Лев Бакст – величайший театральный художник, прекрасный рисовальщик, тонкий живописец, непревзойденный мастер линии. Эта линия – изогнутая, напряженная, эмоциональная и вместе с тем удивительно гармоничная – стала своеобразной визитной карточкой не только творчества художника, но и в целом стиля модерн, который просто нельзя себе представить без Бакста. Что мы знаем о его жизни?

Леонид Иванович Розенберг – так значится его имя в официальных бумагах. Родился в городе в иудейской семье. Отец, Самуил Розенберг, пользовавшийся авторитетом знаток талмуда, по словам племянницы Бакста, М. М. Клячко1, «очень культурный человек, оказал на семью большое влияние»2. На склоне лет она вспоминала: «Мой дедушка был возвышенной души человек, редкий, – говорила мне мама, – и дети (мама, тетя Роза3, Левочка и Исай4) его обожали»6.

Не обладая большими средствами, он женился на единственной дочери гродненского коммерсанта Бакста, поставщика сукна для русской армии, который вскоре усыновил зятя и содержал всю его семью7. По коммерческим и иным соображениям дед Бакста переехал в Петербург и перевез туда семью единственной дочери. Причем жену свою (бабушку Льва) с собой не взял8. По семейным преданиям, она не хотела ехать, так как боялась железной дороги. В Петербурге Бакстер увлекся молодой светской женщиной, еврейкой. Он оформил развод с первой женой и женился вторично9. М. М. Клячко писала: «Его квартира производила на Левушку большое впечатление: так красиво, с таким вкусом она была убрана; сам прадед был шикарно одетый господин; он жертвовал много на приюты для бедных, и царь Александр II ему пожал руку, благодаря его»10.


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В подготовке этой публикации многие оказали нам неоценимую помощь. Особую признательность хотелось бы выразить Николаю и Петру Константиновичам. Мы благодарны также Тамаре Есиной, Лидии Иовлевой, Ольге Земляковой, Виктору Леонидову, Галине Марушиной, Ирине Меньшовой, Ирине Манфред, Нэнси Перлофф, Евгении Петровой, Вики Стил, Андрею Хореву, Нине Шаблиной, Александру Шувалову и таким учреждениям культуры, как Государственный Русский музей, Государственная Третьяковская галерея, Исследовательский центр Пола Гетти и Университет Калифорнии в Лос-Анджелесе, Музей Виктории и Альберта в Лондоне, Национальный архив в Париже и Фонд культуры в Москве.

1 Клячко Мария Марковна (1895–1994), в замужестве Константинович, – дочь С. С. Клячко (сестры Л. С. Бакста) и Е. С. Клячко.
2 ОРГТГ, ф. 111, ед. хр. 2636.
4 Розенберг Розалия Самойловна (начало 1870-х – 1918), в замужестве Манфред, – сестра Л. С. Бакста, впоследствии писательница, переводчица.
5 Розенберг Исай Самойлович (1870-е – 1920-е ?) – младший брат Л. С. Бакста, впоследствии журналист.
6 ОРГТГ, ф. 111, ед. хр. 2632.
7 Все сведения о родных Л. С. Бакста основаны на воспоминаниях М. М. Клячко-Константинович, племянницы художника (Собрание семьи Константиновичей, Париж) и ее письмах (ОРГТГ).
8 ОРГТГ, ф. 111, ед. хр. 2632.
9 Там же.
10 Там же.
11 ОРГТГ, ф. 111, ед. хр. 2636.
12 ОРГТГ, ф.111, ед. хр. 412.
13 ОРГТГ, ф.111, ед. хр. 412.
Léon Bakst: His Family and His Art

Léon Bakst is the greatest theatre designer, a fine painter and a superb master of drawing, particularly of line drawing. He is acknowledged as the greatest theatre designer of the early 20th century, and as a fine painter who was also a superb master of drawing, particularly of line drawing.

Elena Terkel

Many people and institutions have rendered invaluable assistance in the preparation of this publication, although particular thanks go to Nikolai and Pyotr Constantinowicz. In addition, we would like to acknowledge our debt to many people and institutions who have rendered invaluable assistance in the preparation of this publication. The Tretyakov Gallery, Moscow; University of California, Los Angeles; and the Victoria and Albert Museum, London.

In later life she recalled, “My grandfather was a person of sublime amity, a rare species – as I was told by my mother, aunt Rosa Levitskaya, and hahah!” – they all adored him. A person of modest means, he married the only daughter of a Grodno trader called Bakster, who supplied felt to the Russian army Bakster adopted his son-in-law and supported all of his family. Due to commercial and other considerations Bakst’s grandfather moved to St. Petersburg bringing with him the family of his only daughter (although he did not take with him his wife, Léon Bakst’s grandmother). As family legend has it, she did not want to go because the railway scared her. In St. Petersburg Bakster fell for a young society lady, a Jew. He divorced his first wife and married for the second time. Maria Klyachko wrote, “His fat impressed Levushka greatly: it was so handsome, so tactfully decorated – the great-grandfather himself was a sharp dresser, he donated generously to poor houses, and the Tsar Alexander II shook his hand thanking him.”

Lev Samorokovich picked his family name, Bakst, from his mother’s maiden name, Bakster. “According to Klyachko, she was called by the family ‘granny Gita’; she was married off at 15. She had ten children, of whom only four survived Léon. Rosalia, who married a movie producer. They also had an elder sister, who died from burns in infancy, something which Bakst was never to remember all his life with horror: “My elder sister died when she was a seven-year-old girl, because she over- turned a samovar spilling boiling water on herself. Since then I had always been looking at children at a samovar with terror.” As time went by one Rosenberg brother became a famous artist known as Bakst, another became a journalist and theatre critic. The sisters married. Rosalia became a writer, poet and translator; she died in St. Petersburg of starvation in 1918. Her son, Albert Manfred, was to become a renowned and widely published historian. Sophia married and devoted her life to the family and her genius brother. The Rosenberg family for a long time was tightly knit, and the children received a good education. That was the kind of family where the phenomenal talent of the young artist was developing, although the parents discouraged his attempts to paint in earnest, according to Bakst’s recollections; they often would go so far as throw out Levushka’s paintings when he said he wanted to dedicate his life to art. Time passed, circumstances were changing, and soon the children found themselves in a situation when they were left to their own devices. Something happened between the parents. Maria Klyachko reminisced: “The parents separated and divorced. Their mother remarried, and so did their father; he thought his children would live with him. But it became impossible for the grown-up children to live with their stepmother. Uncle, mother, their sister and younger brother settled separately in a small flat; they had modest means. Mother and aunt were the breadwinners giving private lessons; their younger brother wrote articles for the theatre section of a newspaper, and Uncle Lev was to pick up any painting job that came his way.”

The oldest among the children, Léon had to devote his energies not so much to study as to bread winning and the search for commissions. This was rewarded with the boundaries love the family bestowed on him, and the sisters plainly relied on their phenomenally gifted brother. They rejoiced at his every success and experienced his failures as their own. According to Klyachko’s memoirs, “mother” was crazy about him. When she was young, after she had not one ear due to a severe brain fever she decided to avoid marriage and to devote herself to her brother and his art. But he insisted she would marry him; he believed that family and children were woman’s main calling.” The sister and brother grew up but they never forgot how much they owed to their elder brother. And Bakst himself would often recall this, especially during difficult moments. “If I had told my sisters or brother about my true situation, ... they would cry, and not only because of their love for me, but also out of a wounded pride, for during their whole

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1 Klyachko, Maria Markovna (1895–1994), married name – Manfred, Bakst’s sister.
2 Rosenberg, Sophia Samoilovna (1868/1870?–1944), married name – Klyachko.
3 Rosenberg, isaak Samoilovich (1870s–1920s?), married name – Klyachko’s father.
4 Rosenberg, Rosalia Samoilevna (1790–1878), married name – Bakst’s grandmother.
5 Bakst’s sister.
6 Bakst’s sister, Sophia.
L.S. Baket to L.P. Grigorienko, St. Petersburg, [February 1903]

Tuesday, 3.30 a.m.

Your note livened me up for the entire day. I’m walking on air, as if it’s my saint’s day! Don’t be angry about yesterday, for God’s sake. I got so carried away, didn’t give myself time to think before sending you that unlettered letter.

Would you like to know more about the performance? A ‘colossal’ success; to quote Trehukov’s! I can’t quite believe it. I didn’t look such a failure! Today Grigorienko’s The Magic Mirror was a disaster, although I think the stage décor is superb! That’s for you! The artists in my ballet are absolutely delighted with it, particularly the costumes, and they drank a toast to me at supper. Preobrazhenskaya was a really wonderful doll, much better than Charlotte Wiche. Pavlova makes a lovely peasant girl, in the spirit of Goya and Théophile Gautier: stylish, noble and dainty. The costume and hairstyling really suit Kschessinska, and she danced very prettily. All in all this ballet has suddenly made everyone’s favourite and I’m on good terms with everyone, confusing all the parties, can’t figure them out! Today A. P. Somov, Agatston [Agatstonov] and Serov [Serov] came to the theatre for the premiere of The Magic Mirror. Then we all went to the Medroc [Restaurant]!

Things have turned badly out for Shura – the editor of Treasures... because of the affair with Sablynsky... he will have to resign as an editor. On May 15th he’ll be in Florence. I’d like to submit it much earlier, what do you think? Or maybe you don’t have an opinion? Coming to you and upsetting your tranquillity, your habits, your beloved friends here, like you – you believe me, don’t you?

Will you be as kind to me as you were before? Can you patiently endure that I prey upon you, rather as you would a kiss, a squirmy and tormenting you? You are so lovingly, so submissive – I wait all the time for you to dart across and kiss me: I want to catch you, to pester you, bother you, cover you with kisses, squeeze and torment you? You are so lovingly, so submissive – I wait all the time for you to dart across and kiss me: I want to catch you, to pester you, bother you, cover you with kisses, squeeze and torment you? You are so lovingly, so submissive – I wait all the time for you to dart across and kiss me: I want to catch you, to pester you, bother you, cover you with kisses, squeeze and torment you? You are so lovingly, so submissive – I wait all the time for you to dart across and kiss me: I want to catch you, to pester you, bother you, cover you with kisses, squeeze and torment you? You are so lovingly, so submissive – I wait all the time for you to dart across and kiss me: I want to catch you, to pester you, bother you, cover you with kisses, squeeze and torment you? You are so lovingly, so submissive – I wait all the time for you to dart across and kiss me: I want to catch you, to pester you, bother you, cover you with kisses, squeeze and torment you?

Bakst, Alexander Benois

Dear Sir,

You have mentioned that you are going to Paris this summer. I should like to see you there. If you have any questions to ask, or if you wish to request something I shall be very pleased to receive it.

I am most anxious to hear from you and shall be happy to write to you at any time.

Yours,

L.S.
В 1908 году он написал в своем житейском: „Дорогой Любочкин, ты мне доставила огромное удовольствие снимками – есть прямо очаровательные – группа снимков у птичьего дворика – совершенно превосходные, я могу их назвать произведением искусства!“ 

В его письмах также содержатся приметы творческого процесса: “Я сижу и жду лета… Вчера вечером у меня были Аргутон и Валичка, рассказывали про новую программу с Голубем, и думал я, что должна быть новая партия с новым написанием кем-нибудь из композиторов.” 

Интересно, что даже в таком житейском письме прослеживаются элементы художественного творения, выражения и чувств. Такой подход к жизни, полный внимания к деталям и красоте окружающего мира, присутствует и в творчестве самого Бакста. 

Л.С. Бакст – Л.П.Гриценко-Бакст. СПб. [9 июля 1908]
Иногда Бакст писал жене: «Сладостное выражение лица твоего вызывает у меня неизъяснимое восторг».

Милая Люба, спасибо за твои хлопоты по выставке. Я очень тронут. Редко я ловлю себя на мысли, что сижу без дела. Я полон надежд, что мы сможем немедленно начать нашу работу. Завтра я отправлюся в Париж, и я очень рад, что мы сможем работать вместе. Я уверен, что мы будем успешны.»
was never to be found by Bakst again, but still the joy of being with his family, the joy brought by the successes of his growing son warmed the artist’s heart, and was even reflected in his art.

‘I do not know whether I am being silly as delighting as I do in Andrusova’s paintings, but I was excited to learn that he finally learned and saw that his father is a painter. I know that later he will condemn me as a tramp, but in that nature, but I am happy to know that he sorts my works. Last time he sent a little picture which I love very much and whose colour scheme is so fascinatingly beautiful that I did not think long before I used it as the basis for a very important painting which will circulate widely. This is the combination of chocolate and lemon yellow, and I think this is admirable and novel (now). So, Andrusova is already “showing” through his father!” — that was how Bakst felt about his son’s artistic achievements.

In the spring of 1914 the artist was in Switzerland to undergo a professional treatment. Rest and positive attitude brought the joy of the successes of his growing son. And due to the conclusion that ensuring the calm and careful preparation of scenic lighting is very much to the benefit of the overall success of the performance, I will try to allocate one entire evening (from 8 to 12 p.m.) — a very short time for these two very important sets, bearing in mind all the “miracles”, all the transformations and scene changes for which they are used.

Another two matters. It was my idea, already agreed with M. Fokine, that both male and female dancers should wear wigs ‘en fils coll’ to give them that marvellous appearance, which will circulate widely. This is the combination of chocolate and lemon yellow, and I think this is admirable and novel (now). So, Andrusova is already “showing” through his father!” — that was how Bakst felt about his son’s artistic achievements.

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Once in Geneva, where Daulyev was staying, Bakst decided to take up painting.

The entire company moved to Lausanne, and Sophia Klyachko with her children into a Sezam Vânolk left for Paris and immersed himself in work. In 1918 news came from Russia that Rasouli had died from hunger. This shock led to a new nervous breakdown. Bakst’s doctor persuaded Sophia Klyachko to bring her husband in Switzerland, when she was tending to the sick Bakst. Her sons, endorsed with artistic talent, became architects. Maria Markovna managed to preserve in the family the creative atmos- phere and to fit in her children a love for art and Russian culture. The family has long treasured the memory of her genius uncle, about whom she wrote interesting memoirs. Maria Markovna Klyachko’s children, Nikolai and Yuriy Constantintsovich, also preserved in the family a creative atmosphere. The identity of Austrian theatrical agent Sirota has been impossible to establish.

Maria Klyachko. The show opened in

Bakst’s ballet

October 1921.

Sirota has engaged M. and Mme. Fokine for his performances in Vienna next January.

Maria Markovna Klyachko arrived at Bakst. Her son, endorsed with artistic talent, became architects. Maria Markovna managed to preserve in the family the creative atmosphere and to fit in her children a love for art and Russian culture. The family has long treasured the memory of her genius uncle, about whom she wrote interesting memoirs. Maria Markovna Klyachko’s children, Nikolai and Yuriy Constantintsovich, also preserved in the family a creative atmosphere. The identity of Austrian theatrical agent Sirota has been impossible to establish.

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Maria Markovna Klyachko arrived at Bakst. Her son, endorsed with artistic talent, became architects. Maria Markovna managed to preserve in the family the creative atmosphere and to fit in her children a love for art and Russian culture. The family has long treasured the memory of her genius uncle, about whom she wrote interesting memoirs. Maria Markovna Klyachko’s children, Nikolai and Yuriy Constantintsovich, also preserved in the family a creative atmosphere. The identity of Austrian theatrical agent Sirota has been impossible to establish.
Содержание

Чекан настаивает на том, чтобы Лев Самойлович выполнил работу по костюмам, декорациям и общему художественному оформлению в течение того же самого сезона. Кроме того, Чекан предлагает ему не присутствовать на репетициях, но курировать их. Чекан также предлагает Льву Самойловичу принять участие в создании костюмов для балета "Дафнис и Хлоя", который будет поставлен в Лондоне в марте 1922 года. Чекан считает, что Лев Самойлович может работать над костюмами и декорациями одновременно, что позволит ему более полно представить свою идею."роведение мизансцен. Практика показала, что в моих мизансценах я также несу ответственность за создание костюмов и декораций, а также за наблюдение за их исполнением (насколько это необходимо), что обеспечивает мюзикл." Лев Самойлович принимает предложение Чекана, но добавляет, что он не может принять все условия."Я не могу принять те же условия, что и для "Дафниса и Хлои", — говорит Лев Самойлович. — Я не могу принять тот факт, что мне предлагается работать над костюмами и декорациями одновременно, что может потребовать от меня слишком много времени. Кроме того, я не могу принять то, что мне предлагается не участвовать в репетициях." Лев Самойлович решает отказаться от предложения Чекана и не принимать участие в создании костюмов и декораций для балета "Дафнис и Хлоя".

К сожалению, я не могу принять те же условия, что и для "Дафниса и Хлои", — говорит Лев Самойлович. — Я не могу принять тот факт, что мне предлагается работать над костюмами и декорациями одновременно, что может потребовать от меня слишком много времени. Кроме того, я не могу принять то, что мне предлагается не участвовать в репетициях. Я не могу принять эти условия, потому что я не могу работать над созданием костюмов и декораций одновременно, что может потребовать от меня слишком много времени. Я не могу принять то, что мне предлагается не участвовать в репетициях. Я не могу принять эти условия, потому что я не могу работать над созданием костюмов и декораций одновременно, что может потребовать от меня слишком много времени. Я не могу принять то, что мне предлагается не участвовать в репетициях.

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Из многочисленных художников русского Серебряного века лишь один Лев Бакст (лей Сомов), широко известный как автор показателей и театральных декораций, а также как автор музыкальных произведений, был связан с литературой. Бакст сотрудничал с литературными мастерами своего времени, в том числе с актрисами и писателями, и его творчество описывалось в различных повествованиях и статьях. Бакст был известен своим романтическим образом и его влияние на моду и театральное искусство было огромным.

Однако следует учитывать, что в этой книге и в других материалах, связанных с работой Бакста, могут быть пропущены важные детали и детали о его взаимодействии с литературоведами и художниками, которые были связаны с его творчеством. Бакст был не только художником, но и литератором, его творчество описывалось в различных повествованиях и статьях, и его влияние на моду и театральное искусство было огромным.

Изучение бакстовского литературного наследия было непросто. Доказательством принадлежности авторства к Баксту (рукописные и напечатанные произведения) является, в основном, из писем. Среди многочисленных писем Бакста, написанных в различных языках, есть письма к Баксту, письма к другим литераторам, и письма к другим художникам. Письма Бакста содержат отдельные отрывки из некоторых опубликованных произведений Бакста, и они могут быть использованы для изучения его творчества. Письма Бакста также могут быть использованы для изучения его отношений с другими художниками и литераторами, а также для изучения его влияния на моду и театральное искусство.

В стремлении к этому авторы предложили тексты прежде не издаваемые, а сейчас в издании выходит опубликование некоторых писем Бакста, а также его переписку с композиторами, актёрами, литераторами и другими художниками, которые были связаны с его творчеством. Эти письма содержат отдельные отрывки из некоторых опубликованных произведений Бакста, и они могут быть использованы для изучения его творчества. Письма Бакста также могут быть использованы для изучения его отношений с другими художниками и литераторами, а также для изучения его влияния на моду и театральное искусство.

Кроме того, для изучения бакстовского литературного наследия необходимо учитывать то, что Бакст был не только художником, но и литератором, его творчество описывалось в различных повествованиях и статьях, и его влияние на моду и театральное искусство было огромным.

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Of the many artists of the Russian Silver Age Léon Bakst (Lev Samoilovich Bakst, 1866–1924) deserves the high- est acclaim for his contribution to both studio painting and the decorative arts. Among Russian stage designers, he enjoyed – and continues to enjoy – the widest recognition for legendary productions such as Cléopâtre, Schéhérazade, Le Dieu Bleu and The Sleeping Princess, in which his set and costume designs encompassed all the visual and dramatic arts. These statements are published here for the first time: the text and excerpts from Bakst’s novel in the possession of the Department of Manuscripts at the State Tretyakov Gallery were prepared for publication by Olga Kovaleva and Elena Terkel; letters from the Archives Nationales in Paris were prepared by John E. Bowlt.

The main corpus of the Bakst document ary materials, now in the Department of Manuscripts at the State Tretyakov Gallery (Archive of L.S. Bakst, Call No. 111, 2020 vol.), was donated from Paris by his son, André, in 1965, but the long archive remained underused. Occasionally items have been published from the collection, but by large it has not been exposed and remains virtual- ly intact. The archive is large, complex and enigmatic, consisting of letters to and from Bakst (in manuscript and type- script), critical, theoretical and philo- sophical essays (some unpublished such as “Le Théâtre de dérèglements”), the travelogue “Séwol et I in Greece” (published in Paris in 1923, represented in several type- scripts and commentaries), creative prose, including the novel “Cruel First Love” and ballet libretto, statements pertaining to material property and legal cases, visit- ing cards, photographs, sketches and dres- sers, along with Bakst’s contribution to the Russian diaspora. The collection contains a private letter. Some of the essays such as “How I went to Rome” (Bakst’s “Dress” and “Chroniques et discours des nouveaux ballets russes” were published in Russian, French, Italian or American periodicals and exhibition catalogues during Bakst’s lifetime. Some of the essays were also published in English or French magazines and newspapers.

The secondary corpus of Bakst mate- rials in the Department of Manuscripts at the State Russian Museum in St. Petersburg (140 items) consists mainly of letters to and from the artist, involving numerous contemporaries such as Benois, Valery Briusov, Diaghilev, Alice Wunder Garrett, Alexei Remizov, Misia Sert and Sorbon. Again, with few exceptions, the bulk of this material has not been pub- lished.

While the major part of Bakst’s writ- ings is held in the State Tretyakov Gallery and the State Russian Museum, there are also significant items in the Russian National Library, St. Petersburg, and the Russian State Archive of Literature and Art (RGALI) in Moscow as well as in European and American archives upon which the selection below also draws. A citizen of the world. Bakst was an eminence of Russian culture to Western Europe and the USA where he lived and worked for extended periods. Consisted of the value of the printed word as a vehicle for disseminating information, Bakst wrote much, lectured and published. Study of Bakst’s literary and artistic heritage relates to broader issues, especially the role and import of Bakst to the activity of Russian artists in Europe and America. It is to be hoped that examination and appreciation of Bakst’s magical words will help to restore a major literary and cultural phenomenon to the Russian Silver Age.

Cruel First Love (Paris, 1923) Extract from the novel

Léon Bakst’s novel, Cruel First Love, is autobiographical in the sense that the plotline is based on the author’s own love story and almost all the heroes in the text have real life prototypes. Many of whom can be identified easily – in fact, there can be little doubt that it is the family of Grand Duke Vladimir Alexandrovich (1847–1909, the third son of Emperor Nicholas I) and his Duchess Maria Pavlovna (1854–1920, née Princess M Etoile Shewit). In the 1910s Bakst tutored their children, Boris Vladimirovich (1877–1943) and Elena Vladimirovna (1882–1957), in drawing and painting.

“B utilizes. Of course, I didn’t say anything for you”, said the Prince to the governess, balancing her skirt so gracefully, had felt, had left. “And shame on you for being maimed (which is what Alexander Dmitrievich told mammy) and, in any case, Georgie screamed all over the drawing which I had just begun on the floor – but if you know your place, we shall see how much of a quechque! really great!”, she continued in broken Russian, with and without the foreign accent of a French woman who had been living in Russia for a short time.

“Your Highness, I think you simply hid the drawing away Maman said if you don’t like it we really ought to find it somewhere...”I’ll have to ask Miss Dryden” to help your Highness.”

Princess Nelly made a fierce and comical face and, sighing affec- tedly – just like a bad French actress – obediently took the half finished drawing out of the cupboard, not at all stained. The lesson began. A quarter of an hour later a dire silence set in upon the nursery. Bakst, listening to the receiver and made terrible eyes at me. “I’m behaving so much to my lesson and whether I’m doing a good job”, the Princess said loudly in French and, handing me the receiver menacingly, made a silent threat with her eyes. “Tell me that I’m doing an excel- lent job.”

Bakst and I went back to the table. “But now we have to prove it”, I said in French, “so at least try to make some notes in your notebook.”

“May I offer you to speak French”, Princess Nelly made a seri- ous face. “Yes, because you made me laugh.”

Although, to her delight, I blushed, “Just as prosperously as Your Highness speaks Russian.”

I maintained my pedagogical pose. Without responding, I cor- rected her mistakes in the drawing, erasing the erroneous lines with a rubber. Dissatisfied with the imitation and breath of strokes, I informed her that she had made a mistake and used this to give her across the paper, covering the drawing with corrected lines.

Surprised, she looked at these strokes and then at her hands. There was a gleam at me, trembling with affection and laughter.

“Why are you squeezing my piano hand?”

“Because we had to start the lesson. The discipline of the lesson had been broken.”

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The Literary Heritage of Léon Bakst:

“Words of Magic”:
The Literary Heritage of Léon Bakst:

From the early 1910s until his death Bakst was a legislator of fashion in the ballet, haute couture, book illustration and even interior design. Accepting engagements in Paris, London, Rome and New York, he was an international celebrity who moved closely with the cultural luminaries of his time and was lion- ized by the Russian, French and American press. Bakst was a legislator of fashion in the Golden Age, Bakst regarded – and researched – the literary and artistic phenomena of his time and was lion- ized by the Russian, French and American press. Bakst was a legislator of fashion in the Golden Age, Bakst regarded – and researched – the literary and artistic phenomena of his time and was lion- ized by the Russian, French and American press.

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