

RUSSIAN ART & THEATRE



SHAPERO
RARE BOOKS



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INTRODUCTION

This catalogue begins at the very end of the nineteenth century when a new style of Russian art was emerging based on folk motifs and peasant handicrafts. Inspiration was drawn from medieval tales, church icons and lubki (popular prints) and combined with elements of the Art Nouveau to create a vivid new interpretation of Russian identity. It was a productive era of creativity, with many artists diverging away from imitating the art of Western Europe and instead reviving traditions of the past (whilst incorporating their own novel approaches). The 'Neo-Russian' movement had a profound impact on the trajectory of the nation's artistic output, with many modernist, avant-garde and revolutionary trends forming as a result.

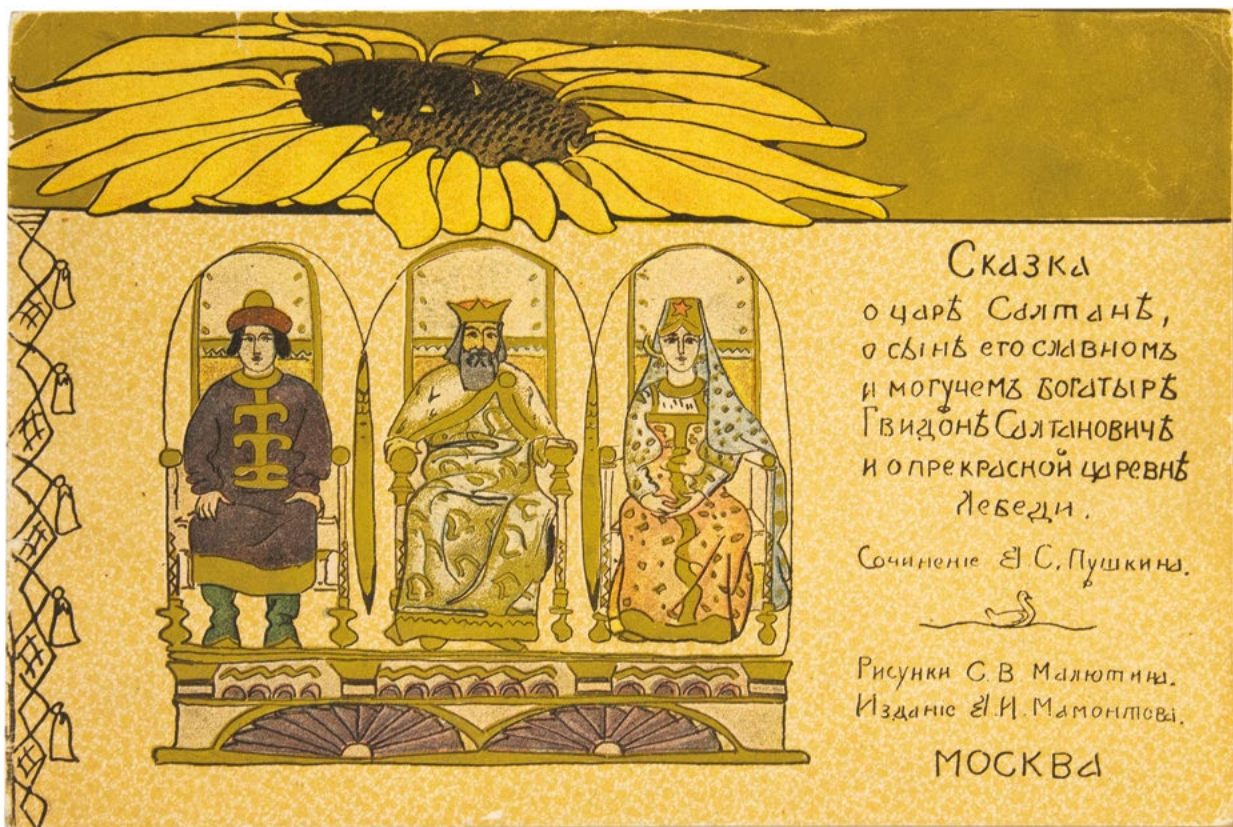
The following items range from the turn of the twentieth century to the outbreak of WWII and represent the truly groundbreaking and spectacular achievements in Russian art and theatre.



THE ABRAMTSEVO CIRCLE

Instrumental in the art scene at the close of the nineteenth century was the grand patron, known as the 'Russian Medici', Sava Mamontov. The wealthy industrialist purchased the Abramtsevo estate from the writer Sergey Aksakov and turned it into an artist's colony with workshops reviving the skills of disappearing *kustar* [peasant] handicrafts. Along with another patron and proponent of folk art, Princess Tenisheva (who had her own workshops), the group worked collaboratively to create new styles, performances and artworks. They sought to capture the spirit of a traditional Russian way of life and funded artists who shared the same objectives.

The following three artists Malyutin, Vasnetsov and Bilbin all received extensive support and in turn provided illustrations which celebrated retrospection and their Slavic roots.



I. PUSHKIN, ALEXANDER; MALYUTIN, SERGEY (ILLUSTRATOR). *Skazka o Tsare Saltane, o syne ego, slavnom i moguchem bogatyr, kniaz Gvidon, i o prekrasnoi tsarevne Lebedi.* [The Tale of Tsar Saltan...]. St. Petersburg, A.I. Mamontov, 1898.

£950 [ref: 104014]

Pushkin's verse was originally published in 1831 and is based on the fairytale his nanny would have told him when he was a child. However, thanks to Pushkin's genius, it is considered more of an original lyrical masterpiece rather than a simple adaptation of the *skazka*. This edition is wonderfully illustrated by Malyutin, whose watercolours with gilt detail were a strong influence on Bilbin's own interpretation of this work. This edition was published by another Mamantov, Sava's brother, Anatoly.

Sergey Malyutin is famous for having designed and painted the first ever Matryohka dolls, a prime example of how the Abramstevno circle created something entirely new but forever iconic based on traditional peasant crafts. The dolls were also sold by Anatoly who set up the Children's Education Workshop.

Provenance: Biblioteca Russa H & O (stamp to title and shelflabel); J de Haussman (ex-libris to verso of wrapper).

First edition; oblong 8vo (17 x 25 cm); 31 pp., chromolithographs throughout after original watercolours by Sergey Malyutin, mostly with gilt detail, slightly faded, stamp and shelf label to title-page and ex-libris to verso of wrapper; original printed wrappers, heightened with gold, spine repaired, some leaves loose from wrapper, a good copy.

VIKTOR VASNETSOV was of particular importance in the evolution of 19th-century Russian realism towards the 'Neo-Russian' style. He was originally associated with the *Peredvizhniki* group (who were also based at Abramtsevo in the 1870s) but under Mamontov's influence began to integrate medieval themes and fairytales into his works. As you can see in these two works, Vasnetsov applied a holistic approach to design. The typography, decorative ornaments, use of colour and the actual size of the paper all carried a purpose which would help create a magnificent ode to Slavic traditions.

2. VASNETSOV, VIKTOR. Menu from the Tsar's Coronation. *Moskva, Levenson, 1896.*

£4,000 [ref: 90747]

Commemorative document on the occasion of the coronation of the last Tsar of Russia, Nicholas II, which took place on the 14th of May 1896 at the Cathedral of the Assumption in Moscow. At nearly a metre in length, mimicking a medieval scroll and using *vyaz'* (Cyrillic calligraphy) Vasnetsov intended to transport the Romanovs back in time to the beginning of their dynasty and the rule of Tsar Mikhail Fedorovich.

It also features the ritual presentation of bread and salt by the people of Russia. As with the legendary Imperial ball of 1903 where all the guests wore 17th-century costumes, the emphasis was on referencing historical events, so that the Romanovs could stress their longevity and consolidate their rule in the present.

Provenance: Baron Ruprecht Böcklin of Böcklinsau, Castle Balthasar in Rust.

Lithograph with text in gilt (92.4 x 33 cm), signed in Cyrillic and dated lower left in plate; upper left corner slightly chipped.



PUBLISHED TO COMMEMORATE THE ANNIVERSARY OF PUSHKIN'S BIRTH

3. VASNETSOV, VASILII; ZAMIRAILO, V.D. (ILLUSTRATORS); PUSHKIN, ALEXANDER. *Pesn' o Veshchem Olege: K stoletiyu o dnia rozhdeniia Pushkina 26 Maia 1899 god.* [The Song of Wise Oleg]. St Peterburg, Eksp. zagotov. gos. bumag, [1899].

£1,450 [ref: 92515]

A FINE EXAMPLE OF ONE OF VASNETSOV'S MOST FAMOUS ILLUSTRATED WORKS, published to commemorate the anniversary of Pushkin's birth. *The Song of Wise Oleg* is based on a chronicle by Nikolay Karamzin and remains one of the most well-known Russian poems of all time.

Illustrated in the style of a medieval manuscript it is richly embellished with head and tail pieces and decorated initials. *The Song* became a turning point in the development of the book as an integrated

art form and was presented at the International Exhibition for Book Printing and Graphics in 1914.

This copy bears a stamp of the 'Russian Peasant Industries', a successful business established in London by the émigré Aleksandra Pogosskaia (1848-1921), known as 'Madame Pogosky'. She exported Russian arts and crafts to Britain from around 1899 until the early 1920s. It was even claimed that knowledge of Russian art in Edwardian Britain began and ended 'with a visit to Mme. Pogosky's depot ... on Bond Street'.

Provenance: *Russian Peasant Industries, 41, Old Bond Street, London, W* (ink stamp to lower cover).

Small folio (33 x 23 cm); 6 accordion-folded leaves, with a printed page as front cover and another as rear cover, chromolithographed illustrations throughout; very light spotting and soiling. Kilgour 897; Seslavinskiy, *Girlianda* 189.





IVAN BILIBIN

The following tales illustrated by Bilibin are ranked among the most famous children's books in Russia. Influenced by the steps Maljutin and Vasnetsov had already taken in book design, these large format productions with colourful covers and high quality chromolithographs boldly declared book illustration as an art form.

Bilibin embraced folk art, travelling extensively in the far north where traditional wooden architecture is prevalent. He also had his own collection of *lubki* which he had seen inside peasant houses pasted to the walls with bread. Although his scenes are distinctively medieval, he did not, simply want to mimic the past but created a style which also reflected the visual trends of the time. His intricate detailing is reminiscent of Walter Crane but the mushrooms in his borders demonstrate that his illustrations were truly Russian in spirit.

Item 4

И. БИЛИБИНЪ 1905

4. BILIBIN, IVAN. Skazki Pushkina. Skazka o Tsare Saltane. [The Tale of Tsar Saltan]. St Petersburg, Eksped. zagot. gos. bumag, 1905.

£1,350 [ref: 98097]

Landscape folio (25.5 x 32.5 cm); 12 chromolithographs in the text (5 full-page); publisher's pictorial wrappers, a fine example.



Item 4



Item 5

5. BILIBIN, I. Peryshko Finista yasna sokola [The Feather of Finist the Falcon]. St Petersburg, Exped. Zagotovl. Gos. Bumag., 1901.

£1,350 [ref: 97932]

Folio (32.5 x 25.5 cm); 7 chromolithographs in the text (2 full-page); publisher's pictorial wrappers with original envelope casing, a fine copy. Cotsen 9306.

6. BILIBIN, I. Sestritsa Alenushka, bratets Ivanushka i Belaya Utochka. [Sister Alenushka, Brother Ivanushka and White Duck]. St Petersburg, Eksped. zagot. gos. bumag, 1903.

£1,200 [ref: 91593]

Folio (32.5 x 25.5 cm). Chromolithographs throughout, some of these full-page; occasional small spotting. Original chromolithographed wrappers. Kilgour 1302f; Rats 4, Seslavinskiy Girlianda 191.



Item 6

7. **BILIBIN, I.** *Skazka ob Ivane-Tsarveiche, Zhar-Ptitse i o Serom Volke.* [The Tale of Tsarevich Ivan, The Fire-Bird and Grey Wolf. St Petersburg, Eksped. zagot. gos. bumag, 1901.

£1,350 [ref: 98101]

Folio (32.5 x 25.5 cm); 8 chromolithographs in the text (3 full-page), manuscript synopsis of Stravinsky's 'The Firebird' and English translation inserted at the rear; publisher's pictorial wrappers, small inscription to cover, overall a fine example. Cotsen 9298.

8. **BILIBIN, I.** *Vasilisa Prekrasnaya.* [Vasilisa the Beautiful]. St Petersburg, Eksped. zagot. gos. bumag, 1902.

£1,200 [ref: 98100]

Folio (32.5 x 25.5 cm); 12 pp., 8 chromolithographs in text (4 full-page); original pictorial wrappers; a fine example. Cotsen 20421.



Item 8



Item 9

9. **BILIBIN, I.** *Tsarevna Lyagushka.* [The Frog Princess]. St Petersburg, Eksped. zagot. gos. Bumag., 1901.

£1,350 [ref: 98098]

Folio (32.5 x 25.5 cm); 9 chromolithographs in the text, (3 full-page); publisher's chromolithographed wrappers, with additional English translation inserted at the rear, small ink initials (L.G.) inscribed on cover, a fine copy. Cotsen 9282.

10. **PRAKHOV, A.V. (EDITOR).** *Russkoe Iskustvo na vtoroi Vserossiiskoi kustarnoi vystavke v Petrograde v 1913 g.* [Russian Folk Art at the Second All-Russian Handicraft Exhibition in Petrograd in 1913]. S. M. Prokudin-Gorskiy and Golike i Vilborg, St Petersburg, 1914.

£2,500 [ref: 84151]

Fine copy of this uncommon work on Russian folk art, the best examples of which were gathered across Russia and presented at this exhibition just



before the outbreak of WWI. Published thanks to the success of the event, this richly illustrated production was actually the only catalogue published for any of the handicraft exhibitions. It includes essays and photographic plates on various branches of folk art, such as weaving, gold-embroidery, furniture, carpets, toys, lace and jewelry.

Provenance: Yu. Bakhmatev (ink ownership inscription to upper pastedown).

Folio (37 x 28.5 cm); decorated half-title printed in red and gold, portrait frontispiece protected by tissue guard, title, 88 photographic plates with captions in Russian and French, some original printed tissue guards; original pictorial wrappers bound in later red cloth, patterned endpapers, flat spine lettered and decorated in gilt, a very good copy.



ALEXANDER BENOIS

Benois along with Bakst and Diaghilev founded (with the backing of Tenisheva and Mamontov) *Mir Iskusstva*, a literary journal and artistic movement in 1899. Many of its members had already met through Mamontov at Abramtsevo and there was a shared interest in Russian revivalism which lived on after the grand patron's downfall. They can roughly be separated into two groups: those who looked towards 18th-century St Petersburg Society and those who looked towards pre-Petrine ancient Muscovy (such as Bilibin).

Both were united by a dedicated approach to the applied arts, including graphic design and a great love of Russia.

The following items are all illustrated by Benois who leaned more towards the European side of artistic interpretation. Along with Somov, Dobuzhinsky and Lanceray he was inspired by rococo paintings and the neo-classical style of Imperial Petersburg. However, as you can see from his postcards, he also adored folk art.

RARE COMPLETE SET OF POSTCARDS WITH THE ORIGINAL ENVELOPES

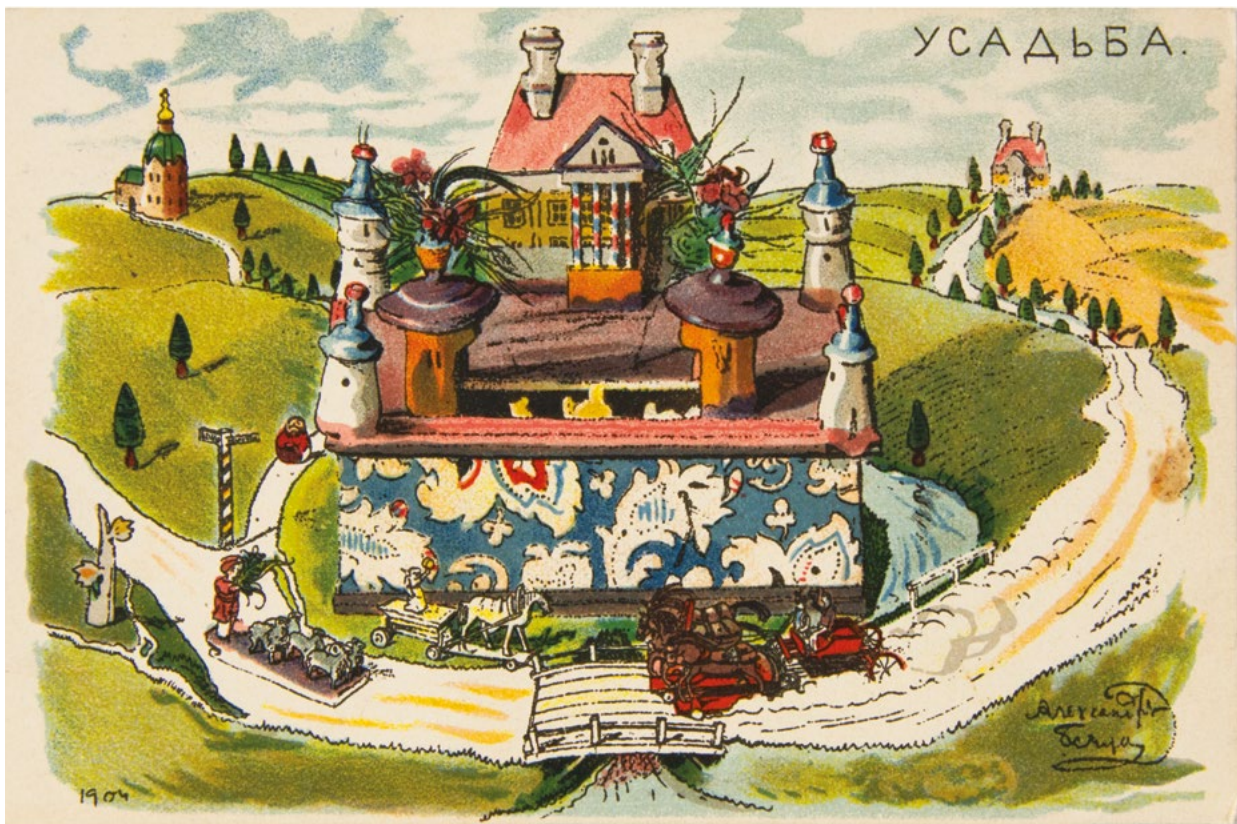
II. BENOIS, ALEXANDER. Igrushki. [Toys]. St Petersburg, V polz'u Obshchiny Sviatoi Evgenii, [1904].

£5,000 [ref: 103885]

An avid collector of hand-made folk toys, Benois brought his figures to life by placing them in their own imaginary world. He believed that one couldn't simply display them in a sterile exhibition, they needed to be surrounded by their own fabulous charm. It is easy to see how these drawings and way of thinking influenced his stage and costume designs for the theatre.

He began buying toys in the 1890s and soon became one of the leading experts in the field. The toys featured in these postcards are from his own collection, which he treasured until his death in Paris in 1960. He was passionate about preserving the integrity of Russian folk art and decided to make this series of postcards out of fear that these traditions would dry up and disappear.

First edition, 2 series (all published); 12 postcards, lithographed in colour by N. Kadushin, dated 1904, with captions, with the original pictorial envelopes (with repairs); housed in a custom made sliding box with gilt title, an excellent set.



12. **BENOIS, A. Azbuka v Kartinakh. [Alphabet in Pictures].** St Petersburg, Eksp. Zagotov. Gos. Bumag, 1904.

£10,000 [ref: 103127]

First edition of Benois' masterpiece, which has always been in high demand among bibliophiles as its circulation was extremely limited. The 35 (including title) chromolithographic illustrations of dolls, toys, animals and children each correspond to an alphabetic character.

The letter 'A' stands for 'Arap' (Moor in Russian), and it is this Moor who takes the reader on a journey through scenes of aristocratic balls, theatre productions and fairytales and at the end he appears stating (whilst correcting himself), 'I have learnt to read and write in Russian'. The same character appears in the ballet *Petrouchka*.

Each page is charming, displaying all of Benois' interests: the theatre, folk toys, fantasies, interiors, fairytales and architecture. Much care and attention has evidently been lavished on each illustration, perhaps because Benois had imagined this idealised world as a way to teach his own son to read.

This copy is finely bound to match the original cover design and is signed and inscribed by Benois on the front free endpaper and dated 1930. Even in the author's lifetime the work was a rarity. In 1958, two years before he died he wrote that he couldn't get hold of a copy anywhere and had to borrow one belonging to his daughter.

Provenance: Issar Saulovich Gurvich-Issarov, philanthropist and collector of Russian art (inscription to front free endpaper).

First edition; 4to; signed and inscribed by the author on the front free endpaper; chromolithographic title and 34 full-page chromolithographic illustrations; modern custom-made full morocco binding with design to match the original cover, original cover bound in.



*Радъ, что оно не употреблено
как книга и не было выдано в
универсальную библиотеку
Универсальной Библиотеки - Училища.
Александр Бенуа
21. XII. 1930
Петербург.*



Карликъ

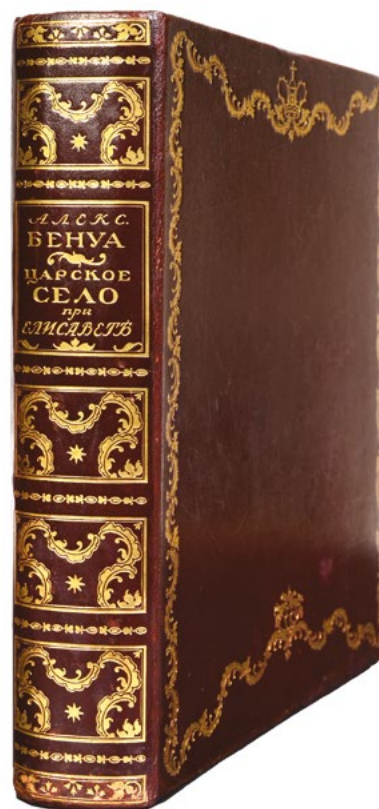
DELUXE ISSUE IN FULL MOROCCO

13. BENOIS, A. *Tsarskoe Selo during the Reign of Elizaveta Petrovna. St Peterburg, Golike i A.Vilborg, 1910.*

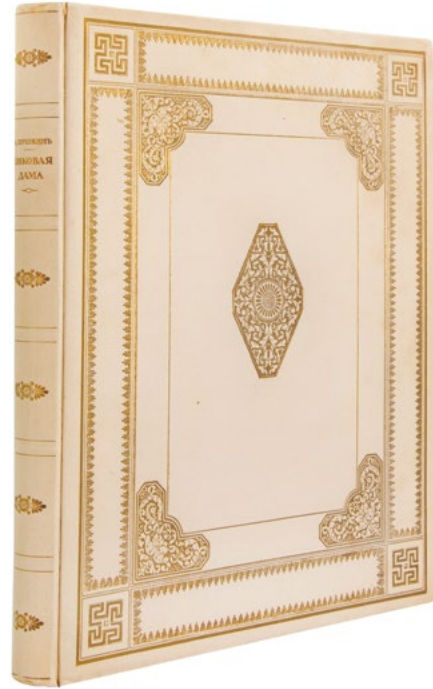
£15,000 [ref: 96156]

The book is based on extensive research (Benois spent a lot of time in the State archives) and is accompanied by illustrations produced using the latest printing techniques, including heliogravures, colour reproductions, photo-engravings and autotypes. The design and illustrations were prepared by Benois himself, as well as great Russian artists including E. Lansere, K. Somov and M. Dobuzhinsky, turning this monumental work into a piece of art. Immediately after its publication the book was called *Dvortsovaia kniga o dvortse* [The Palatial Book of the Palace] for its luxurious design and high price - copies in morocco bindings sold for 125 roubles.

First edition; 4to (33.6 x 28 cm); with 53 plates, illustrations within text, tear to a corner of one plate, with silk moiré guards; original maroon morocco gilt, lightly scratched, but overall an excellent copy.







AN EXCELLENT EXAMPLE

14. PUSHKIN, ALEXANDER; BENOIS, ALEXANDER. *Pikovaya Dama*. [Queen of Spades]. *St Petersburg, P. Golike and A. Vilborg, 1911.*

£1,950 [ref: 103719]

FIRST EDITION WITH THE FAMOUS ILLUSTRATIONS BY BENOIS.

Tchaikovsky's masterpiece based on Pushkin's *Pikovaya Dama* was Benois' favourite opera. Although he provided some of the décor for a 1903 production, it was not until May 1921 that Benois produced and adapted Tchaikovsky's libretto and designed all the sets and the costumes for the State Theatre for Opera and Ballet in Petrograd. These illustrations dating from a decade before obviously influenced the 1921 production.

This is a fine example of a work which is normally found heavily foxed, with the contemporary boards in pristine condition thanks to a contemporary dust wrapper:

First edition, 4to (30 x 24 cm); [4], xxii, 68 pp., 15 mounted colour plates, numerous colour illustrations in text, all by Benois; original publisher's cream cloth with blind and gilt panel decoration, flat spine lettered in gilt, top edge gilt, patterned endpapers, inner front hinge cracked, in a contemporary waxed paper dust wrapper, somewhat worn at edges; very fresh example.

DIAHGILEV & THE MIR ISKUSSTVA

When discussing Russian art in the twentieth century it is impossible to ignore the indomitable force which was Serge Diaghilev. The following works are from a fruitful period in pre-revolutionary art which revolved around the *Mir Iskusstva* group he had spearheaded. Its members flourished and their achievements were significant but Diaghilev's own efforts were perhaps the most important in the overall direction of Russian art. With his decision to 'export' Russian productions to Paris he gave the artists a whole new audience, which in turn would lead to the inception of the Ballets Russes.



'A GRANDIOSE MONUMENT TO RUSSIAN ART' (BENOIS)

15. ROMANOV, GRAND DUKE MIKHAILOVICH (EDITOR). *Russkie portrety XVIII i XIX stoletii. Portraits Russes des XVIII et XIX Siècles. Russian Portraits of the 18th and 19th centuries.* St Petersburg, Ekspeditsiya zagotovleniya gos. bumag [State Press], 1905-09.

£37,500 [ref: 102516]

A superb copy of this great typographic and historical enterprise, gathering biographies and portraits of more than 1000 important figures from Russian history during a rich and eventful period: from Catherine the Great (1762) to Alexander I (1825).

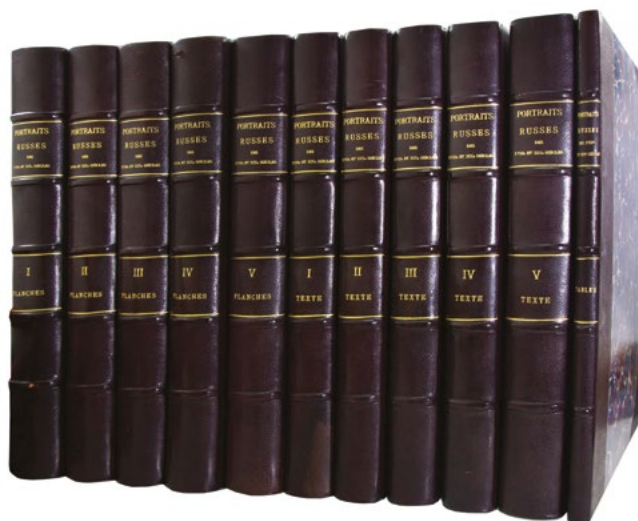
Serge Diaghilev curated the monumental exhibition at the Tauride Palace in 1905 that brought together portraits from noble estates and private collections from across the Empire. With the assistance of Bakst, Benois, Lanceray and Dobuzhinsky it was celebrated as the greatest cultural feat the nation had ever seen, as well as Diaghilev's finest achievement in his homeland.

In the preface, the Grand Duke states that he intended to create a permanent record of these works should anything happen to the physical paintings. It is unlikely he realised just how prophetic these words were. During the Civil War many of the canvases in *Russian Portraits* were lost or damaged and the present work has therefore fulfilled the original intention of preserving the images forever.

To celebrate the exhibition's opening, a dinner was held in Diaghilev's honour with all the leading artists and *Mir Iskusstva* members in attendance. In his speech he expressed a similar foreboding to the Grand Duke, 'We are witnesses of a supreme historical moment of reckoning and of terminations in the name of a new, unknown culture which will originate with us but which will sweep us aside. Therefore, without fear and skepticism, I raise my glass to the demolished walls of the beautiful palaces as well as to the principles of the new aesthetics'.

With an edition of only 600, most copies perished in the upheaval of the early 20th century and very few complete copies remain. This example is bound with the original issue wrappers and is in pristine condition.

First edition, one of only 600 copies; 6 volumes bound in 11 parts, folio; 1087 plates, 250 of which are full-page heliogravures and 837 are smaller collotypes, each portrait is accompanied by text in French and Russian, each leaf is stamped 'les portraits russes', with the errata and addenda slips and tables, incredibly fresh internally; contemporary half maroon morocco over marbled boards, with the original wrappers bound in, slight discolouration to bottom of the spine of one volume, otherwise in excellent condition.



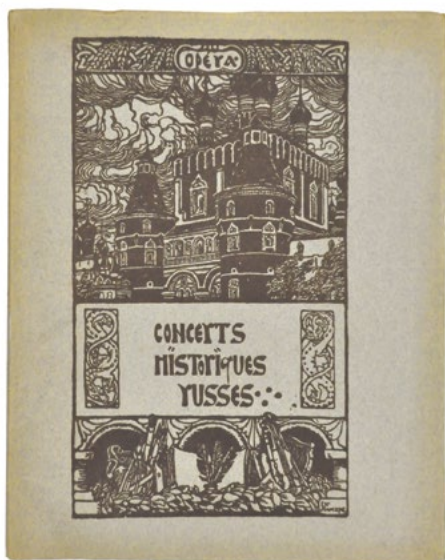


Тит. Асбуктүү

*Императрица Екатерина II,
1729-1796*

Peint, par Lévitshy

*L'Impératrice Catherine II,
1729-1796*



DIAGHLEV'S SECOND 'EXPORT CAMPAIGN'

16. [RUSSIAN SEASON]. Official programme for 'Concerts Historiques Russes'. *G. de Malherbe for Moreau frères, Paris, 1907.*

£1,250 [ref: 92482]

A FINE EXAMPLE OF THIS RICHLY ILLUSTRATED PROGRAMME, WITH A WRAPPER DESIGNED BY LANCERAY.

In 1907 Diaghilev presented five symphony concerts at the Paris Opéra, in which celebrated artists and virtuosi took part. This 'Russian season' marked the rising star of Diaghilev and his productions which went on to enjoy astonishing success in Paris and the wider world in the following years.

The programme included such famous pieces as *Ruslan and Ludmila* and *The Komarinskaya* by Glinka, *Christmas Eve* by Rimsky-Korsakov, *Symphony No. 2 in C minor* by Tchaikovsky, *The Prince Igor* by Borodin. The lead singers were Marianne Tcherkassky and Feodor Chaliapin, whilst Apollinary Vasnetsov and Konstantin Korovin were invited to submit designs.

First edition; 8vo (28 x 22 cm); 96 pages, including 30 full-page illustrations, original printed wrappers, designed by Eugene Lanceray; very slightly sunned. Boris Kochno, *Diaghilev and the Ballet Russes* (NY & Evanston, 1970).

17. TOLSTOY, ALEKSEY KONSTANTINOVICH. *Tsar' Fedor Ioannovich v postanovke moskovskogo khudozhestvennogo teatra.* [Tsar Fedor Ioannovich' produced by the Moscow Art Theatre]. *K.A. Fisher, Moskva, 1909 - 1910.*

£1,500 [ref: 94572]

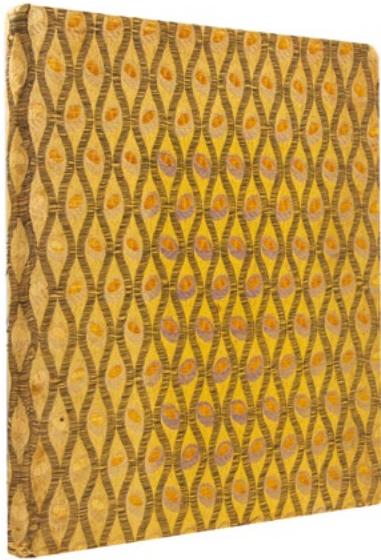
COMPLETE PORTFOLIO SHOWING SCENES FROM THE FAMOUS PLAY PRODUCED BY KONSTANTIN STANISLAVSKY.

Tsar Fedor Ioannovich is a historical drama by Aleksey Konstantinovich Tolstoy (first published in 1868) portraying the Tsar as a good man but a weak, ineffectual ruler. It is the second part of a trilogy that begins with *The Death of Ivan the Terrible* and concludes with *Tsar Boris*.

The play received its first professional production at the Suvorin's theatre in St Petersburg on 12 October 1898, directed by P.P. Gnedich. Two days later on 14 October, the play was performed as the inaugural production of the world-famous Moscow Art Theatre, directed by Konstantin Stanislavsky, with Ivan Moskvin in the lead role and Vsevolod Meyerhold as Prince Vasiliy Shuisky. The play was a great success and was staged frequently thereafter. Stanislavsky was a frequent visitor to Abramtsevo and it was here that he learnt from Mamontov what it took to be a director of a company.

Folio (38 x 27.7 cm); complete with title including a list of actors and 12 collotype plates by K.A. Fisher, tears repaired to title, margins of 4 plates cut not affecting image, loose in portfolio; original patterned card boards with white cloth spine and printed label to upper cover.





THE MOSCOW BEARDSLEY

18. KUZMIN, MIKHAIL; SUDEIKIN, SERGEY; FEOFILAKATOV, NIKOLAI. *Kuranty Lyubvi*. [The Seasons of Love]. Moscow, K-vo Skorpion, 1910.

£650 [ref: 103878]

A rare music score composed by Kuzmin (who was known predominantly as a poet) with the addition of wonderful illustrations by 'World of Art' members, Sudeikin and Feofilakatov.

Feofilakatov was strongly influenced by the drawings of Aubrey Beardsley and was even given the nickname 'The Moscow Beardsley'. He was a fervent admirer of Kuzmin's work and provided the artwork for the cover of Kuzmin's novel *Wings*, the first Russian homoerotic novel. Kuzmin and Sudeikin were in fact lovers and lived together with Sudeikin's wife, who threw Kuzmin out when she realised they were having an affair. He did, however, become friends and collaborate with Sudeikin's second wife, Vera de Bosset who in turn, ended up marrying Stravinsky.

First edition; 4to (27.5 x 23.5 cm); text and music by Kuzmin, four phototype plates printed on strong wove paper, and four full-page illustrations, by N. Feofilaktov and S. Sudeikin, Cyrillic ownership inscription 'A. Artsikhovskiy' in pink ink to upper flyleaf; decorative coloured silk boards, silk frayed at spine and edges; Kilgour 598.

A SUPERB COPY IN THE ORIGINAL PICTORIAL CLOTH BINDING

19. KRYLOV, IVAN ANDREEVICH; ZHABA, AL'FONS KONSTANTINOVICH (ILLUSTRATOR). *Basni Krylova*. [Krylov's Fables]. St Petersburg, A. F. Devrien, 1911.

£1,500 [ref: 104015]

An excellent example of this profusely illustrated edition of Krylov's fables by the Georgian artist Alphonse Zhaba, a student of Franz Roubaud.

Ivan Krylov (1769-1844) is Russia's best known fabulist. While many of his earlier fables were loosely based on Aesop's and La Fontaine's, later fables were original work, often satirising the incompetent bureaucracy that stifled social progress at the time.

First edition; large 4to (31.5 x 23 cm); 48 chromolithographs (including one frontispiece) and 105 in text illustrations after A. Zhaba, red edges, white moiré endpapers, slight staining to margins; original pictorial cloth binding with gilt detail, dog design to lower cover, spine with gilt title and peacock and spider design, upper cover a little faded and minor staining to spine, edges bumped, overall a very good copy.





UNIQUE COPY ILLUSTRATED WITH ORIGINAL
GOUACHES BY SERGEY SOLOMKO

20. MERIMÉE, PROSPER; SOLOMKO, SERGEY
SERGEEVICH (ILLUSTRATOR). *Carmen*. Paris,
Ferroud, 1911.

£12,500 [ref: 99730]

Sergey Sergeevich Solomko (1859-1926) was a well-known Russian watercolourist and illustrator. Born in St Petersburg, he later attended the Moscow School of Painting, Sculpture and Architecture before working for *Mir Isskustva* as an illustrator. After numerous exhibitions at the Academy of Arts in St Petersburg, Solomko gained notoriety abroad, winning a prize at the Chicago Columbian Exposition in 1893.

With the dawn of the new century his popularity as an artist led him to the Imperial Porcelain Factory where he began work for Carl Fabergé. His most prominent work for Fabergé was a painting on a bridal fan presented to the Grand Duchess Olga Alexandrovna on 27th July 1901 by her brother Emperor Nicholas II on the occasion of her marriage to Prince Peter of Oldenburg.

Of particular distinction is Solomko's style which was inspired by medieval Russian compositions and was the impetus behind many of his costume designs. His elaborate costumes for the 1903 Ball at the Winter Palace were hugely popular at the time and ensured his status amongst white émigré Russians in Paris after the revolution. The extravagance and opulence of his style evoked the romance of a bygone era for the aristocracy.

Provenance: G. Beauvillain (ex-libris and stamp to front free end papers).

Unique copy on papier japon; 8vo (21.5 x 14.5 cm); illustrated with 26 original gouaches signed by Sergey Solomko in place of the 25 engravings by Gaston Vuillier, 5 of which are full-page; red morocco, gilt doublures with yellow silk, marbled endpapers, spine in six parts with raised bands, gilt title and date, a.e.g; in excellent condition.





THE CELEBRATED DELUXE EDITION

21. GRIBOEDOV, ALEXANDER; KARDOVSKY, DMITRY (ILLUSTRATOR). *Gore ot Uma. [Woe from Wit]*. St Petersburg, Golike & Vilborg, 1913.

£1,200 [ref: 103757]

Considered one of the key works in Russia's Golden Era of literature, the work satirises the banality and hypocrisy of post-Napoleonic society in Moscow. Griboedov finished writing the play in 1824 but it wasn't until 1862 that a complete, unabridged version passed the Censor. Numerous manuscript copies, however, were circulated in the 1820s and echoes of it began to appear in contemporary literature before it was first staged in 1831. *Woe from Wit* is one of the most cited texts in Russian culture, indeed, Pushkin's prediction came true that 'half of the lines were bound to become proverbs'.

Dmitry Kardovsky (1866-1943) started on illustrations for *Woe from Wit* in 1907 and worked on them for five years, producing watercolours which perfectly captured the characters and costumes. This luxurious publication remains one of the most famous editions of Griboedov's comedy and has long been considered a classic of its genre by critics.

Folio (34.5 x 28 cm); illustrated with 28 plates (13 colour including 2 frontispieces) by Dmitry Kardovsky with patterned guards, single leaf facsimile playbill of

premiere 26 January 1831 at St. Petersburg's Bolshoi Theatre, 18 pp. facsimile manuscript at the rear, patterned endpapers; publisher's red morocco, large gilt borders to covers, spine gilt in compartments, gilt lettering to one, all edges gilt, red silk marker loose, rebacked preserving original spine, with minimal loss, some very minor spotting but otherwise fresh, a good copy.

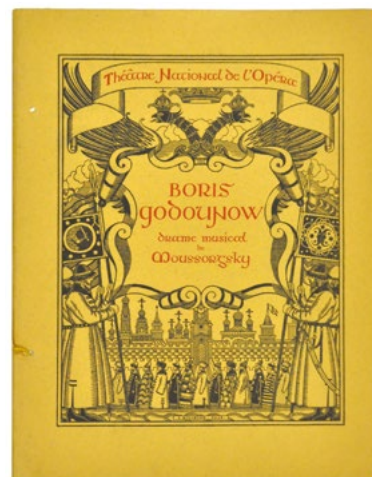
WITH A COVER DESIGNED BY BILIBIN AND HALF TITLE BY YUON

22. [RUSSIAN SEASON]. Official programme for 'Boris Godounov'. Emile Robert, Paris, 1908.

£975 [ref: 87446]

Diaghilev's production of Modest Musorgsky's celebrated opera was the first to be staged outside Russia. Reflecting on it, Benois (whose set design is also reproduced) wrote the following: 'Its production at the Paris Opéra in the spring 1908 was most sumptuous. The sets were made after sketches by Golovin, Yuon, and me; the magnificent costumes were created after the designs by the great specialist in early Russian art, Stelletsy, and Diaghilev personally scoured the antique shops for everything he could find, from peasant caps to brocades [...]. When all Paris gathered for the première, it was amazed by the beauty of the performance. This success encouraged Diaghilev and his group to undertake other productions, which in every respect surpassed the first'.

8vo (27 cm x 21 cm); 66 pp., illustrated throughout, original yellow wrappers designed by Ivan Bilibin; an excellent example. Boris Kochno, Diaghilev and the Ballet Russes (NY & Evanston, 1970).





THE SECOND GENERATION

The following three artists, Narbut, Mitrokhin and Chekhonin entered the *Mir Iskusstva* union in the 1910s and were henceforth named the 'second generation'. They were strongly influenced by their earlier counterparts but also developed their own style and artistic voices. Unlike many of their contemporaries, this trio did not emigrate immediately after the Revolution and became iconic figures in the world of Soviet art. Their artistic legacy is diverse but we can see a common theme in all their illustrations of combining classic designs with an element of modernity.

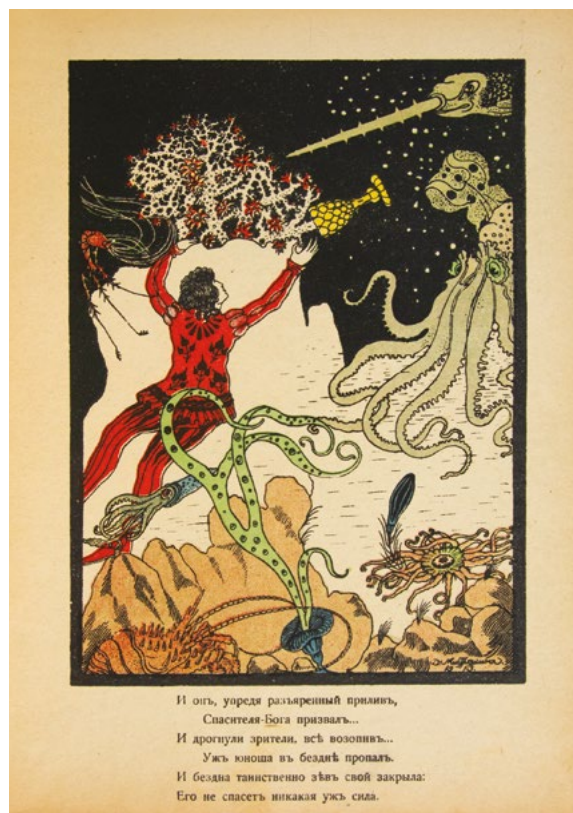
23. NARBUT, EGOR (ILLUSTRATOR); ANDERSEN, HANS CHRISTIAN. Solovei. [Nightingale]. Moscow, Knebel', 1912.

£800 [ref: 104070]

A wonderful fairytale illustrated by Narbut and printed by Joseph Knebel, one of the most important publishers of Russian picture books. He prioritised illustration over text and was the first to specialise in children's book design. It was his belief that 'The child will quickly forget the content. But the illustration- its range of colours, its design - might forever leave a trace on the child's soul'.

Solovei is from the 'gift series' which featured folktales from around the world. Benois said that each time a new book in the series was published it was as much of an event as a new art exhibit.

First edition; 4to (30 x 22.5 cm); 12 unnumbered pages including wrappers, three full page illustrations and head and tail pieces after Narbut, dedicated to Maria Chambers-Bilibina, stains to top of last leaf, spine repaired, a good copy.



24. MITROKHIN, DMITRY (ILLUSTRATOR); ZHUKOVSKY, VASILIIY ANDREEVICH. Kubok. Ballada. [The Chalice. A Ballad]. Moscow, Knebel', 1913.

£950 [ref: 104071]

Knebel wanted to employ the best graphic designers to work with him and his two favorites were Narbut and Mitrokhin, so much so that they were known simply as the 'Knebelists'. Much like Bilibin, Mitrokhin was influenced by Japanese prints and Russian lubki but also Aubrey Beardsley. He carefully considered the design of every aspect of the book. In the spirit of the World of Art's philosophy that a printed publication should be a work of art, the typography, wrappers, endpapers and vignettes were all intended to be in harmony together.

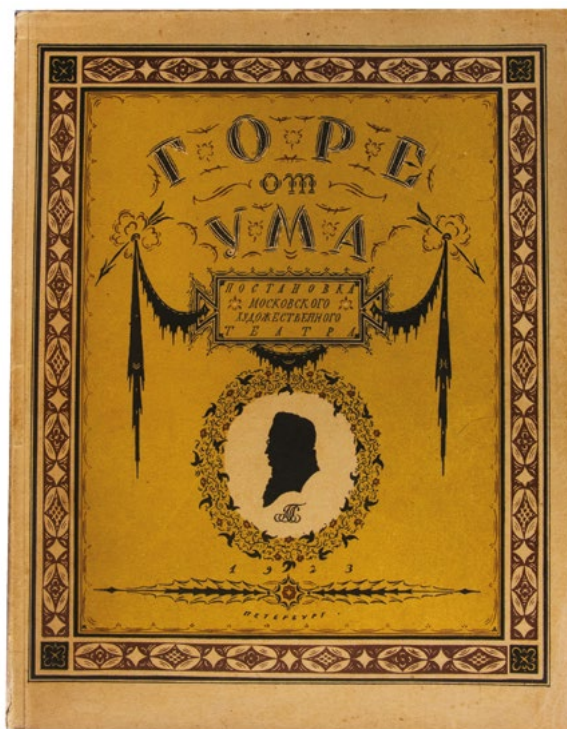
First edition; 4to (30 x 22.5 cm); 12 pp., three full page chromolithographs and head and tail pieces throughout after Mitrokhin; original printed colour wrappers, slight age toning to margins, very small indistinct stamp to lower cover, a very good copy.

25. **NARBUT, EGOR (ILLUSTRATOR); REPININ, S.** *Skazka o lyubvi prekrasnoi korolevy i vernogo printsa.* [A Tale about the Love between a Beautiful Queen and a Faithful Prince]. Petrograd, Bashnya, 1916.

£950 [ref: 104069]

An excellent copy of this medieval tale in the original wrappers. A student of Bilibin, it is easy to see where Narbut grasped his predilection for bold lines and medieval themes. His striking graphic design was put to good use with the proclamation of the independent Ukrainian National Republic in 1918 when he essentially created a brand for the country. He designed the new currency, coat of arms, typefaces, stamps, and logotypes for ministries and institutions.

First edition; 4to (30 x 23 cm); 63 pp. including title, illustrated throughout and 5 chromolithographed plates; original printed wrappers with yapp edges, small repairs and some age-toning but overall very fresh.



WITH DESIGNS BY **CHEKHONIN AND DOBUZHINSKY**

26. **GRIBOEDOV, ALEXANDER; NEMIROVICH-DANCHENKO, VLADIMIR.** *Gore ot Uma.* V Postanovke Moskovskogo Khudozestvennogo Teatra. [Woe from Wit. Staged by the Moscow Art Theatre]. Moscow, Gosudarstvennoe Izdatel'stvo, 1923.

£525 [ref: 103891]

A fresh copy of this expansive publication on the production of Griboedov's play at the Moscow Art Theatre. Includes essays, portraits of the actors, costume designs as well as the play itself.

First edition; 4to (31 x 24 cm); 266 pp., with illustrations by Dobuzhinsky, Gremislavsky and Petrov, vignettes and initials by Chekhonin; original printed wrappers designed by Dobuzhinsky, yapp edges, small contemporary Russian booksellers stamps to inside of lower cover, small orange sticker to inside of upper cover, some minor wear to spine, a very good copy.



LÉON BAKST

It was thanks to Abramtsevo and the operas which were performed there that the *Mir Iskusstva* group became interested in theatre design. In the nineteenth century there were no specialist designers, with artists employed by the state merely repeating well-established traditions. Mamontov managed to persuade his artist friends to use their painting skills to design the costumes and scenery for his productions. This tradition continued with Diaghilev's export campaigns and the Ballets Russes. What was previously looked down on as a decorative art was now a riot of colour and texture and Léon Bakst was at the forefront of these innovations.

In place of static backdrops Bakst draped opulent fabric across the stage, creating new dimensions and inspiring the dancers to be bolder in their choreography. As the V & A said at the retrospective of the Ballets Russes in 2010, 'He died in 1924 but after nearly 100 years his magic is as potent as ever, rediscovered by every generation. His influence was such that people who have never heard his name now see the world in a different way'.



Item 32



28. LEVINSON, ANDRÉ. Bakst. The Story of the Artist's Life. London, Bayard Press, 1923.

£3,750 [ref: 102347]

The numerous plates represent not only Bakst's most celebrated costumes, but also drawings and theatre settings. André Levinson (1887-1933) was born in St. Petersburg but emigrated to France in 1918 where he became a critic and dance writer. One of the most influential critics of the early 20th Century, he was known as a formalist and espoused the notion of 'Pure Dance'.

First English edition; LIMITED EDITION, NUMBER 252 OF 315 COPIES; folio (37.5 x 29 cm). 240 pp., 68 plates, some in colour, tissue guards with printed captions, numerous illustrations throughout the text; original publisher's vellum, title stamped in brown on upper board, spine with lettering and ornaments in brown; some light spotting, spine slightly browned, vellum exceptionally fresh.

27. ALEXANDRE, ARSENE; COCTEAU, JEAN. The Decorative Art of Léon Bakst. London, The Fine Art Society, 1913.

£4,500 [ref: 98969]

VERY FRESH EXAMPLE OF THIS MAJOR LUXURY WORK ON BAKST'S ART.

'With the greatest economy of means he [Bakst] obtains the greatest sum of effect, and thus he realises an 'orchestration' of colour in unison with the true colour of music' (Preface).

First edition, folio (41.3 x 28.5 cm); photographic portrait frontispiece, & 77 plates tipped-in (including 50 colour); very occasional marginal spotting; original publisher's half vellum over marbled boards; small stains to vellum.





A FINELY BOUND EXAMPLE

30. BAKST, LÉON. *The Designs of Léon Bakst for the Sleeping Princess.* Preface by André Levinson. London, Benn Brothers, 1923.

£3,500 [ref: 100059]

A handsome copy of the English edition of Diaghilev's revival of *La Belle au Bois Dormant*, using one of Bakst's costume designs as the inspiration for the binding.

First edition, ONE OF 500 COPIES FOR THE UK, FROM AN OVERALL LIMITATION OF 1000, THIS UNNUMBERED AND OUT-OF-SERIES; folio (38.5 x 30 cm); full-page portrait of Bakst after a drawing by Pablo Picasso, 54 mounted colour plates after designs by Bakst with captioned tissue guards, and 2 other mounted decorations; full blue morocco gilt by Asprey & Garrard, figurative decoration of a dancer in costume on the top cover in white, green, red & pale pink morocco inlays and gilt, top-edge gilt, watered silk endpapers; corners slightly rubbed, light foxing.

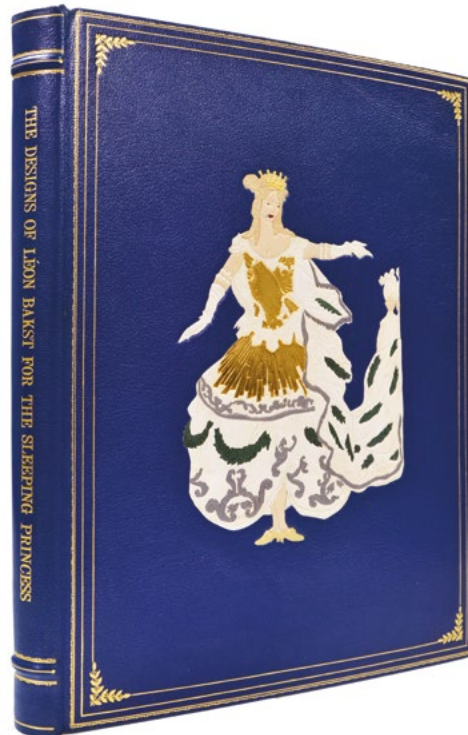
LIMITED EDITION, SIGNED BY BAKST AND BRUNOFF

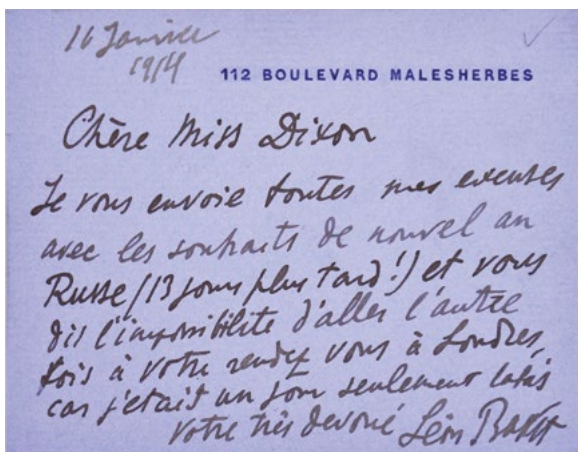
29. LEVINSON, ANDRÉ. *L'Oeuvre pour La Belle au bois dormant.* Paris M. de Brunoff, 1922.

£3,750 [ref: 90422]

FRESH EXAMPLE OF THIS BEAUTIFUL BOOK, DESCRIBED BY BAKST HIMSELF AS A 'MAGNIFIQUE EDITION PLEINE DE BON GOUT'. The costumes were designed for Diaghilev's revival of Tchaikovsky's ballet at the Alhambra Theatre in London in 1921. This deluxe edition with colourful plates commemorated Bakst's designs for a ballet so lavish that it nearly bankrupted Diaghilev.

Limited edition, NUMBER 217 OF 500; Folio (40 x 30 cm); half-title with limitation to verso, title with coloured illustration after Bakst laid down, FULL-PAGE PORTRAIT OF BAKST BY PICASSO, 22 pp., table of contents and 54 mounted coloured plates after Bakst; publisher's wrappers lettered in gold.





31. BAKST, LEON. Autograph letter from Leon Bakst to Ella Hepworth Dixon. Paris, 1914.

£1,500 [ref: 101183]

A 'HAPPY NEW YEAR' FROM BAKST TO SUFFRAGIST AND AUTHOR OF *THE STORY OF A MODERN WOMAN*.

This is a wonderfully personal letter from one of the most influential Russian émigré artists of the twentieth century to a leader of Victorian feminist literature.

Ella Hepworth Dixon (1857-1932) was an important figure in the 'New Woman' literary movement. Under the pseudonym of Margaret Wynman she published works critiquing *fin de siècle* society and detailed the social and economic suffering of women. Her successful novel *The Story of a Modern Woman* was translated into French and earned her the nickname 'The New Woman' on the continent. Her father, William Hepworth Dixon was also an author and travel writer, notably of *The Holy Land* (1865).

Manuscript letter in French on blue card with signed envelope; small 8vo (9 x 11.6 cm); card headed with address '112 Boulevard Malesherbes [Paris]'; signed 'Leon Bakst' and dated '16 Janvier 1914'; with autograph envelope stamped and addressed to 'Miss Ella Hepworth Dixon. 6, St James's Terrace, Regents Park, London'; slight wear top of envelope but otherwise in very good condition.

COPY NUMBER ONE – IN THE ORIGINAL DUST WRAPPER

32. REAU, LOUIS; ROCHE, LOUIS; SVETLOV, VALERIAN; TESSIER, A. Inedited Works of Bakst. New York, Brentano's, 1927.

£7,500 [ref: 102411]

FINE EXAMPLE FROM THE LIMITED EDITION OF THIS COLLECTION OF BAKST'S PREVIOUSLY UNPUBLISHED PIECES.

Along with Bakst's designs of costumes for such ballets as *Daphnis and Chloe*, *The Sleeping Princess* and *Boris Godounov*, this work examines many of artist's other accomplishments. Magnificent illustrations, which include 20 photo-type plates hand-coloured *en pochoir*, were produced in the French atelier of Daniel Jacomet, one of the leaders in pochoir. They are accompanied by four essays that explore Bakst's life, his contribution to the development of the modern art of Western Europe and artist's unique interpretation of music.

Limited edition, one of 600 copies, THIS BEING COPY NUMBER ONE; folio (34 x 26 cm); 127 pp., with 30 plates by Bakst, including 20 coloured by pochoir, 5 colour printed and mounted and 5 plain, lettered tissue guards, black and white and colour illustrations in the text, a few leaves are loose, very minor spotting; original cloth backed boards with vignette printed to centre of upper cover, slight browning, original printed dust jacket with Bakst's design, spine replaced and jacket repaired, a good copy.

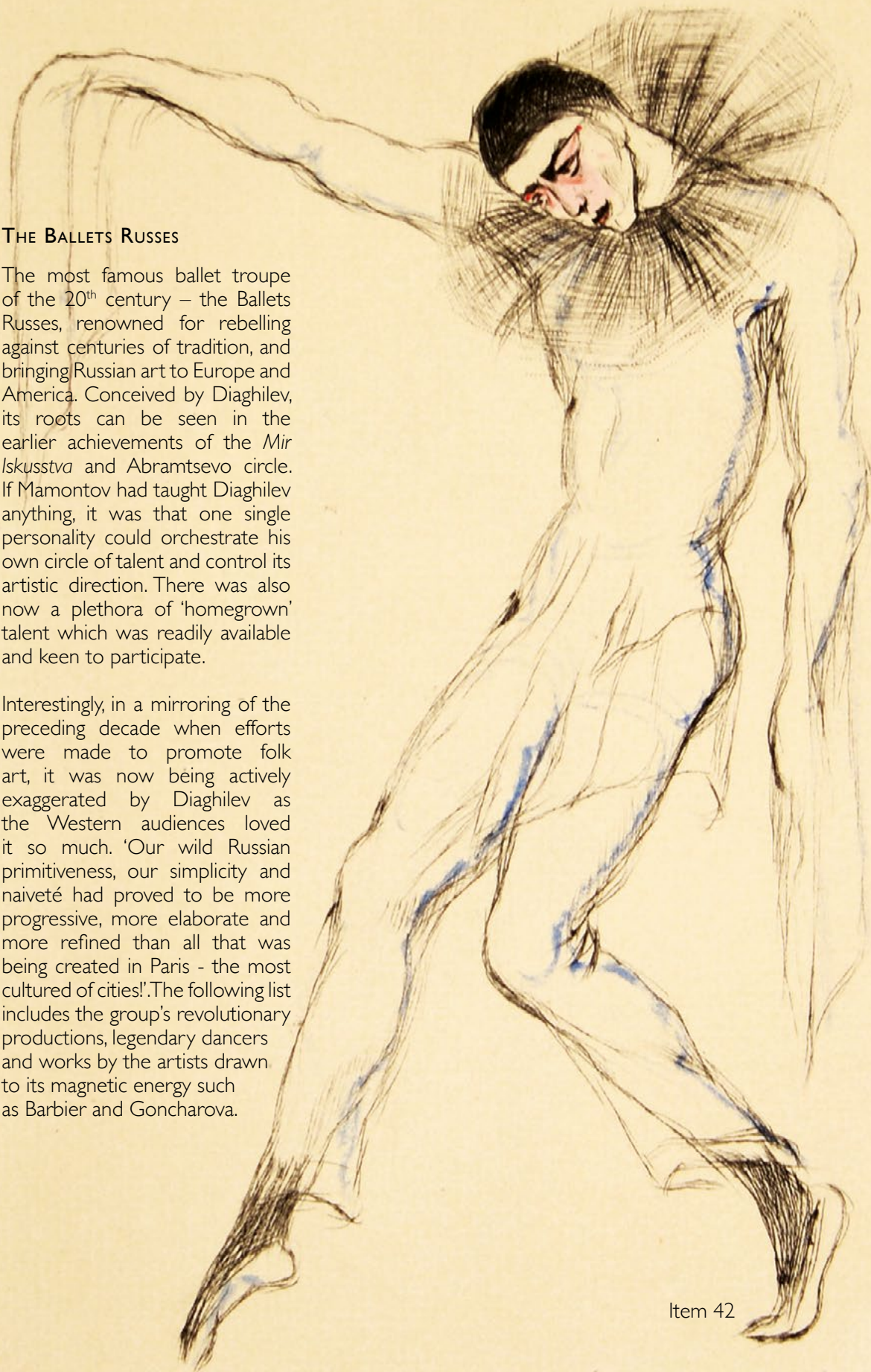




THE BALLETS RUSSES

The most famous ballet troupe of the 20th century – the Ballets Russes, renowned for rebelling against centuries of tradition, and bringing Russian art to Europe and America. Conceived by Diaghilev, its roots can be seen in the earlier achievements of the *Mir Iskusstva* and Abramtsevo circle. If Mamontov had taught Diaghilev anything, it was that one single personality could orchestrate his own circle of talent and control its artistic direction. There was also now a plethora of 'homegrown' talent which was readily available and keen to participate.

Interestingly, in a mirroring of the preceding decade when efforts were made to promote folk art, it was now being actively exaggerated by Diaghilev as the Western audiences loved it so much. 'Our wild Russian primitiveness, our simplicity and naiveté had proved to be more progressive, more elaborate and more refined than all that was being created in Paris - the most cultured of cities!'. The following list includes the group's revolutionary productions, legendary dancers and works by the artists drawn to its magnetic energy such as Barbier and Goncharova.



Item 42



34. [BALLETS RUSSES]. *Comœdia illustré* No 17: *La Saison Russe à l'Opéra* [1910]. *Comœdia illustré*, Paris, 1 June, 1910.

£650 [ref: 91025]

Fine example of the special issue of the *Comœdia Illustré* dedicated to the second Russian season in Paris performed at the beautiful Grand Opéra.

The cover features the famous colour photograph of Nijinsky and Karsavina in the ballet *Les Sylphides*. A four-page article titled *La saison russe à l'Opéra* presents the pieces scheduled for the season and shows pictures of some of the most famous Russian dancers – such as Fokina and Nijinsky – in their beautiful costumes designed by Leon Bakst.

Folio (31.8 x 24.5 cm); [32] pp., illustrated throughout. Original colour printed wrappers.

A LUXURIOUS HOMMAGE TO NIJINSKY

33. COCTEAU, JEAN; IRIBIE, PAUL. Vaslav Nijinsky. *Six Vers de Jean Cocteau. Six Dessins de Paul Iribie*. Paris, Société générale d'impression, [1910].

£1,500 [ref: 103633]

Iribie was a French designer and fashion illustrator who for a while was a member of the Ballets Russes circle, hence these depictions of the troupe's most celebrated dancer: Nijinsky is shown here dancing in the ballets *Giselle* and *Scheherazade*. The poet, Jean Cocteau was keen to have his work associated with that of the Ballets Russes in the hope that Serge Diaghilev would in turn want to collaborate with him.

Limited edition, one of 999 copies, on papier japon; 4to (30.7 x 30.1 cm); 6 plates by Paul Iribie each with verse by Jean Cocteau, leaves loose; printed wrappers, a good copy.





35. [BALLETS RUSSES]. Programme officiel des Ballets russes. Théâtre du Châtelet. Juin 1911. Paris, *Comœdia Illustré*, 1911.

£950 [ref: 101346]

FINE EXAMPLE OF AN UNCOMMON COMOEDIA ILLUSTRÉ PROGRAMME FOR THE BALLETS RUSSES' SIXIÈME SAISON.

Includes Bakst's costume designs for *Narcisse* and *Le Pèlerin du 'Dieu Bleu'* as well as wonderful portraits of Karsavina and Nijinsky. *Comœdia Illustré* played a crucial role in popularising the Russian ballet and disseminating pictures and programmes to a public hungry for Russian art.

First edition, hors-série; large 4to (35 x 26 cm); full-page illustrations of Bakst costume and set designs with gilt detail, photographic reproductions with floral borders, two additional performance programmes with cast lists inserted; original printed wrappers without the additional publisher's tissue guard; some wear to spine and corners but otherwise an excellent copy.

THE FOUNDATION OF CONTEMPORARY CHOREOGRAPHY

36. [BALLETS RUSSES]. Programme de la 8ième saison. Paris, *Comœdia Illustré*, 1913.

£850 [ref: 103874]

The eighth season of Diaghilev's Ballets Russes is of particular interest as it included two groundbreaking ballets, *Jeux* and Igor Stravinsky's *Le Sacre du Printemps*. Neither were well received as they contained unusual, modern choreography and music. The boldness of Stravinsky's score for *Le Sacre du Printemps* conflicted with the strict code of classical ballet, however its premiere was a historic date in the development of contemporary music and dance.

The cover features a beautiful drawing of Ludmila Schollar, Vaslav Nijinsky and Tamara Karsavina as they appear in the ballet *Jeux*. Drawn by the French artist Valentine Gross, it is based on a photograph taken by Charles Gerschel, who shot the trio as they formed the grouping Diaghilev called 'the fountain'. It was Nijinsky who choreographed and wrote the scenario for *Jeux*, to the acclaimed score that Diaghilev commissioned from Claude Debussy.

Large 4to (31.8 x 24.5 cm). [20] pp., illustrated throughout, some in colour; original colour printed wrappers; a very good copy.





Александр Бенуа, «Петрушка». Петербургские баланы (1-я картина).

SCARCE FIRST EDITION OF AN IMPORTANT 20TH-CENTURY BALLET BOOK

37. SVETLOV, VALERIAN. *Sovremenniy Balet. [The Modern Ballet].* St. Petersburg, R. Golike & A. Vilborg, 1911.

£2,500 [ref: 97545]

Covering the work of Marius Petipa (Ballet Master and principal choreographer of the Imperial Ballet) and the development of the Imperial Russian Ballet, Svetlov includes such important figures as Fokine, Isadora Duncan and other modern dancers, up to Diaghilev and the Ballets Russes. He also reflects on the reaction of French critics to the art of Russian ballet masters which they saw for the first time in Diaghilev's 'Russian Seasons'.

The book is richly decorated by Bakst, in his instantly recognisable Art Nouveau style, and beautifully illustrated with reproductions of designs for costumes and scenery by Benois, Golovin, Korovin and Roerich.

First edition, 4to; illustrations throughout, many by Bakst, some in colour; original pale-green cloth boards, with gilt illustrative decorations to front and spine, spine faded. Magriel p.113; Niles & Leslie p.504; cf. Beaumont p.168 & Derra de Moroda 2453 (French edition).

ORIGINAL GOUACHE OF NIJINSKY AND KARSAVINA

38. BARBIER, GEORGE. *Carnaval*. Circa 1910.

£7,500 [ref: 103087]

Signed by the artist, this original gouache by Barbier of Bakst's costume designs features Nijinsky and Tamara Karsavina. Barbier's illustrations for *Carnaval* are seen in his published works *Dessins sur les danses de Vaslav Nijinsky* (1913) and *Album dédié a Tamar Karsavina* (1914).

The ballet *Carnaval* became world famous thanks to Diaghilev's *Ballets Russes* production at Theater der Westins in Berlin in 1910, with new sets and costumes by Leon Bakst. As with much of Michel Fokine's choreography, the roles depended to a large degree on the talents of the performers, with simplistic steps turned into coy and beautiful artistry.

Gouache; signed in the lower right corner (28.5 x 38.5 cm); framed and glazed.



LIMITED EDITION WITH 12 FULL-PAGE
ILLUSTRATIONS OF NIIJINSKY BY BARBIER

39. BARBIER, GEORGE; MIOMANDRE, FRANCIS DE. *Designs on the Dances of Vaslav Nijinsky*. London, C.W. Beaumont, 1913.

£3,500 [ref: 101348]

BARBIER'S WONDERFUL ILLUSTRATIONS OF THE LEGENDARY DANCER IN *SCHEHERAZADE*, *CARNAVAL* AND *L'APRÈS-MIDI D'UN FAUNE*. 'The designs, although somewhat fantastic in treatment, do convey the impression produced by Nijinsky in his famous characters' (Beaumont).

'In his brief time, Nijinsky was the most famous male dancer in the world, a pre-eminence due in part to his extraordinary virtuosity. But it was not his virtuosity alone that made him such a powerful stage presence. As contemporary reports make clear, Nijinsky was a great and unusual actor. The ideal Fokine interpreter; he was able to expand a simple choreographic design into a rich dramatic portrait, using, in keeping with Fokine's dicta, the whole body as an expressive instrument. Nijinsky's influence as a dancer was immediate and huge. That ballet, nearly extinguished artistically in Western Europe, was revived in this century is due to him and other great dancers of his generation, such as Anna Pavlova and Karsavina, as well as to Diaghilev. That male ballet, utterly extinguished, was also revived is due to him preeminently. Nijinsky was the first real ballet star of the male sex that Europe had seen since the retirement of Auguste Vestris nearly a century earlier. He initiated a renaissance' (Cohen: *The International Encyclopedia of Dance* Vol. 4, pp. 646-648).

First English edition, NUMBER 131 FROM A LIMITED EDITION OF 400; 4to (33.5 x 28 cm); translated by C.W. Beaumont, title, 8 pp., vignette, 12 full-page coloured illustrations by Barbier on vellum, printed on rectos only, printer's leaf at end; original pictorial wrappers, edges are slightly worn, repairs to spine, otherwise a good copy.





WITH TRIAL PROOF PRINTS AND ORIGINAL PRINTING PLATES

40. BARBIER, GEORGE; VAUDOYER, JEAN-LOUIS. *Album dédié à Tamar Karsavina*. Paris, Corrard, 1914.

£12,500 [ref: 95414]

A UNIQUE ENSEMBLE COMPRISING A MINT COPY OF BARBIER'S EARLY MASTERPIECE, TRIAL PROOF PRINTS AND ORIGINAL ZINC PRINTING PLATES.

'The cover design pays homage to Beardsley [...] and its 12 pochoir plates depict Karsavina in her principal parts. That their purpose is again to stir the emotion and delight the eye of the viewer, not to document the performance, is demonstrated by "Le spectre de la rose," glimpsed at the moment when the phantom lover, of whom the young girl has dreamed after the ball, is about to disappear as the rose drops from her hand' (Ray).

The present copy comes with four loose black and white trial proofs that correspond to plates 1, 7, 11 and 12 in the book. Very unusually, the proofs incorporate embossed elements, which do not appear in the final version of the plates. Having experimented with the idea, the publisher opted in the end for flat printing, either to avoid high costs or possibly because the technique did not work well with pochoir colouring.

The three original printing plates offered here were used for illustrations 2, 7 and 10 in the book. Together with the trial proofs they give a clear picture of the full complexity of the process of conceiving and producing a high quality illustrated work.

First edition, NUMBER 276 OF 500 COPIES printed on papier Vélín d'Arches; folio (33.5 x 27.5 cm); title with pictorial vignette to head and verso, 18 pp., 12 full-page coloured illustrations on rectos only, printer's leaf at end; original pictorial wrappers, 4 proof plates in black and white (loose) and 3 original zinc printing plates. Ray, Art Deco, p.31; Theatrical Costume, Masks, Make-Up and Wigs: A Bibliography and Iconography, 2800.



41. [BALLETS RUSSES]. Serge de Diaghileff's Ballet Russe. Souvenir. New York, Morris Gest & Metropolitan Opera, 1916-1917.

£1,250 [ref: 101607]

Beautiful souvenir programmes of the troupe's American Tour of 1916-17. Including photographs of Léonide Massine and numerous illustrations of Bakst's costumes.

Provenance: Gayford Lee Koepp (ex-libris to inside of upper wrapper in both vols, pencil inscriptions to upper wrapper and insert).

2 vols, first and second issues; large 4to (31.5 x 23.5 cm); text in English with numerous illustrations after Bakst, small tour schedule inserted to vol. I; grey and brown marbled soft wrappers, bound with string, embossed gilt decor and lettering, in excellent condition.

RARE PORTFOLIO OF BALLETS RUSSES DANCERS SIGNED BY THE ARTIST

42. GRUNENBERG, ARTHUR. Carnaval. Munich, Othmar Kern & Co, circa 1920.

£5,000 [ref: 97511]

Featuring Anna Pavlova, Tamara Karsavina, Vera Fokina, Adolph Bolm and Michel Fokin in *Cleopatra*, the *Polovitsian Dances*, *Le Spectre de la Rose*, *Scheherazade*, *Carnaval* and *Les Sylphides*.

Although the title of the portfolio is *Carnaval* the subjects are of various Ballets Russes productions. Interestingly, there are no records of this work in any institutions, however the NYPL does have a work by Grunenberg titled *Phoenix: 10 Radierungen zum russischen Ballet* the captions of which match some of those in this work. The NYPL believe that their copy may be unique and may have been a prototype for a later work, indeed some of the plates do correlate to the compositions in the portfolio *Russisches Ballet* which was published in 1923 by J. Casper.

What is clear is that this is a scarce collection of 12 plates by an associate of the Ballets Russes, all with hand-colouring. Grunenberg gravitated towards rhythmically moving subjects, especially dancers



and managed to capture the tempo of the music and the mood of the characters.

First edition, folio (50 x 33 cm), 12 lithographs, 10 of which are in loose mounts, partly coloured, signed and captioned by the artist in pencil, one with age-toned mark to lower left corner; textured effect paper over boards with brown cloth spine and corners, title and publisher printed in gilt; light markings on spine and corners.

EXCEPTIONALLY BRIGHT EXAMPLE — COVER
DESIGN BY SUDEIKIN

43. [COMOEDIA ILLUSTRÉ]. Theatre de la Chauve-Souris. The Bat Theatre Moscow at the London Pavillion. Under the Direction of Charles B. Cochran. Paris, Comoedia Illustré, 1921.

£650 [ref: 103851]

Promotional programme for the 1921 tour of Nikita Baileff's revue, *La Chauve-Souris*, to London. *The Bat*, as it was known in English was named after *Die Fledermaus* and was created in a basement near the Moscow Art Theatre at the beginning of the twentieth Century. The theatre group performed songs, sketches and dances in Moscow until the Revolution forced the troupe into exile. This, however, did not halt their success as their performances in Paris and the USA were hugely popular throughout the 1920s.

First edition, folio (32 x 24.5 cm); 16 pp., illustrations by Sudeikin and Remizov; original printed wrappers designed by Sudeikin with hand-colouring, an excellent copy.



LIMITED EDITION SIGNED BY THE EDITOR

44. SVETLOV, VALERIAN. Anna Pavlova. Paris, de Brunoff, 1922.

£2,000 [ref: 103101]

Celebrating the life of one of the most famous ballerinas of all time, with illustrations by artists including, Bakst, Serov, Korovin, Solomko and Anisfeld, along with numerous photo portraits.

Svetlov (1860-1932) was a critic and associate of Diaghilev. Nijinsky wrote in his diary, 'Svetlov lived with a dancer and learned many technical expressions from her. He made them into beautiful sentences. There were other critics on dancing but they were not so sharp and witty. Svetlov was always ready with an answer'.

First limited edition, one of 325 copies, numbered and signed by the editor M. de Brunoff; 4to; text in French, woodcuts by D. Galanis, 22 plates with tissue guards, numerous in-text illustrations and photographic reproductions; contemporary red pebble grain morocco, upper cover with gilt lettering and calligraphic flourish, raised bands, spine panels with gilt sultana centerpiece, gilt titling, mustard yellow endpapers, edges untrimmed, modern marbled paper slipcase, a fine copy.

45. [BALLETS RUSSES]. XXIe Saison des Ballets Russes de Serge Diaghilev. Paris, Theatre Sarah-Bernhardt, 1928.

£350 [ref: 103162]

A scarce Ballets Russes programme with a cover design by Pavel Tchelitchew from the ballet *Ode*. The ballet, with choreography from Massine, premiered on 6th June 1928 with the Ballets Russes de Diaghilev at the Théâtre Sarah Bernhardt in Paris, with Irina Beliankina and Serge Lifar. Tchelitchew's set and costume designs were as spectacular as the stage effects, which made use of video projections and neon lights.

First edition; 4to (32 x 24.5 cm); photographs of Lifar, Balanchine, Massine and illustration by Tchelitchew; soft printed wrappers with Tchelitchew's design and textured dots, slightly creased, a fine copy.



46. [OPERA PRIVE PROGRAMME]. Opera Privé de Paris. Première Saison. Tzar Saltan. Paris, 1929.

£250 [ref: 102414]

Programme for *Tzar Saltan*. Started after the death of Diaghilev in 1929, the *Opéra Privé de Paris* was a continuation of the *Ballets Russes*. Co-directed by Maria Kousnezoff-Massenet, they performed Russian operas and ballets in Paris, Barcelona and London in the late 1920s and 1930s.

Folio (31.5 x 24.5 cm); illustrated throughout with 8 tipped in colour plates after Bilibin; original publisher's wrappers with Bilibin's design, an excellent copy.



SIGNED BY MASSINE

48. [BALLETS RUSSES DE MONTE CARLO]. Col. W. de Basil's Ballets Russes de Monte Carlo. Royal Opera House, London, 3rd Season, June-September 1936. London, Royal Opera House, 1936.

£475 [ref: 104545]

With signatures from seven of the dancers featured in the programme as well as resident choreographer Leonid Massine. The programme also features plates after Goncharova's wonderful costume designs and an original cover by Bilibin. With an introduction by Arnold Haskell.

Folio (36 x 25.5 cm); black and white photographic portraits, 8 of which are signed by the corresponding artist (including Leonid Massine), tipped in colour plates after Goncharova, Larionov, Picasso, Bakst and others; original plain card wrappers (hinge almost detached) and gilt paper covered wrappers with a mounted colour plate after Bilibin, some soiling and wear, a good copy.

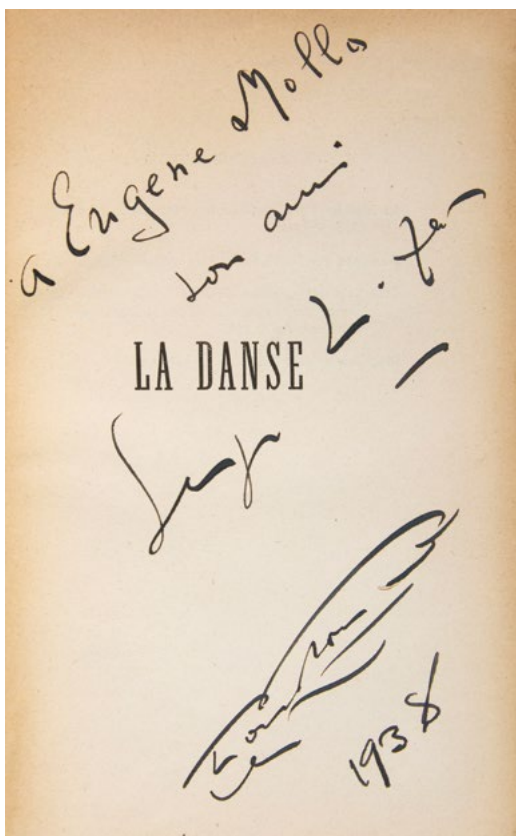
47. FÜLÖP-MILLER, RENÉ; JOSEPH GREGOR. The Russian Theatre: It's character and history with especial reference to the revolutionary period. Philadelphia, Haag-Druglin, Leipzig, for J.B. Lippincott Company, [ca. 1930].

£950 [ref: 70752]

A beautifully illustrated work containing stage and costume designs by Bilibin, Benois, Bakst, Goncharova, Larionov, Tatlin, Meyerhold and other major Russian designers. It pays testament to just how many exciting developments there were in this fruitful period.

First edition, LIMITED TO 650 COPIES; folio (32 x 25 cm). 136 pp., 48 colour illustrations, 357 in half-tone, publisher's red cloth gilt, spine lightly faded, an excellent copy.





PRESENTATION COPY

49. LIFAR, SERGE. *La Danse. Les grands courants de la danse academique avec trente six clichés hors texte et dans le texte.* Paris, Editions Denoël, 1938.

£375 [ref: 104553]

Eugene Mollo was a Russian interior designer; extremely influential for his work on the design of cinemas. The V&A Museum has some watercolours by Mollo in its theatre collection.

First edition; 8vo; PRESENTATION COPY inscribed by Lifar on the half-title, 'a Eugene Mollo son ami Serge Lifar London 1938', frontispiece portrait, photographic reproductions throughout; publisher's printed wrappers, some wear and soiling, in a custom made clam shell box.

A CELEBRATION OF RUSSIAN BALLET

50. ANTHONY, GORDON. *Russian Ballet. Camera Studies by Gordon Anthony. With an Introduction by Arnold Haskell.* London, Geoffrey Bles, 1939.

£350 [ref: 96990]

A series of photographic studies of Russian ballet stars including Michel Fokine and Serge Lifar; by Gordon Anthony, a British photographer known for his extensive work on ballet and theatre. His sister, Dame Ninette de Valois joined the Ballets Russes in 1923 where she was promoted to a soloist and acted as mentor to Alicia Markova.

Provenance: Vera Peters (exlibris).

First edition; large 4to; 96 tipped-in plates; original two-tone cloth (white spine, blue boards), gilt lettered direct to spine; minor wear, a fine copy.

INSCRIBED PRESENTATION COPY

51. KARSAVINA, TAMARA. *Theatre Street.* London, Constable & Co., 1948.

£250 [ref: 104561]

An absorbing autobiography of one of the greatest prima ballerinas of all time. It covers vivid pictures of her childhood in St Petersburg in the late 1880s and her career at the Mariinsky Theatre and the Ballets Russes. This edition includes an additional chapter on Diaghilev as he had since died, in an 'attempt to bring some unity into the features of his personality'.

Revised and enlarged edition, 8vo; presentation copy inscribed by Karsavina on the half title 'To very dear (?) and friend Tamara Karsavina', front free endpaper excised, illustrations throughout; blue cloth, a good copy.

PRESENTATION COPY INSCRIBED BY BOTH DOLIN AND MARKOVA

52. DOLIN, ANTON. *Markova. Her Life and Art.* London, W.H. Allen, 1953.

£375 [ref: 104565]

Former Ballets Russes dancers Dolin and Markova decided in 1935 to tour the world as the Markova-Dolin Company with the sole purpose of bringing ballet to audiences that had not previously had the opportunity to see it. On returning to London they formed the London Festival Ballet in 1950 which would later become the English National Ballet.

First edition, 8vo; PRESENTATION COPY INSCRIBED BY BOTH SUBJECT AND AUTHOR, the former in blue pen over the portrait frontispiece, 'for Muriel + Simon with my affectionate thoughts always Markova 1954.'; the latter inscription by Dolin on the title-page, 'To Muriel & Simon with my love from the author. Pat 1954 Jan 4th (Anton Dolin)'; illustrations throughout; blue cloth slightly stained, a good copy.

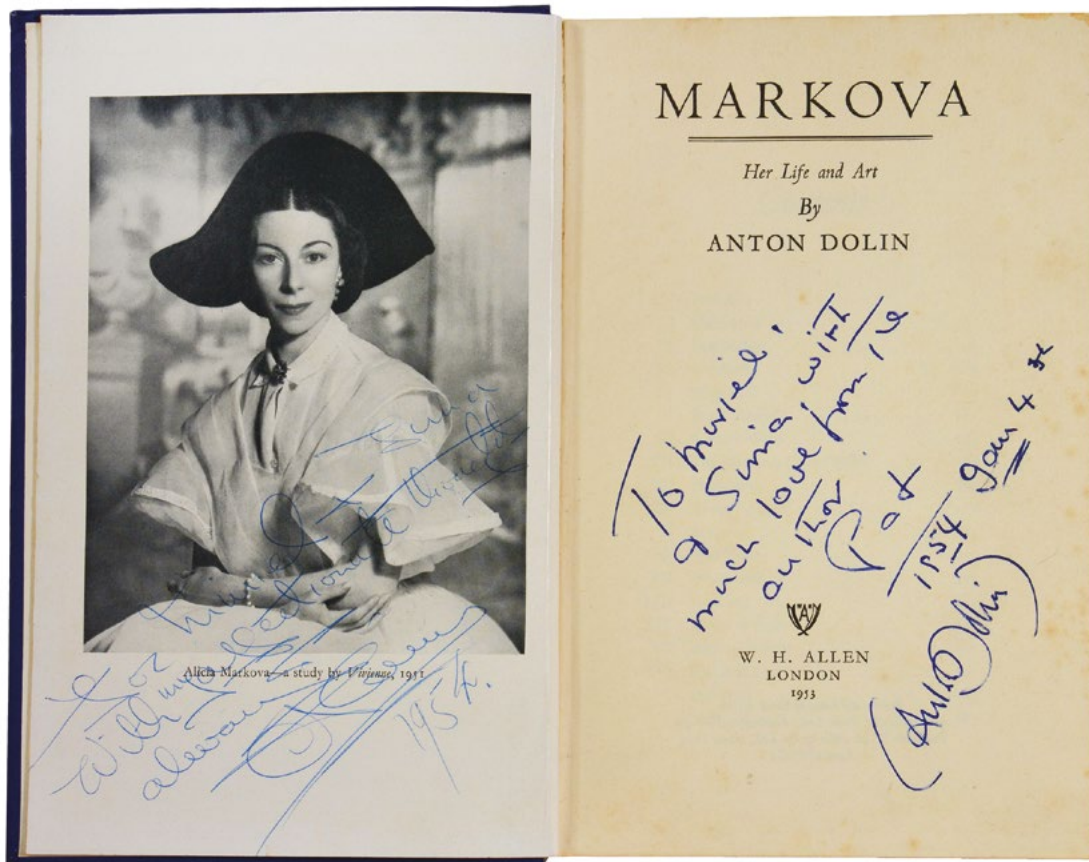
AUTHOR'S PRESENTATION COPY

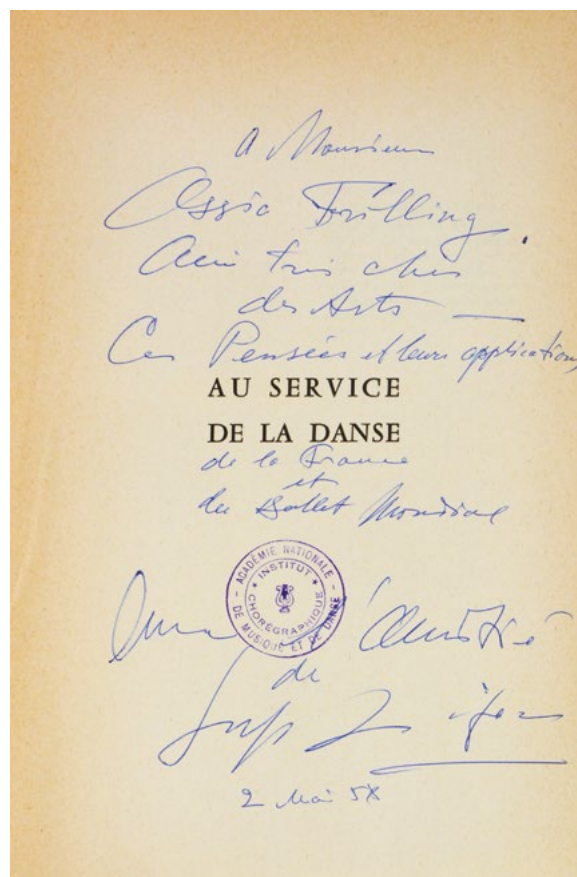
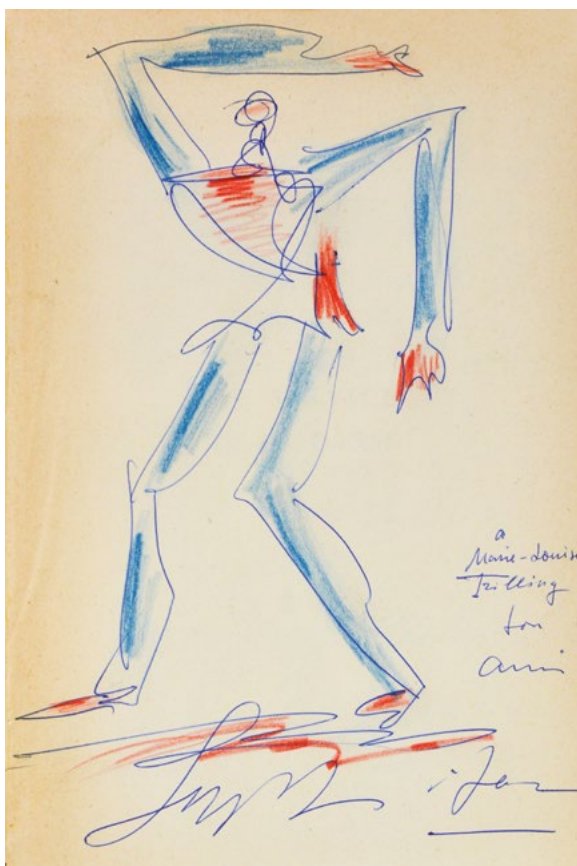
53. SOKOLOVA, LYDIA; BUCKLE, RICHARD (EDITOR). *The Memoirs of Lydia Sokolova. Dancing for Diaghilev.* London, John Murray, 1960.

£150 [ref: 104558]

An autobiographical work on Sokolova's years with the Ballets Russes. She joined the troupe in 1913 to become the first English ballerina and was the principal character dancer of the company until it disbanded in 1929.

First edition, 8vo; PRESENTATION COPY, inscribed on the front free endpaper, 'To dear Mrs Fisher my love with also happy thoughts from Lydia Sokolova 1 Sept. 1960'; black cloth, original pictorial dust jacket, spine faded, a good copy.





INSCRIBED PRESENTATION COPY WITH AN ORIGINAL DRAWING

54. LIFAR, SERGE. *Au Service de la Dance. A la recherche d'une science: La Choréologie.* Paris, Université de la Danse, 1958.

£1,250 [ref: 104547]

A presentation copy to Ossia Trilling and his wife Marie-Louise. Ossia was a theatre critic and correspondent who was liable to crop up in any part of Europe thanks to his gift for languages. He could speak Russian, French, German, Polish, Hebrew, Arabic, Spanish and Italian and reported for numerous newspapers across the world.

Choreology is a dance notation system invented in the 1940s used to document dance and other types of human movement. It uses abstract symbols based on figurative representations of the human body and is used by the Royal Academy of Dance.

First edition, 8vo; presentation copy, inscribed twice by Lifar, first on the front free endpaper 'à Marie-Louise Trilling son ami Serge Lifar' with a full page ink and coloured crayon drawing, the second on the half-title to her husband, 'À Monsieur Ossia Trilling Ami très cher des Arts - ces Pensées et leurs applications de la France et du Ballet Mondial avec l'amitié de Serge Lifar, 2 Mai 58'; original printed wrappers, slightly sunned, tears to spine repaired with tape, in a custom made box with Lifar's design on the upper cover.



ÉMIGRÉ ARTISTS

Goncharova was one of many Russian artists who found a new home in the West after the Revolution. The following works are all from émigré artists who despite leaving Russia continued to look to their homeland for inspiration. These illustrations display a synthesis between Parisian innovations and artistic devices derived from lubki, icon paintings and folk art. A disregard of perspective, flat colour, embroidered fabrics, simplicity of form and bold lines all became exaggerated now Russia seemed so far away. The style, conventions and literature of their past was transposed onto the page with a new found nostalgia.

Item 56



55. GONCHAROVA, NATALIA (ILLUSTRATOR); RUBAKIN, ALEXANDER. *Gorod. Stikhi. [The City. Poems]*. Paris, For the author, 1920.

£5,000 [ref: 102260]

UNCUT COPY IN FINE CONDITION OF THIS MASTERPIECE OF THE RUSSIAN AVANT-GARDE with cover and illustrations after Natalia Goncharova, printed entirely in lithograph.

The illustrations for *Gorod* address modern subjects such as workers, machines and factories and provide a dynamic urban background to the text. The poems are printed in facsimile manuscript which was popular amongst Russian poets at the time as they felt it honestly conveyed their inner feelings. The cityscapes and backdrops show an evolution from Goncharova's earlier book illustrations to a theatrical lyricism which was undoubtedly linked to her work as a stage designer for the Ballets Russes.

Alexander Rubakin (1889-1979), poet and journalist, was arrested in 1906 for distributing revolutionary literature. A year later he emigrated from Russia and settled in France where he regularly submitted articles to such magazines as 'New Magazine for Everyone', 'Russian Treasure', 'Russian Thought' etc. In 1944 Rubakin returned back to the USSR.

First edition, limited edition, one of 300 copies on Arches, this copy being un-numbered; 8vo (26 x 16 cm); 52 illustrations after Goncharova, 9 of which are full-page, some pages uncut; original printed wrappers, minor creasing, an excellent copy. Hellyer 457.

WITH TITLE AND TAIL PIECES BY GONCHAROVA

56. PROPERT, W.A. *The Russian Ballet in Western Europe, 1909-1920*. London, Richard Clay for John Lane, 1921.

£2,000 [ref: 104794]

The Ballets Russes was still very much active at the time of publication but had already made an incredible impression on critics and audiences alike. It includes numerous essays including one dedicated to Diaghilev (who had asked Propert that his name be mentioned as seldom as possible) as well as an essay by Eugene Aynsley Goossens on the original music composed.

The original title-page and tail-pieces were designed by Goncharova (see next item) and it is richly illustrated by Bakst, Benois, Roerich, Picasso, Sudeikin amongst others.

First edition, no. 79 of 450 COPIES FOR AMERICA; 4to (33.5 x 27 cm). 66 tipped-in, mostly colour, illustrations after various artists, 5 portrait plates, full-page red and black lithograph title and smaller illustrations after Goncharova in text, one leaf loose; original white buckram-backed boards gilt, spine lightly bumped soiled, edges worn, a good example.



ORIGINAL WATERCOLOURS

57. GONCHAROVA, NATALIA. Designs for the title-page for 'The Russian Ballet in Western Europe, 1909-1920'. 1920.

£15,000 [ref: 102261]

TWO LARGE ALTERNATIVE DESIGNS FOR THE TITLE-PAGE OF W.A. PROPERT'S BOOK *THE RUSSIAN BALLET IN WESTERN EUROPE*, PUBLISHED IN 1921.

As artist in residence for Diaghilev's Ballets Russes there was no one more suitable to design the illustrations for this early monograph on Russian ballet and its collaborators. Propert writes in his introduction that he was indebted to Goncharova for her assistance and the frontispiece and decorations she provided for the work.

These original watercolours are testament to the Russian artist's astonishing variety of work she produced, crossing the boundaries between designer, illustrator, painter and print-maker. Similar typography is used for the final title-page and the feather motif was instead used in the tail-pieces. These alternative designs offer a unique opportunity to see the creative process of the artist and witness how she blended various ideas into the final composition.

Two original watercolour drawings in pink and black over pencil, signed in black ink in lower right corner and numbered '2' and '4' respectively, on wove paper, watermarked 'J. Perrigot' (42 x 32 cm).



Item 56





ONE OF 40 COPIES ON *JAPON IMPÉRIAL*

58. **GONCHAROVA, NATALIA (ILLUSTRATOR); PUSHKIN, ALEXANDER.** *Conte de Tsar Saltan et de son fils le glorieux et puissant prince Guidon Saltanovitch et de sa belle princesse Cygne.* Paris, Éditions de la Sirène, 1921.

£8,000 [ref: 101340]

Natalia Goncharova's great-aunt Natalia Nikolaevna Goncharova was married to the poet Alexander Pushkin, who originally wrote this text (based on a traditional Russian folk tale) in 1831. This book brings together the charm of Pushkin's lyricism and the beauty of Goncharova's colourful and sympathetic designs. In a similar vein to Bilbin's own interpretation of this text, each plate is surrounded by a decorative border which was inspired by traditional lubki.

Lubok prints were cheaply produced woodcuts (later engravings) which were hand-coloured with diluted tempera. Their bold lines, flattened figures and high-contrast bright colours attracted Goncharova and other avant-garde artists for their 'primitive' nature. Especially now exiled in Paris she was keen to establish an eastern lineage to her style, having said before 'now I shake the dust from my feet and leave the West, considering its vulgarising significance trivial and insignificant – my path is towards the source of all arts, the East. The West has taught me one thing: everything it has is from the East'.

Limited edition, NUMBER 32 OF 40 COPIES ON JAPON IMPÉRIAL from a total edition of 599; 4to (30 x 23 cm); lithographed borders throughout and ten full page illustrations after Natalia Goncharova, pages uncut, text in French; in the original lithographed folder with purple tie ribbon, purple slipcase, an excellent copy. The Russian Avant Garde Book 338.



'A MASTERPIECE IN THE HISTORY OF BOOK ILLUSTRATION'

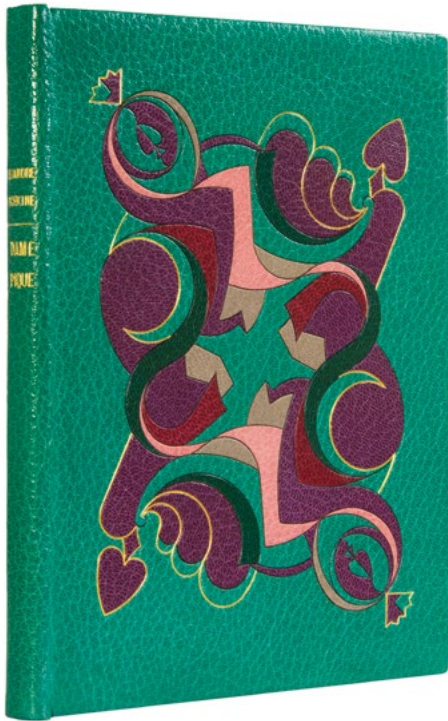
59. GONCHAROVA, NATALIA; LUTHER, ARTHUR (TRANSLATOR). Die Mär von der Heerfahrt Igers. [The Tale of Igor's Campaign]. Munich, Orchis, 1923.

£2,800 [ref: 104073]

German translation of 'Slovo o Polku Igoreve' [The Tale of Igor's Campaign], an anonymous epic poem written in the Old East Slavic language.

The charming floral and animal motifs seen here are very similar to her illustrations in the medieval text *Conte de Tsar Saltan* and certainly differ from the bold style of her earlier works with Larionov and Kruchennykh. The floral designs are redolent of peasant embroidery which Goncharova was surrounded by in her childhood. As Bilbin said (who also liked including rich fabrics in his work) there is a certain poetry in Russian textile design.

Limited edition, NUMBER 214 OF 700 COPIES; 8vo (26 x 18.5 cm); 80 pp., half-title, title-page with illustrated border, 36 hand-coloured pochoir illustrations after Goncharova, complete with the genealogical chart at the rear which is often missing; printed boards with title to upper cover, cloth spine with title in green, a good copy.



A FINELY BOUND EXAMPLE - ONE OF ONLY 25 COPIES

60. SHUKHAEV, VASILY (ILLUSTRATOR); PUSHKIN, ALEXANDER. *La Dame de Pique*. [The Queen of Spades]. Paris, J Schiffrin & cie., 1923.

£7,500 [ref: 104363]

A BEAUTIFUL COPY OF THIS WORK WITH TWO ADDITIONAL SUITES.

Pushkin's much loved story *The Queen of Spades* illustrated by the artist Vasilii Shukhaev who was a member of *Mir Isskustva* and studied under master draughtsman, Dmitry Kardovsky. Shukhaev along with other influential members of the movement such as Benois and Somov, was inspired by the paintings of Watteau and Fragonard. Although closely associated with Russian avant-garde painters, Shukhaev be it consciously or unconsciously fought against their extremism.

He never betrayed his allegiance to the canons of the rococo period and his pochoir illustrations to *The Queen of Spades* demonstrated his endeavour to maintain the elegance and measured taste of the *Mir Isskustva*. The Moscow Museum of Modern Art exhibited a large-scale retrospective exhibition of Shukhaev in 2014 of which his illustrations of *La Dame de Pique* were a highlight.

Limited edition, ONE OF 25 COPIES ON JAPON IMPÉRIAL, from a total edition of 345; 4to (24 x 17 cm); translated by André Gide and Jacques Schiffrin, signed 'J. Sch' on the limitation page, foreword by Gide, illustrations in colour by Shukhaev including 7 plates hors-texte, with two additional suites of 19 illustrations each, loose in a separate portfolio, one in colour on japon and one in black on chine, with tissue guards, a.e.g.; 20th century fine binding by Hélène Cauchetier, full green morocco with original wrappers bound in, upper cover with inlay design of various colours, doublures with green patterned paper guards, green marbled endpapers, chemise and slipcase, extra suites in a corresponding chemise, an excellent example.



AN EXCELLENT EXAMPLE SIGNED BY THE PUBLISHER

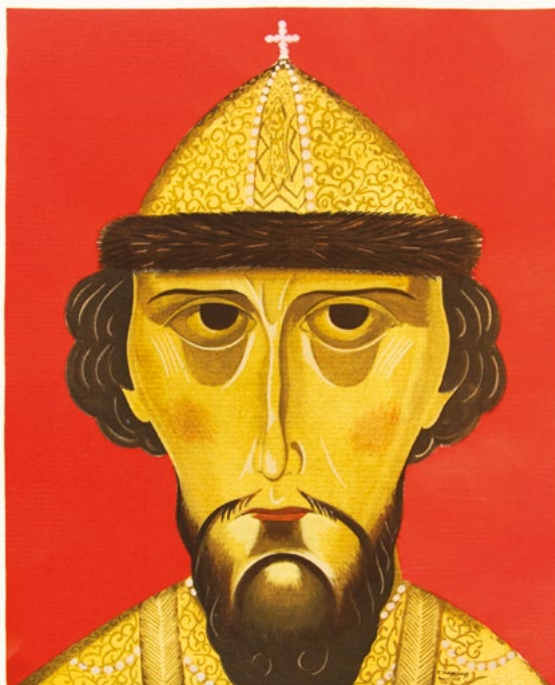
61. SHUKHAEV, VASILY; PUSHKIN, ALEXANDER. *Boris Godounov*. Paris, Éditions de la Pléiade, 1925.

£1,500 [ref: 104221]

For his illustrations for *Boris Godunov*, Shukhaev drew inspiration from icon painting traditions of the 16th-17th centuries, managing to combine it with dramatic shapes and bold colours typical for Russian art from Paris in the 1920s. The striking planar compositions are beautifully achieved in pochoir and the present example is exceptionally bright.

This was the second work from Jacques Schiffrin and Shukhaev after their first collaboration (see previous item) was such a great success. Schiffrin was born in Baku and fled the Russian Empire after the Revolution. He began publishing works in Paris as he was passionate about literature and went on to translate Gogol, Pushkin, Dostoevsky and Turgenev himself.

First edition, limited edition, NUMBER 104 OF 390 COPIES ON VERGÉ, SIGNED 'J. SCH', from a total edition of 430; 4to (31 x 24 cm); 18 full page handcoloured pochoir plates by V. Shukhaev, with tissue guards, decorative bands and tailpieces throughout; original printed wrappers, an excellent copy.





ONE OF ONLY 150 COPIES

62. PUSHKIN, ALEXANDER SERGEEVICH; ZACK, LÉON (ILLUSTRATOR). *Pir vo vremia chumy*. [A Feast in Time of Plague]. Berlin, Valter i Rakint, 1924.

£3,500 [ref: 101468]

WONDERFULLY ILLUSTRATED LIMITED EDITION OF A SCARCE PUSHKIN PLAY, written in 1830 and consisting of just one scene. Published two years later as part of the *Little Tragedies* series, the play is loosely based on a small excerpt of *A City of Plague*, written by Scottish author John Wilson two centuries earlier during the time of The Great Plague. In 1830 Pushkin became engaged to Natalia Goncharova, the most talked-about beauty of Moscow. An outbreak of cholera in the city, however, meant that the wedding was delayed and the writer was forced to stay at his estate in Boldino.

It was here in isolation that Pushkin had a fruitful creative spell, finally finishing his novel in verse *EUGENE ONEGIN*. An avid bibliophile Pushkin was constantly reading and translating works from his vast library. Despite the vast amount of material which he produced, his translation work largely remained unpublished. This play therefore stands out from the rest of his works and displays his unique style whilst maintaining an artistic integrity and unity with the original.

Limited edition, NUMBER 68 OF 150 COPIES; folio (36 x 28 cm), title-page, half title, 6 full page illustrations after Léon Zack, with tissue guards, some foxing; original publisher's boards with gilt design to centre of upper cover, surface tear to lower board.



PRINTED SPECIALLY FOR THE PRODUCER
MORRIS GEST

63. GRIGORIEV, BORIS. Faces of Russia.
London, 1924.

£1,950 [ref: 100627]

Although Grigoriev left Russia in 1918, the faces of Russian peasants continued to haunt him, and he worked tirelessly on this theme while living in France in the early 1920s. He said himself on the matter, 'I have been watching and studying the Russian people for many years, both before and since the war and revolution, and these paintings are the fruits of my observation...my conception of the Russian people is both intuitive and artistic'.

This example is a special edition for Morris Gest, who was born Mishka Gershonovitch in 1875 in Koshedary, a small village near Vilnius, Lithuania, and raised in the Jewish community of Butrimonys. When he was twelve years old his parents envisaged a better future for their son and so gave him to a married couple who were emigrating to America. They had hoped he would live with his cousins who had already settled in Boston (amongst whom was Bernard Berenson) but he chose to live on his own, finding an income in selling what he could on the streets.

He made a name for himself by bringing Nikita Baileff's 'La Chauve Souris' and Stanislavsky's Moscow Art Theatre to the States. As his wealth and status increased he was even able to use his connections to negotiate safe passage of his parents out of the Soviet Union and into Germany.

Provenance: Morris Gest (1881-1942) American Theatre Producer.

First edition, limited edition of 500 copies, this copy hors serie; folio, illustrated with 30 plates by Grigoriev with tissue guards; publisher's special binding for the owner of half vellum over boards, title gilt stamped to upper cover as well as 'The Moscow Art Theatre...Special Edition by Order of Morris Gest', binding worn, a good copy.





RARE ALBUM WITH 33 ABSTRACT DESIGNS

64. GLADKY, SERGE; SALMON, ANDRÉ. Synthèse du costume théâtral. Trente planches en couleurs.
 Paris, Le Théâtre national [mondial?], 1927.

£9,500 [ref: 93897]

Gladky worked as a graphic artist and architect, using ornamental and geometric patterns composed of sleek lines and sharp angles, inspired by nature and animals. He was also heavily involved in popularising pochoir printmaking in Paris in the early 1900s, a reaction against the mass printing techniques that often produced dull colours. The introduction is by André Salmon, a French writer and art critic who, with Guillaume Apollinaire, was one of the early defenders of Cubism. In the text the poet expands on his love of Russian costumes and on his admiration for Gladky, praising the artist's ability to convey the essence of Russian culture through geometric shapes, he calls the plates '*inventions merveilles, miraculeues*'.

First edition, ONE OF 170 NUMBERED COPIES; 4to (33.5 x 25.5 cm); 33 pochoir plates (including frontispiece), some with gold or silver, on laid paper, pochoir illustration and signature by the artist to upper board; small marginal repairs and light stains to covers, text block clean; bound in contemporary wrappers with Gladky's designs.





ANNENKOV'S OWN COPY

65. PUSHKIN, ALEXANDER; TCHAIKOVSKY, PYOTR. *La Dame de Pique: opéra en 7 tableaux.* Paris, A. Metzl, 1940.

£975 [ref: 103610]

Programme for the Russian opera in Paris with choreography from Serge Lifar and stage design by Yury Annenkov (who also provided the illustrations for the programme).

Annekov was a member of *Mir Iskusstva* and along with many of his contemporaries emigrated to France where he became a prominent figure in the world of book illustration and theatre design.

Provenance: Yury Annenkov (ex-libris to inside of wrapper).

Folio (31 x 24 cm); 24 pp.; 10 illustrations by Annenkov, text in French and German; original printed wrappers, slightly age toned, a fine copy.

FINELY BOUND ILLUSTRATED EDITION OF PUSHKIN'S BORIS GODUNOV

66. PUSHKIN, ALEXANDER; ZWORYKINE, BORIS (ILLUSTRATOR). *Boris Godounov.* Paris, Piazza, 1927.

£1,250 [ref: 99630]

A graduate of the Moscow Academy, Zworykine's art was immediately met with success and he began work illustrating books, painting religious frescoes and decorating menus and programmes for the Imperial family. The warm colours and intricate patterns in his interiors and architecture celebrate the richness of Russian cultural heritage and perfectly complement the sentiment of Pushkin's work.

Provenance: Lagadère (ex-libris to upper paste down).

Limited edition, ONE OF 775 COPIES ON VÉLIN RIVES; 4to, translated by A. Baranoff; with 26 lithographic illustrations after Zworykine, of which 15 are full-page; original printed wrappers bound in later half red morocco, spine in five parts with gilt detail and floral inlays, top edge gilt a fine copy.



67. PUSHKIN, ALEXANDER SERGEEVICH; ALEXEIEFF, ALEXANDRE (ILLUSTRATOR). *The Queen of Spades.* Edinburgh, *The Blackamore Press*, 1928.

£675 [ref: 102790]

LIMITED EDITION OF ONE OF PUSHKIN'S MOST CELEBRATED PROSE WORKS.

This edition of a Golden Age classic is wonderfully illustrated by Alexandre Alexieff (1901-1982), a Russian émigré who is most well-known for his talents as an animator; having invented the pincscreen method with his collaborator (and later wife) Claire Parker. He emigrated to France after the revolution in 1917 with a recommendation to Sergei Sudeikin in hand, he joined the circle of notable Russian artists living and working in the city. After studying painting, he designed costumes and sets for the Ballets Russes and quickly gained notoriety through his book illustrations.

Limited edition, NUMBER 127 OF 275 COPIES; 4to (25.5 x 19 cm); frontispiece, title vignette, 9 illustrations in text in two or three colours plus tailpieces by Alexeieff; preface by Prince D. Sviatopolk-Mirsky; later quarter vellum over black cloth boards, after the original, gilt title to spine and front cover, top edge gilt, others uncut some minor spotting, as usual, otherwise very good.

FINELY PRODUCED PORTFOLIO OF ILLUSTRATIONS

68. YAKOVLEV, ALEXANDR. *Dessins et peintures d'Asie. Exécutés au cours de l'Expedition Citroen Centre-Asie. Troisième mission G.-M. Haarrdt - L. Audouin-Dubreuil.* Paris, *Jules Meynel*, [1934].

£7,500 [ref: 95395]

Yakovlev was born in St Petersburg in 1887. He showed a prodigious talent as a draughtsman and artist from a young age. He studied at the Imperial Academy of Arts under Kardovsky and was awarded the status of Artist under the Tsarist regime in 1913, followed by a scholarship to study abroad. It was the start of a lifetime of travels. He and a fellow artist headed for Italy, then Spain. Their modernist-influenced exhibitions back in St Petersburg were met with mixed reactions. Nevertheless, Yakovlev won another scholarship, from 1917-1919, to the Far East, and travelled to Mongolia, China and Japan. He returned to Paris and took French citizenship.

LIMITED EDITION, NUMBER 33 OF 500 COPIES; folio (39 x 29 cm); suite of 50 colour plates with 'Croquis de route et notes de voyages' in a separate volume; original card folder; some light soiling and spotting.

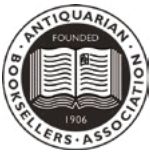


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Inside covers' images - item 56

Title page image - item 32

NB: The illustrations are not equally scaled. Exact dimensions will be provided on request.

Compiled by Eleanor Moore

Edited by Jeffrey Kerr

Design by Bela Goldenberg Taieb

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