

Bronislava Nijinska Collection
Appendix A: Writings - Early Memoirs

September 2023

This appendix provides more information on materials found in the Writing-Early Memoirs subseries for the Bronislava Nijinska Collection. Description in this appendix comes from the previous finding aid which was last updated in 2012 and is organized according to the current Box-Folder number. Information includes translations, summaries of subject matter, and additional description of photographs used in *Early Memoirs*.

Note: While several individuals contributed translations to the Nijinska Collection (see the Processing History note in the finding aid), the specific creators of information found in this appendix is unknown.

BOX-FOLDER 23/6, Chapter 29 draft

Serge Diaghilev; typed in Russian with handwritten edits.

BOX-FOLDER 23/7, Chapter 43 draft

Memoirs on spending time with the Tchaikovsky's at Bordigera in 1911; typed in Russian with handwritten edits and handwritten notes.

BOX-FOLDER 23/8, Chapter 48 draft

Rehearsals of *L'après-midi d'un faune* in Monte Carlo; typed in Russian with handwritten edits.

BOX-FOLDER 23/9, Chapter summaries

Short drafts of book chapters; typed in Russian with handwritten edits.

BOX-FOLDER 23/10, Index draft

Typed with handwritten edits.

BOX-FOLDER 23/11, Miscellaneous drafts and notes, 1 of 12

Summary of contents by bond folder number:

1. On Nijinska's first visit to New York; typed in Russian.
2. On Nijinska and an anecdote about Enrico Cecchetti (1850-1928; Italian dancer, choreographer, and teacher] throwing a stick at Nijinska when she was nine years old; handwritten in Russian.
3. On *La peri*; handwritten in Russian.
4. On *Giselle*; handwritten in Russian.
5. Notes on various artists; handwritten in Russian.
6. "Choreographer" – Nijinska's general point on dance and music; Nijinska criticizes [Serge] Lifar for his "narrow" and "wrongful" perceptions.
7. Bronislava Nijinska's thoughts on how composers, singers, actors, and dramaturges should respond.
8. Notes on childhood; handwritten and typed in Russian.

9. Memoirs on Anna Pavlova; handwritten in Russian.
10. Notes on the childhood of Nijinska and her brother Vaslav Nijinsky; handwritten in Russian.

BOX-FOLDER 23/12, Miscellaneous drafts and notes, 2 of 12

Summary of contents by bond folder number:

1. Notes: (pages 307-308); after the 1910 season in Paris; Vaslav Nijinsky goes to Venice with Diaghilev and Bakst; Nijinska and her mother go to Saint Petersburg; handwritten in Russian.
2. Plan (synopsis) for *Early Memoirs*; [paginated 18-28]; typed in Russian.
3. Note: locations for book materials, handwritten in Russian.
4. Notes (photocopy): on the birth and baptism of Vaslav Nijinsky (pages 12-13 of published book); typed in Russian.
5. First day in Monte Carlo, 1911.
6. Loose notes, handwritten and typed (several pages translated into English).

BOX-FOLDER 23/13, Miscellaneous drafts and notes, 3 of 12

Summary of contents by bond folder number:

1. Typed in Russian, with handwritten edits for Preface; one page translated to English.
2. The beginning of Diaghilev's Russian ballet; typed in Russian with handwritten edits.
3. Notes: typed (carbon copies) with handwritten edits.
4. Notes and early draft; typed in Russian with handwritten edits.
5. Drafts (1909-1910), typed in Russian with handwritten edits (photocopy).

BOX-FOLDER 23/14 Miscellaneous drafts and notes, 4 of 12

Summary of contents by bond folder number:

1. During the production [preparation] of *L'après-midi d'un faune*; memoirs of Nijinsky; in Russian, handwritten by Nijinska.
2. Memoirs of Nijinsky; in Russian, in Russian, handwritten [typed] by Nijinska.
3. Memoirs of Nijinsky's childhood [probably included in *Early Memoirs*]; in Russian, handwritten by Nijinska with one typed page in Russian.
4. Ida Rubinstein and her first rehearsal with Vaslav Nijinska, in Russian, handwritten by Nijinska.
5. Notes about Anna Pavlova and Vaslav Nijinsky in *Les sylphides*, in Russian, handwritten by Nijinska.
6. Notes on the Bolshoi Theatre's ballet productions, in Russian, handwritten by Nijinska.
7. Miscellaneous notes for *Early Memoirs*; in Russian, handwritten by Nijinska.
8. Notes on *L'après-midi d'un faune* "As he was working on *L'après-midi d'un faune* (September-December 1910), Vaslav did not appear at the Imperial Theater stage for a half of the season. At that time, he also was preparing for his debut as Albrecht in *Giselle* with Anna Pavlova"; in Russian, handwritten by Nijinska; two pages with outlines in black ink [possibly for *Early Memoirs*].

BOX-FOLDER 23/15, Miscellaneous drafts and notes, 5 of 12

Summary of contents by bond folder number:

1. Draft of Chapter 31, page 283; handwritten in Russian.
2. Notes on the beginnings of Russian ballet; in Russian, in the hand of Bronislava Nijinska.
3. Kyiv Opera 1908-1917; in Russian, typed with edits in the hand of Bronislava Nijinska.
4. Miscellaneous loose notes, grouped by size and stapled or wrapped together, in some cases. One page of handwritten and typewritten notes, mainly on the parting with Al[eksandr] Kochetovsky. Nijinska refers to the day of writing as a period when she is already engaged to someone else [no name provided], to whom she is very attached and is hoping to love later, when she becomes his wife. Pages from a small notebook bound together: sketches for *Early Memoirs*, principally concerning Nijinsky's marriage and parting with the Ballets Russes and his "Blue Bird" role. Loose pages from a diary in black and blue ink, with some in pencil, principally regarding Nijinska's relationship with Chaliapin. Loose pages with punch holes in black ink. Parts entitled: Vaslav as Narcisse; Chaliapin's "dirty publicity"; recognition has to be given: S. P. Diaghilev and Bakst: incentives for the artist; St. Petersburg cabmen, 1 and 2; Sima Astafieva [Nijinska's conversation with her about Chaliapin]; Draft: Papillon—Carnaval [by] Schumann; Bakst.
5. Memoirs about Nijinsky. Nijinska expresses her concerns about Nijinsky's marriage to Romola [probably part of the book]; misc. notes; memoirs about dance lessons given by Nijinsky—later used in *Early Memoirs*—with major changes, pages 173-194.
6. Notes and early draft on Petipa; typed in Russian with handwritten edits and notes.

BOX-FOLDER 24/1, Miscellaneous drafts and notes, 6 of 12

Pages typed in Russian with some handwritten edits.

- (1) Diaghilev and his role in Russian ballet;
- (2) Being apart from Vaslav;
- (3) On the way to Vaslav [possibly on reunion with Vaslav];
- (4) In the Russian ballet (1921?), "Later Memoirs";
- (5) Meeting with Vaslav, *Reunion with Vaslav*;
- (6) Notes about Diaghilev and his relationship with Nijinska;
- (7) Nijinska's response to critiques of Vaslav Nijinsky;
- (8) Article (memoirs) on *Les noces*.

BOX-FOLDER 24/2, Miscellaneous drafts and notes, 7 of 12

Loose notes handwritten in Russian; includes table of contents and several pages in English in the hand of Irina Nijinska [?], [circa 1970].

BOX-FOLDER 24/3, Miscellaneous drafts and notes, 8 of 12

Drafts, typed in Russian with handwritten edits [some photocopies].

BOX-FOLDER 24/4, Miscellaneous drafts and notes, 9 of 12

Miscellaneous notes.

BOX-FOLDER 24/5, Miscellaneous drafts and notes, 10 of 12

Summary of contents by bond folder number:

1. Loose notes, in Russian, handwritten and typed; includes book index; “Blue Bird” variations; Vaslav Nijinsky’s childhood.
2. Loose notes; typed and handwritten in Russian.

BOX-FOLDER 24/6, Miscellaneous drafts and notes, 11 of 12

Summary of contents by bond folder number:

1. Loose notes; typed and handwritten in Russian.
2. Loose notes; handwritten in Russian.

BOX-FOLDER 24/7, Miscellaneous drafts and notes, 12 of 12

Summary of contents by bond folder number:

1. Loose notes; handwritten in Russian.
2. Loose notes; handwritten in Russian, [circa 1914].
3. Handwritten and typed notes, in Russian in the hand of Bronislava Nijinska [1913].

BOX-FOLDER 24/8, Notebook [1]

Plan for *Early Memoirs*, with brief descriptions of future chapters; in Russian; typed with handwritten corrections, notes, and additions; unpaginated [148 pp].

BOX-FOLDER 24/9, Notebook [2]

Partially paginated draft, in Russian, typed with hand-written notes [135 pp].

BOX-FOLDER 24/10, Notebook [3]

Chapters 10, 1, 8, 4, 9; plan of book; in Russian, heavily edited by hand; pages paginated as 1-26, 1-31, 1-11, [1], 32-72, [1-5 as loose pages, including 1 page translated to English by Irina Nijinska], [1], 1-[2], 1-17.

BOX-FOLDER 25/1-2, Notebook [4] and Notebook [5]

Chapters 35-37 (1910-1912); in Russian, with handwritten corrections and additions; unpaginated [276 pp].

BOX-FOLDER 25/3, Notebook [6]

Chapters 35-37 (1910-1912), as Box 2, Folders 6-7, with further edits by hand [c.276 pp].

BOX-FOLDER 25/4, Notebook [7]

Loose notes, handwritten.

BOX-FOLDER 25/5, Notebook [8]

Notebook, handwritten, with numbered chapter, 1930; contents include:

- Note 1 to Russian Opera management in Paris (Tsaretelli [surname], Basel [Switzerland]. The cast of ballet dancers for dance performances in the Opera and for choreographic repertory. [Date: the beginning of February, 1930];
- Note 2 to Russian Opera management, with a proposal for the creation of “Opera and Ballet” performances;
- Intimate (private) notes;
- My biography;
- It’s difficult for a dancer to write a book;
- What to write about?
- My mother (biography);
- Biographical dates of my family;
- The teachers of my mother and father; the cast of Warsaw Ballet and repertory;
- Kyiv Opera and the first [theatrical] contract of the three sisters;
- Biography of “My mother” (continued);
- Jukovsky [the critic], Duport [Louis, a French dancer]; Vestris, [Auguste, a French dancer];
- *The Fountain of Bakhchisarai* [choreography by Rostislav Zakharov, premiered in 1934]; where the ballet was staged for the first time [?]; my studying at Enrico Cecchetti’s [class]; my entrance into the School [The Imperial Theatrical School];
- “Work” – *La princesse cygne*; costumes and accessories;
- Vaslav [Nijinsky];
- About dance shoes;
- Citation—George Sand [from Sand’s novel *Consuelo*];
- Arrival in Saint Petersburg;
- Stanislav Gillert;
- The Imperial Theater School (enrollment);
- The choreographic nature of Vaslav’s [Nijinsky] body;
- Draft of repertory for my concerts;
- Vaslav [Nijinsky] (enrollment into the Theatrical School) and year-by-year notes about time in the Imperial Theatrical School (Vaslav and Bronislava) photocopy and physical description of Imperial Theater School.

BOX-FOLDER 25/6, Notebook [9]

Notebook, with handwritten notes.

BOX-FOLDER 25/7 Notebook [10]

Notebook, with loose sheets; handwritten with two pages in English in the hand of Irina Nijinska.

BOX-FOLDER 25/8, Notebook [11]

Notebook in Russian: cover title *The dance nature of Nijinsky: a book*; title page: *The dance nature of Nijinsky*; mark in red pen: *A book, an unfinished writing* [literally: not everything

written down]; insert: *In Vienna: meeting with sick Vaslav, 1921* in black pen, 8 pages. [Early version of *Early Memoirs* with detailed description of Nijinsky's dancing and his work as a choreographer; Bronislava Nijinska's time in Russian during the revolution (1917-early 1918, Moscow); notes about their father; outlines for the introduction, in black ink, some pencil.

BOX-FOLDER 26/1, Clippings and promotional material

BOX-FOLDER 26/2, Contract and correspondence

Business papers relating to *Early Memoirs*.

BOX-FOLDER 26/3-4, English translation, rough draft

Rough English translation, typed with handwritten edits; miscellaneous handwritten note [Irina Nijinska and others].

BOX-FOLDER 26/5, Miscellaneous English translations and notes, 1 of 22

[Page 74], typed, with handwritten notes; chapter 29, Serge Pavlovitch Diaghilev, typed, translated by Natalie Wollard; Preface [edited version of "My Brother Nijinsky"], typed with handwritten edits; notes and regulations of Theatrical School, typed; "Creation de 'Prelude a L'après-midi d'un faune'" from *Early Memoirs*, typed [photocopy]; last two chapters, typed with handwritten edits.

BOX-FOLDER 26/6-7, Miscellaneous English translations and notes, 2 and 3 of 22

English translation of and notes for various sections of *Early Memoirs*, handwritten and typed by Irina Nijinska.

BOX-FOLDER 26/8, Miscellaneous English translations and notes, 4 of 22

Notes and English translations for chapters 21-16, typed and handwritten by Irina Nijinska.

BOX-FOLDER 27/1, Miscellaneous English translations and notes, 5 of 22

English translation, typed with handwritten edits; miscellaneous handwritten notes.

BOX-FOLDER 27/2-3, Miscellaneous English translations and notes, 6 and 7 of 22

Translations, in English, with typed with handwritten edits [some photocopies] in the hand of Irina Nijinska; editorial notes by translator and Holt, Reinhart & Winston.

BOX-FOLDER 27/4, Miscellaneous English translations and notes, 8 of 22

Handwritten notes [1907], in Russian; handwritten notes [possibly translation to English of sections of diaries and notebooks], handwritten; typed notes [Fall 1911] on Pavlova; notes on Karsavina, notes typed in English with handwritten edits [1912].

BOX-FOLDER 27/5, Miscellaneous English translations and notes, 9 of 22

Translations, handwritten [some photocopies, with one typed page].

BOX-FOLDER 27/6, Miscellaneous English translations and notes, 10 of 22
Notes and drafts, handwritten in English [contains several typed pages].

BOX-FOLDER 27/7, Miscellaneous English translations and notes, 11 of 22
Notes and drafts, handwritten in English [some repertory lists from 1930s]; translated notes from Ukrainian from *Opera and Ballet Theaters of Kyiv*, published in USSR.

BOX-FOLDER 27/8, Miscellaneous English translations and notes, 12 of 22
Notes and drafts, handwritten in English [some typed photocopies, with handwritten edits].

BOX-FOLDER 27/9, Miscellaneous English translations and notes, 13 of 22
Notes and drafts, handwritten [by various hands] in English.

BOX-FOLDER 27/10, Miscellaneous English translations and notes, 14 of 22
Miscellaneous notes, handwritten in English; notes and drafts, handwritten and typed with edits.

BOX-FOLDER 28/1, Miscellaneous English translations and notes, 15 of 22
Comments about Anna Kisselgoff's contribution to *Early Memoirs* and how to properly refer to her in the credit line; how Bronislava Nijinska came to write *Early Memoirs* [handwritten by Irina Nijinska]; handwritten notes, variously paginated [in various hands].

BOX-FOLDER 28/2, Miscellaneous English translations and notes, 16 of 22
Handwritten notes [in various hands].

BOX-FOLDER 28/3, Miscellaneous English translations and notes, 17 of 22
Drafts, typed in English with handwritten edits and handwritten inserts.

BOX-FOLDER 28/4, Miscellaneous English translations and notes, 18 of 22
Drafts, typed in English with edits [photocopy].

BOX-FOLDER 28/5, Miscellaneous English translations and notes, 19 of 22
Translation queries on 1909-1911; handwritten notes [possibly from Bronislava Nijinska's diaries and notebooks]; typed drafts, with handwritten edits; handwritten notes in English [some photocopies]; miscellaneous typed and handwritten notes, 1908-1909 [possibly from Bronislava Nijinska notebooks and diaries].

BOX-FOLDER 28/6, Miscellaneous English translations and notes, 20 of 22
Notes [possibly translations from Bronislava Nijinska's notebooks or diaries], handwritten in English [in several hands, including Irina Nijinska].

BOX-FOLDER 28/7, Miscellaneous English translations and notes, 21 of 22
Summary of contents by bond folder number:

1. Typed sections, with editorial notes and queries for chapters 34-39, handwritten edits.

2. Miscellaneous notes, handwritten in English and Russian by Irina Nijinska.
3. Travel schedule, from 1912-1913 and 1930-1940; notes for *Early Memoirs*, including *L'après-midi d'un faune* and *Jeux*; note from Irina Nijinska about the process of compiling, editing, and creating *Early memoirs*; 1913 article from *Le Figero*.
4. Miscellaneous notes, handwritten in English.
5. [From 200 years 1738-1938 Leningrad Theatrical School]
6. [Covering 1907-1908]

BOX-FOLDER 28/8, Miscellaneous English translations and notes, 22 of 22

Summary of contents by bond folder number:

1. Handwritten notes [possibly English translations of Bronislava Nijinska notebooks and diaries], includes beginning of break with Diaghilev and St. Petersburg, 1914.
2. Drafts, typed in English with handwritten edits and notes interspersed, London, 1911.
3. Notes, handwritten in English [possibly from Bronislava Nijinska's diaries and notebooks].
4. Drafts, typed with handwritten edits: Preface; In St. Petersburg [*Giselle*, Anna Pavlova and Nijinsky]; the premier of *Petrouchka* in 1911; *Le spectre de la rose*; "In the Hometown" [note: significantly different than material found in *Early Memoirs*, possibly from diaries and notebooks].
5. Handwritten notes by Irina Nijinska: on Chaliapin, 1911; London and Monte Carlo, 1912; on Dalcroze; Vaslav Nijinsky listens to *Le sacre du printemps* music; Adolph Bolm and Nicholas Semenov, 1912; Lubov Tchernicheva.

BOX-FOLDER 29/1-3, Negatives

Miscellaneous negatives (16)

BOX-FOLDER 29/4, "Old Proposal" photographs

NOTE: All photographs 5" x 7", [illustration number]

Eleonora Bereda, 1872 [1]; Eleonora Bereda [another version of above]; Thomas Nijinsky, 1880; Thomas and Eleonora Nijinsky on stage [5]; Thomas and Eleonora Nijinsky on stage [6]; Stanislav, Bronislava, and Vaslav Nijinsky, 1897 [13]; Nijinska in uniform of graduating class; Nijinska in uniform of graduating class [35]; Graduating Class, Girls' Division: Efrosima Georgievskia, Lubov Tchernicheva, Ekaterina Olhina, Nijinska, Antonia Tchumarkova, and Maria Dobrolubova, 1908 [37]; Nijinska in gown worn for graduation ceremony, 1908 [36]; Bronislava Nijinska in Monte Carlo, 1911; Nijinska, Paris 1911 [92]; Nijinsky (snapshot taken by Nijinska), 1910 [64] Nijinsky (snapshot taken by Nijinska), 1910; Vaslav Nijinsky in London (snapshot taken by Nijinska), 1910 [98]; Aleksandr Kotchetovsky in *Polovtsian Dances* from *Prince Igor*, 1914 [116]; Léon Bakst (snapshot taken by Nijinska), 1910 [63]; Poster: Saison Nijinsky, 1914 [113]; Nijinska, 1921; Nijinska in costume for Hummingbird Fairy"; Line drawing of Nijinska by Jean Cocteau; Nijinska, photographic portrait by Lido

BOX-FOLDER 29/5, Page proofs

Page proofs of photographs from *Early Memoirs* (8).

BOX-FOLDER 29/6, Photocopies of selected photographs

Photocopy images of: 16, 55-59, 65-66, 72, 58-87, 93, 100-101, 112.

BOX-FOLDER 29/7, Photocopies of visual materials

Some used in *Early Memoirs*, the remaining materials may have been intended for the next volume, *Creative Years*.

BOX-FOLDER 29/8, Photograph inventories

“Unused enlargements”, a four-page inventory handwritten by Irina Nijinska.

BOX-FOLDER 29/9-13 to 30/1-3, Photographs

NOTE: All photographs 3” x 5” or 5” x 7” unless otherwise indicated.

- (1) Eleonora Bereda, circa 1872;
- (2) Thomas Nijinsky, circa 1880;
- (3) Notice of dismissal of Thomas Nijinsky, 1882;
- (4) Notice of dismissal of Thomas Nijinsky;
- (5) Thomas and Eleonora Nijinsky onstage in Ekaterinodar, circa 1884, 8” x 10;
- (6) Thomas and Eleonora Nijinsky, circa. 1884, 8” x 10” [2 copies];
- (7) Wielki Theatre, Warsaw;
- (8) Bridge and Church of Saint Isaak, circa 1850;
- (9) Grille of summer garden (line engraving);
- (10) Ice mountains on the Neva (line engraving).
- (11) Circus in old Russian, circa 1890;
- (12) Arcadia theaters, 1890;
- (13) Nijinsky children (Stanislav, Bronislava, Vaslav);
- (14) Alexandrinsky Theatre, Saint Petersburg;
- (15) “Theatre Street,” with Imperial Theatrical School;
- (16) Maryinsky Theatre, circa 1890, 8” x 10”;
- (17) Interior of Maryinsky Theatre;
- (18) Marius Petipa;
- (19) Paul Gerdt;
- (20) Enrico Ceccetti;
- (21) Mathilda Kchessinska;
- (22) Lubov Egorova ;
- (23) Julia Sedova;
- (24) Vaslav Nijinsky, 1900;
- (25) Silver insignia of Imperial Theatrical School from Nijinsky’s student uniform
- (26) Vaslav Nijinsky, 1907;
- (27) Nijinsky’s report card for 1906-1907, front and back cover;

- (28) Nijinsky's report card for 1906-1907, inside;
- (29) Anna Pavlova in *Chopiniana*.
- (30) Anna Pavlova in *The Swan*;
- (31) Anna Pavlova in *Papillon*, circa 1908;
- (32) Vaslav Nijinsky in *Raymonda*, circa 1907;
- (33) Vaslav Nijinsky in *Eunice*, 1908;
- (36) Bronislava Nijinska in her graduation gown, 1908;
- (37) Graduation class, Girls Division: Efrosima Georgievskaya, Lubov Tchernicheva, Ekaterina Olhina, Bronislava Nijinska, Antonia Tchumarkova, and Maria Dobrolubova, 1908;
- (38) Elena Smirnova and Ludmilla Schollar, 1906;
- (39) Lydia Lopukhova, Anna Pavlova, Bronislava Nijinska with Enrico Ceccetti, circa 1908;
- (40) Bronislava Nijinska, 1908;
- (41) Vaslav Nijinsky, 1911;
- (43) Studio portrait of Olga Preobrajenska in *Danse Russe*, circa 1910;
- (44) Vera Trefilova circa 1922;
- (45) Tamara Karsavina in *Fairy Doll*, circa 1910;
- (46) Costume design for Spanish Doll in *Fairy Doll*, 1904;
- (47) Costume design for Porcelain Doll in *Fairy Doll*, 1904;
- (48) Léon Bakst (self-portrait), 1906;
- (49) Nicholas Roerich (shaded drawing by Sviatoslav Roerich);
- (50) Alexandre Benois (shaded drawing by C. Somov), 1908;
- (51) Fyodor Chaliapin as Susanin in *Life for the Tsar*, 1908;
- (52) Fyodor Chaliapin as Mephistopheles in *Damnation of Faust*, circa 1902;
- (53) "Nijinsky" by Modigliani, circa 1912;
- (54) "Nude" by Rodin (presumably posed by Ida Rubinstein);
- (55) Ida Rubinstein in costume for *Scheherazade*, circa 1910, 8" x 10";
- (56) Vaslav Nijinsky in costume for *Scheherazade*, circa 1911, 8" x 10";
- (57) Vaslav Nijinsky in costume for *Le pavillon d'Armide*, circa 1911, 8" x 10";
- (58) Vaslav Nijinsky and Lydia Lopukhova in costume for *Carnaval*, 8" x 10";
- (59) Tamara Karsavina as Columbine in *Carnaval*, 1910, 8" x 10";
- (60) Diaghilev (snapshot by Vaslav Nijinsky), 1910;
- (61) Léon Bakst and Serge Diaghilev (snapshot by Vaslav Nijinsky), 1910;
- (62) Léon Bakst and Serge Diaghilev (snapshot by Vaslav Nijinsky), 1910;
- (63) Léon Bakst, 1910;
- (64) Vaslav Nijinsky (snapshot by Bronislava Nijinsky), 1910;
- (65) Michel Fokine and Vera Fokina, circa 1912, 8" x 10";
- (66) Adolf Bolm in *Polovtsian Dances* from *Prince Igor*, 1909, 8" x 10";
- (67) Nijinska in Monte Carlo, 1911;
- (68) Vaslav Nijinsky photographic portrait, 1913;
- (69) Conventional costume for Albrecht in act 1 of *Giselle*;
- (70) Costume design for Albrecht in act 1 of *Giselle*, designed by Alexandre Benois for Nijinsky;
- (71) Mathilda Kchessinska;
- (72) Colonel V.A. Telyakovsky;

- (73) Vaslav Nijinsky in *Narcisse*, 1911;
- (74) Nijinska in *Narcisse*, 1911;
- (75) Fokina and Nijinska in *Narcisse*, 1911;
- (76) Bronislava Nijinska and Vera Fokina in *Narcisse*, 1911;
- (77) Fyodor Chaliapin in a studio pose, 1911;
- (78) Theatre du Casino, Monte Carlo, circa 1911;
- (79) Nijinsky and Tamara Karsavina in *Le spectre de la rose* (painting by Valentine Gross);
- (80) Costume design for Almée in *Schéhérazade* by Léon Bakst;
- (81) Bronislava Nijinska, 1911;
- (82) Lubov Tchernecheva, Serge Grigoriev, Marie Piltz, and Bronislava Nijinska, 1911;
- (83) Eleonora Nijinska, circa 1911;
- (84) Vaslav Nijinsky in *Petrouchka*;
- (85) Vaslav Nijinsky as *Petrouchka*, 8" x 10";
- (86) Scene III from *Petrouchka*;
- (87) Alexandre Orloff and Vaslav Nijinsky in scene 3 of *Petrouchka*;
- (88) Aleksandr Kochetovsky and Bronislava Nijinska in *Petrouchka*;
- (89) Bronislava Nijinska, Kobelev, and Ludmilla Schollar in *Petrouchka*, circa 1912;
- (90) Set design by Alexandre Benois for *Petrouchka*, 1911;
- (91) Set design by Léon Bakst for *Le Dieu Bleu*, 1912;
- (92) Nijinsky in five poses from *Le Dieu Bleu*, 1912, 8" x 10";
- (93) Nijinska in *Thamar*, 8" x 10";
- (94) Vaslav Nijinska in *Polovtsian Dances* from *Prince Igor*, 1914;
- (95) Enrico Ceccetti in *Daphnis et Chloe*;
- (96) Marie Piltz in *Daphnis et Chloe*;
- (97) Bronislava Nijinska (snapshot by Vaslav), 1911;
- (98) Vaslav Nijinsky (snapshot by Bronislava Nijinska), 1911;
- (99) Costume designs for *Le sacre du printemps*, circa 1912, 6 ¼" x 6 ½";
- (100-101) Costume designs for *Le sacre du printemps*, circa 1912, 8" x 10";
- (102) Excerpt of Vaslav Nijinsky's dance notation for *L'après-midi d'un faune*, circa 1912;
- (103) Vaslav Nijinsky and Bronislava Nijinska in *L'après-midi d'un faune*, 1912;
- (104-107) Letter from Serge Diaghilev to Claude Debussy, 1912;
- (108) Ludmilla Schollar, Vaslav Nijinsky, and Tamara Karsavina in *Jeux*, 1913,
- (109) Watercolor by Dorothy Mullock Serge Diaghilev, circa 1912;
- (110) Serge Diaghilev, Vaslav Nijinsky, and Igor Stravinsky, circa 1912;
- (111) Vaslav Nijinsky in London, 1914;
- (112) Vaslav Nijinsky with Maurice Ravel, 1914;
- (113) Poster, "Saison Nijinsky," 1914;
- (114) Certificate of marriage for Vaslav Nijinsky and Romola de Pulskey, 1913;
- (115) Vaslav Nijinsky and Romola de Pulskey at their wedding reception, 1913;
- (116) Aleksandr Kotchetovsky in *Polovtsian Dances* from *Prince Igor*, 1914;
- (117) Aleksandr Kotchetovsky in "Dance Siamoise" from *Les orientales*, 1914;
- (118) Bronislava Nijinska and daughter Irina, 1919;
- (119) Vaslav Nijinska and daughter Kyra, circa 1923;

- (120) Romola de Pulsky (Nijinsky) and daughters Kyra and Tamara, circa 1923;
- (121) Drawing of Vaslav Nijinska in school by Bronislava Nijinska, circa 1965;
- (122) Drawing of *Le spectre de la rose* by Bronislava Nijinska, circa 1965;
- (123) Drawing of *Le sacre de printemps* by Bronislava Nijinska, circa 1965;
- (124) Drawing of *Jeux* by Bronislava Nijinska, circa 1965;
- (125) Drawing of *Jeux* by Bronislava Nijinska, circa 1965;
- (126) Nijinska in *La poupee*, 1925 (wearing costume designed for her as “Papillon” in *Carnaval*, by Léon Bakst 1910; Nijinsky and Nijinska in *L’après-midi d’un faune* [photocopy]);
- (127) Drawing of *L’après-midi d’un faune*, by Bronislava Nijinska, circa 1965;
- (128) Bronislava Nijinska in *Petrouchka* in the costume designed by Alexandre Benois for her version, 1930;
- (129) Fyodor Chaliapin and Bronislava Nijinska with cast, *La princesse cygne*, 1932;
- (130) *Les noces*, rehearsal on roof of Theatre de Monte Carlo, 1924 (snapshot with Bronislava Nijinska’s camera);
- (131) *Les noces*, rehearsal on roof of Theatre de Monte Carlo, 1923 (snapshot with Bronislava Nijinska’s camera);
- (132) *Les biches*, section demonstrated by Bronislava Nijinska (at age 74) to Georgina Parkinson of the Royal Ballet;
- (133) Bronislava Nijinska, 1934;
- (Unnumbered) Vaslav Nijinsky and Lydia Nelidova with five Nymphs in *L’après-midi d’un faune*.
- (Unnumbered) Enrico Ceccetti in *Daphnis et Chloe*; Marie Piltz in *Daphnis e Chloe*; Bronislava Nijinska (snapshot by Vaslav, 1911)

BOX-FOLDER 30/4-5, Photographs (not used)

NOTE: All photographs are 5” x 7”

- City Theatre, Odessa (109.1); Bronze statue of man and horse (126B);
- Maryinsky Theatre, circa 1910 (127.1);
- Bronislava Nijinska in the Uniform of the Graduating class, 1908 (204);
- Anna Pavlova and Enrico Ceccetti, 1933 (208);
- Anna Pavlova in *The Swan* (212);
- Costume design by Léon Bakst for Fairy Doll in *Fairy Doll*, 1904 (217);
- Costume design by Léon Bakst for corps de ballet in *Fairy Doll*, 1904 (220);
- Costume design by Léon Bakst for Japanese Doll in *Fairy Doll*, 1904 (221);
- Hermitage Theatre, 1899 (221.1);
- Hermitage Theatre, 1934 (221.2);
- Costume design by Léon Bakst for English Girl in *Fairy Doll*, 1904 (222);
- Costume designs (2) by Alexandre Benois for *Le pavillon d’Armide*, circa 1908 (223); Costume designs (2) by Alexandre Benois for *Le pavillon d’Armide*, circa 1908 (224); Costume designs (2) by Alexandre Benois for *Le pavillon d’Armide*, circa 1908 (225); Diaghilev and his Nurse, painting by Léon Bakst, 1906 (226.1);

Fyodor Chaliapin in the role of *Boris Godunov* (shaded drawing by C. Juon), 1908 (228); Isadora Duncan and her Pupils, line drawing by Andre E. Marty (229)
Isadora Duncan and her Pupils, line drawing by Andre E. Marty (229B);
Isadora Duncan, crayon drawing by Léon Bakst, 1908 (230);
Isadora Duncan, line drawing by Andre E. Marty (213);
Isadora Duncan, line drawing by Andre E. Marty, 1909 (232);
Michel Fokine, line drawing by V. Serov (233);
Nicholas Rimsky-Korsakov (235);
Nicholas Rimsky-Korsakov, shaded drawing by V. Serov, 1908 (236);
Mathilda Kchessinska and Antonina Nesterovska (238);
Unidentified person, Marie Piltz, N. Baranovitch, F. Dieck, Lubov Egorova, Agrippina Vagonova, Makerina, E. Will, Marius Petipa (239);
Mathilda Kchessinska and Antonina Nesterovska (240);
Rehearsal with Igor Stravinsky, Michel Fokine, and Tamara Karsavina, 1910 (240.1); Selection of photographs of Vaslav Nijinsky in various roles (303B);
Drawing of unidentified ballet (304B) (308.1)
Tamara Karsavina and Vaslav Nijinsky in *Schéhérazade*, 1910 (308.4);
Set Alexandre Benois for scene 2 of *Le pavillon d'Armide*, 1909 (324.1);
Set by Alexandre Benois for act 1 of *Giselle*, 1910 (324.2);
Set by Nicholas Roerich for *Polovtsian Dances* from *Prince Igor*, 1909 (324.5);
Set by Léon Bakst for *Schéhérazade*, 1910 (324.4);
Léon Bakst [used in book, illustration 63]; Léon Bakst (325B);
Vaslav Nijinsky, 1910 (snapshot by Bronislava Nijinska) (327.1)
Serge Diaghilev (330B) ;
Léon Bakst, 1910 (330.1);
“La Place du Casino” in Monte Carlo, circa 1911 (408.2);
Theatre de Monte Carlo, circa 1912 (408.3);
Théâtre Nationale de l'Opéra, Paris, circa 1909 (408.4);
Caricature by Jean Cocteau of Vaslav Nijinsky after a performance of *Le spectre de la rose* (408.6);
[Two unidentified photographs (photos 409B and 410B)
Set design by Léon Bakst for *Narcisse*, 1911 (412.1);
Set design by Léon Bakst for act 1 of *Daphne et Chloe*, 1912; (412.2);
[Two unidentified caricatures—possibly by Jean Cocteau] (photos 435B and 436B);
[Unidentified costume design—possibly *Schéhérazade*] (517B);
[Unidentified photo of *Le sacre du printemps* with line drawing of dancers and printed music, signed by Valentine Hugo] (536B0);
[Ballets Russes members on boat in South America (Nijinsky and his new wife are in front of boat)] (605B);
Program, showing *Petrouchka* from Saison de Ballets Russes, 1912 (712B);
Program, showing *Les sylphides*, n.d. (713B);
Program, showing *Shéhérazade*, Saison de Ballets Russes, 1913 (714B);
Program, showing *Carnaval*, n.d. (photo715B); Program, showing *Narcisse*, n.d. (716B)

BOX-FOLDER 30/6, Proof prints

Proof Prints (poor quality), 3 ½ “x 5”

BOX-FOLDER 30/7, Proof prints, (not used)

NOTE: All photographs 3” x 5” unless otherwise indicated

Ostra Brama, Vilno (114);
City Theatre, Odessa (109.1);
Thomas Nijinsky, photographic portrait, circa 1880 (104);
Thomas Nijinsky, photographic portrait, circa 1880 (103);
Maryinsky Theatre, circa 1910 (127.1);
Maryinsky Theatre (127);
Bronze Statue of “Dismounted Horseman,” 1839 (126);
Mathilda Kchessinska, photographic portrait (123);
Nicholas II, Alexandra, and their son, circa 1900 (130);
Nicholas II and his son, circa 1900 (129);
[Eleonora Nijinsky]; [Vaslav Nijinsky];
Anna Pavlova in *The Swan* (212);
Pavlova and Ceccetti, 1933 (208);
1908 (203);
Bronislava Nijinska in the uniform of the graduating class, 1908 (204);
Hermitage Theatre, 1899 (221.1);
Three photographs of costume designs by Léon Bakst [corps de ballet; Japanese Doll; and Fairy Doll] in *Fairy Doll*, 1904 (220, 221, 217);
Two photographs of costume designs by Alexandre Benois for *Le pavillon d’Armide*, circa 1908 (223, 224);
Costume design by Léon Bakst for English Girl in *Fairy Doll*, 1904 (222);
Hermitage Theatre (221.2);
Line drawing by Andre E. Marty of Isadora Duncan and her pupils, 1909 (229);
Shaded drawing by C. Juon. of Fyodor Chaliapin in the title role of *Boris Godunov*, 1908 (228);
Costume designs by Alexandre Benois for *Le pavillon d’Armide*, circa 1908 (225);
Line drawing by V. Serov of Michel Fokine, 1912 (233);
Line drawing by Andre E. Marty of Isadora Duncan, 1909 (232);
Line drawing by Andre E. Marty of Isadora Duncan, 1909 (231);
Crayon drawing by Léon Bakst of Isadora Duncan, 1908 (230);
Enlarged detail from photograph taken at Mathilda Kchessinska’s 20th Jubilee (239);
Shaded drawing by V. Serov of Nicholas Rimsky-Korsakof (236);
Nickolas Rimsky-Korsakof, photographic portrait (235);
Rehearsal with Stravinsky, Fokine, and Karsavina, 1910 (240.1);
Enlarged detail from photograph taken at Mathilda Kchessinska’s 20th Jubilee (240);
Two shaded drawings by John S. Sargent of Vaslav Nijinsky in *Le pavillon d’Armide* (306);
Tamara Karsavina, Nijinsky, and Alexandra Baldina in *Le pavillon d’Armide*, 1909 (304);

Photographic portraits by Bert of Vaslav Nijinsky in *Le pavillon d'Armide* and Blue bird pas de deux from *L'oiseau de feu* (303);
Tamara Karsavina and Vaslav Nijinsky in *Schéhérazade*, 1910 (308.4);
Two photographs of Nijinsky in *Le pavillon d'Armide*, photographic portrait by Bert, 1909 (308.1)
Tamara Karsavina in *L'oiseau de feu* (308);
Line drawing by Robert Montenegro of Nijinsky in *Schéhérazade*, 1913 (312);
Colored line drawing by George Barbier of Nijinsky and Ida Rubinstein in *Schéhérazade*, 1913 (311);
Colored line drawing by George Barbier of Nijinsky in *Cleopatra*, 1913 (310);
Colored line drawing by George Barbier of Nijinsky in *L'oiseau d'or*, 1913 (309);
[Four unidentified colored line drawings of Nijinsky]
Painting by Valentine Gross of Nijinsky in *Le carnaval* (316);
Painting by Valentine Gross of Nijinsky in *Schéhérazade* (315);
Line drawing by George Barbier of Nijinsky in *Schéhérazade* (314);
Line drawing by George Barbier of Nijinsky and Ida Rubinstein in *Schéhérazade* (313);
Line drawing by Robert Montenegro of Nijinsky in *Le carnaval* (320);
Line drawing by George Barbier of Nijinsky and Adolph Bolm in *Le carnaval* (319);
Costume design by Léon Bakst for Florestan in *Le carnaval* (318);
Costume design by Léon Bakst for Pantalon in *Le carnaval* (317);
Set design by Alexandre Benois for scene 2 of *Le pavillon d'Armide* (324.1);
Costume design for Nijinsky by Léon Bakst for the Hindu Prince in *L'oiseau d'or* (324)
Watercolor by Léon Bakst of Ida Rubinstein in *Saint Sebastien* (323);
Costume design by Léon Bakst for Odalisque in *Schéhérazade* (322);
Léon Bakst in Carlsbad (snapshot by Bronislava Nijinska, 1910) (325);
Set design by Léon Bakst for *Schéhérazade* (324.4);
Set design by Nicholas Roerich for *Polovtsian Dances* from *Prince Igor* (324.3);
Set design by Alexandre Benois for act 1 of *Giselle* (324.2);
Three photographs of Nijinsky in Carlsbad (snapshot by Nijinska, 1910) (327, 327.1, and 328);
Line drawing by Pamela Colman Smith of Nijinska in *Les sylphides* (334);
Line drawing by Pamela Colman Smith of Nijinsky in *Le carnaval* (333);
Léon Bakst in Bois de Boulogne (snapshot by Vaslav Nijinsky, 1910) (330.1);
Serge Diaghilev in Bois de Boulogne (snapshot by Vaslav Nijinsky, 1910) (330);
Line drawing by Andre E. Marty of *Le carnaval* (338);
Caricatures by Jean Dulac of Maurice Ravel, Michel Fokine, Igor Stravinsky, and Léon Bakst (337);
Two Line drawings by Pamela Colman Smith of Nijinsky and Karsavina in *Le carnaval* (335 and 336);
Line drawing by Pamela Colman Smith of Nijinsky in *Le pavillon d'Armide* (340);
Line drawing by Andre E. Marty of Tamara Karsavina in *L'oiseau de feu* (339);
[unidentified photograph of a lyre surrounded by decorative borders];
Caricature by Jean Cocteau of Nijinsky after a performance of *Le spectre de la rose* (408.6);
Théâtre Nationale de l'Opéra, circa 1909 (408.6);

Théâtre de Monte Carlo, circa 1912 (408.3);
La Place du Casino, Monte Carlo, circa 1911 (408.2); Set design by Léon Bakst for act 1 of *Daphne et Chloe* (412.2);
Two photographs of Nijinsky and Bakst in Monte Carlo (snapshot by; Nijinska, 1911) (410);
Enlarged detail of photograph, showing Nijinska as the Street Dancer in *Petrouchka* (422);
Shaded drawing by a. Grunenbert of Nijinska in *Polovtsian Dances* from *Prince Igor* (420);
Watercolor drawing by Léon Bakst of a Bacchante and Boetian Maiden in *Narcisse* (419);
Colored line drawing by George Barbier of Nijinsky and Karsavina in *Le spectre de la rose* (418);
Three photographs of Nijinska in *Narcisse*, photographic portrait by Bert (423, 424, 424.1);
Nijinska in Budapest (snapshot by Aleksandr Kotchetovsky, 1912) (425); 4 Line drawings by Pamela Colman Smith of Adolph Bolm in *Polovtsian Dances* from *Prince Igor* (432); Karsavina in *Le spectre de la rose* (431);
Nijinsky in *Le spectre de la rose* (430);
Nijinsky in *Narcisse* (429);
Two caricatures by Jean Cocteau of Diaghilev and Nijinsky (435 and 436);
Two line drawings by Andre E. Marty of Nijinsky in *Narcisse* (433 and 434);
Sculptural relief on façade of Théâtre des Champs-Élysées (532);
Théâtre des Champs-Élysées (531);
Painting by Valentine Gross of Nijinsky in *Daphnis et Chloe* (530);
Painting by Valentine Gross of Nijinska and Nelidova in *L'après-midi d'un faune* (529);
Line drawing by George Barbier of Nijinsky in *L'après-midi d'un faune* (539);
“Stravinsky’s Early Ballets,” line drawing by [Valentine] Gross (536);
Maurice Ravel, postcard photographic portrait (534);
Claude Debussy, postcard photographic portrait (533);
Program “Saison Nijinsky,” London, 1914 (602);
Fragment of program “Saison Nijinsky” (603);
Nijinsky, standing behind crewman, and Romola de Pulskey, seated third on the left, with other members of Diaghilev’s Ballets Russes, going ashore at Madeira on 28 August, 1913 (605);
Romola and Vaslav Nijinsky leaving the church after their marriage ceremony, Church of San Miquel, Buenos Aires (607);
Aleksander Kotchetovsky in makeshift costume for *Polovtsian Dances* from *Prince Igor* (613);
Two pencil drawings by Bronislava Nijinska of *Jeux*, circa 1965 (628 and 641);
Three pencil drawings by Nijinska of Nijinsky in school, circa 1965 (639, 643, and 644);
Pencil drawing by Bronislava Nijinska of *Petrouchka* (642);
Four photographs of programs from April 15 and April 30, 1912 (711, 712, 713, and 714);
Two photographs of programs from April 15 and April 25, 1913 (715 and 716);
Nicholas II, postcard halftone, circa 1905 (719);
Maryinsky Theatre, 1890 (4 ½” x 9”);
L’Adieu aux Ballets Russes (*Le carnaval*) (8” x 10”)

BOX-FOLDER 31/1-2, Published French translation [2 folders]

Photocopy of French version, *Early Memoirs*.

BOX-FOLDER 31/3, Volume I draft

Draft [Vol. 1]: Preface and chapters 1, 10, 6, 2, 8, 9; in Russian; typed with handwritten notes and corrections [108 pp].

BOX-FOLDER 31/4, Volume I draft (copy)

Draft [Book 1]: photocopy of Folder 1, with further corrections by hand [108 pp].

BOX-FOLDER 31/5, Volume II draft

Draft [Vol. II]: Imperial Theatrical School; in Russian; typed with handwritten corrections; one-page insert (Irina Nijinska) English translation [118 pp].

BOX-FOLDER 31/6, Volume II draft (copy with inserts)

Draft [Book III]: photocopy of Folder 2, with further corrections by hand [109 pp].

BOX-FOLDER 31/7, Volume III

Draft [Vol. III]: Anna Pavlova and Vaslav Nijinsky in *Les sylphides* (n. 29); n. 27; n. 24; in Russian; typed with hand-written corrections [135 pp].

BOX-FOLDER 32/1, Volume III draft (copy)

Draft [Book III]: retyped photocopy of Box 1 Folder 3, with further corrections and notes by hand; chapters 22-23; extract from chapter 29 (*Chopinana* and *Les sylphides*); chapters 24-34; notes about Prince Lvov [191 pp].

BOX-FOLDER 32/2-5 Volume IV draft

Vol. IV: pages 136A – 244; pages 1-17; other pages paginated as 245-270, 1-2, 1-7, 1-9, 271-370; 4 unpaginated pages; 1-9; section on Waslav Nijinsky in English; in Russian; typed with handwritten notes and corrections.

BOX-FOLDER 32/6, Volume IV draft (copy – partial)

Draft [Book IV]: photocopy (possibly of Box 1, Folders 4-6), with corrections and notes by hand.

BOX-FOLDER 100/6, Inside cover design

BOX-FOLDER 100/7-8, Photographic layouts