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Emergence of Ethnochoreology Internationally: The Janković sisters, Maud Karpeles, and Gertrude Kurath

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Abstract

A fifty-year (1962–2012) period has been shown as a history of ethnochoreology supported by living memories of members of the International Council for Traditional Music (ICTM) Study Group on Ethnochoreology. Recently uncovered and juxtapositioned correspondence of three predecessors within earlier years of the International Folk Music Council (IFMC) broadens the history. This article reveals the emergence of ethnochoreology during the 1950s with publications of the two Janković sisters in Serbia with that of Gertrude Kurath in the United States, alongside correspondence with Maud Karpeles, the unheralded founder of the IFMC.

Keywords

ethnochoreology, Janković sisters, Gertrude Kurath, Maud Karpeles, IFMC (International Folk Music Council)

Introduction

The publications of Ljubica and Danica S. Janković² overlap contemporaneously with dance research writings of Gertrude Prokosch Kurath,³ who in the United States (U.S.) is honored as a pioneer of ethnochoreology (also known as dance ethnology). Although never meeting, the Janković sisters and Kurath are linked through the International Folk Music Council (IFMC) launched by Maud Karpeles in 1947. Her vision of an international commission of dance scholars, such as Janković and Kurath, is evidenced through correspondence in the IFMC/ICTM archives located in the National Library of Australia. Other communications linking Janković and Kurath with folklorists, ethnomusicologists, and anthropologists are found in the Cecil Sharp House with the Vaughan Williams Memorial Library in London and various university-based archives in the United States, such as the Cross-Cultural Dance Resources at Arizona State University, Lilly Library at the University of Indiana in Bloomington, and more. During the 1950s period of correspondence, Kurath's

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² Ljubica S. Janković (1894–1974), Danica S. Janković (1898–1960).

³ Gertrude Prokosch Kurath (1903–1992).

research was analogous with that of ethno-musicologists emerging with anthropological methods. She recognized the contributions of the Janković sisters after the 1951 IFMC conference in Yugoslavia by reviewing and citing their works (available in English) in her seminal articles that became an early “‘literature’ of dance ethnology” in the emerging scholarly field of ethnochoreology in the U.S. (see Kealiinohomoku in honoring Gertrude Kurath 1986).

Maud Karpeles

Merging of the English folk song and dance societies

This article uncovers the interlinking of Janković and Kurath through an international organization that begins with the merging of two societies in England, the English Folk Song Society (EFSS) and the Folk Dance Society (FDS). The merger became the EFDSS (English Folk Dance and Song Society) in 1932 through initiatives of Maud Karpeles.⁴ She continued her influence through organizational and communicational skills after the Second World War with the 1947 founding of the International Folk Music Council (IFMC). Her own dance passion combined with English folk dance and folk song collecting experiences alongside Cecil Sharp from 1911 until his death in 1924 prepared her with understandings of notating, describing, comparing, and analyzing dance and music.

After Cecil Sharp's death in 1924, Maud Karpeles continued with teaching and dancing.⁵ She participated in 1927 with EFDS teams of dancers outside of England in Prague and Bayonne exposing her to non-English groups of dancers. Also in Bayonne, she met Moravian anthropologist František Pospíšil who was filming Basque sword dances as part of his comparative study of sword dances.⁶ Her expanded vision of dance outside of English forms and of comparative studies such as by Pospíšil probably influenced her next steps, by guiding the merger of two societies, the English Folk Dance Society (EFDS) and Folk-Song Society (FSS) into the English Folk Dance and Song Society (EFDSS) in 1932. Importantly the EFDSS journal became a union of the two journals associated with each of the two societies. The publication accepted authors and reviews of folk dance and folk song publications from outside of England.

⁴ Maud Karpeles (1885–1976).

⁵ This article relies on biographical data of Maud Karpeles from a book by Simona Pakenham 2011. Her work is drawn from an unpublished autobiography where Karpeles describes her entry into Cecil Sharp's revival of English dances and songs, her fieldwork with Sharp, as well as a range of activities in her later years with the IFMC.

⁶ For his comparative studies of sword dances, Pospíšil had filmed dances throughout much of Europe including *moreška* and *kumpanjija* on the island of Korčula and Pokladarsko Kolo on Lastovo island in the mid-1920s.

Danica S. Janković – English Folk Dance and Song Society (EFDSS)

Danica S. Janković was a “corresponding member” of the newly merged EFDSS and she sent the first volume of folk dances to the Society. Frank Howes, editor of the merged *Journal* from 1932–1945, prints the following “Note on Serbian Games”:

„We have received from the Misses Janković of Belgrade a copy of the first volume of a book on folk-games (to music) and figure dances, with detailed descriptions of all figures, steps and movements, compiled and collected by them. ... I have been unable to find anyone with a sufficient knowledge of the Serbian language to write a review of it for the *Journal*, but a letter from the authors provides some further information. It appears that until the European War the Yugoslav dances were practiced and preserved in a living tradition, but the war made a break in it and the younger people gave up dancing the *Kolo*. There are signs of a revival now, but this book has been compiled as an insurance against the possible loss of the dances, and it is the first publication of its kind in Yugoslavia” (Howes 1934: 177).

His comment about the unfamiliar Serbian language, is a critical issue for the EFDSS in reviewing publications coming from other countries. In future contributions the sisters carefully selected books and articles that included English-language summaries already published with their writings, or as with this first volume they appeared to have sent a letter providing information in English about their book.

The first major project of the merged EFDSS in collaboration with the British National Committee on Folk Arts was to organize an international (European) folk dance festival in 1935, with some five hundred dancers representing seventeen countries (Yugoslavia was invited but was not among them). During the week papers and discussions were programmed at the Cecil Sharp House. Before returning to their countries, the 1935 delegates decided to repeat this type of festival and meeting and formed an informal body, named the International (Advisory) Folk Dance Council⁷ (IFMC 1949: 3). England was not the only country to organize folk dance festivals. In the 1930s there were other regional and national dance and

⁷ No author is given for this article nor for the whole issue of this *Journal of the International Folk Music Council*. Miss Maud Karpeles as a name is shown on the cover page under International Folk Music Council as Hon. Secretary. She is probably the author of this piece, as she was known to be in other reports of meetings in the *Journal*.

music festivals, such as in Yugoslavia⁸ and the United States,⁹ but the London event was the largest “international” (European) dance festival with an associated conference. Karpeles moved forward to develop an international constituency of music and dance scholars in the mid-1930s, which is when the Janković sisters become involved with the EFDSS and its journal.

Yugoslavia was not represented in the 1935 festival. Karpeles writes that “a lively correspondence was exchanged between the London office, and officials, professors and folk-dance leaders from all parts of Yugoslavia, but unfortunately the expense of the journey proved an insuperable obstacle” (Karpeles 1936: 404). The following year, traveling by train to Yugoslavia, Karpeles with her nephew had a short visit with the sisters in Beograd. Since their arrival in 1936 was on Easter weekend, they took an opportunity to see dancing near Skopje in Macedonia, then traveled south to Mirovča (Miravci) where they saw a demonstration of *russalija* (*rusalii*). Taking a ship from Greece, they sailed to Dubrovnik and then to Korčula island, where they observed sword dances: *moreška* in the town and *kumpanija* in Blato village.

After the Karpeles visit to Beograd in 1936, an additional seven publications authored by the sisters and the Đorđević uncles were sent to the EFDSS address in London.¹⁰ Some of these titles were acknowledged in later issues of the EFDSS journal.

Karpeles – the International Folk Music Council (IFMC)

The Second World War halted international relations, but thanks again to Maud Karpeles, the International (Advisory) Folk Dance Council that was initiated in 1935 reconvened 1947 in London, with herself as Honorary Secretary. The priority of the meeting (viewed on its agenda) was the formation of an International Folk Music (Dance and Song) Council, and among other items to discuss methods of collecting folk song and folk dance, and to encourage the practice of folk song and folk dance.¹¹

⁸ Several folk festivals were already organized in Yugoslavia, such as one being noted in Ljubljana 1934 (Janković 1939: 298), followed by the annual Seljačka Sloga festivals in Zagreb beginning 1935 (see Ceribašić 2003 for festivals in Croatia). The first national festival was held in Beograd 1939 (Dunin 1995: 6; Janković 1939).

⁹ In the United States, folk music festivals with dance were being organized already in the 1920s. Sarah Gertrude Knott created the National Folk Festival Association 1933 and organized the first annual national folk festival in 1934.

¹⁰ This acquisition of multiple titles received in 1937 is seen on the online catalog for the Vaughan Williams Memorial Library at the Cecil Sharp House. See in: <http://www.efdss.org/library-and-archive>, accessed December 15, 2013, searched under the Yankovitch spelling.

¹¹ Evidenced by the 1947 agenda filed in the IFMC/ICTM archive.

The ‘secretariat’ (meaning central office for the IFMC, which was handled by Maud Karpeles) concentrated on building up the organization and establishing contacts. One hundred and forty folk music experts were invited as correspondents, which included both the United States and Yugoslavia.¹² The first conference (1948) of the International Folk Music Council (IFMC) was held in Basle, Switzerland (but without delegates from the U.S. and Yugoslavia¹³) and the second IFMC conference (1949) was held in Venice, Italy. It was not until the third IFMC conference (1950) held in the U.S. at the University of Indiana, where there were four delegates presenting papers related to dance topics in the United States (Gertrude Kurath with a topic about Iroquois Indian rites; Elizabeth Burchenal with regional types and origins of folk dances in the United States; Sarah Gertrude Knott with the National Folk Festival in the United States; and Olcott Sanders about the Texas cowboy square dance; related to Yugoslavia there were two presentations about the epic folk poetry by professors Albert Lord (Harvard University) and George Herzog (University of Indiana). Two other dance personalities attended the 1950 meeting (without paper presentations): May Gadd of the Country Dance Society of America, a colleague of Cecil Sharp and Maud Karpeles in the early English Dance Society; Eddy Nadel, a student of Elizabeth Burchenal and who was known as an enthusiast, and teacher/leader of recreational folk dancing at Harvard University. Of these names in the 1950 meeting, only Eddy Nadel attended the next 1951 IFMC conference in Opatija, and only Gertrude Kurath continued as a member of IFMC with an active research and publishing record.

Karpeles – emergence of the IFMC Folk Dance Commission

Although formed with the title “International Folk Music (Dance and Song) Council” in 1947 the parentheses in the title was dropped, with the thought that ‘folk music’ encompassed the inclusion of song and dance. Unfortunately with ‘dance’ not visible in the title, dance became viewed as less important. To rectify the omission, Karpeles proposed a Folk Dance Commission. In a letter circulated internationally by Maud Karpeles,

¹² Danica Janković’s acceptance to become a correspondent to the IFMC is confirmed in a letter from Danica to Maud Karpeles dated January 21, 1948. I thank Selena Rakočević for scanning selected correspondence as she works on the project “Legacy of Ljubica and Danica Janković” at the Special Collection Department, National Library of Serbia (coordinator of the project: Olivera Stefanović).

¹³ 1948 was a critical and stressful year in SFR Yugoslavia, with its break from the Soviet block. And for the United States, round-trip travel to Europe by ship from New York City was very costly in funds and time.

„The Executive Board has long been aware that folk dance, both as regards its study and its practice, has played a relatively minor role in the Council’s programme as compared with folk song. To remedy this situation the General Assembly decided at its meeting held in Vienna on July 24, 1960, to set up a Folk Dance Commission” (Karpeles circular letter February 1961, IFMC/ICTM archive).

Karpeles became pivotal as an initiator of an international platform for the study of ‘dance’ under IFMC. The first listings of names of a proposed dance commission included both Janković (for Yugoslavia) and Gertrude Kurath (for the United States), and both communicated with Karpeles with their positive interest, but neither could attend the IFMC conference in Vienna (1960) when the newly formed Commission was announced.¹⁴ Beginning 1962 a smaller group convening in former Czechoslovakia and composed of professional folk dance researchers (mainly from institutes in Socialist countries) met several times to discuss and to clarify terminology for ‘folk dances’. And by 1965 this group produced a “Syllabus of folk dance analysis” (in German, edited by Kurt Petermann).¹⁵ The group continued to meet and by 1972, leader Vera Proca-Ciortea (of Romania) submitted a working report in the IFMC Bulletin showing a name change to “Study Group on the Terminology of Choreology” instead of “Terminology of Folk Dance”. In April 1977 Bulletin of the IFMC, she is listed as the head of a Study Group named “Ethnochoreology”. In the next Bulletin of the IFMC (November 1977) there appears a “Report of the 10th international working conference of the European ethnochoreologists (the Dance Terminology Group of the IFMC)” held in Zaborów Poland 1976, signed by Grażyna Dąbrowska. This was the first year to acknowledge an expanded study of dance in line with ethnomusicological and anthropological theories. Thereafter dance researchers become referred to as ‘ethnochoreologists’ instead of folk dance researchers within the IFMC¹⁶ Study Group for Ethnochoreology.

¹⁴ Correspondence between Karpeles and Janković, and between Karpeles and Kurath during the 1950s and 1960s is found in the IFMC/ICTM archives. Important to note is that Danica S. Janković unexpectedly died in the spring of 1960, postponing participation by Janković in IFMC activities.

¹⁵ Upon the retirement of Maud Karpeles from the Honorary Secretary position 1965, Barbara Krader had taken on the role as the IFMC Executive Secretary. In a letter 1966 she suggested to Proca-Ciortea, then leader of the Folk Dance Terminology Group that Dr. Juana de Laban (daughter of Rudolf Laban) and Gertrude Kurath, both living in the U.S. would be interested in the process and progress of the Group, and that both Laban and Kurath could be contacted in the German language (letter 27 June 1966-IFMC/ICTM archive, Canberra).

¹⁶ The International Folk Music Council (IFMC) formally changed its name to the International Council for Traditional Music (ICTM) in 1981.

Janković and Kurath

The Janković sisters, Kurath, and Karpeles are fascinating women, and all were privileged with advanced education and intimate family connections that included musicians, folklorists, linguists, and historians in their early lives. The Janković sisters and Kurath did not have personal contact, but each was a pioneer with recognizing an emerging method of studying dance. Their approaches went beyond ‘folk dance’ or ‘folk music’ as collectible products as was the model at the beginning of the twentieth century with the purpose of preservation and revival.

The Janković sisters created a notation system of locomotor movements in order to be able to describe hundreds of dances in a way that the step patterns could be reconstructed (if already familiar with the genre) and systematically compared; their methods for the science of studying dance in their area of southeastern Europe became known beyond Serbia through their facility to correspond and communicate in English and French. Gertrude Kurath had early exposure to a variety of notation systems, but had turned to Labanotation to document movement, along with fuller spatial and contextual information in her focus of Native American Indian dancing in the United States and neighboring northwestern Mexico.

Janković – ethnochoreology in 1958 correspondence

The 50-year history (1962–2012) of the IFMC/ICTM Study Group on Ethnochoreology suggests a beginning of 1962 at the IFMC conference in Zlin, former Czechoslovakia,¹⁷ but the Janković sisters and Kurath were already interacting with Maud Karpeles as dance scholars. This pre-1962 relationship was uncovered in the IFMC/ICTM archives located in the National Library of Australia in Canberra. Karpeles had been in frequent contact with both Janković and Kurath, during which the term ethnochoreology appears.¹⁸

„My sister and I work more on ethnochoreology than on folklore. We consider ethnochoreology and ethnomusicology as two different scientific branches (though closely connected) each one of them deserving to be designated by the name to avoid confusion. As we suggested in one of our letters some years ago, the term ‘folk music’ (consequently the term ‘ethnomusicology’) can by no means cover

¹⁷ See Anca Giurchescu for history (1962–2012) of the Study Group on Ethnochoreology 2005, 2007, 2014.

¹⁸ Evidenced by letter to Maud Karpeles March 28, 1958 (located in IFMC/ICTM archive).

all of what is to be worked on in the frame of folk dance study, and ethnochoreology. [...] Danica S. Janković (letter March 28, 1958, IFMC/ICTM archive).”

Janković – cited in the United States

Writings by Janković were already reviewed in England in 1934 and 1937 in the EFDSS journal, and after the war years continued with the IFMC journal in the 1950s. But in the United States, the Janković writings did not appear in journals until 1953 with a review of their *Folk dances I–VI: A Summary* by Gertrude Kurath in the *Journal of American Folklore*. Significantly this summary booklet (made available in both English and French) was completed in time for the 1951 IFMC conference held in Yugoslavia. The next English-language publication by the Janković sisters that became widely distributed in England and the United States was the *Dances of Yugoslavia* (1952), part of the Handbooks of European National Dances, edited by Violet Alford (an active member of the EDFSS and IFMC).

Kolo dancing in the United States

This little book also became known to me in 1953 from student folk dance enthusiasts at the University of California in Los Angeles (UCLA). I point this out because there were two networks through which the Janković sisters became known in the United States. One within the scholarly base (represented by Gertrude Kurath), and the other is through what became known as ‘kolomania’ with recreational dancers known as ‘kolomaniacs’.¹⁹ The popularity of the *kolo* as a non-partner dance in recreational folk dance clubs, began in the late 1940s on the western side of the United States with the Folk Dance Federation of California²⁰ and a separate beginning on the eastern coast centered in New York City and university campuses. Eddy Nadel who was based in Boston and who attended the first IFMC conference in the U.S. (1950) and in Yugoslavia (1951)²¹ organized

¹⁹ See Laušević 2007 for a description of this ‘kolo’ dance movement in the United States.

²⁰ In a survey of ‘South Slavic’ dances introduced into the state of California, the earliest ‘kolos’ were described in the Folk Dance Federation of California manual in 1946. See Dunin 1979 for lists of dances, their teachers, when and where the South Slavic dances first appeared in California.

²¹ U.S. citizens could not travel to Soviet Block countries without time-consuming applications for visas. Yugoslavia did not open diplomatic relations with the U.S. until 1950. Tourist travel to Yugoslavia therefore did not begin to happen until 1951, but at this period, travel for an outsider was very challenging – only one major highway (Zagreb–Beograd) was paved, other roads were dust or mud after rain, no gas stations

in 1955 a Yugoslav Folk Festival sponsored by the United Nations Council of Harvard (University) and the Harvard Folk Dance Society honoring the two Janković sisters. A flyer for the event states “Famed sisters who are pioneers in Yugoslav’s movement for preserving its folk arts. Cordial and generous they are at the same time scholars dedicated to the preservation of their country’s folk treasures”.²²

To understand the rise of interest in non-partner ‘kolo’ dancing in the United States from the late 1940s into the 1950s is the introduction of ‘new’ types of dances from Europe and Israel, combined with the social practicality of attending recreational dance clubs without needing to secure a dancing partner. Early twentieth century dance repertoire in the recreational international folk dance clubs was based on male/female couple dances from Europe. Shortly after the turn of the century, this ‘folk dance’ material was introduced into the U.S. by teachers and recreational leaders who had traveled to Europe to learn dances from already established folk dance societies, and bringing back printed music usually for piano accompaniment. South Slavic dances in the recreational dance context were relatively unknown in the U.S. The first *kolo* in print appears to be 1924 in Geary’s *Slavic Folk-Dances*; the next did not appear until 1932 in Shambaugh’s *Folk Festivals for Schools and Playgrounds* (Dunin 1979: 52).

In California, the South Slavic dances began to be used as the opening dance and spaced throughout programs to allow everyone an opportunity to dance. In school situations, non-partner dances were popular with teachers where there were uneven boy/girl numbers or single gender classes. From the 1950s into the 1960s folk dance resource books for teachers see an addition of ‘kolo’ dances; Janković (usually the 1952 *Dances in Yugoslavia* handbook) and Folk Dance Federation manuals with *kolo* dance descriptions were listed in their bibliographies.

After Second World War, recorded music on 78-rpm discs replaced piano accompaniment. Recordings on domestic labels were made available in California by John Filcich (who in his childhood had learned his *kolo* dancing within the South Slavic diaspora in Indiana). On the East Coast, two teachers became producers of recordings for folk dancers, the Folkraft label by Frank Kaltman in

or automobile service, no road maps, nor signs, no indication of distance, and many bridges not yet repaired after the war. Certain foods were rationed and basic living items were still limited in quantity (information based on Ivancich family travel experience in 1951).

²² A copy of this flyer was found within Janković correspondence of the Wayland D. Hand manuscript archive in the University of Utah Library at Logan, Utah. Professor Wayland D. Hand at the time of this event was head of the UCLA Folklore Center and had on-going correspondence with the Janković sisters.

New Jersey, and the Folk Dancer label by Michael Herman in New York. Tamburica bands (such as Banat Tamburitza Orchestra, based in New York) were hired to record *kolo* music on these record labels servicing recreational folk dancing.

A major marker for the *kolo* interest was the 1951 “Kolo Festival” held in San Francisco. Organized by John Filcich, the Festival became an annual event continuing 63 years into 2014. Anatol Joukowsky, a ballet choreographer who had fled Beograd during the Second World War became a popular teacher of southeastern European dances in California during the 1950s; he often cited the Janković sisters and their *Narodne igre* volumes as sources of Serbian or Macedonian dances that he taught during the Kolo Festival. Another marker was added to ‘kolomania’ by a talented dancer/teacher, Richard Crum, who had toured with the Duquesne University Tamburitians in 1952 to Yugoslavia, where he became fascinated with repertoire not already known in the U.S. The Tamburitians learned some of the music, some of which was later recorded on U.S. folk dancer record labels.²³ Crum, a charismatic teacher was invited to teach the non-partner *kolo* to recreational groups throughout the U.S. The next marker adding to ‘kolomania’ was the 1956 tour of the Tanec Ensemble from Skopje, followed later in the same year by Kolo Ensemble from Belgrade. These two ensembles became models for additional dancing styles from Yugoslavia and inspired many folk dancers to travel across the Atlantic to learn dances in Yugoslavia. After 1956 music recordings for the *kolos* were supplemented with labels originating in Yugoslavia, not only on the Jugoton label, but also recordings made “in the field”.

Gertrude P. Kurath

Gertrude Prokosch Kurath also had a childhood privileged by intellectual discussions among linguists (both her father Eduard, and later her husband Hans Kurath, were linguistic scholars), historians, and musicians, one of them being German-born Curt Sachs, a family visitor after his immigration to the U.S.²⁴

Kurath – ethnochoreography, dance ethnology, ethnochoreology

Similarly to the Janković sisters in Serbia, Kurath in the United States was recognized for introducing a beginning ‘literature’ to

²³ See writings about *tamburica band* history in the U.S. by Walter Kolar 1975, Richard March 2013, Mark Forry 1982, and 1953 for listings of *kolo* dances (with their recommended recorded music) taught by John Filcich.

²⁴ Learned from personal communication with Joann Kealiinohomoku, who as a graduate student spent much time with Mrs. Kurath.

ethnochoreology with a model of scholarship along with empirical research. Trained as a dancer, choreographer, musician, and art historian, she also had familiarity with dance notation systems in the 1920s into the 1930s. Her vast accumulation of dance and music knowledge emerged through her lecture-recitals programmed into universities and colleges on the eastern coast of the United States.²⁵ Recognized for her knowledge base as a ‘dancer and folk dance scholar’ alongside scholars of anthropology, folklore, linguistics, musicology, she was invited as a contributor (writing about six hundred entries on dance and music) to the two-volume (1949–1950) *Dictionary of Folklore, Mythology and Legend* edited by Maria Leach. One of Kurath’s entries was for her newly coined term ‘ethnochoreography’:

„The scientific study of ethnic dances in all their choreographic aspects (steps, formations, rhythms) as related to their cultural significance, religious function or symbolism, or social place. Comparative choreography is the juxtaposition and interpretation of salient elements in dance forms” (Kurath 1949: 352).

Kurath subsequently focused her field research to Native Indian groups in Mexico, southwestern and north central United States.

A major contribution to the emerging field of dance scholarship can be attributed to Kurath. She was invited by the leading ethnomusicologists/anthropologists in the United States (who were then founding the Society for Ethnomusicology), to be the Dance Editor, in the new *Journal of the Society for Ethnomusicology* (JSEM). For sixteen years she contributed to this role, 1956 to 1972. In its first year *Ethno-musicology* was a hyphenated title, revealing the evolving field of study among musicologists, anthropologists, folklorists. Analogous to the changing terms for studies in music related to anthropological methods, is the fluctuating terminology that Kurath proposed for dance studies: ‘ethnochoreography’ (1949), ‘choreology’ (1956), ‘dance ethnology’ (1960). In her personal communication with Kurath, Kealiinohomoku noted that ‘ethnochoreology’ was first suggested by Kurath (Kealiinohomoku 2008 [1976]:18), and that she commonly referred to herself and to the field as ‘ethnochoreology’.²⁶ Kurath established in 1962 a Dance Research Center in Ann Arbor, Michigan (University of Michigan). From 1949, the 1950s and 1960s she produced a flood of articles in encyclopedias and journals, which included the *Dictionary of Folklore, Mythology and Legend*, *Journal*

²⁵ Her programs and photos are located in the Gertrude Kurath archive of the Cross-Cultural Dance Resources (CCDR) Collections in the School of Film, Dance, and Theatre at the Arizona State University.

²⁶ Dunin’s personal communication with Joann Kealiinohomoku in December 2013.

of *American Folklore*, *Midwest Folklore*, *Western Folklore*, *Musical Quarterly*, *Journal of the Society of Ethnomusicology*, *Dance Magazine*, *American Anthropologist*, *Southwestern Journal of Anthropology*, and *Scientific Monthly*. By 1960, her comprehensive survey article “Panorama of Dance Ethnology” published in *Current Anthropology* (a new journal founded by anthropologist Sol Tax at the University of Chicago) became a seminal piece for recognizing the anthropological approach to the study of dance internationally. It was especially in this article that the studies in Yugoslavia were given recognition and she cited the Janković sisters along with other researchers.

Honoring Gertrude Kurath at the 1974 meeting of the Committee on Research in Dance (CORD) held in Michigan, she was introduced by Allegra Fuller Snyder, who at that time was the Chair of the UCLA Department of Dance and very aware of Kurath’s influence on the development of a dance ethnology curriculum at UCLA. Snyder quotes Kurath from this seminal 1960 ‘Panorama’ article:

„Any dichotomy between ethnic dance and art dance dissolves if one regards ethnology, not as a description or reproduction of a particular kind of dance, but as an approach toward, and a method of, eliciting the place of dance in human life – in a word as a branch of anthropology” (Snyder 1974: 38, quoting Kurath from ‘Panorama’ article).

Kurath was certainly cognizant of the ‘kolomania’ in the 1950s, but she was not directly part of this recreational folk dance trend. In her 1960 article “Panorama of dance ethnology” she reveals her awareness with the recreational context,

„American-born folk-dance groups, as well as immigrants to the United States, show their fondness for European forms. Lately they have become captivated by the sophisticated Balkan and Israeli rounds. These groups greatly surpass the ‘Amerindian’ imitators in desire for accuracy, desire for expert advice, and an increasing demand for background knowledge” (Kurath 1960: 249).

Kurath – citing the Janković sisters

Her connection with Yugoslavia was by reviewing and citing several writings of the Janković sisters after the fourth (1951) IFMC conference in Opatija. Kurath’s first Janković review in 1953 was for a summary of *Folk Dances I–VI* that appeared in English and completed in time for the 1951 conference in Yugoslavia; this first review in the US appears in the *Journal of the American Folklore Society*,

„A pamphlet in the English language summarizes a monumental six-volume work on the rich and varied dance lore of Yugoslavia. The authors collected more than nine hundred dances in the field, along with the traditional melodies, rituals, and customs. [...] Volume I serves as an apologia on the importance and application of folk dances and introduces signs and terminology. There follow descriptions of a hundred folk dances from various regions. Volume II follows a theoretical section on the preservation of folk dances with actual examples [...] Volume III similarly starts with a discussion of the psychological aspect of the folk dances, continues with examples of wedding dances and customs, of regional forms [...] and concludes with music and some theory. Such a combination of theory and illustration perseveres through the series, dealing with women's style, types, stage production, dramatic elements in folk rites, and a spectacular array of regional forms. [...] The authors have whetted our appetite for the real publications. [...]” (Kurath 1953: 363).

Next three reviews of Janković publications in English or with English summaries, appeared in 1959 in the *Journal for the Society of Ethnomusicology (JSEM)*.

„Each volume contains a theoretical section and a descriptive section of a regional style; it includes music and photographs, and summarizes the contents in English. [...] The theoretical and general section of the seventh volume concerns the investigation, collection, and study of folk dances. Of special interest are the parts on the problems of choreographic description and musical association, and on the historical and theoretical study of Yugoslav dance and music. [...] Linguistic difficulties prevent appreciation of details because the choreographies take the form of verbal description, alongside musical counts. There are symbols to indicate the direction of a step, and in this volume there are diagrams of ground plans. But the authors have neither devised nor accepted a system of notation. Their work is a concrete argument in favor of universally used dance notation. This is especially evident in comparison with the section on songs. Here the melodies emerge clearly in all their intricacy and subtlety, though the meanings of the texts remain hidden to the non-Serbian reader. [...] In the seven large volumes the authors mention comparative problems. They do not tackle them though recurrent customs and regional differences become apparent in the course of perusal. In their latest article of 1957 they coordinate their researches and present a survey of ritual dances in Yugoslavia and their changes. They identify twelve kinds of rituals, five types of change, and three ways of historical approach. They give concrete examples in ground plans and

photographs, but no music. This article is in keeping with the most recent approaches of musicology [...]” (Kurath 1959: 36–37).

The next review by Kurath was in 1965 also in *JSEM*, for *Narodne Igre VIII* published in 1964.

„The Jankovic approach is empirical. The scope of the collection and the accuracy of the description and evaluation probably has no equal in any other country. The achievement is all the more noteworthy, [...] They had faith in the value of their field work and transcriptions; for they foresaw the rapid changes, the fading of traditions within the last generation [...]” (Kurath 1965: 332).

Kurath also cited Janković works in four of her own pieces, the first in 1956, upon her invited position as Dance Editor for the *SEM*. Alan P. Merriam as editor of the first volume of the *SEM Newsletter* introduces Gertrude Kurath with the following:

„In view of the facts that ethnic dance is inseparable from music and that it thus properly falls within the province of this Society, ETHNO-MUSICOLOGY has asked Mrs. Gertrude Kurath to initiate a Dance department beginning with this issue. [...] The following communication from Mrs. Kurath sets the limits of interest and relationship, and indicates examples of dance publications of special interest to ethno-musicology” (Merriam 1956: 10).

Kurath introduces her role with the following thoughts:

„The initial problem, of course, is to determine reliable criteria of ethnic value, scholarliness and in particular, suitability for ethno-musicology in choosing material for inclusion. With respect to items of general nature, those concerning field work or research using fresh approaches are of greatest interest, particularly if they include materials on instruments and recordings of music associated with dance. [...] It is difficult to establish clear criteria for bibliographic inclusion. As I glance through my own dance library, I am sometimes appalled at the expensive volumes (largely for schools and folk dance clubs) consisting of rehashes and often of plagiarisms, with detailed but often dressy descriptions and with music which is almost always harmonized unsuitably. At the same time, a few major works and some unpretentious articles show that Curt Sachs has not pioneered in vain.... The series by Ljubica and Danica S. Janković on Yugoslav folk dances, *Narodne Igre* (Belgrade, 7 v., 1934–52) merits a place in ethnomusicological literature because of its attention to the

integration of all factors and the inclusion of music examples and instrumental descriptions” (Kurath 1956: 10–11).

Based on a lecture at Wayne University citing the Janković writings with comparative examples, Kurath’s paper is published two years later in 1956 in the *Journal of American Folklore* as “Dance relatives of mid-Europe and Middle America: a venture in comparative choreology”.²⁷

The next citations are in two articles in 1960. In *JSEM* a comparative treatise “Dance, music and the daily bread” where Kurath gives examples of rituals of American Indians compared with rituals noted by the Janković in their writings (as well as citing anthropologists who have made field studies), such as rituals inciting favorable weather for crops, harvest festivals, agricultural cycles, and influences of secularization. The second is Kurath’s seminal article “Panorama of Dance Ethnology” also published 1960. Here Kurath gives the first comprehensive survey of dance ethnology as a fledgling field. She recognizes at the beginning of her article that dance ethnology has come into being only within the last few decades, and that European dance ethnology received impetus from Cecil Sharp in England, early in the twentieth century, and that all European countries can boast large, and sometimes systematic, government-sponsored collections of folk dances, particularly England and the Balkans. She goes on to include Yugoslavia in her discussions, first in relation to the use of Laban/Kinetography introduced by Pino Mlakar and accepted into the official method of notation in Yugoslavia. Under the heading of “Objectives of Dance Ethnology” she gives her own definition for ‘ethnochoreography’ making it synonymous with ‘dance ethnology’ discussions that were published in Leach’s 1949 *Dictionary* ..., and giving disagreements in the definitions. She quotes two experts in Yugoslavia, “Folk dances [...] composed the dramatic element of various rituals and actions, each of which had for the man of a primitive society significances of a ritual magic action (Janković and Janković 1934–51: 48)” (Kurath 1960: 236). Under discussion of “Individual and Group: Creativity”, Kurath brings up the controversy in thinking about individual dancers with freedom and formlessness contrasted with set and unified patterning of dancing, with an example from Yugoslavia, stating “Single folk dancers who are phenomenally gifted introduce into the collective style something of their own individuality. This must remain within the frame of the collective technique (Jankovic and Jankovic 1934–

²⁷ This article became an important reading for Dunin in 1966, while she was a graduate student, since she saw for the first time that dances in Yugoslavia were compared with dance studies in the Americas in a scholarly approach.

51: 30)” (Kurath 1960: 236). Under ‘Male-Female roles’, another example from Yugoslavia is given, “Women’s ritual societies are absent in many cultures. However, in Yugoslavia the rain-bringing Dodole are young girls who dance from house to house (Jankovic and Jankovic 1952b:13)” (Kurath 1960: 236–237). Kurath goes on from section to section with more examples from Yugoslavia and the Janković sisters.

Articles in English by the Janković sisters appeared in *JSEM* while Kurath was Dance Editor: „Folk Dance Tradition in Prizren“ (1962), „Paradoxes in the Living Creative Process of Dance Tradition“ (1969). Kurath’s service as Dance Editor discontinued in 1972, but a final article in English by Ljubica Janković appeared post-mortem in January 1975, “The System of the Sisters Ljubica and Danica Janković for the Recording, Description and Analysis of Folk Dances” with an obituary for Ljubica by Milica Ilijin in the same issue.

An article “Etnomuzikologija i etnokoreologija” by Ljubica Janković was reviewed in *JSEM* (1965) by Barbara Krader who was fluent in several languages, including Serbian and was able to review this article. (Kurath at this time was Dance Editor for the journal). Krader reveals that Janković cites ethnomusicologists for their definitions of musical research and also cites Kurath for her definition of choreology. Janković says, “... we all agree that pure musical research is not enough; not only must musical analysis be applied and archival documents used, but also other methods, especially field work, need to be employed” (Krader 1965: 334). Noting that the scholarly study of traditional dance is less common than that of traditional music, and surveying terms for dance study, Janković goes on to speak of the importance of comparative study, and proposes the term ethnochoreology: “Folk dance as a whole, and in the reciprocal relations of its components, in continuity and in evolution, is the subject of study of a new and separate science, which we call ethnochoreology, or the science of folk dance” (Krader 1965: 334).

A literary intersection appears when Kurath and Janković are both published in the same magazine, *The folklorist*, based in Manchester, England. Short Janković articles cover dance and music in different areas of Yugoslavia, while Kurath’s articles are about Indian (Native American) dances and traditions in the United States or Mexico.

Intersecting Kurath and Janković at the University of California in Los Angeles (UCLA)

Another concurrence appears at UCLA. In 1966 Kurath was invited to UCLA by Professor Juana de Laban (Rudolf Laban’s

daughter) and Dr. Alma Hawkins, chair of the young Department of Dance to consult on a plan for a dance ethnology course. As an aside, by the 1970s this course evolved into a graduate level dance ethnology curriculum. Kurath and Janković intersect at UCLA through the large amount and range of dance literature along with availability of research and ethnographic literature from Yugoslavia in the UCLA libraries. Nineteenth century and other pre-WW I, mid-war, and post-WW II literature in the form of books, journals, magazines, booklets, theatre programs, music notations, maps, touristic brochures, along with high-ranking fictional literature were on the library shelves in the Serbian, Croatian, Slovenian, and Macedonian languages.

How was it possible to have a library of such literary riches that were more abundant than the national libraries in Ljubljana, Zagreb, Beograd, or Skopje? Not only the many titles of the Janković sisters, but other post-war dance and music literature was cataloged. The goal for UCLA during the 1960s was to expand the library system. Overlapping during this growth period a repayment program was set up with eleven libraries in the U.S. to allow purchase of books and serial publications from Yugoslavia. At UCLA anthropologist Dr. Joel Halpern was assigned to acquire materials on Yugoslavia for the library system. Halpern had conducted his doctoral fieldwork in Šumadija and therefore was familiar with language and literature; he fortunately did not limit the acquisition only to literature, but to a holistic range of print material, which is of ethnographic value. Already during the 1960s it became possible to pursue research projects on Yugoslav subjects outside of Yugoslavia.

During the mid-1970s Nancy Ruyter at the University of California, Irvine campus and Elsie Ivancich Dunin at UCLA traced what literature on dance from Yugoslavia was available in U.S. libraries. The most extensive collections in the United States were found in the UCLA libraries. Other collections were found at the Duquesne University Tamburitzans Institute of Folk Arts (DUTIFA) in Pittsburgh, Pennsylvania, Harvard University in Cambridge, Library of Congress in Washington D.C., University of California in Berkeley, University of Illinois at Urbana-Champaign, University of Indiana at Bloomington, University of Michigan at Ann Arbor, and Yale University in New Haven. The DUTIFA and UCLA libraries had the most complete collections of books and publications on dance from Yugoslavia. By 1979, Dunin and Ruyter had found 505 titles, and the largest number of titles were noted for the Janković sisters (see Dunin and Ruyter 1981).

At the time of this collection project by Dunin and Ruyter in the 1970s to find dance titles from Yugoslavia in United States libraries, the Cross-Cultural Dance Resources (CCDR) library with its Gertrude

Kurath archival collection facilitated by Joann Kealiinohomoku, did not yet exist; nor was there the aid of internet or WorldCat to check titles in any library. However, when Dunin visited the CCDR Library in 1998, she saw Janković books on the shelf, part of the collection being attributed to Kurath and her extensive dance library, which is now part of the CCDR Collections in the Arizona State University in Tempe, Arizona.

Concluding comments

This article follows the international recognition of the Janković sisters and their publications that intersected with Gertrude Kurath, and also with Maud Karpeles, whose vision led to the establishment of a dance commission of scholars under the umbrella of the International Folk Music Council. These intersections are certainly a part of the history for the scholarly field of ethnochoreology. But this history is no longer in living memories (as is the fifty-year account of the ICTM Study Group on Ethnochoreology beginning in 1962). The preceding history became uncovered through manuscripts and correspondence residing in archives. The IFMC/ICTM archive in Australia's National Library reveals Maud Karpeles as the prominent connection between music and dance scholars. Additional manuscripts and correspondence appear in other archives: the Gertrude Kurath archive in the CCDR (Cross-Cultural Dance Resources) Collections at Arizona State University in Tempe, Arizona; the Legacy of Ljubica and Danica Janković (in progress) in the National Library of Serbia; the Vaughan Williams Memorial Library at the Cecil Sharp House in London with its online catalog, and a depository of the unique Danica S. Janković Memorial Book²⁸ that includes condolence letters from scholars in Europe and from the United States; and the expansive UCLA Research Library with a major collection of literature from (former) Yugoslavia that includes a full range of Janković publications; and additional correspondence for both Janković and Kurath that are filed as manuscripts within archival collections established for deceased folklorists, ethnomusicologists, anthropologists in other university libraries.²⁹

The legacy of Janković with Kurath and Karpeles, although much forgotten in the present, is traceable through publications and correspondence in archival collections, revealing these women as pioneers in the emerging field of ethnochoreology.

²⁸ Special acknowledgement to Liz Mellish for her assistance in communicating information about the Danica S. Janković Memorial Book, located in the Cecil Sharp House in London.

²⁹ Collections such as the Dorson correspondence at the Lilly Library Manuscript Collections at the University of Indiana-Bloomington, and the Wayland D. Hand correspondence collection at the Utah State University Special Collections and Archives in Logan, Utah; and more ... not yet searched.

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Елзи Иванчић Дунин

ПОЈАВА ЕТНОКОРЕОЛОГИЈЕ
НА МЕЂУНАРОДНОМ НИВОУ: СЕСТРЕ ЈАНКОВИЋ,
МОД КАРПЕЛЕС И ГЕРТРУДА КУРАТ

(Резиме)

Овај чланак открива међународно препознавање сестара Јанковић и њихових дела, која је као савременица приказивала и цитирала Гертруда Курат (Gertrude Kurath), у Сједињеним Америчким Државама препозната као личност заслужна за давање основе за поље етнологије плеса, а такође и Мод Карпелес (Maud Karpeles), чија је визија водила ка установљењу стручне комисије за плес под кровом Међународног савета за народну музику (IFMC). Ова укрштања су део историје научног поља етнокореологије. Та историја више није део живог сећања (као што то јесте педесетогодишњи рад Студијске групе за етнокореологију Међународног савета за традиционалну музику / ICTM, почев од 1962. године). Она је откривена кроз рукописе и преписку који се чувају у архивама. Архив IFMC/ICTM у Аустралијској Националној библиотеци открива Мод Карпелес као личност која је имала истакнуту улогу у повезивању научника у области музике и плеса. Други рукописи и преписка појављују се из других архива: Архива Гертруде Курат у Збирци крос-културних извора о плесу при Државном универзитету Аризоне у граду Темпе, Аризона; Легата Љубице и Данице Јанковић у Народној библиотеци Србије (обрада је у току); Спомен библиотеке Вона Вилијамса (Vaughan Williams) у

Дому Сесила Шарпа (Cecil Sharp) у Лондону са својим онлајн каталогом, и са депозитором јединствене Спомен књиге Данице Јанковић, у којој се налазе писма саучешћа од научника из Европе и САД; најзад, и из све обимније Истраживачке библиотеке Универзитета Калифорније у Лос Анђелесу, са великом збирком литературе из (некадашње) Југославије, са читавим низом публикација сестара Јанковић, и додатном преписком обеју сестара и Курат. Писма су заведена као рукописи међу архивским збиркама установљеним за преминуле фолклористе, етномузикологе и антропологе у другим универзитетским библиотекама.

Наслеђе сестара Јанковић са Гертрудом Курат и Мод Карпелес, иако данас умногоме заборављено, може се пратити кроз публикације и преписку у архивским збиркама. На тај начин сестре Јанковић откривамо као пионире у процесу настајања поља етнокорологије.

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