

Bronislava Nijinska Collection
Appendix B: Writings-Diaries and Notebooks

September 2023

This appendix provides more information on materials found in the Writing-Diaries and Notebooks 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 and summaries of subject matter.

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 33/1, Diary, 1919-1921

Note on the cover [in the hand of Irina Nijinska]: Diary 1919-1921.

Summary of contents:

Four inserts at the end of the diary:

1. A fragment of a diary starting with the 20 September [1921] entry. [Full English translation]
2. A separate page from a diary, no date (on loneliness, depression).
3. Drafts of letters, app. 15 sheets. The title: "Serezha [Serge] Unger; 1935 US, NY; My letters 1942, US".
4. Draft of a text about Nijinsky, app. 30 sheets.

BOX-FOLDER 33/2, Diary, 1919-1921

Full English translation and summary of the diary found in Box-Folder 33/2.

BOX-FOLDER 33/3, Diary, 1926-1927

Note on cover [in the hand of Irina Nijinska]: Diary 1926-27 Paris, Buenos Aires, Choreographic Notes
Title page: Nijinska – Dec. 1926 - 27, Paris et Buenos-Aires

Summary of contents:

Diaries written in pencil. Nijinska speaks about her meetings with former colleagues, [Mikhail] Larionov and [Alexandre] Benois, about the current situation in Ballets Russes, engagement with Opera, work in Buenos Aires, and trying to put together her own company. She gives an insight into her stage of mind in Paris and Buenos-Aires. Also contains choreographic notes and charts for Foxtrot (choreographic work for opera).

At the end of the book repertoire for 1927 season in Teatro Colón is given:

1. *Les noces* / Stravinsky
2. *Holy Etudes* / Bach
3. Orfeus [*Orphée*] / Ducasse
4. Scythian suite / Prokofiev
5. *Les rencontres* / Ibert
6. Salome [*La tragédie de Salomé*] / Schmitt
7. Music Hall [*Les impressions de music hall*] / Pierne
8. *Petrouchka* / Stravinsky
9. Pomona / Lambert
10. *Après-midi d'un faune* / Debussy
11. Divertissement / [?]
12. *The Wooden Prince* / Bartok

BOX-FOLDER 33/4, Diary, 1927-1929

Note on cover [in the hand of Irina Nijinska]: Diary 1927-28-29 True

Title page: B. Nijinska – 1927-1928-1929

Summary of contents:

- Starts with entry dated January 12, 1927.
- Dominating motifs of the writings are love, loneliness, and quest for fulfillment in creative work.
- Trips to Buenos Aires (August 1927), Barcelona (December 1927).
- Mother's illness and suffering (May 1928).
- Emotional crisis and going to Fyodor Chaliapin performances in Paris (fall and winter 1928).
- Coming to Chaliapin's concerts in June [1928-?].
- Unhappy love and Nijinska's vision of choreographic theater, artistic genius ethics, starting September 1928.
- Going to Vienna and description of dancing scenes in *Tannhauser* [February 1929].
- Half a year since Diaghilev's death, February 19, 1929. Appreciation of his legacy, "each of my return to the Opera makes me less and less inspired."
- Several last pages in the book contain new production projects: New ballets: Dans les rues; Flowers of Evil [Les fleurs de mal]; In the Field (On Earth)
- Music for new ballets productions: Serenade by Rachmaninoff (violin and piano) – Spanish Pas de deux; Classical Symphony by Prokofiev – for ballet (may be a comedy); Concerto for piano and orchestra by Prokofiev (continued) (no. 1); Op. 282 no. 5 by Albeniz, Cordoba (Rue Vivienne, Seguidillas); tableaux de voyage, no. 7 by Vincent d'Indy (Fete de village);
- Also, Departe nationale or Marche for Pagliaccio; Goyescas, prima parte no. 4, Andante melancolico by Granados for Pas de deux; Feste Romane by Respighi [for The Flowers of Evil]
- Includes a sketch and a cast for Choreographic variations [possibly for Variations], plans for lessons and rehearsals, choreographic charts for Suite Bergamasque by C. Debussy.

BOX-FOLDER 33/5 Diary, 1927-1930, 1 of 2

Note on cover [in the hand of Irina Nijinska]: Diary: 1927-1928-1929-1930

Title page: B. Nijinska – Notebook of unnecessary upsets – 1927-1928-1929-1930

Summary of contents:

- Mostly another slightly different version of other notebooks for 1927-1929.
- [November 7, 1929, Paris] on the meeting with Chaliapin's friend, Russian artist Konstantin Korovin. He said to Nijinska, "What a beautiful Slavic face you have got, like the ancient icon."
- May 3, 1930 on the meeting with Chaliapin's daughter during the rehearsal for *Ruslan and Lyudmila*.
- May 24, 1930, after the premiere of *Ruslan and Lyudmila*. Nijinska is quoting Chaliapin's reaction to the dancing scenes in the opera ["as they told me"], "very good, awesome, I never saw before such a perfect harmony of dance, music, and singing."
- June 7, 1930, the day of premiere of *Sadko*. Dress rehearsal of the dancing scenes is enthusiastically received, applauds, praises, etc.
- June 13, 1930, citing Chaliapin's praise for Nijinska's choreography of *Sadko*.

BOX-FOLDER 33/6, Diary, 1927-1930, 2 of 2

Note on cover [in the hand of Irina Nijinska]: Diary 1927-1930 The two loves, True

Title page: B. Nijinska – Two loves – Notebook of unnecessary upsets – 1927-1930

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Summary of contents:

- Insert on folded paper with SkyMail logo
- Notes written by Nijinska's upon receiving the news on Chaliapin's death. At the time she was in Bialowieza Forest Region (Poland).
- Also, several inserts with original drafts referred to certain pages in the book.

BOX-FOLDER 33/7, Diary, 1930-1931

Note on cover [in the hand of Irina Nijinska]: Diary 1930-1931, True

Title page: Rain on my Parnasus or Love madness: 1930-1931 / B. Nijinska

Summary of contents:

- Quotation from Pazzo di Cristo [by] Jacopone da Todi at the lower right corner of t.p.:
Oh, this mute love that is afraid of speech and full of mystery"1930. In Vienna. By myself, the family is in Paris. I would never see F[ydor], unless, by accident, he would be performing here. I feel like I am being imprisoned here, far from everything I hold dear for 3 years.
- First entry dated October 21 [1930]. All entries written in October dedicated to Nijinska's conflict with Viennese Opera House. She is breaking a contract with them, and running away from Vienna back to Paris, where she is to start working with Russian Opera season and Ida Rubinstein Company.
- November entries describing meetings with Chaliapin, rehearsals for Prince Igor.
- December entries on rehearsals for Rusalka and Nijinska's own staging of *Petrouchka*. Nijinska's is recreating her conversations with A. Pavlova who came to *Petrouchka* performance.
- January [1931] entries, more on dramatic relationship with Chaliapin. January 23, 1931 entry on Pavlova's death. On that day Russian Opera was performing Nijinska's *Etude [Requiem for Pavlova]*.
- February entries on Chaliapin's performances in *Boris Godunov* and the Russian Opera season closure.
- March entries on meetings and conversations with Chaliapin in February. Entry written on March 13 (Vaslav's birthday),
- Nijinska has decided to start Théâtre de la Danse Bronislava Nijinska.
- March 22, she refused to sign the contract for Teatre de la danse.
- April 1931, the year of 20th anniversary of Nijinska's first meeting with Chaliapin in Monte Carlo.
- May, reflections on her meetings with Chaliapin ["pieces of the past happiness that w[ere] broken by someone"]. Chaliapin on Nijinska's choreographic works, her style, and creative achievements. Ballet performances in London are scheduled after Russian Opera will end its tour there.
- Summer entries describe emotional crisis, dissatisfaction with her own work, apathy. Last entry written August 23, 1931, her former student Zhenya has died.

BOX-FOLDER 33/8, Diary, 1931

Title page: To the end: 1931 / B. Nijinska

For connected subject matter, see notebook [29] in BOX-FOLDER 35/8.

Summary of contents:

- First entry written September 1931.
- October, continue with the theme of depression and apathy, failure to start next Russian Opera season.

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- November dedicated to Nijinska's work for M[ax] Reinhardt in Berlin [The tales of Hoffmann with limited choreographic work (redoing something that was started by Dolin), but an opportunity to observe one of the greatest theater directors of the century].
- December 2, [1931], right after coming back from Berlin. Nijinska is watching Chaliapin in *Don Quixote*. Other entries written in December, more impressions from the Reinhardt theater.
- December 23, [1931], 'unsent' letter to a friend. There is also another version of this letter at the end of the book.
- Several entries written in January [1932] on signing a contract with the Russian Opera. Traveling to Lourdes during the summer is mentioned.
- Undated entries on love.
- Last entry made on June 28, 1953, on binding page preceding book cover p. 3: "It a real hardship for me to work on restoration of my old ballets. I suffer a great deal. And it's even a harder task, almost unbearable for my soul, to go back to reading my old notes."

BOX-FOLDER 33/9, Diary, 1931-1932

Note on cover [in the hand of Irina Nijinska]: Diary (1931-32) Eleonora Nijinska's death, True

Title page: B. Nijinska – mindlessly, only with the heart – 1931-1932

Summary of contents:

- First entry dated September 1931.
- Dominating motifs: meetings with Chaliapin, work with Max Reinhardt, and contract with Opera Comique for the Russian Season, coinciding with Chaliapin's.
- November, 20-28, 1931 on work with M[ax] Reinhardt on Tales of Hoffmann in his theater.
- December 1931 on return to Paris contain the descriptions of Chaliapin's appearances as Don Quixote and Don Basilio, also unsent letter to a friend on Nijinska's feelings for Chaliapin.
- January 22, 1932 on signing the contract for the Russian Season with L'Opera Comique for Nijinska Ballet.
- February 1 on another project with M[ax] Reinhardt in Berlin.
- Unsent and sent letters to Genrietta [Henrietta Pascal-?].
- March and May 1932 on working with Chaliapin in L'Opera Comique Russian Season [Prince Igor, Mozart and Salieri, Princess Swan, Bolero, Les comediens jaloux].
- June 1932 on Chaliapin's rehearsals for Boris Godunov and subsequent performances.
- July 23, 1932 on passing of Nijinska's mother.
- Last several entries written August 1932, at the end of the Russian Season, on farewell meeting with Chaliapin.

BOX-FOLDER 33/10, Diary, 1932

Affixed note entitled "B. Nijinska's personal diary, Paris, 1932"

Summary of contents:

Pages from diary compiled twenty years [twenty-two?] after Nijinska's love experience [195-?] as she comments in a pencil note attached to the folded pages of her diary.

BOX-FOLDER 33/11, Diary, 1932-1937

Note on cover [in the hand of Irina Nijinska]: Diary (1932 (?) – 1929)

Additional note attached: 1932/1936/1935

Title page: *B. Nijinska – 1932*

*"Listen to the new power
That ignited my soul with passion,
I yearn to die" (La copone da Tode)*

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Summary of contents:

- This diary is almost entirely dedicated to Nijinska's feelings for Fyodor Chaliapin.
- Some entries are short descriptions of ballet tours [Ballets Nijinska] to Nice, Lyon, Marseille, Toulon, Cannes (etc.).
- Back to Paris, March 20, 1933. April entries on going to Buenos-Aires, the family being against it; conflict with [Michel] Kachouk [Opera russe a Paris].
- Back in Paris, June [1934-?], Hamlet and its reviews. August, conflict with Theatre du Chatelet administration [Leman], loss of costumes, financial difficulties.
- Trip to the United States, 1935. Entries on Arizona, New York, meeting with Chaliapin in Feb. 1935, New York. Several entries on Nijinska's impressions of New York. Entries on Chaliapin's illness.
- Back to Paris, time with family. Entries on being with Leo. Last entry in June 1935 on leaving for London and wishing to take the kids with her. They prefer going to Savoy instead.
- Explanatory note on 1936 having no entries; she could not go on keeping the diary, mourning her son's untimely death.
- 1937 entries start in September. Polish Ballet. Chaliapin's death

BOX-FOLDER 34/1, Notebook [12], 1923-1924

Choreographic notes on several works including *Les biches* and *Les fâcheux*.

BOX-FOLDER 34/2, Notebook [13], 1924-1927

Title page 1: B. Nijinska, 1924, Sept. 3

Summary of contents:

Pages 1-8: Notes written on different dates (in black ink): September 7, [1924?], January 10, 17, and 23, 1925 [she left Diaghilev's company]; April 3 [1925?] [Analysis of her work for Diaghilev, "I worked only on choreography...There was no real theater as I imagined it in Diaghilev's productions."] [English translation]

Title page 2: April 7, 1927 - Nijinska about Nijinsky

Notes on Nijinsky's art and aesthetics (in black ink and pencil).

Summary of contents:

The second half of the book contains several pages of sketches, presenting synopses of ballet productions (in black ink):

1. Production to be staged at the circus arena
2. "Dance mania," a comic-book ballet
3. In the side-scene, the love of dancing and dance premiers [staf dancers?]
4. Thrashers and mowers
5. Sacred etudes/music by Bach
6. Clowns [Pagliacci] or Pas de trios with the ladder
7. Negro suite

The very end of the notebook contains two numbered lists of ballet production projects. The second list is dated January 14, 1925 (in black ink). In one of the beginning pages, there is evidence that this book was given to Nijinska by Kolya [Singaevsky?].

BOX-FOLDER 34/3, Notebooks [14] and [15], 1924-1939 and undated

I – Book – Project – Briefs: divided into parts according to content plan, with pages titled as future chapters. Some parts are not filled; contains writing on various subjects: ballet development, modern and

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classical choreographic concepts. Some writings are dedicated to Nijinska's work in Russian, during the Russian Revolution; short notes on the main ideas for the future book on ballet; notes for memoirs. [English translation of a little fragment titled "My Mother the Critic" and of the last three pages.]

II – Book Project – Kyiv: notes on Nijinska's own choreographic works: *Svadebka*, *Les biches*, *Le train bleu*. Brief ideas and concepts; list of illustrations for the book, no 53 including pictures and drawings.

Inserts:

- 1) Preliminary galley of a brochure that advertises Nijinska's school of dancing [dated 1924 on the title page] [English translation]
- 2) 20 pages with notes for a book called "Choreography" ("Recipes" for choreographers; Diaghilev Theater; Costumes) and a diary entry [?] about Nijinska, Kochetovsky and Chaliapin (not complete) [English translation]
- 3) Small notebook with impressions on Nijinsky's dancing, his character, and some drafts for *Early Memoirs*; a short inventory of the contents of notebook I.

BOX-FOLDER 34/4, Notebook [16], 1925

English summary/translation of the whole notebook included in folder.

B. Nijinska, 1925

First sentence: "From the 1918 notebook"

Summary of contents:

- The text is a rough draft. The ideas are similar to Nijinska's texts "School and Theater" (see box 55, folder 5) and "The School of Movement" (see box 55): Nijinska's thoughts about ballet schools, classical and modern choreography (Petipa, Duncan, Dalcroze, Fokine), choreographic scores, choreography in relation to music, libretto and stage design. She mentions *Les biches*, *Les Impressions de music-hall*, *Les noces*.
- Outlines for a book/article about ballet: on school; on theater; critics; school pas, acrobatic pas; beautiful and ugly pas; significance of libretto in ballet; music in ballet.
- Insert (one page): side 1 – a diary entry (?), impressions on visiting Rome, n.d.; side 2 – a small fragment about libretto in ballet.

BOX-FOLDER 34/5, Notebook [17], circa 1925

Summary of contents:

Writings [1920s?] in pencil documenting the company [Ballet Russe, still with Diaghilev?]; tour in Southern France (Lyon, Marseille, Nice, Cannes), Italy (Torino, Brescia), Spain (Barcelona). Writings in blue pencil on going to a concert to hear Chaliapin.

BOX-FOLDER 34/6, Notebook [18], 1926 and undated

Contents on cover, p. 2: *Romeo et Juliette*, 1926:

1. Lesson
2. Program and libretto

Summary of contents:

"Spanish Dance" from *Swan Lake*, act 3, drawings; drawings, my ballet project; "Spanish [Dance?] recordings; letters from Warsaw; *Apollo and the Girl*, choreographic notes. The section on *Romeo and Juliet* contains an outlook for the initial meeting with the company, a list of stage settings and costumes, rehearsal plans, and articles, specified in the contents. The section also contains a pencil draft of a letter to Colonel W. de Basil; several drafts of letters to N[adezhda] A[lekseevna] [?] and Andrei G[eorgievich] [?]; and a letter in black ink addressed to Liza [?]. Other information includes notes of the history of

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conspiracy against Stanislaw August [Poniatowski, King of Poland] in 1771 [re: new ballet project/] (in blue pencil).

BOX-FOLDER 34/7, Notebook [19], 1927-1928

Title page: Agenda 1927

Summary of contents:

Contains diary entries, also entries related to travel to Buenos Aires, outlines on the Russian Imperial Theater, Russian ballet and culture, notes on *Apollo* by Stravinsky dated July 1928, and one entry dated 1938. (All entries in pencil.) Contains choreograph charts and notes for *Les noces de Psyche et de l'Amour*. All entries dated 1928.

BOX-FOLDER 34/8, Notebook [20], 1928 and undated

Cover: Biographical notes about my work with Diaghilev, (etc.). Written in pink: Book

Summary of contents:

Twelve pages of biographical notes; choreographic stage charts; letter to G.K., regarding his invitation to work as an artist for the engagements of Dolin and Markova in *La bien-aimée* to music by Schubert and Liszt and *Le baiser de la fée* to music by Stravinsky; and letters to Arkady Alexandrovich Unanov. [Some are dated 1928.]

BOX-FOLDER 34/9, Notebook [21], 1928-1930 and undated

Summary of contents:

- Several folded drafts of the letters from Bronislava Nijinska to Ida Rubinstein. Enfolding paper for these inserts read: “My letter to Ida Rubinstein.” Sketch of the letter on colored paper in black ink, undated [to an unidentified friend, not I. Rubinstein], retelling the circumstances of the car accident involving Nijinska’s children—the death of her son Levushka [Léon] and the injuries to her daughter, Irina.
- Penciled notes/outlines of phone conversation with Ida Rubinstein, 1930. Topics included agreement to work for the Rubinstein Ballet and advance payment.
- Letter (draft) to Ida Rubinstein, not dated, in black ink; report on artistic work currently undertaken, the schedule, lessons, and rehearsals, staffing and casting, business contracts with impresario Lvov, and touring prospects.
- Letter of acceptance (draft) to Ida Rubinstein, in pencil, no date.
- Notebook title page [hot pink pen]: *La princesse cygne: The Squirrel (2nd part), The Knights, The Silver Girls, Part of the Finale*.
- *Tannhauser* by Wagner for Opera (Grand Opera); Notes and choreographic charts for *La princesse cygne*; notes on Schubert-Liszt composition; notes and choreographic charts for *Tannhauser* for Grand Opera (1929 or 1928); pencil notes and sketchy synopsis for *Le baiser de la fée*; short note to unidentified person, asking to help Mr. Zankov—a husband of one of her dancers. The last entry is a penciled draft of the letter to Ida Rubinstein.

BOX-FOLDER 35/1, Notebook [22], 1929 and undated

“Agenda 1929”

Summary of contents:

Personal notes, diaries, impressions on meeting Max Reinhardt, thoughts on ballet aesthetics, defining her personal creative goals and principals.

BOX-CONTAINER 35/2, Notebook [23], 1931-1935 and undated

Summary of contents:

First several pages – lists of artists and their roles, financial calculations, etc. The only dates that include years – “July 1931” and “1935.” Starting in the middle of page 8, there is a revised, cleaner copy of the first several entries of Nijinska’s Kyiv diary (see box 59, folder 1). All the text is written in the same blue ink, and there are corrections in pencil and black ink. The dates covered are 27 December 1919-1922 January 1920 (but not all the entries for those days that appear in the original diary are included here).

BOX-FOLDER 35/3, Notebook [24], circa 1935

Summary of contents:

- Nijinska’s notes on art, theater, ballet and her impressions of observing the work of Max Reinhardt. She compares Diaghilev’s and Reinhardt’s aesthetical concepts of theatrical production.
- Includes her impressions on Chaliapin performances, specifically his interpretation of Don Quixote; she also compares the Opera Comique staging with Chaliapin’s rehearsals in the Russian Opera twenty years ago.
- Thoughts on the role of stage designers in theatrical productions.
- Page titled “Sarcasmy” (sarcasms). Nijinska elaborates on national characteristics of people in some of the European nations, for example, Germans, British, French, Russians, etc. and how they transfer into a variety of certain professional trades that are associated with each of the nations.

BOX-FOLDER 35/4, Notebook [25], 1937-1938

Summary of contents:

Draft of a contract with the Polish Ballet, 1937. Notes labled “troubles” “Dolin and Markova Ballet” Nijinska expresses some concerns and disagreements with Dolin, stating that she thought he didn’t know anything about the theater.

BOX-FOLDER 35/5, Notebook [26], 1937-1938

Cover page: My Letters; From Polish Ballet and notes; 1937-1938

Summary of contents:

- Page 1: My artistic ideas (in black pen). [All letters and notes in pencil]
- Letter to Anna [Treplicka?]. Main subject is Polish Ballet. Nijinska complains that she has no support from the administration and the company management is not organized. After their tour to Germany, Nijinska is exhausted.
- Letter to Theresa [Tereza Adamovna—transliterated from Russian], thanking her for sending gloves for costumes. Nijinska is impressed by what she has read about Theresa’s work on costumes and decorations [stage designs?].
- Notes about the Polish Ballet ongoing tour in Germany. G. Sh [G. Szerman?] has left for Warsaw, leaving Nijinska to be the single director for the tour.
- Letter [to Anna?], February 2, 1938, Bremen. Nijinska describes her busy schedule, which does not allow her to see anything in the city. Next stop—Rostock.
- Insert: letter to Anna from Hamburg, on Hotel Esplanade paper.
- Letter to Anna, containing citations from magazine reviews of the Polish Ballet performances in Hamburg. They are about to start their productions in Berlin. Successful tour so far.
- Letter to Anna from Hamburg. New Opera House stage setting is a challenge, first rehearsal will be on the very day of the performance.
- Letter from Swerin, February 8, 1938. Nijinska describes the view from her hotel room, only had two hours of free time.

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- Letter from Swerin, February 9 [1938]. Nijinska likes the stage and the theater building in Swerin and is very pleased with the regularity of their correspondence.
- Letter (short note) from Altenburg.
- Letter to [unnamed Polish Ballet administrator?], explaining that the situation in Berlin needs to be resolved by the management, no date. Nijinska apologizes for writing in Russian.
- Letter to Anna. Nijinska describes her current stage of agitation and fatigue. She is concerned about the quality of their productions.
- Letter from Altenburg. Nijinska is on a verge of a nervous brake. They are scheduled to return to Warsaw on March 20.
- Letter from Dresden. Finally, Nijinska has forced G. Shirman [transliterated from Russian] to come to Berlin. Their tour is going to last longer than planned. Arrival in Warsaw is likely on March 28-29.
- Letter to Mariia Ivanovna, no date. Nijinska describes great appreciation of her work on this tour. The reception in Germany is wonderful. They plan to visit Chemnitz, Erfurt, Nuremberg, Darmstadt, Karlsruhe, Mannheim, and Freiburg am Breisgan.
- A note to Anna from Dresden.
- Inserts: letter to Anna from Erfurt, describing the city. They had two shows instead of the one planned. Nuremberg is next.
- Letter from Nuremberg, stating that she prefers to hear the truth about her creative art.
- Letter from Freiburg, containing short description of the city.
- Letter to Polish Ballet administrative official, referring to the bad quality of the orchestra sound, rehearsal and performance support facilities, advertising, etc.

BOX-FOLDER 35/6, Notebook [27], 1937-1938 and undated

Zapiski [Nijinska's notes]; O polskom balete [On Polish Ballet]; O Levushke [On Lev]; O Amerike [On America]; O. F. I. Shaliapine [On F. Chaliapin]; Moi pisma [My letters]

Summary of contents:

- Insert: penciled note on telephone message slip, addressed to Nijinska from Boris Chaliapin.
- Also includes notes on premiere of *Petrouchka* in Châtelet Theatre, 1911.
- Dates; May 1, 1935 (sketches of a poem), notes on Chaliapin; notes on New York in January [1936?], traveling there after being in Hollywood [re Reinhardt's production?]; 1937, travelling to Poland (Warsaw – April 1937, Bielowieza).

BOX-FOLDER 35/7, Notebook [28], 1938 and undated

Summary of contents:

Title on insert, in blue pen: Letters to Anna, personal (written in pencil, several dates indicate November 1938).

BOX-FOLDER 35/8, Notebook [29], 1938 and undated

Summary of contents:

Pencil draft of a letter about the surprising termination by the administration of the theater of Nijinska's contract with the Polish Ballet, dated 1938 (in pen).

BOX-FOLDER 35/9, Notebook [30], 1938 and undated

Title page of side 1: Notes on theater and dance—Letters to a friend—On Diaghilev's death

Summary of contents:

- Insert: 3 x 5 card with red margin titled: "Rameau, 'La maitre a danse'"

- Insert: Small-size paper titled “Polish Ballet, letter to the director Szyfman, sent during the German tour, 1938.
- Insert: Letter addressed to the Polish Ballet director Szyfman. (Letter begins with several sentences in Polish and continues in Russian. Written in black ink on the Hotel Preussenhoff, Stettin stationary.) Nijinska complains that one of the administrator/managers on the tour, Strzalkowski, does not give her enough administrative support, letting dancers stay in the cities as long as they want after the company leaves for the next destination. Strzalkowski was also trying to make some artist decisions that were beyond his level of competence. Nijinska reports on the great successes during the tour and occasional difficulties with the adjustment of company stage decors at different locations.
- Insert: Penciled draft of the letter from Berlin. More detailed explanation of her current organizational and artistic problems with the administration of the Polish Ballet
- Writings on Nijinska’s current choreographic goals called “32 Variations by Beethoven” (in black ink). Nijinska elaborates on her individual choreographic methods of transforming purely instrumental (orchestra) classical music into dance.
- Undated draft of a letter addressed to Alice [Nikitina?]. Nijinska asks Alice when she is going to come to Paris because she wants to discuss the possibility of working on a new, interesting project (in pencil).
- Notes in pencil, started with the book-mark as “School of Movement” (in red pen with the statement “very important”), dated 1929? Nijinska tells the story of creating her School of Movement in times of political, social, and cultural turmoil in Russia, when the old school of dance was disintegrating.
- Notes end with a draft of a letter, possibly addressed to Rouchee [Jacques Rouche?], with whom Nijinska would like to share her creative aspirations and plans.

[The notebook comes to the second part, which starts from a different side of the notebook.]

Side 2: (book mark in blue pen reads “Notes on a dance theater” –Letters to a friend on Diaghilev’s passing

Summary of contents:

Excerpts from the letter to an unidentified friend [Anna Teplicka?], in black ink; choreographic chart, stage design sketches, notes on costumes entitled: *Aubade*; [several pages are turned upside down to resemble the writing on Side 1], including letter of condolences in French (black pen), addressed to Chere madame [?], no date; fragments of a ballet synopsis in blue ink; fragments from a letter to Chaliapin regarding Ida Rubinstein productions and plans in black ink; fragments from letter to Henrietta [Pascar?], in black ink; notes titled “On myself” (in black pen); description of dance titled *Diana’ variation, Augade* (in black pen); continued in arrangement for Side 2. Outlines on expression of emotions in the art of ballet (in pencil); notes titled “Copyright” [from the choreographer’s point of view]; letter to a friend [?] on the passing of S.P. Diaghilev, in pencil, the page is marked by a dried plant, no date; letter addressed to Viktor Emilyevich [D’Andre?], on the possibility of having some work done with his company (in blue ink).

BOX-FOLDER 35/10, Notebook [31], circa 1938

Letters to A[nna], etc.

Summary of contents:

- All letters are undated, written in pencil. [Affairs and events discussed in letters indicate the year as 1938.] The bulk of letters is addressed to Anna. Topics discussed: Situation with Polish Ballet (breaking contract agreement from the ballet administration, negotiations, fines, no payments,

depressing and disappointment on Nijinska's part); situation with de Basil Ballet (business problems: the company is band from traveling to England, so there are no employment possibilities with the company for Nijinska).

- Anna's divorce issues; Anna's getting traveling papers (visa, passport) for coming to stay with Nijinska; exchanging thoughts on poetry (mostly about Baudlaire); family matters.
- Several letters addressed to Mariia Ivanovna [Priianishnikova?], mostly on family matters, the latest news on employment, Mariia Ivanovna checking on Irina
- [Nijinska], who was vacationing with Youshkevich's (Nina and her mother) in the Geneva Lake area (also Thonon, France).
- A letter to Georg[ii] Konst[antinovich] [George Kirsta?], an artist who recently moved to London, sharing her latest new employment and situation with the Polish Ballet.

BOX-FOLDER 35/11, Notebook [32], circa 1938

Letters.

Summary of contents:

- Contents in pencil, letters start from both sides of the notebook, with the gap in the middle. The bulk of contents consists of Nijinska's correspondence to her friend Anna [Teplicka]. Topics discussed in letters to Anna: Socializing with friends, family, and neighbors; Nijinska's contract with the Polish Ballet; Nijinska's recent health problems (heart complications, fatigue); death of Polish Ballet impresario [Arnold Meksel (transliterated from Russian)]; information exchange on the latest news in the artistic world (dance magazine publications, newspaper articles).
- A letter to N[adezhda] A[lekseevna] and And[rei] G[rigorevich] [Metz?], an invitation to visit Nijinska before she leaves for a short vacation.
- Inserts: A letter to Anna on cut-out business card-size paper, June 4, 1938; letter to Anna, telling her about the recent visit of Nina Youshkevich and her uncle; letter to Anna on paper, torn out from a spiral notebook, informing Anna that Nijinska's fever is gone; letter to Henriette [Pascas?], who just returned from the U.S. and inviting Nijinska to the U.S.

BOX-FOLDER 35/12, Notebook [33], 1938-1939

Cover page: B.N.; Letters to Anna and others

Summary of contents:

- Letter to Georg[ii] Kostant[inovich] [possibly Kirsta, transliterated from Russian], in pencil, no date. Nijinska lives in her country house in a Paris suburb. She recently received a letter from the Australian Ballet (formerly de Basil's Company). The Polish Ballet is currently touring in France, performing Nijinska's works and distorting her choreography.
- Letter to [Henriette Pascas], invitation to a meeting, no date; letter to Arkadii Aleksandrovich [transliterated from Russian], business associate of de Basil's, who is going to Europe, and answering his invitation to join the company, no date; letter to Anna from Paris, Nijinska is going to Berlin after the weekend [problems with the Polish Ballet], no date; letter to Anna, regarding Anna's current family working with the Polish Ballet, listing artistic and managerial difficulties; letter to Lechon [one of the Polish Ballet administrators], detailing the circumstances of contract termination negotiations with their agent Mr. Rothhaus, no date; letter to Nadezhda Aleksandrovna [? Transliterated from Russian], containing New Years' wishes, no date. Since the termination of Nijinska's contract with the Polish Ballet, she is unemployed and asks about the possibility of working with Sadler's Wells.
- Intermediate title page, with writing in red pen: Letters to Anna
- In blue pen: To Roma [Romola] about *L'après-midi d'un faune*

- Response to Anna’s letters numbers eleven and twelve, December 15. Nijinska describes the current state of her affairs with the Polish Ballet; remembrances of Anna’s last visit; response to Anna’s letter number thirteen, December 17, Nijinska is not sure if she should take the Polish Ballet to court; letter to Romola, no date, Nijinska learned that the Polish Ballet is going to stage *L’après-midi d’un faune*.
- She gives Romola her assessment of the troupe’s artistic abilities and experience and advises her not to entrust Vaslav’s choreography to this company; letter to Kyra [Nijinsky’s daughter], no date. Contains Christmas and New Year’s wishes, greetings to Kyra’s husband Igor and her son Vaslav—sent to accompany Nijinska’s letter to Romola.
- Response to Anna’s letter number fourteen, December 19. Sudden change of weather turning to a harsh winter, greetings to Frederika Ilinichna, Kisa, Pan Sonski [? transliterated from Russian]; letter to Anna, Christmas wishes, no date; letter to Bella [Tietz?], season greetings, no date; letter to Anna, December 26, asking about her Christmas holidays; letter to Anna, December 30-31, New Year’s wishes; letter to Anna, January 2, 1939—the Polish Ballet issues. Nijinska misses creative work and feels forgotten. She continues to fight with the company on copyright issues. She describes their New Year’s celebrations; short not to Anna regarding a gap in their correspondence.
- Response to Anna’s letter from January 10, Nijinska gives Anna advice on treatment for her leg injury; letter to Anna, January 18, Nijinska tells Anna that she is feeling better, advises Anna on financial matters; letter to Anna, no date, on the nature of their relationship and Nijinska’s interpretation of love and friendship.
- More about Nijinska’s conflict with the Polish Ballet, meeting with Polish ambassador, about allowing the company to perform her choreographic works on their tour in Cannes; letter to Anna dated “Sunday,” Nijinska is worried about Anna’s finances and health and invites her to visit because she is currently unable to go to Poland.
- Letter to Henriette [Pascar?], no date, Nijinska is unable to see Henriette’s latest theatrical production and cheers up Henriette, who is tired and unhappy; letter to Taniushka [?] [transliterated from Russian], no date, their house is currently getting fixed, but the repairs should be finished before Easter. Nijinska would love to see Taniusha and Nikolai Fedorovich [? Transliterated from Russian] in her home; letter to Frederika Ilinichna [Anna’s relative, mother?, transliterated from Russian], expressing her worries about Anna’s current trip, no date.
- Letter to Henriette [Pascar?], regarding Henriette’s latest theatrical project, no date; letter to Asia [?] [transliterated from Russian], no date. Easter greetings to Asia and her husband Kostia [transliterated from Russian], who are currently living in America. Nijinska asks Asia about the job opportunities there; letter to Georgii Konstantinovich [possibly Kirsta, transliterated from Russian], no date. Easter greetings. Nijinska sends him a reference to M.L. Nikolaeva, who could be helpful in getting a travel passport, informs him about the S.P. Diaghilev Exhibition in Paris, ballet news exchange; letter to Henriette [Pascar], version of the previous draft; letter to Anna, May 16, sent after her visit.
- Letter to Anna, May 23—Nijinska misses Anna and is sad at her departure; letter to Anna, May 29—Anna is back in Lodz and only sent a cable to Nijinska, no letter had yet arrived; letter to Anna [?] 25, Nijinska responds to the first long letter from Anna since she returned to Lodz, everything looks gloomy, even her orchard; letter to Anna with birthday greetings, no date; letter to Freder[ika] Ilin[ichna], no date; letter to Anna in response to Anna’s letter number five, June 3—Nijinska elaborates on ballet aesthetics, creative philosophies, and differences between hers and Diaghilev’s approach to art; response to Anna’s letter number six with reminiscences of Nijinska’s travels to the Belovezhe forest area in Belorus, Poland, which reminded her of Russia, no date.
- Response to Anna’s letter number seven—Nijinska describes her current emotional state, no date; response to Anna’s letter number eight—Diaghilev Exhibition at the Louvre is mentioned,

Cocteau will be reading his works and excerpts from *Les biches* and *Le train bleu* will be performed without Nijinska's permission; response to Anna's letter number nine, June 12—Paris is booming with theatrical action and two ballet companies are on tour in the city; response to Anna's letter number ten, June 15; response to Anna's letter number one, June 19; note-size letter to Iuliia Leonidovna [?transliterated from Russian], author of the article about Nijinsky.

- Response to Anna's letters numbers twelve through fourteen, Monday, June 26; letter to Georgii Konstantinovich [Kirsta?, transliterated from Russian], no date—Nijinska asks him about his work on Dolin's portrait and his opinion on a new ballet work by Fokine-Potantin; response to Anna's letter number fifteen, July 7—Nijinska calls their relationship controversial; letter to Anna, no date—an attempt to calm Anna down, advising her to get a rest somewhere in the countryside; letter to Anna, no date; Nijinska explains to Anna the complexities of the current visa policy in France, Anna is planning to visit Nijinska; response to Anna's letter number eighteen, July 10, 1939—Nijinska is currently writing notes about her life and art that could be published some day [first attempt at *Early Memoirs*?]; letter to Anna, July 14, 1939—Anna is divorcing her husband [Kostia?] and is going to marry Andriusha, Nijinska encourages her to be decisive in changing her life; citations from various works of Goethe.

BOX-FOLDER 35/13, Notebook [34], 1938-1941

Title in blue pen: Letters to Anna and the others (1938-[193]9) and may be [19]40-[19]41

Content notes in pencil on title page: "Concerto I E flat major [by] Liszt; Concerto IV, Concerto V [by] Beethoven"

Summary of contents:

- Contains mainly pencil drafts of Nijinska's correspondence. The bulk of the notebooks entries are letters to Anna [Teplicka] and letters to Henrietta [Pascar?]; letters to Mariia Ivanovna [Prianishnikova, a family friend in Paris], Nina [Yushkevich?], Nadezhda Aleksandrovna [possibly Metz, a family friend in Paris]; Vasily Grigorevich [de Basil?]; and Georgii Konstantinovich [Kirsta?]. Some letters to Anna [Teplicka] appear to be written from London after Nijinska and her family leave Paris. There is also a letter addressed to Anna, written in Hollywood.
- Includes plans and notes for *Bolero* no. 5 and no. 12 and a choreographic chart for no.13.
- Ballet lesson outlines and notes are at the end of the notebook.
- Inserts (three):
 - Fragment of a letter to Anna [Teplicka], pencil, no date
 - Letter to an unidentified broadcast service company on the accuracy of the information in their program called "Lectures on music and dance," anchored by Mr. Diken [?]. A list of Nijinska's works to Bach's music is attached, in pencil, no date.
 - Letter addressed to Frederika Ilinishna [Anna's relative or acquaintance], inquiring about Anna's present circumstances, in pencil, no date.
- Insert (one): Letter to Henrietta Pascar on Nijinska's arrival in New York and reunion with her family, carbon paper, black ink, no date.
- Insert (one): Letter addressed to Vasili Grigorevich [de Basil?], in black ink, no date.
- Letter addressed to Taniusha [possibly an associate of de Basil, from New York]. Nijinska is inquiring about de Basil's address in Buenos Aires, if he is not presently in New York, in black ink, no date.
- Also includes pencil draft of the letter to V. Basil, expressing her gratitude on hearing that he would like to renew their partnership, dated June 23, 1941.
- Inserts (two):

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- Letter addressed to Lyudmila [Ludmila Schollar] and An[atolii] Iosifovich [? Vilzak], in black ink, dated April 22, 1940.
- Pencil draft of a letter to Olga Alekseev[na] [?], a pianist [ballet accompanist?], who is looking into a possibility to leave Europe and move to the United States. Nijinska advises her on employment opportunities in America.

BOX-FOLDER 36/1, Notebook [35], 1939

Letters to A[nna]

Title page: Letters to Anna, February, 1939, Paris (Curator's note: Insert contains explanatory notes about Anna [Teplicka], Nijinska's close friend and former student at the Kyiv School of Movement. She lived in Poland from 1937 and likely perished in Lodz during the German occupation. Nijinska was searching for her with the American Red Cross after the war.)

Letters written in pencil, dating from February to July, 1939.

BOX-FOLDER 36/2, Notebook [36], 1941 and undated

1941 – Letters [all entries in pencil]

Summary of contents:

- Letter to Alisa [transliterated from Russian—Alice Nikitina?], dated 1941 regarding Alisa's visit to California in August of 1941. Nijinska tells her about become the Maitre de ballet for the de Basil ballet [Colonel Wassily de Basil's Ballets Russes].
- Letter to Murochka [transliterated from Russian], no date; one letter to Henrietta, two versions, no date; letter to Alisa [Alice Nikitina?], no date; letter to Nina [Novak?], regarding teaching at Nijinska's Hollywood studio and Nijinska's plans to work on a revival of *La fille mal gardée* and *La bien-aimée* for the de Basil ballet, with Baqronova, Markova, and Dolin; letter to the German, Vasilevich [transliterated from Russian – Sevastianov?], July 12, 1941 [an associate of the de Basil ballet management]; letter to Al. Iv[anovich – likely a manager from the company], regarding personnel matters, such as the hiring of additional dancers for the production, recommendation on the names of dancers and conductors, no date; letter to Vasilevich [Sevastianov?], regarding artistic design problems and costumes, no date; letter to Valentin Nikolaevich [transliterated from Russian], mentioning Teatro Colón [Buenos Aires].
- Inserts: small-size paper with notes on choreography; folded full-size paper with choreographic notes and movement descriptions.
- Last pages in the notebook: draft of the contract agreement with de Basil.

BOX-FOLDER 36/3, Notebook [37], 1942

My Letters, 1942

Summary of contents:

- Letter to Ser[gei] Iv[anovich] [Denham?], no date. Nijinska asks about the possibility of staging *Etudes* and *Variations* that were staged by her on Denham's company.
- Letter to Anton [Dolin?], no date. Nijinska asks him to help one of her talented students, Viola Essen, who is currently in Hollywood.
- Insert: Letter to Ser[gei] Iv[anovich] [Denham?], in black pen, no date. Nijinska thanks Denham for advising her to open a ballet school in Hollywood [opening date is given as February 1] and for helping her to take several steps toward the publishing of her book. (The book is not finished, but she showed it to the publisher, who gave it a positive review, and provided a reference for finding a translator.)

- Letter to Lenchka [Antonova? – transliterated from Russian]. Nijinska tells of news about Denham’s company, comments on Krassovska leaving the company, and Sonia [Woizikowska—Antonova’s daughter] being upset with the latest developments. Nijinska shares plans about the possibility of staging her ballet [*Variations*] on the company. She asks about Joyce Berry and Sere Unger, no date.
- Letter to Nina [Sirotinina, addressee’s name written in pen, transliterated from Russian], 1942. Nijinska tells Nina about her teaching experiences in America.
- Letter to Nina [Sirotinina?], no date, telling her about negotiations with the Monte Carlo Ballet and commenting on the recent success of Bibi Ferreira.
- Letter to Len[ochka] [Antonova, addressee’s name written in pen], no date. Nijinska congratulates Lenchka and her daughter Sonia [Woizikoska] for getting a new apartment and asks aftger Shura [Liebverman?] and Igor Iushkevich [transliterated from Russian].
- Letter to S.I. [Denham, addressee’s name written in pen, transliterated from Russian], no date. Contains contract negotiations. Nijinska insists that appropriate stage designs for *Etude* are the main issue that will influence her decision.
- Letter to Natasha [Krasovskaia, addressee’s name written in pen, transliterated from Russian], no date. Nijinska advises Natasha to stay with the Monte Carlo Ballet company.
- Letter to Bibi [Ferreira?] in black pen, no date. Nijinska congratulates Bibi on a successful performance.
- Letter to S.I. [Denham, addressee’s name written in pen, transliterated from Russian], 1942. Contains continuation of contract negotiations. Nijinska is repeatedly insisting on her vision of the state design for *Etude*; letter to S.I. [Denham, addressee’s name written in pen, transliterated from Russian], no date. To accompany the contract paperwork already signed by Nijinska; letter to S.I. [Denham, addressee’s name written in pen, transliterated from Russian], no date. Nijinska continues further discussion regarding the stage design for *Etude*, confirms receiving an advance payment from Denham, and discusses details of her engagement with the company) names of Sasha Gudovich, Betty Tallchief and her sister Majorie, are mentioned as prospective dancers for the company [in this production?].
- Letter/birthday card to Taniusha [transliterated from Russian, addressee is married to Nikolai Fedorovich], no date.

BOX-FOLDER 36/4, Notebook [38], 1946-1947
Letters 1946-47

Summary of contents:

- Various versions and drafts of a letter to M[ariia] Iv[anovna], [Pranishnikova], who was looking after Nijinska’s house in France during the war in her absence.
- Nijinska is very upset about the fact that the family of Vladimirovs were allowed to live there for some time. Name of Nina Fedor[ovna] Lipskaia [transliterated from Russian] is mentioned in all versions [in pencil], no date.
- Letter to Geor[gii] Konstantin[ovich] [George] Kirsta [transliterated from Russian, his last name written in pencil in the upper right-hand corner] in pen, no date. Nijinska complains about the Vladimirov’s invasion and the lack of information on Vaslav’s [Nijinsky] whereabouts.
- Inserts: Penned draft of the letter to Mariia Ivanovna, no date, raising the subject of the invasion in her French residence.
- Letter to Pozharskie [transliterated from Russian, likely Pozarski in Polish], no date. Nijinska as Pozharskie about her friend Anna Teplitskaia [transliterated from Russian] [in other sources in the Collection, her name is spelled “Teplick” (Polish version)]. Anna apparently was renting a room in their apartment [or house] before the war (September 1, 1939).

- Letter to Nadezhda Alekseevna [transliterated from Russian] [according to the inventory for this notebook, addressee's last name is Metz], informing her that Nijinska is sending a parcel to her and her son Kolia [transliterated from Russian] [Nicholas Metz, c.f. inventory]. They have been taking care of Leva [Léon—Nijinska's son] and Nijinska's mother's graves and her house in France, no date.
- Letter to Nina [Novak? Transliterated from Russian], no date.
- Letter to Ser[gei] Iv[anovich] [Denham? Transliterated from Russian], no date, in pencil and pen versions. Written in reference to the two young male dancers Nijinska recommended to him [Erik and Thomas]. Nijinska informs Denham that Erik apparently had already signed a contract with the other ballet company. Includes suggestion about the possible staging of *Les biches* by his ballet company.
- Pencil version of the letter to Mr. Nicholas Metz, informing him of the parcel contents and money transaction.

BOX-FOLDER 36/5, Notebook [39], 1949

Summary of contents:

- Written in blue pen and pencil, followed by choreographic charts of *Le renard*.
- In pencil: thoughts on ballet criticism and the role of a critic.
- In pencil: title of an article [?] – Avdotya Istomina [Russian ballerina, 1799-1848].
- In pencil: biographical note on leaving Diaghilev's Ballets Russes in 1925.
- In blue pen: useless beauty is harmful beauty [quote?].
- In pencil titled: "On creation of a dance, my ballet technique."
- In pencil: Monte Carlo, 1949.

BOX-FOLDER 36/6, Notebook [40], 1950 and undated

Summary of contents:

- Contains notes on various subjects, mostly of an esthetical and ethical nature, citation from books Nijinska was reading to illustrate the point.
- One entry is dated June 8, 1950. In black pen.
- Nijinska elaborates on the fact that one of the "commercial ballet people" called her the "Sleeping Beauty," to challenge her to wake up and show her creative powers. Nijinska responds: "It's possible that I was always a sleeping beauty. My prince that woke me up once upon a time, for whom I always wanted to be beautiful in my art, has passed away. And, now I am back to sleep without a chance to wake up ever again."
- Also includes a list of ballets on Russian themes. In black pen.

BOX-FOLDER 36/7, Notebook [41] 1952

Title page: 1953

Summary of contents:

- Inserts: Letter to Marquis [de Cuevas?], no date, wishing him well. Margaret [Mariushka] wrote to Nijinska about his illness; short note about her artistic relationship with her brother, in pencil; short summaries of Nijinska's creative credo, her achievements, her artistic principles, and some thoughts titled: Realism in art; Cuevas; My teachers (lists the names of her teachers and subjects she studied with them); List of the rehearsals she had taken part in from age 9 to 17, with the names of choreographers for each production); List of the ballet productions Nijinska participated in from the very beginning of her artistic career; List of the ballet productions that Nijinska danced in and directed for various enterprises and theaters.
- A few letters at the end of the notebook.

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- Letter to Liuba [Lubov Tchernicheva] and Sergei Leonidovich [Serge Grigoriev] [transliterated from Russian], January 4, 1954. Christmas and New Year's wishes; she informs Grigoriev that she is sending him the information he requested for his book as he had asked if she had information on the Ballets Russes repertory for the 1934 season in Monte Carlo.
- A few entries for her teaching schedule.

BOX-FOLDER 36/8, Notebook [42], 1954

On the side of the notebook with the Le Mondial logo: two letters in English:

- Letter to Natalie [her granddaughter]
- Letter to George [her grandson]

Colophon title: B. Nijinska; 1954; September

[The materials described start from the side that has no logo on the cover—the bulk of the materials are oriented from the end to the beginning of the notebook.] [Mostly in blue pen.]

Summary of contents:

- Letter to unidentified friends that Nijinska met with recently [a family of two daughters, Svetlana and Natasha, their mother Galina Nikolaevna, and their father, Mikhail Kostantinovich, no last name], no date. Nijinska informs them about flying to Paris, then to Douville to start working on *Concerto* (Chopin) with the Marquis de Cuevas dance company. She also describes moving to her new house in Pacific Palisades [California].
- Card-size letter to M[ariia] Iv[anovna] Prianishnikova, transliterated from Russian], no date. Nijinska expresses her condolences on the death of Mariia Ivanovna's friend Count Gav[rill] Konst[antinovich].
- Letter to Sonia [presently a pianist with the Marquis de Cuevas company, transliterated from Russian], no date. Nijinska discusses prospects for possible work for Sonia in America.
- Insert: Card-size letter, rough draft (excerpt) of a letter to Sonia, no date; letter to an unidentified friend who has a daughter named Verochka, no date.
- Insert: Letter to M[ariia] Iv[anovna] Prianishnikova, transliterated from Russian], on folded paper, inside another letter in English, no date; thanks an unidentified correspondent [from Woodmere] for sending her an article.
- Letter to a family of friends that had two daughters, Svetlana and Natasha, in response to an inquiry about giving the girls a recommendation for college, no date.
- Letter to Misha [Katcharoff, addressee's name written in pen, transliterated from Russian], no date. Misha recently told her that she spoke about him with S.I. Denham and his wife, Valentina Nikolayevna. Nijinska advises Misha to get in touch with Denham.
- Letter to Sonia (a pianist with the Marquis de Cuevas company), no date.
- Letter to Bella [Mrs. Teitz? Transliterated from Russian], no date. Nijinska thanks her for sending a plant after Bella's visit with her in L.A., she asks Bella, who currently lives in London, to talk with Dolin about Verochka.
- Letter to Svetlana and Natasha [the two girls Nijinska recommended for college], no date. Nijinska tells them that she is proud of their successful completion of the college admission tests.
- Insert: Letter to Ser[gei] Iv[anovich] [Denham? Transliterated from Russian], no date. Nijinska thanks him for his letter containing an offer to work on *Capriccioso*, followed by a discussion of the details of staging and a possible contract arrangement.
- Numbered short description of a possible collection of photographs of the stage designs and casts of ballets created in various years.
- Letter to Mischa [Katcharoff?], no date. Nijinska praises him for coming back to the Monte Carlo ballet company; letter to M[ariia] Iv[anovna] [Prianishnikova, transliterated from Russian], no

date. Nijinska thanks her for a birthday card and shares her plans to work with the Cuevas dance company in Douville; letter to Bella [Mrs. Tietz? Transliterated from Russian], no date. Nijinska discusses the possibility of Verochka's appointment with Dolin and on Bella's impressions of visiting in New York; letter to Lenochka [Danilova? Transliterated from Russian], no date. Nijinska's answer to Lenochka's letter and exchange of family news.

- Letter to Zhenia [Nijinska's friend, who was currently with the Marquis de Cuevas dance company, Eugenia Feodorova? Transliterated from Russian], no date. Nijinska encourages Zhenia to stay with the company; excerpts from a letter to Bella [Mrs. Tietz? Transliterated from Russian], no date. Nijinska is sorry that she could not help Vera with the ballet engagements because she has no immediate plans to visit Europe. She discusses Vera's recent picture [photograph] that she received.
- Letter to Olga [Morosova? Spessivtzeva? Transliterated from Russian], no date. Nijinska expresses her condolences on the recent loss of Olga's cousin and the illness of her adopted child. She thanks Olga for an update on the latest events in the Cuevas dance company.
- Some choreographic charts and stage design drawings.
- Letter to M[ariia] Iv[anovna Prianishnikova? Transliterated from Russian], no date. Birthday wishes. Nijinska asks MI to visit the graves of Eleonora and Lev Nijinsky.
- Letter to Serezha [Denham? Transliterated from Russian], no date. Nijinska thanks him for an offer to stage *Capriccioso* and gives a short description of the ballet (cast, [decorations], duration).
- Letter to Nina [Novak? Transliterated from Russian], who recently visited with Nijinska, no date. Nijinska speaks of her possible engagement with Denham's company to work on *Capriccioso* and her plans to star Nina in the ballet.
- Letter to Natasha [Krassowska? Transliterated from Russian], no date. Nijinska expresses her condolences on a recent death and congratulates Natasha on becoming a ballet artist with the Cuevas company, also sends Christmas and New Year's wishes.
- Letter to Tania [Rousseau] and Oleg [Tupine? transliterated from Russian], no date. Nijinska learned that they both decided to leave the Cuevas company. She advises them to return because of the complicated ballet market situation in America.
- Insert: Letter to Tania [Rousseau] and Oleg [Tupine], final version, dated January 8, 1957, marked "not sent."
- Letter to Sonia [transliterated from Russian], no date. New Year's wishes. Nijinska also thanks Sonia for her New Year's card; letter to Sonia [a pianist with the Cuevas company, transliterated from Russian], no date. Nijinska complains about Nicholas Beriosoff's dominant role in the Cuevas company; letter to Oleg Al. [?] and Tasia [transliterated from Russian], no date. Nijinska gives them a name of a legal professional who could help them in their situation; letter to Oleg Al. And Tasia, no date. Condolences for their tragic loss.
- Insert: Letter to Mariia Iv[anova Prianishnikova? Transliterated from Russian], no date. Family news exchange. Nijinska thanks MI for good wishes on September 3; letter written in pencil to Bolm [abbreviated last name? Possibly a female dancer, seeking employment at the time—not Adolph Bolm].

BOX-FOLDER 36/9, Notebook [43], 1954-1955

My – 1954; 1959 – 2. (Petipa)

Summary of contents:

- Excerpt, draft on perspectives of contemporary ballet.
- Insert: Outlines for article [book? Memoirs?]; chiefly chapters from *Early Memoirs*.
- Includes some letters: letter to Semenova [?], in blue pen, June 9, 1959 "About the Bolshoi Ballet."

BOX-FOLDER 36/10, Notebook [44], 1956-1959 and undated

Summary of contents:

[No title page] Sketches and drafts for *Early Memoirs* [?], including Romola as a caregiver for Vaslav; choreography and music, musicianship, and musical talent in choreography; letter (in pencil) addressed to Anatolii [?-transliterated from Russian—in Irina Nijinska's handwriting?]; Irina Nijinska's notes in English on Vaslav's life chronology [?].

BOX-FOLDER 36/11, Notebook [45], 1960-1961

Letters

Summary of contents:

- Inserts at the beginning of the notebook
 1. Letter from Alisa Nikitina [Alice Nikitina addressed to I. Nijinska, no date.
 2. Letter from B. Nijinska to A. Schaikevitch, January 15, 1960.
 3. Letter to Anton [Dolin?], no date, with reference to the 50th Anniversary of the Saisons Russe [1959?].
 4. Letter to Sonia [transliterated version] about the restoration of *The Sleeping Beauty* choreography for Guevas' Grand Ballet [1960].
 5. Letter to unknown person about the possibility of casting Nureyev as Nijinsky in the movie.
- Several letters to S. Lifar, dated mostly 1961.
- Letter to Rosella [Hightower?], in French, February 15, 1961.
- Letter to Nina Novak, February 25, 1961.
- Letter to Alisa [Alice Nikitina?], February 25, 1961.
- Letter to Rosella [Hightower?], February 28, 1961 on the death of Marquis [de Cuevas?] in Cannes, France.
- Letter expressing condolences on the death of the Marquis de Cuevas, addressed to Mariushka [Fredericks], no date.
- Letter to the Marquis [de Cuevas], asking for royalties, no date.
- Letter to Lidochka and Kolia, no date.
- Letter to Mariia Ivanovna [transliterated from Russian], no date. [Mariia Ivanovna Prianishnikova (transliterated from Russian) was a long-time family friend who lived in Paris. She was a former nurse (based on one of the letters from Nijinska written in 1964)].
- Letter to S. Lifar, April 12, 1961.
- Letter to Al[ia] [transliterated from Russian], who was going to Moscow at that time, no date.
- Letter to Sonia [transliterated from Russian], May 11, 1961.
- Letter to S[erge] Lifar, who just returned from his trip to Russian (Leningrad) and the Ukraine (Kyiv), no date. [According to his book *Ma Vie*, he traveled to Russian in the spring of 1961, visiting Moscow, Leningrad, Tbilisi, and Kyiv.]
- Letter to Volodia Ukhtomsky [transliterated from Russian] and Andre [?], June 12, 1961, expressing gratitude for gifts sent to Nijinska during their tour to South America.
- Letter to S[erge] Lifar, no date; letter to Annushka [transliterated from Russian], no date; letter to Mariia Ivanovna [Prianishnikova], no date.
- Two notes on card-size paper: one in French addressed to Anie; one in Russian addressed to Andre.
- Letter to Taniusha and Nikolai Fedorovich [transliterated from Russian], November 11, 1961, written on a separate page at the end of this notebook.

BOX-FOLDER 36/12, Notebook [46], 1961-1962

My letters to...1961-1962

Summary of contents:

- Letter to M[ariia] Iv[anova], no date [1961?]; Nijinska sends her birthday wishes, family news and weather (hot and stormy summer, no rain, wild fires); letter to Ev[genii] [or Evgeniia?] Iulev[ich] [or Iulevna?] [transliterated from Russian], no date. More about the weather because everybody was worried about their safety through the period of wild fires and drought. Nijinska anticipates a lot from seeing some of the Kirov (Mariinsky) ballet productions during the company's tour in Los Angeles.
- Letter to Alisa [Alice Nikitina, transliterated from Russian], November 20 [1961?], in pencil. Anticipation of the Kirov (Mariinsky) arrival, comments on their success in New York and on Burnmaster's [Vladimir Bourmeister? Transliterated from Russian] work in L'Opera as the maitre de ballet.
- Letter to Serezha [possibly Lifar, transliterated from Russian], no date. Nijinska praises him on his work in Venice and comments on his refusal to return to L'Opera. She reminds him of how Diaghilev once compared a choreographer to a rare bird of paradise and compares most of the modern choreographers to a pack of sparrows.
- Letter to Mariushka [Fredericks], a friend of Zhenia [Feodorova? Transliterated from Russian], [not Mariia Ivanovna but possibly the wife or secretary of the Marquis de Cuevas], no date. Nijinska thanks her for a Christmas card.
- Letter to Zhenia [Feodorzhenia for sending her perfume.
- Letter to Mariia Iva[novna], the first day of Christmas [1961?]. Describes the events of the family celebration, comments on a recently published autobiography by Karsavina, and Olga Preobrajenska's current misfortunes.
- Insert: Card-size paper with comments on Burn[ister] [Bourmeister? Transliterated from Russian]. Nijinska is not familiar with his choreographic works, but she did read his biography in an encyclopedia.
- Letter to Nemchinova [Vera? transliterated from Russian], March 5, 1962. Nijinska's sympathy on the death of Anat[olii?] Nik[olaevich] [Anatole Oboukoff?].
- Letter to Serezha [possibly Lifar, transliterated from Russian], no date. Nijinska's response to letters from him and Ukhtomskii. Congratulations on successful completion of work on *Phedre*.
- Letter to Annushka [an addressee from Brazil], no date. Nijinska thanks her for Eater greetings. Information on the Tolstoy Fund and the opportunities to apply for help through the American Embassy in Sao Paulo. Tamara Toumanova's tour to Brazil. Nijinska shares her impressions on the Russian folk-dance group Beryoska. Nijinska's perception of Nureyev's dancing (mostly watched on television) and compares his dancing to that of Serge Golovine.
- Letter to Alisa [Alice Nikitina? Transliterated from Russian], no date. Nijinska's impressions on the Kirov (Maryinsky Ballet) and Nureyev's performances that she watched on television. Nijinska answers Nikitina's question about Marie Rambert's association with the Ballets Russes [de Serge Diaghilev] in 1913-1914, Dalcrose rhythmical system (in several versions).
- Insert: Letter to Alice Nikitina with another version of the history of Rambert-Diaghilev-Nijinsky relationship.

BOX-FOLDER 36/13, Notebook [47], 1961-1963

My letters to ... 1961-1962-1963

Summary of contents:

- List of musical [?] works in German, in pencil.
- Letter written in blue pen to "Dear madame" [de Valois?]. Subject—the Royal Ballet plans to stage (revive) *Les noces*. Nijinska would be thrilled work with them, no date.
- Letter to Naruysgja [Marquis de Cuevas's wife?], in pencil, no date. Nijinska asks about the future of the M. de Cuevas's company in light of the rumors of its recent misfortunes. Expresses

concern over some of her royalties. Nijinska invites Mariushka to pay them a visit when she is in the U.S.

- Letter to Lina Pavlovna [? Transliterated from Russian], in black pen, no date. Wellwishes for LP's recovery after the surgery.
- Letter to Serezha [possibly Lifar, transliterated from Russian], in black pen, no date. Congratulations on his return to L'Opera. Nijinska learned about his recent accomplishment of the staging of *Icarus* at the Theatre de Colón from his admirers in Buenos Aires.
- Letter to Mariia Ivanovna [Prianishnikova], no date, in blue and black pen. Family news and Nijinska's opinion on Nureyev's dancing. She is not working, but hoping to start giving lessons soon.
- Insert: Letter to Romola, no date. Nijinska thanks Romola for sending her a copy of the book on Nijinsky by Max Neihaus; letter to Serezha [Lifar, Unger?, transliterated from Russian], September 18, 1962, in black pen. Nijinska has learned that his ballet company is going to be closed. She asks if he attended the Soviet ballet shows and he thinks about their performances. Nijinska has not been working on anything for two years since her last engagements in Europe and South America and has not done any creative work in the U.S. for ten years.
- Insert: Letter to G.S. Ulanova, October 16, 1962, in black pen. Nijinska's compliments to Ulanova and appreciation of her dancing. Meeting Ulanova was very special to Nijinska; letter to Mar[iia] Ivanovna [Prianishnikova], no date, in blue pen. Nijinska is saddened by the news of Olga Preobrazhenska's passing. Last time they met in 1954 and Preobrazhenska presented Nijinska with an autographed picture[photograph]. She thanks Mariia Ivanovna for sending her the clippings with obituaries; letter to Romola in black pen, no date. Another version of the thank you letter on inserted paper (see above).

BOX-FOLDER 36/14, Notebook [48], 1962-1963

Letters 1962-1963

Summary of contents:

Drafts of letters to Alisa [Alice] Nikotina, Marie Rambert, and Sergei [possibly Lifar] May 9, 1963; memoirs of Diaghilev.

BOX-FOLDER 37/1, Notebook [49], 1963-1965 and undated

Summary of contents:

- Inserts: Letter to Serezha [possibly Lifar, transliterated from Russian], on folded paper, no date. Caption on both sides reads: "Story of great ballets"; Nijinska disapproves of Balanchine's artistic conduct and supports Serezha's fight for the true art; note on card-size paper to S[ol] Hurok, in black pen, no date. Nijinska denies her participation in negotiations on the movie about Vaslav and doubts Vaslav's authorship of the diaries; note on card-size paper, no date. Nijinska provides her impressions on Nureyev's performances that she saw on television [addressed to Hurok]; letter to Valia [Valentina Nikolayevna Yershova?] and Serezha [Sergei Denham?, transliterated from Russian], August 14, 1963.
- Card-size insert, in red pen, no date: caption reads "to Lifar." Congratulations card to Lifar on his trip to Italy to work on some projects.
- Card-size insert, in red pen, no date. Addressed to [George] Balanchine. In reference to his mistakenly-made attribution of some of Nijinska's ballet productions that were printed in the newspaper.
- Citation from Paris newspaper, May 20, 1965, regarding productions of *Petrouchka*, *Romeo et Juliette*, and *Les biches*; citation of [Georges] Auric's response to Nijinska, regarding the materials for her historical research on the history of Russian ballet in France at L'Opera archives; letter to Alisa [Alice Nikitina?, transliterated from Russian], October 16, 1963. Nijinska

asks Alice to share remembrances of the staging of *Romeo et Juliette* [Romeo et Juliet] in Buenos Aires. Also Nijinska's reaction to Auric's response to her letter; letter to Mar[iia] Ivan[ovna] [Prianishnikova?, transliterated from Russian], October 14 [1963?], Nijinska is currently busy sorting her archives, compiling several albums that reflect the history of Russian opera and ballet in Paris, Diaghilev's company, Viennese opera, and Polish ballet.

- An excerpt from a letter to an unnamed recipient [Alice Nikitina?], no date. On Nijinska's plans to move from Paris to Monte Carlo and on [George] Balanchine; letter to Mar[iia] Ivanov[na] [Prianishnikova?, transliterated from Russian], January 1, 1964. Latest family news; letter to M.M. Kalaushin [transliterated from Russian], the Director of the A.S. Pushkin Museum in Moscow, no date. Regarding Nijinska's gift to the museum, a miniature portrait of the famous 19th-century Russian ballerina, A[nna] Istomina; an earlier draft of the letter to M.M. Kalaushin, on a card-size insert.
- Insert: Christmas card, written in black pen.
- Letter to Mariia Ivanovna [Prianishnikova], on folded paper insert, in blue pen, January 15, 1964. Nijinska shares her latest opera and ballet impression of live and televised performances; thank you letter of Mary [?], in English, no date; letter to M[ariia] Ivan[ovna] Prianishnikova?, transliterated from Russian], April [1964?]. Exchange of news and Nijinska's choreography for the opera *Mignon* at the L'Opera and Nijinska's opinion on modern ballet, including Balanchine's works. Report on a recent Easter family gathering; letter to Nina [Vyroubova?, transliterated from Russian], May 19, 1964; letter to Lenochka Antonova [transliterated from Russian], May 8, 1964. Nijinska thanks her for the Easter greeting card and gives an update on Tamara Toumanova and Sonia [likely ballerina Sonia Woizikowski, Antonova's daughter].
- Letter to Alisa [Alice Nikitina, last name Nikitina in Rom.], May 14, 1964. Nijinska tells her about Dolin's recent visit and speaks of Spessivtzeva, who is currently living at the 'farm' facility for Russian immigrants, organized by Alexandra Tolstoy; rough draft of a letter to Ddukelskii [transliterated from Russian, Vernon Duke (aka Vladimir Dukelsky)], May 22, [1964?]. Nijinska thanks him for writing a poem for her. Copy of this letter also on insert, in black pen; letter to Mariia Ivanovna [Prianishnikova?, transliterated from Russian], May 23, [1964?]. Nijinska writes about her recent contacts with Vyroubova, Spessivtzeva, and Dolin.
- Insert: Letter to Rosella [Hightower?, written in French], in pencil, June 4, 1964.
- Letter to Pani Bonkowska [address and last name written in Rom.], June 1964, accompanying Nijinska's picture [photograph] sent to Bonkowska at her request; another draft of this letter is continued on the next page and appears to be a more elaborate version of the same letter.
- Insert: note to Beatrice Consuelo [a founder of the ballet school in Geneva, written in French], June 20, 1964.
- Letter to Volodia [Ukhtomskii?, transliterated from Russian], June 26, 1964. Nijinska asks him to carry a gift from Mariia Ivanovna to Irina, when he travels from Paris to California; letter to Mariia Ivanovna [Prianishnikova?, transliterated from Russian], no date. Refers to the sending a gift with Ukhtomskii; letter to Sonia [?], a pianist with experience in accompanying ballet classes, who is looking for a job in the Los Angeles area, transliterated from Russian], no date.
- Insert: Letter to Romola [Nijinsky, in French], in pencil, June 30, 1964.
- Draft in Russian of the letter to Romola. Nijinska answers Romola's questions about the design for Vaslav's grave and his date of birth; letter to Serge [possibly Lifar], July 19, 1964. Nijinska congratulates him on becoming maitre de ballet in Geneva and asks about the possibility of collaborating in staging her works there. Appears to be a Russian draft of her letter to Serge in French on the insert, in pencil.
- Insert: letter on card-size paper to Olechka Spessivtzeva, July 1964. Birthday card.
- Thank you letter to Volodia Ukhtomskii [transliterated from Russian], July 23, 1964. Nijinska thanks him for agreeing to take a gift for Irina from Paris; letter to Serge [possibly Lifar], August 28, [1964?]. Nijinska asks about the possibility of choosing one of her choreographic works for a

production by the Geneva Ballet.; thank you letter to Mariia Ivanovna [Prianishnikova?, transliterated from Russian], no date. In reference to the gift for Irina; letter to Bella [Mrs. Tietz?, transliterated from Russian], no date. Family matters and plans to see the Kirov Ballet in October. Nijinska reports on writing her memoirs about their family [finished at the time] and Vaslav [not finished]; letter to Anton Dolin, October 3 [1964].

- Nijinska talks about her plans to go to London to stage *Les biches* and answers his request to write about her reminiscences of Spessivtzeva for his book; Letter to Frederick [Ashton?], no date. Nijinska thanks him for *Les biches*. [Russian draft of the letter in French]. French version of the letter on folded paper inserted in the notebook, in pencil [see below].
- Insert: card-size letter to Anton Dolin, in pencil, October 12, 1964. To accompany Nijinska's memoirs about Spessivtzeva, written per his request for his book.
- Loose-leaf page in English, an inventory of this notebook's contents [in the hand of Irina Nijinska]; letter to Arnold Haskell, December 10, 1964. Nijinska thanks him for sending her a sculpture of G. Ulanova, in which the Russian ballerina is portrayed as Swan [Odette in *Swan Lake*?]; letter to Vera [Markovna] Haskell, December 10, 1964. Nijinska's warm memories of their latest meeting and thanks Vera for her hospitality.

BOX-FOLDER 37/2, Notebook [50], 1964-1966

My letters, 1964-65-66

Summary of contents:

- Thank you letter in pencil to Madame Ninette [de Valois?], no date; thank you letter in pencil to Freddy [Ashton], for the revival of *Les biches*, no date; thank you letter in pencil to Michael Somes, for the revival of *Les biches*, no date; letter in pencil to Grigorevs [Serge Grigoriev and Lubov Tchernicheva], addressed to Liuba [Lubov, transliterated from Russian], no date. Nijinska's reminiscences of their reunion in London; letter to Mariia [transliterated from Russian, sometimes Miia] [Marie] Rambert, December 15, (1964?), in pencil. Nijinska shares her impressions of the Royal Ballet and staying in London. Also informs Rambert about sending a photo reproduction of A. Istomina miniature portrait. The original was given to the A.S. Pushkin Museum in Russia.
- Several Inserts: Letter to Freddy [Ashton] in French, no date. Also contains a draft of a letter in French to Ninette [de Valois], in blue pen, no dates; letter to de Valois in French, addressed to Madame Ninette, in blue pen, December 17, 1964; Letter to Anthony [Asquit?] in French, in blue pen, December 11, 1964; Birthday card to Mariia Ivanovna [Prianishnikova], in black pen, no date; letter to Romola in French, January 27, 1966. Nijinska answers Romola's question on Nijinsky's home address and location in Saint Petersburg between September 1908 and the spring of 1911; letter to Algeranoff [Alzheranovf, as transliterated from Russian—author of the book about Anna Pavlova and a former dancer with the Ballets Russes de Monte Carlo in 1934], no date.
- Insert: Letter to Kathleen Crofton, in English stapled to a card-size draft in Russian, both letters in pencil. Nijinska thanks Kathleen for a review of *Les biches* in *The Christian Science Monitor*, published December 12, 1964; the English version of this letter is dated December 30, 1964.
- Letter to Olechka [Olga] Spessivtzeva, no date. Nijinska shares her impression of a recent trip to London and work on *Les biches*. She informs Olechka about the progress in working on her memoirs and reading the autobiography of M. Fokine published in Russian. More description of the Royal Ballet.
- Letter to Liuba [Lubov] Tchernicheva and Grigoriev. Nijinska's response to Liuba's letter, January 18, 1965.

- Letter to Freddy [Ashton?], no date. Nijinska discusses the details of some of the ballet numbers and her choreographic concept in *Les biches*, mentions work the Marie Laurencin on the stage and costume design for *Les biches*, particularly in regard to the “Rag Mazurka” number.
- Letter to Anton Dolin, January 24, (1964?). Nijinska tells him about her recent contact with A[licia] Markova, who in acting as a representative of the Metropolitan Opera ballet, invited Nijinska to work on *Les biches* (or, alternatively, on *Les noces*, *La valse*, *La baiser de la fee*). Nijinska will most likely refuse this offer.
- Inserts: Typed letter to Freddy [Ashton?]. In French, February 1, 1965. Discusses the Met offer story.
- List of most important contents of this book, in English [written by Irina Nijinska?].
- Letter to Bella [Mrs. Tietz?, transliterated from Russian], May 16, 1965. Nijinska describes the Royal Ballet performances in New York and reports on her progress with memoirs [her book].
- Inserts: Card-size letter to Alice Nikitina, March 17, 1965. Alice was going to Moscow and Saint Petersburg, Russia. Nijinska expresses nostalgic feelings for Russia; card-size letter to Svetlana [Beryozova?], May 4, 1965. Nijinska would like to know Svetlana’s opinion on the premiere of *Les biches* in New York; letter to Alice Nikitina, May 27, 1965. Nijinska responds to Alice’s story of visiting Russia; letter to volodia Ukhtomskii [transliterated from Russian], July 7, 1965. Nijinska congratulates Volodia on his latest joint-artistic project with S[erge] Lifar; letter to Prof. Eliash [transliterated from Russian], no date. Nijinska answers his questions about *La princesse cygne* and the history of her work on this ballet.
- Inserts: Letter to Prof. Eliash to accompany Nijinska’s two letters, with informational materials for his book on Pushkin stories and themes in ballet, July 23, 1965; letter on card-size paper to Romola, asking her to keep her name as Nijinsky and not to change it to Nijinska, which might create a confusion in the artistic and ballet world [Russian draft for the following letter in French on the same subject]; letter to Romola, July 23, 1965. Nijinska’s response to Romola’s signing her name as “Nijinska” in some French reference sources [also an inserted letter on this subject in French, see above].
- Letter to M[ariia] Ivan [nova Prianishnikova?, transliterated from Russian], in pencil and black pen, no date [reference to July heat]. Family news, recent performance of *Les biches* in Los Angeles in June; letter to Mar[iia] Iv[anovna Prianishnikova?, transliterated from Russian], September 17, 1965. Latest news exchange.
- Letter on card-size paper clipped to the notebook, September 25, 1965. Birthday wishes to Liuba [Lubov] Tchernicheva, discusses American premiere of *Les biches*; letter to Freddy [Ashton?], October 11-14, [1965?]. Nijinska describes *Les noces* and answers Freddy’s question about the ballet and the details of the Ballets Russes production, choreography, etc.; Letter to Liubochka [Lubov Tchernichev] and Ser[ge] Leon[idovich Grigoriev, transliterated from Russian], no date. Nijinska expresses her gratitude upon receiving Grigoriev’s book. She informs them of the latest developments and plans for a revival of *Les noces* in London.
- Insert: Card-size letter to Lifar, 1961-1962; letter to Mar[iia] Ivan[ovna Prianishnikova?, transliterated from Russian], November 6 (1965?).

BOX-FOLDER 37/3, Notebook [51], 1965

Vaslav – look [in blue pen] for “Not written” [in red pen] – about me [in red pen] 1965 [in red pen]

Summary of contents:

1. Blue Bird (look for “old” big notebook); version of a chapter in *Early Memoirs* (24);
2. *Les sylphides* – (28), versions;
3. *Not written* – Fokine and I;
4. Excerpts from the beginning chapters of *Early Memoirs*;

Childhood scenes (Kyiv), first dancing reminiscences, traveling to Crimea and Caucasus, staying in Narva.

BOX-FOLDER 37/4, Notebook [52], 1965-1966

Letters – 1965-66

Summary of contents:

- Letters written in pen; letter to Prof. Eliash [transliterated from Russian], December 7, 1965. A thank you note for sending Nijinska a recording of *Czar Saltan*, performed by the Bolshoi Theater; letter to Bella [Mrs. Tietz? transliterated from Russian], December 11, 1965. Nijinska speaks about her work on her memoirs and her contribution to Eliash's book *Pushkin in Ballet* and the revival of *Les noces*; letter to Bella [Mrs. Tietz?], thank you note for sending her a book by K. Paustovsky (memoirs about his life in Kyiv), no date; letter to Serezha [possibly Serge Lifar, transliterated from Russian], no date; letter to Bella [Mrs. Tietz?], no date. Regarding a trip to London; letter to Mar[ia] Ivan[ovna Prianishnikova], no date, regarding visiting Paris and returning to Los Angeles.
- Insert: Letter on hotel Le Chambiges paper to Vera Markovna and Arnold [Akovlevich? transliterated from Russian] [Vera and Arnold Haskell], no date. Also an English version of this letter; letter to Natasha [transliterated from Russian], March 4, 1967, congratulations on the birth of Natasha's son Misha; letter to N. A. Benois, concerning Nijinska's refusal to participate in reviving *Les noces* at the Piccolo Scala (two versions, second version dated April 6, 1966); letter to Svetlana [Verezova?], who performed the part of The Bride in Ashton's revival of *Les noces* at Covent Garden, dated April 6, 1966.
- Letter to T[amara] Karsavina, recalling their last meeting in London during Nijinska's stay for the premiere of *Les noces*, dated April 7, 1966; letter to Bella [Mrs. Tietz?], no date; letter to Mar[ia] Iv[anovna Prianishnikova], no date. Nijinska expresses her gratitude to her friend for visiting the Paris graves of her mother and son; letter to G[alina] N[ikolaevna], Svetland, Natasha, Mikh[ail] Kon[stantinovich], collectively called "friends," April 15, 1966. Written in green pen on the topic of going to London for the revival of *Les noces*. The name Kliuge [transliterated from Russian] is written in black pen.
- Letter to Leon[id] Buj[olaevich] about writing her memoirs, finishing, and getting the [manuscript] ready for translation into English and about working on the article for a magazine on *Les noces*, no date; letter to Misia [transliterated from Russian] and Mim [?], no date; letter to Freddy [Ashton?], June 7, 1966 about the Bolshoi tour to Los Angeles and plans to see *Don Quixote*; letter to Marc Slonim, August 28, 1966, written in red pen expressing gratitude for his recommendations in finding a translator for her book on memoirs; letter to Andre Anatol'evich [transliterated from Russian], [Andre Schaikevitch?], Nina's husband, no date.
- Letter to Olechka [Olega] [Spessivtzega?], no date, indicating that Olga lives at the Russian retirement facility ["ferma" farm], sharing memories of living in Kyiv; letter to Liuba {Lubov Tchernicheva} and Serg[e] Leon[idovich Grigoriev?], no date, asking Serge to write a letter to Somes for Nijinska in English [also a draft of this letter in card-size note paper inserted in the notebook]; letter to Alisa [Alice Nikitina, who apparently was in Monte Carlo at the time], October 22, 1966. Nijinska discusses Alisa's trip to the USSR and recent offer from Serge Denham to teach.
- Letter to Urii Nikolaevich [transliterated from Russian] [Grigorevich?]. Written in response to his letter received and sent to Nijinska by Tamara, December 1, 1966. Memories of their recent meeting and New Year's wishes; letter to Ivan Grigorevich [transliterated from Russian], December 7, 1966, in red pen. Grigorevich is going to work with the young troupe in Monte Carlo [S. Denham's company], New Year's wishes; letter to Andrei Anatolevich [transliterated from Russian] [Andre Schaikevitch?], December 1966. Discusses an article on ballet by Iu.

Sazonova and also expresses gratitude for making Nijinska an honorary member of the Goncharova and Larionov Association in Paris.

- Letter to Liuba [Tchernicheva? Transliterated from Russian], December 1966. Tchernicheva, along with Serg[e] Leon[idovich Grigoriev] was reviving *Petrouchka* for the Royal Ballet; letter to Serezha Unger [transliterated from Russian], January 10, 1967, expressing gratitude for his New Year's card; letter to Mme Gaskell [Gaskell in Romanization], Jan 10, 1967, considering Gaskell's offer to work on *Orpheus* [Orfeo] by Monteverdi in June 1967 [in Amsterdam?]; letter to Liuba [Tchernicheva?] and Serge Leonidovich [Grigoriev], January 25, 1967, expressing gratitude for their birthday card to Nijinska and discussing a new book on ballet by N. Roslavleva.
- Letter to Nikolai Iosifovich [transliterated from Russian] [Eliash?], February 11, 1967; letter to Verochka [transliterated from Russian], February 9, 1967, regarding a plan to meet with Nijinska in May and attend Verochka's exhibit in Paris; letter to Sofia Aleksandrovna [transliterated from Russian] [Sonia Gaskell?], February 12, 1967, continuing their exchange about *Orpheus*; letter to Van[ia] [Rykkoff?] and Serezh[a] [Unger?] [transliterated from Russian], February 16, 1967, expressing gratitude for sending her a clipping on their tour to the United States; letter to M[ariia] Ivan[ovna Prianinshnikova], no date. Thanks for sending Nijinska a book *Vse o balete* {Everything about Ballet}.
- Letter to S[ofia] Aleks[androvna Gaskell?], February 16, 1967, discussing details of Nijinska's hotel arrangements; letter to Bella [Mrs. Tietz], no date, regarding recent events and news in their household and family matters; letter to S[ofia] Alek[sandrovna Gaskell?], May 8, 1967 on *Orpheus* and other plans concerning the Danish Royal Ballet; letter to Asechka [transliterated from Russian], no date, Nijinska complains about her inability to fulfill plans because of her husband's health conditions.
- Inserts: [In the middle part of the book, there are several inserts on separate pages, which consist mainly of drafts of letters in the notebook or other letters not included in this notebook.]
- Letter to Mme Dominique, in French, written in pencil, June 9, 1965; letter to N. De Valoise [Ninette de Valois], in French, April 1966, in pencil; letter in English [not Nijinska's hand], to Mr. Wood, April 1966, in pencil; draft of the birthday card, addressed to Olechka [Olga] [Spessivgzeva?], in Russian, no date; letter to Ser[ge] Iv[anovich] Denham, September 7, 1966, well-wishing for his taking his ballet company to Europe.
- Inserts placed at the end of the notebook: Letter to Alisa [Alice Nikitina?], on folded loose-leaf paper, May 8, 1967. Nijinska complains about Lifar's and Kniazev's attempts to claim their authorship on her works [*Night on Bare Mountain*, *Valse*] and comments on the bad performance of Denham's enterprise during their tour in Monte Carlo; letter to Sof[ia] Aleksandr[ovna Gaskell?], April 16, (1956?), about the delays in coming to work on *Orpheus*, apologies; letter to Andrei [transliterated from Russian], [Andre Schaikevitch?] on folded loose-leaf paper, May 7, 1967, concerning Nijinska's memoirs regarding N.S. Goncharova.
- Several inserts clipped together: letter to Andrei Anatolevich [Schaikevitch], written from London before March 20, 1966, in red pen. Nijinska responds to his invitation to attend the Ballet Club in Paris; letter to Nikolai Aleksadrovich [transliterated from Russian] [Benois], in red pen, March 19, 1966; card-size letter to Michael [one of the participants of the revival of *Les noces* and *Les biches* in London [caption in red states: "Not written"]].

BOX-FOLDER 37/5, Notebook [53], 1967

Title page: 1967 Conductor Bruno Maderna, director Rouleau; Goden Orpheus' kifara; short biography of Monteverdi; opera synopsis; bibliographical references in red pen.

BOX-FOLDER 37/6, Notebook [54], 1967-1968

Cover page 1: 1967-1968

Cover page 2 (in pencil): Letters to Krasovs[kaia]; letters to Roslavleva; other letters to friends; also letters after the passing away, copies of responses to condolences.

Summary of contents:

- Letter to M[aiira] Iva[novna] [Prianishnikova?], in black pen, November 7, 1967. Nijinska thanks M. Iv. For visiting her her mother's and son's graves.
- Inserts: Note-size paper with choreographic chart, verso entitled "Armide," with verbal description of the scene; folded paper with arguments about *Sacre printemps* choreography; text of Singaevsky's obituary [Nijinska's husband] for the Russian paper *Novoe Russkoe Slova* in black pen, April 27, 1968; letter to Alisa [Alice Nikitina?], in black pen, no date. Letter to Joseph [in Romanization], in black pen, November 5, 1967. Nijinska thanks him for sending her discs with Poulenc's music, including *Les biches*. [English version added.]
- Letter to Lena Antonova [transliterated from Russian], in black pen, January 15, 1968. Nijinska congratulates her successful completion on the *Nutcracker*. Shares family news and memories; letter to Vera Mikhailovna [Krasovskaya], in blue ink with corrections in red ink, no date. Nijinska answers Vera's questions about her biographical data, Nijinsky's family, and Vaslav's life and work; letter to Varia [Karinska? First name transliterated from Russian], in black pen, December 14, 1967. Nijinska is happy to know that Varia is well and sends her best New Year's wishes; letter to Mim [Marie Rambert], in blue pen, December 18, 1967. Nijinska is happy to learn that Mim stage *Faune*. She thanks Mim for sending her a card after seeing *Les noces*; letter to Andrei Anatolevich [Andre Shaikevich?, transliterated from Russian], in black pen, no date. Nijinska thanks him for the translation of her article into French and sends Christmas and New Year's greetings.
- Christmas/New Year's postcards for I. Baronova, T. Toumanova, R. Nijinsky.
- Letter to Romola, in black pen, no date. Nijinska thanks Romola for her recent letter and her compliments about *Les noces*, which Romola saw at the Royal Ballet during her visit to London. She asks if the people from the Bolshoi saw the production, since they had a tour in London that coincided with the premiere. Nijinska also inquires about Romola's birth date; letter to Vera Mikhailovna [Krasovskaya], in black and red pen, no date. Nijinska says that she does not know Romola's birth date, but she has a copy of their marriage certificate and that it states Romola's age as twenty-two, which makes her birth date approximately 1891. Nijinska has made an inquiry to Romola in her recent letter. She sends her New Year's greetings to VM, and asks her to give Nijinska's best to her friend Zhenia Biber. She praises VM's recent article about V. Nijinsky.
- Letter to Vera Mikhailovna [Krasovskaya], in black and red pen, no date. Biographical data on the Nijinsky's; several drafts of inscription for Vera Mikhailovna on sending her pictures [photographs]; letter of condolence to Nataliia Petrovna [Roslavleva?, transliterated from Russian] on the death of her sister, in black pen, January 26-27(?), 1968; outlines and sketches for *Early Memoirs*, in black pen; letter to Bella [Tietz?, transliterated from Russian], in black pen, February 14, 1968, family news, exchange on the Royal Ballet's production of *Les noces* and its European success; letter to Serezha [Lifar?, transliterated from Russian], in black pen, February 14, 1968. Nijinska thanks him for sending her information on this latest visit to Moscow and Leningrad; letter to Vera Mikhailovna [Krasovskaya], in black pen, no date. Nijinska speaks about VM's article on Nijinsky.
- Letter to [Prof.] Eliash [transliterated from Russian], in black open, February 20, 1968, Nijinska thanks him for sending her a photo album "Ballet"; letter to Krasovskaya, in black pen, February 28, 1968. Nijinska asks if VM received the photographs she sent her and answers more questions about Vaslav's years in the Theatrical School in Saint Petersburg; letter to Vera Mikhailovna [Krasovskaya], in black and red pen, March 12, 1968, Nijinska answers question about Vaslav's part in a production of *Don Giovanni* at the Imperial Theater in 1906; letter to Alisa [Alice Nikitina?, transliterated from Russian], in black pen, no date, Nijinska thanks Alice for sending

her [Léonide] Massine's interview that praises Nijinsky's dancing and wishes Alice success in finding a new studio for her ballet school.

- Letter to Nataliia Petrovna [Roslavleva?, transliterated from Russian], in black pen, no date, Nijinska congratulates her successful appearance in Leningrad where she read her paper on M[arius] Petipa and in finding his birth certificate; letter to Vera Mikhailovna [Krasovskaya], in black pen, April 4, 1968, Nijinska encourages VM's new research on Nijinsky and sends her a copy of Massine's interview; letter/birthday card to Mariia Ivanovna [Prianishnikova?, transliterated from Russian], in black pen, no date; letter of condolence to Andriusha [?], in black pen, no date.
- Insert: letter to Romola in French, in pencil, January 1, 1968; sketches of early memoirs on *The Firebird*, *Schérazade*, and A[dolph] Bolm; letter to Ver[a] Mikhail[lovna] [Krasovskaya], in black pen, no date. Nijinska tells her about the death of N. Singaevsky and is interested in learning more about Yuri Grigorovich's recent production of *Spartacus*; letter to Solomon Izrail[evich] [Hurok?, transliterated from Russian], in black pen, May 2, [1968]. Nijinska sends her apologies for Irina's cable to him, asking for financial help. Nijinska lost her husband and her financial situation is bad; thank you card to Hurok for help, black pen, May 3, 1968; thank you card to Father Dimitri [transliterated from Russian], in black pen, April 5, 1968. Details of the burial.
- Inserts: letter to Mr. Rothschild in French, in black pen, May 19, 1968; sketches of cards to various people on carbon paper; letter to Lenchka [Krivinskaya], in black pen, no date. Nijinska informs Lenchka and her contacts in Russia (former students) about her husband's death; letter to Tamara Tumanova, in black pen, April 5, 1968. Nijinska expresses gratitude for support; thank you card to Natasha and Misa [Sengievsky?, transliterated from Russian], in black pen, no date; thank you letter to Tanechka and Nik[olai] Fedorovich [Kudriavtsev?, transliterated from Russian], in black pen, no date; thank you letter to Mariia [Marie?, transliterated from Russian], in black pen, no date; letter to unidentified administrative officer with the Copenhagen theater [ballet?], in black pen, May 14, 1968. Nijinska would like to work with them on *Les noces* in 1969 and requests they send her the paperwork closer to the probable date in 1969.
- Insert: typed loose-leaf page, excerpt from *Early Memoirs*; sketches continued, in black and red pen; thank you card to Rothschild in Russian, in black open, no date; thank you card to Mikhail Pavlov[ich] [?, a former dancer in Diaghilev's company, transliterated from Russian], in black pen, May 22, 1968; thank you card to Joyce [?], in black open, May 22, 1968; thank you card to Rudolf Nureyev, in black pen, no date; thank you card to Galina Nik[olaevna], Mikhail Konstant[inovich], and Svetlana [friends, transliterated from Russian], in black pen, no date.
- Insert: folded loose-leaf paper with sketch for *Early Memoirs*, also versions of inscriptions for the photographs Nijinska was sending to her friend Elena Krivinskaya in Russia; thank you card to Michael [Somes?, transliterated from Russian], in black pen, no date; letter to Pati [Kleopatra Batueva?, transliterated from Russian], in black and red pen, May 29-30, 1968. Contains a short autobiography of Nijinska; letter to Anton [Dolin?], in Russian and in black pen, no date, includes two versions in French [written by Irina Nijinska?]; letter to Lenchka [Krivinskaya], in blue pen, no date; letter to Igor Ivanovich [Blazhkov?, transliterated from Russian], in black pen, June 10, 1968. Nijinska thanks him for sending her a book on Stravinsky's ballets; thank you letter/note to Eduard [?], in black pen, no date; thank you letter/note to Sofiia Aleksandrovna [Sonia Gaskell?, transliterated from Russian], in black pen, no date; letter to Pati [Kleopatra Batueva?, transliterated from Russian], in black, blue, and red pen, July 6, 1968. Nijinska tells her about the meetings with Pati's brother and his wife in Brazil. Contains biographical data on Vaslav and Nijinska.
- Insert: thank you card to [Lucia] Chase, in English, black pen, June 10, [1968]; thank you card to Jerry Severn [Sevastianov?], in blue pen, June 30, 1968.

- Insert: Sketch of *Early Memoirs*, draft of thank you card to Madam Lovraine [?, in rom], in black pen, no date; letter to Zhenya “Belen’kaya” [Strelkova], in black and red pen, no date; letter to Tatiana Petrovna Fesenko [prospective editor for the book, transliterated from Russian], in black pen, no date; letter to Zhenya “Belen’kaya” [Strelkova], in black, red, and blue pen, no date. Nijinska’s creative concepts, biographical data; continuation/ending of the letter to Pati, in black pen. Nijinska’s work with Diaghilev, *Les noces*; letter to Bella Tietz, in black pen, July 8, 1968. Nijinska speaks about her health conditions and of attending the “Stars of the Bolshoi” show in Los Angeles. M. Liepa restaged *Le spectre de la rose*; notes and sketches for *Early Memoirs*, in black pen; card to Nadine [?], in French, in black pen, no date.

BOX-FOLDER 37/7, Notebook [55], 1968

Letters, 1968, July

Summary of contents:

- Letter to Alisa [Nikitina?, transliterated from Russian], in black pen, June 29, 1968. Alice was at the Terpsichore Prix in Monte Carlo, so Nijinska is interested to find out about the latest trends in modern ballet. Nijinska attend the Bolshoi productions in Los Angeles and this time the company mainly staged divertimentos from *Swan Lake* and *Giselle*.
- excerpts from the letter to an unidentified correspondent from Russia [Zhenya Strelkova?], who sent a book to Nijinska on theatrical repertory in Moscow. Description of her house in Pacific Palisades, in blue pen, no date.
- Letter to Kathleen Crofton, in black pen, August 2, 1968. The English translation is on the facing page. Nijinska is grateful to Crofton for sending flowers and condolences on the death of N. Singaevsky.
- Letter to Pati [Kleopatra Batueva?, Nijinska’s Russian friend and a former student in Kyiv—transliterated from Russian], in black open, January 16, 1969. Nijinska thanks her for concerns about her health and sends the address of a mutual friend) Marina de Figueredo Sachovsky—who currently lives in Sao Paulo.
- Letter to the director of the opera theater in Rome about the staging of *Les biches*. Details of working on production and the contract.
- Letter to Tatiana Pavlovna Fesenko [possibly translator for the book, transliterated from Russian], in black pen, August 12, 1968. Nijinska apologizes for withdrawing her book from Fesenko, but she needs the work done as soon as possible and Fesenko could not accomplish this due to illness.
- Letter to Lenchka Krivinskaya [Nijinska’s friend from Russia], in blue pen, no date. Nijinska thanks her for condolences on her husband’s death and for the pictures [photographs] of Kyiv that Krivinskaya sent to her. Discusses Krivinskaya’s latest work in stage and costume design.
- Letter to Iurii Pavlovich Ivask [transliterated from Russian], in blue pen, August 17, 1968. Nijinska asks him to look into her *Early Memoirs* manuscript.
- Letter to Maria Ivanovna [Prianishnikova?, transliterated from Russian], in black pen, August 19, 1968. Latest news in Nijinska life and Irina’s family life.
- Letter-note to Marie Rambert (Mim), in blue pen, August 27, 1968. Nijinska read an article about Vaslav by M[ary] Clarke in the Covent Garden “About the House” magazine with reference to Rambert’s recollections about Vaslav. Nijinska praises the article but corrects some points, and comments of pictures of Vaslav as Faune. Nijinska does not have those pictures, but would like to have copies of them.
- Letter to Lenchka [Krivinskaya], in black pen, September 1-3, 1968. Nijinska thanks Lenchka for sending her a book by Russian choreographer and teacher A[saf] Messerer and speaks to Lena about her memories.
- Letter to Irina Baronova [transliterated from Russian], in black pen, Septebmer 6, 1968. Nijinska expresses condolences to I. Baronova on her husband’s death.

- Business letter to Stockholm Opera, not addressed, in black pen, no date. Negotiations for *Les biches*.
- Letter to Mariia Ivanovna [Prianishnikova?, transliterated from Russian], in black pen, September 17, 1968. Nijinska thanks Maria Ivanovna for the happy birthday wishes and describes her current life style.
- Letter to Iurii Pavlovich Ivask [transliterated from Russian], in black pen, September 16, 1968. Nijinska is sending him selected chapters from her book.
- Letter to F.A. Goldenshtein [transliterated from Russian], in blue pen, September 17, 1968. Nijinska thanks him for condolences on Singaevsky's death.
- Letter to Liubochka [Tchernicheva?, transliterated from Russian], in black pen, no date.
- Nijinska expresses her condolences to Liuba [Lubov Tchernicheva] on the death of S[erge] L. Grigoriev. In two versions: teaching at the Ballet School in Buffalo.
- Letter to Iurii Pavlovich Ivsak [transliterated from Russian], in blue pen, October 1, 1968. He refused to work on *Early Memoirs*.
- Letter to Mrs. Bourman, in blue pen, no date. Nijinska thanks her for an invitation to spend an evening with the Bourman family.
- Letter to Mr. Rotshild, in black pen, no date. Latest news in Nijinska's life and Tchernicheva's loss.
- Insert: Letter to Pati [Kleopatra Batueva?, transliterated from Russian], in black open, no date. Condolences on the death of Pati's brother.
- Letter to Pati [Kleopatra Batueva?, transliterated from Russian], in black pen, no date. Nijinska received a letter from O.M. Martynova, director of the Bakhrushin State Theater Museum and Nijinska has prepared some pictures for the museum collection.
- Letter to Olga Mikhailovna [Martynova?, director of the Bakhrushin Museum, transliterated from Russian], in black pen, no date. Nijinska is honored to have received a request from the museum to send them materials about her life and work.
- Notes about *Hamlet* (ballet), in black pen, no date. Insert preceding the page with comment in English "Hamlet, very important."
- Letter to Pati [Kleopatra Batueva?, transliterated from Russian], in black pen, no date; 2nd version of the letter on the Insert [see previous paragraph], on full-size notebook page. Nijinska is answering Pati's question about her ballet *Hamlet*.
- Letter to Serge (Serezha) Lifar, in black pen, October 9, 1968. Nijinska congratulates him on his return to L'Opera.
- Letter to Lenochka [Krivinskaya], black pen, no date. Nijinska tells her that very few of her ballets were filmed, but she has written down many of her choreographic works, some of them on music scores.
- Letter to Iurii Pavlovich [Ivask?, transliterated from Russian], in black pen, October 14, 1968. Nijinska is very pleased with his editing of the selected chapters of her book.
- Letter to Zhenechka [Strelkova?, transliterated from Russian], in black pen, November 16, 1968. Nijinska was glad to read about the details of Zhenya's latest trip to the Pushkin Memorial Complex located in the village of Mikhailovskoe. Nijinska cites the letter from the Pushkin Museum where they thank her for sending a portrait of A. Istomina, the 19th-century Russian ballerina. She tells Zhenya about her work on *Early Memoirs*.
- Insert: letter to Zhenechka "Belen'kaya" [Strelkova], in black pen, November 12, 1968. Nijinska thanks Zhenya for sending pictures [photographs] of her. She answers Zhenya's remarks on her latest trip to Vilnius. Nijinska refers to her memories of visiting the city when she was five, then twelve, and the last time with the Polish Ballet in 1938.
- Letter to Liubochka [Tchernicheva?, transliterated from Russian], in black pen, November 15, 1968. Nijinska expresses her sympathy to Liuba [Lubov], who recently lost her husband.

- Letter to Mariia Ivanovna [Prishnikova?, transliterated from Russian], in black pen, no date. Nijinska sent her money to buy the flowers and for attending to the Nijinsky gravesite.
- Letter to Michael [Somes?], in blue pen, no date. Nijinska apologizes for naming him, without consulting with him, as choreographer [stager?] for *Les noces* for a Stockholm production.
- Letter to Zhenechka “Belen’kaya” [Strelkova], in blue pen, November 9, 1968. A variant (draft) of the letter dated November 12 on the insert.
- Letter to Olga Mikhailovna [Martynova?, from the Bakhrushin Theater Museum in Moscow, transliterated from Russian], in blue and black pen, November 16, 1968. Nijinska sent them materials from her archives.
- Letter to Annuska Tellier [Anna Tellier, a ballerina who immigrated to Brazil, first name transliterated from Russian], in black pen, November 15, 1968. Nijinska thanks her for condolences on the death of her husband, N. Singaevsky. Nijinska would like to ask Liuba, Anna’s daughter, to search for a brother of Nijinska’s friend in Moscow (Kleopatra Batueva).
- Letter to Iurii Pavlovich [Ivask?, transliterated from Russian], in black pen, November 17, 1968. Nijinska is sending corrected copies of the parts of her book that were edited by him.
- Letter to Anatolii Andreevich [Darov?, transliterated from Russian], in black pen, no date. Book issue.
- Letter to Pati [Kleopatra Batueva?, transliterated from Russian], in black pen, no date. Nijinska speaks about her plans to stage *Les biches* in Rome and her current work with the Buffalo Ballet. She asks Pati to search for materials about her mother and father. Nijinska informs her that she asked her friends in Sao Paulo, Brazil, to look for the new address of the widow of Alek[sandr] Grig[orevich] Jachovski, Pati’s brother. Nijinska thanks Pati for sending her materials with memories of one of the Russian soldiers who met Vaslav [Nijinsky] in 1945. Nijinska knew something about it from her conversation with Galina Ulanova.
- Inserts: Version of the letter to Pati, described above; short content notes in English [written by Irina Nijinska?]; letter to Romola in French, in blue pen, December 2, 1968.
- Letter to Mr. Arnold [Haskell?], in black pen, no date. Nijinska expresses condolences on the death of his wife, Vera.
- Letter to Bella [Tietz?, transliterated from Russian], in blue pen, November 24, [1968]. Nijinska asks Bella’s advice on sending New Year’s presents to her friends in Russia. Latest news about Lifar the Haskell.
- Letter to Romola, in blue pen, no date. Possibly a Russian version of the inserted letter in French [see above]. Nijinska asks Romola to give her greetings to everybody when she is in Leningrad. She also thanks Romola for trying to arrange her visit to Russia to work on *Les noces* and *L’après-midi d’un Faune*.
- Written order to the Russian bookstore [Four Continent Book Corp.], in black pen, November 29, 1968.
- Letter to Pati [Kleopatra Batueva?, transliterated from Russian], in black pen, December 2, 1968. Nijinska tells her that she sent a parcel with the gifts for New Year’s from Pati and other friends of hers. She describes the contents. Nijinska informs Pati about the letter from Romola, where she said that the Kirov administration might contact Nijinska to stage her’s and Vaslav’s works for them.
- Letter to Bella [Tietz?, transliterated from Russian], in black pen, no date. Nijinska thanks her for advice on how to handle gift-giving to her friends in Russia.
- Letter to Annushka [Tellier?, transliterated from Russian], in black pen, no date. Nijinska thanks her for finding the widow of her friend’s brother in Brazil.
- Letter addressed to London Chester [?, underlined in English], in black pen, no date. Nijinska’s answer to the Stockholm Opera about the staging of *Les noces* in 1968.
- Christmas card to Tamara and Evg. Dmitr [?, no last name, transliterated from Russian], draft in black pen, no date.

- Letter to Mim [Marie Rambert], in black pen, no date. Nijinska thanks her for the picture [photograph] of Vaslav in Rose [*Le spectre de la rose*], and sends her Christmas and New Year's wishes.
- Christmas card to Liubochka [Tchernicheva?, transliterated from Russian], in black pen, no date.
- Letter addressed to unidentified correspondent, in black pen, no date. Nijinska informs [him] that the Stockholm Opera again offered the option to stage *Les noces*, signed by G[eorge?] Rizza. She would like Christopher Newton to be her assistant for this production.
- Letter-Christmas card to Valia and Serezha [Denham?], in green pen, no date.
- Letter to Señora Marina [Jachovski?, Pati's sister-in-law], in black pen, no date. Nijinska is happy that her friends found Marina's address. She sends her Pati's [Kleopatra Batueva, transliterated from Russian] address in Moscow, so they will be able to get in touch.
- Letter to Pati [Kleopatra Batueva, transliterated from Russian], in black pen, no date. Nijinska writes that she has just received a letter addressed to Pati, written by Mariina in Russian. She will send it to Pati after the Christmas postal boom is over. Contains Marina's address in Sao Paulo and New Year's greetings.
- Letter to Zhenya [Strelkova?, transliterated from Russian], in black pen, December 17, 1968. Zhenya is working on the portrait of Soviet ballerina M[aya] Plisetskaya. Nijinska tells her about plans to work in Europe in 1969 in Rome and Stockholm. She sends New Year's wishes.
- Letter to Mr. Rotschild [in Rom.], in blue pen, no date. Nijinska informs him that she is going to be working in Buffalo at the beginning of March and, since it is so close to New York, she would be able to meet with Mr. Rotschild. Sends him New Year's wishes.
- Letter-note to Professor [Ivask?], in black pen, December 21, 1968. Nijinska is worried about his silence and asks him to return her materials that are in his possession.
- Letter-note to Maria [a ballerina that Nijinska recently worked with?, no last name, transliterated from Russian], in black pen, December 23, 1968. Nijinska thanks Maria for a gift sent to her.
- Letter to Iurii Pavlovich [Ivask?, transliterated from Russian], in black pen, no date. Nijinska thanks him for a card, asks him to stop editing her articles, and send them back to her. She wants to keep everything in the book confidential before it is out in print.
- Typed and hand-written versions of a letter to Vera Mikhailovna [Krasovskaya], January 18, 1969. Nijinska is happy about the new article "Nijinsky," written by Vera Mikhailovna, and could not wait to read it. Nijinska speaks very highly about Baryshnikov and she admires his artistic talent. Nijinska informs Vera Mikhailovna about her plans for the New Year (working with Buffalo Ballet and the staging of *Les biches* in Rome).

BOX-FOLDER 37/8, Notebook [56], 1968 and undated

Cover page 2 title in pencil: Vaslav; Russian ballet; Sacre [du printemps]; Carnaval; Letters to Leningrad, etc.

Summary of contents:

- Pages 1-[38]: Outlines for a chapter in *Early Memoirs*; notes on the choreography for *Le sacre du Printemps* and Nijinsky's work on Stravinsky's ballet, in black pen [*Early Memoirs?*]; excerpt from a letter to an unidentified correspondent [Krasovskaya?], who mentioned the book by Burman [?, transliterated from Russian] to Nijinska. Nijinska states that Vaslav and Burman were never friends, in red pen, no date; book pages [continued], in blue pen.
- Inserts: Draft of a letter to an unknown correspondent regarding the filming of Nijinsky's ballets; typed and handwritten drafts of the book.
- Letter to S[erge] Lifar, in black pen, January 3, 1968. New Year's wishes. Nijinska talks about the differences between her concept of ballet and [George] Balanchine's choreography.
- Book pages [continued] in black pen.

- Birthday card for Evgeniia Dmitrievna Tumanova [transliterated from Russian], in black pen, January 5, 1968.
- Letter to M[ariia] Iva[novna] [Prianishnikova?], in black pen, January 7, 1968. Family news, Christmas celebration, and New Year's wishes.
- A sketch of a New Year's card to Nataliia Petrovna [Roslavleva?, transliterated from Russian], in black pen, no date.
- Book [*Early Memoirs?*, continued], in black and red pen.
- Letter to Liuba [Tchernicheva?] and Serge Leonidovich [Grigoriev], in black pen, February 2, 1968. Nijinska thanks them for birthday wishes they sent to her. She received a letter from Romola, who saw *Les noces* in London. Family news.
- Book [*Early Memoirs?*, continued], in black pen, corrections in red pen, also some text in blue pen.
- Letter to Prof Eliash, in black poen, April 2, 1968. Nijinska thanks him for sending her a book about Pushkin.
- Book [*Early Memoirs?*, continue], mainly in black pen, with occasional blue and red pen.
- Letter-note to Mr. Kamkin [bookstore owner?], inquiry on the subscribed edition of the Encyclopedia of the Theater [in Russian], in black pen, no date.
- Letter to Lenochka [Krivinskaya, friend and former student at Nijinska's school of dance in Kyiv], in black pen, no date. Their contact apparently was recently re-established through correspondence, and Nijinska is providing Lenochka with an update on her current situation.
- Book [*Early Memoirs?*, continued], in red and black pen.
- Inserts: Letter to Serezha Lifar [transliterated from Russian], in black open, July 25, 1968. Nijinska thanks him for providing addresses of her former students in Russian, when he was visiting. Now, she could start correspondence with them. She asks about numerous ballet company tours in Monte Carlo and his impressions of the Royal Ballet production of *Les biches*. She attended the Bolshoi "Stars" show in Los Angles, but was not very impressed.
- Letter to Tat[iana] Pavlovna [Fesenko?, prospective editor/translator for *Early Memoirs*, transliterated from Russian], in black and blue pen, no date. Nijinska is sorry Fesenko will be be able to work with her.
- Letter to Sofiia Aleks[androvna] [Sofiia Gaskell?, transliterated from Russian], on carbon paper, in black pen, September 21, 1967. Nijinska responds to Sofiia's suggestion that she might invite someone from the Royal Ballet to stage *Les biches* and *Les noces* in her theater. Nijinska thinks that it's better to stage her ballet, under direction, with assistance.
- Letter to John Taraz [Taras], in English, in blue pen, no date.
- Several letters/thank you notes to friends and acquaintances who attended Nikolay [Nikolas] Singaevsky's funeral service, in French, in black pen, no date.
- continuation of *Early Memoirs*, staging of *Faune*.
- Letter to Mr. Rothschild in French and Russian, in black pen, no date.
- Letter to Mim [Marie Rambert, transliterated from Russian], in black pen, no date. Nijinska thanks Mim for her expression of sympathy on the death of her husband.
- Drafts of thank you cards and business letters, in blue pen, no date.
- Draft of a leter to Ninochka [?], thank you card, in black open, no date.
- Letter to Nina and Andrei Anatolevich [Shaikevich?, transliterated from Russian], in black and blue pen, no date. Nijinska thanks them for their condolences. She could not see them in Paris when she was there and was also sorry to miss meeting N.I. Eliash. She is familiar with him through correspondence. Nijinska is sending her article about ballet to Shaikevich.
- Letter to Vera Mikhailovna [Krasovskaya], in black pen, no date. Nijinska thanks her for condolences. She read Krasovskaya's article about *Spartacus* [music by Khachaturian, Grigorovich's choreography]. Nijinska thinks highly about Krasovskaya's writings on Nijinsky.

- Text of a cable to Copenhagen about the staging of *Les nocces*, in blue pen, no date.
- Letter/thank you note to John [Taras?], in black pen, no date.
- Outlines for a book chapter, in blue pen.
- Sketches for the book in blue pen.
- Letter to Verochka [Krasovskaya?], in blue pen, June 28, 1968. Nijinska thanks her for her expression of sympathy. Current news, work on memoirs.
- Sketches for the book in black pen.
- Parts from a letter to V.M. Krasovskaya, in black pen.
- Inserts: Content notes in English [Irina Nijinska?].
- Letter to Mariia Ivanovna [Pranishnikova?, transliterated from Russian], in blue pen, June 28, 1968. Nijinska's life after her husband's death and Irina's family news.
- Fragment of the letter to V.M. Krasovskaya [?], in black pen. Primarily about Nijinska's attendance of the "Stars of the Bolshoi" show. They restored *Le spectre de la rose* [Liepa/Fokine]. Nijinska's impressions.
- Last entry: Nijinska's reconstruction of the letter to Vaslav to Romola, dated 1921 and written from the mental institution he was in at the time.

BOX-FOLDER 37/9, Notebook [57], 1969

Letters, 1969

Summary of contents:

- Letter to Pati [Kleopatra Batueva?, transliterated from Russian], in black pen, January 27, 1969. Nijinska is working hard and staging ballets in Europe and Buffalo. She thanks Pati for trying to convince her to quit smoking.
- Nijinska sent one of her ballet programs in French to the Moscow Bakhrushin Museum;
- Letter to Svetlana {Beryozova?}, in black pen, January 19, 1969. Nijinska thanks Svetlana for sending a photograph of Svetlana and her husband. She writes about her traveling plans (Buffalo-Rome-Buffalo).
- Letter to Alisa [Alice Nikitina?], in black pen, January 19, 1969. Nijinska thanks Alice for sending her a photograph and informs Alice about V. Dukelsky's death [Vernon Duke]. Nijinska is planning to leave for Buffalo, and then for Rome.
- Letter to Valia and Serezha [transliterated from Russian] [Denham?], in black pen, January 19, 1969. Nijinska is worried about Serezha's recent illness.
- Letter to Kathleen [Crofton?, with the Buffalo Ballet], in black pen, no date. Regarding the casting and costumes for *Les biches*.
- Letter to Zhenya "Belen'kaya" [Strelkova], in black pen, January 26, 1969. Nijinska tells her about meeting with her son-in-law.
- Draft of a letter to Giovanna Mesna, a secretary at the Teatro dell'opera in Rome, which faces the English version [probably in Irina Nijinska's handwriting], in black pen, January 18 (draft), January 25 (English version), 1969.
- Letter to Sonechka [?, no last name], an artist and friend from Russia that was studying with Nijinska at the studio of Prof. Blumenfeld. Nijinska thanks her for remembering their years together, in black pen, no date.
- Letter to Mim [Marie Rambert?, transliterated from Russian], in black pen, January 29, 1969. Nijinska read Mim's article about M[arius] Petipa, which Irina translated for her. Russian ballet critic N.P. Roslavleva asked Nijinska to write something about him, and she sent her notes on Petipa from her memoirs in 1967. Nijinska shares her plans to work with the Buffalo Ballet and the staging of *Les biches* in Rome.

- Letter to Lenochka [Krivinskaya], in black pen, January 29, 1969. Nijinska thanks Lena for sending her a book about Russian ancient architecture.
- Letter to Freddy [Ashton?, transliterated from Russian], Nijinska asks him to send her a copy of the documentary on *Les biches* (portraying her work on this production with the Royal Ballet), in black pen, no date; English translation of the above letter on the next page.
- Letter to Michael [Somes?, first name written in English], in black pen, no date. Nijinska asks him to send her the *Les biches* documentary and provides her mailing address. She will be in her California house until February 22. Nijinska adds that she did not receive a response from the Stockholm Opera's George Rizza (Chester); English translation of the above letter follows.
- Letter to Liubonka [Tchernicheva?, transliterated from Russian], in black and blue pen, no date. Nijinska thanks her for a birthday card and expresses condolences on the death of Liuba's husband [Serge Grigoriev].
- Letter to Anatolii Andreevich [Darov?, transliterated from Russian], in black pen, no date. Exchange about Vernon Duke's death, her book that Darov is editing, and their possible meeting during her stay in Buffalo in February.
- Letter to Vera Mikhailovna [Krasovskaya], in black pen, [February 12, 1969?]. Nijinska answers V.M.'s questions about her plans in Buffalo, about the possibility of publishing her memoirs in Russian in the Soviet Union, and about working in Russia.
- Short note to Anatolii Andreevich [Darov?, transliterated from Russian], in blue pen [February 12, 1969?]. Regarding parts of the book for editing.
- Brief notes in blue pen, list made for departure to Buffalo, and a short note about the interruption of her "Novoe Russkoe Slovo" subscription.
- Letter to Pati [Kleopatra Batueva?, transliterated from Russian], in blue pen, February 20, 1969. Nijinska thanks Pati for sending the article from "Ogonek" magazine regarding Vaslav's encounter with the Russian army officer in Hungary. Nijinska informs Pati about her recent health condition, which prevented Nijinska from going to Amsterdam to stage Monteverdi's *Orpheus*.
- Letter to Aleksei Aleksandrovich [Vernon Duke's brother?, transliterated from Russian], in blue pen, no date. Nijinska expresses sadness on learning about the death of VI[adimir] Aleksan[rovich] [Dukelky-?].
- letter to Romouchka [Romola?, roman], blue pen, no date. Nijinska answers Romola's questions about Vaslav's performances in *La Bayadere* and *Raymonda*.
- Letter to Lenochka [Krivinskaya, a friend visiting in Toronto], in blue pen, no date [next letter dated August 1969]. Lenochka recently found Nina Moiseevna Stefanovich, a friend of Nijinska's. She shares her plans about returning to Buffalo for more work on September 12.
- Letter to "My friend Mikhail" [Somes?, transliterated from Russian], in blue pen, August 18 [1969?]. Nijinska informs him that she is going to return the documentary that he sent her on *Les biches* after she is finished with the Buffalo Ballet. She reports on successful reviews for the Buffalo productions.
- Letter to Mariia Ivanovna [Pranishnikova], in blue pen, no date. Latest news and plans.
- Letter to Kolia [?, transliterated from Russian], in blue pen, August 1969. Nijinska thanks him for sending her a copy of Diaghilev's letter.
- Letter to Darov, in blue pen, August 26, 1969. Nijinska asks about his work on the editing of *Early Memoirs*.
- Letter to Andrei Anatolevich [Darov?], in blue pen, September 1, 1969. Nijinska is happy to know that he is home after being sick and now can start working again on their book project.
- Letter to Serezha [possibly Lifar, transliterated from Russian], blue pen, August 27, 1969. Nijinska thanks Serezha for bringing flowers from her to Diaghilev's grave. She talks about a possibility of staging some of the Ballets Russes productions at the Opera Comique.

- Letter to Bela [Tiez?, transliterated from Russian], September 3, 1968 [1969?]. Nijinska asks Bela about her impressions of the Bolshoi productions of *Spartacus* [Khachaturian] and *Nutcracker* recently shown in London.
- Letter to Mariushka [Fredericks], in blue pen, September 12, 1969. Nijinska congratulates her on getting married and asks about the arrangement of Brahms's Variations [Les Brahms variations] made for de Cuevas's ballet company by Butnikov [1945 production].
- Letter to Liubochka [Tchernicheva?, transliterated from Russian], in black pen, no date. Congratulations on her birthday.
- Letter to Mariushka [Fredericks], in black pen, no date. Searches for parts of Butnikov's arrangement of Brahms Variations [Les Brahms variations] and asks for Marquise de Cuevas's permission to stage it in Buffalo.
- Letter to Pati [Kleopatra Batueva?, transliterated from Russian], in black pen, no date. Nijinska checks if Pati received a package with watercolor paints that she sent to her with a friend who was traveling to Russia.
- Letter-note to Anna-Marie and David [Holmes?, transliterated from Russian, dancers from Buffalo?], in black pen, no date. Nijinska thanks them for sending her an album with their photographs. She is looking forward to working with them.
- Letter to Mariia Ivanovna [Pranishnikova?, transliterated from Russian], in black pen, October 1, 1969. Nijinska sends her a gift for her birthday. Nijinska and Irina are leaving for Buffalo on October 5.
- Letter to Mariushka [Fredericks], in blue pen, September 12, 1969. Corrected version of previous letters.
- Insert: Letter to Zhenechka "Belen'kaya" [Strelkova], in black pen, October 5. Nijinska is an hour from leaving for the airport to fly to Buffalo. She encourages Zhenya and Pati to stay in correspondence with her.
- Letter to chere monsieur [?], in black pen, no date. Followed by a letter addressed to the same person, in French.
- Letter to Nik[olai] Osipo[vich] [Eliash?, transliterated from Russian], in black pen, no date. Nijinska is in Buffalo and has sent Eliash several ballet programs from the 1910s and 1920s. Nijinska is glad to find out that he is writing a new book on Diaghilev's ballet.
- Letter to Mariia Ivanovna [Pranishnikova?, transliterated from Russian], in black pen, October 15, 1969. Nijinska congratulates her on her birthday and wishes her well. She speaks about the details of their stay in Buffalo [she is traveling with Irina].
- Letter to Liubasha [Lubov Tchernicheva?, transliterated from Russian], in black pen, November 12, 1969. Nijinska congratulates her on moving to a new place and sends greetings to Irina Baronova.
- Letter to Mariia Ivanovna [Pranishnikova?, transliterated from Russian], in black pen, November 13, 1969. Nijinska thanks M.I. for visiting the graves of Lev and Eleonora Nijinsky.
- Letter-note to Evgeniia Dmitrievna and Tamarochka [?, transliterated from Russian], in black pen, November 20. Thanksgiving card draft.
- Letter to Ivann Grigorevich [Boutnikoff?, former conductor for the Cuevas ballet company, transliterated from Russian], in black pen, November 20, 1969. Business matter of payment for his music sent to Buffalo [for Brahms Variations].
- Letter to Vera Mikhailovna [Krasovskaya], in black pen, no date. Mainly about Nijinska's current work with the Buffalo Ballet and rumors about plans to create a motion picture about Nijinsky. Letter to Pati [Kleopatra Batueva?], in blue and black pen, no date. Nijinska is worried about Pati's health and thanks her for her research on Nijinska's parents and, in particular, research on her father. She includes several versions of her reminiscences.
- Letter to Zhenya [Strelkova ("Belen'kaya")], in black pen, no date. New Year's wishes and describes her work in Buffalo.

- Inserts: Note to unidentified recipient [Darov?], in blue pen, February 12, 1970. Nijinska is asking to send her the corrected parts as soon as possible by registered airmail.
- Typed letter to Lenochka [Krivinskaya], February 14, 1969.
- Nijinska thanks her for sending the photo albums with Russian landscapes and architectural monuments.
- Folded carbon paper with two versions of condolences to Valia [wife of Sergei Denham?], on S. Denham's death, in blue pen, one of the versions is dated February 11, 1970.
- Letter to Vera Mikhailovna [Krasovskaya], in blue and black pen, January 4, 1970. Nijinska returned home from Buffalo and read Krasovskaya's article on V. Nijinsky in a magazine that Krasovskaya had sent. She thanks Krasovskaya for the article.
- Letter to Serezha [possibly Lifar, transliterated from Russian], in black pen, January 12, 1970. New Year's wishes. She speaks about Soviet ballet and her work in Buffalo.
- Letter to Sonechka [?, transliterated from Russian], in black pen, January 17, 1970. Nijinska thanks her for the letter and speaks about the Buffalo Ballet productions. Nijinska could not send Sonechka a photograph of Nijinska as the Hummingbird as it has been misplaced [Kolibri (in Cyrillic)—Nijinska danced the part of the Hummingbird Princess in *The Sleeping Princess*]. Nijinska informs her about Krasovskaya's article in the Russian magazine "Teatr."
- Letter to Pati [Kleopatra Batueva?, transliterated from Russian], in black pen, January 15, 1970. Nijinska is back from Buffalo and has plans to go to Florence in the spring.
- Letter to Lenochka [Krivinskaya], in blue pen, January 23, 1970. Nijinska is saddened by the news of Pati's death, thanks Lenochka for taking care of her friend, and for searching for the Japanese engravings that belonged to her. Nijinska mentions that S. Lifar complained to her that L'Opera did not let him travel with them to the Soviet Union.
- Letter to Zhenya "Belen'kaya" [Strelkova], in blue pen, January 24, 1970. Nijinska expresses her sadness at Pati's passing away.
- letter to Ser[gei?, likely a secretary for Zoe Dominic, who was writing a biography on F. Ashton], in blue pen, January 28, 1970. Nijinska answers Sergei's questions about F. Ashton and their work together. She sends her greetings to Dominic.
- Short letter to Zhenechka "Belen'kaya" [Strelkova], in blue pen, no date. On Nijinska's possible meeting with Zhenya's relative, Gennadii Aleksandrovich.
- Letter to Michael [Somes?], in black and red pen, February 1, 1970. Nijinska responds to his letter about staging *Les noces* for the Royal Ballet in January and elaborates on the choreography.
- Letter to Z[henya] "Belen'kaya" [Strelkova], in blue pen, January 20, 1970. The story of meeting with Zhenya's relative in Los Angeles.
- Letter to Lenochka [Krivinskaya], in blue pen, February 1, 1970. Nijinska thanks Lenochka for finding her Japanese engravings and sending her a LP with Rostov bell compositions. Nijinska is preparing to leave soon for Florence (March 15). Nijinska tells Lenochka that she sent her some programs and theater playbills of her productions for the Moscow Theater Museum.
- Letter to Nina Moiseevna [Stefanovich?, transliterated from Russian], in blue pen, no date. Nijinska thanks Nina for the preservation of the Japanese engravings. She tells Nina about Eleonora Nijinsky, Kochetovsky, Nikolai Singaevsky, Leva, Irina, and her grandchildren;
- letter to Sonechka [Volkova?, transliterated from Russian], in blue pen, February 6, 1970. Latest news about Pati's death, reminiscences. Nijinska sends Sonechka her latest photograph;
- letter to An[atolii] Andr[eevich] [Darov?, transliterated from Russian], in blue pen, no date. Issues and plans concerning *Early Memoirs*; letter-note to an unidentified person from Florence, in blue pen, February 7, 1970 [date written in pencil]. Asks about air ticket reservation.
- Letter to Alisa [Alice Nikitina?, transliterated from Russian], in blue pen, February 14, 1970. Nijinska thanks Alisa for sending a group photograph of Diaghilev's artists and her New Year's wishes. Updates on Buffalo and Florence. Nijinska informs Alisa about S. Denham's death in New York; letter to Kolia [Artemov?, Nijinska's friend in Paris, transliterated from Russian], in

blue pen, no date. She is hoping to see him soon during her stopover in Paris; letter to Mariia Ivanovna [Prishnikova?, transliterated from Russian], in blue pen, February 14, 1970.

Nijinska plans to stay a couple of days in Paris on her way to Florence; letter to Anna-Maria and David [Holmes?, ballet artists in Nijinska's productions in Buffalo, transliterated from Russian], in blue pen, February 28, 1970. Nijinska thanks them for the letter and informs them about her plans to go to Florence at the end of March.

- Letter to Anatolii Andreevich [Darov?, transliterated from Russian], in blue pen, March 4, 1970. Nijinska asks him to wait on sending the edited parts of the book until her return from Florence at the end of May; letter to Lenchka [Krivinskaya], in blue pen, no date. Nijinska thanks Lenchka for sending her a photograph of herself. She feels energized by the latest surge of creative work with various ballet companies; letter to Alisa [Alice Nikitina?, transliterated from Russian], in blue pen, March 5, 1970. Nijinska informs her on the dates of her Paris stay before she continues on to Florence; letter to Anatolii Andreevich [Darov?, transliterated from Russian], in blue pen, March 13, 1970. Exchange on book issues and plans to meet with him in New York on her return from Italy.

BOX-FOLDER 37/10, Notebook [58], 1970

Untitled [includes content notes on insert, in the hand of Irina Nijinska. Dates: 1970]

Summary of Contents:

- Insert: card-size paper with the address of Svetlana Beriozova written in English.
- Letter to Zhenechka "Belen'kaya" [Strelkova] [former student at the School of Movement in Kyiv], August 10, 1970, Buffalo. Nijinska details her visit and work in Florence and news of S[ergei] Lifar's election to the French Academy of Art; excerpts from letters to unidentified correspondences, in blue and red pen; letter to Anatolii Andreevich [Darov], editor of her book, and writer and freelance journalist with "Novoe Russkoe Slovo," May 28, 1970. Nijinska asks him to send her finished edited parts of the book before leaving Los Angeles in July to go to Buffalo; letter to Alisa [Alice Nikitina], wishing her well for undergoing a surgery, May 27, [1970?]; letter to Anatolii Andreevich [Darov?], June 2, 1970. Nijinska compliments his editing work and confirms the payment of \$850. Change in departure dates for Buffalo and their future meeting. Nijinska sends him a warning about Berta [a possible candidate for translator? sponsor?], who was recently in touch with Romola, but could not help her with her book; choreographic sketch.
- Letter (thank you card) to Ema [?], who sent her a photograph of Vaslav, Ema, and Romola; draft of a card in French and Russian, addressed to Paul [?].
- Letter to Vera Mikhailovna [Krasovskaya], no date. Nijinska relays events from the Florence Ballet Festival, in addition to the printed materials that she sent to [Krasovskaya]. Reference to Aurelio Milossi [Aurelio Milloss], the Festival director and a specialist in Italian ballet and Nijinsky's choreography; short letter to Vera Mikhailovna [Krasovskaya], June 27, 1970, London.
- Nijinska's impressions on seeing the Kirov Ballet performances and rehearsals. She reports on being introduced to Sergeev and Dudinskaya [Natalia Dudinskaya], and other artists. She also gives impressions on seeing Baryshnikov and Makarova.
- Letter to Irina Sergeevna (Lidova), June 27, 1970 [1970-71?]. Nijinska is leaving for Buffalo on July 11 and will return on August 22. She mentions joint projects in Venice; letter to Annushka [?], July 4, [1970], condolences on the passing of her husband [Adolf?]; thank you card, July 10, 1970 to an unidentified correspondent addressed to as "Chere Madame" [Rothschilds?] for sending her a copy of her portrait by [Mikhail] Larionov; thank you letter to Mary [?] for the gift (translated into English on the opposite page), a report on her work in Florence and Buffalo; letter to An[atolii] An[dreevich] [Darov?], August 27, 1970, wishing him well on his trip ;to Europe

and gratitude for his work on her book; notes in black pen on locations of the parts of her book, with remarks on current status and copies.

- Letter to Howard (translation into English on the opposite page), no date, Nijinska reports on her work in Florence, where they met; letter to Sergei (Serezha) Lifar, July 25, 1970, congratulating him on becoming a member of the French Academy of arts (inserted is a folded, card-size version of this letter), in red pen; letter to Anatolii Andreevich [Darov], no date. They will need to postpone their meeting, planned for Augusts because Nijinska is busy working on the Buffalo Ballet production. She asks him to send all materials in his possession; letter to Irina Sergeevna [Lidova], August 17, 1970, a confirmation of receiving and signing the contract for a production of *Les noces* in Venice; choreographic charts and outlines for *Les noces*, in red pen, June 22, 1970, Paris; notes on choreography for *L'après-midi d'un Faune* (begin in pencil, continue in blue pen); short note to Nikolai Osipovich [Eliash?], no date.
- Letter to Liubochka [Tchernicheva], no date, regarding Nijinska's plans to stay in London from August 26 to September 7; Letter to Svetlana [Beryozova], no date. Nijinska thanks her for her invitation for a soiree at her house, where they watched the Royal Ballet production of *Les noces*.
- Letter to Vera Mikh[ailovna Krasovskaya] relaying her impressions on the Kirov Ballet productions, meeting with K. Sergeev and N[atalia] Dudinskaia, and being at Dudinskaia's rehearsals and lessons; several letters to Irina Sergeevna [Lidova?], reporting on Nijinska's work on restoring Vaslav's choreography of *L'après-midi d'un Faune* at the request of the Kirov Ballet. This work was a part of the restoration project, conceived by the Kirov to create a documentary for the museum at the Vaganova School in Leningrad [the former Theatrical School where the Nijinsky's studied]. The bulk of the letters is dedicated to detailed descriptions of *Les noces* (stage design, costumes, cast, charts, drawings for each scene). Contains a brief reference to Makarova's "incident" in London.
- Letter to M[ichael] Somes in two versions, the second dated September 22, 1970. Thank you note for organizing a special soiree at S. Beryozova's, where they watched *Les noces* on film and celebrated Nijinska's achievements; letter to Liubochka [Tchernicheva], containing birthday wishes and a report on her work on restoring the choreography for *Faune* [*L'après-midi d'un Faune*]; several excerpts [drafts] from a letter to V.M. Krasovskaya, mentioning Romola's efforts to support the Kirov restoration project, no date; letter to M[ariia] Iv[anovna] [Prianishnikova], expressing her sorrow upon learning of Nina Sirotinina's death (three years ago) and shares her plans on going to Venice to start work on *Les noces* on December 1. She may have a brief stop in Paris, in pencil, no date.
- Letter to Ir[ina] Serg[eevna] [Lidova], in pencil, no date. Letter is to accompany a parcel with samples of fabrics with detailed descriptions of the male and female cast costumes for *Les noces*; letter to Mar[ia] Ivanovna [Prianishnikova], no date. Nijinska is sending her a check for her birthday. More on her work on *Faune* in London and Amsterdam. Family news; letter to Alisa [Alice Nikitina], plans to go to Venice, where she will stay until January 15, 1971. S[ergei] Lifar is also going there to work on *Daphnis et Chloe*. Nijinska would like to visit Diaghilev's grave while she is there; letter to Ir[ina] Se[geevna] [Lidova], October 22, 1970. Nijinska asks Lidova to make a hotel reservation for her. She also would like to get in touch with M. Porcile.
- Letter to Alisa [Alice Nikitina], October 23, 1970 with details on her recent stay in London and her Kirov encounters; letter to Anat[olii] Andr[eevich] [Darov], November 6, 1970 [date in red pen]. Nijinska tells him about her plans to go to Europe and informs him that she has finished the book. She has made her choice of a translator and it will be a daughter of Semen Iushkivich [transliterated from Russian] [Yushkivitch?]. Nijinska notes that she is very skilled and familiar with ballet; letter to Michael [Somes], November 4, 1970. Nijinska thanks him for sending her a copy of the film of *Les noces*. She leaves for Europe on November 20, 1970; letter to Ana[olii] Andr[eevich] [Darov?], written on Thanksgiving Day. Nijinska is sending him pages to edit of the book dedicated to Nijinsky; letter to Anatolii Andreevich [Darov?], no date. Nijinska thanks him

for advising her on hiring a book agent as she does not want to deal with the one Romola has chosen from London. She informs him that she had received the first translation of the book parts concerning ballet and she is very happy with the translation; choreographic chart in red pen.

BOX-FOLDER 38/1, Notebook [59], 1970 and undated

“Book – Pages here are sent to Darov and also received by N. Wollard”

Summary of contents:

- Insert: reminiscences of one of Nijinska’s friends on her meeting with Vaslav, shortly after he finished his career as a ballet dancer.
- Title page: includes Nijinska’s notes, describing the work she has done on each part of the book, stages of processing for each part, its location, and steps needed to finish writing; outlines for one of the chapters called “Nijinsky’s technical abilities,” on the period of his work on *The Rite of Spring* [*Le sacre du printemps*], and his encounters with [Igor] Stravinsky; notes on the Dalcroze system, visiting Germany during the preliminary work on *The Rite of Spring*, and the meeting with Marie Rambert.
- More on Nijinsky’s work on *The Rite of Spring*; notes on Vaslav’s analyses of his sister’s dancing abilities, technique, and understanding of his choreographic ideas and concepts. Autobiographical notes on Nijinska’s return to Russia after the start of World War I, her life and work in Kyiv and Moscow; detailed account of her return to Europe in 1921 [English translation]. Notes on her brother’s illness and his marriage.
- Insert: an envelope that used to contain a letter from Diaghilev to Debussy, July 18, 1912. [Letter’s whereabouts are unknown.]
- Inventory of the book chapters, dated October 28, 1970: list of chapters sent for translation to Natalie Wollard; workflow of the Russian copies received for corrections from Darov; description of corrections; notes in forms of a short essay on the relationship between Diaghilev and Nijinsky; notes on the Dalcroze system and the choreography [by Nijinsky] of *Jeux*.

BOX-CONTAINER 38/2, Notebook [60], 1971

Letters, 1971

Summary of contents:

- Insert: page in English with description of some of the letters in this notebook [in the hand of Irina Nijinska].
- Letter to Anatolii [possibly Andreevich Darov, transliterated from Russian], in black pen, no date. Contents are primarily about Nijinska’s book [Early Memoirs] that Darov is editing and [Natalia Wollard] is translating. Nijinska has just returned from Europe (Florence and Paris); letter to Georgii Emelianovich [possibly Kirsta, transliterated from Russian], in black pen, March 3, 1971. He sent Vaslav’s picture [photograph?] and his article about Vaslav [Nijinsky] to Bronislava; letter to Vera Mikhailovna [Krasovskaya], partially typed and partially handwritten in black pen, no date. The main subject is Vaslav’s diary. Nijinska states that she had never seen his diary in full. Romola showed her some bits and pieces, but never the whole manuscript; letter to M[aria] Ivanovna [Priianishnikova, transliterated from Russian], in black pen, June 16, 1971. Family news; Letter to Vera Mikhailovna [Krasovskaya?, transliterated from Russian], typed version of the previous letter, no date.
- Sketch of a letter to friends (Nina, Anastasiia Solomonovna, and Nataliia Semenovna) [transliterated from Russian], in black open, no date. An update on the health of Tamara, a dancer [no last name], who recently had surgery.
- Sketch of a letter to Natalia Semenovna [Wollard], who was translating Nijinska’s memoirs into English, black pen, [12 May 1971] [English summary – “Letter 1”].

- Insert: Several versions of the letter to Maritsa [ballet contact person at an unidentified American university who invited Nijinska to stage *Les noces* for the university ballet school], in black pen, no date. Business matters concerning the contract and casting.
- Letter to Natalia Semenovna [Wollard, translator of *Early Memoirs*], in black pen, no date, in Russian [English summary – “Letter 2”]. Details of editing and translating of *Early Memoirs*.
- Staped to previous letter are several versions of a letter to Vera Mikhailovna [Krasovskaya], in black and red pen, no date. Clarification on Vaslav’s career, his diaries, and his choreographic art. Details on her work in Venice.
- Inserts: letter to Nijinska from Romola, typed in French, December 20, 1971, on Hotel Hapsburgerhof paper; letter to Romola, typed December 9, 1971. Nijinska thanks Romola for sending her \$400 and wishes her to have great holidays and New Year’s. Also sketches of other holiday cards in black pen.
- Insert: letter to Natalia Semenovna [Wollard, translator of Nijinska’s book], in blue pen, November 1, 1971; in Russian [English summary – “Letter 3”]. Their cooperation of the book has been on going for a year, but there is still a lot to translate. Nijinska got some offers from publishers, and they would like to publish the book quickly, to have it ready for Diaghilev’s anniversary in 1972. Also, Nijinska noticed some inaccuracies in Natalia’s translation, some of which originate in the corrections made by A. Darov.
- Letter to Vera Mikhailovna [Krasovskaya], in black pen, no date. On page 1 verso, there is an excerpt of a letter to [Darov], author of the book “Blokada Leningrada [Leningrad Under Siege], also in black ink. Nijinska congratulates V.M. on her latest book, “Russkii baletnyi teatr, t. 3 [Russian ballet theater, volume 3], and tells her about the earthquake they had just experienced in California. More details about Vaslav.
- Several versions of a letter to Rudolf Khametovich [possibly Rudolf Nureyev, transliterated from Russian], who was scheduled to perform with the Buffalo Ballet, in black pen, no date. Nijinska is worried that their program, which includes ballets she staged for them, is not going to be a high-quality performance.
- Another version of the letter to Vera Mikhailovna Krasovskaya, in black pen, no date.
- Letter to Natalia Semenovna [Wollard, translator of *Early Memoirs*], in black pen, no date; in Russian [English summary – “Letter 4”]. Nijinska praises her fine translation; she expresses displeasure in the reference to the Buffalo Ballet trip to Europe with her choreographic works, without proper consultations with her and she is worried about her image.
- Letter to Paul [possibly Bohus Vilagosi, Romola’s companion], in black pen, no date. Nijinska is worried about Romola’s health.
- Letter to [N.O. Eliash?], black pen, no date. Nijinska thanks him for sending her his latest book “Pushkin I baletnyi teatr” [Pushkin and ballet theater].
- Short letter-note to Georgii Emanuilovich [transliterated from Russian], in black pen, no date. Nijinska thanks him for his letter and his article about Vaslav. She is also grateful to him for his permission to use his article in her book, if needed.
- Letter to Zhenya “Belen’kaya” [friend and former student from Russia] [Strelkova], in black pen, no date. Nijinska tells Zhenya about the new book by N.O. Eliash [Pushkin and ballet theater].
- Letter to Lenchka [Krivinskaya, friend from Russia], in black pen, april 14, 1971. Nijinska tells Lenchka about her latest work on *Les noces* in Venice and about Eliash’s book that he signed for Nijinska.
- Letter to M[aria] Ivanovna [Pranishnikova?, transliterated from Russian], in black open, no date. Family news update. Nijinska is upset about Tamara Toumanova undergoing a serious surgery; sketch of a letter to someone associated with the Buffalo Ballet about their plans to change Nijinska’s choreography for *Aurora’s Wedding*, in black pen, no date, no correspondent identification; a sketch of a short biography on Vaslav Nijinsky.

- Letter to Alisa [Alice Nikitina?, transliterated from Russian], in black pen, no date. Nijinska is worried about Alice's health and advises her to be careful with her planned trip to the Soviet Union, Nijinska is saddened by Stravinsky's death.
- Letter to Natalia Semenovna [Wollard, translator of *Early Memoirs*], 25 April, 1971; in Russian [English summary – "Letter 5"]. Nijinska writes about Tamara Toumanova's health condition, she is very upset.
- Letter to Annushka [Tellier?, transliterated from Russian], in black pen, April 25, 1971. Nijinska is worried about Liuba's behavior and well being. She tells Annuska about meeting with S[ergei] Lifar in Venice and visiting S[erge] Diaghilev's and [Igor] Stravinsky's grave sites. While she was in Venice, the La Fenice administration had a party for her 80th birthday.
- Letter to Natalia Semenov[na] [Wollard], in black pen, May 12, 1971 [another date stated – May 10, 1972], in Russian [English summary – "Letter 6"]. Nijinska is pleased with Natalia's work and gives an update on Tamara Toumanova's health situation.
- Letter to Natalia Semenov[na] [Wollard], in black pen, [May 6, 1971], in Russian [English summary – "Letter 7"]. Another update on Toumanova's conditions. Nijinska asks if she can give to Natalia another chapter to translate, the one on Diaghilev. Nijinska might go to London from May 18 to June 22.
- Card to Serezha [possibly Lifar, transliterated from Russian], in black pen, May 8, 1971. Nijinska received a special bulletin from the French Academy of Arts containing S. Lifar's speech that had been autographed by him.
- Letter to Igor Ivanovich [Blazhkov, Ukrainian conductor from Kyiv, transliterated from Russian], drafts on the notebook page and a dated, separate version, in black open, May 12, 1971. Nijinska responds that she is sending Blazhkov a copy of the only letter to her from I[gor] Stravinsky, written during their work on *Les noces* for [Diaghilev's] Ballets Russes.
- Letter to Natalia Semenovna [Wollard], in black pen, no date; in Russian [English summary – "Letter 8"]. More exchange on the chapter about S. Diaghilev.
- Letter to V[era] M[ikhailovna] [Krasovskaya], in black pen, no date. Details on Vaslav's diary, his biographical data, and contents of her memoirs. Nijinska thanks V.M. for sending her a copy of her letter of resignation from the Imperial Theater administration; letter to Irina Sergeevna [Irene Lidova?, transliterated from Russian], in black pen, June 3, 1971. Nijinska learned about the death of Michel Nunes.
- Letter to Natalia Semenovna [Wollard], in black pen, no date; in Russian [English summary – "Letter 9"]. Nijinska's visit to London did not take place. She informs Natalia on her latest contacts with a literary agent in London.
- Letter to Nina Tikhonova [stage designer for M. Foking, transliterated from Russian], in black pen, no date. Nijinska wishes her success in her new work.
- Letter to Andrei Anatolievich [Shaikevich], in black pen, no date. Discussion of an article by Nijinska (about working on *Les noces* with N[atalia] Goncharova) that Shaikevich is planning to include in a book about Goncharova and Larionov. Information on Nijinska's early works and collaboration with A[lexandra] Exter for Andrei Nakov. [English translation and typed version of the original]
- Two drafts of a letter to Andrei Borisovich [Nakov], in black pen; the first draft has no date, and the second is dated 2 July 1971. More data on her work with A[lexandra] Exter in Kyiv from 1918 to 1921. Nijinska confirms that she saw Exter's works. Nijinska herself was not doing anything with A. Exter – in Kyiv Nijinska worked with Vadim Meller and Nison Shifrin. Nijinska worked with A. Exter after she left Diaghilev and had her own ballet company and she owns sketches for costume designs by Exter but can neither send them to Nakov nor copy them for him right now. [English translation]
- Letter to Vera Mikhail[lovna] [Krasovskaya], in black pen, no date. Nijinska did not go to London, although she was invited and had confirmed. She learned that the gala planned was not

actually in memory of Diaghilev, but some other charity event. Nijinska recalls the circumstances of V. Nijinsky's work on *Jeux* in 1912 and also elaborates on her meetings with Vaslav after he became sick; letter to Vera Mikhailovna [Krasovskaya], in black pen, no date. A shorter version of the previous letter.

- Letter to Anatoly Andreevich [Darov], in black pen, July 20, 1971. Nijinska is working on the last chapter of the memoirs, which she soon is going to send for his editing [English summary – “Letter 1”].
- Letter to Zhenya “Belen’kaya” [Strelkova], in black pen, no date. Nijinska has more time to work on her book now that she has less theatrical work. Family news; letter to Liubasha [Tchernicheva?, transliterated from Russian], in black pen, no date. Nijinska did not go to London, so they could not meet. Nijinska feels lonely as well—more of their mutual friends are now gone. Update on Tamara Toumanova’s condition; letter to Irina Sergeevna [Irène Lidova, transliterated from Russian], in black pen, July 27, 1971. Nijinska’s plans to go to London and Paris in June were not fulfilled. Instead, she was busy working on her memoirs. Nijinska received a letter from Romola, who was in Germany, with the report on the Buffalo Ballet tour there—they were getting bad reviews; letter to Alisa [Alice Nikitina?, transliterated from Russian], in black pen, no date. Nijinska is busy finishing her memoirs and is entering the stage of prepublication negotiations. She has no experience in dealing with the publishers. Buffalo Ballet’s German tour and the reviews.
- Letter to Anatoly Andreevich [Darov], in black pen, no date. Nijinska finished the book, but needs to send him the last batch for editing. She asks his advice on working with publishers, translators, contract terminology (etc.) [English summary – “Letter 2”].
- Letter to Natalia Semenovna [Wollard, translator for *Early Memoirs*], in black pen, August 2, 1972 [or 1971]; in Russian [English summary – “Letter 10”]. Nijinska thanks Natalia for sending the translation of the chapter about Diaghilev and asks her to return the Russian original. There will be two publications about Nijinsky coming soon in the Soviet Union and another one in London, so Nijinska asks Natalia not to show the book to anybody.
- Letter to Serezha [Lifar], in black pen, August 10, 1971. Nijinska was thrilled to receive a letter from him. When he is in Venice, she asks him to put flowers from her on the graves of Diaghilev and Stravinsky. Nijinska thinks a lot about Diaghilev now that she is about to finish working on her book. Dolin and Svetlova asked Nijinska to stage “Les noces” at the Indiana [not clear] University, where they both work, but when she found out that they have only four male dancers available she had to refuse (plus they wouldn’t even pay her travel expenses). [English summary]
- Letter to Marina [Svetlova?, transliterated from Russian], in black pen, no date. On the subject of Svetlova’s and Dolin’s plans to stage *Les noces* at the [Indiana] University Ballet School; letter to Liubasha [Tchernicheva?, transliterated from Russian], in black pen, August 20, 1971. A fuller version of the previous letter to Tchernicheva; letter to Romushka [Romola, transliterated from Russian], in black pen, no date. On the *Rite of Spring* [*Le sacre du printemps*]. Nijinska is not going to support the idea of disputing the ballet royalties and copyright issues with Stravinsky’s family, especially after his death. Nijinska wants to stay neutral in this conflict. Nijinska only knew about their collaboration from Vaslav’s occasional reports to her.
- Letter to Romola [transliterated from Russian], in black pen, no date. About the new ballet by M[aurice] Béjart (*Clown of God*), which portrays Nijinsky. Nijinska is outraged with the concept; letter to Vera Mikhailovna [Krasovskaya], in black pen, no date. Nijinska received V.M.’s article about Nijinsky. She is very pleased with V.M.’s writing about Nijinsky.
- Letter to [Anatoly] Darov, in black pen, no date. Nijinska is very happy that he has not been hurt in a recent car accident. She’ll wait until he gets better to send him the end of her book for editing [English summary – “Letter 3”].
- Letter to Alisa [possibly Alice Nikitina, transliterated from Russian], in black pen, no date. Response to Alice’s letter. Alice recently met with Vera Stravinsky. Nijinska says that she likes

Vera very much. Reports to Alice about Lifar's recent visit to Venice. When Nijinska was in Florence, she could not talk with Iuliia Sedova's daughter, although she was present on stage after the premiere; letter to Alisa [possibly Alice Nikitina, transliterated from Russian], in black and blue pen, no date. Nijinska expresses sadness on the recent passing of Alice's brother.

- Letter to Mim [possibly Marie Rambert, transliterated from Russian], blue pen, no date. The new ballet by B ejart is mentioned. Mim might be visiting Los Angeles and Nijinska is looking forward to seeing her. Nijinska asks Mim to send her a program for B ejart's production. Nijinska might be going to Germany and Vienna in 1972; letter to Mar[iia] Ivanovna [Pranishnikova?, transliterated from Russian], blue pen, no date. Happy birthday wishes for M .I.
- Letter to Serezha [possibly Serge Lifar], transliterated from Russian], blue pen, no date. On the subject of B ejart's ballet; several drafts of a birthday card to P[ablo] Picasso for his 80th birthday [in French and Russian], in blue pen, no date.
- Letter to Natalia Semenova [Wollard, transliterated from Russian], in blue pen, November 1, 1971 (several versions of the text); in Russian [English summary – "Letter 11"]. Primarily on translation and publication problems with *Early Memoirs*.
- Inserts in the back of the book: letter from Alice Nikitina, in Russian in the original envelope; two empty envelopes addressed to Nijinska; postcard signed Anton [Dolin?], in English and French; letter to N. Wollard from Nijinska, returned, in Russian [English summary]; program of the Polish Ballet productions at Covent Garden; letter from N. Wollard to Nijinska, 6 November 1971, in Russian, in original envelope [English summary].
- Separate pages from the book (see the description in the folder).

BOX-FOLDER 38/3, Notebook [61], undated

Summary of contents:

- Extracts from various notebooks: contains data on theatrical scene in Saint Petersburg in the nineteenth and beginning twentieth centuries, with emphasis on ballet and pantomime.
- Entries on ballet productions, usually include a title and a genre definition. There are also names of a composer, a librettist, star dancer, a stage and costume designer, and premiere data (time and place).
- Entries for performances have references to certain personalities (mother, father, Vaslav, with or without various partners: mother and I, Zambelli, for marquis Cuevas' Theater, etc.) and occasions (graduation and debut performances for the Nijinsky's, charity and benefit performances, etc.).
- Some include more detailed description of the performances where the Theatrical School students were engaged (as in *Early Memoirs*).
- The last pages contain the list of reviews on Russian ballet performances, published in the newspaper *Rech* [*Speech*] [year, no. of publication, title], citations from the books on history of the Russian theater, and some of the book titles.

BOX-FOLDER 38/4, Notebook [62], undated

Cover: Spring 1901 – Vaslav in the hospital; 1903-1904; 1913 – Vaslav and Diaghilev, Vaslav's marriage. [There are also separate pages that contain memoirs about early years in Russia.]

BOX-FOLDER 38/5, Notebook [63], undated

Cover page title: My Letters [contents: Early memoirs, 1904-1905]

Summary of contents:

- Inserts: description of Nijinsky's dancing "Pas de Deux-Adagio [missing in the notebook and marked with an asterisk].

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- Small-size inserts: Excerpts from the main text, notes for other parts of the book, concerning family travels and descriptions of their homes; notes on 1903-1904 period and the year 1908, meeting with Diaghilev, Stravinsky, Nijinsky's musical talent.

BOX-FOLDER 38/6, Notebook [64], undated

Cover: 1904-1905-1906; Vaslav; Vacations, first and second, in Duderhoff 1905-1906, curriculum year, studying in Theatrical School.

Summary of contents:

Some of the writings not associated with cover titles include descriptions of the first and consequent rehearsals of *l'Après-midi d'un Faune*, more memoirs that concern Ida Rubinstein's rehearsals of her part Nymph), and a description of movements. Principally drafts for the book, including inserts.

BOX-FOLDER 38/7, Notebook [65], undated

Entries start from both sides of the book, with a gap in the middle.

Front cover: Bar exercises plan in blue and black pen.

Back cover entries: Notes for Early Memoirs: Sketches of Nijinsky's partners in 1905-1906; Anna Ivanova Fedorova (graduated in 1905) and Elena Alksandr[ovna] (graduated in 1906); list of illustrations for the book with page numbers; list of press clippings to be cited about Nijinsky's appearances in *Acis e Galatea*; excerpts from the book on the Theatrical School period; list of the Theatrical School graduates of 1907; short drafts of paragraphs dedicated to Aleks Chekrygin [transliterated from Russian], A[nna] Pavlova, and M[ichel] Fokine; letter to Liubochka [Lubov Tchernicheva?], no date, contains birthday wishes. Nijinska recently met with F[elia] Dubrovska and P[ierre] Vladimiroff, who saw the Royal Ballet performance of *Les noces* in New York.

BOX-FOLDER 38/8, Notebook [66], undated

Summary of contents:

Excerpts from *Early Memoirs* with topics: Vaslav Nijinsky's romances with the names and concise descriptions of his romantic involvements. The list includes Eleana Ivanova-Sechenova, Liza (their neighbor in the early days in Saint Petersburg), Antonina Chumakova, Inna Neslukhovskaia, ballerinas Domerschikova and Gorshkova (their neighbors in Saint Petersburg), Zina Englund. [Note: all names transliterated from Russian.]

Ballet teaching schools and methods; sketches and plans for several chapters of *Early Memoirs*; Indexes and reference materials for the book, including calendars for periods of their life; lists of ballet premiers in the Imperial Theater; restaurants frequented by Nijinsky in Saint Petersburg; the list of 1906 graduates from the Theatrical School.

BOX-FOLDER 38/9, Notebook [67], undated

Red spiral notebook; no description [reminiscences of 1907].

BOX-FOLDER 38/10, Notebook [68], undated

Title page signed: B. Nijinska

Summary of contents:

Saisons russes: pages from the Young Dancer's Diary

Chaliapin, Chaliapin and Gorky; Chaliapin-Nijinska (Early memoirs); 1909-1911

BOX-FOLDER 38/11, Notebook [69], undated

Summary of contents:

- Chapters from *Early Memoirs*, including Diaghilev company, and 1909 season works, such as *The Polovetsian Dances*, *Cléopatra*, and *Les sylphides*.
- Inserts located at the end of the book: a printed program of a 1925 performance in Royal Hall (London) and notes in English, including the book index draft [possibly in the hand of Irina Nijinska].

BOX-FOLDER 39/1, Notebook [70], undated

Nijinska notes on the Ballets Russes beginnings: 1910-1912.

Summary of contents:

- Chapter titles
- In dance and ballet creations: from the notebook: 1910-1912/Bronislava Nijinska.
- From the Period of the Diaghilev Russian Ballet; from the dancer's diary with some comments made later: 1911-1912.
- Contents: In Saint Petersburg
- Great news: Vaslav Nijinsky speaks about S.P. Diaghilev's project to create a permanent Russian ballet company for performing abroad; Nijinsky is to work on choreography for *Petrouchka* by Stravinsky and *Prélude à l'après-midi d'un faune* by Debussy; work for the Imperial Theater.
- *Giselle*: Anna Pavlova and Nijinsky; rehearsing for *Giselle*; Nijinsky as Albrecht, pas de deux, Albrecht's variation; Pavlova as Giselle; their performance did not take place.
- Vaslav and *Prélude à l'après-midi d'un faune*: first sketches; Nijinsky's choreographic ideas.
- *Giselle*, Tamara Karsavina and Nijinsky; performance on Sunday, January 24, 1911 at the Maryinsky Theater.
- Vaslav is fired from the Imperial Theater; Nijinsky tells about being dismissed from the theater; traditional ballet dancer's costume; gossip around Nijinsky's dismissal; Grand Duke and famous ballerina; Grand Duke makes a comment about Nijinsky's costume in *Giselle*; Vaslav refuses to return to the Imperial Theater.
- *Prélude à l'après-midi d'un faune* is postponed until the next year; Vaslav is showing his sketches for the ballet to Diaghilev and Bakst.
- My mother's frustration; "I don't want my children to experience the same life you father and I had while working for private enterprises in Russia"; I [Nijinska] resign from the Imperial Theater.
- Saint Petersburg cabman and Chaliapin: riding with the cabman after the performance of *Life for the Czar* with Chaliapin; Russian cabman on singing.
- Monte Carlo; dancing issues; arrival in Monte Carlo; new ballet troupe of the Diaghilev Ballets Russes; rehearsals and dancing issues.

BOX-FOLDER 39/2, Notebook [71], undated

Summary of contents:

Primarily a diary, reflecting the years 1911-1912. Materials largely used in *Early Memoirs*. Also includes various episodes later included in *Early Memoirs*, such as description of Nijinsky's performances in *Petrouchka*, *Giselle* and Nijinska's work on The Ballerina's part in *Petrouchka*.

BOX-FOLDER 39/3, Notebook [72], undated

Cover page title: Draft Notebook. Parts of the book on Vaslav's childhood: Vilno, Nizhny Novgorod, Novaya Derevnnya; parts of the book on Stanislav [brother], Saint Petersburg (1913-1914); drafts for *Early Memoirs*.

BOX-FOLDER 39/4, Notebook [73], undated

“Book.” On Earlier Years.

Summary of contents:

Several drafts of memoirs concerning Diaghilev, Nijinsky, Bakst, Tchaikovsky and his ballet music; plan for *Early Memoirs*; choreographic charts and notes on *Jeux*; more parts of *Early Memoirs*.

BOX-FOLDER 39/5, Notebook [74], undated

Title page: Book “Vaslav, dancing image”; drawings: Blue Bird (Vaslav); *Jeux* (Vaslav); page with drawings from *La spectre de la rose*, *Jeux*, *Sylphides*, etc.; two drawings: *Till Eulenspiegel* and *Mephisto*.

Summary of contents:

- Fragments of the book about Nijinsky’s work as dancer and choreographer of the ballet works listed on the title page; description of his dancing.
- Pencil drawings of stage settings and costumes for the ballets listed.
- Inserts add descriptions of Nijinsky’s work on creating the role of Faune.
- Letter from Nijinska addressed to Viktor Emilevich [Dandre], November 8. [Translation of letter is included in folder].
- Other ideas: Dance with cards (Louis XIV); Russian lubok—Trepak; Whatever Anna Pavlova finds interesting; I will set out to work on.
- Pencil comments: I did not get to work on any of the works I suggested, only choreographed *Le petit noir* by Debussy.
- Spanish dance (Pas de trios) for Woizikowski.

BOX-FOLDER 39/6, Notebook [75], undated

Summary of contents:

A talk with E[lena]K[onstantinovna] Malinovskaya [Commissar of All State Theaters] in January 1918 in Moscow. Nijinska asks permission from Malinovskaya to leave Soviet Russia to be reunited abroad with Vaslav.

BOX-FOLDER 39/7, Notebook [76], undated

Title page [cover 2]: Already written—On Fokine’s first productions—My letter to the boys from the School of Movement and other letters to the boys; contains sketches/drawings, synopsis, and casts for ballet production called *Corinthian Ballet*; also includes pencil draft of chapters on Nijinsky’s family and childhood, his work for Diaghilev (etc.) [*Early Memoirs*].

Summary of contents:

- Nijinska’s letter to her students from the School of Movement [in Kyiv], in black ink and pencil. She describes artistic and financial details of working for the Ballets Russes, such as the number of rehearsals for a show, average number of productions a year, salary, vacations (etc.).
- Choreographic charts at the end of the notebook.
- Inserts: Letter to Volkov [?], Nijinska refuses to work for Ermolaev’s [?] production because of the conflict with several of her dancers, no date, in pencil; notes on Nijinsky’s technique and art, quotations from critics and fans of the dancer, describing his artistic image, no date, in pencil; notes on modern ballet and its leaders, Pavlova and Nijinsky, no date, in pencil; outlines and introduction to the book about Nijinsky, no date, in pencil.

BOX-FOLDER 39/8, Notebook [77], undated

Summary of contents:

- List of ballets (written in black pen); draft of a brief program, with duration and cast for each entry; choreographic chart.
- Notes on *Early Memoirs* (in pencil): Outlines of parents' biography, childhood; outlines for extended autobiography, including Kyiv period, revolution, and political views; School of Movement; Leva's birth; first choreographic compositions; conflicts with new government. Outlines entitled by Nijinska as "My reminiscences on ballet, with time span 1921-1936 [?].
- Short plan of *Early Memoirs*; letter to Mariia Ivanovna [Prianishnikova], describing Nijinska's situation in Buenos Aires; letter to [Henriette-?], not addressed; names of Henriette's husband and son are mentioned [Semen Isaevich, Serezha].

BOX-FOLDER 39/9, Notebook [78], undated

Summary of contents:

Choreographic notes, casts, outlines, stage setting, costume colors, ideas on billboards, contacts, conductors (Ansermet), etc. for several ballets [?], including *Le train bleu*.

BOX-FOLDER 39/10, Notebook [79], undated

Summary of contents:

- Etude-Bach; Valse-Ravel; Les biches-Poulenc; Comici gelossi [*Les Comédiens Jaloux*]; Miniatur[e] chorea [?]; Divertiment russe; Variation-Beethoven; Possible repertoire Diaghileff-Rubinstein Choreographic chart for unspecified ballet, with short synopsis (in pencil): Small plaza, he is in love, asks her to come down to the garden, their meeting. Her father is a gardener. Plaza again with more detailed setting. Cast with expenses follows the chart. Estimate of the production.
- Musical measures with movement description (in black ink) – [*La princesse cygne?*].
- State design sketches, charts [unidentified].
- A character drawing, followed by drawings of two female faces, additional charts, and designs [unidentified].
- Silhouettes, wearing tunics
- Names of contacts [in black ink and pencil]; Evgeniia Platonovna Eduardova, Teresa Mikhailovona [?], Mikhailovich Tiugal.
- Entry entitled "5th variation," following the last choreographic chart in this book
- Cast of artists, including Singaevsky, Vilzak, Shvetsow, Unger, etc.

BOX-FOLDER 39/11, Notebook [80], undated

Titles: On Ballet; Ida Rubinstein Ballet Company Projects

Summary of contents:

Several pages written in black ink, Nijinska's thoughts about current situation in the art of ballet, particularly on modern development of traditional ballet art. Unfinished.

Sketches, descriptions, choreographic charts, casting plans, expenditures for the following ballets (all in pencil):

- *Les noces de Psyché* / music by Bach
- *La bien-aimée* / music by Schubert and Liszt
- [Spanish = Espagnole] / music by Borodin
- *La princesse cygne* / music by Rimsky-Korsakov
- *Le baiser de la fée* / music by Stravinsky

Also contains stage sketches by Aleksandre Benois (2) for *La bien-aimée* and for the Borodin project [Spanish], identified by footnotes, written in blue pen in Russian [“drawings by Al. Benois].

BOX-FOLDER [67/1] 39/12, Notebook [81], undated

Summary of contents:

- About the librettists-; Comici gelosi [*Les comédiens jaloux?*].
- Letters (in blue pen); personal notes (in blue pen).
- About Shal[iapin] [Fyodor Chaliapin] rehearsing *Boris Godunov* (in other words, about the red carnation and the red tie), written in red pen.
- Notes and charts on unidentified ballet [*Les comédiens jaloux-?*] in pencil (characters: Arlecchino, Pedrolino, Coccodrillo, Flavio; parts: Sinfonia, Toccata, Menuet, Capriccio, Andante; [timeline: with Ida Rubinstein Ballet].
- Notes and stage design drafts for [*La princesse cygne*]; Three Ivans, Squirrel, The Army, Trepak, Gypsy, Espagnole, Doll, etc. Personal notes on meeting with Chaliapin and letters to him (in black ink pen and pencil).
- List of choreographic works of that period.
- Insert: Cast for unidentified (continued) performance in pencil.
- Draft for a short note in blue pen.
- Notes on the role of the librettist in ballet (black ink pen); another version of the unidentified ballet [*Les comédiens jaloux?*].

BOX-FOLDER 40/1, Notebook [82], undated

Summary of contents:

- Private notes [notes start at both ends]
- End notes contain letter to [Anna Teplicka] dated September 25, 1933, written from Buenos Aires. Pencil draft.
- Citations from Jacopone da Todi and G. d’Annunzio. In pencil.
- Monthly expense figures, lists of productions grouped in various programs.
- Description of Vaslav Nijinsky’s appearance in *Narcisse* (written in black ink and lined the same direction as materials from the opposite end of the notebook).
- Several casts for untitled productions. In pencil.
- *Les noces* cast for first tableaux: Shchukin, Abrikosova, Zarina, Alekseeva, Istomina, Arenskaia, Sochak, Belchenko.
- Titles for various productions/programs: *Godesses’ Love*, *Fruits de Bachus*, *L’oiseaux de l’eau*, *Perfume d’oriental*.
- Notes in black ink on two business “disasters” [first, with [Michel] Kachouk] and second [the cancelled tour to Vichy].
- Letter addressed to Anna [Teplicka?]. Black ink draft, no date.
- Outlines for business negotiations, in blue ink.

BOX-FOLDER 40/2, Notebook [83], undated

Summary of contents:

- Black ink draft of a letter to [Anna Teplicka]. Nijinska is busy with meeting with the ballet troupe in six days and conducting rehearsals. Nijinska is also working on three operas [dance scenes?]. She won a contract negotiation battle with the Viennese Opera, with much better working arrangements, such as five months vacation, which she could use for working on other projects in Paris. Nijinska is leaving for Vienna on the 24th, no date.
- Entry on Zarranz resport in Spain, followed by expenditures and choreographic notes in black ink.

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- Pencil notes on organizational, personnel, and managerial issues for the ballet company. She mentions names of Mikhail Benediktovich and Anastasiia Vladimirovna Mikesha, Natan Lovovich and Elizabeta Ilinichna Levin, Efim Borisovich Rasin.
- Outlines for company memoranda, casts for various productions (*Sadko*, [*Prince Igor*]).

BOX-FOLDER 40/3, Notebook [84], undated

Cover and insert title: Notes on theater—Business letters.

Summary of contents:

- Notes on creative process in theatrical productions. In black ink, no date.
- Black ink draft of a letter to [Fyodor] Chaliapin that starts from happy New Year's greetings.
- Notes on Chaliapin's acting technique. In pencil and black ink, no date.
- Pencil draft of a letter to unidentified addressee, stating that Nijinska wants to make peace with him [?].
- Pencil version of a dialog with Lyudmila [Ludmila Schollar?] on how Nijinska was noticed by Chaliapin when she was with Ballets Russes.
- Nijinska's impressions of the performance in Deauville.
- Pencil draft of a letter addressed to Alice [Nikitina?]. Nijinska states that her name should not be used for the individual ballet stars advertisements that she did not authorize. Time frame for working with the Opera Comique. Second version of the letter is also at the end of the notebook.
- Expenditures, casts, and choreographic sketches for ballet productions, such as: *Bach*, *Swan*, [*Les*] *Biches*, *Bolero*, *Variations*
- Pencil draft of the letter to Mikhail Iosifovich [?], a composer that recently played his music for Nijinska and apparently is working with the Ballet Russe de Monte Carlo. Nijinska explains that it is going to be hard to work on a large-size production during this current season. She talks about her current projects.
- Black ink draft of a letter to an unidentified addressee [possibly Fyodor Chaliapin]. Alined upside down, no date.
- Outlines for a business meeting with ballet programs at the top.
- Insert (2 pages): Nijinska's reminiscences on the premiere of *Petrouchka* in Paris (fuller version on brown paper).
- On verso of the lined-paper insert: a draft of the thank-you note in response to condolences expressed by A.L. [?].
- Insert: Folded black ink draft of a letter addressed to *my dear friend* [Anna Teplicka?]. Written on Park-Hotel Mannheim stationery. No date, references to the Polish Ballet tours in Mannheim, Heidelberg, and Nuremberg.

BOX-FOLDER 40/4, Notebook [85], undated

Cover titles: "100 potseluev, Variatsiia s kletkoi, khor[eografiia] V.N. = 100 kisses [*Les cent baisers*]. Variation with a cage, chor[eography] by Vaslav Nijinsky.

O knige Romoly = On Romola's book

O Diaghilev (kniga Khaskelia?) – On Diaghilev [Haskell's book?].

P. 1-2: Sketches and synopsis, with choreographic description of the scene from *Les cent baisers* [possibly a Variation].

Nijinska's notes on Romola Nijinsky's book *Nijinsky* and [Arnold] Haskell's book *Diaghilev, his artistic and private life* [?].

BOX-FOLDER 40/5, Notebook [86], undated

Title on cover: American citizenship B Nijin[ska]; taxes, house; Romola's letter from Vienna, 1920.
Yellow composition book. Cover title: mother and father (written down)

Summary of contents:

Chapter titles: Nijinsky child (our childhood); our mother and our father; Family travels (in blue and black ink; material included in *Early Memoirs*).

BOX-FOLDER 40/6, Notebook [87], undated

Cover titles: Choreography notes for Schumann Concerto, no. 2; My letters to Liusia Cheis [transliterated from Russian—Lucia Chase], from her studio in B.A. [Buenos Aires?].

Summary of contents:

- Choreographic charts; studio notes for teaching; brief notes for a speech about the school [possibly addressed to Ludmila Schollar or Lucia Chase], some notes for addressing parents of the pupils; additional choreographic sketches.
- Further notes on the school of dancing reflecting an ongoing conflict with school administration and some of the teachers.
- Lucia Chase's name is mentioned on the short insert note, with the date given as 1942. Notes outline Nijinska's concept of ballet schooling, its goals, her creative and business concepts, requirements for students and teachers. Nijinska presents her vision of student appearance, closing for the class, and methods of teaching different styles of dance.

BOX-FOLDER 40/7, Notebook [88], undated

Notes on two works by Beethoven (Sonata no. 29, op 106, orchestrated by an unknown arranger. She favors the Adagio movement over all) and Hayden (Symphony no. 13 in G major, also the Adagio movement).

Summary of contents:

- Casting draft for *Snow Maiden*; bookmark titled "Ballet libretto," preceded by a stage design sketch.
- Short synopsis [*Vision?*]: back stage artist quarters, screens, tutus, costumes; ballerina enters with her maid, prepares for her stage appearance, warms up with bar exercises, calls for her partner to try ballet pas with him.
- Bookmark called "Positions"; definitions of ballet positions and their creative use in choreography (in blue ink)
- Penciled notes on Diaghilev and his treatment of the company staff.
- Notes in blue pen on the Marquis de Cuevas and his treatment of the company staff.
- Notes on Russian idylle [*Ancient Russia?*], to the music of Concerto by Tchaikovsky, short libretto.
- Bookmark called "Romola's diaries" (notes on red pen); bookmark called "Vaclav" (notes in red pen).
- Choreographic chart showing Olympus Mountain and Choir of dancers with short notes on the synopsis (a boy [Achilles?], snatches the tunic from a string with other tunics drying; starts his exercises, throwing spears, doing rope jumping; next scene pictures his fighting with swords with the other boy...)
- Bookmark: Vaclav, his diaries.
- Notes on artistic creation under numbers 1 and 2 in blue pencil.
- Critique of Denham's Ballet Russe de Monte Carlo.
- Cast of characters [possibly connected to the libretto (*Vision?*), described above].

BOX-FOLDER 40/8, Notebook [89], undated

Cover page title: Vaslav – Faune – Mother

Summary of contents:

- Notes in pen and pencil on the three topics listed on the cover page, short sketchy versions of materials later included in *Early Memoirs*.
- In pen: A short note on Vaslav, written apparently after his death, stating that she knew very little about the last years of his life; rough draft of the part of the book dedicated to their mother (a caption in pencil, stating that this is written after her mother's death).
- In pencil: brief notes on their upbringing, the formation of their creative interests, and their love of dance, the role of family, schooling, and spiritual life in Saint Petersburg that influenced their cultural development during childhood and youth; diary style notes on Nijinsky's work on *L'après-midi d'un Faune* [all topics included in *Early Memoirs*].

BOX-FOLDER 40/9, Notebook [90], undated

On cover, page 1: On Vaclav [Vaslav Nijinsky]; On Diaghilev; letter to Cuevas [Marquis de], on Golovine, etc.; t.p. with contents notes: Data on mythology of Troy and Achilles; [V.F.] Nuvel [Walter Nouvel] about Diaghilev; drawings [for] *Phaeton* [by] Saint-Saens; letter to M. Guevas about Golovine and Karina; about Diaghilev; phrases from *Hamlet*.

On the back of the notebook, turned around: episodes from Vaclav's life (punishment for misbehaving at Theatrical School; his return to Paris after the death of L. Tolstoy; his habits.

On choreography.

BOX-FOLDER 40/10, Notebook [91], undated

Summary of contents:

Business notes; list of artists for productions; questions for possible tours; a draft letter to a director of a theatre [no name or place given]; sketches of poses and movements; staging charts; critical notes concerning Romola Nijinsky's book of memoirs about Vaslav Nijinsky.

BOX-FOLDER 40/11, Notebook [92], undated

Summary of contents:

Memoirs about Petipa, handwritten in Russian [possibly not Bronislava Nijinska].

BOX-FOLDER 40/12, Notebook [93], undated

Cover title: Mother – Father (written in blue pen; biography of my mother, dates, Warsaw Ballet (written in red pen); business correspondence concerning my ballet (written in red pen); "For verification" (written in blue pen)

Summary of contents:

- Several inserts of various sizes, containing brief biographical information on Thomas and Eleonora Nijinsky; a letter to Bella [Tietz], presenting the information on Nijinska's ballet company to Bella and her husband in order to consider organizing and sponsoring a company tour to Germany.
- A written description of an untitled ballet.

BOX-FOLDER 40/13, Notebook [94], undated

Title on insert: Mother and Father (everything is written): a book.

Title Page: Nijinsky's: a Dancing family: mother and father (everything seems to be written, verify).

Another version of the chapter from *Early Memoirs* (in pencil).

BOX-FOLDER 40/14, Notebook [95], undated

Draft of the book dedicated to Nijinsky: his choreographic concepts, his art of dance [some material may be in *Early Memoirs*]; titled "Notes dictated by Nijinska"; in Russian, handwritten by Bronislava Nijinska.

BOX-FOLDER 40/15, Notebook [96], undated

Various notes; some choreographic charts; various cast lists; penciled excerpt from Bronislava Nijinska's letter to [possibly Anna Teplicka, who just left Paris]; sketches, addresses and phone numbers; and expenditures.

BOX-FOLDER 40/16, Notebook [97], undated

Various fragmentary writings, including production casts and expenditures, stage setting sketches, choreographic lessons/rehearsal outlines, schedules, and directions.

Summary of contents:

Notes in red pen:

"Nowadays ballet administrators are trying to convince the media and the audiences that they had to do something with creation of certain pas, poses, etc. I saw [de] Basil jumping in sort of a *grand jete en tournant*, which was quite far from a real movement. Cuevas took to presenting himself as a dancer for the photographic sessions in pas de deux. Diaghilev never pretended to be dancing [a dancer], never chose any pas for a ballet, but he indeed was a great creator of the Russian ballet. He could appreciate an artist, care a great deal for an artist, and create an artist. Diaghilev envisioned creative genius as a miracle and was giving his best to convey his vision to the audience. This was the way for him to create his geniuses and his ballets. And, this is why his name was left in history as a miracle of modern culture."

"Many choreographers and even musicians think that in the ballet it is necessary to illustrate the music, relaying the details of musical text and rhythm. Whereas in dance, the true choreographer is creating his/her own "music" of the movement, adding [his/her] "music" and his/her rhythm of the movement to the music score."

Contains several descriptions of Vaslav in blue pen: Vaslav's eyes, Vaslav as the choreographer, Vaslav's temperament.

BOX-FOLDER 41/1, Notebook [98], undated

Summary of contents:

- The notebook contains description of movements, corresponding with certain measures of an unidentified musical score.
- Inserts: Note to Serge Pavlovich Diaghilev on his refusing to stage *Deum coriolis* [?], apparently suggested by [possibly Ballet Messenger]. This person is a ballet critic, until now in favor of Diaghilev's company, a husband of Zambelli, and a conductor for L'Opéra. Nijinska says "By doing this, you are hurting everyone."
- Folded paper with calendar for the months of March through August: verso has expenditures for 8 weeks of unidentified staying: one week in Paris, traveling on the ship and staying from April 23 to April 30 in Buenos Aires.

Bronislava Nijinska Collection, Appendix B: Writings-Diaries and Notebooks
September 2023

BOX-FOLDER 41/2, Notebook [99], undated

Summary of contents:

Miscellaneous materials, including: list of things to buy; some drawings; a draft letter to Nikolay Prokhorovich [?]; dated notes (August, September); phone numbers; small picture; a short writing in French.

BOX-FOLDER 41/3, Notebook [100], undated

Summary of contents:

Several entries in pencil and black ink: On her separation from F. I. [Chaliapin?]; on visiting New York with Nik[olai Singaevsky?]; on meeting F.I. and B.F. B.F. invites her and Nik[olai] to his art show but she is unable to attend.

BOX-FOLDER 41/4, Notebook [101], undated

Summary of contents:

Nijinska's notes for *Early Memoirs*, concerning Nijinsky's technique and their life in Saint Petersburg [1890-1910]

BOX-FOLDER 41/5, Notebook [102], undated

Summary of contents:

A remette a madame Nijinska...; addressed to Nijinska's mother [?]; letter [?] from Nijinska to her mother (in French).

BOX-FOLDER 41/6, Notebook [103], undated

Summary of contents:

List of composers and their works; various drawings.

BOX-FOLDER 41/7, Notebook [104], undated

Summary of contents:

Used as an alphabetical index for Nijinska's archive, identifying the document(s) and their location.

P. "A": Imperial Theatrical School certificate issued to Vaslav; Playbill for Bronislava and Vaslav Nijinsky; Aubad.

P. "B": Portrait by Bakst.

P. "C": Chaliapin's letter; Diaghilev et Nijinska par Cocteau, L'art vivant; Benois interview with Nijinska.