Summary

Creator: Howarth, Dushka

Title: Howarth Gurdjieff Archive

Date: 1910-2010

Size: 23.85 linear feet (52 boxes, 3 volumes, 1 oversized folder); 14.5 Gigabytes (5131 computer files)


Abstract: The Howarth Gurdjieff Archive holds Movement materials and writings collected by Dushka and Jessmin Howarth and the Gurdjieff Heritage Society to preserve the integrity of G.I. Gurdjieff’s teachings. The archive also holds Dushka and Jessmin Howarth’s personal papers and research for the book It’s Up To Ourselves: A Mother, A Daughter, and G.I. Gurdjieff: A Shared Memoir and Family Photo Album.

Access: Some collections held by the Dance, Music, Recorded Sound, and Theatre Divisions at the New York Public Library for the Performing Arts are held off-site and must be requested in advance. Please check the collection records in the NYPL’s online catalog for detailed location information. For general guidance about requesting offsite materials, please consult: https://www.nypl.org/about/locations/lpa/requesting-archival-materials

Conditions Governing Access:

Inquiries regarding audiovisual material in the collection may be directed to the Jerome Robbins Dance Division (dance@nypl.org). Audiovisual material will be subject to preservation evaluation and migration prior to access.

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Creator History

GEORGE IVANOVICH GURDJIEFF

George Ivanovich (G.I.) Gurdjieff was a spiritual leader who advocated for achieving a higher state of consciousness through what he called “The Work” which was internal work on oneself. Born in Russia in the late 19th century to parents of Greek and Armenian origin, Gurdjieff taught in Russia, Georgia, Turkey, France, and eventually the United States.

Gurdjieff taught that the way to experience “The Work,” was actual physical labor. He emphasized strenuous labor combined with lectures, music, and sacred dance. His focus was to increase mindfulness and minimize daydreaming. Gurdjieff's choreography, called "Movements," was one method he used to help followers clear and focus their minds. The Movements were not intended for performance, but for spiritual contemplation. Practitioners would repeat movements over and over again until they were perfect and second-nature, allowing them to use the Movements as a form of meditation.

His followers included composer Thomas de Hartmann and his wife Olga, who became Gurdjieff's secretary; Jeanne de Salzmann (who founded the Gurdjieff Foundation in 1949); Alfred Orage (who would eventually supervise The Work in New York); P.D. Ouspensky (one of Gurdjieff's earliest followers) and many others. Among his early pupils was Jessmin Howarth, who became an expert on Gurdjieff's Movements and how they should be performed. Other Movement students included Alfred Etievan and Marthe de Gainernon.

JESSMIN HOWARTH

Jessmin Howarth began her career as a dancer in 1912 when she registered at the Institute of Dalcroze Eurythmics in Germany, which eventually led to a job with the Paris Opera in the early 1920s. In Paris, Howarth encountered Jeanne de Salzmann, who introduced her to Gurdjieff. She immediately began studying the Movements and assumed the task of teaching and preserving the Movements as they were created.

On a Movement Demonstration trip to New York in 1924, Howarth discovered she was pregnant with Gurdjieff's child. After giving birth to her daughter Dushka Howarth later that year, she moved to California and then London, returning to the United States at the start of World War II.

After Gurdjieff's death in 1949, Howarth set about compiling accurate Movement notations and recordings and supervised the training of Movement instructors, assistants, and pianists. She travelled to France to assist Jeanne de Salzmann with filming Movements for posterity. She was also a consultant on the 1979 film *Meetings with Remarkable Men*. She retired from teaching Movements at the Gurdjieff Foundation in 1978, but continued to lead Movement Seminars until her death in 1984.

DUSHKA HOWARTH

Dushka Howarth was raised in the United States and London by her mother and had little contact with Gurdjieff as a child, though she learned of his teachings and the Movements. In 1949, she traveled to Paris with five other young women to train with Gurdjieff in the Movements, and went on to lead Movement classes in London. Howarth also worked as a tour guide in Paris, followed by a career as a
folk singer under the name "Dushka, the Jet-Set Gypsy."

In 1986, Jeanne de Salzmann's daughter Nathalie de Etievan (wife of Alfred Etievan) asked Howarth to return to teaching Movements and join her in South America to help supervise and establish Movement classes. Howarth went on to visit South America many times over the next ten years and conducted Movement seminars, trained teachers, and recruited new pupils.

GURDJIEFF HERITAGE SOCIETY

Dushka Howarth was a founding member of the Gurdjieff Heritage Society, which sought to preserve the Movements and Gurdjieff's teachings in their original form. To do this, members gathered original notes, photographs, music, and descriptions of Movements from around the world in order to compile definitive instructions for as many Movements as possible. The Society also lent resources and support to others undertaking Gurdjieff preservation projects, such as Gert-Jan Blom's preservation of Gurdjieff's harmonium recordings. As the artistic director of Netherland's Metropole Orchestra, Blom was also able to produce full orchestra recordings of Gurdjieff's music with assistance from the Society.

In 2009, the Gurdjieff Heritage Society published Dushka Howarth's book *It's Up To Ourselves: A Mother, A Daughter, G.I. Gurdjieff, A Shared Memoir and Family Photo Album*. Howarth researched the material for the book over a ten-year period and used her mother's essays, correspondence, photographs, and the accounts of others to piece together the story of Jessmin Howarth's life and her own experiences with Gurdjieff and his pupils. Dushka Howarth continued to work with the Gurdjieff Heritage Society until her death in 2010.

Scope and Content Note

The Howarth Gurdjieff Archive (1910-2010) holds notes and writings collected by Dushka and Jessmin Howarth and the Gurdjieff Heritage Society in order to preserve the integrity of G.I. Gurdjieff's teachings and Movements (sacred dances), as well as Dushka and Jessmin Howarth's family papers and research for the book *It's Up To Ourselves: A Mother, A Daughter, and G.I. Gurdjieff, A Shared Memoir and Family Photo Album*.

Audiovisual material from this collection has been separated. Inquiries regarding audiovisual material in the collection may be directed to the Jerome Robbins Dance Division (dance@nypl.org). Audiovisual material will be subject to preservation evaluation and migration prior to access.

Key Terms

Subjects
Dance -- Religious aspects
Spiritual exercises
Spiritual leaders and thinkers
Spiritual life

Genre/Physical Characteristic
Photographs
Scrapbooks

Names
Container List

Series I: Movements 1926-2007 (17 boxes, 17 Megabytes (81 computer files))

Series I contains material compiled by the Gurdjieff Heritage Society and Dushka and Jessmin Howarth with the intent of organizing and preserving the integrity of the Gurdjieff Movements. Movements, or sacred dances, constitute an integral part of the Gurdjieff Work.

Sub-series I.A: Movement Files 1999-2007 (9 boxes)

The Movement Files consist of the final work of the Gurdjieff Heritage Society in compiling what they felt was the most accurate material relating to each Movement. Each file holds reproductions of original choreographic notes, sheet music, and photographs when available. The extent of material varies by piece. Some Movements are not represented in this sub-series, though they may be represented in the Movement Research Files. This is a result of absent or incomplete authentic material available to the Society. Material was deemed to be authentic if the notes had been vetted by Jessmin Howarth, Jeanne de Salzmann, and Marthe de Gagnion. Movements lacking authenticated material are marked “No Material” and are listed for the sake of continuity.

The Movements are classified with one of four designations: Early Movements, “The Thirty-Nine,” Other Movements, and Preparatory Exercises.

“The Thirty-Nine” are forty-six Movements which Gurdjieff created and authorized as complete in the last years of his life. They consist of thirty-nine Movements finalized in France and another seven added in New York. The Movements are known by their American and French numbers, as well as occasionally by an informal name. The American number is the Movement's official title and the order in which they are to be executed. These Movements are arranged in two runs – the first being a set of notes approved by Jessmin Howarth and Jeanne de Salzmann, and a second with notes photocopied from other sources, music, and occasionally photographs. This second run is meant to supplement the first.

Early Movements include the repertoire created during the years 1917 to 1924 culminating in public demonstrations in Paris in 1923, and the United States in 1924. These consist of the Obligatories, Dervishes, work dances, and various round and women’s dances, and are arranged alphabetically by title or dance type.

Other Movements include pieces which were worked on but left incomplete by Gurdjieff dated from 1939 to 1949. These Movements are titled, but unnumbered, and include Multiplication, Medical Gymnastic, and Five Prayers, among others. A portion of these were later used in Jeanne de Salzmann’s Movement Films.

De Salzmann and other pupils created many “preparatory exercises” for teaching Movement concepts throughout the years. These exercises were designed to prepare students for Movements and The Work but were not created by Gurdjieff. Examples include Father-I and Om-Im-Am-Um.

“The Thirty-Nine”

Definitive Notes in the American Order

b. 1 f. 1  American 1: Stop/Wheel
              French 19
b. 1 f. 2  American 2: Pointing Dervish
              French 5
b. 1 f. 3  American 3: Prayer in Four Parts
              French 2
b. 1 f. 4  American 4: Canon of Six Measures (Positions)
              French 30
b. 1 f. 5  American 5: Fifteen Rhythms
              French 31
b. 1 f. 6  American 6: American March
b. 1 f. 7  American 7: I Wish to Be
**Definitive Notes in the American Order (cont.)**

Series I: Movements (cont.)
Sub-series I.A: Movement Files (cont.)
"The Thirty-Nine" (cont.)

- **American 8: Running/Seagull/Arm Swing**  
  French 16

- **American 9: Body Circling**  
  French 18

- **American 10: Persian Dance with Count**  
  French 10

- **American 11: Multiplication**  
  French 17

- **American 12: Ancient Waltz**  
  French 13

- **American 13: Alleluia**  
  French 12

- **American 14: Counting Automaton**  
  French 12, Automat  
  **American 15: Mazurka** (NO MATERIAL)  
  French 23

- **American 16: Note Values/Automaton**  
  French 32

- **American 17: Sharsse Varsse**  
  French 24

- **American 18: Lord Have Mercy**  
  French 11

- **American 19: Canon to Twelve (with Intermedes)**  
  French 27

- **American 20: Canon with Walking and Turning**  
  French 8, Walking Six Positions

- **American 21: Tableaux**  
  French 3

- **American 22: Remorse**  
  French 21

- **American 23: American Multiplication** (NO MATERIAL)

- **American 24: I Am**

- **American 25: Dervish Breast-Beating** (NO MATERIAL)  
  French 14, Reading from Sacred Book

- **American 26: American Morse**  
  Slow Morse, Papa-Mama-Bebe-Idio

- **American 27: Prayer for Instruction**  
  French 4, Hymn to the Sun, Hop  
  **American 28: Canon** (NO MATERIAL)  
  French 6

- **American 29: Lundi, Mardi**  
  French 15, Days of the Week

- **American 30: Women's Dance**  
  French 7, Small Group Dance  
  **American 31: Olbogmek** (NO MATERIAL)  
  French 9
Series I: Movements (cont.)
Sub-series I.A: Movement Files (cont.)
"The Thirty-Nine" (cont.)
Definitive Notes in the American Order (cont.)

b. 1 f. 27  
American 32: Dervish Tramping  
French 20

b. 1 f. 28  
American 33: March, 16-20  
French 22

b. 1 f. 29  
American 34: Black and White Magic  
French 25

b. 1 f. 30  
American 35: Cutting Multiplication  
French 26

b. 1 f. 31  
American 36: Machine Group  
French 28

b. 1 f. 32  
American 37: First English Turning  
American 38: Second English (NO MATERIAL)

American 39: Old 39 (NO MATERIAL)  
French 29

b. 1 f. 33  
American 40: Cosmic Rhythm  
French 33, Group, Turns and Stop

b. 1 f. 34  
American 41: Multiplication  
French 34

b. 1 f. 35  
American 42: March  
French 35

b. 1 f. 36  
American 43: Canon of Left Arm  
French 36

b. 1 f. 37  
American 44: Dance  
French 37

b. 1 f. 38  
American 45: Twice Six  
French 38

b. 1 f. 39  
American 46: Meditation  
French 39, Blending

Notes, Music, and Photographs
Additional material such as sheet music, photographs, and other items which support the definitive set.

b. 1 f. 40  
American 1: Stop/Wheel  
French 19

b. 1 f. 41  
American 2: Pointing Dervish  
French 5

b. 2 f. 1  
American 3: Prayer in Four Parts  
French 2

b. 2 f. 2  
American 4: Canon of Six Measures (Positions)  
French 30

b. 2 f. 3  
American 5: Fifteen Rhythms  
French 31

b. 2 f. 4  
American 6: American March

b. 2 f. 5  
American 7: I Wish to Be

b. 2 f. 6  
American 8: Running/Seagull/Arm Swing  
French 16
b. 2 f. 7  American 9: Body Circling
French 18

b. 2 f. 8  American 10: Persian Dance with Count
French 10

b. 2 f. 9  American 11: Multiplication
French 17

b. 2 f. 10  American 12: Ancient Waltz
French 13

b. 2 f. 11  American 13: Alleluia
French 12

b. 2 f. 12  American 14: Counting Automaton
French 1, Automat

b. 2 f. 13  American 15: Mazurka
French 23

b. 2 f. 14  American 16: Automaton
French 32, Note Values

b. 2 f. 15  American 17: Sharsse Varsse
French 24

b. 2 f. 16  American 18: Lord Have Mercy
French 11

b. 2 f. 17  American 19: Canon to Twelve (with Intermedes)
French 27

b. 2 f. 18  American 20: Walking Six Positions
French 8, Canon with Walking and Turning

b. 2 f. 19  American 21: Tableaux
French 3

b. 2 f. 20  American 22: Remorse
French 21

American 23: American Multiplication (NO MATERIAL)

b. 3 f. 1  American 24: I Am

b. 3 f. 2  American 25: Dervish Breast-Beating
French 14, Reading from Sacred Book

b. 3 f. 3  American 26: Slow Morse
American Morse, Papa-Mama-Bebe-Idio

b. 3 f. 4  American 27: Prayer for Instruction
French 4, Hymn to the Sun, Hop

b. 3 f. 5  American 28: Canon
French 6

b. 3 f. 6  American 29: Lundi, Mardi
French 15, Days of the Week

b. 3 f. 7  American 30: Women's Dance
French 7, Small Group Dance

b. 3 f. 8  American 31: Olbogmek
French 9

b. 3 f. 9  American 32: Dervish Tramping
French 20
American 33: March, 16-20
French 22

American 34: Black and White Magic
French 25

American 35: Cutting Multiplication
French 26

American 36: Machine Group
French 28

American 37: First English Turning
American 38: Second English (NO MATERIAL)

American 39: Old 39
French 29

American 40: Cosmic Rhythm
French 33, Group Turns and Stop

American 41: Multiplication
French 34

American 42: March
French 35

American 43: Canon of Left Arm
French 36

American 44: Dance
French 37

American 45: Twice Six
French 38

American 46: Meditation/Blending
French 39

Early Movements
August 13, 1924 (NO MATERIAL)
Exercise of 1924 #1

b. 3 f. 23-24 Canon of Seven
Big Seven

b. 3 f. 25-26 Chords
Prayer 1

b. 3 f. 27 Clapping
Copying Gestures (NO MATERIAL)

b. 4 f. 1-2 First Dervish Prayer
Camel Walk

b. 4 f. 3-4 Forming Twos

b. 4 f. 5 Great Prayer
Greek Round (NO MATERIAL)

b. 4 f. 6 Ho-Ya
Dervish Ho-Ya

Initiation of a Priestess (NO MATERIAL)

b. 4 f. 7-8 Lost Loves

b. 4 f. 9 Men's and Women's Round
Series I: Movements (cont.)
Sub-series I.A: Movement Files (cont.)
Early Movements (cont.)
b. 4 f. 10  
*Men's Enneagram*
Obligatories

b. 4 f. 11  
*First Obligatory*

b. 4 f. 12  
*Second Obligatory - March*

b. 4 f. 13  
*Third Obligatory - Counting*

b. 4 f. 14  
*Fourth Obligatory - Note Values*

b. 4 f. 15  
*Fifth Obligatory - March Forward*

b. 4 f. 16  
*Sixth Obligatory - Mazurka*

b. 4 f. 17  
*Oriental Dance*

b. 4 f. 18  
*Polyrhythm*
*Fall of the Priestess*

b. 4 f. 19  
*Prayer 2*
*Pythia* (NO MATERIAL)

b. 5 f. 1  
*Round Dance in G Minor-Caucasian*
*Caucasian Round Dance*

b. 5 f. 2-3  
*Slow Second Obligatory*
*Tapping* (NO MATERIAL)
*Exercise of 1924 #3, Unfinished Second Obligatory*

b. 5 f. 4  
*Thirty Gestures*

b. 5 f. 5  
* Trembling Dervish*
*Priest Warrior Dervish, Warrior Dervish*

b. 5 f. 6-7  
*Waltz (Women's Dance)*

b. 5 f. 8  
*Women of Essentuki*
*Essentuki Women*
*Women's Dance* (NO MATERIAL)

b. 5 f. 9-10  
*Women's Prayer*
*Prayer in Six*

b. 5 f. 11  
*Women's Round*
*Original, Folk, and Slow*

Work Dances

b. 5 f. 12-13  
*Rug Weavers*
*Carpet*

b. 5 f. 14-15  
*Shoemaker*

b. 5 f. 16-17  
*Spinners*
*Spinners/Felters*

Other Movements
Dates listed are alternative titles for the piece.

b. 5 f. 18  
*Adam and Eva*

b. 5 f. 19  
*Amin*

b. 5 f. 20  
*Am-Om-Um-Im*

b. 5 f. 21  
*Archi Difficile*

b. 5 f. 22  
*Balancier*

b. 5 f. 23  
*Balancoire*

b. 5 f. 24  
*Breathing Movement*
Camel Step
Pas de Chameau, I Wish to Be Able to Struggle With Myself

Canon to Five

Christ, Mohammed, Buddha, Lama
Four Religions

Circles-Om

Circles in Displacement
Circles Forward

Circle June 10

Contractions
Ek-kve-kva-kve-kva

Cross
La Croix, Multiplication November 12

Dance 4 (NO MATERIAL)

Dance 5

December 3 Hymn

December 10/May 10

Dervish 2
13/15

Dervish 3 (NO MATERIAL)

Dervish 4 (NO MATERIAL)

Dervish 7

Dervish Funeral Ceremony

Dervish Ha-Ha-Ha-Ha
Ah-Ah-Ah-Ah

Dervish November 22/May 10
Dervish Monday of Pentecost

Dervish Prayer
8 Positions

Displacements and Turns

Do-Mi-Sol Multiplication

Do-Mi-Sol: Multiplications and Dance

Durrud
January 29, 1945

Eleven Counts
Onze, Eleven Positions

End of Summer

End of the Year 1947

English 3
Third English

Enneagram 2

Enneagram 3 (NO MATERIAL)

Enneagram 4 (NO MATERIAL)

Enneagram 5
b. 6 f. 23  Enneagram 6
b. 6 f. 24  Enneagram 8
b. 6 f. 25  Enneagram 16
b. 6 f. 26  Exercise of Schools
b. 6 f. 27  Exercise of Sensation
b. 6 f. 28  Exercise of Seven
  Seven Positions, I Wish to Be
b. 6 f. 29  Father-Mother-Brother-Sister-Me-I
  Pere-Mere-Frere-Soeur-Moi-Je
b. 6 f. 30  Five Intervals
b. 6 f. 31  Five Prayers
  Litanies
b. 6 f. 32  Flexions
b. 6 f. 33  Forty Positions
  Hymn to the Sun
b. 6 f. 34  Four Oms
b. 6 f. 35  Grand Ensemble
b. 6 f. 36  Greek Letters
b. 6 f. 37  Gymnastique Medicale
b. 7 f. 1  Hours
  Heures
b. 7 f. 2  I Am-Father-Son
b. 7 f. 3  I Am-Om-Om-Om
b. 7 f. 4  I-Me-Am
  Me-I-I-Me-Am-I
b. 7 f. 5  I Wish to Be for the Good
b. 7 f. 6  I Wish to Have Being
b. 7 f. 7  Impulsions and Attitudes
b. 7 f. 8  Initiates
b. 7 f. 9  January 13, 1948
b. 7 f. 10  July 16
b. 7 f. 11  July 23
b. 7 f. 12  June 15
b. 7 f. 13  June 18
b. 7 f. 14  June 24 - Hoya
b. 7 f. 15  Little Dance
b. 7 f. 16  March 2
b. 7 f. 17  May 28
b. 7 f. 18  Morse Alphabet
b. 7 f. 19  Morse Clapping
  Morse June 10
b. 7 f. 20  Morse Multiplication
Series I: Movements (cont.)
Sub-series I.A: Movement Files (cont.)
Other Movements (cont.)

*Morse 2* (NO MATERIAL)

b. 7 f. 21 *Morse 6*
Rapide

b. 7 f. 22 *Morse 8*

b. 7 f. 23 *Morse 17*

b. 7 f. 24 *Multiplication*

b. 7 f. 25 *Multiplication 1*
Enneagram 1

b. 7 f. 26 *Multiplication 2*

b. 7 f. 27 *Multiplication 4*
Lord Have Mercy

b. 7 f. 28 *Multiplication 9*
Demi-Circle

b. 7 f. 29 *Multiplication 10*

b. 7 f. 30 *Multiplication 13*

b. 7 f. 31 *Multiplication 15*

b. 7 f. 32 *Multiplication 18*
Mama-Papa

b. 7 f. 33 *Multiplication April 3*

b. 7 f. 34 *Multiplication October 8*

b. 7 f. 35 *Multiplication October 9*

b. 7 f. 36 *Multiplication Olbogmek*

b. 7 f. 37 *Multiplication Rolls of Parchment*

b. 7 f. 38 *Multiplication September 24, 1947*

b. 7 f. 39 *Multiplication Turn*

b. 7 f. 40 *Names*
Exercise of Names

b. 7 f. 41 *November 11th and 13th*

b. 7 f. 42 *November 15*
Canon of November 15

b. 7 f. 43 *Octave*

b. 7 f. 44 *October 29*

b. 7 f. 45 *Old 21*

b. 7 f. 46 *Om*

b. 8 f. 1 *Pilgrimage*
Pelerinage

b. 8 f. 2 *Prayer in Four Semi-Circles*

b. 8 f. 3 *Prayer of June 26*

b. 8 f. 4 *Prayer of October 21, 1946*

b. 8 f. 5 *Pythagoras 1*
November 19, 1945

b. 8 f. 6 *Pythagoras 2*

b. 8 f. 7 *Pythagoras 3*
Malista
b. 8 f. 8  Pythagoras 4
     Ha-Ha
b. 8 f. 9  Pythagoras Last
b. 8 f. 10  Quickly Movement
b. 8 f. 11  Religions
     Mohammed, Buddha, Lama, Christ
b. 8 f. 12  Ritual Exercise
b. 8 f. 13  Russian Christmas
b. 8 f. 14  Sacred Dance 3
b. 8 f. 15  Scale
     La Gamme
b. 8 f. 16  Second Lord Have Mercy
b. 8 f. 17  Shoulder Dervish
     Ceremony for Dead Dervish
b. 8 f. 18  Six Positions
b. 8 f. 19  Small Circles
b. 8 f. 20  Tableau of Seven
b. 8 f. 21  Temple Dance
b. 8 f. 22  Temple Dance 6
     Twenty-Nine
b. 8 f. 23  Thirty Counts
b. 8 f. 24  Three Canons
b. 8 f. 25  Tibetan Dance 5
b. 8 f. 26  Tibetan (Little)
     Tibetan (Little Sitting (NO MATERIAL)
     Tibetan March
     I Wish to Be Able to Be, Tibetan Processional
b. 8 f. 27  Tibetan Masks
b. 8 f. 28  Tibetan Second Dance
b. 8 f. 29  Twenty-Nine Movements
     June 23, 1945
b. 8 f. 30  Thirty Counts
b. 8 f. 31  Vibrations
b. 8 f. 32  Vis-à-Vis
     Waltz (NO MATERIAL)
b. 8 f. 33  Waves
     Les Vagues
b. 8 f. 34  Ya-Yu
     Xa-Xou

Preparatory Exercises
b. 9 f. 1  Alfred's Exercises for the Elderly
     Assyrian Women Mourners (NO MATERIAL)
     Babylonian (NO MATERIAL)
b. 9 f. 2  Blue-Red-Black-Yellow
Series I: Movements (cont.)
Sub-series I.A: Movement Files (cont.)
Preparatory Exercises (cont.)

b. 9 f. 3  Canon of Arms and Head
b. 9 f. 4  Father, I
b. 9 f. 5  I Am-I Wish-I Can-Work
           I Wish-I Can-I Am (NO MATERIAL)

b. 9 f. 6  I Wish to Be
b. 9 f. 7  I Wish to Be-I Can Work
November 4 (Canon Exercise) (NO MATERIAL)

b. 9 f. 8  Om-Im-Am-Um
b. 9 f. 9  Preparatory Exercise 1
b. 9 f. 10 Preparatory Exercise 2
b. 9 f. 11 Preparatory Exercise 3
b. 9 f. 12 Preparatory Exercise 4
b. 9 f. 13 Preparatory Exercise 5
b. 9 f. 14 Preparatory Exercise 6
b. 9 f. 15 Preparatory Exercise 7
b. 9 f. 16 Preparatory Exercise 8
b. 9 f. 17 Preparatory Exercise 9
b. 9 f. 18 Preparatory Exercise 10
b. 9 f. 19 Preparatory Exercise 11
b. 9 f. 20 Preparatory Exercise 12
b. 9 f. 21 Preparatory Exercise 13
b. 9 f. 22 Preparatory Exercise 14
b. 9 f. 23 Preparatory Exercise 15
b. 9 f. 24-25 Preparatory Exercise 16

   Temple Ritual (NO MATERIAL)
   Three Rhythms (NO MATERIAL)

b. 9 f. 26 Twelve Arm Positions with Rhythm
b. 9 f. 27 Two Rhythms
b. 9 f. 28-29 Unidentified Exercises
Sub-series I.B: Movement Research Files 1926-2007 (8 boxes. 17 Megabytes (81 computer files))

Movement Research Files consist of Movement notes, music, photographs, correspondence, and Movement seminar materials compiled by Jessmin and Dushka Howarth and the Gurdjieff Heritage Foundation in the process of creating the official Movement files. Since there was no formal documentation of the Movements when Gurdjieff was alive, many Movements had to be reconstructed from the notes and memories of followers who had worked directly with Gurdjieff. Members of the Gurdjieff Heritage Foundation consulted these materials as a whole to reconstruct what, in their opinion, constituted the most authentic version of each Movement. Typically notes approved by Jessmin Howarth, Jeanne de Salzmann, and Marthe de Gaineron were considered to be valid.

Movement notes consist of choreographic and rhythm notes by Movement experts Alfred Etievan and Jessmin Howarth as well as copies and translations of student Marthe de Gaineron's French notes from Gurdjieff's time in Paris in the early 1940s. There are also partial sets of notes from other Gurdjieff followers such as Bernard Metz, Serge Trude, and Cynthia Pearce. Samples of these notes were used to create the Movement Files, but here they are available as full reproductions of notebooks kept by Movement instructors and students.

There are also manuscript and published copies of the music written specifically for the Movements. These copies are annotated by Gurdjieff pianists or Movement instructors. Music files can hold correspondence regarding music mistakes, alternate versions, and corrections compiled during the efforts to create a definitive set of musical scores. There is also a piano improvisation book which was self-published by the Gurdjieff Foundation of California. Users should note that some music associated with the Movements was written after Gurdjieff's death.

Files on Movement seminars contain seminar materials and transcripts from sessions taught by Jeanne de Salzmann and Jessmin Howarth, as well as notes, correspondence, and student surveys from South American seminars conducted by Dushka Howarth. When the location of a seminar is known, it is noted in the container list. Notes for teaching classes and Obligatories are held here.

There are also large Movement sketches done in the style of blueprints by Walter March. Some of the sketches are numbered, but these numbers may not correspond to the official numbers of the Movements.

Movement Notes

b. 9 f. 31-35 General and Unattributed
er. 3 General and Unattributed
   (16.91 Megabytes (68 computer files))

b. 10 f. 1 Etievan, Alfred
   Along with Jessmin Howarth.

b. 10 f. 2-4 Gaigneron, Marthe

b. 10 f. 5-6 Howarth, Jessmin

b. 10 f. 7 Metz, Bernard

b. 10 f. 8-9 Pearce, Cynthia

b. 11 f. 1 Sherbourne

b. 11 f. 2 Trude, Serge

b. 11 f. 3-4 Wilkerson, J

Movement Seminars

er. 4 Transcripts 1968-1980
   (779 kilobytes (13 computer files))

b. 11 f. 5 1968

b. 11 f. 6 1972
Series I: Movements (cont.)
Sub-series I.B: Movement Research Files (cont.)
Movement Seminars (cont.)

b. 11 f. 7-8  1977
  In Halifax.

b. 11 f. 9-10  1979
  New York City.

b. 12 f. 1  1980
  New York City.

b. 12 f. 2-3  1981

b. 12 f. 4-5  1983
  In Toronto, led by Jessmin Howarth.

b. 12 f. 6-7  1984

b. 12 f. 8  2008
  Transcript of conference call seminar led by Dushka.

South American Seminars

b. 12 f. 9-10  The 39 for South America

b. 12 f. 11-13  1984-1989

b. 13 f. 1  1996

Music

b. 13 f. 2-8  General
  Includes annotated sets of music used in classes, mostly unattributed.

b. 14 f. 1  Adie, Helen 1949

b. 51 f. 1  Adie, Helen 1949

By Movement

b. 52 f. 1  Les 6 Poses

b. 52 f. 2  American 2

b. 52 f. 3  Counting

b. 52 f. 4  Exercises 1924

b. 52 f. 5  First Obligatory

b. 52 f. 6  Forming Twos

b. 52 f. 7  Great Prayer

b. 52 f. 8  Initiation of the Priestess

b. 52 f. 9  Magic Black and White

b. 52 f. 10  Little Dance

b. 52 f. 11  Polyrhythm

b. 52 f. 12  Sacred Goose

b. 52 f. 13  Slumurka

b. 52 f. 14  Spinning

b. 52 f. 15  Tableau des Sept

b. 52 f. 16  Women's Dance

b. 52 f. 17  Women's Prayer

b. 14 f. 2  Gurdjieff Society of California Piano Improvisation Workbook

Gurdjieff: The Works

b. 51 f. 3  Volume 1 - Songs and Rhythms from Asia

b. 51 f. 4  Volume 2 - Dances and Chants of the Seids
Volume 3 - Chants et Danses Derviches
In French.

Volume 4 - Sacred Hymns

Hymns from a Truly Great Temple
Composed by Gurdjieff, arranged by de Hartmann.

Music for the Gurdjieff Movements and Exercises
Composed by Gurdjieff, arranged by de Hartmann.

Volume 1
Volume 2

Music from Paris 1949

Musique pour les Mouvements des Films Volumes 1 and 2

Obligatories

South America 1986-1996
Copies of music used in the Movements Seminars conducted by Dushka Howarth in South America.

Untitled and Fragmentary

Reconstruction Materials
Teaching Materials

Howarth, Jessmin 1963-1982
Class notes.

Preparatory Exercises

March, Walter
Large, “blueprint” style Movement sketches.
Dance Cage - flat file # 262
Series II: Dushka and Jessmin Howarth Papers 1910-2009 (16 boxes, 14.31 Gigabytes (1779 computer files))

The Dushka and Jessmin Howarth Papers include correspondence, scrapbooks, Gurdjieff memorabilia, photographs, and other materials belonging to and collected by them.

Much of the correspondence is between Dushka and Jessmin Howarth from the late 1940s and early 1950s when Dushka was living in Europe and studying the Movements. The letters cover topics such as Jessmin's health and work in New York, Dushka's living arrangements and travels in Europe, and Gurdjieff's failing health. There are also many letters to Dushka in the weeks after Gurdjieff's death, describing the state of affairs among his followers in New York, and requesting reports on the situation in Europe. Later letters are remembrances about certain Movements, and Dushka's descriptions of her time performing and working on cruise ships in the 1960s and 1970s.

Dushka Howarth's correspondence from the 1980s to 2007 concerns the research, editing, and publication of *It's Up To Ourselves* as well as conversations about preserving the integrity of Movements and inquiries from Movement students and instructors about discrepancies in teaching they have experienced. These discussions lead to the formation of the Gurdjieff Heritage Society. Frequent correspondents include her agent Billie Biderman and Walter Driscoll, editor of a Gurdjieff bibliography. There is also correspondence and flyers relating to Howarth's membership and participation in the Gurdjieff Foundation, the Gurdjieff Heritage Society, and other related organizations. Gurdjieff Heritage Society material consists of original text files with website content as well as correspondence and photographs documenting the Society's collaboration with Gert-Jan Blom.

Outside of her exchanges with Dushka, Jessmin Howarth's other correspondence details life as a follower of Gurdjieff teachings. Some correspondence is outgoing only, as these letters were returned to Jessmin once she began working to reconstruct the Movements. Correspondence with Ethel Merston includes original letters, photocopies, and a notebook of transcribed letters in Jessmin's hand.

This series holds a small selection of correspondence from Bernard Metz and Elizabeth Gordon to others which was collected by the Howarths. Metz was a note-taker at many of Gurdjieff's early lectures. The letters from Gordon to Margaret Matthews date from 1924 to 1930 and were given to Jessmin Howarth by Margaret Matthews. Matthews and Gordon were both members of Gurdjieff's all-female Work group, "The Rope."

Other items include Jessmin and Dushka Howarth's passports, appointment books, and address books; and programs, photographs, and contracts from Dushka's time as a folk singer. Photographs include many images of Dushka Howarth as a child as well as reproductions of photographs of Gurdjieff and his followers. There is a set of labeled and mounted reproductions used for an unidentified exhibit in 2004. These photos depict Gurdjieff alongside his early followers. Gurdjieff memorabilia includes programs and posters from performances and lectures by Gurdjieff and others who transmitted and followed his Work.

Scrapbooks were given to Howarth by others and include a book that depicts the early group working in France, making costumes for the Movements, and performing in exhibitions from 1921 to 1924. A second scrapbook chronicles P.D. Ouspensky's 1910 trip to India. Most images are of buildings and scenic views.

<p>| b. 16 f. 1 | Gurdjieff Memorabilia |
| b. 16 f. 2-6 | Address Books 1949-1995 |
| b. 17 f. 1-3 | Address Books 1949-1995 |
| b. 17 f. 4-6 | Appointment Books 1954-1976 |
| b. 17 f. 7 | Birthday Guest Book |
| b. 18 f. 1-2 | Contracts |
| b. 18 f. 3 | A |
| b. 18 f. 4 | Abramson, E.M 1973-1975 |
| b. 18 f. 5 | All and Everything Conference 1997-2000 |</p>
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<td>Howarth Services 1955-1959</td>
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<td>Jacobs, Elaine 2003</td>
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<td>Jones, Anya 2002</td>
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<td>Langdon, Kevin 2002</td>
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<td>LeLievre, Laura 2002-2004</td>
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<td>Nott, Rosemary</td>
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<td>Owens, Terry Winter 2000-2003</td>
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<td>23 f. 18</td>
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<td>Page, Kip 2001-2004</td>
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<td>Petropoulos, Angelo 1943-1944</td>
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<td>Ravindra, Sally Lee 2002-2004</td>
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<td>Rottman, Max 1944</td>
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<td>Schlesinger, Joanna 2002-2004</td>
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<td>Simonds, Clodagh 2006</td>
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<td>23 f. 28</td>
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<td>Sprei, Doug 2000-2006</td>
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<td>Swortz, Jay</td>
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<td>Tomarelli, James 2002</td>
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</table>
Series II: Dushka and Jessmin Howarth Papers (cont.)
Howarth, Dushka (cont.)
Correspondence (cont.)

b. 24 f. 19  W-Z
b. 24 f. 20  Wellbeloved, Sophia 2001-2002
b. 24 f. 21  Zuckerman, Erva 2001
b. 25 f. 1-3  'Dushka, the Jet-Set Gypsy'
               Gurdjieff Heritage Society
b. 25 f. 4  General
  er. 1  Blom, Gert-Jan
         (17.83 Megabytes (25 computer files))
  er. 2  Website Text
         (79.14 Megabytes (281 computer files))
b. 25 f. 5  Passports and Identification
               Howarth, Jessmin
b. 26 f. 1-3  Address Books
               Correspondence
b. 26 f. 4  General
b. 26 f. 5  Benson, Rita 1968-1971
             outgoing
b. 26 f. 6  Daly, Tom
b. 26 f. 7  Dickson, R
b. 26 f. 8  Elliot, Vivian Healy
             outgoing
b. 26 f. 9  de Hartmann, Olga 1975
b. 26 f. 10  Herter, Annette
               Howarth, Dushka
b. 26 f. 11-14  1946-1970
b. 27 f. 1-4  1970-1979
b. 27 f. 5  MacDonald, Sylvia
b. 27 f. 6-8  Merston, Ethel 1949-1964
             outgoing
b. 28 f. 1  Nott, Rosemary
b. 28 f. 2  Pentland, John 1974
b. 28 f. 3  Reymond, Lizelle 1982
b. 28 f. 4  Sally
b. 28 f. 5-6  de Salzmann, Jeanne
b. 28 f. 7  Travers, Pamela
b. 28 f. 8  Welch, Louise
  v. 1  Family Bible
b. 28 f. 9  Notebook with Quotations
b. 28 f. 10  Passports and Identification
Other Correspondence
b. 28 f. 11  Gordon, Elizabeth 1925-1945
              To Peggy Matthews.
Series II: Dushka and Jessmin Howarth Papers (cont.)
Other Correspondence (cont.)

b. 28 f. 12
Metz, Bernard
To various.

Photographs
Gurdjieff, G.I

b. 29 f. 1
1919-1946, undated
er. 6
1998-2004
(3235 Megabytes (615 computer files))

Gurdjieff Followers

b. 29 f. 2-6
1921-2008

b. 52 f. 21-24
2004
Mounted and labeled reproductions from an unidentified 2004 exhibit on Gurdjieff.

er. 5
1998-2004
(7469 Megabytes (314 computer files))

Howarth, Dushka

b. 29 f. 7
1924-1949

b. 30 f. 1-5
1950-2007

er. 7
1998-2004
(308.8 Megabytes (226 computer files))

Howarth, Jessmin

b. 30 f. 6
1950-1982

er. 8
1998-2004
(45 Megabytes (45 computer files))

b. 30 f. 7-9
Movements

er. 9
Movements
(3161 Megabytes (273 computer files))

b. 30 f. 10
de Salzmann, Jeanne

Scrapbooks

v. 2
India Trip 1910
P.D. Ouspensky’s 1910 trip to India.

v. 3
French Work Group 1921-1924

Series III: Research 1992-2002 (9 boxes)

Dushka Howarth’s research files consist of internet printouts and photocopies of articles with annotations which she used when writing *It’s Up To Ourselves*. Research was filed by subject (such as Fourth Way groups), or by individual (such as teachers Osha and John G. Bennett), though the bulk of the research was filed under “Gurdjieff.” These files include copies of articles (primarily from the internet) documenting his life, his work, and his influence. Arranged alphabetically by file title.

b. 31 f. 1
Bennett, John G 1992-2002

b. 31 f. 2
Dervishes 1992-2002

b. 31 f. 3
Enneagrams 1992-2002

b. 31 f. 4-6
Fourth Way groups 1992-2002

b. 32 f. 1-6
Gurdjieff 1992-2002

b. 33 f. 1-6
Gurdjieff 1992-2002

b. 34 f. 1-7
Gurdjieff 1992-2002
Series III: Research (cont.)

b. 37 f. 5  Movements 1992-2002
b. 38 f. 1-3  Movements 1992-2002
b. 38 f. 4-6  Organizations 1992-2002
b. 39 f. 1-2  Organizations 1992-2002
b. 39 f. 3-4  Osho 1992-2002
b. 39 f. 5  Wright, Iovanna Lloyd 1992-2002

Series IV: Writings and Publications 1927-2010 (10 boxes, 6919 Megabytes (3271 computer files))

Writings and publications consist of copies of articles, typescripts, and pamphlets collected by Dushka and Jessmin Howarth to preserve and share Gurdjieff research and drafts of It's Up To Ourselves. The files include memoirs from former Gurdjieff followers such as Olga de Hartmann and Joyce Collin-Smith, as well as contemporary writers' thoughts on the Gurdjieff methods and various film and theatre scripts about Gurdjieff's life. There are also transcripts of lectures by Gurdjieff and Alfred Orage. Published journals on Gurdjieff and other related spiritual research are here, the bulk of which are copies of the Gurdjieff International Review. Arranged alphabetically by author or journal title.

By Author

b. 39 f. 6  Anderson, Margaret - Notes from "The Rope"
b. 39 f. 7  Arizmendi, Kathryn - The Rise and Fall of the Dalcroze Method of Musical Education
b. 40 f. 1  Baker, George - As Below, So Above 2007
b. 40 f. 2  Bennett, John G. - Gurdjieff, A Very Great Enigma 1963
b. 40 f. 3  Brown, Colin - How to Start a Gurdjieff Group
b. 40 f. 4  Collin-Smith, Joyce - Call No Man Master
b. 40 f. 5  Desselle, Maurice - Machinery of Man
b. 40 f. 6  Driscoll, J. Walter
b. 40 f. 7  Gurdjieff, An Annotated Bibliography 1985
b. 40 f. 8  Gurdjieff, A Reading Guide
b. 40 f. 9  Etievan, Nathalie - Not to Know is Wonderful
b. 40 f. 10  Findlay, Elsa - Delacroze Rhythm and Movement
b. 41 f. 1  Firestone, Lillian - The Way of the Child 2004
b. 41 f. 1  The Gurdjieff Foundation Library - Sacred Dance and Movements
b. 41 f. 3-4  Gurdjieff, G.I
b. 41 f. 2-3  Lectures 1914-1944
b. 41 f. 4  The Struggle of the Magicians
b. 41 f. 5  de Hartmann, Olga - What For?
b. 41 f. 6  Herter, Annette - Work Notes and Poems
b. 41 f. 7-8  Howarth, Dushka

A Complete Guide to the Understanding, Use, and Preservation of the First Obligatories
b. 42 f. 1-3  Interview and Lecture with Karl Backer 1993
b. 42 f. 4-6  It's Up to Ourselves 1995-1998
Series IV: Writings and Publications (cont.)
By Author (cont.)
Howarth, Dushka (cont.)

b. 43 f. 1-6  
It's Up to Ourselves 1995-1998

b. 44 f. 1-6  
It's Up to Ourselves 1995-1998

b. 45 f. 1  
For the Question of Playing the Music for Movements 1948

b. 45 f. 2  
In a Movement Class

b. 45 f. 3  
Hyman, Martha - The Gurdjieff Work in North America

b. 45 f. 4  
Kahn, Jean - From the Problem of the Real to the Idea of Higher States of Consciousness

b. 45 f. 5  
Matchelajovic, Daphne Rysman - Meetings with Madame Ouspensky

b. 45 f. 6  
McCorkle, Beth - The Gurdjieff Years, Recollections of Louise March

b. 45 f. 7-8  
Mensendiek, Bess - It's Up to You 1931

b. 45 f. 9  
Nyland, W.A - Firefly

b. 45 f. 10  
Movements: Excerpts from Meetings

b. 46 f. 1  
Orage, Alfred - Lecture on Good and Evil 1927

b. 46 f. 2  

b. 46 f. 3  
Tracol, Henri - Man -- Heaven -- Earth

b. 46 f. 4  
Unknown - The Clown of God

b. 46 f. 5  
Unknown - The Seekers of Truth
A rewrite of the screenplay Meetings With Remarkable Men.

b. 46 f. 6  
de Val, Nicholas - Daddy Gurdjieff

b. 46 f. 7  
Ward, Kenneth - Possibilities of a Mathematical Notation for the Representation of Movement Postures 1972

b. 46 f. 8  
Welch, William J. - Where the Saints Have Trod

b. 46 f. 9  
Wright, Iovanna Lloyd - Unpublished Autobiography Fragment

Journals

b. 46 f. 10  
Duversity Newsletter 2000-2001

Gnosis

b. 46 f. 11  
1991-1996
Issues 20, 27, and 39.

b. 47 f. 1  
1998-1999
Issues 47 and 51.

Gurdjieff International Review 1997-2007
Alternative early title: Gurdjieff Home Page.

b. 47 f. 2-7  
Volumes 1-6 1997-2003

b. 48 f. 1-4  
Volumes 7-10 2003-2007

b. 48 f. 5  
A Journal of Our Time 1979, 1986

b. 48 f. 6  
Magazine Literaire 1977

The Mark

b. 48 f. 7-9  
2000-2006

b. 49 f. 1-2  
2007-2010
Series IV: Writings and Publications (cont.)
Journals (cont.)

*Material for Thought*

b. 49 f. 3-7  1974-1986
b. 50 f. 1    1995
b. 50 f. 2    *Ojodeagua* 1988, 1992
             In Spanish.
b. 50 f. 3-5  *Stopinder* 2000-2002
b. 50 f. 6-7  *Telos*
             Later renamed *The Gurdjieff Journal.*