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# MIME IN THE CECCHETTI ‘METHOD’

*Toby Bennett and Giannandrea Poesio*

This article is dedicated to the memory of Laura Wilson, dancer, teacher and lover of the Cecchetti method who died, during the writing of this paper, on 14 May 1999 at the age of 98.

In an 1891 letter to the Director of the Imperial Ballet in St. Petersburg, the Italian dance artist Enrico Cecchetti declined the invitation to become *repetiteur* for the young boys’ class, claiming that he was a *maestro di perfezionamento*, namely a ballet master who coached only professional or semi-professional dancers.<sup>1</sup> Although at that time Cecchetti had little teaching experience, it is clear that he already saw himself continuing in the tradition of Giovanni Lepri, with whom he had studied in Florence, and Carlo Blasis, who had coached Lepri in Milan. Neither Blasis nor Lepri had ever been in charge of the so-called ‘elementary’ classes, which focused on the fundamentals of the art of ballet, and both had gained national and international repute as *maestri di perfezionamento* or ‘finishing teachers’, to use the English expression adopted by Richard Barton in *Notes Upon Dancing*.<sup>2</sup>

The duty of the *maestro di perfezionamento* was to refine the already accomplished skills of those who attended his/her classes,<sup>3</sup> hence it was a pre-condition that such a post could only be occupied by an experienced and talented dancer, able to impart the secrets of performance tradition. Although little is known about the structure and the content of the *perfezionamento* class,<sup>1</sup> the few available sources suggest that, in order to develop and improve the dancers’ response to specific stylistic and interpretative qualities, most of the class focused on sequences extrapolated from the current choreographic repertoire. It was in the *perfezionamento* class that all the elements studied in the standard eight year dance training course in the Italian ballet academies came together and a fully prepared dance artist was formed.

Within the context of the ‘finishing’ lesson, therefore, the artistic potential of each dancer was cared for together with his/her technical skills, and it is not surprising that many sets of training *enchaînements* codified during the nineteenth century incorporated

choreographic components that did not strictly relate to pure physical training. Among them were the conventional ballet mime movements aimed at enriching a particular dance sequence with some sort of narrative or metaphorical meaning.

Throughout the nineteenth century in Italy mime acting was considered an essential skill, mainly because the *ballo*, the dominant nineteenth century Italian national choreographic genre, relied greatly on the use of the conventional language of gesture. Thus the artistic and choreographic precepts expounded since the second half of the eighteenth century by eminent dance theorists and pedagogues such as Gasparo Angiolini (1731–1803), Salvatore Viganò (1769–1821) and Carlo Blasis (1795–1878) had informed considerably the structure and the content of nineteenth century Italian dance training. It is evident in the copious illustrations that enrich Blasis' manuals that the correct execution of artistic poses and theatrically meaningful gestures was considered as significant as the correct execution of steps.

The vocabulary and syntax of nineteenth century ballet mime was never codified in the same way that the ballet idiom was, therefore, those sequences that include conventional mime 'signs' and are still performed or taught today, are of vital importance to the researcher. Such sources allow an in-depth understanding of the gesture's dynamics, musicality and performing quality. In addition, the didactic precepts relating to the correct execution of either the full *enchaînement* or of the single step may also cast some light on the correct execution of the accompanying gesture. Conversely, an understanding of the mime gesture might facilitate an appreciation of the 'theatrical' nature and purpose of the *enchaînement*, thus opening a window on the narrative and expressive modes of the nineteenth century ballet.

Although it is generally known that Cecchetti was a unique artist, whose talents encompassed an unrivalled virtuoso technique and unsurpassed mime skills, an analysis of his performances has never been undertaken and little or nothing is known about the various roles in which he displayed his artistic eclecticism. It is interesting to note, however, that although he had been billed *primo ballerino assoluto* or principal dancer since the age of sixteen, throughout his career he never danced any 'noble role'. Being short and sturdy, Cecchetti did not have the physical prerequisites for a noble dancer, but embodied the ideal *de caractère* or *grotesque*

type, at least according to the physical categorisation of the male ballet dancer expounded by Carlo Blasis in his 1820 *Traité, Elémentaire, Théorique et Pratique de l'Art de la Danse*.

According to the early nineteenth century classification of the three genres of the male dancer: the noble, the semi-serious and the grotesque, most ballet companies, and not just the Italian ones, had a *primo ballerino* for each category. The titles *primo ballerino* and *primo ballerino assoluto*, could thus be applied also to the *grotesque* genre, where the adjective 'grotesque', as Tamara Karsavina explained in her 1954 commemorative address,<sup>5</sup> should not be regarded as diminishing.

Even a brief investigation of the theatrical and dramatic nature of the roles Cecchetti created and performed throughout his long career demonstrates that they all belonged to the *caractère* genre, a genre which should not be confused with what is called 'character' in today's ballet terms. A *role de caractère* entailed a rather challenging combination of acting and virtuoso feats that mirrored the particular dramatic function of that role within the performance. Among the most interesting examples of nineteenth century *de caractère* parts created or danced by Cecchetti are: the yodelling boatman Valentin in *Excelsior* (1881), the drunken yet crafty bandit Diavolino in *Cattarina ou la Fille du Bandit* (1888), the genie Hurricane in *Le Talisman* (1888), the grass-hopper in *The Whims of a Butterfly* (1889), the Blue-Bird in *The Sleeping Beauty* (1890), and the evil gnome in *Dolly* (1891). To the list one should then add all the exclusively mimed roles that were also part of his grotesque dancer's repertoire, such as the mother in the Russian Imperial Ballet version of *La Fille Mal Gardée*, the old Marquis in *The Magic Mirror* and the wicked fairy Carabosse in *The Sleeping Beauty*.

Cecchetti could never have danced or created those roles had he not been endowed with a uniquely eclectic interpretative talent, a feature of his art that was constantly and unanimously praised by his reviewers. Still it is difficult to say to what extent this charismatic theatricality came from the training he had received in Italy or was derived from his artistic persona. Given that the choreographic genre of the Italian *ballo* gave more prominence to mime acting than to the so-called 'French' or 'technical' dancing, most of the nineteenth century Italian trained dance artists gained an international repute for their ability to turn the traditionally cardboard ballet roles into more complete and credible theatre charac-

ters. It is no coincidence, therefore, that it was as a mime teacher and not a ballet teacher that Cecchetti was first invited to join the Imperial Ballet School in St. Petersburg in 1893<sup>6</sup> and coached several generations of St. Petersburg dancers in the correct use of the Italian sign language. Interestingly, however, it appears that once in London Cecchetti never taught mime and he is remembered purely as a teacher of ballet. At that time, following Michael Fokine's choreographic reform, the use of conventional ballet mime had already been replaced by a more expressive and less fixed use of accompanying movements.

As a self-appointed inheritor of the tradition of *maestri di perfezionamento*, and as a major exponent and teacher of the art of Italian ballet mime, Cecchetti's training methods are of particular historical interest. They are especially useful since they are recorded in unusual detail and have continued to be used in an unbroken line through a succession of teachers who continue to study and teach his 'method'. This is largely due to the influence of Cyril Beaumont who set up the Cecchetti Society in 1922, an organisation which was soon incorporated into the Imperial Society of Teachers of Dancing in London. The most complete record we have of Cecchetti's teaching is in Cyril Beaumont and Stanislas Idzikowsky's seminal work *A Manual of the Theory and Practice of Classical Theatrical Dancing (Méthode Cecchetti)*<sup>7</sup> (henceforth referred to as *The Manual*). This source along with two other books<sup>8</sup> published after Cecchetti's death give us some idea of his classes during his time teaching in London from 1918 to 1923.<sup>9</sup> Reference in this article is also made to two revealing interviews with Laura Wilson, dancer with Diaghilev's *Ballets Russes* and pupil of Cecchetti.<sup>10</sup> Taken together such sources can be used to cast some light on Cecchetti's teaching. This is not the place to delve into details of his dance technique but, more pertinently to this investigation, various lines of evidence point to the importance of the use of mime-related gestures in his teaching.

A large part of the recorded Cecchetti work consists of a series of around thirty *adagio* exercises which can be divided fairly clearly into two groups. Firstly the very formally constructed exercises largely based around *developpés*, *relevés* and *grands ronds de jambe en l'air*. These are often variations on one another, contain much repetition, and follow a clear pattern based on his theoretical principles; an example is *Huit relevés*<sup>11</sup> which consists largely of a

series of *développés* and *relevés* in each of Cecchetti's eight positions (or directions) of the body. The second group of *adagio* exercises are quite different – structurally they do not tend to follow repeating formal patterns and they often contain particular uses of the hand, arm, head and torso which seem to be more closely related to ballet mime rather than the strict classical *ports de bras* which are employed in the more technical exercises.

The expressive and artistic potential of these adages is further reinforced by certain structural characteristics. As has previously been mentioned the 'expressive' group of adages do not contain simple, repeating patterns, they are of much greater choreographic complexity. Also, in the oral tradition, there are often differing variations on the timing, and sometimes the detail of these exercises, indeed *The Manual* does not contain timing information for the adages. This evidence, together with the gestural content of the work, reinforces the idea that Cecchetti was encouraging his students to develop their own expressive, and perhaps divergent, interpretation of these studies.

According to Wilson, Cecchetti did not explain the stylistic character of his *enchaînements*. Yet, given Cecchetti's alleged difficulty in communicating clearly in English and the time constraints of a short company class in the *Ballets Russes* (which, according to Wilson, only lasted one hour) it is impossible to ascertain to what extent Cecchetti was interested in prescribing a particular style or expression. He was, on the other hand, very concerned with certain details – Wilson stated '[one] thing that [Cecchetti] made a great thing about was exactly how you hold your fingers'. She also claimed that '... you always had to use [the fingers] so that there was more to come ...', and she described Cecchetti's performance of a particular movement of the hands '... it was like silk moving, these rather stubby little hands, absolutely beautifully ... because the movement comes in the fingers not just in the wrist'.<sup>12</sup> Thus, although Beaumont and Idzikowsky simply describe 'three principal positions' of the hand,<sup>13</sup> it seems that Cecchetti expected great attention to detail in the movement of the hands and fingers.

This attention to detail of the hand and fingers stems from a well-established and all-Italian tradition of rules concerning both the ornamental and expressive uses of hands on stage. It is worth remembering that such precepts, like most of the movements that eventually became ballet mime ones, were imported from the

theory and the practice of acting, as they originally formed part of the artistic repertoire of the Commedia dell'Arte itinerant actors. Long before the publication of specialised writings on Italian ballet mime, rules concerning the use of arms, hands and fingers on stage had, in fact, been discussed thoroughly and codified in treatises that had little or nothing to do with dance as a performing art. Among the most interesting examples one finds academic dissertations such as Giovanni da Bonifacio's 1625 book *l'Arte dei Cenni* and Vincenzo Requeno's 1797 *Chironomia* (where the dynamic and the 'correct' execution of both everyday and theatrical movements was discussed with almost scientific precision) and acting manuals such as the 1628 *Il Corago*, Andrea Perrucci's 1699 *Dell'Arte Rappresentativa* and Antonio Morrocchesi's 1832 *Lezioni di declamazione*. In these acting manuals great care is used in providing performers with directions relating to either expressive gestures or purely ornamental 'accompanying' ones. For instance, in both *Il Corago* and Perrucci's *Dell'Arte Rappresentativa*, actors, dancers and singers were reminded that gestures could be simple or compound, where the latter ones relied on combining everyday vernacular movements with more theatrically refined, and metaphorically narrative ones. It is in those texts, moreover, that both the 'aesthetic' and the technical complexities of the theatrical movements are discussed in great detail. Recommendations on the position of the fingers, on the bending of the wrists and on the dynamic of the gestures are thus complemented by instructions on how to 'tune' each gesture to the ongoing action in order to create flow and continuity and on which hand should be used according to their traditional implications; for example the 'left' one, by traditional belief, was considered to be the negative side or the side of the devil – hence the adjective 'sinister' derived from the Italian 'sinistra' or 'left'. The similarity between these precepts and those expounded in the more specifically dance or ballet-mime related works of Carlo Blasis, Vincenzo Buonsignori or Serafino Torelli,<sup>14</sup> is quite striking, and an in-depth investigation of these commonalities reveals that formulae originally conceived for one art form were then transposed onto another, thus becoming an integral part of it. As such, these principles formed the fundamentals of the art practised by several generations of Italian ballet mime artists, Enrico Cecchetti among them.

A ballet-mime related movement which recurs frequently in the

recorded Cecchetti exercises is the one which is commonly referred to as the 'blowing a kiss' gesture; it occurs both in the *adagio* exercises and in *allegro*, jumping sequences. The gesture is characterised by a movement of the hand passing near (or touching) the lips, and moving away from the body (as if blowing or throwing a kiss). The arm is extended forwards with the back of the hand leading until an almost complete reach of the arm and hand is achieved with the palm facing upwards (this is the point at which the 'kiss' is released). The movement is usually accompanied by a movement of the body travelling in the same direction as the hand gesture and, interestingly, it is also often associated with a change in direction. The path of the hand as it approaches the face varies according to the context but it sometimes circles the face starting near the top of the head and continuing round the edge of the face to arrive just below the chin before passing close to the lips and then out – this circling part of the gesture is found in the oral tradition but not in *The Manual*, a source which is often lacking in detail. Some teachers suggest that for men the gesture can often be taken from the heart rather than from the lips, in this case the arm and hand is extended in a similar way but from the chest at the level of the heart.

The effect of Cecchetti's use of the 'blowing a kiss' gesture is two-fold: it gives focus and direction to the movement that follows, and gives a potential literal and expressive peg for the dancer to develop his/her interpretation of the *enchaînement*. The focus of the 'blowing a kiss' gesture goes from 'me' (the dancer) to 'you'; 'you' could be the audience or another character on stage, in which case such a gesture could be said to establish a dialogue. 'You' could also be more abstract in which case the result is more purely to give focus to the movement and to open it out and to speak of space in a more formal, non-narrative way. In more concrete physical terms the focusing of the movement in the head, eyes, arm and hand can result in a different movement dynamic and use of space, and in this way these two functions, the mime-like and the functional, are difficult to separate. Molly Lake, a pupil of Cecchetti, described the way of moving that he taught as '... that flow, continuity and coverage of ground, that almost animal quality joining one movement to the next' and she suggests that one of the factors contributing to this quality of movement is 'that easy and flowing co-ordination of arms, legs, hand, and body allowing the



dancer to fall naturally into those movements and rhythms that make up dance quality'.<sup>15</sup> In the same article Lake laments the loss of this very movement quality, a movement quality which may be dependent on the more complex co-ordinations found in these gestural uses of the arms and upper body than in more academic *ports de bras*. If this is the case then Cecchetti's movement quality may be inextricably linked to his non-academic use of the arms in mime-related gestures.

The 'blowing a kiss' gesture is arguably one of the most problematic to be found in the Cecchetti exercises. As it stands, in fact, it bears little relation to the movement conventionally used in the Italian ballet mime vocabulary for 'kissing' or 'blowing kisses' which entails a semi-circular action of both hands moving slightly upwards from the lips and away from the face. The movement prescribed in the Cecchetti work appears, however, to derive from one of those compound gestures described by the early theorists of the Italian theatre mentioned above. According to nineteenth century ballet mime manuals, such a compound movement which stood for 'female beauty' consisted of a stylised ballet-mime 'caressing' hand action that circumscribed the face, and the more identifiable 'blowing a kiss' movement of the hand away from the lips. It is interesting to note that the second section of the gesture is a stylisation of the vernacular expression, still in use in some southern Italian regions, used to comment on something that is particularly beautiful or exquisite. According to the ballet mime logic, the compound movement thus summarises a cause and effect action: the beautiful face – expressed by the caressing movement, namely the 'metaphorical' part of the compound gesture – prompts an enthusiastic comment, namely the kiss movement. Interestingly, it would appear that it is this final part of the compound gesture that has been retained in the Cecchetti work, the circling of the face that precedes it occurs, in fact, only sporadically. As a ballet mime gesture the 'blowing a kiss' does not have any communicative purpose, as it would were it a true 'blowing a kiss' movement; it remains, instead, a finite subjective statement that does not call for an answer. Yet, when performed as part of the Cecchetti exercises, the gesture hints at some sort of rapport with the viewers, whether they be other dancers or the audience.

Another very unusual use of gesture in movement to be found in the Cecchetti work is in the step *rond de jambe joué*. The dancer

performs a small double *rond de jambe* movement *en dedans* with the leg held at a low height in front, the body is bent well forwards and the hands make a circling movement around one another 'like paying out rope'<sup>16</sup> and as if playing (*joué*) with the foot. The conclusion to this movement is a *relevé* in the Cecchetti *attitude croisée* line with the *rond de jambe* leg passing behind and the torso brought well forward. Interestingly the textual sources of this step<sup>17</sup> do not use the term *joué*, this is the name, however, that has been handed down in the oral tradition and a footnote in one of the textual descriptions states that 'Maestro Cecchetti explained that the dancer should give the impression of playing with her foot'.<sup>18</sup>

It is interesting to note that the nature of the step's name (*joué*) is mirrored by the accompanying mime movement, arguably one of the most widely known of the balletic mime repertoire. According to several sources on ballet mime, the act of folding one hand in front of the other, in a repeated circular motion, represents the stylised equivalent of a Southern Italian vernacular movement used to accompany or express manifestations of joy and merriment. The balletically structured circular motion of the hands thus reproduces a freer gestural action, where both arms extend towards the sky and the hands pivot on the wrists describing semi-circular patterns in the air. As it is commonly performed, the ballet mime sign for dance has a distinctive 'upwards' quality, for the folding hands motion start at the height of the waistline and terminates when both hands cross each other on top of the head. It seems rather odd, therefore, that in the specific instance of the *rond de jambe joué* Cecchetti prescribed the hand action in a sort of downward motion, where the torso is bent forward and the hands reach for the foot as if 'playing' with it. It is worth remembering, however, that the mime gesture for 'dance' was also used in some ballets as an 'enchanting' movement, which invited or prompted the feet to move. As such it can still be seen in some of the twentieth century revivals of the 1845 *Pas De Quatre*, where Marie Taglioni, kneeling centre stage, invites, with such a gesture, the feet of her colleagues to move and join in the general dancing. Similarly, the concept of 'merriment' inherent in such gesture echoes quite well the idea of 'play' suggested by the French term *Joué*.

There has been a tendency to separate ballet mime and ballet dance technique into two distinct and separately taught fields. Analysis of some surviving choreographic passages – such as the

ones notated in Stepanov – as well as some nineteenth century *enchaînements* and steps still taught today reveals, however, that several ballet-masters sought to integrate the two. Analysis of Cecchetti's more expressive group of *enchaînements* suggests that he was attempting to do the same. And this is, in many cases, a real integration; the mime-like gestures can often be removed and replaced with more academic *ports de bras*, but if we accept that these gestures are an integral part of the movement then their removal will result in something of the dynamic, spatial and expressive quality of the dance being lost. Worryingly there is evidence that such gestural usages are being lost in contemporary teaching of the Cecchetti work. An example is in the adage *Pas de l'Alliance* where the dancer moves from the *croisé devant* alignment forwards onto the extended leg and into an arabesque.<sup>19</sup> Wilson described the movement of the upper arm in this section lowering from above the head to bring the fingers near the lips and then unfolding forwards with the back of the hand leading, the effect is highly reminiscent of the 'blowing a kiss' gesture; in fact Wilson described this movement of the arm rather graphically by saying 'curl it out like a caterpillar'.<sup>20</sup> In Dr. Ann Hutchinson Guest's Labanotation of this movement a similar path of the arm is recorded;<sup>21</sup> however, in much current teaching the arm moves directly from above the head, follows a peripheral arc and arrives in a standard forward arabesque line with the palm facing down and not up as in the Wilson version. This version is also recorded in the 1978 Benesh Movement Notation score of the adage<sup>22</sup> and follows strict classical *ports de bras* using standard arm positions unlike the more florid Wilson version which also exhibits a more exaggerated use of the torso. An interesting footnote to this adage is the information that it was composed to commemorate the end of the First World War and was first danced by Tamara Karsavina in 1918.<sup>23</sup>

The above investigation of selected ballet-mime gestures in the Cecchetti work prompts some historical and technical considerations. The presence of expressive movements in the Cecchetti technique demonstrates that, in line with the tradition of the *'perfezionamento class'*, those exercises were meant to develop and enhance the dancer's 'theatrical' skills as well as the technical ones. As such, they were mainly intended for artists who had already achieved a good grasp of the ballet practice and were ready to move on to the stage.

Evidence also points to the likelihood that, like the Italian *maestri di perfezionamento*, Cecchetti drew much of the material contained in his teaching from the repertoire. For example, the familiar *ballotté* step from act one of *Giselle* is found in the Cecchetti work<sup>24</sup> and is identical in overall design to the step as it is still performed in the ballet today. Another example is the *enchaînement Deux grands jetés en tournant (en avant) – posé – cabriole devant croisée et relevé en 5me position* which according to Craske & de Moroda is from the 'old ballet of "Paquita"'.<sup>25</sup> This step, however, is not found in the ballet as it is performed today although it is unclear whether Craske and de Moroda are referring to the Petipa version of this ballet or to the earlier 1846 Joseph Mazilier choreography. Whether other *enchaînements* are directly drawn from ballets that Cecchetti would have known is debatable but it seems likely that in his more 'dancey' steps he was basing his teaching on the repertoire he knew.

It would appear, therefore, that those movements, mistakenly considered as lesser ornamental relics of a bygone balletic taste, are, in fact, the only surviving testimony of ancient theatrical practices from which they derived. As has been said, there is a strong connection between those gestures and the narrative movements used by the peripatetic Commedia dell'Arte actors, and it can be safely affirmed that those apparently superfluous decorative movements are the surviving testimony of a long lost theatrical tradition. Yet, historical significance should not be the sole reason for preserving the use of those gestures in the Cecchetti method and for insisting on their accurate execution. Apart from their link with past performing traditions, whether balletic or dramatic ones, and apart from more general stylistic implications relating to the Cecchetti method as a central component of specific twentieth century choreographic creations, those movements still have a practical function within the contemporary ballet scene. As it has been recently demonstrated by a primary source-based practical demonstration of the way the Cecchetti exercises and the related mime movements might have been originally performed,<sup>26</sup> those movements still engage the mind of the performer, challenging his/her interpretative skills. Consequently, both the set exercises and the dance performance based on those precepts acquire a kind of artistic completeness that transcends the drearily circus-like physicality with which ballet dancing is, alas, associated today. It

is through an in-depth investigation of the expressive possibilities offered to ballet practitioners by techniques such as Cecchetti's that ballet thus regains its true performing art essence.

## NOTES

<sup>1</sup> Cecchetti, E. (1891), 'Letter to Ivanovich Roumine, Director of the Imperial Ballet', manuscript, 21 September. St. Petersburg National Archive, 21, 3935, 131.

<sup>2</sup> See Blasis, C., translated by R. Barton (1847), *Notes Upon Dancing* (London: Delaporte), p. 56.

<sup>3</sup> The post could be occupied by either a man or a woman, as in the case of Caterina Beretta, director of La Scala ballet school from to. When assigned to a female dancer the appropriate Italian feminine ending '*maestra di perfezionamento*' was adopted.

<sup>4</sup> Sketchy descriptions of some nineteenth century *perfezionamento* classes can be found in Blasis, C. (1847), *Notes Upon Dancing* (London: Delaporte); in Vuillier, G. (1899), *La Danza* (Milano: Corriere della Sera); Cucchi, C. (1903), *Venti Anni di palcoscenico* (Roma: Voghera), and in Monaldi, G. (1905), *La Regine della Danza*.

<sup>5</sup> Karsavina, T. (1954), *Tribute to maestro Cav. Enrico Cecchetti 1850–1929*, manuscript of the commemorative address, Rudolf Steiner Hall, London, 17 January.

<sup>6</sup> See Poesio's forthcoming book *The Dancing Maestro* for more details on Cecchetti's first engagement at the Imperial Ballet School.

<sup>7</sup> Beaumont, Cyril and Stanislas Idzikowsky's (1922), *A Manual of the Theory and Practice of Classical Theatrical Dancing (Méthode Cecchetti)* (London: C. W. Beaumont).

<sup>8</sup> Craske, Margaret & Cyril Beaumont (1930), *The Theory and Practice of Allegro in Classical Ballet (Cecchetti Method)* (London: C. W. Beaumont) and Craske, Margaret & Derra de Moroda (1979), *The Theory and Practice of Advanced Allegro in Classical Ballet (Cecchetti Method)* (London: ISTD) (first published 1956).

<sup>9</sup> It should not be forgotten, however, that none of these sources is directly attributed to the Maestro (Cecchetti) himself. There is, however, a brief 1894 manuscript by Cecchetti, New York Public Library, Dance Collection.

<sup>10</sup> Wilson, Laura 1997 and 1998, unpublished interviews with Toby Bennett.

<sup>11</sup> Beaumont & Idzikowsky (1922), pp. 184–9.

<sup>12</sup> Wilson (1997).

<sup>13</sup> The manner of holding the hand 1) in exercises at the *barre* and centre practice, 2) in *adagio* and *allegro*, and 3) *en arabesque* (Beaumont & Idzikowsky, 1922, p. 22).

<sup>14</sup> See Blasis, C. (1844), *Studi sulle Arti Imitatrici* (Milano: Giuseppe Chiusi) and Blasis, C. (1857), *L'Uomo, Intellettuale Fisico e Morale* (Milano: Giglielmini). Also Buonsignori, V. (1849), *Lezioni di mimica* (Pisa), and Torelli, S. (1896?), *Lezioni di Mimica*, manuscript, Archivio Storico del teatro Alla Scala, Milano.

<sup>15</sup> Lake, Molly (1976), 'Cecchetti Remembered', *The Dancing Times*, LXVII, no. 794, November, p. 89.

<sup>16</sup> Wilson (1997).

<sup>17</sup> Craske & de Moroda (1956), pp. 34 and 38.

<sup>18</sup> Craske & de Moroda (1956), p. 35.

<sup>19</sup> See Beaumont & Idzikowsky (1922), p. 150, number 10 (p. 166 in the 1940 edition).

<sup>20</sup> Wilson (1997).

<sup>21</sup> This notation was recorded in the early 1960s and is probably also from Laura Wilson, see forthcoming publication – Hutchinson Guest, Ann & Toby Bennett (in preparation), *Labanotation of the Cecchetti Work*.

<sup>22</sup> Pilkington, Linda (1978), *Syllabus of the Professional Examinations in the Cecchetti Method as Taught by Miss Nora Roche* (London: The Royal Ballet School), p. 115.

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<sup>23</sup> Ryman (1998), *Ryman's Dictionary of Classical Ballet Terms: Cecchetti* (Toronto: Dance Collection Danse Press/es), p. 121, also footnote in *The Manual* (1922), p. 148.

<sup>24</sup> Craske & de Moroda (1979), p. 81.

<sup>25</sup> Craske & de Moroda (1979), p. 77.

<sup>26</sup> See Bennett, Toby (1998), *Cecchetti, Movement and the Repertoire in Performance*, Proceedings of the Society of Dance History Scholars.