

Diaghilev and the Ballets Russes, 1909-1929: When Art Danced with Music

May 12, 2013 - September 2, 2013

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Unknown 20th Century
Mir Iskusstva, Vol. 2, 1904
cloth and paper
V&A, London

Unknown 19th Century
Mir Iskusstva, Vol. 1, 1899
cloth and paper
V&A, London

Catalogue of 'Exposition de l'art russe', 1906
printed paper
open: 10 x 26 x 17.5 cm (3 15/16 x 10 1/4 x 6 7/8 in.)
height of book when displayed on cradle
closed: 1.3 x 13.4 x 17.5 cm (1/2 x 5 1/4 x 6 7/8 in.)
V&A, London

File Name: 3413-010.jpg
Aleksandr Golovin
Costume worn by Fyodor Chaliapin as Boris Godunov in the Coronation Scene from Boris Godunov for Diaghilev's Saison Russes, c.1908
silk and metal thread, glass beads, 'essence d'orient' pearls, metal, painted silk lining, replacement fur
overall: 200 x 165 x 70 cm (78 3/4 x 64 15/16 x 27 9/16 in.)
V&A, London
© Victoria and Albert Museum, London



Valentin Serov
Chatelet poster featuring Anna Pavlova from Les Sylphides, 1909
color lithograph
framed: 256.2 x 201.5 cm (100 7/8 x 79 5/16 in.)
V&A, London

File Name: 3413-012.jpg

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
overall: 152 x 85 x 80 cm (59 13/16 x 33 7/16 x 31 1/2 in.)
V&A, London, Cyril Beaumont Bequest
© Victoria and Albert Museum, London



Léon Bakst
Costume for a Beotian Girl from Narcisse, 1911
painted cotton with red buttons and beads
overall: 188 x 50 x 40 cm (74 x 19 11/16 x 15 3/4 in.)
height includes head and headdress
V&A, London

File Name: 3413-015.jpg

Léon Bakst
Costume for a nymph from Narcisse, 1911
painted cotton
overall: 174 x 127 x 44 cm (68 1/2 x 50 x 17 5/16 in.)
V&A, London
© Victoria and Albert Museum, London



Léon Bakst
Costume for a Beotian Shepherd from Narcisse, 1911
painted cotton
overall: 185 x 125 x 68 cm (72 13/16 x 49 3/16 x 26 3/4 in.)
height includes hat
V&A, London

Léon Bakst
Costume design for Likenion from Daphnis et Chloé, 1911
pencil and watercolour on paper
framed: 56.7 x 41.5 cm (22 5/16 x 16 5/16 in.)
V&A, London

Nicholas Roerich
Set design for the Polovtsian Dances from Prince Igor, 1909
tempera and body-color on canvas
framed: 70 x 93.9 x 2.3 cm (27 9/16 x 36 15/16 x 7/8 in.)
V&A, London

Boris M. Frödmann-Cluzel

Adolph Bolm as the Polovtsian Chief from Prince Igor, 1909

bronze

overall: 24 x 7 x 17 cm (9 7/16 x 2 3/4 x 6 11/16 in.)

V&A, London

Nicholas Roerich

Costume for a Polovtsian Warrior from Prince Igor, c. 1909

silk ground, silk ikat fabric, cotton metal disks, skull cap embroidered in polychrome thread

overall: 172 x 65 x 40 cm (67 11/16 x 25 9/16 x 15 3/4 in.)

hat dimensions: height: 12 cm (4 3/4 in.), diameter: 19 cm (7 1/2 in.)

V&A, London

Nicholas Roerich

Costume for a Polovtsian Girl from Prince Igor, 1909

silk ikat fabric

overall: 150 x 115 x 40 cm (59 1/16 x 45 1/4 x 15 3/4 in.)

V&A, London

Nicholas Roerich

Costume for a Polovtsian Warrior from Prince Igor, c. 1909

silk ground, silk ikat fabric, cotton metal disks, skull cap embroidered in polychrome thread

overall: 155 x 65 x 40 cm (61 x 25 9/16 x 15 3/4 in.)

V&A, London

Léon Bakst

Costume for Zobeide from Schéhérazade, 1911

chiffon

overall: 160 x 55 x 55 cm (63 x 21 5/8 x 21 5/8 in.)

V&A, London

File Name: 3413-028.jpg

Léon Bakst

Costume for a Brigand from Daphnis et Chloé, 1912

painted wool, flannel and cotton

overall: 155 x 73 x 50 cm (61 x 28 3/4 x 19 11/16 in.)

V&A, London

© Victoria and Albert Museum, London



File Name: 3413-029.jpg

Léon Bakst

Costume for a Brigand from Daphnis et Chloé, 1912

painted wool, flannel and cotton

overall: 153 x 125 x 50 cm (60 1/4 x 49 3/16 x 19 11/16 in.)

V&A, London

© Victoria and Albert Museum, London



File Name: 3413-030.jpg

Léon Bakst

Costume for a Brigand from Daphnis et Chloé, 1912

painted wool, flannel and cotton

overall: 150 x 70 x 48 cm (59 1/16 x 27 9/16 x 18 7/8 in.)

V&A, London

© Victoria and Albert Museum, London



Léon Bakst

Costume design for the Young Rajah from Le Dieu Bleu, 1912

pencil, watercolour, and gouache on paper

framed: 56.7 x 41.5 cm (22 5/16 x 16 5/16 in.)

V&A, London

Léon Bakst

Costume design for the Blue Sultana from Schéhérazade, 1910

watercolor and pencil on paper

framed: 29.5 x 23 cm (11 5/8 x 9 1/16 in.)

Private collection

Jean Cocteau

Poster of Vaslav Nijinsky in Le Spectre de la Rose for the opening season of the Théâtre des Champs-Élysées, Paris, c. 1913

color lithograph

framed: 200 x 138.8 cm (78 3/4 x 54 5/8 in.)

V&A, London, Gift of Mademoiselle Lucienne Astruc and Richard Bucklein in memory of the collaboration between Diaghilev and Gabriel Astruc

Alexandre Benois

Costume worn by Vaslav Nijinsky as Albrecht from Giselle (Act II), 1910

silk velvet with replica silk shirt

overall: 165 x 65 x 40 cm (64 15/16 x 25 9/16 x 15 3/4 in.)

V&A, London

File Name: 3413-038.jpg

Léon Bakst

Costume for a Little God from Le Dieu Bleu, 1912

metal thread and cotton jersey, silk, brass decorations, papier-mâché, cotton, gauze, brass headdress

overall: 180 x 49 x 40 cm (70 7/8 x 19 5/16 x 15 3/4 in.)

height includes headdress

V&A, London

© Victoria and Albert Museum, London



File Name: 3413-040.jpg

Léon Bakst

Costume for Vaslav Nijinsky as the Prince from the pas de deux 'L'Oiseau d'or' from Le Festin, 1909

silk, satin, and jersey with metal studs and artificial pearls

overall: 165 x 56 x 40 cm (64 15/16 x 22 1/16 x 15 3/4 in.)

V&A, London

© Victoria and Albert Museum, London



Auguste Bert

Vaslav Nijinsky in Le Spectre de la Rose, 1911

gelatin silver print

framed: 56.7 x 41.5 cm (22 5/16 x 16 5/16 in.)

V&A, London, Gift of Richard Buckle and Annette Page

Vaslav Nijinsky

A Mask, 1918-19

crayon and pencil on paper

framed: 37.7 x 28.3 cm (14 13/16 x 11 1/8 in.)

Bethlem Art and History Collections Trust

File Name: 3413-043.jpg

Léon Bakst

Costume design for Vaslav Nijinsky as the Faun, from L'Après-midi d'un Faune, 1912

graphite, tempera and/or watercolour with gold paint on illustration board

framed: 62.2 x 47 x 2.8 cm (24 1/2 x 18 1/2 x 1 1/8 in.)

Wadsworth Atheneum Museum of Art, Hartford, CT. The Ella Gallup Sumner and Mary Catlin Sumner Collection Fund.



File Name: 3413-044.jpg

Una Troubridge

Vaslav Nijinsky as the Faun from L'Après-midi d'un Faune, 1912

plaster

overall: 48 x 23 x 20 cm (18 7/8 x 9 1/16 x 7 7/8 in.)

V&A, London

© Victoria and Albert Museum, London



sculpted by Auguste Rodin, cast by Georges Rudier

Sculpture of Nijinsky, sculpted 1912, cast 1958

bronze figurine

18.8 x 9.3 x 6 cm (7 3/8 x 3 11/16 x 2 3/8 in.)

The Samuel Courtauld Trust, The Courtauld Gallery, London

File Name: 3413-046.jpg

Nicholas Roerich

Costume for a Maiden from The Rite of Spring, 1913

wool, cotton, and fur, with paint and metal

overall: 60 x 45 cm, 27.998 lb. (23 5/8 x 17 11/16 in., 12.7 kg)

V&A, London

© Victoria and Albert Museum, London



File Name: 3413-047.jpg

Nicholas Roerich

Costume for a Maiden from The Rite of Spring, 1913

wool, cotton, and fur, with paint and metal

overall: 165 x 60 x 45 cm (64 15/16 x 23 5/8 x 17 11/16 in.)

V&A, London

© Victoria and Albert Museum, London



File Name: 3413-048.jpg

Nicholas Roerich

Costume for a Maiden from The Rite of Spring, 1913

wool, cotton, and fur, with paint and metal

overall: 160 x 60 x 45 cm (63 x 23 5/8 x 17 11/16 in.)

V&A, London

© Victoria and Albert Museum, London



File Name: 3413-049.jpg

Nicholas Roerich

Costume for an Elder of the Tribe from The Rite of Spring, 1913

wool and cotton, with leather, wood, paint, and metal

overall: 205 x 65 x 45 cm (80 11/16 x 25 9/16 x 17 11/16 in.)

height includes hat

V&A, London

© Victoria and Albert Museum, London



File Name: 3413-050.jpg

Nicholas Roerich

Costume for a Young Man from The Rite of Spring, 1913

wool and cotton, with leather, wood, paint, and metal

overall: 200 x 65 x 45 cm (78 3/4 x 25 9/16 x 17 11/16 in.)

V&A, London

© Victoria and Albert Museum, London



Alexandre Benois

Set model for Les Sylphides, 1909

gouache, watercolor, pencil and chalk on card, with bamboo supports

maximum dimensions for model and supporting perpsex sides: 59 x 43 x 41 cm (23 1/4 x 16 15/16 x 16 1/8 in.)

V&A, London

Natalia Goncharova

Design for the back cloth for the final scene, the Coronation, of The Firebird (L'Oiseau de feu), 1926

watercolor

framed: 57.5 x 78.5 cm (22 5/8 x 30 7/8 in.)

V&A, London

Natalia Goncharova

Design for the back cloth for the final scene, the Coronation, of The Firebird (L'Oiseau de feu), 1926

watercolor, gouache, gold and silver on card

framed: 90 x 90 cm (35 7/16 x 35 7/16 in.)

V&A, London

File Name: 3413-058.jpg

Natalia Goncharova

Back cloth for the final scene, the Coronation, of The Firebird (L'Oiseau de feu), 1926

painted canvas

1024 x 1571 cm (403 1/8 x 618 1/2 in.)

V&A, London

© Victoria and Albert Museum, London



Alexander Shervashidze, after Pablo Picasso

Front cloth for Le Train bleu, 1924

oil on canvas

overall: 1040 x 1172 cm (409 7/16 x 461 7/16 in.)

V&A, London

Natalia Goncharova

Costume worn by Adolph Bolm as the Prince from Sadko, 1919

cotton velvet, silk satin with 'essence d'orient' pearls

overall: 185 x 85 x 65 cm (72 13/16 x 33 7/16 x 25 9/16 in.)

V&A, London

Natalia Goncharova

Costume worn by Doris Faithful as the Sea Princess from Sadko, 1919

silk satin with appliquéd sequins, tissue and metal, raffia plaits

overall: 185 x 80 x 60 cm (72 13/16 x 31 1/2 x 23 5/8 in.)

V&A, London

File Name: 3413-079.jpg

Pablo Picasso

Costume for the Chinese Conjuror from Parade, 1917

silk satin fabric with silver tissue and black thread; cotton hat with woollen pigtail

overall: 176 x 150 x 50 cm (69 5/16 x 59 1/16 x 19 11/16 in.)

height includes hat

V&A, London

© Victoria and Albert Museum, London



Pablo Picasso

Costume design for the Chinese Conjuror from Parade, 1917

pen and ink on paper

framed: 41.5 x 56.7 cm (16 5/16 x 22 5/16 in.)

V&A, London

Natalia Goncharova

Costume design for a Seahorse from Sadko, c.1916

watercolor, pencil, and body color with foil

framed: 56.7 x 41.5 cm (22 5/16 x 16 5/16 in.)

V&A, London

Natalia Goncharova

Set Design for Le Coq d'Or, 1914

watercolor

framed: 79.5 x 103.6 cm (31 5/16 x 40 13/16 in.)

V&A, London

Mikhail Larionov

Design for the Buffoon from Chout, 1915

watercolor and body-color

framed: 93.9 x 70 cm (36 15/16 x 27 9/16 in.)

V&A, London

Mikhail Larionov

Costume for a Soldier from Chout, 1921

wool, cotton, buckram, flannel, satin and calico, with metal, straw and paint

overall: 180 x 80 x 50 cm (70 7/8 x 31 1/2 x 19 11/16 in.)

V&A, London

Mikhail Larionov

Costume for the Buffoon from Chout, 1921

steel-and-cane-stiffened felt and cotton

overall: 160 x 65 x 50 cm (63 x 25 9/16 x 19 11/16 in.)

V&A, London

File Name: 3413-091.jpg

Mikhail Larionov

Costume for the Buffoon's Wife from Chout, 1921

cane-stiffened felt and cotton

180 x 115 x 90 cm (70 7/8 x 45 1/4 x 35 7/16 in.)

height includes headdress

V&A, London

© Victoria and Albert Museum, London



Henri Matisse

Costume for a Mourner from Le Chant du rossignol, 1920

wool felt and velvet

overall: 190 x 100 x 65 cm (74 13/16 x 39 3/8 x 25 9/16 in.)

height includes headdress

V&A, London

File Name: 3413-094.jpg

Henri Matisse

Costume for the Mandarin from Le Chant du rossignol, 1920

satin, paint and tinsel

overall: 180 x 190 x 70 cm (70 7/8 x 74 13/16 x 27 9/16 in.)

V&A, London

© Victoria and Albert Museum, London



Henri Matisse

Costume for a Warrior from Le Chant du rossignol, 1920

felt, velvet, satin and silk with paint, gold tinsel, studs and braid and brass decorations

overall: 155 x 75 x 60 cm (61 x 29 1/2 x 23 5/8 in.)

V&A, London

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File Name: 3413-100.jpg

Coco Chanel

Costume for La Perouse from Le Train bleu, 1924

knitted wool

158 x 60 x 45 cm (62 3/16 x 23 5/8 x 17 11/16 in.)

V&A, London

© Victoria and Albert Museum, London



Unknown 20th Century

Poster for the Théâtre Gaîté-Lyrique, Paris, 13-21 June 1923, 1923

color lithograph

framed: 90.5 x 130 cm (35 5/8 x 51 3/16 in.)

V&A, London

Giorgio de Chirico

Illustration for the souvenir programme for the Ballets Russes seasons in Monte Carlo and Paris, 1929

graphite and tempera on handmade laid paper

framed: 63 x 47 x 3 cm (24 13/16 x 18 1/2 x 1 3/16 in.)

Wadsworth Atheneum Museum of Art, Hartford, CT. The Ella Gallup Sumner and Mary Catlin Sumner Collection Fund.

Georges Rouault

Design for the back cloth for Home (Scenes 1 and 3) of The Prodigal Son, 1929

pastel, ink, tempera and watercolor on paper

framed: 74.9 x 95.9 x 3.3 cm (29 1/2 x 37 3/4 x 1 5/16 in.)

Wadsworth Atheneum Museum of Art, Hartford, CT. The Ella Gallup Sumner and Mary Catlin Sumner Collection Fund.

Georges Rouault

Design for the banqueting tent for In a Far Country (Scene 2), from The Prodigal Son, 1929

pastel and gouache on paper

framed: 74.3 x 95.9 x 3.3 cm (29 1/4 x 37 3/4 x 1 5/16 in.)

Wadsworth Atheneum Museum of Art, Hartford, CT. The Ella Gallup Sumner and Mary Catlin Sumner Collection Fund.

Giorgio de Chirico

Set design for The Ball (Scene 2), of Le Bal, 1929

graphite and tempera of handmade laid paper

framed: 47 x 62.5 x 2.8 cm (18 1/2 x 24 5/8 x 1 1/8 in.)

Wadsworth Atheneum Museum of Art, Hartford, CT. The Ella Gallup Sumner and Mary Catlin Sumner Collection Fund.

Giorgio de Chirico

Costume for a Sylph from Le Bal, 1929

silk and tarlatan, with braid

overall: 155 x 85 x 80 cm (61 x 33 7/16 x 31 1/2 in.)

V&A, London

:

Giorgio de Chirico

Costume for a male guest from Le Bal, 1929

gabardine, flannel, silk, and wool, with painting and appliquéd medals
overall: 163 x 59 x 40 cm (64 3/16 x 23 1/4 x 15 3/4 in.)

V&A, London

Giorgio de Chirico

Costume for a male guest from Le Bal, 1929

painted gabardine, flannel, silk and wool
overall: 168 x 59 x 40 cm (66 1/8 x 23 1/4 x 15 3/4 in.)

V&A, London

George Barbier

The Slave and Zobeide from Schéhérazade, 1913

pochoir print
framed: 57 x 62 x 6 cm (22 7/16 x 24 7/16 x 2 3/8 in.)

V&A, London, Cyril Beaumont Bequest

Natalia Goncharova

Set design for the finale of The Firebird, 1926

watercolor on card
framed: 71 x 101.5 cm (27 15/16 x 39 15/16 in.)

Private collection

Pavel Tchelitchev

Set design for figures from Ode (Scene 3), 1928

gouache, wash on dark blue machine-made woven paper
framed: 42.6 x 55.4 x 3 cm (16 3/4 x 21 13/16 x 1 3/16 in.)

Wadsworth Atheneum Museum of Art, Hartford, CT. The Ella Gallup Sumner and Mary Catlin Sumner Collection Fund.

Pavel Tchelitchev

Costume design for a female dancer in a crinoline skirt from Ode, 1928

pen, ink, and tempera on Bristol board
framed: 62.5 x 47.3 x 3.8 cm (24 5/8 x 18 5/8 x 1 1/2 in.)

Wadsworth Atheneum Museum of Art, Hartford, CT. The Ella Gallup Sumner and Mary Catlin Sumner Collection Fund.

Pavel Tchelitchev

Costume for a corps de ballet dancer from Ode, 1928

artificial silk and cotton, cotton jersey, cellulose nitrate decoration, metal fencing mask
overall: 170 x 128 x 120 cm (66 15/16 x 50 3/8 x 47 1/4 in.)

height includes head

V&A, London

:

Pavel Tchelitchev

Souvenir programme for the Théâtre Sarah Bernhardt, 6-23 June 1928, showing an illustration inspired by Ode, 6-23 June 1928

framed: 42.5 x 35.5 cm (16 3/4 x 14 in.)

V&A, London

Jean Cocteau

Stravinsky at the Piano from Rite of Spring, 1913

pencil and ink on paper in custom-made gold gilt frame

framed: 32 x 29.1 x 2 cm (12 5/8 x 11 7/16 x 13/16 in.)

V&A, London

Jean Cocteau

Poster of Tamara Karsavina in Le Spectre de la Rose for the opening season of the Théâtre des Champs-Élysées, Paris, 1913

color lithograph

framed: 213.3 x 163 cm (84 x 64 3/16 in.)

V&A, London, Gift of Mademoiselle Lucienne Astruc and Richard Buckle in memory of the collaboration between Diaghilev and Gabriel Astruc

Natalia Goncharova

Set design for Le Coq d'Or (Scene 1), 1914

watercolor

framed: 72.5 x 105.5 cm (28 9/16 x 41 9/16 in.)

Private collection

Ethelbert White

Souvenir print of Parade, 1917

hand-colored print

framed: 50.7 x 60.4 cm (19 15/16 x 23 3/4 in.)

V&A, London

File Name: 3413-145.jpg

Nicholas Roerich

Costume for a Maiden from The Rite of Spring, 1913

Wool, cotton and fur, with paint and metal

165 x 60 x 45 cm (64 15/16 x 23 5/8 x 17 11/16 in.)

V&A, London

© Victoria and Albert Museum, London



File Name: 3413-147.jpg

Coco Chanel

Costume for a Gigolo from Le Train bleu, 1924

wool

158 x 60 x 45 cm (62 3/16 x 23 5/8 x 17 11/16 in.)

V&A, London

© Victoria and Albert Museum, London



Max Weber

Russian Ballet, 1916

oil on canvas

76.2 x 91.44 cm (30 x 36 in.)

Brooklyn Museum, Bequest of Edith and Milton Lowenthal, 1992.11.29

Léon Bakst

Costume design for a Villager from Daphnis and Chloe, 1912

watercolor, pencil on paper

35.88 x 25.4 cm (14 1/8 x 10 in.)

Houghton Library, Harvard Theatre Collection, Harvard University, Gift of Howard D. Rothschild, 1990 (MS Thr 414.4 (8))

Léon Bakst

Costume design for the Eunuch in Scheherazade, 1922

watercolor, pencil and silver paint on paper

87 x 67.95 cm (34 1/4 x 26 3/4 in.)

Houghton Library, Harvard Theatre Collection, Harvard University, Gift of Howard D. Rothschild, 1990 (MS Thr 414.4 (20))

Nicholas Roerich

Costume Design for two Clowns from The Rite of Spring, 1874 - 1947

watercolor and pencil on board

24 x 31.2 cm (9 7/16 x 12 5/16 in.)

Houghton Library, Harvard Theatre Collection, Harvard University, Gift of Howard D. Rothschild, 1990 (MS Thr 414.4 (119))

File Name: 3413-166.jpg

Léon Bakst

Costume (made by Marie Muelle) for a Dancing Girl (almée) or Odalisque from Scheherazade, c. 1910

rayon, silk, metallic and other paint, metallic and rayon braid, gelatine paillettes, glass beads, metal fasteners, wire

National Gallery of Australia, Canberra



Léon Bakst

Costume (made by Marie Muelle) for the Chief Eunuch from Scheherazade, 1910

silk, silk appliqué, cotton, metallic braid, rayon, metallic paint, acetate, ornament, feathers, imitation jewels, cotton wadding, cork, cane, newspaper, and wood; exhibited with reproduction jacket

National Gallery of Australia, Canberra, Purchased 1973

File Name: 3413-169.jpg

Léon Bakst

Costume for a nymph from L'Après-midi d'un faune, c. 1912

silk chiffon, lamé, metallic ribbon, cotton

National Gallery of Australia, Canberra



File Name: 3413-170.jpg

Léon Bakst

Costume for nymph in Afternoon of a Faun, c. 1912

silk chiffon, lamé, metallic ribbon, cotton

National Gallery of Australia, Canberra



File Name: 3413-171.jpg

Léon Bakst

Costume for nymph from L'Après-midi d'un faune, c. 1912

silk chiffon, paint, lamé, metallic ribbon, cotton

National Gallery of Australia, Canberra



Léon Bakst

Costume for Spectre of the Rose, designed in 1911, fabricated 1922

silk, velvet and elastic

Wadsworth Atheneum Museum of Art, Hartford, CT. The J. Herbert Callister Fund, the Florence Paull Berger Fund, the Costume and Textile Purchase Fund, and the Costume and Textile Flood Fund.

File Name: 3413-176.jpg

Léon Bakst

Costume design for Vaslav Nijinsky in Spectre of the Rose, 1911

Graphite, watercolor and silver paint on machine-made laid paper

39.5 x 25.8 cm (15 9/16 x 10 3/16 in.)

Wadsworth Atheneum Museum of Art, Hartford, CT. The Ella Gallup Sumner and Mary Catlin Sumner Collection Fund.



Giorgio de Chirico

Costume worn by André Brobow as the Astrologer in Le Bal, 1929

wool flannel with appliqued silk

Wadsworth Atheneum Museum of Art, Hartford, CT. Purchased through the gift of James Junius Goodwin, and the Special Gift Account.

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Sonia Delaunay

Costume for Cleopatra in Cleopatra, 1918

silk, sequins, mirror, beads, wool, metallic thread, lamé

Dress center back length: 45 1/8 in. (114.62 cm); Headdress: 22 11/16 x 14 5/8 x 12 5/8 in.

(57.63 x 37.15 x 32.07 cm). Overall mannequin footprint: 67 x 36 x 20 inches.

Los Angeles County Museum of Art, Costume Council Fund (M.68.51.18a-b), Costume and Textiles Department

Léon Bakst

Study for the décor for Le Dieu Bleu (Bayonne with Snakes), 1911

watercolor and gouache on paper

25.4 x 34.93 cm (10 x 13 3/4 in.)

framed: 40.64 x 53.34 x 3.18 cm (16 x 21 x 1 1/4 in.)

Collection Zimmerli Art Museum at Rutgers University. The George Riabov Collection of Russian Art, donated in memory of Basil and Emilia Riabov.

Eugène Druet

Vaslav Nijinsky in Siamese dance, 1910

gelatin silver print

20.3 x 14.6 cm (8 x 5 3/4 in.)

Lent by The Metropolitan Museum of Art, Gilman Collection, Gift of The Howard Gilman Foundation, 2005

Sonia Delaunay

Costume design for Cleopatra, 1918

watercolor, metallic paint and graphite on paper

47 x 32.7 cm (18 1/2 x 12 7/8 in.)

Lent by The Metropolitan Museum of Art, Bequest of William S. Lieberman, 2005

Robert Delaunay

Set Design for Cleopatra, c. 1918

watercolor, gouache, metallic paint and graphite on paper

34.9 x 47.3 cm (13 3/4 x 18 5/8 in.)

Lent by The Metropolitan Museum of Art, Bequest of William S. Lieberman, 2005

Fernand Léger

Exit the Ballets Russes, 1914

oil on canvas

136.53 x 100.33 cm (53 3/4 x 39 1/2 in.)

The Museum of Modern Art, New York. Gift of Mr. and Mrs. Peter A. Rübél (partly by exchange), 1958.

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Léon Bakst

Bronislava Nijinska and Vera Fokina in Narcisse, 1911

watercolor and pencil

66.6 x 48.2 cm (26 1/4 x 19 in.); framed?: 68.9 x 49.85 cm (27 1/8 x 19 5/8 in.)

Jerome Robbins Dance Division, The New York Public Library for the Performing Arts, Astor, Lenox and Tilden Foundations

File Name: 3413-200.jpg

Léon Bakst

Décor for Act I in Daphnis and Chloe, 1912

watercolor, gouache and pencil with gold and silver highlighting

80 x 106 cm (31 1/2 x 41 3/4 in.)

framed: 83.3 x 113.1 x 2.6 cm (32 13/16 x 44 1/2 x 1 in.)

Les Arts Décoratifs, Musée des Arts Décoratifs, Paris



Léon Bakst

Costume design for a bacchante in *Narcisse*, before 1911

gouache, silver paint and pencil on paper

67.5 x 48 cm (26 9/16 x 18 7/8 in.)

Centre Pompidou, Paris, Musée national d'art moderne/Centre de création industrielle, Gift of Mr. and Mrs. Léon Baratz in memory of Mr. and Mrs. A. Dobry

Léon Bakst

Costume Design for *The Pilgrim from Le Dieu Bleu*, c. 1911

gouache and metallic paint with graphite on paper

67.31 x 48.9 cm (26 1/2 x 19 1/4 in.)

Philadelphia Museum of Art, Bequest of Margaretta S. Hinchman, 1955

Léon Bakst

Costume Design for a Temple Dancer in *Le Dieu Bleu*, 1922 after 1912 original

watercolor, gouache, metallic paint, and graphite on paper on board

64.77 x 46.99 cm (25 1/2 x 18 1/2 in.)

Collection of the McNay Art Museum, Gift of Robert L. B. Tobin

File Name: 3413-216.jpg

Léon Bakst

Variation of the original scene design for *Scheherazade*, after 1910

watercolor, metallic paint and graphite on paper

73.82 x 103.51 cm (29 1/16 x 40 3/4 in.)

Collection of the McNay Art Museum, San Antonio, Gift of Robert L. B. Tobin



File Name: 3413-217.jpg

Léon Bakst

Costume design for an *Odalisque in Scheherazade*, 1911

gouache, graphite, ink and metallic paint on paper, mounted on board

44.9 x 30 cm (17 11/16 x 11 13/16 in.)

Collection of the McNay Art Museum, San Antonio, Gift of Robert L. B. Tobin



File Name: 3413-218.jpg

Natalia Goncharova

front curtain design (Act III, Scene 3) in *Le Coq d'or*, ca. 1914

watercolor, gouache, and graphite on board

57.15 x 73.03 cm (22 1/2 x 28 3/4 in.)

Collection of the McNay Art Museum, Gift of Robert L. B. Tobin



Natalia Goncharova

Costume for a fish with silver scales from *Sadko*, 1916

bonewhite silk costume painted in various shades of green and blue, decorated with silver ribbons, silver lamé and two pleated fins in shades of pale blue and green. Headdress: lamé with two large painted and spangled black and white eyes

Dansmuseet - Museum Rolf de Maré Stockholm

File Name: 3413-228.jpg

Natalia Goncharova

Costume for a Red Spotted Fish from Sadko, 1916

green silk bodice with appliqué red silk dots and a gold lamé panel; skirt: several layers of flounces/scales painted red; headdress: red silk skullcap with green scales/fins painted red at edges

Dansmuseet - Museum Rolf de Maré Stockholm



Natalia Goncharova

Costume for the sorcerer Kōstchei in The Firebird (L'Oiseau de feu), 1926

flannel, ribbons, applique, lame, cotton, velvet, lace and gold braid

Dansmuseet - Museum Rolf de Maré Stockholm

File Name: 3413-230.jpg

Amedeo Modigliani

Léon Bakst, 1917

oil on canvas

overall: 55.3 x 33 cm (21 3/4 x 13 in.)

framed: 78.1 x 55.9 x 3.8 cm (30 3/4 x 22 x 1 1/2 in.)

National Gallery of Art, Washington, Chester Dale Collection



Léon Bakst

Costume Study for "Jeux", 1913

watercolor, graphite and black chalk on laid paper

overall: 33.5 x 49 cm (13 3/16 x 19 5/16 in.)

National Gallery of Art, Washington, Gift of Howard Sturges

File Name: 3413-232.jpg

Pablo Picasso

Madame Picasso, 1923

oil on linen

overall: 100.3 x 82 cm (39 1/2 x 32 5/16 in.)

framed: 123.2 x 104.5 x 5.7 cm (48 1/2 x 41 1/8 x 2 1/4 in.)

National Gallery of Art, Washington, Chester Dale Collection

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Giorgio de Chirico

Conversation among the Ruins, 1927

oil on canvas

overall: 130.5 x 97.2 cm (51 3/8 x 38 1/4 in.)

framed: 152.4 x 117.8 x 7.6 cm (60 x 46 3/8 x 3 in.)

National Gallery of Art, Washington, Chester Dale Collection

Man Ray

Igor Stravinsky, c. 1925

gelatin silver print

overall: 28.3 x 22.7 cm (11 1/8 x 8 15/16 in.)

National Gallery of Art, Washington, Gift of Aaron and Barbara Levine

:

Jacques-Emile Blanche

Vaslav Nijinsky in Siamese Dance, 1861 - 1942

oil on canvas

219.71 x 120.02 cm (86 1/2 x 47 1/4 in.)

framed: 254 x 152.4 x 8.26 cm (100 x 60 x 3 1/4 in.)

Collection of Ann and Gordon Getty, San Francisco

Alexandre Benois

Les Sylphides: scene design: Pas de deux, 1909

watercolor, ink and pencil on paper

20.96 x 31.12 cm (8 1/4 x 12 1/4 in.)

Houghton Library, Harvard Theatre Collection, Harvard University, Gift of Howard D. Rothschild, 1990 (MS Thr 414.4 (42))

Pablo Picasso

Harlequin (Portrait of Leonid Massine), 1917

oil on canvas

overall: 116 x 90 cm (45 11/16 x 35 7/16 in.)

Museu Picasso, Barcelona, Donation of the artist, 1919

Roberto Montenegro

Vaslav Nijinsky as the Golden Slave in Scheherazade on the cover of the program for the second American Ballets Russes tour, 1916-1917

22.86 x 31.75 cm (9 x 12 1/2 in.)

Collection of Ms. Anna and Mr. Leonid Winestein

Giorgio de Chirico

Costume design for a Male Guest from Le Bal, 1929

graphite and tempera on laid paper

27.46 x 20 cm (10 13/16 x 7 7/8 in.)

Wadsworth Atheneum Museum of Art, Hartford, CT. The Ella Gallup Sumner and Mary Catlin Sumner Collection Fund.

Giorgio de Chirico

Costume design for André Bobrow as the Astrologer from Le Bal, 1929

graphite and tempera on handmade laid paper

27.7 x 20 cm (10 7/8 x 7 7/8 in.)

Wadsworth Atheneum Museum of Art, Hartford, CT. The Ella Gallup Sumner and Mary Catlin Sumner Collection Fund.

Albert Gleizes

Portrait of Igor Stravinsky, 1914

oil on canvas

129.54 x 114.3 cm (51 x 45 in.)

The Museum of Modern Art, New York. Bequest of Richard S. Zeisler, New York, 2007.

File Name: 3413-259.jpg

Léon Bakst

Costume (made by Marie Muelle and M. Landoff) for The Blue God in Le Dieu Bleu, c. 1912
tunic: 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; crown: metallic gauze, braid and paillettes, silk embroidery thread, gelatin sequins, metal studs, metallic and other paint
National Gallery of Australia, Canberra



Adolph de Meyer

Nijinsky and a Dancer, from the album Sur le Prélude à l'après-midi d'un faune, Pl. IV, 1914

collotype

12.1 x 18.4 cm (4 3/4 x 7 1/4 in.)

framed: 19.2 x 29.4 cm (7 9/16 x 11 9/16 in.)

Musée d'Orsay, Paris, gift (don manuel) of M. Michel de Bry, 1988

Adolph de Meyer

Nijinsky and six Dancers, from the album Sur le Prélude à l'après-midi d'un faune, Pl. XIV, 1914

collotype

14.1 x 21.8 cm (5 9/16 x 8 9/16 in.)

framed: 19.2 x 29.4 cm (7 9/16 x 11 9/16 in.)

Musée d'Orsay, Paris, gift (don manuel) of M. Michel de Bry, 1988

Studio Lipnitsky

Ira Belianina as Nature and Serge Lifar as the Student with the women of the corps de ballet in their crinoline dresses, from Ode, 1928

gelatin silver print

V&A, London

File Name: 3413-265.jpg

Auguste Bert

Vaslav Nijinsky as the Golden Slave from Schéhérazade, 1910

gelatin silver print

V&A, London, Gift of Jean Hugo

© Victoria and Albert Museum, London



Valentine Hugo

sketches of Nijinsky in title role from Petrushka, 1911

pencil on paper

41.5 x 56.7 cm (16 5/16 x 22 5/16 in.)

V&A, London, Gift of Jean Hugo

Alexandre Benois

Costume design for the Ballerina from Petrushka, 1911

pencil and watercolor on paper

56.7 x 41.5 cm (22 5/16 x 16 5/16 in.)

V&A, London

Alexandre Benois

Costume design for the Blackamoor from Petrushka, 1936

pencil and watercolor on paper

56.7 x 41.5 cm (22 5/16 x 16 5/16 in.)

V&A, London

Alexandre Benois

Costume design for Petrushka, 1911

pencil and watercolor on paper

56.7 x 41.5 cm (22 5/16 x 16 5/16 in.)

V&A, London

Alexandre Benois

Set Design for the Butter Week Fair, scenes 1 and 4 from the ballet Petrushka, 1911

graphite, tempera and/or watercolor and crayon on paper

44.8 x 61.5 cm (17 5/8 x 24 3/16 in.)

Wadsworth Atheneum Museum of Art, Hartford, CT. The Ella Gallup Sumner and Mary Catlin Sumner Collection Fund.

Alexandre Benois

Design for the front cloth (Copenhagen Revival), 1925

black ink and tempera and/or watercolor on paper

29.2 x 40.2 cm (11 1/2 x 15 13/16 in.)

Wadsworth Atheneum Museum of Art, Hartford, CT. The Ella Gallup Sumner and Mary Catlin Sumner Collection Fund.

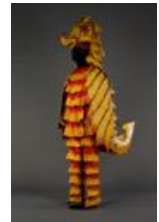
File Name: 3413-273.jpg

Natalia Goncharova

Costume for a Sea Horse from Sadko, 1916

satin jacket and white cotton trousers, both painted with red and yellow flounces; red, yellow, and brown satin carapace, heavily stiffened and wired, decorated with appliqué in white, gold and russet with golden ribbons; fish-shaped headdress decorated with appliqué and golden ribbons

Dansmuseet - Museum Rolf de Maré Stockholm



Unknown Artist

Earrings worn by Vaslav Nijinsky, 1910

Gilded copper-alloy mounts with pearlised glass

7 x 1.7 cm (2 3/4 x 11/16 in.)

V&A, London

Léon Bakst

Costume for the Chief Eunuch from Scheherazade (Trousers), 1910

trousers: silk, silk appliqué, cotton

National Gallery of Australia, Canberra, Purchased 1973

:

Léon Bakst

Costume for the Chief Eunuch from Scheherazade (Cummerbund), 1910

cummerbund: rayon, silk, cotton, metallic paint

National Gallery of Australia, Canberra, Purchased 1973

Léon Bakst

Costume for the Chief Eunuch from Scheherazade (Keys), 1910

keys: wood, metallic and other paint

National Gallery of Australia, Canberra, Purchased 1973

Léon Bakst

Costume for the Chief Eunuch from Scheherazade (Hat), 1910

hat: rayon, silk, metallic braid and ornament, feathers, imitation jewels, cotton wadding, cork, cane, newspaper

National Gallery of Australia, Canberra, Purchased 1973

Léon Bakst

Costume for the Chief Eunuch from Scheherazade (Overskirt), 1910

overskirt: silk appliqué, acetate, metallic braid, paint, cotton

National Gallery of Australia, Canberra, Purchased 1973

Léon Bakst

Costume for the Chief Eunuch from Scheherazade (Jacket), 1910

jacket: silk, metallic braid, rayon, cotton

National Gallery of Australia, Canberra, Purchased 1973

after Léon Bakst

Souvenir program for the first American Tour of the Ballets Russes (Blue God cover), 1916

22.86 × 31.75 cm (9 × 12 1/2 in.)

Collection of Ms. Anna and Mr. Leonid Winestein

Bain News Service

Diaghilev and John Brown, New York, 1916

gelatin silver print

10.16 × 15.24 cm (4 × 6 in.)

Collection of Ms. Anna and Mr. Leonid Winestein

NYH Service

Vaslav Nijinsky, Romolo Nijinsky and Kyra Nijinsky, New York, April 7, 1916

gelatin silver print

17.15 × 25.4 cm (6 3/4 × 10 in.)

Collection of Ms. Anna and Mr. Leonid Winestein

:

Burke Atkell

***Lydia Lopokova and Alexander Gavrilov in Spectre de la Rose*, Chicago, 1916**

gelatin silver print

21.59 × 29.72 cm (8 1/2 × 11 11/16 in.)

Collection of Ms. Anna and Mr. Leonid Winestein

Pablo Picasso

***Igor Stravinsky*, Paris, December 31, 1920**

pencil on paper

34.5 x 24 cm (13 5/8 x 9 1/2 in.)