

THE WORLD OF DIAGHILEV
2018



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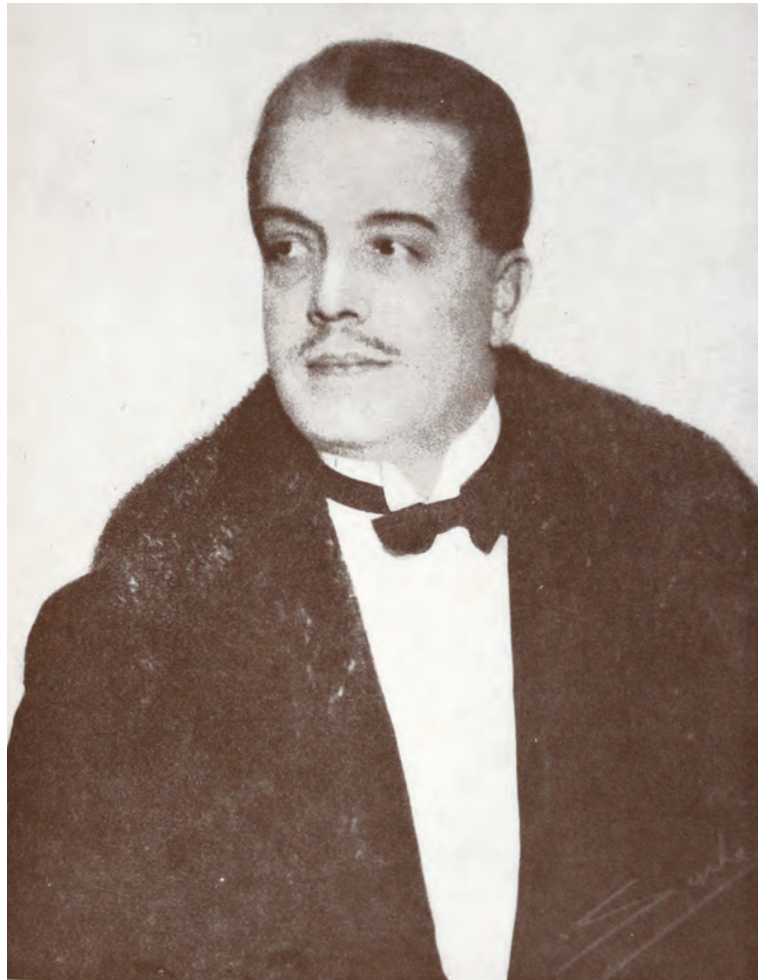


THE WORLD OF DIAGHILEV
2018

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32 Saint George Street
London W1S 2EA
+44 20 7493 0876
rarebooks@shapero.com
shapero.com



Serge Diaghilev once said, 'We must create a breakthrough, we must amaze and not be afraid to amaze, we must make our entrance all at once, display our every facet, all the merits and the shortcomings of our national identity'. Without a doubt, Diaghilev was an indomitable force not only in the export of Russian culture but in the development of 20th century art as a whole. Most well-known for the Ballets Russes but his legacy stretches far further. Having befriended Alexandre Benois and Léon Bakst he formed the literary journal, *Mir Iskustva* [World of Art] in 1899. Issues of the journal rarely made it into Western Europe but the artistic movement which it embodied was revolutionary.

Diaghilev was at times described as tyrannical but as Benois once said he personified the strength and the charm of his fatherland. Whether it was organising exhibitions of Russian artists, editing *Mir Iskustva* or creating new ballets, Diaghilev's resounding talent was to attract a circle of gifted artists to work with him. From Russian folklore and pagan motifs with Bakst, Benois, Bilbin and Kustodiev to avant-garde designs of Goncharova, Kandinsky and Gladky (see items 46-50).

Diaghilev promoted Russian art across the spectrum. Not only did he unlock the potential of so many but he inspired so many more, regardless of location. George Lepape and Paul Poiret (see items 31 & 32) have Diaghilev to thank for unearthing new styles that were unlike anything anyone had ever seen before. This catalogue is but a small slice of Diaghilev's world but is testament to its creative achievements and artistic breakthroughs.

I. [RUSSIAN SEASON]. Official programme for “Boris Godounov”.

Emile Robert, Paris, 1908.

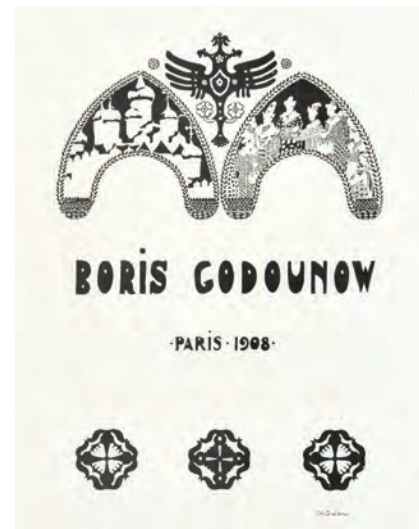
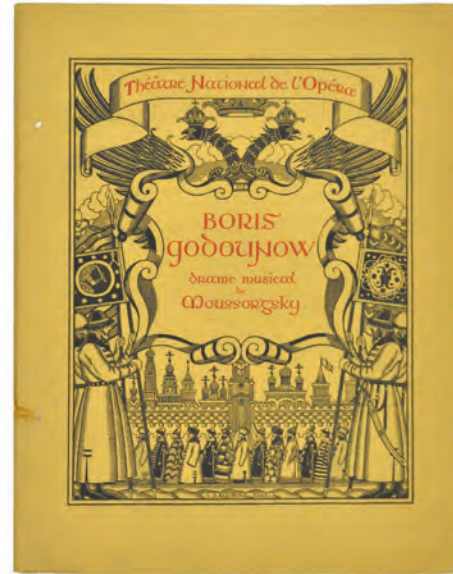
PROGRAMME FOR MODEST MOUSSORGSKY'S CELEBRATED BORIS GODUNOV. WITH A COVER DESIGNED BY BILIBIN, A HALF-TITLE BY YUON AND, AMONG OTHER ILLUSTRATIONS, A PORTRAIT OF RIMSKY-KORSAKOV BY SEROV SPECIALLY DRAWN FOR THIS PROGRAMME.

Diaghilev's production was the first to be staged outside Russia. Reflecting on it, Alexandre 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 pages, illustrated throughout, original yellow wrappers designed by Ivan Bilibin.

Boris Kochno, Diaghilev and the Ballet Russes (NY & Evanston, 1970).

£975 [ref: 87446]



2. [RUSSIAN SEASON]. Official programme for 'Concerts Historiques Russes'.

G. de Malherbe for Moreau frères, Paris, 1907.

THICK, RICHLY ILLUSTRATED PROGRAMME FOR DIAGHILEV'S SECOND "EXPORT CAMPAIGN" OF RUSSIAN ART AND CULTURE TO PARIS.

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 that enjoyed astonishing success in Paris and world-wide 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, who made a debut in Paris. Apollinary Vasnetsov and the great *Mir Iskustva* [World of Art] artist Konstantin Korovin were invited to design decorations. Moving away from the traditional stage design, which only indicated a place of action, Korovin produced more sensual designs conveying the general emotions of the performance - which was seen as revolutionary.

8vo (28 x 22 cm). 96 pages, including 30 full-page illustrations, original printed wrappers; very slightly sunned.

Boris Kochno, Diaghilev and the Ballet Russes (NY & Evanston, 1970).

£1,250 [ref: 92482]



GISELLE

3. [BALLETS RUSSES]. *Comœdia illustré* No17: *La Saison Russe a l'Opéra* [1910].

Comœdia illustré, Paris, 1 June, 1910.

SPECIAL ISSUE OF THE *COMOEDIA ILLUSTRÉ* DEDICATED TO THE SECOND RUSSIAN SEASON IN PARIS PERFORMED AT THE BEAUTIFUL GRAND OPÉRA.

The 1910 programme featured newly created pieces, such as *Giselle*, *Les Orientales* and *Carnaval*, and previously staged ballets like *Le Festin*, *Les Sylphides* and *Cléopâtre*. The star of the season was young Stravinsky's *The Firebird*, which was first performed on 25 June 1910 and became an instant success with both audience and critics. Another piece produced specially for the second season was *Scheherazade*. Described by Alexandre Benois as 'a wonderful spectacle to which I can hardly find a parallel', it was the first true creation of the Ballet Russes, because, except for the opera *Prince Igor*, all the other ballets in Diaghilev's first Paris season were new versions of already existing works. For financial reasons Diaghilev could not include any opera in his 1910 season,

The cover of the 1910 issue 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.

Comoedia Illustré was a bimonthly artistic magazine published from 1908 to 1936 as a supplement to *Comoedia*. The latter was a French cultural periodical founded by Henri Desgrange, a French cyclist and sports journalist, who gained fame as the first organiser of the Tour de France.

Comoedia Illustré played a crucial role in popularising Russian ballet and making the programmes of Russian seasons available to a French public hungry for Russian exotics.

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

Boris Kochno, *Diaghilev and the Ballets Russes* (Harper & Row, NY, 1970); *The Russian Season in Paris : Sketches of the Scenery and Costumes 1908 - 1929* (Isskustvo Art Publishers, Moscow, 1988); Alexander Schouvaloff, *The Art of Ballets Russes* (Yale University Press, New Haven and London, 1997).

£650

[ref: 91025]



FIRST PRODUCTION OF *THE FIREBIRD*

4. [BALLETS RUSSES]. Programme Officiel de la Saison Russe à l'Opéra.

Comœdia Illustré Paris 1910.

RARE AND IMPORTANT PROGRAMME PRESENTING THE FIRST EVER PRODUCTION OF THE FAMOUS *FIREBIRD* COMPOSED BY 28-YEAR OLD STRAVINSKY.

It also included Diaghilev's productions of *Scheherazade* and *Carnaval*. *The Firebird* was originally to be danced by Anna Pavlova but when she heard Stravinsky's music she declared it was 'noise' and refused to dance, preferring more melodious classical music. Tamara Karsavina was given the iconic role instead.

The programme features multiple photographs of the dancers, as well as colour illustrations of Bakst's costumes and set designs - some of the most famous ones being drawn for *The Firebird*.

Folio (32 x 25 cm). 48 pp., illustrated throughout, with *Argument de Giselle* loosely inserted; without [4] pp. of errata of programme changes. Original colour printed wrappers; slightly soiled.

£975

[ref: 90990]



L'APRÈS-MIDI D'UN FAUNE

5. [BALLETS RUSSES]. Programme Officiel des Ballets Russes: Mai - Juin 1912. Septième saison des Ballets Russes organisée par M. Serge de Diaghilev avec le concours de M. Gabriel Astruc. Theatre du Chatelet.

Brunoff, Comoedia Illustré, Paris, 1912.

A luxurious programme produced by the French publisher Brunoff together with Diaghilev, presenting Nijinsky and others in their colourful costumes by Bakst, all framed within gilt or silver borders.

During the seventh season Diaghilev presented four new productions: *Daphnis et Chloé*, *Thamar*, *Le Dieu Bleu*, and *L'après-midi d'un Faune*, which was inspired by Claude Debussy's languorous and shimmering score and choreographed by Nijinsky himself.

Folio (31.7 x 24.8 cm). [68] pp., with many photographic and colour illustrations, the latter mostly after Bakst. Original wrappers printed in gilt, colour covers illustrated by Bakst; small marginal tears to wrappers.

£950

[ref: 95723]



6. [BALLETS RUSSES]. Serge De Diaghileff's Ballet Russe. Souvenir Programme.

Metropolitan Opera, New York, 1916.

Beautiful souvenir programme of the troupe's American Tour of 1916-17. Including photographs of Léonide Massine and numerous illustrations of Bakst's costumes. The enclosed programme for the Wednesday evening, January 26th at the Century Theatre features *Scheherazade*, *Petrouchka* and *Carnaval*. It also includes a plan of the New York theatre that was demolished in 1931.

Large 4to. 20 pp., text in English, with numerous illustrations; a crease of bottom corner of five leaves. Original wrappers printed in gilt, original price ticket pasted on upper cover verso, advert pasted on lower cover verso; crease to middle of upper cover. With 8 pp. programme for January 26th at the Century Theatre loosely inserted.

£850

[ref: 90812]



PRINCE IGOR

7. [OPERA PRIVÉ DE PARIS]. Programme.

Paris, 1929.

FAMOUS PROGRAMME, WITH A GREAT COVER DESIGNED BY BILIBIN AND PROFUSELY ILLUSTRATED, FOR THE OPERA PRIVÉ DE PARIS PRODUCTION OF 'PRINCE IGOR' BY BORODINE.

This richly illustrated programme celebrates a new season of the Russian opera in France, which presented Borodin's *Prince Igor*, and Rimsky-Korsakov's *The Tale of Tsar Saltan*, *Snegurochka*, and *Kitezha*. The programme contains nine tipped-in colour plates, including a portrait of its star singer Maria Kousnetzoff; six character costumes and two stage sets by Konstantin Korovin. Also featured are full-page portraits of Alexandra Balachova and of baritone Michel Benois, as well as many smaller photographs of other participants, such as orchestra director Emil Cooper and choreographer-dancer Michel Fokine (who, a few years later, developed the famous ballet based on *Prince Igor*).

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.

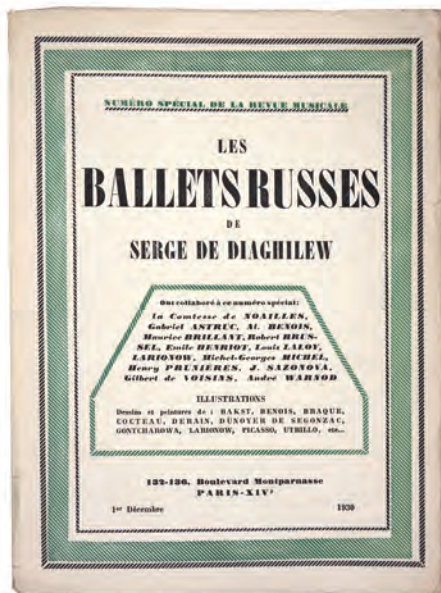
Folio (31.5 x 24.5 cm). [54] pp., multiple illustration, including tipped-in in colour, advertisements; 2 ll. loose. Original publisher's wrappers with design by Bilibin on upper cover; slight soiling.

£250

[ref: 92330]



7.



8.

8. [BALLET RUSSES]. La Revue Musicale - Les Ballets Russes de Serge de Diaghilew.

Paris, 1930.

Fine copy of an illustrated *Revue Musicale* issue dedicated to the Ballets Russes, with a special tribute to Diaghilev, who had died the previous year. It contains testimonials, memories of friends and collaborators such as Gabriel Astruc, Alexandre Benois, Robert Brussel, Michel Georges-Michel, Émile Henriot, Louis Laloy, Michel Larionov, the Comtesse de Noailles, and Gilbert de Voisins.

Of great interest are the numerous illustrations that run through the issue. These include reproductions of drawings (e.g. Jean Cocteau's sketching of Diaghilev and Nijinsky, as well as Bakst's costume designs), etchings (e.g. Picasso's etching of star dancer Leonid Massine), and photographs of ballet sets, scenes and dancers.

In his concluding article, Prunières summarized Diaghilev's contribution to the worlds of music and dance as follows: "For almost 20 years, the Ballets Russes provided us with new things in the realms of music, visual art, and choreography every year. Aesthetic issues that seemed eternally debated in the inner sancta of Montparnasse and Montmartre were taken before the mass public. Each season came to call into question all that we previous believed to have been said already. [...] One might say that all of musical and artistic life depended in large part on this extraordinary man."

Edited between 1920 and 1940 by Henry Prunières (1886–1942), *La revue musicale* is considered to be one of the most important music periodicals published in France in the period between the World Wars. As such, it offers a remarkable portrait of musical activity in France. The magazine addressed not only musicologists but a much wider audience.

8vo. (25.5 x 19.5 cm). XII, 112 pp., illustrated throughout in both colour and black and white, some leaves uncut. Original publisher's wrappers.

£250

[ref: 92329]

LONDON BALLET WARS

9. [BALLETS RUSSES]. Collection of programmes.

1929 - 1947.

AN EXTENSIVE COLLECTION OF PROGRAMMES GIVING A FULL INSIGHT INTO THE HISTORY OF THE FOUNDING AND TRANSFORMATION OF THE BALLET Russe DE MONTE CARLO.

The Ballet Russes was left with substantial debts after the death of Serge Diaghilev in 1929. Its property was claimed by its creditors, and the company of dancers dispersed. Colonel Wassily de Basil and his associate René Blum revived the dancing company by founding the Ballet Russe de Monte Carlo in 1931. The new company, which was joined by the choreographers, and Diaghilev's alumni, Léonide Massine and George Balanchine, gave its first performance at the Monte Carlo Opera in 1932. By 1935 the gradually deteriorating business relationship between de Basil and Blum led to a split and the formation of two separate companies – Blum's Ballet Russe de Monte Carlo and de Basil's Original Ballet Russe.

Blum's new company presented its first season in 1938 - starting in Monte Carlo, then moving to London, and finally in October of that year performing at the Metropolitan Opera in New York. The Original Ballet Russe also presented itself for the first time in London in 1938 at the Royal Opera House, Covent Garden, just a few hundred yards away from the Theatre Royal, Drury Lane where Massine's Ballet Russe de Monte Carlo was performing. For this reason the first season remained in history as the "London Ballet Wars".

When World War II began, the Ballet Russe de Monte Carlo left Europe and toured extensively in the United States and South America. During its existence the company collaborated with many famous artists, designers, composers, and musicians, including Natalia Goncharova, Alexandre Benois, Henri Matisse, Salvador Dali, and others.

Provenance: Boris Berezovskiy (1946-2013, Russian businessman and politician).

17 programmess, dimensions vary, kept in 2 modern red half-moroco boxes.

Opera Prive de Paris (1929): 28 pp., several tipped in illustrations in colour, publisher's wrappers, cover by J. Bibline; spine partly split, 2 ll. detached.

Russian Opera and Ballet at the Lyceum Theatre (May – June 1931): 24 pp., publisher's wrappers; covers rubbed, block detached;

Russian Opera and Ballet at the Lyceum Theatre (May-June 1931): 14 pp., publisher's wrappers.

Ballets Russes de Monte-Carlo at the Alhambra Theatre (July 1933): 16 pp., supplementary programme inserted, publisher's wrappers; slightly soiled.

Ballets Russes de Monte-Carlo at the Alhambra Theatre (October – November 1933): 16 pp., supplementary programme inserted, publisher's wrappers.

The National Ballet of Lithuania at the Alhambra Theatre (March 1935): 12 pp., publisher's wrappers; slightly spotted.

Col.W. de Basil's Ballets Russes de Monte Carlo (1935-36-7): 76 pp., publisher's wrappers, front cover by N. Gontcharova; some creases and marginal tears to covers.

Col.W. de Basil's Ballets Russes (de Monte-Carlo), (American season October-April 1936-37): 76 pp., publisher's wrappers, front cover by N. Gontcharova; some creases and marginal tears to covers, block detached.

Col. W. de Basil's Ballets Russes at the Royal Opera House in Covent Garden (June - October 1937): 54 pp., several tipped in illustrations in colour, publisher's wrappers; upper cover detached, small marginal tears to covers, some colour illustrations with creases, occasional soiling and spotting.

Ballets Russes de Monte-Carlo at Theatre Royal Drury Lane

(July-August 1938): 20 pp., publisher's wrappers; slightly soiled.

Season of Russian Ballet at the Royal Opera House, Covent Garden (July – August 1938): 12 pp., publisher's wrappers.

Covent Garden Russian Ballet Company at the Royal Opera House, Covent Garden (June- August 1939), 36 pp., several tipped in illustrations in colour, one leaf with photog. portrait reproduction loosely inserted, publisher's wrappers, front cover by N. Gontcharova; corners of upper cover creased, some light soiling.

Ballet Russes de Monte Carlo (Season 1938-1939 in the USA):
66 pp., publisher's wrappers, front cover by Ch.Berard; wrappers
slightly creased and soiled.

Ballet Russes de Monte Carlo (Season 1939-1940 in the USA):
68 pp.; publisher's wrappers, front cover by Henri Matisse;
wrappers slightly soiled, several pages with very small marginal stain.

Ballet Russes de Monte Carlo (Season 1941-1942 in the USA):
56 pp., publisher's wrappers, front cover by Salvador Dali.

Ballet Russes de Monte Carlo (Season 1946-1947 in the USA):
64pp., publisher's wrappers, front cover by Cagli; two ll. Loose,
wrappers slightly soiled.

£2,950

[ref: 92445]



'25,000 FRANKS POUR M. DE DIAGHILEW'

10. [DIAGHILEV] The contract between Diaghilev
and Mr Beyle, director of Lyon Opera, about the setting
of Scheherazade and other ballets.

December 1919.

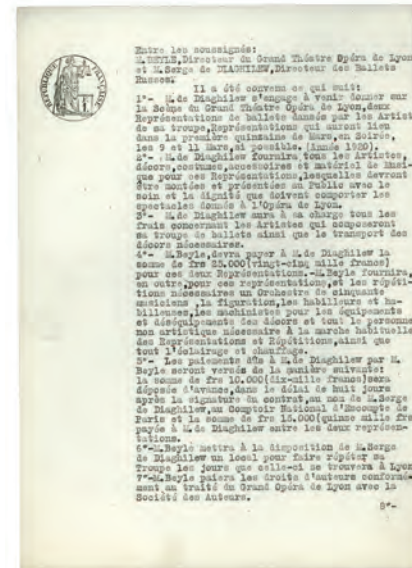
A RARE EXAMPLE OF ONE OF DIAGHILEV'S ORIGINAL CONTRACTS.

The contract details Diaghilev's conditions of work
for Monsieur Beyle, director of Lyon Opera. We read that
he will earn 25,000 francs for two performances in Lyon
in 1920, and also what his obligations are; in particular
relating to dates, technical organisation such as transport,
and programming. The ballets to be performed, including
Scheherazade (at the time starring Nijinsky and Ida
Rubinstein).

One leaf (24.7 x 17.5 cm) typed on two sides, with a 1 Fr. stamp
Republique Française and a dry stamp of notarial registration;
light folds.

£875

[ref: 78270]



II. GRUNENBERG, ARTHUR. *Carneval*.

Othmar Kern & Co Munich 1923

Arthur Grunenberg (1886 - 1952), born in Königsberg was a German painter, graphic artist and illustrator. He originally trained as a lawyer but later studied under Christian Landenberger in Munich and Arthur Kampf in Berlin. Initially painting portraits, he later gravitated towards rhythmically moving subjects, especially dancers. An associate of Serge Diaghilev he produced portfolios on many of the company's leading dancers. 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.

First edition. folio (50 x 33 cm). 10 lithographs, textured effect paper over boards with brown cloth spine and corners, title and publisher printed in gilt. Light markings on spine and corners.

£4,500

[ref: 97511]



12. GRUNENBERG, ARTHUR. Russisches Ballet.

J. Casper Berlin 1923

A rare portfolio featuring some of the most famous and beloved dancers and characters of the Ballets Russes. Grunenberg's work portrays the innovative costumes and the movement of the groundbreaking choreography of Michel Fokine. These eight lithographs depict Tamara Karsavina as Salome, Adolph Bolm as Amun, Vera Fokina as Tahor, Lubov Tchernicheva as Cleopatra, Michel Fokine as Harlequin, Karsavina as Colombine, Valentin Froman in *Polovotsian Dances* and Karsavina in *Le Dieu Bleu*.

Walther Heymann, was a German Jewish writer, also from Königsberg and brother of the composer Werner Heymann. In his foreword he describes how the Russian revolution forced these artists to fly westwards but the spirit and music of their homeland lived on through their dancing. Heymann also asserts that being from East Prussia and having a mix of Slavic blood, Grunenberg had a special relation to his subjects. Grunenberg felt at home in this world of movement and playfulness. His slow and accentuated strokes show his finest attention to the tempo of the music and the mood of the characters. He could feel each nerve of the dancer's body and the porosity and liveliness unite to convey a beautiful work of art.

First edition. folio (56 x 40 cm) eight lithographs on Japon, each sheet signed by the artist, title page, foreword by Walther Heymann. In contemporary cream cloth boards featuring an image of Karsavina in Le Dieu Bleu

£6,000

[ref: 97784]



13. BAKST, LEON. Фея кукол. [La fée des poupées].

Ilin, Skt. Peterburg, 1904.

BAKST'S MASTERPIECE, ACCORDING TO FELLOW ARTIST AND ART HISTORIAN ALEXANDRE BENOIS.

During the first half of his career, Bakst (1866-1924) mostly painted landscapes, scenes and portraits. However in 1899, when he co-founded, with Serge Diaghilev, the art group *Mir Isskustva* [The World of Art], he turned towards the performing arts. This was to culminate in his designs for Diaghilev's *Ballets Russes*.

The present work is a fine example of one of Bakst's early theatrical designs (1903), for the short ballet *Feya kukol* by Joseph Bayer, pre-dating his work for the *Ballets Russes*.

Complete set of twelve postcards (14.3 x 9.1 cm) printed in colours after designs by Bakst, most heightened with gilt, [4]pp. list of postcards in Russian and French, cards 1, 6, 11 and 12 lighter, the others more brown, as usual.

£2,750

[ref: 94488]



14. [BAKST] - ARSENE ALEXANDRE; JEAN COCTEAU. The Decorative Art of Leon Bakst.

The Fine Art Society, London, 1913.

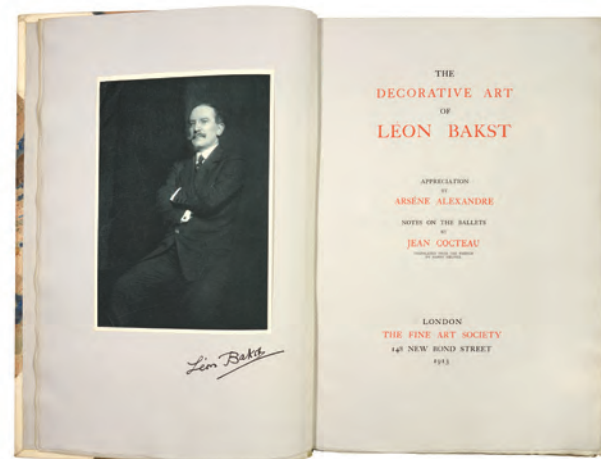
VERY FRESH EXAMPLE OF THIS MAJOR LUXURY WORK ON BAKST'S ART.

"Born in Russia in 1866, Léon Bakst belonged to that young generation of European artists who rebelled against 19th century stage realism, which had become pedantic and literal, without imagination or theatricality. There were no specialist trained theatre designers, so painters like Léon Bakst turned their painting skills to theatre design. Bakst's fame lay in the ballets he designed for the Diaghilev Ballets Russes, and huge pageant spectacles for dancer and patron, Ida Rubinstein. 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" (Victoria & Albert Museum).

Folio (41.3 x 28.5 cm). Photographic portrait frontispiece, title, [4] leaves, 51 pp. [12] leaves, 77 tipped-in plates including 50 in colour. Original publisher's half vellum over marbled boards. A fine copy.

£3,950

[ref: 95531]



15. BARBIER, GEORGE; FRANCIS DE MIOMANDRE.
Dessins sur les danses de Vaslav Nijinsky.

La belle édition, Paris, 1913.

ONE OF THE VERY RARE DELUXE COPIES ON JAPON PAPER.

'The designs, although somewhat fantastic in treatment, do convey the impression produced by Nijinsky in his famous characters. The foreword [by Francis de Miomandre] is excellent' (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 French edition ONE OF 50 COPIES ON JAPON PAPER SIGNED BY BARBIER, MIOMANDRE, AND THE EDITOR. folio (39 x 28.6 cm), title, 8pp., 1 b&w vignette, 12 full-page coloured illustrations by Barbier printed on rectos only, printer's leaf at end; light traces of glue in corners of title page and 1 plate, not affecting image. Original pictorial wrappers.

Beaumont, A Bibliography of Dancing, p.6; Carteret, Livres illustres modernes IV, p.58.

£8,500

[ref: 95413]



16. BARBIER, George. Scheherezade.

1913.

Original watercolour signed by Barbier. Featuring Ida Rubinstein and Vaslav Nijinsky in *Scheherezade*.

In 1913 Barbier produced one of his first illustrated books titled *Designs on the Dances of Vaslav Nijinsky*. This is an original watercolour of one of the illustrations in the book and displays Barbier's costume design for the Nijinsky's character - The Golden Slave.

Original watercolour on paper (55 x 45 cm).

£10,000 [ref: 97900]



17. BEAUMONT, CYRIL W. Vaslav Nijinsky.

Beaumont, London, 1932.

Expert and concise biography of Vaslav Nijinsky by Cyril Beaumont, a prolific dance historian and critic. Includes photographs of Nijinsky in *Scheherezade* and *Petrouchka* which perfectly display his character and unique talent.

First edition. slim 8vo, photographic frontispiece, 28, 6pp plates, endpapers and half-title lightly spotted, otherwise very good, fuchsia cloth mounted with paper label to upper board, spine faded, , otherwise very good.

£165 [ref: 97097]



**NIJINSKY DANCES FOR THE KING AND QUEEN
OF GREAT BRITAIN.**

18. Programme of the State Performance by Royal Command in honour of the Coronation of King George Fifth and Queen Mary, Monday, June 26, 1911, at 8.30pm.

1911.

Opera and ballet highlights from *Aida*, *Romeo and Juliette*, etc., performed by the Ballet Russes featuring Nijinsky; Dame Nellie Melba; and other stars of the day.

Lithograph on silk, (45 x 30 cm), a few light marks to background, not affecting image, otherwise near fine; mounted.

£275 [ref: 97369]



19. [BAKST] - LEVINSON, ANDRÉ. The Designs of Leon Bakst for the Sleeping Princess.

Benn Brothers, London, 1923.

FRESH EXAMPLE OF THE LIMITED ENGLISH EDITION

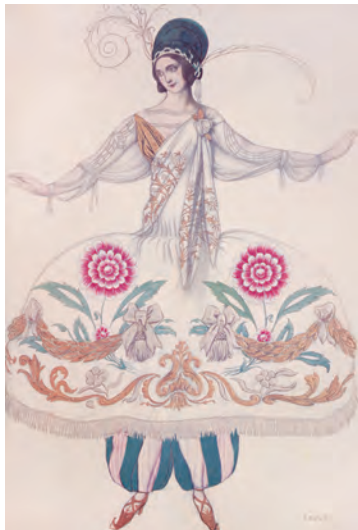
A record of Diaghilev's revival of *La Belle au Bois Dormant* at the Alhambra Theatre in London in 1921. This deluxe edition with its spectacular illustrations commemorates Bakst's costumes and sets for a ballet so lavish that it nearly bankrupted Diaghilev.

Provenance: Wolverhampton Public Libraries (Paper label to upper pastedown and stamps).

First English edition, limited to 1000 copies. Large 4to (39.5 x 30 cm). Half-title with limitation to verso, title with coloured vignette, portrait of Bakst, 18 pp, list of illustrations with coloured vignette, 54 colour illustrations with captioned tissue-guards; ex-library copy with small ink stamps both to plate margins and to a few text leaves, accession label to front paste-down. Contemporary vellum over blue cloth boards, spine with gilt lettering, upper edge gilt; slightly bumped and marked.

£2,350

[ref: 95132]



20. [BAKST] - LEVINSON, ANDRÉ. L'Oeuvre pour La Belle au bois dormant.

M. de Brunoff, Paris, 1922.

EXCELLENT EXAMPLE OF THIS FINE PUBLICATION, LIMITED TO 500 COPIES SIGNED BOTH BY BAKST AND BRUNOFF - DESCRIBED BY BAKST HIMSELF AS A "MAGNIFIQUE EDITION PLEINE DE BON GOUT".

The beautiful costumes were designed for Diaghilev's revival of Tchaikovsky's ballet at the Alhambra Theatre in London in 1921. This deluxe edition with colour plates commemorated Bakst's designs for a ballet so lavish that it nearly bankrupted Diaghilev.

First edition. LIMITED TO 500 COPIES SIGNED BY BAKST AND BRUNOFF. 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. Preserved in modern cloth box.

£3,950

[ref: 90814]



21. [BAKST] - LEVINSON, ANDRÉ. Bakst. The Story of the Artist's Life.

Selle, Berlin, 1922.

A FINE COPY OF THE FIRST EDITION OF THIS CELEBRATED WORK.

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 TO 315 COPIES. Folio (37.5 x 29 cm). 240 pp., 68 plates, some in colour, with numerous engravings and illustrations in text. Original publisher's vellum, title stamped in brown on upper board, spine with raised bands with lettering and ornaments in brown; some light spotting.

£3,250 [ref: 95532]



22. [BAKST] - LEVINSON, ANDRÉ. Histoire de Léon Bakst.

Imprimerie Kapp for Henri Reynaud, Paris, 1924.

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'. This is the first French edition of the first full survey of Bakst's life and works. Richly illustrated and published the last year of Bakst's life.

Provenance: Boris Berezovskiy (1946-2013, Russian businessman and politician).

First edition. LIMITED EDITION ONE OF 345 COPIES. Large 4to (38.2 x 29.1 cm). 242 pp. and 68 mounted colour and monochrome plates, each with its own tissue guard, numerous illustrations in text; some spotting, mostly to text pages, neat closed tear to p. 167 without affecting text. Limited to 345 copies, one of 150 copies on arches vélin. Modern blue half-morocco, spine with raised bands lettered in gilt. Text in French.

£2,750 [ref: 92051]



23. [BAKST] - EINSTEIN, CARL. Leon Bakst.

Ernst Wasmuth, Berlin, 1927.

FRESH EXAMPLE OF THIS BEAUTIFUL WORK.

The numerous plates represent not only Bakst's most celebrated costumes, but also his drawings and theatre designs. Carl Einstein (1885-1940) was an influential German Jewish writer, known for his influence on the European avant-garde and author of the important Expressionist novel *Bebuquin* (1912).

First edition, LIMITED TO 315 COPIES. 4to (33.5 x 26.4 cm). 41 pp. incl half-title and title, 19 pochoir plates and 29 tipped-in colour plates. ex libris Axel Breidehl. Vellum-backed gilt decorated brown boards. Text in German.

£2,750

[ref: 95534]



24. ANTHONY, GORDON. Russian Ballet. Camera Studies by Gordon Anthony. With an Introduction by Arnold Haskell.

Geoffrey Bles, London, 1939.

A CELEBRATION OF RUSSIAN BALLET.

A series of photographic studies of Russian ballet stars including Michel Fokine and Serge Lifar. Gordon Anthony was 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. Arnold Haskell was a British dance critic and became fascinated by ballet after his mother took him to watch the thirteen-year-old Alicia Markova dance at Seraphine Astafieva's studio in Chelsea. He travelled to Australia with the Ballets Russes de Monte Carlo in 1936 as a publicist and in later life he became influential in the development of the Royal Ballet School with Ninette de Valois.

Provenance; Ex libris Vera Peters.

First edition. Large 4to. [xxx] pp., 96 tipped-in plates. Original two tone cloth (white spine, blue boards), gilt lettered direct to spine; minor wear. A fine copy.

£350

[ref: 96990]



25. PROPERT, W. A. The Russian Ballet in Western Europe, 1909-1920.

Richard Clay for John Lane, London, 1921.

A FINE COPY WITH GOOD PROVENANCE.

Illustrations from Picasso, Derain, Matisse, Sert, and from Russian artists, Bakst, Goncharova, Benois, Fedorovskiy, Golovin, Larionov, Roerich, Serov and Sudeykin. Includes an introduction and fourteen chapters, covering not just ballet but the general artistic movements of Russian in Europe between 1909 and 1920.

This copy comes from the library of Phillip J.S. Richardson (1875–1973) - a British writer on the dance and a collector of rare books on the subject. He was the editor of *Dancing Times*, a periodical covering all forms of dancing worldwide, which ran from 1910 through 1957. Largely through the initiative of Richardson, and his contacts throughout the dance teaching and performing profession, it played a part in the founding of the Royal Academy of Dancing in 1920.

Provenance: P.J.S. Richardson (bookplates to upper pastedown); Boris Berezovskiy (1946-2013, Russian businessman and politician).

First edition. One of 500 copies, 4to (33.5 x 27 cm). xv, [4] list of illustrations, 132 pp., 66 illustrations of costume and set designs, mostly colour, mounted onto 56 sheets of heavy stock at rear, 5 portrait plates with tissue guards, full-page red and black lithograph and smaller illustrations after Goncharova in text. Original white buckram-backed boards with gilt highlights, spine gilt lettered, top edge gilt; extremities slightly rubbed.

£2,250

[ref: 92403]



26. FÜLÖP-MILLER, RENÉ; JOSEPH GREGOR. *The Russian Theatre: It's character and history with especial reference to the revolutionary period.*

Haag-Druglin, Leipzig, for J.B. Lippincott Company, Philadelphia, [ca.1930].

A beautifully illustrated standard reference work containing stage and costume designs by Bilibin, Benois, Bakst, Goncharova, Larionov, Tatlin, Meyerhold and other major Russian designers.

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.

£950

[ref: 70752]



27. SVETLOV [IVCHENKO], VALERIEN. *Anna Pavlova.*

M. de Brunhoff, Paris, 1922.

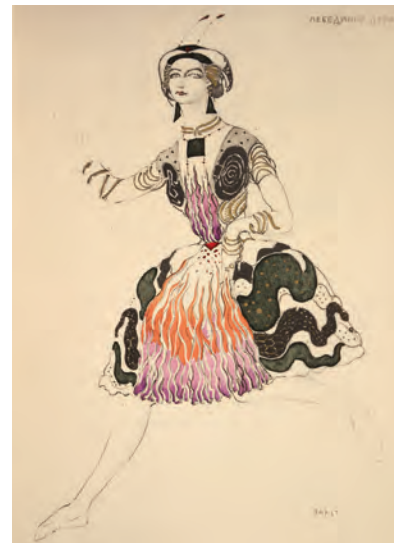
Valerian Svetlov (1860-1932) was a critic and associate of Serge Diaghilev. Nijinsky wrote in his diary, 'Svetlov lived with a dancer and learned many technical expressions from her. He made them into beautiful sentences. There were other critics on dancing but they were not so sharp and witty. Svetlov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

A beautiful book celebrating the life of one of the most famous ballerinas of all time. Illustrations from artists including, Léon Bakst, Aimé Stevens, Valentin Serov, Joseph Urban, John Lavery, Victor Diatchkov, Konstantin Korovin, Sergey Solomko, Boris Anisfeld, Trubetskoy, Fredmann-Cluzel and Schuster-Woldon. Along with numerous photo portraits of Anna Pavlova and with Nijinsky.

First edition. LIMITED TO 315 COPIES. 4to. 194pp. 75 illustrations by Bakst and others. French translation by W. Petroff. Red morocco backed cloth boards, spine in six compartments with gilt lettering. A fine copy.

£1,250

[ref: 97686]



28. SVETLOV [IVCHENKO], VALERIEN. Современный Балет [The Modern Ballet].

R. Golike & A. Vilborg, St. Petersburg, 1911.

SCARCE FIRST EDITION OF ONE OF THE MOST IMPORTANT TWENTIETH CENTURY BALLET BOOKS, PUBLISHED IN FRENCH THE FOLLOWING YEAR AS LE BALLET CONTEMPORAIN.

The book covers the work of Marius Petipa (Ballet Master and principal choreographer of the Imperial Ballet) and the development of the Imperial Russian Ballet, including such important figures as Fokine, Isadora Duncan and other modern dancers, up to Diaghilev and the Ballets Russes. Svetlov also reflects on the reaction of French critics to the art of Russian ballet masters which they saw for the first time in the '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 Anisfeld, Bakst, Benois, Golovin, Korovin and Roehrich. It also includes many hand-drawn portraits and photographs of famous dancers of the past and present, such as Bolm, Duncan, Elssler, Feodorova, Fokine, Fokina, Karsavina, Lopokova, Nijinska, Nijinsky, Pavlova, Ruth St. Denis, Sallé and Taglioni.

First edition, 4to [10], v-vii, [1], 1-133, [1] pp., an additional 66 pages of illustrations tipped in. Pages untrimmed, illustrations and decorations, 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 p168 & Derra de Moroda 2453, French edition.

£2,500

[ref: 97545]



LIMITED EDITION SIGNED BY KARSAVINA

29. SVETLOV [IVCHENKO], VALERIEN. Thamar Karsavina.

Beaumont, London, 1922.

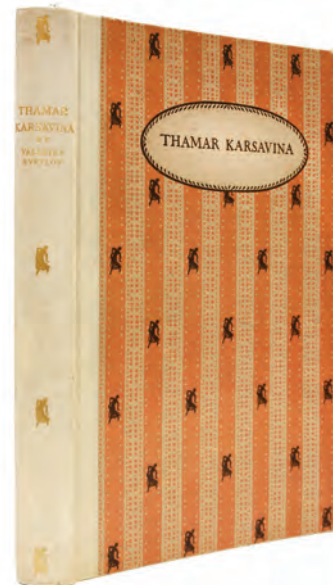
THE FIRST BIOGRAPHY OF TAMARA KARSAVINA, THE PRIMA BALLERINA FOR THE ORIGINAL BALLETS RUSSES OF DIAGHILEV.

This book is a wonderfully sincere ode to one of the most celebrated dancers and indeed artists of the 20th century, Svetlov writes in his introduction, "I have addressed myself to the task with a deep and genuine affection for the art that all my life has enthralled my senses - also with a feeling of deep admiration for the dancer's wonderful gifts."

First edition. LIMITED TO 120 COPIES SIGNED BY KARSAVINA. Small folio. 149pp, with colour frontisiece 16 hand-coloured plates and 15 camera portraits. and specially bound in vellum-backed decorated boards. Light wear to corners, a fine copy.

£3,750

[ref: 97688]



THE PUBLISHER'S OWN COPIES

30. MAETERLINCK, MAURICE; LEPAPE, GEORGES (ILLUSTRATOR). *L'Oiseau Bleu: Féerie de Maurice Maeterlinck avec des aquarelles de Georges Lepape.* [WITH] *L'Oiseau Bleu. Décors et costumes pour L'Oiseau Bleu de Maurice Maeterlinck avec une préface de Gérard d'Houville.* *Le Livre, Paris, 1925-1927.*

BEAUTIFUL POCHOIR ILLUSTRATIONS. ILLUSTRATED LIBRETTO AND SEPARATE EDITION OF 61 COSTUME DESIGNS.

Georges Lepape (1887-1971) was an Art Deco artist, starting off as an illustrator for Paul Poiret and becoming one of the world's most famous fashion illustrators, working primarily for *vogue*. *L'Oiseau Bleu* was written in 1908 by the Belgian playwright Maurice Maeterlinck and premiered at Konstantin Stanislavski's Moscow Art Theatre. Lepape's designs are not only visually stunning but wonderfully imaginative in their personification of natural elements.

Provenance: Henri Barthlémy (bookplate).

'Féerie': 8vo., 14 ORIGINAL POCHOIRS BY SAUDE AFTER GEORGES LEPAPE. NUMBER 10 OF 25 EXAMPLES ON JAPON HORS COMMERCE, THIS FOR THE PUBLISHER HENRI BARTHLÉMY. Original Wrappers.

'Décors et costumes': 8vo. 61 colour plates (seven double-page folding). ONE OF 10 COPIES PRINTED ON JAPON IMPERIAL, HORS COMMERCE, THIS FOR THE PUBLISHER HENRI BARTHLÉMY. Original Wrappers.

Both volumes protected by a cloth and board slipcase (slight wear).

£6,500 [ref: 97689]



'THE WORLD IS BIG AND ART HAS NO MOTHERLAND.'

31. POIRET, PAUL. *Les Choses vues par Georges Lepape.*

Maquet, Paris, 1911.

ONE OF 300 DELUXE COPIES IN AN EXTRAORDINARY SLIP CASE BY A PUPIL OF JEAN DE GONET. PRESENTED BY POIRET TO THE GERMAN ART DIRECTOR AND FILMMAKER MAX KNAAKE, THE BOOK WAS LATER SENT BACK TO THE FORMER FOR SAFE KEEPING DURING THE TURBULENT WAR YEARS. A FINE ASSOCIATION COPY.

These magnificent plates present designs by Paul Poiret (1879 – 1944), one of the most influential and notorious designers of the earlytwentieth century. His gowns followed the natural line of a slim, uncorseted body, although many women still had to resort to longline corsets to achieve this effect. Compared to the elaborately detailed and constructed gowns that many fashion designers produced, Poiret's were audaciously simple and bold, and sometimes quite far-sighted. For example, his *robe de minute*, a gown made of two rectangles of fabric, was created in 1911, ten years before near-identically constructed chemise dresses became widespread. The models' heads are simply wrapped in colourful turbans, in contrast to the elaborately arranged coiffures that many fashionable women favoured at the time.

The inscription, by Poiret, reads: 'à M. Max Knaake Berlinois mais qui mériterait d'être Parisien' [To Max Knaake, who is from Berlin but deserves to be a Parisian.]

THE BOOK IS ACCOMPANIED BY A MANUSCRIPT LETTER SENT BY KNAAKE TO POIRET AT THE BEGINNING OF THE FIRST WORLD WAR. Written in almost perfect French on 2 March 1915, the letter is a testament to the deep friendship between the two. In it, Knaake reflects on his collaboration with Poiret in Cologne, where he was involved in the designer's first exhibition in 1914, and the events that led to his current circumstances; Knaake was in France when the war broke out, but managed to escape to Corsica, where he stayed in a convent under official scrutiny and with strict limitations placed on his communications with the external world.

In the second part of the letter Knaake asks Poiret to keep the book safe until the situation changes. He expresses deep gratitude for Poiret's help and friendship and finishes: 'The world is big and art has no Motherland.'

Provenance: *Presentation inscription from Paul Poiret to Max Knaake (1886 – 1968).*

First edition. ONE OF 300 DELUXE EXAMPLES FROM A COMPLETE EDITION OF 1000 COPIES. 4to (33.5 x 30 cm.). Title, limitation page with monograms of Poiret and Lepape, 11 colour pochoir lithographs (1 folding, 3 on papier des manufactures impériales du Japon) highlighted in gold. Publisher's illustrated boards, housed in elaborate black and red exotic hardwood box with white shark leather inlay by Antonio Perez-Noriega, a pupil of Jean de Gonet; very slightly rubbed, small restoration to joints and back. Loosely inserted 2 pp. manuscript letter from Max Knaake to Poiret dated 2 March 1915.

Carteret IV, 322; Colas 1837; Monod 9205; Lipperheide Fc 67.

£8,500

[ref: 95419]



32. BENOIS, ALEXANDER. Царское Село в царствование императрицы Елизаветы Петровны [Tsarskoe Selo during the Reign of Elizaveta Petrovna].

Golike i A.Vilborg, Skt. Peterburg, 1910.

DELUXE ISSUE IN FULL MOROCCO.

Benois specifically chose the 'Elizabethan era' for his study of this imperial palace, believing this period to have been its heyday. Under Empress Elizaveta the palace was expanded and, in 1751-56, completely redesigned and renovated under the supervision of Francesco Bartolomeo Rastrelli.

The book is based on extensive research. It 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. Dobuzhinskiy, turning this monumental work into a piece of art. Immediately after its publication the book was called *Дворцовая книга о дворце* [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). [4], engraved title, [2], frontispiece, letterpress title, [4], index [8], 263, xlv, 59 pp., with 53 plates, illustrations in text, prospectus loosely inserted; tear to a corner of one plate original red morocco gilt. Housed in modern custom slip-case.

£15,000 [ref: 96156]



33. BILIBIN, IVAN. Ali Baba and the Forty Thieves [and] Aladin.

Fernand Nathan, Paris, 1932.

BEAUTIFUL AND STRIKING LARGE FORMAT BILIBIN LITHOGRAPHS.

Large lithographs by Bilibin (1876 - 1942) - an outstanding Russian artist, illustrator and member of the *Mir Iskusstva* [The World of Art].

These lithographs were published by Fernand Nathan in Paris after Bilibin's series of murals depicting scenes from *The Arabian Nights* (1931-1932). Bilibin with his expertise in depicting Russian folklore, expertly conveys the vibrancy and exoticism of the subject.

Two colour lithographs (35.7 x 95 cm). Aladin mounted.

£5,000 [ref: 84643]



34. BILIBIN, IVAN. Сказка о Царе Салтане [The Tale of Tsar Saltan].

Eksped. Zagotovl. Gos. Bumag., Skt. Peterburg, 1904.

A BEAUTIFUL CHILDREN'S BOOK, FINELY ILLUSTRATED IN COLOUR.

Tales illustrated by Bilibin are among the most famous children's books both within and outside of Russia. One of the nation's most influential illustrators, Bilibin first came to prominence when some of these folkloric illustrations were shown as part of an exhibition by the *Mir Iskusstva*.

Landscape folio (25.5 x 32.5 cm). 20 pp., 12 chromolithographs in the text, (5 full-page). Original pictorial wrappers. A fine example.

£1,350 [ref: 98097]



35. BILIBIN, IVAN. Сказка о Золотом Петушке [Story of the Golden Cockerel].

Exped. Zagotovl. Gos. Bumag, Skt. Peterburg, 1907.

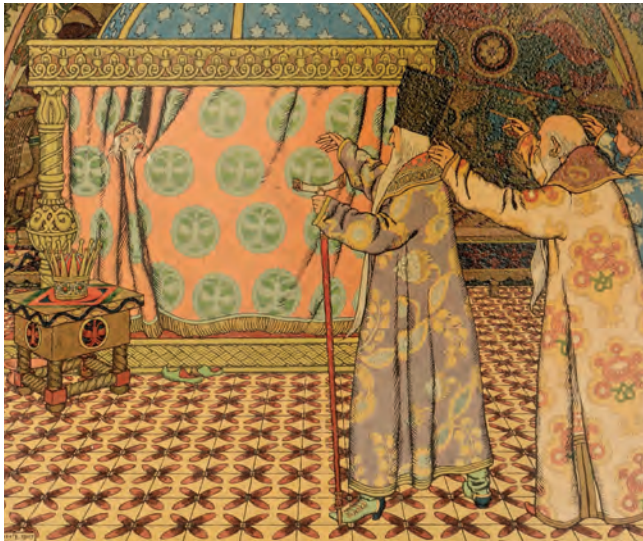
A BEAUTIFUL CHILDREN'S BOOK, FINELY ILLUSTRATED IN COLOUR.

Tales illustrated by Bilibin are among the most famous children's books both within and outside of Russia. One of the nation's most influential illustrators, Bilibin first came to prominence when some of these folkloric illustrations were shown as part of an exhibition by the *Mir Iskusstva*.

Landscape folio (25.5 x 32.5 cm). 12 pp., 7 chromolithographs in the text, (4 full-page). Original pictorial wrappers. A fine example.

£1,350

[ref: 97931]



36. BILIBIN, IVAN. Пёрышко Финиста Ясна Сокола [The Feather of Finist the Falcon].

Exped. Zagotovl. Gos. Bumag, Skt. Peterburg, 1901.

A BEAUTIFUL CHILDREN'S BOOK, FINELY ILLUSTRATED IN COLOUR.

Tales illustrated by Bilibin are among the most famous children's books both within and outside of Russia. One of the nation's most influential illustrators, Bilibin first came to prominence when some of these folkloric illustrations were shown as part of an exhibition by the *Mir Iskusstva*.

Folio (32.5 x 25.5 cm). 11 pp., 7 chromolithographs in the text, (2 full-page), original pictorial wrappers with original envelope casing. A fine example.

£1,350

[ref: 97932]



37. BILIBIN, IVAN. Сказка об иване-царевиче, Жар-птице и о сером волке. [The Tale of Tsarevich Ivan, The FireBird and Grey Wolf].

Exped. Zagotovl. Gos. Bumag, Skt. Peterburg, 1901.

AN EXCEPTIONALLY FINE EXAMPLE OF THIS BEAUTIFUL FAIRYTALE WITH ADDITIONAL ENGLISH TRANSLATION

Tales illustrated by Bilibin are among the most famous children's books both within and outside of Russia. One of the nation's most influential illustrators, Bilibin first came to prominence when some of these folkloric illustrations were shown as part of an exhibition by the *Mir Iskusstva*.

This copy also includes a later English translation insert of the tale, printed and sold by Russian Peasant Industries of Old Bond Street. The shop became a popular focal point of Mayfair at the beginning of the 20th Century, in part thanks to the huge success of Diaghilev's Russian Ballet seasons in London.

Folio (32.5 x 25.5 cm), 12 pp., 8 chromolithographs in the text, (3 full-page). Original pictorial wrappers. Manuscript synopsis of Stravinsky's The Fire Bird and English translation inserted at the rear. A fine example.

£1,500

[ref: 98101]



38. [The Fire-Bird]

**38. [RUSSIAN ÉMIGRÉS] Жар-Птица [The FireBird].
Russische Monatsschrift für Kunst und Literatur [A Monthly
Russian Art and Literary Journal].**

Dr. Selle & Co., Berlin and Kadar, Paris, 1921-1926.

RARE, COMPLETE RUN OF ZHAR-PTITSA [THE FIREBIRD]

“Perhaps the most famous of post-revolutionary art journals, whose contributors threw new light on the development of Russian art at the beginning of the twentieth century” (Fekula).

Fourteen issues in all, with issues four and five combined together for a Christmas edition. Compiled by Russian émigrés in Berlin, notable contributors included Diaghilev, Benois, Goncharova, Bilibin, Larionov, Kustodiev, Levinson and other members of *Mir Iskusstva* [The World of Art]. The journal focused on the artistic and theatrical life of Russia abroad and was published by Alexander Kogan in Russian with English and German supplements. Printed in Berlin between 1921 and 1925 and in Paris for the last two issues, approximately 300 sets were produced.

During this period, Berlin became the epicentre of Russian creativity, the chief centre of Russian publishing, and a Mecca of Russian art. While the activities of ‘Russian Berliners’ have been studied since the 1970s, their most spectacular output, the illustrated reviews, have been neglected, perhaps due to their multilingual nature. *Zhar Ptitsa* stands out as a masterpiece of book art that combined Russian creativity, Jewish dissemination expertise and German technology – a symbiosis unique in the history of publishing. The book gives an account of this journalistic endeavour that represented an international Russian culture in Berlin; the rise of *Zhar Ptitsa* as an art journal has itself become legendary. For a short time in the early 1920s Berlin was the scene of a division of labour between Bolshevik elites and emigrated Russians, within a common publishing space they established for themselves outside Russia. The message of this journal challenged the supposed boundaries between Russian Emigration and the Soviet Union that were publicly maintained by both the declared emigrants and Soviet agents. (Professor Marten-Finnis).

First edition. Folio, Issues 1-14 in 13 (issues 4 and 5 combined), bound together in 1 volume, text predominantly Cyrillic, plates and illustrations throughout, including tipped-in colour plates with printed captions; lacking advertisements and lowers wrappers in some issues, otherwise complete. Modern green half morocco, red morocco label with gilt lettering to spine, original wrappers bound in.

1: 42 pp, 10 leaves ads. 2: 39, 8 pp., with 4 plates, 12 leaves ads. 3: 40, 8pp, with 5 plates, 11 leaves ads. 4 – 5: 43, 8 pp., with 3 plates 6: 40, 8 pp., with 5 plates 7: 40, 8 pp., with 2 plates 8: 40, 8 pp., with 5 plates 9: 36, 8 pp., with 4 plates 10: 36, 8 pp., with 4 plates 11: 40 pp., with 2 plates 12: 4, 36 pp., with 3 plates 13: 36, viii pp., with 4 plates 14: [4], 46 pp., with 2 plates. Fekula 5742.

£11,500

[ref: 95192]



SVETLOV-FEKULA COPY - ONE OF ONLY 50 EXAMPLES

39. PUSHKIN, ALEXANDER Путешествие в Арзрум во время похода 1829 года. [A Journey to Arzrum during the campaign of 1829].

Lifar, Paris, 1934.

FINE COPY OF THIS PRIVATE PRODUCTION, FROM THE VERY RARE EDITION OF 50 COPIES ONLY, EACH ONE BEARING THE PRINTED NAME OF THE RECIPIENT.

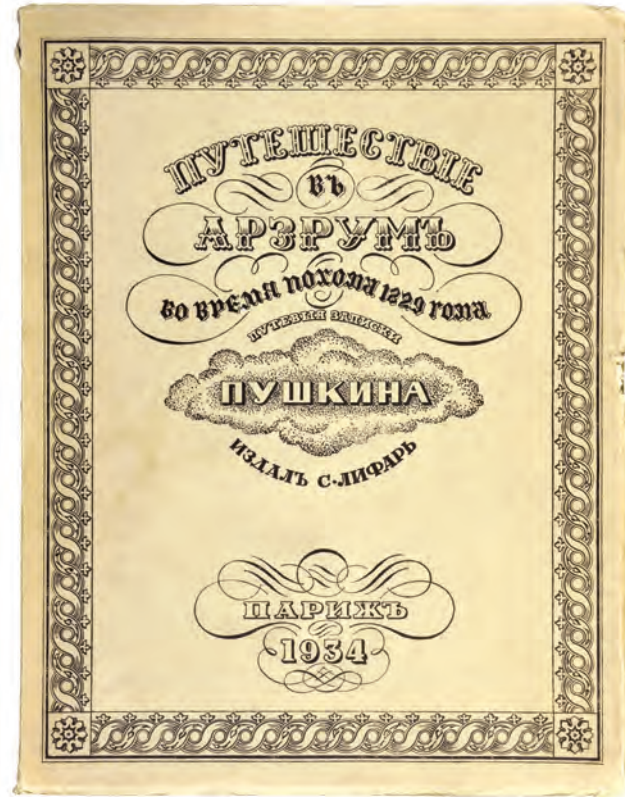
This copy was made for Valerian Svetlov also known as V. Ivchenko, an active supporter of Diaghilev and the Ballets Russes, who was involved in the organisation of the first season in 1909. After having published some of the best works on Russian ballet, he died in January 1934 - ten months before the printing of the present work: an unusual example of a posthumous dedication.

The work is a facsimile of Pushkin's notebook that Serge Lifar acquired from a dealer in Paris. The notebook contains a handwritten introduction to *A Journey to Arzrum* with the first two pages crossed out and not subsequently included in Pushkin's publication of the novel in *Sovremennik* in 1836. The wrappers were designed by R. M. Dobuzhinskiy, son of Mstislav.

Provenance: Valerian Yakovlevich Svetlov (printed dedication); Paul M. Fekula (this copy as num. 5163 in his catalogue).

4to. (27 x 21 cm). 78 [2] pp., including facsimile letters in Russian and French, frontispiece, head- and tailpieces, loose ad leaf inserted; discrete stamp 'Printed in France' to title. Publisher's printed wrappers by Dobuzhinskiy; a bit soiled, fore-edge of upper cover slightly creased.

£2,950 [ref: 86298]



40. PUSHKIN, ALEXANDER, NATALIA GONCHAROVA ILLUSTRATOR). Conte de Tsar Saltan [The Tale of Tsar Saltan].

Éditions de la Sirène, Paris, 1921.

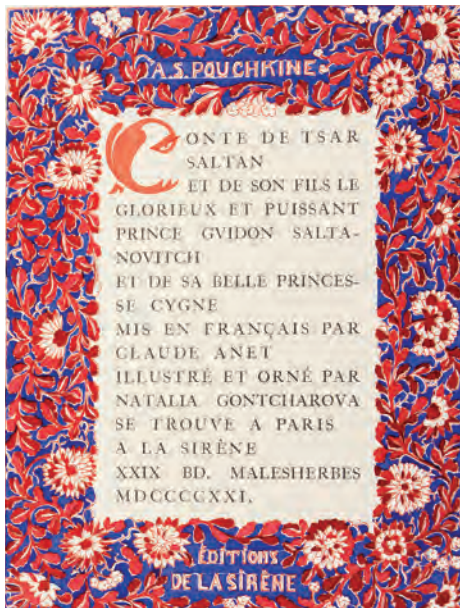
LIMITED EDITION WITH HAND-COLOURED ILLUSTRATIONS.

The poem was originally written by Pushkin in 1831 and based on a traditional Russian folk tale. Illustrated by Natalia Sergeevna Goncharova (1881-1962), an avant-garde artist and illustrator. Her great-aunt was Nataliya Nikolaevna Goncharova, wife of the poet Alexander Pushkin. This book brings together the charm of Pushkin's lyricism and the beauty of Goncharova's colourful and sympathetic designs.

First edition. ONE OF 559 COPIES ON PAPIER VÉLIN DE RIVES. 4to (28.8 x 22.3 cm).. Lithographed borders throughout and 10 full-page illustrations by Goncharova all hand-coloured. Later lilac morocco over marbled boards by S. David, spine richly gilt with mosaic pattern, with red and green labels. A fine example.

£3,750

[ref: 95684]



41. PUSHKIN, ALEXANDER; ALEXANDRE BENOIS (ILLUSTRATOR). Пиковая Дама [Queen of Spades].

P. Golike and A. Vilborg, Skt. Peterburg, 1911.

FIRST EDITION WITH THE FAMOUS ILLUSTRATIONS BY BENOIS.

Tchaikovsky's masterpiece based on Pushkin's *Pikovaya Dama* was Benois' favorite opera. Although he provided some of the décor for a 1903 production, it was not until May 1921 that Benois (1870-1960), a founding member of *Mir Iskusstva*, produced and adapted Tchaikovsky's libretto and designed all the sets and the costumes for the State Theater for Opera and Ballet in Petrograd. These illustrations dating from a decade before obviously influenced the 1921 production.

Folio (30 x 24 cm). [4] half titles, XXII incl. title, 68 pp., with 8 plates in colour and many colour illustrations in text, all by Benois; occasional spotting. Original publisher's cream boards with blind, black and gilt panel decoration, top edge gilt; a bit rubbed, lower spine skillfully renewed.

Gubar 100.

£1,350

[ref: 93217]



WITH TWO EXTRA SUITES

42. PUSHKIN, ALEXANDER; VASILY SHUKHAEV (ILLUSTRATOR). *La Dame de Pique* [The Queen of Spades].

J. Schiffrin Paris 1923

RARE POCHOIR PRINTS FROM SHUKHAEV WITH TWO EXTRA SUITES

One of only 25 copies of Pushkin's much loved story *The Queen of Spades* illustrated by the artist Vasily Shukhaev who was a member of *Mir Iskusstva* [World of Art]. Shukhaev along with other influential members of the movement such as Léon Bakst, Alexandre Benois and Ivan Bilibin turned away from contemporary art and gravitated towards folk themes and even 18th Century Watteau paintings. 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 Italian renaissance and his pochoir illustrations to *The Queen of Spades* demonstrated his endeavour to maintain the elegance and measured taste of the *Mir Iskusstva*. 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.

2 volumes. ONE OF 25 ON JAPON IMPERIAL, SIGNED BY J. SCHIFFRIN AND ILLUSTRATED BY VASILY SHUKHAEV, WITH A SUITE OF ILLUSTRATIONS IN COLOUR ON JAPON AND A SUITE IN BLACK ON CHINE. Small 4to (22.8 x 17.8 cm). Original wrappers, text in original glassine. 91pp. with 21 illustrations in colour, including 7 full page and fourteen in text. Board folder with two suites of the plates (one in colour and one in black). Introduction by André Gide. Fine copy.

£6,500

[ref: 97691]



EDITION LIMITED TO 400 COPIES

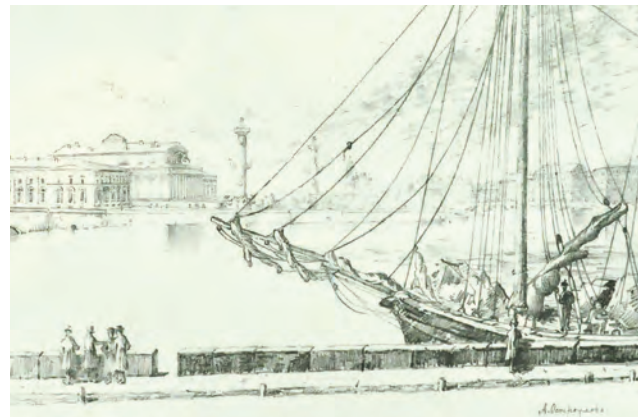
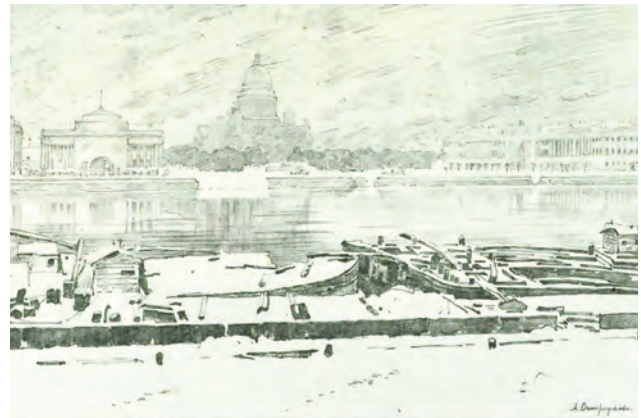
43. OSTROUMOVA-LEBEDEVA, ANNA; ALEXANDRE BENOIS. Петербург: автолитографии [Saint Petersburg: Autolithographs].

Komitet Pop. Khud. Izd., Skt. Peterburg, 1922.

A fresh example of this artistic record of the Russian Northern capital at a major turn in its history: just after the Revolution and the year when it officially lost its status as a capital of the new country. Ostroumova-Lebedeva (1871-1955) studied in Russia with Ilya Repin and worked in the studio of James McNeill Whistler in Paris. It was while studying the techniques of watercolour under Leon Bakst that she followed him as a member of the *Mir Iskusstva* [World of Art] group. She became a gifted printmaker and is best remembered for her panoramic studies of St. Petersburg as in this famous suite of autolithographs with an introduction by Benois, a founding member of *Mir Iskusstva*. Benois writes in his introduction that in order to judge the city completely one can disregard all previous paintings, watercolours, photographs and engravings and need only look at this album. Although Saint Petersburg had lost its status as the nation's capital city these views present the city in all its poetic and majestic glory. The artist manages to capture not just the beauty of the city's monuments and broad canals but also its stately soul which rose from the swamp.

Landscape folio (31.3 x 41 cm). Half-title, title, [4] pp., table of contents with 2 lithographs, 12 lithograph plates all signed in the plate. Original printed wrappers; inscriptions on the front cover, small repairs. Preserved in a modern black folding box.

£2,000 [ref: 85841]



EDITION LIMITED TO 300 COPIES

44. KUSTODIEV, BORIS MIKHAILOVICH. Шестнадцать Автолитографий [Sixteen Autolithographs].

Komitet Pop. Khud. Izd., Skt. Peterburg 1921.

In the Summer of 1921, Kustodiev created a series of drawings which formed the basis of *Sixteen Autolithographs*. Everything was lithographed with the direct participation of the artist himself and critics noted at the time that lithography had given the colourful nature of Kustodiev's art, a special shade of poetry and musicality. The artist's composition and the abundance of small details created scenes which really sing and evoke the charm of the merchant class of Old Russia.

The publication was a triumph. His friend, biographer and fellow artist Vsevolod Voinov wrote in his diary in December on 22nd December 1921. 'Boris Mikhailovich's album is making a strong impression. I hear from literally every corner that the success is overwhelming'. Indeed this was reflected in the rising cost of the album. Originally priced at 40,000 roubles it immediately jumped to 100,000. However, the next day the Committee raised it to 250,000 and a week later to 450,000. When the album of lithographs appeared in the Committee's shop in Moscow it went straight out on the shelves at 500,000 roubles. At the time it was heralded as 'the pinnacle of Soviet graphic art', 'a precious historical document', 'an outstanding rarity' and it was exhibited at the International Book Fair in Florence in 1922 with an equal measure of success.

Folio (32.5 x 41.7 cm). Half-title, title, table of contents with 2 lithographs, 14 lith. plates signed by Kustodiev. Original printed wrappers; some wear to edges but overall in very good condition.

£3,500

[ref: 97967]



45. ZAMYATIN, YEVGENIY; BORIS KUSTODIEV (ILLUSTRATOR). О том как исцелен был отрок Еразм [A story about how young Erazm was cured].

Petropolis, Berlin, 1922.

FINE, PRESENTATION COPY, INSCRIBED AND SIGNED BY THE AUTHOR on the half-title [in translation]: "To my dear sister Maria, in the memory of all her devoted work a blessing from the old Zamutyi (given name Yevg. Zamiatin). Paris 18 February 1935."

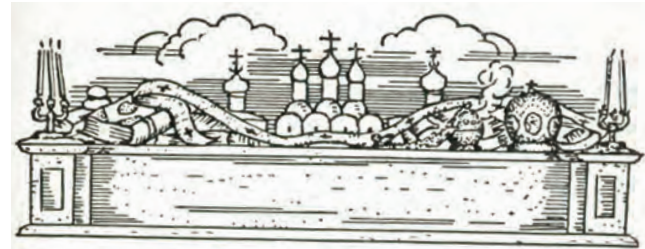
Extremely rare in fine condition. The present tale is an outstanding example of a political satire richly and attractively illustrated by one of the best Russian artists of the early twentieth century. Kustodiev (1878-1927) was praised by Repin, became a member of the *Mir Iskusstva* [World of Art] movement and was elected into the Imperial Academy of Arts.

Zamyatin (1884 - 1937) rebelled all his life against the establishment not only in his literary works but also in his actions. Due to his association with opposition groups, he was arrested and twice sent into exile in 1906 and 1914.

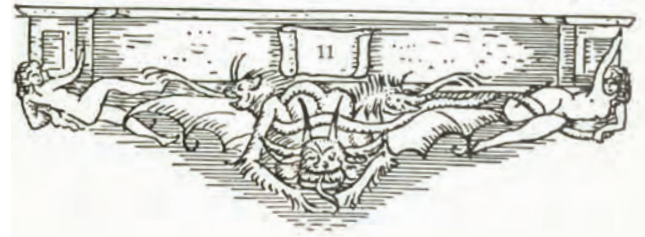
8vo, 46, [2] pp. Illustrated throughout including decorative borders to text pages. Original decorative wrappers; spine very slightly rubbed and browned else a fine example.

£3,950

[ref: 87843]



образ голубиний, съвъ на крестъ могилномъ и уронивъ на землю вънокъ, предались плотскому неистовству. — Онъ ее заклоеть! Освободи ее, добрый старецъ! — вскричалъ отрокъ Еразмъ къ блаженному Памвѣ. Старецъ Памва поднялъ глаза на бѣсовъ — тѣ истаяли дымомъ на виду у всѣхъ, не окончивъ своей непристойной игры. Старецъ же возложилъ на Ерама руки, сказавъ: — Счастливъ удакъ твой, братъ Еразмъ, и тяжель онъ, ибо уже раскидываютъ надъ тобой бѣсы свою сѣть, но они ищутъ лишь цѣнной добычи. И, чтобы блюсти Еразма отъ козней бѣсовскихъ, блаженный Памва поселилъ его въ своей кельѣ. Юный инокъ Еразмъ служилъ старцу, подавая ему воду



46. GONCHAROVA, NATALIA. Illustrations for Город [The City] by Alexandre Roubakin.

[c. 1920].

RARE UN CUT SET OF LITHGRAPHS PRODUCED FOR ALEXANDER'S ROUBAKIN COLLECTION OF VERSES PUBLISHED IN RUSSIAN UNDER THE TITLE ГОРОД [THE CITY]; IN THEIR ORIGINAL CONDITION BEFORE BEING CUT FOR THE BOOK.

Goncharovas's powerful black and white illustrations convey the lyrical mood of the Roubakin's masterpiece of the Russian avant-garde.

Eight lithographs on one sheet, each signed with initials in the stone. Dimensions of the sheet: 45.5 x 55 cm; dimensions of each lithograph: 19.3 x 11.5 cm.

£1,250

[ref: 93341]



47. GRIGORIEV, BORIS DMITRIEVICH. *Faces of Russia*.

London: 1924.

Numerous illustrations and tipped in reproductions of the artist's work are accompanied with essays by Louis Reau, Clare Sheridan, André Levinson, Claude Farrere and André Antoine.

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. The result is an intense study of the faces of the Russian people; each portrait depicts the peasant in a uniquely harsh light, exposing the hardships of their lives through their rugged faces and expressive eyes. Every subject is charged with universal human traits and reveals a moving impression of weariness at odds with unrelenting resilience. Through the artist's characteristically vivid palette and bold, Cubist-inspired brushstrokes, the viewer is drawn into the subject's world and inner spirit.

"...You ask me how I came to paint the series of pictures entitled *Visages Russes*. 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. If, during the revolution, I have been studying the people so intently, and if the work I have done at this period manifests its spirit so frankly and strongly, it may be due to the fact that circumstances compelled me to remain in Russia so long without leaving. My conception of the Russian people is both intuitive and artistic. Even as a child I was struck by the animal aspect of the Russian people. It is this same animal that I see in the Russian peasant of today, and I am glad to note that Gorky has come to a similar conclusion, for Gorky's impression proves that I had a clearer vision of reality than those who were idealising the Russian masses, or did not know the actual Slav..."(From a letter from Boris Grigoriev to curator Christian Brinton, printed in the exhibition catalogue for Grigoriev's 1923 exhibition at the Worcester Art Museum).

First Edition. Folio (36.3 x 28.5 cm). EDITION LIMITED TO 500 COPIES, this one out of series. 101, [4]pp., with 30 illustrations, all but one tipped-in as issued, most full page, and many in colour. Modern blue morocco over cloth boards, silver vignette and lettering to upper cover, silver upper edge.

£1,950

[ref: 91784]



48. GLADKY, SERGE; ANDRÉ SALMON. Synthèse du costume théâtral. Trente planches en couleurs.

"Le Théâtre national [mondial?]", Paris, 1927.

RARE ALBUM CONTAINING 33 DESIGNS BY THE CUBIST AND ART DECO PAINTER SERGE GLADKY (1880 – 1930s), A RUSSIAN BASED IN PARIS, ONE OF THE PRECURSORS TO THE DEVELOPMENT OF ABSTRACT ART.

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 to this album 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. LIMITED TO 170 NUMBERED COPIES, 4to (33.5 x 25.5 cm). 8 leaves, 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. In contemporary wrappers with the artist's designs.

£9,500

[ref: 93897]



49. ZDANEVITCH, KIRILL. [Cubo-futurist composition].

Early twentieth century.

AN ORIGINAL PAINTING BY A WELL-KNOWN GEORGIAN ARTIST.

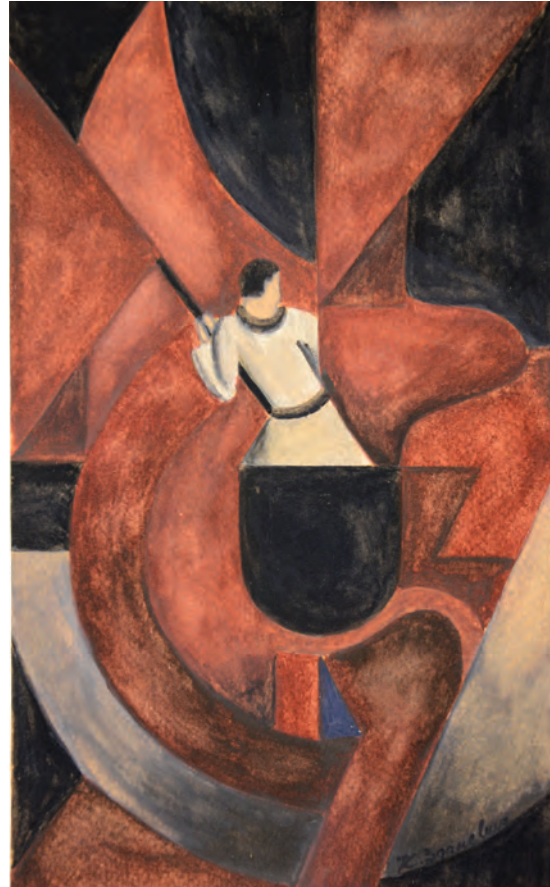
A dynamic composition in red, black and grey evoking a man waving a flag by the cubo-futurist Georgian painter and graphic artist Kirill Zdanevitch (1892-1969), a member of the Russian avant-garde movement and brother of the futurist poet and artist Iliazd.

Being part of the artistic group *Donkey's Tale*, Zdanevich collaborated with the leading avant-garde artists of his time, being especially close to Mikhail Larionov and Natalia Goncharova, Kazimir Malevich and Marc Chagall. Together with his brother and another fellow artist Mikhail Le Dentu, Zdanevich discovered and actively promoted the art of the Georgian painter Niko Pirosmani buying many of his works. Unlike his brother and his close acquaintances, Kirill remained in the Soviet Union after the revolution as he was repeatedly refused visas to the USA and France. Following the Second World War he was sent to a Gulag for several years. He eventually obtained permission to move to France in 1966.

Gouache on tinted vellum paper (22.5 x 13.9 cm); signed in Cyrillic at lower right corner, identification and number by another hand on verso.

£1,250

[ref: 93929]



**50. KANDINSKY, WASSILY; FRANZ MARC.
Der Blaue Reiter.**

Piper, Munchen, 1912.

A CORNERSTONE OF THE EUROPEAN AVANT- GARDE, AND ONE OF THE MOST IMPORTANT AND INNOVATIVE PUBLICATION IN THE HISTORY OF GERMAN EXPRESSIONISM

The Almanac is unique in European art literature; no other country produced a single volume that so fully captures the excitement and tensions of the years preceding the First World War. Kandinsky and Marc had been planning the publication of this book since their break-away from the *Munich Neue KAI/Anstlervereinigung* in June 1911. Theoretical treatises on artistic form (*Aoerber die Formfrage* by Kandinsky) and articles on musical anarchy are juxtaposed with illustrations of Benin sculpture and children's drawings. In a pivotal, anarchic article entitled *Die 'Wilden' Deutschlands* Marc discusses the new forces in German art

Provenance: Library of Erica Spender.

First edition, 4to., (29.7cm x 22.8 cm). 140, [10] pp adverts at rear, 141 illustrations and plates including 4 tipped in pochoir prints by Kandinsky and Marc, 8 vignettes and 3 music sheets. bookplate, Original publisher's pictorial cloth designed by Kandinsky.

£5,500

[ref: 97585]



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

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