

# **THE BOOK OF THE DANCE**

Published @ 2017 Trieste Publishing Pty Ltd

ISBN 9780649109784

The book of the dance by Arnold Genthe

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Edited by Trieste Publishing Pty Ltd.  
Cover @ 2017

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**ARNOLD GENTHE**

**THE BOOK  
OF THE DANCE**



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MITCHELL KENNERLEY PUBLISHER NEW YORK

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## FOREWORD

When I decided to publish in book form the pictures of the dance which I had made during the last few years, my object was not to make a book of personalities. I merely wanted to show some of the phases of modern dance tendencies that could be recorded in a pictorially interesting manner. This, therefore, is meant to be just a picture book, permanently recording something of the fugitive charm of rhythmic motion, significant gesture and brilliant color which the dance has once more brought into our lives.

The pictures, arranged simply in groups, are even without titles. What they are intended to convey would not have been helped by labels.

That some of our most distinguished artists have had sufficient confidence in my camera to let me photograph them in their dances is something for which I am deeply grateful. For their patience and enthusiasm, without which these pictures could not have been made, I wish to thank them most heartily. And likewise do I wish to thank those lesser known and unknown artists—among whom, perchance, may be found the great dancer of the future—for having made it possible for me to obtain pictures expressing something of the grace and fluency of dance motion.

Modern ballroom dancing is not represented. That will have to wait until women can have dancing partners attired in other costumes than the straight, stiff, dismal black of the present day.

That it has been possible to include some of my color photographs will add to the interest of the book. I wish to thank Mr. Charles Beck, Jr., of the Beck Engraving Company, Phila-

delphia, for the care and skill with which he has solved the difficult task of transferring the color plates to paper.

The reproduction of the monochrome photographs and the printing of them was entrusted to the firm of Edward Stern & Company, Inc., Philadelphia. Even if a reproduction can never have all the qualities of the original, their attempt to preserve in each plate the spirit of the original print deserves great credit.

To all three who have helped to make the book what I had intended it to be, I herewith express my thanks.

ARNOLD GENTHE



# THE BOOK OF THE DANCE

## I

ISADORA DUNCAN SCHOOL

FRONTISPICE AND PAGES TWENTY-ONE TO FORTY-FIVE

## II

MAUD ALLAN

PAGE FORTY-NINE

## III

RUTH ST. DENIS AND HER SCHOOL

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## IV

LADY CONSTANCE STEWART-RICHARDSON

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## V

LILLIAN EMERSON

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## VI

LOIE FULLER DANCER

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THE NOYBS SCHOOL

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FORTY-ONE

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ANNA PAVLOVA

PAGES ONE HUNDRED AND SEVENTY-ONE TO ONE HUNDRED AND  
EIGHTY-NINE

XII

THE BEYAR SCHOOL

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AND NINE

XIII

ECLECTIC DANCERS

PAGES TWO HUNDRED AND THIRTEEN TO TWO HUNDRED AND  
TWENTY-SEVEN

## ON WITH THE DANCE

SHAEMAS O SHEEL

Of all the temples of the arts, deep-buried in the sands of desert days, the deepest lost, the most forgotten, has been that of the dance. There is a peculiar significance in this, for dancing is the most elementary of the arts and most truly the heritage of all the children of men ; that it of all has been most nearly irrecoverable epitomizes the tragedy of the general turning-away from art. And it is characteristic of the conditions upon which the arts may return that this most democratic of them all has returned to us by way of a few devoted artists. We can re-create an ancient art in modern times not in ancient ways, but in modern ; that which under natural conditions was developed by all the people most under artificial conditions be restored by a few who shall be teachers.

The revival of the dance is significant of the abiding, though much forgotten, need of the world for its arts, and a proof of the strange immortality of the arts themselves. A few years ago several great dancers came to summon the world, who must have prepared through long periods separately and without a common plan ; yet with the effectiveness of premeditated simultaneity they appeared, as it were in a company. And the response of a world still hungering, somewhat dimly, for the arts, was the welcome we give to an advent long desired.

Fortunate were those whose introduction to this momentous movement came by way of the greatest of its exponents, Isadora Duncan. It was one of the great hours, of which we have but three or four in a lifetime, when we first saw her. In that hour we sensed the manifold meanings and implications of the dance ; its ecstasies, inspirations, and healing beneficences,