

Chapter 5 seems to be a more typical musical ethnography at the outset, as the ethnomusicologist heads out to The Field to find Real Traditional Music and Dance. Yet it soon becomes clear that this is not what Feldman actually finds in Chinchá, the rural area revivalists and anthropologists alike have considered the cradle of Afro-Peruvian culture since the 1960s. While traditional community celebrations like the *yunza*, a post-carnival ritual dance, still exist, Feldman observed that traditional *yunza* dances were mainly being performed by tourists, while locals held out for the modern social dancing that followed them. The “real Chinchá” turned out to be indefinable.

Chapter 6 focuses on the internationally famous vocalist Susana Baca and the controversial “Soul of Black Peru” CD compilation. Finally, a brief conclusion reviews recent developments such as the founding of a new theater group that relies on Santa Cruz’s “ancestral memory” methods. To Feldman, the continuing relevance of earlier revival projects demonstrates revivalists’ successful creation of a cultural memory for black Peruvians.

To conclude, these two books hold varying levels of interest for dance scholars. Readers who are familiar with Mendoza’s earlier, excellent work on Peruvian mestizo dance may be disappointed that dance is not a principal topic of this book. The processes described here are, however, closely related to those simultaneously occurring throughout Latin America, which resulted in the formation of many national folk dance troupes.

While dance is not Feldman’s stated focus, either, in fact it plays a central role and forms the principal topic of two chapters. Accessibly written and full of thought-provoking discussion topics, this book (particularly chapters two and four) would be an excellent addition to a course on Latin American dance or dance ethnology in general. It will

also be useful to dance scholars with an interest in the African diaspora, tourism, revival, or reconstruction.

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### **BEYOND THE GYMNASIUM: EDUCATING THE MIDDLE CLASS BODIES IN CLASSICAL GERMANY**

by Heikki Lempa. 2007. Lanham, MD: Lexington Books. 292 pp., bibliography, index. \$38.95 paper.

### **RUDOLF LABAN: THE DANCER OF THE CRYSTAL**

by Evelyn Doerr. 2008. Lanham, MD: Scarecrow Press. 282 pp., illustrations, bibliography, index. \$49.95 paper.

In the last twenty years, scholarly studies (Manning 1993, Toepfer 1997, Kant and Karina 2003) have attempted to explain the contradictory tensions of liberalism and proto-fascism found in 1930s German body culture and *Ausdruckstanz*. Two recent books, Heikki Lempa’s *Beyond the Gymnasium: Educating the Middle Class Bodies in Classical Germany* and Evelyn Doerr’s *Rudolf Laban: The Dancer of the Crystal*, add to the literature probing this historical conflict. Both books shed light on the early strains of romanticism that fed the body culture of the 1930s and provided a fertile ground for the aesthetics of *Ausdruckstanz* and Laban’s theories of movement.

Lempa’s book examines how body sciences in eighteenth- and nineteenth-century Germany shaped the middle-class development of the self and the modernist connection between the body and ethical life. Lempa uses manuals, handbooks, topographic descriptions, travel guides, journals, and records of social clubs to reconstruct the

social meanings of dietetics and the actual practices found within the developing body culture. Part 1 documents the development of the concept of bodily autonomy and the science of dietetics, focusing on principles of the animated body and the body's role in healing. Part 2 examines the three aspects of bodily movement that played prominent roles in dietetics: walking, dancing, and gymnastics.

Dietetics was concerned with regulating the animated humors or contingencies of the body, as well as its environment, in order to heal or prevent disease. Lempa argues that dietetics influenced German middle-class culture from 1790 to 1850 and the search for "autonomy of the body" in the development of the modern self. Lempa traces the growth of dietetics as it changed to meet shifting cultural needs of the middle class and encompassed various movement practices, including walking, gymnastics, and dance. Most significant for dance scholars is Lempa's discussion of gymnastics. Lempa writes, "Scholarship in German gymnastics rests on a rupture . . . Historians have explored the (proto)political nature of German gymnastics seeing it either as the godfather of German liberalism or the origin of the Germanic movement" (68). Lempa shows how gymnastics developed from an activity of dietetic moderation, to an activity of gentility and class identity formation, and finally to a focus on "pure" gymnastics, concerned more with form and performance than social meanings. In the early 1800s gymnastics changed dramatically as Friedrich Ludwig Jahn reshaped gymnastics training to harden the body and communicate the ideal of a mythic Germanic community, which reflected a national German identity rooted in tribal images. Integral to this recasting of gymnastics was Jahn's Germanizing of gymnastics vocabulary, which severed gym-

nastics from its French history and posited it as a German movement.

In the 1820s, as the inclusion of women's gymnastics, fencing, and dance emphasized bodily elegance rather than hardening, dance began to flourish in the social clubs, spas, and ballrooms of Germany. The minuet, with its strict spatial patterns, erotic undertone, and code of mutual recognition, became essential to the middle-class pursuit of *Bildung*. Lempa argues that the ensuing loss of set configurations in dancing (with the decline of the formal minuet and rise of the more democratic waltz) caused clubs to seek greater spatial control through socially exclusive member requirements, for which residency, religion, gender, and social class were determining factors. Interestingly, the attempts of the gymnastics and dance movements to establish a concept of self in relation to a defined community were combined with desires to maintain bodily autonomy from the state. When cholera surfaced in the 1830s, the epidemic prolonged the interest in dietetics as a preventative and moral lifestyle. Lempa's argument is very detailed, and he follows the ideological development of body culture, making connections between the dietetic movement and the modernist self during the nationalism of the 1930s: "Why did this legacy turn into that flagrantly autocratic culture of the body that characterized Nazi Germany? . . . Pre-modern arguments were fully capable of producing modern political strategies. . . . It might have been the careful hiding of the modern characteristics of German pre-modern body culture that made the Nazi revolution of German society so successful" (240). Scholars will find Lempa's study an intriguing addition to the available information on the roots, social meanings, and environment that preceded and supported the tension between liberalism and nationalism in 1930s body culture and *Ausdruckstanz*.

In contrast to Lempa's social history of science and culture, Evelyn Doerr's biographical study, *Rudolf Laban: The Dancer of the Crystal*, begins with a mythical prologue, which depicts Laban sitting on a bench, holding a box of crystals, near the 1936 Olympic stadium. The opening ceremony of the Olympics is over and the official celebration is underway. Goebbels has already cut Laban's dance, *Of the Thaw Wind and the New Joy*, from the program. From the nearby stadium, he hears the passage leading into Mary Wigman's *Lament for the Dead*. Doerr casts Laban as Prometheus sitting with Pandora's Box. Dead to the *Ausdruckstanz* community and the Third Reich, he moves away from the stadium and toward the remaining hope that lies within his crystals. Against the backdrop of the myth of Prometheus, Doerr explores Laban's career through historical and artistic lenses, highlighting his focus on movement as spiritual practice.

Laban's work is a vivid example of the radically liberal yet religious dynamic that characterizes Lempa's discussion of eighteenth- and nineteenth-century dietetics. In his 1920 work, *Die Welt des Tänzers*, Laban wrote that the aesthetic and the constructive visibly represent the religious and demonstrated this dynamic in movement that was infused with organic and geometrically abstract qualities. Doerr writes, "This rational-abstract component, as embodied in the choreography of the military maneuvers, combined with the ecstatic-organic element symbolized in the Dervish dances to form the heart of his later choreographic approach" (6). Doerr situates the early influences on Laban's dance philosophy squarely within the pre-modern romanticism of nineteenth-century body culture.

Doerr's book is the most recent biographical study of Laban's life and work since Valerie Preston-Dunlop's 1998 bio-

graphy, *Rudolf Laban: An Extraordinary Life* (reprinted in 2008). Doerr's study is more biographical than critical, making it easily accessible to interdisciplinary and nonacademic audiences. Chapters are divided into brief subsections with bold headings, making the themes of Laban's work easier to locate within the chronological narrative. A section of photographs and illustrations enhances the discussion of Laban's choreography. In the appendix, Doerr includes an annotated list of Laban's choreographic works through 1936 and a useful glossary of German terms with their English translations.

Doerr traces the development of Laban's philosophy and aesthetic chronologically from his childhood beginnings, grouping chapters around changes of residence and significant contributions of Laban's work, including his theories of choreutics and notation system. While Doerr does not include significant analysis of Laban's choreographic works or detailed explanations of his movement theories, she does chart the multiple social, artistic, and political influences on his life and work, such as theosophy, freemasonry, Dadaism, visual art, and National Socialism. Prominent are discussions of the women in Laban's life—Mary Wigman, Suzanne Perottet, Dussia Bereska, Maja Lederer, and Lisa Ullmann—though Doerr is uncritical of Laban's dependence on them for the development of his theories.

Laban's alignment with Nazi regulations, which Doerr mentions briefly, is undermined by her argument that Laban was not fully aware of the consequences of Nazi policies. Doerr criticizes recent attempts to shed light on Laban's complicity with National Socialism for turning "facts into proof instead of looking at the contradictions in his character and at their development" (207). Her fictional casting of Laban as a banished Prometheus, ostracized for his gifts of enlightenment to

humanity, perpetuates the myth of the downfall of *Ausdruckstanz* after 1936. It also fails to acknowledge the extent to which Laban's career continued in London, in contrast to the numerous dancers, choreographers, and dance pedagogues who struggled in exile, if they made it into exile alive.

Lempa and Doerr offer valuable studies to dance scholarship and are most interesting when read in tandem. While Lempa investigates the evolving social and cultural meanings of German body culture as it strove for a concept of autonomous middle-class selfhood, Doerr's book investigates Laban's movement theories as an extension of the romantic and scientific tensions of the eighteenth and nineteenth centuries. Both books reveal that the seeds of contradiction found in 1930s body culture and *Ausdruckstanz* were sewn decades before Hitler's rise to power.

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