

*A biography of the first African-American prima ballerina*

“With *Night’s Dancer*, Lewin has produced a major work that continues to correct the absence of historical writing on African Americans in ballet and modern dance. The author incorporates Collins’s own writings, intimate details from the artist’s life, and rich contextual material to create a book that is emotionally touching and incredibly informative.”

— JOHN O. PERPENER III, author of *African-American Concert Dance: The Harlem Renaissance and Beyond*

“Blessed with extraordinary gifts for dance and painting, Janet Collins broke barriers as the first African-American prima ballerina at the world-renowned Metropolitan Opera. Her life’s journey is inspirational. History should recognize her as one of its pioneers. Janet Collins was truly one of earth’s angels.”

— ARTHUR MITCHELL, co-founder of the Dance Theatre of Harlem

“Psychologists, sociologists, historians, painters, dancers, choreographers—here is your book! This is a careful, objective, revealing study of a complex and enigmatic person. Collins was richly blessed with creative talents and deeply drawn to a spiritual life. *Night’s Dancer* explores her struggle to fulfill and be fulfilled. A scholarly, beautiful, important work, and long overdue.”

— RAVEN WILKINSON, first black dancer with the Ballet Russe de Monte Carlo

“Janet Collins is an important and under-recognized figure in American dance, an exceptional female dancer who absorbed many of the artistic influences of her day. Her story illuminates issues in American history and politics, and the roles of African Americans and women in dance.”

— KAREN ELIOT, professor, Department of Dance, Ohio State University

“This carefully researched book reveals many facets of Janet Collins’s artistic and spiritual life along with the fact that she was the first black ballerina to dance at the Met. It places her in the context of other female modern dancers in the 1940s and 1950s and presents some provocative questions and comparisons regarding the role of the black dancer in American dance.”

— DAWN LILLE, researcher and curator of the 1996 photography exhibition “Classic Black” about black dancers in ballet before 1970, New York Public Library for the Performing Arts

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