

MANIFESTOES OF THE MODERN DANCE

“MODERN DANCE” a book of the German and American dance newly compiled by Virginia Stewart, should have been better than it is. There are articles by Wigman, Palucca, Kreutzberg, Graham, Humphrey, Weidman, Holm, Hasting, Love, Micheal, Virginia Stewart, and Merle Armitage. Best of all are the two dozen excellent photographs which have been very well reproduced. The articles are interesting chiefly because they reveal the personalities of their dancer-authors. Palucca’s egocentricity is amusing. Kreutzberg becomes a bit confused in a most mixed metaphor. Hanya Holm holds forth very well on distinctions between the German and American dances. Paul Love gives a scholarly history of American dancing. The introduction is badly done and inaccurate as to information. Since the world knows of Isadora Duncan and the Denishawns as path-breakers for the whole modern dance movement it is not altogether congruous to read that the movement had its genesis in Germany.

L. E.

FOR THE LAYMAN

MADAME OLGA SAMAROFF’S *The Layman’s Music Book* (W. W. Norton and Company) is exactly what its title implies, and the professional musician must, therefore, feel a certain trepidation in attempting to review it. It should not surprise him if such a book seems to oversimplify many problems and even facts. Oversimplification is in the very nature of the problems involved; the higher complexities of music and of esthetics are not the layman’s affair. The professional musician must make a decided readjustment in his habitual and necessary modes of thought if he is fully to grasp the nature of the problem involved or do justice to its solution.

Though not entirely in agreement with all the features and conclusions of Madame Samaroff’s book, the present reviewer nevertheless finds it admirable for its purpose. The problem of the “layman” is, for quite familiar reasons, a comparatively new one, of vital importance not only to the future of musical art but