

**Guide to the Katharine Wolfe Papers, 1912-1972  
(Bulk dates, 1928-1964)**

**(S) \*MGZMD 188**

**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>Katharine Wolfe Papers</b>
<b>Collection ID:</b>	<b>(S) *MGZMD 188</b>
<b>Creator:</b>	<b>Wolfe, Katherine A.</b>
<b>Extent:</b>	<b>7.71 linear feet (19 boxes)</b>
<b>Repository:</b>	<b>Jerome Robbins Dance Division. The New York Public Library for the Performing Arts</b>

**Abstract:** The Katharine Wolfe Papers primarily document the work of the Seattle Public Schools dance teacher and administrator on an unpublished dance history book, *The Concert Dance*, begun during the summer of 1942 and completed in 1960.

### 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

Katharine Wolfe Papers, (S) \*MGZMD 188, Jerome Robbins Dance Division, The New York Public Library for the Performing Arts.

#### Custodial History

The Katharine Wolfe Papers were donated to the Jerome Robbins Dance Division as two accessions; 1992, from Martha Nishitani and 1994 (photocopy of *The Concert Dance*, 94-07), from the Seattle Public Library.

#### Related Materials

The Seattle Public Library and Special Collections, University of Washington both hold copies of the typescript of *The Concert Dance*. The Jerome Robbins Dance Division, New York Public Library for the Performing Arts holds Wolfe's Letters to Mary Wigman, (S) \*MGZMD 34.

## Processing Information

The collection was processed and cataloged in October 2006.

## Biographical Note

Katharine A. Wolfe (1904-1990) was a dance teacher, and, later, an administrator for Seattle Public Schools, who spent over ten years preparing a comprehensive study of twentieth century American concert dance, which, sadly, never found a publisher. Although she received formal degrees in botany and zoology, Wolfe also studied modern dance and educational techniques during the late 1920s. She became a dance teacher with Seattle Public Schools in 1926, beginning at Garfield High School, but moving on to Lincoln High School the following year, where she remained through 1944; among her students in modern dance was Martha Nishitani, who, for many years, operated one of the most influential dance studios in Seattle. While working in the public school system, Wolfe continued her own study of a variety of modern dance techniques, taking classes with Gret Palucca and Mary Wigman associate Lore Deja during her tenure at the Cornish School in Seattle and traveling to Dresden, Germany during the summer of 1934 to train with Wigman herself. She also spent several subsequent summers studying with major modern dancers in New York and Bennington, Vermont. It was while in Bennington in 1942, that Wolfe began work on what eventually would become *The Concert Dance*.

Wolfe had started writing pieces about those individual dancers with whom she had studied for the use of her own students, but gradually increased the scope of her research and writing to create a massive work, which, in the words of her literary agent, E. Harriet Gipson, could be viewed as “a definitive book on the history and significance of the concert dance.” As part of her research process, she interviewed over forty dancers and choreographers, including many of the most prominent names in modern dance, as well as others whose reputations have since faded. Wolfe briefly left Seattle in 1949, but would return a few years later, becoming a consultant in health and physical education, responsible for developing the physical education curriculum for Seattle Public Schools. Although she remained based in Washington State for the period of her most intensive work on the manuscript, she received a sabbatical leave in 1957 and was able to spend time in New York to use the resources of the New York Public Library’s Dance Collection, attend dance performances, and conduct additional interviews. She continued to work on the manuscript in her spare time (mainly the early morning hours) and had completed a 1600-page version of the text by 1958. Scribner’s took an option on the manuscript that same year, but requested significant revisions, setting a June 1960 deadline for the new, shortened version. Although Wolfe diligently made extensive cuts and changes, the revised form ultimately was rejected by the firm. She apparently continued to tinker with the manuscript through 1964 and still was actively seeking a publisher following her retirement from Seattle Public Schools in 1969. Her last known contact with a publishing house was in 1971 when Wesleyan University Press also turned down the manuscript, which remained unpublished at the time of her death.

## Scope and Content Note

The Katharine Wolfe Papers primarily document her work on an unpublished dance history book, *The Concert Dance*, begun during the summer of 1942 and completed in 1960. Research files contain clippings, programs, publicity materials and notes relating to performers, choreographers, companies, and other topics chronicled in the book. As a significant component of her research and writing process, Wolfe conducted at least one interview with most of the individuals discussed in volumes two, three, and four of the book and sought and received their input on her manuscript, incorporating those suggestions or corrections into the final version. The majority of the correspondence is of a professional nature and relates primarily to the development of the book. While the list of correspondents reads like a who's who of early to mid-twentieth century modern dance, among those contributors with whom she carried on a lengthy correspondence are Mary Wigman (with whom Wolfe had studied in the 1930s and to whom she would continue to send care packages in Germany after the war) and long time friend Eleanor King. In addition to some probable earlier drafts of sections of the manuscript, the collection includes a photocopy of the entire 1960 typescript of *The Concert Dance*. The collection provides a unique perspective on twentieth century American theatrical dance, chiefly composed just before the national dance boom that increased federal funding soon would promote. It also contains some material that may be of interest to researchers of Seattle dance and educational history, including numerous programs of early (and often obscure) local performances, as well as many copies of official Seattle Public Schools communications (Wolfe frequently typed her research notes on the verso of extra mimeographed leaves).

## Organization

The collection is organized into 3 series and 4 sub-series. They are:

Series I: Correspondence, 1937-1969 and undated

Series II: Research Materials, 1912-1972 and undated

Sub-series 1 – *The Ballet* (Volume 1), 1912-1966 and undated

Sub-series 2 – *Modern Dance: Beginnings in Germany* (Volume 2), 1926-1964 and undated

Sub-series 3 – *Modern Dance in America* (Volume 3), 1926-1972 and undated

Sub-series 4 – *Ethnic Dance and Dance Mime in America* (Volume 4), 1926-1969 and undated

Series III: Writings, circa 1960 and undated

## Series Descriptions

### Series I: Correspondence, 1937-1969 and undated

2 boxes

Arranged: Alphabetical

The majority of the letters in the Correspondence series are from those individuals whose work is discussed in *The Concert Dance*. Frequently included with the letters is a carbon copy or original typescript of the portion of the manuscript about that individual, returned with annotations or corrections. Among those respondents who provided detailed comments on sections of the manuscript are Franziska Boas, Valerie Bettis, Angna Enters, Jean Erdman, Eve Gentry, Hadassah (through her husband, Milton Epstein), Pauline Koner, Juana de Laban, Alwin Nikolais, Pearl Primus, Jan Veen, and Mary Wigman. In addition to her commentary on the book, there is extensive correspondence from Eleanor King, who also was a long time friend of Wolfe's. At the end of the series is one folder containing photocopies of several of Wolfe's annual Christmas letters to her friends (she often typed her notes on the back of these and other mimeographed leaves from her office), which partially document her work on the book and other activities.

### Series II: Research Materials, 1912-1972 and undated

15 boxes

Arranged: By volume of the book, then alphabetical by subject

The Research Materials series consists of files Wolfe kept on choreographers, dancers, companies, and other topics. Folders typically contain clippings, programs, and publicity materials, as well as her mainly typewritten notes. Wolfe frequently compiled quotes from reviews and made summaries and translations of books or articles. Of particular interest are notes she made from the interviews she conducted with many of the subjects treated in the finished book. The series has been arranged into four sub-series based on the final organization of the book; a few of the performers covered do not appear in the version of the manuscript contained in the collection. Letters and returned manuscripts found in these files or elsewhere in the collection have been moved to the Correspondence series. At the end of the series are six folders of miscellaneous research materials that may or may not have been directly connected to the book.

#### Sub-series 1 – *The Ballet (Volume 1)*, 1912-1966 and undated

3 boxes

*The Ballet* sub-series does not include manuscript drafts or interview notes for any of the subjects outlined in the table of contents.

#### Sub-series 2 – *Beginnings in Germany (Volume 2)*, 1926-1964 and undated

2 boxes

The *Beginnings in Germany* sub-series contains considerable material on Rudolf von Laban and Mary Wigman and includes English translations (probably made by Wolfe) from original German texts.

#### Sub-series 3 – *Modern Dance in America (Volume 3)*, 1926-1972 and undated

2 boxes

The *Modern Dance in America* sub-series has the bulk of the interview notes from a broad range of figures; most of these interviews took place during Wolfe's 1957 sabbatical, but many of them date from as early as 1942. Also includes programs signed by Eleanor King and Ted Shawn.

#### Sub-series 4 – *Ethnic Dance and Dance Mime (Volume 4)*, 1926-1969 and undated

7 boxes

The *Ethnic Dance and Dance Mime* series covers African, African American, Asian, South Asian, Spanish, Jewish, and Middle Eastern dance forms and performers, as well as dance mimes. Of note among the African American dance materials is an early program for a 1927 Seattle pageant held at the Eagles' Auditorium, *Ethiopia at the Bar of Justice*.

### Series III: Writings, circa 1960 and undated

2 boxes

Arranged: Alphabetical

The Writings series contains a few different, possibly earlier drafts on various subjects that were incorporated into the final version of *The Concert Dance* manuscript, as well as a photocopy of the completed 1960 typescript that was supplied by the Seattle Public Library, where it was deposited (Special Collections, University of Washington also holds a copy).

**Box/Folder      Description**

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**Series I: Correspondence, 1937-1969 and undated****Box 1**

- F. 1            Anthony, Mary, 1959 (Carbon copy, with Anthony's corrections in red pencil.)  
 F. 2            Bales, William, 1952-1959 (Two typescripts of versions approved by Bales.)  
 F. 3            Berk, Fred, 1955 (Carbon copy of Fred Berk and Katya Delakova section, with Berk's corrections.)  
 F. 4            Bettis, Valerie, 1959 (Two versions of Bettis section.)  
 F. 5            Boas, Franziska, 1948-1949 (Typescript with Boas' corrections; see also Bird Larson for additional Boas correspondence.)  
 F. 6            Collins, Janet, 1950 (Typescript and carbon copy with corrections.)  
 F. 7            Cunningham, Merce, 1950 and undated (Typescript with corrections.)  
 F. 8            Dafora, Asadora, 1955  
 F. 9            Dalcroze School of Music, 1949 (Hilda M. Schuster.)  
 F. 10          Dance Notation Bureau, 1955-1960 (Ann Hutchinson's letter and corrections to two versions of typescript.)  
 F. 11          Duncan Dance Guild, 1946 (Letters from Kathleen Hinni and Anita Zahn.)  
 F. 12          Enters, Angna, 1955 (No letter, but carbon copy with corrections and additional typed notes on manuscript.)  
 F. 13          Erdman, Jean, 1957-1960 and undated (Extensive notes and corrections to typescript; also letter from unidentified correspondent, "Elsie" regarding Erdman performances and teaching.)  
 F. 14          Findlay, Elsa, undated (Responses to questionnaire and corrections to carbon copy.)  
 F. 15          Flade, Tina, undated (Typescript with corrections.)  
 F. 16          Fonaroff, Nina, 1955 (Typescript with corrections.)  
 F. 17          Frankel-Ryder Duo, 1959 (Separate carbon copies, one with corrections by Emily Frankel and one with notes by Mark Ryder.)  
 F. 18          Gentry, Eve, 1948-1961 and undated (Multiple manuscript drafts with Gentry's corrections.)  
 F. 19          Goth, Trudy, 1955 (Typescript with corrections.)  
 F. 20          Graham, Martha, 1955  
 F. 21          Gray, Harriette Ann, 1959 and undated (Typescript with corrections; also undated letter from Barbara Lacey.)  
 F. 22          Hadassah, 1955-1962 and undated (Letter with corrections suggested by Hadassah's husband, Milton Epstein.)  
 F. 23          Halprin-Lathrop Dance Company, 1959 and undated 1959 (Separate carbon and typescript corrections by Ann Halprin and Welland Lathrop.)  
 F. 24          Hartong, Corrie, 1958  
 F. 25          Hawkins, Erick, 1959-1960  
 F. 26          H'Doubler, Margaret 1959 (Typescript for *Modern Dance in Education* section, with her corrections.)  
 F. 27          Holm, Hanya 1959 (Letters are from Holm's secretary, but corrections to typescript and carbon copy, probably in Holm's hand.)  
 F. 28          Horton, Lester, undated 1959 (Letter from, and corrections to, carbon copy made by Frank Eng.)  
 F. 29          Humphrey, Doris, 1950  
 F. 30          Junger, Esther, 1952-1958 (Carbon copy with corrections.)  
 F. 31          Kinch, Myra, undated (Carbon copy with corrections.)  
                 King, Eleanor  
 F. 32                1944-1951  
 F. 33                1952-1954

**Box 2**

<b>Box/Folder</b>	<b>Description</b>
F. 1	1955-1959
F. 2	1960-1969
F. 3	Undated
F. 4	Kitchell, Iva, 1955 and undated (Carbon copy with corrections.)
F. 5	Koner, Pauline, undated (Carbon copy with corrections.)
F. 6	Laban, Juana de, 1952-1967 and undated
F. 7	Lang, Pearl, 1952-1961 (Multiple versions with corrections.)
F. 8	Lapson, Dvora, undated (Carbon copy with corrections only.)
F. 9	Larson, Bird, 1953 (Letter from, and carbon copy with, corrections by Franziska Boas.)
F. 10	Limón, José, 1946-1955
F. 11	Lippincott, Gertrude, 1960
F. 12	Litz, Katherine, 1959 and undated (Carbon copy with corrections, and note from Litz to Wolfe on final page.)
F. 13	Lyon, Barry, 1947
F. 14	Mabry, Iris, 1959 (Letter and corrections to typescript by Ralph Gilbert.)
F. 15	Maracci, Carmelita, 1957 (Typescript with corrections.)
F. 16	La Meri, 1946-1959 (Carbon copy, no corrections, but noted on first page, "1 <sup>st</sup> draft checked by La Meri.")
F. 17	Nagrín, Daniel, 1959-1960 (Carbon copy with corrections.)
F. 18	Neighborhood Playhouse School of the Theatre, 1949
F. 19	New Dance Group, 1958 (Letter from Judith Delman.)
F. 20	The New School, 1949
F. 21	Nikolais, Alwin, 1959 and undated (Typescript with corrections, as well as letter from Murray Louis with extensive notes.)
F. 22	Nimura, Yeichi, 1965 and undated (Mainly Christmas cards, but also includes material from Lisan Kay.)
F. 23	Nirenska, Pola, 1955 (Carbon copy with corrections.)
F. 24	O'Donnell, May, 1954 (Typescript with corrections.)
F. 25	Primus, Pearl, undated (Includes poem signed by Primus and carbon copy with corrections.)
F. 26	Schoop, Trudi, 1947 (Carbon copy with corrections.)
F. 27	Shapero, Lillian, 1952 (Typescript with corrections.)
F. 28	Shawn, Ted, 1955-1958
F. 29	Sokolow, Anna, 1946
F. 30	Streat, Thelma Johnson, 1948 (Letter from Léa Moch.)
F. 31	Taylor, Paul, undated
F. 32	Thimey, Erika, 1955
F. 33	Veen, Jan, undated (Carbon copy with corrections for <i>German Dance in America</i> section.)
F. 34	Weidman, Charles, 1948-1964 and undated
F. 35	Wigman, Mary, 1937-1960 and undated (Includes receipts for care packages sent to Wigman after World War II.)
F. 36	Young Men's Hebrew Association, 1944 (Letter from William Kolodney regarding the Dance Center of the YMHA.)
F. 37	Yuriko, 1953 (Carbon copy with corrections.)
F. 38	Unidentified, undated (Most likely the correspondent, "Elsie" from Jean Erdman correspondence folder, but signature cut off.)
F. 39	Katharine Wolfe's Christmas letters, 1951-1962 and undated (Does not include letters for 1954, 1956, 1959-1961.)

**Series II: Research Materials, 1912-1972 and undated**

Sub-series 1: *The Ballet* (Volume 1)

<b>Box/Folder</b>	<b>Description</b>
<b>Box 3</b>	
	Early history of dance (Part 1A)
F. 1	General, 1943-1960 and undated
F. 2	Early ballet, 1931-1944 and undated (Mainly images.)
	Development of the ballet in Europe (Part 1B)
F. 3	General, 1929-1940 and undated
F. 4	Åkesson, Birgit, undated
F. 5	Ballet before 1900, 1929-1944 and undated
	Ballet in the U.S.S.R., France, and Sweden
F. 6	France, 1941-1951 and undated
F. 7	Sweden, 1929-1931 and undated (Also Jean Borlin.)
F. 8	U.S.S.R., 1934-1946 and undated
F. 9	Blassis, Carlo and Salvatore Vigano, 1937-1941 and undated
F. 10	Denmark, 1937-1955
F. 11	Elssler, Fanny, 1930-1960 and undated
F. 12	Taglioni, Marie, 1930-1942
F. 13	Vienna, 1928-1940 (Gertrude Bodenwiser, Ronny Johansson and Tilly Losch.)
	Development of the Ballet in Russia (Part 1C)
	Ballet Russe de Monte Carlo
F. 14	Basil, W. de, 1933-1938
F. 15	Denham, Sergei, 1944-1956 and undated (Includes draft chart outlining company history.)
F. 16	Massine, Leonide, 1938-1943
F. 17	Fokine, Michel, 1928-1939 and undated
F. 18	Grand Ballet du Marquis de Cuevas, undated
F. 19	Lichine, David, 1942-1944
F. 20	Mordkin, Mikhail, 1925-1944 and undated
F. 21	Original Ballet Russe, 1941-1946 and undated
F. 22	Pavlova, Anna, 1928-1943 and
F. 23	Twentieth century, 1929-1943 and undated
<b>Box 4</b>	
	The Diaghileff Era (Part 1D)
F. 1	Diaghilev, Serge, 1912
F. 2	Lifar, Serge, 1930-1938 and undated
F. 3	Massine, Leonide, 1930-1954 and undated
F. 4	Nijinska, Bronislava, 1930-1951 and undated
F. 5	Nijinsky, Vaslav, 1929-1947 and undated (Includes flier for 1937 lecture by Romola Nijinsky in Seattle.)
	Development of the Ballet in England (1E)
F. 6	General, 1928-1943 and undated
F. 7	Ashton, Frederick, 1940-1948 and undated
F. 8	De Valois, Ninette and Sadler's Wells Ballet, 1938-1958 and undated (Also includes materials on the company when it was called Vic-Wells Ballet and later, Royal Ballet.)
F. 9	Genée, Adeline, 1926-1939 and undated
F. 10	Rambert, Marie, 1931-1960 and undated
F. 11	Tudor, Antony, 1940-1957 and undated (Includes notes on lectures given by Tudor in Seattle, 1944 and at Juilliard, 1957.)
	Development of Ballet in America (Part 1F)
F. 12	General, 1930-1948



<b>Box/Folder</b>	<b>Description</b>
F. 13	American Ballet, 1935-1943 and undated
F. 14	Balanchine, George, 1939-1954 and undated
F. 15	Ballet Caravan, 1936-1939 and undated (Includes souvenir program, fliers and programs for Seattle engagements.)
F. 16	Ballet Society, undated
F. 17	Ballet Theatre, 1950-1955 and undated (Also American Ballet Theatre.)
F. 18	Bolender, Todd, undated
F. 19	Bolm, Adolph, 1930-1938 and undated
F. 20	Christensen, Lew, 1942 and undated
F. 21	De Mille, Agnes, 1929-1954 and undated
F. 22	Dollar, William, 1944 and undated
<b>Box 5</b>	
F. 1	Graff Ballet, 1929-1943 and undated
F. 2	Joffrey Ballet, 1965-1966
F. 3	Kidd, Michael, undated
F. 4	Loring, Eugene, 1942 and undated
F. 5	Metropolitan Opera Ballet, 1953-1959
F. 6	New York City Ballet and dancers, 1948-1966
F. 7	Page, Ruth, 1929-1955 and undated
F. 8	Pavley-Oukrainsky Ballet, 1928-1941 and undated (Includes undated souvenir program.)
F. 9	Robbins, Jerome, undated
F. 10	Ross, Herbert, 1960 and undated
F. 11	San Francisco Ballet, 1939-1944 and undated
F. 12	Taras, John, undated
<b>Box 6</b>	
	Sub-series 2: <i>Modern Dance: Beginnings in Germany</i> (Volume 2)
	German dance
F. 1	Clippings, 1928-1956 and undated
F. 2	Images, 1931-1951 and undated
F. 3	Notes, undated (Includes material in German and in English translation.)
	Rudolf van Laban and Other Early Influences (Part 2A)
F. 4	Clippings and notes, 1930-1955 and undated
F. 5	<i>Ein Leben für den Tanz</i> , undated (Notes and translation.)
	Mary Wigman (Part 2B)
F. 6	Clippings, 1926-1958 and undated
F. 7	Notes, undated
F. 8	School, 1930-1950 and undated
F. 9	Translations, 1932-1949 (Includes items in German.)
	Kurt Jooss
F. 10	Clippings, 1934-1941 and undated (Also includes Seattle programs and souvenir program.)
F. 11	Notes, undated (Includes translation, <i>Der neue Tanz</i> .)
<b>Box 7</b>	
	Second Generation Leaders (Part 2D)
F. 1	General, undated
F. 2	Chladek, Rosalia, 1938 and undated
F. 3	Georgi, Yvonne, 1931-1939 and undated
F. 4	Hoyer, Dore, undated
F. 5	Kreutzberg-Georgi, 1930-1933 and undated
F. 6	Kreutzberg, Harald, 1932-1953 and undated

Box/Folder	Description
F. 7	Palucca, Gret, 1930-1959 and undated
F. 8	Wallmann, Margarethe, 1930-1964 and undated
	German Dancers in America (Part 2E)
F. 9	General, 1938-1953 and undated
F. 10	Alf, Fe, 1935-1938 and undated
F. 11	Deja, Lore, 1930-1933 and undated (Includes Cornish programs.)
F. 12	Flade, Tina, 1935-1936 and undated
F. 13	Goth, Trudy and Choreographers' Workshop, 1940-1950 and undated (Includes items on Atty van den Berg.)
F. 14	Graff, Grace and Kurt, 1952 and undated (Also Graff Ballet; includes manuscript with corrections.)
F. 15	Holm, Hanya, 1935-1956 and undated
F. 16	Nirenska, Pola, 1947-1952 and undated
F. 17	Thimey, Erika, 1934-1953 and undated (See also correspondence.)
F. 18	Veen, Jan, 1929-1958 and undated (Also performed as Hans Wiener; original folder also marked, Holm family.)
<b>Box 8</b>	
	Sub-series 3: <i>Modern Dance in America</i> (Volume 3)
	Early Influences on American Modern Dance (Part 3A)
F. 1	Allan, Maud, 1932-1956 and undated
F. 2	Delsarte system, undated
F. 3	Fuller, Loie, 1920-1956 and undated
F. 4	Jaques-Dalcroze, Emile, 1925-1930 and undated (Mainly about Dalcroze Institute; includes undated Cornish School brochure.)
	Isadora Duncan (Part 3B)
F. 5	Duncan, Anna, 1926-1931 and undated
F. 6	Duncan Dancers and Dance Guild, 1928-1950 and undated (Also individual dancers, including Anita Zahn and Kathleen Hinni.)
F. 7	Duncan, Elizabeth, undated (Clippings only.)
F. 8	Duncan followers, 1930 and undated (Includes program for the Marsh Dancers and Noyes School of Rhythm brochure.)
F. 9	Duncan, Irma, 1929-1930 and undated
	Duncan, Isadora
F. 10	Clippings, 1927-1957 and undated
F. 11	Images, undated
F. 12	Notes, undated
F. 13	Duncan, Lisa, 1931-1938 and undated
F. 14	Maria-Theresa, 1929-1930 and undated
	Ruth St. Denis and Ted Shawn (Part 3C)
F. 15	Clippings, 1924-1942 and undated
F. 16	Images, 1925-1944 and undated
F. 17	Notes, undated
F. 18	St. Denis, Ruth, 1949-1964 and undated
	Shawn, Ted
F. 19	General, 1928-1952 and undated
	Jacob's Pillow
F. 20	1943-1955
F. 21	1956-1960 (Includes program annotated by Eleanor King.)
<b>Box 9</b>	
F. 1	1961-1967
F. 2	Men's Group, 1934-1941 and undated (Includes autographed souvenir program.)

<b>Box/Folder</b>	<b>Description</b>
	Building the American Modern Dance (Part 3D)
	American dancers
F. 3	A-L, 1929-1953 and undated
F. 4	M-Z, 1927-1951
F. 5	Forces and organizations, 1934-1960 and undated
F. 6	General modern dance, 1934-1948 and undated
F. 7	New York City Dance Theatre, 1949 and undated (Also includes leaves from undated Denishawn program, signed by Eleanor King.)
<b>Box 10</b>	
	Martha Graham (Part 3E)
F. 1	Clippings, 1926-1968 and undated
F. 2	Images, undated
F. 3	Notes, undated (Includes complete repertory notes, 1930-1958.)
F. 4	Programs and fliers, 1930-1966 and undated
	Doris Humphrey and Charles Weidman (Part 3F)
	Humphrey, Doris
F. 5	Clippings, 1929-1965 and undated
F. 6	Notes, undated
	Humphrey-Weidman
F. 7	Clippings and programs, 1928-1945 and undated
F. 8	Dancers, 1931-1943 and undated
F. 9	Images, undated
F. 10	Notes, undated
<b>Box 11</b>	
F. 1	Weidman, Charles, 1933-1965
	Helen Tamiris (Part 3G)
F. 2	New Dance Group, 1935-1958 and undated
F. 3	Tamiris, Helen 1929-1957 and undated (Includes notes from 1957 interview.)
F. 4	Tamiris-Nagrin Dance Company, 1960-1969 and undated (Also some material on Daniel Nagrin solo projects.)
	Other Early Experimentalists (Part 3H)
F. 5	Boas, Franziska, 1946-1948 and undated
F. 6	Delza, Sophia, 1935-1956 and undated (Includes notes from 1957 interview; also some material on Elizabeth Delza.)
F. 7	Findlay, Elsa, 1930-1933 and undated
F. 8	Gluck-Sandor, Senia and Felicia Sorel, 1937-1946 and undated
F. 9	Junger, Esther, 1931-1950 and undated
F. 10	Koner, Pauline, 1931-1952 and undated (Includes notes from 1946 interview.)
F. 11	Larson, Bird, undated
	The Graham Family (Part 3J)
F. 12	Butler, John, 1961-1969
F. 13	Cunningham, Merce, 1944-1968 and undated (Includes notes from 1950 interview.)
F. 14	Dudley, Jane, undated (Includes notes from 1957 interview.)
F. 15	Erdman, Jean, 1942-1970 and undated (Includes notes from 1942 interview.)
F. 16	Fonaroff, Nina, 1935-1950 and undated
<b>Box 12</b>	
F. 1	Hawkins, Erick, 1941-1968 and undated
F. 2	Lang, Pearl, 1954 and undated

Box/Folder	Description
F. 3	Maslow, Sophie, undated
F. 4	O'Donnell, May, 1940-1959 and undated
F. 5	Shapero, Lillian, 1938-1939 and undated (Includes notes from 1957 interview.)
F. 6	Sokolow, Anna, 1938-1956 and undated
F. 7	Taylor, Paul, 1963-1964 and undated
F. 8	Tetley, Glen, 1962-1969 and undated
F. 9	Yuriko, 1945-1970 and undated (1950 interview notes.)
	The Humphrey-Weidman Family (Part 3K)
	Bales, William
F. 10	Dudley-Maslow-Bales Trio, 1942-1952 and undated
F. 11	Notes and promotional materials, 1947 and undated (Includes notes from 1942 Bennington interview.)
F. 12	Gray, Harriette Ann, 1954 and undated
F. 13	Hamilton, Peter, 1949-1957 and undated (Includes notes from 1950 and 1957 interviews.)
	King, Eleanor
F. 14	Clippings, 1946-1956
F. 15	Notes, undated
F. 16	Programs, 1943-1968 and undated
F. 17	Promotional materials, 1944-1972 and undated
<b>Box 13</b>	
	Limón, José
F. 1	Clippings and programs, 1931-1968 and undated
F. 2	Notes, undated (Includes notes for 1946 interview.)
F. 3	Litz, Katherine, undated (Includes notes from 1950 interview.)
F. 4	Shearer, Sybil, 1941-1951 and undated
	The Holm Family (Part 3L)
F. 5	General, 1941-1969 and undated
F. 6	Anthony, Mary, 1956-1957 and undated
F. 7	Bettis, Valerie, 1947 and undated (Includes notes from 1946 interview.)
F. 8	Gentry, Eve, 1940-1953 and undated (Henrietta Greenhood.)
F. 9	Nikolais, Alwin, 1956-1961 (Includes material sent by Nikolais with his annotations; also Murray Louis.)
	The Independents (Part 3M)
F. 10	Collins, Janet, 1949-1952 and undated (Includes notes from 1950 and 1957 interviews; folder found with Part 4A materials.)
F. 11	Frankel-Ryder Duo, 1950-1959 and undated
F. 12	Halprin-Lathrop Dance Company, 1935-1960 and undated (Also contains information on individual careers of Welland Lathrop and Ann, i.e. Anna Halprin, including notes from a 1957 interview with Lathrop.)
F. 13	Horton, Lester, 1937-1958 and undated (Includes notes from 1957 interview with Frank Eng.)
F. 14	Kinch, Myra, 1953-1958 and undated (Includes notes from 1957 interview.)
F. 15	Mabry, Iris, 1945-1951 and undated (Includes notes from 1957 interview.)
F. 16	Maracci, Carmelita, 1932-1946 and undated (Includes notes from 1957 interview; moved from Spanish dance section.)
F. 17	Nagrin, Daniel, 1957-1958 and undated (Includes notes from 1957 interview.)

Box/Folder	Description
<b>Box 14</b>	
	Modern Dance in Education (Part 3N)
F. 1	General, 1934-1953
	American Dance Festival
F. 2	B. de Rothschild Foundation for the Arts and Sciences, 1953-1955
F. 3	Connecticut College, 1948-1960 and undated
F. 4	Bennington, 1935-1942 and undated
F. 5	Bentley, Alys, undated
F. 6	Colby, Gertrude, 1924 and undated
F. 7	Colleges, 1922-1951 and undated
F. 8	H'Doubler, Margaret Newell, 1953-1956 (Commented on manuscript; see also correspondence.)
F. 9	Hill, Martha, 1936-1942 and undated (Includes notes from undated interview.)
F. 10	Horst, Louis, 1957 and undated
F. 11	<i>Journal of health and physical education</i> , 1934-1952 (Wolfe contributed to the <i>News from the Dance Section</i> during the late 1940s.)
F. 12	Juilliard School, 1951-1956
F. 13	Lippincott, Gertrude, 1947-1965 and undated
	Dance Notation (Part 3P)
F. 14	Clippings, 1928-1965 and undated
F. 15	Notes, undated
<b>Box 15</b>	
	Sub-series 4: <i>Ethnic Dance and Dance Mime in America</i> (Volume 4)
	The Negro Dance in America (Part 4A)
	General
F. 1	Clippings and programs, 1927-1957 and undated (Includes program for Seattle pageant, <i>Ethiopia at the Bar of Justice</i> .)
F. 2	Notes, undated
F. 3	Ailey, Alvin, 1969 and undated
F. 4	Beatty, Talley, 1962-1968 and undated (Combined with material found in folder in Independents section.)
F. 5	Dafora, Asadata, 1934-1960 and undated
F. 6	Destiné, Jean Léon, 1951-1954
F. 7	Dunham, Katherine, 1940-1955 and undated (Includes notes from 1945 interview.)
F. 8	Grona, Eugene van, 1932-1937 and undated
F. 9	Holder, Geoffrey, undated
F. 10	McKayle, Donald, 1962-1970 and undated
	Primus, Pearl
F. 11	Clippings and programs, 1943-1967 and undated
F. 12	Notes, undated (Includes notes from multiple interviews.)
	The Spanish Dance in America (Part 4B)
F. 13	General, 1929-1950 and undated
F. 14	Amaya, Carmen, 1941-1957 and undated
F. 15	La Argentina, 1938-1937 and undated (Includes souvenir program and 1931 Seattle program.)
F. 16	Argentinita, 1930-1943 and undated
F. 17	Escudero, Vicente, 1929-1960 and undated
F. 18	Greco, José, 1952-1957 and undated
F. 19	Rosario and Antonio, 1944-1968 and undated

**Box/Folder      Description**

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**Box 16**

- The Oriental Dance in America (Part 4C)
- F. 1            General, 1930-1951 and undated
- F. 2            Dancers of Bali, 1936-1952 (Includes general information on Bali and Indonesian dancers.)
- F. 3            Dja, Dewi, 1939-1942 and undated
- F. 4            Gopal, Ram, 1938 and undated
- F. 5            India, 1929-1955 and undated
- F. 6            Ito, Michio, 1928-1933 and undated
- F. 7            Japan, 1937-1959 and undated
- F. 8            La Meri, 1930-1948 and undated
- F. 9            Nimura, Yeichi, 1930-1944 and undated (Includes notes from 1957 interview.)
- F. 10           Shankar, 1926-1952 and undated
- The Jewish Dance in America (Part 4D)
- F. 11           General, 1929-1959 and undated
- F. 12           Berk, Fred, 1954-1960 and undated
- F. 13           Hadassah, 1954-1961 and undated (Includes notes from 1950 interview.)
- F. 14           Inbal, 1952-1959 and undated
- F. 15           Lapson, Dvora, 1934-1946 and undated (Includes notes from 1957 interview, which indicates she corrected manuscript during interview; see Writings series for manuscript)
- F. 16           Zemach, Benjamin, 1932-1943 and undated (Includes program and other items probably annotated by Zemach.)

**Box 17**

- Dance Mime in America (Part 4E)
- F. 1            Enters, Angna, 1927-1959 and undated
- F. 2            Kitchell, Iva, 1944-1951 and undated (Includes notes from 1955 interview.)
- F. 3            Mata and Hari, 1949-1954 and undated (Includes notes from 1957 interview.)
- F. 4            Schoop, Trudi, 1935-1947 and undated
- Miscellaneous research files
- F. 5            Dance books, 1934-1947 and undated (Ads and reviews.)
- Dance organizations and recital series
- F. 6            Clippings, 1929-1943 and undated
- F. 7            Notes, undated,
- F. 8            Dance techniques, 1949-1952 and undated (Mainly handwritten notations and observations of various technique classes.)
- F. 9            Religion and dance, undated
- F. 10           Unidentified, undated (Original file labeled, Elizabeth Cashman; material is similar to notes in Dance techniques folder.)

**Series III: Writings, circa 1960 and undated**

**Box 18**

- Manuscript drafts, undated
- F. 1            *Anna Pavlova and the Russian Imperial Ballet* (Mimeograph copies, four unnumbered leaves.)
- F. 2            *Ballet Theatre*
- F. 3            *Charles Weidman* (Mimeograph copy, five numbered leaves, additional leaf with questions on Charles Weidman.)

<b>Box/Folder</b>	<b>Description</b>
F. 4	<i>Early History of Dancing as an Art</i> (Mimeograph copy, five numbered leaves.)
F. 5	<i>Eleanor King</i> (Carbon copy with corrections, pages 35-52.)
F. 6	<i>Gluck Sandor and Felicia Sorel</i> (Typescript with corrections, pages 35-42.)
F. 7	<i>Isadora Duncan</i> (Mimeograph copies, four unnumbered leaves, one copy with corrections in pen.)
F. 8	<i>Martha Graham</i> (Mimeograph copy, seven numbered leaves, additional leaf with questions on Martha Graham.)
F. 9	<i>The Oriental Dance in America</i> (Uncorrected carbon copy, pages 1-34, 45-57.)
F. 10	<i>Outline of the Classical Ballet</i> (Mimeograph copy, two unnumbered leaves.)
F. 11	<i>Rudolf von Laban and Early Influences on Modern Dance in Germany</i> (Typescript with corrections, pages 1-3 and carbon copy, pages 1-28, with some annotations on first page.)
F. 12	<i>Ruth St. Denis and Ted Shawn</i> (Mimeograph copies, six unnumbered leaves, one copy with corrections in pencil.)
F. 13	<i>The Spanish Dance in America</i> (Typescript with corrections, pages 1-55; includes section on Mariemma marked, "cut entirely.")
F. 14	Miscellaneous pages (Includes material on Harald Kreutzberg, Yvonne Georgi, Agnes de Mille, and Catherine Littlefield.)
F. 15	Photocopy of final manuscript of <i>The Concert Dance</i> , undated Chronology and solicitation letter to publishers, undated (Letter from literary agent, E. Harriet Gipson includes selected readers' testimonials and account of Wolfe's modern dance credentials.)
F. 16	Prefatory matter (Table of contents and foreword.)
F. 17	1A ( <i>Early History of Dance</i> )
F. 18	1B ( <i>The Development of Ballet in Europe</i> )
F. 19	1C ( <i>The Development of Ballet in Russia</i> )
F. 20	1D ( <i>The Diaghileff Era</i> )
F. 21	1E ( <i>The Development of the Ballet in England</i> )
F. 22	1F ( <i>Development of the Ballet in America</i> )
F. 23	2A ( <i>Rudolf von Laban and Early Influence on Modern Dance in Germany</i> )
F. 24	2B ( <i>Mary Wigman</i> )
F. 25	2C ( <i>Kurt Jooss</i> )
F. 26	2D ( <i>Second Generation Leaders</i> )
F. 27	2E ( <i>German Dancers in America</i> )
F. 28	3A ( <i>Early Influences on American Modern Dance</i> )
<b>Box 19</b>	
F. 1	3B ( <i>Isadora Duncan</i> )
F. 2	3C ( <i>Ruth St. Denis and Ted Shawn</i> )
F. 3	3D ( <i>Building the American Modern Dance</i> )
F. 4	3E ( <i>Martha Graham</i> )
F. 5	3F ( <i>Doris Humphrey and Charles Weidman</i> )
F. 6	3G ( <i>Helen Tamiris</i> )
F. 7	3H ( <i>Other Early Experimentalists</i> )
F. 8	3J ( <i>The Graham Family</i> )
F. 9	3K ( <i>The Humphrey-Weidman Family</i> )
F. 10	3L ( <i>The Holm Family</i> )
F. 11	3M ( <i>The Independents</i> )
F. 12	3N ( <i>Modern Dance in Education</i> )

<b>Box/Folder</b>	<b>Description</b>
F. 13	3P ( <i>Dance Notation</i> )
F. 14	4A ( <i>The Negro Dance in America</i> ) (Includes title page for Part 4.)
F. 15	4B ( <i>The Spanish Dance in America</i> )
F. 16	4C ( <i>The Oriental Dance in America</i> )
F. 17	4D ( <i>The Jewish Dance in America</i> )
F. 18	4E ( <i>Dance Mime in America</i> )
F. 19	Dance Charts Showing Developments in Europe and America