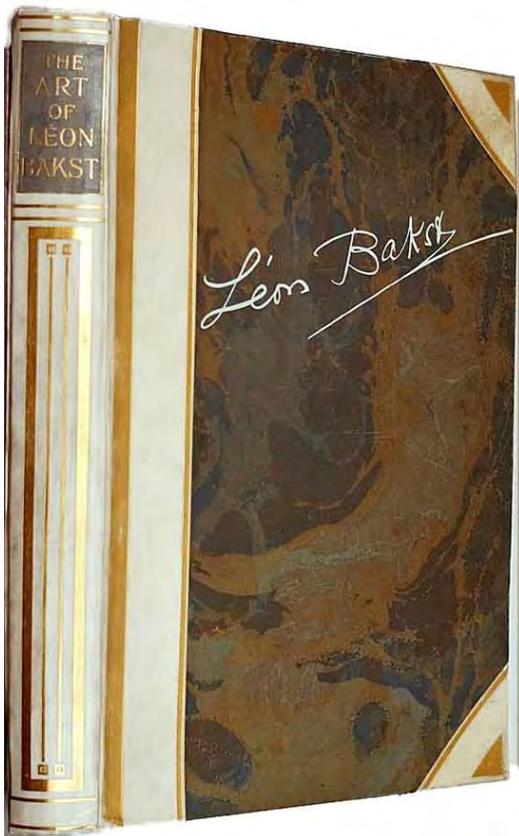


**October 2021 Special List**  
**Ballets Russes de Diaghilev**  
**Limited editions**

*Golden Legend sold these items to a collector in the late 1980s. We just recently re-acquired them.*



1. Bakst, Leon). Alexandre, Arsene. **The Decorative Art of Leon Bakst**. Appreciation by Arsene Alexandre, with Notes on the Ballets by Jean Cocteau. London: Fine Arts Society, 1913. First English edition (a French version was published the same year). Large Folio. Original vellum decorated with gilt and marbled paper sides. Complete with 76 tipped-plates, of which almost fifty are full color. *This is a fine copy and rare in this condition.*

Published as the Ballets Russes was achieving its full flowering. Includes reproductions of Bakst's early designs for L'Oiseau de feu, Le Dieu Bleu, L'Après-Midi D'Un Faune, Cleopatre, Scheherazade, La Peri and many others. Ten years later, several other works on Leon Bakst were published, but none matched The Decorative Art of Leon Bakst in beauty or scope. This was the first deluxe publication on Bakst to be published in England.

\$5,500.00

**2. Bakst L'Oeuvre de Léon Bakst pour la Belle au Bois Dormant.** Ballet en Cinq actes d'après le conte de Perrault. Musique de Tchaikovsky. Preface d'André Levinson. Paris: M. De Brunoff, 1922. Copy #269 of 500 copies signed by Leon Bakst and M. De Brunoff.



Folio. 11 3/4" x 15 5/8" x 1 1/4". Original wrappers and glassine. **Book as new!!!** with original glassine (a few tiny nicks). With rare original leather lined slipcase lined with marbled paper. Spine with raised bands decorated in gilt in four panels with central design featuring a tambourine and lettered in gilt *V Svetloff/Anna Pavlova*. Slight foxing to leather sides a few abrasions. Rare. Further preserved in a fine, half green moroco drop down case with spine lettered in gilt *L'Oeuvre de Léon Bakst pour la Belle au Bois Dormant*. Case made by the Heritage Bindery

The ballet's decor and costume were created by Léon Bakst who assiduously researched the seventeenth and eighteenth century theatrical designs of the Bibiena family. The 56 full-page colored plates show the stupendous beauty of the production

**la Belle au Bois Dormant** was co-produced by Diaghilev and Dir Oswald Stoll at London's Alhambra Theatre. At the premiere on 2 November 1921, the ballet was proclaimed to be a "visual feast". It was marred, however, by technical mishaps. The action was found tedious and devoid of dramatic interest. At the time, **la Belle au Bois Dormant** was deemed a failure because its run had fallen far short of its projected six-months

\$5,000.00



### **Baron: Two specially bound and signed limited editions**

3. Haskell, Arnold. **Baron at the Ballet**. Foreword by Sacheverell Sitwell. London: Collins, 1950. *Special copy #32 of only 50 copies bound for the author, and signed by Baron in ink and specially bound in smooth, full blue morocco, smooth spine lettered in gilt.* With original board slipcase with decorative paper covers and label.

Very fine copy with light soiling to slipcase. 221p. Illustrated on every page with black and white photographs, many full page, *and with 8 full-color plates including a frontispiece of a very young Margot Fonteyn as Agathe in "Les Desmoiselles de la Nuit"*.

**Baron at the Ballet** covers the Russian ballet from 1933 to 1950 with chapters on Sadler's Wells, The Ballet Theatre, Nouveaux Ballets de Monte Carlo, Ballet Rambert. Pages 175-193 features a gallery of full and partial page portraits of important dancers including Toumanova, Massine, Nana Gollner, André Eglevsky, Maria Tallchief, and many others. There is also a full study of Roland Petit's production of *Carmen* pp 195-211. The photographs in color have a great deal of brilliance especially the photo of Tamara Toumanova in *Don Quichotte*. Ref: Leslie p23-24 (not mentioning the specially bound limited edition).

\$750.00

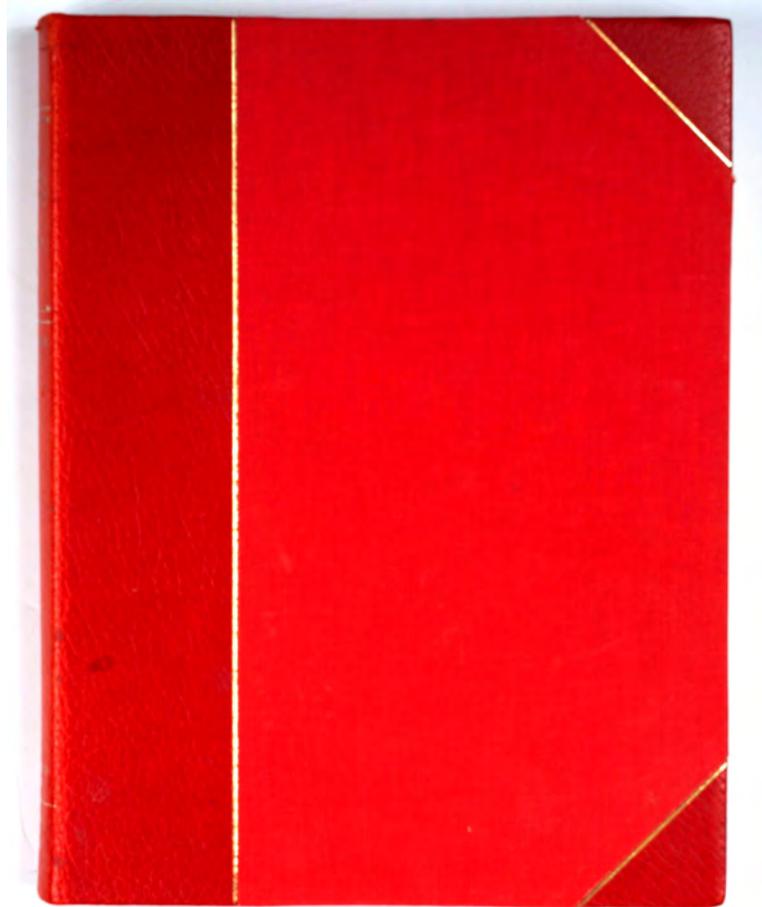
4. Haskell, Arnold L. **Baron Encore**. London: Collins 1952. Copy #203 or 250 signed by Baron and Arnold Haskell Quarto 9 x 11 ½ x 1 ½". Full red morocco gilt, smooth spine lettered in gilt, matching the companion 1950 *Baron at the Ballet* limited edition. Quite fine. Open slipcase in decorated red boards (slightly worn).

222 pages, fully illustrated with full and half-page black and white plates, as well as, four color plates including one of Margot Fonteyn in *Swan Lake* and one of Katherine Dunham and Vanoye Aikens in *L'Ag'ya*. With chapters on Yvette Chauviré, the Paris Opera Ballet, Sadler's Wells as it developed, the New York City Ballet, Danish Ballet. Leslie p24 (not mentioning the specially bound limited edition)

\$500.00

### Special Limited Edition

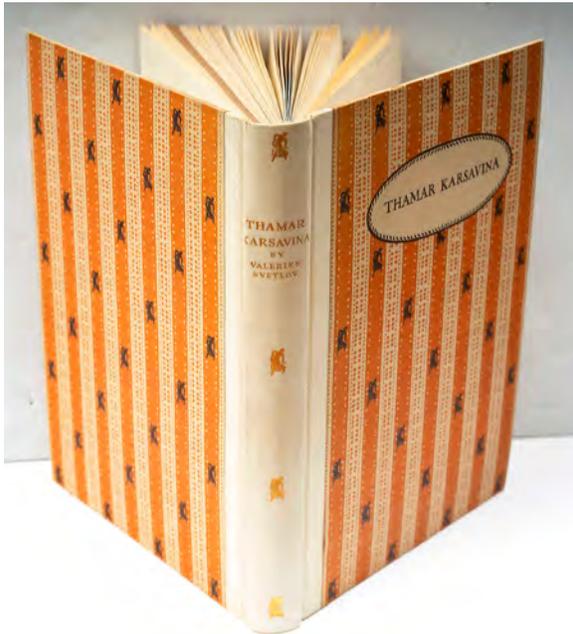
5. Bland, Alexander. **The Royal Ballet. The First 50 years.** [London] Threshold Books/Sothebys 1981. Limited edition. *Copy 229 of 250 copies specially bound with a foreword by Dame Ninette de Valois and signed by her.* Large quarto. Three quarter red morocco over matching cloth, spine and covers stamped in gilt Silk endpapers. Very fine. 320 pages, profusely illustrated with superb photographs in color and b/w



**The Royal Ballet. The First 50 years** provides a detailed look at the Royal Ballet from its early stages in 1931 through the move to Covent Garden after World War II, through the Ashton Years. Well indexed with the list of the dancers, the choreographers, the productions in chronological order, the touring itinerary, the films and television coverage and more.

\$500.00

6. Svetlov, Valerien. **Thamar Karsavina**. Translated from the Russian by H. De Vere Beauclerk & Nadia Evrenov. Edited by Cyril W. Beaumont. London: C. W. Beaumont, 1922. First edition, *limited to 120 copies by Karsavina*, of which this is #48. A regular edition of 230 unsigned copied is bound in cloth.



Quarto 12" x 9 ½. Original decorated boards with vellum spine, lettered in gilt. Tiny ink note at top of front fly leaf otherwise *very fine and as bright as when it was issued in 1922*.

This edition include an album of full page, mounted black and white camera portraits of Karsavina, each titled with photographer identified. She is picture in Giselle, Schéhérazade, Le Carnaval, Le Pavillon d'Armide, Le Coq d'Or, Les Sylphides, Papillons, Le Spectre de la Rose, Daphnis et Chloë, Petrouchka, The Tragedy of Salome, L'Oiseau de Feu, The Three Cornered Hat, Pulcinella, and Le Astuzie Femminili.



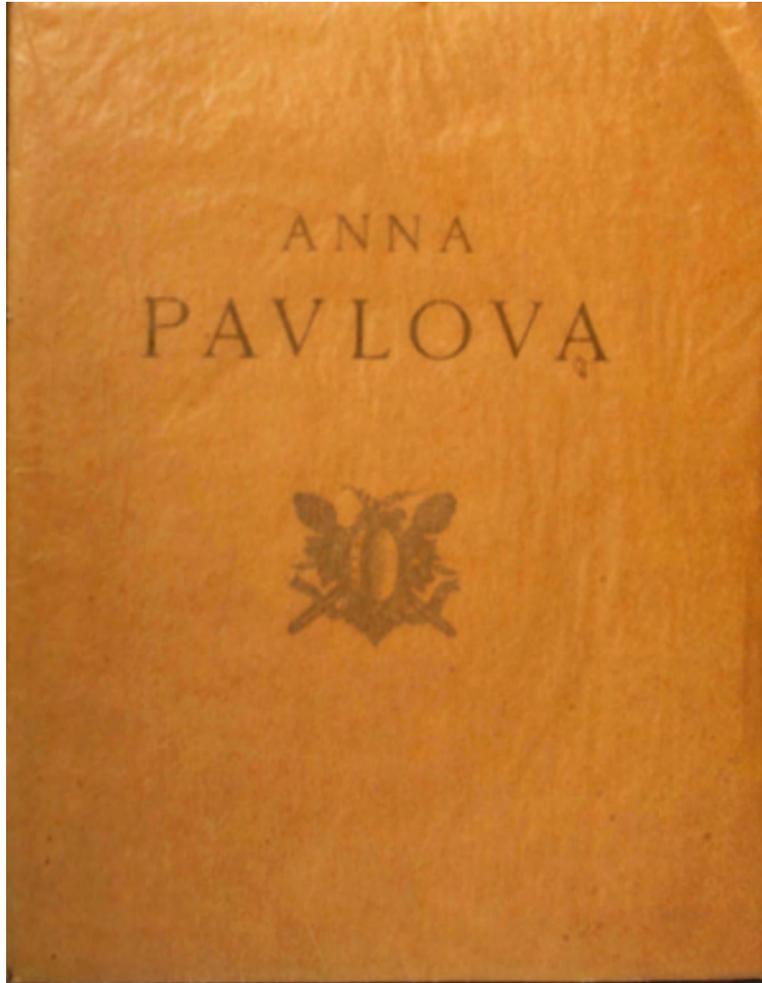
In this limited edition all the decorations, ornaments and chapter heading are *delicately colored by hand* by the important English artist Claude Lovat Fraser (1890 - 1921). In the fall of 1920, Lovat Fraser befriended Karsavina, who expanded his stage interests to include the ballet. Fraser designed the costumes and sets for two of Karsavina's ballets: *Nursery Rhymes*, which opened at the London Coliseum on January 3, 1921. His designs were finished on June 14, 1921 for Karsavina's *Divertissement*.

Fraser died on June 18, 1921 after a sudden illness. Beaumont notes in the preliminaries of this edition: "in the colouring of the decorations in the special edition I desire to record the kindly collaboration of Mrs. Claude Lovat Fraser in the preparation of the colour schemes, a proceeding rendered necessary by the sudden death of her gifted husband"

Ref: Derra de Moroda 2454. Magriel p. 125. Niles & Leslie p 504 who note that this is a useful reference work as well as a beautiful volume that "offers an elegance and simplicity which echo the qualities which are the hallmark of Tamar Karsavina."

\$4,500.00

7. Svetlov, Valèrien. **Anna Pavlova.** Paris: de Brunoff, 1922. Number 151 of 325 copies, numbered and signed by the editor M. de Brunoff and by Pavlova herself on the front half title (only a few copies of the edition are signed by her). Translated into French by M. Pétroff.



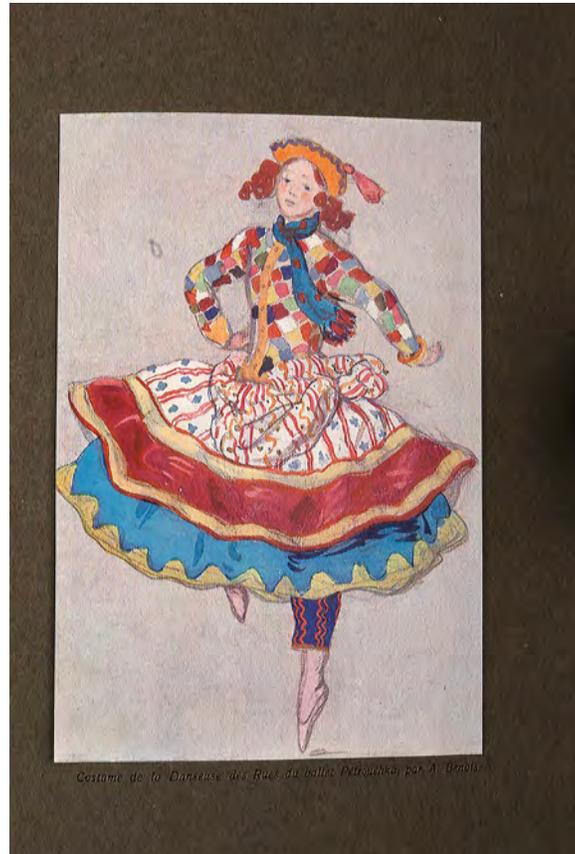
With 22 plates protected by tissue guards plus numerous in-text illustrations and photographic reproductions of woodcuts. The illustrations reproduce costumes by Bakst, Serov, Korovin, Solomko and Anisfeld, along with numerous photo portraits of Anna Pavlova in many of her roles, many rarely found. Text has 194 pages “with splendid illustrations in colour and montage...The most beautiful of the books devoted to Pavlova.” according to the dance historian Serge Leslie (Ref Leslie p.502). This book on Pavlova is still after 100 years the most beautiful book about her.



Large quarto (10" x 13"). Original wrappers, **extremely fine copy with original glassine. Protected in original publishers full leather slipcase.** (12" x 14"). Slipcase has spine with raised bands lettered and ornamented in gilt. (The publisher's slipcase is rarely present). Our is slightly worn and foxed.

\$5,000.00

8. Svetlow, Valerian. **Le Ballet contemporain.** Saint-Petersbourg: R. Golicke et A. Willborg, 1912. Copy #41 of 520 copies. Quarto. Green silk, decorated in gilt and blind by E. Lanceray. The covers are very bright with slight fading to spine else a fine copy. The silk is most often worn.



The first deluxe book on the Diaghilev Ballets Russes translated from the Russian edition published the same year. Divided into sections the first is devoted to Marius Petipa; the second covers the development of the ballet in Europe; the third describes the advent of Isadora Duncan and other “modern” dancers; the last section is devoted to the Diaghilev’s company in Paris. The work includes discussion of the theorist Marius Petipa,

**Le Ballet contemporain** contains reproductions of drawings and photographs that illustrate the costumes of Anisfeld, Bakst, Benois, Golovin, Korovin and Roerich. The portraits and photographs of the important dancers are each protected by a tissue guard making this a beautiful and deluxe book about the early years of the Russian ballet.

Ref: Beaumont p168 “a well written and most valuable work”

\$2,000.00