

Nijinsky: A Life

The early memoirs of ballet dancerchoreographer Bronislava Nijinska, sister of Nijinsky, recall their experiences and dancing careers from the early 1890s through the prewar years with Diaghilev's Ballets Russes

An illustrated biography of Vaslav Nijinsky, this volume tells the story of how he became known as the greatest male dancer of the early 20th century. With his ability to perform en pointe, or on his toes as classical ballerinas dance, Nijinsky possessed talents many male dancers of the time did not. Toward the end of his career, he choreographed his own ballets. Winner of the Selma Jeanne Cohen Memorial Prize (2010) In this stunning new collection of reviews and essays, dance critic Marcia B. Siegel grapples with the floating identity of ballet, as well as particular ballets, and with the expanding environment of spectacle in which ballet competes for an audience. Drawn from a wide variety of published sources, these writings concentrate on canonical works of ballet and how the performances of these works have been changing in significant ways. Siegel writes with a keen awareness of the history and mythology that surround particular works, while remaining attentive to the new ways in which a work is interpreted and re-presented by contemporary choreographers and dancers. Through her readable and provocative writings, Siegel offers critical insight into performances of the past twenty-five years to give us a new understanding of ballet in

performance. The volume includes over one hundred pieces on a variety of ballet topics, from specific dances and dancers to companies and choreographers, ranging from Swan Lake and The Nutcracker to Nijinsky, Balanchine, Tharp, and Morris to the Bolshoi, the Joffrey, the Miami City Ballet, the Boston Ballet, to name just a few. Ebook Edition Note: All images have been redacted.

La Nijinska is the first biography of twentieth-century ballet's premier female choreographer. Overshadowed in life and legend by her brother Vaslav Nijinsky, Bronislava Nijinska had a far longer and more productive career. An architect of twentieth-century neoclassicism, she experienced the transformative power of the Russian Revolution and created her greatest work - Les Noces - under the influence of its avant-garde. Many of her ballets rested on the probing of gender boundaries, a mistrust of conventional gender roles, and the heightening of the ballerina's technical and artistic prowess. A prominent member of Russia Abroad, she worked with leading figures of twentieth-century art, music, and ballet, including Stravinsky, Diaghilev, Poulenc, Alexandra Exter, Natalia Goncharova, Frederick Ashton, Alicia Markova, and Maria Tallchief. She was also a remarkable dancer in her own right with a bravura technique and powerful stage presence that enabled her to perform an unusually broad repertory. Finally, she was the author of an acclaimed volume of memoirs in addition to a major treatise on movement. Nijinska's career sheds new light on the modern history of ballet and of modernism more generally, recuperating the memory of lost works

and forgotten artists, many of them women. But it also reveals the sexism pervasive in the upper echelons of the early and mid-twentieth-century ballet world, barriers that women choreographers still confront.

The Complete Ballet

A Dancer's Legacy

La Nijinska

A Leap Into Madness

Accommodation, Resistance, Transformation

The lush, sweeping story of a remarkable dancer who charts her own course through the tumultuous years of early twentieth-century Europe. Beautifully blending fiction with fact, *The Chosen Maiden* plunges readers into an artistic world upended by modernity, immersing them in the experiences of the era's giants, from Anna Pavlova and Serge Diaghilev to Coco Chanel and Pablo Picasso. From their earliest days, the Nijinsky siblings appear destined for the stage. Bronia is a gifted young ballerina, but she is quickly eclipsed by her brother Vaslav. Deemed a prodigy, Vaslav Nijinsky will grow into the greatest, and most provocative, dancer of his time. To prove herself her brother's equal in the rigid world of ballet, Bronia will need to be more than extraordinary, defying society's expectations of what a female dancer can and should be. The real-life muse behind one of the most spectacular roles in dance, *The Rite of Spring's* Chosen Maiden, Bronia rises to the heights of modern ballet through grit, resilience and fervor. But when

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the First World War erupts and rebellion sparks in Russia, Bronia—caught between old and new, traditional and ground-breaking, safe and passionate—must begin her own search for what it means to be modern.

A dark-hued, hybrid novel by a writer who “delivers our culture back to us, made entirely new” (A. M. Homes) In *The Complete Ballet*, John Haskell choreographs an intricate and irresistible pas de deux in which fiction and criticism come together to create a new kind of story. Fueled by the dramatic retelling of five romantic ballets, and interwoven with a contemporary story about a man whose daunting gambling debt pushes him to the edge of his own abyss, it is both a pulpy entertainment and a meditation on the physicality—and psychology—of dance. The unnamed narrator finds himself inexorably drawn back to the pre-cell phone world of Technicolor Los Angeles, to a time when the tragedies of his life were about to collide. Working as a part-time masseur in Hollywood, he attends an underground poker game with his friend Cosmo, a strip-club entrepreneur. What happens there hurtles the narrator down the road and into the room where the novel’s violent and surreal showdown leaves him a different person. As the narrator revisits his past, he simultaneously inhabits and reconstructs the mythic stories of ballet, assessing along the way the lives and obsessions of Nijinsky and Balanchine, Pavlova and Fonteyn, Joseph Cornell and the story’s presiding spirit, the film director John Cassavetes. This compulsively readable fiction is ultimately a profound and haunting consideration of the nature of art and identity. A story of triumph and tragedy, hailed as “the definitive biography” of ballet’s greatest male dancer (*The Times Literary Supplement*). From Richard Buckle, one of the all-time

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leading authorities on golden-era Russian dance, *Nijinsky* is an account of the rise and fall of perhaps the most iconic ballet performer of the twentieth century, Vaslav Nijinsky. Drawing on personal conversations with countless people who knew and worked with Nijinsky, including his sister and famed choreographer Bronislava Nijinska, Buckle's intimate and astonishing portrait reveals a master whose reign was all too brief. As a dancer, interpretive artist, and choreographic pioneer, Nijinsky reached unparalleled heights. His breathtaking performances with the Ballets Russes took Western Europe by storm, and his avant-garde choreography for *The Afternoon of a Faun* and *The Rite of Spring*, both now regarded as the foundation of modern dance, caused riots in the streets. Through his liaison with the great impresario Sergei Diaghilev, Nijinsky worked with the artistic elite of the time—including Alexandre Benois, Léon Bakst, Claude Debussy, Mikhail Fokine, Tamara Karsavina, Anna Pavlova, and Igor Stravinsky—and lived in an atmosphere of perpetual glamour, hysteria, and intrigue. But when Nijinsky married Hungarian aristocrat Romola de Pulszky, Diaghilev abruptly dismissed him from the Ballets Russes. Five years after the betrayal, Nijinsky was diagnosed with schizophrenia and declared insane, and the final curtain fell on the world's most famous dancer. This remarkable biography both celebrates Nijinsky's profound genius and shadows his descent into the madness that is inextricably linked with his legendary reputation.

By ignoring gender issues, historians have failed to understand how efforts to control women—and women's reactions to these efforts—have shaped political and social institutions and thus influenced the course of Russian and Soviet history. These

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original essays challenge a host of traditional assumptions by integrating women into the Russian past. Using recent advances in the study of gender, the family, class, and the status of women, the authors examine various roles of Russian women and offer a broad overview of a vibrant and growing field.

When Stravinsky Met Nijinsky

Scientific Perspectives and Emerging Developments in Dance and the Performing Arts

The Ballets Russes and Beyond

The Stardom of Vaslav Nijinsky

Bronislava Nijinska

Now in paperback, *Bronislava Nijinska: Early Memoirs*—originally published in 1981—has been hailed by critics, scholars, and dancers alike as the definitive source of firsthand information on the early life of the great Vaslav Nijinsky (1889-1950). This memoir, recounted here with verve and stunning detail by the late Bronislava Nijinska (1891–1972)—Nijinsky's sister and herself a major twentieth-century dancer and leading choreographer of the Diaghilev era—offers a season-by-season chronicle of their childhood and early artistic development. Written with feeling and charm, these insightful memoirs provide an engrossingly readable narrative that has the panoramic sweep and colorful vitality of a Russian novel.

NATIONAL BESTSELLER For more than four hundred years, the art of ballet has stood at the center of Western civilization. Its traditions serve as a record of our past. Lavishly illustrated and beautifully told, Apollo's Angels—the first cultural history of ballet ever written—is a groundbreaking work. From ballet's origins in the Renaissance and the codification of its basic steps and positions under France's Louis XIV (himself an avid dancer), the art form wound its way through the courts of Europe, from Paris and Milan to Vienna and St. Petersburg. In the twentieth century, émigré dancers taught their art to a generation in the United States and in Western Europe, setting off a new and radical transformation of dance. Jennifer Homans, a historian, critic, and former professional ballerina, wields a knowledge of dance born of dedicated practice. Her admiration and love for the ballet, as Entertainment Weekly notes, brings "a dancer's grace and sure-footed agility to the page." NAMED ONE OF THE BEST BOOKS OF THE YEAR BY THE NEW YORK TIMES BOOK REVIEW • LOS ANGELES TIMES • SAN FRANCISCO CHRONICLE • PUBLISHERS WEEKLY

Long out of print, the three volumes contained here offer the

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modern reader a rare opportunity to see Vaslav Nijinsky, Anna Pavlova, and Isadora Duncan through the eyes of their contemporaries and admirers, and to share the excitement they were causing at the end of their careers.

LIFE Magazine is the treasured photographic magazine that chronicled the 20th Century. It now lives on at LIFE.com, the largest, most amazing collection of professional photography on the internet. Users can browse, search and view photos of today's people and events. They have free access to share, print and post images for personal use.

A Fictional Essay in Five Acts

Vaslav Nijinsky

Nijinsky: Death of a Faun

A novel

Reconstruction Score of the Original Choreography for Le Sacre Du Printemps

A fresh perspective on the Ballets Russes, focusing on relations between music, dance and the cultural politics of belle- é poque Paris.

'He achieves the miraculous,' the sculptor Auguste Rodin wrote of dancer Vaslav Nijinsky.

'He embodies all the beauty of classical frescoes and statues'. Like so many since, Rodin

recognised that in Nijinsky classical ballet had one of the greatest and most original artists of the twentieth century, in any genre. Immersed in the world of dance from his childhood, he found his natural home in the Imperial Theatre and the Ballets Russes, he had a powerful sponsor in Sergei Diaghilev - until a dramatic and public failure ended his career and set him on a route to madness. As a dancer, he was acclaimed as godlike for his extraordinary grace and elevation, but the opening of Stravinsky's *The Rite of Spring* saw furious brawls between admirers of his radically unballetic choreography and horrified traditionalists. Nijinsky's story has lost none of its power to shock, fascinate and move. Adored and reviled in his lifetime, his phenomenal talent was shadowed by schizophrenia and an intense but destructive relationship with his lover, Diaghilev. 'I am alive' he wrote in his diary, 'and so I suffer'. In the first biography for forty years, Lucy Moore examines a career defined by two forces - inspired performance and an equally headline-grabbing talent for controversy, which tells us much about both genius and madness. This is the full story of one of the greatest figures of the twentieth century, comparable to the work of Rosamund Bartlett or Sjeng Scheijen.

The debut collection of poems by Bridget Lowe

Nijinsky A Life Profile Books

The Queer Afterlife of Vaslav Nijinsky

The Russian Ballet

An Illustrated Monograph

Astonish Me Nijinsky

Long out of print, the three beautiful volumes contained here offer the modern reader a rare opportunity to see Vaslav Nijinsky, Anna Pavlova, and Isadora Duncan through the eyes of their contemporaries and admirers, and to share the excitement they were causing at the height of their careers. Originally published in conjunction with the Ballet Society, founded by George Balanchine and Lincoln Kirstein, the books present essays, reviews, memoirs, photographs, and sketches, many of which are hard to find elsewhere. These books are companions to the art of Nijinsky, Pavlova, and Duncan, providing insights that are essential for a complete picture of the dancers' achievements. Nijinsky: The six appreciations collected here illuminate Nijinsky's genius and character, and thirty pages of photographs portray his every move and gesture with singular fidelity. This book features Edwin Denby's famous essay, "Notes on Nijinsky Photographs," as well as an intimate account by Robert Edmond Jones of his collaboration with Nijinsky on "Til Eulenspiegel," the dancer's last work before the onset of

madness. Pavlova: This volume captures the intangible personal qualities that made Anna Pavlova one of the most charismatic ballerinas of all time. An autobiographical sketch, "Pages of My Life," reveals her intense striving for perfection. Following this are excerpts from Carl Van Vechten's critique on Pavlova's performance at the Met—the first major study of the Russian dance in the United States. Finally, the brilliant commentary by poet Marianne Moore that accompanies photographs of Pavlova aids the reader to reconstruct the unique nature of Pavlova's style and technique. Isadora Duncan: The career of Isadora Duncan remains, fifty years after her death, one of the indestructible legends of the theater. She is a beacon to women everywhere, to all American dancers, and especially to those who dance solo. Included here are the comments of Carl Van Vechten on the occasion of Isadora Duncan's first Carnegie Hall concert. John Martin analyzes her style and contribution to dancing. A poem by Gordon Braig and a memoir by Allan Ross Macdougall, who worked with Duncan, bring the incandescent Isadora to stunning life. "[Glenn Gould] marks a major advance in our understanding of one of the 20th century's most significant performing artists. . . .

Ostwald is as engrossing a writer as any who has tried his hand at biography."--Ted Libbey, Washington Post Book World

00 Vaslav Nijinsky (1890–1950), the "God of Dance," was on the verge of a mental breakdown when he wrote this diary as an outlet for his views on religion, art, love, and life. The diary provides unique insight into the inner life of a highly gifted but mentally disturbed creative genius. Vaslav Nijinsky (1890–1950), the "God of Dance," was on the verge of a mental breakdown when he wrote this diary as an outlet for his views on religion, art, love, and life. The diary provides unique insight into the inner life of a highly gifted but mentally disturbed creative genius.

This is three books in one: an impressionistic account (based on the aestheticism of Walter Pater) of the dancer's homoerotic career, a deconstructive analysis of his gay male reception (drawn from the semiotics of Roland Barthes), and an exploration of the limitations of that analysis.

God of the Dance

Glenn Gould

Music and Dance in Belle-Époque Paris

**Nijinsky, Pavlova, Duncan
God of Dance**

A captivating one-act born out of the stormy love affair between the legendary ballet dancer Nijinsky and his mentor Diaghilev.

When Igor Stravinsky and Vaslav Nijinsky collaborated they introduced a new ballet form to the art world, in a text that describes the public's reactions and how the production helped the growth of modern music and dance.

Recounts the life of the Russian ballet dancer from his ascent to fame to his leap to madness, and looks at his relationship with his sister, Bronislava Nijinska, herself a notable dancer and choreographer

Dance prodigy, sex symbol, gay pioneer, cultural icon--Vaslav Nijinsky rose to fame as the star of the Ballets Russes in Paris before mental illness stole his career and the last thirty years of his life. A tragic story of a great genius, this compelling work of narrative nonfiction chronicles a life of obsessive artistry, celebrity, and notoriety. With one grand leap off the stage at the 1909 premiere of the Ballets Russes's inaugural season, Nijinsky became an overnight sensation and the century's first superstar, in the days before moving pictures brought popular culture to the masses. Perhaps the greatest dancer of the twentieth century, Nijinsky captured

*audiences with his sheer animal magnetism and incredible skill. He was also half of the most famous (and openly gay) couple of the Edwardian era: his relationship with Serge Diaghilev, artistic director and architect of the Ballets Russes, pushed boundaries in a time when homosexuality and bisexuality were rarely discussed. Nijinsky's life was tumultuous--after marrying a female groupie he hardly knew, he was kicked out of the Ballets Russes and placed under house arrest during World War I. Unable to work as he once did, his mental health deteriorated, and he spent three decades in and out of institutions. Biographical narrative is interspersed with spotlights on the ballets the dancer popularized: classic masterworks such as *Afternoon of a Faun*, *The Firebird*, and of course, the shockingly original *Rite of Spring*, which caused the audience to riot at its premiere. Illustrated with elegant, intimate portraits as well as archival art and photographs.*

Dancing Genius

The Diary of Vaslav Nijinsky

Choreographer of the Modern

A Life

The Chosen Maiden

It was there that on the stage of a theatre for me undistinguishable-through a mass of unimportant plasterwork-from an esplanade of the forest, I saw for the first and last time,

Nijinsky. We had already reached the third year of the war; he himself had just escaped from a concentration camp, and for me, the acute accents of the little orchestra which under Ansermet's baton was addressing the backcloth through the curtain wave mingled simultaneously on that strange Antarctic shore, with the noise of the! ocean flinging its prodigious fireworks against the breakwater of Beira Mar, and that of the ever present cannonade over there. I was like someone who is about to enter a ballroom from the outside, throws his cigar one way, and casts a final glance the other way towards the horizon where a dreadful moon is spreading its blaze behind a curtain of poisoned vapours. The storm had thrown up between Capocabana and the Sugarloaf the gaily-painted vessel of the Russian Ballets, and I was invited to take my ticket like those one-time emigrants going to applaud some exile from the Royal Opera on a chance stage of Coblenz or Spa. Nijinsky appeared. Romola Nijiski

From the bestselling author of *Great Circle*—for years Joan has been trying to forget her past, to find peace and satisfaction in her role as wife and mother. Few in her drowsy California suburb know her thrilling history: as a young American ballerina in Paris, she fell into a doomed, passionate romance with Soviet dance superstar Arslan Rusakov. After playing a leading role in his celebrated defection, Joan bowed out of the spotlight for good, heartbroken by Arslan and humbled by her own modest career. But when her son turns out to be a ballet prodigy, Joan is pulled back into a world she thought she'd left

behind—a world of dangerous secrets, of Arslan, and of longing for what will always be just out of reach. “The inner lives of [Shipstead’s] characters feel as real and immediate as the shifting settings they inhabit: still-gritty mid-1970s Manhattan, shabbily elegant Paris, the sunbaked suburban sprawl of Southern California.” —Entertainment Weekly

Tracing the historical figure of Vaslav Nijinsky in contemporary documents and later reminiscences, *Dancing Genius* opens up questions about authorship in dance, about critical evaluation of performance practice, and the manner in which past events are turned into history.

Traces the life and career of the legendary Russian dancer and choreographer, and describes his major roles and dances

Diaghilev's Ballets Russes

At the Autopsy of Vaslav Nijinsky

Three Lives In Dance

The Life and Afterlife of Ballet

The Ecstasy and Tragedy of Genius

In the last few years, concerns about dancers’ health and the consequences of physical training have increased considerably. The physical requirements and type of training dancers need to achieve to reach their highest level of

performance while decreasing the rate of severe injuries has awakened the necessity of more scientific knowledge concerning the area of dance, in part considering its several particularities. *Scientific Perspectives and Emerging Developments in Dance and the Performing Arts* is a pivotal reference source that provides vital research designed to reduce the gap between the scientific theory and the practice of dance. While highlighting topics such as burnout, mental health, and sport psychology, this publication explores areas such as nutrition, psychology, and education, as well as methods of maintaining the general wellbeing and quality of the health, training, and performance of dancers. This book is ideally designed for dance experts, instructors, sports psychologists, researchers, academicians, and students.

A tragic story of a cultural icon—dance prodigy, sex symbol, LGBTQ+ pioneer—this compelling work of narrative nonfiction chronicles a life of obsessive artistry and celebrity of Vaslav Nijinsky. With one grand leap off the stage at the

1909 premiere of the Ballets Russes's inaugural season, Nijinsky became an overnight sensation and the century's first superstar, in the days before moving pictures brought popular culture to the masses. Perhaps the greatest dancer of the twentieth century, Nijinsky captured audiences with his sheer animal magnetism and incredible skill. He was also half of the most famous (and openly gay) couple of the Edwardian era: his relationship with Serge Diaghilev, artistic director and architect of the Ballets Russes, pushed boundaries in a time when homosexuality and bisexuality were rarely discussed. Nijinsky's life was tumultuous--after marrying a female groupie he hardly knew, he was kicked out of the Ballets Russes and placed under house arrest during World War I. Unable to work as he once did, his mental health deteriorated, and he spent three decades in and out of institutions. Biographical narrative is interspersed with spotlights on the ballets the dancer popularized: classic masterworks such as *Afternoon of a Faun*, *The Firebird*, and of course, the shockingly original

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Rite of Spring, which caused the audience to riot at its premiere. Illustrated with elegant, intimate portraits as well as archival art and photographs.

The intoxicating story of one of greatest dancers in the history of ballet—and the paradox of his profound genius and descent into madness.

The efforts of the three collaborators resulted in a spectacle that bore little resemblance to ballet. During the premiere at the Theatre des Champs-Elysees on May 29, 1913, Parisians were incited to riot by the strange tension of the dancing and stark contrasts of the music and decor. The premiere of *Le Sacre du Printemps* became a legend overnight, and the notoriety of this event began immediately to distort the significance of the work, especially Nijinsky's choreography. He declared to the London Daily Mail on July 12, 1913, "I am accused, of a crime against grace."

Two Artists, Their Ballet, and One Extraordinary Riot

Apollo's Angels

The Sacrifice

A Life of Genius and Madness

Russia's Women

This magnificent new biography of the extraordinary impresario of the arts and creator of the Ballets Russes 100 years ago draws on important new research, notably from Russia. 'Scheijen masterfully recounts the phenomenal way in which Diaghilev contrived, under virtually impossible circumstances, to nurture a sequence of works ... he triumphs in making clear the degree to which, despite the cosmopolitanism of so much of the work, Russia was at the core of Diaghilev' Simon Callow, Guardian 'It's a fabulous, complicated, very sexy story and Sjeng Scheijen takes us through it with a steadying calm that fudges none of the outrage on or off stage' Duncan Fallowell, Daily Express 'Magnificent ... filled with extraordinary glamour' Rupert Christiansen, Daily Mail

In the history of twentieth-century ballet, no company has had so profound and far-reaching an influence as the Ballets Russes. Under the direction of impresario extraordinaire Serge Diaghilev (1872–1929), the Ballets Russes radically transformed the nature of ballet—its subject matter, movement idiom, choreographic style, stage space, music, scenic design, costume, even the dancer's physical appearance. From 1909 to 1929, it nurtured some of the greatest choreographers in dance history—Fokine, Nijinsky,

Massine, and Balanchine—and created such classics as *Les Sylphides*, *Firebird*, *Petrouchka*, *L'Après-midi d'un Faune*, *Les Noces*, and *Apollo*. Diaghilev brought together some of the leading artists of his time, including composers Stravinsky, Debussy, and Prokofiev; artists Picasso, Braque, and Matisse, and poets Hoffmansthal and Cocteau. Diaghilev's *Ballets Russes* is the most authoritative history of the company ever written and the first to examine it as a totality—its art, enterprise, and audience. Combining social and cultural history with illuminating discussions of dance, drama, music, art, economics, and public reception, Lynn Garafola paints an extraordinary portrait of the company that shaped ballet into what it is today.

'He achieves the miraculous,' the sculptor Auguste Rodin wrote of dancer Vaslav Nijinsky. 'He embodies all the beauty of classical frescoes and statues'. Like so many since, Rodin recognised that in Nijinsky classical ballet had one of the greatest and most original artists of the twentieth century, in any genre. Immersed in the world of dance from his childhood, he found his natural home in the Imperial Theatre and the *Ballets Russes*, he had a powerful sponsor in Sergei Diaghilev - until a dramatic and public failure ended his career and set him on a route to madness. As a dancer, he was acclaimed as godlike for his extraordinary grace and elevation, but the opening of Stravinsky's *The Rite of Spring* saw furious brawls between

admirers of his radically unballetic choreography and horrified traditionalists. Nijinsky's story has lost none of its power to shock, fascinate and move. Adored and reviled in his lifetime, his phenomenal talent was shadowed by schizophrenia and an intense but destructive relationship with his lover, Diaghilev. 'I am alive' he wrote in his diary, 'and so I suffer'. In the first biography for forty years, Lucy Moore examines a career defined by two forces - inspired performance and an equally headline-grabbing talent for controversy, which tells us much about both genius and madness. This is the full story of one of the greatest figures of the twentieth century, comparable to the work of Rosamund Bartlett or Sjeng Scheijen.

Vaslav Nijinsky was a famous ballet dancer, whose skills forever altered the dancing world, but his personal life took a tragic turn when at an early age he descended into madness. His performances were never recorded on film, but this book contains numerous photographs of him throughout his career. This book looks at the mosaic of his life.

The Great Nijinsky

Mirrors and Scrim

The Art of Nijinsky

Nijinsky's Crime Against Grace

Bronislava Nijinska--early Memoirs

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The intoxicating story of one of the greatest dancers in the history of ballet?and the paradox of his profound genius and descent into madness. Vaslav Nijinsky was unique as a dancer, interpretive artist, and choreographic pioneer. His breathtaking performances with the Ballet Russe from 1909 to 1913 took Western Europe by storm. His avant-garde choreography for *The Afternoon of the Faune* and *The Rite of Spring* provoked riots when performed and are now regarded as the foundation of modern dance. Through his liaison with the great impresario Diaghilev, he worked with the artistic elite of the time. During the fabulous Diaghilev years he lived in an atmosphere of perpetual hysteria, glamor, and intrigue. Then, in 1913, he married a Hungarian aristocrat, Romola de Pulszky, and was abruptly dismissed from the Ballet Russe. Five years later, he was declared insane. The fabulous career as the greatest dancer who ever lived was over. Drawing on countless people who knew and worked with Nijinsky, Richard Buckle has written the definitive biography of the legendary dancer.

The Famous Life of the Great Dancer

Diaghilev

LIFE

A History of Ballet