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### KEY=LIFE - JAMIE EVELIN

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### DIAGHILEV

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### A LIFE

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[Profile Books](#) **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**

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### RECOLLECTIONS OF MY LIFE WITH DIAGHILEV 1919-1929

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### SERGE DIAGHILEV

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[Read Books Ltd](#) **Many of the earliest books, particularly those dating back to the 1900s and before, are now extremely scarce and increasingly expensive. Pomona Press are republishing these classic works in affordable, high quality, modern editions, using the original text and artwork.**

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### SERGE DIAGHILEV

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### HIS LIFE, HIS WORK, HIS LEGEND

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### DIAGHILEV AND THE GOLDEN AGE OF THE BALLETS RUSSES 1909-1929

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[Victoria & Albert Museum](#) **"This edition is published to coincide with the exhibition Diaghilev and the Ballets Russes, 1909-1929: When Art Danced with Music, at the National Gallery of Art, Washington, 12 May-2 September 2013. The exhibition Diaghilev and the Golden Age of the Ballets Russes, 1909-1929 was originally conceived by and first shown at the V&A Museum, London, in 2010."**

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### SERGE DIAGHILEV, HIS LIFE, HIS WORK, HIS LEGEND

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### AN INTIMATE BIOGRAPHY

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### NIJINSKY

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## A LIFE

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[Profile Books](#) '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.

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## I SANG FOR DIAGHILEV

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### MICHEL PAVLOFF'S MERRY LIFE

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A former member of the Ballet Russes recalls Pavlova, Nijinsky, and performers he met while working as a stage manager, ballet producer, and teacher

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## DIAGHILEV

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[Atheneum Books](#) This is the first full-length life of Diaghilev to appear for nearly forty years. Much new material about the great Russian creator of modern ballet, who was also the unquestioned arbiter of European taste in the first quarter of this century, has come to light since the publication of Haskell's and Lifar's biographies. Richard Buckle has acquired an insight into the mind of Diaghilev, which enables him to write with authority on his hopes and fears, his triumphs and disasters during the quarter-century which may well go down in history as "the Diaghilev era" in art. -- Provided by publisher.

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## BALLETS RUSSES STYLE

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### DIAGHILEV'S DANCERS AND PARIS FASHION

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[Reaktion Books](#) Beautifully illustrated and drawing on unpublished images and memorabilia, this book illuminates the ways in which innovations by the Ballets Russes in dance, music, sets and costume both mirrored and invigorated contemporary culture. --Book Jacket.

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## DIAGHILEV

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## A LIFE

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[Oxford University Press](#) Featuring an eight-page gallery of full-color illustrations, here is a major new biography of Serge Diaghilev, founder and impresario of the Ballets Russes, who revolutionized ballet by bringing together composers such as Stravinsky and Prokofiev, dancers and choreographers such as Nijinsky and Karsavina, Fokine and Balanchine, and artists such as Picasso, Matisse, Bakst, and Goncharova. An accomplished, flamboyant impresario of all the arts, Diaghilev became a legendary figure. Growing up in a minor noble family in remote Perm, he would become a central figure in the artistic worlds of Paris, London, Berlin, and Madrid during the golden age of modern art. He lived through bankruptcy, war, revolution, and exile. Furthermore he lived openly as a homosexual and his liaisons, most famously with Nijinsky, and his turbulent friendships with Stravinsky, Coco Chanel, Prokofiev, and Jean Cocteau gave his life an exceptionally dramatic quality. Scheijen's magnificent biography, based on extensive research in little known archives, especially in Russia, brings fully to life a complex and powerful personality with boundless creative energy. A New York Times Editor's Choice

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## DIAGHILEV'S BALLETS RUSSES

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[Da Capo](#) 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.

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## RENE BLUM AND THE BALLETS RUSSES

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### IN SEARCH OF A LOST LIFE

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[Oxford University Press](#) René Blum and the Ballets Russes documents the life of the enigmatic and brilliant writer and producer who resurrected the Ballets Russes after Diaghilev died. Based on a treasure trove of previously undiscovered letters and documents, the book not only tells the poignant story of Blum's life, but also illustrates the central role Blum played in the development of dance in the United States. Indeed, Blum's efforts to save his ballet company eventually helped to bring many of the world's greatest dancers and choreographers--among them Fokine, Balanchine, and Nijinska--to American ballet stages.

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## THE BALLETS RUSSES AND ITS WORLD

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[Yale University Press](#) The dance, art, music, and cultural worlds of the Ballets Russes--a dance company which helped define the avant-garde in the early part of this century--are surveyed in this book, which begins with Serge Diaghilev's influence. 200+ illustrations.

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## SERGE DIAGHILEV, HIS LIFE, HIS WORK, HIS LEGEND

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### AN INTIMATE BIOGRAPHY

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### DIAGHILEV AND FRIENDS

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[Haus Pub](#) Exciting new portrait featuring the racy world of opera and dance in Paris of the 1920s.

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## PROKOFIEV'S BALLETS FOR DIAGHILEV

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[Routledge](#) Ballet impresario Sergey Pavlovich Diaghilev and composer Sergey Sergeyevich Prokofiev are eminent figures in twentieth-century cultural history, yet this is the first detailed account of their fifteen-year collaboration. The beginning was not trouble-free, but despite two false starts (*Ala i Lolli* and the first version of its successor, *Chout*) Diaghilev maintained his confidence in the composer. With his guidance and encouragement Prokofiev established his mature balletic style. After some years of estrangement during which Prokofiev wrote for choreographer Boris Romanov and conductor/publisher Serge Koussevitsky, Diaghilev came to the composer's rescue at a low point in his Western career. The impresario encouraged Prokofiev's turn towards 'a new simplicity' and offered him a great opportunity for career renewal with a topical ballet on Soviet life (*Le Pas d'acier*). Even as late as 1928-29 Diaghilev compelled Prokofiev to achieve new heights of expressivity in his characterizations (*L'Enfant prodigue*). Although Western scholars have investigated Prokofiev's operas, piano works, and symphonies, little attention has been paid to his early ballets written for Diaghilev's Ballets Russes. Despite Prokofiev's devotion to opera, it was his ballets for Diaghilev as much as his concertos and solo piano works that earned his renown in Western Europe in the 1920s. Stephen D. Press discusses the genesis of each ballet, including the important contributions of the scenic designers (Mikhail Larionov, Georgy Yakulov and Georges Rouault) and the choreographer/dancers (Lid Massine, Serge Lifar and George Balanchine), and the special relationship between the ballets' progenitors.

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## THE DIAGHILEV BALLET IN LONDON

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[Noverre Press](#) This is the book of reminiscences of the Ballets Russes which Mr Beaumont, as the best qualified man in England, has, for the last ten years, been urged to write. Readers will find that it is more intimate and personal than any of Mr Beaumont's previous works. From 1912 he saw every London season of Diaghilev's Ballet, at first, as a member of the public, and, after 1918, both before and behind the curtain, as a friend of the Director and his lieutenants and of many of the Company. This book records the Ballet's activities in London, and a personal critical impression of the principal dancers in the roles that they made famous. Little intimate incidents are included, and pen pictures of distinguished personalities in private life. It tells for the first time, and for all time, what the Diaghilev Ballet was really like.

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## A FEAST OF WONDERS

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### SERGEI DIAGHILEV AND THE BALLETS RUSSES

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Featuring contributions by leading specialists in the history of Russian dance and the visual arts, a lavishly illustrated catalog focuses on artworks related to the Saisons Russes between 1909 and 1929 and draws on public and private collections including the Fokine collection in the St. Petersburg Theatre Museum.

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### DIAGHILEV'S BALLETS RUSSES

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[Oxford University Press, USA](#) A study of the profoundly influential ballet company delves into it as a complex economic enterprise and includes a real-life cast of characters--dancers, theater managers, critics, stagehands, and others

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### DIAGHILEV AND THE GOLDEN AGE OF THE BALLET RUSSES 1909-1929 (EXPANDED EDITION)

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[Victoria & Albert Museum](#) Published to coincide with the exhibition held at the Victoria and Albert Museum, London Sept. 25, 2010 - Jan. 9, 2011.

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## THE LIVES OF THE ARTISTS

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[New Word City](#) ". . . what unfurls on the stage . . . is brashly, unapologetically entertaining. . . ." - The New York Times Here are six enthusiastically received plays by Charles Mee inspired by immortal artists: Matisse's Self Portrait, Picasso's Masterpiece, Van Gogh's Sunflowers, [bobrauschenbergamerica](#), Hotel Cassiopeia, and soot and spit. "Charles L. Mee's fascinating and luminous [bobrauschenbergamerica](#) . . . is awash with warmth and has a vibrant emotional and intellectual center. . . . It's a stunner." - Variety ". . . [bobrauschenbergamerica](#) is a stunning tableau of dance, comedy, memory, feeling, and storytelling." - The Independent "Bobrauschenbergamerica is a dizzying, exciting collage of America." - nytheatre.com

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## NIJINSKY

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### A LIFE OF GENIUS AND MADNESS

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[Open Road Media](#) 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 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.

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## IDA RUBINSTEIN (1885-1960)

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### A THEATRICAL LIFE

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This is a study of the career and achievement of a multi-talented personality. Ida Rubinstein was born in 1885 in tsarist Russia and from an early age she used her immense family fortune to commission original stage works in which she herself invariably appeared. She started out with the intention of making a name for herself as an actress, but her gifts as a mime and dancer attracted Diaghilev and he introduced her to western audiences when his Ballets Russes came to Paris in 1909. Ida Rubinstein was too much of an egoist to remain in his shadow and she subsequently went on to pursue an independent career as an impresario, in many ways Diaghilev's equal, as a dancer of as high a caliber as Karsavina (but of greater versatility) and as a dramatic actress who came a very close second to Sarah Bernhardt. In the process she worked with some of the greatest creative geniuses of the twentieth century, designers, choreographers, writers and composers. When she finally withdrew into voluntary seclusion after the Second World War, she left behind a remarkable legacy of works as a contribution to that high point of western civilization, the Third French Republic. Her name will continue to be associated with such masterpieces as Debussy's *Le Martyre de Saint Sebastien*, Ravel's *La Valse* and *Bolero*, Stravinsky's *Persephone* and Honegger's *Jeanne d'Arc au bucher*. She will also be long remembered as the epitome of extravagance, high style and good taste, unrivalled even in an era renowned for its panache and hedonism. Most of the illustrations in this book have never been published before.

### IRINA BARONOVA AND THE BALLETS RUSSES DE MONTE CARLO

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University of Chicago Press "Drawing on letters, correspondence, oral histories, and interviews, Baronova's daughter, the actress Victoria Tennant, ... recounts Baronova's dramatic life, from her earliest aspirations to her grueling time on tour to her later years in Australia as a pioneer of the art"--Dust jacket flap.

### DIAGHILEV, CREATOR OF THE BALLETS RUSSES

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#### ART, MUSIC, DANCE

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Lund Humphries Pub Limited

### PROKOFIEV'S BALLETS FOR DIAGHILEV

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Routledge Ballet impresario Sergey Pavlovich Diaghilev and composer Sergey Sergeyeovich Prokofiev are eminent figures in twentieth-century cultural history, yet this is the first detailed account of their fifteen-year collaboration. The beginning was not trouble-free, but despite two false starts (*Ala i Lolli* and the first version of its successor, *Chout*) Diaghilev maintained his confidence in the composer. With his guidance and encouragement Prokofiev established his mature balletic style. After some years of estrangement during which Prokofiev wrote for choreographer Boris Romanov and conductor/publisher Serge Koussevitsky, Diaghilev came to the composer's rescue at a low point in his Western career. The impresario encouraged Prokofiev's turn towards 'a new simplicity' and offered him a great opportunity for career renewal with a topical ballet on Soviet life (*Le Pas d'acier*). Even as late as 1928-29 Diaghilev compelled Prokofiev to achieve new heights of expressivity in his characterizations (*L'Enfant prodigue*). Although Western scholars have investigated Prokofiev's operas, piano works, and symphonies, little attention has been paid to his early ballets written for Diaghilev's Ballets Russes. Despite Prokofiev's devotion to opera, it was his ballets for Diaghilev as much as his concertos and solo piano works that earned his renown in Western Europe in the 1920s. Stephen D. Press discusses the genesis of each ballet, including the important contributions of the scenic designers (Mikhail Larionov, Georgy Yakulov and Georges Rouault) and the choreographer/dancers (L'id Massine, Serge Lifar and George Balanchine), and the special relationship between the ballets' progenitors.

### THE WORLD OF ART AND DIAGHILEV'S PAINTERS

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Parkstone International When, almost twenty years ago, we founded the World of Art, we had a burning desire to liberate Russian artistic activity from the tutelage of literature, to instil in the society around us a love of the very essence of art, and that was the aim we had when we took the field. We considered enemies all those "who fail to respect art as such", those who either fasten wings to an old nag or harness Pegasus to the cart of "social ideals", or reject the idea of Pegasus altogether. For that reason, we addressed ourselves to the artistic world with the slogan "Talents of all directions, unite!" And that is how in our ranks Vrubel immediately appeared alongside Levitan, Bakst alongside Serov, Somov alongside Maliavin. - Alexander Benois

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## BRONISLAVA NIJINSKA--EARLY MEMOIRS

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Duke University Press 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.

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## IN THE WAKE OF DIAGHILEV

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New York : Holt, Rinehart & Winston In 1954, Buckle planned the famous Diaghilev Exhibition in Edinburgh and London. He describes here his search for material and his building-up of a show that was to give a new meaning to the words "exhibition design."

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## THE MAKING OF MARKOVA

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Simon and Schuster In pre-World War I England, a frail Jewish girl is diagnosed with flat feet, knock knees, and weak legs. In short order, Lilian Alicia Marks would become a dance prodigy, the cherished baby ballerina of Sergei Diaghilev, and the youngest ever soloist at his famed Ballets Russes. It was there that George Balanchine choreographed his first ballet for her, Henri Matisse designed her costumes, and Igor Stravinsky taught her music—all when the re-christened Alicia Markova was just 14. Given unprecedented access to Dame Markova's intimate journals and correspondence, Tina Sutton paints a full picture of the dancer's astonishing life and times in 1920s Paris and Monte Carlo, 1930s London, and wartime in New York and Hollywood. Ballet lovers and readers everywhere will be fascinated by the story of one of the twentieth century's great artists.

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## DIAGHILEV'S EMPIRE

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## HOW THE BALLETS RUSSES ENTHRALLED THE WORLD

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Faber & Faber Serge Diaghilev was the Russian impresario who is often said to have invented the modern art form of ballet. Commissioning such legendary names as Nijinsky, Fokine, Stravinsky, and Picasso, this intriguingly complex genius produced a series of radically original art works that had a revolutionary impact throughout the western world. Off stage and in its wake came scandal and sensation, as the great artists and mercurial performers involved variously collaborated, clashed, competed while falling in and out of love with each other on a wild carousel of sexual intrigue and temperamental mayhem. The Ballets Russes not only left a matchless artistic legacy - they changed style and glamour, they changed taste, and they changed social behaviour. The Ballets Russes came to an official end after many vicissitudes with Diaghilev's abrupt death in 1929. But the achievements of its heroic prime had established a paradigm that would continue to define the terms and set the standards for the next. Published to mark the hundred and fiftieth anniversary of Diaghilev's birth, Rupert Christiansen - leading critic and self-confessed 'incurable balletomane' - presents this freshly researched and challenging reassessment of a unique phenomenon, exploring passionate conflicts and outsize personalities in a story embracing triumph and disaster.

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## BALLETS RUSSES STYLE

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## DIAGHILEV'S DANCERS AND PARIS FASHION

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Reaktion Books In the two decades between its debut performance and the death of impresario Sergei Diaghilev in 1929, the Ballets Russes was an unrivalled sensation in Paris and around the world. But while scholarly attention has often centered on the links between Diaghilev's troupe and modernist art and music, there has been surprisingly little analysis of the Ballets' role in the area of tastemaking and trendsetting. *Ballets Russes Style* addresses this gap, revealing the extent of the ensemble's influence in arenas of high style—including fashion, interior design, advertising, and the decorative arts. In *Ballets Russes Style*, Mary E. Davis explores how the Ballets Russes performances were a laboratory for ambitious cultural experiments, often grounded in the aesthetic confrontation of Russian artists who traveled with the troupe from St. Petersburg—Bakst, Benois, and Stravinsky among them—and the Parisian avant-garde, including Picasso, Matisse, Derain, Satie, Debussy, and Ravel. She focuses on how the ensemble brought the stage and everyday life into direct contact, most noticeably in the world of fashion. The Ballets Russes and its audience played a key role in defining Paris style, which would echo in fashions throughout

the century. Beautifully illustrated, and drawing on unpublished images and memorabilia, this book illuminates the ways in which the troupe's innovations in dance, music, and design mirrored and invigorated contemporary culture.

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## **THE GREAT NIJINSKY**

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### **GOD OF DANCE**

Charlesbridge Publishing **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.**

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## **THE BALLETS RUSSES AND BEYOND**

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### **MUSIC AND DANCE IN BELLE-ÉPOQUE PARIS**

Cambridge University Press **A fresh perspective on the Ballets Russes, focusing on relations between music, dance and the cultural politics of belle-époque Paris.**

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## **CONTEMPORARY WOMEN ARTISTS**

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Saint James Press **Provides biographical and career information on more than 350 of the world's most prominent and influential contemporary (20th century) women artists. Includes visual art in the following media: painting, sculpture, drawing, printmaking, collage, photography, ceramics, mixed media, electronic media, performance art, video, design, and graphic arts.**

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## **rites of Spring**

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## **THE GREAT WAR AND THE BIRTH OF THE MODERN AGE**

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Houghton Mifflin Harcourt **Looks at the origins and impact of World War I, discusses the premiere of Stravinsky's ballet, and analyzes public opinion of the period.**

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## **DANCING FOR DIAGHILEV; THE MEMOIRS OF LYDIA SOKOLOVA**

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## THE WORLD OF DIAGHILEV

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## THE LIFE AND TIMES OF IGOR STRAVINSKY

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Mitchell Lane Stravinsky was a prolific composer for well over half a century, achieving success in a variety of musical styles. An exile from his native Russia for 48 years, he finally returned in 1962 to a great deal of acclaim. Many people consider him one of the greatest composers of the 20th century, with such great compositions as *The Rite of Spring*, *The Firebird*, and *Petrushka*, which remain his most popular pieces.