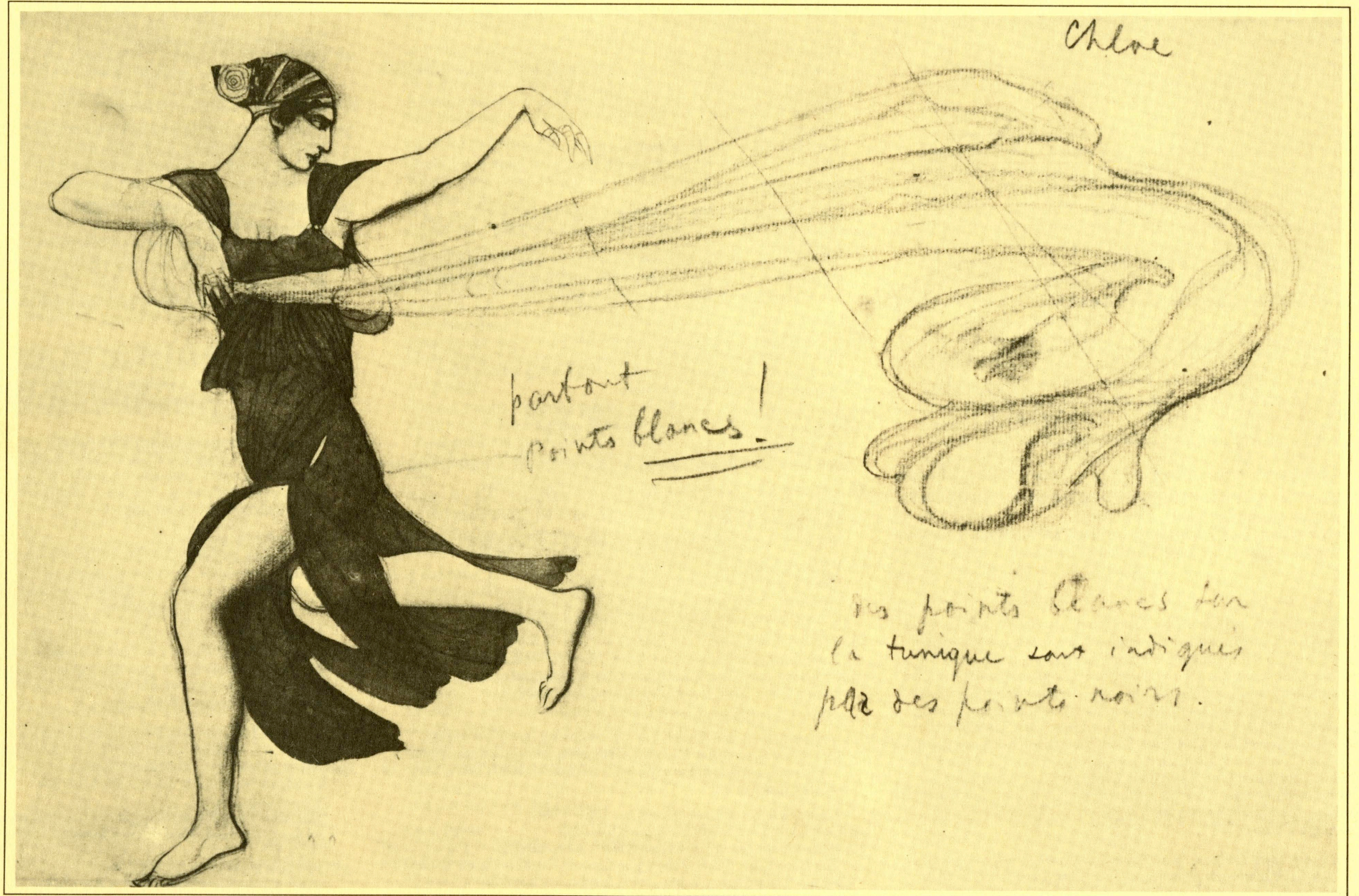


THE DIAGHILEV BALLETS RUSSES 1909-1929

AN EXHIBITION OF ORIGINAL DESIGNS AND DOCUMENTS

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LE PAVILLON D'ARMIDE

Choreography by Michel Fokine. Music by Nicholas Tchérépnine.
Design by Alexandre Benois. Première: Paris, 19 May 1909.
"The Rococo epoch . . . Versailles, the Sèvres china, the
tapestries, the gilt apartments . . ."—Alexandre Benois

Alexandre Benois (Russian, 1870–1960)

1 BACKDROP DESIGN FOR ARMIDE'S GARDENS, SCENE II

Pencil, ink, and gouache on paper, 15³/₁₆ x 20¹¹/₁₆
Wadsworth Atheneum, Hartford, Ella Gallup Sumner and
Mary Catlin Sumner Collection

Alexandre Benois

2 COSTUME DESIGN FOR ARMIDE

Pencil, gouache, watercolor, and silver on paper,
mounted on board, 16¹/₈ x 12¹⁵/₁₆
Wadsworth Atheneum, Hartford, Ella Gallup Sumner and
Mary Catlin Sumner Collection

3 VASLAV NIJINSKY AS ARMIDE'S SLAVE

Two photographs by Baron A. de Meyer, Paris
The New York Public Library at Lincoln Center,
Dance Collection, Roger Pryor Dodge Collection

4 VASLAV NIJINSKY AS ARMIDE'S SLAVE

Two photographs by L. Roosen, Paris
The New York Public Library at Lincoln Center,
Dance Collection, Roger Pryor Dodge Collection

POLOVTSIAN DANCES FROM PRINCE IGOR

Choreography by Michel Fokine. Music by Alexander Borodin.
Design by Nicholas Roerich. Première: Paris, 19 May 1909.
"Even history knows very little about these wild people . . .
an excitement-arousing dance . . ."—Michel Fokine

5 ADOLPH BOLM AS THE CHIEF WARRIOR

Three photographs
The New York Public Library at Lincoln Center, Dance Collection

6 THE COMPANY AS MEMBERS OF THE POLOVTSIAN TRIBE

Two photographs by White, New York
The New York Public Library at Lincoln Center, Dance Collection

This exhibition, presented by The University of Chicago Library, Extension, and Division of the Humanities, is being held on the occasion of a dance history seminar funded by a grant from the National Endowment for the Humanities. The exhibition has also been supported in part by a grant from the Illinois Arts Council, a state agency. Selma Jeanne Cohen, director of the dance history seminar, compiled this checklist of the designs and documents on display. The exhibit items have been loaned by The Art Institute of Chicago, Parmentia Migel Ekstrom of New York, The New York Public Library at Lincoln Center, the Stravinsky-Diaghilev Foundation of New York, and Wadsworth Atheneum of Hartford. Some selections have also been made from The University of Chicago Library.

The cover illustration is Léon Bakst's Costume Design for Chloë, Courtesy Wadsworth Atheneum, Hartford, number 33 in this checklist.

Ballets are arranged chronologically by dates of the première performances by the Diaghilev Ballets Russes. Dimensions are given in inches, with height preceding width.

LE CARNAVAL

Choreography by Michel Fokine. Music by Robert Schumann.
Design by Léon Bakst. Première: Berlin, 20 May 1910.
"The proverbially hapless Pierrot, the comical Pantalón, the
Harlequin always emerging victorious from all escapades . . ."
—Michel Fokine

7 ADOLPH BOLM AS PIERROT

Two photographs by Count Jean de Strelecki
The New York Public Library at Lincoln Center, Dance Collection

8 LYDIA LOPOKOVA AS COLUMBINE

Photograph by Ira L. Hill
The New York Public Library at Lincoln Center, Dance Collection

9 LYDIA LOPOKOVA AS COLUMBINE, VASLAV NIJINSKY AS HARLEQUIN

Two photographs
The New York Public Library at Lincoln Center,
Dance Collection, Roger Pryor Dodge Collection

SCHEHERAZADE

Choreography by Michel Fokine. Music by Nicholas
Rimsky-Korsakov. Design by Léon Bakst. Première: Paris,
4 June 1910.

"The dark youth flickers here and there among the mazy crowd of
slaves, hungry for the faithless wife of the sultan . . . Now he has
joined the orgy again."—Geoffrey Whitworth

Léon Bakst (Russian, 1866–1924)

10 COSTUME DESIGN FOR THE SHAH

Pencil, watercolor on paper, 12 x 6
Wadsworth Atheneum, Hartford, Ella Gallup Sumner and
Mary Catlin Sumner Collection

11 MICHEL FOKINE AS THE GOLDEN SLAVE, VERA FOKINA AS THE SULTAN'S WIFE

Photograph
The New York Public Library at Lincoln Center, Dance Collection

12 TAMARA KARSAVINA AS THE SULTAN'S WIFE, ADOLPH BOLM AS THE SULTAN

Photograph by Bert
The New York Public Library at Lincoln Center, Dance Collection

13 VASLAV NIJINSKY AS THE GOLDEN SLAVE

Photograph by Count Jean de Strelecki
The New York Public Library at Lincoln Center,
Dance Collection, Roger Pryor Dodge Collection

14 VASLAV NIJINSKY AS THE GOLDEN SLAVE

Two photographs by Baron A. de Meyer, Paris
The New York Public Library at Lincoln Center,
Dance Collection, Roger Pryor Dodge Collection

L'OISEAU DE FEU

Choreography by Michel Fokine. Music by Igor Stravinsky.
Design by Alexander Golovin. Première: Paris, 25 June 1910.
"All the picturesque, strange, and invincible charm of the tales
of Slav mythology . . ."—*Le Figaro*

Nathalie Gontcharova (Russian, 1881–1962)

15 COSTUME DESIGN FOR A PRINCESS

Watercolor, pencil, gold and silver paint, 15 x 11
The New York Public Library at Lincoln Center, Dance Collection
Note: This design was for a new production in 1926.

16 ALEXIS BULGAKOV AS KOTSCHAI, MICHEL FOKINE AS THE PRINCE

Photograph by Bert
The New York Public Library at Lincoln Center, Dance Collection

17 TAMARA KARSAVINA AS THE FIREBIRD

Photograph by Underwood and Underwood, New York
The New York Public Library at Lincoln Center, Dance Collection

LE SPECTRE DE LA ROSE

Choreography by Michel Fokine. Music by Carl Maria von Weber
Design by Léon Bakst. Première: Monte Carlo, 19 April 1911.
"[Nijinsky's] face was like that of a celestial insect . . . his arms
. . . art-nouveau tendrils."—Romola Nijinsky

Léon Bakst (Russian, 1866–1924)

18 PORTRAIT OF VASLAV NIJINSKY AS THE ROSE

Pencil, watercolor, gouache, silver on paper, 15¹/₂ x 10³/₁₆
Wadsworth Atheneum, Hartford, Ella Gallup Sumner and
Mary Catlin Sumner Collection

19 TAMARA KARSAVINA AS THE YOUNG GIRL, VASLAV NIJINSKY AS THE ROSE

Photograph of a drawing by Montenegro
The New York Public Library at Lincoln Center, Dance Collection

20 LYDIA LOPOKOVA AS THE YOUNG GIRL

Photograph by Ira L. Hill
The New York Public Library at Lincoln Center, Dance Collection

21 LYDIA SOKOLOVA AS THE YOUNG GIRL

Photograph by Ira L. Hill
The New York Public Library at Lincoln Center, Dance Collection

PETROUCHKA

Choreography by Michel Fokine. Music by Igor Stravinsky.
Design by Alexandre Benois. Première: Paris, 13 June 1911.
"The eternal and unhappy hero of every fairground."
—Igor Stravinsky

Alexandre Benois (Russian, 1870–1960)

22 BACKDROP DESIGN FOR THE FAIR, SCENES I AND IV

Pencil, watercolor, gouache on paper, 17¹¹/₁₆ x 24³/₁₆
Wadsworth Atheneum, Hartford, Ella Gallup Sumner and
Mary Catlin Sumner Collection

Alexandre Benois

23 COSTUME DESIGN FOR PETROUCHKA

Pencil, watercolor, gouache on paper, 17³/₄ x 12⁷/₁₆
Wadsworth Atheneum, Hartford, Ella Gallup Sumner and
Mary Catlin Sumner Collection

Alexandre Benois

24 COSTUME DESIGN FOR THE BALLERINA

Pencil, pen, watercolor, gouache, gold on paper, 17¹⁵/₁₆ x 12¹/₂
Wadsworth Atheneum, Hartford, Ella Gallup Sumner and
Mary Catlin Sumner Collection

25 THE PUPPETS IN THEIR BOOTH, SCENE I: TAMARA KARSAVINA AS THE BALLERINA, ADOLPH BOLM AS THE MOOR, VASLAV NIJINSKY AS PETROUCHKA

Two photographs
The New York Public Library at Lincoln Center,
Dance Collection, Roger Pryor Dodge Collection

26 PETROUCHKA'S CELL, SCENE II: VASLAV NIJINSKY AS PETROUCHKA WITH THE CHARLATAN

Two photographs
The New York Public Library at Lincoln Center,
Dance Collection, Roger Pryor Dodge Collection

- 27 **THE MOOR'S CELL, SCENE III:**
TAMARA KARSAVINA AS THE BALLERINA,
ADOLPH BOLM AS THE MOOR,
VASLAV NIJINSKY AS PETROUCHKA
Two photographs
The New York Public Library at Lincoln Center,
Dance Collection, Roger Pryor Dodge Collection
- 28 **VASLAV NIJINSKY AS PETROUCHKA**
Two photographs by Elliott and Fry, London
The New York Public Library at Lincoln Center,
Dance Collection, Roger Pryor Dodge Collection
- 29 **MICHEL FOKINE AS PETROUCHKA**
Photograph
The New York Public Library at Lincoln Center, Dance Collection
- 30 **TAMARA KARSAVINA AS THE BALLERINA**
Photographic reproduction
The New York Public Library at Lincoln Center, Dance Collection
- L'APRES-MIDI D'UN FAUNE**
Choreography by Vaslav Nijinsky. Music by Claude Debussy.
Design by Léon Bakst. Première: Paris, 29 May 1912.
"Nijinsky has never been so remarkable . . . His beauty is that
of antique frescoes and sculpture."—Auguste Rodin
- Léon Bakst (Russian, 1866–1924)
- 31 **PORTRAIT OF VASLAV NIJINSKY AS THE FAUN**
Pencil, charcoal, watercolor, gouache, gold on cardboard,
15¹¹/₁₆ x 10¹¹/₁₆
Wadsworth Atheneum, Hartford, Ella Gallup Sumner and
Mary Catlin Sumner Collection
- 32 **VASLAV NIJINSKY AS THE FAUN,
LUBOV TCHERNICHEVA AS THE NYMPH**
Two photographs
The New York Public Library at Lincoln Center,
Dance Collection, Roger Pryor Dodge Collection
- DAPHNIS ET CHLOE**
Choreography by Michel Fokine. Music by Maurice Ravel.
Design by Léon Bakst. Première: Paris, 8 June 1912.
"An idyll . . . of Chloë carried away by robbers, of her recovery
by the intervention of Pan . . ."—*The Times*, London
- Léon Bakst (Russian, 1866–1924)
- 33 **COSTUME DESIGN FOR CHLOE**
Pencil, watercolor on paper, 11¹/₈ x 17¹¹/₁₆
Wadsworth Atheneum, Hartford, Ella Gallup Sumner and
Mary Catlin Sumner Collection
- 34 **ADOLPH BOLM AS DAPHNIS**
Photograph
Parmenia Migel Ekstrom Collection, New York
- 35 **MICHEL FOKINE AS DAPHNIS, VERA FOKINA AS CHLOE**
Photograph
The New York Public Library at Lincoln Center, Dance Collection
- JEUX**
Choreography by Vaslav Nijinsky. Music by Claude Debussy.
Design by Léon Bakst. Première: Paris, 15 May 1913.
"Watching tennis at Deauville last year . . . I was struck by the
beauty of certain poses and movements . . ."—Vaslav Nijinsky
- 36 **TAMARA KARSAVINA, LUDMILLA SCHOLLAR,
VASLAV NIJINSKY**
Three photographs by Gerschel, Paris
The New York Public Library at Lincoln Center,
Dance Collection, Roger Pryor Dodge Collection

LE SACRE DU PRINTEMPS

Choreography by Vaslav Nijinsky. Music by Igor Stravinsky.
Design by Nicholas Roerich. Première: Paris, 29 May 1913.
"If we can but stop associating grace with symmetry and
arabesques, we shall find it everywhere in 'Le Sacre.'"
—Jacques Rivière

Nicholas Roerich (Russian, 1874–1947)

37 **SCENE WITH SEVEN FIGURES IN COSTUME**
Gouache on paper, 14³/₄ x 18¹/₂
Parmenia Migel Ekstrom Collection, New York

Igor Stravinsky (Russian, 1882–1971)

38 **THE RITE OF SPRING, SKETCHES 1911–1913:**
Facsimile Reproductions from the Autographs
London: Boosey and Hawkes, 1969
The University of Chicago Library

LE SOLEIL DE NUIT

Choreography by Leonide Massine. Music by Nicholas
Rimsky-Korsakov. Design by Michel Larionov. Première: Geneva,
20 December 1915.

"Larionov and I seemed to inspire each other . . . For the dances I
drew on my childhood memories, which he helped me to embellish
with suitably primitive, earthy gestures."—Leonide Massine

Michel Larionov (Russian, 1881–1964)

39 **COSTUME DESIGN FOR LE SOLEIL DE NUIT**
Gouache, varnish, silver foil on two sheets of paper
pasted on board, 12³/₄ x 7⁷/₈
Wadsworth Atheneum, Hartford, Ella Gallup Sumner and
Mary Catlin Sumner Collection

PARADE

Choreography by Leonide Massine. Music by Erik Satie.
Design by Pablo Picasso. Première: Paris, 18 May 1917.
"A magnificent music hall Chinaman . . . and the little
American Girl will express the magic of . . . every-day
life . . ."—Guillaume Apollinaire

Pablo Picasso (Spanish, 1881–1973)

40 **COSTUME DESIGN FOR THE CHINESE CONJUROR**
Poster for the exhibition, "Hommage a Diaghilev"
Parmenia Migel Ekstrom Collection, New York

41 **TAMARA KARSAVINA AS THE LITTLE AMERICAN GIRL**
Photographic reproduction
The New York Public Library at Lincoln Center,
Dance Collection, NESTA McDonald Collection

LA BOUTIQUE FANTASQUE

Choreography by Leonide Massine. Music by Gioacchino Rossini.
Design by André Derain. Première: London, 5 May 1919.
"A child's world of fantasy in which poodles danced and dolls
did the cancan . . ."—Leonide Massine

Léon Bakst (Russian, 1866–1924)

42 **COSTUME DESIGN FOR THE GIRL WITH DOLL**
Watercolor, 16³/₄ x 11¹/₄
The Art Institute of Chicago

Léon Bakst

43 **COSTUME DESIGN FOR THE LADY IN BLACK**
Watercolor, 16³/₄ x 11¹/₄
The Art Institute of Chicago

Léon Bakst

44 **COSTUME DESIGN FOR THE LADY WITH LORGNETTE**
Watercolor, 16³/₄ x 11¹/₄
The Art Institute of Chicago

Léon Bakst

45 **COSTUME DESIGN FOR THE MAN WITH A PUPPET**
Watercolor, 16³/₄ x 11¹/₄
The Art Institute of Chicago

Léon Bakst

46 **COSTUME DESIGN FOR THE WOMAN IN A RED BONNET**
Watercolor, 16³/₄ x 11¹/₄
The Art Institute of Chicago

Léon Bakst

47 **SET DESIGN FOR LA BOUTIQUE FANTASQUE**
Watercolor, 17¹/₄ x 23³/₄
The Art Institute of Chicago

Note: Bakst's designs were commissioned but not used.

LE TRICORNE

Choreography by Leonide Massine. Music by Manuel de Falla.
Design by Pablo Picasso. Première: London, 22 July 1919.
"Massine had mastered both the general style and the characteristic
steps of Spanish dancing."—S. L. Grigoriev

Pablo Picasso (Spanish, 1881–1973)

48 **SKETCH FOR THE SETTING**
Sepia ink on paper, 6³/₁₆ x 8¹³/₁₆
Wadsworth Atheneum, Hartford, Ella Gallup Sumner and
Mary Catlin Sumner Collection

49 **TAMARA KARSAVINA AS THE MILLER'S WIFE**
Photographic reproduction
The New York Public Library at Lincoln Center,
Dance Collection, NESTA McDonald Collection

LE RENARD

Choreography by Bronislava Nijinska. Music by Igor Stravinsky.
Design by Michel Larionov. Première: Paris, 18 May 1922.
"The struggle for existence in terms of peasant comedy against a
background of the immensity of the Russian winter . . ."
—Richard Buckle

Michel Larionov (Russian, 1881–1964)

50 **SET DESIGN**
Pencil, gouache on paper, 20¹/₂ x 25¹/₂
Wadsworth Atheneum, Hartford, Ella Gallup Sumner and
Mary Catlin Sumner Collection

Michel Larionov

51 **TWO FIGURES**
Ink on paper, 14¹/₂ x 11
Parmenia Migel Ekstrom Collection, New York

LES NOCES

Choreography by Bronislava Nijinska. Music by Igor Stravinsky.
Design by Nathalie Gontcharova. Première: Paris, 13 July 1923.
"*Les Noces* praised the strength and quality of the Slavic people . . .
It made no decorative reference to a colorful past."—Lincoln Kirstein

Nathalie Gontcharova (Russian, 1881–1962)

52 **COSTUME DESIGN FOR THE WOMEN**
India ink, Chinese white on paper, 9³/₁₆ x 10³/₄
Wadsworth Atheneum, Hartford, Ella Gallup Sumner and
Mary Catlin Sumner Collection

LES BICHES

Choreography by Bronislava Nijinska. Music by Francis Poulenc.
Design by Marie Laurencin. Première: Monte Carlo, 6 January 1924.
"A half-playful, half-malicious comment on that form of
contemporary social entertainment known as the house party . . ."
—Cyril W. Beaumont

- Marie Laurencin (French, 1885–1957)
53 **COSTUME DESIGN FOR THE RAG MAZURKA**
Pencil, watercolor on paper, 10³/₈ × 8⁵/₁₆
Wadsworth Atheneum, Hartford, Ella Gallup Sumner and
Mary Catlin Sumner Collection
- 54 **ANTON DOLIN**
Photograph
The New York Public Library at Lincoln Center, Dance Collection
- LE TRAIN BLEU**
Choreography by Bronislava Nijinska. Music by Darius Milhaud.
Design by Henri Laurens and Gabrielle Chanel. Première: Paris,
20 June 1924.
“All the joys of the fashionable *plage* to which the Blue Train carries
the summer holiday-makers . . .” —*Illustrated London News*
- Darius Milhaud (French, 1892–1974)
55 **LE TRAIN BLEU: OPERETTE DANSEE DE JEAN COCTEAU**
Paris: Heugel, 1924
The University of Chicago Library
- 56 **LYDIA SOKOLOVA, LEON WOZIKOWSKY**
Photograph by Sasha, London
The New York Public Library at Lincoln Center, Dance Collection
- LES MATELOTS**
Choreography by Leonide Massine. Music by Georges Auric.
Design by Pedro Pruna. Première: Paris, 17 June 1925.
“A ballet very much in the Massine idiom of angular poses and
spasmodic movements, but full of the atmosphere of a Marseilles
docksides.” —Cyril W. Beaumont
- Pedro Pruna (Spanish, 1904–)
57 **SET DESIGN**
Gouache, chalk on paper, 18¹¹/₁₆ × 23¹/₂
Wadsworth Atheneum, Hartford, Ella Gallup Sumner and
Mary Catlin Sumner Collection
- Georges Auric (French, 1899–)
58 **LES MATELOTS: BALLET EN DEUX ACTES ET
CINQ TABLEAUX, DE BORIS KOCHNO**
Paris: Heugel, 1925
The University of Chicago Library
- 59 **LYDIA SOKOLOVA AS THE YOUNG GIRL**
Photograph by Sasha, London
The New York Public Library at Lincoln Center, Dance Collection
- ODE**
Choreography by Leonide Massine. Music by Nicholas Nabokov.
Design by Pavel Tchelitchev. Première: Paris, 6 June 1928.
“The subject of *Ode* was most unsuited to a ballet. A statue of
Nature comes to life. . . .” —S. L. Grigoriev
- Pavel Tchelitchev (Russian, 1898–1957)
60 **SET DESIGN**
White brush on dark blue paper, faded green
pasted on cardboard, 7⁷/₁₆ × 9⁹/₁₆
Wadsworth Atheneum, Hartford, Ella Gallup Sumner and
Mary Catlin Sumner Collection
- 61 **ALEXANDRA DANILOVA**
Photograph by H. Roger-Viollet, Paris
Parmenia Migel Ekstrom Collection, New York
- 62 **CONSTANTIN TCHERKAS, NATALIA BRANITSKA,
NICHOLAS EFIMOFF**
Photographic reproduction
Stravinsky-Diaghilev Foundation, New York
- APOLLON MUSAGETE**
Choreography by George Balanchine. Music by Igor Stravinsky.
Design by André Bauchant. Première: Paris, 12 June 1928.
“How beautiful classic dancing is. . . . Balanchine has conveyed
large ideas really as modestly as possible, by means of three girls
and a boy dancing together for a while.” —Edwin Denby
- Igor Stravinsky (Russian, 1882–1971)
63 **APOLLON MUSAGETE: BALLET EN DEUX TABLEAUX**
Berlin: Russischer Musikverlag, 1928
The University of Chicago Library
- 64 **ALEXANDRA DANILOVA, FELIA DOUBROVSKA,
LUBOV TCHERNICHEVA AS THE MUSES AND
SERGE LIFAR AS APOLLO**
Photographic reproduction
New York Public Library at Lincoln Center, Dance Collection
- 65 **ALEXANDRA DANIVOVA AS A MUSE,
SERGE LIFAR AS APOLLO**
Two photographic reproductions from
Boris Kochno’s *Diaghilev and the Ballets Russes*
Courtesy of Niki Ekstrom and Harper and Row Publishers,
New York
- LE BAL**
Choreography by George Balanchine. Music by Vittorio Rieti.
Design by Giorgio de Chirico. Première: Monte Carlo, 7 May 1929.
“The whole ballet is like a dream—not a pretty, poetical dream
but a rather uncomfortable, disconcerting one.”
—*Daily Mail*, London
- Giorgio de Chirico (Italian, 1888–)
66 **BACKDROP DESIGN, SCENE II**
Pencil, watercolor on paper, 10⁹/₁₆ × 15⁷/₈
Wadsworth Atheneum, Hartford, Ella Gallup Sumner and
Mary Catlin Sumner Collection
- 67 **FELIA DOUBROVSKA, ANTON DOLIN, SERGE LIFAR**
Photograph by Lipnitzki, Paris
Stravinsky-Diaghilev Foundation, New York
- 68 **SERGE LIFAR, LYDIA SOKOLOVA**
Photograph by Sasha, London
The New York Public Library at Lincoln Center, Dance Collection
- LE FILS PRODIGE**
Choreography by George Balanchine. Music by Serge Prokofiev.
Design by George Rouault. Première: Paris, 21 May 1929.
“In designing the choreography, I had in mind the Byzantine icons
that are so familiar to all Russians.” —George Balanchine
- George Rouault (French, 1871–1958)
69 **SET DESIGN FOR A BANQUET IN A TENT, SCENE II**
Pastel, gouache on paper, 20¹/₈ × 28¹/₄
Wadsworth Atheneum, Hartford, Ella Gallup Sumner and
Mary Catlin Sumner Collection
- 70 **FELIA DOUBROVSKA AS THE SIREN**
Photograph by Iris, Paris
Stravinsky-Diaghilev Foundation, New York
- PORTRAITS**
Henri Matisse (French, 1869–1954)
71 **LEONIDE MASSINE**
Pencil drawing, 15 × 11
The Art Institute of Chicago
- Jean Cocteau (French, 1889–1963)
72 **ERIK SATIE**
Pen and ink drawing, 11 × 8¹/₂
The Art Institute of Chicago, Given in memory of
Charles B. Goodspeed by Mrs. Gilbert W. Chapman
- Jean Cocteau
73 **SERGE LIFAR**
Ink, inkwash, and pencil drawing, 10¹/₂ × 8¹/₄
The Art Institute of Chicago, Given in memory of
Charles B. Goodspeed by Mrs. Gilbert W. Chapman
- 74 **SERGE DIAGHILEV**
Photograph by Sasha, circa 1917
The New York Public Library at Lincoln Center, Dance Collection
- MANUSCRIPTS**
Jean Cocteau (French 1889–1963)
75 “LA SAISON RUSSE”
Paris, 1911
Photocopy of a holograph, 2 pages
The New York Public Library at Lincoln Center, Dance Collection
- John Alden Carpenter (American, 1876–1951)
76 **LETTER TO SERGE DIAGHILEV**
Chicago, 16 April 1925
Holograph, 1 page
The New York Public Library at Lincoln Center, Dance Collection
- Ruth Page (American, 1905–)
77 **LETTER TO SERGE DIAGHILEV**
Monte Carlo, 1925
Holograph, 1 page
The New York Public Library at Lincoln Center, Dance Collection
- Eugene Goossens (English, 1893–1962)
78 **LETTER TO SERGE DIAGHILEV**
London, 12 July 1927
Holograph, 1 page
The New York Public Library at Lincoln Center, Dance Collection
- Anton Dolin (English, 1904–)
79 **LETTER TO SERGE DIAGHILEV**
Paris, 5 January 1929
Holograph, 1 page
The New York Public Library at Lincoln Center, Dance Collection
- PROGRAMS AND JOURNALS**
80 **COMOEDIA ILLUSTRÉ**
Number 10, 15 May 1909
The New York Public Library at Lincoln Center, Dance Collection
- 81 **COLLECTION DES PLUS BEAUX NUMEROS DE COMOEDIA
ILLUSTRE ET DES PROGRAMMES CONSACRES AUX
BALLETS & GALAS RUSSES DEPUIS LE DEBUT
A PARIS, 1909–21**
Paris: M. de Brunoff, 1922
The Art Institute of Chicago, Alfred Hamill Collection
- 82 **BALLETS ET GALAS RUSSES, 1911–24**
Bound volume of *Comoedia Illustré* programs
The Art Institute of Chicago, Alfred Hamill Collection
- 83 **BALLETS RUSSES DE SERGE DIAGHILEV**
Nine souvenir programs
Paris, June 1910; London, June–July 1914; Paris, 1917;
Paris, December 1919–February 1920; Paris, May–June 1920;
Paris, May 1921; November–December 1923;
Paris, May–June 1924; January–April 1925
The New York Public Library at Lincoln Center, Dance Collection
- 84 **SOUVENIR SERGE DE DIAGHILEFF’S BALLET RUSSE**
New York, 1916
The University of Chicago Library, Given by
Dr. and Mrs. Jarl Dyrud