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A Genealogy of Ideas

By Kelly Mullan

The physical culture movement of the 19th century has been connected to the birth of somatics (Johnson 1994a, 1995). While there were many physical culture systems in Europe and America, my focus here will be on one specific method, Harmonic Gymnastics, and its relationship to somatics. Our contemporary understanding of the word "gymnast" makes it difficult to comprehend "gymnastics" as it was known in the past. Within the physical culture movement, the word "gymnastics," in general, was used for *any exercise, approach, or system of personal or physical cultivation*. Harmonic Gymnastics is best defined as "self-cultivation" of the whole being (body, mind, spirit) through a variety of experiential practices, and not through acrobatics.

Elsa Gindler (1895-1961) is widely recognized as being one of the 'first' somatic practitioners, although she developed her work before 'somatics' was coined in the 1970s to denote body-mind methods. Gindler certified her earliest students to teach Harmonic Gymnastics, building upon a fifty-year educational lineage of this work. Although Gindler's approach evolved over time she still maintained principles from Harmonic Gymnastics. Gindler's teacher, Hade[1] Kallmeyer, was trained by Genevieve

[1] Hade has been written as Hede or Hedwig in articles on somatics. In her first German publication her name is written as Hade Kallmeyer. Yet, in her last publication her name is written as Hede Kallmeyer. Kallmeyer is her married name; I have not been able to find her maiden name.

Stebbins, who developed the Harmonic Gymnastic system in America beginning with her training in Delsarte Expression in the mid 1870s. On the surface, Stebbins' practices appear to have been for the "beautiful use of gesture" (Heller 2012, 301), but, in depth, the system included principles and embodiment practices involving the whole organism—body, mind, and spirit.

We see this deeper information reflected in the later work of Kallmeyer and Gindler. This essay investigates the principles of Harmonic Gymnastics in relation to the advent of somatics and will also briefly view how the physical culture movement influenced Body-Mind Centering (BMC).

Martha Eddy (early student and then teacher of BMC)[2] has encouraged research into cross-cultural influences on major progenitors of somatic movement practices. Eddy explored Japanese influences in the development of Body-Mind Centering and also questioned whether or not we have reached a time "to uncover unacknowledged influences and hear stories underlying each discipline" (2002: 58). Eddy asks "When and how is it most appropriate to credit the originating sources of somatic movement philosophy?" (58). Somatic theorist Don Hanlon Johnson credited the voice teacher Leo Kofler for having inspired an unbroken lineage of somatic pioneers, including Elsa Gindler (1995: x-xi), which has led others to assume that Kofler is the 'Father of Somatics.' This essay is an attempt to correct that misperception.

In considering the history of somatics, it has been written that Kallmeyer, Bess Mensendieck, and Elsa Gindler were all trained by Delsarte, Leo Kofler, and Emile Jacques-Dalcroze (Kripal 2008: 229), but in my research I see that the first two women were trained by Stebbins, and Gindler only met Dalcroze once (Boutain-Laroze 2014). This is not to say that the work of these individuals didn't influence the physical culture movements at the time. Elsewhere, while Kallmeyer was correctly connected to the teachings of Stebbins, Stebbins herself was incorrectly stated as having been trained by Delsarte in the United States (Johnson 2005: 252). Delsarte never visited America. Stebbins studied with the American Steele Mackaye, who was a student of Delsarte.

Genevieve Stebbins (1857-1934) and the Origins of Harmonic Gymnastics

Genevieve Stebbins was an established actress, elocutionist, 'Delsarte' performer, and dancer who made her home in New York City. In relation to the creation of Harmonic Gymnastics, she integrated French, German, and Swedish physical culture practices while also having been inspired by spiritual rituals from ancient Greece, Arabia, and Egypt. Stebbins also independently developed her own expressive movement practices and embodiment techniques. She credited Delsarte, Mackaye, Regnier (from her studies at the Théâtre Français in Paris), Dr. George Taylor (for teaching her Swedish Ling Medical and Pedagogical Gymnastics), and her training with other masters of theater and vocal arts for having influenced her work (Ruyter 1988: 390). Stebbins taught Delsarte Expression beginning in 1877 and developed her own pedagogy over a period of almost twenty years, teaching and lecturing in colleges and universities (including Wellesley, Boston University, and Ohio Wesleyan) in New York City, New Haven, Chicago, Cleveland, and Philadelphia before establishing her own school, The New York School of Expression, founded in 1893 at Carnegie Hall in New York City.

While citing numerous influences, Stebbins ultimately created her own unique system. She wrote that in formulating Harmonic Gymnastics "no such definite system, so far as was known, existed" (1893: 25). Stebbins should be credited for being the first American woman to have created her own body-mind training method. And while she developed her own method, she did not claim exclusivity to those principles. Stebbins explained:

> The foregoing facts and conclusions have been the common property of all ages. No one can justly lay claim to any originality regarding them, or aspire to the honor of formulating any original system […] This can be seen in the elaborate rituals, ceremonials, ablutions, meditations, processions, rhythmical exercises, fastings, and inspirational breathing by which they sought to hold communion with some unseen world. That they fully understood the vital principles underlying all gymnastics, for the development of physical strength and mental power, is amply demonstrated by the gymnasiums of Greece and Rome, and the sacred rites and dances of much older nations […] (1892: 19-20).

Dance history scholar Nancy Lee Chalfa Ruyter noted two major influences on Stebbins:

> Stebbins' study with Taylor led her to the conclusion that the Del-

[2] Eddy has incorporated both BMC and Laban Movement Analysis approaches and is the founder of Dynamic Embodiment: Somatic Movement Therapy Training. I completed Phase 2 of DE-SMTT.

The "Old" West Side YMCA Auditorium (near West 87th Street, Manhattan) was one of the venues for Genevieve Stebbins. This image is from an unknown event, but illustrates that Stebbins would perform in a large space such as this. Photo courtesy of the YMCA archives.

> sarte and Ling Gymnastic methods had much in common, even though they emphasized different aspects of physical development. Ling's interest in the relationship between thought and action had its parallel in the Delsartean correspondence between body and mind […] She believed that, even though Ling had concentrated on the purely physical, he was always aware of its mental and moral applications. Delsarte, in contrast, had focused on expression without the knowledge of the physical possessed by Ling, Thus, together the two systems complemented each other (Wilbor 1892: 181, quoted in Ruyter 1999: 95).

Stebbins drew upon Delsartean theory regarding sacred interrelationships between the spiritual, material (of the bodily senses), and action known as the "Principle of Trinity" (1885: 33). Delsarte found this concept of the sacred from scholastic philosophy, his Catholic faith, and the writings of the Swedish mystic Emanuel Swedenborg. Stebbins noted that sacred triunes are found in many variations in different cultures, including the Druids, Chinese, Persian, Greek, Egyptian, and Hindu (1885: 32).

Within Delsartean theory, the triune works as one harmonious entirety, and to speak of one is to speak of them all. Within the 'One Being' the inner and outer self were seen to reflect each other, known as the Law of Correspondence (a Swedenborgian concept), where inner states of emotion, sensation, and intellect are outwardly represented through bodily action, tone, inflection in the voice, and gesture. And vice-versa, the outer world was seen to alter the physical bearing of the individual through action-reaction. Regarding the Law of Correspondence, Stebbins wrote that it literally means, from the Latin, "*to answer again from the heart* […] it is only complete when someone has answered ***again from the heart***" (1885: 61). In her understanding, to speak from the heart and be connected to the inner self, the individual is then able to "correspond" with his or her surroundings and "vibrations of fellow-souls" (1885: 61).

Genevieve Stebbins' book *Dynamic Breathing and Harmonic Gymnastics* (1892, 2nd edition) encouraged what she called the development of "vital

energy" through physical embodiment practices. For Stebbins, *vitality* or the "life force" was not sourced through extreme muscular exertion, but rather through the lungs and the brain (1892: 62). Harmonic Gymnastics trained "simultaneously the body to vigorous health, the brain to powerful mental action, and the soul to higher aspiration" (1892: 59). Exercises included relaxation and energizing techniques, numerous breathing exercises, and psychophysical culture (creative work to harness body-mind insights and willpower).

Stebbins elucidated the interrelationship between emotions and sensation, such as unconscious, instinctual responses to emotional situations, and how it is possible to make conscious choices directing emotional impulses for artistic purposes. Consequently, through cultivation and training ("gymnastics for the body and voice") and by looking within, the individual becomes his or her own master by being able to rightly judge instinct (1898: 136). These principles were taught to Kallmeyer and ultimately Elsa Gindler absorbed these teachings. Harmonic Gymnastics, while incorporating movement sequences, techniques, and systematic training, was, overall, a 'psycho-physical' approach to movement that could be utilized in numerous ways, dependent on the educator. Like Stebbins, Gindler's approach "comprised psychological or personal development as well as physical" (Speads 1978: 21).

In some ways the 'psycho-physical' approach resonates with integral aspects of Body-Mind Centering. In the book *Exploring Body-Mind Centering: An Anthology of Experience and Method* it is stated, "At heart, the Body-Mind Centering approach is an inquiry into the nature of our physical selves in relationship to our world—a belief in the inherent intelligence of the body in motion" (Miller, Ethridge, and Tarlow Morgan 2011:14). In BMC movement is the primary sense, and it is through movement that we come to sense and perceive ourselves. In *Sensing, Feeling, and Action* Bainbridge Cohen noted that "the interplay between our unconscious and conscious mind is fluid and flows in both directions all the time" (1994:13). Likewise, a hundred years earlier Stebbins wrote of her creed, "The psychic faculties are throned in the brain, the physiological functions find their seat in the body, and action and reaction between the two swings the great pendulum of life" (1898:136). It is this interplay which acts as a shifting balance point, allowing for the harmonious adaptation of bodily systems changing in response to internal and/or external demands. This concept is shared by numerous somatic practices around the world, each applied in their own way.

Hade Kallmeyer (1881-1976)

Hade Kallmeyer opened a school of Harmonic Gymnastics, "Seminar für Harmonische Gymnastik," for girls in Berlin in 1910. According to Gindler's long time assistant Carola Speads, "harmonizing gymnastics" was originally developed for women by the "two great proponents" of the work, Hade Kallmeyer and Bess Mensendieck (1995: 26). Both women were students of Genevieve Stebbins. Speads clarified that Gymnastik in Germany stood "in contrast to Physical Education [it] was Physical Re-Education, comprising psychological or personal development as well as the physical" (1978: 21).

In his 2010 article, "The Early Roots of Sensory Awareness," Richard Lowe notes that not much of Kallmeyer's writings seems to exist, possibly due to "the destruction wrought by the Second World War" (2010: 8). What we do have is brief biographical information[3] by French osteopath and "Gymnastique Holistique" practitioner, Christiane Boutain-Laroze, who writes that Kallmeyer was 20 years old when she found her vocation for gymnastics in 1901. Kallmeyer encountered a French student of Genevieve Stebbins, Madame Densmore, at a conference and was given the book *The Genevieve Stebbins System of Physical Training* that became her 'work book' for all of her career. She tried to teach herself from the book over a four-year period working alone, but yearned to study with Stebbins. Her family did not want her to go to the United States to study, but she was allowed to go to England, where she studied 'calisthenics.' Kallmeyer, who was already a bit of a revolutionary, refused to do her exercises with a corset, and because of this she was refused her certificate at the end of her training. During this time she wrote a letter to Stebbins to see if she would be accepted into her school, the *New York School of Expression*, in New York City.

Once accepted, she left for America on October 2, 1906. When she first met Stebbins she wrote, "I forgot ev-

[3]The information on Kallmeyer is my translation from the French biographical article of Boutain-Laroze, (http://www.gym-holistique.fr.), who created her biography from German texts. Boutain-Laroze is a descendant of Elsa Gindler's student Dr. Lydia Ehrenfried, one of Gindler's first teacher trainees to be certified to teach Harmonic Gymnastics. Ehrenfried was a Jewish doctor who fled Germany in 1933, was interned, and then went into hiding before finding work in Paris in 1943. She couldn't practice medicine, so she taught Harmonic Gymnastics, known in French as 'Gymnastique Holistique.'

erything in that instant. All I saw was her illuminated visage […] Her eyes were brilliant with an expression of extreme vitality, and in her gaze a sort of love that I have never experienced. She greeted me graciously and became an example for the rest of my life" (Boutain-Laroze 2011). Later, Kallmeyer exclaims, "All I found in New York exceeded my expectations. After one-year study in England, where all was artificial and only came from external perspectives of the body, here all comes from the interior, symbolically ordained by profound laws" (Boutain-Laroze, *ibid:*2011).

The New York School of Expression had two branches of study: 1) the formation of the voice, art of oratory, and theater courses; and 2) a diploma in Harmonic Gymnastics. Kallmeyer followed both formations simultaneously, taking "vocal culture" (voice and breathing techniques) with Stebbins and movement with Stebbins' assistant, Miss Miller (first name unknown). Final exams were conducted at Carnegie Hall, where students presented solo and group presentations, performing dramatic recitations, and movement sequences.[4]

In the fall of 1907 Stebbins retired from her school. Diploma in hand, Kallmeyer accompanied Stebbins and her husband on their move to England[5]. Kallmeyer continued to study with her there until her training was satisfactory. She subsequently returned home to Stuttgart, Germany to start working. She tried to teach "Relaxation" (an aspect of Harmonic Gymnastics). However, people were not receptive to what she had learned. After marrying Ernst Kallmeyer in 1909, Hade moved to Berlin, had her first child, and in 1910 opened her school. She also wrote her first book with her husband, *Künsterlische Gymnastik; harmonische Körperkultur nach Amerikanischen Systems Stebbins-Kallmeyer* (Artistic Gymnastics: Harmonious Physical Culture after the American System Stebbins-Kallmeyer). In the beginning, her training period was six months, which quickly expanded into a 2-year training program. Her first students included Hedwig von Rhoden, Elsa Gindler, and Gertrude Markus (later changed to von Hollander), who later became Gindler's assistant (Boutain-Laroze 2011).

Kallmeyer wrote a second book in 1911, *Schönheit und Gesundheit des Weibes durch Gymnastik* (Beauty and Health for Women through Gymnastics), and around 1914, she presented her work in Berlin at a conference where Gertrude von Hollander and Hedwig von Rhoden demonstrated Harmonic Gymnastics. In 1915, Kallmeyer and her husband divorced.

Kallmeyer later met Friede Lauterbach, who became her collaborator. In 1934, Lauterbach and Kallmeyer moved to Bavaria to teach at a private school, Gymnasium Staatliches Landschulheim, in the Marquartstein Castle. Kallmeyer

[4] The school itself had moved up the street to the West Side Y.M.C.A by 1897; however, final performance exams were still held at Carnegie Hall. Stebbins' school continued until 1917.

[5] Stebbins lived in England until 1917, when they moved to Carmel, California until her death in 1934.

[6] Medical Gymnastics were described as "An Arrangement of exercises for remedying or curing organic diseases, functional disorders, or any bodily complaint that may be helped by specific, passive, or active means" (*Werner's Magazine* April, 1894: 135).

taught posture, treatments for the back and feet of children, vocal work, and expressive movements. In later years, she transitioned her work to meeting with private clients, while Friede took direction of group tutorials.

It appears Kallmeyer had additional training in Medical Gymnastics[6], as she specialized in treatments for female 'issues,' treating the genital organs, uterine latero deviations, collapsed uterus, preparation for birth, and recuperation from birth. For this work, she was guided by her own personal experiences in the birthing of her 4 daughters (Boutain-Laroze 2011).

Kallmeyer lived in the castle until the end of her life and met with private clients. According to German physiotherapist Angela Heller, Kallmeyer's *leitmotif* was based on the 'integral person' and the harmonious development of physical, soul, and spirit, by using the healing power of motion joined with the healing power of the breath (2002: 12). Kallmeyer's last book (the second edition of her first book), published in 1970 and written in German, *Heilkraft Durch Atem und Bewegung: Erfharungen Eines Lebens für die Gymnastik* (Healing Through Breath and Movement: One Experiences Life for the Gymnast) is a general guide to Harmonic Gymnastics, including posture, the three fundamentals of breathing, relaxation, and muscle stretching. She includes Delsarte's three laws of motion: harmonic poise, opposition, and succession, which she would have learned from her mentor Stebbins and some "forty pages of exercises from the book *Genevieve Stebbins System of Physical Training* " (Ruyter 1999: 70). To understand Harmonic Gymnastics it is best to refer to Stebbins' books, which are all available in English. From these texts it is possible to explore to a much greater depth the theory of Harmonic Gymnastics and compare and contrast principles that were incorporated into Kallmeyer's approach.

Elsa Gindler (1885-1961)

As a student of Hade Kallmeyer, Elsa Gindler carried on the tradition of Harmonic Gymnastics. Christian Boutain-Lacroze (2014) wrote that after reading Kallmeyer's book, Gindler decided to become a professor of gymnastics. From 1911 Gindler participated in the courses of Kallmeyer and in 1912, she took her exams and rented an apartment to give courses. In 1913, she demonstrated for the seminars of Kallmeyer and worked with the concept of 'relaxation' (Speads 1978: 19). Gindler's earliest work was an outgrowth of the Stebbins-Kallmeyer system (Speads 1978).

Dr. Lydia Ehrenfried recalled that exercises taught by Gindler were not mechanical, as students were meant to "perceive what was happening in the physical organism as we moved, and to discover how we could make the same movement with less effort" (1978: 33). Another student, Clare Fenichel, recalled exploring 'beautiful' movement sequences between 1915-1917, although Gindler stressed the idea of having the body move with intention, by 'living' what the body was doing, and not just creating 'beautiful' or aesthetic ideals of movement. Movement as explored by Gindler was a way towards exploring how to inhabit the body fully. In the beginning of her career, Gindler utilized movement sequences; yet over time she came to move away from sequential movement patterns to favor using Harmonic Gymnastic principles of 'relaxation' instead, by directing attention to any movement, internal sensations, posture, and behavior.

> Gindler's focus was "tasten," in English we would say, *"sensing our way,"* or "*feeling what happens inside movements,*" or "*exploring what impressions are activated by movement.*" This implied working on how movement and consciousness could resonate with each other. It seems what Elsa Gindler was looking for was to use movement that could help a person to improve the coordination between mind, breathing, relaxations, gesture, posture and muscular tone (Gueter *et al.*, 2010, Weaver 2006).

In May of 1917 Gindler worked with Gertrud Markus (von Hollander) and went to see Clara Schlaffhorst and Hedwig Anderson (students of vocal teacher Leo Kofler) at their Rothenburg school, at the same time giving and receiving courses (Boutan-Laroze 2014). In the fall of 1917 Gindler created her own "school for harmonizing body formation" in Berlin. By 1928, she left teacher formation to her teacher trainees such as Sophie Ludwig, Gertrude von Hollander (Kallmeyer's student) and Carola Speads, but Gindler continued to teach all day and give workshops according to 'themes' (Speads 1978: 20). Gindler would occasionally have guest teachers from the Rothenburg School give breathing and voice classes (Fenichel 1978: 35). Student Lotte Kristeller recalled that when she trained with Gindler her seminar was called Harmonic Physical Education, and having completed the seminar she was certified to teach Harmonic Gymnastics (1978: 13). Gindler became the president of the German Association of Gymnastik teachers until 1933, when the Nazis closed it. In 1924 Gindler met

[7]Guttman's 1859 book was translated into English in 1882 by Edgar Werner in New York. This work represented thirty years of his teaching in the dramatic arts. Leo Kofler also credited Guttman's influence.

Heinrich Jacoby in a conference. They came from different backgrounds, he from the "world of music, theater, and experimental education […] Yet the basis of their teaching was the same: the freeing and cultivating of the human potential in each person" (Roche 1978: 5). They became close collaborators. Her approach is now seen as a form of "intuitive restoration" of the body (Murphy 1992: 406). Somatics theorist Don Hanlon Johnson wrote that her approach might be most accurately described as "embodied inquiry […] It is an inquiry into experience simply as it is given, without interpretation […] The only goal is to become increasingly awake" (1994: 1).

Vocal Gymnastics and the Harmonic Gymnastic principle of 'Relaxation'

As a form of embodied inquiry, Harmonic Gymnastics included a strong emphasis on the awareness of breath. Stebbins incorporated Vocal Gymnastics (also known as "vocal culture") into her work. These exercises developed an awareness of voluntary and involuntary breathing, abdominal or diaphragmatic breathing, shoulder or collarbone breathing, or rib breathing (Guttman 1882: xviii). Detailed and precise techniques were developed to aid individuals in effectively using the respiratory organ for artistic or therapeutic purposes. However, some 'exercises' simply asked to allow the breath to just 'be.' This is similar to how Bonnie Bainbridge Cohen spoke of "just letting the breath breathe." There is the misconception today that Elsa Gindler radically "invented" the idea of recuperative breath work, or that Gindler's approach was a departure from Harmonic Gymnastics. In reality, not only did Harmonic Gymnastics include recuperative breathwork but additionally, in the prior century, there were many educators who utilized breathing techniques as a means of self-cultivation.

Stebbins credited Delsarte and Oskar Guttman[7], German professor of aesthetic physical culture, for influencing her focus on the breath, along with her teacher in Swedish Ling gymnastics, Dr. George Taylor, who "spoke strongly in favor of deep and powerful rhythmic breath" as a means of renewing vital power and combating disease (1892: 72). Guttman was not the sole teacher of Vocal Gymnastics; there were numerous teachers across Europe and America. Delsarte taught many vocal and breathing exercises, as did all teachers of oratory. However, in contrast, Delsarte included mystical concepts from Swedenborg in which breath was conceived as "life of the spirit. Accordance with the spiritual world depends on this breath" (Suzuki 1913: 51). For Stebbins, breathing exercises could bring a practitioner into a kind of spiritual communion with the cosmos.

Stebbins used restorative practices to recharge and gain vital energy. She stated "true relaxation would mean a complete resignation of the body to the law of gravity, the mind to nature, and the entire energy transferred to a deep dynamic breathing […] To transfer energy by voluntary action and involuntary reaction produces the necessary equilibrium for the renewal of strength" (1892: 77-78). Gindler's student Ruth Nörenberg explored the "history, various definitions of, approaches to, and results of that which is called 'relaxation" (1981: 21)[8]. Nörenberg quoted Genevieve Stebbins: "Relaxation means being able consciously to be quiet within, and gain quiet, dynamic energies" (21). She continues with explaining how being conscious of physical tension and relaxing (releasing tension to gravity) allows for an awareness of the sensation of weight. It is through this kind of restorative work that a new sense of self emerges. Stebbins had numerous exercises that she designed to allow for the exploration of 'decomposing' [release techniques] and/or 'energizing' techniques to stimulate awareness of the body. In a similar manner Bonnie Bainbridge Cohen "created a conceptual and empirical framework" to explore how an internal perspective ('mind states') of various bodily systems could bring about experiential knowledge of ourselves (Gomez 1988: 124).

Elsa Gindler understood Harmonic Gymnastics as having three principals: Breathing, Relaxation, and Intention. The relaxation concept meant consciously resting to find dynamic powers. Overall, the bodily education in Harmonic Gymnastics was not designed for fitness, but for "vital human evolution and the expression of individual powers" (2002, Ludwig and Haag)[9]. Gindler "made it her life's work to explore to what degree we human beings cooperate with the forces of nature, for instance: with spontaneous development of energy within a given activity, with the processes of life and regeneration as they happen through us, with the dynamics of rest and

[8] *Die Entwicklung des Entspannungsgedankens in der Gymnastik* (1970) was translated into English in 1981 as *The Development of the Concept of Relaxation in Gymnastik.*

[9] German translation provided by Florian Schuck.

activity, how we respond to gravity, and so on," according to her student Charlotte Selver (1957: 444-45). In Stebbins' book *Dynamic Breathing* (1892), she writes about how "the nomadic Arab regain spent strength through relaxation" as a way of giving an example of the concept of relaxation and gaining power through repose (Roche 1978: 3). Gindler wrote about this same anecdotal story (without quotes) in an article exploring her own approach. Her students noted how Stebbins' influence was still evident later in her career (Roche 1978: 3, 38-40). Indeed, one of Gindler's students wrote that, "Much of what Stebbins and Gindler describe in speaking of 'relaxation' might today be called 'meditation'" (Roche 1978:3), and was later called Sensory Awareness by Charlotte Selver (Johnson 1994).

Bainbridge Cohen has spoken of Selver as being a forerunner in the Somatics movement, and although their work shared many similarities, they came from different backgrounds. She says, "Selver prepared the way for me. I see her in the lineage even though I am not in her exact lineage. I'm certainly in the lineage of the broader path" (Stefan Laeng-Gilliant, n.d.). Bainbridge Cohen spoke of Body-Mind Centering as being oriented towards embodied 'form' or expressive movement, whereas Selver focused solely on attentive awareness.

From Physical Culture to Body-Mind Centering

In order to explore the "genealogy of ideas" from the physical culture movement to Body-Mind Centering, I will look to two of Bainbridge Cohen's teachers, André Bernard and Erick Hawkins, since she notes both as having a large influence on her (2011 video interview Emilie Conrad). Bainbridge Cohen speaks of Hawkins in a reverential tone by saying he was "her teacher" and that some teachers "come to us, it's not something we make happen" (Conrad 2011). Looking backwards through time at three generations of educational lineage from Bainbridge Cohen to Bernard and Hawkins, we find Barbara Clark and her teacher Mabel Todd (1880-1956), who was introduced to physical culture while a student at Emerson College in Boston.

André Bernard was a dancer in the Erick Hawkins dance company; he was also trained by Barbara Clark in a "physio-philosophical" approach to movement and later became an anatomy teacher incorporating embodied functional movement lessons for dancers. Clark and another student, Dr. Lulu Sweigard, learned their approach to teaching body mechanics with the use of visual aids from Mabel Todd. Erick Hawkins was also a 'student' of Todd's when he approached her for help in recovering from dance injuries. Hawkins became so enamored of Todd's approach to movement education that he integrated it into his dance teaching, calling it "Normative Theory of Body Movement." Ideas about functional alignment and effortless movement directly informed Hawkins' dance training and as a dance student, Bainbridge Cohen experienced this form of movement education. (Matt, ideokinesis.com).

Mabel Todd's training in physical culture was at Emerson College. She became well known for her practical and scientific approach to understanding postural patterns, physical functioning, ease of motion, breath awareness, and overcoming neuromuscular habits. What is less known about is her early education, the influence of physical culture on her work, and how she might have come to develop her teaching method. Todd graduated from the Emerson College of Oratory

in Boston. Its founder, Charles Emerson (1837-1908), was a minister and a student of Boston University School of Oratory, the first school to have introduced Delsarte 'Expression' (the use of gesture and body language for orators) by Steele Mackaye. After having studied with Mackaye, Genevieve Stebbins taught Delsarte Expression at Boston University from 1877-1878. Delsarte gymnastics was taught at Emerson College, and Emerson incorporated it into his own physical culture training system.

After its founding, Emerson College absorbed another institution, The Boston School of Oratory (not from Boston University), that incorporated physical training in Swedish Ling gymnastics with Delsarte gymnastics[10], designed to "obtain a sound body, healthy, alert, controlled, for the purpose of expressing the soul" (Werner 1894: 117).

It appears that Mabel Todd was informed by both Ling educational gymnastics and Delsarte gymnastics, as she would have most certainly been exposed to both systems at Emerson College. Her book *The Thinking Body* carries many principles of Ling gymnastics, whose purpose was for "developing motor control, nervous conservation, the education of fine neuromuscular adjustments, training of sense of direction and balance […] good posture, agility, vigor, grace and poise, strength, speed and endurance" (Verbrugge 1988: 184). It is likely that a Ling instructor taught at Emerson, or a physical culture instructor who incorporated Ling and American systems. Todd also might have been exposed to Ling gymnastics through her Boston community and, in turn, it informed her work.

In Boston, hundreds of Ling[11] gymnastic physical culture educators taught in every Boston public school for children (by decree) and in many women's colleges by the 1890s. Ling graduates were trained at the Boston Normal School of Gymnastics, "one of the most productive and respected training programs in the country" (Verbrugge 1988: 163). Classes included the theory and practice of movement, "anatomy, physiology, biology and chemistry (at MIT), the theory of gymnastics, and the practice of medical and educational gymnastics (174). Educational gymnastics were designed for persons who enjoyed moderate health and included fundamental range of motion exercises, posture, and poise. All exercises were done as a group, yet were based on individual movements with an instructor keeping the class synchronized through vocal cues.

Todd's training in Delsarte gymnastics at Emerson College would have included the following: fundamental movements based on controlling or limiting tension and the natural flow of breath, as well as exercises in 'Harmonic Poise,' in which parts of the body were trained to work

[10]Practical Delsarte Gymnastics (which built on Delsarte theory) was created in America by MacKaye in Delsarte's name and was greatly expanded upon by Stebbins. In the American Delsarte movement, Stebbins eventually became the leading educator (Ruyter 1999).

[11]The founder of Swedish Ling gymnastics, Pehr Ling (1776-1839), created his teacher training institution in 1813 in Stockholm. After his death the school director and his children continued to build the program according to Ling's goals. Ling gymnastics spread across Europe, to America and the British colonies via Ling graduates, and through the establishment of hundreds of teacher training programs. His system was thoroughly tested by medical doctors and Ling became an elected member of the Swedish Medical Association. Ling gymnastics became synonymous with kinesiology, kinestherapy, and Swedish massage. (Mullan 2016).

harmoniously as a graceful whole. Harmonic Poise included the 'Law of Opposition' in that "different parts of the body aid each other in the attainment of any desired end" (Emerson 1891: 98). In relation to this law, Emerson wrote about a child learning to walk, and how in the balance of oppositional movements equilibrium is attained through harmony in action (*op. cit.*, p. 100). In BMC this concept is explored through the study of the Basic Neurocellular Patterns and the developmental progress from simple to more complex movements. Harmonic Poise also involved exercises in posing, shifting body weight, or standing in such a manner as to bring grace and ease to the body.

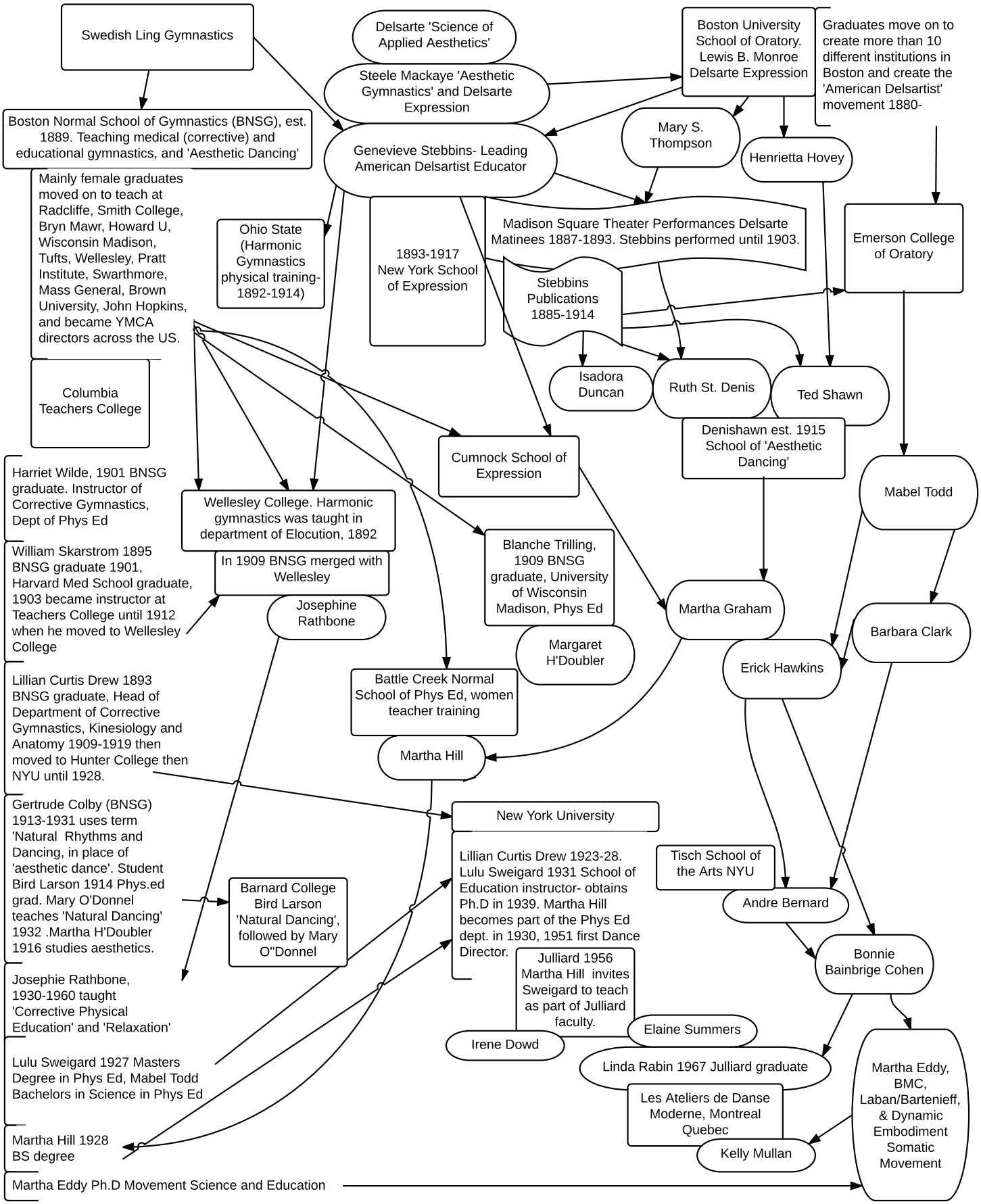
It is possible that Mabel Todd developed her 'Natural Posture' work based on Harmonic Poise. The poise work that Charles Emerson seems to have focused on was the fundamental basics of alignment, grace, and ease in motion (*Physical Culture of the Emerson College of Oratory* 1891). These ideas were common in the field of oratory and were not exclusive to Delsarte or Emerson. Throughout New England "between 1900-1930 there was a broad public familiar with contemporary self-conscious posture and movement exercises" (Veder 2015:145).

Todd's work would have emerged from a large reform movement in posture education. Similar to Todd, many educators used visual aids to teach alignment and anatomy (Veder 2015: 139). Veder called this teaching style "ideo-motor stimulation," in which visual images trigger the imagination and kinesthetic mimicry. That is, by seeing pictures a student could imitate and experience functional movement in their body. Todd established a studio practice in Boston and her student Barbara Clark, a nurse, integrated Todd's practical movement exercises into her work with children. Todd also established a second studio in New York City in early 1920 (Matt, ideokinesis.com). Soon after, she began her Bachelor of Science degree in Physical Education at Columbia. She graduated in 1927 and taught 'Basic Principles in Posture' until 1931. Barbara Clark moved to New York City in the late 1940s where she worked with Dr. Lulu Sweigard, a student of Todd's from Columbia. Both of these women worked with dancers and came to impact the natural and functional approach to movement that Erick Hawkins integrated into his dance technique and Andre Bernard inherited from both Hawkins and Clark. Therefore, Bainbridge Cohen was taught principles from physical culture as a young dancer, although by this time the term 'physical culture' was no longer in use.

Conclusion: Genealogy of Ideas

Bainbridge Cohen cites more than forty teachers (Eddy 2002) as being integral to the development of her work, so this particular investigation is but a small part of a bigger picture and is by no means a definitive or exhaustive study. However, it can be said that functional movement exercises from physical culture practices did become integrated into her work, amongst numerous other influences. Physical culture is a vast realm of study covering a period of a hundred years, crossing borders and continents and encompassing numerous varieties of approaches. It's like saying 'Dance' or 'Sports' and is an umbrella term meant to identify similar forms of activities. Regardless, in looking at the realm of physical culture, educators do emerge showing a lineage of pedagogical ideas, passed from teacher to student. While some ideas may be carried on as actual applicable techniques, other ideas exist as philosophical concepts that may be applied in various ways according to students' interest. Many students, even Bainbridge Cohen, might not even know how their teacher's pedagogy historically developed. Alternately, many teachers of the movement arts draw from numerous influences simultaneously without citing where these ideas originated, although some teachers make a point of noting educational influences, as Bainbridge Cohen has in an 'open-source' manner (Kate Tarlow Morgan 2008).

Why is it important to look at 19th century physical culture in relation to the advent of Somatics? In so doing, a pedagogical history emerges and a lineage appears, demonstrating a 'genealogy of ideas' reaching back almost a hundred years prior to those we recognize as being the "first" somatic pioneers (I investigate this lineage further, see Mullan 2016). There are important names and creative contributions from within physical culture that have gone unrecognized. Perhaps Somatics evolved from prior practices and theories within the physical culture movement. Physical culture methods informed not only the development of Harmonic Gymnastics, but functional movement concepts from the realm of physical culture also influenced dance training. Physical culture is a vastly under-researched area, as is the history of Somatics. In this research, we begin to see strong tethers linking the discoveries of the Physical Culture movement to modern day Somatics. My hope is that this article, and the maps within, may inspire others to investigate Somatics history to a greater depth so that new discoveries may be made and shared in future scholarship. ❖



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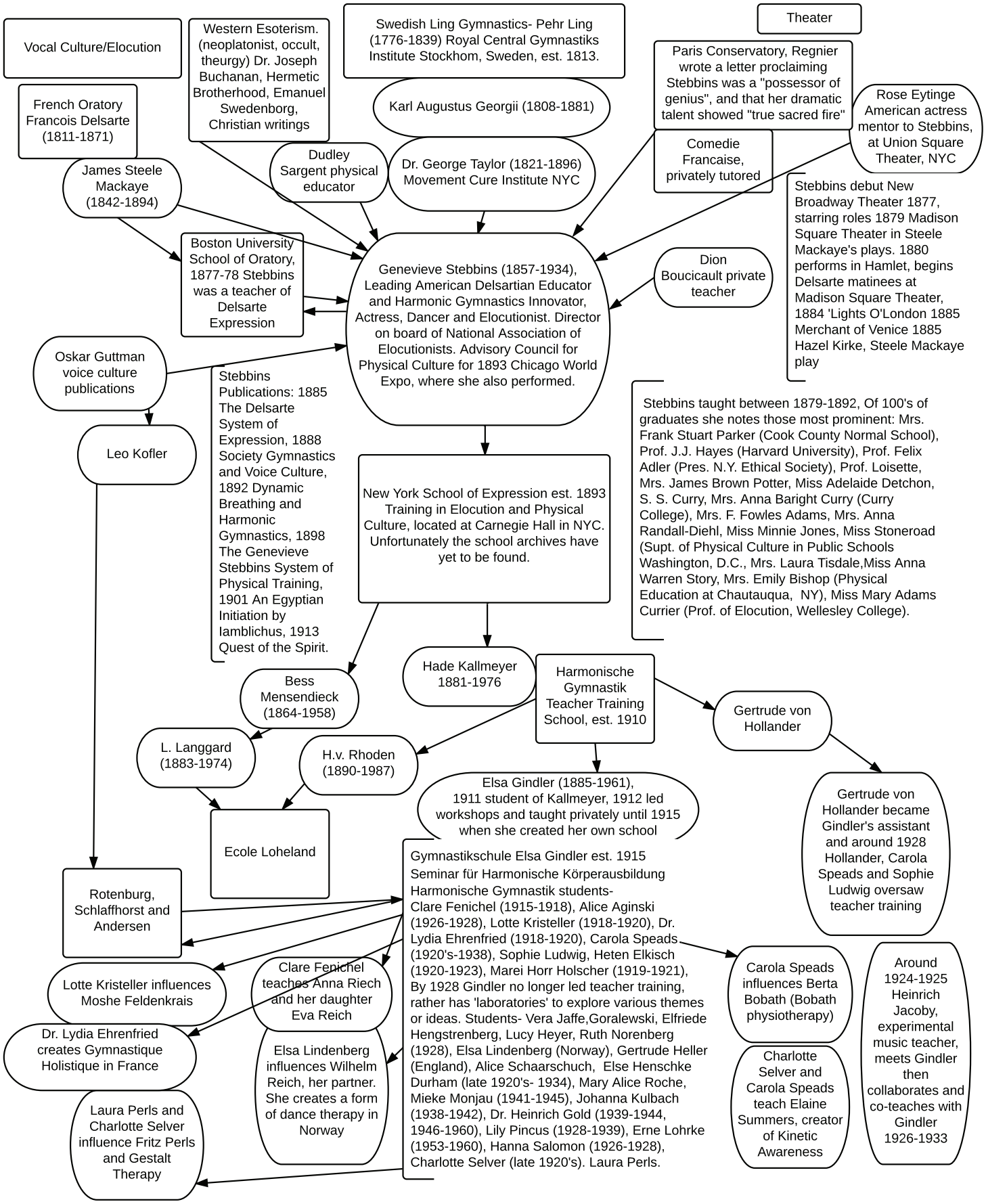

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