.
and the Public Schools for boys, a traditional but narrowly-based classical curriculum which emphasised Latin and Greek was pursued. The Grammar Schools Act of 1840 permitted expansion of the curriculum since additional academic disciplines became available as voluntary subjects. Similarly, in some boarding schools, arts subjects were offered on a voluntary basis.

Elegance, refinement of movement and graceful actions were observable in the well-trained lady, and although these acquisitions were deemed a social necessity, and whilst dance as a social medium was vastly important, the by-product of health through dance exercises was becoming accepted. The slanting-board, shoulder straps, collars and steel plates were devices used for correcting various degrees of deformity or bad posture, although it was beginning to be recognised that good carriage could be obtained through the practice of exercises, many of which were related to dance. The publication already mentioned, A Treatise on the Use and Peculiar Advantages of Dancing and Exercises written by F. Mason, actively promoted effective, intellectually based teaching as a means of realising dignity of carriage, energetic animation of the spirits, and mental buoyancy through dance movements which had now become an essential characteristic of modern education.

He wrote that,

"......the development of the limbs and fitting exercises of the body cannot be overrated as a means to avoid deformity and awkwardness; and that the whole constitutes a system which is conducive to health, at the same time that it refines the imagination and encourages the physical capabilities of the human frame." (13)

Mason is appealing to people of the highest respectability and standing in society, parents who because of their social position were privileged

in offering their children a high level of education, which despite questionable standards and growing pressure for reform, was their exclusive domain, denied to the vast majority of the country's increasing working-class population.

Life for the lower ranks of society was harsh. In order to combat poverty and eke out a meagre existence, parents and their children were compelled to work long hours in fields, factories or mines. Limited educational instruction was provided by the dame school, charity schools, and Sunday schools, (The Society for Establishment and Support of Sunday Schools had been formed in 1785). (14) The development of working class education received its main impetus from either religious or humanitarian groups whose prime motivation arose from the need to combat the distresses of poverty and vice, to allay the fears of the emergence of a militant proletariat, and to teach the virtues of a Christian life according to rank and station. The monitory system introduced by Andrew Bell (1753-1832) and Joseph Lancaster (1778-1838) and promoted by the National Society (founded 1811) and the British and Foreign Schools Society (founded 1810) respectively, was the cheapest and most efficient means of disseminating literacy and numeracy skills to vast numbers of illiterate children, especially in the absence of a readily available teaching force. This system, despite its crude and mechanical teaching methods and its treatment of education as a commodity, was instrumental in the establishment of elementary education in the nineteenth century.

For examples of innovation and experimentation commencing at infant level in which dancing was a recognised and valued element, it is valuable to appraise certain model schools initiated in New Lanark and London by Robert Owen (1741-1858) and Samuel Wilderspin (1792-1866) respectively. Owen acquired industrial wealth and by means of philanthropic measures

sought to pragmatise and realise his philosophical ideals through the education of the children of his work-force within a communitarian setting. Wilderspin, a Swedenborgian, produced an educational method which followed the ideologies of the Church of New Jerusalem whose members believed in the God-given innocence of childhood, and worked towards the creation of heaven on earth.

Owen may justifiably be considered as a visionary, but within his role in the millennarian movement it is observable that he formulated distinctive socialist ideas quite outside religious or philosophical mysticism. As a humanitarian (15) he desired that education should be a self-fulfilling and sharing experience. Motivation for learning was through the quest for happiness free from the fear of punishment or oppression; the pleasurable physical sensations induced from dancing and exercise helped to realise a positive, healthful approach to life. Corporal punishment, which negates enjoyable physical expression, was an abuse which Owen found abhorrent. He preferred the children of New Lanark to derive the same pleasures that he himself had, when as a child he excelled in running, leaping and dancing. Quick and agile in his own movements, his own physical fitness and stamina and mental resilience lasted throughout his long life.


Silver is quoting Owen, The Life of Robert Owen
"My reason taught me that I could not have made one of my own qualities, - that they were forced upon me by Nature, that my language, religion, and habits, were forced upon me by society; and that I was entirely the child of Nature and Society; - that Nature gave the qualities, and Society directed them. Thus I was forced, through seeing the error of their foundation, to abandon all belief in every religion which had been taught to man. But my religious feelings were immediately replaced by the spirit of Universal charity." page 44.
"Dancing is taught, as a pleasant, healthful, natural and social exercise, calculated to improve the carriage and deportment, and to raise the spirits and increase the cheerfulness and hilarity of those engaged in it." (16)

The above description, written by Owen's son, Robert Dale Owen, justified the inclusion of dance in the curriculum at New Lanark in 1824, and the statement encapsulates, by specific example, the generic principles upon which the educational philosophy was based. To appreciate the reasons why working class children were offered this new form of education, which emphasised the importance of dancing, it is necessary to comprehend that Owen's educational philosophy was part of his wider beliefs in communitarianism, millenarianism and socialism. In A New View of Society (17) he formulated plans designed to train children from earliest infancy to think and act aright through the impression upon the character of the need to promote happiness in every individual, of the needs of peaceful co-existence, mental development, and the accumulation of habits which would insure 'health, strength and vigour of body, for the happiness of man can be erected only on the foundations of health of body and peace of mind.' (18)

As early as 1816 when Owen's first infants' school was established, the children were taught dancing, singing and games because these activities, in embracing the listed qualities, assisted in the formation of the character. Owen, an environmentalist, accepted children as young as eighteen months at his school, believing that the instruction and recreation offered in a rationalistic way provided an example of a

(18) Ibid. pages 19, 20.
meaningful life, in contrast with the negative influences of the child's home, where parents were held to be ignorant and erroneous in their methods of child rearing - merely promulgating existing vice and deprivation. Owen had witnessed the conditions of the people living in New Lanark, when he first arrived there, and was determined to effect changes, not merely in a superficial way, but in a manner which was fundamental to the principles upon which society was based. Education, as part of this scheme was integral to its success. Owen writes of the evil conditions prevalent at the time, particularly those arising from ignorance, superstition, and immorality. He was appalled at the bad arrangements in the local houses which made it impossible for the correct rearing and training of children. The population of New Lanark, (approximately 13,000 in 1800) was an amalgamation of peoples from divergent social and cultural backgrounds. Local people had objected to working in the mills, but Highlanders with unproductive crofts saw them as salvation from starvation. The established proletariat from other urban areas swelled the numbers, as did the four hundred parish apprentices, some of whom were stunted in both body and mind. Owen refused to take in employees of this nature. He became more determined to challenge the 'laissez-faire' attitude of a capitalist society and began an experiment in community living which included a systematic educational approach directed towards creating a new industrial society in which the pursuit of health, knowledge, wealth and happiness were held to be corollaries for the realisation of a utopian vision.

The Institution for the Formation of Character was opened in 1816 (19) and contained a playground, infants' school, a day school for older children, and an adult evening school which also catered for those children who left school at the age of ten years old to find employment.

Critical of the insensitive methods of the monitorial system, which suppressed rather than developed the powers of reason and observation, Owen emphasised intellectual and moral training which utilised the senses in a recreative and joyful manner. These experiences commenced as soon as the child could walk unaided in the school playground, for here, the infant was received into a consciously constructed environment of happiness, free from harm or injury. The policy was to teach children that behaviour which destroyed another child's happiness was prohibited. (20) The children aged between five and ten years old used the playground immediately before and after school hours. Happiness meant harmonious social interaction which dancing could fulfil, and in addition to the playground singing and dancing led by the fife-playing teacher, James Buchanan, these same activities were part of the school curriculum. Owen informs us that,

"The children were trained and educated without punishment or any fear of it, and while in school by far the happiest beings I have ever seen.

The infants and young children besides being instructed by sensible signs - the things themselves, or models or paintings - and by familiar conversation, were from two years and upwards daily taught dancing and singing, and the parents were encouraged to come and see children at any of their lessons or physical exercises." (21)

Owen was seeking to improve society through radical and rational means, but the methods he chose to use were based upon the child's natural responses to a carefully engineered and stimulating environment. Dance received an important emphasis, not because it happened to be a fashionable pastime during the nineteenth century, nor because it was part of a folk-cult, but primarily because it was a means of rational enjoyment.

As a positive outlet for physical exuberance which aided both adults and children in achieving contentment, dance was a recreative amusement of an innocent nature for the entire family, and might well rejuvenate the Sabbath from the day of censure that it had become, and which with country walks would allow families an
"...air of exercise to which nature invites them and which their health demands."

The Institution was a large, two storied building with an upper story containing two apartments, a schoolroom with desks and a central passage surrounded by galleries. The second room contained teaching aids - objects, specimens and charts. This room was fitted out with a gallery used for an orchestra. It was here that the lectures, dancing and singing took place. The two elder classes were taught reading and writing in single-sex groups; they joined forces for singing and dancing, each taught by specialist teachers. The regular practice of dancing and the employment of dancing-masters meant that the standards of performance were high. Robert Dale Owen claims that the ease and elegance of the older pupils could not be surpassed in children of their age. The traditional singing games and dances of the playground were superseded by a variety of dance forms which included the Scotch reels, country dances and fashionable quadrilles.


(23) Grey Macnab, H. 'The New Views of Mr. Owen of New Lanark, impartially considered' in *The New Moral World* 1836, No. 86.

"From these schools we went up into the large room for dancing, marching, etc. Six boys, in Highland plaids and caps, entered playing, on the fife, a quick march, until all the boys and girls (for girls march here) entered the room. They were followed by other six fifers. The whole as they entered formed a square. After this the word of command is given, Right Face, Left Face, &c. They then pass in review, marching round the room in slow and quick time. After marching, the boys and girls /continued over..
The Scotch reel or Highland reel was a dance form native to the Scottish Highlands during the eighteenth centuries and was characterised by its linear form and interlacing reel figure. The term 'reel' was originally used as a generic term for the country dances which contained a serpentine figure (synonymous with the English hey). (24) The reel involves alternating and setting and is normally performed by four dancers. The Highland reel demands virtuosity of footwork to execute the short, sharp, slip-steps in quick tempo. There was a growing enthusiasm for Scottish dances in both Scotland and England following the Act of Proscription in 1781 which permitted the wearing of the kilt. It is known that the children at New Lanark wore kilts for the Scottish dancing, and white classical-style tunics for other forms of exercise. Early nineteenth century steps for the Highland reel according to Francis Peacock's account of 1805 (25) included the 'kem shoole' or

(23) continued.....

destined to sing at the word of command, run in a kind of dance, and formed two lines in the centre of the square. Then they sung, accompanied by a clarionet; 'When first this humble Roof I knew' - 'The Birks of Aberfeldy' - 'The Banks and Braes of Bonny Doon' - 'Auld Lang Syne'.

There were fifty singers. After this they again formed a square; and, the word of command being given for the dancers, they immediately came into the centre as the singers had done. Two or three dances were then given in a style which would not have disgraced some of our assemblies. These interesting beings were all barefoot; but gracefulness was in their steps. The tear many a time started from my eyes during the exhibition of this innocent and heart-cheering scene.

* * * * * * * * * * * * *

"We then went and stood in a gallery in the room where the singers &c. had been, and saw below us a professional man from Edinburgh, teaching four barefooted girls, and four boys, the different steps, bows, curtseys, and dancing. It was delightful to see the gracefulness and ease with which these rustic sons and daughters of the working classes made the obeisant compliment, or tripped on the light fantastic toe. They have two violin players, who were also professional men." page 270.

forward step, the 'kem kossy' or setting step, (minor, single and double), 'le mastrast' or cross springs, and 'seby-trast' which was a chasing step.

Scottish country dancing would have included selections from the traditional dances of Scotland, which like the English counterparts, had been passed down from generation to generation in all walks of society. While the sets resembled those of English country dances, the steps were, and to this day still are, quite distinctive, reflecting the elegant style of the French court from which both the Scottish country dances and the Highland dances were derived. Longways progressive sets and circular forms occur in these dances which were an accepted part of Scottish life, often being danced at weddings, markets, fairs, horse-race meetings, and the assemblies. Whether performed in a smart assembly room or in a lowland barn with a clay floor, the reels, strathspeys, country dances and hornpipes were danced with serious aptitude. (26) Experts from within the ranks, or itinerant dancing masters offered tuition. Owen's provision for dance, was therefore an elaboration of a well established culture. It is the inclusion of the quadrille that reflects the modernity of his approach, and suggests that the children had, as Macnab Grey confirms, acquired skilled and sophisticated movements.

The quadrille had appeared in the social repertoire of private functions since the 1780s, but it was not until Lady Jersey introduced it into the fashionable Almacks in 1815 that it enjoyed an increase in popularity. As the name suggests, the quadrille was a French dance (which originated in Paris) and was danced by four couples in a square set formation. It comprised four or five popular countredanses and included a wide range of steps and figures, some of which were complicated.

(26) Ibid. page 83 and page 131.
In 1822 for example, the sissoné coupé, baloté, balancé, rigadoon, emboité, chassé, jeté, assemblé, glissade and pas de basque were all employed within the dance, although eventually a deliberate deterioration in standards took place within company, and the steps became rhythmical walks - somewhat akin to American square-dancing. Figure 15 gives some indication of the standard of the dance, and the emphasis upon precision and order, which was achieved by the pupils at New Lanark. The employment of the specialist teachers, and daily practice culminated in dancing of a 'superior' kind, (see Appendix VII, Robert Owen's letter in The New Moral World, written 12th Jan. 1836), the absence of which Owen noted, some years later, upon visiting Buchanan's Westminster School.

Owen's progressive methods, and the dancing particularly, met with criticism from William Allen, his Quaker business partner, who insisted upon religious education based upon the scriptures entering the curriculum, and the exclusion of dancing, singing and military exercises. Threatening financial withdrawal unless his wishes were complied with, Owen was compelled to dismiss several teachers. Dancing ceased to be taught at the company's expense, and music and singing was directed towards psalmody. Owen's attempt at dress reform was also curtailed. The children wore Roman tunics made in white cotton cloth, the boys' dresses reaching to the knees, the girls' extending to the ankle (see Figure 15). The dresses were changed three times a week, so that they were always clean and neat. Kilts were also worn, but religious prudence dismissed the hygienic and health factors in favour of moral decency, since 'all males as they arrive at the age of six years should wear trousers or drawers'. (28) Changes of this nature inevitably

FIGURE 15
Children Dancing at New Lanark, circa 1816.

Figure 15 has been reproduced from a contemporary coloured engraving originally in the possession of Mr. Sidney Ball, St. John's College, Oxford, and included in Podmore, F. Robert Owen - a biography (London: George Allen and Unwin, 1906) page 144.
saddened Owen who idealised the Roman tunic and the Highland kilt as garb worn by soldier and warrior alike, since they allowed that the limbs

"may be free from ligatures, and the air may circulate over every part of the body, and that they may be trained to become strong, active, well-limbed and healthy." (29)

This attitude to health and dress reform were part of Robert Owen's wider belief in man's physical, mental, and spiritual liberty which he hoped would be realised in the new millenium society. Education's primary role was to produce men, women and children who were suitable for a new moral world, not yet in existence. The pursuit of this myth was equally valid in industrial Britain, and in rural America where Owen subsequently went. His ideas were transmitted through communitarian sects and by individuals to parts of America some of which were eventually re-imported as elements within progressive education and health reform.

The belief in the millenium is founded upon religious scriptures, and occurs within the tradition of the Judaic-Christian church. The realisation of an idealised state founded upon spiritual belief but manifested in the worldly development of the human community, whereby man would be liberated from evil, peace would reign, and righteousness according to God's will would prevail, was the final glory which would be characterised by Christ's second coming. The renewed interest in the millenium that first occurred during the latter part of the seventeenth century was exacerbated by the social and political changes of the Industrial Revolution in England, the French Revolution, and the expansion and settlement of America. The development of eschatological

cults and sectarian groups influenced the way man behaved and governed his aspirations and responses to aspects of his daily life. For some it meant a total rejection of the capitalist system, the established church, and the concept of the family. During the 1840s there had evolved a number of millennial groups, some of which, like the Owenites had socialist and humanitarian rather than religious ideologies as the basis of their beliefs. Despite internal differences, each acted as a re-inforcing agency upon the other. The progressive millennial groups believed that man's progress through history had followed an upwards path, which heralded the coming of God's kingdom, attained through man's determination and struggle. (30) Groups like the Shakers prophesised Christ's coming, whilst others anticipated that the millenium would be a spiritual event, when man would attain the perfection of Christ (in a spiritual sense). The interpretation of the millenium, and how it would occur, therefore, differed considerably. One group of militant French protestants, the Camisards, were millenialists who practised ritual dancing, shaking, shouting, singing and speaking in tongues. Compelled to flee from France after the Edict of Nantes (1685), which sought to impose Catholicism on all French subjects, and as a result of the persecutions imposed upon them by Louis XVI, they acquired refuge in England. Their unorthodox style of worship was adopted by a group of Manchester Quakers led by James and Jane Wardley (circa 1747) who prophesised that Christ's second coming was at hand. The Wardleys, with their mystical disciple, Ann Lee, (31) formed themselves into the United Society of Believers in Christ's Second Appearing. Mother Ann, preached against the sinful ways of man, and was eventually heralded as the re-incarnation of Christ, in female form. Appalled by the evidence of greed, pride, poverty and lust, all

evident in the industrial towns, Mother Ann pronounced the way of
spiritual perfection through Shakerism. The small group of converts,
despite opposition, established a community in America, which
ultimately expanded into a number of communities which lasted into the
twentieth century. The Testimony of Christ's Second Appearing known as
the Shaker Bible was published in 1808. A celebate community, the
Shakers became reknowned for their farming expertise, skilled
craftsmanship, and scientific inventions, but the endearing and
esoteric form of worship through folkloristic and ritualistic dance
attracted attention of visitors from the 'world's people' as outsiders
were known. Robert Owen visited the Shaker community at Niskeyuna within
two weeks of his arrival in New York in 1824. Owen was interested in
the social experiment of community living, and, impressed by the success
of Shaker ventures, he purchased the Rappite Village of Harmony, Indiana.
By 1825 he had organised the 'Philanthropist' known as the 'boatload
of knowledge' to sail down the Ohio river with forty passengers aboard,
including the Pestalozzian teachers Madame Fretageot, William Phiquepal
and Josef Neof, who were to run a school of physical labour, combining
moral and intellectual culture in the settlement, now known as New
Harmony. Here, the inclusion of dancing was all part of the overall
scheme for the pursuit of happiness, and the enjoyment of life. Two
ballrooms were built to accommodate seven hundred people, and balls
were held each week of the year. Robert Dale Owen, who continued to
live in New Harmony, justified social dancing as being an innocent
recreation, affording friendly re-union for old and young alike.
(September, 1842). The experiments in living, whether in Great Britain
or America, were founded upon Owen's tripartite belief in communitarism,
millennialism and anti-capitalism, and within this tripartite framework

Note:-The party arrived January, 12th, 1826.
dance played a part, both educationally and socially, serving to manifest the ideals of each. The Owenites were a secular force, antagonistic towards the religion of Evangelical Christians and to capitalists. Owen's philanthropy had roots in the humanistic values of the Enlightenment, and utility or hedonism prevailed over the saving grace of Christ. Millennialism as practised by the Owenites was therefore essentially secular, and the *Book of the New Moral World* (1836-44) laid down thirteen conditions for the attainment of individual happiness through health of mind and body, full education and the freedom of thought and expression. Happiness was to be pursued as a condition of man's self-realisation as a human being, and within this rational form of living was dance, appearing as a social and educative force.

The Owenites secularised the millenium into an evolutionary theory of progression in which Providence was interpreted as a natural law, and revelations were interpreted in rational means. The New Jerusalem instead of being a heavenly paradise, was seen as a utopian state where the new system of communitarism prevailed. As a sect, the Owenites preached a socialist doctrine from their newly constructed Halls of Science, many of which were built between the years 1839-41.

The Association of All Classes of All Nations which was formed in 1835 (and which became the Universal Community Society of Rational Religionists in 1839) was formed to promote 'the happiness of every man, woman, and child to the greatest extent in our power without regard to their class, sect, party, country or colour.' (33) Evening lectures and dance functions were organised as a means of disseminating the

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(33) *The New Moral World or Millenium* (printed and published for the Association of All Classes of All Nations by (London: T. Stagg 1835) No. 57. Title page.
Association's philosophy throughout the country. A social festival, with dancing, was held in 1836. The educational provision for dancing was part of Owen's overall scheme for the creation of the new society, whereby the spectacle of happy, dancing children symbolised the social interaction of the large social group, replacing the smaller domestic unit. Dancing completed the Owenite gathering, whether in the school, the community house or assembly, or the new Halls of Science. The cotillons, reels, country dances and waltzes provided the means for social interaction and conviviality. Numerous references and accounts of these functions appear in various issues of The New Moral World. (34)

Although the Owenites were a 'socialist' sect, they associated with liberal Christians, with whom they shared the same route to a Utopian ideal. Universalists, Unitarians, Swedenborgians, deists and mystics alike formulated their own notions of the millenium in reaction to the inequalities and injustices of the world, seeking solace through consciously working towards a heavenly utopia.

Robert Owen's school at New Lanark had sufficiently impressed Henry Brougham, the Whig spokesman on education, and James Mill (35) the Utilitarian educationist, that they seriously considered the possibility of opening up a school in England, to be run on the same principles. Rather than bring the issue before Parliament, it was decided to open a show school in London which would favourably influence public opinion. A committee was founded to provide the necessary financial outlay and a school opened at Westminster in 1819 with Owen's former employee, James


Buchanan, as teacher. Buchanan, a Swedenborgian, met and associated with Samuel Wilderspin, who was a member of the same New Church congregation. Wilderspin was interested in infant education, having taught at the Sunday schools, where he had observed that the younger children required a special teaching method. The Swedenborgians' first conference held in 1789 had discussed education and then implemented a Sunday school movement, which led subsequently to day schools being opened in London, Birmingham and Manchester. Wilderspin's opportunity to develop his theories occurred in 1820, when Joseph Wilson, a Spitalfield silk merchant and member of Brougham's Committee, financed the opening of an infants' school in that area. Wilderspin, through his association with Buchanan, was recommended as the teacher. Brougham's Committee comprised members who held widely differing ideological views; (36) men who each believed in different systems to improve social conditions, but sharing a common aim to provide infant school education as a means of cultivating moral standards, preserving health, promoting affection and social harmony, cleanliness, good manners and class subordination. The initial appointment of Buchanan and Wilderspin and subsequently other Swedenborgians, resulted in infant education following a developmental process, rather than the formal discipline which reiterated the low relegation of the poor and working classes.

The writings and teachings of Emanuel Swedenborg (1688-1772) are of vital importance to the development not merely of infant education, but to movement education specifically, especially as this relates to the Delsartean principles of movement and the manner in which these influenced the modern dance movement in America. There are fundamentalist aspects of certain Swedenborgian theories which derive from Platonic or Cartesian doctrines, and his reputation as the founder of crystallography (37)

(36) Ibid. Pages 188 and 192.
invariably suggests a nexus with the twentieth century movement theorist, Rudolf Laban.

Swedenborg was a prolific writer of scientific and philosophical matter, especially in terms of biblical exegesis. In his later life he became a mystic, claiming to have communicated with angels or spirits. He related cosmological and scientific theories with Christianity, whilst certain aspects of empirical and educational thought he developed from John Locke. He presented a Doctrine of Series and Degrees which refer to links within a universal chain, constituting several kinds of series, including mineral, plant, and animal kingdoms of the earth. Swedenborg also formulated a Doctrine of Correspondences in which he attempted to rationalise the natural, spiritual, and divine phenomena. He presented basic exegetic principles appertaining to the descriptions of the relationships between the spiritual world and the material universe. Swedenborg attempted to synthesise the past with the present and although his doctrine relates to the Platonic theory of the inter-relationship of the worlds of thoughts and senses, it also embraces contemporary thought. His theosophic works include descriptions of the experiences of the spiritual world, which were achieved in visions, dreams, and also during his normal active life. His admission of conscious intercourse with spiritual beings, and his visual and aural experiences of the spirit world occurred between 1743-45. He believed that his scientific knowledge enabled him to understand the analogies between matter and spirit. The supporters of

Author's note:-

(38) Swedenborg possessed expertise in the natural sciences, mathematics, physics, mechanics, astronomy, metallurgy, chemistry, geology, magnetism, and anatomy.


(40) Ibid page 14.
Swedenborg, who believed in the second coming of Christ, founded the Theosophical Society in 1784, publishing and promoting the theories of the Heavenly Doctrines of the New Jerusalem, (41) out of which was founded the Church of New Jerusalem in London, 1788. Wilderspin's father was a first generation Swedenborgian.

Swedenborg's great knowledge in many areas provided him with the necessary expertise to commence a scientific enquiry into what became a life-long quest - to find the seat of the soul of the human body. In attempting to discover the source of the living force that regulates the economy of the human body, his anatomical investigations revealed that the moving and living force consisted of tremulations. His studies proved the 'harmony which exists between it and the interesting geometry of the tremulations'. (42) was founded in the nervous system and the membranes. In The Economy of the Animal Kingdom he asserted that the immortality of the soul habited the inmost life of the blood and brain. The blood is the complex of all things existing in the world, as well as being the storehouse and seminary of all that exists in the body, but it is the motion of the brain that draws the spiritous fluid or animal spirit to all body parts. The circle of life is dependent upon this animation of the brain, since according to Swedenborg, the activities of the spirit are manifest in all movement, since he believed the human body to be the kingdom of the soul.

Swedenborg's search for the hidden forces of nature did not yield scientific results - only through his intromission into the spiritual world was knowledge of the soul attained. Sceptics consider Swedenborg's mysticism to be a compensation for lack of scientific success, but

(42) Ibid page 66.
followers do not doubt the authenticity of his experiences.

An examination of certain aspects of Swedenborg's theories are proposed since they help to understand the inspiration they afforded to many early infant educators, (43) and also because they provide the basis for the development of Delsartean theories. There is a direct relationship in the law of correspondences which are founded on the notion that 'everything outward and visible has an inward and spiritual cause' and likewise that the movements and gestures which express the nature of man do so because 'the spirit forms the body into its own likeness'. (44) Man is not regarded simply as a material being possessing a soul which will pass on after death, but as a spiritual being possessing a material body which will be dispensed with when its purpose in the material world has been served.

Objects, facts, and phenomena of the natural world each represent an immaterial idea as a spiritual counterpart. (45) It can be deduced therefore, that spiritual life is as varied as natural life since the two are equitable, and corresponding orders and arrangements are the manifestation of each other. Swedenborg's law of correspondence is essentially neo-Platonic whereby the view of the temporal world is presented as an image of the eternal. Consciously or otherwise, traditional symbols are used to interpret these states. Every part of the body has its spiritual significance, culminating in the Grand Man or Heaven. Just as there are three heavens, celestial, spiritual and

(43) McCann P & Young, F. A. Samuel Wilderspin and the Infant School Movement (London: Croom Helm 1982) page 49. Buchanan, Wilderspin, Goyer, Slade, Carter, Chalklen, Lewis, were all Swedenborgians who established infant schools.


(46) Ibid. page 55.
natural, so there are three corresponding hells. The three angelic heavens also have their counterparts in the human mind 'because the human mind is an image of heaven, that is, it is a heaven in miniature.' (47) Because of this, man is capable of becoming an angel. For Swedenborgians, the angelic heaven was regarded as the final dwelling place of the soul along with God. (48)

In the doctrine of the degrees, differentiation is made between discrete and continuous forms, the first group includes the distinct orders of life, as for example the three kingdoms of the natural world within which corresponding relationships occur, while in the latter, varieties of the same order of life, natural and spiritual, are to be found. Truth is apprehended in three possible ways, namely, by the learning of facts or doctrines, by the process of reasoning, and through intuitive perception. Parallels exist between these areas and the three degrees of the mind, which comprised the scientific faculty of the memory, the rational or cogitative area, and the intellectual or intuitive degree. Within these three mental degrees belong the three moral degrees which are good deeds performed from three different motivational sources. Firstly, the sense of duty performed in the spirit of simple obedience, secondly, from a sense of conviction, and thirdly prompted by love, kindness and generosity.

Swedenborg taught that the spiritual world and the natural world are conjoined in man, and that man's will acts like a receptacle for the heat of heaven, manifested through love. His understanding receives the light of heaven and is reflected in his wisdom. Love is expressed

spatially, wisdom temporally. The macrocosmic and microcosmic links therefore reappear, since man's esse or soul corresponds to love, and his existence occurs within the body, corresponding with wisdom. (50)

The power, or sphere of life proceeds out of both. The inner qualities of man are therefore reflected by his actions, attitudes and behaviour, (51) perceived through the tone of the voice, the image of the face, and the gestures of the body. The inter-relationship, between the internal idea and the external or literal senses of God's word, forms a perfect unbroken chain of eternal truth and heavenly knowledge. This link between heaven and earth, man's corporeal being and his spiritual self is expressed in the following extract,

"Man was so created as to be at the same time in the spiritual and in the natural world. The spiritual world is where the angels are, the natural world where men are; and because man was created there was given to him an Internal and an External - an Internal through which he may be in the spiritual world, and an External, through which he may be in the natural world."

Swedenborg's first published theological work was Arcana Coelestia which appeared between the years 1749 and 1756. This work provided the hermeneutical foundation for the New Church's attitude towards childhood. The inborn heredity differences accounted for the different tendencies or natures found within children. Little children were either of a 'celestial or spiritual genius', the former being characterised by their softness in thoughts, words, and actions, thereby allowing the goodness of the Lord to flow towards others. Children of a spiritual genius tended to be of a bold, restless nature. In accounting for these differences, education was directed towards each inborn nature, whether

(50) Swedenborg, E. Arcana Coelestia Vol XII (Translated by R.L.Tafel.

"Everyman has his being (esse) of life, which is called his soul from his father. The derivative manifestation (exi8tere) of life is what is called the body. Consequently the body is the similitude of its soul, for the soul, by its means, lives its life at pleasure. Vol. XII page 583, (London: Swedenborg Society 1909).

as an earthly pursuit or a heavenly one, for Swedenborg refers to education taking place in heaven.\(^{(52)}\) Innocence and charity were considered to co-exist, the former in the three states of childhood, the suckling, the infant, and the little child. In the former there is tender love, in the latter charitable love - like that of the child towards its teacher. Swedenborg constantly qualifies the states of love and innocence. In the case of little children, he considered the innocence to be without intelligence and wisdom. Genuine innocence flourished as the child gained wisdom. Innocence of the angels and of the adult is always equated with that of the child, since the wiser the angel, the greater is its innocence and the more child-like it becomes. Innocence in the bible is signified by infancy, for this state is the external representation of it.\(^{(54)}\) Regeneracy of adulthood, with the influx of wisdom, means that the external innocency of childhood becomes the internal state of the adult. Only in this state, according to the Lord Jesus, can man enter into the kingdom of the heavens. Childhood innocence was therefore an imperative link between the adult's development and his relationship with the after-life. Swedenborgianism implies an inherent relationship between all matter and conditions of man, that is, worldly phenomena, and that of the heavens.

The early infant educators, who were also Swedenborgians, were primarily motivated by the love of children, since their doctrine stressed the importance of childhood, focussing on the child as a spiritual being who through worldly influence, could follow either the path of righteousness or sin. The guiding light of heavenly wisdom was therefore a powerful factor in working towards the ideal conjunction of matter and spirit in the anticipated millenium. The teacher, governed


* See also, Trobridge, G. A Life of Emanuel Swedenborg (London: Warne and Company).
by his sense of duty through obedience, conviction and love was the appropriate catharsis for this. Educational method was also related to a wider religious conviction and in stressing the affective approach to learning through appealing to the senses, the child was being guided towards the attainment of intellectual knowledge. Swedenborg's progression stemmed from natural truths, towards intellectual truths, and culminated in celestial truths.

Samuel Wilderspin introduced Swedenborgianism into his own philosophical and practical approaches to education. His principles related to his attitude to children and the manner in which learning was organised. He developed moral education by encouraging reciprocal relationships between the child and his peers, and between teacher and child. Love, which flourished, needed to grow from a desire and joy derived from the learning process and this could only be achieved through an understanding of the nature of childhood. Swedenborgians loved children because of their god-given innocence and spirituality; they regarded infant education as the start of a life-long training of the soul in readiness for the reception of truth. Wilderspin's methods are outlined in his On the Importance of Educating the Infant Poor (1823). The practical nature of Wilderspin's approach, sensorily based, was founded upon a syncretism of a number of sources, primarily Swedenborgian, Owenite, Pestalozzian, and phrenological. Wilderspin developed new methods of learning an orthodox curriculum. He also recognised the importance of physical exercises and carried on the Owenite tradition in the use of the school playground. He developed the rotary swing, vaulting ropes, and building blocks. He would lead the children around trees, walking and dancing in single files and forming circles. Children were taught to fall into geometrical groupings, parallel lines, squares or triangles. Indoors, he used

(56) Ibid. page 150-152
hand movements and mime. The basis of a 'sound and powerful intellect' rested upon invigorating physical exercises, some of which were carried out with music:-

"These attainments, moreover, are accompanied by various movements and evolutions which exercise the limbs, the joints, the muscles; in addition to which, set times are appointed every morning and afternoon for its exclusive enjoyment." (59)

Wilderspin, as Owen, believed in consciously working towards physical fitness and a sound constitution, since they were the foundation of a useful and happy life:-

"By the exercise of the body and mind necessary for satisfying their desires, they acquire agility, strength, and dexterity in their motions, as well as a constitutional health and vigour." (60)

Wilderspin remained at Spitalfields until 1824, when he became a travelling missionary for the Infant School Society. In this capacity he pioneered a national system of education by travelling throughout Britain and Ireland lecturing, giving displays, and supervising the opening of new schools. (See Appendix VIII) At a demonstration in Glasgow he impressed the audience with a group of children who exhibited their talents in arithmetic, reading, spelling, singing and dancing. A newly opened school, in Hereford, which was converted from the former assembly rooms, possessed a garden with a wide variety of fruit trees - peach, apricot, nectarines, cherry, pear and apple. These provided a stimulating environment for learning and recreation, since when the school opened each class was allocated a tree around which it danced. (61)

Wilderspin was fond of children dancing and singing around a tree - whether the recitation was multiplication tables, pence tables (with

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(59) Ibid. page 314.
(60) Op. Cit. page 78.
hands held behind the back) the alphabet or hymns—walking or skipping. (62)
In true Swedenborgian manner the tree and the child were both revered.
The veneration of the living tree occurs later in schools in the form of
maypole dancing, but to the Swedenborgian it was a symbol of life,
and had a heavenly counterpart. (63) Nature was a form of inspiration
and by taking the children outside into gardens, lanes and fields they
were enabled to perceive light and colour, shape and movement.

6th Edition 1852, page 311
"I have also been shown how all things are instilled into them (children)
by delightful and pleasant means suited to their genius. I have been
permitted to see little children most charmingly attired, having garlands
of flowers resplendent with most beautiful and heavenly colours twined
about their breasts and around their tender arms. Once also it was granted
me to see them accompanied by nurses and by maidens, in a park most
beautifully adorned, not so much with trees, as with arbours and covered
walks of laurel, as it were, with paths leading inward; and when the
little children entered, attired as they were, the flowers over the
entrance shone forth most joyously. Hence the nature of their delights
can be established, also how they are led by means of pleasant and
delightful things into the goods of innocence and charity, which are
continually instilled into these delights and pleasures by the Lord."

Author's note:-
In Arcana Coelestia Swedenborg makes a number of references to the
significance of trees. The following extracts enable the reader to
interpret Wilderspin's actions in the light of his known beliefs.
"There is an influx of the Lord through heaven also into the subjects
of the vegetable kingdom, as into trees of every kind, and into their
fructifications, and into plants of various kinds, and their multiplica-
tions. Unless something spiritual from the Lord within continually
acted upon their primitive forms which are in the seeds, it would be
altogether impossible for them to vegetate and grow in so wonderful a
manner and succession; but the forms therein are such, that they do
not receive anything of life."
Vol.IV page 435

"Hence trees in particular signify goods and truths, for these are
of perceptions and cognitions. Some species of trees signify interior
goods and truths which are of the spiritual man, as olives and vines, and
some species exterior goods and truths which are of the natural man, as
the poplar, the hazel, and the plane-tree. And as, in ancient times, every
tree signified some species of good and truth, therefore worship was
performed in groves according to the species of the trees."
Vol. V page 283

/continuéd ....
Robert Owen had stressed the social and artistic aspects of dance, Wilderspin, in a less codified manner, saw the opportunity of active learning, whereby simple dance steps and group formations could integrate with song and recitation. In effect, he began to develop a system of movement that was appropriate to meet the needs of children, in a healthy, edifying way. Owen and Wilderspin both claim to have developed the infant school system, (see Appendix VII) but it is likely that they were both influenced by the Swiss educator Johann Heinrich Pestalozzi (1746-1827). Owen had visited Yverdon in 1818,

(63) continued ....

".....the budding and fruiting of a tree represent the rebirth of man; its becoming green with leaves represents the first state; the blossoming, the second, which is the next before regeneration; and the fruiting, the third, which is the very state of the regenerate. This is why 'leaves' signify the things of intelligence, or the truths of faith, for these are the first things of the rebirth or regeneration; while 'blossoms' signify the things of wisdom, or the goods of faith, because these immediately precede the rebirth or regeneration; and 'fruits' signify the things of life, or the works of charity, because these follow and constitute the very state of the regenerate."

Vol VII page 94.


Further descriptions of paradisal scenes also appear in Arcana Coelestia

"As regards the atmospheres in which the blessed live, which are of the light because from that light, they are numberless, and are of such great beauty and pleasantness that they cannot be described. There are diamond-like atmospheres, which glitter in all their minutest parts, as if they were composed of diamond spherules. There are atmospheres resembling the sparkling of all the precious stones. There are atmospheres as it were of great pearls translucent from their centres, and shining with the brightest colours. There are atmospheres that flame as if from gold and also from silver, and also from diamond-like gold and silver. There are atmospheres of flowers of variegated hue that are in forms most minute and scarcely discernible; such, in endless variety, fill the heaven of infants. There are even atmospheres as of sporting infants, as it were in forms very minute and indiscernible, and perceptible only to an inmost idea; from which the infants receive the idea that all the things around them are alive, and are in the Lord's life; that affects their inmosts with happiness!"

Vol 1 page 208.
while Wilderspin, it is thought, knew of his ideas through the dissemination of Pestalozzian theory by the New Church, whose view of childhood innocence was shared. Pestalozzi, like Owen, thought the source to be natural rather than divine. Pestalozzi practised a method of education that emphasised learning through activity, a child seeking knowledge through exploration and discovery. In a carefully constructed, idealised environment, a child was encouraged to develop by means of a gradually unfolding educative process. Pestalozzi's broad-based curriculum included drawing, writing, model-making, field trips, map-making as well as singing and physical drill, thereby emphasising the intellectual, moral and physical expression, which form the basis of his teaching – quite literally the integration of the head, the heart, and the body. Organic unity or the coalescence of self-power which was drawn out through intuitive expression or Anschuung helped to develop the whole man. (64)

The tradition for naturalism grew from the Enlightenment, and the teachings of the French philosopher Jean-Jacques Rousseau (1712-78) who had expounded on the innate and natural goodness of childhood. Rousseau had advocated free movements for the young and encouraged movement in bare feet. Owen's conviction of the influence of society on formulating character stems from Claude Adrian Helvetius (1715-71) who considered that education formed the child's character, thus diametrically opposing Rousseau's conviction that virtue and justice were innate qualities within man. When David Stow (1793-1864) the founder of the Infant School Society in Scotland (1826) introduced marching, singing, clapping hands and physical exercises into the curriculum, he did so because they were practised as a part of an overall policy of character training within the context of physical, intellectual and

moral development.

It was not until the publication of Friedrich Froebel's (1782-1852) Pedagogics of the Kindergarten in 1851 that an interpretative analysis of the significance of childhood movement was presented. Froebel saw play, which included free forms of movement, games and dancing, as being an independent outward expression of inward action and life. Through practical experience and observation, he formulated basic movement theories related to specific play situations. To Froebel, it was a necessary and self-conditioned law of life that the child proceeds from some invisible, unchangeable implicit unity which acts in harmony with a corresponding cosmic unity. The link between the nature and life of the child with the nature and life of the cosmos was made through his playthings. It was appropriate that the playthings should assume certain geometrical forms, and through handling, observing and imitating actions arising from these forms, symbolical and meaningful play would result. Froebel, like the Swedenborgians, placed movement and play within a metaphysical context, since the playing of games and the singing of songs did more than exercise the voice and the limbs; they also instilled a sense of humanity and nature.

Froebel introduced the sphere and the cube, the former representing the material expression of pure movement, the latter of stillness or repose. As the child plays with these forms he is able to perceive the 'resemblance between opposites'. (66) Both these forms unite in expressing Knowledge, Beauty and Life, the sphere predominantly corresponding with the feelings or heart, (affective), and the cube to the thought and intellect (cognitive). The conceptual understanding of

geometrical cubic forms occurs through the metaphorical dance in
which the child becomes acquainted with surfaces, sides, edges and
lines:-

"These forms could also be called dance forms
as we speak of the dance of worlds, of the dance of seasons,
the dance of Nature in general. Dance forms are forms
possessing totality, total forms in which each individual
heeds and obeys the whole; dance forms, wherein each
individual is there on account of the whole and the whole
on account of the individual. (That is to say, the position
of each one of the cubes is determined by the others through
laws of regularity, symmetry, and harmony; the whole determines
the part.) (67)

(See Figure 16). In effect, Froebel is objectifying the cosmic dance in
the use of the cube. Neo-Platonic influences conjoin with Romanticism
and Naturalism which unite in the activities of the child, resulting in
the attaining of peace, joy and health.

Froebel illustrated his ideas in the form of 'Movement Plays'
which were a series of creative and imaginative experiences arising from
a basic stimulus. In the following poem, a sphere (or ball) is used as
a plaything through which the child objectifies inward experience.
This is perceptible or mirrored in the external phenomena. The ball,
when set in motion stimulates movement through,

"Its power to prove
Stir and move,
Go and come,
Roll and run,
Hop and spring,
Turn and swing,
Go low, then high,
In circle fly,
Go far, come nigh.
From one place to another then
The little ball can roam again.
But it can also hide itself,
to tease the little one;
Away into the dark can go,
Or fly toward the sun. ......”

(67) Ibid. page 136.
FIGURE 16  FROEBEL'S DANCE FORMS

Reproduced from Froebel, F. Pedagogics of the Kindergarten
(New York: Appleton, 1909) Plate V.
All this the little child can learn,
Can gladly in the ball discern,
And learn to trust his strength in turn.
What rich, what active life and thought
The ball to this young child has brought!
The life in both but one life stays,
Though it so many forms displays. (68)

The child follows a natural desire to imitate the actions of the ball, and through the use of the whole body, or with emphasis on specific limbs, he is able to perform the running, rolling, hopping, springing, and turning movements along different levels and in different parts of the room or playground. Abstract movements become meaningful to the child because he can objectify his own actions with those of the ball, which he has perceived visually and kinaesthetically. Froebel taught that doing and creating were founded upon early movements, as for example walking, but that the child needs to be bodily aware - '.....he should get his limbs, and indeed his whole body, into his own power.' (69)

The element of discovery, coupled with his desire to move in an explorative manner, meant that the child, through various means of locomotion, discovered the world. Arising from this, Froebel suggested travelling or journeying plays, which could be realised individually or with a group. These bore resemblances to Wilderspin's circular and serpentine dance forms, and also included moving into square and rectangular formations. In the general travelling game the children sang songs which insighted images of natural phenomena - clouds, meadows, flocks of sheep and other beautious forms. Social interaction was obtained through 'visiting plays' whereby partners greeted each other passing over and around each other in figures of eight. (Cf. Owen's reel). The serpentine form appeared in the 'Winding Brook'

play, in which the children followed a leader, first in circular form, then in a winding form, singing as they stepped along - 'Side by side now, fast or slow, Winding like a brook we go.' (70) Froebel considered the brook play to be transitional from the pure journeying play to the representational play, the latter example being the snail play, in which the children danced with linked hands, following the leader into the centre of the circle, and then in farandole style winding from the centre to the periphery. The stimulus for this traditional form arose from a ball attached to a string, which was then swung in the air so that it spiralled around the finger. Wheel-like movements, with circles and radial lines, some of which were dramatised were also included. Froebel regarded the ecstatic enjoyment and happiness of these plays to be derived from a spiritual source.

".....there is hidden a deep significance; that it is, in fact the husk within which is concealed the kernal of living spiritual truth." (71)

Development of the circular form occurred as star, flower and crown plays which were also accompanied by descriptive singing. They were intended to be presented as a composite or connected play. Walking games, including linear and circular perambulations, preceded the swinging movement plays in which the rocking and rhythmical swinging of the upper trunks and arms also occurred. Harmony was acquired through singing directional phrases as the moving part changed from one arm to two, two arms in varying planes, legs, and finally, the trunk. These pendulum swings, although contained within a play situation, represented a systematic technical approach to movement,
based on anatomical, spatial, dynamic and rhythmical structures. The swinging movements graduated into rotary actions of specific body parts, which could then be developed into a windmill play. Froebel's concluding examples were circular plays, including spinning around, small group circles, and the large circle. He held the opinion that the spirit and character of his plays demanded of the child the 'fullest and purest demonstration of his individual life' but at the same time, that it accorded harmony with the whole. (72)

Froebel, therefore, developed the spontaneous play responses of childhood into carefully structured movement plays, which incorporated geometrical forms, believing that they adumbrated to the child, not only his own nature and life, but the nature and life of the cosmos too. Havelock Ellis reiterated this connection when he wrote that the joyous beat of the feet of children and the cosmic play of the philosopher's thought rose and fell according to the same laws of rhythm. (73) Cosmological and crystallographic interpretations of movement formed the basis of a number of Rudolf Laban's theories which relate to those proffered by Froebel with particular reference to the cube and the octohedron. Similarly, Laban both theorised and actively demonstrated the flow of energy or 'force' within a movement, which is described as follows by Froebel:-

"The nature of force and its tendency toward complete development and representation is, therefore, not satisfied with mere many-sidedness in its operation; its fundamental tendency implies an organized community of forces, each of which operates self-actively, but toward a common end lying in unity." (74)

It may be asserted that the logical conclusion of this statement was

(72) Op. Cit. page 278.
(73) Ellis, H. The Dance of Life (London: Constable 1923) page 33.
(74) Froebel, F. The Education of Man (London: Appleton & Camp, 1887) page 186.
Laban's work on the 'effort cube' which unified spatial, temporal, and dynamic forces within the unity of the cube. Whilst Froebel might well be the nexus between the crystallographic theories of Swedenborg, who is reputed to have developed the science, and Rudolf Laban who interpreted its laws aesthetically in terms of dance, it is also possible to discern a relationship between Swedenborg and Froebel in terms of the spiritual content of natural phenomena. Froebel, like Swedenborg, regarded plants, especially trees, as symbols of human life, especially in terms of the highest spiritual relationships. (75)

Similarly, although in his youth, when confronted with the notion of the ending of the world, he disregarded the vain superstitions of ignorant men, believing that

"Mankind will not pass from the world, nor will the world itself pass away, until the human race has attained to that degree of perfection of which it is capable on earth" (76)

Froebel too, was motivated by the desire to improve the world, using education as a means of enlightenment. His emphasis upon the representation and objectifying of ideas through material or active means can also be considered seminal to the works of the twentieth century psychologist, Jean Piaget, (77) who identified mental stages in the


(76) Ibid. page 13.

child's development, referring to the concrete operational as a stage which precedes abstract thought. The practical application of Froebel's ideas were first introduced into the private schools when 'kindergarten' units were opened. In the public sector of education the impetus came during the early years of the twentieth century when, through the auspices of the Froebel Society (1874), changes in curriculum content and teaching approaches were made. (78)

The mid-nineteenth century (1859-71) had marked the crisis in 'religious, moral and social identity' (79) whereby diversity of scientific and religious opinion vied against each other. It has been shown that there were educational practitioners who were inspired by naturalist, socialist, and even mystical philosophies, others were motivated by orthodox Christianity, which was sometimes interspersed with nationalistic pride. Charles Darwin's theories (80) which to some extent where analogous to certain aspects of millenarian doctrines, inferred that the gradual progression of the race was towards human perfectability, but the underlying theory of the survival of the fittest necessarily placed onus on physical as well as intellectual superiority. The interaction of heredity and environment which characterised Darwinian theory, had of course been aptly illustrated in Owen's own experiments at New Lanark. This had been one of a number of practical examples of rationalism, which had been systematically planned for the communal improvement of living standards and the quality of life. Consciously sought ideals contrast with Darwin's theory which

(78) The Nottingham Branch of the Froebel Society was formed in 1905. City of Nottingham Ed. Committee Minutes 1907 page 689. (250 members).
(80) Darwin, C. Origin of the Species (1859)
stressed the inevitable improvement of the race. W. K. Clifford (1845-1879) and T. H. Huxley (1825-1895) also emphasised the importance of the wider community, and believed in the imposition of self-discipline where it would benefit the common good. Herbert Spencer (1820-1903) (81) provided a cathartic outlet for the amalgam of Darwin's ethical and Huxley's socialistic ideals. Both Spencer and Samuel Smiles (1812-1904) promoted a system of popular education which depended on the individual's self-government through affective means, rather than the submission of will to authority. Importantly, Spencer's system, popularised by Smiles, emphasised the total education of man, including the understanding and practice of physical education. The emphasis on outdoor games and competition was reflected in the boys' public schools, but an interesting example of a girls' school where both dancing and games took place was that of Winnington Hall, Cheshire. A small private boarding school, run by Miss Alexis Margaret Bell, Winnington Hall was founded in 1851. Miss Bell promoted health education, and revealed a profound interest in physical as well as intellectual development. Croquet, cricket and outdoor play of a vigorous nature were all encouraged, thereby pre-empting Spencer's assertions by several years.

John Ruskin (1819-1900) became acquainted with Winnington Hall a few years after its opening, and regarded the school as an institution where Plato's ideals of the harmony of the body and soul could be achieved. This was implemented through a curriculum which included sports, the arts, singing and dancing. The white-frocked, light-hearted dancing girls were, according to Burne-Jones, 'a pretty sight'. (82)

(81) Spencer, H. Education, Intellectual, Moral and Physical (1861)


"And a pretty sight it was to see the long school room and gallery fitted with white-frocked, light-hearted girls dancing together."
Ruskin, who held dancing to be the first of a girl's virtues, composed singing dances especially for the pupils there. A dance, which is now lost, was given the following dedication by him:

"These lines were written to be sung by those who could sing, to the dancing of those who could dance, chosen among the girls who had feeling and sound practice in such mysteries, at the school of Winnington, near Northwich, Cheshire, between the years 1865 and 1868" (84)

The elegant accomplishments brought about by dancing were now vying with the robust activities of sports and games, which in turn, were counter-balanced by intellectual development. In Self-help Samuel Smiles attempted to make physical labour and intellectual development compatible by promoting the out-door sports which were typical of the public schools - boating, running, cricket, and athletics - which were all considered to be justifiable pursuits which cultivated the mind and body. Practical success in life would only be established with sound physical health and, by necessity, preparation had to commence in one's youth. Smiles wrote that physical exercises, action, work and bodily occupation were important in securing a 'solid foundation of physical health' in order that the 'habit of mental application' (85) could be cultivated. Smiles educated the populace to the fact that the human frame was created for action and exercise, that the development of muscles and bones, and the capacity for action should be fostered, and that consequently there would be physiological benefits in the form of improved circulation, respiration, stimulation of appetite, nervous system and the brain. The senses would become acute and the thoughts more vivid. He also stated that physical education for girls resulted in the physical

perfection of the woman, whose beauty depended upon a fully formed skeleton, perfectly developed muscles, and lack of fat deposits. Dancing was considered to be an appropriate physical exercise that produced the exquisite beauty that outlined the female form:-

"Dancing is an excellent exercise for the body and limbs which it brings into action and contributes to develop. Under an intelligent teacher who avoids contorted attitudes, and rather studies to bring out the natural play of the limbs, and easy unaffected carriage of the body." (86)

Smiles, both re-iterated and popularised the ideas presented by F. Mason (ref. page 91) discerning between the standards of teaching and the nature of the dancing.

Herbert Spencer's understanding of physical education included the physiological and anatomical principles, incorporating both dress and diet. (87) Spencer in effect, promoted 'physical morality' which in educational terms meant a careful consideration of the child's upbringing. A nutritional diet, sensible clothing, and appropriate amounts of sleep were all vital for the welfare of the family and society as a whole. Spencer drew attention to 'the vital energies of the body', which required to be applied sensibly and equally between different forms of expression, thereby avoiding deficiencies in one or more areas. (88)

He considered the physical education of children to default on a number of issues, deficient feeding, clothing, and exercise, especially among girls, as well as the excessive mental application typical of many Victorian schools. He argued that as physical development supported mental development it ought not to be overlooked. The preservation of health was a duty, a moral obligation. This attitude, which

(88) Ibid. page 162.
emphasised the intrinsic nature of play in preference to the formality of gymnastics, focussed on the acquisition of movement skills - namely balance, control, locomotion, jumping and games which developed muscles and demanded perception. Spencer strove to dispel the frailty of the Gothic heroine and to change the ideal of womanhood. In so doing he gave great impetus to the developing physical education movement:-

"We have a vague suspicion that to produce a robust physique is thought undesirable; that rude health and abundant vigour are considered somewhat plebian; that a certain delicacy, a strength not competent to more than a mile or two's walk, an appetite fastidious and easily satisfied, joined with the timidity which commonly accompanies feebleness, are held more lady-like."

(89) Spencer's highlighting of the intrinsic value of physical knowledge brought new meaning and significance to movement, which was based on the understanding and physical welfare of the body, and the relationship this had with the mental state. In so doing, he was critical of the teaching of dance as a mere social accomplishment, and as he was also critical of the formality of gymnastics, he tended to emphasise games.

The popularity and fashion for games, with emphasis on manliness, and patriotism typified the activities of Charles Kingsley (1819-1875) who, as one of the advocates of physical prowess and national pride, anticipated the 'pluck and bottom' theory of education in which bookishness was counter-balanced with the sports and drills of active manhood. Although a firm believer in spiritual embodiment, and a person who enjoyed to hunt and camp, Kingsley was somewhat offended by the term 'Muscular Christian' which had been levelled at him by a fellow cleric. His retort was to argue that man served God with his

(90) Ibid. page 11.
total being. This appeared in the form of a letter written in
October, 1858. (91) The ideal of physical, spiritual, moral and
intellectual expression was advocated by John Stuart Blackie in his
*Self-Culture* published in 1875. Blackie echoed previous writers with
emphasis on the rational treatment of the body as providing the sure
foundation for the development of mental health. (92) Man's vitality,
according to Blackie, was the measure of his working power, and the
possession of 'every faculty and function of the body in harmonious
working order' (93) was to be healthy. Advocating at least two hours
out-door activities each day, Blackie suggested walking, games and
gymnastics to keep the 'machine of the body in fine poise and of
flexibility and firmness'. (94) Blackie, like Arnold and Huxley, was

(91) Kingsley Charles. *His Letters and Memories of his Life* (London:
MacMillan 1876).
"......You have used that, to me, painful, if not offensive, term,
'Muscular Christianity'. My dear sir, I know of no Christianity save
one, which is the likeness of Christ, and the same for all man, viz,
to be transformed into Christ's likeness, and to consecrate to his
service, as far as may be, all the powers of the body, soul, and spirit,
regenerate and purified in His Spirit. All I wish to do is, to say to
the strong and healthy man, even though he be not very learned, or wise,
or even delicate-minded - in the aesthetic sense. 'You too, can serve
God with the powers which he has given you.'"

(92) Huxley, T. H. A Liberal Education; and where to find it (London:
Appleton 1898) f.p. 1868.
"That man, I think, has had a liberal education who has been so
trained in youth that his body is the ready servant of his will, and
does with ease and pleasure all the work that, as a mechanism, it is
capable of; whose intellect is a clear, cold, logic engine, with all
its parts of equal strength, and in smooth working order; ready, like
a steam engine, to be turned to any kind of work, and spin the gossamers
as well as forge the anchors of the mind; whose mind is stored with a
knowledge of the great and fundamental truths of Nature and of the laws
of her operations; one who, no stunted ascetic, is full of life and fire,
but whose passions are trained to come to heel by a vigorous will,
the servant of a tender conscience, who has learned to love all beauty
whether of nature or of art, to hate all vileness, and to respect others
as himself." page 88.

(93) Blackie, J. S. *Self-Culture* f.p. 1875 (Edinburgh: David Douglas
1895) page 40.

(94) Ibid. page 44.
inevitably influenced by the German example of aiming at mental and physical superiority. The English intellectuals were beginning to emulate Germans as they realised the inadequacies of their own system. In an address to working men in 1868, Huxley had stated that,

"The Germans dominate the intellectual world by virtue of the same simple secret as that which made Napoleon the master of Old Europe. They have declared la carriere ouvert aux talents, and every Bursch marches with a professor's gown in his knapsack." (95)

Through the inquiries made by Matthew Arnold on behalf of the Taunton (96) Commission, and as a result of comment by eminent industrialists, the impending superiority of the German system of education, and the level of educational attainment and living standards of the German populace was becoming known in Britain. A. J. Mundella, who had lace-making interests in Nottingham and Chemnitz (Saxony), saw the contrast between the work people of both countries employed in the same industry. (97) The differences were humiliating. Public provision of education for the labouring population came in 1870, and Mundella's Act of 1880 made education to twelve years compulsory, with half time education to the age of fourteen. Following the 1870 Act, efforts were made to introduce a form of physical education into the curriculum - primarily motivated on the grounds of health and fitness. P. A. Taylor suggested in 1875 that grants should become available for the teaching of physical training and hygiene, but this did not occur until 1895. Even the efforts of the infants' schools had been curtailed by the enforcement of the Revised Code. By the end of the century the onus was upon militarism, and although dance gained a place in the curriculum

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(96) Taunton Commission Established December, 1864. Terms of Reference: To inquire into the education given in schools not comprised within the scope of...(the Newcastle and

/continued.
it was relegated to an unimportant position. The change in focus was primarily due to continental influences, particularly that of Prussia, when prior to the unification of Germany under Bismark, educational and political reforms had taken place. As the reform gathered momentum in Britain, physical education, including dance was valued more highly by educators. Traditional English singing games and dances were incorporated into school, but the principal ideologies upon which dance and physical exercises were based came primarily from Sweden and Germany.

(96) Continued...

and Clarendon reports) and also to consider and report what measures, if any, are required for the improvement of such education, having especial regard to all endowments applicable or which can rightly be made applicable there to.

Author's note:- Matthew Arnold, H.M.I. carried out inquiries for the Commission in France, Germany, Switzerland and Italy. He published Higher Schools and Universities in Germany (London: MacMillan, 1892) in which he made the following observation.

"The Germans as is well known, now cultivate gymnastics in their schools with great care. Since 1842, gymnastics have been made a regular part of the public school course, there is a Central-Turnanstalt at Berlin, with 18 civilian pupils who are being trained expressly to supply model teachers of gymnastics for the public schools. The teachers profess to have adapted their exercises with precision to every age, and to all the stages of a boy's growth and muscular development." page 124.


Author's note:-

H.M. Felkin was A.J. Mundella's business representative in Saxony, and as a serious student of educational theory (he had translated Herbart for English readers) he made a study of the technical education in the town of Chemnitz, which he published as Technical Education in a Saxon Town (1881). See,

CHAPTER FOUR

THE DREAM OF HEAVEN THE REALITY OF WAR
Historically, the development of dance in Britain has frequently reflected continental influences. Various dance forms, when once popularised, became anglicised and were subsumed into the main cultural stream. The absorption of foreign personnel, especially the private dancing master, permitted the dissemination of dance knowledge and practice—style, form and artistry—to enter into society and the arts, while the publication of important treatises on dance, and the spectacular theatrical performances imbued with technical mastery which continental dancers brought to London, marked the zenith of dance as a theatrical spectacle. This was particularly evident at the height of the Romantic period. (1)

Historically, the development of educational practice in Britain has also reflected continental influences. The philosophical ideas of Rousseau and the pedagogical method of Pestalozzi were both interpreted by Robert Owen and Samuel Wilderspin in their newly formed infants' schools. The notion of dance as an element of education had tended to move away from the traditional standpoint of social necessity to that of physical desirability, since Pestalozzi included the broader concept of 'physical education' as a valuable element within the curriculum. The Pestalozzian principle of educating a child physically to prepare him for the needs of adult life ultimately led to a new appraisal of the form this should take, and as, initially, Pestalozzi was working with poor children, the system he evolved was directed to the artisan rather than the gentleman. Pestalozzi's work (2) in Switzerland influenced educational practice in a number of European countries, where popular systems of education were being formulated to meet the requirements of an increasing industrial proletariat. As the various European countries vied against each other for military or economic supremacy during the nineteenth century, it became apparent that success depended upon a nation's sound health. The first positive move was taken by Prussia,

(2) Green, J.A. The Educational Ideas of Pestalozzi (London: W. Clive 1911) pages 121, 122, 123.
where educational reform was regarded as the appropriate tool that would ultimately lead to the overthrow of the French. The implementation of Pestalozzian-based education in the Prussian schools transformed the country from political subserviance to that of military might and one reason for this was that of the physical fitness of the population acquired through gymnastics. (4)

The transference of European supremacy from France to Prussia, effectively symbolised by the Franco-Prussian War of 1870, stressed the importance of individual and national strength which had resulted from educational and military reforms that had been introduced as State policy. The dominance of Prussia afforded an example for other European countries, so that in effect, although the gymnastic movement in Europe had sprung from a desire for personal improvement of the body coupled with personal liberty, it became linked with fierce patriotism and nationalistic pride which culminated in the new Germany. (5) The philosophical and historical background of the health and physical education movement as practised on the continent provided the ideological basis for the promotion of this subject and it is to this source that one must refer to find the rationale that led to the inclusion of dance in the British elementary schools.

In contrast, physical development according to a series of systematic exercises was off-set by the teachings of François Delsarte (1811-1871), a Frenchman who evolved a form of applied movement aesthetics in an endeavour to seek an explanation for the interpretation and significance of gesture. Delsarte provided the foundation for a system of movement which was totally independent of known forms, and which placed personal observation within a theoretical framework that corresponded to Swedenborgian philosophy. Delsarte's health was finally broken by the ravages of the

Franco-Prussian War when Paris was besieged and he was forced to flee. Posthumously his theories were taken to America, where several of his followers were able to implement and develop his ideas, thereby providing the foundation of the modern dance movement of the twentieth century. (6)

Two major ideologies provided the basis for the development of physical awareness during the nineteenth century - one which was founded upon man's personal desire to achieve liberty and physical prowess through physical exercises, and the other arising from his curiosity to resolve the relationship between his own corporeal self and his spiritual correspondence through gesture. In the former the emphasis was upon the material world - man's own corporeality - even though this gave vent to the ascendency of the national 'spirit'. In the latter the interpretation was metaphysical. Antecedents had occurred with the gymnastic festivals of Hellenic Greece and the militaristic practices of Sparta, while a number of the philosophical principles proffered by Swedenborg were quasi-Platonic. (7)

There are, however, two other important influences upon the manner in which physical expression manifested itself. Firstly, there was the nineteenth century's obsession with technology. As industrialisation developed and the machine age gathered momentum, the mechanical partition of movement, the segregation of components, and the repetition of rotary, reciprocal and dimensional action was subconsciously and metaphorically absorbed and expressed as gymnastic and dance techniques developed. Secondly, the rise of the 'folk' idiom, although enkindled by intellectuals and artists, resulted in the emergence of physical expression that grew from the people, particularly the youth. The German 'jungling', for example, was representative of a culture which stemmed from national roots in contrast to the French culture which descended as a mantle upon the

people from the aristocracy. The emergence of a 'folk' culture became more apparent in other European countries with the spread of education and the decline of the aristocracy and represented the start of dance as a proletarian art form, which first expressed itself through traditional dances and musical drill. There also existed the contrast between movements of a mechanical un-natural type, and those of naturalism itself revered by the philosophy of the Enlightenment.

The ideas of the eighteenth century Enlightenment had been accepted through the writings of Jean-Jacques Rousseau (1712-78) who had taught that through movement the child discovered the things external to 'self' and acquired the idea of extension into his immediate environment. Rousseau regarded the limbs, senses and organs as instruments of intelligence, and believed that through exercise it was possible to think. The greatest possible advantage came when the body was robust and healthy. In *Émile* (1762) he gave approval to the Greek festivals with their gymnastics and dancing, which were well conceived, but his sardonic attitude towards the girls of Sparta participating in military games alongside the boys is reflected in the following quotation,

"It is not necessary for mothers to have carried the musket and done the Prussian drill in order for them to provide soldiers to the state. But I do find that in general this part of Greek education was very well conceived."

Rousseau approved of the festivals and ceremonies when girls, crowned with flowers, and chanting hymns, formed dancing companies and bore gifts and offerings of baskets and vases, thereby providing a charming spectacle that counter-balanced the adverse effect of their 'indecent gymnastic.'


(10) Ibid. page 366.
He recognised the advantages of wearing the Grecian tunic, believing that the free and natural movements which it allowed resulted in the natural and beautiful development of both the male and female forms, idealised in the classical sculptures. Rousseau, although regarded as the voice of the Enlightenment, also heralded the dawn of Classicism, when the absorption into the European culture of Greek antiquity was manifested in written works, architectural forms, and the performing arts, not least in dance when Maria Medina danced in ballets created by Salvatore Vigano (1769-1821) wearing Grecian-style costume. Johann Friedrich Simon developed a system of physical education at Dessau in 1774 which closely followed the Greek example with the inclusion of exercises, running, jumping, wrestling and ball games. This new approach replaced the traditional gentleman's physical activities of dancing, fencing, riding and vaulting over the live horse, which had typified the old order of society. The influence of the Enlightenment and Rousseau specifically, with emphasis on intellectualistic rationalism, brought about a new level of human understanding that was later to stimulate the writers of the Romantic period. Immanuel Kant (1712-1804) was the last defender of the Enlightenment who also anticipated Romanticism and the neo-humanism of Goethe and Schiller who in themselves exuded the belief that the Hellenic world was humanity's highest manifestation. (11)

The inspiration sought through Classicism by the Germanic peoples revealed an idealised and subjective conception of the historical and political development of the Greeks which became associated with the extolling of their own past history. The 'Sturm und Drang' (Storm and Stress) movement led by Johann Gottfried von Herder (1744-1803) idealised natural man and depicted him within the historical context of certain

(12) Ibid. page 154. "Its goal became the restoration of the past from the untapped powers of the ordinary people of the present."
European countries. In the essay Die Plastik, he revealed his veneration of the body as a natural, beautiful manifestation of life and vitality, a vehicle through which, by means of gesture, the soul could speak. (13) Herder, who was an anthropologist and historical philosopher, collected folk-songs. He published Volkslieder in 1778-79 thereby initiating the sense of tradition and identity which was later to lead to nationalism. His adoration of nature was revered through the Gothic, which he considered to be the sublime expression of nature, the divine, and the infinite.

Nations, like individuals, were regarded as passing through periods of youth, maturity and old age, each with identifiable characteristics. The distinctive cultural traits brought recognition of the German past with the re-discovery of the folk-culture and intellectualism of the Middle-Ages. The Germanic awareness of national characteristics came to fruition through the folk arts of song and dance, legend and fairy story. The re-discovery in Germany of Shakespearean drama influenced intellectual thought, and through art rooted in the Gothic, a new Romantic movement emerged. From the rustic field of Arcadia the German identified his own history. Christopher Martin Wieland in The History of Agathon (1773) depicted an idealised picture of Arcadians dancing the 'reigen'. The sensuality of the simple rhythmic movement of the circle dance revealed a harmony between man and nature, but the beauty of the human soul was illustrated by the dance of the three Graces. (14)

The inspiration that arose from interest in Classical Greece also led to a better understanding of the history and identity of Northern European cultures. Liberation from the restrictions of neo-classic values occurred in the works of Johann Wolfgang von Goethe (1749-1832) and Friedrich Schiller (1759-1805). They both helped to create the mysticism of the past through the creative powers of the present. The German language

(14) Ibid. page 351.
was championed and became an important unifying factor in the eventual emergence of the German state. Goethe emphasised the universal principle which unified nature; this he termed *gestaltung* and regarded it as a formative process allied to the *metamorphose*, a transferring process. Human nature, in the light of this interpretation, was itself comprehended as an aspect of nature. It was Heinrich Heine's (1797-1856) descriptive poems in *D'Allemagne* that had a far reaching effect on the history of ballet, for his description of elves in white dresses whose hems were always damp, and the snow-coloured wilis who waltzed piteously through the night, inspired Théophile Gautier to initiate the ballet *Giselle* which, significantly, included scenes of peasant life.

The inclusion of peasant dancing in theatrical productions occurred in Vienna as early as 1745, and it is thought that Dauberval included Basque dances in *La Fille Mal Gardee* in 1789. Throughout the nineteenth century a number of choreographers utilised this source (Bournonville 1832, St. Leon 1864, Petipa 1890, Ivanof 1892) so that Scottish, Hungarian, Polish and Spanish dance forms were performed by professional dancers. Rural communities continued to perform their own traditional dances some of which, the waltz and polka specifically, were accepted and modified by bourgeois society. The term 'folk' was synonymous with men who began to feel a 'common and collective want' (17) and from folk rhythms of harmonised dances the modern symphony developed, firstly through Haydn and Mozart, and culminating in the musical storm and stress of Beethoven's Symphony in A-major which the Saxon composer, Richard Wagner (1813-1883) described as the 'Apotheosis of Dance'. (18)

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(17) Ibid. page 92.

"This symphony is the Apotheosis of the Dance herself; it is Dance in her highest aspect, as it were the loftiest deed of bodily motion incorporated in an ideal mold of tone. Melody and Harmony unite around the sturdy bones of Rhythm to firm and fleshy human shapes, which now with giant limbs' agility, and now with soft, elastic pliancy, close up the supple, teeming ranks; the while now gently, now with daring, now serious now wanton, now pensive, and again exulting, the deathless strain sounds forth; until, in the last whirl of delight, a kiss of triumph seals the last embrace."
Wagner was strongly influenced by the medieval legends and the folk culture of Germany which were infused in his works. His royal patron, Ludwig II of Bavaria, created the architectural splendour of the castle at Neuschwanstein, which stands as a vestige to Lohengrin, Tannhauser, Parsifal and the Teutonic knights. Writing retrospectively, Wagner believed that it was the folk tradition as a 'bodily enacted artwork' that 'fixed and crystalized' the blend of lyric song and dance which, coupled with other arts, led to the creation and acceptance of Germanic themes beyond the geographical boundaries of the state.

Towards the end of the nineteenth century there developed in Germany a youth movement or 'wandervogel', an association founded by pupils of the Berlin-Steglitz gymnasium in protest against the predominant middle-class values of the second half of the nineteenth century. It was an effort to develop a way of life based on the experience of comradeship acquired through country rambles and explorations, and the performance of folk drama, song, and dance. This in turn spread to other parts of Europe and, subsequently, international youth rallies became popular. The focus on youth had first begun at the start of the century when serious thought was being given to the concepts of 'culture' and 'nationalism'. Gradually artists, writers, architects and performers had established bonds of cultural expression which transgressed political boundaries, while philosophers and politicians had intimated possibilities of national and political unity.

It was during the nineteenth century that two concepts of nationalism were identified in Germany. Firstly, there was the notion of belonging to a group or tribe which displayed specific customs and life-style; secondly, the recognition of an independent state, integrated, yet

possessing established geographical boundaries. These concepts became important during Napoleonic rule when the national consciousness of the Germans was awakened. Johann Gottlieb Fichte (1762-1814) and Georg Wilhelm Hegel (1770-1832) stressed the importance of the state and the community as means of overcoming egoism and selfishness which were held responsible for the loss of political and national power in Prussia. (22) The cosmopolitan characteristics of the Enlightenment succumbed to the narrowness of nationalism as influential Prussians demanded reform.

Although Hegel's philosophy had lacked political reality, he taught that the state was as much a part of nature as the individual, and that it was through the nation that individual freedom was achieved. It was within this context, therefore, that Fichte, aware of the importance of educational reform, introduced the ideas of Pestalozzi to the Prussians by public declaration of the significance of Pestalozzian educational ideology for the moral and political regeneration of the country. Fichte believed that education could succeed in both regenerating and ennobling the race, and that people, equipped with physical and spiritual power would be wiser, happier, and better Prussians. In re-kindling self-respect and national pride, Fichte hoped to raise the standard and quality of life by encouraging individual effort within a national policy of reform. It was Fichte, therefore, who stimulated the desire for improved education of the next generation, and by advocating a national system, was successful in realising three fundamental ideals, viz the development of the individual for the benefit of the community; the stimulation of the individual into independent activity, and the development of character and good will. (23)

As a means of acquiring self-reliance and self-help, it was imperative that physical development should proceed with mental stimulation. Fichte intended that boys and girls should experience both effort and hardship as

(22) Ibid. pages 180 and 164.
well as health and beauty, regarding both as tools for moral development
and a vocational role. He emphasised individual equality irrespective of
different personal powers. It is evident from *Aphorisms on Education*
that in terms of human power and expression, Fichte regarded the
development of the body to be as important as that of the mind. In
education, the pupil needed to acquire mastery of his own body:—

"Daily enjoyment of fresh air, harmonious development of the
body by gymnastic exercises, like dancing, wrestling, fencing
riding, all aimed at bringing the body under the control
of the mind and at making it at the same time the strong
durable tool of the latter - these are understood in the
whole system of education." (24)

A number of Fichte's ideas were common to those of Peter Frank (1745-
1821) who was also a contemporary of Pestalozzi's. Frank was a
promulgator of public health and national fitness who published four
volumes on the subject. He presented school hygiene as an integral
part of community health and succeeded in establishing the notion that
this was conducive to the capacity of the nation's self-defence. (25) Frank
claimed that training and education for health and fitness should commence
at childhood, and advocated physical freedom according to physiological
laws. The principal philosophy of the Enlightenment is reflected in Frank's
works, but he also believed that the state should assist the child to gain
his physical emancipation and self-improvement. Fichte was able to
instigate many of these ideals, since the outline plan reflected eloquence
of thought and thoroughness of philosophical detail which had been drawn
(26)
up with patriotic zeal. The realisation of this outline, which was
achieved by the latter part of the century, occurred as previously stated,
through the practical application of Pestalozzian principles.

Pestalozzi's practical experiments and his writing reveal an attempt

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(24) Fichte, J. G. *Aphorisms on Education* f.p. 1804 in
Turnbull, G. H. *The Educational Theory of J. G. Fichte* (London:
Hodder & Stoughton 1926) page 158.
page 185.
(26) Paulson, F. *German Education Past and Present* (London: Fisher Unwin 1908)
page 178.
to rationalise on the psychological unfolding of a child's physical skills. He termed this specialised form of education 'kunstkraft' (27) and based its understanding on the external expression motivated by either intellect or heart, home or business. In effect, he was attempting to identify disparate forms of action, relate them to their source and explain the intermediary process. The culmination of basic physical actions occurred in the final stage of 'fertigkeit' or refined skills. Whilst the former might be considered utilitarian or every day actions upon which life skills depended, the latter referred to complicated physical actions which resulted from training and practice. Pestalozzi referred to the 'nerve-track', meaning the mind-motor relationship which determines physical skill. (28) He stressed the importance of mind and action, but also the sensory perception of movement (what is now termed kinaethesis). His analysis showed that muscular control was dependent on the brain's ability to direct movement, and the body's own perceptual response to motion. He acknowledged the laws that governed the development of physical powers were physical laws, because the mechanism which gave power to the body was a physical power, but importantly he held the mind responsible for effective action. Unthinking mechanical movements were ineffective. Pestalozzi did not consider that automatised human movement had a part to play in education. The practical skills advocated were those required in actual life by the tradesman or farm worker, but this did not prevent him from searching for some fundamental system of physical dexterity which could provide the foundation for later forms of specialist or applied expression. His aim was to make the child fit for the physical conditions of its life, and he was critical of physical education suited only to the gentleman. (29) Physical powers ought to correspond closely with the future.

(28) Ibid. page 116
(29) Op Cit. page 121-125.
life style and rank, and in terms of the poor was provided by work in fields and garden.

In order to satisfy an unspecified future need, Pestalozzi attempted to formulate a form of basic movement training which would be appropriate for all. He considered for example, that exercises of several body parts, in the form of gross whole-body actions, should precede those of specific actions of single parts, and that large limb actions should precede smaller ones. He therefore advocated a system of graded exercises which were both purposeful and varied. In his efforts to codify physical instructions he proposed a system based upon simple movements leading to complex ones; this he termed an 'alphabet' of practical power which would include all elements of physical activity. The genesis of the idea occurs in How Gertrude Teaches her Children, where Pestalozzi describes how

".......this A B C of practical power is not yet found, and one rarely hears of anybody trying to work it out. Earnestly worked at the problem should present no great difficulty ......The alphabet must start from the simplest natural expression of physical power in which lie the foundations of the most complex human dexterities. Striking and carrying, thrusting and throwing, pulling and twisting, wrestling (encircling) and swinging etc. are extremely simple expressions of our physical powers." (30)

Pestalozzi's idea of formulating a generic form of physical education for the child, based upon specific movement actions which were then directed towards the specialist skills of the adult, took many years to develop, the most successful manifestation occurring in the work of Rudolf Laban (1897-1958). (31) This A B C of practical power was never

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Author's note:-

(31) Rudolf Laban, movement theorist of the twentieth century, identified eight basic effort actions as part of his basic movement analysis. Of these, four THRUST (thrust, striking, throwing) PRESS (pulling, carrying) SLASH (twisting, wrestling, swinging) FLOAT (swinging) correspond to Pestalozzi's, which are shown in the brackets.
successfully formulated at the time, although Pestalozzi supported the elaborate form of drill developed by his contemporary Niederer, which was an attempt to interpret Pestalozzi's principles. A system of drill was formulated, but this was only resorted to in inclement weather at the school in Yverdon (1811) where the children gained sound health from free, natural movements experienced out of doors. The formality of the drill with its emphasis on mechanical repetition which was published by Niederer, with Pestalozzi's approval, was a curious deviation from his belief that a physical activity was only educative if it sprang from an intellectual stimulus. It would seem that the ideal form of physical expression had not been successfully formulated despite a growing need.

Philip von Fellenberg (1771-1844), influenced by Pestalozzi and aware of the developing health movement, provided three forms of physical education to meet the needs of children from three distinct ranks of society who attended his school at Hofwyl - the poor, the farmers, and the upper ranks. Open air activities, riding and swimming, in addition to dancing and drill, formed the programme of activities for the latter group, whereas the poor and the farming class developed fitness through agricultural training which included manual labour. Pestalozzi and Fellenberg provided the example for later physical educators who developed the element of gymnastics particularly, and their work was significantly different from that of the British infant educators, since dance, although a serious pursuit, had now assumed a different role as an element within a wider spectrum of physical activity. Despite the theatrical and social development of dance and the gradual awakening of the 'folk' tradition during the nineteenth century, its place in the new curriculum was less assured as it vied with more vigorous activities. The aesthetic and artistic qualities of dance.

(32) Green, J.A. The Educational Ideas of Pestalozzi (London: W.B. Clive 1911) page 120.

became secondary to its social and physical appeal as the search for appropriate means of artistic expression for children continued, offset by the example of the high technical mastery of the professional stage. Attempts were being made to acquire an expressive artistic language in schools. Johan Gut Smuths (1759-1836) and Friedrich Ludwig Jahn (1778-1852) were both pioneer physical educators who included dance in their systems.

In Gymnastik fur die Jugend (1796, English translation 1800) Gut Smuths included dancing along with other activities, primarily because he considered it brought that gracefulness and regularity of motion which united strength and agility. He used the term 'gymnastic dance' for a type of heroic movement designed for young men and boys. This required strong skillful movements of power and control. 'Gymnastiks' in the context of Gut Smuth's work was also a generic term which included a wide variety of activities - anatomically-based exercises, dancing, marching and military exercises. He introduced apparatus work - ropes, ladders, climbing pole and balancing equipment. The translation of Gymnastik fur die Jugend into French, English, Swedish and Danish resulted in the dissemination of Gut Smuth's ideas into numerous continental schools.

It was Friedrich Jahn, a young Berlin teacher, who began the interpretation of Pestalozzian physical educational ideals in Prussia, and this came about primarily through the training of gymnasts. In an attempt to revive the old German spirit of masculine prowess and camaraderie, Jahn encouraged young men to identify with the ideals of the state through recourse to physical fitness. A patriotic movement developed in the

(34) Gymnastik fur die Jugend divided gymnastics into the following areas:-
Wrestling, balancing, climbing, carrying, pulling, use of ropes, ladder pole, dancing, marching, military exercises, bathing and swimming, exercises in summoning the fire brigade, training the organs of the senses and anatomically-based exercises.

universities where franco-phobic student societies formed what later developed into the nucleus of a nationalistic movement, with emphasis on folk and physical culture. Jahn promoted an active, wholesome life, communally shared in games, and with the harmonious co-operation of working together. He encouraged public sportsmanship which could be directed to the service of the nation, and in so doing inextricably wove gymnastic expression into the fabric of state patriotism. (36) The first 'turnplatz' was founded in the vicinity of Berlin in 1811 and the 'burschenshaft' of German students at Jena in 1815. Their flag of black, symbolising the night of slavery, red and gold, representing the sun of liberty, was accepted as the nationalist flag of the German Confederation in 1848. The public 'turnplatz' transcended rank and age as men and youths exercised on the newly constructed apparatus and consciously worked towards the war of deliverance against Napoleon in 1813. The Napoleonic campaign of 1805 had resulted in the subjection of the greater part of Germany to French rule, although Prussia was able to maintain independence until the October of 1806 when the double battle of Auerstadt and Jena occurred. Napoleon entered Berlin, and in rapid succession the Prussian fortresses fell at his heel. Political necessity infused militaristic ideals into the gymnastic movement and by the time of the Franco-Prussian War, some fifteen thousand 'turners' fought with patriotic fervour. (37) Upon the unification of Germany the 'turners' were given full state approval. It had been shown that the demands of marching, combat and camp demanded physical efficiency which a gymnastic training could give. Germany, like Sparta and Rome before it, associated self-defence and conquest with physical prowess and efficiency. Folk song and dance could only imbue such expression with nationalist spirit. (38)

(36) Ibid. page 90.
(37) Op. Cit. page 105. In 1869 there were 128,491 members, in 1915, there were 1,072,274.
(38) Wagner, R. Wagner on Music and Drama (London: Gollancz 1970) page 428. Körner's patriotic songs were set to music by Weber in 1814 and aroused patriotic enthusiasm among the 'Jüngling'.
Jahn's Die Deutsche Turnkunst published in 1816 outlined his system of German gymnastics which included preliminary and fundamental forms of exercise that provided the foundation for other modes of training. The ideas of Guts Muth and Jahn were brought to Britain by their disciple, P. H. Clias, who established himself at military and naval institutions. His An Elementary Course of Gymnastic Exercises (1823) systematically presented a series of exercises designed for the improvement of the lower body, in which walking, running, jumping and balancing were included with an introduction to dancing. He then progressed to arm exercises and complicated movements of the feet before concluding with involved exercises, wrestling and jumping. Clias's work was influential in the world of physical movement, including dance, and was quoted by G. Yates in The Ball, A Glance at Almack's published in 1829. (Ref. Chapter 2). The militarist basis of Clias's work created the legacy for drill lessons as taught in British elementary schools. (41)

By mid-nineteenth century, physical training for men had gained popularity and recognition, but some activities had not proved appropriate for women and girls. Adolf Spies (1810-1858) attempted to alleviate this deficiency by developing a broad-based physical education programme that also included swimming, skating, dancing and gymnastics. In 1833 Spies went to Burddorf and worked with Friedrich Froebel, making physical education an integral part of school life there between 1833-1848. Froebel was the head of the school and was assisted by Heinrich Langethal (1792-1874) and Wilhelm Middendorf (1793-1853). Middendorf had been influenced by Jahn. By the spring of 1834, the boys were receiving six hours tuition in gymnastics each week. Shortly afterwards similar classes were taken by the girls. Spies taught a system of 'free exercises' designed to bring about controlled movements and graceful carriage. Mass

(39) Clias, P.H. An Elementary Course of Gymnastic Exercises (London: Sherwood, Gilbert, and Piper. 4th ed. 1825)
(40) Ibid. pages 19, and 36.
marching was introduced as a means of accommodating large numbers - eighty
(42) to one hundred - of children. A practical manual for teachers was
published in which graded exercises for children between the ages of
six and ten years old were given. In 1851 a similar publication for
senior pupils was issued. A new gymnasium at Hesse was fully equipped
with a variety of gymnastical apparatus and methods here became the
prototype for Spies's system of gymnastics adopted by the schools in
the principal German cities. The inclusion of music with rhythmical free
movement exercises infused a dance-like element into this form of
gymnastics. Marching and dancing to familiar songs also took place, and
the tanz-reigen or circular dance assumed a new importance. (43) The reigen
was a medieval dance form rather like the folk roundel in which a chain
of dancers moved hand in hand in either an open or closed circle. The
dancers traversed the ground with marching, hopping, skipping or running
steps as they formed serpentine patterns or extended lines to either
instrumental or vocal accompaniment.

The subsequent development of Gut Smuth's system of gymnastics in
Denmark by Natchtegal around 1800 and their resultant introduction into
Sweden by Per Henrik Ling (1776-1881) is significant in that it effectively
provides a nexus with Martina Bergman-Österberg (1849-1915) who instigated
training methods for women teachers of physical education in Britain in
September 1885 - '........the first course in physical education on a
full-time specialist basis known in this country with four students'. (44)

Ling made radical changes through a system of corrective gymnastics
which he attempted to relate to anatomy and physiology. He divided the
study of gymnastics into four principal sections, educational or civil,
military, medical and aesthetic. The latter category included ballet and

(43) Ibid. page 119.
mime. His fundamental principles followed those of natural science, with the body, as in ballet, providing the basis for a series of symmetrical exercises which aimed to procure an all-round body effort, with corresponding proportional development. Each form of movement was given a clearly defined spatial structure, with emphasis on the starting point and ending point, linked with identifiable progressions. The body moved in a pre-determined manner, so that thought preceded and then accompanied specified actions. Practice of these gradual progressions induced strength, dynamical and temporal awareness. The maintenance of the body's equilibrium in both action and stillness made skilful demands on the participant, whilst the exercises of the trunk included awareness of the vital organs in addition to the motor organs. Ling re-incarnated the Greek ideal by injecting what could be termed mechanical, repetitive movements with spiritual expression, and by developing personal awareness of the physical and moral self he brought Greek classical awareness to the Northern Europeans. (46)

The ethics of Ling's gymnastics was to produce a strong, muscular body by means of systematic exercises according to specific forms. The whole body was exercised and its entire motion brought into play resulted in co-ordination and control. The aesthetic ideal of beautifying the shape of the body was achieved through a unified mode of physical training which was accessible to the masses. The parallel development of dance training according to codified, systemised and formalised movements was also taking place in the nineteenth century, but its appeal remained elitist. Repetition through practice was recognised as the only way to secure a brilliant technique which was required to produce the illusion of the Romantic ballet. The deftness of the sylph was achieved through

(46) Bergman-Osterberg, M. *Synopsis of Ling's Swedish System of Gymnastics* Dartford Archive C 6/3 no date or publisher given.
Also Bergman-Osterberg, M. *Ling's Swedish System Gymnastic Tables* Dartford Archive C6/1 (London: J. Martin, 1887)
exhaustive practice in the studio. Contemporary accounts bear witness to the excessive training methods employed. It is reputed that Maria Taglioni, who was trained by her father, had a strict discipline imposed upon her and worked until she was faint. (47)

Carlo Blasis (1795–1878) in his *Code of Terpsichore* (1820) (48) effectively linked the neo-classical movement with that of the physical training movement by presenting a treatise which equated technical accomplishment with artistic expression. He advised daily practice and warned against excessive work which could lead to injuries or be prejudicial to health, a warning little heeded by the romanticists. Blasis recommended hard work through intelligent study, and favoured the study of dance with other arts. His training method was anatomically based and commenced with exercises of the legs, studies for the body's carriage, and then arm positions and further studies. He worked through the principal positions of the feet and body and their derivations, with notes on the centre of gravity and the body's equilibrium. It is the spirit of classicism rather than romanticism that permeates the work, in which the dancer's actions and body positions, as for example in the 'arabesque', are traced to the bas-reliefs of Grecian architecture and painting. Complexity of movement occurred in the temps, steps, enchainments, and entrechats. Blasis emphasised accuracy and precision, grace and elegance, but also advised the mastery of qualities containing artistic relevance, for example attaining strength without stiffness, musicality within movement expression and lightness through aerial qualities. Blasis's final studies were those for pirouettes, which at that time typified and exhibited technical progress in theatrical dance forms. Technical mastery in dance was to be attained through graded

(48) Blasis, C. *An Elementary Treatise Upon the Theory and Practice of the Art of Dancing* (Milan: Chez Joseph Beati et Antoine Tenenti 1820) 

NB. This book formed the basis for his *Code of Terpsichore*. Translated by Mary Stewart Evans (New York, Dover, 1968) pages 33–39, for principal positions and their derivations.
progressions, and each dance lesson was structured to allow for systematic
and complex development.

Blasis's Code of Terpsichore provided an ideal model for others
to follow, but the fervour of mid-nineteenth century practice is aptly
revealed in G. Leopold Adice's account of the technical mastery of ballet
at the Paris Opera between 1848 and 1863. Adice was instructor for
the boys' classes and believed in intensive training methods which brought
dancers to the point of physical exhaustion. Energy and endurance were
acquired through adagio movements - sustained movements that depended
on control and balance-as the dancer held positions. Elevation and allegro
movements resulted in the acquisition of the ephemeral qualities of flight,
and dexterous footwork that was rapturously received by audiences. (49)

The industrial and technological innovations of the nineteenth
century appear to have enticed man to compete against the power and
efficiency of the machine. His curiosity of mechanical power was
reflected in his comprehension of his own bodily power and dexterity.
Ferdinand Redtenbacher who became the director of Karlsruhe Polytechnic
in 1857 wrote,

"Man as motive power is weak and expensive, but is
equipped instead with intelligence, albeit this also
is sometimes of a weak order. Thanks to his bodily
form and thanks to his mind he is a universal machine,
capable of an infinite diversity of movement" (50)

In schools, gymnastic societies, and in dance studios the emphasis was
on the improvement of self-power and expression. The generation of energy
and the aspiration to master controlled, systematised movements
characterised the principal trends in dance and gymnastic development.
The partition of movement into anatomically-based components or intricate
stepping, including dance 'sur les pointes' which could then be synthesised

     page 71.

(50) Klemm Friedrich, A History of Western Technology (London:
     translated by D. W. Singer.
into a wide range of variables, or be performed specifically for exercise, became the praxis. The motivation was primarily the surmounting of physical forces through physiological endeavour - exceeding all previous records. In the world of theatrical dance it led to artistic decadence and vulgarity. In respect of the gymnastic exercises of the Swedish system, it resulted in monotonous repetitive drilling and individual identity was subsumed by the mass. A scenario developed which saw increasing popularity of social dances, the rise of national dancing, the fervour of gymnastic exercises, and the technical brilliance of ballet. Against this background of fervid physical expression occurred the work of François Delsarte which provided an illuminating exegesis of metaphysical movement.

Delsarte took over thirty-five years to formulate his ideas on aesthetic movement, basing them on the neo-platonic belief in the relationship between the inner world of ideas and principles, and the outer world of matter. His 'Cours d'esthetique Applique' was fundamentally a scientific course of applied aesthetics which embraced several different art forms, but as developed by Steele Mackaye, an American actor who lived and worked with Delsarte, was applied to dramatic and gymnastic movement. Delsartean theory represented the pure essence of metaphysical interpretation whereby the geometrical divisions of movement - the state of expression, spatial zones, dynamical qualities - were based on two important laws which were essentially Swedenborgian.

These two laws, which in practice were inter-related, were known as the Law of Correspondence and the Law of Trinity. In the former, it was stated that for each spiritual function there was a function of the body, and that for each function of the body there was a spiritual


(52) Ibid. pages 28-33.
correspondence. The latter was based on the laws of triunval unity and
stated that each element was essential to the other two, co-existing
temporally, co-penetrating spatially, and co-operating motively.
Delsarte taught that movement was reflective of man's inner state which
was determined by the body's postural shape, gesture and power of physical
expression. Swedenborg's important works were translated into French by
the Marquis de Thomé and Abbé Pernety, the latter however, not always
remaining faithful to the original but adding his own interpretations.
Baudelaire and Balzac were both influenced by Swedenborg. (53)

Swedenborg's theory of representations and correspondences is more
explicitly expounded in Arcana Coelestia where he stated that every man
had his being or 'esse' of life. This is his soul which he was given
from his father. It is corporeal manifestation of life or 'existere'
that is called the body, and 'consequently the body is the similitude of
its soul, for the soul, by its means, lives its life at pleasure.' (54)
Delsarte attempted to rationalise on this and other aspects of Sweden-
borgian doctrine in order to show that there was an inextricable link
between the motivation of the movement and its physical manifestation.
This would also relate to physical manifestation and the observer's
assessment of its meaning. In order to comprehend both symbol and
Delsarte coalesced his own careful observations with Swedenborg's theories
and created a complex table of variables which systematised the known
factors. He identified three zones of the body as being significant and

page 244.

(54) Swedenborg, E. Arcana Coelestia VOL XII (London: Swedenborg
Society 1909) translated from the Latin 1890 by
R. F. Tafel. page 563.

Theosophilus Parsons in 'Outlines of the Philosophy of the New Church'
writes,
"Swedenborg uses in relation to this matter two Latin words which it has
been found impossible to translate adequately; and, for the most part, they
are left untranslated in our English translations of his works: these words
are 'esse' (literally, to be) and 'existere' (literally, to exist)."

Parsons, T. Religion and Philosophy of Swedenborg (London:
James Spiers, 1876).
attached meaning to the use of specific limbs and organs. Spatial divisions determined whether a movement was excentric, normal or concentric and formed the basis of the Ninefold Accord (see Figure 17). (55) Movement within certain realms of space around the body were given particular meanings, for example, gestures in the high zone above the head signified divinity, those at the same level as the head intellectualism; the upper trunk emotionalism; the legs vitalism. Directional movement was also imbued with meaning, for example, forward movements were often fearless and vital, sideways movements suggested magnitude and emotion, and backwards movements negation. In keeping with the concept of trinity, three orders of movement were identified - oppositions, parallelisms, and successions. (56) The order of opposition which included the law of equilibrium, supposed two parts of the body moving in opposition either in terms of direction, force, or physical and emotive powers, while that of parallelisms supposed two parts of the body moving in the same direction simultaneously. The order of successions focussed on the successive or progressive flow of movement passing through the body either in its entirety or through a particular limb. This flow of movement traversing anatomically through muscle, bone and joint could either radiate outwards from a centre, or work inwards from an extremity. The manner in which movements were executed depended on the nine laws of motion, which were attitude; force; motion; sequence; direction; form; velocity; reaction; and extension. (57) Delsarte presented this grand design as a chart in which the relationship between the celestial world of ideas and the physical life of man is shown. (See Appendix IX).

The geometrication by Delsarte of Swedenborgian philosophy provided a practical plan for movement activity and interpretation. The entire

(56) Ibid. pages 33-35.
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CHART OF THE NINEFOLD ACCORD WHICH APPEARED IN 'Delsarte System of Expression'

Excentric refers to expansive, stretched movements; Concentric refers to the contracted shapes, and Normal relates to steady equilibrium and calm.

**FIGURE 17**

understanding of gestural significance was given a meaning according to a metaphysical codification. Through practical application of these laws, it became possible to externalise an inner attitude, thought or emotion, and equally, by trained observation it was possible to understand the observed movement. It could be argued that Delsarte was perpetuating the tradition of Baif's Academy (ref. chapter 1), but it is evident from the following extracts that there is a nexus between Delsarte's teachings and the quasi-Platonic writings of Swedenborg:

"In order that some idea may be had of representations and correspondences, it may suffice to reflect only on those things which are of the mind, that is of the thought and will. These things usually so beam forth from the face, that they manifest themselves in its expression, especially do the interior affections manifest themselves from and in the eyes. When the things of the face act in unity with the things of the mind, they are said to correspond, and they are correspondences; and the very looks of the face represent, and are representations. The case is similar with those things that are effected by gestures in the body, and also with all the actions that are produced by the muscles. That these things are effected according to what a man thinks and wills, is known. The gestures and actions themselves, which are of the body, represent those things which are of the mind, and are representations; and when they agree together, they are correspondences.

It may also be known, that images do not exist in the mind exactly as they are presented in the countenance, but that they are simply affections, which are thus imaged forth; also that acts do not exist in the mind exactly as they are presented by actions in the body, but that they are thoughts which are thus figured. The things which are of the mind are spiritual, but those which are of the body are natural. Hence it is evident that there exists a correspondence between spiritual things and natural things; and that there is a representation of spiritual things in natural things; or, what amounts to the same, that the things pertaining to the internal man are imaged forth in the external, in which case the things which appear in the external man are representative of the internal, and the things which agree together are correspondences."  

This statement needs to be comprehended in the light of Swedenborg's attitudes to the nature of the body and the composition of the blood. The study of the blood, as the spirituous fluid not only provided the link


between the soul and body, but accounted for its force or power. In this instance, Swedenborg associated his theories with Aristotle's concept of form. (60) A major characteristic of Swedenborg's writings is his search for a synthesis between ancient philosophy, Christian revelation, scientific truth, and modern experience. He dismissed the Christian dogma of the Trinity believing that Christ was the 'Divinum Humanum'. Delsarte, in his Law of Trinity may well have rejected the Swedenborgian belief, since he was known to be a deeply religious man, and in his address to the Philotechnic Society of Paris he stated his conviction that art began and ended in God:

"Art is divine in its principles, divine in its essence, divine in its action, divine in its end. And what are, in effect the essential principles of art? Are they not, taking them together, the Good, the True, and the Beautiful?" (61)

Swedenborg referred to the body as the form of the soul, but it is important to note that the soul too possessed its own essence and form, since man is provided for in the spiritual world and the material world. In the former his body is formed of spiritual substance, which also resides in his earthly body which is formed of material substance. This explanation occurs in a number of works, but the following extract adds clarification:

"The Internal and External, which have been treated of, are the Internal and External of man's spirit; his body is merely a superadded External, within which those exist; for the body does nothing of itself, but from its spirit which is in it." (62)

(60) Aristotle Metaphysics (London: O.U.P. 1928) page 1067 Bk. K states "There is something that directly causes movement; and there is something that is moved, also the time in which it is moved, and that from which and that into which it is moved."


Swedenborg extended his metaphysical synthesis to include a figurative description of the Grand Man in which spiritual societies dwelt in heavens that corresponded with the natural body. (63) Delsarte’s system of movement attempted to comprehend man’s relationship between his inner and outer self. He interpreted the Law of Trinity in several ways, but primarily it referred to the celestial, spiritual and natural. In practice, students performed a series of systematic movement studies—posing, gesturing, using facial expression—and gained skills in relaxation, known as decomposing, and action, known as energising. It is impossible to assess accurately pure Delsartism, since Delsarte never completed his written thesis. Most records relate to the interpretation and misinterpretation of his works in America. (64)

Trans-Atlantic implementation came in 1877 when Steele Mackaye (1842-94) opened his own school of expression in New York. He was able to develop his own style of harmonic gymnastics which focussed on relaxed, natural movements, free from tension and exertion. Lewis B. Monroe, professor at the Boston University School of Oratory and the Reverend William Alger, both contemporaries of Mackaye, were also enthusiastic to establish the system in America. Professor Monroe introduced it into the curriculum of his school, and Alger, a Unitarian clergyman who was


"It is a truth most deeply hidden from the world, (and yet nothing is better known in the other life, even to every spirit,) that all the parts of the human body have a correspondence with such things as are in heaven, insomuch that there is not even the smallest particle in the body, which has not something spiritual and celestial corresponding to it, or, what is the same, which has not heavenly societies corresponding to it: for these societies exist according to all the kinds and species of spiritual and celestial things, and indeed in such an order, that they represent together one man, and this as to all things in general and particular thereof, both interior and exterior. Hence it is, that the universal heaven is also called the Grand Man; and hence it is, that it has so often been said that one society belongs to one province of the body, another to another and so forth." page 55

interested in its mystical elements, promoted it as a form of religious culture. He recognised the relationship between self-awareness and physical expression and the way these qualities could improve health and moral standards. Alger, analogous with many of his contemporaries, believed in the gradual perfection of the human race and saw movement expression as part of religious practice serving this end by overcoming deformity, sickness and crime. Alger and Monroe identified the Swedenborgian element within Delsarte's method. (65)

Genevieve Stebbins studied with Steele Mackaye between 1876 and 1878, and was first in the field to publish works on Delsartean movement. She lectured and taught in various American academies and schools. Stebbins did not favour pure Delsartism; instead, she used her knowledge of other systems of physical culture to produce an eclectic course combining Ling's Swedish gymnastics, Delsarte's aesthetic gymnastics, and the breathing system of yoga. Stebbins's approach was intellectual and refined, appealing directly to the upper and middle-class American women, who were searching for appropriate and acceptable modes of physical expression, motivated by the desire for health and beauty. By the end of the nineteenth century, American women were displaying signs of modernity as they adapted to changes in life-style and attitude. The educative impetus for this change had occurred through the interpretation and teaching of the rationalistic qualities of the European Enlightenment - this had stimulated a wave of health reform and change that had often been interwoven in the millennialist or Christian perfectionist belief.

Robert Owen had introduced Pestalozzian teachers to America, and this invariably had led to the dissemination of enlightened ideas into the country. Frances Wright (1795-1852) the founder of the Nashoba community

had collaborated with Robert Dale Owen to champion free enquiry and popular education in America.\textsuperscript{(67)} She gained notoriety for the liberalism of her views as an early advocate of female emancipation. Along with William Maclure and Paul Brown, she was a leading exponent of Owenism in America during the early nineteenth century, and promoted deism, natural rights, environmentalism and women's rights during the 1820s particularly. One element of this movement developed into that of health reform.

Scientific education of middle-class women was a valued means for dispelling ignorance. Central to the work of the American health movement was the example of Mary Sargeant Gove Neal (1810-1884) who was the first woman to lecture publically on anatomy and physiology.\textsuperscript{(68)} In 1837, the American Physiology Society was founded in Boston with the aim of fostering good health through education. Half the members were women, and numerous Ladies' Physiological Societies were formed in the north east. It was the consensus of the reformers that science reinforced Christian morality, and that inner spiritual health was reflected in sound physical health. In addition to establishing a 'school of life' in America, Mary Gove Neal used authorship to expound her beliefs. She met and married Dr. Thomas Low Nichol before a Swedenborgian minister in New York, and together they pioneered dress and food reform and publicised the values of hydropathic cures, spiritual revivalism, and vegetarianism. In 1857 they were converted to Catholicism and at the onset of the American Civil War they continued their work in Britain.\textsuperscript{(69)} Believing that ignorance, discrimination, and regression were responsible for individual and social ill-health they sought means to overcome them. Dress reform became the symbol for women's new aspirations and the challenge to liberate the soul by freeing the body from the constrictions of hideous fashions was the order of the day.

\textsuperscript{(69)} Aspinwall, B. 'Social Catholicism and Health: Dr. and Mrs. Thomas Low Nichols in Britain. Studies in Church History Vol 19 (O.U.P. 1982) page 261.
It was a carefully planned, and gradually executed educative process that carried ideas of progress and physical freedom to the middle-class American woman, who began to displace the old image of the decorative, weak and sickly female with that of the highly spirited, energetic and independent one. Physical and moral superiority became equated and it was seen to be a moral obligation to aim for good health. Tight corsets and constraining underwear were discarded, and muscular tone and strength were improved through physical exercise. Dietetics and physical education, the wearing of clean, loose-fitting garments that permitted natural freedom and development was advocated as early as 1852 by Mary Sargeant Gove.  

It was in the climate of changing opinion, therefore, when Steele Mackaye and Genevieve Stebbins commenced their work. The health reformers had taught the benefits of exercise for motherhood, and the prospects of easier childbirth motivated numerous women to improve their physiques. Regina Markell Morantz stated:—

"By the end of the nineteenth century, reform ideas about personal cleanliness, public health, and family hygiene had become familiar axioms of middle-class American culture." (71)

Some reformers anticipated women’s changing role or sphere, and the mysticism of Delsartean movement, which was eventually practised throughout America by the educated classes, supported their wider cosmic beliefs. Grecian-style costumes were worn, and participants were also known to whiten their skins with powder, emulating classical sculptures. By 1900 American Delsartism was beginning to wane, having provided a form of physical and aesthetical experience for women particularly, helping them to acquire the modernism of the twentieth century in a manner that was respectable and accessible.


"How have gymnasts like the Ravels and dancers like Ellsler been created? Not by putting them into long clothes and corsets and limiting their exercise to a stroll down Broadway, and their labor to the dragging a train after them formed of the finest silk and the filthiest mud."

(71) Morantz, R. M. 'Making Women Modern; Middle Class Women and Health Reform in Nineteenth Century America.' Journal of Social History 10 (1976/77) page 499.
The emancipatory forces, which created the modern woman and absorbed Delsartism in its wake, were also evident during the childhood days of two women who became exponents of the American modern dance - Isadora Duncan (1878-1927) and Ruth Saint Denis (1877/8-1968). Saint Denis received her inspiration and idealism for dance as a creative medium as she observed a concert recital of dance given by Genevieve Stebbins. (72) In this performance, Saint Denis recognised the potential power of dance '......and the dignity and truth of the human body, moving in that Grecian atmosphere of grace and light.' (73) Saint Denis worked principally in America where she developed her interest in the metaphysical aspects of movement through the exploration of eastern themes, and by absorbing ideas from the Christian Scientology of Mary Baker Eddy. (74) Her contribution, along with Ted Shawn (1891-1972) whom she met and married in 1914, brought modern dance into the twentieth century, and in popularising

(72) Saint Denis, R. An Unfinished Life (London: George Harrop & Co. circa 1937) "She moved in a series of plastiques which were based upon her understanding of the laws of motion discovered by Delsarte. Her poses were derived from Greek statuary and encompassed everything from the tragedy of Niobe to the joyousness of Terpsichore. Later she did a dance called 'The Dance of Day'. At the opening of the scene she was lying on the floor asleep, and then, awakened by the morning sun, she rose with a lovely childlike movement to her knees and bathed herself in its rays. A light rhythmic step signified the morning and the noontide; and then began the slower movements of the afternoon, presently mingled with sadness as the late rays brought her slowly to her knees and again into her reclining posture of sleep. It was most effective and lovely, and represented an imagination reaching out for a vision of the dance as yet undreamed of in her generation." page 16.

(73) Ibid. page 17.

Author's Note:-

(74) Saint Denis described how her mother 'was a woman fifty years ahead of her time', that she graduated as a doctor and went to Dr. James C. Jackson's water cure which was at Danville. 'The Water Cure Journal' and the 'Laws of Life' both advocated dress reform. Magazines provided instructions for home-made clothes. St. Denis writes that her mother 'did her shopping, clad in a very plain homemade dress'. She rejected corsets, bustles, four arched petticoats and hair rats. Religion and health were her main concerns. She also lived for a while in an artist's colony. St. Denis writes, in An Unfinished Life, "Perth Amboy was an art colony which I know little about, save that Steele Mackaye, the father of the poet, Percy Mackaye, was one of its prime movers. He was a genius of our early American theater, and life around him must have been an exciting and creative affair." page 3.
its theatrical appeal in the first instance, succeeded in securing a place in American culture for modern dance.

Isadora Duncan was also captivated by the spiritual significance of movement, and her searching questions concerning the source of her own movement creativity led her to believe that it was the solar plexus that was '......the central spring of all movement, the crater of motor power, the unity from which all diversities of movements are born, the mirror of vision for the creation of dance - it was from this discovery that was born the theory on which I founded my school.' (75) Dance for Isadora Duncan was the harmonising and conjoining of the laws of life itself, more than the art which she considered gave expression to the human soul through movement, but also the 'foundation of a complete conception of life, more free, more harmonious, more natural.' (76) She refuted the notion that dance was an arbitrary synthesis of specific steps that resulted in a mechanical composition, but asserted that technique was the means, rather than the end. Duncan's technique or 'language' was based on natural movements, which as a performer came instinctively and naturally to her. In reacting against mechanical formalistic styles typified by ballet and gymnastics, she advocated a system of dance modelled on Grecian ideals but permeated with the 'spirit of America'. She danced in the tradition of American Delsartism (77) but developed it into a new artistic sphere as her own experiences of dance performance and educational enlightenment through meeting eminent artists and philosophers was stimulated. It was understandable that Duncan's dance recitals were held in the homes of wealthy Americans, but she expected that the great rewards

of her art would be found in Europe. Duncan believed the source of her
dance to be the America of Walt Whitman, but acknowledged the European
influences of three great master, who were also,

".....the three great precursors of the Dance of our century -
Beethoven, Nietzsche and Wagner. Beethoven created the Dance in
mighty rhythm, Wagner in sculptural form, Nietzsche in Spirit.
Nietzsche was the first dancing philosopher." (78)

Duncan also acknowledged her debt to Rousseau, having been particularly
influenced by his references to natural movement in Émile. Duncan
received her inspiration and influences from numerous sources, but she
alone successfully fused the ideals of others into a single act of
personal expression. Her style was eclectic rather than totally new, an
amalgamation of European and American traditions. She empathised with
Whitman's Americanism but was equally obsessed with the neo-classical
roots of her art, although her dancing never became a reconstruction of
the Hellenic dance. Duncan's movements followed the rhythmic and melodic
structures of the music as she created 'en plastique' the emotional content
of sound. She developed dance as an expressive art and dared to interpret
great music some of which had itself emerged from folkloristic origins.

Duncan epitomised the modernism of the nineteenth century and
conveyed its genre in a direct, simplistic style of dancing that was free
from artificiality and restraint. The fresh, dramatic impact of her
emergence as a force in dance has often overidden the debt she owed to
others in attempting to formulate a philosophy of creative movement
appropriate for the twentieth century. She appreciated that the way to
perpetuate her art was to teach but Duncan found it difficult to
systematise her ideas into a cohesive form for others to follow, and in

the absence of her own example and advice her work was imitated rather than developed. Through her work with children, and by the assistance of her disciples, she laid foundations for the development of modern dance. Her advice to students and adopted daughters was:-

"Nourish your spirits from Plato and Dante, from Goethe and Schiller, Shakespeare and Nietzsche..... and with these to guide you, and the greatest music, you may go far....... .....and soon we will all dance together a REIGEN." (79)

Duncan's consistent reference to Nietzsche as her philosophical mentor is noteworthy since it is indicative of the absorption of Germanic influences in her work. The latter was particularly well-received in Germany.

Friedrich Nietzsche (1844-1900) instigated a philosophical quest for naturalistic values in art and provided the foundation of thought which exhorted the beauty of physical movement and heralded the future advance of expressionistic dance. In extolling the beauty of physical expression, Nietzsche defended the instinctive behaviour of the body from that of pure intellect. The body was beheld as a great intelligence and dance expression revered as a unifying factor which combined the powers of mind, body and soul. Nietzsche, therefore, recognised the great value of dance as a source of unity in which the meaning of life was illustrated by the divergent strains of its constitutional elements, and it was the mastering of these elements within the context of creative experience that provided a locus of human meaning. The dance also appeared as a form of conquest in which mastery and co-ordination of divergent forces was required. Nietzsche's interpretation of dance included an additional metaphysical dimension as well as being the symbol of education because of the manner in which its powers integrated man with nature. These powers

(80) Murphy, T.F. Teaching the Dance: Nietzsche as Educator (Boston College: U.S.A. Unpublished Ph.D. 1982 pages 174, 189-190.)
included strength and beauty as well as joyous affirmation and appropriation of truth and life. He equated dance with play, believing both to be the symbols of highest human meaning. Nietzsche considered the child as the highest metamorphosis of the spirit. (C.f. Swedeborg and Froebel).

The opportunities for individual development as part of a state scheme had commenced with Fichte who had taught that individual advancement and that of the state was symbiotic, but by the middle of the nineteenth century, Heinrich von Treitszche (1834-94) was beginning to misinterpret this doctrine. His response to John Stuart Mill's *On Liberty* was a promulgation for Prussian leadership in Germany and a reliance upon the strength of the stronger nation. In promoting the army as a bond of unity between citizens he stressed national supremacy and the glorification of war. (81)

Continental influences on both movement and educational theories and practices were evident during the middle and latter part of the nineteenth century. New, enlightened, attitudes towards the child, that unleashed the restrictions of dress and permitted freer movements, were put into practice. The quest for personal liberty and physical superiority was met by the formulation of systematic or codified movements typified by the dance and gymnastic techniques. The formality of the rigid, often mechanical nature of these movements was reflective of the clarity, force, and precision of the industrial machine, since body-dynamics were strong and firm, and the resultant movement patterns were direct and controlled. In contrast to these rigid, anatomically-based exercises, the system devised by François Delsarte produced a greater degree of emotional expression and movement flexibility. The statuesque posing, that typified the system, was based on the geometication of Swedenborgian principles, thereby providing a deeper insight into both the metaphysical and spatial significances of movement expression.

The adoption and practice of Delsartean Movement in America became associated with the rise of female emancipation and liberty and added towards the creation of the 'modern' woman. The qualities of physical freedom - expressed through an unrestricted and flexible use of space - that were closely linked with emotional and spiritual expression were aptly symbolised and popularised by the dance performances of Isadora Duncan who exalted the beauty and depth of meaning contained in movement expression, and was the first outstanding exponent of the modern dance. In seeking inspiration from other philosophers, and earlier civilisations, Duncan broadened the conceptual understanding of dance. Nietzsche, her mentor, similarly exonerated the dance and used it to symbolise the highest source of human existence.

The nineteenth century closed with two distinctive and polemical ideologies in existence. The manner in which physical education related to these ideologies is important, since their interpretation governed the content and teaching methods. The militaristic approach was characterised by formal drill where the individual was subsumed into the mass. The individualistic approach focussed on creative expression. In a political climate that favoured military supremacy, formal systems, that not only brought health and strength to children, but discipline also, were encouraged. Accordingly, it was a formal system of physical education, that had proved successful in Germany, Denmark and Sweden, that was adopted when it first gained its foothold in British elementary schools. The health and fitness of individual children doubtless improved as a consequence, but the approach was distinctly authoritarian. Delsartean principles and aesthetic dancing, although practised on a small scale, had little effect on the nineteenth century curriculum, but with the importation of American forms of modern dance, inspired by the example of Isadora Duncan, these ideas eventually brought changes during the twentieth century.
CHAPTER FIVE

THE ESTABLISHMENT OF DANCE IN THE CURRICULUM
The philosophical justification for the inclusion of physical education in the curriculum arose from the liberalism of the Enlightenment; but examples of its practical application in the countries of northern Europe meant that the promulgators of this area of study both advocated and promoted its inclusion in the British schools as a matter of expediency, and used social, political and demographical evidence to support their cause.

(1) The social problems of late Victorian Britain were directly responsible for the underdevelopment and improper physical development of a high proportion of the populace. The national conscience was prompted into realising that ill-health was both costly and counter-productive for the well-being of state and industry. Health reformers, aware of the German example, saw physical education as the means of combating these ills. It was also politically prudent to improve the fitness of school boys, particularly those who might some day bear arms. Girls too, would need to be healthy in order to produce fine off-spring. (2) Demographically it became necessary to make efforts to combat disease, ill-health, and high mortality, especially of infants and mothers. It would be in the schools, therefore, where systematic exercises could be taught to improve individual fitness.

The compulsory curriculum brought about after the formation of the Education Department in 1856, and the passing of the 1870, 1876, and 1880 Education Acts respectively, resulted in the influx of large numbers of ignorant children entering the schools. Faced with the immense problem of child poverty and physical ineptness, special efforts were made to create a teaching force which could meet these demands. Provision was such that large classes necessitated formal pedagogical approaches, and as many teachers were not trained in physical education, competent

(1) McIntosh, P. C. Physical Education in England since 1800 (London: G. Bell 1952) page 100-101. Author's Note:- Dr. Mathias Roth convinced parliament of the virtues of augmenting the Swedish System in Elementary schools.

instruction was provided by drill sergeants many of whom had been trained in the German type of gymnastics at the army's Military College. The 1871 Code of Regulations stated that two hours of drill under a competent instructor counted as school attendance. Children were coached and crammed mentally in order to earn the Government grant, now similar repetitive drilling methods were employed to ensure physical development. In 1890 other suitable physical exercises in place of drill became acceptable.

The development of both Swedish and German gymnastics in Britain took place outside the sphere of education. Individuals working independently of each other in private gymnasia won the support of the areas they served. For example, Archibald Maclaren developed the work of Guts Muths and Cliaş at the University Gymnasium, Oxford. (3) Maclaren was invited to reorganise the physical training in the army, and from a small nucleus of instructors a military gymnastic system developed. The National Physical Education Society was founded by Maclaren in 1886. The work of this society was based on the German system and included musical drill, vocal marching, calisthenics, gymnastics, games and other healthful exercises. Maclaren emphasised the importance of apparatus work and was highly critical of Ling's approach, but it was the clear rationale of Ling's medical gymnastics which had been introduced to Britain in 1838, and the example of their successful implementation in Sweden that appealed to a small group of health lobbyists. Dr. Mathias Roth had practised gymnastics

(3) Writing in 1895, Wallace Maclaren stated,

"It is now more than thirty years since the demand for systematized Physical Education began to make itself heard in this country; but the sense of its importance, radiating from the centres of Oxford and Aldershot, has since spread throughout civil and military England, till to-day there is scarcely a town or a depot which does not possess its properly equipped gymnasium. The arrival of the first detachment of non-commissioned officers who, under Major, (now General), Hammersley, went through a half year's course at the Oxford University Gymnasium in 1881, proved the beginning of a system which, under that officer and subsequent inspectors of military gymnasia, has been the means not merely of materially benefitting the physique of the army, but of giving an impetus to physical education generally, for which as a nation we cannot be sufficiently grateful."

himself, following Ling's system, and immediately recognised its potential
development in the British schools. Roth convinced Parliament of the
worth of Ling's system and subsequently physical education in schools met
with approval. The initiative was taken by the London School Board by the
appointment of Miss Concordia Lofvring in 1878 as an instructor in
physical education. Miss Lofvring returned to Sweden and was replaced by
Miss Martina Bergman in 1881, who, with determination and foresight, went
on to establish physical education in British schools. During the six
years of her work for the London School Board, Ling's system was introduced
in over three hundred schools and one thousand teachers trained in its use. (4)

In her role as superintendent for physical education in the

(4) The following account is attributed to Bergman-Österberg.

"England came under this influence in 1878, when a most advanced London
School Board, recognising the utter absence of method in this department
in English schools, introduced the Swedish system founded in Sweden by
P. H. Ling. They had been convinced of the desirability of such a measure
by Dr. Roth, while Mrs. Westlake, aided by Miss Davenport Hill, Stanley Buxton,
Mark Wilkes and others, became the prime mover in the reform. Miss Lofvring,
from the Royal Central Institute of Gymnastics at Stockholm, began practical
work as a superintendent of Physical Education in the Girls' and Infants'
schools. In 1881, she was replaced by Madame Bergman-Österberg (then Miss
Bergman, also from the Royal Central Institute of Gymnastics, Stockholm)
who came over to England at the invitation of several members of the London
School Board. Madame Bergman-Österberg retired from her post under the
School Board in 1887, after training 1,000 teachers for the work which is
now carried on under several of her old students. Fortunately for us,
Madame Bergman-Österberg continued to give England the benefit of her
training and experience by opening up in London, a College founded on the
same principles as the Royal Central Institute at Stockholm. * * * *

The system, in all other respects the same as practised at the Royal
Institute of Gymnastics at Stockholm, has been modified and added to in
agreement with English needs. Different forms of English and American
out-door and in-door games, dancing etc., have been incorporated owing
to their wonderful value as adjuncts to the more systematic physical
training."

Dartford Archive C 6/5 1905. Manuscript pages 2, 4, 5.
elementary schools, Bergman-Osterberg became aware that the 'teaching of physical exercises in the secondary girls' schools lay in the hands of drill-sergeants and dancing mistresses, which is to say in the hands of teachers with little or no knowledge of anatomy or of the physiological effects of exercise.' (5) Influenced by the example of her own country where the training of men and women physical education teachers according to a scientific system was well established, she seized the opportunity to introduce a similar system in Britain by opening a Physical Training College for Women in 1885. (6) The dissemination of Bergman-Osterberg's system into the leading schools and colleges gradually occurred as she persuaded numerous head-mistresses of the advantages of having an attached or resident gymnastic teacher in school. Her aspirations and idealisations were high - purporting to ameliorate and develop national physique. Sensitive to wide-spread ignorance, she aimed to publicise and promote the physical and hygienic conditions necessary for the perfect physical development of human life. This training, she believed, should commence with infancy and continue throughout life. Bergman-Osterberg's aim did not just focus on individual responsibility, but on the perfection of the race. Maximum health would only be attained through the harmonious development of the human form, and the moral obligation engendered would result in the balance between the physical, intellectual and moral capacities of the individual. The success depended on the training patterns adopted, and was directed towards three distinct groups of people - the

(5) Dartford Archive C 6/5 page 3.

(6) Bergman-Osterberg, M. Physical Training as a Profession Dartford Archive C6/3(6)

"In 1885 the physical training of girls in this country was monopolised by dancing mistresses and drill sergeants. Neither the one nor the other had any real conception of their work, as both were equally ignorant of the laws which govern the human body. I will not labour the point, but let us once and for all discard man as a physical trainer of women; let us send the drill sergeant right about face to his awkward squad."

Published in Women in Education The International Congress of Women, 1899 Vol. II page 189.
expert gymnastic teacher, as the person who would superintend the physical education in the large schools and eventually become school board and county council inspectresses, and the secondary and elementary school teacher. She believed that the training of each type,

"...should consist in gymnastics (Ling's Swedish system) and dancing of an esthetic kind. They should swim and have the whole gigantic seals of games (out-of-doors and indoor) at their disposal" (7)

In following a course in medical gymnastics, the teachers would identify and remedy obvious deformities such as spinal curvature, round shoulders, hollow back, and flat feet, as well as know first aid to treat strains and dislocations. Physiology and hygiene would be scientific areas of knowledge to be explored, and the entire system would result in the 'harmonious development not only of the different parts of the body, but above all, the harmonious relationship between body and mind.' (8) The egocentricity of Bergman-Osterberg's attitude led her to condemn outright current practices in order to inculcate her own ideas on the best British girls as she prepared them for the newly created role of physical education mistress. She condemned the system of German gymnastics, with its strenuous apparatus work and figure-marching as being too vigorous for girls, and her attitude towards the manner in which dancing and calisthenics was taught was disparaging. The German system of gymnastics was dismissed as being so acrobatical that faulty positions and incorrect development could result in injury. Musical drill, part of this system, was regarded as being 'automatic and exhaustive by its infinite repetition.' (9) Good as well as bad examples of the German method invariably existed, For example, the Frances Mary Buss Schools had adopted the German or Eclectic

(7) Bergman-Osterberg. The Training of Teachers in Methods of Physical Education Dartford Archive C 6/8. page 5.
"A kind of ball exercises performed to music became very fashionable for some years at the beginning of the 'eighties' but were supplanted by 'musical drill', that is dumb-bell, wand and club exercises performed to music. From an educational point of view, neither German gymnastics nor 'musical drill' met the requirements of a rational physical training system." (11)

Figure 18 is a diagrammatic representation of floor patterns expressed in the drill formations, when children, following a leader would walk, march or run to musical accompaniment. Calisthenics were a continuous form of exercises with musical accompaniment. The sketches are based on the illustrations in Musical Drill for Infants by A. Alexander (1886) who was the director of the Liverpool Gymnasium. Alexander also promoted the attainment of health and recreation, but through the system of physical drill, which would help to compensate the fatigue induced by other school studies. The teaching manual contained a light system of work, and teachers were advised to give frequent rests,

"employing the intervals with practising easy vocal choruses which can afterwards be sung in unison with some of the exercises to march time." (12)

Bergman-Osterberg could see little virtue in this type of work and believed that it was imperative that the faultless form and perfect health of the child should be attained through the preventative measures of the Swedish system which had been formulated scientifically. Adroitness and agility could only result from a training that was based on a rational understanding


Calisthenics was a system of continuous exercises to musical accompaniment, comprising bending, stretching, hand twisting, and clapping.

Drill formations following a leader. Walking pace and running pace.

FIGURE 18 DIAGRAMMATIC REPRESENTATION OF THE PRINCIPAL POSITIONS DURING THE PRACTICE OF CALISTHENIC EXERCISES

Reproduced from Alexander, A. Musical Drill for Infants (London: George Philip and Son, 1886)

Drawn by the author, based on the original sketches by E.W. Gisborne.
of anatomical and physiological laws. Of equal importance was the individual need of each child. Although she considered classes of forty children to (13) be the norm, Bergman-Osterberg was essentially paedo-centric in her approach, and taught that because mind and body were inseparable entities, brain power would only increase with healthy and normal growth of the body. This would occur most successfully where the individual conditions of the pupil could be met. She considered that teaching would become more effective when links between psychological and physical knowledge were made. She wished to dispel the notion that lessons needed to be crammed with information and to replace it with the understanding that it was in the 'development of the organs themselves that the new acquirements become the real property of the pupil.' (14) As early as 1887 she had published gymnastic tables according to Ling's system, which, when followed, would assist in the attainment of 'the highest degree of health and physical culture' through harmoniously developing the whole body. The method was to graduate from simple, gentle exercises suitable for children to those of a more complicated nature. Health, muscular strength, endurance, co-ordination, agility and grace were the qualities acquired through this formalised system which counteracted the artificialities of industrial life. Martina Bergman-Osterberg ostensibly created a new profession for women, and in so doing she secured a philosophical and scientific rationale for physical education. In the tradition of the continent (ref. previous chapter) she included dancing as a constituent part of the subject.

'Dancing' wrote Osterberg, is one of 'the most exacting forms of movement.' (15) She recognised the need for constant balance and the

(13) Bergman-Osterberg, M. Ling's Swedish System Gymnastic Tables (London: J. Martin, 1887) page 3
(14) Bergman-Osterberg, M. Personal Notes in the Dartford Archive C 6/8
(15) Ibid. Hand written manuscript - no page number.
demands made in memorising intricate and complicated steps. Although demands were made on the nervous system, rhythm and music helped the dancer to perform with ease and grace. When the college at Dartford was first opened, social dancing was taught by a dancing master who accompanied the students on his violin. By 1900 she had introduced the folk dances of her native Sweden, and the importance of dance within the course gradually increased. First year students were taught to perfect the waltz and other popular ballroom dances. They also received tuition in skirt-dancing, a form of theatrical dancing that had been popularised by Miss Kate Vaughan, whereby the dancer's manipulation of her long skirt through spins, turns and arm extensions, was as important as the steps.

The dawning of the twentieth century saw dance as part of the new trend in physical education which had found acceptance in schools as the result of the writings and teachings of Bergman-Osterberg, who assured national dancing, gymnastics and singing games a place in the curriculum. Later, when materials became available, country dancing was introduced. The increasing number of activities, including games, were justification for her fundamental belief in the links between body and spirit:

"Our spiritual manifestations are physical manifestations, for the conditions under which we hold our earthly tenure of life are physical conditions."

(17)

Following the example of Dartford College, six other women's physical education colleges had opened by 1906. (18) Dance featured as part of the curriculum. This had a profound effect on the secondary education of girls - dance had moved from the domain of the dancing master and was now securely in the court of the gym mistress. Despite Bergman-Osterberg's


(18) Anstey (c. 1897) Bedford (1903) Chelsea (1898) Dunfermline (1906) I. M. Marsh (1900) Queen Alexander House (non-residential).
protestations however, the German system continued to prevail in some schools and colleges largely as a result of the influences of Maclaren and Alexander. Musical drills were popular in many elementary and secondary schools, and examples were also to be found in training colleges and pupil-teacher centres.

The Derby Institution for the Training of School Mistresses had opened in 1851 to train teachers 'to be employed in educating children of the labouring, manufacturing and other poorer classes.' (19) At that time only one hour's exercise each day was permitted and this was restricted to walking. A local doctor, disturbed by the ill health of a student suggested that more robust activities ought to be pursued, since 'school mistresses ought to know how to superintend the amusements of children.' (20) In 1875, a non-resident drill mistress was appointed, and later a drill sergeant was engaged. In 1887, the headmistress of the Girls' Practising school, belonging to the college, was appointed as instructor and she taught calisthenics. At the same time, the pupil teachers attending University College, Nottingham, had a time-table that totally excluded any physical activities, although by 1890 physiology and hygiene were taught academically. An experiment in swimming occurred in 1891, and two years later musical drill was introduced. Mr. Hollis, the physical training instructor, considered that practical music would develop if certificates were granted. Prophetically, by 1894, over one hundred girl pupil-teachers were attending Mrs. Penny's drill class, while the boys took gymnastics. Drill became a popular activity in many schools, and evidence suggestethat it was used extensively in school displays and concerts.

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(20) Ibid. page 13.
(22) Ibid. page 199.
The girls attending All Saints' Girls' School, Raleigh Street, (24) Nottingham, a National school, were being taught drill as early as 1886, and after the opening of the Mechanics' Large Hall, and later the Albert Hall, Nottingham, annual concerts and prize-givings were held. (25) Figure 19 is the programme for such an event that took place in 1895. Musical items including action songs and drill, featured as they did in 1896 when the following press report was given,

"Miss Callon's infants, in their 'Juvenile Band' and 'Toddlers' drill, were only another exemplification of her happy, excellent, and sympathetic training." (26)

The staff list shows that a Sergeant Brown also taught drill at the school.

Individual teachers were making their own personal impact as physical exercises entered the curriculum and before any national system was being proposed. At Bath Street School, Nottingham, a British School founded in 1850 but taken over by the School Board in 1872, efforts were being made to improve cleanliness, discipline and health. An entry in the school log book for June 20th, 1890 reflects the pleasure of the headteacher, Mr. E. Jefford, at the initiative being shown by a member of his staff.

"The School Method lesson taken this week was on 'Dumb Bell Exercises, practically illustrated by Miss Beck (Assistant) with Standard 1 Division B. As Miss Beck has - (rightly, I think) - developed healthy training exercises in this class with her own unassisted ideas, I have favourably mentioned it here." (28)

Bath Street School similarly prided itself with a successful concert in the Mechanics' Large Hall, when the twenty-fifth anniversary was celebrated. Efforts to attain high standards made special demands on staff who needed to cope with poor and often dirty children. Entries in the School log

(25) Ibid. pages 349 and 373.
(26) Op. Cit. 125/A9/4 page 373. The school was founded in 1872.
Programme.

Duet
"The Fairy Boat."
BOYS AND GIRLS.

Song
"The Little Girl and her Bonnet."
MISSIE HALLAM.

Song
"Only the night wind sighs."
Chieftain
CHOIR OF BOYS.

Song with Actions
"The Pinafore."
GIRLS OF MIXED SCHOOL.

Solo and Chorus
"Friendship."
Iolantha
BOYS AND GIRLS.

Drill
"Musical."
The Infants.

Song
"I won't play in your yard."
MISSIES HALLAM AND THOMS.

Chorus
"Merrily, Merrily goes the Bell."
Nantoch Girl
BOYS AND GIRLS.

Drill
"Flag."
BOYS AND GIRLS OF MIXED SCHOOL.

Song and Chorus
"Volunteers."
Ross
BOYS AND GIRLS.

Song and Actions
"Chinese Doll."
Go Bang
THE SCHOOLS.

Chorus
"The Bold Hussar."
Chieftain
BOYS AND GIRLS.

AGENDA.

Concert to 3rd item.
Prizes of Infants and Mixed.
Concert.
Prizes of Boys and Girls.
Special Prizes.
Addresses Sir Samuel Johnson,
The Rev. H. A. Gem.
National Anthem.
reveal that the children's hands were so dirty that on some days it was difficult to work with paper! (29)

There are other examples of personal initiative being taken by teachers. When Mr. H. Hall and Amelia Hall, both certificated teachers, arrived at Shiregreen National School, Sheffield, in 1895, they made a number of changes to the timetable, including the introduction of musical drill and singing using notation. (It was not until the Code of 1897 that the Tonic Sol-Fa method was introduced in all schools). The infants at Shiregreen were taught musical drill using bells which had been provided by charitable contribution. (30)

By 1895, however, it became compulsory for all elementary school managers to make provision for physical exercises in the form of Swedish or other drill, and as preparation for this, Thomas Chesterton, an organising teacher of physical education to the London School Board and former chief instructor at the Aldershot gymnasium, published The Theory of Physical Education in Elementary Schools. Chesterton included drill for children, in which turning, marching, and simple formations that enabled the assembling and dispersal of large numbers of children through areas of the school in an orderly and methodical fashion, to take place. Drill was not regarded as sufficient in itself for total physical experience, and Chesterton included systematically constructed 'free movements', (see Figure 20), (31) some apparatus work, and the use of dumb-bells, wands, clubs, sceptres and balls. He considered that these would help the child to develop co-ordination of muscular and nervous actions, grace, precision and rhythmical

(29) Ibid. "A large proportion of our children can come terribly dirty in such weather, rendering paper work nearly out of the question". page 420.
(30) Sheffield Records Office Shiregreen National School Log Book C A 35-63 page 355. "9th May, 1896......Mrs. Smith of Cliffe House has brought "Musical Bells" for the infants - they are delighted with the drill".
Thomas Chesterton advocated at least ten minutes physical exercise morning and afternoon for every class. Above are eighteen figure drawings of the exercises he recommended. Original drawings by the author.

FIGURE 20 EXERCISES BASED ON ILLUSTRATIONS FROM THE THEORY OF PHYSICAL EDUCATION IN ELEMENTARY SCHOOLS (London: Gale and Polden 1895.)
responses in the muscles of the entire body. Chesterton perpetuated the belief of the German school that free movements were less effectual than small apparatus work, and that fixed apparatus was regarded as being unsuitable for small children. He advocated musical accompaniment which encouraged promptness and precision of rhythmical actions. Counting aloud and beating the drum, or using the metronome were suggested as necessary stages before spontaneity and animation were generated through musical accompaniment. Eventually automatic responses would be achieved. (32) The use of music could provide variety and was a device for extolling energetic and exhilarative expression from the children. Chesterton encouraged the mental perception of tune, time and rhythm as children acquired specific movement patterns. He also advocated a specific teaching method based on clear commands, correction of faults, improved performance, practice and musical interpretation. He believed that once an automatic response was engendered, the brain was rested. In this manner mental relaxation was achieved through the cultivation of movement memory, practice, and repetition. He also suggested a methodology of graded exercises and considered that proficient and qualified teachers could acquire the necessary skills and information for teaching physical education for the elementary school after a course of twenty five one hourly sessions. (33) Progressive training with variety according to prescribed exercises performed to music was the keynote to success. Dance as an activity in its own right did not exist, but elements within the free movements and musical awareness through drill was preparation for later development. Health and fitness were still major concerns of the physical education movement, and military personnel were regarded as the models of fitness. A Drill Book for Elementary Schools which contained graduated exercises based on the Swedish system was published in 1901. Edited by John Lishman, the

(32) Ibid. page 120.
director of physical exercises for the Liverpool School Board, the training system was promoted to improve the physical condition of urban school children - 'so as to render them strong, vigorous, and well balanced'. (34) In this manner the children would be able to contend with the difficulties of their environment. Graded exercises, all with musical accompaniment, and suggestions for drill formations or figure marching also with piano accompaniment make up the contents. Teachers were encouraged to drill with the pupils and to take a pride in setting an accurate copy. 'There is no reason why a civilian should not be as "soldier-ly" as a soldier' (35) when it came to fitness and erect posture. The musical accompaniment, selected by Mrs. Lishman, included a high proportion of dance suites, folk tunes, rustic suites, military-style marches, and patriotic songs.

Drill was a phenomenon of physical education which provided an aesthetic and historical nexus between dance and gymnastics. Although evolving from militarist roots, its spectacular nature and rhythmical structures resemble a form of figure dancing. Its form and structure resemble those of the dance and the ordering and patterning of large numbers of people to form a visual spectacle is essentially choreographic, in the same way that court pageants and military displays contain elements of choreography. In children's drill, the steps varied from walking, marching and running, and the pace or tempo could be varied according to the music being used. Vocal marching, based on the German model, also took place. Drill was popular throughout the country and co-existed with dancing and singing games. (See Figure 21).

(35) Ibid. Preface.
FIGURE 21 TEACHER'S RECORD OF A DRILL LESSON, 1902

At Derby Training College, the students performed their own drill and dancing as well as teaching children who attended a school attached to the college. As early as 1854 a practising school had been used, and in 1864 an infants' school had been added. After 1895, the college began to expand and the principal, the Reverend A. B. Bates, proposed the opening of a kindergarten.

".......a school with which no Inspector, however excellent, could interfere, where we could carry out our own ideas, where experience would be possible, and the students brought into contact with a teacher able to put into practise the ideas of the best educationalists in all their fullness." (36)

The principal wished the students to see the contrast between the methods of this school and those employed in the ordinary elementary schools. To this effect, Miss Beatrice Field was appointed as headmistress. Miss Field was a Froebellian who had trained at the Southport Physical Training College (founded by A. Alexander 1891) and had lectured at Bishop Otter College, Chichester, in addition to teaching at a school in Ilkley which followed Froebel's ideas. Her work at Derby soon made an impact, especially in the manner that physical activities were incorporated into the curriculum. An exhibition of the work of the Kindergarten children took place in June 1909, at the Orpheus Hall, Stafford Street. The programme was arranged to demonstrate the methods employed at the school, and included,

".......elementary physical drill, skipping, and singing games and a little play or entertainment written by Mrs. Hammonds, Chichester, illustrating a series of nursery rhymes, sung to familiar tunes. Altogether, it was a programme admirably calculated to exhibit the merits of a system of teaching which is finding more and more favour in the eyes of thoughtful people, and which is in such bright contrast to the sterner methods enforced in other days.

The obvious enthusiasm with which the children - some of them merest mites - entered into the various performances, afforded as much pleasure to the audience as the intelligence which they applied to all they were called to do." (37)

Flag and ribbon dances were also performed. Miss Field kindled great enthusiasm for physical education at Derby Training College and her wide interests were reflected in the students' own work, where high standards were attained in musical drill, club drill, jumping, fencing and morris dancing. Her work met the approval of the chief inspector of physical education, Francis Henry Grenfell (1874-1945), who had joined the Board of Education in 1909. Grenfell's work in gaining the support of the school authorities and colleges, as well as enlisting the goodwill of teachers, did much to raise the standard of the teaching of the wide range of activities that constituted physical education. (38) Miss Field's work is particularly interesting, since it reflects the changes in pedagogical practice as Froebel's ideas began to be implemented. At first this was reflected in the singing games and dance, but then incorporated in the folk and morris dancing. This transitional period is also illustrated in the personal recollections of Mrs. Harriet Taylor, who recalled these changes during the time she was teaching at Rosebury Street School, Loughborough, between the years 1906-1911:

".....we used to have, sort of marching, marching to music.... they had a big hall there. We had marching and singing and all that sort of thing in the big hall and they did all the P.E. there. Just the ordinary ones. We didn't do anything very special that I can remember, more than marching and keeping time and you know arms up stretching and all that sort of thing - and bending."

(39)

Mrs. Taylor introduced expressive movement to her class of infants when

Author's note:--

(38) In 1907 the Board of Education established a Medical Department which examined the physique of school children. Members were Lieut. Grenfell, Miss E. Koetler, Mr. L. M. Rendell and Mr. J. W. Veysey, under the chairmanship of Dr. Janet Campell. Positive results were the production of the 1909 Syllabus of Physical Exercises, and the appointment of regional Inspectors.

Grenfell reported June, 1910 "As a result of my visit to Derby Training College on 24th May, 1910, I formed the opinion that the teaching of physical exercises is being carefully and effectively done." Derby College Magazine July 31st, 1910. page 10.

(39) Tape Transcript -Mrs. Harriet Taylor, aged 90. 1903-1911. Trent Polytechnic Resources Centre, Department of Education Studies. No catalogue number.
they performed dramatic representations or controlled games. Nursery rhymes (Little Bo Peep, Little Miss Muffet — with a boy as the spider!) were taught to the whole class. As new ideas and methods entered the curriculum it was necessary for the local inspectors to arrange various forms of in-service training. Harriet Taylor recalled how teachers,

".....used to have to go for lessons for that right up to the end to keep up with the times — and we learned Morris dancing to teach the children....Oh, Yes, we used to have to go to the school one evening and we learned most of the Morris dances suitable for children."  

(40)

Until information and courses could be arranged for teachers it meant that dancing lessons were denied large numbers of children. Ethel Adair-Impey (1877-1961) who had trained with Bergman-Österberg and who became the principal of Dunfermline College of Physical Training in 1906, wrote of the value of marching to music in the gymnastic lesson —

"I think that we should sometimes use it, until we reach that far off day when every child will have dancing lessons as well as gymnastics, and fancy marches will be redundant in the gymnastic lesson."  

(41)

Referring to the children of the kindergarten, and infant and junior pupils of the elementary schools, Adair-Impey advocated movements and body positions that were conducive to the development of good carriage. Even during the singing games and action songs, teachers were required to have clear conceptions of good and doubtful positions. Critical of the pedantic and exacting approaches which were being made with small children particularly, she argued that teachers underestimated the 'Nutritive or functional effects of exercise' which were the most important qualities for the young child; instead they emphasised the mental and aesthetic elements. Variety would bring about more enjoyment for the child who

(40) Ibid.  
(42) Ibid. page 14.
should be encouraged to produce the best he could, with changes, on command, every thirty seconds, so that marching with deliberate short steps, or knees held high, or legs swinging could follow in rapid succession. Adair-Impey recommended the use of music as an effective stimulus for good marching, but her method was to teach the dance steps or the marching without music, in the initial stages. Graceful and rhythmical body movements would then ensue when the music was added. If a pianist was unavailable, then the teacher ought to whistle or hum a suitable tune. Marching to music was a necessary part of the gymnastic lesson, especially in the schools where dancing was not taught.

Vocal marching and drills followed prescribed rules. Children were given specific numbers so that complex exercises and patterns could be followed. From marching in single file, the children were taught to mark time and fall into lateral lines, perhaps four columns wide, and six deep. In order to facilitate precision, marks were chalked on the hall floor or playground. Once in position, pupils were trained to produce scrolls or circles, figure eights, short circles to the right or left, and square formations. Large squares and serpentine formations, with counter marching, double circles and wheels were all possible with older children (See Figure 22). Nationalistic songs provided the accompaniment in the vocal marching recommended by Alexander for senior girls. These included 'Bonnie Charlie', 'Hail Columbia', 'Franz der Kaiser', 'Men of Harlech', and 'God the All Terrible'. The benefits were physiological and educational. Children acquired good walking skills, avoided slouching and developed an easy, well co-ordinated gait. Hip, knee, and ankle joints developed strength and elasticity, whether performing the heel method, when the heel touched the ground first, or the toe method. Arms

Vocal Marching drill using serpentine figure

Movements of Grace

FIGURE 22 EXAMPLES OF GRACEFUL MOVEMENTS AND MARCHING FORMATIONS IN 1910

were either swung forwards or backwards in opposition to the stepping, or held behind the back, with the right hand grasping the left wrist. Performed correctly, the whole movement should appear free and natural but absolute control was essential.

Although drill for secondary school children was still being actively promoted, (ref. Alexander's book of 1910), there had been changes taking place since 1904, when the Elementary Code allowed more liberal approaches to infiltrate the prescribed practices. The clearly stated aims of the Code provided the necessary framework for teachers to offer fundamental work in science and humanities. Observation, reasoning and thoughtful expression were seen as modes of acquiring knowledge. The Code recognised the place of manual and physical education and as changes took place formalism was replaced by paedocentricism. Timetables began to be restructured to allow for appropriate breaks between lessons and as the galleries were removed from infant school classrooms more space was created for singing games and play. A clear indication of how this took place is illustrated by the annual reports issued by Mrs. Roadknight, an inspector for the City of Nottingham Education Committee from its instigation in 1902 until her retirement in 1919. Appendix X refers to the key issues of the most active years. Mrs. Roadknight was a progressive, free-thinking, person who was highly respected by the teachers in the Nottingham schools. The changes she made were essentially Froebellian. She encouraged the formation of the Nottingham Branch of the Froebel Society in 1906. Appendix XI reveals something of the nature of the activities of this society. The foremost speakers in education were given a platform for their ideas. In this manner educational reform slowly began to take place.

Author's Note:-

(45) Information based on an interview with Mrs. Lindley, March, 1983. Mrs. Lindley had taught at Southwark Elementary School during the time that Mrs. Roadknight was an Inspector for the Authority.

Mechanical learning was gradually replaced as children were encouraged to respond through natural discovery and perception. The great value of joyful experiences in education was recognised as active learning processes were encouraged. Old English games for infants, and folk songs and morris dancing for juniors, became established practice as materials became available.

1909 was an important year for the development of dance in education, since in that year an inspectorate of physical training was established. The Chief Medical Officer for the Board of Education believed that it was while a child was at school, when growth was at its most active, that the habits 'and characters are in process of formation, and when the organism as a whole is plastic and easily moulded' then, the correct system of physical training, 'designed to develop mind and body simultaneously' ought to be commenced. (47) The major step forward came with the publication of the Syllabus of Physical Exercises for Public Elementary Schools, 1909, which aimed at children in both country and urban areas. The syllabus stressed the connection between nutrition, general health, and physical training, and recommended dancing as an important element within the total programme of physical activities.

The Board's first syllabus had been issued in 1904 and revised in 1905, but it was somewhat limited in its scope. Based on the Swedish system of gymnastics, a series of progressive exercises without the use of apparatus was given. The new 1909 syllabus stressed the freedom of movement and the exhilaration that should be experienced in all forms of activity.

"Here, it has been thought well not only to modify some of the usual Swedish combinations in order to make the work less exacting, but to introduce games and dancing steps into many of the lessons. If appropriately taught, many of the free movements, accompanying games, and dancing steps cannot but have good results, as indeed experience has shown where such exercises have been introduced." (48)

The syllabus was primarily concerned with the physical and educational effect of exercise. Two types of movement were identified - the general massive movements such as those which occurred in natural play, running, and skipping, but also as found in marching, dancing, and games, and special massive movements such as balancing, shoulder and lung exercises. Exercise was also to be used therapeutically to counteract defective attitudes and actions of the body. There was an emphasis on breathing and the development of the muscular system. Whatever the nature of the exercise, it was considered to influence the mental and moral development of the child. This occurred through discipline, and the responses to order. Alertness, accuracy and precision were the underlying qualities. Movement memory was a facet to be developed and children were expected to show concentration and initiative. Socially, dancing and games provided an opportunity for exercising self-control and restraint as new skills of working harmoniously together were acquired. Importantly, the syllabus recognised the need for emotional and aesthetic awareness to be experienced.

"This appeal to the aesthetic sense is very great, and extremely important, for in learning to appreciate physical beauty in form and motion, the perception of all beautiful things is insensibly developed and the child gradually learns to seek beauty and proportion not only in his external surroundings, but also in the lives and character of those he meets." (49)

The exercises, which help the child to formulate technical skills and

correct body management, followed physiological principles and recognised the needs of children according to their ages. The onus was placed on the teacher for the selection of physical exercises appropriate for infants, but advice was given. Organised games, marching, and running with emphasis on the quick, free, and gross type of expression in preference to the slow, constrained and fine touch types were recommended. Value was placed on movements of a mimetic nature - hammering, kneading, sawing, sending up a sky-rocket were examples proffered, with musical accompaniment for marching, hand clapping, and stamping.

There were some general directions given to the teacher regarding methodology. Clear, cheerfully delivered commands consisting of an explanation and an executive word were required. Although formal, and militarist, this approach set the style for dance teaching. The following account is the complete section 'Dancing Steps' which appeared in the Appendices as a supplementary section along with skipping steps, games and abdominal exercises.

**DANCING STEPS**

The value of introducing dancing steps into any scheme of physical training as an additional exercise especially for girls, or even in some cases for boys, is becoming widely recognised. Dancing, if properly taught, is one of the most useful means of promoting a graceful carriage with free, easy movements, and is far more suited to girls than many of the exercises and games borrowed from the boys. As in other balance exercises, the nervous system acquires a more perfect control of the muscles, and in this way a further development of various brain centres is brought about. The educational results of dancing differ somewhat from those obtained by formal physical exercises, which at times become monotonous notwithstanding the care taken in arranging the lessons.

Dancing steps add very greatly to the interest and recreative effect of the lesson, the movements are less methodical and exact and are more natural; if suitably chosen they appeal strongly to the imagination and act as a decided mental and physical stimulus and exhilarate in a wholesome manner both body and mind.
Dancing is here, of course, considered solely from the educational standpoint, and it must be remembered that, though its value is very great, and in some ways unique, it can never replace the formal lessons in physical exercises, but should be used to supplement them.

Dances suitable for teaching in elementary schools require great care and discrimination in their selection. It is desirable that such dances should consist of graceful movements, that body and arms, in addition to the feet and legs, should have their appropriate and co-ordinated actions, and that they should quite naturally express the joy and spirit of the child and should not be unduly formal or restrained. Further, it is important that they should be comparatively simple and easy to teach. Dances which include clumsy, inelegant actions, or which lend themselves readily to boisterous and uncontrolled movements, should be avoided, as should also those more difficult and stately dances whose chief excellence lies in the slow graceful manner in which the various movements, are carried out. The latter require specially experienced teachers, and unless wisely taught are apt to lead to habits of self-consciousness and "posturing", which cannot have a healthy mental or moral effect.

Dances such as the Pavanne, Minuet or Gavotte are not as a rule suitable for children in elementary schools, neither is it desirable to teach the ordinary ballroom dancing. Morris dances are easily learned and very enjoyable. They are perhaps better suited for the younger children (boys or girls). The "steps" are few, the movements are of the large and massive type, and the accompanying music is both tuneful and rhythmical. Although the recreative effect of Morris dances is great, and although the child does indeed acquire through them some additional control over his body and limbs, yet the movements can scarcely be considered graceful or beautiful, and therefore other dances should also be taught, especially to the older children. There are numerous forms of the Reel, the Lilt, the Jig; there are national and peasant dances such as the Welsh Dance; there are many Country dances, such as Sir Roger de Coverley or the Swedish dance, which, although consisting of somewhat more formal steps and movements, are yet sufficiently simple for elementary schools, and which combine the healthy gaiety of the Morris dances with the more controlled and graceful movements which all educational dances should furnish.

It is beyond the province of this Syllabus to describe any complete dances, but a few examples of typical steps taken from various national or folk dances are given in detail below. They will be found in the Tables of Series C, but they need not be taught to the older girls only. They may be taken on the spot, after the class has opened ranks.

All steps should be as light as possible and the toes and knees must be turned out - the position of the knees being especially important in all dance movements. The backs of the
hands should be placed on the hips with the wrists turned
to the front, this position will be found better than the
drill position of "Hips firm".
COMMAND:
HANDS ON HIPS - place." (50)

The Appendix then continues to describe, and illustrate photo-
graphically, specific dance steps - the tapping step, reel step, Scotch
step, toe and heel step, and shuffle step. (See Figure 23). The gym

tunic, jersey or blouse and knickers were considered suitable dress for
girls, and instructions for its manufacture by girls or their families
is also given. (51)

The 1909 Syllabus generated a new enthusiasm for physical education
and dance was given more recognition than previously in the elementary
schools. It was evident that similar progress had been made in the girls'
public schools. Sara Burstall, headmistress of Manchester High School
for Girls, was the editor of a publication of 1911 Public Schools for
Girls which comprised a series of essays written by teachers in the
private sector of education. Froebellian approaches in kindergarten
teaching are revealed in the references to games related to stories, as
well as traditional games, marching and dancing. In the junior sections,
the seven to eleven year olds were taught musical drill, dancing, skipping,
marching and Swedish drill, cricket, dramatic games and old English games.
This was developed with the nine to eleven year olds to include morris
dancing. Physical education schemes were expanding, as the 'rigid idea
of Swedish drill held in former years has broadened into a conception
which includes exercises and dances which by their variety and rhythm give
pleasure to the child'. (52) The corrective and strengthening powers

(50) Board of Education The Syllabus of Physical Exercises for Public

(51) Ibid. page 164.

(52) Burstall, S. Public Schools for Girls (London: Longmans, Green & Co. 1911) page 32.
Original sketches by the author based on illustrations on pages 59, 64-71, 94, 152-155.

1. Toe and Heel step.  2. Toe and Heel step.  3. Hop march with knee in front.

4. Hop march with leg raised behind.


8. Class formations - closed ranks.

9. Class formations - open ranks.

FIGURE 23 DANCE STEPS AND TRAINING EXERCISES FROM THE 1909 SYLLABUS OF PHYSICAL EXERCISES

Board of Education (London: H.M.S.O. 1919)
of drill were retained but the agility and gracefulness of dance provided a new additional dimension.

Sara Burstall's own paper on physical training suggests that both the German and Swedish systems were being taught, although the latter was the more popular. It had become customary to adopt special dress, and there were occasionally special displays of dancing.

"The Eclectic system, which uses music, has always had dances, ball-games, and the like in its course of study; Swedish teachers are now introducing national dances with music to cultivate the sense of rhythm. . . . . . . . many schools have formal dancing classes during the winter, for which an extra fee is generally charged." (53)

The Edwardian Period saw the establishment of dance in the curriculum of elementary schools, public schools for girls, and teacher training colleges, mostly taught as part of a wider physical training scheme. An important impetus had come from the specialist physical training colleges. As the qualified gymnastics mistress entered the girls' schools particularly, so the supply of girls wishing to train in physical education increased, especially at a time when many women were seeking higher education and forms of emancipation. Expertise was created through these channels, and according to the pattern forecast by Bergman-Osterberg, skilled teaching and new ideas filtered through to children in the elementary and secondary schools. An interesting teaching profile is illustrated in figure 24, which gives details of the education and career of Miss Florence Simpson from the time she was a pupil at the Friends' School, Sidcot, to the time she became a local authority directress of physical education. The Friends' School, Sidcot, and The Mount School, York, both Quaker establishments, provided several students for Bergman-Osterberg's Dartford College (54). Florence Simpson

(54) Interview with Dr. Jonathan May, Principal, Derby Lonsdale College, and author of Bergman-Osterberg's biography. January 30th, 1983.
<table>
<thead>
<tr>
<th>1. Date of Birth</th>
<th>2. Date of appointment on probation</th>
<th>3. Date of definitive appointment</th>
<th>4. Date of Leaving</th>
</tr>
</thead>
<tbody>
<tr>
<td>May 4, 1876</td>
<td>Sept 1911</td>
<td>Sept 1911</td>
<td>Dec 31st 1913</td>
</tr>
</tbody>
</table>

5. Schools and Colleges at which educated, with dates. State names and types of institutions.

- Friends' School, Latto
- The Mount School, York
- Madame Ogilbee's Physical Training College 1894-96

6. Particulars of Public and University Examinations taken, and certificates and degrees obtained, with dates.

- Madame Ogilbee's Diploma

7. Lists of teaching posts held, with dates.

- Ladies College, Gersey, Mount School, York
- Derbyshire C.E. Training for Elementary School Teachers
- Cheshire C.E. Inspection of Elementary Teachers

8. Particulars of training in teaching, if any, and certificates or diplomas obtained, with dates.

9. State whether employed full time, and, if not, state for what time employed and what other teaching undertaken.

- ½ hours weekly

10. Special subject or subjects.

11. State position on staff, principal duties, and subjects taken. (Any subsequent changes and their dates to be indicated in red ink.)

- Physical Training
- Physical Trainer of Second Year Students with Supervision of the First Year Work.

12. Total annual emoluments.

- Salary, with scale, if any
- £30 per annum

13. Particulars of retiring allowance, if any.

14. Post, if any, taken up after leaving the institution.

- Director of Physical Education

**FIGURE 24 TEACHING PROFILE OF FLORENCE SIMPSON**
also, like one of her predecessors, returned to teach at The Mount, before commencing work as an inspector and lecturer. For two years between 1911 and 1913 she assisted in the teaching of physical training at Derby College, along-side Miss Beatrice Field, who although head of the Kindergarten, also taught physical training. Miss Field’s work aptly illustrates the transitional period when the curriculum expanded, so that in addition to the drill and physical exercises, morris dancing was added. (55)

An account in the Derby College Magazine of 1910, written by Miss Field, described the revival of the country games and dances of 'Merrie England' which was taking place throughout the country. Inspired by the vision of happy, healthful country life of former years, country pursuits undertaken by children in urban areas were seen to act as a catharsis against the insalubrious conditions of the town and city. The notion of country lasses in brightly coloured cotton frocks and straw bonnets dancing with country lads to the tune of the fiddler became an idealised image, a half-truth of the past which appealed particularly to Edwardian sentiment. The dances and tunes themselves were authentic and represented a lost folk culture which the revivalist sought to re-vitalise:-

"What innocent, healthy enjoyment is here; what freshness, what simplicity! There is something very attractive in the old country dances - in the rowdy jollification of the morris, with its thumping and clashing of sticks and waving of handkerchiefs, or in the graceful movements of the stately minuet - so different from the ballroom dances of the present day. The quaint names of the dances, whose origin has often been lost in antiquity (the morris dates back to the time of Edward III or possibly earlier), are sufficiently attractive - 'Rigs 'ô Marlow', 'Bean Setting', 'Blouzabella', 'Laudnum Bunches', - and the way in which they have been accepted by the slum children of our big towns, shows that in reviving these old revels we are giving back to the children of the city 'no less than a birthright long mislaid'. "

(56) Field, B. 'Old English Dances and Folk Songs' Derby College Magazine March 1910.
Vol. XII No. 1. page 4-5.
Miss Field's references were to works by Sabine Baring Gould, whose *Old Country Life* had been published in 1900, and to Cecil Sharp and Herbert C. MacIrwaine who with George Butterworth had produced the first three parts of *The Morris Book* by 1910. The revival of folk dance was closely linked with that of folk music and together they reflected the freshness and simplicity, unaffected patriotism and the zestfulness and joy which arose from the simple pleasures of life. These qualities, as enumerated by Miss Field, were revered at a time when interest in national folk culture was attaining popularity in the ante bellum of World War I. The Edwardian enthusiasm for the past was the continuation of the Victorian idealism of the Gothic, which, in encompassing the spirit of chivalry, idealised the culture of the peasant as well as the nobleman.

Kenelm Henry Digby's *The Broad Stone of Honour* had appeared in 1828-29. (57) In this work, an empathy for the past was engendered in

(57) "There are times when the pride of emblazonment and ancestral crests must give place to love for that rural chivalry which preserves the noble sentiments that may no longer be found in the courts of princes. There is extant a discourse which was delivered by the Abbé Fauchet in the church of Surenne, on the 10th August, 1788, on occasion of the fête of the rose, which consisted in the presentation of a garland of roses to whoever was adjudged, by a council of old men, the most perfect of the village maidens. It had been devised by a venerable priest, and down to the time of the Revolution it had retained all the innocence and beauty of its original institution. 'At this moment', says the sacred orator, 'when all Europe is convulsed, and every country of the world hears rumour of war; when internal dissensions are fermenting on all sides, and threatening our country with agitations such as perhaps have never been heard of, - how sweet is it ourselves united in this peaceable valley, in this ancient village, in this holy sanctuary, in presence of a princess who has no ambition but that of peace and goodness, among these good old men and these young and ingenious maidens, these youthful peasants, to whom a crown of vine-leaves imparts a pleasure which neither jewels nor a diadem can secure to princes! How sweet is it to participate in this pure joy of the country, in the pomp of this rustic triumph, this virginal fête, this pastoral celebration, in these lists of rural simple chivalry!'"

which shepherd and peasant were ennobled according to the true nature of chivalry whereby natural dignity was accepted within the hierarchical order of society. Digby expounded the spiritual and symbolical education of youth which incorporated both physical and dramatrical enactments of life. He referred to rural chivalry 'which preserves the noble sentiments that may no longer be found in the courts of the princes' (58) and described a festival in which a garland of roses was presented to the most perfect village maiden who had been adjudged by a council of elders. He also referred to the life of John of Gaunt, who entertained the poor at his table and played traditional sports with rustic youths.

The message of Christian chivalry that abounded in the text of Digby's The Broad Stone of Honour had far reaching influences. Certainly both John Ruskin and William Morris (1834-1896) fell under its spell. Writers, poets, painters and dramatists assisted in numerous ways to create the picturesque state of 'Merrie England'. In 1836, a play Richard Plantaganet by J. T. Harris, was performed at the Victoria Theatre, London. It included scenes with knights and ladies, morris dancers, and maypole celebrations. Harris described a scene set in a 'superb Gothic Ballroom splendidly illuminated' (59) with a handsomely decorated maypole with glittering coloured streamers standing in the centre. Knights and their ladies advanced to music, and then the performance of the ancient maypole dance took place. Similarly court balls and pageants, following the theme of chivalry, were known to have been organised. It was the romanticism of a legendary past that also captivated the imagination of the Pre-Raphaelite Movement, especially during its

(58) Ibid. page 265.

second phase when Edward Burne-Jones and William Morris collaborated with Dante Gabriel Rossetti (1828-1882). Paintings and photographs of female dress (for example, that of Morris' wife, Jane, taken in 1865 by Rossetti) reveal beautiful, simple styles which became a subtle but powerful influence on dress reform. This entire ethos of simple, functional but invariably beautiful design underlay the Arts and Crafts Movement, which Morris and Ruskin both instigated. The inspiration from the past in this instance was practical and romantic. The regression to the traditional skills and simple efficiency of handmade goods served to remonstrate against the decline in standards that the machine age had wrought. For Morris, his own personal expression of physical chivalry meant fencing and boxing at Maclaren's Oxford gymnasium. For Ruskin it had far wider implications.

Ruskin had been enamoured by the virtues of Gothic architecture, particularly the Italian style, but he was also conscious of the need to express the spirit of chivalry through active deed, as well as through the artefact. His opportunity arose when he accepted an offer from the principal of Whitelands College, London, to present awards at the students' annual Prize Giving. Ruskin disapproved of competition and suggested that gifts could be distributed through a ceremony that included the election and crowning of a Queen of the May. The visual spectacle of a procession with floral garlands, and graceful, exquisite dancing girls (ref. Winnington Hall) undoubtedly was part of Ruskin's scheme, but he was also aware of certain chivalrous ideals which would also be incorporated, as is reflected in his correspondence with the Reverend Faunthorpe, the college principal:

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(60) Hagstotz, H.D. The Educational Theories of John Ruskin (Nebraska, University Press, 1942) page 175.
Author's note:- In 1871, he (Ruskin) formulated the St. George Company which consisted of persons who pledged themselves to the health, wealth and longevity of the British nation. See also, Cook, E.T.&Wedderburn,A.(eds.) The Complete Works of John Ruskin (London: George Allen 1908) Vol. XXX pages 336-347.
25th Jan. 1881,

Suppose you made it a custom that the scholars should annually chose by ballot, with vowed secrecy, their Queen of May? And that the elected Queen had with other important rights, that giving Prospina to the girl she thought likeliest to use it with advantage? (61)

It was intended that the May Day Festival would evoke friendship, goodness, responsibility, and above all, service to others. Ruskin wished the girls to aspire to high ideals and he imbued the May Day celebration with Christian reverence, highlighted by the ceremony of the consecration of the Rose Queen. In his later correspondence with the queen, he used the language of chivalry, referring to 'courts', 'queenly counsel', and 'saintliness'. The criteria for the selection of the Rose Queen, by her peers, were those of chivalry – service to others, gentleness, patience, and devotion to duty – and did not include intellectual superiority or physical beauty. The girls were united in a bond of sympathy, love and esteem commonly shared for their newly elected queen. The celebration was also a way of highlighting the qualities of womanhood which were most admired by Ruskin, who in Sesame and Lilies (1865) had addressed women in the following manner,

"......queens you must always be; queens to your lovers; queens to your husbands and your sons; queens of higher mystery to the world beyond, which bows itself, and will for ever bow, before the myrtle crown and stainless sceptre of womanhood." (63)

Appendix XII is an account of the second May Day festival held at Whitelands in 1882. In 1888 the plaited maypole dance had been incorporated into the celebrations. It had been intimated that Ruskin saw this in Italy, but it has been shown that examples were to be found in stage productions, and also in public pleasure gardens. An illustration from the Illustrated London News of 14th August 1858 shows a maypole

(64) Alford, V. An Introduction to English Folklore (London: C. Bell & Sons 1950) page 53.
dance with long ribbons taking place in Cremorne Gardens. (65) A ribbon dance probably featured in Jean Dauberval's _La Fille Mal Gardée_ as early as 1786. (66) The traditional rustic maypole was decorated with may blossom and short ribbons. At first it was carried through the village, but illustrations also show it to have been erected in a prominent position. Dancers then encircled the pole and joyfully stepped around it. As the Whitelands celebrations continued, new features were added. One year a minuet and a hornpipe were danced in addition to the maypole dances when white and blue ribbons were plaited.

It was the initiative of the Reverend Faunthorpe that led students to take the May Day festival into the schools, and soon the practice was widespread. (67) (See Appendix XIII). In certain areas, however, the May Day celebrations had been celebrated in schools and colleges before the 1880s. (68) At Peterborough Training College, and in some Northamptonshire village schools the May Day festival was held as early as the 1860s. Holidays from school were known to have been arranged to allow the children to perambulate through the village streets with their garlands of spring flowers. Ribbon plaiting around the maypole took place, as an account in the _Northampton Mercury_ of May 7th 1887 suggests. The maypole was decked with flowers and twelve coloured streamers, six held by boys, and six by girls, who danced to the accompaniment of the village band. Country customs previously enacted by adults were now, in these examples, being performed by children, who were perpetuating a tradition less related to chivalry and the ideals of womanhood that had inspired Ruskin, but more akin to the pagan and pantheistic traditions of a pre-Christian era, when the spirit

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(65) Illustrated London News, 14th August, 1858.
(66) Lawson, J. _A History of Ballet and its Makers_ (London: Dance Books 1976) page 166. Author's note:— Although Dauberval's original choreography is lost, it is known that Frederick Ashton's revival included dances based on the folk forms of Southern France and the Basque Provinces.
of the vegetation had been worshipped through the ritualistic gathering
of plants, tree foliage, and flowers, but particularly through the practice
(69) of disguisings. By the nineteenth century, these ancient customs had long
since lost their original meaning and it had become an accepted seasonal
celebration for children to dress as flowers – rosebuds, buttercups, and
daisies particularly. Characters from English history and folk legend
entered the scenario along with Jack-in-the-Green, Robin Hood, Maid
Marion, jesters and the chimney sweep, the latter undoubtedly associated
with the festival of sweeps which was also held in May. (70) The photograph
(Figure 25) depicts an Edwardian May Day celebration in an urban school.
The small boy with the violin is dressed as the chimney sweep, a symbol
of fertility. May Day celebrations of this nature, when once established,
continued well into the twentieth century and examples exist to-day.
Figures 26 and 27 show children from Clifton Village, Nottinghamshire
celebrating May Day in 1929. Clifton Village was a small settlement
on the estate of the Clifton family. As it was a 'closed' village, most
of the inhabitants worked for the estate which surrounded Clifton Hall,
and their traditions and customs have tended to continue uninterrupted
over many years. When the small village school opened in 1871 it
became associated with the sports and pastimes of the children, and the
traditional May Day celebration continued until the outbreak of the
(71) Second World War. Morris dancing, which in some areas was also linked
with May Day, is known to have long standing connections with the village,
when, for example, in 1572 the dancers performed to raise money for
a bridge across the river Trent.

"Item gevyn, the 7 of June, unto the dauners that dyd
gather for a bridg at Clyfton. xijd" (72)

(70) Ibid. pages 189, 190, and 215.
(72) Records of the Borough of Nottingham (1572) Vol. IV page 140.
Chamberlain's Account for 1571-72. (Nottingham Corporation, 1889)
Figure 25 has been reproduced from an original photograph in the possession of the Nottinghamshire County Council School Museum Service, Gedling House, Nottingham. It is catalogued under miscellaneous photographs. No date or number.

Photograph by Val Cliff.
Figure 26 has been reproduced by kind permission of Nottinghamshire Local Studies Library.
Photograph by G.L. Roberts from the original by Walden Stevenson.
FIGURE 27
May Day Crowning of the May Queen, Clifton Village, Nottinghamshire, 1929.

Figure 27 has been reproduced from a photograph in the possession of the author.
Photograph by Val Cliff.
The folkloristic May Day festival had commenced, therefore, as a religious ritual in which dancers, in enacting man's veneration to nature, had encircled a living tree. The tree, as symbol of life, by its verticality became a spiritual link between heaven and earth, and the annual festival served as the re-affirmation of the earth's fertility. A painting (1634) by Pieter Breugel of peasants dancing round a tree, indicates that this practice continued into the seventeenth century on the continent. Eventually, the felling and stripping of the branches was introduced, and the maypole as such was created. The pole was then decorated with blossom and other types of foliage, before being raised on the village green to become the focal point of the sports, dancing and other country revelries. The pagan ritual had gradually been transformed into a secular celebration.

The May-Day festival in schools developed from two principal sources; either the school continued an established tradition, as in the examples in villages in Northamptonshire and Nottinghamshire, or a new festival was established possibly following the example set by the students at Whitelands, and other training colleges. (For example at Peterborough). The popularity was widespread and in addition to published materials for May-pole exercises with music, it was possible to hire maypoles from Curwen's, the publishers, who dispatched them to any area in the country. (73)

Revivalism, as instigated by Ruskin, exemplifies the amalgamation of rural phantasmagoria with his passion for the Gothic. A study of Figure 28 shows the relationship between the choreographic forms of the Maypole dances and certain emblems contained in Gothic architecture. The configurations evolved gradually, but in E. Hughes's publication it is evident that by the turn of the century single plait, double plait, spider's web, gypsies' tent and barber's pole were all established

Original Sketches by the author

1. Single Plaiting
2. Double Plaiting
3. Barber's Pole
4. Spider's Web
5. Gypsies' Tent - 1st figure
6. Gypsies' Tent 2nd figure

A. Rose Window, Westminster Abbey. B. Apsidal Window, Milan Cathedral
C. Rose Window, Peterborough Cathedral D. Fan Vaulting, Canterbury Cathedral

FIGURE 28 THE RELATIONSHIP BETWEEN MAYPOLE PATTERNS AND GOTHIC TRACERY
figures. (74) The obsession for visual spectacle was aptly satisfied by displays in which elaborate patterns expressed through circuitous pathways around the pole, and the delicate tracery of plaited ribbons, made it a living dedication to Gothic revivalism. Ruskin, an active promoter of this revival movement, strongly advocated the Italian Gothic style in which the circular or rose is featured, although examples are also to be found in England and France. The choreographic floor designs for the double plaiting depict the trefoil, while the spider's web reveals petal-like convolutions and the clockwise and counter-clockwise movements required to produce the gypsies' tent bear resemblance to the apsidal window of Milan Cathedral in which the tracery follows radial lobes which make self-inversions. The spider's web and the gypsies' tent when woven into shape provided a design similar to inverted fan vaulting, and the simple barber's pole is yet another expression of the spiral. The colourful plaited ribbons were not merely aesthetically pleasing when completed, but they captivated the eye as the patterns were being formulated and then when they were unwoven as the dancers changed direction. Regularity of the rhythm, as the children stepped in time together in careful co-ordination, created a sense of harmony in which partners and opposites danced in perfect unity:--

"Then came the Maypole dance, beautifully arranged, the plaiting and the crossing of the coloured ribbons, for which some of the capers of course are specially designed, being carried out most successfully. The Maypole dance altogether gave the liveliest pleasure to all." (75)

Alfred, Lord Tennyson, (1809-1892), whose works reflect changing trends in the national culture, combined romanticism and rusticism in his

(74) Hughes, E. May-Pole Exercises (London: Curwen 1909)
(75) The Peterborough Advertiser, Saturday May 3rd, 1890.
poems. Two works reflect the interest in the Maypole dance, the first, The May Queen included idyllic descriptions of the countryside on the eve of the celebration,

"All the valley, mother, 'ill be fresh and green and still,
And the cowslip and the crowfoot are over all the hill,
And the rivulet in the flowery dale 'ill merrily dance and play,
For I'm to be Queen o' the May, mother,
I'm to be Queen o' the May."

while New Year's Eve views the event retrospectively,

"Last May we made a crown of flowers:
we had a merry day;
Beneath the hawthorn on the green
they made me Queen of May;
And we danced about the may-pole
and in the hazel copse,
Till Charles's Wain came out above the
tall white chimney-tops." (76)

May Day was by no means the only festival to be celebrated in schools where dancing was involved. Christmas, New Year, Twelfth Night, All Hallow E'en, and Empire Day were all considered appropriate, either for dramatic movement, singing, dancing or spectacular drills. This type of work gathered in popularity particularly in the Edwardian period. In some schools, May Day and Empire Day celebrations became conjoined, and nationalism and patriotism were reflected in the dress worn. Small boys were sometimes dressed in white sailor suits. After the First World War, nurses' uniforms, and quasi-military uniforms were incorporated into the fancy dress along with Britannia. An entry for May 24th, 1909 in the Log Book for Huntingdon Street School, Nottingham (founded 1876) described a mass demonstration of patriotism by local boys and girls:-

"Children assembled at 9.30.
A flag and flagpole having been presented to the school
by the ex-Mayor, Mr. Councillor Spalding, the occasion ....."
was one of great rejoicing - a living Union Jack was formed by 819 children and patriotic songs were sung. The day was beautifully fine and the whole of the proceedings passed off in grand style." (78)

As only 237 children were on the roll of the school, it is obvious that other schools combined to present this spectacle, which was repeated on the Forest, a large open space within the city, on the evening of the 27th May. Other nationalistic emblems provided the formations for musical drill, as Figure 29 illustrates. On festive occasions teachers resorted to dances, drill and songs as the principal modes of childhood expression.

From the implementation of physical training in schools during the 1880s up to the period prior to the First World War, children were gradually involved in a wider variety of activities. The singing games and simple dances of the infants developed into country dancing and morris dancing in the junior and secondary schools. Effective body management was acquired through the discipline demanded by the more formal exercises and drills. Opportunity was taken to present examples of the work to parents and friends in school prize-givings, seasonal festivals, and events of civic or national significance. The greatest momentum to the development of the morris and country dancing in schools, which was given active encouragement from the Board of Education in 1909, was the parallel development of folk dance and song revival. This was stimulated by the labours of several dedicated individuals who recognised the value of folk art within education. The work of Cecil Sharp is particularly important, in this regard, since his involvement with the collection and reconstruction of dances convinced him that the most effective way of preventing the total disappearance of a section

(78) Nottinghamshire Records Office H3/8 page 263
Log Book for Huntingdon Street School.
FIGURE 29 MARCHING EMBLEMS
Original sketches by the author, based on illustrations in
Figures 24, 25, 28, 30, 32, 33.
of folk art, would be to teach it to children.

The establishment of dance in the curriculum at the end of the nineteenth century was part of the formal application of a militaristic ideology that promoted physical education in schools. This formal system, that had gained recognition in Germany, Denmark and Sweden, successfully accommodated the needs of the large school population through formal drilling, marching exercises, and the practice of systematic, anatomically-based exercises. The introduction and popular acceptance of simple folk dances, a variety of dance steps, and a repertoire of singing games, meant that artistic and aesthetic elements entered an area of the curriculum that placed most value on utilitarian elements. Dance, not only brought enjoyment and happiness, but also reflected the conscious delight in the performance and celebration of national customs that became part of a revival movement, especially that of May Day. It is this context that provides the background for the work of Cecil Sharp. If the establishment of dance in schools was inextricably linked with the physical education movement, then the development of dance was closely associated with the folk revivalist movement.
CHAPTER SIX

THE FOLK DANCE REVIVAL IN SCHOOLS
The English folk dance revival commenced during the early years of the twentieth century and emanated from the work of the Folk Song Society which had been founded in 1898. The interest in folk culture arose later in England than in other continental countries but publications such as Alice Gomme's *Dictionary of British Folk-Lore* (1894) and Sabine Baring-Gould's *Country Life* (1900) excited a certain amount of curiosity from the detailed accounts of country pursuits. Any systematic or conscious effort to recover what had virtually become an extinct dance heritage was absent until Cecil Sharp (1859-1924) commenced notating various dances peculiar to the specific regions of England. The role of folk dance collector eventually emerged as the major commitment in Sharp's life even though it originated by chance. He was collecting folk songs in Oxfordshire in 1899 when he encountered a group of morris dances from Headington. Five years lapsed between this meeting and the eventual reconstruction, demonstration and teaching of the dances to others. Realising the immensity of the task, Sharp dedicated the rest of his years to kindling an enthusiasm for folk dance and with the help of numerous followers succeeded in reviving a nation-wide interest that incorporated clubs and societies at regional level for both adults and children. Many teachers responded to this popular wave of interest, and with official support began teaching folk dances as part of the school curriculum. To understand the manner in which this occurred, it is necessary to comprehend the nature of folk art.

Folk art, which is acquired through practical example passed on from generation to generation by living tradition, becomes vulnerable to loss or change as the society from which it has developed itself.

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(2) Ibid. page 24.
undergoes change. In chapter two an explanation of the depopulation of
the villages during the early years of the Industrial Revolution, and
during the years of Enclosure was made. The yeoman of the English
peasantry became the industrial artisan or factory hand, and his home
transferred from the small village or hamlet to the newly developing
town or city. Families severed from their established homes, and often
finding themselves in intolerable, often hostile conditions, soon
acquired new life-styles that were alien to those previously known.
New, more sophisticated interests and modes of expression eventually
developed and the former traditions of the countryside were gradually
(3) discontinued as their value decreased. It was only in the more isolated
villages and small hamlets that folk culture was able to survive. When
Sharp commenced collecting the various types of dance, therefore, he
relied for information upon village elders, rather than upon teams of
young men. (4)

Strongly patriotic, Cecil Sharp possessed a genuinely felt
affinity for the common people whose arts he had learned to both value
(5) and love. Despite the prejudice that he encountered when he proposed
returning to the folk idiom for musical inspiration and rejuvenation,
Sharp proceeded to make 'a complete and exhaustive investigation into
every fragment of surviving peasant dance in this country'. (6) Three
basic types were involved, the morris, the sword and the country dance. (7)
The morris dance was traditionally performed by teams of men, and was
evident in specific geographical areas of the country, for example,
the Cotswold Morris, the Derbyshire Morris, and the North-Western
Morris. The sword dance, in some instances using long sword and

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(3) Refer to Chapter 2 pages 70-71.
(4) Karpeles, M. Cecil Sharp, His Life and Work (London: Routledge and
(6) Kennedy, D. 'The Folk Dance Revival in England' E.F.D.S.S. Journal
(7) Sharp, C.J. Folk Dancing in Schools
sometimes utilising rapper swords, was performed in the north-east often alongside a mummers' play. The mummers' play itself was to be found in areas throughout the country, as was the country dance, which traditionally had been associated with the May Festival. Country dances, having lost their appeal in competition with more fashionable dances, were scarcely known beyond each village community, and as dancers had left the villages or died it rested with the few survivors to reconstruct dances when the folk-revivalist arrived. Maud Karpeles, who helped to continue the movement instigated by Sharp, described how in the early stages:

"...with infinite labour and patience Cecil Sharp searched the countryside, made friends with the old people, and persuaded them to whistle or play the tunes to him, and to show or describe the steps and figures." (8)

Sharp devised a notational system and accumulated a repertoire of over one hundred morris and sword dances, and initially thirteen country dances. He developed a policy of publication and instruction that led to the eventual dissemination of dances throughout the country in recreational and educational terms. (9)

Cecil Sharp justified the introduction of folk dancing into schools, both elementary and secondary, on a number of grounds. He regarded dance as an art form that both stimulated the feelings of the performer and developed the powers of the imagination, and he believed that for the young adult or child it was a means of physical expression that was aesthetically satisfying and one which counterbalanced the ill-effects of excessive mental effort. Dance was also a form of physical culture that was amusing and pleasurable. Efficiency of

(9) Ibid. page 383.
movement was embodied in the natural, spontaneous responses of the folk idiom, which because of certain elements of simplicity was accessible to children as well as adults. The counteraction of discipline and restraint, with lively animation, brought a new dimension to physical expression and helped to reduce the rigidity of formal drilling. Sharp also considered it highly appropriate that English children should learn, accurately, their own national dances. He promoted the inclusion of the three main types - the morris, the sword and the country dance - in the curriculum. (10)

The ceremonial splendour of the morris dance, despite its ritualistic origins, was part of the art of spectacular pageantry and deserved to be preserved and valued 'solely for its intrinsic merit'. (11) Although traditionally danced by teams of men, the qualities of movement contained within the morris were suitable for dancing by boys and girls in school, but inappropriate for young children. The agility of the stepping and the endurance required when performing certain styles of morris were off-set by the gracefulness and controlled vigour of other styles. Practising under supervision led to good linear formations and unison stepping. Accuracy in performance was essential if the true nature of the dance was to be perpetuated. Dancing with controlled vigour meant that the essential qualities of 'freedom and reserve, forcefulness and ease, gracefulness and dignity' (12) could be acquired. The Morris Book, published in five parts, appeared between 1909 and 1913. The distinctive dress of the morris men was reproduced for children in the thrifty pre-war years. White shirts, braces, baldric ribbons, rosettes, decorated box-hat, and bells soon transformed the

(11) Ibid. page 5.
city child into the emulation of his country forbear as teams of children merrily danced 'Bean-setting', 'Rigs o' Marlow' and 'Jockey to the Fair'. The basic steps of the morris dance were taught, either gesturing with handkerchiefs or tapping sticks rhythmically in time to the music. The 'double', which consisted of stepping and hopping, and the 'single', with its backwards step and hop, were learned along with the jump, caper and spring steps. Jigs were also taught as solo dance performances for older, more experienced dancers, but it was the morris team of six dancers that displayed most vividly the numerous configurations as partners crossed over, turned, danced back to back and performed the hey. (See Figure 30).

The sword dance, although sometimes included with the morris, differed in that the dancers each carried a sword, sometimes holding both the hilt and point, thereby forming an ever-changing chain as various figures were formed and reformed. The sword dance had derived from an ancient German dance, and was also popular with the Anglo-Saxons, when young men were said to have danced among '....the points of swords and spears with most wonderful agility, and even with the most elegant and graceful motions.' (13) The graceful motions and skill were still evident when a rather different dance was performed by five, six, or eight dancers and often performed on special seasons of the year, usually Christmas, New Year, or Plough Monday:-

"The men's Sword Dance, with its developed technical skills of sword handling and stepping, has proved, like the Morris Dance, to be just a part of an involved dramatic ceremony handed down by living example and tradition from the very remote past when its purpose was half magical and half religious." (14)

(14) Kennedy, D. English Folk Dancing Today and Yesterday (London: G. Bell and Sons Ltd. 1964) page 55.
This is seat number twenty-two of twelve seats that were occupied by a chantry priest. Erected by carvers from Ripon, the seats date from 1520. Beneath most of the seats are carvings typical of life in the fourteenth, fifteenth, and sixteenth centuries—these are domestic scenes, pastoral and pastimes, particularly music and dancing. Each takes the form of a centre piece with a carved medallion on each side. The illustration shows three fools or jesters dancing, with a fool or jester with staff and bladder on the right, and a fool or jester with a pipe and tabor on the left. Dancing pigs and musicians are carved on seat number 18 and a foliate head on seat number 35.

FIGURE 30
Based on an original sketch by the author.
Traditionally, the dance was preceded by a short dramatisation and song but Sharp considered that for school purposes the dances alone could be learned and performed. He regarded the changing figures as being an important feature of the dances, and that their evolution was more important than the subtle variations in the stepping. Economy of motion was of paramount importance and skill was also required in the manner in which members of the team co-operated, especially in unifying the appearance of complicated figures whereby the dancers were linked together as they held the swords. The climax of the dance arrived when the swords were plaited together, forming a star. Examples of the sword dance were to be found in the north east, particularly in areas of Yorkshire. The highly spirited Flamborough sword dance, for example, was originally performed by sailors at the time between Christmas and Plough Monday. Other examples occurred at Sleights, Goathland, Ripon, Eskdale, Handsworth and Grenoside. When Sharp first observed the Kirkby Malzeard Dance it appeared like one continuous movement, rather than being a series of discrete figures. The dramatic happening occurs after the formation of the star, (lock, nut, rose, or glass), when the leading dancer holding the lock aloft, walks round and then places it at the neck of one of the other dancers. The dancers would pull out their swords, and the remaining dancer, feigning death, fell to the ground as though de-capitated. (15)

There are two principal forms of sword dance, the long sword in which the swords are constructed in iron or wood, and the 'rapper' which is a sword with handles at each end.

The greatest success in the schools, in the pre-war, and inter-war years, however, was the teaching of the country dance, since there were examples available that were of such simplicity that children could

master the uncomplicated steps and figures. Sharp believed that it was the intimate and mannered nature of the dances that made them suitable for children, whether in the form of the longways set, couple, or square-eight formations. Examples of these were to be found in the editions of John Playford's *English Dancing Master* produced intermittently between the years 1650 and 1728, (described in Chapter 2, page 43), which also contained circle, linear, and two, three, or four couple dances. Sharp produced *The Country Dance Book* in six parts, four of which included dances taken from the various Playford editions, and one containing eighteen traditional dances which he had collected in English country villages. This was published as Part I in 1909. Running set dances, which he and Maud Karpeles had collected in America appeared in 1918. (16)

The eighteen dances in Part I were collected in Warwickshire, Devonshire, Somerset, Surrey and Derbyshire and were all examples of the longways set. A description of the general form of the dances, steps and figures preceded the specific notation of each dance, many of which then gained national popularity, as children in schools throughout the country began to dance 'Brighton Camp', 'Ribbon Dance', 'The Butterfly', 'Pop goes the Weasel' and 'Hunt the Squirrel'. Sharp, in his personal recommendations considered the English country dances to be highly appropriate for the younger child, and the Playford dances to be more suitable for older children. (17)

Sharp acknowledged valuable assistance from the composer George Butterworth, and after butterworth's tragic death in 1916, (18)

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(18) George Butterworth, along with several other members of Sharp's demonstration team, was killed in the Battle of the Somme.
Maud Karpeles. In order to reconstruct the old Playford dances, Sharp spent several months examining early editions of The Dancing Master in the British Museum, and eventually published one hundred and fifty eight dances. In his Introduction to the Country Dance Book VI, he outlines the chief difficulties that he encountered in deciphering the dances. Firstly, it was necessary to interpret the language of the notational system that Playford had used, then to 'determine the steps that were used in the 17th century Country Dance,'(19) and thirdly to bring animation to the dance by capturing its style. Sharp found it more accurate to conjecture upon the figures and stressed this over that of the steps of the dances. The continual practice of the steps seemed serviceable and had satisfied the needs of the dance. 'Even if, therefore, they are not historically accurate - as in the main I still believe them to be - they at any rate serve their purpose.' (20) The great charm of the Playford dances, in which the dances of the earlier editions resembled traditional forms, was in the order of the changing figures, and the manner in which they were danced in unison with the musical accompaniment. Remembering the dances, and the musical interpretation in their execution, was the art of performing the country dance. A vivid description of this, in its original country setting is given by Sabine Baring-Gould:—

"The dance is an assemblage of graceful movements and figures performed by a set number of persons. There is singular beauty in the dance proper. The eye is pleased by a display of graceful and changing outline, by bringing into play the muscles of well-moulded limbs. But where many performers take part the enchantment is increased, just as part-singing is more lovely than solo-singing; for to the satisfaction derived from the graceful attitude of one performer is added that of beautiful grouping. A single well-proportioned figure is a goodly sight; several well-proportioned figures in shifting groups, now in clusters, now swinging loose in wreaths, now falling into line or circles; whilst an individual, or a pair, focus the interest

.....continued

(20) Ibid. page 9.
is very beautiful. It is the change in a concert from chorus to solo; and when, whilst the single dance, projected into prominence, attracts the delighted eye, the rest of the dancers keep rhythmic motion, subdued, in simple change, the effect is exquisite."

He was aware of the difficulty of infiltrating the curriculum, but believed that individual members of staff might develop the interest, or that the boys themselves would join University folk groups in later years. (22)

The country dance was the most accessible of all the three forms, not only was it easily taught, but also it was quickly learned. Adult beginners, and small children alike, could soon acquire the necessary skills to enjoy the social aspects of this dance form. The exhilaration of dancing was a form of healthful exercise, in an age when this aspect was given great value, but gracefulness of movement and manners were also a bi-product at a time when, for many, life could be both harsh and uncouth. Learning and remembering dances stimulated both the memory and the kinaesthetic sense while even the smallest child was able to experience great pleasure and delight in their execution.

Health-giving exercises and general enjoyment were both admirable qualities to be gained from country dancing, but Sharp was conscious of, and persistently emphasised the artistic qualities. The process of reconstructing and performing a past dance was of itself an expressive act, and 'the quickening of the artistic sense', (23) was considered as important as muscle building. Approaches towards the teaching of folk dance followed the formal style that was evident in most schools in the pre-war period. A careful, methodical approach that aimed at enjoyment through restraint was the norm, and Sharp actively promoted this, anxious that teachers should avoid the dance lesson becoming a 'disorderly romp':-- (24)

(24) Ibid. page 14.
"If, therefore, dancing is to be justified as a school subject, and to be accepted as an aid to education, it must be treated seriously like all other arts that are taught in the school, and adequate attention paid to its technical side. The steps and figures must be taught carefully and accurately and the children trained to dance in the proper way, just as in the music class they are taught to sing in the proper way. Restraint, so far from suppressing self-expression or diminishing enjoyment, will have precisely the contrary effect."

(25)

In order to teach this 'new' art form to the youth of Britain, many of whom had grown up in large cities and were ignorant of the rural dance traditions of England, it would be necessary to devise a method of disseminating information to teachers, with safeguards that only the highest standards would be met. For this purpose, published material alone would not suffice. It was imperative that a new 'connoisseurship' should be created so that through active participation the repertoire of recently acquired dances could percolate through to school level. Official recognition of dance in the Board of Education's Revised Syllabus acted as a stimulus to the Revivalist Movement. Mr. E. Burrows, H.M.I. of schools based in Sussex, had been an early supporter of the folk dance and song movement, and it is known that he arranged a meeting between Cecil Sharp and E. A. G. Holmes, the Chief Inspector of the Board of Education at the time. (26)

A School of Morris Dancing was opened, offering tuition in folk songs, children's games and country dances. (Figure 31) This was organised in connection with the Physical Training College of the South Western Polytechnic (later Chelsea Physical Training College), under Sharp's directorship. He also trained demonstration teams comprising physical training students, and teachers. The first public appearance of the men's morris side was in 1912. In addition to the lecture tours, Sharp also organised the Shakespeare Festival Summer School in 1911.

School of Morris Dancing.

Folk Songs, Children's Games, Country Dances.

A School of Morris Dancing has been organised in connection with the Physical Training College, South-Western Polytechnic, under the directorship of Mr. Cecil J. Sharp. This school is established to form classes in Morris dancing; to train, examine, and grant certificates to teachers; and to keep a register of certificated teachers, lecturers, &c., and to give advice and disseminate information respecting folk-dances, folk-songs, children's singing games, &c. The revival of Morris dancing, which, during the last few years, has won so large a measure of popular approbation, has received a great stimulus by the official recognition given to the dance in the new Revised Syllabus of Physical Exercises just issued by the Board of Education. Hitherto the progress of the movement has been seriously hindered by the total absence of any organized provision for the systematic training of teachers. Indeed, it is feared that, owing to the dearth of competent instructors, many have already learned to dance the Morris in ways not sanctioned by tradition. Now, if folk-dancing is to be revived amongst the educated classes, it is clearly of paramount importance that it should be practised as faithfully as possible in the manner in which it is performed by the best traditional dancers. And the best way to effect this is by the provision of an adequate supply of efficient and properly-trained teachers. Those who are familiar with the Morris dance, as performed by the country folk themselves, know that its peculiar charm and character lie, for the most part, in those delicate nuances and subtleties which are just the most difficult to explain in words. No notation, for instance, can tell the student how to hit the just mean between freedom and reserve, forswearing and grace, abandonment and dignity. And yet to miss this is to miss the essential and most characteristic quality of the Morris dance of tradition, and to rob it, moreover, of its chief claim to educational recognition.

The purpose of this school, then, is primarily to conserve the Morris dance in all its traditional purity; and, secondly, to teach it as accurately as possible to those who desire to become dancers themselves or professed teachers of it.

FIGURE 31 INFORMATION ABOUT THE SCHOOL OF MORRIS DANCING

This lasted for four weeks, and included one week of the Christmas vacation. Sharp's lecture tours continued until shortly before his death in 1924. (27) The greatest impetus to his work came through the auspices of the English Folk Dance Society which he founded in 1911. This became the authoritative organisation during his lifetime and continues the promotion of folk dancing to-day as the English Folk

(27) An account of Cecil Sharp's visit to Derby Lonsdale College in 1912. He lectured at Kenton Lodge Training College in 1924. *

**A LECTURE ON MORRIS DANCING**

On November 18th, the College experienced a great delight in the shape of an address on Morris Dancing by Mr. Cecil Sharp, the 'High Priest' of Morris Dancing, and an exhibition of Morris Dancing by six of Mr. Sharp's Chelsea pupils.

In his address Mr. Sharp gave us a brief history of the Morris Dance. We learned from his address that there existed three distinct types of morris dancing in England; the dance pure and simple, which was to be found in the Midlands; the sword dance, which belonged exclusively to the Northern Counties; and the Mummers Play or Moorish dance, in which the dancers blacked their faces. "Moorish" is merely a corruption of the word 'Moorish'.

The Morris Dance was a professional dance which required great skill; it was therefore danced by experts; the Morris Dance was essentially a dance for exhibition, and was practised between Easter and Whitsuntide. This dance was performed only on one day in the year; either Whit-Monday or Club Day.

The dress of the dancers was very elaborate, and consisted of a high box hat ornamented with ribbons, a white linen shirt also trimmed with rosettes of ribbon, breeches, light coloured stockings, garters, and thick boots.

The chief dancer was called the 'squire' he was the director of the ceremonies and the best dancer; in later years the term 'squire' was discontinued and the best dancer was called the 'fool'.

During the dance it was most important that the sound of the feet should not be heard, and that the lines should be kept straight; there could be no more scathing remark about a Morris Dancer than to say that he took up too much ground.

Morris dancing is a very good exercise because the dancing is done with the whole body, and it necessitates a good poise of the head.

The result of the exhibition of Morris Dancing was that the students had a week's training, under the guidance of Miss Sinclair, a student from the College for Physical Culture at Chelsea.


* Author's note: based on information from Miss Anne Cockburn, whose mother was a student at the college at this time.
Dance and Song Society. The amalgamation of the Folk Song Society with the Folk Dance Society took place in 1932.

The objectives of the society, as formulated on its foundation, were to preserve and promote the practice of English folk dancing, folk music, and singing games according to true traditional forms. The Society became the implement by which Sharp could achieve his objectives. In addition to instructing its members and others in folk dancing, it provided training schemes and granted certificates of proficiency. Public demonstrations of dancing, conferences, festivals and country dance parties featured at local level, or at London venues. The Society also published relevant information and literature to support these practical experiences, and notational systems were of the type that were easily understood.

Cecil Sharp's success in introducing English folk dancing into schools arose from a number of factors. He was systematic and methodical in his personal approach, and always endeavoured to be accurate in his interpretation of dances. He was appointed as Inspector of Training for the Board of Education in 1909, and later, between the years 1919 and until his death he worked half time as an occasional inspector in training colleges and schools. He was fortunate in receiving support and enthusiastic responses from many different sources, but his immediate co-workers shared his zeal for high standards. Importantly, after initial scepticism, the notion of rekindling an interest in the folk idiom appealed to a growing national sentiment. Aware of the interest in the folk culture that had taken place on the continent, and which was also being aroused in America, Sharp saw the relationship between folk tradition and nationalism:-

"In order that a boy or girl may become a good Englishman, or a good Englishwoman, training in English characteristics must be a prominent feature in education - English History, English games, English ideals are of the utmost importance. A wholly national and, at the same time, a wholly spontaneous expression is found in folk dances and songs." (29)

Sharp believed that the mannered characteristics of the country dance inculcated courtesy, consideration, and politeness of behaviour which he thought particularly good for boys to acquire. English folk dancing combined two values that were dear to the hearts of Edwardian and Georgian England - namely, the links with history, especially the idealised concepts of rural England, and also the growing value placed on physical expression. As the seeds of Imperialism had begun to develop throughout the British Empire during the late 1880s, so a dream of a paternalistic society, hierarchical and rural had emerged. Folk culture was a part of this total picture, this traditional history whereby dances had been created and passed on through active participation. The living history, so engendered, appealed to English-speaking settlers in Africa, Australia, Asia, and America. (30)

Cecil Sharp had, with Ralph Vaughan Williams (1872-1958), worked towards the establishment of music nationalism, based on the recognition of folk song as being the foundation of new music creativity. He increasingly became aware of the fact that a similar argument could exist for dance and argued that it was from the folk dances that the future English aesthetic dance forms could develop. He dismissed the opera-ballet as being corrupt and decadent, and of little use in the twentieth century. While the Russians may be left to reform the ballet, Sharp argued that

"...the restoration of our folk dances must sooner or later lead to the organic development of the art of Dance, or, at any rate, such restoration is the condition precedent to any form of desirable development. Precisely what the nature of these developments will be is impossible to foretell, but of this there can be no doubt, that in giving back to the people their own national dances, that the foundation is being laid upon which alone the English Ballet - if there is ever to be one- can be built."

Sharp was writing with some experience in these matters, since he composed a ballet in 1919 to the music of Corelli. He was not wholly satisfied with the result, but thought that he had established in the folk idiom a technique upon which a distinctly English form of dance could be based. He believed the movements embodied in folk dances could form a creative, artistic language for dance, especially with respect to the figures which would form the basis of choreographic invention. As early as 1914 he had arranged the music and dances for Harley Granville Barker's production of Shakespeare's *A Midsummer Night's Dream* in which, in an attempt to move away from the romanticism of Mendelssohn's music, traditional English folk tunes were used, and dance compositions were based on traditional folk steps and figures. (32)

Sharp believed emphatically in the intrinsic aestheticism of dance performance - that to dance was a justification in its own right. He had convinced educators of its value and remained a dedicated purist in the manner that dances were performed - as faithful reconstructions of the notated script. In this respect, the written word or printed score gained superiority over the evolutions that had taken place at local level. Towards the end of his life he became aware of the emphasis of dance as an educational subject rather than as a recreative activity for adults. The vibrant expression of community dancing in the

context of a rural environment was far removed from the simpler dances that were performed by children in the context of the school-room or playground. Equally unfaithful to the natural, spontaneous expression of dance, was the competitive festival when teams competed against each other in the bid for trophies. The success of mass acceptance of dancing invariably meant that insensitive treatment occurred. (33)

Cecil Sharp and the English Folk Dance Society members were not exclusively responsible for the popularisation of the folk dance and other traditional dance forms. A number of personages, working contemporaneously with Sharp and his followers, were successful in reconstructing, publishing, and teaching dance to children and young adults particularly. Mary Neal, Clive Carey, Grace Kimmons, Nellie Chaplin and Alice Cowper Coles all worked independently of the Folk Dance Society and promoted dance for a variety of reasons. The Folk Dance Society deliberately avoided the wearing of dress that emulated the peasant, preferring instead simple, unrestricted dress of the twentieth century - thereby creating the image that folk dancing was a fashionable trend that could be incorporated into the current lifestyle. Other folklorists saw it as a means of escape into the past, when costume and traditional pursuits were an attempt to capture the genre or style of a bygone age. This could take the form of active participation, or performance art. (34)

Grace Kimmons believed that children would benefit if they could be familiarised with their past culture, and felt that association with rural traditions was an uplifting experience for children doomed to spend their lives in the bleakness of urban slums. For this reason, she became involved in the work of the Guild of Play, an association

(33) At an interview, November, 1983, Miss Doris Holloway related the joys of competitive festivals during the 1920s.
(34) As for example – photographs in The Dancing Times, Feb. 1915 New Series No. 53 page 171.
attached to the Bermondsey University Settlement in south east London, which undertook to alleviate the influences of a deplorable physical environment by instilling the art of play through the revival of ancient folk traditions. Its main purpose was to bring dignity, beauty and health to the lives of children in the form of songs, dances and plays, which had been the recognised forms of recreation that the English people had engaged in. J. Scott Lidgett, warden of the settlement, described the nature of the work as follows,

"Old English games and costumes are restored, ancient folk songs are recovered and made popular once more.... Many influences must co-operate if the old ideal of 'Merrie England' is to be revived. But education must take the lead, and its efforts must not be confined to school buildings and school hours, but must invade the playgrounds, the parks, the streets, and the places of entertainment." (35)

Although Grace Kimmon's work commenced as an experiment, its success was so outstanding that she authorised four further publications, so that others similarly engaged might benefit. The work of the Guild of Play was educational. It aimed at training the body but the means of attaining this required that children should work harmoniously and co-operatively with each other. Children who displayed qualities of leadership assisted with the less able or younger members. There was an atmosphere of controlled morality as emphasis was placed on courtesy, unselfishness, and gracefulness in deed and word. The chivalric code once more formed a workable structure upon which activities with children were based.

"Dancing and play and the love of stories are among the strongest natural instincts of children; personal experience forces us to believe that, after noble home influences, they are perhaps the greatest of all factors in true education." (36)


The dance and play activities provided the opportunity for the children to acquire good conduct of their own free will, '...because we believe that with every free, conscious choice of right their moral power and strength of character increase' (37). The greatest reward was considered to be that of working for others, and the greatest satisfaction was that of performing the dance for the sheer joy of active participation. Kimmons held the belief that the historical method was the right one, and through the revival of all that was national and traditional in song and dance, the child's imaginative powers would develop. Kimmons taught that children could celebrate the seasons and festivals of the year with dancing and plays in the manner that the morris men and sword dancers had in previous generations, when the winter had been driven out and summer welcomed with a ritual of songs, dances and decorative foliage. May Day, Midsummer Eve, Michaelmas, Saint Nicholas Day, New Year, Twelfth Night and Empire Day were presented as possible celebrations for children in the first Guild of Play book. In this publication, a number of traditional dances were selected and simplified so that children might master the steps and manner of performance. For example, 'Sir Roger de Coverley', 'Cushion Dance', 'Sellenger's Round', and 'Minuet'. Subsequent editions indicate the nature of work taking place, and include Christmas pageants, national dances, and traditional games and dances made easy for infant children. These included Meritot, Curcuddoch, Handy-Dandy, Chasing the Slipper, Hot Cockles, Tick-Tack, Hob or Nob, Barley-Break, Cherry Pit and Ducks and Drakes. Flower and village dances based on themes of the months, birds, woodlands, raindrops, and the planets were included.

(37) Ibid. page viii.
in the fourth book as possible material for school or out-of-door performances. Deprived of the beauty of nature in their immediate environment, the children were taught to experience its charm through vicarious enactment. The song and dance of the 'Raindrops' used a circle formation, and 'tiny children' clapped hands and tapped feet as the circle changed into the serpentine group shape. In the 'Will-o'-the-Wisp' song and dance the children commenced in a serpentine formation and ran, quickly and brightly to form maze-like patterns. Similarly the song and dance of the river worked upon linear group formations. In utilising traditional forms, Kimmons also displayed similarities with Friedrich Froebel and ideas he expressed in his movement plays. In the dance of 'The Months', and also in the finale 'Sun, Moon, and Stars', resemblance to the masque can be found, with personification, songs, and dances of Queen Summer, Heralds, and Spring, Summer, Autumn and Winter and their attendants. See Appendix XIV

The detailed material in the Guild of Play Books, based as they were on practical success, aimed to provide the teaching public with choreographed dances which were based on folk-lore materials, as well as those specially composed or modified to meet the needs of the youngest child. Alice Gomme's Dictionary of British Folk-lore, and Brand's Popular Antiquities were the primary sources for Kimmon's ideas. (38)

She remained wholly dedicated to the manner in which dance could enrich the lives of city dwellers:

(38) In the Guild of Play Book 1 (London: Curwen 1907) Kimmons acknowledges the following sources: Strutt's Sports and Pastimes of the English People, Chamber's Book of Days, Knight's Pictorial Shakespeare, Chappell's Popular Music of the Olden Times, Sharp and Macilwaine's The Morris Book in addition to the two works quoted.
"Children have always danced; they will always dance; and childhood is best enriched by giving children wholesome group games and dances, for by means of them, life will become fuller and happier and purer." (39)

Kimmons believed that she was assisting in a great general dance movement which brought children 'from the kerbstone and railing into the charmed circle itself'. (40)

The idea of published material as aids to teaching reached a new dimension and by 1910, J. Curwen & Sons had published a comprehensive range of dance manuals, each providing instructions with photographic illustrations, dialogue, lyrics, and musical notation to enable teachers to reconstruct morris, country, national, may-pole, and 'ancient dances' as well as musical cantatas, dramatisations, and pageants. Correspondence in a supplement of The Derby College Magazine reveals that several teachers had been experimenting with more practical approaches to learning, and some believed that impromptu methods of dramatisation allowed the children to develop their powers of thought, speech, facial expression, and body movements. Others preferred to follow a script, but it is evident that throughout the country enterprising teachers were allowing the children to formulate their own dramatisations, and did not rely upon the published examples. Dances, songs and patriotic marches were often included. (41) It is difficult to ascertain on the level of experience in dance the general teaching force possessed in addition to courses they may have taken at college. As the revival movement gathered in momentum, for some teachers it would have been a

(41) A Record of Experiments in the dramatisation of History and Literature The Derby College Magazine, Supplement Sept. 1912 Vol. XII No. 2. continued over ....... page 6.
Correspondence from former students reveal the following subject matter:
Shakespearean plays, Queen Elizabeth at Kenilworth Castle, The Water Babies, Peter Pan, Alice in Wonderland, Marmion Canto I, Richard I, Cardinal Wolsey, Joan of Arc, and Nursery Rhymes.

The following letter was received from Miss Cock (Derby 1900-1902), Headteacher, Becket Road Junior Mixed Council School, Wheatley.

"I have for several years experimented in the subjects now to be discussed. My first adventure was prompted by a desire to give the children something original and exciting for the little performance we always have on the morning of breaking-up before the Xmas holidays.

I then asked the teacher of each class to prepare certain little History plays, two for each class, and to ask the children to keep the whole matter a secret from the other classes. When the day arrived I had the Central Hall arranged as usual for the children to have a maximum view with the minimum of effort, I had the platform placed in the centre instead of at the end of the room. I asked the Chairman of the Education Committee, his wife and daughter to be present - the Chairman is frequently present on such occasions, as he takes the greatest interest in the children's welfare - and one or two other friends.

The children acquitted themselves in such a manner as revealed to me the great possibilities in the future education of the children by means of this use of self-expression.

From that time I have gradually attempted more, extending the work to Literature one year with Standard III, when they were studying scenes from Shakespeare's work in the Literature lessons. In this case the 'Midsummer's Night's Dream' was the work from which the selection for the drama was made. In this play the teacher was able to introduce two of Shakespeare's songs - 'Where the Bee Sucks', and 'I know a Bank' - and one or two dances also were included, so that the whole class had a part in the representation.

The work up to that time was more or less incidental, but during the past 12 months a definite part of the timetable has been given to the subject, and a systematised plan of working has been adopted.

I am heartily in favour of dramatising in both History and Literature, and really I do not see how the two can be separated, as the above will serve to demonstrate. The difficulties met with supply no reason for its omission from our work, but rather point to the need for further trial and experiment.

I have five assistant teachers on the staff of my school, and they, without exception, advocate this work as earnestly as I do."
a reminder of their own childhood. (42)

Another philanthropic society, with resemblances to the Guild of Play, was the Esperance Guild of National Joy, an association formed to realise a Utopian ideal of pastoral rehabilitation through the revival of songs, games, and, latterly dances. The Guild existed to rehabilitate '.....the pastoral and only true medium for rejoicing which the fervour of industrialisation nearly killed for ever.' (43) The traditional songs and dances were the means of achieving this aim, as boys and girls from the slums of London were encouraged to capture the spirit of English nationalism through the respect of the folk art of previous generations.

(41) continued...

Notts. Education Committee Minutes 1911-12. page 313.

TEACHING BY DRAMATISATION

The practice of dramatising events and scenes in English History in order to make it more realistic and interesting has been adopted in several schools and shows signs of spreading. In this connection the Clarendon Street, Alfreton Road (Senior), Albert Street (Senior and Junior), Carrington (Girls'), Sneinton Council and Trust (Girls'), and Trent Bridge (Girls') Schools may be specially mentioned.

A similar method of illustration is also being employed in some schools to illustrate recitations, and in one or two others it is being tried in connection with certain lessons in Geography. The practical teaching of Geography at Southwark Senior and Coventry Road Girls' Schools, although it does not take the form of dramatisation, is also worthy of special mention."


"Of all the generations that had played the games, that of the 'eighties was to be the last. Already those children had one foot in the national school and one on the village green. Their children and grandchildren would have left the village green behind them; new and as yet undreamed-of pleasures and excitements would be theirs. In ten years' time the games would be neglected, and in twenty forgotten."

The Lark Rise children had a large repertoire, including the well-known games still met with at children's parties, such as 'Oranges and Lemons', 'London Bridge', and 'Here We Go Round the Mulberry Bush'; but also including others which appear to have been peculiar to that part of the country. Some of these were played by forming a ring, others by taking sides, and all had distinctive rhymes, which were chanted rather than sung."

(43) Macer Wright, P. Article in the Westminster Gazette republished in the Esperance Morris Book Part II (London: Curwen 1910) p. XIV.
"It is English. The kindliness of English scenery, the equability of English climate, the pleasant healthy sentiment of the English countryside inspired these dances." (44)

The optimistic views of the leaders of the guild dismissed the prophecies of the eventual annihilation of Europe which was being rumoured in the early years of the century. In 1904 the storm clouds of war were then a decade away, and Mary Neal and Herbert Macilwaine were busy teaching folk songs to the children from the 'vicissitudes of the slumland' and the 'mean London streets'. (45) They were curious to discover something of the nature of the dances that often went with the songs, and accordingly invited Cecil Sharp to the club to introduce some of the dances he had first encountered at Headington in 1899. As a result, a girls' team was formed and several public demonstrations took place. Mary Neal (1860-1944) then became committed to the folk-dance revival movement, and although at first her work centred around the Esperance Club, her organising ability was used ultimately in the formation of vacational courses, and in giving public lectures. Her publications extended her ideas into education and the youth movement. Neal and her colleague, Clive Carey, invited dancers from different parts of the country to London to teach the dances to the girl members of the club. The dances, once learned, were then notated. Two fishermen from Flamborough went specially to teach the Flamborough sword dance, and William Kimber and his cousin from Headington taught the morris dance which they had helped revive. Eventually the club members were sufficiently proficient to pass on the dances to others and travelled the country to give lectures and demonstrations. Mary Neal valued most highly the vital and spiritual energy that was engendered in the performance of the folk dances, and approached her teaching from this locus. She believed that the joyfulness of dancing would complement the more arduous elements

(44) Ibid. page XV.
(45) Ibid. page XV.
within the curriculum. In her efforts to revive traditional dances she travelled extensively in the country districts to record the dances and their musical accompaniment. On the 14th November, 1907, she called a conference to consider plans for putting the heritage of folk music to the service of those who wished it, and an Association for the Revival and Practice of Folk Music was founded. The aim of the association was to revitalise dance through performance rather than through collection. This association was superceded by that of the Esperance Morris Guild. Although Mary Neal and Cecil Sharp liaised in the early years of the folk-revival, they developed wide differences of opinion and continued to work independently of each other. Sharp was perturbed by Mary Neal's lack of artistic discipline and accuracy, while she was disturbed by his somewhat academic approach to an activity which she valued for its oral and practical tradition. Neal regarded the working girls of the Esperance Club, indeed the whole body of working young men and women in schools and clubs throughout the country, as a new proletariat who by right ought to continue the natural development of the folk dance and song. Her attitude stemmed from philanthropic and socialist ideals, and she spurned the self-styled expert and the pedantic approach. (46)

"As the folk music and dance and drama are communal in their origin and the work of no one individual, and have come from the heart of the unlettered folk, so the handing on of them and the development should be left in the hands of the simple minded and of those musically unlettered and ignorant of all technique." (47)

Despite the controversy which formed a gulf between Neal and Sharp, and the different attitudes that they possessed, not only towards the

people who constituted 'the folk' but also the social classes of Edwardian and Georgian Britain, they both worked for the establishment and acceptance of folk dance. (48) Mary Neal, having worked in deplorable urban conditions succeeded in bringing joy and happiness to many young people through the teaching and publication of dances she had collected. In 1908 several members of the club were teaching and Miss Florence Warren became well known as an expert teacher of folk dances. Miss Warren, and her assistant from the Esperance Club, provided demonstrations of old English games and morris dancing for the Nottingham Branch of the Froebel Society in 1909. As a result, Miss Warren was invited to organise a course for Nottingham teachers in the Autumn of 1910. The dances collected by Neal throughout 1910-11 were published by Curwen in 1912. Figure 32 represents the type of publicity the club received in 'The Daily News' of Thursday 5th May, 1910. The Esperance Guild continued to flourish until the outbreak of the First World War but was never re-started, although The New Esperance Morris Dance Group is in existence to-day.

Another popular publication for use in schools, was John Graham's Shakespearean Bidford Morris Dances which derived from an early attempt at revival made by Mr. D'Arcy Ferris (1855-1929) in 1886. Ferris was for a time a professional designer and director of fêtes and festivals. He based his ideas on authentic research, and attempted to reconstruct old English customs. By publishing the Shakespearean Bidford Morris, Graham provided teachers with numerous ideas for reconstruction with

Author's note:-
(48) It is pertinent at this point to note that traditional dance scholarship in Britain has received great impetus during the last decade, and theories presented by the Revivalist movement of the early 1900s have been challenged, particularly Cecil Sharp's adherence to E. K. Chamber's theory of paganistic origins. Researchers have also found discrepancies between Sharp's field note-books and published sources. See Buckland T, Traditional Dance Scholarship in the United Kingdom (Dance - A Multicultural Perspective Univeristy of Surrey 1984) pp. 56-57.
THE REVIVAL OF THE MORRIS DANCE.

MAY used to be the month of the morris dance, for with May Day revels the season is inaugurated, and in years gone by the lads and lasses began to practice their morris dances on the village green as the evenings lengthened.

A fine display of these quaint old dances is to be given to-night at the Kensington Town Hall by the Esperance Club and a Guild of Morris Dancers, to whom is due the revival of many old dances and folk-songs which were in danger of extinction with the modernisation of country life.

The most picturesque figure present will be Sam Bennett, the village fiddler and morris dancer of Lintonham, who has achieved some degree of fame beyond his native village by his participation in the recent Shakespeare Festival. Till twenty-five years ago the village revels at Lintonham had been carried on almost since time immemorial, but they then gradually lapsed into desuetude until Bennett, who, remembering the old tunes and dances, revived the custom four years since. He has trained a band of young men, and he himself, dressed in the old quaint costume, plays the fiddle. He explains that the morris dance should be played 'on a pipe and tabor, but each not being in existence, he has had to have recourse to his violin. He will probably perform on the original instruments. Tonight as two have been repaired for his use. It is also probable that Bennett and some other morris dancers will visit the Brunswick Exhibition.

Traditional Dancers.

Two other genuine old country dancers, who will be present, are the Abingdon dancers, with their sword, wooden cup, and bull's head. The origin of this quaint routine is at least two centuries old. The two dancers are called the "Squire" and the "Mayor." It is said that a local truce took place, as the people of one street outnumbered those of the town proper, and thought they would elect a Mayor. A bull was treated and a fight took place between the two parties for the horns. These were won by the people of the other street, who thereupon elected their own Mayor, and had the privilege of carrying the horns on a pole in the morris dance. The Squire carries a sword, a large wooden cup, and a tin box for collections.

Novel as will be the appearance of these old country dances, certainly not less interesting will be the display by the young people who taught the old dances and singing games by the Esperance Club.

These revivals are of more importance than may at first appear, for they are as new and the same time attempts at the solution of both the problem of town and country life. As Miss Neal, the secretary of the club, says in her recently-published "Esperance Morris Book" (Curwen, 6s.), the effect of the renaissance has been to bring a national spirit of the ages and joyous life of the country into the buried, kept alive by the morris dances, and preserved with the most careful fidelity. The dances are given from the folk, and are handed on by the folk, and not adopted by pedantry. The dances are the nearest approach to these—the work of the folk.

A movement has all grown out of a desire four years ago on the part of the promoters of the Esperance Girls' Club in Cumberland-market, W.W., to introduce something novel into the work. Folk-songs were begun, and were taken up with such gusto by the working girls that it was found that dances were wanted to fit in to the spirit of the songs.

"On inquiry," says Miss Neal, "I found that the tradition of the morris is still lingered in country districts. I went into Oxfordshire, and found two men who had had a set of morris danced in their family for four generations directly handed down from father to son. I invited them to London, and got them to teach those dances to the members of my club. Thus began that revival of morris dancing which is part of the national life of to-day."

"Since this time the movement has spread so rapidly that instructions in these simple dances are being given in every county in the land, and is now an officially recognised part of the curriculum of elementary schools."

"At Easter," says Miss Neal, "I had a holiday school for teachers at Littlehampton, which was attended by sixty or more, and so successful was it that special arrangements are being made for another course of instruction for any teachers who like to attend in the school holidays during July and August, at Bexford-on-Avon."

"The dances are, if one may put it so, the expression in movement of the beautiful folk-songs of the folk. They are an elevation of the soul of the people, and the only real expert is the traditional dancer himself. The dances are got from the folk, and they must be handed on by the folk, or the nearest approach to them—the working boys and girls."

PICTURESS FIGURES WHO WILL APPEAR AT THE KENSINGTON TOWN HALL TO-NIGHT.

and vital life of city dwellers, and to return it once more to the new generation of country folk with some of the added charm of this vivid life that has been the work of the Esperance Club.

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THE DAILY NEWS, THURSDAY, MAY 5, 1910.

FIGURE 32 ARTICLE ABOUT THE ESPERANCE CLUB IN 'THE DAILY NEWS'
their own pupils. The descriptions of the dances do not allow accurate interpretation, but the detail of costume, scenario and music, with suggestions of the use of piano, fiddle, or pipe and tabour encouraged teachers to adapt the material to meet their own needs. Graham, like Sharp, had faith in the preservation of the dances by their adoption in schools:-

"The fact is we are only at the beginning of a revival of these old dances, and when the schools have got hold of them Morris-lovers need have no fear that the dances will ever be forgotten."  (50)

Whereas Cecil Sharp had worked towards re-establishing folk dance as an acceptable part of the twentieth century educationally and socially, with a deep held belief that it could form the basis of creative expression within the idiom of the English theatrical dance, other revivalists including Grace Kimmons, John Graham, Alice Cowper-Coles, and Nellie Chaplin placed greater value on the performance element. Their approach was to reconstruct dances according to their known historical setting, or to present pageants and festivals that were created according to known traditions and present them before an audience, whether in a theatre, school or part of an outside event.

The contribution made by Miss Nellie Chaplin and Miss Alice Cowper-Coles to the awakening interest in court dances, and country dances particularly, has been underestimated by dance historians. Miss Chaplin first revived dances such as the pavanne, galliard, allemande, courante, sarabande and chacone in 1904. She followed this by reconstructing dances from John Playford's *The Dancing Master* in 1906. Chaplin trained a small group of young dancers who were from the private

dancing academies to give performances in London and the provinces. (51) Authentic musical instruments were played (52) and elaborate period costumes were worn on these occasions. (See Figure 33). Chaplin's interest in dance had arisen from her studies of music and during her researches in the British Museum she had sought expert advice on the reconstruction of the steps and figures of the dances. Her method, in contrast to that later adopted by Sharp, had been to place importance on the steps as well as the figures. Ancient Dances and Music (53) entered its second edition in 1907 and found popular usage in schools, private dancing academies and recreative girls' clubs.

Reference to Chaplin's work reveal it to have been a female dominated venture, with dancers and musicians emanating from a few families. Girls were dressed in male attire in order to perform the mixed dances. This method was also undertaken by Alice Cowper Coles, who, working at the same time as Chaplin, undertook research and reconstruction of some of the Playford dances and also revived a selection from Thompson's Collection of country dances. Old Country Dance Steps (54) was published in 1909 and was intended to complement Ancient Dances and Music. Instructions for performing basic steps and figures for ten dances were included. 'All in a Garden Green', 'Staines Morris', and 'Dargason', which are included in this edition, were danced by students of St. Margaret's Ripon during the years 1910-12. Cowper Coles stressed the importance of captivating the atmosphere of rustic revellings in the performance of the dances.


(52) A Kirkham harpsichord of 1789, a Viola de Gamba by Barak Norman of 1718 and a Viola d'Amore by G. Saint George.

(53) Chaplin, N. Ancient Dances and Music (London: Curwen 1907)

Figure 33 has been reproduced from an illustration in Chaplin, N. Court Dances and Others (London: J. Curwen and Sons. 1911). Photograph by Val Cliff.
"...this atmosphere must be retained, or their pristine freshness and charm will be lost. But children are impressionable little mortals, and are quick to catch the idea of sprightly gaiety from such infectious airs and steps."

(55)

Steps included in the dances were balancez, Pas de Basque, polka steps, chassé, galop, gavotte step, springing steps, swing and spring step. Cowper Coles, therefore, interpreted the dances from the knowledge of existing steps.

"In describing the old steps, I have often called them by names now more generally understood, as, for instance, the polka step, which is very near of kin to many of the Morris steps, and with which every present-day teacher is acquainted."

(56)

Statements of this nature highlight the problems encountered in deciphering the early publications and attempting to revive them among a clientele which was unfamiliar with the methods of executing the various movements. A further problem existed in being able to devise a workable notational system that could be understood by the people who were wishing to perform the dances. These people too, needed to be trained. It is perhaps understandable, therefore, that a common, familiar ground was being sought. It reveals how far deviations from authentic dances were made, and, even though detailed and accurate notational systems now exist, it focusses on the problems that are currently encountered by scholars of historical dance forms.

The popularity and fascination for the court and country dances was aided by the public performances that Nellie Chaplin's company made. (57) They appeared at the Mappin Hall, Sheffield, in June, 1914 (See Appendix XV ) and at the Prince of Wales theatre in 1915 as part of the fund raising for the war effort. (58) (Further researches,

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(55) Ibid. page iii.
(57) Miss Florrie Wilson taught court dancing circa 1915 at Albert Street Girls' Club, Mansfield, Notts.
Also, programme Sheffield Records Office, Miscellaneous Papers 230S.
by Chaplin, utilising Arbeau's Orchesography resulted in the publication of Elizabethan Dances by Curwen's in 1926).

Evidence suggests that by the commencement of the First World War dancing had become an accepted and necessary part of the curriculum in most schools where space was available. Difficulties encountered by troops occupying school premises interrupted the smooth flow of education in some city schools, but the enthusiasm of open-air education and the example set by Rachel MacMillan's open-air nursery school at Deptford convinced teachers that short term difficulties could be overcome. Educators, as well as dance revivalists, were convinced of the value of dance, as interest in active, expressive and artistic aspects of education increased in worth. G. Stanley Hall in Educational Problems provided a comprehensive account of the development of dance and argued for its place in schools:

"Few understand what pedagogical gems the best folk dances are or with what condensed meanings they are freighted. They are not merely wholesome exercises or amusements, but moral, social, and aesthetic forces, condensed expressions of ancestral and racial traits.

Thus folk dances are marvellous embodiments of the ethical religious, and in general the temperament of peoples." (59)

Hall reiterated that not only nationalism, but the racialistic and temperamental aspects of peoples were captured in their dances and their music. The notion of captivating the colourful and dramatic characteristics of the folk dances of different nations and regions of Western Europe particularly proved to be popular and added variety within the repertoire of dances performed in schools and colleges. Mary Hankinson (1868-1952) who had been a founder member of the Ling

Physical Education Association (1899) was instrumental in writing and publishing handbooks for teachers, containing descriptions and music of national dances. *The Folk Dance Book* (60) of 1915 included a wide choice of national dances for elementary school children - Scottish, Irish, Danish, Swedish, Finnish, Norwegian, German, Hungarian, Russian, and English. Some of the most popular with younger children were the 'Shoemakers' Dance', 'Swedish Clap Dance', 'German Hopping Dance', 'German Clap Dance', 'Swedish Ring Dance' and 'Swedish Polka', the latter with its charming voice accompaniment. This provided an expansion on the dances first introduced by Bergman-Österberg.

The serious pursuit of reconstructing traditional national dances developed into a choreographic enterprise, with the popularity of the 'character' dance. The character dance was a type of pastiche whereby national dance steps, and some traditional figures were incorporated into new dances created by individuals. National costume and music added to the total effect. Some teachers possessed skills to develop their own compositions, but for those requiring published guidance, detailed accounts of dances with musical scores could be obtained in Elizabeth Turner Bell's *Fifty Figure and Character Dances for Schools*. (61) Turner Bell had taught for over twenty years in Scottish schools, prior to the publication of her book, which was a prescription of dances she had developed with children in Dundee. Traditional games, historical dances, national dances and dramatization were included, and photographic examples of the children, appropriately dressed, undoubtedly influenced many teachers. Turner Bell also lectured.

(61) Bell, E. T. *Fifty Figure and Character Dances* (London: Waverley Book Comp. 1921)
at the Dunfermline College's Holiday course for teachers, and the St. Andrew's summer school. Unlike England, dance was an extracurricular activity in Scottish schools. (62)

The nature of the dance from nursery school to college level remained the same, although the choice of dances obviously varied from the simple to the complex, and singing games and simple rhymical activities were obviously exclusive to the elementary school. A display of what was termed ancient and modern dancing took place at Chelsea Training College in 1915, when Russian, Serbian, Spanish, Irish, Welsh, and Old French dances were performed by the students. English folk dancing was also included in the programme:-

"The folk dancing was excellent, and performed in a most spirited style, especially the Morris dances - 'Trunkles' (second version) and 'Princess Royal', the sword dances too, were particularly well done. Amongst the country dances were 'Step Stately', 'The Boatman', and 'Picking up Sticks' published March 1916. Two of the most successful and amusing items in this part of the programme were 'Old Men's Jig' and 'The Fool's Dance'. The display ended with a Grand Maze, in which were included all the dancers, their various costumes making a brilliant scene."

(63)

The proceeds from this event were donated to various war funds.

Students at The Graystoke Place Training College, London, were taught by Margaret Alexander Hughes, who devised her own system of rhythmical exercises for children. Hughes did not adhere strictly to the Swedish system, and her exercises were designed for harmonious movements that helped to develop a supple and graceful carriage. Traditional English and French nursery rhymes, dances ('Cobbler's Jig', polkas, 'Cross Hands', 'Pin Reel'), and free-play games completed her scheme. Hughes was later appointed an inspector of Physical

(62) Ibid. page 7.

These girls were pupils at the Brompton Oratory School which gained recognition for its teaching of singing games and dances as a result of performances given at the Festival of Empire, Crystal Palace, London in 1911.

Figure 34 has been reproduced from Plate 7 in Hughes. M.A. Physical Exercises, Dances and Games in the Infant School (London: Novello & Co. 1915) page 7. Photograph by Val Cliff.
Education of the London School Board. In Figure 34, eight young girls from the Brompton Oratory School, are depicted dancing the 'Holly, Holly Ho', which is included in her book. (64)

Valuable assistance from local authority inspectors helped to maintain standards in the elementary schools, but at secondary level visiting teachers were still relied upon (1916-17). Headteachers who had begun to value the services of the specialist gymnastics teacher were quick to realise the worth of her services, especially if she was also a good dance teacher. It was the well trained gymnast, who could equate scientific knowledge of movement with the artistic and aesthetic elements of dance, who recognised the need for a reappraisal of dance teaching. Foremost in this field was L. E. Crowdy who voiced the opinion that a systematic method of teaching dance needed to be sought. A philosophy of movement and a satisfactory methodology for dance was required. Dance was often considered as being a supplementary, rather than a complementary activity to gymnastics. An antagonism existed between the principles of gymnastics and those of the dance. In the former the body was held in fixation and resisted the displacement of weight, while in the latter, the plasticity of the movement demanded that the body's weight should yield to its displacement. Gymnastic teachers, who found the lability of dance movements difficult, tended to teach the dances that consisted of isolated body actions, as were found in step dances, reels and certain country dances.

Styles of dance involving the natural movement of the lumber

(64) Hughes, M. A. Physical Exercises, Dances and Games in the Infant School (London: Novello & Co. 1915).
region, the mobility of hips, and what would currently be termed
flowing, spatial directions, required different forms of preparation
than the angular, fixed lines of gymnastic exercises. Co-ordinated
movement of the whole body was essential for the dancer, but this was
not necessarily achieved through the practice of simple, isolated
exercises that typified those in the gymnastic tables. It was
considered detrimental to the acquisition of the aesthetic and artistic
qualities required by the dancer, if in the training preparations
fundamental movements were taught in isolation - standing with the
feet together to practise arm movements, when in reality the arms
needed to move as the body travelled. It seemed imperative that
careful thought was required in the technical preparation of the
dancer so that in the acquisition of the language of movement, links
existed with its artistic expression. Teachers who possessed an
affinity to dance movement recognised that the absence of any technical
method in teaching made a definite form of progression impossible to
achieve, and the simplistic categorisations of dances - simple or
complicated, easy or difficult, elementary or advanced - did not
compare with the systematic training exercises that existed for
gymnastics. The simple dances were often inappropriate for children
or beginners, since although the steps could be easily mastered, the
manner and style of execution was often sophisticated. For example,
children were often taught various forms of the minuet or gavotte
because these dances were composed of uncomplicated figures and
simple steps, but devoid of the expression of social intercourse
or gracious carriage, the dances lost meaning. (65)

The system of students leaving college with a selection of dances
that could be performed and re-taught was criticised, as was the

(65) Crowdy, L.E. 'Gymnastics and the Teaching of Dancing' Journal
reconstruction of dances from notes. It was also recognised that
dances were being incorrectly interpreted and that the entire
character of some were changed:-

"I witnessed a Bourée where the unfortunate step supposed to
be giving the character to the dance had degenerated into
three stamps!" (66)

Once again (ref. Pestalozzi) a suggestion is raised to find a
technical basis for dance movements:-

"With a simple groundwork or A B C of Technique in the
possession of every Gymnastic student, it would be possible
to make our Dancing Notes as intelligible to us as our
Gymnastic Tables,....." (67)

Although a wide range of dancing was taught at the Training Colleges
differences occurred between institutions, and from year to year. Many
teachers felt that their training could have included more 'about the
methods of teaching, the aims of dancing, the composition of dances,
and the study of technique and rhythm in relation to music." (68)
Students who had been thoroughly trained in the Ling System of
gymnastics became aware that this branch of Aesthetic Gymnastics had
not been sufficiently developed, and as many of them were called to
teach dance they felt the need to clarify their ideas:-

"But it had been clear for some years that the Gymnast
felt her dancing qualifications to be the weak part
of her professional equipment; that she is expected to
teach in the schools and likes it; but that her groundwork
is too slight, disconnected or otherwise uncertain, to give
her the same confidence in teaching dancing that she has
in gymnastics." (69)

The specialist teacher was expressing concern about accuracy and
standards of work as well as looking at the future development of dance
as a serious, progressive study. Although the initial impetus for

(67) Ibid. page 25.
(69) Ibid. page 26.
the inclusion of dance in education had come from the physical educators and its successful implementation in the elementary schools had brought about widespread acceptance and this was given an added fillip through the writings and example set by John Dewey (1859-1952). It was included in the curriculum of the High and Elementary School of the University of Chicago 'not because that department wanted dancing, but because Dr. Dewey felt that dancing belonged in the curriculum and the Physical Education Department had the necessary floor space.'

(70) Dance, valued as an art or activity game, had been taught by Mary Wood Hinman in America, having been inspired by Dewey who had opened my eyes to the educational possibilities contained in this art of the dance, he showed me how it might again, as in the Golden Age, be part of the educational program of every college and school and university - how it might be made to serve as a vehicle through which the young people could develop a sense of social responsibility as well as a means of self-expression. As you know, Dr. Dewey insisted on the beauty, the necessity, and even the utility of the play impulse!

(71) Dewey acknowledged that the changes that were occurring in education had been influenced by social conditions, but in emphasising the relationship between school and the environment, and by promoting active participation as a process in learning, he made educators aware of the differences between 'instruction' and 'education'. The ravages of war in Europe also influenced thinking and effected reform. During 1917 local education authorities were empowered to carry out surveys in order that they might qualify for the supplementary grant. The city of Nottingham formulated an Educational Ideal which reflected the philosophical thinking of its education committee. Wider horizons


(71) Ibid. page 63.
and higher aspirations for the individual were presented as the foundation for future stability and fulfilment. The individual was seen within the context of the family, the country, the race, the needs of the nation, and the conditions of international good-will:

"We have discovered that our children are not mere empty vessels to be filled with information, but rather infinite complexes of potentialities which will actualise to their and the community's weal or woe, according as they are wisely or ill developed and directed;" (72)

Teachers were not just expected to impart knowledge, but to place the children in an environment that encouraged learning through discovery based on the 'free play of their natural activities'. (73)

In order that the child should grow into a healthy, responsible adult, the methods of education needed to be less didactic with emphasis upon careful guidance rather than compulsion, so that knowledge was acquired through 'active' attitudes rather than 'passive' reception. At infant and nursery school levels it meant that training commenced from 'instinctive motor reactions to perceptual objects' (74) and from this the child progressed through stages involving manual and practical skills as well as intellectual development

"We must also devote sedulous, though unobtrusive, attention to its emotional, moral and aesthetic activities, and to improving, stimulating and developing freedom of individual effort and initiative; the aim throughout being, as previously stated, rather to put the child into the way of learning (active attitude) than to seek to teach him (passive)." (75)

The first practical response to this formula was the instigation of the 'free' time tables in the infant school thereby permitting teachers to carry out educational experiments. Rhythmic exercises were also gradually introduced, justified accordingly with high ideals. It was

(72) Education Committee Minutes, 1916-17, pages 345, 346, 347, Notts.
(73) Ibid.
(74) Ibid.
(75) Ibid.
Records Office.
considered that the simple exercises trained the children to move naturally and gracefully, that they inculcated a love for music, and helped to cultivate courteous habits. Play and pleasure thereby became important aspects within the education of the child, and through the rhythmical movements self-expression and self-discipline were developed.

The expression of joy felt by the nation when the First World War came to an end was characterised by peace celebrations that took place throughout the country. Large numbers of children took part in displays of dancing and singing. In the city of Sheffield schools from various districts met in the parks, as the following entry from Shiregreen National School reveals:–

The Children's Peace Celebration on the 17th. All was a great success. The girls were in white and wore head dresses of flowers and also carried wands of similar flowers thus representing an old English flower garden. The boys carried flags and banners. All marched to Firth Park where songs, drill, and dances were performed in conjunction with the other children of this district of Sheffield." (76)

Dancing was a popular activity nation-wide, and interest in it extended beyond the mere bounds of the timetable into recreative clubs and societies. Teachers considered it their social duty to assist in the running of private clubs in addition to the organised play centres run by local authorities. The Play Centre Association was founded in 1916, and in the city of Nottingham was, by 1919, meeting the needs of over one thousand children in just three centres, but by 1920, two thousand children attended eleven centres. The problems that had been

(76) Shiregreen National School Log Book Sheffield Records Office CA35-63P.
(77) Notts Ed. Committee Minutes 1918-19 page 428, 1919-20 page 328-338.
".....includes games, dancing and handwork.." page 329
".....songs, dances and recitations..." page 331
".....musical games - physical and rhythmic exercises...." page 333
".....games, dances, singing, dramatising and handwork..." page 333.
Extracts from the 1919-20 Education Committee Minutes.
Nottinghamshire Records Office.
encountered from fathers being away at war, when mothers were compelled to take on industrial work meant that help was required in looking after children beyond school time. Teachers and assistants alike kept the children occupied through various means - handwork, games, singing, and dancing which was a favourite activity in clubs providing for both Junior and Senior children. Appendix XVI is the Superintendent's report for Radford Boulevard Play Centre, Nottingham. School buildings were used as a venue and the hall was in constant use for games, dramatisations and country dancing especially at the centres attended by girls. L. E. Crowdy, in a paper read before the Federation of Working Girls' Clubs (78) indicated the type of session required when music and dancing were introduced to the members. Teachers were advised to open the lesson with marching and stepping taken to music for a period of ten minutes. The class would then progress to corrective movements found in the Swedish gymnastic tables, which were designed to straighten the spine through stretching, and open up the chest through expansive movements of the trunk. The joints and muscles of the legs would be stimulated into action, affording contrast to the cramped or relaxed conditions of work. These exercises, therapeutic in nature, were expected to continue for fifteen to twenty minutes, and the final ten minutes of preparation would be devoted to whole body actions. Then, having been technically prepared, the lesson went on to thirty minutes dancing. This included expressive types of movement in addition to folk and national dances.

The Association of the Folk Houses met a similar need. At

Doncaster an old house was taken over, and under the guidance of the warden, Martin Brown, choral verse speaking, drama and movement were developed, as well as special courses for practising teachers. At Mansfield, Nottinghamshire, dance at the Westfield Folk House was run under the auspices of Miss Rachel Manners, who also developed provision for other artistic activities including drama and handicrafts.

The work of Rachel Manners provides an interesting example of private patronage taking place in the twentieth century, and in many ways is reflective of a tradition which was instigated by Martina Bergman-Österberg in terms of the pursuit of excellence through active participation and enjoyment. Whereas Bergman-Österberg saw that her ideas were both implemented and perpetuated through the wider school system, Manners used the recreative club as a means by which her ideas and beliefs could percolate into the local community. As a pupil at the Mount School, York, around the turn of the century, she would have been taught physical education by gymnastic teachers who had trained at Bergman-Österberg's Dartford College, and although she herself had ambitions to become a physical education instructress they were never fulfilled - instead she poured her energies into the youth movement. For over a period of some twenty years, constituting the inter-war years, Rachel Manners both developed and sustained an enthusiasm for traditional dance, and in so doing, appeared to satisfy a personal as well as a social need. There were doubtless other individuals throughout the country who contributed towards the recreative and social development of dance without ever a thought of personal financial gain - persons like Mary Neal, Grace Kimmons and numerous members of the English Folk Dance Society. The work of Rachel Manners is of interest since it exemplifies the coming

(79) Information based on an interview with the late Miss Dorothy Simpson, 1983.
together of several forces on change. At a local level she reveals a direct lineage with Bergman-Österberg, but also the influences of Cecil Sharp and Maud Karpeles. Rachel Manners was unique in the way in which her promotion of dance was linked with other philosophical aspects of her life, and paradoxically, because her life contains certain characteristics which reflect the changing attitude of Edwardian Society towards the middle-class woman - in this respect she was typical of her own generation. (80)

Born in 1882, Rachel was the only daughter of two children born into a Quaker family whose predecessors were part of the original group of Quakers, a Movement founded by George Fox in Mansfield. In providing opportunities for those less fortunate than herself, she was able to realise a certain religious ideal, although she was never patronising in an overt way. Her grandfather had established a metal box factory and the family were of comfortable means as well as being influential in the district. After initially starting her education at the Queen Elizabeth Grammar School for Girls in the town, she was sent to the Quaker Boarding School, The Mount, at York. As previously mentioned, there appeared to have developed a certain liaison between The Friends' School, Sidcot and Dartford College, and records show that students from this school and The Mount both attended and later taught in the schools after completing training at Dartford. (The teaching profile of Florence Simpson is one example of this). At school, Rachel developed her enthusiasm for physical activities and presumably her skill in dancing. Her wish to train as a teacher was unfulfilled and unfortunately at the age of twenty-one she contracted poliomyelitis. Her health was poor for many months and although she

(80) The account on pages 262-266 has been compiled from information given by Mr. C. Manners, nephew, and Miss D. Holloway, companion to Miss Rachel Manners. Interview and correspondence, November, 1983.
regained her strength and zest for living she was left with a lameness in her arm. It would appear that her life from this time until the onset of the First World War was somewhat quiet and sheltered. Rachel was kept occupied by reading and entertaining, as well as visits to the family holiday home in Wales. Typical of other middle-class educated women, the war brought opportunity for work which was socially acceptable. Rachel Manners left home and became a welfare worker at a munitions factory in Stamford.

The war made radical changes on the life of most people. For many women it gave the necessary impetus towards both professional and political liberation. Rachel Manners had been both interested in and involved with the women's suffrage movement. Her mother was the local secretary and was presented with a silver rose bowl by local women upon gaining their enfranchisement. Rachel seems to have been influenced by her mother in a number of ways, indeed her interest in community work seems to have followed her mother's lead who worked for many years at the Adult School, which was attached to The Friends' Meeting House. It was at this time also that both women became involved with youth work at the Westfield Folk House.

The Westfield Folk House was an undenominational club which was run by a committee and staffed exclusively by volunteer helpers. Although a variety of activities took place, because of her own strong commitment towards the dance, this was the most important activity which took place. The Play Centre opened for five nights each week, and arising from this a Junior country dance team was formed. First of all the girls performed the dances, but on one occasion during a strike in Mansfield, several local youths created a disturbance by climbing onto the roof. Rachel, with due aplomb, called them down from the roof and marched them into the hall, where the girls were dancing. So much was
their interest that they were invited to join in. The pleasure they experienced on that occasion meant that they wanted to join in on future occasions also. And so commenced the tradition for the boys to pursue country dancing. The initial interest for English folk dancing had actually declined in some areas, largely because of the war. Rachel Manners rekindled this revival in Mansfield during the 1920s and in addition to teaching what she herself knew she brought in other experts from the English Folk Dance Society. She was a beautiful dancer and had acquired an extensive repertoire of country, Playford, morris and sword dances. The teams were coached for various festivals and displays throughout the East Midlands - they took great delight in 'trophy hunting' - but the highlight of the year was the inevitable trip to London and the honour of dancing at the Royal Albert Hall. Figure 35 is a photograph of the Country dance team in 1928, with Rachel Manners standing third from the left. (81)

As soon as the opportunity arose, the Manners family purchased the Folk House premises - a large stone-built house which had an old army hut in the grounds - large enough to accommodate the one hundred dancers who congregated there in the evenings. The Westfield Folk House became Rachel Manner's life's work, her major commitment despite her full time employment as a personnel officer in a large spinning factory in the town. Her dominant personality saw to it that she enlisted help from dedicated and talented individuals so that her idealism could be realised. Those who worked for her recall her powerful and persuasive personality. She was popular with the children and young adults and respected by working-class people in Mansfield particularly. She had a great affinity towards the working classes with possible leanings towards socialism. As soon as she started to establish dramatic

(81) Interview with Mr. W.H. Bloomfield, November, 1983. William Bloomfield was a member of the Country Dance and Morris Teams.
FIGURE 35
Westfield Folk House Country Dance Team, 1928

This photograph, taken in January, 1928 shows:-

Left to right,

TOP ROW :-  Hilda Ellis; William Bloomfield; Miss Rachel Manners, (Leader); William Callagan; Polly Clark, (Pianist); Arthur Whyle; Eva Macstead.

CENTRE ROW :-  Winnie Brooks; Sid Clark; Winnie Powell; Mary Roberts; Fred Homes; Ida Ellis.


Figure 35 has been reproduced from an original photograph supplied by Mr. W.H. Bloomfield of Edwinstowe, Notts. Reproduced by Val Cliff.
activities at the club the plays of George Bernard Shaw were among the first to be produced. Rehearsals took place in the Folk House, but the public performance was held in her own home. The family occupied the upstairs for the week, while the downstairs rooms and hall were transformed into a small theatre. Audiences came by ticket only, the price of which varied according to the pocket of the purchaser. On Friday night, the seats were priced at the highest for the town dignitaries and wealthy guests.

The dance skills which some of the girls learned from folk dancing were utilised for more formal requirements of some court dances. The popular historical dances were revived by request - people wanted to see them being performed, and beautiful costumes and wigs were made for the girls to wear.

Through her work at the Folk House, Rachel Manners gave many years dedicated service to a section of the youth of Mansfield. In addition to passing on her own love and expertise in dance particularly, she was the personification of the driving spirit of that time which sought to improve the quality of life through healthy living and friendship. There is no doubting that she created a harmony between work and pleasure, and above all that her's was the motivating force that masterminded the whole venture. The philanthropic nature of her work meant that she was personally responsible for the financial expenditure that such work entails. This was carried on in a quiet, unobtrusive way, but all the clothing for the country dance and morris dance teams were professionally tailored, and the baldrics, ribbons and rosettes carefully handmade by her companion, Doris Holloway. The standard was impeccable. (82) (See Figure 36).

(82) See over page.
FIGURE 36
Westfield Folk House Morris Dance Team, 1928.

The dancers in this photograph are:

Left to right,

Fred Boole; William Bloomfield; Joe Taylor;

Sid Clark; Edwin Marshall; and Harry Wood.

Figure 36 has been reproduced from an original photograph supplied by Mr. W.H. Bloomfield of Edwinstowe, Notts.
Reproduced by Val Cliff.
The results of the folk dance revival movement reached its practical apogee in the years leading up to and following the First World War, and the dance section of the 1919 revised Syllabus of Physical Education, issued by the Board of Education, merely consolidated the methods that were already occurring in many schools. (83) The new syllabus was less formal than that of 1909, and placed greater emphasis on free movements in the training sections. It encouraged the class teacher to use ingenuity and enterprise and in addition to sections relating to games and activities for children under seven years of age, there were four appendices dealing with school dress, general activity exercises, dancing and swimming. The syllabus reiterated the value placed on physical education by its provision in the 1918 Education Act by recommending a daily lesson. The Prefatory Memorandum, written by Sir George Newman, stressed that healthy physical growth was essential to intellectual growth. Physical education and training were viewed within a wider perspective of contemporary conditions. Occupation and exercises that would develop a healthy way of living, including open air activities, were promoted, and the needs of young children were to be met by permitting free movements and play when they entered school. Some of the exercises

(82) Author's Note:—

The Folk House continued to flourish well into the 1930s. In 1938 a party of girls took part in the pageant 'Women's Recreation through the Ages' which was presented by the Nottinghamshire Union of Girls' Clubs at the Nottingham Empire. The on-set of the Second World War and ensuing difficulties forced Rachel Manners to close the Folk House. Local people were disappointed and after a deputation by mothers, she decided to re-open and carry on. The gloom of the war years was brightened by the introduction of a pantomime production in 1942. This was the start of a tradition that surpassed the popularity of the dance. After the war, the club and premises were handed over to the local authority and Rachel Manners lost control in the manner in which the club would then be run. Eventually she completely relinquished her connection with the Folk House and continued her life as a Justice of the Peace and committee member of a number of organisations in Mansfield and the County of Nottingham until her death in 1968.

(83) Board of Education Circular 1138 12th December, 1919, page 1 and 2. (84) Syllabus of Physical Training for Schools (London: Board of Education 1919)
were forms of play leading to prescribed lessons within the syllabus which stressed recreative enjoyment. The cheerful and joyous spirit derived from physical effort, with its moral and mental aspects, contributed towards character formation and training. Teachers were offered greater guidance in the structure of the lesson, when formal training would constitute the opening part, and the remaining half should then be devoted to either dancing or games. It was intended that local education authority inspectors would be able to assist in the implementation of the syllabus through the organisation of courses. The Board of Education was utterly convinced of the national importance of correctly taught physical training programmes. They were vital to the 'welfare and even the survival of the race'.

Dancing was regarded as an additional element of the physical educational scheme, and although suitable for boys, it was regarded as being particularly appropriate for girls. Dancing was considered to offer social and recreational advantages through less formal means than gymnastic exercises, and value was now given to natural movements that appealed to the imagination and afforded greater mental stimulation. Although dancing was of a great and unique value to children it was not intended to be a substitute for formal training methods. Dances for the elementary school child were to be chosen for their simplicity, but graceful movements, requiring careful co-ordination of arms, feet, legs and trunk, with the joyful, spiritual content typifying childhood expression should be contained within them. In this respect English folk dancing and the national dances of various countries were recommended.

"Folk and national dances of various countries are clearly the type of dance best suited to the needs of school children. The simple unaffected character of the movements, the charming and attractive music are not only thoroughly enjoyed by the children, but help to train them to prefer wholesome and healthy forms of dancing. The English country and Morris dances naturally make a special appeal, and their revival during the past 10 or 12 years has greatly stimulated interest in traditional English dances and has resulted in the publication of numerous dances which might otherwise have been lost."

The country dances are advocated since they were '....wholly and typically English' (87) This statement was then substantiated by brief quotations from Cecil Sharp's The Country Dance Book in which detailed descriptions of the steps was given. Four country dances were named as representative of the main types - 'Jenny Pluck Pears', 'Newcastle', 'Dargason', and 'Hunsdon House', being rounds for six, eight, longways, and square eight respectively. In the section directed towards the morris dance a descriptive passage from Sharp's The Morris Book, Part One, was included and again four dances were named - 'Bean-setting', 'Rigs o' Marlow', 'Shepherd's Hey', and 'Laudnum Bunches'. The syllabus advocated that morris dances should be taught on account of the agility and skill that they demanded in performance, and were recommended particularly for older children, who found them to be an exhilarating form of exercise that allowed for individual dexterity and physical endurance.

It was recognised that English country dancing and morris dancing, although valuable for the reasons stated could become monotonous, allowing for the amount of time available for practice. To remedy this, dances from other nations were suggested, especially when a wider range of movements were involved.

(87) Ibid. page 220.
"There are numerous forms of the Reel, the Lilt, the jig; there are national and peasant dances such as the Welsh Dance; there are many Continental folk dances, of which the best-known are perhaps the Scandinavian, which, although consisting of some-what more formal steps and movements, are yet sufficiently simple for elementary schools, and which combine the healthy gaiety of the English country dances with the more controlled and graceful movements which all educational dances should furnish."

(88)

A description of specific steps followed, with the suggestion that they should be practised with a view to learning the whole dance. These were, tapping step, crosswise step, shuffle step, Schottische step, jig steps, Strathspey steps, and reel steps.

An additional publication Physical Exercises for Children Under Seven Years of Age with examples of typical lessons was also published in 1919. It aimed to utilise and control natural and spontaneous expression of the play of the infant school child, preparing the way for systematic approaches at the junior stage. It introduced the concept of the primary and secondary lesson whereby the morning lesson, or primary lesson, was considered to be the most important and was taken out-of-doors, while the secondary, or less important lesson would take place in the afternoon and could be taught in-doors. In the former, simple exercises, games, jumping, running and a selection of dancing steps were taught. In the latter, games, small apparatus, dancing, action songs, singing games and rhythmic movements were the choice of activities. (89)

(90)

The syllabus reiterated the same physiological justifications - that the variety of activities aimed to bring about flexibility of the

(88) Op. Cit. page 221. Author's note:-
(89) This terminology was still apparent in 1930. In the Report of the Organisers of P.E. Nottingham Ed. Committee Minutes 1931 it states:- "Dancing is introduced into the "Secondary" lessons of all Infants' Schools, the girls classes in Junior Schools have a weekly lesson in the subject, whilst in most of the Senior Schools Folk Dancing is taken as a substitute for games in wet weather. In addition, many Senior Schools run a weekly Folk Dance Club, and periodically hold Folk Dance Parties." pages 84-85.
(90) Board of Education Physical Exercises for Children Under Seven Years of Age with Typical Lessons. (London: H.M.S.O. 1919)
body, that they would stimulate the respiration and circulation, but that spiritual independence and happiness would also result. There was emphasis on free, natural movements and vigorous activities were expected to be complemented by those of a quieter nature. Fundamental body positions were taught as preparation for Standard I. The syllabus also aimed to facilitate the use of the imagination and included suggestions for interpretative ideas through dramatisations, action songs, and singing games. Some of these were motivated through pretence, as the children were expected to respond to commands such as - 'Pretend you are a ball being bounced as high as possible', or 'Pretend you are ducks'. A number of imitative animal actions were also included and were given specific names. The 'rabbit hop', 'crow hop', 'kangaroo hop', and 'bear walk' were phrases that became common parlance in schools throughout the country at the same time as the 'fox-trot' was a popular dance in the ballroom. See Figure 37. Active participation was encouraged on the part of the teacher who was expected to provide musical accompaniment on the piano or play a violin or mouth organ if the lesson was taken outside. Dancing steps and imitative games like 'Pop goes the Weazel' and 'Ring a Ring o' Roses' were also suggested.

In order that the syllabus could be fully implemented, attention was directed towards the training colleges, and in 1921 a syllabus of Instruction in Physical Training for Training Colleges was published,(92) thereby providing future teachers with the necessary teaching skills and knowledge of the elements of physical education. The minimum recommended time to be devoted to this aspect of the curriculum in college was two hours each week to be extended over two years. In a one hundred hour course, all aspects of the subject were to be included

(91) Ibid. page 8.
(92) Board of Education Syllabus of Instruction in Physical Training For Training Colleges (H.M.S.O.) 1921.
(93) Ibid. see Title page.
The Rabbit Hop - from a deep bending position, the children jumped forwards, hands on ground then sat up, with hands to the sides of head resembling ears.

Exercise to stretch the limbs

The Kangaroo Jump - with closed feet and hands in front of the chest, body bent at hips and knees, the children could perform long bounds.

FIGURE 37 SHOWING NATURAL MOVEMENTS THAT RELATED TO ANIMAL TYPE ACTIONS IN 'PHYSICAL EXERCISES FOR CHILDREN UNDER SEVEN YEARS OF AGE'

Sketches are based on the illustrations in the published syllabus, which also included 'Jack-in-the Box, 'Bear Walk', (or 'Cat Walk'), 'Stork' and 'Drums'.

Physical Exercises for Children Under Seven Years of Age (London: H.M.S.O. 1919)

Original sketches by the author based on illustrations on pages 16-17.
and of this total sixteen hours were to be allocated for games and dancing. The instruction for dance teaching followed the suggestions provided in the Appendix C of the 1919 Syllabus for schools, but men teachers were not expected to learn the national dances of other countries. (An indication of the development of this work is presented in Appendix XVII). An additional strategy to see the successful implementation of the syllabus was a move by the Board of Education to encourage the local authorities to retain or appoint organisers of physical training. This occurred in 1922 (94) but was intended to act as an impetus to a scheme initiated in 1917 when grants had been provided to meet the costs of organisers' salaries. (95) In this manner, practising teachers were able to receive in-service training thereby enabling a high level of efficiency, through the guidance of experts, to be attained. (See Appendix XVIII). The female organisers had mostly received their training in the specialist Physical Education colleges, where weekly dance sessions extended over three years. (See Figure 38). An excellent example of the successful implementation of this policy is that of the City of Sheffield which had a school population of eighty-eight thousand children. Henry A. Cole (1877-1957) was appointed chief superintendent and gave classes at the Pupil Teacher Centre, the City Training College, and the University. (96) By 1924, four additional assistants had been appointed and special classes in aspects of physical training, including dancing, were offered. These were held for two or three evenings each week in the college gymnasium.

The improvement of standards throughout, and the increased confidence that was engendered, could be witnessed in the Education Week of the

(94) Board of Education Circular 1291 (London: H.M.S.O. Dec. 1922)
(95) Board of Education Circular 976 (London: H.M.S.O. 1917)
FIGURE 38
Physical Education Students at Dartford College

The students are wearing the traditional gym-slip and blouse that was introduced into schools as a result of the Syllabus for 1909. (Board of Education, The Syllabus of Physical Exercises for Public Elementary Schools, London: H.M.S.O. 1909) page 164, and which then became standard dress until the 1930s.

Figure 38 has been reproduced by kind permission of Mr. K. Challinor, Deputy Director, Thames Polytechnic. It is from the Miscellaneous Collection of Photographs on Dance, Dartford Archives. Date not known. Catalogue D. Nos. 115-135. Photograph by J. Philips.
sixteenth to the twenty-second of November, 1924, when exhibitions of physical education, including dancing, were given. (97) Figure 39 is a photograph of girls from a Sheffield school performing the country dance 'Gathering Peascods'. The photograph shows that the dancers have mastered the intricacies of the footwork, and the precision of the figures of the dance. The working-class daughters of steel workers and cutlers also acquired the grace and finesse demanded by the court dances as Figure 40 clearly shows. The comprehensive scheme for physical education adopted by Sheffield was observed by the Board of Education which recommended its adoption by other education committees. Dancing in the Sheffield schools was well established:

"Folk dancing is encouraged in the schools and the children thoroughly enjoy this lesson. It is worthy of mention that in June, 1924, teams of Sheffield school children took part in the Music and Folk Dance Festival held at Leeds, when high marks were obtained, one team being so successful as to secure first place in two open events." (98)

It was evident that the 1919 Syllabus did not meet the requirements of older children and accordingly the Board of Education issued two Memoranda in 1927. (99) Memories of unqualified staff and retired army personnel were behind statements that teachers who were educated men and women, equal to the other members of the school staff, should be employed. The Board recognised that it was easy to obtain the

(97) City of Sheffield Education Week Handbook and Programme (Sheffield Ed. Committee, 1924) Local Studies Library, Sheffield
(98) City of Sheffield Education Week 16-22 November, 1924 (Sheffield, Education Committee, 1924) page 32.
(99) Board of Education. Memorandum on Physical Education in Secondary Schools 1927 (London; H.M.S.O.)
Board of Education. Memorandum on Physical Education in Certain Schools and Classes which are able to give a more extended Training than that provided for in the Board's Syllabus of Physical Training. (London; H.M.S.O. 1927).
The methods were detailed in two publications by the Board entitled Syllabus of Physical Training: Extension for Older Girls 1927.
and Reference Book of Gymnastic Training for Boys 1927.
Figure 39 is reproduced from a booklet *City of Sheffield Education Week* 16-22 November, 1924. (Sheffield Education Committee, 1924) page 33. Photograph by the City of Sheffield Local Studies Library and Records Office.
FIGURE 40
Girls from Sheffield performing Court Dances, 1924.

Figure 40 has been reproduced from the Handbook and Programme
City of Sheffield Education Week, 16-22 November, 1924 (Sheffield
Education Committee, 1924).
Photograph supplied by the City of Sheffield Local Studies Library and
Records Office.
services of a specialist teacher in girls' schools, but that very few men in the country had received similar specialist training. In some schools, the Form Master had assumed responsibility for physical training, in others boy instructors were used, but this latter practice was to be discouraged. The Board wished to see Swedish gymnastics established in the boys' schools, but accepting that untrained teachers were responsible for physical training advised that the programme should be confined to free exercises 'supplemented by gymnastic games, jumping, dancing, and other recreative exercises.' (100)

The Memorandum of Physical Education series 11 dealt with the needs of pupils who were over the age of fourteen and who were attending Junior Technical Schools, Commercial Schools, Junior Art Departments and Day continuation schools, as well as some older classes in the Elementary Schools. (101) (See Appendix XIX).

The Handbook of Suggestions for Teachers published by the Board of Education (1927) continued to promote and support folk dancing in school, regarding it as part of the wider physical education programme that aimed towards providing each individual with a sound physical constitution. The schemes for disseminating a repertoire of dances, as first envisaged by Cecil Sharp, had proved realistic and workable. Many teachers and children derived great pleasure from folk dancing, and the national dances and court dances had also been

(100) Ibid. page 7. Author's note:-
(101) A Day Continuation College was opened in Nottingham in 1920. This was known as Boots' College, and was instigated by the well known chemical manufacturers, Messrs. Boots Ltd. Part-time education for 300 boys and 800 girls was provided for in premises over the firm's offices on Station Street, Nottingham. These consisted of three classrooms and a gymnasium. Employees received non-vocational training for half a day per week, of which forty-five minutes was devoted to aspects of physical recreation. Nottingham Ed. Com. Minutes, 1918-19 page 334, 1925-26 page 341, 1929-30 page 30.
(102) Nottingham Education Committee Minutes 1924-25

.............../continued over
enthusiastically received, while numerous festivals, competitions and displays continued to take place. For some teachers, however, the lack of systematic development, the repetition of a narrow repertoire of dances, and a growing awareness of changes taking place in Europe and America led to feelings of dissatisfaction towards the traditional folk idiom. A groundswell of opinion arose, motivated by the desire to find a contemporary mode of artistic expression through dance. The relationship between music and movement began to be emphasised as the value of music for rhythmical movement training was appreciated, and different modes were developed in which music provided the essential element. In this manner a greater sense of fluidity evolved from the systematic, formal training patterns of gymnastics, and experimental forms of aesthetic movement, rhythmical and expressive in nature, emerged, giving rise to modern dance forms.

(102)

"The improved standard of dancing in the Schools. Most Schools throughout the Infants', Junior and Senior Departments have now a progressive scheme specially drawn up for them. The local branch of the English Folk Dance Society has given practical help in the subject by arranging classes, demonstrations and competitions."

(103) Nottingham Education Committee Minutes 1926-27 page 62.

"The majority of teachers who have recently left College show a much better understanding of the methods and objects of Physical Education than those who were trained some years ago...."

page 45.

"The Exhibition and Demonstration held at the Albert Hall in November. The afternoon performance was attended by Directors of Education, Inspectors and Organisers of Physical Training, and Teachers and an address was given by Sir George Newman.... The exhibition gave a comprehensive view of the organisation of Physical Training in the City Schools."

page 320.
CHAPTER SEVEN

MODERNISM
"If we are indifferent to the art of dancing we have failed to understand, not merely the supreme manifestation of physical life, but also the supreme symbol of spiritual life." (1)

By the end of the nineteenth century, the indifference referred to by Havelock Ellis was reflected in the degenerate displays of balletic virtuosity and vulgarity. Artists wishing to express aestheticism through dance were repelled by the state of theatrical dance, which like the social dance had also been drawn away from its primaeval source to the extent that it had become divorced from the spiritual expression of the people. Dance had evolved from a rhythmical statement of religion and love as epitomised in the dances of worship, prayer and courtship respectively. (2) In the gradual transformation that followed, the innate personal qualities of individual communication became subsumed in professional displays of artistry and technical skill. In the theatrical art, so created, two main cultural streams began to flow — one was Classicism, and the other Romanticism. At certain points in history their courses remained separate, but at other times they re-acted and conjoined. The classical tradition with its roots in Ancient Greece, was one of the purest forms of physical and spiritual expression aspiring to artistic aestheticism that western Europe had known, while the Romantic tradition, having grown out of Renaissance Italy, provided the splendour of the court masque and ballet. (3) The examples of the French Academies of the sixteenth century, when Baif was seeking artistic unity along Pythagorean lines, and that of the dancing master Carlo Blasis who during the nineteenth century extended the technique of the classical ballet, support this theory. (4)

After the achievements of the Romantic Ballet, dancers and

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(1) Ellis, H. 'The Philosophy of Dancing' Atlantic Monthly (Feb. 1914) page 197.
(2) Ibid. page 197.
(4) See page 35 of this thesis.
choreographers became obsessed with technical virtuosity, when physical endeavours in overcoming the laws of gravity stressed physical manifestation at the expense of aesthetic and spiritual expression. Dancers were subjected to hours of arduous training, but the source spring of creativity was lost and ballet declined. Its revival took place in Russia, where the French ballet had been introduced during the mid-eighteenth century, and it was through the influence of the Ballets Russes and the artistic collaborations instigated by Serge Diaghilev (1872-1929) that ballet eventually flourished once more in western Europe. Pre-dating this, was the reactionary movement which sought new modes of expression outside the limited and stylised language of ballet, a movement that wished to rekindle the spirit of Ancient Greece by emphasising natural dance and spiritual expression. A number of dance innovators arose purporting to develop systems of modern dance. They based their ideas on Classical Greece, using as evidence decorative art, architecture, sculpture, and the rhythmic content of dramatic speech or poetry. This neo-classicism entered the concert hall and the theatre, but also had a profound influence on the school curriculum, since new modes of dance movements were developed that allowed for individual and creative expression.

There were two distinctly different forms of dance in Hellenistic Greece, one being a subordinate style of gymnastics which placed emphasis on physical prowess, the other being of a mimetic and rhythmic nature which was closely linked with poetry, music, and drama, and occurring in association with religious and public festivals. In this latter form the dance appeared inseparable from choric singing, rhythmic harmony and poetical exposition. Rhythm was the source of artistic expression in the

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Platonic environment having evolved primarily as a naturalistic order to be accepted and utilised by the Hellenic mind. The obvious and observable rhythm of the natural world perceived by pre-Platonic philosophers, added to their own understanding of internal body rhythms, had led to a belief in a universal law of rhythm and motion which had culminated in scientific artistic theories, as for example, Heraclitus's law of oscillation. The recognition of subordinate rhythms experienced at humanistic level had led to a development of rhythmical structuring which embraced specific art forms including the dance. R. C. Lodge described how these rhythms formed an artistic structure from which creativity flowed:

"Such ordered rhythms of human motions furnish a general basis for structuring all the specific human arts. The influence of the community or choric dance spreads itself over the whole of educational behaviour, and provides each and every medium of artistic activity, not merely with a general principle of value (an idea of good) but with concrete structural patternings, whose detailed analogies in song, dance, and sentiments can be recognised as arising from an identity of underlying rhythm peculiar to the species." (7)

Similarly, in the teleological principle of final causes the 'idea of good' in which art becomes the reproduction of visual and auditory images corresponds with the scientist or philosopher's value of 'spiritual goodness' in which dance is included with painting, music, poetry, and science and philosophy as possible mediums of expression. The gift of such arts was jealously guarded and the recipients were respectful of showing their humility and gratitude through worship.

Platonic theory had asserted that the source of creativity was independent of both human and natural laws, and that the artist was solely the medium of divine power. It was through inspiration that the art form became evident, and technical skills and knowledge that the artist possessed were insufficient to account for his artistic achievement. It

(8) Ibid. page 168.
was in states of altered consciousness even fits of madness that the
divine spirit transcended the artist's mind, enriching his being with
intuitive gifts. Plato likened the muse to a magnetic stone which both
attracted and imparted energy into iron rings, in the same manner that the
artists who were inspired by the muse transmitted their gifts and inspiration
to others, thereby forming a chain. It was often in trance-like states
that the artist received his inspiration.

"So it is also with the good lyric poets; as the worshipping
Corybantes are not in their senses when they dance, so the
lyric poets are not in their senses when they make these
lovely lyric poems.

When once they launch into harmony and rhythm, they
are seized with the Bacchic transport, and are possessed..." (9)

Dancing, as indeed other modes of artistic creation, were valued highly
by the Greeks, and its close association with the divine assured it a
place amongst the other arts. It is possible that the Greek drama
developed from dance and song, since it held a respected place within it.

Neo-classicism in the form of oratory and posing was typified in
the Delsartean system, which, as shown previously, bore a close relation-
ship to Swedenborgian philosophy, an amalgam of quasi-Platonic and
Christian doctrine. It was in this tradition, therefore, that Isadora
Duncan looked to Greece when she sought to introduce a new system of
dance based on natural movement but expressive of the inner impulses of
the soul. Duncan's style and that of her followers was a reaction against
technical virtuosity, utilising natural movements that were acquired
without vigorous training methods, and which occurred as natural responses
to music. Loie Fuller (1862-1928) presented a new form of kinetic
dance theatre in 1892, when she danced in long flowing robes, utilising

(9) Plato The Ion from The Collected Dialogues (New York: Pantheon
Books 1961) pages 218-221. translated Lane Cooper
1938.
spinning movements that set off her voluminous costume into myriard shapes and colours, illuminated by the newest electric lights. These light-weight flowing robes influenced the statuettes of Art Nouveau, a style that popularised free-flowing draperies and smooth alignment. Artificial, restrictive movements were replaced by natural, free ones. (10)

Although the early dance innovators came from America, it was in Europe where their ideas received the greatest support. Isadora Duncan (1878-1927), Ruth St. Denis (1877-1968) and Maude Allan (1883-1956) were all acclaimed in Germany and it was in Grunewald that Isadora Duncan opened her first school in 1904. The Gymnastic Movement, also inspired by the ideals of Greece, developed into a much wider Health Movement as the century progressed, popularising the outdoor life, fresh air, sunshine and minimum unrestricted clothing.

The twentieth century saw the emergence of a number of modern dance systems, each emulating Ancient Greece either because of the interest in naturalism and rhythm, or arising from the visual impact of architecture or sculpture. In Britain three major modern dance forms were acclaimed - the Natural Movement of Madge Atkinson (1885-1970), the Revived Greek Dance, developed by Ruby Ginner who opened her school in 1914, and Margaret Morris Movement (1891-1980). In addition continental influences came from the system of Eurhythmics initiated by Jacques-Dalcroze (1865-1950) and also Rudolf Steiner's (1861-1925) Eurythmy which was the system of movement expression adopted by the Waldorf Schools in this country.

One of the earliest dance teachers of Greek style movement was Mrs. Wordsworth, whose 'The Practical Use of Dancing' was included in Lily Groves Dancing published in 1895. In this article, Mrs. Wordsworth (Margaret Morris's first teacher) actively promoted a form

of dance in education that was a worthwhile pursuit in its own right, to be studied for artistic enjoyment rather like music or painting. Dance, however, had the additional advantage of being a healthful form of exercise that brought beauty to the body. Dance was also seen as an experience that was beneficial for the less-gifted child—a tonic to brighten up the dullest minds—bringing health and confidence to the retarded child. Mrs. Wordsworth had observed that emotionally pupils had shown improvement, especially as they exercised self-discipline within the dancing lesson. In Greek movements harmony of the limbs and trunk was sought:

"...there appear to be signs of a revival of classic grace in our present day, and it rests with the teachers to guide taste into sure paths. By studying all ages and types, and sifting the chaff from the wheat, a new golden age of dancing may open out for England, when instead of comparing a dancer to a Greek statue, one may see in the perfect pose and movement a new type of English beauty."

(11)

It might be said that Mrs. Wordsworth's desire eventually materialised, but initially the motivation for modernism sprang from Greece. Duncan provided the model for others to follow, both in her solo dance recitals of the concert hall, and in her efforts to teach children. She emphasised freedom of movement, with unrestricting garments, wholesome food (vegetarian diet), and an abundance of fresh air. This was the ideal environment in which to place the child in order that he/she could develop naturally. Duncan always denied that she had copied the vases, friezes or paintings of Greece, but had used them as a means of understanding nature. She emphasised that it was a new style of dance she sought, not a recreation of the past.

"No, the dance of the future will be a new movement, a consequence of the entire evolution which mankind has passed through. To return to the dances of the Greeks would be as impossible as it is unnecessary.....But the dance of the future will have to become again a high, religious art, as it was with the Greeks. For art which is not religious is not art; it is mere merchandise."

Duncan considered the highest intelligence combined with the freest body the ideal that every woman should aspire to. In her endeavours to meet this ideal, she inevitably turned to nature as her source of inspiration for the modern dance, and paradoxically found that 'the dance of the future is the dance of the past, the dance of eternity, and has been and will always be the same.' (14) Her obsession with Greek culture meant that the modernity of her style and the classicism of her source became interwoven. The principal movements in her dance arose as naturally and beautifully as those of animals, but it was to the Greek chorus, whereby dance joined with poetry and music, that she looked for ideas, and often in solo dances, she imagined herself as the tragic chorus.

As Duncan created her dances, many of which were linked to musical compositions, she attempted to discover the source of her own creativity. Swedenborg had sought to find the seat of the soul within the body, Duncan attempted to discover the seat of expression, the soul impulse from which all movement sprang. She believed this to be the solar plexus,

"......the central spring of all movement, it was seemingly like the crater of motor power, providing the unity from which all diversities of movement were born, and the mirror of vision for the creation of the dance."

The founding of her school rested on this belief, and her teaching related to the spiritual feelings engendered in the physical expression of the music. Dancing became the embodiment of a spiritual vision,

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(13) Caffin, C. Dancing and Dancers of Today (New York: Dodd, Meade & Co. 1911) page 68.
but the vision related to the 'emotions and life of our times'.(16)

Throughout her life, she had sought support from private individuals and governments for her schools. Her attitude towards the development of dance was idealistic, based on the belief that a deep love of beauty would only develop naturally if the child was placed within an environment where it could both participate and observe graceful movement. Duncan aimed to give free rein to natural animation, knowing that harmonious growth would result. In this respect she reflects the ideas of Rousseau and the practical teaching of Pestalozzi. Training methods for children should avoid stylistic movements requiring strong physical effort, instead they ought to '....lead his spirit and his body into accord with the most noble movements and the most spiritual expression of mankind.' (17) The result is the body becoming '.... a spirit whose gestures are its language, and the young soul opens out to light, beauty and everlasting love'. (18) If movement was to have meaning for the child, then it should be the natural expression of it's own feelings, never the structure of an imposed technique. Skill and style would develop as the child grew, reflecting the stages of babyhood, youth and adolescence. In all these the dance would be the expression of the soul. Sincerity of movement only arose from the pursuance of dance as a serious study and Duncan hoped that youth would approach this with the same reverence as an act of worship of former times, when vestals had consecrated themselves. Modern dance needed to awaken a strong sense of spiritual expression if it was to regain former value.(19)

One of the earliest publications linking the dance with Ancient

(17) Ibid. page 97.
Greece, was Maurice Emmanuel's *The Antique Greek Dance*, which received its English publication in 1916, although the French edition had appeared several years previously. Emmanuel was attached to the Paris Conservatoire, and undertook extensive research in order to show that close similarities existed between classical ballet and the Greek dance. He referred to a number of steps and gestures, for example a movement similar to the pirouette, to support his theory that 'while the anatomy of the body remains the same, the method of movements cannot alter, so that, fundamentally, the modern dance must obey the same laws as the antique dance.' (20) Emmanuel included Greek painting and sculpture, poetic rhythms and drama as the basis for his theories. (21) It was the examination of many thousands of painted and sculptural figures, classified in chronological order, that provided the basis for his work. The earliest examples depicting the human form were the Dipylon vases decorated with warrior and funeral dancers. By the seventh century B.C. figures had begun to assume naturalistic rather than geometrical lines, and by the sixth century a greater number of dances were represented, including the Pyrrhic, dance-games, and other representations of joy. The improvement in pottery techniques enabled the fourth century artist to depict greater detail, and dancing figures occurred in great variety making this one of the finest periods of decorative art. The sculptural forms of the fifth century also provided superb examples on which to base movement ideas, although it was acknowledged that difficulties in interpretation arose since visual art and decorative art in obeying certain conventions could not be regarded as being truly representational.


(21) Ibid. pages 3-6.

(22) Op. Cit. pages ix-xii.
Although a certain amount of conjecture was necessary in order to reconstruct the style of the dance, Emmanuel believed that the gymnastics of the Greek dance had been founded on natural movements and that it had developed as an art form linked with poetry, song and music. The frieze of the Parthenon in Athens provided numerous examples of processional figures:-

"The variety of pose, the rhythmic opposition of arm and leg, head and torso, is limited only by the conditions imposed by the set forms of representation of a religious ceremony." (23)

It was evident that dancing involved the entire body, including the torso, and in this way was different from the ballet which had a limited, rigid use of the torso. Steps and foot positions appeared to be similar, the entrechat being one example that Emmanuel identified. Both curved and abrupt movements of the arm were observable, and hands were used expressively in gesture. There was also extensive use of the torso in forwards and backwards bends, while it was also noticeable that the head moved in alignment both with and against the body. Most positions were in opposition, that is to say if the right arm extended in front, the left leg was lifted behind, and vice versa, since this was the natural response to balance and perfect alignment.

In attempting to reconstruct movement, the method Emmanuel adopted was to match decorative positions with the contemporary dance positions and then ascertain the similarities. Other revivalists sought to identify specific frieze lines, or positions, and ascertain how each could be linked through movement. Emmanuel's hypothesis was that in the fifth century B.C. music, dance and song were practised in integrated harmony, and that this approach could be emulated in the twentieth century.

(23) Ibid. page xv.
century. He also believed that steps used were similar, although his point of arrival was dependent on existing dance, and this obviously influenced his opinion. His theories ought not to be dismissed totally, since court ballet grew from a Greek ideal, but the application and context were totally different. It is also important to remember that other revivalists were reacting against the technicality of the ballet and deliberately avoided the turn-out or rotation of the hip joint, favouring parallel, or slightly turned out feet, as being more natural.

The British exponent of the Revived Greek Dance was Ruby Ginner, an idealist who believed that man's physical and intellectual forces could be restored through the practice of dancing. In the re-creation of the styles and functions that first inspired the Greeks, modern man could alleviate the tensions and ugliness of the twentieth century. The popular theatrical dances epitomised the eccentricities of modern life with high kicking and acrobatic displays. Ginner envisaged that, through mental readjustment, the incongruities and speed of life could be subsumed into an inner state of personal calm:

"He must shut out the clamour and complexity of the present day and come with Plato into the realm of thought where the beauty of the human soul is united in a divine harmony; when he can say, with Socrates: 'What shame it is for a man to grow old without ever having known the strength and beauty of which his body is capable.' "

(25) Ginner's aim was to reverse the tidal current of dance degeneracy and restore the vision of beauty and sanctity for the human body. To meet this objective, she devised a style of dance that communicated directly with the classical arts of Greece. This necessitated scholarly research as well as artistic conjecture. Her system was simple rather than

ornate, youthful and joyous in the execution of clear, natural movement. Artificialities were avoided, since the movements created arose from the events of life in Ancient Greece as recorded in the visual arts and poetry, and only well balanced visual lines with equality of strength emerged.

Ginner had originally trained as an actress and it was her awareness of poetic imagery and rhythms of the Greek drama that led her to develop an aspect of movement that was the visualisation of speech. In formulating the technique of the Revived Greek Dance, Ginner acknowledged assistance from Irene Mawer, who offered advice on choric speech and mimesis, and Effie Stewart Williams, a former pupil at Bedford Physical Training College, for anatomy and kinesiology. (26)

The Ruby Ginner School was founded in 1914, and was later known as the Ginner-Mawer School. It offered a training in a number of dance forms, but specialised in the new technique of the Greek Dance. See Figure 41. Dancing, playmaking and poetry for children were included. In 1923 as a result of the popular acceptance of this branch of dancing, the Association of Teachers of the Revived Greek Dance was formed as a means of maintaining high performance and teaching standards. Annual examinations for children were organised in centres throughout the country, but the dissemination of this system extended to the far reaches of the British Empire. People from all walks of life, adults and children, were attracted to the philosophy and beautiful movements, finding solace in the sensitivity of the methods employed in a quest to attain personal standards of health and beauty:-

"Originally started in the post-educational training in drama or dance, it now takes its place in the curriculum of big educational girls' colleges, small private schools, .......

The RUBY GINNER SCHOOL

The revival of the Dancing of Ancient Greece & Egypt

The study of every branch of the Art of the Dance and its history, with Special Training for Teachers, under the personal direction of Miss RUBY GINNER.

Dramatic Training, Mime, the Study of Speech and Breathing, under the direction of Miss IRENE MAWER.

THE BOBBLY SCHOOL gives a full dancing training, both for Greek and Ballet Dancing, for children—with the study of poetry, mime and play-making.

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A Special Teachers Course of Instruction in Operatic Dancing
Will be held from September 15th to 18th inclusive,
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FIGURE 41 SHOWS ADVERTISEMENTS THAT APPEARED IN 'THE DANCING TIMES'

FOR THE RUBY GINNER SCHOOL, AND THE MADGE ATKINSON SCHOOL OF DANCING
(New Series 114, March and September, 1920).
page 491 and page 936.
secondary and elementary schools, recreational clubs for working women, and county council evening institutes." (27)

It was the implementation of the Revived Greek Dance into the dance syllabuses of the Physical Training colleges that assured it a place in some of the state schools, particularly girls' secondary schools. In 1933 The Revived Greek Dance, Its Arts and Techniques was published, providing a written philosophy and practical guide for teachers. A number of years later, a further publication Gateway to the Dance (1960) was published in which greater detail of the historical sources was provided.

The creation of dances through individual expression in Hellenic Greece was likened to the creation of the sculptural works of that period. Ginner, who first commenced her own studies before Isadora Duncan had left America, had observed that certain poses recurred from Dorian to Hellenistic times. These positions provided the basic technical framework for the Ancient Greeks, and Ginner utilised them as fundamental structures for her own technique, and attempted to ascertain what preceded and what was subsequent to them in terms of movement and body shape, degree of force and speed, and continuity of rhythmic flow.

Platonic idealism was the guide to Ginner's work in dance. She was aware of the link between moral action and physique - 'that the external part of man is a clear representation of the soul dwelling within'. (28) In this respect, her system avoided degenerate movements that debased the soul. Consciously, she applied the Grecian ideals with the context of the twentieth century, using them as a form of escapism from ugliness, and the stress of urban life:

(28) Ibid. page 67.
"In the Greek dance the child will be shown beauty, that beauty which was born when the world was young. In it is the union of three needful things: the exhilaration of physical movement, the vision of true beauty in nature and art, and the opportunity for the expression of the visions of the soul."

(29)

The same joys could be experienced by children and workers from all walks of life, and in this method of dance and style, they would engage in physical activities that were harmoniously constructed, thereby achieving bodily health and mental relaxation, but also the stimulation of the imagination would take them beyond the bounds of the material world into that of spiritual freedom. Mental concentration would bring 'open spaces and broad skies' (30) irrespective of the dullness of the real world. Children were specifically taught beautiful actions as a means of restraining evil desires.

Part of this escapism was the wearing of loose-fitting Grecian-style tunics that emphasised the naturalism of the dance. Students were trained to become aware of the body's sensitivity to movement and the relationship to the ground through work in barefeet, and deep concentration on each gesture. Exercises were formulated for each part of the body, and then simultaneous actions arising from natural walking, running and jumping. The trunk was sometimes held erect, as was the head, at other times they were inclined into curved alignments. The gestures of the dance were dramatic, arising from some twenty one fundamental arm designs of which thirteen were constructed from the right angle or the straight line. See Figure 42. The steps were based on four positions, and unlike the ballet turn-out of feet, used a more natural placement. In action and in repose,

(29) Ibid. page 9.
(30) Ibid. page 69.
FIGURE 42 ARTISTIC IMPRESSION BASED ON PHOTOGRAPHS OF THE REVIVED GREEK DANCE.

Original sketches by the author based on published photographs.
(The Dancing Times, March, 1920, New Series 114).

page 437.
opposition of arms and legs was the aesthetic ideal. Just as the Greek sculptors had worked towards the ideal proportion, so too, the dancer needed to be aware of the aesthetic relationship of one part of the body to another, similarly, poise and equilibrium were factors leading to harmonious and sensitive dancing:–

"This blending of mind, body, and soul is both the result of, and the only way to attain that poise of the human entity which brings it into true relationship with art and life. This is that divine unity which flows in the eternal rhythms of the universe."

The rhythmic structure of the dance was also deemed important, and provided the link with other arts and nature. The tempo, phrasing, and other musical nuances were considered to have counterparts in the dance. The highest form of rhythmical expression was the inner felt pulsations of the dancer's body performed in silence.

The Revived Greek Dance was created from the idealism of neo-classicism that first stirred during the European Enlightenment and was the most successful and comprehensive of the quasi-Grecian systems that became popular during the 1920s and 1930s. Ginner and her devotees possessed a close affinity with the Grecian culture, and although Ginner undertook extensive research to devise an accurate revival technique, there remained certain incongruities. For many students the joy and spirit of their own personal dancing was a greater motivation than the absorption of Platonic philosophy or even Ancient history. Personal idealism within the context of modern life through the attainment of fitness, health, grace, beauty and fellowship was the over-riding power that kept the method alive. Further studies and publication led to greater detail in accounts of dance in Greece - the Pyrrhic, Gymnopaedic,

(31) Ibid. page 49.
ritual, funeral, choric, bacchic, rustic and social - with resultant improvement in performances. Ginner's ballets followed closely in this tradition, (32) but as the twentieth century had progressed, with the effects of two world wars, the original idealism became somewhat tempered and in 1960 Gateway to the Dance emphasised the physical as well as the metaphysical, although all movement was expected to be the expression of 'thought and feeling' (33). This type of dance was taught in both maintained schools and private dancing academies, where in the former, it provided a contrast to the folk and national dancing, and in the latter, as an alternative to classical ballet. At the Mary Datchlor Girls' Grammar School, at Camberwell, London, the Revived Greek Dance was still being taught in the 1950s. Girls were also permitted to attend a play centre run at Holbeach Road Primary School where a dance teacher gave tap, ballet and national dance lessons.

Ginner's method closely followed the Greek tradition, but several methods arose that were simply free expression dance forms, sometimes little more than musical improvisations. Maude Allan, the Canadian dancer (1883-1956), appeared in London before large audiences and popularised Greek plastique, but she was considered to be nothing more than a 'faint echo of this pure spirit' (34) namely, Isadora Duncan, who, according to Ruth St. Denis

"...was not only the spirit of true Greece in her effortless exquisitely modulated rhythms, but she was the whole human race moving in that joy and simplicity and childlike harmony that we associate with Fra Angelico's angels dancing 'the dance of the redeemed.' "

(35) Ibid. page 117.
The private dancing academies included Greek style dancing and bare-foot work in their curricula, with students wearing scant Grecian tunics. (36) It was an English woman, Madge Atkinson (1885-1970), who developed a system of Natural Movement between 1912-1920 and who pioneered a method that related to contemporary life, rather than to a previous civilisation.

Atkinson, had been trained in both dancing and acting, and was closely associated with the professional and non-professional theatre in Manchester, displaying outstanding abilities as a performer. She was influenced by the dance of Isadora Duncan and the system of Eurythmics which was being developed by Jacques-Dalcroze at that time. The free expressive, natural movements that Duncan had pioneered were devoid of an intellectual or practical framework that other practitioners could follow, and although Duncan's dancing was closely related to the emotional content of the music, she had not consciously codified a relationship between dance and music.

Atkinson was able to develop a training system in natural movement, music and movement that included scope for individual and group expression, but which was a codified progressive training system. In 1918 she opened a School of Natural Movement in Manchester, (See Figure 41) and in addition to choreographing ballets for the opera festivals at the Manchester Opera House, she became professor at the Royal Manchester College of Music, teaching movement, mime and gesture to students studying voice. She also gave numerous dance recitals in that city.

During the 1920s her students, well known in the north west of England, gave performances in London and in 1925 Natural Movement became a branch of study recognised by the Imperial Society of Teachers of Dancing, which by 1930 was offering a system of graded examinations for children taught in the private sector of education, and elementary, intermediate, and advanced examinations for older students. Atkinson's

(36) Author's note:– As for example at The Roscoe School of Dancing, Mansfield, Notts, where a specialist teacher introduced this style of dancing.
influence on state education was more apparent through the courses that she gave for teachers in the Manchester area. In 1930 a part-time appointment in Natural Movement was created at Dartford College of Physical Education, and Miss Anita Heyworth undertook this work. Figures 43 - 46 show Dartford students performing natural dance and Greek-style movements. In 1944 Anita Heyworth, together with Grace Cone, founded the London College of Educational Dance.

The college, which was situated at Maidenhead, gave students a full time training in theoretical and practical aspects of several styles of dance, including national, historical, ballet, natural movement, Revived Greek, and ballroom. Theoretical studies included anatomy, physiology, history of education, health education, theory of movement, history of dance, and psychology which was taught by a member of staff from the University of Reading. As part of the course, students undertook teaching practice in local schools. In 1954 the college transferred to London, and was known as the London College of Dance and Drama, with Heyworth as the principal. Until the College's association with Dartford College of Physical Education in 1967, when a special course was validated, it had not been possible for students to receive fully qualified teacher status recognised by the Department of Education, as a result many teachers worked in the non-maintained sector of education. (37)

Madge Atkinson's legacy to dance has been through her own example which her students have followed. The main characteristics of Natural Movement were its clear, beautiful poses and gestures unified by the rhythmic flow of music. Like other contemporary styles, it sought truth

(37) Author's note:- Although starting out as an independent college, only when courses were linked with those of other institutions did students receive recognised Government qualifications. B.Ed. was obtained firstly at Dartford, 1967, then Sussex College of H.E., Brighton Poly., and currently Bedford College of H.E. Information also received from Mrs. J. Hoare, who is a former student of the College, and who taught Natural Movement. Interview May, 1983.
FIGURE 43
Expressive Dance at Dartford College of Physical Education.

This photograph depicts a study for eight dancers. The students are wearing Grecian style tunics that became popular during the 1930s. The four dancers in the kneeling positions reflect the same spatial direction as their partners, who are in a standing position. The pose inclines towards the front, left corner expressed through the right arm and left knee. The photograph was taken in the college grounds.

FIGURE 44
Lecturer and Students at Dartford College of Physical Education.

This photograph of students in simple-type Grecian tunics, and the lecturer, who is wearing a calf-length tunic, depicts the type of expressive dance popular during the 1930s-1940s. The kneeling position, with an inclination forwards, head held low, typifies Grecian frieze lines. The bend of the left knee is counter-balanced with the angularity of the right elbow, thereby creating a harmonious design. In this pose, seven dancers are shown in the grounds of Dartford College.

Figures 43 and 44 have been reproduced by kind permission of Mr. K. Challinor, Deputy Director of Thames Polytechnic, London. Reproduced by Mr. J. Phillips. Dartford College Archives. Miscellaneous Collection of Dance Photographs. No date or details available. Catalogue D. Nos. 115, 119, 122, 135. Kindly supplied by Miss Elizabeth Johnston, librarian in charge of the Archives.
Figure 45 has been reproduced by kind permission of Mr. K. Challinor, Deputy Director of Thames Polytechnic, London, and has been reproduced by Mr. J. Philips.

Dartford College Archives. Miscellaneous Collection of Dance Photographs. No date or details available. Catalogue D. Nos. 115, 119, 122, 135, kindly supplied by Miss Elizabeth Johnston, librarian in charge of the Archives.
FIGURE 46
Partner Dance - Students of Dartford College

This duo study, taken out of doors on a beach, depicts dancers at the very moment of elevation. The relationship between the pair has been perfectly matched dynamically as both dancers have achieved their highest point of elevation simultaneously, while spatially, the balance of symmetrical harmony has been achieved. The dancers are wearing simple Grecian style tunics and are performing in bare feet.

Figure 46 has been reproduced by kind permission of Mr. K. Challinor, Deputy Directory, Thames Polytechnic, London, and has been reproduced by Mr. J. Philips. Dartford College Archives. Miscellaneous Collection of Dance Photographs. No date or details available. Catalogue D. Nos. 115, 119, 122, 135, kindly supplied by Miss Elizabeth Johnston, librarian in charge of the Archives.
and beauty, and the music was chosen for beautiful harmonic and melodic sound. In order to compose dances, it was important for students to have a firm understanding of musical structures, since it was around these that the dance was created and performed. Rhythm, tempo, and phrasing were acquired through stepping, clapping, and co-ordinated arm movements. Mimetic features, also explored rhythmically, included occupational movements, facial expression, and hand gestures. There were specific lines of movement that were flexible and flowing in nature, less angular than those in the Revived Greek Dance. Progress was made from walking and stepping actions within a choreographic context to works of a greater complexity including changes of levels, spins, and balance. Specific pieces of music were composed for training studies, but it was preferred if pianists could improvise, since this focussed on the close relationship between music and dance. Contrasting dynamics gave depth to the movement forms which followed the laws of opposition and avoided ugliness and distortion. Music suitable for children to dance to, used by students of the London College, included works by Debussy (Children's Corner Suite), Mendelsohn, and Ravel (Mother Goose Suite).

Another exponent of a form of natural movement was Margaret Einert, a dance teacher from Liverpool, who devised a system of rhythmic dance that combined movement, music and story. Her publication The Rhythmic Dance Book appeared in 1921 and through publicity in the Journal of Scientific Physical Education reached numerous women teachers of physical education, many of whom were teaching various forms of free dance techniques in the girls' schools. Einert had studied in America with Ruth St. Denis, and after the publication of her book, but while she was both active and influential as a teacher, attended one of Margaret Morris's Summer Schools at Antibes, circa,1923-4. Einert's method was

Einert, M. The Rhythmic Dance Book (London: Longmans 1921)
based on the child’s physical stages of development, mental aptitude, and ability for musical interpretation. She believed that creative dancing stimulated individuality and spontaneity through the expression of meaningful movement, and by the use of literary stimulus, the meaning became the embodiment of the story. She thought that exercises devoid of emotional expression brought less than those providing outlet, so her system combined mental, physical and emotional forms of release. Music was important, and through the child being moved by the music emotionally it was able, through suggestions from the teacher, to respond kinetically. Her method sought to produce '...joyous health' for 'millions of young people who join in it' who will 'find their pleasures intensified and their emotions heightened through the extraordinary exhilaration it brings both to mind and body.' (39)

It was Einert’s desire to imbue exercises with a fresh, naturalistic spirit of pastoral idealism, and like Mrs. Kimmons’s work with city children, she too wished to captivate the child’s imagination so that the ugliness of the urban play ground was transformed in the child’s mind becoming the fresh green fields of England, or as the following suggests, the seaside:-

"The first thing to do is to awaken in her pupils an active response by rhythmic exercises which exhilarate their whole circulatory system, then the teacher says, 'Let us dance as though we were on the seashore, what does that suggest to you?' The children at once clamour, sands! surf! waves! tide! shells! storms! thunder! mermaids! sunshine! seaweed! etc. etc. Sections for dry sand, surf, and deep sea are then chalked on the floor or traced on the grass and the children, sitting down, quietly listen to the music once through. They then proceed to assign the storm and the movements of the waves to the passages which suggest them, and, with a little guidance from the teacher, their dance-story in movement is created." (40)

(40) Ibid. page 19.
Working from verbal stimulus, that brought about sensory responses, Einert helped to develop the child's creative and rhythmic powers that were suggested by the music, which might be piano accompaniment, song, or a gramaphone record. Her system was designed for children from all walks of life, who from experience she claimed responded to stories in movement form, whether Bohemians in Paris or Italian immigrants in New York. The teacher should be a bright, happy example to the children, and she recommends the wearing of brightly coloured Grecian-style tunics. Her ideas were structured around working principles, in which exercises of exhilaration, technique, and repose were taught. Rhythm games, verse dances, and stories in movement constituted the major part of her approach, although she also included dance composition involving the synthesising of a variety of dance steps. Similarly, teachers were encouraged to teach prescribed exercises, including stylistic variations on hopping, skipping, polka steps, gliding steps, and also including a range of arm gestures. Waltz time music provided the stimulus for swinging and swaying movements performed with a feeling of muscular relaxation. (41)

Einert's work was imaginative and modern in its conception despite leaning towards sentimentality and femininity. Her methods of choreographing dances based on existing steps compared with that of Kimmons and Hughes discussed in the previous chapter. Similar methods had also been used by Emil Rath, whose publication Aesthetic Dancing shows how rhythmic movements of classic and aesthetic dancing could be arranged artistically for a wider application than for the limited numbers studying dancing in private academies. Rath, whose work is directed towards older girls, used traditional steps of the classic dance (ballet) and added freer movements and gestures of the 'aesthetic dance' so that compositions to music could be performed by schoolgirls. Steps from social dances, often

derived from folk forms, were also used, as for example polka, waltz, mazurka, and Schottische.

"Dancing is rapidly becoming a universal and popular art-form of expression. In all countries there seems to be taking place a renaissance of dancing, a reawakening of the love for rhythmic movements. This new spirit seems destined to burst the prosaic bonds of our present day materialism, by giving the inner life of the people a medium for artistic expression based upon universal, age-old, all-permeating rhythm - dancing in its various forms."

Rath believed that rhythm was the 'directing spirit' that swayed and moved the dancer in the same manner as the fallen leaves were whirled about, 'carried up and down and hither and thither by an evening breeze.'

(43) Figure 47 is based upon photographs in Rath's book and reveals an up-dated version of bloomers, the American reform dress, as the mode of apparel. English dancers were wearing gym-slips or Grecian tunics. Rath's work, however, had been influenced by the artistry of Duncan and Allen, especially in the manner they pioneered interpretative dancing.

Gymnastics was also being developed along aesthetic lines, and movements used in dance were also part of the gymnast's technique, especially as they applied to natural movements. Agnete Bertram developed Ling's gymnastics along aesthetic lines, and in emphasising plastique, corrective, and vigorous movements incorporated marching, running, skipping, and balancing movements. Emphasis was placed on the trunk, which moved or arched backwards, forwards, and sideways, but were described according to planes, horizontal, frontal, and sagittal. A popular movement of spinal expression used by dancers, eurhythmists and gymnasts alike was the circle formation, subjects linked by hands held


(43) Ibid. page v.
Author's sketches based upon photographic illustrations in *Aesthetic Dancing* (New York: Barnes & Co. 1914, 1922).

1. Pointing or stepping to the side into second position. Arms extended into third position with palms forwards.

2. Leading into an arabesque turn.

3. Pas de Zephyre or Swing-Hop to be danced in polkas, waltzes, schottische, and mazurka.

4. Pointing the toe to the left. Arms lateral.
FIGURE 48 SHOWING THE GYMNASTIC MOVEMENTS OF AGNETE BERTRAM BASED ON PUBLISHED PHOTOGRAPHS IN 'THE THEORY OF GYMNASTICS' J. LINDHARD

Original sketches by the author.

(London: Methuen and Co. 1934)
high and open, and with the spine bending backwards. (44) The transition from dance to gymnastics was an ill defined area, especially as some forms of interpretative movement used gymnastics in their training schemes. (For example Jacques-Dalcroze). There was evidence of ideas from one system influencing another, and similarities can be seen in the gymnastics of Betram and the skipping and running studies of eurhythmics. (See Figure 48). Mimetic exercises and rhythmical gymnastics were part of a physical culture system for women devised by Alice Bloch, directress of the Orthopaedic Gymnastic Institute at Stuttgart, whose *The Body Beautiful* was first published in 1926. Bloch built her ideas on those of her predecessors including Ling, but she adapted and created new movements which were innovative in their free alignment, and expressiveness, as Figure 49 shows.

Exercises were based on working actions, swinging movements that related to planes including horizontal swings, diagonal swings, and vertical swings of trunk and limbs. Vigorous actions were compensated with contrasting dynamics, including relaxation, impulse actions, and specific actions of pull, press, and push. (Ref. Pestalozzi, page 146). Although this system was aimed at body culture through specific exercises that led into free expression work in groups, it also embraced total human experience in that it was considered to be a restorative agent for body and soul, and actions were based on the rhythmic responses '....the living nature in us.' (45)

Bloch's system of rhythmical gymnastics followed the popular philosophy of open air exercise, sunshine and rest that marked the consciousness of personal fitness that swept across Europe and America

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Figure 49
Original sketches by the author based on selective illustrations on pages 93, 94, and end plate, in Bloch, A. The Body Beautiful (London: John Lane, The Bodley Head, Ltd., 1933).
during the inter-war years. This movement, as previously related, sprang from the reforms in both Europe and America that commenced in the nineteenth century. By the 1930s this movement was gathering momentum in Britain, where sunlight treatment, open-air education, and physical recreation, including camping, were enjoyable pursuits. Special open-air schools for delicate children had been built by some authorities in the twenties, in Nottingham, for example the Committee had established Open-Air Recovery Centres in the Public Parks, where the children followed the ordinary elementary school curriculum, modified to meet their needs. As the potential for this type of learning developed additional open-air lessons took place on recreation grounds, football grounds and other parks. Playground classes were held whenever the weather permitted, and new open-air classrooms were built. These consisted of wooden structures and canvas sides that could be adjusted according to sunshine or rain. New schools were built with French windows so that the whole of one side of a classroom could be thrown open. (46) There was an emphasis on practical lessons, including gardening, model making, and physical exercises. A national organisation was the Sunlight League which promoted outdoor work and holidays. Despite inclement climatic conditions of north western Europe, the Greek model, set in its Mediterranean climate, was the supreme example. Idealism clouded the issues of reality, and armed with a feeling that fresh air was beneficial masses strove for its cure in the same manner that previous generations had taken the waters — the hydropathic cure. Dr. C. W. Saleby, chairman of the Sunlight League, reflects this sentiment in the following statement:—

"Under the influence of the sculptor sun, using vitamin D as his magic chisel, which works from within, young bodies are now being built up, notably in Germany, which may fairly be compared for strength and beauty to the Apollo Belvedere in the Vatican Gallery and the noblest and loveliest Venus of Phidias or Praxiteles."

The sun was the remedy for the diseases of darkness, so called, because of their occurrence in the polluted atmospheres of industrial towns. Rickets, tuberculosis, pneumonia and other diseases of the respiratory system were thought to be alleviated through a campaign that cleaned up cities. In this respect pure air and light, uncontaminated food, and personal fitness through physical culture co-existed, and as Einert's work suggests, through dance the ugliness of the environment could be masked by the use of the imagination.

A modern dance innovator, whose work was reflected in the Health Movement, was Margaret Morris (1891-1980) who achieved wide acclaim for the development of a system of aesthetic dance that comprised a series of natural movements carefully structured to avoid strain or over-development. Analogous with Ruby Ginner (who had studied with Morris), and Madge Atkinson, Morris came from a theatrical rather than an educational background, although her method influenced educational trends in rhythmic, expressive, and therapeutic movement largely as a result of vocational courses and recreational classes that were held throughout the country. The dissemination of her ideas was through the private sector of education, in which she established a number of schools, both in this country and in France. The London school opened in 1910, and subsequent centres in Paris, Cannes, Manchester, Glasgow, Edinburgh, and Aberdeen were opened. The schools were successful in training numerous dancers during the inter-war years, but only the Glasgow centre continued.


after the second world war. Most students were training for careers in the theatre, and the London school became a notable centre for artists of the day – Augustus John, Ezra Pound, Constant Lambert, Charles Rennie Macintosh were frequent guests at Morris's Club, where artists could meet and discuss their work. Some were personal friends of Morris and her husband, J. D. Fergusson, the Scottish painter. She was part of, and helped to create, a vibrant cultural scene, drawing upon other artistic sources for the evolution of her dance ideas. While many of her contemporaries were satisfied to wear the simple Grecian tunic, replicas of stonework, Morris designed stunning garments that permitted maximum movement in the most sophisticated style of the day.

Morris had become increasingly dissatisfied with the formality of the ballet technique and had resolved to replace the limited classical technique and tradition with a mode of expression that was based on natural movements as they pertained to other areas of creativity – painting, music and design, all of which were essential in the aesthetic and artistic development of the dance. Her style evolved from the Greek positions that she had learned from Raymond Duncan, brother of Isadora Duncan. Raymond Duncan was noted for his eccentricity and devotion for the classical style. It was from the static Greek positions that she later developed a system of therapeutic movement for which she received recognition and support from the medical profession. It was fortuitous that in 1925 Morris received an invitation from a London physician Dr. Simpson, father of one of her pupils, who was impressed by the improvement in health and physique that his daughter, Betty, had shown after


"Raymond Duncan re-created with more uncanny exactitude the measured, angular, clearly ritualistic gestures of Greek dancing. He went to vases and relief; but Isadora went to Nike Anapteros, to Nature; Greece was merely on the way."
only two years' work. Dr. Simpson was anxious that this new form of movement should become known to the medical profession. As a result Dr. Murray Levick invited Morris to demonstrate her methods at the Heritage Craft Schools for Cripples at Chailey, which had been founded by Mrs. Kimmons:

"The result was that Mrs. Kimmons invited me to put these ideas into practice with the children at Chailey, and ever since then I have been studying the remedial side; the more fully to combine it with the artistic, in exercises devised for corrective purposes."

The Guild of the Brave Poor Things, Invalid Craft Schools, Chailey, and the Bermondsey University Settlement were all supported by Lord Llangattock, and it was through her work with children in Bermondsey that Mrs. Grace Kimmons had published the *Guild of Play Book of Festival and Dance* (1907) in which remedial ball exercises for crippled children were included:

"All children, crippled or otherwise, are active; in some, it has to be sorrowfully admitted, the activity is limited to the brain and will; but for all much change is essential."

Morris's interest in the remedial and artistic value of her work led her to qualify as a physiotherapist in 1930. She had continued to run her schools, and promoted her system of movement, known as Margaret-Morris-Movement, as a healthy, aesthetic form of dance that was beneficial for all. She valued rhythm as an inducement for movement, in addition to exercises based on the static Greek positions that brought strength to the muscles, and required skills in balance. Sustained, controlled movements provided a contrast to those requiring abrupt changes, and muscular tension was compensated with relaxation. Many of her movements made demands on the

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spine and trunk, perhaps including rotational movements. Knees were often flexed with heels held off the ground. See Figure 50. It was the consciously held ideals of naturalism, interwoven with a contemporary awareness of artistic style, that made Margaret-Morris-Movement the epitomy of art and health during the inter-war years. The attainment of a beautifully formed body and the acquisition of full health were tangible ideals that were reflected in the open-air movement, and true to order, many of her Summer Schools were held out-of-doors. In aiming for posture and health, her method not only provided variety, but was a stimulating form that absorbed an abundance of active interest, which the Swedish system had failed to rouse. It successfully combined the medical and artistic aspects of exercise.

"I take the balanced and harmonised development of the body as a basis, and I consider all the movements and positions used from the point of view of composition in form and line, as well as from that of physical development. I have found that an exercise that is well composed for physical is also the best to look at as a design, and vice versa."

(52) Morris, M. 'Posture and Health' in The Golden Health Library

FIGURE 50 SHOWS MARGARET--MORRIS--MOVEMENT

or the relationship between the choreographic floor pattern and the dancer's body shape. Group awareness, according to these principles, was also integral to the development of this type of movement. Morris brought her own artistic awareness of design into her method, and although it sprang from the Greek lines it acquired a distinctive characteristic of style and pose that was modern rather than archaic, the latter aspect featuring in other neo-classical forms. She also introduced breathing as a scientific method, basing her ideas on those of Hatha Yoga in which the complete breath - full inhalation, suppression, gradual expulsion, and suppression - complete the cycle that is a balanced metrical phrase. The abdominal muscles relax for inspiration, and contract for full expellation. Genevieve Stebbins, the American Delsartean, had also taught aspects of Yoga to her students of aesthetic gymnastics and movement. Morris often commenced her classes with serious studies, when breathing exercises and spinal exercises were performed devoid of expression to a drum beat. Technique practice was followed by expressive movements that occurred within a creative context. Statuesque positions reveal the acute sense of body awareness her students acquired, and photographs illustrate how they complied with the law of opposition in balancing, twisting, and stretching. Stepping required dextrous movements of the feet, and the extension of the limbs demanded mobility of joints. Dancing out-of-doors was an important feature of the Summer Schools, and contemporary photographs show dancers posed in front of the rocky caves of St. Dinard, or on the sandy beach at Harlech. It was because of the uncertainty of weather that the Summer School moved to the south of France, where classes were held in pine forests, or beneath the palms at Saint Juans.(53)

Although Morris believed in naturalism, she did not oppose the teaching of simple techniques, carefully graded, to young children.

(53) Morris, M. and Daniels, F. Margaret Morris Dancing (London: Kegan, Paul, Trench, Trubner Co. Ltd) no date. Photographic Plate XVIII.
"Every child instinctively wants to stretch itself, to jump about, and the sooner it can be helped to form constructive movements the better......
So I begin first by helping the child to balance itself - in walking and running and all simple movements. And to hold good positions, training its ear by rhythmic beating and music. So that gradually control of the limbs and good posture is acquired, and the power of recognising and following with movements a rhythm, or a rhythmic tune. Later different tunes are distinguished, and the sense or emotion of them followed, as well as the rhythm."  

Musical analysis was an important feature of her method, and the use of percussion instruments and sound compositions were an important element. Of equal value was the use of the voice, in which various tones, singing or speaking, provided the inspiration and accompaniment for the dance.

Morris remained frustrated that her system was unable to gain official recognition. Despite interviews with directors of education, and demonstrations at physical education colleges, it was not incorporated into state schools, primarily because she was ahead of her time, and was regarded as too theatrical in her ideas. Morris related how she visited Miss Wilkie, who was the principal of the Chelsea College of Physical Education, noted for its promotion of the folk dance, and observed a display of Swedish gymnastics. She suggested to Miss Wilkie that 'freer and more flowing movements might be added giving some opportunity for freedom of expression.' (55) Miss Wilkie, however, thought this would interfere with the accuracy and precision. Miss Wilkie disapproved of the tunics worn by the Margaret Morris students, and was horrified at the suggestion that they should replace the dark-blue serge gym slip, black stockings, and long-sleeved, white, starched blouse. Dorette

Wilkie, had made a great contribution to the development of women's physical education, and was a noted dress reformer, favouring a scarlet tunic, girdle, stockings and shoes as her own teaching dress. Morris's opportunity came in 1938 when it was decided to start a school of Basic Physical Training, at Loughborough, primarily because of the success of experimental classes taken at Aldershot with army officers. Unfortunately the school became a war casualty.

Morris utilised movement with speech, and movement with music, both aspects arising from the underlying awareness of rhythm. Working simultaneously on the Continent, were Rudolf Steiner (1861-1924) and Jacques-Dalcroze (1865-1950) who both devised systems of movement which had international appeal, although Steiner's Eurythmy has largely been restricted to schools and settlements promulgating his wider philosophy of life - Anthroposophy. Both systems were based on the relationship of movement and rhythm.

Rudolf Steiner believed in the education of the child in the light of Anthroposophy, which in a simplified definition means 'the nature and essence of human life.' (57) He had studied the Goethe archives and was motivated to discover about man's inner faculties and his spiritual perceptions. At first Steiner gave lectures and wrote articles for the Theosophists, but his spiritual research and his own beliefs led to the founding of Anthroposophy. Life for Steiner was more than a physical entity, and he attempted to provide a practical conception of the world that comprehended all aspects of human life. He recognised the physical body, and the vital force or life body that brought animation into the human form. He identified the astral body as the vehicle of sensation, (59)

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(58) Ibid. page 9.
and the body of the ego as the higher soul of man. Under the influence
of the ego, or man's higher soul, the appearance, physiognomy, and even
the gestures and movements of the physical body are altered. This
belief holds similarities with Swedenborg's philosophy, which also saw
a connection between man's spiritual self and his physical manifestations
of thoughts and beliefs through gesture and expression. In drawing
connections between these two states of man, eurythmy is more than an
art, it is a spiritual experience. Steiner saw that the arts provided
a nexus for translating spiritual science into a social or cultural mode,
and influenced by Goethe he utilised the mystery play as a vehicle for
this belief. Goethe's principle of metamorphosis had a profound effect
on Steiner's thoughts, and inspired a belief in the underlying rhythm of
man's existence. It also led him to see the relationship of spiritual
'realities' within the kingdom of nature, and in turn the relationship
of man with the cosmos. Man's inner nature or human spirit or soul
contained potential inner traits for further development - life could be
lived on a higher plane than a mere material existence. Influenced by
Eastern philosophy, Steiner taught that through meditation man could
attain a greater understanding of his life-soul and consciously make the
world a better place in which to live. History was shaped by the changes
within man's consciousness rather than from external events. Steiner
saw man as a trinity, consisting of spirit, soul and body.

"Moreover this fundamental trinity is reflected in each of its
members. In the soul it becomes a trinity of thinking, feeling
and willing. In the body it becomes a trinity of interpenetrating
systems, the head and nerve system, the rhythmic system, and the
limb system. It is with this threefold organization that man
stands on the earth - the cosmos of stars reflected in his head -
the rhythmical movement of the planets reflected in the rhythms
of his pulse and breath - the strength of the earth giving the
necessary resistance of his limbs."

(60) Raffe, M., Harwood, C., Lundgren, M. Eurythmy and the Impulse of
In 1911-12 Steiner experimented with rhythmical exercises that were anatomically based, and modelled on those of Greek Art. At first the movement codification was closely linked with speech, but by 1919 music was also integrated into this new form of experience which was given the name 'eurythmy', a word derived from the Greek eu = well, and rhythmos = rhythm and meaning harmonic movement. Eurythmy was designed to become a total modern form of movement that embodied the sincerity of the ancient temple dance. Speech eurythmy developed into the art of visible speech, and tone eurythmy that of visible song. As the eurythmist moved his mental and emotional self was meant to oscillate or create a harmonious balance between the visible outer world, and the inner world of experience. Physically this was realised through expansion and contraction, stretching and bending, and other technical aspects of the movement itself. Emotionally the gestures symbolised the unification of physical and spiritual manifestation, as for example in conveying the moods of sympathy, antipathy, love, hate, joy, sadness, laughter and weeping.

The eurythmist was made aware of life rhythms, and of breath rhythms, so that total 'self-awareness' was achieved in relating visible movement and the tones produced by language or musical tones. Although training commenced with the body, it progressed to include the awakening of the soul through knowledge of poetry or compositional works to become 'thoughts, ideas, and ideals through movement in space'. (61) In this manner the performer's powers of fantasy and imagination were activated. Spatial orientation assumed a geometrical and a mystical significance through designs in movement encompassing the pentagram, circle, and the

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figure eight, which through a series of metamorphoses could produce other configurations. Dimensional space related to elements of music which signified colour, and pitch was portrayed through high and low level movements. Similarly, melody was expressed through forwards or backwards movements, and the beat through the relationship of left and right. The early examples of eurythmy were performed in the Goetheanum, a theatre specially designed by Steiner, and constructed by an international team of artists between 1913 and 1920. The wooden structure, characterised by its domes, columns, wood carvings and coloured glass windows, like some Gothic cathedral, became a shrine or centre for Steiner's work. Unfortunately a fire destroyed the building on New Year's Eve 1922-23, and the original wooden structure was replaced by one of concrete which was completed in 1928, three years after Steiner's death. (63)

Artistic awareness became an important feature of Steiner's educational method, which, in recognising three important developmental stages in childhood, postponed intellectual education in terms of reading and writing to the second stage. The first emphasised learning through imitation, the latter reasoning and abstract thought. Value was placed on the learning of children's songs and rhymes during early childhood, so that a rhythmical impression on the senses was made:-

"Dancing movements in musical rhythms have a powerful influence in building up the physical organs, and this too should not be undervalued."

(64)

Dancing and gymnastics that developed a sense of physical strength and well-being, and which produced a feeling of inner happiness and ease, were encouraged. Joy and happiness in living lead to:-

(64) Steiner, R. The Education of the Child (London: Rudolf Steiner Press 1927) page 43.
"...a love of existence, a power and energy for work - which are among the life-long results of a right cultivation of the feeling for beauty and for art." (65)

Steiner's system was part of a total commitment to a particular lifestyle and philosophy exemplified in settlement and communitarian living as, for example, at the Rudolf Steiner School, which was part of a small settlement at Ilkeston, Derbyshire. (66) Eurythmy was also used therapeutically, and is part of the life in the Camphill Villages, as for example, at Botton in Yorkshire, a settlement for handicapped persons run on the principles of Rudolf Steiner. (Started in 1955). The Ringwood-Botton Eurythmy School began in 1970 and offers a four year training course in Eurythmy to a small number of students from Europe and America. (67)

A system of movement that arose from musical understanding and appreciation was that of Eurhythmics which was formulated by Émile Jacques-Dalcroze (1865-1950) a Swiss music teacher and composer whose system of music education involved movement as a means of assimilating the rhythmical qualities of sound. Eurhythmics evolved to become far more than an improvement in music teaching or even a refinement of dancing. Instead it developed into a system that followed the principle that man's life revolved around a rhythmical structure and in its application in education was regarded as an extension of the theories of

(65) Ibid. page 43.
(66) Derby College Magazine 1936 The Rudolf Steiner School

"From the very beginning of their school life, the children learn French and German by playing simple French and German games and singing songs. The last lesson of the morning was Eurythmy. The children pretended to be giants, dwarfs, fairies and wild beasts. It was most fascinating to watch the movements, each one of which was associated with a vowel or a consonant. Miss Lamb talked to us later of Eurythmy. She told us that every sound has a corresponding movement:- vowel sounds are the expression of inner feeling, and consonants are the outward happenings of nature. Eurythmy helps the children to breathe deeply, and promotes a good posture." page 17.

(67) Information received from discussion with students when the author visited Botton Village, August, 1983.
Pestalozzi and Froebel. Through the application of his theories, Dalcroze discovered that a thorough comprehension of rhythm was fundamental to a wider range of artistic and educational experiences than he had at first envisaged, and eventually claimed that lessons in rhythmic movement transferred to other areas of the curriculum. Bodily expression, or active experience, was an integral part of eurhythmics although Dalcroze never regarded the system as being another form of physical education. It was regarded as a complementary experience to existing systems:

"Lessons in rhythmic movement help children in their other lessons, for they develop the powers of observation, of analysing, of understanding, and of memory, thus making them more orderly and precise." (68)

Musical accompaniment, especially marching and drills, was a characteristic of the German system of gymnastics, and Dalcroze considered this to be a successful partnership, especially when the gymnast's body had become supple and energetic through dedicated training. He believed marching was an appropriate starting point for the study of Eurhythmics, since it was an automatic exercise that incorporated natural models of time determined by accents on the stepping actions. In observing the difficulties encountered by some children in attempting to conform to a set time, Dalcroze became aware of individual differences and emphasised the necessity of developing a system that was individually based and that was complex rather than simplistic in rhythmical nuances, in order to accommodate these differences. In this manner, free play and intuitive expression developed and the body, identified as the instrument of beauty and harmony, was trained in the coalescence of artistic imagination

and creative thought. This constituted a new approach in movement training, contrasting with the anatomically based approaches of other systems, particularly gymnastics and ballet.

Isadora Duncan had first revealed the possibilities of dancing to music which had not been expressly composed for dance, and Dalcroze, although inspired by Duncan's innovations, had observed that she did not always dance in total unity with the music. Dalcroze possessed a modern desire to express rhythm in a less restricted mode, and although he turned to a fundamental, almost primaeval mode of innate muscular responses to sound, he also theorised on the workings of the mind and body and used the laws of music as a codification for movement. His work influenced art and education by bringing music and dance closer together and evidence of this occurred in both schools and the professional theatre. As early as 1905 experiments had been carried out in elementary schools on the continent and in England, at Moira House School, Eastbourne. In 1910 the Dalcroze School at Hellerau (Dresden) was founded. The London School of Dalcroze Eurhythmics offering two and three year courses opened in 1913, and later, in 1914 the Institute of Jacques-Dalcroze at Geneva was opened. Graduates from these institutions took Dalcrozean methods into the schools and professional companies.

Madame Bergman-Osterberg sent Miss E. R. Clarke to study with Dalcroze in 1912, after being favourably impressed by a demonstration of his work given in London. Miss Ann Driver, also a graduate, pioneered and popularised the system in Britain, and also became a member of the

(69) Author's Note:-
Marie Rambert (1888-1984) founder of the Ballet Rambert, as a young woman studied with Dalcroze, and went to assist Vaslav Nijinsky (1890-1950) when as a choreographer with the Diaghilev Ballet he needed assistance in training the dancers to interpret Stravinsky's complex rhythms.

college staff at Dartford College. Eurhythmics was also introduced at Anstey College of Physical Education, and preceded the work in Natural movement that was also taught. Rhoda Anstey, the founder of the college, believed the body to be the temple of the divine spirit, and believed in movement as a powerful means of spiritual expression, hence her support for this form of aestheticism. (70)

Dalcroze's system was that of reform. He was aware of the emergence of new musical forms of the twentieth century that made the analysis of rhythmic movement more complex. Dancers had previously mastered a narrow repertoire of traditional dance rhythms, the waltz, polka, and mazurkas, for example. Folk and social dance forms remained equally narrow in range. Isadora Duncan through publically performing the dances she had created from neo-Delsartean principles had established the style of the modern movement. Dalcroze's contribution was to formulate a system that was based on the elemental division of movement as they related to the underlying rhythmical complexes of the music. Dalcroze envisaged changes in operatic, dramatic, and dance performances, which at the time were insincere and lacking in spiritual expression. (During the late nineteenth and early twentieth century). Paradoxically, the ephemerality and ethereality of the dance was often expressed through the emphasis of the materialism of the body, which sought to negate its weight through a series of leaps and jumps, and in some instances by using aerial wires. Dalcroze believed that instead of waging a physical battle with gravity, spirituality and lightness could best be expressed through the meaningful association of ideas and feelings as the body and mind conjoined in a single process of physical realisation. Sincerity of the inner thought and feeling was linked with the outward and observable gestural language.


(71) Dalcroze, J. E. 'How to Revive Dancing' (1912) in Rhythm, Music and Education (Surrey: Dalcroze Soc. 1921) page 132.
Dalcroze was motivated by the desire to attain 'beauty, purity, sincerity and harmony' (72) through a training process that developed sensitivity of movement linked to a musical stimulus. The methods adopted would be as appropriate for the professional artist as to the members of the public who might wish to acquire choreographic skills and artistry arising from natural movements. Dalcroze considered dancing to be an expression of the emotions through rhythmical movement and the practical training experiences supported this fundamental belief.

Dalcroze was influenced by the Greek 'orchesis' which was an art described by Lucian and Plato as the expression of emotion through gesture, but he also referred to the neo-classicism of Goethe and Schiller, and to the reforms achieved by Richard Wagner when he successfully co-ordinated the combined skills of artists in operatic production:–

"The art of living plastic (the Greek orchesis) is the product of impression transformed into expression, and does not confine itself either to the concrete or the abstract. In it the body must serve always to express the life of the soul." (73)

He saw that gesture alone was meaningless, that its value was dependent on the emotion that inspired it, and that dance would never be more than a visual amusement if it did not depict the fullness of the inner emotions. He saw as erroneous contemporary systems of dance reforms which were also seeking inspiration from classical sources, but which based their movements on the decorative attitudes that only captivated 'supreme climaxes of dancing and gesticulation'. (74) Dalcroze believed that these sculptures and reliefs merely indicated pauses in movement, and that the imitation of them failed to 'resuscitate and

(72) Dalcroze, E. J. Rhythm, Music and Education (Surrey: Dalcroze Soc. 1921) page 145.
(73) Ibid. page 144.
(74) Ibid. page 170.
rhythmicise the life that animated classical dancing'(76) The starting point should be the source of plastic experience which was the movement itself.

Dalcroze regarded rhythm as the innate, all embracing quality from which other arts developed, and saw eurhythmics as a means of transgressing the boundaries that had tended to isolate the arts:-

"The truth is coming to be realized. The essential factor of poetry, painting, sculpture, architecture and music is really of the same quality, and that one art does not differ from another in anything but the method of its expression and the conditions connected with that method."(77)

His theories also focus on the relationship between movement in time and space, and the dynamic or musically felt qualities. He differentiated between the two experiences of rhythm, the one as heard, the other as experienced kinaesthetically. His system also aimed at the Platonic ideals of perfect unity and harmony between body and soul, the expression of symmetry which Plato believed dwelt in the soul of man.

It was through the body's sensory perceptions that emotional expression was transmitted, and while other innovators had relied upon instinctive expression, Dalcroze was more systematic. The muscular, kinaesthetic, or stereognostic sense was an important feature of Eurhythmics, especially as it purported to the 'multiple nuances of agogics (variations in time) and of dynamics.' (78)

"Bodily movement is a muscular experience and this experience is appreciated by a sixth sense, the muscular sense which controls the many shades of force and speed of the movements of the body in a manner adequate to the emotions which inspire these movements, and which enables the human mechanism to give character to these emotions and thus make dance a complete and essentially human art." (79)

(76) op. cit. page 171.
(78) Ibid. page 170.
Dance composition was inexplicably tied to the structure of the music, so there was a greater sense of continuity and flow of movement if these same qualities were contained within the sounds. Continuity, pause, and phrasing of the dance were in close correspondence with that of the music and because the stimulus was felt rather than observed, it encouraged new body positions, and avoided stereotyped examples of the visual arts. In Eurhythmics, therefore, dance became a form of plastic expression that in reality was an adjunct of sound, but Dalcroze believed that this was a transitional stage, and that in the future dance would achieve its liberation from music:

"Doubtless it will be possible one day, when music has become ingrained in the body and is at one with it, when the human organism is impregnated with the many rhythms of the emotions of the soul, and only requires to react naturally to express them plastically by a process of transportation, in which only appearances are changed - doubtless it will be possible at that stage to dance without the accompaniment of sounds." (80)

This vision of the future materialised in the work of Mary Wigman (1886-1973) and Rudolf Laban (1879-1958) who developed the German Expressionist Dance and in so doing incorporated many of the ideas first expounded by Dalcroze. (See Figure 51).

The training system for Eurhythmics commenced with the body's initiation into rhythm, experienced firstly as a whole body action, often arising out of marching or walking, and then applied to specific actions that followed a codification. Consciousness of the rhythm was through the placing of every succession or combination of time factors which contained gradations of rapidity and strength. The pupil felt the impulses through muscular contraction and relaxation that incorporated every degree of strength and speed. Exercises in measured walking were devised so that students could control the movements from the slowest to

The elements common to music and moving plastic are:

<table>
<thead>
<tr>
<th>Music</th>
<th>Moving Plastic</th>
</tr>
</thead>
<tbody>
<tr>
<td>Pitch.</td>
<td>Position and direction of gestures in space.</td>
</tr>
<tr>
<td>Intensity of sound.</td>
<td>Muscular dynamics.</td>
</tr>
<tr>
<td>Timbre.</td>
<td>Diversity in corporal forms (the sexes).</td>
</tr>
<tr>
<td>Duration.</td>
<td>Duration.</td>
</tr>
<tr>
<td>Time.</td>
<td>Time.</td>
</tr>
<tr>
<td>Rhythm.</td>
<td>Rhythm.</td>
</tr>
<tr>
<td>Rests.</td>
<td>Pauses.</td>
</tr>
<tr>
<td>Melody.</td>
<td>Continuous succession of isolated movements.</td>
</tr>
<tr>
<td>Counterpoint.</td>
<td>Opposition of movements.</td>
</tr>
<tr>
<td>Chords.</td>
<td>Arresting of associated gestures (or gestures in groups).</td>
</tr>
<tr>
<td>Harmonic successions.</td>
<td>Succession of associated movements (or of gestures in groups).</td>
</tr>
<tr>
<td>Phrasing.</td>
<td>Phrasing.</td>
</tr>
<tr>
<td>Construction (form).</td>
<td>Distribution of movements in space and time.</td>
</tr>
<tr>
<td>Orchestration (<em>vide</em> timbre).</td>
<td>Opposition and combination of divers corporal forms (the sexes).</td>
</tr>
</tbody>
</table>

Table showing the elements common to music and moving plastic from *Rhythm, Movement and Education* (1921) page 150.

Figure 51.
the quickest, with acceleration and deceleration without fear of losing balance. The perception of rhythm through muscular exercise was reinforced by regular practice, until the student could memorise and reproduce acquired movements. Dalcroze recommended that training should commence at the age of six years, with one half hour lesson three times each week, reducing to two lessons at the age of twelve. Progressively, the body would develop into an instrument of artistic expression as the child followed the training scheme that reiterated the notion that rhythm involved physical movement and that movement existed in time and space; that rhythm was experienced dynamically and musical consciousness and physical experiences co-existed. It was envisaged that a new generation would be reared in the cult of the harmony that existed between physical and mental health, and the relationship between beauty and truth. In this way the child was taught to know and control himself, and then to take possession of his own personality. This takes place first of all when he becomes organically aware of 'self' and of the rhythmical elements within his own being - the heartbeat, breathing, and regular walking gait:--

"To create in him the sense of simultaneous rhythms, it is indispensable that he should be made to execute by means of different limbs, movements representing different durations of time." (75)

By permutating precise relations in time, space and energy, the form of the movement was determined, but the rhythm would ultimately provide the different accentuation and variations possible. If a movement became polyrhythmic, it would also be polydynamic. The time element was denoted by movements of the arms, while the note value or duration was

(75) Ibid. page 43.
determined by the movements of the feet and body. For example, in beating out 4/4 time the following actions occurred,

1. Arms held down. 2. Arms folded at shoulder level.
3. Arms held to sides (shoulder height). 4. Arms raised above head.

A single crotchet represented a step, a minim counting up to twelve beats was expressed by a step with movements of other body parts that made up the full time value. Quavers or triplets were represented by simple steps. Training physical responses in tempi and rhythm involved actions that changed direction, springing on the spot, moving and halting. Thinking and doing, either simultaneously or in anticipation, were essential to overcome repetitive drilling and also in order that time values could be analysed or divided into smaller units. Complexities arose as different time rhythms were expressed simultaneously, for example arms in 3/4 time, feet in 5/4 time! Although formal structures were necessary in the initial stages, it was possible to improvise once an innate rhythmical sense had been achieved. As the movement training followed the musical analysis, it was important to identify the elements common to both arts. (81)

In practical terms, dynamics meant the gradation of force, agogics those of speed. In the former, knowledge of muscular potentiality was required. This was achieved through contraction and decontraction of the whole body and the separate limbs. Movements arose from the combined action of body parts, and skills of flexibility, elasticity of joints and balance were necessary. In the division of time, training was received in all degrees of speed, and in its mathematical divisions, pauses,
accelerations etc. Certain parts of the body were better equipped than others for specific types of movement, so for example, light limbs expressed rapidity, and heavy limbs slowness. Spatially, Dalcroze rationalised and codified specific directions based on the vertical body as the central axis of an imaginary sphere. This was divided by nine radii and eight horizontal segments with travelling distances determined by five steps of differing lengths. The notion of invisible or imagined spatial points was integral to the successful accomplishment of Eurhythmics. From individual work, partner and group work evolved, the latter involving large movement choirs in festivals held at Hellerau. Inspired by the Greeks, colonnades and steps modelled on the plinth of classical temples were constructed providing a multi-levelled performance area for large numbers of people united in the rhythmical harmony:-

"There is not greater happiness than in moving rhythmically and giving body and soul to the music that guides and inspires us and it is virtually created by the possibility of conveying to others what our education has given us." (82)

Eurhythmics awakened the entire human organism through the kinaesthetic aural perception of rhythm acquired through exercises in relaxation, breathing, metrical identification, accentuation and memorisation. Other exercises developed the student's skills in musicality and also included voice production, piano improvisation, mental hearing and pitch identification. (See Figures 52 and 53).

Dalcroze's system excited curiosity from educators, artists, and the general public, many of whom witnessed demonstrations organised in this country. Several hundred persons were motivated into undertaking a training course, where, upon receiving the Dalcroze Certificate, they often embarked on teaching the system to others. The numbers were too


**FIGURE 52 SHOWING TYPICAL MOVEMENTS IN DALCROZE EURHYTHMICS**

Original Sketches by the author based on selected photographs.
FIGURE 53 SHOWS THE NEW SPIRIT OF DANCE IN THE DALCROZE SYSTEM

Reproduction of page 124 in The New Spirit in Drama and Art
small to have a reformatory effect on state education, and at one time it appeared that the devotees would develop into an esoteric cult.

Professor J. J. Finlay, writing in *The Journal of Education* argued that Eurhythmics could be profitably adapted and incorporated into the state elementary schools and private preparatory schools, by absorbing the basic philosophical principles into the existing curriculum.

Findlay proffered that the two major ideas within Eurhythmics pertained to the relationship of music to life, and by the developing awareness of the body/mind relationship. Music already existed in schools and physical exercises contained in the official syllabus were already well established.

The success of Eurhythmics in the state schools would be to unite the qualities of both:

"Eurhythmics belongs to both, and must effect both if it comes into school as a separate additional subject, the timetable will not admit it; the music lesson and the physical exercise lesson are there, and will decline to be dismissed on behalf of a new subject which is neither one thing nor the other, but unites the qualities of both." (83)

Findlay believed that the development of Eurhythmics in school was the most appropriate way, since children readily responded to its inherent qualities. The child was often to be observed in the street, dancing to the tune of the barrel organ, an action symptomatic of innate rhythm. Eurhythm provided a codified framework into which this spontaneous expression could be channelled, and it also allowed for spiritual and emotional release. Findlay acknowledged that Dalcroze had invented a movement scheme that converted 'spontaneous but irregular efforts of a single child into a system which a group of children can share.' (84)

He considered this to have been an achievement that had valuable

(84) Ibid. page 37.
implications for teaching. He envisaged a single lesson that combined
the qualities of music and physical exercises following a methodology
that was based on Dalcrozean principles, at a level the average class
teacher could comprehend. This notion was proposed in 1916, and was
considered to be realistic and effective, subject to the introduction
of Eurhythmics into training colleges, and the setting up of summer
schools and teachers’ courses. Local Education Authority advisers
would also need to be versed in its major ideas. In this manner,
Findlay believed that a system of music and movement could be developed
in the elementary and preparatory schools. The reform being advocated
anticipated that all children under the age of nine would receive a lesson
in Dalcroze Eurhythmics replacing the physical exercises of the authorised
syllabus and the separate singing lesson. Findlay's proposal was based
on observed experiences, since some teachers were already teaching aspects
of the Dalcroze system with profitable results:-

".....she is then encouraged to learn a little
more than the Dalcroze expert, and so both she
and her children advance together." (85)

He believed this approach had a 'real chance of success because the little
ones from five, six to eight, and nine are not making a very creditable
show, either in music or in physical exercise under current conditions.'(86)
As early as 1905, the Board of Education had advocated that in music
education the child could develop awareness of the rhythm and harmony of
music by way of whole body responses in the form of exercises, dancing
and marching, and development in music education acknowledged physical
movement. Stewart Macpherson (1865-1941) and Ernest Read (1897-1965) were
both instrumental in developing the child's musicality through aesthetic

(86) Ibid. page 38.
awareness.

Ernest Read developed a method of rhythmic training through movement based on Dalcrozean principles in 1912, and applied them with the girls of Queenswood School from 1920, when he first taught there, until his retirement in 1960. Read possessed great faith in the method, especially when used with younger children, and advised upon its adoption into the music curriculum of many schools. His close links with the London School of Dalcroze Eurhythmics extended from 1918 to 1939 when he was its director of music, and from 1947 to 1965 when he was chairman of the Dalcroze Society. Read's publications also popularised the system among teachers interested in music. His method for developing aural culture, based on musical appreciation, incorporated many Dalcrozean ideas and served to enrich the artistic and aesthetic experiences of music and movement in schools. At Alleyn's School, Dulwich, for example, folk singing and dancing, Eurhythmics, orchestral practice and musical composition were evident around 1925. The liberation of the body from formal restraints in many schools resulted from the efforts of the music teacher rather than the physical education teacher, some of whom found a greater sense of security in formal systems. The percolation into the schools of free bodily expression to music was spread by the efforts of many teachers at local level. Mrs. Lindley, formerly Miss Gregory, was an elementary school teacher who incorporated these ideas into her teaching. After receiving instrumental training on the violin while a student at a Catholic Boarding School, Notre Dame, Everton Valley, Liverpool, she proceeded to a teacher training college at Roehampton, where physical exercises were taught, but no dancing. After the First World War, she took up a teaching appointment at Sebbon Street Elementary School in London. This was a school renowned for its demonstrations of

(88) Ibid. page 8.
(89) Personal Interview April, 1983.
teaching methods, and accordingly received visitors from all part of
the world. It was by her own efforts that she introduced music and
movement following on the lines of Dalcroze. The school had a large hall
used for physical exercises and dancing. She accompanied the children
on her violin, working progressively through elements within the sound.
The children responded to quick and lively tunes with quick and lively
movements executed accurately and precisely according to time values
and rhythm. Similarly, changes in pitch meant changes in the levels of
movement. After three years she took an appointment at Southwark
Elementary School, Nottingham, where she continued to develop her work,
coming under the influence of Mrs. Roadknight, who, as the local
inspector, was introducing progressive teaching methods in the schools.
Initially, teachers of gymnastics or singing were permitted to
adapt the Dalcroze method for use in their ordinary lessons, but were
not entitled to advertise themselves exclusively as teachers of the
method, this privilege being restricted to students who had completed the
official training course. The London School of Eurhythmics published
material helpful to teachers, and a handbook of 1922 provided numerous
examples of lessons upon which teachers might base their own ideas. (90) It
advised teachers to be inventive and spontaneous in approach. Importance
was placed on the joy and happiness that the child derived from the
activity, and expressive responses to the music were encouraged and valued.
The teacher was also expected to demonstrate specific movements, for
example the skipping step, and this would then be performed by the class.
Observation was therefore important, as well as listening and responding
kinaesthetically. Set exercises were graded, and involved the development
of both physical and aural skills through walking in time, clapping,
marking time, jumping, and clapping. Duple, triple, and quadruple timing

(90) Houghton, W.E. First Lessons in Rhythmic Movement
    (London: Dalcroze School of Eurhythmics 1922).
plus the introduction of the note values were fundamental to the method. Music was taken from a variety of sources, including works composed by Dalcroze as well as traditional singing games, nursery rhymes, waltzes and marches. For the introduction of the skipping step, teachers were advised to:

"Play one of the examples, and let the pupils do what movements the music suggests to them; then show the skipping step and teach it to them." (91)

The children were then given skipping games to perform. As time values notes were introduced, they were identified in families - Mrs. Minim, Miss Crotchet. Words were linked with rhythmical values and the children chanted and danced to the rhythm of their own names. (Cf. Owen) Sharing and communicating through movement and music allowed a variety of activities to take place, including conducting, interplay between groups, or one conductor and groups involving drawing near and pushing away movements. Exercises in counterpoint, anacrusis, phrasing and syncopation were also included. Specific gestures of the arms were taught, and the children combined them to the accompaniment of crescendos or decrescendos. Mimetic actions to music included 'Jack and Jill', 'Girls and Boys', 'Cobblers', 'Ding-Dong-Bell', 'Elves and Fairies', and 'Trains', when the teacher played the part of the signalman at the piano, playing minims for goods trains, crotchets for the slow passenger trains, quavers for express trains, and a dotted quaver and a semi-quaver representing the engine running alone. (See Appendix XX). Although aspects of the method were new, they were intelligently applied to include the existing repertoire of musical games and dances, but added a creative and expressive dimension. (92)

The success of Eurhythmics in schools coincided with a general

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(92) Ibid. pages 24-31.
progression towards activity-based learning experiences, and the growth of individualism. The example of expressive movements linked rhythmically and imaginatively to music afforded inspiration for several practitioners to apply similar principles to poetry. In this instance, the movement response was based on the underlying rhythm and the idiomatic images arising from the inherent meaning of words. The example of Greece, where poetic rhythm and musical rhythm were closely linked again provided the model. This system was known as Euchorics:-

"Euchorics is the alliance of ordered movement with poetry the response of dancing to its melody, pace and imagination. The principal idea of introducing physical movement into the study of poetry originated in a desire to bring to it a fresh and invigorating outlook and to respond with the human form to its rhythm and spirit." (93)

The physical response was held to be the surest way of making the child aware of rhythm and metre in a poem, as well as his/her gaining a deeper understanding of the feeling, meaning, and essence. If it was through physical means that the eurhythmist gained an understanding of musical form, it was in like manner that the euchorist gained organic understanding of the technique of verse. Euchorics was a method that was both joyful and idealistic, typical of the new movements in education during the 1920s. It had as its objective, the search for truth and beauty:-

"Through Euchorics, in which mind and body are united in expressing the language of ecstasy, the whole being is focussed rhythmically towards beauty." (94)

A knowledge of poetic rhythm and design were the major elements to develop, and in the dance and the poem they both interrelated and co-existed. Rhythm was experienced as a form of order and growth as '.....the spontaneous, often imperceptible, movement in all nature.' (95)

(94) Ibid. page 3.
Its appreciation was sensorily based and the young child unable to comprehend the nature of rhythm through explanation would 'catch the sound of rhythm in the patter of rain blown against the window, and he will be able to see the rhythmic design of a daisy's petal'. (96) Choreographic patterns developed from poetic imagery, as in Froebel's movement plays described earlier, but before children could formulate their own design it was important that they should be familiar with nature's own example of form:-

"...show them patterns all around them, in marigolds, daffodils, and fir cones and feathers. Let them throw a stone into a pool and watch the circles widening round it, watch a duck waddle along in the mud at the edge of the pond and see the mark of its footprints, look at the rainbow's design." (97)

The children were also encouraged to recognise patterns in their own games - circular, linear, serpentine forms, and couple dances. These familiar forms provided scope for imaginative interpretation, as Appendix XXI shows. Representative responses of dramatic poetry were also included since this also contained action and imaginative expression, but instead of merely allowing the children to display 'high spirits and inventive powers' specific directions were formulated by the teacher, and the children danced and recited verses thereby providing their own solo or choral accompaniment.

The idealism that commenced during the pre-war years had developed into practical realities by the inter-war years, and the published material available for teachers provided the means for innovation and change. Many schools were re-equipped with pianos, paintings adorned the walls, and one notable advance was the establishment of an education department by the Gramaphone Company Limited in 1919. Local authority

courses, orchestral concerts, and visiting lecturers all aided the growth of artistic and aesthetic education. The expanding population of the cities, growth of industry and general expansion led to the building of new housing estates and schools, many of which were equipped with new apparatus. (98) Greater provision for shower baths and suitable clothing led to improved standards of hygiene and free movement. Musical Festivals, miming and puppetry were forms of creative and expressive work growing in popularity during the 1930s. In the city of Nottingham many teachers were kept informed of new thinking through the Education Study Society, when, for example, lectures on drawing were given and children's work was exhibited. During 1937 the schools took part in a demonstration of Music and Movement given by Miss Ann Driver, (99) whose publication *Music and Movement* had appeared in 1936. This book gave teachers numerous practical ideas that were based on Dalcrozean principles, but which contained adaptations and interpretations that encompassed wider experiences. Teachers were given the value of rhythm as the structure for sound and movement, and were advised to recognise individual differences in each child. Movement was to relate to the life-rhythms of the environment - earth, sea, air, fire, birds, animals, trees, and the rhythms of domestic life, industry and games were not to...


"Physical Education has greatly benefited by the building of so many new schools in the City and by the improvements made in many of the older schools. The new halls, detached from the schools and provided with French windows, offer ideal indoor accommodation for Physical Exercises and Dancing, whilst the outdoor activities are carried out in large playgrounds, which are so placed that the lessons do not disturb the work in the classrooms.

These improved facilities together with the supply of gymnastic apparatus have made the work, especially in the Senior Schools, more varied, stronger and more beneficial to the children, who greatly enjoy the extended scope of the training."


Author's Note:- "Keep-Fit" Classes were also arranged for the general public by the City of Nottingham Education Committee.
be ignored. Musically the child acquired skills of listening, then expressing and creating, while in movement he/she became aware of timing, dynamics, and spatial qualities. Examples of music included pieces by Strauss, Schubert, Chopin, and waltzes by Brahms, in addition to traditional dance music - gavotte, musette, mazurka, sarabande, and pavanne. A particularly valuable inclusion was a section on work specially suited for boys. This emphasised the masculine aspects of life, with mimetic actions arising from men at work on the farm, on land, with animals, in forests, on the sea, and in the workshop. Machine rhythms and sporting contexts were also included. Ann Driver did valuable work in popularising the appreciation of musical form through bodily design and offered a thorough methodology for successful accomplishment that included listening to the same piece of music several times to analyse its salient qualities - rhythm, melody, phrasing, harmony, texture, and musical significance. The children were then able, through their movement, to convey its form and spirit.

The dramatic changes that took place in education during the twentieth century often encompassed the careers of long-serving teachers. Young men and women who entered the profession before the first World War not only witnessed, but instigated, the reforms that took place. Their actions represented the converging of disparate forces, so that within the confinement of the classroom or the school individual children benefitted from ideas that had germinated in distant countries. The career of Miss Dorothy Simpson is ideal in this respect, since from the darkness of formalism and child subservience she developed an educational philosophy and practice that blossomed in the Creativity Movement of the 1950s and 1960s.

(100) Dorothy Simpson commenced teaching in 1914 and worked extensively

to improve conditions in school for both teacher and child. Her recollections of her first teaching post reflect the strictness and formality typical of the day, when discipline was forcefully imposed upon the child, and the teacher was subservient to the head. She recalled the long, narrow hall of Victoria Road Infants' School, Balby, Yorkshire, that was marked with six lines and three sets of double circles painted on the floor. The class of sixty children were provided with thirty dual desks that were screwed to the floor. There were five tiers of desks, five on each of four platforms, and ten desks arranged in front. The sound of the piano coming from the hall was the signal for the class to stand and march in regimental fashion to their places along the lines in readiness for school assembly. Back in the classroom the children worked in total silence. Lessons were divided into periods of twenty minutes so that variety might exist between work done with chalks on blackboards, clay modelling, and counting the inch square bricks. Reading and writing were dutifully pursued:

"The last period of the day came, singing games in the Hall. Luckily I could play the piano, so the children marched on to the circles in the Hall. We played their favourite games - 'Old Rodger', 'Poor Sally', 'Nuts in May', 'In and out the Windows'."

It was evident to Dorothy Simpson, that the most effective way of developing the children's reading would be to incorporate activity methods, and she recalled how at the time the West Riding of Yorkshire was favourably staffed with very good inspectors, including Chief Inspector Brown who had a firm belief in the value of fairy stories, poetry and nursery rhymes for children. His opinion was valued by a number of head teachers in the district, who were forward looking and idealistic. Monthly lectures and discussions were held and at one of these Brown revealed

his ideas on the development of fantasy and imagination in teaching, and stressed the use of fairy tales to achieve these ends:—

"This inspired me to tackle my teaching of reading by basing my work on nursery rhymes and stories." (102)

Visual aids were prepared - drawings on brown paper depicting scenes from the stories and rhymes. Sentences matched the pictures, and after being utilised in a variety of ways culminated in the production of First Big Books. The children used their own little blackboards and chalks and wrote words and sentences, but occasionally smaller sheets of brown paper were provided and then each child made his/her own book. The children also expressed stories through their use of clay, and in activities of this nature, Dorothy Simpson permitted quiet conversation. Gradually, box modelling was introduced and work with other waste materials took place, but always representing objects and characters of the stories. Dramatisations were developed and music added so that the children were soon experiencing a unified form of educational experiences that were sensorily based:—

"Our co-operative models were used alongside the big picture books and the children developed a keen interest in language and writing. In this way I resolved my reading problem." (103)

Encouraged by her own experiments in the classroom, Dorothy Simpson sought further inspiration from the Educational Fellowship, founded in 1915. During the war years and immediately after there had emerged an awakening among teachers and educationalists for the need for a greater understanding of childhood, and for the individual rights of having the opportunity to express inner powers. The Educational Fellowship aimed to discover upon what principles the art of freedom for children and teachers

(102) Personal Interview 1983.
(103) Personal Interview 1983.
should be based. Self-discipline and inner control were considered to be important qualities which were fundamental to educational innovation taking place in numerous countries. The Educational Fellowship, for example, had centres in Europe and America and during the 1920s organised international conferences in different countries. Dorothy Simpson, through meetings and information gleaned in The New Era magazine, familiarised herself with methods being developed in numerous experimental schools, many of which were run on communitarian principles. These were Arundale, later Saint Christopher's, Letchworth, Tiptree Hall, which was a community of war orphans, the Caldicott Community at Saint Pancras, London, which, like the Bermondsey Village Settlement attempted to alleviate the deplorable slum conditions of that area. Dorothy Simpson also knew about the Heritage Craft Schools, and the work undertaken for handicapped children. Methods employed at these schools were attempting to meet the individual requirements of the children, as were those employed by Bertrand and Dora Russell in their school from 1927-1939. Fear was said to be conquered through the positive use of initiative and intelligence. Dorothy Simpson was also aware of the profound influence of Madame Montessori, who believed that individual freedom co-existed with personal independence. Montessori had designed self-corrective apparatus for sensory-training, and through bringing all faculties into play, aided the child in gaining control over its whole personality. But for Dorothy Simpson, this apparatus lacked appeal, and although she appreciated Montessori's philosophy she felt that to have insisted on its correct use would have imposed an unnecessary discipline on the children. Similar observations were made by Margaret Morris, who believed that Montessori used 'the sense training too much with a view to direct application in the usual school subject.' Rather than accelerating the process of

(104) Personal Interview 1983.
(105) Personal Interview and tape transcript, 1983.
reading, Morris advocated a training based on 'fundamental things -
form, colour, sound and movement.' (106)

In 1924, Dorothy Simpson had a greater opportunity to test her ideas on creative and individual development for young children, when she became headmistress of Saint James's Infant School (founded 1860). This Doncaster school had four classes, and was built by the side of the railway. Only a low wall beneath the window separated it from the railway sidings. Most of the two hundred and twenty children attending the school were from families of workers at the Great Northern Railway. The children had been used to formal teaching methods and as a result, had lost their natural spontaneity: 'There was no enjoyment in the work, no liveliness in the children'. (107) Only with the appointment of a lively headteacher in 1923 had the deadness disappeared. When Dorothy Simpson took over as head teacher in 1924 she was confronted with a noisy, reactionary school after years of a repressive régime. As one member of the staff was a gifted artist she was requested to make some sketches of the children on a long blackboard that had been fixed over the shiny brown tiles. Soon these became the focal point and provided a way of social contact with parents and other members of the family, many of whom were suffering from the effects of the 1920s Depression. Other forms of art work developed with models being constructed from boxes, cardboard, pieces of wood, and bobbins. Co-operative group work became an important feature of the teaching and the children began to enjoy a greater sense of freedom of movement and conversation. The Railway became the topic of learning and from opening the classroom door to watch engines shunting, express trains passing and discovering about the mechanism of the signal box, further work evolved. The result was that

(107) D. Simpson, personal interview 1983.
other topics were chosen so that 'slowly the atmosphere of the school changed and the children came to school with a lively interest in all their work.' (108) Reading and writing continued to be introduced to the children through stories, poetry, rhymes, and singing games continued.

In 1927, Dorothy Simpson became influenced by Professor Marcault of Grenoble University who had lectured in London on the Psychology of Intuition. She was impressed by his theory of man's conscious self and considered that it answered many of the questions that had arisen in the previous ten years of her teaching:-

"He said this true self of man is now regarded as a unit of consciousness - a stream of energy which is neither thought emotion, nor energy, or activity, but is the originator of thought through the mind, of feeling through the emotions, perception through sensation and activity through vital energy." (109)

Marcault defined intuition as the act of consciousness, which was proper to the self and was expressed through the personality. The inter-relationship between man and his environment, between the psycho-physical and the consciousness became aspects of learning that had direct application upon the children being taught, through the development of their own self-knowledge, their home environment, and the classroom environment. Reflecting on the ideas that she had studied from Professor Marcault's philosophy, Dorothy Simpson realised that education was concerned with the creative self-consciousness of the individual. She decided that her work with children would centre around the development of the whole child, helping it to gain control of its organism, helping it to gain mastery of the environment, developing to the utmost, creativity, whatever the level, but embracing a 'wisely guided freedom for self expression.' (110)

As part of her objectives in realising creative expression for the individual child, Dorothy Simpson included movement work to music, and the dramatisation of stories and poems. Percussion bands were introduced, and as part of the total awareness of sound children were taught according to Dalcrozean principles. In July 1934, a student from a London Training College did her school practice at St. James's and included Eurhythmics as part of it. The following year Dorothy Simpson was transferred as head teacher to The Park, a new school built on the outskirts of the town, and took as a new addition to her staff the former student, Dorothy Alderson. A partnership commenced that was to last for the next twenty years, as Simpson and Alderson together initiated changes in the infant school. The Park School provided an environment for experiment and innovation and heralded a new era of creativity and free expression. (See Figure 54). It became a fertile ground for the reception and practice of new ideas, not least in the field of movement education:

"Every child has creative ability and there must be freedom to allow the child to use his creative powers, gifts and talents. This freedom must be developed through his interest in the life around him and through an inner control, not forced from outside." (112)

The inter-war years, as well as being a time when folk dancing and national dancing were popular activities, also saw the development of early forms of modern dance. The way was paved for new ideas, and interest was aroused by the modern expressionist dance movement in Germany. Prior to the outbreak of World War II, Rudolf Laban, movement theorist, and Kurt Joos had sought refuge in Britain. Changes were afoot, and schools were receptive to new creative and expressionist approaches to areas of the curriculum. Music and movement was replaced by creative movement or modern educational dance as it was known. A new era was about to commence.

(111) Simpson, D and Alderson, D.M. Creative Play in the Infants' School (London: Pitman 1950)
This photograph includes ten of Miss Alderson's infant pupils, who are seen stretching up, holding a ball each, as part of their music and movement sequence. Their tunics were made by parents and teachers from material purchased at 6d. a yard from F.W. Woolworth's, out of school funds raised by Jumble Sales!

Figure 54 has been reproduced from an original photograph, owned by Mrs. Dorothy Glynn (nee Alderson), by Val Cliff.
CHAPTER EIGHT

EXPRESSIONISM
The spirit of the new movement in physical education in the ante-bellum of World War II was aptly captured in the writings of L. P. Jacks who, in *The Education of the Whole Man* (1931), asserted that a sound physical as well as a mental culture ought to be accessible through education, and that both ideals should be integral to a national system of education that was available to all classes. Jacks idealised the human body - a masterpiece of creation designed for creativeness. It was through the acquisition of technique that the body could be transformed into a vehicle of harmonious movement, expression and control. Jacks, conscious of the ethics of the body/mind relationship, proffered that it was in the acts of great beauty that the body, as an instrument of self-expression, co-existed with the art of thinking as the practitioner worked to attain control and economy of effort in the execution of movement. The notion of the attainment of health in body and mind was the major objective of the 1933 Syllabus of Physical Training issued by the Board of Education. The Syllabus justified the inclusion of physical education in schools as substantiate of the Platonic ideal of a balanced education in which music and gymnastics figured. The former, by definition, included such diverse activities as literature, art, science and musical note and tone. The latter, referred to hygiene and forms of physical exercise. It was the Greek ideal that provided the basis of the Syllabus, therefore, focussing on the harmonious inter-relationship between mind and body. This reflected a broadening of emphasis from the 1905 Syllabus that had stressed physical health and well-being. Experience, over the years, had shown that healthy physical growth was essential for intellectual development and a comprehensive system of physical training had been endorsed through the official syllabuses of 1904, 1905, 1909, and 1919 respectively. Rhythmic movement that aimed at eliminating undue

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(1) Jacks, L.P. *The Education of the Whole Man* (London: University, 1931)
(2) Ibid. page 160.
(3) Board of Education Syllabus of Physical Training for Schools, 1933 (London: H.M.S.O. 1933)
(4) Ibid. page 5.
stiffness had provided the groundwork for both dance and gymnastics, but physical education in its broader interpretation included games, swimming, and a wide variety of out-of-door pursuits.

Dance was valued as a school activity but it was not considered as effective as gymnastics in providing corrective or invigorating training. A daily period of physical education was of the utmost importance and comprised three gymnastic lessons, one dance and one games lesson each week. One third of the lesson was devoted to the practice of preliminary exercises for rhythmic response, accuracy and alignment. Lessons were only of twenty minutes duration and work with young children consisted of running, walking, hopping and skipping actions taught to the accompaniment of simple tunes and nursery rhymes. The creation of dances using steps and basic group formations was encouraged. Older children were taught English folk and European national dances, including the Morris and Sword dances, which were considered suitable for both boys and girls. The method employed was to begin a lesson by practising the known steps and then to proceed by learning new steps. This progressed to the synthesising of steps into sequences, or into the context of a dance. The lesson concluded with the performance of a known dance. In this way the children built up a repertoire of dances and improved the standard of performance. It was outside the scope of the Syllabus to give detailed information on the technique of dance teaching, and there was no mention of the several modern dance systems or Eurhythmics being taught at the time.

Teachers were brought up-to-date with their work through the efforts of the local authority Inspectors of Physical Education, and through the programmes arranged by local teaching associations. In the city of Nottingham, the Men's and Women's Physical Training (6)

(6) Nottingham Education Committee Minutes 1935 page 84.
Associations provided weekly recreational classes for their members. These included rhythmic 'keep-fit' exercises and dancing. Folk dance festivals were also popular and during June 10th-15th 1935 a Historical Pageant, involving one thousand four hundred children, was presented in the Albert Hall, Nottingham, and repeated later as an open air spectacle in Wollaton Park. (See Appendix XXII).

There was at this time, a growing awareness and acceptance of physical training on the part of the general public, and foremost in this development was the inauguration of a National 'Keep-Fit' Movement and the formation of the Central Council of Recreative Physical Training in 1936. Improvements also occurred in the available facilities as new gymnasias and assembly halls were incorporated into the designs for schools serving the residents of the new housing estates. (As for example, The Park school at Doncaster). Many classrooms were constructed with French windows opening on to verandahs or terraces where children could work and play. There was also contact and interaction between teachers and local physical education advisers with outside organisations responsible for youth - the National Union of Girls' and Boys' Clubs, Girl Guides Association, Boy Scouts, and the English Folk Dance and Song Society. In the city of Nottingham the average nightly attendance at Evening Play Centres for the year 1935-1936 reached a record of over five and a half thousand attendances. The 1933 Syllabus was published as a handbook, and it generated a fresh impetus and enthusiasm for the subject. Proposals for further expansion and modernisation were given in Circular 1445 issued by the Board in 1936, which also emphasised the wearing of suitable clothing, improvements in facilities and the organisation of further training for teachers in aspects of physical education. (9)

(7) Nottingham Education Committee Minutes 1935-36 page 431. 1936-37, page 433. Also 1936-37 page 86.

(8) Ibid. (1935-36) page 433. Also 1936-37 page 89.

The outbreak of the war in 1939 inevitably halted progress as many schools were temporarily closed or evacuated until air raid shelters were erected. In some city areas teaching was reduced to small groups of children meeting in church halls, public libraries and private houses. Staff changes were inevitable as men teachers were called up for military service and older teachers and women took their places. Despite the gloom and austerity of the war years plans were being made to affect changes, and as early as 1943 the city of Nottingham produced a confidential report on post-war reconstruction. This anticipated the 1944 Education Act which aimed at providing every child with the type of education best suited to its capabilities and needs. A climate for change was being created that stressed the needs of the individual and created an atmosphere of optimism that typified the post-war period. In the sphere of dance, new approaches arose from the application of the movement philosophy of Rudolf Laban (1879-1958) movement theorist, choreographer and dancer, who was, of all the early modern dance innovators, the most influential in establishing a system of educational dance in post-war Britain. Laban had spent most of his life on the continent developing a form of expressive movement that was distinctly Central European in character, capable of expressing a diverse range of subject matter in an intensely dramatic manner. In 1938 Laban sought political refuge in this country and although in poor health recovered sufficiently to continue aspects of his work and to undertake new ventures, especially in the realms of education. The implementation of his ideas and modern dance system into the schools and colleges gathered momentum particularly during the 1950s and 60s and provided the basis for much of the work that is currently practised.
Laban's interest in educational dance formed part of his wider over-riding belief that creative movement was central and fundamental to all people in all walks of life. Historically he had an affinity with Jean Georges Noverre (1727-1810) whose idealism, that elevated dance to a position of equality with other arts, he shared. Both men had aspired towards the attainment of artistic unity and purposive action through meaningful movement within a theatrical context. Laban also followed the Nietzschean tradition through the exaltation of the beauty of physical movement and the recognition of 'bodily intelligence'. Nietzsche wrote,

"The body is a great intelligence, a multiplicity with one sense, a war and a peace, a herd and a herdsman." (13)

This sentiment was reflected in Laban's teaching and writing as students were encouraged to think more with their bodies, or think in terms of movement. In one of his early works Die Welt des Tanzers he wrote:-

"Thought arises from a tension in the central organ of our nervous system, the brain, or, far more likely, in the whole of our body." (14)

While Nietzsche metaphorically saw the dance as an embodiment of contest and as a symbol of the resolution of opposing forces exemplified by the attainment of equilibrium or stasis, so Laban perceived the dance as a means of resolving internal attitudes and conflicts. Creative, playful activity was the source of the highest human meaning, not only symbolically, as in the Nietzschean doctrine, but practically as a lived experience. Laban committed his life to effecting what he termed 'a change of perspective' (15) and although he instigated new methods and attitudes, it is, never-the-less, possible to draw parallels in his thinking with that of certain of his predecessors and contemporaries, not only in dance but in a wider realm of philosophy. Laban's success

lay in the acceptance of his ideas and their interpretation and adaptation into schools by others. As a catalyst he relied on his followers to realise his new perspective or vision which, he believed, would rectify the neglect in movement research and education:–

"It is the present methods and procedures of Education, Industry, Theatrical Art and Therapy as they have developed through centuries which can be made more humanly efficient if attention is paid to the hitherto neglected or misused movement factor." (16)

Laban's early life on the continent saw the emergence of his main theories and practical experiments in both communitarian and theatrical contexts. His middle years provided opportunity for choreographic development through work with large movement choirs and theatrical (17) companies while his later life in England (1936-1958) focussed on educational work with industrial and therapeutic movement forming a part. (18)

For Laban, movement was an art and an end in itself, and his main philosophy stemmed from his belief in dance as a divine power, associated with and derived from the reigen or circle dance. Closely linked with this, was his belief in the ecstatic nature of dance. In posing the question as to why man danced, Laban thought that the answer was to be found in the study of the history of dance 'as a poetic and spiritual emanation of man's body-mind' (19) and that there was no doubt that dancing and other modes of creative, artistic expression arose from a state of ecstasy. This neo-Platonic belief was also reflected in his attitude towards the 'good' man, whose movements reflected the harmonious unification of physical, mental and spiritual values, and can be likened (20) to the Delsarte-Swedenborg-Plato lineage. It was through dance that

the participant or agent could achieve both unity of idea and expression exemplified by the inner impulse and the outward force or physical manifestation. The unity was achieved through the adherence to a system of movement that identified the motion factors of time, weight, space and flow, and that provided a codification according to harmonic sequences that related to perfect solids or geometrical forms as archetypes of universal order. Laban based many of his ideas on the science of crystallography, a science attributed to Swedenborg. Laban's thinking was not exclusively neo-classical, but followed the German tradition of Hegel, Fichte, Goethe, Schiller and Nietzsche, especially in terms of the spiritual significance of the arts.

"The term Dancer signified to me that new individual who does not singly base his consciousness on thinking, feeling or willing alone, but who consciously strives to blend clear thought with sensitivity and positive will into harmoniously balanced whole, a whole which is not fixed but mobile in the inter-relation of its components. Others may find a new and better word to describe this individual, but for myself I never found what is commonly known as spiritual unity, human integrity, the full acceptance of life attained by thinker, artist or man of action alone, but only by those who lived and acted in accordance with the great dance of bodily, psychic and spiritual phenomena that fills the whole world. I saw that the art of dance is the only pure means of gaining and expressing such experiences, although, of course, to-day it does not always give this impression." (21)

Laban's thinking was not exclusively in the European tradition, and in the same manner that Rudolf Steiner had absorbed Eastern philosophy into Anthroposophy and Eurythmy, so too Rudolf Laban was influenced by the cult of Sufism. It is also known that he was familiar with the teachings of the Russian mystic Gurdjieff (1877-1949) who had developed a system of movement as a means of capturing spiritual enlightenment.

There is no evidence to suggest that Laban made personal contact with Gurdjieff but it is known that during the period 1916-20 when Laban was living in Switzerland he studied his methods, probably through

(21) Laban, R. Die Welt des Tanzers (Germany 1920) quoted by Ullmann, L. 'Laban and Education Through Movement' L.A.M.G.M. Vol. 32 (1964) page 22.

(22) Foster, J. The Influences of Rudolf Laban (London: Lepus Books 1977) page 49.
contact with a pupil, since there were a number of Russian émigrés in Switzerland at the time. Gurdjieff was the founder of the Institute for the Harmonious development of Man which continued the work instigated by the 'Seekers after Truth' formed in 1895 by a group of intellectuals, artists and scholars who on an expedition to Persia, Afghanistan, Turkestan, Tibet and India had sought ancient truths and learning expressed through symbolic form. Evidence was collected in the form of ancient documents and observations of religious, ritualistic and other forms of cultural expression found in this part of the Middle-East.

Gurdjieff's return to Russia was short-lived, since at the outbreak of the Revolution he fled the country to Tiflis, where he planned the forming of his Institute. After a short stay in Constantinople, he moved into Germany and then to France, where in 1922 the Institute was established at Fountainbleu.

His students, or pupils, regarded Gurdjieff as their Master, and were of two sorts. Some were attracted through interest in the theoretical or philosophical aspects of his teaching, others by its methodology also. The training system was based on certain fundamental hypotheses, namely, that because of the complexities of modern life, man had deviated from his original life typology or norm, thereby making it impossible to adjust harmoniously to a contemporary life-style. Man had become independent of the forces that over generations had nurtured him. Scientific development had raised material standards of living, but had left other of man's faculties under-developed and had even taken away natural, essential, inherited qualities, without replacing them with new inner qualities that would re-adjust and re-establish his self-harmony. Gurdjieff, therefore, concluded that man's world perception was incomplete, that it was the expression of only one third of his whole being, since

he recognised three states of man. This Trinity comprised the thinking centre, the instinctive-moving centre, and the emotional centre. Gurdjieff believed that each of the three centres inter-acted and co-ordinated to form a harmonious whole. In modern man, the working of these centres was often unconnected, each centre often progressing in different directions, with the result that three independent beings seemingly existed within one person, almost like three different individuals, the logical man, the emotional man, and the physical man. It was important that the psyche of modern man was adjusted so that each area or centre was compensatable, functioning harmoniously as a whole, thereby avoiding disfunction and disorder. It was the training methods that Gurdjieff developed that aimed to introduce the work of the three centres into man's main psychic functioning. To be successful, however, it was necessary to have the pupil's full biographical details so that a programme of training could be individually prescribed. Part of this training including movement and dance based on the evidence first encountered by the 'Seekers After the Truth'. (24)

In public demonstrations given during the period 1923-1925 he included reconstructions of sacred gymnastics and religious ceremonies encountered in the temples of Turkestan, Tibet, Afghanistan, Kafiristan, and Chitral where movement had the double aim of conveying a state of higher knowledge, and being the means, also, of acquiring a harmonious state. The pupils wore white tunics and trousers, and the women bound their hair with gold fillets. Gurdjieff designed beautiful costumes based on the ones worn in the East at the turn of the century. Initial movements consisted of rhythmical stepping with arms out-stretched followed by mechanical 'machine-like' movements. Performances of dances occurred between these obligatory gymnastic exercises, and these were

(24) Ibid. pages 3-6.
normally reconstructions of known temple dances, as for example those from the Temple of Medicine at Sari. Imitation dances, Dervish dances, and other monastic, convent, warrior and ritual dances, including those of the Whirling Dervishes, were included. Gurdjieff's search for higher truths and inner harmony would have corresponded with Laban's own quest and its sources would have been familiar. Eastern influences upon Laban were also as a result of his early up-bringing in the Bosnia region of the Balkans, which had been part of the old Turkish Empire. The indigenous population absorbed aspects of the Moslem culture and the young Laban developed an awareness of the Asiatic and Byzantine influences on art as well as those of the Italian Renaissance.

Laban's birthplace was Bratislavia, and as his father was an officer in the Austro-Hungarian army he was able to travel to parts of North Africa and the near east. Living in the borderlands of east and west meant that he gleaned first hand experiences of the traditions and mysticism of the peoples living in that area. A Life For Dance (1935) includes personal reminiscences of childhood experiences that were to emerge in later years, either manifested within a choreographic work, or having contributed towards the formulation of his movement theories. His autobiographical style reveals personal oscillations between the inner and outer self, the impression and expression of ideas that would characterise later thinking. This would be most marked in the realm of harmonic design of movement which was characterised by the relationship between the rhythm of the inner drives and their corresponding patterns of the outer shape or form. His writings also reveal an affinity with folk myth and fairy tale which were later realised through the dances of fantasy and imagination.

"Apart from many fairy-tale and fantasy pieces and movement plays of my own invention, I produced new versions of well-known ....

opera ballets which took into account our need to be touched by dance in the depth of our being." (27)

His perception of the earth and its mysteries led to a sense of awe as the following dream-like description aptly reveals, when Laban, as a child, surveyed the surrounding landscape:

"Or was the dragon crawling through the mist in the old meadow and the dance of the will-o'-the wisps, which even other people could see above the bog, just imagination?" (28)

In the mind of the youth, animals and humans were endwarfed by the mountains, rocks and minerals that appeared like some primaeval giant or colossal blocks of earth. This provided the stimulus in latter years for the earth-dance - a reigenwerk with song - in which man's early form of dance expression was at one epitomised and symbolised in the circle dance. In the like manner that Wagner had previously captured the earth-spirit of the Gothic, and Isadora Duncan the divine spirit in the reigen dance, so Laban coalesced both earth and ecstacy, corporeality and spirituality and encapsulated both mystery and inspiration in the magic of the crystal. Man's affinity to the earth transcended the physical landscape and in crystalline form united microcosmic and macrocosmic forces:

"In rock fissures and deep caves, in magnificent dance-like grottos and mountain-caverns, alive with fantastic stalagmites and sparking crystals, I experienced the meaning of the self-willed soul of the mineral." (29)

The crystal possessed the ingenious spirit of spatial form and Laban's subsequent work in establishing a codification for movement was based upon it. (See Figure 55). Plants, although superficial and parasitic to the earth's surface, were also the symbol of life's impulse and emotive

(28) Ibid. page 14.
(29) Ibid. page 23.
FIGURE 55 ICOSAHEDRAL TRACE FORMS AND SHAPES based on


Original sketches by the author.
strivings, (cf. Swedenborg), while the animal was representative of
the dynamic force and will that filled the whole of nature. The essence
of these ideas, first conceived as a dance drama The Earth in 1894,
were incorporated in a dance work Die Grunen (The Green Ones) in 1914,
and represented early attempts by Laban to embody his perceptions of the
physical world in movement form.

Movement, as the vehicle that concerned the whole being - physical,
mental and spiritual faculties, became, for Laban, the most important medium
of expression and became a way of realising his belief that perception
was half way to possession. It was through living fully that the unity
or wholesome relationship of these two factors was achieved. Nietzsche
recognised the unifying quality of dance as experience and used it as
a symbol of life.

"In the dance all the particular tensions and efforts of
an individual have been transformed into a grand pattern of
affirmation. And it is this very activity, this very affirmation
which is defined by Nietzsche as the meaning of existence." (30)

The essence of this belief is both contained and expanded in the following
statement written by Laban:-

"Dance is an excellent medium for representing inner attitudes
and conflicts. Dance movement leads beyond the usual over-
estimation of the things of the immediate environment. As a
rapid turning movement makes the surrounding objects vanish
in the whirl, and the dancer with his inner wrestling seems
alone in the world as if on an island, so dance-like thinking
and feeling brings about a consciousness of one's innermost
self. The physical self disappears, together with the
surroundings. The fleeting pathway of the dancer is filled
with ethical spirit. The trace, the pathway, the movement
are the result of struggle, they represent the victory of an
endeavour which, gentle and restrained or wild and abandoned,
contains the gift of ethical understanding." (31)

Laban had witnessed the ecstatic states of religious euphoria enduced
by the whirling dances of the Dervishes, and he was aware of the ritual

(30) Murphy, T. F. Teaching the Dance: Nietzsche as Educator (Boston
(31) Laban, R. A Life for Dance (London: MacDonald and Evans 1975)
page 178.
and magic of the sword dance, when dancers, through the attainment of
enduced psychotic states could develop immunity to cuts and thrusts. He
respected peoples, who through generations of dance ritual could attain
healing powers or states of invulnerability. The awareness enkindled a
respect for the traditional role of dance in the life of various cultural
groups, and provided Laban with an anthropological perspective, but
brought post-humous criticism from the English educators who were more
intent on establishing a rationale and aesthetic basis for a modern dance
technique that was devoid of the supernatural. (32)

In Choreutics (1966) Laban referred to Plato's Timaeus as the
source of his ideas pertaining to the wisdom of circular phenomena,
although he acknowledged that aspects of this learning had existed before
the establishment of the Pythagorean Community (circa 540 B.C.).

"The wisdom of circles is as old as the hills. It is founded
on a conception of life and the becoming aware of it which has
its roots in magic and which was shared, by peoples in early
stages of civilisation. Later religious, mystical and scientific
epochs continued the tradition."	 (33)

The Greeks had called their science Choreosophia which reflected their
interest in the role of the circle as symbol and harmony of life. Three
branches of the knowledge existed, choreography - the designing and
writing of circles - choreology, the logic or science of circles, and
choreutics - a practical study of harmonised movement. Laban developed
his own system of choreutics which was a study of harmonious movement
based on the analysis and synthesis of spatial circuits within certain
polyhedral forms. Unlike some of his contempories (Ginner, Atkinson,
Dalcroze) who had used the Grecian inspiration of design and rhythm as the
basis for their systems, Laban did not aspire to creating a new form of

(32) Ibid. page 53.
(34) Ibid. Preface and Introduction.
dance that was neo-classical, based on a quasi-Hellenistic science of circles, but sought to develop a system that was idiomatic of the twentieth century. He recognised the ills of mechanisation and industrialism, and although interested in the way man's own motive power related to factory work, regarded the machine as a threat to man's dominance. His travels in Europe provided him with first hand experience of the degenerate aspects of urban life. He used the dance play The Night to express the 'violent storms and evil spirits of the time'. As well as harmony, Laban's movement codification recognised disharmony or discord and in his attempts at linking movement expression with emotion he was undoubtedly influenced by the earlier theories as presented by Delsarte. In the utilisation of geometrical structures, however, Laban's theories linked logical mathematical and scientific axioms of the twentieth century with the mystical cosmic forces of Platonicism.

The Socratic-Platonic Brotherhood (The Academy) recognised that movement or motility arose from nature but that to be artistic it was necessary for an interaction between organism and environment to occur. Man was not wholly responsible for his artistic gifts since they had been bestowed upon him by nature. It was necessary to obey the patterns and norms that had been imposed on him by the 'external forces of physical nature, the factual cosmos of which our human organisms (like other biological organisms) constitute an infinitesimal part'. The Academy emphasised the spiritual life, and idealised man's soul which was regarded as being an independent source and origin of values. There was an attempt through dance and music to reproduce the music of the spheres by basing harmonic principles on the mathematical patternings of

Pythagorean astronomy which, although divine in origin, could be expressed geometrically and harmonically. The enharmonic scale thought to have been used in classical Greek music was mathematically identical with the principles of a grand scale constructed '....in accordance with the intervals discovered between the heavenly bodies studied in Greek astronomy'. (37) The war dances and peace dances were considered to have followed a corresponding natural patterning. Laban's codification of movement followed this ideal since he devised a series of harmonic scales or circuits relating the octahedral, cuboctahedral and icosahedral scaffolding that inferred the relationship that existed between spatial connotations and sound patterns. Laban believed this to be more than a superficial resemblance, but stated that it was a structural congruity. His twelve point 'diaformic' scale matched the twelve note diatonic scale known in music. Laban's theories pertaining to the relationship of sound and movement although motivated by the same source, was different to those expounded by Baif (ref. Chapter 2) and Dalcroze. Equally, the crystalline form gave Laban's spatial analysis a more convincing hypothesis than those proffered by either Dalcroze or Steiner. It is evident that Laban's quest to find an idealised form of movement analysis and synthesis was primarily motivated by his dedication and belief in crystallography, as the following statement clearly indicates:

"In the growth of crystals (and what is not a crystal?) is the life of plant and animals .....in the weave of boundless existence which we call cosmos, no other driving power can be recognised but the one that also creates the dance." (38)

The Pythagorean aspiration for universal harmony and geometrication was realised through Laban's own observations and theories which grew from

(36) Ibid. page 36.
See also Bloomfield, A. 'An Investigation into the Provision of Creative Dance with reference to certain C.N.A.A. validated degrees in the Creative, Expressive and Performing Arts' University of Hull M.Ed. 1982.
his study of what he termed the crystallinity of movement. This gave rise to the understanding of the natural harmony of movement. The following statement is Laban's own explanation.

"We can understand all bodily movement as being a continuous creation of fragments of polyhedral forms. The body itself, in its anatomical or crystalline structure, is built up according to the laws of dynamic crystallisation. Old magic rites have preserved a great deal of knowledge about these laws. Plato's description of the regular solids in the Timaeus is based on such ancient knowledge. He followed the traditions of Pythagoras who was the first, as far as is known, to have investigated harmony in European civilisation." (39)

In prescribing a system of orderliness based on crystallography, Laban was typical of other creative thinkers, both in the arts and sciences who have found the interpretation of geometrical forms satisfying, and in so doing have led to new discoveries or interpretations of existing knowledge. (40) In dance, Laban's work provided an intelligent codification regardless of its philosophical connotations, and the widespread...
adoption of his work was achieved without any corresponding metaphysical acceptance on the part of the majority of teachers. They were impressed by the suitability of his system as it arose purely on the principles of the adaptation of the body to its spatial orientation and dynamic focus, irrespective of mystical or cosmic sources.

In the study of choreutics, the dancer's limbs transcribed 'trace-forms' or spatial pathways which formed transversal or peripheral circuits through angles or along edges of the prescribed geometrical figures. In the performance of these movements, the dancer was required to integrate bodily perspective with dynamic expression and feeling, thereby utilising both mental and physical co-ordination. The manipulation of the body according to scales and circuits emanated from a cerebral rather than a totally intuitive stimulus, but the archetypical use of neo-Platonic symbolic form meant for Laban, that a spiritual content was unavoidable.

"Because it could not be explained, it assumed a magic significance and it is curious that even now it remains magical, in spite of being analysed."

(41)

As early as 1927, Laban had lectured on Das Tanzerische Kunstwerk (The Dance as a Work of Art) at the First German Dancers' Congress

(42) Wille HasjUrgen Die Tanztagung in Magdeburg (Berlin: no date). quoted by Koegler, H. in 'In the Shadow of the Swastika' Dance Perspectives No. 57 (Spring, 1974).

"Undoubtedly Laban has some intelligent and interesting ideas. His thesis, that dance reflects the instincts of man and that the dance strives for a sublimation of this world of instincts, is not only tempting but certainly holds some correctness and truth. But there comes the very essence: if this world of instincts, says Laban - and he mentions in this connection the instincts of justice and truth - and its expression in movement result in line and harmony, magic is created. It is like a law. Whoever fulfills it becomes the magician of movement. This "magic of movement" is now Laban's hobbyhorse. And he rides it not without non-chalance...However, he has thus created a slogan, which means something very clear to him, though it must necessarily cause mischief in all those heads that tend toward the foggy. Later lectures about "choreography" proved this and so did Laban's own dance contribution. Its participants see themselves very much as magicians. Every dancing girl claims magical powers for herself. This means, of course opening all the doors to obscurantists, male or female...Laban is a bad pedagogue, for he juggles with terms, which, with their pathos and their ambiguity, must necessarily cause great harm to the dance."

pages 7-8.
in which he had expounded his ideas that dance was reflective of man's instincts, and that if the world of instincts was expressed in line and harmony through movement, then magic was created. It is clear to see how this belief was related to the mysticism of the crystal and was linked with the Platonic exposition of the supernatural as the source of artistic creativity. The cosmic-magical element was substantiated by the whirl dance of the Dervishes, who in a willing state of consciousness allowed generative or astral forces to take possession. (43)

Laban pursued his thesis along scientific and psychological axioms and showed that the body's kinesiological measurements of flexion, rotation, extension and abduction corresponded with the specific angles of the icosahedron. Choreographically the relationship between the structure of the human form and the architectural framework of spatial design within the kinesphere was emphasised. From a practical viewpoint this aspect was highly relevant in the widespread application of Laban's system of movement. It meant that an aesthetically appealing and intellectually demanding system of dance had been formulated that adults and children could master without resorting to training systems that demanded the articulation of the joints beyond their natural range. The bewegungschore or large movement choir that Laban developed in Germany, and the later application of his methods in British schools, testify to this assertion. Of equal importance was Laban's acceptance of dance as a form of expression that was creative rather than social but independent of performance before an audience. His belief in dance as a profound mode of expression in its own right had its origins in Greece, since Laban refers to Lucretius's account of celebrants who had 'danced out' the Mysteries of Eleusis.

(44) Laban, R. Choreutics (London: MacDonald and Evans Ltd., 1966) page 105.
"There were no words which could express what the initiated had experienced and movement only was found to be the medium of the highest approach to the Complete Life and its most profound secrets." (45)

It was significant that in following Laban's system of movement the doing or participating was valued as much as the visual appearance or the production of the 'dance artifact'.

"The dancer saturates his living self, his human body, with forces otherwise perceptible only separately from it and thus when he places his body before us, it appears in a transcended form. Through this form we can see the source, we can see the very reality of another higher world which we otherwise sense only in our conscience." (46)

Laban acknowledged that dance in such a pure form was rarely seen, but adherents of the German Expressionist dance aspired towards these ends, as the performances and writings of Mary Wigman (1886-1973) reveal. (47) (See Figure 56) Experiments that Laban and his devotees made within the context of communitarianism also reflect this ideal. Laban's first effort to establish a 'dance-farm' was at Aacona, Ticino, in Switzerland in 1910. Ascona had been established as a colony by certain individuals who were members of the European intelligentsia and proved a suitable venue during the summer months for the presentation of dance out-of-doors within the setting of a natural landscape. Other experiments took place in 1915-16 at Hombrechtikon, Zurich, Stuttgart 1920-21, and Gleschendorf, Lubeck in 1922-23. Within the context of communitarian living (cf. Owen, The Shakers) Laban developed the concept of summer festivals through the state of 'festliches sein' (festive being), which was a collective expression of celebration and rejoicing. He dismissed the idea of architectural settings (unlike Steiner) and promoted the idea of the architectural use of the human form.

'The medium of creativity granted me was the dance, always and ever the dance. Therein I could invent and create. Therein I have found my poetry, have given shape and profile to my visions, have moulded and built, toiled and worked on the human being, with the human being, and for the human being.' page 8

'It seemed that this dance had been dormant within me, as if I just had to open myself, to give way to the creative flow, as if this dance had but waited to take on form and dance reality.' page 74

FIGURE 56 DRAWINGS OF MARY WIGMAN IN 'SONG OF FATE' BASED ON PHOTOGRAPHS IN 'THE LANGUAGE OF DANCE'

"Why should we need churches, and theatres with their proscenium arches, stages and scenes? Will not the temple of the future, as well as the stage, be built of the swinging, singing and ringing of human bodies and groups of people?"

* * * * * * * * * *

The ever changing swinging temple, which is built of dances, of dances which are prayers, is the temple of the future." (48)

The realisation of this ideal came in 1922 when Laban produced a large scale reigenwerk The Swinging Temple in which large group variations and experiments in unaccompanied movement took place. An epic work, lasting three hours, The Swinging Temple included a wide variety of dance forms from the primitive rhythmic, solemn choral, magic ecstatic, to the humorous and aggressive. Laban claimed that the nature of the work was significant for later dance development in Germany.

Throughout his time in Germany, Laban was developing his system of dance and applying his theories in several different contexts - using professional dancers, laymen, and students of his schools. Most of the schools were founded between 1915 and 1923, when the re-discovery of dance for all age groups and walks of life became popular in central and Western Europe. Movement choirs were attached to the schools based in Basle, Stuttgart, Hamburg, Prague, Budapest, Zagreb, Rome, Vienna, (49) and Paris. The period of the Weimar Republic in Germany was a time of cultural fertility, when artists were consciously searching for new means of expression. The Bauhaus School under the leadership of Walter Gropius provided opportunity for experiment in design, sculpture, and paintings as works by Kandinsky, Klee and Schlemmar revealed. In music, Strauss, Schönberg, Hindemith and Berg were experimenting with the tonality and structure of composition. The Expressionist Dance provided a nexus between artistic innovation and the obsessions of physical

(48) Ibid. page 89.
culture which had become an accepted part of life - a part of European health-consciousness.

Laban toured in Austria, Italy and Yugoslavia in 1924, and he visited the United States in 1926. That year his Choreographic Institute moved from Wurzburg to Berlin, where in 1929 it was transferred to the dance department of the Volkwangschule in Essen. Laban worked with Kurt Joos, Sigurd Leeder, and Lisa Ullmann all of whom made a significant contribution in later years establishing modern dance in England. Laban choreographed Tannhauser at Bayreuth in 1930, and became Director of Movement and Dance at the Prussian State Theatres (1930-33) which included the Berlin State Opera. By 1932 the political situation in Germany had deteriorated and parliament was dissolved. Although the one hundred anniversary of Goethe's death was celebrated as a symbol of spiritual identity throughout Germany the National Socialist Party was increasing its political power. Joos and his company presented The Green Table at the 1932 Paris Concours Internationale and won first prize with this highly political and social statement that parodied the endless, futile debates of German politicians. Ironically the desolate scenes of homeless refugees and the triumph of Death anticipated scenes of the Second World War. By 1933 Hitler had become Chancellor, and Dr. Rudolf Bode who had promoted German superiority in gymnastics became the head of the dance department of the Fighting Unit for German Culture (Kamfbund fur Deutsche Kultur). In order to comply with educational regulations, teachers were compelled to emphasise the German elements of the dance, which was now evaluated as an expression of healthy people through mass demonstration. Anti-French sentiments led to a movement away from the classical ballet which was not considered the appropriate medium for the true reflection of German feeling. German dance was to be free of foreign

interference and would adhere to the 'achievements of German gymnastics and body culture.' (51)

At first Laban appeared to be impressed by the attitude of the German authorities towards dance. In 1935 he visited a summer camp near Berlin and remarked on the sympathetic and extensive support that dance was receiving from the authorities. He also directed the German Dance Festival when professional groups performed alongside lay movement choirs for the first time. The popularity of the lay choir was evident the following year when one thousand dancers presented their work at the invitation of the National League for Community. It was understandable, therefore, that as Berlin was the host city for the 1936 Olympic Games, the opening of the newly constructed Olympic Stadium should be marked by a presentation of a pageant Olympic Youth to music by Werner Egk and Carl Orff. This mass demonstration was directed by Hans Niedecken-Gebhard and Dorothee Gunther, for by this time Laban had been declared 'staatsfeindlich' (against the State) by the Nazis who regarded his work as being too universal. The mass dance that had been regarded as a noble festivity became manipulated into the rallies and marching rituals of the Nazi Party, and Laban was exiled to the Schloss Banz in Staffelberg. It was as a result of the efforts made on his behalf by Kurt Joos that Laban was released and brought to England in 1938, where he joined Joos and Sigurd Leeder at Dartington Hall. (See Appendix XXIII).

Kurt Joos (1901– ) had been responsible for developing Expressionist dance as a theatrical form during his time as ballet master at the Essen Opera House culminating in 1932 with the performance of The Green Table. Joos, as a youth had been a member of The German Youth Movement (52)

(51) Bohem, F. in Deutsche Allgemeine Zeitung quoted by Koegler, H. 'In the Shadow of the Swastika' Dance Perspectives 57 (Spring 1974) page 34.
and had participated in the acting, music, dancing and open-air life that such membership engendered during the years immediately following the First World War. He met and worked with Laban and in 1924 founded "Neue Tanzbuhne" as a department of the Münster Theatre where he commenced work as a choreographer, elaborating and experimenting with the new style of movement that would prove suitable for theatrical presentation. In so doing, he incorporated Laban's ideas with those of Delsarte but continued to utilise classical ballet training methods for his dancers. (53) Joos attempted to transform the dancer's body into an instrument capable of expressing emotional, spiritual and intellectual impulses. It had taken a decade before the success of the system, and his success as a choreographer, were acclaimed in *The Green Table*, but the political nature of the work, and Joos's refusal to dismiss Jewish members of his company, forced him to flee from Germany in 1933. At the invitation of Dorothy and Leonard Elmhirst, Joos was given refuge at Dartington Hall where it was decided that the Essen School should be re-established. Joos remained at Dartington between 1934-40, then established a school in Cambridge before returning to Essen in 1949. As the only professional company in England utilising the modern dance technique and style, the Ballets Joos were an important vehicle in bringing the nature of Expressionist Dance before the public. The school was the first to disseminate the technique and approaches of this style of movement in England, and the influence of one of the dancers, Louise Soelberg, was important in the later development of dance education. (See Appendix XXIV).

Dartington Hall had been founded as a trust by Dorothy and Leonard Elmhirst in 1931 for the promotion of the arts on both a commercial and non-commercial basis. Dorothy (1887-1968) a wealthy American with liberal/socialist beliefs, and Leonard (1893-1974) a Yorkshireman, had

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successfully developed a community complex, including a progressive school at Dartington. Dorothy was a descendant of an earlier American Utopian community that had settled in Massachusetts Bay (cf. Shakers, Rappites, Owenites) and Dartington itself became a symbol of idealism and aestheticism. The progressive school attracted the 'adherents of an English utopian tradition'(55) and the curriculum and educational philosophy followed that of the Enlightenment:-

"Dewey was recognisable in the first Dartington manifesto; more so if not mentioned by name was the man behind him as well as behind Pestalozzi, Froebel, Herbart, Neill and a thousand other progressive educators - I mean Rousseau, particularly in his Emile." (56)

The interests in art and education co-existed for the Elmhirsts, and Dorothy particularly regarded education as a means of heightening awareness of the world both in terms of reality and imagination, believing that 'Education had to work through the arts, just as the arts had to work through education.' (57)

This became an important ideal at Dartington Hall School, where emphasis was also placed on the use of the imagination as the following extract from Outline (1926) the school's manifesto reveals.

"......it is to the man of imagination that we are all that is greatest in human enterprise and discovery.....There are few children to whom the realm of emotional expression, the world of the spirit, is not a very real thing indeed." (58)

Many of these ideals had been formulated through the New Education Fellowship and were published in their journal, The New Era in Home and School. This journal, and indeed many of the practices of the private progressive schools, were known to groups of teachers in the state schools, those members of the profession, like Dorothy Simpson

(56) Ibid. page 135.
(ref. Chapter 7) who were seeking new ways of applying methods that emphasised personal liberty and expression within a democratic context.

When Laban arrived at Dartington, he found himself in an artistic and educational environment that was receptive to his ideas - ideas that in reality had preceded his arrival in this country, since Laban's reputation was already known. Leslie Burrows, a former dancer with Margaret Morris, had been trained with Mary Wigman in Germany, and in 1930 she and the American, Louise Soelberg, established a Dance Centre in London (1938-40). Two of their students were Joan Goodrich and Diana Jordan. Goodrich later joined the staff at Bedford College of Physical Education, and Jordan later became Dance Adviser to the West Riding of Yorkshire Education Authority. She published *Childhood and Movement* (1966) which conceptually developed the role of movement in education and the relationship between pupil and teacher. Laban and his associate Lisa Ullmann began teaching short vocational courses in Newtown, Moreton Hall, and at the City Training College, Sheffield. In 1941, Laban and his followers lectured at the Physical Education Association Easter Conference. The response they received from the members, who were impressed by a demonstration of children's work as well as with the theoretical expositions, was encouraging and provided the Day Courses, that were held throughout the country, with an added impetus. Ruth Foster, Staff Inspector at the Ministry of Education, supported these short courses, and Laban's work generally, but it was not until 1946 when the Art of Movement Studio opened in Manchester, with Lisa Ullmann as Principal, that continuous study of Laban Movement was available. As early as 1943, Basic Movement had been taught by Audrey Bambra at Anstey College of Physical Education and was also accepted by Muriel Webster, an exponent of the Revived Greek Dance, who also promoted national dancing. Webster

and Bambra recognised that Laban's approach liberated existing dance forms, and a transition was made from the qualities of the Pyrrhic and Bacchic dance to the rhythmic and dynamic qualities of the Expressionist (60) Dance. The physical education colleges recognised that Laban Movement was an extension of progression from the existing early modern dance systems, and as trained personnel became available they were incorporated onto the staff. By 1948 a Supplementary course for serving teachers was established by the Ministry of Education at Goldsmith's College, London, and in 1949 the Art of Movement Studio offered a Special Course of Study. Gradually, Laban Art of Movement, or Modern Educational Dance, was introduced into training colleges and schools.

In Lancashire, where Madge Atkinson had established her now dated system of natural movement, Elsie Palmer, the local adviser, helped to implement Laban's work into the schools. The Manchester Dance Circle provided an extra curricular outlet for many teachers, and currently the Manchester Education Authority runs a Dance Centre under the directorship of Dawn Buckle, who assists teachers in their work in (61) secondary and primary schools. In the Midlands, Anne Thorpe and Eileen Harper, both Advisers for Birmingham, encouraged local teachers to attend courses in Laban Movement in the late 1940s. Kay Garvey, a young teacher at the time recalled those early years. She had commenced teaching in 1929 when each member of staff taught her own drill lesson on a concrete playground, since the only hall the school possessed housed three classes, each of fifty girls, all day. When Miss Thorpe, the adviser, was appointed to Birmingham a member from each girls' school staff was asked to attend her gymnastic courses. Kay Garvey, the youngest staff member was invited to go along:-

(60) Webb, I Women's Physical Education 1800-1966
(University of Leicester Unpublished M.Ed. 1967) page 513ff.
(61) Correspondence with Mrs. Dawn Buckle, 1983.
"When dance education was developed a few years later the P.E. teachers were given the first chance of places on her courses and so at last, in my late twenties, I became involved in the world of dance and was able to share my joy and enthusiasm with my pupils. Those were the happiest years of my life for which I shall never cease to be grateful." (62)

In 1941 Louise Soelberg had moved to Birmingham and was invited by Anne Thorpe to take a movement course for City teachers. Meetings were held throughout the year and through the interest engendered a society was formed - The Birmingham Contemporary Dance Club - with a membership of over sixty dancers. The Club remained the focal point for contemporary dance in the Midlands area, and in addition to performance work, guest teachers were invited to lead the group. Several members were teachers in the locality. Figure 57 shows photographs of Kay Garvey's class of third year pupils at a secondary modern school in 1945 dancing the story of Persephone. Another founder member of the group, Kay Tansley, taught dance at the Harry Cheshire School, Kidderminster (Figure 58), and can be seen in the photograph working on stages of the creation of a group dance. Kay Tansley later became a lecturer in a College of Education.

Another member of the Contemporary Dance Club was Joan Russell (64) who, having qualified at Cheltenham Training College, had become interested in movement education, largely as a result of the influences of Diana Jordan who, at that time, was an organiser for Worcestershire (1940s). Joan Russell introduced dance teaching into a secondary modern school, before she commenced teaching at a secondary technical school in Worcestershire. Her work met with the approval of Miss Hawkes, H.M.I. who was a general inspector of schools. In 1948 Worcester College of Education was founded as an emergency training college for teachers. Joan Russell became a

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(64) Personal Interview with Miss Joan Russell, May, 1983.
FIGURE 57
Girls Dancing Persephone, 1945

This series of five photographs shows a class of third year girls from a Birmingham Secondary Modern School. They are dancing scenes from a dance-drama based on the story of Persephone. This work is significant historically, since it represents some of the earliest known examples of Laban Movement being taught in a British school. Kay Garvey, the teacher, was a founder member of the Birmingham Contemporary Dance Club.

Figure 57 reproduced from Kay Garvey's private collection of dance photographs which she most generously sent to the author. Photographs reproduced by Val Cliff.
This photograph depicts the stages in a group composition undertaken by a group of girls during the 1950s. Kay Tansley, the teacher, is seen discussing the work with the girls in the centre photograph. The results of the discussion and work-out are seen in the third photograph - a more compact group shape with an improved use of levels.

Figure 58 has been reproduced from the original photographs belonging to Kay Tansley, who generously sent her collection to the author. Reproduced by Val Cliff.
member of the staff there and also attended the Art of Movement Studio where she worked with Laban and Ullmann. On returning to Worcester she received approval for her work from the new principal of the college, and in 1952 a two year dance course comprising folk, national and modern dance was established at the college for intending teachers. Russell worked unceasingly to develop movement knowledge and expression, and although her approach was subject orientated, with intending teachers the dance was inevitably placed within an educational context. Russell taught on the Vacational courses held at Blackpool and Eastbourne, the former a position she held for fifteen years. Her work influenced many other teachers and lecturers, primarily as a result of her publications. (65) When the Bachelor of Education degrees were introduced at Worcester dance was included as a subject of study for three, or four years. Later with the introduction of the Bachelor of Arts Combined Arts Degree, dance was also included. Worcester College of Education was noted for its dance performances, and Russell's contribution to the community was realised when, in 1979 to celebrate the centenary of Laban's birth, she directed over seven hundred dancers in Coventry Cathedral.

As the popularity of dance teaching continued there was a need for published manuals. Laban's first publication for teachers was Modern Educational Dance (1948) in which he acknowledged the assistance of his 'eminent pupils' for their reports on the application of his new dance into schools. In this work, Laban described how his method was based on the sequential acquisition of movement with the underlying effort providing the basic motivation. Laban synthesised movement

sequences according to actions that were based on the elemental analysis of movement, termed motion factors. He also identified the relationship between the efforts of industrial man and those of contemporary dance expression, in so doing, he provided a universalistic approach that disposed of the formalist traditions of step dancing.

"Instead of studying each particular movement, the principle of movement must be understood and practised. This approach to the material of dancing involves a new conception of it, namely of movement and its elements." (66)

Laban identified the 'flow of movement' as being the underlying factor or common denominator that unified the diversity of technical operations. Modern dance as an art form demanded creative and interpretative qualities at a level that would not necessarily be found in school. Laban did not emphasise the finished dance,

"...but the beneficial effect of the creative activity of dancing upon the personality of the pupil." (67)

He preferred, like many of his predecessors, including J. J. Findlay, to capture the innate urge that young children possessed for the performance of dance-like movements. Within Laban's system it was possible to channel this innate mode of expression into a creative, artistic form, and in so doing the child would integrate intellectual knowledge with imaginative and creative expression. The method to achieve this was through following basic movement themes, as they purported to body actions in relation to the motion factors and spatial orientation. Eight basic themes formed the structure of work suitable for the primary school child, while a further eight formed advanced themes appropriate for secondary schools and adult work. Effort analysis and basic choreographic form were included. (68) The permutation of the motion factors of time, weight, space and flow in

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(66) Laban Modern Educational Dance (London: MacDonald and Evans 1948)
(67) Ibid. page 12.
(68) For detailed analysis see page 52.
in terms of sudden-sustained, strong-fine touch, direct-indirect, and free and bound flow provided what technically was known as Effort Actions which were a basic form of dynamic, temporal, and spatial expression comparable with the primary colours of art, and corresponded with the A B C of movement that had eluded Pestalozzi. (69)

Laban's influence on leading educators was convincing, and the results of his work in the hands of the best practitioners corresponded with a growing acceptance in numerous schools. In 1949 Lady Mabel College of Physical Education was opened by the West Riding of Yorkshire Education Authority for the training of women specialists in physical education. Sir Alec Clegg, the Director of Education for the West Riding, who became a life-long supporter of Laban's system of movement, was instrumental in establishing the college which promoted Laban's thematic approach. Movement analysis and observation, not only as they related to creative dance, but also as they pertained to gymnastics, was also taught. Lady Mabel College, in recognising the value of movement expression as a form of knowledge, gave practical work high priority on the time-table to the extent that students received six hundred and fifty hours of physical education each year of the three year course, and as Laban had drawn freely from the arts, students followed a second subject for two hundred and twenty hours. (Chosen from Art, Craft, Biology, Music, or Drama). (70)

In 1952 and 1953 two publications by the Department of Education and Science (71) appeared endorsing the paedocentric approaches to physical education, and reflecting the consensus of opinion held


towards the subject at that time. Illustrations, emphasising the healthy out-door life, and descriptive passages identifying the principal stages of growth in children, showed how they related to specific activities. Exploration and discovery methods were favoured as was the more imaginative approach to movement teaching that developed the ideas of shape, pattern, texture, and rhythm. Unlike the restrictive attitude towards dance in the 1933 Syllabus teachers were now encouraged to provide an infinite variety of dance experiences that were to be performed in a sensitive and sincere way. (72) Figure 59 shows a student teacher of Derby Lonsdale College teaching young children. Folk dancing, singing games and dramatic movement were all included and an attempt was made to dispel the belief that dancing was not an inherently effeminate activity. The disproportionate number of women teachers, who had been responsible for furthering modern educational dance, had caused this attitude and although boys and girls were mostly taught together at primary level, the syllabus at secondary level offered different forms of physical activities for boys and girls. Similarly, there were different approaches in the training of men physical education specialists, with a greater emphasis placed on games and gymnastics:-

"When the men returned to civilian life they had not only missed the developments of the intervening six years, but they had also had their minds focused on the military purposes of movement and these, inevitably, conflict with educational and artistic purposes. This led to an unfortunate division between men and women physical educationists, with both sides being responsible for a breakdown in understanding and communication. Fortunately, this situation is now improving rapidly, and the divergencies of approach to movement by men and women physical educationists are proving mutually enriching."

(73) Nottingham Education Committee Minute Books 1952-53. Nottinghamshire Records Office. "The Interest taken by men and women teachers in the dancing lesson has been very gratifying during the past years, and the provision of school pianists has greatly increased the value of the lesson. Nearly every Junior School took part in the dancing demonstrations which were included in the Primary Schools Sports." page 375.

Author's note:- A One Day Conference on Creative Work was organised by the Educational Psychology Circle. Nottingham Education Committee Minute Books 1952-

FIGURE 59
Teaching Practice at Bishop Lonsdale College, Derby, 1953.

This photograph shows a group of nursery/lower infant children doing movement work with a student teacher. The photograph was taken in the grounds of Derby Lonsdale College. Note the imitative actions of the children.

Figure 59 has been reproduced by kind permission of Dr. Jonathan May, Director, Derby Lonsdale College of Higher Education. The photograph, taken from the College Archives, has been kindly identified and given a date by Miss Amy Sephton, who was formerly the principal of Derby Lonsdale College.

Derby Lonsdale College Archive. Miscellaneous Collection of Photographs in the process of being catalogued.

Reproduced by Val Cliff.
Popularisation of modern educational dance at primary level occurred with the increased use that some teachers made of the B.B.C.'s radio *Music and Movement* programme. Originally pioneered by Ann Driver (ref. Chapter 7) the broadcasts had originated from the appreciation of music through movement, but focussed on a closer relationship between the two arts when Rachel Percival, former teacher at The Park School, took over and collaborated with the musician Vera Gray. Together they produced a small textbook for teachers, *Music, Movement and Mime for Children.* (74) (See Appendix XXV). Percival and Gray intended that the book should assist teachers in planning and building on their own materials. Many teachers, unfortunately, failed to use the broadcasts in an imaginative way, and consequently some children were not able to derive the full benefit of movement as a means of learning and assimilating knowledge in an integrative manner. In cases where teachers planned and set the tone of their own lessons so that children could respond in a serious and purposeful manner it was possible to build up feelings of self-confidence that rested on an ever increasing movement repertoire or vocabulary. In these instances, children could work *independently in dance and other arts.* Dorothy Glynn (née Alderson) developed creative play at The Park School, Doncaster, and emphasised the natural relationships that could occur in sound, poetry, discussion, prose, and various forms of media and dance with infant children. Figure 60 shows some of the children pursuing these interests during the early years of the 1950s, developing ideas which they themselves may have instigated. The following account aptly describes the creation of Moira's


(75) Personal Interview with Mrs. Dorothy Glynn, Spring, 1983, and subsequent correspondence, with access to former papers, for the extracts quoted on pages 392-393.
FIGURE 60
Music and Movement at The Park School, Doncaster, 1950s.

Two girls from the infants' class provide music, while another small group dances. In good weather lessons were taken out of doors, but work of this nature also took place in the school hall.

Figure 60 has been reproduced from original slides in the possession of Mrs. Dorothy Glynn. I am grateful to Mrs. Glynn, and the late Miss Dorothy Simpson for their kindness in providing information. Miss Simpson, as headteacher of The Park School, instigated the photographs. Reproduced by Val Cliff.
dance and the work undertaken at the school.

"One morning Moira, Maureen, Susan and Janet went into the hall on their own to make up a dance. Some time later they asked me if I would go in to see it. Moira had a big bell which controlled the movements of the others who were snow-flakes. When the movements of the bell became very quiet and small the snow-flakes danced near to the bell, put their hands together for a few seconds and then danced away again. Their dance finished with the melting of the snow-flakes. All four children were aware of how to move their bodies, they had perfect control and pose and the dance was delightful. I suggested that we should ask Gillian and Audrey to put music to it. Audrey had the big hand-bell with lovely long sustained notes and she worked with Moira. Gillian had the vibraphone and accompanied the snow-flakes. When it was finished there was a silence for a few seconds and then Moira said, 'That made me want to sing.' I said quietly, 'Sing.' and she began to sing a spontaneous song. Every time they repeated the dance she sang at the end. I have described the incident in some detail as I am certain that it was a creative experience. Each child in the group was working as a whole person in an integrated way and the group itself was an integrated whole; the satisfaction and delight of each child was very evident. Although I was only watching, I too was one of this group and affected by the creative experience as the children were. The silence following the dance was vibrant and immediately following the silence, all the children were full of ideas of what they could do."

Later, Dorothy Glynn recalled that each day the group went into the hall and danced their 'Snowflake' dance, but although they enjoyed the experience, each time it was performed it became more stereotyped and nothing developed.

"As their teacher I wondered what I could do to stimulate further ideas and creative effort and it was then I wrote to Moira in which I said that every time we read the rhyme 'My Fish' (in which the line 'They dance like a dancing girl' occurs), I thought of her. Several days later, I was sent for to the hall again and found she had organised a group of about fifteen children - (the original snowflake group was included) and they were in various postures - mouths wide open - representing fish in a glass tank and then they proceeded to do their 'fish dance' consciously using the words 'twist', 'turn', 'twirl' etc. to influence their movement. After it was over, I introduced them to 'The Aquarium' music from Carnival of the Animals ......
.... and they suggested putting it to their dance. They also wanted to hear the other records in the suite and became very familiar with them." (76)

The value of group work was also being recognised in secondary schools, and as a beneficial mode within teacher training. Rosemary Howard undertook some experiments in the practical training of students in 1959 at Saint Gabriel's College, London. A block period of time was spent in local schools and a group of students worked continuously with a class of children for the duration of the morning. Team teaching and multi-disciplinary work in the arts, and humanities, following a theme or topic was employed. Art, drama, creative writing and dance all contributed to a broadening of the experience of secondary school girls at Lambeth. Following a visit to the British Museum, the girls worked on scenes from The Odyssey and,

"one group produced a coherent, sensitive version of the Cyclops story with imaginative use of percussion and much involvement on the part of the girls." (77)

Later, when Rosemary Howard joined the staff of Worcester College she collaborated with Joan Russell in the teaching of twenty students along selected topics, for example Beowulf and Antarctic.

"I remember one of the men students changing his mind about dance, which he had thought involved pretending to be snowflakes, after a session in which Joan got us to enact pulling a sledge out of a crevasse. I also remember Joan getting us to come ashore in procession as Beowulf's followers searching a new country and looking into the distance. These are kinaesthetic experiences which you don't forget." (78)

Numerous teachers throughout the country were responding to experimental and innovative methods of teaching in which dance formed an integral part. It has been shown that experimental procedures of this

(76) Glyn, D. Correspondence and Interview, 1983.
(77) Howard, R. M.A. Some experiences in the practical training of students in groups National Froebel Foundation's Trainer's Diploma 1959. page 69.
(78) Howard, R. Personal correspondence 22.6.83.
nature first commenced at the turn of the century (ref. Chapter 6) when teachers were using dramatisations and dancing as means of learning history or English literature. The methods employed during the 1950s and 1960s emphasised creative rather than interpretative skills and the modes of expression were less restricted, since the respective languages of expression and communication had diversified. In art a greater use was being made of materials, in music children were working independently with musical instruments, particularly percussion, to produce interesting sound pictures. The formal percussion band was a thing of the past. Laban's system of movement provided an appropriate kinetic language that successfully inter-related with other arts and was also an effective means of assimilating knowledge. The wider Creativity Movement was consciously drawing the arts closer together, as they were seen to be valuable areas of experience complementary to the more traditional cognitive modes of learning. Teachers were encouraged to provide opportunity for affective modes of learning and the Plowden (79) Report (1967) supported many of the ideas that had developed in the post-war period. In the series Young Children Learning, Alice Yardley popularised the notion of 'vital personal experiences' (80) as part of life within primary schools, and suggested means of providing a balanced, enriched curriculum that included aesthetic education. (See Appendix XXVI).

"If we hope for the child above all to have an adequate intellectual adjustment to his world, then we must educate him to feel as well as to think." (81)

Teachers were looking for natural, spontaneous forms of expression to use as the basis, or motivation from which effective learning could develop. Mrs. Q. a young teacher at an infant school on a post-war housing


(81) Ibid. page 11.
estate in Nottingham made the following entries in her record book

"We also have experimented with the first of movements. We have done leaping movements and also the feeling of space." 10/10/60

"We have greatly enjoyed our two Wednesday afternoons in the hall. We had great fun doing actions to the action rhymes and jingles. Had some musical appreciation which the children love and had some of our favourite stories and acted them." 31/1/61

"Marlene and Julie came to me the other day dressed up, they said, as gypsies. So we went and found the Spanish Gypsy music 'Dance Espagnol' and they greatly enjoyed dancing to it. Julie is quite a reserved child and it was marvellous to see her unselfconsciously whirling to the rhythm of the tambourines and castanets. Elizabeth came wandering in and picking up the maracas joined in the dance with great gusto, lacking perhaps in grace but certainly not in enthusiasm. When we were next in the hall, I let them do it for the class to watch and although the dance was not so spontaneous and good, it led us nicely into our next interest. We talked just a little about the Spanish gypsy and soon led the discussion around the clothes worn across the world, and from there the children worked out their own interest, which we will begin after the holiday." 29/5/61 (82)

By June, the class had commenced work on their topic of Clothes and had produced an abundance of useful work in many different spheres, including collage, painting, and model making. Eventually the girls made some clothes in order to have a parade of national costumes. One child, Julie, made a Dutch girl's outfit from gingham material, and in so doing acquired skills in measuring. In discussion periods climatic conditions and seasons requiring different forms of clothing was the main subject.

It was essential that the foundation for a creative movement language should be appreciated by teachers, so that children could progressively increase their skills of moving and expressing. Further publications from Laban's followers, and local authority courses, helped

(82) School Record Book, in the possession of Mrs. M. Lawson, former headteacher of the school. Photocopy, Trent Polytechnic Department of Educational Research, Clifton.
to achieve this, so that improvements in standards were discernible. (83) Following Laban's death in 1958, Lisa Ullmann edited, translated and revised a number of Laban's earlier works, (84) continued to publicise his main ideas through active teaching, and wrote articles for the Laban Art of Movement Guild Magazine. In the Laban Lecture of 1960 which was presented to members of the Guild, Ullmann reiterated what had been shown to be the fundamental Swedenborgian Delsartean belief of the relationship of the inner and outer self, and regarded this as providing concrete evidence for personality assessment. The following extracts reveal this line of thought:-

"......something of a person's inner self is reflected in the way he carries himself and in the way he moves."

"......we might say our body is a mirror of our soul."

"Since there is interdependence of the inner and outer man one might assume that movement education can provide an important and concrete means in the development of human personality." (85)

Ullmann considered that education needed to meet two principal objectives, namely, in helping the child to prepare for life by adapting to social, professional, and cultural demands, and by stimulating its 'appreciation of spiritual values and by deepening perception and comprehension.' (86) She regarded movement education as a means of 'experiencing human ideals and for living....' (87) since movement was a fundamental phenomenon of life itself. Aimless movement had no educational value, but education


Preston-Dunlop, V. A Handbook for Modern Educational Dance (London: MacDonald and Evans 1963)

Bruce, V. R. Dance and Dance Drama in Education (Oxford: Pergamon 1965)

Bruce, V. R. Movement in Silence and Sound (London: Bell 1970)


(86) Ibid. page 23.

(87) Ibid. page 23.
through movement was a process that involved physical, mental, emotional, and spiritual qualities of the person. In disclaiming the usefulness of bodily mechanics she asserted:

"If bodily movement is to affect the human psyche it must be permeated by meaning other than that of a purely physical-biological nature."

Meaning, for Ullmann was related to the Platonic ideal which arose from the inner man and reflected his 'ideals, aspirations and his imagination.' Teachers inspired by this ideology continued to apply dance in various forms ranging from festivals and displays to worship and therapy. Figure 61 shows children from a special school in Birmingham during the period 1959-61.

The growth of dance in education during the 1960s was not restricted to the schools. The Ministry of Education instigated the formation of Wing Courses in Physical Education, primarily to meet the demand for women physical education specialists. Eight selected colleges received their first intake in 1960.

(88) Ibid. page 25.
(89) Ibid. page 25.
(90) Extract of correspondence from Miss Beatrice A. Freeman 27.1.84.

"The school is one for educationally sub-normal (E.S.N.) children in Birmingham. I was a teacher there for about thirteen years and took 'Art of Movement' with the three top classes. I.G.'s were about 50+ - 70+. Many of the girls had various moderate abnormalities of body and personality. Dance was taken, not only as part of general P.E., but as a therapeutic measure: - emotional release, - aggression, shyness, extreme nervousness, sulks, loneliness, 'agin the government', feelings etc., vanishing for a happy three quarters of an hour. There was a great feeling of achievement for these under achievers, also a feeling of creating something of beauty. The dresses accentuated this, partly because some physical defects were hidden. Most of the girls had had about three years of dancing which included training in 'Efforts', body-awareness, rhythms, orientation in space, group-feeling, partner work etc. For some years we ran a Club after school which was attended by some 'Old Girls' who missed their dance sessions. Not much teaching in Club - much free work with or without music."

(91) Avery Hill, Barry, Bishop Lonsdale, Derby, Bishop Otter, Chichester, Coventry, Endsleigh, Neville's Cross, Durham, St. Mary's Cheltenham.
FIGURE 61
Dance in Special Education 1959-60

Reproduced by kind permission of Miss B. Freeman.
Photograph by Val Cliff.
had acquired a very good reputation for physical education and dance through the Supplementary Course which had started in 1957, largely as a result of the work of Miss Wilson (Bergman-Österberg Diploma) who had been the Head of the Physical Education Department. As a result, Derby was selected as one of the nine colleges throughout the country to offer a Wing Course in Physical Education. National and folk dancing was taught by Mrs. G. I. Jones (Anstey Diploma) while modern dance was taught by Mrs. Clare Sumner who had trained at the Art of Movement Studio. Men students later joined the dance course, which built up a reputation for sound training methods and sensitive artistic performances in works like *Sea Fantasy* and *Job*. Clare Sumner extended her influence on dance education through teaching at the Loughborough Summer School, and by directing a local teachers' dance group. Her training methods included modern dance techniques that had been formulated by Joos and Leeder, but her choreographic method was strongly influenced by Laban's spatial theories, and incorporated icosahedral circuits, dimensional and octahedral design. Dance studies at other Wing Colleges and the Specialist Colleges included national, folk, and ballroom in addition to modern educational dance. Figure 62 shows national dancing at Dartford.

The consolidation of theoretical knowledge with improvement in practical standards became evident with the implementation of the Bachelor of Education degree, when exacting standards of criteria were set by the validating bodies. Dancers were placed in a position of justifying their subject and evolving an acceptable rationale. Sceptics questioned that dance should be so 'Laban-dominated' and were unimpressed by limited bibliographic support for courses. Betty Redfern argued for


(93) Interview with Miss Amy Sephton, former Principal, Derby Lonsdale College, who with six other Principals, visited America in 1965.
FIGURE 62
National Dancing at Dartford College of Physical Education.

The photograph shows four couples dancing a European national dance on the lawns at Dartford College. Girls are dancing the men's part, and are dressed accordingly. Notice the detailed embroidery of the pinafores, the floral headresses, and the white peasant hose. The date and details of the dance are not known.

Figure 62 has been reproduced by kind permission of Mr. K. Challinor, Deputy Director, Thames Polytechnic, London, and has been reproduced by Mr. J. Philips.

Dartford College Archives. Miscellaneous Collection of Dance Photographs. No date or details available. Catalogue D. Nos. 115,119,122,135, kindly supplied by Miss Elizabeth Johnston, librarian in charge of the Archives.
the social and aesthetical aspects of dance to be considered as the 'basis of a reasoned justification' (94) in a paper presented in 1975:-

"At a time when curriculum design and development, curriculum innovation and change, and curriculum matters in general have received a new impetus in education, the justification of a subject such as dance is a matter of urgent concern for those who believe it to be educationally worthwhile." (95)

Redfern dismissed as invalid many of Laban's inherent theories - the links with cosmic belief, the divine power of dance, and the harmonisation of the whole personality 'through the simultaneous functioning of physical, emotional, intellectual, social and even spiritual powers...' (96) as being impossible to substantiate. John Foster, who became principal of Lady Mabel College, completed a research degree on the influences of Rudolf Laban, and undertook to rationalise and reform the academic structure of the college, changing it from a monotechnic institution that was heavily influenced by Laban's philosophy of movement to one that offered a greater diversity of subject choice. Foster, although recognising the contribution that Laban's system of movement had made to education, was unimpressed by the uncritical acceptance of Laban's ideas by his followers. Foster introduced a programme of learning that aimed for academic respectability. He abolished departmental structure and replaced it by five faculties - Human Movement Studies, Professional Studies, Recreational and Environmental Studies, Arts, and Education and Social Studies. In 1977, Foster retired when the College merged with Sheffield Polytechnic, and the dance elements then became part of the B.Ed. degree at that institution. (97) Foster's principal recommendation was the need

(95) Ibid. page 14.
(96) Ibid. page 18.
for research in the many areas of dance study. (98)

A further factor that began to undermine the notion that dance had become the exclusive domain of Laban Art Movement, was the emergence in the sixties of professional modern, or contemporary dance companies that were using American systems as their model. Norman Morrice (1931-) transformed the traditional Ballet Rambert into an avant-garde company and staged works by the leading American choreographers. The London Contemporary Dance School was founded to teach the Martha Graham Technique, and it too supported a performing company. After Joos’s return to Germany in 1949 there had not been a professional modern dance company in Britain. Performances had been at non-professional level – often by teachers or students, or in the form of large scale festivals produced by the Laban Art of Movement Guild. (Kaleidoscopia Viva, at the Royal Albert Hall celebrated the twenty fifth anniversary in 1970). June Layson (99) suggested that other dance forms could be used as a basis for composition. In examining the contribution of modern dance to education, Layson identified five major claims made by the principal exponents in their published works. These were, the universality of movement forms; the innate urge to dance; the personal experiences of moving; the communicative aspects of movement; and the recognition of dance as an art form. Layson considered some of the claims to be unsubstantiated but conceded that the study of movement dynamics or Effort provided an explanation of the interaction between personality and movement. She was sceptical about a philosophy based on the universality of dance and rejected the Platonic/Pythagorean ideal as a fallacy, since she did not accept dance as part of a global or cosmic

concept:-

"It is Laban's preoccupation with the cosmic that is criticised by Curl (1966-7) and which has led others to reject Laban's work in its entirety."

Layson, suggested that the 'present accepted areas of movement material be developed, but also that other methods of structuring movement material for modern dance in education, such as those developed in the U.S.A., should be considered.'(101) Layson, also identified the differences between spontaneous movement expression and the working towards choreographic form, or the production of an artifact. She, therefore, focused on the pedagogical problem of the relationship between creativity and technique.

The notion of dance as art had begun to be realised in the planning of the B.Ed. degrees. (See Appendix XXVII) but more particularly in the new combined arts degrees that certain polytechnics and institutions of higher education were presenting. At school level dance could be studied as a C.S.E. subject, (102) as a G.C.E. 'O' level after 1981, and as an 'A' level in 1984. The emergence of creative, expressive and performing arts degrees at honours level meant that a change of thinking and practice occurred and a wider spectrum of dance knowledge was embraced than in the former Education degrees. Areas of dance knowledge were accumulated to form a recognisable whole, and techniques were less limited to one particular system. Eclecticism of training methods, incorporating classical ballet, contemporary American, and Laban Movement were employed, and dance notation, history, and aesthetics formed important areas of study.

The American system of contemporary dance had developed from the

(100)ibid. page 187.
(101)ibid. page 194.
(102)C.S.E. Boards had approved 84 syllabuses Mode 3 by 1981.
work of Delsarte's followers who had introduced his system into America towards the end of the nineteenth century. (Ref. Chapter 4). Genevieve Stebbins, Isadora Duncan and Ruth St. Denis were all pioneers of the American modern dance. St. Denis and Ted Shawn (1891-1972) together founded the Denishawn School where Martha Graham (1893-) and Doris Humphrey (1895-1958) became students. Both women developed their own modern dance techniques and worked as choreographers and performers. Graham's technique, particularly, received widespread acclaim for its ability to objectify in movement form many of the ideas and events relevant to the twentieth century. Based on the anatomical construction of the body, it is a vigorous technique that demands strenuous training methods:

"All exercises are in the form of theme and variations. There is a basic principle of movement employed which deals specifically with a certain region of the body - torso, back, pelvis, legs, feet etc. The theme of the exercise deals directly with its function for body control."(103)

Graham, influenced by Freud and Jung, attempted to express deep felt emotion and mental stirrings in her ballets - many of which were modern reconstructions of Grecian mythology or drama. Her formal movement codification related to the expression of inner impulses, and she developed what were termed 'contraction and release' methods. The opening of the London School of Contemporary Dance saw the importation of American teachers and performers, and as students graduated from the school and sought employment within the community, so the dissemination of these methods occurred, influencing work with students and adults particularly. See Figure 63.

The traditional Laban standpoint was, therefore, challenged academically,

FIGURE 63 MOVEMENTS FROM CONTEMPORARY DANCE TECHNIQUES

Original sketches by the author.
and in terms of artistic performance. Many dance teachers and lecturers began to reappraise their own work. The following account reflects the change in opinion, set out chronologically, of Gordon Clay, H.M.I who was formerly Principal lecturer in dance at Derby Lonsdale College, and a Local Authority Adviser in Yorkshire.

"My early interest in dance was in the early 1960s (having trained in P.E. at Worcester College where Joan Russell taught dance students), and was probably best characterised by the 'process model' in education:-

'It is not artistic perfection or the creation and performance of sensational dances which is aimed at, but the beneficial effect of the creative activity of dancing upon the personality of the pupil.' (Laban: 1948)

I worked from this basis at first, believing that the sixteen movement themes were ends in themselves helping on the way to body mastery. I actually avoided making dances, believing as I did then that 'products' were unnecessary!

I suppose the first fundamental change in my thinking came about 1968, when I realised that for me there could be only one way to assist students in their understanding of movement principles and that was by making dances. One learns to dance by dancing and not by studying effortqualities.

That then became stage one. We decided on an idea/stimulus and we made dances. We studied the movement material en route and clarified and mastered the effort qualities, body actions, relationships and spatial considerations only to the extent that such mastery allowed the meaningfulness of what we needed to say through our dance to be clear.

Stage two happened without my realising it fully, until we were well into it. Compositional skill became important! The decisions we make regarding the selection and development of ideas, the juxtaposition of motifs, the application of accompaniment, of costume, of props, etc., gradually came to the forefront of my thinking.

The students began to study composition and the black leotard and tights became a thing of the past.

Stage three came naturally also - naturally in that professional modern dance theatre came late to the provinces. I suppose 1970 or thereabouts saw the breakout of Rambert and London Contemporary Dance Theatre, but it must have been 1973/74 before I became seriously involved in the issues of critical appraisal with students. Clearly we had seen each other's dances earlier and had 'appraised' them in a generally uninformed way, but by 1974 my students were avidly absorbing every professional dance theatre experience I could provide and were beginning to look in a constructively critical way at what they saw. They were excited and stimulated and the professional theatre was feeding their own creations and our collective thinking."
Inevitably stage four was the recognition of the place of body technique (of a variety of kinds from classical to Graham) in the students' personal competence and understanding. 'Technique' crept into classes, a 'barre' appeared, guest lecturers joined us and the inevitable 'residency' came about in 1978 with the EMMA company. (Professional 'middle order' companies such as CYCLES and EMMA had been visiting college for some time).

Days of dance for schools and Sharing Evenings, (when students and pupils from a variety of schools 'shared' their creations) became a regular feature of our work.

A final thread running alongside these developing stages, from the earliest moments, was the importance of both individually created and imposed teacher-choreographed dance. The latter would have been seen as heresy by the purists of the progressive educational movement of the 1950s and 1960s, but for me the teacher-choreographed dance was part of the discipline of body mastery (no room for self-indulgent, amorphous arm-waving here!) and the basis of fruitful discussion on choreographic principles. Often these dances changed and developed in the light of the dancers' (students') comments and observations.

The decade of the '70s was exciting for me. I grew in understanding, confidence and personal conviction during these years. The two major strands which influenced me were:

(a) the developing professional theatre which provided a model and a stimulus to change. (A model absent between the departure of Joos and the emergence of Rambert and L.C.D.T. in the mid '60s. Is that why N.E.D. was so introspective and self-indulgent in the 1950s?)

and

(b) the emergence of a thoughtful and critical body of literature about dance from about 1970 onwards to replace the sentimental slush which had characterised the L.A.M.G. magazine prior to this period.

Dance then, for me is about:-

Bodily skillfulness
Compositional skill
Critical appraisal.

Bodily skillfulness comes about by marrying movement principles understanding with disciplined body training in the context of making dances. (That is, not arid training for training's sake).

Compositional skill comes about by making dances and learning from experienced choreographers until one is competent and confident enough to break the 'rules' and create totally new compositional ground for oneself.

Critical appraisal comes from watching the work of others and applying known principles to these works. The works may be those of the others in one's class, or the professional theatre (and the whole spectrum in between) but one only becomes a knowledgable and informed critic on the basis of considerable experience of moving beyond 'I like that' to 'I know why I like that!'
I had come gradually to the conclusion that dance was not part of P.E., but an independent art form. That decision played a large part in my decision to study Aesthetic Education at Masters level and coloured my thinking regarding teaching probably more than any other single factor." (104)

The publication of the Gulbenkian Report on Dance Education and Training (105) in 1980 provided teachers with specific objectives for the 1980s, including the following three Policy Objectives that directly apply to state education:

A. Every young person should have some experience of dance during primary and secondary years of schooling, and an opportunity to choose to extend their studies in this field at VIth form level and in tertiary and continuing education.

B. The provision of such opportunities should be based on the acceptance of dance as an art equal in status with other arts in the curriculum.

E. Opportunities should be developed for all people in the community to continue their interest and involvement in dance after the end of formal education. (106)

Although dance could still be studied as part of a physical education programme at tertiary level, a greater emphasis was placed on dance as art, and in addition to the combined arts degree it became possible to study dance as a single subject degree at The Laban Centre (CNAA), The London Contemporary Dance School (University of Kent), and The University of Surrey. (107) Higher Degrees and dance research have both become available at some universities and through the auspices of the C.N.A.A., and this has led to a growth of academic literature in dance and dance related areas. (As for example, social anthropology, cultural studies, theatre studies, arts, philosophy and education). Publications by David Best (Expression in Movement and the Arts (108) and Philosophy and

Human Movement)\(^{(109)}\) provided groundwork for a clear rationale of movement theories, but it was P. J. Arnold's Meaning in Movement, Sport and Physical Education\(^{(110)}\) that completely dispelled the notion of man's mental, physical, and spiritual self and replaced it with existential and phenomenological axioms. Arnold proffered explanations on the person as an embodied consciousness and exemplified his definitions with examples of the lived body in various modes of lived experiences. He considered the phenomenological approach towards understanding action and meaning, movement perception, knowing in movement, and movement aestheticism, including dance, as a form of artistic movement expression.

It was the Gulbenkian report The Arts in Schools (1982)\(^{(111)}\) that provided the rekindling of interest in the broad-based curriculum in preference to one that was too occupied with academic learning, an argument that has re-occurred throughout this century and used progressively by dance educators. The Gulbenkian report regarded the arts as a form of knowing that helped to develop the full variety of human intelligence through creative thought and action. Affective education, or the education of feeling and sensibility are promoted through the arts which are considered to be disciplined forms of enquiry as well as expression. By these means also children acquire value judgements, develop physical and perceptual skills, and become aware of cultural changes and differences. Children need opportunity for practical participation and visual appreciation of dance, and it is necessary for the teacher to acquire the 'difficult balance of freedom and authority'.\(^{(112)}\)

\(^{(110)}\) Best, D. Philosophy and Human Movement (London: Allen & Unwin 1978)
\(^{(113)}\) Ibid. page 33.
Appendix XXVIII shows the implementation of these ideas in a P.G.C.E. course description for the integrated arts at infant school level. (Trent Polytechnic C.N.A.A. validated P.G.C.E. 1984) It shows thematically, dance can inter-relate with other arts and areas of the curriculum, and provides a model for the non-specialist teacher. Dance within the context of a combined arts degree is depicted in Figure 64, in which students are exploring ways of establishing dance within an interdisciplinary workshop.

In examining the role of dance in education it is necessary to identify that work at primary, secondary and tertiary levels will inevitably differ, but it must be recognised that the nature of dance experience will relate closely to those of society. Changes at present are reflected in the development of high technology, wealth and sophistication of life style, problems of unemployment and the creation of a pluralist society. The focus on science and technology as the means to future economic survival is unquestionable if western civilisation follows the same evolutionary process as so far experienced in the industrial and post-industrial age. Inevitably, curriculum content will be questioned and challenged and educationists are bound to ponder on how they can purposefully prepare children to meet the requirements of their future world. A balanced curriculum containing the full spectrum of human learning and experience is not a Utopian dream, but a practical necessity. It is within such a curriculum that the recommendations of the Gulbenkian Reports would be implemented, since there needs to be a place in it for dance and the other arts.

The principal objective of this investigation has been to focus on the relationship between philosophical principle and artistic practice with particular reference to the role of dance in education. In order to ascertain the viability of dance within this context, the research method has been to examine the place and function of dance in British Society.
from the earliest known records until the end of the nineteenth century when popular education was established. Accordingly, the cultural and contextual background supportive to the inclusion of dance in the curriculum has been identified. In determining the role of dance in education, reference has been made to specific pedagogical examples and published works, especially those from the three main branches of knowledge supportive to the field of research, namely, philosophy, education and dance. A detailed survey has been made of the major foreign practices that have influenced the curriculum, especially in the area of physical education which has, by historical tradition, embraced the study of dance. Specific references to the styles and forms of movement taught in schools and colleges, based on numerous empirical examples, reveal that musical drills, singing games, folk, national and historical dances as well as a variety of modern dance systems have all been taught. There have been numerous reasons for the inclusion of these forms of dance and the philosophical basis for their justification in the curriculum has been equally diverse.
FIGURE 64
Dance as an Interdisciplinary Activity, 1981.

The first photograph depicts experimental procedures in dehumanising the human form by dancing in a muslin tube. The dance emphasised shape and took as its stimuli a wide range of natural and man-made phenomena. Part way through the dance, the performers discarded the muslin shroud and focussed on shapes created by the human form, and the inter-relationships of partners.

The second photograph depicts the use of a cubic structure, out of which the dancer emerged. Emphasis was placed on colour, and the inter-play of shade and light.

Photographs of students on the B.A. Creative Arts Course, (Honours), Trent Polytechnic, Nottingham. 1981.

Photograph by Val Cliff.
Copyright, Trent Polytechnic AVA Unit, Clifton Main Site.
File No. 4, Ref 8. Nos. 3 and 9. 8th December, 1981.
The allegorical and symbolical portrayal of the dancing host depicted in William Langland's poetic work *Piers Plowman* and described at the opening of this investigation, not only signified the metaphysical aspects of dance, but also exemplified the spiritual relationship that characterised artistic expression during the fourteenth century, when the inherent qualities of Christian Chivalry permeated both architecture and the performing arts. (1) There was a close relationship between the spatial design of dances and the physical structure of cathedrals and churches, an interdisciplinary relationship that was also allied to musical and dramatic form and which epitomised the symbolical meaning and formal aestheticism of the period, as well as responding to artistic, social and religious needs. (2)

The earliest records of dance in British society show that it played a multifarious role, combining spiritual, social, artistic and physical needs. The interpretation of evidence presented in Chapter 1 indicates that during the mediaeval period dance was a mode of expression that was closely woven into the fabric of both the external world and the inner life. It is clear that it performed religious and secular roles and that the significance and meaning of gesture and choreographic structure was directly linked with social and metaphysical interpretation. The dance forms that either evolved over generations, or were created anew, were not isolated, disparate, or even individualistic modes of expression, but were group forms that successfully united various communities drawn from different social orders. This was successfully achieved by the dances of linear or circular formation. The mysticism and joyful reverence of the carole unified the inner and outer self, while the couple dance, in providing a means for courtly behaviour, harmonised the contrasting qualities of the male and female according to the code of chivalry.

(1) Page 1.
(2) Page 14.
As dance proceeded to develop in complexity through technical innovation and with the composition of court dances particularly, it also provided visual delight for the spectator and became a form of entertainment that was received enthusiastically by large sectors of society. (3) Equally significant was the spectacular aspects of the highly dramatic mumblings, disguisings and morris dances that had derived from pagan festivals. Although these became associated with Christian symbolism and celebration they provoked censure from the ecclesiastical authorities. (4) It was the amalgamation of philosophical thought (primarily Platonic) with Christian theology during the Elizabethan period that provided a new order of hierarchies and correspondences upon which to base the social and artistic aspects of dance. (5) This relationship between the microcosm and the macrocosm became embodied in gestural expression as new aesthetic theories were being formulated. Chivalric qualities continued to exist within choreographic structures and through the relationship of dancers, but assumed new regal significances within the sphere of the cosmic dance. (6)

Socially, dance as an art continued to flourish, and accordingly, the professional role of the dancing master was well established. Dancing was an important element of the gentleman's education, not only for its association with courtesy and manners, but also for its beneficiary role in terms of health. (7) Publications were produced that provided the means for a successful education. (8)

The English court absorbed influences from other European countries, but it was the experimental work within the French Academies during the sixteenth century that successfully formulated a new spectacular dance style that adhered to Pythagorean principles of harmony. This neoclassical system, which was also inspired by Plato's vision of universal

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harmony, was seminal to the codification of classical ballet and also influenced the English Masque during the seventeenth century. (9)

In Chapter 2 the radical changes that occurred in the attitude towards dance have been presented. In terms of style and design the delineation of floor patterns were expressed through the execution of steps that carefully traversed across the ballroom, thereby replacing the rhythmical, zestful, elevative qualities of the livelier Elizabethan dances. (10) The terrors of the Civil War and the sobriety of the Commonwealth Period (1649-1660) led to some curtailment of public display and encouraged the pursuance of dancing at a domestic level. Conducive to this was the publication, by John Playford, of The Dancing Master (1651) which provided an extensive repertoire of dances suitable for social and recreative needs. The Puritans censored dancing on the Sabbath and were particularly scornful in their attitudes towards the May Day Celebration which they regarded as being a profane and heathen custom. (11)

The renewed gaiety of the Restoration Period (1660-1685) witnessed country dancing at court, in addition to the performance of fashionable ceremonial dances, like the minuet, which had first been performed at the French court, in 1670. The social need for the gentry and nobility to master the art of dancing was proffered by John Locke (1632-1704), (12) who asserted that graceful motion, manliness and confidence could be acquired through its mastery. Locke also recognised that dancing was helpful for the acquisition of good posture and body carriage.

The social acclaim for dance during the eighteenth century was reflected in the opening of Assembly Rooms throughout the country, while its artistic acclaim occurred in the presentations taking place in the London theatres. (13) As the repertoire of dances increased, in both

(9) Pages 34-36.
(10) Page 39.
(11) Page 42.
(12) Locke, J. Some Thoughts Concerning Education (1693)
(13) Pages 51-59.
these veins, social and theatrical, and through the implementation of newly developed notational systems by private dancing masters, so a broad clientele of informed and skilful dancers was produced within the populace. Accuracy and precision of movement became part of the nicety of the current life-style, with dances of different levels of difficulty being available to meet the level of accomplishment attained by the individual. Health consciousness was reflected in the fashionable pursuit of the hydropathic cure at spa resorts, where dancing at the Assembly Rooms also featured.

John Weaver's publication, *Anatomical and Mechanical Lectures on Dancing* (1712), included a scientific analysis of movement based on body structure and action, thereby providing greater plausibility to the healthful aspects of dance as exercise, while the production of his classical ballet, *The Loves of Mars and Venus* (1717), extended the role of dance in an artistic context by developing the communicative aspects of movement, and dispensing with verbal tradition. Dance, in this 'ballet d'action', acquired new artistic independence. The eighteenth century developed into a golden age for dance, which, although had now bifurcated into clearly identifiable social and artistic streams, was valued with high esteem. (14) England enjoyed the services of dance performers and dancing masters who excelled over those from other parts of Europe. Neo-classicism, that influenced the style of architectural façades and ground plans of stately homes, was also absorbed into the style and form of dances. Formal symmetry was particularly evident in dances created and notated by Kellom Tomlinson, published in *The Art of Dancing* (1735). The high standard of dancing within a social context was exhibited through the display of the couple dance before an assembly, often decorously stage-managed by a directress or master of ceremonies! (15)

(14) Page 52.
(15) Page 61.
If dance within a spectacular context could contain qualities of design and mime that related to particular characters, then it could also embody emotion. G. Gallini in a *Treatise on the Art of Dancing* (1765) endeavoured to extend the codification of dance to embrace natural laws, so that credence in the development of characterisation through movement could be gained. This occurred as each dance followed on through a particular balletic scenario. The elaborate, colourful costumes of the theatre were also to be found in the ballrooms and homes of the wealthy when they held masQUé ballots. On these elaborate occasions, little expense was spared, as members of the nobility and the gentry displayed their wealth and talent. (16)

The social changes taking place in the country as a result of the passing of the Enclosure Acts (1760-1840), and the onset of the Industrial Revolution, invariably affected the nature and form of the dance. Although the ruling classes continued to exude wealth, there arose a new group of 'nouveau riche' industrialists, and greater power was transferred to a growing middle-class. The dispossession of the peasantry and yeoman farmer meant that the natural and secure development of folk art was seriously disrupted in many areas of the country. (17)

New communities were developed in industrial towns, but the social conditions in them were so deplorable that many families were compelled to subsist at near starvation level. An impoverished environment of this nature, while not conducive to the flow or regeneration of art, was responsible for the creation of an example of religious dance that was peculiar to the American Shakers, a sect derived from a group of Lancashire Quakers. (18)

Nineteenth century Romanticism provided an imaginative form of escapism from the harsh realities of industrial Europe since it venerated a historical and pastoral past. The acclamation of Gothicism

(16) Page 64.
(17) Page 70.
(18) Page 104.
through a revival movement, sought to regenerate folk myth and custom that emanated from the northern European's obsession with national identity and history—an interest that had resulted from earlier classical studies. (19) Technological development, the growth of mechanisation and the harnessing of new forms of power, gradually accelerated the pace of life which was reflected in the whirling, rotary movements of the waltz, and later, the polka. The old, formal order of society that had been mirrored in the formal set dances was replaced by repetitive, revolving couple dances, the spinning actions of which induced dizziness and delight. The order of precedency was banished from the ballroom floor and was replaced by an egalitarian dance form that had been popularised at the Congress of Vienna in 1814-15. (20) The waltz heralded change.

The publication of scientific and philosophical works produced by radical thinkers, led to the acceptance of Rationalistic and Utilitarian principles that poured scorn on social and political injustice. (21) Reform gradually took place and provision was made for a system of popular education which would include dance as an element in the curriculum. By the end of the nineteenth century when Victorian educators were formulating the content of the curriculum, written records revealed that dance had existed in British society for over five hundred years. This investigation has shown that during this time its role had been religious, social, and artistic. In some instances there had been an inter-relationship of these elements, so that even in a social context there had been a metaphysical interpretation, and that within a religious context the experience had been a communitarian one when people had depended upon each other socially. Spiritual

(19) Page 82, 139-141.
(20) Page 75.
(21) Page 85.
expression, worship or celebration had occurred as witness to pagan as well as Christian ideals, and in some circumstances had embodied the pre-Christian beliefs of Plato and Pythagorus. Dance had also fulfilled a communicative role, and a visual role as it developed into a spectacular art form. The technical content of dance, its isolated actions, had become more precise as accuracy and complexity of codification developed. It was noticeable that exercise and training resulted in improved physical form, both in terms of the body's improved shape and stamina. Dance, therefore, satisfied a physiological need. This latter aspect became a dominant factor during the nineteenth century when the balance of political and economic power in Europe was seriously challenged with impending Prussian dominance. Prussia's industrial supremacy had become evident to a number of British industrialists (22) and the system of education was studied on behalf of the Schools Inquiry Commission (The Taunton Commission) 1868. The Forster Elementary Education Act of 1870 brought education to areas not served by the voluntary schools and effectively instigated a system of national education. Once the children were brought into schools, their education, at first, consisted of basic reading, writing and arithmetic, but subsequently forms of physical training were introduced.

The precedent for physical training, including dancing, had existed in the private schools, and some infant schools run by voluntary bodies. Dance had featured in the private education of girls during the nineteenth century and was advocated for social and health reasons. Contemporary, fashionable dances of the period were taught as preparation for the social 'round' of balls and parties. (23) Health consciousness became apparent following criticism by Sir John Forbes in 1833, (24) but the outstanding examples of innovative approaches towards the teaching of

(22) Page 133.
(23) Page 74.
(24) Page 91.
dance occurred at Robert Owen's school in New Lanark, and in infant schools that were based on Samuel Wilderspin's example. (25) In both these instances, dancing was used as a vehicle for the implementation of wider philosophical beliefs. Owen used the arts as a means of character training and aimed to provide a meaningful education for the children of his workforce. He encouraged a joyful, altruistic way of living that was founded on harmonious social interaction and physical well-being. To achieve these ends he employed professional dancing masters. As Owen developed his ideas on socialism, so his educational principles developed and in his various experiments at re-structuring the economic and political foundations of society, in Britain and America, he included dancing.

If Robert Owen's idealism had been to create a new moral world based on rationalism, in contrast, Wilderspin's vision had been a heavenly one - the quest for the New Jerusalem. Utopian idealism was the common factor shared by both innovators, but for Wilderspin, his route followed that of the recently created New Church, which had been founded on the teachings of Emanuel Swedenborg. (26) While the Owenites had enjoyed dancing for the delights of up-lifting the spirits in a purely worldly manner, the meaning within a Swedenborgian context was quite different. The implementation of movement education by Samuel Wilderspin was governed by metaphysical and symbolical significances that conformed to a doctrine that not only revered the spirit of nature, but which also respected the child. Childhood innocence and the subsequent search for truth, along with the belief that the spiritual world and the material world were conjoined in man, resulted in a caring form of education that placed value on all forms of life. Childhood innocence and adult charity co-existed and provided a crucial nexus between the individual's personal worldly development, and his spiritual one. As the

(25) Pages 96 and 115.
spirit existed in the living man and continued to exist after death, it formed the link between the material world and the spiritual world. Education on earth was also preparation for heavenly existence. Wilderspin recognised the significance of intellectual development through the training of the senses and achieved this by physical expression based on geometrical groupings, dancing, and mimetic action. He was essentially a practitioner who worked within a framework of wider philosophical ideals. (27) It is likely that both Robert Owen and Samuel Wilderspin had been influenced by the Swiss educator, Heinrich Pestalozzi. (28)

The liberal ideas of the European Enlightenment had achieved impact through the work of Jacques Rousseau, whose writing was seminal to the theories later developed by Pestalozzi and Froebel. Rousseau had advocated natural forms of movement, particularly for young children. He heralded new attitudes towards health and physical freedom based on the Greek ideal. Friedrich Froebel, while advocating natural development through a carefully controlled environment, utilised the child's natural instincts towards play as a means of learning and used movement plays, games and dancing to achieve this. Analogous with Swedenborg, Froebel also believed in the inner or spiritual self, and was both inspired and mystified by the cosmos. Froebel believed that it was through its playthings that the young child achieved a link between 'self' - nature and life - and the cosmos. For this reason he selected specific geometrical forms that generated symbolical and meaningful play. Pure movement expression was represented by the sphere, and stillness by the cube. The former was the expression of feeling, the latter of intellect. Froebel interpreted the interplay of cubic form as though it was a metaphorical expression of dance, obeying as it did, the laws of symmetry and harmony. In addition to this metaphysical synthesis of movement, Froebel identified anatomical divisions and en-

(27) Page 114.
(28) Page 118.
suing technical expression which were taught within the context of
creative play. This innovative approach, allied to his use of movement
as a natural subjective mode of expression, which was based on the
objectifying of ideas - roll like a ball, jump as high as the ball -
characterised Froebel's important contribution in enriching movement
education, and placing it within the context of wider educational
experience. Froebel's principles were implemented in the state schools
during the early years of the twentieth century, largely through the
auspices of the Froebel Society. (29)

Friedrich Froebel represents the culmination of educational ped-
agogy that had commenced with the European Enlightenment, and in terms
of movement education embraced a number of important elements. Firstly,
he emphasised natural and physical freedom that led to physiological
development, secondly, he developed a system of sensorily-based learning
that was based on the use of tactile forms as well as arising from the
child's own movement expression. Thirdly, the movement expression
utilised creative and imaginative powers and became a means of embodying
knowledge. Fourthly, the movement allowed for technical expression and
emotional and spiritual fulfilment, the latter being linked with a
wider mystical and cosmological interpretation. Froebel, therefore,
attempted to create a unity of expression, a feeling of harmony between
the child and the natural world, including the vast wonders of the universe.

The greatest single influence on the establishment of dance in
education occurred through the implementation of physical training in schools.
Mid-nineteenth century opinion empathised with the Darwinian belief in
the attainment of physical as well as intellectual superiority. (30)
Herbert Spencer, for example, promoted the notion of 'physical morality'
and helped to change existing attitudes towards the rearing of children.
John Ruskin, however, believed in the Platonic ideal of the harmony of
body and soul and regarded dancing as aesthetically pleasing, emotionally

(29) Pages 120-127.
(30) Page 127.
satisfying and physically beneficial. He also recognised that through it the chivalric ideal could also be revived through custom and celebration. (31)

Rationalistic and Utilitarian principles promoted a change in attitude towards dance education. Artistic and social accomplishment seemed elitist and unrealistic for mass education. The primary justification became one of acquiring sound health as the quest for physical fitness and superiority was pursued. The model had become the gymnastic systems that were being practised in continental schools, particularly those of Prussia, which, following the recommendations of Fichte, had adopted a Pestalozzian based system of education. The correlation between the success of this system and the outstanding industrial, economic, and political achievements of Prussia was indisputable. (32) Health lobbyists were impressed by the role of gymnastics within this context.

Pestalozzi's attitude and use of physical training, as outlined in Chapter 4, was based on an attempt to formulate a basic movement theory that would provide a training system for all ranks of society. He attempted to create a series of graded exercises that would follow a basic movement codification, so that any child would become fit for the physical demands of its future life. Movement would be meaningful and would adhere to what was termed an alphabet of practical power. Pestalozzi never fulfilled this ideal, and relied upon a formal system of drill that had been devised by a contemporary, Niederer. (33) Gymnastics was a generic term that included a wide range of physical activities including aesthetic movement and dance forms. Two main systems evolved. One, known as the German or Eclectic system, was renowned for its strenuous exercises on apparatus, vocal drills and marching, as well as for traditional dance. The Swedish

(31) Page 128.
(32) Page 143.
(33) Page 147.
system, developed by P.H. Ling, was composed of systematically graded, anatomically-based exercises, and aesthetic gymnastics which incorporated dance. Derivations of both systems eventually found their way into British Schools. (34) As a result of the initiative taken by the London School Board in 1878, the Swedish System was introduced into the schools of the capital. In 1881, Martina Bergman commenced training teachers for the London School Board, and later, in 1885, she opened a Physical Training College for Women. (35) Bergman-Österberg included dance in the curriculum for her intending teachers, who then, through their role as specialist teachers, advisers, or lecturers, passed on their skill to others. A training system developed in which personal expertise and 'connoisseurship' in the area of dance education played an increasingly important part.

The technical complexities of body movement were evident in both gymnastics and dance, especially where virtuosity and brilliance of style could be observed in the Romantic ballet. The practical skills demanded of the artists, in order to express lightness, speed and ephemerality, took years of dedicated, repetitive practice to achieve. The gymnast and the dancer were united in physical effort and ideals as painstakingly they laboured through rigorous and prolonged training sessions. It has been intimated that the age of mechanisation and rapid motility created a desire in man to aspire to the strength and efficiency of the machine. (36)

Although P.H. Ling had been inspired by the Greek ideal, the body consciousness of the late nineteenth century underplayed the metaphysical elements or significances of movement, which were generally disregarded until an interest developed in the teachings of François Delsarte. The similarity of Delsarte's Principles of Aesthetic Gymnastics

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(34) Page 173 and 176.
(35) Page 174.
(36) Page 154.
with the teachings of Emanuel Swedenborg have been explored in Chapter 4, which details the development of this system in America. It has been shown how, resulting from the work of the American Physiological Society, and the growth of the American Health and Dress Reform Movement, there was a receptive climate for aesthetic dance forms, mime and posturing. (37) The popular success of this new style of dance, and its influence on the shaping of modern dance forms, occurred through the public acclaim of dance recitals given by Isadora Duncan. (38)

Duncan's writings, and observation by others of her performances, suggest that her intensely individualistic style conjoined both neo-classical and modernistic influences. The former resulted from her studies of Grecian art and architecture, the latter arose from her simple, naturalistic style that expressed deeply felt emotion. Duncan was also influenced by Nietzsche, whose writings on dance reveal that he placed metaphorical significance on movement harmony, that he believed in the notion of multiple intelligence and bodily expression, and that he equated movement and play. For Nietzsche, the relationship between bodily expression and spiritual exhortation was close, and although he appears to incorporate previously held beliefs (neo-Platonic and Swedenborgian particularly) he advanced the understanding and interpretation of them. Nietzsche held the cherished belief in the child as being the highest metamorphosis of the spirit. (39) Nietzsche also recognised the inter-relationship that existed between thinking, feeling, and doing – a notion that is contained within his belief of the body as a great intelligence. This sentiment reappeared during the middle of the twentieth century, through the teaching of Laban Art of Movement. (40)

The philosophical background to the teaching of dance has varied according to time and place, and has ranged from rationalistic and utilitarian justifications to the idealistic. The manner in which these

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(37) Pages 161-165.
(38) Page 166.
(39) Page 168.
(40) Page 168.
beliefs have been applied has depended directly upon the nature of the intended artifact. The relationship between philosophical principle and artistic practice, therefore, is reflected in the form and style of dance selected for study, and the teaching method employed.

The implementation of dance teaching on a wide scale occurred after the introduction of compulsory education following the 1870, 1876, and 1880 Education Acts. As large numbers of illiterate and physically sub-standard children entered the schools, it became apparent that a national system of physical training was of paramount importance. As stated, Ling's System of Gymnastics was introduced into the country following the initiative of Martina Bergman-Österberg, who also taught her native Swedish folk dances, as well as specifically advocating dance as an element of physical training. Although many of the supporters of Ling's system were openly hostile to the German System, it has been shown that the vocal marching and musical drills were well established, as were other forms of exercise currently in vogue—calisthenics, dumb bell exercises, wand exercises, and flag and ribbon dances. Similarly, the teaching of the popular social dances continued. Natural curiosity and interest in hygiene and physiology also led to the practice of movements of grace.

The importance and value of physical training was reflected in the production of a number of syllabuses of Physical Exercises that were published between 1904 and 1909. (41) Dancing was advocated on the grounds that it met a social as well as a physiological need, but that emotional and aesthetic needs were also satisfied. In recommending specific dance steps and dances, the Board of Education actively promoted the inclusion of dance in schools. Physical education also became a means of acquiring national identity through disciplined training. Dance became a means of promoting British nationalism through the

(41) Page 194.
conscious performance of folk songs and dances. The interest in British history and culture had been reflected in the formation of the Folk Song Society in 1898, and arising from this a repertoire of singing games and dances became available for school use. Similarly, the idea of 'Merrie England' captured the imagination of many teachers who sought to revive traditional celebrations, dances, games and dramatisations of historical events. John Ruskin had helped to popularise the May Day celebration in the late 1880s, but rather than instigating a pagan custom, Ruskin beheld it as an exemplification of Gothicism and queenliness.

The serious study of folk dancing occurred as a result of the dedicated efforts of Cecil Sharp, who toured the country collecting examples of what had been termed peasant dances. These dances were becoming extinct as a result of social and economic changes brought on by the Agrarian and Industrial Revolutions. Inspired by nationalistic verve and adoration, Sharp revived the three main folk dance forms - the morris, the sword, and the country dance. Realising their educational potential, which would also ensure their survival, he advocated the introduction of the dances into schools. Systematic and methodical in his approach, Sharp carefully notated both dances and musical accompaniment, and, by founding the School of Morris Dancing and the English Folk Dance Society, ensured that the dances were passed on to others. Sharp also decyphered several of the Playford dances which, by this time, had lost their fashionable appeal, and the notational system used to record them had become unintelligible to those who were now unfamiliar with their steps and form. A new interest in these dances was rekindled as Sharp introduced them into schools. Cecil Sharp, as indicated in Chapter 6, recognised the inherent artistry of the folk dances which he also considered to be valuable for social expression and physical development. He categorised folk dances according to their level of difficulty and suitability for

(42) Page 205.
(43) Page 220.
specific age groups, but particularly advocated morris dancing for developing the stamina of older boys. (44)

The folk dance revival was successful in schools for many reasons. Sharp's untiring leadership and genuine enthusiasm gave credence to a peasant dance form that seemed highly appropriate for mass education. He won the support of the inspectorate, but significantly, the dances themselves with their clearly identifiable structures and uncomplicated steps were received enthusiastically by teachers and pupils alike. The main criticism of the revival movement in schools, however, was that some steps were simplified. The enjoyment derived from the performance of the dances became an important justification for their inclusion in the curriculum, and empirical examples contained in Chapter 6 reveal that children sought these pleasures by joining recreative groups and clubs. There were other folklorists and dance teachers, as for example Grace Kimmons, Mary Neal, Alice Cowper-Cole, and Nellie Chaplin, who each contributed towards this whole revival movement, mainly through teaching, giving public demonstrations, and by publishing dance manuals. Chaplin and Cowper-Coles popularised the Court dances and recreated both costume and music in the correct style. (45)

Effectively, the folk dance revival in schools symbolised nationalism and monoculturalism, but it also led to an interest in the national dances of other European countries. Character dances, which incorporated the steps and music from other countries, provided a creative outlet, albeit in the form of pastische, for what otherwise was, essentially, an art of reconstruction and performance. (46)

In contrast to the interest in folk dance forms, there were groups of dancers who, having been inspired by the example of Isadora Duncan, aspired towards the formation of new modernistic dance forms that were of a universalistic nature. In this manner, the creative and expressive

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(44) Pages 221-234.
(45) Pages 247-251.
(46) Page 252.
needs of the individual would be satisfied through artistic means. Folk
dance forms, as products of peoples from peasant cultures, or country
dances as representative of a particular historical period, were
inappropriate as forms of expression that embodied modern thoughts and
feelings. Dissatisfied also with the formal aesthetic dance movements
that lacked flow and continuity, the quest began to create a new dance
'language' or mode of expression that was idiomatic of modernistic
thinking. This 'language' would consist of new movement correlates
and sequences that made physical demands on the body not yet accomplished.

In Chapter 7 it has been shown how this quest was undertaken by
a number of dance innovators, each one working independently of the
other, but each one motivated by the desire to develop an artistic
language that was emotionally and spiritually satisfying for both creator
and performer. (47) Although mechanical or technical demands were
made, especially through movements of the trunk, and flowing 'whole
body actions' that necessitated skilful practice, the onus was on a
naturalistic form of expression that beautified rather than distorted
the body. Of the systems developed in Britain, Ruby Ginner's The Revived
Greek Dance, Madge Atkinson's Natural Movement, and Margaret Morris
Movement influenced dance in education, particularly at college and
secondary school level. Each system arose from an independent philo-
sophical basis and utilised distinctive movement codifications, although,
each one reflected neo-classical influences. (48) Ginner's intellectually-
based Revived Greek Dance reflected the strongest neo-classical
element, Atkinson's Natural Movement was a contemporary dance form in
which the relationship between form, feeling and inspirational source
was perfectly harmonised, while Margaret Morris Movement was character-
ised by its innovative design, and beautiful alignments. (49) Margaret
Morris promoted her form of movement for its therapeutic value, and
justified dance for its health-giving qualities, especially when dancing

(47) Page 285.
(48) Page 283.
(49) Pages 291-320.
took place in the open air. This attitude typified the phenomenon of the European Health Movement of the inter-war years. New flowing lines and continuity of movement phrasing replaced the rigidity and formality of former training methods. There was also a growing awareness of the changes in the dynamics of movement - the force or strength of action - that reflected the power or lightness of the musical accompaniment.

Impetus for the establishment of modern dance systems in schools came from the acceptance of movement-based systems of music education. Particularly successful was the Dalcroze system of Eurhythmics which was based on neo-classical principles of rhythm and harmony. Jacques-Dalcroze utilised the movements of the aesthetic gymnast in order to develop a codified form of movement that reflected, both spiritually and dynamically, the inherent qualities of music. In this respect, dance became an adjunct or vehicle for the transmission of music education. The response and expression to an aural stimulus was its embodiment through movement. (50) A less widely acclaimed system of movement was Eurythmy which was developed by Rudolf Steiner, and which followed a spatial codification that was metaphorically significant, linked as it was to Steiner's cosmic theories. Its use was almost exclusively restricted to the Waldorf Schools. (51)

The acclaim of music and movement was aided by the use of the gramaphone and was closely linked with the development of music education as well as physical education. Children were taught the significances of sound and gesture as a means of understanding the elemental qualities of both sound and movement. In music it led to composition, appreciation and performance. In dance, it was restricted to the kinetic expression of sound. It is indisputable that the system of Eurhythmics led to a greater understanding of the

(50) Pages 325 -338.
(51) Pages 321-325.
constituent parts of movement, yet it placed dance in a subservient role, constantly drawing on aural stimulus - whether rhythmical, dynamical or melodic - for its expression. Serious dance educators doubted this role and looked for a system that gave dance greater independence. This occurred through the dedicated efforts of the German Expressionist dancers - Mary Wigman, Kurt Joos and Rudolf Laban.

The final chapter of this investigation has made a critical appraisal of the work of the German Expressionist dance, with particular reference to the work of Rudolf Laban. Historically, despite the negative and destructive influences of the Second World War, a new air of optimism in terms of educational provision was evident. Liberal ideas that had grown out of the 1930s, when L.P. Jacks had presented an idealistic philosophy for the attainment of a sound physical and mental culture, were given a chance to be realistically applied. (52)

Laban and his followers, whose work was known in this country, stressed the importance of movement as the instigator of the idea - movement was the primary source - that engendered subsequent thought processes and actions. Thinking, feeling and performing were one and the same process. Laban emphasised the importance of a change in this perspective or attitude and avoided undue reliance on music. Dance became an independent art form and means of expression that was based on a codification that not only incorporated a scientific analysis of movement, based on the body's natural ability to delineate spatially, temporally, and dynamically, but also worked within the spatial convolutions of crystals. (53)

In conjoining the physical with the spiritual, the scientific with the artistic, and the micro-cosmic with the macro-cosmic, Laban's

(52) Pages 354-357.
theories represent the culmination of a dance progression or lineage that has taken over seven hundred years to develop from the commencement of the metaphysical interpretations of the mediaeval period. En route, this has incorporated the cosmic splendours of the Elizabethan period, the neo-classicism of the French Academies, and the quasi-Platonic influences of Swedenborgian philosophy that so characterised Delsartean movement principles. Similarities have been shown to exist with the mysticism of Froebelism, and between the neo-classical interpretations of rhythmic harmony that inspired Dalcroze Eurhythmics.

It has been shown that Laban and his immediate followers shared a deep and committed understanding of the unity of his movement principles but that in the wider interpretation of them in schools and colleges the mystical and metaphysical aspects were often disregarded. In attempting an acceptable rationale for dance in education, justifications of a more immediate nature have been proffered. (54) Equally important, has been the absorption of the influences of the American Modern Dance, especially in the practice of technique. (55) Laban's theories were enthusiastically applied during a period when progressive, creative elements of the curriculum were valued. The absorption of the contemporary dance techniques, that characterises work with older students particularly, reflects the current trend of more formal aesthetics in the arts as well as showing the closer relationship between dance in education and professionally performed dance. (56)

It is evident, that throughout the history of Great Britain, dance has played a part in artistic and cultural development. Each social group has developed its own dance form, so that currently there is an inheritance of dances which are symbols of previous generations and their life-styles. Folk-dance forms, as typified in the country and morris dances,

(54) Pages 401-402.
(55) Pages 403-408.
(56) Page 406.
reflect the pastimes and beliefs of rural communities, whereas the historical court dances reflect the splendour of the English Renaissance. In addition to dances performed for pleasure and social interaction, the idea of performance or 'spectacular' dance evolved, so that artistically movement became a means of expressing and communicating ideas - an embodiment of meaning. The inclusion of dance in the curriculum serves to develop then the history of movement, the history of our own culture, and also that of human communication and inter-action in the vibrancy of the present day. This would inevitably encompass the rich input to the Anglo-Saxon culture that occurs when people from other countries become members of British society.

Although early forms of movement education were linked with wider metaphysical beliefs, the more widespread acceptance of dance in the curriculum occurred as part of a physical training programme at a time when nineteenth century educators were concerned with health and fitness. The primary objectives of dance teaching to-day are based on artistic principles, but these should not ignore the positive physiological benefits nor the high states of pleasure that a carefully planned and executed dance programme can induce. It is necessary that work should be serious and sustained, making full demands upon physical and mental resources. The content of such a programme will inevitably be reflective of current attitudes or trends, not only as they relate to the dancer as agent of the dance, but also in the manner that they relate to ideas outside the art. For example, in retrospect the narrow, restricted efforts of musical drill epitomised the narrow attitudes that many people possessed towards the human form, which was corseted and moulded into a pre-conceived shape. Similarly, the way in which drill was taught children was again towards a pre-conceived maxim. The emancipation of both spirit and body
was exemplified in the early forms of modern dance that favoured natural
unrestricted movements. It would appear that movement teaching as such
was linked consciously or sub-consciously with far wider philosophical
beliefs than the fundamental training of the body in physical activities.
Religious or spiritual connotations have been claimed by a succession of
dance exponents and innovators, many of whom have developed their systems
on Platonic or quasi-Platonic belief. This quest towards the harmonious
ideal was pursued by educators as well as movement theorists and culminated
in the work of Rudolf Laban.

Currently, within the 'philosophic-scientific' predominance of
thought, psychological and philosophical interpretations have been
proffered to explain the link between human experience and artistic
expression. Margaret H'Doubler(57) referred to the psychophysical-
anatomical-instrument, and asserted that the way in which it responded to
dance training was a way of understanding the nature of dance as an art.
Actions are governed by the nature of the human form and the manner in
which the limbs move. In dance, it is known that it is possible and
desirable to practise certain codified movements so that various qualities
become refined and one is then able to express an intended dance action.
It is through careful guidance and training that children, and adolescents,
can acquire the skills required for creative expression. Current
phenomenological concepts recognise the person as an ensemble of powers,
able to communicate or convey meaning through conscious thought and
action. Dance provides the opportunity for the creation of an artifact
that arises from neuro-muscular responses in which the dancer has
successfully unified ideas and the structural expression of them.

(57) H'Doubler, M. Dance a Creative Art Activity (Wisconsin: University
Press 1940).
Whether child or adult, there are three contributory roles in the creation of a dance - the creator, the performer, and the spectator. Work with children in schools requires experience in all three areas. In the first instance the child is putting ideas and feelings into recognisable form, in the second it is utilising movement skills - balance, co-ordination, and other techniques - to perform the ideas in the most artistic manner, and thirdly, by observing others perform, the child develops critical powers. In this manner, children are able to develop a perceptual understanding of dance through doing, knowing, and observing. Related to this is the need for children to see professional dance companies, or work with artists in their own schools. (See Appendix XXIX).

Obviously, the approach towards the teaching of dance will vary according to the age and ability but the following generalisations provide a guide. Firstly, the focus should be paedo-centric as the pupil acquires a movement language. Secondly, it is necessary to consider the process involved in the utilisation of the language to form the artifact or dance. This may vary from a simple movement sequence performed as a solo to a complex group dance. There will be changes in emphasis according to different needs of children, but dance ought to be available in school as a continuous developmental process from the nursery school, primary and secondary schools, and into adulthood as serious study or recreational pursuit. The nature of the dance taught will, again, vary according to need. It is approaching forty years since Laban first published his theories on modern educational dance, which as stated, was based on the conceptual understanding of movement taught in a thematic way. As it is not a training system and because it does not require formal methods it has proved successful in meeting the needs of many children and Laban's Movement Themes form the basis of much of the work that is taking place.
in schools to-day because they permit individual interpretation and adaptation by both the teacher and the taught. Figure 65 which shows the relationship between Laban's analysis and Piagetian conceptual theories substantiates why this system has, despite criticism, met with success. Although Laban's themes and movement analysis ought to provide the foundation for work in schools, it is important that new developments should be absorbed. The contemporary dance techniques which have developed from American companies and which have found place in the American colleges could also be incorporated into the work with pupils in secondary schools, and college students. The technique offered by this system is particularly useful for those who attend dance clubs, or others who may wish to perform their work before an audience, as many of the Youth Dance Groups do. (58) The number of dance courses and local classes for teachers, often provided as part of an arts in education policy, means that new practices can be disseminated into schools and clubs. The example of the Birmingham Contemporary Dance Club over forty years ago bears testimony to the effectiveness of this.

It is the sensitive and intelligent teacher who will adapt the work to meet the needs of students and pupils whether at a basic expressionist level or at a high performance level, and in so doing will

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Author's note:-

(58) There are in existence a number of youth dance groups. These include Contemporary Youth Dance (London), Dorcan Dance Group (Swindon), Inner London Schools' Dance Group, Leicestershire County School of Dance, a group formed from members of the Leicestershire County School which provides training in classical ballet, contemporary dance, creative dance, folk and mime. Based in Leicester and Loughborough, the school offers part-time tuition to pupils from Leicestershire schools. Harehills Middle School Dance Group at Leeds presents work based on Laban movement, and meets for one evening each week. St. Joseph's College Ballet Group, from Bradford, comprises girls from a comprehensive school of over 1,000 girls who each receive training in ballet. London Youth Dance Theatre, under the direction of two teachers from Tower Hamlets School, was formed in 1976. All groups performed in the First Festival of Youth Dance held in Leicestershire, 1980.
<table>
<thead>
<tr>
<th>PIAGETIAN STAGE</th>
<th>LABAN MOVEMENT ANALYSIS</th>
<th>TEACHING APPROACH</th>
</tr>
</thead>
<tbody>
<tr>
<td>(B) Intuitive 4-7 years II</td>
<td>6 FACTORS OF ONE CONCEPT sudden strong direct TIME sustained WEIGHT fine touch SPACE indirect</td>
<td></td>
</tr>
<tr>
<td>Concrete Operations 7-11½ years III</td>
<td>Development of conceptual understanding in experiencing the motion factors 12 FACTORS OF TWO CONCEPTS sudden sudden sudden slow strong direct indirect light strong indirect strong strong light light slow slow direct indirect direct indirect direct light Tangible references in terms of direction, level, and body part. Instrumental use of the body. Sequences of movement. Chronological age 9-10 Introducing. 8 FACTORS OF THREE CONCEPTS The eight basic effort actions. THRUST FLOAT DAB FLICK PRESS SLASH GLIDE WRING</td>
<td>Gradual build up from Stage II FLOW factor Individual and introducing partner work. Use of other creative arts to highlight concepts. Partner and group expression. Sequential development short dances. Dramatic movement. Occupational rhythms.</td>
</tr>
</tbody>
</table>

N.B. There will be some overlap of the effort actions into Stage IV

FIGURE 65 THE RELATIONSHIP BETWEEN LABAN'S MOVEMENT ANALYSIS AND PIAGETIAN CONCEPTUAL THEORIES

Compiled by the author.
be continuing a tradition of previous generations. There can be no
prescription for the teaching of dance. Instead it is necessary to
continue the lineage of 'connoisseurship' that has built up within
the educational system. This 'connoisseurship' also applies to the
dance artist and specialist teacher, and it is now possible to utilise
the services of groups of dancers specialising in historical dance
forms, folk and ethnic dance. (See Appendix XXX). It is possible
for dance graduates to receive post-graduate training for teaching, to
work alongside colleagues who have graduated by the traditional physical
education route, or other Bachelor of Education graduates who have
studied dance in combination with another discipline. Equally, at
primary level most teachers will have undertaken dance as a professional
studies subject in their initial training, but facilities exist for
in-service training through D.E.S. courses and courses offered by local
authority advisers, many of whom have published their own teaching
manuals. Hertfordshire Education Authority's booklet on Expressive
Movement and Dance reflects the combined efforts of a number of teachers
from within that authority, and in addition to creative movement includes
a section on folk dance.

Dance education need not be approached from a single discipline
mode of study. Many teachers prefer to take an integrated approach that
links dance with topic or project work so that the art of movement becomes
an effective mode of both assimilating knowledge and expressing ideas -
it reflects the way the child perceives the world with as much validity
as other, more conventional forms of expression. Dance is a way of
bodily absorption of ideas and a way of communication through gestural
articulation and the synthesis of organised movement; it is not,
therefore, peripheral to education, but rather it is fundamental to it.

(59) Bryant, C. A. (ed) Expressive Movement and Dance
(Hertfordshire County Council: 1982).
<table>
<thead>
<tr>
<th>Term</th>
<th>Description</th>
</tr>
</thead>
<tbody>
<tr>
<td>Allemande</td>
<td>A sixteenth century court dance.</td>
</tr>
<tr>
<td>ballonné</td>
<td>A springing step which includes a beating movement en l'air.</td>
</tr>
<tr>
<td>basse dance</td>
<td>A dignified court dance.</td>
</tr>
<tr>
<td>bourrée</td>
<td>A sixteenth century court dance.</td>
</tr>
<tr>
<td>branle</td>
<td>A sixteenth century court dance.</td>
</tr>
<tr>
<td>choreutics</td>
<td>An analysis of dance form based on spatial harmony.</td>
</tr>
<tr>
<td>cotillon</td>
<td>A nineteenth century social dance for several couples.</td>
</tr>
<tr>
<td>courante</td>
<td>A sixteenth century court dance.</td>
</tr>
<tr>
<td>farandole</td>
<td>A chain dance.</td>
</tr>
<tr>
<td>Folk dance</td>
<td>Dances created by peasant groups as opposed to court dances created by the aristocracy.</td>
</tr>
<tr>
<td>galliard</td>
<td>A lively sixteenth century court dance.</td>
</tr>
<tr>
<td>Landler</td>
<td>An Austrian dance, forerunner of the waltz.</td>
</tr>
<tr>
<td>masque/mask</td>
<td>An allegorical or mythological presentation of verse, drama, and dance, popular at court during the early seventeenth century.</td>
</tr>
<tr>
<td>minuet</td>
<td>A stately dance in 3/4 time.</td>
</tr>
<tr>
<td>Morris dance</td>
<td>A specialised form of English folk dance originally danced by men.</td>
</tr>
<tr>
<td>quadrille</td>
<td>A set dance popular in the eighteenth and nineteenth century.</td>
</tr>
<tr>
<td>reel</td>
<td>A spirited dance for two or more couples popular in Ireland and Scotland. Also a figure within a dance in which dancers move around each other in a chain formation.</td>
</tr>
<tr>
<td>rigaudon</td>
<td>A couple dance originating from Provence in which singing accompanied the dancing.</td>
</tr>
<tr>
<td>tordion</td>
<td>A lively sixteenth century court dance.</td>
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Margaret Lawson.
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D. J. Weddle, former headteacher.
Alice Yardley, educator and author.

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APPENDICES
The Information and Complaint of

George Mason of Naphill, in the said County of Buckingham, Clerk

made before one The Most Noble
Scott Duke of Portland one

of his Majesty's Justices of the Peace acting in and for the said County, the
day of Edward
in the Year of our Lord, one Thousand eight Hundred and nineteen

Who on his Oath saith

That while he the

Complainant was riding along the Road through
Carlton in Lindsey and County of
Nottingham on Horseback on the afternoon
of Thursday the ninth Day of December instant
between the hours of four and five o'clock
John Taylor of Naphill in the said County of
Nottingham Champaign, Mason did beat a
Blow at the Complainant with a thick
Stick or Cane and attempt violently to

strike and wound without any provocation whatever

and therefore the Complainant prays that

Justice may be done in the Premise.

Then we sworn

Before me Lord Portland

George Mason

APPENDIX I
APPENDIX II

SZADURSKI'S
POLKA ROOMS,
BABINGTON LANE, DERBY.

DANCING, FENCING,
GYMNASTICS,
DRILLING
&
CALISTHENICS.

A transcript taken from a photograph of a pamphlet in the local studies library, Derby.
1845.
DANCING

"A young man who cannot dance, should go to battle and lose a leg with all possible expedition, as he will then have a palpable excuse for his awkwardness." - Abbé Meunir.

Severe as this sentiment may appear, it will be justified, if we consider that dancing is not only indispensable to bring us in contact with the accomplished and refined: that it is not only a sign of education, but that it produced the most beneficial results, by leading to the development and maintenance of the physical powers, so essential to our existence. In the present time of refinement, in which all classes largely partake, the inability to dance can be excused only on the grounds of absolute poverty.

Respectable balls and private parties are not only calculated to interrupt the monotony of domestic life, and to afford an agreeable relief from public duties - but they ought also to be regarded as introductory stages to the future scenes of life. It would be unnecessary to enlarge upon the peculiar influence which irrepressibly breaks forth upon our feelings in the midst of the scenes referred to, or to do more than call attention to the interesting circle of objects and ideas embraced on such occasion, and which generally dwells long and sweetly upon our memories. Serious and political conversation being excluded from such parties, evening would become tiresome and gloomy were not music and dancing invoked to aid with their fascinating charms.

The importance of dancing as an exercise should next claim our attention. Under the influence of a noble excitement, and the desire of being thought pleasing and agreeable, it becomes a most powerful exercise, for the creative energy under such an impulse, stimulates the exertions of many to the putting forth of energy to the extent of fatigue, which is calculated to invigorate the frame. The excitement caused by this agreeable exercise is
often the only means of improving the physical and mental condition; it
creates an appetite, quickens the circulation of the blood, and promotes
perspiration, which is the greatest blessings to numberless constitutions.
It is especially adapted to the fair sex, who being deprived of the means
of chivalrous exercise on horseback, unfit for steeple chases, and debarred
from gymnastics, find their only solace in having recourse to dancing to
reanimate their fading frames. It is the interest of men to learn dancing
were it only for the purpose of assisting ladies in that lovely exercise
and he who is unable to aid them in that healthful and elegant performance,
forfeits all claim to that sympathy and affection which he so ardently seeks,
and which they are so ready to bestow.

The influence of dancing ought next to be looked upon as a convenient
change in the aspect of daily life, assuming as it does the appearance of
a sacred festival with those with whom our hearts and minds are bound in
sympathy and love. It is wedded with beauty, and is illumined with elegant
appearance - it creates an interesting politeness of manners, corresponds
with the prevailing habits of the age, and frames a vast machinery of
pleasing fictions. It therefore furnishes a fresh source of mental
inspiration; is destined to produce the most lovely influence and harmony:
and to give birth to the best of our affections, by lively evidence of
happiness. To the dance we bring the best germs of our nature, and all our
noblest thoughts which teach us at once self-respect and respect for others,
and bind us in an angelic relationship of mutual feelings, of parental and
filial sentiments and hopes. How heavenly is the family dance! The presence
of dear friends operates with energy upon the sentiments, and frequently calls
forth from the depth of the human heart feelings of pleasure and delight. It
is by means of such assemblies, in which every thing assumes a picturesque
and elegant aspect, that the manners of mankind are softened and refined. The sparkling eye, the smiling countenance, graceful movements, generous sentiments, enliven, inspire, and force the mind to receive fresh and powerful impulses, great in reality, yet infinitely more pleasing for future contemplation.

To be a partaker of the pleasure to which we have referred, we must be at ease in them, and a knowledge of dancing is absolutely necessary, to say nothing of the loss which is sometimes sustained by an inability to form connexions of the highest value, in consequence of ignorance of this interesting art. On entering a room crowded with beauty, and suffused with the bien-seances of society, confidence is the result of correct deportment. One must know how to use his hands, especially as the relieving resource of carrying the Opera-hat, which prevails upon the Continent, is not adapted in Great Britain. One must know how to bow at a proper time, and to sit in a proper place, for any manifestation of awkwardness causes the eyes of many to be directed towards the person so offending, which only increases the embarrassment of the unfortunate sufferer. Should an awkward dancer venture to solicit a partner, no lady could accept him; but is she does, what a fate awaits her! A running against waltzing couples; a rude collision of vis-à-vis, followed probably by the suffering of her toes, or the spoiling of her dress. Of course she will vote her partner a vulgar bore; and his apology will only add to the gossip of the town. The Heralds of Terpsichore giving a vent to the dreams and longings of untuned fancy - proclaim the pas of castles and palaces, as I labour to diffuse throughout society the fantastic Polka. Its beauty and elegance were speedily felt, and it has made rapid advancement throughout the country. Jullien's melodious ideas poured upon the Polka mellowing sunshine which enchants
Appendix II cont'd ....

and charms the dancer, and by an onward and resistless march of fashion
have rendered the DARING POLKA and the GALLANT QUADRILLE the two Poles on
which the whole dancing system is made to turn. Derby has caught the
contagion, and enjoys its advantages, and the Polka Rooms in Babbington
Lane throws open its portals for the reception of the admirers of this
fascinating dance.

DRILLING

It would be preposterous to suppose that a party who cannot walk can
dance. All kinds of Theatrical happenings have long since been banished
from the drawing room. The pleasing gliding - an elegant carelessness -
an easy deportment and noble carriage are the pass-keys in the dance. In
order to acquire the above named elegancies, Drilling is necessary. It is
to dancing what grammar is to language. A firm and graceful step, an
elegant bend, an easy balance, a quick march and run on the toes, rapid
yet firm turning from right to left, are the results of drilling. The truth
of this is seen in the fact that the Officers are generally the best dancers
in the party. Drilling which combines Balancing as represented in the
frontispiece, upon a projecting and narrow bar, raised one foot from the
floor, (No. 9, 10,11, 12) with the execution upon it of all turns and
passes, gives that experience and security to the learner, which no steps
in dancing could ever impart. After half an hour of practice in balancing,
a level floor is but a pleasing recreation to the practiser.

Drilling as practised in the army, and consisting of twenty different
figures, (some of them of a very difficult nature) is an art in itself,
simply because through its beneficial means the roughest and clumsiest
recruit is rendered as elegant and graceful walker - moreover, if combined
with balancing, which comprises another thirty figures, it is a science sufficient to improve the condition of anyone deficient in deportment. Drilling and balancing practised by the youth of both sexes between eight and eighteen years of age, will leave their beneficial results for life.

GYMNASTICS

This is the development of the human frame which is of a singularly interesting nature. The cultivation of gymnastics, which originated in Sparta and Athens, under the guidance of Plato, Aristotle, and Antisthenes, has already obtained such an extension in all the schools of Europe, and in this country, that there is no town of importance without them; for it is found that they not only increase more than any exercise the powers of man and preserve them in perfection, working in the mean time a peculiar easiness and security in deportment - but more than all greatly influence the studies of youth, develop the comprehension of moral powers by quickening the intellect, and are indisputedly regarded as the best medium to work the mightiest changes to every province of human health and of human thought.

Gymnastics as a regular branch of education are divided in three courses:-

1 - MILITARY GYMNASICS. 2 - SCHOOL GYMNASICS. 3 - GYMNASICS FOR THE SICK.

MILITARY GYMNASICS combine 1 - Drilling. 2 - Balancing. 3 - Marching.
4 - Quick and Long (extended) March. 5 - Running in Line. 6 - Leaping in Height, Length, and Depth. 7 - Leaping with a Pole. 8 - Exercises on Single and Parallel Bars. 9 - Climbing. 10 - Swinging. 11 - Throwing.
12 - Dragging. 13 - Pushing. 14 - Sparring. 15 - Lifting. 16 - Carrying.
17 - Wrestling. 18 - Jumping (Highland fling or Parisian Hoop Exercise).
Appendix II cont'd ..... 

19 - Vaulting upon a Wooden Horse. 20 - Dancing Exercises (as Minuet, Pas Seul, &c., &c.) 21 - Skating. 22 - Swimming. 23 - Riding on Horseback. 24 - Driving Long Distances. 25 - Broad Sword Exercises. 26 - Fencing with Single Stick. 27 - Fencing with Small Sword. 28 - Herculean Gymnastics of Amphitheatres.

GYMNASTICS FOR THE SICK comprises: 1 - Russian Swinging. 2 - Sledging from Heights. 3 - Falling back on Water Mattresses. 4 - Calisthenics.

The prominent parts of SCHOOL GYMNASICS are - The single and Parallel Bar Exercises, 20 in number, as represented by Drawing figures nos. 24, 25, 26, 27) Climbing and Mounting Exercises, 38 in number, as shown in the front page upon the perpendicular or stand pole. (Fig. 1, 13, 20, 21) upon the horizontal pole, (Fig. 5, 6) upon the rope ladder (Fig. 15) upon the wooden ladder (Fig. 7, 8, 17, 18) upon the oblique or level rope (Fig. 4, 23) the upright rope (Fig. 14, 16, 19) &c.,&c.,

Vaulting on a wooden horse, 30 in number, as represented in the Plate.

Balancing upon a bar, 30 in number, (Fig. 9, 10, 11, 12, 28, 29) forming in all upwards of 120 figures, very beneficial in their results as to the carriage and health. The reasons why the Pupils in this country, in regard to Gymnastics, after a while lose their interest in the Exercises, is that very little or no difference whatsoever is made in the Exercises of different Ages and Seasons, no change, no variety is presented to them, and it is very natural that the practice of the same feats continued for years should become wearisome. The Polka Rooms however flatters herself to diverge far, and instead of a common monotony, to offer an unlimited entertainment to its patrons, for surrounded with extensive land and guarded by a wall, has the advantage to offer all kinds of inside as well as outside manly games, not only for the benefit and promotion of health, but as a
CALISTHENICS

Or the Exercise for the Female Sex, were with the introduction of Modern Gymnastics brought lately to London. They are chiefly founded upon 1 - Balancing. 2 - Drilling. 3 - Parisian Hoop Exercise. 4 - Banner Exercise. In all these the frame may be worked in a great variety of ways, affording in the meantime a multitude of graceful motions and movements, without enlarging the hands or making the muscles of the arms too rigid, and developing and expanding the chest without too severe an exercise of arms or limbs, particularly the last one. The present method generally adopted in Ladies' Boarding Schools is founded upon erroneous principles, except it is taught in accordance with the above mentioned system.

Drilling, Balancing, Gymnastics and Calisthenics, are especially imparted at different hours to such parties of both Sexes who may have any objections to Dancing. Drilling, Balancing, and Calisthenics, form a separate science altogether and they are taught in the Polka Room - in the Continental manner - particularly adopted in St. Petersburg - by dressing the pupils of both sexes in a peculiar kind of braces, buckled in front of their dress, which keep their shoulder blade backward, and forces an expansion of the chest during the whole time of their exercise. They are to be seen at the Polka Ball Room.

THE NOBLE ART OF FENCING

Many Essays have been already written upon Fencing, and the numerous Establishments in nearly all the Towns of England are the best proof of its beneficial results. It comprises the Small Sword, Broad Sword and
Single Stick. There is no other Exercise that merited so well the name of "The Noble Art", as Small Sword or Foils. No other calls the physical powers into such activity; no other requires such quickness of limbs, such rapidity of arms, presence of mind and sharpness of eye, together with so much self possession - so much grace and martial demeanor - as this Noble Art of Fencing.

Having thus laid before the judgement of the Public the propriety of learning Dancing, Gymnastics, and Calisthenics, and having explained the beneficial results to the health and elegant deportment of the learners, it may be not out of the way to observe that we like to fix our gaze upon the objects that approach perfection; and whether in Private or Public Assembly, elegance in a Child, a Woman, or a Man, is sure to command favourable attention. This is very natural, if we remember that even animals of prepossessing appearance gain our admiration. Well-broken horses and well-trained dogs are known throughout the whole country, and the expenses lavished on their training are of no matter whatsoever. How strange therefore it appears that a moral and intellectual man should care so little for the training of his own race, and many of them are careless enough to see the most revolting clumsiness of their own children - walking - running - and reposing themselves in a manner alarming to the human architecture, or disgusting to the eye, and yet no pains are taken for improvement.

In consideration that where there is a numerous family the education becomes rather expensive, and that each branch of education requires a considerable time to impress its effects; and above all, the art of
dancing and deportment are only the results of time and long continued practise; there is every reason to believe that the Polka Room Terms would be found very convenient to many.

POLKA ROOM

Is opened for INSTRUCTION in DANCING - viz. - Quadrilles - Polkas - Waltzes - Lanciers' Spanish Waltzes - Caledonians - Circasian Waltzes - Country Dances. FENCING - viz: Small Sword - Broad Sword - Single Stick GYMNASICS - upon an Apparatus as represented in Frontispiece. DRILLING, BALANCING, & CALISTHENICS.

ONE HUNDRED LESSONS FOR TWO GUINEAS A YEAR

At the rate of TWO LESSONS EVERY WEEK, viz -
For Ladies, 24 in Drilling, 24 in Calisthenics, 52 in Dancing
For Gentlemen, 16 in Drilling, 16 in Fencing, 16 in Gymnastics
52 in Dancing.

Instructions will be given twice a week in the following manner:-

CLASS OF LADIES AT TWO GUINEAS PER ANNUM
Every Monday and Friday, from 4 to 6 in the Evening.

CLASS OF GENTLEMEN AT TWO GUINEAS PER ANNUM
Every Monday and Friday, from 8 to 10 in the Evening

CLASS OF JUVENILES, (both Sexes) AT TWO GUINEAS PER ANNUM
Every Wednesday and Saturday, from 3 to 5 Afternoons.

THE LADIES' PRIVATE CLASSES AT TWO GUINEAS PER ANNUM
Composed of Eight, at any Day from 10 to 12 in the Morning.

THE GENTLEMEN'S PRIVATE CLASSES AT TWO GUINEAS PER ANNUM
Composed of Eight, at any Day from 2 to 4, (except Wednesday & Saturday)

A Dancing Soirée for both Sexes of Juvinile Pupils, every Wednesday from 3 to 5 in the Afternoon.
A Dancing Party for both Sexes of Juvinile Pupils, (2nd Class) every Wednesday from 12 to 2.
A Dancing Soirée for both Ladies and Gentlemen Pupils and their Friends, every Wednesday from 8 to 10 in the Evening, or Monday, from 6 to 10.
On both occasions a Band in attendance, and the parties to be in full dress.
In Summer, Instructions will be given early in the Morning as there are already Classes from 7 to 8, and from 8 to 9 in the Morning.

PRIVATE LESSONS

Two Ladies and Gentlemen, or Two Ladies or Two Gentlemen, for 8 Lessons either in Polka, Waltzing, Fencing, Gymnastics, or Calisthenics, 10s. 6d.
PRIVATE FAMILIES ATTENDED WHEN REQUIRED

The Polka Room is 60 feet long, 40 feet wide, and 24 feet high, elegantly fitted up, containing several couches and chairs, besides comfortable seats for upwards of one hundred, has a very smooth floor, is well-aired and warmed, with two pianofortes either for play or practice, and contains every accommodation for its pupils - besides every sort of Gymnastics and Calisthenics (as shown in the frontispiece), is fixed in the Room. It is ornamented with four large looking glasses, before which the pupils are to practice their steps, in order to see and correct their own deformity in deportment. Many fancy telescopes and panoramas, as well as numerous geographical, historical, and natural history drawings are placed for the amusement and instruction of the juvenile pupils in the time of repose. In the Autumn, Summer, and Spring, the room will be embellished with numerous flowers in pots, to improve the air of the room. All kind of Gymnastics as represented in the frontispiece are fixed in the Ball Room for the practice of the Pupils, and the surrounding ground, 130 feet square, kept in the best order, and encompassed with a wall, will be thrown open for all kinds of out-door practice and amusement.

When the pupils shall be sufficiently advanced in dancing, they will have One Lesson a Week devoted either to Drilling, Balancing, or practising the dancing steps, whilst the other will be entirely Dancing, accompanied with a little Band, sufficient to excite and enliven the party, so as to form once a week a kind of pupils' party of both sexes, on which occasions, all must attend in full dress; whilst the juvenile class is requested always to attend in their full dress. Parents and the friends of parents always to be admitted to both lessons, the practice and the dancing.
All pupils desirous of taking lessons must be introduced to the teacher, either through his friends, or in the parent's house, otherwise private lessons or permission to join the class, will be politely declined.

The Polka Room contains below five elegantly furnished rooms and a kitchen. One of the rooms is 50 feet long and 15 feet wide. If therefore two or three families would be willing to give a party to their friends, and require a large and elegant room for dancing, and another for refreshments, they may have the use of all the rooms at a week's notice, including the little music band, for One Guinea an Evening, and will have only to send their servants, plate, and refreshments thither.

The Polka Rooms will be Opened on the 15th of February. A Subscribers' Book is placed in the Ball Room, where all patrons are respectfully solicited to put their names down. - Terms paid in advance.

The present possessor, Leon Szadurski, late Lieutenant of the Horse Artillery of the Polish Guards, has perfect confidence in his ability to give full satisfaction to his Patrons. Having received an education in the Polytechnic Military School in Poland, he was early instructed in Drilling, Gymnastics, Riding, Dancing, Languages, and Music. He was afterwards under the private tuition of a Gymnast and two Dancing Masters at Warsaw; and during his Exile, he has had an opportunity to practice as an Amateur amongst skilful professors, first in Paris, then in London, and now thinks proper to make use of his abilities.

He finishes his Advertisement with the most heartfelt thanks to his 50 Pupils and Members of the Mechanics' Institution, assuring them, that he is perfectly happy to have witnessed their kind politeness and
rapid progress, and that the hours of instruction had been but a pleasure to him, and he hopes the feeling is mutual. The progress which they made in that short time in their carriage and deportment ought to speak for his ability to impart instruction. He therefore solicits his kind pupils further patronage, or of those who are willing to join them, stating that his terms are as before, at 5s. a Quarter, two lessons a week, viz -

LADIES' CLASS, Thursday and Saturday, from 6 to 8 in the Evening at the Mechanics' Hall.

GENTLEMAN'S CLASS. Thursday and Saturday, from 8 to 10 in the Evening at the Mechanics' Hall.

Therefore all Ladies and Gentlemen, Members of the Mechanic's Institution, who are desirous to open the second Quarter, are respectfully solicited to put their names in the book left in the Library of the Institution, as the Quarter begins on the 15th February, 1845.

All pupils taking instruction during the time of One Year, at the Mechanic's Institutions or Polka Rooms, are promised to Dance Quadrill, Polka, Waltz, Lancier, Spanish Waltz, Caledonian, Circasian Waltz, Country Dance, and to have their carriage and deportment improved; yet, if truth must be told, it is impossible before such time, with the exception of very few, who happen to be more gifted than others.

In conclusion, confident in his ability, Leon Szadurski hopes that the town of Derby will kindly Patronise his Establishment, and will not permit him to fly to other towns to seek for employment and pupils, that they may bodily say they have their own established Master, for the improvement of their own future generation.

E. & E. E. WILLIAMS, PRINTERS, CORN-MARKET, DERBY.
Appendix III

Letter from Madame Taglioni to the Duke of Portland, 27th March, 1874.
Madame la Présidente,

Je vous prie de bien vouloir accorder à mon requérant...
ERALD.

Fancy Dress Ball at Marlborough House.

The Fancy Dress Ball given on Wednesday night by the Prince and Princesses of Wales was not only magnificent, but was also one of the most brilliant in the annals of the Court. The Prince himself had planned and carried out every detail to the smallest detail, and the result was a triumph of taste and refinement. It was a spectacle of beauty, elegance, and good taste, and the presence of the Queen and the Princesses added to its magnificence.

The Ball was held in the Ballroom of Marlborough House, and was attended by the entire Court, as well as many distinguished guests from other courts and countries. The Prince and Princesses were in their usual place of honor, and were surrounded by their family and friends.

The costumes were of the most varied kind, and each guest seemed to have taken pains to make their outfit as striking and as original as possible. The Queen wore a dress of dark blue velvet, with silver embroidery, and the Princesses were equally splendid. The Prince himself wore a suit of black velvet, with gold lace and embroidery.

The Ball lasted until late into the night, and was followed by a grand supper and dance in the Ballroom. The music was provided by the Court orchestra, and the dancing was conducted by the most skilled and experienced dancers of the Court.

The Ball was a great success, and was universally praised for its beauty, elegance, and magnificence.
These danced at the sides, Prince Christian and Lady
Soumer, Lord Wymer and the Duchess of St. Albans, and
the Dukes of Leckie and St. Vincent. The Duke of
Wellesley and Lord Castlereagh were Queen of Clubs and
Duchess of Diamonophanes, the Duchess of Athole and
her partner Queen of Diamonds and King of Clubs; Lady
Queensberry and Mr. Robert Fullerton, Queen of Clubs
and King of Diamonds; Miss Schoebell and Mr. Marietta,
Ace of

---

Diamonds and Knave of Clubs; Miss Ethel Fraser
and Lord Dufferin, Queen of Hearts and King of
Cups; Lord Forbes and Mr. Gerard, nine of the same suit;
and Miss Gerard and Prince Croiz, eights. In the second
round, the Dukes of Devon, Cardinal and Monmouth were
Queen of Hearts and Knave of Spades, the
Duchess of Leckie and Miss Smedley, Queen of
Spades and King of Hearts, Miss Smedley and Mrs. A.
de Mistretta were Ace of Hearts and Knave of Spades,
Mrs. William Gardiner and Vicomte de Vauxrinier,
Ace of Spades and Knave of Hearts. Mrs. Blinne Stan-
ley and Colonel W. Carlington Tens of Hearts and Spades,
and Mr. H. Stanley and Mrs. C. Forbes fours of the
same suit. Mlle. Murubeiro and Hon. H. Basset were
eights, and Lady S. Macnamara and Mr. G. Forsham
sevens. The costumes in this card quardrille were
Pompadourish and pretty, consisting of short crinoline
and white satin dresses with cards distributed over
them. Variations were also introduced—thus Mrs. V.
Bremerton wore her hair done round her card of clubs
with diamonds for pips. The Duke of Athole as King
of Hearts wore a velvet robe turned over a long gold
collar studded with the device of his coat. Lord Saffold
was a good dress, with a red and a blue leg, and
Dona Theresa Carrozza as the beautiful Duchess of
Spalatro, with Miss Smedley, with a large jewell Ace of Spades on her dress,
may be singled out from the pack. In the Veteran
dance, Mr. Frederick Leghinton was a beautiful dress
of brown velvet and satin, and Mr. Valentine Princep
was an imposing noble in plum-coloured velvet.
But one of the most notable and peculiar dresses in the room was
Mr. Augustus Lumley's close robe of gold brocade, with
a cape of the same material, and a velvet velvet close-fitting cap, plumed with two Huns-
layan plumesy feathers. This costume was copied
from a figure in the Louvre and is the "Monte
Paradiso" by Paul Veronese.

After the pictures and successful card quadrilles
in the dimly lighted centre of attraction was again
the ball-room, in which the "Fairies Tale" and
"Pirates" were danced to the music of the Miss
Miss
Graham and the Duke of Connaught as Beauty
and the Beast, Lady Margaret Scott and Lord Walsingham
as Cinders and Prince Charming, and the
Duchess of Devon and Lord Godfrey as the
White Cat and the Fairy Prince, Lady M. Coke
and the Duke of Norfolk as the Fairy Prince and
the Huntsman as the Ploughman, and Lord and Lady
Usborne and Ilfilefile, Lady A. Cooke and Lord E.
Forbes, as Beulah and her beautiful fairy, Miss
Brigman and Lord Kilmainnach as Brides in the
Wood, Lady Thersa Tollett and Lord Bauguet as the
Fair One with the Golden Lute and Avenment,
Lady H. Saffold and Lord Stafford as the Peep and
Little Boy Blue, and Lord Y. Forbes as Patience
and Blue Beard, and Lady Mary Scott and
Mr. A. Grey as Mary Quite Contrary and Pussy in
Boots. Ladies' Ignorance was the White Cat,
and reached from the ball-room windows by a descent
of a few stairs. There were two tents, a long marquee
stood on tables accommodating between two and three hun-
dred people, and a smaller one with a buffet. The
supper was a brilliant scene, for it was dark blue and
the gorgeous throne which parted the two tents
had been very finely decorated. Figures of men
in armor and rich tapestry were set and hung all along
the walls of the larger marquee. This was splendid,
but the smaller, and still larger, tent of the buffet
was exquisite. Here all was scarlet. The walls were hung
with scarlet velvet Indian corpora, window presents to
their Royal Highnesses from Princes, embroidered in
the centre with gold and precious stones in the
Indian manner. On the tables were scarlet pera-
nions; scarlet garlands hung in baskets from the
roof, the servants wore scarlet liveries. The
vista along these tents, thronged with such a gay
and gallant company, more than 500 strong, was very
splendid. Supper done, there was dancing till daylight
came, and after; till at last the end came, and the bell,
which we had thus endeavoured to prevent from going
the way of all balls, was over. The art and taste which
went to perfect all its arrangements deserve indeed a
better fate than to be forgotten. The pride of our people
requires that there should be a well-ordered magnificence
in the lives of their Princes, and certainly his Royal
Highness the Prince of Wales proved himself last night
deserving of Kings whose Courts have never
been wanting in splendour.—From the Times.
THE foregoing treatise was written at the desire of Miss S. and Miss M. Parkers; who were themselves educated for the purpose of educating others; and on that account were originally placed in different seminaries for female tuition; and afterwards engaged themselves for a time as teachers in other schools, and in private families; the better to qualify themselves for the arduous task of conducting a boarding school for the education of young ladies.

About four years ago a house was offer'd to sale at Ashborne in Derbyshire, at the very extremity of the town, in a most pleasant and healthy situation, on a dry sandy soil, with excellent water, well shelter'd from the north-east, and commanding an extensive prospect of Sir Brooke Boothby's park, and it's beautiful environs; through which are pleasant walks at all seasons of the year, and of which an engraved plate was presented to me by Sir Brooke Boothby as a frontispiece to this work.

A spacious walled garden adjoins the house, at the bottom of which is a stream of water, which may sometimes be converted into a river-bath.

Miss Parkers procured this eligible situation, and had the house well fitted up for the purposes of a boarding school. It consists of an ample school-room, and an ample dining-room, and four smaller parlours, on the principal floor; with two staircases, one of which is of stone. The whole is airy and well lighted; and now contains about thirty pupils without being crowded.

They next had the good fortune to engage very excellent teachers in dancing, music, and drawing, from Nottingham, Derby, and Lichfield, with a polite emigrant as French-master; and lastly applied to me for any ideas, I could furnish them with, on the subject of female education. And now, as their establishment has succeeded to their utmost with, have expressed a desire, that I would give to the public, what I wrote originally for their private inspection.

I have only to add, that a copy of the manuscript has been seen by many of the ingenious of both sexes, and much improved by their observations; to whom I here beg leave to return my most grateful acknowledgments.

DERBY, January 17th, 1797

THE TERMS OF MISS PARKER'S SCHOOL,

At ASHBOURN in Derbyshire.

EMBROIDERY and Needle-work of all kinds both useful and ornamental, reading with propriety, grammar, a taste for English classics, an outline of history both ancient and modern, with geography and the use of the globes, are taught by Miss Parkers; who carefully attend to the morals as well as to the manners of their pupils, and to their health as well as to their acquirements.

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<td>Geography, per quarter</td>
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<td>French, Music, Dancing, and Drawing</td>
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It is expected that each young lady will give a quarter's notice previous to her leaving school, or pay a quarter's board. Each young lady is required to bring one pair of sheets, two towels, a knife and fork, and a silver spoon.
The University of Nottingham
Local Studies Department.

APPENDIX VII

THE NEW MORAL WORLD.

INFANT SCHOOLS.

TO MESSRS. WILLIAM AND ROBERT CHAMBERS,
PUBLISHERS, EDINBURGH.

London, 4, Crescent-place, Burton-crescent.
1816, January, 1836.

Gentlemen,—I had yesterday put into my hands your "Educational Course," that I might read what you have published as the "Origin of Infant Education." I could not avoid being struck at the total want of all correct information upon a subject so important to the population of the world, and I hastily wrote a few lines to the Editor of the Truth in New Lanark, to draw your attention, and the attention of the public, to the gross errors which have been so long freely circulated upon the origin of Infant-schools.

In your "Origin," the only single truth which it contains, is, that Mr. Buchanan was appointed, by me, the first person to take charge of the infants whom I had brought into the newly-erected "Institution for the Formation of Character," opened by an Address from myself, on the 1st of January, 1816. Now, at this period, Mr. B. was a good-hearded, illiterate weaver, earning about nine shillings per week, but totally ignorant of all my views relative to infant instruction, or the formation of character from birth to maturity. He had a strong natural love of children, and the patience and forbearance necessary for my purpose, with a very pliable and teachable disposition, so far as his limited powers of mind would admit. These were his sole qualifications for the task I designed him to perform, knowing that an Infant-school-master to my mind, could be trained only in the Institution, under my own direction. But although James Buchanan was under my instruction nearly three years, before I sent him to London, he never comprehended, nor does he yet comprehend, more than some of the totters from its base, through its own weakness, and, as its character would, at that period, not admit of a greater advance into his dominion, to the full extent of their localities. The immediate management, following the instructions which I inserted in a publication so widely circulated and so long freely circulated upon the origin of Infant-schools.

The first masters who really understood how to manage an Infant-school according to my views, were two youths, of the kingdom. I learned from Mr. Simpson, of Edinburgh, one of the best Institution, of the name of Duon, and who filled the place of Buchanan when he was under my instruction nearly three years before I sent him to London; and under their immediate management, following the instructions which I gave them, with great ardour and enthusiasm, the Infant-school at New Lanark became in six months, in some degree, what I had for many years intended an Infant-school to be. Still, it was far short of my views, because the gross ignorance of society upon the subject of the formation of character would, at that period, not admit of a greater advance being made. One of the Duons was, at that time, not more than three years old; and one of these brothers is now, I learn from Mr. Simpson, of Edinburgh, one of the best school-masters in that city.

Now, every word in your first paragraph on the "Origin of Infant Education," is the reverse of the truth, except the preliminary appointment of James Buchanan to the care of the infants in the New Institution.

In your second paragraph, you say that "In the year 1816, New Lanark was visited by a party of statesmen, among whom were the Marquis of Lansdowne, Mr. (now Lord) Brougham, Mr. Smith, M.P. for Norwich, and Mr. Mill, of the India-house," &c. &c. So far from this being true, no such party of statesmen visited New Lanark in 1816. I believe neither Lord Lansdowne, Mr. Smith, M.P. for Norwich, nor Mr. Mill, of the India-house, were ever in the Infant-school at New Lanark; nor did Lord Brougham see it until 1819, when he was much more in the rear; I may add, that, in the rear, in 1816, I gave a plan for a wha I had for many years intended an Infant-school to be. See my "New View of Society," in which the principles of Infant Education are fully developed. I trouble you with this long letter, that you may correct your statements in your next publication.

I am, Gentlemen, Your obedient servant, ROBERT OWEN.

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GENERAL PROGRESSION, AND WHOSE BENIGN OPERATION IS FREQUENTLY RETARDED BY THE VANISH MEDIATING, AND SHORT-SIGHTED ASSUMPTION OF PERSONS WHO SEEK TO REDUCE UNIVERSAL PRINCIPLES OF TRUTH AND GOODNESS TO THE MAINTENANCE OF LOCAL ERRORS AND BLIGHTING INSTITUTIONS.

GENTLEMEN,—I have just been put in possession of a letter from Mr. Robert Owen, intended to set you right in your account of the "Origin of Infant Schools," wherein he does, with a very little ceremony, and still less of good taste, endeavour to put an extinguisher on me, and take the whole credit of the system to himself. Mr. Owen says he gave me the idea of an Infant School. This does not prove much either in favour of master or man. With the origin or science of the subject, he has yet no more knowledge than his pupil, Mr. Wilderspin, who, in his work, narrates as his own, that which I had published through five editions, before he knew anything of an Infant School. It is fortunate for me, and the cause of truth, that I was not three years under Mr. Owen's instruction, nor three minutes either, so that it is quite clear, I got no practical instruction either from Mr. Owen, or his pupil; for if his pupil knew now, he could not teach me much sixteen years ago, and as to Mr. Owen's work, which went through five editions, I confidently affirm, that I never read a single page of it, nor did I know, until I read his letter, of its existence; so that, neither practically nor theoretically did I get a single grain of information from either source, and therefore, could not narrate as my own, that which I had never seen. And as to the "old, interested party." I have never been backed by any party. Mr. Owen and the party, who professed to erect a Model School, never did it—their desertion both me and the cause they professed to have so much at heart, so that, of course, I alone am answerable for what I have written. Notwithstanding, however, although Mr. Owen and his party deserted their bantling and left to perish, I took care of it, nourished it, reared it to manhood—travelled from one end of the three kingdoms to the other, to promote it, and now, forsooth, they have no objection to take the whole credit of the thing, and pass me off as the greatest noodle that ever existed. It is quite clear, knowledge has not unfolded her ample page with that liberality she seems to have displayed of late towards Mr. Owen. But it does appear to me, that he does not display a vast amount of wisdom in choosing an individual, who, according to his showing, does not, nor ever did, know anything of the experience of Infant Education. Mr. Owen, having disposed of his man Friday, proceeds to dispose of me in the same manner, and to substitute in my places two youths, of the name of Dunn, and he informs us, that they really understand how to manage an Infant School according to his views.

Observe, not according to his plan, but his views; which views, according to his own letter, are only just coming into operation through the agency of these youths; so that it appears, that what has already been in operation I have some slight claim to; one of these wonderful youths we learn is to be found in Edinburgh, and is one of the best schoolmasters in that city.

Gentlemen,—When I had five distinct examinations of babies, at five different periods, in the Waterloo Rooms, I heard nothing of these youths; when I went to Glasgow, Paisley, Greenock, Rothsay, Leith, Dundee, Forfar, Aberdeen, Inverness, Dingwall, and most of your principal towns, during the space of four years, and conducted similar examinations, with similar results, I never met with either Mr. Owen or his youths; and yet, with the single dash of his pen, he would place me on a level with two bondsmen—Mr. Owen. It is fortunate for me, not according to his plan, but his views; which views, according to his own letter, are only just coming into operation through the agency of these youths; so that it appears, that what has already been in operation I have some slight claim to; one of these wonderful youths we learn is to be found in Edinburgh, and is one of the best schoolmasters in that city.

I have not seen an "Infant School as it ought to be," he has forgotten to point out such an institution of his own organisation; but I should have no difficulty in selecting one of mine in either of the capitals in the three kingdoms. I take it for granted, if Mr. Owen invented a System of Infant Education, he knows how to work it; if his pupil did not. We had Infant Schools in England before Lanark was built, and before either Mr. Owen or I were born; but they were not conducted as the Infant Schools are now, according to the system I invented. What Mr. Owen's views may be, I do not know; I have only given in my work, a very short account, of less than a third part of what I did—not what I thought; and I did not write about it at all, until I had personally proved its practicability. If you have made any mistake about a few persons who may have visited Lanark, it is immaterial, and unworthy of notice. In the main points, you are correct, and have given Mr. Owen quite as much credit as he is fairly entitled to.

I should not have troubled you with this, did I not consider that Mr. Owen, in his letter to you, had introduced my name in a very unfair and uncandid manner.

I am, Gentlemen, your obedient servant,

SAMUEL WILDERSPIN.
Mr. Dear Sir,—On my return from Liverpool, I received your letter of the 7th inst.

It gives me much pleasure to hear that Mr. G. D. is united with you in preparing a weekly feast for our Social Journal; I do not know any one who can aid you more efficiently. I hope other friends, who have a talent for writing, will also assist; it is only by constant exertion and continual pushing forward of our principles, that the requisite impression can be made upon the public to accomplish our purpose.

I have seen Mr. Wilderspin since he sent you the article of which your letter contained a copy. I am surprised he did not say he had forwarded such a communication to the "New Moral World."

He has written the article in much ignorance of the subject; it is much beyond his comprehension, but he has been a useful person in promoting the Infant Schools, such as they are, among the religious members of society. The best of these are very spurious productions, and it is a doubtful point with me whether, if they were to remain as they now are, over this kingdom and in other countries, the destruction of the mental faculties of the children, through the early impressions of superstitious which are thus forced into their minds, would not go far to counteract the other important benefits which these schools offer to both parents and children, among the working classes.

Mr. Wilderspin, from his own statement, appears to be quite ignorant of the origin of the Infant School which has occupied so much of his attention. He says, "We had Infant Schools in England, before Lanark was built, and before either Mr. Owen or I were born." Yes, there have been dame schools time immemorial, but until the "Institution for the formation of Character," was erected at New Lanark, and which was opened on the 1st of January, 1816, there was no such Infant School even thought of by any party, as the one which formed part of that Institution, and which was essential to the formation of the character which I had in contemplation many years previous in my mind, and the principles on which it was to be formed from infancy.

Yes, that was fully developed in my mind, and he was building his school, in which he has often been placed, and far be it from me to lessen his influence in society. He would, I am quite ignorant of the origin of the Infant Schools see half its extent or consequences. But Mr. Wilderspin, which has occupied so much of his attention, has been very industrious, and he has done the best in his power, under the very unfavourable circumstances which he has often been placed, and far be it from me to lessen his influence in society. He would, I know, now do much better than he has done, if the superstitious in various places where he has been would allow him. By his letter to you, he does not appear to be aware that the best of his present Schools are not half what the New Lanark Schools were, when he commenced his first School in Spitalfields, for I was with him very frequently when he was organizing it.

Mr. Wilderspin is also mistaken when he supposes that I deserted my "banding," as he terms it. I did not leave until an Infant School Society was established in London, to promote the formation of Infant Schools upon the New Lanark principles over the world, and I subscribed 30l. to assist its formation; but, on my return from America, I discovered that its original promoters had sold it, in fact, to the Church of England party, who have since applied my principles to promote their peculiar views of religion. But enough of this for the present; I have other matters of more immediate interest to attend to.

ROBERT OWEN.
"The object was to show that a large number of children may thus be simultaneously taught by one or at most two individuals, and that they may be kept in order at the same time. By engaging them in imitating the actions of their teacher, the attention of the children is occupied and kept alive and their physical powers are exercised as well as their observations. The necessity of using these appeals so frequently in the examination on Tuesday arose from the circumstances that Mr. Wilderspin and his young party were unacquainted with each other. The children are taught to think, to enquire, and to form an acquaintance with the common things around and by a plain induction learn obedience, a respect for truth and honesty, to bear and forbear, and to become social rather than selfish beings. Reading, spelling, the elements of arithmetic, geography and geometry are taught in the same simple manner, while religious instruction is adapted to the tender years of the pupil. Music, and rhyme have been found amongst the best vehicle of instruction and it was one of the most gratifying features of the day to hear so many innocent voices uplifted in the universal song 'Praise God from whom all blessings flow'. Action is also found an additional means of explanation and an assistance to the memory, but at the same time Mr. Wilderspin in his lectures deprecates the extravagant use of these adjuncts, and if it appeared to be the case on Tuesday it arose from the reasons already pointed out, namely, that the children had not all been rightly trained, and that there were many causes of excitement interrupting their attention. The examination occupied about an hour and a half."

EXTRACT FROM THE NORFOLK AND NORWICH GAZETTE, 26th March, 1836.

Samuel Wilderspin gave a demonstration of his system at Saint Andrew's Hall, Norwich, working with seven hundred children, most of whom were under seven years of age. The above account illustrates the emphasis on movement as a means of learning, and highlights the difficulties encountered when working with children used to more formal methods. (Norwich Local Studies Library).
FRANCOIS DELSARTE'S PROPOSITION DU SYSTÈME

Shawn, T. Every Little Movement
One of the most important improvements which have recently been intro-
duced is the elimination of Formal Reading, Writing, and Arithmetic from the
Time Tables for children below the age of five years in our Infant Schools.

The training of these young children consists wholly of intelligent Kind-
gerden occupations for the quickening of the senses and the development of their
mental and moral faculties.

Sand is being more and more utilized for teaching the elements of Drawing,
Writing, and Modelling; the latter occupation introducing the more difficult
exercise of Clay Modelling.

The children are taught to draw large objects in coloured chalks on straw
boards, on the floor, and on boards placed round the walls; the latter are chiefly
used for Free and Memory Drawing.

Designing and Building are taught by means of Kinder-Garten gifts, small
wood bricks, tablets, sticks, thread, rings, shells, beans, and seeds.

Picture Lessons are universally used as a means for the cultivation
of observation and language, and for the encouragement of intelligent verbal
descriptions.

Nature Lessons are made to vary month by month according to the
season of the year. They greatly assist in cultivating the intelligence of the
children.

Reading in the upper classes is taught chiefly on the Phonetic Method and
by the use of several interesting and varied narrative and Fairy Tale Readers.

No formal drill is now taken in Infant Schools, but only rational exercises, for
the full development of the body, such as walking, running, jumping, skipping
and breathing exercises, movement plays, and Kindergarten Games—taken
in the playground when the weather permits.

Careful supervision of playground is, I am glad to report, now almost universal.
All teachers, as a rule, go out with the children at play-time. Many of them also
take part in the organised games.

Several Conferences have been held lately between Members, Teachers, and
Inspectors, with a view to the more intelligent co-ordination of work. These
Conferences have been well attended, and the subjects have been discussed with
much enthusiasm. As a practical result, the Infant Mistresses have agreed to
draw up schemes of work for Class I. in the Infant Schools in consultation
with the Head Teachers of the Senior Departments.

I believe it is also the intention of Head Teachers in Senior Schools to
allow Standard I. Teachers to visit the Infant School as frequently as possible, to
see the Kindergarten methods of teaching.

By this means we hope to be able to bridge over the difficulty that now
exists when the infant children leave the bright, sympathetic teaching in Infant
Schools for the necessarily more formal work of Standard I.

Needlework.—Owing to the large increase in the spread of short sight
amongst girls, Needlework is now omitted from Infant Schools. Paper Folding
and Cutting, leading up to garment cutting, is taken in its stead.

Our set purpose in Infant Schools is to form and strengthen Thought,
Power, Imagination, and Individuality.

I am pleased to learn that the Committee have decided, as opportunity offers,
to remove all antiquated galleries from Infant Schools, so that the children may
have more space for movement.

Nottinghamshire
Records Office
City of
Nottingham
Education
Committee
Minutes
1903-1915.
It is gratifying to report that excellent progress is being made in our
Infant Schools.

Nearly all teachers are taking the fullest advantage of the freedom
given to them by the Code, and are adopting the new order of things
with zeal and enthusiasm.

The Committee issued in the early part of the year a "Model Tim-
table," which the teachers have welcomed, and used as their guide.

The advantages of the new over the old Time-table are many:—
Lessons of a formal character are not given below the age of five
years. No lesson is of longer duration than 15 or 20 minutes.
Each lesson is followed by an interval for rest or play.
Needlework is eliminated.
Games and play are taken in the open air whenever possible.
Reading is taught chiefly on the phonetic system, combined
with other intelligent methods.

Writing. A bold round legible style is encouraged as it appears that
this is the best foundation for future work. Specialisation in style at
this early age is undesirable.

Number is taught almost entirely in the concrete by the handling of
objects in the course of directed play.

Drawing is a special feature of our Infant Schools. Its aim is to
develop freedom of movement and accuracy of eye and hand.

Brushwork has been largely discontinued. It is a very expensive
and difficult occupation for young children and many of the results
obtained are little better than daubs, which do not justify the outlay.

Modelling in Clay and Dough is taken in connection with other
subjects in order to quicken observation and develop manipulative skill.

Collective answering, which encouraged parrot-like repetition, has nearly
disappeared from our Infant Schools and has been replaced by individual
answering, which stimulates thought and effort.

Singing and Poetry.—Praiseworthy thought and care are bestowed
on the selection of good poems and songs.

The Inspectresses have devoted special care to the weak schools in
order to raise them to a higher state of efficiency, and their efforts have
been productive of much good.

Mr. Hales, H.M.I., writes:—
"I have been taking Mr. Kenney Herbert (Chief Inspector of the
District,) into some of your Committee's Infant Schools, and he expresses
himself much pleased with them."

Physical Exercises are restricted to organised games and play; formal drill is quite unsuitable for young children.

Discipline. The Committee will be glad to learn that corporal
punishment in our Infant Schools is almost unknown.

Furniture. We are grateful to the Committee for deciding to
remove antiquated galleries and to replace them by furniture which gives
suitable support to the Infant Scholars, and allows freedom of movement.

1905-1906
The most encouraging feature of our Infant Schools to-day is the great interest taken by many of the Teachers in true Kindergarten teaching, as the result of GREATER STUDY OF THE CHILD.

Kindergarten methods are more intelligently understood; mere mechanical repetition has nearly disappeared, and Infant teaching is becoming a living thing.

Most teachers appreciate and adopt the new order of things; a few, however, fail to lift themselves out of the old traditional grinding groove.

The natural method from the concrete to the abstract, from the known to the unknown, is now generally followed. The best teachers draw upon the child's own knowledge and gradually, by easy stages, increase that knowledge. They utilise fully the child's powers of observation, its love of questioning and movement.

Intelligent teachers note that the natural impulse of a child is to chatter all the live-long day, and that to repress this tendency when the child enters school is to rebel against a fundamental law of mental growth and development. Therefore, they commence in the earlier stages of a child's school life with lessons in language—by learning to talk, instead of by useless, meaningless lessons in reading.

Expression lessons are largely encouraged. The child expresses what it has either seen or heard in its own words, or by means of drawing or modelling; and no effort is spared to make the child self-reliant.

Stories enter largely into the curriculum, preparing the way for the more formal lessons in Literature, History and Geography in the Senior Schools.

Joy, which is one of the greatest aids to the full and harmonious development of a child's powers, is a prominent element in our schools.

The "Schoolroom tone" is being banished and the child's inventive powers and activities are allowed free play under the most favourable conditions possible.

Iam fully convinced that the more intelligent teachers in the Senior Schools realise, equally with the Infant teachers, that no system of education can be successful which has not as its foundation a bright, free and intelligent Infant Course; that excessive forcing is harmful; and that the ability to imitate and repeat is not intelligence.

Some teachers devote much thought and time upon the neat appearance of their Schoolrooms, making them bright and pretty with suitable pictures—"few and good" is their motto—growing plants, flowers and birds, all of which have unconscious influence in moulding the aesthetic taste of the child.

Kindergarten games, simple and unadorned, carefully chosen, both as regards words and music, have entirely superseded the old action songs, and stiff, rigid, ungraceful drills and marches. Correct walking exercises and deportment receive more attention. These exercises are taken in the open air, whenever the weather permits.

1906-1907
Most of the Infant Schools continue to work on approved and intelligent lines. A wider knowledge of the young child’s mental and physical needs, smaller classes and sectional work, are all well exemplified in our infant work and organization.

**Educational Handwork.**—Handicraft has made marked advance during the past year, and every Infant School devotes the greater part of the afternoon session to this work, which must have a far-reaching effect upon the industries of the City. In those schools where the Head Teacher is skilful, enthusiastic and progressive, toy-making, modelling in paper and clay and other media, have proved valuable forms of handwork.

**Co-ordination of Work.**—Co-ordination of work between Junior and Senior departments is progressing satisfactorily, largely owing to the stimulating influence of the Froebel Society, which has permeated the whole atmosphere of our educational system. By means of lectures and demonstrations it gives the teachers the opportunity of coming into contact with the highest educational thought of the day.

**Physical Exercises.**—Exercises which cultivate the harmonious development of all the organs of the body are encouraged in Infant Schools; and to this end formal drill has been entirely discarded. The teaching of Old English Games and Morris Dancing, together with Folk Songs, has recently been revived in our schools. Morris Dancing has been found excellent for the Junior Schools, but the dancing steps are too intricate and strenuous for infants. The Old English Games are, however, quite suitable for infants as they tend excellently to develop the natural powers of the child and foster a taste for simplicity and create a love of our national music and song.

**Open-Air Classes.**—Although the Committee have not been able to establish Open-Air Schools they encourage the teachers to utilise to the utmost the playgrounds for teaching purposes. The small chairs and tables recently introduced assist admirably in open-air teaching, each child being allowed to carry its own chair into the yard when the weather permits.

It is sincerely to be hoped that teachers will take greater advantage of this facility for open-air work and that playgrounds will be used for games and lessons whenever possible.

Difficulties have arisen where playgrounds are used by both girls and infants, but with a little “give and take” arrangement between the Head Teachers concerned this difficulty may be overcome.

**Reading.**—Fairy tales, stories, legends, and good poetry now form a special feature of our Infant Schools, thereby, it is hoped, cultivating a taste for literature and training the powers of speech and imagination, instead of encouraging mere mechanical reading.

**Pictures.**—Pictures are selected with the utmost care in order to develop the child’s love of the beautiful. The Castle Museum Committee have lent several good works of art to some of our schools, and it is to be hoped that this Art Loan scheme will be more fully extended.

1909–1910
It is gratifying to be able to report that the Infant Schools of the City as a whole rank amongst the first in the country, owing to the zeal, sympathy and intelligent co-operation of the teachers, and to the valuable lectures and demonstrations given under the auspices of the Nottingham Branch of the Froebel Society.

The most disappointing feature of the schools is the increasing number of children who are unfit through lack of fundamental knowledge to be admitted into the Senior Departments on reaching the age of seven years.

These dull, backward, and delicate children are a source of great hindrance to the successful working and organisation of the Infant Schools.

Many of the older and more experienced Masters and Mistresses are strongly of opinion that more defective and abnormal children are admitted into the schools now than in former years.

DULL CLASSES.—There are in the City five Centres provided for training these dull, backward and delicate children, viz., Bath Street, Leen Side, Ropewalk, Shelton Street and St. Mary's. Each class is restricted to thirty in number, and the children are taught, whenever possible, by a specially selected, intelligent, sympathetic Kindergarten. More of these classes are needed in order that they may be so located as to be within easy reach of children in all parts of the City.

MEDICAL INSPECTION. A material cause of the higher average age in Infant Schools is the introduction of Medical Inspection. All children suffering from ringworm, sore heads, filth, and other contagious diseases, which are so prevalent in infant years, are now rigidly excluded from attendance at school. The average annual exclusions from ringworm alone during the last two years was 682. The period of exclusion of the infected children varies from one month to two years, and, in very severe cases, for an even longer period.

Formal Reading, Writing, and Number receive careful attention in the upper divisions of our Infant Schools; and normal children, who have been in these departments for about two years, are well able to undertake Standard I. work between the ages of seven and eight.

OPEN-AIR TEACHING. Awnings have been provided by the Committee in 24 playgrounds. They are greatly appreciated and fully used, and have proved most valuable aids for promoting both the physical and mental development of the children. A further extension of this work is being tried at the Leen Side School, where a shelter covered with corrugated iron is being erected for the continuous outdoor instruction of backward and delicate children. The Mistress proposes to procure very warm overalls for the use of the children during the winter months.

EXPERIMENTS.—This year has been exceptionally fruitful in experiments in Infants' Schools.

Free Time Tables are being gradually introduced. These tend to enable the teachers to consider more fully the needs of the individual child, and give scope for educational experiments.

Much time is being devoted to training the children in the power of speech. Expression plays, dramatising of fairy tales, and simple eurythmics form a part of all well-thought-out schemes of work.

Children are trained in habits of neatness, cleanliness and decency. They are taught to dress and undress, and to do everything possible for themselves, so cultivating self-reliance, kindliness and consideration for others. Simple hygiene, including the care of the hair, teeth, nails and the proper uses of pocket handkerchiefs forms an important part of the instruction in all Infant Schools.
The work of the Infants' schools generally, has been characterised by steady and intelligent effort, and high aims and ideals.

In most schools the child's activities and needs are recognised and form the starting point of all well thought out schemes.

**CARE OF THE BODY.**—The health of the child has received greater consideration than ever, and it is gratifying to find that more attention is being paid to personal hygiene and the formation of good habits.

The careful daily inspection of each individual child has made a marked improvement in cleanliness. It makes considerable demands on the time and patience of the teacher, but the improved appearance of the children and the knowledge of good work done, amply repays the labour involved.

Through the kindness of the Baths Committee arrangements have been made whereby some seventy-five children from the Colwick Street school enjoy a good warm bath weekly.

The Mistress reports that the children delight in the bath, and that their physical condition has been greatly improved thereby.

**RETARDED DEVELOPMENT.**—One serious drawback to the working of Infant Schools is the fact that so many children enter with retarded development of body and mind.

This retardation has to be overcome largely during the earliest years of school life, and is due mainly to special causes such as adenoids, deafness, ringworm, measles, fever, and other infantile ailments. This accounts in a large measure for the children who are unable to take their places in the Senior Department on reaching the age of seven years.

**PHYSICAL EXERCISES.**—Development of the body is secured by games, plays, dances, and simple rhythmic movements in the open air when possible.

These are followed by short periods of rest. Such apparently simple things help to develop balance control, and nerve steadiness.

**EXPERIMENTS.**—In many Schools systematic observations are carefully noted and recorded.

**FREE TIME TABLES.**—Experiments were made last year in one or two Schools with Free Time Tables. These have been extended this year to more Schools with very good results.

The teachers report that the Free Time Table has many advantages over the old formal one, it offers better opportunities for sectional work and individual training, with consequent cultivation of self-reliance and initiative

*MRS. ROADKIGHT.*

1914–1915
V. FROEBEL SOCIETY OF GREAT BRITAIN AND IRELAND.

During the last few months a Branch of the above Society has been formed in the city and the members now number about 250.

1907.
Jan. 12th—Social Evening in aid of Local Library.
Mar. 9th—Address on "The Life and Work of Pestalozzi," by Professor Henderson; and Lantern Pictures of American Schools, by Mr. J. B Hughes. Councillor E. L. Manning, Chairman.

The excellent educational work which has been done by the Nottingham Branch of the Froebel Society since its inception less than three years ago, has so far commended itself to the teachers in the City and District that the membership has been increased to over 500.

With the generous support of the Education Committee and the University College Council the Branch has been in a position during the past year to engage some of the best lecturers on the various phases of educational work. All the lectures have been well attended and greatly appreciated by the members.

The Society continues to stimulate in our teachers the keenest interest in the principles underlying true education, and is thus developing a wider spirit of cooperation, a broader sympathy, and a happier atmosphere in our schools.

The following Lectures, etc., have been organized during the year ended March, 1908:

1907.
May 2nd—"At Home," Castle Gate Hall.
June 14th—Nature Ramble.
July 1st—Lecture. "Education in Japan," Baron D. Kikuchi (former Minister of Education in Japan and President of Imperial University, Tokyo). The Right Worshipful the Mayor, J. A. H. Green, Esq., chairman.
Nov. 7th—Address on "The Teaching of History" by Mr. F. Northrop, H.M.I. Professor A. Henderson, B.A., chairman.
Nov. 29th—Annual Meeting and Social.

1908.


Feb. 28th—Discussion on "What may be reasonably expected of a child leaving the Infant School to enter the Senior Department." Professor A. Henderson, B.A., chairman.


A lending Library has been established in connection with the Branch. It contains a very comprehensive range of books likely to prove of interest and help to Kindergarten teachers, including the works specially recommended by the National Froebel Union.

The Committee are pleased to report that at the July Examination of the National Froebel Union nine of the members of the Nottingham Branch obtained the Elementary Certificate, and one passed in all the subjects of part t, Higher.

The excellent series of educational lectures held under the auspices of the Nottingham Branch of the Society, and the general social programme have so far merited the interest and support of the teachers in the City and District that the membership has been increased to nearly 600.

The Society endeavours by means of lectures, discussions, and the local library of educational works, to bring valuable thought to bear upon the training of the child, and to stimulate a keen interest in the principals underlying true education.

With the continued generous support of the Education Committee, and the University College Council, the Branch has been in a position during the past year to engage the following well-known lecturers on the various phases of Educational Work:

1908.

April 4th.—"Herbart." Professor A. Henderson, B.A.
Arthur Armitage, Esq., Chairman.

May 12th.—"The Ideal Nature Study." Rev. A. Thornley, M.A., F.L.S.
Mrs. A. W. Black, presided.


Mr. Councillor Sands, Chairman.

Nov. 28th.—"Open-air Schools." Dr. Frederick Rose (London C.C.)
Miss Haywood, presided.

1909.

Jan. 19th.—"The Teaching of Geography." H. J. Mackinder, Esq., M.A.
Dr. G. S. Turpin, Chairman.

Feb. 20th.—"Some Criticisms and Suggestions on Various Phases of School Routine." J. Payne, Esq., B.A.
Professor A. Henderson, B.A., Chairman.

All the lectures were well attended and greatly appreciated by all present.
May Day Festival at Whitelands.

On Monday the students of Whitelands held their second May Day festival, and elected their second May Queen. They own the origin and the gifts of this festival entirely to Mr. Ruskin, who has, without doubt, put on a red letter day into the Whitelands calendar. Various boxes of flowers arrived from different parts of the country on Saturday, and a good many flowers were bought. A flower-stall keeper, opposite the college, soon disposed of all her carnations, tulips, narcissus, forget-me-nots, and stocks; as well as several geraniums, roses, and one grand white lily, in pots, for the chapel decoration.

On Saturday the books arrived, and were all prepared for the queen's presentation and signature. The college prize label is placed in each, and it bears Ruskin's own signature.

Very early on Monday morning the students and governesses were at work making the wreaths and bouquets for the large lecture room and the chapel. There were large wreaths of cowslip and bluebell, and many other beautiful common spring flowers, tastefully arranged in the large lecture room. The gas lamps were nearly concealed with circular wreathes of the same kind of flowers. The chapel was exceedingly beautiful. The flowers there were mostly white—lily of the valley, spires, and the grand lily aforesaid. The Principal's room and the governesses' room were tastefully decorated. Every student carried a bouquet and a small basket of flowers; many had flowers in their hair; others wore wreaths sewn on their dresses, or had flowers tastefully arranged upon them in knobs. Most of them were white or white dresses, and the service in "chapel" was one of the prettiest and most beautiful that has ever taken place in the college. Next year, all being well, the service will be held in the Chapel, which is nearly finished. The present "chapel," or prayer room, will then be available for other purposes. There were flowers everywhere.

After the service the students assembled in the large lecture room, and there were present a few friends—Mrs. Severn (Mr. Ruskin's cousin), Mr. Farcoxe, the Misses Gale, and Mrs. and Miss G. Blunt. One hundred and forty girls in white in a beautifully and tastefully decked room, each girl with her bouquet, and wreath, and basket of flowers, formed in themselves a sight not often seen.

The Principal gave a brief account of what was to be done, and, after a song, the election took place. Each girl had a slip of paper given her, and was told to write the name of the junior she wished to be queen. The voting papers were then collected, and handed to three governesses to be counted, and the votes entered on a sheet of names carefully prepared and ruled beforehand.

While this was going on Miss Stanley gave a short account of Mr. Ruskin's early days, with special mention of his mother, and the care she took with his education. She gave a short account of Brantwood, his lake home, which she had visited, and stated some aphorisms from his works that might be useful to students.

Mrs. Severn thanked her in a graceful speech in Mr. Ruskin's name, and mentioned anecdotes specially from her own memory.

It was now declared that the election of a large majority of students had fallen on Gertrude Bowes. Accordingly, she and the monitors, Jane Webster (the queen's senior student), and Sarah Pratt, went to the Principal's room, to arrange who were to be the envoys of the twenty-nine volumes. The queen herself had "Queen of the Air" by law, and gave "Seven Lamps" to Jane Webster as her first maiden. Sarah Pratt had a volume of miscellaneous pamphlets.

During this time Miss Kemm gave the students a short account of Old English sports connected with May and May Day.

The queen was then taken to Miss Stanley's room to be robed, and the procession was quickly arranged in the lobby, which was lined on each side by the students. This was another extremely pretty sight. Two long rows of girls in white dresses, and decked with flowers, formed a guard any queen might have been proud to pass through.

First went a student carrying, on a velvet cushion, the gold cross and necklace, specially made for the occasion, and designed by Mrs. Severn; next, six students carrying the books to be presented; then, the queen "dowager" of last year, wearing her cross, but no flowers except "forget-me-not;" and then the queen, with her special crown of honour and train-bearer, the Principal's little daughter, Muriel.

The seniors fell in after the queen, and entered the room in due order of procession and took their seats. The juniors also fell in and entered by the other door, so that all were quickly in their places, and then a song was sung in honour of the queen. After which, Mrs. Severn placed the crown on the queen, congratulating her, and gave her the master's duty. Miss Stanley gave her a grand bouquet of lilacs of the valley sent with his duty by the Rector of Chelsea.

"Queen of the Air" was presented to the queen by Mrs. Severn; and the grand prizes were then given by the queen to the twenty-eight students whom she had chosen. Proud, indeed, might they be to be chosen; for the volumes were the whole of the current series of Mr. Ruskin's works (except "Fors") in his own special binding—purple calf and gold. Each volume was given for a special reason—e.g. She works hard; The queen likes her; She can draw; She knows some botany; She is excellent at needlework; She helps other girls, &c.

The following is a list of the books—


Each girl, on receiving her book, knelt and kissed the queen's hand.

The Principal then, on the part of the students, tendered their best thanks and their heartfelt love to Mr. Ruskin, and these Mrs. Severn undertook to deliver. He pointed out to them how much real pleasure was to be obtained by trying to give pleasure to others. He advised them to cultivate reverence for all that was good and great, and to begin by showing so much reverence for their prizes as to read them carefully, with vigorous use of the dictionary, and on no account ever to lend them. They were all to be enjoyed in education. Mr. Ruskin's definition of it was, to teach people to do right and to make them love it.

After the National Anthem, the queen proclaimed a whole holiday. Some students, however, remained and carried all the flowers to various hospitals.

The School Guardian [May 6, 1882]
THE PETERBOROUGH ADVERTISER, SATURDAY, MAY 3, 1890.

MAY DAY FESTIVAL AT PETERBOROUGH.

On Thursday, the 1st of May, one of the most beautiful of the English festivals was revived at the Girls' Middle Class School, Bridge Street, in "The Crowning of the May Queen," with the attendant festivities, Maypole Dancing, May songs, etc. Some years ago Mr. H. L. Bonham, the great writer on art subjects, introduced the May festival at Whitland, the large training college in London for school mistresses, and every year, on the 1st of May, the Crowning of the May Queen takes place in the presence of a large and distinguished assembly. This year, by the way, the Royal Highness the Duchess of Albany was announced to take part in the festivities.

The festival on Thursday at Peterborough was arranged by Miss Rafford, one of the assistant mistresses, who was trained at Whitland College and it was held on the same plan as at Whitland. There were two celebrations of the festival, afternoon and evening. The large school was decorated as fiery as all schools, and the Maypole and pageantry were carried out with enthusiasm, and the school was decorated with palm, flowers, and garlands. In the afternoon, the school was treated to a good deal of Maypoles from which the black and green ribbons were pulled in true old English fashion.

On either side, space enough left for the enjoyment of the ladies, around the Maypole were arranged seats for the general throng of Maypole maidens, who were seated on the mark, were a parade at the school. The spectators formed the barricade, and were accommodated in the second story (now thrown into use and the gallery. There was a good attendance in the afternoon, but a great deal of noise in the evening; when the place was packed. Everything seemed as if the school was the centre of attention. The music and the dancing was very good, and the Maypole and pageantry were carried out with enthusiasm.

APPENDIX XIII

AN ACCOUNT OF THE MAY DAY FESTIVAL AT PETERBOROUGH GIRLS' MIDDLE CLASS SCHOOL, BRIDGE STREET.
Dance of the Months.

Characters in drama: Queen Summer, Heralds, and twelve children to represent Spring, Summer, Autumn, and Winter, with attendants dressed in green to represent leaves.

3 for Spring 3 for Autumn
3 for Summer 3 for Winter

The Herald.—The Seasons, Queen Summer, do greet you.

Queen Summer.—Bid them approach.

The Three Spring Months advance hand in hand to a dance movement.

We shiver and shiver, but here we be,
Gallant and merry, as you can see,
Ready to rout old Winter, and cover
The land with fair flowers from one end to the other.
Perform a dance.

The Three Summer Months advance hand in hand to a dance movement.

With roses and lilies, not daffodowndillies,
As Spring would have seen,
But with fragrance and beauty and riot of perfume,
We greet thee, O Queen.

Dance.

The Three Autumn Months advance hand in hand to a dance movement.

Sheaves of glowing corn and purple heather,
Nut-boughs and bramble berries all aglow.
Fruits of earth, of hill and dale and mountain,
As gifts we show.

Dance.

The Three Winter Months advance hand in hand to a dance movement.

Warm fires and curtains drawn and happy circles,
O Queen, is now the gift I bring to you.
Few flowers and fewer fruits, yet they are welcome,
The gifts I show.

Dance.

Queen Summer.—

Gather ye round me,
As friends, not foes,
All do I welcome
With each wind that blows,
Each in his season
Has gifts to bestow.
So gather ye round me,
Dance high and low.
Sing for the Springtime,
For Summer aglow.
So gather ye round me,
Dance high and low.
For Autumn and Winter
With ice and with snow.

General dance to conclude.

Step forward with right foot and hop on it, raising left foot in front, bending body to right and waving arms to right. 3 beats
Step forward with left foot and hop on it, raising right foot in front, bending body to left and waving arms to left. 3 beats
This is done eight times, the three children following each other round in a circle.
Step to right with right foot, and point left (4th position), bending body to left, left arm curved in front of waist, right arm raised and curved above head. 6 beats
Step to left with left foot, and point right (4th position), bending body to right, right arm curved in front of waist, left arm raised above head.
This is done to right and left alternately four times.
Glide and curtsey to left, rise and point right foot (4th position), bending body to right. 4 bars
This dance is repeated for the summer months, omitting the glide and curtsey.
The Guild of Play Book of Festival and Dance for Little Children.—IV

Sun, moon, and stars, in heaven so high—
Shine down on me.

Each night I see you light your lamps
For all to see.

I watch you, Sun, shine in the west,
When Lady Moon walks east.
The little stars run here and there,
From big to least.
The sky grows violet blue, and then
You make night day.
Take, gentle Sun, and Moon, and Stars
A child's thanks, pray.

Several children representing flowers enter, holding hands, in
groups of twos and threes, with the following step—

Step to right with right foot. 1 beat
Glide forward with left foot. 2 beats
Bring right foot up behind left, 3rd position. 3 beats
Repeat to left, beginning with left foot. 3 beats

This is done eight or sixteen times to enter and move round in a
circle; then they slowly lie down in groups and
fall asleep.

A child enters who represents the Sun.
She glides in and out of the flowers, placing her hands on the
head of each flower in turn, when they slowly wake
and rise up, rubbing their eyes.

The flowers dance round the Sun and in and out of each other
with light, tripping steps, bringing their arms slowly
round in a circle over the head.

The Sun places her hand on the flowers again, and they slowly
lie down and fall asleep.

Where each child has fallen asleep, the Sun in the background
sinks to rest.

A child who represents the Moon, screened by children repre-
senting Clouds, enters and stands in the middle of
room or platform.

The Clouds separate, and the Moon rises slowly from the ground,
when eight or sixteen children representing Stars
enter and group on either side of the Moon.

The Stars take three steps towards the Moon, beginning with
right foot, arms extended to side; then kneel,
waving hands in front of breast (crossing them).
Repeat, retiring.

The Moon now moves round in a circle with light steps, facing
outwards, while the Stars group round and form a
large Star round the Moon; then they slowly kneel,
facing outwards.

Kimmons, G.T. The Guild of Play Book for Little Children
(London: Curwen & Sons Ltd., Book 4, 1912)
page 22.
PAVANA AND GALLIARD—"The Earl of Salisbury"— Mr. Byrd (1538-1623)
Accompanied on the Harpsichord.
The oldest of the Dossen Dances; it reached the height of its popularity in the reign of
Henry III of France, circa 1580. The Galliard is a gay, merry dance which sometimes
followed the Pavane to amuse the lookers on.

DANCE—"Canaries" (To the Queen's Command Music)
Orlando Gibbons (1583-1625)
Little is known of this dance, but Shakespeare mentions it in "The Winter's Tale".
It takes its name from the Canary Islands.

DANCE—The Coranto ("Lady Riché")—From the Fitzwilliam Virginal Book
The Coranto was introduced from Italy into France in the sixteenth century by
Catherine de Medicis.

SONG (from the third and last book of Songs and Aires)
John Dowland (1562-1626)
"Time stands still while gazing on her face."

IRISH FOLK-SONG—"The Cuckoo Madrigal"
The Singer: FLORA MANN.

DANCE—The Tournion
Accompanied on the Harpsichord, Viola d'Amore, Viola da Gamba.
The steps and music from Arbeau Orchesographie, 1588, the oldest book on dancing
in the British Museum. Depicted and taught by Mrs. Woolnoth. The Tournion
is like a Galliard, but the steps are running instead of leaping.

VIOLA D'AMORE—The Irish Ho-Heane.
(Transcribed for Viola d'Amore from the Fitzwilliam Virginal Book by G. S. Saind Gorge.)
KATE CHAPLIN.

THE CHACONNE (music from the "Fairy Queen")—Henry Purcell (1658-1695)
The Chaconne is a stately dance in slow triple time. It is of Spanish origin, but
became modified after having been introduced into France. Musically, the Chaconne
corresponds to the air with variations.

CONCERTO in F minor for Harpsichord,
with String Quartet Accompaniment—J. S. Bach (1685-1750)
Moderato. Largo. Presto.
NELLIE CHAPLIN.

MINUET—Scored by F. Cunningham Wood
Accompanied on the Harpsichord.
The minuet is a beautiful little Minuet by Dr. Philip Hayes, of Magdalen
College, Oxford. It is called "The Lady Elizabeth Spencer's Minuet," and was
performed in the "Maid of the Oaks" at Blenheim Palace in 1713.

DUETS—"Let us wander"
"Sound the Trumpet"
The Singers: FLORA MANN AND LILLIAN BERGER.

SOLO: VIOLA DA Gamba—"Plainte"
"La Napolitaine"
De Caix d'Harcelais (1750)
Viola da Gamba by Harah Norman (1718).
MABEL CHAPLIN.

SABABO—The music of the Sababé by Désor海拔, 1672. (From "1st")
Accompanied by String Quartet and Oboe as in the original score.
This dance is of Arabic-Moorish origin, and dates back to Spain of the 10th century.
It was originally a wild character, but after crossing the Pyrenees was transformed
by the French into a noble and stately measure.

THE DANCER: BEATRICE LAKE-TAYLOR.

THE FORLANA—Old Italian (scored by Kate Chaplin)
Taught by Madame Lucie Carnoni.
The Forlane (Itt) (Fourlane, Fr.) is a lively peasant dance of Frail. It is a little like
the Tarantelle, but no so elaborate. Sometimes the dancers imitate the movements
of the Gondoliers. It was frequently introduced into the French ballets of the 18th
Century.

TARANTELLA—Italy—Rusini (1792-1868)
This fascinating dance is supposed to have derived its name from the tarantula, or
venomous spider of Apulia, the bite of which, according to medical opinion, curable
by music and dancing.

THE DANCER: DOROTHY BOWETT.

INTERVAL.

SCOTCH DANCE—A Lilt.
The term is of Scottish origin and used both as verb and noun, meaning to sing, pipe,
or play cheerfully. Whenever, in the absence of a musical instrument to play, for
dancing, the peasants sing lively airs to the customary syllables "la-la-la," it is called
"liling."

THE DANCER—DOROTHY CHAPLIN.

OLD ENGLISH DANCE.
These quaint old dances of England, taken from Playford's Dancing Master (1655),
are characteristic instances of the fresh, unaffected, graceful movements of the early
side in England, and, as such, are of peculiar fascination and importance. (They
were first revived in 1906 by Nellie Chaplin.)

KEMP'S JIGGIE.
In 1599, William Kemp, a comic actor of high reputation, danced from Norwich to
London. Probably this dance bore Kemp's name simply because he made it
popular by his acting and his flashes of extemporize wit. He himself says "he spent
his life in mad jiggies."

ADON'S SABANDE.
The origin of this title, like so many of the Playford dances, is quite unknown. The
dance tune is beautiful, and the dance graceful.

SONG—"The Lass with the delicate air"—M. Arne
The Singer: FLORA MANN.

OWISTREY WAKE.
A dance named after the Welsh border town in Shropshire.
Harmonized and Scored by R. L. Cox.

DARKASON: "Darkason," a popular dance, by all accounts, of the time of Henry VII, is another
distinctive type of a dance which grows out of the old "septuagesima" folk songs of
which the "House that Jack built" is a remarkable instance—yet it proceeds it is
peculiar in that the dancers, standing in a row facing the spectators, begin in the middle.

HUNT THE SQUIRREL.
This must not be confused with the Morris Dance. Hunting the Squirrel, in which the
route and figures are quite different. Hunt the Squirrel comes from the 17th edition
of Playford's Dancing Master.

SWEET KATE.
A merry dance for my maiden

PROGRAMME.

APPENDIX XV
APPENDIX XVI

RADFORD BOULEVARD PLAY CENTRE.

Number of meetings during session 69. Average number of children during each month:—October, 155; November, 175; December, 230; January, 219; February, 213; March, 210.

*There were three meetings in February and three in March, when Infants were excluded owing to Radford Boulevard School being closed on account of measles.

STAFF.—Superintendent, four assistants each evening and pianist from October to December.

During this period no boys over 10 years of age were admitted.

It was found necessary, however, to have a class of older boys as there were so many applications. Consequently another helper was appointed to commence January 5th, 1920.

Folk and National songs were taken by the Superintendent for 15—20 minutes while the helpers were arranging their rooms and apparatus. About 5.40 p.m. children went to the various rooms while music was played.

ROOM I.—Boys, 11 to 14 years, two nights Painting and Drawing, one night Toy Making or Dramatics. Story books, children’s newspapers, and quiet games were also accessible for those who preferred them on all evenings.

ROOM II.—Girls, 10—13, Boys, 10—11. Doll dressing, Raffia stitching, Cretonne and cardboard boxes and tidies, picture and story books, quiet games, e.g., dominoes, draughts, etc.

ROOM III.—Boys and Girls, 8—10 years. Rhythmic plays, parlour games, charades, stories and dramatisation, quiet games, e.g., snakes and ladders. Animated shows and Noah’s Ark, picture books.

ROOM IV.—Boys and Girls, 5—7 years. Toys, singing games, parlour games, stories and dramatisation, dumb charades, picture books, guessing games and riddles, skipping.

HALL.—Dancing and Games. Boys from Rooms I. and II. who wished and girls from Room III. came into the hall for country and Morris dancing and changed at half time with boys from III and girls from II.

There were several evenings when weather was suitable for outdoor games and these opportunities were taken advantage of.

DISMISSAL.—Ten minutes before closing time all children came into the hall in fours and marched, ran, walked, skipped, etc. to music round the hall in a perfectly free and happy manner—singing when music suitable. The children then sat in a ring on the floor and were entertained each evening by two or three volunteers with a song, recitation, dance or funny story. The National Anthem was then sung and all walked out to music.

THE CLOSING NIGHT, March 30th, took the form of an entertainment. There were present between 400 and 500 children and about 30 mothers.

The children gave dances, songs and dramatisation of The Pied Piper and Scene from Hiawatha—work done during the Play Centre Session.

LILIAN M. FRANKS, Superintendent.
EXTRACTS FROM THE REPORT OF MUSIC, ART AND CRAFTS AND DRAMA IN TRAINING COLLEGES, 1928

FOLK DANCING

The revival of English folk-dancing followed the foundation of the English Folk Dance Society in 1911. Since that time Folk Dancing has gradually found a place in the curriculum, and still more in the recreation, of nearly all the Training Colleges.

The dances are almost invariably taught by the lecturer responsible for physical instruction and games, usually in the last ten minutes of the periods allocated to physical education. Music is supplied either by a gramophone or a piano or fiddle. Where the dancing is mainly or entirely recreative the lecturer may be present as a sort of master of ceremonies.

For folk dancing to be of any value in the training of a teacher, even if it is to be only enjoyable, certain essential requirements must be met. The teacher must not only know the technical details of the dances, but must also be able to appreciate the music. The accompanist must be a musician with a knowledge of the dances. The piano, if a piano is used, must be reasonably good, and the floor must not be so slippery that the dancers cannot move without fear of falling.

Of these four requirements, the last two are most easily secured, though in fact in some colleges they are not yet forthcoming. But the first two are much more difficult to secure. Folk dancing is not a substitute for a regular system of physical education. It does not set out deliberately to cultivate every muscle of the body and every physical activity. It originates from the natural instinct for, and enjoyment of, rhythmic movement, and while satisfying that instinct very fully, adds the stimulus and discipline of music. The teacher of folk dancing, therefore, while knowing something of the physical basis of movement, requires in addition not only a thorough knowledge of the principles of folk dancing, but enough equipment on the musical side to be able to analyse a tune, to recognise its parts in relation to the steps and figures, and to judge the speed and character of the dance as indicated by the tune - in a word to feel the tune, and in feeling it to appreciate that tune and dance are only different aspects of the same artistic conception. Some teachers of folk dancing in Training Colleges, either because they have taken regular courses of instruction in the subject, or from a natural feeling for art and music, possess these qualifications. But others tend to regard folk dancing only as a minor branch of physical instruction and in so doing fail to grasp the possibilities both of training and enjoyment which are inherent in it.

The problem of the accompanist is more difficult even than that of the instructor. Owing to difficulties of organisation it is almost inevitable that he or she should be one of the members of the class under instruction, and it is pure chance whether any particular class contains a good accompanist. To play folk dance tunes really well is no mean accomplishment. The tunes and their accompaniment present serious technical
difficulties which cannot be overcome without very considerable skill. Above all, their execution requires rhythm, the absence or presence of which makes the whole difference between merely laborious plodding and the living movement. Finally the accompanist must be able to phrase his playing and to express by appropriate turns the alternate lightness and solidity of a tune. Needless to say, it is always a great help if he has actually danced the dances which he is to accompany. Few can expect to possess all the qualifications of an ideal accompanist. But there are a number of cases where an improvement in the accompaniment would immeasurably improve Training College dancing, and where there would not be much difficulty in securing it either by enlisting the services of a musical member of the staff, or by the special instruction of the student accompanists. Some Colleges use a gramophone: but useful though gramophone reproduction is, it cannot compare with the living touch on a piano or violin.

There is folk dancing at more than two thirds of the Colleges; and at several of them it is well done. Where interest in the subject is only moderate the instruction is confined to a few of the simpler country dances. This is better than nothing, and will enable students to go further if they have the desire and opportunity on leaving College; although it must not be supposed that, because the dances learnt are elementary, the teaching can be allowed to be of that quality. Better work is naturally to be found where the Principal takes a special interest in the subject and the teacher is fully qualified to teach it. (1) In such cases real excellence may be attained. Then the dancing inevitably refuses to be bound by the limits of the time table, for the whole College is capable of using the dances for recreation without having to think twice about the order of the figures, while the more skilful students are able to study a difficult dance intelligently and to give a satisfactory performance of it in public or privately.

In a College containing men students Morris and Sword dances are of real value. They make a serious demand not only on intelligence but on physique. The steps and figures are difficult and a man who has mastered them has made a definite advance in physical and mental control and in the development of his artistic faculties. Perfection depends on the subordination of individual work to the dancing of the team as a whole. The practice of Morris and Sword dances in the men's Colleges is at present rare, and the standard is not as a rule high. This is partly due to the lack of qualified teachers, and also perhaps to the fact that the possibilities of these dances are insufficiently appreciated by the College authorities.

Women can and do perform Morris dances and Sword dances successfully, but they are not women's dances.

In a Mixed College country dances gain both in reality and beauty if they are danced by the men and women together. The whole meaning of a country dance lies, of course, in the fact that it is danced with a member of the opposite sex.

It may be felt by some that the inclusion of folk dancing among the activities of a Training College needs justification. It is true that the
subject is not included in the Final Examination for Training College students. Yet the number of Local Education Authorities and Managers who wish, or require, folk dances to be taught in their schools is large and annually increasing. Clearly, therefore, and on the lowest plane the subject is worth while; the teacher who can teach the dances has one more string to his bow than the teacher who cannot. But it is hardly necessary to point out that to regard folk dancing merely as a subject which has to be learnt and taught is to degrade it and by so doing to deprive the student of the real benefit and enjoyment which it can give. Folk dancing possesses valuable qualities in a unique combination. For while, like the academic subjects, it exercises the brain and develops memory and quickness of thought, like games and physical training it develops the body, calling every muscle into play in free and yet controlled movement, and like all other forms of art it stimulates the mind and trains the emotions.

Board of Education Report of Music, Art and Crafts and Drama in Training Colleges (London: H.M.S.O.)

(1) Item from a letter from Miss Maisie Currey, former governor, Derby Lonsdale College, Derby.

"I was never a student at Bishop Lonsdale, but a member of the governing body for some dozen or more years, when Miss Amy Sephton was Principal. But my family have been connected with the College from its beginning in various ways, and as a child I used to go to all sorts of displays and concerts and plays when Canon Bates was Principal (1898-1927). He was enthusiastic about all kinds of movement - rhythmic exercises and dances. In his day, early in this century, the Scandinavian influence in that kind of thing and in other arts, rather of the 'folk' nature, I think, was making a good deal of impact on education, and music, especially. Singing, was another thing Canon Bates established and made a strong feature of College training."

Correspondence April 20th, 1983.
A SURVEY OF THE PHYSICAL EDUCATION OF SCHOOL CHILDREN IN THE CITY OF NOTTINGHAM, AND ASSOCIATED ACTIVITIES, FROM JANUARY, 1921, TO JANUARY, 1924.

In the early part of 1921 the Organising Inspectors of Physical Training paid their initial visits to the schools to make the acquaintance of the teachers, and to gain a first hand knowledge of the conditions with which they would be dealing. On these visits many demonstrations were given, and meetings held with the staffs of the different schools, in order to bring to their notice the newer methods of Physical Education as applied to Elementary Schools. As a result of this preliminary inspection, it was felt that the most satisfactory way of helping the teachers and of raising the standard of efficiency in the schools, was to arrange Courses of Physical Education for teachers.

TEACHERS' CLASSES.

Courses, which were held during school hours, were commenced in April, 1921, and have been continued throughout 1921, 1922 and 1923. Before starting classes for Assistant Teachers, a series of lecture-demonstrations was arranged for the 140 Head Teachers in the City. For Head Teachers of Infants' Schools three such lecture-demonstrations were given, showing the primary and secondary physical education of children in Elementary Schools between the ages of five and seven years. For Head Teachers of Boys', Girls' and Mixed Schools five lecture-demonstrations were given, showing the progression of work from Std. I. to Std. VII. At the last demonstration the women teachers were given the opportunity to watch the boys work, and the men teachers to watch the girls work.

The general arrangements for the Assistant Teachers' Classes have been as follows:—

(a) Teachers in Senior Departments.

Each course lasted five weeks, teachers attending three periods per week, each of one and a half hours' duration.

(b) Teachers in Infants' Departments.

Each course lasted five weeks, teachers attending two periods per week, each of one hour's duration.

Generally speaking, one teacher from every department in the City attended each course. This was made possible by the active co-operation of the Committee's Inspector of Schools, who as far as possible, supplied additional help where needed, and of the Head Teachers of the schools concerned, so that the minimum disorganisation was caused. 794 Assistant Teachers have attended these courses, 28 of which have now been held. This represents 91 per cent. of the total number of teachers in Nottingham.

In connection with these courses more than 50 demonstrations have been given with classes of children, together with a special demonstration for teachers of Std. I. in Infants' Schools.
FOLK DANCING.

Teachers' Classes in Folk Dancing have been held every term since September, 1924, and are still being carried on. They are arranged by the Local Branch of the English Folk Dance Society and most of the classes are taught by the Organising Inspectress of Physical Training. The classes are largely attended by teachers of the City Schools, over 200 having recently attended, with the result that there is in the schools an improved standard of dancing.

The Education Committee shows its interest by allowing the use of the School Halls at a reduced rate.

At the last Annual Musical Festival, the Folk Dance Competition was on a much larger scale. It was necessary to have two judges and two halls for the day, in comparison with one judge for half-a-day in the previous year.

Many of the schools conduct this branch of work under great difficulties, but many more schools are now having classrooms fitted up with furniture which can be removed easily, so that the children have additional space for dancing. Ten schools have purchased gramophones so that dancing can be taken out of doors. Many teachers have attended the various Vacation Courses held by the English Folk Dance Society, and in a number of cases the Education Committee has given grants towards expenses.

FOLK DANCING.

Many of the schools conduct this branch of work under great difficulties, but many more schools are now having classrooms fitted up with furniture which can be removed easily, so that the children have additional space for dancing.

The Local Branch of the English Folk Dance Society continues to hold Classes in Folk Dancing, and many teachers of the City Schools attend them.

There is an Annual Folk Dance Competition, and the number of schools entering is increasing.

Several schools have purchased their own gramophone and records of Folk Dance music.

In addition to English Folk Dances, Scandinavian and other National Dances are taught in the Girls' Schools.

FOLK DANCING.

There is a continued interest in this branch of the work. Many schools without Central Halls are purchasing gramophones and are taking Dancing in the playground.

The Local Branch of the English Folk Dance Society holds weekly classes and arranges Folk Dance Parties for school children and for adults. The Society gave a very useful demonstration of the dances set for the Annual Folk Dance Competition.

Arrangements have been made for Organising Inspectors to take in 1926, Courses of Dancing especially suitable for teachers in Infants' and Junior Departments.

CLASSES OF INSTRUCTION FOR TEACHERS.

The following classes of instruction for teachers were held during the year:

(b) Out of School Hours.

2 courses of 10 Dancing lessons, attended by 133 teachers in Girls' Departments;

2 courses of 10 Dancing lessons, attended by 140 teachers in Infants' Departments.
Item from a letter from Miss D. J. Weddle, former headteacher, High Oakham Central School, Mansfield, Notts.

"High Oakham opened in 1927 as a Girls' Selective Central School and I was in as a young member of staff right from the beginning. 'P.T.', Physical Training, as it was then known was very formal - 'Drill' perhaps fitted the activity best and we had a specialist teacher for it - unusual in those early days except in the actual Grammar Schools and High Oakham was practically that as there were so few Grammar School places. Any dancing was confined to the country type and though a little was included in the half-hour lessons, most of it was done in out-of-school hours - lunch time and after 4.0'clock. It wasn't regarded as a subject as such but was very useful and effective as a concert item and needless to say, the girls loved it. Gym slips were the order of the day and it was only years later that the little vests and 'gym knickers' were gradually introduced. I remember my own misgivings when I went in 1937 as Senior Mistress to Ravensdale when it opened, when the newly appointed young P.T. mistress suggested the girls should discard their gym slips and do their exercises in just vest and pants. It was a mixed 'senior' school of course and such innovations caused not only parental brows to be lifted. For a period at both schools I was called on to take P.E. as it began to be called. The formal type of 'drill' continued but Rhythmic Exercises were introduced and the girls loved the graceful movements. I was interested in the lovely old Court Dances - minuets, gavottes, sarabands, etc., and knowing two ladies who had done courses on these, I got them to come in after normal hours to teach some of the older girls, 3rd and 4th years, who were interested. I was a fairly keen needlewoman at that time and had taught needlework for a period and as we needed costumes for these dances to be really effective, I managed to get some gorgeous brocades, velvet, braids, buttons and lace (for collars, jabots and cuffs) and the girls and I stayed hours after school - with one treadle and one hand-machine among us - to make a set of really beautiful costumes. The costumes included wigs of the period. Finding out how they were made and eventually making them was quite thrilling. Getting the special net for the foundation and eventually tracking down the sort of wool that had to be very carefully pulled apart to cover the net and make into the necessary judge-type wigs tied back with black silk ribbon was really exciting and the results marvellous. I well recall our youthful enthusiasm! Needless to say, the items in concerts were very popular.

Incidentally, I bequeathed the costumes to High Oakham when I became Head there but I'm sorry to say, they weren't really appreciated and just got used for school plays. Nobody ever again, to my knowledge, was ever interested in Court dancing, so beautiful and graceful."
EXAMPLE OF A EURHYTHMICS LESSON

(8) ELVES AND FAIRIES.

Musical Appendix, No. 23.

Divide the class into two. Half are fairies, half elves.

Bars 1-4.—Fairies run round in a circle, in the centre of the room two bars to the left, two to the right.

Bars 5-8.—Fairies continue; elves advance from one corner of the room, walking.

Bar 9.—Each seizes hold of a fairy.

Bars 10-12.—Elves leading the fairies to their den in one corner of the room; elves walking, fairies walking.

Bars 13-16.—Fairies sing, wringing their hands, while the elves walk as guard up and down in front of them.

Bars 17-20.—Elves sing, still mounting guard, while the fairies sink down and cry.

Bars 21-24.—Both sing together.

Bars 25, 26.—Elves lie down and go to sleep; fairies sing softly.

Bars 27-30.—Fairies skip away.

Bars 31, 32.—Elves wake up and look for them, then rise.

Bars 31-34.—Elves do the bass rhythm, looking for the fairies, who escape, and exit, bar 34.

Bars 34-end.—Elves exit crying, and singing.

(9) INDIANS.

Musical Appendix, No. 21.

Pupils all lying asleep at one end of the room.

Bars 1-7.—Get up slowly, and stand peering under hand at imaginary enemy.

Bar 8.—Mark time.

Bar 9.—Run forward.

(10) "I HAD A LITTLE NUT-TREE."

The tree stands in the centre of the room, holding out her arms to represent branches, with a pear in one, a nutmeg in the other. A small boy lies asleep under it. The others sit round in a semi-circle, representing walls of the garden, except two, who stand up, forming an arch or gate. The Princess stands outside the garden.

The tune must be sung four times, with the words of the first verse only.

1st time.—All sing softly; at the second half the Princess begins to walk slowly round outside the walls.

2nd time.—Same, but the Princess walks into the garden; the little boy wakes up at the second half; they bow and curtsey.

3rd time.—The little boy takes the pear and nutmeg from the tree and hands them to the Princess. They again bow and curtsey.

4th time.—The Princess walks slowly away, and the little boy lies down again.

(11) WALTZ, NO. 15, BRAHMS.

Pupils stand in a circle, left foot pointed in front.

Bar 1.—Put the weight on the front foot, raising the arms slightly.

Bar 2.—Sway back to the first position.
In 'The Darkening Garden', the children can imagine within their picture frame the garden paths winding among the different flowers, and these changing to cloud-bars that lie among the colours of the sunset.

Place the children in a line behind a leader holding each others' hands. On 'Where' they lift their arms as high as they will go and hold this position while the first line is spoken.

'Where have all the colours gone?

Red of roses, green of grass,
Brown of tree-trunk, gold of cowslip,
Pink of poppy, blue of cornflower,
Who among you saw them pass?

They have gone to make the sunset;

Broidered on the western sky,
All the colours of our garden,
Woven into a lovely curtain,
O'er the bed where Day doth lie.' 

On 'Red of roses' the line of children, dropping their arms, turn and start to make a serpentine movement to the front of the frame, arriving half way on 'Who among you saw them pass?'

On the 6th line they stand and again raise their arms. On 'Broidered on the western sky' the line turns and continues to move through this serpentine figure to the front of the frame, finishing on the last words of the poem. Turns are made on 'Red', 'Pink', 'Broidered', 'Woven'.

From Acton-Bond. Euchorics.

(Savile and Co. 1927)
ANNUAL REPORT BY THE ORGANISING INSPECTORS OF PHYSICAL TRAINING.

(MR. A. J. RODGER, M.C., AND MISS W. I. WARREN).

"The constant aim to extend the influence of Physical Training as a contributory factor towards the well-being of the child has stimulated the carrying out of the varied activities referred to in this report. The regular physical training lesson has provided the means of increasing the growth, strength and control of the body and of improving its physiological functioning. The games lesson, in addition, has been the source of those good qualities expressed in the word 'sportsmanship.' The swimming lesson—most valuable physically—has added to the confidence and competence of the child. The dancing lesson has contributed scope for joyous rhythmical movement and for the expression of individuality. All together, these activities have encouraged the adoption of more suitable clothing with noticeable effects on the grace and agility of the child; they have helped appreciably towards the attainment of good posture; they have provided abundant opportunities for the display and development of energy and alertness. In short, physical training has catered for the child physically, mentally and spiritually.

"Since frequency and regularity of exercise count for so much in a well-devised scheme of physical training, renewed stress has been laid on the importance of a daily lesson in one branch or another—physical training, organised games, dancing, swimming. Recommendations made in a circular to the schools concerning the apportionment of time devoted to physical training have been adopted entirely in the Infants' and Junior Schools, but, as yet, not so completely in the Senior Schools where the difficulties are greater.

"Games, dancing, agility exercises, and boxing are popular attractions in all Play Centres, whilst the Evening Schools endeavour to provide suitable recreative exercises for the varying needs of those over school age. 'Keep Fit' Classes, Gymnastics and Folk Dancing are provided at every Evening Institute, and, in addition to these, the students arrange their own games clubs.

"Classes for Teachers have been held as under:

(a) A day-time Course of five Physical Training lessons, each of 2½ hours duration, attended by 33 men teachers of Junior Classes during January—February, 1934;

(b) A similar Course, attended by 38 men teachers of Junior Classes during April-May, 1934;

(c) An evening Course of ten Physical Training lessons, each of 1½ hours duration, attended by 35 women teachers in R.C. Schools, in the Spring Term, 1934;

(d) Three Courses, each of five Dancing Classes, attended by 161 women teachers in Infants' Schools;

(e) A day-time Course of five Physical Training lessons, each of 2½ hours duration, attended by 39 women teachers of Junior Classes during October-November, 1934;

(f) A similar Course, attended by 30 women teachers of Junior Classes during November-December, 1934.

"The Teachers' Physical Training Associations for both women and men have continued to receive enthusiastic support from their members. In addition to the usual activities, the Women's Association arranged a short course of Scottish Country Dancing, taken by Miss Jean Milligan. Two larger classes were held on each of the four evenings of the Course, and 80 members attended the Scottish Country Dance Party on the last evening.
APPENDIX XXIII

EXTRACTS FROM A REPORT OF THE PRE-WAR ARTS DEPARTMENT

AT DARTINGTON HALL (supplied by the Archivist, Dartington Hall Trust)

Rudolf Laban at Dartington Hall

Laban's connection with Dartington is an interesting one, and dates from 1938 when Kurt Jooss (his former pupil and associate) succeeded in obtaining his release from a concentration camp in Germany and in bringing him over to England. For a time Laban stayed with Jooss at Warren House and allowed himself slowly to recuperate from his experiences at the hands of the Nazis. Physically and mentally he was at a low ebb, but gradually he began to regain vitality and the desire to work. It is said that Jooss was jealous of his old master and did not wish him to associate with the Ballets. This is a problematical question. The fact remains that Laban was given a studio of his own, and occupied himself with the making of models for demonstrating dance movement. His chief support was Lisa Ullmann, a member of the Jooss-Leeder School staff, who eventually devoted herself entirely to him and his ideas.

When all German males were interned in May 1940, Laban and Lisa Ullmann took temporary refuge in the Elmhirst's flat in London (42, Upper Brook Street), but when the bombing became acute they moved back to Dartington and then to Wales. It was then that a new prospect was opened up through the agency of F. C. Lawrence, an industrial consultant and a member of the Board of Dartington Hall Ltd. Lawrence was looking for someone to advise on ways in which women, replacing men in factories, could perform heavy physical tasks without strain to themselves. Lawrence was put in touch with Laban by Christopher Martin, and this led to Laban's appointment in an advisory capacity to Lawrence's staff in Manchester, and to the evolution of the Laban-Lawrence System of Industrial Rhythm (see handbook in Records).

Laban had genius. His ability to analyse the pattern of physical labour was immediately recognised, likewise his success in evolving a sequence of movements designed to meet the demands of manual work in the most economical way. His methods are described (apart from the handbook, which is a technical textbook) in extracts from News-of-the-Day, incorporated in the Welfare and Social Administration chapter, under the section devoted to the work of Miss Winsome Bartlett, in her capacity of Women's Welfare Supervisor. Miss Bartlett was given this appointment after a course with Laban at Manchester in the autumn of 1941.

In due course, Laban set up his own School in Manchester where he was again joined by Lisa Ullmann. This new School, the Arts of Movement Studio, soon attracted students, in the main teachers from the West Riding and welfare officers, who were keenly attracted by Laban's ideas. Many of them were sent by the Ministry of Education which recognised the value of Laban's work, and gave his School official backing. In addition, summer schools were held at Dartington for a number of years. In 1953 Laban's health compelled him to try and find a place in the south, and the problem arose of a new headquarters and appropriate financial support. This was
duly solved by young Bill Elmhirst, who had attended one of the summer schools and had become intensely interested in Laban's ideas. With his help a former choristers' school was purchased at Adlestone, near Weybridge in Surrey, and a Trust set up to administer the affairs of the School, now re-named The Institute in Training in the Art of Movement. Adlestone is now operating as a Training Centre, offering short courses to teachers sent by the Ministry of Education and Local Education Authorities. It is also of interest to note that several staff and students from Withymead (an experimental Centre near Exeter, for the treatment of nervous troubles) have derived great benefit from Laban's training.
APPENDIX XXIV

EXTRACTS FROM A REPORT OF THE PRE-WAR ARTS DEPARTMENT

AT DARTINGTON HALL (supplied by the Archivist, Dartington Hall Trust)

Kurt Jooss at Dartington Hall

Dance - Jooss-Leeder School

The Jooss-Leeder School came to Dartington from Germany in time for the summer term of 1934. Its arrival marked the beginning of a large influx of European (mostly German) artists, and for the next six years they dominated the artistic life of Dartington. As this was an event of considerable importance, with wide ramifications, a word must be said as to the reasons for their coming:

1) On humanitarian grounds alone, it was entirely consistent with the policy of Dartington to offer asylum to refugees.

2) The Trustees were also keenly aware of the valuable contribution made to English life by refugees in the past, notably by the Huguenots and the Flemings. It was clear that the refugees of the 1930s also had much to offer, particularly the artists.

3) Kurt Jooss, the 'senior partner' of the Jooss-Leeder School, and the leading figure among the foreign artists at Dartington from 1934-40, was both an artist and a thinker. He had a logical mind and a coherent philosophy of the dance, and this was badly needed at Dartington in 1934. Through his powers of exposition and organisation, he was able to offer a plan for the future and to ensure far higher standards of work and performance than were possible under Margaret Barr.

As was anticipated, the School was initially a heavy burden upon the Arts department. Most of the students were German, the majority of them supported by scholarship or grant, for it had already become almost impossible to transfer German funds abroad. Nevertheless, it was decided to keep the School at Dartington on trial for at least a year. Subsequent events justified this decision. When the new term began in September, there were 29 students of which 20 were subsidised. However, by means of a judicious advertising campaign and with the increasing reputation of the School, fee-paying students were gradually recruited. By November 1936 the number of students had risen to 36, of which only 8 were subsidised, and these had been carefully chosen by a Selection Committee. There seemed every prospect of an eventual total of 50 students, at which figure the School would have become self-supporting financially. Indeed, in September 1939 over 40 students had been registered, but unhappily the outbreak of war put an end to all hopes for the future, and the School soon broke up under the pressure of events. None the less, the School did excellent work during the few years of its existence at Dartington. Apart from its contribution to Dartington as a centre of the arts, it also satisfied one particular need: it provided entrants, qualified by diploma, into the Ballets Jooss (see below). These amounted to about 10 a year, an arrangement that greatly benefited both parties. The Ballet troupe was
able to maintain its strength and quality. The School was able to offer students not only professional training, but the prospect of professional engagement as well. It is of interest that as from September 1937 a special Studio Group for advanced students was created at the School, as the final step before graduation. The success of the School may be partly measured by the fact that late in 1937 arrangements were being made between the Dartington Trustees and Miss Paquerette Pathe to start a similar training school in San Francisco, where Jooss-Leeder methods were to be taught and diplomas awarded. Lastly, although it failed to establish such close relations with the Estate as the Margaret Barr group, its dance class for amateurs was well attended, and end-of-term performances given by students were highly appreciated. The summer schools were also a success.

Dance - Ballets Jooss

The acquisition (1) of the Ballets Jooss by the Trustees in 1935 was not part of the original plan for the development of the Arts department. The professionalism which Martin had postulated was not intended to include the support of a highly speculative commercial venture such as Ballet. However, it was the march of political events in Germany, and the expulsion of the troupe for racial reasons (2) that induced the Trustees to offer it a home at Dartington. Thus, within twelve months of its constitution, the Arts department found itself saddled with new responsibilities, over the financial part of which it had little control. Although the Ballets had made profits in the past, after expulsion from Germany Jooss found it increasingly difficult to make ends meet. One country after another closed its doors against him - Germany, Austria, Czecho-Slovakia and finally U.S.S.R. and Japan. It thus became necessary to find new audiences, in such countries as Britain, U.S.A., Scandinavia and France, but the investment necessary was a heavy one, although by the outbreak of war there was some prospect of success. Between 1935 and 1940 when the connection with Dartington finally ended, the net expenditure incurred by the Arts department on behalf of the Ballets Jooss amounted to £21,000. The effect of this was to restrict the proper development of other arts activities administered by the department, to absorb reserves and neutralise all effort at economy. However, it would not be fair to assess the value of the Ballets on financial grounds alone. For one thing, the ballet company provided an outlet for the graduates of the School of Dance, and for another it added vastly to the artistic standing of Dartington. Jooss was a major figure in the world of ballet, and this was reflected in the quality of all the other artists - dancers, musicians and designers - whom he brought or attracted to Dartington, and in the work which they did there. As a result, Dartington soon gained an international reputation as a centre of the arts. So far as the Estate and the neighbourhood were concerned, however, this was a period in which the Arts department - apart from public performances which always drew good audiences - was divorced from the main stream of everyday life. Most of the amateurs felt unable to compete with the standards of the professionals, and with their attitude to art. Furthermore, the mere presence of a number of foreigners and refugees, all working in and around the Courtyard, served to emphasise this division. The local people regarded them as beings apart, with whom contact was hardly possible, while the artist themselves, aware of their isolation, turned inwards all the more intensely to themselves and their work.
The following is a summary of the tours undertaken by the Ballets Jooss from 1935-40.

1935: Summer: Arrival of Ballets Jooss for rest and rehearsal.
1935-6: Winter: Toured Holland, Belgium, Switzerland.
1936: Spring: Toured U.S.A.
Early Summer: Toured Holland, Sweden and France.
Late Summer: To Dartington for rest and rehearsal.
1936-7: Winter: Toured U.S.A.
1937: Spring: Tours to U.S.S.R. and Japan cancelled at last moment. A tour in northern and central Europe was substituted.
Summer: To Dartington for rest and rehearsal.
1937-8: Winter: Toured U.S.A.
1938: Spring: Toured U.K.
Summer & Autumn: At Dartington to prepare new ballets.
1939: Spring: Toured U.K.
Summer: At Dartington for rest and rehearsal.
Autumn: Short tour of U.K.
1940: January: To U.S.A.

1940 marked the end of the close association between Kurt Jooss and the Dartington Trustees.

(1) From Messrs. Meckel and Greanin. Greanin stayed on as manager.
(2) Jooss was warned to get rid of Fritz Cohen and Hein Heckroth, both Jews, but he refused to do so.
THE BALLETs BY KURT JOOSS
Choreography and Production by
KURT JOOSS in collaboration with AINO SIIMOLA

THE GREEN TABLE
MUSIC BY F. A. COHEN
COSTUMES BY HENK HECKROETH

PAVANE
MUSIC BY M. RAVEL
COSTUMES BY SIGURD LEEDER

THE BIG CITY
MUSIC BY A. TANDER
COSTUMES BY H. HECKROETH

A BALL IN OLD VIENNA
MUSIC BY J. LANNER, ARRANGED BY F. A. COHEN.
COSTUMES BY AINO SIIMOLA

THE PRODIGAL SON
MUSIC BY F. A. COHEN
COSTUMES BY H. HECKROETH

THE SEVEN HEROES
MUSIC AFTER H. PURCELL, BY F. A. COHEN
COSTUMES BY H. HECKROETH

BALLADE
MUSIC BY JOHN COLMAN
COSTUMES BY H. HECKROETH

THE MIRROR
MUSIC BY F. A. COHEN
COSTUMES BY H. HECKROETH

JOHANN STRAUSS, TONIGHT
MUSIC AFTER J. STRAUSS BY F. A. COHEN
COSTUMES BY GEORGE KIRSTA

CHRONICA
MUSIC BY BERTHOLD GOLDSCHMIDT
COSTUMES BY DIMITRI BOUCHENE

A SPRING TALE (4 Acts)
MUSIC BY F. A. COHEN
COSTUMES BY H. HECKROETH

At the two Pianos:
F. A. COHEN and F. WALDMANN

Management and Tour Organisation:
ROMBOUT VAN RIEMSDYK
106, Regent Street, London, W.I
Stage Manager: H. MENDT
Secretary: GABOR COSSA

Studio — Theatre — School: DARTINGTON HALL, TOTNES, SOUTH DEVON.
When I took over the B.B.C. Music and Movement programme in 1955 I was the first dancer to be invited to do so. My predecessors had all been musicians. My producer Vera Grey was, however, a musician (and I married one). But the programme was supposed to be teaching music through movement.

Together, for ten years, Vera and I tried to make it a movement programme through which children would become more sensitive to music but would primarily be learning how to move in dance terms in free improvisation. After a short time we acquired a second weekly programme and could plan what was effectively a two-year 'course' for infants.

I was allowed complete freedom to teach the Laban principles of Time, Weight and Space using first wide contrasts of quick/slow, strong/light, and straight/twisted and gradually narrowing them down. The mixing of the different elements grew more sophisticated as the course progressed. The emphasis was always on 'doing' rather than 'being'. Previous M & M programmes had tended always to use dramatic situations or mime ('be a fairy', 'be a butterfly' etc.), whereas I believed that until the children had a 'vocabulary' of movement to draw on, they could not effectively interpret a character or a situation in mime.

Dramatic situations were therefore used sparingly, usually led up to at the end of a term after lessons spent on the types of movement which would be useful in the story or 'presentation'. We used existing stories with a musical theme which could be translated into movement (e.g. 'Lazy Carlos'); specially written action songs (e.g. 'Dance high, dance low' and 'Twisting, turning, turning'); action poetry without music (i.e. speech over atmospheric music such as a visit to the Moon); and specially written 'documentaries' (such as 'The Magic Carpet' which took the children to different parts of the world, hearing music of the different countries from African drumming to Hungarian folkdance tunes, to which they improvised dance - never teaching steps as some Scottish teachers wanted!).

The most important part of the programme educationally was, for me, teaching children to communicate through body language to other individuals and to a group. This I believe is best done through pure movement, but I accept that the balance of pure movement and mime must be decided by the teacher and her children's needs at any particular time. The teacher's priority should be to provide as rich as possible movement experience to be used in any situation (games, dance or drama).

Music in infant schools was just beginning to include - in some 'advanced' schools (such as the Park School under Dorothy Simpson, from whom both Dorothy Glynn and I learned so much) - what has become known as 'Creative Music' based largely on the principles of Carl Orff. This also returned to basics such as improvising on the 'natural' children's interval of the minor third (g' - e') and gradually building up to the
so-called pentatonic scale (actually simply a scale without semitones). For children's participation, we used several Orff suggestions such as name-calling; this seemed to satisfy teachers taking the programme from a purely musical point of view.

Again for me more important, we chose every piece of music to be used for dance on the same principles of Time, Weight and Space, using the same wide contrasts and gradually narrowing the difference between the elements themselves and their relationship to one another. We robbed mostly contemporary composers and mostly the concert rather than the ballet repertory. The only rule we made was that each piece of music should be complete in itself, however short. In the early stages, where the pieces had to be very short indeed, we used specially composed music or — again to my mind more successfully — an improvising percussion player. Each programme also had 'live' music played by at least one melody instrument and piano. We used solo piano only rarely, so that children could experience as many different timbres as possible in addition to the well-known sound of the piano. Occasionally — again to keep the music-minded teacher happy — we had a singer to lead the songs (which were always 'movement' songs).

I hope that this will give you some idea of my particular aims and beliefs, not so much philosophy but the actions of a practising dance teacher given the opportunity to reach thousands of children and their teachers even through the 'teaching blind' situation of radio. The enclosed, not very serious, article gives you some idea of the B.B.C. situation at the time. (At first, I was nicknamed 'Auntie Septic' by musicians of the old school at the B.B.C.!) Also, in case you haven't come across them, two record sleeves showing the development of the pure-movement-into-dramatic-situation which EMI issued after I had left the B.B.C. Details of the whole series are available in the book Music, Movement and Mime by Vera and myself, still available from OUP, which also has some photographs of children preparing in the studio for lessons which they would later take back in their school classrooms.

Personal correspondence with the author, 1983.
APPENDIX XXVI

STATEMENT BY ALICE YARDLEY, DECEMBER 1982

As a young person I took lessons in ballet, tap, operatic and acrobatic dancing. When I became a teacher I studied Natural Movement dancing and took an interest in the Rudolph Steiner cult and Eurhythmics. During the 50s I attended schools at Woolley Hall where I was introduced to Laban Movement by Stone and Ruth Foster.

Observing young children as a teacher, I noticed how soon their supple bodies began to tighten up. By the age of eleven or even nine, many had become quite stiff. This seemed wrong to me and I felt responsible for helping them to retain supple limbs and fluid movements. My aim at that point was simply to help children enjoy and appreciate their own bodies. I followed no particular school of thought, but set about devising ways, based on developmental stages, of encouraging children to explore the full range of their individual movements and to make friends with their own bodies.

Subsequent observation of young children enabled me to develop a set of ideas on which to base my work with them. Movement is the way children live and a most eloquent means of expressing ideas and feelings. Initially, it is through his own body that a child learns to communicate and to understand the skills of communication which are later exercised in verbal ways. Moreover, the child's body is his main tool of learning and through movement he learns to think and reason. Foundational concepts of the physical world depend on the quality of the relationship his body makes with his surroundings. Living and moving and learning are for the young child inseparable and all later learning depends on the quality of body experience during the formative years.

Personal correspondence with the author, December, 1982.
EXAMPLE OF NEW B.ED. DANCE COURSES

BISHOP LONSDALE COLLEGE
COURSE FOR THE NEW B.ED. DEGREES
HUMAN MOVEMENT STUDIES (INCLUDING PHYSICAL EDUCATION)
FOUNDATION COURSE IN HUMAN MOVEMENT STUDIES
(a) DANCE AS AN ART FORM – Course No. B.180/280 (a)

Aims:
(i) To examine the impressive and expressive nature of movement.
(ii) To deepen the understanding of movement principles underlying the use of the medium as a basis for creative expression.

Objectives:
As a result of participating in this element students should be able:
(i) To identify and select stimuli suitable for development into dance and to be able to create dances therefrom.
(ii) To demonstrate the ability to use movement principles as the basis for creative expression in dance.
(iii) To observe, analyse and notate (in motif writing) simple movement sequences.
(iv) To discuss and demonstrate the role of movement in characterisation in dance.

Syllabus - Theory
(i) Nature of creative activity and the relationships between the arts.
(ii) Laban's Sixteen Movement Themes; spatial symbols; effort notation; simple motif writing.
(iii) Choreographic principles; theory of stage space.
(iv) Observation and analysis of movement.

- Practical - the syllabus will include:
Basic technique and body training; some pre-choreographed dance; development of simple motifs and phrases into dances; use of a variety of stimuli; solo, duo and group movement studies and dances; simple characterisation in dance; staging a dance.
Appendix XXVII cont'd.

BISHOP LONSDALE COLLEGE
COURSE FOR THE NEW B.ED DEGREES
HUMAN MOVEMENT STUDIES (INCLUDING PHYSICAL EDUCATION)
A FURTHER STUDY OF TWO OF THE PERSPECTIVES
AND SELECTED AREAS OF PRACTICAL WORK
(a) SOCIO-HISTORICAL PERSPECTIVE OF DANCE – Course No. B.281(a)

Aims:
(i) To examine the relationship of dance structures and participation to the social structure.
(ii) To examine the function of dance in society past and present.
(iii) To examine the work of movement theorists and their influence on dance.

Objectives:
As a result of participating in this element students should be able:
(i) To specify and evaluate the functions of dance in societies past and present.
(ii) To discuss the relationship of dance style to the culture and social structure of particular societies.
(iii) To demonstrate an understanding of the influence of regional factors (climatic, geographic, etc.) on particular dance styles.
(iv) To discuss the influence of modern technology on changing dance styles (social and theatrical) in the 20th Century western culture.

Syllabus - Theory
(i) Social function of dance in societies past and present. Dance as magic, dance as religious.
(ii) Influence of social structure, culture and regional factors on ethnic dance styles.
(iii) Influence of movement theorists on dance as a theatre art.
(iv) Influence of technological progress on changing styles in social and theatre dance.

- Practical
The syllabus will include:
An extension of the syllabus in Course 180 and a study of the development and occurrence of characteristic dance forms with various examples from selected ethnic groups.
An additional optional course in Historical Dance will include dances selected to illustrate the development of the changing form and styles of social dance from 16th Century to the present day.
Title: Dance in Relation to Human Movement Studies B.382

1. Aims and Objectives:

   i) To help students achieve an understanding of the relationship of dance to the concept of human movement studies.

   ii) To examine the relationship between dance and some other arts and its possible contribution to aesthetic education.

Objectives

As a result of participating in this course students should be able to:

   i) show the relationship of dance to human movement studies.

   ii) comment on the influences of changing fashions and values on this aspect of the curriculum.

   iii) comment on the distinctions and similarities between dance and other art forms.

   iv) contribute to discussion relating to such topics as dance as an art and the aesthetic in sport and other physical activities.

   v) demonstrate expertise in a selected area.

   vi) appraise public and professional performances.

2. Entry Requirements:

   Satisfactory completion of 280 with dance as one of selected practicals.

   OR

   Satisfactory completion of 180 and 281 with dance as one of the selected practicals.

3. Syllabus:

   i) An enquiry into the nature of human movement studies with particular reference to the place of dance within them.

   ii) An enquiry into the nature of dance as an art form.

   iii) A review of recent developments in dance and their influence on dance and related areas in school.

   iv) Aesthetic appraisal in dance and other physical activities.

   v) Appropriate practical work.

4. Methods of Assessment:

   Three Formal Assignments  60%

   Written Examination, one paper (3 hours) 30%

   Course Work  10%
Aims:
(i) To deepen and broaden the student's understanding of the concept of art and of creative art activity.
(ii) To examine the place of the arts and particularly dance in society past and present.
(iii) To study in depth the development of the theatre art of dance.

Objectives:
As a result of participating in this element, the student should be able to:-

(i) Enter into debate, developed by various aestheticians, on the nature of art, art criticism and the aesthetic response.
(ii) Assess the influence of religions and of political, economic, geographical and social factors on the development of dance styles and forms.
(iii) Trace the development of the theatre art of dance to the present day and assess the contribution of various influential artists/choreographers to this development.
(iv) Assess the functions, styles and effectiveness of various notation systems and to analyse the problems of recording human movement.

Syllabus:
- Theory

(i) Dance as an art form: form in art and in dance.
(ii) Development of various styles in social and theatre dance; contribution of influential choreographers and movement theorists to theatre dance: choreographic principles.
(iii) An examination and evaluation of movement notation systems.
(iv) Dance in education.

- Practical

(i) Extensive study of Laban's principles of space and effort harmony and the development of dance therefrom.
(ii) Involvement in the creation of dances, from a wide variety of stimuli, using props, costume, lighting and simple staging.

Information supplied by Mr. G. Clay, H.M.I.
EXAMPLE OF INTEGRATED ARTS COURSE

TITLE:  Teaching Integrated Arts

REFERENCE NUMBER:  PG/1/C/4

Term 1  -  20 hours
Term 2  -  14 hours
Term 3  -  8 hours

Workshops

TOTAL:  42 hours

All Infant students will take this course.

AIMS:

In terms of Practical Teaching:  To enable students to plan and evaluate suitable teaching and learning situations and to practice teaching skills for the classroom and hall.

In terms of how children experience the arts in school:  To develop creative thought and action through the experiential use of various forms of media.

To present supportive theoretical understanding for these experiences.

In terms of Curriculum Developments in the Arts:

To provide the student with the necessary expertise to

(i) initiate
(ii) develop
(iii) evaluate

creative work with children following an integrated approach and utilising the skills of the separate disciplines of art, dance, drama and music.

SYLLABUS (A)

The Integrated Arts in the Infant School:

The work outline for term one will provide the opportunity for experiment and development of both individual and group work through various modes of artistic expression. The student will gain basic skills in clearly defined areas but emphasis will be on the totality of experience through the integration of ideas and areas of knowledge supportive to a thematic approach, so that the arts can be shown to be a way of assimilating knowledge through active embodiment and visual communication. The course will involve visual, tactile, aural and kinaesthetic modes of expression and the teaching strategy will focus on

(i) the means of expression - body, voice, instrument or various materials
(ii) the language of expression - movement, speech, form etc.
(iii) the techniques involved and the conceptual understanding within each discipline as for example,

in ART - form and space, line and colour, textures and materials (paper, card, clay, metallic papers, paints, etc.)
Appendix XXVIII cont'd....

in DRAMA - use of voice for poetry, narrative, improvisations and play-making. Use of movement in terms of action, work with puppets, masks, and simple costume.

in DANCE - gestural expression in relation to time, weight, space and flow (the shape, pattern and dynamics of movement).

in MUSIC - the imaginative use of voice and percussion instruments to express rhythm, melody, mood and sound pictures.

Practical Teaching: The student will be given guidance in the formulation of syllabuses, session plans and work schemes as well as considering various methods of approach. This will include knowledge and activity in the above areas - discovery, artistic problem solving - creativity interest and motivation. Effective use of stimuli.

Curriculum Aspects: The student will be encouraged to ascertain the role of the arts in the Infants school, and the manner in which they will meet the needs of a changing society. The philosophical basis for the arts in education and the justification for their inclusion in the curriculum will be points for reading and discussion.

SYLLABUS (B) Creative Activities Workshops:

After the teaching practice there will be an opportunity to develop and build on the school experience. Development and extension of the skills acquired in the first term will be a series of workshop activities which will follow themes appropriate to the work in the Infants school.

Curriculum Aspects: Emphasis will be on the group approach, and after initially experiencing a workshop at their own level in college, students will then work with children in school, under the supervision of tutors. There will be an evaluation of this work, and the approaches to the teaching of the arts in school will be considered with reference to the Gulbenkian Report.

TEACHING AND LEARNING STRATEGY:

This is a practical course based upon lectures, studio-based work, and workshops, with an underlying theoretical structure based upon the role and justification for the arts in education. The students will be taught how to select and research specific themes and topics through the formulation of flow diagrams and by a method of analysis and synthesis of information and ideas. They will be instructed on the planning, teaching and evaluating of work schemes and specific lessons related to specific disciplines and inter-disciplinary experiences. Opportunities will arise for work with children in school. Initially this will take the form of tasks or schedules related to specific disciplines, but the culmination of the course will be the workshop experiences undertaken as a group project, under the guidance of the tutor and working in conjunction with staff members of local schools.
APPENDIX XXIX

INTRODUCTION

The concept of a school residency by a group of professional artists is an exciting one, and one which will offer meaningful and deeply felt learning experiences for pupils, teachers, and parents alike. It offers the school community the opportunity to have a first-hand experience of the arts in practice, in a way which will enhance the pupils understanding of the medium in a rather different way from the normal curriculum contact.

One of the concerns of the arts is to do with an exploration of feelings, ideas, issues and events within contemporary society, which extend across the whole curriculum. This residency is the first step of a county policy to develop a closer working relationship between schools and professional artists.

Geoffrey Readman
General Inspector of Drama
Nottinghamshire County Council.

THE RESIDENCY

During the week beginning January 16th '84, Midlands Dance Company will be in residence at the Colonel Frank Seeley School, Calverton, Notts. This residency will give children, teachers and members of the local community a unique opportunity to participate in and observe the contemporary dance of their own regionally based company.

Along with the growth in dance as a leisure pursuit and a profession, there is increasing recognition of its educational value. Highly skilled, experienced dancers from MDC will provide a concentrated input of technique classes, creative workshops, demonstrations and performances. Children and adults alike will learn new physical skills, experience a greater awareness of, and discover their own creative potential in dance. The residency will culminate on January 20th with performances by the company of a matinee programme for schools at 2.00 p.m. and a public performance of new repertoire in the evening at 7.30 p.m.

Nicholas Carroll
Artistic Director
MDC Ltd.

THE ARTIST IN EDUCATION - EXAMPLE OF A RESIDENCY AT COLONEL FRANK SEELEY SCHOOL.
APPENDIX XXX

EXAMPLES OF HISTORICAL DANCE IN EDUCATION

Danserye whose director is Mary Collins, offers a number of courses which involve children in understanding about historical dance. The Young National Trust Theatre tours National Trust properties providing dramatic experiences for children (7-11 year olds and 6th Form projects). The children are taken back in time and live out a day in a particular century, becoming involved in a plot which they help resolve. Activities during the show include music and dance from the period. A most exciting and worthwhile educational project. Workshops are also held in historic houses within the Greater London Council. These include Ranger's House, Blackheath, Marble Hill House, Twickenham, and Kenwood in Hampstead. Mary Collins works in conjunction with the Inner London Education Authority Museum Adviser and links in with courses on architecture and art which is studied in these 17th and 18th Century properties.

"A typical day involves a preliminary background talk or slide lecture, time spent in the house with worksheets which encourage the children to explore the house, observe carefully particular features or works of art and draw what they see; a dance session during which they learn some dances typical of the period they are studying, and they see a short demonstration of dance, in costume, given by myself and other members of my group. Sometimes, the children have a special session concentrating on the music of their period. Ranger's House, has a fine collection of harpsichords and these are often used during the day."

Mary Collins also visits schools and teaches historical dances, and she also runs an adult education class. Collins claims that 'every single child who has had the opportunity to learn farandols, pavans, almains, minuets, etc., has gone away with starry eyes, keen to learn more, and, hopefully, with a much more positive approach to all related subjects.' Alison and Michael Bagenal use dance in their workshops with children to help put across courtly behaviour and status - they teach simple basse danse, and a pavan to contrast with servants' dances. They perform masques, and to make a historical point a mediaeval dance of death to express the Black Death coming to a village. Madeleine Inglehearn, professor of Early Dance at the Guildhall School of Music and Drama offers talks, workshops, and lecture recitals. She is currently researching early music and dance in schools.

Information compiled from correspondence with the author, November, 1983.