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Author: Koritz, Amy.

Title: Gendering bodies/performing art:

Sub-Title: dance and literature in early twentieth-century British
culture.

Publisher: Michigan, 1995.

Pagination: 218p

Other book information: bibl index atp

ISBN 0-472-10616-3,

Price: \$37.50 Abstract: Approaching literature figures in

the context of dance, Koritz (Tulane Univ.) reveals significant connections between literature and dance; she positions dance as central in shaping aesthetics and ideology in British culture between 1890 and the 1920s. She traces dance of the music hall, Maud Allan, Isadora Duncan, and Ballets Russes de Diaghilev (as experienced by Oscar Wilde, W.B. Yeats, George Bernard Shaw, T.S. Eliot, Edward Gordon Craig, and Arthur Symons) as catalysts in the development of aesthetic theory—a theory that in turn shaped critical evaluations of dance and exerted powerful influences on it. The author is knowledgeable about interdisciplinary content and methodology; her well-researched and stimulating discussion embraces dance history and gender and cultural studies. Her themes include the devaluation of the dancer, which occurred simultaneously with the increased acceptance of women on the British stage, and the separation of the work of art from the creative artist (which denied the dancer status as artist, and reserved that elite designation for composers, directors, and choreographers). This thematic ideology characterized aestheticism, symbolism, and modernism and affected

biology and modernism; symbolism; and modernism and abstract
dance artists at the time. The author argues that although the definition of
dance as an elite art required the separation between dancer and creative
artist (as exemplified by Ballets Russes de Diaghilev), it stymied the
careers of early female modern dancers such as Maud Allan and Isadora
Duncan. Upper-division undergraduate and above.

Reviewer: C. T. Bond.

Affiliation: Goucher College

Choice reference #: 33-3120

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