Pola Nirenska Collection
Guides to Special Collections in the Music Division of the Library of Congress

Music Division, Library of Congress
Washington, D.C.
2006

Contact information: http://hdl.loc.gov/loc.music/perform.contact

Catalog Record: https://lccn.loc.gov/2003682047

Additional search options available at: https://hdl.loc.gov/loc.music/eadmus.mu006003

Processed by the Music Division of the Library of Congress
Finding Aid encoded by Library of Congress Music Division, 2006
Revised 2010 April
Collection Summary

Title: Pola Nirenska Collection
Span Dates: 1910-1992
Bulk Dates: (bulk 1950-1992)
Call No.: ML31.N57
Creator: Nirenska, Pola
Extent: 10,408 items
Extent: 30 containers
Extent: 38 linear feet
Language: Collection material in English
Location: Music Division, Library of Congress, Washington, D.C.
LC Catalog record: https://lccn.loc.gov/2003682047

Summary: Correspondence, choreographic notes, music manuscripts, poetry, personal papers, biographical materials, including interviews, articles, reviews, and newspaper clippings, programs, publicity materials, such as flyers and posters, scrapbooks, art work, including costume designs, photographic material, memorabilia, books, and other papers relating chiefly to Nirenska's career as a dancer, choreographer, and educator in the United States. The bulk of the collection consists of photographic material. Choreographic notes include those for The Four Horsemen of the Apocalypse and art work is from Nirenska's early career in Europe and includes costume designs, drawings, and paintings. Correspondents include Evelyn de la Tour, Martha Graham, Louis Horst, Doris Humphrey, Kurt Jooss, Harald Kreutzberg, Rudolf von Laban, Phyllis Legters, Liz Lerman, Dorothy Gifford Madden, Beth Osgood (Chanock), Nicole Pierson, Naima Prevots, Ronald Reagan, Rona Sande, Walter Sorell, Erika Thimey, Jan Tievsky, Jan Veen, Mary Wigman, and Sharon Wyrrick.

Selected Search Terms

The following terms have been used to index the description of this collection in the LC Catalog. They are grouped by name of person or organization, by subject or location, and by occupation and listed alphabetically.

People
De la Tour, Evelyn--Correspondence.
Graham, Martha--Correspondence.
Horst, Louis--Correspondence.
Humphrey, Doris, 1895-1958--Correspondence.
Jooss, Kurt, 1901-1979--Correspondence.
Kreutzberg, Harald, 1902--Correspondence.
Laban, Rudolf von, 1879-1958--Correspondence.
Legters, Phyllis--Correspondence.
Lerman, Liz--Correspondence.
Madden, Dorothy Gifford, 1912-2009--Correspondence.
Nirenska, Pola--Correspondence.
Nirenska, Pola.
Nirenska, Pola.
Osgood, Beth--Correspondence.
Pierson, Nicole--Correspondence.
Prevots, Naima, 1935--Correspondence.
Reagan, Ronald--Correspondence.
Sande, Rona--Correspondence.
Sorell, Walter, 1905-1997--Correspondence.
Thimey, Erika, 1910-2006--Correspondence.
Tievsky, Jan--Correspondence.
Veen, Jan, 1908-1967--Correspondence.
Wigman, Mary, 1886-1973--Correspondence.
Wyrrick, Sharon--Correspondence.

Subjects
Provenance
Acquisition, Jan Karski (Nirenska's husband), 1993.

Accruals
No further accruals are expected.

Processing History
The Pola Nirenska Collection was processed in 1997 by Vicky Risner and Mary Edsall. The original finding aid was prepared with Corel WordPerfect 8. In 2006 the Pola Nirenska Collection finding aid was coded for EAD format by Michael A. Ferrando.

Transfers
The audiovisual materials were transferred to the Library of Congress, Motion Picture, Broadcasting and Recorded Sound Division.

Copyright Status
The status of copyright on the materials of the Pola Nirenska Collection is governed by the Copyright Law of the United States (Title 17, U.S.C.).

Access and Restrictions
The Pola Nirenska Collection is open to research. Researchers are advised to contact the Performing Arts Reading Room prior to visiting. Many collections are stored off-site and advance notice is needed to retrieve these items for research use. Certain restrictions to use or copying of materials may apply.

Preferred Citation
Researchers wishing to cite this collection should include the following information: container number, Pola Nirenska Collection, Music Division, Library of Congress, Washington, D.C.
Biographical Sketch

Pola Nirenska was born 28 July 1910 in Warsaw. From childhood she was interested in dance despite opposition from her middle-class Jewish family. Nirenska had little early dance training. At age nine, she participated in a summer dance camp for girls. Six years later she choreographed her first work, a dance set to Saint-Saën's *Danse macabre*, and performed it for her sister in the kitchen of her family's apartment. For recreation, she went to ballroom dances. Nirenska was also interested in gymnastics, drawing, and embroidery. She attended a Catholic school where she was proficient in all art-related subjects and was commended for her scientific drawings. Secretly, she took a ballet class but did not care for it, choosing instead to study modern dance for a few months. At the age of seventeen, Nirenska pressured her parents to let her study elsewhere. She finally persuaded them by locking herself in a room for three days, refusing to eat or sleep, until they slipped a passport under the door. She was permitted to continue her studies on the condition that she promise to content herself with teaching and never dance in public.

In 1928 Nirenska used her dowry to study with Mary Wigman, Elizabeth Wigman, Hanya Holm, and Tina Flade at the Mary Wigman School in Dresden. Nirenska excelled in both dance and music -- particularly percussion. Mary Wigman felt Nirenska was gifted musically and should pursue study in music rather than dance. Much to her father's disappointment, Nirenska refused to shift her focus of study. In three years she graduated with first honors from the Wigman School.

From 1932 to 1933 Nirenska toured the United States and Germany with Mary Wigman's company. When the group returned, Hitler had risen to power and Wigman's school was guarded with Nazi soldiers. As a consequence, Nirenska and all other Jewish students were dismissed. In 1934 Nirenska won first prize for choreography and second prize for solo dance in the International Dance Congress in Vienna. Receiving these prestigious awards allowed her to tour Europe with a program of solos.

A scholarship from the Polish government enabled Nirenska to pursue her studies further. She studied briefly with Rosalia Chladek in Austria but found that Chladek's style did not suit her. During this period Nirenska had an engagement at the Opera in Florence. Mussolini's persecution of the Jews forced her to flee to Poland. In 1935 she moved to London where she married Count John Ledesma, a British film star and Royal Air Force pilot. Nirenska's career flourished as she performed for the Royal Air Force, collaborated with Kurt Jooss and Sigurd Leeder, choreographed Broadway-style shows, founded a studio, worked for the Arts Council of Great Britain, and modeled for fashion designers and artists such as the sculptor Jacob Epstein. Around this time, Nirenska's parents and brother escaped to Palestine while the rest of her family refused to leave their home country; seventy-four family members perished in the war. Nirenska left London in 1949 after she separated from her husband.

Nirenska emigrated to the United States when Ted Shawn invited her to perform at the ninth season of the Jacob's Pillow Dance Festival. In New York she studied with modern dance pioneers Doris Humphrey, Charles Weidman, Jose Limon, Louis Horst, and Gertrude Shurr. Nirenska supported herself by washing dishes in an Italian restaurant and teaching at Adelphia College as well as Dance Arts in Carnegie Hall.

Nirenska made her American debut 16 February 1950 at Boston Conservatory. Dances such as *Eastern ballad*, *A scarecrow remembers*, *St. Bridget: stained-glass window*, *Sarabande for the dead queen*, *La puerta del vino*, *Peasant lullaby*, *Mad girl*, *Dancer's dilemma*, and *Unwanted child* were acclaimed by critics, who referred to her as the "Ruth Draper of the dance." While in Massachusetts, she continued teaching and held a position at the Berkshire Playhouse Drama School in Stockbridge.

In 1951 Nirenska was invited to join Evelyn de la Tour at her modern dance school in Washington, DC. During the same year, Nirenska was guest artist and head of the children's department at the Bar Harbor Summer Dance School. Doris Humphrey is thought to have suggested that Nirenska open her own school and company. In 1956 Nirenska founded the Pola Nirenska Dance Company in Washington, DC; by 1960 she had opened her own studio in a custom built home. The student population of professional and beginning pupils of all ages quickly grew to four hundred. Other teaching engagements included The Washington School of Ballet (academic staff), Madeira School in McLean, Virginia (head of dance department), and Glen Echo Dance Theatre in Maryland (choreographer in residence). With Louis Tupler and Ethel Butler, Nirenska founded the Performing Arts Guild, an association of modern dance companies in the Metropolitan area.

In 1969 Nirenska married Jan Karski, a specialist on communism and a former diplomat active in the Polish underground. Karski sent Nirenska a fan letter after he saw her perform, and six years later they married. In 1967 Nirenska joined her husband on a lecture tour to seventeen countries in Asia and French-speaking Africa, during which she gave workshops.
and master classes in Istanbul, Izmir, Athens, Thessaloniki, and Beirut. One year later Nirenska retired citing fatigue from teaching and running her studio. While in retirement, she focused on other creative outlets, most notably photography. She won awards in area competitions and became a professional portrait photographer. During her retirement, she also enjoyed volunteer work, gardening, performing arts, and travel.

During the 1980s Nirenska was urged out of retirement by leading dance figures in Washington, DC. Nirenska reworked some of her former dances before choreographing new solos and group pieces for the finest dancers in the area. She taught at The Dance Exchange with Liz Lerman, and was a teacher and resident choreographer at Glen Echo Dance Theater with Jan Tievsky. In 1980 she won the Metropolitan Dance Award. The Washington Performing Arts Society presented a concert devoted to Nirenska's choreography in March 1982 at the Marvin Theater. The event was a collaboration between The Dance Exchange, Glen Echo Dance Theater, and the Contemporary Dancers of Alexandria. Other performances ensued with dancers such as Liz Lerman, Jan Tievsky, Rima Faber, Sue Hannen, Betsy Eagan, Diane Floyd, Colette Yglesias, Sharon Wyrick, Cathy Paine, Stephanie Simmons, Jan Taylor, and Meryl W. Shapiro. Hannen worked with Nirenska for more than a decade and eventually became her rehearsal director.

In July 1990, a farewell concert of Nirenska's works was presented at Dance Place featuring Rima Faber and Sharon Wyrick. The entire Holocaust tetralogy was performed: Life (Whatever begins also ends), Dirge, Shout, and The train. The tetralogy is prefaced by a quote from Seneca: "In memory of those I loved . . . who are no more." Nirenska was fortunate always to be one step ahead of the Nazis, but the loss of loved ones had a profound impact on her life. Rather than graphically depicting events, Nirenska's choreography expresses the suffering of Holocaust victims. The tetralogy exhibits Nirenska's intense and powerful expressionist style at its finest.

Nirenska committed suicide 25 July 1992 in Bethesda, Maryland. She is remembered as a matriarch of dance whose works encompassed German Expressionism, the humanistic tradition of American modern dance in the Humphrey-Weidman vein, and the Holocaust. Her teaching contributions are notable as well: she stressed a serious study of dance history, composition, aesthetics, art history, drawing, music history, drama, and Labanotation. Wigman's influence can be seen in Nirenska's philosophy that every educated dancer should be able to read a musical score and play at least one instrument. In 1982 Nirenska said, "Look around, see people, buildings, everything, so you are able to pull all reactions to them into choreography." Throughout her career Nirenska acted as a clear reflection of the achievements of the pioneers of modern dance, and one can see her use of this philosophy in all her work.

**Scope and Content Note**

The Pola Nirenska Collection consists primarily of biographical materials, correspondence, choreographic notes, programs, publicity, scrapbooks, photographic materials, art work, and audiovisual materials. Excluding published books and recordings, the collection spans the years 1927 to 1992. The bulk of the documents date from the 1950s to the 1990s -- the period of Nirenska's career in the United States -- but the collection contains many valuable materials from her early career in Europe.

Biographical materials in the collection encompass articles, reviews, publicity clippings, and interviews from many countries, including Poland, Germany, and Russia. The clippings and articles date from 1933 to the end of Nirenska's dance career. Newspaper clippings have been photocopied for preservation purposes. Additional clippings and articles are contained in the scrapbooks and subject files. The interviews span from 1966 to 1986 and are in printed form. Three interviewers are identified: Olga Nuray Olcay, Suzan Moss, and Priaulx Rainier. Two interviews were originally housed in the scrapbooks.

Correspondence in the collection, spanning from 1934 to 1992, consists predominately of letters to Nirenska from students and colleagues. Correspondence from the following renowned dance personalities is included: Martha Graham, Louis Horst, Doris Humphrey, Kurt Jooss, Harald Kreutzberg, Rudolf Laban, Phyllis Legters, Liz Lerman, Dorothy Madden, Beth Osgood Chanock, Nicole Pierson, Naima Prevots, Rona Sande, Walter Sorell, Erika Thimey, Jan Tievsky, Evelyn de la Tour, Jan Veen, Mary Wigman, and Sharon Wyrick. Other letters are from political figures, such as Ronald Reagan, and international and national organizations. Only a few letters by Nirenska are contained in the collection.

The collection contains notes for a number of works choreographed by Nirenska during her residence in the United States. The choreographic notes are mainly textual descriptions, but some are in Nirenska's own notation system. Notes for the
four horsemen of the apocalypse are the most abundant. There are also numerous unidentified choreographic notes. Several of the notes were found on or in audio recording tape boxes.

The programs in the collection consist of printed and typescript programs of performances by Nirenska and performances by others. The programs of performances by Nirenska date from 1933 to 1990. More programs can be found in the scrapbooks and subject files, and additional information may be obtained from the addresses and cards in the personal papers series. Nirenska saved only a few programs of performances by others; these date from 1931 to 1988.

Publicity materials, distinct from publicity articles found in biographical materials, encompass printed and typescript documents such as flyers and posters. Publicity about Nirenska dates from 1933 to 1990. More materials can be found in the scrapbooks and subject files. Publicity about others dates from 1927 and 1992. Nirenska saved only a few publicity items about others.

The scrapbooks comprise particularly informative sections of the collection. Thirteen scrapbooks consisting of photographs, clippings, articles, programs, publicity materials, and correspondence were compiled by Jan Karski. Coverage begins in 1933 with Nirenska's early career and ends with materials concerning her death in 1992. Documents from her sojourns in the United States, Poland, Austria, England, Italy, Israel, Switzerland, Turkey, Greece, and Lebanon are included. Original order of the scrapbooks has been maintained; materials are generally in chronological order.

Photographic materials comprise the bulk of the collection, spanning the 1930s to 1992. The series is divided into three subseries: photoprints, negatives, and slides by Nirenska. Photoprints are divided further into prints of Nirenska alone; those of other people; those by Nirenska; those by David Hasamatsu; and those housed in albums. Prints are black-and-white and are 8 x 10 inches or less in size unless noted otherwise. Works choreographed for dance solo are found in "Nirenska alone;" group works with Nirenska as a performer are located in "Nirenska with others;" and group works not including Nirenska are found in "Other people."

The prints of Nirenska alone are made up of both publicity and informal shots. Included are early solo works such as Eastern ballad, Felina -- catty woman, A scarecrow remembers, and Unwanted child. There are also prints of Nirenska as a model in England. Other publicity and informal shots are contained in the sub-subseries of Nirenska with others. Of particular interest are photographs with Mary Wigman and of works such as Departures, American folk suite, and Shakespearean suite. Prints of others are publicity and informal portraits and late works by Nirenska without her as a performer. In addition to portraits of dance personalities, there are photographs of the artist Felix Topolski. The sub-subseries of prints by Nirenska documents her output during her photographic interlude (1967-1980). A few autographed prints of winter scenes by David Hasamatsu comprise the next sub-subseries; the last division of prints is made up of disassembled photograph albums spanning the years 1977 to 1988. The albums contain photographs of Nirenska's travels, family, friends, and pets.

Negatives are arranged in three sections: those of Nirenska alone; those of others; and those by Nirenska. The negatives are all black-and-white and 35 millimeters in size unless noted otherwise; dates are given when known. The first sub-subseries is publicity shots of Nirenska's early solo works. Negatives of others and negatives by Nirenska are similar to the corresponding photoprints sub-subseries. Materials are not cross-referenced.

Slides by Nirenska in the collection are color slides from her photographic interlude period. They are arranged by subject except for a few titled works.

Art work in the collection, consisting of costume designs, drawings, and paintings, complements the choreographic notes and photographic materials. Costume designs by Audrey Cruddas, Doroty Szenfeld, and unidentified designers are from Nirenska's early career in Europe. There are a number of drawings and watercolors of Nirenska and colleagues as well as several miscellaneous drawings and prints.

The audiovisual materials supplement the printed materials related to Nirenska's choreography. Many VHS videotapes and a few 8 millimeter films document dances choreographed during Nirenska's residence in the United States. There are also numerous audio recordings of rehearsals. The video and audio recordings are significant not only for documenting choreographic works, but also for preserving the music of some contemporary women composers. Record albums of music used for accompanying Nirenska's dances are also contained in the collection.

Other materials include: an autographed printed score of Priaulx Rainier's Quartet for strings and a score of the Polish national hymn; poetry for, about, and by Nirenska, and a few miscellaneous poems; subject files of Nirenska's dance school,
dance company, and related files containing publicity, programs, clippings, and writings; personal papers such as addresses and cards, bibliographic cards, business papers, and medical documents; four awards including Nirenska's diploma from Mary Wigman's school; realia such as a medal from the 200th anniversary of the Polish Ballet; monographs related to dance, religion, and history; and magazines, articles, and clippings saved by Nirenska mostly pertaining to dance-related topics.

Organization of the Pola Nirenska Collection

The Pola Nirenska Collection is organized in 15 series:

- Biographical Materials
- Correspondence
- Choreographic Notes
- Programs
- Publicity
- Scrapbooks
- Photographic Materials
- Art Work
- Music
- Poetry
- Subject Files
- Personal Papers
- Awards
- Realia
- Books and Articles
Description of Series

Container | Series
--- | ---
BOX 1 | **Biographical Materials, 1933-1991**
The Biographical Materials series is represented by two subseries: Clippings & articles and Interviews. Clippings & articles are dating from 1933 to the end of Nirenska's career. Interviews are printed dating from 1966 and 1986, two are pulled from the scrapbooks. Arranged by subseries and chronologically.

BOX 1-3 | **Correspondence, 1934-1992**
The Correspondence series consists of general correspondence, primarily letters to Nirenska from students and colleagues. Arranged alphabetically by correspondent.

BOX 4 | **Choreographic Notes**
The Choreographic Notes series consists of notes from works choreographed in the United States. Arranged alphabetically by title.

BOX-FOLDER 5/1-3 | **Programs, 1933-1990**
The Programs series is represented by two subseries: Performances by Nirenska and Performances by others. Performances by Nirenska consist of printed and typescript programs from 1933-90; all of the programs are not included in this series; more programs can be found in the scrapbooks and subject files, and additional information may be obtained in personal papers, addresses, and cards. Performances by others consists of printed and typescript programs saved by Nirenska from 1931-88. Arranged by subseries and chronologically.

BOX-FOLDER 5/4-7 | **Publicity, 1927-1992**
The Publicity series is represented by two subseries: About Nirenska and About others. About Nirenska consists of printed and typescript publicity materials such as flyers and posters, from 1933-90; more materials can be found in the scrapbooks and subject files. About others consists of printed and typescript publicity materials such as flyers and posters, from 1927-92 (and undated). Arranged by subseries and chronologically.

BOX 6-11 | **Scrapbooks, 1933-1992**
The Scrapbooks series consists of thirteen scrapbooks containing photographs, clippings, articles, programs, publicity materials, and correspondence. Arranged chronologically.

BOX 12-21 | **Photographic Materials, 1930s-1992**
The Photographic Materials series is represented by three main subseries: Photoprints, Negatives, and Slides by Nirenska. The Photoprints subseries (all b&w and 8 x 10 in. or less in size unless noted otherwise) is divided into a number of subseries. The material consists of the following: publicity and informal shots, solo works performed by Nirenska; publicity and informal shots, works by Nirenska with her included as a performer; publicity shots and informal portraits, works by Nirenska without her performing. The Negatives subseries is divided into a number of subseries. The material consists of the following: publicity shots of her works, 8 x 10 copy negatives; arranged alphabetically by title of work; in works by Nirenska and informal portraits, all b&w and 35 mm. in size unless
noted otherwise; arranged alphabetically by name or title of work. The Slides by Nirenska
subseries consists of color slides by Nirenska.
Various arrangements are applied

BOX 22 BOX 28 BOX 29 Art Work
BOX 30

The Art Work series is represented by two subseries: Costume designs and Drawings &
paintings. The Costume designs subseries consists of drawings and paintings, primarily
from the 1930s. The Drawings & paintings subseries consists of drawings and watercolors
of Nirenska and colleagues, and several miscellaneous drawings and prints.
Arranged alphabetically by type, title, and subject.

BOX-FOLDER 22/7-8 Music

The Music series consists of autographed miniature score of Priaulx Rainier's *Quartet for
strings*, printed score of the Polish national hymn.
Arranged alphabetically by composer


The Poetry series consists of poems for, about, and by Nirenska, a few miscellaneous others.
Arranged alphabetically by author

BOX 23 Subject Files, 1933-1982

The Subject Files series consists of Nirenska's dance school, dance company, and related files
containing publicity, programs, clippings, and writings; also a file of gardening materials
("New plants").
Arranged alphabetically by subject

BOX 24 BOX 25 Personal Papers

The Personal Papers series consists of three categories arranged alphabetically and sorted
chronologically at the folder level as applicable: addresses and cards, bibliographic cards,
business, medical, and miscellaneous.
Arranged alphabetically and sorted chronologically


The Awards series consists of a certificate of appreciation, and a diploma.
Arranged chronologically

BOX 26 BOX 27 Realia, 1985, undated

The Realia series consists of a medal from the 200th anniversary of the Polish Ballet and other
items.
Arranged alphabetically

BOX [shelf] Books and Articles

The Books and Articles series is represented by two subseries: Books ; Articles & Clippings.
The Books subseries consists of monographs related to dance, religion, and history. The
Articles & Clippings subseries consists of magazines, articles and clippings (not about
Nirenska), mostly dance-related.
Arranged alphabetically by author and title
## Container List

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<thead>
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<th>Container</th>
<th>Contents</th>
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<td><strong>Biographical Materials, 1933-1991</strong>&lt;br&gt;The Biographical Materials series is represented by to subseries: Clippings &amp; articles and Interviews. Clippings &amp; articles are dating from 1933 to the end of Nirenska's career. Interviews are printed dating from 1966 and 1986, two are pulled from the scrapbooks.&lt;br&gt;Arranged by subseries and chronologically</td>
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<td><strong>Clippings and articles</strong></td>
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<td>BOX-FOLDER 1/2</td>
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<td>BOX-FOLDER 1/3</td>
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<td>BOX-FOLDER 1/5-7</td>
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<td>BOX-FOLDER 1/6</td>
<td>Excerpts from an interview by Suzan Moss, 1986 Feb. 18. Original in Scrapbook no. 12</td>
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<td>BOX-FOLDER 1/7</td>
<td>Interview and commentary by Priaulx Rainier [?], 1986 May 12</td>
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<td>BOX 1-3</td>
<td><strong>Correspondence, 1934-1992</strong>&lt;br&gt;The Correspondence series consists of general correspondence, primarily letters to Nirenska from students and colleagues.&lt;br&gt;Arranged alphabetically by correspondent</td>
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<td>BOX-FOLDER 2/1</td>
<td>Allen-Piper, Christie, 1985 (2 items)</td>
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<td>&quot;A&quot; miscellaneous</td>
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<td>BOX-FOLDER 2/3</td>
<td>Beauvoir, The National Cathedral Elementary School, 1960 (1 item)&lt;br&gt;Birch, Nathan&lt;br&gt;&lt;i&gt;see: The Next Ice Age&lt;/i&gt;</td>
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<td>Commission on the Arts and Humanities, District of Columbia, 1983-84 (4 items)</td>
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<td>Connecticut College School of Dance, 1964-65 (3 items)</td>
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<td>Dobkiewicz, Major Waclaw, 1941 (1 item)</td>
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<td>Gelenian, Seda, n.d. (1 item)</td>
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<td>Graham, Martha, 1966 (2 items)</td>
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<td>Henderson, Robert, 1949 (1 item)</td>
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<td>Horne, J. P. (Georgie), 1988, 1991 (3 items)</td>
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<td>Horst, Louis, n.d. (1 item)</td>
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<td>Humphrey, Doris, 1958 (1 item)</td>
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<td>Jooss, Kurt, 1934 (2 items)</td>
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<td>Juilliard School of Music, 1958 (2 items)</td>
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<td>BOX-FOLDER 2/33</td>
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<td>Ledesma, J. J. de [Count John Ledesma], 1985 (1 item)</td>
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<td>Legters, Phyllis [?], 1968 (1 item)</td>
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<td>Lerman, Liz, 1991, n.d. (3 items)</td>
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<td>Lerner, Marcia [?], 1962, n.d. (2 items)</td>
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<td>&quot;L&quot; miscellaneous</td>
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<td>Madden, Dorothy, 1960, 1991 (3 items)</td>
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<td>Tour, Evelyn de la [and others], 1953 (1 item)</td>
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<td>Unidentified</td>
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BOX 4

Choreographic Notes
The Choreographic Notes series consists of notes from works choreographed in the United States.
Arranged alphabetically by title

| BOX-FOLDER 4/1 | American folk suite, "If I had a ribbon". Received in audio recording tape box |
| BOX-FOLDER 4/2 | Departures. Received in audio recording tape box |
| BOX-FOLDER 4/3 | Double concerto in d minor [?] |
| BOX-FOLDER 4/4 | Exits. One page received in audio recording tape box |
| BOX-FOLDER 4/5 | The four horsemen of the apocalypse |
| BOX-FOLDER 4/6 | Russia: the transparent apple and the silver saucer, "Snow in Siberia" solo choreographed for Liz Lerman |
| BOX-FOLDER 4/7 | Shakespearean suite |
| BOX-FOLDER 4/8 | Strange visit |
| BOX-FOLDER 4/9 | Studio work |
| BOX-FOLDER 4/10 | Tired magician |
| BOX-FOLDER 4/11 | The train |
| BOX-FOLDER 4/12 | Vivaldi. Received in audio recording tape box |
Choreographic Notes

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| BOX-FOLDER 5/1-3 | **Programs, 1933-1990**
  The Programs series is represented by two subseries: Performances by Nirenska and Performances by others. Performances by Nirenska consist of printed and typescript programs from 1933-90; all of the programs are not included in this series; more programs can be found in the scrapbooks and subject files, and additional information may be obtained in personal papers, addresses, and cards. Performances by others consists of printed and typescript programs saved by Nirenska from 1931-88.
  Arranged by subseries and chronologically |
| BOX-FOLDER 5/1-2 | Performances by Nirenska
  BOX-FOLDER 5/1 | 1933-68
  BOX-FOLDER 5/2 | 1980-90 |
| BOX-FOLDER 5/3 | Performances by Others
  BOX-FOLDER 5/3 | 1931-88 |
| BOX-FOLDER 5/4-7 | **Publicity, 1927-1992**
  The Publicity series is represented by two subseries: About Nirenska and About others. About Nirenska consists of printed and typescript publicity materials such as flyers and posters, from 1933-90; more materials can be found in the scrapbooks and subject files. About others consists of printed and typescript publicity materials such as flyers and posters, from 1927-92 (and undated).
  Arranged by subseries and chronologically |
| BOX-FOLDER 5/4 | About Nirenska
  BOX-FOLDER 5/4 | 1933-90 |
| BOX-FOLDER 5/5-7 | About Others
  BOX-FOLDER 5/5 | 1927-90
| BOX 6-11 | **Scrapbooks, 1933-1992**
  The Scrapbooks series consists of thirteen scrapbooks containing photographs, clippings, articles, programs, publicity materials, and correspondence.
  Arranged chronologically |
| BOX-FOLDER 6/1-2 | [No. 1] Photographs, portraits, and sculptures, 1933-60s |
| BOX-FOLDER 6/3 | [No. 2] United States, Poland, Austria, England, and Italy, 1933-45 |
| BOX-FOLDER 7/1 | [No. 3] England and Israel, 1946-47 |
| BOX-FOLDER 7/2 | [No. 4] England, Austria, and Switzerland, 1947-49 |
| BOX-FOLDER 8/1 | [No. 5] United States, 1949-50 |
| BOX-FOLDER 8/2-3 | [No. 6] United States, 1951-57 |
| BOX-FOLDER 9/1-2 | [No. 8] United States -- her own school, 1960-65 |
Scrapbooks, 1933-1992

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<td>BOX-FOLDER 10/2-3</td>
<td>[No. 11] United States, 1981-84</td>
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<td>BOX-FOLDER 11/3</td>
<td>[No. 13] Miscellaneous photographs, clippings, and publicity materials</td>
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**Photographic Materials, 1930s-1992**

The Photographic Materials series is represented by three main subseries: Photoprints, Negatives, and Slides by Nirenska. The Photoprints subseries (all b&w and 8 x 10 in. or less in size unless noted otherwise) is divided into a number of subseries. The material consists of the following: publicity and informal shots, solo works performed by Nirenska; publicity and informal shots, works by Nirenska with her included as a performer; publicity shots and informal portraits, works by Nirenska without her performing. The Negatives subseries is divided into a number of subseries. The material consists of the following: publicity shots of her works, 8 x 10 copy negatives; arranged alphabetically by title of work; in works by Nirenska and informal portraits, all b&w and 35 mm. in size unless noted otherwise; arranged alphabetically by name or title of work. The Slides by Nirenska subseries consists of color slides by Nirenska.

Various arrangements are applied

**Photoprints**

**Nirenska alone**

**BOX 12-13 BOX 28**

| BOX-FOLDER 12/1 | 1930s |
| BOX-FOLDER 12/2 | The cry [?], 1930s |
| BOX-FOLDER 12/3 | 1933. By Zofia Krużówna |
| BOX-FOLDER 12/4 | 1933. By Zygmunt Szajer |
| BOX-FOLDER 12/5 | 1936 |
| BOX-FOLDER 29/1 | Polish dance, 14-1/2 x 11-1/2, 1937. By Landseer, London; autographed |
| BOX-FOLDER 12/6 | Modeling in London. By Landseer, London |
| BOX-FOLDER 12/7 | Angel of death. By Gerti Deutsch, Vienna |
| BOX-FOLDER 12/8, 28/1 | Eastern ballad, 11-3/4 x 8-3/4, 12 x 9-1/4, 12 x 9-1/2. By John Deakin; autographed |
| BOX-FOLDER 12/9, 28/2 | Felina -- catty woman, 11-3/4 x 10, 9-3/4 x 11-1/2. By John Deakin; autographed |
| BOX-FOLDER 12/10, 28/3 | La puerta del vino, 10-3/4 x 10, 11 x 10. By John Deakin |
| BOX-FOLDER 12/12, 28/5 | Unwanted child, 12 x 10, 10-1/2 x 9-1/2. By John Deakin; autographed |
| BOX-FOLDER 12/13, 28/6 | Modeling, four 12 x 10, three 11 x 8-1/4, 11 x 8-1/2 |
| BOX-FOLDER 12/14 | Posing in a mirror |
| BOX-FOLDER 28/7 | 10 x 10 |
| BOX-FOLDER 12/15 | 1956 [?]. By Angus McBean; autographed |
| BOX-FOLDER 12/16-19 | 1960s. By B. Vern Blasdell, Washington, DC |
| BOX-FOLDER 28/8 | 13-1/2 x 10-1/2 |
| BOX-FOLDER 13/1 | By Terry Walker |
| BOX-FOLDER 13/2 | In studio, 1980s, color and b&w. By Ray C. Schandelmeier, b&w photographs from "Portraits of a friend" |
| BOX-FOLDER 13/3 | 1980s. By Ray C. Schandelmeier from "Portraits of a friend" |
## Pola Nirenska Collection

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BOX-FOLDER 13/4 | Unidentified, color and b&w

**BOX 13 BOX 16 BOX-FOLDER 28/9 BOX-FOLDER 30/1**

**Nirenska with others**

**BOX-FOLDER 13/5**

Mary Wigman Schule, 1930s. By Kastan, Hamburg

**BOX-FOLDER 13/6**

Percussion ensemble, 1930s. By Atelier Robertson, Berlin

**BOX-FOLDER 13/7**

With Mary Wigman, 1948. By Hans Tschirren

**BOX-FOLDER 13/8**

Congress of International Dance at Zurich, 1949. By Hans Tschirren; Hilda Baumann, Mary Wigman, and Nirenska in front

**BOX-FOLDER 13/9**

With Madame Maria Hershman-Horch, Director of Berkshire Drama School, 1950 Aug. By E. H. Aoole [?]  

**BOX-FOLDER 13/10**

With Evelyn de la Tour and Lucia L., Hains Point, 1952

**BOX-FOLDER 16/1**

1959 Dec.

**BOX-FOLDER 28/9**

Departures: Dorothy Madden, Nicole Pearson, Rona Sande, Nirenska, and Beth Osgood Chanock, 11 x 14, 1959

**BOX-FOLDER 13/11**

American folk suite, "The three sisters: Rona Sande, Nicole Pearson, and Nirenska

**BOX-FOLDER 13/12**

Shakespearean suite, 1961 Nov. 28. By Naltchayan; Nicole Pearson as Kate in Taming of the shrew, Beth Osgood Chanock as Portia, and Nirenska as Lady Macbeth

**BOX-FOLDER 13/13**

Dance class, 1960 Oct. 6. By Naltchayan

**BOX-FOLDER 13/14**

Ballet class, 1960s. By Fred Ward, Arlington, Virginia; print and contact sheets

**BOX-FOLDER 13/15**

Session with dance teachers in Beirut, 1967 Jan. By David

**BOX-FOLDER 16/2-80**

Panel discussion with Hanya Holm, Erika Thimey, Nirenska, and Sali Ann Kriegsman, 1986. Dancefest '86, celebrating national dance week, Glen Echo Park, MD; May 3-5

**BOX-FOLDER 13/16**

With Ethyl Butler. By G. Vern Blasdell, Washington, DC

**BOX-FOLDER 13/17**

With Jan Karski, 1987 June, 1991

**BOX-FOLDER 13/18**

With Nancy Schandelmeier, 1990s. By Ray C. Schandelmeier from "Portraits of a friend"

**BOX-FOLDER 13/19**

Schandelmeier wedding. By Ray C. Schandelmeier from "Portraits of a friend"

**BOX-FOLDER 13/20**

With Laura Schandelmeier, color

**BOX-FOLDER 13/21**

With Schandelmeier and Jan Karski, color

**BOX-FOLDER 13/22**

In studio with Ray C. Schandelmeier and pets, color. By Ray C. Schandelmeier

**BOX-FOLDER 13/23**

With Rima Faber (Wolff). 8 x 10: 1990, in "Shopping cart" costume; polaroid: 1988 Nov. 6, birthday party for Dr. "Dub" Bullock at Edith Menard's and in Faber's studio, in Stillpoint costume, color

**BOX-FOLDER 30/1**

Unidentified, 16 x 20, color

**BOX 14 BOX 16 BOX-FOLDER 28/10-13 BOX-FOLDER 30/2**

**Others**

**BOX-FOLDER 16/81-82**

Burkhardt, Beth and Denise Reed, 1986 July, color. National Zoo; choreographed by Burkhardt

**BOX-FOLDER 29/2**

Caron, 14 x 11, 16 x 11

**BOX-FOLDER 16/83**

Carter, Tish, 1980 Dec., color

**BOX-FOLDER 16/84**

Carter, Tish, color. Rocks; choreographed by Carter

**BOX-FOLDER 14/1**

Departures: Dorothy Madden, Nicole Pearson, Rona Sande, and Beth Osgood Chanock, 1959 Dec.

**BOX-FOLDER 16/85-96**

Encounters and goodbyes: Rima Faber, Sue Hannen; 1983; color. By Fred Underwood [?]
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<td>Wyrrick, Sharon</td>
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<td>BOX-FOLDER 14/25</td>
<td>Unidentified: dancers, color and b&amp;w. By Joel S. Hauserman</td>
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<td>BOX-FOLDER 14/26</td>
<td>Unidentified: friends and family, color and b&amp;w</td>
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<td>12 x 10 by John Deakin; autographed</td>
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<td>BOX-FOLDER 16/153-163</td>
<td>Unidentified: dance rehearsal, 1988 Nov., color</td>
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<td>BOX 15 BOX 28-30</td>
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<td>A boy on the farm, 10-1/2 x 13-3/4, 1969. Print of the year, National Photographic Society</td>
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<td>BOX-FOLDER 30/3</td>
<td>Castle in Spain, 19-1/2 x 14, 1969</td>
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<td>Delicate, 10-3/4 x 13-1/4</td>
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<td>I am mad, 14 x 17</td>
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<td>Landscapes, 8-1/4 x 13, 11 x 14-3/4, 11 x 14</td>
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<td>Listening, 11 x 14, 14 x 11</td>
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<td>BOX-FOLDER 29/6</td>
<td>Marching band, 14 x 11</td>
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<td>BOX-FOLDER 15/4</td>
<td>My spanish skirt, 1968 April. Accepted in the spring competition of the Greater Washington Council of Camera Clubs</td>
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<td>BOX-FOLDER 30/6</td>
<td>Nature's form, 16 x 20, 1968</td>
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<td>BOX-FOLDER 15/5, 30/7</td>
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<td>BOX-FOLDER 15/6, 29/8, 30/8</td>
<td>Portraits, two 11 x 14, two 14 x 11, 11 x 13-1/2, 13-1/4 x 10, three 20 x 16</td>
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<td>BOX-FOLDER 30/9</td>
<td>Puff, 14 x 15-1/4, 1969 Jan. Print of the year, second place, National Photographic Society; displayed in Arts Club of Washington Pictorial Photography Annual Salon</td>
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<td>BOX-FOLDER 15/8, 29/9, 30/10</td>
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<td>BOX-FOLDER 28/18</td>
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<td>Travel, 1987 Oct., color</td>
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<td>BOX-FOLDER 28/19</td>
<td>Yawn, 11 x 14, 1967 Dec. Honorable mention, National Photographic Society</td>
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<td>Young painter, 17-1/2 x 15</td>
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<td>BOX-FOLDER 15/10</td>
<td>Miscellaneous subjects, contact sheets</td>
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<td>BOX-FOLDER 28/20</td>
<td>By David Hasamatsu</td>
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<td>BOX-FOLDER 28/20</td>
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<td>BOX-FOLDER 16/172-174</td>
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<td>BOX-FOLDER 15/12</td>
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<td>BOX-FOLDER 18/19-21</td>
<td>1982 July-Aug. [color and b&amp;w]</td>
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<td>BOX-FOLDER 15/13</td>
<td>Japan, 1984 June [color and b&amp;w]</td>
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<td>Japan, 1984 June [color and b&amp;w]</td>
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<td>1986-88 [color and b&amp;w]</td>
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<td>BOX-FOLDER 15/15</td>
<td>Polish dance, 8 x 10 copy negative, safety film</td>
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<td>BOX-FOLDER 15/16</td>
<td>La puerta del vino, 8 x 10 copy negative, safety film</td>
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<td>BOX-FOLDER 15/17</td>
<td>A scarecrow remembers, 8 x 10 copy negatives, safety film</td>
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<td>Burkhardt, Beth and Denise Reed, 1986 July, color. National Zoo; choreography by Burkhardt</td>
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<td>BOX-FOLDER 19/2-3</td>
<td>Dick</td>
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<td>BOX-FOLDER 19/4-23</td>
<td>Karski, Jan, color and b&amp;w</td>
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<td>BOX-FOLDER 19/24-33</td>
<td>Knox, Marion</td>
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<td>BOX-FOLDER 19/34-47</td>
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<td>BOX-FOLDER 19/38-41</td>
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<td>BOX-FOLDER 19/42-51</td>
<td>Payne (Nolan), Arvilla</td>
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<td>BOX-FOLDER 18/29</td>
<td>Pearson, Nicole, 5 x 4, 1964 Jan. 18. In The Evening Star</td>
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<td>BOX-FOLDER 19/52-64</td>
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<td>BOX-FOLDER 19/102-106</td>
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<td>BOX-FOLDER 19/107-114</td>
<td>The train: Paula Camilli, Heather Doerbecker, Jan Taylor, and Jan [?], 8 x 12, 1990</td>
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<td>BOX-FOLDER 19/115-132</td>
<td>Xstery [?], Andrea</td>
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<td>BOX-FOLDER 18/30-31</td>
<td>Unidentified relatives, 3-3/4 x 2-3/4 copy negatives, safety film</td>
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<td>BOX-FOLDER 19/151-153</td>
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<td>BOX-FOLDER 20/1-53</td>
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<td>BOX-FOLDER 20/54-64</td>
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<td>BOX-FOLDER 20/65-67</td>
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<td>BOX-FOLDER 20/68-146</td>
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<td>BOX-FOLDER 21/113-137</td>
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<td>BOX-FOLDER 15/18</td>
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<td>BOX-FOLDER 15/18</td>
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<td>Landscapes [color]</td>
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<td>Life begins [color]</td>
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<td>Lonely bird [color]</td>
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<td>Portraits [color]</td>
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<td>Seascapes [color]</td>
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<td>Still-life [color]</td>
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<tr>
<td>BOX 22 BOX 28 BOX 29 BOX 30</td>
<td>Art Work</td>
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<tr>
<td></td>
<td>The Art Work series is represented by two subseries: Costume designs and Drawings &amp; paintings. The Costume designs subseries consists of drawings and paintings, primarily from the 1930s. The Drawings &amp; paintings subseries consists of drawings and watercolors of Nirenska and colleagues, and several miscellaneous drawings and prints. Arranged alphabetically by type, title, and subject.</td>
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<tr>
<td>BOX-FOLDER 28/21</td>
<td>By Audrey Cruddas, annotated</td>
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<tr>
<td>BOX-FOLDER 22/1</td>
<td>By Doroty Szenfeld, 1934</td>
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<tr>
<td>BOX-FOLDER 22/2</td>
<td>By Doroty Szenfeld, 1936</td>
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<tr>
<td>BOX-FOLDER 29/10</td>
<td>Costume, green and yellow</td>
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<td>BOX-FOLDER 28/22</td>
<td>Costume, Polish</td>
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<td>BOX-FOLDER 30/14</td>
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<td>BOX-FOLDER 22/3</td>
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<tr>
<td>BOX 22 BOX 28 BOX 29 BOX 30</td>
<td>Drawings and paintings</td>
</tr>
<tr>
<td>BOX-FOLDER 28/23</td>
<td>Barnes commons, pencil drawing, by S. R. [?]</td>
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### Art Work

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<td>BOX-FOLDER 29/11</td>
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<td>BOX-FOLDER 29/12-14, 30/15</td>
<td>Drawings and watercolors, by A. H. C. [formerly Audrey Cruddas?]</td>
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<td>BOX-FOLDER 29/15</td>
<td>Mardi Gras, by Paul Cézanne, print</td>
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<tr>
<td>BOX-FOLDER 22/4</td>
<td>Nirenska, drawing, by Felix Topolski. Used for programs and as a bookplate; see also Subject Files, Pola Nirenska Dance Company</td>
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<td>BOX-FOLDER 22/5</td>
<td>Painting, by R. Mizufune, 1962</td>
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<td>BOX-FOLDER 29/16</td>
<td>Pearson, Nicole and Rona Sande [?], watercolor, 1960s</td>
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<td>BOX-FOLDER 30/16</td>
<td>Pencil drawing, by Zardenberg [?]</td>
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<td>BOX-FOLDER 30/17</td>
<td>Sally, drawing, by Frances T. Trammell, 1964</td>
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<tr>
<td>BOX-FOLDER 22/6</td>
<td>Two bridges, by Sir Stanley Spencer, print</td>
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<tr>
<td>BOX-FOLDER 29/17</td>
<td>Le vieux juif, by Pablo Picasso, print</td>
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#### BOX-FOLDER 22/7-8  Music
The Music series consists of autographed miniature score of Priaulx Rainier's *Quartet for strings*, printed score of the Polish national hymn. Arranged alphabetically by composer

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<td>Anonymous, Jeszcze Polska nie zginela (The Polish national hymn). Words by Josef Wybicki</td>
</tr>
<tr>
<td>BOX-FOLDER 22/8</td>
<td>Rainier, Priaulx, <em>Quartet for strings</em>. Miniature score; autographed &quot;For Pola from Priaulx 1942-1947&quot;</td>
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The Poetry series consists of poems for, about, and by Nirenska, a few miscellaneous others. Arranged alphabetically by author

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<td>Bymme; &quot;On first seeing Pola&quot;</td>
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<td>BOX-FOLDER 22/10</td>
<td>Faber Wolff, Rima; &quot;Thanksgiving poems&quot;</td>
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<tr>
<td>BOX-FOLDER 22/11</td>
<td>Genega, Paul; &quot;The courier&quot;; 1987. For Jan Karski; original in correspondence; &quot;G&quot; miscellaneous</td>
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<tr>
<td>BOX-FOLDER 22/12</td>
<td>Kraft, Marcy; Night flowers. To Nirenska with thanks for her inspiration</td>
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<td>BOX-FOLDER 22/13</td>
<td>Kraft, Marcy; &quot;17 poems&quot;</td>
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<td>BOX-FOLDER 22/14</td>
<td>Nirenska, Pola; &quot;Dreamscape&quot;</td>
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<td>BOX-FOLDER 22/15</td>
<td>Scheider, Hanns; &quot;Sü-schy tanzt&quot;; 1934 June 28</td>
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<td>BOX-FOLDER 22/16</td>
<td>Seidl, Ina; &quot;Aus der engelsuite, getanzt von Pola Nirenska (Versuch einer Bewegungsdeutung)&quot;</td>
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<td>BOX-FOLDER 22/17</td>
<td>Seidl, Ina; &quot;Der Schrei: Choreographische studie, getanzt v. Pola Nirenska, Warschau, anlässlich des Internat. Tanzwettbewerbes in Wien&quot;</td>
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<td>BOX-FOLDER 22/18</td>
<td>Seidl, Ina; &quot;Trance [and] Engel des todes&quot;; Winter 1935-36. Based on Nirenska's choreography</td>
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<td>BOX-FOLDER 22/20</td>
<td>Winczakiewicz, Jan; Izrael w poezji Polskiej antologia</td>
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<td>BOX-FOLDER 22/21</td>
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#### BOX 23  Subject Files, 1933-1982
The Subject Files series consists of Nirenska's dance school, dance company, and related files containing publicity, programs, clippings, and writings; also a file of gardening materials ("New plants"). Arranged alphabetically by subject
### Subject Files, 1933-1982

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<td>BOX-FOLDER 23/2-4</td>
<td>Dance school, 1960-68</td>
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<td>BOX-FOLDER 23/5</td>
<td>An evening of choreography by Pola Nirenska, 1990 July 28-29</td>
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<td>BOX-FOLDER 28/24-27</td>
<td>Für Pola, 1933-58 [writings, programs, and publicity from outside U.S.]</td>
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<td>BOX-FOLDER 23/6</td>
<td>Loose single reprints [clippings and programs], 1964-81</td>
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<td>BOX-FOLDER 23/7</td>
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<td>BOX-FOLDER 23/8</td>
<td>Pola Nirenska Dance Company -- programs, leaflets, etc., 1958-66</td>
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<td>BOX-FOLDER 23/9</td>
<td>Reviews [and programs/publicity], 1948-63</td>
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#### BOX 24 BOX 25: Personal Papers

- **Addresses and cards**
- **Bibliographic cards** [Note: Topics are as follows: Art, cookery, dance, dictionaries and encyclopedias, fairy tales and legends, gymnastics and health, literature, love and marriage, music, philosophy and psychology, poetry, politics and history, religion and religion-philosophy, theater and costumes, etc., miscellaneous]
- **Business**
- **Medical**
- **Miscellaneous**


- **Diploma, Internationaler Tanz = Wettbewerb und Volkstanztreffen Wien, 1934 June 16**
- **Award, Metropolitan Dance Association, 1980**
- **Award, St. Patrick's Senior Center, for the intergenerational contribution of Pola Nirenska to the cultural life of the greater Washington area, 1987**
- **Certificate of appreciation, National Law Enforcement Officers Memorial Fund, 1991 Aug. 16**

#### BOX 26 BOX 27: Realia, 1985, undated

- **Medal, 200th anniversary of Polish Ballet, 1985**
- **Sea shell**

#### BOX [shelf] Books and Articles

- The Books and Articles series is represented by two subseries: Books ; Articles & Clippings.
  - The Books subseries consists of monographs related to dance, religion, and history. The Articles & Clippings subseries consists of magazines, articles and clippings (not about Nirenska), mostly dance-related.
- **Arranged alphabetically by author and title**
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<td>Aubel, Hermann and Marianne, Der Künstlerische Tanz unserer Zeit</td>
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<td>Bainton, Roland H., The horizon history of Christianity</td>
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<td>Behr, Walter, Das hatte ich zu sagen...</td>
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<td>Bénard, Th., L'Année préparatoire d'histoire sainte</td>
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<td>Bie, Oskar, Der Tanz</td>
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<td>Boehn, Max von, Der Tanz</td>
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<td>Cartier-Bresson, Henri, Les danses à Bali</td>
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<td>Cato (Owen Frank), Guilty men</td>
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<td>Chesterton, G. K., St. Thomas Aquinas</td>
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<td>Clarke, C. P. S., Short history of the Christian church</td>
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<td>Dahlke, Paul, Buddhismus als Weltanschauung</td>
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<td>Daniel-Rops, Henri, This is the mass</td>
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<td>Daudet, Alphonse, Die Abenteuer des Herrn Tartarin aus Tarascon</td>
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<td>Delius, Rudolf von, Tanz und Erotica</td>
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<td>Diebold, Bernhard, Habima</td>
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<td>Duncan, Isadora, Der Tanz der Zukunft</td>
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<td>Freund, Liesel, Monographien der Ausbildungsschulen für Tanz und</td>
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<td>tänzrische Oberbildung, Band 1: Berlin</td>
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<td>Gert, Valeska, Mein Weg</td>
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<td>Gibbon, Edward, Christianity and the decline of Rome</td>
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<td>Gobineau, Graf, Asiatische Novellen</td>
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<td>Graham, Dom Aelred, Catholicism and the world today</td>
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<td>Gray, Rev. Ronald, This is your mass</td>
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<td>Green, Lili, Einführung in das Wesen unserer Gesten und Bewegungen</td>
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<td>Gregor, Joseph, Kulturgeschichte des Balletts. Autographed with note,</td>
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<td>Hildenbrandt, Fred, Die Tänzerin Valeska Gert. 1930 Dresden</td>
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<td>The holy bible, light of the world edition</td>
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<td>Kellermann, Bernhard, Japanische Tänze. 1930 Dresden</td>
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<td>Khayyám, Omar, Trans. by Edward Fitzgerald, Rubáiyát of Omar Khayyám</td>
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<td>Kubin, Alfred, Dämonen und Nachtgesichte. Autographed by Nirenska</td>
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<td>Laban, Rudolf von, Des Kindes Gymnastik und Tanz</td>
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May, Joseph, Stehen Sie fest auf Ihren Füssen?
Medau, Hinrich, Deutsche Gymnastik
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Zundel, Maurice, The splendour of the liturgy
Appendix A: Works by Nirenska

- **American folk suite** (music: accompanied by Elizabeth Wilson Hughes, voice and dulcimer)
  "The three sisters" (music: folk song adapted from "The old lord of the Northern Sea," from the John Jacob Niles Collection)
  "Complaining old woman" (music: Elizabeth Wilson Hughes; text: incomplete folk poem, from the Vance Randolph collection)
  "Yankee girl"
  "If I had a ribbon bow"
  "Maid freed from the gallows"
  "Old woman, old man"
  "Pigeons and pain"

- **Avenue of escape**
  "Brandy" (music: Béla Bartók)
  "Champagne" (music: Claude Debussy)
  "Absinth" (music: Aaron Copland)

- **Bag lady** (music: Claude Bolling, Jean-Pierre Rampal)

- **Barbaric suite** (music: Priaulx Rainier)
  "The dance of fear"
  "The dance of longing"
  "The dance of joy"

- **Dancer's dilemma** (music: arranged by Kotowska)

- **Departures** (music: Heitor Villa-Lobos)

- **Dirge** ("In memory of those I loved who are no more") (music: Concerto grosso no. 1, by Ernest Bloch; costume designer: Terri Prell); second section of Holocaust tetralogy

- **The divided self** (music: Symphony no. 4, by Roger Goeb; performed by Japan Philharmonic Symphony Orchestra)

- **Double concerto in d minor** (dedicated to Doris Humphrey; music: J. S. Bach; costume designers: Cheryl Koehler, Ellen Gray Denker), 1968
  "Allegro"
  "Adagio"
  "Allegro"

- **Encircled** (music: Heitor Villa-Lobos)

- **Encounters and goodbyes** (music: Sonata no. 3 (?), by Norman Dello Joio)

- **The eternal fool** ("We speak of a young girl, Pierrot and the moon") (music: Abba Nieman)

- **Exits** (music: Evelyn Lohoefer; quotations: Dylan Thomas; costume designer: Terri Prell)
  "Rage, rage against dying of the light"
  "Bless me now with your fierce tears, I pray..."
  "Do not go gently into that good night"

- **Faith** (music: Clague)

- **Felina -- catty woman** (music: Da Costa)

- **The four horsemen of the apocalypse** (music: Anton Webern)
  "Humanity"
  "Power"
  "Plague"
  "War"
  "Death"

- **Greek washer-girl** (music: old Greek round, arranged by R. Cavalho)

- **Homeless child (Unwanted child)** (music: Adda Heynessen)

- **I found my grandmother dead** (music: Arnold Schoenberg)

- **In the sun** (music: Béla Bartók)

- **Italian concerto** (music: J. S. Bach)

- **Jubilee** (musical revue; music: arranged by John Toohill)

- **The lament** (music: lullaby, early 17th century around the time of the Great Plague; vocals: Julia Humphries)

- **Laughter** (music: Eugène Bozza)
• Life (sometimes referred to as Whatever begins also ends) (music: Concerto grosso no. 1, by Ernest Bloch; costume designer: Terri Prell; quote: Seneca), first section of Holocaust tetralogy
• Life is so daily (music: Lukas Foss)
• Longing (music: "La plus que lente," by Claude Debussy; piano: Peter Frankel; costume designer: Terri Prell)
• Lullaby (music: Ignacy Jan Paderewski)
• Mad girl (music: Frederico Mompou)
• Mazur (national Polish dance)
• Menuet (music: Frédéric Chopin)
• The old and the new (music: traditional, vocals by Richard Tucker)
• Once over lightly (musical revue; music: arranged by Edward Cashman and Edward Shamaphy)
• Out of sorts (music: Claude Bolling)
• Peasant Lullaby (music: Polish folk tunes, arranged by R. Cavalho)
• Picnic (music: Virgil Thomson)
• La puerta del vino (The gate of wine) (music: Claude Debussy)
• "Rhythm in 3/4"
• "Rhythm in 4/4"
• Russia: the transparent apple and the silver saucer, "Snow in Siberia" (solo choreographed by Nirenska for Liz Lerman; all other choreography by Lerman)
• St. Bridget: stained-glass window (The patron of weavers and spinners) (music: French folk songs, arranged by Benjamin Britten)
• Sarabande for the dead queen (music: Claude Debussy)
• A scarecrow remembers (music: Adda Heynessen, Gorney)
• Shakespearean suite (music: Serge Prokofiev)
• Shepherd boy (music: Greek folk song)
• Shout (music: "Hatred of the filthy bomb," by Lou Harrison); third section of Holocaust tetralogy
• Stars & planets (music: George Crumb)
• Stillpoint (music: "The unanswered question," by Charles Ives), 1990
• Strange visit (music: Béla Bartók)
• Studies in modern dance
  "Floor swings"
  "Primitive player"
  "Birds"
  "Isolation"
• Sweet william (musical; music: by Edward Cashman)
• They never came back (music: G. Orville Trondson)
• Three sculptures (music: Evelyn Lohoefer; costume designers: Stan Fowler, Sandy Asay, Pola Nirenska; set designers: Stan Fowler, Alex Rounds), commissioned by Washington Dance Repertory
  "The eternal insomnia of the earth"
  "Amity"
  "The knot"
• Three women (costume designer: Gayle Behrman Jaster), 1987
  I. (music: Anthony Davis)
  II. (music: Miles Davis)
  III. (music: Ella Fitzgerald with Duke Ellington)
• Tired magician (music: William Russel, Henry Dixon Cowell)
• The train (music: "Suntreader," by Carl Ruggles); last section of Holocaust tetralogy
• Trapped (music: "Satyagraha," by Philip Glass)
• Trip (music: Modern Jazz Quartet)
• Two queens (The queen) (music: G. Orville Trondson)
• Vigil by the sea (Fated vigil)
  "Waiting" (music: G. Orville Trondson)
  "Lament" (music: song attributed to William Byrd)
• Village beauty (music: Polish folk tunes, arranged by R. Cavalho)
• Web (music: Jon Hassell)
• *Woman #1* (music: Anthony Davis) see also *Three women*
• *Wounded* (music: *Concerto for piano and orchestra*, "Allucinante," by Alberto Ginastera; costume designer: Terri Prell)

### Appendix B: Audiovisual Materials

Audiovisual materials are located in the Motion Picture, Broadcasting and Recorded Sound Division (M/B/RS) of the Library of Congress

#### Videotapes

<table>
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<tr>
<th>Item#</th>
<th>Description</th>
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| 1     | *Exuberance*  
dancer: Laura Schandelmeier  
music: "Little fugue in g minor," J. S. Bach  
videographer: Laziza  
Nirenska choreographed *Exuberance* for Laura Schandelmeier, her next door neighbor. The work is a music visualization in the style of Doris Humphrey. The performance was recorded in Nirenska's basement studio. |
| 2     | Last concert 1984: *Stars & planet* and other dances, choreography by Pola Nirenska, Marvin Theater, George Washington University, March 10, 1984  
*Tired magician* (premiere)  
music: William Russel, Henry Dixon Cowell  
dancers: Nirenska, Diane Floyd, Susan Hannen, Meryl W. Shapiro, Jan Tievsky  
*Encounters and goodbyes* (premiere, original concept 1965)  
music: *Sonata no. 3* (?) Norman Dello Joio  
dancers: Rima Faber, mother; Susan Hannen, child; Jan Tievsky, bad influence; Diane Floyd, good influence; Greg Reynolds, young man  
*Jewish song* (*The old and the new*) (premiere)  
music: traditional, performed by Richard Tucker  
dancer: Liz Lerman  
*Life* (*Whatever begins also ends*) (1982)  
music: *Concerto grosso no. 1*, Ernest Bloch  
dancers: Jeanne Feeney, Diane Floyd, Susan Hannen, Meryl W. Shapiro, Stephanie Simmons, Jan Tievsky, Rima Faber  
*Dirge* (1981)  
music: *Concerto grosso no. 1*, Ernest Bloch  
dancers: Jeanne Feeney, Diane Floyd, Susan Hannen, Meryl W. Shapiro, Stephanie Simmons, Jan Tievsky, Rima Faber  
*Weed* (*Trip*) (1983)  
music: The Modern Jazz Quartet  
dancer: Susan Hannen  
*Stars & planet* (premiere, dedicated to Louis Horst)  
music: George Crumb  
dancers: Liz Lerman, Earth; Greg Reynolds, Moon; Patrick Scully, Sun; Diane Floyd, Bollux; Susan Hannen, Castor; Jan Tievsky, Taurus Hyader; Northern Star Polaris, Stephanie Simmons; Tobie Hoffman, Comet  
costume designer: Terri Hume Prell  
lighting and stage manager, lighting designer: David Madden  
sound technician: Judy Tyson  
production manager: Martin Petersilia  
The concert was partially funded by a grant from the National Endowment for the Arts. |
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<th>Item#</th>
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| 3    | *Web*, TV version  
  music: Jon Hassell  
  dancer: Shawn Womack  
The performance was videotaped for television. There are special effects such as double images and freeze frames. |
| 4    | Everything "[Kennedy Center 1988" on box]  
  *Life (Whatever begins also ends) (1982)*  
  music: *Concerto grosso no. 1*, Ernest Bloch  
costume designer: Terri Hume Prell  
  *Dirge* (1981)  
  music: *Concerto grosso no. 1*, Ernest Bloch  
costume designer: Terri Hume Prell  
  *Weed (Trip)* (1983)  
  music: The Modern Jazz Quartet  
dancer: Susan Hannen  
costume designer: Terri Hume Prell  
  *Stars & planet* (1984, dedicated to Louis Horst)  
  music: George Crumb  
dancers: Liz Lerman, Earth; Greg Reynolds, Moon; Patrick Scully, Sun; Diane Floyd, Bollux; Susan Hannen, Castor; Jan Tievsky, Taurus Hyader; Northern Star Polaris, Stephanie Simmons; Tobie Hoffman, Comet  
The videotape is mislabeled. The recordings are most likely of rehearsals. During *Life*, Nirenska can be heard instructing the lighting designer. Only a few seconds of *Stars & planet* are recorded. Attached to the box is a note: "Love, Ron." |
| 5    | *Trapped*, "Snow in Siberia" (EP)  
  *Trapped*  
  music: *Satyagraha*, Philip Glass  
dancer: Jan Tievsky  
  *Russia: the transparent apple and the silver saucer*, "Snow in Siberia"  
  music: "Groundswell," Vladimir Cosma  
dancer: Liz Lerman  
The quality of the recording is poor. "Snow in Siberia" is the second movement of the second act from *Russia*. The solo is the fifth dance Nirenska choreographed for Lerman. |
| 6    | 5/3/96 Dancefest '86 Glen Echo, *Shout*, panel discussion with Hanya Holm  
  *Shout* (1986)  
  music: *Hatred of the filthy bomb*, Lou Harrison  
dancer: Sharon Wyrrick  
videographer: Harmony Vanover  
Panel discussion with Hanya Holm, Erika Thimey, Sali Ann Kriegsman, and Nirenska  
The recording is from Dancefest 1986, in celebration of National Dance Week, held in Glen Echo Park, Maryland, May 3-5. During the panel discussion, Nirenska read a tribute to Holm discussing her relationship with Holm and the Wigman Schule. A copy of the script is in Scrapbook no. 12. |
| 7    | Choreography by Pola Nirenska, *Woman, Shout*, Sun. June 14, Dance Place  
  *Three women* (1987)  
  I. music: Anthony Davis  
  II. music: Miles Davis  
  III. music: Ella Fitzgerald with Duke Ellington  
dancer: Sharon Wyrrick  
costume designer: Gayle Behrman Jaster  
  *Shout* (1986)  
  music: *Hatred of the filthy bomb*, Lou Harrison  
dancer: Sharon Wyrrick  
costume designer: Beth Burkhardt |
Item# Description
8 Concert, 1982: solo, *Dirge*, Bach (LP)
"An evening of choreography" by Pola Nirenska, March 9, 1982, 8:00 p.m., Marvin Theater
*Wounded* (premiere)
music: *Concerto for piano and orchestra*, "Allucinante," Alberto Ginastera
dancer: Betsy Eagan
costume designer: Terri Hume Prell
*Whatever begins also ends* (premiere)
*Life* (1982)
*Dirge* (1981)
music: *Concerto grosso no. 1*, Ernest Bloch
*Life* dancers: Rima Faber, Carol Anderson, Betsy Eagan, Susan Hannen, Carrie Wilcox, Colette Yglesias
*Dirge* dancers: Rima Faber, Betsy Eagan, Susan Hannen, Carrie Wilcox, Colette Yglesias
costume designer: Terri Hume Prell
*Three sculptures* (1965)
"The eternal insomnia of earth"
"Amity"
"The knot"
music: Evelyn Lohoefer
"The eternal insomnia of earth"
dancer: Colette Yglesias
"Amity"
dancers: Betsy Eagan, Stephanie Simmons, Carrie Wilcox
"The knot"
dancers: Letitia Carter, Susan Hannen, Jenifer Litwin
costume designers: Stan Fowler, Sandy Asay, Nirenska
set designers: Stan Fowler, Alex Rounds
Commissioned by Washington Dance Repertory
*Exits*
"Rage, rage against dying of the light" (1968)
"Bless me now with your fierce tears, I pray..."
"Do not go gently into that good night"
music: Evelyn Lohoefer
dancer: Liz Lerman
costume designer: Terri Hume Prell
quotations: Dylan Thomas
*Double concerto in d minor* (dedicated to Doris Humphrey, 1968)
music: J. S. Bach
dancers: Susan Hannen, Ellen Gray Denker, Rima Faber, Carol Anderson, Betsy Eagan, Jenifer Litwin, Stephanie Simmons, Carrie Wilcox
The quality of the recording is poor. Much of the performance is not visible because of darkness. *Longing* was the first work performed at the concert, but it is not on the recording. Nirenska can be heard commenting on lighting and various other aspects of the performance.
Item#  Description
9  Liz (SP)
The Dance Exchange and Performance Company and The Dancers of the Third Age, June 13-14, 1985, Caplin Theatre, Sidwell Friends School
Russia: the transparent apple and the silver saucer
choreography: Liz Lerman, solo by Nirenska
original music: David Bishop
dancers: Susan Barnett, Jeff Bliss, Eric Bobrow, Mary Buckley, Debra Caplowe, Bob Fogelgren, Velerie Hallenbeck, Louise Haskin, Judith Jourdin, Liz Lerman, Lory Leshin, Monica Lewis, Anne McDonald, Jessica Rea, Hannah Rosenthal, Charlie Rother, Kathy Robens Siegel, Louisa Winer, Don Zuckerman
lighting designer: Susan E. Landess
costume designer: Terri Hume Prell
art direction: Kathy Suter
projection programming: Steve Spector
sound: Josh Schneider, Monica Peterschmidt
stage manager: Joan L. Hampton
administrative director: Craig Impink
Russia includes "Snow in Siberia," a solo choreographed by Nirenska for Lerman. A few parts are cut momentarily.
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<td>Dance master copy [copy of #8] (LP)</td>
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**Dress rehearsal, "An evening of choreography" by Pola Nirenska, March 9, 1982, 8:00 p.m., Marvin Theater**

*Wounded* (1982)  
**music:** *Concerto for piano and orchestra, "Allucinante,"* Alberto Ginastera  
**dancer:** Betsy Eagan  
**costume designer:** Terri Hume Prell  
*Whatever begins also ends*  
**Life** (1982)  
*Dirge* (1981)  
**music:** *Concerto grosso no. 1, Ernest Bloch*  
**Life dancers:** Rima Faber, Carol Anderson, Betsy Eagan, Susan Hannen, Carrie Wilcox, Colette Yglesias  
**Dirge dancers:** Rima Faber, Betsy Eagan, Susan Hannen, Carrie Wilcox, Colette Yglesias  
**costume designer:** Terri Hume Prell  

*Three sculptures*  
"The eternal insomnia of the earth"  
"Amity"  
"The knot"  
**music:** Evelyn Lohoefer  
**costume designers:** Stan Fowler, Sandy Asay, Nirenska  
**set designers:** Stan Fowler, Alex Rounds  
"The eternal insomnia of the earth"  
**dancer:** Colette Yglesias  
"Amity"  
**dancers:** Betsy Eagan, Stephanie Simmons, Carrie Wilcox  
"The knot"  
**dancers:** Letitia Carter, Susan Hannen, Jenifer Litwin  
**Commissioned by Washington Dance Repertory**  

*Exits*  
"Rage, rage against dying of the light" (1968)  
"Bless me now with your fierce tears, I pray..."  
"Do not go gently into that good night"  
**music:** Evelyn Lohoefer  
**dancer:** Liz Lerman  
**costume designer:** Terri Hume Prell  
**quotations:** Dylan Thomas  

*Double concerto in d minor* (dedicated to Doris Humphrey, 1968)  
**music:** J. S. Bach  
**dancers:** Susan Hannen, Ellen Gray Denker, Rima Faber, Carol Anderson, Betsy Eagan, Jenifer Litwin, Stephanie Simmons, Carrie Wilcox  

The quality of the recording is poor. Much of the performance is not visible because of darkness. *Longing* was the first work performed at the concert, but it is not on the recording. Nirenska can be heard commenting in the background on lighting and various other aspects of the performance.
Item# Description
11 Pola Nirenska concert at Dance Place

The divided self
music: Symphony no. 4, Roger Goeb; performed by the Japan Philharmonic Symphony Orchestra
dancers: Jan Tievsky, Cheryl Koehler

Longing
music: La plus que lente, Claude Debussy; performed by Peter Frankel
dancer: Susan Hannen
costume designer: Terri Hume Prell
Three sculptures, "The eternal insomnia of the earth"
music: Evelyn Lohoefer
dancer: Colette Yglesias

costume designers: Stan Fowler, Sandy Asay, Nirenska
set designers: Stan Fowler, Alex Rounds
Commissioned by Washington Dance Repertory

Exits
"Rage, rage against dying of the light" (1968)
"Bless me now with your fierce tears, I pray..."
"Do not go gently into that good night"
music: Evelyn Lohoefer
dancer: Liz Lerman
costume designer: Terri Hume Prell
quotations: Dylan Thomas

Weed (Trip) (1983)
music: Modern Jazz Quartet
dancer: Cathy Payne
costume designer: Terri Hume Prell

Jewish song (The old and the new) (1984)
music: traditional, performed by Richard Tucker
dancer: Liz Lerman

Three women (1987)
I. music: Anthony Davis
II. music: Miles Davis
III. music: Ella Fitzgerald with Duke Ellington
dancer: Sharon Wyrrick
costume designer: Gayle Behrman Jaster

Shout (1986)
music: Hatred of the filthy bomb, Lou Harrison
dancer: Sharon Wyrrick
costume designer: Beth Burkhardt
Whatever begins also ends

Life (1982)

Dirge (1981)
music: Concerto grosso no. 1, Ernest Bloch

Life dancers: Rima Faber, Carol Anderson, Betsy Eagan, Susan Hannen, Carrie Wilcox, Colette Yglesias

Dirge dancers: Rima Faber, Betsy Eagan, Susan Hannen, Carrie Wilcox, Colette Yglesias
costume designer: Terri Hume Prell

Double concerto in d minor (dedicated to Doris Humphrey, 1968)
music: J. S. Bach
The videotape is fragile due to a repaired splice.
Item# Description
12 Jackson (EP)
Television documentary on Michael Jackson
Bad, recorded from WETA 26, Washington, DC
executive producers: Michael Jackson, Harry Ufland, Frank Dileo
producer: Quincy Jones, Barbara De Fina
writer: Richard Price
director: Martin Scorsese
Clip of The teahouse of the August moon
Commercials
"Alive from off center"
Air dance landings, Michael Schwartz and Elizabeth Streb
New puritan dances, Michael Clark
The daytime moon, Min Tanaka
Documentary on Pepsico Sculpture Gardens in Purchase, NY
producer: Anthony Sheldonhmor
narrator: Efrem Zimbalist, Jr.
"Reading rainbow"
host: Levar Burton
"3-2-1 contact"
More educational programming
The tape consists of programming recorded from television. The last programs were probably recorded
accidentally by continuously recording after the relevant programs.
13 "In memory of those I loved who are no more"
I. Life (Whatever begins also ends) (1982)
music: Concerto grosso no. 1, Ernest Bloch
dancers [?]: Rima Faber, Carol Anderson, Betsy Eagan, Susan Hannen, Carrie
Wilcox, Colette Yglesias
costume designer: Terri Hume Prell
II. Dirge (1981)
music: Concerto grosso no. 1, Ernest Bloch
dancers: Jeff Bliss, Debra Caplowe, Amy Dowling, Rima Faber, Susan Hannen, Jan
Tievsky costume designer: Terri Hume Prell
III. Shout (1986)
music: Hatred of the filthy bomb, Lou Harrison
dancer: Sharon Wyrrick
costume designer: Beth Burkhard
IV. The train (1990)
music: "Suntreader," Carl Ruggles
dancers: Rima Faber (Mother), Paula Camilli, Heather Doerbecker, Jan Taylor, Meryl
W. Shapiro
costume designer: Nirenska
The movements from the Holocaust tetralogy were recorded on different occasions. Life was filmed during
the early 1980s; Dirge was recorded in 1988; the rehearsal of The train was filmed in Nirenska's studio in
1990.
Item#  Description
14, 15  A celebration of dance, 1988 Feb. 5, John F. Kennedy Center for the Performing Arts [2 copies]
Out of sorts (premiere)
music: Claude Bolling
dancer: Susan Hannen
costume designer: Terri Hume Prell
lighting designer: David Covey
Web (1987)
music: Jon Hassell
dancer: Shawn Womack
costume designer: Terri Hume Prell
lighting designer: David Covey
Woman #1 (1987)
music: Anthony Davis
dancer: Sharon Wyrrick
costume designer: Terri Hume Prell
lighting designer: David Covey
I found my grandfather dead (premiere)
music: Arnold Schoenberg
dancer: Tish Carter
costume designer: Terri Hume Prell
lighting designer: Tish Carter
Shout (1986)
music: Lou Harrison
dancer: Sharon Wyrrick
costume designer: Beth Burkhardt
lighting designer: David Covey
Dirge (1981)
music: Concerto grosso no. 1, Ernest Bloch
dancers: Jeff Bliss, Debra Caplowe, Amy Dowling, Rima Faber, Susan Hannen, Jan Tievsky
costume designer: Terri Hume Prell
lighting designer: David Covey
The program was part of the Kennedy Center's "Washington, front and center!" series. Choreography by Lloyd Whitmore and Tish Carter was also featured as part of "A celebration of dance." The quality of the recording is poor.
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<th>Item#</th>
<th>Description</th>
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| 16    | Everything (A) / Bach 3 movements / Liz (SP)  
*Wounded* (1982)  
music: *Concerto for piano and orchestra*, "Allucinante," Alberto Ginastera  
dancer: Betsy Eagan  
costume designer: Terri Hume Prell  
*Three sculptures*, "Amity," "The knot"  
music: Evelyn Lohoefer  
"Amity" dancers: Betsy Eagan, Stephanie Simmons, Carrie Wilcox  
"The knot" dancers: Letitia Carter, Susan Hannen, Jenifer Litwin  
costume designer: Stan Fowler, Sandy Asay, Nirenska  
set designers: Stan Fowler, Alex Rounds  
Commissioned by Washington Dance Repertory  
*Double concerto in d minor* (dedicated to Doris Humphrey, 1968)  
music: J. S. Bach  
*Longing*  
music: *La plus que lente*, Claude Debussy; performed by Peter Frankel  
dancer: Susan Hannen  
costume designer: Terri Hume Prell  
*Wounded* (1982) (Nirenska's comments in background)  
*Three sculptures*, "The eternal insomnia of the earth"  
music: Evelyn Lohoefer  
dancer: Colette Yglesias  
costume designers: Stan Fowler, Sandy Asay, Nirenska  
set designers: Stan Fowler, Alex Rounds  
Commissioned by Washington Dance Repertory  
*Bag lady*  
music: Claude Bolling, Jean-Pierre Rampal  
dancer: Rima Faber  
*Departures [?]*  
music: *Bachiana brasileira no. 1*, Heitor Villa-Lobos  
dancer: Cathy Payne  
*Exits*  
"Rage, rage against dying of the light" (1968)  
"Bless me now with your fierce tears, I pray..."  
"Do not go gently into that good night"  
music: Evelyn Lohoefer  
dancer: Liz Lerman  
costume designer: Terri Hume Prell  
quotations: Dylan Thomas  
*Weed (Trip)* (1983)  
music: The Modern Jazz Quartet  
dancer: Susan Hannen  
costume designer: Terri Hume Prell  
*Laughter*  
music: Eugène Bozza  
dancer: Liz Lerman  
*Tired magician*  
music: William Russel, Henry Dixon Cowell  
dancers: Nirenska, Diane Floyd, Meryl W. Shapiro, Jan Tievsky  
*Encounters and goodbyes* (1984, original concept 1965)  
music: *Sonata no. 3 [?]*, Norman Dello Joio  
dancers: Rima Faber, mother; Susan Hannen, child; Jan Tievsky, bad influence;  
Diane Floyd, good influence; Greg Reynolds, young man  
*Jewish song (The old and the new)* (1984)  
music: traditional, performed by Richard Tucker  
*Life (Whatever begins also ends)* (1982)  
music: *Concerto grosso no. 1*, Ernest Bloch  
dancers [?]: Rima Faber, Carol Anderson, Betsy Eagan, Susan Hannen, Carrie Wilcox, Colette Yglesias
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<th>Item#</th>
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| 17    | Bach [extra copy]  
*Double concerto in d minor* (dedicated to Doris Humphrey, 1968)  
music: J. S. Bach  
*The divided self*, Glen Echo Dance Theater (world premiere with introduction)  
music: *Symphony no. 4*, Roger Goeb; performed by the Japan Philharmonic Symphony Orchestra  
dancers: Jan Tievsky, Cheryl Koehler  
There is only a brief introduction to *The divided self.* |
| 18    | "In memory of those I loved who are no more" [copy of #13, Gertrude Shurr's address on box]  
I. *Life* (*Whatever begins also ends*) (1982)  
music: *Concerto grosso no. 1*, Ernest Bloch  
dancers [?]: Rima Faber, Carol Anderson, Betsy Eagan, Susan Hannen, Carrie Wilcox, Colette Yglesias  
costume designer: Terri Hume Prell  
II. *Dirge* (1981)  
music: *Concerto grosso no. 1*, Ernest Bloch  
dancers: Jeff Bliss, Debra Caplowe, Amy Dowling, Rima Faber, Susan Hannen, Jan Tievsky  
costume designer: Terri Hume Prell  
III. *Shout* (1986)  
music: *Hatred of the filthy bomb*, Lou Harrison  
dancer: Sharon Wyrrick  
costume designer: Beth Burkhardt  
IV. *The train* (1990)  
music: "Suntrrader," Carl Ruggles  
dancers: Rima Faber (Mother), Paula Camilli, Heather Doerbecker, Jan Taylor, Meryl W. Shapiro  
costume designer: Nirenska  
The movements from the Holocaust tetralogy were recorded on different occasions. *Life* was filmed during the early 1980s; *Dirge* was recorded in 1988; the rehearsal of *The train* was filmed in Nirenska's studio in 1990. |
| 19    | *Dirge* only  
*Dirge* (1981)  
music: *Concerto grosso no. 1*, Ernest Bloch  
dancers: Rima Faber, Betsy Eagan, Susan Hannen, Carrie Wilcox, Colette Yglesias  
costume designer: Terri Hume Prell  
*Dirge* is rehearsed twice. Nirenska can be heard commenting in the background on lighting and various other aspects of the performance. |
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<th>Item#</th>
<th>Description</th>
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| 20, 21, 22 | Copy of dances [3 copies]  
_Tired magician_  
music: William Russel, Henry Dixon Cowell  
dancers: Nirenska, Diane Floyd, Meryl W. Shapiro, Jan Tievsky  
_Encounters and goodbyes_ (1984, original concept 1965)  
music: _Sonata no. 3_ [?], Norman Dello Joio  
dancers: Rima Faber, mother; Susan Hannen, child; Jan Tievsky, bad influence; Diane Floyd, good influence; Greg Reynolds, young man  
_Jewish song_ (The old and the new) (1984)  
music: traditional, performed by Richard Tucker  
dancer: Liz Lerman  
_Life_ (Whatever begins also ends) (1982)  
music: _Concerto grosso no. 1_ , Ernest Bloch  
dancers: Rima Faber, Carol Anderson, Betsy Eagan, Susan Hannen, Carrie Wilcox, Colette Yglesias  
costume designer: Terri Hume Prell  
_Dirge_ (1981)  
music: _Concerto grosso no. 1_ , Ernest Bloch  
dancers: Rima Faber, Betsy Eagan, Susan Hannen, Carrie Wilcox, Colette Yglesias  
costume designer: Terri Hume Prell  
_Weed_ (Trip) (1983)  
music: The Modern Jazz Quartet  
dancer: Susan Hannen  
costume designer: Terri Hume Prell  
_Double concerto in d minor_ (dedicated to Doris Humphrey, 1968)  
music: J. S. Bach  
_The divided self_; Glen Echo Dance Theater (world premiere with introduction)  
music: _Symphony no. 4_ , Roger Goeb; performed by the Japan Philharmonic Symphony Orchestra  
dancers: Jan Tievsky, Cheryl Koehler  
The works were recorded in various settings; some are rehearsals on stage or in the studio and some are performances. Recordings of rehearsals are usually of better quality than recordings of performances. Nirenska appears on stage during the applause after the performance of _The divided self_.

23  
Dances "Bad"  
_Dancin' man_  

starring: Jeff Hyslop  
featuring: Ann Reinking, Frank Augustyn, Karen Kain, Honi Coles  
producer and director: Bernard Picard  
choreographers: Ann Ditchburn, Kirsteen Etherington, Eva Von Gencsy, Jeff Hyslop  
"Alive from off center"  
_Pages from the book of rain_  
performers: Maasai  
choreography director: Gary Hurst  
music: Global Rain Music  
_Paráfango_  
director: Charles Atlas  
choreographer: Karole Armitage  
performers: Karole Armitage, Michael Clark, Philippe Decouflé, Jean Guizerix, Joseph Lennon, Nathalie Richard, David Linton; music: David Linton  
_Dancin' man_  

Recorded from Maryland Public Television, and "Alive from off center" is recorded from channel 32, Washington, DC. There is miscellaneous programming between and after the two dance programs.
Item#  Description
24, 25, 26  Concert at dance place, July 28 and 29, 1990 [3 copies]
  Welcome by Debra Riley, staff person at Dance Place
  Introduction by Rima Faber
  Stillpoint (premiere)
    music: *The unanswered question*, Charles Ives
    dancer: Rima Faber
    costume designer: Nirenska
  Introduction by Sharon Wyrrick
    "In memory of those I loved who are no more"
  I. Life (Whatever begins also ends) (1982)
    music: *Concerto grosso no. 1*, Ernest Bloch
    dancers: Paula Camilli, Heather Doerbecker, Jan Taylor, Meryl W. Shapiro, Carrie Wilcox, Rima Faber
    costume designer: Terri Hume Prell
  II. Dirge (1981)
    music: *Concerto grosso no. 1*, Ernest Bloch
    dancers: Paula Camilli, Heather Doerbecker, Jan Taylor, Meryl W. Shapiro, Carrie Wilcox, Rima Faber
    costume designer: Terri Hume Prell
  III. Shout (1986)
    music: *Hatred of the filthy bomb*, Lou Harrison
    dancer: Sharon Wyrrick
    costume designer: Beth Burkhardt
  IV. The train (premiere)
    music: "Suntreader," Carl Ruggles
    dancers: Rima Faber (Mother), Paula Camilli, Heather Doerbecker, Jan Taylor, Meryl W. Shapiro
    costume designer: Nirenska
Production Staff:
  stage manager: Timothea Howard
  lighting designer: Betsy Toth
  production manager: Rima Faber
  technical director: Stefan Johnson
  technical assistant: Brian McGahren

The concert is a celebration of the culmination of Nirenska's work and her eightieth birthday. The introductions by Rima Faber, consisting of biographical information, and Sharon Wyrrick, about the Holocaust tetralogy, are informative. The program was partially funded by the National Endowment for the Arts.

Films
- *Double concerto in d minor* (dedicated to Doris Humphrey)
  music: J. S. Bach
  Recorded in 1965
- *Exits*
  "Rage, rage against dying of the light" (1968)
  "Bless me now with your fierce tears, I pray..."
  "Do not go gently into that good night"
  music: Evelyn Lohoefer
  dancer: Liz Lerman
  costumes: Terri Prell
  quotations: Dylan Thomas
  From Phyllis S. Legters
- Unidentified [2]
Audiotapes

- [Title of dance work (music: Title of composition and/or composer) date [note]]
- American folk suite, "Complaining old man," "Three old women," "Two young girls," (music: accompanied by Elizabeth Wilson Hughes, voice and dulcimer)
- American folk suite, "If I had a ribbon," fourth movement, (music: accompanied by Elizabeth Wilson Hughes, voice and dulcimer) [choreographic notes]
- American folk suite, "Old woman," sixth movement (music: accompanied by Elizabeth Wilson Hughes, voice and dulcimer) ["Chopped bad version"]; The four horsemen of the apocalypse (music: Anton Webern)
- Avenue of escape, "Brandy," first movement (music: Béla Bartók)
- Avenue of escape, "Brandy," first movement (music: Béla Bartók); "De los angele" and eight celli; Longing (music: La plus que lente, Claude Debussy)
- Bag lady (music: Claude Bolling and Jean-Pierre Rampal); Laughter (music: Eugène Bozza)
- Barbaric suite (music: Barbaric dance suite for piano, Priaulx Rainier) 1957 Nov. 19
- The bee oracles for tenor or baritone solo, flute, oboe, violin, cello, and harpsichord, Priaulx Rainier, 1976 Sept. 2 [clipping enclosed]
- "Bounces, slow legs"
- "Capitol of the world," (George Antheil) 1956 March 16 [Ballet Theatre Orchestra -- Joseph Levine, Roy Fitzel dancing]; Trois pièces brèves, Jacques Ibert; Mikrokosmos, Béla Bartók [Serly]
- "Collaboration," "Drama," Exits ("3 exit") (music: Evelyn Lohoefer, quotations: Dylan Thomas); Laughter (music: Eugène Bozza)
- Cycle for declamation for solo soprano, tenor, or baritone; Sonata for viola and piano; Dance of the rain for tenor and guitar; Priaulx Rainier, 1976 April 1 [Discussion of Rainier's childhood in South Africa precedes the music, envelope enclosed] Departures (music: Heitor Villa-Lobos) [performance tape, choreographic notes]
- Departures or Quartet for convergent figures (music: Heitor Villa-Lobos, Quartet choreography: Beth Osgood)
- Dirge (music: Concerto grosso no. 1, Ernest Bloch); Encounters and goodbyes (music: Sonata no. 3 [?], Norman Dello Joio)
- The divided self (music: Symphony no. 4, Roger Goeb)
- Double concerto in d minor (music: J. S. Bach); Life is so daily (music: Lukas Foss) [rehearsal tape]
- Double concerto in d minor (music: J. S. Bach); Three sculptures (music: Evelyn Lohoefer) 1981 May 1 [Glen Echo Dance Theater tape]
- Duet with Beth Osgood, first version
- Encounters and goodbyes (music: Sonata no. 3 [?], Norman Dello Joio)
- Encounters and goodbyes (music: Sonata no. 3 [?], Norman Dello Joio); "Union 4;" "Warfield;" complaint to Washington School of Ballet
- Exits (music: Evelyn Lohoefer, quotations: Dylan Thomas)
- Exits ("3 death dances") (music: Evelyn Lohoefer, quotations: Dylan Thomas) [choreographic notes]; Vigil by the sea, "Lament," second movement (music: Song attributed to William Byrd); Sonata for dancers [?] (music: Henry Purcell, choreography: Virginia Freeman)
- The four horsemen of the apocalypse (music: Anton Webern) [2]
- The four horsemen of the apocalypse, "Death," fifth movement (music: Anton Webern); Exits (music: Evelyn Lohoefer, quotations: Dylan Thomas)
- The four horsemen of the apocalypse, "Death," fifth movement (music: Anton Webern) [performed by Beth Osgood]; Three sculptures, "Insomnia of the Earth," first movement (music: Evelyn Lohoefer) [2]
- "Four on position"
- Homage
- Improvisations by Evelyn Lohoefer
- "Jazz"
- "Jour -- three study;" The eternal fool (music: Abbe Nieman); A scarecrow remembers (music: Adda Heynssen, Harburg, Gorney)
- Lewis, Joe (Joseph), "exp. voice" [costume designer]
- Lohoefer, Evelyn and Beth Osgood Chanock
- Madeira School
• Miscellaneous
• Organ gloriana, Two primordial canticles, Requiem, Priaulx Rainier, 1976 Nov. 1
• Piano sonatas nos. 1 and 3, Paul Hindemith
• The queen (Two queens) (music: G. Orville Trondson)
• Strange visit (music: Béla Bartók)
• Studies in modern dance, "Jazz study [?]." "Birds," third movement (music: Evelyn Lohoefer)
• "They never came back"
• Three sculptures, "Eternal insomnia of the earth," first movement (music: Evelyn Lohoefer) [2]
• Three sculptures, "The knot," third movement (music: Evelyn Lohoefer) 1962 July 4 [rehearsal tape]
• Vivaldi, Antonio [choreographic notes]

**Record Albums**
• As you remember them, Time Life demonstration record. [45]
• Bach, J. S. Prelude in e-flat minor, I call upon thee, Jesus, Victor 6786. [cracked]
• Bartók, Béla. Music for string instruments, percussion, and celesta, Capitol L-8048.
• Bloch, Ernest. Concerto grossi nos. 1 and 2, Mercury SR 90223.
• Britten, Benjamin. War requiem, London A-4255.
• Campbell, P. "Ev'rybody loves Saturday night;" Sigman and P. Faith, "True or false," Columbia 40115.
• Cole, Nat King. The Nat King Cole golden treasury "unforgettable," Capitol SY 5155-61
• "Dilemma," "Shepherd," Audiodisc 3292.
• Folk music from Poland, Folklore F 001 [45]
• Garner, Erroll. Erroll Garner of the piano, Savoy MG-15001.
• Lavalle. Band of America march; Sousa, John Philip. Stars and stripes forever, RCA Victor 447-0086. [45]
• Mercer, Johnny and Harold Arlen. "Blues in the night;" S. Weiss. "Who kissed me last night?" Columbia 39813.
• Moussorgsky, Modest. Pictures at an exhibition, RCA Victor DM 1249. [cracked]
• Piaf, Édith. Chansons parisiennes, Columbia FL 9501.
• Rainier, Priaulx. Barbaric dance suite (Quartet for strings), Gramophone special recording. [2]
• Sinatra, Frank. "Take a chance," "Young-at-heart," Capitol F2703. [45]
• Waring, Fred, and His Pennsylvanians. "Dry bones," "Ole Moses put pharaoh in his place," Decca 9-23948. [45]