

# **Inventory of the Sophia Delza Papers, 1908-1996**

**(S)\*MGZMD 155**

## **Jerome Robbins Dance Division**

**The New York Public Library for the Performing Arts  
New York, New York**

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## Descriptive Summary

<b>Title:</b>	<b>Sophia Delza Papers</b>
<b>Collection ID:</b>	<b>(S)*MGZMD 155</b>
<b>Creator:</b>	<b>Delza, Sophia</b>
<b>Extent:</b>	<b>39.33 linear feet (95 boxes)</b>
<b>Repository:</b>	<b>Jerome Robbins Dance Division. The New York Public Library for the Performing Arts</b>

**Abstract:** American dancer, writer, and teacher of tai chi, Sophia Delza had an exceptionally long and varied career. She achieved prominence as an independent modern dance performer and choreographer, but embarked on a second career as an authority on Chinese dance and martial arts traditions. During a stay in China, Delza became the first American dancer to teach modern dance technique in Chinese theater and dance schools. Following her return to the United States, she became an important tai chi instructor and advocate. The collection includes her writings, correspondence, photographs, programs, and original artwork.

## Administrative Information

### Access

Collection is open to the public. Library policy on photocopying will apply. Advance notice may be required.

### Publication Rights

For permission to publish, contact the Curator, Jerome Robbins Dance Division.

### Preferred Citation

Sophia Delza Papers, (S)\*MGZMD 155, Jerome Robbins Dance Division, The New York Public Library for the Performing Arts.

### Custodial History

The Sophia Delza Papers were donated to the Jerome Robbins Dance Division in 1997 by Dr. Eleanor Burlingham; the collection also incorporates a separate accession of six drawings donated by Barry Fishman in 2004.

### Processing Information

The collection was processed and cataloged in February 2006.

## Biographical Note

American dancer, writer, and teacher of tai chi, Sophia Delza (1903 – 1996) had an exceptionally long and varied career. Delza already had achieved a certain degree of prominence as an independent modern dance performer and choreographer by the mid-1940s. However, her entire career underwent a major shift in the years after 1948, as a result of her accompanying her husband, Cook Glassgold, on a diplomatic posting to Shanghai. Provided with a firsthand opportunity to study with master teachers of Chinese theatrical dancing and tai chi, Delza brought her newfound expertise back to the United States and embarked on a whole new second career as an authority on Chinese dance and martial arts traditions.

Born Sophie Hurwitz, Delza grew up in Brooklyn, steeped in art and progressive politics, as a part of a large, extended family. Delza's other siblings included the future documentary filmmaker, Leo Hurwitz and a sister, Marie Briehl, who became a well-regarded psychoanalyst. It was another sister, Elizabeth Delza (who also went on to pursue a successful career in modern dance), who became Sophia's first dance teacher. Sophia continued this informal training with her sister while attending Hunter College, where she majored in science, but she also began appearing in programs at the Neighborhood Playhouse. After receiving her degree from Hunter in 1924, Delza began graduate work at Columbia University, but she continued to perform regularly. She eventually decided to go to Europe, spending the majority of her time in Paris, where she studied character and folk dance forms, as well as composition at the Dalcroze School.

After returning to the United States, Delza confronted the limited opportunities for work as a professional dancer. She toured with the Doris Niles Company, but she also found employment in vaudeville, stage productions, and films. In 1928, she appeared in an edition of the *Grand Street Follies* with James Cagney as her dancing partner and the following year she was a featured dancer in the Provincetown Playhouse production of *Fiesta*. Delza gave her first, well-received solo recital at New York's Guild Theatre in 1930, which was followed by subsequent seasons. She also performed Spanish dance from the late 1920s to the late 1930s and received a grant to study folk dance forms in Mexico. By the early 1940s, Delza had developed her "dance-monologue" format and was creating complete scripts for her modern dance programs, which often incorporated spoken word.

Following her husband to Shanghai (1948-1951), Delza became the first American dancer to teach modern dance technique in Chinese theater and dance schools. She also gave several concerts and lectures during her nearly four-year stay in China. Perhaps more importantly, during her residency abroad, Sophia was introduced to the ancient Chinese exercise form, t'ai chi ch'uan and studied with Ma Yueh-liang, a master practitioner of the Wu style. She also studied action dance roles in the classical Chinese theater with such leading artists and teachers as Wang Fu-Ying and Cheng Chuan-Chien. Upon her return to the United States, Delza began to present classical Chinese dance

routines, usually in a lecture demonstration format. She gave numerous classes, lectures, and demonstrations on Chinese theater forms in New York and toured extensively throughout the United States and abroad. Concurrently, Delza became more involved with tai chi, giving what she believed to have been its first demonstration in the United States at the Museum of Modern Art in 1954. Thereafter, Delza became an important tai chi instructor and tireless advocate of the exercise art, opening her own studio in Carnegie Hall, teaching regular classes at the United Nations and the Actors Studio, as well as maintaining affiliations with several universities in the metropolitan New York area, and undertaking occasional residencies at institutions across the country. She also wrote extensively on the subject, publishing numerous articles, a record album, and three books on tai chi over the course of thirty-five years. Her final book, *The T'ai Chi Ch'uan Experience* was published shortly before her death in 1996.

Sophia Delza shared an apartment at the Chelsea Hotel with her husband, Cook Glassgold (1899 – 1985) from the time of the couple's return from China in 1951 through 1985; she would remain at the Chelsea until the time of her own death. Glassgold enjoyed a career that was equally varied as that of his wife. Born in New York, Glassgold taught art at City College during the 1920s and in 1932 he became curator of painting at the Whitney Museum. From 1936 through 1941 he was an editor of the *Index of American Art* for the Works Progress Administration. He worked for the Federal Public Housing Administration during World War II. He later joined the United Nations Relief and Rehabilitation Administration in 1945 and was responsible for directing a camp for displaced persons in Landsberg, Germany. In 1948 he took a position in Shanghai with the American Joint Distribution Committee again helping relocate refugees. After returning to New York, Glassgold became the director of the Hotel Trades Council union, a position he held from 1953 until his retirement in 1975. Following his retirement, he volunteered at the American Museum of Natural History, where he worked on restoring a Chinese marriage chair. In his later years, Glassgold also returned to easel painting, enjoying several well-received one-person shows of his paintings in the years immediately preceding his death.

Sources:

Dunning, Jennifer. "Sophia Delza Glassgold, 92, Dancer and Teacher." *New York Times*, 1996 Jul. 7, 21.

Fowler, Glenn Bobbi. "A. Cook Glassgold; Art expert directed postwar relief drive." *New York Times*, 1985 Feb. 15, A24.

Karlan, Gertrude. "Sophia Delza." *Dance Observer*, 1934 Aug.-Sept., 1, 67.

## Scope and Content Note

The Sophia Delza Papers document the rich and varied career of this unique American dancer, writer, and tai chi teacher. The collection consists chiefly of correspondence, writings, programs, photographs, and original artwork. It covers her entire professional career to some degree, but most thoroughly documents the period from the 1950s to the early 1990s (the years in which she was most actively involved in promoting and teaching tai chi in the United States) through correspondence, programs, photographs, and writings. The collection contains less material relating to Delza's earlier work in modern dance, but does include programs, music scores, scripts and some dance notations for her "dance-monologue" concert pieces, dating from the late 1930s to the early 1940s; also included is one scrapbook that contains clippings of reviews and programs for her modern dance recitals. Although the strength of the collection lies in its documentation of Delza's professional career, her distinctive and vivid personality clearly emerges through the correspondence, journals and informal writings, and also is evident in her published writings. Also included are selected personal papers of her husband, Cook Glassgold, which Delza had retained after his death. A prolific visual artist in addition to her other talents, the collection contains numerous examples of Delza's original artwork. Most of the series contain at least some materials in a Chinese written language.

## Organization

The collection is organized into 9 series and 22 sub-series. They are:

**Series I: Personal papers, 1908-1996 and undated**

Sub-series 1 – General, 1920-1996 and undated

Sub-series 2 – Journals and other informal writings, 1948-1995 and undated

Sub-series 3 – Family, 1940-1995 and undated

Sub-series 4 – Glassgold, Cook, 1908-1985 and undated

**Series II: Correspondence, 1930-1996 and undated**

Sub-series 1 – Personal, 1933-1996 and undated

Sub-series 2 – Professional, 1930-1996 and undated

**Series III: Performance and publicity files, 1928-1986 and undated**

Sub-series 1 – Lecture notes and scripts, 1934-1986 and undated

Sub-series 2 – Programs, 1930-1975 and undated

Sub-series 3 – Publicity and promotional materials, 1928-1980 and undated

Sub-series 4 – Scrapbooks, 1932-1948 and undated

**Series IV: Writing for publication, 1934-1996 and undated**

Sub-series 1 – Published books, 1961-1996 and undated

Sub-series 2 – Published articles, 1934-1996 and undated

Sub-series 3 – Unpublished or unidentified projects, 1958-1989 and undated

Sub-series 4 – Poems, 1945-1995 and undated

**Series V: Research materials, 1916-1995 and undated**

Sub-series 1 – Programs, 1926-1991 and undated

Sub-series 2 – Subject files, 1932-1995 and undated

Sub-series 3 – Translations, 1916-1964 and undated

**Series VI: Teaching materials, 1939-1978 and undated**

**Series VII: Original artwork, 1937-1975 and undated**

- Sub-series 1 – Individual or groups of drawings, 1937-1975 and undated
- Sub-series 2 – Sketchbooks, 1942-ca. 1966 and undated
- Series VIII: Photographs, 1937-ca. 1996 and undated
  - Sub-series 1 – Prints, 1937-ca. 1996 and undated
  - Sub-series 2 – Slides, 1956-1981 and undated
  - Sub-series 3 – Negatives, 1947-ca. 1996 and undated
- Series IX: Oversized materials, 1916-1994 and undated

## Series Descriptions

### **Series I: Personal papers** **29 boxes**

The Personal papers series contains general personal materials, such as address books and financial papers, a large amount of journals and other informal writings, a set of materials relating to many of Delza's family members, and personal papers belonging to her husband, Cook Glassgold.

#### **Sub-series 1 – General, 1927-1996 and undated** **7 boxes**

Arrangement: Alphabetical

This sub-series consists primarily of address books, awards, biographical information, and financial papers, as well as passports and ephemera documenting Sophia Delza's extensive travels. It also includes information about, or actual examples of, literary or artistic works created by members of her wide circle of friends.

#### **Sub-series 2 – Journals and other informal writings, 1948-1996 and undated** **15 boxes**

Arrangement: Alphabetical

This sub-series contains appointment books, journals, and loose notes that provide informal accounts of Sophia Delza's daily life, activities, and ideas. Delza was not a conventional diarist, per se (a fact that she appeared to recognize in a notation on the cover of an exercise book that she began using while she was in China, which is marked, "diary, more or less"), but she wrote prolifically throughout her life. Delza often jotted down ideas and drew quick sketches in notebooks of all types and sizes, as well as on countless random scraps of paper. Some of the notebooks she maintained were clearly labeled, and several of these notebooks include accounts of her day-to-day life that place them into the category of journals, but many of her notebooks simply contain ideas to be developed into more formal writings or incorporated into her teaching. Titles, when indicated, were taken from the item itself, the container in which it was found, or have been supplied, using some part of the text from the first page as an identifier. Some of the material remains unidentified. Loose notes found in identified and unidentified groupings may include drafts of book chapters or articles that were later published; material that could be identified confidently as a manuscript draft is filed in the Writing for publication series. Of particular interest in this sub-series are the two appointment books and several journals that contain impressions and accounts of the performances and classes that Delza attended during her first stay in China (1948-1951).

#### **Sub-series 3 – Family, 1940-1995 and undated** **2 boxes**

Arrangement: Alphabetical

The Family sub-series contains correspondence, family histories and other materials relating to several members of Sophia Delza's large extended family. Notable individuals represented in this sub-series include, her brother, Leo Hurwitz, a documentary filmmaker who was blacklisted during the McCarthy era, her sister, Marie Briehl, a well-known psychoanalyst, another sister, Elizabeth Delza Munson, who also achieved prominence in modern dance (and later married the literary critic, Gorham Munson), and fellow dancer, Jane Dudley, who, for a time, was Sophia's sister-in-law.

#### **Sub-series 4 – Glassgold, Cook, 1921-1985 and undated** **5 boxes**

Arrangement: Alphabetical

This sub-series consists of correspondence, resumes and other biographical materials documenting aspects of the personal and professional life of Sophia Delza's husband, Cook Glassgold. Of particular note are the numerous sketches and preparatory drawings for Glassgold's late painting cycle, *The Martyrs*. Glassgold also wrote extensively. Articles, the book, *Recorder Rhymester*, as well as several unproduced scripts for plays represent his work as a writer.

**Series II: Correspondence, 1930-1996**

**20 boxes**

The Correspondence series consists primarily of letters received by Sophia Delza in both a personal and professional capacity. In some instances, Delza retained drafts, carbon copies, or photocopies of letters she wrote. This material has been interfiled with the relevant letter(s) received when found. The dated copies of Delza's letters are most prevalent for the early 1960s (a period in which she was most actively touring and teaching in the United States and abroad). Delza's correspondents were numerous and varied, including many notable individuals from the literary, musical, and visual art communities, such as Ralph and Bena Mayer, Yehudi Menuhin, Christina Stead, and Leopold Stokowski. Frequent correspondents include friends living in China or with an interest in Chinese culture, including Edgar and Lois Snow and Sophia's tai chi teacher, Master Ma Yueh-liang. Correspondence with Delza family members has been filed in the Family papers sub-series. Letters between Sophia and her husband have been filed in the Cook Glassgold papers sub-series.

**Sub-series 1 – Personal, 1938-1996**

**15 boxes**

Arrangement: Alphabetical

The distinction between personal and professional correspondence here is somewhat arbitrary and artificial. Several of Delza's closest friends (particularly in later life) were fellow practitioners of tai chi. The content of many of the letters preserved by Delza frequently involves some reference to t'ai chi ch'uan (TCC) and may directly or indirectly touch on some of her professional dealings. In certain instances, the basis of the relationship clearly was primarily professional, but, due to the high volume of the correspondence, those letters have been filed in this sub-series for ease of use. Of particular interest is a 1944 letter from Agnes de Mille inviting Sophia to an audition of *Liliom*, i.e. *Carousel*. Also included in this sub-series are an extensive set of greeting cards (including many handmade items) and postcards received by Delza.

**Sub-series 2 – Professional, 1930-1996**

**5 boxes**

Arrangement: Chronological

This sub-series is primarily comprised of correspondence between Sophia Delza and editors regarding writing projects; university or school officials, as well as representatives from other organizations regarding lectures, concert engagements, or television appearances. For the most part, the material consists only of the letters to Delza, but when copies of Delza's outgoing letter were found with the letter received, these have been interfiled. The Professional correspondence sub-series also includes fan letters and letters of inquiry from students or prospective students.

**Series III: Performance and publicity files, 1928-1986**

**7 boxes**

The Performance and publicity files series contains material that documents Sophia Delza's wide-ranging professional career as a performer in both Western and Chinese dance forms. It also incorporates notes and scripts primarily used in lecture demonstrations. Programs, as well as a variety of publicity materials, and scrapbooks cover performances and personal appearances ranging from Sophia Delza's early modern dance concerts to her later appearances as a lecturer on tai chi and Chinese dance.

**Sub-series 1 – Lecture notes and scripts, 1934-1986 and undated**

**3 boxes**

Arrangement: Alphabetical

Outlines, notes, and complete texts of scripts used in lecture demonstrations, classes, performance pieces, speeches, television appearances, and other presentations given by Sophia Delza make up this sub-series. As with most of her work, Delza probably recycled material used in live presentations for other purposes, including her published written work. Titles are given as they were provided on the piece or else

have been supplied. Of particular interest are the scripts for Delza's "dance-monologue" pieces, some of which also include sketches and dance notations.

**Sub-series 2 – Programs, 1930-1975 and undated** **9 folders**

Arrangement: Chronological

This sub-series primarily contains programs for Sophia Delza's appearances as a performer or a lecturer. Some of the earliest items included are programs for her dance recitals from the 1930s and 1940s. The majority of the materials, however, document Delza's numerous lecture demonstrations on classical Chinese dance and theater given at cultural institutions and other venues in New York and throughout the world from the 1950s and 1960s. There also are a few programs for productions that featured Delza's work as a choreographer or movement director. Some of the programs are annotated by Delza.

**Sub-series 3 – Publicity and promotional materials, 1928-1980 and undated** **37 folders**

Arrangement: Alphabetical

The Publicity and promotional materials sub-series contains announcements, brochures, clippings, fliers, press releases and other materials relating to Sophia Delza as a performer, writer, and teacher. Also included are entire issues of magazines containing some sort of item relating to Delza. Some additional publicity materials regarding her books also may be found in the Writing for publication series. Of note in this sub-series are a few visual materials, which include a Reginald Marsh etching of Delza and an undated set of Capezio collector cards (most likely from the early 1940s) featuring photographs of performers from the ballet and modern dance world, including Delza.

**Sub-series 4 – Scrapbooks, 1932-1948 and undated** **2 boxes**

Arrangement: Chronological

The Scrapbooks sub-series consists of two scrapbooks that document the earliest phase of Delza's professional career as a dancer. The larger book contains numerous clippings of reviews and programs and is probably the best source of information on Delza's early performance career that is available in the collection. The smaller book contains only a few filled pages that appear to focus on her interest in Spanish dance, but it also includes an autograph manuscript poem dedicated to Sophia Delza, signed by Melville Cane.

**Series IV: Writing for publication, 1934-1996** **11 boxes**

This series contains manuscript drafts, notes, illustrations, and production materials relating to Delza's writing that was intended for publication. Delza published four books and numerous articles, both popular and scholarly, over the course of her career. In addition to her tai chi writing, Delza was a noted authority on Chinese classical theater, publishing an entry on dance in Chinese opera, as well as an article on the actor, Mei Lan-Fang in *The International Encyclopedia of Dance* (1998).

**Sub-series 1 – Published books, 1961-1996 and undated** **4 boxes**

Arrangement: Alphabetical, by title of book

Manuscripts, galleys, proofs, illustrations, production files, publicity, promotional, and other materials relating to the creation of Delza's four published monographs are included in the Published books sub-series. Delza frequently claimed that *Body and Mind in Harmony* (1961) was the first book in English published on tai chi. Apparently well received in the United States, the book was published by David McKay, received a French translation, and was also reprinted by Cornerstone Library. A revised edition of the book appeared in 1985 under the title: *T'ai-Chi Ch'üan (Wu style)*. Delza's second book, *Feel Fine, Look Lovely*, a series of simple exercises, illustrated by the author, was published in 1969. Her final monograph, *The T'ai-Chi Ch'üan Experience*, appeared in 1996 and was essentially a collection of essays that had been published previously in periodicals, with some additional new material.

**Sub-series 2 – Published articles, 1934-1996 and undated** **3 boxes**

Arrangement: Alphabetical, by title of publication

This sub-series consists of articles, book reviews, performance reviews, and letters by Delza that were published in scholarly journals, popular magazines, tai chi and martial arts publications, encyclopedias, and anthologies. Folders often consist of manuscript drafts, the complete issues in which



the article appeared and offprints or photocopies of the writing. Some material probably did appear in print, but it could not be verified.

**Sub-series 3 – Unpublished or unidentified projects, 1958-1979 and undated 76 folders**

Arrangement: Chronological by date of project, then alphabetical

This sub-series consists of manuscripts, illustrations and other materials. Three major book projects can be identified. The first was a work entitled *Dance Yourself Slim*. Although the title is listed in a publisher's catalog and a dust jacket created, there is no correspondence or any other material relating to this book. Judging from its description, the contents may have been very similar to the work later published as *Feel Fine, Look Lovely*. The second work was a monograph on the classical Chinese theater that Delza began mentioning in the late 1950s. Hill and Wang rejected the proposal in 1959. Delza subsequently published articles on many of the topics listed in her outline for the book, but she appears to have shifted her focus to preparing a book on tai chi following this rejection. Another known title is a book on Kung Fu with a young audience in mind. Also included in this sub-series are shorter manuscripts, identifiable mainly by some sort of title that was affixed to the item or its original container. These pieces may have been written as articles intended for publication, as chapters of books, or served as the text for lectures given by Delza. Some of this material may in fact have been published, but no published version of the work is present in the collection with which to compare the items. When no title was indicated clearly on the piece or container, one has been supplied.

**Sub-series 4 – Poems, 1932-1948 and undated 37 folders**

Arrangement: Alphabetical, by title

Delza wrote poems of varied types throughout her life, including limericks, jingles, light verse, and what she probably considered more serious work. Many of her later poems on tai chi were published in periodicals and in her book, *The T'ai-Chi Ch'uan Experience* (1996). Delza had aspirations to publish separate volumes of her light verse and tai chi poems, but apparently never found a publisher for either of these projects. As with most of Delza's writings, much of the material went through numerous revisions and title changes. The poetry sub-series is arranged by folders filed by title of individual works. These folders generally contain manuscript drafts and photocopies of printed versions (often with some kind of additional annotations). The individual works are followed by several folders that contained groupings of material, which are organized alphabetically using the title found on the container or a supplied title.

**Series V: Research materials, 1916-1995 7 boxes**

The Research materials series consists of programs (probably of performances attended by Delza), subject files, and English translations of Chinese texts prepared for Delza.

**Sub-series 1 – Programs, 1926-1991 and undated 40 folders**

Arrangement: Alphabetical, by location of venue

The Programs sub-series includes programs and other materials relating to performances probably attended by Delza. It is not clear, but it is likely that Delza may have been connected with some of these productions in a professional capacity, either as a reviewer or as an uncredited choreographer. Most of the programs are for some type of Chinese theater performances. Many of the programs include Delza's annotations, which may have formed the basis for published reviews. Some additional programs are in the Oversized materials series.

**Sub-series 2 – Subject files, 1932-1995 and undated 67 folders**

Arrangement: Alphabetical

The subject files are comprised of personal notes, photocopies, articles, magazines and other material used by Delza in her work as an instructor and a writer. Delza collected material especially on the topics of Chinese art and culture, health and exercise, dance history, martial arts, and tai chi ch'uan.

**Sub-series 3 – Translations, 1916-1964 and undated 23 folders**

Arrangement: Alphabetical

The Translations sub-series is comprised of pamphlets, articles, and other publications in a Chinese language. Most of the items are on the subjects of tai chi and martial arts. Delza apparently commissioned English translations of these writings, about which she would write her own commentaries. Folders may include the original publication, a manuscript or typescript copy of an English translation, or Delza's notes on the work. The folders have been arranged alphabetically by an approximate English equivalent of the title of the piece as given on the item itself or its original container.

**Series VI: Teaching materials, 1939-1978** **2 boxes**

Arrangement: Alphabetical

The Teaching materials series is comprised of correspondence, accounts, catalogs, class lists, and other materials relating to Sophia Delza's work as a tai chi and dance instructor. Most of the material documents academic residencies. There is very little material present about Delza's long association with the United Nations T'ai Chi Club. Some additional information regarding the operations of Delza's private Carnegie Hall studio can be found in the Personal papers series.

**Series VII: Original artwork, 1937-1975** **5 boxes**

Arrangement: Alphabetical

Sophia Delza probably was as prolific a visual artist as she was a writer. This series includes many drawings found individually or grouped together, as well as several sketchbooks. Artwork in a larger format, including many more finished watercolor paintings, can be found in the Oversized materials series.

**Sub-series 1 – Individual or groups of drawings, 1937-1975 and undated** **2 boxes**

Arrangement: Alphabetical

This sub-series includes sketches done in ink, pencil, and ink and pencil. Frequent subjects include beach scenes, Chinese theater characters, flowers, and vegetables. Delza also designed her own greeting cards.

**Sub-series 2 – Sketchbooks, 1942-ca. 1966 and undated** **3 boxes**

Arrangements: Alphabetical

The Sketchbooks sub-series is comprised of books of varying sizes and formats. Of special interest are the two volumes that include drawings documenting Delza's 1948 journey to, and arrival in, China.

**Series VIII: Photographs, 1937-1996** **8 boxes**

The Photographs series contains both candid and formal images of Sophia Delza, her family, and friends. It includes many professional studio photographs, as well as performance shots of Delza. There are also a large number of vacation photographs. The series also includes numerous photographs taken or collected by Delza's husband, Cook Glassgold.

**Sub-series 1 – Prints, 1937-ca. 1996 and undated** **4 boxes**

Arrangement: Alphabetical

The Prints sub-series consists mainly of personal and professional images of Sophia Delza. It also includes many photographs of her husband, Cook Glassgold, and mostly unidentified friends and family members. It also contains numerous photographs taken by Cook Glassgold, most notably prints documenting the couple's two trips to China (1948-1951 and 1973 respectively).

**Sub-series 2 – Slides, 1956-1981 and undated** **3 boxes**

Arrangement: Alphabetical

The Slides sub-series is comprised mainly of vacation pictures and performance shots of Sophia Delza demonstrating Chinese theater roles.

**Sub-series 3 – Negatives, 1916-ca. 1964 and undated** **1 box**

Arrangement: Alphabetical

The Negatives sub-series contains negatives for many of the prints in the Prints sub-series (these instances have been cross-referenced in the container list wherever possible). While most of the negatives are in good condition many of them are on safety film or appear to be of nitrate or acetate-based stock.

**Series IX: Oversized materials, 1916-1994 and undated**

**6 boxes**

Arrangement: Alphabetical

The Oversized materials series contains an awards plaque, printing blocks with engravings of Sophia Delza, school diplomas and a school photograph, broadsides, magazines, and original artwork, including several watercolor paintings, mainly depicting Chinese theater scenes. Also included are a collection of Chinese paper cuts and a 1932 photographic scrapbook of the Sino-Japanese war that may have been presented to Cook Glassgold. Of particular note are the music scores, some of which were created for Delza's original dance pieces, including works by Jack Eisenberg and Goddard Lieberson.

<b>Box/Folder</b>	<b>Description</b>
<b><u>Series I: Personal papers, 1908-1996</u></b>	
Sub-series I: General, 1920-1996 and undated	
<b>Box 1</b>	
	Address books
F. 1	1970 – 1975
F. 2	1991 – 1992
F. 3-8	Undated
<b>Box 2</b>	
	Awards
F. 1	Hunter College Hall of Fame, 1982
F. 2	International U.S. Wu-Shu and Kung-Fu Confederation, 1994 Wu TaijiQuan and Chinese Martial Arts Lifetime Achievement
F. 3	Award, 1996
F. 4	Biographical materials, undated
F. 5	Books loaned, 1982 – 1993 and undated
F. 6	Costume evaluation, undated
F. 7	Erasmus Hall High School yearbook, 1920 (Sophia Delza's photograph and entry appears under Hurwitz, Sophie.)
	Financial papers
	Account books
	1927-1951 (Early entries in this book appear to document the finances of Delza's husband; later entries may relate to the couple's joint income.)
F. 8	1952-1971
F. 9	1972-1990
F. 10	
	Bank statements
	Amalgamated Bank
F. 11	1982 – 1987
F. 12	1989 – 1994
	First Nationwide Savings
F. 13	1985 – 1992
<b>Box 3</b>	
F. 1	1993 - 1994
F. 2	Income and expenditures, 1981-1994 and undated (Copies and/or originals of handwritten annual totals.)
F. 3	Insurance policies, 1996 and undated
	Leases and rent statements
F. 4	Carnegie Hall studio, 1978-1996
F. 5	Hotel Chelsea apartment, 1996
	Savings account passbooks
F. 6	Carver Federal Savings, 1975
	First Nationwide Bank

<b>Box/Folder</b>	<b>Description</b>
F. 7	1982-1983
F. 8	1985-1987
F. 9	1988-1989
	Stock investment statements
F. 10	1990
F. 11	1991
F. 12	1992
	Tax returns
F. 13	1986 – 1991
F. 14	1993 – 1994
F. 15	Guestbook, 1957 – 1966 and undated (For Friday “Open House.”)
F. 16	Inventions, 1939 – 1955 and undated (Note: fragile.)
F. 17	Letters of complaint and/or letters to the editor, 1962-1993 and undated (Includes letter from Marshall W. Mason of the Circle Repertory.)
	Medical records
F. 18	Doctor’s reports, 1950-1989 and undated
F. 19	Therapy exercises, undated
F. 20	Memorial service, 1996
F. 21	Organization activities, 1939-1942 and undated
<b>Box 4</b>	
	Rolodex contents, undated
<b>Box 5</b>	
	Travel documents
F. 1	Passports, 1948 - 1976
F. 2	Vaccination certificates, 1966 – 1973
	Travel ephemera
F. 3-5	Brazil, 1970
	Canada
F. 6	Montreal, 1967
	China
F. 7	Hong Kong, 1971 and undated
	People’s Republic of China
F. 8	1949 and undated
F. 9	1950 and undated
F. 10	1973
	Europe, 1951
F. 11	Brussels, Belgium
F. 12	Paris, France
F. 13	Rome, Italy

<b>Box/Folder</b>	<b>Description</b>
F. 14	Tel Aviv, Israel
<b>Box 6</b>	
	Europe, 1966
F. 1	Amsterdam, Holland
F. 2	Copenhagen, Denmark
F. 3	Itinerary and other documents
F. 4	London, England
F. 5	Prague, Czechoslovakia
F. 6	Queen Elizabeth passenger list
F. 7	Statendam menus and passenger list
F. 8-10	Stockholm, Sweden
F. 11	Hawaii, undated
<b>Box 7</b>	
	India
F. 1	Agra, undated
F. 2	Jaipur, 1947 – 1949
F. 3	Konarak, undated
F. 4	Thailand, undated
F. 5	Watts Towers, 1961
F. 6	Wax museum brochures, undated
	Works by friends
F. 7	Åkesson, Birgit, 1966
F. 8	Bloch, Stella – Buttfeld, Helen, 1972-1991 and undated
F. 9	Calfee, William (Bill), 1962-1996
F. 10	<i>Contemporary American Painting</i> , 1955
F. 11	Du Trieuille, Elsie Taylor, 1941 and undated
F. 12	Farano, Michel – Friend, Robert C., undated
F. 13	Hawley, Ellen – Keller, Charles, 1993 and undated
F. 14	Kraft, Trudy – Liu, Chen-Yü, 1961 – 1988 and undated
F. 15	Mayer, Bena Frank, 1971 – 1989 and undated
F. 16	Purcell, Robert – Putnam, Wallace, 1975-1987
F. 17	Reisman, Philip – Rothfield, Tom, 1982 and undated
F. 18	Schein, Eugenie, 1964 – 1984 and undated
F. 19	Seckar, Alvena – Segal, Edith, 1967 - 1991 and undated
F. 20	Still, Joseph, 1958-1959
F. 21	Terry, Gay, undated
F. 22	Watts, Chi & Schuyler – Yowell, Christopher, 1973 – 1974 and undated
F. 23	Unidentified drawings, undated
F. 24	Unidentified poems and stories, 1955-1966 and undated

<b>Box/Folder</b>	<b>Description</b>
	Sub-series 2: Journals and other informal writings, 1948-1995 and undated
<b>Box 8</b>	Appointment books Shanghai
F. 1	1948-1949 (Inscribed on first leaf as a gift from her students, with a presentation note in English and signatures in Chinese.)
F. 2	1950
F. 3	1970
F. 4	1971
F. 5	1973
F. 6	1974
<b>Box 9</b>	1975
F. 1	(Black binding.)
F. 2	(Green binding.)
F. 3	1976
F. 4	1977
F. 5	1978
F. 6	1979
<b>Box 10</b>	
F. 1	1980
F. 2	1981
F. 3	1982
F. 4	1983
F. 5	1984
<b>Box 11</b>	
F. 1	1985
F. 2	1986
F. 3	1987
F. 4	1988
<b>Box 12</b>	
F. 1	1989 1990
F. 2	(Black binding.)
F. 3	(Blue binding.)
F. 4	1991
<b>Box 13</b>	
F. 1	1992

<b>Box/Folder</b>	<b>Description</b>
F. 2	1993
F. 3	1994
F. 4	1995
<b>Box 14</b>	
	Journals
F. 1	The Aesthetics of T'ai Chi Ch'uan, undated
F. 2	Bermuda, Book II, 1978
F. 3	Captiva Island, undated
	China, ca. 1948-1951
F. 4	ca. 1948 (Appears to chronicle Delza's trip en route to China, by rail across the continental United States, by ship to Honolulu, Manila, and Hong Kong, before arriving in Shanghai.)
F. 5	1949 (Cover reads, Diary More or Less, 2 <sup>nd</sup> .)
F. 6	1949-1950
F. 7	Undated (Cover reads, Diary More Less, 3 <sup>rd</sup> ; spine curled, needs careful handling.)
	Chinese dance and theater observed in China, ca. 1949-1951
F. 8	Advanced class
F. 9	Beginner
	Cheng Ch'uan Chien
F. 10	Ch'in Ch'ung no. 3
F. 11	Lū Pu and Ch'in Chiung
F. 12	Nun's Dance and Wu Sung
F. 13	Wen T'an and Ch'i T'an
F. 14	Chinese names and dance words
F. 15	Dance notations and music
F. 16	For teaching use
F. 17	Ma Yueh Liang – T'ai Chi Chuan
F. 18	Municipal Dramatic School class
F. 19	Tso Lin's play
	Wang Fu Ying
F. 20	Chin Chien Pao
F. 21	Huan T'ien Pa
F. 22	Shuang Tao
F. 23	Yu Tsai
	Chinese dance composition books
F. 24	(1), undated
F. 25	Leaves removed from undated composition book (1), undated
F. 26	(2), undated

**Box 15**



<b>Box/Folder</b>	<b>Description</b>
	Chinese dance notes
F. 1	Leaves removed from binder, undated
F. 2	Untitled notebook, undated (Spiral bound notebook.)
F. 3	Chinese theatre notebook, undated
F. 4	Dance yourself slim, undated (Red memorandum book.)
F. 5	The dawn at sunset / sunset at dawn, undated (Spiral bound notebook.)
	Death
F. 6	Heart mind thoughts of Cook, undated (Spiral bound notebook.)
F. 7	Notes on death of Cook Glassgold, 1990-1991 and undated (leaves removed from binder)
F. 8	Notes on death of Cook Glassgold and Leo Hurwitz, undated (leaves removed from binder)
F. 9	Disposition of Cook's works / completion of <i>Body and Mind in Harmony</i> , ca. 1985 (Blue spiral bound memo book.)
F. 10	A dress is to be acted, undated (Yellow spiral bound memo book.)
F. 11	Essentials of TCC, undated
	<b>Box 16</b>
F. 1	Family, undated (Green spiral bound memo book.)
F. 2	For students, undated (Spiral bound steno book and loose leaves.)
F. 3	Futilely trying to make order, undated (Spiral bound notebook and loose leaves.)
F. 4	Good compositions, undated (Red spiral bound memo book.)
F. 5	Health book, undated
F. 6	Hong Kong – India – Paris – London – New York, 1951 (Red spiral bound notebook.)
	Honolulu
F. 7	For Honolulu, undated (Spiral bound notebook.)
F. 8	Honolulu diaries, 1968-1969 and undated (Two spiral notebooks and an appointment book.)
F. 9	Honolulu to be written (57), 1969 (Spiral bound notebook and loose leaves with possible typed transcriptions from journal.)
F. 10	Leaves from a Honolulu diary, undated
F. 11	I-Ching, undated (Spiral bound notebook.)
F. 12	I come from a far country, undated (Spiral bound notebook.)
F. 13	I have leisure, but no peace, undated
	<b>Box 17</b>
F. 1	Index to files, undated
F. 2	Intrude on my solitude / Chinese classical theater through the eyes of t'ai chi ch'uan, undated
F. 3	Invitees to Cook's memorial service, ca. 1985

<b>Box/Folder</b>	<b>Description</b>
F. 4	Jokes to remember, undated
F. 5	Kabuki notes, undated (Blue spiral bound notebook.) Look at this folders: Ideas and thoughts, undated
F. 6	Book no. I
F. 7	Journal of journeys
F. 8	Loose notes
F. 9	Pendule
F. 10	Serenity of a receding sunset
F. 11	Man made, mind made (Blue spiral bound memo book.), undated
<b>Box 18</b>	
F. 1	Misrepresentation of the most deceptive sort, undated (Probable journal of tour from the late 1920s.)
F. 2	Modern health, undated (Composition book.)
F. 3	Monologues, undated (Spiral bound notebook.)
F. 4	Music / T'ai chi ch'uan, undated (Spiral bound notebook.)
F. 5	My Friday party, undated (Spiral bound notebook and loose leaves.)
F. 6	Nevis, undated (Spiral bound notebook and loose leaves.)
F. 7	Notes from books, undated (Loose leaves removed from binder.)
F. 8	Odds and ends, undated (Spiral bound notebook.)
F. 9	Pains and pleasures of TCC (Spiral bound notebook)
<b>Box 19</b>	
F. 1	Pakua Ch'üan, undated (Spiral bound notebook and loose leaves.)
F. 2	Perception and reflection, undated (Yellow spiral bound notebook.)
F. 3	Quotations, undated
F. 4	Record of names, 1979-1985 (Records appointments and payments with individuals identified only by first name, possibly private students.)
F. 5	Rely on TCC, have confidence in it, undated (Spiral bound note book.)
F. 6	Rhythms, undated (Notebook lacking covers; includes notes on Spanish dances and sketches.)
F. 7	Rough diary of my left arm trouble, undated (Writing tablet and loose leaves.)
F. 8	Rye taxi, undated (Blue spiral bound notebook.)
F. 9	The seed cannot conceive the flower, undated
F. 10	Something to dance about (Spiral bound notebook and loose leaves.)
F. 11	Sophia Delza, distinguished as master of TCC, undated (Green spiral bound memo book.)
F. 12	T'ai-chi ch'uan (Spiral bound steno book.)

<b>Box/Folder</b>	<b>Description</b>
F. 13	TCC: can see a new star
<b>Box 20</b>	
	TCC notebooks
F. 1	Change, undated (Purple spiral bound notebook and loose leaves.)
F. 2	TCC, undated (Light green spiral bound notebook.)
F. 3	TCC and I-Ching quotes, undated
F. 4	TCC is both truth and beauty, undated (Red spiral bound notebook and loose leaves.)
F. 5	TCC journey, undated (Spiral bound notebook.)
F. 6	TCC technique, undated (Spiral bound notebook.)
F. 7	Tiger dragon form, undated (Composition book and loose leaves.)
F. 8	Tone of body (Green spiral bound memo book.)
	Travel journals
F. 9	Brazil (55), ca. 1969 (Loose leaves.)
F. 10	Europe, ca. 1966 (Blue spiral bound memo book and loose leaves.)
F. 11	Trip across county (41), undated (Loose leaves.)
<b>Box 21</b>	
F. 1	Wall – Bar exercises, undated (Spiral bound notebook.)
F. 2	Why I live, undated
	Loose notes, undated
F. 3	All about Cook
F. 4	Analysis of center form
F. 5	Class notes
F. 6	Coincidence words
F. 7	Dance notations
F. 8	For pupils-teaching
F. 9	From books
F. 10	Goals
F. 11	Gravity
F. 12	How life has deteriorated
F. 13-14	Ideas (Note: some material is fragile.)
F. 15	Ideas and unfinished lyrics
F. 16	Ideas to develop
F. 17	Interchanging energy
F. 18	Meaning
F. 19	Meanings in forms
F. 20	New thoughts, 1995
<b>Box 22</b>	

<b>Box/Folder</b>	<b>Description</b>
F. 1	Notes on TCC
F. 2-3	Odds and ends
F. 4	Outline for Dance Horizons
F. 5	Painter short subjects
F. 6	Patience
F. 7	Philosophy
F. 8	Philosophy and Aesthetics
F. 9	Power of light
F. 10	Reflections and Thoughts
F. 11	Sayings
F. 12	TCC
F. 13	TCC notes
F. 14	Time and space
F. 15	To exercise or not
F. 16	Way of body
F. 17-26	Unidentified notes
	Sub-series 3: Family, 1940-1995 and undated
<b>Box 23</b>	
F. 1	Anderson, Eleanor, 1957-1992 (Sophia's younger sister.) Briehl, Marie (Sophia's older sister.)
F. 2	Clippings, 1975-1988 Correspondence
F. 3	1951-1978
F. 4	1980-1991
F. 5	1959 and undated
F. 6	Greeting cards and postcards, 1955-1985 and undated (Also signed by Marie's husband, Walt.)
F. 7	Memorial service, undated (Manuscript of Sophia's speech read at Marie's memorial service.)
F. 8	Poem, 1960 (Copy of poem read by Marie at the funeral service for her father, Barnett Hurwitz.)
F. 9	Briehl, Robin, 1943-1995 (Sophia's nephew, son of Marie Briehl; mostly correspondence relating to the birth and early years of Robin's daughter, Lara.)
F. 10	Briehl, Walter, 1966-1993 and undated (Sophia's brother-in-law, husband of Marie Briehl.)
F. 11	Burlingham, Nelly, 1980-1994 (Sophia's sister-in-law wife of Leo.)
F. 12	Dudley, Jane, 1988-1992 and undated (Sophia's sister-in-law, ex-wife of Leo Hurwitz.)
F. 13	Family fund, 1962
F. 14	Hurwitz family history, undated

<b>Box/Folder</b>	<b>Description</b>
F. 15	Hurwitz, Barnett, ca. 1960 (Sophia's father, manuscript fragment of Sophia's speech for memorial service.)
F. 16	Hurwitz, Eva Katcher, 1961 (Sophia's mother; includes memorial tribute by Gorham Munson, Sophia's brother-in-law, husband of her older sister, Elizabeth.) Hurwitz, Leo (Sophia's younger brother.)
F. 17	Correspondence, 1971-1990 and undated
F. 18	Drawings, 1994 and undated (Letter from Esther Srole who sent the drawings to Sophia after Leo's death.)
F. 19	Interview, undated (Sophia's copy of <i>Cineaste</i> containing interview.)
F. 20	Memorial tributes, 1991 and undated (Program from memorial service and letters of condolence sent to Sophia.)
F. 21	Poems, 1994 and undated (Letter from Nelly Burlingham, Leo's widow, who sent one of the poems to Sophia.)
F. 22	Hurwitz, Robert, 1985 (Sophia's nephew?)
F. 23	Hurwitz, Rosetta (Rose), 1978-1986 (Sophia's older sister.) Hurwitz, S. (Sophia's grandfather?)
F. 24	<i>Collectivism and personal initiative</i> , undated
F. 25	<i>Man transcends all else</i> , 1940 (Publication referred to in 1943 letter to Robin Briehl.)
F. 26	Hurwitz, Tom, 1982 – 1988 (Sophia's nephew, son of Leo and Jane Dudley.)
<b>Box 24</b>	
F. 1	Katcher, Morris, 1976 ( <i>Reminiscences</i> , a self-published volume of letters from Sophia Delza's uncle to his children; contains some information about her mother Eva, referred to in the book as Chava.)
F. 2	Munson, Elizabeth Delza, 1966 and undated (Sophia's older sister.)
F. 2	Pearson, Gaela, 1983 – 1992 and undated (Sophia's niece, daughter of Eleanor Anderson.)
	Sub-series 4: Glassgold, Cook, 1921 – 1985 and undated
<b>Box 25</b>	
F. 1	Address book, undated Appointment books
F. 2	1965 – 1976
F. 3	1977 – 1983
F. 4	Bank statements and passbook, 1984 – 1986 Biographical information
F. 5	Chronologies and general information, undated
F. 6	Clippings and notices, 1978 – 1984 and undated
F. 7	Personal history record, 1947 and undated (Documents employment history from 1929-1947 in detail.)
F. 8	Resumes, 1947-1984 and undated
F. 9	Calendar, 1982 (Includes reproductions of paintings by Glassgold.)
F. 10	Certificates, 1980 – 1985

<b>Box/Folder</b>	<b>Description</b>
F. 11	Condolence letters
F. 12	1985 Feb. 14 – May 4
F. 13	1985 May 6 – 1986 Jan. 2
F. 14	Undated
	Correspondence
	Delza, Sophia
	Letters sent
F. 15	1956-1968
F. 16	1969-1984
F. 17	Undated
	Letters received
F. 18	1946-1966
F. 19	1968 (Letters from Hawaii.)
F. 20	1969
F. 21	1974
F. 22	Undated
<b>Box 26</b>	
	Prigohzy, William (Cook Glassgold's father.)
F. 1	1948 Aug. 1 – Dec. 24 (Includes some snapshots enclosed in letters dated Aug. 26 and Nov. 14.)
F. 2	1949 Jan. 8 – Mar. 8 (Includes one letter, dated 1949 Apr. 6, from William Prizgohy to Cook Glassgold.)
	Other correspondents (Chronological.)
F. 3	1951 – 1970
F. 4	1973 – 1979
F. 5	1980
F. 6	1981
F. 7	1982
F. 8	1983
F. 9	1984 Feb. 2 – 1984 Jan.31 and undated
	Employment
F. 10	Evaluations, 1944 – 1947
F. 11	Federal Security Agency, 1944
F. 12	Letters of reference, 1947 – 1955
F. 13	Public Housing Administration, 1947 – 1977
F. 14	Vietnam Technical Assistance Program, 1955
F. 15	Estate affairs, 1985-1994 (Includes Cook's final letter to Sophia with instructions and copies of death certificate.)
	Exhibitions
F. 16	Catalogs and checklists, 1981 – 1984 and undated
F. 17	Invitations and announcements, 1927 – 1984

Box/Folder	Description
	Photographs of paintings <i>The Martyrs</i>
F. 18	Black and white prints and negatives
F. 19	Color prints and negatives
F. 20	<i>We Are One People</i> , 1982 and undated
F. 21	Miscellaneous paintings
F. 22	Price lists, undated
<b>Box 27</b>	
	Family
F. 1	Gershoy, Ida and Leo, 1967 – 1992 and undated (Cook Glassgold's adoptive sister and her husband.)
	Greeting cards
F. 2	Birthday cards, 1978 – 1984 and undated (Commercial and handmade cards from Cook Glassgold to Sophia Delza.)
F. 3	Valentine's Day cards, undated (Handmade cards from Sophia Delza to Cook Glassgold.)
F. 4	Guestbook, 1981 (For <i>The Martyrs</i> exhibit.)
F. 5	Identification cards, 1984
F. 6	Insurance appraisal and inventory, 1954
F. 7	Landsberg refugee camp, 1945 and undated (Typed transcript of interview given by Cook Glassgold sent to Sophia Delza after his death; includes undated draft of Sophia's letter to Esther Srole.)
	Lecture notes
F. 8	The now of painting and graphic art in China, 1978
F. 9	Painters and painting in China today, 1976 – 1978 (Two versions of lecture; later one includes slide list.)
	Memorial service, ca. 1985
F. 10	Collected materials (Includes obituaries and excerpts of tributes read at Cook Glassgold's memorial service, held Apr. 27, 1985.)
F. 11	Transcript of speeches
F. 12	Oral history interview, 1987
	Original artwork
	Drawings
F. 13	Face and head studies, undated (11 leaves of various sizes with drawings in various media.)
F. 14	Feet and leg studies, undated (6 leaves of various sizes with drawings in various media.)
F. 15	Figure studies, undated (14 leaves of various sizes with drawings in various media.)
F. 16	Hand studies, undated (35 leaves of various sizes with drawings in various media.)
F. 17	Portraits, undated (20 related pen sketches on 4" x 6" paper.)

<b>Box/Folder</b>	<b>Description</b>
	Probable studies for <i>The Martyrs</i> series, ca. 1981
F. 18	<i>The black revolt</i> (14 leaves of various sizes with pen, pencil, or charcoal sketches.)
F. 19	<i>Elijah Parish Lovejoy</i> (5 leaves of various sizes with pen or pencil sketches.)
F. 20	<i>Ethel and Julius Rosenberg</i> (10 leaves of various sizes with pen, pencil, or charcoal sketches.)
<b>Box 28</b>	
F. 1	<i>The Greensboro slaughter</i> (4 leaves of various sizes with charcoal sketches.)
F. 2	<i>Joe Hill</i> (2 pencil and sketches.)
F. 3	<i>King Philip</i> (26 leaves of various sizes with pen, pencil, or charcoal sketches.)
F. 4	<i>Lawrence Textile strike</i> (3 leaves of various sizes with pencil sketches.)
F. 5	<i>The Ludlow massacre</i> (2 leaves of various sizes with pen sketches.)
F. 6	<i>The Mississippi three</i> (10 leaves of various sizes with pencil or charcoal sketches.)
F. 7-8	Sketchbooks, undated
F. 9	Programs, 1962 – 1979 Travel documents
F. 10	Passports and vaccination certificate, 1928 – 1975
F. 11	School records, 1908 – 1941 (Includes fragment of report card from P.S. 129 in Brooklyn.)
F. 12	United States Naval Reserve Force, 1921
F. 13	Vacations, 1982 and undated (Photographs and list of vacations taken by Cook Glassgold, 1966-1984 in his hand.) Writings
F. 14	Articles and bibliography, 1927 – 1932 and undated (Copies of three articles and a handwritten bibliography of articles published between 1929 – 1932.) Books
F. 15	<i>Recorder Rhymester</i> , undated (Copy annotated by Sophia Delza.) Plays
F. 16	<i>The Garden of Li Cheng-Da</i> , 1984 and undated Uncorrected typescript marked first draft
F. 17	Typescript with corrections and correspondence from the Circle Repertory Company <i>The Grass-Eaters</i> , undated
F. 18	Uncorrected typescript
F. 19	Literary agency copy (Variant title page; removed from binder.)
F. 20	<i>Hayloft-Horror</i> , 1940



<b>Box/Folder</b>	<b>Description</b>
<b>Box 29</b>	
F. 1	<i>Lunch on a Ledge</i> , undated
F. 2	<i>Sic Semper Tyrannis</i> , undated
F. 3	<i>To Stand Alone</i> , undated
	Short stories
F. 4	<i>Young Girl with Daisies</i> , undated (See also the related television play outline, <i>The Renoir Snatch</i> .)
F. 5	Story ideas, undated
	Television play outlines (All titles submitted under name, Allen G. Cooke.)
F. 6	<i>Arise from the Ashes</i> , undated
F. 7	<i>An Article of Faith</i> , 1956
F. 8	<i>Cut Down To Size</i> , undated
F. 9	<i>Designed for Murder</i> , undated
F. 10	<i>The Gentle Whip</i> , 1956 (Includes letter from Jack Lewis.)
F. 11	<i>The Heart is a Prison</i> , undated
F. 12	<i>In the Key of a Major</i> , undated (Corrected and uncorrected typescripts.)
F. 13	<i>A Moment of Triumph</i> , undated (Original title, <i>Carter's Folly</i> , has been crossed out.)
F. 14	<i>One More Battle</i> , undated
F. 15	<i>The Renoir Snatch</i> , 1984 (Includes letter from Gary regarding revisions; see also earlier short story version, <i>Young Girl with Daisies</i> .)
F. 16	<i>Uncle Hanigen's Slide</i> , undated
F. 17	<i>The Unfinished Journey</i> , undated
F. 18	<i>Way Up on Old Pink Head</i> , undated
F. 19	Works by friends, 1981 – 1982 and undated

**Box 30****Series II: Correspondence, 1930 – 1996 and undated**

## Sub-series 1: Personal, 1933 – 1996 and undated

F. 1	A – Abi, 1983 – 1986
	Abraham, Ezekiel
	Letters received
F. 2	1951 May 7 – 1952 May 3
F. 3	1952 July 4 – Nov. 22
F. 4	1953
F. 5	1954
F. 6	1955
F. 7	1956
F. 8	1957 – 1959
F. 9	1960 – 1966

<b>Box/Folder</b>	<b>Description</b>
F. 10	1967 – 1969
F. 11	1970 – 1974
F. 12	1977 – 1986
F. 13	Undated Letters sent
F. 14	1953 and undated
F. 15	Åkesson, Birgit, 1966 – 1973 and undated
F. 16	Am – Bal, 1939 – 1958 Barrow, David
F. 17	1988 May 3 – 1989 May 30
F. 18	1989 July 4 – 1990 Dec. 1
F. 19	1991
F. 20	1992 – 1993
F. 21	1994 – 1996 and undated
F. 22	Beresford, Virginia, 1984 – 1986
F. 23	Bernard, Paul, 1975 – 1984 and undated fragment (See also Cook Glassgold sub-series for additional letters.)
F. 24	Blake, Christina and Bill, 1962 – 1967 and undated (The writers Christina Stead and William J. Blake.)
F. 25	Bloch, Stella, 1960 – 1993 (Some letters also signed by Block's husband, Edward Eliscu; additional letters from Eliscu can be found in Cook Glassgold sub-series.)
F. 26	Bo – Br, 1975 – 1988 and undated
F. 27	Buckle, Marjorie, 1952 – 1953 and undated
F. 28	Bur, 1989
<b>Box 31</b>	
F. 1	Calfee, Bill, 1951 – 1995
F. 2	Campbell, Joseph, 1972
F. 3	Carlisle, Pat, 1974 – 1979 (See also Leong, Pat and Tow, Pat.)
F. 4	Chan – Char, 1966 – 1976 Chen, Mildred
F. 5	1951 – 1956
F. 6	1957 – 1958
F. 7	1959
F. 8	1960 – 1963
F. 9	1964
F. 10	1965 – 1966
F. 11	1979 July 26 – 1980 Apr. 27
F. 12	1980 May 4 – 1981 Dec. 8
F. 13	1982
F. 14	1983 – 1985

<b>Box/Folder</b>	<b>Description</b>
F. 15	1986 – 1990
F. 16	1991
F. 17	1992 – 1993
F. 18	1994 – 1996
F. 19	Holiday cards, 1980 – 1992 and undated
<b>Box 32</b>	
F. 1	Chen, Yanglan, 1968 – 1987 and undated (Includes one letter in a written Chinese language.)
F. 2	Cheng, A – Cheng, D, 1985 – 1994 and undated
F. 3	Chia-ling, Siao, 1950 – 1982 and undated (Includes one letter in a written Chinese language.)
F. 4	Chiang – Chin, 1963 – 1995
F. 5	Clark, LeRoy, 1992 – 1995
F. 6	Co – Cr, 1938 – 1992 and undated
F. 7	Da, 1964 Delza, Sophia Letters sent (Correspondents identified only by first name.) Shanghai
F. 8	1948
F. 9	1949
F. 10	1950
F. 11	1951
F. 12	Undated
F. 13	De Mille, Agnes, 1944 – 1956 and undated (Includes letter inviting Delza to an audition of “Liliom.”)
F. 14	Ding Ning, Samuel, 1982 – 1991 and undated
F. 15	Dong-hai, Gou, 1981 – 1985 and undated (Includes letters in a written Chinese language with English translation.)
F. 16	Dorfman, Earl, 1985 – 1995 (Friend of Cook Glassgold, see also his sub-series for earlier letters.)
F. 17	Douglas, Fred and Helen, 1955 – 1967 and undated
F. 18	Dr – Du, 1978 – 1987 and undated
F. 19	E – F, 1967 – 1988 and undated (Includes copy of undated letter sent by Delza to “Jack,” most likely composer Jack G. Eisenberg, who wrote the score for one of her dances.) Gallagher, Paul
F. 20	1968 – 1974
F. 21	1975 - 1991
F. 22	Undated
<b>Box 33</b>	
	Geddes, Gerda (Pytt)
F. 1	1952 – 1969
F. 2	1970 – 1972

<b>Box/Folder</b>	<b>Description</b>
F. 3	1973 – 1979
F. 4	1980 – 1984 and undated
F. 5	Gen – Goo, 1956 – 1991 and undated
F. 6	Gordon, Beate, 1974 – 1995 and undated
F. 7	Gra – Gyi, 1975 – 1991
F. 8	Hal – Haw, 1966 – 1995 and undated Hedley, Geoffrey
F. 9	1951 – 1957
F. 10	Undated
F. 11	Her – Hwa, 1953 – 1992 and undated (Includes 1987 performance photographs of opera singer Li Hsiao Chun; name also transliterated as Lee Shao Chung.)
F. 12	Hynes, Doreen, 1986 – 1994 and undated
F. 13	Ja – Kar, 1981 – 1983 and undated
F. 14	Kastner, Maurice, 1959 – 1990 and undated
F. 15	Kau – Ko, 1955 – 1991 and undated
F. 16	Kraft, Trudy, 1979 – 1989 and undated
F. 17	Kre – Kri, 1966 - 1975
F. 18	La – Lal, 1975 – 1976
F. 19	Lamont, Corliss, 1941 – 1989
F. 20	Lee, Wellington, 1961 – 1984 and undated
F. 21	Lee, Y – Leong, J., 1951 - 1982
F. 22	Leong, Pat, 1980 – 1994 and undated (See also Carlisle, Pat and Tow, Pat.)
F. 23	Lewis, Jack, 1958 and undated (Note: most of these letters are signed, “Jack,” but from internal evidence they appear to be from Delza’s literary agent, Jack Lewis; includes letter to Jack Lewis from Henry Miller.)
F. 24	Li, Lilia, 1973 – 1987 and undated
F. 25	Li, Rose, 1966 – 1973 and undated
<b>Box 34</b>	
F. 1	Lia – Lit, 1955 – 1990
F. 2	Li-Ta, Li, 1971 – 1979 (Some letters co-signed by Virginia Beane.)
F. 3	Liu, Yao-Ting, 1969 – 1983
F. 4	Lo, 1971 - 1973
F. 5	Man- Mar, 1979 - 1987
F. 6	Mayer, Bena Frank and Ralph, 1986 – 1987 and undated (Includes ink drawings, probably by Delza of room in the Mayer’s Woodstock home; also includes photographs with Delza.)
F. 7	McK – McL, undated Menken, John
F. 8	1968 – 1979

<b>Box/Folder</b>	<b>Description</b>
F. 9	1980 – 1995
F. 10-11	Undated
F. 12	Greeting cards and postcards, 1978 – 1991 and undated
F. 13	Menu – Mi, 1960 – 1982 (Includes 4 letters signed by Yehudi Menuhin or his secretary.)
F. 14	Moo, Elaine, 1951 – 1952 and undated (Note: fragile.)
F. 15	Moo-Young – Mor, 1966 – 1977
F. 16	Neville, Robert, 1975 – 1996 and undated
F. 17	Ortiz, Elisabeth, 1967 – 1991 and undated
F. 18	Ou – Pag, 1984 – 1985 and undated
F. 19	Pang, Margaret, 1968 – 1991 and undated
F. 20	Pas – Pos, 1977 – 1984 and undated
<b>Box 35</b>	
F. 1	Powell, Sylvia and Bill, 1976 – 1992 and undated
F. 2	Pruitt, Ida, 1952 – 1985 and undated
F. 3	Purcell, Jane and Bob, 1963 – 1988 and undated
F. 4	Purcell, Victor, 1956
F. 5	Reps, Paul, 1956 – 1958 and undated
F. 6	Reymond, Lizelle, 1966 – 1972
F. 7	Ri – Ros, 1966 – 1978 and undated Rothfield, Tom
F. 8	1962 – 1965
F. 9	1966 – 1975
F. 10	1976 – 1980
F. 11	1981 – 1993
F. 12	Sa, 1963
F. 13	Schein, Eugenie, 1955 – 1995 and undated
F. 14	Seckar, Alvena, 1961 – 1990
F. 15	Sh – Si, 1960 – 1987 and undated Smallheiser, Marvin
F. 16	Letters received, 1977 – 1988 and undated
F. 17	Letters sent, 1994 – 1995 and undated (Mainly handwritten drafts and photocopies.)
<b>Box 36</b>	
	Snow, Lois and Edgar
F. 1	1970 – 1993
F. 2	Greeting cards and postcards, 1972 – 1996 and undated
F. 3	So – Ste, 1942 – 1987 and undated
F. 4	Stokowski, Leopold, 1965 – 1966
F. 5	Stov, 1984
F. 6	Sui, Chin-Tang, 1963 – 1965 and undated

<b>Box/Folder</b>	<b>Description</b>
F. 7	Sul – Sun, 1963 – 1977
F. 8	Ta – Ton, 1962 – 1979 Tow, Pat (See also Carlisle, Pat and Leong, Pat.)
F. 9	1962 – 1964
F. 10	1965 – 1969
F. 11	Ts – Vo, 1951 – 1986 and undated
F. 12	Wal – Wan, 1945 – 1985 and undated (Includes letters in a written Chinese language.)
F. 13	Watt, Mai, 1964 and undated
F. 14	Weinberg, Nathan, 1941 – 1942 Wen, Zee (Dr. Zee)
F. 15	1980 – 1981
F. 16	1982 – 1984
F. 17	1985 – 1987
F. 18	1988 – 1994
F. 19	Wh, 1957
F. 20	Widener, Winifred, 1975 – 1982 and undated
F. 21	Williamson, Mary, 1973 – 1980 and undated
F. 22	Win – Wol, 1958 – 1981 and undated
F. 23	Wong, Florence, 1972 – 1974 and undated
<b>Box 37</b>	
	Wu, Ta-yeh and Teng Shu-hsien
F. 1	1976 – 1977
F. 2	1978 – 1982
F. 3	1983 – 1990
F. 4	1991 – 1993
	Yueh-liang, Ma (Master Ma)
F. 5	1963 – 1964 and undated (Includes letters in a written Chinese language.)
F. 6	1978 – 1994 and undated
F. 7	Yung, Millie, 1952 – 1964 and undated
F. 8	Zeng, Weigi (Shelley), 1984 – 1992 and undated
	Unidentified
F. 9	1939 – 1959
F. 10	1960 – 1974
F. 11	1975 – 1996
F. 12	ca. 1940 – 1949 (All letters are signed, “Don”; includes sketches on Cosmo Club stationery.)
F. 13	ca. 1950 – 1969
F. 14	ca. 1970 – 1996
<b>Box 38</b>	

<b>Box/Folder</b>	<b>Description</b>
	Greeting cards and postcards
	Christmas and New Year's
	Dated cards
F. 1	1950 – 1959
F. 2	1963 – 1968 (Includes 1965 card from Jacob's Pillow signed by Ted Shawn and John Christian.)
F. 3	1970 – 1979
F. 4	1980 – 1986
F. 5	1990 – 1996
<b>Box 39</b>	
	Undated cards
F. 1	ca. 1950 – 1959
F. 2-5	ca. 1960 – 1969
<b>Box 40</b>	
F. 1-5	ca. 1970 – 1979
<b>Box 41</b>	
F. 1-4	ca. 1980 – 1989
F. 5	ca. 1990 – 1996
F. 6	Postcards, 1965 – 1983 and undated
<b>Box 42</b>	
	Handmade cards
F. 1	Fine printing, 1965 – 1985 and undated
F. 2	Hand-painted, 1950 – 1980 and undated (Includes card with caricatures of Sophia Delza and Cook Glassgold, signed by Helen and Victor [Young], December 26, 1950.)
F. 3	Ink drawings and calligraphy, 1965 – 1975 and undated
	Mixed media
F. 4	1964 – 1984 and undated
F. 5	Undated
F. 6	Photographs, 1950 – 1969 and undated
F. 7	Poems and newsletters, 1956 – 1968
F. 8	Woodcuts, 1955 – 1982 and undated
<b>Box 43</b>	
	Miscellaneous cards
F. 1	1955 – 1996
F. 2	Undated
	Postcards
	Dated
F. 3	1933
F. 4	1955 – 1959

Box/Folder	Description
F. 5	1961 – 1965
F. 6	1966 – 1967
F. 7	1968 – 1969
F. 8	1970 – 1971
F. 9	1972 – 1973
F. 10	1974 – 1976
F. 11	1977 – 1979
F. 12	1980 – 1983
F. 13	1984 – 1987
F. 14	1988 – 1989
<b>Box 44</b>	
F. 1	1990 – 1993
F. 2	1994 – 1996
	Undated
F. 3	ca. 1960 – 1969
F. 4	ca. 1970 – 1979
F. 5-6	ca. 1980 – 1989
F. 7	ca. 1990 – 1996
<b>Box 45</b>	
	Sub-series 2: Professional, 1930 – 1996 and undated
F. 1	1930 – 1942 (Includes 1930 letter from Melville Cane; 1936 letter from Gilbert Seldes.)
F. 2	1943 – 1946 (Includes drafts of invitation, dated 1943 Apr. 21, to solicit interest in establishing a “contemporary dance theatre;” signers were to include Delza, Felicia Sorel, and Helen Tamiris.)
F. 3	1947 – 1951
F. 4	1952 – 1955 (Includes 1954 Dec. 23 permission signed by Louis Horst as managing editor of <i>Dance Observer</i> .)
F. 5	1956 – 1957
F. 6	1958 – 1959 (Includes 1959 Jan. 17 letter from Eric Bentley.)
F. 7	Letters in response to <i>New York Times</i> article, 1959 28 Nov. – 1960 Aug. 23 and undated
	1960
F. 8	Jan. 4 – Mar. 23 (Includes correspondence relating to <i>Mademoiselle</i> article.)
F. 9	Apr. 11 – Dec. 28 (Includes material in a written Chinese language.)
F. 10	Letters in response to <i>Camera Three</i> appearance, 1960 Jan. 3- Mar. 21 and undated
F. 11	Letters in response to <i>Popular Mechanics</i> article, 1960 Sept. 26 – 1961 Aug. 31
	1961
F. 12	Jan. 10 – July 21



<b>Box/Folder</b>	<b>Description</b>
F. 13	Aug. 5 – Dec. 26
F. 14	Letters in response to <i>Here and Now</i> appearance, 1961 Dec. 9 – 16 and undated
F. 15	Manila trip, 1961 Jul 11 – 1962 Nov. 9
	1962
F. 16	Jan 1. – June 17
<b>Box 46</b>	
F. 1	July 6 – Oct. 29
F. 2	Nov. 2 – Dec. 21
	1963
F. 3	Jan. 3 – Apr. 15 (Includes 3 letters and 1 card in French from Éditions Denoël, beginning Mar. 6, regarding the French edition of <i>Body in Mind and Harmony</i> .)
F. 4	May 10 – July 30
F. 5	Aug. 1 – Dec. 20 (Includes 3 letters in French from <i>Elle</i> magazine, beginning Dec. 20, regarding possible publication of an article.)
	1964
F. 6	Jan. 6 – Aug. 29 (Includes 4 letters, beginning Feb. 4 regarding Delza's work on <i>Marco Millions</i> .)
F. 7	Sept. 2 – Dec. 4
	1965
F. 8	Jan. 1 – May 30
F. 9	June 4 – Oct. 27
F. 10	Nov. 3 – Dec. 27
	1966
F. 11	Jan. 4 – July 27
F. 12	Aug. 15 – Nov. 30
	1967
F. 13	Jan. 15 – June 1
F. 14	July 5 – 28
F. 15	Aug. 3 – Dec. 6 (Includes Oct. 7 letter from Donald Saddler.)
	1968
F. 16	Jan. 15 – July 30
F. 17	Aug. 1 – Dec. 27
<b>Box 47</b>	
	1969
F. 1	Jan. 23 – Aug. 16
F. 2	Sept. 3 – Dec. 14
F. 3	1970 (Includes May 25 letter from Eric Bentley on T'ai chi ch'uan.)
	1971
F. 4	Feb. 5 – July 24

<b>Box/Folder</b>	<b>Description</b>
F. 5	Sept. 13 – Dec. 8 1972
F. 6	Jan. 15 – Apr. 25
F. 7	May 2 – Aug. 18
F. 8	Sept. 12 – Dec. 26 1973
F. 9	Jan. 1 – Mar. 20
F. 10	Apr. 3 – July 23
F. 11	July 26 – Dec. 14 1974
F. 12	Jan. 3 – Feb. 8
F. 13	Mar. 8 – June 1
F. 14	July 4 – Dec. 31
F. 15	1975
F. 16	1976
F. 17	1977
F. 18	1978
F. 19	1979 (Includes letter in a written Chinese language with English translation and photographs.)
<b>Box 48</b>	
F. 1	1980
F. 2	1981
F. 3	1982
F. 4	1983
F. 5	<i>Reader's Digest</i> video project, 1983 Nov. 21 – 1984 Feb. 1 and undated
F. 6	1984
F. 7	1985
F. 8	1986
F. 9	1987
F. 10	1988 Jan. 25 – 1989 Dec. 6 1990
F. 11	Jan. 24 – July 19
F. 12	Aug. 28 – Nov. 5
F. 13	1991
F. 14	1992
F. 15	<i>Dance Magazine</i> , 1992 Mar. 27 – June 19 and undated
F. 16	<i>Internal Arts Magazine</i> , 1992 Aug. 26 – Oct. 1 and undated
F. 17	<i>Wu Style T'ai Chi Practitioners of North America</i> , 1992 May 11 – 1993 Jan. 11 and undated
F. 18	1993

<b>Box/Folder</b>	<b>Description</b>
<b>Box 49</b>	
F. 1	1994
F. 2	1995 Jan. 20 – 1996 May 21
	Undated
	Letters received
F. 3	ca. 1950 – 1969
F. 4	ca. 1970 – 1979
F. 5	ca. 1980 – 1989
F. 6	ca. 1990 – 1996
	Letters sent
F. 7	ca. 1942 – 1951 (Includes letters sent from Shanghai.)
F. 8	ca. 1960 – 1996
<b><u>Series III: Performance and publicity files, 1928 – 1986 and undated</u></b>	
Sub-series 1: Lecture notes and scripts, 1934 – 1986 and undated	
<b>Box 50</b>	
F. 1	ABC of Dance, 1974
F. 2	<i>Azine</i> with Arlene Francis, 1957 and undated
	Ballet stories and drawings, undated
F. 3	<i>Coryphée and Curleycue</i> (Note: very fragile, handle with care.)
F. 4	<i>Homicide</i>
F. 5	<i>Mad Mosaic</i> (Note: very fragile, handle with care.)
F. 6	<i>Camera Three</i> , 1960 Mar. 23 and undated
F. 7	Changing patterns in dance, undated
F. 8	Chinese dance forms, undated
F. 9	Chinese folk dance, undated
	Chinese theatre, undated
	Script(s) for lecture demonstrations (By date and venue.)
F. 10	Lado, 1952 Dec. 17
F. 11	China House, 1957 May 10
F. 12	Asia Society, undated
F. 13	Mansfield, undated
F. 14	Modern Museum and New Dance Group, undated
F. 15	SUNY Purchase, undated
F. 16-18	Various venues, undated
F. 19	Comparative trends in the modern dance and plastic arts, undated
F. 20	Dance and understanding, undated
	Dance monologues, undated
	Titled pieces
F. 21	A-M
F. 22	N-U

<b>Box/Folder</b>	<b>Description</b>
F. 22	Pink heaven
F. 23	Unsorted poems and other materials by Delza and others (Note: fragile.)
F. 24	Untitled script
F. 25	Dance Odyssey notes, undated (Note: Fragile, handle with care.)
<b>Box 51</b>	
	A dancing tour through the ages, undated
F. 1	Introduction
F. 2	May I have the next dance?
F. 3	Demonstration of an ancient Chinese exercise art – T'ai chi ch'uan, 1972 and undated
F. 4	Development of modern dance, undated
F. 5	<i>The Great Wall</i> , 1956 Apr. 21 (Narration for concert of Chinese musical folk-drama by Aaron Avshalomov.)
F. 6	History of the change in dance art, undated (Original typescript with corrections and carbon copies of talk given at Baltimore Museum of Art and Howard University)
	History of the Dance course
F. 7	Course proposal for Fall 1944 at the Jefferson School of Social Science, 1944 June 15
F. 8	Outline and lectures, undated
F. 9	Partial outline and bibliography, undated
	Lectures, undated
F. 10	III. Egypt
F. 11	IV. Greece
F. 12	V. Rome
F. 13	VI. Middle Ages
F. 14	VII. Pre-Ballet
F. 15	VIII. Regional-Folk characteristics
F. 16	IX. Ballet
F. 17	X. Isadora Duncan
F. 18	XI. - XII. Modern dance
F. 19	Course proposal for Spring 1946 at the Jefferson School of Social Science, 1946 Jan. 7
F. 20	In praise of t'ai chi ch'uan, 1963 May 4
F. 21	Literature of the dance, undated
F. 22	The lively art of the classical Chinese theatre, 1984 – 1986 (Notes and texts of lectures presented at the Asia Society.)
F. 23	Manifesto: a didactic prose poem to dance, undated (Note: highly fragile, handle with care.)
	Memories for the future, undated
F. 24	Notes with some notations of steps (Spiral bound notebook.)
F. 25	Script with notations of steps
F. 26	Typescript with annotations

<b>Box/Folder</b>	<b>Description</b>
F. 27	Typescripts and carbon copies (Multiple versions.)
F. 28	The modern dance, 1934 Mar. 3
<b>Box 52</b>	
F. 1	Modern dance in progress, undated
F. 2	Modern dance lectures given in China, 1949 – 1950 and undated
F. 3	Modern dance lecture notes, 1940 and undated
F. 4	Modern dance miscellany, undated
F. 5	Monologues and lyrics for dancing, undated
F. 6	Move to your heart's content, 1972 and undated (Scripts for lecture demonstrations for doctors)
F. 7	Narratives before the dance, undated
F. 8	Perspectives on the art of Chinese theatre, undated
F. 9	Physical basis of dancing, undated
F. 10	The role of dance in society, 1941 Feb. 28
F. 11	Sacred dance, undated
F. 12	T'ai chi ch'uan speeches, 1963 – 1969 and undated
F. 13	Talks for beginners, undated
F. 14	Untitled dance piece, undated
<b>Box 53</b>	
	Sub-series 2: Programs, 1930 –1975 and undated
F. 1	1930 - 1939
F. 2	1942 – 1950 (Includes programs with text in English and a written Chinese language.)
F. 3	1953 – 1956 (Includes program for New Haven tryout of <i>Shangri-La</i> and cast list for Broadway production which lists Delza as a technical advisor)
F. 4	1957 - 1959
F. 5	1960 – 1965 (Includes program for Lincoln Center revival of <i>Marco Millions</i> ; Delza supervised the Chinese movement)
F. 6	1966 - 1969
F. 7	1971 - 1975
	Undated programs
F. 8	Modern dance performances (Primarily Washington, D.C. area performances, ca. 1939-1941.)
F. 9	Chinese classical dance or t'ai chi ch'uan demonstrations (Includes program for the probable 1954 Museum of Modern Art appearance Delza claimed was the first presentation of t'ai chi ch'uan in the United States.)
	Sub-series 3: Publicity and promotional materials, 1928 – 1980 and undated
F. 10	Advertising proofs, 1972
F. 11	Announcements, 1943 – 1986 and undated
	Brochures
F. 12	1953 – 1986

<b>Box/Folder</b>	<b>Description</b>
F. 13	Undated Clippings
F. 14	1928 - 1979
F. 15	Undated (Includes items in a written Chinese language.)
F. 16	Course catalog listings, undated
F. 17	Exhibition checklist, 1936 Fliers
F. 18	1945 - 1986
F. 19	Undated
F. 20	Letters of praise, 1943 – 1968 and undated Magazines with items about Sophia Delza
F. 21	<i>American Way</i> , 1978 Nov.
F. 22	<i>Art Alliance Bulletin</i> , 1955 Feb.
F. 23	<i>Baltimore Museum of Art News</i> , 1948 May
F. 24	<i>Brooklyn Museum Bulletin</i> , 1946 Nov.
F. 25	<i>China Sports</i> , 1980
<b>Box 54</b>	
F. 1	<i>Cue</i> , 1962 Jan. 6 – 1975 Jan. 12
F. 2	<i>Dance Observer</i> , 1934 Aug. – 1952 July
F. 3	<i>Dance Magazine</i> , 1954 July (Pages with Delza's emendations.)
F. 4	<i>Health</i> , 1963 Nov.
F. 5	<i>MD Medical Newsmagazine</i> , 1961 Sept.
F. 6	<i>New Theatre</i> , 1936 July
F. 7	<i>Popular Mechanics</i> , 1960 Oct.
F. 8	<i>Recreation</i> , 1961 June
F. 9	<i>Secretariat News</i> , 1959 - 1961
F. 10	<i>Walden Newsletter</i> , 1956 Nov.
F. 11	<i>Women</i> , ca. 1949 (Chinese language magazine with added English title and pagination; may be issue of Shanghai publication, <i>Fu nü</i> .)
F. 12	<i>Zig Zag</i> , 1957 Nov.
F. 13	Manager lists, undated
F. 14	Museum of Modern Art recital, 1954 May 11
F. 15	Plans for study, undated
F. 16	Poems dedicated to Sophia Delza, undated (Includes 1 manuscript by unidentified author, possibly Elsie Taylor Du Trielle, and 1 autographed by Florence Ungar.)
F. 17	Press notices, undated
F. 18	Press releases, 1940 – 1969 and undated
F. 19	Program notes, ca. 1942 – 1951 Visual materials, undated

<b>Box/Folder</b>	<b>Description</b>
F. 20	Capezio dance card set
F. 21	Images of Sophia Delza (Includes 2 states of an etching by Reginald Marsh.)
F. 22	Retouched publicity photograph
	Sub-series 4: Scrapbooks, 1932 – 1948 and undated
<b>Box 55</b>	1932 – 1948 and undated
<b>Box 56</b>	1944 and undated
	<b><u>Series IV: Writing for Publication, 1934 – 1996 and undated</u></b>
	Sub-series 1: Published books, 1961 - 1996 and undated
<b>Box 57</b>	
	<i>Body in Mind and Harmony</i> (First published 1961.)
F. 1	Sample ideas for cover and title, undated
F. 2	Page layouts with corrections, undated
	Numbered pencil and pen sketches for illustrations on 5" x 8" inch sheets, undated
F. 3	1-12, 14, 26, 34, 67-100
F. 4	101-134, 136, 139-165
F. 5	Unnumbered pencil and pen sketches for illustrations on 5" x 8" inch sheets, undated
	Numbered pencil and pen sketches for illustrations on 8.5" x 11" inch sheets, undated
F. 6	14-27
F. 7	29-30, 32-38, 40, 68-88, 97-100, 128-134, 155-166
	Numbered pencil and pen sketches for illustrations laid on 8.5" x 11" inch sheets, undated
F. 8	1-13
F. 9	38-39, 41-66, 89-96, 101-120
F. 10	121-134, 139-166
F. 11	Form numbers 21, 79, 91, 96
F. 12	Dust jacket, undated
F. 13	Publicity, 1961 – 1962 (Includes correspondence with publisher regarding press list; spiral notebook containing SD's notes regarding expenses and publicity for the book and her separate recording.)
F. 14	Invoices and royalty statements, 1961 – 1962
F. 15	Reviews, 1962 and undated
F. 16	<i>Corps et Ame en Harmonie</i> , 1963 (French translation; See also Series II, sub-series 2 for communications with publisher.)
	<i>Feel Fine, Look Lovely</i> (First published in 1969.)
	Manuscript, undated
F. 17	Table of contents, Series I-IV
F. 18	Series V-VI
F. 19	Series VII-IX
F. 20	Series X-XII

<b>Box/Folder</b>	<b>Description</b>
F. 21	Drafts for individual exercises
<b>Box 58</b>	
F. 1	Original numbered pencil and pen drawings, undated
F. 2	Original unnumbered pencil and pen drawings, undated
F. 3	Photocopies of drawings as laid out on a page, with page numbering sequence, undated
F. 4	Production file, 1967 – 1969 (Letter from Gertrude Lippincott.)
F. 5	Promotional materials, undated <i>T'ai-chi ch'üan (Wu style)</i> (First published in 1985.)
F. 6	Production file, 1984 - 1985
F. 7	Publicity file, 1985-1986, undated
F. 8	Illustrations and revisions, undated
F. 9-11	Photographs used in book, undated
F. 12	Sketches, undated <i>The T'ai-chi Ch'uan Experience</i> (Published in 1996.)
F. 13	Book proposal, ca. 1994
<b>Box 59</b>	
F. 1-5	Materials for book as organized originally by Sophia Delza, ca. 1994
F. 6-8	Manuscript with corrections, 1994
F. 9	Sophia Delza's responses to corrections, 1995 and undated
F. 10	Notes for introduction and preface, ca. 1995 Revised manuscript, 1995
F. 11	Sections I-III
F. 12	Sections IV-VII
F. 13	Sections VIII-end
F. 14	Sample pages, 1995
<b>Box 60</b>	
	Galley proofs, 1995 Nov. 13
	Pages
F. 1	1-59
F. 2	60-151
F. 3	Editorial correspondence, 1995 Nov. 29 and undated
F. 4	Index, 1995 Dec. 19
F. 5	Sample book covers, 1996 Jan. 23 Final pages and first proofs, 1996 Feb. 7
F. 6	Index
F. 7	Introduction Chapters
F. 8	I



Box/Folder	Description
F. 9	II-III
F. 10	IV-V
F. 11	VI-VII
F. 12	VIII-end
F. 13	Publicity, undated
F. 14-16	Original materials returned by publisher, 1996 June 21 and undated
<b>Box 61</b>	
	Sub-series 2: Published articles, 1934 – 1996 and undated
	<i>American Hairdresser</i>
F. 1	<i>Mold your figure for the new feminine fashions</i> , undated <i>Behind the Mask</i>
F. 2	<i>T'ai chi ch'uan and the universal mask</i> , 1977 (Contribution is not credited to Delza in publication.) <i>Body Mind Encyclopedia</i>
F. 3	<i>T'ai-chi ch'üan: Ancient Chinese exercise art</i> , 1995 (Includes manuscript and editorial correspondence.) <i>China and US</i>
F. 4	<i>An informed account of China's theatre</i> , 1973 Jan.-Feb.
F. 5	<i>The art of Wu Shu</i> , 1974 May-June
F. 6	<i>China's varied arts superbly performed</i> , 1978 July-Aug. <i>Chinoperl Papers</i>
F. 7	<i>Perspectives on the aesthetics of change from the classical Chinese theatre to the revolutionary Peking Opera</i> , 1977
F. 8	<i>Dance in Africa, Asia and the Pacific: Selected Readings</i> , 1977 (Includes reprints of "The Classic Chinese Theater" and "The Dance-Arts in the People's Republic of China: The Contemporary Scene.") <i>Dance Magazine</i>
F. 9	<i>Technique: T'ai chi ch'üan</i> , 1992 Mar. <i>Dance Observer</i>
F. 10	<i>Soliloquy: dancer and audience</i> , 1946 Feb.
F. 11	<i>Chinese exercise-techniques: Kung-fu [and] T'ai chi chuan</i> , 1954 Jan.
F. 12	<i>The Concert Dance</i> , undated <i>Dance Scope</i>
F. 13	<i>Movement and being; a prose poem on the ancient Chinese exercise art of T'ai chi ch'üan</i> , 1974/75 Fall/winter <i>The Drama Review (TDR)</i>
F. 14	<i>T'ai chi: the integrated exercise</i> , 1972 Mar. <i>Inchper Asian Journal</i>
F. 15	<i>Chinese theatre-dance: The actor's art in the Classical Chinese theatre</i> , 1969 Dec. <i>Internal Arts Magazine (later Internal Arts Journal)</i>

<b>Box/Folder</b>	<b>Description</b>
F. 16	<i>A consistent heritage</i> , 1987
F. 17	<i>Perspective on my experience with the art of classical Chinese theater and the exercise-art of T'ai chi ch'üan</i> , 1988
F. 18	<i>The nine elements</i> , 1988 Nov./Dec.
F. 19	<i>The historically accurate Taiji circle</i> , 1989 July/Aug
F. 20	<i>Two portraits of the exercise-art of T'ai chi ch'üan</i> , 1989 Sept.
F. 21	<i>The harmonious anatomy of the exercise-art of T'ai chi ch'üan</i> , 1989 Nov./Dec.
F. 22	<i>Two comments on certain aspects of Taijquan</i> , 1990 July/Aug,
<b>Box 62</b>	
F. 1	<i>The spirit of adventure in Taijiquan</i> , 1991,
F. 2	<i>A glimmer of insight into the substance of Taijiquan</i> , 1992 Spring
F. 3	<i>A personal note on the use of "MARTIAL" with T'ai chi ch'üan</i> , undated
F. 4	<i>Comments on the abridged version of T'ai chi ch'üan</i> , undated
F. 5	<i>On the necessity of never omitting</i> , undated
	<i>International Encyclopedia of Dance</i>
F. 6	<i>Chinese opera dance</i> , 1982 (Includes manuscript of original version and editorial correspondence.)
F. 7	<i>Mei Lan-Fang</i> , 1983-1991 (Includes manuscript of original version and editorial correspondence.)
F. 8	Oxford University Press, 1994-1996 (Includes proof copy of revised contributions and editorial correspondence.)
	<i>The International Theatre</i>
F. 9	<i>The Dance Spartakiade</i> , 1934
	<i>Journal of Aesthetics and Art Criticism</i>
F. 10	<i>The classic Chinese theater</i> , 1956 Dec.
F. 11	<i>The dance in the Chinese theater</i> , 1958 June
F. 12	<i>The art of the science of T'ai-Chi Chuan</i> , 1967 Summer
F. 13	<i>A picture of the art of face painting and make-up in the classical Chinese theatre</i> , 1971 Fall
	<i>Journal of Asian martial arts</i>
F. 14	<i>The presence of the eyes in action of Taijiquan</i> , 1992 Oct.
	<i>Journal of the Society for Asian Music</i>
	<i>The dance-arts in the People's Republic of China: the contemporary scene</i> , 1974 Mar.
F. 15	Manuscripts
F. 16	Notebook and reprints
<b>Box 63</b>	
	<i>Mademoiselle</i>
F. 1	<i>Translation from the Chinese</i> , 1960 Mar. (Includes carbon copies of correspondence regarding inaccuracies in the published article.)
	<i>News (The Baltimore Museum of Art)</i>

Box/Folder	Description
F. 2	<i>On the contemporary dance</i> , 1948 May <i>Physical education today</i>
F. 3	<i>The art of the science of T'ai-Chi Chuan</i> , 1972 Mar.-June <i>Right Angle</i>
F. 4	<i>Excerpts from a dancer's notebook</i> , 1948 June & July <i>Secretariat News (United Nations)</i>
F. 5	<i>T'ai Chi Ch'uan: With an air of innocence</i> , 1983 Oct.
F. 6	<i>T'ai Chi Chuan (An ancient Chinese exercise art)</i> , undated <i>Show Business</i>
F. 7	<i>T'ai Chi Ch'uan</i> , undated <i>T'ai Chi</i>
F. 8	<i>What gives a style validity?</i> 1978 Jan.-Feb.
F. 9	<i>T'ai chi ch'uan: The mind must be willing</i> , 1978 Mar.-Apr.
F. 10	<i>How slow is slow for T'ai chi ch'uan?</i> 1979 Jan.-Feb.
F. 11	<i>What is the nature of 'soft' in T'ai chi ch'uan?</i> 1979 July-Aug
F. 12	<i>On Teaching</i> , 1979 Nov.-Dec.
F. 13	<i>The student is forever; learning is forever</i> , 1980 Nov.-Dec
F. 14	<i>An organic landscape of the self</i> , 1981 Jan.-Feb.
F. 15	<i>Landscape of the self (no. 2)</i> , 1981 May-June
F. 16	<i>T'ai chi ch'uan: From youth to old age</i> , 1981 July-Aug
F. 17	<i>Spontaneity: the look of ease</i> , 1981 Nov.-Dec.
F. 18	<i>With an air of innocence</i> , 1982 Dec.
F. 19	<i>Three poems by Sophia Delza</i> , 1988 Feb.
F. 20	<i>Ch'i explains its presence objectively</i> , 1988 Jun.
F. 21	<i>The qualities inherent in T'ai chi ch'uan</i> , 1989 Oct.
F. 22	<i>Is T'ai chi ch'uan 'martial'?</i> 1990 June
F. 23	<i>Distinguishing features of Wu and Yang styles</i> , 1990 Dec
F. 24	<i>Light verse on serious themes</i> , 1992 Apr.
F. 25	<i>Finding the straight in the curved</i> , 1992 Dec.
F. 26	<i>The quiet control of the head in T'ai Chi Ch'uan</i> , 1993 Feb.
F. 27	<i>Excerpts from a vintage Wu style book</i> , 1993 Dec.
F. 28	<i>Form and transition in T'ai chi structure</i> , 1994 Feb.
F. 29	Letters to the editor, 1980 Nov.-Dec. 1993 <i>Terry O'Neill's fighting arts international</i>
F. 30	<i>The life of the hand: It's significance in T'ai-chi ch'uan</i> , 1992 <i>Trend</i>
F. 31	<i>Paragraphs on the dance</i> , 1934 Mar.-Apr <i>US-China review</i>
F. 32	<i>China's puppets</i> , 1985 Mar.-Apr
F. 33	<i>The promise of things to come</i> , 1985 Nov./Dec.

Box/Folder	Description
F. 34	<i>Dance forms contemporary and traditional as performed by the Performing Arts Company from the People's Republic of China</i> , undated
F. 35	<i>Tai chi chuan: an exercise for all</i> , Undated
<b>Box 64</b>	
	Sub-series 3: Unpublished or unidentified projects, 1958 - 1989 and undated
	Books
	<i>Dance Yourself Slim</i>
F. 1	Sterling Publishing Company catalog, 1958
F. 2	Layout for cover, undated
F. 3	Dust jacket, undated
	<i>The Story of the Classical Chinese Theatre</i>
	Manuscript draft of proposed contents, ca. 1959
F. 4	Outline
F. 5	Introduction and preface
F. 6	II. From the beginning
F. 7	III: Customs and conventions
F. 8	IV: Characters and costumes (Note: Fragile, handle with care.)
F. 9	VI: Content and literature
F. 10	General notes, undated
F. 11	Manuscript fragments, undated (Note: Very fragile, handle with care.)
	<i>Chinese Kung-Fu Exercises adapted for young people</i>
F. 12	Typescript with corrections, undated
F. 13	Carbon copy of typescript, undated
F. 14	Manuscript fragments, undated
F. 15	Illustrations for manuscript copy
F. 16	Photocopy of entire manuscript with illustrations (Includes part of a letter with comments from an unidentified editor.)
F. 17	Notebook, undated
	Drawings and text, undated
F. 18	Animals
F. 19	Continuous fist Ch'uan
F. 20	Untitled
	Drawings, undated
F. 21	Shifting attitudes
F. 22	Standing postures
F. 23	The 12's
F. 24	Untitled
	Illustrations arranged for book, undated

Box/Folder	Description
F. 25	Fundamental exercises (For pages 10-27.)
F. 26	Arms and hands (For pages 27-28.)
F. 27	Animal themes (For pages 29-36.)
<b>Box 65</b>	
F. 1	Sitting (For pages 37-40.)
F. 2	Standing (For pages 40-41.)
F. 3	Stone (For pages 43-47.)
F. 4	Continuous fist Ch'uan (For pages 48-50.)
F. 5	Avoid combat (For Chapter 8.)
F. 6	Rejection letters, 1977 – 1979
F. 7	<i>Ch'en Kung: A Complete Study</i> , undated (May have been a work edited, rather than written by Sophia Delza.) <i>Self-Help for Bad Backs</i> , undated
F. 8	Book proposal
F. 9	Notebook
F. 10	<i>The T'ai Chi Ch'uan Way: A Notebook on the Practice and Theory of T'ai Chi Ch'uan</i> , undated
F. 11	Young child's dance book project, undated Unidentified manuscript fragments, undated
F. 12	Background of the Back
F. 13	Basics
F. 14	Floor
F. 15	Introduction
F. 16	The matter of the mind
F. 17	Preface
F. 18	Sections I-III Drawings for unidentified book(s), undated
F. 19	Basic drawings
F. 20	Basic fundamentals
F. 21	Basic positions
F. 22	Boddhivista exercise
F. 23	T'ai Chi Ch'uan
F. 24	T'ai Chi Ch'uan Drawings I Made at a Demonstration in China
F. 25-26	Untitled
	Articles
F. 27	<i>As 'easy' as breathing</i> , undated
F. 28	<i>The book of tea by Kakuso Okakura</i> [sic], undated (Fragile, handle with care.)
F. 29	<i>The brush knee twist step</i> , undated
F. 30	<i>Chinesischer Tanz</i> , 1959 (Includes typescript of article in German, co-authored by Fritz A. Kuttner, with letters

**Box/Folder**    **Description**

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from Kuttner regarding project.)

Box/Folder	Description
F. 31	<i>Comment on the question of clothing for T'ai-chi ch'uan practice</i> , 1989 (Manuscript copy with annotations, "sent Dec. 14, 1989" and "not yet published June '90")
F. 32	<i>The complexity of simplicity in T.C.C.</i> , undated
F. 33	<i>Dual self as one</i> , undated
F. 34	<i>Equivalents</i> , undated
F. 35	<i>Exercising at dawn in the open air in the People's Republic of China</i> , undated
F. 36	<i>Introduction to T'ai-chi ch'uan</i> , prose poem, undated
F. 37	<i>Massage yourself routines</i> , undated
<b>Box 66</b>	
F. 1	<i>Mexico seen thru dance form</i> , undated
F. 2	<i>Mind alert</i> , undated
F. 3	<i>My Shanghai dance story and Chinese theatre</i> , undated
F. 4	<i>Old walls crumble</i> , 1948 (Carbon copy of two typescripts with corrections, title and date at head of first leaf, one titled "Old walls are crumbling.")
F. 5	<i>Performing arts in the People's Republic of China Today</i> , undated
F. 6	<i>Preface to Mr. Ma's book (Wu style taichichuan tuischou)</i> , ca. 1986 (Photocopy of manuscript; books with a similar title were published in 1986 and 1988, but it is not clear if preface was included in either edition.)
F. 7	<i>The quiet mind</i> , undated
F. 8	<i>Review of Peking Opera at the Met</i> , 1980
F. 9	<i>T'ai chi ch'uan: forms and names</i> , 1955 (Carbon copy of typescript and original sketches.)
F. 10	<i>T'ai-chi ch'uan is a 'peaceful' martial art</i> , 1995 (Includes letter to the editor and copy of final typescript with corrections, manuscript drafts, first leaf marked, "for Kung-Fu" [magazine].)
F. 11	<i>Teaching T'ai-chi ch'uan the T'ai-chi way</i> , ca. 1989
F. 12	<i>Writings on modern dance</i> , undated
	Sub-series 4: Poems, 1945 – 1995 and undated
F. 13	<i>Almost my poem</i> , undated
F. 14	<i>Beauty and use</i> , undated
F. 15	<i>Birthday thoughts</i> , undated
F. 16	<i>Ch'i explains its presence (objectively)</i> , 1988
F. 17	<i>Chinese garden on first day of warm sun</i> , undated
F. 18	<i>City from high</i> , undated
F. 19	<i>City spring-time</i> , undated
F. 20	<i>A city street in China</i> , undated
F. 21	<i>Dance and T'ai-chi ch'uan</i> , undated

<b>Box/Folder</b>	<b>Description</b>
F. 22	<i>Dinner party</i> , undated
F. 23	<i>For seven days</i> , undated
F. 24	<i>Four aspects of self-awareness in T'ai chi ch'uan</i> , ca. 1983
F. 25	<i>A frigid day in the summer time</i> , undated
F. 26	<i>Highlights in the continuity of Chinese exercise –activity</i> , 1995
F. 27	<i>Ideas and lyrics</i> , undated
F. 28	<i>Images of equanimity</i> , 1987
F. 29	<i>In the Chinese theatre...</i> , 1951
F. 30	<i>Infinite world</i> , undated
F. 31	<i>Instant space</i> , undated
F. 32-34	<i>Jingles</i> , undated
<b>Box 67</b>	
F. 1	<i>Just an old Chinese poem</i> , undated
F. 2	<i>The latest variation...</i> , undated
F. 3	<i>Letter to the northeast wind</i> , undated
F. 4	<i>Light, Cook and me</i> , undated
F. 5	<i>The naked tree</i> , undated
F. 6	<i>New verse</i> , undated
F. 7	<i>The nine elements</i> , undated
F. 8	<i>The nowness of the now</i> , undated
F. 9	<i>On myself</i> , undated
F. 10-12	<i>Poems – Private</i> , undated (Note: Fragile, handle with care.)
F. 13	<i>Poems, some dated or signed from China</i> , ca. 1949 – 1952 (Note: Fragile, handle with care.)
F. 14	<i>Poems written for the original book not accepted by Toinette</i> , undated
F. 15	<i>The relativity of man's humanity to man</i> , undated
F. 16	<i>Shanghai winter after the war</i> , 1958
F. 17	<i>Small remembrances</i> , undated
F. 18	<i>The spirit of the way in T'ai-chi and the ch'uan</i> , 1987
F. 19	<i>Spring buds spring forth</i> , undated
F. 20	<i>Swiftly I rise</i> , 1959
F. 21	<i>T'ai-chi ch'uan (limerick)</i> , undated
F. 22	<i>The T'ai Chi Ch'uan Way</i> , undated
F. 23	<i>To U.N.</i> , undated
F. 24	<i>To William from Sophia</i> , undated
F. 25	<i>Together happiness is known</i> , 1951
F. 26	<i>The twilight stage</i> , undated
F. 27	<i>Untitled poems</i> , 1945 and undated
F. 28	<i>Verse poems, published</i> , undated
F. 29	<i>Written for Chris Yowell's painting</i> , undated



**Box/Folder      Description**

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**Series V: Research materials, 1916-1995 and undated**

Sub-series 1: Programs, 1926-1991 and undated

**Box 68**

New York City venues or companies

- F. 1                    A, 1944 - 1991
- F. 2                    Broadway theaters, 1926 – ca. 1989 and undated
- F. 3                    Brooklyn, 1936 – 1988 and undated (Includes program for 1936  
Feb. 15 Esther Junger recital at Brooklyn Museum.)
- F. 4                    Ca-Ce, 1938 – 1989
- F. 5                    Cha-Chi, 1958 – 1962
- F. 6                    Chinese Opera Club, 1953 – 1981
- F. 7                    Ci-E, 1937 – 1970 and undated
- F. 8                    F-J, 1943 – 1988 and undated
- F. 9                    M, 1943 – 1989 and undated (Includes program for 1943 Feb. 7  
John Cage concert at the Museum of Modern Art with  
Delza's sketch of stage on back.)
- F. 10                  N, 1936 – 1983 (Includes annotated 1943 Nov. 14 program for  
American Concert Ballet at 92<sup>nd</sup> Street Y with early  
performance of Balanchine's *Concerto Barocco*,  
misspelled, 'Baroco' in program.)
- F. 11                  Off-Broadway theaters, 1964 – ca. 1988 and undated
- F. 12                  P-R, 1931 – 1990
- F. 13                  S-U, 1942 – 1989 and undated

**Box 69**

- F. 1                    Yeh Yu Chinese Opera Association, 1958 – 1982
  - F. 2                    Unidentified venues, 1942 and undated
- Non-New York venues
- F. 3                    California, 1940 and undated (Includes annotated program for  
1940 Argentinita appearance at the Hollywood Theatre.)
  - F. 4                    Canada, 1960 and undated
- China
- F. 5                    Hong Kong, 1957  
People's Republic of China
  - F. 6                    1949 - 1951
  - F. 7                    Undated
  - F. 8                    Tapei, 1970
  - F. 9                    Hawaii, 1968 – 1976 and undated
  - F. 10                  Mexico, undated
  - F. 11                  Michigan, undated
  - F. 12                  Missouri, 1974
  - F. 13                  Washington, D.C., undated
  - F. 14                  Unidentified, undated

<b>Box/Folder</b>	<b>Description</b>
	Souvenir programs
	Chinese theater
F. 15	Company of Chinese Classical Theatre, 1955 – 1960
F. 16	Foo-Hsing Opera Academy, 1970 and undated
F. 17	Peking Opera, 1964
F. 18	Shenyang Acrobatic Troupe, 1973
F. 19	Ya-yin Ensemble, ca. 1983
	Film
F. 20	<i>John Huston's The Dead</i> , 1987
	Indian classical dance
F. 21	Bhaskar Roy Chowdhury and others, 1951
	Japanese folk dance
F. 22	Odori Festival of Japan, ca. 1976
	Mime
F. 23	Yass Hakoshima Mime Theatre, undated
	Modern dance
F. 24	Isadora Duncan Dancers of Moscow, ca. 1929
F. 25	Workers Dance League Festival, 1934
F. 26	Doris Humphrey, Charles Weidman and Dance Group, undated
	Spanish dance
F. 27	Vicente Escudero and His Ensemble, undated
	Sub-series 2: Subject files, 1932 – 1995 and undated
	Chinese art and culture
F. 28	Books to be read, undated (Call slips for New York Public Library.)
F. 29	Calligraphy by Liu Cheng-Yu, 1961 and undated
<b>Box 70</b>	
F. 1-4	Classical Chinese theatre, undated (Includes material in a written Chinese language.)
F. 5	Field Museum postcard set, undated (Annotated by Delza.)
F. 6	General articles, 1972 – 1992 and undated
F. 7	Loose leaf binder contents, undated
F. 8	Lu Chi, undated
F. 9	Mei Lan-Fang, undated
F. 10	Notes on Chinese theater books read, undated
F. 11	<i>Orient</i> , 1954 – 1956
F. 12	Peace Book Company catalogs, undated
	<i>Sinica</i>
F. 13	VII. Jahrgang, Heft 3, 1932 (Delza's annotated copy.)
F. 14	19, 1956 (Special issue on Chinese folk dance.)
	Theatre files (Includes materials in a written Chinese language.)

<b>Box/Folder</b>	<b>Description</b>
F. 15	1, 1949 – 1951 and undated
F. 16	2, 1949 – 1951 and undated
F. 17	3, 1949 – 1951 and undated
F. 18	4, 1951 and undated
F. 19	6, 1949 – 1950 and undated (No file number 5 present; files may have been misnumbered.)
<b>Box 71</b>	
F. 1	7, 1950 and undated
F. 2	8, undated
F. 3	9, 1949 – 1951 and undated
F. 4	10, 1951 and undated
F. 5	11, 1949 and undated
F. 6	Unidentified Chinese language theater magazines, 1936 and undated (Note: Items are very brittle, handle with care.)
F. 7	Wang-Fu Yun, undated (Includes performance photographs and materials in a written Chinese language.)
F. 8	Wu Shu Troupe, 1985 and undated
F. 9	Wu Tsai Yen, 1952
Conferences	
F. 10	American Psychiatric Association, 1965
F. 11	Chinoperl meetings, 1973 - 1978
F. 12	International Society for Chinese Philosophy, 1985
Dance history	
Bibliographies, undated	
F. 13	Annotated book lists
F. 14	Arranged by subject
F. 15	Books read (Includes call slips, index cards and loose leaves.)
F. 16	Folk character material
F. 17	Loose leaf binder contents, undated
<b>Box 72</b>	
F. 1	Pictures of dancers and dancing, undated (Photocopies of scrapbook fragments.)
F. 2	Rolf Gelewski, 1970 and undated
F. 3	Soviet dance, 1943 – 1946 and undated
F. 4	Unsorted excerpts from books read, undated
Health and exercise	
F. 5	Diet, undated
F. 6	General articles, 1980 – 1995 and undated
Martial arts	
<i>Black Belt</i>	
F. 7	1967

Box/Folder	Description
F. 8	1968
F. 9	1969
F. 10	<i>Oriental fighting arts</i> , 1974 July
F. 11	Programs, 1974 and undated
F. 12	Unidentified Chinese language magazine, undated
	Philosophy
	<i>Main currents</i>
F. 13	1956 – 1969
F. 14	1970 – 1975
F. 15	Notes on books read, undated
F. 16	Progressive art and politics, 1940 – 1956 and undated
	TCC (T'ai chi ch'uan)
	Articles by others
F. 17	1960 - 1984
<b>Box 73</b>	
F. 1	Undated
F. 2	Bibliography of books published in Mainland China after 1949, undated (In a written Chinese language, with Delza's annotations in English.)
F. 3	<i>Inside Kung Fu</i> , 1989 Dec. (Annotated copy, with article, "A Conversation with Ma Yueh-liang.")
F. 4	Los Angeles resources, undated (Includes material in a written Chinese language.)
F. 5	Material collected to be quoted in book, undated
F. 6	Notebook, undated (Note: handle with care.)
F. 7	Notes about TCC "long and short," undated
F. 8	Quotations from the Chinese from Pytt Geddes, undated
F. 9	<i>Strength and Health</i> , 1964 Dec.
	<i>T'ai chi</i>
F. 10	1970
F. 11	1977 – 1992
F. 12	<i>TCC farm</i> , 1986
	Sub-series 3: Translations, 1916 – 1964 and undated
F. 13	Brief history of t'ai chi ch'uan, undated
F. 14	Ch'ang ch'uan by Ching Yi Ming, 1929 and undated
F. 15	Chivalrous Tao (San'yi tao), undated
F. 16	Comprehensive study of approach to t'ai chi ch'uan of Mr. Ch'en's school, 1935 – 1963 and undated
F. 17	Dragon walking, undated
F. 18	Exercise and appreciation of T'ai chi ch'uan, 1958 and undated
F. 19	Four historical documents, undated (Includes <i>Tai Chi Ch'uan Ching</i> .)

<b>Box/Folder</b>	<b>Description</b>
F. 20	Mr. Hwan Wen Shaw's special issue, undated
F. 21	Natural gymnastic exercise, 1959
F. 22	Philosophy of boxing, t'ai chi ch'uan, 1916 and undated
<b>Box 74</b>	
F. 1	Practical appreciation of Ch'i Kung, 1962
F. 2	Report on the reconstitution of the Chian Chuan Tai Chi Chuan Association, 1981 (Contains item about Delza's return visit to China in 1973)
F. 3	Roots of t'ai chi ch'uan by T'ang Hao, 1935 and undated
F. 4	Six chapters of the life in a cadre school by Yang Chiang, undated T'ai chi ch'uan
F. 5	By Koo Hsien-Liang
F. 6	By Ts'ai Ho P'eng, 1956 and undated
F. 7	By Wu King Ts'ao, undated
F. 8	T'ai-chi ch'uan: Ch'en style by Sheng Chia Ch'en, undated
F. 9	T'ai chi ch'uan: especially applicable to self-study by Wu Chien-Ch'uan and Ma Yueh-Liang, 1948 and undated
F. 10	T'ai chi ch'uan: explanatory meaning by Tung Ying-Chieh, 1964
F. 11	T'ang Dynasty court dance, undated
F. 12	Translation exercises, undated
F. 13	Wu Chen Ch'in style, undated
F. 14	Wu Tang P'ai by Ho Shao Ju, 1963 and undated
<b><u>Series VI: Teaching Materials, 1939 – 1978 and undated</u></b>	
<b>Box 75</b>	
F. 1	Accounts and class lists for private students and Delza School, 1969 and undated
F. 2	Continuing Education class evaluation, 1986
F. 3	New School for Social Research, 1976 – 1978 New York University
F. 4	Correspondence, 1975 – 1978 and undated
F. 5	Memoranda of appointment, 1974 – 1978
F. 6	Official class cards, undated
F. 7	Ohio University, 1973 – 1974 and undated
F. 8	State University of New York (SUNY) at Brockport, 1971 – 1974
F. 9	United Nations Tai Chi Club, 1966 and undated University of Hawaii
F. 10	Correspondence, 1966 – 1969
F. 11	Course schedules and directories, 1968 – 1969
F. 12	Student essays, 1968
F. 13	Teaching notebook, undated Dance class

<b>Box/Folder</b>	<b>Description</b>
F. 14	Beginners, 1939 and undated (Spiral bound notebook marked, "Beginners," with inserted loose notes removed.)
F. 15	Class, undated (Spiral bound notebook with tab, "Class." Loose leaf binder sections, undated
F. 16	Classes - Ideas
F. 17	Arm/Leg - Spanish T'ai chi ch'uan class notebooks and lecture notes
F. 18	1976
<b>Box 76</b>	
	Undated
F. 1	Every thing comes prepared
F. 2	Fist – stone
F. 3	For Marian
F. 4	The image of continuity
F. 5	Jokes
F. 6	New for classes
F. 7	On teaching
F. 8	Perpetual performers
F. 9	Untitled (Green spiral bound memo book.)
	<b><u>Series VII: Original artwork, 1937 – 1975 and undated</u></b>
	Sub-series 1: Individual or groups of drawings, 1937 – 1975 and undated
<b>Box 77</b>	
F. 1	Art gallery, undated (1 ink drawing, possible self-portrait.)
F. 2	Beach scenes, undated
F. 3	Chinese figurines, undated Chinese theater characters, undated Ink sketches
F. 4	Various sizes (5 leaves.)
F. 5	5" x 6.75" (18 leaves.)
F. 6	7" x 9.75" (3 leaves.)
F. 7	7.25" x 10.5" paper (8 leaves.)
F. 8	8.5" x 11" paper (6 leaves.)
F. 9	8.75" x 8.75 paper (7 leaves.)
F. 10	9" x 12" paper (2 leaves.) Ink and pencil sketches
F. 11	Sketches with text on cardboard (2 items.)
F. 12	Various sizes (11 leaves.)
F. 13	5" x 6.75" (3 leaves.)
F. 14	5.5" x 8.5" paper (6 leaves.)
F. 15	6" x 8" paper (5 leaves.)

<b>Box/Folder</b>	<b>Description</b>
F. 16	6.25 x 8" papers (8 leaves)
F. 17	7.25" x 9" paper (2 leaves.)
F. 18	7.25" x 10.5" paper (4 leaves.)
F. 19	8" x 10" paper (12 leaves.)
F. 20	8.5" x 11" paper (7 leaves.)
F. 21	8.75" x 8.75 paper (8 leaves.)
F. 22	9" x 12" paper (2 leaves.)
	Pencil sketches
F. 23	Various sizes (7 leaves.)
F. 24	4" x 8.5" (5 leaves.)
F. 25	5" x 6.75" (2 leaves.)
F. 26	5.5" x 8.5" paper (4 leaves.)
F. 27	6" x 8" paper (2 leaves.)
F. 28	6" x 9" paper (5 leaves.)
F. 29	8" x 10" paper (8 leaves.)
F. 30	8.5" x 11" paper (5 leaves.)
F. 31	8.75" x 8.75 paper (13 leaves.)
	Portfolios
F. 32	1
F. 33	2
F. 34	3
F. 35	Copies of ancient Chinese wood blocks, undated (Six ink drawings donated by Barry Fishman as separate accession.)
F. 36	Dancers, undated
<b>Box 78</b>	
F. 1-3	Dorothy Uris files, 1974 and undated (Includes correspondence and photocopies from Uris regarding illustrations for unspecified Delza publication, but folders also contained a large amount of what appears to be unrelated material.)
F. 4	Figures, undated
F. 5	Flowers, undated
	Greeting card designs
	General
F. 6	1943 – 1947 and undated
F. 7	1959
F. 8	1961 – 1975 and undated
F. 9	Christmas/New Year's, undated
F. 10	Instruments, undated
F. 11	Interior with fireplace, undated
F. 12	Landscapes, undated
F. 13	Library reading room, undated

<b>Box/Folder</b>	<b>Description</b>
F. 14	Musicians, undated (2 ink drawings, one appears to contain a portrait of Cook Glassgold playing the recorder.)
F. 15	Note card designs, undated
F. 16	Odds and ends, 1937 – 1967 and undated
F. 17	Sketch on envelope, undated
F. 18	<i>Summer Theatre Barn</i> , undated
F. 19	Theater scenes, undated (2 ink drawings.)
F. 20	Trees, undated
F. 21	<i>UN T'ai Chi Club News</i> logo, undated
F. 22	Vegetables, undated
F. 23	Vignettes, undated
F. 24	Women, undated
F. 25	Works by other artists, undated
	Sub-series 2: Sketchbooks, 1942 – ca. 1966 and undated

**Box 79**

	Small format books
F. 1	Beach scenes, ca. 1963
	China
F. 2	Drawings by Sophia Delza on the way to China, 1942 – ca. 1948
F. 3	Shanghai, 1948
F. 4	Chinese theater characters, undated
F. 5	Figures, undated
	Numbered books, undated
F. 6	2

**Box 80**

F. 1	4
F. 2	6
F. 3	Pacific islands, undated
F. 4	Single poses, undated
F. 5	Stockholm, ca. 1966

**Box 81**

	Larger format books
F. 1	Chinese theater characters, undated
F. 2	Martha's Vineyard, Leo, Peggy, and Cook, ca. 1960 – 1969
F. 3	Various subjects, undated

**Series VIII: Photographs, 1937 – 1996 and undated**

Sub-series 1: Prints, 1937 – ca. 1996 and undated

**Box 82**

	Professional
	Classical Chinese theater roles



<b>Box/Folder</b>	<b>Description</b>
F. 1	Menorah Home for the Aged, 1965
F. 2	Performance shots, undated Studio shots
F. 3	1952 (Contact prints from negatives removed to Negatives sub-series.)
F. 4-6	ca. 1965 (8" x 10" black and white.)
F. 7	Undated (5" x 7" black and white.)
F. 8-10	Modern dance, undated Spanish dance, undated
F. 11	Black and white prints
F. 12	Color transparencies T'ai chi ch'uan Sophia Delza demonstrating movement, undated
F. 13	Contact sheets
F. 14	8" x 10" black and white
F. 15	Publicity shots by Luc Farkas
F. 16	Various sizes (See also negatives.) Students and classes, 1973 and undated
F. 17	United Nations Tai Chi Club
F. 18	Various
	Personal
	Artworks
F. 19	Chinese art from the estate of Sophia Delza, ca. 1996 (See also negatives.)
F. 20	Unidentified
F. 21	Autographed, 1953 – 1971 and undated (Includes photographs of Steve Allen and Ted Shawn.)
F. 22	Bermuda, 1982
F. 23	Dancers, undated
F. 24	Delza, Sophia Solo portraits, 1937 – 1988 and undated
F. 25	With Cook Glassgold, 1941 – 1955 and undated (Includes photograph of Cook and Sophia at 1941 party sent by Eleanor Vaughan with condolence letter dated 1985 May 6.)
F. 26	With friends, 1954 – 1982 and undated
	Family
F. 27	Identified, 1981 – 1992 and undated
F. 28	Unidentified, 1965 and undated (One print clearly shows Sophia Delza having her cigarette lit by an unidentified woman.)
F. 29	Friends, 1955 – 1993 and undated

**Box 83**

<b>Box/Folder</b>	<b>Description</b>
	Glassgold, Cook
F. 1	Portraits, 1945 – 1985 and undated
F. 2	Friends and family, undated
F. 3	Father (William Prizgohy), undated
	Photographs taken or collected by Cook Glassgold
F. 4	Anti-war demonstration and musicians, undated
F. 5	ARS Workshop, 1963 July 20
F. 6	Bangkok, Hong Kong, India, Israel, and Rome, undated (Contact prints; negatives removed to Negatives sub-series.)
	China
F. 7	1948
F. 8	1948 – 1950 (Contact prints; negatives removed to Negatives sub-series.) 1973
F. 9	2.5" x 3.5" black and white prints
F. 10	3.5" x 5" color prints
	Undated
F. 11	2' x 2.5" black and white prints (Negatives removed to Negatives sub-series.)
F. 12	2.5" x 3.5" black and white prints
F. 13	3.5" x 3.5" black and white prints.
F. 14	3.5' x 4.75" black and white prints
F. 15	3.5" x 5" black and white prints
F. 16	5" x 7" black and white prints
F. 17	Various sizes
<b>Box 84</b>	
F. 1	Civil rights demonstration, undated (Probably the 1963 Aug. 28 March on Washington; includes images of group from Hotel Trades Council with which Glassgold was affiliated; negatives removed to Negatives sub-series.)
F. 2	Gathering with candlelight vigil, undated
	India, undated
F. 3	Contact prints (Negatives removed to Negatives sub- series.)
F. 4	5" x 7.5" prints
F. 5-6	8" x 10' prints
F. 7	Israel, undated
F. 8	Jamaica, undated (Negatives removed to Negatives sub- series.)
F. 9	New York City scenes, 1947 – 1953 and undated (Includes contact prints; negatives removed to Negatives sub-series.)

Box/Folder	Description
F. 10	Play scenes, undated (Performance shots of unidentified production.)
F. 11	Street performers, undated
F. 12	Street scenes USA, undated
<b>Box 85</b>	
F. 1	Thailand, undated
F. 2	Unidentified group performance, undated (Contact prints; negatives removed to Negatives sub-series.) Unidentified vacations
F. 3	8" x 10" prints, undated (Includes maritime and rural images and two prints showing Sophia Delza at a picnic with group.)
F. 4	Various size prints, 1957 – 1960 and undated (Includes images of Cook Glassgold.)
F. 5	Unidentified tropical vacations, undated
Miscellaneous prints	
F. 6	Artworks by others, 1988 and undated
F. 7	China, 1988 and undated Classical Chinese theater
F. 8	Ch'ing play, ca. 1949 - 1951 Mei Lan-Fang, undated
F. 9	For <i>Chinoperl</i> article, undated (Negatives removed and placed in Negatives sub-series.)
F. 10	Various prints (Appears to include prints from the negatives identified as <i>The Sweet Dew Monastery</i> ; see also negatives.)
F. 11	Ming, ca. 1949 – 1951
F. 12	Performance shots, ca. 1949 – 1951 (Performer, piece, or photographer identified; probably candid shots of performances attended by Delza during her stay in China.)
F. 13	Publicity and performance shots, undated (Unidentified commercial and candid images of performers.)
F. 14	Inventory and interior of Sophia Delza's apartment, ca. 1996
F. 15	New York City, 1948 – 1949 (Taken by Ralph Mayer.)
F. 16	Yu T'sai School, 1950 (Contact prints; see also negatives.)
Sub-series 2: Slides, 1956 – 1981 and undated	
<b>Box 86</b>	
Album 1	
F. 1	Bahamas and Jamaica, 1971 – 1976 (5 sheets.)
F. 2	Chinese art and miscellaneous travel, 1963 – 1972 and undated (5 partially filled sheets.)
F. 3	Nevis, 1975 and undated (5 partially filled sheets.)
F. 4	Unidentified vacations, 1972 – 1975 and undated
Album 2	

<b>Box/Folder</b>	<b>Description</b>
F. 5	Connecticut River, New York, and protest demonstrations, 1966 – 1968 (5 sheets.)
F. 6	Jamaica, 1971 (4 partially filled sheets.)
F. 7	New York, 1966 – 1969 (5 sheets.)
F. 8	New York and Chinese paintings, 1956 – 1976 (5 partially filled sheets.)
F. 9	Sophia Delza demonstrating tai chi, fashion, and dance, 1968 – 1976 and undated (6 partially filled sheets.)
F. 10	University of Hawaii recital, 1968 (4 partially filled sheets.)
<b>Box 87</b>	
	Album 3
F. 1	China, 1973 (5 sheets.)
F. 2	China and Japan, 1973 (5 sheets.)
F. 3	Miscellaneous subjects, 1973 – 1976 and undated (1 sheet.)
	Album 4
F. 4	Brazil and European trips, 1966 – 1970 (5 sheets.)
F. 5-6	European trip, 1966 (10 partially filled sheets.)
	Hawaii
F. 7	1965 – 1968 (5 partially filled sheets.)
F. 8	1968 (6 partially filled sheets.)
	Album 5
F. 9	Fire Island, holiday gatherings, and Brooklyn Botanical Garden, 1960 – 1971 (5 sheets.)
F. 10	Harriman State Park, hiking and fishing, 1957 – 1969 (5 sheets.)
F. 11	Martha's Vineyard, Woods Hole, and Vermont, 1961 – 1968 (5 partially filled sheets.)
<b>Box 88</b>	
F. 1	Pennsylvania and Lake Minnewasha, 1968 (27 slides.)
F. 2	Vermont, Peachum, Martha's Vineyard, Great Barrington, hikes, and gatherings, 1961 – 1970 (5 partially filled sheets.)
	Album 6
F. 3	Brazil and Puerto Rico, 1965 – 1970 (5 sheets.)
F. 4	Cuba and Brazil, 1970 and undated (5 sheets.)
F. 5-6	Hawaii, 1969 (9 incompletely filled sheets.)
F. 7	Quebec, 1967 and undated (6 incompletely filled sheets.)
	Miscellaneous loose slides, 1968 – 1981 and undated
F. 8	Art as social catalyst, 1965 – 1976 and undated (3 partially filled sheets.)
F. 9	Art collection, undated (10 slides.)
F. 10	<i>The Martyrs</i> , 1981 (31 slides.)
F. 11	Sophia Delza in Chinese theater roles, 1968 and undated (5 incompletely filled sheets.)
F. 12	Unidentified vacation pictures, 1981 (28 slides; possibly

**Box/Folder**    **Description**

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Bermuda.)

<b>Box/Folder</b>	<b>Description</b>
F. 13	Various travel locations and social gatherings, undated (2 sheets; includes images identified as Cuba.) Sub-series 3: Negatives, 1947 – ca. 1996 and undated
<b>Box 89</b>	
F. 1	Bangkok, Hong Kong, India, Israel, and Rome, undated (See related contact prints.)
F. 2	China, 1948 – 1950 and undated (See related contact prints.)
F. 3	Chinese art from the estate of Sophia Delza, ca. 1996 (See also prints.)
F. 4	Civil rights demonstration, undated (See also prints.)
F. 5	Crane children and others, undated Delza, Sophia
F. 6	Chinese dance poses, 1952 (See related contact prints.)
F. 7	Portraits, undated
F. 8	Flower show, Long Island, Sophia Delza and Gloria Yuen, and hikes, April 1970
F. 9	Glassgold, Cook, ca. 1980 - 1985
F. 10	Jamaica, undated (See also prints.)
F. 11	Mei Lan-Fang in <i>The Sweet Dew Monastery</i> (Negatives removed from folder marked, "For <i>Chinoperl</i> article," containing other prints, but no related prints present.)
F. 12	New York City scenes, 1947 – 1952 (See related contact prints.) T'ai chi ch'uan, undated
F. 13	Class
F. 14	Sophia Delza demonstrating movement (See also prints; some negatives already showing signs of deterioration.)
F. 15	Unidentified group performance, undated
F. 16	Unidentified vacation, undated
F. 17	Yu T'sai School, 1950 (See related contact prints.)
<b><u>Series IX: Oversized Materials, 1916 – 1994 and undated</u></b>	
<b>Box 90</b>	
	Award plaque and printing blocks, 1994 and undated
<b>Box 91</b>	
F. 1-5	Chinese paper cut collection, undated
<b>Box 92</b>	
	Diplomas and school photograph, 1916 – 1924 and undated
<b>Box 93</b>	
	Original artwork
F. 1	Charcoal drawing, undated
F. 2	Ink drawings, undated
F. 3	Mixed media, undated
F. 4-7	Watercolors, undated
F. 8	Woodcut, 1929 (Signed, Cheska Trinic?)

Box/Folder	Description
	Performance and publicity files
F. 9	Broadsides, 1936 – 1954
	Scores
F. 10	<i>Inquisition Sarabande</i> , undated (Music by Goddard Lieberson.)
F. 11	<i>Marching song from Suite "At the Forefront,"</i> 1937 (Music dedicated to Sophia Delza by Estelle Parnas.)
F. 12	<i>Memories for the Future</i> , undated (Music by Jack Eisenberg.)
<b>Box 94</b>	
F. 1	<i>Metamorphosis</i> , undated (Music by Lymon McCreary.)
F. 2	<i>No Work Blues</i> , undated (Music by Goddard Lieberson.)
F. 3	Songs by Marvin Segal, 1930 – 1954 and undated
F. 4	<i>Swinging the Sentimental</i> , undated
	Photographs
F. 5	Artworks, undated
F. 6	Modern dance, undated
F. 7	Portraits, undated
F. 8	Spanish dance, undated
	Research materials
	Magazines
F. 9	<i>The Young Companion</i> , 1931 – 1936 (Chinese language magazine, <i>Liang you</i> .)
	Programs (Materials mainly in a Chinese written language.)
F. 10	Governor Theater, undated
F. 11	Hong Kong Chun-Chau Operatic School, undated
F. 12	Pagoda Theater, 1970
F. 13	Pathé program guide, undated
F. 14	Unidentified Chinese opera company, undated
	Teaching materials
F. 15	Timeline, undated
<b>Box 95</b>	
	T. O. Thackeray photographic scrapbook, 1932 (With cover title, <i>The Sino-Japanese Undeclared War in Pictures</i> .)

## Separated Material

## ARTIFACTS

- 4 fans
- 1 seal
- 1 Vets for Peace in Vietnam cap (worn by Cook Glassgold in photographs in the collection)

Box/Folder	Description
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## AUDIO

- 7 sound tape reels ; 5 in.
- 20 sound tape reels ; 7 in. (i.e. 19 boxes, two of which were empty; 3 tapes in manila envelope)
- 11 sound cassettes
- 25 sound discs ; analog, 33 1/3 rpm. ; 12 in. (approximate count; at least two discs already were broken, 2/06)
- 25 sound discs ; analog, 33 1/3 rpm. ; 10 in. (approximate count)

## BOOKS

- Arimany, Guias. *Three days in Barcelona*. Barcelona, [1962].
- Bird, George E. *Hangchow holidays* (and motorist's supplement). Shanghai, 1948.
- Burn, D. C. *A guide to Lunghwa temple*. Shanghai, 1926.
- Delza, Sophia. *Tai Chi Ch'uan*. Undated bound galley (?) with annotations by the author.
- Di tu chu ban she. *Tourist guide to Peking*. [Peking], 1972.
- *A guide to Peiping and its environs*. Peiping, 1946.
- Houdard, Georges Louis. *Guide historique dans les appartements royaux du Château Vieux de Saint-Germain-en-Laye*. Saint-Germain-en-Laye, 1923. 3<sup>rd</sup> ed.
- *In memory of my tour, Peiping, China*. [Peking, China, 19--]. (2 copies)
- Jung Chen photographic Studio. Six sets of twelve photographs:
  - *The Forbidden City Peiping*
  - *The Great Wall of China*
  - *The Lama Temple Peiping*
  - *The Palace Private Court Peiping*
  - *The Summer Palace Peiping*
  - *The Temple of Heaven Peiping*
- King, H. W. *King's English-Chinese dictionary and phrase book (self pronouncing)*. Dallas, [c1944]
- Kolbe, Georg. *Georg Kolbe: eine Tänzerin*. Leipzig, [1900?]
- Li, Tianmin. *Chinese folk dance*. Taibei, [1962].
- Liu, Tianhua. *Selections from the repertoire of operatic songs and terpsichorean melodies of Mei Lan-fang*. Pei-ping, 1929.
- *Shanghai*, [Shanghai]. [1972]. (Parallel text in English and Chinese.)
- Shanghai ren min zhu ban she. *Shanghai shi shi qu tu = Map of Shanghai proper*. Shanghai, [1974?].
- 58 books in a Chinese written language (mainly martial arts texts)

## FILM

- 31 reels of Super 8 (probably images from 1973 trip to China)



Box/Folder	Description
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- 1 reel 8 mm.?
- 1 reel 16 mm.?
- 15 canisters of rolled 35 mm.? negatives:
  - Kinhaven
  - New York
  - Shanghai – JDC (2 canisters)
  - Sophia – Book poses
  - Sophia – Chinese dances (2 canisters)
  - Sophia – Dramatic dances
  - Sophia – Monologues
  - Tai chi chuan
  - Unlabeled containers (5; including 2 from Mexico)

## SHEET MUSIC AND SCORES

- Addinsell, Richard. *Warsaw concerto*. New York, 1942.
- Albéniz, Isaac. *España : 6 feuilles d'album*. London, [19--?].
- Allan, Lewis. *Strange fruit*. New York, 1940.
- *Argentinita dance album*. New York, 1943.
- Arriaza, Aurora. *Spanish castanette playing; unique and comprehensive method of self-instruction*. New York, [1924].
- Bach, Johann Sebastian. *Well-tempered clavichord*. New York, 1893.
- Bach, Johann Sebastian. *Das wohltemperirte Klavier II*. Wien, 19--.
- Bartók, Béla. *Selected works for the piano*. New York, [193-?].
- Beethoven, Ludwig van. *Symphonies*. Paris, 1921.
- *Chinese Modern Songs: for vocal, guitar, banjo, violin, mandoline and accordion, harmonica*. [Shanghai], 1946.
- Debussy, Claude. *Prelude to the afternoon of a faun: arranged for two pianos, four hands*. New York, [19--].
- Diamond, David. *Music for Shakespeare's Romeo & Juliet*. New York, 1947.
- Falla, Manuel de. *Danse rituelle du feu*. Paris, 1921.
- *Kampflieder = Battle-songs = Canzoni di guerra = Chansons de guerre = Canciones de guerra de la brigadas internacionales*. [Madrid, 1937]
- Modoi, Evelyn. *China sings: folk-songs and fighting songs of China*. New York, 1945.
- *One hundred folksongs of all nations: for medium voice*. Boston, 1911.
- Ore, Harry. *South China Fantasy*. Shanghai, 1931.
- Porter, Cole. *Begin the beguine*. New York, 1935.
- Respighi, Ottorino. *Concerto a cinque, per oboe, tromba, violino, contrabbasso, pianoforte e orchestra d'archi*. Milano, 1934.
- Reutter, Hermann. *Die Passion in 9 Inventionen*. Mainz, 1930.
- *Revolutionary songs of China*. [s.l., 1968]
- Robinson, Earl. *Fight America*. Unpublished?

Box/Folder	Description
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- Schubert, Franz. *Militar-märsch*. London, 1980.
- *Sones, canciones y corridos Michoacanos*. Mexico, D.F., [193-?-].
- *Songs of fighting China*. [New York, 1943]
- 9 unidentified Chinese music scores
- Cook Glassgold's recorder music:
  - Bach, Johann Sebastian.
    - *Arioso for treble recorder and harpsichord (or piano)*. London, 19--.
    - *Largo and allegro for treble recorder and harpsichord (or piano)*. London, 19--.
    - *Sonata from church cantata no. 182 for treble (or descant) recorder and solo violin with string orchestra and continuo (pianoforte or harpsichord)*. London, 19--.
    - *Trio II for treble and tenor recorders and piano*. London, 1954.
  - Dieupart, Charles. *Suite I*. Celle, 1939.
  - Hand, Colin. *Sonatina for treble recorder (or flute) and piano*. London, 1960.
  - La Barre, Michel de. *Le landais for recorder & pianoforte*. London, 1911
  - Metzger, Fritz Bruno. *Frohes spiel*. Mainz, [1950].
  - Mozart, Wolfgang Amadeus. *Quartett Nr. 28*. D. Wiesbaden, [197-?].
  - Rooda, G. *95 dexterity exercises and dances for recorders in F*. [S.l.], 1959.
  - Staeps, Hans Ulrich. *Meiner Mutter: Sonata*. Wien, 1957.
  - Tapper, Thomas, 1864-1958. *First year harmony*. Evanston, 1959.
  - Telemann, Georg Philipp. *Six fantasias for solo alto (treble) recorder*. New York, 1962.
  - Vivaldi, Antonio. *Concerto in C major : for piccolo or flute or soprano recorder and piano*. New York, 1960.
  - Woodcock, Robert. *Concerto no III, originally written for descant recorder and strings (chamber orchestra or string quartet)*. New York, 1948.