

ANNOTATED BIBLIOGRAPHY ON LITURGICAL DANCE

by Donna La Rue

I. DANCE AND DANCED WORSHIP PUBLICATIONS

A. Dance Technique and Choreography

As performed prayer, liturgical dance must be both "good dance" and "good worship." The focus should be on learning dance, not just dances. To a newly enthusiastic practitioner, liturgical dance may at first seem to open the door to a spontaneous democracy of emotional expression, one that may for a brief period seem refreshing and welcome even to viewers. But unformed movement and technical incompetence in expressive action make for an incomplete offering, not adequately communicative for worship, which can weaken both the dance and its possibility of future reception. Chaotic illegibility and poorly modulated mimetic sequences quickly become an irritating hindrance to prayer; danced worship must be informed by a rhetoric of broader, more overarching visual logic or even the most earnest, honest efforts will come to seem self-serving and adoxoligical.

Spontaneous expression has its place. It functions best a) as preparatory studies to provide movement motifs and dynamic sequences with which to shape the finished dance; b) as what might be termed "prayer-closet dance," the inchoate expression of the soul in private, as a direct, personal, communicative offering, petition, or cry for help; or c) as a therapeutic experience, integrating the broken spiritual and material aspects of that incarnational (small "I") life which all who affirm Christ's presence among us seek to live.

Doing individual or group therapy, or performing private prayer in public, is not worship. Performing creative work with a spiritual intent that is multivalent, evocative and expressively coherent is. Danced prayer should further the service of worship towards its end of unifying and healing the community of God. Dance that stops or derails the service and causes its focus to go elsewhere is not properly called liturgical dance.

The study of any dance culture's movement techniques strengthens the dancer's capability for expressivity and intentionally prayerful communication and is urged upon dancers who would serve God thus. The information below looks at a variety of systems of movement training. While it focuses largely on those taken from Western ballet and modern dance, dance vocabularies and principles

from African, Indian, Javanese and Chinese should be attended to for depth and breadth of legibility as well. Your movements should make visual sense.

Blom, L., and Chaplin, L., *The Intimate Act of Choreography*, University of Pittsburgh Press, 1982. Dense, delightful; a 5-layer Flemish landscape. Visual, visceral, intentional, improvisational, and pastoral levels of dancework are explored; exercises build artistic, instructional integrity. Responsible, communicative dancework urged.

Blasis, C., *Terpsichore*, (Dance Horizons reprint of 1890s pub.) Princeton, NJ, 1989. This late 19th c. work offers a system of design for choreography: it analyzes each static position of the classical ballet vocabulary with a single abstract line, drawn to follow the path by which the body leads the eye when the position or pose is correctly performed. It cannot represent the transitional shadings of energy and shape-shifting movement between the movements of dance, but it shows in cinematic fashion the progress from one aspect of a step sequence to another. Whether the ballet vocabulary is used or some other, this basic ability to see bodily movement analytically is essential.

Cheney, G., *Basic Concepts in Modern Dance*, Dance Horizons/Princeton Book Co., Princeton, NJ, 1989. Like Penrod/Plastinio, a small but thorough introduction for beginning modern dance students—often freshmen in a university dance program—with dance history, theory, and practical "class survival skills:" among the most helpful are ways to recognize and stay in a good dance program.

Cohen, R., *The Dance Workshop: A Guide to the Fundamentals of Movement*, Simon & Schuster, New York, NY, 1986. Beautifully illustrated handbook shows members of the London Contemporary Dance School in motion and gives good sequences for high-energy dance class activity.

Ellfeldt, L., and Carne, E., *Dance Production Handbook, or, Later is Too Late*, Mayfield Publishing Co., Palo Alto, Calif., 1971. A practical guide to creating a dance event. How to manage time, money, and other resources, to be able to plan within realistic limits.

Grant, G., *Technical Manual and Dictionary of Classical Ballet*, Dover Publications, NY, 1967. French terms and basic principles of movement in ballet are completely covered and also cross-referenced. Includes appendices with Russian, French, and Italian positional differences.

Hammond, S. N., *Ballet Basics*, Mayfield Publishing Co., Palo Alto, Calif., 1974. Brief and to-the-point coverage of ballet history, barre and centre basics, the nature of technical work and suggested readings. Especially for

adult beginners.

---, *Ballet: Beyond the Basics*, Mayfield Publishing Co, Mountain View, Calif, 1982. Engaging sequel to her first book; Hammond continues her sage commentary and informed instructions to the more advanced adult dance student. A treasure for teachers and students; ends by outlining early (18-19th c.) class sequences, a primary research interest which she teaches in workshops throughout the country.

Hawkins, A., *Moving From Within*, a capella books, Chicago, 1991. An intuitively-guided process for teaching choreography, in which "project assignments" take a back seat to atmosphere: The unfolding awareness of space creates new forms. A complement to Humphrey's more didactic model: they work well together.

H'Doubler, H., *Dance: A Creative Art Experience*, University of Wisconsin Press, Madison, WI, 1957. The romanticized dance history overview is unreliable, but the vision of the economic personal nature of dance, with no artifact and no literal interpretation, is potent. Poetic illustrations complement its themes.

Humphrey, D., *The Art of Making Dances*, B. Pollack, ed., Rinehart & Co., NY, 1959. A classic discussion and textbook presentation of choreographic work: its context, its aims, and basic steps by which to proceed in learning its craft.

Karsavina, T., *Classical Ballet, The Flow of Movement*, Adam and Charles Black, London, 1962. With étoile Antoinette Sibley as model, for class demonstrations, this book offers important information about the proper placement for the positions of the feet, legs, body and arms, and the movement principles necessary for avoiding common mistakes and growing in one's work.

Kerner, M., *Barefoot to Balanchine: How to Watch Dance*, Doubleday, NY, NY, 1990. At times a bit off-hand, this casual discussion of dance history and what to look for in observing danced performances is useful for its accessibility, clear definitions of technical terms and accurate performer's highlights.

Mettler, B., *Materials of Dance as a Creative Art Activity*, Mettler Studios, Tuscon, Ariz., 1960. Themes and concepts are developed into lesson sequences and class plans for the student who wishes to approach modern dance composition and improvisation at a basic level.

Penrod, J., and Plastinio, J., *The Dancer Prepares*, Mayfield, Palo Alto, CA, 1980. What to expect in a good college introductory modern dance course, as seen from the student's perspective. Written mostly for college-level readers and dancers; useful as a guide for most beginning students.

Royal Academy of Dancing, *RAD Children's Examination Syllabus*, London, 1973.

Gives sample test classes for each level of the Royal Academy of Dance system for all students. Helpful for creating teaching plans and presentation strategies in ballet and other dance instruction. Accompaniment, Benesch and Labanotated versions available.

Sherbon, E., *On the Count of One: The Art, Craft, and Science of Teaching Modern Dance*, a capella press, Chicago, 1990. Basic work on the strategies of teaching modern dance and the movement principles to be imparted. Clear, challenging, intelligent, with Labanotated exercises and explanations.

Sunderland, M., with K. Pickering, ill. P. Englebert, *Choreographing the Stage Musical*, Wheatons, Ltd., Exeter, 1989. Like stage dance, liturgical dance faces spatial and temporal constraints, and must work with or be set against texts that can lead to too much literalness. Both benefit from dynamic visual design, expanded range, and wise use of multivalent subtexts.

Sweigard, L., *Human Movement Potential*, Dodd, Mead & Co., NY, 1974. Covers anatomy, positional relaxation and the ideatic basis of physical movement with creative suggestions and proven discoveries for facilitating ease and efficiency in all body movements. Seminal book on body movement science, therapeutic analysis, and remedial bodywork for those injured or weakened by stress or overstretching.

Tech, K., *Music for the Dance: Reflections on a Collaborative Art*, Greenwood Press, New York, NY, 1989. Sees collaboration from viewpoints of musicians, dancers, conductors, choreographers and audiences. Professional communication between artists, or its lack, can make shared work superlative--or disastrous.

Zorn, F., trnsl., ed., A. Sheafe, *Grammar of the Art of Dancing: Theoretical and Practical Lessons in the Arts of Dancing and Dance Writing*, Dance Horizons repub. of 1905 original. Consideres ballet training, aesthetics, music, physiognomy; notates class exercises, L 19th/E20th social/folk dances: useful for reconstruction.

B. Notation

This section focuses on Labanotation. British schools may also offer Benesh Notation and Sutton Shorthand. Remember that videotaped performances themselves are inadequate for reconstruction of dances; written and scored musical materials are necessary to provide parallax and supply the kinds of information that any one source taken alone may not be able to give you.

Many individual choreographers have their own personal "notehand" or other system of recording things quickly in rehearsal or class preparation. But a study of dynamic movement analysis like that offered by the Effort-Shape system is a complementary essential to Blasis' visual analysis on the static level of

position and pose.

Dance Notation Bureau (DNB), *The Effort-Shape Training Program*, DNB Publications, NY, 1966. Outlines the goals, methods, personnel and their qualifications for teaching this aspect of the larger Labanotation syllabus. Good introduction to the topic; for more, see Dell (then a student in the program.)

Dell, C., *A Primer for Movement Description Using Effort/Shape*, DNB, NY, 1975. Basics of movement analysis and appreciation of choreographic variation. A simplified and focused look at the material at the heart of Labanotation and much modern work.

Berk, F. and Venable, L., *Ten Folk Dances in Notation*, DNB, NY, 1959. Useful both for the European, Mediterranean and N/S American folk dances it records, and as a source for a beginning notator's reading practice. Covers folk dances of several different countries, with music.

Hutchinson, A., *Labanotation*, DNB Publications, NY, 1977. Basic handbook on use and interpretation of Laban's system of movement analysis and notation. Includes Effort-Shape system of looking at and documenting dances and other movement.

Preston-Dunlop, V., *Practical Kinetography Laban*, Dance Horizon Inc., NY, 1969. Basic approach to many kinds of movement writing, using Motif Writing (a simplified system of Labanotation); it functions as a study book between elementary and advanced texts.

A Handbook for Modern Educational Dance, MacDonald & Evans, Ltd., London, 1963. Comprehensive sequence of lesson plans and principles on teaching modern movement from Laban's analytic and instructive framework in notation and movement description.

C. Dance History

Liturgical dancers are often asked to discuss the history of their craft in an apologetic introduction meant to explain or defend its existence. This is not yet really possible, and is in some ways a trap. The study of dance history itself is less than 100 years old and sources taken as reliable earlier in this century—many of which generalized about relationships between dance and faith—are now superseded or in question. Contextual word studies hopeful of discovering past dances, movement qualities from dance terms resulted from this same effort, and must also be read carefully; a conservative approach to such

incompletely understood sources is warranted.

Caving in to demands that all liturgical activity be seated in past documented liturgical actions, and to the more subtle request that all liturgical communication—including the unworshipful sacrifice of danced worship—be leveraged in terms of verbal rather than visual and visceral modes of representation is also unwise. It debases the unique nature of danced worship as the direct and self-giving offering of the dancer before the gathered assembly. It also fritters away the perhaps terrifying but significant and necessary reminder of the ontological and sacramental dimensions of faith. To offer a verbal armature by which to "understand" dance that—if well-constructed—ought to be able to speak for itself is to denude the enacted bodily representation of a dynamic ethical icon of outer action impelled by an inner experience and vision of grace. Dance is, grace is, action is. They are not "about" something else, they speak of themselves and of the God who has made us.

When asked for such a defensive dance apologetic, then, it is best to avoid sweeping assertions about dance in prehistoric religious rituals, which cannot really be proven—or, if verifiable, about which little else is known—making careful decisions about how much if any of such material to use. Sources before the early 20th century suggest, not a "tradition" of danced worship, but its precursors and preconditions, and offer an historic context by which to understand the unique epiphanic advent which intentional liturgical dance made upon the life of the church at that point. Rather than offering dance apologetics based on proof-texting from a history that is still incompletely understood, consider discussing what dance does in the present than what it is said to have done in the past—and make strong, communicative dances that need no apology!

An interesting area that also wants greater care than it has received in the past, is the use of artwork as a documentary resource. Important as a source for dance and worship history, and useful for motivating or informing new dances, the iconography—illustrations, sculpture, paintings and drawings that show dancers, worshippers, and the social events in which dance occurs—is inadequate alone for reconstructions of historic dance or as a basis for generalizing about dance practices in any given period.

Some background in art history is necessary for the researcher properly to appreciate and interpret visual sources. Court rather than church practice may be intended in Fra Angelico's Last Judgement, (Uffizi, 1432) for example. Despite several authors' claims, Botticelli's wild, aliteral image of angels wheeling like vultures in a Crown-of-Thorns-like orbit above his Mystic Nativity (London, 1501) proves nothing about actual worship practices of his era. Artistic convention, commentative elliptical variation, and compositional considerations—not the aim for exact photographic representation—often govern the arrangement of such scenes.

There are many more primary resources for dance history than can be listed here. The scholar is directed to the New York Public Library Dance Collection Bibliography, and to bibliographies by Magriel, Beaumont, and Forbes. The Annotated Bibliography on Dance, Worship and the Arts (La Rue) from which the present list is drawn, and the revised Sacred Dance Guild list (Troxell) give more specifically liturgical dance sources.

Adshead-Lansdale, J., and Layson, J., *Dance History: An Introduction*, Routledge, New York, NY., 1994. An excellent collection of articles. Dance historians not only discuss their specific work in the field, but raise pertinent methodological and historiographic questions for students and professional researchers.

Aldrich, E., *From the Ballroom to Hell*, , 1991. The social and cultural contexts in which dance was seen and learned in 19th c. America were varied and confusing. Elegance and philistine roughness were in constant conversation. Rules about spitting, swords and spurs were made while ladies powdered and tied the laces of their corset covers; gender construction was only one of the many effects of ballroom society, which had its roots and took many of its cues from Europe. Cole suggests strong opposition to dance in the US, but a well-documented process of its acceptance and proliferation exist as well.

Andrews, E.D., *The People Called Shakers, and The Gift to Be Simple: Shaker Dances and Music*, J.J. Augustin, Publ., Locust Valley, NY, 1940. (Repub, Dover, NY, 1962.) Documents Shakers, life, history, and arts; communities which no longer exist; with etchings of dances which evolved out of pentecostal-like practices, performed after worship. (The engravings are certainly of interest but may not be based on contemporaneous observation of danced worship, and in any case represent only a frozen moment of movement at best.)

Bonnet, *Histoire Générale de la Danse Sacrée et Profane*, Chez D'Houry, Paris, 1724; (see reprinted photostat of 1723 Paris orig.). Includes speculative discourse on primitive dance, dances of classical antiquity, ballets, court dance, and gymnastic dance. Concludes with a supplement to a 1715 history of music and "Parallels in poetry and painting."

Brainard, I., *The Art of Courtly Dancing*, Newton MA, 1981. Teaches steps, period aesthetics and lively reconstructions of 15th-16th c. Italian and Burgundian court dances. Solid bibliography, careful discussion of the performance problems, good illustrations.

Brooks, L.M., *The Dances of the Processions of Seville in Spain,s Golden Age*,

Teatro del Siglo de Oro. Estudios de literatura; 4 Kassel: Ed. Reichenberger, 1988. Detailed analysis of dance traditions linked with civic and religious celebrations in 16th c. Seville, including the Cathedral's interpolated folk-dance, los seises.

Cohen, S.J., *The Modern Dance: Seven Statements of Belief*, Wesleyan University Press, Middletown, CT, 1966. Interviews with seven of the most prominent modernists at mid-century. Includes the question, "How would you stage a dance about the story of Prodigal Son?" (Cf the video of Balanchine's ballet on this topic, a signature piece for E. Villella.)

---, *Dance As a Theatre Art*, Harper & Row, NY., NY., 1974. Resource anthology for texts bearing on historical dance issues, with translations of primary sources, some previously unavailable, from 1581 to the present. A useful dance history text and reference work.

Cole, A. C., *The Puritan and Fair Terpsichore*, Dance Horizons Republication, 1966, Brooklyn, NY. Effort to study sermons and other "Puritan" literary sources for attitudes towards dance is self-defeated by use of mostly 19th c. non-Puritan references. Seeks to understand, if not always appreciate, these writers' positions on dance; deserves revision or more critical edition with commentary and footnotes.

Featherston, C., *A dialogue agaynst light, lewde, and lascivious dauncing*, (Orig., bodleian Library, Douce G 329, STC 108635, pub. 1582, reissued) Guizer Press, Leicester, 1973. Possible quiver/source for the Mathers' Arrows (see below): a "Minister" expounds to a "Youth" on the evils of dance, which leads to other sins, is improper, should not occur on Sunday, etc.

Gallet, J., S.P., *Members of the Household of God: Bodily based Imagination, Faith Development and Children in Sunday Worship*, unpub. Ph.D. Diss., Graduate Theological Union, Berkeley, CA. Looks at the growth of faith and the sense of self in terms of the bodily self image of children, and how interactions in weekly services can enhance this.

Gallini, *A Treatise on the Art of Dancing*, (1762) Boude Brothers, NY, 1967. Facsimile of a London original. Reviews the canons of dance history as then understood; the manners, ethics and aesthetic principles of the dance follow, then a survey of dance around the world. Beautiful fold-out engravings.

Hendrickson, C., and Keller, K., *Social Dances from the American Revolution*, The Hendrickson Group, Sandy Hook, DE, 1992. Taken from the Pennsylvanian Capt. George Bush's diary notations during his stint in the American Revolutionary Army under Washington: minuets, country dances and fiddle tunes.

Kennedy, M., *The Work of Ralph Vaughan Williams*, London, 1980. While an

agnostic (according to Grove's writer), Vaughn Williams felt dance could acceptably be included in Christian worship; he expressed some of these views in his preface to the Oxford Book of Carols.

Kierstein, L., *A Short History of Classic Theatrical Dancing*, Dance Horizons, NY, (1935, 1942, 1969). In the most recent re-published version its Harvard-based author wished for this book the revisions it truly needs; seriously flawed, it yet functions as a "marker," indicating the best-arranged set of ideas about dance history in its time. It (along with the equally problematic works of Sachs and the Kinneys) has long served as a basis for the work of dance historians, with (perhaps predictably, given all these works' errors) mixed results.

Kinneys, T. and M.W., *The Dance*, Tudor Pub. Co., NY, 1936. Early stylistic dance historical survey. The authors mistake resuscitation for reconstruction in historic western pre-classic dance, and document some non-western dances with western dancers. Do photos document actual dances of a place, or a vaudevillian interpretation thereof? Another reason why seeing is not a good basis for believing in dance terms.

Lawler, L., *The Dance in Ancient Greece*, University of Washington Press, Seattle, 1967. Presents vital information on the appropriate use of dance historical sources, then uses them to explore early Greek drama and dance over several centuries. The overview on the seven types of resources for dance history and historiography, as outlined in the Introduction, are a 'must-read' for anyone undertaking such studies.

Lucien, *De Saltatione*, Loeb Classical Library, trans. A.M. Harmon, Harvard University Press, Cambridge, MA., 1972. Analyzes the place of dance in the society of this Greek philosopher, active in the 2d century C.E.

Madigan, S., C.S.J., *Spirituality Rooted in Liturgy*, Rev. Ed., Pastoral Press/OCP Pubs., Portland, OR, 1988. Especially helpful is the treatment of inculturation in terms of pilgrimages, local church customs and movement at sacred places in America today.

Mathers, I. and C., *Arrow Against Profane and Promiscuous Dancing* (S. Green, Boston, 1684; repub. E. Marks) American colonial minister is not entirely against dance as some have said, but distinguishes between acceptable (country? perhaps) vs. "lewd" (court?) dances of his era. If the latter then the issue of "French" vs. "English" dance may also arise, and the question becomes a politically as well as religiously charged one.

Magriel, P., *Chronicles of the American Dance*, Holt and Co., NY, 1948. Collection of essays on the Shakers, John Durang, Juba, American ballet dancers and early modernists. Some material has been superseded, but individual papers

are interesting for their topics and thoroughness of research.

Marks, J., *American Learns to Dance: A Historical Study of Dance Education in America Before 1900*, Exposition Press, NY, 1957. Surveys primary sources on the 17th-20th centuries on theories about and attitudes towards teaching dance among the populace. Religious and philosophical sources are quoted. The lack of physical culture training and the suspicion of the body are attended to; see also Putney.

Martin, J., *The Modern Dance*, 1933, Dance Horizons Republication, NY, 1969. Least canting, most reliable, reasoned, not romanticized, history of aesthetic changes in fundamental principles which, "had not been found until the modern dancers arose and laboured to disclose the absolute dance." (p. 92) by a critic positioned to see them.

Mueller-Nelson, G., *To Dance with God*, Paulist Press, Mahway, NJ, 1986. Study of local customs, practices and traditions of action, gesture, movement and prayer on key occasions throughout the liturgical year.

Putney, C., *Muscular Christianity*, Harvard University Press, Cambridge, MA, 1999. With Tom Brown's School Days, an aesthetic corrective to the "feminized" Jesus of the Romantic period (the so-called Second Great Awakening in the US) called "manly men" to show forth in sports the epiphanic presence of an all-powerful God and to attract other men to the life of faith, even in the mission field. A participant in this movement, which lasted well into the E1900s, supported Guthrie's program of danced prayer at St. Marks-in-the-Bowery, NYC. (qv above)

Rock, J., *Terpsichore at Louis Le-Grande: Baroque Dance on the Jesuit Stage in Paris*, Institute of Jesuit Sources, St. Louis, 1996. Dance, taught as a form of rhetoric, appeared between the acts of tragedies given on prize days and for other student events at the Collège de Clermont in L17-E18 c. Paris. Opéra ballet dancers and teachers often danced with the students, who were clearly well-trained.

Sachs, C., *World History of the Dance*, trans. B. Schonberg, W.W. Norton, NY., 1957. Early effort to analyze and describe dance in the past. Jungian enthusiasm for similarities in practice and approach around the world cloud its rational accuracy; the paperback edition lacks Schoenberg's critical apparatus. Several visual sources at the end are useful, although questionably interpreted. Vectors and a revision wanted.

Shawn, T., *Dance We Must*, Dance Horizons Republication, orig., Printing and Binding Co., 1940. A Methodist minister and dancer, and co-founder with Ruth St. Denis of the Jacob's Pillow Festival, Shawn's beliefs led him to seek a place for dance in worship.

Sorell, W., *The Dance Through the Ages*, Grosset & Dunlap, NY, 1967. Pictorial survey with a fair amount of research. Weighted on the side of the dance of its own time; the visual sources are extensive but want for more correct or more conventionally savvy art historical interpretation.

~, *The Mary Wigman Book*, Wesleyan University Press, Middletown, CN, 1975. Documentary and discursive study of Wigman, her working theories and her experiences in Germany, America, and elsewhere; her dancers in New York may have influenced liturgical work there. Illustrations complement the text well.

D. Liturgical Dance: Surveys and Studies

The Dictionary Movement in the late 19th c. began to find performative liturgical events of exceptional interest. Compilers like LeClerc, Cabrol, et. soc. invited articles on such topics as "dance," "liturgical drama," and "processions" to give information about practices that, in France, for example, were sometimes legally suppressed, had fallen out of popular favor, or had been described in manuscripts destroyed in the many wars of the era.

By and large, these were literary or philosophical studies, not based on fieldwork or first-hand descriptions, (a concept of scientific investigation that was just starting to catch on by the early to mid 20th c.) They often took the nature of a florilegic discourse on the topic, in which the writer surveyed the history of ideas about the subject at hand. Such studies were loosely chronological, usually beginning with Scriptural or classical sources, then proceeding through the Doctors of the Church, references in canon law, and so on. They entertained philosophical, theological, aesthetic, and what we would now call some sociological or anthropological input, usually without intending that any firm conclusions or pronouncements be drawn from the surveys.

Misunderstandings have arisen as later writers, not understanding the intentional limitations characteristic of such sources, took their references to anecdotal events literally, or tried to use the chronological flow of citations as proof of some kind of tradition or continued favor for the practice in question. Many liturgical dance writers (and some of those involved in secular dance history as well) have thus overinterpreted every early dance source in these volumes as liturgical dance sources.

Given the above-mentioned compulsion to root danced worship in the past, or to "prove" a continuous history of liturgical dance older than the early 20th century, (which this bibliographer contends cannot be done), some writers have sought to "grandfather" dance into worship, often basing their efforts on these early articles and publications. While such efforts are ill-advised, the books and articles are often of very great usefulness on other grounds. A double

asterisk ** before the annotation indicates that in my judgement, these titles are of uneven reliability in historical research (but have included them for their usefulness in other areas, or as an indication of the level of research at the time of their publication); I have then indicated why.

Adams, D., *Congregational Dance in Christian Worship*, The Sharing Co., N. Aurora, Ill., 1980, (2d rev. ed.)** Postulates and tries to defend the existence of a "tripudium step"; (this has been disproved; see La Rue, below). Supports congregational dance over performed dance, the latter as unsuited for corporate worship.

~, and Appostopolous-Cappadona, D., eds., *Dance as Religious Studies*, Crossroads, NYC, NY, 1990. ** Fifteen papers on the philosophy and practice of liturgical dance. Bauer, Rock are excellent; less so Gruber and an unrevised republication of Taylor,s Chapter 5, much of which has been superceded and wants a critical revisiting.

Barton, A., *Shall We Dance?* Grove Worship Series, #119, Bramcote Notts, England, 1991. Well-reasoned, with more aesthetic distance than many of its type, this leaflet avoids historical generalizations and offers good advice to worship leaders, often caught between various groups when the question of dance arises as a possibility in worship.

Backman, E.L., *Religious Dances in the Church and Popular Medicine*, trans. Classen; Allen & Unwin, London, 1952. **Examines art historical and literary evidence for danced worship; lacks adequate interpretive grounding. A source of the confusion about "tripudium," other dance sources; the Dance of Death explained as ergot poisoning

Beach, B., *Barefoot in the Chancel*, Unitarian Universalist Assn., 1971. Avoids how-to-do-it preachiness of some works; provides a good early study on liturgical dance; includes sacred texts of other cultures and an array of exercises and choreographic suggestions.

Berk, F., *The Chassidic Dance*, Union of American Hebrew Congregations, NY., 1975. Photographs and articles on the unique expressions of faith and ecstasy that comprise Chassidic practice in weddings, schimhas torah celebrations, and the theatre.

Challingsworth, N., *Liturgical Dance Movement: A Practical Guide*, Mowbray, London, 1982. This small book follows the pattern of many others: it begins with a short historical proof-texted apologetic for liturgical dance, with many historical inaccuracies; offers some useful helps, based on author,s particular experiences, gives stick-figure notation of some dances.

De Sola, C., *Learning Through Movement*, New York, Paulist Press, 1974. Series of exercises, dances, and photographs to help beginning dancer/theologians discover their own process of dancemaking and learn how to focus their work together. Includes some instructions for dances as well.

~, *Peace Rites*, ed. T. Kane, Pastoral Press, OCP Publications, Portland, OR, 1993. A series of five dance workshops on creating peace.

~, *The Spirit Moves*, 1977, The Liturgical Conference, repub., The Sharing Company, 1986,. Philosophical, reflective, active and aesthetic at once: a depth of thought and concern for life permeate Carla deSola,s approach to her art and her writing. Dance and dances are brought together here.

Deitering, C., *The Liturgy as Dance and the Liturgical Dancer*, The Crossroad Publishing Co., NY,NY., 1984. A look at the Mass as dance (Ronald Knox's thesis) and the ways in which dance and worship work together to create an integrated experience.

Fiske-Taylor, M., *A Time to Dance*, The Sharing Co., Aurora, IL., 1976. ** A important early work of love for danced worship by a venerable midwife to its birth. One of the earliest historical sequence studies, however, the fifth chapter needs to be reanalyzed with care.

Guthrie, W. N., *The Pageant in Honor of the Blessed Virgin Mary on the Sunday Nearest to the Feast of the Annunciation*, St. Mark,s-in-the-Bouwerie, 1924. First documented liturgical dance^"eurhythmic ritual celebration"^^in the United States~perhaps, in a very specific sense, the world~blending Christian, other elements.

Kirk, M., *Dancing With Creation*, Resource Publications, Inc., Saratoga, Calif., 1978. A review of folk practices and processions in Native American and Hispanic churches in the Southwestern United States and Central America.

Kovacs, A., *Dancing Into the Anointing*, Treasure House/Destiny Image, Shippensburg, PA, 1996. Disturbing mixture of useful practical advice and potentially unhelpful opinions and ideas put forth on danced worship and the life of prayer in general. An undertone of greediness for blessings stems from beliefs bordering on works righteousness, suggesting the opposite of self-forgetting grace (in movement or life) as a source of human satisfaction or salvation.

Oesterley, W.O.E., *The Sacred Dance: A Study in Comparative Folklore*, Macmillan, 1923. ** Hebrew Scriptures suggest to Oesterley the possibility of an early Jewish dance practice. He imagines an unprovable connection through the "collective unconscious" with other forms of dance elsewhere. Interesting

but unreliable.

Ortega, A., *A Dancing People*, Resource Publications, Inc., Saratoga, Calif., 1976. Analyzes liturgical assumptions and their sources; evaluates dance opportunities within the service and approaches to danced worship for the congregation and dancers. Excellent compendium.

Rock, J., *Theology in the Shape of Dance*, The Sharing Co., Austin, TX., 1978. Affirms that quality and content are needed in danced worship. Asks about the shape danced worship should take and how dance is theology, as well as offering an illustrative element in worship, education, and private prayer.

~, and Mealy, N., *The Performer as Priest and Prophet*, Harper and Row, San Francisco, 1988. Discussion of the "time art" defined as music, and the "space art" which is dance; treats their function in worship, and the aesthetic and theological issues their inclusion in worship addresses.

Snowber-Schroeder, C., *Embodied Prayer: Harmonizing Body and Soul*, Triumph Books, Liguori, MO., 1994. Reflective discussion of danced prayer and the place of dance in worship. Historical dependence on Fiske-Taylor and Adams renders that section unreliable, but thoughtful somatic theology is solid.

Weyman, G., and Deiss, L., *Dancing for God*, World Library of Sacred Music, Chicago, 1965. ** Deiss' music is lovely, but his historicity slips along the same fault lines as other early 20th century dance writers. The choreography is simple enough for those new to dance; but voluminous costumes too often hide the body; oversimplified steps belie the true depth of dance.

Wojtyla, Cardinal K. (Pope John Paul II), *Letter to Artists*, Pauline Books and Media, Boston, 1999. Touching on evangelism, aesthetics and the spirit of community and creativity enjoined by the Second Vatican Council, this pastoral missive from a former actor offers a reflective and sometimes moralizing viewpoint on the relationship of the arts and artists to the Roman church.

II. DANCE ARTICLES AND REFERENCE WORKS

Because of the relative "youth" of the objective study of dance history, and the usual regrettable difficulties in getting materials in the liberal arts published, short studies and unpublished works are still very important sources for dance research. This is compounded by the minuscule budgets of many reliable publishers for faith-related works, and the proliferation of self-published materials, so that publication of a given study in and of itself is not always an index to quality in this area as it may be in other fields.

Berteaud, "Danse" in *Dictionnaire de Spiritualité*, Beauchesne, Paris, 1931. A florilegic survey of sources and theological comments on dance in the history of ideas. Good as a source for citations; accept its interpretations with care.

Chailley, J. "Un Nouveau Document sur la danse ecclésiastique," *Acta Musicologica* vol.21, pp. 18-24, Paris, 1949. Possibly the only document of dance as an included act of intentional worship in a service, this article unearths Sens Cathedral's 14th c. sources for what appear to have been two moments of danced prayer in indulgent Second Vespers processions for saints' days.

--,"La Danse religieuse au Moyen Age," *Actes du Quatrième Congrès International de Philosophie Médiévale*, Institute d'Etudes Médiévales, pp. 357-380, Montreal, 1969. Broadly interprets his field, with too many undocumented generalizations, like some other musicologists' efforts from 1940-1960 on the arts.

Curran, P., DeSola, C., Harmon, K., Kane, T., VerEecke, R., and Weyman, G., contributors to *Liturgical Ministry: Vol 6: Movement and Gesture*, The Liturgical Press, Collegeville MN, Spring, 1997. Issue devoted to liturgical dance, and to the incorporation of mindful movement and gesture throughout Catholic worship

Foatelli, R., *Les Danses Religieuses dans le Chrétianisme*, Editions Spes, Paris, 1947. Like Chailley, amasses anecdotal evidence and tries to draw unwarranted conclusions from it. Some writers (e.g., Gougard, Rokseth) were conversant with music and music history, but not dance. Assumptions about the use of dance in worship need to be researched more closely.

Mead, G.R.S., *The Sacred Dance in Christendom*, "Quest Reprint Series," No. 2, John Watkins, London, 1926. Cited by several unreliable writers; some questionable holdings can be traced to this source. Like a "virus" in the works, the early historiography of liturgical dance has moved forward in some ways, but still wants more serious oversight.

Gougard, "Danse" in *Dictionnaire d'Architecture Chrétienne et de Liturgie*, Cabrol et Le Clerq. Like Berteaud, Gougard presented a florilegic survey of dance in the history of ideas: useful as a starting-off point for further research, it does not function well as a concrete index to actual moments of danced prayer, it depends largely on anecdotal evidence and conjectural or speculative discussions from writers relating dance to faith or worship more generally.

La Rue, D., "Reflective Action: A Lenten Liturgical Dance Workshop at the Paulist Center," *Liturgy Magazine: "From Ashes to Fire,"* Silver Spring, MD, 1992. Discussion of the structure and underpinnings of a six-week workshop in liturgical dance as part of an adult education offering.

≤ , Annotated Bibliography on Dance, Worship, and the Arts, Boston Theological Institute, 1989. Over 200 titles on the liturgical arts in general, and dance in particular. Listing (from which the present bibliography is drawn) covers music, dance, theater and art history, and explores the place of the arts in the life of faith in 7 different areas: Worship, Faith Education, Scripture Study, Community Growth, Spiritual Direction, Pastoral Counseling, and Conservation/Preservation Issues.

--, Dance in Worship, unpublished M.A. thesis, Lesley College, 1984. Theological, practical and experiential components reflect on the place of dance in worship, how to prepare dances and dancers; discusses the viewpoints of others on the arts in worship in general.

--, Evaluating the Sources, Paper given at the Sacred Dance Guild National Conference, 1994. A call to look more carefully at texts and dance descriptions in the historical framework. Discusses several problems currently not addressed in liturgical dance scholarship.

--, "Tripudium: More Than Just Another Pretty Word Study," ARTS Magazine, September 1995. Analyzes history, contexts, and etymology of tripudium, a Latin word that sometimes means „dance, from c. 200 B.C.E. to 1500 C.E.

--, „Dance and Sens Cathedral: Did They or Didn,t They? Unpub. Ph.D. Dissertation, in progress. Chapters 2 and 3 look at what appear to be two moments of dance in processions for saints, days in 14th c. Sens, France. Chapters 4 and 5 assess contemporaneous developments in art, dance and music (4) and theology and philosophy (5) especcially looking at the history of the body in art and within the larger history history of ideas. Tables: Dance iconographic sources, Liturgical dance references.

Villetard, H., "La Danse Ecclésiastique a la Metropole de Sens," Revue d'Histoire Ecclesiastique, Louvain, Bureau de la Revue, 1914. Chailley quotes him; he quotes Chailley; the network of the late 19th-early 20th c. CE writers on dance and faith appears in this way. While his works on liturgy and music at Sens are reliable, care is urged in translation and interpretation of his ideas about dance.

Reference Sources

By exploring more accurately the actual uses of dance in various Eastern and Western cultures it is possible to gain a better sense of what is likely to have happened in the past and what is less certain. (No known dances can be reconstructed prior to the appearance of the first Renaissance dancing master's manuals in 1420, for example. Anyone claiming to have dance steps older than

that is almost certainly wrong.)

Grove's Dictionary of Music, ed., Stanley Sadie, On earlier dance eras and period steps, see "Medieval Dance," "Renaissance Dance," "Baroque Dance," "Minuet," "Waltz," "Valse à Deux Temps," "Mazurka," "Polka," "Redowa," and related topics.

International Encyclopedia of Dance, S.J. Cohen, ed., Oxford University Press, New York, NY, 1998. See especially articles by Brainard, La Rue, Pugliesi, and Sutton for dance history information.

New Dictionary of Sacramental Worship, P. Fink, ed., The Liturgical Press, Collegeville MN, 1990. See „liturgical dance, „liturgical gesture, „liturgical movement.

Videography

It is important to see good dance in order to understand how to create it. The regional lack of dance companies can now be supplemented by the wide availability of dance videos. Some of these have specifically religious themes or liturgical dance foci, while others simply show strong choreography danced well. The list below is only a small sample of all that is now at hand; educating the inner eye is an important step to learning to dance legibly and well.

Ailey, A., *The Alvin Ailey American Dance Theater*, Kultur, International Films, New Jersey. Includes *Night Creatures*, *Cry*, *Lark Ascending*, *Revelations*. The latter work is an excellent choreographic study, set to black spirituals.

Balanchine, G., *The Prodigal Son*, Barishnikov re-creates the role of the returned prodigal (originally set on Edward Villela) from the parable found in Christian Scriptures.

Graham, M., *Martha Graham: An American Original in Performance*, Kultur, International Films, New Jersey. Includes *A Dancer's World*, *Night Journey*, *Appalachian Spring*.

Kane, T., *The Dancing Church: Video Impressions of the Church in Africa*, Paulist Press, Mahway, NJ, 1990. African communities dance in celebration, adapt full body movement from their own dances and develop a liturgical practice.

~, Movement Meditations: Dancing to the Songs from Taize, Paulist Press, Mahway, NJ, 1995.

~, The Dancing Church of the South Pacific, Paulist Press, Mahway, NJ, 1997. This video is in two parts. The dance in Hawaii, which has always been a storytelling as well as a movement art, appears with a liturgical function as well; the second part shows how, in Melanesia, traditional dances from Papua New Guinea and Fiji have been incorporated into the liturgy.

~, !Fiesta! Celebrations at San Fernando, Paulist Press, Mahway, NJ, 1999. At the Cathedral of San Antonio, the rich liturgical and popular cultural histories of Spain, Mexico, Texas and the United States converge.

~, Paulist Press. Los seises da Seville, Paulist Press, Mahway, NJ, 2003. The dance of the choirboys in Seville, Spain takes place at special feasts. Known in Spanish as los seises, this colorful practice of folk movement occurs in the Mass.

St. Denis, R., and Shawn, T., Denishawn, The Birth of Modern Dance, Kultur, International Films, New Jersey. Includes film clips, interview segments, and short re-staged works originally created by St. Denis and Shawn.

Strauss, R., and Neumeier, J., Josephs Legende, Phillips, Polygram Music Video, New York, NY. Judith Jameson is Potiphar's wife in Neumeier's one-act ballet set to the Hebrew Testament story of Joseph.

verEecke, R., Introducing Dance in Christian Worship, Pastoral Press. This set of two videocassettes offers a vision of solid liturgical choreography, supported by insights into strong rehearsal technique and a reasonable philosophy of the liturgical dancer's work.

Women's Division, General Board of Global Ministries, United Methodist Church, The Moving Word. Scripted, with instructions for composing and learning dances. see <http://gbgm-umc.org/umw/move/workshop.stm>

Website Listings

Many groups and writers are represented on the Internet. This is a mixed blessing. It allows more communication between those of similar interests who might otherwise not hear of each others' work or know of their shared values. But because there is no editorial set of standards for information and available on many sites, one must exercise more than the usual amount of caution in accepting everything seen or read online, and one must still refer to those antiquated objects known as "books" for a more diligent reading of basic sources (hence, one hopes, the usefulness of this and other

bibliographies).

The sites described below have been recently (04.03.04) visited. Some offer specific liturgical dance information, others give reviews, articles, etc. One can learn many things from a church dance choir, notices or a Q&A chat line that deals with liturgical topics. More than any other medium, the Web, immediacy highlights the range of performance standards and theological tenets. From glitz to prayer, fluff to structure, danced worship appears more and more often. This healthy fact does not always come with the assurance that the dance under discussion is both doxological and visually coherent.

My critical opinion is given below as that of an informed viewer/reader whose interests may or may not match yours. I'm interested in your input. I can be reached at ihsdlrue@bu.edu. Thanks for your thoughts, and blessings on your day.

Pax in terra choriagibus
DLa Rue

UMBRELLA ORGANIZATIONS

Peaceworks: Lists sites for joining Sacred Circle Dances, Dances of Universal Peace. <http://www.teleport.com/indup>

Sacred Dance Guild: Pages and links on festivals, resources and membership options. <http://www.us.net/sdg>

INDIVIDUAL DANCE CHOIRS

Avodah Dance Ensemble: Modern interfaith dance ensemble rooted in Jewish tradition. <http://www.artswire.org/avodah>

Ballet Magnificat: Ballet training focused on liturgical work for students and company members. <http://www.balletmagnificat.com>

Spirit Wings Dance Company: A variety of dance styles and attentive dancers. <http://www.spirit-wings.com/slideshow.htm>.

CHURCHES AND FOCUS GROUPS

Christian Sacred Dance: State-by-state list of dance choirs, groups with dance ministries. <http://admin.inetport.com/~ruthann>

The Dancing Reverend: Bibliography, support for abuse survivors. <http://www.geocities.com/Broadway/Stage/1254/book.htm>

DANCE TECHNIQUE AND INSTRUCTION

CyberDance International Ballet Links: List of ballet companies and studios.

<http://www.thepoint.net/~raw/internat.htm>