



1967

## The Evolution of Sacred Dance in the Judeo-Christian Tradition

Jade Luerssen '67

*Illinois Wesleyan University*

Follow this and additional works at: [https://digitalcommons.iwu.edu/religion\\_honproj](https://digitalcommons.iwu.edu/religion_honproj)



Part of the [Philosophy Commons](#), and the [Religion Commons](#)

---

### Recommended Citation

Luerssen '67, Jade, "The Evolution of Sacred Dance in the Judeo-Christian Tradition" (1967). *Honors Projects*. 20.

[https://digitalcommons.iwu.edu/religion\\_honproj/20](https://digitalcommons.iwu.edu/religion_honproj/20)

This Article is protected by copyright and/or related rights. It has been brought to you by Digital Commons @ IWU with permission from the rights-holder(s). You are free to use this material in any way that is permitted by the copyright and related rights legislation that applies to your use. For other uses you need to obtain permission from the rights-holder(s) directly, unless additional rights are indicated by a Creative Commons license in the record and/ or on the work itself. This material has been accepted for inclusion by faculty at Illinois Wesleyan University. For more information, please contact [digitalcommons@iwu.edu](mailto:digitalcommons@iwu.edu).

©Copyright is owned by the author of this document.

THE EVOLUTION OF SACRED DANCE  
/ IN THE  
JUDEO-CHRISTIAN TRADITION


BY  
JADE LUERSSEN

//

ARCHIVES  
246.7  
L948e

Submitted for Honors Work  
In the Department of Religion-Philosophy  
Illinois Wesleyan University  
Bloomington, Illinois  
1967

Accepted by the Department of Religion-  
Philosophy of Illinois Wesleyan University  
in fulfillment of the requirement for  
departmental honors.

---

Project Advisor

## TABLE OF CONTENTS

|   |        |
|---|--------|
| I. Introduction.....                                  | p. 1.  |
| Definition of terms.....                              | p. 4.  |
| II. Sacred Dance other than Judeo-Christian.....      | p. 6.  |
| III. Sacred Dance in Judaic Tradition...              | p. 11. |
| IV. Sacred Dance of Early Christianity.               | p. 26  |
| Sacred Dance during the Middle Ages<br>1100-1400..... | p. 36. |
| Dance of Death.....                                   | p. 38. |
| Sacred Dance after the Reformation.....               | p. 44. |
| V. Sacred Dance from 1900.....                        | p. 47. |
| Contemporary Sacred Dance forms.....                  | p. 53. |
| VI. Conclusion.....                                   | p. 57. |
| Bibliography.....                                     | p. 60. |



THE UNIVERSITY OF CHICAGO



# I.

God moved, and he set us upon this earth in motion. That is sublime and impressive. It is the beginning of his work in creation and salvation. It is also the beginning of the dance.<sup>1</sup>

The universe is permeated by rhythm, harmony, and patterned movement--the movement of stars through the galaxy, the rotation of the earth, the rising and setting of the sun, the seasons, the cycle of birth, growth and death. Therefore, it is perfectly natural that man respond deeply and significantly to these ordered rhythms that make up his life, his world, and his universe.

The art of beautiful motion is far and away the oldest. Before man learned how to use any instruments at all, he moved the most perfect instrument of all, his body. He did this with such abandon that the cultural history of prehistoric and ancient man is, for the most part, nothing but the history of the dance.<sup>2</sup>

Yet this response to the cosmic order as a backdrop to life awakens in man an awareness of an outer limit of life--a limit that transcends man alone, extending until it gently touches the holy. Man's realization of the integration of movement and meaning has resulted in the concept of the Sacred Dance.

<sup>1</sup>Gerardus Van der Leeuw, Sacred and Profane Beauty: The Holy in Art (New York: Holt, Rinehart, Winston), 1963, p. 74.

<sup>2</sup>Ibid., p. 13.

The dance has always been a universal and essential rite among all men.

The nearer people live to nature and are affected by its rhythm, the more spontaneous their expression in movement.<sup>3</sup>

Thus man's attempt to communicate with Nature and her mysteries has been consummated through the medium of dance of some sort. Dance was used as an indispensable rite during the joys of marriage, harvest, and sport, during the anticipation of puberty and planting-time. However, all of these uses of dance were grounded in the fact that for primitive man life could not be divorced from worship. All rites were essentially of a religious nature and all were performed with the express idea of entering into a sacred unity with the Deity through created, responsive, purposive movement. "The first expression of religion was the dance, and the first motive of the dance was religion."<sup>4</sup>

Hence the sacred dance is merely an outgrowth of man's desire to obtain unity and form in close imitative union with the ultimate. Dance is "...the outward and visible reality that moves and directs the soul of a man." <sup>5</sup> One must conclude that primitive man so

<sup>3</sup>Joan Russell, Modern Dance in Education (London: Macdonald and Evans, Ltd., 1965), p. 13.

<sup>4</sup>La Meri, Dance as an Art Form (New York: A.S. Barnes and Company, 1933), p. 22.

<sup>5</sup>George Wells Ferguson, Signs and Symbols in Christian Art (New York: Oxford University Press, 1955), p. xi.

moulded his life that dance and religion and life were inseparably unified entities enveloping all meaning for existence. Man lived the dance--in his gesture, with facial movements, in his stride, in his voice, in his work, in his interplay with wife and child and friend. And yet, though the dance was rich, it could be accomplished with the most unified of all things--the human body. Dance took nothing but a body, depending not upon instrument, paint, wood or stone. The body alone might be the instrument of dance, the instrument of religion, the instrument of life. There is one key phrase from Curt Sachs' World History of the Dance that easily sums up this whole concept: "The dance is simply life on a higher level."<sup>6</sup>

The living, creative unity of the dance that so permeated the spiritual life of the primitive seems to be inversely that a people has achieved. The reputation of dance has plummeted from next-to-godliness to a category represented by the dance-hall. Where does the true spirit really lie? Can it ever express to modern man not only the "...supreme manifestation of physical life, but also the supreme symbol of spiritual life" <sup>7</sup> that it portrayed to a primitive?

This paper will attempt to deal with these problems within the framework of the evolution of the Sacred Dance

<sup>6</sup>Curt Sachs, World History of the Dance (New York: W.W. Norton & Co., Inc., 1937), p. 5.

<sup>7</sup>Havelock Ellis, The Dance of Life (Boston: Houghton Mifflin Co., 1923), p. 36.

in history with emphasis upon the Judeo-Christian Heritage and the contemporary use of the Rhythmic Choirs of the last two decades. It is hoped that the reader will gain a more thorough understanding of the true nature of dance and will be able to see it from a totally fresh perspective which avows that:

Historically and phenomenologically viewed, dance is the original art. All arts are found within it, in its undivided unity. The image, made dynamic through movement and countermovement, sings and speaks simultaneously...<sup>8</sup>

It seems mandatory that terms be defined and clarified in order to facilitate consistency and coherency for the remainder of this paper. Obviously the term "dance" will be used in many ways due to the scope of the application of the term from primitive man of the Stone Age to the not-so-primitive man of the twentieth century. Generally, "dance" will represent body in motion accompanied or non-accompanied, plus the added criterion of the artistic expression of an emotion or an idea. Dance must entail an expression of something to be considered as "dance" per se.

The word "sacred" will be concerned with "the Holy." In the context, "holy" will include at first any deity, god, idol, or object that might exist as a supernatural, magical, or mysterious entity for any ancient man.

<sup>8</sup>Van der Leeuw, op. cit., p. 303.

However, as the paper is developed, especially beginning at section III, "sacred" will be referring to response to the Judaic God of the Old Testament and in sections IV, V, and VI, the Triune God of the New Testament.

The conjunct of these two words, "sacred dance," may now be defined as: movement that has as its intention and purpose the worship of God in adoration, praise, thanksgiving, penitence, sacrifice, fear, anxiety, and supplication.

The surrender of oneself to a stronger power, the unification of one's own movements with the movements of the whole is what makes dance religious and lets it become a service of God.<sup>9</sup>

Sacred Dance is man's response to the Eternal, Immortal, Unknowable. It is the expression of the divine through the human in a totality and unity that few other encounters with the "holy" ever achieve. The Sacred Dance combines beauty, holiness into a spiritual harmony where "beauty" is the penultimate and "holy" is the ultimate. For holiness equals not only beauty (i.e. the beauty of the dance) but more--just as God is more than beauty. Holiness envelopes beauty and dance becomes the servant of God.

In the dance the boundaries between body and soul are effaced. The body moves itself spiritually, the spirit bodily.<sup>10</sup>

It is upon this conception of the Sacred Dance that

<sup>9</sup> Ibid., p. 68.

<sup>10</sup> Ibid., p. 35.

the remainder of this paper must be weighed.

## II.

Primitive man lived and worshipped in dance.

The dance is, undoubtedly, the oldest of the arts, for rhythm was the first-born element and was created for and with the dance. No sooner did man walk than he began to give vent to his simple emotions by swaying his body and beating his feet. This then, is the origin and definition of the dance--expression of emotion through rhythmic, physical movement. <sup>11</sup>

Man's desire to reveal his inner emotion through movement was translated into every area of life as he purified, enlightened, transformed, and stimulated his spiritual nature through this exhilaration of his bodily nature.

Primitive man's naiveté was such that he felt he might give form and meaning to the expressionlessnesses of life. His life depended upon his relation to a particular deity or deities that insured his food supply, his health, his fertility, his security, his well-being. This is the marriage of religion and dance, work and play. A Stone-Age rock sketch in Van der Leeuw's book shows a dance form that resembles sympathetic magic in which nine female figures dance in a circle around a single male figure who has attached to himself a large phallus. This dance insured fertility either for the crops or for the young women of the tribe.<sup>12</sup> Most early

<sup>11</sup>La Meri, op. cit., p. 21.

<sup>12</sup>Van der Leeuw, op. cit., p. 18.

fertility dances were performed without any actual bodily contact on the part of the dancers; however, this tribal code went through many changes.

Imitative, sympathetic magical movement was prevalent and remained so throughout many eras of time, for it enabled man to express himself gymnastically, aesthetically, socially, militarily, erotically and religiously all at one time.

In addition to sympathetic magic, primitives performed a dance in which each participant danced furiously until he was so exhausted that his body was emptied of the world. Then the deity could take over the bodily shell for an instant.<sup>13</sup> Thus

the dance, inherited from savage ancestors as an ordered expression in motion of the exhilaration of the soul, develops and broadens into the search for God, into a conscious effort to become a part of these powers beyond the might of man which control our destinies. The dance becomes a sacrificial rite, a charm, a prayer, and a prophetic vision. It summons and dispels the forces of nature, heals the sick, links the dead to the chain of their descendants; it assures sustenance, luck in the chase, victory in battle; it blesses the fields and the tribe. It is creator, preserver, steward and guardian.<sup>14</sup>

<sup>13</sup>W.O.E. Oesterley, The Sacred Dance (New York: The MacMillan Co., 1923), p. 16.

<sup>14</sup>Sachs, Dance, op. cit., p. 4.

The use of dance naturally evolved into the more advanced cultures of later times. There is in the British Museum a fragment of Egyptian fresco dating 1600-1400 B.C., that depicts a dance performed by two nude women who are accompanied by a flute and hand-clapping.<sup>15</sup> Van der Leeuw speaks of an Egyptian dance macabre which is a dance honoring the souls of dead kings.<sup>16</sup> Lucian, the Greek writer of the second century, states that the principal task of the dancer is to:

...draw continually upon an unfailing memory of an ancient story, and this memory must be backed by taste and judgment... Since it is in his profession to imitate and to show forth his subject by means of gesticulation, he like the orators must acquire lucidity. <sup>17</sup>

Greek literature is full of the worship of the Muses, the Graces, Apollo--all of whom were gods of Music, Art, expression and dance.

The Dionysiac Festivals of the Greeks were compulsive, whirling, ecstatic dances of devotion to and worship of the god Apollo. The dancer attempted to lose himself completely in wine and by dancing so frenziedly that his bodily awareness vanished leaving him open to inhabitation by the god. Van der Leeuw quotes a verse

<sup>15</sup>Oesterley, op. cit., p. 10.

<sup>16</sup>Van der Leeuw, op. cit., p. p. 19.

<sup>17</sup>Curt Sachs, The Commonwealth of Art (New York: W.W. Norton & Co., 1946), p. 226.

of a Dionysian dance chant:

To the dance, to the dance!  
 Now I whirl, now I leap  
 As once at my father's  
 Triumphs I danced.  
 Ho, holla, ho!  
 In dance the gods are worshipped best--  
 Apollo, lead the dance!<sup>18</sup>

This dance is filled with intense rhythm, singing, clapping, drumming and stamping. The Dionysiac Maenads were women who, possessed with the frenzy of wine and of tearing apart a sacred animal, danced in raging movements. One must not forget the dancing of the Chorus in Greek theatrical productions.

Skipping ahead for a further example, the Whirling Dervishes of twelfth century Islam, founded by the Persian poet Rumi, attempt to attain a similar goal to the Dionysiac Festivals of the Greeks. The old priests spun like tops and through their mania and madness felt the earth and their bodies blow away, the emptiness being replaced by an emanation from the gods. This dance is a training for blessedness in that the soul is released from the body. Rumi supplied a method of music accompaniment to use as an incentive to their whirling dance, composing many verses to be chanted during the dance:

Hail to thee, then O Love, sweet madness!  
 Thou who healt all our infirmities!  
 Who art the physician of our pride and self-  
 conceit!  
 Who art our Plato and our Galen!

<sup>18</sup>Van der Leeuw, op. cit., p. 25.

Love exalts our earthly bodies to heaven,  
And makes the very hills to dance with joy.<sup>19</sup>

In addition, Sachs' World History of the Dance mentions the dances of the Veddas in Ceylon and the African pygmies,<sup>20</sup> the finger and arm dances of Java and Bali,<sup>21</sup> the dance of Buddhist priests,<sup>22</sup> the dance of Bantus.<sup>23</sup> The Hindu god Shiva, Lord of the Dance, performs the dances of Creation and Destruction upon the "demon of delusion."<sup>24</sup> Shiva represents vitality and regeneration, life-energy. In fact, dance is the chief means of religious expression in Eastern religions.

The cyclic whirls of the dance portray  
the circling processes of the spheres  
and the union of the soul with God.<sup>25</sup>

Sachs even notes that there is substantial evidence that a certain species of anthropoid ape does a primitive dance purely for self-entertainment.<sup>26</sup>

Indian dancing is also world-renowned for its expressive use of the body as an instrument with which to ascend

<sup>19</sup>John B. Noss, Man's Religions (New York: The MacMilan Co., 1963), p. 756.

<sup>20</sup>Sachs, Dance, op. cit., p. 16.

<sup>21</sup>Ibid., p. 20.

<sup>22</sup>Ibid., p. 20.

<sup>23</sup>Ibid., p. 22.

<sup>24</sup>Noss, op. cit., p. 283.

<sup>25</sup>Sri Ragini, Nritanjali, An Introduction to Hindu Dancing (New York: Hari G. Govil, Inc., 1928), p. 29.

<sup>26</sup>Sachs, Dance, op. cit., p. 10.

to God. The body is not a sensual thing here but is merely a tool to be used to transport one from this world into a world of power, unity, and divinity.

All of these ancient dances point to the one desire of man--to attain a unity with the Power that inhabits the surrounding world.

The cosmic meaning of the dance is not a secondary speculation, but has existed from the beginning. For this reason, the psychology of the dance brings us, with no abrupt transition, to its metaphysics. <sup>27</sup>

### III.

This background of the development and evolution of primitive dance leads directly to the Hebraic-Judaic community of the Old Testament--its relationship to the previously discussed use of dance and its own application in the worship of Jahweh. There are many instances in the Old Testament in which there is either specific or general reference to some form of sacred dance or movement. Dancing per se is favorably mentioned in more than seventeen instances in the Old Testament.

<sup>27</sup>Van der Leeuw, op. cit., p. 27.

Few as are the references in the Bible, they show that almost any occurrence might be associated with dancing: the return of the prodigal, the commemoration of an historical event, the welcoming of a hero on his return from battle, the ingathering of the vintage--whatever called for an expression of joy or excited the heart to gladness.<sup>28</sup>

Keeping in mind that sacred dance has been defined as any movement at all that has as its intention and purpose the worship of God, there must be included in this category the following kinds of sacred dance: the processional, the encircling of the sacred object, the ecstatic dance, the festival, the celebration of victory in battle, the rite of circumcision, the wedding rite, the burial rite and the thanksgiving dance. In these examples the various forms of dance are represented by eleven Hebrew root words (related to the word "hag" which means "sacred dance"),<sup>29</sup> that describe its varying characteristics.<sup>30</sup> Oesterley in The Sacred Dance deems this fact as clear evidence that the dance played an extremely important part in the lives of the Israelites.<sup>31</sup> There are a great many words and phrases

<sup>28</sup>The Dictionary of the Bible, ed. James Hastings, "Dancing," vol. I, (New York: Charles Scribner's Sons, 1923), p. 550.

<sup>29</sup>Oesterley, op. cit., p. 141.

<sup>30</sup>Ibid., p. 44.

<sup>31</sup>Ibid., p. 44.

springing from these eleven root words that signify some sort of dance movement. The following are agreed upon by Oesterley and also Isidore Singer, the editor of the Jewish Encyclopedia: to leap like a lamb, to jump, to molt, to writhe, to turn, to gallop, to limp, to gesticulate, to bound, to rotate, to hop, to hop in a circle, to bend, to whirl, to leap, to skip, to circle.<sup>32</sup> Therefore in each of the Biblical Old Testament uses of these words, it is felt that the spirit of the dance is at least present.

The processional was commonly connected with worship. In I Samuel 10:5, as Samuel annoints Saul to be the new king over Israel, Saul is instructed to go to a certain city where

"...he will meet a band of prophets coming down from the high place with harp, tambourine, flute, and lyre before them, prophesying."<sup>33</sup>

The common means of accompaniment as shown in this passage were: (1) the stringed instruments: the harp; the lute, a wooden pear-shaped instrument similar to the mandolin; the lyre, a small plucked instrument resembling a hand harp; (2) the wind instrument, flute; (3) the percussion instruments: timbrel, a small drum or tambourine;

<sup>32</sup>The Jewish Encyclopedia, ed. Isidore Singer, "Dancing", vol. IV, (New York: Funk & Wagnalls Co., 1903), p. 425.

<sup>33</sup>The Oxford Annotated Bible (New York: Oxford Press, 1962). All subsequent Biblical references are from this edition and will be noted by Book, verse and chapter only.

cymbals, and clapping. As the "high place" was typically inhabited by the deity, the religious dance consisted of processing in single file up to the high place to become possessed by the spirit of the deity, only to return to prophesy to the people. Joining the prophets as they returned from the high place, Saul is overtaken by the spirit of the Lord coming mightily upon him. It is the opinion of Oesterley that the phenomenon of prophets processing and prophesying was a well-known occurrence to the Israelites since the scattered mention of the procession with no detailed explanation is assumed to be understood.<sup>34</sup> Again in Isaiah 30:29, the procession to the high place is mentioned;

You shall have a song as in the  
night when a holy feast is kept; and  
gladness of heart, as when one sets  
out to the sound of the flute to  
go to the mountain of the Lord,  
to the rock of Israel.

It is obvious, as Hastings' Dictionary of the Bible states, "...the dance formed an essential part of an act of worship." <sup>35</sup>

At sacrificial gatherings it was the custom to encircle the sacred object as a sign that the object was to be devoted to God. Oesterley recognizes as a daily event, the circular procession marching or running around the altar in the temple. <sup>36</sup> This type of

<sup>34</sup>Oesterley, op. cit., p. 36.

<sup>35</sup>Dictionary of the Bible, op. cit., p. 558.

<sup>36</sup>Oesterley, op. cit., p. 145.

consecration is also found in the early tradition of a pantheistic tendency to worship the indwelling places of deities such as trees and wells. Joshua 6 tells the well-known story of the Battle of Jericho when the "walls came tumblin' down." But before its destruction, Jericho was consecrated to the Lord God through a priestly encircling of the city. The encircling was done seven times in seven days, by seven priests who blew seven trumpets at the afore-determined moment to announce the presence of the ark of the Covenant of the Lord which followed the trumpets. By this sacred movement, the city was dedicated to the Lord for its destruction. In the twenty-sixth Psalm of David, verses six and seven, David exclaims his devotion to God in this same way:

I wash my hands in innocence and go  
about thy altar, O Lord, singing aloud a  
song of thanksgiving, and telling  
all thy wondrous deeds.

One of the most interesting dances which was performed, not only by the Hebrew prophets, but by their neighbors and enemies of the Baal cult, was the ecstatic dance. The main object of this dance was metamorphosis: the dancer performed so wildly and ecstatically that his self-control became negligible, thereby vacating his bodily shell in unconsciousness, allowing the deity to enter, infuse, and permeate the body. The predominant

steps of this dance in honor of Jahweh, as exemplified by the story of David rejoicing at his recapture of Zion from the Philistines in II Samuel 6: 12-15, were skipping and whirling:

David went and brought up the ark of God from the house of Obededon to the city of David with rejoicing...and David danced before the Lord with all his might; and David was girded with a linen ephod. So David and all the house of Israel brought up the ark of the Lord with shouting, and with the sound of the horn.

After this, David's wife Michal rebuked and despised David for his "leaping and dancing before the Lord," feeling that he as King dishonored himself before the maidens present by uncovering his body in his frenzy of self-abandonment before Jahweh. This shows the extent to which the ecstatic dancer is overtaken after a certain point in complete ecstasy as the Lord's spirit infiltrated his body. David acknowledges her criticism in I Samuel 6: 21:

It was before the Lord, who chose me above your father, and above all his house to appoint me as prince over Israel, the people of the Lord--and I will make merry before the Lord.

The version of this story in I Chronicles 16 has David appointing Levite priests to invoke, thank, and

praise God before the ark and to play harps, lyres, cymbals, and trumpets while singing the hymn of thanksgiving of verses 8-10:

O give thanks to the Lord, call  
on his name, make known his deeds  
among peoples! Sing to him, sing  
praises to him, tell all his  
wonderful works!  
Glory in his holy name; let the  
hearts of those who seek the Lord  
rejoice!

The ecstatic dance of Israel was undoubtedly an amalgamation of the sacred processional rites of the Hebrews and the stormy Dionysian frenzies of the pagan Baal cults that surrounded Israel. I Kings 18: 20-21 relates the fears of Elijah as he sees the Israelites "...limping with two different opinions." During the contest on Mount Carmel one sees the prophets of Baal limping about their altar, (vs. 28):

They cried aloud and cut themselves  
after their custom with swords  
and dances, until the blood gushed out upon  
them. These

These bloody, orgiastic frenzies of the Baals were thus performed lame, probably to accomplish some form of sympathetic magic. Elijah is certain that Israel was being influenced too completely by the Baals for he reviles Israel in I Kings 19:10-18 for forsaking the Lord's Covenant, slaying the prophets and bowing to Baal.

The prophet Isaiah in Chapter 13 challenges Babylon to repent for her destruction is near. He envisions Babylon after her fall as so desolate that

...wild beasts will lie down there  
and its houses will be full of  
howling creatures; there ostriches  
will dwell, and there satyrs will  
dance. ( verse 21)

The dance of satyrs might be connected with the pagan Baal cults. The satyrs were worshippers of Bacchus, the wine god, who in the Hellenistic period became Dionysius, the god that Baals worshipped in their Dionysian frenzy.

Yet although Israel was continually made aware by priests and prophets of the close relationship of their ecstatic dance to the pagan worship around her, she still felt that this means of worship, deeply ingrained in her nature, was an important one in the expression of her great religious emotions and aspirations. After all, Israel could not deny what was innate in her--the desire to express herself through movement.

And Israel did move. Her many festivals were of a highly religious quality even as they portrayed the joy and gaiety, the solemnity and dignity of the seasons. In the three most important festivals, the spring "Feast of the Unleavened Bread," the harvest "Feast of Weeks," and the autumnal "Feast of Tabernacles," the sacred dance

was characteristically used without question. These feasts were worshipful times to insure good crops, to express joy, thanksgiving, honor, and worship to Jahweh, the Creator and sustainer of all life. Oesterley mentions that the Hebrew names of these three feasts all begin with the root word "Hag" previously noted as the Hebrew for "sacred dance" (see page 12).<sup>37</sup> This indicates the extent to which sacred dance was assumedly integrated into Hebrew worship.

The "Feast of the Tabernacles" was a thanksgiving feast in which priests processed around the Temple altar making sacrifices and singing Psalm 118: "O give thanks to the Lord, for he is good; his steadfast love endures forever!" All the people of Jerusalem carried palms and branches to the women's court of the Temple and fires were lit all over the city. However, the outstanding event of the feast was the Torchdance in which only a few took part. As the priests sang and danced around the altar accompanied by cymbals and trumpets, the prominent members of the children of Israel did ecstatic dances with torches, flinging themselves around, whirling, leaping, circling, and hopping.

Of another feast, "The Day of the Atonement" James Hastings has preserved a fragment of song in his

<sup>37</sup>Oesterley, op. cit., p. 141.

Dictionary of the Bible:

Around in circle gay, the Hebrew maidens see;  
From them our happy youths their partners choose.  
Remember! Beauty soon its charm must lose--  
And seek to win a maid of fair degree.  
When fading grace and beauty low are laid,  
Then praise shall her who fears the Lord  
await;  
God does bless her handiwork--and in the gate,  
"Her words do follow her" it shall be said. 38

Feasts are common occurrences throughout the whole Old Testament. Exodus 10:9 related the story of Moses demanding of Pharaoh the opportunity to hold a feast to the Lord. Aaron proclaims a feast in Exodus 32:5 in honor of the making of the Golden Calf that he has just supervised. In fact, according to Oesterley, the word "feast" as used in the Old Testament in reality implies dancing since the two Hebrew root words are equivalent.<sup>39</sup>

While the processional, the encircling of the altar, and the ecstatic dance were for the most part reserved for priests, prophets, and prominent citizens of Israel, it is obvious that the Festivals, whether they be of feasts of vintage and harvest or feasts of important familial occasions, were the rite of all the people. After a victory in battle was attained, there was great merry-making and joy. Yet since war was assumed to be a religious element (owing to God's active participation in Israel's history), the people celebrated in religious merriment.

<sup>38</sup>Dictionary of the Bible, op. cit, p. 550.

<sup>39</sup>Oesterley, op. cit., p. 45.

The tribute to God and to the victors returning home was a dance of thanksgiving performed by the women of the community. Expressing the ecstasy of the community, the women sang and danced in gratitude to their National God, the Author of the Victory.

There are many examples of these celebrations scattered throughout the Old Testament. In Exodus 15: 20-21, the first clear-cut example, traditionally called The Song of Miriam, occurs:

Then Miriam, the prophetess, the sister of Aaron, took a timbrel in her hand; and all the women went out after her with timbrels and dancing. And Miriam sang to them: "Sing to the Lord, for he has triumphed gloriously; the horse and his rider he has thrown into the sea."

The children of Israel have just escaped miraculously from the Egyptian Pharaoh whose army of chariots and horsemen have been drowned in the Red Sea by the Hand of God. Typically the timbrel or tambourine and song were used here.

Again in I Samuel 18: 6,7, there is similar welcoming of the victors Saul and David following David's killing of Goliath:

As they were coming home, when David returned from slaying the Philistine, the women came out of all the cities of Israel, singing and dancing to meet King Saul, with timbrels, with songs of joy,

and with instruments of music. And  
the women sang to one another as they  
made merry,  
"Saul has slain his thousands,  
And David his ten thousands."

As shown here, the dance usually was accompanied by  
a type of chant or song.

The Victory-dance is illustrated in the story of  
Jephthah and his vow to the Lord:

If thou wilt give the Ammonites into  
my hand, then whoever comes forth from  
the doors of my house who will meet me,  
when I return victorious from the  
Ammonites, shall be the Lord's and I  
will offer him up for a burnt offering.  
(Judges 11: 30,31.)

Jephthah however is stricken with terror and rents his  
garments in woe when he comes home after smoting the  
Ammonites:

Then Jephthah came to his home at  
Mizpah; and behold his daughter came  
out of the house to meet him with  
timbrels and with dances; she was his  
only child; beside her he had neither  
son nor daughter. (verse 34)

It seems that Jephthah might have anticipated such a situation  
when he made his reckless vow since this custom of meeting  
the victor at the door in dance and song was so widespread.

Various familial rites, including circumcision,  
burial, and weddings were all connected in some way with

dance. Rabbinic tradition implies that the Rite of Circumcision, similar to other initiation ceremonies, employed some form of ritual movement as a significant portion.<sup>40</sup> Burial also involved a type of movement that was possibly connected with the mourners who were hired at the funerals of influential people to moan, process, writhe and play instruments. In addition, it is known that honor, love, fear of the dead was often expressed through portrayal of the dead one in dance.<sup>41</sup>

Wedding ceremonies were joyous occasions and were perfect opportunities for Israel to participate in social feasting and merry-making. There was an ancient Jewish tradition in which the bride must do a sword dance before the guests and groom during the ceremony. Oftentimes guests and hired dancers performed with myrtle bows, or the guests danced in a circle around the groom who was in the center and the bride who was turned twice around the groom. These latter formalities were designed to ward off evil spirits and to insure the bride and groom of a prosperous, fruitful marriage.<sup>42</sup>

There is a specific reference to this sword dance recorded in the dance of a bride at the marriage ceremony

<sup>40</sup>Ibid., p. 41.

<sup>41</sup>Ibid., p. 46.

<sup>42</sup>Ibid., p. 178.

in Song of Solomon 6:13:

Return, return, O Shulammite, return  
return...that we may look upon you.  
Why should you look upon the Shulammite as  
upon a dance before two armies.

The title "Shulammite" means "fair damsel, queen." <sup>43</sup>  
Evidently the guests at the wedding urged the bride to  
"turn, turn" and whirl with the sword in her hands giving  
a war-like image. As the bride danced, the groom asked  
the guests to praise his new bride's beauty and bountiful  
grace in song: "How graceful are your feet in sandals,  
O queenly maiden!" (Song 7:1).

Finally, under the Dance of Thanksgiving can be  
lumped the remainder of the uses of dance in the Old  
Testament. After constructing the Golden Calf, Aaron  
lead the Israelites in feasting and dancing at its feet.  
When Moses returned from the mountain bearing the two  
tablets of the Ten Commandments, he heard the people:

But he said, "It is not the sound of  
shouting for victory, or the sound of the  
cry of defeat, but the sound of singing  
that I hear;" but as soon as he came  
near the camp, and saw the calf and the  
dancing, Moses' anger burned hot, and  
he threw the tables out of his hands  
and broke them at the foot of the  
mountain. (Exodus 32: 18,19).

This example, of course, was far from the manner of

<sup>43</sup>Ibid., p. 178.

Thanksgiving that was orthodoxly expressed in three Psalms, (30, 149, 150), all of which contain songs of praise, rejoicing, and supplication. Psalm 150 is typical of the form and style of all three:

Praise the Lord!  
 Praise God in his sanctuary:  
 Praise him in his mighty firmament!  
 Praise him for his mighty deeds; praise him  
 according to his exceeding greatness!  
 Praise him with trumpet sound; praise him  
 with lute and harp!  
 Praise him with timbrel and dance; praise him  
 with strings and pipe!  
 Praise him with sounding cymbals; praise him  
 with loud clashing cymbals!  
 Let everything that breathes praise the Lord!  
 Praise the Lord!

Israel's religion before the exile was one of joy and gaiety, merry social feasts and free expression of religious feeling. However, with the exile in 587 B.C., Israel's religion developed in a different tone. The theme of the restoration of Jerusalem became dominant, for example, in Psalms, Isaiah, and Jeremiah. The exiles longed for the old existence expressed in the early Old Testament. In Jeremiah is the profound longing of Israel for the old way of life:

Again I will build you, and you shall be  
 built,  
 O virgin Israel!  
 Again you shall adorn yourself with  
 timbrels, and shall go forth in the  
 dance of merrymakers. (31:4)

Then shall the maidens rejoice in the  
dance, and the young men and the  
old shall be merry. (31:13)

But Israel knew that the dance had its place. As a manifestation of religious, ethical, and joyous feeling, the dance was sanctioned. However, the recorders of Old Testament history were almost certain to exclude any reminiscence of Hebrew dance even slightly similar to the heathen expression through dance, i.e. the Dionysian or Baal ecstatic worship or the dance of lewd professional temple prostitutes mentioned in Ecclesiasticus 4:4.

Van der Leeuw sums up the relation of dance in Judaism:

...in the Bible, movement is everything; God is movement. His spirit broods over the waters of chaos, his pillar of fire leads through the desert, his prophets bring disquiet to a people that loves quiet, his Son comes down to earth, his spirit drives...It is the curse of theology always to forget that God is love, that is, movement. The dance reminds it. <sup>44</sup>

#### IV.

From the very beginning of the Christian Church, dance in the form of symbolic movements and gestures was made an integral part of worship. Since the human body

<sup>44</sup>Van der Leeuw, op. cit., p. 74.

was made as the climax of creation, to despise it as evil would have been directly against the handiwork of God and also against the teaching of Christ as evidenced in the New Testament scripture:

Know ye that your body is the temple  
of the Holy Spirit? Glorify God  
in your body and in your spirit which  
are God's. (I Corinthians 6:19,20)

There is much evidence of the use of sacred dance in the early Christian years following the Hebrew Old Testament tradition. When the Prodigal Son returned home to his father there was sacred joy and thanksgiving expressed by music and dancing (Luke 15:25). In the Apocryphal Acts of John written about 120 A.D., there is a description written of an ancient mystic ritual of early Christendom called the "Hymn of Jesus".<sup>45</sup> It was supposedly performed in a circular formation with Christ at the center and the disciples around him responding to Christ's litany in "Amens." The description was as follows:

Now before he was taken by the lawless  
Jews, he gathered all of us together....  
He bade us therefore make, as it were a  
ring, holding one another's hands and  
himself standing in the midst....Grace  
danceth. I would pipe; dance ye all...

<sup>45</sup>Margaret Fisk, The Art of the Rhythmic Choir  
(New York: Harper and Brothers Publishers, 1950),  
p. 98,99.

The whole on high hath part in our dancing...Now answer thou unto my dancing...Thou that dancest, perceive what I do, for there is this passion of the manhood, which I am about to suffer...Thus having danced with us the Lord even went forth. <sup>46</sup>

Havelock Ellis argues that the Christian Church was sometimes a theater with a raised choir-stage, used as a space for dancing. <sup>47</sup> Even the Didaché, the manual of the teachings of the early church written about 150 A.D., and the Neo-Platonist Church Father Origen in 225 A.D. both mention the mystic ceremony called "The Cosmic Mystery of the Church." This rite involved a dance symbolizing the creation of the whole universe and makes reference to the stars dancing in the heavens to procure salvation for the universe. <sup>48</sup>

The Gnostics, (100-500A.D.), an heretical sect of mystics condemned by Augustine that believed in Christ as the manifestation of the Logos of God's knowledge, perpetuated a "labyrinthine dance" which was symbolic of the soul wandering through cosmic convolutions of the evils of life and death through the dark inescapable underworld, and consequently being freed by the knowledge brought by Christ. <sup>49</sup> A dancing Christ was also a belief of the Gnostics: "The movement of God's love in Christ

<sup>46</sup>Ibid., p. 98,99.

<sup>47</sup>Havelock Ellis, The Dance of Life (Boston: Houghton Mifflin Co., 1923), p. 42.

<sup>48</sup>Fisk, op. cit., p. 100.

<sup>49</sup>Ibid., p. 100.

is apprehended as a dance which Christ performs with his twelve disciples." <sup>50</sup> There is a poem that has been recovered illustrating the Gnostics' rapturous mysticism:

Jesus the dancer's master is,  
A great skill at the dance is his,  
He turns to right, he turns to left,  
All must follow his teaching deft. <sup>51</sup>

Similarly to the Hymn of Jesus of the second century was the Neo-Platonist idea of the third century which fabricated the "Dance Divine," showing Christ as the center of the circle and all of mankind dancing around Him attaining peace, harmony, and perfection. <sup>52</sup>

Fourth Century Eusebius in his book On the Contemplative Life writes concerning festival dancing and hymns of praise to God in thanksgiving for His saving Israel at the Red Sea. <sup>53</sup> Gregory of Constantinople urged his wife Julia to dance to the glory of God. <sup>54</sup> Basil and Ambrose, early fourth century Bishops of the church, called sacred dance a companion of Divine Grace. <sup>55</sup> Their contemporary Augustine allowed dance if it were not of the

<sup>50</sup>Van der Leeuw, op. cit., p. 29.

<sup>51</sup>Ibid., p. 30.

<sup>52</sup>Fisk, op. cit., p. 101.

<sup>53</sup>Ibid., p. 102.

<sup>54</sup>Ibid., p. 103.

<sup>55</sup>Ibid., p. 103.

indecent variety based on eroticism. Gregory Thaumaturgus "thought of the dance as a natural and spontaneous way of expressing religious joy." <sup>56</sup>

The liturgy of the church included pantomimic dances and dramatic hymns. <sup>57</sup> Both Theodosius and John Chrysostom around 390 A.D., made reference to a great amount of sacred dancing done by the Christians of the Antioch Church who performed before the tombs of martyrs, celebrated the coming of the new year in a sacred spiritual dance with St. Paul <sup>58</sup>, and imitated supposed angelic movement in a dance called the "Chorostasia." <sup>59</sup> Chrysostom charges the Christians of his day to glorify God in dance, but to use decent and pure movement. <sup>60</sup>

The consensus of churchmen seemed to be the granting of the beneficence of sacred dance if it were kept pure from the influences of the pagan world that enveloped early Christianity. However, the more Christianity spread, the more eclectic in its practices it became--and

<sup>56</sup>Ibid., p. 101.

<sup>57</sup>Ibid., p. 103.

<sup>58</sup>Ibid., p. 98.

<sup>59</sup>Ibid., p. 104.

<sup>60</sup>Ibid., p. 104.

this included the practice of sacred dance.

Consequently, reviewing the tendencies toward astral dancing, mystery, dancing angels, the labyrinth, and the Christ-dance, one can see the reflection of the influences of the Greek ideas of regularity, rhythm, and harmony being equivalent to divinity, and also of the Greek desire to attain consonance in life through musical training. Since much of the early Christian world was under the sway of Hellenistic civilization until at least the fourth century A.D., it was inevitable that these early Christians would face possible contamination of the pure worship of the New Testament. A case in point: John the Baptist lost his head in the dance of Herod's daughter. Also fertility charm dances were executed in the early centuries at weddings and funerals. These were most likely drawn from the practices of pagan cults who depended upon fertility power to bring rain and grant fertility in agriculture and marriage. The first day of May, traditionally called Shrovetide, is the day upon which the circling of the Maypole and the mask dances, which were erotic dances, were done. There is mentioned in the records of a church in early Anglo-Saxon England that on Easter week a Christian priest instructed small, virgin girls to dance in the streets with phallic symbols. Here is shown the high regard for the fertility

power of the chaste.

Hence the dance had been recognized for five hundred years as an expression of joy, salvation, and adoration for Christians through which they had procured salvation, danced with the angels, come face to face with Apostles and martyrs, experienced the love of Christ and assured themselves of immortal life. However, Christianity became fused with the Hellenistic Dualism that elevated the soul and cast away the body. The Fall of Man was equated with man's discovery of sex, and original sin came to be connected with the body. Sex was equated with sin and virginity with divinity. The cult of the Virgin Mary became fully established and added its impetus to the elevation of the chaste and pure and the mortification of the flesh.

This dilution of the pure and simple faith of the New Testament by the sophisticated Hellenistic world brought great perversion of sacred dance in the church for fourteen hundred years. True Christianity which acknowledged the equal beauty of body and soul became a perverted Neo-Platonic Dualism. In fact in 589 A.D., the Third Council of Toledo issued the first edict against the peoples' dancing during saints' festival days. <sup>61</sup>

<sup>61</sup>Ibid., p. 107.

It is obvious that a view of life which shrinks from the body cannot stand for beautiful movement; that a religion which exalts virginity above all else must hate the enticements of the moving body; that the hope for release from the body of this death expects no benefit from any expression of feeling; and certainly not from any expression of the holy, through dance. <sup>62</sup>

One leaves thus the true sacred dance buried in the dynamic vitality of early Christendom. It is to be wholly resurrected only when the body is resurrected as a pure, good, and holy counterpart to the spirit; and this will not happen for fourteen hundred years.

For the next millenium, the Councils of the Church were to face and discuss the problem of the increased and fatal contamination of the sacred dance by foreign elements.

The pagan element that was present and the undisciplined mass participation made it difficult for the consecrated and controlled religious dance to continue.<sup>63</sup>

There were produced more types of degenerate dances related to erotic fertility cults and ecstatic mystery dances. Pope Zacharias in 744 A.D. was forced to issue a Papal Bull to discourage the spread of the use of this dance in church worship. It was a common occurrence for

<sup>62</sup>Van der Leeuw, op. cit., p. 54.

<sup>63</sup>Fisk, op. cit., p. 118.

a priest to suddenly leave a worship service in order to reprimand a group of noisy ecstatic dancers who were raging in the adjacent cemetery. Oftentimes these rebels refused to quiet down, forcing the priest to curse them with a command to dance uninterruptedly for onewhole year; hence the inception of the Dance Curse.

A Spanish combination of Christian and pagan celebration called "Tripettes" featured the sacrificing of a bull (reminiscent of the ancient Mithra cult sacrifices) in conjunction with a church festival for the Feast of St. Marcel.<sup>64</sup> The Chorizantes, and ecstatic German dance of the fourteenth century, was performed in the village streets upon the seeing of spiritual visions.<sup>65</sup> Witch dances were done in all lands. On Easter, French cathedral priests performed the "pilota dance" which harks back to the Pythagorean ideals of rhythm, circularity, and harmony that represent the cyclical orbit of the sun and planets. In time to an antiphon, a circle of priests would dance around tossing a ball or "pilot" back and forth between them. The Christian symbolism here confused with Greek conceptions was to remind the people of the life, death and

<sup>64</sup>Ibid., p. 116.

<sup>65</sup>Ibid., p. 117.

resurrection of Christ. <sup>66</sup> Italian churches of the thirteenth century promulgated an ecstatic urge on the part of parishioners to trail their priests wildly up and down the countryside carrying candles. <sup>67</sup> And similarly in England there existed a torch-bonfire dance done in honor of St. John on Pentecost. <sup>68</sup>

In a small Spanish town named Alaro, a dance custom developed which was practiced on the Day of the Festival of St. Roch, the town's patron saint. Dancers would enter the church after Mass in elaborate costumes, playing tambourines and shouting. After processing and frolicking up to the altar, they would suddenly disappear from the church. <sup>69</sup> Of course, the influences that produced these offshoots of the original sacred dance are obvious: erotic fertility dances, Dionysian orgiastic cults, the fear of witches and spirits, Greek Dualism, Pythagorean ideals of harmony and circularity, folk dances of the time, and various other sources.

Although these perversions dominated the dance from the sixth century until the twentieth century, there did exist scattered over Europe, some sacred dance--a remnant

<sup>66</sup>Ibid., p. 129.

<sup>67</sup>Sachs, Dance, op. cit., p. 256.

<sup>68</sup>Fisk, op. cit., p. 118.

<sup>69</sup>Ellis, op. cit., p. 45.

of the pure simple expression of the inner life of those early Christians.

From nine hundred A.D. in Paris, liturgical records mention dancing choir boys portraying the feelings of the Psalms, <sup>70</sup> and priests dancing on Easter until 1600. <sup>71</sup> In fact the French word "carol" is the name for a dance used in conjunction with singing certain hymns of death, High Masses, and Christmas chants. <sup>72</sup> Eleventh Century Cistercian monks equated dancing with prayer and a Nun of the same order, Sister Mechtild of Magdeburg, wrote a book, The Flowing Light of God, in which she gives creative insight into her use of spiritually composed dance. <sup>73</sup>

The Middle Age centuries from 1100 on were a period of widespread illiteracy on the part of the masses. Scholarship for the most part was carried on by a few monks in scattered monasteries. Therefore, one of the only ways to educate the populus in Biblical history lay in the presentation of the moralities, mysteries, and miracle plays and in ceremonial dancing before each church altars. These plays although far from the simple expression of previous sacred dance, concerned Bible stories, the life

<sup>70</sup>Fisk, op. cit., p. 106.

<sup>71</sup>Ellis, op. cit., p. 44.

<sup>72</sup>Fisk, op. cit., p. 121.

<sup>73</sup>Ibid., p. 111, 112.

passion, and death of Christ, the struggle between good and evil and other subjects that the priests wanted their flocks to understand. Dancing devils, the story of Salome, and the dance of the vices versus the virtues were common fare. A pageant of seven maidens of virtue in conflict with seven maidens of vice was even used at the coronation of King Henry the Sixth of England in the fifteenth century. <sup>74</sup> Verse, music, movement were combined in these dramas to instruct the people in an interesting, yet informative manner.

The Labyrinth dance was revived with the building of the high-flying, heaven-reaching Gothic cathedrals. Amiens in France boasts of a tile floor of 1000 spaces that symbolizes a labyrinthine journey to Jerusalem.<sup>75</sup> This was a common occurrence in these large churches, for if a Christian could not make his journey to the Holy Land, he could simulate this difficult trip by walking the spaces of the symbolic labyrinth on the floor of the Church holding hands with other "pilgrims."

Franciscan monks referred to themselves as the "singing servants of Christ"<sup>76</sup> dancing and enjoying the simple beauty of God's creation in the spirit of St. Francis of Assisi. It is said that the nuns of this

<sup>74</sup>Ibid., p. 119.

<sup>75</sup>Sachs, Dance, p. 151.

<sup>76</sup>Fisk, op. cit., p. 110.

Monastic order danced also to the glory of God and that the monks instructed the people in Christians' concerns by gathering them in a circle employing movement and gesture to symbolize ideas and stories.<sup>77</sup>

G.R.S. Mead translates a chant often used in cloister dances from the fourteenth to the sixteenth centuries as monks and nuns gave vent to their joy in an expression which seems to be the closest to the dances of Thanksgiving done by Old Testament Jews to the rhythm of the Psalms:

Let the sober voice of the faithful sound  
Turn round and round, O Sion with Joy;  
Let there be but one rejoicing of all  
Who have been redeemed by one only grace  
Turn round and about, O Sion with joy. <sup>78</sup>

Of course, the reliance of the clergy upon the Processional or petrified dance extended from the seventh century on, becoming most elaborate in the thirteenth century with the coming into full blossom of the Gothic spirit. Sometimes, not only clergy, but choir and congregation, processed into the massive cathedral singing and swaying to carol-hymns.

Without a doubt the two most significant and widely known dances of this authentic-sacred-dance-barren fourteenth century stretch were both by-products of the Bubonic plague of the twelfth through the fifteenth

<sup>77</sup>Ibid., p. 110.

<sup>78</sup>Ibid., p. 126.

centuries: St. Vitus' Dance and the Danse Macabre.

As the Black Plague blanketed Europe under the stench and horror of death, the people, witnessing the awful convulsions of the dying, determined to imitate this convulsive movement and hysteria thereby simulating the tortures of the plague in order to be spared. Saint Vitus, a martyr under the Roman Emperor Diocletian's persecution in the third century A.D., became associated with this frenzied dance which bears his name. This association was conceived as a result of his designation as Patron Saint of the Dance and also since it was to him that people suffering from nervous diseases prayed for deliverance. Curt Sachs quotes a typical chant used in the St. Vitus' dance that reflects the fear and apprehension that the people of the time must have felt at the uncertainty of life:

Amidst our people here is come,  
The madness of the dance.  
In every town there now are some  
Who fall upon a trance.  
It drives them ever night and day,  
They scarcely stop for breath,  
Till some have dropped along the way  
And some are met with death. <sup>79</sup>

The other prevalent reflection of the terror of the Black Plague developed into a totally new way of life for the Dark Ages of Western Europe. Obviously, the Plague insured an ever-increasing pre-occupation on the part of

<sup>79</sup>Sachs, Dance, op. cit., p. 253.

all people with Death, thus affording churchmen the opportunity to frighten their deluded flock into fear and repentance. The current theology was otherworldly in orientation. Men were forced to abhor life, meditate on death and contemplate the life beyond. The Creator was deemed a merciless God who became beneficent only with the suffering and death of his creatures. Thus the worship was not festive, Christian, thankful, or full of love, but mad and fatalistic, terrible and full of despair. The Gospel that once consoled a man and allowed him to face death in peace was dead itself.

The bigoted clergy, wishing to stress with more impact their Death Sermons, determined to present a gruesome spectacle of death to their congregations. The Danse Macabre was instituted to satisfy these superstitious men of the cloth for several reasons. Dance had always been considered as an other-worldly movement, potentially peculiar to the dead (i.e. the circular motion of the stars and of spirits, the dance of fairies). As seen in ancient religions, such as the Oriental block, ancestor worship was consummated oftentimes with a communion of the dead and the living by a dance. In addition, superstition held that if a living being were to dance with a dead man, that the live man could expect death to come to him soon. Compiling this evidence and

the fact that "makâbr" means "churchyards" in Arabic, the priests conceived of the Danse Macabre. The format evolved into a set pattern especially in Italy, Spain, France, Germany, and England. The Sermon, a reminder for the people of the immanence of Death, would be given by the preacher or monk following which the congregation would adjourn to the churchyard cemetery to witness the spectacle of "dancing death." A man dressed in a yellow, close-fitting costume painted like a skeleton would jump from behind a tombstone and proceed to entice his audience toward the graves. Haunting music was often played on a flute as the skeleton, maintaining gruesome positions, frolicked and crouched and flew around the churchyard in dance.

Of course, there were other variations of the Danse Macabre, one such being a circle dance of couples at the end of which a little child would play dead while the others danced around kissing it back to life. <sup>80</sup>

These dances of death are referred to in the literature of the period as prayerbook margin illustrations and are portrayed in the paintings on church walls, in stained glass windows, in private homes, and on some bridges in Germany and Switzerland. The Cemetery of Innocents in Paris boasts of a group of figures, thirty in all, in a

<sup>80</sup>Fisk, op. cit., p. 114.

long processional dance, a skeleton paired with each living man. Others were copied from this first actual representation of 1424 A.D. It can be said that every church in every town had its own fresco of a Danse Macabre. Frances Douce in his book Holbein's Dance of Death mentions the following towns as still possessing churches displaying some painting or drawing of a death dance: Paris, Muden, Dijon, Basle, Klengenthal, Lubeck, Leipsie, Anneberg, Dresden, Erfurt, Nuremberg, Berne, Lucerne, Amiens, Rouen, Reseamp, Blois, Strasburg, Berlin, Vienna.<sup>81</sup>

It was Hans Holbein who immortalized the Dance of Death in his famous woodcuts that portrayed death, the unwelcome visitor, in skeletal form intruding prematurely upon the lives of men--Pope to chambermaid:

A procession of mortals, arranged in hierarchical order, filed past Death, who summoned each in turn to join the dance. The allegorical meaning of the picture and poems that represent this idea is perfectly clear: The power of Death and the equality of all men before him is expressed in unequivocal language.<sup>82</sup>

Holbein's work, done in 1538, consisted of forty-one woodcuts representing a large assemblage of persons of all ranks and stations being visited by a skeleton

<sup>81</sup>Francis Douce, Holbein's Dance of Death (London: Henry Bohn, Covent Garden, 1858), p. 24.

<sup>82</sup>Hans Holbein, The Dance of Death (London: Phaidon Press Ltd, 1947), p. 7.

representing death, "...sometimes amusingly ludicrous, occasionally mischievous, but always busy and characteristically occupied."<sup>83</sup> The woodcuts were arranged according to a hierarchy beginning with the Pope and descending to the lowliest peasant. A typical group would be as follows: the Pope, a betrothed girl, a king, a queen, a widow, a citizen, a monk, a decrepit rich man, a canon, a blind man, a poor peasant, a wounded soldier, a prisoner, a nun, a doctor, an apothecary, a lame beggar, a rich usurer, a merchant, an astrologer, a slave, a child in its cradle, a shepherdess.

In Holbein's Dance of Death there is a caption under the woodcut of a new Bride being summoned by Death:

The Bride weeps as Death leads her away, dancing as he goes. A young gallant walks in front of them playing a lute. Here again there is the traditional motif of the dance and the invitation to the living to join in it.<sup>84</sup>

Ingmar Bergmann, a contemporary Swedish writer and producer, has made a film centered around the years of the Plague, "The Seventh Seal," whose final scene shows Death in a Black Monk's habit leading his chain of victims, shadowed against the sky, holding hands dancing up the side of a hill.

<sup>83</sup>Douce, op. cit., p. 73.

<sup>84</sup>Holbein, op. cit., p. 121.

The spirit of the Plague years is permeated with the compelling rhythms of living and dying, the dance being the prime symbol of this cycle.

With the gradual disappearance of the Black Death in the fifteenth century, the church gradually closed its doors to religious dance. As the populus became more and more educated, the relative value of the intellect and mind greatly outweighed the worth of any physical function or sensual experience. Correspondingly, the visual arts, dance, processions, all deteriorated and were forgotten.

The Protestant Reformation, beginning in 1517, with Martin Luther, brought an ever-increasing focus upon intellectualism and consequently in the church the sermon was elevated to prime importance.

In a record of the statutes of the Synod at Lyon in 1566, we find that priests and other persons were threatened with excommunication if they led dances in churches or cemeteries. <sup>85</sup>

Drama, dance, and cards, being of the flesh, were the triumvirate of the shunned. Conventional Protestants, including the Puritans, assumed that dancing might be done only by devils or vulgar primitives or pagan peoples--but not ever by a Christian person. In complete

<sup>85</sup>Fisk, op.cit., p. 123.

contrast it seems strange that Luther in whom the Reformation culminated supposedly upheld the arts as a gift of God and pushed for illustrated Bibles to aid in the direct education of the masses.

The dance hall, especially in France and Germany, became popular as the only use of this art-form in this Age of Reason. Secular entertainment thus was the only excuse for the existence of dance; however, this dance was not emotional or expressive--it was merely a social tool, a status symbol, a means of showing off oneself bodily or monetarily. The Dance Master, as in Moliere's "Bourgeois Gentilhomme" became a professional man of high esteem, often of Jewish ancestry. The quality of dance reached an all-time low as its true expressive, spiritual nature was bastardized in courtly celebrations, lewd folk dances, sailor's hornpipes and jigs, and high-society balls.

In direct opposition to the decadence of dance in Protestant Europe, stands the Roman Catholic Church, the only unifying factor for expressive movement in this age. Its liturgy, being constant and stable and full of motion was able to capture and preserve the sacred spirit of creative, ritual, and symbolic movement. The High Mass is a formal example of the beauty and holiness of Sacred Dance.

A few other isolated religious sects or customs did preserve dance in its spiritual form through the eighteenth and nineteenth centuries. Some Italian churches still had processions on sacred feast days. Russia and South Germany still harbored obscure religious groups that worshipped in frenzied, ecstatic dances reminiscent of the Dionysiac Festivals. It remained the custom in Germany that at the presentation of the Doctor's degree by the theological faculty, the dean of the University must perform a dance around the receiver of the Doctor Theologiae degree.<sup>86</sup> Of course, the Quaker movement was so named from the characteristic spasms and shaking that the congregation went through upon the influence of an emotional preacher.

One of the most interesting of these strange dancing sects that survived the purge of the Protestant Reformation and the Age of Reason was a group technically self-named the United Society of Believers, founded by Mother Ann Lee in Hancock, Massachusetts, in 1790. The group began as a completely open fellowship of simple folk based on charity and chastity. It took in orphans and the homeless, thereby replenishing its ranks of childless celibates. Their worship, informally run with no minister or liturgy, depended upon the presence of the Holy Spirit

<sup>86</sup>Van der Leeuw, op. cit., p. 32

to excite the people into frenzied singing, dancing, marching, shuffling and pantomime. By 1850 there were approximately six thousand members and their worship had become much more intricate in form.<sup>87</sup> Alternately shaking palm branches down on the floor and up in the air signified the shaking out of all carnality and the receiving of Eternal Life. This sect still meagerly survives today with a few Shakers who live together in a spiritual community.

But complete salvation of the dance was at hand!

## V.

Dance existed thus in a state of almost complete mediocrity and social degeneration, with the exception of these few isolated instances, until 1900 and Isadora Duncan.

The twentieth century has rediscovered the body; not since antiquity has it been so loved, felt and honored...After a sleep of two thousand years the expressive imitative dance is awakening. Our generation does not find what it seeks in the ballet, in the world of dancing slippers, gossamer skirts, and the artificial steps. It cries out...for nature and passion; again it desires...to exchange stereotyped movement for something genuinely of the soul.<sup>88</sup>

<sup>87</sup>Fisk, op. cit., p.137.

<sup>88</sup>Sachs, Dance, op. cit., p. 447.

Isadora Duncan first re-sanctified the soul, mind, and body to God. She combined the majestic movements of classical formal dance with a symbolic identification of spirit producing a religious dance of the holiest beauty. Her aim was to revamp the religion of the intellectuals and moralists through expression attained by allowing her body to become the transparent window through which one might experience the beauty of God.

The one who more fully attained this end, however, was Martha Graham, the High Priestess of the Modern Dance. She was the most significant, creative force of the early twentieth century.

A revolutionary in the spirit of Picasso and Stravinsky, she explored the potential of the human body and gave it new dimensions of expression. <sup>89</sup>

Miss Graham stressed meaning over movement, revelation over entertainment. Her expression was strong, yet humble, intense, yet disciplined. Using her hands in somewhat the tradition of Hindu dancers, she projected spiritually outward, focusing her attention on the "unity beyond." Some of her more famous religious expressions included: "Vision of the Apocalypse," "Chronicle," "El Penitente," and "Dark Meadow."

<sup>89</sup>"Martha Graham Still Leaps Forward," NewYork Times Magazine, April 9, 1961, p. 44-47, 50-57.

Despite these two significant United States' pioneers of the early nineteen hundreds, the church consistently overlooked the possibility of dance, stifling the unique creativity and worship experience it offered.

The Church speaks, sings, paints, and builds, but it does not dance;... Once it did dance, and occasionally, in some hidden corner, it still does; ...But its dance is a "relic" and reminds us of the fact that the Christian Church is not only a church, but also a superb museum. <sup>90</sup>

It seems that the church could not recover from the seventeenth century suppression and the exaggerated prudery stemming from the guilt feelings and anxiety emerging from Puritanical attitudes. Consequently, the church clung to an outdated, sentimental, anemic, popular, moral expression of religion and refused to confront God in direct, dynamic spontaneous expression. In 1938, a letter was received by a United States Government Commission, in the midst of studying the social and moral significance of the dance, arguing against sacred dance on two accounts: (1) Christ never did dance and (2) the dance of Herod's daughter had horrible consequences.

Against these odds does Sacred Dance war in its

<sup>90</sup>Van der Leeuw, op.cit., p. 36.

battle to win a place in modern Christian worship. But others have allied themselves with Isadora Duncan and Martha Graham. Ruth St. Denis instituted the "Church of the Divine Dance" which performed the "Doxology," "The Three Marys," "Rhythm of the Resurrection." In 1914, Ted Shawn joined forces with St. Denis to found the Denishawn School of Dance which performed a complete dance worship service in San Francisco in 1917, plus "Job," "Jesu, Joy of Man's Desiring," and "Battle Hymn of the Republic." La Meri in the 1930's performed "Holy, Holy, Holy," and "Silent Night." During the 1940's Erika Thimey danced in twenty-four churches to hymns, sermons, prayers, scriptures, and offertories. Other pioneers of the 1930's and 1940's were: Lil Leandre, Hanya Holm, Hose Limon, Anna Sokolow, Esther Junder, Pearl Primus, Eleanor King, Sophie Maslow, Jean Erdman, Doris Humphrey, and Charles Weidman.

In spite of this list of known enthusiasts, the cult of sacred dance was still stifled for the first half of the twentieth century. These men and women failed to break down completely the barrier of fourteen centuries.

Yet man needs to find harmony in this chaotic, greatly fragmented age. He has put himself into categorical pigeon-holes, isolating himself from what he feels does

not concern him. If he is a businessman, he is not concerned with music or painting in his life--except perhaps as merely an aesthetic diversion. This breakdown of the unity of life fractures man into pieces of unrelated mechanism. A common man would deem dancing for himself a foolish and unnecessary medium of expression. He relegates dance, profaned and fossilized, to theaters, prostitutes, and dance halls and saves its erotic nuances for courtship--when in reality dance has been of great symbolic significance to man from the primitive dance through the Dance of Death in the fourteenth century and again as rescued by Isadora Duncan and Martha Graham at the turn of the twentieth century. And the greatest crime of all comes as men reject sacred dance, which has been so intimately mixed with all the finest and deepest springs of life in favor of a long moral verbalization, a stagnant, non-expressive ritual that is totally irrelevant to the vital dynamic needs of modern man. It is as though man refuses to be involved with any art that requires complete and total existential surrender to the moment.

Yet strangely enough, it may be that symbolic movement might provide a needed release of tension and a new spiritual serenity for a man who would be willing just once to totally commit himself. Do not all people love the

rhythm and form of a band, marching soldiers, commencement exercises, parades? Man demands rhythm and form.

Havelock Ellis in his Book, The Dance of Life said:

For dancing is the loftiest, the most moving, the most beautiful of the arts, because it is no mere translation or abstraction from life; it is life itself.<sup>91</sup>

Life fails to have meaning without form. Dance alone is form--form to fight against chaos, nonbeing, and meaninglessness. Yet form without content is empty and incoherent. The Holy provides dance with content. As man responds wholly to reality in worship expressed through form, he attains the closest union with the divine that man can experience. But form is impossible without body, because form is apparitional; and form created by body and filled with spirit is the truest representation of the reality of the incarnation of Christ. As the dancer paints his dynamic image in the air, he also reminds mankind of the supreme sacrifice of God represented by the body of Christ. God has given man, not only a language of the tongue, but a language of the hands, arms and legs. Why does man condone one and condemn the other?

<sup>91</sup>Ellis, op. cit., p. 65.

Christian churches, both Protestant and Roman Catholic, have an opportunity to pioneer in the spiritual use of creative expression. The challenge is to pioneer; to go on from the traditional past; to start afresh after the desert period of the last century; and to combine intellectual insight, psychological values, and spiritual consecration in a new, beautiful art of dancing to the glory of God. <sup>92</sup>

Slowly now the concept of sacred dance is creeping back into the church. Since 1950, fledgling Movement or Rhythm Choirs have been started all over the United States on the conviction that participation with or in Sacred Dance can lead a person to a greater awareness of the Eternal.

The rhythmic choir offers vicarious religious experience in symbolic movement--a service that draws people together in a unity of spiritual reverence, a universal religious consecration. But it asks of the congregation understanding and encouragement, so that it may progress in its high calling of disciplined commitment and spiritual revelation. <sup>93</sup>

Dancer Louise Mattlage has just written a book Dances of Faith which deals wholly with the nature of sacred dance. Miss Mattlage feels that modern dance will soon be a universally accepted element in religious services.

<sup>92</sup>Fisk, op. cit., p. 145.

<sup>93</sup>Ibid., p. 20.

Sacred dance should use all the resources of the body exactly as does any other kind of contemporary dance because a beautifully trained and disciplined body is the temple of the holy spirit on city streets or in the sanctuary of a church. <sup>94</sup>

An experimental dance group called the Judson Dance Theater is reviewed in Dance Magazine monthly. Although not a totally religiously-oriented body, they do perform some extremely contemporary numbers in Judson Memorial Church. One such experiment called Black and White and Sparkle Plenty, features one man leaping vigorously between his dance platform and the congregation, distributing Communion wafers and silver roses. The other two dancers dressed in silver-spangled costumes continually climbed up and down a white ladder while a white spotlight "continued the track of their journey and settled with obscure symbolic intent upon the church's stained glass window." <sup>95</sup>

Jeanne Fuller has recently organized a Sacred Dance Guild in Darien, Connecticut, which has striven to promote and further the use of dance-worship. Mrs. Fuller herself performs dances called the "Color Line," and "Awake, O Zion." <sup>96</sup>

<sup>94</sup>Barbara Mettler, "Improvisation: The Most Creative Approach to Dance," Dance Magazine, July, 1966, p. 42.

<sup>95</sup>Jaqueline Masky, "Reviews," Dance Magazine, December, 1966, p. 75.

<sup>96</sup>Walter Sorell, "Sacred Dance at the Crossroads," Dance Magazine, August, 1964, p. 25.

In Westchester County, New York, there is the Little Dance Group that offers therapy to public hospitals, mental institutions, convalescent homes, and Golden Age clubs. The ladies perform to hymns, Bach Chorales, and show-tunes alike.<sup>97</sup>

The newly established Interpretative Choir at the First Methodist Church in Lawrence, Kansas, has been described by its congregation as a "stained glass window come to life."<sup>98</sup> Most modern interpretive choirs like this one perform in long, simple costumes, with bare feet.

Dance Magazine describes the feelings of a Rhythm Choir Director as she watches a performance:

The music begins and all heads and eyes lift slowly, the young faces are sincere and so beautiful in their recognition. The choir members are beginning to sense a true feeling of worship. Rare indeed is our chance to fall on our knees and lift our heads and arms in praise of our Lord. It is a way of worship which too few may ever experience.<sup>99</sup>

This recent encounter between dance and Christianity is also evidenced in the increased activity in the National Council of Churches' Department of Worship and the Arts, and the Roman Catholic Liturgical Arts Society.

<sup>97</sup>Jack Anderson, "You Brought the Day Alive," Dance Magazine, July, 1966, p. 18.

<sup>98</sup>"Fairer Lord Jesus," Together, August, 1961, p. 2.

<sup>99</sup>Ann Dirksen, "Introduction to Religious Dance," Dance Magazine, March, 1962, p. 17.

Many colleges, camps, and schools are beginning to use dance dramas and pageants in spiritual education and Christian missionaries who work in "primitive" areas of the world are now allowing the natural use of dance by the natives to promulgate and aid in their Christian education in portraying Bible stories and difficult concepts of Christianity.

Hence, the church can avail itself of the privilege of allowing a wedding between a holy service and devotional movement. A congregational processional or a stimulating litany--even these can act as powerful stimulants to a worshipper's religious feeling. Whether it be a simple Motion Choir, a trained dance group, a far-out symbolically expressive troupe, a young children's "Poetry in Motion Choir," an older ladies' therapeutic group, or a jazz service--all of these expressions can celebrate the miracle of life and point beyond their own essences to a Higher Value in a curious tension of disciplined skill, intuition, and intangible faith.

The dance can express humanity itself in a new dimension. Man's life is an art and therefore can be expressed by an art, whether man expresses it himself or sees and feels it expressed for him. Based upon the rhythm of the cosmos, dancing holds deep, eternal attraction for man; it can encompass the total sphere

of life highly and deeply. The body must ally itself with spirituality and merge with the infinite, the "mysterium tremendum." 100

## VI.

Not only do contemporary performers of sacred dance recognize the potentiality of this new art form for the church. Author of History of Educational Thought, Robert Ulich, states that sacred dance should be "cultivated as an expression of religious sentiments." 101 Evelyn Underhill, author of the definitive work on Worship, argues that man is framed for an existence

...which includes, not only thought and speech, but gesture and manual action... Therefore those artistic creations, those musical sounds and rhythmic movements which so deeply satisfy the human need for expressive action must all come in. 102

The late Paul Tillich, noted contemporary theologian, philosopher, wrote an article in 1957 for Dance Magazine in which he revealed his inner feelings upon experiencing a Sacred Dance performance:

<sup>100</sup>Walter L. Nathan, Art and the Message of the Church, (Philadelphia: The Westminster Press, 1961), p. 163.

<sup>101</sup>Robert Ulich, A History of Educational Thought, (New York: American Book Co., 1950), p. 15.

<sup>102</sup>Fisk, op. cit, p. 26,27.

The expressive power of the moving body,  
 the organization of space by dancers  
 (individuals and groups), the rhythms  
 embodied in visible movements, the  
 accompanying sound expressing the idea  
 and the passion behind the dance; all  
 this became philosophically and  
 religiously significant for me. 103

In "Choruses from 'The Rock'" T.S. Eliot expresses the  
 cry of all who object to the long-held Puritanical  
 separation of body and spirit:

Lord  
 Lord shall we not bring these gifts to  
     Your service?  
 Shall we not bring to Your service all  
     our powers  
 For life, for dignity, grace and order,  
 And intellectual pleasures of the senses?  
 The Lord who created must wish us to  
     create  
 And employ our creation again in His service  
 Which is already His service in creating.  
 For man is joined spirit and body,  
 And therefore must serve as spirit and  
     body. 104

It would seem fitting to conclude with the  
 following poem, written in March of 1967, by Ann Bretz,  
 an IIT college girl, that ties together the two  
 polarities of Judeo-Christian Sacred Dance: the  
 evolution of dance from the Judaic use in the Old  
 Testament to contemporary Jazz Rhythm Choirs.

<sup>103</sup>Gertrude Lippincott, Focus on Dance-I, 1960,  
 (Washington, D.C.: American Association for Health,  
 Physical Education, and Recreation, 1960), p. 43.

<sup>104</sup>Nathan, op. cit., p. 124.

FOR BRUBECK - DAVE  
AND DAVID - KING

Gay David danced before the Lord  
Swung out  
And all those lives from old Jerusalem  
Till now  
Danced:  
Rejoice; We are the Lord's.

Mozart was dancing too,  
And Bach, of course,  
And Deborah.  
Women dancing from the tomb  
Right into joyful songs of  
Pre-noon drunkards at Pentecost,  
And Handel seraphim around the throne  
Of the Almighty God.

Bird lives.  
Mahalia singing:  
"I'm gonna live the life I sing about  
In my song."  
And Charles Ives shouts:  
"Oh my Columbia  
Strange red-white hopped-up gem  
Of wild blue starry ocean."  
Bird sings,  
Sweet Mozart too;  
And David dances  
Here!

All that huge host  
Rejoicing sing.  
Oh Joyful Dance:  
Give great thanks;  
Yahweh lives.  
Therefore:  
With swinging voice  
Rejoice; rejoice  
For we are His.  
Yeah one more time:  
Rejoice. 105

<sup>105</sup>Ann Bretz, "For Brubeck-Dave and David-King,"  
Forum, March, 1967.

## REFERENCES CONSULTED

### BOOKS:

- Auden, W.H. The Dance of Death. London: Faber and Faber, Ltd. 1945.
- Berdyaev, Nicolas. The Meaning of the Creative Act. New York: Harper & Brothers, 1955.
- Colby, Gertrude K. Natural Rhythms and Dances. New York: A.S. Barnes & Co., 1928.
- Cope, Gilbert. Symbolism in the Bible and the Church. New York: The Philosophical Library, 1959.
- "Dancing," Dictionary of the Bible, ed. James Hastings, Vol. I, New York: Charles Scribner's Sons, 1923, p. 549-551.
- "Dancing," The Jewish Encyclopedia, ed. Isidore Singer, Vol. IV. New York: Funk & Wagnalls Co., 1903, p. 424-426.
- Dixon, John W. Nature and Grace in Art. Chapel Hill: The University of North Carolina Press, 1964.
- Douce, Francis. Holbein's Dance of Death. London: Henry Bohn, Covent Garden, 1858.
- Ellis, Havelock. The Dance of Life. Boston: Houghton Mifflin Co., 1923.
- Edman, Irwin. Arts and the Man. New York: W.W. Norton & Co., Inc., 1939.
- Eliade, Mircea. The Sacred and the Profane. New York: Harper & Brothers, 1961, pp.
- Ferguson, George. Signs and Symbols in Christian Art. New York: Oxford University Press, 1955.
- Fisk, Margaret. The Art of the Rhythmic Choir. New York: Harper & Brothers, 1950.
- Frazer, Sir James. The Golden Bough: A Study in Magic and Religion. New York: MacMillan Co., 1949.

BOOKS, CONT.:

- Gordon, Beate and Joseph. An Introduction to the Dance of India, China, Korea, and Japan. New York: The Asia Society, 1965.
- Harrison, Jane Ellen. Ancient Art and Ritual. New York: Henry Holt & Co., 1913.
- Holbein, Hans. The Dance of Death. London: Phaidon Press Ltd., 1947.
- Kraemer, Hendrik. Religion and the Christian Faith. Philadelphia: The Westminster Press, 1956.
- La Meri. Dance as an Art Form. New York: A.S. Barnes & Co., 1933.
- Lippincott, Gertrude. Focus on Dance-I. 1960. Washington: American Association for Health, Physical Ed., and Recreation, 1960.
- Maritain, Jacques. The Responsibility of the Artist. New York: Charles Scribner's Sons. 1960.
- Martin, John. The Modern Dance. New York: A.S. Barnes & Co., 1933.
- Mettler, Barbara. Materials of Dance as a Creative Art Activity. Boston: Mettler Studios, 1960.
- Nathan Walter. Art and the Message of the Church. Philadelphia: The Westminster Press, 1961.
- Noss, John B. Man's Religions. New York: MacMillan Co., 1963.
- Oesterley, W.O.E. The Sacred Dance. New York: MacMillan Co., 1923.
- Oxford Annotated Bible. New York: Oxford Press, 1962.
- "Processions and Dances." Encyclopedia of Religion and Ethics, ed. James Hastings, Vol. IV. New York: Charles Scribner's Sons, 1922, p. 356-362.
- Ragini, Sri. Nritanjali, An Introduction to Hindu Dancing. New York: Hari G. Govil, inc., 1928.

BOOKS, CONT.:

- Russell, Joan. Modern Dance in Education. London: Macdonald & Evans, Ltd., 1965.
- Sachs, Curt. World History of the Dance. New York: W.W. Norton & Co., Inc., 1937.
- Sachs, Curt. The Commonwealth of Art. New York: W.W. Norton and Co., Inc., 1946.
- Shurr, Gertrude. Modern Dance. New York: A.S. Barnes and Co., 1949.
- Tillich, Paul. Biblical Religion and the Search for Ultimate Reality. Chicago: University of Chicago Press, 1955.
- Tillich, Paul. Theology of Culture. New York: Oxford University Press, 1959.
- Turner, Margery J. Modern Dance. Englewood Cliffs: Prentice-Hall, Inc., 1960.
- Ulich, Robert. A History of Educational Thought. New York: American Book Co., 1950.
- Underhill, Evelyn. Worship. New York: Harper & Brothers, 1937.
- Van Der Leeuw, Gerardus. Sacred and Profane Beauty: The Holy in Art. New York: Holt, Rinehart, Winston, 1963.

## PERIODICALS:

- Anderson, Jack. "You Brought the Day Alive,"  
Dance Magazine, July, 1966.
- Bretz, Ann. "For Brubeck--Dave and David--King,"  
Forum, March, 1967.
- Dirksen, Ann. "Introduction to Religious Dance,"  
Dance Magazine, March, 1962, p. 14-17, 68-69.
- "Fairest Lord Jesus," Together, August, 1961, p. 2,3.
- Graham, Martha. "How I Became a Dancer," Saturday Review, August 28, 1965.
- Halverson, Marvin. "Department of Worship and the Arts," The Christian Scholar, December, 1957, p. 345-350.
- Hering, Doris. "Campus in Ferment," Dance Magazine, October, 1964, p. 34-39.
- Hering, Doris. "Reviews," Dance Magazine, October, 1962, p. 32.
- "Looks at the New Books," Together, March, 1964, p. 61.
- "Martha Graham Still Leaps Forward," New York Times Magazine, April 9, 1961, p. 44-47, 50-57.
- Masky, Jacqueline, "Reviews," Dance Magazine, December, 1966, p. 75.
- Maskey, Jacqueline, "The College Circuit...Is It?",  
Dance Magazine, December, 1962, p. 64-65.
- Maynard, Olga. "Apparitions in Dance," Dance Magazine, October, 1964, p. 32-35.
- Mettler, Barbara, "Improvisations: The Most Creative Approach to Dance," Dance Magazine, July, 1966, p. 42.
- "Religion--T.V. Theology?," Time, Jan. 9, 1956.
- "Shakers," Time, July 28, 1961.
- Sorell, Walter, "Sacred Dance at the Crossroads,"  
Dance Magazine, August, 1964, p. 24-25.