

second scene has surprised a band of merchants, killing the men and carrying off the women and goods. But the Knight suggests a noble impulse betrayed. The Wolf is a natural force and thus can be tamed. When he bows to Francis and then leaves with the villagers, his posture still recalls the animal, but no longer possesses the grotesqueness of evil. In similar ways Massine individualizes the bustle of customers and assistants in the shop of Francis' father, the brutal strength of the Knight and his troop, the terror of the travellers and of the villagers (quite differently portrayed), as well as the guests and beggars at the banquet, with their great sweeps of movement -- in which the use of masses at times suggests Nijinska's Les Noces, where she drew on Russian Orthodox iconography as Massine here drew on Giotto for inspiration. We also have the ways in which Francis' three friends serve as a kind of semi-chorus, allowing for many beautiful images as they serve and protect him, and the three women representing Poverty, Obedience and Chastity, whose plastique movement is striking in its long pulled-up back, twisting stretches and fluid arms. This use of plastique is especially notable in the long solo for Lady Poverty which opens the Wedding scene, radiating both purity and strength. In his own long solo, at the beginning of the previous scene, Francis is also given strong plastique movement of a very different kind. The dance is very terre-à-terre as he whirls, kneels, and then throws himself forward on the floor, arms extended in the sign of the cross. Finally, after a series of ecstatic whirlings, he seizes a rope, flagellating himself with it. After the marriage with Lady Poverty, in which she

girds him with her own rope girdle, Francis' movements are calmer. Their long duet is notable for the way their hands intertwine chastely over their heads, but with very little other touching. The movement defines the relationship.

As in the other ballets I have discussed, Massine here has selected his palette carefully, both in the number of dancers -- a total of forty-two, including the nine soloists -- and in the choice of movements. A frequent comment at the time was that in St. Francis he drew on modern dance for the inspiration of some of his movement and the way he handled it, but beyond the suggestion of bare feet, I cannot trace any specific influences, although certainly the use of weight and his handling of masses are similar to those we associate with modern dance in the 1930s as well as with Les Noces. There is also the weight of the music to consider, for this is a score of symphonic breadth and seriousness. As in Choreartium, the final movement is a passacaglia in which the massed corps forms and reforms striking tableaux. Especially memorable is the moment when the men stand in a diagonal line and the women kneel downstage of them, forming an aisle along which Francis and Lady Poverty move toward the three friends posed downstage right. While watching the film, some of the use of blocks of dancers suggested yet another famous Passacaglia -- Doris Humphrey's, which was premiered at Bennington on August 5, just fifteen days after the premiere of St. Francis in London. And while I am making comparisons, the final moment, when Lady Poverty leads Francis up a hill at the back followed by the three friends, suggests in its pose and

exaltation the final moment of Balanchine's Apollo, from 1928.

These three ballets of 1938 show Massine expanding his scope in works that can be related to important genres he had already explored, but in no way was he merely repeating himself. In these works we can see the stylistic elements that grow out of his approach to movement and the relation of parts within a larger artistic whole. One would also like to see Bogatyri to discover how this balletic legend would utilize the modes I have discussed here -- which can also be seen in the three ballets Massine prepared the following year. But what we have here, I believe, is a great choreographer in fullest control of his materials and with the inestimable advantage of working with a company devoted to the realization of his artistic vision. That the records and the remains of the ballets he made at this time are so scanty is our great loss. That they exist at all is our very good fortune.

George Balanchine As I Knew Him

Igor Youskevitch

My assignment today is to tell you something about George Balanchine, so I will speak to you about my personal experiences with Mr. Balanchine and his choreography.

I met Balanchine in New York when I came to the United States as leading classical dancer with the Ballet Russe de Monte Carlo. Taking classes in the School of American Ballet, I saw Balanchine regularly. I knew he taught there but for one reason or another, I never studied with him. Usually, I took classes with Anatol Obukhov and occasionally with Vladimirov.

Obukhov, Buckov and I went often fishing together and he would complain that Gorgka (that's what he called Mr. Balanchine) had started introducing unorthodox steps and ways of teaching into the school. Specifically, he was angry at Mr. Balanchine for insisting that the students keep their heels off the floor in the execution of their various ballet steps. I was never asked to do so by Balanchine when later I danced for him and feel he may have been misunderstood. I know from my own experience of the importance of lifting the heels off the floor, as quickly as one can, for the proper execution of many jumps. Perhaps this is what he had in mind.

The first Balanchine ballets that I danced in, while in the Ballet Russe de Monte Carlo were *Jeux de Cartes* and *Serenade*. Though the Ballet Russe dancers were not "Balanchine dancers", they performed those dances very well and I would say with more interpretive power than is done today. Later on, in *Serenade*, Balanchine had introduced changes both in choreography and costumes which transformed this ballet into a very abstract dance-work without a hint of the hidden drama of the original version.

Balanchine found his main choreographic inspiration in music, and the technical structure of musical scores excited him very much. His abstract approach to music and dance was illustrated to me when he was reviving his ballet *Apollo* for Ballet Theatre. I danced the lead role and interpreted Apollo's main variation of the ballet as a prayer to Zeus. Using this general approach, I could justify most of the choreography except one specific pose which required the use of only the hands. So I asked Balanchine about this, and he told me, "Oh, that doesn't mean anything. I'm using it only to fit the musical accents."

During his association with Ballet Theatre, Balanchine also helped with a new production of *Giselle* designed by Eugene Berman. During some discussion of *Giselle*, I mentioned to Balanchine my opposition to the customary neatness of Albrecht's hair when he appears in the second act. At that time in classical ballets, we had to wear wigs to preserve the period style, because our own hair was cut quite short. I thought that Albrecht, wandering through the woods in search of Giselle's grave, should at least have his hair somewhat disheveled. Balanchine agreed with me and promised to tell Berman about it. Imagine my surprise when the new wig that I was supposed to wear in the second act arrived. Tree branches were protruding from both sides and it was generously decorated with green and yellow leaves to match the canary-yellow tights Berman also designed. When we got to the yellow tights, in my experience, I knew that this particular color, lit by blue lights in the second act, tends to stand out more. Wearing a dark jacket, I already visualized myself as two yellow legs walking on stage without a torso. So no wig, no yellow tights were used.

In the same productions, other suggestions were to use a second grave for Giselle as it was the custom in some Russian productions Balanchine remembered. At the end of the second act, I was supposed to stop Giselle from disappearing into the same grave that she had appeared from, lifting her in my arms, walk on the other side of the stage and place her on the second grave. Then the top of the grave was mechanically lowered and Giselle disappeared from view. Artificial grass covered the whole contraption. This grave was used for one, maybe two, performances because it drew snickers from the audience rather than tears.

The only original ballet that Balanchine made for me was *Theme and Variations*. The idea was to create a dance-work that would reflect the basic spirit of the Russian imperial ballet but would incorporate the more contemporary neo-classical Balanchine style. The original variation that he choreographed for me I didn't like and, struggling with it for a few rehearsals, I decided to let Balanchine know, diplomatically, of course, about how I felt. Usually Balanchine didn't like interference with his choreography, but he was very nice about it and promised to devise a new variation. I remember the next day's rehearsal very well. Balanchine was standing facing the mirror, and I, along with Johnny Kriza (who was my understudy) were rehearsing some ballet steps. While Balanchine was preoccupied, the two of us were doing some ballet steps. And one of us, I don't remember who, did the *rond de jamb saute*. Balanchine saw it in the mirror and, using this movement as an opening step, choreographed the whole variation in five minutes. It was technically effective, novel, and reflected the typical construction of the classical male variation, which is usually based on three or four technical steps. The new variation was

in perfect harmony with the rest of the piece. *Theme and Variations* became a very successful ballet, of course.

I have also witnessed one of Balanchine's unsuccessful artistic endeavors. However, it was not in the field of dance but in music. I will have to tell you about some events leading to that. The spring of 1941, while I was with the Ballet Russe de Monte Carlo and Balanchine was basically freelancing, I received a telegram from Casey Robinson, a script-writer in Hollywood and the husband of Tamara Toumanova. It seemed that a film of Anna Pavlova's life was being planned with Tamara in the title role. Balanchine was engaged to be the choreographer and I was offered a part in the film as Tamara's partner. These stated conditions being acceptable, my presence in Hollywood was urgently requested. With a telegram serving as a temporary contract, I drove out in record time.

There I found, contrary to my expectations I would work in a very relaxed atmosphere, with no urgency whatsoever. Balanchine established himself in a rented villa in Beverly Hills, and I remember eating a lot the first few days during my frequent visits to Balanchine and Tamara, who, as we all know, loved to cook. In a few days, the rehearsal schedule was arranged and we started to meet at 10:00 in the morning at the studio of the Las Palmas Production Company for the day's work. Our regime consisted of breakfast (Studio's compliment), half an hour rest, three-quarters of an hour warm-up class conducted by Balanchine, and about one hour rehearsal. Then, in consideration of the lateness of the hour, which was about 12:30 in the afternoon, we would drive to the beach to spend the day, meeting in the evening at Tamara's or Balanchine's to dine and play cards.

In the middle of June, Balanchine informed us that we were all invited to Stravinsky's name day party on June 18th. (The Russian custom being to celebrate the saint's day rather than the birthday.) We decided to buy him a bottle of Grand Marnier, and after we had gift-wrapped it, Balanchine had a brilliant idea. He suggested that we compose an original "chorale" as a tribute to the distinguished composer. He and Mr. Kopeikin, who played for all of Balanchine's rehearsals, put their heads together and came up with a composition which sounded very nice. We all contributed to the writing of the lyrics for that, and spent a day polishing it until we felt we could not make it any better. On June 18th, we rehearsed our masterpiece, and off we went to Stravinsky, anticipating in advance his appreciation of our artistic efforts.

Mr. and Mrs. Stravinsky met us with their usual warm hospitality and after presenting the bottle of Grand Marnier, we asked the company to sit down for an upcoming program. Balanchine and I positioned ourselves on either side of Kopeikin, who was at the piano, and as he played, we sang to

Stravinsky the lyrics of the "chorale." Well, Stravinsky's reaction to our artistic presentation was not at all what we had anticipated.

"What kind of music is that?" said the composer getting out of his chair. "Who in his right mind can even dream of writing these notes like that?" And he pointed his finger at the composition in front of Kopeikin. "This is not a musical composition, this is an amateurish mishmash!"

He took Kopeikin's place at the piano, looking with disgust at the music written in his honor. I felt nothing because I contributed only to the lyrics, but Balanchine and Kopeikin were really taken aback by this unanticipated reaction. With great irritation and annoyance, Stravinsky went through the whole composition, note by note, saying which was wrong, which shouldn't be there, which should be changed, which should be arranged differently. He did not calm down until he went through the whole composition, ripping it verbally to shreds. As he finished, he got up and with a smile thanked us for the bottle and was once again the charming host.

You have asked about Balanchine's death. I would see him occasionally, usually meeting him on the street around the Lincoln Center. He would tell me what he was doing at the moment, and I would tell him of my struggles to reorganize ballet at the University of Texas. And he never missed mentioning that he always cited my dancing in *Theme and Variations* as an example for all the dancers learning this ballet.

When Balanchine became sick, I visited him several times at the hospital. He of course was not told that he was dying and was planning to retire from the New York City Ballet and return to his house on Long Island. My very last contact was by telephone when I called to ask what time would be best to visit.

He asked me, "Who is calling?" and I said, "Igor." There was a moment of silence. He said, "I don't remember you." Very soon after that, Balanchine died.

Well, that's about all that I can tell you. The time is up. No discussion, no questions, no nothing.

@ Igor Youskevitch

GIAMBATTISTA DUFORT AND LA DANSE NOBLE--ITALIAN STYLE

by Barbara Sparti

In 1728 a book entitled Trattato del Ballo Nobile by Giambattista Dufort was printed in Naples.¹ It describes the basic elements and steps of ballroom dancing in vogue at the time--what Dufort calls the French noble style. It was noble because it was performed not only by ladies and gentlemen but by Monarchs as well.² Dufort's book was, as far as we know, the first treatise on dance to have appeared in Italy for almost 100 years. Following the publication--at the beginning of the 17th century--of works by Fabritio Caroso and Cesare Negri, Italy faded out of the dance scene, after having dominated it for almost 150 years.³ Relatively little is known about the dancing in Italy--social or theatrical--from the mid-17th to the mid-18th century (although recent research is beginning to produce some very interesting material).⁴ Dufort's book helps to bridge the gap in Italian dance history between the treatises of Caroso and Negri (c. 1600) and Gennaro Magri's Trattato Teorico-Prattico di ballo, printed in Naples in 1779 and considered to herald the advent of the Romantic Ballet.⁵

Dufort's Ballo Nobile is a small volume subdivided into two treatises. The first, 116 pages, deals with the component parts of social dancing: the five positions of the feet, equilibrium, time and cadence, steps, arm movements and choreographic paths. The second treatise is devoted to the Minuet (32 pages), after which the book concludes with two chapters: one on country dancing and one on the performance of particular bows.

Dufort seems to have drawn on two major works for his Trattato: Feuillet's Chorégraphie⁶ and Rameau's Maitre à Danser⁷. Although Dufort never mentions Feuillet by name, he refers to "...the signs of Chorografia or the Art of Writing Dances", and devotes a chapter to explaining the notation.⁸ To enable his readers to understand the positions of the feet and the "movements" of the steps, and to permit "those who want to know how to write dances down" to do so, Dufort includes an appropriate symbol in Beauchamps-Feuillet notation with each of his step descriptions.⁹ Two other chapters in the Ballo Nobile, that on Cadence and that on the Figure or Path, suggest that Dufort had more than superficial knowledge of Feuillet's book.¹⁰ Much, however, of what Dufort writes about Cadence--the fitting of steps to music--is his own. He believed that Cadence was of primary importance in the noble style and that it was imperative that dancing masters be well versed in music in order to be able to train their pupils to dance in time.¹¹ In his step descriptions Dufort usually includes instructions for each step's duration, for when to begin and end the step, as well as indicating where the cadenza--in this case, the downbeat--falls.¹² The chapter which Dufort calls "Della Figura" seems

to be based on Feuillet's "De Chemin" (p.4) and "de la Figure" (p. 92). To Feuillet's diagrams and explanations of "Figure régulière [symmetrically] and "Figure irrégulière" [parallel], Dufort adds rules about which feet the dancers should use,¹³ affirming that,

All the beauty and grace of the figures in a dance consist in knowing how to cleverly combine in harmony the Regular and Irregular in such a way that they produce marvellous and delightful sights for the spectators.¹⁴

The other work which seems to have been a primary influence on Dufort's treatise was Pierre Rameau's Le Maître à Danser, which also limited itself to the description of ballroom dancing technique.¹⁵ Since Le Maître was published in 1725, a mere three years before the appearance of the Ballo Nobile, one might assume that Dufort's book is simply a condensed Italian version of Rameau's work. Yet despite similarities, a comparison of the treatises reveals first that Dufort's arrangement of the material is distinctive and, secondly, that there are significant differences in his text (see Table I), as well as several major additions.¹⁶ As regards the first point, Dufort's organization, his step descriptions follow a much more logical order than Rameau's.¹⁷ Also more logical is Dufort's placing--in one chapter--everything pertinent to the correct bearing in the dance of both ladies and gentlemen, whereas Rameau addresses the gentlemen in his first chapter, reserving his comments to the ladies for two later chapters.¹⁸

Notwithstanding the many parallels between the Ballo Nobile and Le Maître, we cannot be certain that Dufort was acquainted with Rameau's work. It is possible (as Pamela Jones suggests for Caroso and Negri) that "both authors used traditional step descriptions to which they added their own emphases and style preferences".¹⁹ What is significant is that Dufort makes an important contribution all his own to the teaching of the noble dance--and to our understanding of it--particularly in his chapters on equilibrium, on specific steps, on bows and, above all, on the minuet.

Whereas Le Maître contains an engraving illustrating "Equilibrium", Rameau does not explain the term in any detail, mentioning it only in passing as "the body supported on one foot".²⁰ However, Dufort--who considered it a basic component of the noble style--has a much broader concept of equilibrium which he discusses at length, defining it as "holding the body straight, gracefully and well-placed--without any unnatural effort--so that all its weight is placed on the soles or on the toes of the feet" in the following ways:²¹

1. weight placed on both feet
2. on the toes of both feet
3. on one foot only, the toe of the other foot touching the floor

4. on one toe, the other toe touching the floor²²
5. on one foot, the other foot in the air
6. on one toe, the other in the air [the equilibrium described and illustrated in the Maitre]

As regards the step descriptions--which make up the greater part of the Ballo Nobile--Dufort tends to be more succinct than Rameau. This is probably because, as Dufort explains in the Dedication of his book, his intention was not that of *teaching* the elements of the dance, but of helping particular ladies and gentlemen "remember things" with which they were well acquainted.²³ For those already familiar--today as then--with the French style, Dufort's explanations are intelligible and complete. (This is also because the Italian, or as he prefers to call it, Tuscan, he--or who for him--wrote is clear, unpretentious and devoid of superfluities.)²⁴ He is unique among his French and English contemporaries in devoting detailed chapters to the demi-jeté, the demi-contretemps, the pas dégagé (a preparation step), and the passo saltante (a jump from one position to another, rising off and landing on both feet).²⁵ Also original are his descriptions, illustrated by appropriate signs, of a fleuret chassé, and of a fleuret jeté--a remarkable step because it *starts* with a demi-jeté in 5th position.²⁶ Especially interesting are his particular explanations of steps, such as those for the pirouette, sallie, sissonne,²⁷ assemblé and pas tombé, explanations which offer alternative interpretations to Rameau's, or--as with the chassé--clearer instructions than can be found elsewhere.²⁸ Many of Dufort's descriptions include novel information on the timing of a step, the positions from which it can commence, and the various "movements" of which it is composed.²⁹ It is also worth noting Dufort's frequent use of the term--in various forms--"rialzandogli saltando", which apparently is the same as Rameau's "relevez en sautant". This would seem to be an important confirmation of general usage of what is today a somewhat ambiguous concept. The Ballo Nobile's final chapter, "Bows When Not Dancing", contains interesting descriptions of passing reverences, including one with the feet together that could be performed in very close quarters.

Probably the most significant aspect of the Ballo Nobile is its discussion of the Minuet. Dufort describes the old as well as the new minuet steps in great detail, including his own version of a Bohémienne step which he says was no longer in fashion.³⁰ He dismisses the fleuret minuet step--so popular in northern Europe³¹--as being out of date, and less attractive than the earlier Bohémienne step! Of the minuet step in three movements, which other dancing masters considered important and attractive but too difficult for many students of the art to perform well, Dufort says unequivocally that it is the most beautiful and noble of steps.³² His description of this step, taken forward, is extraordinary in its detailed instructions for the positions of the feet, the timing and its inclusion--as with his Bohémienne step which it resembles--of a pas

glissade and final jeté.

...First do a demi-coupé with the right foot, placing it in a somewhat small 4th position, the left leg--raised--approaching and straightening itself at the side of the right [leg] in a half 2nd position; that done, keeping the [left] toe low and almost touching the ground, stop for a moment, [and] having bent the right knee a little, the left foot passes forward at the same time, doing a very light pas glissade into a somewhat large 4th position. Then take a natural step with the right foot to a somewhat large 4th position; and lastly, a demi-jeté with the left foot--also to a somewhat small 4th position--which must be done so lightly that it is almost imperceptible ...³³

Dufort adds that,

the most beautiful and graceful way of doing this step is to rise on to the toe for the second "movement" of the demi-coupé, raising the heel a little off the ground. And in bending the right knee again, place the heel lightly on the ground. Take the second and third steps on the toes, and the fourth step, a demi-jeté, should be done lightly landing on the toe.³⁴

We know from Tomlinson that, in the realm of social dancing at least, the term relver--after a plier or sink--did not necessarily mean a rise to the toes.³⁵ Dufort, in fact, often fails to specify whether certain steps are to be taken on the toes or not. The reason, he explains is that,

...there are some who, because of their native constitution, have their instep too high and therefore cannot rise on their toes except with extreme difficulty, and some--on the other hand--who, because the instep is so low, and their knees too robust and practically inflexible, cannot place their heels on the ground;³⁶

After this Dufort discusses, in less than clear-cut terms, three distinct Minuet arm movements (for men) which, while recalling Rameau in many details, differ from his descriptions both in timing and performance.

As to the choreography of the Minuet, Dufort's account is remarkably lucid and explicit. Particularly noteworthy is his explanation of the actions which precede the giving of right arms, and which recall 16th century practices:

...Finding yourselves [the gentleman and the lady] at both ends of the diagonal, take a minuet step forward on the diagonal, and at the same time you should raise the right arm forwards, almost to shoulder height, bending it gently inwards at the elbow--keeping a palm's distance between the breast and the hand (this action represents a kissing of the hand)--and gently straightening the arms at the same time as the step ends, take hands sideways ...³⁷

The Minuet was the most difficult dance, Dufort explains, with which to please an audience, because it was so repetitive and because it used only one step. To stave off boredom amongst the spectators, Dufort insisted that the performers be well-versed in "figuring"--that "most important and most visible perfection of the dance".³⁸ Indeed, he claims that the reason the S figure was replaced by a Z was to make it possible for the gentleman and lady to face each other throughout the dance, thus enabling them to better "figure" their minuet. While no definition of "figurare" is given, I suspect that it meant the number of times one did the Z, how many minuet steps were used for the Z and for the other figures, and what ornaments were introduced. Among the ornaments which Dufort includes are jumps--with or without caprioles, and rapid "doubled steps", while no mention is made of the contretemps de menuet. Dufort warns his readers to perform these embellishments sparingly, in order "to keep from falling into the error of those more interested in the glitter than in the substance of things".³⁹

Having dedicated a good part of his treatise to the Minuet, Dufort grudgingly devotes a final chapter to the country dance,

...since for some time in these parts it has put its foot among the noble dances, not at all because it deserves it, but in order that a great number of people can show off moving themselves about, and so that they can throw order into confusion and brawling.⁴⁰

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Besides the interest of the Ballo Nobile as a dance manual, there is the fascination with the figure of its author, Dufort himself. Who was Giambattista Dufort and why was he in Naples? The dedication of his treatise "To their Excellencies, the Ladies and Gentlemen of Naples" gives us some information:

The noble and generous manner that your excellencies showed towards me since that time that

I had the honor to number amongst your servants
...has put a heavy obligation on me; and having
abandoned France...where I was born (a not
inconsiderable part of Europe and the whole World),
having paid little attention to many other
important Italian cities, and finally having decided
to spend the rest of my life in your service...I
eventually thought of writing a Treatise on the
Noble Dance...

The treatise, Dufort explains, is an attempt to alleviate his obligations and to express his infinite gratitude; and he begs his generous benefactors "to keep me under that most worthy protection that I heretofore enjoyed". While Dufort's French and English colleagues dedicated their books to individual nobles or to fellow dancing masters or choreographers⁴¹, he himself addressed his book to the ladies and gentlemen of Naples rather than to one particular patron. The reason for this may be, in part at least, the political events of the time. In 1707 the domination, plundering and corruption which, for two centuries, Naples had suffered under the hands of Spanish viceroys, came to an end. The city, however, merely passed from the Spanish to the Austrian yoke, and it was not until 1731 that Carlos of Bourbon--having succeeded the last Farnese Duke of Parma--marched south, expelled the Austrians and set up an independent kingdom of Naples.⁴² Dufort then, while avoiding a dedication to one of the Austrian authorities, may have thought it more advantageous not to restrict himself to any one Neapolitan aristocratic family or faction.

But what exactly was Dufort's work in Naples? His name appears in the libretti of four "tragedies in music" performed in Naples between December 1709 and October 1713 at the San Bartolomeo Theatre. He is listed not only as one of the dancers, but as the choreographer for two of the operas, and is presented as "Ballerino" and "Dancing Master" at Parma's Ducal College of Nobles, a position he presumably held before coming to Naples.⁴³ (See Table II.) Despite the fact that he was living in Naples until at least 1728--the date of his treatise, Dufort's name does not appear again at the San Bartolomeo theatre, or in any libretto published in Naples after 1713.⁴⁴

Besides being a dancer and choreographer, Dufort was an experienced pedagogue as can be seen from the counsel he offers his readers, exhorting them to learn the art of the noble style from its basic rules, rather than haphazardly at balls, like,

...those others who, without knowing a thing, hurry
to learn a bunch of dances, caprioles and difficult
steps, and believing that they are performing

their legs and their whole body uselessly....⁴⁵

The method that Dufort proposes is one used by all "worthy" dancing masters--and perhaps, I might add, by some of us today! It avoids merely teaching "this or that dance" and demands, first of all, that the student perfect all the steps, after which he or she can learn to link them together in various combinations--two, three and more steps at a time, increasing the number gradually. When this is mastered the student goes on to dance the step sequences along different paths and figures, and to different tunes and meters, after which he or she is ready to tackle any dance whatsoever.

Given this expertise, and the fact that he was listed as Dancing Master at the Ducal College of Parma in the Neapolitan libretti, it is curious that Dufort did not have the designation of Dancing Master on the title page of his treatise, as did his contemporaries Rameau, Feuillet and Tomlinson, not to mention Magri after him.⁴⁶ Is it possible that Dufort had not had the necessary training? or that he had endeavoured to gain the qualification but had failed in his attempt to do so⁴⁷...and therefore chose to practice outside of his country? Archival research in Paris has not shed any light on these questions. Nor was I able to discover any document that might indicate if Dufort was a relative of the sisters Elisabeth and Marie Dufort, both well-known dancers at the Paris Opéra.⁴⁸ I did find a Jean Baptiste Dufort in the Archives in Paris whose dates, 1677-1779 (he was 102 when he died), could quite conceivably coincide with what we know of Giambattista.⁴⁹

1677	born
c.1700	[Parma: Dancing Master, Ducal College of Nobles - age 23]
1709-1713	[Naples: choreographer and dancer - age 32-36]
1728	[Naples: publishes <u>Ballo Nobile</u> - age 51]
1733	Paris: shopkeeper; 2nd marriage (to Anne Marie Goblet) - age 56
c.1746-c.1770	Bruxelles: doctor and surgeon - age 69-93
c.1770-1779	Paris: retired
1774	Paris: 2nd wife dies at 72
1779	Paris: dies at the age of 102

This Jean Baptiste Dufort was born Charles Vivien but his death certificate specifies "Jean Baptiste Vivien dit Dufort, Bourgeois". In 1733 he was a "marchand" or shopkeeper in Paris, after which he lived in Bruxelles for about 34 years where he practiced medicine under the name of Jean Baptiste Dufort, his official position being "chirurgien major de la majeste imperiale". Having retired, he spent his last seven years back in Paris. Although possible, it hardly seems likely that Charles Jean Baptiste Vivien dit Dufort--shopkeeper, doctor, surgeon, bourgeois--and the dancer-choreographer Giambattista Dufort, author of Trattato del ballo

nobile, were one and the same person.

One final and illuminating aspect of the Ballo Nobile is Dufort's observations about dance in Italy before the triumph of the French style. The Italians, he says, were the Inventors of the Art since they were the first to make rules for the dance and to write books on the subject.⁵⁰ He cites Caroso's Il Ballarino⁵¹ and admits that in its heyday the Italian style of dancing may have been acceptable. However, Dufort affirms, "it would be ridiculous if seen today", primarily because the steps were unnatural and "labored" due to the parallel position of the feet. Besides this, the dance tunes in Il Ballarino were "in the worst possible taste" as were its engravings! Dufort also remarks having seen "Monsieur [Alexandre] Filibois [Phillibois], Dancing Master at the Imperial Court [Vienna]" make grotesque caricatures of the outmoded Italian Style, performing "with supreme acclaim at the leading Theatres of Italy".⁵² Dufort's caustic disparagement of the Italian style, which also embraced its Spanish "edition"--replete with capricious and castanets, can be understood in the light of what he reports was taught "in certain Colleges in Italy" by Italian and Spanish dancing masters until replaced by the more attractive French dance.⁵³ It is even possible that he had himself witnessed the remnants of the old Italian style, for in 1703 the students of the Jesuit College of Nobles in Naples were still dancing Italian balli--under the supervision of a Master of Spanish Dance, although these were interspersed with minuets and a bourée, taught by the Master of French Dance.⁵⁴

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For us today, Dufort's little book is a precious voice to be added to the discourse of that handful of specialists who have survived from the Baroque era. It is also important in helping to fill in the picture of dance in Italy after Caroso and Negri. Furthermore, the Ballo Nobile is valuable for what it bequeathed to Gennaro Magri, dancing master at Naples' Noble Academy of Music and Dance and author of the most important work on late 18th century theatrical dance technique, Il Trattato Teorico-Prattico di Ballo (1779). If Magri's treatise reached new heights it was also thanks to the Ballo Nobile, for Magri appropriated some sections almost word for word, using others to point out antiquated rules or steps and the limits of a book which dealt with ballroom dancing only. Old-fashioned and dilettante as the Ballo Nobile may have appeared in Magri's time compared to the new ballet which had sprung up in the intervening 50 years, Dufort's definition of dance faithfully reflects the attitude of the society in which this French emigré lived:

Dance--he says--is the art of moving the body according to method and rules in order to please the onlookers.⁵⁵

NOTES

1. Published by Felice Mosca. RISM (Répertoire International des Sources Musicales) lists 12 exemplars of the book in libraries in Vienna, Heidelberg, Madrid, Milan, Paris, Rome (however, the Biblioteca dell'Istituto d'Archeologia has no copy and no record of the work), Venice, Chapel Hill, N.C., Rochester N.Y., Washington, D.C.. Additional copies are in the Biblioteca Nazionale of Naples, in the NYPL Dance Collection, in Greensboro N.C., London, the Hague, Stuttgart and the Derra de Moroda Archives in Salzburg. A facsimile reprint (slightly larger than the original which is 10½ cm x 16 cm circa) was published by Gregg (England) in 1972.

2. Ballo Nobile, Preface. [Avviso a chi legge, p.vl: "Serve alla Dame, Cavalieri, ed altre gentili persone, e per fino i Monarchi non hanno ritegno di volerla imparare, e perciò poi ha ricevuto il nome di Ballo Nobile."

3. See the works of Domenico da Piacenza, Guglielmo Ebreo, Antonio Cornazano, c.1455-c.1480 and:

1550 Rinaldo Corso Dialogo del ballo, Venezia; reissued Bologna, 1557

1581 Fabritio Caroso Il Ballarino, Venezia

1589 Prospero Lutij Opera bellissima...di gagliarda, Perugia

1600 Fabritio Caroso Nobiltà di dame, Venezia; reprint 1605 (see 1630)

1600 Livio Lupi da Caravaggio Mutanze di gagliarda, Palermo (see 1607)

1602 Cesare Negri Le gratie d'amore, Milano; reissued as Nuove inventioni di balli, Milano, 1604

1607 Livio Lupi Libro di gagliarda, Palermo.

1620 Felippo degli Alessandri Discorso sopra il Ballo, Terni

1630 Fabritio Caroso Raccolta di varij balli, Roma (a reissue of Nobiltà di dame)

4. Until last year, our knowledge was limited to Savoy and the choreographies by Philippe d'Aglié for les Madames Reales. (See the works of M. Viale Ferrero, M. McGowan, G. Tani, and M.T. Bouquet-Boyer.) Thanks to the initiative of José Sasportes and La Danza Italiana, discoveries have been made about dancing at Jesuit Colleges in Rome (see Vol.4, 1986) and Michela Ferracin, doing research in Venice, has unearthed a manuscript written in Feuillet notation (by a certain Sebastiano Gobbis) containing three choreographies--with music--composed by Gaetano Grossatesta in 1725. This is the first and, to date, only known example of 18th century Italian choreography. In my research for this article I have also found descriptions of dancing at the Jesuit Collegio dei Nobili in Naples.

5. Published by Vincenzo Orsini. (RISM lists 11 copies.) Frederica Derra de Moroda (Catalogue of the Dance Library, Munich, 1982, p. 377), Mary Skeaping and Marion Hannah Winter (The Pre-Romantic Ballet, Pitman, 1974, pp. 151-2) considered Magri's book of invaluable importance in the development of ballet technique. English translation by Skeaping, completed by Irmegard Berry, Dance Books, London, Feb. 1988.
6. Paris, 1700. Other editions: 1701 slightly enlarged, 1709, 1713. Reprints: Broude Bros. N.Y., 1968; Olms, Hildesheim-N.Y., 1979; Forni, Bologna, 1970.
7. Paris, J. Villete, 1725. Further editions: 1734, 1748. Facsimile edition, Broude Bros., N.Y., 1967.
8. "...li segni di Chorografia, o dell'Arte di scrivere le Danze...", Ballo Nobile, Preface [Avviso, p. 8]. The full title of Feuillet's work is Chorégraphie ou l'art de décrire la danse.
9. Ballo Nobile, pp. 29-30.
10. See Chorégraphie, "De la Mesure ou Cadence", p. 87.
11. Ballo Nobile, p. 25.
12. According to Dufort (pp. 22-3), Cadence also meant recognizing the meters--binary and ternary--used in the Ballo Nobile. Binary, he affirms, was the most common and was used especially for fast dances such as the Gavotte, Bourée, Rigaudon, Allemande and Gigue (no distinction was made between duple time and compound duple), as well as for the Loure and Entrées graves. Ternary, on the other hand, was the meter of the more sedate and majestic dances like the Sarabande, Chaconne, Follia [d'Espagnel and l'Aimable [Vainqueur].
13. In the *figura regolare*, the dancers proceed on opposite feet, whereas in the *figura irregolare* the two dancers both use the same feet (pp. 107-8). (Examples of *figures irrégulières*--except for minuets and passepieds--are rare in extant 18th century notated choreographies.)
14. Ballo Nobile, p. 103. All translations are by the author.
15. Rameau states on p. 70 of Le Maître that "je n'ai entrepris que de donner l'instruction de faire les differens pas des danses de ville" and not "des pas de Ballets".
16. The main "structural" difference between Dufort's work and Rameau's Maître--which is also divided into two sections--is that

Rameau deals with the Minuet in the first part (and also includes several chapters on bows and etiquette), while his second part is devoted exclusively to arm movements.

17. Dufort begins his step descriptions with the natural step, then plier-relever, the pirouette (plier-relever turning), jumps (plier-relever from one position to another, that is, from both feet to both feet), and jetés (from one foot to the other foot). Compound steps (such as a coupé ending with a demi-jeté) are explained *after* the individual component steps have been dealt with. Rameau's first step, on the other hand, is the demi-coupé, followed by various minuet steps which include fleurets and jetés, not explained until later in the book. Indeed, when Rameau finally comes to discuss the jetés (Ch. 36), he admits "these jetés have been mentioned in several steps without my having given any particular instruction...". (Le Maître, p. 162.)

18. Chapter I is entitled "De la maniere de se poser le corps". The other two chapters are XIII, "De la maniere dont les Demoiselles doivent marcher, & celle de se bien presenter" and XXIV, "De la maniere de faire les bras de menuet". Dufort, incidentally, discusses the lady's bearing before that of the man's.

19. 'Spectacles in Milan', Early Music, May 1986, note 15, pp.195-6). Jones suggests, apropos the similarity in wording between Caroso's Ballarino and Negri's Gratie d'amore, that it is unlikely that either author was the inventor of the basic step descriptions. "Many of these steps were already in use in the 1550s and definitions of them must have been standard over the decades."

20. Le Maître, Chapter XX, "De la maniere de faire les demi-coupez", p. 74.

21. Ballo Nobile, Capitolo III, "Dell'Equilibrio del Corpo", pp. 11-13.

22. Magri, in his Trattato teorico-prattico (Ch. IV, p. 20), says, "I do not acknowledge any other type of equilibrium...other than what Mr. Dufort puts in fourth place."

23. Ballo Nobile, [p.vil].

24. Even Magri, always ready to criticize, makes no comment on Dufort's Italian. Although Dufort supplies a table with the names of the steps in both Italian and French, the text of his treatise uses only the Italian terminology--in the same way as Tomlinson's steps are all translated into English.

25. Dufort says (p.19) that the passo saltante "is almost never used in ballroom dancing [ballo nobile]", and that "Gentlemen, particularly those who are overly big in the body" and Ladies should "rather seem to jump, than to really rise in the air".
26. Ballo Nobile, pp.59-63.
27. All the other contemporary descriptions of the *sissonne* finish with the free foot in front or behind, whereas Dufort says to finish with the foot either in back--or to the side!
28. Worth noting are Dufort's indications that the *balancé* to the side, the sideways *chassé*, and the *saillie* performed forwards and turning were out of fashion, ugly or indecorous, at least for ladies. (Ballo Nobile, pp. 83, 54, 55-56.
29. For Dufort there were four "movimenti"--the bend, the rise, the going and the circular (*il piegato, il rialzato, l'andante, e il circolare*)--each of which could be performed alone or combined with one or more of the other "movimenti". (Chaper IV, "De' Movimenti del Corpo", pp.16-20.) Tomlinson (Art of Dancing, p. 27) defines a "movement" as "one Sink and Rise".
30. Dufort's description (p. 122-3) is unusual for a *Bohémienne* step because its second step is taken with a *glissé* and because it ends with a *jeté*: *demi-coupé, pas glissé, pas naturel* [*marché*], *jeté*. No timing for the step is indicated.
31. The step is so named because it is composed of a *demi-coupé* and a *fleuret*. J. Cobau in 'The Preferred Pas de Menuet' (Dance Research Journal, 16/2, 1984, pp. 13-17) cites 12 dancing masters who discuss this particular minuet step. According to five of them, this version was the newest, best, most attractive, most popular, easiest, the most used, or the favorite.
32. Ballo Nobile, p. 123. According to Rameau, the step in three movements was the "true" minuet step, but as it required a very strong instep, not everyone was able to do it, and it slowly passed out of use (Maitre, p.76).
33. Ballo Nobile, p. 124.
34. Ibid, pp. 127-8.
35. Art of Dancing, p. 105. "...the right [foot]...begins the Minuet Step, by making a Half Coupee...in a Movement or Sink and Stepping of the right Foot forwards, the gentle or easy Rising of which, *either upon the Toe or Heel...*" (my italics).

36. Ballo Nobile, pp. 128-9. It is interesting to note that according to the dancing master Guillemin, who wrote many years later--in 1784--and may therefore not be the most credible source, it was the dancer Francois Marcel (c.1692-c.1759) who "introduced the idea of lowering the heel while gliding the step very softly". What is significant is the confirmation of Dufort's instructions to lower the heel and glide the toe or foot. (From Guillemin's Chorégraphie ou l'art de décrire la danse, "Menuet", Paris, 1784, cited in R. Astier's article "François Marcel and the Art of Teaching Dance in the 18th Century" in Dance Research, London, II, 2, 1984, p. 18.)

37. Ballo Nobile, p. 140.

38. Ibid, p. 137.

39. Ibid, p. 149.

40. Ibid, p. 150. Resigned to its presence, Dufort advises dancing only those country dances composed of a set number of dancers and with set figures and steps. If forced to participate in a dance for as many as will, where only the figures are set, Dufort lists the steps which he considers appropriate (p. 152) and which are almost identical with what Feuillet indicates in his Recueil de Contredances (1706).

41. For example, Rameau's Maitre is dedicated to "le Duc de Rets" and his Abrégé to "Son Altesse Serenissime Mademoiselle de Bayjaulois"; Feuillet's Recueil (1704) with Pecour's "Entrées de Ballet" to "Son Altesse Royale ... le duc D'orleans"; Tomlinson's Art of Dancing to Viscountess Catherine Fauconberg. Feuillet dedicates Chorégraphie to Pecour, and Pemberton's Essay, like Weaver's Orchesography, is dedicated to a fellow dancing master.

42. Don Carlos was the son of Philip V of Spain and Elisabetta Farnese and was the legal heir to the Farnese dukes of Parma. He became Charles VII of Naples, and later Charles III of Spain.

43. The libretti are in the library of the Conservatory of Music "S. Pietro a Majella" in Naples. See the Catalogo dei Libretti d'opera in musica dei secoli XVII e XVIII edited by Francesco Melisi, Naples, 1985, which includes an index of dancers and choreographers.

44. See Catalogo dei libretti and Benedetto Croce, I Teatri di Napoli secolo XV-XVIII, Napoli, L. Pierro, 1891. Antonio Sarron, one of Dufort's fellow dancers, is listed as the choreographer for operas presented in 1718, 1722 and 1731.

45. Ballo Nobile, p. 114.

46. Magri, on the title page of his treatise, identifies himself first as "Neapolitan" and then as "Dancing Master of the Royal Entertainments of His Sicilian Highness" going on to dedicate his book to the "Noble Academy of Music and Dance" where he was dancing master.
47. In France a dancing master's training usually began at the age of eight and took six years, culminating in stringent examinations. (W. Hilton, Dance of Court and Theatre. The French Noble Style 1690-1725, Dance Books Ltd. 1985, p. 24.) According to Régine Astier, a dancer--in this case, Marcel--"cannot have waited for his retirement to begin to teach. All dancers, whatever their fame or talent, aspired to buy a teaching practice as soon as they were qualified to do so. The gaining of a 'maîtrise' meant security and status in a profession much given to instabillity." (p. 14 of 'Marcel' article--see note 36).
48. I wish to thank Régine Astier for sharing with me archival material she unearthed in Paris regarding Elisabeth (died in 1706) and Marie Dufort, and Marie's husband Claude Ballon, whom she married in 1696. Ballon, 1676-1739, (often erroneously referred to as Jean Ballon) was an important choreographer and outstanding dancer with the Paris Opéra.
49. Archives de Paris: Certificates of Vivien dit Dufort's second marriage (28/11/1773) and of his death (18/4/1779). Archives Nationales (Minutier Central): an Act and certificates signed by the Notary Girard, 7/5/1779, including an extract of the burial certificate of Dufort's second wife (29/9/74).
50. Dufort refers to Il Ballarino perfetto by one Rinaldo Rigoni, printed in Milan in 1468 and dedicated to the duke of that city, Galeazzo Sforza. No trace, however, of either the book or its author has so far been discovered and, what is more, it appears that printing was not introduced in Milan before 1469-70. (See T. Rogledi Manni, Tipografia a Milano nel XV secolo, Olschki, 1980, p. 17.) Is it possible that Il Ballarino perfetto is a reference to De pratica seu arte tripudii, the treatise on dancing which Guglielmo Ebreo dedicated to Galeazzo Sforza (before he was Duke) and had copied out by Paganus Raudensis (Rinaldo Rigoni??) in 1463? Could Dufort have heard of the treatise in France since it had been in that country since 1499?
51. No mention is made of Caroso's Nobiltà di dame or Raccolta di varii balli, or Negri's Gratie d'amore or Nuove inventioni di balli (see note 2).

52. Ballo Nobile, third page of Preface. See also M.H. Winter's Pre-Romantic Ballet (op cit), pp. 149-152.

53. The preface ("Avviso a chi legge") of Ballo Nobile.

54. The dances were part of the performance of the opera 'Clitennestra'. The libretto, in the library of the Conservatory of Naples, indicates where 13 different dances were fit into various scenes, explains what the dances were about and gives the number and the names of the performers for each dance. Also included are the names and nationalities of the teachers of dance, fencing, music etc.. Both dancing masters were Italian and were probably related: Roberto Natalizio taught Ballo Spagnolo and Bartolomeo Natalizio Ballo Francese.

55. Ballo Nobile, p.1.

* indicates Rameau's recommendations not reported by Dufort

CAPITAL LETTERS are used to specify Dufort's innovations

** mark passages in which both authors handle the same precepts in distinct ways

TABLE I

DUFORT (BALLO MOBILE)

Gentlemen

- pp. 15-16
- the head erect
 - the shoulders LOW and somewhat drawn back
 -
 -
 - THE STOMACH SLIGHTLY EXTENDED FORWARD; THE BELLY NOT AT ALL STICKING OUT BUT INSTEAD HELD IN.
 - the legs straight; THE KNEES STRETCHED (AND) TURNED OUT
 - the feet well turned out
- And above all take care not to appear affected; avoid effort; and assume a noble, easy and natural air.

Ladies

- pp. 14-15
- the head erect and THE THROAT FORWARD
 - the shoulders low, and drawn back, so the breast appears quite broad
 - THE FEET TURNED OUT
 - THE STOMACH EXTENDED, AND THE BELLY HELD IN
 - THE GLANCE NEITHER HIGH NOR LOW, BUT JUST HALF WAY
 - ** the arms low above the middle of each side, not too open nor too closed
 - ** the hands--with the thumb and forefinger of which she should hold one and the other side of her dress--ought to be held with the palms turned neither too far forward, so that she doesn't appear too spread out, nor too turned back so as not to compress her, and make her appear too narrow; but they should be held in between these two fashions. And above all, take note to do this with a noble, gracious, easy and natural air.

RAMEAU (LE MAITRE)

- pp. 2-3
- the head erect without being awkward
 - the shoulders back (...so that the breast appears broad and gives more grace to the body) (see Dufort, "Ladies")
 - * the arms hanging at one's side
 - * the hands neither open nor closed
 - * the waist firm
 -
 - the legs stretched
 - the feet turned out
- ...I hope that taking all these precautions one will risk neither ridicule--for being awkward or stiff, which should be avoided, nor affectation either; good manners require that natural beauty and that easy air that only the dance is able to produce.

p. 41

- head erect
- shoulders low
- * the arms drawn back accompanying the body well, but bent, and holding her hands in front of herself, one above the other and holding a fan, but above all without affectation.

...without affectation or too much energy

p. 102

- head erect and well placed, without being awkward
- the shoulders back ... to make sure the breast appears broad and to give more grace to the body
- ** the arms stretched at the side of the body in such a way that the elbows almost touch the hips
- ** holding their skirts with the thumb and the following finger; the hands turned out, but without spreading open their skirts or holding them too closed.

Table II

OPERAS PERFORMED BY DUFORT IN NAPLES

Astarte [Astarto]* Dec. 24, 1709** San Bartolomeo Theatre

Dancers: "Monsiù Giambattista Guefort [sic], Ballarino of the
Ducal College of Parma and
Monsiù Antonio Sarron, of the Serenissimo of Modena"

La Principessa Fedele Feb. 2, 1710 San Bartolomeo

Music by: A. Scarlatti

Dancers: "Monsù Giambattista Guefort [sic], Ballarino of the
Ducal College of Parma and
Monsiù Antonio Sarro[ni], of the Serenissimo of Modena"

La Pastorella al Soglio Nov. 4, 1710 San Bartolomeo

Music by: A. Orefice

Dancers: Gio:Battista Dufort, Maria Angela Ghilaroi, Francesco
Corardi

Choreographer: "M.[onsiù?] Gio:Battista Dufort, Dancing Master
at the Ducal College of Nobles in Parma"

Artaserse. Re di Persia Oct. 1, 1713 Royal Palace

Music by: F. Mancini

Dancers: Gio:Battista du Fort, Anna Daufin [Dauphine?], Sig. N.N.
[Mr. X]

Choreographer: sig.[nor] Gio:Battista du Fort

* No composer is given although both T. Albinoni and N. Fago have been suggested. It is possible that this performance was a re-make of a 1708 production, which could also mean that the music was re-arranged.

** The dates indicate when each libretto--with dedication--was published. The performance itself would take place about a week later.

THE MINUET: NEOCLASSICISM IN MOTION

Jennifer Rieger

For almost a century and a half (1660-1798) the minuet was the reigning dance. Seen to exemplify all that was graceful and dignified, it ceased to be danced at the end of the eighteenth century and one wonders why. Evidence in nineteenth-century manuals give no reason for this change in style or fashion of dancing. Modern historians are no less reluctant to analyze the reason for the decline and disappearance of the minuet. While the existing explanations for its declining popularity--the rising middle class, the decrease in leisure time, the rise in professional dancers and the spirit of revolution--are possible they are perhaps too superficial.

The purpose of this paper is to discuss the minuet in terms of the philosophical eras in which it existed. I postulate that the minuet's decline was closely linked to the decline of neoclassicism and the increasing popularity of sentimentalism in this period.

The term "neoclassicism" refers to the use of stylistic elements and ways of ordering thought based on classical or ancient Greek and Roman art. While it is

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difficult to pin-point definitive dates for this set of interests or values, it was present throughout most of the eighteenth century, corresponding to the minuet's heyday.

Like neoclassic art, the minuet followed rules in the precise order of the figures and the step within the structured musical phrase. Simplicity, here understood to mean a reduction to basic, essential universal characteristics or traits, was another aspect of neoclassicism reflected in the minuet. The shape of the floor patterns were simple, either a "Z" or a circle, and the pas de menuet was simply four weight transfers in six musical counts. Visual experiences were seen to be the source of essential truth so art, therefore, had a direct influence on the viewer. Likewise the performance of the minuet was designed to publically show each couple's social skills, social position, ease of manner, and a vertical, restrained exterior. The minuet was also one of the few dances that emphasized sight between the partners.

Neoclassicism did not remain the dominant philosophical movement throughout the eighteenth century, for the second half of the century came under the influence of sentimentalism. This was a social, cultural and literary phenomenon which developed in England between 1770 and 1790. The term "sentimental" came to mean in this

period gentle, tender, loyal, courteous emotions, precisely those most amenable to domestic needs and desires. A sentimental person was easily moved to tears, emotionally repounded to the smallest detail of daily life, and physically responded to a variety of situations. Man, through an internal sense, rather than through reason and sight, would receive a recognizable sensation when faced with something morally good. The eye was replaced by the heart as the guide to judgement.

The minuet in this period shows some evidence of changing to reflect this new doctrine. It was included as a figure in country dancing, there were minuets for more than one couple and in which couples were allowed to come and go at will and there were changes to the basic step which included sliding and walking through the dance. While the minuet's framework did not change dramatically in this period with the figures, steps and room space remaining essentially stable, there is evidence of significant modifications in attitude towards it by both dancers and dance writers.

With the increase in the importance of feelings as a reflection of truth, spontaneity, natural movement and expression becomes important. No longer was it necessary to display oneself before one's peers to establish social

worth. As well, sentimentalism encouraged private family groups rather than the public persona popular during the neoclassic period. Reflecting the change in courtesy books from manners to morals, dance writers such as Gallini, Peacock and Cassidy wrote about the healthy, natural results of learning to dance the minuet, basing their authority on contemporary rather than ancient sources.

While these modifications might have made the minuet more acceptable to a sentimental group of dancers, they also changed the basic nature of the dance. The minuet was bound up in formal, ceremonial and courtship elements which could not be removed without irrevocably altering the dance. At the same time, a society which was steeped in sentimentalism would find these neoclassic elements inappropriate to their daily lives. Unable to change the minuet, this society let it go.

UNIVERSITY COURSES IN PAGEANTRY AND

AMERICAN DANCE: 1911-1925

Naima Prevots

This study is part of a larger work being developed under an NEH grant, "American Pageantry and Social Reform," and the focus here is on pageantry courses in American universities and colleges, 1911-1925. These courses were the first to make dance legitimate as an expressive form in higher education. This encouraged those interested in dance to explore a large range of movement and placed dance in a performance and production context. The paper is divided into two related sections: (1) examination of selected pageant courses (see chart) and (2) analysis of written material (a book and course lectures) related to pageantry and the development of American dance. A brief explanation of the American Pageantry Movement in the beginning provides the context.

The first twentieth century pageants date from 1905 in England and in America from 1908. By 1909 there was a significant increase in the number of American pageants and in 1913 the American Pageantry Association was formed. Those involved wrote books and articles about their ideas as a response to issues confronting late nineteenth and early twentieth century America: a massive influx of new immigrants, the rise of industrialism, changes in rural/urban living patterns. Theatrical reformers joined hands with educators, civic leaders, social workers and political mavericks because they all felt pageants could create a new indigenous American art form and become a potent force for social reform: integrating immigrants and teaching them about our society, creating a format for putting democracy in action and providing artistic and creative fulfillment for all levels of a community.

The word pageant was used alternatively with school festivals and community drama, but the basic concepts were all the same. Most often given outdoors (or in some large interior open space), these were productions created through communal effort. Thematic material most often consisted of local, national or international historic events celebrated as centennials, bi-centennials or other anniversaries, as well as specific significant occasions. Real and symbolic figures appeared in episodes representing a long chronological overview. Spoken dialogue or poetry was used to carry the theme forward and dance, visual effects, music, costumes, stage settings, physical environment, pantomime were important in creating a meaningful and accessible spectacle. For those involved with theatre and dance, pageants and festivals provided opportunities for new ideas and structures to be tried. For those involved in education, settlement houses or social work, political reform, pageants were a way of bringing history to life and inculcating values for participants and audiences.

The examination of pageantry courses begins with those offered at Teachers College--the first of their kind in the country. Because of its importance in twentieth century American theory and practice, ideas developed at Teachers College spread to other institutions. Teachers College was a graduate institution which attracted people from all over the world. It was known as a school where faculty such as John Dewey, Edward Lee Thorndike and Jesse Feiring Williams were involved in educational reform and had international reputations. Although the courses dealing with pageants, school festivals and dramatic expression were part of teacher training, the emphasis at Teachers College was on self-development and personal exploration as part of the degree process as opposed to sterile rigid formulas for teaching. Schools were seen as integral to the development of a democratic society, not just places to impart a defined body of knowledge hallowed by tradition. There was also continuous concern with making schools responsive to the needs of society in twentieth century America.

Several dance education pioneers attended Teachers College during the period 1911-1925, when pageantry courses exerted an influence. All acknowledged the significant impact on their teaching and writing of their experience at Teachers College. Margaret H'Doubler's study there in 1915 influenced her development of dance at the University of Wisconsin. Martha Deane, a key figure in the development of dance at UCLA from 1924 through the 1940s, was influenced by her work at Teachers College. Gertrude Colby received her diploma from Teachers College in 1911, first taught there summer, 1912 and became full-time faculty in 1914. She was influenced by her studies at that institution, bringing her ideas to UCLA as director of womens physical education, 1921-23. Bird Larson, another acknowledged dance pioneer, received her degree from Teachers College in 1913 and became full-time faculty in 1916. Mary Wood Hinman, an early teacher of Doris Humphrey, was guest faculty at Teachers College during the summers of 1916 and 1917--a situation that gave her a chance to exchange and develop ideas with colleagues.

Three courses offered at Teachers College 1911-1913, used the words pageant and festival in their titles: Physical Education 123-124: "Conference--Constructive work in the dramatic game, the school festival and pageant"; Physical Education 80: "Conference on the School Festival and Pageant"; Speech 7 (cross-listed in Physical Education) "School Plays and Festivals." These courses were team taught by individuals from three departments: Anna Cecilia Thornton, Physical Education (whose main interest seems to have been dance); Charles Hubert Farnsworth (Music); Azubah Julia Latham (Speech). Unfortunately, at this time, full content descriptions for these pageantry courses have not been found.

Physical Education 9-10 and 59-60 were first offered in 1911 and repeated for several years. Titled "Practice" and "Advanced Practice" they were related through content and goals to pageantry. Physical Education 9-10 included practice and lecture which the catalogue noted, "treats dance as a form of art, and presents the evolution of dance

drama and the relation of the dance to the other arts. The meaning of dance is studied in relation to its origin and place among primitive people. The practice work in dancing follows the evolution of the dance through national dancing and includes a knowledge of the rhythms of dance." Physical Education 59-60 (8 points), "Advanced Practice" had the following description: "The historical study of dancing is a continuation of the course 9-10, and will include some of the dance-dramas of the 17 and 18 centuries. The constructive work aims to give practice in the interpretation and in the composition of dances." Physical Education faculty for these two courses from 1911-1913, listed here with their backgrounds were: Maud March (Anderson School, 1893), George T. Holm (no degrees listed), Ann Cecilia Thornton (Diploma Teachers College, 1911), Jesse Feiring Williams (Oberlin, 1909), Mary Porter Beegle (B.S. Columbia, 1910, Diploma Chalif School, 1910), Eva Allen Alberti (A.M. Alfred, Dean, Department of Action and Pantomime, American Academy of the Dramatic Arts).

In 1913-1914 two new courses relating to pageantry were introduced. Education 91-92, "Plays and Festivals" (cross-listed in Physical Education) was team taught by Professors Farnsworth (Music), Wood (Physical Education), Dow (Fine Arts), Latham (Speech), Abbot (English), Thornton (Physical Education). No course description has been found. Education 193-194 (also cross-listed in Physical Education), "Dramatic Expression in Physical Education" was team taught by Alberti, Williams and Thornton. The course description shows the direct relationship to pageantry and provides information about the dance content:

This course aims to give Physical Education students and others an understanding of and appreciation for the art side in Physical Education and the relation it bears to the sister arts--music and literature. The course will consider the correlation of motor activities with the subject matter of the grades and will show how such material as folk and interpretive dances, pantomime, mimetic exercises of sports and games, marches and drills can be used in developing the dramatic instinct of the child and also the place such activities have in the dramatization of poems, fairy stories, short pantomimic plays, and in the organization of festivals. The subject matter will be studied from the viewpoint of construction and the principles involved in the technic of production.

All the courses in pageantry at Teachers College through 1914 show similar concerns related to dance: emphasis on dance as an art form with a history; relationship of dance to the other arts; production and presentation as a final goal; interpretation and composition of dances; folk dance, dramatic dance, and expressive dance. In 1914-1915 the previous pageantry courses were repeated and a new one was listed, Physical Education 81-82, "The Pageant and the Dance." Taught by "Miss Beegle and assistants," it consisted of lectures and demonstrations described as follows:

Lectures upon the educational, social and civic significance of festival activity will be followed by a historical sketch of the various forms of pageantry. Methods of planning and preparation will be reviewed through exposition. Attention will be given to the fundamental types of dancing and their place in the pageant and festival. The subject of dramatic structure, selection and adoption of music, costumes and the pictorial aspect of pageantry will be treated in a practical way so that teachers and social workers may have a definite working plan as well as thorough insight into the pedagogic and social significance of pageants and festivals.

By 1915 pageantry courses at Teachers College were defined and they continued in similar fashion through 1921. Gertrude Colby became involved in all the courses at various times from 1915 through 1921, team teaching with Alberti, Williams, Holm and Beegle. It is interesting that five women in these pageantry courses were involved in actual pageant production. In 1912 Colby staged the dances for The Pageant of Schenectady. Alberti and Thornton, along with Williams, presented The Conflict at Teachers College, May 1913. Mary Wood Hinman was "Master of the Pageant" for Father Penn (1915, Pennsylvania State College). In 1914 Mary Porter Beegle co-authored The Pageant of Elizabeth (in New Jersey), and was author/director of The Romance of Work (New York). Beegle also staged pageants during the summer courses at Dartmouth, which she taught from 1913-1916.

The 1912 Dartmouth College summer course is mentioned in all the early literature on pageants as being the first course of its kind, although it actually followed the 1911 courses at Teachers College. It attracted individuals from a variety of places who wanted to learn more and become involved in this new form of expression which promised to be useful in schools and communities in a variety of ways. The 1912 course was short and was one where "problems involved in organizing festivals and pageants were discussed by prominent festival workers in a manner at once absorbing and practically helpful." The 1913 Dartmouth course was important in the development of Mary Porter Beegle's work at Teachers College and influenced the book she co-authored with Jack Randall Crawford, Community Drama and Pageantry (Yale University Press, 1916). Beegle taught summers at Dartmouth through 1916, but we will only examine the 1913 course, as it provided the model for the subsequent ones.

The 1913 Dartmouth course met daily for six weeks and consisted of three separate sections. "School Festivals" was taught by Beegle and Dr. William E. Bohn, head of the English Department at the Ethical Culture School in New York. It was open to men and women and course description was as follows:

A course in the materials and management of festival work in schools. Miss Beegle will lecture on the history of various forms. . . . Special attention will be given to the history

of the dance and early dance drama, and to the fundamental types of dancing and their place in the festival. Dr. Bohn will lecture on the pedagogic purpose of festival activity and the literary materials available for use.

The other components of the Dartmouth summer venture were "Elementary Festival and Pantomime Dancing" and "Advanced Festival Dancing." In both courses we see, possibly for the first time, the use of the word "natural dancing," used by Gertrude Colby in 1919 for a new course with that title offered at Teachers College. The description for the elementary course was as follows:

This course will deal with the simple dance forms, suitable for use in festivals and plays, and also for purposes of instruction in the school gymnasium and on play-grounds. Practice in a selected group of national and folk dances will be supplemented by a study of the fundamental principles of natural or interpretive dancing.

It is interesting to note the range of dance activity the students were exposed to, and the variety of skill development and creative activity they experienced. The advanced course emphasized folk dancing less and was "intended primarily for students who wish to gain skill and facility in natural dancing and in adapting dance forms for use in festivals. A variety of symbolical and interpretive dances will be studied." It is not clear what the "dance forms" were but it is likely that they could have been a mixture of folk, national and historic material. Symbolic and interpretive material explored for pageant use covered a wide range, as there were dances about many abstract ideas such as war, independence, work, the forces of nature.

Other pageantry courses investigated for this paper were those at UCLA and Berkeley. In 1917 when UCLA was a State Normal School, "Pageantry and Folk Dancing" appeared in the bulletin, with no description or faculty listing. The next mention of pageant-related courses appeared in the summer bulletins of 1921, 1922, for what had by 1919 become the University of California, Southern Branch. In 1921 "Dramatic Games and Folk Dancing for Playground and Elementary Schools" was offered. In 1922, Theodore A. Viehman, instructor in the Drama Department of Carnegie Institute of Technology, Pittsburgh, was a guest teacher in the Physical Education Department. He offered "Pageant Organization and Production," which was "arranged to aid high school teachers in planning school pageants, festivals and dance pantomimes. A festival of dance pantomimes will be chosen for production by the class. . . ."

Other pageant-related courses at UCLA through 1925 were "Pageant and Festival Organization and Production" (summer, 1923, taught by Mary Patricia O'Donnell, Teachers College); "Dramatic and Folk Dancing for Playgrounds and Elementary Schools" and "Mexican and Spanish Pageant

Production (summer, 1924). The latter had a particularly interesting description, with the bulletin noting as follows:

It will be based upon the early history of California dealing with the life, customs, pastimes and dress of the early Spanish and Mexican settlers. Historical facts will be adhered to. . . . A festival will be chosen for production. . . .

In 1925 Martha Deane offered "Dancing and Pageantry": It was "A study of the sources of pageantry material with theory and practice in the organization and production of pageants and pantomimes." An investigation of courses at U.C. Berkeley shows pageant-related courses starting with 1920: "Dramatic Games and Dancing for Playgrounds and Elementary Schools" and "Dramatic Expression for School and Playground." Summer, 1923, Theodore Viehmann taught "Pageant Organization and Production" for men and women. Beginning with 1918-1919 the Berkeley Physical Education Department listed "Partheneia Practice" as a non-credit class. The "Partheneia" was the word used for the annual pageant (or masque) presented by the students on the campus from 1912 through 1931.

Pageant books between 1912 and 1916 were products of the early ferment and search for definition and many contained material on dance. Community Drama and Pageantry by Mary Porter Beegle and Jack Randall Crawford (Yale University Press, 1916) was cited often by those involved in pageantry. It is particularly significant in considering the relationship between pageant courses and the development of American dance, as it was co-authored by Beegle while teaching at Teachers College and Dartmouth. According to the preface, Jack Randall Crawford was part of the Sheffield Scientific School at Yale University and involved in pageant production in the school. At this time there is no information as to whether this book was used as a text at Teachers College, but it was listed as text for the 1924 University of Southern California course taught by Norma Gould.

The book consists of eleven chapters and extensive bibliographic material. The chapters are as follows: The Principles of Pageantry and Community Drama, Types of Community Drama and Pageantry, Writing the Pageant Book, Production, Acting, Grouping, Color, Costume and Setting, The Dance, Music, Organization. The chapter on "The Dance" begins with a discussion of four approaches to dance in America: ballet as a system with rigid rules; dance as a form of physical training; dance as a means of recreation; innovative dance as practiced by "Isadora Duncan and the revolutionists of the Imperial Russian Ballet" (p. 191). The authors feel ballet has validity but not for their purposes. Dance as recreation is not suitable for use as it is "almost entirely taken up with reviving old forms instead of new" (p. 191). Dance as physical training is also rejected, finding its best expression as rhythmic gymnastics and its worst as a substitute for bodily exercises. Innovative dance "not only preserves the forms and traditions of an art that was once flourishing" but also shows "that the dance itself is today a vital

creative art which can be made to grow and develop new forms and even new techniques" (p. 191).

Beegle and Crawford wrote that the purpose of dance as an art was "to achieve creative self-expression through interpretation of ideas by means of rhythmic movement. To distinguish this theory of the dance from any other application of this art, the term 'natural dancing' is used." They feel that natural dance has technique but one that changes with what is being expressed. It required physical training and a well-formed body "but this body is used as a medium of expression for the mind" (p. 193). Their conclusion is that "natural dance when taught with feeling and judgment, is preeminently the art of the dance best suited for community drama and pageantry" (p. 197).

Dance is then defined as "that portion of the spectacle in which for a particular reason the emphasis is shifted to pure movement (p. 198), and three general classifications are listed: the plot dance, the illustrative dance, and the dance interlude. An example given for the plot dance is from the second scene of the authors' The Magic of the Hills produced at Dartmouth. During an attempt to capture an Indian princess, a group of "Fog Wraiths" came from the hilltops to save the princess and carry her off. Their movements were "symbolic of the slow and billowy coming of the mist" (p. 199), and this dance was an integral part of the plot bringing the action to the next episode. A parallel is drawn with the plot dances in the Russian ballets, such as Le Dieu Bleu (p. 199), or those in Max Reinhardt's production of Sumurun.

The second category is the "illustrative dance" which they say "may be used either to depict the manners and customs of a particular period or nationality, or as a symbolic dance to enhance the poetic value of a scene" (p. 199). An example of the latter is a dance by a "Spirit of Fire" in a scene where "primitive people are shown kindling fire. This dance would be illustrative of primitive people's fear and awe of the nature forces and of the tendency to personify their conceptions (p. 200). They feel that this kind of "illustrative dance" is equally applicable to contemporary episodes where "The Spirit of Steam or of Electricity could be represented as dominating and directing the modern works of man" (p. 200). Beegle and Crawford conclude the discussion of symbolic dancing by comparing it to lyric poetry. "It is a way of expressing ideas through an ordered pattern of beauty, and hence may have the same emotional qualities that lyrics possess" (p. 201). This kind of dance does not have to carry the plot forward, and may be used to reflect or create a mood.

Their third category is the dance interlude "employed in those portions of the dramatic action which may be given an allegorical meaning or other independent treatment" (p. 201), and could consist of anything from "a single personified figure to a complete dance drama" (p. 201). One of the examples given is from the authors' Pageant of

Elizabeth, where they wanted an allegory re-appearing at intervals throughout the performance.

The purpose of the interludes was to illustrate the growth of the city. A figure, veiled at first, was shown, inchoate and formless, since the city had not yet come into being. About this figure there was a dance of Indians and nature spirits, who were unconscious of the figure's presence. After each episode, which covered a lapse of years, the figure stood forth more and more clearly, until in the final interlude it became the personification of the city of the present day, no longer veiled. The figure was now surrounded by allegorical personages representing art, science, education, commerce and civic unity.
(p. 202)

Other examples of dance interludes are given. An episode about the coming of French settlers could be followed by a dance interlude picturing French peasants at the close of the vintage season and included would be actual festival customs. Other interludes could form a complete dance drama consisting of a plot from local legend or folklore.

The remainder of the chapter on dance is devoted to an extensive discussion of basic principles relating to dance composition. They talk about, and give examples of, how to develop mood, action, rhythmic progression and climax. They are concerned with the principles of repetition, contrast, pause, and rise and fall of movement. Regarding the actual selection and organization of movement patterns they are concerned that the readers understand movement is composed of basic elements that are combined and recombined, and not steps that are strung together. Other aspects of dance composition covered in the chapter are entrances and exits, groupings, and projection.

It would be a fairly safe assumption that the material in Community Drama and Pageantry formed the basis for course content when Beegle was involved at Teachers College, and possibly also when she was not directly involved. Norma Gould a pioneer dancer/teacher in Los Angeles listed the book as a text for her 1924 course at the University of Southern California but since her unpublished class notes, assignments and lectures have been found and are in the author's possession we have a more specific example of content and procedure. Objectives of Gould's course were: "to prepare students to become directors and composers of pageants, to give aesthetic pleasure to the student of pageantry as well as to the audience who will view their pageants later. The study of pageantry to be approached as one branch of dramatic art." Course requirements were: "To have a working knowledge of dance, pantomime, music, costuming, setting, lighting and make-up. To have an appreciative knowledge of all good literature, history, myths, legends and fairy tales, geography, and customs of all peoples (ancient and modern)."

Gould included regular research assignments as well as composition of a pageant, with the promise that the best would be presented in connection with the May Festival. There were seven units organized around lectures and assignments: Origin of Pageantry, History of Pageantry, Principles of Pageantry, Pageants for School, Colleges and Universities, Pageant Composition, Pageant Production, Pageant Organization. The students had to keep a notebook and one section was to be devoted to "Dance Composition." Many of the lectures relate to various aspects of dance and she gives her orientation in an essay "Pageantry" that was found as part of the course notes and could have been separate lecture introductory material, or an article. She says:

My first desire to combine the study of pageantry with my original work in the Art of Dancing, grew out of a love for the nature worship and ritual of the ancient peoples of all countries, and the contribution of these to art.

Several of her lectures include and emphasize dance: Lecture I: "Origin of Pageantry" has fascinating material on various forms of religion, the celebration of religion in drama and dance; in Lecture II: "Ritual Dancing" she notes, "Dance was one of the most complete forms of expression. Dance to early man was not a gymnastic exhibition or an amusement--but it was a serious and intimate part of life, an expression of religion and the relation of man to non-human powers." Lectures III, VI, VII, VIII are about the "contributions of ritual to art, "Solar Myths," "Dramas of the Savage People," "Ancient Mysteries" and there is material about gesture, movement and feeling, mythological material, magic and a knowledge of all of this as pageantry source material. The lecture on dance (XVII) has material on how to compose a dance in terms of structure, movement, music, mood, action, basic elements and is very close to the Beegle and Crawford chapter. Gould's basic premise about dance as it is to be explored in the context of pageants is stated in Lecture XVII. "Dancing is an expression through the medium of bodily movement; a revealing of mental and emotional states. . . ."

The American Pageant Movement gave dance a role in society for men, women, children. It helped change the negative image of body use inherited from the Puritans and the notion of theatre dance as an exotic European development and import. Dance in pageants went beyond frivolous movement for chorus girls or spiritual exercises for soulful ladies. Pageants provided legitimacy and new horizons and dance became part of the search for grass roots indigenous material as opposed to imported commercial spectacles such as The Black Crook. Dance material in pageants and in courses allowed for exploration of abstract symbolic ideas: war, independence, work, the forces of nature. Where there were no local Indian tribes dances for pageants were composed based on research into authentic material. Serious attention was given to traditions of song, dance and folklore of the numerous immigrant groups. Many of the pageants and community dramas looked backwards, producing dances of various historical periods: Greek, Medieval, Renaissance, Baroque.

Twentieth century American pageantry was not the only factor creating new directions in dance, but it gave moral and artistic purpose to many who saw dance as an important expressive art form. Pageantry courses, books and productions allowed for experimentation on the part of dance pioneers, pageant participants and audiences. By 1919 the pageant movement began to deteriorate, becoming commercial and formula laden with an emphasis on amateur school production. By the time pageants had deteriorated to simple minded spectacles lacking artistry and social concern, the movement had allowed for important innovation and exploration in American dance.

CHART FOR PAGEANTRY COURSES: SEMINAR OFFERINGS

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<u>DATE</u>	<u>COURSE TITLE</u>	<u>CREDITS</u>
• <u>Teachers College, Columbia University</u>		
1911-1912	- Conference-Constructive Work in the Dramatic Game, the School Festival and Pageant	2-4
	- Practice	8
	- Advanced Practice	8
1912-1913	- School Plays and Festivals	2
	- Conference on the School Festival and Pageant	2
1913-1914	- Plays and Festivals	4
	- Dramatic Expression in Physical Education	4
1914-1915	- The Pageant and the Dance	3
• <u>Dartmouth (summer courses)</u>		
1912	- Short course on pageantry - no specific information available at this point	
1913	- School Festivals	2
	- Elementary Festival Dancing	1
	- Advanced Festival Dancing	1
• <u>UCLA</u>		
1917	- Pageantry and Folk Dancing	2
1921 (summer)	- Dramatic Games and Folk Dancing for Playground and Elementary Schools	1
1922 (summer)	- Pageant Organization and Production	1/2
1923 (summer)	- Pageant and Festival Organization and Production	1/2
1924 (summer)	- Dramatic and Folk Dancing for Playgrounds and Elementary Schools	1
1925	- Mexican and Spanish Pageant Production	1
	- Dancing and Pageantry	1
• <u>U.C. Berkeley</u>		
1918	- Partheneia Practice	No Credit
1920	- Dramatic Games and Dancing for Playgrounds and Elementary Schools	1
1923 (summer)	- Pageant Organization and Production	1
• <u>University of Wisconsin</u>		
1914	- The Festival Movement	2
1915	- The Festival and Pageant Movement	2
• <u>Pennsylvania State College</u>		
1915	- Summer Course (Remains to be fully investigated) Pageant produced exists.	
• <u>University of Southern California</u>		
1924-1925	- 1924, 2 courses (1 graduate) in dance included pageantry	1 Unit
	- 1924-1925, course in pageantry	Each

AMERICAN YEMENITE JEWISH DANCE:THE OLDTIMERS
AND THEIR CHILDREN

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INTRODUCTION

A living culture is a changing one, and as long as its members are alive their day-to-day experiences will affect what they do and how they do it. Since the middle of the nineteenth century when Yemen's 60,000-odd Jews began emigrating in ever increasing numbers, they have, willingly or otherwise, reworked the clays of their culture, discarding and delimiting its contents as circumstances and personal tastes dictated.¹ Clothing, language, poetry, dance and most of their customs they modified, replacing them or tucking them away in the dusty recesses of memory as the contexts that gave rise to their configurations no longer existed.²

1. Brauer (1934:64) estimates approximately 40,000 Jews in Yemen before 1948. Goitein (personal communication) believes that they numbered as high as 100,000. Wenner (1967:36) falls in the middle: between 60,000 and 75,000. Because of the high infant mortality rate (conservatively 90%), the low life expectancy (between 35 and 45 years) and the frequency of forced conversion to Islam, I lean towards Wenner's median figure.

2. Dance in Yemen must have evolved as "... indigenously initiated movement patterns which are validated by cultural consensus (Trimillos 1983:102)." As in the Philippines Yemenite Jewish culture content was strongly local; variations in dance (as well as in language and customs) were regionally distinctive (Bahat 1982:9).

Dance in Yemen was a social activity, in the same category as telling jokes and stories, gossiping and singing poemsongs (Dahbany-Miraglia 1982). The sexual, courtship and public performance/dance-as-an-art elements that characterize Western and American dance, were minimal at best. In common with the rest of the Middle East, Yemen's Jews socialized in same-sex blood and friendship groupings. There was very little mixed-sex dancing.³

Mating celebrations were, in Yemen, as they are everywhere, dance contexts. They were not, however, the only performance situations. The wafaa, an all-female postpartum event (Nahum 1962:146), was another, but the most frequent events in which dance was part of the action were the ubiquitous gettogethers, identified by the verb nismir, glossing as "we gather." 4,5

3. It seems that in some villages, especially in the Haidan, in northern Yemen, women and men danced together in pairs.

4. nismir 's semantic associations are analogous to the English "Let's chew the fat," "A gab fest," "A cozy chat," "A comfortable coze." Activities include silence, gossip, business discussions and the arranging of business deals, impromptu poemsinging, dancing and storytelling, joking, repartee, philosophical and religious dialogues. These and more characterize nismir, when two or more individuals recline on cushions, munching ja'aleh (roasted nuts and legumes), drinking gishr (a tea of roasted coffee bean shells spiced with ginger) or 'araqi, a raisin brandy, and smoking shīshat (water pipes).

5. Women met on Saturday and holy day mornings, afternoons and nights, and sometimes after lunch during the week. The men grouped twice daily in the kanāyīs, the synagogues, to pray, and in the afternoons they often met, in their homes or, on holy days, at the synagogues, to exchange all kinds of information. All of these gatherings were, with the exception of Saturdays and a few holy days, contexts for dance. Rosh haShonoh, Yom Kippur, fast days and the 'Omer (the forty days between the first day of Passover and the festival of Shevuoth), and, of course, periods of mourning, were the only times in the year when dance and poemsinging that did not derive from the Dīwan were forbidden.

The changed character of Yemenite Jewish dance over the past 130 plus years owes most of its modifications to exposure to European and American perceptions of dance as they appear in Ashkenazi (Yiddish-speaking European Jewish) culture. As the traditional dance situations changed, so, too, did the majority of dances. Non-Yemenite, especially Western fe/male couple dances, and circle and pair folk dances, have replaced most of the Yemenite ones.⁶

METHODOLOGY

The data sources from which this paper draws are American Yemenite Jews in the Greater New York area among whom I have been doing linguistic and ethnographic fieldwork since January 1970. I have documented all sorts of events in which dance has been an important activity. One of the approximately 150 offspring of the Oldtimers, the first Yemenites in the United States, I have used my memories as well those of my informants as one interviewing strategy (Dahbany-Miraglia 1983, 1987).⁷

I am also a modern dancer/choreographer and have produced, directed and choreographed for a Yemenite Jewish performance

6 These required some relaxation of Talmudic injunctions regarding female performance and fe/male relations. See The Babylonian Talmud volumes subtitled Seder Nashim for religious injunctions constraining female rights and behaviors.

7. The Oldtimers are the approximately 100 Yemenite Jews who emigrated from Turkish (Ottoman) Palestine and from British Mandate Palestine to the United States between 1905 and 1931. At least half were born in Yemen, infant and child refugees from forced conversion to Islam. The rest were born in Turkish Palestine/Syria between 1880 and 1920. Approximately one-quarter of their children were born in Yemen, Aden, Turkish Palestine or Lebanon/Syria; the rest are Americans by birth.

group of up to 32 members which has performed traditional poemsongs and dances at three folklore festivals between 1976 and 1981.⁸

THE PALESTINES AND ISRAEL

Both Turkish (Ottoman) Palestine (before World War I) and British Mandate Palestine (until 1948) hosted Jews from all over the world who lived together cheek-by-jowl and who interacted economically and to a lesser extent socially. The immigration policies of the new state of Israel (1948) and its assimilation policies quickened the demise of Yemenite Jewish dance.⁹

Once the Jews left Yemen the frequent nismir were, in the Palestines, in Israel, and in the United States, relegated to Saturdays and holy days. Weddings, especially in Israel, became the most important contexts for Yemenite dance. The hinneh ceremony where the women make up the bride, was, in Yemen, one of

8. These include The Festival of American Folklore, Old Ways in the New World, June 16-21, 1976, The Philadelphia Folklore Festival, April 1-2, 1978, and The Jewish Ethnic Music Festival, March 21-23, 1981.

9. The Israeli influence began towards the end of the Mandate, before statehood, through the efforts of a number of mostly Ashkenazi choreographers and dancers, musicians and composers and poets who were, in their desire to create distinctly "Israeli" art forms, seeking sources from which they could draw (Brin Ingber 1974:2-3). The dancers/choreographers transformed Yemenite and other ethnic populations' dances from personal expressions constrained by culture into theatrical performances. The so-called Yemenite dance step and its variations are their creations.

many different dance contexts.¹⁰ In Israel it overshadows the marriage ceremony; in the United States the hinneh, like the wafaa, is virtually nonexistent. Soon after they arrived in the United States, the Oldtimers replaced the traditional Yemenite Jewish wedding format with Western ones that they adopted from the Ashkenazim.¹¹

The Yemenites in Israel retained many more traditional Yemenite customs than the Oldtimers, but they were deeply influenced by Israeli Ashkenazi creations, especially the so-called Yemenite dance step which the Yemenites in Israel have long since taken over and have made it their own.¹²

THE OLDTIMERS AND THEIR CHILDREN

Growing up in Boro Park, Brooklyn, the locus of the New York Yemenite Jewish community, I did not learn what is generally recognized as the Yemenite dance step until 1974. Interviews and conversations with more than one-third of the other children

10. The visit to the mikwoh, the ritual bathing house/location, was, in Yemen, a primary dance/poemsinging situation. So, too, was the brides' hairwashing ritual, and the several processions to and from the bride's and groom's families' homes that were de rigueur during the first of the two wedding weeks.

11. Initially the Oldtimers poemsang and danced "Yemenite," but by the 1940's the traditional dances were dropped in favor of American social dances and Ashkenazi Israeli introductions, such as Hava Nagilah and the hora. My wedding in 1960 was one of the few in which some traditional Yemenite poemsinging and dancing took place.

12. Rivka Sturman was a major innovator (Brin Ingber 1974:16) who must have adapted some of the Yemenite men's dance steps, re-forming them into the Yemenite dance step and its variations (Berk/Reimer 1978). Sturman's efforts, and those of Rahel Nadav and Sara Levi-Tanai, were instrumental in perpetuating this Israeli creation.

reveals that those who can dance it learned during the late 1960's and 1970's from others than their parents.

Some of the children learned the Yemenite step from professional Israeli folkdance teachers at Ashkenazi community centers in the Greater New York area. Others learned it at weddings and bar mitzvahs, from the Newcomers, Israeli guests and/or relatives and other participants.¹³ A few, myself among them, picked up the step from Newcomer dancers, at the Purim and Hanukkah parties that were held under the auspices of the main kanīš or synagogue, and the Agudah, a cultural organization.¹⁴

The step pattern that I danced before the Newcomers arrived was one that my mother had taught me when I was about four or five years old and which I associated with Arabic dancing until after I had begun to do fieldwork.¹⁵ Some of the boys I grew up with talked about and demonstrated a distinctive step pattern that many of the Oldtimer men performed, one whose structure and rhythm differs significantly from the Yemenite step.¹⁶

13. The Newcomers are those 5,000 or so Yemenite Jews who were born in Yemen or in Israel, but grew up under the Mandate and/or in Israel and began emigrating in 1959.

14. The reason is that although many of the Oldtimers socialize with the Newcomers, only a handful of the children do so.

15. I have since learned that the step, in 4/4 time, is common to the central and southern ends of the Yemeni plateau and is associated with al 'ajayīz, the old women. The right foot is flat and slightly ahead of the left which is half-toed. The steps are performed in place, pairs or lines of women, facing each other or side by side.

16. This old men's bent-kneed, bent-over step is, like that of the women, in 4/4 time and limns a square on the floor every four beats. It can be danced by two men, side by side and/or by two lines face-to-face.

The earliest and most frequently held events, a form of nismir, in which dance was featured, were on makhradh shabboth, the Saturday night gettogethers. Called tea parties in English, they were held nearly every week from the early to the late 1930's.

Locations alternated between Manhattan's Lower East Side and Brooklyn's Boro Park.¹⁷ A different woman or group of women hosted these weekly gatherings. Initially women-only affairs, they became coed when some of the women insisted on inviting their husbands.¹⁸

Of the up to 35 women participants, only a few were able to sing samples of regional Yemenite Jewish women's traditional poetry. The majority sang the Arabic love songs that, as children and young women, they had heard in the Palestines, from the 78 records that they had purchased on Brooklyn's Atlantic Avenue, or had brought with them from British Mandate Palestine.

These few performers accompanied themselves on a copper sahn, a seven-inch plate that is held vertically in the left hand.¹⁹ Sometimes a clay- or metal-bodied tarbūqah (a handdrum),

17. Until just after World War II the American Yemenite Jewish community was divided between Manhattan's Lower East Side and Brooklyn's Boro Park (Dahbany-Miraglia 1987).

18. Those wives claimed that they did not want to leave their husbands to sit at home alone. Most of these the husbands played cards: pinochle, gin rummy and poker, a pastime to which they devoted several evenings a week, including Saturday nights.

19. They tapped out rhythms with the first and/or second thimble-covered fingers of the right hand, or else held a four-inch copper or brass implement, shaped very much like a large beer-can opener, minus the claw, between the thumb and the first two fingers.

or a tambourine, with or without metal jingles, was finger-drummed. At some point during those parties nearly every woman sang along with the singers, whether she was dancing, accompanying, or just sitting and watching the dancers.

Most of the Oldtimer women danced the Yemenite Jewish old woman's step to Yemenite Jewish and to Arabic music. Occasionally, they would perform Arabic bellydances to recordings of famous Egyptian singers, such as Umm Kulsum.

Other events in which Yemenite dancing occurred were the now-important bar mitzvah celebrations, and, of course, weddings. From the late 1930's to the late 1950's, American-style engagement parties as well as dances organized by the 'Ezrath Nashim, the Yemenite Ladies Aid Society, became potent Yemenite dance contexts.²⁰

When these events were held in a house, a synagogue, or in a Jewish center basement, and when the comestibles were prepared and donated by the women, and the music was Yemenite or Arabic, then Yemenite Jewish women's dances and sometimes Arabic belly dancing, were performed. Sometimes a few of the men performed the traditional old men's step (sometimes elaborated with a hop and/or jump variation) to dance melodies appropriate to selected poems from the Diwan, a book of Yemenite Jewish men's poetry.

20. A all-female charitable cooperative that originated in Turkish Palestine just after World War I, the women raised money for indigent Yemenite Jews in Palestine/Israel, for the Hagganah (Israel's army before 1948), and the Red Mogen David (Israel's Red Cross). Most of their contacts in Palestine/Israel were Yemenite men who were trusted to select the recipients.

But when an American band replaced the Arabic records and the live performances, Israeli folk (primarily the Hora and Shafte Mayim) and American social dances (notably the Fox Trot, the Lindy Hop, the Rhumba and the Tango) were performed. Once in a while, when a band took one of its breaks, some of the Oldtimer women or men burst into song and danced. But these spontaneous expressions of ethnic identity occurred less and less often as both the Oldtimers and their children grew older.

WHY DEMISE?

Unquestionably the absence among the Oldtimers of expert maghanniyath (female poemsingers/dancers) and well-trained male singers and dancers with extensive repertoires, was critical in determining how much Yemenite Jewish dance was performed, taught and preserved.

So, too, were American assimilation policies between the 1920's and the 1940's which enjoined immigrants to replace their familiar customs with American ones and their native languages with English. Their children were discouraged by the media and by the schools from speaking their first language (Dahbany-Miraglia, 1988). Anxious to fit in, the Oldtimers' children rejected the lingual aspects of their culture, including its poetry. What little existed has died with the Oldtimers.

It is significant as well that Yemenite Jewish culture does not prepare men to be administrators: that is women's work (Dahbany-Miraglia, forthcoming). Additional factors, such as the refusal of the Oldtimer men to teach their daughters to read and to pray in the Yemenite tradition and to sing Dīwan poems,

and the reality that none of the Oldtimer women were maghanniyath, female pomsingers, further contributed to the death of Yemenite Jewish dance before 1959.²¹

The Oldtimers and their children were unable to carry on their dance/poem song traditions, but the much more numerous and more tradition-trained Newcomers who began arriving here in 1959, have brought some still-extant dances/poem songs that appear at some parties, rites of passage, and other gettogethers. But the complexes of cultural and contextual features have changed the traditions irremediably. Fewer and fewer children and grandchildren know about or care to know about their 2,000 year old culture. Unless a concerted effort is made, by individuals who know Judeo Yemeni and Yemenite Jewish culture, to do the slow, slogging fieldwork necessary to collect what little is left, then even those small bits will disappear.

21. In Yemenite Jewish culture literacy and religion are synonymous with masculinity. Female literacy was tantamount to masculinizing them.

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BEST WISHES

James Starbuck: I would like to present to you [on tape] the celebrated ballerina, Tamara Toumanova:

I am delighted to be here with my dear friend, Jimmy Starbuck, who has had such a wonderful thought of sending you a message from myself to you all, and to congratulate you in being present at this wonderful panel of friends and colleagues, like Lara Ladré, my dear old friend Sono [Sono Osato], my darling friend Moosa [Moscelyne Larkin], my dear partner and great friend Roman Jasinsky, and one of the greatest cavaliers of the ballet, Mr. Igor Youskevitch. Of course, Jimmy Starbuck is also on the panel, and I am very happy about that.

What can I say to you all? Anything that touches the ballet is very dear to me because my whole life has been in this extraordinary art, the art that has given such pleasures to so many people and to those that have created it. I don't know but I think that your discussion is about the Ballet Russe de Monte Carlo from the very beginning when George Balanchine with Colonel de Basil, René Blum and Boris Kochno created one of the most illustrious companies after the death of Serge Diaghilev.

The ballets were extraordinary. The creations were absolutely beyond any words that could express the beauty, the elegance, the dignity that was given by Balanchine in this extraordinary moment. At the same time, I had the honor to have been chosen to be the ballerina of the company when I almost was twelve years old. And that is an age that is almost impossible to say but Mr. Balanchine created Cotillon for me, La Concurrance for me, and Le Bourgeois gentilhomme. I was a very very lucky girl.

At the same time, one of the great and illustrious masters, Leonide Massine, created Jeux d'enfants for Tatiana Riabouchinska and myself. In all those ballets, there was so much beauty, so much magnificence that will live forever. In the continuation of the Ballet Russe de Monte Carlo in the later years, there was another Ballet Russe de Monte Carlo with Mr. Massine taking the big place of Mr. George Balanchine. His extraordinary creations for the ballet will live, as far as I am concerned, forever.

Massine has created ballets--

--like Berlioz' symphony in Le Symphonie fantastique for myself and himself. One day it would be David Lichine, the next day Leonide Massine as my partner. I think it is a great honor to think that you can have two of those magnificent partners at the same time;

--his creation of Les Presages for Irina Baronova, Tatiana Riabouchinskia, and David Lichine to the Fifth Symphony of Tschaikovsky;

--his creation of Seventh Symphony of Beethoven that by listening to Beethoven's Seventh Symphony, one can only listen to the music and see immediately in front of you, the beauty of the choreography of Massine;

--Labyrinth to [Schubert's] Seventh Symphony, with sets and costumes by Salvadore Dali most intricate, and again it was done for me with two of the greatest partners that one could dream. One day Theseus for Ariadne was Igor Youskevitch and the other performance was André Eglevsky. You can imagine what a magnificent time Ariadne had.

So all those things are unforgettable. All those things are of such value for the memory, for the continuation of the art. I feel very strongly that it is beautiful that you, the friends of ballet, keep it alive.

God bless you all and all my love to you.

The very very best of luck, always.

SOCIETY OF
DANCE HISTORY SCHOLARS

- 261 -

Eleventh Conference
North Carolina School of the Arts

February 12-14, 1988

PROGRAM

Barbara Barker with assistance from Dawn Lille Horwitz, Barbara Palfy,
Christena Schlundt, and Diane Woodruff

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PROGRAM, Focus: THE BALLET RUSSE
SOCIETY OF DANCE HISTORY SCHOLARS
ELEVENTH ANNUAL CONFERENCE
NORTH CAROLINA SCHOOL OF THE ARTS

FEBRUARY 12-14, 1988

Friday, February 12

THE STEVENS CENTER OF THE NORTH CAROLINA SCHOOL OF THE ARTS

6:00-10:00 P.M. Registration
Stevens Center

6:30-8:00 P.M. Chancellor's Welcoming Reception

8:00-9:00 P.M. Greetings from the School of Dance
Joan Hanes Theatre Duncan Noble, Acting Dean of the School of Dance

Concert of works from the Ballets Russes repertory performed
by students of the North Carolina School of the Arts:

<i>Les Sylphides</i> [Excerpt]	Romantic Reverie by Michel Fokine. Staged by Fanchon Cordell. Music: Frédéric Chopin.
<i>Firebird</i> [<i>Pas de Deux</i>]	A Dramatic Ballet in Three Scenes. Music: Igor Stravinsky. Choreography: Michel Fokine. Staged by Melissa Hayden.
<i>Snow Pas de Deux</i> <i>The Nutcracker</i>	Music: Peter Tchaikovsky. Choreography by Alexandra Fedorova (Lev Ivanov). Staged by Duncan Noble.
<i>Petrouchka</i> [Excerpt]	Story by Igor Stravinsky and Alexandre Benois. Music: Igor Stravinsky. Choreography: Michel Fokine. Staged by Fanchon Cordell and Gyula Pandi.
<i>Concerto Barocco</i> (2nd & 3rd mvmts)	Music: Johann Sebastian Bach Choreography: George Balanchine. Staged by Melissa Hayden.
<i>Bluebird Pas de Deux</i> <i>The Sleeping Beauty</i>	Music: Peter Tchaikovsky Choreography after Marius Petipa. Staged by Duncan Noble.
<i>Graduation Ball</i> [Excerpts]	Music: Johann Strauss. Choreography: David Lichine. Staged by Frank Smith.

Saturday, February 13, 1988

- 8:00A.M.-3:30 P.M. Registration
Crawford Hall Lobby
- 9:00-9:45 A.M. Keynote Speech: Jack Anderson (New York Times)
 The Ballet Russe: Past and Future
- 9:50-11:05 A.M. Panel: Ballet Russe Designs
Crawford Hall Chair: Dawn Lille Horwitz
 (City University of New York)
- David Vaughan (Cunningham Foundation)
 Ballets Russes and the School of Paris
- Debra Sowell (Provo, Utah)
 *Masked Performance in the Repertory of Diaghilev's
 Ballets Russes*
- George Verdak (Indianapolis)
 *Reminiscences of the Ballet Russe: Artists and
 Musicians in a Declining Age*
- Studio 609 Lecture-Demonstration: *A New Source for Late 17th
 Century Ballet: The Philidor/Favier Manuscript*
 Rebecca Harris-Warrick (Cornell University)
 Carol G. Marsh
 (University of North Carolina, Greensboro)
- 11:10-11:55 A.M. Conversation: P.W. Manchester and George Dorris
Crawford Hall *Reminiscences of Ballet Russe in the 30's*
- 11:55 A.M.-12:15 P.M. Break Hosted by the School of Dance
- 12:15-1:45 P.M. Panel Discussion with Members of the Ballet Russe
Crawford Hall Chair: Doris Hering
 Rochelle Zide-Booth
 Miguel Terekhov
 Dorothy Nesbitt
 James Starbuck
 Igor Youskevitch
- Studio 608 Lecture-Demonstrations:
 Paige Whitley-Bauguess (N. C. School of the Arts)
 The Search for Mlle Guyot
- Ken Pierce (Cambridge, Massachusetts)
 Saut What?
 (*Sauts in Early Eighteenth Century Dance*)
- 2:00-3:10 P.M. Luncheon and Greetings from Dr. Jane Milley
Commons Chancellor, North Carolina School of the Arts
- 3:10-3:40 P.M. SDHS Business Meeting

Saturday, February 13 (continued)

3:40-5:10 P.M.
Crawford Hall

Ballet Russe Related Panel
Chair: Christena Schlundt
(University of California, Riverside)

Frank W.D. Ries
(University of California, Santa Barbara)
*Baubles, Bangles and Bakst: Ballets Russes and
the House of Cartier"*

Janet Davis (Bournemouth, U.K.)
René Blum: 1878-1942

Nadezda Mosusova
(Institute of Musicology, Belgrade, Yugoslavia)
*The Heritage of Ballet Russe in Yugoslavia Between
Two World Wars*

Recital Hall

Panel: The Choreographic Process - Three Views
Chair: Francis Sparshott
(Victoria College, University of Toronto)

Kay Bardsley (Mt. Kisco)
Isadora Duncan and the Russian Ballet

Judith Chazin-Bennahum (University of New Mexico)
Shedding Light on Dark Elegies

Wanda Ochoa (California State University, Hayward)
*The Art of Choreography and the Principle of
Counterpoint*

5:15-6:00 P.M.
Crawford Hall

New Research Forum: Camille Hardy

7:30-8:00 P.M.
Hyatt Winston-Salem

Reception with No Host Bar

8:00-11:00 P.M.

Banquet and Ball
Music by the Harper Brothers and Farmington
Bluegrass Band.
Caller: Frank Fish

8:00-3:30 A.M. Registration
Crawford Hall Lobby

9:00-10:30 A.M. Panel: Ballet Russe Materials in Dance Collections
Crawford Hall Chair: Judith Brin Ingber
(University of Minnesota)
Amy Alpers and Nancy Shawcross (New York City)
*Sergei Denham's Record of the Ballet Russe de Monte
Carlo at the New York Public Library, Lincoln Center*

Sondra Lomax (University of Texas, Austin)
*Ballet Russe Treasures, Hoblitzelle Theatre Arts
Library*

10:35 AM-12:05 P.M. Panel Discussion with Members of the Ballet Russe
Chair: Jack Anderson
Rochelle Zide-Booth
Shirley Haynes
Eleanor D'Antuono
Duncan Noble
Miguel Terekhov
George Verdak
Susan May Zadoff

Recital Hall

Panel: Romanticism and Post-Romanticism
Chair: Selma Jeanne Cohen (New York City)

Sondra Noll Hammond (University of Hawaii)
Early Developments in Pointe Technique

Ruth Nyman
(New York City and University of California, Berkeley)
The Politics of Entrances in Sleeping Beauty

John Chapman (University of Waterloo)
The Paris Opera Ballet School: 1797-1827

Sunday, February 14 (continued)

12:05-12:25 P.M. Break hosted by the School of Dance

12:25-1:55 P.M. Panel: Ballet Russe Choreographers
Chair: Igor Youskevitch (New York City)

Lynn Garafola (New York City)
*Looking Backward: Retrospective Classicism in the
Diaghilev Repertory of the Twenties*

Dawn Lille Horwitz (City College, New York City)
Michel Fokine--Choreography from the 1930's

George Dorris (York College, City College, New York)
Massine in 1938: Style and Meaning
Videotape shown in room 312.

Igor Youskevitch (University of Texas, Austin)
George Balanchine As I Knew Him

Recital Hall Panel: 16th-18th Century
Chair: Dianne Woodruff (York University)

Barbara Sparti (Rome, Italy)
Giambattista Dufort and La Danse Noble

Susan Bindig (New York University)
*A Celebration of Honorable and True Fame: Inigo
Jones and His Costumes for the The Masque of Queens*

Jennifer Rieger (New York City)
The Minuet: Neoclassicism in Motion

2:00-2:45 P.M. Lunch

2:45-3:30 P.M. Panel: Dance for the People
Crawford Hall Chair: Alice Helpern (Cunningham Studio)

Naima Prevots (Los Angeles)
University Courses in Pageantry and American Dance
Videotape shown in room 312.

Dina Dahbany-Miraglia (New York City)
*American Yemenite Jewish Dance: The Old Timers
and Their Children*

Studio 608 Lecture Demonstration:
Ballet Russe Raymonda Variations: Before and After
Rochelle Zide-Booth (Adelphi) with students of
North Carolina School of the Arts

Sunday, February 14 (continued)

3:35-5:00 P.M.
Crawford Hall

Films: Ann Barzel (Chicago)

At intervals throughout the conference, Ann Barzel made available from her personal collection films of the Ballet Russe de Monte Carlo taken from 1938 through the 1940's and 1950's. The following ballets and dancers were featured:

Ballet Imperial (ch. Balanchine)
Beau Danube (ch. Massine)
Coppelia (ch. Petipa)
Dame á La Licorne (ch. Heinz Rosen)
Gâté Parisienne (ch. Massine)
Harold in Italy (ch. Massine)
Labyrinth (ch. Massine)
Mikado (ch. Anita Cobos)
The Red Poppy (ch. Schwezoff)
Rouge et Noir (ch. Massine)
Saratoga (ch. Massine)
Seventh Symphony (ch. Massine)
Snow Maiden (ch. Nijinska)
Bits of Blue Bird Pas de Deux
Black Swan Pas de Deux

Alicia Alonso
Irina Borowska
Leon Danielian
Alexandra Danilova
Frederic Franklin
Alan Howard
Alicia Markova
Leonide Massine
Victor Moreno
Mary Ellen Moylan
Nina Novak
Mia Slavenska
Tamara Toumanova
Gertrude Tyven
Igor Youskevitch

Studio 608

Character Class: Gyula Pandi
(N. C. School of the Arts)

5:00 P.M.

Closing

Tamara Toumanova
Best Wishes
Courtesy of James Starbuck.

DANCE

DANCE VIEW/Jack Anderson

The New York Times (February 28, 1988)

When the Ballets Russes Danced Round the World

SO MUCH IMPORTANT INFORMATION is being brought to light that conferences of dance historians are becoming exciting occasions. Just how invigorating they can be was demonstrated one weekend earlier this month when the Society of Dance History Scholars held its 11th annual conference at the North Carolina School of the Arts in Winston-Salem.

The three-day event was crammed with discussions, lecture-demonstrations and the presentation of scholarly papers. (Katherine McGinnis Block supervised arrangements at the school for the conference, and programs were coordinated by Barbara Barker.) Topics ranged from the deciphering of 17th-century dance notation to an exploration of American Yemenite Jewish dance. But most sessions were devoted to a common theme: the Ballets Russes — those international touring companies that flourished from 1905 when Sergei Diaghilev founded his Ballets Russes, to 1962, when Sergei Denham's Ballet Russe de Monte Carlo disbanded. Between those years, various troupes under similar names toured the world and nurtured such choreographers as Michel Fokine, Vaslav Nijinsky, Léonide Massine, Bronislava Nijinska, Serge Lifar, David Lichine, George Balanchine and Agnes de Mille.

In addition to scholarly papers on the companies, there were reminiscences by former Ballets Russes dancers and by P. W. Manchester, a British-born critic who saw most of these groups, from the last seasons of the Diaghilev company onwards. Ann Barzel, a Chicago critic, showed films she had taken during Ballets Russes performances.

Rochelle Zide-Booth, a former member of the Ballet Russe de Monte Carlo who teaches at Adelphi University, led a fascinating lecture-demonstration. Assisted by students from the North Carolina School of the Arts, she compared two versions of "Raymonda," which Marius Petipa choreographed in 1898. First, a student danced a solo as staged by Balanchine and Alexandra Danilova for a Ballet Russe de Monte Carlo revival in 1946, the choreography of which was said to be "after Petipa." Then another student performed the equivalent, but choreographically different variation to the same music from "Pas de Dix," a ballet of 1950 that was choreographically credited to Balanchine alone.

Glazunov's score for "Raymonda" often

Dance historians at a recent concert in Winston-Salem got new insight into the troupes' versatility.

evokes Hungarian folk melodies, and the 1946 choreography contained movements for shoulders and arms akin to those used in folk dancing. In the version of 1955, however, the folk-dance references, though still present, were not as explicit, and the choreography was notable for its footwork. Both versions were beautiful, and both showed how Balanchine could borrow from traditional choreography and reshape it as he saw fit.

Another glimpse into the Ballets Russes repertory was provided by a concert at which students offered representative excerpts from "Les Sylphides," "Firebird," "The Nutcracker," "Petrouchka," "Concerto Barocco," "The Sleeping Beauty" and "Graduation Ball." The presentation revealed how versatile the members of the Ballets Russes troupes had to be, for the students were required to portray such diverse characters as a magic firebird, the spirit of winter, some Viennese military-school cadets and plump nursemaids and drunken coachmen shivering in a St. Petersburg winter.

The existence of organizations dedicated to dance history underscores the fact that dance is increasingly being accorded the same serious study that has long been given to painting, music, drama and literature. Of course, there have always been dance historians. Yet, dancers and dance-lovers have sometimes taken a cavalier attitude toward their heritage. Now, however, the realization is dawning that dance has both a history that deserves to be recorded accurately and treasures that merit preservation.

One of this conference's more innovative features was the way it encouraged scholars and dancers to mingle. Many dancers have never attended college; some are high-school dropouts. Therefore, dancers may feel intimidated by scholars, while scholars may fear that dancers are marmalade. But the

conference demonstrated that scholars need not be pompous and that dancers can speak lucidly. I, for one, was pleased to find Igor Youskevitch — one of our century's finest male dancers — in charge of a panel on choreography; I was even more delighted to hear him deliver a carefully prepared speech about working with Balanchine. Mr. Youskevitch recalled how Balanchine choreographed a brilliant solo for him in "Theme and Variations" in only five minutes and how, when Balanchine, who possessed considerable musical training, wrote a song in honor of Stravinsky, the great composer harshly criticized it note by note.

Other conferences should also bring dancers and scholars together, when appropriate. We have much to learn from one another. And much remains to be learned. There are huge gaps in our knowledge. For instance, what happened in the late 18th and early 19th centuries? Usually, when they get to the 1780's, dance-history teachers celebrate the triumph of a form of dramatic dance known as ballet d'action. Next thing you know, however, they are applauding the Romanticism of the 1830's. (I have done this myself in my teaching.) But what happened between, say, 1790 and 1830? Fortunately, this shadowy period is now being probed by historians, some of whom were at the conference.

People and events in our own century can seem equally shadowy. Thus, it might be useful to have a biography of Adolph Bolm, the Russian choreographer who, in the 1920's and 30's, founded major companies in Chicago and San Francisco. Another company of the 30's that is worthy of study is Catherine Littlefield's Philadelphia Ballet. Although almost forgotten today, it was considered so important in its time that it danced at the Paris Exposition of 1937, thereby becoming the first American ballet company to visit Europe.

The topics that await investigation often involve major creative figures and issues, and dance historians and historically-minded dancers spend of their research with enormous enthusiasm. They can talk all day. And, one evening at the conference, they threatened to dance all night. That was when, after dinner, dancers and scholars joined hands and swung one another in square dances to music by a big jazz band.

New York Newsletter

by

JACK ANDERSON

The Dancing Times (April, 1988), pp. 643
644.

Dance History

THE Society of Dance History Scholars presented its eleventh annual conference in Winston-Salem, North Carolina February 12-14. It seems both a longer and a shorter time since the first full conference was held at Barnard College in New York City a scant decade ago, for dance history is a relatively new discipline here, yet the society's meetings have provided such a successful forum for presentations and discussions as well as chances for informally meeting others working in this field, that life without these annual gatherings is unimaginable.

Several recent conferences have been built around a principal theme, but without limiting all papers and workshops to this topic. Two years ago, it was the Mary Wigman centenary, then in Southern California a consideration of Isadora Duncan, and this year the focus was on the various Ballets Russes companies from 1909 to 1962. Hosted by the North Carolina School of the Arts — a highly successful state school training students from their mid-teens through university level in the performing and fine arts — the conference even attracted ten dancers from the de Basil and Denham companies. Others who had hoped to come were prevented by bad weather or ill-health, but some could not attend because they were too busy working — Danilova and Franklin among them.

In his keynote speech, Jack Anderson saluted the Ballets Russes dancers for this indomitable spirit and summarized the many ways that these companies reshaped the image and substance of ballet throughout the world, making it an unmistakable twentieth-century art without rejecting what was best in its heritage. It was these companies and these dancers who above all established ballet firmly in many corners of the globe as they travelled across oceans, mountains, jungles and prairies, treks vividly recalled for us by the dancers.

Papers and discussions covered a wide range of Ballets Russes-related topics. The name most frequently invoked was Massine, with calls for revivals of his best works supported by showings of newly-refurbished rehearsal films from the 1930s, but the important contribution of René Blum was summarized by the British scholar Janet Rowson Davis, while other papers included the influence of the Ballets Russes not only on painters, but even on jewelry. P. W. Manchester reminisced about seeing the Diaghilev, Blum, de Basil and Denham companies from 1928-46 and Igor Youskevitch about working with Balanchine. Such sessions gave a vivid sense of the vitality of these companies and how strong their heritage remains.

An important feature of the conferences is often the sessions on Renaissance and Baroque dance, this time best exemplified in a lecture-demonstration by Rebecca Harris-Warwick and Carol Marsh of excerpts from a complete masquerade given at Versailles in 1688, reconstructed from a hitherto undeciphered system of notation. Here was the true excitement of imaginative scholarship. Other papers ranged from matters of pre-romantic ballet technique to Tudor's *Dark Elegies*, while a panel of publishers advised prospective authors on how to get manuscripts read and accepted. It is this range that makes these conferences exciting, along with the opportunity to chat informally with scholars from many disciplines and parts of the world. Appropriately the conference began with excerpts from Ballets Russes works, well danced by students from the School (directed by Duncan Noble), and it climaxed in a ball where scholars, dancers and critics all danced to a good local bluegrass band, complete with caller. As I swung my legs, left and right, I knew why we keep coming back for more. **GEORGE DORRIS**

Copies of the *Proceedings* of this conference will soon be available for \$20 from Judith Cobau, SDHS Treasurer, Theatre Dept., Wittenburg University, Springfield, Ohio, 45501, U.S.A. Checks in dollars or money orders should be made out to the Society of Dance History Scholars.