

**LIBRARY OF CONGRESS**  
**Elizabeth Severn and Margaret Severn papers, 1880-1994**  
**ARCHIVAL MANUSCRIPT/MIXED FORMATS (COLLECTION).**



**SUMMARY**

The original collection of Elizabeth Severn's papers include correspondence, speeches, lectures, writings, printed matter, drawings, photographs, and other papers relating chiefly to her career as a psychotherapist and to her personal life. Writings include drafts of essays, as well as drafts for three unpublished books. Includes notes made during lectures and seminars by Paul Federn and Robert Waelder; and photographs of Severn with Gizella Ferenczi and Sándor Ferenczi, the Severn family, and friends. Her correspondents are primarily Elizabeth's patients. Includes correspondence from William Beebe, H. Halliday Sparling, and others such as American Field Service volunteers that described their activities during World War II and postwar Germany. The addition also documents Elizabeth Severn's activities, opinions, ongoing psychoanalytic relationship with Sándor Ferenczi, and residency and travels.

The addition is substantially larger than the original collection and consists primarily of family correspondence, especially letters from Margaret Severn to her mother Elizabeth Severn and Margaret's maternal grandmother Harriet "Amma" Mann Armstrong and pertains chiefly to Margaret's career as a dancer in New York theaters, in traveling vaudeville shows, and cabaret in the 1920s, and with European ballet companies in the 1930s as well as to her personal life from 1919 to 1939. The addition also includes writings, lecture notes, film documentaries, photographs, sketches, masks, printed matter, and other papers.

Margaret's correspondence documents her work as a dancer in the 1920 performance in the Greenwich Village Follies using masks created by artist Wladyslaw T. Benda and her subsequent use of masks as an integral part of her dance, with Bronislava Nijinska's ballet company in 1932, with Ida Rubinstein's company for the 1934 Paris Opera House production that included the premiere of Stravinsky's *Perséphone*, and with the Ballet Russes de Paris, 1935-1937. Documents her founding of the Dancers' Club in New York, N.Y., in 1930 and its role in the dance community. The correspondence reference her work and relationships with dancers, choreographers, musicians, and impresarios such as Luigi Albertieri, Agnes De Mille, Michel Fokine, Ota Gygi, Eugene Iskoldoff, Kurt Jooss, Bronislava Nijinska, Ida Rubinstein, Ruth St. Denis, and Alexander Steinert. Provides detailed information on Margaret's personal life including her abortion in 1925 resulting from her affair with Ota Gygi.

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