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The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	Dance	I.1

EDITIONS O. LIEUTIER & C^{ie}

14, Rue Princesse - VI^e

C. C. P. - 2197-50 PARIS

R. C. Seine 10 699

Paris, le 3 juin 1947

9 RUE DE LILLE PARIS VII^e

Cher Monsieur Amberg

Il y a de grandes possibilites pour l'organisation de l'exposition du theatre français a New York, et des livres relatifs aux spectacles, Mademoiselle Suzanne Reymond dont je vous ai donne l'adresse attend de vos nouvelles a ce sujet, elle n'a pas vu votre collegue dont je lui avais annonce la visite a la suite de notre derniere entrevue. J'espere que de votre cote vous pourrez donner suite a ce projet.

Je vous envoie ci-joint la description detaillee d'un dossier que je possede actuellement et qui est fort interessant pour l'histoire de Parade, Le prix est de 250 dollars (deux cent cinquante si ce dossier vous interessait et que le musee soit dispose a l'acquerir je pourrais vous le faire parvenir par des amis; et vous voudriez bien en faire le reglement a mes amis Liebermann qui voudront certainement me rendre le service d'etre une fois de plus mes banquiers. Soyez assez aimable pour me faire donner une rapide reponse car j'ai un client de passage et je pense que, si vous n'en voulez pas, cette piece l'interesserait. Neanmoins je la mets de cote pour quelques jours afin de vous donner la priorite.

Je suis bien triste d'avoir quitte New York, je songe a y revenir bientot, j'en conserve un si excellent souvenir!

Croyez cher Monsieur, ainsi que Madame Amberg a mes sentiments bien sympathiques

O. Lieutier

ACQUISITIONS (STUDY COLLECTION) (ACQUISITIONS)

Lieutier

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EDITIONS O. LIEUTIER & C^{ie}

XXXXXXXXXXXXXXXXXXXX
14, RUE PRINCESSE-VI^e

C. C. P. - 2197-50 PARIS

R. C. Seine 10 699

9 RUE DE LILLE PARIS VII^e

LI

Cher Monsieur Amberg

Il y a de grandes possibilites pour l'organisation de l'exposition du theatre français a New York, et des livres relatifs aux spectacles, Mademoiselle Suzanne Raymond dont je vous ai donne l'adresse attend de vos nouvelles a ce sujet, elle n'a pas vu votre collegue dont je lui avais annonce la visite a la suite de notre derniere entrevue. J'espere que de votre cote vous pourrez donner suite a ce projet.

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O. Lieutier

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
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EDITIONS O. LIEUTIER & C^{ie}

14, Rue Princesse VI^e

C. C. P. - 2197-50 PARIS

R. C. Seine 10 699

Paris, le

10
4
9 Rue de Lille
Paris 7^e

Dossier concernant le ballet PARADE

Contenant des écrits autographes de Jean Cocteau, de Eric Satie, de Picasso et de Massine.

- 1/ Manuscrit de Cocteau: Etudes pour Parade (19 pages grand in-4)
Plan rouge
Plan des managers negres
plan des effiches
Plan des 3 numeros
Plan du drame inconnu

Ce manuscrit est corrige et rature, avec quelques dessins de l'auteur

- 2/ LE manuscrit de Parade de Cocteau intitule:Parade en trois tours d'un drame qui se joue a l'interieur (Manuscrit mis au net 20 pages in-4)

- 3/ Six manuscrits de Cocteau pour les jeux de scene de chaque partie
La petite fille americaine, Lacrobat, Prestidigitateur chinois.Le rideau rouge.

- 4/ Compte rendu(en premier jet manuscrit autographe signe de Cocteau) de la premiere representation de Parade, des reactions du public, etc .
9 pages in-4 a l'encre et au crayon.

- 5/ Avant premiere de Parade.Manuscrit dactylographie avec corrections autographes de Cocteau.

- 6/ Une lettre autographes de Cocteau a Massine relative a Parade, (il parle de Picasso, de Satie etc) 2 pages in-4

- 7/ Une lettre autographe de Cocteau à Satie sur le meme sujet

- 8/ Eric Satie: copie manuscrite de la partition pour parade avec le texte album in-4

- 9/ Une correspondance autographe et signee de Cocteau a Satie 8 lettres entièrement sur le meme sujet

- 10/ Une correspondance autographe signee a Picasso 5 lettres adressees a Cocteau au sujet de Parade.L'une des lettres est enluminee a la main aquarelle) d'un couleur cubiste en plusieurs couleurs qui l'encadre.

- 11/ Une photo et une lettre du danseur Massine adressees a Cocteau (relative a Parade)

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Collection for the Ballet Parade

Portfolio containing documents handwritten by Jean Cocteau, Eric Satie, Picasso and Massine.

- 1) Manuscript by Cocteau: studies for Parade (19 pages grand quarto)
 - Red plan
 - Plan of the negro managers
 - Plan of the sandwich man
 - Plan of the 3 "specials"
 - Plan of the unknown drama

This manuscript is corrected with some drawings by the author.
- 2) Manuscript for Parade by Cocteau, titled: Parade en trois tours d'un drame qui se joue a l'interieur (final draft of manuscript 20 pages quarto)
- 3) 6 manuscripts by Cocteau for the scenic play of each party: Little American Girl, the Acrobat, the Chinese Magician, the Red Curtain.
- 4) Report (First draft of manuscript signed by Cocteau) of the first presentation of Parade, the reaction of the audience, etc. (9 pages quarto, ink and pencil).
- 5) Preview of Parade. Typescript with handwritten corrections by Cocteau.
- 6) Letter written by Cocteau to Massine concerning Parade (relative to Picasso Satie, etc.) 2 pages quarto
- 7) Letter written by Cocteau to Satie on the same subject
- 8) Eric Satie: handwritten copy of the score for Parade with text, album in quarto
- 9) Handwritten and signed correspondence by Cocteau to Satie. 8 letters entirely on the same subject.
- 10) Signed correspondence by Picasso. 5 letters to Cocteau concerning Parade. one letter illustrated by hand (aquarelle) framed by cubist design in several colors.
- 11) Photograph and letter by Massine addressed to Cocteau concerning Parade.

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Lieutier

December 10, 1947

Dear Mme. Lieutier:

This is just a brief note to remind you that we have not had any news concerning the Parade for our portfolio. As I told you before, I am extremely anxious to get this material for our collection, and we still have set aside the funds for this acquisition of this item.

However, it is necessary for us to get more definite news and to learn the approximate date when we may expect the material here. I shall be very happy to hear in greater detail what you are doing and how things are developing in Paris. With best regards,

Sincerely yours,

Mme. Odette Lieutier
Editions O. Lieutier & Cie.
9 rue de Lille
Paris VII, France

Mme Odette Lieutier
9 rue de Lille
Paris VII, France

GA/gr

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
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cc: Miss Dudley

Lientier

October 7, 1947

Dear Mr. Minors:

I wish to express my deepest thanks for the very valuable information to our French Department. I am truly grateful for this because these documents are scarce and practically unavailable. You may be assured that I value them properly.

The Supervising Department of the Library is sending you, under Dear Mme Lientier, a photograph of the "Hairy one".

I had the opportunity of talking to Mr. and Mrs. Lieberman upon their return from Paris, and I learned from them that you have already sent the Parade portfolio to New York. I am seriously worried because there is no sign of the precious material, and I have not heard from you in a long time.

Since the funds for the acquisition of this portfolio were set aside some time ago, it is difficult for me to extend this credit indefinitely, particularly in view of the fact that there are other acquisitions of equal importance which I cannot buy until this matter is straightened out. I am sure that you understand that this transaction has to come to a definite conclusion.

I would be happy if you would inform me at your earliest convenience how matters stand, by what means you sent the material and when I may expect it.

I would be very glad to hear how things are developing in Paris. With best wishes and kind regards,

Sincerely yours,

Mme Odette Lientier
Editions O. Lientier & Cie
9 rue de Lille
Paris VII, France

GA:np
all sent 10/12/47
See item 114
GA/k
10/12/47

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
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Simonson

February 18, 1946

Dear Mr. Simonson:

I wish to express my sincere thanks for the new valuable addition to our Russian documentation. I am truly grateful for your generosity because those documents are scarce and practically unavailable. You may be assured that I value them properly.

The Reproduction Department of the Library is sending you, under separate cover, the photograph of the "Hairy Ape".

Enclosed please find minutes of a meeting which will be of interest to you and the tentative draft of the Designer's Competition, both confidential. I should like to add that at a more recent meeting we decided to leave out any references to Union or other affiliations and to make the competition available to everybody who qualifies. As you can see in the minutes, in the list of designers mentioned for one man shows you will naturally find your name included.

I am sorry now that it is too late for me to be born "under a porte-cochere on Midsummer Eve on the Quai d'Orsay", as you suggested in your recent letter and if I happen to be a diplomat than it is through no fault of my parents! Frankly, I never did evade the issue by excluding a great number of scenic drawings from my publication. As I stressed specifically, and as I have also stated in the introduction, this book is not concerned with the stage in a strictly theatrical sense but with the mere aesthetic appeal of the drawings as such. This, I am sorry to say, was the assignment which I have carried out to the best of my critical abilities. And this, I am happy to say, does in no way reflect on the principles prevailing in the organization of the theatre show. I received my training as a regisseur with Hartung, Ebert and Tairoff and I am not likely to forget my early lesson or my later experiences all over the European continent.

I feel entirely qualified to discriminate between 'L'art pour l'art' and theatre art for theatre's sake. Kindly judge me after my deeds. I still feel it is better to have a modestly active theatre department in a modern museum than none at all.

Sincerely,

Mr. Lee Simonson
411 East 50th St.
New York City

GA/k
encls.

The Museum of Modern Art Archives, NY	Collection:	Series/Folder:
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THE MUSEUM OF MODERN ART
111 WEST 53rd STREET
NEW YORK, N.Y.

January 27 '46.

My dear Arberg:

Despite a non sequitur or two - what a diplomat you are! I begin to believe you are a changeling and were born under a porte-cochere on Midsummer Eve on the Quai d'Orsay.

A sequence of good photographs - as in the case of *Grasse Mensch* - could have given an idea of the "character of the production" of my *Les Dieux*. No single drawing could have.

That is the amusing irony of the situation: ballet is an art of the body in movement. Make it integrally so, so that the entire design is the design of man movement and the rhythms of related groups - and it has to be consigned to Limbo.

But if it happens to have been danced against an enlarged easel picture serving as a backdrop, then of course it's Art. For are not paintings that are Art in Art Books ^{so} reproduced? What super test could there be? Q.E.D.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
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And the hair the transparent, whiteboned, outline costumes were genuinely original and satiric - as was the whole ballet - is negligible. As opposed to some bloomy indication by, let us say, Chagall, which could only have been given dramatic life by the costumes.

I've long ago resigned myself to the fact that my designs for the theatre are not best in the museum sense - at least not your museum's. And I shall not be at all surprised if when you get round to your theatre exhibition you'll also end by excluding me, winking your hands and sincerely sympathizing.

Best,

Lee Simonson

Dr. George F. Aronson
The Museum of Modern Art
New York City

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
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THE MUSEUM OF MODERN ART

NEW YORK 19

Date November 8, 1945

To: Dorothy Dudley

Re: Jones Sketches

From: George Amberg

Dear Miss Dudley:-

The two pencil sketches by Robert Edmond Jones - #44.2554 and #44.2557 - may be taken off your records. These two drawings together with a number of other sketches, all representing little value, were given to the Department's Study Collection by Mr. Jones quite informally. This explains why I have no written statement to the effect. I can however assume full responsibility for their being kept here in the Study Collection without insurance.

In recognition of this, the Acquisitions Committee, in a recent meeting, voted unanimously to accept your gift as a contribution to the Dance and Theatre Collection of the Museum of Modern Art.

I should like you to understand that the acceptance of gifts is not subject to any conditions. That is, we have the right of using the drawings for all Museum purposes, such as exhibitions, publications, slides, and the like, in keeping with our general educational policy. It is also understood, of course, that Mr. Vertès may have his drawings on loan any time for similar purposes.

Very sincerely yours,

George Amberg
Curator

Mr. William Hoffman
548 East 19th Street
New York 3, New York

GA:vh

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
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THE MUSEUM OF MODERN ART
NEW YORK 19

DEPARTMENT OF DANCE AND THEATRE DESIGN
GEORGE AMBERG, CURATOR

11 WEST 53rd STREET
TELEPHONE: CIRCLE 5-8900
CABLES: MODERNART, NEW-YORK

Revised draft
June 24, 1945

Dear Mr. Hoffman:

This is to confirm your letter of July 15th, in which you announce your fine gift of two Vertès ballet drawings for our Collection. In the name of the Museum I should like to express our gratitude and appreciation for your generosity.

In recent years we have been able to build up a fairly representative collection of ballet designs, and we feel that Vertès, who has contributed so many beautiful ballets to our repertoire, should be represented with some significant works in our Collection.

In recognition of this, the Acquisitions Committee, in a recent meeting, voted unanimously to accept your gift as a contribution to the Dance and Theatre Collection of the Museum of Modern Art.

I should like you to understand that the acceptance of gifts is not subject to any conditions. That is, we have the right of using the drawings for all Museum purposes, such as exhibitions, publications, slides, and the like, in keeping with our general educational policy. It is also understood, of course, that Mr. Vertès may have his drawings on loan any time for similar purposes.

Very sincerely yours,

George Amberg
Curator

Mr. William Hoffman
548 East 12th Street
New York 3, New York

GA:vh

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
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THE MUSEUM OF MODERN ART

May 4, 1945

Dear Mrs. Urban:

I am very happy to learn that you are preparing an exhibition of Soudeikine and will gladly lend you his drawings for "Les Noces." May I suggest that you send for them on Monday, May 7, at your convenience?

The drawings are very small, neither framed nor matted. We should like to be assured that they will be duly protected either by glass or cellophane. Considering the short duration of the exhibition, we will keep our own insurance.

Very sincerely yours,

George Amberg
Curator

Mrs. Joseph Urban
Director, Public Relations
The New School
66 West Twelfth Street
New York 11, New York

GA:nam

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
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Date December 18, 1944

To: Miss Dudley
From: Amberg

Re: Study Collection

Purchased at \$ 50.00 set of 7 drawings by Evelyn CARROLL, 310 Riverside Drive
New York 22, N. Y.

4 drawings pen and ink
3 drawings watercolor, pen and ink
to be added to the Study Collection

1 design for the Denishawn Temple, Theatre and School of the Dance, 9 1927

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
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THE MUSEUM OF MODERN ART

Date January 8, 1945

To: Miss Dudley

Re: Provisional Storage

From: Amberg

- 2 drawings for Filling Station by Paul Cadmus; gift of Allison Delarue
- 6 drawings for Waltz Academy by Alvin Colt; gift of the Artist
- 4 drawings for Slavonika by Alvin Colt; gift of the Artist

1 design for the Denishawn Temple, Theatre and School of the Dance, 1927

7 drawings by E. C. Carrall
1 drawing by G. L. L. L.
7 drawings by B. J. J.

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THE MUSEUM OF MODERN ART
11 WEST 53 STREET
NEW YORK CITY

TO Everett Hale Whitlock
15 Broadway
New Haven 11, Conn.

Date September 26, 1944
PLEASE PUT ORDER NUMBER ON INVOICE

Nº 23513

INVOICE BEARING ORDER NUMBER SHOULD BE MAILED DIRECTLY TO CONTROLLER'S OFFICE.

	Unit Price	Total
1 dance photograph, 1880	\$ 1.00	
1 dance lithograph by Sen	\$ 4.00	
confirmation: goods received		
Ordered by <u>Dept. of Dance & Theatre Design</u>		
Authorized by		
For		

1 design for the Denishawn Temple, Theatre and School of the Dance, 1927

7 drawings Lucy Corbett
1 drawing Bollen
7 drawings Bradshaw

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
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THE MUSEUM OF MODERN ART

Date July 31, 1944

To: Miss Dudley c. Mr. Soby

Re: Gift from Claude Bragdon

From: Mr. Amberg

In agreement with Mr. Soby the following drawings may be added to the Study Coll. of the Department of Dance and Theatre Design:

Artist: Claude BRAGDON, Architect, American born 1866. Address: The Shelton, N.Y.C.

"Cyrano de Bergerac", Walter Hampden Production, 1923

5 drawings - ink, pen and brush

"The Martyrdom of St. Sebastian" - Project for a Space Stage

7 drawings - ink, pen and brush

"Hamlet", Walter Hampden Production 1905

4 technical drawings - floor plan and isometric perspective

1 sheet with detailed work drawings for furniture

1 blue print for decorative theatre curtain, 1935

1 design for a setting for a large orchestra

2 designs for a chromatic band stand for Harry Barnhart's N.Y. World Fair Band, 1936

1 design for the Denishawn Temple, Theatre and School of the Dance, 1927

7 drawings Evelyn Carroll
1 drawing Golden
7 drawings Bragdon

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THE MUSEUM OF MODERN ART
ACCESSIONS TO MUSEUM COLLECTION

JULY 1, 1943 - JUNE 30, 1944

DANCE AND THEATER DESIGNS

274.42.13 Colt Charade: scenery design for the ballet, tempera, ^{Source} Gift of Lincoln Kirstein
 (Serial addition to item previously accessioned)
 759.43 French Billy, the Kid, costume design for the ballet, Gift of Lincoln Kirstein
 gouache (Dance Archives)

Dance and Theater Design - Study Collection

	Unit Price	Total
758.43 Nijinsky (figures), pastel		Gift of Lincoln Kirstein
584.43 Swanson Cimarosiana, watercolor	" " "	" " "
585.43 " Le Beau Danube, wash	" " "	" " "
586.43 " Baiser de la Fée, watercolor	" " "	" " "
587.43.1-2 " Le Spectre de la Rose, watercolor	" " "	" " "
588.43 " Giselle, watercolor	" " "	" " "
589.43 " Annabelle Lyon in <u>Three Virgins and a Devil</u> , crayon	" " "	" " "
590.43 " La Fille Mal Gardée, pencil	" " "	" " "
591.43 " Konrad and Dolin in <u>Bluebird</u> , pencil	" " "	" " "
592.43 " Carnaval, wash	" " "	" " "
593.43 " Pas de Quatre, crayon & wash	" " "	" " "
594.43.1-2 " Schéhérazade, crayon	" " "	" " "
595.43.1-2 " La Gaite Parisienne, watercolor	" " "	" " "
596.43.1-2 " Prince Igor, watercolor	" " "	" " "
597.43.1-3 " Le Lac de Cygnes, watercolor, chalk	" " "	" " "
598.43.1-6 " Bacchanale, watercolor	" " "	" " "
599.43 " Le Tricorne, watercolor	" " "	" " "
600.43 " Giselle, watercolor	" " "	" " "
601.43 " Clouds, watercolor	" " "	" " "
602.43 " Danses Slaves et Tsiganes, watercolor	" " "	" " "
603.43 " (2 dancers)	" " "	" " "
604.43 " , wash	" " "	" " "

24

16. 3 little pieces of blue watercolor

17. Nijinsky as "Daphne"

18. engraving from end. set of Silvio

7 drawing Evelyn Carroll

1 drawing Dolin

7 drawing Brafda

1 drawing Castle Godeville

20. July 10-11 Soviet Garden Program 1929. Diaghileff Ballet

21. "Gustave- Bild zur Theaterzeitung"

22. 2 colored litho. Grotto 7-8

23. Colored engraving "Der angebliche Frühling" (4 figures and a tree)

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THE MUSEUM OF MODERN ART

11 WEST 53 STREET
NEW YORK CITYTO ~~The American British Art Center, Inc.~~Date January 7, 1944

PLEASE PUT ORDER NUMBER ON INVOICE

44 West 56th StreetNew York City, N. Y.

Nº 23504

INVOICE BEARING ORDER NUMBER SHOULD BE MAILED DIRECTLY TO CONTROLLER'S OFFICE.

	Unit Price	Total
One drawing 'Diaghileff' by B. F. Dolbin	\$ 35.00	
1. Charles and M.J. Deburca		
2. Suite to 2 (3 couples)		
3. 3 female dancers supported by 1 male (ballet)		
4. Indoor portrait		
5. Male dancer (purple and white checked suit)		
6. Tagliani hand-bill		
7. Ordered by.....		
8. Authorized by.....		
9. 11 figures in identical costumes		
10. Nijinsky as Spectre in the center		
11. The Tancrède		
12. 2 Dancers (Diaghilev figures in left, 2 in right)		
13. For.....		
14. Maquette pour sculpture (Spart)		
15. 3 little photos of some harlequin		
16. Nijinsky as "Spectre"		
17. engraving from 2nd. act of Silvie		
18. Grahn as Katerina (lith.)		
19. dancer Sept. 8, 1845 (lith.)		
20. Windsor Castle Quadrille		
21. July 10-11 Covent Garden Programs 1929. Diaghileff Ballet		
22. "Costume- Bild zur Theatre zeitung"		
23. 2 colored liths. Croate 7-8		
24. Colored engraving "Der Angenehme Fruhling" (4 figures and a dog)		
25.		

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Mr. Newhall

Dance Archives
march 1942

This list explains itself; as for the books, I shan't have any clear idea of them until I see Kirstein. So let us say that Monday you will have all the information on storage for Dance Archives. Will you carry on from there?

4. Charles and M.J. Deburau
5. Mate to 2 (3 couples)
6. 3 female dancers supported by 1 male (ballet)
7. Isadora portrait
8. Male dancer (purple and white checked suit)
9. Taglioni hand-bill
10. Lifar and Partner
11. Three little Nijinskys in identical costume
12. Two Nijinskys with Nijinska in the centre
13. Die Tanzstunde
14. 2 shots of same set (6 figures in left, 8 in right)
15. Macquette pour Sculpture Negre
16. 3 little photos of some Harlequin
17. Nijinsky as "Spectre"
18. engraving from 2nd. act of Silvie
19. Grahm as Katerina (lith.)
20. dancer Sept. 8, 1845 (lith.)
21. Windsor Castle Quadrille
22. July 10-11 Covent Garden Programs 1929. Diaghileff Ballet
23. "Costume- Bild zur Theatre zeitung"
24. 2 colored liths. Croate 7-8
25. Colored engraving "Der Angenehme Fruhling" (4 figures and a dog)

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
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DANCE ARCHIVES

LIST OF PICTURES TO BE UNFRAMED AND STORED FOR THE DURATION
OF THE WAR.

1. a) Un Seigneur
b) le Duc Mevilla
c) Noble
2. 3 Couples and A Dog
3. La Poule
4. Charles and M.J. Deburau
5. Mate to 2 (3 couples)
6. 3 female dancers supported by 1 male (ballet)
7. Isadora portrait
8. Male dancer (purple and white checked suit)
9. Taglioni hand-bill
10. Lifar and Partner
11. Three little Nijinskys in identical costume
12. Two Nijinskys with Nijinska in the centre
13. Die Tanzstunde
14. 2 shots of same set (6 figures in left, 8 in right)
15. Macquette pour Sculpture Negre
16. 3 little photos of some Harlequin
17. Nijinsky as "Spectre"
18. engraving from 2nd. act of Silvie
19. Grahm as Katerina (lith.)
20. dancer Sept. 8, 1845 (lith.)
21. Windor Castle Quadrille
22. July 10-11 Covent Garden Programs 1929. Diaghileff Ballet
23. "Costume- Bild zur Theatre zeitung"
24. 2 colored liths. Croate 7-8
25. Colored engraving "Der Angenehme Fruhling" (4 figures and a dog)

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(2)

26. colored lith. "Mazurka d'Extase (perrot- Grahm)
27. Berman set for Ballet
28. La Belle Assemblée
29. A. Genthe - O-Mika
30. 4 engravings Paris 1616 for fest a Cavallo
31. Les Patineurs
32. 5 photos Nijinsky in Petroushka
33. 1 colored lith., 1 original water color 3 figures each.
34. 1 large colored engraving "The Carlo Family"
35. 1 colore d print "Nautch Dance" et al.
36. 4 photo on same set (tailleur, habits, costume)
37. 8 different poses of Nijinsky (?)
38. Pavlova in studio with 4 men
39. 6 engravings of Vestris et al.
40. La Danse des Deruis
41. Ruth St. Denis
42. 6 photos of same set "Cotillion" (?)
43. 4 photos, same set dancers in black skirts white bodices.
44. 4 photos, Toumanova in 3
45. 1 autographed photo of Argentina
46. 2 photos of Nijinsky
47. Danse des Naturels
48. colored engraving 4 dancers (V.Raineri inc.)
49. 5 photos from "L'Apres Midi"
50. silhouette of two couples
51. French Bergerette costume design for couple (pink and green)
52. Mlle. Dimier dans "Paquita"
53. Mlle. Honore dans "La Moresque"
54. enlarged head of Nijinsky in "Spectre"
55. ball invitation from Spanish Ambassadors

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- 56. Danse Fantastique (caricature)
- 57. handbill for Grisi and Pepita

Mr. Clark
Mr. Vinton
Miss Fisher
Miss Feltz

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THE MUSEUM OF MODERN ART

Date April 2, 1940

To: MR. MAGRIEL

Re: _____

From: MR. BARR

Dear Paul:

Herewith a letter from Leo Ziemssen Moll offering a bronze plaque portrait of von Laban for the Dance Archives. I have written him and enclose herewith a copy.

If you want to accept this bronze as a gift, as I suppose you will, let me know and I shall write a formal letter of thanks. Except in cases of works of art of real quality I do not propose to bring the acquisitions of the Dance Archives before the Acquisitions Committee. This would mean that a rather mediocre sculptor such as Moll would not be permitted to say that he was represented in the permanent sculpture collection of the Museum but merely in the Dance Archives. As the material is primarily of documentary interest don't you think this is a wise provision? This would apply to certain of your sculpture portraits of Pavlova but would not apply to fine costume drawings by such men as Berard or Matisse.



c.c. Mr. Clark
Mr. Kirstein
Miss Miller
Miss Dudley

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ACQUISITIONS

(Since January 1, 1940)

Original drawings and paintings:

- 24 gouache drawings for the ballet Orpheus, by Pavlik Tchelitchev
 12 gouache drawings for the ballet Devil's Holiday by Eugene Berman
 4 drawings for the ballet Icare by Eugene Berman
 6 water-color designs for the ballet Ballet School by Franklyn Watkins
 6 gouache designs for the ballet Apollon Musagete by Stewart Cheney
 18 designs for the ballet Baiser de la Fée, by Alicia Halicka
 16 studies for the ballet Pocahontas, by Karl Free
 3 studies for the ballet The Great American Goof, by Boris Aronson
 14 gouache studies for the ballet Billy the Kid, by Jared French
 12 designs for the ballet Filling Station, by Paul Cadmus
 6 costume drawings for the ballet Rouge et Noir, by Henri Matisse
 3 costume designs for the ballet, Ghost Town, by Raoul Pene du Bois
 3 scene designs for the ballet Bogatyr, by Nathalie Gontcharova
 2 costume designs for the ballet Les Elfes, by Christian Berard
 4 gouache drawings for the ballet Coppelia, by Etienne de Beaumont
 3 costume studies for the ballet Gaite Parisienne, by Etienne de Beaumont
 34 original water-color drawings for Martha Graham's production, "Every Soul a Circus", by Trowbridge
 12 gouache designs for the ballet Yankee Clipper, by Charles Rains
 16 costume designs for the ballet Harlequin for President, by Keith Martin
 80 studies of the dancer, Isadora Duncan, by A. Walkowitz
 8 colored lithographs (ca.1840) of dancers, by Ackerman of London

Dance Archives. Meanwhile let us thank you again for your very

Sculptures: (acquired October 1, 1939 to April 30, 1940)

- 1 large plaster portrait bust of Anna Pavlova, by G. Lavroff (Paris, 1933)
 2 terra cotta studies of Anna Pavlova, by G. Lavroff (Paris, 1930)
 1 porcelain dance study of Anna Pavlova, by Anna Pavlova (London, 1920)
 1 bisque dance study of Anna Pavlova, by de Boulogne (Paris 1919)
 1 plaster ballet study of Anna Pavlova, by G. Lavroff (Paris 1932)
 1 bronze portrait plaque of Rudolf von Laban, by C.Z. Moll (Berlin 1928)
 1 study of African dancer, in wood and metal (New York 1930)
 1 study of Chinese musician, in terra cotta (contemporary)
 1 Hopi Indian Kachina doll, in clay and wood (contemporary)
 2 Mexican dance masks in papier mache (contemporary)

Leo Ginsman Hall, Esq.
 15 West 67th Street
 New York, N. Y.

Have

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THE MUSEUM OF MODERN ART

11 W. 68RD STREET

OFFICE OF THE DIRECTOR

Leo Ziemssen Moll
15 West 67 Street,
New York City, N.Y.

Residence Phone:
Long. 7 - 6242

COPY TO MR. MAGRIEL ✓

March 20th 1940

April 2, 1940

Mr. Alfred H. Barr
11 West 68th Street
Dear Mr. Moll:

Many thanks for your letter of March 20th enclosing the bronze plaque of von Laban. I believe that the Dance Archives will be interested in having this and I shall pass it on to that of last New York has a "Dance Archive" Mr. Paul Magriel who is the Archives Librarian.

We shall let you know if this work will be accepted by the Dance Archives. Meanwhile let me thank you again for your very generous offer. The Dance Design, which I created for him in commemoration of his 50th birthday, November 1939. To the left Sincerely, please a Dance notation shows a "New York" introductory movement.

I wonder if you might be interested in Dance Critique of The New York Times of former years? As you know I am a specialist in Dance figures and in creating now a series of American Dancers.

I express my best wishes for the growth and success of this new activity in your Museum. It could not find a better place.

Leo Ziemssen Moll, Esq.
15 West 67th Street
New York, N. Y.

Very truly yours

EL:vs

Moll

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Leo Ziemssen Moll
15 West 67 Street.
New York City.N.Y.

Residence Phone:
Susq.7 - 6963 .

March 20th 1940

Mr. Alfred H. Barr
11 West 53rd Street
New York . N.Y.

Dear Mr. Barr :

It certainly gave me great pleasure to learn that at last New York has a " Dance Archive " and Museum of the Dance "

Following Mr. John Martin's appeal in The New York Times on Sunday March 10th ,I am glad to offer a small bronze plaque of " Rudolf von Laban , creator of the Modern Dance and inventor of the Dance Script, which I created for him in commemoration of his fiftieth birthday . December 1929 . To the left side of the plaque a Dance Notation shows a " Don Juan" introductory movement.

I wonder if you might be interested in Dance Critics of The New York Times of former years? As you know I specialize in dance figures and am creating now a series of American Dancers.

I express my best wishes for the growth and success of this new activity in your Museum. It could not have had a better place.

Very truly yours

Moll

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LAVROFF, G.

Anna Pavlova, 1933. Plaster figurine. 298.12

(Small) Portrait bust of Anna Pavlova, 1933. Terracotta. 299.12

Anna Pavlova, 1933. Terracotta figurine. 300.12

(Large) 1933
Portrait bust of Anna Pavlova, plaster. 301.12

Gift of Helen Stewart. 298.-301.12

Dance Archives
Study Collection