

## *Diaghilev A Life*

**In pre-World War I England, a frail Jewish girl is diagnosed with flat feet, knock knees, and weak legs. In short order, Lilian Alicia Marks would become a dance prodigy, the cherished baby ballerina of Sergei Diaghilev, and the youngest ever soloist at his famed Ballets Russes. It was there that George Balanchine choreographed his first ballet for her, Henri Matisse designed her costumes, and Igor Stravinsky taught her music—all when the re-christened Alicia Markova was just 14. Given unprecedented access to**

**Dame Markova's intimate journals and correspondence, Tina Sutton paints a full picture of the dancer's astonishing life and times in 1920s Paris and Monte Carlo, 1930s London, and wartime in New York and Hollywood. Ballet lovers and readers everywhere will be fascinated by the story of one of the twentieth century's great artists.**

**The Ballets Russes was perhaps the most iconic, yet at the same time mysterious, ballet company of the twentieth century. Inspired by the unique vision of their founder Sergei Diaghilev, the company gained a large international following.**

**In the mid-twentieth century - during the tumultuous years of World War II and the Cold War - the Ballets Russes companies kept the spirit and traditions of Russian ballet alive in the West, touring extensively in America, Europe and Australia. This important new book uncovers previously-unseen interviews and provides insights into the lives of the great figures of the age - from the dancers Anna Pavlova and Alicia Markova to the choreographers Leonide Massine, George Balanchine and Anton Dolin. The dancers' own words reveal what life was really like for the stars of the Ballets Russes and provide**

**fascinating new insights into one of the most vibrant and creative groups of artists of the modern age.**

**00 Vaslav Nijinsky (1890-1950), the "God of Dance," was on the verge of a mental breakdown when he wrote this diary as an outlet for his views on religion, art, love, and life. The diary provides unique insight into the inner life of a highly gifted but mentally disturbed creative genius. Vaslav Nijinsky (1890-1950), the "God of Dance," was on the verge of a mental breakdown when he wrote this diary as an outlet for his views on religion, art, love, and life. The diary**

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**This magnificent new biography of the extraordinary impresario of the arts and creator of the Ballets Russes 100 years ago draws on important new research, notably from Russia. 'Scheijen masterfully recounts the phenomenal way in which Diaghilev contrived, under virtually impossible circumstances, to nurture a sequence of works ... he triumphs in making clear the degree to which, despite the cosmopolitanism of so much of the work, Russia was at the core of**

**Diaghilev' Simon Callow, Guardian 'It's a fabulous, complicated, very sexy story and Sjeng Scheijen takes us through it with a steadying calm that fudges none of the outrage on or off stage' Duncan Fallowell, Daily Express**

**'Magnificent ... filled with extraordinary glamour' Rupert Christiansen, Daily Mail**

**Sergei Diaghilev and the Ballets Russes**

**Behind the Scenes at the Ballets Russes**

**Diaghilev and Friends**

**La Nijinska**

**Serge Diaghilev, His Life, His Work, His Legend**

**The Diary of Vaslav Nijinsky**

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Featuring contributions by leading specialists in the history of Russian dance and the visual arts, a lavishly illustrated catalog focuses on artworks related to the Saisons Russes between 1909 and 1929 and draws on public and private collections including the Fokine collection in the St. Petersburg Theatre Museum.

One of the most important ballet choreographers of all time, Marius Petipa (1818 - 1910) created works that are now mainstays of the ballet repertoire. Every day, in cities around the world, performances of Swan Lake and The Sleeping Beauty draw large

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audiences to theatres and inspire new generations of dancers, as does *The Nutcracker* during the winter holidays. These are his best-known works, but others - *Don Quixote*, *La Bayadère* - have also become popular, even canonical components of the classical repertoire, and together they have shaped the defining style of twentieth-century ballet. The first biography in English of this monumental figure of ballet history, *Marius Petipa: The Emperor's Ballet Master* covers the choreographer's life and work in full within the context of remarkable historical and political surroundings. Over the course of ten well-



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researched chapters, Nadine Meisner explores Marius Petipa's life and legacy: the artist's arrival in Russia from his native France, the socio-political tensions and revolution he experienced, his popularity on the Russian imperial stage, his collaborations with other choreographers and composers (most famously Tchaikovsky), and the conditions under which he worked, in close proximity to the imperial court. Meisner presents a thrilling and exhaustive narrative not only of Petipa's life but of the cultural development of ballet across the 19th and early 20th centuries. The book also extends

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beyond Petipa's narrative with insightful analyses of the evolution of ballet technique, theatre genres, and the rise of male dancers. Richly illustrated with archival photographs, this book unearths original material from Petipa's 63 years in Russia, much of it never published in English before. As Meisner demonstrates, the choreographer laid the foundations for Soviet ballet and for Diaghilev's Ballets Russes, the expatriate company which exercised such an enormous influence on ballet in the West, including the Royal Ballet and Balanchine's New York City Ballet. After Petipa,

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Western ballet would never be the same.

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Duncan Fallowell, Daily Express 'Magnificent ... filled with extraordinary glamour' Rupert Christiansen, Daily Mail

Beautifully illustrated and drawing on unpublished images and memorabilia, this book illuminates the ways in which innovations by the Ballets Russes in dance, music, sets and costume both mirrored and invigorated contemporary culture. --Book Jacket.

Sylvia

Michel Pavloff's Merry Life

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Rene Blum and The Ballets Russes  
Bronislava Nijinska--early Memoirs  
Serge Diaghilev  
In Search of a Lost Life  
Diaghilev A Life Profile Books

A dark-hued, hybrid novel by a writer who "delivers our culture back to us, made entirely new" (A. M. Homes) In *The Complete Ballet*, John Haskell choreographs an intricate and irresistible pas de deux in which fiction and criticism come together to create a new kind of story. Fueled by the dramatic retelling of five romantic ballets, and interwoven with a contemporary story about a man whose daunting gambling

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debt pushes him to the edge of his own abyss, it is both a pulpy entertainment and a meditation on the physicality and psychology of dance. The unnamed narrator finds himself inexorably drawn back to the pre-cell phone world of Technicolor Los Angeles, to a time when the tragedies of his life were about to collide. Working as a part-time masseur in Hollywood, he attends an underground poker game with his friend Cosmo, a strip-club entrepreneur. What happens there hurtles the narrator down the road and into the room where the novel's violent and surreal showdown leaves him a different person. As the narrator revisits his past, he simultaneously inhabits and reconstructs the mythic stories of ballet, assessing along the way the lives and obsessions of Nijinsky and

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Balanchine, Pavlova and Fonteyn, Joseph Cornell and the story's presiding spirit, the film director John Cassavetes. This compulsively readable fiction is ultimately a profound and haunting consideration of the nature of art and identity.

In the history of twentieth-century ballet, no company has had so profound and far-reaching an influence as the Ballets Russes. Under the direction of impresario extraordinaire Serge Diaghilev (1872–1929), the Ballets Russes radically transformed the nature of ballet—its subject matter, movement idiom, choreographic style, stage space, music, scenic design, costume, even the dancer's physical appearance. From 1909 to 1929, it nurtured some of the greatest choreographers in dance history—Fokine, Nijinsky, Massine, and Balanchine—and

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created such classics as *Les Sylphides*, *Firebird*, *Petrouchka*, *L'Après-midi d'un Faune*, *Les Noces*, and *Apollo*. Diaghilev brought together some of the leading artists of his time, including composers Stravinsky, Debussy, and Prokofiev; artists Picasso, Braque, and Matisse, and poets Hoffmansthal and Cocteau. Diaghilev's *Ballets Russes* is the most authoritative history of the company ever written and the first to examine it as a totality—its art, enterprise, and audience. Combining social and cultural history with illuminating discussions of dance, drama, music, art, economics, and public reception, Lynn Garafola paints an extraordinary portrait of the company that shaped ballet into what it is today. The dance, art, music, and cultural worlds of the Ballets



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Russes--a dance company which helped define the avant-garde in the early part of this century--are surveyed in this book, which begins with Serge Diaghilev's influence. 200+ illustrations.

The Ballets Russes and Its World

Marius Petipa

A Feast of Wonders

Stories from a Silver Age

The Emperor's Ballet Master

Lydia Lopokova, Imperial Dancer and Mrs John Maynard

Keynes

*The foremost contemporary choreographer*

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*in the history of ballet, George Balanchine extended the art form into radical new paths that came to seem inevitable under his direction. He transformed movement and dance in classical and modern ballet, on the Broadway stage, and in the cinema. George Balanchine chronicles the life and achievements of this visionary artist from his early, almost accidental career in Russia, where his lifelong collaboration with Igor*

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*Stravinsky was forged, to his extraordinary accomplishments in America. The editor and writer Robert Gottlieb, one of the most knowledgeable dance critics in America, offers a superb and loving portrait of a genius who, though married many times to many ballerinas, remained truest to his greatest love, Terpsichore, the Greek Muse of dance.*

*How ballet repertory adapts, evolves, and reflects contemporary culture*

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*La Nijinska is the first biography of twentieth-century ballet's premier female choreographer. Overshadowed in life and legend by her brother Vaslav Nijinsky, Bronislava Nijinska had a far longer and more productive career. An architect of twentieth-century neoclassicism, she experienced the transformative power of the Russian Revolution and created her greatest work - Les Noces - under the influence of its avant-garde. Many of her ballets*

*rested on the probing of gender boundaries, a mistrust of conventional gender roles, and the heightening of the ballerina's technical and artistic prowess. A prominent member of Russia Abroad, she worked with leading figures of twentieth-century art, music, and ballet, including Stravinsky, Diaghilev, Poulenc, Alexandra Exter, Natalia Goncharova, Frederick Ashton, Alicia Markova, and Maria Tallchief. She was also a remarkable dancer in her*

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*own right with a bravura technique and powerful stage presence that enabled her to perform an unusually broad repertory. Finally, she was the author of an acclaimed volume of memoirs in addition to a major treatise on movement. Nijinska's career sheds new light on the modern history of ballet and of modernism more generally, recuperating the memory of lost works and forgotten artists, many of them women. But it also reveals the sexism*

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*pervasive in the upper echelons of the early and mid-twentieth-century ballet world, barriers that women choreographers still confront.*

*René Blum and the Ballets Russes documents the life of the enigmatic and brilliant writer and producer who resurrected the Ballets Russes after Diaghilev died. Based on a treasure trove of previously undiscovered letters and documents, the book not only tells the poignant story of Blum's*

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*life, but also illustrates the central role Blum played in the development of dance in the United States. Indeed, Blum's efforts to save his ballet company eventually helped to bring many of the world's greatest dancers and choreographers--among them Fokine, Balanchine, and Nijinska--to American ballet stages.*

*Diaghilev*

*Irina Baronova and the Ballets Russes*



*de Monte Carlo*

*Diaghilev's Dancers and Paris Fashion  
For Piano Solo*

*The Art of Costume*

**Choreographer George Balanchine discovered her. Yul Brynner romanced her. She danced for King George VI and Queen Elizabeth, Adolf Hitler, and Josef Goebbels. This memoir by the elegant octogenarian celebrates a remarkable life in the arts. Dance prodigy, sex symbol, gay pioneer, cultural icon--Vaslav Nijinsky rose to fame as the star of the Ballets Russes in Paris before mental illness stole**

his career and the last thirty years of his life. A tragic story of a great genius, this compelling work of narrative nonfiction chronicles a life of obsessive artistry, celebrity, and notoriety. With one grand leap off the stage at the 1909 premiere of the Ballets Russes's inaugural season, Nijinsky became an overnight sensation and the century's first superstar, in the days before moving pictures brought popular culture to the masses. Perhaps the greatest dancer of the twentieth century, Nijinsky captured audiences with his sheer animal magnetism and incredible skill. He was also half of the most famous (and openly gay) couple of the

**Edwardian era: his relationship with Serge Diaghilev, artistic director and architect of the Ballets Russes, pushed boundaries in a time when homosexuality and bisexuality were rarely discussed. Nijinsky's life was tumultuous--after marrying a female groupie he hardly knew, he was kicked out of the Ballets Russes and placed under house arrest during World War I. Unable to work as he once did, his mental health deteriorated, and he spent three decades in and out of institutions. Biographical narrative is interspersed with spotlights on the ballets the dancer popularized: classic masterworks such as *Afternoon of a Faun*, *The Firebird*, and of course, the**

**shockingly original Rite of Spring, which caused the audience to riot at its premiere. Illustrated with elegant, intimate portraits as well as archival art and photographs.**

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**reproduced, and made generally available to the public. To ensure a quality reading experience, this work has been proofread and republished using a format that seamlessly blends the original graphical elements with text in an easy-to-read typeface. We appreciate your support of the preservation process, and thank you for being an important part of keeping this knowledge alive and relevant.**

**Evaluating Cocteau's career and his fascinating personal life on equal terms, James Williams offers here a groundbreaking analysis that sets them both within highly revealing historical and artistic contexts.**

**Irina**

**Diaghilev's Ballets Russes**

**A Life of Genius and Madness**

**The Ballets Russes and the Art of Design**

**George Balanchine**

**Nijinsky**

*The story of the splendidly unpredictable Russian dancer who ruffled the feathers of the Bloomsbury set and became the wife of John Maynard Keynes Born in 1891 in St Petersburg, Lydia Lopokova lived a long and remarkable life. Her vivacious personality and the sheer force of her charm propelled her to the top of Diaghilev's Ballet Russes. Through a combination of luck, determination and talent, Lydia became a star in Paris, a vaudeville*

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*favourite in America, the toast of Britain and then married the world-renowned economist, and formerly homosexual, John Maynard Keynes. Lydia's story links ballet and the Bloomsbury group, war, revolution and the economic policies of the super-powers. She was an immensely captivating, eccentric and irreverent personality: a bolter, a true bohemian and, eventually, an utterly devoted wife.*

*The intoxicating story of one of greatest dancers in the history of ballet—and the paradox of his profound genius and descent into madness.*

*Exciting new portrait featuring the racy world of opera and dance in Paris of the 1920s.*

*A former member of the Ballet Russes recalls Pavlova, Nijinsky, and performers he met while working as a stage manager, ballet*

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*producer, and teacher*

*My Life in the Ballets Russes and Beyond*

*His Life, His Work, His Legend*

*The Ballets Russes and Beyond*

*A Fictional Essay in Five Acts*

*Ballets Russes Style*

*Music and Dance in Belle-Époque Paris*

"This edition is published to coincide with the exhibition Diaghilev and the Ballets Russes, 1909-1929: When Art Danced with Music, at the National Gallery of Art, Washington, 12 May-2 September 2013. The exhibition Diaghilev and the Golden Age of the Ballets Russes, 1909-1929 was originally conceived by and first shown at the



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V&A Museum, London, in 2010."

An indispensable biography for anyone interested in Constant Lambert, ballet and British musical life in the first part of the twentieth century.

A fresh perspective on the Ballets Russes, focusing on relations between music, dance and the cultural politics of belle-époque Paris.

"Drawing on letters, correspondence, oral histories, and interviews, Baronova's daughter, the actress Victoria Tennant, ... recounts Baronova's dramatic life, from her earliest aspirations to her grueling time on tour to her later years in Australia as a pioneer of the art"--Dust jacket flap.

God of Dance

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Bloomsbury Ballerina

Beyond the Rio Grande

The Complete Ballet

The Ballet Maker

Jean Cocteau

**Biography of one of the central figures in the cultural life and tastes of his time. Tamara Tchinarova was born in Romania in 1919 and began her dance training in Paris with emigre ballerinas from the Imperial Russian Ballet. This autobiography highlights her incredible life in Romania and her worldwide dancing career, the**

tempestuous marriage to actor Peter Finch, and her involvement in his affair with Vivien Leigh."

The Ballets Russes was a phenomenon of the early twentieth century, permeating daily life wherever the company traveled and leaving a lasting impact on dance, theater, and the visual arts. Sergei Diaghilev, impresario from 1909 until his death in 1929, fused the most avant-garde, groundbreaking movements in dance, choreography, art, design, and costume into unique and stunning productions. The

work was exciting, and always new, and it stretched the limits of the possible in art. The color, form, and material in costume and set design astonished audiences, transforming every corner of Western culture in the twentieth century. Fashion and decor designers and visual artists in particular—including Coco Chanel, Natalia Goncharova, Mikhail Larionov, Léon Bakst, and Pablo Picasso—found inspiration in the Ballets Russes. Designers and artists moved past old boundaries and created costumes and

set designs for these extravagant productions, bridging the gaps between tangible and abstract artistic genres. *The Ballets Russes and the Art of Design* explores these revolutionary icons and ideas, illuminating Sergei Diaghilev's profound revitalization of the arts, which continues to influence us today. Ten essays by internationally recognized experts and 200 color and black-and-white illustrations—many from private collections and never-before-published—discuss a broad range of topics,

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including set and costume designs, graphic design and poster art, photographs and postcards, Diaghilev's presence in the media, and private and museum collections of Ballets Russes treasures.

A ballet in three acts and four scenes by Léo Delibes.

Astonish Me

I Sang for Diaghilev

The Great Nijinsky

Choreographer of the Modern

Dancing Into the Unknown

The Life and Afterlife of Ballet

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*The Ballets Russes has engaged people for 100 years, ever since Russian-born Sergei Diaghilev created this dynamic avant-garde company. Diaghilev brought together some of the most important visual artists of the 20th century to work as costume and stage designers and work with composers, choreographers, and dancers, infusing new life and creative energy into the performing arts of the time. Through the costumes, drawings, programs, and posters presented in this book, the visual spectacle of the Ballets Russes is brought back into view for a contemporary audience to appreciate the revolution it was and the ongoing influence it continues to have today.*

*The New York Times bestselling author of Great Circle 'Brilliantly written; the first ballet novel for grown-ups' THE TIMES 'A bravura display of high-performance art' GUARDIAN*

*'He achieves the miraculous,' the sculptor Auguste Rodin wrote of*

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*dancer Vaslav Nijinsky. 'He embodies all the beauty of classical frescoes and statues'. Like so many since, Rodin recognised that in Nijinsky classical ballet had one of the greatest and most original artists of the twentieth century, in any genre. Immersed in the world of dance from his childhood, he found his natural home in the Imperial Theatre and the Ballets Russes, he had a powerful sponsor in Sergei Diaghilev - until a dramatic and public failure ended his career and set him on a route to madness. As a dancer, he was acclaimed as godlike for his extraordinary grace and elevation, but the opening of Stravinsky's The Rite of Spring saw furious brawls between admirers of his radically unballetic choreography and horrified traditionalists. Nijinsky's story has lost none of its power to shock, fascinate and move. Adored and reviled in his lifetime, his phenomenal talent was shadowed by schizophrenia and an intense but*



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*destructive relationship with his lover, Diaghilev. 'I am alive' he wrote in his diary, 'and so I suffer'. In the first biography for forty years, Lucy Moore examines a career defined by two forces - inspired performance and an equally headline-grabbing talent for controversy, which tells us much about both genius and madness. This is the full story of one of the greatest figures of the twentieth century, comparable to the work of Rosamund Bartlett or Sjeng Scheijen. The intoxicating story of one of the greatest dancers in the history of ballet?and the paradox of his profound genius and descent into madness. Vaslav Nijinsky was unique as a dancer, interpretive artist, and choreographic pioneer. His breathtaking performances with the Ballet Russe from 1909 to 1913 took Western Europe by storm. His avant-garde choreography for The Afternoon of the Faune and The Rite of Spring provoked riots when performed and are now regarded*

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*as the foundation of modern dance. Through his liaison with the great impresario Diaghilev, he worked with the artistic elite of the time. During the fabulous Diaghilev years he lived in an atmosphere of perpetual hysteria, glamor, and intrigue. Then, in 1913, he married a Hungarian aristocrat, Romola de Pulszky, and was abruptly dismissed from the Ballet Russe. Five years later, he was declared insane. The fabulous career as the greatest dancer who ever lived was over. Drawing on countless people who knew and worked with Nijinsky, Richard Buckle has written the definitive biography of the legendary dancer.*

*Diaghilev and the Golden Age of the Ballets Russes 1909-1929*

*Ballets Russes*

*Ballet, Life and Love*

*Dancing for Diaghilev; the Memoirs of Lydia Sokolova*

*The Making of Markova*

*Constant Lambert*

**'He achieves the miraculous,' the sculptor Auguste Rodin wrote of dancer Vaslav Nijinsky. 'He embodies all the beauty of classical frescoes and statues'. Like so many since, Rodin recognised that in Nijinsky classical ballet had one of the greatest and most original artists of the twentieth century, in any genre. Immersed in the world of dance from his childhood, he found his natural home in the Imperial Theatre and the Ballets Russes, he had a powerful**

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**illustrations, here is a major new biography of Serge Diaghilev, founder and impresario of the Ballets Russes, who revolutionized ballet by bringing together composers such as Stravinsky and Prokofiev, dancers and choreographers such as Nijinsky and Karsavina, Fokine and Balanchine, and artists such as Picasso, Matisse, Bakst, and Goncharova. An accomplished, flamboyant impresario of all the arts, Diaghilev became a legendary figure. Growing up in a minor noble family in remote Perm, he would become a central figure in the artistic**

**worlds of Paris, London, Berlin, and Madrid during the golden age of modern art. He lived through bankruptcy, war, revolution, and exile. Furthermore he lived openly as a homosexual and his liaisons, most famously with Nijinsky, and his turbulent friendships with Stravinsky, Coco Chanel, Prokofiev, and Jean Cocteau gave his life an exceptionally dramatic quality. Scheijen's magnificent biography, based on extensive research in little known archives, especially in Russia, brings fully to life a complex and powerful personality with boundless**

**creative energy. A New York Times Editor's Choice**

**The early memoirs of ballet dancerchoreographer Bronislava Nijinska, sister of Nijinsky, recall their experiences and dancing careers from the early 1890s through the prewar years with Diaghilev's Ballets Russes**

**Mirrors and Scrims  
An Intimate Biography  
A Life**