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The promise of the German modern dance was cut off by World War II. But in 1931 Hanya Holm had arrived in New York, sent by Wigman to open a school of German modern dance technique. Through the 1930's Holm did some notable choreography for her own concert group, though the greater part of her present reputation rests on her brilliant contribution to the Broadway musical stage. She also continued to teach and in time her students were to bring the influence of their Wigman-rooted ideas to bear on the development of the American modern dance.



Isadora Duncan (1877–1927)

THE DANCE OF THE FUTURE

Born in San Francisco, Duncan learned happily from her music-teacher mother, but quit her ballet classes after a few lessons because she found the movements ugly and unnatural. Dancing in sandals and a simple tunic, she made little impression in the United States, but quickly found admirers in Europe. In 1905 Duncan appeared in Russia, where Fokine was impressed although he could not agree with her rejection of classical technique. Though she danced occasionally with the pupils of the school she had established in Berlin, Duncan performed most often alone, with a single piano to accompany her with the music of Bach or Schubert. Many derided her simplicity, but Karl Federn described the reaction of many more: "Her entrance, her walk, her simple gesture of greeting are movements of beauty. She wears no tights, no frilled ballet skirts, her slender limbs gleam through the veils and her dance is religion."

"The Dancer of the Future," written about 1902, is typical of Duncan's statements about her art. What Levinson called "idealization" was deformation to her, but Fokine agreed with her about the beauty of Greek sculptures. The question of ballet versus modern dance is far from a simple one.

If we seek the real source of the dance, if we go to nature, we find that the dance of the future is the dance of the past, the dance of eternity, and has been and will always be the same.

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The movement of waves, of winds, of the earth is ever in the same lasting harmony. We do not stand on the beach and inquire of the ocean what was its movement in the past and what will be its movement in the future. We realize that the movement peculiar to its nature is eternal to its nature. The movement of the free animals and birds remains always in correspondence to their nature, the necessities and wants of that nature, and its correspondence to the earth nature. It is only when you put free animals under false restrictions that they lose the power of moving in harmony with nature, and adopt a movement expressive of the restrictions placed about them.

So it has been with civilized man. The movements of the savage, who lived in freedom in constant touch with Nature, were unrestricted, natural and beautiful. Only the movements of the naked body can be perfectly natural. Man, arrived at the end of civilization, will have to return to nakedness, not to the unconscious nakedness of the savage, but to the conscious and acknowledged nakedness of the mature Man, whose body will be the harmonious expression of his spiritual being.

And the movements of this Man will be natural and beautiful like those of the free animals.

The movement of the universe concentrating in an individual becomes what is termed the will; for example, the movement of the earth, being the concentration of surrounding forces, gives to the earth its individuality, its will of movement. So creatures of the earth, receiving in turn these concentrating forces in their different relations, as transmitted to them through their ancestors and to those by the earth, in themselves evolve the movement of individuals which is termed the will.

The dance should simply be, then, the natural gravitation of this will of the individual, which in the end is no more nor less than a human translation of the gravitation of the universe.

The school of the ballet of today, vainly striving against the natural laws of gravitation or the natural will of the individual, and working in discord in its form and movement with the form and movement of nature, produces a sterile movement which gives no birth to future movements, but dies as it is made.

The expression of the modern school of ballet, wherein each action is an end, and no movement, pose or rhythm is successive or can be made to evolve succeeding action, is an expression of degeneration, of living death. All the movements of our modern ballet school are sterile movements because they are unnatural: their purpose is to create the delusion that the law of gravitation does not exist for them.

The primary or fundamental movements of the new school of the dance must have within them the seeds from which will evolve all

other movements, each in turn to give birth to others in unending sequence of still higher and greater expression, thoughts and ideas.

To those who nevertheless still enjoy the movements, for historical or choreographic or whatever other reasons, to those I answer: They see no farther than the skirts and tricots. But look—under the skirts, under the tricots are dancing deformed muscles. Look still farther—underneath the muscles are deformed bones. A deformed skeleton is dancing before you. This deformation through incorrect dress and incorrect movement is the result of the training necessary to the ballet.

The ballet condemns itself by enforcing the deformation of the beautiful woman's body! No historical, no choreographic reasons can prevail against that!

It is the mission of all art to express the highest and most beautiful ideals of man. What ideal does the ballet express?

No, the dance was once the most noble of all arts; and it shall be again. From the great depth to which it has fallen, it shall be raised. The dancer of the future shall attain so great a height that all other arts shall be helped thereby.

To express what is the most moral, healthful and beautiful in art—this is the mission of the dancer, and to this I dedicate my life.

These flowers before me contain the dream of a dance, it could be named "The light falling on white flowers." A dance that would be a subtle translation of the light and the whiteness. So pure, so strong, that people would say: it is a soul we see moving, a soul that has reached the light and found the whiteness. We are glad it should move so. Through its human medium we have a satisfying sense of movement, of light and glad things. Through this human medium, the movement of all nature runs also through us, is transmitted to us from the dancer. We feel the movement of light intermingled with the thought of whiteness. It is a prayer, this dance; each movement reaches in long undulations to the heavens and becomes a part of the eternal rhythm of the spheres.

To find those primary movements for the human body from which shall evolve the movements of the future dance in ever-varying, natural, unending sequences, that is the duty of the new dancer of today.

As an example of this, we might take the pose of the Hermes of the Greeks. He is represented as flying on the wind. If the artist had pleased to pose his foot in a vertical position, he might have done so, as the God, flying on the wind, is not touching the earth; but realizing that no movement is true unless suggesting sequence of movements, the sculptor placed the Hermes with the ball of his foot resting on the wind, giving the movement an eternal quality.



Dance Collection, The New York Public Library at Lincoln Center

Few observers of Isadora Duncan have been able to explain the magic effect that her dancing had on audiences, and most photographers tended to snap her in poses rather than in movement. The artists tell us more. In these drawings by José Clará we seem to see Isadora as she wanted to be, as the essence of woman: "Let her dance be born of joyousness and strength and courage."

In the same way I might make an example of each pose and gesture in the thousands of figures we have left to us on the Greek vases and bas-reliefs; there is not one which in its movement does not presuppose another movement.

This is because the Greeks were the greatest students of the laws of nature, wherein all is the expression of unending, ever-increasing evolution, wherein are no ends and no stops.

Such movements will always have to depend on and correspond to the form that is moving. The movements of a beetle correspond to its form. So do those of the horse. Even so the movements of the human body must correspond to its form. The dances of no two persons should be alike.

People have thought that so long as one danced in rhythm, the form and design did not matter; but no, one must perfectly correspond to the other. The Greeks understood this very well. There is a statuette that shows a dancing cupid. It is a child's dance. The movements of the plump little feet and arms are perfectly suited to its form. The sole of the foot rests flat on the ground, a position which might be ugly in a more developed person, but is natural in a child trying to keep

its balance. One of the legs is half raised; if it were outstretched it would irritate us, because the movement would be unnatural. There is also a statue of a satyr in a dance that is quite different from that of the cupid. His movements are those of a ripe and muscular man. They are in perfect harmony with the structure of his body.

The Greeks in all their painting, sculpture, architecture, literature, dance and tragedy evolved their movements from the movement of nature, as we plainly see expressed in all representations of the Greek gods, who, being no other than the representatives of natural forces, are always designed in a pose expressing the concentration and evolution of these forces. This is why the art of the Greeks is not a national or characteristic art but has been and will be the art of all humanity for all time.

Therefore dancing naked upon the earth I naturally fall into Greek positions, for Greek positions are only earth positions.

The noblest in art is the nude. This truth is recognized by all, and followed by painters, sculptors and poets; only the dancer has forgotten it, who should most remember it, as the instrument of her art is the human body itself.

Man's first conception of beauty is gained from the form and symmetry of the human body. The new school of the dance should begin with that movement which is in harmony with and will develop the highest form of the human body.

I intend to work for this dance of the future. I do not know whether I have the necessary qualities: I may have neither genius nor talent nor temperament. But I know that I have a Will; and will and energy sometimes prove greater than either genius or talent or temperament. . . .

My intention is, in due time, to found a school, to build a theatre where a hundred little girls shall be trained in my art, which they, in their turn, will better. In this school I shall not teach the children to imitate my movements, but to make their own. I shall not force them to study certain definite movements; I shall help them to develop those movements which are natural to them. Whosoever sees the movements of an untaught little child cannot deny that its movements are beautiful. They are beautiful because they are natural to the child. Even so the movements of the human body may be beautiful in every stage of development so long as they are in harmony with that stage and degree of maturity which the body has attained. There will always be movements which are the perfect expression of that individual body and that individual soul; so we must not force it to make movements

which are not natural to it but which belong to a school. An intelligent child must be astonished to find that in the ballet school it is taught movements contrary to all those movements which it would make of its own accord.

This may seem a question of little importance, a question of differing opinions on the ballet and the new dance. But it is a great question. It is not only a question of true art, it is a question of race, of the development of the female sex to beauty and health, of the return to the original strength and to natural movements of woman's body. It is a question of the development of perfect mothers and the birth of healthy and beautiful children. The dancing school of the future is to develop and to show the ideal form of woman. It will be, as it were, a museum of the living beauty of the period.

Travellers coming into a country and seeing the dancers should find in them that country's ideal of the beauty of form and movement. But strangers who today come to any country, and there see the dancers of the ballet school, would get a strange notion indeed of the ideal of beauty in that country. More than this, dancing like any art of any time should reflect the highest point the spirit of mankind has reached in that special period. Does anybody think that the present day ballet school expresses this?

Why are its positions in such contrast to the beautiful positions of the antique sculptures which we preserve in our museums and which are constantly presented to us as perfect models of ideal beauty? Or have our museums been founded only out of historical and archaeological interest, and not for the sake of the beauty of the objects which they contain?

The ideal of beauty of the human body cannot change with fashion but only with evolution. Remember the story of the beautiful sculpture of a Roman girl which was discovered under the reign of Pope Innocent VIII, and which by its beauty created such a sensation that the men thronged to see it and made pilgrimages to it as to a holy shrine, so that the Pope, troubled by the movement which it originated, finally had it buried again.

And here I want to avoid a misunderstanding that might easily arise. From what I have said you might conclude that my intention is to return to the dances of the old Greeks, or that I think that the dance of the future will be a revival of the antique dances or even of those of the primitive tribes. No, the dance of the future will be a new movement, a consequence of the entire evolution which mankind has passed through. To return to the dances of the Greeks would be as impossible

as it is unnecessary. We are not Greeks and therefore cannot dance Greek dances.

But the dance of the future will have to become again a high religious art as it was with the Greeks. For art which is not religious is not art, is mere merchandise.

The dancer of the future will be one whose body and soul have grown so harmoniously together that the natural language of that soul will have become the movement of the body. The dancer will not belong to a nation but to all humanity. She will dance not in the form of nymph, nor fairy, nor coquette, but in the form of woman in her greatest and purest expression. She will realize the mission of woman's body and the holiness of all its parts. She will dance the changing life of nature, showing how each part is transformed into the other. From all parts of her body shall shine radiant intelligence, bringing to the world the message of the thoughts and aspirations of thousands of women. She shall dance the freedom of woman. . . .



Ruth St. Denis (1879–1968)

MUSIC VISUALIZATION

Ruth St. Denis' serious interest in dance began when she saw a poster advertising Egyptian Deities cigarettes with a picture of the goddess Isis. Though she started at once to work on an Egyptian saga, her first completed theatre piece, Radha (1906), was set in India. Later she added Isis, the Japanese Kwannon, and the Babylonian Ishtar to her galaxy of goddesses. They became well known to many parts of America through the tours she made with her husband Ted Shawn and their Denishawn company. For the Oriental tour of 1925–26, however, the pieces based on Eastern religions were left at home, replaced by works like the newly devised music visualizations.

The chatty, personal style of this article is characteristic of Ruth St. Denis' quite extensive literary efforts. Louis Horst was with the company at this time as musical director, a post he assumed the following year for Martha Graham. Though not mentioned here, Doris Humphrey assisted Miss St. Denis with the development of the music visualizations.

SOURCE: From *The Denishawn Magazine*, I, No. 3 (Spring, 1925).