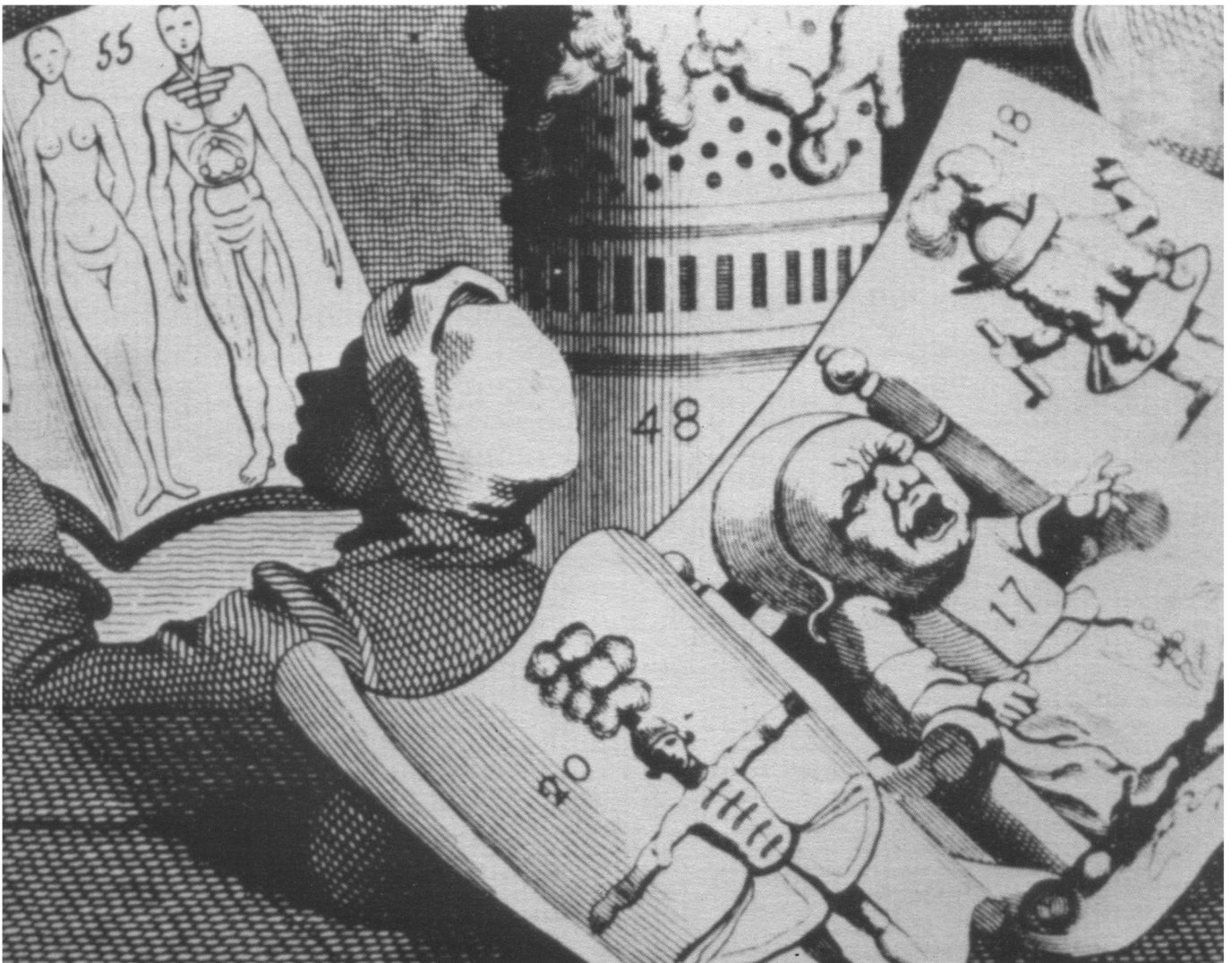


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To the Editor:

An article by Patri Pugliese entitled "Why Not Dolmetsch?" published in *Dance Research Journal* 13/2 (Spring 1981) has just been brought to my notice. It is not my purpose here to deal with his criticisms of texts from books by Mabel Dolmetsch, which may well be valid and be ones that we ourselves might make, but to point out that the Society whose journal I edit honors the pioneer work of Mabel in its name but is not thereby stationary in time. The Society and the journal are academic in their approach and take heed of the fruits of scholarship as it is disseminated and is certainly not one of those organizations to which Pugliese refers who dance slavishly according to Mabel Dolmetsch.

The columns of *Historical Dance* are open to all and many of its present contributors are not members of the Society.

Julian Pilling

Editor, *Historical Dance*

To the Editor:

Immediately following the period in which Edward Pease investigated the dance holdings in Chicago's Newberry Library ("Reports," DRJ 14/ 1&2 [1981-82]), several important matters occurred. I address these remarks to you then about Newberry's dance holdings and those in pertinent adjunct areas in order to supplement and to update Mr. Pease's findings.

In October, 1981, under the direction of Ms. Diana Haskell, Curator of Modern Manuscripts, Newberry's Special Collections, and assisted by Ms. Jean Donaldson of the library's Planning Staff, the library mounted—as Mr. Pease expected—a small eighty-item exhibit selected from its rare books and unusual iconography in Western dance. Haskell characterizes the exhibit's plan as "somewhat" chronological and "interesting to look at." Ms. Donaldson collected ma-

(continued on p. 3)