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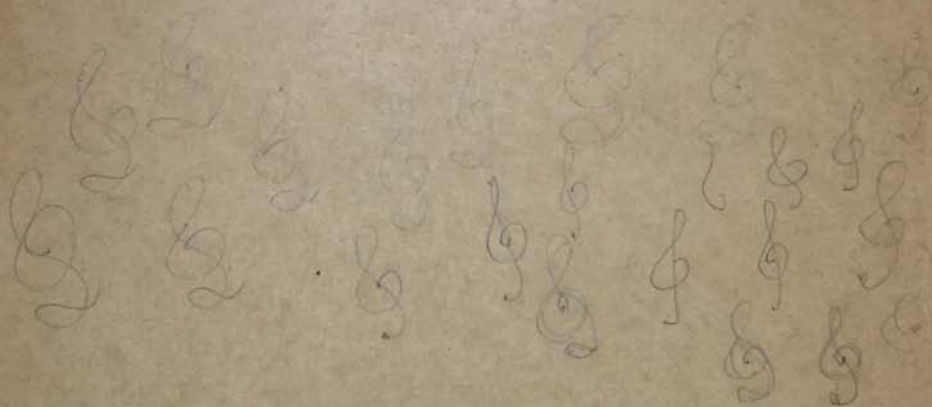
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The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	Dance	I. 14



~~GLORIA~~

Dance Archives

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Gift of
Kirsten
Foundation of Dance Archives

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	<i>Dance</i>	<i>I. 14</i>

AFFILIATIONS

Les Archives Internationales de la Danse. Paris.
Corresponding members.

Association syndical des Ecrivains et
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American Bibliographical Society. New York

Theatre Library Association. New York

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my Paris representative. S.J.H.

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AN SKI : *Le Dibbouk* (épuisé).

BATY (Gaston) : *Théâtre classique de Guignol*, 39 fr. (en
Dulcinée, 60 fr. [réimpression].
Théâtre Joly, 39 fr. *épuisé*
Trois p'tits tours et puis s'en vont, 120 fr.
Madame Bovary, 32 fr. *épuisé*

BLANCHART (Paul) : *Saint-Georges de Bouhélier*, 10 fr.

CAZALIS (A.-M.) : *Plahn*, poèmes, portrait par Valentino
HUGO, 160 fr.

DELANNOY (J.-C.) : *Bibliographie française du cirque*, 60 fr.

DULLIN (Charles) : *Souvenirs et notes de travail d'un ac-
teur*, 125 fr. Edition originale, exem-
plaire numéroté sur Hollande, 450 fr.

FAUCHOIS (René) : *Prenez garde à la peinture*, 90 fr.
Vitrail, 14 fr.

FIESCHI (Pascal) : *Fête foraine*, poèmes, 350 fr.

FLEG (Edmond) : *Les Diendieux*, 25 fr.

FRANK (Léonhard) : *Karl et Anna*, 25 fr.

GORDON-CRAIG (E.) : *De l'art du Théâtre*, 240 fr.

MANOIR (G.) et VERHYLLE (A.) : *Monsieur de Falindor*, 80 fr.

LENORMAND (H.-R.) : *Les Pitoëff*, Souvenirs (en réimpression).

de VAN (Guillaume) : *Conseils pratiques pour l'interpréta-
tion de la musique polyphonique
des XIV^e et XV^e siècles.*

de VAN (Guillaume) : *Iconographie de la danse au moyen
âge, d'après les documents con-
temporains.*

FOMBEURE (D' M.) : *Les pots de pharmacie* (nombreuses
illustrations en couleurs).

HOLSBOER (M^{me}) : *La mise en scène en France au XVII^e et
au XVIII^e siècles.*

PIRRO (André) : *Buxtehude.*

*Et une série de textes sur les apothicaires et fac-simile d'incu-
nables à figures touchant à la pharmacie et à la médecine.*

COLLECTION SUR LA DANSE

SOUS PRESSES :

L'Art de la Danse, selon DOMINIQUE DE FERRARE

Fac-simile du manuscrit de 1463, de la Bibliothèque Natio-
nale, suivi de la traduction et de l'édition critique par Guil-
laume DE VAN (Contient plus de 120 danses avec la musique.)

LAMBRONSI : *Méthode de Danse nouvelle et pratique.*

Fac-simile de l'édition de 1716 suivi de la traduction française.

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MAURIAC (Cl.): *Jean Cocteau ou la vérité du mensonge*, 80 fr.

PELLERIN (J.-V.): *Têtes de rechange*, *Intimité* (1 vol.), 80 fr.
Terrain vague, 20 fr.

REIGNIER (Fabien): *A l'approche du soir du Monde* (Prix du
Syndicat des Auteurs), *Rude Journée*.

ROJAS: *La Célestine* (traduction et adaptation de Paul
ACHARD). 80 fr.

ROUSSIN (André): *Le Tombeau d'Achille* (eaux-fortes de
Claude LEPAPE, tiré à 350 ex.), 600 fr.

SONREL (Pierre): *Traité de scénographie* (les techniques de
la scène, décors et machines de théâ-
tre), 525 fr.

SHAKESPEARE: *Hamlet, prince de Danemark*, 25 fr. *épuisé*

SYNGE (J.-M.): *Deirdre des Douleurs* (traduction de Marie
AMOUROUX).

TONY-REVILLON: *Mes Carnets* (Juin-Octobre 1940), 80 fr.

VERMOREL (Claude): *Jeanne avec nous*. 100 fr.

VULLIAUD (Paul): *La pensée ésotérique de Léonard de
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WARNOD (André): *L'ancien Théâtre Montparnasse*, 25 fr.

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Vinci*, 80 fr.

WARNOD (André): *L'ancien Théâtre Montparnasse*, 25 fr.

SOUS PRESSES :

Mottets de la Cour de Chypre (Polyphonie). Edition criti-
que par Guillaume de VAN.

DUFAY (Guillaume): *Œuvres complètes*. Tome I. *Mottets*
(Edition critique par Guillaume
de VAN).

GERVAIS: *Bibliographie des Marionnettes*.

PIRRO (André): *L'esthétique de J.-S. Bach*.

STANILAWSKY: *Le Travail de l'acteur*. Traduction de N.
PETROFF. Préface de J.-L. BARRAULT.

VILLIERS: *La psychologie du Comédien*.

VULLIAUD (Paul): *La fin du Monde d'après les prophéties
et la Science*.

EN PRÉPARATION :

COGNAT (Raymond): *Les ex-voto provençaux peints*. 100
illustrations dont un grand nom-
bre en couleurs.

FABRE (Emile): *La Comédie Française*.

GORDON-CRAIG (E.): *Sir Henry Irving*. Préface de Jean-
Louis BARRAULT.

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The School of American Ballet. New York

A PARAÎTRE (en préparation) :

BLASIS (Carlo) : *Traité élémentaire théorique et pratique
de l'Art de la Danse* (1820).

Réédition précédée d'une Préface et d'une étude biographique
par Léone MAIL, de l'Opéra de Paris.

NELIDOFF et COURBIN : *Dictionnaire illustré de chorégraphie*
(donnant la clé de toutes méthodes de notation de la danse
depuis le moyen âge jusqu'à nos jours, et permettant de déchif-
frer les traités de danse anciens).

NELIDOFF et COURBIN : *Dictionnaire des termes employés par
les chorégraphes.*

PRUNIERES (Henri) : *Le Ballet de Cour avant Benzerade
et Lulli.*

*Et une trentaine de traités anciens et rares ou exemplaires
uniques utiles aux danseurs, avec le fac-simile et l'édition
critique, dont :*

NEGRI : *Nuevo Inventione de Balli.*

RAMEAU : *Le Maître à danser.*

SAINT-LÉON : *La Sténochorégraphie*

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The Museum of Costume Art. New York

Museum of the City of New York. New York

New York Historical Association.

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3.

LECTURES UNDER THE AUSPICES OF THE THEATRE DEPARTMENT

1. John Anderson.....Theatrical Journalism
2. Boris Aronson.....Lyric Realism in Theatre Today
3. W. H. Auden.....Diction for a Poetic Theatre
4. Aline Bernstein.....Demonstration of Costume Cutting and Sewing
5. Marc Blitzstein.....Bert Brecht and our Social Theatre
6. Norman Bel Geddes.....A Theatrical Designer in Industry
7. Aaron Copland.....Music for our Theatre
8. Rosamond Gilder.....The Theatrical Library
9. Martha Graham.....The Modern Dance
10. Christopher Isherwood.....Lyric Theatre in England Today
11. Archibald MacLeish.....The Radio Drama
12. Paul Magrisl.....The Dance Library
13. Allardys Nicoll.....The Drama School
14. Jean Rosenthal.....Modern stage technique, as shown in a
Mercury production
15. Robert Sherwood.....The Dramatist as Film Scenarist
16. Gilbert Seldes.....The Tradition of our Popular Theatre: Vaudeville
17. Igor Stravinsky.....Ballet Music since Tchaikovsky
(Charles Eliot Norton lecture)
18. Virgil Thomson.....Contemporary Operatic Practice
19. Orson Welles.....Shakespeare
20. Stark Young.....Is there a 'Contemporary' Style in Theatre?
21. Norris Houghton.....Methods of the Russian Theatre

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COLLECTIONS FOR POSSIBLE ACQUISITION

(Clippings: Prints: Programs: Scrap-books: Photographs, etc.)

Ann Barzel (Chicago)

Ruth Page (Chicago)

R. E. Doubs and George Chaffee (New York)

Lillian Moore (New York)

Helen Stewart (New York)

Howard Rothschild (New York)

Paget Fredericks (San Francisco)

Richard Tucker (Boston)

George Platt Lynes (New York)

Arnold Genthe (New York)

Derra de Moroda (London)

Jack Quinn (New York)

Kyrle Fletcher (London)

VAN VECHTEN

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5.

PUBLICATIONS OF DEPARTMENT OF THEATRICAL ART

1. Lectures given under the Auspices of the Department
2. Catalogues of current shows
3. A scholarly Bulletin
4. A check list of the collection of the Department, supplemented by listings from other collections available in Greater New York.
 - a. The New York Historical Society
 - b. New York Public Library (Music Division)
 - c. Metropolitan Museum Library
 - d. Morgan Library
 - e. Frick Art Reference Library
 - f. The Hispanic Museum
 - g. Library of the New York Medical Society
 - h. Hebrew Union College
 - i. N. Y. Natural History Museum
 - j. Cooper Union
 - k. Brooklyn Museum
 - l. Columbia University Library
5. Reprints of scarce dance and theatre material by cheap processes

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
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An institution founded in Paris in 1929 known as the Archives Internationales de la Danse was the model on which the present Museum of Modern Art Dance Archives has been founded. This Archives which will function basically as a research bureau for the dance and lyric theatre was made possible through a gift of Lincoln Kirstein well known American dance historian. At present the Archives collection comprises 1575 volumes, 1800 prints, some two thousand photographs, numerous pieces of sculptures and other materials relating directly to the dance. The collection contains some items of great interest and great rarity; including the first printed work on the technique and practice of Acrobatics, by Tuccaro, published in Paris in 1599, a number of the early Italian fete books with their fine engravings. The collection also has 11 different editions of Carlo Blasis's celebrated manuals of classic theatrical dancing, as well as the first essays on dance notation by Feuillet and Dezais. Perhaps the most significant portion of the material housed at the Museum is the collection of works on Social dancing; primarily American.

Taken altogether the Archives is a well balanced body of dance material and compares very favorably with major collections here and abroad. Of course since Paris and Milano were for so many years the center of theatrical dance activity it is natural that there are housed in the several libraries of these cities some of the great original documents pertaining to the ballet. Especially rich in dance and related material is the great Rondel collection of the Bibliotheque de l'Arsenal. Unfortunately here as in most European libraries there are no suitable working catalogues hence it is only with great diligence and patience that one can weed out the magnificence of their treasures. The same holds true for the Bibliotheque de l'Opera and the Bibliotheque Nationale.

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- I Purpose ✓
- II Need ✓
- III Functions ✓
- IV Affiliation ✓
- V Possibilities }
- VI Realization }

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RESOURCES

The Dance Archives collection of one thousand five hundred and fifteen books is the largest single collection in this country and includes works on every phase of dancing. Among the items of unusual interest and rarity are the following:

1. Tuccaro, Archangelo
Trois dialogues de l'Exercice de Sauter... Paris, 1699.
(This is the first and most important work on acrobatic tumbling, illustrated with wood-cut plates.)
2. Menestrier, Claude
Recueil des plaisirs et les fetes... Paris, 1665.
(A volume of programs on the theatrical fetes given at Florence and Versailles, with annotations in the author's own hand. Since Menestrier was the first dance historian, this item is of great interest.)
3. Caroso, Fabritio
Raccolta di varij ballo... Rome, 1630. (An edition of one of the earliest works on the court dances of Europe, with numerous engraved plates by Giacomo Franco.)
4. Feuillet, Raoul
Choregraphie, ou l'art de de'crire de dance... Paris, 1701.
(The first complete exposition of dance notation, which has been the basis of choreographic script by the most famous dance masters.)
5. Il Mondo Festeggiante... Firenze, 1651. (This is one of four books on the court festivals held at Florence, in the collection of the Dance Archives. These volumes, with engraved plates by the noted artist, Stefano della Bella, are considered to be the most beautiful of all books on European fetes.)
6. Rameau, Pierre
Le Maitre a danser... Paris, 1734. (This work is the classic manual on the basic positions of the body as employed in social and theatrical dancing.)
7. Blasis, Carlo
Traite elementaire, theorique et pratique de l'art de la danse, Milan, 1820. (The tradition of classic theatrical dancing as it has been practiced for the past two hundred years is codified in this manual. This edition bears the autograph of the author.)

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Acquisitions - 2

BIBLIOGRAPHY OF
THE DANCE IS AN
UNUSUAL WORK

PAUL DAVID MAGRIEL

If one doubts that plenty of works have been published on the dance, one has only to glance at the book titled "A Bibliography of Dancing," compiled by Paul David Magriel, one of this city and whose brother, Charles Magriel, was at one time connected with the staff of the Paramount theater. Paul David Magriel is himself an authority on the dance and is connected with the profession in an intimate way.

As has been suggested it is distinctly surprising to note the number of books and articles on the dance and related subjects that have been published, as revealed through the successful researches conducted by Mr. Magriel who must have been at infinite pains to ferret them all out. It would certainly seem that few, if any, have escaped him.

The bibliography has been divided by Mr. Magriel into eight parts, each subdivided so that reference may be as easy as possible for all who are interested in the art of the dance. The books are arranged alphabetically in each division by author, except that where no author could be ascertained, the book is entered by title. In the case of a book dealing with many dance and other subjects, the various sections have been entered under their appropriate subject headings. There is a separate index to the contents of the book which contains author, subject and analytical entries in one alphabet. This index provides a key to the authors represented in the bibliography, and a list of the contents of a number of the books, and a guide to many subjects not brought out in the bibliography. The book contains between 220 and 250 separate entries in all. It is illustrated with reproductions of the title pages of 15 rare books on dance.

The bibliography of dancing is a unique and appreciated feature of the New York Times.

Sundries:

- 8 - 16 millimeter motion picture films of dancing, extensive list of titles, some works on the dance in all of its phases, and of the arts relating to dancing, as music, painting, sculpture, etc. In the list of bibliographies in the book, a comparable is the one by C. W. Beaumont, a bibliography of dancing, which is an annotated list of books in the British Museum, entries arranged by subjects. There are some 100 titles.
- File of Dance Magazine, 1926 - 1931
- File of Dance Observer, 1937 - 1940
- File of American Dancer, 1927 - 1940
- 245 assorted photographs by Maurice Seymour, George Platt Lynes, Arnold Genthe, Maurice Goldberg, Barbara Morgan; of the Ballet Russe de Monte Carlo, American Ballet Company, The Ballet Caravan, the Ruth Page Ballets, the Ballet Theatre, the Denishawn Dancers, the Graff Ballets, the Philadelphia Ballet Company, etc., etc.
- 18 volumes on etiquette, social manners and customs. (Many rare and out of print.)

Group of 24 Ball-Orders on American social dancing, dating from 1843 to 1912.

Set of Stereopticon views of 19th century ballets, in color and black and white.

4 scrap books of the dancer, Anna Pavlova, and clipping files on the Russian Ballet.

Group of lithographs and engravings, representing folk, social and theatrical dancing; including a group of 16 "Penny Plain and Tuppence Coloured Copper-Plate engravings, a set of nine colored lithographs of French social dancing, 14 lithographs of ballet stars of the Paris Opera, and a group of 23 engravings of folk dancing.

7 volumes on costumes and designs for the ballet and theatre; including the Gregor books on make and stage design, the Cyril Beaumont volumes on ballet costumes, and the rare two volume Modes et Costumes Historiques, by Paquet.

In addition, the Dance Archives have acquired numerous handbills and programs of dance recitals as well as clippings and other records of the dance in our time.

THE LIBRARY QUARTERLY, JANUARY 1938
Compiled by PAUL DAVID MAGRIEL. New York: H. W. Wilson, 1938. Pp. 229. \$2.75.

This is a real bibliographical contribution for, as the Preface says, "The primary object of the book is to provide a list of books and articles on the dance and related subjects. It is the list of bibliographies in the book which is comparable to the one by C. W. Beaumont, a bibliography of dancing, which is an annotated list of books in the British Museum, entries arranged by subjects. There are some 100 titles. It contains references to more old and rare volumes, to obscure periodicals, to books that are out of print. If a book is rare, the library in the United States that owns it is indicated. Mr. John Martin, dance editor of the New York Times, has written the Preface."

BOOKS OF THE MONTH

by Paul
Edited by Kamen, Price \$2.50

A BIBLIOGRAPHY OF DANCING. First Supplement 1926-1937, compiled by Paul David Magriel. H. W. Wilson Company, N. Y. 1938. 752.

This comprehensive list of books, periodicals and articles of dance published during 1926 and 1937 is a welcome and much-needed addition to Magriel's by now standard Bibliography of Dancing.

The author's erudite and methodical approach to the subject is as much in evidence here as it was in the first volume. I admire Paul Magriel for his patience in collecting and systematizing his material. He continues a service to the dance profession that will be appreciated by us, his countrymen, as well as by generations to come.

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BIBLIOGRAPHY OF THE DANCE IS AN UNUSUAL WORK



PAUL DAVID MAGRIEL

If one doubts that plenty of works have been published on the art of terpsichore one has only to glance at the book titled "A Bibliography of Dancing," compiled by Paul David Magriel, once of this city and whose brother, Charles Magriel, was at one time connected with the staff of the Paramount theater. Paul David Magriel is himself an authority on the dance and is connected with the profession in an intimate way.

As has been suggested it is distinctly surprising to note the number of books and articles on the dance and related subjects that have been published, as revealed through the careful researches conducted by Mr Magriel who must have been at infinite pains to ferret them all out. It would certainly seem that few, if any, have escaped him.

The bibliography has been divided by Mr Magriel into eight parts, each subdivided so that reference may be as easy as possible for all who are interested in the art of the dance. Entries are arranged alphabetically in each division by authors, except that where no author could be established, the book is entered by title. In the case of a book dealing with more than one aspect of the dance, the various sections have been indexed under their appropriate subject headings. There is a separate index to the contents of the book which contains author, subject and analytical entries in one alphabet. This index provides a key to the authors represented in the bibliography, an analysis of the contents of a number of the books, and a guide to many subjects not brought out in the subheadings. The book contains between 3500 and 4000 separate entries in all. It is illustrated by reproductions of the title pages of 19 rare books on dancing.

The Bibliography of Dancing carries an appreciated foreword by John Martin, expert in this field for the New York Times.

The Library Quarterly January/38
A bibliography of dancing. A list of books and articles on the dance and related subjects.
Compiled by PAUL DAVID MAGRIEL. New York: H. W. Wilson, 1936. Pp. 229.
\$4.75.

This is a real bibliographical contribution for, as the Preface says, "The primary object of this bibliography is to include in a single volume a comprehensive list of reference works on the dance in all of its phases, and of the arts relating to dancing, as music, decor, costume, masques, mime and pantomime." In the list of bibliographies in the book, the only recent one which is comparable is the one by C. W. Beaumont, *A bibliography of dancing* (1929), which is an annotated list of books in the British Museum. Mr. Magriel's list contains about 4,300 entries arranged by subjects. There are some annotations. It contains references to many old and rare volumes, to obscure periodicals and to material in several foreign languages. If a book is rare, the library in the United States that owns it is indicated. Mr. John Martin, dance editor of the *New York Times* has written the Foreword. There are several facsimiles of the title-pages of early books on the dance.

BOOKS OF THE MONTH

THE BALLET. AN ILLUSTRATED OUTLINE, by Paul Magriel, published by Kamin, Price \$2.50

Every teacher of dancing should know the backgrounds of her art. For the past, alone, can explain the present and prophecy the future. All other arts are taught today in relation to their history and theory. The dance should be no exception.

"But it takes all our time to keep up with the present. We have no time for research," I hear the hard working dancing teacher say. But now Mr. Paul Magriel whom the dancing teachers already know for his scholarly work in "The Bibliography of Dancing" has written a forty-eight page outline of the Ballet which gives an interesting and very much to the point resume of four centuries of dancing.

The book which is attractively bound, well illustrated and nicely printed offers a convenient handbook for orientating ourselves among dance facts that every dance teacher should know.

For instance, it answers specifically and authoritatively such often asked questions as the following: (1) Why is the long ballet skirt called the Taglioni skirt? (2) Who invented the ballet slipper? (3) Who was the first toe dancer in the ballet? (4) Who was known as the Shakespeare of the dance? (5) Who established the first ballet school? (6) Who is the originator of the famous five positions of the feet? (7) When did the Russian Ballet start? (8) Who are Morkin, Karsavina, Legat, Bolm, Lichine, Baranova? (9) Who composed the following ballets - Petroushka, Les Noces, Wedding of Aurora, Sacre du Printemps, The Sleeping Beauty? (10) Name three contemporary ballet companies.

No teacher should be without this handy book of the dance facts. It is also a good book to recommend to pupils for a quick survey of the history of ballet.

A BIBLIOGRAPHY OF DANCING, First Supplement 1936-1937, compiled by Paul David Magriel. H. W. Wilson Company, N. Y., 1938. 75c.

This comprehensive list of books, periodicals and articles of dance published during 1936 and 1937 is a welcome and much-needed addition to Magriel's by now standard *Bibliography of Dancing*.

The author's erudite and methodical approach to the subject is as much in evidence here as it was in the first volume. I admire Paul Magriel for his patience in collecting and systematizing his material. He performs a service to the dance profession that will be appreciated by us, his contemporaries, as well as by generations to come.

A. C.

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II. DANCE ORIGINS AND FORMS (Cont'd)

I. INTRODUCTION: TYPES OF DANCE: The Dance defined. Spectacular differentiated from Social Elements.

- A. Native: Negro: South Sea Islands: American Indian
 1. Living remnant of dance origin
 2. The exotic: separation from contemporary life
- B. Folk and National: Scandinavian: Russian: English: Italian
 1. Group and individual expression
 2. Country dances: persistence of social innocence
- C. Social: Renaissance Ballroom: Minuet: Waltz
 1. City dancing: sophisticated society and ostentation
- D. Theatrical: Greek, Roman, 17th Century French, Russian Ballet
 1. Traditional (opera house)
 2. Character (theatricalized folk or national)
 3. Eccentric (popular or personal and individual contributions)

II. DANCE ORIGINS AND FORMS

- A. The Human Body in Movement: physical anatomy of the erect biped. (Leonardo and Durer diagrams)
 1. Locomotion: walk and run (Maybridge): trunk, legs, arms
 2. Work: sowing: plowing: directing traffic: occupational gesture: its economy and symbolism
 3. Sport and acrobatics: Competitive physical hygiene developed into spectacle: running: diving
 4. Dance: predesigned body movement to rhythmic accompaniment (classic ballet positions)
 - a. the floor
 - b. the air
- B. Dance and its Supporting Elements
 1. Dance and music: body movement governed by music or describing it. Voice vs. orchestra
 2. Dance and acrobatics: body movement heightened into spectacular superhuman brilliance
 3. Dance and pantomime: body movement and legible gesture
 4. Dance and costume: anatomy and climate: the naked body and ornamental exaggeration: ballet skirt
 5. Dance and architecture: the picture framer or the circus ring
- C. Dance and Geography: Effect of Seasons and Custom
 1. South: African initiation dance of adolescents (pain and functional magic)
 2. East: Japanese: Dance of Warriors (instructional gesture) c.f. Greek and Roman Pyrrhic
 3. North: Swedish mid-summer night's dance (celebration of the year)
 4. West: American jitterbugs: (contemporary social relaxation of adolescents)

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II. DANCE ORIGINS AND FORMS (Cont'd)

- D. Essential Forms and Ground Patterns. Elementary spectacular choreography
 1. The solo dance: the dancer: Bacchus: Dionysos: Imitative magic and individual steps
 2. The choral dance or dancing group: The Greek Choros: Counterpoint
 3. The Round, square and longways dance: Tarascan pottery: the cotillion: lancers
 4. Dances of men, women alone, and mixed dancing: the pyrrhic: Greek women: The Waltz

III. THE HISTORICAL DEVELOPMENT OF WESTERN THEATRICAL DANCING. The Ancient World

- A. Egypt. Dance as Ritual. Sacred gesture. Display of holy objects. The dance glyph
 1. The governing seasons. Astronomical ballets spectacularly conceived
 2. Dance as emerging profession. Eccentric dance: the tumbler-acrobat. Calculated effect. Sakkara
 3. Survivals: Folk: The Almees
- B. Greece. Dance as aid to Tragic and Comic Drama Emerging from Ritual
 1. The repertory: chorus and orchestria. Division of soloist and chorus
 2. Architecture: The audience bank seated to see. The raised skene
 3. Costume: The open air: the naked body. The legible mask. The raised actor
 4. Music: Flute and percussion. of. the Egyptian orchestra
 5. Survival: and revival. (Harley Granville Barker: Eva Silkelianos)
- C. Rome. Dance Movement into Pantomime: Spectacle and Acrobatics. Farce and local improvisation (architecture)
 1. The Repertory. Atellanae. Dance interludes: The War Dances. Ritual survivals.
 2. Architecture: The polyglot public. The start of decor
 3. Costume: Masks and cothurni
 4. Music: Percussion: self-accompaniment.
 5. Survival: The Commedia. Improvization and Neapolitan manual gesture

- D. Christian Europe. The Mass as Drama. The Patristic Bias against the Dance
 1. Gesture in the Mass: Monstrance genuflexion and crossing. Dancing heresies.
 2. Architecture: The Basilica: altar and congregation
 3. Costume: Dramatization of celebrants
 4. Music: The start of contemporary recorded music
 5. Survivals and influence: The Puritan bias: the splendor of contemporary liturgy

D. The Start of the Russian, Polish and Scandinavian Schools

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IV. THE MIDDLE AGES : The Age Without Theatres

- A. Dance among the folk. Ancient survivals in open fields
- B. Dance of the Feudal Lords. Music in the banquet hall
- C. Dancing Devils and Angels. Morality and Miracle plays. The Spectacular Buffoon
- D. The Tournament: The Code of Arms. Fencing and Chivalric Usage. Boxing

V. THE EARLY RENAISSANCE : The Birth of Dance Spectacle for Italy and France

- A. The Italian Social Dancing Masters
 - 1. Ebreo to Caroso and Negri
 - 2. Dance Codes
- B. The Dance in Princely Pageants and Ballrooms
 - 1. Architecture and
 - 2. Machinery

II. THE EARLY RENAISSANCE

- C. The Start of Opera and Opera-Ballet. Music and Song
- D. The Humanist idea: The individual dancer a lordly representative

VI. THE LATE RENAISSANCE. Foundation of the French School

- A. The Italians (Medici) in France. French social dancing (Arbeau)
- B. The Ballet Comique de la Reine: Social dance into theatre
- C. Early Opera Ballets: The increasing need for housing shows (architecture)
- D. The Italian Traditional Comedians
 - 1. the performers at fairs
 - 2. popular performers and the court
- E. Costume: The fantasy adapted from contemporary civil dress

VII. THE AGE OF LULLY. The Founding of the Academies

- A. The Royal Academy: Music and ballet: Choreography: Feuillet and Pecour
- B. The Professional Dancer: Lully and Moliere. The King as Dancer. The First Gentleman of Europe
- C. The English Folk Dance: The Court Masque: Inigo Jones
- D. The Start of the Russian, Polish and Scandinavian Schools

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- A. Social Dancing: The Codification of Courtesy
 - 1. The theatricalized ballroom
 - 2. The cotillon
 - 3. The influence of Country Dance
- B. The "Classic" Revival: Rameau: Gluck
- C. Ballet and Pantomime: Les Ballets de l'Opéra: Les Ballets de la Comédie-Française
 - 1. The Ballet d'Action
 - 2. Pantomime
 - 3. The influence of colonial discovery
- D. Les Indes Galantes

XII. DANCE IN AMERICA

- C. Architecture, Archeology, Costume Reform and Increase of Dancing
 - 1. Colonial social Vocabulary
 - 2. The French Regime
- D. Dance Personalities
 - 1. Noverre, Guizard, Vestris, Gardel
 - 2. The Premier Danseur
- E. Foreign Visitors
 - 1. The Viennese Children

IX. THE EARLY NINETEENTH CENTURY

- A. Social Dancing: Effects of the French Revolution. The Waltz
- B. French Influence in Vienna, Milan, Petersburg and London (Noverre & Viganò)
- C. Elia and the Codification of the Classic French School for Italy and the World
 - 1. Baroque
 - 2. Vaudeville
- D. The French Opera Ballet under Empire and Restoration: Dance Journalism

XIII. THE EARLY NINETEENTH CENTURY

X. THE ROMANTIC EPOCH: 1830 - 1850

- A. Social Dancing: Ragtime, Negro and American Influences: Maxine
 - 1. The Spirit of the Age Imprinted on the Female Dancer. Imaginative freedom and European Nationalism
- B. The Gothic revival: Heine: Victor Hugo: L'Esmeralda
 - 1. The Gothic revival: Heine: Victor Hugo: L'Esmeralda
 - 2. Central Europe: Polka: Mazurka: Cracoviak
 - 3. The Mediterranean: Gautier: Diable Boiteux: La Muette de Portici
 - 4. The Orient: Bayadere
- C. Ballets and Ballet Dancers: (1830-40): Marius Petipa, Pavlova, Nijinsky
 - 1. Taglioni: the conquest of air: Elevation. The type ballerina, of Pavlova
 - 2. Elia: Character dancing: theatricalized folk dancing, of Argentina
 - 3. Cerrito, Grisi, Grahns: The Male Dancer: St. Leon: Perrot
 - 4. The decline of French dancing: Faber, Livry

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- B. Russia: The Imperial Schools: The Scandinavians: Petersburg vs. Moscow
- C. England: Ballet and Pantomime: Drury Lane: Alhambra
- D. Paris: Offenbach: The Chatelet: Music Halls: Justamant

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- C. Revolution in Russian Ballet (1909-14). Nijinsky. Pavlova. Return of the male dancer. Fokine
- C. Ballets: Local Companies
- D. Anti-traditional Dance Academies (Dalcroze - Laban). Non-theatrical theorists

XVIII. THE RUSSIAN COMPANIES

- A. Serge Diaghilev: The Mosaic Symphonies
- B. Balanchine. Films and musical comedy

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THE DANCE: NEW LITERACY

Bibliographies and Notation Systems on the Horizon—News Notes

By JOHN MARTIN

It is comforting to note that the dance, which has long been branded as the most illiterate of the arts, is taking steps in various directions to free itself from this opprobrious epithet. One of these steps is seen in the announcement by the H. W. Wilson Company that it is to bring out in November a bibliography of dancing, made by Paul David Magriel and concerned largely with works available in American libraries.

The bibliography will contain more than 3,500 entries, which will make it the largest work of its kind in circulation, even though it is still manifestly far from being exhaustive. It will indicate the libraries in this country where the various rare and out-of-print books may be read and will do much toward making indefensible the lack of background that is so prevalent among otherwise serious students of the dance.

There will be eight general divisions to the book: "General Works," including dictionaries, other bibliographies, essays, illustrations and the like; "History and Criticism"; "Folk, National, Regional and Ethnological Dances"; "The Art of Dancing," dealing with instruction, notation and various other headings; "Ballet"; "Mime and Pantomime"; "Masques," and "Accessories," including music, costume and décor.

The WEEK IN MUSIC

By F. J. A.

A BIBLIOGRAPHY

Credit has to be given to the H. W. Wilson Company of New York for publishing "A Bibliography of Dancing," compiled by Paul David Magriel. The need for a book of this kind has been felt for a long time, that is to say, for a work as exhaustive as this publication. Mr. Magriel's research will win him many friends who will reach for the volume often, because the book contains such a wealth of information, which otherwise, would involve an enormous amount of research work.

Whatever one may look for, may easily be found. The index of the book has been prepared with much care and is divided in Author, Subject and Analytical Indices. A specially interesting feature of the work is, that articles, which appeared in important magazines here and there, are catalogued.

BOOKS ON THE DANCE

Comprehensive Bibliography To Aid the Student

It might seem impossible that a bibliography of books and articles on the dance should fill 225 pages, but this is a proved fact in the book, "A Bibliography of Dancing," compiled by Paul David Magriel and published by the H. W. Wilson company, New York, (\$4.75). Even so the compiler does not profess to have exhausted the subject, but he tells us that all reference books of major importance have been included and the thoroughness of the list, especially in respect to foreign books and books that are rare and out of print, convinces the reader that this is the case.

The principal purpose of the book is to present a comprehensive list of reference works on the dance in all of its phases and of the arts definitely related to dancing, such as music, decor, costumes, masques, mime and pantomime. The list is divided into eight parts and each of these parts is subdivided. The main groupings are: "General," "History and Criticism," "Folk, National, Regional and Ethnological Dances," "The Art of Dancing," "Ballet," "Mime and Pantomime," "Masques," "Accessories" (including decor, costumes and music). The entries, though compact, indicate the character of the book in question.

As the list includes many books not easily obtainable, the libraries where those works may be consulted in this country are indicated by special symbols. There is a separate index to the contents of the books. John Martin contributes a foreword.

The value of such a compilation to serious students hardly needs to be attested. So far as America is concerned, it is a landmark in the intellectual history of an art.

A Bibliography of Dancing. By Paul David Magriel. (The H. W. Wilson Company, New York. \$4.75 post paid).

This, I understand, is the first book of its kind to be published in America. The thoroughness with which it has been compiled can best be explained by the fact that it contains nearly four thousand separate entries.

I can imagine nothing more complete. Here are the sections into which it is divided: General, History and Criticism, Folk, National and Ethnological, The Art, Ballet, Mime and Pantomime, Masques, Accessories.

Added to this there is an Author, Subject and Analytical Index. References on almost any section of the art can be discovered in a moment. I say almost because I can find practically no ballroom works mentioned . . . certainly no English ballroom works.

This, however, is but a small omission. The countless time Mr. Magriel has surely spent in the compilation of such a work must undoubtedly earn for him the gratitude of all students of the dance.

Compilation On the Dance

A BIBLIOGRAPHY OF DANCING. Compiled by Paul David Magriel. New York: The H. W. Wilson Company; \$4.75.

"To be sure," writes John Martin in the foreword to this book, "reading about the dance is highly unsatisfactory, but not nearly so unsatisfactory as not reading about it."

One shuffle through Magriel's 229 clearly printed pages (37 of them an exhaustive index), and dancer and dance audience alike feel an impulse to repair to the nearest library in quest of some of these alluring titles—Increase Mather's "An arrow against profane and promiscuous dancing drawn out of the quiver of the Scriptures," for instance, or Paul Boucher's "Toutes les danses. Pour tous, étude détaillée des danses classiques et du one step, fox trot, tango, maxixe, pasodoble, valse hesitation, java, shimmy, blues, samba, charleston, black-bottom, heeble-jeebles, Yale blues. Illustré par la photographie," or Jean D'Egville's libretto for "The beautiful milkmaid, or Blanch, Queen of Castile, a fairy ballet in two acts." Unfortunately, comparatively few titles are available in the West; libraries should be urged, however, to obtain this invaluable guide to their inevitable purchases.

Mr. Magriel's years of research have brought together material enough to satisfy any reasonable interrogation, thanks in part to his having included important magazine references as well as books in many languages. A point of no small value is the inclusion of a few lines of comment under certain entries, and his classification, of course, is in itself a most satisfactory guide. It could have been even more valuable had it been carried over into the page headings.

A Bibliography of Dancing, compiled by Paul David Magriel. H. W. Wilson Co.: \$4.75.

THE DANCE, that most difficult of the arts to envision and clarify in writing, has nevertheless stimulated a good amount of literature over the years. Mr. Magriel's book is the first of any size or importance to attempt to put that store of writing into the accessible form of a bibliography. It has been badly needed, for, if most writing on the dance has been inadequate or pedestrian, it has at least served the double purpose of acquainting the uninitiated with the variety of dance forms and of showing the necessity for a valid library on the art. *A Bibliography of Dancing* is an invaluable contribution.

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2. Music

Author, Subject and Analytical Index

In Preparation: For publication, September 1940.

A Bibliography of Music for the Dance. A list of music sources in American libraries on the theatrical dance in all its aspects, which includes, Ballets, Court Masques, Fêtes, Minstrelsy, Pageants and Tournevents.

The primary object of this bibliography is to include in a single volume a complete listing of all music relating to the art of theatrical dancing in all its aspects. This bibliography is being compiled from the material housed in the following libraries: Library of Congress, New York Public Library, Music Library of the New York Public Library, 121 East 60th Street, Philadelphia Public Library, Peabody Library of Baltimore, Boston Public Library, and the music libraries of Yale, Harvard and Princeton. In addition to the main body of reference which will contain the material in American libraries, there will be an appendix listing the music sources in European libraries. All of the entries will give the library where the work may be consulted with the library accession number. All of the items will be entered under the name of the composer with a special reference note on the nature of the dance, i.e., ballet, orchestral, piano, military, songbook, etc. A full citation of all sources will be given, with a full pagination, name of the publisher and price of publication. In addition each source will be accompanied with information pertinent to it. In the instance of ballets and operas, the name of the choreographer will be cited, and when possible, the place and date of the first performance.

How was it done?

1939, 1940, 1941.

By order of the Museum of Modern Art, New York, N.Y., 1940.

Full pagination: 1939, 1940, 1941. A list of music sources. Choreography by John Martin, 1939, and published by Richard Rogers. First published in 1939 by the United States, D.C., 1939, and the United States, 1939.

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Completed

Ia. A Bibliography of Dancing. A list of books and articles on the dance and related subjects. First supplement 1936-1937.

This is the first of a series of supplements which brings the main volume up to date. This supplement includes the following additional categories:

1. Dance in Education
2. Dance and Museums
3. Film and Photography
4. Shakespeare and the Dance
5. Ice Dancing

Completed

Ib. A Bibliography of Dancing..... Second supplement..... 1936-1938

Completed

Ic. A Bibliography of Dancing.... Third cumulated supplement. 1936-1939.

In Preparation: For publication September 1940.

A Bibliography of Music for the Dance. A list of music scores in American libraries on the theatrical dance in all its aspects, which includes, Ballets, Court Masques, Fetes, Mascarades, Pageants and Tournaments.

The primary object of this bibliography is to include in a single volume a complete listing of all music relating to the art of theatrical dancing in all its aspects. This bibliography is being compiled from the material housed in the following libraries: Library of Congress, New York Public Library, Music Library of the New York Public Library, 121 East 58th Street, Philadelphia Public Library, Peabody Library of Baltimore, Boston Public Library, and the music libraries of Yale, Harvard and Princeton. In addition to the main body of reference which will contain the material in American libraries, there will be an appendix listing the music scores in European libraries. All of the entries will cite the library where the work may be consulted with the library class mark. All of the scores will be entered under the name of the composer with a special reference note on the nature of the score, i.e., vocal, orchestral, piano, miniature, manuscript, etc. A full citation of all scores will be given, with a full pagination, name of the publisher and place of publication. In addition each score will be annotated with information pertinent to it. In the instance of ballets and masques, the name of the choreographer will be cited, and when possible, the place and date of the first performance.

Specimen entry:

MILHAUD, DARIUS 1892-

NY *MSI

La création du monde; ballet de Blaise Cendrars. Musique de Darius Milhaud... Paris, M.Eschig & Cie., 1925. 56 pp.

Full orchestral score. Ballet in 1 act by Blaise Cendrars. Choreography by Jean Borlin, scenery and costumes by Fernand Leger. First produced by Raoul de Mare's Ballet Suedois, Paris, Théâtre des Champs-Élysées, October 25, 1923

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Bibliography of Music for the Dance - Continued

The volume will be arranged in four sections with divisions and subdivisions necessary to the arrangement of the material in the proper categories. The first section will contain all music from the time of the Renaissance to the advent of Jean Baptiste Lully and the establishment of the first Academy of Dancing in 1661. In this section will be listed all of the music relating to the early banquet-balls, tournaments, mascarades and the first ballet-spectacles. The second section will include the vast music literature of Lully and Rameau and their contemporaries who composed music for theatrical purposes. In this section will be listed all scores up to the period of Jean Georges Noverre and the creation of the Ballet d'Action. The third section will list all scores of Noverre's ballets, which includes the music of Mozart and Gluck, through the period of the Romantic ballet, up to the beginning of the Diaghilev era. The fourth section will contain the music of the masters of the famous Diaghilev Russian Ballet, to the present day composers writing music for theatrical dancing. In this last section will be included a number of scores that have been produced in this country and abroad and are still in manuscript. The appendix which will contain the music scores in European libraries will be entered in the same manner as the material in the main part of the work. There will be also, an author, subject, title and analytical index.

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In Preparation

DANCE ICONOGRAPHY

A comprehensive catalogue of illustrative material relating to the dance. This work will include a full listing of the early designers of ballet spectacles from the period of Jacques Callot to the present day productions. The work will list all engravings, etchings, sculptures, plaques, photographs, and all other material relating to the visual aspects of dance art. The material will be classified in the same manner as my Bibliography of Dancing and will cite the libraries where the material can be consulted.

In Preparation

A BIOGRAPHICAL DICTIONARY OF DANCING

This work will be patterned after Grove's Dictionary of Music and Musicians. It will be the first full dictionary on the subject, and will with my other reference volumes, constitute a body of dance reference of permanent value.

Additional List of Works Relating to the Dance

- Completed. Ballet, an illustrated outline. New York, Kamin Publishers, 1938.
- Completed. Isadora Duncan Bibliography; a list of books and articles on Isadora Duncan in American libraries. Boston, F. W. Faxon, 1938.
- Completed. The Dance in Health, Hygiene and Physical Education. Research Quarterly, Ann Arbor, 1938.
- Completed. Igor Stravinsky: a bibliography. Boston, F. W. Faxon Co., 1940.

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SPECIMEN ENTRIES: DANCE ARCHIVES CATALOGUE

ACADEMIES.

Kinney, Troy

The dance, its place in art and life..... new and revised edition.
New York, Frederick Stokes, 1925.
(chap. 12. The Russian Academy and its workings.)

ACADEMIES.

Legat, Nicolas

The story of the Russian School, by Nicolas Legat. London,
British-Continental Press, 1932. 87 pp. illus.

ACROBATICS.

Tuccaro, Archange

Trois dialogues de l'exercice de sauter, et voltiger en l'air.
Avec les figures seruent a la parfaite demonstration & intelligence
dudit art. Paris, Monstr'oeil, 1599. 197 pp. plates.

Adams, Florence A.

Gesture and pantomimic action... second edition. New York,
Edgar S. Werner, 1891. 218 pp. illus., music.
(for additional works see; Gesture and Movement.)

ADELAIDE, MARIE

Campardon, Emile

L'Academie royale de musique au XVIIIe siecle... Paris, Berger-
Levrault, 1884.
(Biographical note on the danseuse, vol. 1, p.1-).

An ADDRESS to persons of fashion, containing some particulars re-
lating to balls: and a few occasional hints concerning play-houses.
London, George Keith, 1761. 58 pp.
(for additional works see: Ethics.)

AGLAE, ou L'ELEVE DE L'AMOUR.

Beaumont, C. W.

The Complete Book of ballets, by C. W. Beaumont. London,
Putnam, 1937.
(Synopsis of the ballet, cast & date of first performance,
p.128-)

NOTE: This classified analytic catalogue of the Dance Archives is
based on practical research and has been found to be the most useful
for the researcher. Dissemination of information regarding this
catalogue is making the Dance Archives, America's central bureau
of research and information.

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ACTIVITIES: SIX MONTHS ENDING APRIL 30, 1940.

Exhibitions

Picasso: Forty years of his art. Museum of Modern Art,
November 15, 1939 to January 7, 1940.

The Dance Archives contributed the material for a section on ballet, and compiled the chronology of Picasso's stage works for the catalogue.

Preview: Dance Archives. Museum of Modern Art,
March 7, 1940 to April 10, 1940.

This, the first exhibition of its kind ever held in this country, was attended by approximately twenty-six thousand people. This exhibition, executed and collated by the Dance Archives, presented a historical chronology of dancing over a period of three centuries. The material on exhibition was arranged to show the inter-relationship of the social, folk and theatrical dance forms, and their adaptations and uses. The historical material was augmented with original drawings and documents illustrating the direction and function of the dance in our time. Considerable of the attendance was made up of educational groups as well as professional persons working in all phases of the theatre and dance. The presentation and range of materials shown permitted the critical examination of specific sections on iconography, photography, sculpture, and poster design. Altogether, the exhibition of the Dance Archives indicated beyond any doubt the wide and enthusiastic interest in the dance as a major art form.

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Activities - 2

Exhibitions (cont'd)

Dance in Education. Exhibited by the New York Board of Education, William Bryant High School, Jamaica, Long Island. April 16, to April 23, 1940.

This exhibition was prepared and collated by the Dance Archives and was attended by the music, art and dance teachers of New York.

Ballet: History, Art & Practice. Exhibited at the Philadelphia Museum of Fine Arts. April 25, to May 16, 1940.

This exhibition, planned and organized by the Dance Archives, is to be shown throughout the country. Among the museums to hold this exhibition are: Smith College Museum of Art, the Avery Memorial Museum of Hartford, Conn., Los Angeles Museum, San Francisco Museum of Art, Art Institute of Chicago, Boston Museum of Modern Art, Cincinnati Museum of Fine Arts.

Ballet Today. Exhibited at the Museum of Modern Art, Members Rooms. April 1 to April 11, 1940.

An exhibition of contemporary scene designers in the ballet. On view for the first time the original drawings of Matisse, Berman, Tchelitchev, Roy, Du Bois, Gontcharova, Berard, and de Beaumont. Exhibited in collaboration with the Ballet Guild and the Ballet Foundation, Inc. All of the material was arranged and labeled by the Dance Archives.

Social Dancing: 1815-1865. Exhibited at the Baltimore Museum of Modern Art. April 30 to June 10, 1940.

A group of social dance prints and music covers illustrating the trend of social dancing in America from 1815-1865. Exhibited in connection with the Baltimore Museum's exhibition, Romanticism in America.

Classics of Dance Photography. Shown at the Museum of Modern Art Dance Archives. March 15 to April 25, 1940.

Examples of noteworthy photographs from 1867 to the present.

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FUNCTIONS

- March 19th - A tea for the artistic director and founder of the Ballet Russe de Monte Carlo, and for members of the company.
- March 22nd - A tea for the faculty and members of the School of American Ballet.
- March 27th - A tea for the directors and members of the Ballet Theatre.
- April 2nd - A tea for the Theatre Library Association, attended by the curators of the New York Public Libraries.
- April 12th - A tea for the Spanish Consul General and the leading Spanish dancers of the day, Argentinita, Trianita, Lopez, Triana and others.

Informal visits by the outstanding personalities of the day to the Dance Archives: Martha Graham, Ruth St. Denis, Ted Shawn, Argentinita, Anton Dolin, Frederick Ashton, Anthony Tudor, René Blum, Leonide Massine, Irina Baronova, Alexandra Danilova, and many others; as well as from the field of education: Martha Hill of New York University, Helen Priest of the University of Georgia, Hazel Grayson of the University of Indiana, etc.

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

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Massine, Gontcharova, Larionov. From exhibit: Classics of Dance Photography. Geneva, 1916.

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RESEARCH AIDS

(Information supplied to interested groups or persons)

Ballet Theatre: Costume plates, studies and drawings for productions. Inspection of costume plates of the ballets La Fille Mal Gardée, Carnaval, and other productions in the repertory of the 1939 New York Season.

Ballet Russe de Monte Carlo: Examination of materials relating to construction of classical ballets, and information on current dancers. Inspection of original drawings of Le Baiser de la Fée revived in the current (1940) spring season.

Metro-Goldwyn-Mayer: Research in early 19th century dance forms. (The use of buckets in dancing; identification of Russian ballerinas' names; early dancing in films, etc., etc.)

Walt Disney Studios: Information regarding relationship between current use of animated dance figures and early traditions in the use of animals in the dance.

New York University. School of Education: 14 pupils, majoring in Dance for theses.
NOTE: Using exclusively the Dance Archives, these students are preparing papers on widely varied aspects of dancing: Dance and morality, Dance and Education, Dance criticism, Dance iconography, Origins of American Social Dancing, American theatrical dancing, The Modern Dance, etc., etc.

Metropolitan Museum of Art: Classification of positions and attitudes in the dance sculptures of the painter, E. H. G. Degas.

University of Indiana. Information regarding the construction of a working Dance Library, and consultations on book purchases.

Over three hundred inquiries by mail and 'phone regarding every phase of dance expression. Inquiries from libraries, museums, film companies, universities, dance teachers, newspaper and magazine writers, etc., etc.

The DANCE ARCHIVES is acting as consultant in dance literature to the following education institutions:

New York University, School of Education; Enoch Pratt Free Library of Baltimore; University of Indiana, School of Physical Education; Board of Education of the City of New York; University of Georgia, School of Physical Education; Mills College, School of Physical Education; Bennington College, School of Dance; Baltimore Museum of Art; School of American Ballet; Eastman School of Music; Theatre Library Association; American Folklore Society; and to over seventy-five dance teachers in America.

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Introductory

The Dance Archives of the Museum of Modern Art were founded late in 1939 to provide a working background for everyone interested in the dance, folk, social or theatrical, and its effect on manners, costume, painting and architecture.

In January 1940 a preview of the resources of its collections was shown. This preview has now gone on tour and is scheduled to travel all over this country for two years. This show was in the form of a brief history of all types of dance, with particular reference to dancing in theatres all over the world, and included generous loans from the great Doubs-Chaffee collection.

The Dance Archives, already rich at its inception, with the incorporation of collections made by Gordon Craig, the late Fred King, and Lincoln Kirstein, has within the year accumulated with extraordinary rapidity. Three notable additions have elevated it into the ranks of great theatre collections. It is now only exceeded by the Bibliothèque de l'Opéra in Paris. These additions were a series of original drawings, models and costume sets applying to the Russian Ballet companies from 1932-1940; an extraordinary group of American minstrel, variety and musical-comedy material; and a complete documentation of the huge service rendered the American dance by Ruth St. Denis and Ted Shawn.

Only a small portion of the last two collections are displayed here. Limitations of space prevent the mounting of the larger part of this unique and fascinating material. However, it is always to be seen at the Dance Archives Library, on application to its curator.

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THE MUSEUM OF MODERN ART DANCE ARCHIVES.

PART II

An outline of its activities and resources
ACTIVITIES identifying the possibilities of this institution as a major force in the cultural development of this country.

1. Exhibitions
2. Functions
3. Research Aids
4. Acquisitions

PART I.

1. Purpose
2. Direction
3. Resources
4. Catalogue

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THE MUSEUM OF MODERN ART DANCE ARCHIVES.

Introduction.

Pineau: Forty years of... An outline of its activities and resources indicating the possibilities of this institution as a major force in the cultural development of this country.

A section on Pineau and... a chronology of his ballet productions for the catalogue.

Part. I.

1. Purpose

2. Direction

3. Resources

4. Catalogue

Pineau: Dance Archives. Shows of Modern Art, March 7, 1940 to April, 1940. An exhibition of a number of items from the Dance Archives collection, which was attended by approximately twenty six thousand people. The first exhibition held in this country which showed the inter-relationship of social, folk and theatrical forms.)

Pineau: Dance Education. Exhibited by the New York Board of Education at High School, April 18, 1940 to April 25, 1940.

Pineau: Dance Archives. Exhibited at the Philadelphia Museum of Art, May 10, 1940.

Pineau: Dance Archives. Exhibited at the Philadelphia Museum of Art, May 10, 1940. This exhibition arranged and collected by the Dance Archives is to be circulated throughout the principal museums of the country, running to 1941.

It will be shown at The Avery Memorial Museum of Hartford, Connecticut.

Ballet Today. Exhibited at the Museum of Modern Art, Members rooms, April 1, to April 30, 1940.

An exhibition from the Archives collection in collaboration with the Ballet Guild and the Ballet Foundation.

Social Dancing: 1918-1930. Exhibited at the Baltimore Museum of Art from April 30 to June 10, 1940.

Exhibited in connection with the Baltimore Museum show, "American in America."

Classics of Dance Photography. Shows at the Dance Archives during March and April, 1940. Examples of photographs from 1918 to the present.

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Activities: Six months, ending April 30, 1940.

Exhibitions:

Picasso: Forty years of his art. Museum of Modern Art, November 15, 1939 to January 7, 1940.

A section on Picasso and the ballet, exhibited on the second floor, and a chronology of his ballet productions for the catalogue.

Preview: Dance Archives. Museum of Modern Art, March 7, 1940 to April 1940. ¹⁰
An exhibition of a number of items from the Dance Archives collection, which was attended by approximately twenty six thousand people.
(The first exhibition held in this country which showed the inter-relationship of social, folk and theatrical forms.)

how long
The Dance in Education. Exhibited by the New York Board of Education at the William Bryant High School, April 16, ~~1940~~ to April 23, 1940

Ballet: History, Art & Practice. Exhibited at the Philadelphia Museum of Fine Arts, April 25 to May 16, 1940.

Note: This exhibition arranged and collated by the Dance Archives is to be circulated throughout the principal museums of the country, running to 1941.

It will be shown at The Avery Memorial Museum of Hartford Connecticut *which*

Ballet Today. Exhibited at the Museum of Modern Art, Members rooms, April 1, to April 10, 1940.

An exhibition from the Archives collection in collaboration with the Ballet Guild and the Ballet Foundation.

Social Dancing: 1815-1865. Exhibited at the Baltimore Museum of Art from April 30 to June 10, 1940.

Exhibited in connection with the Baltimore Museum show, "Romanticism in America."

Classics of Dance Photography. Shown at the Dance Archives during March and April 1940. Examples of photographs from 1865 to the present.

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Direction - 2

DIRECTION

Paul Magriel

Lincoln Kirstein

One of the original founders of the Harvard Society of Contemporary Art (1927-30); editor of the periodical Hound & Horn (1927-34); Member of the Museum of Modern Art Advisory Committee (1930-40); founder of the School of American Ballet (1933); co-founder of the American Ballet Company (1934); founder and director of the Ballet Caravan (1936-40); author of numerous writings in various journals, on such widely varied topics as mural painting, photography, films, art, music, and the dance. The following is a partial list of his contributions to dance literature: *Biographical Society*; consultant on dance to the Board of Education of the City of New York; consultant to the New York State School of Dance.

Dance: a short history of classic theatrical dancing.
New York, Putnam, 1935.

Fokine. British-Continental Press, London, 1934.

Blast at Ballet. New York, Marston Press, 1938.

Ballet Alphabet. New York, Kamin Publishers, 1939.

Contributed to the following journals:

The Nation, New Republic, North American Review, Town & Country, Harper's Bazaar, Hound & Horn, Modern Music, American Dancer, Dance Magazine, Dance Observer, New Theatre, Theatre Arts Monthly, New English Weekly, Kenyon Review and Vogue. (1927-40)

Also contributed full length article for the Encyclopedia of Music, edited by Oscar Thompson, on Ballet and Music (1938).

Collaborated with Romola Nijinsky on a life of her husband published by Simon & Schuster, New York, 1934.

Director of the Federal Dance Theatre, New York City, 1936.

Lectured at the following universities on the dance:

1. Vassar, Smith, Bennington, University of Southern California, Oregon, Texas, Washington, etc.

In preparation: The Ballet Book (Simon & Schuster). Iconographic record of three centuries of dance styles. (October 1940)

5. Ethics, Dancing and the Church
6. Physiology of Dancing
7. The Dance in Art
8. Poetry of the Dance

Part 2. History and Criticism of the Dance.

1. General
2. Biography and Memoirs
a. Isadora Duncan
b. Fanny Elssler
3. Principles and Aesthetics
4. Ancient and Classical

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Direction - 2

Books

Paul Magriel

Actively engaged in dance study with many of the contemporary masters of classic dancing and choreography. Research and study in the principal libraries and museums of Europe and America for a period of ten years. Corresponding member of the Archives Internationales de la Danse of Paris; corresponding member of the Association Syndical des Ecrivains et Critiques de Danse of Paris; Consultant to the Enoch Pratt Free Library of Baltimore; lecturing member of the Theatre Library Association; consultant to the H. W. Wilson Company Publishers; member of the Music Library Association; member of the American Folk-Lore Society; member of the American Bibliographical Society; consultant on dance to the Board of Education of the City of New York; consultant to the New York University School of Education.

Author of the following works:

Completed

- (1) A Bibliography of Dancing; a list of books and articles on the dance and related subjects. New York, H. W. Wilson Co., 1936.

This is the first of a series of basic reference volumes on the dance, and contains over four thousand titles, constituting the most comprehensive catalogue of dance literature ever compiled. In this work there has been established for the first time an organized system of dance classification which includes every category of dance art in the 115 divisions and sub-divisions. This standard classification has been universally adopted by major libraries and museums as well as by professional researchers and bibliographers. The classification is as follows:

Part I. General Works.

1. Periodicals
2. Dictionaries
3. Bibliographies, Catalogues, Indexes
4. Illustrations
5. Essays, Collections
6. Ethics, Dancing and the Church
7. Physiology of Dancing
8. The Dance in Art
9. Poetry of the Dance

Part 2. History and Criticism of the Dance.

1. General
2. Biography and Memoirs
 - a. Isadora Duncan
 - b. Fanny Elssler
3. Primitive and Ritual
4. Ancient and Classical

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Resources - 2

Books (cont'd)

Books

Dance History:

The most useful and significant body of literature on the dance are the general histories. The collection of the Dance Archives numbers over sixty-five general dance histories, including such notable works as Claude Menestrier's *Les Ballets Anciens et Modernes*, Paris, 1682, the classic four volume work of Khudekov, the critical history by Cahusac, and many other volumes. Among the more notable works can be cited the histories of Baron, Becker, Bernay, Blaze, Boehn, Bonnet, Charbonnel, Czervinski, Desrat, Dumanoir, Grove, Kinney, Kirstein, and Sachs.

Dance Periodicals:

The Dance Archives collection contains the complete Annals of the Russian Imperial Theatre (1890-1915), the French theatrical publication, *Le Theatre* (1898-1914), the very excellent theatre journal, edited by Edward Gordon Craig, *The Mask* (1908-1929), the Italian theatre periodical, *Teatri* (1825-1851), the journal, *Musica* (1906-1910), the London Dancing Times (1928-1940), the Dance Magazine (1926-1932), the American Dancer (1928-1940), The Dance Observer (1937-1940), the monthly, *Dance* (1938-1940).

These full files are supplemented by the publications of the Archives Internationales de la Danse, the Musical Quarterly, the Wiener Theater Zeitung, and the journal, *Arts et Mouvments Choregraphiques*, the Journal of the English Folk Dance Society, *Modern Music*, the Ballet, Educational Dance, and the South Africa Dancing Times. This full file of periodicals with their many illustrations is an extremely valuable source of dance history.

In addition to the classic works on dance notation, the Dance Archives has in its collection such well known twentieth century systems as the Ted Lakin Dance Script, the Hunter method, the Raymond System, and the recently issued work of Sol Sahits, 1940.

Dance Techniques:

The history of dance technique dates back to the Italian Renaissance when was the cradle of the classic theatrical dance of our Western culture. With the work of the Venetian dance master, Fabritio Caroso, we find the first full exposition of classic dance technique. His work published first in 1581, was the forerunner of a great body of literature which outlined the basic dance steps and positions. *Le Ballet*, together with the theories of Pierre Rameau, E. A. Theloux and Carlo Blasis, represent the ultimate achievement in the theory and practice of dancing, and has been accepted standard in which the technique of classic dancing was practiced throughout the major academies of France, Italy, Russia, and the European countries. These works, as well as the later

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Resources - 3

Books (cont'd)Dance Techniques: (Cont'd)Dance Notations:

developed

A method of recording the dance by some system of notation has been a problem and a subject of great interest to dance masters since the establishment of the first Academy of Dancing in Paris in 1681. With the interest of the French King, Louis XIV, and the direction of the celebrated court musician, Jean Baptiste Lully, the first forms in choreographic script were created. These primary experimentations were resolved by Raoul Auger Feuillet and were published by Robert Ballard in Paris in the year 1700. This work and others in a similar method of notation are in the collection of the Dance Archives. Of the 28 different systems devised by dance masters and choreographers the Dance Archives has twenty-five.

possesses

Among these which contain excellent records of the classic dances are the works of Dezais, Pecour and Magny. Among the more notable later works are those of Arthur St. Leon, W. J. Stepanow, and Albert Zorn.

additional

An unusually interesting example of choreographic notation is the work of Charles Justament who was for many years dance master and choreographer of the Theatre de Porte St. Martin, of Paris. The eighteen Justament volumes, all in manuscript, contain the notation for some of the most famous choreographic spectacles of the late 19th century.

illustrated

Each volume is carefully executed in Justament's own hand and contains besides the notation for each dance, and for the groupings, additional instructions in longhand. These are amplified with suggestions for the decor and costumes, which are included with cut-outs and drawn examples. This great rarity exists only in the Dance Archives collection and can be considered, with the original work of Feuillet, amongst the most notable of all documents concerned with the dance.

In addition to these classic works on dance notation, the Dance Archives has in its collection such well known twentieth century systems as the Von Laban Dance Script, the Meunier method, the Raymond system, and the recently issued work of Sol Babitz, 1940.

Dance Technique:

The history of dance technique dates back to the Italian Renaissance which was the cradle of the classic theatrical dance of our Western culture. With the work of the Venetian dance master, Fabritio Caroso, we find the first full exposition of classic dance technique. His work, published first in 1581, was the forerunner of a great body of literature which outlined the basic dance steps and positions. This work, together with the theories of Pierre Rameau, E. A. Theleur and Carlo Blasis, represent the ultimate achievement in the theory and practice of dancing, and has been accepted standard on which the technique of classic dancing was practiced throughout the major academies of France, Italy, Russia, and the Scandinavian countries. These works, as well as the later

based

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Resources - 4

Books (cont'd)

Dance Technique: (Cont'd)

The broad range of dance activity and its sphere of influence is well illustrated in the great number of books, tracts and expositions on dance technique by Cecchetti, and the original drawings of the contemporary American artist, Paul Cadmus, on the positions and attitudes of the classic dance, are a part of the great resources of the Dance Archives.

Social Dancing:

In addition to the 33 works on dance and ethics in the Archives collection, there is a complete bibliographical record of social dancing in America since 1684. The most notable collection of books on social dancing in the United States are a part of the general collection of the Dance Archives. These volumes which date from the beginning of the 17th century, cover the entire field of social dance activity. For professional researchers they are of indispensable value, as they illustrate the origins, development and scope of social dance forms during the past three centuries. The early court dances which were in use in France, Spain, Italy and England can be examined for examples of the classic court ball forms, the Courante, the Pavane, the Gaillarde. Other volumes treat of such dances as the Menuet and Gavotte, and the literature on the early waltz is available in many different volumes. The dances of the 19th century are represented in many volumes, a number of which are well illustrated with plates showing the different positions of the popular quadrilles, cotillions, polkas, mazurkas, and galops. Also available are the dances of the late 19th century: the Schottische, the Boston, -- as well as the 20th century forms: the Two-Step, the Fox-Trot, up to the present day rumba and conga.

This body of literature dealing with the dances of all nations is an important part of a dance library. In these volumes can be found the music and description of many of the well known Spanish dances: Bolero, Fandango, Farruca; the Tarentella of Italy, the Hora of Hungary, the Zamacueca of Argentina, the Reels of England, the Jigs of Ireland, the Hornpipes of Scotland, and full descriptions of many thousands of dances of all countries. The collection also comprises a large number of ethnological tracts on the dances of our North American Indians, a full body of works on the dances of China and Japan, and many others pertaining to the dances in India. This extensive section on folk and national dancing is catalogued with a full analytic index.

*available for
consultation*

*additional
documents*

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Resources - 5

Books (Cont'd)

Dancing and Morality

The broad range of dance activity and its sphere of influence is well exemplified in the great number of books, tracts and manifestos written on both the evils and benefits of dancing. Many of these controversial works are the writings and sermons of the American clergy and are illuminating documents for the study of the sociological backgrounds of American culture. Many of the tracts in the collection of the Dance Archives are of great rarity, containing the works of Jean Boissaul, Davies, Gardner, Gauthier, Hulot, Lewis and Penna. In addition to the 88 works on dance and ethics in the Archives collection, there is a complete bibliographical record of anti-dance literature published in America since 1684 which can be consulted. The specimen list below indicates the exact nature of this phase of dance literature.

Brooke, John T.

A little thing great; or, the dance and the dancing school. Tested in a few plain sermons by John T. Brooke, D.D., Rector of Christ Church, Springfield, Ohio. New York, Robert Carter, 1860.

Faulkner, T. A.

From the ball-room to hell, by T. A. Faulkner, ex-dancing master. Chicago, Henry Publishing Co., 1892.

Jackson, Rev. James.

Dancing: its evils and its benefits, by the Reverend James Jackson. Danville, N.Y. Austin & Co., 1868.

Folk, National, Regional and Ethnological Dance

This body of literature dealing with the dances of all nations is an important part of a dance library. In these volumes can be found the music and description of many of the well known Spanish dances: Bolero, Fandango, Farruca; the Tarentella of Italy, the Hora of Hungary, the Zamacueca of Argentina, the Reels of England, the Jigs of Ireland, the Hornpipes of Scotland, and full descriptions of many thousands of dances of all countries. The collection also comprises a large number of ethnological tracts on the dances of our North American Indians, a full body of works on the dances of China and Japan, and many items pertaining to the dance in India. This extensive section on folk and national dancing is catalogued with a full analytic index.

*Available for
Consultation*

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Resources - 6

Books (Cont'd)Prints: Lithographs

A collection of one thousand, six hundred and thirty-one prints comprises the lithographs of the Dance Archives.

Dance Dictionaries: of great variety, these small books and pamphlets provide the visual background for a series of three

These guides to dance terminology and bibliography are an indispensable part of a working library.

Among the items in the collection of the Dance Archives are the dictionaries of Aepli, Albert, Compan, Desrat, Espinosa, Giraudet, Junk, Pougin, and the recent works of Edna Lucille Baum and Lincoln Kirstein.

Other items include the works of the Ballets Russes, the Ballets de la Ville de Paris, the Ballets de la Ville de Monte Carlo, and a number of lithographs and engravings form a part of the collection which documents

Dance Bibliography: local dance for the past 150 years.

In this group are the compilations of Arrigoni, Beaumont, Bignami, Hall, Oberst, and Magriel. The first collection. These pictorial records are interesting illustrations in social dance styles showing the attitudes of the classic 18th century social dances: the minuet, the mazurka, the galop, as well as the most popular waltzes and cotillions. Also of particular interest in the bibliography are the representations of the famous "Fanny Elssler and Fanny Cabel's Coloured Engravings", which show many of the popular personalities and scenes of the traditional English dancing.

Photographs

Of the one thousand two hundred and twelve photographs comprising the Dance Archives collection, three hundred and seventeen are examples of the best photographic studios of London, Paris, New York and St. Petersburg. These include the earliest examples of dance photography circulated in 1837, and are the first accurate records of the dancer's physiognomy. Included in this group of early photographs are the major personalities figuring in such American spectacles as The Black Crook and The White Fawn. Also among the fine photographs are the portrait studies of Nijinsky by such dance artists as Baron de Meyer, Elliot & Fry, Wick and Abbe, as well as a number of photographs of the first Black and White American tour. There are many examples of the American personalities: Isadora Duncan, Ruth St. Denis, Loie Fuller, and Allen, Ted Jones, and the current leaders in American dance: Martha Graham, Charles Weidman, Doris Humphrey, George Balanchine, and Yvonne. The late productions of the European and American ballet companies are represented in a great variety of photographs, and altogether the file of photographs in the Dance Archives collection is one of the most comprehensive in the country, which affords an important visual documentary record of the dance in our time.

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IconographyPrints: Lithographs:

workers of tradition *phase* *high* *mont*

A collection of one thousand, six-hundred and thirty-one prints comprises the iconographic material of the Dance Archives. Many of these are of great rarity and artistic excellence and recreate the visual background of dance for a period of three hundred years. The iconography available for exhibitions and research includes material on the folk, national and regional dances of most of the European countries; a number of prints represent the dances of primitive African tribes and the dances of the Asiatic countries including Bali, Java and Ceylon. In addition, the many examples of engravings of Bibiena, Stefano della Bella, Jacques Callot, Burnacini and Le Pautre illustrate the court festivals and pageants, and a number of lithographs and engravings form a part of the collection which documents the classic theatrical dance for the past 150 years.

medium *ethnographic*

A collection of sheet music covers, which was a flourishing art of lithographers from 1835 to 1865, is a part of the print collection. These pictorial records are interesting illuminations in social dance styles showing the attitudes of the classic 19th century social dances: the polka, the mazurka, the galop, as well as the ever popular quadrilles and cotillions. Also of particular interest in the iconography are the representations of the famed "Penny Plain and Tuppence Coloured Engravings", which show many of the popular personalities and scenes of the traditional English Pantomimes.

Photographs:

obvious

Of the one thousand two hundred and twelve photographs comprising the Dance Archives collection, three hundred and seventeen are examples of the best photographic ateliers of London, Paris, New York and St. Petersburg. These include the earliest examples of dance photography circulated in 1867, and are the first accurate records of the dancer's physiognomy. Included in this group of early photographs are the major personalities figuring in such American spectacles as The Black Crook and The White Fawn. Also among the fine photographs are the portrait studies of Nijinsky by such camera artists as Baron de Mayer, Elliot & Fry, Bert and Abbe, as well as a number of photographs of the first Diaghilev American tour. There are many examples of the American personalities: Isadora Duncan, Ruth St. Denis, Loie Fuller, Maud Allen, Ted Shawn, and the current leaders in American Dance: Martha Graham, Charles Weidman, Doris Humphrey, Hanya Holm, and Tamiris. The late productions of the European and American ballet companies are represented in a great variety of photographs, and altogether the file of photographs in the Dance Archives collection is one of the most comprehensive in the country, which affords an important visual documentary record of the dance in our time.

affording

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STANDARD ENTRIES: DANCE ARCHIVES CATALOGUE

Stereopticon Views:

The Dance Archives collection of stereopticon views constitutes an interesting record of dance documentation. Of the 238 in the collection, 117 are coloured and represent many interesting ballet spectacles of the 19th century in America and Europe. These views clarify better than any other type of illustration the details in scene design and construction. Many of the details of 19th century costuming can be seen, as well as the typical positions and attitudes of such famous dancers as Bonfanti, Sangalli, Morlacchi and others whose traditions of classic dancing were incorporated into the Russian Imperial Dancing Academies. These stereopticons, with other photographic studies, play an important and indispensable part in the understanding of the dance of yesterday.

Lantern Slides:

More than half of the prints and lithographs in the Dance Archives collection have been made into lantern slides, thus making an important part of the visual documentation of the dance available to universities, museums and other institutions. The collection of seven hundred and eight lantern slides is of extreme usefulness to dance lecturers as the slides have been carefully chosen and arranged with collations, so that the whole historical outline of the dance can be traced. Since the dance is primarily a visual art, the value of these slides in lectures are of *obvious* *valuable* import. This fact has been well demonstrated in the number of lectures throughout the country, given under the auspices of the Dance Archives.

entire

Library, University of California, Berkeley, 1937. 100 pp.
 (For additional works see: *entire*)

The Complete Book of Ballets, by C. W. Beaumont. London, Putnam, 1937.
 (Synopsis of the ballet, past & present of first performances, 1800-1937.)

NOTE: This classified analysis catalogue of the Dance Archives is based on practical research and has been found to be the most useful source for the researcher. Dissemination of information regarding this catalogue is aiding the Dance Archives, America's central bureau of research and information.

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Completed
SPECIMEN ENTRIES: DANCE ARCHIVES CATALOGUE

Is. A Bibliography of Dancing. A list of books and articles on the dance and related subjects. First supplement 1950-1957. ACADEMIES.

Kinney, Troy
The dance, its place in art and life..... new and revised edition. New York, Frederick Stokes, 1925.
(chap. 12. The Russian Academy and its workings.)

ACADEMIES.
Legat, Nicolas
The story of the Russian School, by Nicolas Legat. London, British-Continental Press, 1932. 87 pp. illus.

ACROBATICS.
Tuccaro, Archange
Trois dialogues de l'exercice de sauter, et voltiger en l'air. Avec les figures servant a la parfaite demonstration & intelligence dudit art. Paris, Monstr'oeil, 1859. 197 pp. plates.

Is. A Bibliography of Dancing.... Third cumulated supplement. 1938-1939.
Adams, Florence A.
Gesture and pantomimic action... second edition. New York, Edgar S. Werner, 1891. 218 pp. illus., music.
(for additional works see; Gesture and Movement.)

ADELAIDE, MARIE
Campardon, Emile
L'Academie royale de musique au XVIIIe siecle... Paris, Berger-Levrault, 1884.
(Biographical note on the danseuse, vol. 1, p.1-).

The primary object of this bibliography is to include in a single volume a complete list of all the works of the following kind: An ADDRESS to persons of fashion, containing some particulars relating to balls; and a few occasional hints concerning play-houses. London, George Keith, 1761. 58 pp.
(for additional works see: Ethics.)

AGLAE, ou L'ELEVE DE L'AMOUR.
Beaumont, C. W.
The Complete Book of ballets, by C. W. Beaumont. London, Putnam, 1937.
(Synopsis of the ballet, cast & date of first performance, p.128-)

All of the above will be entered under the name of the composer with a special note on the nature of the score, i.e., vocal, orchestral, piano, miniature, manuscript, etc. A full citation of all scores will be given, with a full pagination, name of the publisher and place of publication. In addition each score will be annotated with information pertinent to it. In the instance of ballets and masques, the name of the choreographer will be cited, and when possible, the place and date of the first performance.

NOTE: This classified analytic catalogue of the Dance Archives is based on practical research and has been found to be the most useful for the researcher. Dissemination of information regarding this catalogue is making the Dance Archives, America's central bureau of research and information.

Full orchestral score. Ballet in 1 act by Blaise Cendrars. Choreography by Jean Borlin, scenery and costumes by Fernand Legat. First produced by Raoul de Nansy's Ballet Soubise, Paris, Theatre des Champs-Elysees, October 25, 1925.

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Bibliography of Music for the Dance - Continued
Completed

Ia. A Bibliography of Dancing. A list of books and articles on the dance and related subjects. First supplement 1936-1937.

This is the first of a series of supplements which brings the main volume up to date. This supplement includes the following additional categories:

1. Dance in Education
2. Dance and Museums
3. Film and Photography
4. Shakespeare and the Dance
5. Ice Dancing

Completed

Ib. A Bibliography of Dancing..... Second supplement..... 1936-1938

Completed

Ic. A Bibliography of Dancing.... Third cumulated supplement. 1936-1939.

In Preparation: For publication, September 1940.

A Bibliography of Music for the Dance. A list of music scores in American libraries on the theatrical dance in all its aspects, which includes, Ballets, Court Masques, Petes, Mascarades, Pageants and Tournaments.

The primary object of this bibliography is to include in a single volume a complete listing of all music relating to the art of theatrical dancing in all its aspects. This bibliography is being compiled from the material housed in the following libraries: Library of Congress, New York Public Library, Music Library of the New York Public Library, 121 East 58th Street, Philadelphia Public Library, Peabody Library of Baltimore, Boston Public Library, and the music libraries of Yale, Harvard and Princeton. In addition to the main body of reference which will contain the material in American libraries, there will be an appendix listing the music scores in European libraries. All of the entries will cite the library where the work may be consulted with the library class mark. All of the scores will be entered under the name of the composer with a special reference note on the nature of the score, i.e., vocal, orchestral, piano, miniature, manuscript, etc. A full citation of all scores will be given, with a full pagination, name of the publisher and place of publication. In addition each score will be annotated with information pertinent to it. In the instance of ballets and masques, the name of the choreographer will be cited, and when possible, the place and date of the first performance.

Speciment entry:

MILHAUD, DARIUS 1892-

NY *MSI

La création du monde; ballet de Blaise Cendrars. Musique de Darius Milhaud... Paris, M. Eschig & Cie., 1925. 56 pp.

Full orchestral score. Ballet in 1 act by Blaise Cendrars. Choreography by Jean Borlin, scenery and costumes by Fernand Léger. First produced by Rolf de Mare's Ballet Suedois, Paris, Théâtre des Champs-Élysées, October 25, 1923

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Bibliography of Music for the Dance - Continued

In Preparation

DANCE ICONOGRAPHY

A comprehensive catalogue of illustrative material relating to the dance. This work will include a full listing of the early designers of ballet spectacles from the period of Jacques Callot the works of LeClerc, sculptures, plaques, photographs, and all other material in the proper categories. The first section will contain all music from the time of the Renaissance to the advent of Jean Baptiste Lully and the establishment of the first Academy of

Dancing in 1661. In this section will be listed all of the music

relating to the early banquet-balls, tournaments, mascarades and the first ballet-spectacles. The second section will include the vast music literature of Lully and Rameau and their contemporaries who composed music for theatrical purposes. In this section will be

listed all scores up to the period of Jean Georges Noverre and the creation of the Ballet d'Action. The third section will list all scores of Noverre's ballets, which includes the music of Mozart and Gluck, through the period of the Romantic ballet, up to the beginning of the Diaghilev era. The fourth section will contain the music of the masters of the famous Diaghilev Russian Ballet, to

the present day composers writing music for theatrical dancing. In this last section will be included a number of scores that have been produced in this country and abroad and are still in manuscript. The appendix which will contain the music scores in

European libraries will be entered in the same manner as the material in the main part of the work. There will be also, an author, subject, title and analytical index.

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In Preparation

DANCE ICONOGRAPHY

Resources Books.

A comprehensive catalogue of illustrative material relating to the dance. This work will include a full listing of the early designers of ballet spectacles from the period of Jacques Callot to the present day productions. The work will list all engravings, etchings, sculptures, plaques, photographs, and all other material relating to the visual aspects of dance art. The material will be classified in the same manner as my Bibliography of Dancing and Paris, 1682 to will cite the libraries where the material can be consulted.

In Preparation

A BIOGRAPHICAL DICTIONARY OF DANCING

Dance notation: This work will be patterned after Grove's Dictionary of Music and Musicians. It will be the first full dictionary on the subject, and will with my other reference volumes, constitute a body of dance reference of permanent value.

Dance dictionaries: Additional List of Works Relating to the Dance

liography are an indication of the progress of the collection. Completed. Ballet, an illustrated outline. New York, Compton, Deane, Espinosa, Kamin Publishers, 1938.

Completed. Isadora Duncan Bibliography; a list of books and articles on Isadora Duncan in American libraries. Boston, F. W. Faxon, 1938.

Dance bibliographies: Completed. The Dance in Health, Hygiene and Physical Education. Research Quarterly, Ann Arbor, 1938.

Completed. Igor Stravinsky: a bibliography. Boston, F. W. Faxon Co., 1940.

Dancing and morality: The list in the collection are the works of Boissac, Davies, Gardner, Gauthier, Hilot, Lewis, and Pann. (Especially noteworthy in this group of books is the collection of American tracts issued by Longman.)

Dance Periodicals: The Dance Archives collection contains two complete Annals of the Imperial Russian Theatre, the file of the magazine Le Theatre, the Mask, edited by Edward Gordon Craig, a file of Theatre Arts, The Italian theatrical periodical, Teatro, two periodical reviews, and the Wiener Theater Zeitung. This collection is supplemented by the London Dancing Times, The American Dancer, The Dance Observer, The Dance Magazine and the French periodical, Arts et mouvements chorégraphiques.

Note: This is a partial listing of the collection which includes also whole series of books on the dance in Mexico, India, South America, also works on dances of primitive tribes, American folk dancing, and a full catalogue of works on Mime and Pantomime. The collection includes also a full list of books on American etiquette and social customs and a large number of memoirs and biographies.

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Resources

Books.

Dance histories: Over 60 works on general dance histories, including the works of Menestrier, Cahusac, Baron, Becker, Bernay, Blaze, Boehn, Bonnet, Charbonnel, Czerwinski, Desrat, Dumanoir, Grove, Kinney, Khudehov and others. These works date from the first history of dancing by Claude Menestrier, Paris, 1682 to the writings of present day authorities.

Dance notation: All of the major works on the writing of dances by systems of notation. These include the volumes by Feuillet, Dezias, St. Leon, Stepanow, Zorn, Meunier and Raymond. (This group of books constitutes an invaluable aid to the re-construction of dance forms.)

Dance dictionaries: These guides to dance terminology and bibliography are an indispensable part of a working dance library. Among the items in the collection of the Dance Archives are; Aspli, Albert, Compan, Desrat, Espinosa, Giraudet, Junk, Pougin and the recent works by Baum and Kirstein.

Dance bibliographies: In this group are the compilations of Arrigoni, Beaumont, Bignami, Hall, Oberst and Magriel.

Dancing and morality: A list of works which indicates the morality and sociological backgrounds of dance. Among the list in the collection are the works of Boiseul, Davies, Gardner, Gauthier, Hulot, Lewis, and Penn. (Especially noteworthy in this group of books is the collection of American tracts issued by clergymen.)

Dance Periodicals: The Dance Archives collection contains the complete *Annals of the Imperial Russian Theatre*, the file of the magazine *Le Theatre*, the *Mask*, edited by Edward Gordon Craig, a file of *Theatre Arts*, the Italian theatrical periodical, *Teatri*, the periodical *Musica*, and the *Wiener Theatre Zeitung*. This collection is supplemented by the *London Dancing Times*, *The American Dancer*, *The Dance Observer*, *The Dance Magazine* and the French periodical, *Arts et mouvements choregraphique*.

Note: This is a partial listing of the collection which includes also whole series of books on the dance in Mexico, India, Japan, Egypt; also works on dances of primitive tribes, American folk dancing, and a full catalogue of works on *Mime* and *Pantomime*. The collection includes also a full list of books on American etiquette and social customs and a large number of memoirs and biographies.

include Dates.

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Lectures.

New York Public Library. March 5, 1940. To members of the Theatre Library Association. On the scope and extent of the pictorial documentation of dancing in the collection of the Dance Archives.

University of Southern California. To class in the dance and fine arts. The Ballet of the future.

University of Oregon. To class in music and the dance. Problems in classic theatrical dancing.

Cornish School, Seattle, Washington. Music, Dance and Fine Arts. The collaboration in ballet productions.

Baltimore Museum of Art. The easel painter as designer for ballets.

Boston, The Institute of Modern Art. The Dance in America.

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PUBLICATIONS

It is the intention of the Dance Archives to publish at intervals PART III a number of monographs on important aspects of dancing. These monographs will introduce into American cultural publications a hitherto unexplored phase of dancing dealing with a wide range of probably dance subjects. A tentative plan of these academic treatises have been discussed with qualified authorities and are as follows:

1. The Iconography of the Romantic Ballet, by Richard Domb
2. The Dance in English Signals, by Edward Andrews
3. The American Dance in Minstrel Shows, by Hannah Winter
4. Dances in the Renaissance Spectacle, by Allardye Nicoll
5. Late Music as Dance Accompaniment, by Carleton Sprague Smith
6. R. H. G. Dance and Ballet, by A. Hyatt Mayor

In addition, it is our intention to publish under the Dance Archives colophon, the following monographs:

7. A Guide to the Dance Archives, by Paul Magriel
8. The Puritan Bias Against Dancing, by Lincoln Kirstein

These monographs are to be a regular department of the Dance Archives, and will establish in this country an academic basis of dance culture hitherto unknown. With these monographs we will issue monthly bulletins, which will record the activities of the Dance Archives, and serve generally as an index to dance activity internationally.

An interest expressed by many visitors to the Dance Archives exhibition, for post-card reproductions of the material exhibited, indicates the possibility of the sale of these at the Museum of Modern Art main desk. These could be issued in series of ten, and be sold for nominal prices, at the desk to visitors, and also advertised in the Dance Archives Bulletin so that educational institutions might avail themselves of these records.

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PUBLICATIONS

It is the intention of the Dance Archives to publish at intervals of two months, a number of monographs on important aspects of dancing. These monographs will introduce into American cultural publications a hitherto unexplored phase of writing, dealing with a wide range of scholarly dance subjects. A tentative plan of five academic treatises have been discussed with qualified authorities and are as follows:

1. The Iconography of the Romantic Ballet, by Richard Doub
2. The Dance in Quaker Rituals, by Edward Andrews
3. The American Dance in Minstrel Shows, by Hannah Winter
4. Dance in the Renaissance Spectacle, by Allardyce Nicoll
5. Lute Music as Dance Accompaniment, by Carleton Sprague Smith
6. E. H. G. Degas and Ballet, by A. Hyatt Mayor

In addition, it is our intention to publish under the Dance Archives colophon, the following monographs:

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In addition to the dance material described in this history, there is housed in a part of the Dance Archives, a great library of books, which will serve as a background for the work of the Dance Archives. This library of books, which includes many of the most important books on dance, is the result of the work of the Dance Archives, and is the result of the work of the Dance Archives.

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The institution of a Dance Archives has been in process of formulation for two years. The essential necessity was felt in the ever growing interest in the dance in this country, and through FINANCES of the leading museums and libraries of Europe and America. This investigation disclosed the inadequacy of any present day institution to cope with the needs of the dance researcher and historian. An extensive file of photographs and slides. The major failing of libraries in general is that they have regarded the dance merely as an appendage of either music or the theatre. Hence the establishment of the Museum of Modern Art Dance Archives which will serve primarily as a bureau of research and information on the art, theory and practice of dancing. Consistent with the essential functions of the Museum of Modern Art, the emphasis on the collection housed here will be the dance in modern times and will stress particularly the body of information which concerns itself with the dance as a visual art. The new era of stage design that was ushered in with Diaghilev and the Ballet Russe is well represented with examples of the works of Bakst, Benois, Goncharova, Larionov, and others, as well as a large collection of original drawings and designs made for ballet productions here and abroad during the last ten years.

In addition to the dance material devoted to the 20th century, there is housed as a part of the Museum of Modern Art Dance Archives, a great library of basic material which will serve as a background for the dance of our own time. This section of basic dance reference includes works on the renaissance court dances and ballets, the writings of the early Italian dance masters,

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Purpose - I

PURPOSE

The institution of a Dance Archives has been in process of formulation for ten years. Its essential necessity was felt in the ever growing interest in the dance in this country, and through an investigation of the leading museums and libraries of Europe and America. This investigation disclosed the inadequacy of any present day institution to cope with the needs of the dance researcher and historian. *an extensive file of photographs and clips*

The major failing of libraries in general is that they have regarded the dance merely as an appendage of either music or the theatre -- hence the establishment of the Museum of Modern Art Dance Archives which will serve primarily as a bureau of research and information on the art, theory and practice of dancing. Consistent with the essential functions of the Museum of Modern Art, the emphasis on the collection housed here will be the dance in modern times and will stress particularly the body of information which concerns itself with the dance as a visual art. *concerns*

The new era of stage design that was ushered in with Diaghilev and the Ballet Russe is well represented with examples of the works of Bakst, Benois, Gontcharova, Larionov, and others, as well as a large collection of original drawings and designs made for ballet productions here and abroad during the last ten years. *placed upon*

In addition to the dance material devoted to the 20th century, there is housed as a part of the Museum of Modern Art Dance Archives, a great library of basic material which will serve as a background for the dance of our own time. This section of basic dance reference includes works on the renaissance court fêtes and ballets, the writings of the early Italian dance masters,

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Purpose - 2

over fifteen hundred

the first essays in choreography and technique of French ballet, a large section of works on the technique and practice of social dancing, and an extensive iconography of 1331 prints, which illustrates the origins and development of dance styles over a period of three centuries.

EXHIBITIONS

In addition, there is an extensive file of photographs and clippings, as well as sculptures and other material of specific dance interest. All of the material has been completely catalogued with a special subject index to *simplify* greatly facilitate the problems of dance researchers and historians in the art of the dance.

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

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DANCE ARCHIVES ACQUISITIONS. JULY 1940 to JULY 1941

During this period the Dance Archives acquired 127 volumes on all phases of dancing. In addition 400 photographs of principals and productions of also current ballets; a collection of 123 photographs by Carl Van Vechten.

EXHIBITIONS

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

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DANCE ARCHIVES ACQUISITIONS: JULY 1940 to JULY 1941

During this period the Dance Archives acquired 112 volumes on all phases of dancing. In addition 400 photographs of principals and productions of
also
current ballets; a collection of 140 photographs by Carl Van Vechten.

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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 Fee, 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 Bogatyri, by Nathalie Gontcharova~~
- ~~2 costume designs for the ballet Les Elfes, by Christian Bérard~~
- ~~4 gouache drawings for the ballet Coppelia, by Etienne de Beaumont~~
- ~~3 costume studies for the ballet Caste Parisienne, by Etienne de Beaumont~~
- 24 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
- 480 studies of the dancer, Isadora Duncan, by A. Walkowitz
- 8 colored lithographs (ca.1840) of dancers, by Ackerman of London

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 1929)
- 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)

112 volumes dealing with the dance in the 20th century.

1 poster of Nijinsky by Jean Cocteau.

Collection of Dance Photographs by Carl Van Vechten

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Acquisitions - 2

Sundries:

8 - 16 millimeter motion picture films of dancing

File of Dance Magazine, 1926 - 1931

File of Dance Observer, 1937 - 1940

File of American Dancer, 1927 - 1940

245 assorted photographs by Maurice Seymour, George Platt Lynes, Arnold Genthe, Maurice Goldberg, Barbara Morgan; of the Ballet Russe de Monte Carlo, American Ballet Company, The Ballet Caravan, the Ruth Page Ballets, the Ballet Theatre, the Denishawn Dancers, the Graff Ballets, the Philadelphia Ballet Company, etc., etc.

18 volumes on etiquette, social manners and customs.
(Many rare and out of print.)

Group of 24 Ball-Orders on American social dancing, dating from 1843 to 1912.

Set of Stereopticon views of 19th century ballets, in color and black and white.

4 scrap books of the dancer, Anna Pavlova, and clipping files on the Russian Ballet.

Group of lithographs and engravings, representing folk, social and theatrical dancing; including a group of 16 "Penny Plain and Tuppence Coloured Copper-Plate engravings, a set of nine colored lithographs of French social dancing, 14 lithographs of ballet stars of the Paris Opera, and a group of 23 engravings of folk dancing.

7 volumes on costumes and designs for the ballet and theatre; including the Gregor books on Masks and stage design, the Cyril Beaumont volumes on ballet costumes, and the rare two volume Modes et Costumes Historiques, by Pauquet.

In addition, the Dance Archives have acquired numerous handbills and programs of dance recitals as well as clippings and other records of the dance in our time.

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THE BALTIMORE MUSEUM OF ART
WYMAN PARK • BALTIMORE, MARYLAND

May 4, 1940.

Mr. Paul Magriel,
The Museum of Modern Art,
11 West 53rd Street,
New York, N.Y.

Dear Mr. Magriel:

Your fine selection of material for the Manners section of our forthcoming exhibition has arrived, and the entire staff is fascinated by your choices. It is more than enough, and I do not believe, therefore, that your French dance prints are necessary. Thank you again for your help.

I hope you will come down during the show to see how we have put the Romantic Era back together.

Sincerely,

Leslie Cheek, Jr.
Leslie Cheek, Jr.
Director

LCJr:e

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FUNCTIONS

ACTIVITIES FOR THE MONTH ENDING APRIL 30, 1940.

March 19th - A tea for the artistic director and founder of the Ballet Russe de Monte Carlo, and for members of the company.

Exhibitions

March 22nd - A tea for the faculty and members of the School of American Ballet.

March 27th - A tea for the directors and members of the Ballet Theatre. The material for a section on ballet, and compiled the chronology of Picasso's stage works.

April 2nd - A tea for the Theatre Library Association, attended by the curators of the New York Public Libraries.

April 12th - A tea for the Spanish Consul General and the leading Spanish dancers of the day, Argentinita, Triana, Lopez, Triana and others.

This, the first exhibition of its kind ever held in this country, was attended by approximately twenty-six thousand people. This exhibition, executed and collated by the Dance Archives, was a most successful one. Informal visits by the outstanding personalities of the day to the Dance Archives: Martha Graham, Ruth St. Denis, Ted Shawn, Argentinita, Anton Dolin, Frederick Ashton, Anthony Tudor, Rene Blum, Leonide Massine, Irina Baronova, Alexandra Danilova, and many others; as well as from the field of education: Martha Hill of New York University, Helen Priest of the University of Georgia, Hazel Grayson of the University of Indiana, etc. The presentation and range of materials shown permitted the critical examination of specific sections on iconography, photography, sculpture, and poster design. Altogether, the exhibition of the Dance Archives indicated beyond any doubt the wide and enthusiastic interest in the dance as a major art form.

The Museum of Modern Art Archives, NY	Collection:	Series/Folder:
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Activities - 2

ACTIVITIES: SIX MONTHS ENDING APRIL 30, 1940.

Dances in Education. Exhibited by the New York Board of Education, all tenement High School, Jamaica, Long Island. April 23, 1940.

Picasso: Forty years of his art. Museum of Modern Art, November 15, 1939 to January 7, 1940.

The Dance Archives contributed the material for a section on ballet, and compiled the chronology of Picasso's stage works for the catalogue. Art & Practice. Exhibited at the Philadelphia Museum of Fine Arts. April 26, to May 18, 1940.

Preview: Dance Archives. Museum of Modern Art, March 7, 1940 to April 10, 1940.

This, the first exhibition of its kind ever held in this country, was attended by approximately twenty-six thousand people. This exhibition, executed and collated by the Dance Archives, presented a historical chronology of dancing over a period of three centuries. The material on exhibition was arranged to show the inter-relationship of the social, folk and theatrical dance forms, and their adaptations and uses. The historical material was augmented with original drawings and documents illustrating the direction and function of the dance in our time. Considerable of the attendance was made up of educational groups as well as professional persons working in all phases of the theatre and dance. The presentation and range of materials shown permitted the critical examination of specific sections on iconography, photography, sculpture, and poster design. Altogether, the exhibition of the Dance Archives indicated beyond any doubt the wide and enthusiastic interest in the dance as a major art form.

Social Dancing: 1818-1935. Exhibited at the Baltimore Museum of Art. April 21 to June 10, 1940.

A group of social dance prints and cards covers illustrating the trend of social dancing in America from 1818-1935. Exhibited in connection with the Baltimore Museum's exhibition, "Romanticism in America."

Classics of Dance Photography. Shown at the Museum of Modern Art, Dance Archives. March 15 to April 25, 1940.

Examples of noteworthy photography from 1887 to the present.

Dance Archives, a great library of books material which will serve as a background for the study of our own time. Included of books which reference included works of the past and present. These are followed, the writings of the early classical and modern

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
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Activities - 2

Exhibitions (cont'd)

The institution of a Dance Archives has been in process
Dance in Education. Exhibited by the New York Board of
 Education, William Bryant High School, Jamaica, Long
 Island. April 16, to April 23, 1940.
 in the ever growing interest in the dance in this country, and
 This exhibition was prepared and collated by the Dance Archives
 and was attended by the music, art and dance teachers of New York.

of Europe and America. This investigation disclosed the inadequacy
Ballet: History, Art & Practice. Exhibited at the Philadelphia
 Museum of Fine Arts. April 25, to May 18, 1940.
 researcher and historian.

This exhibition, planned and organized by the Dance Archives,
 is to be shown throughout the country. Among the museums to
 hold this exhibition are: Smith College Museum of Art, the
 Avery Memorial Museum of Hartford, Conn., Los Angeles Museum,
 San Francisco Museum of Art, Art Institute of Chicago, Boston
 Museum of Modern Art, Cincinnati Museum of Fine Arts, of

Modern Art Dance Archives which will serve primarily as a bureau

Ballet Today. Exhibited at the Museum of Modern Art,
 Members Rooms. April 1 to April 11, 1940.

An exhibition of contemporary scene designers in the ballet.
 On view for the first time the original drawings of Matisse,
 Berman, Tchelitchev, Roy, Du Bois, Gontcharova, Berard, and
 de Beaumont. Exhibited in collaboration with the Ballet
 Guild and the Ballet Foundation, Inc. All of the material
 was arranged and labeled by the Dance Archives.

art. The new era of stage design that was ushered in with
Social Dancing: 1815-1865. Exhibited at the Baltimore Museum of
 Modern Art. April 30 to June 10, 1940.

A group of social dance prints and music covers illustrating the
 trend of social dancing in America from 1815-1865. Exhibited in
 connection with the Baltimore Museum's exhibition, Romanticism
in America.

made for ballet productions here and abroad during the last ten

Classics of Dance Photography. Shown at the Museum of Modern Art
 Dance Archives. March 15 to April 25, 1940.

In addition to the dance material devoted to the 20th
 Examples of noteworthy photographs from 1867 to the present.

Dance Archives, a great library of basic material which will
 serve as a background for the dances of our own time. This section
 of basic dance reference includes works on the renaissance court
 fêtes and ballets, the writings of the early Italian dance masters,

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PURPOSE

The institution of a Dance Archives has been in process of formulation for ten years. Its essential necessity was felt in the ever growing interest in the dance in this country, and through an investigation of the leading museums and libraries of Europe and America. This investigation disclosed the inadequacy of any present day institution to cope with the needs of the dance researcher and historian.

The major failings of libraries in general is that they have regarded the dance merely as an appendage of either music or the theatre -- hence the establishment of the Museum of Modern Art Dance Archives which will serve primarily as a bureau of research and information on the art, theory and practice of dancing. Consistent with the essential functions of the Museum of Modern Art the emphasis on the collection housed here will be the dance in modern times and will stress particularly the body of information which concerns itself with the dance as a visual art. The new era of stage design that was ushered in with Diaghilev and the Ballet Russe is well represented with examples of the works of Bakst, Benois, Gontcharova, Larionov, and others, as well as a large collection of original drawings and designs made for ballet productions here and abroad during the last ten years.

In addition to the dance material devoted to the 20th century, there is housed as a part of the Museum of Modern Art Dance Archives, a great library of basic material which will serve as a background for the dance of our own time. This section of basic dance reference includes works on the renaissance court fetes and ballets, the writings of the early Italian dance masters,

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Purpose - 2

the first essays in choreography and technique of French ballet, a large section of works on the technique and practice of social dancing, and an extensive iconography of 1631 prints, which illustrates the origins and development of dance styles over a period of three centuries.

In addition, there is an extensive file of photographs and clippings, as well as sculptures and other material of specific dance interest. All of the material has been completely catalogued with a special subject index to greatly facilitate the problems of dance researchers and historians in the art of the dance.

Contributed to the following journals:

The Nation, New Republic, North American Review,
Town & Country, Harper's Bazaar, Dances & Arts,
Modern Music, American Dancer, Dance Magazine,
Dance Observer, New Theatre, Theatre Arts Monthly,
New England Weekly, Region Review and Vogue. (1917-22)

Also contributed full length articles for the Encyclopedia of
Music, edited by Oscar Thompson, on Ballet and Music (1921).

Collaborated with Joseph Hipsky on a life of her husband
published by Simon & Schuster, New York, 1924.

Director of the Federal Dance Theatre, New York City, 1925.

Lectured at the following universities on the dance:

Yale, Smith, Huntington, University of Southern
California, Oregon, Texas, Washington, etc.

Is preparing: The Ballet Book (Simon & Schuster). Iconographic
history of three centuries of dance styles. (October 1926)

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DIRECTION

Lincoln Kirstein

One of the original founders of the Harvard Society of Contemporary Art (1927-30); editor of the periodical Hound & Horn (1927-34); Member of the Museum of Modern Art Advisory Committee (1930-40); founder of the School of American Ballet (1933); co-founder of the American Ballet Company (1934); founder and director of the Ballet Caravan (1936-40); author of numerous writings in various journals, on such widely varied topics as mural painting, photography, films, art, music, and the dance. The following is a partial list of his contributions to dance literature:

Dance: a short history of classic theatrical dancing.
New York, Putnam, 1935.

Fokine. British-Continental Press, London, 1934.

Blast at Ballet. New York, Marston Press, 1938.

Ballet Alphabet. New York, Kamin Publishers, 1939.

Contributed to the following journals:

The Nation, New Republic, North American Review,
Town & Country, Harper's Bazaar, Hound & Horn,
Modern Music, American Dancer, Dance Magazine,
Dance Observer, New Theatre, Theatre Arts Monthly,
New English Weekly, Kenyon Review and Vogue. (1927-40)

Also contributed full length article for the Encyclopedia of Music, edited by Oscar Thompson, on Ballet and Music (1938).

Collaborated with Romola Nijinsky on a life of her husband published by Simon & Schuster, New York, 1934.

Director of the Federal Dance Theatre, New York City, 1936.

Lectured at the following universities on the dance:
Vassar, Smith, Bennington, University of Southern
California, Oregon, Texas, Washington, etc.

In preparation: The Ballet Book (Simon & Schuster). Iconographic record of three centuries of dance styles. (October 1940)

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Direction - 2

Paul Magriel

Actively engaged in dance study with many of the contemporary masters of classic dancing and choreography. Research and study in the principal libraries and museums of Europe and America for a period of ten years. Corresponding member of the Archives Internationales de la Danse of Paris; corresponding member of the Association Syndical des Ecrivains et Critiques de Danse of Paris; Consultant to the Enoch Pratt Free Library of Baltimore; lecturing member of the Theatre Library Association; consultant to the H. W. Wilson Company Publishers; member of the Music Library Association; member of the American Folk-Lore Society; member of the American Bibliographical Society; consultant on dance to the Board of Education of the City of New York; consultant to the New York University School of Education.

Author of the following works:

Completed

- (1) A Bibliography of Dancing; a list of books and articles on the dance and related subjects. New York, H. W. Wilson Co., 1936.

This is the first of a series of basic reference volumes on the dance, and contains over four thousand titles, constituting the most comprehensive catalogue of dance literature ever compiled. In this work there has been established for the first time an organized system of dance classification which includes every category of dance art in the 115 divisions and sub-divisions. This standard classification has been universally adopted by major libraries and museums as well as by professional researchers and bibliographers. The classification is as follows:

Part I. General Works.

1. Periodicals
2. Dictionaries
3. Bibliographies, Catalogues, Indexes
4. Illustrations
5. Essays, Collections
6. Ethics, Dancing and the Church
7. Physiology of Dancing
8. The Dance in Art
9. Poetry of the Dance

Part 2. History and Criticism of the Dance.

1. General
2. Biography and Memoirs
 - a. Isadora Duncan
 - b. Fanny Elssler
3. Primitive and Ritual
4. Ancient and Classical

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THE DANCE: NEW ARCHIVES

Museum of Modern Art Acquires Kirstein Collection—Events of the Week

By JOHN MARTIN

THANKS largely to the generosity of Lincoln Kirstein, the Museum of Modern Art has established a department under the official title of Dance Archives. It was opened to the public last Wednesday with a small "sample" exhibition, which will last until April 1, in one of the third-floor galleries.

The collection itself, the gift of Mr. Kirstein, consists of the material he has gathered personally during the past few years, together with material he has acquired from the Gordon Craig collection and from that of the late Frederick King, for many years art editor of *The Literary Digest*. Included in the considerably more than five thousand items are 1,515 volumes, 1,631 prints, 1,212 photographs, 238 stereopticon slides, 6 sculptures, 780 lantern slides, 19 films, 200 programs, music covers, and miscellaneous articles that are difficult to classify.

In this last category, for example, are a child's model theatre of the last century, with sets and characters of paper for "The Sleeping Princess," a set of huge shirt studs containing tiny semi-articulated figures of Fanny Elssler under glass, a paper doll of Marie Taglioni with costumes from all her most famous roles. If these are not exactly items of scholarly interest, they are fascinating bits of trivia and serve admirably to temper the natural solemnity of a collection of distinctly serious import.

The Archives are designed to serve chiefly as a bureau of research and information for those interested in the history or theory of the dance in all its branches. Paul Magriel, who has been associated with Mr. Kirstein's ballet enterprises for several years and knows the collection backward and forward, is the librarian, and has catalogued and indexed the material so that it is easily available to students.

THE temporary exhibition with which the museum has opened the Archives is necessarily a mere hint of the collection itself, though it can be considered generally representative in its small way of what the full catalogue contains. That there are obvious omissions at this stage of the game goes without saying.

As a matter of fact, the Archives will eagerly welcome donations of suitable character in any and all departments of the dance to make up for any present deficiencies, and there can be little doubt that the extremely fine nucleus provided by Mr. Kirstein will be developed and rounded out as time goes on. As a gesture in this direction, George Chaffee, soloist of the Metropolitan Opera ballet and a collector in his own right, has lent fifty-three prints of the "romantic" nineteenth century ballet and two statuettes of Taglioni and Elssler, respectively, for the exhibition.

The possibilities of such an institution are virtually limitless, if it is adequately supported. Impressive precedent is provided by the Archives Internationales de la Danse in Paris, which, under the direction of Rolf de Mare, has accomplished remarkable results quite outside the mere routine of collections and exhibitions.

Mr. Magriel, who is American correspondent of the Paris Archives, is thoroughly conversant with the potentialities of the situation; and the Museum of Modern Art has proved itself before now to be a highly up-and-coming organization. It looks like a redoubtable combination.

American Dance Archives Born

MAR. 4 saw the press preview of an exhibition of dance memorabilia at the N. Y. Museum of Modern Art which signaled the opening of the Dance Archives, a permanent extension of the general activity program of the Museum, at last giving this country a dance museum on an institutional basis as compared with Paris' Archives de la Danse: supported by Rolf de Mare.

Housed in the crackerbox modernity of Manhattan society's pet artistic project, the Dance Archives exhibition pictures the dance from the 16th century 'til now: & will remain on view from 3 to 4 weeks. Exhibits present selections from the George Chaffee collection of romantic prints, & from the Lincoln Kirstein, Gordon Craig & late Fred King collections.

At the same time the permanent research & information library constituting the backbone of the Archives is housed on the Museum's 4th floor under the curatorship of Paul David Magriel, dance scholar & author, who also arranged the exhibition.

DANCE MAGAZINE

MARCH 1940

NEW YORK
TIMES

MARCH 10, 1940

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DANCE ARCHIVES

By WALTER TERRY

The word "archive" is pleasing to the ear, but it arouses one's imagination to picture a white-bearded scholar squinting over a stack of yellowing pamphlets in an Austro-Hungarian government building. You don't have to be an aging scholar in search of nineteenth century political intrigues in order to enjoy the new Dance Archives which is housed in the clean and sun-lit Museum of Modern Art at 11 West Fifty-third Street. The collections are scholarly, but the arrangers of the inaugural exhibition have remembered that they are dealing with a vivid theater art, and the color and the romance of the theatrical dance pervade the display.

The Dance Archives, modeled after the famed Archives Internationales de la Danse in Paris, is off to a splendid start with 1,515 volumes, 1,631 prints, 1,212 photographs, 238 stereopticon views, six sculptures, 780 lantern slides, nineteen films, 200 programs, music covers and many miscellaneous items that are not easily classified. The collections are the gift of Lincoln Kirstein and include much of Mr. Kirstein's own dance material, collections of Gordon Craig and of the late Frederick King, at one time art editor of "The Literary Digest." On display in the gallery is a cross-section of these collections plus an exhibition of lithographs on the romantic ballet selected from the personal collection of George Chaffee, leading dancer with the Metropolitan Opera Ballet, and loaned by Mr. Chaffee to the Dance Archives' first exhibition.

Ballerinas as Floating Sylphs

The glamour of the theater dance strikes you on entrance, for there is a gigantic poster of Ruth St. Denis as the goddess Radha, from the ballet that influenced the whole theater profession. There are statuettes of Pavlova created by her own dancing figures, and there is George Chaffee's loan of lithographs of the nineteenth century's great dancers—Taglioni, Elssler, whose dancing caused a staid Bostonian to drink wine from her slipper, and their sister ballerinas. Rosy-hued sylphs float with equal ease through water or air, luring prospective swains to hidden grottoes. The prints are gay with color and humor, but what is bright enough for Europe is dull for America, and that point is proved by two versions of a program cover—the European one is rich in color, yet the American one, reproducing the same scene, is so highly daubed that you almost blush in its glow. Evidently nineteenth century Europe, thinking America had been bought with colored beads and bright trinkets, believed that it could be conquered artistically with eye-smacking color.

Paul Magriel, the librarian of the Dance Archives, has the collections

splendidly catalogued so that students and dance lovers will be able to see at a moment's notice Pavlova's last dancing slippers or a hundred-year-old paper doll of Taglioni (the greatest dancer of her day) with costume changes from her famous roles. Mr. Magriel hopes that the Dance Archives will become a place of research and an information bureau of the dance, and he will try to tell the questioner everything from what Ted Shawn's Maori costume is made of to the name of the best book on ballet decor. He announces that such brief questions will be answered immediately, if the information is available, but he states that he will not give brief histories of the art of the dance over the telephone or in letters.

Films of Ruth St. Denis Urged

The Dance Archives of the Museum of Modern Art is in its infancy, and if it is to grow it must be enriched by contributions and loans. Those who have been able to lavish financial support upon foreign attractions, would do well to finance lasting films of Ruth St. Denis' history-making dance dramas of "Radha" and "Egypta." Most of us wish that records could have been made of the great Isadora Duncan. St. Denis, her co-pioneer, is still living and dancing at sixty. It is probable that this amazing woman will be dancing Salome at ninety, but we should not take a chance on that, and it seems to me that an art sponsor would do well to record her great art for posterity in a series of films for America's Dance Archives.

Thanks to the gifts of Lincoln Kirstein, the loans of George Chaffee and the fine management of Paul Magriel, the Dance Archives is not a dusty file for old documents, but it is a splendid collection of dance material. The old prints will cause you to smile, hell-fire and damnation tracts against the dance will evoke gales of laughter, photographs and scrapbooks will bring to life the dancers of the past, for here is a living record of the great pageant of dance.

Agnes de Mille, dancer and choreographer, will appear this afternoon on the Dance Subscription Series of the Y. M. H. A. at the Kaufmann Auditorium, Ninety-second Street and Lexington Avenue. The program will consist of "Allegro," "Rehearsal: Symphonic Ballet," "Burgomaster's Branle," "Strip Tease," "Georgia Cracker," "May Day," "Rehearsal: Modern Dance Group," "The Parvenues," "Farewell Performance," "In Thee Is Joy," "Czech Festival: 1940," "Pavane," "Harvest Reel" and "Hell on Wheels." For this, Miss de Mille's final New York performance of the season, the assisting artists will be Sybil Shearer and Joseph Anthony, dancers; Trude Rittman, pianist; Alpha Van Volkenberg, vocalist.

American Archives of Dance

The nucleus of a permanent Dance Archives is now on view on the third floor of the Museum of Modern Art, New York, as a temporary exhibition to run through March.

The basic collection is the gift of Lincoln Kirstein, which includes, along with material he has assembled over a period of years, items from the Gordon Craig and the Frederick King collections. To these are added a loan exhibit by George Chaffee, soloist of the Metropolitan Opera Ballet, which consists of prints of nineteenth-century ballet and statuettes of Marie Taglioni and Fanny Elssler; and many miscellaneous objects gathered from the four corners of the world by Paul Magriel, the librarian in charge.

Over a thousand volumes of books on the dance, over a thousand prints and over a thousand photographs of the dance and dancers, half a dozen sculptures, hundreds of lantern and stereopticon slides, programs and music covers, a score of films, and many miscellaneous items constitute the display.

Amusing novelties in Mr. Magriel's miscellany are a pair of oversized shirt studs made of glass, with miniature figures of Fanny Elssler having movable arms and legs, inside. These dancing shirt studs, which Mr. Magriel picked up in New Orleans, were actually worn by gentlemen, he said, during the Elssler craze in the United States.

From Italy Mr. Magriel has brought a Taglioni paper doll, with a set of costumes and hats that can still be put on and taken off. Another pleasing dance toy is the model nineteenth-century theater made of cardboard, with paper doll characters and paper settings for "The Sleeping Princess."

The collation, which Mr. Magriel has catalogued and indexed for

reference work by dance students and theorists, is intended to form the basis of a more exhaustive Dance Archives, comparable to the celebrated Archives de Dance in Paris.

Mr. Magriel, American correspondent of the Paris Archives and associate of Lincoln Kirstein in the Ballet Caravan, is a research man through and through. He is the author of the comprehensive "Bibliography of Dancing," which every few years he supplements by additional compilations, listing books and articles on the dance which have more recently been published.

M. L.

Christian Science
Monitor

MARCH 14, 1940

N. Y. HERALD-TRIBUNE
MARCH 10, 1940

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

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THE MUSEUM OF MODERN ART
NEW YORK

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

DANCE ARCHIVES
PAUL MAGRIEL, LIBRARIAN

Mr. Lincoln Kirstein
637 Madison Avenue
New York City

Dear Lincoln:

I am enclosing the letter listing the items of interest to the Dance Archives. I feel personally that this material is extremely valuable as it fully documents phases of dancing in America which is extremely rare. For example, the material on American Minstrels exists only fragmentarily in a half dozen American institutions and the Davis collection on this subject affords a complete record of this important activity, dating over a period of 70 years. Likewise the extremely valuable records of theatrical dancing, represented by such personalities as Loie Fuller and Isadora Duncan are impossible to duplicate. As you know from your former purchases his prices are very reasonable and if it is impossible to get all of the dance material that he has, we should try to get all of his Minstrel things and the fine early photographs of the major dance figures. Since our collection as it exists is the best in the country, it ~~would~~ be a great pity not to include the Davis collection.

Sincerely yours,

Paul Magriel
Paul Magriel

May 9, 1940

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PROPOSED ACQUISITION OF ALBERT DAVIS COLLECTION OF THEATRICAL PHOTOGRAPHS

(936 East 12th Street, Brooklyn, New York City)

Large original water-color painting of 4 negroes dancing cake-walk (ca. 1890).....	\$ 100.00
Double spread lithograph: Uncle Tom, show darkies dancing.....	10.00
8 Minstrel dance books and colored prompt cards.....	10.00
20 Dance <u>carte de visites</u>	15.00
5 Large dance photos.....	5.00
5 Souvenir program books.....	5.00
69 Colored woodcut samples of Minstrel Show posters.....	69.00
21 Minstrel song and dance sheets with dancing minstrels.....	20.00
1 Large dancing minstrel program book (woodcut, ca.1880).....	5.00
.....	3.00
.....	10.00
.....	3.00
.....	5.00
.....	5.00
.....	5.00
.....	38.00
.....	50.00
.....	175.00
.....	80.00
.....	400.00
TOTAL.....	\$ 1,013.00

*sent by Lincoln Kirstein
from Oct. 1, 1939 - June 1, 1940
for Dance Archives items:*

*Books & Prints \$ 814.82
Films & Varia 185.43
Book binding 27.25
\$ 1027.50*

*This is exclusive of books & other
dance items ordered from England
since Oct. 1st*

January 1940

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

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PROPOSED ACQUISITION OF ALBERT DAVIS COLLECTION OF THEATRICAL PHOTOGRAPHS

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5 Large dance photos.....	5.00
5 Souvenir program books.....	5.00
69 Colored woodcut samples of Minstrel Show posters.....	69.00
21 Minstrel song and dance sheets with dancing minstrels.....	20.00
1 Large dancing minstrel program book (woodcut, ca.1880).....	5.00
1 Minstrel woodcut window hanger.....	3.00
1 Lithograph of the Bowery Theatre (T. D. Rice dancing).....	10.00
1 Bal Masque print.....	3.00
1 Can Can Dance program (1874).....	5.00
1 Can Can - San Francisco (1870).....	5.00
1 14x20 original Christy's Minstrel's poster.....	5.00
38 Music sheets and covers illustrating minstrels and dancing.....	38.00
55 Programs Dancing & Minstrels (including <u>Black Crook</u> and <u>White Faun</u>)	50.00
183 8x10 photos of dancing and minstrels (including Loie Fuller, Isadora).....	175.00
85 11x14 photos of musical comedy, dancing and minstrels.....	80.00
400 Cabinet size dance and minstrel photos (1885-1910).....	400.00

TOTAL.....\$ 1,013.00

acquired
January 1940

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The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	<i>Dance</i>	<i>I. 14</i>

PART III

PLANS FOR PUBLICATIONS, AFFILIATIONS, SPONSORS

1. Publications
2. Affiliations
3. Sponsors

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The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	<i>Dance</i>	<i>I. 14</i>

REPORT FOR MUSEUM ARCHIVES: 1958 - 59

FINANCES

Sales.....	\$ 2,000.00
Purchase Fund.....	2,475.00
Binding and Maintenance.....	750.00
Publication of six pamphlets.....	1,000.00
Publication of two postcard sets.....	500.00
Miscellaneous Office Expenses, Postage, etc.....	25.00
Telephone.....	100.00
Insurance (Fire, Theft, Damage, etc.).....	200.00
TOTAL.....	5,950.00

* To be included in the general budget of
The Museum of Modern Art (?)

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	<i>Dance</i>	<i>I. 14</i>

BUDGET FOR DANCE ARCHIVES: 1940 - 41

Salary of Librarian.....	\$ 2,080.00	*
Purchase Fund.....	2,400.00	*
Binding and Maintenance.....	600.00	
Publication of six pamphlets.....	2,400.00	*
Publication of two postcard sets.....	200.00	*
Miscellaneous Office Expenses, Stationary, etc.	75.00	*
Telephone.....	100.00	*
Insurance (Fire, Theft, Damage, etc.).....	250.00	*
TOTAL.....		\$ 8,205.00

* To be included in the general budget of
The Museum of Modern Art (?)

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Sculptures of Anna Pavlova: Acquisition, March 2, 1940.

EVA SIKELIANOU
Grant Code 53

REVIEWS OF THE MONTH . . . 55

COLLEGE CORRESPONDENCE . . 56

Bibliography, among other publications, the editor of his own *Bibliography of the Dance*, published in 1936 and with its annual supplements now a standard reference work and has worked in the principal libraries, museums and private collections of Europe and America in his research.

Mr. Kirstein, donor of the collection, is Director of the American Ballet Caravan, was one of the founders of the Harvard Society for Contemporary Art, editor of the periodical *The Hound and Horn*, 1927-34 and was one of the first members of the Museum of Modern Art's advisory committee.

(Continued on page 57)

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APRIL, 1940

47

DANCE OBSERVER

EDITORS: Gervaise Butler, Marjorie Church, Grant Code, May Gadd, Henry Giffond, Louis Horst, Elizabeth McCausland, Mary P. O'Donnell, Robert Sabin, Ralph Taylor. CONTRIBUTING EDITORS: Karl Gasslander, Elizabeth Sherbon. ADVERTISING: Nina Fonaroff.

Published monthly from September to May, bi-monthly from June to September, by The Dance Observer. Executive offices: 329 East 42nd Street; Telephone: MUrray Hill 4-3082. Editorial Offices: %Louis Horst, 1 West 67th St., New York, N. Y. Telephone SUsquehanna 7-6600. Rates: One dollar and fifty cents per year; fifteen cents per copy; twenty-five cents per copy of issue published two months previous to current issue. Copyright 1940 by The Dance Observer. 357

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COLLEGE CORRESPONDENCE	56

EDITORIAL

Dance Archives

With the establishment of the Dance Archives at the Museum of Modern Art, the dance has, through the generosity of Lincoln Kirstein and under the direction of Paul Magriel as librarian, taken a long step forward in service to the dancer and to his audience. For the first time in this country a really comprehensive collection of material is now housed and referenced so as to be readily available to the public and at the present moment the Museum is exhibiting a sort of cross section of the collection in its third floor gallery.

The collections which are the basis of the Dance Archives include Mr. Kirstein's own acquisitions and material from the collections of Gordon Craig and the late Frederick King, for many years art editor of *The Literary Digest*. The total includes 1,515 volumes, 1,631 prints, 1,212 photographs, 238 stereopticon views, 6 sculptures, 780 lantern slides, 19 films, 200 programs, music covers and miscellaneous items not readily classified. All of the material is catalogued, with a special subject index which will greatly facilitate the problems of students concerned with any aspect of the dance.

With special emphasis on the dance in modern times and concerned with it as a visual art, the Archives will serve primarily as a bureau of research and information for all persons interested in art, theory and practice and offers especially a large amount of written and illustrative material relating to contemporary theatrical dancing. The new era of stage design ushered in by Diaghilev and the Ballet Russe is represented with examples of the works of Bakst, Benois, Roerich and others, as well as a large collection of original sketches done for the ballets produced by the major American companies. To this are added photographs, clippings, programs and other material of specific interest.

Besides the dance collection devoted to the 20th century, the Dance Archives includes a library of basic material which will serve as a background for the contemporary dance. This section of dance reference contains works on the early court fetes and ballets, the writings of the first Italian dance masters, the first essays in choreography and technique and practice of social dancing and an iconography of more than a thousand prints which illustrates the origins and development of dance styles covering a period of four centuries.

In Paul Magriel, as librarian, the Dance Archives acquires an authority long familiar in dance research. Mr. Magriel is the American correspondent of the *Archives Internationales de la Danse*, a member of the Theatre Library Association, the Bibliography Society of America and the *Association Syndical des Ecrivains et Critiques de Danse*. He is the author of *Ballet*, a short handbook, a contributor to the *Bulletin of Bibliography*, among other publications, the editor of his own *Bibliography of the Dance*, published in 1936 and with its annual supplements now a standard reference work and has worked in the principal libraries, museums and private collections of Europe and America in his research.

Mr. Kirstein, donor of the collection, is Director of the American Ballet Caravan, was one of the founders of the Harvard Society for Contemporary Art, editor of the periodical *The Hound and Horn*, 1927-34 and was one of the first members of the Museum of Modern Art's advisory committee.

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PHILADELPHIA MUSEUM OF ART



Exhibition April 25-May 16

THE BALLET
HISTORY · ART · PRACTICE

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
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BOARD OF EDUCATION
THE CITY OF NEW YORK

OFFICE OF
THE DIRECTOR OF HEALTH EDUCATION
157 EAST 67TH STREET

LCR:ECK

April 18, 1940.

Mr. Paul Magriel
Research Section- Dance Archives
Museum of Modern Art
11 West 53d Street
New York, N. Y.

My dear Mr. Magriel:

I take this opportunity to express my sincerest appreciation for the use of pictures relating to the history of the Dance. These pictures are being used from an intellectual and artistic standpoint in connection with the display organized at the Jamaica High School.

I sincerely hope that you will find it possible to attend the Dance Conference on Thursday afternoon.

Sincerely yours,

Loretta C. Ryan

LORETTA C. RYAN
Assistant Director of Health Education.

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From the exhibition: Ballet Today.

Section of Dance Archives Exhibition

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Section of Dance Archives Exhibition

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NEW YORK HERALD TRIBUNE, WEDNESDAY, MA

Early History of The Dance Portrayed in Gift to Museum of Modern Art

PREVIEW DANCE ARCHIVES

ROMANTIC LITHOGRAPHS



ENGLISH



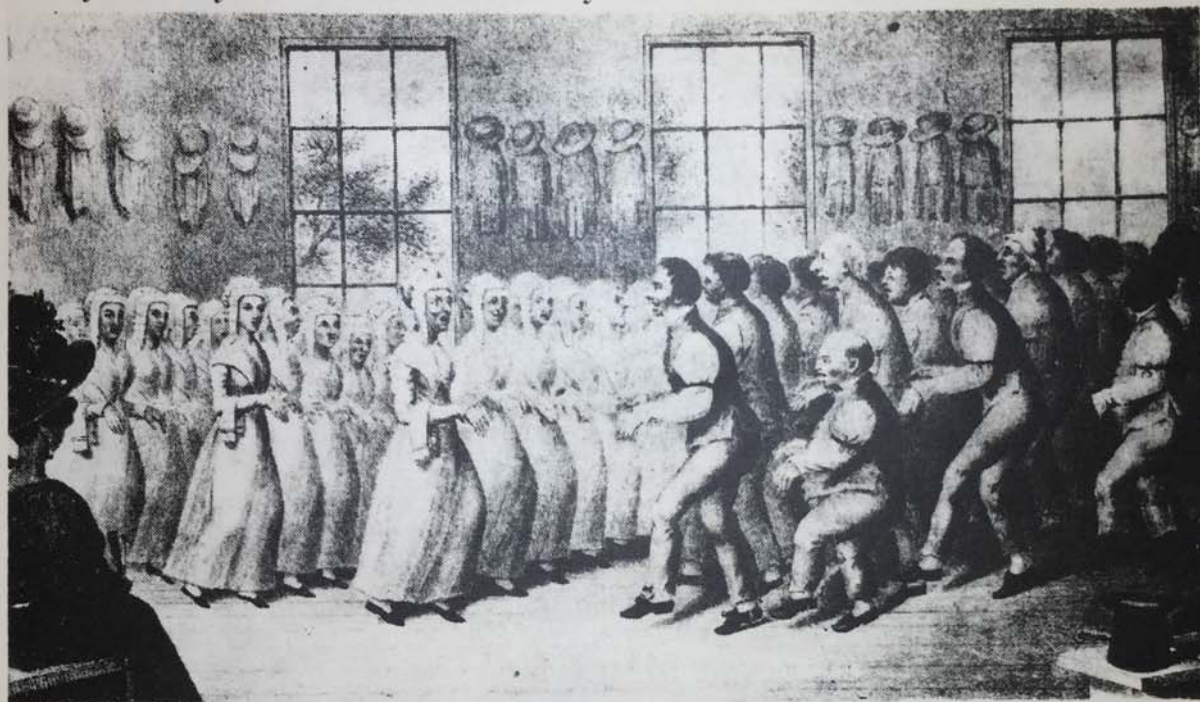
A caricature of Mlle. Fitz-James, about 1850, by a French artist, showing the favorite English dancer as an "asparagus" lady in a vegetable dance. France and England were not allies then

MARCH 6,
1940

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	<i>Dance</i>	<i>I. 14</i>

NEW YORK HERALD TRIBUNE, WEDNESDAY, MA

Early History of The Dance Portrayed in Gift to Museum of Modern Art



Among lithographs, photographs and prints donated by Lincoln Kirstein, director of the American Ballet Caravan, is "The Shakers," showing an American dance scene about 1850

Museum to Put Gift Sculpture On View Today

The collection on the dance is a cross section of the dance archives of the museum, which has been established as part of the museum's library. Mr. Kirstein's gift, which includes the collections of Gordon Craig and that of the late Frederick King, make up most of the archives. Paul Magriel has been appointed dance librarian.



A caricature of Mlle. Fitz-James, about 1850, by a French artist, showing the favorite English dancer as an "asparagus" lady in a vegetable dance. France and England were not allies then

MARCH 6,
1940

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Mrs. Arne Ekstrom, President, Ballet Guild, Alicia Markova, ballerina, Paul Magriel

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

Acquisitions since 1939.

Denishawn collection. 1200 hundred photographs of Ruth St. Denis, Ted Shawn, Martha Graham, Doris Humphrey, Charles Weidman and other dancers. 2 original drawings by G. Kolbe. Collection of programs, posters, clippings and miscellaneous material.

Ballet Theatre. Collection of four hundred photographs of Ballet Theatre productions and personnel.

Ballet Russe. Photographs of productions and personnel of Ballet Russe, 1939-1941.

Bella Landaaur. 25 sheet music covers of social dancing (20th century).

Folio of six plates of Isadora Duncan drawn by E. Gordon Craig.

Walkowitz collection of dance drawings and drawings of Isadora Duncan.

File of the following magazines: Dance, 1925-1931; American Dancer, 1929-1941; Dance Observer, 1934-1941; Educational Dance, 1938-1941.

Photographs: Barbara Morgan, (25), Arnold Genthe, (16), Ira Hill, (10), Carl Van Vechten collection (140), James Abbe (14). 184 others from New York photographers.

Photographs of Carm en Amaya, Katherine Dunham, Hanya Holm, etc.etc.

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

A C T I V I T I E S

1. Exhibitions
2. Functions
3. Research Aids
4. Acquisitions

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Example of Rare Books in Dance Archives

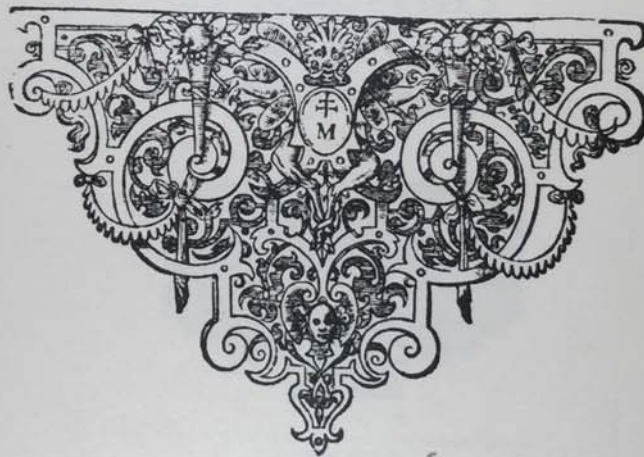
The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	<i>Dance</i>	<i>I. 14</i>

TROIS
DIALOGUES DE
L'EXERCICE DE SAVTER, ET
VOLTIGER EN L'AIR.

Avec les figures qui seruent à la parfaite demonstration
& intelligence dudit Art.

Par le S^r. ARCHANGE TVCCARO, de l'Abruzzo,
au Royaume de Naples.

DEDIE' AV ROY.



A PARIS,

Chez CLAUDE DE MONSTR'OEIL, tenant sa boutique en la Cour du Palais, au Nom de Iesus.

M. D. LXXXIX.

Title-page

Example of Rare Books in Dance Archives.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
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DES
BALLET S
ANCIENS
ET MODERNES
SELON LES REGLES
DU THEATRE.



Par Claude-François Menestrier,
A PARIS; *de la Compagnie*
Chez RENE' GUIGNARD, rue Saint
Jacques, au grand saint Basile. *de notre Librairie*

M. DC. LXXXII.

Avec Privilege du Roi.

Title-page

Example of Dance History in Dance Archives Coll.

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Example of 18th century engraving: coll. Dance Archives



Printed & Published by W. H. Robinson, 22, North 4th St. N.Y.

Example of 19th century lithograph.
Dance Archives Collection.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
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Engraved and colored by J. H. Johnson in the lithography of the artist, J. H. Johnson, in the studio, 10, rue de la Harpe, Paris (N.Y.)

LA PETITE AUGUSTA.

Aged 12 Years

In the Character of ZOROE, in the Bayadere.

Painted & Colored by J. H. Johnson, 10, rue de la Harpe, Paris (N.Y.)

Example of 19th century lithograph.
Dance Archives Collection.

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The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
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Photograph: 1898. Specimen in Dance Archives Coll.

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Stereoscopic View: Specimen, Dance Archives, Roll.

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The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
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FROM THE
BALL-ROOM
TO
HELL

BY

T. A. FAULKNER,

EX-DANCING MASTER

Formerly Proprietor of the Los Angeles Dancing Academy and ex-President of Dancing Masters' Association of the Pacific Coast.

Title-page

Dancing and morality: Example in coll. of Dance Archives

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The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
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A Handbook of Irish Dances

With an Essay on their Origin and History

BY

J. G. O'KEEFFE AND ART O'BRIEN

FIFTH EDITION

DUBLIN

M. H. GILL & SON, LTD.

1934

Title-page

Folk, National Dancing: Example in collection.

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DICTIONNAIRE DE DANSE,

CONTENANT l'histoire, les règles et
les principes de cet Art, avec des
Réflexions critiques, et des Anec-
dotes curieuses concernant la Danse
ancienne et moderne;

Le tout tiré des meilleurs Auteurs qui
ont écrit sur cet Art.

OUVRAGE DÉDIÉ à Mademoiselle G**.

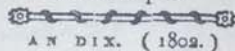
Cytherea Choros ducit Venus.
Hor. L. 1. Ode 4.

Charles Goussier



A PARIS, 1802.

Chez SERVIERE, Libraire, rue du Foin-
Saint-Jacques.



AN DIX. (1802.)

Title-page

Dance Dictionnaires: Example in Dance Archives.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
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CHOREGRAPHIE
OU
L'ART DE DECRIRE
LA DANCE,
PAR CARACTERES, FIGURES
ET SIGNES DEMONSTRATIFS,

Avec lesquels on apprend facilement de soy - même toutes
fortes de Dances.

Ouvrage tres-utile aux Maîtres à Dancer & à toutes les perfonnes qui
s'appliquent à la Dance.

Par M. FEUILLET, Maître de Dance.

Seconde édition, augmentée.



A PARIS,

Chez l'Auteur, rue de Buffi, Faubourg S. Germain, à la Cour Imperiale.

Et chez MICHEL BRUNET, dans la grande Salle du Palais,
au Mercure galant.

M. DCCI.

AVEC PRIVILEGE DU ROY.

Dance Notation: Example in Dance Archives

Title-page

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
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TRAITÉ
Elémentaire, Théorique et Pratique
de l'Art de la Danse

CONTENANT
LES DÉVELOPPEMENS, ET LES DÉMONSTRATIONS
DES PRINCIPES GÉNÉRAUX ET PARTICULIERS, QUI
DOIVENT GUIDER LE DANSEUR.

Par Ch. Blasis

PREMIER DANSEUR.



MILAN, 1820.

CHEZ JOSEPH BEATI ET ANTOINE TENENTI,
Rue de S. Marguerite (*contr. di S. Margherita*)
N.° 1066.

Imprimerie J. J. Vassallo a S. Leno, N. 534.

Title-page
Dance Technique: Example in collection of Dance Archive

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
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A
DESCRIPTION
OF THE
CORRECT METHOD
OF
WALTZING,
THE
TRULY FASHIONABLE SPECIES
OF
DANCING,

*That, from the graceful and pleasing Beauty of its Movements, has
obtained an ascendancy over every other Department
of that Polite Branch of Education.*

PART I.

Containing a Correct Explanatory Description of the several
Movements and Attitudes

In German and French Waltzing,

BY

THOMAS WILSON,

Dancing-Master,

(FROM THE KING'S THEATRE, OPERA HOUSE)

Author of "The Analysis of Country Dancing," "The Treasures of
Terpsichore," and a Variety of other Works on Music and Dancing.

Illustrated by Engravings, from Original Designs and Drawings,
By J. H. A. RANDALL.

LONDON,

PRINTED FOR THE AUTHOR,

2, Greville Street, Hatton Garden:

Published by SHERWOOD, NEELY, and JONES, Paternoster Row;
and sold by MANNERS and MILLER, Edinburgh;
and J. CUMMING, Dublin.

1816.

Title-page

Social Dancing: Example in coll. of Dance Archives

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BUDGET FOR DANCE ARCHIVES: 1940 - 41

Salary of Librarian.....	\$ 2,080.00
Purchase Fund.....	2,400.00 *
Binding and Maintenance.....	600.00
Publication of six pamphlets.....	2,400.00 *
Publication of two postcard sets.....	200.00 *
Miscellaneous Office Expenses, Stationary, etc.	75.00 *
Telephone.....	100.00 *
Insurance (Fire, Theft, Damage, etc.).....	250.00 *
<hr/>	
TOTAL.....	\$ 8,205.00
<hr/>	

* To be included in the general budget of
The Museum of Modern Art (?)

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PUBLICATIONS

It is the intention of the Dance Archives to publish at intervals of two months, a number of monographs on important aspects of dancing. These monographs will introduce into American cultural publications a hitherto unexplored phase of writing, dealing with a wide range of scholarly dance subjects. A tentative plan of five academic treatises have been discussed with qualified authorities and are as follows:

1. The Iconography of the Romantic Ballet, by Richard Doubs
2. The Dance in Quaker Rituals, by Edward Andrews
3. The American Dance in Minstrel Shows, by Hannah Winter
4. Dance in the Renaissance Spectacle, by Allardye Nicoll
5. Lute Music as Dance Accompaniment, by Carleton Sprague Smith
6. E. H. G. Degas and Ballet, by A. Hyatt Mayor

In addition, it is our intention to publish under the Dance Archives colophon, the following monographs:

7. A Guide to the Dance Archives, by Paul Magriel
8. The Puritan Bias Against Dancing, by Lincoln Kirstein

These monographs are to be a regular department of the Dance Archives, and will establish in this country an academic basis of dance culture hitherto unknown. With these monographs we will issue monthly bulletins, which will record the activities of the Dance Archives, and serve generally as an index to dance activity internationally.

An interest expressed by many visitors to the Dance Archives exhibition, for post-card reproductions of the material exhibited, indicates the possibility of the sale of these at the Museum of Modern Art main desk. These could be issued in series of ten, and be sold for nominal prices, at the desk to visitors, and also advertised in the Dance Archives Bulletin so that educational institutions might avail themselves of these records.