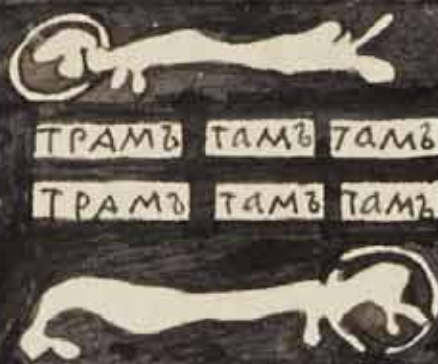


У ЛИСЫ БАЛЪ
Я ПЕСЪ
Я БАСЪ
Я БАРАНЪ
ЭТО НОТЫ
БАРАБАНЪ



По ВЫСОКИМЪ ГОРАМЪ П... ЕЛО
З... СТ... Ч... ТА... БАЛ
СОБИРАЕМСЯ ПЕРЕХОДИТЬ Р...
ОСЕЛЪ КОЗЕЛЪ ОЛЕНЬ РАД
КА ЗВЪРИ СТРАШНЫЕ ЗВЪ
САМЪ СЪ УСАМЪ САМЪ СЪ Р

Bonhams

1793



Russian Literature & Works on Paper

Wednesday June 26, 2013 at 10am
New York



**Russian Literature &
Works on Paper**
Wednesday June 26, 2013 at 10am
New York

Bonhams

580 Madison Avenue
New York, New York 10022
bonhams.com

Preview

Friday June 21, 10am to 5pm
Saturday June 22, 12pm to 5pm
Sunday June 23, 12pm to 5pm
Monday June 24, 10am to 5pm
Tuesday June 25, 10am to 5pm

Bids

+1 (212) 644 9001
+1 (212) 644 9009 fax

To bid via the internet please
visit www.bonhams.com

Sale Number: 21421
Lots 4001 - 4299

Catalog: \$35

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Automated Results Service
+1 (800) 223 2854

Online bidding will be available
for this auction. For further
information please visit:
www.bonhams.com/21421

Please see pages 2 to 6
for bidder information including
Conditions of Sale, after-sale
collection and shipment.

Illustrations

Front cover: Lot 4237
Inside front cover: Lot 4127
First session page: Lot 4029
Second session page: Lot 4137
Inside back cover: Lot 4209
Back cover: Lot 4180

CONDITIONS OF SALE

The following Conditions of Sale, as amended by any published or posted notices or verbal announcements during the sale, constitute the entire terms and conditions on which property listed in the catalog shall be offered for sale or sold by Bonhams & Butterfields Auctioneers Corp. and any consignor of such property for whom we act as agent. If live online bidding is available for the subject auction, additional terms and conditions of sale relating to online bidding will apply; see www.bonhams.com/WebTerms for the supplemental terms. As used herein, "Bonhams," "we" and "us" refer to Bonhams & Butterfields Auctioneers Corp.

1. As used herein, the term "bid price" means the price at which a lot is successfully knocked down to the purchaser. The term "purchase price" means the aggregate of (a) the bid price, (b) a PREMIUM retained by us and payable by the purchaser EQUAL TO 25% OF THE FIRST \$50,000 OF THE BID PRICE, 20% OF THE AMOUNT OF THE BID PRICE ABOVE \$50,000 UP TO AND INCLUDING \$1,000,000, AND 12% OF THE AMOUNT OF THE BID PRICE OVER \$1,000,000, and (c) unless the purchaser is exempt by law from the payment thereof, any California, Arizona, Connecticut, Georgia, Illinois, Massachusetts, Nevada, New York, Pennsylvania, Texas, Washington, D.C., Washington state, or other state or local sales tax (or compensating use tax) and other applicable taxes.

2. On the fall of the auctioneer's hammer, the highest bidder shall have purchased the offered lot in accordance and subject to compliance with all of the conditions set forth herein and (a) assumes full risk and responsibility thereof, (b) if requested will sign a confirmation of purchase, and (c) will pay the purchase price in full or such part as we may require for all lots purchased. No lot may be transferred. Any person placing a bid as agent on behalf of another (whether or not such person has disclosed that fact or the identity of the principal) may be jointly and severally liable with the principal under any contract resulting from the acceptance of a bid.

Unless otherwise agreed, payment in good funds is due and payable within five (5) business days following the auction sale. Whenever the purchaser pays only a part of the total purchase price for one or more lots purchased, we may apply such payments, in our sole discretion, to the lot or lots we choose. Payment will not be deemed made in full until we have collected good funds for all amounts due.

Payment for purchases may be made in or by (a) cash, (b) cashier's check or money order, (c) personal check with approved credit drawn on a U.S. bank, (d) wire transfer or other immediate bank transfer, or (e) Visa, MasterCard, American Express or Discover credit, charge or debit card. A processing fee will be assessed on any returned checks. Please note that the amount of cash notes and cash equivalents that can be accepted from a given purchaser may be limited.

The purchaser grants us a security interest in the property, and we may retain as collateral security for the purchaser's obligations to us, any property and all monies held or received by us for the account of the purchaser, in our possession. We retain all rights of a secured party under the California Commercial Code. If the foregoing conditions or any other applicable conditions herein are not complied with, in addition to other remedies available to us and the consignor by law, including without limitation, the right to hold the purchaser liable for the purchase price, we at our option may either (a) cancel the sale, retaining as liquidated damages all payments made by the purchaser or (b) resell the property, either publicly or privately, and in such event the purchaser shall be

liable for the payment of any deficiency plus all costs and expenses of both sales, our commission at our standard rates, all other charges due hereunder, attorneys' fees, expenses and incidental damages. In addition, where two or more amounts are owed in respect of different transactions by the purchaser to us, to Bonhams 1793 Limited and/or to any of our other affiliates, subsidiaries or parent companies worldwide within the Bonhams Group, we reserve the right to apply any monies paid in respect of a transaction to discharge any amount owed by the purchaser. If all fees, commissions, premiums, bid price and other sums due to us from the purchaser are not paid promptly as provided in these Conditions of Sale, we reserve the right to impose a finance charge equal to 1.5% per month on all amounts due to us beginning on the 31st day following the sale until payment is received, in addition to other remedies available to us by law.

3. We reserve the right to withdraw any property and to divide and combine lots at any time before such property's auction. Unless otherwise announced by the auctioneer at the time of sale, all bids are per lot as numbered in the catalog and no lots shall be divided or combined for sale.

4. We reserve the right to reject a bid from any bidder, to split any bidding increment, and to advance the bidding in any manner the auctioneer may decide. In the event of any dispute between bidders, or in the event the auctioneer doubts the validity of any bid, the auctioneer shall have sole and final discretion either to determine the successful bidder or to re-offer and resell the article in dispute. If any dispute arises after the sale, our sales records shall be conclusive in all respects.

5. If we are prevented by fire, theft or any other reason whatsoever from delivering any property to the purchaser or a sale otherwise cannot be completed, our liability shall be limited to the sum actually paid therefor by the purchaser and shall in no event include any compensatory, incidental or consequential damages.

6. If a lot is offered subject to a reserve, we may implement such reserve by bidding on behalf of the consignor, whether by opening bidding or continuing bidding in response to other bidders until reaching the reserve. If we have an interest in an offered lot and the proceeds therefrom other than our commissions, we may bid therefor to protect such interest. **CONSIGNORS ARE NOT ALLOWED TO BID ON THEIR OWN ITEMS.**

7. All statements contained in the catalog or in any bill of sale, condition report, invoice or elsewhere as to authorship, period, culture, source, origin, measurement, quality, rarity, provenance, importance, exhibition and literature of historical relevance, or physical condition ARE QUALIFIED STATEMENTS OF OPINION AND NOT REPRESENTATIONS OR WARRANTIES. No employee or agent of Bonhams is authorized to make on our behalf or on that of the consignor any representation or warranty, oral or written, with respect to any property.

8. All purchased property shall be removed from the premises at which the sale is conducted by the date(s) and time(s) set forth in the "Buyer's Guide" portion of the catalog. If not so removed, daily storage fees will be payable to us by the purchaser as set forth therein. We reserve the right to transfer property not so removed to an offsite warehouse at the purchaser's risk and expense, as set forth in more detail in the "Buyer's Guide." Accounts must be settled in full before property will be released. Packing and handling of purchased lots are the responsibility of the purchaser. Bonhams can provide packing and shipping services for certain items as noted in the "Buyer's Guide" section of the catalog.

9. The copyright in the text of the catalog and the photographs, digital images and illustrations of lots in the catalog belong to Bonhams or its licensors. You will not reproduce or permit anyone else to reproduce such text, photographs, digital images or illustrations without our prior written consent.

10. These Conditions of Sale shall bind the successors and assigns of all bidders and purchasers and inure to the benefit of our successors and assigns. No waiver, amendment or modification of the terms hereof (other than posted notices or oral announcements during the sale) shall bind us unless specifically stated in writing and signed by us. If any part of these Conditions of Sale is for any reason invalid or unenforceable, the rest shall remain valid and enforceable.

11. These Conditions of Sale and the purchaser's and our respective rights and obligations hereunder are governed by the laws of the State of California. By bidding at an auction, each purchaser and bidder agrees to be bound by these Conditions of Sale. Any dispute, controversy or claim arising out of or relating to this agreement, or the breach, termination or validity thereof, brought by or against Bonhams (but not including claims brought against the consignor by the purchaser of lots consigned hereunder) shall be resolved by the procedures set forth below.

Mediation and Arbitration Procedures

(a) Within 30 days of written notice that there is a dispute, the parties or their authorized and empowered representatives shall meet by telephone and/or in person to mediate their differences. If the parties agree, a mutually acceptable mediator shall be selected and the parties will equally share such mediator's fees. The mediator shall be a retired judge or an attorney familiar with commercial law and trained in or qualified by experience in handling mediations. Any communications made during the mediation process shall not be admissible in any subsequent arbitration, mediation or judicial proceeding. All proceedings and any resolutions thereof shall be confidential, and the terms governing arbitration set forth in paragraph (c) below shall govern.

(b) If mediation does not resolve all disputes between the parties, or in any event no longer than 60 days after receipt of the written notice of dispute referred to above, the parties shall submit the dispute for binding arbitration before a single neutral arbitrator. Such arbitrator shall be a retired judge or an attorney familiar with commercial law and trained in or qualified by experience in handling arbitrations. Such arbitrator shall make all appropriate disclosures required by law. The arbitrator shall be drawn from a panel of a national arbitration service agreed to by the parties, and shall be selected as follows: (i) If the national arbitration service has specific rules or procedures, those rules or procedures shall be followed; (ii) If the national arbitration service does not have rules or procedures for the selection of an arbitrator, the arbitrator shall be an individual jointly agreed to by the parties. If the parties cannot agree on a national arbitration service, the arbitration shall be conducted by the American Arbitration Association, and the arbitrator shall be selected in accordance with the Rules of the American Arbitration Association. The arbitrator's award shall be in writing and shall set forth findings of fact and legal conclusions.

(c) Unless otherwise agreed to by the parties or provided by the published rules of the national arbitration service:

(i) the arbitration shall occur within 60 days following the selection of the arbitrator;

CONDITIONS OF SALE - CONTINUED

(ii) the arbitration shall be conducted in the designated location, as follows: (A) in any case in which the subject auction by Bonhams took place or was scheduled to take place in the State of New York or Connecticut or the Commonwealth of Massachusetts, the arbitration shall take place in New York City, New York; (B) in all other cases, the arbitration shall take place in the city of San Francisco, California; and

(iii) discovery and the procedure for the arbitration shall be as follows:

(A) All arbitration proceedings shall be confidential;

(B) The parties shall submit written briefs to the arbitrator no later than 15 days before the arbitration commences;

(C) Discovery, if any, shall be limited as follows: (I) Requests for no more than 10 categories of documents, to be provided to the requesting party within 14 days of written request therefor; (II) No more than two (2) depositions per party, provided however, the deposition(s) are to be completed within one (1) day; (III) Compliance with the above shall be enforced by the arbitrator in accordance with California law;

(D) Each party shall have no longer than eight (8) hours to present its position. The entire hearing before the arbitrator shall not take longer than three (3) consecutive days;

(E) The award shall be made in writing no more than 30 days following the end of the proceeding. Judgment upon the award rendered by the arbitrator may be entered by any court having jurisdiction thereof.

To the fullest extent permitted by law, and except as required by applicable arbitration rules, each party shall bear its own attorneys' fees and costs in connection with the proceedings and shall share equally the fees and expenses of the arbitrator.

Limited Right of Rescission

If within one (1) year from the date of sale, the original purchaser (a) gives written notice to us alleging that the identification of Authorship (as defined below) of

such lot as set forth in the **BOLD TYPE** heading of the catalog description of such lot (as amended by any saleroom notices or verbal announcements during the sale) is not substantially correct based on a fair reading of the catalog (including the terms of any glossary contained therein), and (b) within 10 days after such notice returns the lot to us in the same condition as at the time of sale, and (c) establishes the allegation in the notice to our satisfaction (including by providing one or more written opinions by recognized experts in the field, as we may reasonably require), then the sale of such lot will be rescinded and, unless we have already paid to the consignee monies owed him in connection with the sale, the original purchase price will be refunded.

If, prior to receiving such notice from the original purchaser alleging such defect, we have paid the consignee monies owed him in connection with the sale, we shall pay the original purchaser the amount of our commissions, any other sale proceeds to which we are entitled and applicable taxes received from the purchaser on the sale and make demand on the consignee to pay the balance of the original purchase price to the original purchaser. Should the consignee fail to pay such amount promptly, we may disclose the identity of the consignee and assign to the original purchaser our rights against the consignee with respect to the lot the sale of which is sought to be rescinded. Upon such disclosure and assignment, any liability of Bonhams as consignee's agent with respect to said lot shall automatically terminate.

The foregoing limited right of rescission is available to the original purchaser only and may not be assigned to or relied upon by any subsequent transferee of the property sold. The purchaser hereby accepts the benefit of the consignee's warranty of title and other representations and warranties made by the consignee for the purchaser's benefit. Nothing in this section shall be construed as an admission by us of any representation of fact, express or implied, obligation or responsibility with respect to any lot. THE PURCHASER'S SOLE AND EXCLUSIVE REMEDY AGAINST BONHAMS FOR ANY REASON WHATSOEVER IS THE LIMITED RIGHT OF RESCISSION DESCRIBED IN THIS SECTION.

"Authorship" means only the identity of the creator, the period, culture and source or origin of the lot, as the case may be, as set forth in the **BOLD TYPE** heading of the print catalog entry. The right of rescission does not extend to: (a) works of art executed before 1870 (unless these works are determined to be counterfeits created since 1870), as this is a matter of current scholarly opinion which can change; (b) titles, descriptions, or other identification of offered lots, which information normally appears in lower case type below the **BOLD TYPE** heading identifying the Authorship; (c) Authorship of any lot where it was specifically mentioned that there exists a conflict of specialist or scholarly opinion regarding the Authorship of the lot at the time of sale; (d) Authorship of any lot which as of the date of sale was in accordance with the then generally-accepted opinion of scholars and specialists regarding the same; or (e) the identification of periods or dates of creation in catalog descriptions which may be proven inaccurate by means of scientific processes that are not generally accepted for use until after publication of the catalog in which the property is offered or that were unreasonably expensive or impractical to use at the time of such publication.

Limitation of Liability

EXCEPT AS EXPRESSLY PROVIDED ABOVE, ALL PROPERTY IS SOLD "AS IS." NEITHER BONHAMS NOR THE CONSIGNOR MAKES ANY REPRESENTATION OR WARRANTY, EXPRESS OR IMPLIED, AS TO THE MERCHANTABILITY, FITNESS OR CONDITION OF THE PROPERTY OR AS TO THE CORRECTNESS OF DESCRIPTION, GENUINENESS, ATTRIBUTION, PROVENANCE OR PERIOD OF THE PROPERTY OR AS TO WHETHER THE PURCHASER ACQUIRES ANY COPYRIGHTS OR OTHER INTELLECTUAL PROPERTY RIGHTS IN LOTS SOLD OR AS TO WHETHER A WORK OF ART IS SUBJECT TO THE ARTIST'S MORAL RIGHTS OR OTHER RESIDUAL RIGHTS OF THE ARTIST. THE PURCHASER EXPRESSLY ACKNOWLEDGES AND AGREES THAT IN NO EVENT SHALL BONHAMS BE LIABLE FOR ANY DAMAGES INCLUDING, WITHOUT LIMITATION, ANY COMPENSATORY, INCIDENTAL OR CONSEQUENTIAL DAMAGES.

SELLER'S GUIDE

SELLING AT AUCTION

Bonhams can help you every step of the way when you are ready to sell art, antiques and collectible items at auction. Our regional offices and representatives throughout the US are available to service all of your needs. Should you have any further questions, please visit our website at www.bonhams.com/us for more information or call our Client Services Department at +1 (800) 223 2854 ext. 3550.

Auction Estimates

The first step in the auction process is to determine the auction value of your property. Bonhams' world-renowned specialists will evaluate your special items at no charge and in complete confidence. You can obtain an auction estimate in many ways:

- Attend one of our Auction Appraisal Events held regularly at our galleries and in other major metropolitan areas. The updated schedule for Bonhams Auction Appraisal Events is available at www.bonhams.com/us.
- Call our Client Services Department to schedule a private appointment at one of our galleries. If you have a large collection, our specialists can travel, by appointment, to evaluate your property on site.
- Send clear photographs to us of each individual item, including item dimensions and other pertinent information with each picture. Photos should be sent

to Bonhams' address in envelopes marked as "photo auction estimate". Alternatively, you can submit your request using our online form at www.bonhams.com/us. Digital images may be attached to the form. Please limit your images to no more than five (5) per item.

Consigning Your Property

After you receive an estimate, you may consign your property to us for sale in the next appropriate auction. Our staff assists you throughout the process, arranging transportation of your items to our galleries (at the consignee's expense), providing a detailed inventory of your consignment, and reporting the prices realized for each lot. We provide secure storage for your property in our warehouses and all items are insured throughout the auction process. You will receive payment for your property approximately 35 days after completion of sale.

Sales commissions vary with the potential auction value of the property and the particular auction in which the property is offered. Please call us for commission rates.

Professional Appraisal Services

Bonhams specialists conduct insurance and fair market value appraisals for private collectors, corporations, museums, fiduciaries and government entities on a daily basis. Insurance appraisals, used for insurance purposes, reflect the cost of replacing property in today's retail market. Fair market value appraisals are used for estate, tax and family division purposes and reflect prices paid by a willing buyer to a willing seller.

When we conduct a private appraisal, our specialists will prepare a thorough inventory listing of all your appraised property by category. Valuations, complete descriptions and locations of items are included in the documentation.

Appraisal fees vary according to the nature of the collection, the amount of work involved, the travel distance, and whether the property is subsequently consigned for auction.

Our appraisers are available to help you anywhere and at any time. Please call our Client Services Department to schedule an appraisal.

Estate Services

Since 1865, Bonhams has been serving the needs of fiduciaries – lawyers, trust officers, accountants and executors – in the disposition of large and small estates. Our services are specially designed to aid in the efficient appraisal and disposition of fine art, antiques, jewelry, and collectibles. We offer a full range of estate services, ranging from flexible financial terms to tailored accounting for heirs and their agents to world-class marketing and sales support.

For more information or to obtain a detailed Trust and Estates package, please visit our website at www.bonhams.com/us or contact our Client Services Department.

BUYER'S GUIDE

BIDDING & BUYING AT AUCTION

Whether you are an experienced bidder or an enthusiastic novice, auctions provide a stimulating atmosphere unlike any other. Bonhams previews and sales are free and open to the public. As you will find in these directions, bidding and buying at auction is easy and exciting. Should you have any further questions, please visit our website at www.bonhams.com or call our Client Services Department at +1 (800) 223 2854 ext. 3550.

Catalogs

Before each auction we publish illustrated catalogs. Our catalogs provide descriptions and estimated values for each "lot." A lot may refer to a single item or to a group of items auctioned together. The catalogs also include the dates and the times for the previews and auctions. We offer our catalogs by subscription or by single copy. For information on subscribing to our catalogs, you may refer to the subscription form in this catalog, call our Client Services Department, or visit our website at www.bonhams.com/us.

Previews

Auction previews are your chance to inspect each lot prior to the auction. We encourage you to look closely and examine each object on which you may want to bid so that you will know as much as possible about it. Except as expressly set forth in the Conditions of Sale, items are sold "as is" and with all faults; illustrations in our catalogs, website and other materials are provided for identification only. At the previews, our staff is always available to answer your questions and guide you through the auction process. Condition reports may be available upon request.

Estimates

Bonhams catalogs include low and high value estimates for each lot, exclusive of the buyer's premium and tax. The estimates are provided as an approximate guide to current market value based primarily on previous auction results for comparable pieces, and should not be interpreted as a representation or prediction of actual selling prices. They are determined well in advance of a sale and are subject to revision. Please contact us should you have any questions about value estimates.

Reserves

Unless indicated by the α symbol next to the lot number, which denotes no reserve, all lots in the catalog are subject to a reserve. The reserve is the minimum auction price that the consignor is willing to accept for a lot. This amount is confidential and does not exceed the low estimate value.

Auction House's Interest in Property Offered at Auction

On occasion, Bonhams may offer a lot in which it has an ownership interest, in whole or in part. Such property, if any, is identified in the catalog with a \blacktriangle symbol next to the lot number.

Similarly, Bonhams may have an economic interest in a lot beyond its commission as a result of making an advance against anticipated proceeds to the consignor which is secured by the consigned property or where it has guaranteed the consignor a minimum auction price for consigned property. Such property, if any, is identified in the catalog with a \circ symbol next to the lot number.

Bidding at Auction

At Bonhams, you can bid in many ways: in person, via absentee bid, over the phone, or via Bonhams' live online bidding facility. Absentee bids can be submitted in person, online, via fax or via email.

Valid Bonhams client accounts are required to participate in bidding activity. You can obtain registration information online, at the reception desk or by calling our Client Services Department.

By bidding at auction, whether in person or by agent, by absentee bid, telephone, online or other means, the buyer or bidder agrees to be bound by the Conditions of Sale.

Lots are auctioned in consecutive numerical order as they appear in the catalog. Bidding normally begins below the low estimate. The auctioneer will accept bids from interested parties present in the saleroom, from telephone bidders, and from absentee bidders who have left written bids in advance of the sale. The auctioneer may also execute bids on behalf of the consignor by placing responsive or consecutive bids for a lot up to the amount of the reserve, but never above it.

We assume no responsibility for failure to execute bids for any reason whatsoever.

In Person

If you are planning to bid at auction for the first time, you will need to register at the reception desk in order to receive a numbered bid card. To place a bid, hold up your card so that the auctioneer can clearly see it. Decide on the maximum auction price that you wish to pay, exclusive of buyer's premium and tax, and continue bidding until your bid prevails or you reach your limit. If you are the successful bidder on a lot, the auctioneer will acknowledge your paddle number and bid amount.

Absentee Bids

As a service to those wishing to place bids, we may at our discretion accept bids without charge in advance of auction online or in writing on bidding forms available from us. "Buy" bids will not be accepted; all bids must state the highest bid price the bidder is willing to pay. Our auction staff will try to bid just as you would, with the goal of obtaining the item at the lowest bid price possible. In the event identical bids are submitted, the earliest bid submitted will take precedence. Absentee bids shall be executed in competition with other absentee bids, any applicable reserve, and bids from other auction participants. A friend or agent may place bids on your behalf, provided that we have received your written authorization prior to the sale. Absentee bid forms are available in our catalogs, online at www.bonhams.com/us, at offsite auction locations, and at our San Francisco, Los Angeles and New York galleries.

By Telephone

Under special circumstances, we can arrange for you to bid by telephone. To arrange for a telephone bid, please contact our Client Services Department a minimum of 24 hours prior to the sale.

Online

We offer live online bidding for most auctions and accept absentee bids online for all our auctions. Please visit www.bonhams.com/us for details.

Bid Increments

Bonhams generally uses the following increment multiples as bidding progresses:

\$50-200	by \$10s
\$200-500	by \$20/50/80s
\$500-1,000	by \$50s
\$1,000-2,000	by \$100s
\$2,000-5,000	by \$200/500/800s
\$5,000-10,000	by \$500s
\$10,000-20,000	by \$1,000s
\$20,000-50,000	by \$2,000/5,000/8,000s
\$50,000-100,000	by \$5,000s
\$100,000-200,000	by \$10,000s
above \$200,000	at auctioneer's discretion

The auctioneer may split or reject any bid at any time at his or her discretion as outlined in the Conditions of Sale.

Currency Converter

Solely for the convenience of bidders, a currency converter may be provided at Bonhams' auctions. The rates quoted for conversion of other currencies to U.S. Dollars are indications only and should not be relied upon by a bidder, and neither Bonhams nor its agents shall be responsible for any errors or omissions in the operation or accuracy of the currency converter.

Buyer's Premium

A buyer's premium is added to the winning bid price of each individual lot purchased, at the rates set forth in the Conditions of Sale. The winning bid price plus the premium constitute the purchase price for the lot. Applicable sales taxes are computed based on this figure, and the total becomes your final purchase price.

Unless specifically illustrated and noted, fine art frames are not included in the estimate or purchase price. Bonhams accepts no liability for damage or loss to frames during storage or shipment.

All sales are final and subject to the Conditions of Sale found in our catalogs, on our website, and available at the reception desk.

Payment

All buyers are asked to pay and pick up by 3pm on the business day following the auction. Payment may be made to Bonhams by cash, checks drawn on a U.S. bank, money order, wire transfer, or by Visa, MasterCard, American Express or Discover credit or charge card or debit card. All items must be paid for within 5 business days of the sale. Please note that payment by personal or business check may result in property not being released until purchase funds clear our bank. For payments sent by mail, please remit to Cashier Department, 220 San Bruno Avenue, San Francisco, CA 94103.

Sales Tax

California, Arizona, Colorado, Connecticut, Georgia, Illinois, Nevada, New York, Massachusetts, Pennsylvania, Texas, Washington state and Washington DC residents must pay applicable sales tax. Other state or local taxes (or compensating use taxes) may apply. Sales tax will be automatically added to the invoice unless a valid resale number has been furnished or the property is shipped via common carrier to destinations outside the states listed above.

Shipping & Removal

Bonhams can accommodate shipping for certain items. Please contact our Cashiers Department for more information or to obtain a quote. Carriers are not permitted to deliver to PO boxes.

International buyers are responsible for all import/export customs duties and taxes. An invoice stating the actual purchase price will accompany all international purchases.

Collection of Purchases

Please arrange for the packing and transport of your purchases prior to collection at our office. If you are sending a third party shipper, please request a release form from us and return it to +1 (212) 644 9009 prior to your scheduled pickup. To schedule collection of purchases, please call +1 (212) 644 9001.

Handling and Storage Charges

Please note that our offices have requirements for freight elevator usage. Please contact us to schedule an elevator appointment for pickup of any large or awkward items. Bonhams will hold all purchased lots in our gallery until Monday July 8 without penalty. After July 8 collection of lots will be by appointment only. Please call +1 (212) 644 9001 at least 24 hours in advance to make an appointment.

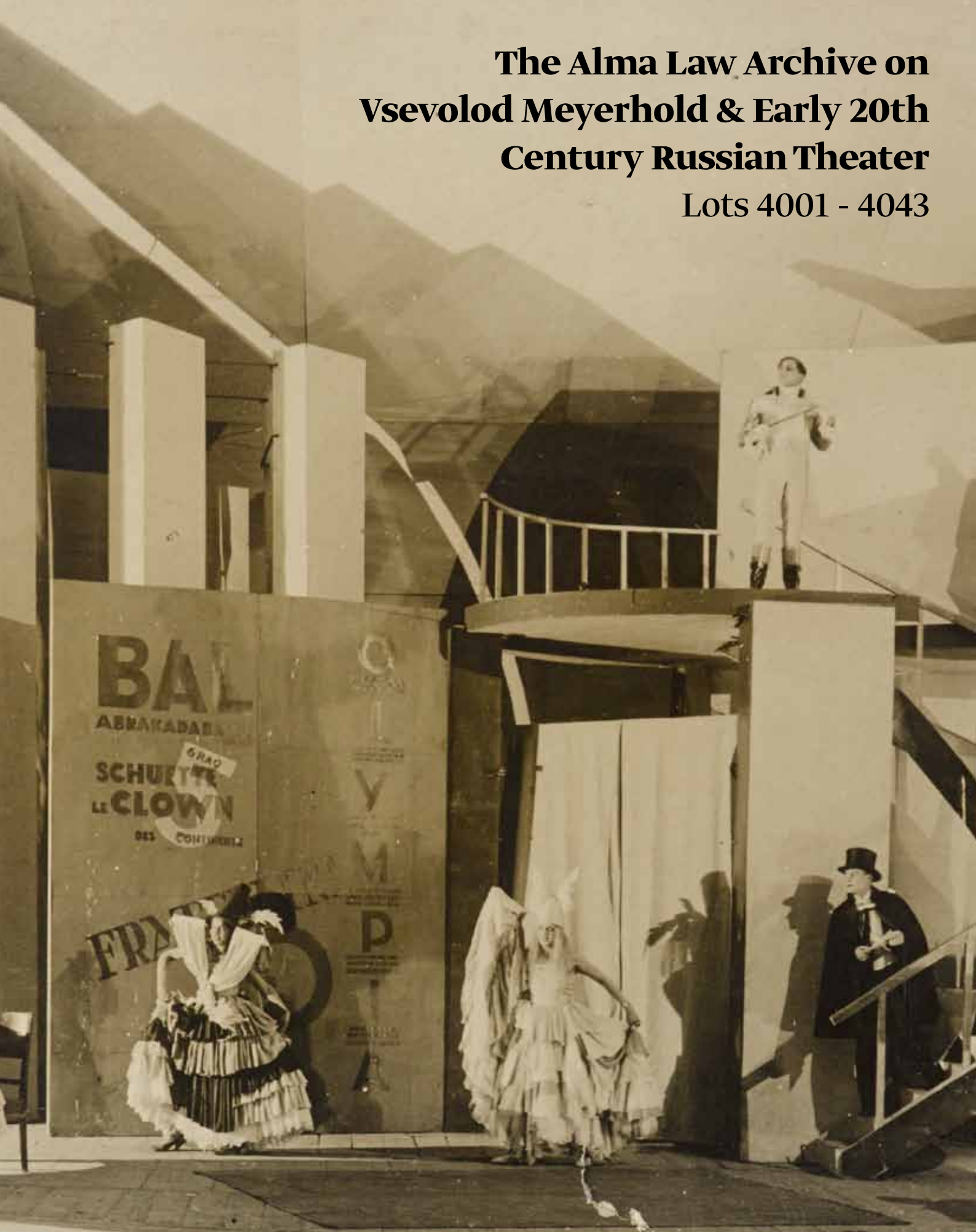
Bonhams reserves the right to remove uncollected sold lots to the warehouse of our choice at the buyer's risk and expense. Handling and storage fees will apply.

Auction Results

To find out the final purchase price for any lot following the sale, please call our automated auction results line at +1 (800) 223 2854 ext. 3400. All you need is a touch-tone telephone and the lot number. Auction results are usually available on the next business day following the sale or online at www.bonhams.com/us.

**The Alma Law Archive on
Vsevolod Meyerhold & Early 20th
Century Russian Theater**

Lots 4001 - 4043



The Alma Law Archive on Vsevolod Meyerhold & early 20th Century Russian Theater. Part I.

Alma H Law [1927-2003] was a unique American scholar and expert on Russian avant-garde theater. After studying Vsevolod Meyerhold in college and analyzing one of his plays in her thesis, it seemed natural to her to continue her researches after graduation. To this end, from the 1970s, she began traveling to the Soviet Union two or three times a year, some 70 trips in total. Her love of Meyerhold's works encouraged her to establish a unique oral history of his life and work, and she set about systematically meeting and interviewing everyone still living who had known the great director. She taped these priceless conversations with the aging actors, writers, directors, critics and scholars ... she microfilmed collections of photographs and manuscripts she could not acquire. In the process of researching Meyerhold's life and works she studied Russian theater of the first half of the 20th century, this Golden Age of Russian Theater, and collected primary materials, many from the people whom she interviewed.

This collection that Alma Law formed over her lifetime covers all aspects of Russian theater of the early 20th century in its revolutionary heyday, including posters, programs, books, ephemera, photographs, periodicals and personal mementos. Meyerhold was one of the directors who revolutionized Russian theater ... often called the Picasso of Modern Theater, he experimented with techniques of presentation and taught his new method of acting, and others came to study under him. Brecht, Eisenstein, Shostakovich played piano at his theater and Prokofiev wrote an opera based on his book *The Love of Three Oranges*. As the censorship of Stalin increased in the 1930s, so in December 1937 he was denounced in *Pravda*, and his theater was closed down in January 1938. He was arrested in June 1938, his wife brutally murdered in their apartment in the late summer and Meyerhold was tried as a spy and executed in early 1940, a martyr to the Socialism that he originally embraced so whole-heartedly. As an enemy of the People the Meyerhold papers were a dangerous commodity, Tatiana Esenina brought many of them to Eisenstein's *dacha* where they were hidden until the late 1940s, when they were passed on to be hidden in the Ts GALI (Central State Archive of Literature and Art). Meyerhold's name was struck out of the Soviet history books but in the late 1950s he was pardoned and his work began to be studied again. Alma Law in this collection and through her life, preserved the spirit of Meyerhold, and through her productions, translations, exhibitions and lectures in America brought to a new theatrical generation the importance of his work.

This, the first selection from the large archive of material that Alma Law gathered, concentrates on the early Theatrical and Artistic periodicals from 1910 to the 30s, offered with other items of personal interest to the great man himself. Most of these periodicals are absolutely rare, their fragility reducing the number of sets to a few handfuls, and many with no listings in the west. The second part of the Alma Law Archive will be offered in December 2013.



4001



4002

Periodicals

4001

MASKI.

ORLOV, M.V., & A.N.VOZNESENSKII, editors. *Maski, Ezhemiesiachnik iskusstva teatra* [Masks, the Art of the Theater Monthly]. Moscow: 1912-14. 12 parts only in 11 issues: 1912 nos 1, 2, 3; 1912-13 nos 4, 6, 7/8; 1914 nos 1, 2, 3, 4, 5, 6. With the supplement for 1913-14 (A translation of Gogol's *L'Aio nel imbarazzo*). 8vo (240 x 190mm). Original purple wrappers, edges with a few small nicks, backstrips slightly faded and chipped, 1912 part 3 with a small portion of the upper right corner of upper cover torn away, one cover faded.

An adventurous pre-revolutionary theatrical periodical, published in Moscow and probably complete in 15 issues. First issued in 1912 and continued through 1915, the periodical included articles on Futurism and the Theater, as well as important contributions from Andreev, Benois, Evreinov, Meyerhold, Roerich, Komissarzhevskii, and others. Vishnevskii 283. \$800 - 1,200

4002

TEATRAL'NAIA GAZETA.

BESKIN, E.M., editor. *Teatral'naia gazeta. Ezhenedel'noe izdanie, posvyashchennoe iskusstvu i bytu teatra* [Theater Newspaper. A Weekly publication devoted to art and life of the theater]. Moscow: 1915-17. 59 issues only in 58 parts, comprising: 1915 parts 28, 30, 33, 43, 47, 50, 51, 52; 1916 parts 1, 4, 5, 8-11, 13, 16-31, 33-41, 43-45, 47, 49, 50, 52; 1917 parts 2, 3, 5, 16, 24, 25, 36/37, 38, 41. 4to. Original wrappers. Some light staining and damage to backstrips. Sold, as a periodical, not subject to return.

A short run of this very rare Russian film/theater journal, first published in 1913, running only through late 1917 or early 1918. OCLC records no copies or microfilm in institutional hands. Vishnevskii 339.

\$4,000 - 6,000

4003

ISKUSSTVO ZHURNAL.

Iskusstvo: Zhurnal Teatra, Literatury i Zhivopisi [Art: Magazine of Theater, Literature and Pictorial Art]. Petrograd: M.Gorodetskii, [1916-17]. 10 various parts in 6 issues, comprising: 1916 nos 1, 3, 4/5; 1917 nos 1/2 (6/7), 3/4 (8/9), 5/6 (10-12). 4to (330 x 240 mm). Illustrations, some mounted and colored. Original pictorial covers. backstrip to part 1 torn away, a few others slightly rubbed. Sold, as a periodical, not subject to return.

AN IMPORTANT ART AND THEATRE MAGAZINE. Rare, with just the one location listed in OCLC (Amherst). The periodical features articles on film and theater including Evreinov, Levinson on Benois, and others. Most art magazines had closed down by early 1918, as the Revolution gathered apace. Vishnevskii 372.

\$1,000 - 1,500

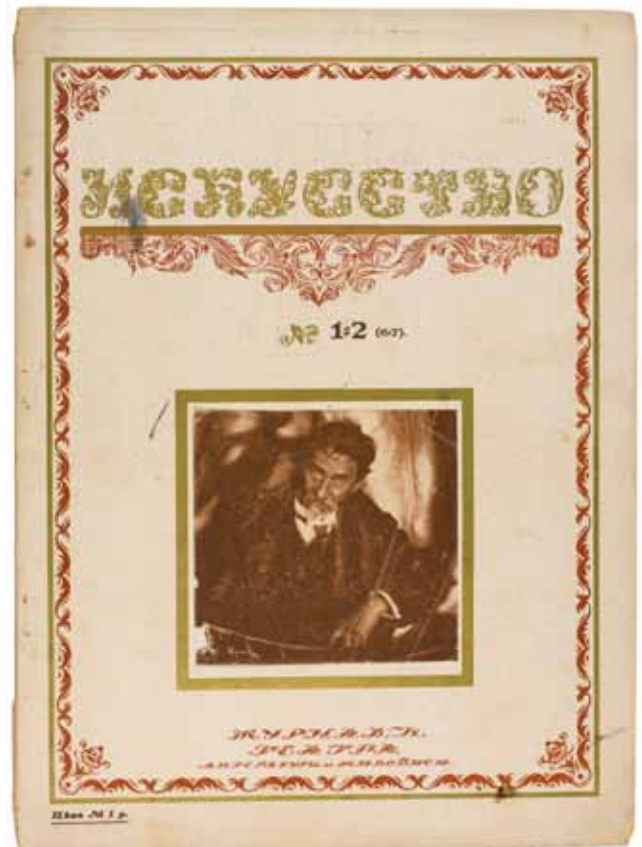
4004

ZAPISKI TEATRA.

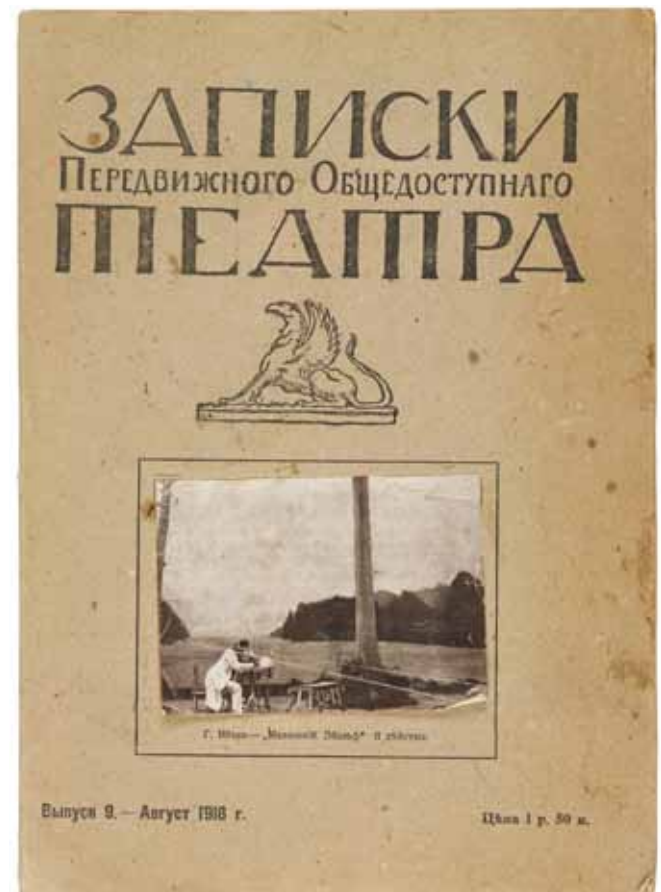
Zapiski Peredvizhnogo Obsh edostupnogo Teatra [Notes of the Itinerant Popular Theater]. Petrograd: 1917-23. 29 issues only in 21 parts comprising: 1917 nos 5/6, 7/8; 1918 nos 9-16; 1919 nos 17-21, 22/23, 24/25, 26/27; 1920 nos 28/29, 30/31/32; 1923 no 56. Together with a duplicate part for 1918 no 9. 4to (310 x 200 mm). Illustrations. Original pictorial wrappers, excepting the final part (a newspaper format). Some margins soiled and chipped, cover photograph for 1917 7/8 missing; sold, as a periodical, not subject to return.

A very rare theatrical publication irregularly published from 1914. Only one entry in OCLC, a microfilm of issue 30/31/32. Issue 26/27 has a tipped-in illustration of Vera Kommissarzhevskia, in whose theater company Meyerhold began his directing career. Vishnevskii 350.

\$2,000 - 3,000



4003



4004



4005

4005

BIRYUCH PETROGRADSKIKH TEATROV.

Biryuch Petrogradskikh Gosudarstvennykh Teatrov [Herald of Petrograd State Theaters]. Petrograd: 1918-19. 20 numbers in 15 issues comprising 1918 nos 1-8; 1919 nos 9, 10, 11/12, 13/14, 15/16, 17/18, 19/20. Original printed wrappers. Those for 1918 on thicker paper, while those for 1919 on thinner brown paper, some damage to backstrips, paper slightly discolored. Sold as a periodical, not subject to return.

A RARE AND COMPLETE WEEKLY PERIODICAL OF THEATER IN ST. PETERSBURG IN THE AFTERMATH OF THE REVOLUTION. None located in OCLC; Harvard and NY Public have microfiche of these 20 parts. Vishnevskii 389 records only these 20 numbers. **\$1,000 - 1,500**



4006

4006

VESTNIK TEATRA.

Vestnik teatra: izdanie teatral'nogo otdela Narkomprosa [Theater Bulletin: a Publication of the Theatrical Division of the Narkompros]. Moscow: TEО Narkomprosa, 1919-21. 62 parts various in 56 issues, comprising: 1919 nos 1-4, 11, 13, 14, 18, 21, 22, 24, 26, 28, 30, 31/32, 33-40, 42-47; 1920 nos 48-51, 53-55, 57, 58, 60, 62-71, 72/73, 74, 76/77; 1921 nos 80/81, 82, 91/92, 93/94. 4to (355 x 270 mm). Original wrappers. Some issues browned, some nicks to margins. Sold, as a periodical, not subject to return.

This rare theatrical "newspaper" started off as a 3 times a week publication in February 1919, went to biweekly in March 1919, and finally weekly in September 1919 until its demise in August 1921. No copies listed in OCLC; just 4 libraries with microfilm. Many of the issues have program inserts; issue 71 has a "declaration" by Meyerhold taken from a speech given in October 1920. Vishnevskii 436. **\$3,000 - 5,000**



4007

4007

TEATRAL'NAIA MOSKVA.

BESKIN, E.M., editor. *Teatral'naia Moskva, Organ tekushchego teatral'nogo dnia* [Theatrical Moscow, weekly bulletin of theater happenings]. Moscow: Zhurnal Teatral'naia Moskva, 1921-22. 38 issues (of 55) in 31 parts, comprising: 1921 nos 2-4, 5/6, 7/9, 10, 13/14, 15/16, 17/18, 19/20; 1922 nos 22-26, 28-34, 35/36, 38-41, 44, 45, 48, 52. 4to (260 x 180 mm). Original wrappers. Some edges with chipping, some covers detached, edges browned. Sold, as a periodical, not subject to return.

A rare weekly periodical on Theater in Moscow, no copies in OCLC (excepting a few in microfiche). The print runs of the periodical were around 5000, but the paper was very acidic and the fragility of the items have meant that very few copies have survived. Vishnevskii 494. **\$1,200 - 1,800**

4008

HERMITAGE PROGRAMMA-ZHURNAL.

Hermitage: Programma-zhurnal teatry, kontserty, khronika, kino, sport, vystavki, auktsiony, programmy, libretto [Hermitage-Program-Journal. Theaters, concerts, premieres, auctions, news, film, sports, musical programs]. Moscow: Teatralnogo Obединenie, 1922. 15 original issues. 8vo (260 x 170 mm). Original pictorial wrappers of varying colors, the early ones with the front cover illustrated with photographic images, the later with cubist portrait designs. Backstrips to 1 and 4 torn or repaired. Sold, as a periodical, not subject to return.

A fine complete set of this rare weekly title. Issue 8 has a cover designed by Meyerhold. OCLC lists microfiche copies in 5 locations and no complete sets. Vishnevskii 547. **\$1,000 - 1,500**



4008



4011

4009

KAMERNY THEATER.

Masterstvo Teatra, vremennik kamernogo teatra [Mastery of Theater, Annals of Chamber Theater]. 2 issues (all issued). 8vo (215 x 170 mm). Illustrations. Original typographic wrappers. Backstrip of part two chipped and torn. Vishnevskii 520. WITH: two other publications on the famous Kamerny theater in Moscow: "Moskovskii Kamerny Teatr." Petrograd: 1919. Original wrappers, chipped. A short illustrated history of the theater; "Ustav obshchestva Kamerny Teatr," 1914.

\$500 - 800

4010

TEATR I MUZYKA.

Teatr i Muzyka, ezhenedel'nyi zhurnal zrelischnykh iskusstv [Theater and Music Entertainment Weekly Magazine of Art]. Moscow: 1922-23. 23 numbers only (of 37) in 16 issues (of 30). This series comprising: 1922 nos 1-7, 8, 9, 10, 12, 13; 1923 nos 14/15, 16, 17, 19, 26, 28, 30, 32, 33, 37. 4to (295 x 225 mm). Original wrappers. Some chipped, some wrappers torn with slight loss to backstrips, issue 37 with the cover photograph lacking. Sold as a periodical, not subject to return.

A very rare and important NEP Journal giving information on cultural events in the Russian Federation, at a time when such events were not well documented. OCLC records no physical copies, only microfilm. The contributors include Gorkii on Theater, and Volkov on Meyerhold's "Path of a Director." Vishnevskii 540.

\$2,000 - 3,000

4011

ZRELISCHA.

Zrelischa, Ezhenedel'nik Teatra, muzik-holla, zirka, massovogo deistva, fizkul'ta, balagana, kino [Theater Entertainment Weekly, music hall, circus, mass performance, physical activity, traveling show, film].

Moscow: 1922-24.

38 issues only comprising: 1922 nos 3, 6, 7, 12, 14; 1923 nos 19, 21, 27, 29, 30, 33, 36, 38-40, 44-48, 51, 54, 56, 58-60, 64, 66; 1924 nos 69, 71, 73-76, 81, 82, 83/84, 85, 86; together with one duplicate number 77 and various defective parts of issues. 8vo (955 x 175 mm). Illustrations. Original pictorial wrappers. One backstrip repaired. Sold as a periodical, not subject to return.

A VERY RARE WEEKLY PERIODICAL ON RUSSIAN THEATER AND THE PERFORMING ARTS, here presented nearly half of all the published issues, and in fine condition. OCLC list one location of any holdings at Amherst College. Vishnevskii 508.

\$2,000 - 3,000



4012

4012

LUNARCHARSKII, ANATOLII VASILIEVICH, editor.

Khudozhestvennyi trud [Art work]. Moscow: "Der Emes," 1923.

3 issues only (of 4), comprising numbers 1, 3, 4. 8vo (255 x 175 mm). Illustrations including tipped in fabric and wallpaper. Original pictorial wrappers. 1 and 3 designed by Boris Titov; issues 1 and 4 signed on the upper covers. A few covers slightly stained. Sold, as a periodical, not subject to return.

One of the rarest of periodicals, a biweekly periodical issued in just the 4 issues in 1923. "Der Emes" was the publisher of the Yiddish newspaper in Moscow in the 1920s. No hard copies in OCLC, only microfilm. Vishnevskii 573.

\$500 - 800

4013

NOVAIA RAMPA.

NAZARENKO, N.L., and I.V. PISARENKO, editors. *Novaia Rampa* [New Ramp]. WITH: *Kino Novoi Rampy*. Moscow: 1924.

24 original issues (of 25, lacking issue 4). 8vo (260 x 175 mm) and larger. Original pictorial wrappers, in various colors. Some discoloration to margins. Sold, as a periodical, not subject to return.

A rare theater, film and music weekly, OCLC listing no copies or microfilm. Like many magazines and periodicals in Soviet Russia *Novaia Rampa* sprung up and died in the same year. Many periodicals of this period were short lived or morphed into new titles after a lapse of some months. *Kino Novoi Rampy* is bound dos-a-dos in issues 6-11. Visnevskii 564.

\$1,500 - 2,000

4014

NOVYI ZRITEL.

Novyi Zritel [New Viewer]. Moscow: 1924-29.

125 numbers (of 312) in 118 issues various, comprising: 1924 nos 1, 2, 13, 19, 20, 26, 35, 38, 40-42, 48, 49; 1925 nos 16, 38, 45, 50, 52; 1926 nos 1, 6, 7, 9, 12, 14, 18, 24, 30, 34, 38, 41, 45, 46, 51; 1927 nos 1, 4, 5, 12, 17, 20, 25, 32, 33, 35, 41-44, 46-52; 1928 nos 2-22, 23/24, 27/28, 31/32, 33/34, 35, 39-44, 46-51; 1929 nos 1-12, 15-18, 21, 26/27, 32/33, 34/35, 36-41, 43. 8vo (260 x 175 mm). Original pictorial wrappers. Some wear to backstrips and edges, cover for number 43 torn. Sold as a periodical, not subject to return.

A long series of one of the most popular weekly theater and film journals. Rare to the market. Vishnevskii 585.

\$4,000 - 6,000



4013



4014

4015

PROGRAMMY TEATROV.

Programmy gos. Akademicheskikh teatrov [Program of State Academic Theaters]. Moscow: 1925-27.

51 issues various in 50 parts (of 90 issues) comprising: 1925 nos 2,3,11,13,14; 1926 nos 16, 18, 19, 24, 27, 30, 31, 37, 39, 49, 50, 53, 55, 56, 59-64, 65/66; 1927 nos 67-93. 8vo (260 x 180 mm). Original pictorial wrappers. Some light discoloration, some wrappers torn; together with 4 duplicate part. Lot sold as a periodical not subject to return.

A good run of this rare weekly theatrical periodical, OCLC listing just one library holding the 55 issues for 1927. Cover designs include those of Lunarcharskii, Stanislavski, Vakhtangov and Meyerhold. Vishnevskii 625. \$2,000 - 3,000



4015

4016

ISKUSSTVO TRUDIASHCHIMSIA.

Iskusstvo trudiashchimsia: teatr, kino, muzyka, zhivopis [Art for the Workers: Theater, Movies, Music, Pictorial Arts]. Moscow: 1925-26. 38 numbers (of 80) in 36 issues, comprising: nos 3, 6, 7, 15-18, 19/20, 21, 22, 24, 28-32, 37, 42, 49, 58-73, 74/75 together with a duplicate issue 69. 8vo (255 x 170 mm). Original pictorial wrappers. Sold as a periodical, not subject to return.

A interesting cultural magazine with pictorial covers by Moskvina, Meyerhold, Lunacharskii, Duse, Tairov and others. This selection representing almost half of the issues published. Only one location recorded in OCLC. Vishnevskii 581. \$1,500 - 2,500



4016

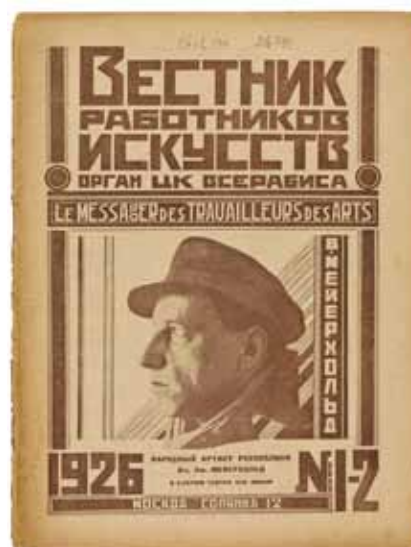
4017

VESTNIK RABOTNIKOV ISKUSSTV [ART WORKERS' HERALD].

Vestnik Rabotnikov Iskusstv ... Le Messager des Travailleurs des Arts organe officiel du comité central de la fédération des travailleurs des Arts de l'URSS. Moscow: VSEBIS, 1925-26.

12 miscellaneous parts: 1925 nos 3, 7, 8, 9, 10; 1926 nos 1/2, 3/4, 5, 6, 7, 8, 9. 4to (345 x 265 mm) and smaller. Original pictorial wrappers those from late 1925 with a photographic element, the design by Petr Galadzhev. Some minor wear and chipping to edges, two parts with wrappers detached; together with 4 duplicate parts.

An interesting periodical with many advertisements for film, irregularly issued from 1920 to 1926. \$800 - 1,200



4017

4018

SOVIETSKOE ISKUSSTVO.

Sovietskoe Iskusstvo [Soviet Art]. Moscow: 1925-28.

7 issues various, comprising: 1925 no 6; 1926 nos 3, 6, 8/9; 1927 no 2; 1928 nos 2, 3. 8vo (275 x 200 mm, some smaller). Illustrations. Original wrappers. Edges slightly soiled and worn.

Sovietskoe Iskusstvo was published in 34 issues between 1925 and 1928. Rare, OCLC lists one institutional copy with 1926 issues only. Present copies include an article by Beskin on Futurism and Constructivism in Russian Art and Solokov's article on Cinemagraphization of Theater and Theatricalization of Cinema (both 1926). Vishnevskii 628. \$800 - 1,200



4019

4019

RABOCHI I TEATR.

Rabochi i Teatr [Workman and Theater]. Leningrad: 1925-37.

266 parts in 256 issues, comprising:

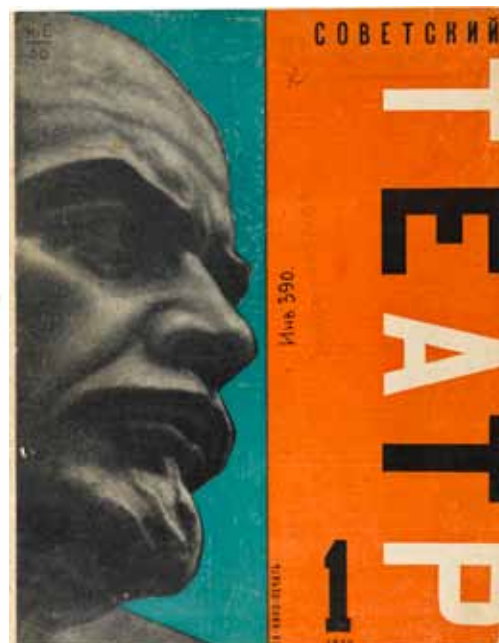
1925 nos 4, 11-16, 19-22, 25, 27, 34, 36, 38, 40-44, 47-49; 1926 nos 21, 39, 44; 1927 nos 15, 39, 47, 52; 1928 nos 8, 9, 11, 13, 15-18, 20, 21, 25-27, 32, 34-42, 45-52; 1929 nos 1-3, 7-14, 16, 18-21, 28, 30, 32, 33, 35-39, 41-43, 45, 47-52; 1930 nos 1, 3, 5, 9, 12, 14-17, 20, 23-32, 43; 1931 nos 1-5, 7, 8/9, 10, 11, 13/14, 15, 18-26, 29/30, 31, 32/33, 34, 35/36; 1932 nos 6, 7, 9/10, 11, 12, 14/15, 16, 19, 20, 22-24; 1933 nos 2, 19-25, 27-29, 30/31, 32-36; 1934 nos 1-36; 1935 nos 1-24; 1936 nos 1-24; 1937 nos 6, 9, 11. Mostly 8vo (260 x 180 mm); 1937 issues 4to (300 x 230 mm). Illustrations. Pictorial wrappers. Occasional wear to covers and backstrips, some slight chipping, slightly browned. Sold as a periodical, not subject to return. Lot sold with an annual volume for 1937, comprising issues 2, 3, 5-10, 12 (4to, later cloth).

A fine sporadic run of one of the great Russian theatrical magazines of the 1920s and 30s. OCLC lists only three libraries with any holdings and one has just 1937. Vishnevskii 592.

\$10,000 - 15,000



4020



4022

4020

RABIS.

Rabis. Organe hebdomadaire du comité de la fédération des travailleurs des arts de l'URSS. Moscow: 1927-34.

205 parts in 194 issues, comprising: 1927 parts 1-6, 16-19, 21, 23, 25, 30-39, 42-45; 1928 parts 1, 4, 5, 7-10, 13, 14, 16, 17, 22, 24-28, 34, 36-39, 40-52; 1929 parts 1, 3, 4, 7, 12-16, 19, 20, 23, 24, 32, 36, 37, 39, 40, 42, 46-48, 50-52; 1930 parts 1, 2, 4-21, 23, 25, 26, 28-31, 32/33, 38/39, 40, 41, 42/43, 44, 45/46, 47/48, 49/50, 52/52; 1931 parts 1-3, 8-18, 19/20, 21/22, 25-32, 34, 35/36; 1932 parts 1, 4-7, 9/10, 11-23, 28-30, 33/34; 1933 parts 1-4, 5/6, 7/8, 9-12; 1934 parts 1-12. 8vo (260 x 175 mm). Original pictorial wrappers. Some wrappers slightly soiled or with some slight loss, 2 pp missing to 1933 part 3. Sold as a periodical, not subject to return.

A good run of *Rabis*, initially a weekly periodical, becoming monthly in 1933, and covering Theatre, Film, Circus, Photography and Music. Vishnevskii 683.

\$3,000 - 5,000

4021

SOVREMENNYI TEATR.

Sovremennyi Teatr [Contemporary Theater]. Moscow: Teatr-kino-pechat, 1929.

4to. 43 parts in 36 parts for 1929 only, comprising: parts 1-21, 22/23, 24/25, 26/27, 28/29, 30/31, 32/33, 34/35, 35-43. Illustrations. Original pictorial covers, some edges knicked or chipped. Sold as a periodical, not subject to return.

A rare theatrical periodical published in Moscow from 1927 to 1929 in weekly form. OCLC notes 4 holdings, none complete. Vishnevskii 685.

\$1,200 - 1,800

4022

SOVETSKII TEATR.

Sovetskii Teatr, Obshchestvenno-politicheskii zhurnal po voprosam teatra [Soviet Theater, Socio-Political Magazine dedicated to questions of the theatre]. Moscow: Teatr-kino-pechat and others, 1930-33.

39 parts only in 29 issues, comprising: 1930 parts 1, 2, 3/4, 5/6, 7, 8, 9/10, 11, 12 (bound in one volume); 1931 parts 1, 2/3, 4, 5/6, 7-9, 10/11, 12 (bound in one volume); 1932 parts 1-4, 5/6, 7/8, 9, 10/11, 12 (bound in one volume); 1933 parts 1, 2/3 (unbound). 4to (290 x 215 mm, bound copies; unbound issues slightly larger). Cloth, original wrappers bound in. Bound wrappers slightly trimmed, wrappers of unbound volumes detached with edges torn. Sold as a periodical, not subject to return.

A near complete run of this rare theatrical periodical. The work morphed into the *Teatr i Dramaturgiia* in 1933. Vishnevskii 750.

\$1,000 - 1,500



4023



4024

4023
TEATR I DRAMATURGIJA.

Teatr i Dramaturgiia [Theater and Drama]. Moscow: Zhurgazob'edenie, 1933-36.
32 parts in 31 issues, comprising: 1933 parts 1, 2/3, 4-9 (bound in one volume); 1935 parts 1-12 (bound in one volume); 1936 parts 1-11. 4to (300 x 220 mm for bound volumes, unbound issues slightly larger). Cloth with original wrappers bound in. Some slight damage to several wrappers with those in the volumes trimmed slightly, 2 wrappers lacking for parts 8 and 9, 1936. Sold as a periodical, not subject to return.

A good intermittent run of the Soviet theatrical monthly published from 1933-36. It was successor to *Sovetskii Teatr* (1930-33), and in 1934 became the organ of the Writers Union of the USSR. In 1937 the periodical was renamed *Teatr* and continued into the 60s. Vishnevskii 102.
\$1,000 - 1,500

4024
SOVIETSKII TEATR.

Sovetskii Teatr. Organ Upravleniia teatrami Narkomprosa RSFSR i TSK Rabis [Soviet Theater. Administration of Theater by the Narkompros Agency of the RSFSR & TSK Rabis]. Moscow: Ogiz-izogiz, 1935-36.
24 parts in 20 issues, comprising: 1935 parts 1, 2/3, 4, 5/6, 7-10, 11/12; 1936 parts 1-3, 4/5, 6-12. 4to (350 x 255 mm and smaller). Illustrations. Original pictorial and letterpress wrappers. Some light staining, several spines rubbed and slightly torn. Sold as a periodical, not subject to return.

A rare complete run of this monthly theatrical periodical. OCLC lists only two holders of original material: Columbia and the Library of Congress. Vishnevskii 871.
\$1,000 - 1,500

Meyerhold & Russian Theater

4025
BENOIS, ALEXANDRE, illustrator.

PUSHKIN, A.S. *Pikovaia dama* [Queen of Spades]. St Petersburg: R.Golike & A.Vilborg, 1911.
4to (295 x 235 mm). Colored vignettes and mounted colored illustrations after Benois. Later blue cloth. Slightly faded and covers warped, old ex-library stamp to title, some edges soiled. Together with four additional works on Russian theater.
\$700 - 1,000

4026
EFROS, N.E.

Teatr Letuchaia Mysh [Theater of the Bat]. Moscow: N.F.Balieva, 1918.
4to (300 x 240 mm). Illustrations (some mounted), vignettes and original pictorial wrappers by Sergei Chekonin. Some wear and chipping to spine with loss, small ink stain on title page.
WITH: *Teatr iunykh zritelei* [Theater for Young Spectators]. Leningrad: 1932. Original wrappers and glassine jacket. Not in OCLC.
AND: *Komsomol'ski Petrushka* [Komsomol's Petrushka]. Kharkov: 1923. Original wrappers. Library stamps on title page.
AND: EVEINOV, N.N. *Chto takoe teatr* [What is Theater?]. Petersburg: 1921. 4to. Original wrappers designed by Chekonin, rubbed. OCLC listing 3 copies only, one in the USA.
Together, 4 volumes.
\$1,000 - 1,500



4027



4028

4027

MEYERHOLD, VSEVOLOD, editor.

Liubov k trem apel'sinam. Zhurnal Doktora Dapertutto [Love for Three Oranges. Doctor Dapertutto's Journal]. St Petersburg: V.Meyerhold, 1914-16.

12 issues in 9 parts. 8vo (200 x 150 mm, some smaller). Original pictorial wrappers. A few spines chipped with minor loss, paper slightly yellowed. Sold as a periodical, not subject to return.

A fine copy of a complete set, in original wrappers, of Meyerhold's most important publications. The title was taken from a play by Count Carlo Gozzi that Meyerhold translated and adapted in the first issue. The nom de plume "Dr. Dapertutto" is taken from Hoffman, on the suggestion of Kuzmin. The covers are by Yuri Bondi (1914) and Golovin (1915-16). Amongst the notable contributors are Blok, Miklashevskii, Meyerhold, Brianskii, Benois, Kniiazhin, Nadezhdin, Bondi, and Zhirminskii. Vishnevskii 353.

\$5,000 - 8,000

4028

ALEXANDRINSKII THEATER PROGRAMS.

A collection of 27 programs for Meyerhold's theater in St. Petersburg, 1914-18, comprising: 1914, 3 programs; 1915, 7 programs; 1916, 4 programs; 1917, 8 programs; 1918, 5 programs; together with 2 programs dated 1914-15 for the Moscow Art Theater, including a production of Chekov's *Three Sisters*. Small 8vo (170 x 115 mm). Mostly 4 pp programs excepting a few single sheets in 1918, many with clipped newspaper reviews loosely inserted.

Provenance: Eugenii Zvolov (small ownership ink stamp).

An interesting collection of theater programs for the great theater of St. Petersburg, the Alexandrinskii. Meyerhold was stage director of the theater from 1908 to 1918; the programs include 3 that he directed, and includes the work of Maxim Gorky, Gippius, Ostrovsky, and Lermontov (*The Masquarade in 1917*). There is one program for a production of Tarelkin's *Death by Sukhovo-Kobylin* on the 23rd October 1917. That performance was held while the rest of St Petersburg echoed with the Revolution: on October 22, Kerensky ordered the arrest of the Military Revolutionary Committee, while on the 24th, Trotsky and Lenin contrived to overthrow the Provisional Govt, and the Bolsheviks began to occupy the railway station, telephone exchange and State Bank.

\$500 - 800



4029

4029

MEYERHOLD SET DESIGN AND PRODUCTION PHOTOGRAPHS.

A collection of 34 period photographs of Meyerhold productions, most at the Meyerhold Theater in Moscow, 1920s-1930s, comprising: 2 photographs for a 1931 production of *Spisok Blagodeinyii* [List of Benefits], episode 4, by Yuri Olesha, 6 1/2 x 9 inches, mounted on plywood, a few small tears; and 32 additional period photographs, various sizes, for Meyerhold productions.

An interesting group of photographs documenting many of Meyerhold's greatest plays and including press photographs and snaps of 33 *Obmoroka* [1935], *Les*, and others, some annotated on verso.

\$2,000 - 3,000



4031

4030

MEYERHOLD THEATRICAL EPHEMERA.

A collection of 18 programs, flyers and playbills for Meyerhold productions in Moscow theaters, [Moscow and Leningrad], 1924-36, including an advertising flyer for a production of *Gore Umu* at the Gosudarstvennyi Theater, March 9-12, 1928 (some tears and loss at margins) and an original program for the same; 3 invitations to performances and discussions at the same theater, 1928-32; 6 programs to the Gosudarstvennyi Theater, 1930s; a touring program for Meyerhold productions, 1927; and various other Meyerhold ephemera, including *Afisha TIM* number 4, Moscow, 1927 (wrappers torn).

Though 7000 copies of the program for *Gore Umu* were printed, none appear in OCLC, nor does any copy of *Afisha TIM*, number 4. Vishnevskii 641.

\$1,000 - 1,500

4031

MEYERHOLD FAMILY PHOTOGRAPH ALBUM.

115 contact prints, 25 x 40 mm, Moscow, December 4, 1936 to summer of 1937, mounted to 14 leaves of a ruled exercise book (210 x 170 mm), with annotations in ink by a family member (possibly Mrs. Zinaida Meyerhold) describing each photograph. The last two pages with fewer annotations, leaves browned, the first page detached and with upper right corner torn away, other small tears, margins frayed.

An important surviving family photograph album of unpublished contact photographs of Meyerhold and his family in Moscow, at their apartment, on the street, eating with friends, and out in the countryside, several featuring Shostakovich. A view of happy family life before disaster struck, with the closure of his theater in January 1938; his arrest on June 20, 1939; the brutal murder of his second wife Zinaida on July 15, 1939, in their Moscow apartment; and his own execution by firing squad on charges of spying, on February 2, 1940.

\$2,000 - 3,000



4032

4032

MEYERHOLD POSTER.

Poster for a Meyerhold production inspired by Moliere's *The Imaginary Cuckold* at the Theater Aktera, Moscow, April 25-26, 1922, 720 x 550 mm, printed in black on purple paper, silked, slight fading to margins, some small nicks to margins with loss, mounted in a mylar sleeve and framed. Sold not subject to return.

\$1,000 - 1,500

4033²

MEYERHOLD POSTER.

Meyerhold Theater production poster for a performance of *Mandate*, Moscow, August 22-25, 1925, 1080 x 720 mm, printed in green and purple, silked, a few knicks to the margins, old crease marks, mounted in mylar and framed, unexamined out of the frame. WITH: Playbill for the same production, 270 x 360 mm, with clean tears and tear with loss at upper right corner, and a similar small playbill for the 1925 season which includes *Mandate*. Sold not subject to return.

\$2,000 - 3,000



4033



4034

4034

MEYERHOLD POSTERS.

1. Poster for the premier of *The Imaginary Cuckold* at the Meyerhold Theater in Moscow, 720 x 1080 mm, printed in brown, silked, mounted in mylar and framed.

2. Poster for an appearance of the Meyerhold Theater Tour ("Theatre d'Etat de Moscou") at the Theatre Montparnasse, Paris, 1926, 715 x 1070 mm, advertising Gogol's *Revisor*, Ostrovsky's *La Foret*, and Orommelincky's *Le Cocu Magnifique*, tear with loss to left hand margin. Both unexamined out of the frame, sold not subject to return.

\$2,000 - 3,000



4035

4035

MEYERHOLD POSTER.

Poster for the production of *Bubus* at the Meyerhold Theater, Moscow, January 29-February 1, 1927, 1070 x 710 mm, printed in red and black with red blocked border, cast and production team listed, silked, mounted in mylar sleeve and framed, unexamined out of frame; sold with a contemporary photograph of the outside of the Meyerhold Theater, showing a copy of this and other Meyerhold posters. Sold not subject to return.

\$2,000 - 3,000



4036

**4036
MEYERHOLD POSTER.**

Poster for the production of *Les* at the Meyerhold Theater, Moscow, October 19-20, 1928, 1110 x 710 mm, printed in red, black pink, and grey, incorporating listings of other plays in the 1928-29 season and including a full listing of the cast, silked, mounted in mylar sleeve and framed, unexamined out of frame. Sold not subject to return.
\$2,000 - 3,000



4037

**4037
MEYERHOLD POSTERS.**

2 posters for various Meyerhold productions, June 4, 1931 and May 29-June 20, 1932, 830 x 600 mm and 720 x 560 mm. Meyerhold Theater, Moscow, printed in black and red on fawn paper, framed and glazed, unexamined out of frames. Sold not subject to return.

Plays include *The Inspector-General*, *Forest*, *The List of Benefits*, and *The Imaginary Cuckold*.
\$2,000 - 3,000

**4038
MOSCOW OPERETTA PRODUCTIONS.**

1. Poster for a benefit for Maria Michaelovna Lanska, directed by Nicolai Nicholaievitch, Moscow, June 29, 1911.
2. Poster for a performance of *Tainy Garema*, Moscow, June 28, 1911, on green paper.
Each 940 x 600 mm, printed on thin paper, silked, some old tears and wear along center folds, lower left corner of the first poster torn away, left margin of the second poster torn with loss. Sold not subject to return.
\$1,500 - 2,000



4038

**4039
RUSSIAN THEATER—1922.**

YAROVOFF, NIKOLAI. 5 Autograph Manuscripts Signed, 18 pp total, all Moscow, comprising: "The Moscow Theater Public of Today," 4 pp, February 27, 1922, browned and cleanly torn; "A Moscow Letter," published in *The Nation* as "The Russian Theater of Today," 5 pp, March 7, 1922; "The Theater of Comedy and Melodrama of Moscow. The Picture of Dorian Gray," 2 pp, February 2, 1922; "The Hebrew Studio-Theater, 'Gabima' of Moscow," 5 pp, February 1922; "Some New Plays in Moscow Spring Season," 2 pp, June 7, 1922.
WITH: 3 Typescripts with holograph annotations, 15 pp, Moscow, initialed in a few places, comprising: "The God of Revenge (notes on the Jewish Cameri Theater in Moscow)," 3 pp, February 1, 1922; "Bread or the Circus. On the Great State Theater of Moscow," 5 pp, published in *The Christian Science Monitor*, no date; "Fairy Land in Hunger Land. Moscow's First State Theatre for Children," 7 pp, published in *Shadowland*, July, 1922, carbon copy.

A collection of eight articles by Yarovoff on the Russian Theater, written for an American audience in 1922. Most of the articles were published through the auspices of Oliver Saylor, and the present manuscripts are the copies sent to him by Yarovoff. Saylor acknowledged Yarovoff in his first edition of *Russian Theater* [1922]: "it is only fair to state that my more dependable informant by correspondence has been Nikolai Yarovoff, artist and critic, who has served as my interpreter in Moscow on more than one occasion."
\$2,000 - 3,000

4040

YAROVOFF, NIKOLAI.

14 Autograph Letters Signed and one Typed Letter Signed, approx. 25 pp, various sizes, Moscow, April 24, 1921 to September 27, 1923, Moscow, ranging from 1 p notes to a 12 pp letter, most on lined paper, a few on ARA stationery, to Oliver Saylor, some browning and a few corners torn; together with 2 typed carbons from Saylor to Yarovoff, and various checks and receipts for food parcels.

A fascinating correspondence between Yarovoff and Saylor, Yarovoff being one set of Oliver Saylor's "eyes and ears" in Russia. Yarovoff, a photographer (best known for his photograph of Anna Pavlova with her dog), an artist and a critic, had known Saylor from his travels round Russia in 1918-19, and indeed Saylor acknowledges Yarovoff in his book *Russian Theater* [1922]. Yarovoff, desperate for any work outside Russia, began to write articles which Saylor placed in American publications, silently taking a commission of 50 percent. This upset the Russian considerably when he discovered this, and by April 1923, Saylor had broken off their correspondence. The present correspondence deals with the food situation and the arrival of food parcels, theatrical performances, and the lack of clear communication on Saylor's side. There is a freshness to Yarovoff's reporting of the turmoil of post Revolutionary Russia, and his first letter of September 27, 1921 is 12 pages long and very considered. However, by 1923 a postcard sufficed. Yarovoff describes his work at the A.R.A. (salaries are 5-6 dollars a month, with as many as 30 men working for the price of one American); his desire to escape to Berlin to get healthcare for his wife; his hope that Saylor get him some accreditation in the American Press allowing him to do interviews, etc. As the communication on Saylor's side declines so the tone of the letters change until they break apart, when Yarovoff discovers that Saylor is charging 50% rather than 25% for his services. The last postcard dated 27/9/23 from Yarovoff to Saylor tells him he is traveling and to send the outstanding funds of \$200 to one of his friends in New York. It is unlikely that sum was ever sent.

\$3,000 - 5,000



4039



4040

4041

YAROVOFF, NIKOLAI.

2 Autograph Manuscripts Signed and 2 Typescripts, 10 pp, c.1920-22, all for publication in the United States, comprising: "Anti-Religious Propaganda in Russia," 1 p manuscript, February 3, 1922, with masthead of *The Atheist*; "The Russian Peasant Industry (Notes on the Peasant Art Exhibition in Moscow)," 5 pp manuscript, February 13, 1922; "Men and Dogs," 2 pp typescript, c.1920; "How Do Russian Village Teachers Live?" 2 pp typescript, January 1922.

\$700 - 1,000

4042

RUSSIAN FILM POSTERS.

A collection of 11 Russian film posters, Moscow, 1925-29, 1080 x 720 mm (some smaller), silked, all with some damage to margins, all but one in mylar sleeves.

An interesting group of film posters, with horror, mystery, drama and cowboy genres represented, mostly printed in limitations of 10,000, including one by Michael Dlugach, one by Stenberg, several American cowboy movies, and one by W.S Hart.

\$2,000 - 3,000



4042

Russian Literature & Works on Paper

Lots 4043 - 4299





4043

4043

AGNIVTSEV, NIKOLAI YAKOVLEVICH. 1888-1932.
V. TVARDOVSKII, illustrator. *Chashka chaya* [A Cup of Tea]. Moscow and Leningrad: Raduga, 1925.
4to. 16 pp. Color lithographs. Original color lithographed wrappers. Reinforced with some soiling and creases.

Agnivtsev was famous for his cabaret songs and agit-prop children's books. Nikita Balieff featured his work in *Le Chauve-Souris* and Prokofiev set his poem "The Magician" to music. Here he touches on the exploitation of the Chinese masses in the production of tea for consumption in the West.

\$1,000 - 1,500



4044

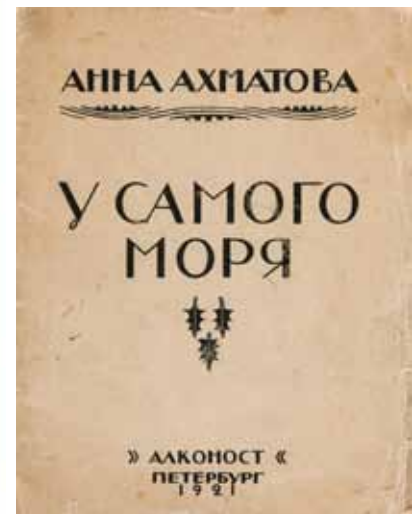
4044

AKHMATOVA, ANNA. 1889-1966.
Belaya Staya [White Flock. Poems of Anna Akhmatova]. Petrograd: Hyperborean Publishing, 1917.
8vo. 139, [8] pp. Original printed tan wrappers. Wrappers stained, chipped and torn, spine perished and replaced with scotch tape. WITH: *Chetki. Stikhotvoreniya Anny Akhmatovoi* [The Rosary. Poems of Anna Akhmatova]. St. Petersburg: KN-VO Prometheus, 1918. 8vo. 134, [6] pp. Cloth backed blue boards. One leaf re-hinged, thumb-soiling to first few leaves, boards chipped, small spot of glue to upper board.
FIRST EDITION of *Belaya Staya*, fifth printing of *Chetki*.
\$600 - 800

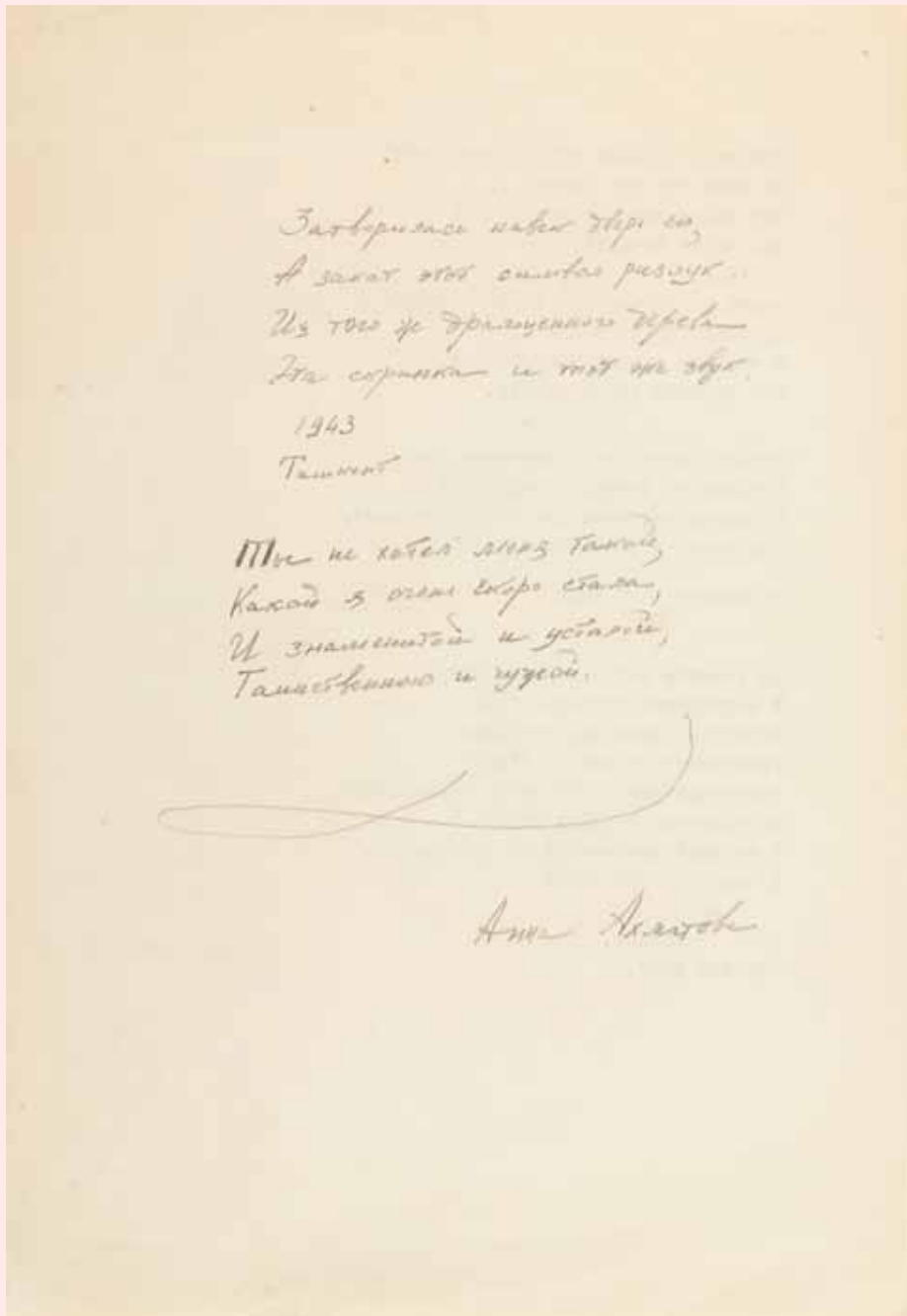
4045

AKHMATOVA, ANNA. 1889-1966.
U samogo moria [At the Very Edge of the Sea]. Petersburg: Alkonost, 1921. 12mo. 32, [3 ad] pp. Original decorative wrappers. Wrappers edge-worn, backstrip splitting.

FIRST EDITION, one of 3000 copies printed. This long poem first appeared in the magazine *Apollon* in 1915, and represents a summing-up of Akhmatova's early manner. By the time this separate issue appeared, Akhmatova had endured further war, revolution and blighted love.
\$400 - 600



4045



4046

4046

AKHMATOVA, ANNA. 1889-1966.

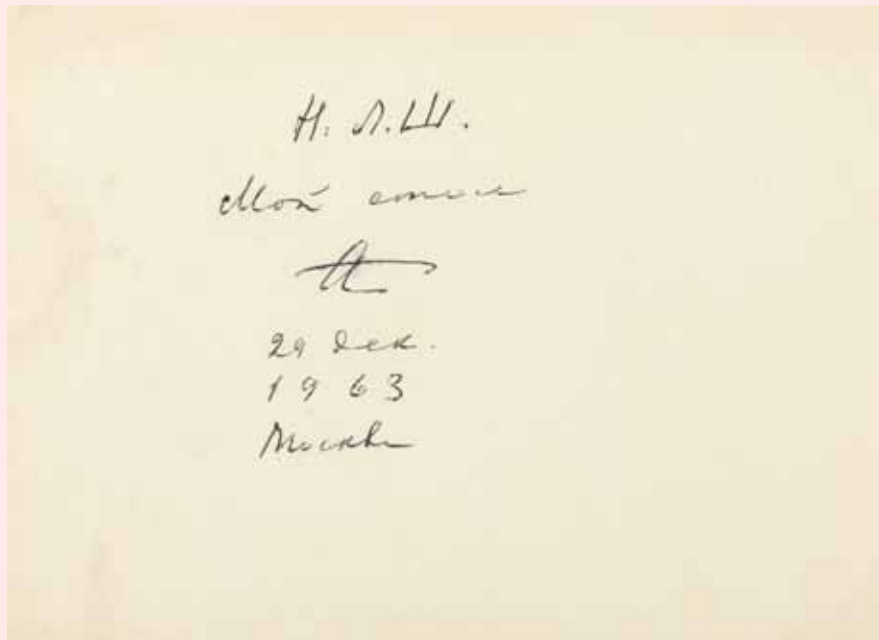
Manuscript Signed, "Ty ne khotel menya takoi..." [You Did Not Want Me This Way]; and "Zatvorilas dver' navek ego" [His Door Closed to Me Forever,] 1 p, 4to, Tashkent, 1943, in pencil. A manuscript of two poems in pencil on the verso of a typescript of *Prushli i skazali: 'Umer tvoi brat'...* [They came and said, 'Your brother died'...].

These poems are usually dated to the 1950s, but this draft makes clear that were written in 1943 in Tashkent where Akhmatova was evacuated along with Dmitri Shostakovich, Aleksei Tolstoy and other artists during the Siege of Leningrad. At the time she was composing her masterpiece *Poema bez geroya* [Poem Without A Hero]. These drafts differ slightly from their published versions.

\$12,000 - 18,000



4047



4047

4047

AKHMATOVA, ANNA. 1889-1966.

Photograph inscribed, albumen print mounted on card, 5 1/2 by 7 1/2 inches, depicting the poet's writing table, inscribed in ink to her friend Natalya Leontevna Shengeli and dated on the verso, Moscow, December 29, 1963. Minor wear.

MOI STOL [MY TABLE]. A unique intimate glimpse at the legendary writer's work space for her friend, the wife of the Georgian avant-garde poet, Georgii Shengeli. The poet adds "*Poema*" in ink on a manuscript on the table for her masterpiece *Poema bez geroya* [Poem Without a Hero]. Although she began the lengthy poem in 1940 and finished a first draft in Tashkent in 1943, she continued to work on it until 1965. She had been denounced by Andrei Zhdanov, head of the Communist Party in Leningrad, in the infamous Party Resolution of the Central Committee of 1946, and was expelled from the Writers' Union. The poem was published only after death. She dedicated it to "the memory of its first audience—my friends and fellow citizens who perished in Leningrad during the siege."

\$10,000 - 15,000



4048



4048 (reverse)

4048
ANENSKII, INNOKENTII FEDOROVICH. 1856-1909.

Photograph Signed, albumen print cabinet card, 6 1/2 by 4 3/8 inches, c.1891, by Wladimir Wysocki, Kiev, minor surface scuffs.

INSCRIBED AND SIGNED FOR THE POET ALEKSANDR ALEKSEEVICH KONDRATEV on the verso: "To my dear Alek, from your beloved old teacher. I. Annenskii." Kondratev has added at the top: "I. Annenskii. Kiev, 9 April 1891."

Before he emerged as a major Russian Symbolist poet, I.F. Annenskii taught classical languages and ancient literature in a gymnasium in Tsarskoe Selo. He served as its director from 1886 until he died suddenly in 1909. Among those who attended the school were the poet Anna Akhmatova and her future husband, the poet Nikolai Gumilev.

\$10,000 - 15,000

4049

ANNENSKII, INNOKENTII FEDOROVICH. 1856-1909.

Tikhia pesni [Quiet Songs]. St. Petersburg: Parnasty i Proklyaty, 1904. 8vo. 134 pp. Lettered white wrappers. Wrappers soiled; some internal waterstains and pencil marks.

THE POET'S FIRST BOOK. Following the advice of his brother, I. F. Annenskii did not publish his poems until after he turned 35. He published his first book under the pseudonym "Nik. T-o" or "No One" in Russian. A lover of French poetry, he became a major force in the first wave of Russian Symbolism. Anna Akhmatova called him "my only teacher." *Tikhia pesni* includes translations of poems by Baudelaire, Heine, Mallarmé, Proudhon, Rimbaud, Verlaine and others. He published only one more book of poetry before suffering a heart attack while waiting for a train in St. Petersburg.

\$5,000 - 8,000

4050

ANNENKOV, YURI. 1889-1974.

Autograph Letter, 8 pp, 4to, n.p., [1930s], to Abram Markovitch [Efros], being the first 8 pages only.

Efros was a well-known art historian and critic who worked in the Moscow Art Theater with Stanislavsky. He began corresponding with Annenkov in 1922 and introduced him to Stanislavsky. The first four pages of this manuscript are dedicated to thoughts about the life of the painter in Paris. Annenkov compares the painter to a worker at the Citroen company: as soon as a painter becomes dependent upon his agent he is like a worker on a production line—which he sees in both positive and negative lights. This, he contends, is totally different from the painter's life in Russia. Towards the end, Annenkov states how much he would like the Tretyakovskaya Gallery in Moscow to have his works.

\$1,500 - 2,500

4051

ANNENKOV, YURI. 1889-1974.

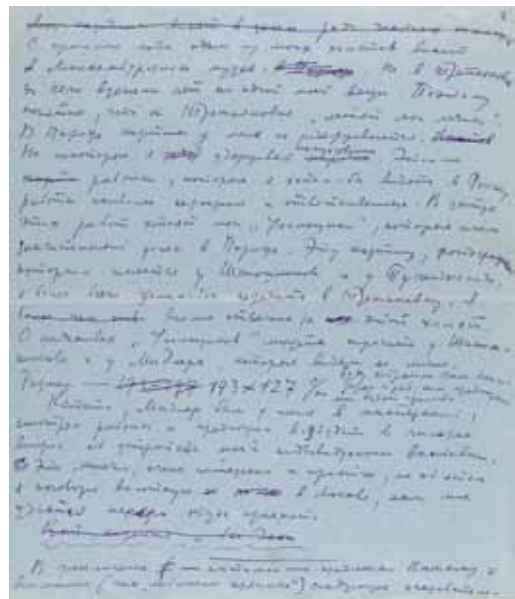
Autograph Manuscript, "Predel'nyi realizm" [Supreme realism], 13 pp recto and verso, folio, in ink, plus some fragments and penciled pages, on 17 sheets, [Petersburg], c.1920, in original cloth-bound ledger book. Cloth worn and stained, hinges reinforced, many leaves excised or partially excised, but the primary content clean and legible.

SUBSTANTIAL MANUSCRIPT ON THE DIFFICULTY OF CONDITIONS IN PETERSBURG and apparently including early draft fragments of Annenkov's *Novel about Nonsense* which was eventually published in Berlin in 1934. Annenkov begins this manuscript describing the terrible cold and hunger, electricity outages, and other privations. Annenkov returned from Paris to Petersburg in 1914 but emigrated 10 years later, first to Germany and then to Paris. There is also one page of an important memoir about the opening of *Dom Iskvstv* [House of Art] in Petersburg. The House of Art was inaugurated in November 1919 and became an important shelter and meeting place for artists and writers until 1922 when its spiritual leader, Maxim Gorky, went abroad. Annenkov describes the role and structure of the House of Art and lists the members of its board of directors: M. Gorky, A. Blok, A. Benois, K. Chukovsky, V. Sazonov. The notebook also includes various drafts of letters, sketches and notes.

\$4,000 - 6,000



4049



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4051



4052

**4052
ARCHITECTURE.**

Ezhegodnik: Obshchestva arkhitektorov-khudozhnikov 1927 [Yearbook of the Society of Architects and Artists for 1927]. Leningrad: Obshchestva arkhitektorov-khudozhnikov, 1928.

4to. 211 pp. Illustrated with photogravures and diagrams. Original decorated tan wrappers. Soiled wrappers, spine lacking but otherwise intact.

In 1927 the official annual of the Society of Architects and Artists was devoted to Constructivism. This work includes designs by A. E. Belograd, A. I. Dmitriev, I. V. Zhotovskii, S. S. Serafimov and I. A. Fomin, and an obituary for architect Leonid Nikolaevich Benua. With a brochure for the forthcoming 1929 volume laid in the front.

\$2,000 - 3,000

**4053
ARCHITECTURE.**

Ezhegodnik: Obshchestva arkhitektorov-khudozhnikov [Yearbook of the Society of Architects and Artists]. Leningrad: La Société impériale des architectes-artistes, 1906-1910, 1912, 1914-1915.

8 volumes. 4to. Illustrated with photogravures. Original decorated tan wrappers. Some lacking spines and split with some loss to wrappers; others shaken.

RARE EARLY RUSSIAN ARCHITECTURAL ANNUAL. The Society of Architects and Artists was founded in 1903 to hold theoretical discussions of the aesthetic problems of architecture and the decorative arts; and it organized architectural competitions and exhibitions (mainly in the halls of the Academy of Arts). Its drafting committee included such prominent architects as E. E. Baumgarten, V. V. Ilyashev, F. I. Lidval and I. A. Fomin. Their retrospective in 1911 promoted the architectural monuments of Russian classicism. The organization also helped establish the Museum of Old St. Petersburg in 1907. It continued until 1932 when the country's architectural associations were consolidated.

\$3,000 - 5,000



4053



4054

**4054
ARTIST'S PROOFS.**

Fine collection of 45 original signed wood engravings and lithographs:

1. FAVORSKII, VLADIMIR ANDREEVICH. Wood engraving for *Bayan the Bard*; and four for *Othello*. Various sizes.
2. KIBRIK, EVGENII ADOLFOVICH. 6 lithographs for *Taras Bulba*, 1945. Various sizes.
3. PIKOV, MIKHAIL. 4 wood engravings for *Anthony and Cleopatra*, 1935. Each 5 x 3 1/2 inches.
4. SMIRNOV, F. 3 wood engravings for *Sadko*, 1935. Each 6 x 7 1/2 inches. Each matted.
5. KIBRIK, EVGENII ADOLFOVICH. 5 color lithographs for *Colas Breugnon*, 1935-1936. Various sizes.
6. PIKOV, MIKHAIL and DAVIDOV, Z. Wood engraving for *Guest from Gosche*, 1936. 6 x 3 3/4 inches.
7. KIBRIK, EVGENII ADOLFOVICH. 7 lithographs for *Til Eulenspiegel*, 1938. Various sizes.
8. KIBRIK, EVGENII ADOLFOVICH. 9 lithographs for *Enchanted Soul*, 1941. Various sizes.
9. KONSTANTINOV, F. 5 wood engravings for *Romeo and Juliet*, 1943. Each 5 6/8 x 3 1/2 inches.

A remarkable archive of signed artist's proofs of wood engravings and lithographs of the Soviet period for various publications including the works of Shakespeare.

\$4,000 - 5,000

4055

ASEEV, NIKOLAI NIKOLAEVICH. 1889-1963.

SINYAKOVA, MARIYA MIKHAILOVNA, illustrator. *Zor* [Vision]. Moscow: Liren, 1914.

17 pp. Original pale green lithographed wrappers designed by M. Sinyakova. Wrappers partially faded; name of former owner on front wrapper.

In the Cubo-Futurist tradition, this collection of experimental verse is entirely handwritten lithography. It reflects the poet's fascination with V. V. Khlebnikov's poetry and ancient Slavic folklore. Aseev later joined the LEF literary circle headed by V. V. Mayakovsky. M. M. Sinyakova, like Aseev, started out with the Futurists and later turned to Constructivism.

\$2,500 - 3,500



4055

4056

AVANT-GARDE PERIODICAL.

Iskusstvo Kommuny [Art of the Commune]. Petrograd: IZO NKP [Visual Arts Section of the People's Commissariat for Enlightenment], December 7, 1918 to April 13, 1919.

19 issues. Broadsheet journal, 460 x 300 mm, each issue 4 pp. Lightly browned, some cross folds cracked or torn, edges slightly chipped.

A COMPLETE RUN OF ONE OF THE EARLIEST AVANT-GARDE JOURNALS ISSUED IN PETROGRAD. The publication was founded by Mayakovsky, Lissitzky and others, and featured contributions from nearly all of the leading avant-garde figures. Each issue comprises 4 pages of reviews, artistic news, poems, and essays. Some of Mayakovsky's "best poems of the period 1918-1919 were first published [in *Iskusstvo Kommuny*] as what might be termed 'poetic editorials'" (Rudy p 281). Rarely seen in its complete form. Rowell and Wye *The Russian Avant-Garde Book* p 164.

\$7,000 - 10,000



4056

4057

BAKST, LEON. 1866-1924.

Feya kukol. La Fée des poupées [The Doll Fairy]. A complete set of 12 postcards and two descriptive inserts in Russian and French, lithographed in color by A. Ilin. St. Petersburg: issued to benefit the St. Evgenya Red Cross Society, 1904. Each 140 x 95 mm. With rare original decorated envelope also designed by Bakst. Envelope restored; unused postcards with minor soiling.

Leon Bakst was the most influential costume designer of his generation. In 1898, he founded with Sergei Diaghilev and Alexandre Benois the *Mir Iskusstva* [World of Art] group. His work on Josef Bayer's ballet *Feya kukol* at the Hermitage Theater in St. Petersburg helped establish Bakst as a major costume designer in 1903; and he first contributed to Diaghilev's legendary Ballets Russes in 1909. Benois called the designs for *Feya kukol* Bakst's indisputable masterpiece.

\$2,000 - 3,000



4057



4058

4058
BALMONT, KONSTANTIN DMITRIEVICH. 1867-1940.

Sbornik stikhotvorenii [Collection of Verses]. Yaroslavl: G.V. Falk, 1890. 8vo. 143 pp. Contemporary cloth-backed marbled boards. Worn with some foxing and repairs; export permission rubberstamped on verso of final page of text.

FIRST BOOK of the prominent Symbolist poet and celebrated translator of Edgar Allan Poe. It included poems he had published as early as 1885 and was issued at the author's own expense. He had been expelled from the law faculty of Moscow University for participating in student demonstrations in 1887 and had just left Davidov's law college in Yaroslavl to pursue his "poetic mission." 1890 was a rough year for him: he broke his leg in an unsuccessful suicide attempt; his marriage collapsed; he suffered from both alcohol abuse and financial troubles. "My first book, of course, was a total failure," he admitted years later. But he persisted and eventually emerged as one of the major poets of the Silver Age.

\$8,000 - 10,000



4059

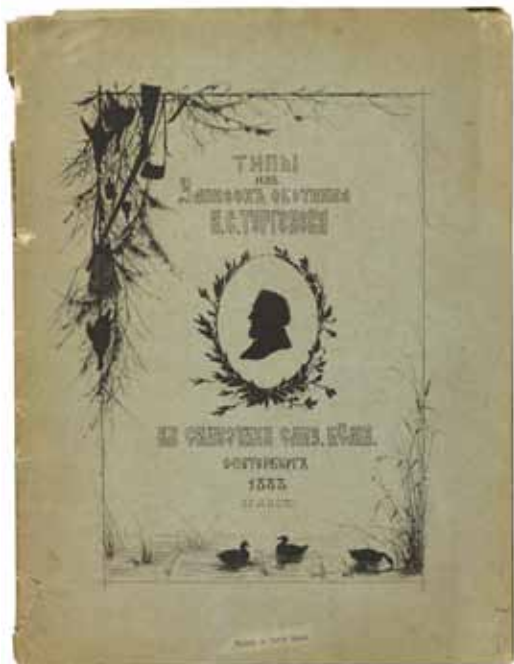
4059
BAUHAUS.

Two exhibition catalogs of German art in the USSR:

1. *Baukhauz Dessau/Baukhauz Dessau 1928-1930*. Moscow: Katalog Vystavki, 1931. 32 pp. Decorated wrappers. Minor wear and soiling. One of 1,100 copies.
2. *Vystavka nemetskoi proizvodstvennoi grafiki / Bund Deutscher Gebrauchsgraphiker*. Moscow: Voks, 1930. Small 8vo. 8 pp. Two-color wrappers. Minor wear and soiling.

The cross fertilization of ideas between German and Russian artists during the 1920s was formidable. Important Soviet designers taught at the Bauhaus in Dessau and their German equivalents visited the USSR. The first brochure was issued in conjunction with an exhibition of the work of Hannes Mayer, the Swiss architect and second director of the Bauhaus. It contains a critical essay as well as a list of the architecture, furniture and photographs covered in the show to demonstrate both decorative and functional matters. He emigrated to the Soviet Union with several former Bauhaus students in 1930. The second pamphlet lists the items in a German poster exhibit in Moscow organized in conjunction with the *Bund der Deutschen Gebrauchsgraphiker*.

\$1,500 - 2,000



4060

4060

BEM, ELIZABETA MERCURIEVNA, illustrator.

TURGENEV, IVAN SERGEEVICH. *Typy iz Zapisk okhotinka* [Types from a Sportsman's Diary]. St. Petersburg: Ekspeditsii zagotovleniya gosudarstvennykh bumag, 1883.

4to. Complete unbound suite of 20 photolithographs of silhouettes. Original loose decorated gray wrappers. Some soiling, spine partially split, partial loss with upper right hand corner chipped.

First edition thus. Bem was one of the most celebrated Russian painters of children and an internationally known designer of postcards. Her earliest work was done in charming silhouettes in the German manner.

\$1,200 - 1,800

4061

BENOIS, ALEXANDRE. 1870-1960.

Important group of 21 ink and pencil sketches after art by Michelangelo, Veronese, Carracci and others, mostly in the National Gallery in London. Various sizes. Preserved in individual acid free archival plastic sleeves bound in a black portfolio.

A. Benois, as founder of the *Mir Iskusstva* [World of Art] group with Sergei Diaghilev, was one of the most influential Russian artists and art critics of the 20th Century. He was enamored with the art of the past particularly of the European courts of the sixteenth and seventeenth centuries and often used them as the subject of his paintings. After the Russian Revolution, he became curator of Old Masters in the Heritage Museum in Leningrad and secured for it a painting by Leonardo Da Vinci now known as the Madonna Benois that was in his own family. These studies of masterworks of The National Gallery in London and other museums were done after he had left the USSR and settled in France. He was often in London, designing set and costume designs for various productions.

\$4,000 - 6,000



4061

4062

BERDYAEV, NIKOLAI. 1874-1948.

2 titles:

1. *Sub Specie Aeternitatis. Opyty filosofskie, sotsialnye i literaturnye* [Philosophical, Social & Literary Experiments]. Petersburg: Pirzhkov, 1907. 8vo. 437 pp. In Russian. Original printed wrappers. Lower wrapper lacking and front wrapper detached, some wear and tear and a marginal ink stain.

Inscribed on the title page (in translation): "To my dear Alexandre Sergeievich Glinka-Wolgskyi, from the author, Jan 2, 1907."

2. *Un Nouveau moyen age. Réflexions sur les destinées de la Russie et de l'Europe.* Paris: Plon, 1927. 8vo. Original printed wrappers; glassine. Slight lean, short split to lower wrapper, few pencil annotations.

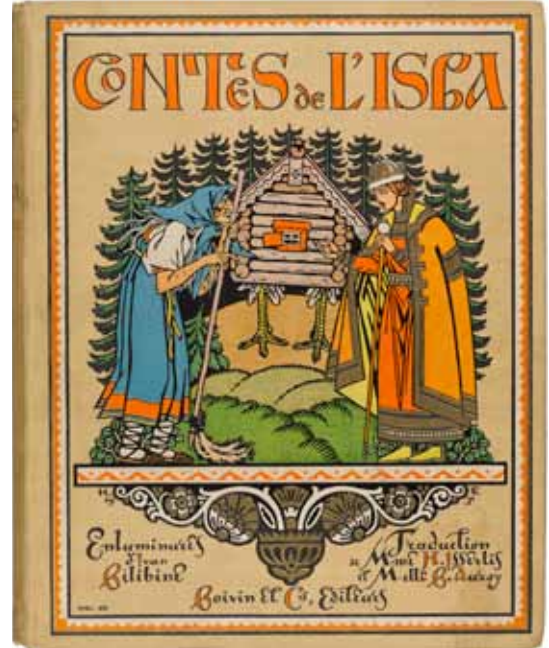
FIRST FRENCH EDITION, HORS-COMMERCE COPY inscribed: "Au R. T. L. Laberthonniere / hommage respectueuse et sympathique / de N. Berdiaeff." One of 300 hors- commerce copies marked "E.P." from a total edition of 6,312.

BOTH PRESENTATION COPIES.

\$500 - 700



4063



4064

4063
BILIBIN, IVAN YAKOVLOVICH, illustrator.
PUSHKIN, ALEKSANDR SERGEEVICH. 1799-1837. *Skazka o zolotom petushke* [The Tale of the Golden Cockerell]. St. Petersburg: Expeditsii Zagotovlenya Gosudarstvennykh Bumag, 1907 [1910].
 Oblong 4to. Chromolithographs after I. Ya. Bilibin. Original chromolithographed wrappers. Wrappers rebacked and somewhat creased and soiled with a closed tear.

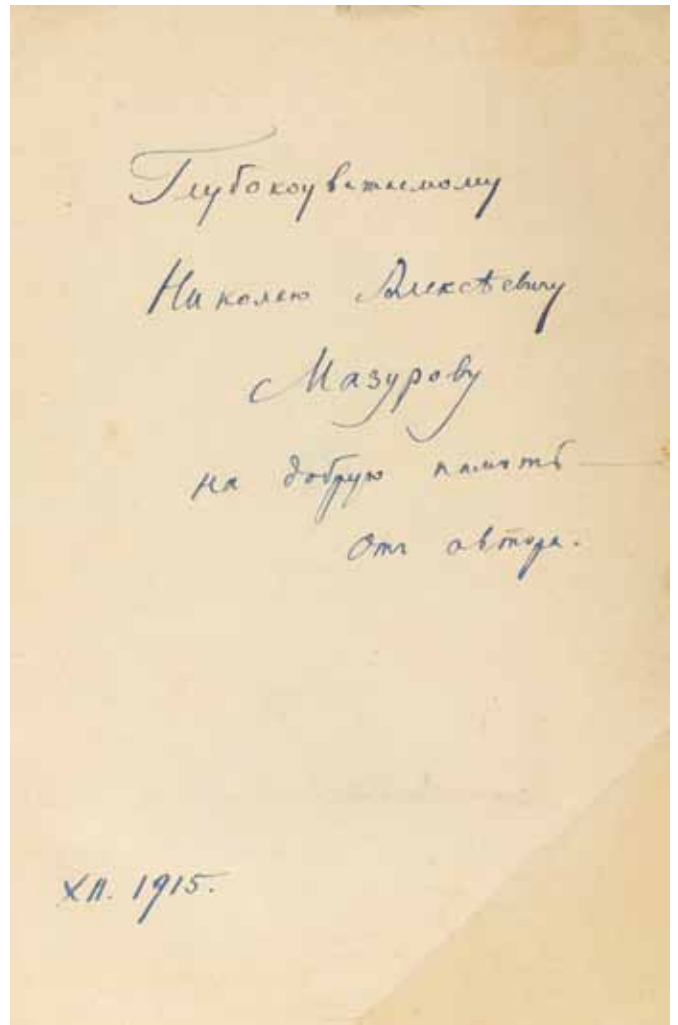
FIRST BILIBIN EDITION. A companion to *Skazka o Tsare Saltane* and the basis for the sets and costumes for the Rimsky-Korsakov opera based on Pushkin's fairy tale in verse. Arguably Bilibin's masterpiece.
\$1,200 - 1,800

4064
BILIBIN, IVAN YAKOVLOVICH, illustrator.
1. *Contes de l'Isba*. Paris: Boivin et Cie, 1931.
 160 pp. With 8 tipped-in color plates. Stamped decorated tan cloth (damp stained with fading to spine).
 Collection of nine Russian fairy tales translated into French. Bilibin based many of these designs on his pictures for the *skazki* series of toybooks published in St. Petersburg prior to the Russian Revolution.
2. LERMONTOV, MIKHAIL IURIEVICH. 1814-1841. *Pesnya pro tsarya Ivana Vasilevicha, molodogo oprichnika i udalogo kuptsa Kalashinkova* [The Song of Tsar Ivan Vassilevich, his young oprichnik, and the stouthearted merchant Kalashnikov]. Moscow: OGIZ, 1943. 20 pp. Decorated white wrappers (some soiling).
 Published posthumously after the artist returned to the Soviet Union in 1936 and died during the Siege of Leningrad.

FIRST BILIBIN EDITIONS.
\$800 - 1,200



4065



4065

4065

BLOK, ALEKSANDR ALEKSANDROVICH. 1880-1921.

Stikhi o Rossii [Poems about Russia]. Petrograd: Otechestvo, 1915.

8vo. 45 pp. Original decorated wrappers designed by Georgii Narbut. Original decorated wrappers. Wrappers reglued; bottom left hand corners of front wrapper and first leaf restored.

PRESENTATION COPY, inscribed on the front free leaf to Nikolai Alekseevich Mazurov, December 1915. Aleksandr Blok was one of Russia's greatest poets. Known primarily as a Symbolist, he had enormous impact on his contemporaries. Anna Akhmatova, Boris Pasternak, Marina Tsvetaeva, even Vladimir Nabokov all dedicated poems to Blok. Although he did not entirely approve of the jingoism of the publisher *Otechestvo* [Fatherland], *Stikhi o Rossii* reflects on his country's past and present. Blok at first embraced the Bolshevik Revolution and was just as quickly disillusioned. When he fell ill, he was unable to secure a passport from the Soviet government to seek treatment abroad and died.

\$18,000 - 25,000



4066

**4066
BOGEMA.**

Bogema [Bohemia]. Nos 1-6, 1915. Petrograd: M. V. Silin / S. N. Cheremkhin, 1915.
Oblong 4to. Edited by A. A. Zueva, K. D. Poliakov. Complete set of six numbers in five issues. Original decorated wrappers designed by Aleksandr Gegello and A. Frizov. Minor wear.

COMPLETE SET OF THIS RARE SYMBOLIST PERIODICAL. An elegant well-illustrated journal of poetry, prose and criticism of the Silver Age just prior to the Russian Revolution. The sometimes decadent illustrations by A. Gegello, A. Frizov, L. Evreinov, M. Ivashitsova, V. Kokorev, Nadezhda Lermontova, Lev Rudnev and others demonstrate the strong influence of *Mir Iskusstva* [World of Art] on these designers. Not in Getty, British Library, NYPL or MoMA.

\$6,000 - 8,000

**4067
BRIK, LILY. 1891-1978.**

Important group of four autograph letters signed, various sizes, 11 pp, Moscow, 1951-1969, to her old friend ballerina Aleksandra Dorinskaya [Pasen'ka].

WITH: photographs L. Brik, Osip Brik, V.V. Mayakovsky and others mounted on front and verso of card, apparently removed from from a photo album.

Lily Iuryevna Brik was Vladimir Mayakovsky's mistress while she was married to his friend Osip Brik. She was the subject of many of his greatest love poems including *Pro eto* [About That] (1923). After he killed himself over an affair with another woman, Brik devoted her life to his memory. She famously wrote Josef Stalin in 1935, complaining that Mayakovsky's work was being neglected. He reportedly replied, "Indifference to his cultural heritage is a crime." Later in life she (then married to her last husband, writer Vasili Katanyan) was accused of being the cause of Mayakovsky's suicide in 1930. This cache of letters served in part as her defense against the unsubstantiated charges against her. On August 25, 1957, Brik writes Dorinskaya: "*I am writing and already wrote 300 pages during 2 months. Those are not memoirs but more like 'notes in the margins' for [Viktor Osipovich] Pertsov's book. There was a vile book published [Life and Work of Mayakovsky]- a false and botched one. This book made me write 300 pages and I even typed them myself.*" On May 4, 1965, Brik quotes from an article by B. Bialik intended as part of a book on Konstantin Fedin that touches on the accusation that Brik destroyed Mayakovsky: "*I know that many serious people will not agree with me, people who do not forgive the artist his even most little mistakes, not just in literature but in personal life as well. Those people even want to decide for artist with whom he should or should not have been in love. They do not forgive Pushkin his marriage to Natalie Goncharova and perceive as personal victory when Lev Tolstoy left Sofia Andreevna. They will not stop (after the death of the poet) to repeat that his memory is saint, but in the same time they allow themselves to speak disrespectfully of the woman who was the love of his life. The woman to whom he dedicated many inspired works and whom he mentioned in his last letter. It's hard to think that only the death of the poet allows those people to do those things. If poet suddenly came alive - they would have had to run away not to meet with him.*" On May 5, 1969, she writes from her dacha in Peredelkino of her wish to pass her archives on to the Central State Archive of Literature and Art. She herself committed suicide later that year at the age of 87.

\$6,000 - 8,000



4067



4067

4068

BRIOUSOV, VALERII YAKOVLEVICH. 1873-1924.

Letter to fellow Symbolist poet Fedor Kuzmich Sologub, 4 pp, 8vo, n.d., n.p. Crease where previously folded, otherwise fine.

V.Ya. Briusov, one of the leading figures in the Symbolist movement, founded "Skorpion" as the official Russian Symbolist publishing company. Here he writes another important Russian poet about his work: In full: "My dear Fedor Kuzmich, If you received my letter in the Skorpion envelope, then you probably took it for what it was - 'an official memo.' Thank you for sharing your opinion about my poetry. My (opinion) about yours can be put as short as: 'You reached exactly what you've wanted.' No matter (anyone's) opinion, your poetry is a masterpiece. Personally I am especially close to the formula of the first one, like very much the second, appreciate the final lines of the third and a fourth and the musicality of the fifth. The limitations are the similarity to [Afanasi Afanesevich] Fet and a couple of artificial expressions...."

\$3,000 - 5,000

4069

BRODSKY, JOSEF. 1940-1996.

Ostanovka v pustyne [A Halt in the Desert]. New York: Chekov Press, 1970. 8vo. 231 pp. Original wrappers. Minor wear.

FIRST EDITION. Although about one third of the lyrics in this collection had previously appeared in 1965, this new collection did not contain (at the author's insistence) 22 poems previously published in *Stikhotvoreniya i poemy* without his permission.

\$800 - 1,200

4070

BULANOV, DMITRI, illustrator. 1898-1942.

VAZA, SERGEI. *Poezda* [Trains]. Leningrad: Raduga, 1925.

Oblong 4to. 12 pp. Color lithographs. Original decorated wrappers. Wrappers partially split at seam; some internal soiling and pencil marks.

Profoundly influenced by V. V. Lebedev, D. Bulanov is one of the greatly under-appreciated masters of the Soviet picture book. He also designed some splendid posters and a guide book for the Leningrad Zoological Gardens. In this work, a little boy considers the progress of the railway train through light verses and amusing, child-like drawings.

\$2,000 - 3,000

4071

BURLIUK, DAVID. 1882-1967.

"Strawberry seller." Original drawing, pencil and pastel on card, 238 x 150 mm, signed lower right and inscribed with title at lower center. Matted and framed.

\$1,500 - 2,500



4068



4070



4071



4072



4072



4072

4072

CHAGALL, MARC, illustrator.

HOFSHTEYN, DOVID. 1889-1952. *Troyer* [Mourning]. Kiev: Kultur-lige, 1922. Folio. 23 pp. With four inserted black-and-white plates and two other textual illustrations by Chagall. Original decorated green wrappers. Wrappers rubbed and reattached with some fraying along edges.

PRESENTATION COPY inscribed by the author D. Hofshteyn to Osip Yakovlevich Kolychev, his fellow "poet and culture worker": "All of us are indebted to the heritage of mankind's common culture. We need to see people assimilated not by giving up our identities as something for which we have no use. I would demand from the assimilated ones even more tact and respect for values than from 'ours.' You are entering into an 'alien' culture. You need to be aware of why you are doing it, behave with dignity and make a positive contribution." Hofshteyn was obviously referring to Kolychev's intention to assimilate into the larger non-Jewish Russian population. Kolychev succeeded in fading into the Soviet population and became one of his nation's most jingoistic poets, best known for having written the words for "The Echelon Song" or "Pesnya o Voroshilove" [The Battle of the Red Guards] with music by A.A. Aleksandrov.

Many Jews embraced the October Revolution as a liberating force not only politically but culturally as well, embracing the avant garde just as they were absorbing their folk culture. Marc Chagall emerged from Vitebsk, Belarus to become the preeminent Jewish artist of the twentieth century. However, despite the overturning of the old anti-Semitic tsarist laws by the Bolsheviks, it was still a dangerous time for Jews. Hofshteyn wrote *Troyer* in response to the recent pogroms carried out in the Ukraine during the Russian Civil War. Chagall's mystical Cubist designs touch on the sorrow expressed in the poetry: his first drawing depicts "a man with weeping hands, the next refers to blood dripping amid sunshine, and the last is a moving drawing of a series of houses over a headless body symbolizing the pogroms" (Apter-Gabriel 62). Hofshteyn also plays with the shape of his poetry as in the circular poem on p 11. He had just been feeling his own sense of loss when Malevich and his Suprematists (including the turncoat El Lissitzky), offended by what they considered to be Chagall's "bourgeois individualism," overthrew him as head of the Popular Art Institute in Vitebsk. Not long after this insult, Chagall left Russia for good. *Troyer* was published by the Kultur-lige, then the center of the Jewish cultural renaissance in Kiev. Its lively press issued educational materials, literary and historical studies, literary journals and exceptional children's books in Hebrew for an eager Jewish population. Hofshteyn continued to write in Hebrew despite growing Soviet antagonism toward the language. He somehow survived the Purges of the 1930s and joined the Jewish Anti-Fascist Committee in 1942. But Stalin's paranoia continued to grow as he convinced himself that the Jews were planning to assassinate him. Hofshteyn was the first member of the Anti-Fascist League to be arrested for "anti-Soviet activities." On August 12, 1952, he and a dozen others were executed in the Lubyanka Prison in Moscow on what became known as the "Night of the Murdered Poets". Rowell/Wyke 373, pp 142,143; Apter-Gabriel pp 62, 215, 258.

\$25,000 - 30,000

4073²

CHALYALPIN, FEODOR IVANOVICH. 1873–1938.

Photograph Signed ("F. Chalyapin") and Inscribed, 8 x 10 inch silver gelatin print portrait by Herman Mishkin, inscribed at center, "A Madame Phil. Novicola. Souvenir de F. Chalyapin. 1933." Matted and framed.

Fine photograph of the singer and his bulldog. H. Mishkin [1871-1948] was the official photographer of The Metropolitan Opera from 1910-1931. \$500 - 800

4074

CHEKHONIN, SERGEI VASILEVICH illustrator.

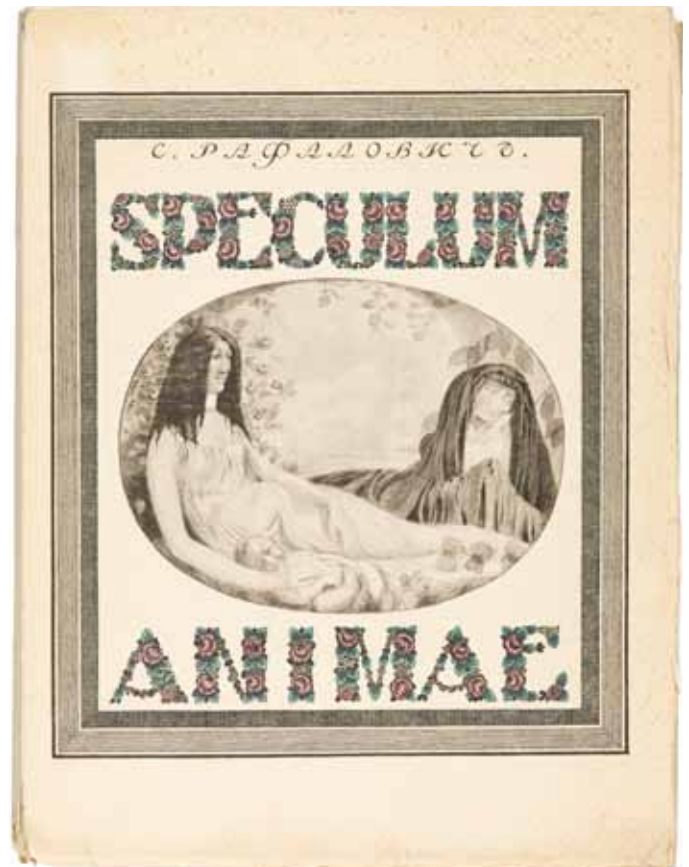
RAFALOVICH, SERGEI LVOVICH. 1875-1944. *Speculum animae*. St. Petersburg: Shipovik, 1911. Decorations by V. Ya. Chambers; and 15 color and half-tones plates after S. G Sudeikin, M. V. Dobuzhinsky, S. V. Chekhonin and others. 8vo. 99 pp. Original decorated wrappers designed by S. Chekhonin. Wrappers somewhat foxed, edges frayed and lower spine chipped.

FIRST EDITION of an exceptional collection of Russian poetry illustrated by members of the *Mir Iskusstva* [World of Art] group. All of the participants (including the poet) were contributors to the eminent art journal *Apollon*. The haunting, at times macabre illustrations make this one of the exceptional illustrated volumes of the Silver Age.

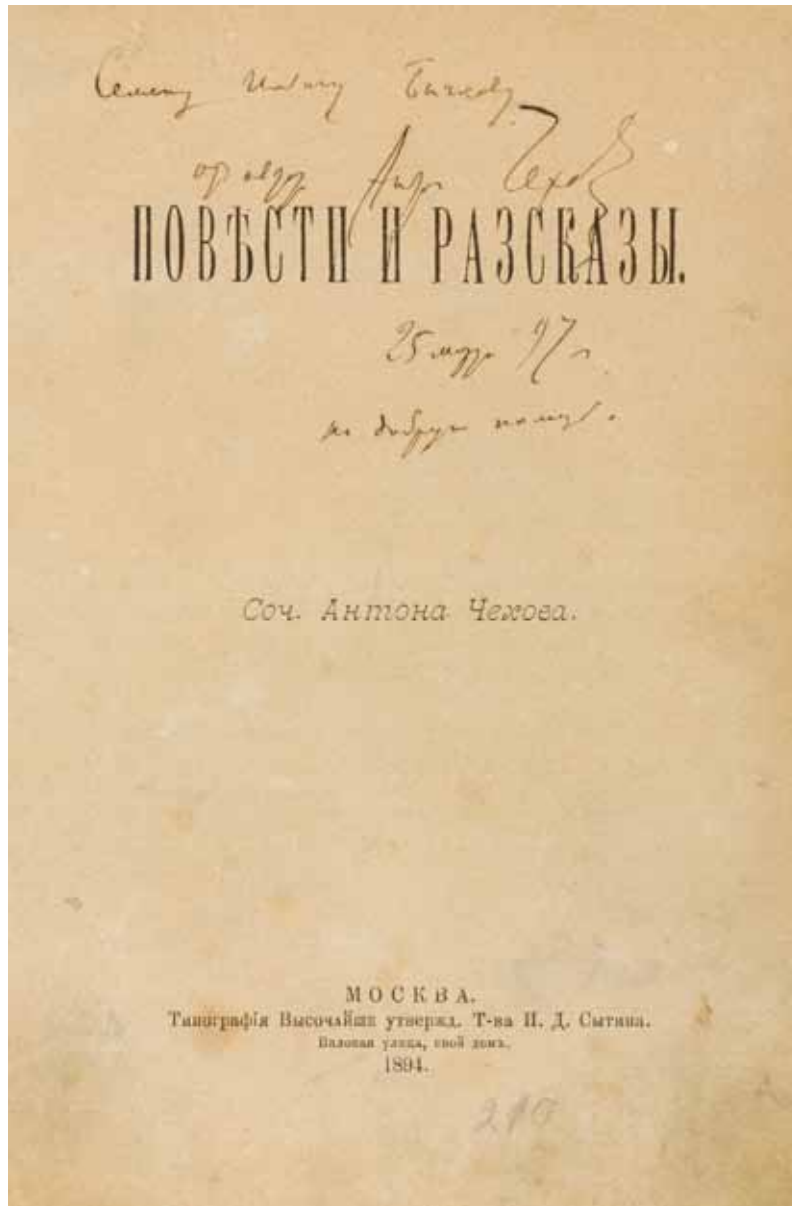
\$1,500 - 2,500



4073



4074



4075

4075

CHEKHOV, ANTON PAVLOVICH. 1860-1904.

Povesti i razskazy [Stories and Tales]. Moscow: I. D. Sytin, 1894.

8vo. 287 pp. Original gilt-lettered navy blue cloth. Slight rubbing to spine edges and extremities, corners bumped with damp stain at lower left on front; neat repairs at gutters to pp 279-82.

Provenance: Semen Ilich Bychkov (presentation inscription); Emauel Tsyplon.

PRESENTATION COPY warmly inscribed on the title page: "To Semen Ilich Bychkov from the author. Anton Chekhov. 25 March 1897. In nice memory." Bychkov was a waiter at the Grand Hotel in Moscow where Chekhov stayed. "I'd been a factory worker, a yard man, worked in a puppet theater, in pantomime and done everything," Bychkov recalled. "Of all the people staying at the hotel only Anton Chekhov spoke to me simply, man-to-man, without pride, with none of that looking down on you. And he gave me his writings, I started reading and at that minute a new light illuminated me ... I loved him fervently with all my soul" (Rayfield p 391). The character Nikolai Chikildeev in the highly regarded short story "Peasants" (1897) was apparently based on Bychkov. "You certainly took me as a type, as one of your harmless peasants," Bychkov wrote Chekhov. "You called me Nicholas and my wife Olga" (The Oxford Chekhov, 1968, p 302). The two became so close that Chekhov acted as godfather to Bychkov's daughter. She recalled that her father worshiped Chekhov. He helped the playwright's sister publish his letters and organized numerous events dedicated to Chekhov. See *Literaturnoe nasledstvo: Chekhov*, Vol 68, pp 265, 268, 884, 890 and 924.

\$25,000 - 35,000

4076

CHEKHOV, ANTON PAVLOVICH. 1860-1904.

"*Vishnevyyi sad*" [The Cherry Orchard]. In: *Sbornik tovarishchestva "Znanie" za 1903 god* [Collection of the Association of "Knowledge" for the Year 1903]. Vol II. St. Petersburg; "Znanie," 1904.

Small 8vo. 324 pp. Original gray wrappers with full margins. Overall toning with some soiling; spine rubbed and front wrapper reattached.

FIRST SERIAL PUBLICATION AND EARLIEST VERSION of *The Cherry Orchard*, see pp 29-105. The annual also includes prose and poetry by A. Kuprin, Skitalets, E. Chirikov and S. Iushkevich. "Chekhov received an offer from [Maxim] Gorky to publish the play in the annual of his firm *Znanie*, at a remuneration of fifteen hundred rubles a signature, the highest Chekhov had ever received. Because of his contract with [A. F.] Marx [of St. Petersburg], which restricted publication of new works to newspapers and magazines, or to books that appeared for charitable purposes, it seemed at first that Chekhov would have to reject this alluring proposal. Violation of the contract carried a penalty at the rate of five thousand rubles for every printed signature. However, a way out was found. Both Chekhov and Gorky were interested in an appeal to aid indigent women medical students in Petersburg, and the *Znanie* Annual, including *The Cherry Orchard*, was published on behalf of this charitable purpose" (Ernest J. Simmons *Chekhov*, 1963, p 606). Marx issued the revised script in book form later that year. Chekhov's last great play was produced by Konstantin Stanislavskii at the Moscow Art Theatre on January 17, 1904. Although there were problems with the censors and Chekhov disapproved of the direction, the play was a hit. The official date of publication of *The Cherry Orchard* was June 1, 1904. Sadly, Chekhov died on July 2.

\$1,200 - 1,800



4076

4077

CHELIUSKIN RESCUE.

Pokhod "Cheliuskina" [The Cheliuskin Campaign]. Designed by Solomon Benedictovich Telingater and others. Moscow: "Pravda," 1934. 2 vols. 8vo. Illustrated with photogravures. Original stamped gray cloth. Edges rubbed, corners bumped; contemporary inscriptions on half title-pages; one foldout torn.

WITH: *Kak my spasali Cheliuskintsev* [How We Saved the Cheliuskin]. Designed by S. Telingater and others. Moscow: "Pravda," 1934. 8vo. 408 pp. Edges rubbed; waterstain on first signature.

\$800 - 1,200



4077

4078

CHERNYSHEV, NIKOLAI MIKHAILOVICH, editor. 1885-1973.

Màkovets. No 1 [November 9, 1922]. Moscow: Mlechnyy Put, 1922. With 10 original tipped-in lithographs by Valerii Chekrygin, A. Shechenko, N. Cheryshev, S. Romanovich, A. Fon-Vizen (2), E. Mashkevich, Sergei Gerasimov, Vera Pestel and Lev Zhegin. Original decorated tan wrappers. Wrappers soiled, worn and expertly reinforced; internal creases and other wear. One of 650 copies.

RARE OFFICIAL ART JOURNAL of the short-lived poets and artists group *Màkovets*, who sought to combine spirituality and creativity with continuing cultural traditions. The name referred to the hill where the Holy Trinity Monastery was founded in 1337. Chernishev was an artist and art critic who fused Cubist and other experimental elements with more traditional pastoral imagery. With literary contributions by Nikolai Aseev, V. Khlebnikov, Boris Pasternak and others.

\$5,000 - 6,000



4078



4079

4079

CHERNIKHOV, YAKOV GEORGIEVICH. 1889-1951.

Osnovy sovremennoi arkhitektury [The Fundamentals of Contemporary Architecture]. Leningrad: Izdanie Leningradskogo Obshestva Arkhitektorov, 1930.

4to. 104 pp. Illustrated in color and black and white. Original two-color decorated wrappers. Wrappers a bit rubbed and otherwise worn.

FIRST EDITION. Chernikhov personally designed or supervised the design of metal working factories, chemical plants, housing complexes, research institutes and schools. But he is best remembered for his books of "architectural fantasies" that emphasized dynamic tension and organic forms. Although few of these Constructivist plans were ever realized, his building designs came to define the modern Soviet ideal.

\$2,500 - 3,500



4080

4080

CHERNIKHOV, YAKOV GEORGIEVICH. 1889-1951.

Konstruktsiya arkhitekturnykh i mashinnykhi form [Construction of Architectural and Machine Forms]. Leningrad: Leningradskogo Obshestva Arkhitektorov, 1931.

4to. 232 pp. Illustrated with black and white drawings. Original two-color decorated printed boards. Hinges partially split; front endpapers darkened; some internal water damage.

FIRST EDITION of a masterwork in Soviet architectural studies. Not only the bold black-and-white Constructivist drawings but also the entire design of the book adheres to the Constructivist ideal. For his highly innovative and influential futuristic architectural drawings, Chernikhov was dubbed the Soviet Piranesi. The comparison was apt as each artist reflected on his own oppressive society. Chernikhov embraced Futurist, Suprematist and Constructivist principles in his designs. Despite his international reputation for his albums of modernist architecture, few of his buildings were ever realized as he was constantly under suspicion by the Soviet authorities.

\$2,500 - 3,500

4081

CHERNIKHOV, YAKOV GEORGIEVICH. 1889-1951.

ArkhitECTurnye fantazii [Architectural Fantasies]. Leningrad: OGIZ, 1933. 4to. 100 pp. With 101 color plates. Original russet cloth. Binding rubbed; some soiling along edges and minor foxing.

FIRST EDITION. Chernikhov's masterpiece of 101 "architectural miniatures" has profoundly inspired architects around the world for generations. These dynamic projects indicate only what might have been: none were realized under the Five Year Plan. His work was far too radical for the emerging Soviet Union then concerned primarily with industrial growth rather than aesthetic fulfillment. Chernikhov was a terrific draughtsman whose work at times resembles that of Kandinsky. His concepts still look remarkably modern.

\$5,000 - 7,000



4081

4082

CHICHAGOVA, GALINA DIMITRIEVNA, and OLGA DIMITRIEVNA, illustrators.

SMIRNOV, NIKOLAI G. *Kazhdyi delaet svoe delo* [Everyone Is Doing His Job]. ZIF: 1927.

16 pp. Original wrappers.

RARE CONSTRUCTIVIST CHILDREN'S BOOK illustrated by two of A. Rodchenko's students. The Chichagova sisters Galina and Olga studied at VKhUTEMAS and exhibited in the international press exhibition in Cologne in 1928. They produced with N. G. Smirnov well designed picture books for the "New Children's Library" that aspired to purge all traces of the old Tsarist fairy tales from juvenile literature, replacing them with the wonders of the modern industrial progress through simple forms and basic colors. Here a little boy visits farmers, soldiers, physicians, librarians, mechanics, cooks, laundresses and other noble laborers before heading to the Kremlin to talk with Mikhail Ivanovich Kalinin, Chairman of the Central Executive Committee and the nominal head of state of the USSR.

\$3,000 - 5,000

4083

CHILDREN'S EDUCATION POSTERS.

3 printed posters, 800 x 1120 mm or smaller, Moscow, 1930s. Last one mounted on paper, all with some nicks or tears to margins; sold not subject to return.

Depicting the Cyrillic alphabet (20,000 print run), to be cut up and pasted into exercise books; stories and animals featuring scenes from Little Red Riding Hood, kittens, pigs, horses and cows, and a scene of the factory where it was printed (6,000 print run); and lastly the title, final page and 6 leaves from a cut-out book with a doll, car, windmill, bridges and African children (5000 print run).

\$1,200 - 1,800

4084

CHORNY, SASHA [ALEXANDER MIKHAILOVICH GLICKBERG], editor.

Tsar ptitsa/Jar-Ptiza [The Firebird]. Two issues: nos 7 and 8, 1922. Paris and Berlin: A. E. Kogan. 4to. Illustrated with tipped-in plates and in-text illustrations. Original decorated wrappers. Some wear and soiling, a few pages stuck together.

The primary art journal of the Russian émigré community. With art by L. Bakst, A. Benois, I. Bilibin, S. Chekhonin, M. Dobuzhinsky, N. Goncharova, B. Grigoriev, L. Pasternak, K. A. Somov, S. Sorin, S. Soudeikin, Tatlin and others. No 7 (p 2) contains a poem "Vesna" [Spring] by "Vlad. Sirin," the pseudonym of Vladimir Nabokov.

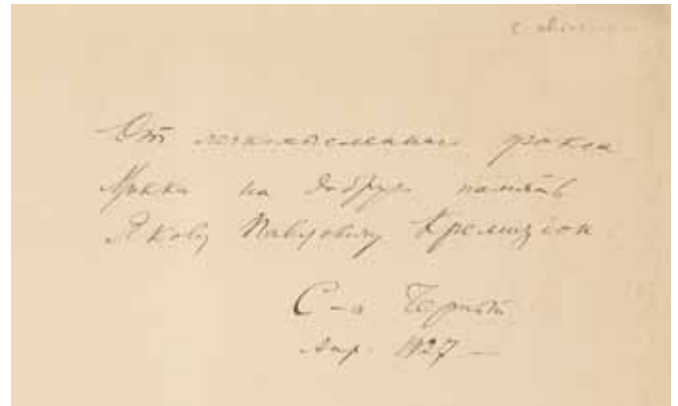
\$600 - 800



4082



4083



4085

4085

4085

CHORNY, SASHA [ALEXANDER MIKHAILOVICH GLICKBERG]. 1880-1930.

ROJANKOVSKY, FEODOR STEPANOVICH, illustrator. *Dnevnik foksa Mikki* [The Diary of Mikki the Fox Terrier]. Paris: printed by the author, 1927.

Folio. 52 pp. Original decorated wrappers. Wrappers restored and rebacked.

LIMITED EDITION, PRESENTATION COPY. No 151 of 200 signed copies. This copy inscribed "From frivolous Mikki the Fox Terrier with warm memories to Yakov Pavlovich Kremizion. S--a. Chorny. April 1927." Sasha Chorny was one of the most important Russian satirists of the early twentieth century. Although best known for his work during his exile, he made a name for himself in St. Petersburg during the twilight of the Tsars. His family was Jewish and his parents got around the prejudices of the day by having their son baptized. His barbed nonsense verses in *Zritel* got the magazine shut down by the censors, but his contributions to *Satirikon* were the journal's most popular feature. Vladimir Mayakovsky was a big fan of his work. Chorny emigrated after the Bolshevik Revolution and eventually settled in Paris where he entertained the White Russian community with his witty prose and poetry for both children and adults. *Dnevnik foksa Mikki* is an amusing fictitious diary of Chorny's own fox terrier. Chorny died of a heart-attack after helping during fire in the house of a neighbor of his in the South of France. Legend has it that his terrier Mikki laid on his chest while this was happening, and died with him.

F. Rojankovsky is best known as the illustrator of Golden Books and as the 1956 Caldecott Medal winner. The Latvian-born artist was a prolific contributor to adult and juvenile publications in Paris just prior to his emigrating to the United States in 1941.

\$12,000 - 15,000

4086

COATES, ALBERT. 1882-1953.

Photograph Signed and Inscribed, 12 1/2 by 9 1/2 inch albumen print portrait mounted on card, by Lorens, St. Petersburg, November, 1913. Some surface spots.

A. Coates was a musician and composer. Born to English parents in St. Petersburg, he studied with Rimsky-Korsakov. He conducted in Germany, England, France, the United States, Russia and other nations and was especially celebrated for performances from the Russian repertoire. After the Russian Revolution, he was appointed President of all Opera Houses in Soviet Russia. Prokofiev and Rachmaninoff performed their works with him.

\$1,200 - 1,800



4086

4087

COMMUNAL HOUSING.

Doma Kommuny. Materialy Konkurov: Vseoyuznogo Mezhvovskogo Konkursa na Studenchesky Dom-Kommu. konkursa Leningradskogo Soveta na Doma-Kommu Dlya Rabochikh. [Communal Dwellings. Material from the competitions: for best Student Housing for Communal Housing for Workers]. Leningrad: Kubuch, 1931. Oblong 4to (250 x 350 mm). Photographic illustrations, plans. Original cloth-backed paper boards. Edges and spine slightly worn.

One of an edition of 5100 copies, published under the auspices of N.T.O. Leningradskogo Instituta Kommunal'nogo Stroitel'stvo, illustrated with numerous designs for Communal Housing structures, for workers and students. The illustrations include some photo-montage lay-outs. An attractive architectural project.

\$1,000 - 1,500



4087

4088

CONSTRUCTIVIST ARCHITECTURE.

POPOV-SIBIRYAK, N. F., editor, and GUSTAV GUSTAVOVICH KLUTSIS, illustrator. *Stroitel'stvo Moskvy* [Construction in Moscow]. Nos 1-12 [January-December], 1929.

Folio. Illustrated with photogravures and diagrams. Original two-color photomontage wrappers designed by Klutsis and others. Some wear, foxing and soiling.

RARE SOVIET ARCHITECTURAL JOURNAL. The illustrations demonstrate how widely Constructivist principles were applied to all sorts of Soviet structures: apartment buildings, stadiums, theaters, schools, club houses, factories, stores and other public building of every kind. The cover for No. 10 (October 1929) contrasts the old heavy-handed, ornate Victorian style with the slick, practical, functional modern Constructivist design.

\$4,000 - 6,000



4088



4089

**4089
COSMONAUTS.**

Photograph Signed by 6 Soviet Cosmonauts, gelatin silver print, 5 by 7 ¼ inches, c 1964, very good. Informal press photograph of the first six Soviet cosmonauts including YURI GAGARIN, the first man in space in 1961; VALENTINA TERESHKOVA, the first woman in space in 1963; PAVEL POPOVICH; ANDRIYAN NIKOLAYEV; VALERI BYKOVSKY; and GHERMAN TITOV. All have signed their names in ink on or beside their images.
\$1,500 - 2,000



4090

**4090
DEINEKA, ALEKSANDR ALEKSANDROVICH, illustrator. 1899-1969.**
URALSKII, BORIS. *Elektromonter* [The Electrician]. Moscow: GIZ, 1930. Small 4to. 16 pp. Color lithographs. Original decorated wrappers. Wrappers dust soiled and a rubber-stamped number of back wrapper; some internal creases and soil.

A. Deineka was a master of Soviet agit-prop art during Stalin's Five Year Plan. He adroitly straddled the line between the Russian avant-garde and Social Realism in his depictions of the nobility of Labor. He was a prolific illustrator of children's books and *Elektromonter*, in its treatment of the average electrician as a Socialist hero, may well be his most important work in this field.

\$1,200 - 1,800



4091

4091

DEINEKO, OLGA KONSTANTINOVNA, and NIKOLAI STEPANOVICH TROSHIN.

Complete set of five "production books."

1. *Kak svekla sakarom stala* [How Beets Become Sugar]. Moscow: GIZ, 1927. Color lithographs. 4to. Original color lithographed wrappers.
2. *Kak khlopok sitsem stal* [How Cotton Becomes Chintz]. Moscow: GIZ, 1929. 4to. Color lithographs. Original color lithographed wrappers.
3. *Khlebozavod No. 3* [Bread Factory No 3]. Moscow: GIZ, 1930. 4to. 16 pp. including center foldout. Color lithographs.
4. *Ot kauchuka do galoshi* [From Rubber to Galoshes]. Moscow and Leningrad: OGIZ, 1931. 4to. 22 pp. Color lithographs. Original color lithographed wrappers. Minor wear and soiling.
5. *Tsyachu platev v den* [A Thousand Dresses a Day]. Text by Lev Abramovich Kassil. Moscow: OGIZ, 1931. 4to. 16 pp. including central foldout. Color lithographs. Original color lithographed wrappers.

Olga Deineko and her husband Nikolai Troshin were masters of the "production book," the state-approved children's narrative tracing an industry from raw material to finished consumer good. The two met as students at VKhUTEMAS and were both gifted poster artists before turning to children's books. Troshin was also an editor of the famous propaganda photomagazine *SSSR na stroike* [The USSR Under Construction] with El Lissitzky and A. Rodchenko. These picture books reflect the efficiency and vast economic growth achieved under the Five-Year Plan.

\$6,000 - 8,000



4092

4092

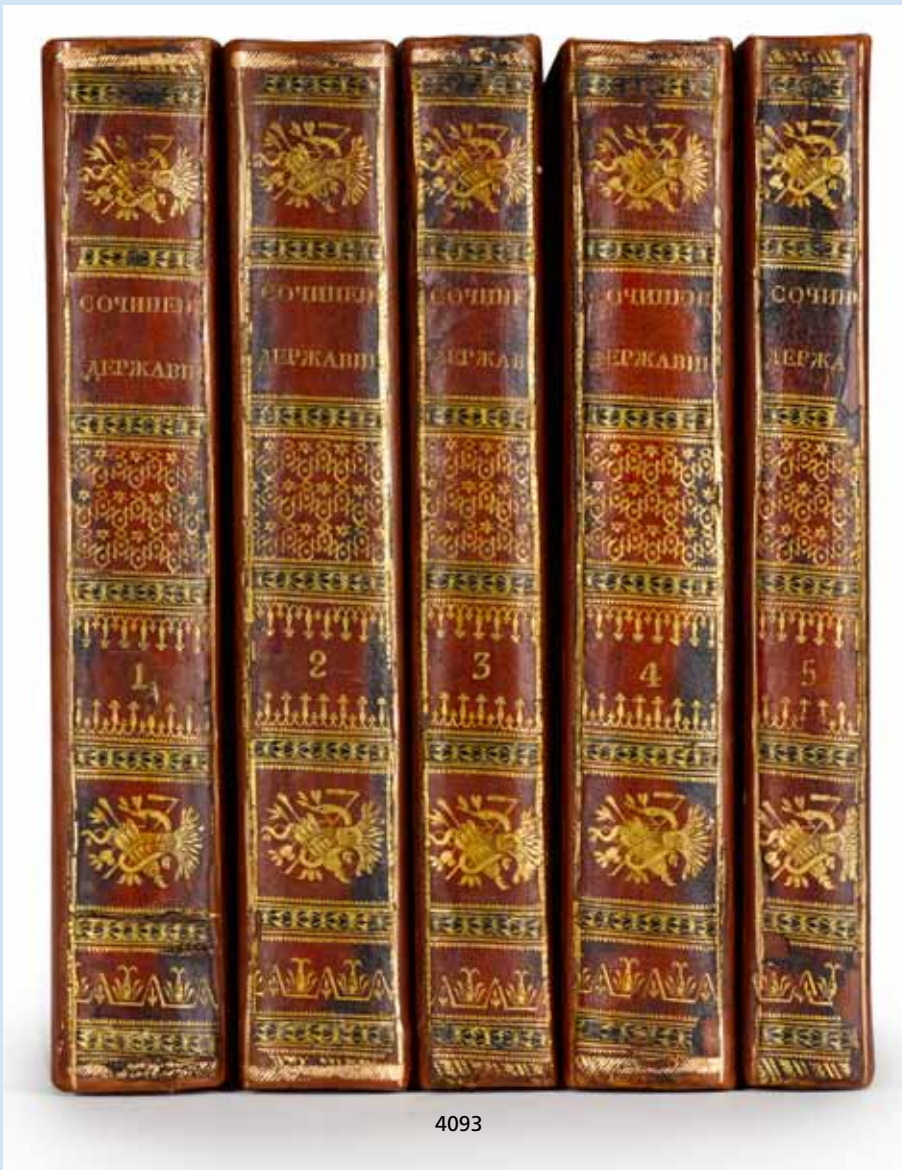
DENSHIN, ALEKSEI IVANOVICH. 1893-1948.

Russkaya narodnaya igrushka Vyatskaya lepnyaya glinyanaya [Russian Molded Clay Folk Toys: from Vyatka]. Vol 1. Moscow: Moskovskoe Khudozhestvennoe Izd., 1929.

Oblong 4to. 8 pp (uncut) with 16 color lithographs. Original decorated tan wrappers designed by Sergei Chekhonin. Wrappers tanned with edges showing some creasing, intermittent light soiling and light pencil marks to back wrapper; backstrip slightly rubbed.

FIRST EDITION *THUS* of this famous suite of prints of Russian folk toys with introductory essays by the editor S. Abramov and Soviet folk art expert Anatolii Vasilevich Bakushinskii. A. I. Denshin was a Russian artist who, along with Alexandre Benois and Mstislav Dobuzhinsky, was one of the first people to seriously collect provincial folk toys. He did much to revive the interest in the art of provincial folk toys in the 1930s. He produced an earlier hand-colored study of these beautiful ceramic toys in 1917 and again in 1926 that served as the basis for this one. Although the cover and title-page identify this as vol 1 of a series, it is the only one published.

\$1,200 - 1,800



4093

4093

DERZHAVIN, GAVRILA ROMANOVICH. 1743-1816.

Sochineniya [The Works]. St. Petersburg, 1808-1816.

5 volumes. 8vo. [4], vii, [7], 321, [1]; [12], 317, [3]; [6], 237, [3]; [4], 330, [2]; [8], 239, [3] pp. Vol 5 with engraved title, and 1 text engraving. Period tree calf, spines gilt in compartments and lettered in Cyrillic. Occasional very light foxing, two leaves soiled at fore-edge, all volumes re-backed with the original spines laid-down.

FIRST AUTHORIZED EDITION SIGNED BY THE AUTHOR on the half-title page of Vol 5. G.R.

Derzhavin was perhaps the greatest Russian poet until Pushkin and he profoundly influenced the younger man. Although he was a Classicist, his work inspired many later poets such as Nikolai Nekrasov and Maria Tsvetaeva; and he has been called, by one biographer, "an innovator, even a revolutionary, in both language and style." "The poet in the full intoxication of his feelings, inflamed by the fire that comes from above, or to speak more simply, by imagination," he explained, "goes into a rapture, seizes his lyre and sings what his heart commands him." Derzhavin rose from a foot soldier to a government official under Catherine the Great. He is best known for his odes dedicated to the Empress and other members of her court. He published his first important poetry in 1776 and continued to write throughout his career as a statesman and even after he was removed from office. He was also a playwright who wrote libretti for operas, comic operas and children's plays. He maintained a home in St. Petersburg and a country estate at Zvanka near Novgorod. The first four volumes of his collected works appeared in 1808; the fifth did not come out until eight years later. He autographed the final volume shortly before he died; and his signature is of great rarity. See *Svodnyi katalog russkoi knigi*, pp 449-50.

\$60,000 - 80,000

СОЧИНЕНІЯ
ДЕРЖАВИНА.

Часть V.



въ Санктпетербургѣ
1846^{го} года

Printed in Soviet Union

4093

СОЧИНЕНІЯ
ДЕРЖАВИНА.

С. Жуков

4093

И вернулся к вам, поля и дороги родина,
 Ни года, что как друти зосгда окружала меня.
 Съ утра дной и спренился к вам, рбца жиная,
 Но суровые люди, сибная стихия,
 Уносила меня от небосного дна.

Но одианам я вырвался из топы позиданой
 И обкака к тбих рбанаж жокж—спрениж, лобикомж.

И ходилъ средь лбсовъ въ праситъ и своботъ,
 И не думалъ, какъ люди гадать на меня.
 Мнѣ притягъ было готово из самозъ инномъ народѣ,
 Сестры птачки въ лбсахъ притбчали меня.

Рано утромъ одианамъ открытъ мнѣ Оны двери,
 Понябленимъ громю и тайно дннать,
 Мы пошла въ Твой гори и ~~спрени~~ ^{спрени} гбри
 Насъ встрбчали салника у полнокж сказъ.

И вернулся к вамъ пути и дна, мнѣ святые,
 И вернулся к вамъ, спорбн и жина и злоба,
 Всѣ хвалы, всѣ согренина яина лемана
 И всю праведность также отдаю за Тебя.

И покровъ себя золотомъ одбннать,
 Возвратитъ мнѣ блестяще сестраца воека.

И отблусъ жавлах бланной и блестяжкж.
 И весенито жиню съ друзьями яина.

Этотъ городъ боролся съ мой чистотинъ,
 Съ мой жброй боролся и дучиню жж.
 И потому-же они поспблжлись надъ мною,
 Залечили меня въ тбснихъ торамахъ спжжж.

За те видлуной городъ—я тебѣ обманно:
~~Наруба-бур~~ ^{Наруба-бур} твоей красъ и красу твонку стбж.
 И творю и твоей храмъ парамѣ отбержка,
 Въ твоемъ яманъ и жбрѣ однакомъ твоей жбнж.



4094

4094

DOBROLIUBOV, NIKOLAI ALEKSANDROVICH. 1836-1861.

Iz knigi nevidimoi [From a Book Invisible]. Moscow: "Skorpion," 1905.

8vo. 200, [10] pp. Contemporary cloth-backed paste-paper boards, signed by the author on half-title. Light scattered foxing, title page wanting, covers lightly rubbed and scuffed.

WITH: Another copy. 8vo. 200, [10], [8, publisher's advertisements] pp. Original printed wrappers.

Wrappers spotted and worn, spine chipped. One of 400 copies.

FIRST EDITIONS, ONE BEING THE AUTHOR'S OWN COPY, THE OTHER IN THE ORIGINAL PRINTED WRAPPERS with extensive revisions in his hand throughout. Enamored with contemporary French literature, A.M. Dobroliubov was one of the first Russian decadent poets. Then he had an intense religious awakening that he touched on in *Iz knigi nevidimoi*: "I forsake forever all visible books," he wrote, "so as to take part in Thy Book." By the late 1890s, he abandoned the literary world to enter the Solovetskii Monastery as a novice. He devoted himself to nature and the simple life of the peasants. He later founded a sect of "Free Christians" among the Volga peasants known as *Dobroliubovtsii*. His mystical work profoundly influenced V. Briusov and other Russian Symbolists.
 \$10,000 - 15,000



4095



4095



4096

4095

DOBUZHINSKY, MSTISLAV VALERIANOVICH. 1875-1957.

Two stage designs, pencil and ink on paper, each 7 x 9 3/4 in (177 x 250 mm), signed with monogram and dated (lower right).

The first: signed, dated November 12, 1953 and inscribed "Roma"; second: signed and dated May 29, 1948.

\$1,200 - 1,800

4096

DUNCAN, ISADORA. 1889-1970.

3 items relating to her performances in Russia:

1. *Aisedora Dulkan/Miss Isadora Duncan*. Illustrated publicity brochure of recent European press notices. N. p.: "Yakor," January 2, 1905. Oblong 8vo. 22 pp. Original illustrated wrappers. Minor wear.

2. *Bilet dlya vkhoda na pervyi vecher Aisedora Dulkan* (Miss Isadora Duncan) [Ticket to Enter the First Night of Isadora Duncan]. Orange theater ticket to a performance by Miss Duncan on December 16, 1907. 4 x 4 inches. Lower left hand corner chipped.

3. *Pervyi vecher Aisedora Dulkan* (Miss Isadora Duncan) [First Night of Isadora Duncan]. Theater program for the performance on December 16, 1907. Moscow: Imperatorskikh, November 29, 1907. 4 pp. Center crease.

American-born Isadora Duncan became the most celebrated modern improvisational dancer of her generation, moving away from the confines of classical ballet. She created a sensation in Europe and Russia through her performances to music by Chopin and Schubert. She embraced the Russian Revolution and moved to Moscow in 1921 to open a school. She met and married the celebrated Russian peasant poet Sergei Esenin who was 18 years younger than her; theirs was an often violent union that ended in divorce a year later.

\$1,000 - 1,500



4097

4097

EFIMOV, BORIS. c.1900-2008.

[Caricatures of Georgi Vasilevich Chicherin, the People's Commissar for Foreign Affairs; Grigori Yakovlevich Sokolnikov, the People's Commissar of Finance; Platon Mikhailovich Kerzhentsev, Executive Officer of the Soviet Union; and Anatoly Vasilevich Lunacharsky, the first Soviet People's Commissar of Enlightenment.] Original pen and ink drawing, 10 1/2 by 8 1/2 inches, Signed and dated upper right, January 28, 1928. Some soiling.

INSCRIBED AND SIGNED EARLY POLITICAL CARTOON by perhaps the most important Soviet political cartoonist. He was also the longest living, a miracle since his brother, the journalist Mikhail Koltsov, was arrested during the Great Purge and executed in 1940. But as a chief illustrator of *Izvestia*, *Krokodil* and *Ogonyok*, Efimov listened when Josef Stalin told him what to draw. He produced more than 70,000 drawings in his ninety-year career. Some, particularly those of Hitler during World War II, are among the best known political cartoons of the Twentieth Century. He was especially scathing in his denunciations of the West. Here he draws Lunacharsky and Skolonikov, high ranking officials in the Commissariat of Enlightenment, and two others in an unflattering manner.
\$1,000 - 1,500



4098

4098

EFIMOV, BORIS. c.1900-2008.

V. V. Mayakovsky. Ink and watercolor on cardstock, 10 1/2 x 8 inches. Signed and dated 1928 in lower left.

An exceptional caricature of "The Poet of the Revolution" with the sun sitting on his shoulder and the famous fountain pen sticking out of his vest. Mayakovsky wrote a famous poem, "*Neobychnoye priklucheniye byvshee v Vladimirom Mayakovskim letom na dache*" [An Extraordinary Adventure That Befell Vladimir Mayakovksy in a Dache], in which the sun scolds him: "You shiftless lump!" He was often photographed with fountain pens in his pocket. When reminded that fellow poet S. Esenin had written his final poem in his own blood before taking his life, Mayakovsky notoriously replied that he preferred to write with a fountain pen.
\$1,500 - 2,500

4099

EFIMOV, BORIS. c.1900-2008.

Capitan Strany Sovetov vedet nas ot pobedy k pobede! [The Captain of the Land of the Soviets Leads Us from Victory to Victory]. Ink on tracing paper, 8 x 11 inches. Political cartoon for *Izvetsiya*, August 5, 1933. Faint printer's stamp on image.

Cartoon commemorating the official opening of Belomorkanal or White Sea - Baltic Canal on August 2, 1933. Built by 150,000 mostly penal laborers ("Enemies of the People" like farmers, political prisoners and other convicts) between 1930 and 1933, it became a vital link between Leningrad and the White Sea and a major industrial achievement of Stalin's Five Year Plan. Hard labor was promoted as an effective way to "reform" undesirables into becoming good solid Soviet citizens. While tens of thousands perished under the brutal conditions, the opening of the canal inspired a vast propaganda campaign with newspapers such as *Pravda* and *Izvestia* publishing articles, cartoons and portraits of "reformed" workers. This image of Stalin as the captain of a ship was widely reproduced in books and as a poster (with some variations, including color) and came to be one of the most popular depictions of the Soviet dictator.
\$2,000 - 3,000



4099

4100

EFIMOV, BORIS. c.1900-2008.

Nam nuzhen mir [We Need Peace]. Ink on tracing paper, 7 3/4 x 9 1/2 inches. Political cartoon for the *Izvetsiya* newspaper, signed and dated 1933 in the lower right corner. Faint printer's ink stamp on image.

The Red soldier looks remarkably like Mikhail Nikolaevich Tukhachevskii [1893-1937], Commander in Chief of the Red Army. He was one of the most prominent victims of Josef Stalin's Great Purge.

\$1,200 - 1,800



4100

4101

EFIMOV, BORIS. c.1900-2008.

Germaniya: Ya gotova dlya druzheskoi besedy [Germany: I am ready for a friendly talk]. Ink on tracing paper, 7 x 5 1/2 inches. Political cartoon for the *Krasnaya Zvezda* newspaper, signed and dated 1935 in the lower left corner. Printer's mark below the drawing.

Joseph Goebbels was so offended by Efimov's anti-Nazi caricatures (particularly of himself) that he threatened to hang the Russian cartoonist whenever Germany seized Moscow.

\$1,200 - 1,800



4101

4102

EFIMOV, BORIS. c.1900-2008.

Pod polskim okoshkom [Under the Polish Window]. Ink on tracing paper, 7 3/4 x 5 1/2 inches. Political cartoon for *Krasnaya Zvezda*, signed and dated 1935 in the lower right corner. Printer's marks below the drawing.

A skeletal Adolf Hitler dressed as Death bangs on a drum labelled "Love Serenade in Broad Daylight." Under his arm is a copy of *Völkischer Beobachter*, the Nazi Party's newspaper.

\$1,200 - 1,800



4102

4103

EFIMOV, BORIS. c.1900-2008.

Gromovoi udar [A Thundering Stroke]. Watercolor on card stock, 7 3/4 x 10 inches. Political cartoon initially created for *Izvetsiya* in 1943, signed and dated 1948 in the lower right corner. This cartoon was produced specifically for a book with a forward by Joseph Stalin, "za prochnyi mir!" / "For Lasting Peace!" Moscow: State Art Publishing House, 1950.

Adolf Hitler, holding plans for "Surrounding Moscow" and "The Capture of Caucasian Oil," is struck down by the Red pen as if by lightning. This cartoon pays homage to an agit-prop poster by Viktor Deni, in which a capitalist pig is struck down by the writing on the wall: "III-i Internatsional" [The Third International]. See Polonskii, *Russkii revoliutsionnyi plakat*, 1925, p 62.

\$1,200 - 1,800



4103



4104

4104

EFIMOV, BORIS. c.1900-2008.

Sootnoshenie sil [Correlation of Forces]. Ink and red watercolor on cardstock, 7 3/4 x 9 1/2 inches. Political cartoon for *Krokodil*, signed and dated "1948" in the lower left corner.

Cold War cartoon showing the force of the Soviet fist as it tips the scale against the Western Powers in ensuring peace in the world. Winston Churchill is recognizable as among the adversaries of the USSR with an exploding atomic bomb hanging from his trousers. Stalin personally requested that Efimov attack the Prime Minister of Great Britain, but Efimov later regretted it. This drawing was reworked as a propaganda poster in 1949 and also appeared on the cover of an anthology of his political cartoons, *Za prochnyi mir!* [For Lasting Peace!] (1950); and in *Boris Efimov: Uroki istorii XX veka v karikaturakh* p 188.

\$1,500 - 2,500



4105

4105

EFIMOV, BORIS. c.1900-2008.

V gorode zheltogo d'yavola [In the City of the Yellow Devil]. Ink on cardstock, 7 1/2 x 7 inches. Political cartoon for *Izvetsiya*, signed and dated 1949 in the lower left corner.

An especially sarcastic view of New York City in which Lady Liberty is imprisoned by police corruption. Frequently appearing in Efimov's books and exhibited in the show "Boris Efimov: Historical Lessons of the XX Century in Cartoon" (Moscow, November 2007); it also appeared in the catalog *Boris Efimov: Uroki istorii XX veka v karikaturakh* p. 194.

\$1,200 - 1,800



4106

4106

EFIMOV, BORIS. c.1900-2008.

Gete (Borisu Pasternaku) [Goethe (To Boris Pasternak)]. Pen and ink and wash on cardstock 11 1/4 x 7 inches. Signed in pencil.

An unfriendly caricature of Nobel Prize-winning Russian poet Boris Pasternak: the German Romantic poet Goethe admonishes the author of *Doctor Zhivago* for his Russian translation of *Faust*. In August 1950, the Soviet literary magazine *Novy Mir* attacked Pasternak's Russian translation of the first part of Goethe's classic play in verse: Pasternak "clearly distorts Goethe's ideas ... in order to defend the reactionary theory of 'pure art.'" He therefore "introduces an aesthetic and individualist flavor into the text" and "attributes a reactionary idea to Goethe" as he "distorts the social and philosophical meaning." Pasternak reported to Marina Tsvetayeva's daughter that *Novy Mir* denounced "my *Faust* on the grounds that the gods, angels, witches, spirits, the madness of poor Gretchen, and everything 'irrational' has been rendered much too well, while Goethe's 'progressive' ideas (what are they?) have been glossed over. But I have a contract to do the second part as well! I don't know how it will all end. Fortunately, it seems that the article won't have any practical effect." Below the drawing is a verse in another hand. This cartoon was part of a government-orchestrated anti-Pasternak campaign.

\$1,500 - 2,500

4107

EFIMOV, BORIS. c. 1900-2008.

Taina ubiistva Kennedy [The Mystery of the Kennedy Assassination]. Ink and red watercolor on cardstock, 11 x 6 1/2 inches. Political cartoon for *Izvestiya*, signed and dated 1967 in the lower right corner.

A particularly bitter commentary (produced to accompany a verse by N. Gribachev) on the investigation of the Kennedy assassination, implying that many witnesses and investigators who objected to The Warren Report have also been assassinated in pursuit of the truth. The sign on the door with the skull wearing a ten gallon hat warns, "DO NOT TOUCH! DANGER!" The shadow of the gunman to the right suggests the figure of President Lyndon B. Johnson.

\$1,000 - 1,500

4108

EFIMOV, BORIS. c. 1900-2008.

Sdelano v SSSR [Made in the USSR]. Ink and watercolor on cardstock paper, 11 x 6 1/2 inches. Political cartoon for *Izvestiya*, signed and dated 1968 in the lower right corner.

In this Vietnam War-era piece, the "noble" Vietcong fights the "evil" American eagle with armaments made in the USSR. Produced to accompany a verse by A. Zharov.

\$1,000 - 1,500

4109

EFIMOV, BORIS. c. 1900-2008.

Za grazhdanskije pravda [For Civil Rights]. Ink and red watercolor on cardstock, 11 1/4 x 7 3/4 inches. Political cartoon for *Izvestiya*, signed and dated 1969 in the lower right corner.

Produced to accompany a verse by A. Zharov, an African American marches for his rights, pursued by a prosecutor, a sheriff, a judge, a governor and a minister dressed as the Ku Klux Klan.

\$1,500 - 2,500



4107



4108



4109

4110

EITINGON, MAX. 1881-1943.

Guest Book belonging to Dr Eitingon. 4to. Berlin and Jerusalem, 1922-1939. Leather bound album within a quarter morocco dropbox. Covers slightly worn.

Dr. Eitingon was one of the first Russian psychologists and one of the first and most faithful disciples of Sigmund Freud. His was a wealthy and unusual family: his cousin Motty was a successful New York fur dealer whose strong financial ties to the Soviet Union made him the largest trader in the world; and younger brother Nahum (a.k.a. Leonid) was a Soviet double agent and assassin who helped orchestrate the murder of Leon Trotsky in Mexico. Dr. Eitingon met Dr. Freud in 1908, joined the Vienna Psychoanalytic Society and underwent personal psychoanalysis with Freud. He moved to Berlin where he founded the Berlin Psychoanalytic Society. Here he and his wife Mirra were at the center of Russian émigré society and opened their home to thinkers, writers, artists, composers, musicians and other intellectuals. On Freud's recommendation, he left Germany for Palestine in 1933. The next year he founded the Palestine Psychoanalytic Association in Jerusalem and later the Psychoanalytic Institute. The first entry in this book is by SIGMUND FREUD, in German, on being a guest in the Eitingon home: "I am not qualified to simply, freely render a verdict upon the hospitality, as I have lived here like a father among his beloved children. 28 Sept 1922. Sigm Freud." This warm inscription is immediately followed by one by his daughter, ANNA FREUD, also in German: "Someone who was very much at home in the guest room here and in front of the guest book and hopes always to be so. 28.9.22 Anna Freud." Contains other inscriptions by the German novelist ARNOLD ZWEIG and his wife Beatrice, who provides an original drawing; the Italian dramatist LUIGI PIRANDELLO ("Congnocersi è morire!"); the psychologist THOEDORE REIK; several by the Russian Jewish philosopher and existentialist LEV SHESTOV; the Viennese musician and composer RUDOLF RETI; Freud's friend, the Viennese psychoanalyst WALTER SCHMIDEBERG, who includes a poem; the Polish composer LEOPOLD GODOWSKY; and many others, including musical inscriptions by a variety of musicians. Especially noteworthy is the inscription at a memorial in honor of Freud in Jerusalem shortly after his death: "Freud -- Gedachtnisfeier 30 September, 1939." Then follows the signatures of all who attended the service.

Not only is this guest book of primary significance to the history of psychoanalysis in Berlin and later Jerusalem, it also touches on the Soviet intrigues of the time. Perhaps its most important aspect is that it shines new light on the warm, close relationship between Dr. Eitingon and the singer NADEZHDA PLEVETSKAYA [1879-1940] and her husband, General NIKOLAI VLADIMIROVICH SKLOBIN [1892-1938?], who were both implicated in one of the most notorious kidnapping cases of the 1930s. Although Vladimir Nabokov thought Plevetskaya was "a corny singer," she was the most popular one of the White Russian émigrés. Reportedly Tsar Nicholas II himself had nicknamed her "the Kursk nightingale." She sang with Chaliapin and recorded with Rachmaninoff. Alexandre Benois recalled that she "captivated all from the monarch down to the pettiest bourgeois, with her Russian beauty and the brilliance of her talent." Nabokov was less generous: "But the kind of people for whom music and sentiment are one, or who like songs to be mediums for the spirits of circumstances under which they had been first apprehended in an individual past, gratefully found in the tremendous sonorities of her voice both a nostalgic solace and a patriotic kick." General Skoblin, however, was a Soviet double agent who acted as courier between the Russian and the German secret police. On September 22, 1937, General Evgenii Karlovich Miller, the highest ranking White Russian officer in Europe, disappeared. He met Skoblin at 12:30, under the pretense that he would be introducing the general to two German agents involved with the overthrow of the Soviet Regime. They turned out to be members of the Soviet secret police who drugged the general and smuggled him into Russia, where he was tortured and finally shot on May 11, 1939. He left behind a note detailing his suspicions that Skoblin might be leading him into a trap. But Skoblin sought asylum at the Russian Embassy in Paris and was later smuggled into Spain. The Second Spanish Republic refused to extradite him to France. Plevetskaya was arrested; and despite Dr. Eitingon's sending an emissary to attest to her good character, she was convicted in the French courts for her part in the abduction, torture and murder of General Miller. She was sentenced to twenty years hard labor; she died two years later in prison. The final fate of her husband remains a mystery.

In 1943, Nabokov wrote his first short story in English, "The Assistant Producer," based on the incident. Érich Rohmer's *Triple Agent* brought the story to the screen in 2004. The case was reconsidered by Stephen Schwartz in an article, "Intellectuals and Assassins: Annals of Stalin's Killerati," that appeared in *The New York Times Book Review* (April 14, 1988), in which he accused the psychiatrist of being a double agent. This charge was challenged by Theodore H. Draper in *The New York Review of Books* on April 14; and Schwartz responded on June 16. The most extensive recent discussion of the case appears in *The Eitingons: A Twentieth Century Story* (London: Faber, 2009) by a member of the Eitingon family, *London Review of Books* editor Mary-Kay Wilmer. She concludes that the recent charges against Dr. Eitingon are absurd, but expresses concern over the complexity of certain contradictory circumstantial evidence. "Does it seem odd or merely Max-like that he didn't mention what happened to either Freud or Zweig?" Wilmer asks in her book. "Was he guilty? Embarrassed? Did he not want to say that these people were his friends" (p 249)? Two of the warmest inscriptions in the guest book are from Plevitskaya to the Eitingons in 1923 and 1925. Skoblin signs twice: once with a simple signature; and again next to his wife's lengthy note of 1925. The jury is still out on Dr. Eitingon's alleged compliance in the kidnapping of General Miller.

\$50,000 - 70,000



4111

4111
ENDER, BORIS VLADIMIROVICH, illustrator. 1893-1960.
FEDOROV-DAVYDOV, ALEKSEI ALEKSANDROVICH ed. 1900-1969.
Sovetskii muzei [The Soviet Museum]. Moscow: izd. Gosudarstvennoi Tretyakovskoi Galerei, 1930.
 8vo. 64 pp. Original decorated wrappers designed by B. Ender. Wrappers somewhat worn, soiled and sunned.

One of 1000 copies. B. Ender was a painter, graphic artist and designer now known primarily for his theories on color perception. He studied with I. Ya. Bilibin, K. Petrov-Vodkin and K. Malevich and collaborated with O. Mandelshtam on the children's book *2 Tramvaya* [The Two Trams] (1927). Among the many other things he designed were the layouts of the Soviet pavilions at the 1937 Paris World's Fair.
\$2,000 - 3,000



4112

4112
EPSHTEIN, MARK ISAEVICH, illustrator.
KIPNIS, ITZIK. *Neudavshisya pir* [The Unsuccessful Feast]. [Kiev: Kultur Lige, 1924].
 Small 8vo. 19 pp. Black-and-white lithographs. Original decorated wrappers. Wrappers lightly thumb-soiled and spotted, minor internal discoloration.

RARE YIDDISH CHILDREN'S BOOK. Epshtein was a sculptor, stage designer and teacher. He studied with Alexandra Exter and later joined Marc Chagall, El Lisstizky and Natan Altman at the Kultur Lige in Kiev during the flourishing of the Jewish avant-garde. I. Kipnis was an important Soviet Jewish children's book writer.
\$6,000 - 8,000

4113

ESENIN, SERGEI ALEKSANDROVICH. 1895-1925.

ZDANEVICH, KIRIL, illustrator. *Strana Sovetskaya* [Soviet Land]. Tiflis: Sovetskii Kavkaz, 1925.

8vo. 63 pp. Original two-color Constructivist wrappers designed by K. Zdanevich. Wrappers soiled and edges frayed with a contemporary inscription on front.

While spending time in the Caucasus in 1924 and 1925, Esenin published most of the poems in the book in Baku and Tiflis daily newspapers. *Strana Sovetskaya* was one of his last of books to be published before the poet's suicide. K. Zdanevich was one of the first Rayonists and co-founded the Futurist Syndicate and the 41° group in Tiflis. The Georgian artist stayed in Russia after the Revolution while his better known younger brother Ilya Zdanevich ("Iliazd"), also an avant-garde artist, emigrated to France.

\$2,000 - 3,000

4114

EVANGULOV, GEORGII. 1894-1967.

"DI LADO" [LADO GUDIASHVILI], illustrator. *Belyi dukhan* [The White Tavern]. Paris: Palaty Poetov, 1921.

47 pp. Original decorated tan wrappers designed by Di Lado. Wrappers discolored and soiled with a number label affixed to the front; title-page stamped with name and address of the publisher and bookseller Linsman, Berlin.

G. Evangulov was a Russian avant-garde poet who dedicated one of these poems to fellow poet Valentin Parnak. Di Lado [1897-1980] was a Georgian painter who became known as the "Georgian Goya" for his "anti-Fascist cycle" of satirical drawings. He was later expelled from the Communist Party for painting a church in Tblisi.

\$800 - 1,200

4115

FORMALISM.

Gosudarstvennoe russkoe geograficheskie obshchestvo. Otdelenie etnografii. Skazochnaya Komissya v. 1924-1925 gg. Obzor работ pod redakstii [Russian State Geographical Society. Department of Ethnography. Commission for 1924-1925. Performance Review]. Leningrad: Russian State Geographical Society, 1926.

3 parts in 1. 8vo. [2], 48; 72; 80 pp. Half cloth and past-paper boards, original printed front wrapper laid onto upper cover.

RARE EARLY RUSSIAN FORMALISM THEORY, edited by S. Oldenburg. Containing early formalist ethnographic analyses of Russian folktales, with contributions by V.A. Propp (his first articles on the morphology of a folktale), S.F. Oldenburg, and N.P. Andreiev. Each section contains a summary in French. As far as Worldcat is reliable, there are no copies in the US and no West-European library has a complete run of this important Russian folklore journal.

\$600 - 900



4113



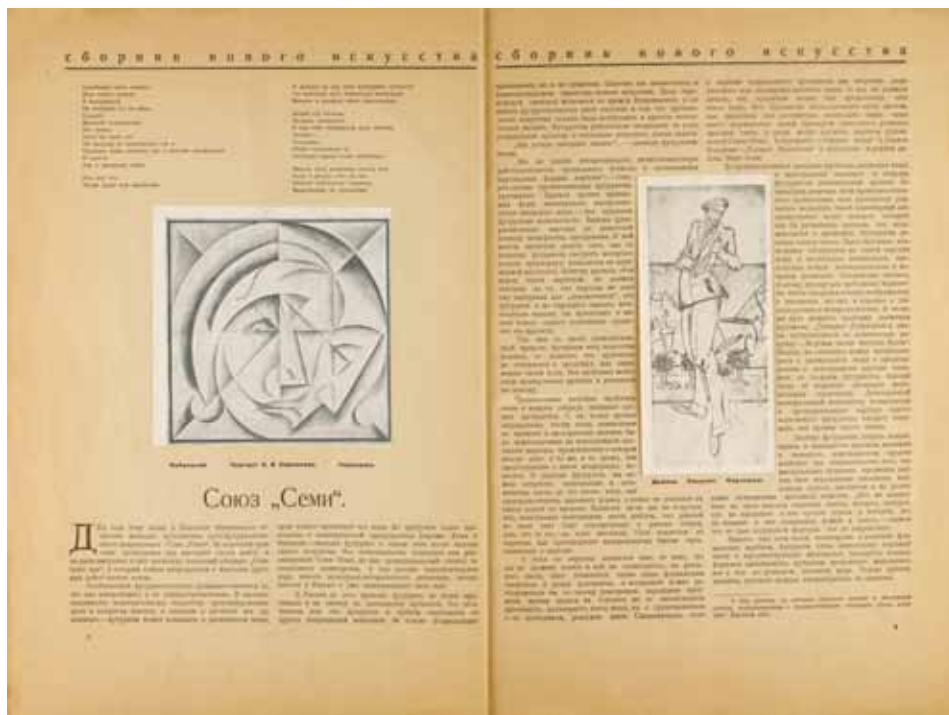
4114



4115



4116



4116

4116

FUTURISM.

Sbornik novogo iskusstva [Compilation of New Art]. Narkompros, 1919.

Folio. 24 pp. Illustrated with Futurist decorations and tipped-in photolithographs. Original two-color Futurist lithographed wrappers. Some marginal tears; wrappers restore and rebacked.

RARE FUTURIST POETRY COLLECTION, ONE OF ONLY TWO KNOWN COPIES, with contributions by Nikolai Aseev, Elena Guro, Velemir Khlebnikov, Vladimir Mayakovsky, Boris Pasternak and others. Includes a manifesto and a Futurist bibliography at the back. We find only one record of this book in institutional holdings, the two additional records being microfilm copies.

\$12,000 - 15,000

4117

GABO, NAUM, AND NOTON PEVZNER.

Realisticheskii Manifest [A Realistic Manifesto]. Broadside dated Moscow, August 5, 1920. 23 x 28". Some loss along folds.

Gabo and Pevzner were brothers from Belorussia who both became important avant-garde sculptors. Naum changed his surname to Gabo so as not to be confused with Noton.

\$2,000 - 3,000

4118

GABO, NAUM, NOTON PEVZNER, and GUSTAV KLIUTSIS.

Na Tverskom bulvare muzykalnaya estrada otkrylas vystavka zhivopisi [An Exhibition of Paintings at the Tverskoy Boulevard Musical Stage]. 24 x 11 inches. Broadside advertising the opening of a painting exhibit on August 15, 1920. Four folds with minor tears.

\$1,000 - 1,500

4119

GAGARIN, YURI ALEKSEEVICH. 1934-1968.

3 signed photographs (2 black and white and 1 color); plus one signed color postcard, various sizes.

On April 12, 1961, Soviet pilot and first cosmonaut Yuri Gagarin was the first man to journey into outer space and orbit the Earth. He immediately became not only a national but an international hero. One of these photographs is double signed in ink by Gagarin and fellow cosmonaut GHERMAN TITOV, the second man in space.

\$1,000 - 1,500

4120

GAN, ALEKSEI. 1889-1940.

Konstruktivizm [Constructivism]. Moscow: Tverskoe Izdatelstvo, 1922. 70 pp. Original two-decorated wrappers. Wrappers and interior soiled.

FIRST EDITION, one of 2,000 copies. A. Gan was a Russian theorist and designer and a major force behind Narkompros in its early years. He staged mass demonstrations and spectacles and founded the First Working Group of Constructivists with A. Rodchenko and V. Stepanova. He discussed its principles in his treatise *Konstruktivizm*. Its bold cover and the overall design of the book constitute a masterwork of the underplayed beauty of the Constructivist aesthetic.

\$1,200 - 1,800



4117



4118



4120



4121

4121

GINZBURG, MOISEI YAKOVLEVICH. 1892-1946.

Zhilishche [Dwelling]. Moscow: Gostroiizdat, 1934.

Folio. Illustrated with photogravures and diagrams. 192 pp. Original embossed pale blue cloth within its rare original dust jacket. Some internal soiling with marginal tears and the jacket restored.

An international study of contemporary architecture that considers Frank Lloyd Wright, Le Corbusier, Adolf Loos and Ludwig Mies Van Der Rohe as well as modern Russian architects. M. Ya. Ginzburg was a highly influential Soviet Constructivist architect who fell out of favor when more conventional Stalinist architecture was instituted after 1932.

\$3,000 - 5,000

4122

GINZBURG, MOISEI YAKOVLEVICH. 1892-1946.

Zhilishche [Dwelling]. Moscow: Gostroiizdat, 1934.

Folio. Illustrated with photogravures and diagrams. 192 pp. Original embossed pale blue cloth. Some internal soiling with marginal tears and the jacket restored. Spines and sides faded, upper inner hinge slightly split.

Ginzburg was one of the principal Soviet Constructivist Architects, who came to the fore in the early 20s founding the OSA group which had links to Mayakovsky and Brik's LEF group. See preceding lot for a description of the importance of this text.

\$1,000 - 1,500



4122

4123

GIPPIUS, ZINAIDA NIKOLAEVNA. 1869-1945.

Sobranie stikhov. Kniga vtoraya 1903-1909 [Collected Verse. Second Book from 1903 to 1909]. Moscow: "Skorpion," 1904.

8vo. 128 pp. Original decorated wrappers designed by V. S. Votronov bound in contemporary cloth-backed marbled boards. Boards rubbed; some internal soiling.

PRESENTATION COPY of Gippius' second and most important book of poetry: "To Vasilii Vasilievich Uspenskii in memory of our past friendship. The Author. 1 October '10, St. Petersburg." It includes poems dedicated to fellow poets A. Blok and P. Solovlev. Gippius did not publish another collection of her poetry until 1938.

\$2,000 - 3,000



4123

4124

GIZ [GOSUDARSTVENNOE IZDATELSTVO].

Detskie knigi [Children's Books]. Moscow and Leningrad: GIZ, 1929. 312 pp. Illustrated with photogravures of book covers. Original decorated wrappers. Spine loose, front wrapper partially split with wear along the edges.

"GIZ" is an acronym for *Gosudarstvennoe Izdatelestvo* or the State Publishing House; and within it *Detgiz* was an abbreviation for *Gosudarstvennoe Izdatelestvo detskoj literatury* or the State Publishing House for Children's Literature. Samuil Marshak was the driving force behind the Leningrad branch of GIZ in the 1920s and 1930s, after it became the sole official publisher of children's books in the Soviet Union. Its output was vast: not only picture books but poetry books, production books, revolutionary books, history books, biographies, natural history books, animal stories, adventure stories, books about the USSR and other lands, nonsense books, activity books and children's plays.

\$3,000 - 5,000



4124

4125

GLAZUNOV, ALEXANDER KONSTANTINOVICH. 1865-1936.

Photograph Signed and Inscribed at lower mount, 10 by 7 3/4 inch silver print portrait, mounted, some scuffing of surface of photo; waterspot on mount.

Warmly inscribed beneath the photograph on the mount with 4 bars of music beneath the inscription: "*To the talented pianist, mature young musician and wonderful performer of my concert Boris Alekseevich Volskyi in memory of our first contact. Heartfully dedicated, A. Glazunov. 1928.*"

A. K. Glazunov was an important composer within the late Russian Romantic tradition. He was director of the St. Petersburg Conservatory as it evolved into the Petrograd and then the Leningrad Conservatory. He collaborated with the choreographer Michel Fokine on the famous ballet *Les Sylphides* based on Chopin's music for the Ballets Russes, but turned down the chance to write the score for *The Firebird*.

\$1,000 - 1,500



4125

4126

GLIÈRE, REINHOLD ERNEST [MORIZEWITCH]. 1875-1956.

Photograph Signed and Inscribed, 8 7/8 x 6 3/8 inch silver print, Kiev, February 21, 1955, with stamp of the photolab of the Kirov Theater on verso, minor wear.

Boldly inscribed in ink to the coloratura soprano Valentina Vladimirovna Maksimova: "*with sincere gratitude for a wonderful performance of the concert. R. Glière. Kiev 21/II 1955.*"

\$1,200 - 1,500



4126



4127

4127
GONCHAROVA, NATALIA SERGEEVNA, illustrator.
 PARNAKH, VALENTIN YAKOVLEVICH. 1891-1951. *Samum* [Simoom].
 Paris: by N.L. Danzig, 1919.
 8vo. 45 pp. With 3 lithographs (two in color) by N. S Goncharova. Original
 wrappers. Front wrapper detached, spine chipped.

FIRST EDITION. Includes poems dedicated to Osip Mandelstam, Vs.
 Meyerkhoid, Mikhail Larionov, N. S. Goncharova and Alexandr Blok.
 Goncharova's exquisite lithographs, while still Cubo-Futurist in manner,
 reflect her new fascination with Spanish ladies as a subject for her
 paintings and graphics.

\$6,000 - 8,000



4128

4128
GONCHAROVA, NATALIA SERGEEVNA, illustrator.
 TSETLIN, MIKHAIL OSIPOVICH [AMARI]. *Prozrachnye teni i obrazy*
 [Transparent Shadows and Forms]. Paris and Moscow: Zorna, 1920.
 8vo. 74pp. Original decorated wrappers. Wrappers discolored.

FIRST EDITION. One of the more beautiful suites of Goncharova's abstract
 book illustrations, exquisitely printed in red and black. Born into a wealthy
 family in St. Petersburg, M.O. Tsetlin initially supported the Russian
 Revolution. Before their property was seized by the Soviet government,
 he and his wife hosted one of the most glittering literary salons in Russia.
 The Tsetlins eventually settled in Paris where he became poetry editor of
Sovremennye zapiski [Contemporary Notes]. They fled to America when
 Hitler invaded France.

\$6,000 - 8,000

4129

GONCHAROVA, NATALIA SERGEEVNA. 1881-1962.

Group of 7 proofs before coloring for Arthur Luther's *Die Mar von der Heerfahrt Igors*, 8 by 4 3/4 inches each, published in Munich by Orchis, 1923. Five signed in the plate. Each matted.

These designs illustrated the German translation of *Slovo o polku Igoreve* [The Tale of Igor's Campaign], an anonymous epic poem written in the Old East Slavic language which was the basis for Alexandre Borodin's famous opera *Prince Igor*. Goncharova's illustrations for *Die Mar von der Heerfahrt Igors* were produced in much the same spirit as her celebrated pochoirs for Pushkin's *Conte de Tsar Saltan* (1921).

\$2,500 - 3,500



4129

4130

GORKY, MAXIM, et al.

RODCHENKO, ALEKSANDR MIKHAILOVICH, illustrator. 1891-1956.

Belomorsko-Baltiiskii Kanal imeni Stalina [The White Sea-Baltic Canal, Named after Stalin]. Moscow: OGIZ, 1934.

Folio. 408 pp. Profusely illustrated including photographs by Rodchenko. Original embossed gray cloth. Corners bumped; contemporary inscription on half title-page.

With contributions by M. Gorky, Vera Inberg, V. Shklovskii, A. Tolstoi and others.

\$1,000 - 1,500



4130

4131

GORKY, MAXIM, et al.

Istoriya grazhdanskoi voiny v SSSR [The History of the Civil War in the USSR]. Vol I. Moscow: OGIZ, 1938. Folio. 312 pp. Profusely illustrated.

Original stamped red cloth. Covers soiled and rubbed; first and final signature split; title-page loose.

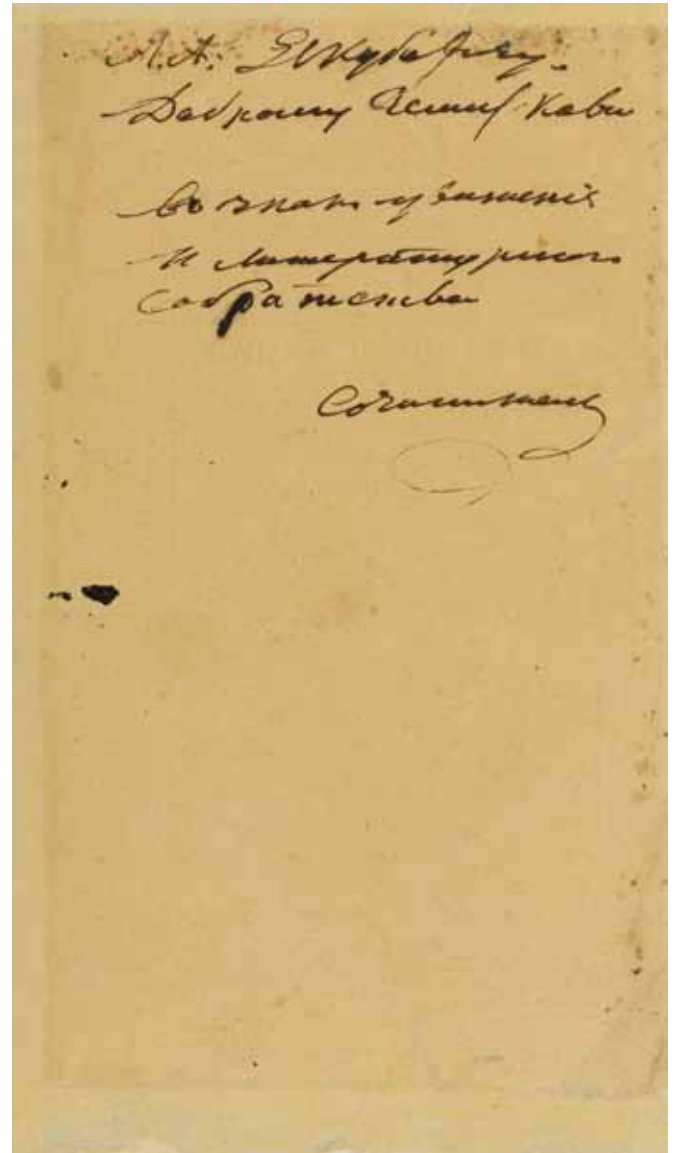
Provenance: Kargopolag Biblioteka stamp on title-page.

Second printing. With contributions by M. Gorky, V. Molotov, K. Voroshilov, S. Kirov, A. Zhdanov and Joseph Stalin.

\$600 - 900



4131



4132

4132

4132
GREBENKA, EVGENII PAVLOVICH [YEVHEN PAVLOVYCH HREBINKA]. 1812-1848.

Malorossiiskiya prikazki [Little Russian Fables]. St. Petersburg: N. Grech, 1934.
37 pp. Original pale yellow wrappers. Foxed and soiled, wrappers rebacked.

PRESENTATION COPY inscribed on verso of front wrapper: "To L.A. Yakubovich as a sign of our literary brotherhood. The Author." Collection of 36 original Ukrainian fables in verse worthy of comparison with LaFontaine and Krylov. Grebenka/Hrebinka also wrote the lyrics for perhaps the most famous of all Russian songs, "Ochi chernye" [Dark Eyes].

\$12,000 - 15,000

4133

IACOVLEFF, ALEXANDRE. 1887-1938.

Dessins et peintures d'Afrique. Executes au cours de l'Expedition Citroen Centre Afrique. Deuxieme mission Haardt Audouin-Dubreuil. Paris: Lucien Vogel/Jules Meynial, [1927].

Folio. Text volume in suede-backed decorative silk and 50 color plates, loose as issued in in morocco folding box. Some light soiling to verso of plates and conjoined sheets, short edge tears to four plates, edge tears to a few conjoined blanks, box somewhat worn with one tie broken, plates bright and clean.

LIMITED EDITION, NO 421 OF 750 COPIES of a total edition of 1020. A magnificent set of portraits of the peoples of central Africa. Iacovleff was artist to the second Citroën mission to Africa led by Georges Marie Haardt and Louis Audouin-Dubreuil.

\$4,000 - 6,000



4133

4134

IMPERIAL FAMILY PHOTOGRAPHS.

8 albumen and silver print photographs, 5 1/4 x 3 1/2 to 7 x 9 inches, 1891-96, studio stamps of J. Daziaro, Charles Bergamasco, A. Mazourine, and E. Kozlovsky, with one by an anonymous photographer, images overall in very good condition with some yellowing, loss at corners of two photos, minor edgewear and a few spots of soiling.

A striking group of images, including three photographs of horse-drawn sleds with drivers and passengers by Mazourine; two views of imperial palaces, by Mazourine and Kozlovsky; a childhood portrait of the Grand Duchess Maria Pavlona on horseback with entourage; and two portraits of G. Creighton Webb (one labeled "Moscow 1896 Coronation").

The photographs come from the collection of Webb [1854-1948], who served as U.S. Secretary of Legation at St. Petersburg from 1892-94, and Secretary of the special commission representing the U.S. at the coronation of the Czar in 1896. Included in the lot are two 5 1/2 x 8 1/2 inch paper placards identifying Webb as a member of the legation.

\$800 - 1,200



4134



4134



4134



4135

4135
INBER, VERA MIKHAILOVNA. 1890-1972.
 TSADKIN, OSIP [YOSSEL ARONOVICH TSADKIN], illustrator. *Pechalnoe vino* [Melancholy Wine]. Paris: I.R. Rirakhovski, 1914.
 86 pp. Original decorated wrappers. Wrappers restored.

Inber was the daughter of a technical publisher. Her father was a cousin of Leon Trotsky; and the future Russian revolutionary lived with her family when he was a boy and she a baby. She joined the Acemists; and *Pechalnoe vino* echoes the work of lyric poet Anna Akhmatova. Inber's subsequent poetry became more traditional. Later work embraced the Bolshevik Revolution and became increasingly more pro-Soviet when she joined the Constructivists. She did not join the Communist Party, however, until the 1940s. She is now best known for the diary she kept during the German Siege of Leningrad from 1941 to 1944, when she nearly died from starvation. In 1946, she received the Stalin Prize for literature. Tsadkin was a sculptor and graphic artist. Born in Belarus, he studied in England and then joined the Cubists in Paris. His best known sculpture is "The Destroyed City," a memorial to the destruction of Rotterdam by the Germans in 1940.
\$800 - 1,200



4136

4136
IUON, KONSTANTIN FEDOROVICH. 1875-1958.
Sergiev Posad. Moscow: "Knizhnogo tovarishchestva 1922 g.," 1923.
 Bound suite of 15 black-and-white plates. Oblong folio. Publishers green wrappers printed in red. Restoration at margins to verso of wrappers, slight creasing and abrading at extremities; slight damp staining to fore edge.

A collection of charming lithographs of the ancient town depicting both urban and pastoral scenes including several that capture the austere essence of the Russian winter. This village outside Moscow (renamed Zagorsk during the Soviet period) is internationally known for its magnificent fourteenth-century Sergiev Posad monastery, one of the holiest shrines in Mother Russia. After working in Valentin Serov's studio, Iuon designed for the theater and became an art teacher. He is best known for his landscapes and depictions of Russia's historical architecture, as in this suite.

\$1,200 - 1,800

4137

IZOGIZ COLLECTIVE.

SHABAD, EKATERINA, text. *SSSR: Sever, iug, vostok, zapad* [The USSR: North, South, East and West]. Moscow: OGIZ, 1932.

Color lithographs. Four attached folding panoramas of three panels each radiating from a central panel within the original Constructivist envelope. Envelope restored and retouched with library stamps removed.

This unique propaganda publication introduced Soviet children to the people, produce, livestock and natural resources of the four corners of the USSR under the Five Year Plan. The Second IZOGIZ Collective of the Soviet art publishing house provided the pictures.

\$4,000 - 6,000



4137

4138

JAKOBSON, ROMAN OSIPOVICH. 1896-1982.

Archive of 18 pieces of correspondence (8 autograph letters signed, 3 autograph letters, 3 signed postcards, 2 typed letters signed, and 2 typescripts signed), various sizes, 42 pp, Moscow, 1920-1928, from Jakobson to fellow linguist Grigorii Osipovich Vinokur. WITH: 2 original photographic postcards (possibly unpublished): 1. Lily Brik, Osip Brik, R. O. Jakobson and V. V. Mayakovsky just before Jakobson left Russia. 137 x 85 mm. 2. Gregorii Osipovich Vinokur, A. Gai and Jakobson with ink message on the verso: "To Eveniya Grigorevna as a keepsake an hour before sailing off. And from forever grateful Grisha (who is not sailing off). 2 July 1920." 137 x 85 mm.

In 1920, when he could no longer tolerate the political squabbling in Russia, Jakobson emigrated to Prague, ostensibly as a member of the Soviet diplomatic mission in order to continue his doctoral studies. The letters written from Prague to his friend and fellow philologist and literary critic Grigory Vinokur (Grisha) often concern linguistic subjects and slang. He mostly discusses his and Grisha's recently published linguistic works, articles, books, philological news, reviews. He is often in need of news from home: "I ask you very much to send me the chronicles of Moscow scientific life: new discoveries, enterprises, conventions. Monthly, one-two pages, free form." In particular he talks about his work in Czech linguistics and asks for books and more books: "Please mail me the books or I'll have nothing to live off." He often mentions his manuscript about Khlebnikov: "Please save the Khlebnikov manuscript like the apple of your own eye." While sharing his impressions of the Czech language, he jokes that Czech semantics and derivation makes "every phrase sound like Khlebnikov!" Obviously homesick, he asks about friends from his Moscow linguistic circle, the one that he helped to create while a student at Moscow University. Like all immigrants, he experienced the blues: "Things are alright--I have no money, no friends, no girl-friends, no fresh thoughts." He laments how his colleagues and even friends do not answer his letters. He tries to support Grisha emotionally and suggests he go deeply in the linguistic science of Baltic languages. "Linguistics is the only 'worthy' thing, if you fall into it ... If you go into the science you must be (or become) sure that you can do SOMETHING."



4138

A. G. Menshov ("Gai"), pictured in the second photograph here, was a Soviet journalist who worked with Mayakovsky on the ROSTA windows in 1919-1920.

\$8,000 - 12,000



4139

4139

KAMENSKII, VASILII VASILEVICH, editor.
KUZNETSOV, PAVEL VARFOLOMEVICH, and ELENA BEBUTOVA,
 illustrators. *Moi zhurnal-Vasiliya Kamenskogo* [Vasilii Kamenskii's My Journal]. No. 1, February 1922.
 Folio. 16 pp. Original two-color decorated wrappers designed by P. V. Kuznetsov and E. Bedumovaya. Soiled and discolored along edges.

FIRST AND ONLY NUMBER of this rare Russian avant-garde art and literary magazine. One of 3,000 copies. V.V. Kamenskii was a Russian Futurist writer who founded the Hylaea group with D. Burlyuk and V. Khlebnikov. He is probably best remembered for the *zhelezobetonnye poemy* or ferro-concrete poems that appeared in his collection, *Tango s korovami* [Tango with Cows] (1914), printed on fancy wallpaper. He continued to write in the Russian avant-garde manner and joined V. Mayakovsky's LEF group. Most of the contributions in *Moi zhurnal* were written by him. This issue includes an essay on Pushkin, Lermontov, Mayakovsky and Kamenskii; and one item, "*Pismo v Perm*" [Letter to Perm], was published upside down. P.V. Kusnetsov made his reputation as a Symbolist painter but his later work belongs to the Russian avant garde.
\$4,000 - 6,000



4140

4140

KANDINSKY, WASSILY WASSILYEVICH, et al.
Iskusstva [Art]. Moscow: January 5th to August 2nd 1919.
 Parts 1-7 (of 8). Various sizes. Masthead designed by Kandinsky. Some repairs, tears along folds and no 7 backstrip split.

The Bulletin of the Department of Visual Arts in the People's Commissariat of Enlightenment opens with a "Statement" signed by V. V. Kandinsky, K. S. Malevich, V. E. Tatlin and others. Kandinsky's essays "*O tochke*" [On the point] appeared in no 3 (February 1) and "*O linii*" [On Line] in no 4 (February 22). Other contributions by Osip Brik, Vladimir Mayakovsky, Olga Rozanova, Viktor Shklovskii, David Shterenberg and Vavara Stepanova ("Varst"). Nos 1- 5 were printed by the celebrated Russian art publisher I. Knebel in Moscow.
\$2,500 - 3,500

4141

KASSIL, LEV. 1905-1970.

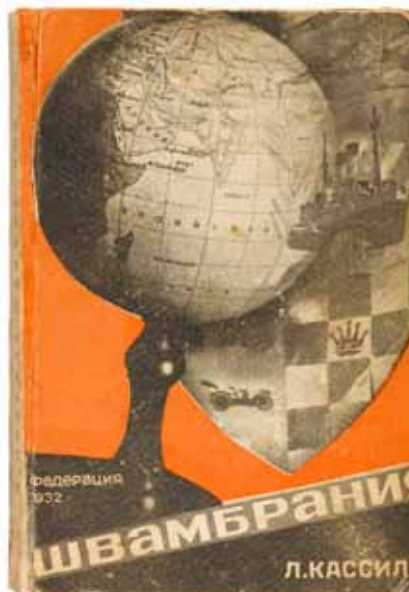
Shvambraniya. Moscow: Federatsiya, 1933.

8vo. 224 pp. Photomontage papered boards. Boards rubbed, some internal water damage.

Provenance: A. A. Sidorov (book-plate designed by Sergei Vasilevich Kukuruza).

PRESENTATION COPY inscribed on the half-title page: "To V. S. Sidorova (Vera Luzina) from L. Kassil ... Sept. 11, '33." L. Kassil studied aerodynamics and taught at the Maxim Gorky Literature Institute, but he is best-known as the author of popular children's and young adult books that encouraged the virtues of modesty, unselfishness, endurance, and courage. *Shvambraniya* is one of his most popular novels, a satirical fantasy for adolescents about an imaginary land set in the pre-revolutionary town of his own childhood. The story centered on a private game that Kassil and his brother played from 1914 until the eve of the Russian Revolution that reflected on "everything which was at that time set our boyish brains on fire: the war, false heroism, bourgeois ideals of valour, our monstrous education, the Revolution." Viking Press published an English translation in 1935. Kassil was awarded the Stalin Prize in 1950. A planet discovered in 1977 was named *Shvambraniya* by the scientist who found it.

\$4,000 - 6,000



4141

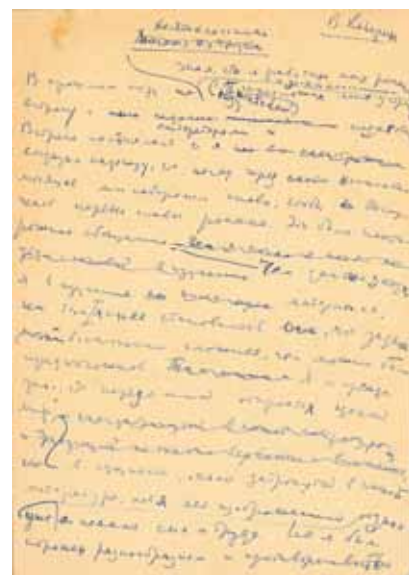
4142

KAVERIN, VENIAMIN. 1902-1989.

Autograph Manuscript Signed ("V. Kaverin"), 16 pp rectos only, 4to, n.p., c.1966, entitled "Desjatik passniki" (Tenth Graders), small paper clip stain to first page.

Working draft, with frequent corrections for an article which appeared in the popular youth magazine *Smena*, in August 1966. Tenth grade is the final year of mandatory schooling in Russia, so the subject of Kaverin's manuscript are the young Russians who will be adults tomorrow. Kaverin, along with Zamyatin, Nikolai Tikhonov, and Mikhail Zoshchenko, was a member of the so-called Serapion Brothers, a literary circle formed in Petrograd in the early 1920s.

\$700 - 1,000



4142

4143

KHACHATURYAN, ARAM ILICH. 1903-1978.

Typed Letter Signed ("I. Khachaturyan"), 1 p, 4to, n.p., January 18, 1969, a letter of recommendation ("Kharakteristika" [Characterization]), for Ilya Abramovich Shpilberg, a violinist with the Leningrad Orchestra coffee stain to verso. WITH: Photograph Signed of A. I. Khachaturyan, 178 x 130 mm silver print portrait, inscribed to I. A. Shpilberg, November 1, 1967.

A.I. Khachaturyan was an Armenian Soviet composer considered to be one of the "three titans of Soviet music" along with Prokofiev and Shostakovich. Drawing on European classical music as well as Armenian folk music, this versatile artist wrote ballets, symphonies, concertos and film scores, but his best known composition is his "Sabre Dance" from his ballet *Gayane* (1942). Stanley Kubrick used *Gayane's Adagio* in *2001: A Space Odyssey* (1968).

\$1,200 - 1,500



4143



4144



4145

4144
KHLEBNIKOV, VELIMIR. 1885-1922.
 KRUCHENYKH, ALEKSEI, editor; & KIRIL ZDANEVICH, illustrator.
Neizdannyyi Khlebnikov: Khlebnikov v Baku [Unpublished Khlebnikov: Khlebnikov in Baku]. No. XVI. Moscow: Gruppy druzei Khlebnikova, 1930. 18 pp printed on recto only. Original lithographed pale green wrappers designed by K. Zdanevich. One of 130 copies. Wrappers faded with some staple rusting; name of former owner rubber-stamped here and there.

With text hand-lettered by Ivan Kliun, M. Pustynin, Iu. Olesha and S. Romov. Khlebnikov visited Baku in 1920 when he reconnected with Kruchenykh. Only three recorded copies (BL 187; Getty 309; MoMA 784).
\$4,000 - 6,000

4145
KHRUCHENYKH, ALEKSEI ELISEEVICH ed. 1886-1968.
Turnir poetov [The Tournament of Poets]. Moscow: "Gruppy Lefovtsev," 1930. Oblong 8vo. 18 pp. Original decorated orange wrappers designed by Kiril Zdanevich. Wrappers restored, reinforced and reattached. One of 150 copies.

A late example of the experimental Cubo-Futurist books with entire text hand-lettered and printed by collotype in red and black. Includes a portrait of A. Kruchenykh in red after I. Terentev, p 7. With contributions by N. Aseev, V. Inber, V. Khlebnikov, B. Pasternak, V. Mayakovsky, S. Tretyakov, and others. Not in MoMA.
\$2,500 - 3,500



4146

4146

KINO-ZHURNAL A.R.K.

Kino-zhurnal A.R.K. [Film Journal of the A.R.K.] Moscow: Assotsiatsiya Revoliutsionnoi Kinematografii, Nos. 1-12, 1925.

A complete set of 12 issues in nine parts. 4to (300 x 230 mm). Original two-color Constructivist wrappers designed by P.S. Galadzhiev. Edges frayed, some splits along spines and soiling to some wrappers.

Provenance: P-M. Vilkov. Sold as a periodical, not subject to return.

A very rare early Soviet film trade journal published by the Association of Revolutionary Cinematography. Contributors include Vladimir Lenin, Vsevolod Pudovkin, Viktor Shlovskii and Sergei Tetyakov with articles on Charlie Chaplin, Sergei Eisenstein, Douglas Fairbanks, Lillian Gish, D.W. Griffith, Sessue Hayakawa, Fritz Lang, Harold Lloyd, Mary Pickford, Erik von Stroheim, Gloria Swanson, Ben Turpin, and others. Malevich supplied two articles, "O vyyavitelakh" [On Film Posters] in no 6-7 and "I likuiut liki na ekranakh" [And Jubilant Faces on the Screen] in no 10. The making of Eisenstein's "Bronenosets Potemkin" [The Battleship Potemkin] is covered in several reports when the film was still being called "1905 god" [The Year 1905].

\$3,000 - 5,000

4147

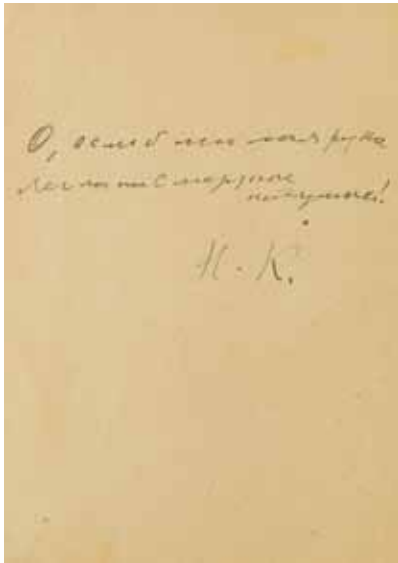
KINO.

LEBEDEV, N.; EROFEEV, V; et al., editors. *Kino Ezhenedelnaja Gazeta* [Cinema weekly newspaper]. Moscow: May, 1926-1930.

261 parts in 258 issues various, comprising: 1926 nos 17/18, 19-50, 51/52; 1927, nos 1-52; 1928 nos 1-52; 1929 nos 1-52; 1930 nos 1-6, 8-27, 29, 30, 32,34, 35, 39-64, 65/66, 67-72; together with a duplicate issue of 1948, number 46. Broadsheet (460 x 315 mm). Some pages browned, the issue for 1927 no 42 torn in half and one half lacking, some margins frayed. Sold as a periodical, not subject to return.

This enormously influential weekly cinema newspaper was first issued in 1923, founded amongst others by the great Soviet Cinema scholar Nikolai Aleekseevich Lebedev. Other editors included Khersonsky, Shutko and Ehjeushtejn. Presented here is an almost complete run from 1926 to 1930. The periodical was initially published weekly, but reduced the number of days between issues to 5 days in 1930, such was its popularity.

\$1,500 - 2,000



4148

4148

KLIUEV, NIKOLAI ALEKSEEVICH. 1884-1937.

Levinyi khleb [Lion's Bread]. Moscow: Nash Put, 1922. Small 8vo. 102 pp. Original white wrappers. Wrappers smudged and book sprung; some internal ink smudges.

ANNOTATED COPY in which the poet quotes a revised couplet from his poem "*Nadpis na portete Nikolaiu Ilichu Arkhipovu*" [Inscription on the Portrait of Nikolai Ilich Arkhipov] on p 6. He had crossed out the two lines in pencil on p 76; these marks were later erased. The poet has further annotated the text with additional verses and dates on pp 39, 44-49, 59 and 63. One of the poems is dedicated to fellow village-born poet Sergei Esenin, pp 55-56. Kliuev's poetry drew on Symbolism, nationalism and Russian folklore. According to critic Michael Makin, "Kliuev's work abounds in prophetic statements of many kinds." He was arrested for anti-Soviet behavior in 1937 and then shot. He was not rehabilitated until 1957. His work remains controversial.

\$2,500 - 3,500



4149

4149

KON, LIDIYA FELIKSOVNA.

Sovetskaya detskaya literatura 1917-1929 [Soviet Children's Literature 1917-1929]. Moscow: GIZ, 1960.

Illustrated with photogravures. 320 pp. Gilt decorated pink cloth. Minor wear.

A solid, well-illustrated survey of early Soviet children's literature with emphasis on the contributions of Gorky, Chukovsky, Marshak, Mayakovsky, Olesha, Shvarts, Aleksei Tolstoy and Zhitkov.

\$800 - 1,200

4150

KONASHEVICH, VLADIMIR MIKHAILOVICH, illustrator.

PLAUTUS. *Izbrannye komedii* [Favorite Comedy]. Moscow and Leningrad: Academia, 1933.

575 pp. Original stamped brown cloth within the rare original decorated dust wrapper. Internal soiling; edges frayed and piece missing from back.

V.M. Konashevich was one of the premiere Soviet illustrators, famous primarily for his delightful picture books for children. His designs for this scholarly edition of *Comoedia pallita* reflect his careful study of classical Roman art.

\$1,000 - 1,500



4150



4151

4151
KONASHEVICH, VLADIMIR MIKHAILOVICH. 1888-1963.
Azbuka [Alphabet]. Petrograd: Golike i Vilborg, 1918.
 8vo. 39 pp. Color lithographs. Original decorated wrappers. Wrappers restored; some internal soiling with some pencil marks.

V. M. Konashevich was one of the greatest modern Russian children's book illustrators, second only to V.V. Lebedev. He illustrated works by S. Marshak, K. Chuchovsky, Alexandre Pushkin, Charles Perrault, Hans Christian Andersen and many others. His first masterpiece, *Azbuka v kartinkah*, was his affectionate homage to Alexandre Benois' 1904 picture book of the same name. It demonstrates the artist's mastery of line and color in the tradition of the *Mir Iskusstva* [World of Art] group of artists.
\$7,000 - 9,000



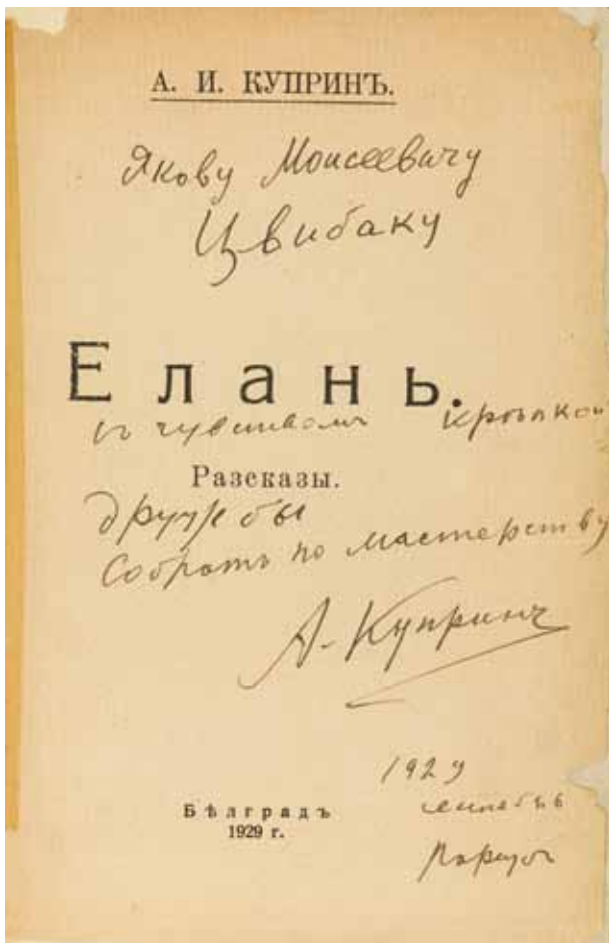
4152

4152
KRAVCHENKO, ALEKSEI ILICH, illustrator.
 1. GOGOL, NIKOLAI VASILEVICH. *Portret* [The Portrait]. Moscow: GIZ, 1928. 4to. 95 pp. Illustrated with wood engravings. Original decorated tan wrappers. Wrappers soiled and chipped.
 2. PUSHKIN, ALEKSANDR. *Egipetskie nochi* [Egyptian Nights]. Moscow and Leningrad: GIZ, 1934. 8vo. 64 pp. Original off-white boards within the original embossed dust wrappers.

Although also known for his romantic, often lyrical paintings, A.I. Kravchenko [1889-1940] was one of the most gifted of the Soviet wood engravers. The bold, sometimes even severe illustrations for *Portret* and *Egipetskie nochi* demonstrate his full mastery of his chosen medium.
\$800 - 1,200

4153
KRUCHENYKH, ALEKSEI. 1886-1968.
Golodnjak. Moscow: R.V.C., 1922.
 12mo. [22] pp. Original printed wrappers. Some darkening and a little edge-chipping, backstrip taped.

INSCRIBED AND SIGNED by the author in pencil on the inside front wrapper and dated in the year of publication. This slim and ephemeral volume of verse is by the most extreme member of the Futurist group. It exhibits some of the experimental and eccentric typography for which he became known. Rare.
\$1,000 - 1,500



4154

4154
KUPRIN, ALEKSANDR IVANOVICH. 1870-1938.

Elan. Belgrade: [M. Pavlenko i I. Papova], 1929 [but 1928].
8vo. 161 pp. Rebound in flowered cloth with the original wrappers mounted within. Repairs to mounted endpages; mounted wrapper thumbsoiled.
Provenance: Yakov Moiseevich Tsvibak.

One of 2,000 copies, *PRESENTATION COPY*, inscribed to Yakov Moiseevich Tsvibak ("Andrei Sedykh"), "with a feeling of strong friendship to a fellow craftsman," Paris, September 1929. Kuprin was an enormously popular Russian writer of action and adventure stories. Bunin, Chekhov and Gorky all enjoyed his work; and Tolstoy reportedly wept when he read one of the stories. Vladimir Nabokov called him the Russian Kipling. Kuprin was also an alcoholic who wrote about the underside of contemporary life. He left Russia after the Bolshevik Revolution and settled in Paris where he lived and worked in relative obscurity. Terribly homesick, he finally returned to Moscow in 1937 at the height of the Great Purge and died of cancer within the year.

Yakov Tsvibak [1902-1994] was also a Russian writer. He left Russia in 1919 and write for the émigré press in Paris. He first used the pseudonym "Andrei Sedykh" in 1940. He became Ivan Bunin's secretary. He left for New York City during World War II and became an editor of America's oldest Russian daily *Novoe russkoe slovo*.

\$1,200 - 1,800



4155

4155
KUSIKOV, ALEKSANDR BORISOVICH (BORIS KUSIKYAN). 1896-1977.

ALEKSANDROVA, VERA, illustrator. *Iskandar Name*. Moscow: Imazhinisty, 1921-1922.

Folio. 16 pp. With five color lithographs by V. Aleksandrova. Original lithographed cloth-backed boards. Covers rubbed and soiled; internal stain on first page of text.

NO 70 OF 500 SIGNED COPIES, PRESENTATION COPY, inscribed to Natalya Nikolaevna Gross. A.B. Kusikov was an Imagist poet who was inspired by both the Gospels and the Koran. His circle of literary friends included V. V. Mayakovsky, B. Pasternak, S. Esenin, and Kornei Chukovsky. He worked for Narkompros in the 1920s, but he gave up writing by the early 1930s and died in Paris. V. Aleksandrova illustrates the poem with dynamic, boldly colored Cubo-Futurist designs somewhat reminiscent of N. Goncharova's work.

\$4,000 - 6,000

4156

KUSTODIEV, BORIS MIKHAILOVICH, *illustrator.*

KAZIN, VASILII. *Lisya shuba i liubov* [The Fox Coat and Love]. Moscow: "Sovremennye Problemy," N.A.Stolyar, 1926.

Folio. 64 pp. Original color lithographed wrappers designed by Boris Kustodiev. Wrappers soiled, frayed at edges and stained; bookstore rubber stamp on back wrapper.

No. 659 of 2,000 numbered copies. Rare publication by these well-known proletarian collaborators. Boris Kustodiev was one of the few great modern Russian artists to successfully span the Silver Age and the Bolshevik Revolution. He belonged to the *Mir iskusstva* [World of Art] group but continued to flourish under Lenin as the great painter of popular Red icons like the Noble Laborer and the Noble Peasant. He was a prolific book illustrator and designed sets and costumes for Diaghilev's Ballets Russes and Stanislavsky's Moscow Art Theater. According to *The Great Soviet Encyclopedia* (1979), V. Kazin as an active member of RAPP [Russian Association of Proletarian Writers] was "among the first [Russian poets] to incorporate the theme of labor into Soviet lyric poetry." *Lisya shuba i liubov* was one of his major narrative poems that denounced petit bourgeois morality.

\$1,000 - 1,500

4157

KUSTODIEV, BORIS MIKHAILOVICH, *illustrator.*

KRAVCHENKO, ANNA, editor. *Detyam o Lenine* [About Lenin for the Children]. Moscow and Leningrad: GIZ, 1927.

Oblong 4to. 63 pp. Color lithographs. Original two-color decorated wrappers. Second printing. Occasional light soiling; backstrip chipped.

A child's life of Lenin illustrated by the great *Mir Iskusstva* painter. Besides being one of the most important portraitists of the Silver Age, Kustodiev embraced the October Revolution and devoted the remainder of his life to glorifying the Bolshevik cause in his art. Although he became paraplegic in 1916, Kustodiev continued to paint and illustrate. Few copies of this lively juvenile biography of the Father of the Revolution survive because it was withdrawn from circulation when Stalin purged many of Lenin's fellow revolutionaries from the Communist Party. Not in MoMA or Getty.

\$1,500 - 2,000



4156



4157



4158

4158

KUZMIN, MIKHAIL ALEKSEEVICH. 1872-1936.

3 items:

1. Letter Signed, 1 p, 16mo (100 x 150 mm), January 31, 1936, to Dr. Mikhail Dmitrevich Tushinskii, in pencil on ruled paper, with autograph address on verso, mottled toning, glue residue on verso not affecting script.

NOTE SENT TO THE PHYSICIAN SHORTLY BEFORE THE POET'S DEATH.

Kuzmin requested that Dr. Tushinskii come to his apartment to give him a checkup and to give a pass to his longtime companion, the Lithuanian-born poet Iurii Ivanovich lurkun [Iosif lurkunas 1895-1938], so that he can come visit him. Kuzmin met lurkun in 1913, when lurkun was only 17 years old. Kuzmin helped him get his first book published and they became lovers. After Kuzmin died, lurkun was arrested and executed in 1938, on a charge of participating in "anti-Soviet Trotskyite-terrorism, sabotage and subversive organizations." But it was more likely that he was killed because of his sexuality.

2. Photograph, 80 x 105 mm of Iurii lurkun, Kuzmin and Aleksei Stepanov in the Summer Garden, Leningrad, labeled on verso: "Kuzmin v tsentre" [Kuzmin in the center] in ink and dated September 6, 1934 in pencil. On receiving this photo from Stepanov on September 15, Kuzmin wrote in his diary, "In certain pictures even we could look like men about town." See Malmstad and Bogomolov p 253.

3. *Nezdeshnie vechera* [Otherworldly Evenings]. St. Petersburg: ["Petropolis"], 1921. 4to. 135 pp. Original decorated wrappers designed by Mstislav Valeryanovich Dobuzhinsky. Wrappers slightly soiled; white out to half title resulting in toning to the following few leaves.

NUMBER 76 OF 100 NUMBERED COPIES OUT OF A TOTAL EDITION OF 1000. The above photograph was at one time affixed to the publisher's mark page in the front of this volume. The poet Marina Tsvetaeva recalled coming across a copy of this book in a shop: "I open it up: like a lance in my heart-St. George! White St. George! My St. George, the saint whose life I have been writing for two months. Jealousy and joy, a two-edged sword: I read-and the joy grows, I finish-and the serpent of jealousy is pierced, nailed down."

\$12,000 - 18,000



4158



4158

4159

KUZMIN, MIKHAIL ALEKSEEVICH. 1872-1936.

Aleksandriiskiya pesni [Alexandrian songs]. [Petersburg]: Prometei, 1921. Small 4to. (192 x 143 mm). 71, [7] pp. Original printed wrappers, housed in a custom slip-case. Paper evenly toned, wrappers with some soiling and some light scattered spots, minor paper repair to head of spine, upper corner slightly frayed.

FIRST SEPARATE EDITION, originally published in 1908 as part of Kuzmin's *Nets*; a collection of love poems, primarily homoerotic. The poems are regarded as the first significant cycle of free verse to be written in the Russian language.

\$2,000 - 3,000

4160

KUZMIN, MIKHAIL ALEKSEEVICH. 1872-1936.

TUROVA, EKATERINA IVANOVNA, illustrator. *Dvum* [For Two]. Petrograd: Segodnya, 1918.

Small 4to. 8 pp. Original wrappers with hand-colored linocut by Ekaterina Turova and printer's device designed by Vera Ermolaeva. Occasional light soiling to wrappers.

KUZMIN'S ONLY CHILDREN'S BOOK. One of 1,000 copies. Kuzmin was one of Russia's leading Symbolist poets and a pioneer in modern homoerotic literature. The second of the two poems in *Dvum* was dedicated to Lili Brik ("L. lu. B." or "love"), the wife of Leftist poet and critic Osip Brik and Vladimir Mayakovsky's mistress and muse. Evidently someone began coloring the cover and then realized that that this was not one of the 125 de luxe copies. "The collapse of printing today has given birth to a new kind of 'handicraft'—art publishing. In St. Petersburg a cooperative of writers and artists [*"Segodnya"* or "Today"] has developed. They themselves compose and make the linocuts, they themselves set and print the work. One can find a measure of consolation in the fact that the present crisis makes us return to the fine old handicraft skills, which are now cheaper to use" (*Tvorchestvo* [Creativity], 1919). MoMA 258; Borovkov p 151.

\$1,500 - 2,500

4161

KUZNETSOV, PAVEL. 1878-1968.

Turkistan. Moscow and Petrograd: GIZ, 1923.

8vo. 32 pp. With 14 autolithographs. Original decorated wrappers. Wrappers slightly soiled and discolored.

One of 2000 copies. This first series of drawings of Turkestan contains an affectionate essay by the artist about the region. Originally a member of the *Mir Isskustva* group and associated with the Symbolists, Kuznetsov did not come into his own as an artist until this series of drawings of Central Asian nomads made when he visited Samarkand in 1909. They had been forgotten among his folders until 1923 when he published them. He headed the painting section of Narkompros until 1921 and eventually fell out of favor at the advent of Socialist Realism.

\$1,200 - 1,800



4159



4160



4161



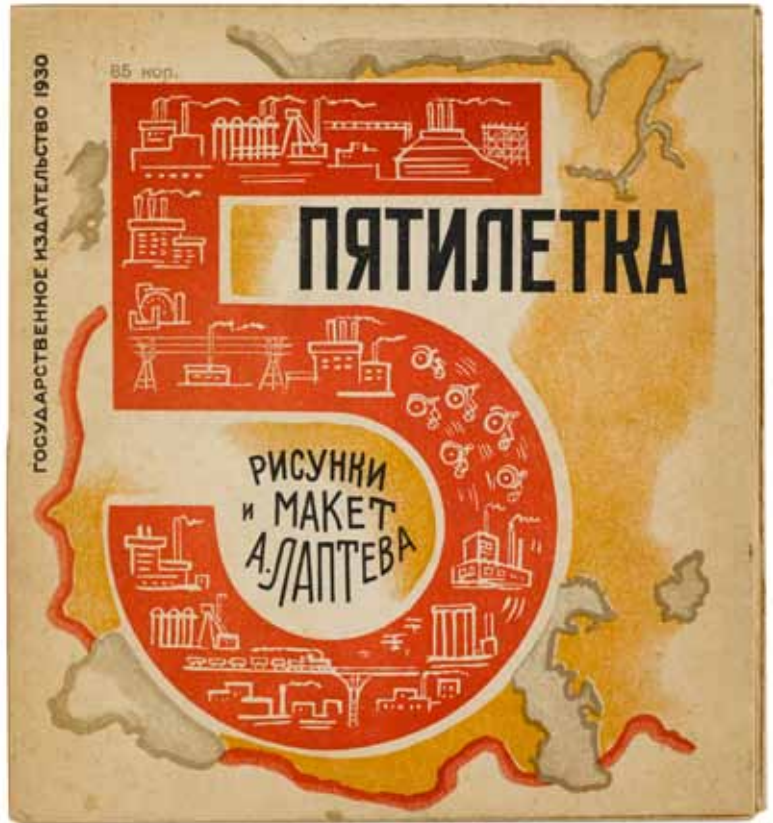
4162

4162
KUZNETSOV, PAVEL. 1878-1968.
Gornaya Bukhara [Mountainous Bukhara]. Moscow: Mospoligraf, 1923.

Folio. With leaf of captions. Suite of 15 color autolithographs including title plate and preface plate with text on recto and contents on verso, and one unnumbered preliminary plate. Within original decorated paper folding portfolio. Portfolio soiled and restored.

EDITION OF 2000. P. Kuznetsov first visited Bukhara Province in Uzbekistan in 1909. At that time it was an exotic destination for most Russians and the trip proved to be a breakthrough for the artist. He was immediately struck by the beauty of the deserts, mountains and ancient cities. These stylized but brilliantly colored lithographs combine folk art with Cubist elements while demonstrating the artist's deep affection for the people and culture of Bukhara. Although the preface is dated March 3, 1923, these lithographs are based on sketches made during that initial 1909 trip. Kuznetsov returned to Central Asia several times in his long artistic career.

\$4,000 - 6,000



4163

4163
LAPTEV, ALEKSEI MIKHAILOVICH. 1905-1965.
5 Pyatiletka [Five Year Plan]. Moscow: GIZ, 1930.
 4to. Original wrappers. Some soiling and other wear.

A.M. Laptev was a gifted Soviet avant-garde graphic artist and graduate of VKhUTEMAS-VEKhUTEIN. This rare complex Constructivist panorama propagated the vast industrial progress of Stalin's Five Year Plan through maps, charts, isotopes and flaps that fold out as an engaging V=visual essay on the then current economic state of the USSR. It can be read in two directions. The first way, from Laptev's vantage point, "the reader finds three maps: one for the electrification of the country, the second for the construction of factories, and the last for the collectivization of farms. Through these maps, young readers become familiar with a synchronic view of the Five-Year Plan ... Turning the book over and starting from the back cover, the reader is presented with targets for ten aspects of Soviet industry: electricity, factory construction, iron, coal, oil, the chemical industry, bread production, forestry, transportation, and culture. Laptev illustrates the situation before the implementation of the 1927-28 Five-Year Plan with both the text and pictures. The reader is invited to open the flaps on the pages to unfold the dramatic changes caused by implementation of the Five-Year Plan in each of these industries" (Duda, *Adventures in the Soviet Imaginary*, U. of Chicago exhibition 2011, item no 1). An unusual Soviet production book.

\$7,000 - 10,000

4164

LARIONOV, MIKHAIL FEDOROVICH, and NATALIA SERGEEVNA GONCHAROVA, illustrators.

PARNAKH, VALENTIN YAKOVLEVICH. 1891-1951. *Motdinamo/Slovodvig*. Paris: Le Cible, 1920.

4to. 25 pp. With eight original lithographs by N. S. Goncharova and seven by M. F. Larionov. Original lithographed wrappers designed by M. F. Larionov. Wrappers a bit frayed, soiled and creased; some internal discoloring.

NO 51 OF 150 COPIES ON VERGE D'ARCHES. Although written in French, *Motdinamo* was designed in the manner of the Russian Cubo-Futurist books that combined original lithographs with a hand-written text. Parnak dedicated these jazz-infused poems to Larionov and Goncharova. The three also collaborated on *L'Art décoratif théâtral moderne* (1919).

\$5,000 - 8,000



4164

4165

LARIONOV, MIKHAIL FEDOROVICH, illustrator.

PARNAKH, VALENTIN YAKOVLEVICH. *Le Quai*. Paris: Naberezhnaya, 1919. Original wrappers with two lithographs by M. Larionov. Wrappers restored with some paper replacement; soiled.

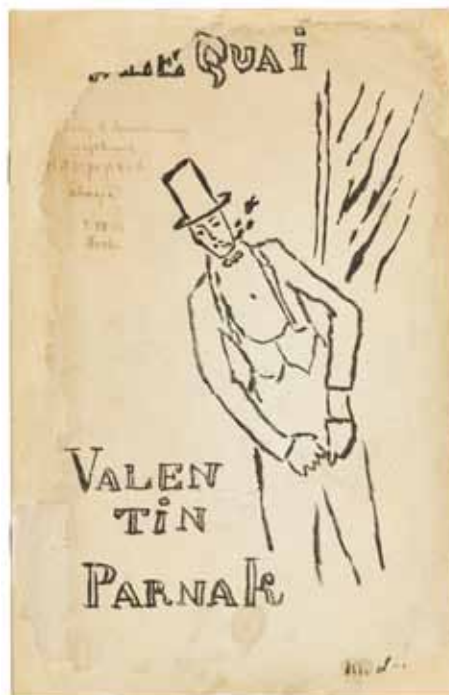
Provenance: Osip Mandelshtam.

PRESENTATION COPY WARMLY INSCRIBED TO HIS FELLOW POET: "To dear O. Mandelshtam at the opening of the author's quai. 9-VIII-22. Moscow." V.Ya. Parnakh spent World War I in Paris where he composed much of *Le Quai*, but he felt alienated from much of the Russian émigré community. In October 1922, soon after he gave his book to Mandelshtam, he brought jazz to the USSR. Mandelshtam apparently thought little of "Parnok" (his original name); in Mandelshtam's novella *Egyptetskaya marka* [Egyptian Stamp] (1928) there is thought to be a caricature of him. These poems are dated 1912-1915; and three are dedicated to M. Larionov. In addition to providing the two lithographs that served as the wrappers, Larionov hand-lettered the entire lithographed text. Polyakov, *Knigi russkogo kubofuturizma*, pp 228-29. Not in Getty, British Library or MoMA.

\$5,000 - 8,000



4164



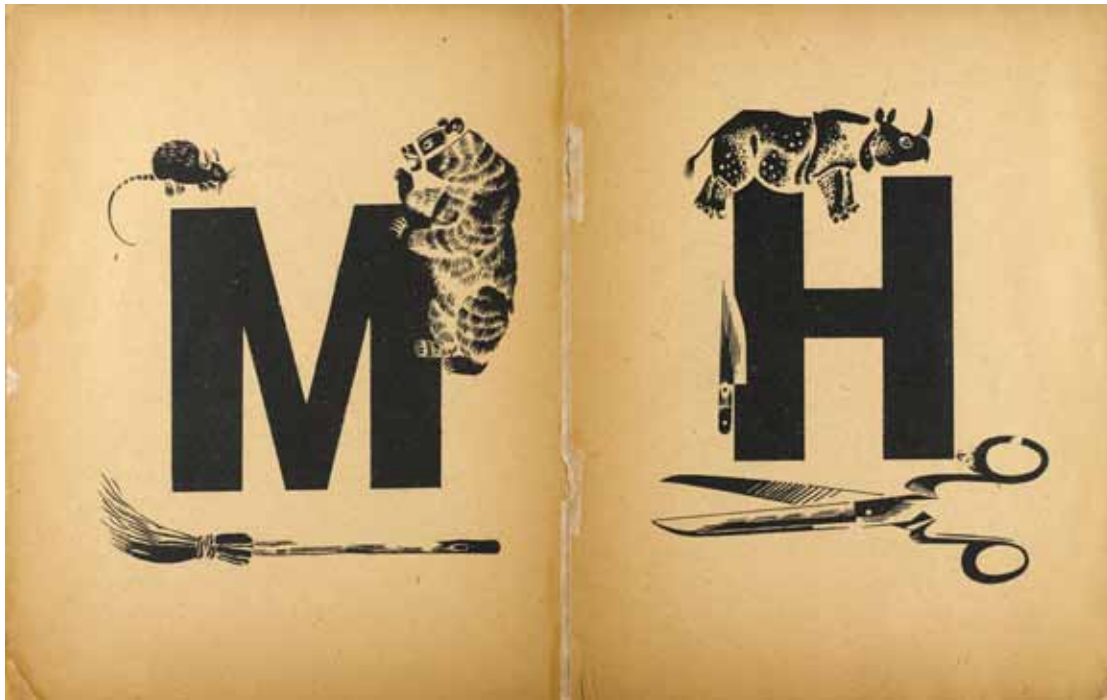
4165



4166



4167



4166

4166
LEBEDEV, VLADIMIR VASILEVICH. 1891-1967.

Azbuka [Alphabet]. Leningrad: GIZ, 1925.

Folio. 32 pp. Original decorated gray wrappers. Wrappers restored with pieces replaced, some soiling throughout with tiny marginal tears (some closed).

FIRST AND ONLY PRINTING of this famous Constructivist ABC book by the master of the Soviet picture book. Lebedev's wordless picture book of everyday objects and tools introduced the proletarian child to the brave new world of the Soviets. MoMA 601.

\$7,000 - 9,000

4167
LEBEDEV, VLADIMIR VASILEVICH, illustrator.

SAMUIL YAKOVLEVICH MARSHAK, author. *Zhivye bukvy* [Living Letters]. Moscow: Goznak, 1947.

4to. 8 pp. Black and white lithographs. Decorated wrappers. Minor wear.

A clever alphabet of names of Russian children, each one representing a different adult profession.

\$1,200 - 1,500

4168

LEBEDEV, VLADIMIR VASILEVICH, *illustrator*.

3 items: 1. MARSHAK, SAMUIL. 1887-1964. *Bagazh* [Baggage]. Leningrad and Moscow: Raduga, 1926. First edition. Color lithographs. Original color wrappers. Wrappers soiled, creased and rebacked.

2. MARSHAK, SAMUIL. 1887-1964. *Progulka na osle* [The Donkey Ride]. Leningrad: GIZ, 1930. Small 8vo. 12 pp. Two-color lithographs. Wrappers soiled.

3. LEBEDEV, V. V. *Kras' risuy* [Paint and Pencil]. Leningrad: OGIZ, 1932. Small oblong 8vo. 12 pp. Original two-color wrappers. Stamps on wrappers erased and wrappers retouched. Not in Petrov.

V. V. Lebedev was the Father of the Soviet Picture Book. Like Malevich and El Lisstsky, he used form to express sociopolitical content as in his celebrated children's books. Like all good Constructivists, he stripped design down to its basic geometry. *Bagazh* is one of his most fully realized artistic picture books where even the unseraphed type becomes an important part of the overall visual character of the volume. *Kras risuyi* is a little known Constructivist drawing book by the master. *Progulka na osle* represents Lebedev's later loose, linear style.

\$4,000 - 6,000



4168

4169

LENIN, VLADIMIR ILYCH. 1870-1924.

Detskaia bolezn' "levizny" v kommunizme [The Infantile Disorder of "Left-Wing" Communism]. St. Petersburg: 1920.

8vo. 110, [1] pp. Original wrappers printed in brown. Text block coming loose from backstrip, else near fine.

Provenance: Vodolazova (large ownership inscription on half title).

FIRST EDITION of one of Lenin's key philosophical tracts of the period; a defense of his own version of state-dominated communism.

\$400 - 600

4170

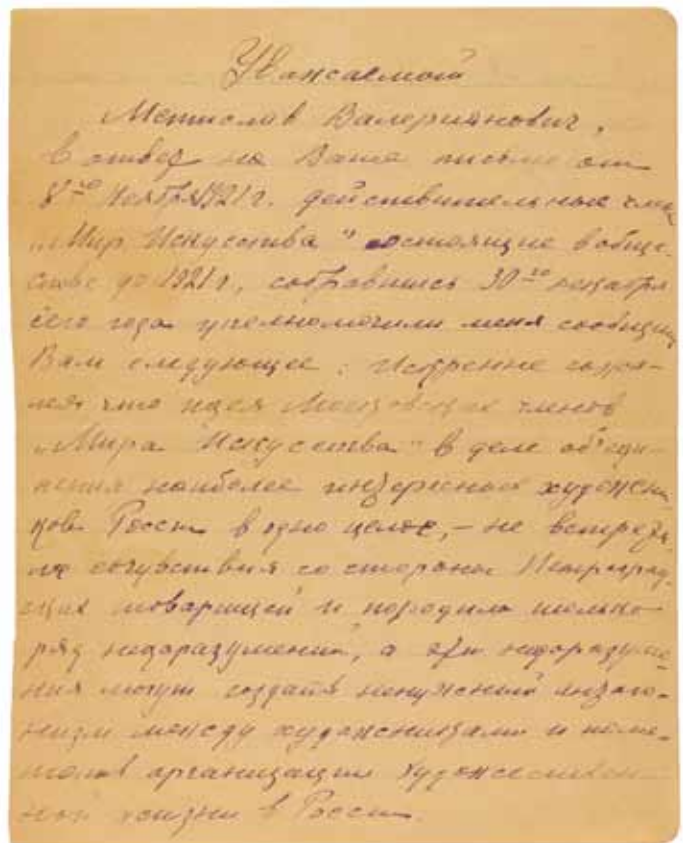
LENTULOV, ARISTARKH VASILEVICH. 1882-1943.

Autograph Letter, 6 pp, [November, 1921], to Mstislav Valeryanovich Dobuzhinsky, age-toned.

A. V. Lentulov was an important Russian avant-garde painter. He helped found the radical Jack of Diamonds group of artists in Moscow and hung out with the Cubists in Paris. He became a major Cubo-Futurist painter back in Russia where he influenced Kandinsky and Malevich. He also designed for the experimental theater. As head of the Moscow branch of the *Mir Iskusstva* [World of Art] group of artists, A. V. Lentulov writes to a leader of the Petrograd branch about the internal squabbling of the members:

"Dear Mstislav Valerianovich, In reply to your letter of Nov 8th 1921, the current members of 'Mir Iskusstva' have instructed me to inform you about the following: We sincerely regret that the idea of the Moscow division, in the field of uniting the most prominent artists of Russia, 'Mir Iskusstva' did not meet with sympathy from the side of Petrograd's comrades and brought in some misunderstandings that can also produce unnecessary antagonism between the artists ... The restoration of the activity of the 'Mir Iskusstva's' Moscow division was not motivated by the intention to assume the governance from the Petrograd group. We took steps toward making sure that Moscow's organization was connected to the Petrograd group of 'Mir Iskusstva.' For example the visit to Moscow of Petrov-Vodkin this summer as well as your presence at meetings of Moscow's office could restore the intention to be united...it is especially important to take into account the current difficult living conditions...Formality can slow down the project of creating a cooperative 'Mir iskusstva' that is really important for the financial survival of the member artists ... The Moscow office is asking you to clear up and remove all misunderstandings between Moscow and Petrograd's committees. Our only wish is unity on all questions of Mir Iskusstva's activity and we are looking forward to your reply. Ar. Lentulov." Evidently the two groups could not come to an agreement and *Mir Iskusstva* finally disbanded in Russia in 1922. The final exhibition was in Paris in 1927.

\$5,000 - 8,000



4170



4171

4171

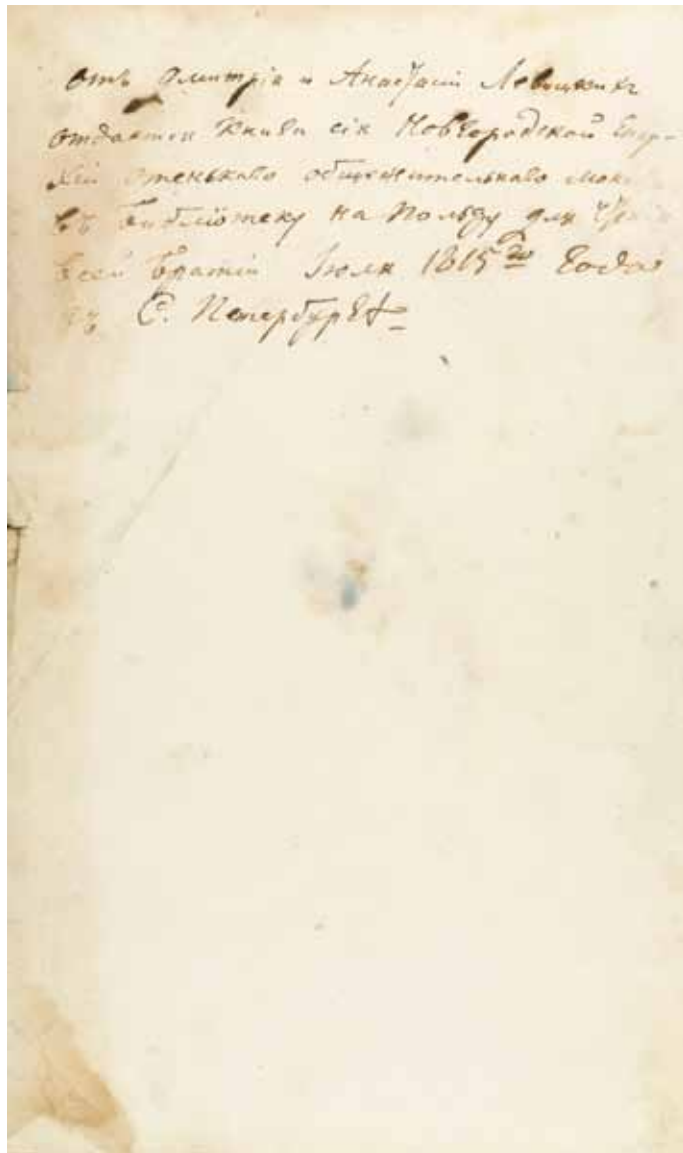
LESKOV, NIKOLAI SEMENOVICH. 1831-1895.

Photograph Signed and Inscribed, albumen print cabinet card portrait by Konstantin Aleksandrovich Shapiro, St. Petersburg, with photographer's imprint on verso, signed at the lower mount: "To Nikolai Filippovich Zandrok with warm memories. N. Leskov 28 Aug. '87/[S[t.] P[eters]B[urg]."

Some surface scratches and an unobtrusive pin hole at the top not affecting the image.

N.S. Leskov is now considered one of the titans of 19th century Russian literature. Traveling throughout the country as a clerk with a private trading company gave him abundant material for his writing as he interacted with the locals and absorbed their dialects, customs and eccentricities. "In the Russian legends Leskov saw allies in his fight against Orthodox bureaucracy," Walter Benjamin observed in *Illuminations* (1968). "There are a number of his legendary tales whose focus is a righteous man, seldom an ascetic, usually a simple, active man who becomes a saint apparently in the most natural way in the world. Mystical exaltation is not Leskov's forte. Even though he occasionally liked to indulge in the miraculous, even in the piety he prefers to stick with the sturdy nature. He sees the prototype in the man who finds his way about the world without getting too deeply involved with it." He is now remembered primarily for his experiments in form and innovative style that had such impact on other Russian writers. Leo Tolstoy, Anton Chekhov, Aleksei Remizov, Evgenii Zamyatin and Mikhail Zoshchenko all admired his work. Maxim Gorky called him "the wizard of wording." His novella *Ledi Makbet Mtsenskogo uezda* [Lady Macbeth of the Mtsensk District] (1865) was the basis for Shostokovich's legendary modern opera. N.F. Zandrok was the author of popular agricultural books.

\$14,000 - 18,000



4172

4172

[LEVITSKY, DMITRI GRIGOREVICH. 1735-1822.]

AMBROSIUS, AURELIUS. c.340-397. *Kniga Svyatago nashego Ambrosiya, Episkopa Mediolanskogo* [The Book of Our Holy Father Ambrose, the Bishop of Milan]. St. Petersburg: Tip. Akademii Nauk, 1778.

Folio (310 x 190 mm). 69 pp. Text in Church Slavonic. Title within woodcut border, woodcut head- and tail-pieces, chapter initials. Period sprinkled calf, spine blindstamped in compartments with five raised bands. Fly-leaves soiled, calf worn with some minor repairs at head and foot of spine, re-cornered.

INSCRIBED on the verso of the front free endpaper of this liturgical book: "From Dmitri and Anastasia Levitsky this book is given to the Eparchy of the Novgorod monastery to be read by the brotherhood. July 1815. St. Petersburg." Ukrainian-born Levitsky was an important portrait painter of the late eighteenth century in the tradition of the French painters Watteau and Boucher. He was elected a member of the Academy of Arts in St. Petersburg and was appointed Professor of the portrait painting class at the academy. Among those who sat for him were Diderot and Catherine II. His autograph is of great rarity.

\$4,000 - 6,000



4173



4173

4173
LISSITZKY, EL [LAZAR MARKOVICH], illustrator.

KVITKO, LEIB. *Ukraynische Folkmayseyes* [Ukrainian Folk Tales]. [Berlin: Buchdruckerei Lutze & Vogt,] 1923. 8vo. 98 pp. Translated from the Ukrainian by Leib Kvitko. With 10 illustrations by Lissitzky. Original Suprematist decorated wrappers in red designed by Lissitzky. Wrappers slightly discolored with occasional light staining; backstrip extremities with minor chipping.

ONLY EDITION WITH THESE ILLUSTRATIONS. The charming, child-like pictures combine Cubist and folk elements to produce some of Lissitzky's best illustrations for young readers. The folk tales include "A Glove," "A Dumpling" and "The Flying Ship." Born in a shtetl near Smolensk, Lissitzky studied in Vitebsk (now part of Belarus) before applying to art school in St. Petersburg. He was rejected due to the quota on accepting Jewish students. He went to Germany to study art. He became fascinated with ancient Jewish culture while in Paris and eventually returned to Russia. Marc Chagall invited him to teach in the People's Art School there. The decorative and abstract cover design of *Ukraynische Folkmayseyes* anticipated his acceptance of Suprematism after Kazimir Malevich's arrival in 1919. Leib Kvitko [1890-1952] was a well-known Ukrainian-born Yiddish poet. As a member of the Jewish Anti-Fascist Committee (JAC), he was an editor of the organization's newspaper *Einigkeit* and literary magazine *Heymland*. During Stalin's final pogrom, Kvitko was arrested with other members of JAC and executed in Moscow on the Night of the Murdered Poets of August 12, 1952. Apter-Gabriel 103.

\$18,000 - 25,000

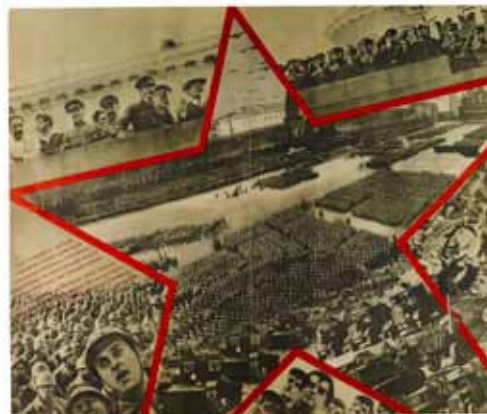
4174

LISSITZKY, EL [LAZAR MARKOVICH], designer.

Rabochye-Krestyanskaya Krasnaya Armiya [The Workers' and Peasants' Red Army]. Moscow: [IZOGIZ], 1934.

Oblong folio. 200 pp. Edited by F. E. Rodionov, N. S. Karpacheva and others. Original embossed dark blue cloth. Covers rubbed; some internal soiling and some edges of pages reinforced.

This in-depth photo-essay on the inner workings of Red Army is a brilliant example of Constructivist book design. It contains a poster-size foldout at the opening, photocollages, portraits—and marching, marching, marching Red Army soldiers on maneuvers on the land, in the air and on the water. There is even an introductory statement by Josef Stalin. No wonder, since this is a sustained exercise in Stalinist visual rhetoric during the Second Five Year Plan published on the eve of the Great Purge. It is pure functional Soviet propaganda. With photographs in various tints by G. Zelmanovich, D. Debabov, A. Polyakov, A. Shaikhet, P. Lass and others.
\$10,000 - 15,000



4174

4175

LISSITZKY, EL [LAZAR MARKOVICH], contributor.

Katalog vystavki zhivopisi grafiki skulptury i arkhitektury o-va khudoshnikov "4 iskusstva" [Catalog for the Exhibitions of Painting, Graphics, Sculpture and Architecture by the Artists of "The Four Arts"]. Moscow: Istoricheskii Musei, 1926.

Small 8vo. 16 pp. Original gilt-lettered deep blue wrappers designed by Ivan Vasilevich Kliun. Some areas on the wrappers have been touched up.

ONE OF 500 COPIES. An exhibition of paintings by members of the "4 iskusstva," a Soviet exhibiting society of avant-garde artists from 1924 to 1932. Lissitzky is the final artist in this show, represented by Nos. 419-24. L. Bruni, V. Favorsky, I. V. Kliun, P. Kusnetsov, P. V. Maturich, A. Ostroumova-Lebedeva, K. S. Petrov-Vodkin and N. A. Tyrsa also participated in this show. See *M.V. Kliun v Tretyakovskoi Galeree*, p 14; Gofman *Golubaya roza* p 214.

\$2,500 - 3,500



4175

4176

LISSITZKY, EL [LAZAR MARKOVICH], illustrator.

SELVINSKII, ILYA. *Zapiski poeta* [Notes of the Poet]. Moscow and Leningrad: GIZ, 1928. 4to. 94 pp. Original two-color photomontage wrappers designed by E. Lissitzky. Edges of wrappers rubbed with a few tears; creases of folding leaf partially torn; some internal soiling with former owners' names on front free endpaper and title page.

RARE CONSTRUCTIVIST BOOK. Oddly, although the text is the autobiography in verse of the Constructivist poet I. Selvinskii, Lissitzky used his double exposed photograph of the Dadaist Hans Arp on the wrapper. His two faces were superimposed over the Dada journal 391. He created the original photograph while he and Arp were collaborating on *Die Kunstismen/The Isms of Art: 1914-1924* (1925). Although no one knows what Lissitzky's motivation was for using this particular image, he nevertheless created one of the great Constructivist photomontages for this book.

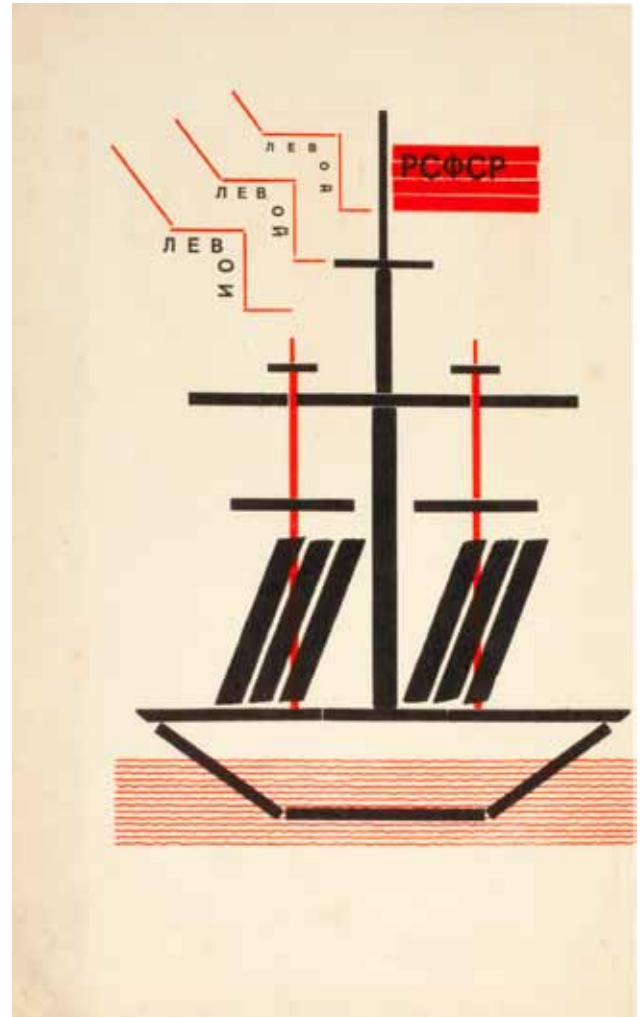
\$1,500 - 2,000



4176



4177



4177

4177

LISSITZKY, EL [LAZAR MARKOVICH], illustrator. 1890-1941.

MAYAKOVSKY, VLADIMIR VLADIMIROVICH. *Dlya golosa* [For the Voice]. Berlin: GIZ, 1923.

8vo. 61 pp. Original Constructivist orange wrappers. Wrappers heavily restored; internal thumb soiling.

ONE OF THE MASTERWORKS OF MODERN BOOK DESIGN. Mayakovsky and Lissitzky pulled out all the stops in producing this Constructivist classic. The 13 poems were intended to be read aloud at the top of the voice and the book's design shouts as well. Taking the form of a phone book, Lissitzky provided a thumb index so the reader could easily find the individual poems. He cleverly used various typefaces of different sizes to create the decor of the volume. Using just red and black, he created a book of constant visual surprises as one flips from one page to the next. It is a remarkable achievement in which the Constructivist has employed the simplest means to create the most complex artistic results.

\$5,000 - 7,000

4178

LITURGICAL MANUSCRIPT—SYNODIK.

Church Slavonic manuscript on paper. [Russian, c.1680]. Folio (290 x 190 mm). [cxxxiii] ff. Brown & red ink, decorative initials, 20 half-page illustrations, all hand-colored. Calf over wooden boards, remnants of clasps. First few leaves tattered at edges, heavy thumb-soiling, several paper repairs, some scattered spots and stains, calf rather worn, with loss to upper covers (from removal of clasps).
Provenance: Prof. & Mrs. Karl H. Menges (book label).

BEAUTIFULLY ILLUSTRATED MANUSCRIPT SYNODIK, a manual of contemplations for the use of priests. The latter half of the manuscript contains records of births and deaths through 1876.

\$5,000 - 7,000

4179

LITURGICAL MANUSCRIPT—IRMALOGION.

Slavonic liturgical manuscript on paper. [Bogoljubovo Monastery, near Vladimir, Russia, c. 1798.] 4to (192 x 160 mm). [ccl] ff. Text for chants in red and black, notes reminiscent of neumes, but using the more modern five-line staff rather than the four lined staff of the neumatic system. Blindstamped calf over beveled boards, remnant of one clasp; extensive notations to end-papers in Old Russian. Thumb-soiling, occasional staining, front fly-leaf nearly detached, spine perished, upper cover detached, edges rubbed with some loss to calf at corners and clasps.
Provenance: Prof. & Mrs. Karl H. Menges (book label).

Beautifully executed manuscript Irmalogion, a liturgical work of the Russian Orthodox church based upon the works of St. John of Damascus, executed by scribe Abbot Aristarch of Bogoljubovo Monastery, with his notation to front fly-leaf.

Karl Menges [1908-1999] was professor at Columbia University and an authority on the languages of the Central Asian people in the Soviet Union.
\$600 - 800



4178



4179



4180

4180

LOURIÉ, ARTHUR-VINCENT. 1892-1966.

MANSUROV, PAVEL ANDREEVICH illustrator. 1896-1983. *Upman: Kuritel'naya shutka* [Upman: A Smoking Sketch]. Petersburg: Muzik, 1919. Folio. 15 pp. With two plates by P.A. Mansurov. Original gray wrappers. Wrappers soiled and discolored, back wrapper rubbed; pages partially uncut with minor marginal tears not affecting text.

RARE MUSICAL SCORE for the pianoforte. One Cubist plate shows a gentleman dancing in top hat and tails for the first movement, "Dendi" [The Dandy]; the other depicts a Chinese gentleman for "Kitaets" [The Chinese].
\$4,000 - 6,000

4181

MAKSIM, MARK [BORIS OLENIN].

Shakh i Mat [Checkmate]. Rostov-on-Don: O. D. D., 1924.

Small 8vo. Complete set of 7 vols. Each 32 pp. Two-color decorated wrappers designed by Aleksandr Nikodimovich Voronetskii. Vol 6 lacking back wrapper.

Various printings. Dime novels with American themes were popular in the early years of the USSR in what was called the "Red Pinkerton" or "Communist Pinkerton" movement in Soviet literature. The most famous of this serial pulp fiction was *Mess Mend* (1924) by "Jim Dollar" (Marietta Sergeevna Shaginyan) with A. Rodchenko's wrappers. Both the content and decoration of *Mess Mend* obviously influenced *Shakh i Mat*. The titles set the sensationalistic tone of the crime series: "Murder on Wall Street"; "The Shark from New York"; "Rolls-Royce No. 24569"; "The KKK"; "The Woman with the Dynamite," etc.

\$3,000 - 5,000



4181

4182

MALEVICH, KAZIMIR SEVERINOVICH, and IGOR GERASIMOVICH TEREDEV.

2 Doklada tem; Bespredmetnost [Two Reports on Non-Objectivity].

Broadside advertising lectures by K. Malevich and I. G. Terentev at the Eksperimentalnyi Teatr, December 14, 1923. 13 1/2 x 10 1/2 inches. Trimmed at corners as issued; some creases and minor tears along edge and central fold.

ONE OF 200 COPIES. Malevich's lecture considered the French Cubists with emphasis on Picasso and the affinity between art and Thomas Edison. Terentev, director of the International Zaum Language of 41°, was a major Russian Futurist poet who often wrote in *zaum*, the absurd language of that avant-garde movement.

\$2,000 - 3,000



4182

4183

MALIUTIN, IVAN. 1889-1932.

[Lenin the beacon], two original sketches for a political cartoon in *Krokodil*, watercolor and ink, 9 1/2 x 8 1/2 and 13 x 9 inches. Some soiling.

The Father of the Revolution mans the lighthouse that saves the drowning people of the world.

\$6,000 - 8,000

4184

MALIUTIN, IVAN. 1889-1932.

"*Doloi! Krov*" [Off for Home], pen and ink and drybrush, political cartoon for *Krokodil*, 10 1/4 x 8 1/2 inches, signed and dated 1922 in ink in upper right hand corner. Somewhat soiled.

I. A. Maliutin was a prominent Soviet political cartoonist and children's book illustrator. He designed many propaganda posters during the Russian Civil War, notably for ROSTA, the Russian Telegraph Agency. This cartoon shows European Capitalists pulling the strings during the Greco-Turkish War while the other people of the world tell them to go home.

\$2,500 - 3,500

4185

MALIUTIN, IVAN. 1889-1932.

"*Evropa ... Amerika ... RSSR*" [Europe ... America ... the USSR], watercolor and ink, 12 x 9 inches, political cartoon for the satirical magazine *Krokodil*, with preliminary pencil sketch on verso. Some soiling.

The cartoon argues that if the USA shuts its doors to Europe, then she should send her goods to the USSR under Lenin's New Economic Policy.

\$2,000 - 3,000



4183



4184



4185



4186

4186

MALIUTIN, SERGEI VASILEVICH, illustrator.

PUSHKIN, ALEKSANDR SERGEEVICH. *Ruslan i Ludmila*. Moscow: A. I. Mamontov, 1899.

Large folio (510 x 400 mm). 48 pp. With 18 color lithographs after S. V. Maliutin. Splits to front and back pastedowns, upper corner creased on front cover; light thumbsoiling to preliminaries.

Provenance: Simeon J. Bolan (bookplate designed by Segei Chekhonin on rear pastedown).

FIRST MALIUTIN EDITION. Several opulent editions of Pushkin's poems were issued in 1899 to commemorate the centenary of the great Russian poet's birth. Maliutin published a less elaborate version of *Tsar Saltan* the previous year. *Ruslan i Ludmila* is considered his masterpiece. Maliutin did much to revive the folk art tradition in Russia and worked in a charming, self-consciously naive style. He has been credited with inventing the *matryoshka* or Russian nested doll in a workshop on the Abramtsevo estate of the Russian industrialist Savva Mamontov in 1891.

\$1,200 - 1,500



4187

4187

MALYAVIN, FILIPP ANDREEVICH. 1869-1940.

Portrait of the famous Russian physiologist IVAN PETROVICH PAVLOV with a colleague, pencil on card, 15 1/2 x 18 1/2 inches, signed "F. Maliavine" lower left hand corner; inscribed in blue pencil on the lower right hand side: "To charming Lilya Efimovna Teshenka [?] from the 'Author.' 1923 Feb. 3. Paris." Sunned.

F.A. Malyavin was a prominent Russian portrait painter. A student of Repin, he was known primarily for his sympathetic paintings of peasants with their brilliant color. On occasion he did an official portrait such as that of A. Lunacharsky and made sketches for one of Lenin. He eventually settled in Paris with his family. Dr. Pavlov was of course celebrated for his behavioral studies with dogs.

\$2,000 - 3,000

4188

MANDELSHTAM, OSIP, et al.

Novi giperborei [The New Hyerboreans]. *Issue no 1.* Petrograd: Tsekh Poetov, 1921.

20 pp. Mimeographed.



4188

RARE ACMEIST JOURNAL, one of 23 copies, the entire publication hand-lettered and mimeographed. This first issue of the important Twentieth Century poetry magazine was published by the *Tsekh Poetov* [Poets' Guild] of Petrograd and only available to its members. The group was founded in 1911 Nikolai Gumilev and Sergei Gorodetskii, and evolved into the Acmeist poetry movement. Contributors include N. Gumilev, Vsevolod Rozhdestvenskii, M. Lozinskii, O. Mandelshtam, Georgii Ivanov, Irina Odoevtseva, A. Onoshkevich Yatsin, Vladislav Khodasevich, and Nik. Otsup. Each poet provides an illustration for his or her poem. Mandelshtam supplied "*Troyanskii kon*" [The Trojan Horse] with a child-like illustration. Accused of participating in a monarchist plot, Gumilev was executed on August 25, 1921.

\$7,000 - 9,000

4189

MANDELSHTAM, OSIP. 1891-1938.

O poezii [On Poetry]. Leningrad: Academia, 1928.

8vo. 97, [2] pp. Original printed pink wrappers. Text block starting to loosen from wrappers, minor rubbing to wrappers.

FIRST EDITION.

\$800 - 1,200



4189

4190

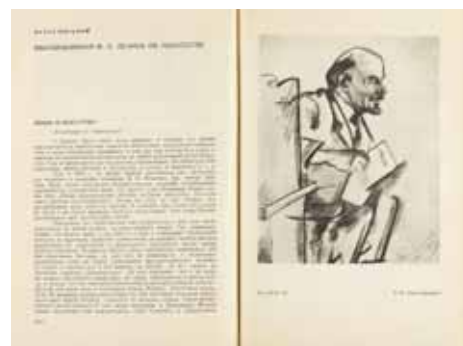
MATSA, IVAN LIUDVIGOVICH, editor.

Sovetskogo iskusstvo za 15 let [Fifteen Years of Soviet Art]. Moscow and Leningrad: OGIZ-IZOGIZ, 1933.

8vo. 662 pp. Illustrated. Embossed maroon cloth. Edges rubbed, some internal soiling and former owner's name on title-page.

This important treatise surveys the art of the Soviet Union from the Revolution to the dawn of Social Realism with special emphasis on proletariat art. It also includes a discussion of the agitational propaganda trains in the early years of the Soviet State. It reprints many valuable documents by Lenin, A. Luncharsky and numerous artists, concerning the importance of the arts in the development of the first Communist nation. It is profusely illustrated with reproductions of paintings, drawings and other art, much of which would soon be banned.

\$1,000 - 1,500



4190

4191

MATSA, IVAN LIUDVIGOVICH [JANOS MACZA]. 1893-1974.

Besedy ob arkhitekture [Talks on Architecture]. Moscow: IAA, 1935.

8vo. 95 pp. Illustrated with photographs. Original tan wrappers.

I.L. Matsa was an important Soviet art and architectural theorist, critic and historian. He was the assistant director of the Budapest National Theater under the Hungarian Soviet Republic of 1919. In 1923, he emigrated to the USSR where he taught at several Moscow institutes, including Moscow State University. He believed that buildings must be as much artistic as functional. He was a founding member of the Russian Association of Proletarian Artists in 1931 and eventually accepted Social Realism as "a completely historical phase in the development of world art."

\$500 - 700



4191



4192

4192
MAYAKOVSKY, VLADIMIR VLADIMIROVICH, editor.
 RODCHENKO, ALEXSANDR, illustrator. *Novyi LEF* [New LEF]. Moscow: Gosizdat, 1927.
 Issues 1-4 only (of 22), bound in one volume, 8vo, photographic illustrations after A. Rodchenko and others. Original two-color Constructivist front wrappers designed by Rodchenko, bound in. Issue 3 front cover shaved at foot. Old half cloth, faded.

LEF and its successor *Novyi LEF* was the Journal of the Left Front of the Arts (The left front of the Arts) a loose association of leftist writers and artists led by Mayakovsky and Rodchenko. The aim of the magazine was to re-examine the ideology and practices of so-called leftist art. *Novyi LEF* ended in 1929 after a dispute between Mayakovsky and his editor Tretyakov. *Novyi LEF* was printed in 3000 copies, no 1 here with the selection of photographs from the Rodchenko/Stepanova illustrations to the "never to be published" *Samozveri*.

\$1,000 - 1,500



4193

4193
MAYAKOVSKY, VLADIMIR VLADIMIROVICH. 1893-1930.
Zhivoi Mayakovskii [The Living Mayakovsky]. 2 Vols. Moscow: Gruppy Druzei Mayakovskogo, 1930. 8vo. Original decorated wrappers designed by Igor Terentev and David Burliuk. Restoration of wrappers, a few tears closed and some marginal soiling.

Volume I limited to 200 copies; volume II to 300 copies. These rare posthumous pamphlets of conversations with V. V. Mayakovsky were hand-lettered by Futurist poet Aleksei Kruchenykh, printed by lithography on glass and issued by the Friends of Mayakovsky Group in the year of his suicide with the approval Narkompros. Kruchenykh did not hesitate to print Mayakovsky's attacks on their fellow Futurists. Burliuk's portrait in vol II was originally published in *Trebnik troikh* [Missal of the Three] (1913).
\$6,000 - 8,000



4194

4194

[MAYAKOVSKY, VLADIMIR VLADIMIROVICH. 1893-1930.]

Group of three important books about the poet.

1. SPERANSKII, V. D. *Mayakovskii i Futurizm* [Mayakovsky and Futurism]. Moscow: "MIR," 1925. 93 pp. Original tan wrappers.
2. ASEEV, NIKOLAI NIKOLAEVICH. 1889-1963. *Mayakovskii nachinaetsya* [Mayakovsky Begins]. Moscow: Sovetskii Pisatel, 1940. 140 pp. Original cloth-backed boards.
3. SHKLOVSKII, VIKTOR BORISOVICH. 1893-1984. *O Mayakovskom* [About Mayakovsky]. Moscow: Sovetskii Pisatel, 1940. 224 pp. Original brown boards.

When V.V. Mayakovsky committed suicide in 1930, he was so loved by the Russians that over 1,500,000 people came out to bid him good-bye at his funeral. Lenin never liked his poetry, but Stalin reportedly said, "Indifference to [Mayakovsky's] memory is a crime." On that one point Stalin and Trotsky agreed. "Without exaggeration it can be said that Mayakovsky had the spark of genius," Trotsky wrote after the poet took his own life. "But his was not a harmonious talent. After all, where could artistic harmony come from in these decades of catastrophe, across the unsealed chasm between two epochs? In Mayakovsky's work the summits stand side by side with abysmal lapses." These three volumes are further appreciations of the gravely lamented poet's unique contribution to Russian literature.

\$2,500 - 3,500

4195

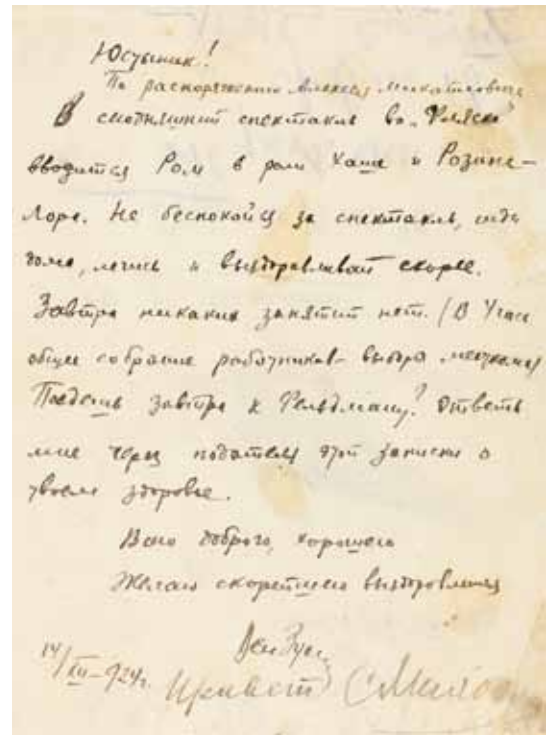
MAYKOV, APOLLON. 1821-1897.

Dve sud'by [Two Fates, a True Story]. St. Petersburg: 1845.

Tall 8vo. 80 pp. Period green half morocco, spine gilt-lettered. Some foxing, little rubs to binding extremities, very good or better.

FIRST EDITION of this early work. Maykov's poems first starting appearing in the *Odessa Almanac* in 1840 after he abandoned careers in law and painting. Scarce.

\$400 - 600



4196

4196

MIKHOELS, SOLOMON MIKHAILOVICH [SHLOYME VOVSI]. 1890-1948.

ZUSKIN, VENYAMIN LIVOVICH. 1899-1952. Autograph letter signed. 1 p, 12mo, August 14, 1924, n.p., to the actress Iusupina Yakovlena Minkova of the Jewish State Theater (GOSET). Additionally signed by Mikheols after Zuskin's signature. Some discoloring.

WITH: *Gadibuk*. A program for a production at the Gabima Theater in Moscow. Small 8vo. 16pp. The sets and costumes were designed by the great Jewish Russian avant-garde artist Natan Altmann.

In the letter to Minkova, Zuskin writes: "*Iusuvchik!* At the direction of Aleksei Mikhailovich [Granovskii, founder of GOSET] in today's show in 'Flyasno' put Rom in the role of Khoshe and Rosin as Lore. Do not worry about the show, stay home and get better soon. There is no lesson tomorrow (there will be a meeting of the workers, the election of local committee). Are you going to Fieldman tomorrow? Reply via the messenger about your health. Wishing you all kind and good things. Get better soon. Ven. Zuskin." Mikhoels signs below Zuskin.

Mikhoels' many roles included that of Teyve in an adaptation of Sholom Alecheim's short stories, but his most famous performance was as King Lear to Zuskin's Fool in a Yiddish translation of Shakespeare's play, filmed in 1935. He also served as chairman of the Jewish Anti-Fascist Committee during World War II. Growing ever more anti-Semitic, Stalin ordered the murder of Mikhoels; when Mikhoels was run over by a truck, the killing was officially ruled an accident.

A prominent Jewish stage and film actor associated with GOSET, Zuskin also joined the Jewish Anti-Fascist Committee. Zuskin took over the Jewish State Theater after Mikhoels was murdered, but Zuskin too was arrested in December 1948 and GOSET was shut down. He was murdered in August 1952 with other members of the Jewish Anti-Fascist Committee.

\$4,000 - 6,000



4197

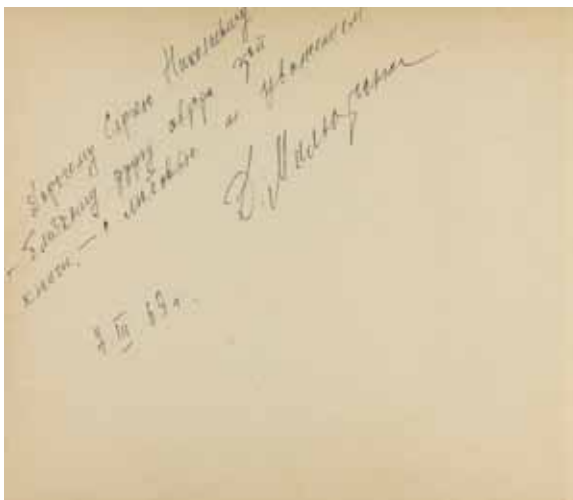
4197

MILIUTIN, NIKOLAI ALEKSANDROVICH. 1889-1942.

Problema stroitelstva sotsialisticheskikh gorodov [The Problem of Building Soviet Cities]. Moscow and Leningrad: GIZ, 1930. Oblong folio. 84 pp. Illustrated with photogravures and diagrams. Original silver stamped yellow and blue cloth wrappers within the original dust jacket. Some soiling; dust jacket soiled with some tears and reinforced partially along spine.

PRESENTATION COPY, warmly inscribed: "To dear Segei Nikolaevich, the close friend of this book with love and respect. D. Miliutin." N. A. Miliutin rose from being a trade unionist and Bolshevik activist before the Revolution to Commissar of Finance of the RSFSR under the Soviets. Perhaps his most lasting legacy was as a city planner and editor of *Sovetskaya arkhitektura* [Soviet Architecture]. This important book on urban planning is often cited under an acronym *Sotsgorod* or the Socialist City as written on the dust jacket. Here he makes his case for the formation of linear agro-industrial communities made up of specific divisions for housing, parks, railways, roads, industry and farming. He also cites the work of internationally famous architects such as Le Corbusier and Mies Van der Rohe.

\$3,500 - 4,500



4197

4198

MITROKHIN, DMITRI, illustrator.

SHKLOVSKII, VIKTOR BORISOVICH. Puteshestvie v stranu Kino [Journey to the Land of the Movies]. Moscow and Leningrad: Zemlya i Fabrika, 1925. Small 4to. 56 pp. Color lithographs. Original color lithographed wrappers. Rebacked with some soiling.

This charming children's story about a little Russian boy who goes to Hollywood includes cameo appearances by Charlie Chaplin, Harold Lloyd, Douglas Fairbanks and Mary Pickford. It is also one of the few picture books illustrated by the famous *Mir Iskusstva* artist Mitrokhin and the only one written by the highly influential Soviet literary critic and biographer Shklovskii.

\$2,500 - 3,500



4198

4199

MITURICH, PETR, illustrator.

LOURIÉ, ARTHUR-VINCENT [NAUM IZRAILEVICH LURIA], composer.
1892-1966. *Royal v detskoj* [The Royal Piano in the Nursery].
Petrograd: GIZ, 1920.

Square folio. 46 pp. With 8 two-color lithographs by P. Miturich. Original two-color lithographed wrappers. Wrappers restored in places; internal soiling and foxing.

Although dated January, 1917 on the verso of the title-page, this collection of musical compositions for children was not published until several years after the Revolution. A-V. Lurié was at the center of the Russian avant garde before and immediately after the Revolution. As the first Russian Futurist composer, he helped establish experimental music within the new Soviet State. He also set poems by his friends V. V. Mayakovsky and Anna Akhmatova (his lover) to music. A. Lunacharsky put him in charge of the music division of the Commissariat of Enlightenment, but he quickly grew disillusioned with the Soviet system. He went to Berlin in 1921 on an official mission and never returned to Russia. P. Miturich, like Lurié, belonged to the Russian avant garde and was one of the most experimental artists of the early Soviet Union. He painted a stunning portrait of the composer. He is now remembered primarily as a Constructivist.

\$6,000 - 8,000



4199

4200

MOOR, DMITRI STAKHIEVICH. 1883-1946.

KAUFMAN, R. D. *Moor*. [Moscow]: Ogiz-Izogiz, 1937.

4to. Frontispiece portrait, black and white illustrations, 12 colored plates, 3 double-page. Original cloth, title lettered in black on upper cover. Backstrip rubbed and faded, frayed at foot and head.

A fine monograph on one of the most important poster designers of the early Soviet period, with striking colored lithographs. Moor, born Orlov [1883-1946], was an active designer of propaganda posters, working for the Rosta Windows poster campaign, and also contributed to periodicals such as *Budil'schik*, *Izvestia*, *Pravda*, *Bezbozhnik*, *Krasnoarmeets* and *Krokodil*. The last he co-founded. In his early work he used black and red, and his images are often very powerful. He exhibited in a number of shows ... the Exhibition of Revolutionary Posters in Berlin in 1927, the 1928 October Group Exhibition and an Exhibition in Danzig.

\$700 - 1,000



4200

4201

MOOR, DMITRI. 1883-1946.

"Polskie 'Foshisty'" [Polish "Fochists"], pen-and-ink, drybrush and red watercolor, 10 1/4 x 8 inches. Political cartoon published in the satirical magazine *Krokodil*, No 19, 1923, p 789.

A caricature of Marshal Ferdinand Foch [1851-1929], the French World War I hero who served as Marshal of Poland during the Polish-Soviet War. D. Moor was perhaps the most important designer of satirical Bolshevik posters and cartoons. With a copy of the satirical magazine in which it appeared.

\$3,000 - 5,000



4201



4202

4202

MUKALOV, M.K., editor.

Zastrelshchik [The Skirmisher]. St. Petersburg: L.A. Zaikina, 1906. Folio. 16 pp. Partially unopened sheet. Some soiling.

This pictorial journal of political satire, literary and modern life, issued in the aftermath of the Revolt of 1905, was seized by the Tsarist censors. It includes on p 9 a portrait of Maria Alexandrovna Spiridonova [1884-1941], a Russian revolutionary whose assassination of a police official became a cause célèbre. Although she aligned herself with the Bolsheviks, she was arrested during the Great Purge and executed shortly after World War II broke out.

\$1,000 - 1,500

4203

NABOKOV, VLADIMIR. 1899-1977.

Podvig [Glory]. Paris: Izdatelstvo Sovremenntya Zapiski. Annales contemporaines, 1932.

8vo. Original cream wrappers printed in green. Long repaired tear across upper cover, backstrip repaired with small loss at ends.

FIRST EDITION. One of 1000 copies. Juliar A13.1.

\$500 - 700

4204

NABOKOV, VLADIMIR. 1899-1977.

Stikhotvoreniia 1929-1951 [Poems 1929-1951]. Paris: Rifma, 1952.

16mo. Plain brown wrappers with original printed wrappers laid down (text preserved, some loss to rule on upper cover). Some underlining and circling, full-page of pencil notes to lower blank.

FIRST EDITION. Very rare. There is a gift inscription on the title-page referring to Nabokov as an émigré, dated 1953.

\$400 - 600



4204



4206

4206

NEIZVESTNY, ERNST IOSIPOVICH. b.1926.

2 artworks:

1. Charcoal on paper, Male Nude, 16 1/8 x 10 1/2 inches, signed and dated 1963 (lower left), unframed.
2. Gouache on paper, "Resistance," 16 x 22 inches, signed and dated 1963 (lower right).

\$2,000 - 3,000



4206

4207

NEMUKHIN, VLADIMIR NIKOLAEVICH. b.1925.

Original mixed media on paper, Game of Cards, 17 x 11 1/2 in, signed in Cyrillic and dated 1954.

\$2,000 - 4,000

4208

NICHOLAS II. 1868-1918.

Photograph Signed, albumen print cabinet card, 4 x 6 inches, portrait by Levitsky & Son, St. Petersburg, with their imprint to verso, signed at lower mount and dated 1890. A few spots; crease below the image.

The Tsarevich is dressed in a cavalry uniform with the star and sash of the Order of St. Andrew. In 1890 he embarked on a world tour known as the Eastern Journey during which he survived an assassination attempt in Otsu, Japan. This photograph was probably taken before his departure. In 1894, at age 26, he acceded to the throne at the unexpected death of his father, Tsar Alexander III. Levitsky & Son were the official "Photographers of Their Imperial Majesties." The photographer has added white highlights on the uniform by hand.

\$6,000 - 8,000



4207



4208



4209

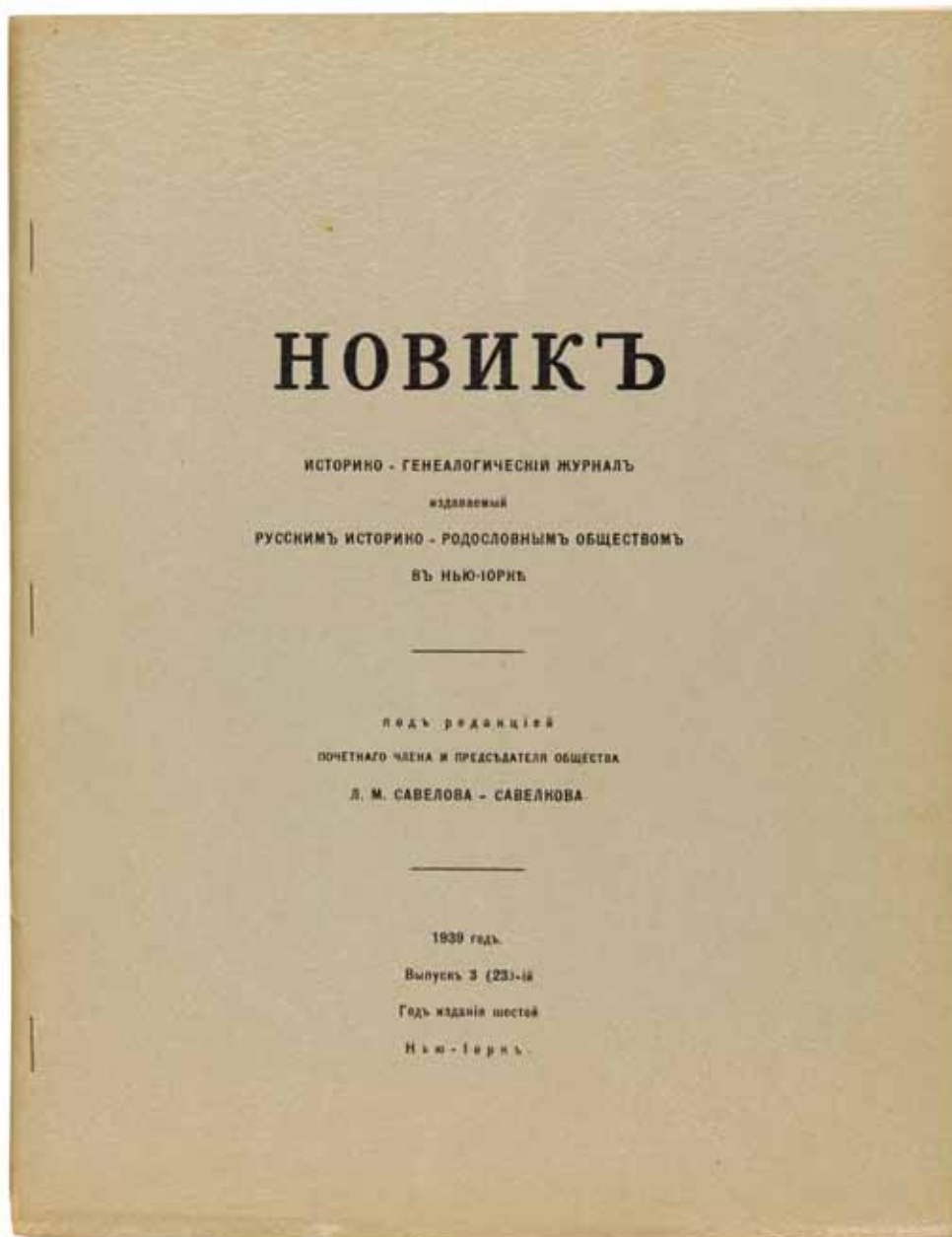
4209

NIJINSKY, VASLAV FOMICH. 1889-1950.

Signed albumen print, 230 x 173 mm, 1916, depicting the dancer in costume as the Golden Slave in *Scheherazade*, by Count Jean de Streleski, rubberstamped on the verso and identified in ink by the photographer, black paper residue of previous mount on verso, several small unobtrusive pin pricks not affecting the figure or signature.

INSCRIBED IN FRENCH: "Souvenir de W. Nijinsky, 1916." Nijinsky is arguably the greatest male dancer of all time. Born in Kiev of Polish parents, both he and his sister Bronislava Nijinska trained at the Imperial Ballet School before joining the *Ballets Russes* in 1909. His legendary collaboration with Sergei Diaghilev both on stage and in bed helped to define the company in its early years. One of his most famous roles was that of the Golden Slave in Michel Fokine's choreography for Rimsky-Korsakov's *Scheherazade* (1910) in which the agile dancer stunned the audience with his animal magnetism and extraordinary leaps across the stage. Besides his celebrated partnerships with Anna Pavlova, Ida Rubenstein and his sister Nijinska, he was also the distinguished and controversial choreographer of such important productions as the original *L'après-midi d'un faune* (1912) and *Le Sacre du Printemps* (1913). When he married Romola de Pulszky in 1913, Diaghilev was furious and dismissed him. By age 29, the dancer was showing the signs of schizophrenia that would end his career and confine him to mental hospitals for the remaining years of his life.

\$28,000 - 35,000



4212

4210

NIKOLAEVNA, OLGA, GRAND DUCHESS. 1895-1918.

"Abundance," oil on canvasboard, 15 1/2 x 20 inches, signed in Latin (lower right). *Exhibited:* The Fine Art Gallery, T. Eaton and Co, Canada, k. 19.

\$1,500 - 2,000

4211

NIKOLAEVNA, OLGA, GRAND DUCHESS, 1895-1918.

"Countryside Cottage," watercolor on paper, 13 3/4 x 17 1/2 inches, signed in Latin (lower right), verso inscribed in Cyrillic: "Little cottage near our house." Unframed.

\$600 - 800

4212

NOVIK.

SAVELOV, LEONID MIKHAILOVICH, editor. *Novik*. New York: Izdavayemyy Russkim Istoriko-rodoslovnym Obschestvom, 1939-1963.

31 issues, comprising: 1939 (4 issues); 1940 (4); 1941 (4); 1942 (1); 1945 (1); 1946 (1); 1947 (1); 1950 (1); 1952 (1); 1952 (1); 1953 (1); 1954 (1); 1955 (1); 1956 (1); 1957 (1); 1958 (1); 1959 (1); 1960 (1); 1961 (1); 1963 (1). 8vo. Original gray wrappers. Occasional wear with some frayed edges of wrappers.

A collection of 31 issues of the important journal *Novik*, the official publication of The Russian Historical and Genealogical Society in New York. It remains an invaluable source for information on Russian nobility living in exile after the Bolshevik Revolution.

\$3,000 - 5,000



4213



4214

4213

NUREYEV, RUDOLF. 1938-1993.

Group of 8 vintage photographs by Judy Cameron, Leslie E. Spatt, J. L. Vartoogian and Keystone Press Agency Ltd. Various sizes. Minor wear; two have residue of tape glue on verso perhaps left when removed from a photo album.

This collection of press photographs includes a few candid shots of the dancer enjoying himself privately on the beach at Monte Carlo with a bearded male companion, taken by the paparazzi.

\$1,200 - 1,800

4214

NUREYEV, RUDOLF. 1938-1993.

Group of 20 vintage photographs by Susan Cook, Zoë Dominic, Beverly Gallegos, W. J. Reilly, L. D. Vartoogian, Central Press Photos Ltd, Keystone Press Agency Ltd. and United Press International, Inc. Various sizes. Minor wear; some with tape glue residue on the versos perhaps left when removed from a photo album, one with hole punches along left margin.

When he defected from the Soviet Union in 1961, Nureyev became the most famous dancer of his generation. His most fruitful collaboration was with Dame Margot Fonteyn of Britain's Royal Ballet in one of the world's legendary dance partnerships. He was also director of the Paris Opera Ballet and an internationally known choreographer. He was not allowed to return to Russia until 1987, when his mother was dying and Mikhail Gorbachev granted him special permission to visit the USSR. Past his prime as a dancer, he died of AIDS at the age of 55. Most of these press photographs are of the star in performance with a few offstage shots in rehearsal out of costume.

\$1,200 - 1,800



4215

4215

OLESHA, YURI. 1899-1960.

AL'TMAN, NATAN, illustrator. *Zavist* [Envy]. Moscow & Leningrad: Zempai Favrika, 1928.

8vo. 141, [3] ad pp. Illustrated with plates (in black, green and orange) by Al'tman. Original illustrated wrappers. Some restoration to wrapper edges and spine (spine with some loss). Ownership signature dated 1928 to title and upper wrapper.

FIRST EDITION of one of the greatest works of Soviet satire: the portrayal of two resentful "failures" under the Soviet system and two "good Soviets" of no great distinction beyond the facts that the narrators know and envy them. *VERY RARE.*

\$1,000 - 1,500

4216

OZET.

Obshchestvo zemleustroistva evreiskikh trudyashchikhsya [Society for Settling Tiling Jews on the Land]. Group of three Jewish lottery tickets for May 10, 1929; July 21, 1930; and January 8, 1932. Various sizes.

WITH: 3 postcards with Jewish songs, Nos 1, 5 and 8. Kiev: "Yarden," circa 1918. 5 5/8 by 3 3/4 inches each.

The October Revolution proved to be both liberating and oppressive to Russian Jews. Although religious freedom was technically insured by the Bolshevik State, the new government in its pursuit of the Dictatorship of the Proletariat did all it could to suppress the ways Jews had traditionally earned a living in Mother Russia. Shtetls dissolved as people moved to the cities with the lifting of the ban on Jewish occupancy in urban areas. But by the early 1920s, one third of them were designated *lishenets* or disenfranchised people. The Soviet Government established OZET in January 1925 to promote agriculture among these displaced persons. Mikhail Oskarovich Dlugach was one of the designers of the Constructivist posters that advertised these contests.

\$1,000 - 1,500



4216

4217

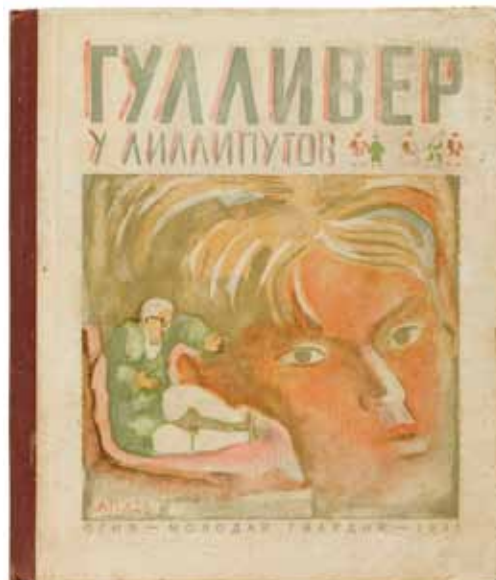
PAKHOMOV, ALEKSEI FEDOROVICH, illustrator.

Gulliver u Lilliputov [Gulliver in Lilliput]. Trans. by T. Gabbe and Z. Zadunaiska. Moscow and Leningrad: OGIZ, 1931.

Illustrated with 10 tipped-in color plates. Original color lithographed cloth-backed boards designed by A. Pakhomov. Boards scuffed and soiling; some internal soiling.

The famous Jonathan Swift satire, *Gulliver's Travels*, retold for Soviet children. A. F. Pakhomov was a peasant boy who grew into one of the greatest of Socialist Realist painters. His teachers included S. Chekhonin and M. Dobuzhinsky, but V. V. Lebedev most profoundly influenced him and introduced him to illustrating children's books.

\$1,200 - 1,800



4217

4218

PAKHOMOV, ALEKSEI FEDOROVICH. 1900-1973.

Leto [Summer]. Leningrad: GIZ, 1927.

8 color lithographs printed on 4 sheets recto and verso. Wrappers reinforced; library pocket removed from back inner wrapper.

A wordless picture book depicting the joys of Summer in the country. Born of peasant stock, Pakhomov eventually became an important Soviet figure painter. He studied with Chekhonin and Dobuzhinsky and was one of V.V. Lebedev's prize pupils at VKhUTEMAS. Lebedev introduced him to illustrating children's books. He was especially good at drawing boys and girls; and his numerous picture books often reflected what he said was the happiest time of his life, growing up in the little village.

\$1,000 - 1,500

4219

PALAUZOV, SPIRIDON NIKOLAEVICH. 1818-1872.

Rumynskiya gosudarstva Valakhiya i Moldaviya v istoriko-politicheskom otnoshenii [The Romanian Principalities Wallachia and Moldavia in Historical-Political Relations]. St. Petesburg: D. E. Kozhanchikov, 1859. 8vo. 296 pp. With 2 plates. Calf. First leaf of text stained, partially effaced stamp at beginning and end of preface, some browning to edges of first 3 leaves, calf worn, front joint just starting with a discrete repair.

S. N. Palauzov was a Bulgarian-born Russian historian of medieval and modern Eastern Europe. He belonged to the Imperial Society of Russian History and Antiquities in Moscow and worked in the Asian Department of the Ministry of Foreign Affairs in St. Petersburg and the Ministry of Education. He also served on the Russian Archeographic Commission with whom he edited a monumental corpus of medieval Slavic texts.

\$3,000 - 5,000

4220

PARNAKH, VALENTIN YAKOVLEVICH. 1891-1951.

Vstuplenie k tantsam [Introduction to the Dances]. Moscow: privately printed by the author 1925.

8vo. 82 pp. Frontispiece portrait by Pablo Picasso. Original pale green wrappers. Lacking pp 25-56; wrappers soiled and reinforced; some internal soiling.

ONE OF 1,000 COPIES, INSCRIBED to an unknown recipient, reminding him of the times they spent watching Meyerhold's theatrical productions together. Parnakh worked for Meyerhold from 1922 to 1924. Picasso drew his portrait in 1925, the year of this book's publication. The poet financed the publication of the volume himself. It introduced Dadaist poetry to Russia; and these poems reflect the author's fascination with jazz and its connection to poetry and dance. "Filma" [Film] mentions Hollywood movie star Fatty Arbuckle. Always feeling like an outsider in the new Soviet literary world, Parnakh left for Paris the year he issued this collection of his poems.

\$2,500 - 3,500



4218



4219



4220



4221

4221

PARNAKH, VALENTIN YAKOVLEVICH. 1891-1951.

Karabkaetsya akrobat [Climbing Acrobat]. Paris: "Franko-Russkaya Pechat," 1922.

8vo. 64 pp. Frontispiece tipped-in portrait by Pablo Picasso; and one illustration by "Di Lado" [Lado Gudiashvili]. Original gray wrappers designed by "Di Lado." Some discoloring of spine; occasional internal spots.

ONE OF 1,000 COPIES. In "*Ieroglify tantsev*" [Characters of Dance] on p 23, Parnakh replaces words with strokes of the pen suggested by the movements of the dancers. He dedicated "Jazz-Band II" to Lado Gudiashvili, apparently inspired by the drawing reproduced on p 53. **\$600 - 800**

4222

PASTERNAK, BORIS LEONIDOVICH. 1890-1960.

2 titles:

1. *Devyatsot p'yatyi god* [The Year 1905]. Moscow: GIZ, 1927. 8vo. 100 pp. Original illustrated stiff wrappers in red, black and white. Marginal stain to 1 leaf, wrappers creased and rubbed and edges and spine. *FIRST EDITION* of this epic, and in fact celebratory, poem on the revolutionary events of 1905. Edition of 3000.

2. *MY* [We]. Moscow: Pan-Russian Union of Poets "Chikhi-Pikhi," 1920. 8vo. 63 pp. Original decorative wrappers. Yellowed, upper cover browned, wrappers tattered with some repairs to edges and backstrip. Collaborative volume of leftist poetry, including early Pasternak poems and poems by Shershenevich, Khlebnikov, and the symbolists Balmont and Ivanov. With constructivist vignette by Erdman on the upper cover. **\$800 - 1,200**



4222

4223

PASTERNAK, BORIS LEONIDOVICH. 1890-1960.

KUPREYANOV, NIKOLAI NIKOLAEVICH, illustrator. *Zverinets* [The Menagerie]. Moscow: GIZ, 1929. 16 pp. Original decorated wrappers.

Wrappers partially discolored and reinforced with a smudge on lower left corner with some surface loss.

Boris Pasternak, one of the great modern Russian poets and the author of *Doctor Zhivago* (1957), wrote two children's books inspired by the birth of his son Evgenii in 1924. It took GIZ what Pasternak thought was an eternity to finally bring out the second, *Zverinets*. "Unfortunately I remembered about children when publishing houses forgot about them," he sarcastically told a friend. Disgruntled by how he was treated, he never wrote another one. But he included *Zverinets* in his collected works. His friend, the poet Marina Tsvetaeva, thought it was a "brilliant bestiary." Born in Poland, Kupreyanov studied with Kuzma Petrov-Vodkin and worked side-by-side with Mayakovsky and Lebedev designing posters at ROSTA. He belonged to the "4 Iskusstva" and OST groups and taught at VKhUTEMAS. He illustrated many other picture books before accidentally drowning in a river.

\$5,000 - 7,000



4223

4224

PAVLOV, IVAN NIKOLAEVICH. 1872-1951.

Provintsiya [The Province]. Moscow: GIZ, 1925.

Folio. 24 pp. Lithographed frontispiece portrait of the author by Sergei Gerasimov; 14 color and black-and-white wood engravings. Original two-color decorated wrappers. Wrappers detached, chipped.

ONE OF 2,000 COPIES. I.N. Pavlov worked in the Japanese style of color woodblocks.

\$1,200 - 1,500



4224

4225

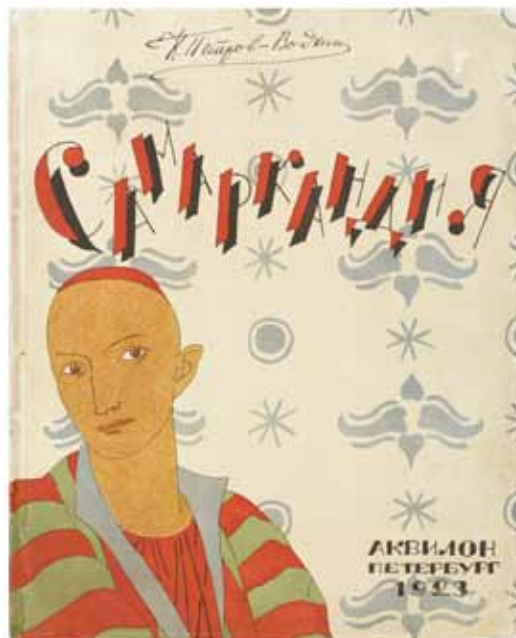
PETROV-VODKIN, KUZMA SERGEEVICH. 1878-1939.

Samarkandiya [Samarkand]. Petrograd: Akvilon, 1923.

4to. 55 pp. Original decorated wrappers. Wrappers soiled; bookstore name rubberstamped on back free endpaper.

FIRST EDITION, one of 1,000 copies. K. S. Petrov-Vodkin was a major modern Russian painter and the founder of Modern Church Modernism. His haunting paintings and drawings fused many influences as diverse as traditional Russian Icon painting and Cubism. *Samarkandiya*, the story of a local boy, chronicles the four months in the summer of 1921 that Petrov-Vodkin spent in "the land of turquoise revelations." The book is filled with elegant on-the-spot sketches. *The Russian Avant-Garde Book* 496.

\$3,000 - 5,000



4225

4226

POLONSKII [GUSIN], VYACHESLAV PAVLOVICH. 1886-1932.

Russkii revoliutsionnyi plakat [The Russian Revolutionary Poster]. Moscow: GIZ, 1925.

192 pp. Folio. Illustrated in color and black and white. Covers rubbed; contemporary inscription in pencil on the title-page.

ONE OF 3,000 COPIES. A lively history of the early Russian agit-prop posters of the Revolution and immediately after. Among the artists represented are Deni, V. V. Lebedev, I. Maliutin, V. Mayakosky, D. Moor and A Radakov. Not only is this study profusely illustrated with reproductions of important posters of the period, it also includes a well-illustrated discussion of the Bolshevik propaganda trains.

\$3,500 - 4,500



4226



4227



4227

Экземпляр С. Прокофьева.

4227

4227

PROKOFIEV, SERGEI. 1891-1953.

Manuscript Score (likely in a scribal hand) with extensive emendations in graphite and blue pencil in Prokofiev's hand, *Quintette. Op. 39*, 46 pp recto and verso, folio, [Paris], 1924, with Prokofiev's ownership inscription ("Экземпляр С. Прокоф'ева") to first page, un-sewn, light soiling to first and last page, a few small light stains, otherwise excellent.

PROKOFIEV'S OWN COPY OF THE SCORE FOR THE FULL SIX MOVEMENTS OF HIS OPUS 39. Closely related to his ballet *Trapeze*, which choreographer Boris Georgevich Romanov commissioned, Prokofiev wrote Op. 39 as a piece of chamber music: a quintette for oboe, clarinet, violin, viola and double bass. The blue pencil marks all highlight the dynamic indications and the time signatures, showing that this copy was more than likely his conducting copy used during a performance of the piece. A close comparison of the manuscript to a published version of the score shows many interesting things which are illustrative of Prokofiev's exacting nature: Prokofiev wrote the third movement in 5/4 time, and in a sixth bar over the oboe part added a line of notes indicating the rhythmic distribution (at times 5 quarter notes, at others two dotted quarters and a half note, or a half and a dotted half). In the published version, this slightly confusing notation was changed to alternating 2/4 and 3/4 time, eliminating the need for the additional line of notes. Prokofiev could have written it this way himself, but surely felt that there was a subtle difference in the notation, preferring the 5/4 version. While there were no significant additions to the quintette, the manuscript version lasted 17 minutes when played, whereas the published version plays over 20-25 minutes; it is possible that this slight change in time signature notation resulted in the piece being placed slightly slower than Prokofiev intended. A fascinating study for music historians.

WITH: Manuscript Score, *Der feurige Engel. Opera. Op. 37*, 64 pp, recto and verso, folio, [Paris, c.1927]. The score for this controversial opera was based upon Valerii Yakovlevich Briusov's novel *Ogneniyi angel* [The Fiery Angel] (1908). Although accepted by Bruno Walter for the 1927-1928 season at the Berlin State Opera, it did not receive its world premier until 1953, two years after Profokiev's death. *The Los Angeles Times* called a 1994 production "a strange and startling, daring and ultimately poignant evocation of 16th-Century Germany as filtered through the sensibilities of modernist Russia, ca. 1925." Prokofiev later adapted parts of the opera as *Symphony No. 3 in C minor (Op. 44)* in 1928.

\$15,000 - 20,000

4228

PROKOFIEV, SERGEI. 1891-1953.

Pervyi konster dlya fortepiano/Premier Concerto pour Piano. Op. 10.

Moscow and Liepzig: P. Jurgeson, 1911.

Folio. 48 pp. Original printed wrappers. Wrappers worn and soiled, with repairs at fore-edge and spine.

PRESENTATION COPY, inscribed on the title to the composer and teacher Aleksandr Konstantinovich Galzunov: "To the honorable Aleksandr Konstantinovich from his worshipful student Prokofiev. St. Petersburg] April 10, 1914." Prokofiev was only 20 and a student at the St. Petersburg Conservatory when he wrote this, the first of five concertos. A.K. Glazunov got him into the conservatory, but he dedicated the concerto to another of his teachers, Nikolas Tcherepnin. The composer himself referred to it as his "first more or less mature score." He first performed it publicly on August 7, 1912.

\$8,000 - 12,000

4229

PROKOFIEV, SERGEI. 1891-1953.

Archive of 6 pieces of correspondence (3 autograph letters signed, 1 signed postcard, 1 typed letter signed, and 1 telegram) 9 pp, various sizes, Moscow, November 6, 1939 to June 3, 1944. To the producer and conductor Isai Ezrovich Sherman.

CONCERNING PROKOFIEV'S FAMOUS BALLET ROMEO AND JULIET. The letters and one telegram discuss in detail the production and reveal the close but rather complicated relationship between composer and conductor. Much of the sometimes angry discussion covers technical matters concerning the score. Despite their differences, Prokofiev sends a get-well card to Sherman in the hospital after an operation. "There was quite a fuss at the time about our attempts to give *Romeo and Juliet* a happy ending in the last act," the composer recalled in an autobiographical sketch in *Sovetskaya muzyka* [Soviet Music] in 1941; "Romeo arrives a minute earlier, finds Juliet alive and everything ends well. The reasons for this bit of barbarism were purely choreographic: living people can dance, the dying cannot." His fight was primarily with the choreographer Leonid Lavrovskii, who had initiated the ballet for the 1938-1939 season at the Kirov in Leningrad. Lavrovskii demanded changes including a happy ending that Prokofiev refused. ("...as for Romeo variation, nothing could be done here. With Lavrovskii it was agreed that it will end by fading out. Moreover the variation will UNINTERRUPTEDLY move into the next music, so Romeo will have no chance to elicit applause: tough life for a cocky dancer.") It finally premiered at the Kirov in January 1940 with alterations to the score that the composer had never approved. In the letter from April 30, 1940, after protesting the unauthorized changes to his music in a letter to the Kirov Theater, the composer complains to Sherman: "For four months nothing has been done and I don't know the state in which the ballet will reach Moscow ... I received your letter, but after such an uncivilized attitude (toward me) I cannot see how I can possibly deal with Kirovsky Theater matters." On receiving Josef Stalin's personal stamp of approval, however, it was performed at the Bolshoi in Moscow the following year and has since become one of Prokofiev's most popular works.

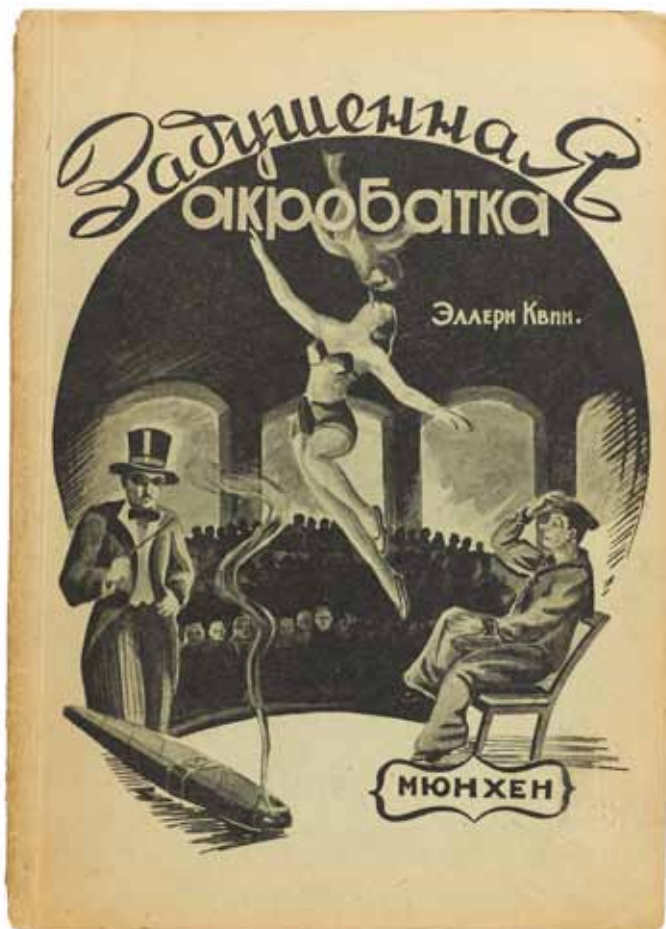
\$4,000 - 6,000



4228



4229



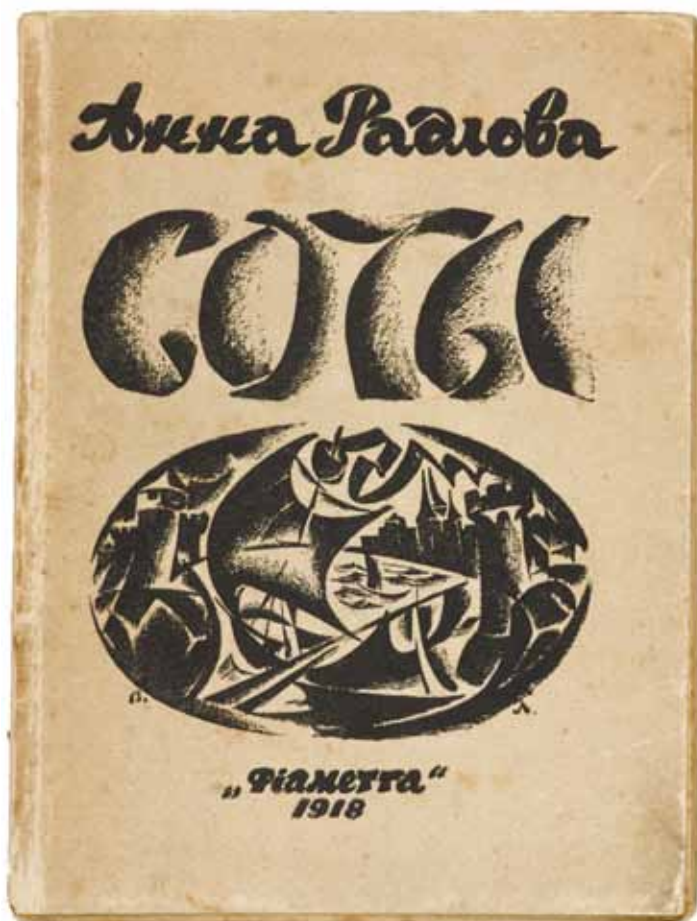
4233

4233[□]
 QUEEN, ELLERY [DANIEL NATHAN, a.k.a. "FREDERIC DANNAY"],
 and MANFORD [EMANUEL] LEPOFSKY, a.k.a. "MANFRED
 BENNINGTON LEE."

Zadushennaya akrobatka [The Suffocated Acrobat]. Munich, 1946.
 32 pp. Original decorated green wrappers. Spine partially split; faded
 wrappers; contemporary inscription on the inside cover.

Apparently the first Russian translation of the American detective story
 "The Adventure of the Hanging Acrobat" (1934), issued in West Germany
 during the early years of the American Occupation. This mimeographed
 publication was of very limited distribution perhaps to promote American
 prestige abroad. The inscription indicates that the owner was then living
 in the American Zone in Germany.

\$500 - 800



4234

4234
 RADLOVA, ANNA DMITRIEVNA.
 LEBEDEV, VLADIMIR VASILEVICH, illustrator. *Soty* [The Honeycomb].

Petrograd: Fiametta, 1918. 8vo. 63 pp. Decorated tan wrappers designed
 by V. V. Lebedev. Soiled and some foxing.

PRESENTATION COPY, warmly inscribed by the author to Vladimir Solovev
 on the half-title page. Radlova belonged to the Peterburg school of poets
 that included Nikolai Gumilev, Anna Akhmatova and Osip Mandelstam.
 An anti-Bolshevik, she was championed by Mikhail Kuzmin and other
 prominent Russian poets. After being denounced by Trotsky, however, she
 turned to translating Shakespeare for her husband, the Soviet theatrical
 producer Sergei Radlov. She and her husband were accused of being
 German collaborators during the war and were sent to the Gulag where
 she died. Radlova's sister, Sarra Darmolateva, married V. V. Lebedev, who
 designed this early book cover.

\$1,200 - 1,800



4235



4235
RADUGA.

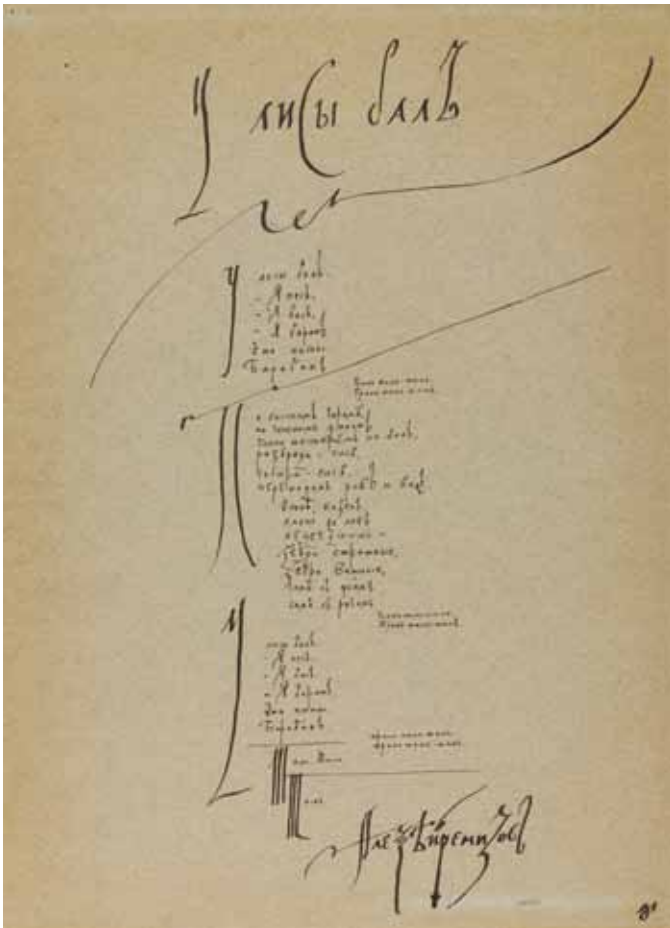
Katalog detskich knig [Children's Book Catalog]. Moscow and Leningrad: Raduga, 1926.
2 volumes. Small 8vo. Color lithographs. Original wrappers. Oil stain on the front wrapper of November 1925; pencil notations on the inside back wrapper of October 1927.

Book catalogs for the most important Russian children's book publisher of the NEP (or New Economic Policy) period. By comparing 1927 to 1925, Raduga's output of titles more than doubled within two years. The second one opens with quotes from glowing reviews from the press including two from *Izvestiya* dated March 15, 1925 and March 9, 1926.
\$5,000 - 7,000

4236
RADUGA.

Katalog detskich knig [Children's Book Catalog]. Moscow and Leningrad: Raduga, 1925 and 1927. 2 vols. Small 8vo. Printer wrappers. Oil stain on the front wrapper of November 1925 issue; pencil notations on the inside back wrapper of October 1927 issue.

Book catalogs for the most important Russian children's book publisher of the NEP (or New Economic Policy) period. From 1925 to 1927, Raduga's output of titles more than doubled. The second catalog opens with glowing reviews of the press including two from *Izvestiya* (March 15, 1925 and March 9, 1926).
\$3,500 - 4,500



4237



4237

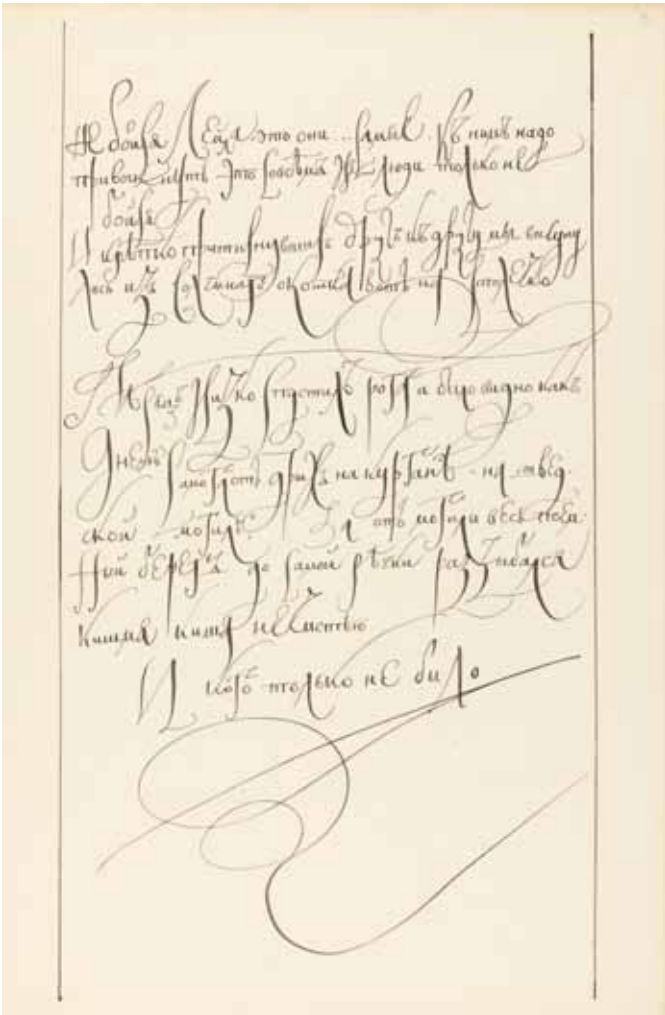
4237

REMIZOV, ALEKSEI MIKHAILOVICH. 1877-1957.

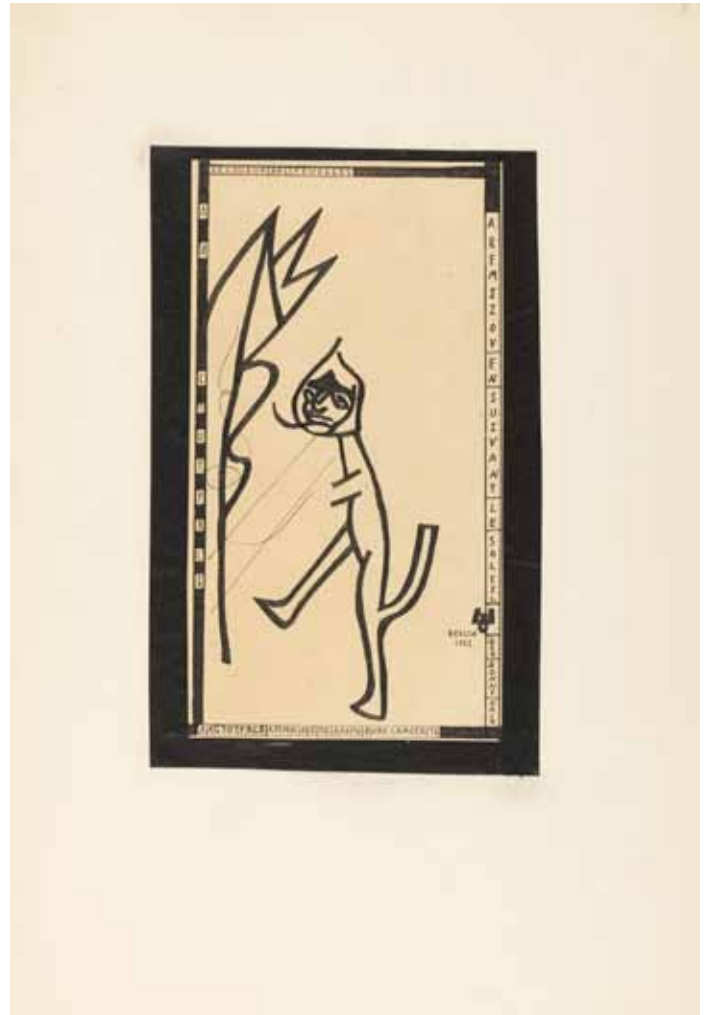
Manuscript, "U Lisy bal [At The Fox's Ball]," 12 pp, folio, n.p., July 19, 1939, in Russian, French and German, with four ink drawings affixed to pp 3, 5, 9 and 11. Original wrappers with a collage of the artist's monogram on a silver foil triangle on pink tissue paper and a photograph of the artist pasted in the back. Minor wear of wrappers.

AN EXQUISITE CALLIGRAPHIC POEM based on the fables of Reynard the Fox and originally published in *Posolon* [Sunward] (1907). This illustrated manuscript may have been inspired in part by Sergei Diaghilev's famous *Ballets Russes* production of Igor Stravinsky's *Le Renard*, with sets by Mikhail Larionov and choreography by Bronislava Nijinskaya, that premiered at the Théâtre National de l'Opéra in Paris on May 18, 1922.

\$50,000 - 70,000



4238



4238

4238
REMIZOV, ALEKSEI MIKHAILOVICH. 1877-1957.

Manuscript, "Listotryas. No. 5." 15 pp, folio, Paris, December 10, 1952, with one pen-and-ink drawing affixed to p. 9. Original wrappers with a collage of the title and the artist's monogram in the lower right hand corner of green tissue paper with an ink drawing on back wrapper. Minor wear of wrappers.

AN ORIGINAL MANUSCRIPT FAIRY TALE BY THE FAMOUS RUSSIAN AVANT-GARDE ARTIST. According to the colophon, this piece was taken from *Volk-samoglot* [The Wolf-Omnivore] in *Posolon* [Sunward] (1930). Remizov was a controversial figure within European literary circles: James Joyce liked his work, Vladimir Nabokov hated it. Shunned by the Russian émigré community and unable to publish many of his books while in exile because of his desire to return to the USSR, Remizov continued to work and produced a series of distinctive manuscripts such as *Listotryas*. The ornate calligraphy reflects the artist's fascination with medieval manuscripts, but the strange creature (*Volk-samoglot*) in the 1923 illustration from Berlin is reminiscent of James Ensor's bizarre work.

\$28,000 - 35,000

4239

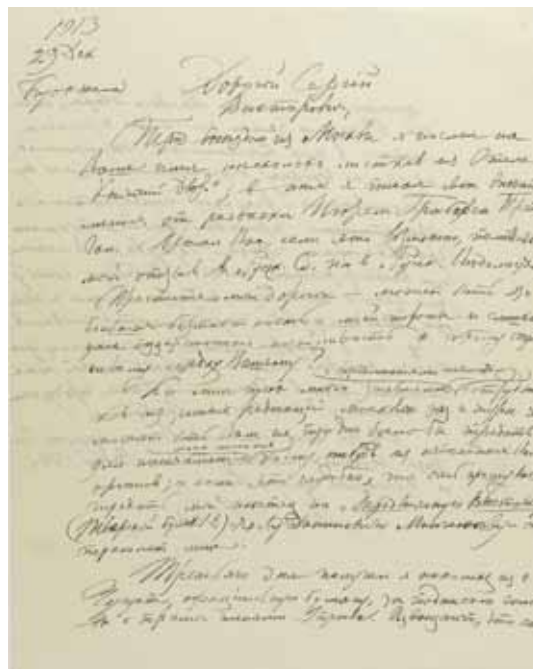
REPIN, ILYA. 1844-1930.

Autograph Letter Signed, 1 p, 4to, Kuokkale, December 29, 1913. WITH:
Autograph Postcard Signed, December 13, 1915, Kuokkala, Finland.

The letter reads: "Dear Sergei Victorovich, Before leaving Moscow I sent to your name a couple of sheets of paper from the hotel 'Knyagiy dvor': in them I wrote my impression of ... Igor Grabar of the Tret'akovskaya Gallery. I would like to ask you, if it's possible, to publish it in Russk. Slovo or in Rus. Vedomostyah ... The other day I received (finally!) the official paper from Chuguevo, signed by Golova and other members of Uprava informing on giving us piece of land in the most beautiful place for our art university and asking me to become a honorable citizen of Chuguevo. I replied enthusiastically. Promised to be there in the spring for the beginning of the project. Wishing you and your spouse all the best in the new 1914 and kissing you warmly. Your Ilya Repin."

And the postcard: "Dear Nikolai Nikolaevich, I'm very happy to do a favor for the Red Cross Sisters. I'm free every Wednesday. Looking forward to seeing Mme. Kruglikova and I. M. Stepanova accompanying you. Yours faithfully, Ilya Repin."

\$1,500 - 1,800



4239

4240

REPIN, ILYA. 1844-1930.

Three letters (1 autograph letter signed, 2 autograph letters) to Vsevolod Leonidovich, comprising:

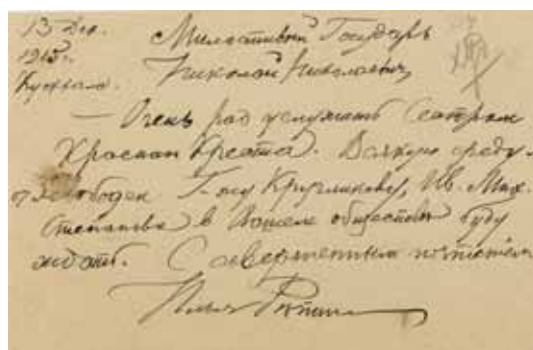
1. 2 pp, long folio, October 14, 1926, thanking the recipient for an article on the monumental sculpture of Stasov and the music of Wagner and relating an anecdote about a colleague who injured himself, (in translation): "I am inclined to believe that Apollo punished him for his betrayal of art."

2. 1 p, 4to, July 24, 1928, reveling in the joy of life and the beauties of creation. On the verso is a letter from Ilya Repin's daughter, Vera dated August 9, 1928.

3. 3 pp, 4to recto and verso, August 8, 1926, regarding an article about Mussorgsky and a virtual panegyric to the beauty of Mussorgsky's art. First leaf separated at fold.

Wonderfully exuberant and life-affirming letters from the Russian master, the founder of Russian realism.

\$2,000 - 3,000



4239

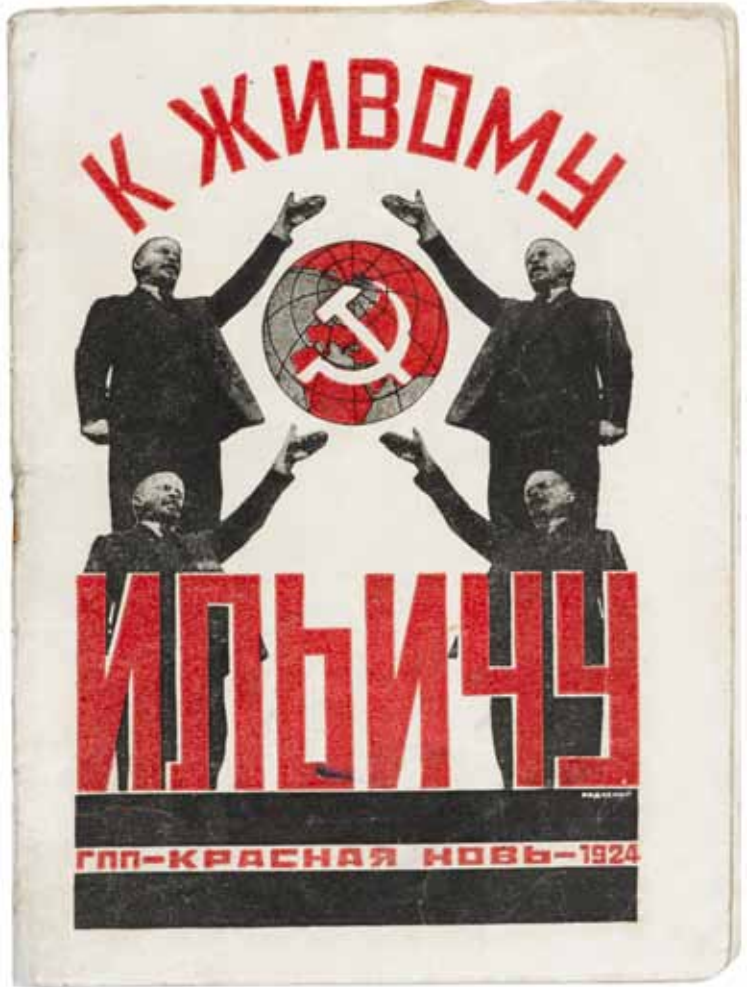


4240



4241

4241
REPIN, ILYA. 1844-1930.
Photograph Signed ("Ilya Repin") and Inscribed, 5 1/4 x 3 1/2 inch silver print portrait, inscribed (translated): "To Vsevolod Leonidovich Pastuhov / captivated by your play / July 23, 1926." Matted and framed to 14 x 12 inches, unexamined outside of frame.
\$1,000 - 1,500



4242

4242
RODCHENKO, ALEKSANDR MIKHAILOVICH. 1891-1956.
K zhivomu Ilichu [The Living Ilich]. Moscow: Krasnaya Nov, 1924. 63 pp. Original two-color Constructivist wrappers. Wrappers rebacked.
UNRECORDED CONSTRUCTIVIST COVER by Rodchenko. A fine example of his agit-prop photomontages, signed RODCHENKO in the plate. The poems dedicated to the dearly departed Lenin were provided by the M. A. P. P. or Moscow Association of Proletariat Writers.
\$6,000 - 7,000

4243

RODCHENKO, ALEKSANDR MIKHAILOVICH, and VAVARA FEDOROVNA STEPANOVA, designers.

I. Stalin o Lenine [J. Stalin on Lenin]. Moscow: Partizdat, 1935.
4to. 76 pp. Illustrated with photogravures. Original decorated cloth-backed boards. Covers rubbed and soiled.

SPECIAL EDITION ON HEAVIER PAPER than the regular trade edition. A surprisingly quiet, elegant collection of Stalin's published statements on his predecessor Lenin from Pravda and other sources between 1920 and 1934, here printed in black and red. Rodchenko supervised the overall design of this book while Stepanova served as its art editor.

\$800 - 1,200

4244

RODCHENKO, ALEXANDR MIKHAILOVICH, designer.

GORKY, M., AVERBAKH, L., and FIRIN, S., editors. *Belomorsko-Baltiysky Kanal imeni Stalin: Istorija Stritel'stva* [The White Sea Baltic Canal in honor of Stalin: The Story of its Construction]. Moscow: Gosudarstvennoe Izdatel'stvo, 1934.

4to (300 x 220 mm). Mounted frontispiece portrait of Stalin, 17 photogravure plates, 4 maps and plans printed in colors, 2 folding. Original blue cloth upper cover with an inset metal relief bust of P. Tazhnogo inlaid, spine neatly restored.

One of 4000 copies, this a large paper deluxe issue. This work records the history of the construction of the White Sea to Baltic Canal, constructed in 20 months from 1931 to 1933, dug by hand using over 126,000 slave laborers, of which anywhere between 12,000 (official statistic) and 25,000 died. One of the first "glamorous" big Revolutionary projects to modernize Russia using forced labor, it was costly in human terms. The photographs are by Rodchenko, Babenchikov, Gauzner, Dmitriev and Tikhonov, with contributing authors including Gorky, Ivanov, Tolstoy, and Nikulin. The Soviets portrayed the project as evidence of the efficiency of the Gulag system, "reforging" class enemies through forced labor.

\$2,000 - 3,000

4245

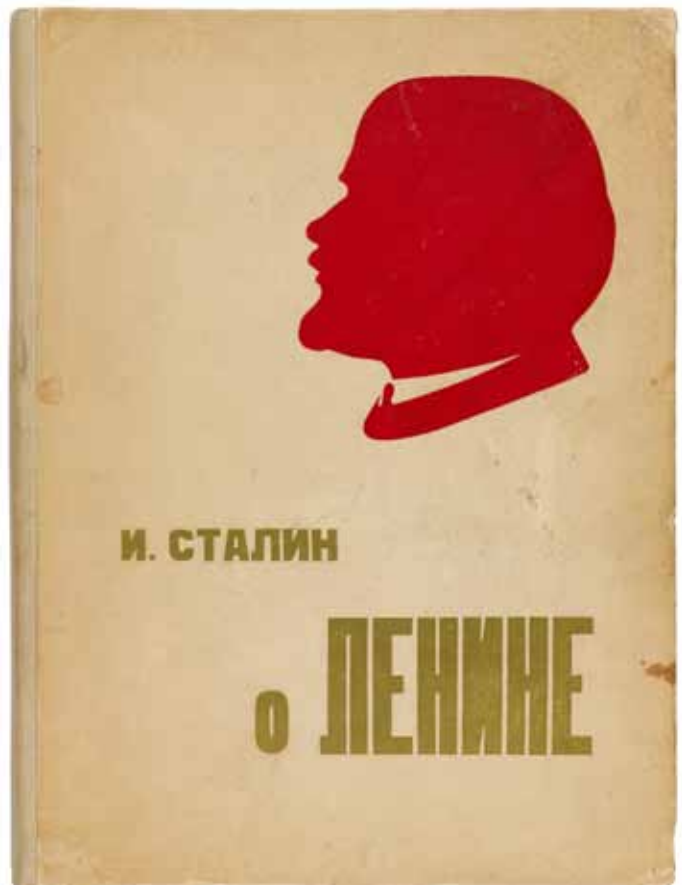
ROMANOV DYNASTY LIBRARIES.

RABINOVICH, ALEX. *Books and Artifacts (16th-20th Centuries) from the Personal and Palace Libraries of the Romanov Dynasty, and the Russian Elite: A Catalogue*. New York: privately printed, 2005.

Oblong 8vo. With color plates for each entry tipped in by hand. Black silk with a title label affixed on the front.

ONE OF 15 DELUXE COPIES. An exceptional glimpse into the private library of the last of the Tsars amassed by one of the preeminent rare book specialists in Russian material in the world today. The compiler's foreword surveys the state of book collecting in Russia and the fate of the Romanov books from the 1920s to today. Besides the illuminated manuscripts and imperial charters in this opulent, scholarly, and thoroughly documented catalog are a bound volume of letters from Tsar Alexander I, a copy of Charles Kingsley's *Water Babies* given to the Duchess Anastasia by her Aunt Irene and picture postcards from the Duchesses Tatiana, Olga, Maria and Anastasia. This extraordinary collection has since been sold.

\$1,200 - 1,500



4243



4244



4245



4246

4246

RUDAKOV, KONSTANTIN IVANOVICH, illustrator.

ANDREEV, MIKHAIL. *O Ermile i docheri Liudmile* [About Ermil and His Daughter Liudmila]. Moscow and Leningrad: Raduga, 1925. Color lithographs. 4to. 16 pp. Original color lithographed wrappers. Wrappers soiled and reinforced.

Rudakov was one of many Soviet artists who turned to picture books of NEP or the New Economic Policy in the 1920s. These pictures reflect his great admiration for V. V. Lebedev's modernist illustrations, particularly in the stylized figures that are reminiscent of those in *Morozhenoe* [Ice Cream] (1925).

\$1,200 - 1,500

4247

RUSSIAN ART EXHIBITION CATALOGS.

Collection of six exhibition catalogs of the Silver Age:

1. *IV Vystavka kartin Moskovskogo* [Fourth Exhibition of Paintings of Moscow]. Moscow: Shmidekke, 1896. 8vo. 12 pp. Original gilt decorated wrappers designed by Simov. Covers of wrappers chipped.
2. *Katalog XXIV-i Peredvizhnoi vystavki* [Catalog of the 24th Traveling Exhibition]. Moscow: A. A. Levenson, 1896. 8vo. 8 pp. Original wrappers. Creased and soiled.
3. *Illustrirovannyi katalog Kartinnoi Gallerei Moskovskago Publichnago i Rumyatevskago Muzeev* [Illustrated Catalog of the Picture Gallery of the Moscow Public and Museum]. Moscow: K. A. Fisher, 1901. 8vo. 20 pp. With 55 photogravure plates. Original tan wrappers. Binding loose; internal pencil mark; rust stains from staples.
4. *Arkhangelskoe Evangelye 1092 god* [The Archangel's Gospel of 1092]. Moscow: Rumyanstovskago Muzei, 1911. 4to. 8 pp. Original gilt-lettered white wrappers. Wrappers soiled with coffee stains.
5. *Katalog X vystavki kartin soiuzu russkikh khudozhnikov Moskva, 1912-1913* [Catalog of the Tenth Exhibition of Paintings of the Russian Union of Moscow Artists, 1912-1913]. Moscow: A.I. Mamontov, 1912. 8vo. 32 pp. Original gilt green wrappers (edges worn). Front wrapper nicked and back partially sunned.
6. *Katalog khudozhestvenii proizvedenii gorodskoi gallerei Pavla i Sergeya Tretyakovykh* [Catalog of Works of Art in the City Gallery of Pavel and Sergei Tretyakov]. Moscow, Avadts Sedmov, 1917. 8vo. 325 pp. Original decorated tan wrappers (soiled and back wrapper detached).

\$2,000 - 2,500



4247

4248

RUSSIAN FAIRY TALES.

Group of 3 picture books:

1. AFANASEV, ALEKSANDR NIKOLAEVICH. LISSNER, ERNEST ERNESTOVICH, illustrator. *Skazka gore* [A Sad Story]. Moscow: G. E. Lissner, 1902. 12 pp. Gold and silver highlighted chromolithographs.
2. AFANASEV, ALEKSANDR NIKOLAEVICH. LISSNER, ERNEST ERNESTOVICH, illustrator. *Skazka o lisichke sestrichke i volke* [The Tale of Sister Fox and the Wolf]. Moscow: G. E. Lissner, 1902. 12 pp. Gold and silver highlighted chromolithographs.
3. PUSHKIN, ALEXANDRE. 1799-1837. *Skazka o zolotom petushke* [The Tale of the Golden Cockerell]. Moscow: GIZ, 1922. Chromolithographs. Spines worn, some soiling and discoloration.

Both Lissner and the later unknown Soviet artist based their designs on the pre-Revolutionary picture books of the great Russian illustrator Ivan Yakovlovich Bilibin. Lissner went on to become a famous Soviet painter of historical military scenes.

\$1,200 - 1,800



4248



4249

4249

RYBACK, ISSACHAR BER, illustrator.

MARGOLIN, MIRIAM. *Mayselekh far klyninke kinderlekh* [Tales of Little Children]. Petrograd and Berlin: Evskektsiya Narkomprosa, 1922.

Oblong 8vo. 28 pp. With 10 lithographs. Original decorated wrappers. Wrappers soiled and tears professionally closed; finger marks with rubberstamps of former owners and contemporary ink inscription on the verso of the title-page.

RARE JEWISH RUSSIAN CHILDREN'S BOOK, published by the Jewish Section of NARKOMPROS.

This is one of the most delightful of the Yiddish children's books to be published in the early Soviet Union because of I.B. Ryback's child-like illustrations. MoMA 166.

\$12,000 - 18,000



4250

4250

RYBACK, ISSACHAR BER. 1897-1935.

CHAIKOV, IOSIF MOISEEVICH, illustrator. *Der Shifer*. Kiev, 1919.

Folio. 4 pp. Covers designed by Ryback with a device by Chaikov on the back. Minor soiling of covers.

RARE JEWISH SONG SHEET. I.B. Ryback was a prominent Soviet Jewish graphic artist, stage designer and art theorist who taught at the Kiev Art School and in Alexandra Exter's studio. As a founder of the Kultur-Lige Arts Section in 1918, he was an important figure in the development of Jewish avant-garde art. In 1921, he left for Germany and eventually settled in France. I.M. Chaikov too began as an important Jewish avant-garde artist, but he later embraced Social Realism in his monumental Soviet sculptures. Kazovsky, *The Artists of the Kultur-Lige*, p 22.

\$1,000 - 1,500

4251 No lot

4252

SCHOOL YEAR BOOK.

Poltavskii Elizavetinskii Institut Bunycko 1912 [The Elizabeth Institute Class of 1912]. Vypusk [Poltava, Ukraine]: 1912.

Oblong folio (310 x 400 mm). 10 mounted photogravures, comprising one of the school buildings, the principal and her teachers in 3 photogravures, and 66 portraits of the female pupils on 6 leaves, decorated with scenes of the grounds and other historical events. Original green cloth upper cover titled in silver. Binding rubbed and corners worn, lacking the first leaf (the title?), front inner hinge split.

\$700 - 1,000



4253

4253

SEIDMANN-FREUD, TOM [MARTHA GERTRUD FREUD], illustrator.

LUNDBERG, E.G. *Kniga o mnogikh prekrasnykh predmetakh* [The Book of Many Wonderful Things]. Berlin: "Peregrin," 1923.

Square 4to. 35 pp. Illustrated with pochoirs. Original pochoir decorated cloth-backed boards. Rebacked and soiled; internally soiled with some foxing.

Rare Russian edition of *Das Buch der Dinge* (1922), the only one of T. Seidmann-Freud's German picture books to be available in Russian. The German edition was a wordless picture book while the Russian includes original poems by E.G. Lundberg inspired by the charming hand-colored plates. Tom Seidmann-Freud was the niece of Sigmund Freud and the creator of some of the most inventive German picture books of the early 20th century. She despised psychoanalysis, and yet her simple art often displays a dreamy, child-like surrealism. At the age of 15, she took the name "Tom" because she did not want to be judged by her gender. She and her husband, both Zionists, founded a publishing company primarily to issue children's books of Jewish interest, but the firm went bankrupt during the Great Depression, and her husband hanged himself. She was so despondent that she stopped eating and died of starvation. The Nazis confiscated and destroyed her picture books when they came to power.

\$2,000 - 3,000



4253

4254

SHARSHUN, SERGEI IVANOVICH [SERGE CHARCHOUNE]. 1888-1975.

1. *Pobeditel* [The Winner]. Paris: printed by the author, 1950. Small 8vo. 24 pp. Original tan wrappers. Some spotting of wrappers with erased pencil marks.
2. *Dolgolikov*. Paris: printed by the author, 1961. Small 8vo. 164 pp. Original gray patterned wrappers. Some discoloring of spine and blue stain on back wrapper.
3. *Nepriyatnye rasskazy* [Unpleasant Stories]. Frankfurt am Main: "Vopros," 1964. 48 pp. Small 8vo. Original gray wrappers. Minor wear.
4. *Nebo kolokol* [The Sky Bell]. Paris: "Vopros," 1965. Small 8vo. 55 pp. Original gray patterned wrappers. Some discoloring of spine.
5. *Podvernivshisya sluchai* [Happenstance]. Paris: "Vopros," 1966. Small 8vo. 95 pp. Original gray patterned wrappers. Some discoloring of spine.
6. *Akafist Dolgolikovu* [Akathist to Dolgolikov]. Paris: "Vopros," 1967. Small 8vo. 88 pp. Original gray patterned wrappers. Some discoloring of spine; a bit dogeared.
7. *Bez mayaka* [Without a Lighthouse]. Paris: "Vopros," 1969. Small 8vo. 92 pp. Original gray patterned wrappers. Some discoloring of spine.



4254

Sharshun or Charchoune was an important Russian modern artist who never depended on an individual School of Art. Born in Buguruslan, Russia, he went abroad to avoid conscription during World War I. He settled in Paris where he came in contact with Picabia, Man Ray, Marcel Duchamp, Tristan Tzara and other Dadaists. He was also profoundly influenced by Rudolf Steiner's "anthroposophy." He abandoned Dadaism to concentrate on "Purism" and later informal abstraction. He did not have his first one-man show in America until 1960 and Musée D'Art Moderne in Paris mounted a retrospective in 1971. His work is currently on permanent display at the Tretyakov Gallery in Moscow.

\$1,200 - 1,800

4255

SHEVCHENKO, ALEKSANDR. 1883-1943.

Neo-Primitivizm [Neo-Primitivism]. Moscow: 1913. Illustrated with photogravures. 36 pp. Wrappers soiled with some rubberstamping and penciled underlining.

RARE AND IMPORTANT RUSSIAN ART ESSAY. A. Shevchenko was a highly influential painter and art theorist whose book coined the term "Neo-Primitism." He defined it as a new form of art that blended Cézanne, Cubism and Futurism with traditional Russian folk art such as the icon and the lubok or popular picture sheet. Marc Chagall, El Lissitzky, David Burliuk, Mikhail Larionov and Natalya Goncharova were among the movement's greatest proponents.

\$2,500 - 3,500



4255

4256

SHOSTAKOVICH, DMITRI DMITRIEVICH. 1906-1975.

Autograph Letter Signed ("D. Shostakovich"), 1 p, 4to, n.p., January 17, 1965, to Vasili Petrovich Shirinsky, on Bolshoi Theater stationery, with original transmittal envelope. Minor wear with center crease.

Cheery best wishes from the great modern Russian composer on V. P. Shirinsky's 64th birthday: "Dear Vasya! Happy Birthday! So sorry I cannot pay you a visit on such an important day. Be healthy and happy! Hug you and thank you for everything. Yours D. Shostakovich." Shostakovich dedicated his String Quartet No 11 to Shirinsky's memory.

\$1,200 - 1,800



4256



4257

4257
SHTERENBERG, DAVID PETROVICH. 1881-1948.
Chai [Tea]. Moscow: OGIZ, 1931.
 Square 8vo. 12 pp. Original decorated wrappers. Library marks partially
 erased from wrapper.

An exceptional production book by the important Jewish avant-garde painter and former Head of the Department of Fine Arts of the People's Commissariat of Enlightenment (NARKOMPROS), who traces the development of tea from its cultivation to the packing of the product in a factory in Moscow.
\$3,000 - 5,000



4258

4258
SHTERENBERG, DAVID PETROVICH, illustrator.
GURYAN, OLGA. *Galu i M'gamu*. Moscow: GIZ, 1928. 8 pp. Color
 lithographs. Original decorated wrappers. Wrappers touched up and
 rebacked; internal soiling and creases.

Shterenberg was an exceptional Ukrainian-born Jewish Modernist painter. Through his friendship with A. Lunacharsky, he was appointed a Commissar for Artistic Matters and later Head of the Department of Fine Arts of the People's Commissariat of Enlightenment or Narkompros. When the Soviet authorities clamped down on all freedom of expression in art, he found a brief haven designing highly experimental children's picture books. Like so many of his contemporaries, he was forced to work in a more realistic style in the 1930s and died largely forgotten. These scenes from the life of two African boys are illustrated in Shterenberg's bold Neo-Primitivist style that fused his knowledge of African art with Cubism.
\$1,500 - 2,000



4259

4259
SHTERENBERG, DAVID PETROVICH, ed. 1881-1948.
Izobrazitel'noe iskusstvo [Visual Art]. No 1. Petersburg: Narkompros, 1919.
 Illustrated with photogravures. Original decorated wrappers designed by
 D. P. Shterenberg and Natan Altman. Large 8vo. 88 pp. Spine partially
 split, edges of some pages discolored.

FIRST AND ONLY ISSUE of this important art journal published by the Department of Visual Arts of Narkompros [People's Commissariat for Enlightenment]. With contributions by Nikolai Punin, Osip Brik, Kazimir Malevich, Vladimir Solovev and Wassily Kandinsky; and reproductions of art by D. Shterenberg, Vladimir Tatlin, N. Altman, Olga Rozanova, K. Malevich, Petr Miturich and others. As Commissar for Artistic Matters, Shterenberg provided a lengthy report on the progress of the arts in the Soviet Union, dated April 1919. Kandinsky's "O stsenicheskoi kompozitsii" [On Theatrical Composition] was reprinted from *Der Blaue Reiter* (1913).
\$1,000 - 1,500



4260



4260

4260

SKRYABIN, ALEKSANDER NIKOLAIEVICH. 1872-1915.

2 silver print photographs, (9 1/4 x 5 3/4 and 5 3/4 x 4 1/4 inches) of the composer as a young man, one signed and inscribed, inscription very light; some surface scratches and other wear.

SIGNED PHOTOGRAPH, WARMLY INSCRIBED TO A.V. KIPARSKII. The great Russian Symbolist composer's early work was heavily influenced by Frédéric Chopin, but later he developed independently of Arnold Schoenberg his own atonal and dissonant form of musical system fused with mysticism. A reader of Nietzsche and Mme. Blavatsky, he was also fascinated with the correlation between music and colors. Sergei Diaghilev sponsored some of his early concerts; and later Aaron Copeland, despite some reservations, thought that Skryabin's work was "truly individual, truly inspired."

\$5,000 - 7,000

4261

SKRYABIN, ALEXANDER NIKOLAIEVICH. 1872-1915.

BILIBIN, IVAN YAKOVLOVICH, illustrator. *Pyataya Sonata / Fünfte Sonate; and Shestaya Sonatsa / Sechste Sonate*. Berlin, Moscow and St. Petersburg: Rossiiskago Muzykalnogo Izdatelstva, 1913. 2 volumes. Folio. 19; 22 pp. Original two-color decorated wrappers designed by Bilibin. Minor wear.

A.N. Skryabin was one of the most controversial composers of his day. According to the *Great Soviet Encyclopedia*, "No composer has had more scorn heaped or greater love bestowed." Leon Tolstoy thought he was a genius; and both Prokofiev and Stravinsky acknowledged his influence on them. I.Y. Bilibin's traditional, almost old-fashioned cover design seems at odds with Skryabin's unconventional musical compositions.

\$600 - 800



4262

4262

SOKOLOV, IPPOLIT VASILEVICH. 1902-1974.

7 pamphlets:

1. *Bunt ekspressionista* [Expressionist Riot]. Moscow: privately printed by the author, Autumn 1919. Original tan wrappers.
2. *Renessanc XX veka* [Twentieth Century Renaissance]. Moscow: 1919. 8 pp (uncut). Original tan wrappers.
3. *Bedeker po ekspressionizmu* [The Guide-Book to Expressionism]. Moscow: privately printed by the author, 1920. 8vo. A single folded sheet.
4. *Ekspressionizm* [Expressionism]. Moscow: privately printed by the author, Summer 1920. A single folded sheet.
5. *Ekspressionisty* [Expressionists]. Moscow: Sad Akadema, 1921. 16 pp. Original light blue wrappers. Also with contributions by Evgeni Gabrilovich, Boris Lapin and Sergei Spasski.
6. *A*. Moscow: 1921. 12mo. 14 pp. Original tan wrappers. Also with contributions by Boris Pereleshin and Aleksandr Rakitnikov.
7. *Polnoe sobranie sochinenii* [Complete Collected Works]. Moscow: 1919. 12 pp (uncut). Original pink wrappers.

Various sizes. Overall good condition.

I. V. Sokolov was an influential Soviet journalist, film critic, screenwriter and poet who was active in the All-Russia Union of Poets. *Ekspressionizm* served as a manifesto of Russian literary Expressionism that he felt overthrew Futurism, Imagism and other schools of contemporary poetry.
\$2,000 - 3,000



4263

4263

SOKOLOV, PETR FEDOROVICH, circle of.

Portrait of Olimpiada Semenovna Turchaninova, watercolor on card, 9 1/4 x 6 5/8 in apparently unsigned, cardboard backing applied with original paper labels inscribed in Cyrillic.

Provenance: family of Petr Ivanovich Turchaninov; thence by decent in the family.

Olimpiada Semenovna Turchaninova [1784-1826] was a wife of Petr Ivanovich Turchaninov [1779-1856], an accomplished composer of church and chorus music. The original paper backing (now applied to a separate cardboard) contains an inscription in Cyrillic, reading: "*Olimpiada Semenovna Turchaninova I died April 7th, 1826 I at 2 pm I she was 42 years old I her last words to her children were "be kind. I want to rest" I her body was buried on ... (indistinctly written) cemetery.*"

\$3,000 - 5,000



4263

4264

SOKOLOV-MITIKOV, IVAN SERGEEVICH. 1882-1975.

LIUBAVINA, NADEZHDA IVANOVNA, artist. *Zasuponya*. Petrograd: Segodnya, 1918.

Small 4to. 8 pp. Illustrated with linoleum cuts. Original wrappers with linoleum cut by N. I. Liubavina and printer's device designed by Vera Ermolaeva. Upper right-hand corners restored.

ONE OF 1,000 COPIES. An early work of the famous Soviet Russian poet of Nature and the Working Man. *Segodnya* (Today) was a short-lived artists' collective who produced the first avant-garde Russian children's book publishing company immediately after the Revolution. Liubavina later left for Vitebsk where she taught the workers' evening classes. "Sokolov-Mikitov's mysterious *Zasuponya*, who resembles a three-eyed pinecone, chases a crane from its swampy home, smashing its eggs and ruining its nest. *Zasuponya* was just one of many creatures in a neo-pagan mythology taking shape in the works of Russian writers" (Steiner p 17).
\$1,000 - 1,500



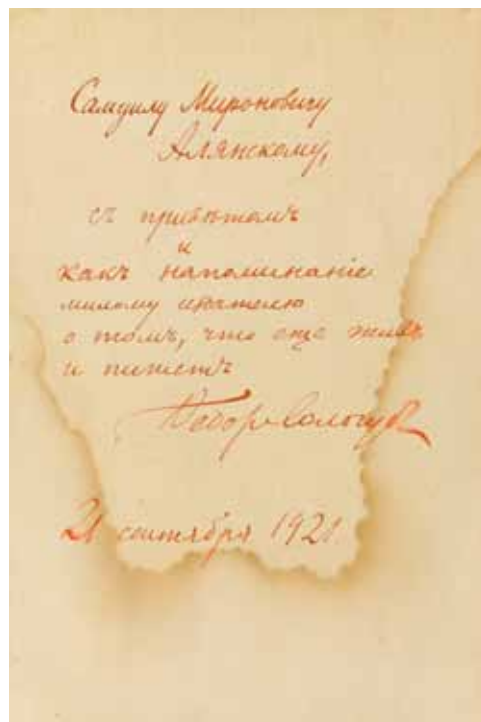
4264

4265

SOLOGUB, FEDOR. 1863-1927.

Odna liubov [One Love]. Petrograd: Muosotis, 1921. 58 pp. Original tan wrappers. Water stained; front wrapper reattached.

PRESENTATION COPY WARMLY INSCRIBED BY THE AUTHOR ON HALF TITLE to publisher Samuil Mironovich Alyanskii and dated December 21, 1921: "To Samuil Mirinovich Alyanskii, with greetings and as a reminder to a dear publisher that I am still alive and writing." F. K. Sologub was an important Symbolist writer and the main proponent of the *fin-de-siecle* movement in Russia. He was also a journalist and lectured widely both in Russia and abroad. His work was often morbid and pessimistic but very popular. Although he welcomed the February Revolution of 1917, he was blacklisted for his anti-Bolshevik stance after the October Revolution; and he applied to Lenin personally to allow him and his wife to emigrate in 1919. It was over a year and half before Trotsky authorized their departure. With the introduction of Lenin's New Economic policy, his work was once more allowed to be published. But two days after he signed this copy of *Odna liubov* and two before they were set to leave, his despondent wife threw herself off a bridge. The poet never fully recovered from her suicide. He died in Leningrad.
\$2,000 - 3,000



4265

4266

SOLOVEV, NIKOLAI VASILEVICH. 1877-1915.

Pridvornaya zhizn 1613-1913 [Court Life from 1613 to 1913]. St. Petersburg: Kruzhok Liubitelei Russikh Izyaschnykh Izdaniy, 1913. 8vo. 104 pp. Frontispiece and 11 photographic plates with tissue guards. Original two-color decorated wrappers. Backstrip lightly faded. One of 500 copies.

In honor of three hundred years of Romanov rule, Solovev provided an introductory essay on the Tsar's court and a lengthy bibliography on the family.

\$2,500 - 3,500

4267

SOLTZHENITSYN, ALEKSANDR ISAEVICH. 1918-2008.

Typed Letter Signed ("A. Soltzhenitsyn"), 1 p, 8vo, n.p., January 8, 1888, to Mikhail Heifetz, with original transmittal envelope, fine.

Feeling overwhelming pressure from his work, the great modern Russian writer writes from his exile in Cavendish, Vt., declining a request to say something to the press: "*Dear Mikhail.....! (sorry, I don't know your last name) Thank you for the nice gesture. But due to the intensity of my work (and my age urges me not to slow down), I have virtually met with no one for five years, and refused writing articles and making public statements—every effort interrupts and throws me off course. I wish you a successful trip. Good luck. A. Soltzhenitsyn.*"

\$700 - 900



4267



4268

4268

SOMOV, KONSTANTIN ANDREEVICH, and ALEKSANDR YAKOVLOVICH GOLOVIN, illustrators.

Predstavleniya v Teatr Ermitazha [Offerings of the Hermitage Theater]. Collection of six original theater programs of the Hermitage Theater in St. Petersburg, 1900-1904. Various sizes. Bound in contemporary gilt-lettered red cloth boards. Corners chipped, programs soiled.

WITH: REPIN, ILYA EFIMOVICH illus. 1844-1930. *Ruslan i Ludmila*. Broadside for the M. I. Glinka opera based on the Pushkin poem, produced at the Marinsky Theater in 1892 laid in. Front cover with engraving by Mate after I. Ya. Repin and Ropet. Folio. Clean split at fold.

Both K.A. Somov and A.Ya. Golovin were important members of the *Mir Iskusstva* [World of Art] group led by Alexandre Benois and Sergeï Diaghilev. They were masters of decorative art and worked in a variety of media. Varygin, *Ermitazhnyi teatr* pp 90 and 93.

\$3,000 - 5,000



4269

4269

SOMOV, KONSTANTIN ANDREEVICH. 1869-1939.

KUZMIN, MIKHAIL ALEKSEEVICH, text. K.A. Somov. Petrograd: Kamena, 1916. Complete suite of 33 color lithographs mounted on card with an uncut appreciation by M.A. Kuzmin. Portfolio newly replaced but with original label preserved.

WITH: ERNST, SERGEI ROSTOSLAVOVICH. 1894-1980. K.A. Somov. St. Peterburg: Sv. Evgenii, 1918. 115 pp. Illustrated with color and black-and-white photoreproductions of works by K.A. Somov. Original two-color decorated wrappers designed by Sergeï Vasilevich CHEKHONIN.

K. A. Somov was a prominent *Mir Iskusstva* [World of Art] artist who often produced erotically charged paintings and drawings. M.A. Kuzmin was a sexual revolutionary writer who published the first positive gay Russian novel as early as 1906 and even published homoerotic poetry after the Bolsheviks came to power. Therefore it seems appropriate that Kuzmin should write an appreciation for the portfolio of Somov pictures. Somov also painted the best known portrait of Kuzmin in 1909.

\$2,000 - 3,000

4270

SOVIET CHILDREN'S BOOKS.

5 Russian picture books:

1. GURYAN, OLGA. *Pionery prishli!* [The Pioneers Are Coming!] Illustrated by M. SHERVINSKII. Moscow and Leningrad: GIZ, 1926. 4to. 18 pp. Black-and-white illustrations. Original decorated wrappers.

2. IVANOVA, N. KÓSA illustrator. *Balaganchik* [The Puppet Show]. Moscow: G. F. Mirimanov, 1925. Oblong 4to. 16 pp. Color lithographs. Original decorated wrappers.

3. LENSII, V. *Len-Lenishche* [Lazy Lazy]. Illustrated by B. POKROVSKII. Leningrad and Moscow: "Raduga," 1925. 4to. 12 pp. Color lithographs. Original decorated wrappers.

4. SHESTAKOV, NIKOLAI. *Priklucheniya Petukhova Grishki ili kak delaiutsya knizhki* [Petukhov Grishka's Adventures or How Books Are Made]. Illustrated by V. VASILIEV. Leningrad and Moscow: GIZ, 1925. 8vo. 24 pp. Black-and-white illustrations. Original decorated wrappers.

5. SMIRNOVA, V. *Dva serdtsa* [Two Hearts]. Illustrated by VIZIN. Moscow: OGIZ, 1933. 4to. 12 pp. Color lithographs. Original decorated wrappers. Third printing. Condition varies.

During the 1920s and early 1930s, the Soviet children's book industry was the most progressive of any juvenile literature program in the world. Although all of its publications were expected to propagate Marxist-Leninist themes, they covered a vast variety of subjects that were not explored in any other country.

\$2,500 - 3,500



4270



4271

4271

SOVIET CHILDREN'S BOOKS.

8 picture books:

1. CHERNII, BORIS. *Avtobus Moskva* [The Moscow Bus]. Illustrated by MIKHAIL GUREVICH. Moscow: OGIZ, 1931. 4to. 16 pp. Color lithographs. Original decorated wrappers.
2. GROMOV, A. *Igrushki samodelki* [Homemade Toys]. Leningrad: GIZ. Oblong 4to. 12 pp. Color lithographs. Original decorated wrappers.
3. LAPTEV, A. *Stroim iz kartona* [Building with Cardboard]. Moscow: OGIZ, 1932. 4to. 12 pp. Color lithographs. Original decorated wrappers.
5. LEMSKOVA, EX. *Shum na gvore* [Noise on the Mountain]. Illustrated by A. BREI. Moscow: OGIZ, 1932. 4to. 16 pp. Color lithographs. Original decorated wrappers. Third Printing.
5. TRAVKIN, A. *Uzhi i khrabraya zheka* [The Snakes and the Brave Zheka]. Illustrated by RUBLEVA. Moscow: OGIZ, 1931. 4to. 16 pp. Color lithographs. Original decorated wrappers.
6. RODCHENKO, A. *Zhuchkiny rebyata* [Zhuchka's Kids]. Illustrated by H. YSHAKOVA. Leningrad and Moscow: Raduga, n. d. 4to. 12 pp. Color lithographs. Original decorated wrappers.
7. VEPRITSKAYA, L. *Vot tak pyatak!* [What a Nickel!] Illustrated by VISNEVESKII and FRADKIN. Moscow: "Molodaya Gvardiya," n. d. 4to. 12 pp. Color lithographs. Original decorated wrappers.
8. LESINKA. *Lesnik za ryboi* [Forester for Fish]. Illustrated by V. KOBELEV. Leningrad: GIZ, 1930. 4to. 12pp. Color lithographs. Original decorated wrappers. Condition varies.

Construction was an important theme of the early Soviet pictures, whether it meant building the nation's industries or creating toys in the home and classroom. Another vital function of these picture books was to encourage literacy among the peasants, so many titles were set in the countryside. They were all illustrated with bold, brightly colored modern pictures.

\$4,000 - 6,000



4272

4272

SOVIET CHILDREN'S BOOKS.

6 exceptional Russian picture books:

1. BIANKI, VITALII. *Snezhnaya kniga* [The Snow Book]. Illustrated by NIKOLAI TYRSA. Leningrad: LENGIZ, 1926. 4to. 16 pp. Color lithographs. Original decorated wrappers.
2. CHARUSHIN, EVGENII. *Vaska, Bobka i Krolchikha* [Vaska, Bobka and the Female Rabbit]. Leningrad: OGIZ, 1933. 4to. 20 pp. Color lithographs. Original decorated wrappers.
3. CHUKOVSKY, KORNEI. *Tarakanishche*. Illustrated by BORIS KONASHEVICH. Leningrad: "DETIZDAT," 1935. Oblong 4to. 24 pp. Color lithographs. Original decorated wrappers.
4. KRYLOV, IVAN. *Dve sobaki* [The Two Little Dogs]. Illustrated by VERA ERMOLAEVA. Moscow and Leningrad: IGIZ, 1930. 8vo. 8 pp. Black-and-white illustrations. Original decorated wrappers.
5. KRYLOV, IVAN. *Lzhets* [The Liar]. Illustrated by VERA ERMOLAEVA. Moscow and Leningrad: IGIZ, 1931. 8vo. 8 pp. Black-and-white illustrations. Original decorated wrappers. Second printing.
6. MARSHAK, SAMUIL. *Master-Lomaster* [The Master Breaker]. Illustrated by ALEKSEI PAKHOMOV. Leningrad: GIZ, 1932. 4to. 12 pp. Color lithographs. Original decorated wrappers. Condition varies.

The Soviet children's book industry flourished in the 1920s and 1930s largely through the efforts of S. Marshak and K. Chukovsky. Marshak was the greatest children's book editor at the time and a talented poet inspired in part by English nursery rhymes. Chukovsky's *Tarakanishche* was the tale of a bombastic cockroach whom many thought resembled Josef Stalin though Chukovsky denied it. Bianki was a prolific writer of natural history for children. Tyrsa, Charushin, Konashevich, Ermolaeva and Pakhomov were all distinguished painters as well as gifted children's book illustrators.

\$5,000 - 7,000



4274

4273

SOVIET CINEMA.

Kino-gazeta [Movie News]. January-October 1918; January 27, 1925. Folio. Illustrated with photogravures. Edges frayed, tears and waterstains with rubber-stamps of former owner. *Provenance:* Valentin Liudvigovich Bernar.

Founded in 1918, *Kino-gazeta* was one of the earliest Soviet movie magazines that covered the emergence of the revolutionary Soviet film industry. In 1925, *Kino-gazeta* merged with *Kino-nedelia* to form *Kino*. V.V. Mayakovsky, both a screen writer and actor in Soviet film, appears in No 21, May 1918, p 11. No 22, May 1918 is a special issue devoted to the early Russian film star Vera Kholodnaya.

\$1,500 - 2,000

4274

SOVIETSKII EHKRAN.

YAKOVLEV, N., editor. *Sovietskii Ehkran* [Soviet Screen]. Moscow: Tea-Kino-Pechat, 1926-29.

151 parts in 149 issues various comprising: 1926 nos 6-16, 17/18, 19-50, 51/52; 1927 nos 1-4, 6-52; 1928 nos 1-6, 8-52; 1929 nos 17, 32. 4to (310 x 230mm). Illustrated. Pictorial wrappers, a few wrappers damaged and torn, light browning. Sold, as a periodical, not subject to return.

A nearly complete run for the years 1926-28 of this attractive Russian film weekly. It began in 1925 and was purged by Stalin in 1929, transforming itself into *Kino i zhizn*. The glory days of experimental theater, film and art were soon over, as the State exerted its control on society. This weekly is a useful tool in the story of Soviet film and overseas films, highlighting the role of movies in Soviet cultural life.

\$1,500 - 2,000

55000. За снижение происшествий на 75% к 30-31.

Общее число происшествий на ж.д. транспорте СССР.

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245.354 р.	322.563 р.	357.532 р.

Дирекция дороги объявляет конкурс для станционных и поездных бригад на снижение происшествий к 1 кв. 30-31. Против количества происшествий учтенных НКПС за III кв. 29-30.

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на 50%:	10000	8000	3000	10000	8000	39000
на 25%:	5000	5000	2000	5000	5000	22000

Сверх этого выдается премия лицам обнаружившим допущивший рельс-10. и запасированных случаях-15.

4275

4275

SOVIET INDUSTRIALIZATION POSTERS.

Three large posters giving comparison statistics of output. Moscow: 1930s. Each 720 x 1080 mm, printed in two to four colors. Margins slightly nicked. Unmounted. Sold not subject to return.

\$2,000 - 3,000

4276

SOVIET INDUSTRIALIZATION POSTERS.

Posters for rabbit farming, tractor and bulldozer production. Moscow: [early 1930s].

Three smaller format posters, each 740 x 510 mm, the first for rabbit farming (print run 25,000, 1932); tractors (25,000 print run) and "The worker standing tall", (50,000 print run, 1930). Unmounted, a few tears to margins. Sold not subject to return.

\$1,200 - 1,800



4276

4277

STALIN, JOSEPH. 1878-1953.

SHADR, IVAN. 1887-1941. A bronze bas-relief head of Stalin, 410 mm diameter, Moscow, 1931, signed and dated in the bronze, the reverse with a central stud and a hook, the bronze patinated and darkened.

A fine bas-relief by one of the most prominent Soviet Russian sculptors. Born Ivanov in Shadrinsk in the Kurgan region, he was the son of a carpenter, adopting the form of his home town as his name. He studied art at Yekaterinburg, 1901-06, and then walked to St. Petersburg to continue his art studies 1907-09, then on to Paris, studying under Rodin, and Rome, 1910-12. In the 1920s he came to prominence with a series of reliefs depicting the Socialist ideological leaders, Marx, Lenin, Liebnicht and Luxemburg, and also helped design the first Soviet banknotes for Goznak. He worked prolifically throughout the 30s. This piece seems to have once been in an outside setting, possibly set into a column or another monument. His most famous piece was the large sculpture "the Woman with the Oar" erected in Gorky Park, in Moscow, in 1934-36, and destroyed in German bombing raids in 1941. It was then copied and many plaster copies placed all over the USSR.

\$4,000 - 6,000



4277

4278

STALIN, JOSEPH. 1878-1953.

Six pamphlets:

1. *Beseda s nemetskem picatelem Emilem Liudvigom* [A Conversation with the German Writer Emil Ludwig]. Moscow: PARTIZDAT, 1933. Small 8vo. 16 pp. Original tan wrappers. Wrappers soiled; former owner's inscription in ink on front wrapper.
2. *Oktyabrskaya revoliutsiya i taktika russkikh kommunistov* [The October Revolution and the Tactics of the Russian Communists]. Moscow: PARTISDAT, 1934. Small 8vo. 32 pp. Original tan wrappers. Wrappers soiled.
3. *Beseda tovarishcha Stalina* [A Talk with Comrade Stalin]. Moscow: PARTISDAT, 1934. Small 8vo. 16 pp. Original tan wrappers. Wrappers soiled.
4. *Kak ponimaet sotsial-demokratiya natsionalnyi vopros?* [Who Understands the Social-Democratic National Question?] Moscow: OGIZ, 1940. Small 8vo. 24 pp. Original decorated white wrappers. Wrappers soiled.
5. *Rech na predvybornom sobranii isbiratelei Stalinskogo izbiratel'nogo okruga gor. Moskvy* [The Speech at Pre-Election Voter's Meeting of Stalin's District in Moscow]. Moscow: GIZ, 1945. Small 8vo. 8 pp. Original decorated white wrappers. Wrappers soiled.
6. *Doklad o proekte kondstitutsii Soiuza SSR* [Report on the Draft of the Constitution of the USSR]. Moscow: GIZ, 1950. Small 8vo. 32 pp. Wrappers soiled and edges frayed.

\$500 - 700



4279

4279

STENBERG, VLADIMIR and GEORGII, illustrators.

Moskauer Kamerny Theater. Potsdam: Gustav Kiepenheuer, 1923.

Illustrated with photogravures and two drawings by the Stenberg Brothers. 8vo. 24 pp. Original color decorated wrappers. Wrappers soiled with pencil notation on rear wrapper.

Program for the German tour of the Kamerny Theater of Moscow under the direction of Aleksandr Tairov. The Russian poet Konstantin Balmont provided an essay "Kammer-Theater und Literature." Although known primarily for their Constructivist film posters, the Stenberg Brothers also designed sets and costumes for the Kamerny Theater as well as the company's logo that appears on the front wrapper. Their sketch of Konstantin Eggert in costume as Theseus and Alice Koonen as Phaedra appears on pp 9-10.

\$1,500 - 2,500

4280

STEPANOV, ALEKSEI STEPANOVICH. 1858-1923.

Making a Snowman, watercolor on card, 200 x 280 mm, signed and dated "91."

\$2,000 - 3,000



4280

4281

STEPANOVA, VARVARA, designer. 1894-1958.

KAGANOVICH, LAZAR. 1893-1991. *Ot Moskvy kupecheskoi k Moskve sotsialicheskoi* [From Merchant Moscow to Socialist Moscow]. Moscow: OGIZ-IZOGIZ, 1932. Illustrated with photographs by Aleksandr Rodchenko, Boris Ignatovich, Eleazar Langman and others. Oblong folio. Suite of 22 photogravure prints within original color photomontage portfolio. Portfolio soiled, creased and professionally restored; some internal soiling and wear.

RARE CONSTRUCTIVIST AGIT-PROP PHOTO ALBUM. To illustrate a speech on the "Socialist reconstructions of Soviet cities" given by Stalin's spokesman Lazar Kognovich, Stepanova has constructed a visually arresting photo-essay on this ambitious project as carried out in Moscow with pictures taken by the leading Soviet photographers of the day. Each page illustrates one of Kognovich's points.

\$6,000 - 8,000

4282

TERTZ, ABRAM [ANDREI SINYAVSKY]. 1925-1997.

1. *Fantasticheskiy mir Abrama Tertza* [The Science Fictional World of Abram Tertz]. New York: Inter-Language Literary Associates, 1966. Original cloth, dust jacket.

2. *Spokoinoi nochi* [Good Night]. Paris: Syntaxis, 1984. Illustrated by M. Rozanova. Original cloth.

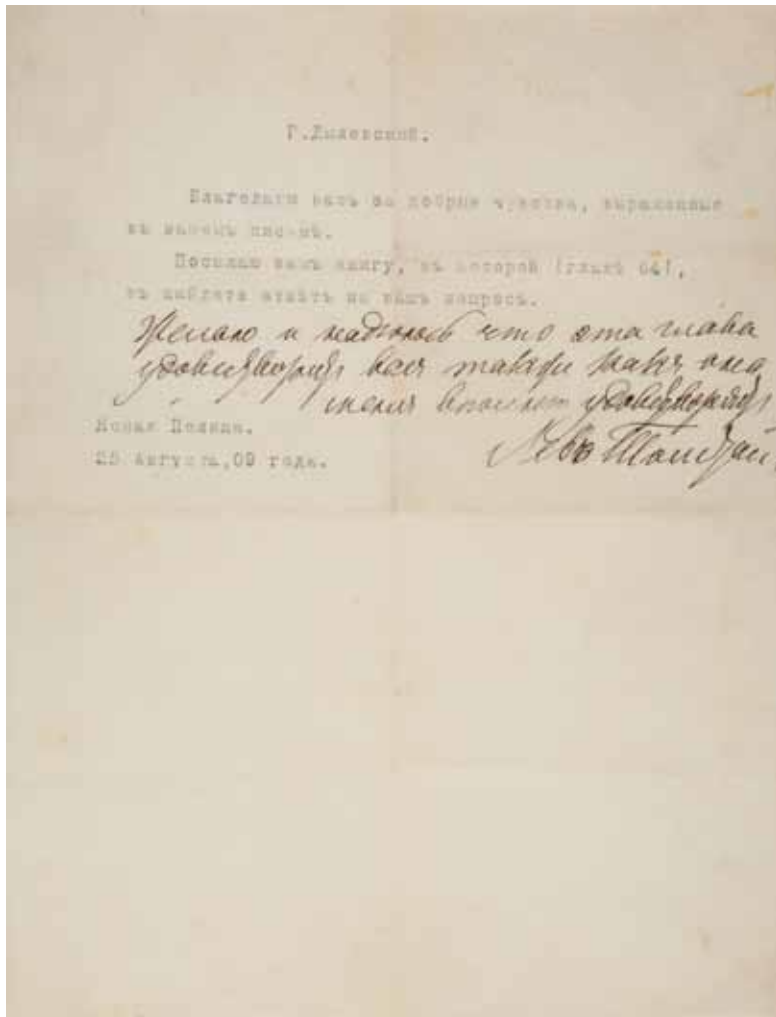
3. *V teni Gogolya* [In the Shadow of Gogol]. London: Overseas Publications Interchange, 1975. Original illustrated wrappers. Together, 3 volumes. 8vo. Some light wear, but overall a near fine group.

FIRST EDITIONS, PRESENTATION COPIES, each inscribed and signed by the author Eduard Stein. The last title is additionally inscribed by the illustrator incorporating a small drawing.

\$800 - 1,200



4281



4283

4283

TOLSTOY, LEO, COUNT. 1828-1910.

Typed Letter Signed ("Lev Tolstoy"), in Cyrillic, 1 p, 4to, Yasnaya Polyana, August 25, 1909, to G. Dylevskaya, with autograph sentiment, mildly creased and toned.

The great Russian author of *War and Peace* and *Anna Karenina* replies to a correspondent: "To G. Dylevskaya, Thank you for the kind feelings and expressions in your letter. I'm sending you a book in which Chapter 64 you will find the answer to your question. I wish (and hope) that this chapter will satisfy you, just as it satisfied me. Lev Tolstoy. Yasnaya Polyana. 25 August '09."

In her letter of August 13, 1909, Ms. Dylevskaya in the Dushet district of Tiflis (Tbilisi) expressed her concern for his personal secretary Nikolai Nikolaevich Gusev (who had been deported recently for distributing revolutionary literature by Tolstoy that had been banned by the state) and asked the author in which of his works he outlines his vision of the afterlife. Tolstoy died a little over a year after sending this letter. Tolstoy, *Polnoe sobranie sochenii*, vols 79-80, 1955, p 69.

\$8,000 - 12,000

4284

[TOLSTOY, LEO.]

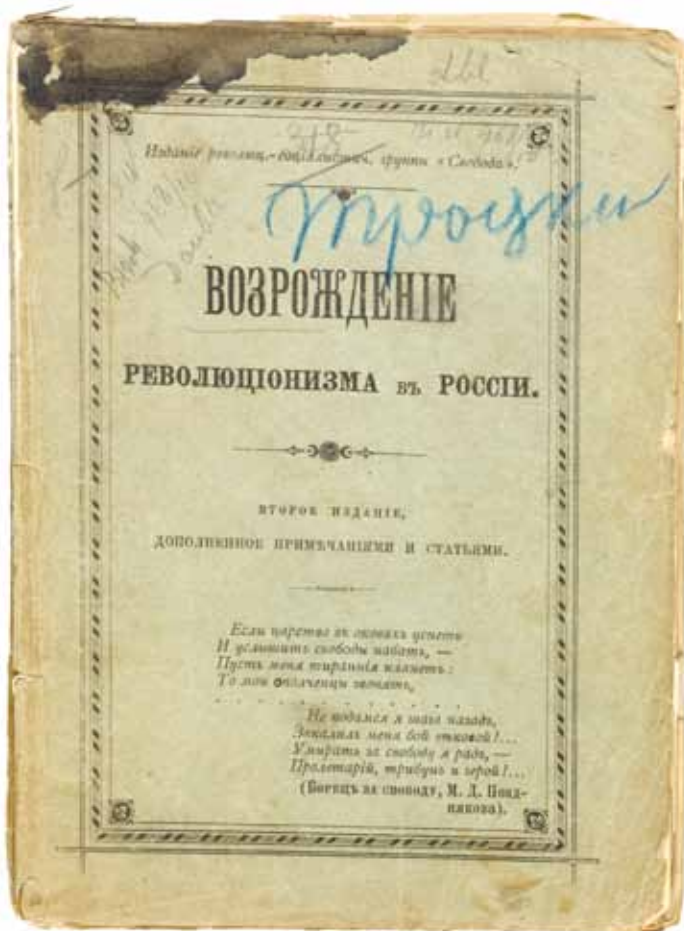
GUSEV, NIKOLAI NIKOLAEVICH. *Zhizn i uchenie Leva Tolstogo* [Life and Study of Leo Tolstoy].

Moscow, 1920.

8vo. 170 pp. Tan wrappers. Spine chipped; wrappers loose and sunned; some internal underscoring in color pencil.

Gusev served as Tolstoy's secretary between 1907 and 1909. He was arrested in 1909 for distributing revolutionary material by his employer and condemned to Siberia for two years. After the Russian Revolution, he served as director of the Tolstoy Museum between 1925 and 1931 and helped compile the Jubilee edition of Tolstoy's collected works.

\$600 - 800



4285

4285
TROTSKY, LEON. 1879-1940.

1. 1917 *uroki Oktyabrya* [Lessons of October 1917]. Berlin: Berlineskoe Knigoizdatelstvo, 1924. 59 pp. Lettered tan wrappers. Some soiling of wrappers, spine partially split.
2. NADEZH DIN, L. [EVEGENII OSIPOVICH ZELENSKII]. *Vozrozhdenie revoliutsionizma v Rossii* [Rebirth of Revolution in Russia]. N.p.: Svoboda, 1903. 8vo. 127 pp. Lettered pale green wrappers. Shaken with some pages loose, wrappers ink soiled. TROTSKY'S PERSONAL COPY, signed by him in blue crayon on the front wrapper. 2nd printing.

RARE FIRST SEPARATE PRINTING of the controversial 1917 *uroki Oktyabrya* which previously appeared as the preface to the first volume of Trotsky's collected works in October 1924. He wrote this history of the struggle within the Bolshevik Party from February to October 1917 just months after the Communist Party failed to seize power in Germany in the fall of 1923. It was immediately denounced by Josef Stalin and his henchmen. Leon Trotsky, one of the most eloquent of the Russian revolutionaries, wrote on art and literature as well as political issues. Although a hero of the Russian Civil War as Commander of the Red Army, he was expelled from the Communist Party during a power struggle with Stalin. He was deported in 1929 and assassinated on Stalin's orders in Mexico in 1940. His works were not available again in the Soviet Union until the 1980s. E.O. Zelelenskii was a radical who advocated terrorism but opposed Nikolai Lenin and the Bolsheviks. Trotsky probably read his book while still associated (like Zelelenskii) with the Mensheviks.

\$1,800 - 2,500



4286

4286
TUROVA, EKATERINA IVANOVNA, illustrator.

VENGROV, NATAN. *Khvoy* [Pine Tree]. Petrograd: Segodnya, 1918. Small 4to. 8 pp. Illustrated with hand-colored linoleum cuts. Original wrappers with hand-colored linoleum cut by E. Turova and printer's device designed by Vera Ermolaeva. Minor soiling with pencil marks on list of books.

ONE OF 125 HAND-COLORED COPIES, this one out of series. Vengrov was a prominent Soviet critic and children's book author and editor. The illustrations are in the typical Neo-Primitivist child-like manner of the "Segodnya" group. Although the tirage refers to 125 hand-colored copies, it seems unlikely that this number was ever realized. Hellyer 530; *Russian Avant-Garde Book* 199.

\$2,500 - 3,500

4287
TYSHLER, ALEKSANDR GRIGOREVICH AND IOSIF MOISEEVICH
CHAIKOV, illustrators.

Shretelakh [Little Gnomes]. No. 1. Kiev: All-Ukrainian Publishing House of the Central Executive Committee of Workers, Peasants and Army's Deputies, 1919.

Large 8vo. 24 pp. Black-and-white illustrations. Original two-color decorated wrappers. Overall discoloring; wrappers reinforced; tears professionally closed; unobtrusive ink inscription on front wrapper by former owner.

FIRST AND ONLY ISSUE of this rare Soviet Jewish children's magazine. The stories and poems are illustrated with lively, self consciously naive drawings fusing Jewish folk motifs and Cubist elements as in the early manners of Marc Chagall and El Lissitzky. When the Bolsheviks overturned the centuries old anti-Semitic laws of the Tsarist regime, there was an outburst of free expression among Russian Jewish artists and writers. It also saw the brief flowering of a Yiddish children's literature in the USSR. A.G. Tyshler was a Ukrainian-born artist who studied in Alexandra Exter's studio in Kieve wher he met Viktor Shklovskii, Ilya Ehrenburg and Osip Mandelshtam. After moving to Moscow in 1921, he came in contact with Vladimir Mayakovsky, Velimir Khlebnikov, Vera Inber, Petr Miturich, Sergei Esenin and other avant-garde artists and writers. He became a prominent stage designer for many theaters including the Jewish Theater in Moscow. In Kiev, I.M. Chaikov co-founded the Jewish socialist Kultur Lige with El Lissitzky, Boris Aronson and others. He also illustrated children's books while overseeing a children's art studio. He studied sculpture at VKhUTEMAS where he worked within the Cubo-Futurist manner. By the early 1930s, he had embraced Social Realism and became famous for his heroic monuments for the glorious Soviet Union. His sculptures were also featured at both the 1937 Paris Exposition and the 1939 New York World's Fair. Not in Hellyer.
\$4,000 - 6,000



4287

4288
UKRAINIAN CINEMA.

Kino Zurnal Ukrainskoi Kinematography [Magazine of Ukrainian Cinematography] Kiev: 1927-32.

17 parts in 15 issues various comprising: 1927 nos 4-8, 11-14; 1929 nos 2, 4; 1930 nos 8, 9/10, 11; 1932 nos 17/18. 4to (310 x 230 mm, some smaller). Pictorial covers, slight wear to edges and backstrips, lacking back cover for issue 11, 1930.

A rare Ukrainian bi-monthly film magazine covering not just Ukrainian and Russian cinema but also the latest Hollywood movies including work by Charlie Chaplin, Lon Chaney, Buster Keaton, Rudolph Valentino and many others.
\$1,000 - 1,500



4287



4289

4289

VASNETSOV, VIKTOR MIKHAILOVICH, illustrator. 1848-1926.
 PUSHKIN, ALEKSANDR. 1799-1837. *Pesn o veshchem Olege*
 [Song of Oleg the Wise]. St. Petersburg: Ekspeditsii Zagotovlenya
 Gosudarstvennykh Bumag, 1899. With four tipped-in color plates. Folio.
 Eight-page panorama. Soiled and hinges reinforced.

RARE OVERSIZED PICTURE BOOK. Viktor Vasnetsov was instrumental
 in reviving historical and mythological subjects in Russian painting. He
 profoundly influenced M. Vrubel, I. Ya. Bilbin, B. Zvorkin and other Silver
 Age artists. Vasnetsov produced this ambitious panorama in honor of
 Pushkin's centenary. These color plates are among the artist's most famous
 works. The book was also issued in a more common smaller version.
\$2,500 - 3,500



4290

4290

VESNIN, ALEKSANDR ALEKSANDROVICH, et al.
 E. V. BILENTS-GOROVITS AND A. K. IVANOV, authors. *Rabochie zhilishcha*
 [Housing for the Workers]. Leningrad: Izd-vo N.K.T. "Voprosy truda,"
 1924. Oblong folio. 79 pp. Original two-color Constructivist wrappers
 designed by A. Vesnin. Soiled, rebacked with some corners replaced.
\$3,000 - 5,000

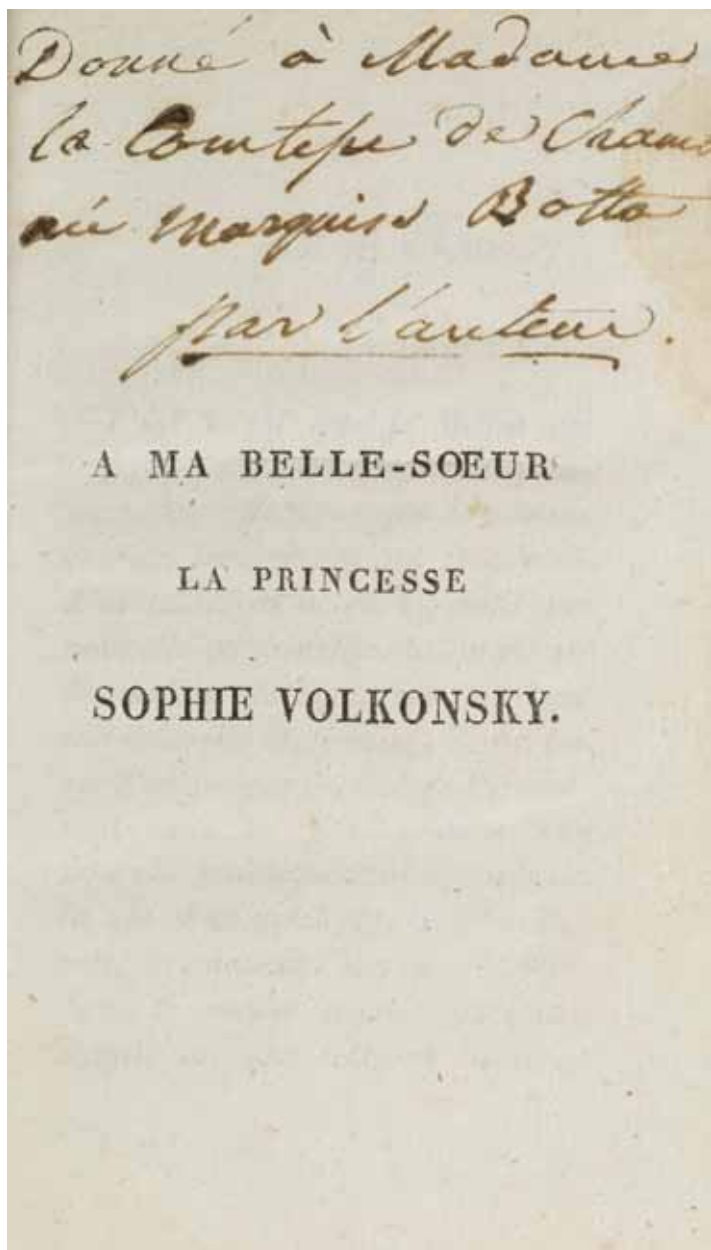
4291

VESNIN, ALEKSANDR ALEKSANDROVICH, illustrator. 1883-1959.
 GINZBURG, MOISEI YAKOVLEVICH, editor. *Arkhitektura ezhe mesyachnik*
 [Architecture Monthly]. Moscow. Nos. 1-2, 1923.
 Folio. 63 pp. Illustrated with photographs and diagrams. Original tan
 wrappers designed by A. Vesnin. Wrappers soiled.

RARE CONSTRUCTIVIST ARCHITECTURAL JOURNAL. Both A. A. Vesnin and
 M. Ya. Ginzberg were prominent Soviet Constructivist architects.
\$2,500 - 3,500



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VOLKONSKAYA, PRINCESS ZINAIDA ALEKSANDROVNA. 1792-1862.

Quatre Nouvelles. Moscow: Auguste Semen, 1819. 8vo. 305 pp. With four aquatints by Pistrucchi after Bruni. Contemporary leather-backed marbled boards. Some internal soiling and foxing; minor waterstains; boards scuffed, edges rubbed.

PRESENTATION COPY OF THE AUTHOR'S FIRST BOOK inscribed on the dedication page: "Donné à Madame la Comtesse de Chambeau Marquise Botta par l'auteur." The Princess Zinaida Alexandrovna Volkonskaya, an amateur opera singer, held a musical-literary salon in Moscow was considered a great beauty. As lady-in-waiting to Queen Louise of Prussia, she met Tsar Alexander I of Russia and may have become his lover. Pushkin called her "The queen of music and beauty." Stendhal and Sir Walter Scott were among the others who attended her salon. Nikolai Gogol wrote much of *Dead Souls* on her estate. She wrote in French, the preferred language of the Russian aristocracy and cultured classes. The four novellas are *Laure, Nouvelle Européenne; Deux Tribus du Brésil, ou Nabuya et Zioié; Les Maris Mandingues; and L'Enfant De Kachmyr, Nouvelle Asiatique*. See Berdichevskii "Iz bloknota knizhnogo staratelya" in *Bibliophiles of Russia* Vol VII, pp 327-38.

\$12,000 - 18,000



4293

4293

VOLOSHIN, MAKSIMILIAN ALEKSANDROVICH.

KONSTANTIN FEDOROVICH BOGAEVSKII, illustrator. *Stikhotvoreniya 1900-1910* [Poems 1900-1910]. Moscow: Vogrif, 1910. 8vo. 130 pp. Original decorated tan wrappers designed by Aleksandr Martinovich Arnstam. Wrappers rubbed and reinforced, other wear and soiling.

The second book of poetry by the famous Russian Symbolist writer and translator. Voloshin's friend, Bogaevsky, was an important Russian Symbolist painter and member of *Mir iskusstva*, who was best known for his haunting landscapes.

\$2,000 - 3,000

4294

VOLOSHIN, MAXIMILIAN ALEXADROVICH. 1878-1932.

View of Koktebel. Pencil, watercolor and ink on paper, 215 x 265 mm, signed in Cyrillic and dated February 15, 1924, inscribed at lower left. *Provenance*: Gift from the artist to a friend in Paris; private collection of Olga Carlisle, California.

\$1,500 - 2,500



4294

4295

ZAMIRAILO, VIKTOR DMITREVICH, illustrator.

POKROVSKII, S. *Den poleta* [The Day of the Flight]. Leningrad: ZIF, 1926. 4to. 24 pp. Original two-color decorated wrappers designed by V. Zamirailo. Wrappers soiled and rebacked.

This famous Ukrainian painter and graphic artist studied in Kiev and joined the *Mir iskusstva* group in 1914. He was arrested as monarchist in 1924, then interrogated, imprisoned and released from prison a month later.

He frequently contributed to the children's magazines *Tropinka* [The Path] and *Chizh* [Siskin] and illustrated a number of picture books by Kornei Chukhovskiy, Daneel Kharms and others. He also taught at the Petrograd Art Institute of Photography and Photomechanics and at VKhUTEIN. *Den Poleta* is beautifully designed and embellished in the *Mir Iskusstva* manner with elegant linear decorative initials and delicate full page nature studies.

\$1,000 - 1,500



4295

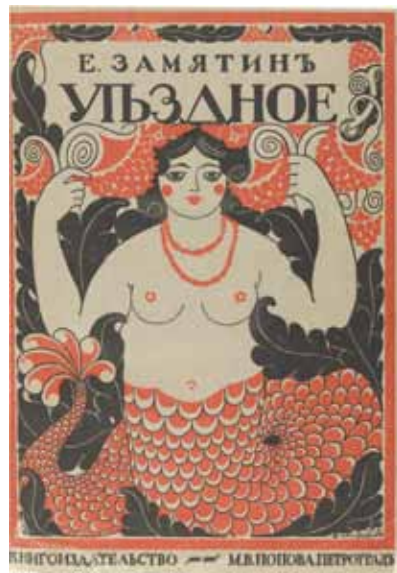
4296

ZAMYATIN, EVGENII IVANOVICH. 1884-1937.

Uezdnoe [The County-Level]. Petrograd: M. V. Popov, 1916.
8vo. 200 pp. Original two-color decorated grey wrappers designed by Dmitri Mitrokhin bound in contemporary Soviet gilt-lettered brown boards. Marginal restorations to original front wrapper.

PRESENTATION COPY FOR MAXIM GORKY OF ZAMYATIN'S FIRST BOOK, inscribed by the author on the half-title page "in a sign of deep respect, February 22, 1926." Although it states "Vol.I" in the front matter, none other was issued. It seems appropriate that this highly influential writer should present this satire on peasant life to the great Russian realist Maxim Gorky, who praised the book. In 1919, Gorky recruited Zamyatin to help with his World Literature Publishing House to render into Russian all of the world's great books. He also wrote for Gorky's journal *Novaya zhizn* [New Life], including an attack on the Red Terror. He considered Gorky to be "the last hope" for the intelligentsia under Lenin, but Gorky went into exile in Italy. Living in Soviet Russia became unbearable for Zamyatin, and he personally appealed to Stalin to permit him to emigrate; it was only through Gorky's intervention that Stalin granted his request. In 1936, he wrote the screenplay for Jean Renoir's film of Gorky's play *The Lower Depths* starring Jean Gabin.

\$6,000 - 8,000



4296

4297

ZDANEVICH, KIRIL, illustrator.

DUNSTERVILLE, LIONEL CHARLES. *Britanskii imperializm v Baku i Persii 1917-1918* [British Imperialism in Baku and Persia 1917-1918]. Tiflis: Sovetskii Kavkaz, 1925.

282 pp. 8vo. With original decorated wrappers designed by Zdanevich. Edges rubbed; wrappers partially faded and spine partially gone.

RARE FIRST EDITION IN THE ORIGINAL BLACK DUST JACKET. Although lesser known in the West than his younger brother "Ilyazd" (Ilya Zdanevich), Kiril Zdanevich was an equally gifted Russian avant-garde designer best known as a Cubo-Futurist. He lived and worked primarily in Tiflis even after Ilyazd emigrated to Paris.

\$3,000 - 5,000



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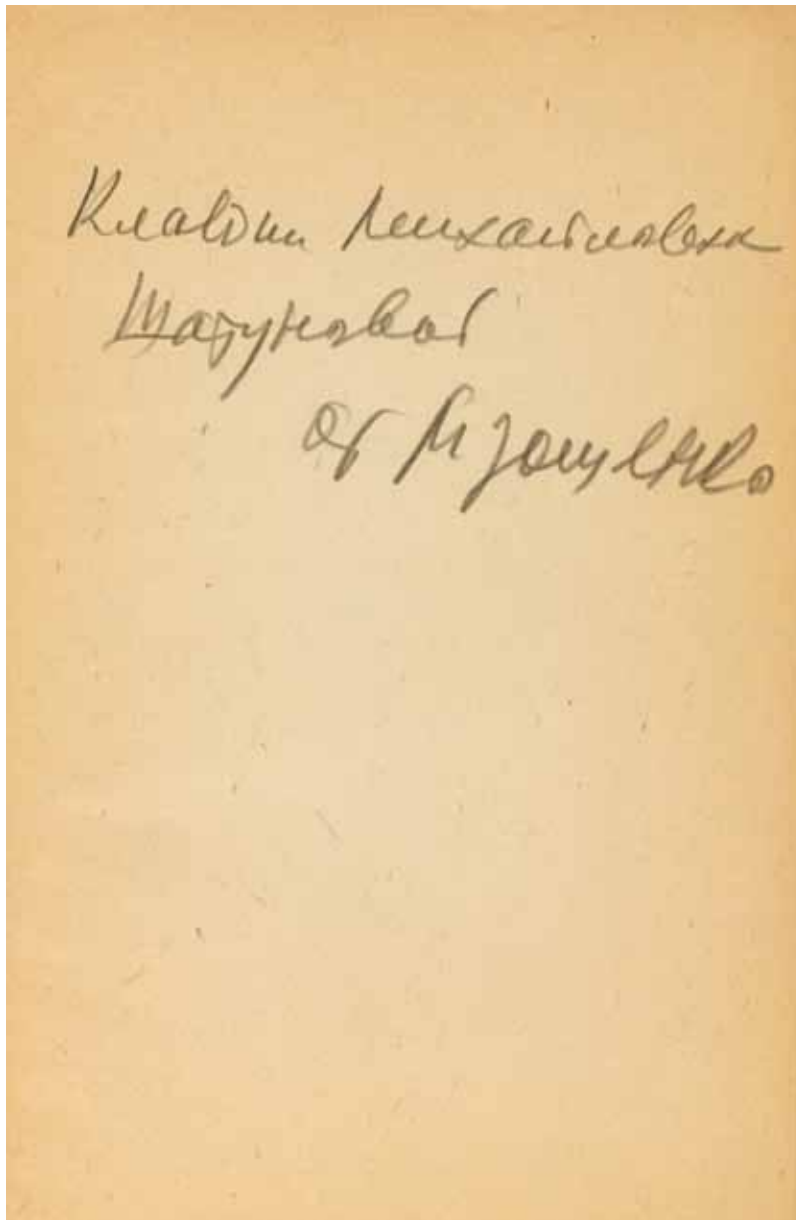
ZOSHCHENKO, MIKHAIL MIKHAILOVICH. 1895-1958.

Important group of 15 volumes:

1. *Veselaya zhizn* [A Merry Life]. Leningrad: GIZ, 1924. 8vo. 174 pp. Original two-color decorated wrappers. Edges worn, front wrapper torn; overall discoloring.
2. *Krisiz* [The Crisis]. Leningrad: "Begemota," 1926. 8vo. 48 pp. Original decorated wrappers. Minor wear.
3. *Veselaya zhizn* [A Merry Life]. Paris: "Ocharovannyi Strannik," 1926. Small 8vo. 32 pp. Original tan wrappers. Wrappers worn and detached.
4. *Blednolitsye bratya* [Paleface Brothers]. Moscow: "Ogonek," 1927. Small 8vo. 47 pp. Original decorated tan wrappers. Wrappers soiled with ink marks on back wrapper.
5. *O Chem pel solovei* [What the Nightingale Sang]. Moscow and Leningrad: GIZ, 1927. 8vo. 200 pp. Original decorated wrappers. Wrappers soiled and a bit frayed.
6. *Nad kem smeeets'?!* [Who Are We Laughing At?!]. Third printing. Moscow and Leningrad: "Elya i Fabrika," 1928. 8vo. 270 pp. Original decorated wrappers. Wrappers worn and soiled.
7. ZOSHCHENKO, M. and RADLOV, NIKOLAI ERNESTOVICH. *Veselye proekty* [Funny Projects]. Leningrad: "Krasnaya Gazeta," 1928. Oblong 8vo. 30 pp. Illustrated by N. Radlov. Original two-color decorated wrappers. Wrappers soiled and spine chipped.
8. *Pisma k pisatelju* [Letters to the Writer]. Leningrad: Pisatelei, 1929. 8vo. 158 pp. Original blue wrappers. Wrappers worn and creased.
9. *Izbrannye rasskazy i povesti* [Select Stories and Tales]. Second printing. "Proletarii," 1930. 8vo. 192 pp. Original two-color decorated wrappers. Wrappers worn and soiled.
10. *Siren' tsvetet* [Lilac Blossoms]. Leningrad: Pisatelei, 1930. Illustrated by V. Konashevich. 8vo. 83 pp. Original decorated wrappers. Wrappers worn, discolored on the inside and detached.
11. *M.P. Sinyagin*. Leningrad: Pisatelei, 1931. 8vo. 80 pp. Original blue wrappers. Wrappers creased and frayed at edges.
12. ZOSHCHENKO, M. and RADLOV, N. *Schastlivye idei* [Happy Ideas]. Leningrad: Pisatelei, 1931. Oblong 8vo. 64 pp. Original decorated wrappers. Wrappers worn and spine chipped.
13. *Rasskazy* [Stories]. Moscow and Leningrad: Detskoi Literatury, 1932. Illustrated by N.Z. Radlov. 8vo. 184 pp. Original decorated grey cloth. Edges rubbed and covers soiled; importation marks on back free endpaper.
14. *Golubaya kniga* [The Sky-Blue Book]. Sovetskii Pisatel', 1935. 8vo. 372 pp. Original blue boards. Covers rubbed, some soiling.
15. *O Chem pel solovei* [What the Nightingale Sang]. Second printing. Kassel: "Posev," 1946. Small 8vo. 32pp. Original tan wrappers. Wrappers soiled.

Mikhail Zoshchenko was perhaps the most popular comic writer of the early Soviet Union. Besides frequently contributing to the leading satirical magazines of the day, he wrote a number of children's books including one of his deadpan tongue-in-cheek stories about Lenin's childhood. Everything changed after Andrei Zhdanov, the leader of the Communist Party in Leningrad, denounced one of Zoshchenko's children's stories for poking fun at the Soviet lifestyle. Zhdanov's attack in the infamous Party Resolution of 1946 got Zoshchenko expelled from the Soviet Writers' Union. His work was forbidden and he could no longer be published. He died in poverty.

\$2,500 - 3,500



4299

4299

ZOSHCHENKO, MIKHAIL MIKHAILOVICH. 1895-1958.

Feletony rasskazy povesti 1940-1945 [Satires, Stories and Sketches 1940-1945]. Leningrad: LENIZDAT, 1946.

8vo. 228 pp. Original two-color tan wrappers. Wrappers soiled with some creasing and spots.

PRESENTATION COPY, inscribed and signed in pencil on the front free endpaper to Klavdiya Mikhailovna Shatunova. Zoshchenko was one of the most important of the Soviet satirists. Although the Russian public loved his work, the Soviet authorities were not amused. This collection includes his controversial children's story "*Prikliucheniya obezyany*" [The Adventures of a Monkey], pp 140-47. Andrei Zhdanov, the head of the Communist Party in Leningrad, denounced it in the notorious Party Resolution of the Central Committee of 1946 as a *meshchanstvo* or petty bourgeois attack on the Soviet lifestyle. Zoshchenko was expelled from the Writers' Union, publishing contracts were cancelled and his books were confiscated. He appealed directly to Josef Stalin to lift the ban but to no avail. The persecution may well have led to his death. It was not until after his death that he was rehabilitated and his works were put back into print.

\$1,500 - 2,500

End of Sale

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PROCLAMATION OF MARTIAL LAW IN JERUSALEM.

To the inhabitants of Jerusalem the Blessed and the people dwelling in its vicinity.

The defeat inflicted upon the Turks by the troops under my command has resulted in the occupation of your City by my forces. I therefore here and now proclaim it to be under Martial Law, under which form of administration it will remain so long as military considerations make it necessary.

However, lest any of you should be alarmed by reason of your experiences at the hands of the enemy who has retired, I hereby inform you that it is my desire that every person should pursue his lawful business without fear of interruption. Furthermore, since your City is regarded with affection by the adherents of three of the great religions of mankind, and its soil has been consecrated by the prayers and pilgrimages of devout people of those three religions for many centuries, therefore do I make known to you that every sacred building, monument, holy spot, shrine, traditional site, endowment, pious bequest or customary place of prayer, of whatsoever form of the three religions, will be maintained and protected according to the existing customs and beliefs of those to whose faiths they are sacred.

December 1917.

EDMUND HENRY HYNMAN ALLENBY, General,

Commander-in-Chief Egyptian Expeditionary Force.

PROCLAMATION DE LA LOI MARTIALE A JÉRUSALEM.

Aux habitants de la sainte ville de Jérusalem et à la population des environs.

La défaite infligée aux Turcs par les troupes que je commande a abouti à l'occupation de votre Cité par mon armée. En conséquence, je la proclame d'ores et déjà sous le régime de la Loi Martiale, auquel elle demeurera soumise pour autant que les considérations militaires le rendront nécessaire.

Néanmoins, et afin qu'aucun de vous n'en conceive quelque alarme du fait de vos expériences passées avec l'ennemi qui s'est retiré, je viens par la présente vous informer que mon désir est que chacun de vous poursuive son légitime travail sans crainte d'interruption.

De plus, considérant que votre ville jouit de l'affection des adhérents des trois grandes religions de l'humanité et qu'au cours de plusieurs siècles son sol a été consacré par les prières et les pèlerinages des pieux fidèles de ces trois religions, je proclame conséquemment que tout édifice sacré, monument, lieu saint, sanctuaire, site traditionnel, dotation, legs pieux ou endroit habituel de prière, relevant de n'importe laquelle des trois religions précitées, sera maintenu et protégé conformément aux coutumes existantes et aux croyances des personnes au regard de qui ces lieux sont sacrés.

Décembre 1917.

EDMUND HENRY HYNMAN ALLENBY, Général.

Commandant en Chef la Force Expéditionnaire d'Égypte.

PROCLAMAZIONE DI LEGGE MARZIALE IN GERUSALEMME.

Agli abitanti di Gerusalemme la Sacra ed alla popolazione che vive nella sua vicinà.

La disfatta inflitta ai Turchi dall'armata sotto il mio comando ha avuto per risultato l'occupazione della Città vostra dalle mie truppe. Io per conseguenza dichiaro e la pongo sotto la Legge Marziale, e sotto tale forma verrà amministrata per tanto tempo quale le considerazioni militari lo considereranno necessario.

Tuttavia, se mai certuni si fossero allarmati per l'esperienza avuta sotto le mani del nemico che si è ritirato, io vi informo che è il mio desiderio che ogni persona prosegua ai suoi lavori ed affari senza interruzione.

Inoltre, siccome la Città vostra è considerata con affezione dagli aderenti da tre delle grandi religioni dell'umanità, ed il suo suolo è stato consacrato dalle preghiere ed i pellegrinaggi dei devoti popoli di queste tre religioni da parecchi secoli, proclamo che qualunque edificio sacro, monumento, luogo santo, reliquiario, sito tradizionale, dotazione o pio luogo di culto o abitale di preghiera, di qualsiasi delle tre religioni precitate, saranno mantenuti e protetti conformemente agli usi esistenti ed alle credenze delle persone per le quali questi luoghi sono sacri.

Dicembre 1917.

EDMUND HENRY HYNMAN ALLENBY, Generale.

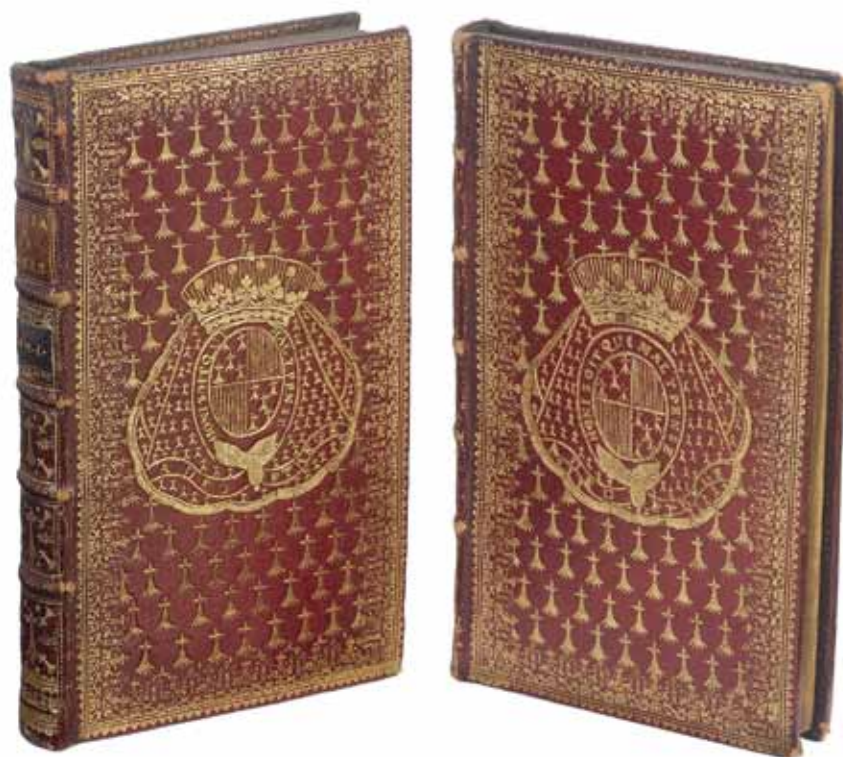
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