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| Nijinska, Bronislava (1891-1972) |
| Bronislava Fominichna Nizhinska | Nizhinskaia |
| The premiere female ballet choreographer of the first half of the twentieth century, Bronislava Nijinska experienced the transformative power of the Russian Revolution and discovered untapped creative powers in the chaotic moments that followed it. Rejecting the ‘acrobaticism,’ and what she perceived as the stale conventions of nineteenth-century Russian ballet, she was an architect of twentieth-century neo-classicism and an early exponent of the plotless ballet. Although ballet technique remained the foundation of her work, she augmented it with movements originating in other forms, energised it with rhythms of modernity, minimised narrative, and insisted that movement alone constituted the primary material of dance. She brought a woman’s sensibility to her choreography, evident in *Les Noces* [*The Wedding*] (1923), her greatest work, and *Les Biches* (also known in English as *The House Party*, 1924), both produced for Diaghilev’s Ballets Russes, and many of her works rested on gender ambiguity, the probing of gender boundaries, and a mistrust of conventional gender roles. A key figure of Russia Abroad, she contributed to the many diasporic or émigré companies, including her own short-lived ensembles, which dotted the ballet landscape of the interwar years, and through her career as a freelance choreographer played a crucial role in the international dissemination of modernism. She choreographed the original versions of several modernist scores, introducing them to the ballet repertoire. In her multiple roles as teacher, choreographer, and ballet mistress she influenced the careers of numerous dancers and choreographers, including Frederick Ashton and Ninette de Valois. Finally, she was an articulate writer and the author of an acclaimed volume of memoirs, in addition to a major treatise on movement. |
| The premiere female ballet choreographer of the first half of the twentieth century, Bronislava Nijinska experienced the transformative power of the Russian Revolution and discovered untapped creative powers in the chaotic moments that followed it. Rejecting the ‘acrobaticism,’ and what she perceived as the stale conventions of nineteenth-century Russian ballet, she was an architect of twentieth-century neo-classicism and an early exponent of the plotless ballet. Although ballet technique remained the foundation of her work, she augmented it with movements originating in other forms, energised it with rhythms of modernity, minimised narrative, and insisted that movement alone constituted the primary material of dance. She brought a woman’s sensibility to her choreography, evident in *Les Noces* [*The Wedding*] (1923), her greatest work, and *Les Biches* (also known in English as *The House Party*, 1924), both produced for Diaghilev’s Ballets Russes, and many of her works rested on gender ambiguity, the probing of gender boundaries, and a mistrust of conventional gender roles. A key figure of Russia Abroad, she contributed to the many diasporic or émigré companies, including her own short-lived ensembles, which dotted the ballet landscape of the interwar years, and through her career as a freelance choreographer played a crucial role in the international dissemination of modernism. She choreographed the original versions of several modernist scores, introducing them to the ballet repertoire. In her multiple roles as teacher, choreographer, and ballet mistress she influenced the careers of numerous dancers and choreographers, including Frederick Ashton and Ninette de Valois. Finally, she was an articulate writer and the author of an acclaimed volume of memoirs, in addition to a major treatise on movement.  Fig: BN  Bronislava Nijinska, 1937. Photo by Gordon Anthony. National Portrait Gallery, London.  <http://www.npg.org.uk/collections/search/portrait/mw174472/Bronislava-Nijinska>  The rights to this work do not belong to the National Portrait Gallery. For all licensing and copyright matters, contact [rightsandimages@npg.org.uk](mailto:rightsandimages@npg.org.uki) Training and Early Experience The daughter of itinerant Polish dancers and sister of the ballet wunderkind Vaslav Nijinsky, Nijinska was born to dance. She received her earliest training from her parents, Thomas (Foma) Nijinsky and Eleanora Bereda, and made her stage debut in a Sailor Dance just before her fourth birthday. In 1900, after studying for several months with Enrico Cecchetti, she entered St. Petersburg’s Imperial Ballet School, graduating in 1908 into the corps de ballet of the Maryinsky Theatre. Here, despite the occasional solo, she found little to stimulate her. Rather, it was as a member of Serge Diaghilev’s Ballets Russes, where she became an ardent follower of Michel Fokine’s ‘New Ballet,’ that she awakened as an artist. She originated her first important roles in Fokine’s *Carnaval* [*Butterfly*] (1910), *Narcisse* [*Bacchante*] (1911), and *Petrouchka* [*Street Dancer*] (1911), struggling to achieve the corporeal expressiveness demanded by his choreography and developing into a highly original performer. She would go on to dance the female leads in several Fokine ballets, including *Petrouchka* and *The Polovtsian Dances* (1909), both of which she later staged not once but several times.  Late in 1910, as Diaghilev made plans to convert his summer touring company into a permanent ensemble headquartered in Western Europe, her brother took his first steps as a choreographer. The idea for *L’Apres-midi d’un Faune* [*Afternoon of a Faun*] (1912) originated with Diaghilev and the designer Léon Bakst. However, it was on his sister that Nijinsky worked out the ‘filigree of his choreography’ and the details of his ‘new technique,’ a process she describes in *Early Memoirs*. She served as the clay of his imagination again in 1913, both for *Jeux* [*Games*], in which she did not dance, and *Le Sacre du Printemps* [*The Rite of Spring*], in which she was cast as the Chosen Maiden (a role she could not dance because she became pregnant).  Fig: BN- Faune  Bronislava Nijinska and Vaslav Nijinsky in *L’Après-midi d’un Faune*, 1912. *Comoedia Illustré*, 15 June 1912.  This choreographic apprenticeship taught her many things. She learned how hard it was to invent movement from scratch and make the body move in unfamiliar ways. She learned how each ballet required a different style or ‘technique’ and that the technique was built upon detail, exactness of execution, and a very different kind of training than she had received at the Imperial Ballet School. She learned, too, that movement was distinct from steps, that it could be parsed and its elements re-combined in ways unimaginable under ballet’s academic rules. Finally, she realised that making ballets was something she could do.  Diaghilev, however, declined to back her experiments. When her brother left the Ballets Russes, she followed him (as she had when he resigned from the Imperial Theatres in 1911), and, with her husband, the former Bolshoi dancer Alexander Kochetovsky, helped Nijinsky organise a season at London’s Palace Theatre. She did a great deal for that 1914 season: recruited dancers, gave company class, rehearsed the ensembles (whose discipline was favourably commented upon in the press) and served as her brother’s ballerina — all excellent preparation for the future. When the season ended, Nijinska returned to St. Petersburg. The First World War broke out a few months later, followed by the Russian Revolution in 1917. Contributions to the Field and to Modernism Nijinska spent the next seven years in Russia and the Ukraine. Separated from her brother, caught up in the revolutionary moment, she became an Amazon of the choreographic avant-garde. She choreographed her first concert pieces in Petrograd (as St. Petersburg was renamed after the declaration of war), where she and Kochetovsky spent the 1914-15 season, dancing and staging opera divertissements at Narodny Dom (People’s House). The following year the couple moved to Kiev, where Nijinska became première danseuse and Kochetovsky ballet master of the City Theatre. Although opera dominated the programming, the couple staged several ballets, including versions of *Petrouchka*, *Carnaval*, and *The Polovtsian Dances*, Kiev’s first glimpse of Fokine’s ‘New Ballet’.  Fig: Nijinska (Meller-Fear)  Vadim Meller, Bronislava Nijinska in *Fear*, Kiev, 1919. Bronislava Nijinska Collection, Music Division, Library of Congress, Washington, D.C.  However, Nijinska was restive. Unable to join her brother abroad, she spent most of 1918 in Moscow as the Bolsheviks consolidated power. Here, she met the avant-garde painter and stage designer Alexandra Exter and began to draft her first treatise, ‘The School and Theatre of Movement.’ The manuscript, never published, reveals her profound disillusionment with ballet of the late Imperial period (‘I spent three years on the Imperial stage and left it without seeing any genuine art there’); her vision of a new, abstract art; and her goal of creating ‘intelligent, committed’ artists rather than ‘professional’ dancers. To ‘educate’ the dancer’s ‘creativity,’ she proposed a long list of subjects from classical dance to free movement, music theory, ‘discussion,’ painting, drawing and notation.  In October 1918, Nijinska returned to Kiev and three months later, just before the city fell to the Bolsheviks, she opened the School of Movement. Both a studio and a school, it became the centre of Nijinska’s artistic explorations until she emigrated in 1921. Here she created her first solos (or ‘sketches,’ as she called them) and her first abstract works, envisioning the ensemble as an orchestra and the dancers as the various instruments. Here, too, she trained and rehearsed her first company and developed a distinctive approach to teaching. She worked with the avant-garde theatre director Les Kurbas (sometimes called the Ukrainian Meyerhold), collaborated with the avant-garde painter Vadim Meller, taught at the theatre studio of the Yiddish Kultur-Lige, and served on the Arts Soviet of the proletarian Centro-Studio where Serge Lifar, the future director of the Paris Opéra Ballet, took his first ballet classes.  Nijinska fled Kiev in 1921 after the School of Movement was closed. She went to Vienna, where her brother was hospitalised, and then rejoined the Ballets Russes. Diaghilev welcomed her back both as a dancer and as a choreographer, although he refused to stage any of her existing works. Instead, he used her — as he had once used her brother — to transform the company’s repertoire by exploring new facets of modernism and by producing early examples of neo-classicism. During the next four years Nijinska created more than half a dozen ballets and contributed dances to more than a dozen operas and occasional works. Many of these involved collaborations with the composers of the modernist group known as ‘Les Six’ [‘The Six’] such as Francis Poulenc, Darius Milhaud and Georges Auric, and visual artists including Natalia Goncharova, Juan Gris, Georges Braque, and Marie Laurencin, who came from the elite ranks of international modernism. She choreographed two ballets to scores by Igor Stravinsky — the biting satire *Le Renard* [*The Fox*] (1922) and her masterwork, *Les Noces* [*The Wedding*] (1923), which brought the abstract architectural forms and impersonal human masses of post-Revolutionary constructivism to the Western stage, leading some critics to denounce the work as ‘Bolshevik.’ Yet *Les Noces* was also the company’s first new ballet since Fokine’s *Les Sylphides* (1909) in which all the women danced on pointe, and in this sense a key work in the emergence of ballet neo-classicism. This was equally true of *Les Biches* [*The House Party*] (1924), a ballet of sexual ambiguity set among the era’s ‘Bright Young Things.’ In addition, in 1921, and in collaboration with Diaghilev, Stravinsky and the designer Léon Bakst, she shaped the first modern production of Marius Petipa’s 1890 masterwork, *The Sleeping Beauty*, and subsequently choreographed a one-act distillation of its dances, coupled with inventions of her own, called *Aurora’s Wedding* (1922). Immensely popular, this ‘classic’ ballet allowed audiences of the interwar years a rare glimpse of the late nineteenth-century Russian repertoire.  Fig: Noces Composite  *Les Noces*, rehearsing Scenes 1 and 2 in Monte Carlo, 1923. Photos by J. Enrietty. Bronislava Nijinska Collection, Music Division, Library of Congress, Washington, D.C.  In 1925, Nijinska left the Ballets Russes and embarked on a career as a free-lance choreographer. Over the next forty-five years she worked with numerous companies, creating new works and reviving older ones in addition to staging productions of nineteenth-century works, her brother’s *L’Après-midi d’un Faune*, and several Fokine ballets. She formed two short-lived companies — Theatre Choréographique [sic] Nijinska (1925) and Nijinska Ballets/Théâtre de la Danse Nijinska (1931-1934) — for which she choreographed some of her most personal works, including *Holy Etudes* (also known as *Bach Etude*, 1925) to excerpts from Bach’s Brandenburg Concertos, *Les Comédiens Jaloux* [*The Jealous Comedians*] (1932) and *Hamlet* (1934). In the last two, she danced the chief male role. Beginning in 1926, she spent several seasons at the Teatro Colón in Buenos Aires, where she contributed decisively to the professionalisation of the ballet company and the modernisation of its repertoire. In 1926 she staged *Les Noces* at the Colón only weeks after it had premiered in London; it was followed by another Diaghilev success, *Le Train Bleu* [*The Blue Train*]  (1924), set at a fashionable seaside resort. That year and in 1927, she choreographed several new ballets, including the world premiere of Constant Lambert’s *Pomona* (1927), Sergei Prokofiev’s *Ala and Lolly* (1927), Riccardo Pick-Mangiagalli’s *The Magic Carillon* (1926), and Alfredo Cassella’s *La Giara* [*The Jar*], in addition to staging revivals of Fokine’s *Petrouchka*, *Daphnis and Chloé* (1912), *Les Sylphides* (1909), and her brother’s *Faune*. In two years she had given the Colón a modernist makeover.  In 1928, Nijinska was engaged by Ida Rubinstein to form a ballet troupe and create a repertoire of original works. Immensely wealthy, Rubinstein had originated the role of Zobéide in the Ballets Russes production of *Schéhérazade* (1910), before embarking on a career as an independent producer of theatrical spectacles for which she commissioned high-profile collaborators and also starred. For Rubinstein, Nijinska choreographed *Le Baiser de la Fée* [*The Fairy’s Kiss*] (1928), to a new score by Stravinsky, and both *Boléro* (1928) and *La Valse* (1929), to new scores by Ravel. Although Nijinska’s versions did not outlive the 1930s, the works themselves and some of her ideas (such as the table on which Rubinstein danced in *Boléro*) entered the modern ballet repertoire, while her choreography for *La Bien Aimée* [*The Beloved*] (1928), to Liszt, anticipated ballets of the 1930s on the theme of the artist and his muse. The company that Nijinska assembled included dancers who had followed her from Kiev, defectors from the Ballets Russes, and youngsters, many from Russian émigré backgrounds who went on to dance with the post-Diaghilev Ballets Russes companies, but also included two future choreographers, David Lichine and Frederick Ashton. For Ashton, who later staged his own versions of *Baiser* and *La Valse*, Nijinska was a formative influence on his developing choreographic ideas. As with the Diaghilev repertoire, she restaged several of her Rubinstein works at the Teatro Colón in the 1930s.  Although Nijinska worked intermittently with her own company during the 1930s, she was unable to sustain it on a permanent basis. Throughout the decade she continued to freelance, using this as an opportunity to create new works and to keep important ones in repertoire, hence the revival of *Les Biches* for the Markova-Dolin Ballet and *Les Noces* for the De Basil company in 1936 in New York. For the latter she choreographed *Les Cent Baisers* [*A Hundred Kisses*] (1936) and for the Polish Ballet, which she was invited to direct in the late 1930s, *Chopin Concerto* (1937), one of the many plotless ballets she created during that decade.  Nijinska first came to the United States in 1935 when she choreographed the dances in Max Reinhardt’s film of *A Midsummer Night’s Dream*. She returned in 1939 at the outset of the Second World War. Settling in California, she began to work with a group of talented youngsters, including Betty Marie (later Maria) Tallchief and Syd (later Cyd) Charisse, mounting a program of her works, including *Chopin Concerto*, *Bach Etude* and *Boléro*, at the Hollywood Bowl. She opened a studio but travelled frequently to New York, where she staged *La Fille Mal Gardée* (1940) for (American) Ballet Theatre and contributed works to Sergei Denham’s Ballet Russe de Monte Carlo. The company with which she formed a long-term attachment was Ballet International, founded in New York in 1944 by the Marquis de Cuevas, who then later relocated it to Monte Carlo and Paris. In the Franco-Russian-American milieu of the Grand Ballet du Marquis de Cuevas, Nijinska, who never learned to speak English fluently, felt at home. She choreographed several works for the company, revived *Les Biches* and *Petrouchka* and staged an ill-fated production of *The Sleeping Beauty* (1960) which prompted her to resign from the company because of artistic differences with the Marquis. Shortly after his death in 1961, the company collapsed.  By the early 1960s, Nijinska’s ballets had all but disappeared from repertoire. Although Ninette de Valois had expressed interest in reviving *Les Biches* as early as 1954, it was not until 1964 that the Royal Ballet, now directed by Frederick Ashton, did so. This revival and the revival of *Les Noces*, which followed in 1966, were crucial to the survival of these ballets in the performance repertoire and to the solidifying of Nijinska’s reputation as a major modernist artist. The preservation of Nijinska’s works and reputation was indeed precarious: not only had Nijinska lived and chiefly worked outside the dance capitals of London and New York, but nearly all the companies for which she had choreographed had disappeared, making orphans of her repertoire. The Royal kept *Les Noces* and *Les Biches* in good repair, performing them frequently, arranging for them to be professionally notated and, in the case of *Les Noces*, professionally filmed. Revivals of these works after Nijinska’s death in 1972 are indebted to the company’s recuperative efforts.  Nijinska was not only a dancer and choreographer but also a writer. She kept extensive journals, diaries and choreographic notes, and wrote two autobiographical manuscripts. However, with the exception of a German version of her treatise ‘On Movement and the School of Movement’ (1930) and a 1937 article in *The Dancing Times*, none of the abovementioned writings were published during her lifetime. In 1981, nine years after her death, *Early Memoirs* appeared, edited by her daughter Irina Nijinska and Jean Rawlinson. However, this book was quite different from the volume Nijinska had outlined in the mid-1930s: instead of focussing on her own career, it centred on her brother’s and ended with the First World War, before Nijinska’s emergence as a choreographer. Nevertheless, *Early Memoirs* was widely hailed, and Nijinska became something of a feminist icon in retrospect. A major exhibition, *Bronislava Nijinska: A Dancer’s Legacy* (1986), followed at the San Francisco Fine Arts Museums which revealed for the first time her collaboration with Alexandra Exter and the full dimensions of her career. Meanwhile, thanks to Irina Nijinska’s efforts, *Les Noces* and *Les Biches*, as well as a version of *Le Train Bleu* ‘after Nijinska,’ returned to repertoire. Legacy The recovery of Nijinska’s work beginning in the 1960s has secured her reputation as a major modernist artist. Her most important Diaghilev ballets have returned to the stage, and her memoir complicates the narrative of her brother’s career. Her vast collection, which includes her unpublished writings, press cuttings documenting her career from the 1920s until her death, programmes, memorabilia, correspondence, and designs, is now housed at the Library of Congress in Washington, D.C. She left a deep mark on several generations of dancers. Both Ninette de Valois and Frederick Ashton have acknowledged their debt to her, as have her younger American students Allegra Kent and Maria Tallchief, both of whom became New York City Ballet stars. The dissemination of her 1920s works in performance and the documentation of lost works in the San Francisco exhibition challenged the widespread belief that George Balanchine was the sole progenitor of ballet neo-classicism, rather than one of several choreographers developing a new classical vocabulary and choreography, which made minimal use of narrative. Finally, she was the pioneer of a modern tradition of ballet choreography by women. Modernism privileged the individual creative voice, and although it was not specifically intended for women artists, it offered them an opportunity not only to practice their art but also to tell their own stories. Nijinska seized this opportunity. Doing a man’s job, however, had its costs. She could be ruthless, a taskmaster who drove her dancers mercilessly. Nothing came easy to her; again and again she had to prove herself, and the carapace she developed was partly a response to the misogyny she encountered in the upper echelons of the ballet world. Fiercely independent and deeply Russian, she lived most of her professional life as a choreographer in the Russian émigré world, working for companies, including her own, which vanished, leaving their repertoire in limbo — part of the reason for her ambiguous place in the ballet canon. Although her career was far longer and more productive than her brother’s, in the popular mind she remains Nijinsky’s sister, as though the accident of birth were more important than a lifetime of choreographic achievement. Selected List of WorksOriginal WorksRussia (including the School of Movement) *Autumn Song* (1915)  *Twelfth Rhapsody* (1920)  *Mephisto* (1920)  *Demons* (1920)  *Marche Funèbre* [Funeral March] (completed but not publicly performed, 1921) Diaghilev’s Ballets Russes *The Sleeping Princess* (selected dances, 1921)  *Le Marriage d’Aurore* (*Aurora’s Wedding*, 1922)  *Le Renard* (*The Fox*, 1922)  *Les Noces* (*The Wedding*, 1923)  *Les Tentations de la Bergère* [*The Temptations of the Shepherdess*] (1924)  *Les Biches* [*The House Party*] (1924)  *Les Fâcheux* [*The Bores*] (1924)  *Le Nuit sur le Mont Chauve* [*Night on Bald Mountain*] (1924)  *Le Train Bleu* [*The Blue Train*] (1924)  *Roméo et Juliette* [*Romeo and Juliet*] (1926) Theatre Choréographique [sic] Nijinska *Holy Etudes* (later called *Etude*, 1925)  *Touring* (1925)  *Jazz* (1925)  *On the Road* (1925)  *Le Guignol* [*Puppet Show*] (1925) Théatre National de Paris (Paris Opéra) Les Rencontres (Encounters, 1925)  Les Impressions de Music-Hall (Music-Hall Impressions,1927) Teatro Colón (Buenos Aires) *El carillón mágico* [*The Magic Carillon*] (1926)  *Cuadro campestre* [*Country Scene*] (1926)  *Las amazonas* [*The Amazons*] (1926)  *La giara* [*The Jar*] (1927)  *Ala y Lolly* [*Ala and Lolly*] (1927)  *Pomona* (1927) Ballets Ida Rubinstein *Le Baiser de la Fée* [*The Fairy’s Kiss*] (1928)  *Boléro* (1928)  *La Bien Aimée* [*The Beloved*] (1928)  *La Princesse Cygne* [*The Swan Princess*] (1928)  *La Valse* [*The Waltz*] (1929) Olga Spessivtseva Ballet *Paysage Enfantin* [*Children’s Landscape*] (1930) Nijinska Ballets/Théâtre de la Dance Nijinska *Capriccio Espagnol* [*Spanish Capriccio*] (1931)  *Les Comédiens Jaloux* [*The Jealous Comedians*] (1932)  *Variations* or *Variations de Beethoven* [*Beethoven Variations*] (1932)  *Hamlet* (1934) Col. Wassily de Basil’s Ballets Russes de Monte Carlo Les Cent Baisers [*A Hundred Kisses*] (1935) Polish Ballet *Chopin Concerto* (1937)  *La Légende de Cracovie* [*The Legend of Cracow*] (1937)  *Le Chant de la Terre* [*The Song of the Earth*] [1937)  *Le Rappel* [*Recall*] (1937)  *Apollon et la Belle* [Apollo and the Beauty] (1937) Ballet Theatre *La Fille Mal Gardée* (1940)  *Harvest Time* (1945)  *Schumann Concerto* (1951) Ballet Russe de Monte Carlo (Sergei Denham) *Snow Maiden* (1942)  *Ancient Russia* (1943) Chicago Ballet Repertory *Hitch Your Wagon to a Star* (1943) Ballet International/Grand Ballet de Monte Carlo Marquis de Cuevas *Brahms Variations* (1944)  *Pictures at an Exhibition* (1944)  *In Memoriam* (1947)  *Elégie* (1949) (subsequently attributed to John Taras)  *Rondo Capriccioso* (1952)  *La Princesse Aurore* [*Princess Aurora*] (1953)  *The Sleeping Beauty* (1960) Markova-Dolin Ballet *Fantasia* (1947) Films *La Mille et Deuxième Nuit* [*The 1002 Nights*] (1933)  *A Midsummer Night’s Dream* (directed by Max Reinhardt, 1935) Major Revivals The titles of Nijinska’s works varied. To avoid confusion, only the original or most commonly used titles are given below.  *Les Rencontres* (1926)  *Etude* (1926, 1931, 1940, and 1944)  *Les Noces* (1926, 1936, 1966)  *Night on Bald Mountain* (1926, 1933, 1940)  *Le Train Bleu* (1926)  *La Valse* (1931)  *Les Biches* (1932, 1934, 1937, 1947, 1964)  *The Swan Princess* (1933, 1934)  *Boléro* (1932, 1940, 1944)  *Le Baiser de la Fée* (1933, 1934)  *Variations* (1933, 1934)  *Les Comédiens Jaloux* (1934)  *La Bien Aimée* (1937)  *Chopin Concerto* (1940, 1942, 1954)  *Autumn Song* (1949) Major Revivals of Works by Other Choreographers *The Sleeping Beauty* (Petipa, 1921, with Nikolai Sergeyev; 1960)  *L’Après-midi d’un Faune* (Nijinsky, 1922, 1926, 1927)  *The Polovtsian Dances* (Fokine, 1923, 1926)  *Petrouchka* (Fokine, 1920, 1927, 1930, 1950)  *Daphnis and Chloé* (Fokine, 1924, 1927)  *Les Sylphides* (Fokine, 1927, 1959)  *La Fille Mal Gardée* (Dauberval, 1940)  *Swan Lake* (Act II) (Petipa-Ivanov, 1950)  *Arlequinade* [*Harlequinade*] (Petipa, 1954) Writings (1990) ‘On Movement and the School of Movement’, in *Schrifttanz: A View of German Dance in the Weimar Republic*, V. Preston-Dunlop and S. Lahusen (eds.), London: Dance Books, 55-60. (English translation of a German version of Nijinska’s treatise published in the dance journal *Schrifttanz* [*Writing Dance*] in April 1930.)  (1937) ‘Reflections about the Production of *Les Biches* and *Hamlet* in Markova-Dolin Ballets’, L. Lopokova (trans.), *The Dancing Times*, February: 617-21. (An essay linking the development of her choreography, including her interest in abstraction, to the early Soviet avant-garde.)  (1974) ‘Creation of *Les Noces*’, J. M. Serafetinides and I. Nijinska (trans.), *Dance Magazine*, December: 58-61. (An unpublished account of the creation of Nijinska’s most important work.)  (1981) *Bronislava Nijinska: Early Memoirs*, I. Nijinska and J. Rawlinson (trans. and eds.), New York: Holt, Rinehart and Winston. (Nijinska’s recollections of her childhood, training and early career with the Ballets Russes, with an emphasis on her brother’s artistic struggles and accomplishments.)  (1986) ‘On Movement and the School of Movement’, A. Lem and T. Proctor (trans.), J. Ross Acocella and L. Garafola (eds.), in N. Van Norman Baer, *Bronislava Nijinska: A Dancer’s Legacy*, The Fine Arts Museums of San Francisco: 85-88. (A translation of one of several unpublished versions of Nijinska’s treatise from the collection of her papers now at the Library of Congress.) |
| Further reading:  (Crisp)  (Garafola)  (Garafola, An Amazon of the Avant-Garde: Bronislava Nijinska in Revolutionary Russia)  (Jordan)  (Jordan, Stravinsky Dances: Re-visions Across a Century)  (Van Norman Baer) |