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TO WANT TO DANCE: A BIOGRAPHY OF MARGARET H'DOUBLER

by

Judith Anne Gray

A Dissertation Submitted to the Faculty of the

COMMITTEE ON HIGHER EDUCATION

In Partial Fulfillment of the Requirements
For the Degree of

DOCTOR OF PHILOSOPHY

In the Graduate College

THE UNIVERSITY OF ARIZONA

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THE UNIVERSITY OF ARIZONA

GRADUATE COLLEGE

I hereby recommend that this dissertation prepared under my direction by Judith Anne Gray

entitled TO WANT TO DANCE: A BIOGRAPHY OF MARGARET H'DOUBLER

be accepted as fulfilling the dissertation requirement for the degree of Doctor of Philosophy

John M. Wilson — 3/30/78
Dissertation Director — Date

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Dissertation Co-Director — Date

As members of the Final Examination Committee, we certify that we have read this dissertation and agree that it may be presented for final defense.

Raymond E. Schultz	March 30, 1978
Norma Mae Miller	March 30, 1978
Henry E. Butler, Jr.	March 30, 1978

Final approval and acceptance of this dissertation is contingent on the candidate's adequate performance and defense thereof at the final oral examination.

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SIGNED: Judith Anne Gray

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ABSTRACT

The purpose of To Want to Dance: A Biography of Margaret H'Doubler is to correlate the life and work of Miss H'Doubler with the historical development of higher education in America during the first half of this century.

Margaret H'Doubler was born in Beloit, Kansas in 1889. She was endowed with a creative, adventurous spirit, due chiefly to her nomadic Swiss forebears, several of whom were well-known pioneers and inventors. She entered the University of Wisconsin at Madison in 1906 and, after graduating with a baccalaureate in the biological sciences, she was employed as an instructor in the Women's Physical Training program. In 1917, at the conclusion of a year's leave of absence in New York, she encountered a novel method of teaching movement demonstrated by Miss Alys Bentley. Upon her return to Madison she introduced an adapted version of this method to her students.

Within a few years Miss H'Doubler developed an instructional format which provided opportunities for creative expression through movement. In 1919 she established the first Orchesis club, a group of students whose purpose was to experience and demonstrate the art of movement in Dance.

During the following decade Miss H'Doubler wrote and published two books on her theories of Dance in education and eventually persuaded the University to approve a Dance major course of study, the first of its kind in the history of higher education. Meanwhile, her former students had begun to build similar dance curricula in institutions across the country.

Miss H'Doubler's two key concepts were kinesthetic awareness and rhythm. Rhythmic analysis became a requirement for all Physical Education students after 1930 and coincided with the preparation of her third and most cherished publication, Movement and Its Rhythmic Structure.

Towards the end of the 1930's Miss H'Doubler could regard her dance education program as successful and productive. Married in 1934 to Wayne Claxton, she had found it necessary to actively consolidate her achievements and reevaluate her priorities. As a result, she abdicated her leadership role with Orchesis and gradually devoted more time to the summer home in Door County which she and Wayne had purchased in 1940.

Her most sophisticated philosophical work appeared at this time, Dance: A Creative Art Experience, and soon replaced her earlier book as a text and as a profound explanation of her ideas. As America entered World War II and universities became involved in war-related activities,

Miss H'Doubler traveled less and attracted more and more students to her summer workshops. She was appointed to full professorship in 1942 and soon after began to receive awards and honors for her significant contributions to Dance. At the same time, she was concerned with seeking persons who could perpetuate her beliefs. Prior to her retirement in 1954 two women appeared to carry on her work. They were Mary Fee and Louise Kloepper.

Influences that contributed to Miss H'Doubler's history of success in this field include her inherited traits, early teacher training, extensive reading, and her exposure to professional artists and their companies. Also, there are indications that her idea of dance and the Wisconsin Idea of service were in some aspects analogous.

In summary, it is important to point out that Miss H'Doubler herself exemplified the integration of art, science, and the promise of man. Her contention that movement was a means towards the fulfillment of the personality reached far beyond the confines of American higher education, the system within which it was born and received nourishment.

CHAPTER 1

BACKGROUND AND ORIENTATION

Introduction

Dance in American higher education throughout history has probably received the most resistance and the least recognition of all the arts in the curriculum. It did, however, experience an auspicious beginning, conceived during the World War I era and implemented in 1926 by a young, scholarly woman who sought answers to philosophic and scientific questions through movement principles. Her name was Margaret N. H'Doubler. In 1926, as a result of her dedication and efforts, the University of Wisconsin at Madison approved the first Dance major in academe.

The number of Dance majors and dance departments in American universities and colleges has increased rapidly since then. By 1948 there were 105 institutions offering Dance, 92 of which gave academic credit. In 1969 the American Association of Health, Physical Education and Recreation reported that 110 colleges and universities offered Dance majors. Today the number of dance departments is approximately 150. Programs and professional faculties have burgeoned too, with a variety of activities and emphases that could never have been envisioned in the early years.

High standards of scholarly research and interdisciplinary study have accompanied this unprecedented growth.

From the start, Dance in higher education looked excitedly towards an aesthetic-scientific integration and was, in fact, dependent upon it. In this regard, it is important to understand and recognize the enormous contribution of Margaret H'Doubler, without whom Dance might still be limited to professional schools and studios and never have blossomed into the educational position that it occupies today.

Statement of the Problem

The story of Margaret H'Doubler's erudite and far-reaching contribution to Dance in higher education is widely known and applauded. The incisive thoughts expressed in her published books and essays comprise an essential facet of many dancer's mental equipment. In many respects she was well before her time, specifically by introducing an intellectual, scientific approach to the teaching of dance movement and also by stressing the importance of, and urgent need for, individuality and creativity. Dance as an 'educational force' is a concept which still has not gained wholehearted support either on or off many campuses. Margaret believed in this concept so much that she continually espoused its validity and wrote Dance and Its Place in Education at the request of her students. Furthermore, as an

avid advocate of dance for everyone, she utilized the unique university setting of the early 1920's to establish and expand upon these and her related ideas. The purpose of this dissertation is to present the biography of Margaret H'Doubler, founder of the first collegiate Dance major in America, to integrate her story with the contribution she made to higher education, and to identify the influences which made her pioneerism possible and successful.

Writing a historical biography poses problems in defining research questions. Broadly speaking, the author seeks answers to such questions as: "What did Margaret H'Doubler do and when?" "Why did she do it?" "How did she go about achieving her goals?" and "What were the tangible effects, both immediate and far-reaching, of her endeavors?"

Some specific questions, for instance, are: "What were her roots?" "What motivated her to take such an exclusive interest in dance and dance theory?" "Were the times in any way responsible?" "What forces sustained her for the fifty year period of her project?" "How did she correlate and adapt her theories with her teaching?" "What became of her students and how did society react to their innovations?" And, finally, "What remains of her ideas and her energies?" Clearly, she has not left the world of dance untouched. Suffice it to say that Margaret H'Doubler personified all that in which she so firmly believed.

Methodology

The types of information used in describing the life and achievements of Margaret H'Doubler can be classified as autobiographical, biographical, and historical. After extensive research and collection of information encompassing these areas, the data were analyzed and is presented to the reader in chronological, narrative form. In general, the information consists of personal anecdotes, comments, and observations which are integrated with historical background material data to give a well-rounded picture.

The sources from which the information was secured can be divided into two categories: primary and secondary. The primary sources comprised by far the largest and most important area of inquiry for this study. They can be isolated and summarized as follows: taped interviews with close associates of Margaret H'Doubler at the University of Wisconsin, including Hermine Davidson (nee Sauthoff), Mary Fee, Ruth Glassow, Jane Eastham, Ellen Moore, Louise Kloepper, and Eleanor Riley (nee Grant); conversations with Miss H'Doubler, none of which were recorded (at her request), but which were to prove invaluable when integrating personal and historical materials became necessary; Miss H'Doubler's own memoranda and correspondence, plus her books, articles, reports and lectures; official and legal documents, such as

her transcripts; and miscellaneous items such as photographs, programs, and mimeographed manuscripts.

The secondary sources include books, journals, monographs, newspaper articles, reviews, documents, and other sources of direct testimony. The Historical Files of the Department of Physical Education for Women and the archives of the library at the University of Wisconsin house a significant portion of these materials.

It is important to stress the inestimable value of the interviews. Persons interviewed included, as mentioned previously, former students, family and friends, and faculty. Notes from each interview were edited and transcribed with each significant detail indexed under the appropriate time period or area of inquiry. Details were checked and cross-referenced where possible. Information that could not be confirmed was omitted, and conflicting versions of the same event were resolved in most cases through further research.

Finally, all information was placed within the frame of reference of the times and the state of higher education using traditional, well-known historical and philosophical sources, as cited in the text.

Review of The Literature

Numerous articles, some of which are extensive, have been written about Margaret H'Doubler. Moreover, in almost all dance history texts and dance encyclopedias, mention is

made of her pioneering efforts. She has also been recognized in the professional literature of higher education, where she has frequently been saluted for contributing to dance as an academic endeavor, to curriculum and instruction, to dance history and philosophy, and to dance as an art form. These materials have been divided into two areas: similar studies and related research. They are reviewed in that sequence.

Similar Studies

Biographical works depicting the life and achievements of dancers and patrons of the dance have been few and indifferent. Ballerinas, chiefly British and Russian, have occasionally had their lives retold, the most recent being that of Dame Margot Fonteyn. However, within modern dance, and, especially educational dance, biographical writing has been noticeably infrequent. Prior to the late 1800's, the only dance form which attracted the attention of writers was ballet. Modern dance arrived with the advent of Isadora Duncan at the turn of this century, and was accompanied by a modicum of written recognition. In its almost eighty years of development, several of its many proponents, artists, and theoreticians have since been singled out for biographic acknowledgment, namely, Isodora Duncan's My Life, 1927; Agnes de Mille's And Promenade Home, 1959; Irma Duncan's Follow Me: An Autobiography of Irma Duncan, 1965; Doris Humphrey's

New Dance: An Unfinished Autobiography, 1966; Selma Jean Cohen's Doris Humphrey: An Arts First, 1972; Walter Worrell's Hanya Holm, 1969; and Don McDonagh's Martha Graham, 1973. Similar studies, as can be seen, have rarely dealt with dance in education, while dance educators as subjects have, to date, been singularily neglected.

Related Research

Research directly associated with Margaret's life and influence have been variously conducted by her colleagues, former students, and critics. The most complete and well-researched report was Mary Lou Remley's article in the Wisconsin Magazine of History entitled "The Wisconsin Idea of Dance, 1917-1926" (1975). Dance Magazine has published three articles on Miss H'Doubler, while additional research has appeared in the Milwaukee Journal, the Wisconsin Journal, Impulse, the Daily Cardinal, and the University of Wisconsin Alumnae Bulletin. Ellen A. Moore recently published her recollections of Miss H'Doubler's teaching in the Dance Research Journal (1975-1976). Finally, a number of unpublished theses have untaken criticism and histories; noteworthy is Ruth June Rose's The Wisconsin Idea of Dance (1950).

Summary

A study of this nature and magnitude is a major undertaking considering the wealth of personal and professional material that is available. It should be acknowledged that Miss H'Doubler herself was a prime resource. She willingly and enthusiastically pledged her support and cooperation and also understood the challenge that was presented. A review of the related research has shown that a project of this kind and calibre is unique. But then, Margaret H'Doubler is unique.

Hopefully, this study will provide a valuable addition to the literature about dance in academe and constitute a noteworthy outgrowth of the present body of knowledge in the area of higher education in this country. The study, by necessity, falls somewhat short of a full and complete biography since it encompasses her life story only until her retirement from the faculty of the University of Wisconsin in 1954. The author plans to embark on further research to expand this work to include greater detail and proportions. Meanwhile, the reader is urged to fill in imaginatively those parts which are lacking or incomplete. In the larger work they will be, ideally, just as imaginatively corroborated.

In summary, To Want to Dance: A Biography of Margaret H'Doubler provides the first comprehensive

biographical study of this prominent lady, in which her life is correlated not only with her vocation, dance, but with the concurrent condition of higher education, and with the fascinating social milieu of the first half of the twentieth century.

The title was inspired by Miss H'Doubler herself: "To want to dance is the desire to experience aesthetic values in movement" (H'Doubler 1971, p. 6).

CHAPTER 2

FROM GIRL TO TEACHER: 1889-1916

On a warm spring evening in 1889, the same year in which the states of North Dakota, South Dakota, Montana, and Washington were admitted into the Union, Margaret Newell Hougen Doubler was born to Charles and Sarah H'Doubler in the small town of Beloit, Kansas. She was the second daughter and the third and last child of this prominent Swiss immigrant family. She arrived during a fascinating period of America's history; when she was barely a year old the United States Army sought to curb the religious rites of the Teton Sioux, which resulted in the atrocious Indian massacre known to us today as the Battle of Wounded Knee. Also during that year of 1890 several far-reaching political actions took place: the Sherman Anti-Trust Act and the McKinley Tariff Act were both passed, while the Congressional elections saw to it that the Republicans lost control of the House. Clearly, it was a time of curbs and controls on the political and social fronts. Yet, although these activities were not to noticeably affect the home and career of Margaret H'Doubler, they proved to be the umbrella under which one of the creatively productive periods of American history took place.

The 1880's in America was a time of fevered application of mechanical and electrical principles to everyday activities. During the twenty years after Thomas A. Edison invented electric lighting in 1879, an incredible number and variety of electrical appliances were proven and manufactured. Some of these included the electric fan (1880), the iron (1882), the phonograph (1886), the electric welding machine (1886), and the sewing machine (1889). Other interesting inventions were the fountain pen (1884), the safety razor with throw-away blades (1895), the motor driven vacuum cleaner (1889), and, most important of all because of its influence on the early life of Margaret, the camera (1888).

Likewise, a sense of creativity and industry pervaded the home of the H'Doublers, and it is not surprising that the history of the family is laced with inventors and the like, bearing common denominators of ingenuity and pioneerism.

The H'Doublers, despite the common belief that most of the Swiss immigrants arrived in this country in the early 1800's, have inhabited America (chiefly Illinois and Pennsylvania) since about 1700. Joseph Hougendoubler, who settled in Lancaster County, Pennsylvania, was the progenitor of the "extensive and sturdy" H'Doublers of Warren, Illinois (Whitman 1932, p. 491). Joseph, it should be noted, had the distinction of serving as a member of George

Washington's bodyguard during the Revolutionary War. Little else is known about him except that he fathered three sons: John, who settled in Freeport, Illinois, Simon, who entered the ministry, and Andrew, who enlisted to fight in the 1812-1814 war and who later moved to Warren. Andrew H'Doubler, born in 1796, was Margaret's great grandfather.

Andrew H'Doubler was rewarded for his allegiance to the government and for his part in the War with a parcel of land consisting of 160 acres in Wisconsin. He moved on to this land with his wife Sarah and their ten children in the 1840's. His marriage to Sarah Swartz when he was twenty-six was likely to have been a highly social occasion. Sarah was a descendant of Colonel William Ball, the grandfather of Mary Ball who was the mother of George Washington. She could also claim descent from Lord William Ball of England who died in 1480. Her husband Andrew died on February 17, 1872 and Sarah followed him two and a half months later. The oldest of their children was Peter (1823-1902) who remained in Warren and had seven children by his first wife Rebecca Follmer, three of whom died in infancy. The youngest child of Peter and Rebecca H'Doubler was Charles, Margaret's father, who was born in Warren in 1859.

Charles, like his older brother Lewis, has been referred to as "a man of many and pronounced talents" (Whitman 1932, p. 492), not the least of which was photography. Both

men were accomplished and avid photographers and were constantly in demand by Warren's more affluent families to preserve history or, at least, the outward manifestations of it. It must be recalled that in the 1870's the camera mechanism was in its infancy, but it was, nevertheless, capturing the imagination of many young men and women. The photographs that Charles composed and took, most of which are still as clear and as fresh as the day his finger pressed the shutter lever, convincingly demonstrate that photography and mounting were contrived yet sensitive replications of the ideal. Today they seem almost impressionistic. The medium of form takes dominance over the message or content and it is obvious that photographs were intended as decoration or as 'art' rather than as a depiction of reality. In those days reality was not particularly attractive, especially in the coarse prairie towns of Illinois, Kansas, and the mid-West, where Margaret grew up. Taking pictures, however, was not Charles' only love. His strong sense of adventure demanded that he attempt other challenges and for many years he devoted himself to invention. As a result of many successful patents, he became widely soughtafter by factories and by individual manufacturers. Over the years he gained a reputation of having superior expertise in electrical machinery, or "electrically propelled mechanisms" (Whitman 1932, p. 492), which, at that time, comprised a very young science.

Margaret's recollection of her father was that he was a man of many abilities who encouraged his family to venture into the multitude of exciting possibilities of the new century. Of his three children Margaret heeded him most.

Margaret's mother, Sarah Todd, was, first and foremost, a homemaker. She married Charles at Beloit, Kansas and then returned with him to Warren after their children were born. Sarah was a fastidious woman who took great pride in maintaining an orderly home and in bringing a certain amount of social class and custom to the town of Warren. She dressed her two daughters in beautifully detailed, hand-finished gowns complete with layers of lace and an abundance of neat pin-tucks. Fur collars, satin bows, and graceful feathers also adorned her girls' outfits. The appropriate dress was just as important, perhaps more so, as the occasion. Charles took great delight in photographing Margaret and her sister Pearl in all their finery. Sarah kept a comfortable yet fairly lavish home for her talented, ever-busy family, while at the same time keeping a thrifty eye on the pennies. Undoubtedly, Margaret inherited her mother's exquisite taste in clothes and decor, both of which were later exemplified in certain aspects of her "Orchesis" programs and at all times in her own dress and manners. Even today, she takes enormous pride in, and care of, her appearance and performs hostess duties with well-bred grace

and elegance for which her mother can take much of the credit.

Thus, Margaret was born into a family of diverse interests. She was the youngest of three children and the product of a long line of creators and adventurers on her father's side and of a socially sound background on her mother's side. Both parents were perfectionists to some degree but, fortunately, did not impose too strictly their separate standards upon their children. As a result, all three were free to choose their own lifestyles. Each entered the professions via the university system and subsequently embarked on successful careers. Frank, the eldest and only son, specialized in surgery, Pearl trained as a language instructor, and Margaret pioneered and firmly established the first dance major on a college campus after completing a Bachelor's Degree in the sciences. It should be noted that the fact that both women entered college as a matter of course in the early 1900's was a feat of mixed significance. Despite contemporary allegations and sympathies to the contrary, eighty per cent of the nation's universities and professional schools admitted female students by the turn of the century. Despite prevailing arguments that co-education would lower standards, promote immorality, discredit prestige, and destroy the health of young women doing advanced studies, more and more colleges

found co-education practically appealing. By 1900 fourteen of the largest private universities and thirty state universities welcomed female students (Brubacher and Rudy 1968, p. 68). Clearly, it was an option that Sarah and Charles felt could do no harm and might even provide their daughters with productive employment until such time as they married.

But, to return to Margaret's childhood, and to the influences which were to enable her to unhesitatingly make the decision to enter college.

As a small child Margaret was curious, fearless, and bent on making as many friends as possible. She would leave home for hours on end to visit neighbors and even venture as far as the local drugstore where she would winsomely coerce the storekeeper into giving her a few candies. At an early age she began to notice and envy her brother's freedom and his boyish activities, particularly horseback riding and fishing. So, it was not unusual to see her imitate his lifestyle and accompany him on his many adventures.

Growing up in Warren had its advantages. Sarah and Charles H'Doubler were comfortably off and were thus able to provide their three children with many of life's niceties, including ponies, carriages, and vacations. They were always extremely well-dressed, when the occasion called for it, despite the penchant of Margaret, and Frank especially, to wander freely around the neighborhood dressed accordingly.

In 1902 Margaret entered the only high school in Warren, at the age of twelve, after spending her grade school years in the same building. She had just completed her freshman year when the whole family moved to Madison, Wisconsin. There was a very good reason for this change of location. Frank had been accepted for admission to the University of Wisconsin to prepare for a degree in medicine and, in order to keep the family together, Sarah and Charles moved one and all to Madison. All three children lived at home while attending school and it wasn't until Margaret had been teaching for a number of years that she moved away from her family and into an apartment with two other young women.

Margaret graduated from Madison High School in the spring of 1906. While at high school she studied assiduously but always managed to find time to participate in those few physical activities available to girls. Opportunities were limited but, nevertheless, Margaret enthusiastically took part in such sports as basketball and field hockey and in eurythmics, a method of rhythmic analysis devised by Emil-Jaques Dalcroze to foster a sense of musical rhythm. Her interest in physical activity and her continuing close alliance with her brother's medical career prompted her to seek a vocation in the biological sciences. She was able to

accomplish this at the University of Wisconsin which was, at the time, the sixth largest university in the nation.

Margaret entered the University of Wisconsin at Madison in the fall of 1906. Her schedule was designed around her desire to become a doctor or a biologist. Subsequently, it encompassed the sciences along with some philosophy, English, music, and art history courses. In fact, she carried a biology major and a philosophy minor. At the University of Wisconsin as an entering freshman she signed up for her first physical education class. In her own words "I had my first crack at physical education and I just loved it. We had wands and dumb-bells and music . . . and I was very excited about it" (Brennan October 8, 1972). Thus, for four years, Margaret actively pursued a three-pronged program of studies: biology, philosophy, and physical education, the compatibility and interrelatedness of which was to provide the backdrop for her later achievements.

While Margaret was in her junior year a momentous article appeared in the American Magazine which set in motion the legendary "Wisconsin Idea." Lincoln Steffens was the author of "Sending a State to College" in which he alleged that the University of Wisconsin at Madison offered "to teach anybody-anything-anywhere." With some exaggeration he described the campus as being enveloped with enthusiasm for the concept of utilitarianism (Steffens 1909, p. 350).

Hence, another dimension was added to the mission of the higher education institution of America. This dimension can be defined as the ideal of service to all the needs of the democratic community. In essence, it was the obligation of the state university to provide a public service function. This "idea" was new neither to Wisconsin nor to the twentieth century. The concept of service to the community can be traced back to the Jacksonian period when public education began to be thought of in terms of improvement and enrichment, rather than in terms of "the preservation of republican social values" (Brubacher and Rudy 1968, p. 165). This idea did, however, reach its highest development in early twentieth century Wisconsin.

The reason for this was the attitude of the Wisconsin people. The people, according to historian Richard T. Ely "never allowed their university to lose itself in academic unrealities. They knew they wanted something different and new, something responsive to their need, something which they called practical." In Ely's opinion, the university administration and faculty simply reflected this popular demand (Brubacher and Rudy 1968, p. 165).

The people of the state came to regard the university as a good investment. In 1904 the governor of Wisconsin, Robert M. La Follette, appointed Charles R. Van Hise as president of the University of Wisconsin. In his

inaugural speech Van Hise made it quite clar that he was dedicated to serving the objectives of the "Wisconsin Idea" and defined his goal as seeing that the University function as an institution for all the people of the state. Further, he emphasised the vital role of creative endeavor saying that liberal arts, applied sciences, and creative research would work together to strengthen integration and association. He concluded: "for my part, I look forward with absolute confidence to the liberal support by the state of a school whose chief function is to add to the sum of human achievement" (Brubacher and Rudy 1968, p. 167). During the fourteen years of his administration the University made substantial progress in attaining the "Wisconsin Idea," not the least aspect of which was the close relationship which subsequently developed between the University and the state government. The "Wisconsin Idea," which in essence amounted to "the extensive use of the state university for political reform, economic, and social improvement, and human welfare" attracted widespread attention throughout the United States and Europe (McCarthy 1912, p. 24). Its notable success stimulated other state universities to follow similar objectives and policies.[1]

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1. For examples of other institutions where comprehensive service programs were being implemented just before World War 1, see James, "Function of the State University," 1905, pp. 625-628, and Bruce, History of the University of Virginia, 1922, pp. 60-61.

As visible evidence of the intent to serve all the people of the state, the University was strongly co-educational and, like their male counterparts, the women were required to take some form of physical exercise. However, there was no physical education department at this time. Instead, the University provided "Physical Training for Women" which took place in Chadbourne Hall, a facility containing a gymnasium two stories high with dressing rooms and lockers. Freshmen and sophomores could select from gymnastics, eurythmics, exercise and a variety of outdoor sports (Catalogue of the University of Wisconsin 1906-1907, p. 386).

The Women's Athletic Association was in charge of promoting the outdoor sports: tennis, field hockey, basketball, cross-country, walking, and bowling. Margaret particularly excelled in basketball, a sport she later coached. The health and welfare of women students was a matter of concern on college campuses in the early twentieth century. This concern was illustrated by the stated objectives of their physical training: "the acquiring and maintaining of good health and the producing of a good physical foundation for mental activity" (Catalogue of the University of Wisconsin 1906-1907, p. 386). Other objectives listed included the acquisition of poise, control, and grace. Further, Margaret no doubt took advantage of the variety of

equipment used to 'train' the women students, such as chest weights, dumb-bells and barbells, and participated in a form of 'weight-training' which today, nearly eighty years later, is gaining widespread popularity among women.

Margaret and her classmates entered their weekly physical training classes dressed in dark blue serge gymnastic suits which consisted of a loose "shirt waist" (a long large blouson) complete with a sailor collar trimmed with narrow white braid, and bloomers. When she went outside to play basketball she was required to wear an outing skirt "at least six inches from the ground," which surely restricted many movements, such as jumping and leaping (Catalogue of the University of Wisconsin 1906-1907, p. 387).

During this period the campus at Madison was certainly not bereft of dancing. There were at least two pockets of this activity. One was involved with the preparation for and the performance of the annual May Fête, which had begun in 1908 and was renamed the Spring Festival in 1909. In 1909, for instance, the program included a grand march (a procession of all the women at the University), a grand Maypole with one hundred and ten girls dancing "as they wind and unwind the pretty streamers," a "waltzing weaving dance" with thirty-five girls in white gowns and floral wreaths executing "fancy" steps, and, finally, three "artistic dances" consisting of a waltz, a

folk dance medley, and a floral dance. The close of the Fete was marked by a pageant in which three or four hundred girls danced in small and large groups in accordance with a theme (Daily Cardinal, May 22, 1909). It is likely that Margaret performed in any one of these items while her family watched the pastoral spectacle.

The other area of dance was taking place in the gymnasium. Dr. Dennsiton was experimenting with 'Chalif' dancing. Louis Chalif prepared music and dance accompaniment materials in his New York studio, which he, in turn, sold to dancing instructors in schools and colleges across the country. The instructors would then decipher his step descriptions and pass on their interpretations to the students (Davidson May 1, 1977). The University ordered dozens of these scripts and in her senior year Margaret participated in the process of memorizing some of them. Nevertheless, she felt that, despite the lack of originality and flexibility, and despite the arbitrariness (the movements were a blend of the follies and the ballet) she found some value in the emphasis on rhythm and subsequently found herself enjoying simply keeping time with the music (which, by the way, was provided by a pianist).

In the spring of 1910 Margaret joined the group of seniors in black caps and gowns leading the Festival grand march and received her baccalaureate diploma. Prior to the

graduation ceremony she had been making arrangements to stay on at the University in a graduate capacity. She actually had her heart set on teaching or working in the Department of Physical Education for Women, the name having been changed that year. Finally, Miss Mayhew, the Director, agreed to employ her as an Assistant Instructor at $500.00 per year beginning that fall. In addition, she could teach swimming for an extra $15.00 in the summer.

With the fall of 1910 the Department began its first full year's work in the new gymnasium in Lathrop Hall. The women's physical education program moved out of Claybourne Hall and into the new facility. The gymnasium occupied the second and third floors while Home Economics occupied the first. It had, and still has, a floor space of 118 by 60 feet, above which circles a running track and a visitors gallery. Originally, there was also a stage and a concert room, the latter of which was sometimes used as a miniature gymnasium when class numbers were small. This space has since been redesigned for a gymnasium and finally for multiple studio space. In 1910 it was certainly well-endowed. The equipment and auxilliary facilities appeared ample, even by today's standards, as shown by the following extract from the Catalogue of the University of Wisconsin 1910-1911, p. 475.

> The Women's Gymnasium is fitted with modern and approved pieces of apparatus, such as ladders,

> horizontal and parallel bars, horses, bucks, giant strides, chest weights, rowing machines, poles, travelling rings, ropes, booms, stallbars; also a complete outfit of light apparatus, including dumb bells, clubs, wands, foils, bar bells, etc. Two floors of one wing contain dressing rooms, showers and lockers. On each floor there will be 60 dressing rooms, 30 showers, and 500 lockers. Only one floor is fitted up at present. The swimming pool, 60 by 26 feet, is located at one end of the basement, and is well lighted and ventilated. Adjacent rooms contain dressing rooms, showers and lockers and apparatus for drying the hair. Four bowling alleys are installed in the basement.

The new gymnasium was described as the means with which to fulfill the overall aim of the Department. That is, "to produce, through the most practical methods of physical training . . . the most healthy and efficient women" (Mayhew 1911-1912, p. 1). Through the improved facility the Department could reach more women, divide classes according to the "health and strength" of the women, and add swimming to the curriculum because it was regarded as "the most ideal sport and best all-round exercise" (Mayhew 1911-1912, p. 1).

Margaret embarked upon her teaching career with enthusiasm and diligence. Her natural attributes of vigor, leadership and organization saw it it that she rapidly became both popular and respected. During her second year of teaching, 1912, an auspicious new faculty appointment was announced. After considerable searching a replacement for Abby Mayhew had been found in the person of Miss Blanche Trilling. Miss Trilling was a graduate of the Boston Normal

School of Gymnastics (later the Department of Hygiene and Physical Education of Wellesley College) which, at the time, was under the directorship of Amy M. Homans. The Boston Normal School of Gymnastics was one of only five early physical education teacher training institutions. Miss Trilling's arrival at the University of Wisconsin brought a sense of new vitality and a promise of fresh ideas and directions.

> She came to the profession with a background of social graces and education in music, and the professional discipline and spirit inspired by Miss Homans. To that she added intelligent courage, devotion, tactful manipulation of social problems, energy, and administrative ability. She has carried through a rare piece of work and made the Wisconsin organization a power (Hetherington 1937, p. 21).

Margaret felt challenged as she matured as an instructor under the guidance and influence of Blanche Trilling. She continued to teach basketball and swimming with such enthusiasm that class numbers swelled and she herself declared "I had almost every girl in the University playing basketball" (Brennan October 8, 1972). She organized intramurals and tournaments which became popular on and off campus. On many occasions crowds of townspeople came to watch. Meanwhile, she taught throughout the summer sessions of 1910 and 1912 and again in 1915, earning $15.00, $35.00, and $100.00 respectively.

Because of Margaret's insatiable curiosity and quest for learning, she spent the intervening summers of 1911,

1913 and 1914 attending workshops related to physical education and coaching. One of these was the Sargent School of Physical Education in Boston where, as it happened, her brother Frank was employed as a medical intern. She entered this particular course of instruction bursting with enthusiasm and desirous of disseminating the theory behind her own sports movement discoveries. It turned out to be a truly disappointing experience for her. Long afterwards she recalls being disillusioned as she stated "It was just a dreadful course. There weren't any values -- you learned a bone name in anatomy" (Brennan October 8, 1972). But what she really decried was the absence of any teaching about the working relationship between the skeletal structure and movement -- the essence or crux of her academic searching. Her reaction to this experience is one of the earliest clues to the dawning of her movement education philosophy.

On May, 1916, two years after the Sargent School disappointment, Margaret resigned from the University of Wisconsin. Through her avid interest in sports and her close attention to movement details she had become more and more concerned with the 'why' of movement until it seemed that her myriad of questions about relationships and origins were never going to be answered. Her salary at the time of her resignation had grown to $1,200.00 per year, supplemented by occasional summer service fees.

Margaret was twenty-seven years old, strikingly attractive, and determined to keep growing and learning. Outwardly, 'the girl' had departed, but, as anyone could see, there was that indomitable youthful spirit glowing beneath the surface and a youthful faith in the wonder and potential of the human race, a faith which never left her. Many years later she was to make this statement: "To be born is to be endowed with a quickening life force, the human spirit, that animates us throughout our individual lives. Life is our heritage and its direction is to live" (H'Doubler, 1971, p. 1).

Margaret had developed a great following while at Madison and, more importantly, a great deal of respect. In this age of meritocratic advancement she may have felt that, in order to cement her career within the higher education system, she should pursue a graduate course of study while, at the same time, find the source of her inquisitiveness. Too, she may have believed that, in order to guide and motivate her students more effectively, she needed a more profound background, especially in the areas of philosophy and aesthetics. Whatever her reasons for temporarily abandoning the Women's Physical Education Department of the University of Wisconsin in 1916 it can be assured that she did so rationally and responsibly.

It is amazing how little affected by World War I were the inhabitants of Lathrop Hall. Although America officially entered the War in 1917, many American men and nurses had been actively involved in the fighting since its outbreak in 1914. And, it wasn't until 1918 that the Women's Physical Education Department was directly occupied with war-related activities. At a time when the American troops were returning the Department offered instruction in massage and rehabilitation exercises. This belated involvement was quite understandable in an enclave consisting entirely of women, of whom nothing much else was expected nor deemed appropriate. Some faculties were, however, zealous in their war efforts. Miss Trilling, for instance, requested and was granted a year's leave of absence to take up post-War work in 1918. She then felt it necessary to extend this leave for an additional year.

Throughout the early War years and, despite the seeming lack of commitment or interest in the War theater, there were undoubtedly many distressing occurrences which touched everyone in the Department. A classic example would be when families of current students were notified that loved ones were killed or missing in action. Margaret's personality was such that students would turn to her unhesitatingly for comfort and solace in stressful moments. She was then, as now, a wonderfully attentive listener.

Staff in the Department had been reduced drastically due to budget cuts and curriculum changes even though enrollment remained high. Fortunately, student assistants were available in fairly large numbers. For example, seven girls had assisted with the beginning tennis classes in the fall of 1915.

During those years of the War Margaret changed her appearance somewhat from the less responsible days of her undergraduate existence. Her long brown hair was severely parted down the middle and pulled back from her face into a large knot at the back of her neck. This illusion of seriousness was offset by her soft and embroidered blouses which frequently served to enhance her long slender throat. She was, without doubt, an attractive woman and much admired by her students and colleagues alike.

Thus it was that after teaching sports and game skills at the University of Wisconsin's summer session in mid-1916 Margaret, equipped only with her attractiveness, warm personality, and the H'Doubler sense of adventure, left Madison for the big city of New York. Months previously she had applied to the Columbia University for admission to its graduate school and had been accepted. Hence, after teaching successfully for six years in the Women's Physical Training program, Margaret decided to take a year off and further her education.

In the meantime there had been some interesting developments within the program itself of which Margaret had not been fully aware. Blanche Trilling had become increasingly impatient with the content and purpose of the women's physical activities that were offered at the University. After replacing Miss Mayhew she had at first taught "Dancing" in the new Lathrop Hall and quickly found herself at a loss for new material and different dance forms. She was at the same time cognizant of the fact that dance movement was an activity that every girl, no matter how unathletic, could master, even though some of the steps were complicated and many of the body positions unnatural. Nonetheless, she was also disturbed by the fact that the dancing program was so limited and so irrelevant. Miss Trilling had introduced "Esthetic Dance" to the women students at Madison and this, too, failed to produce the results she desired. It should be added that Blanche Trilling had many other curricular and administrative interests and that dance was only one of her several areas of concern. In the four years that she had led the Women's Physical Training program Miss Trilling had brought a number of professional dance intructors into the program and had expanded the corrective and gymnastics courses to include activities that would appeal to and rehabilitate her students. Her War experience was brought to bear on the overall purpose and future development of women's physical education.

Shirley Genther and Mary Alice Brennan both managed to glean some details of the Columbia experience by later interviewing Margaret. It seems that before she left she was asked by Blanche Trilling to look into the dance situation in New York "While you're doing that graduate work in the East, look around and find some dance that's intellectually respectable; something we can use in a university curriculum" Miss Trilling said. Margaret's response was "And give up my basketball" (Genther 1952, p. 1)?!

In summary, therefore, it is possible to briefly follow Margaret's growth from a small girl to an accomplished beginning teacher. Born in 1889 into an adventurous, inventive family of Swiss descent, Margaret had grown up chiefly in Warren, Illinois and had entered the University of Wisconsin to study the biological sciences in the fall of 1906. While she was there she developed a loyal association with the Department of Physical Education for Women which led to a teaching position immediately following her graduation in 1910. Six years later, due to a growing concern for her own academic enhancement, she made the decision to undertake graduate study in New York, at Columbia University.

Since those early years of the 1890's Margaret's independence had flourished. Family support still meant a great deal to her. She continued to follow her brother

Frank's career in medicine with pride and a little envy. Her sister Pearl was teaching elementary school in Madison and her parents remained in the same house which they had bought when they first moved from Warren, Illinois. It would seem, then, that she had reached a point in time when a change of pace was instinctively, as well as pragmatically, desirable. Hence, it is no wonder that her enterprising, venturous spirit took her to the wondrous city of New York.

CHAPTER 3

NEW YORK: 1916-1917

Thus, in 1916, Margaret embarked on her sojourn to New York, chiefly interested in furthering her knowledge and understanding of philosophy. She was relatively unenthusiastic about searching for new dance forms as she believed (rightly) that graduate study at Columbia would be a full-time commitment which would not allow her much spare time. And, in fact, during her stay in Columbia she spent an great deal of time reading and reviewing books and articles on philosophy, aesthetics, art, music and theater "I would run down to the 42nd Street library after I was through teaching or studying and read, get books, and come back as late as ten o'clock at night in New York" she told Mary Alice ("Buff") Brennan in an interview (Brennan October 8, 1972). In order to rid herself of Miss Trilling's assignment, Margaret spent a week or so before the fall classes commenced visiting various dance studios, most of which were of a classical ballet nature. She was instantly discouraged and had good reason to write back to Miss Trilling stating that "I am just not getting anywhere and I am so sorry and so disappointed and I am sure you will be disappointed" (Brennan October 8, 1972). Subsequently, when her courses

and classes began a few weeks later, Margaret threw herself into graduate life and did not make any further concerted effort to study dance until just before she was to return to Madison for the summer of 1917.

Those two semesters at Columbia University proved to be the intellectual interlude that triggered Margaret's giant step into the world of dance. This stimulating experience, complemented by her youthful enthusiasm, intrepidy and high self-concept, rather than her hasty observations of dancing methods in New York, was chiefly responsible for the new direction that dance was to take in academe. Clearly, Margaret was essentially an intellectual with a curious and creative mind. She enjoyed being both successful and popular. She liked to lead, rather than to follow, and was forever seeking underlying meanings and premises to all manner of activities -- mental, physical, artistic, and scientific. So it is no wonder that out of her concentrated intellectual pursuits, while amidst some of the outstanding minds of the day, she developed at Columbia a ripeness and a readiness for a new avenue of thought. And, more than that, she was readied to develop a new way of thinking, of approaching physical and mental integration and of discarding old beliefs about creativity and individuality.

Interestingly, she was not entirely alone in this quest for new ways of regarding and relating to the human

masterpiece. Among her colleagues and lecturers were great minds such as John Dewey and William Kilpatrick. As a result of her interest and persistence, she was invited in her second semester to be the graduate member of the Columbia University Education Philosophical Club (Brennan October 8, 1972). As a student representative in this prestigious club, Margaret was able to participate in discussions of educational philosophy and to hear many eminent guest philosophers speak, and defend, their points of view. In her own words, she remembers being "terribly excited about what the human mind, the human being, really is. The values and all . . . it got me very stimulated" (Brennan October 8, 1972).

While Margaret was preoccupied with her course work and her extracurricular reading at Columbia, the violent, devastating War was going on in Europe, involving thousands of her fellow Americans. In New York, in 1917, new and returning soldiers began filtering into the streets, parks and terminals. Yet it may very well be that she hardly noticed. She did, however, notice a very different social condition fermenting in that giant city. A revolt of the arts appeared to be taking place as nineteenth century values were challenged and changed. For Margaret it was a fascinating time to be in New York "because the theater was

changing its way, and music was being changed; everything seemed to be in such a turnover" (Brennan October 8, 1972).

It is clear that Margaret was really searching for a kind of artistic activity which was based on sound scientific principles "Some theory, some science back of it, some reason for it" (Brennan October 8, 1972). She was vehemently opposed to unthinking imitation and repetition, the two things that she had observed at the ballet studios. Further, at studios which were attempting to move away from ballet, the instruction followed the same pattern -- imitation and repetition. Also, in line with the Wisconsin Idea, she wanted to find a kind of dance movement instruction which all people could use and enjoy.

After completing her two semesters of graduate study and teaching at Columbia Margaret realized that she only had a matter of a few short weeks to apply herself to Miss Trilling's directive. Again she searched through the directories for dance studios and classes. Chiefly, though, she obtained the information through students who had taken the classes "And whenever I would hear of somebody who was teaching, I would go and try to get in the class and see" (Brennan October 8, 1972). Two of these teachers stand out as, in some way, they appealed to whatever it was that Margaret was looking for. This nebulous quest found a modicum of appeasement when confronted first by Emile

Jaques-Dalcroze and later by Alys Bentley. Neither of these instructors completely satisfied Margaret but each provided her with a tentative direction.

Emile Jaques-Dalcroze was at that time offering classes in eurhythmics to his music students, a method with which Margaret had been cursorily familiar while she was in college. She was fascinated at first with Dalcroze's approach but soon became disenchanted because it seemed to her that dance was secondary, even subservient, to the music "it, pretty soon, was a dead end for me because it was really movement for music . . . that was his main purpose." And, of her fellow students, she noted "They were true to what they were doing, but it didn't mean dance to me" (Brennan October 8, 1972).

The second significant meeting was with a music teacher by the name of Alys Bentley. Miss Trilling had suggested in a letter to Margaret that she see a teacher who was conducting her classes in Carnegie Hall. This teacher was Alys Bentley and Margaret happily complied.

> I went to see her and she was very, very interested in my problem. She said she didn't take students if she didn't want to. Oh, I must say at this point, her main interest and her biggest work was with children and she was simply marvellous with them. She did not teach them songs or melodies, she had them create their own. She was a highly creative person, the first one that I had contacted. Well, she said "Yes, I will take you and I will put you in a class." A group of about seven girls had been with her for years and they were beautiful (in) movement -- but they didn't know anything about

> movement, (that) was the interesting thing. But this is what I owe to Miss Bentley. She said "You just do what she is doing." (Brennan October 8, 1972).

Miss Bentley had her students lie on the floor, quite unlike any method other teachers were espousing, and probably quite 'unladylike' too! Nevertheless, it was a refreshing experience and one which evoked in Margaret an exciting revelation "Then it dawned on me," she exclaimed "Of course. Get on the floor where the pull of gravity is relieved and see how the body will react. Study the body's structure and its response. Maybe something could then be done" (Dewey 1964, p. 2). Something was done, but not until after Margaret returned to Madison for the summer session of 1917.

At the same time, Alys Bentley had evoked another quite different reaction. She was an attractive woman with a head of beautiful, thick, curly hair. But her hair was short and drew immediate envy from Margaret. She decided there and then to have her own hair cut, defiantly ignoring society's abhorrence of short hair on the women of the day. Impulsively, she went to a barber and had her long, though fairly thin, hair trimmed to her shoulders. Somewhat horrified at what she had done, Margaret bought a switch and each morning before she went out she would laboriously attach it to the back of her head with a large number of hairpins. She was thence in an interesting dilemma. While becoming

more and more enthusiastic about her discovery at Miss Bentley's classes she was, at the same time, dreading the return to Madison with her 'outrageous' bobbed hair, "I was looking forward to it except for this one thing" (Brennan October 8, 1972).

Thus, Margaret's ten month stay in New York drew to a close. She had seen and done a lot, and was on the verge of implementing the results of her searching, her education, and her beliefs. She herself summarized the traditional dance scene in New York which prevailed in those war years as "Nothing but endless imitation and endless petty rivalries. It's anti-educational in all the ways we're talking about at Columbia." Ballet instruction particularly drew her wrath, heightened by the fact that she had such a depth of background in biology. She stated that "It's mostly anti-human structure and human function from a biologist's point of view" (Genther 1952, p. 1). In her last letter to Blanche Trilling she sounded positive, though still bewildered. Miss Trilling had already included dance classes to be taught by Margaret in the prospectus for the 1917 summer school and it is clear that both women invested in each other a unique trust and a mutual confidence. Miss Trilling knew that Margaret would find something and never for one moment allowed her to think that she wasn't capable of fulfilling that challenge. And Margaret did not return from New York empty-handed.

Thus, after a year of study at Columbia amidst the ceaseless activity for which New York is renowned, Margaret was able to combine her studies with her search for a method of dance instruction that was compatible with her beliefs and her own past movement experience. Although not completely satisfied, she did gain a considerable amount of clarification and caught a glimpse of a viable solution to her dilemma.

CHAPTER 4

EXPERIMENTATION: 1917-1919

On her arrival back at the Madison campus, the first thing Margaret felt she should do was to tell Miss Trilling about her hair. This was no easy task and Miss Trilling's response was as expected, "My Lord, Marge! Do you know what will happen? The students will all cut their hair and I won't be able to place them because they'll be considered manly!" (Brennan October 8, 1972). Miss Trilling then promptly sent Margaret to the Dean of Women, presumably for some disciplinary action. To Margaret's surprise and delight, however, the Dean's response was "How I envy you!" (Brennan October 8, 1972). Thereafter, Margaret was subject to a mixed reaction regarding her hair and for the most part continued to wear a hair piece or a hair net in order to give the illusion of locks piled up and wound on top of her head. And, despite Miss Trilling's prophecy, Margaret's students were not only readily placed, but were eventually in demand as teachers nationwide.

Naturally, many of Margaret's colleagues were curious concerning her findings in New York and during those first six short weeks of the 1917 University of Wisconsin summer school she demonstrated to students and faculty alike

that her stay in New York was not in vain. However, little is known about that first group of summer school students. It is true that Margaret tried out many new ideas on them and that she also based her approach on an exercise format and function. She undoubtedly experimented with movements on the floor and probably introduced music to emphasize beat and measure time. At the end of the summer she put on a program of dances which drew much attention and support. It pleased Miss Trilling so much that soon after she turned her attention elsewhere in the Department and allowed Margaret to develop her ideas more or less on her own. About those first students Margaret recalls that "They were so shy about what they were doing that they tended to hide behind the posts" (Dewey 1964, p. 3).

The posts to which Margaret was referring were the result of a major renovation to Lathrop Hall in the years following 1914. According to a report at the time, Lathrop Hall had undergone some internal expansion, deemed necessary because of the increasing number of activity classes.

> With the removal of the Home Economics Department to its new building, the entire fifth floor was placed at the disposal of this (Women's Physical Education) Department in September 1914. The partition was torn down between the two rooms of the east wing, and they were converted into a small gymnasium. This is used for dancing classes, games, and classes restricted to work without apparatus (Trilling 1914-1915, p. 54).

And, indeed, the posts remained and can still be seen today.

It was with the freshman class of 1917 that Margaret initially developed her new ideas about dance. There were only fifteen students that first semester and many had had some previous interpretive dance experience. One or two hid behind the posts but most of the girls eagerly participated from the start. Margaret had insisted that a special garment be worn, which was to be hand-made, together with a pair of Roman-type sandals. She too wore one of these garments. The costumes were rather voluminous but, nevertheless, were lightweight and allowed for much freedom of movement and were ideal for floor exercises. Margaret's dancers' legs were bare; yet all else was proprietous. Thus began the first dance movement classes in American academe.

There is no question that Margaret's enthusiasm was highly contagious and in no small way responsible for the success of her program. She was already a popular teacher at the University and she was able to present her new ideas without the usual resistance accorded unknown and untested teachers. "She believed in it so terrifically and was so enthusiastic about it" remembers Eleanor Riley, one of her first students. "We flitted up and down, we crawled on the floor . . . we were in very elegant physical condition" (Riley May 4, 1977). And yet there was method in this 1917 seeming madness.

It was obvious to her students that Margaret had returned from New York for the most part disappointed and had consequently decided to do it her own way. She was forced to resort to her childhood memories for movement ideas that were not related to sports and games. Thus, her first movement ideas came from nursery rhymes, fairy stories, and classical myths. Rarely did she mention any anatomical relationships during those first few years; clearly, she was much too absorbed in freeing her students from age-old inhibitions and movement taboos. A woman came and played the piano; "Classical music. We didn't do anything to ragtime or any of that new music" (Riley May 4, 1977). There were no standard steps and some of her more experienced students declared that Miss H'Doubler's dancing was much freer than the interpretive dancing. It is difficult to distinquish between Margaret's new dancing methods and 'interpretive dancing' which was also being taught in the Department.

Gertrude Johnson was concurrently teaching courses variously called "Interpretations" and "Interpretive Breathing." The difference possibly could be summed up by this statement by Eleanor Riley, "It was the first time that any of us had had any meaning to what we were doing" (Riley May 4, 1977). Gertrude Johnson, at this time, was Margaret's room-mate in an apartment they shared. Well-educated and with a vivid imagination, she is thought to be responsible

for many of Margaret's first ideas. Later she actually supervised some of these ideas when they developed into demonstration pieces. Although she was known to be very difficult to get along with, she and Margaret remained close friends until Gertrude's departure from the Department in the 1920's, when it was decided that her drama courses would no longer be required by the dancers.

Margaret appeared to harbor one idiosyncrasy at this time. She was adamantly opposed to any movement or movement idea that hinted at the ballet. The five ballet positions, in particular, irritated her and she also decried balletic poses and locomotions. She did, however, encourage lightness, grace, and fluidity. Eleanor Riley can remember Margaret's dancing classes as "fairy and airy" (Riley May 4, 1977). It should be noted here that Margaret herself did not dance, publicly or before her classes, not then or ever later.

When she first began teaching (swimming, tennis, baseball, and basketball) Margaret, and the other instructors, rigidly followed a pedagogical pattern known as the part-whole sequence. The students thoroughly learned the specific skills and all the rules pertaining to the sport before being permitted to experience a game situation. In other words, they were taught the basic knowledge and were expected to achieve certain levels of competence in these

areas prior to full-scale performance. Clearly, Margaret felt comfortable with this method and was to apply it, even in her theory classes, for the duration of her teaching career.

For her classes Margaret used numerous notes and notations, which were to prove indispensable once requests came pouring in for her to put these techniques in writing and "to write a little concerning the methods pursued." Thus, a Manual of Dancing: Suggestions and Bibliography for the Teacher of Dancing (Manual) was begun, in hasty note form, towards the end of Margaret's first year of teaching dance. It was finally published in 1921, in time to be used extensively by her first class, to graduate in their senior year. In the preface Margaret states, "After several years work in developing a type of dancing that shall be at once truly educational and creative, the need for some written formulation of the work, its aims, and procedures, has become a necessity" (H'Doubler 1921, p. 5). Her plea to her readers was to regard dancing as an educational activity, "instead of an outer acquisition of simulated grace" (H'Doubler 1921, p. 7).

The Manual graphically described the aims and format of Margaret's approach. It was written primarily for her students and was designed in such a way that they could contribute their own thoughts and experiences and insert

them on to the blank pages amply provided, to aid in their self-teaching process.

The key elements of the Manual were two-fold; firstly, certain exercises were fundamental to motor control, and motor control was fundamental to expressive movement. Some of the more familiar of these exercises were "folding and unfolding" (H'Doubler 1921, p. 26), "the crawl" (p. 27), the "prancing step" (p. 29) and "the rolls" (p. 30). Many times Margaret simply referred to all these exercises as "fundamentals." The second element was the realization and appreciation of music (also used as the title of Section III of the Manual). Music was also considered a fundamental knowledge by Margaret and, as with the exercises, she contended that music required conscious thought and an intellectual approach. "Appreciation," she declared, "implies intelligence. If this important element is lacking, the experience is that of <u>enjoyment</u> and not <u>appreciation</u>" (H'Doubler 1921, p. 57).

Although this quote was in reference to music, clearly Margaret applied it to her exercises too. The "Dance," then, was the synthesis of these skills motivated by some feeling state. Her students were thus prepared "to take the raw materials and create in dance form the message she wishes to impart" (H'Doubler 1921, p. 57). In other words, they were ready to make their statement <u>of</u> the world

to the world. "When it comes to select a theme or mood for dancing we have Life's experience and a world of music from which to choose" (H'Doubler 1921, p. 57). It must be remembered that to Margaret dancing was "self-expression through the medium of movement; a revealing of mental and emotional states, stimulated and regulated, or both, usually by music" (H'Doubler 1921, p. 7).

Two other talented women made valuable contributions to Margaret's first book. Bernice Oehler was responsible for the many beautiful drawings. She, "whose continued interest and skill made possible the drawings" (H'Doubler 1921, p. 5), sketched large life-like replications of the rolls and standing exercises. These were reduced by the printing company so that four or five of the sketches would fit on to a page, a feat quite remarkable in those days when xeroxing and electronic photo-reduction methods had not yet been invented. The other talented woman was Mary Trumpf, Margaret's pianist. Mrs. Trumpf not only played from sheet music or from memory all the classical tunes that Margaret used in class, but also composed and made notes of many special arrangements specifically for many of her unique sequences and themes.

The Manual concluded with an extensive bibliography which encompassed the fields of philosophy, music, drama, and dancers. The total amounted to one hundred and

twenty-two books and articles by such authors as Darwin, Shakespeare, Dewey, Russell, Tolstoi, Gulick, Ellis, Pavlova, and Mosso. Two fascinating titles were The Problem the Tango Has Inflicted on the Church (author and date not disclosed), and "Is Modern Dancing Indecent" by O. Inglis, in the May 17, 1918 edition of Harpers Weekly. Margaret did not pretend to have studied all of these publications and, indeed, only quoted from two of them, Lussy's Musical Expression and Maurice Brown's "Lonely Places," which appeared in the July 1921 edition of Theater Arts Magazine.

In May of 1918 the May Festival was held not, as before, at the Field House, but in the new open-air theater behind Bascomb Hall. This particular Festival was in the form of a dance program as a war benefit. It was headlined in the May 21, 1918 edition of the Daily Cardinal as "University Women in Aesthetic Dances of War Orphan Fund" and consisted of a presentation of Prosperine and Ceres, an East Indian "tapestry," the Olympic Games in dance form, the Hamodryads, and a closing interpretation of the "Marseillaise." Tickets were $0.75 each and credits were given to Margaret "who has introduced the newest method of interpretive dancing at Wisconsin this year (and) has led in the coaching of these groups," Bertha, Ochsner, who was in charge of the "exhibition," and numerous committees (Daily Cardinal May 21, 1918). Consistent with the dance as

exercise philosophy of the day, the newspaper also made mention of the fact that dance had been placed on the basis of a sport in the Women's Athletic Association.

Each class participating in the Festival had teams of dancers who did not compete necessarily but who performed at times independently of each other. The teachers were said to have "coached" the groups, thus making it clear that dance was really a physical educational activity, and not an art form, in the minds of the observers. The awarding of dancing honors was related closely to the 'teams' concept. Honors were given to students who had demonstrated attentiveness, proficiency, and a good understanding of the purpose of the program. Dancing honor students received a little asterisk after their names on the programs. Normally, Margaret was opposed to highlighting a dancer in any way; names were printed in alphabetical order, while soloists were not singled out.

Since Margaret was still being heavily influenced and guided by Physical Education Department rules and regulations, she held end-of-term examinations. These examinations included the following bases for grading.

1. Fundamentals
2. Rhythm
3. Impromptu dancing
4. An original dance

During this time (1918-1921) Margaret had begun to use a skeleton to illustrate the bones and joints and also many charts of the body's muscular and skeletal systems. Other teaching aids included a blackboard on coasters, blindfolds, balloons, and stools for standing on, leaping from and stepping over (H'Doubler 1921, pp. 27-28). Her classes were undoubtedly a wonderland of surprise, discovery and immense enjoyment (although Margaret herself would deny that the latter was intended!)

In the spring of 1918 Margaret began her second semester of dance instruction. Enrollment in dancing had surprisingly dropped from 325 to 145 students, reflecting a comparative drop in overall enrollment at the University of Wisconsin (Trilling 1917-1918, p. 78). The effects of the war had finally penetrated the walls of Lathrop Hall and special efforts were being made to provide therapy courses "for women who are planning to take up reconstruction work in the hospitals" (Trilling 1917-1918, pp. 68-69). These classes gave instruction recommended by the Government in such areas as massage and remedial gymnastics.

In that same spring semester a one week intensive course was held in community recreation with an emphasis on war communities (Trilling 1917-1918, pp. 68-69). There is no question but that the prime mover of these activities was Blanche Trilling who continued long after the war was over

to direct her energies towards the alleviation of suffering and discomfort of the victims of war.

In addition to the war related activities and the 'new' dancing classes Margaret was attending weekly staff meetings for the purpose of discussing "department affairs," at which time there was "ideal group harmony, cooperation, and understanding" (Trilling 1917-1918, p. 72). This suggests that, so far as the Department was concerned, in 1918 Margaret was evolving her ideas and her supportive following under optimum conditions, despite the prolonged absence of Miss Trilling and the omnipresence of a terrible war.

Following the very successful benefit dance performance before approximately four thousand onlookers on May 21, 1918, Margaret again taught at the summer school on campus, continuing to experiment with her effervescent ideas. When she returned to teach her fall classes that year she was to find that Lathrop Hall had been converted into a men's barracks to house the Student Army Training Corps. The Women's Physical Education students were, therefore, without a building and all those classes which could not be taught out of doors or in some alternative facility were cancelled. Notwithstanding, Margaret ably managed to continue dancing instruction, her enrollments displaying fourteen percent and sixty-one percent increases respectively

(The University of Wisconsin Enrollment of Student Credits 1901/1902-1919/1920).

At this time Margaret began to receive a number of invitations to visit other campuses and demonstrate her methods. Almost 300 girls participated in her classes; she was at a loss as to how to select a small group of them to accompany her on these visits to demonstrate the living, moving results of her concepts. Margaret's problem was quickly resolved. During that semester many girls had been clamouring for extra time in which to dance. It was obvious that there were no free rooms or staff during the day, a situation that was compounded by the fact that the men were temporarily occupying all available space. Consequently, during the winter of 1918-1919, the same winter in which the armistice was declared, Margaret agreed to request a room and time from Miss Trilling and was granted permission to use the upstairs dance room on Wednesday evenings.

The first group to climb up the stairs, bundled up after coming in from the cold Madison night, included Eleanor Riley, Julia Mailer, and Berta Ochsner, who soon after went on to dance in New York. They quickly changed into their dancing costumes and expectantly awaited Margaret's first exercise explanation. Instead, Margaret commenced to discuss the form and function of this new group. It was decided to elect officers, to meet regularly,

and to reduce much of the formality. Everyone was to think of a name for the group; but it was Margaret who finally came up with the name which they were to adopt. The group was to be called "Orchesis" for Margaret had looked it up and had found that it was a Greek word meaning the art of dancing in a Greek chorus, and to her mind it implied the combined sciences of movement and gesture. The name Orchesis was later to be used in universities all over the country when they too developed dance groups as extra-curricular activities. Of these first meetings Margaret recalls being almost without direction, "I was just experimenting, and groping and giving back to the students. They gave so much to me" (Brennan October 8, 1972). Orchesis was a small group by today's standards. It consisted of between fifteen and twenty-nine students some of whom assisted with the movement ideas and led Margaret as well as the other participants.

So it was that early in 1919 Margaret and her dance group finally accepted some of the invitations to demonstrate their work at nearby universities and schools, the first ones being Northwestern University, Roycemore School, Ohio State University, the University of Illinois, and the Drama League of America. Other requests had come from alumnae groups, the Milwaukee Art Institute, the Middle West Conference on Physical Education and the National Oratorical

League, illustrating the cross-section of interest. At the same time an increasing number of requests were arriving for instructors who had been trained under Margaret. While praising her efforts as "splendid, constructive, and educational" Miss Trilling added the following statement, "The increasing number of requests which come to the Department for instructors under Miss H'Doubler emphasized the need for relieving her routine work in order that she may devote more time to those students who are majoring in physical education" (Trilling 1918-1919, p. 79).

Margaret had added two other classes to her schedule. As well as her first and second year classes (Dancing 1 and 2, Dancing 20b), she now taught "Dance Technique" (Dance 46) and a "Special Course", with only eight enrollees. At the graduation ceremony of May 1919 she was proud to see her first students of dance graduate. Once of these was Berta Ochsner, the first president of Orchesis, and, in her two years under Margaret's guidance, a constant source of ideas and leadership. She was later choreographed in New York where in 1939 John Martin made these comments about her dance called "Fantasy," "She is a welcome addition . . . not only because she is an interesting artist, but because she brings new blood and a fresh approach to the modern dance hereabout. She is the first dancer to bring the technical and artistic methods of that notable educator (Margaret

H'Doubler) to the professional field" (Taylor 1961).

The spring semester of 1919 exemplified, in enrollment figures, the enormous popularity of Margaret's dancing classes. Nearly 300 students were enrolled in the beginning dance class and 140 in the intermediate level. A "Special Teaching" class contained 46 aspiring dance teachers. All told, an additional 132 new students had joined the ranks since the same time the previous year (The University of Wisconsin Enrollment of Student Credits 1919-1920). Margaret gave out the dancing honors in May of 1919 and then proceeded to prepare for her summer school classes, which that year promised to attract students and observers from everywhere.

The year of 1919 concluded on a professionaly positive note. Margaret was promoted by the University to the rank of Assistant Professor with a new salary of $1,900.00 per year.

To summarize, the years of 1917-1919 had comprised a whirlwind of innovation and expansion. After leaving Madison and fortuitously stumbling across Alys Bentley's prone movement class in 1916, Margaret had returned to the University of Wisconsin and had involved not only the Department and hundreds of grils in movement education, but had aspired to professional rank and authorship. She had become deeply involved in teaching, performance and

administration and, above all, she had established the first Orchesis group which quickly began to demonstrate her theories to local and distant communities. Meanwhile, America in the spurious calm of the war's aftermath, had accelerated her pace of living and working. She was about to enter the limitless energy world of the 1920's.

CHAPTER 5

THE H'DOUBLER IDEA OF DANCE AND ITS EFFECT ON THE PHYSICAL EDUCATION CURRICULUM: 1919-1927

As the effects of the World War I were mollified and life regained a semblance of normalcy, America vigorously entered a new chapter in its history; a brief chapter symbolized, outwardly at least, by extremes of freedom and behavior. "Americans of the 1920's," stated Roger Butterfield, "sang crazy lyrics, drank bathtub gin, rolled their stockings, and raised their skirts" (Butterfield 1966, p. 393). This era was, of course, the new famous Roaring Twenties, during which time life, it seemed, took on an accelerated hedonism and an unprecedented haste to undo and humiliate Victorian standards. An all-out effort was made toward "breaking the laws and the ten commandments" (Butterfield 1966, p. 393). President Coolidge was at the helm with his gnarled hands on a spinning wheel. "The Age of Coolidge," as it also became known, "was also the age of flappers, gun molls, tin lizzies, and jazz: of flagpole sitters and debunkers: of Aimee McPherson and Fatty Arbuckle" (Butterfield 1966, p. 393). Much of Butterfield's criticism of this period has been more closely scrutinized and it would now seem that the Roaring Twenties was largely

a big city phenomenon with limited or only occasional effects on small towns and rural areas. Many university campuses were similarly relatively unaffected as strict discipline and dress codes continued to be enforced rigorously. The University of Wisconsin at Madison managed to remain somewhat apart from this roaring mainstream, yet found itself unwittingly amenable to the needs of the students and faculty when these needs were explicitly brought to its attention.

Symptomatically, music and all its ramifications took on a universal popularity at this time. Singing, dancing, playing and composing music could be developed by anyone who had the inclination, and clothing was adapted appropriately. New dances were created and mandated expeditiously whenever a new tune was released. Coincidentally, the number of students enrolled in dancing at the University of Wisconsin escalated to 589 in the first semester of 1920. Because of the large numbers in the classes, Margaret requested several logistical changes which, interestingly, were to form the basis of a major curriculum change in the years that immediately followed. Until this time, it must be remembered, dancing was but one segment of a year's syllabus and was customarily taught as a winter activity. Margaret asked that dancing be offered also as a fall 'sport,' her argument being that this measure would spread

the enrollment load and, in addition, encourage the students to "keep on dancing during the winter as it seems quite expensive to buy a costume which is only worn six weeks" (H'Doubler 1919-1920, p. 15). Juniors and seniors were separated and a request was made for an assistant to teach the freshman 'normals' or transfer students from the normal schools. Also, Margaret asked for two beginning classes for a total of five hours per week. Finally, she requested permission for a small group of sophomores to elect two hours dancing a week in the winter semester for credit "in place of one hour gymnastics and one hour dancing" (H'Doubler 1919-1920, p. 15). All of Margaret's recommendations were granted by Miss Trilling, to take effect the following fall.

In making her demands, Margaret stressed the viability of presenting dancing as an educational endeavor to her students, rather than as a series of duplicated steps with contrived dramatic overtones. This thrust and novel approach to dance was to grow rapidly into the essence of what later became known as the "Wisconsin Idea of Dance" although, as shall be seen, it was Margaret's idea and only incidentally Wisconsin's.

The University of Wisconsin was not, however, the only college offering dancing classes. After a 1905 movement to introduce folk dance into the schools of New York City, dancing became a popular component of the physical

education curriculum in colleges and preparatory schools, where it was generally required in the freshman year and was an elective thereafter (Manship 1920-1921, pp. 25-56). However, the fact that it was a segment of physical education instruction did not necessarily mean that it was in any way educational, at least by Margaret's definition. Edna Manship, writing in the Wellesley College Bulletin: 1920-1921, emphasized that health was the major consideration in all dancing classes and implied that dance was not at that time health-promoting and therefore was not to be fully acknowledged as a worthy activity. She declared that dancing would be acceptable if it was presented as "health promoting and life refreshing". Moreover, Miss Manship stated that dancing activity was injury-prone and as such was of dubious use to the program "if, through the ignorance of dancing teachers dancing injures health, its essential value is lost." She recommended careful physical examinations to ensure healthful, injury-free dancing (Manship 1920-1921, p. 27).

This concern for women's health on American campuses at this time should not be treated lightly. Following the great losses of human life during the war, women became the focus of medical attention and great lengths were taken to monitor and promote their health and welfare, chiefly in child-bearing and related areas.

Margaret, too, seriously considered the health-related aspects of her dancing activities, although at the time she was principally occupied with pioneering an educational rationale for the dance. She fully realized the importance of being well-versed in the sciences of anatomy and physiology which underly all understandings of health. Further, her genuine interest in each of her students and her concern for their well-being led her to weigh and appreciate all facets of their lives and health, no doubt, was an important consideration. This concern for the individual is borne out by Ruth Glassow who remembers Margaret as "the type of teacher who appealed to students . . . (who) conveyed to each student a personal interest which was rather unusual" (Glassow May 4, 1977). It always seemed to amaze her colleagues that Margaret found time to talk with her students. Teaching loads and daily departmental duties were burdensome, yet Margaret would pause in her demanding schedule to respond to students whenever and wherever they needed her. Subsequently, she was frequently seen half-way up the stairs, on the landings, in doorways, and walking across campus chatting with her young admirers, singly or in small groups.

Students and colleagues were not the only persons vying for Margaret's attention in those early years of the 1920's. During her guest evenings (two evenings a week which

were open to guests), the walls of the dancing room were lined with friends and followers from the community and from other campus departments. Her ideas were magnetic, if not curious or unusual. Philosophers and the philosophy faculty were particularly intrigued and fascinated by Margaret and asked her perspicacious questions. She recalls seeing such famous persons as Koffka and Max Otto among her audiences (Brennan October 8, 1972).

Meanwhile, women nationally had won the right to vote, in November of 1920, and, as one of the few areas in the educational system where women had always held the reins and had grown accustomed to making both immediate and far-reaching decisions, the Women's Physical Education Department was developing ways in which to influence decision-making at higher levels. The chief means took the form of Blanche Trilling. Miss Trilling constantly looked ahead, seeking ways in which to improve the treatment and recognition of the university women. What the vote did for women outside of the campus, Miss Trilling was implementing on the inside. She was "an extremely forceful person with an enormous sense of self direction. Deans of departments bowed down to Miss Trilling's demands and recommendations. She was in the forefront of many innovations" (Davidson May 1, 1977). Margaret, on the other hand, was articulate, attractive and persuasive in her own way but was very sure

to comply with college politics and protocol. She was careful to avoid anything that could be criticised with regard to her program and to her own personal demeanor. For public demonstrations and performances the costumes of her dancers were never scanty or improper and movements were never suggestive (Davidson May 1, 1977). But, despite their differences, between them Blanche Trilling amd Margaret were laying the groundwork for a curriculum innovation that was to become the model for nearly every college in the country and endure for many years to come.

Margaret abstained from teaching at the University of Wisconsin's summer session in 1920 and instead visited several other colleges in the east where dancing was becoming established. When she returned to Madison to commence the fall semester she was greeted by her first assistant, Mary Alice Brownell. Having an extra teacher made it possible for more classes to be conducted and for everyone concerned to teach and learn under much improved conditions. Orchesis was now recognised as an honorary dancing organization with an overall goal of "banding together all the interests pertaining to the further development of dancing." Further, it was hoped that Orchesis would develop into an organization which would "promote the high aims and ideals of dancing" (H'Doubler 1920-1921, p. 20).

At this time props began to be used to enchance Margaret's classes and recitals, due to the influence of Gertrude Johnson of the Drama Department, who was still Margaret's room-mate. She became almost indispensable, assisting Margaret with all her production details and also training the Orchesis committee members so that when they were away on their trips the props could be set up and taken down with the minimum of time and effort. The fifth floor room off the hall was turned into a 'property' room where production materials and supplies were stored.

The Spring Program, meanwhile, was given out of doors in the new outdoor theater behind Bascomb Hall and became an annual event in that arena. Robert Murphy, currently an attorney in Madison, who was a student at this time, remembers attending every Spring Program in order to see Margaret's dancing girls, although he himself could never muster any interest in any of the other activities of either the men's or women's physcial education programs, including athletics (Murphy May 1, 1977).

The Programs brought in a modicum of money for the Orchesis group and in early 1921 a Brunswick piano was bought with these funds. All but $50.00 was paid off immediately. Still experimenting with and expanding the dance curriculum, Margaret added an Advanced Dancing Class for 16 students and spread all the Dancing 1 and 2 classes among

herself, Miss Brownell and a Miss Lillian Stupp. Further, the Special Technique Class changed its title to Dancing 46b and was restricted to advanced students who had already progressed through the freshman and sophomore stages.

Just as the number of classes was growing, so was the number of requests for demonstrations. Throughout 1921 Margaret was constantly receiving invitations to accompany her dancers to all kinds of institutions and schools in both neighboring states and on both coasts. In addition, she found herself corresponding at length with these and other colleges, so it is not surprising that her fellow faculty members admired the way she still managed to find time to participate in frequent informal discussions with them and her many students.

Margaret's book was released that spring and shortly afterwards Miss Trilling mailed a copy to Dr. James McCurdy, Secretary, Treasurer and Editor of the American Physical Education Association. She stated in her covering letter that Margaret's book was written as a result of "insistent demands from her pupils in various parts of the country." She also commented that Margaret had done "some rather unusual, original, and constructive work in interpretive dancing" and went on to list several of her resulting speaking engagements (Trilling October 21, 1921). Dr. McCurdy's wife, Persis, replied rather vacuously a few weeks

later noting, however, that the Manual was "of the type which (would) no doubt prove of great interest" to the members and subscribers of the American Physical Education and Health Association Review (McCurdy November 28, 1921).

Until this time, the women students had rarely been permitted off the Madison campus to represent the University in any capacity. Margaret took it upon herself, and with Miss Trilling's support, to request this permission on behalf of herself and her students. She gained permission, but on the condition that any activity she organized was to belong to the Dean of Women's jurisdiction. Margaret was so delighted to be able to take her new ideas to other universities that she agreed to comply unhesitatingly. "I'd always write (the schools and universities) and ask that it be under the auspices of the Dean of Women and that it would be a highly creative presentation" (Brennan October 8, 1972).

The students who accompanied Margaret were excited and honored at the prospect of demonstrating her ideas, "We'd take over a whole (Pullman) car," Eleanor Riley recalls, "We'd shimmy up to the top berth with no effort whatsoever" (Riley May 4, 1977). These trips were sponsored by the schools that were being visited and in one year alone Miss Riley remembers visiting Chicago and Northwestern Universities and Illinois. She also remembers one trip that did not eventuate, "we were invited to go to the West coast

. . . and the Dean of Women would not let us go because she said that she did not want Wisconsin women running around showing their legs " (Riley May 4, 1977)! Nevertheless, the trips that were taken were most fulfilling for all concerned. For one thing the presentations were spontaneous. "We'd never know what we were going to do. She (Margaret) would get out there and then she'd lecture . . . now come on girls, show them just what I was talking about" (Riley May 4, 1977). The trips were also edifying; the students continued to discover for themselves more elements of the meaning of movement, while the audience also discovered new and different meanings. Margaret describes what was happening to her students, "they were working with themselves entirely, and getting the qualities from their own movement . . . they soon found out they were the recipients of the sensation of their own movement and responsible for their responses" (Brennan October 8, 1972). Thus, with this combined enthusiasm and dedication, Margaret and her traveling group of students brought unexpected revelation to many curious academic personnel across the country.

However, these demanding peregrinations were not to last much longer. Towards the end of 1921 Margaret received a summons from the head of the University of Wisconsin, President Birge. Dr. Edward A. Birge had been in office since the unexpected death of President Van Hise in 1919,

and from the time of his appointment believed that his was only a temporary reign and, therefore, that long-term planning decisions were to be avoided. Thus, the immediate operation and image of the University were his prime concerns. The gist of what ensued at the meeting was that Dr. Birge was distressed at the reputation his institution was building with regard to its dancing program. He is said to have exclaimed, "Marge, you'll have to stop taking that dance group all over the country. We can't have Wisconsin known as a dancing school" (Genther 1952, p. 3)! Subsequently, more and more people travelled to Madison to observe the dancing projects while Margaret and her students were able to put the extra time into refining their presentations and adding more guest nights.

A major trend of physical education in the higher education system at this time was the recognition, and subsequent emphasis, of those sports which enjoyed 'carry-over' value, that is, those physical activities which students could continue to sustain after they left college. Dance, very conveniently, was considered such an activity, mainly because in the early days it was a sport substitute in the curriculum. The argument in support of dancing was that it required neither facilities nor team-mates to enjoy -- a small room and a Victrola would suffice.

> College departments of physical education are . . . always seeking for activities least likely to be

> interrupted when the college woman finds herself in a tiny village, with no swimming pool or bathing beach, no lake or river for her canoe, no bowling alley, not even a frosty winter to spread snow for her skiis or snowshoes or toboggan. Furthermore, college realizes that if possible the college woman needs a physical recreation that does not depend on finding a number of others skilled and ardent in the same activity, for in her remote village the college hockey or tennis champion may fail to find the playmates necessary to give her a tingling, exhilarating hour (Nardin 1925, pp. xi-xii).

As a natural consequence of the growing popularity of Margaret's ideas, the Department began receiving requests for teachers. But at this time there was no such thing as a Dance major and no provision for training teachers specifically in this field. Margaret liked to think that her students were so enthusiastic and skilled that they could readily take on teaching responsibilities any time they were asked. "They were all very talented," she said of her students, "very skilled and interested in theater and all of them very smart . . . so they could do something" (Brennan October 8, 1972). Indeed, her first freshman students graduated in June of 1921 and many of them went on to teach in the public schools equipped with their dancing class and Orchesis experiences and, of course, with the wealth of philosophic and scientific explanations that accompanied and were integrated with their movement discoveries. Still, it was clear to everyone that some kind of Dance major was needed if this kind of movement instruction and understanding was to become a lasting innovation in academe. And it was

Miss Trilling who began laying the political groundwork for what was to become the first major of its kind in the history of higher education. Over the years she had developed and consolidated many friendships among key administrative personnel at the University so she was able to personally promote and attest to the viability of a dance major at Wisconsin.

Margaret by this time, the fall of 1921, had been teaching almost continuously at the University for eleven years. She had taken but one summer off and that had virtually consisted of a 'busman's holiday.' As 1922 approached, she began to feel the attraction of post-war Europe and its timeless culture. Further, she had always been proud of her Swiss heritage and curious to one day visit her family's origins. After learning of her promotion to Associate Professor, she decided in 1922 to apply for a leave of absence which would take effect at the beginning of the fall semester and last until the summer session of 1923. Meanwhile, she had maintained her friendship with many former students, especially those who formed the earlier classes. Several of these students excitedly collaborated with her in the planning of a European tour and two of them (one being Eleanor Riley) eventually accompanied her. And so it was that in February of 1923 Margaret and her companions left the shores of America to embark on a trip, solely for pleasure.

They went by boat, which took eight days to cross the Atlantic, and made Paris their first stop. Margaret was 34 and about ten years older than her companions, a fact that only became significant when her former students occasionally discovered how naive their mentor was.

It proved to be a beautiful spring in Europe that year and the women felt comfortable walking everywhere and staying at the local "paseos." The Occupation Army was still in Germany so that interesting country (particularly as far as physical education and dance was concerned) was not visited. However, they did spend time in Italy, France and the Netherlands. Their days were filled with sightseeing and visiting churches, museums and galleries. They all wrote a multitude of postcards which wended their way back to the United States and kept their families informed as to their whereabouts. Margaret, it is told, used to conduct regular "trial packings" which she masterminded in order to facilitate departures. Another of her ideas was to rent an entire bathroom with their room so that they could all bathe whenever they wanted to without waiting in line or being disturbed by other guests. All in all, it was a most enjoyable experience for the three of them.

Margaret returned to America alone at the end of May, 1923 as she was expected back at Madison to teach in the summer session. Meanwhile, her two companions saw her

off at Paris and then proceeded to Brussels where they continued to see more of Europe for several more weeks.

On her return to Madison, Margaret involved herself with her summer classes and noticed the many new faces from other parts of the country. Those who were unable to enroll in her courses during the regular semesters because of teaching commitments elsewhere were turning up in large numbers for the summer session. Needless to say, Margaret was somewhat overwhelmed by this growing support and interest. But she was, nevertheless, disquieted by the fact that the Department failed to offer a full and integrated program of dance instruction. Her dance students were required to fulfill physical education requirements and then were encouraged by Margaret to take art, philosophy, music and drama classes from the other departments in whatever time they had left in their schedules.

It soon became apparant that Margaret's students were subtly promulgating her program and her ideas throughout the University community. She was walking to Lathrop Hall one day at about this time when she was stopped by an English professor who demanded to know what it was that she was doing with her dancing students as every theme that was submitted to him by these girls was on the subject of dance! The pervasive influence of her students was to prove invaluable in the years soon to come, when Margaret was

preparing to present her course of study towards a dance major to the appropriate University committees.

Meanwhile, the second semester of dancing opened with an enrollment of 189 girls, each of whom took class once a week for one hour. Orchesis continued to work on Wednesday nights for two hours. Altogether there were 33 in the group. Margaret was also busy completing the graduate course requirements for her master's degree. She was carrying four units of education and was auditing classes in English, fine arts and speech.

The spring semester of 1924 saw the initiation of nine new Orchesis members and, strangely, fewer dance classes with reduced enrollment in each. The dance drama that year was, however, a comparative financial success. Margaret reports that "three musicians, excluding Mrs. Trumpf, were paid $10.00 per piece and . . . we felt unusually fortunate in getting his (Sid Thoreson) help as he brought his entire switch box and two extra floodlights and his color screens." The "gate receipts," she noted, "totalled $920.00 before any expenses were taken out but, after the paying of all bills, (the) Women's Athletic Association received about $520.00" (H'Doubler, 1923, p.33). Miss Brownell was now teaching the same classes as Margaret as well as some swimming. Miss Trilling was teaching "Teaching and Adaptation" and "Organization and Administration."

Margaret continued to teach and study but still found time for other tasks. For the dance dramas, but more especially for the Orchesis group, she supervised the remodelling of the open-air theater. Seats were permanently installed, the stage was renovated to meet the needs of the annual production and stone steps were constructed at the back of the theater to facilitate entrances and exits (Trilling 1925-1926, p. 109). The productions had by this time become extremely professional and somewhat expensive. Three bolts of net, for instance, were utilized for the 1924 production at a cost of $116.00.

At the end of 1924 Margaret completed the requirements for her Master's degree and shortly afterwards Miss Trilling authorized the painting and decorating of the fifth floor dancing room which was afterwards observed to be "unusually attractive with its fresh coat of grey paint, new rose shades on the lights, a flood light, and two lovely statues -- Venus de Milo and the Winged Victory of Samothrace" (Alumnae Association of the Department of Physical Education, University of Wisconsin Bulletin 1925, p. 22). The room, it is thought, was to provide a classical atmosphere and did apparently blend beautifully with the student's costumes, Mrs. Trumpf's music and, of course, Margaret's approach to the teaching of movement.

Margaret now began to complete two major projects. The first to reach fruition was the drafting of her second book. Her first book was practically sold out and a second edition was being contemplated. So pressing was the urge to complete this second book that Margaret relinquished her summer teaching commitment and instead devoted herself to assembling all her notes and the references relating to the new work. After fourteen years of teaching dance in an educational setting and wishing to set down her experiences in conceptual form she composed her second book entitled Dance and its Place in Education (Dance). At first Margaret was inclined to make it an extension of her first book and even include some of the original material. This was not done, however, and her newest work resulted in a brilliant philosophical treatise on dance as an art form and a cogent argument for its rightful place in education.

Margaret had the foresight to invite Louise Nardin, Dean of Women, to write the foreword for this her second publication. Without doubt, she was most indebted to this inspiring lady who, during all those years when Margaret's girls were travelling extensively, unhesitatingly gave her permission and her blessing. Their friendship dated back to 1918 when Louise had been invited by Margaret "to come up and see a class at work." Dean Nardin was thereafter a frequent visitor. She noted in her Foreword that "Life in that

dancing class had a happy and excellent unity" and effusively supported Margaret's endeavors (H'Doubler 1925, p. xii).

The Dance and Its Place in Education, briefly stated, is a non-original argument for education through dance, "a fresh and different application of long established and well known facts" (H'Doubler 1925, p. vii). However, for Margaret's students and others interested in this problem, it was more than that. Her argument was that if the purpose of education was "the freest and fullest development of the individual", then dance, as the most accessible art form, is a vital part of the educational process (H'Doubler 1925, p. 31). First Margaret established that art was a fundamental need of man, and then she evinced that dance, by virtue of its expressiveness and creativity, was indeed an art form. Margaret had the enviable ability to deliver her theories in a few carefully chosen words; essentially, dance was an expressive form, as opposed to the customarily accepted functions of attracting attention and creating a sensation. Dance, she defined, was the "emotional self-expression through rhythmical movement" (H'Doubler 1925, p. 34). Having made her point clear, the rest of the book was devoted to the pragmatic aspects of her contentions.

As with Margaret's first book, Bernice Oehler provided many illustrations, including six alternative costume designs and a pattern of a "practical and satisfactory" sandal (H'Doubler 1925, p. 245).

Evidently, Margaret intended that the Dance was first and foremost a handbook for teachers. We may be grateful, nevertheless, for the intermittent exposition of her philosophy and for the facility with which she integrated the theory and application of her hypothesis. She was always seeking the means and the atmosphere necessary for the attainment of the higher levels of human life, the foundation of which was the "valuing of things for their own intrinsic merit" (H'Doubler 1925, p. 228). And, in line with this belief, she concluded that our salvation and the realization of our potential depended upon our way of thinking about ourselves and the world around us. "This attitude," she wrote, "toward art and life is the greatest contribution of the dance to modern education" (H'Doubler 1925, p. 229).

It should be noted here that physical education in all its forms came under the umbrella of the College of Education at this time, so it was not surprising that the Physical Education faculty included broader educational concepts in their classes and written materials. It is only recently that physical education has been divorced, usually by space, from general teacher education.

Another of Margaret's major projects and one which turned out to be just as far reaching as her book was the

preparation and presentation of a dance major program for the University of Wisconsin and, eventually, for the universities of America.

At the regular faculty committee meetings it was generally felt that a purely elective system would better suit the overall physical education program. It was decided to recommend that the Women's Physical Education program be put on an elective basis. Commencing in 1925, students who formerly took two half-hours of corrective gymnastics or folk dance plus two half-hour periods of some sport (dancing was considered a sport) could now elect to take one activity for three forty minute periods per week, "The selection of an activity depended on the girl's preference . . . unless her health grade limited her choice" (Trilling 1925-1926, p. 109). Physical and efficiency examinations were conducted on all students and detailed records were kept and maintained. Students with postural or other physical deficiencies were placed into corrective classes and were not permitted to join other physical education offerings until all tests were passed. This measure was necessary and desirable for two reasons: firstly, physical education classes were required for graduation and generally had to be taken in the freshman and sophomore years, and secondly, several faculty members were intent on doing research in the areas of conditioning and fitness and needed

the measurement data in order to substantiate their claims and hypotheses.

With the advent of these changes the number of dancing classes doubled and ran the gamut from beginning freshmen classes to dance theory and teaching for the seniors. Dancing enrollments increased and in the spring semester of 1925 Margaret found herself teaching three new classes.

Not discouraged by the expansion of her teaching load, Margaret continued to pursue her dream of an ideal dance curriculum. During the 1924 and 1925 academic years she actively sought advice from renowned professors in all related fields, including Max Otto, with whom she studied philosophy and whom she later grew to know personally. Mr. Otto offered one of the first courses in the country in American philosophy and was resolutely supported in his teachings, often in the face of local criticism, by President Van Hise. The significance of the relationship between Margaret and Mr. Otto lay in Mr. Otto's conception of philosophy which, in turn, gave direction and credence to Margaret's own beliefs on the subject. His was a "frankly naturalistic view of the universe" and he dealt with student's philosophic concerns rather than with the problems of the philosophers they studied. His purpose was, "to develop in students an intelligent philosophy of life and to arouse

them to a critical examination of the beliefs and values which motivate their behavior" (Curti and Carstensen 1949, p. 333). Indications of this remarkable man's influence can often be discerned in Margaret's later writings.

Although often associated with mathematics, philosophy at Wisconsin was closely related to the sciences, the social sciences, and the arts (Curti and Carstensen 1949, p. 332). Nevertheless, little had been furnished in the area of history and appreciation of the fine arts despite President Van Hise's repeated emphases on the neglect of this field. Finally, in 1925, a Department of Art History and Appreciation was established, with Professor Oskar F. Hagen from Germany in charge. Margaret made his acquaintance and participated in his classes, gleaning valuable insights which she utilized in her own teaching and curriculum planning.

The Dean of the College of Letters and Science for the years of 1919 to 1942, Dr. G. C. Sellery, helped Margaret to coordinate her ideas and between them they devised a comprehensive course of study which would, hopefully, lead to a recognized Dance Major at the University of Wisconsin. At an age when classicism and science were still considered the most respected fields of study in higher education, Margaret and Dean Sellery's program could hardly fail to impress the administration. It was based on the three areas of

philosophy, the arts, and science. In Margaret's words, "It was a beautiful course. It was one of the richest courses in the University" (Brennan October 8, 1972). First, it was presented to the School of Education and the vote showed a unanimous acceptance. Then it was confronted by the University Faculty Senate via the College of Letters and Science. The University, too, decided to authorize its implementation but, because of numerous rules, regulations and red-tape, the Major was not to become a reality until the fall semester of 1926, the following year.

In preparation for an influx of serious students and for a great deal more accountability, Margaret then gave detailed form to her lesson planning and to her reporting. In the Handbook of the Department of Physical Education, Women's Division, for 1924-1925, Margaret concisely itemized the basics of her dancing program under such headings as "Number of Hours," "Examinations," "Demonstrations," "Associated Clubs," and "Requirements for Dancing Try-Outs."

As mentioned, enrollments for the 1925-1926 semesters had decreased in the dancing classes. Margaret rationalized this phenomenon by stating that the drop "may be due to more careful statistical figuring" (Trilling 1925-1926, p. 48) and reiterated that more classes should be offered and that they would all be full. She was correct as classes were indeed prolific and well-attended. There

was insufficient faculty to handle the new system and, as a result, senior students were frequently put in charge of the beginning classes, giving them practical experience for teaching and lightening the load of the faculty. Margaret, by this time, was earning $3,000.00 per year for her regular duties and $450.00 for her summer service.

The year of 1926 was to be one of mixed fortunes for Margaret. It began ominously with a severe illness which forced her to take a leave of absence for the first three weeks of the spring semester. This was the semester during which her request for major status was to be submitted and considered. On the positive side, there had been more innovations in the Department. Saturday mornings were set aside for all students who wanted special help with dancing, particularly those with "definite rhythmical difficulties." Also, a Junior Orchesis was established "because of such keen interest among students in dancing" and to "keep alive this enthusiasm" (H'Doubler 1925-1926, p. 49). Junior Orchesis was taught and managed by volunteer senior students and Margaret was so appreciative of their efforts that she magnanimously explained that the widespread interest in the dancing was due to their work.

In April Orchesis gave its guest night performance which was repeated four times -- to faculty friends and town guests, to student guests, to members of Wellesley College

and, finally, to the students in the Physical Education Department.

On May 28th and 29th the annual Dance Drama was performed in the outdoor theater. Again, it was a lucrative production with the proceeds amounting to almost $1,600.00, of which approximately $200.00 was collected by the Orchesis group alone, to put towards a new piano. The Brunswick was traded in and a new Panatrope was purchased.

As Margaret awaited the decision of the University faculty regarding a Dance Major, she conducted "A.B.C." tests with all the students who were contemplating dancing and physical education the following fall semester. A.B.C. tests were classifications of dancing try-outs, with A being the most difficult. She commented that these tests gave her an opportunity for closer contact with the students, thus indicating that she had missed the intimacy of her first classes and the close personal contact she had maintained with those earlier students. Admittedly, in 1926 classes were crowded and students forwarded subtle complaints in their papers. Margaret agreed wholeheartedly and declared that "It is impossible to do intelligent teaching with too crowded classes, especially in the beginning stages" (H'Doubler 1925, pp. 51-53).

However, classes which enabled dancing students to learn and understand the rudiments of successful teaching

were a great drain on Margaret's energy. These constituted classes which were hers alone to plan and teach, as no-one knew or understood the field as well. It became clear that she was seeing less and less of the freshman students and this distressed her. Nevertheless, there was soon to be cause for celebration as one of Margaret's greatest goals was about to be realized. In July of 1926 word was received by the Department that its request for a Dance major had been accepted by the University. This was quite a victory for Margaret, both professionally and personally. In Shirley Genther's words, the Dance major "grew out of the best efforts of Wisconsin's leading scholars and educators. It was born in a spirit of adventure and discovery and tempered by criticism into a durable, resilient form" (Genther 1952, p. 4).

On hearing the news Margaret was surprised. She had anticipated having the program returned to her for revisions and modifications. "I knew it would happen eventually," she said, "but thought we'd have to present the curriculum at least five times before they got tired and approved it" (Genther 1952, p. 4). Thus, it was an elated Margaret who embarked on her summer classes that year, even though a major in dance education was not to become an academic reality until November. Meanwhile, the Catalogue of the University of Wisconson 1926-1927, which included the course

descriptions of the College of Letters and Science, had been printed and issued and amongst the other physical education majors was the first "Major in Dancing." The actual subject listings were prefaced by the following statement, "The following is a suggested outline showing the possibility of completing this course in four years. In the case of speech and music, other required courses than those mentioned may be substituted" (Catalogue of the University of Wisconsin 1922-1923, p. 112).

Clearly, the addition of the dance major was by far the most significant development in the Department of Physical Education for Women in the year that followed its inception. Not content, however, Margaret immediately set her sights on a graduated degree in dance. As early as in the spring of 1927, she is reported as saying that "with the establishment of an M.A. in physical education it is possible to get an M.A. in dance" (H'Doubler 1926-1927, p. 1). This assertion was aided and abetted by the outstanding academic abilities of the first year major students. It was Margaret's fervent hope to accept only a "superior type of girl" for her program, a belief which may seem at first to be contradictory to her philosophy of dance as the heritage and hope of all mankind. Her respect for the complex form of the human mind led her to place a high premium upon the intellect. "Movement," she said, "does not need mind for

its existence, but it does need mind to understand it" (Brennan 1972, p. 15).

In order to impress upon the skeptics and the uninformed, Margaret was obliged at this point to emphasize the importance of the thought process and the mind-brain relationship. After all, she had accomplished an amazing feat within this bastion of intellectual elitism, "She made dance intellectually respectful and philosophically intelligent" (Murphy May 1, 1977), and it wasn't long before she vividly made her point.

To celebrate Margaret's good fortune, and that of her students, the theme of the 1927 Dance Drama was the evolution of the dance. Under her guidance, the students demonstrated the history of man's movement conquest, "From the time man first moved in response to the dominating influence of rhythm, through the dawn of intelligence to the present day, we see the aesthetic motives of every age reflected in the dance development of the race and of the individual" (Daily Cardinal May 25, 1927).

Beatrice Hellebrandt, a junior, composed music for two of the dances and provided orchestration for the entire program. An extremely talented young woman, she was later to join the staff of the Department and bring to the dance program many original, contemporary musical ideas. For this performance the University's open-air theater was booked, but, because of torrential rain, the Dance Drama of 1927 was

held in the new Bascomb Theater and it was decided that having an alternative performing area was highly desirable.

As the 1926-1927 academic year ended, Margaret could take the credit for some minor achievements too. For example, an electrical dimmer was installed in the studio and the final payment on the Panatrope piano was made. And, new filing cabinets were purchased, and the floor was scraped of its old games markings. Also, Margaret made requests for a new grand piano and new curtains (H'Doubler 1926-1927, p. 2).

The three chief courses which comprised the new Dance major were Rhythmic Form and Analysis, Dance Composition, and Philosophy of Dancing, all of which were taught by Margaret. The main difference between the Dance major and the Physical Education major was the former's emphasis on the social sciences and the dramatic arts. No chemistry was required and the number of professional requirements was one-half of the course in physical education. The total number of credits for graduation, needless to say, remained the same (Bulletin of the Alumni Association 1927, p. 47).

The principal attraction of the Dance major was its broad base and the variety of its course requirements, "The more intellectual aspects of the dance and its increasing advance into the fields of psychology, art, and education are making it a study worth including in an academic curriculum"

(Bulletin of the Alumni Association 1927, p. 47). Perhaps a small-scale innovation for the University of Wisconson, it was, nonetheless, a significant inroad for Dance in higher education in America.

Thus, the Wisconsin Idea of Dance was in the 1920's no longer a germinating seed. It was a flourishing seedling evidenced by the dance major about which two books had already been written by its progentior, Margaret H'Doubler. From the notion that dancing need not be solely decorative or nationalistic she developed a rationale, characterized by theory and practical application, for educational dance in the fullest sense of the word. Education for Margaret meant any experience which leads to knowledge of oneself and dance was simply the product of self-directed movement in or towards the realm of aesthetic experience. Her rationale, nevertheless, required its own medium, just as movement was the essential medium for expression in dance. The medium she chose to explore was the American higher education system or, more specifically, the system at the University of Wisconsin. After a few years experimenting with, and expanding upon, the early curriculum of the Women's Physical Education Department, Margaret decided that dance could not survive hamstrung between gymnastics requirements and 'dancing as a sport' electives. Subsequently, she developed an entire course of study in which a variety of dance

related subjects were integrated into a four year major program. Her efforts were rewarded, and the Wiconsin Idea of Dance became permanently ensconsed in the annals of higher education history.

In summary, therefore, between 1919 and 1927 Margaret had established herself as a versatile faculty member and as an advocate for dance in education. Her dancing program had attracted much attention from a variety of organizations. Enrollments and staffing increased while the Orchesis group readily accepted invitations to demonstrate Margaret's ideas at other institutions, until 1921 when President Birge put a halt to further out-of-state travel. Undaunted, Margaret equipped her students and the studio for local presentations which were to prove just as popular and which resulted in many requests for teachers. During this time Margaret completed several major projects: her second book, her Master's degree, and, most importantly, the delivery of a proposed Dance major course of study to the University Faculty Senate. The proposal gained immediate support and academic recognition and was offically offered to incoming students in the fall of 1926. Subsequently, Margaret's sights were set on consolidation, expansion, and graduate study in dance, all within the higher education setting.

CHAPTER 6

THE EDUCATION OF DANCE EDUCATORS: 1927-1933

Margaret and her still-growing entourage of students sailed unconcernedly into the late 1920's. Like so many of her fellow Americans, Margaret had been led to believe that the government would indeed provide "a chicken for every pot," and in the "right of all citizens . . . to share the benefits of opportunity and justice" (Butterfield 1966, p. 399). Although she was not to be directly affected by the stockmarket crash in the fall of 1929, she was, nevertheless, more than adequately conversant with the condition of the economy owing to her lecture tours and to her continued interest in reading.

However, readers of the news during 1928 and most of 1929 were given no indication of the economic nightmare that was to befall them. Margaret's vision of the American future was, like most of her visions, culturally glowing and prosperous. Her optimism can be likened to that of another American, Herbert Hoover, who said, naively, in 1928, "The poorhouse is vanishing from among us. Given a chance to go forward with the policies of the last eight years, we shall soon, . . . be in sight of the day when poverty will be banished from this nation" (Butterfield 1966, p. 399).

Margaret's contribution to this dream was the small but growing output of qualified teachers from her Department, all of whom found no difficulty in obtaining employment. In 1928, of thirty dance majors, four were continuing with graduate study and eight were about to enter the teaching profession (H'Doubler 1927-1928, p. 47).

Another indication of the optimistic mood of the time was the packed houses at all of Margaret's Dance Drama performances. There was also strong support of her formal and informal recitals. It was almost as if the American people were taking full advantage of a breathing space which the social-political system had kindly made available. Margaret, too, felt this rejuvenation and arranged for the dancing room at Lathrop Hall to be re-equipped. New curtains of light grey flannel were hung, ornamental ironwork was installed on which the sectional drapes were hung, a new grand piano, which was a gift, a record player and two old Scandinavian hand-decorated chests, which were used to store the blindfolds and kneepads, completed the setting.

A recital was then given for the majors and for all the people who had assisted in the redecoration. It was an unqualified success and, in its way, graciously heralded another era in Margaret's career. An intimation of this tack is found in the conclusion of Margaret's 1927-1928 Dancing Report which she submitted to Miss Trilling. In this Report

she strongly recommended that a special course in rhythm be given to all Physical Education majors. Since the fall of 1926 a course in Rhythmic Form and Analysis had been required of all Dance majors. Now she desired that anyone involved in movement should be familiar with rhythm and all its ramifications. This near obsession with the importance of rhythm became the main trademark of the ensuing years of Margaret's life and career.

During the spring semester of 1928 Miss Trilling had been granted a leave of absence to travel about Europe, the purpose of the trip being to "study the folk life of the people, their customs, and native dances" (Physical Education Alumni Association 1928, p. 43). Hence, she was not present at the Orchesis presentation in May but returned to the University for the start of the 1928 fall session.

The Dance Drama program of 1928 typified Margaret's movement themes; it was based upon the story of a princess who could not dance and after many famous tutors had failed to teach her she ran away and found the fundamentals of dancing in nature. Beatrice Hellebrandt again wrote the music and altogether it was acclaimed as "an evening of beauty, action and color" (Physical Education Alumni Association 1928, p. 63).

Margaret began her dance program with the fall semester of that year with 12 classes and 294 students, of

whom 20 were dance majors. The freshman majors started with an enrollment of 15 which dropped to 9 later. These numbers are significant because they indicated that the first dance program got off to a good start. One of the incoming freshmen was Miss Hermine Sauthoff, and attractive, animated young girl from the Madison community, who later became a well-known professional dancer.

While Miss Sauthoff was first being introduced to the Wisconsin Idea the Physical Education Alumni Association began receiving letters from Margaret's graduates who had left Madison to try to teach the Idea themselves. Following are some exerpts from these letters: Betty Thompson, '27, wrote from Oregon and said, "Dancing here is more or less in its infancy and it has been such a pleasure to watch these girls come to the realization of how vital is the Dance in the field of education and in Life itself," and, concerning Margaret's visit, "all my dancing classes fell in love with Miss H'Doubler immediately, and before the week was half over we felt as if she belonged here" (Physical Education Alumni Association 1929, p. 65). Miss Beatrice Richardson, '26, at the time on the staff at the University of Nebraska, wrote to the Association about a new young composer who had been secured, "He is tremendously interested in dancing as an art . . .. As an artist of real worth, he is interested in the ideal which we, as students of Miss H'Doubler, are

trying to promote" (Physical Education Alumni Association 1929, p. 67). And, finally, from Miss Winifred Bartholf, "the most lasting thing that most of us had from her classes -- I mean those of us who have stopped using it professionally -- (was) the musical appreciation course that goes with it" (Physical Education Alumni Association 1929, p. 69).

Many letters, of course, were written directly to Margaret and she never ceased to take enormous pride in and satisfaction from the loyalty of her former students. As she often repeated, "I didn't do anything. The students did it . . . they were the ones that gave it this reality" (Brennan October 8, 1972). Margaret's Orchesis students were perhaps her most effective disciples. They still met every Wednesday evening and were given opportunities to pursue more advanced and self-structured work than they were receiving in the regular daytime classes. Without fixed rules, a 'pin,' or elaborate organization, the group came together with "a common love for self-expression and mutual inspiration in the creating and imparting of beauty" (Brennan October 8, 1972). Margaret had loosely planned it so that in the first semester the movement problems to be solved were of a general nature or were related to Duncan-type 'free spirit' interpretive movements. This was the format into which Miss Sauthoff entered in the fall of 1928, having been carefully selected by tests and screening. The second semester was devoted to more complex problems and

to composition. The culmination was the student dances which comprised the annual Dance Drama production.

Just before Christmas of 1928 Orchesis presented to the Physical Education Department the second staging of "The Juggler of Notre Dame". Miss Sauthoff at this point was an established member of the junior Orchesis but had to wait another year before she could participate in this splendid pageant. Meanwhile, she received the honor of being one of the junior group to be admitted to Orchesis on the grounds that she and the others had proven through their own choreographies to be sufficiently qualified, "having presented their own compositions and showed a certain amount of mastery of fundamental technique (Brennan October 8, 1972). Hence, Orchesis was divided into three groups, each of which was responsible for an evening's program at the end of the second semester. Much of the Orchesis work during the second semester was the planning and arranging of these recitals together with organizing the (usually sophisticated) production details.

Despite Margaret's efforts and successes locally and, albeit she visited many colleges in America and abroad, the state of dance in higher education was still struggling to get established. Margaret was ably equipped to assess the situation and did so in a letter to Miss Lura Beam of New York in January of 1929.

> Because of my summer teaching here at the University, I do come in contact with a large number of teachers from colleges and universities from all over and, through them, I feel I have an understanding of the situation of the dance in the usual physical education program. It still exists as a small part in the physical education program in most places. It is only the larger universities and the smaller progressive schools who are realizing its value as an art and are making it possible to have it administered in this spirit (H'Doubler January 3, 1929).

This view is supported by Jack Morrison in The Rise of the Arts on the American Campus when he states while giving an overview of the history of dance in academe that there existed a "do-si-do between dance and American higher education" which was not to be resolved, in the eyes of the professionals, until the 1930's when a close relationship grew between higher education and New York professionals, a relationship which was pronounced as healthy (Morrison 1976, p. 14).

Margaret was now making plans for a leave of absence. She was hoping to divide her time between lecture tours around America and traveling again around Europe. But, before she departed on her first trip, she attended a Christmas meeting and reunion of Orchesis, held in Chicago on the last day of 1928. Regarded as an experiment, it drew an interesting cross-section of dance people, students and teachers, from all parts of the country. However, it was not solely a social gathering, despite the festive time of year. Under Margaret's guidance, the group discussed

approaches to the rhythmical aspect of movement and worked out in costumes which they had been requested to bring. At the culmination of the meeting (which today would be called a workshop) the participants split up into three groups and each presented a rhythmic composition. Beatrice Hellebrandt played some of her new musical compositions and thus brought to a close what one alumnus referred to as "a very worthwhile and inspiring day of cooperation" (Brennan October 8, 1972).

It was on this note that Margaret began her leave. She was to be away for more than nine months, the longest time that she had ever been separated from her work at Madison. While she was gone she confidently left everything in the care of Elna Mygdal, a former student. Margaret's itinerary for the first months of her leave included lectures and demonstrations in the states of Iowa, Texas, California, and Oregon. Before returning to Madison she also visited Hawaii where she lectured at the University of Hawaii in Honolulu. In almost all of the places she visited she was greeted by former students who, among other things, wanted to show their teacher their own developments in the field of dance. Several were attempting to convince their respective universities of the importance of implementing a Dance major but by 1929 no-one had had any success. Until 1931 the University of Wisconsin had the only college major program in Dance.

Margaret returned to Madison in April in order to prepare for the European sojourn which was to begin in May. While she had been away dancing classes at the University had been reduced to seven and these consisted of Dancing classes and one Practice Teaching Class. Enrollment numbers had correspondingly dropped to 185 (from 294 the previous semester), but Orchesis had continued to thrive and its number rose from 16 at the start of the year to 32 at the end of the second semester. Most of the new members were freshmen and sophomores, which predicted a large and experienced group 2 to 3 years to come.

Margaret sailed for Europe shortly before Orchesis, under the direction of Miss Mygdal, gave its May Dance Drama performances. Two very interesting things happened at these performances (there were 3 in all, in Bascomb Hall, all to packed houses). Firstly, moving pictures were taken of the dances and several months later when Margaret was back in the Department these films were used to introduce the incoming freshmen to the work and style of Orchesis. Secondly, Gertrude Johnson and Beatrice Hellebrandt, together with a group of Orchesis students, put on a James Joyce theme and combined voice with dancing for the first time. Acclaimed as "An interesting story depicted in (the) unusual piece of work", it was a far cry from the standard, yet versatile, themes used previously (Capital Times May 19, 1929). Of all

the programs to date, the 1929 Dance Drama was the most radical and provocative. It demonstrated the revivifying effect of the temporary new leadership and also permitted Madison audiences to witness some avant-garde and 'ugly' themes. Review adjectives included "grotesque," "weird," "strange," "unusual," "pathetic," and "gnarled" (Capital Times, May 17, 24, 25, 1929).

In Margaret's absence, Miss Mygdal compiled the annual report which was submitted to the Director of the Department after the close of the spring semester. Knowing that Margaret had recommended at one time that all Physical Education majors should take a course in rhythm, she endorsed this suggestion and added her own reasons for it. These reasons differed from Margaret's rationale in that they were far more practical. She declared that a course in Rhythmic Form and Analysis would aid the other majors not only in dancing, but in their "Folk Dance and other activities." "This will help too," she added, "to knit more closely together the Physical Education majors and the Dance majors" (Mygdal 1928-1929, p. 73). As it happened, there was good reason for her concern about the rift between these two groups of students who daily shared the same showers, changing rooms, stairways, cafeteria, and other facilities, as well as the same teachers and staff.

Several of Margaret's former students mentioned the superimposed 'class' system existing inside Lathrop Hall and occasionally elsewhere on campus. This condition was not restricted to the 1920's either. Joan Waterland, a Physical Education major at the University between 1954 and 1956, can recall as recently as 1954 the acute inferiority complex that she and other graduate Physical Education students felt as they intermingled with the Dance students in the required movement classes. Margaret, although she insists she was not aware of the condition, helped create this division. Her student productions were constantly getting recognition, and the flood of invitations which kept arriving did nothing to ease the situation. Further, they were housed in a dramatically beautiful studio on the top floor of the building which, structurally at least, placed them on a level higher than anyone else taking classes in Lathrop. It was almost as if they thought of themselves as privileged.

Hermine Davidson (neé Sauthoff) vividly recalls this self-imposed segregation, "The Dance majors were pretty snotty," she notes, "we just thought that we were elite and that those poor Physical Education majors just didn't have it as good as we did." Further, "We were allowed to wallow in our own exclusiveness," she remembers, but, at the same time, she and her fellow students knew that somehow it was not right (Davidson May 1, 1977). This exclusiveness was brought

about mostly by circumstances. The productions and the prior rehearsals were very intimate and were "very much a development out of our own hearts" (Davidson May 1, 1977). Also, there was a feeling that Margaret accepted the students as her own wards: "her court, her children, her protagonists" (Davidson May 1, 1977). To strengthen this alliance, however unwittingly, Margaret would arrange for frequent picnics and social affairs to which all the Orchesis members were invited. Mrs. Davidson's greatest concern, particularly in retrospect, was that the hierarchal system was not dealt with properly or at all, "We were not forced to face the fact that we were graduating as Physical Education majors," she explains, "Physical Education was an ancient and honorable field" (Davidson May 1, 1977).

Margaret, nevertheless, had become, over the years, an integral part of the Department, including its decision-making process, its coordination, and its relationship with the rest of the academic community at Madison. In her total attachment to her ideas of dance in education and to fortifying its standing on campus she appeared to have neglected to resolve this very sensitive issue of dance's relationship with physical education. No doubt she was still in the process of values clarification, or, as Mrs. Davidson recalls, "She too was feeling her way" (Davidson May 1, 1977).

In the meantime, Margaret was 'feeling her way' in Europe. She had sailed to England accompanied by Berta Ochsner and they were to be joined later in June by Elna Mygdal and Janet Cumming. This 1929 tour was less haphazard and faster moving than the previous one. Margaret had planned to visit Norway, Sweden, Denmark and France. She made an effort this time to survey the modes of dance in these countries, all of which were being strongly influenced by the new gymnastics. Possibly the most significant event of this tour was the auspicious meeting with Harold Kreutsberg in Bern. Watching him dance and meeting with him later proved to be almost a landmark in Margaret's life. It was no wonder that she was impressed, "He was a natural person for Marg to admire . . . he dealt with heightened natural movement and his movement material was very simple (Moore May 1, 1977). She was later to contrast him favorably with other American dancers such as Martha Graham, who she felt were too unnatural. This meeting was indeed fortuitous as the following year Margaret was able to persuade him to perform at Madison and thus initiate a long friendship and a deep mutual respect.

All the women were able to return to America in time for the 1929 fall semester and its fresh group of first year dance students. This particular year Elna Mygdal and Susan Ambler taught all the required twice a week beginning

technique classes, while Margaret taught her beloved Rhythmic Form and Analysis course which she had developed entirely by herself. She had 22 students in this class (which Miss Mygdal helped teach) and also moderate numbers in her other two teaching areas -- Philosophy of Dance, 16 students, and Dance Composition, 12 students. She had begun to compile notes and charts to explain her approach to rhythmical analysis. Her students were the 'guinea pigs' and from them she received a mixed reaction. Those students who had studied musical notation instantly found Margaret's own dot-dash system of notation appalling, although visually helpful. Many of them "unlearned" what they knew about reading music on entering the Rhythmic Analysis class and relearned it after graduating (Davidson May 1, 1977). For those girls who did not have this musical background Margaret's system was most helpful and lucid. The reactions did not deter Margaret and she continued avidly to describe and develop rhythmic 'sense perception'. More and more she believed that rhythm was the cornerstone of all movement, indeed all art. "it will be readily seen that pure rhythmic form is an aid to arousing an emotional state. Because of this stimulating, yet regulating, power, rhythm may be considered the foundation of all art" (H'Doubler 1925, p. 17).

Thus, as winter approached, Margaret found her days filled with writing, teaching, meetings, and a favorite

pastime, horseback-riding, which could only be enjoyed in the early mornings as her weekends were occupied with Saturday morning classes, outings, and the theater. It was during one of these typical weeks late in October that she, and all America, learned the shattering news of the Wall Street stockmarket crash.

At the end of that year, and while America was in a state of disbelief and recoil, a small group of University of Wisconsin alumnae and students met once again in Chicago with Margaret to discuss "problems, innovations and new ideas which any of them may have discovered" (Physical Education Alumni Association of the University of Wisconsin 1930, p. 65) since their first meeting exactly a year earlier. Margaret spent about two hours at the meeting in the morning and in that time explained and demonstrated the progression from elemental movement to sophisticated creative dance. Over lunch she told everyone about her European trip the previous summer and listed the dancing schools she had visited. Kreutzberg was on everyone's lips; he and Georgi were in Chicago and were to perform that same day in Chicago. Since the majority of the company was going to this recital later that afternoon it was unanimously decided to forego the afternoon section of the meeting, but not before it was agreed to reconvene in a year's time. These annual meetings at the Illinois Women's Athletic Club in Chicago were at

first called "Vacation Orchesis" and were designed to afford all students and alumnae who happened to be in Chicago during the Christmas vacation an opportunity to meet with Margaret again as a group.

A few days later, on January 5th, 1930, Margaret commenced a weeks attendance at the Dance Repertory Theater in New York. The purpose of her visit was to observe a group of dancers and artists launch a new dance project which was ultimately increase public interest in dance. It was a fascinating project and revolved around a series of individual and group performances, out of which was to evolve a new awareness of the art of dance and where dance presently stood in the arts. Those who participated in this experiment were Doris Humphrey, Charles Weidman and ensemble, Martha Graham and her group, and Helen Tamaris. Margaret was obviously impressed with the talent and the concept of the group; in the years to come she was to invite several of the participants to visit Madison, with the exception of Martha Graham.

Margaret did some serious thinking after this experience and attempted to correlate her major program with the goal of the Dance Repertory Theater's workshop. She concluded that the study of dance in colleges, particularly in the Madison area, did indeed have an important role to play in the future of dance. "For college girls," she said,

"who have gained appreciation and understanding of the dance, will build up intelligent audiences who will know what is genuine and demand the best of the dancers in the theater" (Physical Education Alumni Association of the University of Wisconsin 1930, p. 66). She still clung to her earlier beliefs concerning the mission of her college dance program. "The aim," she declared in 1929, "(is) not to turn out artists as executors but artists as great appreciators of the meaning of art." Further she added, "This is what we are trying to do with dance: that is, teaching it as a creative and artistic art worthy of being a fine art, but not with the idea of developing dancers." With overtones of Havelock Ellis she philosophized in this manner: "It (dance) is used as a means of discovering and developing personality and the realization of values that make life itself an art" (H'Doubler January 3, 1929).

Margaret admired and respected the new professional dancers who were emerging from the New York studios. She endeavored to expose her own students to as many of them as possible, even if it involved traveling to Chicago for an evening concert. Fortunately, Madison had a long history of being a 'show town,' a profitable community for touring companies. So, many individuals and groups made regular, and sometimes solitary, appearances to the cultural benefit of the populace, both on and off campus. During the years of

1930 and 1931 Madison enjoyed such dancers as Kreutzberg, Doris Humphrey and Berta Oschner (who, by this time, was dancing and choreographing professionally in Chicago). Margaret was instrumental in contracting Kreutzberg to perform, and, no doubt, Miss Oschner was bound by loyalty at least to give a guest performance for her former teacher. Margaret tried at this time to plan the appearances of guest artists five to six months ahead as her schedule became increasingly complex.

The Dance Drama program in May of 1930 was characterized by a sharp return to the folk and fantasy themes, after the brief diversion of the previous year when Margaret was absent. The usual zeal and excitement was present, and Margaret remarked to a reporter, "Every girl is so willing and so anxious to help -- even if it is only to draw the curtain" (Wisconsin State Journal May 18, 1930). Another characteristic of this program, mentioned for the first time, was the use of phonograph records for accompaniment, although they did not entirely replace musicians Mark Wessel and Forbes Meager. Some idea of how Margaret's dancers looked can be gleaned from notes kept by the Orchesis officers during the year 1930: "Elements in Tumult: 3 dancers, long circular underparts doubled with a complete circle, ankle length, with head thru center on top. One dyed blue and gray, another shaded from red thru orange to yellow, and

the third blue and green. Seventeen yards of (Japanese) silk (were) used for each costume." The overall effect of the performance was most romantic. "Costumes are simple and colorful with no attempt at elaborate effects. Diffused and colored lights add much, but the emphasis is placed on the dance itself," a sentiment which Margaret would surely have subscribed to.

Dance dramas were no longer limited to the University of Wisconsin. Margaret's students had established similar, if not identical, performances in such states as Arizona, Michigan, Nebraska, Washington and Iowa. The most notable choreography, as far as Margaret's own development was concerned, was the one called "Polyrhythmic Dance Problem," wherein the movements were approached from a purely 'rhythmic form' angle. Groups of dancers followed harmonizing rhythmical patterns that finally merged into an expressive whole.

The course "Rhythmic Form and Analysis" was included as part of the required work for all Physical Education majors beginning in the 1929-1930 academic year. As a result, the class was unusually large and consisted of freshmen through seniors, which made instruction particularly cumbersome. Practice Teaching, another requirement of the Physical Education majors, was also proving somewhat unsatisfactory. Dance majors had their practice teaching supervised and

evaluated by Physical Education staff, and most of them found it disruptive and disjointed (Davidson May 1, 1977). In 1930 positions in dancing were filled by eight Dance majors, the first to graduate, in such schools as Miami University (Grace Clapp), Pomona College (Ada Cooper), Stephens College (Emily Albrecht), and Ohio State University (Geneva Watson).

Meanwhile, because the Dance majors were carrying such a heavy load of non-credit movement classes, plus Orchesis, it was recommended that four years and two summers or five years be given to the major program. Transfer students were required to allow for three years of residence to meet the technical standards of the Department. Courses offered in the summer to assist graduation were junior year Anatomy and Human Anatomy. Students attending these classes also had the added benefit of participating in Margaret's summer Movement and Rhythmic Analysis classes, which certainly offset in part the rigor of those extremely difficult science requirements.

As the fall semester of 1930 drew to a close Margaret completed arrangements for Kreutzberg to visit Madison the following March and involved herself and Orchesis in the third production of "The Juggler of Notre Dame." At the end of the Christmas holidays she joined fifty-five of her current and former students in Chicago for the annual reunion.

For two days they worked together, dealing with some of the problems they had encountered the previous year and refreshing themselves with her unflagging inspiration. Elizabeth Waterman Southard was there, and so was Berta Ochsner Campbell, Susie Fisher Ambler (dancing instructor at the Central Chicago Y.W.C.A.), and Greta Kranz (dance instructor at Northwestern) (Chicago Daily News January 6, 1931). Margaret returned to Madison after the reunion and eagerly awaited the appearance of her jewel, Kreutzberg.

All this time, the American economy had been going steadily downward since the Crash and as the country entered 1931 the plunge seemed endless. It was compounded by the fact that many of the forces that had produced the inflexibility of the 1920's militated against a self-correcting recovery (Carman, Cyrett, and Wishy 1960, p. 581). The effects of the Crash rolled on and settled dismally into the Depression. "The national income dropped from $85 to $37 billion, wages fell off $22 billion, one out of every four farms were sold for taxes. At the end of 1930 there were 3 million unemployed; by 1933 there were 15 million. Five thousand banks closed their doors. Private construction came to an end" (Butterfield 1966, p. 402).

Once again, amidst a national disaster, the inhabitants of Lathrop Hall (and surely other campus buildings)

almost defiantly carried on with their own little world. They began immediately to compose dances for the choruses of Euripedes Bacchae. This was a truly interesting production conceived by the Experimental College at the University of Wisconsin. The Experimental College was an all-make two year program wherein one year was spent studying Greek culture and the other year American culture. See Micheljohn's The Experimental College (1932). Moreover, Professor Alexander Meiklejohn was the leader of the experiment. This particular year one of the College students, Neiman Friar, had completed a brilliant translation from the Greek of the Bacchae and had, moreover, resurrected it in dramatic form. An amazing amount of inter-departmental collaboration took place in the weeks and months prior to the performance, which eventually ran for three nights. Gertrude Johnson coached the actors, Beatrice Hellebrandt wrote the music, a musical ensemble from the Music Department played her orchestration, and the Orchesis group were recruited to provide the dancers and dancing. Arrangements were finally completed and the performances took place in the Madison stock pavilion in bitterly cold Wisconsin weather. The dancers, dressed only in the flimsiest of Greekesque garb, found it difficult to give the illusion of lightness, brightness, and etherealness in the chilly conditions. Nevertheless, it was a huge success and one which all concerned will, no doubt, remember for the rest of their lives.

On March 5th Orchesis and the Union Board together paid for Kreutzberg and Georgi to perform on the Madison campus. They were instant champions of the cultural community and consolidated a considerable personal succes for Margaret. Kreutzberg epitomized artistic creativity in spite of his professional status and high fee. Margaret and Hermine Sauthoff, on behalf of Orchesis and the Union Board, agreed to a 70/30 percentage split of the receipts of the performance, with the campus receiving the latter. The other alternative was a 60/40 split, with a guarantee of $1,000.00. Charles Wagner, the manager for Kreutzberg and Georgi, was enthusiastic and confidently wrote that he thought "one performance would be enough for one year. You will be sure to bring them back for five years at least. Understand this is the most unique thing in the musical world today and (it) will be a sensation with your people" (Wagner August 13, 1930). The 'people' were not disappointed.

At about this time Margaret was approaching her 42nd birthday. She had been teaching for 21 years and seemed not to have tired of it.

In April Margaret was selected as the national authority on the subject of dance by the National Council of Teachers of English. Her mission was to assist with the drafting of an English curriculum in which there was to be some correlations with dance. Margaret's response to this

selection was to send the committee in charge of the project a copy of her book The Dance and its Place in Education and to suggest that they read both the first and last chapters (H'Doubler April 30, 1931). There appears to be no record of the results of this curious undertaking but, at least, the honor bestowed upon Margaret was well justified. Ruth Weeks, on behalf of the committee, wrote a few months later thanking Margaret for the book and promising to send her a draft of the committee's report in two years time.

The annual Dance Drama preparations were unfolding once more, for the fourteenth time, and this year there were some rather unusual developments. First, the recital featured two guest artists -- Edith Boys and Bernice Van Gelder, both Wisconsin graduates who were teaching dancing at the University of California and who stayed on campus for a few days after the performance to work with Orchesis members. Second, some of the dances from Bacchae were repeated, as was a dance from the preceding year, much as if Orchesis was now building a dance repertoire, an enterprise seemingly contradictory to Margaret's beliefs. Third, one dance was characterized by the use of the dancers' voices (making animal sounds) as accompaniment, a feat which had previously been restricted solely to Elna Mygdal's program when Margaret was away in Europe. Fourth, black was the predominant color, not only of the costumes, but also of the curtains. This last development comprised a contemporary

measure derived from the professional sector "Because of its success in eliminating shadows, black has been adopted widely by concert performers recently, among others by Mary Wigman, leading German teacher and dancer, and by Kreutzberg and Georgi, who appeared here in March" (Daily Cardinal May 19, 1931). Fifth, and finally, this was the concert that featured the famous "penguin dance." In order to simulate the unique walk of the penguin Margaret had made a sufficient number of wooden shapes which the girls supported between their knees. The act of keeping the wooden 'shelf' lodged between their legs as the dancers walked and turned produced a very lifelike interpretation of the penguin's mode of locomotion.

The 1931 Dance Drama again demonstrated "the customary lovely tableaux and fluid grace of athletic young women" (Capital Times May 24, 1931) and provoked Miss Trilling to compose the following letter.

> Dear Orchesis Members -
>
> Before I go to bed tonight and while I am still thrilled by the beauty, joy and ecstasy of your lovely spectacle, I must write and express my appreciation of your perfect performances. I should like to say that it was the best of all the Dance Dramas but I hesitate to do so for I am conscious of the fact that I feel that same way each time that I see one.
>
> I love the color and the bits of humor and the nonsense, the perfect rhythm and your beauty of movemovement, but best of all, I think I admire your wonderful spirit of cooperation and your splendid espirit de corps.

> While I know how much she dislikes Jublies acclaim of any kind, I must take this opportunity to express to all of you my appreciation of the guidance of your leader who, after all, is your inspiration and is responsible for the outstanding quality of your work. You do not need to be told, I am sure, that I mean Miss H'Doubler.
>
> I am deeply appreciative of the spirited quality of your work and feel that you make a contribution to our campus that is . . . beautiful and has inestimable value. Thank you once again for a perfect evening.
>
> Affectionally yours, Blanche Trilling, May, 1931.

Margaret spend the summer relaxing and touring the New England states and the South. Upon her return to the University in September she submitted a list of books to the Head Librarian and requested that they be reserved for her Rhythmic Analysis classes. The list was extremely diversified and covered music, art, creativity, art appreciation, poetry, philosophy, and psychology. Thus, rhythm was hardly an isolated subject. A study of its form and origins was indeed a springboard for greater understanding of all aspects of life. It is not surprising, therefore, that Margaret continued to advocate this requirement for any and all of the students who crossed the Lathrop Hall threshold. "Rhythm," she stressed, "is an attribute of mans nature . . . his whole physiological and psychological functionings obey the laws of rhythm, and out of this involuntary obedience has come the highly conscious appreciation of form" (H'Doubler 1925, p. 16). Margaret revised this explanation

some years later, though its essence remained unchanged. "Rhythmic experiencing is an inborn capacity . . . man's physiological and psychological functioning, as well as his physical functioning, obey the laws of rhythm" (H'Doubler 1946, p. 5). It was the axis around which and through which all life was regulated. Concomitantly, it was the core of life's excitement and hence the basis of all art expression. "Because of this stimulating yet regulating power rhythm may be considered the foundation of all art," she concluded (H'Doubler 1946, p. 5).

In the midst of fall registration in 1931 Margaret received a lengthy directive from Mary O'Donnell of the Teachers College at Columbia University. Miss O'Donnell had written in early September to inform Margaret that she had been chosen to head a committee for the purpose of compiling a scientific, but simple, terminology and bibliography of the Dance. Other topics which were assigned to others included the preparation of major students of elementary school dance (Ruth Murray), childrens interests (La Salle), and the use of music for dance (Martha Hill). Also, an advisory committee on dance, similar to the National Education Association Commission, was suggested and Miss O'Donnell asked Margaret to represent college dancing if and when such a committee was established. However, the demands on Margaret's time did not cease there.

The next demand came in the form of a request for a suggestion of an expert on teaching dance to boys. Margaret complied with as many of these requests as she could but demurred on the recommendation to serve on a standing committee because she felt it would involve a tremendous amount of time and effort. During the next months Miss O'Donnell persisted with requests until Margaret finally wrote to her at the end of November saying, "I just can't possibly take on any more work and live. I have to carry so much extra work with my University position that just one more committee would be impossible" (H'Doubler November 30, 1931).

Not to be deterred, Miss O'Donnell managed to collect the data she wanted from all those involved, and in December sent everyone concerned a copy of the final report from the committee entitled the Minnesota Plan. Margaret wrote to Miss O'Donnell with some theorizing regarding the vagueness of some aspects of the report and insisted that the important thing was to find the fundamental principle and work accordingly. She mentioned the word 'fundamental' again when referring to teaching dancing to boys. She said, "I feel that no matter whether our students be boys or girls, in teaching dancing the main problem is to lay the foundation of fundamental beginnings out of which will grow the next stage of development" (H'Doubler December 19, 1931).

Margaret was in the throes of embarking on a new idea in the teaching and understanding of movement; however,

it was not entirely her idea. Since the timely arrival at Madison of Ruth Glassow almost a year earlier she and others on the faculty had fallen prey to the charm and engaging directness of this new addition to the staff at Lathrop Hall. Ruth Glassow and 'fundamentals' went together. Miss Glassow and Margaret established a rapport quickly and Margaret soon became influenced by Miss Glassow's 'fundamentalism.' Shortly thereafter Margaret was using the word 'fundamental' where she had once used such words as 'organic,' 'basic,' 'primary,' and 'elemental.' She and Miss Glassow jointly taught a "Reading" course with advanced students and later on a "Topical Work" course, with only four students between them. So convinced and influenced was Margaret that she began in 1931 to reorganize all the Department work accordingly. The course of study evolved around a fundamental course which it was hoped would "develop a background of motor control and understanding that will carry over into the more specialized skills of athletics and dance" (H'Doubler December 19, 1931). All entering freshmen were to take the course for six weeks upon entering the University. Margaret, however, decided to make an exception of the Dance students because much of their courses included a duplication of the material. It can be assured that the Dance students themselves received this decision with the wrong kind of righteousness!

The history of the H'Doubler-Glassow relationship went back to pre-war Madison when Miss Glassow was an undergraduate at the University of Wisconsin (1912-1916). In the mid-20's Miss Glassow went to New York to commence her Master's degree preparation and studied under such emminent professors as Dr. McCall (who specialized in the field of measurement), and Dorothy Ainsworth, who was the head of Smith College. On her way to the West Coast during this time she stopped at Madison and was able to talk with Margaret. It was apparant from the beginning that they had much in common so far as movement principles were concerned. It seemed that they were both trying to get at the same thing and wanted answers to the same question - Why does the body move? As a result of this and further meetings, it was resolved to conduct summer "Fundamentals Camps." Thus, for the years 1926 to 1930 Margaret and Miss Glassow gave up part of their summer vacations to supervise these two-week seminars. Eventually, though, they were to go their separate, though parallel, ways, chiefly due to Miss Glassow's passion for testing and measurement. She was a great believer in the maxim that if it existed it could be measured, from which developed a scarcely veiled criticism of Margaret's work, due to Dance's lack of measureable validity. Margaret's theories would frustrate her terribly because they were based on the sheerest, if any, amount of hard

factual evidence. Notwithstanding, her devotion to 'fundamentals' inspired the faculty and the major students toward research in physical education fundamentals.

Before the end of 1931 Margaret and her students gave two recitals, each of which was to promote the emergence and justification of a national dance organization. The first of these was given at Milwaukee for the State Teachers Convention and the other was a lecture recital at the Midwest Physical Education Convention at Ohio State University. Berta Ochsner returned in October and gave her audience a taste of the professional dance of Chicago and attempted to make the students aware of what was going on in dance outside Lathrop Hall. The annual "Juggler of Notre Dame" was featured once more as part of the all-University Christmas Festival and shortly afterwards Margaret met again with her Orchesis alumni at Elizabeth Waterman's Club in Chicago. It had certainly been a hectic year, and yet, in the years to immediately follow, her workload was still to increase.

At the beginning of 1932 an interesting guest artist presentation took place concerning the relationships between dance, music and design. Gertrude Prokasch conducted an intensive workshop with the Orchesis members. Two significant departmental publications were due, and students eagerly awaited Ruth Glassow's book on "Fundamentals," and Margaret's manual on "Rhythmic Form and Analysis." Although it may

sound fatuous, both women had means at their disposal with which to occupy this waiting period. Miss Glassow "in her spare moments" was learning how to skate backwards and discovered "that a little plantar flexion does the trick!" (Physical Education Alumni Association of the University of Wisconson 1932, p. 52). Meanwhile, Margaret took early morning rides on her favorite horse at Joe Cochrane's stables and rekindled her love for horses and riding alone through the Lake Mendota woods. In her early forties, she was still a striking woman who held herself tall and who continued to dress smartly and fashionably. She had kept her hair short and wavy since that portentous occasion in 1916 and her agility belied her age.

The spring semester of 1932 also saw the first graduate dance course to be implemented, in the form of Margaret's "Philosophy of the Dance" seminar. This course was part of a movement to increase the opportunities for graduate study in the Department. Other courses which commenced at about this time were Miss Trilling's "Organization and Administration," Miss Glassow's "Tests and Measurements," Dr. Denniston's "Advanced Therapeutics," and Dr. Hellebrandt's "Advanced Physiology." Dr. Francis Hellebrandt was the sister of Beatrice and had joined the faculty on a temporary basis in 1929 when Dr. Denniston took her family to Europe on a leave of absence; she was at the time

an intern at the Wisconsin General Hospital. The growing emphasis on the need for knowledge in anatomy, physiology, and kinesiology had dictated a corresponding need for additional qualified lecturers. Hence, Frances Hellebrandt became a permanent part-time faculty member in 1931. At the end of the same year Beatrice Hellebrandt left the Department to travel and study and was replaced by Jack Radunsky, a pianist.

Ruth Glassow was also teaching Kinesiology with an entirely new approach. Instead of the usual memorization of the actions of each muscle she would discuss with the students the mechanical uses of the muscles in groups, rather than the pure physical, isolated applications. Since this was her own unique approach she stumbled a little at first and her early students (1931 and 1932) did not gain as much from her course as the later ones.

Elna Mygdal was now giving recitals on her own, or with Orchesis members, or with Cecil Burleigh of the School of Music. In March she gave a recital which involved all three. It was held in the Lathrop Hall studio, after which tea was served in Lathrop lounge. Where once Margaret extensively toured the countryside, Miss Mygdal was now doing likewise. It was a time when the peregrinations of the older faculty were slowing down, to be relinquished to those of the next faculty generation. It was noted that both Miss

Trilling and Margaret were "intent on the Department's well-being, staying close to Madison except when conferences, conventions and lecture engagements call them away for breif periods" (Physical Education Alumni Association of the University of Wisconsin 1933, p. 15). At one such 'close to Madison' engagement Margaret gave a lecture recital demonstrating the theory and philosophy of dance as an art form to members of the American Association of University Women. Utilizing her Orchesis students, she illustrated the study of movement by "experiencing and evaluating movement in its dynamic phase, its expression, and the development of feeling into movement and the dance" (Daily Cardinal March 27, 1932).

Orchesis was still Margaret's great love and her even greater tool. It was the personification of the ideals and the accomplishments of the Wisconsin Idea of Dance. As a senior and graduate project this year she had asked the Orchesis students to study the art backgrounds of all the historical periods. Twelve students signed up and each one set to work to research her particular era. An hour before the Wednesday evening Orchesis meeting each student would read her paper; then during the remainder of the evening she would relate her material to the dance problems. The theme of the 1932 Dance Drama thus emerged. "Dance and History" was to be the title, and the scope of the program was to be

larger than any attempted thus far. Newspaper reviews which followed the performance acclaimed it as "outstanding for its emotional quality" and headlined it "Orchesis Triumphs."

In 1932 Wisconsin was outstanding among the universities of the United States for the attention it had given to the study of the dance, study which was underlined by meaningful experience for performer, accompaniment, and audience. Orchesis had over the years awakened in Madison a sensitiveness and critical attitude toward dancing which was regularly augmented by the appearance of professional artists. Another step had been accomplished with the 1932 performance, because this one had been conceived by Margaret, directed by her Seminar group, and composed and performed by the Dance majors.

Kathleen Livingston recalls in the Daily Cardinal, of which she was staff editor in the 1930's, visiting the studio to watch one of the rehearsals: "We wandered in the other evening, and after bumping a head upon a particularly angular beam common to attics and English residences, plowing through a mass of billowing costumes, we found ourselves in the midst of a Dance Drama rehearsal." She described her first impression as: "The studio itself is calm and serene in spite of the long practice. Long gray drapes float downward from the walls like an enveloping mist at dusk. The faint throb of a tom-tom pours out its rhythmic note as

primitive bodies sway in a wild, unrestrained flow of elemental movement."

Hermine Sauthoff graduated in the annual ceremony that followed in June. She had spent four full and productive years with Margaret, having been selected to join Orchesis in her freshman year. She went on to dance with Martha Graham, after putting in three years teaching in Ohio. She was always grateful to have experienced the "Idea" and found that its greatest value for her was that it made the students receptive to any other form of movement instruction or experience. "You could go places and take in things without being brainwashed" (Davidson May 1, 1977). Miss Sautoff did, however, have some criticisms. Her chief dissatisfaction was that the technique classes, at least, did not push the students far enough and failed to exploit and explore the full range of the body's movement resources. Moreover, the students were never given opportunities to develop acute motor memories. Sequences and compositions were improvised and never performed the same way twice. In retrospect, she felt that the level of attainment was stopped short, particularly with regard to the subject matter of the dances. She blames Margaret for seeing that they were kept at a level that she (Margaret) thought was best suited for students and consistent with her program. A further comment stated that sometimes there was a sense of impatience within the classes due to the interruptions for verbal discussions

and repetitions (Davidson May 1, 1977). This claim was to be repeated by a small number of students throughout ensuing decades, until there was a pocket of resentment and a rebellious spirit in the early 1950's.

Oblivious at this point to any adverse criticism, Margaret began a particularly long summer session in 1932, which combined her classes in Dance with the Fundamentals Camp. It was a summer which was also long for the War veterans who were, for the most part, lean and jobless. On an evening in July, 10,000 of them gathered at the nation's Capitol steps to demand an advance on their $1,000.00 bonuses for serving in the war. As a sad and bitter climax to the Hoover regime, the United States Army was ordered to remove the men and their families who had camped in Washington for a month. Meanwhile, the campaigns for Presidential nomination were in full swing and Franklin D. Roosevelt looked the likely victor.

The campaign of 1932 was essentially a contest between hopelessness and hope. For three years the American people had stumbled deeper into the Depression while their President insisted that the Government could do nothing about it. In the election of November 1932 sixteen million people voted for Hoover's voice of despair and twenty-three million for Roosevelt's voice of hope.

In the same November that Roosevelt was elected president, a comparatively significant honor was bestowed

on Margaret. She was invited by John Martin, the dance critic of the New York Times to give a lecture recital at the new School of Social Research in New York. The School of Social Research held special dance courses every winter to which it invited only outstanding lecturers. Thirteen of Margaret's former students who were in New York were contacted and took part in the recital. Hermine Sauthoff joined ten others, who held teaching positions nearby and in West Virginia, Illinois, Pennsylvania, Ohio, and New Jersey. The program they put on consisted of an informal lecture by Margaret on the theory, philosophy, and science of dance as practised at the University of Wisconsin and the group followed with a demonstration of these principles, which Margaret directed. The program concluded with the principles being developed into dance compositions. It was a marvelous tribute and a real triumph for Margaret.

Also in November Margaret and Elna Mygdal gave a program at the New Jersey College for Women where one of Margaret's former students, Dorothy Simpson, was teaching. This program took the form of what was to become an almost standard presentation at the colleges Margaret visited. In the afternoon Margaret would give her lecture and elicit participation from the audience. In the evening Miss Mygdal, and sometimes the pianist Radunsky, would give a recital.

The year of 1932 concluded with the customary Christmas activities of the Department, which now included a

Christmas party, as well as the "Juggler of Notre Dame" and the Chicago Orchesis meeting.

Between November 8, 1932, when Roosevelt was elected, and March 4, 1933, when he was inaugurated, the United States experienced a creeping economic paralysis. In his inaugural speech Roosevelt uttered words which could have been spoken by Margaret too, and probably were from time to time, as she believed in them so fervently. "Where there is no vision," he said, "the people will perish" (Butterfield 1966, p. 416). When Margaret spoke of vision, she spoke of art. She, too, believed that the art experience was indispensable to life and living. Art, she once said, "is a vital part of man, of his religion, of his philosophy, of his social relations" (Daily Cardinal May 19, 1929). She successfully argued that Dance was an art and that art was man's lifeline, particularly in this time of "materialism and industrialism" (H'Doubler 1925, p. 4). No doubt, she felt that the dance was doubly important to man, especially in America, during that age of egregious unemployment and social disillusionment.

In 1933 Dance Drama preparations began as early as the first week of the semester. Group and individual dances were being composed from the start and were presented to the club as weekly projects. Junior and senior Orchesis met every Wednesday night, each holding an hour of practice

between 7 and 9 o'clock. Membership into senior Orchesis was now by a formal exhibition and evaluation, much like an audition, while junior Orchesis was composed of anyone who was interested in dancing. Margaret 'coached' the senior club while Miss Mygdal supervised the junior one. The spring semester months were filled with 'try-outs', and Margaret was present at all of them. She was now completing a fourth book which she was tentatively calling Why Dance. It was not to be a teaching manual like the others but rather a philosophical treatise which she hoped would reach a much wider audience. Much of her writing was done very late at night in the quiet of her apartment. She had bought a new car, a Ford V-8 sedan, which enabled her to move around more efficiently. "It is the first car she has found that can keep up with her!" noted a student. However, she continued to ride horseback whenever she had the chance, and to picnic on the weekends.

Elna Mygdal was married that year to a University of Wisconsin engineering instructor. She was the first of Margaret's associates to marry and received the warm congratulations of everyone. Miss Trilling was now a sprightly, though rotund spinster, even though she dieted. She was still kept busy planning speeches for conventions and other engagements as well as planning the stunning spring and summer costumes in which to give them.

After the 1933 Dance Drama Elna Davidson left for Europe with her husband. She had arranged to spend much of the summer studying dance with Kreutzberg at Saltzburg, Austria. Margaret, meanwhile, resumed her commitments at the University's summer school. They both returned to Lathrop Hall in September. At this time Margaret relinquished one or two of her classes to Mrs. Davidson, notably the "Advanced Rhythmic Form and Analysis," so that she could concentrate on her book and work on an individual basis with those students taking her Seminar and Topical Work classes. She now had her advanced students turning in lengthy papers on philosophy, which, of necessity, took many hours to read and critique.

By the end of 1933 Margaret had sustained her reputation as an energetic, inspirational leader for almost 17 years. Undiminished, at 44 she could now see how far she had come and could envision where she still had to go. Her many former students were proselytizing in the best possible ways. Upon leaving Madison, they readily found positions in other colleges, where they would endeavor to persuade the respective administrations to implement the "Idea." Orchesis groups were set up promptly, but it took many years to obtain the saction for a Dance major. From 1926 until 1931 only Wisconsin had supported the innovation. Throughout the the 1930's a sprinkling of colleges authorized Dance major

programs, and by the late 1940's this number had increased dramatically. Walter Terry reported that in 1948 105 colleges and universities at least offered Dance and that 96 of these gave academic credit for it (Morrison 1976, p. 14).

Alongside this movement in academe, professional artists grew in number and influence. "Despite the Great Depression and the bewilderment of the audiences, professional choreographers proceeded undaunted" (Anderson, 1974, p. 117). It was clear to all those involved with dance that these two movements were often working at odds with each other, or, at least, held each other at arm's length. Margaret's suspicion and basic rejection of Martha Graham perhaps illustrates this phenomenon most vividly. Hermine Davidson recalls that Margaret's aloofness and suspicion were due to the fact that she was so immersed in her college work that she wasn't prepared mentally or emotionally to see the good work that was being done in other places. She almost deliberately neglected to follow the career of Miss Graham, who, at that time, was in one of her more fruitful periods (she had just produced "Primitive Mysteries" and was planning "Frontier."). Miss Graham, it should be remembered, was not even slightly interested in dance education.

If Margaret followed anyone, it was Kreutzberg, and this might have been a mistake. "She should have kept track on what was going on in the United States (Davidson May 1,

1977). A merging of professional dance and college goals was to to eventuate until the mid-1930's, and this valuable measure was not going to be the inspiration of Margaret, although she certainly had the means and the facilities with which to make it happen.

To summarize, unable or unwilling to prepare for the Stockmarket Crash of 1929, America had succumbed to the debilitating effects of the Great Depression. Prior to this time a false sense of optimism and security had prevailed, and nowhere more cheerfully than on college campuses. At the University of Wisconsin, students and faculty were entertained by several Orchesis productions which featured original musical compositions, and interest was shown in multi-art events. It was also a time when several faculty went abroad, Margaret herself to Europe. By now former students were building Dance curricula in other institutions and Margaret made a point of visiting them to lecture.

On the home front, Margaret was developing a working knowledge and understanding of rhythm and its analysis, and by 1930 a course in this area was required of all Physical Education majors as well as all Dance students. The arrival of Ruth Glassow added yet another requirement, supported by Margaret, in the form of a "Fundamentals" course. Soon after, the first graduate Dance course was added. Meanwhile, Orchesis members and other Dance majors had erected a

pseudo-class system within Lathrop Hall, with themselves in ascendancy. Notwithstanding, a close relationship grew between Margaret and her students which, in time, resulted in the widespread promulgation of her ideas.

Thus, as America slowly recovered from economic distress, an undercurrent of hope manifested itself in various creative experiences, not the least of which was Margaret's approach to movement.

CHAPTER 7

A MATURE PROGRAM REALIZED: 1934-1941

Far from being unsociable, Margaret accepted many invitations to teas, cocktails, and dinners. She accompanied friends to the theater and on a variety of outings. Usually, however, she confined these gatherings to the homes of acquaintances and very close friends, such as those who had known her parents and her brother, Frank. One such family was the Dr. Hal Bradley family. Dr. Bradley was the Head of the Biochemistry Department of the University and had known Margaret for a considerable amount of time, initially through their common academic interest. The Bradleys had five sons, two of whom were at the time attending the Wisconsin High School. This was, however, no ordinary high school. It was affiliated with the University and used as a practice teaching facility. Students were the sons and daughters of the faculty, and faculty members themselves taught the classes. Admission was by application and was often very competitive. A young art instructor had been employed there since 1931, while at the same time teaching Art Education at the University. His name was Wayne Claxton and it was not long before he was invited to the Bradley home

for tea and the dances that frequently followed. It was at one of these gatherings that he met Margaret.

In the spring of 1934 their friendship was consolidated by an amusing circumstance. Since sending her horse "Fire" to pasture at her brother's farm in Springfield, Ohio, Margaret continued her early morning rides by renting and regularly riding another horse called "Tramp." This had become such a standard practice that every Sunday morning the owner of the stables, Joe Cochrane, automatically reserved "Tramp" for Margaret. Unknown to both of them, on other mornings he was requested by Mr. Wayne Claxton. Because of a change of schedule Wayne found that he could only ride on Sundays and he preferred the early morning because it meant that the horse had not been ridden before him. He became a little irritated and curious when he was told very apologetically each Saturday that the horse had already been taken. "A very old customer of mine has Tramp scheduled for six o'clock in the morning," Mr. Cochrane told him when he called to arrange the ride.

After some investigating Wayne finally discovered who the mystery rider was -- none other than Margaret! When she learned how anxious Wayne had been to ride Tramp Margaret quickly and courteously stepped aside declaring that she knew of another horse she would ride. After this incident Wayne and Margaret began to ride together and thus began several months of getting to know and like each other.

Wayne would ask Margaret to dine with him in his apartment after their ride and she would happily accept the invitation. It was a beautiful spring in more ways than one for Margaret.

On campus Margaret was about to become involved with two departmental innovations. The first of these was the decision to combine all freshman students in the Fundamentals and Dancing classes. This meant that experienced dancers were together with totally inexperienced ones. Margaret commented that it placed heavy demands on the teachers and also had an adverse effect, she thought, on the good dancers. However, she believed in the concept as it eliminated segregation of dancers and non-dancers. "This I feel is a good policy to help the freshmen feel as a unified group," she said, "But not so good as far as the Dance majors are concerned, for it necessitates a different approach and slower progress due to the lack of interest and (to the) self-consciousness of the general major." Then she added, "However, I feel it should continue" (H'Doubler 1934-1935, p. 67).

The other innovation was the commencement of the first Men's Dance class at Lathrop. It was held on Monday nights from 8 o'clock to 9:30 in the evening, but it is not clear who taught this class.

As members of Orchesis began thinking about the forthcoming Dance Drama, they became concerned about the conspicuous lack of musical accompaniment that was of the quality they had become accustomed to, such as that performed by Hellebrandt, Radunsky and Mark Wessel. Margaret, especially, felt the disparity and although they had helpful accompaniment for the Technique classes they missed the "stimulating and inspiring interpretation of an artist musician" (H'Doubler 1934-1935, p. 67).

There was, however, no lack of artist dancers of exemplary quality who visited the campus upon Margaret's invitation. In 1934 Madison enjoyed Ted Shawn and company, Harold Kreutzberg, Berta Ochsner, and Marion Van Tuyl. Mary Trumpf returned to supply piano accompaniment and was joined by Paul Jones for the May Dance Drama production.

There was no definite theme that year; instead the audience was treated to a wide variety of dance compositions. If anything it was an expose of interpretations of music without words and movement without music, the latter being of necessity. One dance was a repeat of an earlier performance. It was Cecil Burleigh's four-part piece of music to which was danced "Leaders of Men." In the past the dancers had concentrated on classical themes, but that year they included a number which dealt with a contemporary issue - that of the Black people. It was described as the "conception of colored people of the higher and after life."

For this production Margaret hired a wardrobe mistress by the name of Louise Coxon, who designed costumes for a Byzantine number and some of the other dances. Margaret took it upon herself to make the halos for the angels in this dance. She obtained some new copper screening and shaped it into circles. She then took the circles to a nearby service station and had the attendant stiffen them with concentric rings of melted solder which she applied herself. The finished articles, it was reported, were "very ethereal and not at all reminiscent of hardware stores and service stations " (Daily Cardinal May 20, 1934)!

Mrs. Louise Coxon, it should be noted, was a former student of John Crandall, the well-known illustrator of New York. Before coming to Madison, she had been connected with a smart Chicago fashion store. She proved to be a fine acquisition to the Orchesis group and the Department.

Among the students performing in the 1934 Dance Drama were two graduate students, Elizabeth Hayes (who eventually became Head of the University of Utah's Modern Dance Division), and Margaret Erlanger (who was to develop and head the dance program at the University of Illinois). Elna Hartenberg (nee Mygdal) again assisted with the production. She was now teaching seven or eight classes as well as planning and performing recitals. Margaret's schedule was almost exclusively devoted to advanced Dance

majors and she was at the same time working on her next book which, again, was eagerly anticipated.

However, the book was to be delayed owing to circumstances which happily intervened. After several months of courtship, of seeing each other whenever their busy schedules would allow, Wayne, sometime during that summer, asked Margaret to marry him. She readily agreed, but when the ecstatic moment had passed, they decided to keep it a secret a little while because they both needed to give the proposition more careful thought. Wayne was particularly concerned about the age difference. He was about fourteen years Margaret's junior, and, although they did not necessarily feel the difference was important, they were afraid that their friends might.

Being such an effervescent and loquacious person, it must have been very difficult for Margaret to keep this news to herself. Finally, the notice of their engagement appeared in the newspaper. Together with a photograph of Margaret, it simply said that Wayne Claxton and Margaret H'Doubler announced their engagement as two adults, at the time considered an unprecedented declaration. It may seem acceptable today, but there is every chance that in 1934 many people in Madison were horrified and incredulous that their own Miss H'Doubler would make public such a statement. They underestimated her. The wedding date was set for August 4th.

Frank Lloyd Wright saw the notice in the paper, too, and immediately wrote to Margaret and Wayne warmly suggesting that they hold the ceremony at Taliesin. They had both known this famous architect for many years, Wayne through his art work and Margaret through Orchesis. Mr. Wright came to Madison just to see the Orchesis productions and invariably would walk in late, holding up the start of the performance until he was seated. His offer placed Margaret and Wayne in a dilemma, as they had planned to avoid a big event. So, after many hours pondering over a response, they sent their generous friend a brief note saying that they must decline the invitation.

They were married instead in the University of Chicago Chapel by Reverend Hayden, Head of the Theological Seminary and they wrote their own ceremony. On the morning of August 4th, 1934, Margaret and Wayne took a horseback ride together. They had checked into the Drake Hotel in Chicago and had ordered the horses brought to them from a nearby stable. They nearly missed the wedding! As they rode up Lincoln Park they surmised together where it was that the horses would turn off to return to the stables. They were moving along at a fairly brisk pace when suddenly both horses swerved sharply and promptly entered the traffic of Sheraton Road. Wayne's horse was pulled up short as a car raced under the bridle, while Margaret manipulated the

reins to avert collision. Miraculously, they survived the ordeal unscathed and returned to the hotel to prepare for the wedding.

It was a small, private wedding with the Reverend's family present as witnesses. Shortly after the ceremony there was a breakfast reception at the hotel with Chicago friends. When this was over Margaret and Wayne climbed in a car and headed for Cape Cod where Cynthia Wesson had a guest cottage for them to use. They arrived back in Madison in time to move their combined belongings into a rented house in the suburb of Westmoreland and to start the 1934-1935 academic year in their respective Departments. It was necessary to search for someone to take care of the housework and to prepare the evening meals (a practice they continued to employ long afterwards). Help came in the form of a Mrs. Hoover whose husband had died and who gladly took care of the Claxtons.

Announcements of the marriage and congratulations appeared in both the local and the campus newspapers and they received warm letters from alumnae everywhere. It was a truly happy moment for Margaret and she later recalled that "This is proving the most exciting and happy year of my life" (Physical Education Alumni Association of the University of Wisconsin 1935, p. 10).

Margaret's happiness was compounded by the guest appearance of Ted Shawn who gave a splendid dance demonstration lecture in early December. He arrived with his eight young men dancers and after demonstrating in Lathrop Hall gave a recital to all of Madison at the Parkway Theater. His was an interesting approach to the dance. He was at that time predominantly concerned with the training and preparation of male dancers. He owned a lonely, old Eastern farm where he worked with his group of young men without telephone, electricity, running water or central heating. In the mornings they would all work in the barn studio on dance technique and then, after a break which consisted of lunch, a reading time and a rest period, they would all work on the farm seeing to all the chores and repairs.

Ted Shawn and his dancers not only built an accomplished dance technique, but they also built for themselves a philosophy of living which was reflected in their compositions. Notwithstanding, America had grown firmly accustomed to female dominance, almost exclusively, in the entire area of dance. Except for Harold Kreutzberg, Ted Shawn, and Charles Weidman, most of the dance pioneers were women. Audiences still regarded men dancing as a sign of effeminacy. Too, the public was highly suspicious of female dancers, whose virtue it held questionable.

Margaret, at least, was aware of this sentiment and throughout her career diligently ensured that her girls'

behavior was above reproach. So much so, that she may have curbed their full creative expression, and she most certainly always had the final word on the appropriateness of their costumes. A former student recalls a whole dance being altered because at one point the dancers bent down with their backs to the audience! But, for all the impositions and public scepticism, dance was giving girls and women an opportunity to proclaim their independence from conventionality, both as artists and as women. Margaret had been providing this opportunity for more women, much longer, than anyone else.

Towards the end of the year the usual Christmas activities kept both Margaret and Wayne busy. A new program was added and was called "When Santa Comes." It was danced for the Physical Education Club at its Christmas party. The year concluded with the Christmas Orchesis group reconvening in Chicago.

Over the Christmas vacation Miss Trilling gained everyone's delighted attention when she announced that she had discarded all her old clothes and had bought ten or twelve new outfits. Her justification was that it was a good time to purchase some real French designs in view of the fact that 1935 promised to be a year of important social and professional occasions. "What with the Mid-West Hockey tournament here . . . Kreutzberg's visit in February, the

Directors Conference at Lathrop in April, and the numerous conferences and conventions to attend . . ." (Physical Education Alumni Association of the University of Wisconsin 1935, p. 10). Miss Trilling had another reason to spoil herself. After much work the University Club had made a place for women and had decorated a lounge for them. Miss Trilling noted: "We are a real part of the Club . . . that has been a job, but a very satisfying one" (Physical Education Alumni Association of the University of Wisconsin 1935, p. 10). Miss Trilling herself was appointed the first Director of the Club.

Elna Hartenberg, after a summer in Austria studying with Kreutzberg, had decided that 1934 was to be her last year of concert dancing, while Ruth Glassow finished the year with two publishers 'hounding' her for books. She declared that she still had a life of her own and avoided permitting writing and teaching to interfere with her pleasure: "Although my Hupmobile roadster is getting old, it will still do eighty-five, and I think nothing of driving down to Chicago in the evening for the theater" (Physical Education Alumni Association of the University of Wisconsin 1935, p. 10). Clearly, it was a buoyant group of women who led the Women's Physical Education Department at the University into the year of 1935.

Soon after the start of the year 1935 a state of eager anticipation became evident throughout the halls of Lathrop. The long-awaited return visit of Harold Kreutzberg was imminent. He arrived on February 13th with his accompanist Wilkens. From the 14th to the 20th he gave daily classes for an hour each day to a group of 60 students while many observers lined the walls of the studio. As well as the dancing students there were local and nearby teachers, teachers from distant towns and colleges and a sprinkling of interested University men students. Margaret and Wayne provided a large reception at their home in Kreutzberg's honor. It was held on Sunday the 6th of March and, as it was still chilly outside, the guests crowded around the fireplace or mingled in the kitchen where Margaret, with the help of Mrs. Hoover, was organizing the refreshments. On the following Tuesday Kreutzberg gave a magnificent solo recital for all of Madison at the Parkway Theater, after which the students gave a farewell reception at Lathrop. "Mr. Kreutzberg reports," noted the Alumni Journal, "that he loves Madison and from his marvelous reception there is no doubt that Madison loves Kreutzberg" (Physical Education Alumni Association of the University of Wisconsin 1935, p. 13). Mr. Kreutzberg's visit was all too brief for Margaret and her students but they were assured by him that he would endeavor to return.

Constant exposure to a variety of dance groups and dance techniques occurred in 1935. In March, unaccompanied

by Margaret, several Orchesis members traveled to Rockford, Illinois to see a recital by Martha Graham and her group. Perhaps in deference to Margaret, they reported back simply that they had seen "dance from a new and familiar angle" (Physical Education Alumni Association of the University of Wisconsin 1935, p. 13). Although she never prevented or tried to dissuade her students from taking every opportunity to watch other dance groups in action, Margaret frequently let it be known that Martha Graham's style and approach to movement was, of necessity, somewhat different from her own. A week after this trip, however, Margaret did accompany the members of Orchesis to Milwaukee where they presented a lecture demonstration to the meeting of the Progressive Teachers Association.

Lathrop Hall was the setting for a very significant event that same year. On the weekend of April 1st the University of Wisconsin was the location for the annual meeting of the Directors of Physical Education throughout the Mid-west. Miss Glassow presided over the Research Section, while Miss Trilling was the object of many complements regarding her newly bobbed hair. Under chiefly Elna Hartenberg's direction Orchesis presented a studio recital for all the participants of the conference. It was received with appreciation and an abundance of applause. Margaret was present to discuss the origins and aspects of the

Wisconsin Idea of Dance with those Directors who were unfamiliar with the details, although it was clear that all present had heard of her program and of its outstanding success.

With the departure of the visitors, Orchesis once again continued working feverishly towards the May Dance Drama. The students and faculty had hoped to have a visit from Berta Ochsner prior to the event but, instead, she found it more expedient to be in Madison during the annual concert. Thus, she was invited to be the guest artist for the two evenings of performance. She danced a series of numbers, all of which tied in with the theme "Judgment in the American Patterns," a drama written as a senior thesis by three students -- Margaret Erlanger, Virginia Duncan, and Minna Vanderhoff. The program, briefly, was a portrayal of political campaigns (vividly alluding to the recent Hoover and Roosevelt campaigns), racial prejudice, economic hardships, and social legislation. This Dance Drama was one of the earliest proclamations by Orchesis that the people within Lathrop Hall were fully aware of what was going on in the 'depressed' world around them. Mob scenes were featured as the direct result of the all-too-familiar soup kitchen lines, the grievance rallies, the 'bonus boys' of a few years before, and labor union activism. (The Committee for Industrial Organization was formed in 1935 and began a drive to organize

the steel, automobile and other mass production industries. By 1937 it had 3,718,000 members). Another interesting development in parts of this production was the introduction of a rarely seen type of movement, carefully justified as a sign of intellectual growth, but more than likely derived from spurious contacts with Martha Graham. "In many numbers the body curves have been supplanted by straight lines and angles, and in doing this the group has begun to bridge the gulf between an emotional rennaisance and an intellectual maturity" (Bulletin of the Alumni Association May 19, 1935). With an abundance of favorable reviews and the flurry of graduation preparation Margaret concluded yet another productive academic year at the University of Wisconsin.

She, too, was involved in a flurry of excitement as she and Wayne put final touches on their enterprising summer plans. They had decided to travel around Europe by car and combine work and pleasure with a minimum of structure and strategy. It turned out to be a relaxing yet productive trip. After landing in Le Havre they drove directly to Paris where they spent the first week of their vacation exploring and sightseeing. Some of this time was spent appraising the Italian Exhibit. Wayne visited as many art galleries as time would allow and in glorious painting weather they slowly drove from Paris to the Italian and French Riverias. While Wayne worked on his sketches Margaret

worked on her book. They then traveled on to Rome and then across Italy to the Adriatic Coast where Wayne was determined to paint the fishing boats with their characteristic colored sails. Then they drove north again to Saltzburg and stayed near Kreutzberg. Margaret held endless discourses with him and watched him conduct his classes. Both she and Wayne would observe him rehearse and thus Wayne was able to sketch him in a variety of poses and movement moments. The sketches were later put on display in the Union building at Madison and some of them appeared as illustrations in Margaret's books in the years that followed. The idyllic vacation concluded wistfully with the Atlantic crossing to New York. Although they were to return to Europe again and again, this first trip together, less than a year after their marriage, was to remain warmly and nostalgically in their memories for the remainder of their lives.

The book that Margaret had been working on so assiduously, not only during the summer but for the previous two years, was apparently ready for publication. She first named it Why Dance but had received some criticism of the proposed title and was searching for a new one. The opposition came from the publishers, Harcourt and Brace, who maintained that Why Dance might be misinterpreted by the lay public. While she attempted to rename it, Margaret asked her old and dear friend Gertrude Johnson to write the

Foreword. The book was to be dedicated to Miss Trilling who "because of her dissatisfaction with the old stilted type of dancing planted the seed" (Physical Education Alumni Association of the University of Wisconsin 1936, p. 17). This book was designed deliberately not as a textbook. It was described as an "informal discussion of various phases and problems of the dance" (Physical Education Alumni Association of the University of Wisconsin 1936, p. 17), but, of course, covered enormous areas of philosophical and psychological idealogy. It should be noted that for some unknown reason Why Dance was never to appear in print.

The first activity of Orchesis after the fall semester of 1935 began was to join Margaret in a lecture demonstration at Rockford College in Illinois. It was not long after everyone's return to Madison that Ted Shawn and his group returned for another popular presentation. This time Mr. Shawn gave an open lecture to all the students and faculty. His topic was "The History of Dance Since 1900," which must have been fascinating as he was such an integral part of it all. And there too was Margaret who had additionally contributed greatly to these 35 years of American dance. Mr. Shawn gave his recital at the Parkway Theater which enjoyed the capacity of a much larger audience than Bascomb Hall could accommodate. Madison again came out in full force to watch him and his troupe.

Margaret continued to be plagued with what she considered to be inadequate musical support, a condition which was not to be effectively solved until the following academic year. In the meantime, she decried the lack of musical background for her students and the absence of any departmental program to rectify the situation. In addition to desiring more musical knowledge and understanding, she also made a plea for some expertise in drawing and design. "There is a need," she said, for "some participation in drawing, design, and experimentation in color values as applied to movement" (H'Doubler 1934-1935, p. 67). Clearly, Wayne's own talented expertise and their many discussions about art were wielding an influence on the Dance major program. Margaret resolved to approach the other Departments to develop the means towards these unrealized objectives.

As Christmas of 1935 approached, Madison received a particularly heavy fall of snow. Margaret and Wayne were now living in a house closer to town and, noticing that it would be hopeless to drive their car to the campus, they ingeniously took out their skiis, poles, and boots, and decided to ski over the thickly covered road to their respective departments. After considerable, albeit enjoyable, effort they arrived at their buildings. However, on entering the classrooms, they quickly discovered that no students had shown up. After waiting several more minutes Wayne

called Margaret on the telephone to tell her that none of hs art students had arrived, even the ones who lived only a few blocks away! So, they decided to abandon classes for the day like everyone else and trundle back home. Curiously, the local newspaper heard of the adventure and the next morning most of Madison had learned of the two University teachers, who had braved the climate and the snow underfoot to come to class, only to find that they had overestimated the dedication of their students.

The 1935 white Christmas did not, however, interfere with the remainder of the year's activities. The Christmas Party was held, as was the annual Chicago meeting of alumni and current faculty and students who were visiting that city. Abiding by her resolve to expose her dancers to outside groups, Margaret organized a trip to Milwaukee where on February 2, 1936, many Orchesis members enjoyed seeing the "Joos Ballet." Shortly after their return Harold Kreutzberg and pianist Friedrich Wilkens arrived to give instruction to the Madison dance students (for the third consecutive year). He was welcomed by a great number of students who had come to "greet and congratulate the great genius of dance" (Physical Education Alumni Association of the University of Wisconsin 1936, p. 47). Not only were Orchesis members present, but also members of the Physical Education Department and friends.

February concluded with another trip to Milwaukee, where a group of Orchesis members assisted Elna Hartenberg in presenting two lecture demonstrations. These were open to the public and the schools and were held first in a high school auditorium and later at the Milwaukee Art Institute. At this time it was commonly accepted that Orchesis and the Dance major program was being jointly run by Mrs. Hartenberg and Margaret. Margaret, nonetheless, was spending less time 'on the road' and was anxious to spend time with Wayne as well as with the Department. The former intent was to be circumvented, however, by a change of plans which neither Margaret nor Wayne foresaw in their first two years of marriage.

The Art Department of the Wayne State University of Detroit invited Wayne to head its operation, just as soon as he could be released from his teaching duties at Madison. The opportunity was attractive beyond words. Margaret, too, was impressed. So they sat down to several months of deliberations. Margaret did not feel that she could pull up her roots and begin again elsewhere. She was an integral part of the Physical Education Department; it would not have achieved the pre-eminence it had in the area of dance without her. She was already part of history. Wayne, on the other hand, was placed in a quandary. Madison really did not have much to offer him so far as his immediate career was

concerned, nor did it afford the environment for a range of the arts, despite the prevalence of visiting performing artists. He was proving himself to be a creative administrator and the Wayne State University administration was well aware of this and other of his talents. Architecture had always been a great love of his and he undoubtedly would be able to give it rein from a position of this calibre.

So the discussions went on. Transporation and living arrangements were of concern, as were the additional costs of such a separation. In 1936 the Depression was far from over, even though some positive signs had begun to appear. Finally a decision was made; Wayne would accept the offer, Margaret would remain in Madison, and they would see each other at least every other weekend either in Chicago, Detroit, or Madison. They each had a car, though later Wayne was to fly to and from Madison. It was settled, and Wayne left for his appointment at Wayne State for the first semester of 1936. But he did not say goodbye to the University of Wisconsin at that time, for he returned the following summer to teach.

The spring of 1936 was to deliver another significant event to Margaret's life. During the semester Miss Trilling celebrated 25 years with the Department. She was indeed a remarkable woman and Helen Pfuderer Smith, '13 wrote the following in her honor.

> Miss Trilling's working principle as I see it is: get the best person possible in a particular field, leave her alone to work it out her own way with all the encouragement and co-operation possible but with no meddling or interference. Result: look at her Department today. It is incredible and would have been impossible but for the executive ability and personality of Miss Trilling (Physical Education Alumni Association of the University of Wisconson 1937, p. 20).

Thus, Miss Trilling was recognized as a fine woman and an educational leader. She and Margaret had retained the closest of ties while working on their individual projects. Miss Trilling once said of Margaret that her gay and buoyant spirits always lifted her up, even at the end of the dreariest and gloomiest of days. Without a question it was due to the cooperative efforts of Blanche Trilling and Margaret that dance then held (and even now holds) such an outstanding place in education.

As the 1936 graduation took place, it was noted that graduates of the University of Wisconsin were teaching dancing in fourteen universities, five teachers colleges, six women's colleges and many public schools (Physical Education Alumni Association of the University of Wisconsin 1937, p. 38). Hence, Margaret could be given credit for not only soaring interest in dance in the higher education system for the previous 17 years, but for reaching every section of the country through her lecture demonstrations and former students. The increased interest in Dance should not be confused, however, with Margaret's central aim for her

work. She strived always for dance as a medium for individual expression. "Her chief concern," wrote Beatrice Richardson, '26, in 1936, "is neither with mass production nor is it with professional performers; but now, as always, the leading of her students toward a more beautiful and complete life through the experience of creating and expressing their thoughts and moods in universal dance form" (Physical Education Alumni Association of the University of Wisconsin 1937, p. 29). This noble goal plus her professionalism and her unlimited donation of time and energy provided America with a valid educational movement in the dance field, a movement which forty years later had not lost its impetus.

During the summer of 1936, while both Margaret and Wayne taught at the University of Wisconsin, efforts were being made to fill the vacant area of music and dance accompaniment in the Department. Among those being invited to apply was Beatrice Hellebrandt, who had spent the intervening years studying in New York. Several of her compositions had been published and her experience and qualifications, together with her previous ties with the Department, combined to win her the position. She, thus, returned to the University and began teaching in the fall of 1936. As well as teaching one or two dancing classes, she offered a course called "Dance Accompaniment," for the first time, the object of which was to analyze and discuss those factors

common to music and dance, to study the use of musical forms as applied to dance, and to practice musical improvisation for dance. Her course outline was a masterpiece of thoroughness and integration, artfully combining the theoretical with the practical. It attracted twelve students the first semester, eight of whom took the course for college credit.

Meanwhile, Margaret taught the Rhythmic Form and Analysis classes using her system of musical analysis and working from her own textbook. Her earlier recommendation that all Physical Education majors take this course had run into some difficulty. The classes were large and therefore cumbersome. Furthermore, the content was not always geared to the interests and inclinations of the non-dance majors. Margaret's suggestion at the end of the 1936-1937 academic year was to conduct a separate course for credit for the Physical Education majors. She reasoned that "As part of P.E. 20 it lacks significance and therefore changes the attitude of the students toward the work that is given them" (H'Doubler 1936-1937, p. 57).

The year concluded with The Juggler of Notre Dame and Margaret and Wayne reunited for the Christmas vacation. After only a month back at Lathrop Hall teaching, Margaret and a large group of students (a party of 30) left America for Sweden. There they were invited to give lecture demonstrations, actual classes, and recitals. Berta Ochsner was

an emminent member of the group and apparently delighted the Swedish audiences with her dancing. While they were in Sweden, Margaret was able to make a number of important contacts; one of these was with Ronny Jonansson, a Swedish gymnast whom she invited to visit Madison.

Owing to the influence of Beatrice Hellebrandt, the 1937 Dance Drama featured a dance in which the participants played their own accompaniment on gongs, bells, and clarinet. It was acclaimed as "Outstanding in audience appeal" and as "one of the finest dances on the program" (Daily Cardinal May 20, 1937). Miss Hellebrandt played the piano for some of the dances, alternating with Harold Bradley and Dorothy Wilson. Margaret's music problems seemed to have been resolved.

The following summer Margaret and Wayne returned to Europe, this time spending time predominantly in Germany where Margaret spent some time at the Mary Wigman School in Dresden, and where they revisited Kreutzberg. While they were there Margaret was interviewed by the German press. Germany in mid-1937 was undoubtedly an ominously uncomfortable country to be working and living in. Close scrutiny and identification checks were conducted with alarming frequency while indications of an imminent police state prevailed. Clearly, the German authorities had something planned.

The Germans had dispensed with the Treaty of Versailles in 1935 and the following year had taken over the Rhineland in the beginnings of an unrelenting march of aggression. At the time that Margaret and Wayne were there, German authorities were planning to seize Austria (which they did in 1938) and to partition Czechoslovakia, moreover with British and French consent. Back in the United States, President Roosevelt in a speech given in October of 1937 stated that "The peace, the freedom, and the security of ninety percent of the world is being jeopardized by the remaining ten percent" and "War," he added, "is a contagion, whether it be declard or undeclared" (Butterfield 1966, p. 434). Margaret and Wayne arrived back in America before this portentous speech of the President's and, like few Americans, knew what the situation was from first-hand experience. Wayne, for instance, had personally run into the German SS (Nazi special police) while in Berne. He had spent some of his time buying paintings in Germany, and his activities caught their attention. They actually followed him for a few days until they were convinced that his frequent visits to obscure art dealer's abodes were harmless.

Once back in America, Margaret and Orchesis began the University year with a demonstration for a Progressive Education Convention at Chicago's Palmer House. This particular program was exceptionally successful and was repeated

in December for the Department and in February in Bascomb Hall.

Both Miss Trilling and Miss Glassow were on leave of absence at the start of the fall semester. Blanche Trilling left for Florida to recuperate at Fort Launderdale from a recent severe illness. Later during her leave she took a southern cruise accompanied by Mrs. Francis Burr of Madison. Ruth Glassow toured Europe for the first time, in a new car, and took with her a movie camera, still quite a rare piece of equipment in the 1930's.

While they were away Miss Katherine Cronin was Acting Director of Women's Physical Education and Miss Germaine Guiot, Director of Physical Education for Women at the University of Southern California, took Ruth Glassow's place, while staying temporarily in Miss Trilling's apartment. Miss Glassow had completed another book entitled Measuring Achievements in Physical Education, and this was due to be published in her absence. The Department at this time heard news of Hermine Sarthoff, who was teaching at New York University. She informed the Alumni Association that she was developing an intensive rhythmic program for both men and women and that she had sixty-five men students taking Modern Dance: "and doing such excellent work that both they and I are surprised" (Physical Education Alumni Association of the University of Wisconsin 1938, p. 22).

Throughout all the traveling, experimenting, and expansion there was at this time a constant analogous rapport and exchange with Sweden. Several students and faculty had visited the country since Margaret's invitation earlier that year, while the Department had the pleasure of the services of Miss Margit Davidson from Orebro, Sweden on the staff to teach modern rhythmical gymnastics and skiing to the major students. While it became increasingly difficult to make trips to Europe, the University of Wisconsin was to continue a reciprocal exchange of expertise with Sweden, well into the early years of World War II.

As a bright innovative star on the horizon, a new and fascinating volunteer course of study was added to the extra-curriculum at Madison. It was the brainchild of Beatrice Hellebrandt and took the form of a Percussion Club which met every Thursday evening from 7 o'clock to 8 o'clock in the evening. It was open to all Orchesis members, Dance majors and Physical Education majors who were interested. The course consisted of familiarization with percussion instruments, training to play them, and improvisation of small compositions. Groups broke off from this large meeting to practice and develop certain instuments and themes. One group even organized Saturday morning instruction in rhythm for small children. Miss Hellebrandt was clearly and forcefully moving towards a new concept of music and rhythm instruction and at this point it was not manifest how Margaret

was receiving this turn of events. Whether she approved or disapproved was not clear. At the time she was far more interested in the imminent return of her great friend and supporter, Harold Kreutzberg.

Just prior to Kreutzberg's arrival Margaret was called to Chicago as the Sectional Chairperson for the Parker Centennial Conference, the theme of which was "Where is Education Going?" At the Conference she gave a talk on "Rhythms" and participated in a variety of topical discussions related to this theme. Kreutzberg's stay lasted five or six days this year, during which time he gave instruction to the dancing students and consulted at length with Margaret and Elna Hartenberg. His superb performance for Madison was performed, again, at the Parkway Theater.

The dance area of the Department experienced a comparative lull before and after Christmas, aside from the 13th performance of the Juggler of Notre Dame. However, in February of 1938 everything seemed to happen at once for the Dance majors and their instructors. First, Ravi Shankar and his Hindu dancers arrived with their musicians. Unfortunately, Mr. Shankar's visit was very brief, so brief in fact that the students "had to be satisfied with those interesting bits of information that could be gleaned while costumes and instruments were being packed in readiness for departure" (Physical Education Alumni Association of the University of

Wisconsin 1938, p. 26). Next came Trudi Schoop who entertained her audiences with comedy dance.

The students were then fortunate in being able to work with Doris Humphrey and Charles Weidman for several days. The daily instruction culminated in an evening performance which ably demonstrated the Humphrey-Weidman technique. These performances demonstrated aspects of movement which could not help but endear them to Margaret. Weidman was an expert at pantomime, reminiscent of the silent movies, while Humphrey stressed the dynamics of balance. She maintained that all dance movement existed on 'the arc between two deaths,' i.e., absolute motionlessness and absolute collapse, her key words being 'fall' and 'recovery.' But, whereas Margaret confronted the problem of balance and imbalance by evolving movement from the floor up, Humphrey for the most part kept her dancers upright and exposed them to this inevitable conflict on their feet.

Both women, however, had enormous respect for the laws of gravity. So great was Doris Humphrey's passion for resolving balance problems in movement that she choreographed several works which took this dilemma a step further into the realm of human conflict. Prior to her visit in 1938 to Madison she had choreographed The Shakers in 1931 and her famous New Dance trilogy during 1935 and 1936. Moreover, in the 1930's she began evolving her own (and

possibly the first) practical theory of composition. It is likely that she shared these ideas of choreography with Margaret's students during those few precious days in February. Her ideas were later translated by her into a current classic, The Art of Making Dances, written just before her death in 1958.

One week after the departure of Humphrey and Weidman Ronny Johansson arrived from Sweden. Although well-known for his gymnastic prowess, he taught four hours of movement technique and one hour of dance accompaniment. His visit was culminated with a lecture demonstration for the whole Department.

Preceding the 1938 May Dance Drama, Margaret delivered two lectures; the first was to the Women's Club in Madison during March and the second was to the Midwest Convention in Chicago, the following month. She could certainly take great pride and much of the credit for the curriculum which she represented at these speaking engagements. It included the following courses, included in the Bulletin of the Alumni Association for 1938: Contemporary Dance, Dance Accompaniment, Theory and Philosophy of Dance, The Teaching of Rhythms to Children, Dance Curriculum in Secondary Schools, Student Teaching, Principles of Dance Composition, Rhythmic Form and Analysis, Seminar in Organization and Administration of Physical Education, and Topical Course

Physical Education. The latter two were taken advantage of by those Dance majors who primarily wished to embark upon a career of dance instruction in higher education institutions. In addition, due to inter-departmental cooperation and rapport, related courses were being conducted in Art History, Art Education, Music, Philosophy, and Speech.

Many years later, Elizabeth Hayes, as Director of Modern Dance at the University of Utah remarked, in reference to Margaret's curriculum that "Regrettably, not all institutions that later undertook the training of dance teachers patterned their programs after such a well-rounded model" (Hayes 1976, p. 340).

By 1938 44 dance graduates were teaching in colleges and universities in 23 states. This figure amounted to approximately 13 percent of all Physical Education graduates from Wisconsin and evidently the demand continued to surpass the supply. That same year Margaret was listed in "Leading Women in America", an honor she well deserved.

As the interest in dance as a component of education swept the country, the responsibility of supplying qualified dance teachers fell upon the shoulders of the Physical Education departments within higher education systems, specifically the universities and teachers colleges. As the tacit leader in this field the University of Wisconsin encouraged its Summer School to expand to meet these growing needs.

The dance program was developed and designed to complement the growth in dance teacher demands and was adapted to suit levels of teaching and the diversity of technical background which accompanied the novices. The description of the programs offered by the 1938 Summer School included: "Courses can be found for the rank beginner, for the theater aspirant, for the elementary school teacher, the high school teacher, the college teacher and the studio worker" (The 1938 Summer School at the University of Wisconsin; Department of Physical Education for Women 1938). Beatrice Hellebrandt taught "Accompaniment for Contemporary Dance" and "Survey of Modern Dance Techniques," while Margaret taught her "Theory and Philosophy of Dance" and a basic course in Rhythmic Form and Analysis. The chief attraction for the Dance students was, no doubt, the Seminar in dance composition under the direction of Berta Ochsner, which culminated in a performance during its final week.

Before this busy summer ended Margaret accepted an invitation to visit France. She was asked to deliver a paper at the Congrés International de la Danse in Paris. The theme of the conference was the consideration of dance as a means of education. Appropriately, Margaret's paper was entitled Dance in the Educational Program and, although she welcomed the benefit of a translator, she could probably have made herself understandable with gestures, exclamations and by evoking audience participation.

On her return to America, life went on in much the same way as it had over the past two years for Margaret. It is interesting to note the frequency of Chicago trips in the name of business, or rather the business of dance. Fortunately, Chicago abounded in events and invitations so that Margaret was able to see Wayne far more than might have been initially imagined. Meanwhile, Wayne traveled to Madison every weekend that he was able, leaving Detroit after his last assignment on Friday and arriving sometimes in the early hours of Saturday morning. It was a four hour drive in those days, and in the winter months must have been very tiring, especially for someone who had just come from a long week as an administrator. Margaret and Wayne's weekends together must have provided them both with a welcome change of pace from departmental pressures and a chance to dissociate themselves from academic and administrative affairs.

News from abroad in early 1939 was disconcerting to say the least. Despite Roosevelt's earlier assurances that America was determined to keep out of the War, most Americans fully expected to be drawn into it sooner or later to counteract the blatant overthrowing of democracies in Europe and the Orient. Roosevelt had also warned that as Americans, "We cannot insure ourselves against the disastrous effects of war and the dangers of involvement" (Roosevelt October 5, 1937). It was no surprise, therefore, when war was declared

officially on September 1st, 1939 by Germany as it invaded Poland and promptly began hanging Polish civilians. Margaret and Wayne, and many of the former students, were undoubtedly concerned for the fate and welfare of such artists as Harold Kreutzberg, Mary Wigman, and Friedrich Wilkens. These three and others like them comprised an informed, influential, independent-thinking group of artists and, more significantly, they comprised a threat to the dictatorships which were in the process of forcing their philosophy on to the smaller nations of Europe.

At about this time, and creating a pleasant diversion, the University of Wisconsin dedicated the new Wisconsin Union Theater, of which Margaret remarked that she was simply awed by the limitless amount of space in which everyone may work (Physical Education Alumni Association of the University of Wisconsin 1940, p. 25). Indeed, this new modern facility provided an excellent place for recitals, lecture demonstrations, workshops, and programs by professional companies.

In October, owing to the growth and development of interest in men's dance, a Men's Dance Group was established on the same lines as Orchesis. It met once a week and worked towards presenting some of its compositions at the Spring try-outs for the Dance Drama. Quite possibly, Ted Shawn and his virile dancers provided a model and an inspiration for this newest group in Lathrop Hall. The formation was

consummated only weeks before Ted Shawn and his company arrived back in Madison to conduct a class or two and to perform in the new theater. Two days later Margaret and Orchesis members left for Milwaukee to see Devi-Dja and her company dance there.

December of 1939 proved to be a particularly active time for Margaret. Between semesters she traveled to Oklahoma, where she made numerous appearances before groups interested in modern dance; first at the University of Oklahoma in Norman, next at the State Teachers College in Edmond, then at the Women's State College at Chickasha, and, finally, at the Oklahoma City Young Women's Christian Association. The remainder of Margaret's Christmas vacation was spent writing and compiling a new book.

Now that the Wisconsin Union Theater was in full operation, fewer visiting dance groups actually performed in Lathrop Hall. There began an era, which continues today, whereby professional groups or individuals perform for the students and general public in a large community auditorium and, beforehand, present a workshop for the interested or advanced students in dance. These workshops generally took place in the studio of the Department and often required a fee.

Thus it was that in February of 1940 first Hanya Holm and her group and soon after the Joos Ballet arrived in

Madison to perform and to work briefly with the Dance students. The great advantage of these classes was that the professional dancers not only demonstrated their technique, but also explained their philosophy of the dance and sometimes their approach to composition. Hanya Holm, for instance, had just left Mary Wigman to establish a Wigman School in America. It was not long before she discovered that Wigman's style and approach to movement was incompatible with the American concept of movement and, indeed, the American lifestyle. Hence, she began to develop her own special brand of dance, and Margaret's students were able to take part in this development during its early years.

The month of March saw the performances of Humphrey-Weidman and the Graf Ballet in Madison. Also a group of students left for Chicago to see Martha Graham. On the morning of the performance the Orchesis students attended a class conducted by Kurt and Grace Graf and that evening joined the outstanding student response to their reputation or charisma: "the theater was filled fifteen minutes before curtain time and several hundred had to be turned away" wrote an alumna who attended (Physical Education Alumni Association of the University of Wisconsin 1940, p. 27). It can be assumed thereby that the Graf Ballet was either non-traditional or of exquisite polish and awe-inspiring ability. Another reason for the overwhelming student response may have

been that the Ballet appeared on the recently established student-free Sunday Afternoon Concert Series (jointly sponsored by Orchesis and the Union Music Center). A few weeks later the joint committee sponsored a recital by Lavina Niehaus and Emy Saint Just as part of the series. Lavina Niehaus was a Department dance instructor, while Emy Saint Just was from New York. Clearly, both local and national talent was being presented to the student body. Further, at this time the Daily Cardinal, the student body newspaper, had agreed to devote a weekly column to dance and dance activities on campus. The dance program was becoming accessible to everyone, and Orchesis members were actively involved in promoting this process.

Meanwhile, Margaret and Wayne had involved themselves in another fascinating and consuming venture. They had decided that they needed some sort of retreat, a refuge from their respective occupational commitments and a place they could call their own. After much searching and speculation they finally purchased a property in Door County, a northern, lake-bound county of Wisconsin, far away from the academic worlds they were so much a part of. Originally bought as a summer home, it gradually became much more than that and eventually embodied and symbolized their very special relationship.

In the Women's Physical Education Department, 1940 was a year of research and publications. In October it was reported that of the eight research projects currently being undertaken in the Department, four were on dance. Margaret's book was released and almost immediately became a required text for all her classes. This, her latest treatise, was entitled Dance: A Creative Art Experience, and was by far the most sophisticated and profound work that she had thus far produced. This book was made all the more appealing by the inclusion of several sensitive sketches by Wayne which they had carefully selected from his Dance Portfolio.

As a tribute to Margaret and in celebration of her thirty years with the Department Miss Trilling wrote the following.

> Miss H'Doubler's outstanding contribution has been in the educational field. I feel that she is practically responsible for the interest in the dance in our colleges and universities . . . She is a born educator, whose interest is entirely in her pupils and their accomplishments . . . The spirit of service and genuine love for the honest in the dance with which she imbues her students is quite remarkable (Trilling 1940).

The year of 1940 was also noted for the presence of the first second-generation majors; the daughter of Edna Betts, '13, enrolled as a freshman at the University of Wisconsin that year.

This seemingly idyllic year was marred only by one singularly unfortunate conflict. Briefly, it amounted to a

personal and professional conflict with a colleague and former student -- Beatrice Hellebrandt. Miss Hellebrandt, it will be recalled, returned to the Department in 1937 as a regular staff member. She had completed the Dance major and had received her M.S. from the University of Wisconsin some years earlier. In the interim period she had studied at the Chicago Musical College, where she was awarded both a Bachelor's and a Master's degree in music. Originally she had been trained as a concert pianist, and she had been composing music for dance since the 1920's. Her dance training was also quite significant and included studying with such notables as Martha Graham, Hanya Holm, Ann Mundstock, Harold Kreutzberg, and Louis Horst. In addition, she had spent two summers at the Bennington School of Dance, under Martha Hill. One may speculate on the causes of the estrangement of Margaret and Miss Hellebrandt during those early years of the 1940's. It has been suggested that Miss Hellebrandt's new methods of music analysis and instruction may have conflicted with, or did not conform to, those of Margaret's (Glassow May 4, 1977).

Moreover, Miss Hellebrandt brought with her a new strength and vigor of performance, which sources say had been lacking up to that time (Glassow May 4, 1977). Clearly, neither of them were happy with the situation, and finally Miss Hellebrandt approached Miss Trilling with the ultimatum

that she wished to resign unless the disharmony could be resolved. Miss Trilling accepted her resignation apparently without any form of investigation or evaluation (Glassow May 4, 1977). It is reported that her sister, Dr. Francis Hellebrandt, was more than a little distressed at the decision, which may have prompted her to discontinue teaching Physiology in the Department the following year (fall 1941). It should be noted that Miss Hellebrandt's publication record while on the faculty was most impressive. She had written two teaching manuals, Dance Composition and Accompaniment for the Dance, and had an article reported by the Research Quarterly entitled "Rhythmics of Music and Dance." She was also responsible for a number of musical blueprints, "Jazz Suite," "Episodic Suite," and "Music Written for Dance."

It is clear from a comparison of their respective course outlines that Margaret and Miss Hellebrandt were approaching the analysis of rhythm and music from two remote, yet not opposing angles. It would seem that the students were somewhat divided in their allegiance, which undoubtedly compounded the situation. Thus, in 1941, the Women's Physical Education Department was again faced with a hiatus of musical accompaniment and instruction, a distressing state of affairs.

Not to be deterred, however, and determined to improve and expand the work of the dance program, the Department agreed to the remodeling of Lathrop Studio, as it was now known. Carpenters and electricians moved in to convert the Studio into a studio-theater, complete with proscenium arch and new lighting equipment. The objective of this restructuring was ultimately to reduce the cost and formality of staging productions at the Wisconsin Union Theater. It was planned to increase the number of productions and to be able to provide amenable conditions and facilities for visiting professional modern dance groups and individuals. The master class situation was to be integrated with the performances by these off-campus dancers, a move which may have curtailed public accessibility to such events.

During this transition in 1941 to an internal production emphasis, Orchesis formulated its aims as a production group and decided that junior Orchesis would function as a "preparatory training group for those not quite ready to assume production responsibilities" (Physical Education Alumni Association of the University of Wisconsin 1942, p. 16). The group had, over the years, become more and more self-sufficient and self-directing. It was hardly a surprise, therefore, when in November Margaret declared at an Executive Committee Meeting of the Women's Physical Education Department that she was desirous of withdrawing from

her administrative and leadership role in Orchesis: "I hope to be relieved from Orchesis," she said, "when the time is right" (Executive Committee Meeting Minutes 1941-1942).

This rather strenous and eventful era in Margaret's life caused her to assess priorities and expend her energies where she felt they would render the most efficacy. Marriage and the constant exposure to modern dance professionalism had modified her way of living and thinking. The onset of the war, even though America was not yet directly involved, undoubtedly caused her to review her theories of man and life and, therefore, of art. Yet, despite the upheavals and changes, Margaret unceremoniously continued to lead the field of dance in higher education: "Wisconsin still maintains her autonomous position in the dance world. This is due to the fact that she holds fast to her educational and artistic ideals" (Cardinal Sunday Magazine May 25, 1941).

The three dominant pioneers of the 1930's, Graham, Humphrey and H'Doubler, all utilized and based their technique upon the fundamentals of movement. The striking differences were that Graham stressed breathing, Humphrey stressed balance and Margaret stressed the parallelism with evolution (i.e., start on the floor and gradually 'evolve' into the upright).

To these pioneering efforts Margaret had added and incorporated the teaching concept. Unlike Graham and

Humphrey, she emphasized the value of being able to share knowledge and understanding with others. Instead of the students coming to the teachers, the teachers would be trained and motivated to go out and reach the students.

In retrospect, from 1934 to 1941 Margaret witnessed the fruition of her dream of a dance education program. Aiding this consolidation were the support and cooperation of many persons, not the least of whom were her former students. The process included classes in Fundamentals and in Men's Dance, which were added to the curriculum while visiting professional dancers such as Doris Humphrey, Charles Weidman, and Harold Kreutzberg provided extra-curricular flavor and inspiration. Beatrice Hellebrandt made significant contributions in the area of music but was obliged to resign in 1940.

The most notable event during this period was Margaret's marriage to Wayne Claxton. Subsequently, Margaret and Wayne were able to combine talents and to travel to Europe several times before the onset of World War II in 1939. In 1940 they bought a summer home in Door County, which provided a welcome retreat after Wayne began employment at Wayne State University in Detroit.

Margaret continued to make a limited number of out-of-state lecture tours, but was more interested in realizing her objectives at home in Madison. Dance: A Creative Art

Experience, her most well-developed and profound work, was published in 1940. The following year she officially withdrew from heading the Orchesis group and their activities, deciding to devote more of her time to instruction, and less to production and community relations. She was fifty-two years old and felt the need to redirect her energies and modify her priorities.

CHAPTER 8

PRELUDE TO RETIREMENT -- PERPETUATING THE IDEA: 1942-1954

Despite President Roosevelt's advocacy of neutrality, Americans were destined to become involved in World War II. "I cannot ask that every American remain neutral in thought," he said when the War began. When France fell (scarcely a year after Margaret's last visit) and England reeled under Germany's blitzkrieg, the chances of America remaining uninvolved diminished visibly. Inexorably, war did arrive, on December 7th, 1942. It came to the University of Wisconsin, as it did to all other American campuses, with astonishing abruptness. Clarence Schoenfeld in his The University of Wisconsin: History Digest declared that "Probably no single event in the history of the institution had such immediate and far-reaching effect" (Schoenfeld 1962, p. 33). The University of Wisconsin, it will be recalled, had felt itself far-removed (almost to the point of recalcitrance) from World War I and really only felt its effect during the years that immediately followed. Lathrop Hall was all but oblivious to its world-shattering existence. In 1942, however, there was a deep sense of commitment and the University as a whole stepped up its normal activities and added

programs and projects as expeditiously as it could. Some idea of the accelerated activity both on and off campus is conveyed by Schoenfeld as follows.

> The normal enrollment went down, but the total registration went up, with 1,200 sailors and 480 Waves in a Navy radio school. Some 200 AAF mechanics were also in training. The Army set up its correspondence institute in Madison. The University went into a year-round calendar and created an Emergency Invention Development Council . . . Enlistment programs, civilian training, special research, a cooks' and bakers' school, war bond drives, home nursing, a student war council, scrap drives, blood donations, free publications to men in the Armed Forces, and other projects marked the war years (Schoenfeld 1962, pp. 33-35).

One of these projects took place in the remodelled Lathrop Studio. It took the form of an Orchesis-led lecture demonstration and was presented four times to audiences whose numbers totalled over 500, and the proceeds of the $0.10 admission charge were sent to the Red Cross. The program itself was divided into two parts; the first dealt with the key elements of dance -- time, space, and energy, and the second part consisted of the integration of these elements into finished dance compositions.

At a staff meeting at about this time civilian defense cards were distributed, and it was stressed that no-one was exempt from the war effort. Physical fitness became the chief area of concern at these meetings and involved a concomitant interest in the testing and measuring of fitness and posture. Later in the spring semester of 1943, another

project evolved which, if not directly related to the war effort, was imbued with a sensitive contingency of the war in Europe. Four Orchesis girls attempted (and succeeded) to create a Hebrew art form in dance. They based their compositions on what traditional Hebrew folk and religious cultural materials could be found, such as music, dance, songs, and stories. When the program was more or less completed, it was first performed at the Hillel Foundation in Madison. It was a great success and the four girls were invited to present their accomplishment to other Jewish and local groups in and around Madison. They became known as the Hillel Dance Group and frequently gave a presentation to Margaret and to the other Orchesis members in the Lathrop Studio.

As a welcome distraction from the American involvement abroad, an outstanding, but controversial, dance group made its appearance in Madison. It is not certain at whose invitation they were enjoined to perform, and it must be debated whether Margaret was fully supportive of the decision. The group was still regarded as having questionable value and repute in the professional dance world, which at this time was still reluctant to admit the modern dancers to its ranks.

This diversion was the arrival of the Martha Graham Company. The Company presented three new choreographies -- El Penitente, Punch and Judy, and the epic Letter to the

World. An alumnus wrote that Letter to the World was "the outstanding development in modern dance and may mark either the climax of the present period, or the beginning of an entirely new one" (Physical Education Alumni Association of the University of Wisconsin 1942, p. 17). The same could be said of the World War II performance currently undergoing its third year in Europe.

In line with the Orchesis policy of cooperating and collaborating with other departments to promote cultural activities on the campus and within reach of the community and, ultimately, the State, several students became involved in the Wisconsin Players' production of "Hippolytus." A multi-arts production, it was on completion an edifying experience for Margaret's students and also the audiences. Margaret, thus, continued to add and augment new dimensions to her Idea. Her dedication and aspirations continued to be recognized, and in 1942 she was appointed to full professorship, a title she worthily retained until her retirement.

During the summer of 1942 Margaret was invited to be a guest lecturer at the Jacob's Pillow Dance Festival in Lee, Massachusetts. Since 1941 Jacob's Pillow had been under the directorship of Ted Shawn, Margaret's former guest at the University of Wisconsin.

Margaret was now in her early 50's. During the war years she had continued to teach her standard courses --

Rhythmic Form and Analysis, Theory and Philosophy of Dance, Thesis Course in the Dance (a historical survey of the cultural background of dance), and Seminar in Dance Production. She spent almost every weekend and holiday at "Waymar", the home in Door County where, despite the shortage of labor and materials, Wayne had begun a massive remodeling process. Jane Eastham, a lifelong friend and frequent guest, recalls that the two of them would drive up there as soon as classes were over and spend idyllic days boating, cooking, reading, and talking (Eastham May 2, 1977). Nor had Margaret lost any of her enthusiasm for her teaching commitment. While Miss Eastham was studying under Margaret at about this time, she went to Margaret after class one day and insisted that she could not accept all that Margaret was proclaiming. Margaret's reply was simple and typical: "Absolutely! I wouldn't want anyone to stop here. That's why I'm here -- to stir you up, to make you think!" (Eastham May 2, 1977).

A significant addition to the dance program arrived during the duration of the war in the form of a former student of Mary Wigman's, Louise Kloepper. On receiving the first letter of inquiry from Miss Kloepper, Margaret, as if with uncanny instinct and farsightedness, urged her to come to Wisconsin without delay. Miss Kloepper, who had never attended college, and who had spent the past fourteen years dancing with Mary Wigman in Germany, and with the Wigman

School in New York, enrolled at the University of Wisconsin in the fall of 1942. Hers was an interesting and unique case. After a successful and substantial career in dance she had decided to obtain a post-secondary education with a view to future employment and stability. She began at the beginning and assiduously took all the undergraduate requirements, including Anatomy, Psychology, Music and Art History. It was not easy, especially as she was of a restless nature and could barely sit still for the duration of a lecture. Margaret was obviously impressed and at the end of her freshman year Miss Kloepper was granted a teacher assistantship in dance. For the remainder of the war years she studied under Margaret, while at the same time teaching technique, composition and percussion to the beginning classes in the Department. Her recollection of these formative years with Margaret describe a revalatory process, a process which after 35 years persists and still excites her.

> She would always start out on the floor with something to relax you, or to explore . . . She'd put you in a position and then you'd find out what happened because you were in that position . . . She'd feed you information . . . You began to know what the body could do, what the instrument (the body) was capable of (Kloepper May 3, 1977).

Meanwhile, Margaret interposed her philosophy during these classes and much of the time it simply involved non-contingent praise and encouragement, not lavished, but sincere and relevant: "She was always building people up. She

made people feel they were very special. That was her real philosophy," recalls Miss Kloepper (Kloepper May 3, 1977). Further, she consistently believed and constantly reiterated that it was the students who had the ability and the potential, not the teacher. The students would grow and develop beyond even their own expectations if they could be made to understand their capabilities, their human worth, and their basic desires to move. It was, in Miss Kloepper's words, "Such a positive and basic approach to human growth and human dignity" (Kloepper May 3, 1977).

Because of her many years with the Mary Wigman approach to movement, Miss Kloepper was able to make some comparisons after her first experiences at Madison. From the onset she felt that both approaches were similar in that they recognized the same three ideas of time, space, and energy. The greatest difference was that Wigman was never as perspicuous or as organized. She did not fully develop a theory of movement as Margaret did, but she did not have the academic background and the institutional setting.

Towards the end of the war Margaret was again preparing another book. She had gathered a vast amount of teaching material, such as, charts, blackboard graphics, patterns, etc. and had assembled them into a lucid teaching manual entitled Movement and Its Rhythmic Structure. Writing for Margaret it seems was, if not an obsession, then a

release, an outlet for her creative intellectual and philosophical energies. She was always writing, Miss Kloepper remembers, even after her book was finished. Most of her writing would eventually end up in the hands of her students and it was requested or required that they critique, paraphrase, or support the contents.

On August 14th, 1945, the War was finally over, five days after a second nuclear bomb was dropped on Nagasaki. In a statement which undoubtedly disturbed Margaret and her fellow humanists, President Truman explained, "We have spent two billion dollars on the greatest gamble in history -- and won" (Butterfield 1966, p. 456).

The end of the war also coincided with the resignation of Dr. Dykstra, President of the University of Wisconsin since 1937. He was replaced by Edwin Broun Fred (who remained in office until 1958) and Miss Trilling was replaced by Dr. Marie Carns.

In that same year, 1945, Margaret was honored by the University League as "the year's outstanding woman of the community" and was their guest at the annual luncheon held in the Bethel Lutheran Church. However, Margaret's fame was also far more widespread, and her ideas were taking root in many other communities. In the mid 1940's almost all the heads of dance sections and divisions in the nation's universities and colleges were her former students.

Less than ten years after its inception Margaret's curriculum innovation had become a valid and emminently desirable component of higher education in America. It was also practical. Moreover, it was based on sound principles and a belief in the dignity and vision of man.

The end of the war did not necessarily bring about a return to normalcy for the universities of America. Programs undertaken by the Women's Physical Education Department (oftentimes in conjunction with the School of Education) where to remain for many years to come. Needless to say, the most lasting contribution to this and all other departments, was the maintenance of federal programs, "one permanent heritage of war" (Brubacher and Rudy 1968, p. 231). Problems confronted by colleges and universities during World War I were compounded and aggravated. "Faced by depleted enrollments and rising costs due to war conditions, the colleges were thrown into an even more desperate dependency on the federal government" (Brubacher and Rudy 1968, p. 231). By 1945 Army and Navy contracts accounted for as much as fifty percent of the income of some men's colleges. According to I.L. Kandel, writing in The Impact of the War Upon American Education, the ultimate effect was the fostering of accelerated programs, cooperative research, the growing importance of technical and scientific studies, and the rapid escalation of student enrollment. At the

University of Wisconsin the enrollment leapt in the year 1946-1947 from 9,802 to 23,892 (Schoenfeld 1962, p. 37).

Since the majority of the new or returning students were GI's, it is unlikely that Margaret's classes faced the same overcrowded conditions that other professors were experiencing in the post-war years. Notwithstanding, campus-wide there was a concern for increased building capacity and teaching loads. Moreover, physical education was still a requirement for graduation, so it can reasonably be assumed that the Women's Physical Education Department was a hive of activity as the world responded to the end of the holocaust of World War II. As these responses were being met in building expansion, a much more intrinsic development was in progress: the strengthening of the University's other resources, namely, faculty, curricula, research programs, and policies (Schoenfeld 1962, p. 37).

Margaret's great love and her constant underlying precept was the rhythmic analysis of movement. In 1946, unable or unwilling to find a publisher, she contracted with the Kramer Business Service of Madison to mimeograph great quantities of her copyrighted Movement and Its Rhythmic Structure, which then became the standard text for her Rhythmic Form and Analysis class at the University. It was also sent to university dance divisions all across the country at the request of those students who had heard about it

or had attended her Summer Classes during these and later years.

In this latest book Margaret demonstrated stylistically her way with words. The hallmarks of this work were economy and clarity. After beginning at the beginning, "Movement is so basic a part of being alive," she quickly and effortlessly developed her themes by firstly defining the goal of education, "the building of integrated personality through self-realization," then established the contribution of physical education to the attainment of this goal, and, finally, stressed the importance of movement and its associated processes "thought and feeling" (H'Doubler 1946, pps. 1-2). In order to place rhythm within this context, Margaret argued cogently that rhythm is inherent and that it manifests itself not just in our physical functioning, but in our physiological and psychological capacities concomitantly. She adds that, by the mere fact that we are constantly succumbing to laws of rhythm, we have learned how to recognize and understand it.

Thence follows a succint exposition of the nature of rhythm. At this point in her career Margaret had evolved a series of lucid definitions for all her key terms. Each definition could be regarded as a springboard for further discussion and discovery, and, indeed, her definitions were frequently given to students to examine and restate. She

did not want her students to accept her word for what she knew was true and right, but they were encouraged to fathom it out for themselves. For instance, "Rhythm," she stated, "may be defined as force manifest in muscle action. It is measured energy" (H'Doubler 1946, pps. 1-2). What a challenge that elucidation must have elicited, and how provocative! Nevertheless, there still existed some resistance to her theories. Among the faculty especially there was a persistent core of, if not disbelievers, then sceptics. They simply did not understand her line of reasoning, even as relatively recently as the late 1940's.

Louise Kloepper, upon looking back, asserts that the reason for faculty reluctance to accept Margaret's ideas was due to their misunderstanding of the role of dance in physical education. Had Margaret been making the same claims about basketball or some other aspect of the physical education activity program, then they may have been more amenable and she more credible (Kloepper May 3, 1977). Ruth Glassow insisted that Margaret needed more factual evidence, a tested scientific basis, valid data. All this time Margaret's students knew and understood and were unquestionably her greatest supporters and advocates. It should be noted that her colleagues eventually came around to respecting Margaret's ideas and to awarding them credibility and respect. This apparently occurred when they realized

that she was not talking just about dance, she was actually referring to all movement. Hence her title Movement and Its Rhythmic Structure (Kloepper May 3, 1977).

To this day, of all the books Margaret prepared and of all the lecture notes and speeches, Movement and Its Rhythmic Structure remains the dearest to her. It represents a kind of synthesis of her multi-faceted concept of movement-art-life. As Louise Kloepper says, "It wasn't just a single idea. It was a whole complex which made one big idea" (Kloepper May 3, 1977).

All this time Margaret had continued to promote the teaching aspect of movement education: "All teaching effort should be directed toward helping the individual to gain an intelligent mastery of his body" (H'Doubler 1946, p. 2).

In response to the misgivings of some faculty and students, and to clarify the aim of teaching, Margaret in 1948 prepared a paper entitled "A Way of Thinking." It was distributed to her classes and to other interested persons. Towards the end of the paper she eloquently summed up her intent.

> The task is to present the scientific facts of movement and of the process of learning and set up movement experiences in such a way that movement can become a self-directed and creative activity rather than a series of super-imposed stereotyped movement patterns. As instructors we should try to utilize to the best of our knowledge the great wealth of human resources for the individual's realization of

> himself, and of the more enduring life values (H'Doubler 1948, p. 5).

Nearly thirty years later, in Physical Education Departments all over the country, this idea that all movement can be self-directed and creative is gaining popularity with alacrity, most patently in such areas as individual sports, gymnastics, and even team games.

In the late 1940's this emphasis on the individual's self-directed learning had been somewhat diluted by the emergence of other priorities. The two chief competitors for program prominence were performance and choreography. Performance was geared toward productions and, instead of only two or three performances each year, the Department soon began witnessing between 15 and 18. Eagerness to perform was surpassed only by an eagerness to choreograph. Presentations were now being held in the Old Music School as the Union Theater was too expensive and cumbersome to use, and the Lathrop Studio was needed for classes. Occasionally the Theater Department would cooperate, but there were visible signs that inter-departmental collaboration was one the decline (Kloepper May 3, 1977). Composition from improvisation and from group input changed dramatically to choreographies by individuals with production in mind. Meanwhile Margaret gradually withdrew from participating in production details and would only intervene to give constructive

criticism or simply to familiarize herself with the format and content.

Throughout her populous summer sessions at the University of Wisconsin Margaret continued to instruct and influence many current and future dance teachers. Under the heading "Movement Theory Spreads," the Daily Cardinal reported in July of 1948 that Margaret H'Doubler's theory "has not only been made into a full four-year course here but is being absorbed into curricula offered by other schools throughout the country" (Daily Cardinal July 1, 1948).

In the same year Margaret was invited to be the guest instructor at a Dance Workshop at Bowling Green State University. It was a large, well-attended workshop with students and instructors from nine colleges and universities present. Her emphasis, naturally, was upon teaching, and she felt that by teaching other teachers her idea would have greater longevity and a wider horizon.

Thus it can be seen that Margaret was traveling less to other campuses and was content to be the draw card or pivot for movement education learning nationwide. However, absence of peregrination cannot be interpreted as a lack of activity. When she was not conducting her regular classes, or preparing for them, Margaret was reading, writing, and, best of all, she was actively involved in the building and

beautifying of Waymar. In addition, she continued to invite graduate students and colleagues to her apartment for dinners and enlisted help from Louise Kloepper and Jane Eastham. She was rarely alone as her apartment was one of four at 2408 Kendall Avenue in Madison. All the occupants of the other apartments were very good friends and frequently left their doors open for cocktails and informal get-togethers (Eastham May 2, 1977). Any dissidence, and good-natured at that, which occurred happened while Margaret rode vigorously on her 'rowing-machine.' The downstairs tenants simply banged on their ceilings when they had had enough noise and trembling! To keep her company, Margaret and Wayne had a red setter named "Ronnie" who adored Margaret and who was 'dog-sat' by Miss Eastham on the occasions when Margaret went to Detroit to see Wayne.

As the 1940's drew to a close Margaret was dividing her time between Madison, Detroit and Sister Bay, a village in Door County close by Waymar. While at Sister Bay she would try to relax, while Wayne would be happily occupied with rebuilding projects, improving the landscaping and generally "making it more beautiful" (Kloepper May 3, 1977). Friends and faculty would visit and each time be overawed by the new developments and refinements. Jane Eastham bought a lot adjacent to Margaret and Wayne's property and would camp-out in sight of Waymar. It was quiet, refreshing and

as Wayne declared in later years, it was the true symbol of their very special relationship.

During the summer of 1949 the Department had processed an application for admission from a talented and versatile graduate student by the name of Mary Fee. Miss Fee had been intermittently exposed to some of Margaret's ideas. In 1939 she had been a member of the University of Illinois Orchesis group led by Ione Johnson, one of the first Wisconsin Dance graduates (Brennan and Ensign 1977, p. 14). Later she studied Dalcroze Eurythmics at the Chicago Conservatory of Music where she undoubtedly related the two different approaches to movement analysis. Finally, she came to the University of Wisconsin to start a degree in Physical Education, after deciding that teaching was her vocation. Her deficiences, when she decided to pursue a Dance major, were considerable; but she resolved to persevere with the program and eventually she succeeded admirably (Brennan and Ensign 1977, p. 14).

Sometime during the year of 1949, Margaret's 60th at the University, the Department sponsored a symposium, attended by several hundred people, on "The Development of Neuromuscular Control." It was organized under the leadership of Ruth Glassow who, like so many of her colleagues, felt the need for more information regarding the nervous system and its relation to movement. Sometimes at odds with

each other, Miss Glassow and Margaret continued to dispel the myths of 'mind over matter' to their students. Miss Glassow demonstrated the great utility of knowing all about kinesiology and of understanding the close relationship between this field and measurement and instruction; whereas Margaret applied her theories through the medium of dance, Miss Glassow used bowling as her avenue. Most students who went through the programs in the Department were able to take courses from both these indomitable women, and learned, if nothing else, the integration of theory and practice.

As it happened, they learned much more than this one relationship and, in the case of the students of Margaret, they learned by a process of self-discovery. Her classes were "basically self-direction," recalls Mary Fee. "They were all tied in with the kinesthetic approach" (Fee May 3, 1977), an approach which was creative at the outset and led to each individual creating her own form. Needless to say, Margaret believed that her students should have sufficient fundamental knowledges to enable them to take part in this process. Unlike Louise Kloepper, who allowed the mind to work at its own speed and in its own direction, Margaret tended to manipulate, albeit minimally, her student's thoughts, for she was afraid that either they would not understand fully or that they would misunderstand (Brennan and Ensign 1977, p. 14).

In 1950 Margaret's classes differed only slightly from those of the past decade, both in format and content. Any new knowledges that came to hand were instantly incorporated as she continued to read avidly and to attend relevant lectures and seminars on campus. "Every move we made was analyzed there on the blackboard," stated Ellen Moore (Moore May 1, 1977). A blackboard, chalk, and a skeleton comprised Margaret's equipment. When she went on her occasional trips she required only that these three things be provided for her guest demonstrations.

In July of 1950 Margaret took part in the Wisconsin Conference on Communication as a panel member, and later in that year she gave a lecture demonstration at the Modern Dance Clinic of Miami University in Oxford, Ohio. When engaged in a lecture demonstration -- although she never wanted to give a 'lecture' per se -- (Fee May 3, 1977), she initially introduced her ideas simply and succintly, and then encouragingly explained that it was the students' participation that counted; it was <u>their</u> experience that was of value. She would get them moving and from to time would interrupt to ask them questions about what they had just encountered. "She was continually causing them to refocus on their own kinesthetic memory," explains Mary Fee (Fee May 3, 1977). Always in these demonstrations and in many of her classes Margaret was primarily councerned with teaching and the

teaching point of view, despite the proud fact that so many of her students had gone on to New York to become professional dancers. At the end of such a presentation, she would try to have some kind of discussion, principally on the subject of related associations with the movement experiences. Mostly, Margaret asked her students how they felt and invited them to give emotional labels to what had transpired. Throughout the discussions and the dancing she encouraged thoughtful objectivity. "She kept us in touch with observing what the body was doing all the time -- that was such a great skill to learn" (Moore May 1, 1977). Related to this 'keeping in touch' concept were such ideas as developing an 'ear' for movement sensations; in other words, developing the kinesthetic sense. Too, she was "Always working through our intellects because we had to translate words into action" (Moore May 1, 1977).

This period of the early 1950's has been regarded by many of her former students as a 'Golden Age.' Who could have desired a more talented and dedicated faculty -- H'Doubler, Glassow and Kloepper? Towards the end of 1950 Jane Eastham became a full-time member of the faculty, her observation being that after working with Margaret one could do almost anything. Consequently, she was on the faculty "to teach all those subjects that no one else would or could" (Eastham May 2, 1977). Mary Fee made a similar

remark regarding the versatility of Margaret's graduates, especially those who went on to dance professionally: "If the students were exposed to the knowledge and the experiences, they could go off and get into anybody's company and fit themselves into whatever style that is demanded." They were free and equipped to develop their own style. Margaret once said that she "did not want a lot of little H'Doublers running around" (Fee May 3, 1977). And, in fact, unlike all of the contemporary dance pioneers, Margaret never advocated or even demonstrated an individual movement style. "We live in our acts," she said, meaning our own individual acts (Fee May 3, 1977).

At the end of 1951 Margaret was invited to be the guest artist at a Dance Symposium in Dallas, Texas. A few months later, she gave a dance workshop at Beloit College in Wisconsin. This was also the year in which she was awarded honorary memberships to two eminent organizations: the Sigma Epsilon Sigma Society and the Chicago National Association of Dance Masters. As her full-time career at the University of Wisconsin imperceptibly drew to a close, she began to relish the idea of dance workshops through which to promulgate her philosophy. She was no longer teaching at the Summer School in Madison, but would return for a week or so while the session was in progress to provide instruction along workshop lines.

The year before Margaret's retirement in 1953, Mary Fee, having completed her Master's degree, was asked to consider joining the faculty. She agreed to so so. Between Margaret and Miss Fee there developed a wonderful, lasting friendship and camaraderie. They spent many hours together talking and writing, the standard accompaniment of which was always copious laughter and warm feelings. Often their sessions were late at night in the apartment or days on end at Door County.

In the same year Margaret received yet another honorary award. In this instance it was granted by the Women's Association of Health, Physical Education and Recreation. As she undertook these, her last regular classes, Margaret barely had time to be remorseful. She had already promised to return each summer to teach workshops and to keep in touch with departmental activities. Margaret and Mary had made tenuous plans to collaborate on a book which would involve much time and commitment for them both, so it was not as if Margaret was severing her connections with the University of Wisconsin by the act of retiring. Rather, she would now be able to devote more time to herself and to perhaps practice that philosophy which she had preached for more than forty years -- the art of living.

However, as her retirement date drew near, Margaret spent a considerable amount of time devising ways with which

to fill the relatively unhurried days to come. She tried knitting, weaving, piano lessons, and gardening, but none of these satisfied or challenged her. Notwithstanding, immediately after her retirement Margaret began studying vitamins and their effects upon health. Fortunately, she already possessed a wealth of knowledge about the chemical composition of these essential concomitants to health and well-being, and so was able to integrate and apply her famous process. Margaret composed a masterchart of all that she had learned and discovered about vitamins and, thenceforth, began to plan and cook her meals by it (Kloepper May 3, 1977). Friends who later visited her and Wayne at Waymar were generously treated to delicious, multi-course meals creatively prepared according to the chart.

On July 1st, 1954 the following news release appeared in Madison.

> The University of Wisconsin professor who made modern dance a part of the educational program of almost every major American educational institution retired from the Wisconsin faculty today. As Margaret H'Doubler has done much for the dance -- so has dance endowed Margaret H'Doubler (The University of Wisconsin News Service July 1, 1954).

After forty-four years of remarkable teaching Margaret stepped aside and, in doing so, enabled her work to carry on, with just as much impetus, in the capable hands of Louise Kloepper and Mary Fee. "This is the time," she said, "It just is -- and it's right" (University of Wisconsin News Service July 1, 1954).

Several years later, in reference to Margaret's retirement, Dance Magazine pointed out that:

> Benefactors of the dance of the stature of Margaret H'Doubler don't retire. Their zeal, their courage, their loving devotion to the art, are active when and wherever her students and her student's students go on to perform, to create, and to teach more students to experience and appreciate the dance (Lindsay 1957, p. 39).

In another ovation and history of Margaret's achievements Ellen Moore wrote the following:

> Margaret H'Doubler, its founder and life-giver for 37 years, has officially retired. Officially she has moved out of her office, withdrawn from the faculty, and assumed full-time the fole of Mrs. Wayne Claxton. But everyone knows that Miss H'Doubler is not retiring (Moore 1954, p. 1).

It should be noted that the 37 years mentioned by Ellen Moore referred to Margaret's years of dance instruction; she began teaching, however, in 1910.

Ostensibly, Margaret thus retired to Door County and Waymar. Wayne, meanwhile, had also retired, from Wayne State University in Detroit, where he had over the years established and expanded a fine Art Department. Margaret and Wayne decided to maintain an apartment in Detroit while spending the bulk of their time on the high bluff overlooking Green Bay in Door County. Margaret had stated upon retiring that she hoped "to take time to look at other universities and colleges, see what they are doing, perhaps serve as guest teacher" (University of Wisconsin News Service July 1, 1954). Her hopes quickly materialized for,

before long, she was invited to give her invaluable services to the State of Oklahoma, Vassar College, the University of Illinois, and the University of Wisconsin (University of Wisconsin News Service July 1, 1954). Hence, Margaret planned to continue to take an active part in dance education, wherever her experience and services were needed (Taylor 1961, p. 3).

The new way of life appeared very soothing, yet challenging to Margaret. At 65 years of age Margaret bicycled, walked, exercised, and happily performed housewifery duties. Wayne, meanwhile, completed architectural design assignments and painted. Waymar by now consisted of four wings, each with three outside walls, around a central fireplace. A farewell fund had been established in Madison and it soon provided Margaret and Wayne with a well and water lines. Visitors were frequent and welcome and were entertained chiefly without structure or ceremony. Occasionally, everyone would go into town to see a film or some other community event.

Far from being out of the public eye and away from involvement in dance, Margaret over the next twenty years received not only dozens of invitations but numerous awards and media recognition.

To summarize, therefore, although not the most exciting period in Margaret's career, the 1940's and 1950's

nevertheless had been a time for inspiring coalescence and providing for continuity. World War II had intervened but it had proven that nothing lasts forever and that man's destiny was virtually entirely in his own hands. Margaret always felt that the destiny of the Wisconsin Idea of Dance was to some extent dependent upon her arranging for contiguity. Many of her former students were now departmental heads and others had found their individual niches. Fortunately, two outstanding women entered Margaret's program during the post-war years, who were destined to carry on her work. The first to arrive was Louise Kloepper who quickly involved herself with the technique aspect and who readily incorporated Margaret's movement ideas. The other woman was Mary Fee, who instantly grasped the movement education concept and who in turn strengthened it and added concrete direction. As Margaret permitted and encouraged the welding of these women to her program and to her theories, it seemed that she was already laying the transitional groundwork for her inevitable retirement.

In the meantime, famous artists, such as Martha Graham and John Cage, continued to visit the campus, while teachers from coast to coast enrolled for her summer workshops. Her final book Movement and Its Rhythmic Structure became her most cherished publication and her chief teaching aid and resource.

As Margaret phased herself out of the production process and some other related responsibilities she began to be able to spend more time at Waymar, her summer home, which Wayne enthusiastically continued to improve, expand, and generally make more attractive. Finally, in 1954, Margaret officially and willingly retired from her forty-four year teaching appointment at the University of Wisconsin. It was a timely decision and one which incurred widespread attention and eulogies. She left the Department in the hands of excellent successors; she did, however, leave higher education in America without one of its finest pioneers.

To conclude, the words of Mary Fee succinctly summarize this great lady. "She is the epitome of her own philosophy" (Fee May 3, 1977). As she looked toward her retirement, Margaret's own words are fitting: "As we gain self-knowledge and dignity through dance, so will this discovery of self carry over into other parts of living" (Dewey 1964, p. 4).

CHAPTER 9

SUMMARY AND CONCLUSIONS

In retrospect, it is possible not only to summarize Margaret H'Doubler's singular contribution to higher education in America, but also to analyze some of the underlying reasons and influences for her unqualified success in the area of the dance. Margaret taught and studied movement for over forty years at the University of Wisconsin and with one prime objective. According to Ellen Moore, this overriding objective was:

> The development of a method for teaching dance in which the student is called upon, not to copy mechanically a model, but to summon and integrate his intellectual, emotional, and physical resources and thereby arrive at a true dance experience (Moore May 1, 1977).

In other words, Margaret's aim was to encourage students to discover for themselves their own motor coordination and range while at the same time learning about and understanding their individual emotional accompaniments to the movement experience. Clearly, Margaret was ultimately interested in two things: the individual and the movement. As a natural consequence, or rather a natural coalescence, these two aspects developed into the more lasting and universally meaningful 'art of movement.' It is almost as if Margaret

employed a masterplan, a masterplan which could prospectively bring about the realization of man through movement.

To implement such a plan, Margaret took advantage of the times, the conditions, and the fact that she was willingly committed to developing her ideas in an academic setting. Since the arts held little or no place on campus and any kind of movement practice was regarded as 'training,' she was fortunately motivated to find a compromise. The catalyst for the compromise was Blanche Trilling, who recalled that in those early beginnings:

> We began the development of dance in the educational field based upon the belief that dance as an art experience should be the result of the expression of individual experience . . . We were convinced that work in this type of dance should be developed from a foundation which involved contact with, and understanding of, the relationship between the basic arts, science, philosophy, history, music, and psychology (Trilling November 1, 1939).

This development grew rapidly and successfully. The basic knowledges never lost their significance, although throughout Margaret's career they were frequently challenged by several innovations, such as those of Beatrice Hellebrandt, and by the growing dominance of performance choreography.

Margaret's reasons for emphasizing the scientific fundamentals can now been seen as threefold: first, it was necessary to undergird the dance program with academically prestigious subjects in order to qualify as a viable major;

second, the sciences in particular comprised her own academic and avocational background, so it was natural and inevitable that she should capitalize on these; third, quite unselfishly, she realized the undeniable worth and validity of a sound knowledge of one's own plysical and mental heritage. She believed that everyone owed it to themselves to understand fully the workings of their unique moving, thinking and feeling bodies.

In summary then, and, while contending with the temptation to eulogize, Margaret's contribution to higher education was laudible and manifold. She was almost singlehandedly responsible for establishing a Dance major program of study with profound academic support in a foremost university in America. Indeed, she spearheaded the first Dance major of its kind in the history of higher education.

A number of influences can be identified as being responsible for the success and the perpetuation of the first Dance major program. Chronologically, these influences can be said to begin with perhaps several genetic characteristics or codes belonging to Margaret. The few that immediately come to mind include her independent spirit, the ease and confidence she enjoyed in her own movement abilities, a certain charisma, unflagging inventiveness, a sense of curiousity, and, of course, perseverance. She also appears to have inherited a great deal of intuitiveness.

Mary Fee, for instance, was convinced that she inherited her feeling for rhythmic structure and the exposition of same (Fee May 3, 1977).

In Margaret's early years, principally under the influence of her older brother, Frank, she developed certain personality traits such as generosity, patience, responsibility, spontaneity, effusiveness, articulateness, and admirable sense of good taste and elegance. Other role models during these and later years would have to include Blanche Trilling, Alys Bentley, Harold Kreutzberg, Gertrude Johnson, and Max Otto.

Margaret also gained much knowledge and insight from the vast amount of reading she did, both in depth and cursorily. As mentioned, the bibliographies which were attached to the end of her first books were extensive, and, although she may not have read thoroughly every single one, she was at least aware of the existence and the central topic of each one's contents. Music, too, was a lifelong interest. An analysis of Margaret's early lesson plans clearly attest to her thorough familiarity with both classical and traditional music.

Through her reading, her music, her classwork, and her interest in the views of visiting and notable contemporary philosophers, Margaret was able to synthesize for herself and her own use such ideas as evolution,

self-discovery, problem-solving, aesthetic experience, kinesthesia, and rhythmic form. Although she denied subscribing to a definite philosophy, "a philosophical attitude . . . Not any 'a philosophy'" (Brennan October 8, 1972), she, nevertheless, believed in a rationale, or in her own words, "the forces that go into making a life" (Brennan October 8, 1972). Her philosophical base now appears to have been Eclectic. Depending on the purpose of her teaching or of her writing, Margaret's ideas and thoughts can be characterized as pragmatic, idealistic or realistic. Darwin's Theory of Evolution appears to have had a tremendous philosophical and practical influence upon her. For many years her Orchesis groups annually presented some aspect or other of the evolutionary process, often to the dismay and disapproval of some of the audience. She liked things to grow and develop naturally, to follow nature's predetermined paths, and to wax and wane according to their own inherent rhythms.

Two other influences warrant mention. The first of these is Margaret's teacher training, especially in methodology, which she received prior to and shortly after her 1910 graduation. This training was not necessarily given formally in class time. Most likely it was observed by Margaret when she was training for basketball and other sports. The instructors at the turn of the century commonly used the 'part-whole' method of imparting the skills and

rules of the games. This meant that before a student attempted to play or participate in the whole game, she would spend weeks thoroughly learning each appropriate skill, often having no idea how what she was learning fitted into the final scheme of things. For example, the student would learn the softball 'bunt' as a highly technical movement sequence without any regard for its significance in a game situation. After the necessary skills were accomplished, then teams would be chosen and a game would commence. First the parts and then the whole.

Understandably, this teaching pattern impressed Margaret with its logic and its practicality. So much so, that she continued to use a modification of this sequence for the duration of her career. First the fundamentals and then the full experience with its heightened significance due to knowledge of essential basics. She took it a step further (or, rather, a step sideways) and included the evolutionary element whereby students would commence these essentials in a basic position, i.e., on the floor. The 'part-whole' method was also applied to her theory classes and to the format of her early books.

The second influence that bears mention in this summary concerns the effects of certain performing personalities upon her ideas and teaching practices. Two personalities who stand out are, of course, Harold Kreutzberg and

Berta Ochsner. Others include Ted Shawn, Doris Humphrey, and Charles Weidman. It is important to note that the liklihood of her concepts altering dramatically due to these persons and their styles was minimal, yet she would readily point to them as exemplifying that which she already believed in. Her students, nevertheless, were undoubtedly highly influenced by these guest artists, particularly by those performers who returned year after year.

It is difficult to ascertain the progenitor of the label "The Wisconsin Idea of Dance." It certainly had not appeared as such prior to the 1940's, although, clearly, this description derived from the term "The Wisconsin Idea" extant during the Van Hise era of the University of Wisconsin's history. Whatever its origins, The Wisconsin Idea of Dance as an appeallation deserves some pause and perhaps some criticism. The label belies the nature of the work in dancing, not just in the early years, but in the years that followed. It must be remembered that the University of Wisconsin became well-known and widely emulated for its applied concept of 'service to State,' hence "The Wisconsin Idea." Despite an overlap of programs, the innovative ideas of the dance instructors in the Women's Physical Education Department at the time were most likely not in the least related to this service concept, with the possible exception of teacher training. Margaret did not see hereself

as an arm of the University in the sense that she was responsible for serving the needs of the community or the State. She did, however, feel obligated to produce the best teachers of dance possible and to encourage them to take her ideas of movement with them wherever they went. Orchesis, too, traveled both within and out of the State of Wisconsin in order to expose people to dance as an art form. Neither of these extension-type services are vocational in intent, nor geographically far-reaching in design. If anything, any service orientation was strictly in the interest of the future welfare of dance, and not necessarily of the State. It can be argued that Margaret and her program were ultimately interested in service to mankind, but, in so far as the Wisconsin Idea is concerned, this contention would appear specious at best.

In the mid 1950's, however, it would seem that a concerted effort was indeed made by students and faculty of the dance area to explore this service concept. Contrary to the earlier motivational pressure of the State legislature and La Follette, the service to State concept in the 1950's came from the students. They deemed it important and right that their dance ideas should be extended to all corners of the State and to cities and towns beyond. They were determined to remove once and for all the elitism that had been associated with dance on college campuses. As a result, a

small group of dancers from the Department went on tour visiting as many schools and colleges that could be fitted into their schedule.

Before dismissing entirely the analogy of the Wisconsin Idea and the Wisconsin Dance Idea, it is not inconsequential to point out several similarities, whether or not they were intentional. It is possible to identify four conceptual affinities. First, both Ideas attempted to reduce and eliminate elitism in higher education. The 'aristocratic' tradition had become acutely self-defeating by the turn of the century. Margaret was at times vociferous as she reproached the professional dance studios for catering to so few persons. On the other hand, it could be just as readily argued that her own unwitting methods of discrimination were almost as invidious. Her try-outs (the ABC tests) were rigorous and those students who had danced before almost always passed with relative ease. Moreover, enrollment figures did not suggest that her classes were exceptionally well attended and also indicated that opportunities to dance were not as widespread on campus as has been alleged by the writers of the day. Class attendance figures were often in the single digits while the attrition rate in freshman and sophomore classes was often high.

Notwithstanding, her writings and lectures were punctuated with her belief that every person is endowed with

dance movement potential and that an awareness of this ability to move in artistically meaningful ways is paramount to a full and rewarding existence. One may call this populism or one may regard it as credible idealistic philosophizing, but there was an attempt to obviate dancers v. non-dancers distinctions.

Related to the foregoing anti-elitism or populist concept is a second similarity. The Wisconsin Idea and the so-called Wisconsin Idea of Dance both emphasized creative endeavor. For the former, this involved research and the discovery of new ways socially and economically to advance the human welfare of the State. In both cases, individual improvement and growth was the primary goal, based on the belief, previously mentioned, that each individual is born with creative potential. Margaret forever sought ways to bring to light this potential in her dance students, the chief one of which was through kinesthetic perception. Fortunately for her and for the dance, the mere fact that movement was everyone's perogative made her realization of this concept somewhat more visible and more lasting.

A third conceptual connection is related to the use of the democratic process. Although this process was not as complete nor as taken for granted as it is today, the faculty and administration at the University of Wisconsin during the Van Hise and Birge eras attempted to avoid

monarchical rule. Students and fellow faculty were invited and encouraged to provide input and to take part in decision-making. The democratic process was perhaps best exemplified in the Dance Department by Orchesis. Records show that the students took care of practically all the production details and, of course, devised their own costumes, music, and choreographies. Group leaders were selected by a consensus and, without actually voting, responsibility was fairly and harmoniously delegated. Problem-solving was another means by which to implement this process while sheer seniority was not automatically considered a quality of leadership and proficiency, as it so often is in a non-democratic situation.

Fourth, and perhaps the most tangible concept shared by these Ideas was the mutual utilization of inter-departmentalism. For many years, inter-disciplinary contact and close association was the rule rather than the exception. Frequent collaborative effects were planned and carried out while cross-curricular studies were often mandated by course of study. Margaret's four year Dance major program was a classic example. Of all the inter-departmental projects, Professor Meiklejohn's Experimental College was probably the best known. Quite reasonably, it was concluded that in order to serve the needs of the populace through its higher education institutions, it was necessary to induce

departments and disciplines to relinquish their isolationism and allow reciprocal access to each other's knowledges and expertise. Performances of the Juggler of Notre Dame and the Baccae enabled the campus and the community to appreciate the profound consequences of this cooperation and accord.

During the post-war years, the University of Wisconsin's enrollment and expansion became so overwhelming that much of this collusion became impractical. Curricular requirements remained substantially the same but, whereas previously students could feel integrated and aligned with another discipline, they now began to feel disoriented. Eventually, of course, these same feelings led to the widespread disenchantment and disaffiliation of the late 1950's and of the 1960's. Meanwhile, Margaret stressed the need for thorough understanding of the knowledges relevant to her program and to her goals. With the help of Dr. Birge, in the early 1920's, she prepared a comprehensive course of study which basically has remained intact ever since. In the 1976-1977 Handbook for Dance Majors the following description was offered.

> The broad scope of the dance program also includes basic sciences such as Anatomy and Physiology . . . The program also encompasses such courses as Philosophy of the Arts and the Theory and Philosophy of Dance. Rhythm and the relationship between music and dance are studied in depth . . . Several courses emphasize the communicative and psychological properties of dance (Handbook for Dance Majors 1976-1977, p. 6).

Margaret H'Doubler's contribution to dance has endured and has self-perpetuated. Her life has been identified not just with dance in higher education, but has been integrated fully and willingly into its purpose. As Mary Fee once said, "She is the Wisconsin Idea of Dance!"

Margaret H'Doubler is no longer physically active and no longer has the opportunities to gather about her teachers and dance advocates. Admittedly, though, she readily bequeathed her drive and her ideas to eminent colleagues and former students. Margaret tailored her program to suit the outwardly changing needs and priorities of the first half of this volatile century. Inwardly, of course, she believed that we had very little to change and she was thus able to present her beliefs and theories repeatedly to all who would listen and watch. In retrospect, it is readily understood and appreciated why she insisted on so much repetition. No matter what was going on around and within her world she tenaciously supported the timelessness of our being. We are all imperfect, she maintained, but we are also well-equipped. There are certain 'givens' and unless we are aware of these and understand their form and function we will fail to accomplish all that we are entitled to and more.

The message that Margaret H'Doubler conveyed through her classes, her discussions, and her writings reached

beyond the confines of the higher education system. It was accentuated by her commitment to the fundamental knowledges of art, philosophy, and science and by her inviolate faith in the promise of man. Her pioneering instinct revealed a candid approach to teaching, working, and living, perhaps best symbolized by her invincible faith in man's ability to self-actualize through movement, as reflected in this quote.

> Dance is pecularly suited to . . . a fulfillment of the personality. It serves all the ends of individual growth; it helps to develop the body; it stimulates the imagination and challenges the intellect; it helps to cultivate an appreciation for beauty; and it deepens and refines the emotional nature (H'Doubler 1976-1977).

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