Collection Summary
Title: Adolph Bolm Collection
Span Dates: circa 1895-1982
Bulk Dates: (bulk 1908-1948)
Call No.: ML31.B65
Creator: Bolm, Adolph, 1884-1951
Extent: 800 items
Extent: 9 containers
Extent: 4.5 linear feet
Language: Collection material in English and Russian
Location: Music Division, Library of Congress, Washington, D.C.
LC Catalog record: https://lccn.loc.gov/2010563517
Summary: Adolph Bolm (1884-1951) was a renowned ballet dancer, choreographer, and dance teacher. This collection, which documents his career both in Russia and the United States, contains photographs, correspondence, programs, pamphlets, articles, business papers, writings, artwork, and music scores.

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
Bolm, Adolph, 1884-1951--Archives.
Bolm, Adolph, 1884-1951--Correspondence.
Bolm, Adolph, 1884-1951--Photographs.
Bolm, Adolph, 1884-1951.
Bolm, Adolph, 1884-1951.
Carpenter, John Alden, 1876-1951--Correspondence.
Karsavina, Tamara--Photographs.
Pavlova, Anna, 1881-1931.

Organizations
Adolph Bolm Ballet.
Ballet Intime.
Ballet Theatre (New York, N.Y.)
Ballets russes.
Chicago Civic Opera (Chicago, Ill.)
San Francisco Opera.

Subjects
Ballet companies--Russia.
Ballet companies--United States.
Ballet dancers--Russia.
Ballet dancers--United States.
Ballet programs.
Ballet--Russia.
Ballet--United States.
Choreographers--Russia.
Choreographers--United States.
Dance schools--United States.
Dance teachers--United States.

Form/Genre
Artifacts (Object genre)
Clippings (Information artifacts)
Correspondence.
Photographic prints.
Programs (Documents)

Provenance
The collection was donated by Adolph Bolm’s son, Olaf Bolm, in 2002, with additional materials added by Bolm’s granddaughter, Wende Hester, in 2009.

Accruals
No further accruals are expected.

Processing History
The Adolph Bolm Collection was processed by Judy Estey in 2009. George Kipper edited and coded the finding aid for EAD in 2010.

Copyright Status
Materials from the Adolph Bolm Collection are governed by the Copyright Law of the United States (Title 17, U.S.C.) and other applicable international copyright laws.

Access and Restrictions
The Adolph Bolm Collection is open to research. Researchers are advised to contact the Music Division prior to visiting in order to determine whether the desired materials will be available at that time.

Certain restrictions to use or copying of materials may apply.

Preferred Citation
Researchers wishing to cite this collection should include the following information: [item, date, container number], Adolph Bolm Collection, Music Division, Library of Congress, Washington, D.C.

Biographical Note
Adolph Bolm was born in St. Petersburg in 1884, entered the Imperial Ballet School in 1894, and became a dancer with the Maryinsky Theatre in 1903. Bolm spent less than a decade with the company, during which time he led Maryinsky tours to Scandinavia and Europe, and served as partner to ballerina Anna Pavlova. In 1909, he began performing with Serge Diaghilev’s Ballets Russes, excelling in character roles such as Pierre in Michel Fokine’s Le Carnaval (1909) and the Moor in Petrouchka (1911). Perhaps his most vivid role was that of the Chief Warrior in Fokine’s “Polovtsian Dances,” from Act 2 of Aleksandr Borodin’s opera Prince Igor, a ballet remembered for its particularly savage and exotic choreography. While dancing with the Ballets Russes, Bolm often partnered with ballerina Tamara Karsavina. He danced the Tsarevitch role to her Firebird in The Firebird (1910). Bolm left the company in 1917 after sustaining an injury and because Diaghilev was unwilling to allow Bolm to create ballets for the company. (Diaghilev instead promoted Vaslav Nijinsky as choreographer.) Bolm went to America where he established the touring company Ballet Intime. It was known for its Eastern dance styles and featured such dancers as American Ruth Page, Roshanara, and Michio Ito. In the 1930s, Agnes de Mille and Martha Graham performed as guest artists for the company. In 1918, Bolm choreographed and danced in the ballet Falling Leaves.
for the Broadway revue *Miss 1917*. In 1918-1919, he staged and performed in two Ballets Russes de Serge Diaghilev works, *Le Coq d’Or* and *Petrouchka*, at the Metropolitan Opera House. He later staged these works, as well as other Ballets Russes ballets, in Buenos Aires and San Francisco.

Bolm spent most of the 1920s in Chicago where he worked as ballet master, premier danseur, and choreographer for the Chicago Civic Opera and the Chicago Allied Artists organization. Two significant works that he choreographed during this period were the 1919 ballet *The Birthday of the Infanta* from 1919, based on the Oscar Wilde short story, with music by frequent collaborator John Alden Carpenter, and the 1922 ballet *Krazy Kat*, based on the cartoon by George Herriman. He created several one-act ballets, often using designs by Nicolas Remisoff, both for the Chicago company and for his own Adolph Bolm Ballet company. The Bolm Ballet toured the United States and frequently featured Ruth Page and guest artist Vera Mirova. Louis Horst provided musical direction. In 1928, the Library of Congress, under the patronage of Elizabeth Sprague Coolidge, commissioned Igor Stravinsky’s score *Apollo Musagète* for Bolm. Bolm also premiered the ballets *Arlecchinata*, *Alt-Wien*, and *Pavane pour une Infante Défuncte* at the Library of Congress that year.

During the 1930s Bolm worked in California, acting as ballet master for the San Francisco Opera, and unofficially establishing the San Francisco Ballet, from 1933-1936. He was hired to stage the dance scenes for the film *The Mad Genius* (1930), directed by John Barrymore. It is for this film that Bolm created his ballet *Le Ballet Mécanique*. In 1922, Bolm had collaborated on an experimental short film, *Danse Macabre* (to Camille Saint-Saëns’ score of the same name) with dancer Ruth Page and director Dudley Murphy. In 1941 he would work on two more films, *The Men in her Life* and *The Corsican Brothers*. Bolm frequently re-mounted and re-choreographed *Le Ballet Mécanique*, presenting it in 1930 at the Hollywood Bowl as *The Spirit of the Factory*, and later under its original title with the San Francisco Opera. He continued to choreograph for the San Francisco Opera, creating works such as *Danse Noble* (1934) and the three-part work *Bach Cycle* (1936). In 1940, Bolm joined the newly-established Ballet Theatre where he choreographed *Peter and the Wolf* to Sergei Prokofiev’s score. He also served as company regisseur from 1942-1943, and staged his version of *Firebird* in 1945. He choreographed his last ballet, *Mephisto*, for the San Francisco Civic Ballet in 1947.

Besides choreographing and staging Ballets Russes works throughout the United States, Bolm also taught ballet, opening studios in Chicago and Hollywood and instructing a generation of American dancers such as Cyd Charisse. He died in 1951 in Hollywood, leaving behind a legacy as dancer, choreographer, and teacher.

**Scope and Content Note**

The collection consists of materials that document Adolph Bolm’s career as a dancer and choreographer in both Russia and the United States throughout the first half of the twentieth century. The Photographs series includes production photographs from the various companies with which Bolm worked, including the Ballets Russes de Serge Diaghilev, Ballet Intime, Adolph Bolm Ballet, Chicago Civic Opera, San Francisco Opera, and Ballet Theatre (later called American Ballet Theatre). The Programs series documents Bolm’s work with touring and resident companies, including the aforementioned companies. The Advertisements and Pamphlets series contains marketing materials for Ballet Theatre’s California tour and advertisements for Bolm’s Hollywood and Chicago dance studios. The Articles series includes biographical articles, performance reviews, and other press clippings. The Correspondence series contains considerable correspondence between Bolm and composer John Alden Carpenter, a frequent collaborator and family friend. The Business Papers include contracts, financial agreements, travel documents, and an address book. The Anna Pavlova Materials series includes telegrams, letters, and an homage written by Bolm about Pavlova, one of his favorite ballerinas. The Writings series provides detailed biographical information about the early parts of Bolm’s life in St. Petersburg, as well as some press materials summarizing his career in the United States. It also includes Rosalind Shaffer De Mille’s notes and drafts from interviews with Bolm and others for a biography of Bolm. The Artwork series contains costume designs and paintings. The Music Scores and Commemorative Items series includes an annotated piano reduction of John Alden Carpenter’s score for *The Birthday of the Infanta* and two Igor Stravinsky published scores, one with an inscription, as well as autograph books containing signatures from many composers and artists.

**Organization of the Adolph Bolm Collection**

The Adolph Bolm Collection is organized into ten series:

- Photographs
• Programs
• Advertisements and Pamphlets
• Articles
• Correspondence
• Business Papers
• Anna Pavlova Materials
• Writings
• Artwork
• Music Scores and Commemorative Items
Description of Series

**Container**

**Series**

**Photographs**

The Photographs series includes black and white prints of Adolph Bolm’s professional portraits. It also includes pictures of him in costume in various Michel Fokine ballets, such as *Le Coq d’Or* and *The Firebird*. Several of these larger portraits (in boxes 4 through 6) are taken with Tamara Karsavina, his frequent partner with Diaghilev’s Ballets Russes in such ballets as *Thamar* and *Le Pavillon d’Armide*. There are photographs of Bolm in the role of Chief Warrior in Fokine’s “Polovtsian Dances” from the opera *Prince Igor* — a particularly notable role during his tenure with the Ballets Russes. In addition, there are photographs from Bolm’s own ballets, such as *Bach Cycle* and *Le Ballet Mécanique*. The latter was an important work in Bolm’s choreographic career as he revived it several times in different forms, taking inspiration from the earlier work *The Spirit of the Factory*. The series contains photographs of Bolm with frequent collaborators, such as dancer Ruth Page, his partner at the Ballet Intime and the Adolph Bolm Ballet, composer Igor Stravinsky, who composed *Apollo* for Bolm’s *Apollon Musagète* in 1928, and John Alden Carpenter, who composed music for several of Bolm’s ballets. One photo shows Ballets Russes impresario Serge Diaghilev on tour in Lausanne in 1915. In addition, the series includes several small snapshots and postcards that show Bolm in costume for several roles, on tour with Ballet Intime, or in rehearsal. The last few folders include photocopies of photographs of Bolm, including one with John Barrymore, director of the film *The Mad Genius*, for which *Le Ballet Mécanique* was created.

Arranged chronologically or alphabetically by title within subseries.

**Programs**

The Programs series documents Bolm’s choreographic career with several touring and resident companies. It includes programs from the San Francisco Opera, the San Francisco Ballet School, the Chicago Civic Opera, the Chicago Allied Arts organization, and the Adolph Bolm Ballet. *The Hollywood Bowl Magazine* provides details about *The Spirit of the Factory*, one of Bolm’s more important ballets.

Beyond detailing his own companies, many of the programs feature Bolm’s work with major New York and European dance companies. The Ballet Theatre programs feature Bolm’s production of *Peter and the Wolf*, which he choreographed for the company in 1940 and which was performed in New York and on tour over the next four years. Bolm is listed as a company choreographer in Ballet Theatre’s souvenir program from 1940 (its founding season), alongside choreographers Michel Fokine, Bronislava Nijinska, Antony Tudor, and Agnes de Mille. Bolm and Tudor are also listed as a principal dancers. Other dancers mentioned include Lucia Chase, Nana Gollner, Nora Kaye, Anton Dolin, and Hugh Laing. This souvenir program also includes designs from several works in the Ballet Theatre repertory, synopses of these ballets, and headshots and biographies of the principals and soloists. Souvenir programs from Col. W. de Basil’s Ballet Russe 1946-1947 seasons also feature famous dancers. In addition, the series contains 1916-1917 programs from Diaghilev’s Ballets Russes’ American tour, and the cover of a 1930 program. There are also programs for the Ballet Russe de Monte Carlo under Leonide Massine in 1939 and the same company under Bronislava Nijinska in 1943. These two latter programs feature famous ballet stars such as Alicia Markova, Alexandra Danilova, Frederic Franklin, Maria Tallchief, and such productions as Balanchine’s *Serenade*, (described as “originally staged for the late American Ballet”), Nijinska’s *The Snow Maiden*, and Igor Schwezoff’s *The Red Poppy*. Diaghilev’s program lists the company’s planned season, includes positive press reviews (several regarding Vaslav Nijinsky), photographs, and a full page color illustration of Léon Bakst’s design for *L’Après-Midi d’un Faune*.

Subseries arranged alphabetically and chronologically arranged therein.
BOX 2, 6, 9  
**Advertisements and Pamphlets**  
The Advertisements and Pamphlets series includes Sol Hurok’s marketing materials for Ballet Theatre’s tour to California and advertisements for Bolm’s various dance studios in Chicago and Hollywood. It also includes a poster for the Maryinsky Ballet’s tour to Sweden in 1908 (which Bolm led and where he danced with Anna Pavlova).  
Arranged alphabetically.

BOX 2, 5  
**Articles**  
The Articles series includes photocopies of performance reviews, news features, and press clippings about Bolm’s career. It also includes articles by Bolm, including a piece on Native American dance in the *San Francisco Chronicle*, and his views on dance in *Screen Guild Magazine*.

BOX 2-3  
**Correspondence**  
The bulk of the Correspondence series includes letters and notes from composer John Alden Carpenter from 1932 to 1950. The letters discuss artists, including Stravinsky, ballets, and music from the period. For example, in letters from 1942 and 1940 respectively, Carpenter writes positively about Anthony Tudor’s ballets *Pillar of Fire* and *Jardin aux Lilacs*. He also writes about Walt Disney’s plan to make a sequel to the 1940 film *Fantasia*, which was to feature Carpenter’s *Adventures in a Perambulator*; Stravinsky’s *Firebird* and *Petrouchka*; and Prokofiev’s *Peter and the Wolf*. In addition, the series contains telegrams sent to Bolm regarding his engagements with different ballet companies, miscellaneous Christmas cards, and correspondence to Bolm’s biographer, John Dougherty.

BOX 3-5  
**Business Papers**  
The Business Papers series includes Bolm’s travel documents from Russia, France, and the United States. It also includes his passport, registration certificates for the U.S., and certificate of naturalization. In addition, it contains Bolm’s address book from the 1920s and several contracts and financial agreements with various companies, including the Ballet Theatre.  
Arranged alphabetically by type of material.

BOX 3  
**Anna Pavlova Materials**  
The Anna Pavlova Materials series includes a photo of Pavlova and Bolm; telegrams sent by Bolm to others expressing his sorrow at the news of her death in 1931; an homage written by Bolm about Pavlova; and letters written by Pavlova’s family or staff that detail her passing.

BOX 3  
**Writings**  
The Writings series contains unpublished documents about Bolm by various authors, including notes and drafts for a Bolm biography by Rosalind Shaffer de Mille. The series also includes Bolm’s recollections of his education in St. Petersburg as told to Vera Carpary, and memories meant to be used in a film by Anna Leontovich. In addition, there is material written by de Mille about a film project on Marie Taglioni, and the making of *La Sylphide*. A copy of Stravinsky’s original libretto for *Apollo* is also included.

BOX 5-6 MAPCASE 3  
**Artwork**  
The Artwork series contains five pieces of original works of art. There are three costume designs by Jane Berlandina for Bolm’s 1934 ballet *Danse Noble* for the San Francisco Opera. The series also includes Nikolai Roerich’s painting of the peasant and dancing bear...
from the ballet Petrouchka (the design for the 1911 Fokine version was by Alexandre Benois) and Troy Kinney’s painting of Bolm in Prince Igor.

**Music Scores and Commemorative Items**

The Music Scores and Commemorative Items series includes an annotated score for The Birthday of the Infante, two published scores by Stravinsky (one with an inscription), and a 1920 piano prelude by composer Carlos Salzedo, which he wrote in honor of the birth of Bolm’s son. In addition, there are two autograph books containing composers’ signatures, including that of Dmitri Shostakovich, and an envelope bearing Stravinsky’s honorary stamp from 1982.
Container List

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Arranged chronologically or alphabetically by title within subseries.

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| BOX 1, 4-6, 9 | **Adolph Bolm in costume** |
### Photographs

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| BOX-FOLDER 1/9 | *Arlecchinata* (1928)  
Choreography by Adolph Bolm; music by Cassanea de Mondonville; sets by Nicolas Remisoff; premiered by Adolph Bolm Ballet with Chamber Music Society, Washington D.C. |
| BOX-FOLDER 1/10, 4/5 | *Le Carnaval* (1910), as Pierrot  
Choreography by Michel Fokine; music by Robert Schumann; scenery and costumes by Léon Bakst; premiered by the Maryinsky Ballet at Pavlov Hall, Saint Petersburg, February 20, 1910. |
| BOX-FOLDER 1/11 | *Le Coq d’Or* (1914)  
Choreography by Michel Fokine; music by Nikolai Rimsky-Korsakov; scenery and costumes by Natalia Goncharova; premiered by Diaghilev’s Ballets Russes at Théâtre National de l’Opéra, Paris, May 24, 1914. |
| BOX-FOLDER 1/12 | *Danse Grec* (Ballet Intime)  
Choreography by Adolph Bolm; music by Camille Saint-Saëns; directed by Dudley Murphy. |
| BOX-FOLDER 1/13, 5/3 | *The Firebird* (1910), as the Tsarevitch  
Choreography by Michel Fokine; music by Igor Stravinsky; scenery by Aleksandr Golovin, costumes by Léon Bakst and Alexander Golovin; premiered by Diaghilev’s Ballets Russes at Théâtre National de l’Opéra, Paris, June 25, 1910. |
| BOX-FOLDER 1/14 | *Giselle* (circa 1910)  
Choreography by Jean Coralli and Jules Perrot; music by Adolphe Adam and Friedrich Burgmüller; scenery by Pierre Ciceri, costumes by Paul Lormier; premiered by Paris Opera Ballet, Théâtre de l’Académie Royale de Musique, June 28, 1841. |
| BOX-FOLDER 1/15 | "Mozart" |
| BOX-FOLDER 1/16 | *Petrouchka* (1911), as the Moor  
Choreography by Michel Fokine; music by Igor Stravinsky; scenery and costumes by Alexandre Benois; premiered by Diaghilev’s Ballets Russes, Théâtre du Châtelet, Paris, June 13, 1911. |
| BOX-FOLDER 6/1 | *Polovtsian Dances*, as Chief Warrior, in *Prince Igor*, (Act 2) (1909)  
Choreography by Michel Fokine; music by Aleksandr Borodin; scenery and costumes by Nikolai Roerich; premiered by Diaghilev’s Ballets Russes, Théâtre du Châtelet, Paris, May 19, 1909. |
| BOX-FOLDER 1/17 | *Sadko* (1911)  
Choreography by Michel Fokine; music by Alexander Tcherepnin; scenery and costumes by Boris Anisfeld; premiered by Diaghilev’s Ballets Russes, 1911. |
| BOX-FOLDER 4/7 | *Thamar* (1912)  
Choreography by Michel Fokine; music by Mily Balakirev; scenery and costumes by Léon Bakst; premiered by Diaghilev’s Ballets Russes in Paris, May 20, 1912. |
<p>| BOX-FOLDER 1/18, 4/8 | Unknown ballet |
| BOX 1, 4-5, 9 | <em>Adolph Bolm with others</em> |
| BOX-FOLDER 1/19 | Ballet Intime, Washington, D.C., 1917 |
| BOX-FOLDER 1/21 | Bonnet, Joseph, with Ralph Bellamy and E. Robert Schmitz |</p>
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<td>BOX 7</td>
<td><strong>Olaf Bolm childhood pictures</strong></td>
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<td>BOX 1, 4, 6</td>
<td><strong>Other photographs</strong></td>
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<tr>
<td>BOX-FOLDER 1/42</td>
<td>Diaghilev, Serge, 1915</td>
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<td>BOX-FOLDER 1/43</td>
<td>Page, Ruth in <em>The Birthday of the Infanta</em></td>
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<tr>
<td>BOX-FOLDER 1/44</td>
<td>Santa Fe tribe, 1921</td>
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<tr>
<td>BOX-FOLDER 6/2</td>
<td>Stravinsky, Igor; portrait by Edwin McQuoid</td>
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**Adolph Bolm Collection**
Photographs

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<td>BOX-FOLDER 4/13</td>
<td>Stravinsky, Igor, 1957</td>
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<td>BOX-FOLDER 1/45</td>
<td>Unknown dancers</td>
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<tr>
<td>BOX-FOLDER 1/46</td>
<td>Miscellaneous</td>
</tr>
</tbody>
</table>

BOX 1, 4, 9  Photographed artwork

| BOX-FOLDER 1/47 | Bust of Adolph Bolm by Anna Koltchanoveroff |
| BOX-FOLDER 1/48 | Drawing of Bolm in Prince Igor by Eugene Berman |
| BOX-FOLDER 1/49 | Drawing of Bolm by Jean Park |
| BOX-FOLDER 9/9 | Drawings of Bolm by Remisoff, 1934 |
| BOX-FOLDER 1/50 | Drawing of Bolm in Spain by unknown |
| BOX-FOLDER 4/14 | Model of "Mars" for Bolm Ballet |
| | With frame and note from Beata Bolm. |
| BOX-FOLDER 1/51 | Sketch of Bolm by Vidar |
| BOX-FOLDER 1/52 | Sculpture of Bolm as "Harlequin" by Gleb Deruginsky |
| BOX-FOLDER 1/53 | Unknown drawing |

BOX 1  Snapshots

| BOX-FOLDER 1/54 | Bolm Ballet |
| BOX-FOLDER 1/55 | Bolm in rehearsal |
| BOX-FOLDER 1/56 | Bolm on vacation |

BOX 1  Postcards

| BOX-FOLDER 1/57 | Bolm in costume |
| BOX-FOLDER 1/58 | Bolm with others; miscellaneous Bolm alone |

BOX 1  Photocopies

| BOX-FOLDER 1/59 | Bolm in ballets: unknown; Daphnis and Chloe |
| BOX-FOLDER 1/60 | Bolm with John Barrymore on set of The Mad Genius, 1930 |
| BOX-FOLDER 1/61 | Diaghilev’s Ballets Russes |
| BOX-FOLDER 1/62 | Pictures from Los Angeles Philharmonic Archives |
| BOX-FOLDER 1/63 | Sketch of Bolm in Prince Igor, by Troy Kinney |

BOX 1-2, 4, 9  Programs

The Programs series documents Bolm’s choreographic career with several touring and resident companies. It includes programs from the San Francisco Opera, the San Francisco Ballet School, the Chicago Civic Opera, the Chicago Allied Arts organization, and the Adolph Bolm Ballet. The Hollywood Bowl Magazine provides details about The Spirit of the Factory, one of Bolm’s more important ballets.

Beyond detailing his own companies, many of the programs feature Bolm’s work with major New York and European dance companies. The Ballet Theatre programs feature Bolm’s production of Peter and the Wolf, which he choreographed for the company in 1940 and which was performed in New York and on tour over the next four years. Bolm is listed as a company choreographer in Ballet Theatre’s souvenir program from 1940 (its founding season), alongside choreographers Michel Fokine, Bronislava Nijinska, Antony Tudor, and Agnes de Mille. Bolm and Tudor are also listed as a principal dancers. Other dancers mentioned include Lucia Chase, Nana Gollner, Nora Kaye, Anton Dolin, and Hugh Laing.
This souvenir program also includes designs from several works in the Ballet Theatre repertory, synopses of these ballets, and headshots and biographies of the principals and soloists. Souvenir programs from Col. W. de Basil’s Ballet Russe 1946-1947 seasons also feature famous dancers. In addition, the series contains 1916-1917 programs from Diaghilev’s Ballets Russes’ American tour, and the cover of a 1930 program. There are also programs for the Ballet Russe de Monte Carlo under Leonide Massine in 1939 and the same company under Bronislava Nijinska in 1943. These two latter programs feature famous ballet stars such as Alicia Markova, Alexandra Danilova, Frederic Franklin, Maria Tallchief, and such productions as Balanchine’s *Serenade*, (described as “originally staged for the late American Ballet”), Nijinska’s *The Snow Maiden*, and Igor Schvezoff’s *The Red Poppy*. Diaghilev’s program lists the company’s planned season, includes positive press reviews (several regarding Vaslav Nijinsky), photographs, and a full page color illustration of Léon Bakst’s design for *L’Après-Midi d’un Faune*.

Subseries arranged alphabetically and chronologically arranged therein.

**BOX 1**

**Adolph Bolm Ballet**

- BOX-FOLDER 1/64 Hollywood Bowl, July 28, 1931
- BOX-FOLDER 1/65 Hollywood Bowl, August 12, 1932
- BOX-FOLDER 1/66 *Hollywood Bowl Magazine*, "Symphonies under the stars," August 11-14, 1936
- BOX-FOLDER 1/67 Summer Festival Series, Santa Barbara County Bowl, July 23, 1938

**BOX 1**

**Ballet Theatre**

- BOX-FOLDER 1/69 January 1940
- BOX-FOLDER 1/70 November 1940
- BOX-FOLDER 1/71 February 1940
- BOX-FOLDER 1/72 November 1942
- BOX-FOLDER 1/73 December 1942
- BOX-FOLDER 1/74 January 1943
- BOX-FOLDER 1/75 February 1943
- BOX-FOLDER 1/76 April 1943
- BOX-FOLDER 1/77 May 1943
- BOX-FOLDER 1/78 February 1944

**BOX 2**

**Chicago Allied Arts**

- BOX-FOLDER 2/6 1924
- BOX-FOLDER 2/7 1925
- BOX-FOLDER 2/8 1926

**BOX 2**

**Diaghilev's Ballets Russes**

- BOX-FOLDER 2/4 "A Tour of America," October 1916 - February 1917

**BOX 2**

**Grand Opera Ballet (Chicago)**
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<td>1922-1923</td>
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<td>BOX 2, 9</td>
<td><strong>Miscellaneous Programs</strong></td>
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<td>BOX-FOLDER 9/1</td>
<td>Library of Congress Festival of Chamber Music, 1928</td>
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<td>BOX-FOLDER 9/2</td>
<td>San Francisco Operatic and Ballet School, 1933</td>
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<td>BOX-FOLDER 2/11</td>
<td>Original Ballet Russe, 1940</td>
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<td>BOX-FOLDER 2/12</td>
<td>San Francisco Civic Ballet, 1947-1948</td>
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<td>BOX-FOLDER 2/13</td>
<td>San Francisco Opera</td>
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<td>Stravinsky programs/reviews</td>
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<td>BOX-FOLDER 2/15</td>
<td>Miscellaneous programs collected by Bolm</td>
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<td>BOX-FOLDER 2/16</td>
<td>Photocopies of programs</td>
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<td>BOX 2, 4</td>
<td><strong>Souvenir Programs</strong></td>
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<td>BOX-FOLDER 2/1</td>
<td>Ballet Russe de Monte Carlo</td>
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<tr>
<td>BOX-FOLDER 2/2</td>
<td>S. Hurok presents &quot;The Ballet Russe de Monte Carlo,&quot; Philharmonic Auditorium, January 24, 1939</td>
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<tr>
<td>BOX-FOLDER 2/3</td>
<td>Magazine of Celebrities, &quot;L.E. Behymer presents Ballet Russe de Monte Carlo,&quot; November-December 1943</td>
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<tr>
<td>BOX-FOLDER 4/15</td>
<td>Col. W. de Basil's Ballet Russe souvenir programs, 1946-1947</td>
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<tr>
<td>BOX 2, 6, 9</td>
<td><strong>Advertisements and Pamphlets</strong></td>
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<td>BOX-FOLDER 2/17</td>
<td>Adolph Bolm Ballet</td>
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<td>BOX-FOLDER 2/18</td>
<td>Adolph Bolm classes in ballet, Rainbow Studios, Hollywood</td>
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<td>BOX-FOLDER 2/19</td>
<td>Adolph Bolm and dance ensemble</td>
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<td>BOX-FOLDER 2/20</td>
<td>Adolph Bolm intensive courses, San Francisco Opera Ballet School</td>
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<td>BOX-FOLDER 2/21</td>
<td>Adolph Bolm School of Dance, Chicago</td>
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<td>BOX-FOLDER 2/22</td>
<td>Ballet Theatre, “Great Russian Ballet”</td>
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<td>BOX-FOLDER 2/23</td>
<td>Exhibition of Theatre Arts, Occidental College, 1940</td>
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<tr>
<td>BOX-FOLDER 2/24</td>
<td>Highland Playhouse, Adolph Bolm School of Dance, Hollywood</td>
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<td>BOX-FOLDER 2/26</td>
<td>Russian Ballet, 1903-1904</td>
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<td>BOX-FOLDER 6/3</td>
<td>Swedish poster for the Maryinsky's Ballet's visit 1908</td>
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<td>BOX-FOLDER 9/3</td>
<td>&quot;A life for the Tzar,&quot; 1936</td>
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<td>BOX-FOLDER 9/4</td>
<td>Adolph Bolm and his Ballet Group, undated</td>
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<td>BOX 2, 5</td>
<td><strong>Articles</strong></td>
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<tr>
<td>BOX-FOLDER 2/17</td>
<td>Adolph Bolm and his Ballet Group, undated</td>
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</table>

The Articles series includes photocopies of performance reviews, news features, and press clippings about Bolm’s career. It also includes articles by Bolm, including a piece on Native American dance in the *San Francisco Chronicle*, and his views on dance in *Screen Guild Magazine*. 

Adolph Bolm Collection
<table>
<thead>
<tr>
<th>Container</th>
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<td>BOX 2, 5</td>
<td>Articles about Bolm</td>
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<tr>
<td>BOX-FOLDER 2/27</td>
<td>&quot;Adolph Bolm&quot; (Russian)</td>
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<td>BOX-FOLDER 2/28</td>
<td>Bolm press notices</td>
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<td>BOX-FOLDER 2/29</td>
<td>Bolm press releases</td>
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<td>BOX-FOLDER 2/30</td>
<td>Photocopies of articles on Bolm</td>
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<td>BOX-FOLDER 2/31, 5/7</td>
<td>Photocopies of press clippings</td>
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<td>BOX 2</td>
<td>Articles by Bolm</td>
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<tr>
<td>BOX-FOLDER 2/33</td>
<td>&quot;European ballet master gives his impressions of Native American dance,&quot; <em>San Francisco Chronicle</em>, September 20, 1936</td>
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<tr>
<td>BOX-FOLDER 2/34</td>
<td><em>Screen Guild Magazine</em>, &quot;On with the dance,&quot; July 1937</td>
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<tr>
<td>BOX-FOLDER 2/35</td>
<td>Photocopies of articles by Bolm</td>
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<tr>
<td>BOX 2-3</td>
<td>Correspondence</td>
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<td>BOX 2</td>
<td>The bulk of the Correspondence series includes letters and notes from composer John Alden Carpenter from 1932 to 1950. The letters discuss artists, including Stravinsky, ballets, and music from the period. For example, in letters from 1942 and 1940 respectively, Carpenter writes positively about Anthony Tudor’s ballets <em>Pillar of Fire</em> and <em>Jardin aux Lilacs</em>. He also writes about Walt Disney’s plan to make a sequel to the 1940 film <em>Fantasia</em>, which was to feature Carpenter’s <em>Adventures in a Perambulator</em>, Stravinsky’s <em>Firebird</em> and <em>Petrouchka</em>, and Prokofiev’s <em>Peter and the Wolf</em>. In addition, the series contains telegrams sent to Bolm regarding his engagements with different ballet companies, miscellaneous Christmas cards, and correspondence to Bolm’s biographer, John Dougherty.</td>
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<td>BOX-FOLDER 2/36</td>
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<td>BOX-FOLDER 2/56</td>
<td>Carpenter to Olaf Bolm</td>
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<tr>
<td>BOX-FOLDER 2/60</td>
<td>Correspondence from Beata Bolm to Edna McRae</td>
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<td>BOX 2</td>
<td>Correspondence to Beata Bolm</td>
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<td>BOX-FOLDER 2/57</td>
<td>From Ellen Carpenter</td>
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<td>BOX-FOLDER 2/58</td>
<td>From Ginny Carpenter Hill</td>
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<td>BOX-FOLDER 2/59</td>
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<td>BOX-FOLDER 2/61</td>
<td>Correspondence to Stravinsky from others</td>
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<td>BOX-FOLDER 2/62</td>
<td>Photocopies of Bolm's correspondence</td>
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<td>BOX-FOLDER 3/1</td>
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**Business Papers**

The Business Papers series includes Bolm’s travel documents from Russia, France, and the United States. It also includes his passport, registration certificates for the U.S., and certificate of naturalization. In addition, it contains Bolm’s address book from the 1920s and several contracts and financial agreements with various companies, including the Ballet Theatre.

Arranged alphabetically by type of material.

**Adolph Bolm**

| BOX-FOLDER 3/4 | Address book from the 1920s                                           |
| BOX-FOLDER 3/5 | Bolm travel documents for U.S.                                        |
| BOX-FOLDER 3/6 | Contracts and financial agreements                                    |
| BOX-FOLDER 3/7 | Declaration of arrival to U.S., 1920, 1921                            |
| BOX-FOLDER 3/8 | French identification card and certificate, 1920                      |
| BOX-FOLDER 3/9 | Funeral and life insurance documents, 1951                            |
| BOX-FOLDER 3/10| Letters and notes                                                      |
| BOX-FOLDER 3/11| Notice from Russian Consulate                                         |
| BOX-FOLDER 3/12| Russian passport                                                       |
| BOX-FOLDER 4/17| Russian travel documents, 1895, 1915                                  |
| BOX-FOLDER 3/13| Spanish travel document                                               |
| BOX-FOLDER 4/16| United States Certificate of Naturalization, 1925                     |
| BOX-FOLDER 5/8 | United States passport, 1925                                          |
| BOX-FOLDER 3/14| United States passport, 1950                                          |
| BOX-FOLDER 3/15| United States registration papers, 1919-1920                          |

**Beata Bolm**

| BOX-FOLDER 3/16| U.S. Certificate of Naturalization, 1926                             |
| BOX-FOLDER 4/18| Russian passport, 1925                                               |
The Anna Pavlova Materials series includes a photo of Pavlova and Bolm; telegrams sent by Bolm to others expressing his sorrow at the news of her death in 1931; an homage written by Bolm about Pavlova; and letters written by Pavlova’s family or staff that detail her passing.

Bolm's homage to Pavlova after her death
Bolm's telegrams about Pavlova's death
Letter to Bolm informing him of Pavlova's death, 1931
Photograph of Bolm and Pavlova
Letters to Bolm, in Russian, on Pavlova's stationery, from different people
Obituary of Pavlova in Russian

Bolm's recollections and short biographies
Eugene Berman article: *Saturday Review*, "Hail Don Giovanni, Farewell Theater," October 1957, p. 45-65 (Photocopy)
Lillian Michell outline and bibliography for Bolm, 1976
Rosalind Shaffer De Mille's notes for Bolm biography (Photocopies)
Shaffer outline and drafts for Bolm biography, 1951-1952
Shaffer's Taglioni project: synopsis and script (Photocopies)
Sources and quotes on Bolm
Stravinsky's *Apollo Musagète* libretto, 1943 (Photocopy)

The Artwork series contains five pieces of original works of art. There are three costume designs by Jane Berlandina for Bolm’s 1934 ballet *Danse Noble* for the San Francisco Opera. The series also includes Nikolai Roerich’s painting of the peasant and dancing bear from the ballet *Petrouchka* (the design for the 1911 Fokine version was by Alexandre Benois) and Troy Kinney’s painting of Bolm in *Prince Igor*.

Jane Berlandina's costume designs for *Danse Noble*
Troy Kinney painting of Adolph Bolm as Chief Warrior in *Prince Igor*
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<td>MAPCASE-DRAWER 3/1</td>
<td>Nikolai Roerich painting of Peasant and Dancing Bear from <em>Petrouchka</em></td>
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<td>BOX 3-4, 8</td>
<td><strong>Music Scores and Commemorative Items</strong></td>
</tr>
<tr>
<td></td>
<td>The Music Scores and Commemorative Items series includes an annotated score for <em>The Birthday of the Infante</em>, two published scores by Stravinsky (one with an inscription), and a 1920 piano prelude by composer Carlos Salzedo, which he wrote in honor of the birth of Bolm’s son. In addition, there are two autograph books containing composers’ signatures, including that of Dmitri Shostakovich, and an envelope bearing Stravinsky’s honorary stamp from 1982.</td>
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<td>BOX 4</td>
<td><strong>Music Scores</strong></td>
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<td>BOX-FOLDER 4/23</td>
<td><em>The Birthday of the Infanta</em>, by John Alden Carpenter, circa 1919</td>
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<td></td>
<td>Holograph piano reduction</td>
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<td></td>
<td>Lightly annotated: cues, tempos, stage action</td>
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<td>BOX-FOLDER 4/19</td>
<td><em>Circus Polka</em>, by Igor Stravinsky, 1942</td>
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<td>BOX-FOLDER 4/20</td>
<td><em>Prelude to Olaf Bolm on the occasion of his birth</em>, by Carlos Salzedo, 1920</td>
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<td>BOX-FOLDER 4/21</td>
<td>&quot;Star Spangled Banner,&quot; harmonized and set for chorus by Igor Stravinsky, 1941</td>
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<td><strong>Commemorative Items</strong></td>
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<td>BOX 8</td>
<td>Autograph books</td>
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<td>BOX-FOLDER 3/32</td>
<td>Adolph Bolm Memorial Gift to the Exceptional Children's Foundation, Los Angeles, CA, 1951</td>
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<td>BOX-FOLDER 3/33</td>
<td>Igor Stravinsky stamp, Great Americans Series, 1982</td>
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<td>BOX-FOLDER 4/22</td>
<td><em>Studies from the Russian Ballet</em> by E.O. Hoppe</td>
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<td>Book cover, with table of contents on back.</td>
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