



The New York Public Library  
Jerome Robbins Dance Division

Guide to the

**Ruth St. Denis papers**

ca. 1915-1958

(S) \*MGZMD 6

## Summary

**Creator:** St. Denis, Ruth, 1880-1968

**Title:** Ruth St. Denis papers

**Date:** ca. 1915-1958

**Source:** Three gifts make up this collection. It is principally a gift of Ruth St. Denis (1966). Other donors include Gertrude Shurr (1981) and Walter Terry (1973).

**Abstract:** Documents Ruth St. Denis' personal life and professional career. Divided into eight sections; autobiographical material, including St. Denis' personal journal, history letters, and miscellaneous items (246 folders); writings, including addresses, essays, lectures, and poetry written by St. Denis and others (83 folders); information on the Denishawn era, including choreographic notes, Denishawn technique, and Denishawn schools (54 folders); St. Denis' post-Denishawn choreographic projects, including choreographic notes, descriptions of ballets, and production arrangements (10 folders); music scores, primarily for the choreographic works of St. Denis and Ted Shawn (17 folders); business records, including professional materials (bookings, publicity, program drafts), financial materials (budgets, bank statements, contracts), and miscellaneous (51 folders); St. Denis' projects and organizations, including information on her Creative Arts Colony, Society of Spiritual Arts, Ruth St. Denis Foundation, film projects, etc. (47 folders); and miscellany.

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

**Preferred citation:** Ruth St. Denis Papers, ca. 1915-1958, Dance Collection, The New York Public Library, Astor, Lenox and Tilden Foundations.

**Language of the Material:** English

**Processing note:** Wendy Laakso Hammond; machine readable finding aid created by APEX data services and revised by Chatham Ewing.

## Creator History

Ruth Dennis was born in Newark, New Jersey, on January 20, 1879.

Ruth St. Denis claimed she was born in 1878; Ted Shawn claimed it was 1880; her brother claimed it was 1879. Recent evidence presented by biographer Suzanne Shelton supports the 1879 date.

She spent her childhood on a farm in Somerville, New Jersey, with her parents, Ruth Emma Hull Dennis, a physician, and Thomas L. Dennis, an inventor. She had a brother Buzz and a half-brother Tom Dennis.

As a child, Ruth practiced exercises from the Delsarte system of expression which she learned from her mother. She also took dance classes in New Jersey and traveled to New York City to study ballet with Mme. Bonfanti. These classes did not last very long as, according to "Miss Ruth," Mme. Bonfanti tossed her out of class after only three lessons. Thus, when Ruthie Dennis embarked upon her professional career, it was with little formal training. She began with minor roles in musical plays, appearing as a "skirt-dancer," acrobat, high-kicker, model and actress. She even participated in a six-day bicycle race at Madison Square Garden.

In 1904, while on a tour with David Belasco's

It was Belasco who first called her "Saint" Dennis because of her "prim deportment."

production of *Madame DuBarry*, Ruth St. Denis was inspired by a cigarette poster depicting the Egyptian goddess Isis to turn her career toward the exploration of dance as a serious art form. She began working on "Egypta," an elaborate Egyptian ballet, but was unable to meet the estimated cost of production. Instead she created "Radha," a Hindu ballet, which was presented on a program with two of her solos, "The Incense" and "The Cobras," at the Hudson Theater in New York City on March 22, 1906. The concert was a tremendous success and prompted Miss Ruth to embark on a tour abroad. She spent three years dancing throughout Europe to wide acclaim. She added "The Nautch" and "The Yogi" to her program and in Germany was offered a five-year contract. Miss Ruth chose not to accept the offer and returned to the United States in 1909 to produce the long awaited "Egypta." For the next few years Ruth St. Denis toured throughout the United States and danced in Vaudeville.

In 1914 she met Ted Shawn and hired him as her partner. They danced their first concert together on April 13, 1914, and were married on August 13th of the same year. Together they founded the Denishawn schools and company, which were to thrive until 1932. Their schools, which offered a well-rounded dance education program, were established across the country. Courses included Oriental and primitive dance, ballet, ethnic and creative dance, and the Delsarte System of Expression. Performing a repertory of spiritual, ethnic character, and music visualization dances, the Denishawn Company toured extensively in the United States, Canada, Europe, and the Orient. Among the notable works were "Spirit of the Sea," "Egyptian Suite," "Soaring," "Sonata Pathetique," "The Peacock," "White Jade," "Liebestraum," "Salome," "East Indian Nautch," "Street Nautch," and "Dance of the Red and Gold Saree."

At the close of their 1931-1932 season, St. Denis and Shawn decided to pursue separate careers, and the era of Denishawn came to a close. It had greatly influenced the art of dance in America for seventeen years and produced such dancers as Martha Graham, Doris Humphrey, and Charles Weidman, who went on to develop their own dance styles and shape the course for modern dance in America.

After the separation, Ted Shawn went on to found a company of men dancers and the Jacob's Pillow Dance Festival. Ruth St. Denis continued to run Denishawn House in New York City for a short time but was forced to close for financial reasons. She then retired from theatrical dancing and spent the next

few years staging religious dances for churches and her Society of Spiritual Arts. In 1935 Miss Ruth stated that the purpose of this organization was to “bring together like-minded people into an environment where ideas have opportunity to be expressed along lines of new horizons of spiritual and aesthetic value.”

In 1941 Ruth St. Denis re-created the same concert that had launched her career in 1906 for a performance at the Jacob's Pillow Dance Festival. It was very successful and reintroduced Miss Ruth to theatrical dancing. She performed her “historical” dances in New York and on tour for the next few seasons.

During World War II Ruth St. Denis moved to California, where she lived with her brother, and contributed to the war effort by working at the Douglas Aircraft Factory and participating in benefits for allied causes. She established herself in a new studio on Cahuenga Boulevard in Hollywood, which served as her headquarters for the rest of her life.

During the late 1940s and 1950s, Miss Ruth devoted most of her time to The Ruth St. Denis Foundation, “an organization designed to assemble, catalogue, and record material pertinent to her career, and to the establishment of a church in which dance and the related arts will be dedicated to religious service.”

Walter Terry, “St. Denis, Ruth,” *The Dance Encyclopedia*, ed. by Anatole Chujoy (New York: A. S. Barnes and Company, 1949), p. 416.

She also performed frequently during the summers at Jacob's Pillow as a solo artist and with Ted Shawn.

In 1964 Ruth St. Denis and Ted Shawn celebrated their fiftieth wedding anniversary at Jacob's Pillow and performed together for the last time. They danced “Siddhas of the Upper Air,” a duet choreographed for the occasion to a poem by Miss Ruth with music by Jess Meeker. For the next four years Ruth St. Denis worked with William Skipper on a film illustrating her life through dance and continued to make occasional television appearances.

She died of a stroke on July 21, 1968. In addition to many articles, Ruth St. Denis published *An Unfinished Life*, her autobiography (1939), and *Lotus Light*, a book of poems (1932).

## Scope and Content Note

The Ruth St. Denis Papers document Ruth St. Denis' personal and professional life from 1915 to 1958. They consist of Ruth St. Denis' autobiographical material; writings; information pertaining to the Denishawn era; post-Denishawn choreographic projects; music scores; business records; and projects and organizations.

The collection was received as a gift from Ruth St. Denis along with the Ruth St. Denis Letters [(S) \*MGZMC-Res. 32], which comprise the personal and professional correspondence of Miss Ruth from 1914 to 1958. Portions of the Ted Shawn Collection [(S) \*MGZMC-Res. 31] are closely related to the St. Denis Papers and Letters, and the three should be used in conjunction with one another.

Ruth St. Denis' autobiographical material is divided into three sections: her journal, history letters, and miscellaneous materials. Miss Ruth's personal journal, which she had hoped to publish, begins with the year 1927 and concludes with 1958. It includes writings regarding both her personal and professional life, and sections were used in her autobiography, *An Unfinished Life* (1939).

The history letters, which are arranged chronologically (1934-1954), were written by Ruth St. Denis to keep people informed of her activities and plans. Copies were sent to her close friends and associates.

The miscellaneous autobiographical material includes writings by Ruth St. Denis about her life. There is a detailed account of her trip to the Orient, an outline of *An Unfinished Life*, a scrapbook which includes sketches and notes about her work at Adelphi College, and other miscellaneous writings, many about her religious beliefs. The items date from 1919 to 1959 and are arranged chronologically. Many of the materials dated before 1939 appear to have been used as a basis for sections of *An Unfinished Life*.

The writings are divided into four sections: addresses, essays, and lectures by Ruth St. Denis; addresses, essays, and lectures by other people; poetry by Ruth St. Denis; and poetry written to Ruth St. Denis. Miss Ruth's addresses, essays, and lectures are arranged alphabetically by title. There are approximately sixty works, some of which were published, covering such topics as religion, the art of dance, oriental dance, the relationship of dance to the other arts, women, and world affairs.

Other people's addresses, essays, and lectures are arranged alphabetically by the author's last name. There are approximately forty works, many of which were written by close associates of Ruth St. Denis, including William H. Bridge, Jack Cole, Thelma Fisher, Ted Shawn, and Forrest Thornburg. Topics include: Ruth St. Denis, art, drama, dance, and religion.

Poetry by Ruth St. Denis comprises two folders of poems which are arranged alphabetically by title. Poetry written to Ruth St. Denis is arranged alphabetically by the author's last name. Again, many of the authors are close associates of Ruth St. Denis, including Ada DeLachau, Edna Guy, Ruth Harwood, Lucy Lampkin, and John Martin.

Materials pertaining to the Denishawn era are divided into three sections: choreographic notes, technique, and schools. There are choreographic notes for approximately 195 Denishawn dances, including: "Bach's Inventions," "Brahm's Waltz," "Egyptian Suite," "Frohsinn," "Kinetic Molpai," "Negro Spirituals," "Radha," "Soaring," "Street Nautch," and "The Yogi." The notes are arranged alphabetically by dance title, and when the choreographer (Ruth St. Denis and/or Ted Shawn) is known, it is indicated on the folder list. In some cases, there are musical scores for the dances. These are filed in Section V of the collection.

The section on Denishawn technique consists of written descriptions of the exercises, barre work, center work, combinations, movement studies, and exercises for ethnic techniques which were taught in Denishawn classes. Also included in this section are descriptions of dances and classwork for children. Items are arranged in the order listed above. There is sheet music in Section V to accompany some of the exercises.

The Denishawn school material, which dates from 1920 to 1933, includes information on courses offered; school proposals and organizational plans for branch schools; student biographies; financial records; teacher contracts; and brochure layouts. Items are arranged chronologically.

Ruth St. Denis' post-Denishawn choreographic projects are arranged alphabetically by title. There are descriptions of ballets, choreographic notes, and production arrangements for approximately twenty-five works, ranging from short dances, to pageants, to full-evening ballets. Included are notes for Miss Ruth's "Arcadia," "Ballet of Soul," "Freedom," "Light of Asia," "The Prophetess," and "Wisdom."

The music scores are arranged alphabetically by title. There are approximately forty-five works and some unidentified fragments, most of which were used to accompany the choreography of St. Denis

and Shawn during Denishawn, although there are also some post-Denishawn works. Choreographic notes for eleven of the compositions, including "Allegresse," "Brahm's Waltz," "Garland Plastique," "The Goldfish," "Japanese," "Jewel Dance," "Moszkowski Waltz," "The Sacred River," "Scarf Dance," "Serenata Morisca," and "Viva Faraon," are located in Section III. In addition, there is music for the Denishawn classroom exercises which are also described in Section III.

Ruth St. Denis' business records are divided into three sections: professional materials; financial materials; and miscellaneous materials. The professional materials, which relate to Miss Ruth's career, span the years 1904 to 1958 and include booking arrangements, program drafts, publicity, and chronologies of professional appearances. The financial materials include Miss Ruth's bank statements, contracts, bills, and budgets from 1913 to 1963. Items in both the professional and financial sections are arranged chronologically.

The miscellaneous materials in the business section consist of calling cards; envelopes; names and addresses; lists of photographs; awards; membership cards; and the business records of Ruth Emma Hull Denis. The items are arranged as listed above.

The final section of the Ruth St. Denis Papers is titled projects and organizations. It contains proposals and descriptions of plans, functions, and activities for approximately eighteen organizations which Miss Ruth was involved with. Some of the organizations, such as the Creative Arts Colony, the Ruth St. Denis Foundation, and the Society for Spiritual Arts, were founded by Ruth St. Denis and thrived for several years, while others never got beyond the planning stages. The projects, which are interfiled alphabetically with the organizations, include arrangements for Miss Ruth's films, suggested dialogues for tape recordings, and proposals for theaters and magazines.

One Denishawn tunic was received with the collection and is listed at the end of the folder list. It was a gift from Gertrude Shurr who wore it when she performed "Sonata Pathetique" with the Denishawn company.

(removed to costume collection, see folder list)

When the Ruth St. Denis Papers were received, they included a section of clippings and programs. These have been removed from the collection and have been placed in the clipping and program files of the Dance Collection.

**RSD** Ruth St. Denis  
**TS** Ted Shawn  
**misc.** miscellaneous  
**n.d.** no date

## **Key Terms**

### **Subjects**

Manuscripts -- Collections

### **Titles**

Principally a gift of Ruth St. Denis. Other donors include Gertrude Shurr and Walter Terry

### **Names**

St. Denis, Ruth, 1880-1968

Shawn, Ted, 1891-1972

## Container List

### I. Autobiographical material

#### A. Ruth St. Denis' Journal 1927-1958

- f. 1-6 1927
- f. 7 1930-1935
- f. 8-9 1936
- f. 10 1937-1938
- f. 11 1939
- f. 12 1940-1941
- f. 13 1942-1943
- f. 14 1944
- f. 15-21 1945
- f. 22 1946-1949
- f. 23-27 1949
- f. 28-32 ca. 1940s
- f. 33-45 1950
- f. 46-51 1951
- f. 52-62 1952
- f. 63-72 1953
- f. 73-89 1954
- f. 90-143 1955
- f. 144-165 1956
- f. 166-197 1957
- f. 198-210 1958

#### B. History Letters 1934-1954

- f. 211 1934, 1940
- f. 212 1941-1942
- f. 213 1943
- f. 214-215 1944
- f. 216 1945
- f. 217 1946
- f. 218 1947
- f. 219 1948-1949
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- f. 221 1951
- f. 222 1952-1953
- f. 223 1954
- f. 224 1956, n.d.

#### C. Miscellaneous 1919-1959

- f. 225 1919-1921

I. Autobiographical material (cont.)

C. Miscellaneous (cont.)

- f. 226-231 1925-1926
  - f. 232 1934-1937
  - f. 233 1938
- f. 234-236 1939
  - f. 237 1940-1941
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  - f. 239 1948, 1951
  - f. 240 1957
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  - f. 242 ca. 1950s
- f. 243-246 n.d

II. Writings

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- f. 248 List of RSD lectures
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- f. 249 [America]
- f. 249 America! The Free! Hold up the Light
- f. 249 [American Ballet] (review) 1935
- f. 249 [American Ballet-Denishawn]
- f. 249 Application
- f. 250 Approach to Art (fragment)
- f. 250 Apropos of Criticism Favorable and Unfavorable 8/13/30
- f. 250 [Art]
- f. 250 Art II
- f. 251 Art and Religion (2 items)
- f. 251 The Art of Realization 1/21/49
- f. 251 Art Suggestions for the new Spirit
- f. 251 The Artist Realizes his Riches Within 12/28/48
- f. 251 Artist's Life
- f. 251 As the Dancer
- f. 252 [Ballet of the States]
- f. 252 [Begging]
- f. 252 Beginnings 7/24/50
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- f. 253 A Call to the Artists of America
- f. 253 Career of Leisure Time (for radio)
- f. 253 [Casual Observance of Religion in America]
- f. 253 Christian Community (fragment)
- f. 253 [Church and the Arts]
- f. 253 [Churches of America]



II. Writings (cont.)

A. Addresses, Essays, Lectures by Ruth St. Denis (cont.)

- f. 254 Coaching the Dancer
- f. 255 Contribution of the Arts in the World of Today 6/20/40
- f. 255 Costume Lecture 7/9/40
- f. 255 The Creative Artists of America
- f. 255 Creative Silence
- f. 255 [Creed for Church] 6/26/48
- f. 255 The Crime of Anna Pavlova or the Tragedy of Two Sad Abortions
- f. 256 The Dance and Civilization
- f. 256 The Dance as an Independent Art
- f. 257 The Dance as a Life Experience
- f. 258 Dance as Spiritual Expression, 2/39
- f. 259 The Dance as Worship
- f. 259 [Dance Critics]
- f. 259 The Dance in Traditional Worship
- f. 259 Dance Vision
- f. 259 Dancing as an Art and Dancing as a Trade
- f. 259 Dedication
- f. 259 A Defense Job Will Build My Temple
- f. 260 [Denishawn System] 11/6/55
- f. 261 The Desk
- f. 261 Dilemma of the American Dance
- f. 261 The Distaff Side of the Arts
- f. 262 The Divine Dance 1933
- f. 263 The Divine Dance of the Future
- f. 263 "Do all things Drive me to the Kingdom?..."
- f. 263 Education and the Dance
- f. 263 [Exposing the Communists]
- f. 263 For the London Dancing Times
- f. 264 Genius Does Not Shirk Parenthood
- f. 264 Golden Rails 8/8/39
- f. 264 The Great Affirmation 12/19/44
- f. 265 Happiness or Pleasure
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- f. 266 I Demand of the Dance 1925
- f. 266 I Too Surrender
- f. 266 "If it be true that the Kingdom of God is within us..." 6/7/27
- f. 267 "If we are to have a great American Art..."
- f. 267 Institution
- f. 267 Interpret
- f. 267 The Invisible Friend

II. Writings (cont.)

A. Addresses, Essays, Lectures by Ruth St. Denis (cont.)

- f. 268 [Japan - Noh Dramas] 1/17/35
- f. 268 [Japanese Dancing] (fragment)
- f. 268 [Jesus as our Invisible Friend]
- f. 269 Lecture 9/13/36
- f. 269 Lecture 1/22/42
- f. 269 Lecture 11/9/55
- f. 269 Lecture n.d.
- f. 270 Lecture for Dupont Theatre, 11/55
- f. 271 Lecture for Stockton
- f. 271 Letter to a Friend
- f. 271 Liberty
- f. 271 Light
- f. 271 Light Burners
- f. 272 Literature and the Dance
- f. 272 Liturgical
- f. 272 A Living Ballet 5/25/27
- f. 272 Lotus Light (Introduction)
- f. 272 Love Mystery 1925
- f. 273 A Manifesto for the American Dance 12/22/63
- f. 273 The Meaning of Religious Art
- f. 273 The Meaning of the Body 1/17/31
- f. 273 Message to Lovers and Artists
- f. 274 The Mirror - Reflections
- f. 274 [Mobilization of the Arts to Religion]
- f. 274 [Modern Dance: Graham, Humphrey, Weidman, Wigman]
- f. 274 Money 3/2/56
- f. 274 Moral Re-Armament and the World of Dance 7/26/39
- f. 274 [Moral Re-Armament - Lectures]
- f. 274 [Motive Magazine Article] 10/26/48
- f. 275 The New Art
- f. 275 No Photographs - No Career! 5/52
- f. 276 O Artists, What Vision!
- f. 276 Oh! Fellow Artists!
- f. 276 On the Dance as a Cultural Force
- f. 276 On the Training of the Artist, 6/46
- f. 276 Oriental Class
- f. 277 [Oriental Dances and Technique] (proposed book), 12/20
- f. 278 Our Approach to Art
- f. 278 A Plea 10/27/45
- f. 278 Poetic and Allegorical Dance Themes
- f. 278 Possession (fragment)

II. Writings (cont.)

A. Addresses, Essays, Lectures by Ruth St. Denis (cont.)

- f. 278 Preface to Joe's Book
- f. 278 Preface to Love (?)
- f. 278 Prelude to Ballets
- f. 279 Radio Dialogue
- f. 279 Radio Program
- f. 279 [The Real Message of the Dance]
- f. 279 Rebirth
- f. 279 Relation of Drama to the Dance and Theatre
- f. 279 Relation of Music to Dance and Theatre
- f. 279 Religion and the Dance 11/16/34
- f. 280 Rhythm
- f. 280 Rhythms of the Road 12/13/34
- f. 280 Rhythms of the World
- f. 280 The Rule of St. Denis 7/18/50
- f. 280 RSD' 70th Birthday Message 1/20/47
- f. 281 Second World Assembly for Moral Re-Armament
- f. 281 Seven Essays on the Divine Dance
- f. 281 The Silent Dance 10/20/44
- f. 281 Stabilization of the Dance
- f. 281 Statement for the Magazine
- f. 281 The Story of an Artist's Life
- f. 281 Stray Leaves from Strange Literature
- f. 282 Talk given at Jacob's Pillow 8/21/41
- f. 282 Tapestry of Love
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- f. 283 Theatre of Scriptures
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- f. 283 Thoughts on Matters That you may be Thinking about Too
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- f. 284 The Use of the Dance as an Instrument of Worship in the Proposed Temple of Religion at the World's Fair
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- f. 285 We Call for a Dancer
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- f. 285 What are the Sins of Artists?
- f. 285 What do Women Want From Life?

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  - f. 285 Where is the War? 2/15/66
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  - f. 287 [The Young Artist] (fragment)
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  - f. 296-297 Notes
- B. Addresses, Essays, Lectures by Other People
- f. 298 "Bill" (untitled piece)
  - f. 298 Bridge, William H. The Esoteric Meaning of the Dance
  - f. 298 \_\_\_\_\_ . The New Discipline, 11/32
  - f. 299 Caines, Gracia. The Radiance
  - f. 299 Carpenter, John Alden. As the Composer
  - f. 299 Cascieri, Arcangelo. Moral Re-Armament
  - f. 299 Cole, Jack. Statement 10/15/38
  - f. 300 DeLange, H. J. Church as Divine Activity 1/12/40
  - f. 300 Devi, Sumita. [Who I am and How I Came to America]
  - f. 300 Dougherty, J. Ellwood. Theatrical Highlights of Java 4/17/34
  - f. 301 Eddy, Mary Baker. Malicious Animal Magnetism
  - f. 301 Ferguson, Mrs. Walter. The Ancient Agony, 3/41
  - f. 301 Fisher, Thelma. This Side of the Footlights 5/26/24
  - f. 301 Griswold, Grace. Virtue in Drama 5/2/27
  - f. 301 f. 302 Hearn, Lafcadio. A Legend of Fugen-Bosatsu 1923
  - f. 302 Henry, Francis. On Expression
  - f. 302 *Hoagland, Marjorie F. Review of Ruth St. Denis: An Unfinished Life*
  - f. 302 Lewis, Mrs. White Jade Priestess 9/12/34
  - f. 302 Meller, Harro. Ruth St. Denis
  - f. 302 Menzies, Ivan. As the Actor
  - f. 303 Michel, Artur. The Earliest System of Dance Notation
  - f. 303 \_\_\_\_\_ . International Dance Tournament Berlin 1936
  - f. 304 Oden, Cathy. Proposed Spiritual Therapy Center
  - f. 304 Paapst, J. Self-Sufficiency -- The Only Real Security
  - f. 304 Peck, Walter Edwin. Quotations
  - f. 304 Rilka, Rainier M. Traditional Dance Forms

II. Writings (cont.)

B. Addresses, Essays, Lectures by Other People (cont.)

- f. 305 Rudhyar, D. Music, The Center of Synthetic Art 11/12/22
- f. 306 Russell, Walter. First Steps Toward Forming National Institute of Arts, Sciences, and Industry
- f. 306 Schattenmann, Johannes. We Call For a Dancer
- f. 306 Shawn, Ted. The American Ballet and American Indian Dancing
- f. 306 \_\_\_\_\_. Speech at Jacob's Pillow 1955 (?)
- f. 307 Shoemaker, Sam. The Power of a Minority 11/17/40
- f. 307 Sills, Percy G. The Diary of the Japanese Dancer
- f. 308 Thornburg, Forrest. [Ruth St. Denis: the Artist and Dancer] 3/22/50
- f. 308 Tolstoy, Leo. What is Art? (quotations)
- f. 308 Warrington, Neely. A Call to Ourselves
- f. 308 White, Grace Hoffman. Lady and Boy
- f. 308 Wiggam, Albert Edward. "The Duty of Art" from the New Decalogue of Science
- f. 308 Worden, Stella. A Day at Miss Ruth's Studio 3/23/50
- f. 309-311 Unidentified authors
- f. 312-313 Fragments

C. Poetry

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  - f. 317 Armfield (?), Max
  - f. 317 Baker, Helen Hield
  - f. 317 Benson, Stella
  - f. 317 Bonham, Cecile
  - f. 317 Bridge, William H.
  - f. 317 Brown, William Lester
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  - f. 318 Coll, Isabel
  - f. 318 Cortese, Remo
  - f. 318 De Lachau, Ada
  - f. 318 Farwell, Gertrude
  - f. 318 Fields, Mildred Fowler
  - f. 318 Fisher, Thelma Stillson
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  - f. 320 James, Fred C.
  - f. 320 Jensen, Helene Hyde

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  - f. 321 Lampkin, Lucy
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  - f. 322 Martin, John
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  - f. 323 Piper, Raymond Frank
  - f. 323 Pratt (?), Alicia
  - f. 323 Pythias, D.
  - f. 324 Rell, Dog E.
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  - f. 326 Van Uchelen, J. Croiset
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- III. Denishawn era
- A. *Choreographic Notes*
- f. 330 *Adagio - Chopin Prelude*
  - f. 330 *Allegresse (Shawn)*
  - f. 330 *Allegrias Trianeras (Shawn)*
  - f. 330 *Amethyst (Shawn)*
  - f. 330 *Archaic Greek*
  - f. 330 *Around the Hall (Shawn)*

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- f. 331 Bailerina Real (Shawn)
- f. 331 Balinese (St. Denis)
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- f. 331 Basket Dance (St. Denis)
- f. 331 *The Bayadere*
- f. 331 *Bead Plastique*
- f. 331 Bird Song (Shawn)
- f. 332 *Biskara*
- f. 332 *Boston Fancy(Shawn) 1854*
- f. 332 Botticelli (Shawn)
- f. 332 Brahm's Ballade (Shawn)
- f. 332 *Brahm's Waltz*
- f. 332 Burmese (St. Denis)
- f. 333 Cambodian Dance (Shawn)
- f. 333 Carnival Night (Shawn)
- f. 333 *Chaminade Gavotte*
- f. 333 Chinese Dance (Shawn)
- f. 333 *Chinese Wedding*
- f. 333 Choeur Dansé (Shawn)
- f. 334 Chopin Ballet (Shawn)
- f. 334 *Chopin Valse*
- f. 334 Christine's Dance (St. Denis)
- f. 334 *A Classic Adagio*
- f. 334 Corcovada (Shawn)
- f. 334 The Crapshooter (Shawn)
- f. 334 *Crotali Dance*
- f. 335 Dance Javanese (St. Denis)
- f. 335 Dance Louis XIII (Shawn)
- f. 335 *Dance of Nymphs and Fauns*
- f. 335 Dance of the Ages (Shawn)
- f. 335 The Dance of the Redeemed (Shawn)
- f. 335 Dances in 16 Rhythms (Shawn)
- f. 336 Danse Arabe (Shawn)
- f. 336 Danse de Demoiselles (Shawn)
- f. 336 *Danse Fragonard*
- f. 336 Danse Siamese (St. Denis)
- f. 336 Danse Styrienne (Shawn)
- f. 336 Diana (Shawn)
- f. 336 *Dohnanyi*
- f. 336 A Dreier Lithograph (Shawn)

III. Denishawn era (cont.)

A. Choreographic Notes (cont.)

- f. 336 *The Dryad*
- f. 337 Egyptia (Shawn)
- f. 337 *Egyptian Slave*
- f. 337 Egyptian Suite (St. Denis and Shawn)
- f. 337 *Egyptian Tambourine Dance*
- f. 337 II Viennese Dances (Shawn)
- f. 337 España Mia (Shawn)
- f. 337 The Evolution of Prayer (Shawn)
- f. 338 *The Fakir*
- f. 338 *Fantasia Arabe*
- f. 338 Fetish (Shawn)
- f. 338 *Floor Plastique*
- f. 338 *Flor de Triana*
- f. 338 *4 Dances Based on American Folk Music*
- f. 338 *Free and Easy Polka*
- f. 338 The French Sailor (Shawn)
- f. 338 Frohsinn (Shawn)
- f. 338 *From a Temple*
- f. 339 *Garden Dance*
- f. 339 Garland Plastique (St. Denis)
- f. 339 A Giddy Girl (Shawn)
- f. 339 Gitanillo (Shawn)
- f. 339 Goldfish (Shawn)
- f. 339 The Gracious Maid (Shawn)
- f. 339 Greek Scene (St. Denis)
- f. 339 *Greig Suite*
- f. 339 Gringo Tango (Shawn)
- f. 339 Gypsy Rondo-bout Town (Shawn)
- f. 340 Herd-girl's Dream (Shawn)
- f. 340 Humoreske (Shawn)
- f. 340 I Call Upon Thee, My Lord (Shawn)
- f. 340 Impromptu (Shawn)
- f. 340 *Indian Summer*
- f. 340 Indienne (Shawn)
- f. 340 Intermezzo (Shawn)
- f. 340 Invocation to the Thunderbird (Shawn)
- f. 341 El Jaleo (Shawn)
- f. 341 *Japanese*
- f. 341 *Japanese Dance*
- f. 341 Javanese Dance (Shawn)
- f. 341 *Jewel Dance*



III. Denishawn era (cont.)

A. Choreographic Notes (cont.)

- f. 341 Josephine and Hippolyte (Shawn)
- f. 342 *Kentucky Mountain Dance*
- f. 342 Kinetic Molpai (Shawn)
- f. 342 Kwannon (St. Denis)
- f. 342 Lady Picking Mulberries (Shawn)
- f. 342 Lal - A Stick Nautch (Shawn)
- f. 342 *Lazy Nautch*
- f. 342 Legends From the Vienna Woods (Shawn)
- f. 342 *Leyenda Morisca*
- f. 342 *Liselotte*
- f. 342 *Lyric Greek*
- f. 343 Madrassi Nautch (St. Denis)
- f. 343 *La Malagueña y el Torero*
- f. 343 *March Indienne*
- f. 343 *Maria Mari*
- f. 343 *Max Reger - Music Visualization*
- f. 344 *Mazurek*
- f. 344 *Mazurka, Chopin*
- f. 344 Mazurka de Salon (Shawn)
- f. 344 Mexican Hat Dance (Shawn)
- f. 344 Mignardises (Shawn)
- f. 344 Moon of Love (Shawn)
- f. 344 *Moorish Tambourine*
- f. 344 Moszkowski Waltz (Shawn)
- f. 344 *The Mountain God Dance*
- f. 344 Mountain Whippoorwill (Shawn)
- f. 344 *Musette*
- f. 345 *Nata Nautch*
- f. 345 *Nature Rhythms*
- f. 345 *Nautch*
- f. 345 *Nautch - East Indian*
- f. 345 Negro Spirituals I (Shawn)
- f. 345 Negro Spirituals II (Shawn)
- f. 345 *Nohecita*
- f. 345 *Nocturne - Chopin, Opus 15, No. 2*
- f. 346 O, Libertad (Shawn)
- f. 346 *Oriental*
- f. 346 *Oriental Dances*
- f. 346 Orientale (St. Denis)
- f. 346 Osage - Pawnee Dance of Greeting (Shawn)
- f. 347 *La Pandereta*

III. Denishawn era (cont.)

A. Choreographic Notes (cont.)

- f. 347 Pas de Quatre (Shawn)
- f. 347 *Pathan Stick Dance*
- f. 347 *The Peasants*
- f. 347 *La Peri*
- f. 347 *Petite Valse*
- f. 347 Pièces Froides (Shawn)
- f. 347 Pierrot Forlorn (Shawn)
- f. 347 Pioneer's Dance (Shawn)
- f. 347 *Polka*
- f. 347 *Polo Dance*
- f. 347 *Priestess of Isis*
- f. 347 Puchinello (Shawn)
- f. 348 Quasi-March (Shawn)
- f. 348 Quasi-Pastorale (Shawn)
- f. 348 Radha (St. Denis)
- f. 348 Red Radiance - Group Version (Shawn)
- f. 348 El Relicario (Shawn)
- f. 348 *Rondo*
- f. 349 The Sacred River (St. Denis)
- f. 349 *Sarabande*
- f. 349 *Scarf Dance*
- f. 349 Scarf Plastique (Shawn)
- f. 349 Sculpture Plastique (Shawn)
- f. 349 Se Seran Rose (Shawn)
- f. 349 Second Arabesque (St. Denis)
- f. 349 *Serenta Morisca*
- f. 349 *Skipping Rope Dance*
- f. 350 Soaring (Humphrey)
- f. 350 *Sombra*
- f. 350 *Sonatina*
- f. 350 Sorocabo (Shawn)
- f. 350 *South Sea Island Dance*
- f. 350 Souvenir of Bavaria (Shawn)
- f. 350 *Spear Dance*
- f. 350 *Spirit of Lotus*
- f. 350 Spirit of the Rose (St. Denis)
- f. 350 Street Nautch (Shawn)
- f. 350 Suite Espagnol (Shawn)
- f. 350 *Surprise Waltz*
- f. 350 Syrian Sword Dance (St. Denis)
- f. 351 *Tango*

- III. Denishawn era (cont.)
  - A. Choreographic Notes (cont.)
    - f. 351 Temple Bells (Shawn)
    - f. 351 Three Apsarases (St. Denis)
    - f. 351 *Three Little Sisters*
    - f. 351 *Torch Dance*
    - f. 352 Valse Aragonaise (Shawn)
    - f. 352 *Valse Ballet*
    - f. 352 *Valse Blulette*
    - f. 352 Valse Brilliante (St. Denis)
    - f. 352 *Valse Lumineuse*
    - f. 352 Viennese Vignette (Shawn)
    - f. 352 *Village Dance*
    - f. 352 The Vision of the Aissoua (St. Denis and Shawn)
    - f. 352 Visitation (Shawn)
    - f. 352 *Viva Faraon*
    - f. 352 *Vogue*
    - f. 353 *Waltz (St. Denis)* 1924
    - f. 353 Waltzes from Der Rosenkavalier (Shawn)
    - f. 353 Women of Spain (Shawn)
    - f. 353 Worker's Songs of Middle Europe (Shawn)
    - f. 353 Xochitl (Shawn)
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f. 450 1951-1954

f. 451 1955

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f. 454 n.d

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