



The New York Public Library
Jerome Robbins Dance Division

Guide to the

Jerome Robbins collection of graphic works

193?-1998

(S) *MGZMD 134

Processed by Patricia Rader, Imogen Smith, Grace Owen, and Susan Au.

Summary

Creator: Jerome Robbins

Title: Jerome Robbins collection of graphic works

Date: 193?-1998

Size: 20 oversize drawers (flat files)

Source: Jerome Robbins Estate.

Abstract: Jerome Robbins' collection of graphic works includes over 200 drawings and paintings by Robbins himself, from the early 1930s through at least 1990. Figure drawings and portrait sketches dominate Robbins artwork, but he also drew and painted landscapes, still lifes, abstracts, and costume and set designs.

Access: Some collections held by the Dance, Music, Recorded Sound, and Theatre Divisions at the New York Public Library for the Performing Arts are held off-site and must be requested in advance. Please check the collection records in **the NYPL's online catalog** for detailed location information. For general guidance about requesting offsite materials, please consult:
<https://www.nypl.org/about/locations/lpa/requesting-archival-materials>

Conditions Governing Access:

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Language of the Material: English

Processing note: The collection was processed and cataloged with the assistance of a two-year grant from the National Endowment for the Humanities in 2002-2004, and with additional assistance from the Wilson Processing Project for Performing Arts Collections. The graphics collection arrived in no discernable order. Initial sorting and treatment according to media was performed by Senior Conservator Grace Owen; manuscripts and photographs were transferred to the appropriate collections. Subsequently, Ms. Owen treated works as needed: 175 artworks and prints were surface cleaned, 28 artworks mended, 91 artworks matted, 17 mylar enclosures made, 3 phase boxes made for scrapbooks, 2 framed collages repaired and 213 drawings foldered. Susan Au described 29 drawings and paintings. Additional graphics located by Charles Perrier in the course of processing Jerome Robbins' Papers were added to the collection. At this point, the decision was made not to catalog the items individually, but to organize them as a collection, and prepare a finding aid for access. Patricia Rader organized the collection into series. Imogen Smith arranged each series, described the series contents at the item and folder level, and created a finding aid under the supervision of Patricia Rader. Lynn Lobash and Imogen Smith encoded the EAD electronic finding aid. Processed by Patricia Rader, Imogen Smith, Grace Owen, and Susan Au.

Creator History

Jerome Robbins (born 11 October 1918 in New York City) was the younger of two children of Harry Rabinowitz, who emigrated to America from Poland in 1904, and his wife Lena Rips. Rabinowitz was at first a shopkeeper with a delicatessen on the Upper East Side of Manhattan; in the 1920's he moved the family to Jersey City and then to Weehawken, New Jersey, where he and a brother-in-law established the Comfort Corset Company. Young Jerome, who showed an early aptitude for music, dancing, and theatrics, attended schools in Weehawken and graduated from Woodrow Wilson High School in 1935. Intending to study either chemistry or journalism, he matriculated at New York University in the autumn of 1935; but the Depression took a turn for the worse in 1936 and his family could no longer support his education -- especially considering that he was, by his own account, failing two courses (math and French) out of five. Unwilling to work in the corset factory, he tried to find employment in some form of show business; and through his sister Sonia, who had already danced professionally with Irma Duncan and Senya Gluck-Sandor's Dance Center, he got an apprenticeship with Sandor's company.

Gluck-Sandor was a hybrid as a choreographer -- ballet-trained, dedicated to modern dance, but also a veteran of Broadway, burlesque, and vaudeville -- and his expressive, theatrical style attracted Robbins from the outset. But the fledgling dancer -- who like other members of his family took the surname of Robbins for work in the theater -- also studied ballet with Ella Daganova and in 1937 appeared in the Yiddish Art Theatre production of *The Brothers Ashkenazi*, directed by and starring Maurice Schwartz, for which Sandor did the choreography. In the summer of 1937 Robbins began dancing and choreographing at Tamiment, a progressive-movement resort in Pennsylvania's Pocono mountains which featured a resident singing-acting-dancing troupe and weekend revues starring emerging talents like Danny Kaye, Imogene Coca, and Carol Channing. His work from this period consisted mainly of burlesque-like blackout sketches on the one hand and dramatic works with strong social content, like *Death of a Loyalist or Strange Fruit*, (set to Abel Meeropol's song about a lynching) on the other. But he was beginning to gain an audience: some of his dances were performed under the auspices of the Theatre Arts Committee at New York's 92nd Street YMHA and others as part of *The Straw Hat Revue*, which Tamiment producer Max Liebman opened on Broadway in 1939.

Robbins spent three summers at Tamiment and taking on one-shot roles in ballet performances at Jones Beach, the New York World's Fair, and elsewhere; he found work during the regular theater

season in the Broadway choruses of *Great Lady* (1938), *Stars in Your Eyes* (1939), and *Keep Off the Grass* (1940) -- the last-named choreographed by George Balanchine. In the summer of 1940 he was accepted into the recently-formed Ballet Theatre, where he soon advanced from the corps de ballet to solo roles which showed off the taut fluidity with which he compensated for his lack of heroic classical technique: the Young Man in Agnes De Mille's *Three Virgins and a Devil*, an apple-munching Hermes in *Helen of Troy*, and -- the role which made him famous -- the tragic puppet in *Petroushka*.

He had been burning to choreograph a ballet himself for the company, preferably one with an American theme, to American music; but all his ideas were too grandiose for the perennially strapped company to consider. Encouraged to "think small" he came up with the idea for a ballet about three sailors on shore leave in New York City. To write the score he sought out the services of a young unknown composer named Leonard Bernstein, and Ballet Theatre's Oliver Smith agreed to design the scenery. On April 18, 1944, *Fancy Free* premiered at the Metropolitan Opera House to a raucous two dozen curtain calls; and in December of that year *On the Town*, a musical comedy based on the ballet, with music by Bernstein, dances by Robbins, sets by Smith (who also produced), and book and lyrics by a pair of Bernstein's cabaret buddies named Betty Comden and Adolph Green, had a fairy-tale opening on Broadway. From that moment until his death more than fifty years later Robbins's primacy on Broadway and in ballet was assured; but he did more than reach the top in his two spheres of influence. He changed each of his worlds from the inside out.

On Broadway he quickly established himself as the choreographer of the moment at a time when musical comedies were evolving out of the stylish but contentless song-and-dance anthologies that had showcased the talents of the Gershwins and Cole Porter and Rodgers and Hart. Robbins shows -- and as he began to direct as well as create ideas and dances for them, they truly were Robbins shows -- had, or aimed to have, a story, characters, a point.

So the Roaring Twenties musical, *Billion Dollar Baby* (1946 -- with book and lyrics by Comden and Green and music by Morton Gould), revolved around a gold-digging bathing beauty who serially married for money; 1947's *High Button Shoes* (his first collaboration with composer Jule Styne) was a nostalgic romp set in New Jersey in 1913 and featuring a Keystone Kops ballet. And 1948's *Look, Ma, I'm Dancin'* (which he co-directed with George Abbot, and for which he received the credit "conceived by Jerome Robbins") was the autobiographical backstage story of a super-ambitious dancer-choreographer's collision with the brewery heiress backing his ballet company; his changed character is mirrored in the two ballets he creates -- the first a brash, over-complicated expression of youthful hubris, the second altogether subtler, more thoughtful and human. *Look, Ma* was succeeded by one of Robbins's rare flops, a show called *That's the Ticket* (1948), which Robbins directed but did not choreograph. An overly whimsical mishmash, it closed in Philadelphia after ten days. But at this point Robbins made a life altering career-change.

At Ballet Theater he had followed *Fancy Free* with a series of dances that integrated the classic vocabulary with modern subject matter: among them the be-bop ballet *Interplay* (1945) and *Facsimile* (1946), an angst-ridden exploration of a love triangle with a new score by Bernstein. But in 1949 he left Ballet Theater to join George Balanchine's new-born New York City Ballet, where he was almost immediately named Associate Artistic Director. He danced numerous quasi-dramatic roles for Balanchine -- including *Prodigal Son*, *Tyl Eulenspiegel* and as a principal opposite the glamorous Tanaquil Le Clercq in *Bourrée Fantasque* -- before retiring from performance in the mid 1950's; but it was as a choreographer that he made his mark. Ballets like *The Guests* (1949, score by Marc Blitzstein), *Age of Anxiety* (1950, to Bernstein), and the terrifying fable *The Cage* (1951, to Stravinsky), showcased his flair for drama, his all-American sass and energy, and his affinity for modern music. And his association with Balanchine gave him a security and sense of kinship that nourished his genius.

Robbins continued to work on Broadway, as the choreographer of two Irving Berlin shows, *Miss Liberty* (1949) and *Call Me Madam* (1950), Rodgers and Hammerstein's *The King and I* (1951), and *Two's Company* (1952), a revue starring Bette Davis. But in 1953 he stunned the theatrical community, if not the world at large, by appearing before the House Un-American Activities Committee, where he admitted to membership in the Communist Party during the 1930's and named eight individuals who he said had also been members.

His testimony was denounced by many (including some of his family) for whom McCarthyism was only steps from Nazism, but Robbins refused to justify or explain himself beyond his public statement that he had "made a great mistake... in entering the Communist Party." His decision haunted him, however, and ultimately he placed it at the center of an autobiographical drama, *The Poppa Piece*, which he experimented with in workshops during the early 1990's.

Ironically, his career seemed to take on added luster in this troubled time. He staged the *All-American Ford 50th Anniversary Show* (1953) for television with Ethel Merman and Mary Martin; co-directed *The Pajama Game* (1954) on Broadway; conceived, directed, and choreographed *Peter Pan* (1954) starring Mary Martin; directed Aaron Copland's opera *The Tender Land* (1954); directed and co-choreographed *Bells Are Ringing* (1956) starring Judy Holliday; and choreographed the film version of *The King and I* (1956). Meanwhile at New York City Ballet he created two masterpieces, the lyrical *Afternoon of a Faun* (1953) and the hilarious send-up, *The Concert* (1956), among other works.

In 1957 he teamed up once again with Leonard Bernstein on a musical he had been discussing with him and playwright Arthur Laurents for some years: *West Side Story*, a retelling of *Romeo and Juliet* set against a background of gang warfare in New York's Puerto Rican ghetto. Directed by Robbins, with his electrifying street-smart choreography integrated into the action, *West Side Story* was arguably the first "concept musical"; it broke the mold of the Broadway show and also established Robbins's reputation as a perfectionistic, difficult taskmaster -- a reputation that was one factor in his dismissal as director of the 1961 film version. He won an Academy Award for his direction nonetheless -- sharing the Oscar with co-director Robert Wise -- as well as one for choreography.

After *West Side Story* Robbins left New York City Ballet for a time and formed his own company, Ballets: USA, to appear at the Festival of Two Worlds in Spoleto, Italy. For it he made the explosive *New York Export: Opus Jazz* (1958), a ballet without music called *Moves* (1959), and other works; the company toured extensively in Europe but -- despite enthusiastic notices and even an appearance at the Kennedy White House -- it failed to find an ongoing audience in the United States and was disbanded in 1961. In the meantime Robbins had also directed the ultimate backstage musical, *Gypsy* (1959) with Ethel Merman, and now he began to branch out into non-musical theater. In 1962 he directed the American premiere of Arthur Kopit's mordant mother-son comedy, *Oh, Dad, Poor Dad, Mama's Hung You In the Closet and I'm Feelin' So Sad* and in 1963 a production of Brecht's *Mother Courage and Her Children* starring Anne Bancroft.

Two Broadway hits followed -- both shows he had originally agreed to direct, then withdrew from, and finally returned to when each seemed in danger of shipwreck during out-of-town tryouts. But although reviews for *A Funny Thing Happened on the Way to the Forum* (1962) didn't mention his name, and although for *Funny Girl* (1964) he was listed only as "production supervisor," he reshaped both those musicals radically. He got full credit and then some, however, for *Fiddler on the Roof* (1964), the musical setting of Sholem Aleichem stories which he choreographed and directed, bringing to life as an organic musical whole the lost world of the Russian shtetl.

He accomplished a similar feat with his mammoth staging of Stravinsky's *Les Noces* (1965) for American Ballet Theatre, but then retreated from the pressures of huge collaborative productions.

Broadway was moving in the direction of rock spectacles like *Hair* and *Jesus Christ, Superstar*, and Robbins didn't want to move with it. With the help of a 1966 grant from the National Endowment for the Humanities, he established the American Theatre Lab to explore experimental music-theater techniques, from dance to Noh drama, with a small handpicked company in a workshop setting for a period of two years.

Seemingly re-charged from this work, he re-emerged at City Ballet with *Dances at a Gathering* (1969), a poignant and playful celebration of youth and love which was widely hailed as a masterpiece. There followed a fertile creative period in which Robbins made such vastly different works as the moonlit, expressive *In the Night* (1970), *The Goldberg Variations* (1971), which explored Bach's thematic geometry, and *Watermill* (1972), a Noh-like meditation on the passage of a man's life. In addition he collaborated with Balanchine, with whom he now shared the title of Ballet Master, on dances for *Firebird* (1970) and *Pulcinella* (1972) -- a demonstration of the collegiality and mutual respect that had always marked their relationship. As Balanchine once said to him, speaking of the legendary Russian ballet master Marius Petipa: "Very few people can do. Petipa, you, me -- we can do."

Robbins never really left City Ballet again, except for a leave of absence in 1989 and forays into the theater for workshops of an adaptation of Brecht's *The Exception and the Rule* (1987) and of *The Poppa Piece* (1991), and the triumphant staging of his anthology show, *Jerome Robbins' Broadway* (1989), for which he won his fifth Tony Award. Increasingly his work seemed to move in a more and more abstract direction, away from the character-driven dances of his youth -- a process reflected in the changes he made in his last collaboration with Bernstein. Premiered as *Dybbuk* (1974) and based on the S. Anski play, it was first revised as *The Dybbuk Variations* (1974) and then as *A Suite of Dances* (1980), a ballet-in-progress which Robbins kept trying to reduce to its essence.

Essence did not mean homogeneity, however: Robbins's work was still as protean as ever, from the sensuous and jazzy lyricism of *In G Major* (1975) and the opera-house pyrotechnics of *Four Seasons* (1979) to the spiky *Opus 19: The Dreamer* (1979) and the elegiac *In Memory of...* (1985). He was still experimenting with contemporary music, with ballets to Philip Glass (*Glass Pieces*, 1983) and Steve Reich (*Octet*, 1985), but it was Bach who spoke most clearly to him in his last decade, when he made the spare, poetic *A Suite of Dances* (1994) for Mikhail Baryshnikov to Bach's suites for unaccompanied cello; the deceptively simple *Two- and Three-Part Inventions* (1994) for the students of the School of American Ballet, and the exuberant *Brandenburg* (1997) for City Ballet.

By then he was in fragile health, following a bicycle accident in 1990 and heart-valve surgery in 1994; in 1996 he began showing signs of a form of Parkinson's disease and his hearing was poor; yet he insisted on staging *Les Noces for City Ballet* (1998). It was the last thing he did; two months later he suffered a massive stroke, and he died at his home in New York on July 29, 1998.

Robbins had already been made Chevalier of the French Legion of Honor, and had won 5 Donaldson Awards, 5 Tony Awards, 2 Academy Awards, 1 Emmy Award, the Kennedy Center Honors, and numerous other prizes; on the evening of his death, the lights of Broadway were dimmed for a moment in tribute. In the more than sixty years in which he had been active in the theater, he had transformed it because he never stopped asking questions. "Why can't we do ballets about our own subjects, meaning our life here in America?" he asked before making *Fancy Free*. And, speaking of the collaboration that made *West Side Story*, "Why couldn't we, in aspiration, try to bring our deepest talents together to the commercial theater?" His own work answered both questions in the affirmative.

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Custodial History

The collection was donated to the New York Public Library's Dance Division in 1999 by the Estate of Jerome Robbins.

Scope and Content Note

Jerome Robbins' collection of graphic works includes over 200 drawings and paintings by Robbins himself, from the early 1930s through at least 1990. Figure drawings and portrait sketches dominate Robbins artwork, but he also drew and painted landscapes, still lifes, abstracts, and costume and set designs.

The collection also includes over 200 works by others related to Robbins' theatrical life, including set and costume designs created for his plays, shows and choreographies, and technical drawings for particular theaters and television. Designers represented include Lemual Ayers, Joe Eula, Sean Kenny, Phil May, Irene Sharaff, Oliver Smith, Tony Walton, Miles White and Patricia Zipprodt.

Robbins collection also includes artworks, scores and gifts created for him or given to him by friends and associates in the theater and dance. Represented here are Glen Bacon, Irving Berlin, Leonard Bernstein, John Cahil, Laura Dean, Edith Kramer, and Hazel and Mark Perper, Stephen Sondheim, Robert L.B. Tobin, and the children of P.S. 171 in Queens.

The 18th and 19th century prints Robbins collected were possibly acquired as part of his research for productions or planned productions, such as *The arts of the gentleman*. Included here are 4 prints detached from the 1716 book by Gregorio Lambranzi, *Nuoua e curiosa scvola de' balli theatriali*, and mid- to late-18th century prints depicting actors such as David Garrick, Mrs. Barnes, Mrs. Abington, Mrs. Yates, Mr. Shuter, Mr. Reddish, Mr. Woodward, Mrs. Cibber, Miss Catley and Mrs. Powell. Also included is a hand-colored print by Gaspare Gallari.

The 20th century prints and drawings include works by Betsy Baytos, Al Hirschfeld, John Paul Jones, Mikhail Larionov, Bill Morrow, Jack Murray, Vaslav Nijinsky, Farhad Ostovani, Annette Robyns, R. Selby, Sem, Charles B. Slackman, Heinrich Sussman, and Pavel Tchelitchew.

The collection includes lobby cards and posters for Robbins shows, New York City Ballet, Ballets U.S.A. and the Spoleto Festival, and scrapbook compilations of reviews and images from Robbins' musical theater shows as source materials for the cast of Jerome Robbins' Broadway.

Key Terms

Names

Jerome Robbins

Container List

Series I: Drawings and paintings by Jerome Robbins ca. 1930 - 1990 (24 folders)

This artwork by Jerome Robbins includes figures, portraits, landscapes, still-lives, and abstracts. See also framed items in Series XIII. Some works by others (Felicia Sorel, David Heaton, unidentified) are included to preserve context. For set, costume and lighting designs, see Series II.

Sub - series 1: Drawings by Jerome Robbins 1930 - 1990 (13 folders)

These drawings of figures, portraits, landscapes and still-lives are chiefly from two periods in Robbins' life: ca. 1930-1945, and ca. 1970-1978. An additional drawing, inscribed Dec. 29, 1990, may be related to *The Poppa Piece*.

Chronological

- d. 1 f. 1 **Pencil sketches of houses in Weehawken** ca. 1930s (4 leaves)
Some with watercolor.
- d. 1 f. 2 **Portraits on board** ca. 1937 (5 leaves)
One labeled "my cousin Jean Handy, 37."
- d. 1 f. 3 **Sketches by Robbins and Felicia Sorel** ca. 1937 (8 leaves in 6 folders)
Includes sketch from photograph of Nijinsky as Petrouchka, portrait of Robbins by Sorel, self - portrait by Robbins, sketches of Sorel by Robbins. Some sketches done on back of Dance Centre stationery, other side bearing casting information; one list includes "Robyns," a form of name used by Robbins.
- d. 1 f. 4 **Chalk sketches of dancers** ca. 1938 (10 leaves)
Includes portrait of José Limón.
- d. 1 f. 5 **Pastel drawings on colored paper** ca. 1938 (7 leaves)
Possibly made at Camp Tamiment.
- d. 1 f. 6 **Charcoal, chalk and pastel drawings** ca. 1936 - 1943 (6 leaves)
Includes sketch of "Strange Fruit" pas de deux performed by Robbins and Anita Alvarez at Camp Tamiment, 1939. 2 sketches possibly made in Mexico, ca. 1941.
- d. 1 f. 7 **Pencil caricatures** 1944 (4 leaves)
3 self - portraits and 1 portrait of [Eleila or Alela] [Cornel or Cornell].
- d. 1 f. 8 **Pencil and pen sketches** ca. 1941-1945 (4 leaves)
Humorous sketches, some with captions; one sketch made on back of Mexican hotel stationery; possibly made during Ballet Theatre tour of Mexico in 1941.
- d. 1 f. 9 **Sketches on tracing paper** ca. 1970 - 1974 (2 leaves + 1 envelope)
Labeled "Designs for my bedroom, early 70s."
- d. 1 f. 10 **Pencil and pen sketches on lined notepad paper** ca. 1974 - 1978 (17 leaves + 1 folder)
Includes sketches of and by David Heaton and sketches of Richard de [Marko], Larry Ray and Robbins' dog Nick.
- d. 1 f. 11 **Pen sketches** ca. August 1978 (11 leaves)
Chiefly portraits
- d. 1 f. 12 **Sketchbook** ca. 1973 (1 sketchbook)
On cover: "Life class sketches; Kim; line drawings-feet-hands-plants, etc. 77 - ?"
- d. 1 f. 13 **Ink painting, pencil sketch and pen sketch** ca. 1941 - 1990, December 29, 1990 (3 leaves)
Attributed to Robbins. Ink painting labeled "Kyoto, '41"; pen sketch on placemat, consisting of several portraits, inscribed "Marche au [Peres?], December 29, 1990 Paris."

Series I: Drawings and paintings by Jerome Robbins (cont.)

Sub - series 2: Paintings by Jerome Robbins 1938 - 1960 (11 folders)

These paintings of figures, portraits, landscapes and abstracts are chiefly from ca. 1930-1945.
See also framed items in Series XIII. For set, costume and lighting designs, see Series II.

Chronological; undated items at end.

- d. 1 f. 14 **Painting [watercolor?] on cardboard** 1938 - 1939 (2 leaves)
Label on separate sheet: "Storyteller: from sketch on Weehawken ferry, 38 - 39?"
- d. 1 f. 15 **Watercolor portrait of Alicia Markova** ca. 1940 (1 leaf)
In primitivist style.
- d. 1 f. 16 **Watercolor paintings** ca. 1930 (2 leaves)
One painting of ballerina on foam core board, one portrait, backed, on colored paper.
- d. 1 f. 17 **[Gouache?] on board** ca. 1940s? (1 leaf)
Labeled "Self - portrait, 194?"
- d. 1 f. 18 **Watercolor portraits in "primitivist" style** ca. 1940 - 1941 (6 leaves, 3 matted)
One painting labeled "Mexico, 40 or 41."
- d. 1 f. 19 **Watercolors in surrealist style** ca. 1940 (2 leaves)
Found grouped with material from Mexico.
- d. 1 f. 20 **Paintings in surrealist style** ca. 1940 (2 leaves, 1 matted)
Painting on board and ink painting, both featuring standing figures, moon at upper left and IRT station at right; oil painting includes a red snake, ink painting has a recumbent figure instead of the snake.
- d. 1 f. 21 **Self - portraits on board** ca. 1930s (3 leaves, matted)
2 bust portraits and 1 full length.
- d. 1 f. 22 **Oil painting on board of house and trees** ca. 1930s (1 leaf, matted)
Signed "JERRY" in block letters.
- d. 1 f. 23 **Tempera painting of kneeling figure** (1 leaf, matted)
- d. 1 f. 24 **Oversize paintings** (2 leaves)
Attributed to Robbins. One painting on tissue paper, one painting on cardboard, both portraits, undated.

Series II: Set, costume and lighting designs by Robbins 1940 - 1990 (12 folders)

Robbins' efforts range from artistic documentation of Ballet Theatre costumes in the 1940s, including himself as *Petrouchka*, to ideas for his own ballets (*Goldberg Variations*, *Dumbarton Oaks* and *Dybbuk*), to sketches for an unproduced Bullfight ballet.

Chronological

- d. 2 f. 1 **Pencil and paint on paper** ca. 1940 - 1941 (6 leaves)
Individually labeled. Found in folder labeled: "My sketches of costumes we wore in Ballet Theatre, 40 - 41. *Billy the Kid*, 3 *Virgins [and a Devil]*, Gala performance, *Capriccioso*."
- d. 2 f. 2 **Watercolor painting of Petrouchka** ca. 1942 (1 leaf)
Possibly made at the time Jerome Robbins performed the role at Ballet Theatre; painting is not based on photos of Nijinsky
- d. 2 f. 3 **Sketchbook and one oversize painting** 1968
Sketchbook labeled "Cannibals sets, sketches etc. by Robbins May - June 68." Sketchbook includes collage elements, drawings in marker, notes. Painting has similar motifs.
- d. 2 f. 4 **Costumes sketches for Goldberg Variations**, 1971 April, 1971 May (1 leaf, matted)
Paint on paper.

Series II: Set, costume and lighting designs by Robbins (cont.)

- d. 2 f. 5 **Sketchbook and 18 leaves** ca. 1969 - 1975
Originally found loose in sketchbook. Cover labeled: "Sketches for *Dum. Oaks, Requiem, Madecasse, etc.* 72 - 73." Includes choreographic ("rhythmic pattern") sketches for *Goldberg Variations*, 1969 sketches of the stage for *Chansons Madecasse* (1975); costume sketches for *Dumbarton Oaks* (1972), costume sketches for *Chansons Madecasse* (1975); costume and scenery designs for *Requiem Canticles* (1972); costume sketches for *Dybbuk* (1973), and life drawing sketches, sketch of Nijinsky as *La Spectre de la Rose, etc.* in marker.
- d. 2 f. 6 **Sketchbook** ca. 1970s
On cover: "Sketches for *Dum[barton] Oaks*, mid 70s." Includes costume and scenery designs, portraits of Stravinsky.
- d. 2 f. 7 **Costume design for *Dybbuk*** 1975 September (1 leaf, matted)
Paint on paper with notes.
- d. 2 f. 8 **Designs for *Dybbuk***, ca. 1974 (4 leaves)
Abstract patterns created with spraypaint and stencil cutouts, used in lobby cards for *Dybbuk*.
- d. 2 f. 9 **Costume designs for *Une Barque sur l'Océan*** 1975 April (1 leaf, matted)
Pencil and watercolor sketches, labeled "Sailing, Ravel Festival." Notes includes names of dancers.
- d. 2 f. 10 **Sketchbook** ca. 1973 - 1974
On cover: "Sketches for *Dybbuk* and life class, Abe. A." Includes costume and choreographic floor pattern sketches.
- d. 2 f. 11 **Set designs for *Exception and the Rule/Race to Urga*** ca. 1987 (26 leaves)
Felt - tip marker on tracing paper sketches. Includes a blueprint ground plan for the Mitzi Newhouse Theater with yellow and red sun motif drawn on.
- d. 2 f. 12 **Sketches in style of Bullfight Ballet** ca. 1980 - 1989? (3 leaves, 33 x 42 cm. or smaller)
(3 leaves, 33 x 42 cm. or smaller)
Three sketches for a stage set with curving wall, partly in shadow and partly in sun. One is inscribed on verso: Bullfight Ballet. Two include streamers hanging from above at stage left. One has colored red and yellow streamers and a small red area on floor. See also: Series IV.

Series III: Set and costume designs by others for Robbins' productions 1944 - 1980 (15 folders)

Artists include: Lemuel Ayers, Joe Eula, Sean Kenny, Phil May, Irene Sharaff, Oliver Smith, Miles White, Patricia Zipprodt. For Tony Walton, see Series VI: Oversize drawings, paintings and posters.

Arranged alphabetically by artist. Each artist's works further arranged by name of production.

- d. 3 f. 1 **Ayers, Lemuel: *Pajama Game*** ca. 1954 (1 leaf, matted)
Set design.
Eula, Joe
- d. 3 f. 2 **Dances at a Gathering** 1969 (1 leaf, matted) (1 leaf, matted)
Inscribed to Jerome Robbins.
- d. 3 f. 3 **Goldberg Variations** 1971 (1 leaf, matted) (1 leaf, matted)
Two dancers, female and male, full-length, gazing outward, man's left arm outstretched.
Inscribed: Goldberg Variations / Jerome Robbins / 1971 / Eula. Originally in frame, 47 x 62 cm., image 45 x 60 cm. Estate inventory, p. 8.
Kenny, Sean
- d. 3 f. 4 ***Mother Courage*** ca. 1963 (7 leaves, 6 matted)
6 drawings and photocopied letter from the artist to Robbins.
- d. 3 f. 5 ***Les Noces*** ca. 1965 (10 leaves)
Note identifying artist/ballet. Not used for production?
- d. 3 f. 6 **May, Phil: *Pied Piper*** 1951 December 4 (1 leaf, matted)
Sketch of dancers and set.
Sharaff, Irene

Series III: Set and costume designs by others for Robbins' productions (cont.)
Sharaff, Irene (cont.)

- d. 3 f. 7 *Fanfare* ca. 1953 (1 leaf, matted)
Costume design for harp, 1st violins and 2nd violins.
- d. 3 f. 8 *West Side Story* ca. 1957 (3 leaves, matted)
Costume designs for Jets and Sharks, with notes identifying cast members. Painting of bridal shop scene, inscribed to Robbins.

Smith, Oliver

- d. 3 f. 9 *Fancy Free* ca. 1944 (2 leaves, matted)
Set designs; one accompanied by labels for exhibition loan.
- d. 3 f. 10 *Miss Liberty* ca. 1949 (1 leaf, matted)
Set design for elevated train.
- d. 3 f. 11 *Les Noces* ca. 1965 (2 leaves, 1 matted)
Set design and manuscript note from artist to Robbins.
- d. 3 f. 12 *On the Town* ca. 1945 (2 leaves, matted)
Set designs.
- d. 3 f. 13 *White, Miles: High Button Shoes* ca. 1947 (1 leaf, matted)
Costume designs for athlete and young girl.
- d. 3 f. 14 *Zippodt, Patricia. Oh Dad, Poor Dad, Mama's Hung You in the Closet and I'm Feelin' so Sad* 1963 (1 leaf, matted) (1 leaf, matted)
Full - length back view of woman in long black skirt and red cape fastened in the middle by oval brooch, black feathers in hair. Her male dancing partner is more lightly sketched in pen and pencil; he is in uniform with epaulets, stripes on sleeve, with decorations. Pencil sketch in upper right of hat or similar object. Estate inventory, p. 8.
- d. 3 f. 15 *Artist unidentified: West Side Story (motion picture)* ca. 1961 (3 leaves, 2 matted)
2 watercolors of scenes from the Prologue, with notes on lighting and scenery. Found with playing card inscribed "Happy New Year, Merry Xmas, the Heart Players."

Series IV: Set and costume designs by others for planned Jerome Robbins productions and non-Robbins theater productions ca. 1928 - 1990 (5 folders)

Includes drawings by Robert Wilson for *The Exception and the Rule*, a poster design for *Apollo* featuring a photograph of Felia Doubrovskia, and designs for an unproduced Bullfight ballet.

Chronological

- d. 4 f. 1 *Peschka, Frank. Trudie, The Little Players, Inc* 1962 - 1963 (1 leaf)
Costume design for Miss Lump - "Polly." Sketch on board with fabric sample.
- d. 4 f. 2 *Wilson, Robert. Exception and the Rule* ca. 1968? (10 leaves)
7 drawings, 1 envelope, 1 folder and 1 photocopied note. Label on folder: "B.Wilson: plans for E after my meeting and showing him my sketches."
- d. 4 f. 3 *Artist unidentified* ca. 1928? (1 leaf, matted)
Poster design for Stravinsky/Balanchine *Apollo*, with photograph of Felia Doubrovskia.
- d. 4 f. 4 *Artist unidentified. Bullfight Ballet* ca. 1980s? (6 leaves, matted)
Set and costume designs.
- d. 4 f. 5 *Artist unidentified. Salome* 1990 (8 leaves)
7 photocopied set and costume designs and typed page identifying show.

Series V: Drawings and paintings by friends and associates ca. 1930 - 1990 (15 folders)

See also framed items, in Series XIII. Some unidentified works in this series may have been drawn by Jerome Robbins. Represented here are Glen Bacon, John Cahill, Laura Dean, Edith Kramer, Hazel and Mark Perper, Robert L.B. Tobin, children of P.S. 171 in Queens, and an early 20th century sheet music cover inscribed by Stephen Sondheim.

Alphabetical; unidentified artists at the end

Series V: Drawings and paintings by friends and associates (cont.)

- d. 4 f. 6 **Bacon, Glen** ca. 1940 - 1941 (11 leaves)
Watercolor/gouache on paper; some signed; one sketch labeled "Imogene Coca-Tamiment."
- d. 4 f. 7 **Cahill, John** 1989 November (20 leaves)
Pencil sketches made at the Paris Opera while Robbins was mounting ballets there; subjects include theater interior, dancers, 1 possible portrait of Robbins.
- d. 4 f. 8 **Dean, Laura** ca. 1987? (1 leaf)
Dance notation (colored squares on graph paper) inscribed to Robbins. Possibly given on the occasion of "Dancing for Life" benefit in 1987 for which Robbins served as artistic coordinator and which included a performance by Dean's company.
- d. 4 f. 9 **Perper, Hazel, Edith Kramer and Mark Perper** ca. 1947? (2 leaves)
Xmas greeting card on board, a collage featuring imagery from *High Button Shoes* and portrait of Robbins. Inscription to Robbins on card and on separate board, possibly originally attached to back of card.
- d. 4 f. 10 **Tobin, Robert L.B** 1987 (2 leaves)
Printed greeting card signed R.L.B.T. Found with pencil sketch of a man (possibly Robbins), artist unidentified.
- d. 4 f. 11 **Artwork by schoolchildren** (1 leaf)
Construction paper collage on foam-core board, by children of P.S. 171 in Queens.
- d. 4 f. 12 **Artist unidentified (printed material)** 1900s? (2 leaves)
Sheet music cover for song, ca. early 1900s?, "This is the House that Jerry Built," with mat inscribed, "From Steve Sondheim, on building my house."
- d. 4 f. 13 **Artist unidentified** ca. 1930s? (4 leaves)
Three pencil sketches, including two portrait heads, one labeled "Eddie," and one full figure. Found with folder from Camp Kittatiny, which Robbins attended during high school, with two pencil sketches of Nijinsky, drawn from photographs, possibly by Robbins.
- d. 4 f. 14 **Artist unidentified** between 1960 and 1990? (1 leaf. Image 45 x 30 cm., originally in frame 66 x 50 cm.) (1 leaf. Image 45 x 30 cm., originally in frame 66 x 50 cm.)
Man in black hat, cloak and boots, red face and hands, one foot resting on toppled bust labeled, "Sir James." Typewritten word "Sneaky" pasted at lower right. Estate inventory, p. 7.
- d. 4 f. 15 **Artist unidentified** between 1960 and 1990? (1 leaf)
Portrait head of a man, paint on paper. Subject and/or artist might be Robbins.
- d. 4 f. 16 **Artists unidentified** between 1960 and 1990? (2 leaves)
Pencil sketch of a male nude, found together with pastel sketch of flowers, labeled "Anemones on white tissue." Artist might be Robbins.
- d. 4 f. 17 **Artists unidentified** ca. 1960s - 1970s. (3 leaves)
1 sketch inscribed "Happy cuddles and kisses-Richard; 1 sketch of Robbins, made on an airline brochure, dated "September 20, '68, Paris - London," with illegible signature; 1 pen sketch of African-American youth. Executed by three different artists, found together.
- d. 4 f. 18 **Artists unidentified** ca. 1970 - 1974 (7 leaves)
6 pages of sketches, with photocopied note in Robbins' hand: "Various sketches of JR either in hospital or home, early 70s."
- d. 4 f. 19 **Artist unidentified** March 14, 1980 (2 leaves)
Drawing of a woman in a cityscape, with envelope labeled "Heart break of a pussy-cat; [Arins?]," and addressed to Groupo T.S.E., Theater ANTA, N.Y. Mailed from Eugene, Or. March 14, 1980 with printed sticker: "From San Francisco, 'Over the Top,' a lithograph of the American Legion Convention."
- d. 4 f. 20 **Artist unidentified** ca. 1980s? ((2 leaves)
Watercolor portraits of two different subjects.

Series VI: Oversize drawings, paintings and posters ca. 1900 - 1990 (4 folders)

Includes Tony Walton's designs for A Funny Thing Happened on the Way to the Forum, and a poster advertising the early 1900's entertainer, Kar-Mi

Alphabetical; unidentified artists at end.

Series VI: Oversize drawings, paintings and posters (cont.)

- d. 5 f. 1 **Walton, Tony. *A Funny Thing Happened on the Way to the Forum*** ca. 1962 (1 leaf, matted. 57 x 76 cm.) (1 leaf, matted. 57 x 76 cm.)
Costume sketch for six characters: Protean-Basic, Servant, Citizen, Eunuch, Suitor and Sailor. Five figures have brief descriptive notes. Inscription to Robbins: A funny thing / George Reeder / To Jerry / a reminder of the way it wasn't-plus one small reminder of the way it was! With many thanks for your very real tact / Tony Walton. Estate inventory, p. 8.
- d. 5 f. 2 **Artist unidentified** between 1960 and 1990? (1 leaf, matted)
Color print; signature illegible; numbered 21/36.
- d. 5 f. 3 **Artist unidentified** between 1950 and 1990? (1 leaf, matted)
Portrait of a woman, charcoal on paper.
- d. 5 f. 4 **Artist unidentified** early 1900s? (1 leaf)
Poster with East Indian / South Asian imagery: "KAR - MI-was buried alive for 32 days." Stamp on back: "Prince Kar - mi," remainder illegible.

Series VII: 18th and 19th century prints ca. 1716 - 1899 (22 folders)

The 18th and 19th century prints Robbins collected were most likely acquired as part of his research for productions or planned productions, such as *The arts of the gentleman*. Included here are 4 prints detached from the 1716 book by Gregorio Lambranzi, *Nuova e curiosa scuola de' balli theatrali*, and mid- to late-18th century prints depicting actors such as David Garrick, Mrs. Barnes, Mrs. Abington, Mrs. Yates, Mr. Shuter, Mr. Reddish, Mr. Woodward, Mrs. Cibber, Miss Catley and Mrs. Powell. Also included is a hand-colored print by Gaspere Galliani, and depictions of buildings in Spoleto.

By century and by physical size.

18th century prints (7 leaves)

- d. 6 f. 1 l. 1 **Mr. Garrick as Periander** 1770s (1 leaf)
Roberts del., Wilson sculp. Text: Per[jander:] Ha! By the moon's sad beams I can descry / The towers that hold this Author of my shame. In pencil on verso: Eurydice, a tragedy by David Mallet[?] 1770s.
- d. 6 f. 1 l. 2 **Mrs. Barnes in Anne Boleyn** 24th June 1786 (1 leaf)
B???? del, T?????sculpt. Text above: King Henry VIII, Act 2, Scene 3. Text below: Beseech your Lordship / Vouchsafe to speak my thanks, my obedience. London: Printed for John Bell at the British Library Strand 24th June 1786.
- d. 6 f. 1 l. 3 **Mrs. Abington as Widow Belmour** April 21 1792 (1 leaf)
Thorntwaite sculp. Text above: The way to keep him, Act III, scene 1. Text below: Oh! Blest with temper, whose unclouded ray, / Can make tomorrow cheerful as to - day. London: Printed for J. Bell British Library, Strand, April 21 1792.
- d. 6 f. 1 l. 4 **Il Ventaglio** 1770s? (1 leaf)
Text above: T.VI. No. 18. Text below: Cor.: Eccolo, eccolo, l'ho avuto io. Mor.: Ci ho gusto, tenetelo voi.... Il Ventaglio Att. II. Sc. XVI. Depicts two men fallen on the street, one man standing with arm raised holding a paddle. 1770s?
- d. 6 f. 1 l. 5 **Mrs. Yates in the character of Calista** July 16, 1776 (1 leaf)
J. Roberts del. ; J. Page sculp. Text above: The fair penitent, Act IV, Scene 4. Text below: Strike home, I will bless thee for the blow. Published for Bells British Theatre, July 16, 1776.
- d. 6 f. 1 l. 6 ***Giuoco di forze*** Mid 1700s? (1 leaf)
Nine onlookers gaze upwards at fifteen or more acrobats performing a standing pyramid on a platform. Pillar to left; ship on right; buildings across harbor in background. Text above: p. 332. Mid 1700s?
- d. 6 f. 1 l. 7 ***Il giuoco della posta*** Between 1790 and 1820? (1 leaf)
G. e. C. Stella. Depicts *putti* playing leapfrog around tree on hillock, near building with arched doorway. 16th century style. Possibly a 19th century print. Between 1790 and 1820?

18th century prints (10 leaves)

- d. 6 f. 2 l. 1 **Mr. Shuter in the character of Obadiah Prim** 1770s? (1 leaf)
Isaac Taylor ad viv. Del., Walker sculp. Text above: Bold stroke for a wife, Act II, Scene 2. Text below: She talketh unintelligibly Sarah, Verily it troubleth me. 1770s?

Series VII: 18th and 19th century prints (cont.)

18th century prints (cont.)

- d. 6 f. 2 l. 2 **Mr. Reddish in the character of Alonzo** August 10, 1776 (1 leaf)
Parkinson ad viv. Del. Walker sc. Text above: The Revenge, Act V. Text below: Ye Amaranths!
Ye Roses like the morn. Published August 10, 1776 by T. Lowndes Partners.
- d. 6 f. 2 l. 3 **Mr. Garrick in the character of Osmyn** 1770s? (1 leaf)
Isaac Taylor del. W. Walker sc. Text above: Mourning bride, Act II, Scene 2. Text below:
Whence is that voice, whose shrillness, from the grave, and growing to his fathers shroud,
roots up Alphonso. 1770s?
- d. 6 f. 2 l. 4 **Mrs. Yates as Cleopatra** March 22, 1777 (1 leaf)
Edwards inv. B. B??? sculp. Text above: All for love. Text below: I'll die, I will not bear it, you
may hold me, Act V., Scene 1. Published March 22, 1777 by T. Lowndes Partners.
- d. 6 f. 2 l. 5 **Mr. Woodward in the character of Bobadil** June 20, 1776 (1 leaf)
Roberts del. Published for Bells? Brigh? Theatre June 20, 1776 Thornthwaite? Sculp. Text
above: Every man in his humor, Act IV, scene 2. Text below: "I was planet - struck certainly."
- d. 6 f. 2 l. 6 **Mrs. Cibber in the character of Monimia** September 12? 1776 (1 leaf)
Painted from a picture in the possession of D. Garrick, Esq. Thornthwaite? Sc. Published for
Belle Brigh? Theatre September 12? 1776. Text above: The Orphan, Act V, Scene 6. Text
below: Reads't thou not something in my face, that speaks wonderful change and horror from
within me?
- d. 6 f. 2 l. 7 **Mrs. Yates in the character of Electra** December 6, 1777 (1 leaf)
J. Roberts del. Published for Bells British Theatre, December 6, 1777 Thornthwaite? Sculp.
Text above: Electra, Act IV, Scene 1. Text below: O dear memorial of my dearest friend, Ye
scanty reliques of Orestes, oh!
- d. 6 f. 2 l. 8 **Miss Catley in the character of Euphrosyne** February 26, 1777 (1 leaf)
J. Roberts del. Published for Bells British Theatre, February 26, 1777 Thornthwaite? Sculp.
Text above: Comus, Act 3, Scene 2. Text below: All I hope of mortal man, is to love me-whilst
he can.
- d. 6 f. 2 l. 9 **Mr. Garrick and Mrs. Yates in the characters of Lusignan and Zara** April 10?,
1776 (1 leaf)
J. Roberts del. Engrav'd for the first number of Bells British Theatre, April 10?, 1776. Text
above: Zara, Act II, scene III. Text below: Lusignan: Would you confide it to my trembling
hands. Zara: To what new wonder am I now reserv'd Oh! Sir, what mean you?
- d. 6 f. 2 l. 10 **Mrs. Powell as Boadicea** 1770s? (1 leaf)
DeWilde pinxt. Thornthwaite? Sc. Text above: Boadicea, Act I, Scene I. Text below: Not the
wealth which loads the palaces of sumptuous Rome shall bribe my fury.. London.... For J.
Bell, British Library, Strand... 1770s?
- d. 6 f. 3 **18th or 19th century costume designs between 1740 and 1850?** (12 leaves)
Three sketches in pen and pencil are captioned Fitzwarren, Mysterious Mariner, and Looby
Lubberkin/Merrident and are labeled with color names and other costume details. Two sketches
in pencil and watercolor are captioned Sir Leoline and Richard Coeur de Lion, also labeled with
color names and construction details.
- d. 6 f. 4 **Spoletto; Piazza del Duomo, Place de la Cathedrale** Mid 1700s? (1 leaf)
Bouchet del., Audot edit., Aubert sc. Print, hand-colored. Mid 1700s?
- Lambranzi, Gregorio**
- d. 6 f. 5 **Rigaudon [i.e. Rigaudon]** ca. 1716 (1 leaf)
Print detached from *Nuova e curiosa scuola de' balli theatricali* p. 49: Zwey Schalcks nar....
- d. 6 f. 6 **La disamecitia** ca. 1716 (1 leaf)
Print detached from *Nuova e curiosa scuola de' balli theatricali* p. 7: Hier komen Man und frau
aufs Theatrum....
- d. 6 f. 7 **Deta** ca. 1716 (1 leaf)
Print detached from *Nuova e curiosa scuola de' balli theatricali* p. 28: Von dieser Figur siehet
man nichs anders....
- d. 6 f. 8 **Rogial** ca. 1716 (1 leaf)
Print detached from *Nuova e curiosa scuola de' balli theatricali* p. 11: Ein voller bauer komt mit
der kandel torcklend....

Series VII: 18th and 19th century prints (cont.)

- d. 6 f. 9 **Skelt's Scenes in Timour the Tartar, scene 5th** 1850s? (1 leaf)
Pub. By M. M. Skelt, 11 Swan St. Minories, London. Depicts an empty hall in Gothic style, with banners. 1850s?
- d. 6 f. 10 **Plates detached from a 19th century book** 1850s? (7 leaves)
Unidentified. No captions. Plates depict one to three individuals, most in indoor settings. Style evocative of Charles Dickens stories. 1850s?
- d. 6 f. 11 **Le petit poucet** ca. 1870s (1 leaf)
Colored print by Chatiniere, detached from *Scenes Theatrales (Théâtre de la gaité)*. Mr. Baron, Role de Truffentruffe, 1er acte; Melle. Mary Albert, Role de Valentin, 1er acte; La princesse et le prince charmant. Ballet des contes. 3e acte; Melle. Raphael, Role de Sylvana, 1er acte; Une des filles de L'Ogre, 1er acte.
- d. 6 f. 12 **Pierrette** ca. 1850s (1 leaf)
Colored print. Collection Grevin. No. 4
- d. 6 f. 13 **Pas de trois** ca. 1880s (1 leaf)
Black and white print detached from book; verso is p. 52, Le Royaume des Marionettes. Depicts three crabs dancing with long gossamer scarf on a stage; foreground five beetles, center beetle has human bearded face. Corps de ballet of mouse dancers on stage right and grasshoppers on stage left. Above, chandeliers in the form of insect dancers.
- d. 6 f. 14 **L'envers du theatre, le personnel, les trucs grands et petits, ca.** 1870s (1 leaf)
Black and white print detached from journal or book. Etude scenique par Bertall. Le precipice, La disparition du traitre, La visite des figurants, Le trou du souffleur, La nacelle de Daphne, Le sous - regisseur, La mer et les flots, scene maritime, Le regisseur, Un changement a vue, L'habilleur de M. Leonce, bouffes parisiens, Les coulisses, Les pompiers.
- d. 6 f. 15 **L'envers du theatre, le personnel, les trucs grands et petits, ca.** 1870s (1 leaf)
Black and white print detached from journal or book. Etude scenique par Bertall. Les auteurs, Le chef machiniste, L'arroseur, MM. Les choristes, Roulement de tonnerre en tole, Machine a fabriquer les éclairs, Le vent, Sablier en bois pour la pluie, Une fusillade, La chaise de poste de la marquise, Les accessories.
- d. 6 f. 16 **[Japanese woman]** 1880s? (1 leaf)
Print, colored. Depicts kneeling or seated figure in flowing kimono, looking to her right, gesturing with her hands toward a vessel in front of her. 1880s?
- d. 6 f. 17 **Diehl's anatomy for artists and students** 1888 (4 leaves in paper cover)
Colored anatomy plates in paper cover. Designed and drawn by professor Conrad Diehl. Published New York, F. W. Devoe, c1888.
- d. 6 f. 18 **Bissona del N.H.Caer. Marc. Antonio Mocenigo nella Regata fatta li 23 Gennaro in Venezia** 1782 (1 leaf)
20th - century reproduction of print or drawing, colored. Many pinholes suggest it may have been used on a bulletin board. Depicts a long boat draped with fabric. In the boat are eight standing oarsmen, ten dogs, and a nobleman holding an archer's bow.
- d. 6 f. 19 **Set design, Venus jalousie** Early 1700s? (1 leaf)
Print, colored. No. 156. Vue perspective du Grand Cabinet de Lauriers dans les Jardins du Roy de l'Isle de Naxos, e'est la derniere decoration du 3me acte, et de tout l'Opera de Venus jalousie represente a Venise. A Paris chez Basset rue S. Jacques a St. Genevieve. Text above to be viewed in a mirror: Vue du cabinet du lauriers de l'isle de Naxos. Early 1700s?
- d. 6 f. 20 **Spoletto** Early 1700s? (1 leaf)
Print, colored. Aerial map view of the walled city, depicting streets and buildings, with trees and fields outside the walls. Early 1700s?
- d. 6 f. 21 **A broad hint of not meaning to dance** 1780 (1 leaf)
Print, colored. Depicts ballroom, with many caricature-like figures dancing in background. In foreground a man bows, his back to woman seated by fireplace. The woman he bows to, who is standing, moves away from him carrying her chair. Note on original mat: "For Jerry from Lincoln. Another 'Concert' ca. 1780. Merci!"
- d. 6 f. 22 **Galliari, Gaspere** Early 1800s? (1 leaf)
Print, hand - colored. Depicts a domed grotto, water cascading from an opening in the roof onto stone blocks and pool below. One man wades in the pool, center; two men sketch or paint, lower right. At left one figure lowers another into the grotto. Early 1800s?

Series VIII: Prints, drawings and paintings by 20th century artists ca. 1900 - 1997 (19 folders)

Artists include Betsy Baytos, Giorgio De Chirico, Al Hirschfeld, John Paul Jones, Mikhail Larionov, Bill Morrow, Jack Murray, Vaslav Nijinsky, Farhad Ostovani, Annette Robyns, R. Selby, Sem (Georges Gourset), Charles B. Slackman, Heinrich Sussman, and Pavel Tchelitchew. Some are gifts to Robbins, others are his purchases.

Arranged alphabetically by artist.

- d. 7 f. 1 **Baytos, Betsy** 1997 (1 leaf, matted)
Cartoon of "Goofy in 'Fancy Free.' Accompanied by photocopy of letter from the artist, referring to Robbins' assistance in a documentary film, for which this drawing was a thank-you gift.
- d. 7 f. 2 **de Chirico, Giorgio** (1 leaf)
Reproduction of print or drawing, possibly hand - colored.
- d. 7 f. 3 **Hirschfeld, Al** (1 leaf)
Caricature of Bob Fosse. Signed, hand-colored ink drawing or print.
- d. 7 f. 4 **Jones, John Paul** (1 leaf)
Etching titled "Young Nijinsky." Signed and numbered 10/30.
- d. 7 f. 5 **Larionov, Mikhail, ca. 1947** 4/22/86 (3 leaves in 2 mats) (3 leaves in 2 mats)
Nijinska and Andre Eglevsky in rehearsal," signed, accompanied by clippings from Sotheby's catalog, 4/22/86 with description: "Probably drawn in Paris in 1947." 2 profile drawings of Diaghilev in one mat, each image 27 x 21 cm., initialed: Diaghilev / M.L and S. Diaghilev / M.L. Label on wrapper noted that the Diaghilev drawings were purchased from Sotheby's 6/12/1981.
- d. 7 f. 6 **Lucetinmer** (1 leaf)
Collage; abstract composition in gray. Inscribed upper right: Lucetinmer, possibly name of artist.
- d. 7 f. 7 **Morrow, Bill** (1 leaf)
Painting of hand holding flower.
- d. 7 f. 8 **Murray, Jack** September 4, 1958 (1 leaf)
Caricature of Robbins with whip. Signed and dated September 4, 1958.
- d. 7 f. 9 **Nijinsky, Vaslav** (1 leaf)
Pencil and pen sketch of goblet with background of short lines. Accompanied by note, partly illegible: "Nijinsky, Vaslav/Modern Ballet Design II."
- d. 7 f. 10 **Ostovani, Farhad** August 17 - September 17, 1997 (3leaves, 2 matted)
2 signed prints and poster advertising an exhibition of the artist's work held in France August 17 - September 17, 1997 back of poster contains biographical information, exhibition chronology, and essays, all in French.
- d. 7 f. 11 **Robyns, Annette** (1 leaf, matted)
Print, inscribed, part illegible: "[Punims?] With fond memories of our youth." Robyns was Robbins' first cousin.
- d. 7 f. 12 **Selby, R** ca. 1961 (2 leaves)
Drawings of female nudes; signed; one dated April 21, 1961.
- d. 7 f. 13 **Sem** 1913 (1 leaf, matted)
Caricatures of three dancing couples, including one man dancing with Nijinsky in costume for "Spectre de la Rose," another man dancing with a monkey and a jockey dancing with a horse. Inscribed, "Le massacre du printemps," "El Tango." Inscription in French, written on separate sheet: "L'impresario Gabriel Astruc danse avec Nijinsky, une guenon habille de rouge cherche a danser avec Frederic Madrazzo." This drawing appears in identical form in "Tangoville sur Mer," a book of caricatures relating to the tango, by Georges Gourset, known as Sem, published in 1913. See: (S)*MGW-Res. ++ 79-3876.
- d. 7 f. 14 **Slackman, Chas. B** (1 leaf)
Painting of fish and boat, ink and watercolor on board. Originally framed?

Series VIII: Prints, drawings and paintings by 20th century artists (cont.)

- d. 7 f. 15 **Sussman, Heinrich** 1969 (1 leaf, matted)
Signed print of characters from "Fiddler on the Roof." Accompanied by photocopied sheet in German with biographical information on the artist; at bottom of sheet: "Lithographie: ANATEVKA."
- d. 7 f. 16 **Tchelitchew, Pavel** 1928 (1 leaf)
Print, possibly poster design or cover, labeled "Ballets Russe, 1928." Possibly removed from book/magazine/souvenir program. Altered with pencil, pen and stipling.
- d. 7 f. 17 **Artist unidentified** (1 leaf, matted)
Japanese print of dancer with fan. On verso, in pencil: "[389] B+A."
- d. 7 f. 18 **Artist unidentified** (1 leaf, matted)
Portrait of a man; print, inscribed "With thanks to Jerome Robbins for your generous assistance. Signature illegible, possibly Aronson. Boris Aronson designed costumes for Fiddler on the Roof."
- d. 7 f. 19 **Artist unidentified** (1 leaf, matted)
Two paintings of water lilies, mounted on one sheet and in one mat.

Series IX: Technical drawings ca. 1960 - 1990 (8 folders)

Includes stage and lighting plans for Robbins productions and Ballets U.S.A. in theaters in the United States and Europe, and for television (Live from Studio 8H).

Chronological.

- d. 8 f. 1 **European theaters, Ballets: USA tour** 1961 (16 leaves in 8 folders)
Printed general plans, lighting plans drawn on graph paper, and folder for each of 8 theaters. Saville Theatre, London; Stadtsteatern, Stockholm; Gaite Lyrique, Paris; Gaertner Platz, Munich; Malmo Stadtsteater; Falkoner Centret, Copenhagen; Theater des Westens; Berlin; Teatro Nuovo, Spoleto.
- d. 8 f. 2 **White House performance** September 21, 1961 (3 leaves + 1 folder)
Stage plans. Written on folder: "Performance at White House, April 11, 1962. President and Mrs. John F. Kennedy and Shah (and wife) of Iran." Plans designed by Peter Wexler/Wrexler?, September 21, 1961 for American Shakespeare Festival command performance.
- d. 8 f. 3 **Fiddler on the Roof** 1964 (5 leaves)
Set designs, pencil on tracing paper.
- d. 8 f. 4 **Broadhurst Theatre/44th & 45th Street Theatres** 1968 (9 leaves)
1 ground plan for the Broadhurst Theatre; 8 plans labeled "44th & 45th St. Theatres; Herbert J. Knapp Archt.," stamped "Received Jul. 22/August 2 1968 W.R. Pierson;" 4 of the 9 leaves are stapled, each labeled "Preliminary 8 - 1 - 68," and include references to renovation work.
- d. 8 f. 5 **Watermill** ca. 1972 (1 leaf + 1 folder)
Set design labeled "'Harvesting,' Jerome Robbins for New York City Ballet." Drawn by D. Reppa. Shows grass stacks, fencing as in Watermill. Found with folder labeled "Found in notes for *Mother Goose*."
- d. 8 f. 6 **Live from Studio 8H** ca. 1980 (1 leaf)
Plan of studio for television program "An Evening of Jerome Robbins' Ballets," labeled "Designer K. Ankers; drawn by V. James; production: Live from Studio 8H." Written on back in pencil: "Judith & Alvin," i.e. producers Judith DePaul and Alvin Cooperman.
- d. 8 f. 7 **Haymarket Theatre, Leicester, England** 1983 (1 leaf)
Plan, labeled "Production: West Side Story; detail: basic, permanent, surround & flying; set designer: Martin Johns; lighting designer: Chris E. Llis; date: 3 August 1983." Written on back: "Jane Augustus." With note: "Found in JR's B'way (W.S.S.) material."
- d. 8 f. 8 **Det Norske Teatret** (2 leaves + 1 folder)
Stage plans, one labeled "Kroen (The Inn) (The Tavern)" Found in folder marked "Fiddler."

Series X: Drawings relating to motion pictures of Jerome Robbins' works ca.
1961 - 1971 (2 albums)

Drawings of West Side Story cast members by Robbins' fan, Barby Fister, and continuity drawings for the motion picture of Fiddler on the Roof.

Chronological

- d. 9 a. 1 *West Side Story fan artwork* 1961 (1 album, 32 pages)
Colored pencil drawings of cast members from the motion picture *West Side Story*, identified by the names of their characters. First page inscribed "To Mr. Jerome Robbins / from 'Barby' Fister."
- d. 9 a. 2 *Fiddler on the Roof continuity drawings* ca. 1971 (1 album, ca. 150 pages)
Drawings in brown chalk of scenes from the motion picture *Fiddler on the Roof*, with notes on camera movements and some notes on the action in the scenes. Handwritten on cover of album: "Fiddler on the Roof/Norman Jewison, Director/Choreographer/Continuity Drawings/Production Designer, Robert Boyle."

Series XI: Poster designs, thematic artwork, calendars ca. 1947 - 1995 (10 folders)

Subjects include High Button Shoes, Fiddler on the Roof, Firebird costume parade, Poppa Piece, Jerome Robbins' Broadway, and In the Night Gala Dinner Dance.

Chronological.

- d. 10 f. 1 *High Button Shoes* ca. 1947 (1 leaf)
Poster design photostat with attached tracing overlay showing pencil corrections.
- d. 10 f. 2 *Fiddler on the Roof* January 31, 1965 (1 item)
Color copy of New York Sunday News, January 31, 1965 p. 14-15, with text and pictures of scenes from the show, mounted on wall plaque.
- d. 10 f. 3 *Firebird* 1970 May, 2004 (1 leaf, matted)
Photographs by Martha Swope of Robbins, Balanchine and Barbara Karinska "at a costume parade for Firebird." Multiple photographs on single mat. Identical copy displayed in New York State Theatre lobby, Spring 2004 during Balanchine centennial celebration.
- d. 10 f. 4 *Poppa Piece* ca. 1970-1983 (3 leaves, 2 framed)
Two copies, original and photocopy, of thematic collage, including photographs of Robbins and his family and Jewish imagery; "template" for the collage, identifying personal photographs, on tracing paper. Note on back of original, in Robbins' hand, dates the collage to the 1970s but template identifies one photo as "JR aged 65," which would be in 1983. Note on back of original collage also describes why he made the collage and gives further information about subjects of photographs.
- d. 10 f. 5 *Jerome Robbins' Broadway, rehearsal calendars* August 1988 - March 1989 (8 leaves)
Monthly calendars for rehearsals, August 1988 - March 1989 with notes on pieces to be rehearsed, days off, etc.
- d. 10 f. 6 *Jerome Robbins' Broadway, poster designs* ca. 1988 - 1989 (8 leaves)
Poster designs with alternate titles for the show, including "Jerome Robbins' Legacy: the dance of a lifetime"; "Encore;" "SRO: Sensational Robbins Only;" "All Together Now!" "From the Top." Black marker on tracing paper, 7 of 8 leaves stapled onto thicker sheets; 1 tracing paper sheet bearing drawing of a dancer not attached to thicker sheet.
- d. 10 f. 7 *Jerome Robbins' Broadway, poster design* ca. 1988 - 1989 (1 leaf, matted)
Poster design with the title, "Jerome Robbins' Dance Time." Gouache on colored paper, mounted on board.
- d. 10 f. 8 *Jerome Robbins' Broadway, photcollage* 1989 February (1 leaf)
1 color photocopy, consisting of four blocks, three identical. Each block is a photcollage, probably incorporating photographs taken during rehearsals for the show. Created by co-director Grover Dale; signed and dated.

Series XI: Poster designs, thematic artwork, calendars (cont.)

- d. 10 f. 9 *Jerome Robbins' Broadway, advertisement* October 16, 1988 (1 leaf)
Laminated full-page advertisement for the show, from New York Times October 16, 1988 including cast list, ticket prices, etc.
- d. 10 f. 10 *In the Night, Gala Dinner Dance* 1994 April 6 (3 leaves in 1 mat)
Photocopy of photograph of dancers; invitation to event sponsored by American Friends of the Paris Opera Ballet; list of chairmen.

Series XII: Lobby cards 1945 - 1990 (38 items)

Includes *On the Town*, *Billion Dollar Baby*, *High Button Shoes*, *Look, Ma, I'm Dancin'*, *That's the Ticket!*, *A Tree Grows in Brooklyn*, *Two's Company*, *Wonderful Town*, *Ankles Aweigh*, *Silk Stockings*, *West Side Story*, *Oh Dad, Poor Dad...*, *Fiddler on the Roof*, *Jerome Robbins' Broadway*, *Festival of Two Worlds*, *Ballets: USA*, and *New York City Ballet*.

Chronological, by show's opening date.

On the Town

- d. 11 l. 1 1945
- d. 11 l. 2 1959
Off - Broadway revival production starring Harold Lang.
- d. 11 l. 3 *Billion Dollar Baby* 1946
- d. 11 l. 4 *High Button Shoes* 1947
- d. 11 l. 5 *Look, Ma, I'm Dancin'* 1948
- d. 11 l. 6 *That's the Ticket!* 1948
- d. 11 l. 7 *A Tree Grows in Brooklyn* 1951
- d. 11 l. 8 *Two's Company* 1952
- d. 11 l. 9 *Wonderful Town* 1953
- d. 11 l. 10 *Ankles Aweigh* 1955

Silk Stockings

- d. 11 l. 11 1955
- d. 11 l. 12 1955

West Side Story

- d. 11 l. 13 1957
Original Broadway production
- d. 11 l. 14 1959?
English production
- d. 11 l. 15 *New York City Ballet 10th Anniversary Year* 1958-1959
Signed "Cato."
- d. 11 l. 16 *Ballets: USA appearance at Empire Theatre, Edinburgh* 1959
- d. 11 l. 17 *Cercle International award* 1959
Awarded by "Le cercle international de la jeune critique pour le recherche artistique et les échanges culturels," to Robbins for "la meilleure choreographie de la saison 1959." Signed by members of the circle, identified by country.
- d. 11 l. 18 *Ballets: USA appearance at Falkoner Centret, Copenhagen* 1961
Photograph of a performance of "The Concert."
- d. 11 l. 19 *N.Y. Export, Opus Jazz* 1961
Ballet Theatre performance at Alvin Theatre, N.Y.
- d. 11 l. 20 *New York's Birthday Salute to President Kennedy* 1962
- d. 11 l. 21 *Oh Dad, Poor Dad, Mama's Hung You in the Closet and I'm Feelin' so Sad* 1962

Series XII: Lobby cards (cont.)

Fiddler on the Roof

- d. 11 I. 22 1964
Starring Zero Mostel.
- d. 11 I. 23 ca. 1965?
Starring Herschel Bernardi.
- d. 11 I. 24 ca. 1965?
Starring Herschel Bernardi; includes list of productions in foreign cities.
- d. 11 I. 25 **Jewels** 1967
Performed by New York City Ballet.
- d. 11 I. 26 *Who Cares?* 1970
Performed by New York City Ballet.
- d. 11 I. 27 **Stravinsky Festival** 1972
Designed by Donn Matus for New York City Ballet.
- d. 11 I. 28 **Pulcinella** 1972
Designed by D. K. Matus for New York City Ballet premiere performance.
- d. 11 I. 29 **Dybbuk** 1974
New York City Ballet premiere.
- d. 11 I. 30 "Five Positions" poster ca. 1970s
Drawn by Edward Gorey for New York City Ballet.
- d. 11 I. 31 **American Ballet Theatre** ca. 1977 - 1985
Photographs of three dancers, including Robert La Fosse, in roles from *Fancy Free*.
Stravinsky Centennial Celebration
New York City Ballet.
- d. 11 I. 32 1982
- d. 11 I. 33 1982
Smaller, alternate version.
- d. 11 f. 34 **Festival of Two Worlds, Spoleto** 1982
"Una Serata di Balletti di Jerome Robbins," performed by members of American Ballet Theatre.
- Jerome Robbins' Broadway*
- d. 11 I. 35 1989
Provisional title "Jerome Robbins' Showstoppers." Preliminary version, black and white.
- d. 11 I. 36 1989
Provisional title "Jerome Robbins' Showstoppers," in color
- d. 11 I. 37 1989
- d. 11 I. 38 ca. 1989 - 1990
Small advertisement on paper, created after the show received Tony Awards.

Series XIII: Framed paintings, framed certificates, and framed photographs
ca. 1913 - 1985 (20 items)

Includes portrait photograph of Vaslav Nijinsky, naturalization certificate for Harry Rabinowitz, paintings by Jerome Robbins, collages by Irene Sharaff and Robert Prince, musical score page inscribed by Leonard Bernstein, paintings by Bill Morrow, Doug Davis, Irvin Berlin and William Sumner, and pastel signed A. Walkowitz.

Format and size

- d. 12 I. 1 **Portrait photograph of Vaslav Nijinsky** 1913
Taken at Dover Street Studios, London. Signed by Nijinsky.
- d. 12 I. 2 **Certificate of naturalization for Harry Rabinowitz** 1914

Series XIII: Framed paintings, framed certificates, and framed photographs (cont.)

- d. 12 I. 3 **Robbins, Jerome** ca. 1940s (Image 16 x 11 cm., in frame 29 x 24 cm.) (Image 16 x 11 cm., in frame 29 x 24 cm.)
Portrait head of a man, facing right in "primitivist style," thick lips, slit-like eyes, large straight nose, unnatural colors, heavy impasto; in carved wood frame. Estate inventory, p. 7
- d. 12 I. 4 **Robbins, Jerome** ca. 1930s (Image 22 x 25 cm., in frame 23 x 28cm) (Image 22 x 25 cm., in frame 23 x 28cm)
Landscape with three cypress trees and arched gate; typewritten at upper right: Jerry Rabinowitz. Estate inventory, p. 4
- d. 12 I. 5 **Robbins, Jerome?** June 6, 1985
Abstract painting in blue and lavender. Handwritten on back, by Robbins: "'In Memory of ...' June 6, 1985."
- d. 13 I. 1 **Robbins, Jerome** ca. 1940s? (Image 39 x 29cm., in frame 48 x 38 cm.) (Image 39 x 29cm., in frame 48 x 38 cm.)
Still life with vase, ginger jar and fruits on plate. Initialed at lower left: "R". Estate inventory, p. 5.
- d. 13 I. 2 **Artist unidentified**
Drawing in colored marker with postage stamps and beads attached. Inscribed "J./Congratulations/Irene." Possibly created by Irene Sharaff. Handwritten on back "Jerome Robbins/Cut down as much as possible."
- d. 13 I. 3 **Prince, Robert** 1962 February
Collage, mixed media, inscribed, "This is to certify that Jerome Robbins is a mensch."
- d. 13 I. 4 **Morrow, Bill** ca. 1964 (Image 23 x 31 cm., in frame 26 x 34 cm.) (Image 23 x 31 cm., in frame 26 x 34 cm.)
Painting reproduced on posters for *Fiddler on the Roof*. Estate inventory p. 8.
- d. 13 I. 5 **Bernstein, Leonard** 1968
Framed page of a handwritten musical score inscribed "For Jerry on his 50th/Souvenir of a Prologue/with love Lenny B., 10 October '68." Accompanied by handwritten note in envelope, from Bernstein explaining delay in getting piece framed.
- d. 13 I. 6 **Capezio dance award** 1976
Presented to Jerome Robbins.
- d. 14 I. 1 **Phillips, Robert** 1957
Photograph of Robbins, Larry Kert, Chita Rivera and Grover Dale, taken for Life Magazine. Stamp on back: "West Side Story-Washington, 9/3/57."
- d. 14 I. 2 **Davis, Doug** 1949 (Image 30 x 22 cm., in frame 40 x 32 cm.) (Image 30 x 22 cm., in frame 40 x 32 cm.)
Portrait head of Alexandra Danilova as Odette. Signed and dated by the artist, lower right. Inscribed on paper covering back of frame: "To Jerry Robbins with great admiration/affectionately Alexandra Danilova, N.Y. City 1978/Swan Lake." Estate inventory, p. 7.
- d. 14 I. 3 **Robbins, Jerome** ca. 1930s? (Image 21 x 28 cm., in frame 35 x 42 cm.) (Image 21 x 28 cm., in frame 35 x 42 cm.)
Urban street scene sketch. Estate inventory, p. 8.
- d. 14 I. 4 **Robbins, Jerome** ca. 1940s? (Image 29 x 39 cm., in frame 38 x 48 cm.) (Image 29 x 39 cm., in frame 38 x 48 cm.)
Still life with vase and three fruits on a plate, on a cloth-draped folding chair. Estate inventory, p. 5.
- d. 14 I. 5 **Berlin, Irving** 1982
Painting of Robbins, oil on board.
- d. 15 I. 1 **Artist unidentified** (41 x 51 cm.) (41 x 51 cm.)
Fish. Initial "R" at lower right; possibly painted by Jerome Robbins. On verso, pencil drawing of fish within rectangles.
- d. 15 I. 2 **Sumner, William** 1956 (Image 51 x 61 cm.) (Image 51 x 61 cm.)
Portrait of Robbins. Unsigned; artist and date identified on back in Robbins' hand. Estate inventory, p. 6

Series XIII: Framed paintings, framed certificates, and framed photographs (cont.)

- d. 15 l. 3 **Artist unidentified** (41 x 59 cm.) (41 x 59 cm.)
Head of a man, possibly Robbins. Possibly the same as last entry on Estate inventory, p. 6, bust portrait of a young man by Alela Cornell.
- d. 15 l. 4 **[Walkowitz, Abraham]** (Image 50 x 34 cm., in frame 67 x 52 cm.) (Image 50 x 34 cm., in frame 67 x 52 cm.)
Sketch of Isadora Duncan in dancing pose: arabesque with left leg outstretched, both arms raised, body facing left, head turned over left shoulder. At lower left: A. Walkowitz.. Estate inventory, p. 10. Drawing style and signature are different from Walkowitz drawings in *MGZGA Wal A Dun 1 - 262. Signature resembles Robbins handwriting.

Series XIV: Scrapbook material 1988, ca. 1965-1998

Sub - series 1: Printed material relating to Robbins' Broadway shows,
compiled for rehearsals of Jerome Robbins' Broadway

- d. 16 f. 1 ***On the Town*** 1945 (7 poster - board collages + ca. 40 loose leaves)
Photocopies of photographs from the original production; black and white photocopies of costume designs by Alvin Colt, with notes identifying performers.
- d. 16 f. 2 ***Billion Dollar Baby*** 1946 (6 poster - board collages)
Photocopies of photographs from and articles about the original production, and about the Charleston.
- d. 16 f. 3 ***High Button Shoes*** 1947 (8 poster - board collages + ca. 60 loose leaves)
Photocopies of photographs and articles relating to the original production; photographs and articles about silent film comedy, chiefly Mack Sennet bathing beauties. Some material photocopied from *The Flickers* by Gilbert Adair. Three black and white photocopies of costume designs by Miles White.
- d. 16 f. 4 ***Look, Ma, I'm Dancin'*** 1948 (ca. 40 leaves)
Photocopies of photographs from original production; photocopied pages from a scrapbook compiled by Bettye McCormick, including reviews, articles and correspondence relating to the show.
- d. 16 f. 5 ***Monotony (Miss Liberty)*** 1949 (4 leaves)
Photocopies of photographs taken during rehearsals for *Miss Liberty*.
- d. 16 f. 6 ***The King and I*** 1951 (2 poster - board collages)
Photocopies of photographs from original production and article about Siamese dancing.
- d. 16 f. 7 ***West Side Story*** 1957 (7 poster - board collages + ca. 55 loose leaves)
Photographs, some photocopied, from the original production, including a series taken during rehearsals by Martha Swope, and photographs of another production; articles about the original production and about gang violence; photocopies of photographs from *East 100th Street* and *Brooklyn Gang* by Bruce Davidson.
- d. 16 f. 8 ***Gypsy*** 1959 (1 poster - board collage + 6 loose leaves)
Photocopies of photographs from original production.)
- d. 16 f. 9 ***Fiddler on the Roof*** 1964 (7 poster - board collages + 8 loose leaves)
Photocopies of photographs from original production, and of photographs of shtetl life; costume designs by Marc Chagall for *Aleko*, photocopied from a book.
- d. 17 **Sub-series 2: Other scrapbook material** ca. 1965-1998 (ca. 200 loose leaves)
Photocopies and selected clippings of interest to Jerome Robbins.

Chronological