NIJINSKY and BALLET'S RUSSES BAROQUE:
Iconographic Bibliography

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

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

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

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

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


   Bakst decor design, Les Femmes de Bonne Humeur, 1917, p. 143.
   Picasso decor design, Pulchinenella, 1920, p. 275.

   Diaghilev’s leap past the 19th century and “period modernism”, p. 90.


Martine Kahane with Nicole Wilde, *Ballets Russes a l’Opéra*, Paris, 19? Picasso decor design for *Pulchinella*, p. 120. Photograph of Massine in *Les Facheux*, p. 147.


   Nijinsky, Stepanoff notation for a Bach *Sarabande*, p. 124.
   Leon Bakst, Drawing of Nijinsky’s costume for *Carnival*, p.133.

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

   Benois costume for Cecchetti, *Femmes de Bonne Humeur*, p. 84.
   Benois set design for *Pavillon d’Armide*, Scene 2, Armida’s garden, with pas de trois by Karsavina, Fedorova and Nijinsky p. 111.
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   Picasso costume design for Karsavina as Pimpinella, p. 102.
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