## **NIJINSKY and BALLETS RUSSES BAROQUE:**

Iconographic Bibliography

## By Millicent Hodson

For Catherine Turocy's Historical Dance Workshop, Seattle, 2017

Nancy Van Norman Baer, ed., *The Art of Enchantment,* Fine Arts Museums of San Francisco, 1988.

John Singer Sargent, Portrait of Nijinsky in *Pavillon d'Armide*, p. 97. Bronislava Nijinska, Choreographic Notation for *Hamlet*, 1934.

Nancy Van Norman Baer, *Bronislava Nijinska, A Dancer's Legacy*, Fine Arts Museums of San Francisco, 1996.

Blanc photograph of Nijinska in Les Facheux, p. 41.

Richard Buckle, *In Search of Diaghilev*, Thomas Nelson and Son, New York, 1956.

Andre Derain, Decor design for Les Facheux, p. 96.

Richard Buckle, *Nijinsky*, Weidenfeld & Nicolson, London, 1972.

Nijinsky's 1913 encounter with Baroque art via Benois, pp. 311-312.

Claude Aveline and Michel Dufet, *Antoine Bourdelle and the Dance: Isadora and Nijinsky, Arted, Paris, 1969.* 

Drawings of Nijinsky as Harlequin in *Carnival*, plates 76-79. Photographs of bas-reliefs, Isadora and Nijinsky, *The Dance* and *Apollo and the Muses*, facade of the Theatre des Champs-Elysees, 1913.

Edwin Denby, "Notes on Nijinsky Photographs" in *Nijinsky*, ed. Paul Magriel, Dance Index, New York, 1946; Henry Holt, 1947. Reprinted in Lincoln Kirstein, *Nijinsky Dancing*, Knopf, New York, 1975.

Francis Gadan and Robert Maillard, eds.m Ronald Crichton and Mary Clark eds. English edition, *Dictionary of Modern Ballet*, London, Methuen, 1959. Bakst decor design, *Les Femmes de Bonne Humeur*, 1917, p. 143. Picasso decor design, Pulchinella, 1920, p. 275.

Lynn Garafola, *Diaghiilev*, Oxford University Press, 1989.

Diaghilev's leap past the 19th century and "period modernism", p. 90.

Millicent Hodson, *Nijinsky's Crime Against Grace*, Reconstruction Score for the original *Le Sacre du Printemps*, Pendragon, Hillsboro, New York, 1996.

Drawings as documentation by Valentine Gross and reconstruction drawings as dance notation.

Millicent Hodson, "Death by Dancing in Nijinsky's *Rite*," in Severine Neff, ed. with Maureen Riches, Gretchen Horlacher and John Reef, *The Rite at 100*, Indiana University, Bloomington, 2017. Cover drawing by Millicent Hodson.

Millicent Hodson and Kenneth Archer, *The Lost Rite*, with photographs by Shira Klasmer, KMS Press, London, 2014. Also in Russian translation.

Apache images, 1913 *Rite of Spring* reconstruction score, p. 54. The full reconstruction in Klasmer photos of Polish National Ballet.

Millicent Hodson, *Nijinsky's Bloomsbury Ballet, Jeux*, Pendragon, Hillsdale, New York, 2008.

Turkey Trot caricature, p. 139.

Photograph of partners in the Texas Rag. p. 161.

Reconstruction drawings as dance notation.

Martine Kahane, ed. with Erik Naslund, *Nijinsky 1889-1950*, Réunion des Musées Nationaux, Paris, 2000.

Gerschel photographic ortrait of Nijinsky in suit,1909, p. 102.

De Regnier ("Tigre") Drawing ,Nijinsky as Harlequin, p. 133.

Martine Kahane with Nicole Wilde, *Ballets Russes a l'Opéra*, Paris, 19? Picasso decor design for *Pulchinella*, p. 120.

Photograph of Massine in *Les Facheux*, p. 147.

Boris Kochno, *Diaghilev and the Ballets Russes*, Adrienne Foulke, photographs by Niki Ekstrom, Harper and Row, New York, 1970.

Photograph of Massine in Les Femmes de Bonne Humeur, pp.110-111.

Ann Kodicek, ed., *Diaghilev, Creator of the Ballets Russes,* Barbican Art Gallery and Humphries, London, 1996.

Gerschel photograph of Michel Fokine as Harlequin, p. 105.

Lionel Lambourne, *An Introduction to Caricature*, Her Majesty's Stationery Service, London, Paris, 1983.

Cover drawing by Sem, "Le Massacre du Printemps" of Nijinsky in a tango after the riot at *The Rite with* Theatre des Champs-Elysées director, Gabriel Astruc, when he went bankrupt after the opening 1913 season

Richard Martin, *Cubism and Fashion*, Meteropolitan Museum of Art, New York, 1998.

Picasso, Les Demoiselles d'Avignon, gown by Collot Soeurs, pp.22-23.

Erik Naslund, *Nijinsky: Legend and Modernist*, Dansmuseet, Stockholm, 2000. A wide and diverse collection of drawings of and by Nijinsky.

John Neumeier, *Nijinsky*, Ballet programme, Staatsoper, Hamburg, 2000. Photograph of Suvretta House and decor for Neumeier's ballet, p. 36.

Roger Leong, introduction, *From Russia with Love: Costumes for the Ballets Russes, 1909-1933,* National Gallery of Australia, Canberra, 1998. Costume design for Rinaldo in *Pavillon d'Armide*, p. 24.

Marie Rambert, *Quicksilver*, Macmillan, London, 1972, account of shipboard life of the Ballets Russes on tour to South America in 1913, pp. 72-78.

Françoise Stanciu Reiss, *Nijinsky*, trans. Helen and Stephen Haskell, Adam and Charles Black, London, 1960 (French edition, 1957).

Valentine Gross-Hugo, Drawing of Karsavina/Nijinsky, *Carnaval*, p. 113. Nijinsky, Stepanoff notation for a Bach *Sarabande*, p. 124. Leon Bakst, Drawing of Nijinsky's costume for *Carnival*, p.133.

Richard Shead, *Ballets Russes*, Apple Press, London?, 1989.

Photographs of Tchelichev decor for *Ode* (1928), pp. 158-159.

Photographs of Bakst costumes for *Femmes de Bonne Humeur*, p.133..

Alexander Shouvaloff, *The Art of the Ballets Russes*, Wadsworth Atheneum, Hartford, 1997.

Benois costume for Cecchetti, *Femmes de Bonne Humeur*, p. 84. Benois set design for *Pavillon d'Armide*, Scene 2, Armida's garden, with pas de trois by Karsavina, Fedorova and Nijinsky p. 111. Benois costume design for Karsavina as Armida, p. 115.

Alexander Shouvaloff, **Stravinsky on Stage**, Stainer and Bell, London, 1982. Picasso drawing of Pulcinella and Harlequin in *Pulchinella*,, p. 101. Picasso costume design for Karsavina as Pimpinella, p. 102. Sacha photo of Lopokhova and Woikikowsky in *Pulchinella*, p. 103.

Bernard Taper, *Balanchine, A Biography*, Times Books, New York, 1989. Photograph d'Amboise, Kent et al. in sunburst pose, *Apollo*, p. 103.