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**Margaret Fisk Taylor's sacred dance, moving imagination, and
kinaesthetic empathy**

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Abstract

In this article, I shed light upon the work of Margaret Fisk Taylor (1908–2004), a pioneer of liturgical dance in the United States. Taylor's visionary approach to sacred movement and her prolific writings are rarely discussed in dance studies and the full range of her innovative ideas is overlooked in liturgical dance writing. I examine her movement philosophy and her theorization of the dynamics between spirituality, movement and imagination, focusing particularly on her concepts of 'simple rhythms' and 'creative dramatic action'. I demonstrate how Taylor's use of movement and gesture as a way to imagine, connect to, and empathize with the other adds a new dimension to recent accounts on 'kinaesthetic empathy'. I suggest that, at the heart, Taylor's movement philosophy proposes a physicalized form of empathy.

Keywords

Margaret Fisk Taylor

liturgical dance

sacred dance

kinaesthetic empathy

creative movement

imagination

So I have been dancing my journey through these many decades... I just enjoyed sharing ideas for more awareness of God's presence, more resilience on meeting pressures, more appreciation of others and more enjoyment of dancing meaningfully. I have always known that I have had a limited training in dance, but – because I cherish mystical and spiritual awareness and because I love people – I have continued my journey sharing my very simple dancing. (Taylor 1996: 8)

This is how Margaret Fisk Taylor (1908–2004), a pioneer in liturgical dance tradition in the United States, prolific writer, and sacred dance educator, described her life in dance.¹ She developed and raised the standard of rhythmic choirs, mentored practitioners and writers on sacred dance, and in her first book, *The Art of the Rhythmic Choir* (1950), offered a foundational historical account of dance in the Christian faith. However, her visionary work is rarely discussed in dance studies, and her abundant writings on symbolic movement interpretation and what she called 'simple rhythms' and 'creative dramatic movement' outside of liturgical dance have been overlooked in sacred

dance writings and dance history and education more broadly. This article aims to shed light on Taylor's contribution to dance history and unpack some of the intricacies of what she described as her 'very simple dancing'. I suggest that Taylor's thinking about movement influenced not only liturgical dance but was significant within the larger context of dance in the United States. Her ideas on spiritual connection expressed through movement as well as on movement's potential to increase imaginative capabilities and empathy with others make her work relevant to contemporary audiences.

This article is inspired by several questions and orienting principles. First, while recent years have seen a flourishing of writings on liturgical dance, they have tended to remain focused on justifying the presence of dance and bodily movement in religious settings or on giving practical guidance on setting up a religious dance choir.² Dance scholarship would be enriched by studies of unique approaches to movement by thinkers and practitioners in this field: sacred dance, with liturgical dance as one of its manifestations, would gain a more visible and nuanced presence in dance scholarship. Second, 'natural' dancing and 'free expression' at the beginning of the twentieth century, most famously in the works of Isadora Duncan, have been well researched – the emergence of 'creative movement' as a separate category has been much less frequently discussed. As I will show, Taylor's example demonstrates how creative movement, or what she called 'creative dramatic action', can combine kinaesthetic, imaginative, expressive and cognitive learning. Does creative movement, typically associated with early movement education and rarely explored in somatic studies, have potential for somatic enquiry? Third, dance performance has been a dominant preoccupation of dance scholarship, rooted in the assumption that dance techniques demand years of study and

mastery; however, is there a place in dance studies for methods, such as Taylor's, that self-reflexively claim that they are 'simple'? How would one begin to theorize an outwardly 'simple' movement method that is not based upon complex choreography and professional dance training?

In what follows, I trace Taylor's dance training, in particular her relationship to modern dance, highlighting the influence of modern dance on the development of liturgical dance in the United States. I then turn to Taylor's approach to 'simple rhythms' and 'dramatic action'. I explore the role of movement imagination in her symbolic interpretations of Christian hymns and carols and her improvisational practices under creative dramatic action. Tackling the term 'kinaesthetic empathy', I demonstrate how Taylor offers her own unique version of this notion. I show how Taylor's movement ideas are at the core of an ethical training in how to try to understand another person. Finally, I discuss how Taylor renders movement in writing and how her writing activates readers' ability to imagine movement as they read.

Dance Training

Margaret Palmer, born in Oakland, California, in 1908, grew up in a minister's family with an older sister and a younger brother. Throughout her early experiences with dance, free expression was paramount (see Figure 1, p33. All figures appear at the end of this article). Her first exposure to dance was a dramatization of *A Midsummer Night's Dream* in 1915: 'I danced around in my fairy costume to that, just very free movement. It was always free movement', she noted (Hall 1989: 5; see also Taylor 1982–83; Bunyan 2005). After her family moved to Honolulu in 1917, she danced barefoot outdoors: with a

Hawaiian friend, they would ‘do all kinds of imaginary dances together, we just did it as a natural thing’ (Hall 1989: 5). She attended Punahou School, where children were ‘barefooted all the time, which was just wonderful. We just put on shoes to go to school and to church’ (Hall 1989: 5). As a sophomore at Punahou, she danced in a William Butler Yeats’s play: the teacher instructed her to ‘just improvise, just make up anything, but keep dancing’ (Hall 1989: 5). As a high school student in Oak Park, ‘[T]here wasn’t exactly dancing, but it was moving around and we did a lot of that’ (Hall 1989: 6). At Oberlin College, where Taylor earned her BA in English in 1930, she took dance classes and ‘loved it as a release’ (Hall 1989: 6). As was common at the time, instruction took place in the Physical Education department: Taylor did not major in dance since she did not consider herself ‘that good in other sports’ (Hall 1989: 6).

While at Oberlin, Taylor saw Ruth St Denis, Ted Shawn and the Denishawn Dancers in Cleveland in about 1929. She said, ‘I just felt, here I was a minister’s daughter, and I thought that really, it’s a religious experience there’ (Hall 1989: 6). She regarded the spiritual overtones of their dances as ‘a break from just ballet type of things to things of deeper significance’ (1989: 6).³ Pursuing graduate studies at the Chicago Theological Seminary, she took a dance course at the University of Chicago. Her teacher had studied under Martha Graham, so Fisk had ‘the extra influence of Martha Graham coming into [her] life, indirectly’ (Hall 1989: 7). During her three-month stay at Berlin, where she visited her fiancé who was studying at the University of Berlin, Taylor attended the Wigman School. She described Mary Wigman as ‘an outstanding social concern dancer. She was ahead of her time, way ahead. Very strong. With feet strong and taking huge social consciousness stands. It was a real eye-opener to me. And that

strength' (Hall 1989: 7). Taylor's early experience with free movement, seeing St Denis and Ted Shawn dancing, and Graham's and Wigman's techniques all affected her: 'I didn't take any one school, but they all had an influence', she noted (Hall 1989: 7). She added, 'I had these little flicks of just dancing around freely that came into the flow of what you call my "career"' (Hall 1989: 5).

Taylor's pursuit of religious dance started when Marian Van Tuyl at the University of Chicago encouraged her to add some movement to her work with her church group. While at the Chicago Theological Seminary from 1931 to 1932, Taylor was a member of the University of Chicago Orchestral Group, which, under Van Tuyl's guidance, offered two vesper services each year in the Rockefeller Chapel. During this time, she became aware of 'the deep spiritual experience in sacred dance' (Taylor 1995: 8). She choreographed Bach's 'Jesu, Joy of Man's Desiring' for about fourteen dancers. She remarked, 'The young people, the college kids, were just so moved by it that I thought, "This really does reach people. This is a beautiful religious art"' (Hall 1989: 8). This idea inspired her to use movement at the church where her first husband, Chester B. Fisk, was a minister. He suggested asking the deacons for permission to conduct special vesper services with dance. In Taylor's words, the deacons responded: 'You can do anything you want but just don't call it dance'; so Taylor named her movement explorations 'Rhythmic Interpretation of Religious Music' (Hall 1989: 9).

From the 1940s and 1950s onwards, Taylor led numerous religious conferences and workshops. She was active in church dance choirs, among them South Shore Community Church in Chicago and the Church of Christ at Dartmouth College, Hanover; she served as a leader, lecturer and teacher in summer youth conferences, religious drama

workshops, Camps Farthest Out, and summer courses in Christian Education at Oberlin School of Theology (see Figures 2 and 3, pp34-35). She appeared on television to assist sacred dance choirs and explored ways to encourage non-dancers to have a dance experience. In the 1960s, in Athens, Ohio, she created dances for interfaith programs with their inter-racial ecumenical group at Ohio University. She spent the 1970s in Hawaii, ‘with the joy of dancing with youth and adults of many races’ (Taylor 1995: 8). From 1975 to 1979 she worked with children’s choirs and adults in Oberlin, Ohio. In the 1990s in Fresno, California, and in Spokane, Washington, she found ‘amazing variety of requests both in churches and organizations seeking ways for more resilience and awareness’ (Taylor 1995: 8). She was the national president of the Sacred Dance Guild and the editor of their newsletter for five years. She continued to interpret and choreograph dances for worship services into her 90s.

During the time that Taylor began teaching and writing about liturgical dance, seeing dance movement in Christian churches was uncommon. Liturgical dance blossomed at the background of the development of modern dance. The latter brought an emphasis on individual emotion, self-expression, and dramatic movement into wider dance vocabulary. In Taylor’s view, modern dance offered ‘an adequate art medium for the revealing of spiritual truth’ (1950: 169). Taylor frequently refers to Ruth St Denis, Ted Shawn, Martha Graham, Isadora Duncan and Doris Humphrey in her writings, which shows how her thinking, not just movement, was impacted by these luminaries’ ideas. Neither St Denis nor Taylor came from a classical ballet background; both valued the use of free movement, and both pioneered in the field of sacred dance – St Denis predominantly as a solo performer, Taylor as a developer of liturgical dance and rhythmic

choirs. Taylor acknowledged that she was influenced by St Denis in her early work, ‘perhaps semiconsciously’ (Hall 1989: 6), and added that St Denis continued ‘with great energy and yet with mystical serenity’ to ‘discover more and more about body-soul expression’ (Taylor 1950: 154). She opined that while Duncan ‘had intimations as to the spiritual use of creative movement, it was Ruth St Denis who was early drawn to interpret various religious faiths, and who has made a lifetime study of symbolic movements’ (Taylor 1950: 152).

Both St Denis and Taylor seem to have emphasized finding a core meaning of Christian hymns as a method for their work with religious dance choirs. Suzanne Shelton writes that St Denis’s assistants would sit on the floor and then someone would read the hymn: ‘Have it read with meaning and then ask the class, “what accent is on this sentence? What is the meaning you want to bring out?”’ (Shelton 1981: 249). The students would then choose hand mudras or gestures to express a sentence from the hymn, at which point St Denis asked them to ‘get up, drop the mudras and begin to feel from the solar plexus the rhythm of the hymn. Get that well into your whole body’ (Shelton 1981: 249), followed by designing a floor pattern for the dance.

However, Taylor also emphasized how different their approaches to sacred movement were. Both St Denis, on the West Coast, and Taylor, at Hanover, came up with the idea of a ‘rhythmic choir’ (see Figures 4 and 5, p36). According to Taylor, they coined the term at the same time but were not aware of the other’s usage. Shelton’s description of St Denis’s small group of dancers, her genesis for her rhythmic choir upon founding a Society of Spiritual Arts, reveals many differences compared to Taylor’s approach:

In a typical service these girls wore neutral-colored robes and carried wrought-iron candlesticks which they placed at each corner of a large rug. They then seated themselves in a semicircle and awaited Ruth's entrance. Robed in white, she entered and took her place on a cushion in the center. She opened the service by chanting a mantra, then began an informal talk on the relation of dance to worship. After the talk, the dancers demonstrated gestures and group designs on 'Consciousness through Gesture,' an application of Delsartean principles. For example, the acolytes might surround Ruth with a 'circle of fear' which she broke through, or they performed 'Orchestration of Emotion' exercises in which they took Ruth's central gesture and exaggerated it into group movement. (Shelton 1981: 238–39)

In Taylor's opinion, St Denis's rhythmic choir 'was always subjugated to her' (in Hall 1989: 13), while in her own choir the leader was not the central focus. She opined that St Denis 'always wanted to be the Madonna or the goddess' (Hall 1989: 13), while Taylor's dances were 'for spiritual awareness for just ordinary people' (Hall 1989: 9). Taylor rarely had a solo part in her dances: 'I love to move in a group, but I never wanted, I never tempted to be the Ruth St. Denis' (Hall 1989: 15).⁴ She noted that she was more influenced by Shawn, particularly because he had planned to become a Methodist minister. Like Shawn, St Denis, Graham and other modern dance luminaries, Taylor became a visionary in her own field.

Rhythmic interpretation, simple rhythms and Camps Farthest Out

‘Rhythmic’ or ‘symbolic’ interpretation – the setting of religious texts and music, such as Christian hymns, parables and carols, to movement – is the subject of most of Taylor’s work and her prolific writings. The movements and choreographies she proposed are ‘simple’ in that they did not ask for advanced movement skills: walking and moving in circles in slow tempo, lifting the arms, looking and reaching up, expanding the arms horizontally, crossing the arms at the chest, and lowering the body into a kneeling position, to name a few. The movements unfolded in rhythm with the music: the music, the lyrics of the psalms, the movement, and the dancers’ emotional expression formed one whole. These ‘simple moves’ focused on conveying the emotion and meaning of the psalms and spiritual connection through movement expression.⁵

Taylor started exploring rhythmic interpretation in *The Art of the Rhythmic Choir: Worship Through Symbolic Movement* (1950), which also presents one of the first historical overviews of dance in Christianity.⁶ *Time for Wonder* (1961a) and *Time for Discovery* (1964), later combined and reprinted as *Dramatic Dance with Children in Education and Worship* (1982), offer interpretations of parables, biblical stories, hymns, Christmas and Easter carols, and folk games that can be used for symbolic movement activities for children of 5–8 years and 9–12 years of age.⁷ *Look Up and Live* (1953) aims to bring her ideas on rhythmic movement to adults who do not necessarily belong to rhythmic choirs. The book is meant for ‘sick or well, young or old’ and those ‘in the middle range of age and health’ (Taylor 1953: 55) and is concerned with ‘the need for the body, mind, and soul to work cooperatively in helping individuals to meet life with less

tension and with more strength, with less discouragement and with more joy' (Taylor 1953: 5). *Hymns in Action* similarly explores 'the involvement of ordinary people of all ages in the use of symbolic and dramatic movement to communicate joys, searchings, caring, concerns, etc.' (Taylor 1985: 7). Taylor's writing aimed to reach a wide spectrum of audiences, culminating in her last work, *Soul to Sole with Seniors: Growing Spiritually Using Symbolic Movement* (2004), a sourcebook for adding movement to hymns and Christmas carols that featured Taylor as a co-editor and contributor. In it Taylor, writing at the age of 93, states, 'I now realize quite clearly that even though one may be quite limited in moving, one can still involve one's "whole being" in symbolic movement to music or spoken words' (2004: 1).

Taylor developed her ideas of movement methods for broader audiences, not just liturgical dance choirs, largely based on her teaching at Christian summer camps for adults, called Camps Farthest Out. Taylor was invited to teach movement by Glenn Clark, a professor of English at Macalester College, a physical education enthusiast and author of books on prayer, spiritual life, and writing.⁸ Clark was one of the key organizers of the camp. These camps had for two decades been experimenting with the use of 'relaxing and rhythmic movement as a means of assisting people in a wider religious experience' (Taylor 1953: 6). Each day included a 'Rhythms' section, during which participants learnt how to relax and move freely. Taylor led the 'creative rhythms periods' at a number of these camps, to participants ranging in age from twenty to eighty-five (1953: 6). Taylor commented, 'The formal classroom and the conventional church seem far away. With grass under their feet, arching trees, beautiful sky above them, they experience the elemental feeling of closeness to the rhythm and mystery of their

universe' (1950: 175–76). The camps offered the participants an opportunity to rejuvenate and 'translate thought into body-soul language' (Taylor 1950: 175). Using 'body-soul techniques' freed the participants to 'express prayer, awareness, joy, or dedication' (Taylor 1950: 176).

Participants of the 'rhythms' sections at the Camps Farthest Out, as well as her students at workshops in summer institutes, conference camps and music and drama seminars, had mostly no previous experience in 'rhythmic interpretation'. She noted,

I had about 150 men, women and children, out in front of me, out on the grass. I didn't want to just say, 'Do calisthenics,' so I had to think of something that had something, the spiritual ring, like 'Nobody Knows the Trouble I've Seen.' That was relaxation. (Hall 1989: 12)

She realized that 'time was so limited that whatever experience the people could have would require very simple, natural movement with genuine meaningful motivation' (Taylor 1985: 7). The mood or underlying idea was more important than rhythmic pattern or choreography:

[W]hatever is taught must be extremely simple and easy so that they will not have to concentrate too hard on the rhythmic pattern alone, but will be able to synchronize it with the mood or idea that they may be interpreting. (Taylor 1953: 6)

These ‘simple’ movements provided not only manageable ways for all participants to express their spiritual devotion through movement but also incorporated relaxation and attention to well-being (see Figure 6, p37). Taylor’s teachings thus also included ‘relaxing the muscles of your face, especially around the eyes and the mouth; relaxing tight jaw muscles; resting the head and neck by letting the head sag forward or backward; letting the fingers rest slightly uncurled, etc.’ (1953: 41). She devised exercises for releasing muscular and emotional tension. For instance, ‘Creative laughter’ or ‘Humor Rhythm’ is a set of movements, accompanied with participants’ laughter, that are supposed to help the ‘body and soul to shake off frustrations’ (Taylor 1953: 72).⁹ The sequence begins with arms lifted overhead, fingers extended, accompanied with a groan and a sink, arms shooting downwards and metaphorically dropping troubles, mistakes, irritations. In the next step, the participant looks up and reaches up, symbolically remembering the presence of ‘a supreme power above all these agonizing forces’ (Taylor 1953: 72). Movers widen their outstretched arms to let ‘a flood of light and inspiration shine down’ on them (Taylor 1953: 72). Participants then stretch out, relax and laugh, letting ‘heaven-born laughter drip off [their] relaxed fingers’ while shaking them lightly (Taylor 1953: 72). The mover then swings the arms and laughs, letting the arms move into pendular swings in and across. Finally, the participant clasps his or her hands on the back and says a final ‘hum’ with a smile on his or her face. In *Hymns in Action*, Taylor adds to this sequence an element of reaching out to other members of the moving community: ‘[T]ake a step forward, smile and reach out to someone as you call out “Hi!”’ (1985: 23). In Taylor’s view, the exercise makes the participants feel that their perspectives are changed and can help them feel a sense of community:

Now you feel glad to communicate with others... You have looked up and laughed and now you are enlivened to care about others and share in constructive ways. It is good to groan together, to laugh together and to be open to each other. (Taylor 1985: 23)

Imaginative capabilities need to be healthy as well. Taylor argued that ‘imaginative vision’ is a source of ‘amazing energy’ and ‘vestibule to creative experience and increased energy’ (Taylor 1953: 11). In her view, ‘energy is response to vision’ (Taylor 1953: 12), vision here referring not to literal eyesight but to the ability to see with one’s mind’s eye, to imagine. She quotes an example where a patient had to first address her ‘paralysis of imagination’ and then her physically impaired legs. Exhausted imagination – a decreased ability to imagine – can lead to fatigue and tension: ‘Your muscles and nerve endings become strained, your voice becomes harsh and your movements jarring. Strain takes the beauty from your face and resilience from your body’ (Taylor 1953: 12). The ability to imagine ‘can be quite practical’ (Taylor 1953: 11) in that it can have physical consequences.

The ability to imagine is particularly useful during times of limited movement. In *Look Up and Live*, Taylor notes that when participants’ physical activity is compromised during temporary illnesses ‘there is a call for imaginative outlets for their interest’ (1953: 93). For example, in a situation where children cannot exercise full movement, ‘they can imagine themselves in interpretive movements’ (Taylor 1953: 93). She quotes one child: ‘I may be sitting down but I’m standing up inside’ (Taylor 1953: 93). ‘Inner experience

of expressive movement' (Taylor 1953: 95) could refer both to an imaginative and a sensory experience – the experience can be imagined or it can be felt, or it can be *both* imagined and sensed. Taylor did not specify whether this inner imaginative motion has an effect also on a sensory level.

In a 1989 interview, Taylor noted that the Camps Farthest Out were ahead of their time in their focus on movement as a way to release emotional tension, such as fears and frustrations, and muscular holding. She observed, 'Nowadays, you see, they are coming back to that. In spiritual retreats in the '80s, they are seeing the value of movement, of using symbolic movement to relieve the tension and all those things. It's made a complete cycle' (Hall 1989: 12). Taylor emphasized learning how to transform the strain of muscles and nerves 'with the flow of relaxation' and 'replace the strain of self-centered tensions with outgoing expressions' (Hall 1989 12). Both adults and children need activities that release tension, in order to grow more resilient and better able to meet life challenges (see Taylor 1964: 32).

Dramatic action

'Creative movement' as a part of early movement training was on the rise during the time Taylor was developing her methods. As commentators have noted, there was, however, little communication between movement educators and a need for more comprehensive and systematic approaches.¹⁰ Taylor's 1960s' publications, *Time for Wonder* (1961a) and *Time for Discovery* (1964), meant for children's movement education, in their thoroughness and a clearly defined, systematic approach, to stand out in this field.¹¹

Taylor preferred calling her explorations in creative movement ‘dramatic action’, ‘dramatic activity’ or ‘creative dramatic movement’ rather than dance. She explained that ‘dramatic movement’ is ‘simpler than what is considered dance’ (Taylor 1982: 10). The focus is not ‘an art for exhibition’ and a set technique, steps and positions, taught by a teacher: rather, the purpose is to ‘increase understanding and personal involvement’ (Taylor 1961a: 13). Dramatic activity is creative in that ‘it grows out of the children’s experience and insights’ (Taylor 1961a: 13) and each one’s ‘communicative movement is his own unique contribution’ (Taylor 1969: 2). Taylor thought the term attracts both boys and girls, as both are eager to learn how to communicate through action: ‘dramatic action’ rather than ‘dance’ can get boys more actively involved in movement experiences and frees the girls of their possible preconception that ‘ballet positions are essential if one dances’ (1995: 2).

Taylor placed particular emphasis on physical movement, on ‘action’. ‘Dramatic action’ implies that ‘something is happening: facing conflicts, searching for ways to work out the pressures, arriving at an invigorating sense of relationship with others, and opening to the mystery of spiritual empowerment’ (1995: 2). She emphasized how learning is a physically active, not only mental or verbal, process. In *Time for Discovery*, she underlined that ‘[t]he child’s natural response to ideas is to make some active response – not just to listen and discuss verbally. Some of this response action involves the face, hands, the whole body, the whole self’ (Taylor 1964: 12).

While Taylor’s ‘dramatic activity’ centres on physical movement, it underscores cognitive skills and mental processes. This is particularly visible in how Taylor approached the role of finding and conveying ideas before, during or after movement.

Taylor placed mental engagement in movement on a continuum. In its simplest form, creative dramatic action may consist in bodily movement, frequently with a rhythmic pattern, as a ‘spontaneous overflow of energy and feeling’ (Taylor 1961a: 10); however, it can also involve ‘deep consideration, exploratory attempts at moving to communicate inner convictions and the evolving pattern that is remembered and repeated’ (Taylor 1961a: 10). For example, she encouraged participants to ‘imagine a way of showing the story, scene, or mood in movement... Suggest, first of all, that for one minute each person shut his eyes and just imagine... Did anything occur to you? Did you have an idea?’ (Taylor 1961b: 6). Participants then use expressive movement to develop the idea, followed by the entire group trying out the movement idea suggested by each individual in order to feel this idea in movement. Participants try to actively communicate a meaning and have to ‘think their way into that meaning’ (Taylor 1961b: 7).

By underscoring an idea as the starting point, Taylor can be seen to employ a choreographic approach to creative movement. The emphasis on thinking shows that Taylor was not only or primarily interested in visual images as the fruit of imaginative engagement in a movement exploration; rather, she was interested in how thinking and imagination interact in movement.¹² In *Dramatic Dance with Children in Education and Worship*, she explained that participants first ‘grasp an idea with imagination’, then portray it by ‘assuming a total dramatic posture’ and intensify it by introducing more contraction, extension, or angular twisting and adding variations and contrasting movements (Taylor 1982: 10). Dramatic activity rests on an idea, a mental concept, found by participants themselves; imagination ‘grasps’ the idea, which highlights a conscious effort to train imagination in Taylor’s theory; and the idea is portrayed and further

explored and varied through movement. In answer to the question ‘How do we choreograph a sacred dance?’ Taylor noted,

We start with an idea to be interpreted. The director usually takes the lead in locating an idea/theme which will use music, speech or percussion as accompaniment. The director presents the theme and accompaniment to the choir members for their consideration. (1978: 9)

In Taylor’s approach to dramatic action, movement is motivated by an idea that is imaginatively construed and then expressed outwardly. Both imagination and thinking in ideas are foundational in dramatic action.

In her work on creative movement, Taylor’s writings show a sustained interest in the cognitive aspect of movement: how movers think about and imagine movement, how movement can emerge in response to ideas, and how movement can be used to communicate ideas. While Taylor’s approach, particularly in her creative movement manuals, emphasized free expression and relies on improvised movement, her goals and methods differed from the proponents of ‘natural movement’ and ‘free expression’ in the first half of the century.¹³ Her work is closer to the methods of Margaret H’Doubler (1889–1982), who introduced dance to higher education at the University of Wisconsin in 1917. H’Doubler’s was a creative, somatic and exploratory approach to dance education: she created ‘an early model for reflexive investigation based on sharp observation of the relationship between idea and action’ (Kolcio 2010: 11).¹⁴ Like H’Doubler, Taylor explored the relationships between movement, ideas and nonverbal communication.

Differently from H'Doubler, Taylor regarded movement as a method for spiritual growth and as an important lens through which to understand not only one's own self but also others.

Imagining movement and the other

Taylor's approach to creative movement or dramatic action is akin to kinaesthetic empathy, a concept examined in several recent studies. Susan Profeta defines kinaesthetic empathy as the idea that 'human beings, perceiving other bodies in motion, inevitably feel a connection and respond through conjuring what it would be like to execute that motion' (2015: 147). Profeta points out the importance of imagination in this process of vicariously experiencing movement: 'as a viewer, my perception of a moving body cannot be usefully separated from my imagining, or attempted imagining, of what it might be like for my body to move that way' (2015: 147).

In the 1990s, neuroscientists developed the concept of the mirror neuron. Experiments by Alain Berthoz, among others, show that 'when subjects watch a body in motion, neurons associated with their bodies performing that same motion are firing silently in the brain, in resonance' (Profeta 2015: 147; see also Minton and Faber 2016); however, the emotions and associations derived from the movement watched are not fully accounted for in the mirror neuron theory. Familiarity with the movement form – how readily spectators can see themselves executing the viewed movement – is shown to increase the degree of viewers' kinaesthetic empathy (see Profeta 2015: 147; see Batson and Wilson 2014). Dee Reynolds's and Matthew Reason's edited collection treats kinaesthetic empathy as a 'key interdisciplinary in our understanding of social interaction

and communication in creative and cultural practices' (2012: 18) and looks at how kinaesthetic empathy functions in dance, theatre, sport, photography, therapy, performance and interactive environments. Susan Leigh Foster has explored this term as shifting its meaning over time, in the contexts of aesthetics, science and politics (2011). However, the term has primarily been used to shed light on the dynamics between viewers and performers and is mostly understood as foregrounding the experience of the viewer in response to a seen motion, as a phenomenon where 'spectators identify with the mover and themselves experience virtual movement sensations' (Reynolds 2007: 14).

Taylor's writings show a deep concern for using movement to envision and understand not just the self but the other and thus offer a provoking ground for exploring kinaesthetic empathy. This sensitivity towards others is manifested in how Fisk encouraged participants and readers to develop their movement imagination, or ability to imagine movement. Visual materials are an important aid: Taylor recommended collecting pictures or jotting down 'designs of dramatic movement (from photographs, sculpture, or painting)' in order to 'help you become conscious of the varieties of movement that communicate meaning' (1961a: 13). Rather than regarding pictures as lifeless, Taylor asked viewers to find their active quality, as the artist captures the figures on photos or in sculptures usually in some moment of activity. Viewers use their imaginations to conjure up what the figures might be feeling. For example, she noted: 'The sculptor caught this person in the midst of action. Let's see how that position feels. How did he get into that position? Why do you suppose he is in it?' (Taylor 1961b: 7). In another instance, she wrote: 'What do you suppose that person was doing just before this moment-in-the-picture? What do you think he might do next?' (Taylor 1961b: 7).

Observing and analysing these still figures' shapes and possible feelings aims to grant viewers a better grasp of the variety of nonverbal means for communication. Taylor's methods train the viewer's eye towards 'the many subtle ways by which, without saying a word, a person communicates meaning through his bodily movements' (Taylor 1961a: 13). Engaging with still materials – photos, sculptures and paintings – and *imagining* what the figures might be sensing inwardly trains the imaginative sense in the viewer.

Taylor asked participants to physically take on the shapes of these figures and continue exploring, through movement, what the latter might have been feeling and thinking. While the first step involved a response to a figure on an image or a sculpture that was purely imaginative, hypothesized, on second level, a kinaesthetic, movement exploration is added. She instructed:

You can assume bodily position and imagine the inner feeling of a person in one of these pictures. Note the way he holds his head, how he is 'facing life': note what his eyes are focusing upon; note the shoulders, the arms, the hands – all these reveal his mood. (Taylor 1961b: 6)

She suggested, 'Try a position he might have been in just before this one. Now move from one position to the other. Try it again and see how the movement "grows." Try a sudden change from one position to the other' (Taylor 1961b: 7). By asking viewers to look at an image, conjure up what happened prior to this movement and how the movement or action might continue, viewers employ also their narrative imagination in that they construct a story-like sequence of 'before, during, after'. Taylor did not ask

participants to take on the role of these others. She was thus not talking about role play. Rather, the participant remains true to his or her own self and uses movement as a vehicle to imagine and to get closer to the other.

Taylor took her ideas on using movement to imagine the other a step further by examining how movement can be employed to resolve disagreements and interpersonal conflicts. As she suggests in her *Creative Movement: Steps Toward Understanding*, dramatic action can be used in groups for ‘clarifying problems, enlarging understanding, exploring new possibilities and relating to others’ and for seeking reconciliation in ‘our fragmented, agonized and hostile world’ (Taylor 1969: 2). Movement comes to aid in helping ‘the unreconciled’ – people who feel isolated and alienated in Taylor’s definition. Fisk opined that movement and the arts are ‘invaluable in awakening people to dramatic conflicts that verbalization may have obscured’ (Taylor 1967: 47). Here, the other is not a figure on photographs or sculptures but an actual living person. However, the ability to *imagine* the other, as the starting point, remains essential.

The first step in the process of ‘seeking reconciliation’ is the internal work of the participant, through movement exploration. In order to prepare a participant to understand another person’s feelings of fear or alienation, Fisk offered a movement sequence to release the participant’s own fears. She asked readers to evoke some emotional tension or fear that affects their lives. Participants then physically ‘dramatize’ this tension as if they were ‘a piece of modern metal sculpture – angular, distorted, twisted’ (Taylor 1969: 4). This position should be intensified: ‘strain and crush down deeper or extend yourself into increased unbalance. [...] Contractions will be felt throughout your body; your viscera, lungs, jaw, neck, hands, shoulders, legs, feet’

(Taylor 1969: 4). Participants then start to sense a release in the tensest area: 'There is always one part of you that goes beyond endurance and demands release. [...] allow this particular strained area to start to find its release from its sustained tension' (Taylor 1969: 4). As the physical tension loosens, emotional tension might also start to lessen. All successive physical and/or emotional releases should then be allowed to flow through the entire being. This 'chain reaction of release' is seen to restore balance and strengthen and relax the body. This state gives a glimpse into how to start to come to terms with one's challenges: 'you and your problem have been accepted and absorbed into a manageable existence' (Taylor 1969: 4). This exercise can even bring joy and 'the need to relate to others' (Taylor 1969: 4).

Taylor's ideas here have a somatic foundation: in order to tackle situations of conflict or challenge with others, one needs to first imagine and physically practice through movement what the other's internal states might be. Imagination and physical movement here go hand in hand. The identification with the 'unreconciled' should happen not just mentally or verbally, Taylor noted, but 'through muscular contractions, twisted bones and agony embedded into the marrow of being, so that we feel a pulsing identification with an unreconciled person' (1969: 2). This 'total identification' in her opinion helps to build a 'link of acceptance', so that 'we can respond sensitively, assisting in reconciliation' (Taylor 1969: 2).¹⁵ After an individual experience with dramatic movement, participants work in pairs, taking on the roles of 'the unreconciled' and 'the reconciler'. The exploration of various challenges, such as familial hardships, racial tensions and inability to relate to others, is then extended to smaller and bigger groups of movers.

Writing movement imagination

Taylor's method of writing about imagination and movement is noteworthy in its own right. How to conjure movement in readers' imaginations? How to render in writing the improvisational movement? Taylor's works show that it is possible to exercise imagination through visual materials, through interactions with other people, and within our own selves – but can movement imagination also be activated via reading?

In her writings on liturgical dance and symbolic interpretation of hymns, Taylor pairs the lyrics of hymns or the scriptures with her suggestions for movement choreography. Each line of the lyrics corresponds to a movement interpretation. In *Time for Wonder* (1961a), Taylor includes dramatic scripts of imaginary conversations between the teacher and the participants. For example, in a section titled 'For the Beauty of the Earth', Taylor notes:

LEADER [invites students to sing the lines 'for the love which from our birth / over and around us lies.'] These lines describe an idea instead of a picture, so it is hard to show in movement. See what you can do...

ALICE: (*Brings her arms down into a cradle position and looks down. She rocks her arms gently back and forth.*)

KAREN: (*Folds her arms into a cradle position, but soon she pushes them up and lifts her head as she sings the word 'over.'* She then lowers her arms sideward and down.)

KEVIN: *(From turning to view the stars swings his arms out in a wide arc parallel to each other. Now, arms still parallel, he swoops them out to one side and down. Then he raises them high on the other side, over his head and down again. He has made more than a full circle with his arms.)*

LEADER: Good. You were all showing how love is all about us from the very start. Let's sing this line again and see what new ideas come to us, or else repeat what we just did, to see if it feels good to us. (Taylor 1961a: 56–57)

These scripts feature participants with distinct names, a figure called leader and a distinguishable arch of an opening, progression, and closing of the action. They detail the figures' movements of the limbs, torso and eyes, and the size, shape and plane of movement.

These scripts serve multiple purposes. By including a character 'Leader' who directly interacts with and responds to the participants, Taylor models possible ways educators can verbally engage with the students, thus suggesting that the teacher's verbal communication is crucial in evoking imagination in creative movement. These sections ask to be envisioned differently than a prose text or a list of instructions on how to conduct a creative movement class. Rather, they add a fictive, narrative element of an unfolding story. Taylor created in front of the reader's eye a scenario of students improvising, moving and later reflecting on the experience and the theme of the class. This technique brings a different kind of 'movement' or impetus to the text itself by interspersing within prose writing another genre. Pertinently, Taylor uses a dramatic genre, a mini-play, not a prose form, such as a short story, to convey her theory of

dramatic action in action. Including elements of drama, such as stage remarks and characters who speak without the overarching narrator figure, offers readers a literary, imaginative experience with Taylor's ideas. These scripts of detailed improvised movement can encourage readers to consider the place of improvisation in any classroom – Taylor's work seems to suggest that improvisation could be a lens through which to understand classroom dynamics.

Taylor wanted readers to consider these rather precise methods of rendering movement as merely suggestive. Although presented as 'mini-plays', these sections are not designed to be enacted word-for-word and movement-for-movement. If the latter were the case, the participants would have to mimic Taylor's characters' language and movement, which would go counter to her aim of inspiring participants' own movement choices. These scripts as well as the line-by-line liturgical dance interpretations of the hymns are meticulously detailed. She claimed that with both she intended to inspire and offer examples rather than lay out a technique or a fixed choreography. She noted, 'No two experiences are ever the same and for that reason cannot be reproduced exactly because improvisation depends upon the quality of the spontaneity of the moment' (1961a: 14).

Taylor used visual illustrations to activate readers' movement imaginations. The drawings in *Look Up and Live* (1953), *Time for Wonder* (1961a) and *Time for Discovery* (1964) are not merely illustrative of the text but in themselves narrate a movement sequence. Readers have to use their mind's eye to fill in movements that are not included and imagine what it would be like to move from one movement position to the next. The illustrations invite readers to imagine doing these motions themselves. These illustrations

offer an opportunity to put into practice Taylor's suggestions to use visual material for stimulating movement imagination and, ultimately, empathy with others. Distinct from seeing movement in movies or in performance where movement from one gesture, pose or step to the next is continuous, this sequential placing of still images that convey the unfolding of one movement idea necessarily asks the viewer to use his or her movement imagination. The movements on some illustrations in Taylor's works are later rendered in words: this explanation of the movements after the visual material has been presented is a second conjuring act for readers' movement imaginations.

In *The Art of the Rhythmic Choir* (1950), Taylor expressly turned to readers and asked whether they are able to imagine the movement for the rhythmic choir that she is describing. Taylor underlined the fact that reading descriptions of movements ideally entails imagining these movements. She noted, 'Perhaps the reader, following these sketchy clues, has been able to visualize imaginatively the development of a religious dance-drama' (Taylor 1950: 90). The speaker here expects the reader not only to process information intellectually but also to conjure up movement while reading. She acknowledged the challenges of casting movement in words: 'To describe scenes from a dance-drama through the medium of words is as difficult as a verbal description of a series of sculptural masterpieces such as the Parthenon frieze, Michelangelo's "Pieta," or Lorado Taft's "March of Time"' (Taylor 1950: 90). Taylor added, 'If the imaginative visualization is quite different from the way this dance drama was actually performed, that is quite unimportant' (1950: 90). The aim of the 'rough sketch of the development of dance-drama' is to inspire others to use 'similar methods to interpret their own ideas, and so to bring new religious awareness to people' (Taylor 1950: 90).

Readers are invited to put themselves into – see themselves as – the physical body doing the movements in the images and sense their own body as it responds to the movement instructions recorded verbally. Taylor noted:

If you are feeling a bit battered by troubles and problems, why don't you relax, letting your torso bend forward from the hips? You'll feel steadier if your feet are fairly far apart. Let your heavy head hang down; don't hold onto it at all. As your arms hang down, let those cares drip off your limp finger tips.

An upward thrust of action will often start the upward trend of our emotions.

... Now you are ready to carry through the rhythmic interpretation suggested in the following sketches and written description. (1953: 55)

In an unusual writerly move, Taylor conveyed the idea that readers are not ready to proceed with the book's contents prior to doing a physical exercise after which the speaker pronounces the reader 'ready'. She directed the reader: 'You can lie in bed, sit, or stand as you interpret this. Or you can feel yourself imaginatively in the illustrated and written descriptions' (Taylor 1953: 43–44). 'Feel yourself imaginatively' is an invitation to not only imagine mentally but also feel one's own self, imaginatively, as doing the movements suggested by the words and the images.

Conclusion

Taylor's prolific work and her philosophy of movement are relevant to audiences in many fields: sacred dance, liturgical dance, somatic studies, early movement education,

dance therapy and modern dance. She wrote to audiences inside and outside of liturgical dance circles, ranging from children to seniors.

Taylor returned to the notion of simplicity throughout her writings: her method of dance is 'simple', her choreographies for hymns are 'simple', and her movement exercises for adults and children are 'simple'. In the liturgical tradition, simplicity of movement is of primary importance, she claimed, partly because both dancers and audiences are not concentrating on dance alone: dancers are worshipping while they dance and observers are 'learning to worship through the art of sacred dance' (Taylor 1978: 10). While outwardly the choreography is simple, inwardly the dancer needs to be fully involved as well as communicate his or her religious feelings through dance (see Figures 7, 8, 9, pp38-39). The sequence of dance movements 'must sink deeply into each dancer's total being – the soul, the mind, the emotions as well as bodily movements' (Taylor 1978: 10). Each dancer uses the dynamics of dance to 'project from inner awareness' and to 'communicate convincingly' movements that convey searching, caring, suffering, praise and celebration (Taylor 1978: 10).

In Taylor's work on liturgical dance, then, a spiritual connection to movement happens when one is doing non-complex movements to convey the ideas and moods stimulated by biblical texts and ideas. Movements are by necessity not complex because: non-professional dancers cannot be held to standards of complex choreography and advanced dance skills; advanced dance skills exhibited through complex choreography could divert the focus from the goal of liturgical dance, that of departing sacred or spiritual feeling, to dance as performance; difficult choreography might not allow for kinaesthetic empathy to build between the audience and the dancers, or the lead dancers

and the congregation if the latter are invited to participate in movement. Carla DeSola has drawn attention to the effect of liturgical dancers' body and movement on viewers:

While interpreting abstract forms of spirituality, the dancer draws attention to the exquisite grace of the human body – the beauty of the arching spine, encircling arms, with the limbs alternately supporting weight, gesturing, and reaching out into space, or retracting, with weight, into the depths. Thus, the dancer connects the same elements with the viewer who empathetically feels the ground, the weight, the movements in space, the feelings of the body, and the movements of the body. (in Adams and Apostolos-Cappadona 1990: 156)

DeSola adds, 'The dancer who moves with an open and generous heart communicates a sense of warmth and inclusiveness that envelops all within it' (in Adams and Apostolos-Cappadona 1990: 159). DeSola's description suggests that liturgical dance crucially relies on kinaesthetic empathy between movers and viewers for this dance form to be effective. Movements have to be simple so that all audience members can inwardly visualize and sense themselves doing these movements or physically participate in movements.

While the physical characteristics of her movements might be 'simple' indeed – lifting the arms towards heaven or reaching them horizontally, contracting the torso, moving from the vertical stance to kneeling – her ideas on movement's role in spiritual connection and cognitive and imaginative development are by no means simple, nor is their expression in writing one-dimensional. She evoked and stimulated readers' ability to imagine movement also through her writing methods, her use of visual materials, and by

making readers self-reflexively aware of the fact that they are not merely reading about movement but are actively conjuring up movement images in their mind's eye. Although Taylor mentioned simplicity as the characteristic that differentiates her creative dramatic action from dance, the former is not 'simple' if one looks beyond choreography into what movers are experiencing, learning and communicating through movement.

Taylor used a somatic base to broaden out to the other – to imagining and interacting with the other through movement. She showed how imagination and movement can help in understanding the other person. Movement in her approach is used both to work on the self and imagine the other – movement is employed for inward connection, as in somatic work, and for outward connection with the others. Taylor's approach adds an important dimension to current somatic approaches. Thomas Hanna, who has been credited with coining the term 'somatics', famously claimed in his 1986 article that soma is the body perceived not from the third person point of view, outwardly, but from within by first person: 'The soma, being internally perceived, is categorically distinct from a body, not because the subject is different but because the mode of viewpoint is different; it is immediate proprioception – a sensory mode that provides unique data' (Hanna 1986: 4). Most somatic work tends to be centred on the self, the self's proprioception and awareness of physical sensations. However, via movement and gesture, participants in Taylor's methods learnt how to get in touch with their own internal worlds, a primarily somatic goal, as well as imagine the sufferings, difficulties and challenges of other people. This act of imagining what the other might feel is an important step in building more peaceful and somatically grounded relationships.

Taylor's work thus advocates for a physicalized form of empathy. The approach to kinaesthetic empathy that emerges from her writing differs from the definitions offered by Dee Reynolds and Katherine Profeta, among others. Taylor's focus is not on how the other's movement – that of a dancer on the stage or on-screen – impacts the viewer. Rather, the emphasis lies on how the moving self, through imagining the other via his or her own movement, connects to the possible emotional, physical or mental state of the other. Whether the mover's insights are necessarily accurate and truly reflective of the other's experience is not highlighted as crucial – more important is to connect to the other via imagination and then express that connection in movement. Taylor's work emphasizes the capacity of dance movement to extend its reach from 'an art for exhibition, with a set of techniques laid down by the teacher' to an art that engages the feeling, thinking, imaginative and physical aspects of a human being in order to 'increase understanding' of other beings (Taylor 1961a: 13). Beyond her ideas on liturgical dance, this approach to the other human being via movement and imagination, with the attempt to understand the other's emotional state and possible suffering, adds a 'sacred' dimension to Taylor's work.



Figure 1: Margaret Palmer in 1915 (on the right in the first row). Courtesy of Graduate Theological Union, Berkeley, CA. All images come from Margaret Palmer Taylor Collection of Sacred Dance, GTU 96-7-01. Graduate Theological Union Archives, Berkeley, CA.



Figure 2: Margaret Fisk Taylor dancing ‘Alleluia’ in the 1950s. Courtesy of Graduate Theological Union, Berkeley, CA.



Figure 3: Margaret Fisk Taylor in May 1959. Courtesy of Graduate Theological Union, Berkeley, CA.



Figure 4: Hanover rhythmic choir, 1940. Courtesy of Graduate Theological Union, Berkeley, CA.



Figure 5: Hanover rhythmic choir, 1944. Courtesy of Graduate Theological Union, Berkeley, CA.



Figure 6: Margaret Taylor in 1943. Courtesy of Graduate Theological Union, Berkeley, CA.



Figure 7: Dartmouth students dancing Taylor's work, 'Job: the Perennial Problem of Suffering', set to original music by Jon Lathrop. Seventh Annual Choir Festival, 1948. Courtesy of Graduate Theological Union, Berkeley, CA.



Figure 8: Dancing 'Job', 1948. Courtesy of Graduate Theological Union, Berkeley, CA.



Figure 9: Dancing 'Job', 1948. Courtesy of Graduate Theological Union, Berkeley, CA.

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Notes

¹ Taylor was married to the Reverend Chester Fisk from 1931 to 1956 and to Walter Taylor from 1957 to 1965. In 1969 she married Elwyn B. Chaney and in 1980 Claremont Paul Doane. In her various written works and during different periods in her life, she used different combinations of her married names, such as Margaret Palmer Taylor, Margaret Palmer Fisk, Margaret Fisk Taylor and Margaret Taylor Doane.

² For example, see Heather Clark's *Dance as the Spirit Moves: A Practical Guide to Worship in Dance* (2009); Deena Bess Sherman's *Liturgical Dance: A Practical Guide to Dancing in Worship* (2004); Aimee Verduzco Kovacs's *Dancing Into the Anointing: Touching the Heart of God Through Dance* (1996); Jane C. Wellford's *Moving Liturgy: Dance in Christian Worship A Step-by-Step Guide* (2016); Cynthia Winton-Henry's *Dance – the Sacred Art: The Joy of Movement as a Spiritual Practice* (2009); and Celeste Snowber's *Embodied Prayer: Toward Wholeness of Body Mind Soul* (2004). See also Toni Intravaia's *And We Have Danced: A History of the Sacred Dance Guild, 1972–1992* (1994). For a recent account on religion, dance and philosophy, see Kimerer Lamothe's *Between Dancing and Writing: The Practice of Religious Studies* (2004) and Sam Gill's *Dancing Culture Religion* (2012). For earlier works, see Doug Adams' *Involving the People in Dancing Worship: Historical and Contemporary Patterns* (1975) and *Congregational Dancing in Christian Worship* (1976), Doug Adams and Diana Apostolos-Cappadona's, *Dance as Religious Studies*, Marilyn Daniels's *The Dance in Christianity* (1981), Nell Challingsworth's *Liturgical Dance Movement: A Practical Guide* (1982), J. G. Davis' *Liturgical Dance: A Historical, Theological, and Practical Handbook* (1984), Ronald Gagne et al.'s *Introducing Dance in Christian Worship* (1984),

Carla De Sola' *Learning Through Dance* (1974) and *The Spirit Moves: Handbook of Dance and Prayer* (1977), Carolyn Deitering's *Actions, Gestures & Bodily Attitudes* (1980) and *The Liturgy as Dance and the Liturgical Dancer* (1984).

³ She saw St. Denis and Shawn again at Jacob's Pillow around 1947 and in the Los Angeles area in the 1950s.

⁴ For a discussion of St. Denis's explorations of sacred dance during the last 40 years of her life, see Neil Douglas-Klotz (1990).

⁵ For video footage on Taylor's symbolic interpretation and her 'simple movements' see <http://gtu.edu/library/special-collections/archives/featured-collections-1/margaret-palmer-taylor-collection-of-sacred-dance>.

⁶ She noted that she had had many difficulties writing her first book. John Scotford encouraged her to write:

He would say, 'Oh, you just write like you're translating Latin. You've got to make it more interesting.' He would give me books to read like 'The Art of Beautiful Writing' and I would work on that. My first book, I would get up every morning at 4:30 before the children had to be gotten up to go to school, and spend two hours working on that. Just real discipline to try to write. To get the material and try to write it in an interesting enough form. That was a great accomplishment. (Hall 1989: 15)

⁷ Taylor talked about the difficulty of getting these works published:

Once when I wrote on the children's dance, I thought that would go. I thought it was so important. I went to different denominations. They would all say they just wanted stuff that would go in their curriculum. I said, 'This is just basic for any church.' I carried that around with me. I carried 'Look Up and Live' around testing different publishing houses, for at least three years and the 'Dramatic Dance with Children' for about three or four years. It was an awful job. They said, 'We don't have anything to tie it in with'. (Hall 1989: 15–16)

⁸ Clark's numerous writings include *The Soul's Sincere Desire* (1925), *The Thought Farthest Out* (1930), *I Will Lift Up Mine Eyes* (1937), *Two or Three Gathered Together* (1942) and *A Man's Reach* (1949), among others.

⁹ She adapted the idea of creative laughter from Clark, who defined it as 'the heaven-born laughter based upon the firm foundation of a peace that passes all understanding, undergirded with heavenly love and heavenly faith' (quoted in Taylor 1953: 72).

¹⁰ For example, Bernice Rosen, talking about the reasons behind forming the American Dance Guild in 1956, said:

We were all dance teachers. And there wasn't any kind of training for teaching children. We all felt the need for ongoing workshops that would help us learn from each other. We needed a clearinghouse for information. I think that was the prime motivation for starting it. (in Kolcio 2010: 86)

¹¹ For texts that emphasize movement explorations and creative movement for children, from the following decade, the 1970s and 1980s, see Anne and Paul Barlin's *The Art of Learning Through Movement* (1971), and Anne Barlin and Tamara Greenberg's *Move and Be Moved* (1980), and Jack Wiener and John Lidstone's *Creative movement for Children: A Dance Program for the Classroom* (1969). For earlier accounts, see Geraldine Brain Siks's *Children's Literature for Dramatization: An Anthology* (1964) and *Drama with Children* (1977).

¹² For engaging accounts on the role of thinking while in movement, see Ann Cooper Albright's *Engaging Bodies: The Politics and Poetics of Corporeality* (2013) and Barbara Dilley's *This Very Moment: Teaching Thinking Dancing* (2015).

¹³ See Alexandra Carter and Rachel Fensham's *Dancing Naturally: Nature, Neo-Classicism and Modernity in Early Twentieth-Century Dance* (2011).

¹⁴ For an excellent account of H'Doubler, see Janice Ross's *Moving Lessons: Margaret H'Doubler and the Beginning of Dance in American Education* (2000).

¹⁵ C. Madeleine Dixon, in *The Power of Dance: The Dance and Related Arts for Children*, similarly considers one of the most valuable lessons of dance the fact that it 'it makes possible an attempt by the class to "get inside" of an experience not their own' (1939: 33).