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Thesis 429

MIKHAIL FEDOROVICH LARIONOV

1881 - 1964

A STUDY OF THE CHRONOLOGY AND SOURCES OF HIS ART

VOLUME II : ILLUSTRATIONS

A Thesis in two volumes presented in the Department of Fine Art
of the University of Newcastle upon Tyne
for the Degree of
DOCTOR OF PHILOSOPHY

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ILLUSTRATIONS

Listed below are the works referred to in Volume I and illustrated here in Volume II. The details, where available, are arranged as follows: artist, title, date, medium, size in centimetres, location and comments.

1. M. Larionov: "Roses" ("Rozui"), 1905-1906.
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2. M. Larionov: "Garden" ("Sad"), 1907.
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3. M. Larionov: "Rain" ("Dozhd"), 1908.
Oil on canvas, 85 x 85. Coll. Mme. Larionov, Paris.
4. M. Larionov: "Bathers" ("Kupal'shchitsui"), 1908.
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5. M. Larionov: "Three Bathers With Rose", 1908.
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6. Installation photograph of the exhibition "Salon of the 'Golden Fleece'" ("Salon 'Zolotogo Runa'") (B. 134), 1908.
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7. M. Larionov: "Fishes" ("Ruibui"), 1908.
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A similar painting was reproduced in The Golden Fleece (Zolotoe Runo) (B. 717), February-March 1909, Nos. 2-3, p. 10.
8. M. Larionov: "Pears" ("Grushi"), 1908.
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9. M. Larionov: "Restaurant on the Seashore" ("Restoran na Beregu Morya"), 1909.
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10. M. Larionov: "Peacock" ("Pavlin"), 1908.
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11. M. Larionov: "Bathers", 1909.
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13. M. Larionov: "Soldiers' Tavern", c. 1909-1910.
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14. M. Larionov: "Provincial Dandy" ("Provintsial'nuy Frant"), 1909.
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Gorode"), 1909.
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18. M. Larionov: "Tavern Still Life" ("Traktirnyy 'Nature Morte'"), 1909-1910.
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19. M. Larionov: "The Water Seller" ("Prodavshchitsa Vod"), 1910.
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20. M. Larionov: "Portrait of the Poet Khlebnikov", 1910.
Oil on canvas, 134 x 104. coll. Mme. Larionov, Paris.
21. M. Larionov: "Salvo" ("Strel'ba"), 1910.
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22. M. Larionov: "Bread" ("Khleb"), 1910.
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23. M. Larionov: "Resting Soldier" ("Otduikhayushchy Soldat"), 1911.
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24. M. Larionov: "Morning in the Barracks" ("Utro v Kazarmakh"), 1911.
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25. M. Larionov: "Turk" ("Turok"), 1911.
Oil on canvas. Russian Museum, Leningrad.
26. M. Larionov: "Mistress and Maidservant : From an Imaginary Voyage to Turkey" ("Barinya i Sluzhanka : Iz Nesostoyavshchego Puteshestviya v Turtsiyu"), c. 1911-1912.
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28. M. Larionov: "Study of a Woman" ("Etyud Zhenshchinui"), 1912.
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29. M. Larionov: "Soldier's Head" ("Golova Soldata"), 1912.
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30. M. Larionov: "Sonya the Bitch" ("Sonya Kurva"), 1912.
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31. M. Larionov: Front cover of Old Time Love (Starinnaya Lyubov') (B. 3), 1912.
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33. M. Larionov: Illustration for Old Time Love (Starinnaya Lyubov') (B. 3), 1912, p. 3.
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34. M. Larionov: "Glass" ("Steklo"), 1912.
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35. M. Larionov: "Rayist Sausage and Mackerel" ("Luchistaya Skumbriya i Kolbasa"), 1912.
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37. M. Larionov: "Spring" ("Vesna"), 1912.
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38. M. Larionov: "Summer" ("Leto"), 1912.
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39. M. Larionov: "Autumn" ("Osen"), 1912-1913.
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43. M. Larionov: "Akhmet", illustration for *World Backwards* (*Mir s Kontsa*) (B. 4), 1912, p. 6.
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44. M. Larionov: "Street Noises" ("Ulichny Shum"), illustration for *World Backwards* (*Mir s Kontsa*) (B. 4), 1912, p. 9.
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47. M. Larionov: "Flying Bird", illustration for *World Backwards* (*Mir s Kontsa*) (B. 4), 1912, p. 46.
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51. M. Larionov: "The Songstress" ("Pevitsa"), illustration for *Pomade* (*Pomada*) (B. 7), 1913, p. 13.
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52. M. Larionov: "Portrait" ("Portret"), illustration for Pomade (Pomada) (B. 7), 1913, p. 15.
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57. M. Larionov: Illustration for Eganbyuri (B. 12), 1913, pl. 36.
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60. M. Larionov: Illustration for Le Futur (B. 14), 1913, p. 13.
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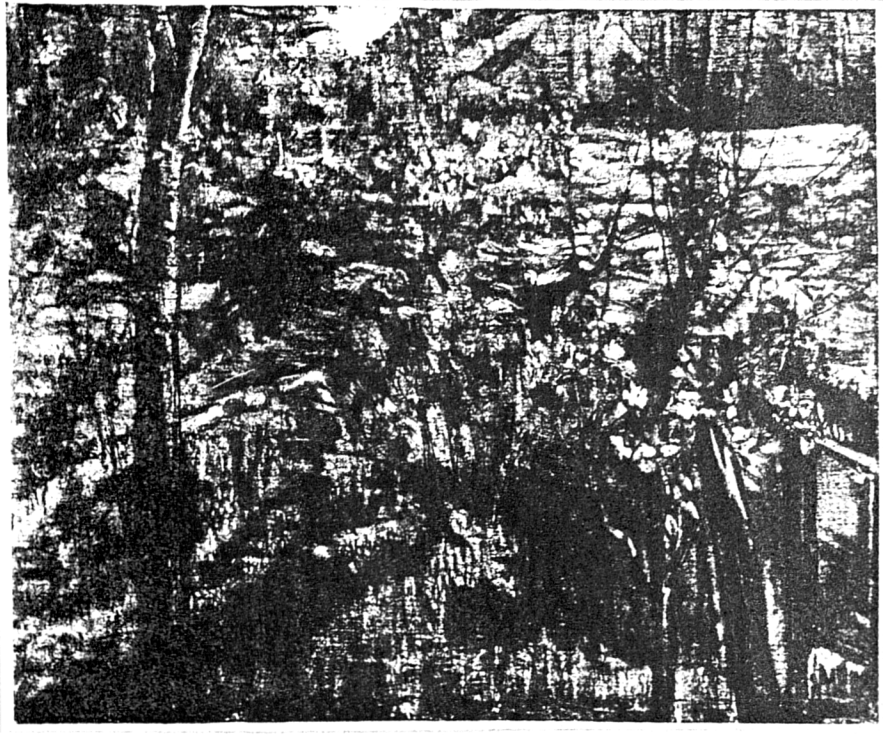
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147. M. Larionov: Costumes for the fool and his wife in "Chout", 1921.
Theatre Museum, London.
148. Juan Gris: "Portrait of Larionov", 1921.
Pencil on paper.

149. M. Larionov: Invitation card for the lecture "New Schools in Russian Poetry" by Il'ya Zdanevich, 1921.
Colour lithograph on card, 20.2 x 15.1. Coll. Mary Chamot, London.
150. M. Larionov: Costume design for the fox disguised as a nun in "Le Renard", 1922.
Gouache and pencil on paper. Coll. Boris Kochno, Paris.
151. M. Larionov: Illustration for the ticket and small poster of the "Bal Travesti" (B. 47), 1923 and also for The Sun (Solntse) (B. 48), 1923.
Lithograph on paper.
152. M. Larionov: Design for the front cover of The Sun (Solntse) (B. 48), 1923; reproduced as a print in Bauhaus Drucke (B. 50), 1923, and used as an illustration for Het Overzicht (B. 614), April 1923, No. 21, p. 156.
153. M. Larionov: Illustration for The Sun (Solntse) (B. 48), 1923.
Lithograph on paper, 16 x 12.
154. M. Larionov: Costume design for 'Karagueuz' disguised as a lady of the harem in "Karagueuz", 1926. Pochoir 29 from An Imaginary Voyage to Turkey (B. 58), c. 1928.
Gouache on paper, 32.4 x 25, Print Room, Victoria & Albert Museum, London.
155. M. Larionov: "Still Life", c. 1927.
Oil on canvas, 46 x 81. Reproduced in the catalogue of the "Exhibition of Contemporary French Art" ("Vuistavka Sovremennogo Frantsuzskogo Iskusstva"), (B. 223), 1928.
156. M. Larionov: Pochoir 24 from An Imaginary Voyage to Turkey (B. 58), c. 1928.
Gouache on paper, 28.4 x 20.9. Print Room, Victoria & Albert Museum, London.
157. M. Larionov: Costume design for the cock in "Le Renard", 1929.
Pencil on paper.
158. Photograph of Serge Lifar rehearsing "Le Renard" with Larionov's costumes, props and décor, 1929.
159. M. Larionov: Front cover of Thirteen Dances (B. 59), 1929.
Lithograph on paper, 34.5 x 27. Coll. the Author.
160. M. Larionov: Back cover of Thirteen Dances (B. 59), 1929.
Lithograph on paper, 34.5 x 27. Coll. the Author.
161. M. Larionov: Unpublished cover design for Portraits of Soviet Writers (Portretui Sovetskikh Pisatelei), 1933.
Gouache on paper, 19.7 x 13.8. Print Room, Victoria & Albert Museum, London.

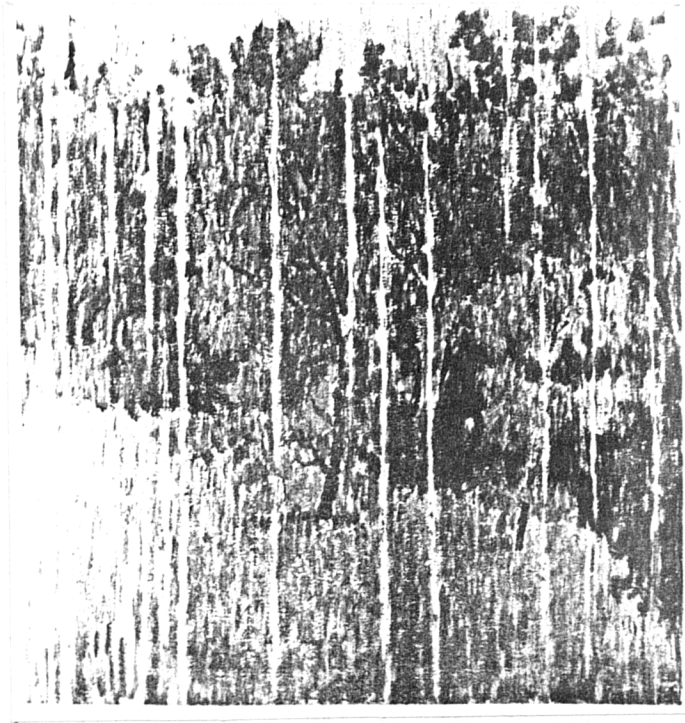
162. M. Larionov: Costume design for "Hamlet", 1933-1934.
Pencil on paper. Reproduced in Archives Internationales de la Danse
(B. 393), 1934, p. 107.
163. Photograph of the cast of "Port Said" with Larionov's costumes and decor,
1935-1937.
Reproduced in The Home, 1st February, 1937.
164. M. Larionov: Coloured ink drawing with letters, c. 1956.
Green ink on paper, 13.4 x 18.9. Coll. Mary Chamot, London.
165. Photograph by Mary Chamot of Larionov holding his painting "Spring 1912".
Taken in June 1961 on the artist's 80th Birthday. Coll. the Author.



1



2



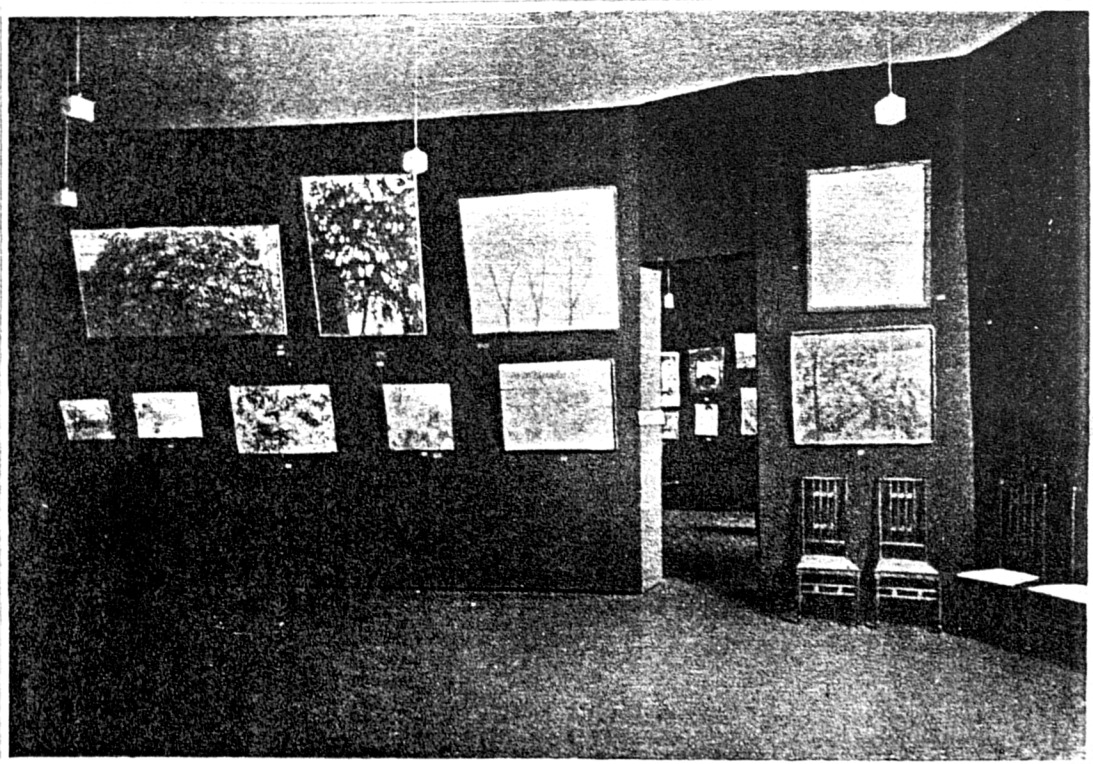
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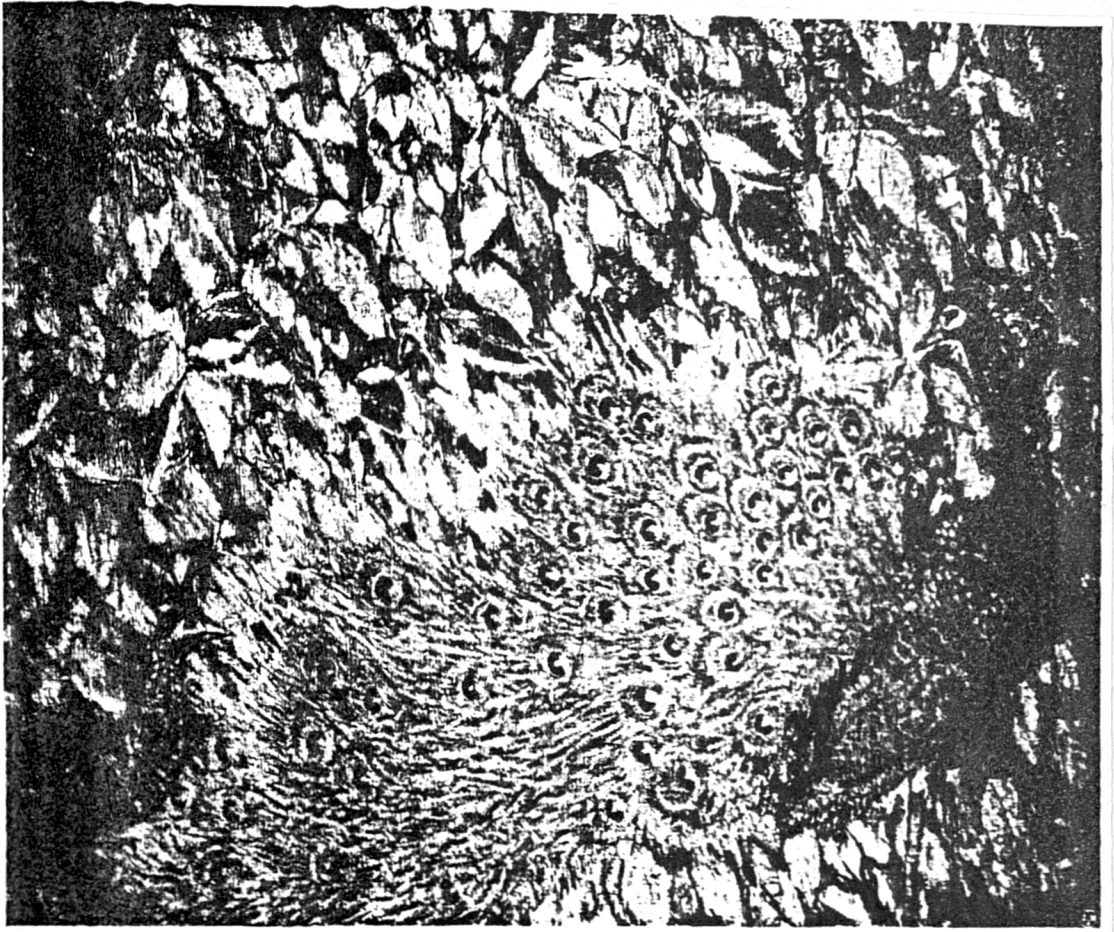
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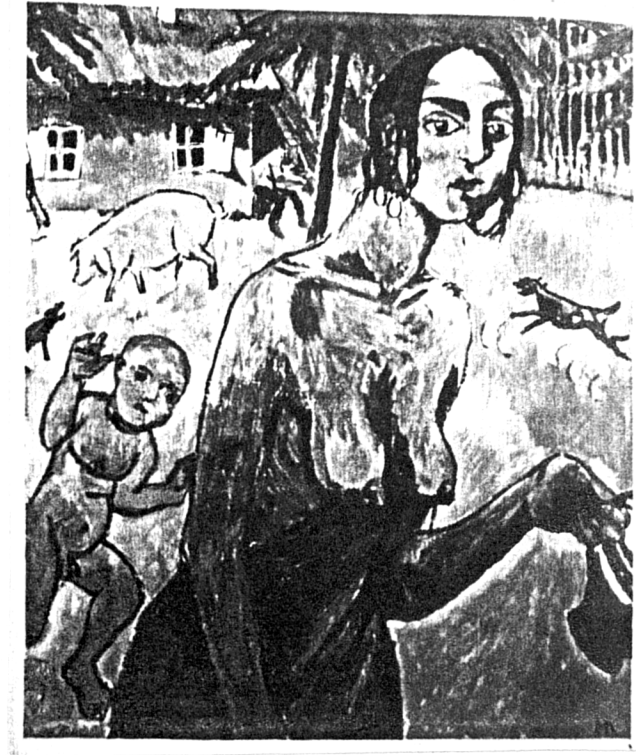
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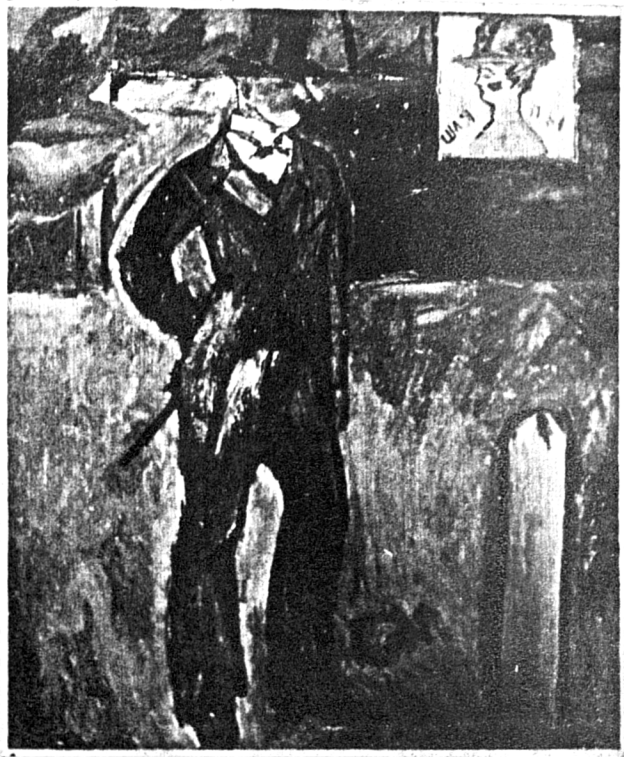
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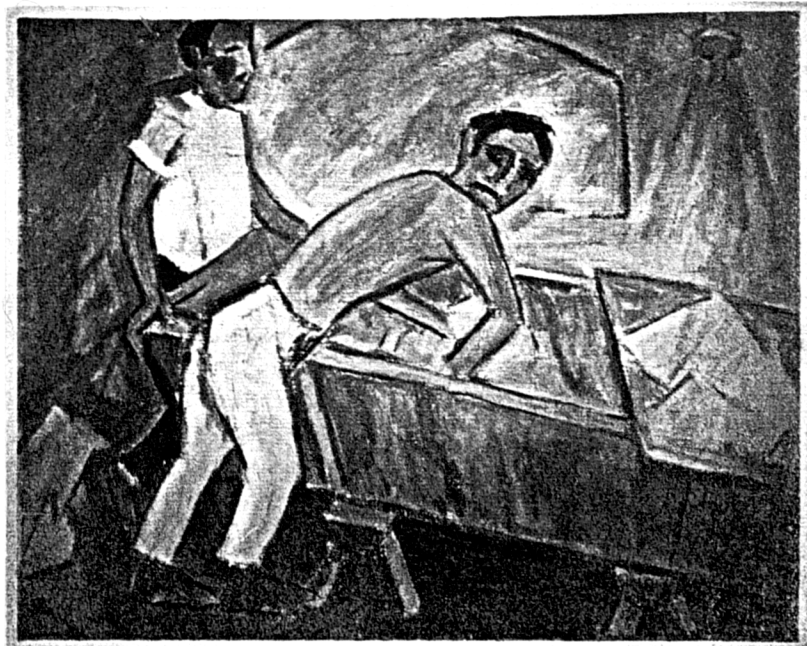
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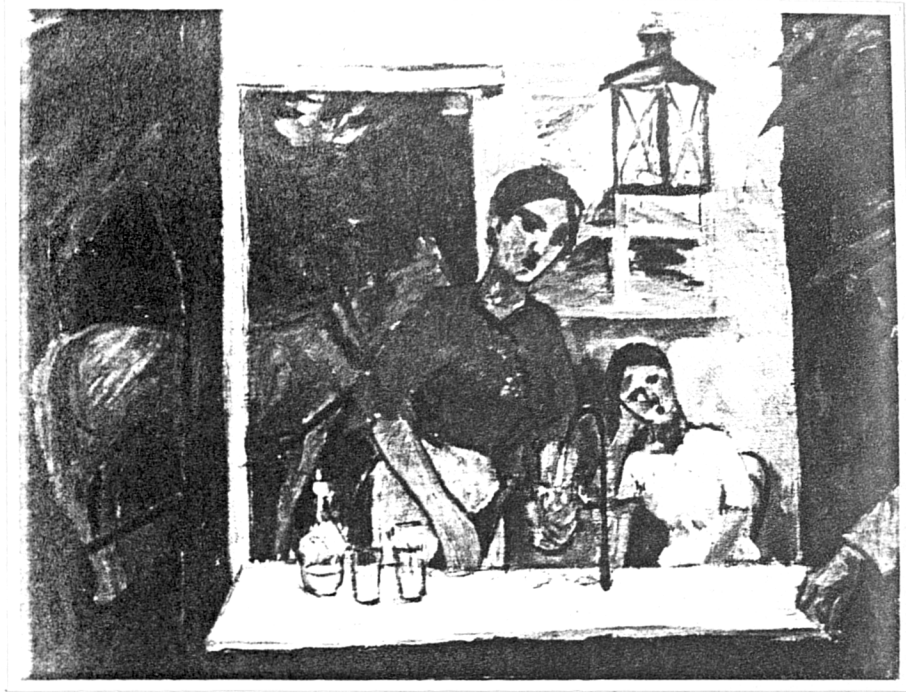
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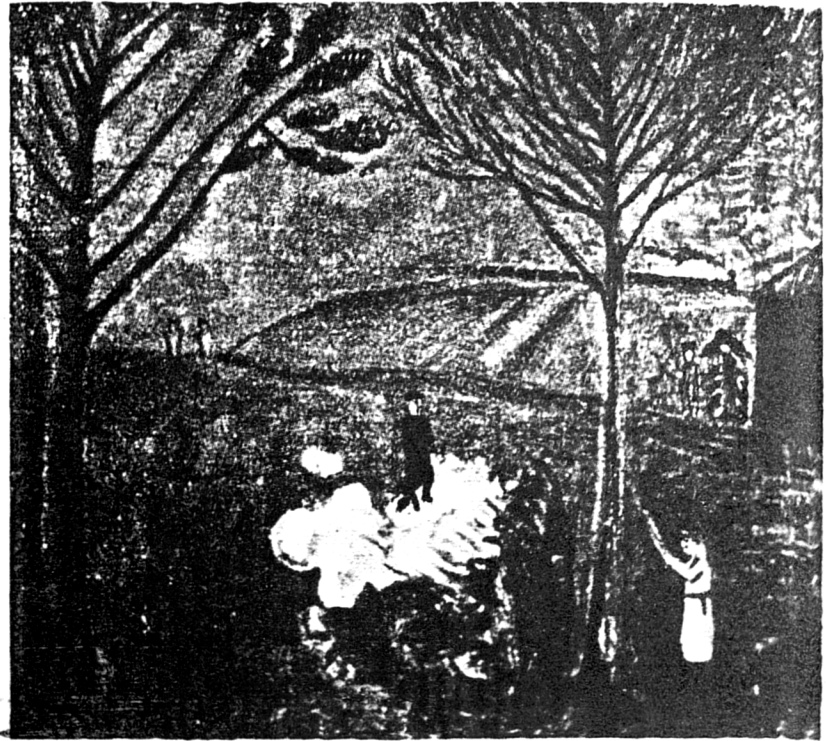
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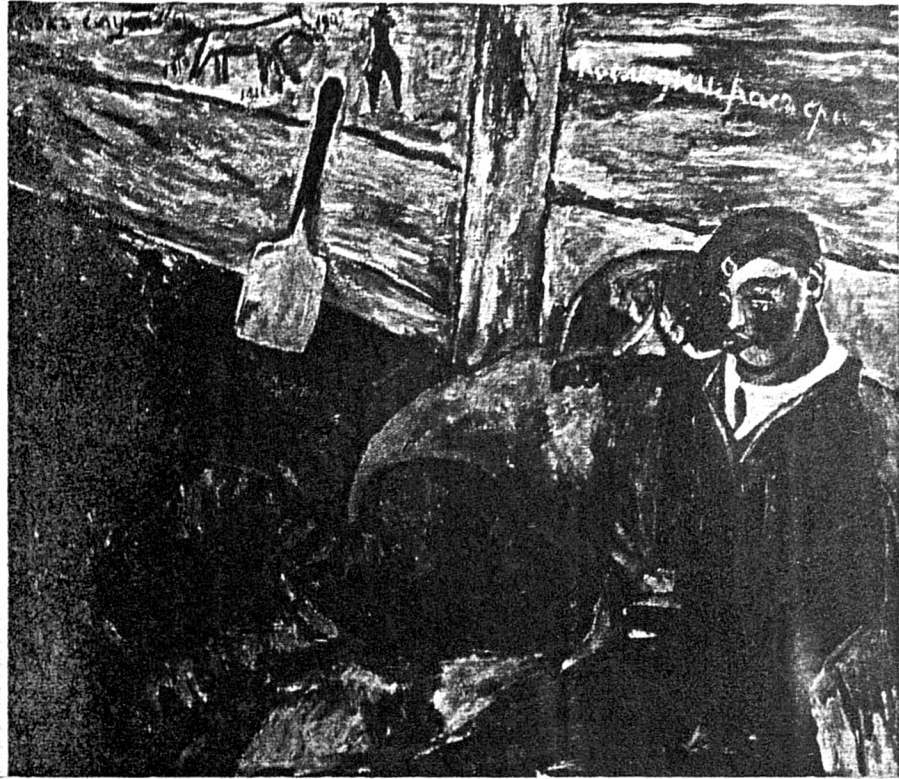
20



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29



30

Старинная



ЛЮБОВЬ

31



ТРЕХ-МЯС. В. ПИХТЕРЬ МОСКВА

32

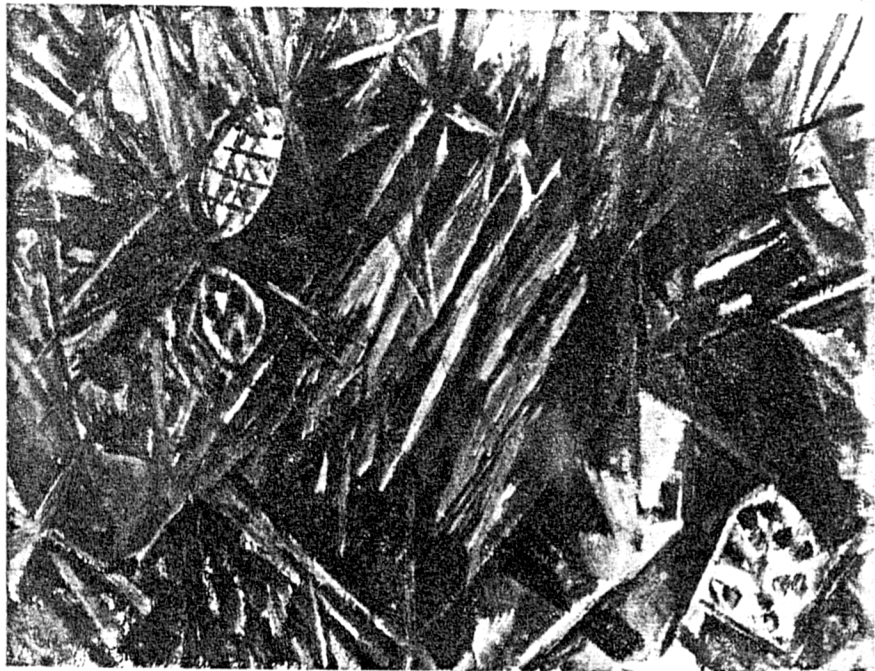


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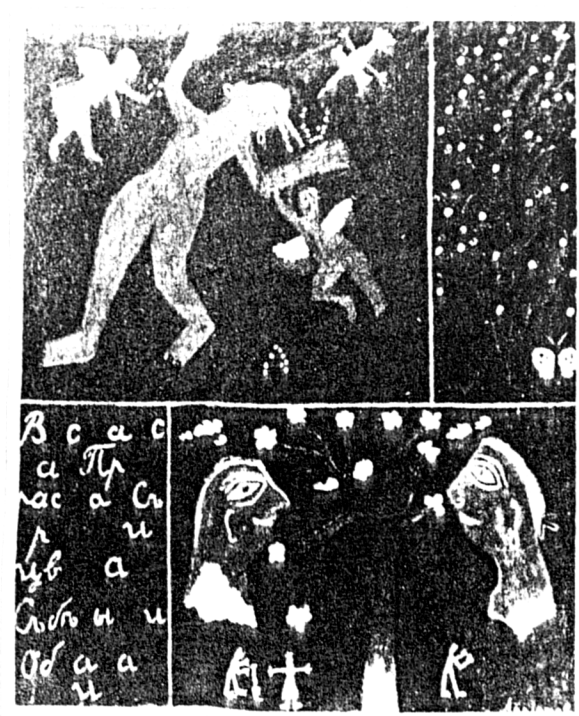
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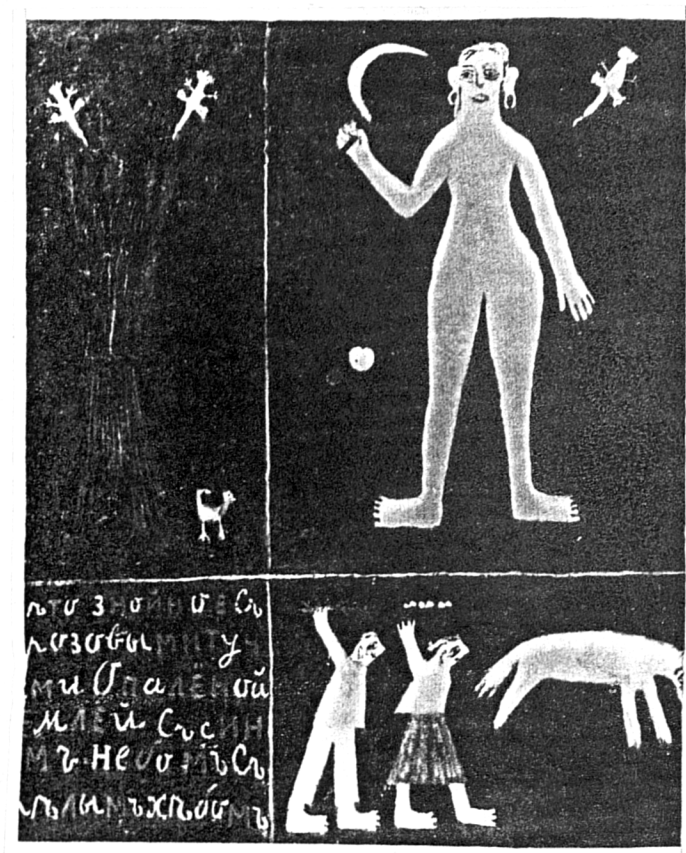
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3 6



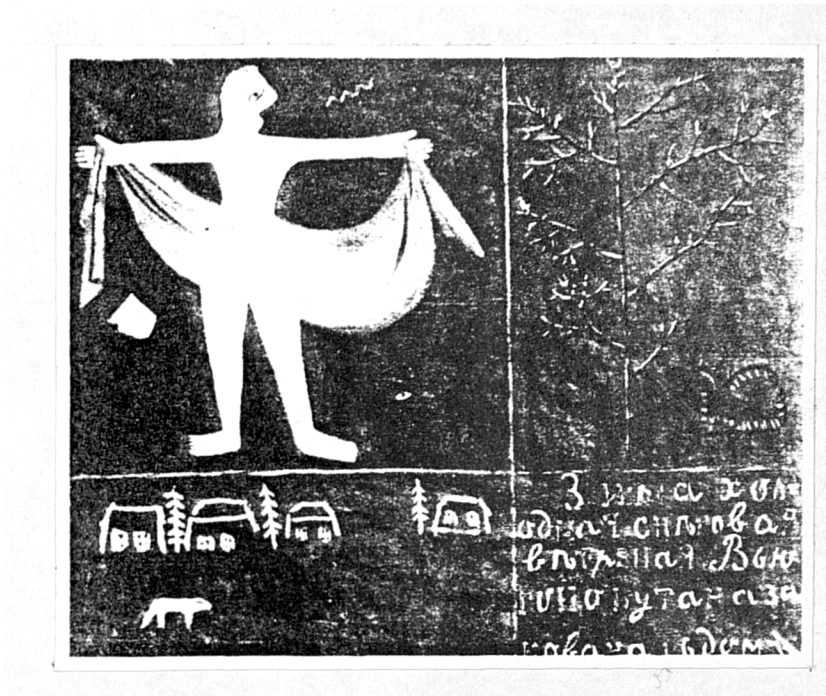
3 7



38



39



40



Кацанская Венера (рисунок) 1912 г.

41

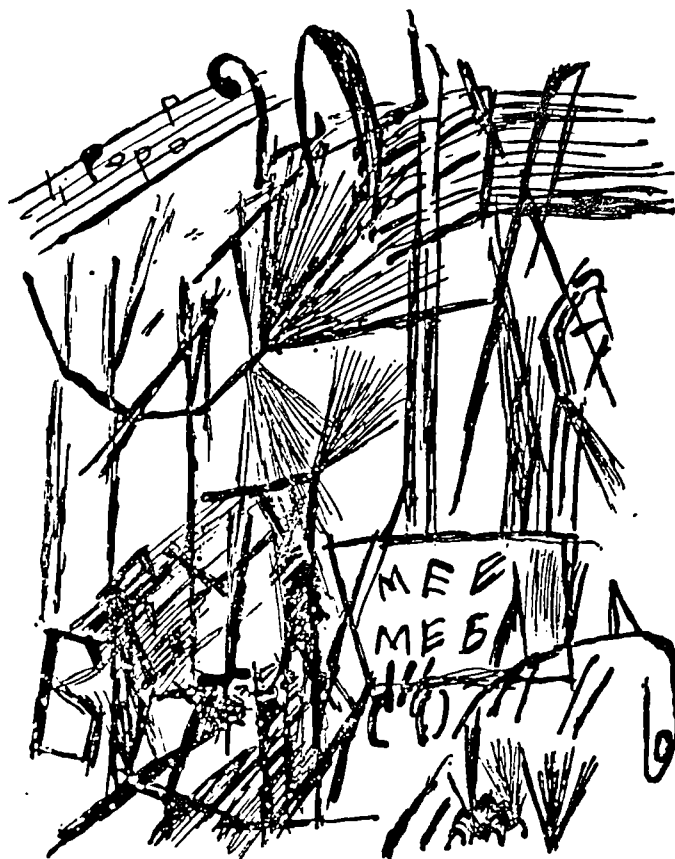


Дама за столикотъ 1912 г.

42



43



44

Ларионовъ



45

Испроку зовут мидя подлати
Умидатиср кид а кутт



16 РИСУНКОВЪ 16 DESSINS
Н. ГОНЧАРОВОЙ M-B N. GONTCHAROFF
И ЕТ
М. ЛАРИОНОВЪ MICHEL LARIONOFF



M.A

Посвящается
Михаилу
Ларионову

Я снѣло бросился на нож
Когда во тьме бог просиял...
И прозвела как смех: хорош!
То стали вѣтренной зеркал

Я обгоренный изойду?
Я утратившую похоть?
Раздвинутый на виду
У всех паду на покоты?

О бог войны! отерли
Златого пояса и кисти!
Я армянина на луге быстрее серж
И там мой праздник кисти!..

Л

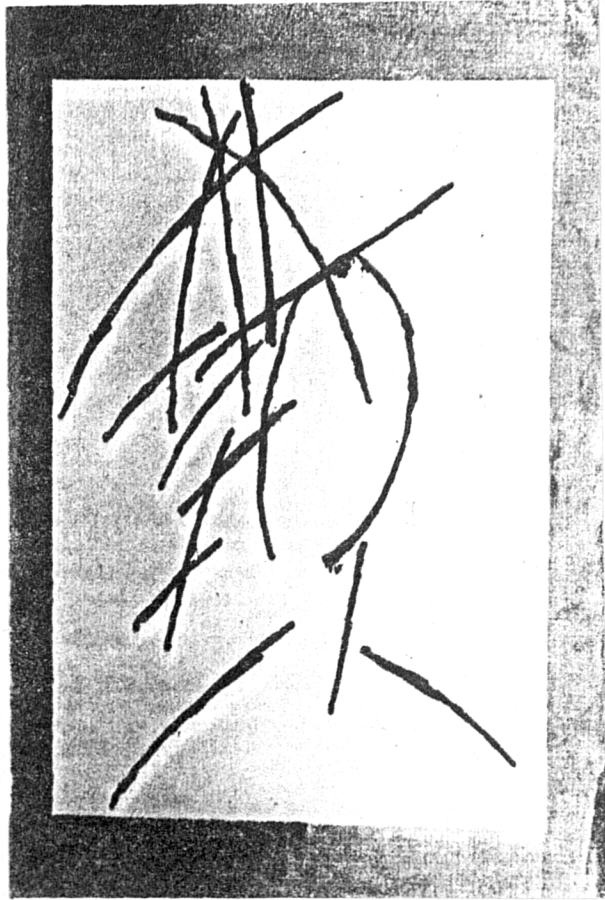


48

Помеда



49



50



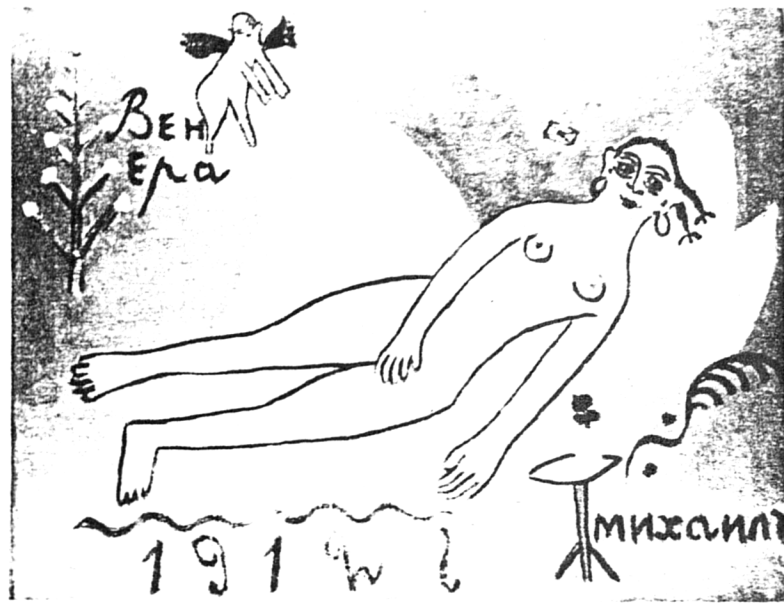
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52



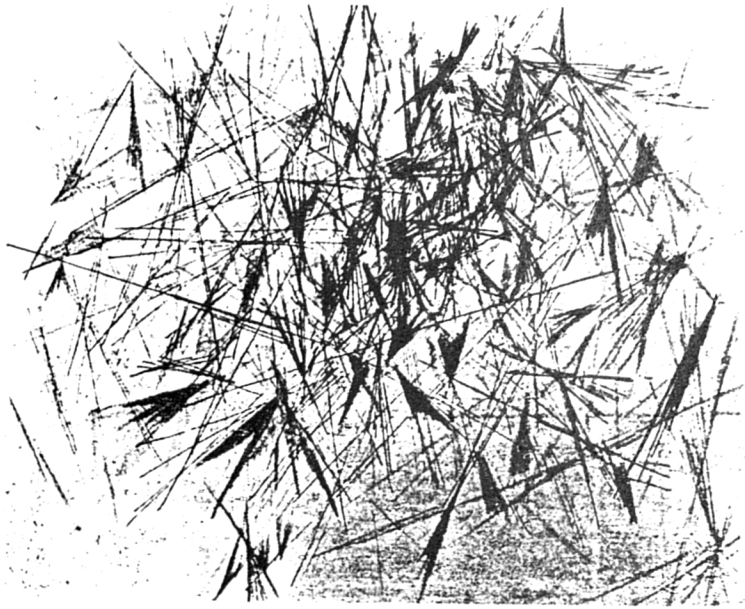
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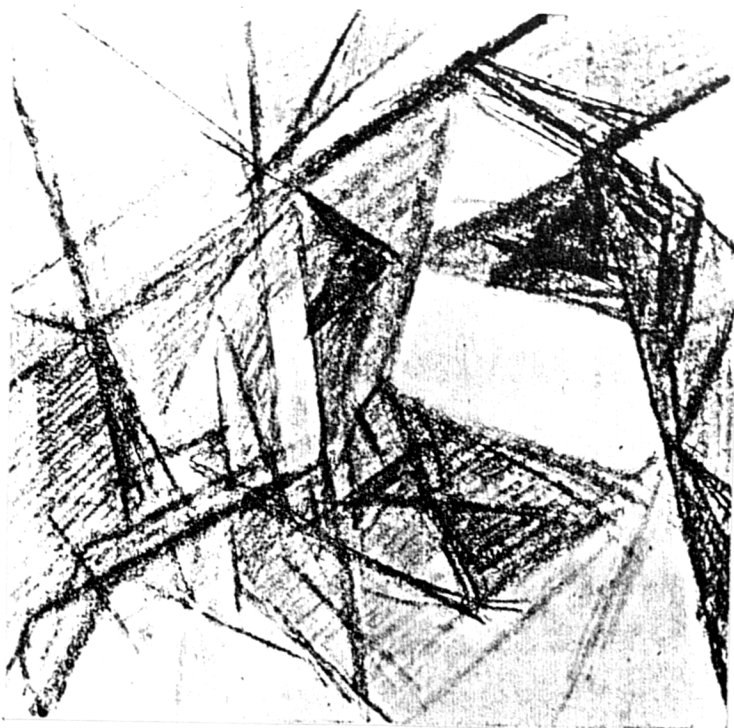
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55



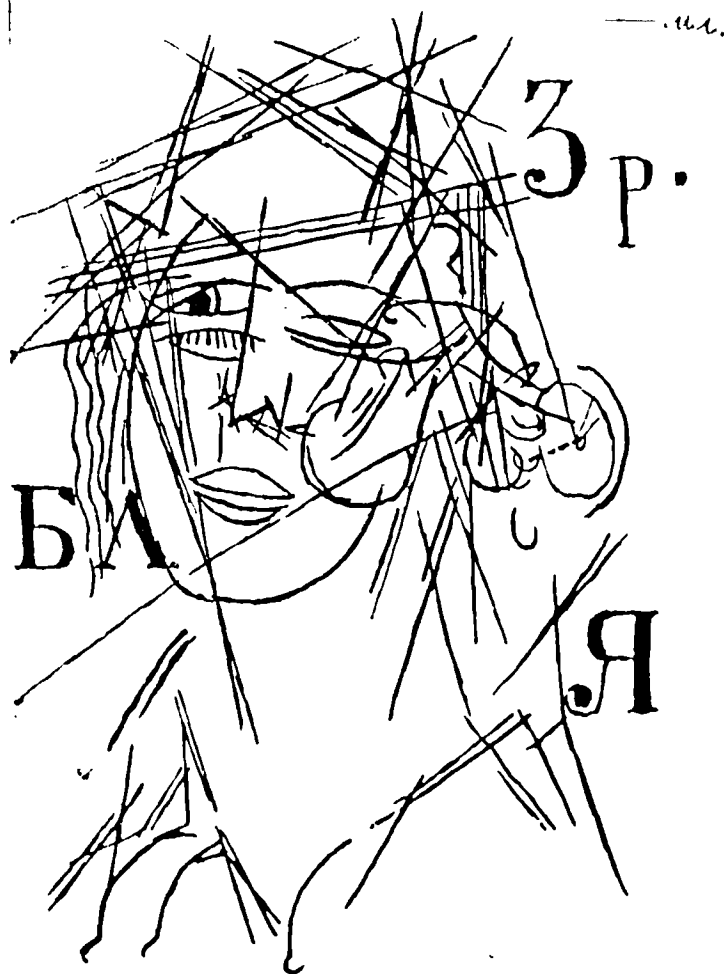
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57



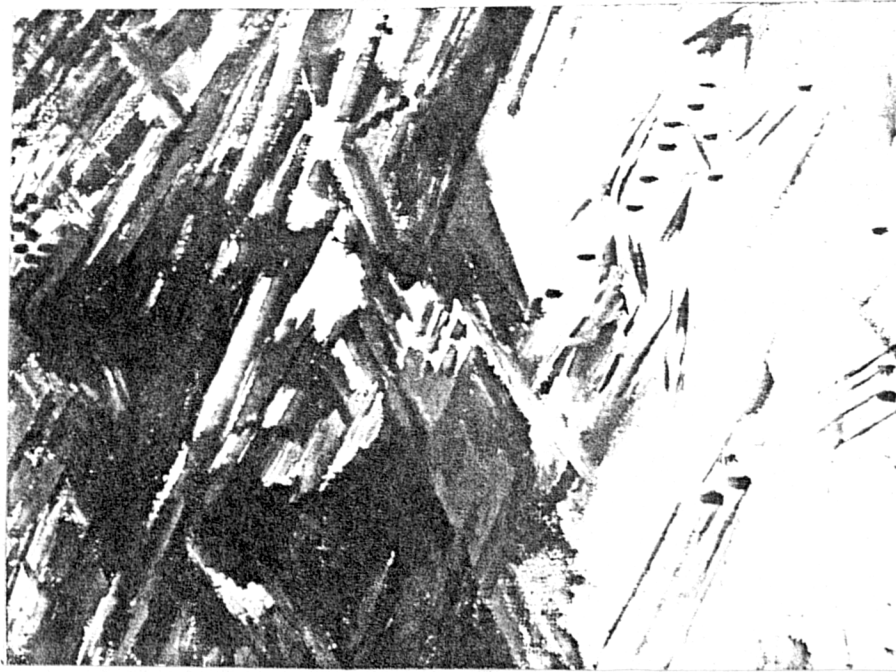
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59



60



61



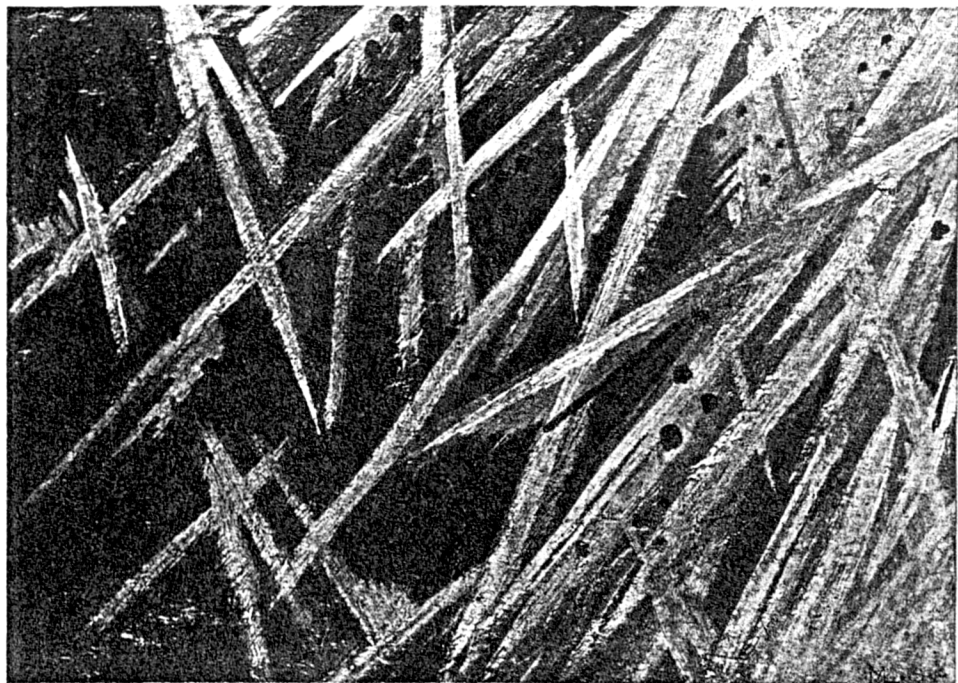
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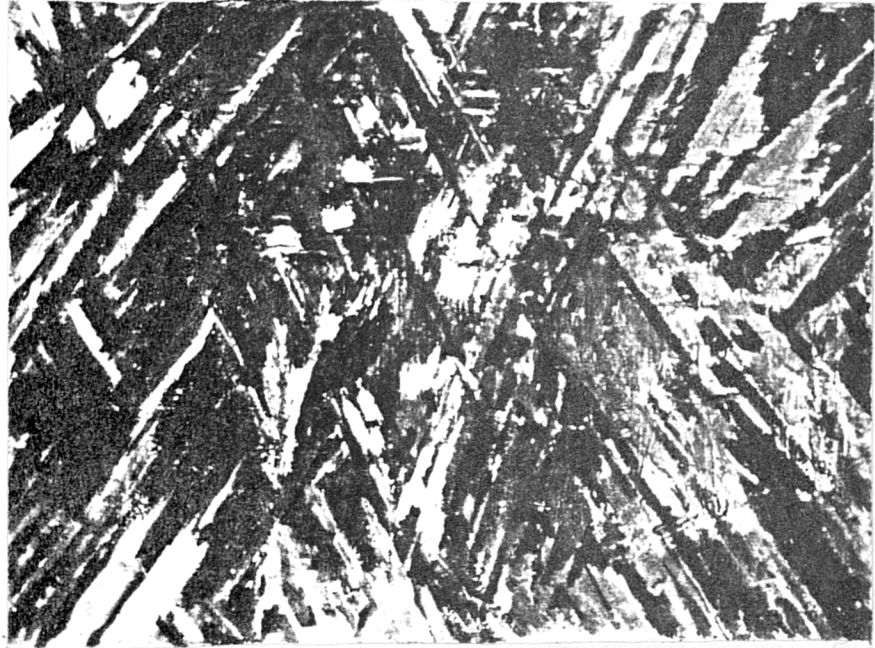
63



64



65



66

Раскольникъ говоритъ
слушай Широкникъ
и Бороды стрижь не
хочу вотъ Блудя на
тебя скоро мору закру

Широкникъ хо
детъ раскольнику
боротъ стрижь •



67



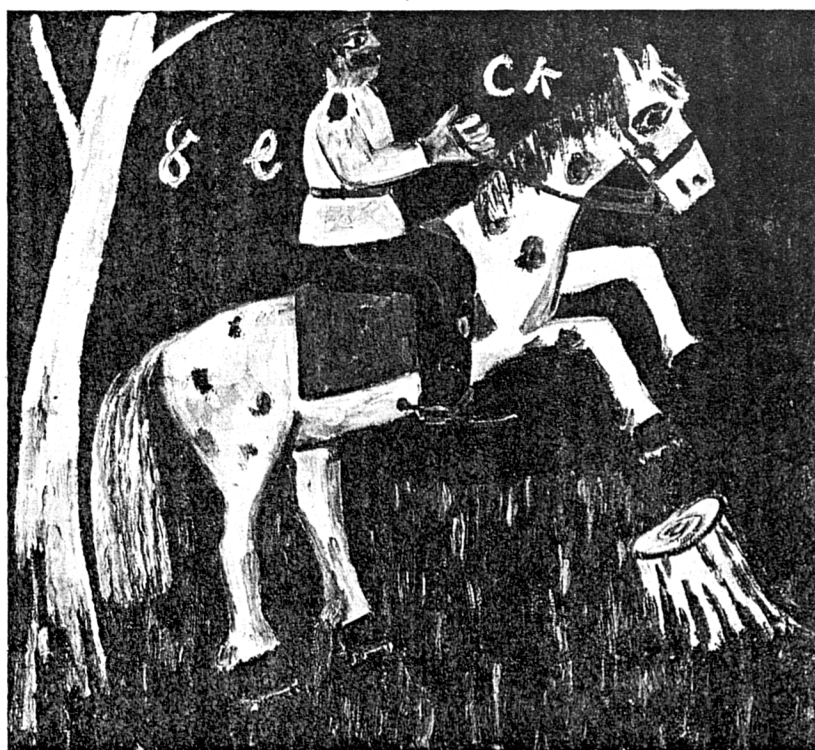
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69



70



71



72

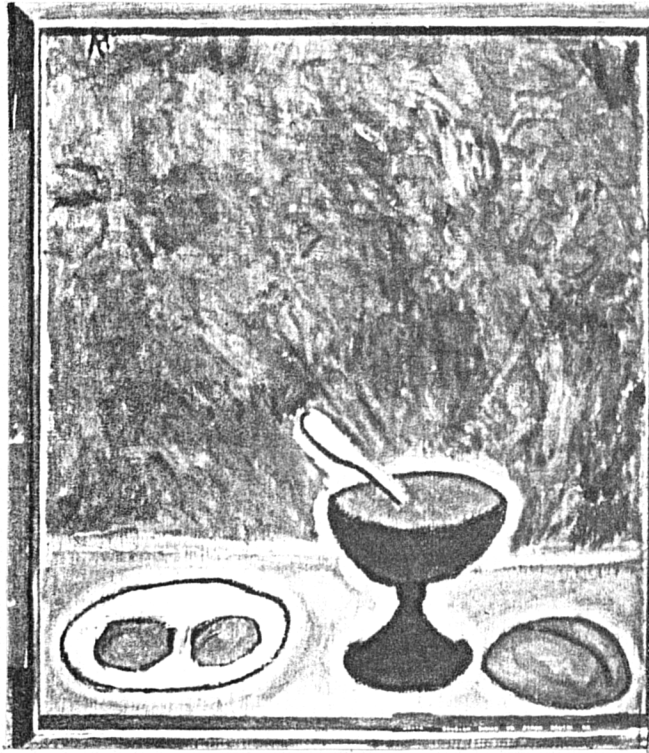




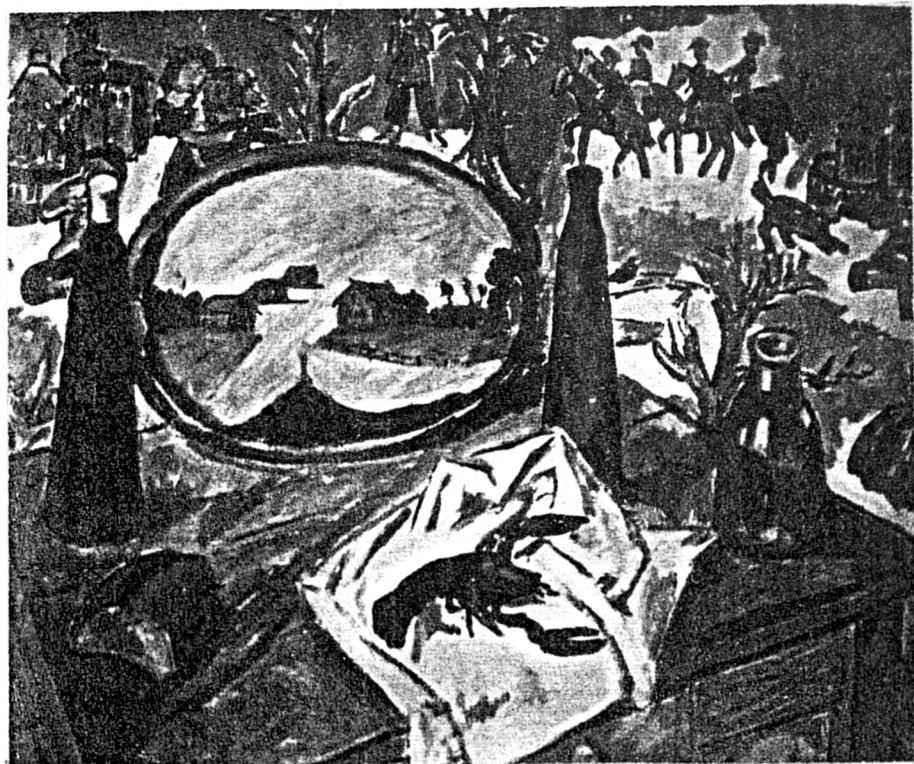
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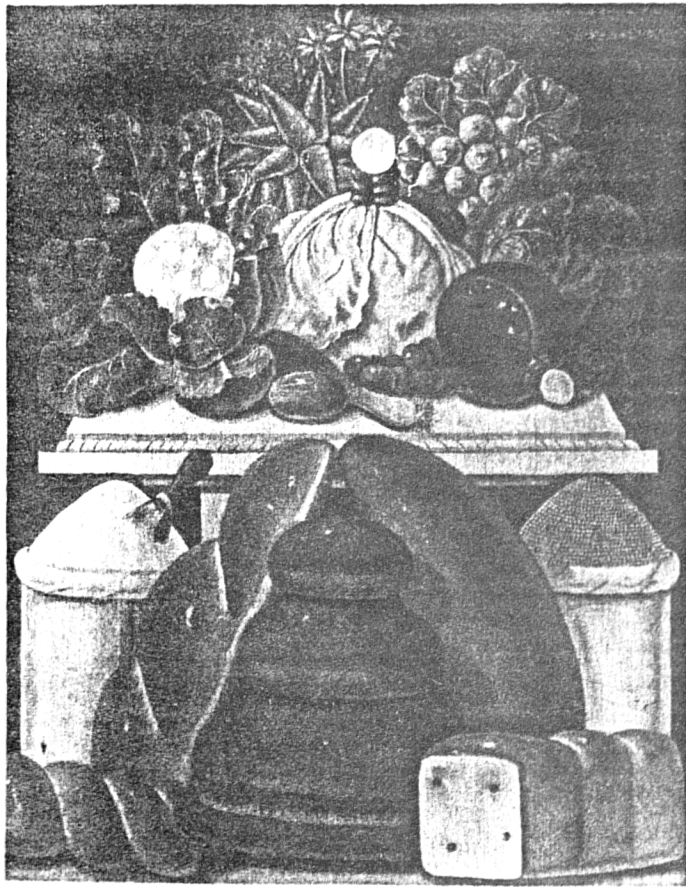
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76



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80



81





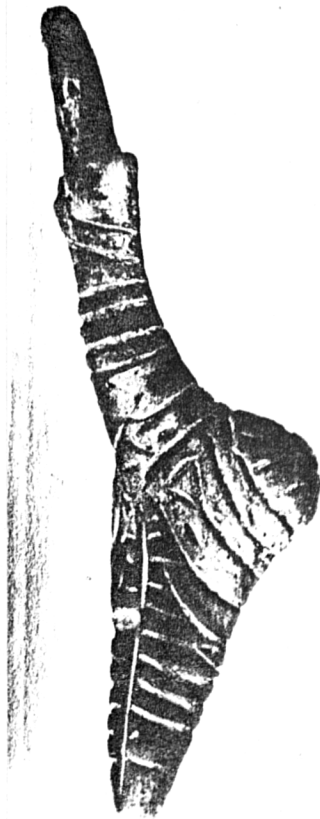
84



85A



85B



86A



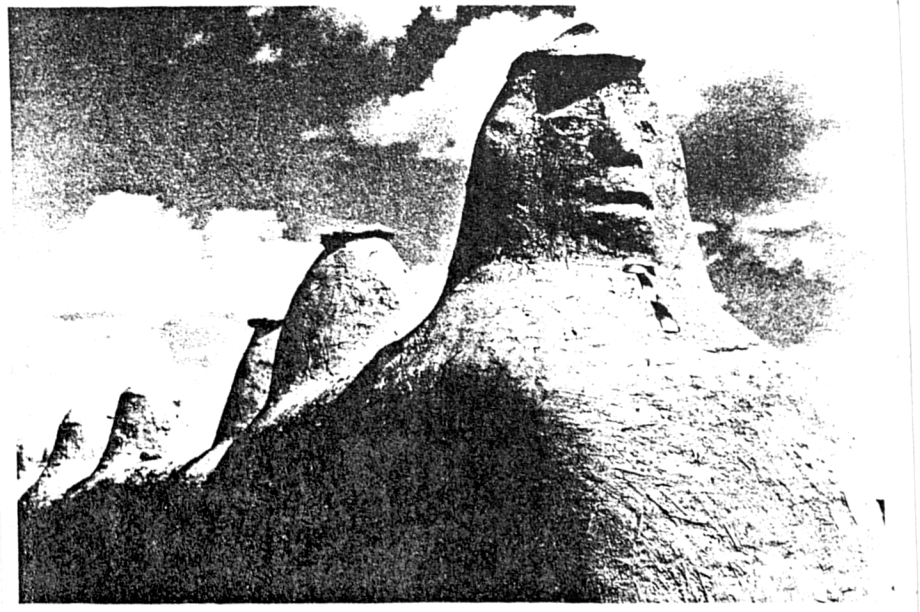
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87



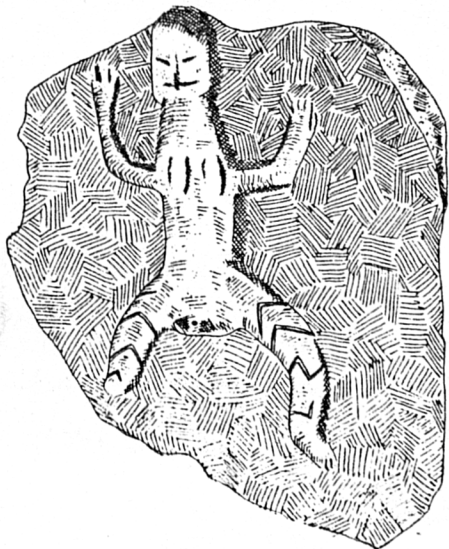
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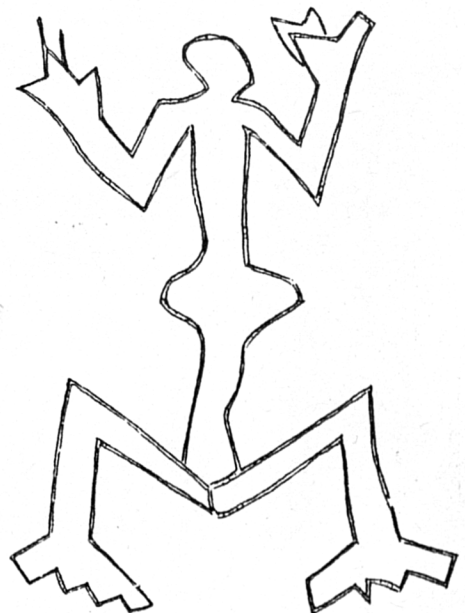
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90



91A



91B



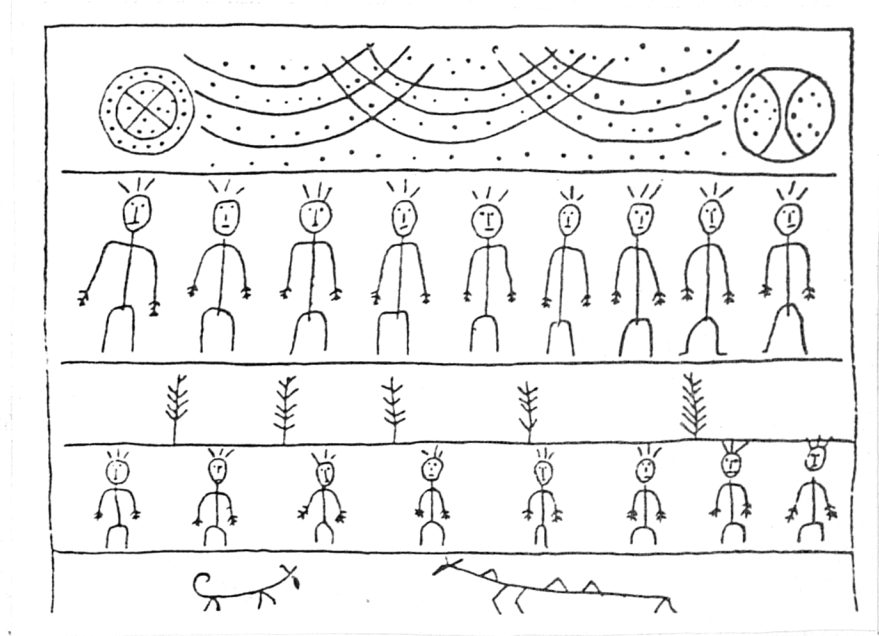
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93



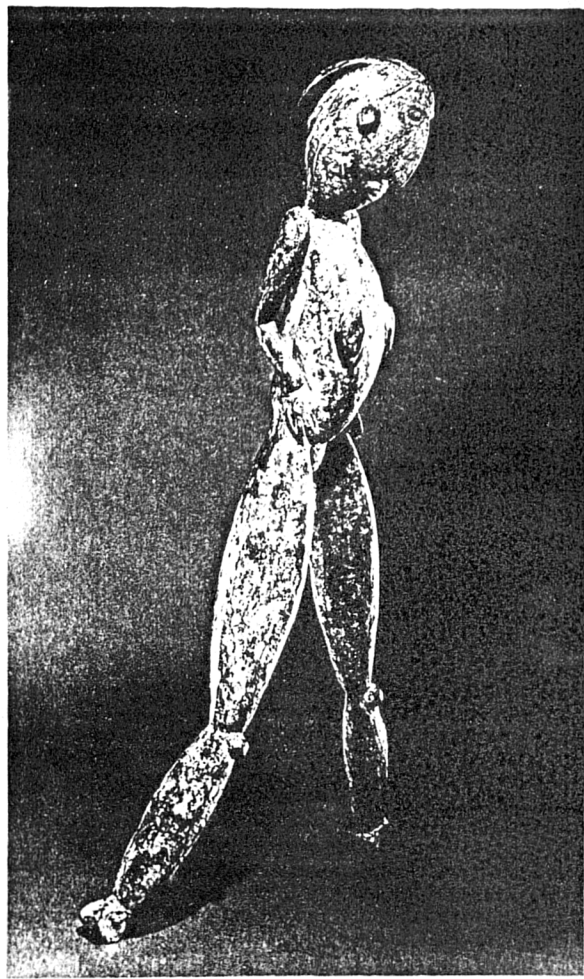
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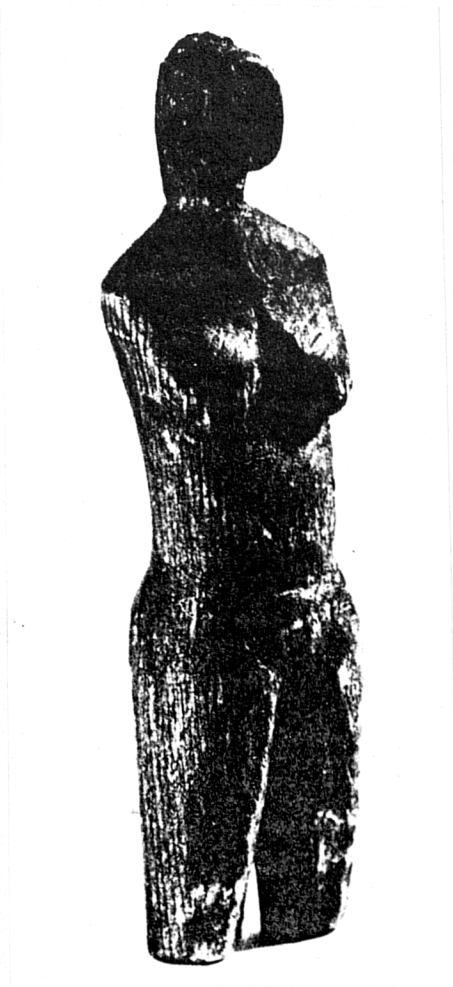
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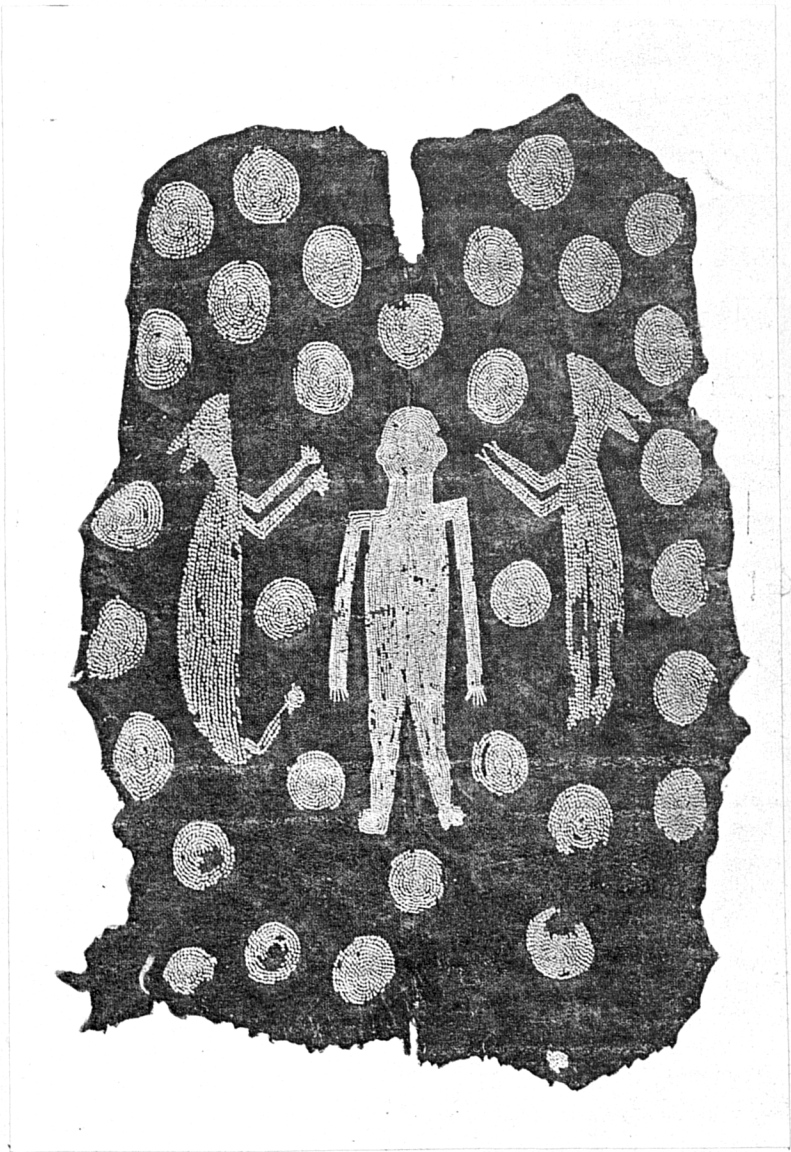
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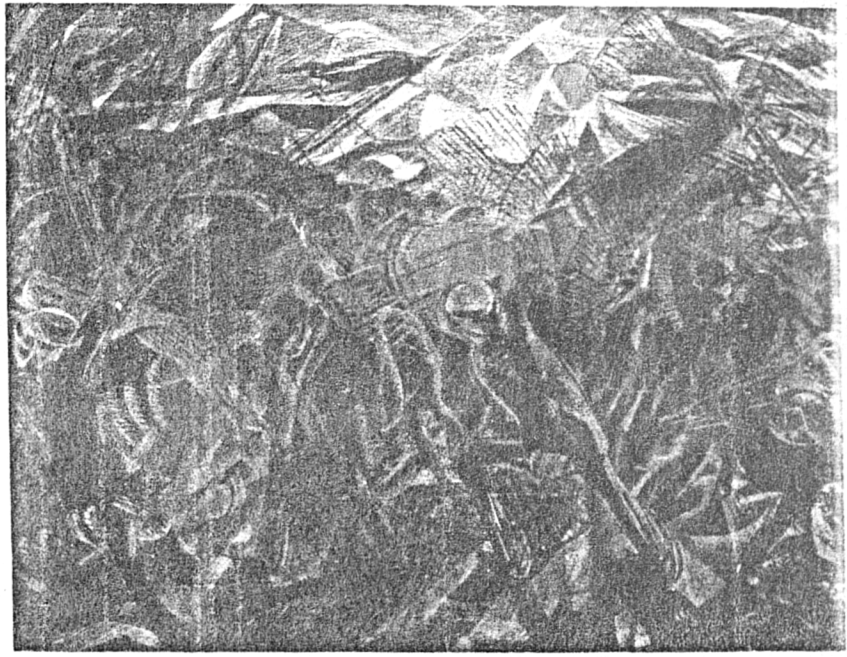


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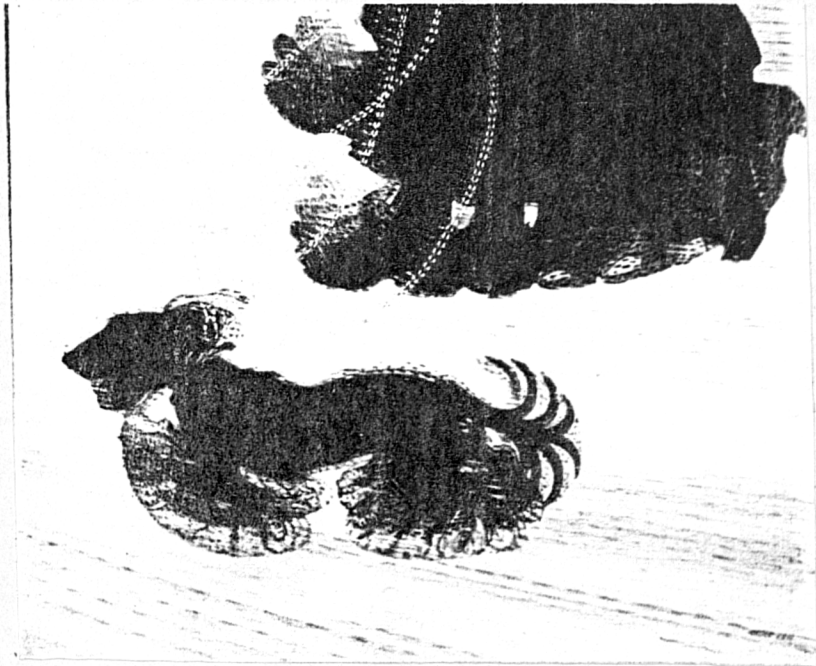


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100



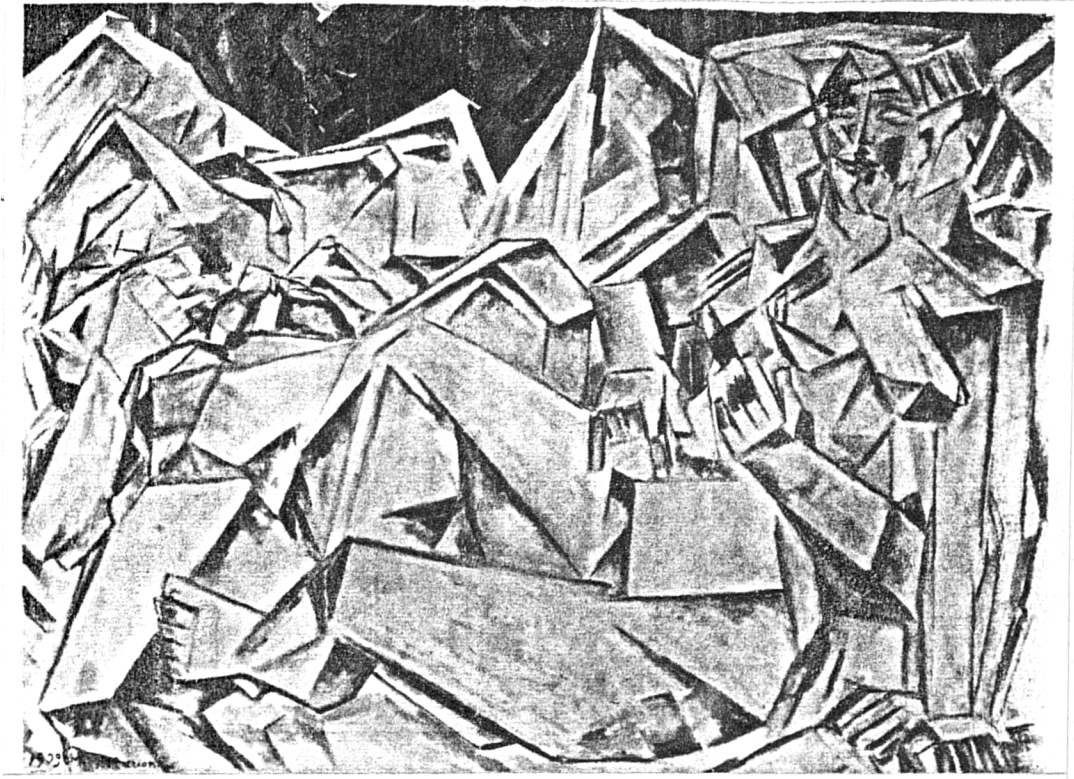
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102



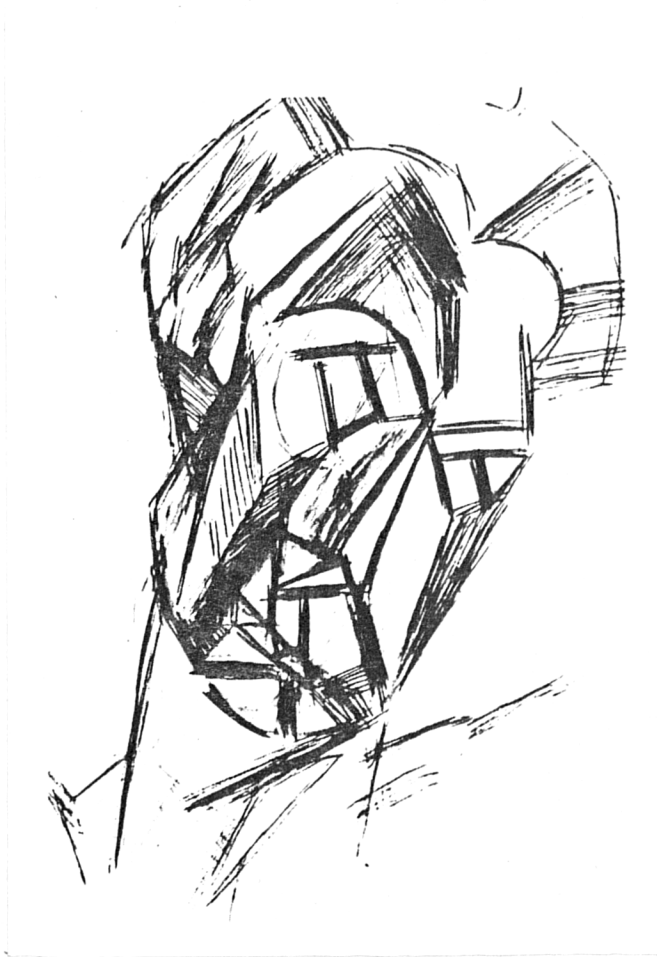
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104



105



106

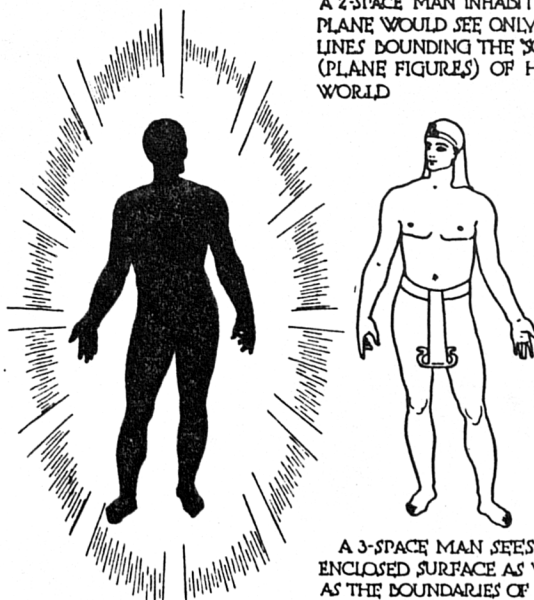


107



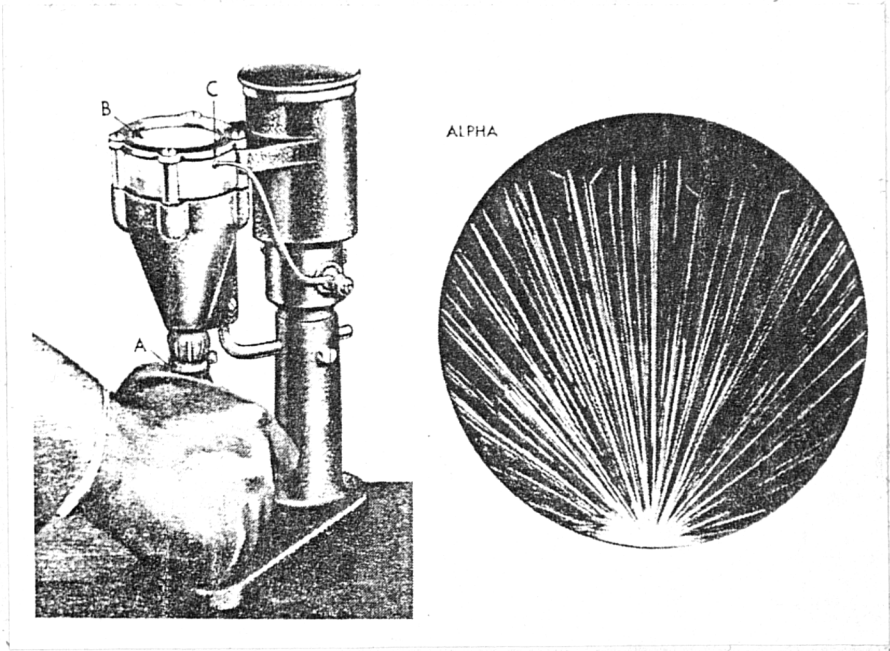
MAN AS SEEN BY CLAIRVOYANT (4-DIMENSIONAL VISION), AND BY ORDINARY HUMAN SIGHT

A 2-SPACE MAN INHABITING A PLANE WOULD SEE ONLY THE LINES BOUNDING THE SOLIDS (PLANE FIGURES) OF HIS WORLD



A 3-SPACE MAN SEES THE ENCLOSED SURFACE AS WELL AS THE BOUNDARIES OF SUCH

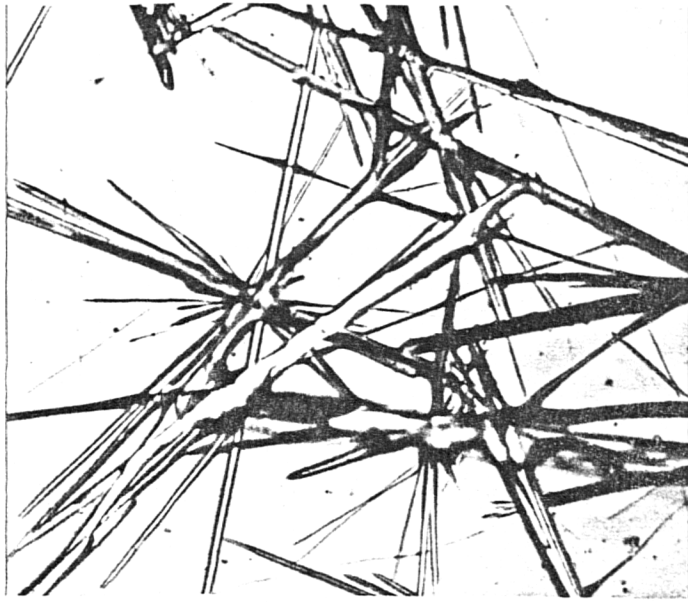
2-SPACE "SOLIDS", PERCEIVING THEM TO BE NOT REALLY SOLIDS, BUT BOUNDARIES OR CROSS-SECTIONS OF THE SOLIDS OF HIS WORLD—THE THINGS WHICH HE KNOWS TO BE 3-DIMENSIONAL, BUT OF WHICH HE CAN SEE ONLY THE "OUTSIDES"—BY ANALOGY, FROM A 4TH DIMENSION THESE SAME SOLIDS WOULD IN TURN APPEAR TRANSPARENT AND BE PERCEIVED TO BE BUT BOUNDARIES OR CROSS-SECTIONS OF 4-DIMENSIONAL SOLIDS—CLAIRVOYANT VISION IS OF THIS ORDER, INDICATING THAT IT IS 4-DIMENSIONAL, SEEN CLAIRVOYANTLY, THE INTERNAL STRUCTURE OF THE HUMAN BODY IS VISIBLE WITHIN ITS CASING, ALSO THE AURA, OR HIGHER-DIMENSIONAL BODY



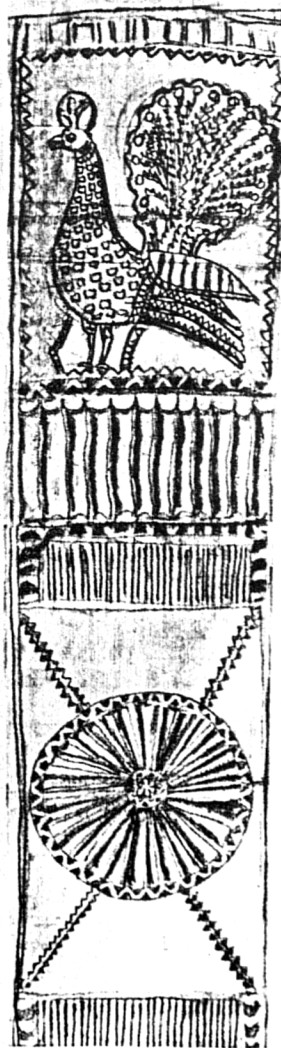
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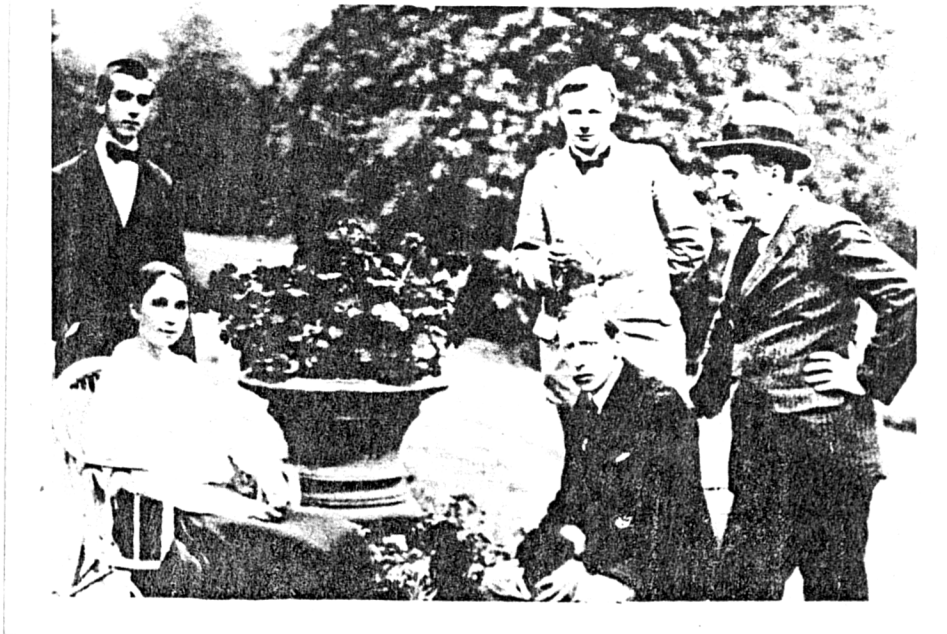
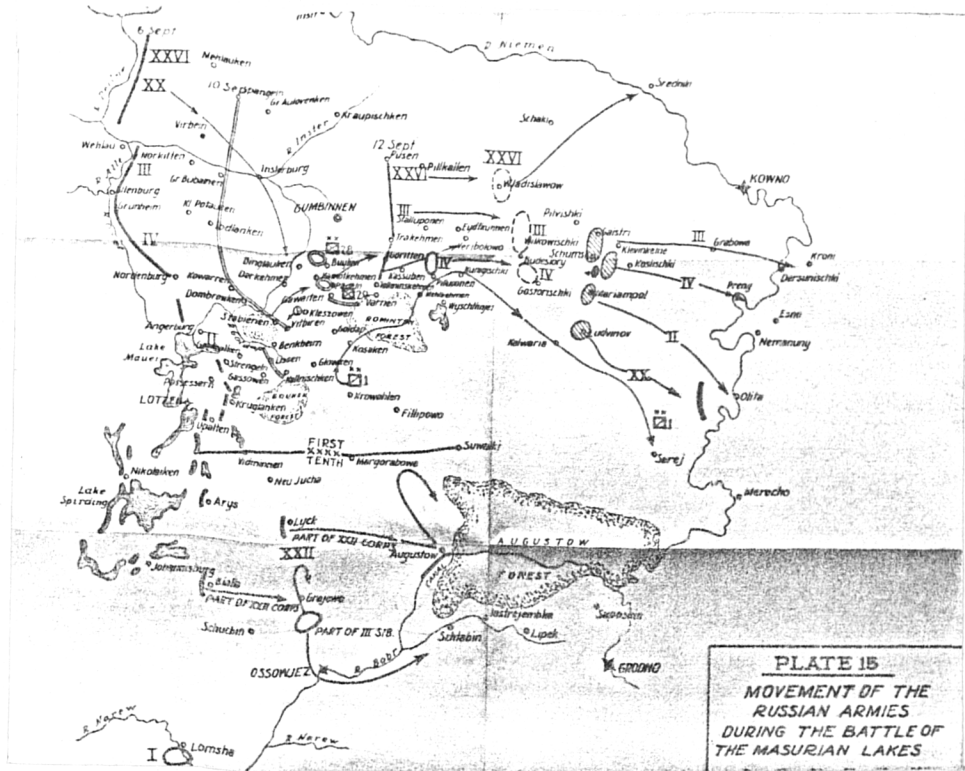
111



112

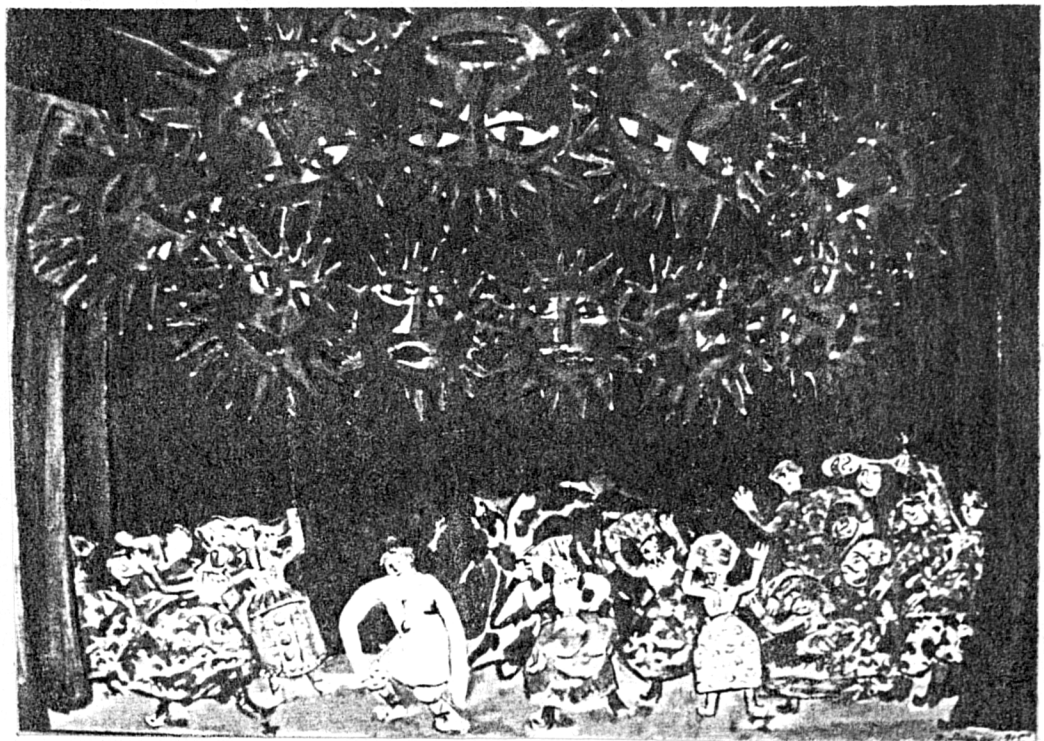


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116



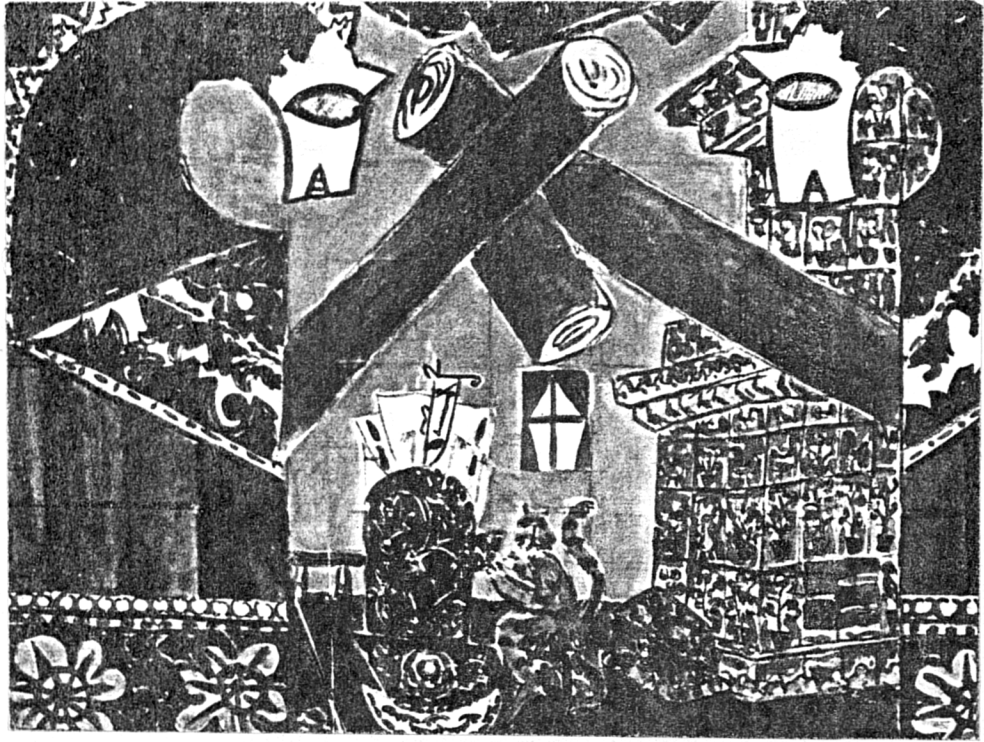
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118



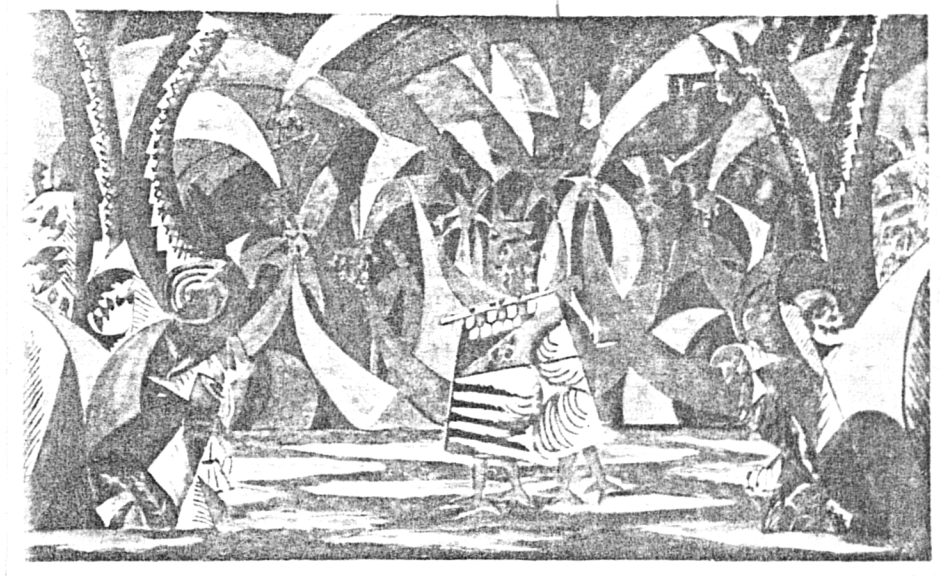
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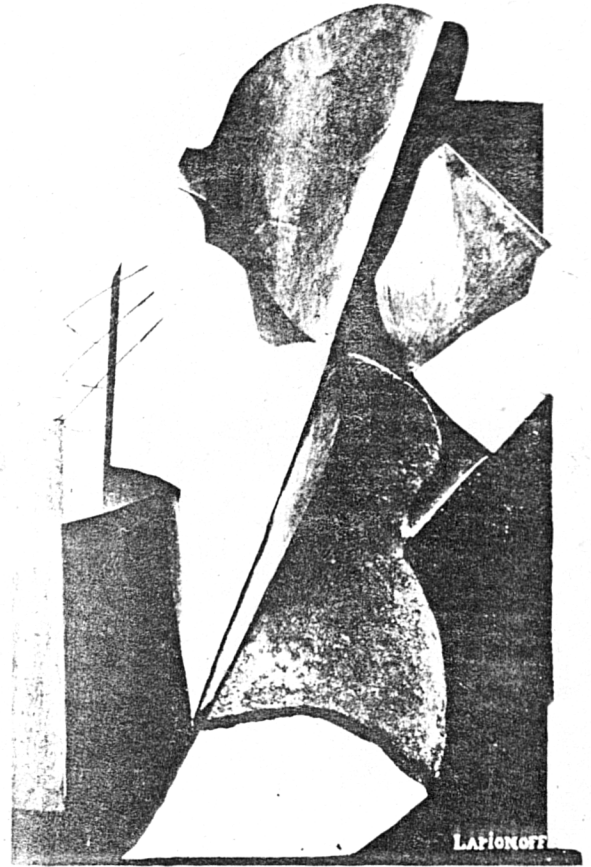


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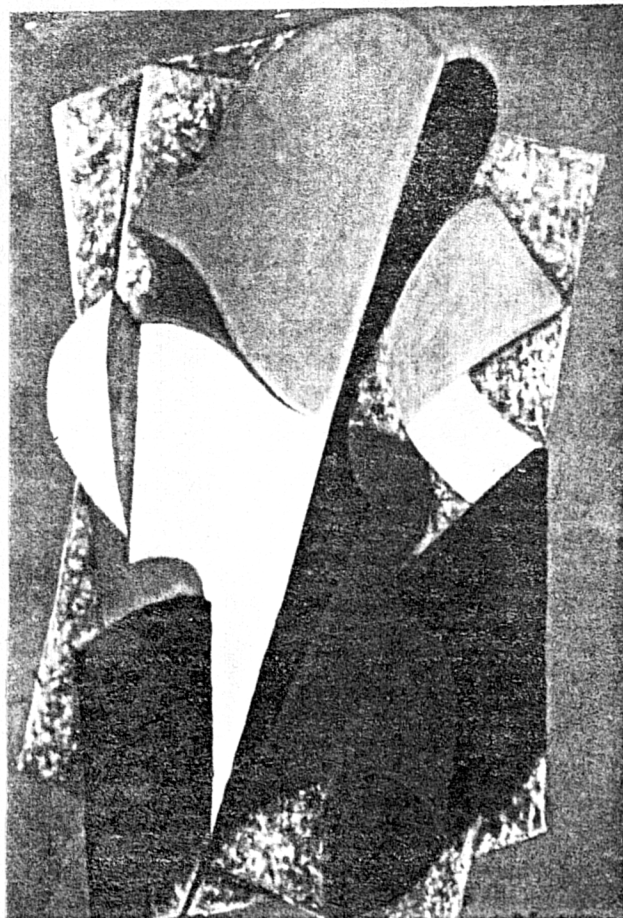




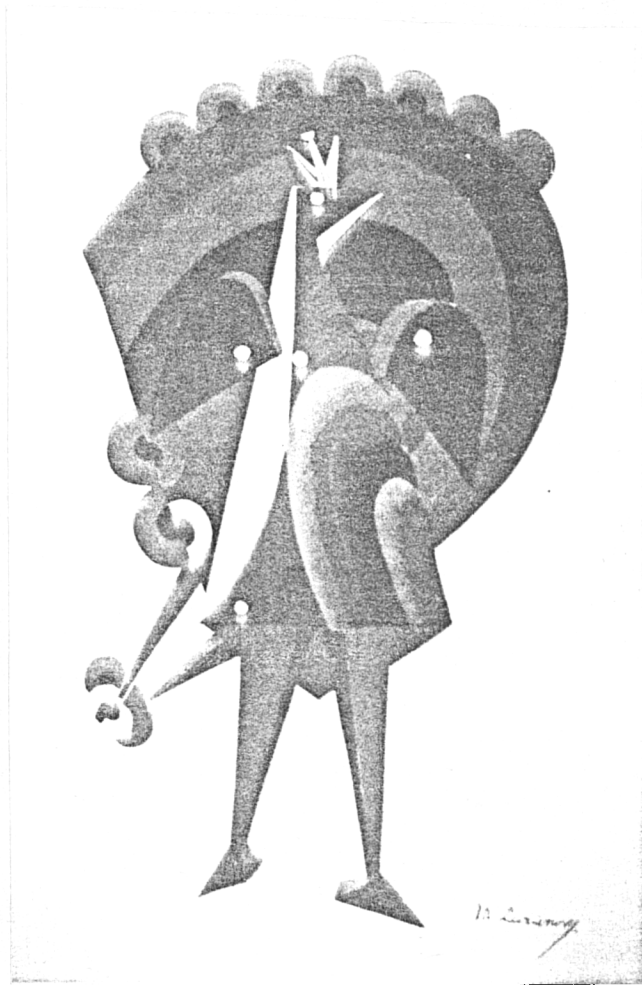
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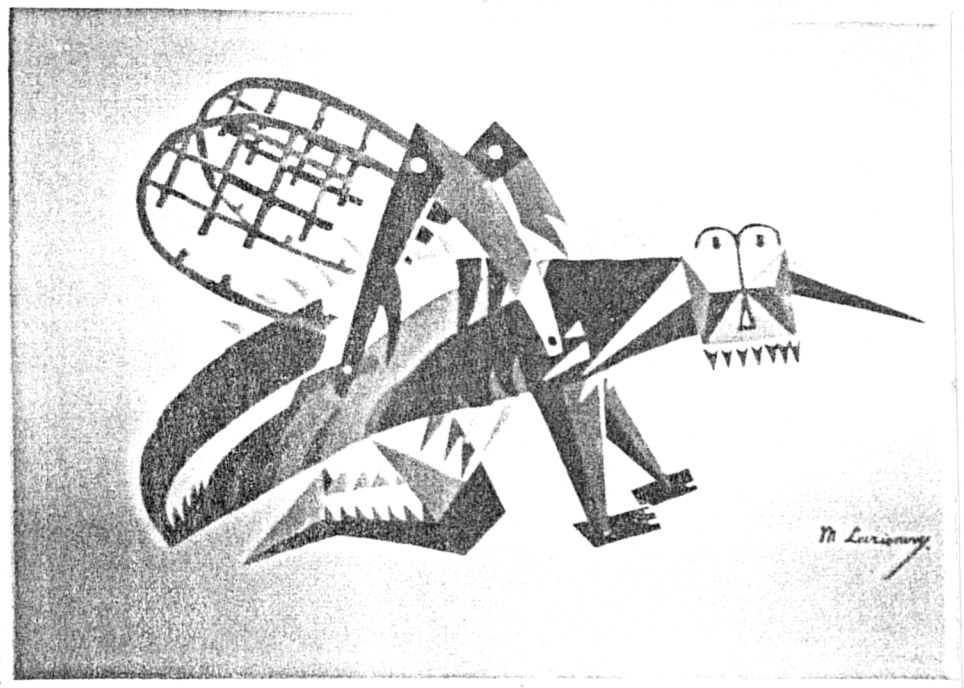
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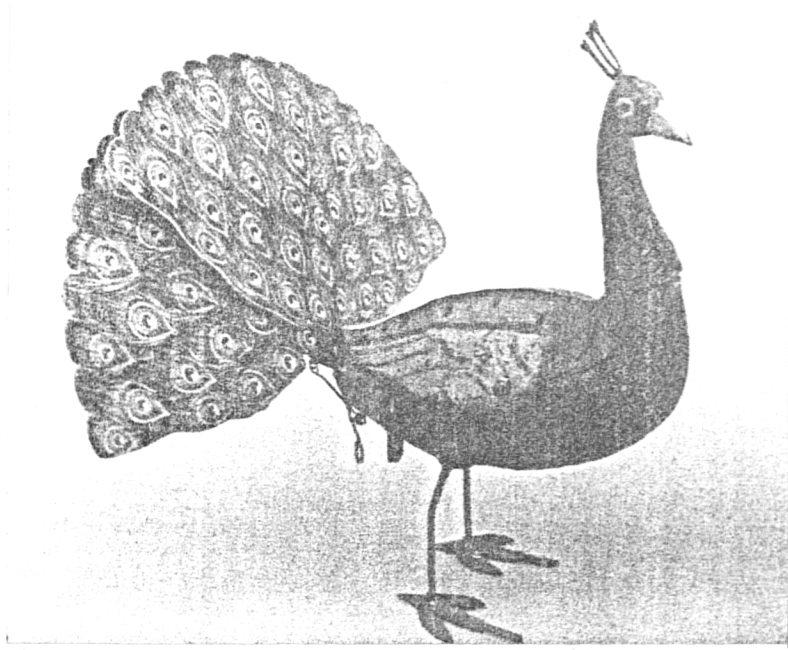
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126



127



128



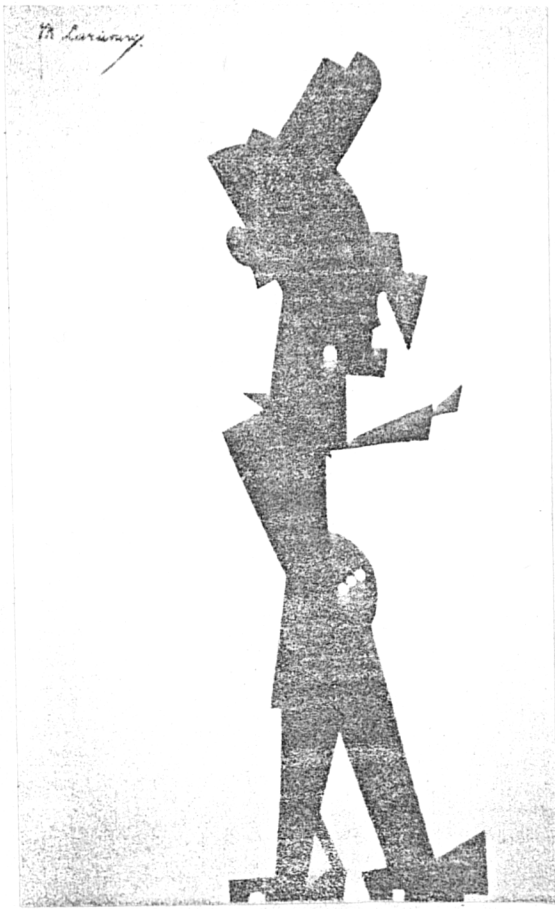
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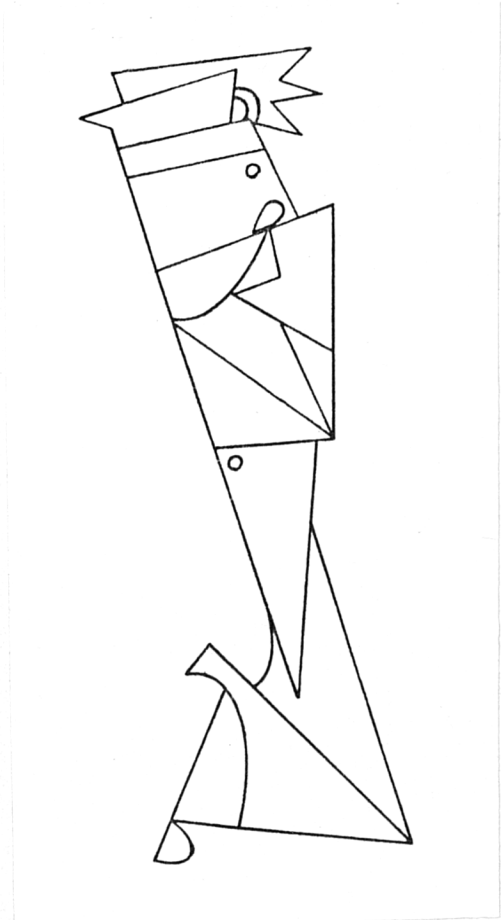
130



131



132



133

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Мурзилка

Во дворе, в белом урочище,
 Чувствую себя,
 Во дворе, в белом урочище,
 Ступаю себе ступаю.

Видеть можно в бурю,
 Много бурю можно,
 Ступаю себе ступаю,
 Ступаю себе ступаю.

С детства любимая буря,
 Дни бурю люблю,
 Ступаю себе ступаю,
 Ступаю себе ступаю.

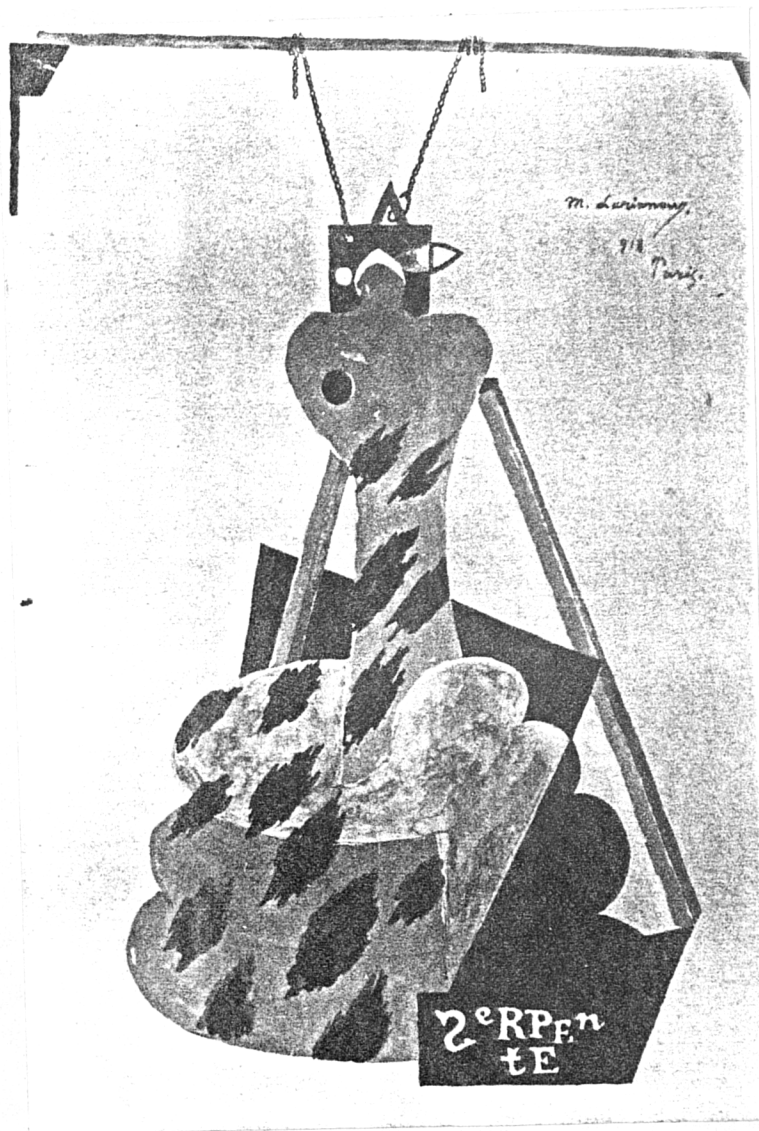
Дни, дни, дни и все буря,
 Буря буря буря,
 Буря буря буря,
 На бурю, бурю.

Буря буря — буря и буря,
 Буря буря буря и буря,
 Буря буря буря,
 На бурю, бурю.

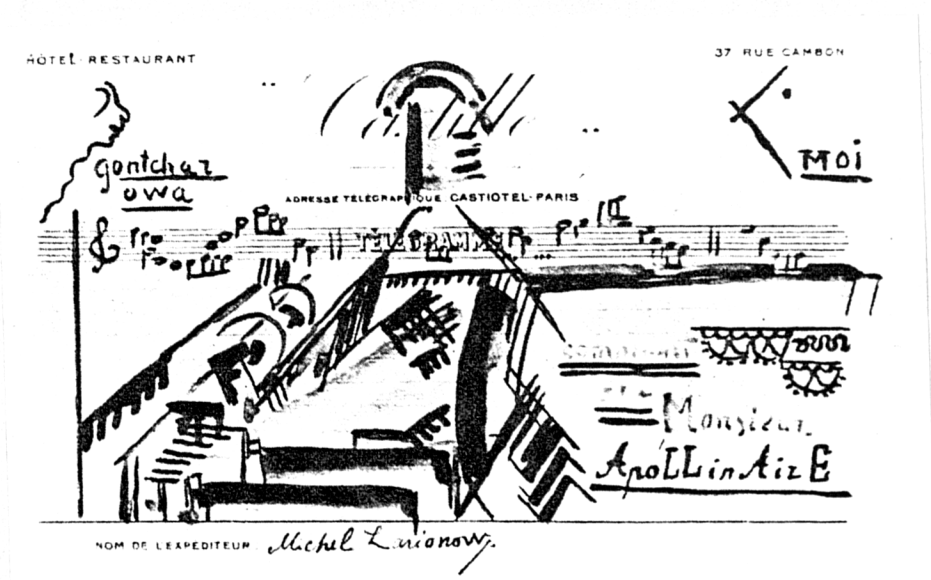
Во дворе буря буря,
 Видеть буря — буря буря!
 Буря буря буря,
 Буря буря буря.

Видеть буря буря,
 Буря буря буря,
 И на бурю буря,
 Буря буря буря.

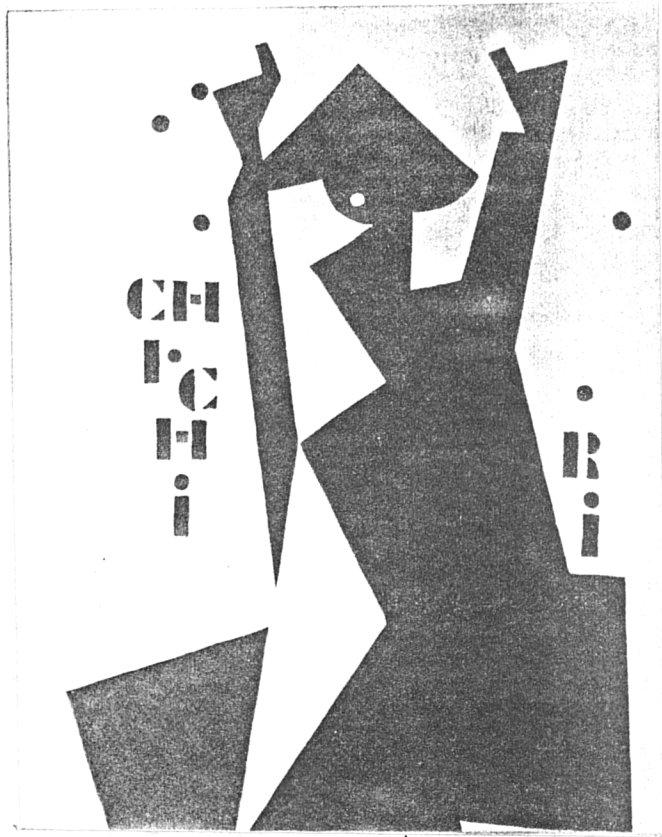
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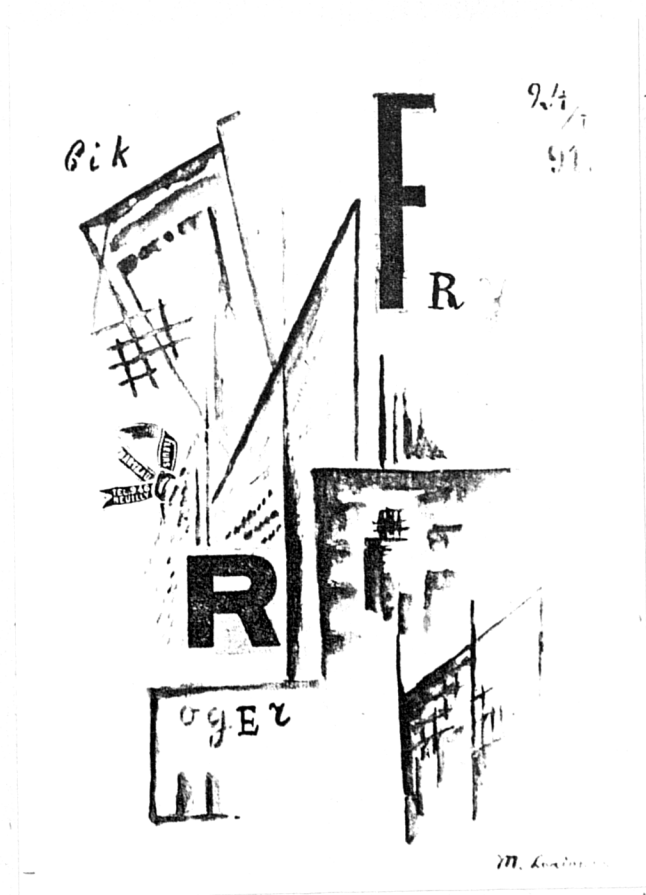
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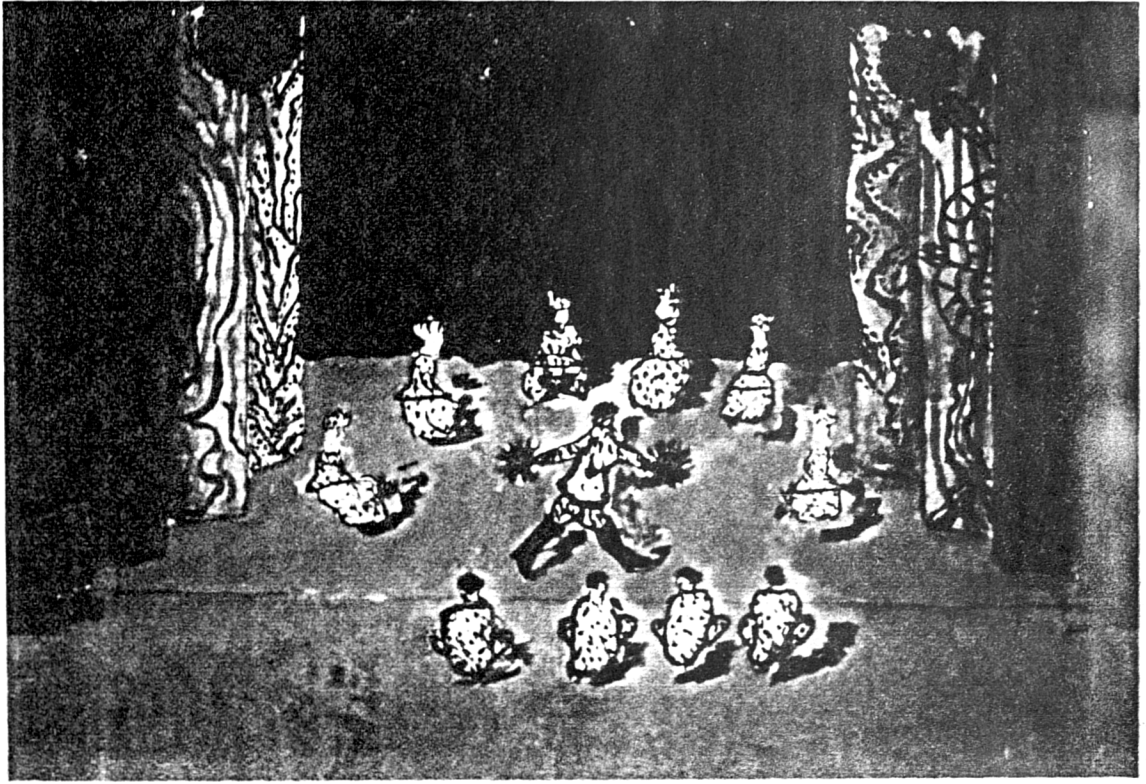
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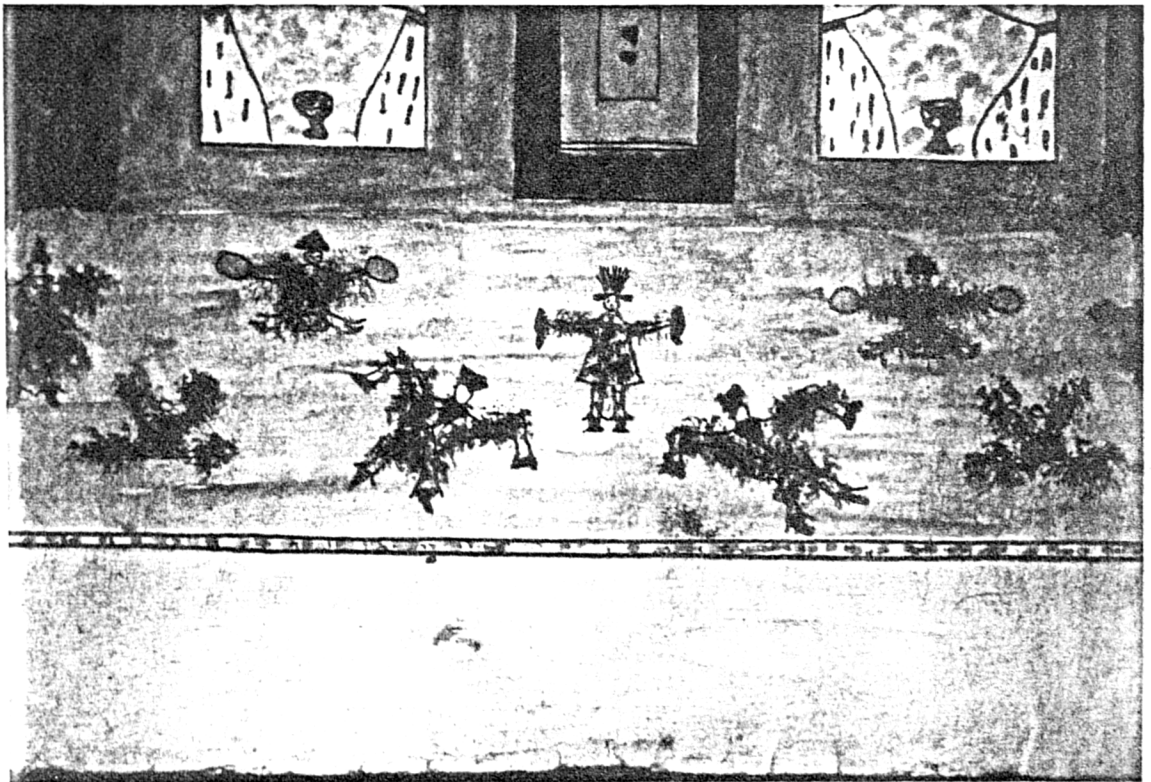
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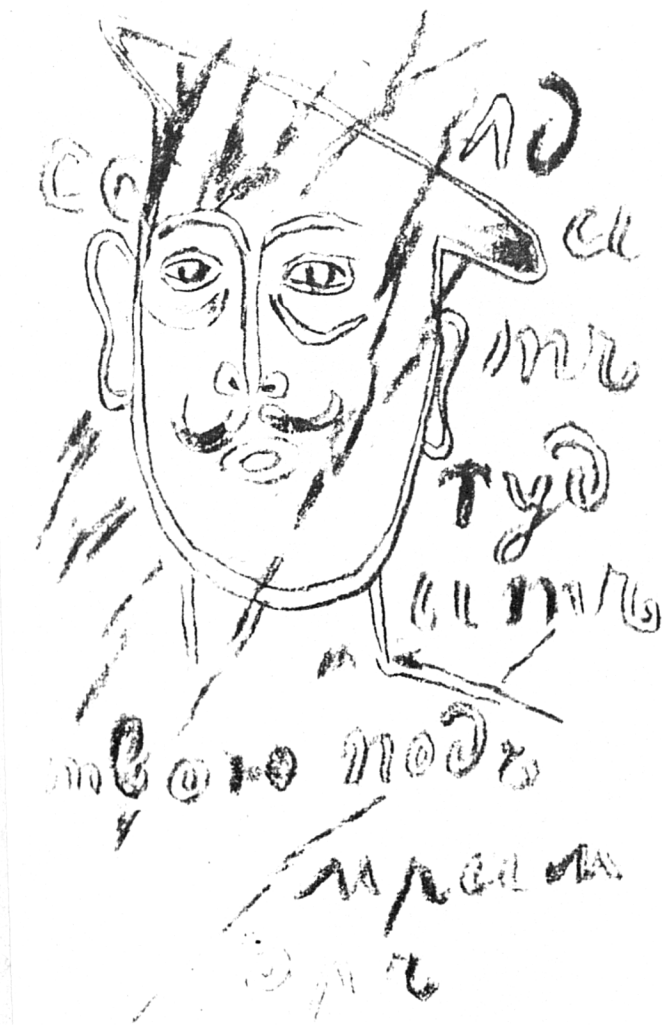


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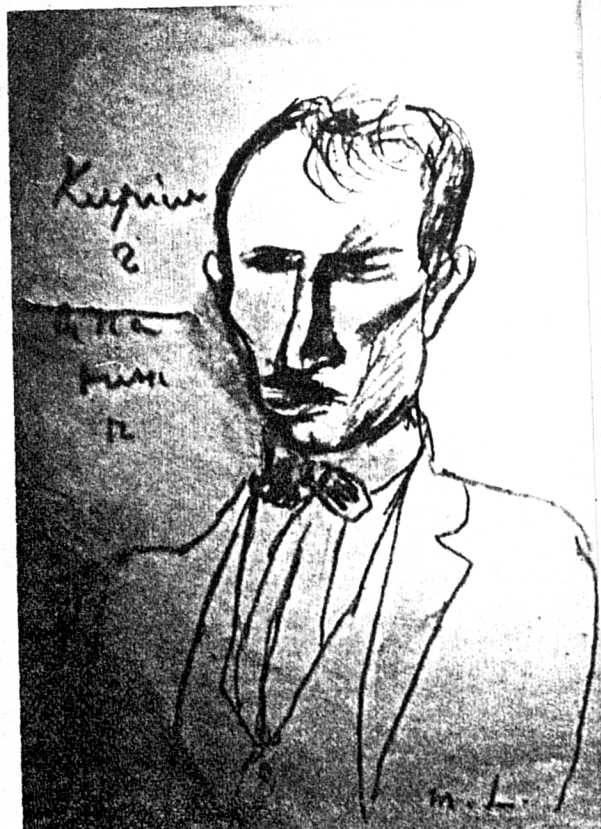
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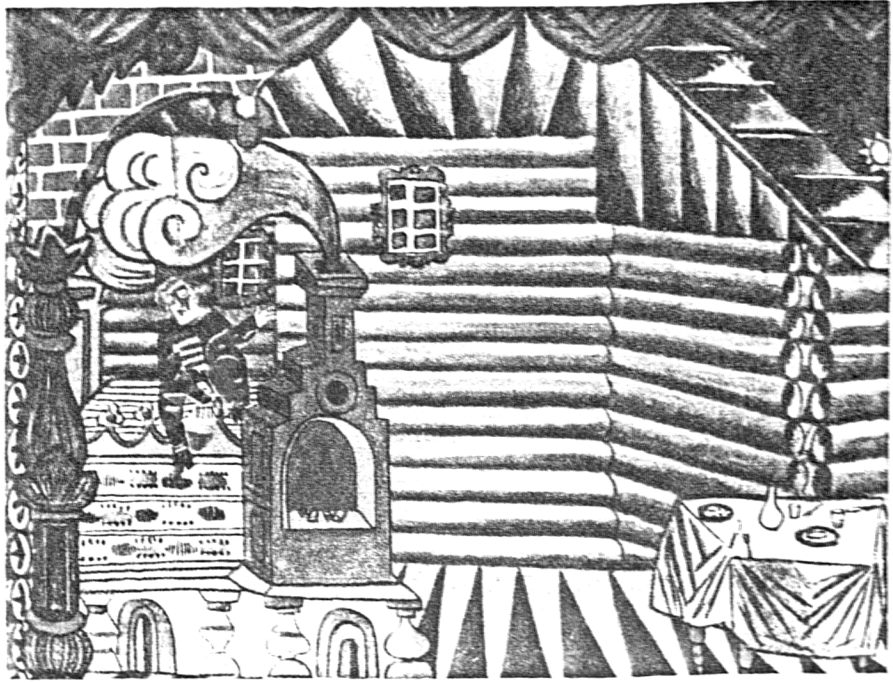




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144



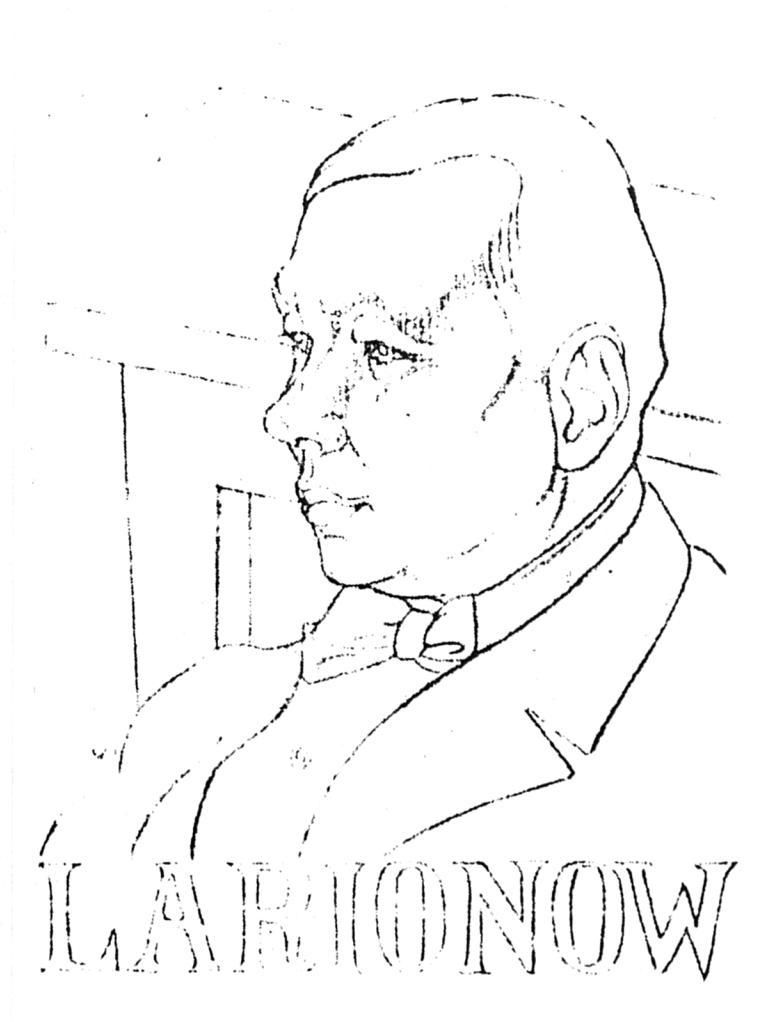
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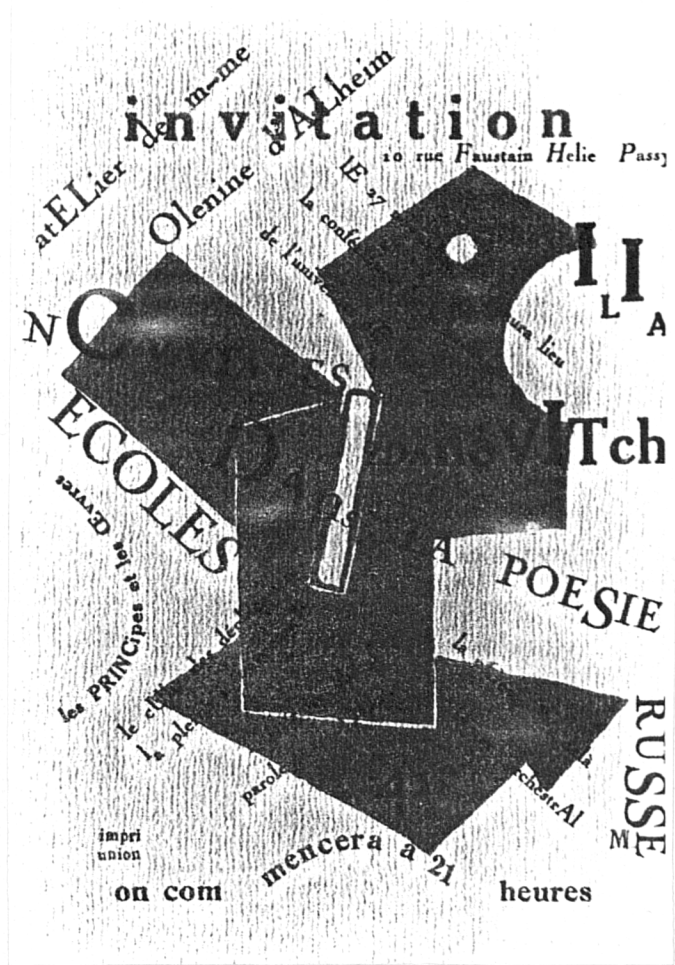
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147



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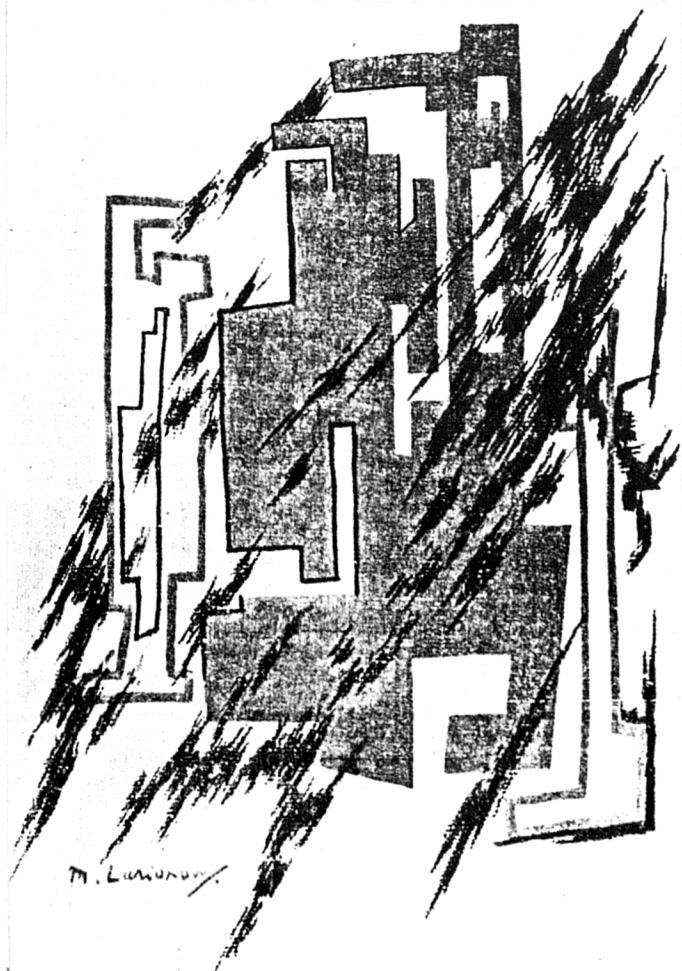
149



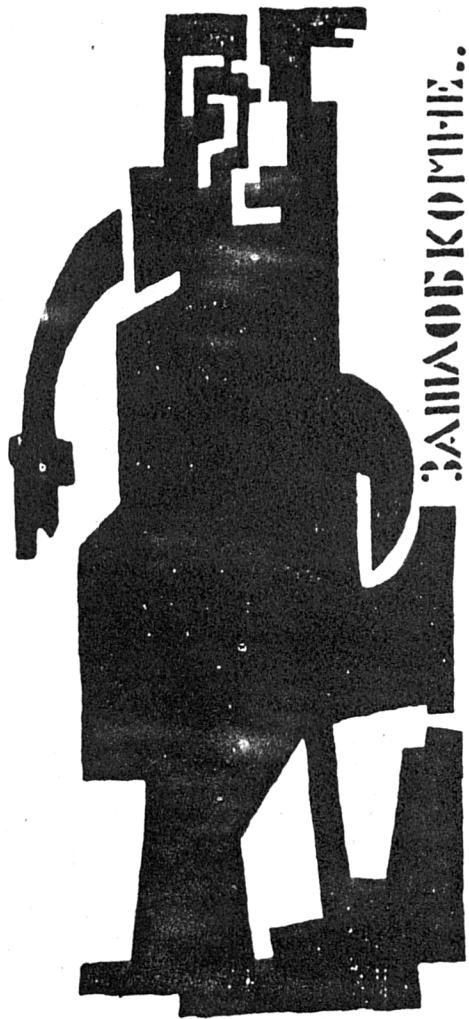
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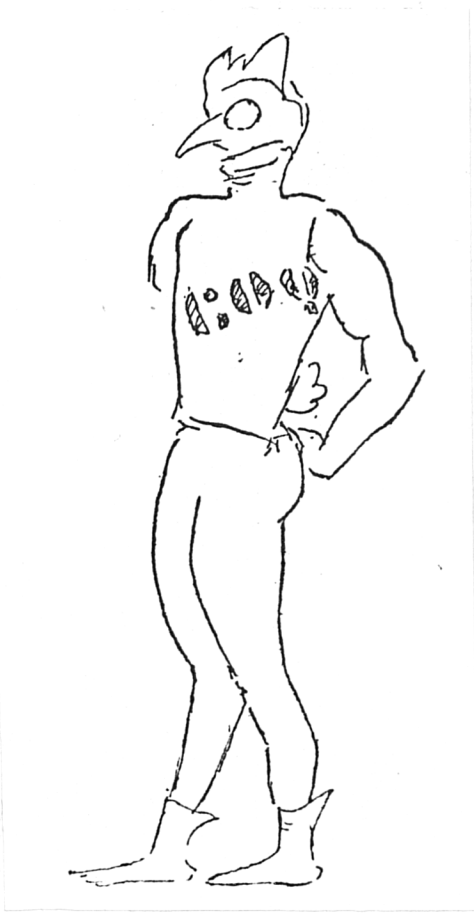
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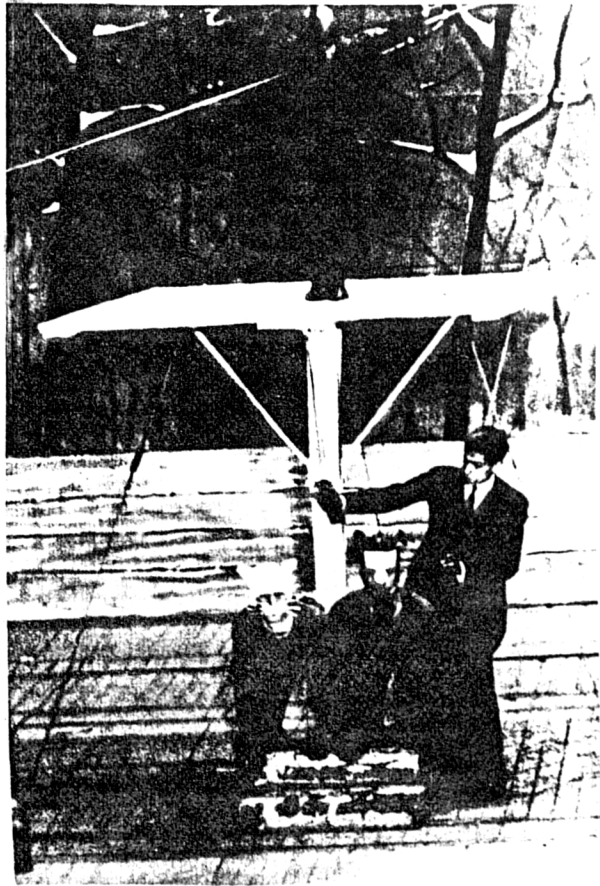
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TREIZE DANSES

'RAD BECK
EL DELANNOY
E.O. FERRAUD

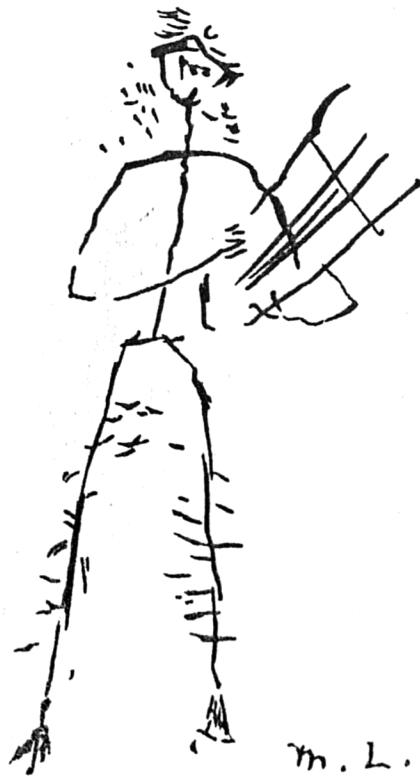
2 HARSANYI
IES LAR MANJAT
AI LOPATNIKOFF

BOHUSLAV MARTI
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MARCEL MIHALOVIC
MANUEL ROSENTH
ERWIN SCHULHO
ALEXANDRETANS
JEAN WIENER



m.L.

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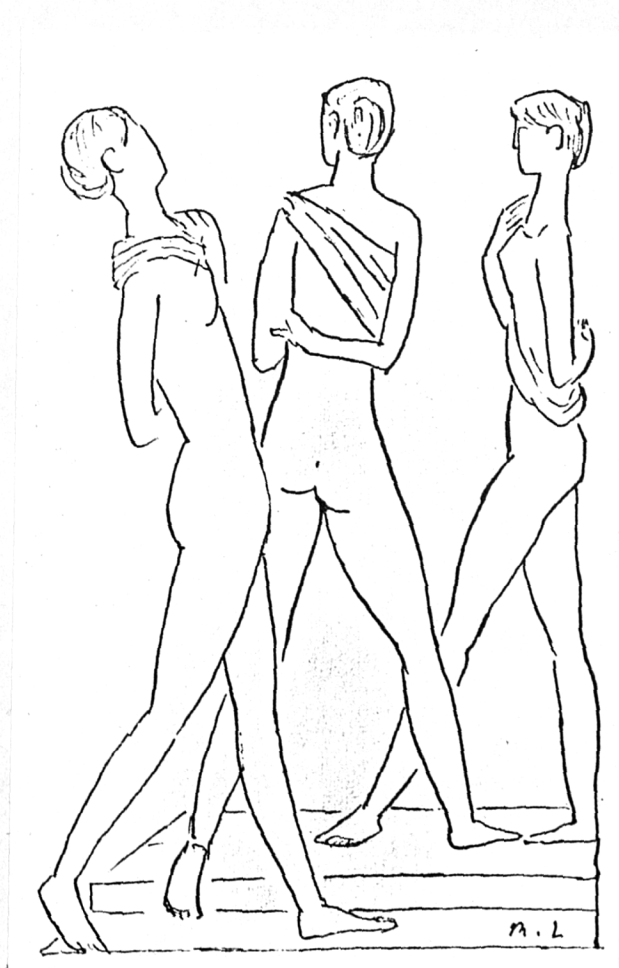


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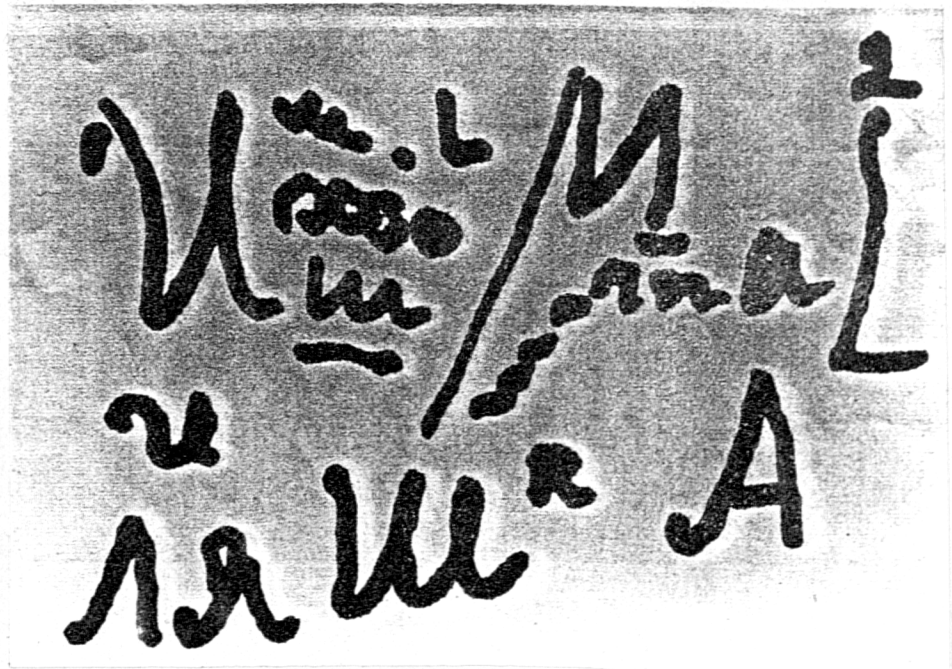
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"Port Said" as Leonid Kozlovsky uses it
The cast of the farce "Bancu's own ballet"
grouped by him in it.





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