



L'APRES MIDI D'UN FAUNE
(MAJINSKY)

DIAGHILEV
AND THE
BALLETS RUSSES,
1909 – 1929

When Art Danced with Music



National Gallery of Art
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Introduction



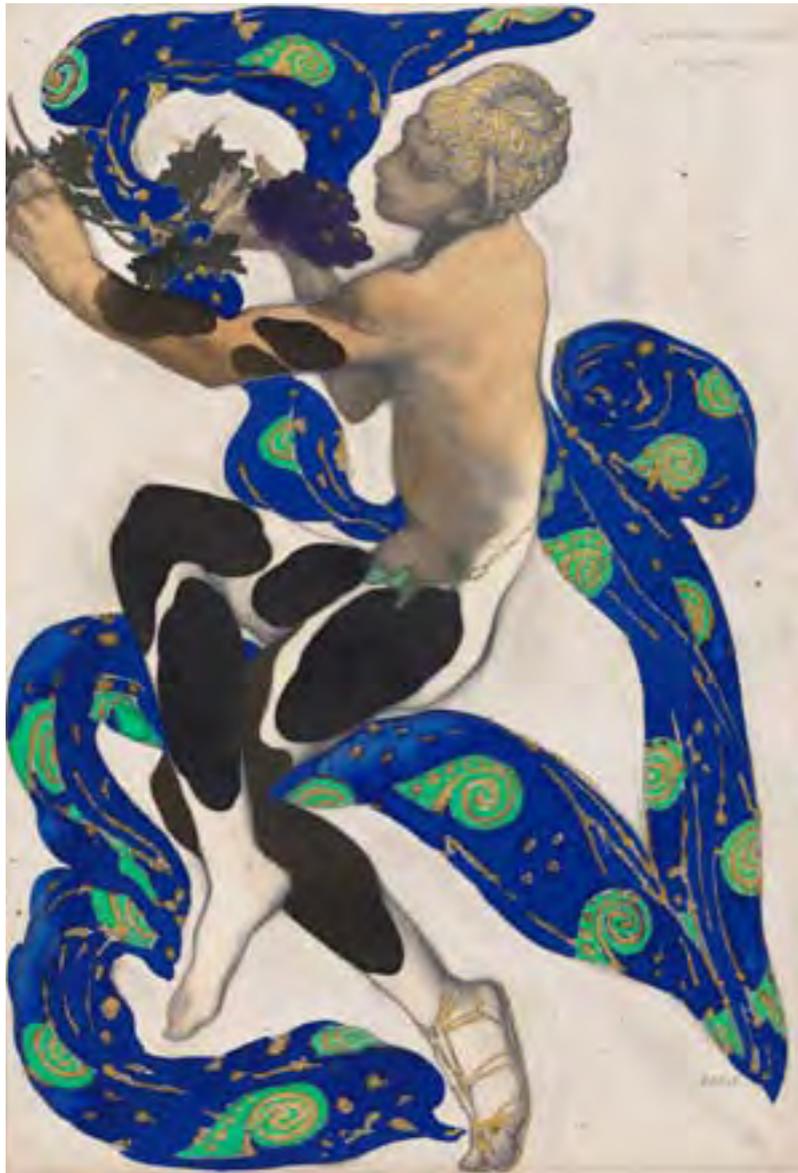
Serge Diaghilev, New York City, 1916

“There is no interest in achieving the possible,” Serge Diaghilev (1872–1929) asserted, “but it is exceedingly interesting to perform the impossible.” The sheer force of his personality—intelligent, discerning, tenacious, charming, capricious, and energetic—led Diaghilev to create one of the most spectacular cultural enterprises of the twentieth century. The Ballets Russes, which thrived under his direction from 1909 to 1929, revolutionized the art of ballet and brought together some of the period’s most progressive dance, music, and art. On a single stage, choreographers, dancers, composers, and visual artists joined together, drawing upon one another’s disciplines and pushing into new creative territory.

Diaghilev came to Paris, home of the Ballets Russes, from St. Petersburg, where he had founded an art journal and curated exhibitions. But revolution was brewing in Russia, making life uncertain, and Paris

had seemed a logical place for a young aesthete to go. He convinced some of Russia’s greatest talents to join him and they would provide much of the company’s artistry in its groundbreaking initial seasons: choreographers Michel Fokine and Vaslav Nijinsky; artists Léon Bakst and Alexandre Benois; and composer Igor Stravinsky. The Ballets Russes quickly established itself as a cultural force, reinvigorating ballet with thrilling performances inspired by modern developments in music, dance, and the visual arts.

The Ballets Russes quickly acquired a reputation for experimentation. Recognizing the vitality of contemporary art, Diaghilev called upon the most innovative artists of the era to join his company and cause. Pablo Picasso, Henri Matisse, Giorgio de Chirico, Sonia Delaunay, and Natalia Goncharova were among those who brought the latest developments in modern art to the world of dance. Designing



Léon Bakst, Costume design for Vaslav Nijinsky as the Faun from *The Afternoon of a Faun*, 1912

sets and costumes, these artists translated the visual languages of cubism, futurism, surrealism, and other vanguard movements from the solitary studio to a multisensory collaborative stage. At the same time, the mythological and exotic subjects that had dominated the Ballets Russes' repertoire gave way to modern themes, such as beach culture, films, and sport, enraging some and entralling others as ballet edged closer to popular culture.

In 1929 Diaghilev died unexpectedly at age fifty-seven. The spirit of innovation and artistic collaboration that he had nurtured and his mandate "Astound me!" have since guided a century of artistic risk-taking on the stage and in the studio.



Serge Diaghilev



Serge Diaghilev, c. 1924

Serge Diaghilev was born in 1872 in the province of Novgorod, Russia, and spent much of his childhood in Perm, a small city near the northern Ural Mountains. His family prospered from a vodka monopoly and their home, notwithstanding its remote location, became a salon where operas, concerts, and plays were staged. But in 1890 the family's fortunes turned when their business, feeling the effects of Russia's economic reforms and increased competition, went bankrupt.

That same year, Diaghilev arrived in St. Petersburg to study law and find the means to support his family, but he soon fell under the spell of the capital city's cultural activities. He counted Pyotr Tchaikovsky an old family friend ("Uncle Petya") and became part of the circle of artists that included Alexandre Benois and Léon Bakst. Though young, Diaghilev exuded confidence, even devising a successful plan to travel to Moscow to meet

Tolstoy, whom he revered. Diaghilev forged his way into Russia's cultural elite, using his personal charm, intelligence, and aesthetic sensibility. He briefly held a government position in the Imperial Theater, co-founded Russia's first fine arts magazine *World of Art* (*Mir iskusstva*), and in 1905 curated the mammoth *Exhibition of Russian Historical Portraits*.

Just as Diaghilev's career was taking off in St. Petersburg in 1905, Russia was rocked by political unrest, which ultimately led to the demise of the tsarist regime. Military defeat by Japan and rapid industrialization left Russia in turmoil with a population rebelling against its autocratic traditions. The strife nearly depleted the imperial treasury, and Tsar Nicholas II became dependent on financial loans from France. To improve relations with the French, he provided government support for Russian cultural initiatives in Paris.

It is within this context that Diaghilev organized an exhibition of two centuries of Russian paintings at the Salon d'Automne in Paris in 1906. It was soon followed by a series of Russian musical concerts and operas staged at the Paris Opera. When the tsar withdrew support in 1909, Diaghilev lost government financing and could no longer present himself as an official representative of Russia. Remarking "From opera to ballet is but a step," he turned to ballet, in part because the productions were less costly. He enticed dancers from the Imperial Theater to spend their summer holiday performing in his productions, which French audiences, intrigued by Russian culture, enthusiastically welcomed. Before long, Diaghilev had formally established a new ballet company and its dancers left Russia to perform with him full time: the Ballets Russes was born.

Distanced from both home and country, Diaghilev made the Ballets Russes his new family. His lover Nijinsky was a principal dancer there who, before long, replaced Fokine as the lead choreographer. Diaghilev's reputation steadily grew as a man equally difficult and charming in turn, possessed of a keen eye and a penchant for aesthetic risk-taking. Although often just a step ahead of financial ruin, he presented himself as a well-to-do impresario. Earlier, he had tried his hand at musical composition but had shrewdly recognized that his real talent was as a visionary director, bringing together diverse artists for a single creative purpose. "His passionate devotion to the cause he served . . . won the hearts of his co-workers," Stravinsky noted. "Working with him, they realized, meant working solely for the great cause of art."



Fyodor Chaliapin in title role from *Boris Godunov*, October 1910

Over the years, Diaghilev grew his company into a leading cultural innovator. To his core of Russian talent he added many of Europe's most progressive artists and composers. The company expanded its tour schedule, frequently appearing in London and Monte Carlo, but also traveling through much of Europe and as far as Argentina and Uruguay. When World War I made performing in Europe difficult, Diaghilev organized tours of America. His fear of travel by sea, however, kept him on the Continent and left the company on its own. Working without his daily direction nearly led it to financial disaster.

After World War I, Diaghilev regrouped the Ballets Russes. The company had lost Nijinsky, its leading star, when his abrupt marriage to an aspiring dancer prompted Diaghilev to dismiss him. Léonide Massine replaced Nijinsky as both the company's choreographer and Diaghilev's companion. In the years that followed, Diaghilev engaged a wider circle of artists—including such well-known cultural figures as Picasso, Matisse, Jean Cocteau, Erik Satie, and Coco Chanel. Diaghilev's life was consumed by commissioning talent, securing venues and financial backing, providing artistic direction, and—not to be minimized—negotiating aesthetic disputes among his collaborators.



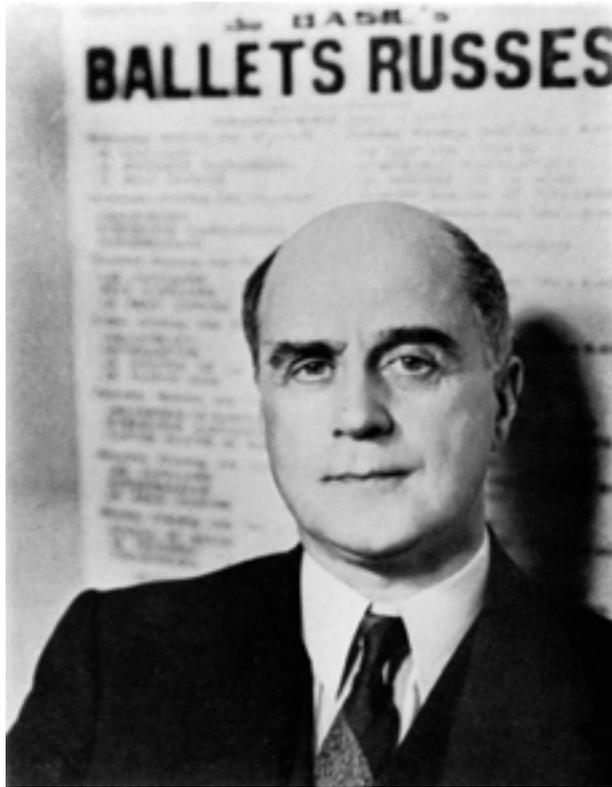
Transformation of Ballet

Two trends dominated nineteenth-century ballet: between 1830 and 1850 romantic ballet flourished in France. It presented arcadian worlds far removed from the bourgeois urban culture of its audiences. Later in the century, Italian ballets, with their focus on athletics and spectacle, gained popularity. Both of these traditions were absorbed into the teachings of the Imperial Ballet School in Russia, where French-born choreographer Marius Petipa presided. He elevated the reputation of Russian ballet, training its dancers to prize courtly and athletic traditions, grace and technical prowess, aristocratic formality and popular showmanship.

Choreographers and dancers who came to Diaghilev's company with imperial school credentials found that Diaghilev allowed them a freedom to experiment that had not been available in Russia. Other

dancers such as Loïe Fuller and Isadora Duncan, with their free-flowing movements and highly expressive style, had already turned away from balletic conventions and paved the way for modern dance. The Ballets Russes' choreographers extended those innovations and brought their modern spirit to large ensemble productions. As Diaghilev noted, "Duncan is a kindred spirit. Indeed we carry the torch that she lit."

During its twenty years the Ballets Russes was led by five important choreographers: Michel Fokine, Vaslav Nijinsky, Léonide Massine, Bronislava Nijinska, and George Balanchine. Each brought to the company a unique approach to creating ballet for the modern era.



TOP: Michel Fokine, 1930s; **BOTTOM:** Adolph de Meyer, Vaslav Nijinsky as the Faun from *The Afternoon of a Faun*, 1912

MICHEL FOKINE

Accepted into the Imperial Ballet School at age nine, Fokine made his performing debut that same year at the Maryinsky Theater, where he frequently partnered with its star ballerina Anna Pavlova. In 1902 Fokine was offered a teaching position at the school. Two years later he proposed a plan for reforming ballet that advocated a more expressive dance and rejected the use of pantomime and acrobatics. His reforms, however, were not easy to implement under the confines of the Imperial Ballet. In 1909 Diaghilev recruited Fokine, who followed the young director to Paris. Fokine remained the principal choreographer of the Ballets Russes for the next three years. His choreography turned away from the strict language of academic ballet, drawing out the body's naturalism with pliant, expressive movements. He also made the corps de ballet vital to dramatic action by design-

ing spectacular group movements in works such as *Prince Igor* (1909). In response to Diaghilev's preferential treatment of Nijinsky, Fokine resigned from the Ballets Russes in 1912, though he returned in 1914 to create four more ballets for the company.

VASLAV NIJINSKY

The son of itinerant Polish dancers, Nijinsky made his professional debut at age seven in a circus in Vilno. In 1897 he moved to St. Petersburg and entered the Imperial Theater School. Ten years later he debuted with the Imperial Ballet. Nijinsky met Diaghilev the following year and the two became lovers and collaborators. Nijinsky's nuanced acting, grace, and athleticism gained him international celebrity and injected the Ballets Russes with star appeal. Although he choreographed only four ballets and several individual dances for the company, they are among



TOP: Eugène Druet, *Vaslav Nijinsky in Siamese Dance*, 1910; **BOTTOM:** Léonide Massine (right) with Pablo Picasso in Pompeii, 1917

its most revolutionary productions. The stylized movements he invented for *The Afternoon of a Faun* (*L'Après-midi d'un faune*, 1912) were partly drawn from the static poses, profiles, and gestures found in ancient Greek and Egyptian art. His provocative choreography for *The Rite of Spring* (*Le Sacre du printemps*, 1913) riveted and outraged audiences with its contorted, heavy, and pounding movements. Just a few months later, Nijinsky shocked again, this time by abruptly marrying an aspiring ballerina and prompting a furious Diaghilev to dismiss him from the company. Although several years later Nijinsky was brought back for the overseas tours (the Americans pressed for the star's inclusion), his relationship to the company was never the same. In 1918 he began to show signs of schizophrenia, which tragically cut short his career.

LÉONIDE MASSINE

The son of musicians, Massine entered the Moscow branch of the Imperial Theater School and studied both drama and ballet. In 1913 Diaghilev invited him to join the Ballets Russes as a dancer, and two years later Massine choreographed his first ballet, *Midnight Sun* (*Le Soleil de nuit*). He choreographed sixteen more ballets for the company, including *Parade* (1917), *The Song of the Nightingale* (*Le Chant du rossignol*, 1920) and *Ode* (1928). Massine's choreographic style integrated diverse artistic influences, including Russian folklore, Spanish dance, cubism, and symphonic music. He left the Ballets Russes in 1921 to found his own company, but rejoined the troupe several years later. After Diaghilev's death in 1929, Massine became the principal dancer and choreographer of the Ballet Russe de Monte Carlo.



TOP: Léon Woizikovsky, Lydia Sokolova, Bronislava Nijinska, and Anton Dolin in costumes by Coco Chanel from *The Blue Train*, c. 1924; **BOTTOM:** George Balanchine, c. 1935

BRONISLAVA NIJINSKA

Nijinska's early career closely paralleled that of her brother Vaslav Nijinsky. From 1900 to 1907 she studied dance and music at the Imperial Ballet School, joining the Maryinsky Ballet in 1908 and one year later the Ballets Russes, where she starred in many of its performances. She left the company in 1913 along with her brother and eventually returned to Russia to teach and create her own experimental choreography. She rejoined the Ballets Russes in 1921 and choreographed numerous ballets in a neoclassical style including *The Wedding* (*Les Noces*, 1923). She also brought to her choreography an interest in modern culture, with works such as *The Blue Train* (*Le Train bleu*, 1924) taking cues from fashion, leisure, and changing gender roles.

GEORGE BALANCHINE

Accepted into St. Petersburg's Imperial Theater School at the age of nine, Balanchine began his career at the Maryinsky Theater. In about 1920 he enrolled in the Petrograd Conservatory of Music and began to choreograph. In 1924 he defected from the Soviet Union to perform in Western Europe, eventually reaching Paris, where he met Diaghilev. Balanchine replaced Nijinska as ballet master of the Ballets Russes and created eleven ballets, including a new version of *The Song of the Nightingale* (1925), *Apollo* (1928), and *The Prodigal Son* (*Le Fils prodigue*, 1929), before the company's disbandment upon Diaghilev's death. Grounded in both the classical technique and experimental theater of the Soviet Union, Balanchine revolutionized ballet, paring it down to the essence of speed, lightness, line, and musicality. His neoclassical approach incorporated inspirations ranging from the mythological to the modern.



Revolution in Music



Man Ray, *Igor Stravinsky*, c. 1925

Diaghilev, who himself had once entertained the idea of becoming a composer, attended rehearsals and performances of the Moscow Russian Private Opera in the 1890s. Director Savva Mamontov, an innovator of Russian theater, became a mentor to Diaghilev and a patron and co-publisher of his journal *World of Art*. Through this relationship Diaghilev met some of Russia's most promising amateur composers, including Alexander Borodin and Nikolai Rimsky-Korsakov, part of the so-called Mighty Five. The group shared an interest in producing a distinctly Russian sound, taking musical cues from folk songs and traditional instruments.

After introducing Russian visual art to Paris in 1906 at the Salon d'Automne, Diaghilev, with backing from the Russian government, decided to do the same with music. In 1907, partnering with Rimsky-Korsakov, he organized a series of Russian concerts at the Paris Opera, fea-

turing some of Mamontov's singers, most notably Fyodor Chaliapin. In the years that followed, Diaghilev used a number of Rimsky-Korsakov's compositions for productions, including *Boris Godunov* (1908), *Scheherazade* (1910), and *The Golden Cockerel* (*Le Coq d'or*, 1914). Other members of Mamontov's circle also participated, elevating the international stature of Russian music.

Among the composers who worked with Diaghilev, Stravinsky arguably made the most dramatic impact on the Ballets Russes and modern music. He had trained with Rimsky-Korsakov between 1903 and 1906, and was deeply interested in the folk music of rural Russia—frequently incorporating these influences in his compositions. Diaghilev heard Stravinsky's work in St. Petersburg in 1909 and invited the young composer to work with him in Paris. There, Stravinsky encountered the musical innovations of Claude



Erik Satie, c. 1896

Debussy, who would become a close friend. Stravinsky's first composition for the Ballets Russes (and the company's first production with a wholly new commissioned score) was *The Firebird* (*L'Oiseau de feu*, 1910), which filtered Russian folk music through a modern lens. It was followed soon after by the composition for *Petrushka* (1911). Stravinsky is most remembered, however, for *The Rite of Spring* (1913). Its provocative, frenzied score incited a riot at its premiere and challenged audiences to consider whether its rhythmic irregularities and apparent disregard for melody provided exciting new musical possibilities or stretched the discipline to the brink of collapse.

Once Diaghilev had established the Ballets Russes as a cultural innovator, he looked beyond Russian talent and began to collaborate with other leading composers. He used Debussy's scores twice—in 1912 for

The Afternoon of a Faun and the following year for *Games* (*Jeux*). The composer drew inspiration from non-Western musical traditions, such as a Javanese orchestra he had heard at the 1889 Paris World's Fair, and willingly experimented with the established rules of classical music. His compositions frequently produce an atmospheric effect, combining subtle washes of sound and repeating variations on a musical motif.

When Diaghilev commissioned Erik Satie to compose the score for *Parade* (1917), he encountered an even more radical approach. Satie's first orchestral score, *Parade* borrowed bits of American ragtime, Dixieland jazz, and Hollywood cinema, as well as ambient sounds from a typewriter, siren, and revolver. By incorporating popular culture and the sounds of daily life, Satie pushed the boundaries of music and provoked almost as much of a stir as



Sergei Prokofiev in Nikopol, 1910

Stravinsky had four years earlier with *The Rite of Spring*.

Diaghilev did not, however, abandon Russian composers. In the company's latter years Stravinsky continued working with Diaghilev and Sergei Prokofiev, who wrote scores for both *The Tale of the Buffoon* (*Chout*, 1921) and *The Prodigal Son* (1929), Diaghilev's final production. As with all talent that he hired, Diaghilev nurtured the careers of the Ballets Russes' composers, and at times he exerted a strong influence on their work. He recognized that for his productions to succeed they must offer a full multisensory experience that stimulated the ear as well as the eye. The resulting scores shattered barriers and propelled musical composition into the modern era.



When Art Danced with Music



Alexandre Benois, Costume worn by Lydia Lopokova as a Sylph from *Les Sylphides*, c. 1916

FIRST SEASONS

During the first seasons of the Ballets Russes Diaghilev relied on a trio of Russian designers: Alexandre Benois, Léon Bakst, and Nicholas Roerich. Benois and Bakst were friends of Diaghilev's from St. Petersburg who had collaborated on the Russian fine arts periodical *World of Art*, and Diaghilev had previously recognized Roerich as a significant artist, including him in the 1906 exhibition of Russian paintings at the Salon d'Automne in Paris. Benois looked back to romantic traditions and the courtly style of the eighteenth century. His designs for *Les Sylphides* (1909), a production from the Ballets Russes' first season, include traditional long tutus and moody moonlit stage sets. Bakst's style was bolder. Known for his brightly colored and sensuous designs, he looked to both ancient Greek and Eastern cultures for inspiration. Bejeweled tones created dramatic impact, as in the unusual



TOP LEFT: Léon Bakst, Costume for title role from *The Blue God*, c. 1912; **BOTTOM LEFT:** Vaslav Nijinsky as the Blue God, 1912; **BOTTOM RIGHT:** *Rite of Spring*, 1913, © Lebrecht Music & Arts; **TOP RIGHT:** Nicholas Roerich, Costume for an Elder of the Tribe from *The Rite of Spring*, 1913

combinations—blues and greens, reds and oranges—of the setting and the flowing harem pants of *Scheherazade*; the classical tunics worn in *Narcissus* (1911); or the brigands' costumes in *Daphnis and Chloe* (1912). He freely mixed elements from Eastern cultures to create a generalized exoticism, as in the designs for *The Blue God* (*Le Dieu bleu*, 1912), where costumes included a Cambodian headdress alongside the title character's Indian-inspired dress. Roerich's designs drew heavily on his interest in the art and traditions of ancient Russia, mining its folk customs and culture. The costumes of *Prince Igor*, for example, used traditional ikat textiles from Uzbekistan; and the patterns on the costumes in *The Rite of Spring* were loosely based on Slavic dress.



TOP: Mikhail Larionov, Costume for the Buffoon's Wife from *The Tale of the Buffoon*, 1921; **BOTTOM:** Thadée Slavinsky and Lydia Sokolova as the Buffoon and his Wife in *The Tale of the Buffoon*, 1921

TOP: Pablo Picasso, Costume for the Chinese Conjurer from *Parade*, c. 1917; **BOTTOM:** Léon Woizikovsky as the Chinese Conjurer from *Parade*, c. 1927

THE INTERNATIONAL AVANT-GARDE

Russian artists Natalia Goncharova and Mikhail Larionov joined Diaghilev's troupe in 1914, marking a new era of Ballets Russes designs. The couple, who had developed Russian offshoots of cubism and futurism in the period leading up to World War I, brought to Diaghilev's productions some of the latest developments in modern art filtered through the lens of Russian folk art. Goncharova's designs for *The Golden Cockerel*, for example, present patterns and shapes of Russian handicrafts in a flattened design reminiscent of a modern painting, while Larionov's asymmetrical costumes for *The Tale of the Buffoon*, based on a Russian folktale, transferred fractured cubist forms from the canvas to the dancers' moving bodies.

Diaghilev aggressively courted other avant-garde artists, successfully commissioning



TOP: Sonia Delaunay, Costume for title role from *Cleopatra*, 1918; **BOTTOM:** Lubov Tchernicheva as Cleopatra, 1918

Picasso for several productions, beginning with *Parade* (1917) and concluding with *The Blue Train* (1924). While some of his designs for *Parade* clearly echoed his cubist art, it was his idiosyncratic mixing of high art and popular culture that most dramatically affected Ballets Russes productions. Subsequent ballets by Diaghilev's company edged away from the heavy themes of sacrifice and tragic love, and instead engaged with subjects as trivial as swimming on the French Riviera. Costumes became indistinguishable from high fashion, commissioned from such artists and designers as Sonia Delaunay and Coco Chanel. Other vanguard artists, inspired by the company's embrace of experimentation, brought their own aesthetic concerns to the stage. Matisse, with his uncanny sense for cutout shapes and patterning, created striking and austere

costumes for *The Song of the Nightingale* (1920); De Chirico designed the quirky, surreal world of *The Ball* (*Le Bal*, 1929); and in *Ode* (1928) Pavel Tchelitchev used the latest developments in technology, including film projections, phosphorescent light, and pyrotechnics, to stage a constructivist ballet. Georges Rouault designed the moody sets for *The Prodigal Son* (*Le Fils prodigue*, 1929), which would be Diaghilev's last production before his unexpected death later that summer.



Legacy

After Diaghilev's death in 1929 the Ballets Russes disbanded. Later companies appropriated the name and continued some of its traditions. From 1932, a second generation of companies using the Ballets Russes name attracted much of the talent, including choreographers Massine and Balanchine, and brought the repertoire to an ever-expanding audience across the world.

Diaghilev's legacy, however, extends beyond the recreations and reinterpretations of his repertoire. His influence is also seen in the work of new companies

led by former Ballets Russes dancers and choreographers: Balanchine went on to found the School of American Ballet and the New York City Ballet; Nijinska moved to Los Angeles and opened a ballet school where she trained future prima ballerinas, including Maria Tallchief; Fokine became a founding member of American Ballet Theatre. Diaghilev's daring spirit of innovation and collaboration continues to inspire artists of all disciplines. He was "a giant," composer Prokofiev remarked just after Diaghilev's death, "whose dimensions increase the more he recedes into the distance."

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Captions

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PAGE 3: Serge Diaghilev, New York City, 1916, photograph by Jan de Strelecki, The New York Public Library for the Performing Arts, Jerome Robbins Dance Division, Astor, Lenox, and Tilden Foundations

COVER AND PAGE 4: Léon Bakst, Costume design for Vaslav Nijinsky as the Faun from *The Afternoon of a Faun*, 1912, graphite, tempera, and gold paint, Wadsworth Atheneum Museum of Art, Hartford, CT, The Ella Gallup Sumner and Mary Catlin Sumner Collection Fund

PAGE 5: Léon Bakst, Variation of the original set design from *Scheherazade*, after 1910, watercolor, metallic paint, and graphite, Collection of the McNay Art Museum, San Antonio, Gift of Robert L.B. Tobin

PAGE 6: Serge Diaghilev, c. 1924. Photo © Victoria and Albert Museum, London

PAGE 8: Fyodor Chaliapin in title role from *Boris Godunov*, October 1910. © Lebrecht Music & Arts

PAGE 9: Natalia Goncharova, Curtain design (Act III, scene 3) for *The Golden Cockerel*, c. 1914, watercolor, gouache, and graphite, Collection of the McNay Art Museum, San Antonio, Gift of Robert L.B. Tobin. © 2013 Artists Rights Society (ARS), New York

PAGE 11: Michel Fokine, 1930s © Lebrecht Music & Arts

PAGE 11: Adolph de Meyer, Vaslav Nijinsky as the Faun from *The Afternoon of a Faun*, 1912, The New York Public Library for the Performing Arts, Jerome Robbins Dance Division

PAGE 12: Eugène Druet, *Vaslav Nijinsky in Siamese Dance*, 1910, gelatin silver print, Lent by The Metropolitan Museum of Art, Gilman Collection, Gift of The Howard Gilman Foundation, 2005

PAGE 12: Léonide Massine and Pablo Picasso in Pompeii, 1917, © Lebrecht Music & Arts / The Image Works. © 2013 Estate of Pablo Picasso / Artists Rights Society (ARS), New York

PAGE 13: Léon Woizikovsky, Lydia Sokolova, Bronislava Nijinska, and Anton Dolin in costumes by Coco Chanel from *The Blue Train*, c. 1924, © Lebrecht Music & Arts

PAGE 13: George Balanchine, c. 1935, Photograph by Paul Hansen, Courtesy of CSU Archives, Everett Collection

PAGE 14: Giorgio de Chirico, Set design (scene 2) for *The Ball*, 1929, graphite and tempera, Wadsworth Atheneum Museum of Art, Hartford, CT, The Ella Gallup Sumner and Mary Catlin Sumner Collection Fund. © 2013 Artists Rights Society (ARS), New York / SIAE, Rome

PAGE 15: Man Ray, *Igor Stravinsky*, c. 1925, gelatin silver print, National Gallery of Art, Washington, Gift of Aaron and Barbara Levine. © 2013 Man Ray Trust / Artists Rights Society (ARS), New York / ADAGP, Paris

PAGE 16: Erik Satie, c. 1896, akg-images Ltd.

PAGE 17: Sergei Prokofiev in Nikopol, 1910, © Lebrecht Music & Arts

PAGE 18: Alexander Schervashidze, after Pablo Picasso, Front cloth for *The Blue Train*, 1924, oil on canvas, V&A, London. Photo © Victoria and Albert Museum, London. © 2013 Estate of Pablo Picasso / Artists Rights Society (ARS), New York.

PAGE 19: Alexandre Benois, Costume worn by Lydia Lopokova as a Sylph from *Les Sylphides*, c. 1916, silk and cotton net, with metal armature for the wings, V&A, London, Cyril Beaumont Bequest. Photo © Victoria and Albert Museum, London. © 2013 Artists Rights Society (ARS), New York / ADAGP, Paris

PAGE 20: Léon Bakst, Costume for title role from *The Blue God*, c. 1912, silk, silk moiré faille, satin, velvet ribbon, braid and embroidery thread, rayon, metallic embroidery thread and ribbon, metal studs and fasteners, gelatin imitation mother-of-pearl discs, metallic gauze, braid and paillettes, silk embroidery thread, gelatin sequins, metallic and other paint, National Gallery of Australia, Canberra

PAGE 20: Vaslav Nijinsky as the Blue God, 1912, photograph by Waléry, V&A Images

PAGE 20: Nicholas Roerich, Costume for an Elder of the Tribe from *The Rite of Spring*, 1913, wool, napped cotton, wood, leather, and fur, V&A, London. Photo © Victoria and Albert Museum, London

PAGE 20: *Rite of Spring*, 1913, photograph by Gerschel. © Lebrecht Music & Arts

PAGE 21: Mikhail Larionov, Costume for the Buffoon's Wife from *The Tale of the Buffoon*, 1921, cane-stiffened felt and cotton, V&A, London. Photo © Victoria and Albert Museum, London. © 2013 Artists Rights Society (ARS), New York / ADAGP, Paris

PAGE 21: Thadée Slavinsky and Lydia Sokolova as the Buffoon and his Wife in *The Tale of the Buffoon*, 1921, photograph by Foulsham and Banfield, London, V&A Images

PAGE 21: Pablo Picasso, Costume for the Chinese Conjuror from *Parade*, c. 1917, silk satin fabric with silver tissue and black thread, cotton hat with woolen pigtail, V&A, London. Photo © Victoria and Albert Museum, London. © 2013 Artists Rights Society (ARS), New York

PAGE 21: Léon Woizikovsky as the Chinese Conjuror from *Parade*, c. 1927, V&A Images

PAGE 22: Sonia Delaunay, Costume for title role from *Cleopatra*, 1918, silk, sequins, mirror, and beads, wool yarn, metallic thread braid, lamé, Los Angeles County Museum of Art, Costume Council Fund. © Pracusa 2012003; Digital Image © 2013 Museum Associates / LACMA / Licensed by Art Resource, NY

PAGE 22: Lubov Tchernicheva as Cleopatra, 1918, photograph by Hoppé, Harvard Theatre Collection, Houghton Library, Harvard University

PAGE 23: Georges Rouault, Set design for the banqueting tent for In a Far Country (scene 2) from *The Prodigal Son*, 1929, pastel and gouache, Wadsworth Atheneum Museum of Art, Hartford, CT, The Ella Gallup Sumner and Mary Catlin Sumner Collection Fund. © 2013 Artists Rights Society (ARS), New York