

Bronislava Nijinska Collection
Appendix C: Writings-Other Writings

September 2023

This appendix provides more information on materials found in the Writing-Other Writings 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 41/8, "Bronislava Nijinska: Later Memoirs" outline

Summary outline for "Later Memories; 1914 Outwards" by Irina Nijinska.

BOX-FOLDER 41/9, "Bronislava's memoires of Igor Stravinsky" drafts and notes

Irina Nijinska draft of essay "Bronislava's memories of Igor Stravinsky," with related correspondence [discussion of *Petrouchka*, *The Firebird*, *Le sacre de printemps*; *Les noces*, and *Ecole de Mouvement*]; typed in English, with editorial notes.

BOX-FOLDER 41/10, "Creative Years" chapter list and preface

"Contemplated Contents and Preface, preliminarily written by Gibbs S. Raetz in 1983, for the book *Bronislava Nijinska: Creative Years*."

BOX-FOLDER 41/11, "Creative Years" correspondence and notes

Correspondence with Holt, Reinhart and Winston, 1982.

BOX-FOLDER 41/12, "Creative Years" draft

Summary of contents:

Handwritten draft of partial manuscript for *Creative Years*, including list of tasks; manuscript: translated, completed, and narrated by Irina Nijinska [1984]; contents, list of illustrations, preface, text unpublished; preface and chapters 1-11 handwritten in rough-draft form.

BOX-FOLDER 41/13, "Creative Years" drafts of selected sections

Summary of contents:

Foreword, handwritten [two versions]; notes on Kotchy's [Bronislava Nijinska's husband Alexandr Kotchetovsky] escape B from Russia; [Forward or Preface? two versions].

BOX-FOLDER 42/1-2, "Creative Years" early drafts and notes

Summary of contents:

- Notes, handwritten in English, in various hands [mostly Irina Nijinska].
- Notes, handwritten in English by Irina Nijinska; Irina Nijinska notes.
- Comments and questions arising from page 1; typed with Irina Nijinska answers and comments by hand.

BOX-FOLDER 42/3, "Creative Years" photographs and proof prints, 1 of 4

NOTE: All photographs 5" x 7"

- #119: Enrico Ceccetti, postcard photographic portrait, circa 1925.
- #308.2: Nijinsky in "Lesghinka" from *Le Festin*, photographic portrait by Bert, Paris, 1909.
- #437: Lydia Lopukhova, circa 1916.
- #438: Vera Trefilova, postcard photographic portrait by Manuel, circa 1922.
- #439: Tamara Karsavina in *Petrouchka*.
- #440: Ludmila Schollar in *Les fâcheux*, photographic portrait by Blanc, Monte Carlo, 1924.
- #441: Vaslav Nijinsky in *Le spectre de la rose*, 1911.
- #507: Watercolor drawing by Léon Bakst of Nijinsky in *L'après-midi d'un faune*.
- #508: Nelidova and Nijinsky in *L'après-midi d'un faune*, sculptural relief by Fernand David.
- #512: Nijinsky and Nelidova in *L'après-midi d'un faune*.
- #513: Nymph in *L'après-midi d'un faune*.
- #514: Bronislava Nijinska, Olga Khohlova, and Lubov Tchernicheva in *L'après-midi d'un faune*, in *Comoedia Illustré*, 15 June 1912.
- #517: Costume design by Léon Bakst for Vaslav Nijinsky in *Le Dieu Bleu*, in *Comoedia Illustré*, 1 June 1912.
- #518: Special illustration honoring the seventh season of the Ballets Russes, gouache of Nijinsky in *Les orientales* with paintings of Nymphs costumes after Bakst for *L'après-midi d'un faune*, in *Comoedia Illustré*, June 1, 1912.
- #519: Nijinsky in *L'après-midi d'un faune*.
- #520: Line drawing by Robert Montenegro of Nijinsky in *L'après-midi d'un faune*, 1913.
- #521: Painting by Valentine Gross of Adolph Bolm and Tamara Karsavina in *Thamar*, 1913.
- #522: Watercolor drawing by Dorothy Mullock of Nijinsky in *Le lac des cygnes*, 1913.
- #523: Watercolor drawing by Dorothy Mullock of Nijinsky in *Le carnaval*, 1913.
- #524: Watercolor drawing by Dorothy Mullock of Nijinsky in *Le spectre de la rose*, 1913.
- #525: Line drawing by George Barbier of Nijinsky in *Daphnis et Chloe*.
- #526: "Le dieu bleu."
- #528: Line drawing by Robert Montenegro of Nijinsky in *Jeux*, 1913.
- #535: Igor Stravinsky, postcard photographic portrait by Manuel.
- #537: Nicholas Roerich, photographic portrait, 1921.
- #604: Vaslav Nijinsky in *Giselle* (insert from poster announcing "Saison Nijinsky").
- #610: Bronislava Nijinska, Kyiv, 1919.
- #615: Kyra (nine days old), snapshot by Vaslav Nijinsky, 1914.
- #616: Nijinsky's inscription on back of snapshot (above) "Little one first time in the sun," 1914.
- #617: Kyra Nijinsky (9 days old), 1914.
- #618: Nijinsky's inscription on back "Little one, 28 June 1914."
- #619: Kyra (nine days old), Romola's mother on right, and nurses, snapshot by Nijinsky, 1914.
- #620: Nijinsky's inscription on the back of snapshot [snapshot not included] "Romola's mother talks to the little one, the nurse and wet nurse looking on, 28 June 1914.
- #621: Bronislava Nijinska and daughter Irina, Saint Petersburg, 1914.
- #622.1: Nijinsky applying makeup to an artist before a performance of *Til Eulenspiegel*, 1916.

- #624: Vaslav Nijinsky and daughter Kyra, postcard photographic portrait by Landau, Budapest, circa 1923.
- #625: Eleonora Nijinska, photographic portrait by Willinger, Vienna, 1922.
- #631: Pencil drawing by Bronislava Nijinska of *Le lac des cygnes*, circa 1965.
- #632: Pencil drawing by Bronislava Nijinska of *Le lac des cygnes*, circa 1965.
- #633: Pencil drawing by Bronislava Nijinska of *Le lac des cygnes*, circa 1965.
- #637: Pencil drawing by Bronislava Nijinska of *Til Eulenschpiegel*, circa 1965.
- #638: Pencil drawing by Bronislava Nijinska of *Mephisto*, circa 1965.
- #640: Pencil drawing by Bronislava Nijinska of Nijinsky's "evanescence," circa 1965.

BOX-FOLDER 42/4, "Creative Years" photographs and proof prints, 2 of 4

NOTE: All photographs 5" x 7"

- #701: Bronislava Nijinska, photographic portrait by Fayer, Vienna, 1930
- #702: Bronislava Nijinska, photographic portrait by Fayer
- #702.1: Bronislava Nijinska, photographic portrait by Fayer [photograph missing from sleeve]
- #704: Bronislava Nijinska, photographic portrait by Anthony, London, 1937
- #705: Bronislava Nijinska as Hummingbird Fairy in *Sleeping Beauty*, 1922
- #706: Bronislava Nijinska as "Fee Colibri" in *Sleeping Beauty*, Alhambra Theatre, London, 1922.
- #707: Bronislava Nijinska, photographic portrait by Albin, Monte Carlo, 1922
- #709: Bronislava Nijinska, photographic portrait by Albin, Monte Carlo, 1922
- #710: Bronislava Nijinska, photographic portrait, circa 1934 (photo 710);
- #717: Pablo Picasso, self-portrait shaded drawing by Picasso (photo 717);
- #718: Leonide Massine, shaded drawing by Picasso (photo 718);
- #720: Aleksandr Kotchetovsky and Irina in Moscow, 1915 (photo 720);
- #801: Bronislava Nijinska's *Les noces*, rehearsal on the roof of Théâtre de Monte Carlo, 1923.
- #804: Bronislava Nijinska's *Les noces*, Ballet company of the Teatro Colón, circa 1926.
- #806: Bronislava Nijinska instructing a dancing class of Diaghilev's Ballets Russes, London 1921.
- #807: Vera Nemchinova in Nijinska's *Les biches*, circa 1924
- #808: Vera Nemchinova in Nijinska's *Les biches* with Markova-Dolin Ballet Company, London 1937.
- #809: "Three Ivans" from Nijinska's *Aurora's Wedding*, as performed by Diaghilev's Ballets Russes, London, 1925.
- #810: "Three Ivans" from Nijinska's *Aurora's Wedding*, as performed by the Grand Ballet du Marquis; de Cuevas, Paris, 1954.
- #811: Nijinska's *A Night on Bare Mountain*, 1925 (photo 811);
- #812: Nijinska's *The Sports and Touring Ballet*, 1925 (photo 812);
- #813: Nijinska's *Etude*, performed by Opera Russe a Paris, 1931 (photo 813);
- #814: Nijinska's *Les comédiens jaloux*, performed by the Ballets Russes de Monte Carlo, 1934.
- #815: Bronislava Nijinska's *Variations*, 1932.
- #816: Bronislava Nijinska's company, rehearsing *Variations*, Paris, 1932.

- #817: Bronislava Nijinska's company, rehearsing *Princess Cygne*, with Bilinsky's sets and costumes, 1932.
- #818: Bronislava Nijinska's ballet company, rehearsing *Princess Cygne*, Paris 1932.
- #819: Bronislava Nijinska's *Bolero*, as performed by Ida Rubinstein's; company, Paris, 1928.
- #820: Nijinska's *Bolero*, with Gontcharova's costumes, as performed by Nijinska's ballet company, Paris, 1932.
- #821: Nijinska's *The Legend of Crakow*, as performed by the Polish Ballet, Berlin, 1938.
- #822: Nijinska's *The Recall*, as performed by the Polish Ballet, London, 1937.
- #823: Nijinska's *Snow Maiden*, performed by the Ballet Russe de Monte Carlo, New York, 1944.
- #824: Nijinska's *Pictures at an Exhibition*, performed by Ballet International, 1944.
- #825: Nijinska's "An Entertainment at the Sultan's Palace" in the Film *One Thousand and Second Night*, 1932.
- #826: Nijinska rehearsing one of the "Fairy Ballets" in the film *A Midsummer Night's Dream*, 1934.
- #827: Nijinska rehearsing one of the "Fairy Ballets" in *A Midsummer Night's Dream*, 1934.
- #828: Nijinska's *Etude*, Hollywood Bowl, 1940.
- #830: Nijinska's *Bolero*, Hollywood Bowl, 1940.
- #831: Nijinska, age 64, demonstrating *Bolero* to Marjorie Tallchief and Vladimir Skouratoff of Grand Ballet du Marquis de Cuevas, 1954.
- #833: Nijinska, age 68, with her ballet students, California.

BOX-FOLDER 42/5, "Creative Years" photographs and proof prints, 3 of 4

Summary of contents:

- 22 unidentified photographs, 3" x 7", including *Les biches*, *Le train bleu*, Francis Poulenc, pencil drawing of Nijinska [in Nijinsky's *L'après-midi d'un faune*; Diaghilev sits on the side].
- Four polaroid photographs of unidentified costumes.
- Three photographs of unidentified costume designs.
- Two 8" x 10" unidentified photographs.
- Irina Nijinska inventory of photographs

BOX-FOLDER 42/6, "Creative Years" photographs and proof prints, 4 of 4

NOTE: All photographs 5" x 7"

Summary of contents:

- Nijinsky in *Schéhérazade*, 1910 (photo 308.3).
- Nijinsky in *Le spectre de la rose*, 1911 (photo 408.5).
- Bronislava Nijinska, 1930 (photo 701B).
- Bronislava Nijinska (photo 702.1) [caption only, photograph is missing].
- Alekesandr Kotchetovsky and Irina Nijinska, 1915 (photo 720B).
- Two unidentified.
- Eleonora Nijinska, 1921.
- Unidentified family photograph.

- [two unidentified family photographs, possibly Eleonora Nijinska and Irina Nijinska];
- Photocopy of drawing of Bronislava Nijinska by Jean Cocteau;
- Bronislava Nijinska as the Hummingbird Fairy in *Aurora's Wedding*;
- Line drawing by Larionov: Bronislava as a nymph in Nijinsky's *L'après-midi d'un faune*, with Diaghilev sitting on side.
- Two unidentified photographs [possibly Bronislava Nijinska conducting classes for Ballets Russes de Serge Diaghilev].
- Three unidentified [possibly rehearsals for *Les noces*].
- Unidentified.
- Three unidentified [possibly rehearsals for *Les noces*].
- Unidentified [possibly performance of *Les noces*].
- Francis Poulenc, 1923.
- Francis Poulenc and two dancers from *Les biches*.
- Two unidentified [possibly *Les biches*].
- Two of Bronislava Nijinska as the Hostess in *Les biches*.
- Performance shot of *Les biches*.
- Unidentified [possibly *Les biches*].
- Unidentified [possibly *Sports and Touring Ballet Revue*].
- Unidentified [possibly *Snow Maiden*].
- Two unidentified costume designs.
- Unidentified pencil drawing.
- Two photographs of Bronislava Nijinska.
- Bronislava Nijinska and Irina Nijinska

BOX-FOLDER 42/7-8, "Creative Years" preliminary proposal

Preliminary proposal for *Bronislava Nijinska: Creative Years*, and photocopy, February 26, 1982.

BOX-FOLDER 43/1, Dance encyclopedia articles and notes

Summary of contents:

- Typed notes with handwritten edits, in English for "Dance Encyclopedia" and *Early Memoirs*; from "small brown book" 1901-1909; 1902-1905, includes lists of ballet instructors for Bronislava Nijinska and Vaslav Nijinsky. [Possibly from Bronislava Nijinska's diaries and notebooks as this information is not in *Early Memoirs*.]
- Dance encyclopedia articles; in English, handwritten [in the hands of Bronislava Nijinska and Irina Nijinska].

BOX-FOLDER 43/2, "The Dancing Family of Nijinsky's - 1856-1914" drafts

Summary of contents:

- Title page ["Dancing Family of Nijinsky's"], Parts I-II-III, with list of chapters; drafts, typed in English with handwritten edits [some photocopies].

- Typed version [photocopy] of “The Dancing Family of Nijinsky’s –1856-1914,’ by Bronislava Nijinska, Presented in English and Edited by Irina Nijinska and Jean M. Serafetinides.”

BOX-FOLDER 43/3, “From the Diary of a Young Dancer (1910-1912)”

Summary of contents:

The first season of Ballets Russes in Monte Carlo, Rome, and Paris; titled *From Young Dancer’s Diary*” (1910-1912), New York, 1942.

BOX-FOLDER 43/4, “From the Diary of a Young Dancer (1910-1912)” English translation

From the Diary of a Young Dancer (1910-1912); “The first season of Serge de Diaghilev’s permanent ‘Russian Ballet’ company in Monte-Carlo, Rome, Paris and other cities” by Bronislava Nijinska, New York, 1942; typed in English with handwritten edits. [Some material possibly used in *Early Memories* and *My Brother Vaslav Nijinsky*.]

BOX-FOLDER 43/5, “The History of Russian Ballet” draft and notes

“The History of Russian Ballet,” vol. III by Bronislava Nijinska and Vera Krasovskaya; draft of article (with correspondence) dated 1967; typed in Russian with handwritten notes.

BOX-FOLDER 43/6, Ida Rubinstein article draft

Biographical article on Ida Rubinstein [1931, 1933, or 1938], in *Theatre & Life*; typed in Russian with handwritten first page.

BOX-FOLDER 43/7-9, Irina Nijinska and Andrea Grodsky Huber, interview transcript and note

Summary of contents:

- Original transcript with Irina Nijinska notes and corrections.
- First draft with Irina Nijinska corrections.
- First draft, sent to Don McDonough of *Ballet Review*.

BOX-FOLDER 43/10, Irina Nijinska and Patricia Rader, interview transcript and notes

Summary of contents:

February 2, 1983 with Irina Nijinska, Virginia Boslar Doris, Leslie Rotman, and Patricia Rader [photocopy of transcript], with Irina Nijinska notes and corrections.

BOX-FOLDER 43/11, Lyrics

Miscellaneous lyrics, 1968-1970.

BOX-FOLDER 44/1 Miscellaneous drafts of letters 1 of 3

Summary of contents by bond folder number:

1. To unidentified, in French, undated.
2. To Volodia [?], in Russian, September 2, [?].
3. To Verochka [?], in Russian, undated.
4. To Elena Mikhtailouna [?], in Russian, December 7, 1931.
5. To “Dicky” mentions U.S. telegraph strike, in English, undated.
6. To Aleksandra Mikhailovich, in Russian, undated.

7. To Aleksandra Mikhailovich, in Russian, undated.
8. To Yuri Pavlovich who did proof-reading of some chapters of “Early Memoirs,” in Russian, November 17, 1968.
9. To Victor Emilievich about several dances, in Russian, undated.
10. Photocopy of draft letter to Mikhail Dmitrievich, in Russian, undated
11. To unidentified, in French, August 20, [?].
12. Holiday cards and letter drafts to unidentified people, in English and French, 1949, 1965, and undated.
13. Notes to unidentified, in English, undated.
14. To unidentified, in Russian, undated.
15. Note to unidentified on unspecified ballet, in Russian, undated
16. To “Freddie,” in French, January 20, 1965
17. To unidentified friend, in Russian, undated.
18. Note to unidentified, in Russian, undated. Translation included in folder.
19. Photocopy of letter to unidentified, in Russian, undated.
20. To Natalia Savelevra [?], written while travelling with Ida Rubinstein ballet, in Russian, 1929.
21. To Iv[an] Fedorovich in which Nijinska apologizes that she could not come to his rehearsal because usually until 2 p.m. she is busy working at the Staatsoper. She would like very much to work on Mazurka that they talked about. In Russian, undated.
22. To unidentified, in Russian, 1922.
23. Several letters to unidentified friend or friends, in Russian, 1929-1934 and undated.
24. Photocopy of letter on death of Serge Diaghilev, in Russian, 1929.
25. Note to unidentified, in Russian, undated.
26. To “Anna,” in Russian, 1930.
27. Draft of letter to a person, ballet or theater company that didn’t observe a previously signed contract, in Russian, undated.
28. To unidentified in which Nijinska criticizes “Soviet ballet” for not having an original style and for making insignificant progress for 40 years after the revolution of 1917, in Russian, undated.

BOX-FOLDER 44/2 Miscellaneous drafts of letters, 2 of 3

Summary of contents by bond folder number:

1. Pencil sketches for unidentified production Final draft of a thank-you note to Vladimir Aleksandrovich [Dukelsky—Vernon Duke]. Nijinska thanks him for sending her a book of his poetry entitled *Kartinnaia galereia* [Art Gallery]. In black pen, dated May 9, 1967.
2. Final draft of a letter addressed to Felia [Doubrovska?]. Nijinska thanks her for expressing high praise for the revival of *Les noces*. She sends greetings to Felia’s husband Petr [Pierre Vladimiroff?]. In blue pen, no date.
3. Draft of a letter to M[aria] I[vanovna] [Prishnikova]. In red pen, dated September 6, 1967. [Several lines in black pen are related to *Early Memoirs*, not a part of the letter], Nijinska is happy that MI is going to Venice this summer and asks her to visit Diaghilev’s grave (she had heard from a recent visitor that it had been damaged during the recent flood on Saint Michele Island). Nijinska also asks MI about Vaclav’s [Vaslav Nijinsky] letter in her possession [apparently mentioned in MI’s letter to Nijinska].

4. Draft of the letter addressed to Sofiia Aleksandrovna [Sonia Gaskell?], in blue pen, dated June 5, 1967. Nijinska responds to Sonia's invitation to work with the Dutch National Ballet in Amsterdam. Nijinska is currently recovering from an illness. Also includes a draft of a letter to Lyuba [Lubov Tchernicheva?] and Serge Leonidovich [Grigoriev?], in blue pen, dated June 26, 1967. Nijinska thanks them for praising *Les noces*, Nijinska is happy about Grivoriev's plan to write a book about the de Basil company. She shares her memories of cooperation and competition with the Ballet Russe de Monte Carlo.
5. Unfinished final draft of a letter to Lyubochka [Lubov Tchernicheva] and Serge Leonidovich [Grigoriev] (see Entry 4 for description), in black pen, no date.
6. Draft of a letter addressed to Serezha [Lifar?], in black pen with corrections in blue pen, no date. Nijinska responds to his letter to her and discusses his recent reviews and high praise for Soviet ballet productions. Nijinska comments that the Diaghilev enterprise was born as a protest against traditionalism and academism in Russian imperial ballet. She notes that Soviet ballet has carried on that tradition, without changing, for fifty years. Nijinska discusses Diaghilev's current grave situation.
7. Draft marked as "copy" of Nijinska's letter to Lifar, in blue pen, dated June 21, 1967 [see Entry 6 for description].
8. Several carbon pages in pencil and black ink. A letter [or note] describing the fatal auto accident that caused Leo Kotchetovsky's death and injuries to Irina and the adults. Also, some events preceding the accident.
9. Letter addressed to Lenchka [Helene Antonova (1898-1974)?, her daughter Sonia (Woizikowska?) is mentioned in the letter], in black ink, written soon after the automobile accident. Mainly on Irina's health and family grief.
10. Outlines and draft of a letter to the Ballet de Monte Carlo, in red and blue pen, no date. Nijinska does not agree with the rank she is given for her work on *The Sleeping Beauty* [or *Princess*], (she expected to be engaged as a Maitre[sse] de ballet). She was promised that her rank would be changed after the company returned to Paris from South America. It is hard for her to work in her current status with S. [Nicholas Sergeyev? Or Savitsky?] constantly in her way, so if things are not to change, she will stage *The Sleeping Beauty* and leave on November 1. If her requirements are met, she will stay until December 1.
11. Excerpt/draft of a letter written on Excelsior Hotel (Sao Paulo) stationary, in blue pen, no date. Nijinska on staging *The Sleeping Beauty*. She is responding to some information in ballet magazines and other press. Her choreographic version is new; it does not repeat Petipa's. Contrary to the information that appeared in the press, she has not left the company.
12. Regular-size paper, one page. Excerpt/draft from *Early Memoirs*, in black pen.
13. Address and phone number for Jillian and Arnold Sandrock [in Rom.].
14. Note written in Buenos Aires, October 15 [no year]. After the *Les noces* performance, even the not-so-friendly press was impressed. Materials on the production in Prensa [?] were surprisingly in favor of the production and, there was a review.
15. Label for a piece of correspondence in red pen: "Letter from [Sergei] Unger, Zhenya [Lapitsky], Lina [Khaskelis], and Serezha Lifar, asking for money, from Warsaw"
16. Label for a piece of correspondence in black pen: "Letter from Pavlova to Bronya is placed in the album with pictures: Pavlova-Karsavina-Trefilova-Preobrazhenska"
17. Label for a piece of information about *Les noces*: "Anna Ivanovna Fedorova II, ballet dancer for the Imperial Theater in Saint Petersburg and other theaters"

18. Verification of purchasing a letter written by Marie Tallioni [Taglioni], dated October 5, 1953, in blue ink. Signed by Nicholas Goulak d'Artemovsky. Bought using credit. [NOTE: note in collection.]
19. FOLDER [that contained a letter written by Nadezhda [Nadine] Nikolaeva-Legat, from London, dated 1947 or 1948. Nijinska is inquiring about Vaslav's health, in red pen. [The labeled letter is not in the folder.]
20. Pope Paul VI's Prayer to obtain faith, October 30, 1968, in English; post card with the picture of the Museum Reitberg Zurich; several envelopes and envelope cutouts, with postage stamps; Igor Markevitch's address in Switzerland [in rom.].
21. To Nina [?], to M.A. [?], to Romola Nijinsky.

BOX-FOLDER 44/3, Miscellaneous drafts of letters, 3 of 3

Summary of contents by bond folder number:

1. "My letters to Gen [Henriette Pascar?], not sent and the ideologies with myself."
2. Set 1: Letter to G.K. Kirsta, no date. Nijinska has not received his letters for a while. She will stay in Europe until January and just returned from Hollywood where she saw her grandchildren. Note on verso—To Vaslav. Set 2: Letter to Romola, responding to her request to take care of Vaslav [likely written shortly after Nijinska's arrival from Russian], no date. Set 3: A short note regarding Nijinska's conflict with the Polish Ballet and its representative Rathhaus. The name of Kotowicz, Nijinska's attorney at the time of the conflict, is also mentioned. Set 4: Letter in French to Marquis [de Cuevas?], 1953. Also contains two versions in Russian, explaining Nijinska's position with the de Cuevas company; letter to Marquis [de Cuevas], with more details on the current difficulties in Nijinska's work with the company. Her standards in creative work are as high as her brother's; letter to Marquis [de Cuevas], concerning Nijinska's recent conflict with Golovin [Golovine] on the casting of *Le spectre de la rose*. Set 5: Letter to Olga Picasso [Khokholova], containing Nijinska's analyses of the situation in modern ballet. Set 6: Letter in Polish to her mother (with envelope), revealing Nijinska's busy performing schedule.
3. Draft of letter to "Miss Allan" from Nijinska; handwritten in Russian. English summary in folder.

BOX-FOLDER [65/3] 44/4, Miscellaneous notes, 1 of 5

Summary of contents by bond folder number:

1. Copy of typed letter to Zhenya "Belen'kaya" [Strelkova], former student of Nijinska at her School of Movement in Kyiv, dated August 9, 1968. Nijinska thanks Zhenya for sending her a book on the Leningrad ballet. She describes her house in Pacific Palisades and the Los Angeles area. Nijinska asks Zhenya to send her current photographs of herself in an added handwritten note on the verso of page 2. Handwritten letter to S. Lifar [as indicated in blue pen], copy [?], no date. A response to his and her other students "collective letter," from Buenos Aires, which was delivered to her by Volodya Uktomsky; handwritten version of letter to Zhenya "Belen'kaya" [Strelkova] as described above; typed chapter of the book titled "Last Chapter," with handwritten corrections and editing marks. Outlines of the story of Nijinska's reunion with Vaslav; typed letter to

Vera Mikhailovna [Krasovskaya], no date. Nijinska answers her question regarding Nijinsky's diary. Nijinska's response is that she never saw the diary in full, only parts of two notebooks were shown to her by Romola; excerpt [possibly from Nijinska's memoirs] on two loose-leaf pages from a notebook, in black ink, regarding the British school of dance; one loose page [possibly of memoirs], in green and red pen, folded and partially typed and handwritten, entitled [typed] "1905-1906, in Theatrical School"; small pocket-size draft of a letter, no date, in black pen; page with outlines for a book of memoirs, written in blue and red pen, folded, loose-leaf. Subjects are Italian dancers, ballet style, Petipa.

2. Notes, mainly outlines for the book on Hotel Astoria stationery, in black pen, no date; program for Theatrical Garden Party, in English, June 28, 1921; notes for the book on small-size, loose papers and cards.
3. Folded letter to Nijinska, January 31, 1968, from Kathryn Kenyon, in English. She read an article about Nijinska in *Dance Magazine*.
4. White carbon paper, folded with title written on the cover's upper right-hand corner, in pink pen: "Notes BN"; another title in the center: "Ballet Company Project" [likely for the Opera Russe]. Contains project description, casting prospects, and production cost estimates. Yellow folded paper, cover title written in blue ink in upper left-hand corner: "Notes," center place title: "Russian Opera, Count Marteali & (Basil), Paris, 1930 – Directors: N.N. Evreinov, Ruslan & Liudmila, A.A. Sanin, Sadko, etc"
5. Title written in pink open in lower right-hand corner: "Letter." Contents white carbon folded paper: drafts of several letters, letter in black open to unknown correspondent [Henriette Pascal?], dated September 19, 1931; notes on productions, in pencil; letter to Nijinska from her friend Pati [Kleopatra Batueva?, transliterated from Russian], dated January 29, 1969. Pati is sending Nijinska a story she copied from an article printed in the Russian magazine "Ogonek" in 1946, issue 10-11, with memoirs of the Soviet Army Tank Regiment officer A. Morozov and his meeting with Vaslav Nijinsky in Odenburg [not Sopron], Hungary at the end of World War II.
6. Yellow, folded paper, title written on the cover, upper right-hand corner, in red pen: "On ballet, Spesiva"; another title in the center: "Letters [from] Zhenya Lapitsky, Irina, Lena Antonova-Voitsekhovskaia [all names transliterated from Russian] from London, 1930" Contents: Olga Alek[sandrovna] Spesivtseva [transliterated from Russian], [Olga Spessivtseva]'s performance in the Coliseum Theatre; cable to London from Ira, Serge [Lifar?], Genia [Lapitsky?], stamped April 1929; letter from Irina, April 26, 1930, including Zhenya's letter in original envelope, reports on their arrival and rehearsals; letter from [Lena?], in pencil, no date.
7. Magazine article in French about Nijinska.
8. Blue carbon paper folded to hold letters, listed on the cover as:
 - a. To the death of Diaghilev
 - b. To Ida Rubinstein
 - c. To a friend [Henriette Pascal?]-About my dances
 - d. To Anna Pavlova's husband, about staging of Pavlova's ballets
 - e. To Romola Nij[insky]

Contains two empty, small-size folded paper casings for missing letters no. 3 and no. 4, from the listing on the cover. Also contains Nijinska's letter to Aleksandr Nikolaevich [?]

[transliterated from Russian], April 11, no year. Nijinska wants to show him several candidates for casting in Ida Rubinstein's productions.

9. "Book (written)": excerpts from the book entitled: Petipa; Last chapter; 2nd copy. All excerpts are typed on standard-size paper. Typed letter in Russian from Nijinska to an unidentified editor in an unidentified Los Angeles newspaper. She protests the recent interviews with [George] Balanchine, published in newspaper. He elaborates on the situation concerning ballet education and performance in Los Angeles. Contains drafts of Nijinska's article about Spessivtseva [Spessivtseva] in Russian, in blue pen and pencil.

BOX-FOLDER 44/5, Miscellaneous notes, 2 of 5

Summary of contents by bond folder number:

1. Outlines prepared for a business meeting, in pencil, no date. Text:
 - a. Corrections to appear on the version of the prev. p.
 - b. Prices for typing on Russian typewriter in Washington
 - c. Of course
 - d. Dukelsky has agreed
 - e. Suggest title for the book: B. Nijinska. My brother Vaslav: his life and dance (work?-. Edited by A. and T. Fesenko; forward by V. Dukelsky.
 - f. Trust Berta Klauzner [Bertha Klauzner, literary agent]
 - g. Of course
2. Names of Bertha Clauser [Klauzner?] and Mark Slonim et Shuster-Barns (written on loose-leaf paper.
3. Label: Old addresses of publishers and translators: from the archive: Kolya: for my book (1942).
4. One small sheet of paper, in pencil. Sketches of ballet synopsis, 1st act. Characters: Russian Knight, Princess, Russian girls, Russian Warriors, Tatar Khan [?], Tatar Girls, Jesters, etc. Main page written on the verso of Telephone call slip dated October 1, 1943.
5. List and expenditures of four ballet programs based on seven ballet productions. Full staffing and salaries, in black ink, no date.
6. Draft of the newspaper advertisement for buying books in Russian, in black pen, no date.
7. Typewritten notes on Vaslav's birth date, baptizing, and names of his godfather and godmother, the date of his first performance.
8. Re Nijinska's claim of war damages, lost properties of set designs and costumes from ten ballet productions staged in 1932-1939, in French, in blue ink, October 28 [no year].
9. Penciled notes in French; fragment of a postal envelope from the National Film Board of Canada; letter in pencil addressed to Madame Frachot, in French, two pages; copied pages from a book of poems. Verses in Russian called "Concerto Choreographique," author unknown, theme: ballet; typewritten excerpt from Madame de Kourdukoff poem by V. Miatlev on the theme of ballet.
10. list of names [possibly people she had meetings/appointments with in places that are noted on the paper], gray colored paper, pencil and black ink, dates [1945]-1947.
11. Label/index on card-size paper with names underlined. Names grouped as writers and poets, musicians and composers, painters and sculptors, theatrical directors. Also on the list are newspaper clippings, articles about the above.
12. A sketch of the synopsis for an unidentified production, signed Léon Bakst on verso. Title: "The beginning and entrance of the hunting [scene?]. Tchernicheva is mentioned as

The Countess. [Nijinska worked on the Hunting scene from *Aurora's Wedding* for Diaghilev.]

13. Typewritten excerpt with pencil editing called "Sherherazade (continued)" – description of the [Ida] Rubinstein company production.
14. Notes from book of Russian ballet by M. Borisoglebskii, in Russian, undated.
15. Note related to "Theux de Vris/Rembrandt," in Russian, undated.

BOX-FOLDER 44/6, Miscellaneous notes, 3 of 5

Summary of contents by bond folder number:

1. No date; no English summary.
2. Set 1: White paper with labels in pencil: Bills, hotels – Poland, Germany; newspaper clippings. Set 2: Labeled "Paris" "This is a handkerchief of late Lev Nijinsky, given to me by Bronislava Nijinska after his death. Verso: Paris, 1936. Set 3: Notes written [possibly by Nijinska], describing her emotional state after seeing Vaslav: "To see Vatsa, my heart is aching so much. It almost feels like dying. I am losing my mind, too, and falling into non-existence. It could be compared to life and death experiences of catastrophic proportions. I have to exercise all of my will-power in order not to follow him."
3. Notes on Nijinska's growing up in the atmosphere of the theater; several excerpts from Nijinska's correspondence with her friend Anna Teplicka; notes written during her tour in Germany with the Polish Ballet (Excelsior Hotel Ernst, Koln envelope); citations from Matthews; drafts of administrative meeting with Polish Ballet artists; choreographic sketches for "Beethoven Concerto" and "Haydn Concerto" [?] (most in pencil, no dates). Single dated note (April 19, 1938, Warsaw), expresses Nijinska's profound grief on the loss of an unidentified person [possibly her father, Foma (Tomasz)?].
4. Notes and excerpts from letters to Anna Teplicka, in blue pencil, no date.
5. Excerpts from letters to Anna Teplicka, in pencil, no date.
6. Notes on conflicts and creative differences with the Polish Ballet administration [Szyfman's name is mentioned]; a draft for the card addressed to Yuliya [?], no date, principally in pencil on lined paper with pink margins.
7. Several excerpts from correspondence with Anna Teplicka; note expressing anger that her circle hid her father's sickness and death from her [Nijinska uses a letter F. from old Russian orthography, which stands for the Russian version of her father's name, Foma (Tomasz)]; other notes expressing grief with the dates [April?] 20-21, 1938, Poznan and April 25, 1938. A few notes on work with the Polish Ballet—contract, etc. No date, principally in pencil on lined paper with pink margins.
8. Nijinska's cast for *Les noces*, with Irina Nijinska's translation and other notes.
9. List of ballet artists [German], no date; letter to Aleksandra Balashova [Russian ballerina with the Bolshoi Theater (1887-1979), emigrated to France in 1921, lived in Paris], written by well-known Russian writer Aleksandr Kuprin (1870-1938); Kuprin's manuscript [9 pages], essay/memoirs about A.M. [Aleksandra Mikhailovna] Balashova; Kuprin's note/cover letter addressed to Aleksandr Alekseevich [?], who was writing a book about A. Balashova; preceding note: Polish Ballet tour in Germany, authentic route; list/index of writers on dance and ballet critics, made in January 1959, in French; list of newspapers and magazines [2 pages] with interest in ballet, in French, no date; newspaper clipping, dated 1926 [note in red pen].

10. Draft for the note of condolences, addressed to Natasha [?] on Irving's [?] death. [Nijinska reminisces on her first meeting with Irving in 1935.]
11. Two footnotes to accompany illustrative materials, in red pen. First note: "The last Bronislava Nijinska contract with S.P. Diaghilev"; Second note: "Chagall, Larionov"; address and telephone of Igor Eisner [?]; pencil note in French.
12. Nijinska's note addressed to Vladimir Aleksandrovich [Doukelsky?] [Vernon Duke], expressing gratitude for sending her a book of his poetry, in blue pen on carbon paper; folded paper with writings in black ink and pencil. Notes in ink written to [Doubuginsky?], while traveling. Chicago is mentioned in the itinerary. Nijinska's principals of theatrical company management, in pencil; note in English; note in English, signed PME, recommending a book.

BOX-FOLDER 44/7, Miscellaneous notes, 4 of 5

Summary of contents by bond folder number:

1. Draft of the recommendation letter addressed to an unidentified manager in a ballet company [possibly the Ballet Russe de Monte-Carlo]. Nijinska says that she will talk to Betty Tallchief, who apparently was having problems with the company administration. It became known to Nijinska that the company might be considering parting with [Mia] Slavenska, so she suggests a substitute for her—one of her current students, Viola Essen (who could even change her last name for a suggested Russian name).
2. Small Christmas card from Tamara Toumanova.
3. Note in black ink, June 1, 1938 [in French].
4. Small card with title to bookmark a book chapter [?], in red pen.
5. Memory note about the location of business cards, in black pen.
- 6-11. Sketches of costumes, choreographic charts, list for production/tour and make-up accessories.
12. A greeting card from Tamara Toumanova.
13. Costume measurement [possibly for pants], with metrical data and their conversion (in pencil). Verso: costume measurement [possibly for a blazer] (in pencil). Footnote in blue pen: pants [?] 7.
14. Pages from an appointment book in French, dated September 18, 20-21, 23, 26, 28, 1960.
15. "Farewell"
16. Small-size notes on Nijinsky's family pass time during their stay in Warsaw with Ziemnicki [?] family; notes written in pencil and titled: "A miracle"; artistic quest for a miracle of creation.
17. Unidentified
18. Bronislava Nijinska's notes/sketches for articles on Mozart's Vienna concerts; notes for articles on Romola Nijinsky's book on Vaslav Nijinska and Arnold Haskell's book on Diaghilev [also includes a list of classical music works—possibly Nijinska's record collection]; handwritten in Russian.
19. Miscellaneous circular drawings on graph paper.

BOX-FOLDER 44/8, Miscellaneous notes 5 of 5

Summary of contents by bond folder number:

1. Labels to accompany illustrative materials, "Zverev-Nemtchinova, Vera"; "Felja Doubrovska"; "Artists of Diaghilev Ballets Russe, some of the Imperial Theater."

2. Handwritten note in German [?], unidentified author.
3. Card containing citation from one of the Ballets Russe artist conversation with S. P. Diaghilev.
4. Draft of the book title page or wrap for the letters/documents, “My ‘Theatrical’ letters”
5. Note in German written on stationary of the Schwester Peyer antiques store in Bern. Torn in half.
6. Bibliograph on artistic connection between ballet and other arts and literature.
7. Note addressed to Mr. Laurent on his recent publication on modern ballet and references he made there on Nijinska’s contribution to the art of dancing.
8. Label to the letter in red notebook of letter drafts: “Response to London addressed to John Gilbert about Frederick Ashton.”
9. Draft of orchestral score for unidentified production. In Italian.
10. Fragment of choreographic description, February 2, 1929, Paris.
11. Notes on Serzha Unger, September 3, 1932.
12. Notes on Ungers departure from Paris to Argentina, April 21, 1933.
13. Notes on conversation with Unger on April 18, 1933.
14. Pencil note reminder to make a phone call to Mme. Frochot. In French.
15. Draft of letter to Mrs. Stetson, notes in English.
16. List of ballet productions in French.
17. Label to accompany photograph, “Picture of S. P. Diaghilev’s grave and his mask”; “Rothschild’s letter about the grave, 1967”
18. “Olga Picasso” label.
19. Notes in French on Theatre National de l’Opera stationary.
20. Note in French on Theatre National de l’Opera stationary.
21. Notes in French, signed “Bronislava Nijinska”
22. FOLDER [for Bronislava Nijinska’s notes on Theatre Project Concerts de la dance.
23. Note with the address for Marquesa Margaret de Cuevas in NYC.

BOX-FOLDER 45/1-2, “My Brother Nijinsky” English translation

Summary of contents:

- Drafts: Preface; Imperial St. Petersburg school; “My Brother Vaslav Nijinsky,” typed in English with some handwritten edits.
- Drafts by Bronislava Nijinska; original translation by Natalie Wollard; typed in English with handwritten edits in the hand of Irina Nijinska.

BOX-FOLDER 45/3, “My Brother Nijinsky” photocopies of visual materials

Summary *My Brother Vaslav Nijinsky*; one page typed in English, with handwritten notes on theatrical life in Kyiv, 1915-1917; four pages (photocopies) in Russian.

BOX-FOLDER 45/4, “My Brother Nijinsky” synopsis and notes

Summary of contents:

- Synopsis for *My Brother Nijinsky: His Life and Creativeness* [alternate title for *My Brother Vaslav Nijinsky*]; typed in English.
- *My Brother Vaslav Nijinsky*, by Bronislava Nijinska [about the author and the book; synopsis of the book with list of illustrations and photocopies of illustrations]; in English.

- *My Brother Nijinsky: His Life and Creativeness*; photocopy of Part I, synopsis; typed in English with letter regarding manuscript (April 18, 1974) from Irina Nijinska in pencil.

BOX-FOLDER 45/5, “My Brother Nijinsky” table of contents

Draft of table of contents for *My Brother Nijinsky*; typed and handwritten in Russian.

BOX-FOLDER 45/6, “My Theory of Dance” draft and notes

“My Theory of Dance,” handwritten notes in Russian by Bronislava Nijinska [translated by Thelwell Proctor, edited by Lynn Garafola and Joan Acocella].

BOX-FOLDER 45/7, “The Nijinskys-a Dance Family” draft

By Bronislava Nijinska; handwritten in Russian by Bronislava Nijinska, with typed title page.

BOX-FOLDER 45/8, Notes on dance and dancers

Summary of contents by bond folder number:

1. Conversation between Nijinska and Diaghilev, on carbon paper, n.d. [folder: 1923-1924]. File contains translation. Conversation includes comments on Massine, Lifar, Dolin, Nijinsky, Grigoriev. Typed, in Russian, with handwritten edits by Nijinska.
2. “In ‘troubles’ about me, Vaclav [Nijinsky], [Tamara] Karsavina”
3. “Rehearsal of Vakkhanka” and a stroll in Nice with F.I.” [Fyodor Ivanovich Chaliapin]
4. “Vakkhanka” for Monte Carlo
5. Note about choreographic expression in literature works.
6. Nijinska’s critique of the dance ensembles “Berezka” and “Ballet Moiseyev.”
7. Note about the performance of Karsavina and [Kasyan] Goleizovsky in *The Little Humpbacked Horse* in Kyiv.
8. Nijinska’s perceptions about Olga Spessivtseva.
9. Notes written during the South American tour. Includes notes on equipment for several ballet productions, accounting for decorations, costumes, and ballet shoes. The dates of the month and days of the week in abbreviated Russian.
10. Outlines on modern ballet and Nijinska’s creative contribution. In French, some Russian. Blue pen, pencil.
11. BN’s self-description as a creator of a “pure dance” concept that is represented in all of her ballets. In Russian and French.
12. Note with information on E. I. Istomina; in Russian, black pen.

BOX-FOLDER 45/9, Notes on Fyodor Chaliapin

Summary of contents by bond folder number:

1. Set 1: My notes, personal; description of the first meeting with Chaliapin in Monte Carlo [circa 1911] (in black ink, no date). Set 2: First meeting and love; description of the dialog with Diaghilev on her artistic performance that was praised by Chaliapin in March 1911, Monte Carlo (in blue and black ink with pencil edits). Set 3: *Wrapped in white paper with later cover title in red pen*: On Chaliapin/notes by BN (not written, verify)—Nijinska’s observations on Chaliapin’s acting and directing (in blue and black ink).

2. Three sets of personal autobiographical notes/diaries, the first two compiled and titled by Nijinska. Set 1: Amazing Days. Nijinska is trying analyze her sudden love attraction to Chaliapin. Set 2: First Love. Nijinska describes her first encounter with Chaliapin in Monte Carlo. Set 3: Typewritten notes (3 pages) on her feelings about Chaliapin [referred to as Sh.] after they were forced to part by Diaghilev and Vaslav Nijinsky. Dated spring 1912, Monte Carlo, one year after their first meeting. Nijinska is already engaged to Kotchetovsky.

BOX-FOLDER 45/10, Notes on life in Kyiv and the School of Movement

The FOLDER [contains many separate pieces of paper of various sizes with notes concerning Nijinska's life in Kyiv, her friends and contacts there, and cultural life shortly after the Revolution [possibly they are indexes and sketches to be used in a book]. Folder includes English translation of contents.

1. LISTS: various lists – of Nijinska's students in Kyiv, her friends and contacts in Kyiv, artists of the Kyiv Opera ballet, plus more detailed information about several students and friends;
2. NOTES: summaries of various letters to Nijinska from her Kyiv contacts, 1921-1928;
3. TEXTS: relatively big fragments of texts about the School of Movement and its students, the Kyiv Opera Theater and its artists, Vaslav Nijinsky (performances at the Palace Theater, London, 1914), etc.; many fragments are missing their beginnings or/and ends;
4. MISCELLANEOUS: a card to Nijinska from ... (Monte Carlo, 1924); announcements for the School of Movement; etc.

BOX-FOLDER 45/11, Notes on Marius Petipa

Notes about Marius Petipa for Sloninsky's book about Petipa; draft of a letter to a publisher; typed and handwritten in Russian.

BOX-FOLDER 45/12, Notes on Max Reinhardt

Notes in blue ink "On Reinhardt [Max Reinhardt], from "notes of Bronislava Nijinska written for her own use," 6 pp in Russian.

BOX-FOLDER 45/13 Notes on Nijinsky

Summary of contents by bond folder number:

1. Memoirs of Vaslav Nijinsky, in Russian, handwritten by Bronislava Nijinska.
2. Unused book material about Nijinsky [possibly from Kyiv chapter, *Early Memoirs* or *My Brother Nijinsky*]; includes Nijinsky's letter of 2 August 1917; typed in Russian.
3. Notes on Nijinsky; in Russian, handwritten by Bronislava Nijinska.
4. Material on Nijinsky [possibly for *Early Memoirs* or *My Brother Nijinsky*]; in Russian, typed with handwritten edits in Russian, in the hand of Bronislava Nijinska.
5. Fragment about Nijinsky, typed in English.
6. Nijinska's critique of Igor Stravinsky's book for writing "improperly" about Vaslav. Stravinsky wrote that Nijinsky did not know music and couldn't read music notation.

7. Nijinska's review of biography of Vaslav published by Romola Nijinsky. Nijinska is critical about the Haskell version of the history of the Ballets Russes and his evaluation of Nijinsky's role in the company. Penciled notes contain more details on financial practices of the Ballets Russes enterprise, dancers' salaries, tour to the United States, etc. Translation excerpt:

I agreed to join the group. When I did that, I also made it clear that I have not read the book yet, but if there are discrepancies and misconceptions as to Diaghilev's role and his treatment of Vaslav, they could count on my help to restore the true history of the Diaghilev and Nijinsky relationship. That offer was no reconfirmed later.

BOX-FOLDER 45/14, Notes on Serge Diaghilev

Summary of contents by bond folder number:

1. Letter (notes, memoirs) from Nijinska about Diaghilev's "technique."
2. Nijinska's negative critique of Diaghilev's book for writing poorly about Nijinsky and lying.
3. Nijinska's comparative critique of productions by Diaghilev and by American ballet companies.
4. Personal notes about work in the Imperial Theatre and Vaslav's and her wish to return to Diaghilev.

BOX-FOLDER 46/1, "Reflections about the production of 'Les biches' and 'Hamlet' in Markova-Dolin Ballets"

Handwritten notes in Russian; copy of published article in *The Dancing Times*.

BOX-FOLDER 46/2, Stravinsky Symposium talk, partial transcript

Summary of contents:

1982 with Irina Nijinska and Jann Pasler for the International Stravinsky Symposium, held at the University of California, San Diego; partial transcript; Irina Nijinska letters.

BOX-FOLDER 46/3, "Von der Bewegung und der Schule der Bewegung"

Article by Bronislava Nijinska for the German periodical *Schriftanz*; handwritten notes in Russian [photocopy]; typed version in German; copy of *Schriftanz*, Heft I, April 1930.

BOX-FOLDER 46/4, "The War Years and the Revolution in Russia: 1914-1921"

Translations from Bronislava Nijinska notebooks, typed in English with handwritten edits by Irina Nijinska.

BOX-FOLDER 46/5, "World War I and Revolution in Russia: 1914-1921"

Translations from Bronislava Nijinska notebooks, typed in English with handwritten edits by Irina Nijinska.