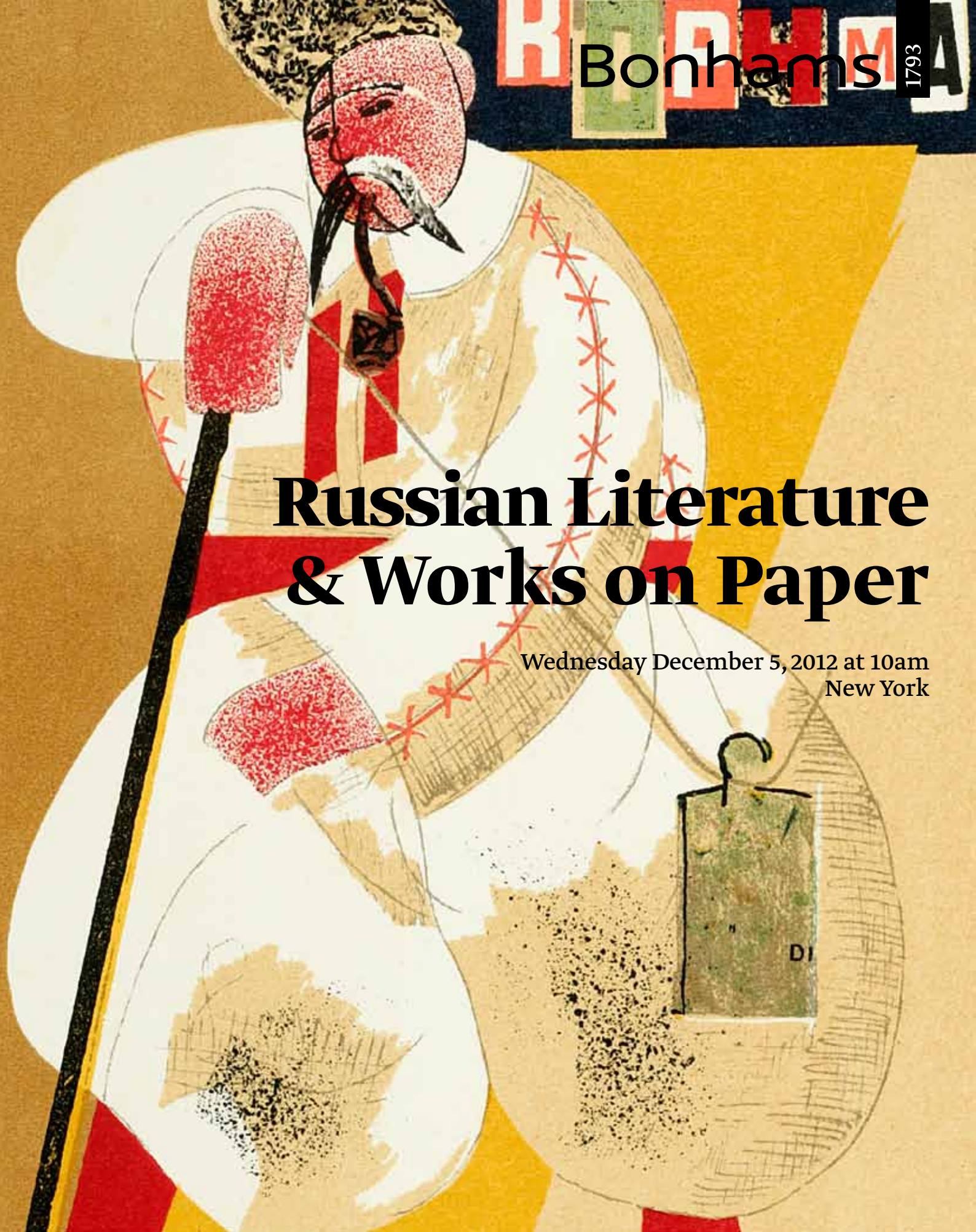


# Russian Literature & Works on Paper

Wednesday December 5, 2012 at 10am  
New York





# Russian Literature & Works on Paper

Wednesday December 5, 2012 at 10am  
New York

## Bonhams

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

## Preview

Saturday December 1, 12pm to 5pm  
Sunday December 2, 12pm to 5pm  
Monday December 3, 10am to 7pm  
Tuesday December 4, 10am to 5pm

## Bids

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

To bid via the internet please  
visit [www.bonhams.com](http://www.bonhams.com)

**Sale Number:** 20377  
Lots 3201 - 3230

**Catalog:** \$35

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Automated Results Service  
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Online bidding will be available  
for this auction. For further  
information please visit:  
**[www.bonhams.com/20377](http://www.bonhams.com/20377)**

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

## Illustrations

Front cover: Lot 3163  
Session page: Lot 3196  
Back cover: Lot 3081

## 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](http://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. However, if the purchaser pays for all lots purchased by it from the sale in cash or by "cash equivalent" (which term is defined to include cashier's check or money order, approved check, wire transfer or other immediate bank transfer), and makes such payment in full by the payment due date specified in Paragraph 2 below, a discounted buyer's premium rate of 23% will apply to the first \$50,000 of the bid price.

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

## CONDITIONS OF SALE - CONTINUED

the selection of the arbitrator;

(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 consignor 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 consignor 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 consignor to pay the balance of the original purchase price to the original purchaser. Should the consignor fail to pay such amount promptly, we may disclose the identity of the consignor and assign to the original purchaser our rights against the consignor with respect to the lot the sale of which is sought to be rescinded. Upon such disclosure and assignment, any liability of Bonhams as consignor'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 consignor's warranty of title and other representations and warranties made by the consignor 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](http://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](http://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](http://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 consignor'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](http://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](http://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](http://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  $\alpha$  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](http://www.bonhams.com/us), at onsite 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](http://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. If you pay for all lots purchased in the auction in cash or cash equivalent (as defined), a reduced premium rate will apply, as set forth in the Conditions of Sale.

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, 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

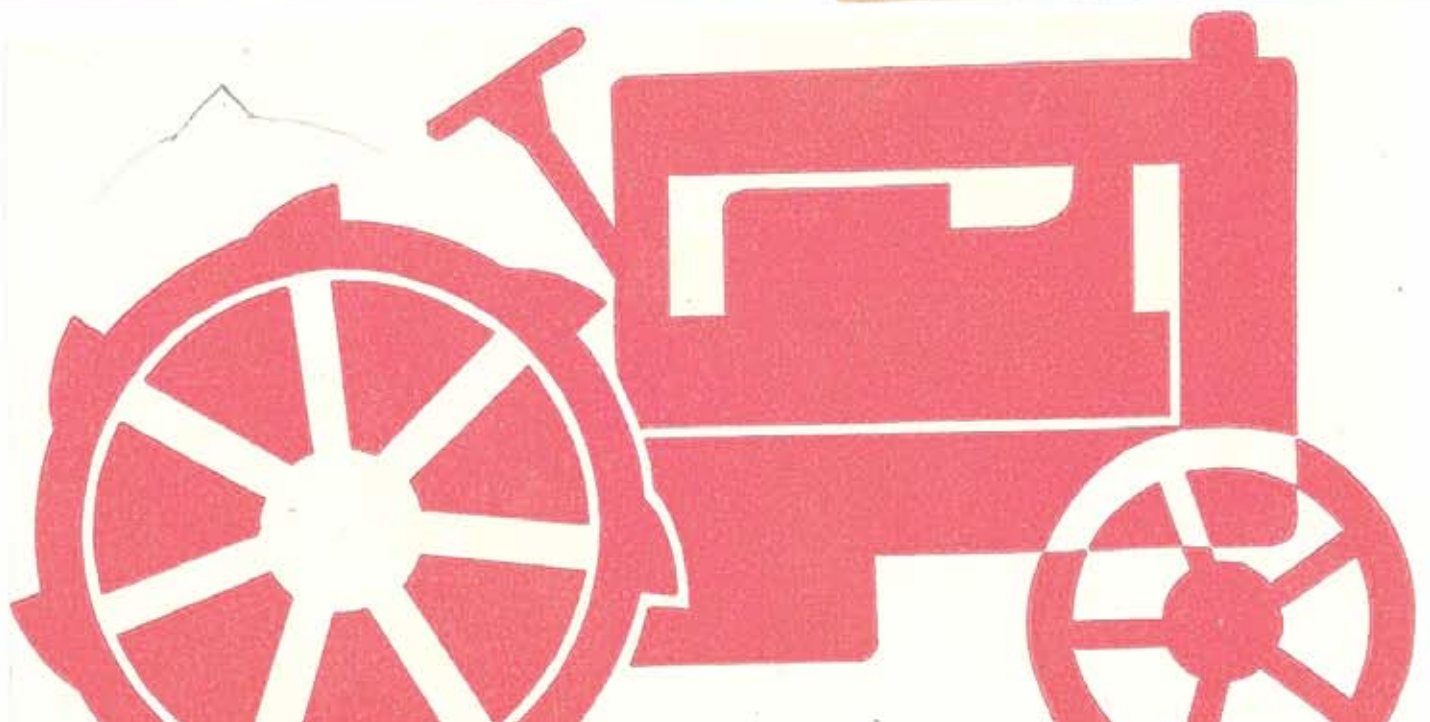
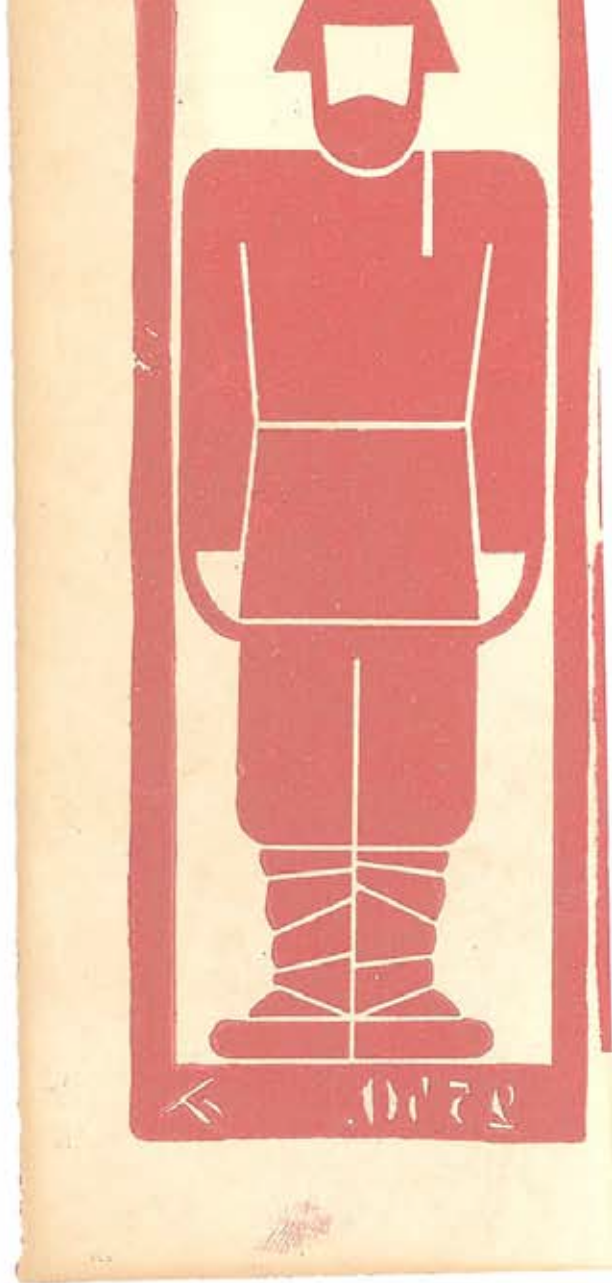
Please note that our offices have requirements for freight elevator usage. Please contact us to schedule an elevator appointment for pickup of any large or awkward items. Bonhams will hold all purchased lots in our gallery until Friday December 14 without penalty. After December 14 collection of lots 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

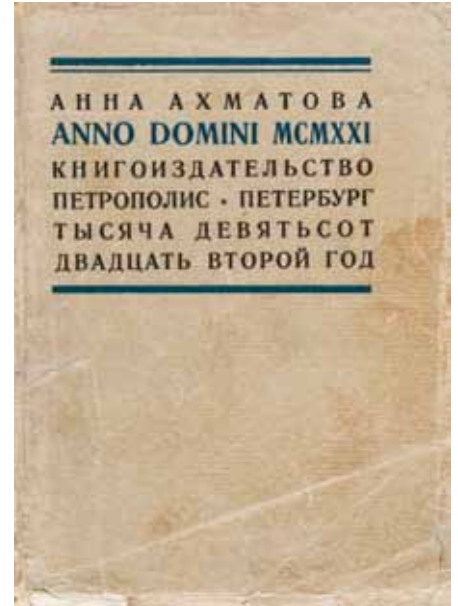
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**Russian Literature  
& Works on Paper**  
Lots 3001 - 3230





3001



3003

**3001**  
**AKHMATOVA, ANNA (ANNA ANDREYEVNA GORENKO). 1889-1966.**  
*Podorozhnik*. [Plantain.] [Petropolis: 1921.]  
 16mo. 58, [2] pp. Frontispiece. Green embroidered silk; original pictorial wrappers bound in. Small abrasion to front wrapper touching text.

*FIRST EDITION OF THE AUTHOR'S FIRST BOOK OF POETRY TO APPEAR AFTER THE REVOLUTION. PRESENTATION COPY, INSCRIBED AND SIGNED* by the author on the half-title (translated): "To A.A. Urban, under Komarov's trees, May 21, 1961 / Akhmatova" Most of the poems concerning the theme of Russia itself, many specifically treating the theme of the emigré. Rare inscribed and this copy elegantly bound.  
**\$3,000 - 5,000**

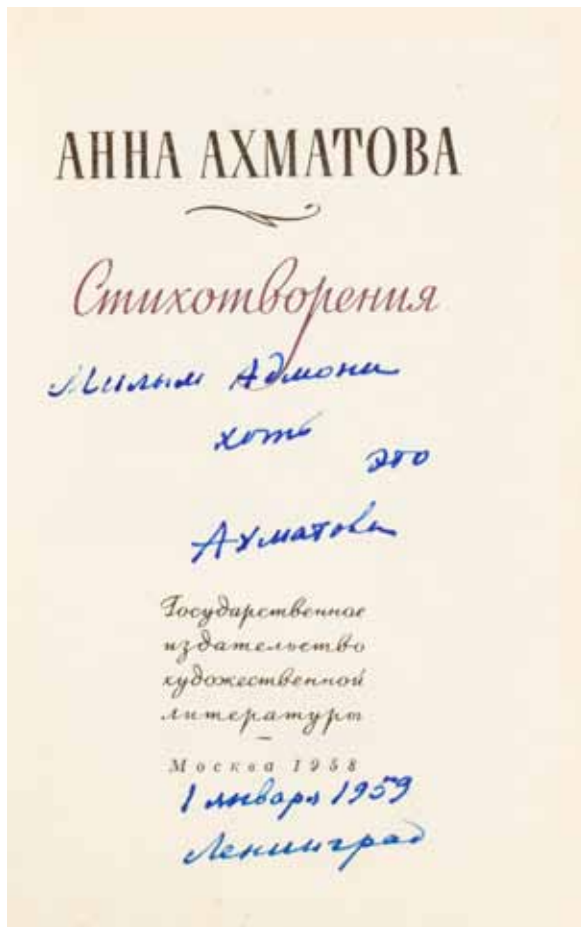
**3002**  
**AKHMATOVA, ANNA (ANNA ANDREYEVNA GORENKO). 1889-1966.**  
*U samogo morii a*. [At the Very Edge of the Sea.] Petersburg: Alkonost, 1921.  
 12mo. 32, [3 ad] pp. Original decorative wrappers. Wrappers edge-worn, backstrip splitting.

*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.  
**\$800 - 1,200**

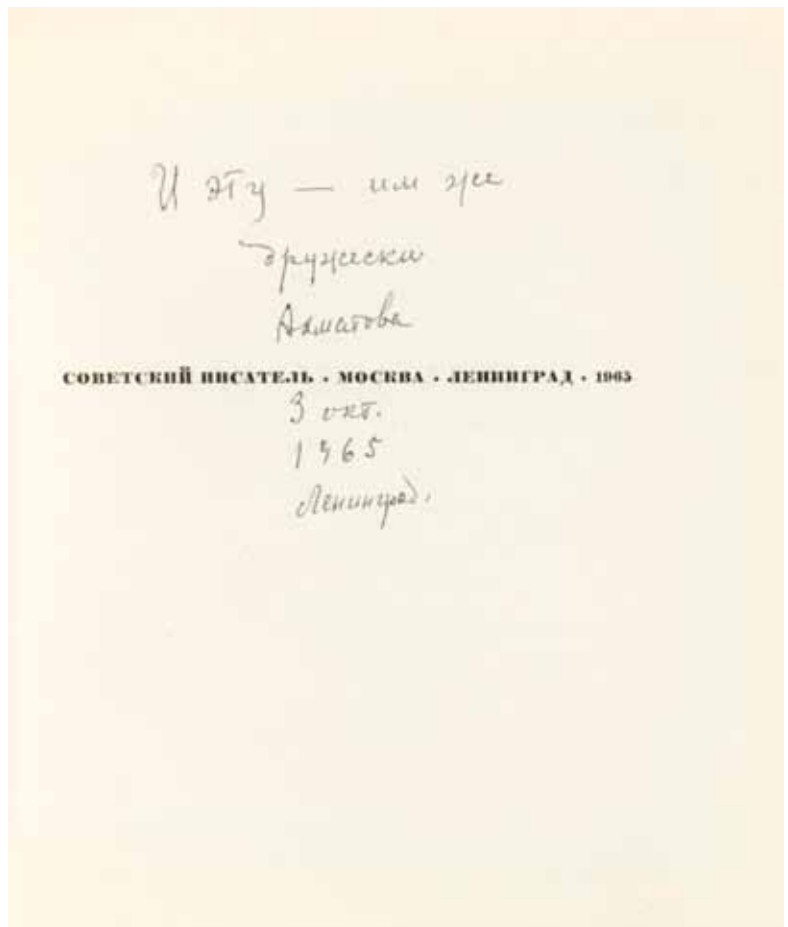
**3003**  
**AKHMATOVA, ANNA (ANNA ANDREYEVNA GORENKO). 1889-1966.**  
*Anno Domini MCMXXI*. Petersburg: 1921.  
 24mo. 101, [1], [1 ad] pp. Original wrappers printed in blue and black. Some little soiling and edge-creasing to wrappers, corner crease to first leaf (through inscription), a little narrow marginal dampstain at end.

*FIRST EDITION: SIGNED AND INSCRIBED FOR THE AUTHOR'S SECOND HUSBAND*, one of 2000 copies printed. The inscription reads, in translation: "To my dear friend Volodya from his Anna." At one location in the text (p 85), the word "Svetlan" is inserted above the poem, probably as a title. Akhmatova's second husband, Vladimir Shileiko, was a respected Assyriologist, who famously attempted to persuade Akhmatova to forego writing poetry—sadly, eventually burning some of her poems. Many of the poems in this collection, Akhmatova's fourth, concern her relationship with Shileiko as well as with her first husband Gumilyov. A thrilling, if somewhat menacing, association copy.  
**\$5,000 - 7,000**





3004



3004

3004

AKHMATOVA, ANNA (ANNA ANDREYEVNA GORENKO). 1889-1966.

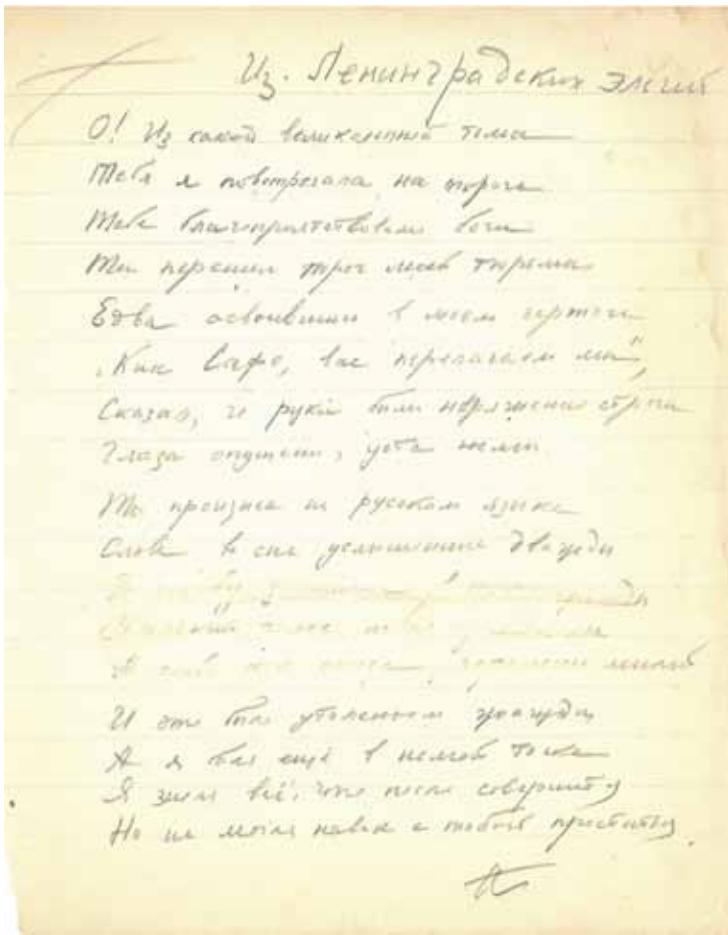
1. *Stikhotvoreniya*. [Poems.] Moscow: GIZ, 1958. 16mo. 132 pp. Original gilt-lettered russet boards. Minimal wear.  
 2. *Beg vremeni*. [The Flight of Time.] Moscow and Leningrad: Sovetskii Pisatel, 1965. Small 4to. 470 pp. Original gilt-stamped gray cloth with the original decorated dust jacket drawn by Modigliani. Together, 2 volumes.

*TWO INSCRIBED PRESENTATION COPIES FOR V.G. ADMONI.* Akhmatova was one of the legendary figures of modern Russian poetry. Her life was one of great achievement and great loss. Her first husband, Nikolai Gumilev, was executed and her second husband, Nikolai Punin, died in the Gulag. She was one of her country's great lyric poets and she wrote first hand and movingly about Stalin's terror. She had many admirers and numerous lovers including the composer Artur Lurye and possibly the

poets Aleksandr Blok and Osip Mandelshtam. Painters did her portrait; Modigliani had her pose for him in the nude. While fellow poets and artists adored her, she was spied on by the state and finally expelled from the Union of Soviet Writers. She survived to become one of the century's most eloquent witnesses to the Soviet nightmare. V.G. Admoni [1909-1993] was a distinguished Soviet literary and linguistic scholar; and he and his wife were Akhmatova's dear friends. The first volume she has inscribed: "To dear Admoni although it's Akhmatova. Jan 1st 1959 Leningrad." and she has corrected the text and three manuscript poems have been pasted to page 68, 76 and 94.

The second work is inscribed on the half title page: "And this one—to them again. Amiably, Akhmatova. Oct 3 1965 Leningrad."

\$10,000 - 15,000



3005

**3005**  
**AKHMATOVA, ANNA (ANNA ANDREYEVNA GORENKO). 1889-1966.**  
Manuscript Poem Signed (with monogram), 1 p, 8vo, *Iz Leningradskikh elegii* [Elegy of Leningrad], n.p., n.d., on lined paper removed from a notebook with three lines partially erased. Overall discoloring with water stain along right margin.  
*Provenance:* Vladimir Grigorevich Admoni.

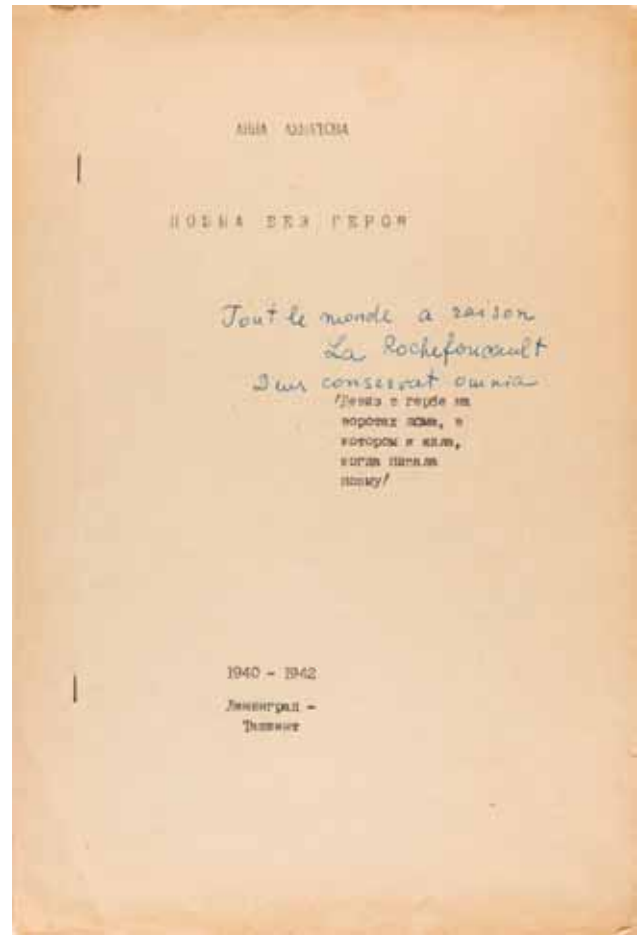
This poem appears in the poet's collected works, but the three deleted lines are missing and would suggest that this is an early, if not the earliest, draft of the finished poem. She apparently gave it to her dear friend Admoni. A typescript manuscript of this poem is preserved in the Glebe Struve Papers in the Hoover Institution.

**\$4,000 - 6,000**

**3006**  
**AKHMATOVA, ANNA (ANNA ANDREYEVNA GORENKO). 1889-1966.**  
*Stikhotvorenia. 1909-1960.* [Poetry.] Moscow: State Publishing House, 1961. 12mo. Publisher's gilt-lettered cloth. Minor lean.

*FIRST EDITION, INSCRIBED BY ZBIGNIEW HERBERT* for the American poet Peter Viereck during the latter's visit to Warsaw in 1962. The inscription is surrounded by Herbert's fanciful drawings to fill the page, a bit of cold war levity.

**\$400 - 600**



3007

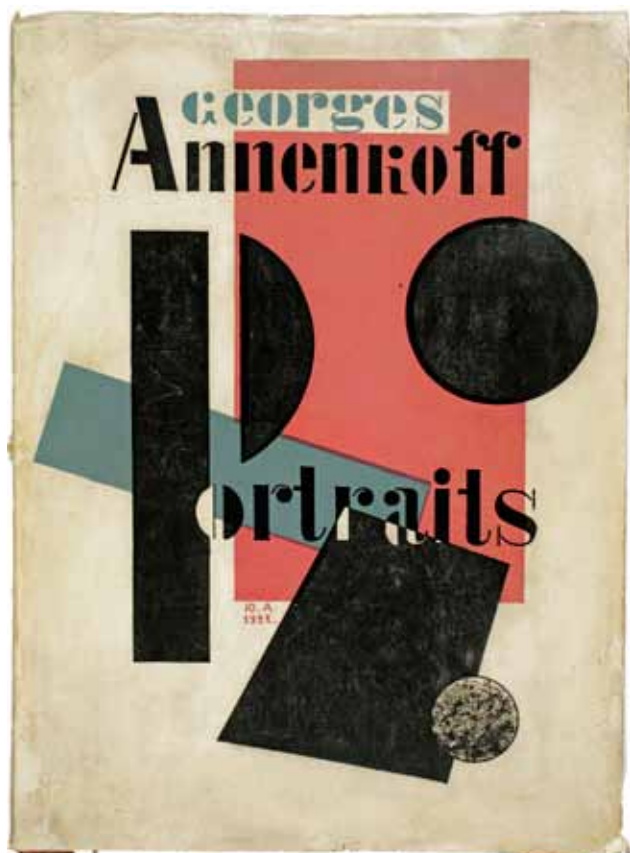
**3007**  
**AKHMATOVA, ANNA (ANNA ANDREYEVNA GORENKO). 1889-1966.**  
*Poema bez geroya.* [Poem without a Hero.] Leningrad and Tashkent, 1940-1962.  
Stapled typed manuscript with corrections in ink, 4to, 19 pp. Minimal wear and soiling; last two pages detached but no loss.

*ONE OF THE GREAT WORKS OF MODERN RUSSIAN LITERATURE.* An early *samizdat* draft of Akhmatova's longest work on which she labored between 1940 and 1962. This deeply personal elegiac poem, inspired in part by Pushkin's *Eugene Onegin*, that touches on history, culture and man's immortality, is among her best known works. She considered *Poema bez geroya* her most important effort. It speaks of her suffering during the Yakov Agranov terror when her husband the poet Gumilev was arrested and executed and no hero came to the rescue. The notations are mostly words and quotes not in Cyrillic taken from Poe, Hemingway and others.

**\$4,000 - 6,000**

**3008**  
**AL'TMAN, NATAN. 1889-1970.**  
*Lenin.* Petrograd: IZO NKP, 1921.  
Small 4to. [4] text leaves + 10 photolithographic plates. Original pictorial wrappers. Minor dust-soiling to wrappers, very good.

*FIRST EDITION* by one of the major figures of Russian Futurism, with his graphic front cover. Nine of the 10 plates are portraits of Lenin, the result of Lenin's only sitting for an artist. MoMA 331.  
**\$500 - 700**



3009

3009

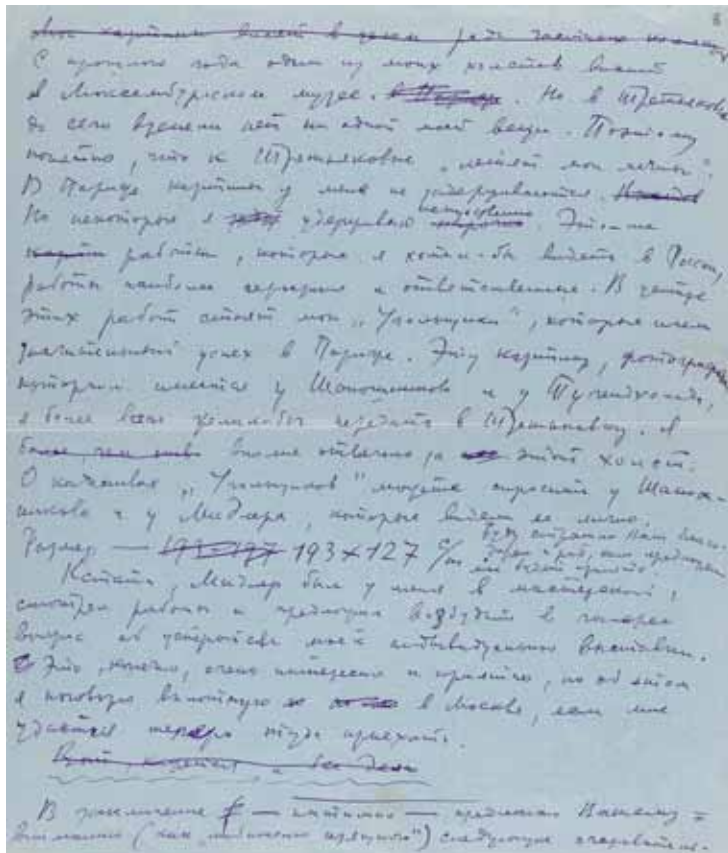
ANNENKOV, YURI. 1889-1974.

*Portrety*. [Portraits.] Petersburg: "Petropolis," 1922.

4to. 172 pp. Illustrated in color and black and white. Original magenta wrappers within rare constructivist dust jacket. Light marginal toning to the book block; restoration to the margins of the wrappers with some small tears and chips, the dust-jacket backed onto matching paper with restoration to tears and voids particularly at the head and foot of the spine.

*WITH THE RARE CONSTRUCTIVIST DUST JACKET*. One of 900 copies (out of series). Contributors include E.I. ZAMYATIN, M.N. KUZMIN and M.V. BABENCHIKOV. This opulent monograph reproduces many of the most famous portraits of the Russian Avant Garde. Among the many writers and artists depicted in this famous collection of modernist portraits are Akhmatova, Altman, Benois, Chukovsky, Gorky, Khudosevich, Kuzmin, Pasternak, Remizov, Sologub, H. G. Wells, Zamyatin and Blok on his deathbed.

\$5,000 - 7,000



3011

3010

ANNENKOV, YURI. 1889-1974.

Autograph Manuscript, 1p, 4to, n.p., n.d., annotations on the verso, in pencil and ink, torn from a notebook and folded, stained and evidently well-used.

An apparently unpublished poem. Though Annenkov is much better known as artist, his literary works are known as well. In 1934 he published the highly regarded *Novel about Nonsense* in Berlin. He worked for many Russian émigré magazines, published books about theater and a book of memoirs. The conclusion of the present poem is very distinctly anti-revolutionary.

\$800 - 1,200

3011

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.

\$2,000 - 3,000



3012

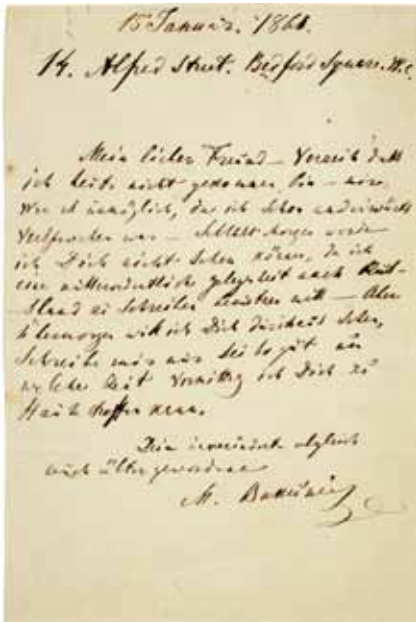
3012

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-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. \$9,000 - 12,000



3013

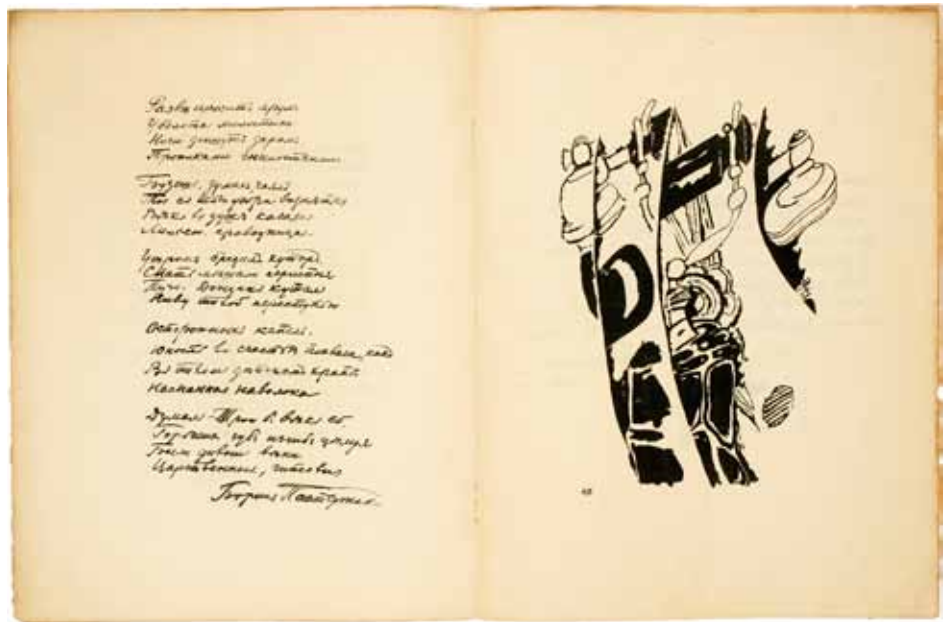
**3013**  
**BAKUNIN, MIKHAIL. 1814-1876.**

Autograph Letter Signed ("M. Bakunin"), 1 p, 8vo, Bedford Square, London, January 15, 1861 [but 1862], in German.

Fine letter from the great Russian revolutionary, called the father of anarchism. In translation: "My dear friend, please excuse me for not coming today, but it was impossible for me, as I was already committed elsewhere. Even tomorrow I will not be able to see you, as I want to take advantage of an extraordinary opportunity to write to Russia. But the day after tomorrow I certainly want to see you. Be so good as to write to me at what time in the morning I can come to your home. Your unchanged, if older M. Bakunin."

This letter dates from long after Bakunin escaped from a Siberian prison camp in the summer of 1861. He traveled first to Japan and then the U.S. and at this point he had only recently arrived in London and was beginning to renew his revolutionary ties after his four years in Siberia.

\$2,000 - 3,000



3014

**3014**  
**BALMONT, KONSTANTIN DMITRIEVICH, et al.**

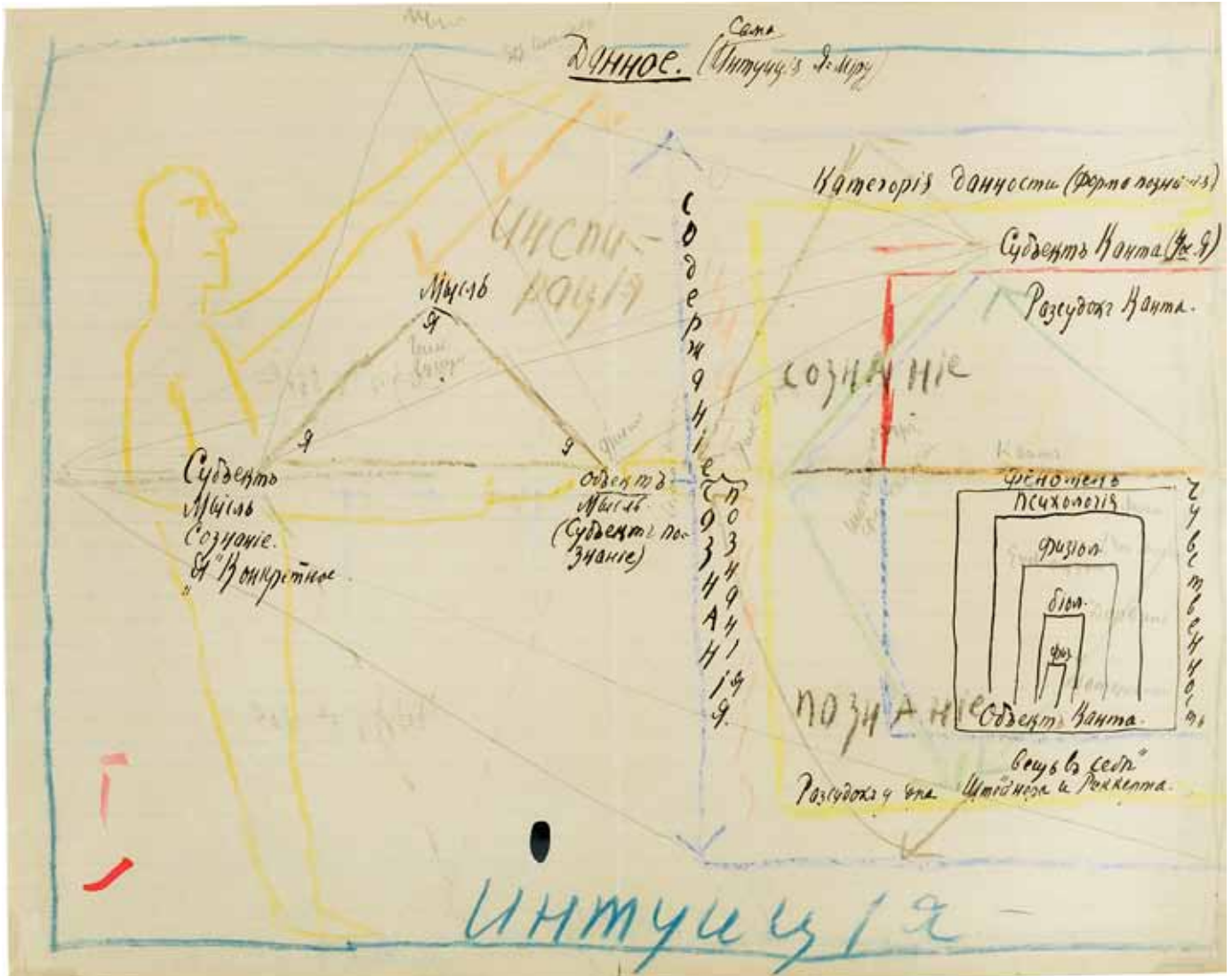
*Avtografy*. [Autographs.] Moscow: "Imazhisty," 1919.

4to. 16 pp. Pictures by P. Kongalovskii, A. Morgunov, N. Rozenfeld, Svetlov and G. Yakulov. Original lithographed tan wrappers. Wrappers restored; internal marginal tears and reinforced.

*FIRST AND ONLY EDITION.* An unusual collection of proclamations, poetry, prose and pictures all prepared as original lithographs by the Imagist authors and artists themselves. Contributors beside Balmont include S. A. ESEIN, V.I. IVANOV, R. IVNEV, M.A. KOVALEV, V.V. KAMENSKY, A.V. LUNACHARSKY, A.B. MARIENGOFF, B. PASTERNAK, I. RUKAVISHNIKOV and V.M. SHERSHENEVICH. According to the journal *Iskusstvo*, this book was available for sale in April 1919.

\$1,500 - 2,000





3017

3017

BELYI, ANDREI (BORIS NIKOLAEVICH BUGAEV). 1880-1934.

Steinerian schema of perception. Original drawing, ink, crayon and pencil on ruled paper, 460 x 450 mm, c.1918. Framed.

A fascinating diagrammatical sketch whereby Belyi outlines the concept of intuition and free will in relation to the Anthroposophical teaching of Rudolf Steiner (see lot above).

\$5,000 - 7,000



3018

**3018**  
**BENOIS, ALEXANDRE. 1870-1960.**

Autograph Letter Signed, 2 pp, n.p., April 29, 1947, to Cyril Beaumont with an ORIGINAL WATERCOLOR and gouache (25 x 175 mm) depicting a scene in Act II of the Tchaikovsky ballet *Swan Lake*. Housed in a white cloth box.

A charming letter with an exquisite watercolor by the modern master of set and costume design. Beaumont often wrote on the *Ballets Russes* and Benois in particular. The artist thanks him for the introduction to the British ballet critic, journalist and editor Peter Williams and mentions a mutual admiration for Tchaikovsky and Delibes. Although not particularly fond of *Swan Lake*, Benois designed three different productions in 1945, 1949 and 1954.

\$5,000 - 7,000

**3019**  
**BERBEROVA, NINA. 1901-1993.**

*Oblegchenie uchasti*. Paris: YMCA-Press, 1949.  
 8vo. 280 pp. Original wrappers, untrimmed. Light spotting to paper edges, near fine.

FIRST EDITION, SIGNED on the front free endpaper. Collection of her short stories which had originally appeared in *Sovremennye zapiski* (Modern Notes).

\$500 - 700



3022

**3020**  
**BERDYAEV, NIKOLAI. 1874-1948.**

*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.

PRESENTATION COPY inscribed on the title page (in translation): "To my dear Alexandre Sergeïvich Glinka-Wolgskiy, from the author, Jan 2, 1907."  
 \$400 - 600

**3021**  
**BERDYAEV, NIKOLAI. 1874-1948.**

*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, PRESENTATION HORS-COMMERCE COPY INSCRIBED AND SIGNED BY THE AUTHOR on the front free endpaper: "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.  
 \$500 - 700





3023

3022

**BILIBIN, IVAN YAKOVLOVICH. 1876-1942.**

1. *Zolotoi ptushok*. [The Golden Cockerel.] Moscow: S.I. Zimin, 1909. Small 4to. Frontispiece in blue and gold with 24 tipped-in color plates of Bilibin's set and costume designs and black-and-white decorations by an anonymous artist. Original gilt-lettered decorated tan wrappers by Bilibin. Souvenir program for the opera by N. A. Rimsky-Korsakov, with libretto by Vladimir Belskii after the fairy tale poem by Alexander Pushkin.
2. *Opéra privé de Paris: Première Saison, 1929*. [Paris: "Succès," 1929]. Folio. 46 pp (two center spreads detached). With 9 tipped-in color plates, mostly of Bilibin's set and costumes, and other sepia photogravures. Color lithographed wrappers designed by Bilibin. Some soiling and small tear in back wrapper. Theater program for the Rimsky-Korsakov opera *Tzar Saltan*. Together, 2 pamphlets.

The first pamphlet reprints Pushkin's famous poem, illustrated with Bilibin's designs for the original posthumous Zimin Opera production of *Zolotoi petushok* in Moscow in 1909. Although completed in 1907, the opera was banned from production for its perceived anti-tsarist content until after the composer's death. Bilibin adapted these designs for his "Skazka Pushkina" picture book, *Skazka o zolotom petushk* (The Tale of the Golden Cockerel), 1910. The second booklet reproduces Bilibin's new designs for the 1929 *Opéra privé de Paris* production of Rimsky-Korsakov's *Tsar Sultan*. Bilibin had designed the 1906 production of the opera in Moscow.

\$1,500 - 2,000

3023

**BILIBIN, IVAN YAKOVLOVICH, et al, illustrators.**

- Group of four theater programs from the Silver Age. Cover designs after Bilibin, ALEKSANDR GOLOVIN and BORIS ZVORIKIN for *Dukhovnoe pesnopenie* (Spiritual Psalms), March 14, 1910; Théâtre de l'Hermitage (January 24 and 31, 1903); and Bolshoi Theatr (February 10, 1910). Various sizes. Some soiling and other wear.

The 1910 programme of liturgical music included works by Beethoven and Bach. The Golovin programmes are for performances of Berlioz's opera *Les Troyens à Carthage*, the ballet *Ruse d'amour* (choreographed by Petipa) and N. Ostrovskii's comedy *Volki i ovtsy* (Wolves and Sheep). The bill at the *Bolshoi Theatr* was a benefit to aid flood victims in France and featured Rimsky-Korsakov's opera *Sadko*.

\$2,000 - 3,000

3024

**BRODSKY, JOSEPH. 1940-1996.**

- Ausgewählte Gedichte*. Esslingen: Bechtle, 1966. 8vo. Translated by Heinrich Ost and Alexander Kaempfe. Original yellow cloth; dust jacket. Some light spots to fore-edge, chips to jacket at lower edge of upper panel and head of spine panel.

FIRST EDITION, PRESENTATION COPY, INSCRIBED AND SIGNED by the author on the front free endpaper for a fellow poet: "To Peter Viereck / From Russian / mit Liebe / Joseph Brodsky." A very early work for the future Nobel Laureate, who was only 25 or 26 at the time. Peter Viereck and Joseph Brodsky were friends for decades, and it was Viereck who brought him to Mount Holyoke.

\$800 - 1,200



3026

3025  
**BRODSKY, JOSEPH. 1940-1996.**

*Ostanovka v pustyne.* [Halt in the Wilderness.] New York: Islatelctvo imeni chekhova, 1970.

8vo. Original wrappers printed in red and black. Fine.

*FIRST EDITION* of Brodsky's second book of poetry.

**\$500 - 700**

3026  
**BULANOV, DMITRII, illustrator.**

SOLOVEV, M.M. *Putevoditel po Leningradskomu zoologicheskomu sadu.* [Guide to the Leningrad Zoo.] Leningrad: 1928.

18mo. 64 pp. Illustrated with two-color Constructivist photomontages designed by D. Bulanov. Two-color Constructivist photomontage heavy paper wrappers. Wrappers soiled and rubbed.

*RARE FIRST EDITION.* An unusual Constructivist natural history for children with an alphabet of zoo animals in the front. Bulanov was a talented Soviet poster artist who designed for the Leningrad Zoo.

**\$5,000 - 7,000**

3027  
**BULGAKOV, MIKHAIL. 1891-1940.**

1. *Master i Margarita.* Paris: YMCA-Press, 1968. 3rd Ed. Leaned, ex-library.

2. *Ivan Vasilievich. Mertvye Dushi.* [Ivan Vasilievich. Dead Souls.] Munich: 1964.

3. *Adam i Eva; Bagrovyy ostrov; Zoikina kvartira. P'esy.* [Three Stories.]

Paris: YMCA, [1971]. Portrait frontispiece.

Together, 3 volumes. Original wrappers.

**\$400 - 600**



3029

3028  
**[BULGAKOV, MIKHAIL.]**

RADLOV, S. Autograph Letter Signed, 1 p, folio, n.p., April 6, 1954, to Vasily Petrovich.

Concerning possible productions of Mikhail Bulgakov's plays "Beg" and "Ivan Vasilievich" in Latvia. Bulgakov's work was suppressed at the time, and these plays were first not published in Russia for another 10 years.

**\$300 - 500**

3029  
**BUNIN, IVAN ALEKSEYEVICH. 1870-1953.**

*Izbrannye stichi.* [Selected Poems.] Paris: Izdatelstvo Sovremenntya Zapiski. Annales contemporaines, 1929.

8vo. 237, [1] pp. Original cream wrappers printed in blue. Erasure above inscription, wrappers a little toned, crease to spine, upper cover started.

*FIRST EDITION, PRESENTATION COPY,* inscribed and signed on the front free endpaper (in translation): "To dear Lilia [?] Abramova, amiably, Iv. Bunin." Bunin was the first Russian to win the Nobel Prize for Literature (in 1933). The present is the only poetry volume that he published after leaving Russia in 1921.

**\$1,000 - 1,500**



3030

3030

**BURLIUK, DAVID. 1882-1967.**

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

\$2,000 - 3,000

3031

**BURLIUK, DAVID. 1882-1967.**

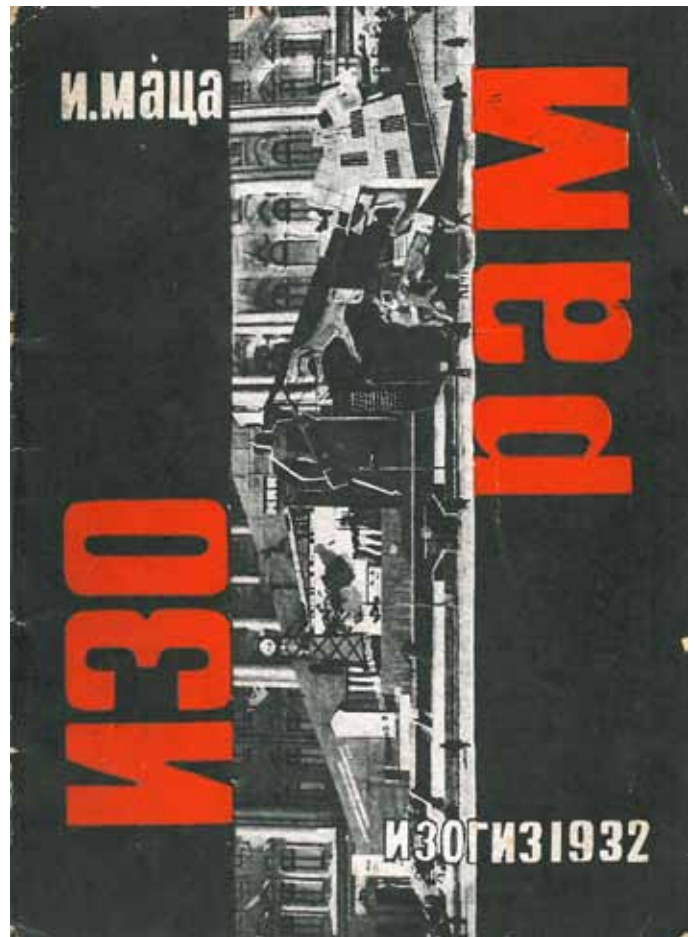
*Novelly*. New York: M.N. Burluk, 1929.

4to. 14 pp. With 3 woodcut illustrations by the author. Original pictorial wrappers. Corners rounded, covers working loose.

*Provenance*: L.M. Soskina (bookplate).

*FIRST EDITION* of this collection of stories by the founder of Russian Futurism and with his masterful illustrations.

\$300 - 500



3032

3032

**CHASNICK, ILYA GRIGOREVICH, illustrator.**

1. *IZO rabochei molodezhi Leningrada*. [The Art of Leningrad's Working Youth.] Moscow: Izdatelstvo Gosudarstvennoi Tretyakovskoi Galerei, 1929. 18mo (160 x 133 mm). 72 pp. Illustrated with 10 photogravures. Two-color Suprematist wrappers attributed to I. Chasnik. Some wear to wrappers.

Catalog of the Art Exhibition of the Leningrad *IZORA M* that displayed work by new artists. Chashnik, one of Malevich's students, produced dynamic Suprematist compositions (notably for porcelain) and helped found the UNOVIS school.

2. *MATS, I. Leningradskii IZORAM*. Moscow and Leningrad: OGIZ-IZOGIZ, 1932. Illustrated with photographs. 8vo. 42 pp. Original two-color photomontage wrappers designed by A. Glukhov. Wrappers rubbed. *FIRST EDITION*. Another volume on the centralized visual art organization for Communist youth formed during the first Five-Year Plan to produce propaganda for the state.

\$2,500 - 3,500



3033



3033

3033

CHEKHOV, ANTON. 1860-1904.

1. *Sbornik tovarishestva "Znanie" za 1903 god.* [Collection of the "Knowledge" Comradeship for 1903]. St. Petersburg: [Isidor Goldberg], 1904. Small 8vo. 324 pp., volume II only. Contemporary brown half morocco over cloth-covered boards, spine lettered and numbered in gilt. Overall toning with occasional light spotting; extremities rubbed, joints rubbed and slightly split.

FIRST SERIAL PUBLICATION of *The Cherry Orchard*, see pp 29-105.

2. *Vischnevyy sad. Komediya v chetyrekh deistviyakh.* The Cherry Orchard. A Comedy in Four Acts. St. Petersburg: A.F. Marks, [1904]. 8vo.

Original gray paper wrappers. Neat repair to inner blank margin of title, some light spotting or soiling, tears to inner blank margins of pp 39-42; neat repairs to backstrip and margins of wrappers.

FIRST SEPARATE PUBLICATION of Chekhov's last great play produced by Konstantin Stanislavskii at the Moscow Art Theatre on January 17, 1904. Although there were problems with the censors and Chekhov disapproved of Stanislavskii's 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.

\$5,000 - 7,000



3034

3034

CHERNIKOV, YAKOV GEORGIEVICH. 1889-1951.

*Iskusstvo nachertaniya.* [The Art of Graphic Representation.] Leningrad: Knigoizd-vo Akademii Khudozhestv, 1927.

12mo. 77 pp. Two-color decorated wrappers. Minor soiling of wrappers with restorations and reglued.

*FIRST AND RAREST OF CHERNIKOV'S PUBLICATIONS.* Chernikov was an important Constructivist architect and theorist who opened his Science and Research Pilot Laboratory for Architectural Shapes and Graphical Studies in Leningrad in 1927.

\$2,000 - 3,000



3035

3035

CHERNIKOV, YAKOV GEORGIEVICH. 1889-1951.

*Konstruktsiya arkhitekturykh i mashinnykh form.* [The Construction of Architectural and Machine Forms.] Leningrad: Leningradskogo Obshestva Arkhitektorov, 1931.

4to. 232 pp. Illustrated with black-and-white architectural drawings. Original printed boards. Board edges worn, spine restored, some internal foxing.

*FIRST EDITION.* Chernikov was known as the "Soviet Piranesi" for his highly innovative and influential futuristic architectural drawings. Just like his Italian predecessor, the Russian slyly commented on his own oppressive society through his art. Futurist, Suprematist and Constructivist principles can be traced throughout these proposed designs. Although he was recognized internationally as a significant modern architect, the Soviet authorities never fully embraced his "Formalist" concepts and few of his extraordinary buildings were ever realized.

\$2,000 - 3,000

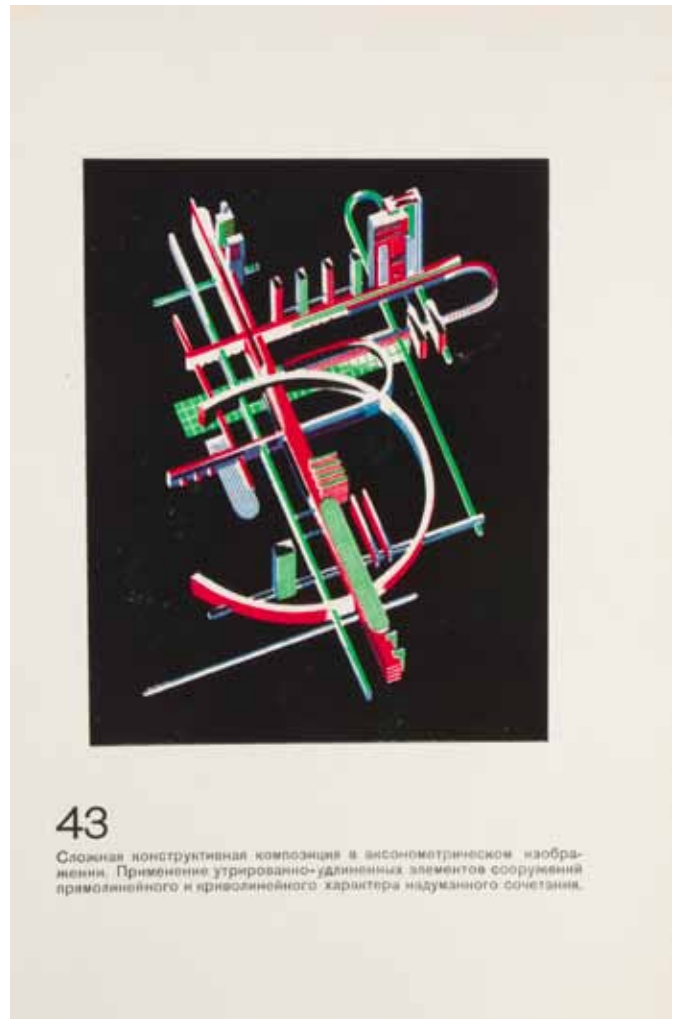


3036

**3036**  
**CHERNIKOV, YAKOV GEORGIEVICH. 1889-1951.**  
*Osnovy sovremennoi arkhitektury.* [The Fundamentals of Contemporary Architecture.] Leningrad: Izdanie Leningradskogo Obshestva Arkhitektorov, 1931.  
 4to (300 x 210 mm). 96 pp. With 46 tipped in plates, 6 in color. Brown papered boards. Covers slightly rubbed at extremities, minor repairs to spine edges and corners.

*Second edition enlarged.* Chernikhov personally designed or supervised 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.

**\$2,000 - 3,000**



3037

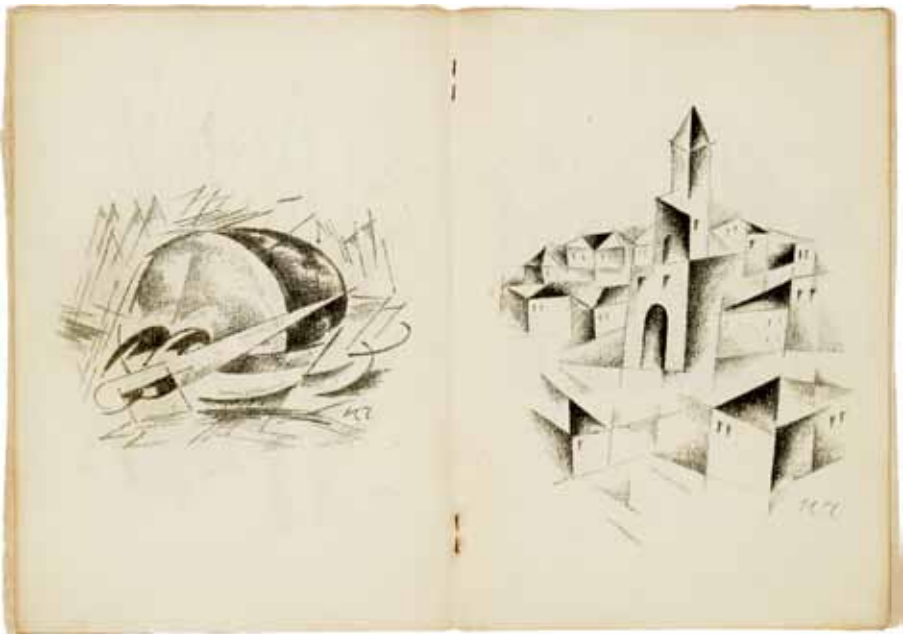
**3037**  
**CHERNIKOV, YAKOV GEORGIEVICH. 1889-1951.**  
*Arkhitekturnye fantazii.* [Architectural Fantasies.] Leningrad: OGIZ, 1933.  
 4to. 100 pp. With 101 color plates. Original russet cloth. Binding rubbed; some internal ink smudges not affecting images.

*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.

**\$4,000 - 6,000**



3038



3038

3038

CHERNISHEV, NIKOLAI MIKHAILOVICH AND SERGEI GERASIMOV,  
illustrators.

[BARUTIN, NIKOLAI] AND NOEL RUDIN. *Chetvero iz mansardy*. [Four from  
the Garret.] Moscow: privately published, 1920.

8vo. 8 lithographed plates with hand-written lithographed text. Red-  
lettered linocut off-white wrappers. Minor wear and soiling of wrappers.

*FIRST AND ONLY EDITION* of no more than 200 copies. The hand-lettered  
text with the Cubist and Neo-Primitivist designs of this unusual avant-  
garde anthology as well as the low production values are all suggestive of  
the contemporary Cubo-Futurist books. MoMA 283.

\$4,000 - 6,000



3039

3039

**CHERNISHEV, NIKOLAI MIKHAILOVICH. 1885-1973.**

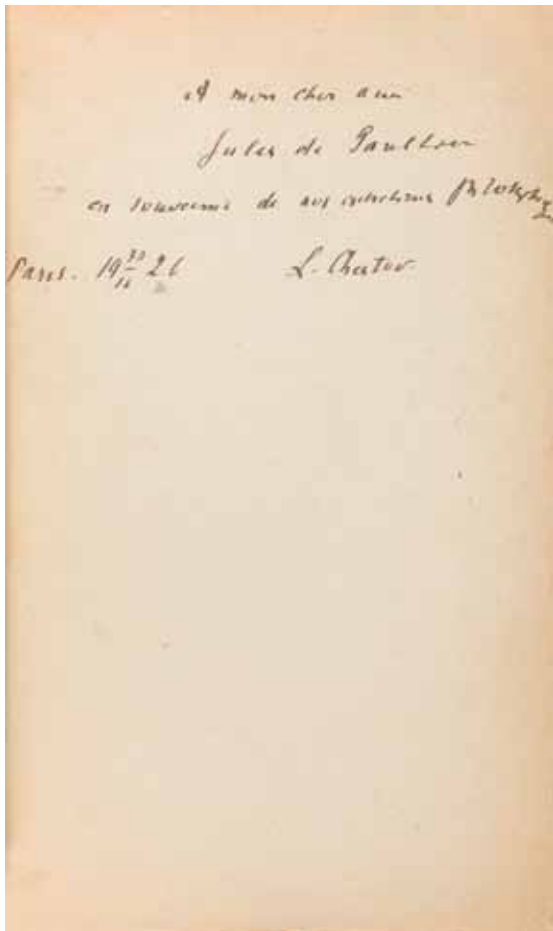
*12 Litografii.* [Twelve Lithographs.] [Moscow? 1920-21.]

8vo. Suite of 12 lithographs within original printed paper portfolio.

Portfolio slightly chipped.

*LIMITED EDITION, ONE OF ONLY 25 SETS*, this set no 19. Chernishev was an artist and art critic who belonged to the short-lived poets and artists group *Makovets*. They 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's work fused Cubist and other avant-garde elements with more traditional pastoral imagery. \$5,000 - 7,000





3041

3040

**CHESTOV, LÉON. 1866-1938.**

*Dobro v' Uchenie Gr. Tolstogo i F. Nietzsche.* [The Good in the Teaching of Tolstoy and Nietzsche.] St. Petersburg: M.M. Stasiotevencha, 1900.

8vo. xvi, 209 pp. Modern cloth with original printed wrappers bound in. Wrappers toned, text block cracked, still very good or better.

*FIRST EDITION* of Chestov's first major work, a philosophical analysis of the influence of Nietzsche and Tolstoy (and Nietzsche's influence on Tolstoy).

**\$400 - 600**

3041

**CHESTOV, LÉON. 1866-1938.**

*La Philosophie de la tragédie. Dostoïevsky et Nietzsche.* Paris: J. Schiffrin, 1926.

8vo. [4], xix, [1], 250, [1] pp. Translated by B. de Schloezer. Original printed wrappers, glassine. Slight lean, few pencil annotations, very good.

*PRESENTATION COPY, INSCRIBED AND SIGNED* by the author on the front free endpaper in the year of publication: "A mon cher ami Jules de Pauleur en souvenir do nos [?] philosophiques / Paris / 30-12-1926 / L. Chestov." Chestov came to Paris in 1920 and taught at the Sorbonne until his death in 1938. The present proto-existentialist study was first published in Russia in 1903.

**\$1,500 - 2,000**



3042 (part)

3042

**CHILDREN'S BOOKS.**

1. STERLIGOV, VLADIMIR VASILEVICH. *Ogorod.* [The Garden.] Moscow and Leningrad: OGIZ, 1931. Illustrated in black and white by V. V. Sterligov. 16mo. 31 pp. Original color lithographed wrappers. Minor wear. *FIRST EDITION.* Sterligov was a Russian avant-garde painter and poet who studied under Malevich at Vera Ermolaeva's suggestion. He was also a member of the absurdist group *OBERIU*. He was arrested in 1934 on trumped up charges and spent five years in one of the camps. He survived and later inspired the "Sterligov Group" of young artists. He supplied childlike and child-friendly pictures for *Ogorod*.

2. CHARUSHIN, EVGENII IVANOVICH. *Okhota na medvedya.* [Bear Hunt.] OGIZ, 1933. 12mo. 12 pp. Color lithographs. Original color lithographed wrappers. Minor wear. *FIRST EDITION.* Charushin was one of V. V. Lebedev's protégées and became the top Soviet animal illustrator for children.

3. IUDIN, LEV ALEXANDROVICH, illustrator. DILAKTORSKII, N. *Bychok.* [Bull-Calf.] Leningrad: Detizdat, 1936. 12mo. 12 pp. Color lithographs. Original color lithographed wrappers. Spine rubbed. *FIRST EDITION.* Iudin was a Russian Jewish artist who was born in Vitebsk where he came in contact with Malevich. He belonged to *GINKhUK*, but gave up all ties to the Russian Avant Garde when Social Realism became the official Soviet style. Still *Bychok* was a charming little book with strong flat poster-like designs. Iudin died during the battle for Leningrad.

4. MOOR, DMITRII (DMITRII STACKIEVICH ORLOV), illustrator. LANDAU, G. and A. GARNICH.. *Zhadnyi kot.* [The Greedy Cat.] Moscow: "Sovetskii Khudozhnik," 1946. 16 pp. Tipped-in color lithographs. Original color lithographed wrappers. Some color crayoning. *FIRST EDITION.* Moor was one of Russia's fiercest political cartoonists and illustrated relatively few children's books. *Zhadnyi kot* is late but still one of his most charming efforts in the juvenile field.

**\$1,200 - 1,800**



3043

3043  
CHILDREN'S MAGAZINES.

*Ezh*. [Hedgehog]; and *Chizh*. [Siskin].  
Comprising 84 issues of *Ezh*, No 1, 1828-No 8, 1935 (with gaps); and 6 issues of *Chizh*, Nos 1-3, 1930 and 2-3, 11 and 12, 1933. Various sizes. Some wear, discoloring and soiling.

Under the leadership of editor-in-chief Nikolai Makarovich Oleinikov [1898-1937], *Ezh* became the most important Soviet children's magazine from 1928 to 1937. *Chizh*, founded in 1930, was intended for younger children. Both drew on the Russian avant-garde for text and pictures, particularly the OBERIU absurdists D. KHARMS, V. ERMOLAEVA, A. VVEDENSKII and N. ZABOLOTSKII. Other contributors included writers S. MARSHAK, K. CHUKOVSKY, B. ZHITKOV, A. TOLSTOY, E. SHWARTS; and artists V. V. LEBEVEV, V. KONASHEVICH, E.I. CHARUSHIN, N.A. TYRSA, N. LAPSHIN, A. PAKHOMOV. L. IUDIN, E. SAFONOVA, V.A. TAMBI and V.A. ZAMIRAILO. Many of the selections (including Kharms' "*Ivan Ivanovich Samovar*" and "*Vo-pervykh i vo-vtorykh*" (Firstly and Secondly); and Marshak's "*Otryad*" (The Troop) and "*Progulka na osle*" (Ride on a Donkey) were later issued as picture books with different illustrations. For example, Tatlin illustrated the book *Vopervykh i vo-vtorykh* and Zamirailo the magazine appearance. Several frequent contributors to these two children's magazines (including Kharms, Vvedenskii and Ermolaeva) were arrested during the Great Purge and died in prison; the editor Olienikov was executed for being a counter-revolutionary.

\$12,000 - 15,000



3044

CHORNY, SASHA (ALEKSANDR MIKHAILOVICH GLIKBERG). 1880-1932. ROJANKOVSKY, FEODOR STEPANOVICH, illustrator. *Zhivaya azbuka* [The Living ABC.] Paris: N. P. Karbasnikov, 1926. 4to. 39 pp. Half-tone illustrations. Original color decorated wrappers designed by F. S. Rojankovsky. Rebacked; thumb marks and other soiling.

*FIRST EDITION WITH THESE ILLUSTRATIONS.* Chorny was an important Russian émigré satirist and children's poet. He wrote amusing verse for the magazine *Satirikon* and published his *Zhivaya azbuka* in 1914. After the Bolshevik Revolution, he left the country and eventually settled in France. He suffered a heart attack while trying to put out a fire in the South of France and died. Rojankovsky led quite an exciting life before he settled into illustrating children's books. After studying at the Moscow Fine Arts Academy, he served in the Russian Army during World War I and then fought in the White Russian Army. He ended up in Poland and eventually settled in Paris. To get by, he produced considerable erotica before turning to juvenile literature. *Zhivaya azbuka* was one of his earliest and most amusing children's books. (It uses the old Cyrillic alphabet.) He drew pictures for "Père Castor" and Esther Averell's short-lived Domino Press. With the onslaught of World War II, he emigrated to the USA where he was a prolific contributor to Golden Books. He was awarded the 1956 Caldecott Medal for *Frog Went A-Courtin'*.

\$2,500 - 3,500

3045

DEINEKA, ALEKSANDR ALEKSANDROVICH, et al.

*Octyabr*. [October.] Moscow: OGIZ, 1932.

8vo. 32 pp. Color lithographs after A. A. Deineka and others. Original color lithographed boards. Covers soiled and rubbed; ex-library copy with stamp removed from title page and a notation affixed to the top of p. 22, suggesting that the selection be shown to middle level children.

*IMPORTANT AGITPROP CHILDREN'S BOOK* commemorating the 15th Anniversary of the October revolution. The playful texts and illustrations emphasize the country's progress as well as the necessity of even little boys and girls to be prepared for war against the Capitalists and the Fascists. "The International," the anthem of the Workers of the World, is included at the back. Apparently not all the comrades were pleased the Kremlin lineup on pp 24-25 for the book was withdrawn from circulation. Deineka was one of the most important of the Soviet figurative painters and illustrated many children's books.

\$3,000 - 5,000

3046

DEINEKO, OLGA KONSTANTINOVNA, AND NIKOLAI STEPANOVICH TROSHIN.

*Ot kauchuka do galoshi*. [From Rubber to Galoshes.] Moscow and Leningrad: OGOZ, 1931.

8vo. 22 pp. Color lithographs. Original color lithographed wrappers. Minor wear and soiling.

An exceptional Soviet "production book" that traces the manufacture of rubber products from rubber trees in South America to the shipping of galoshes throughout the USSR.

\$1,500 - 2,000



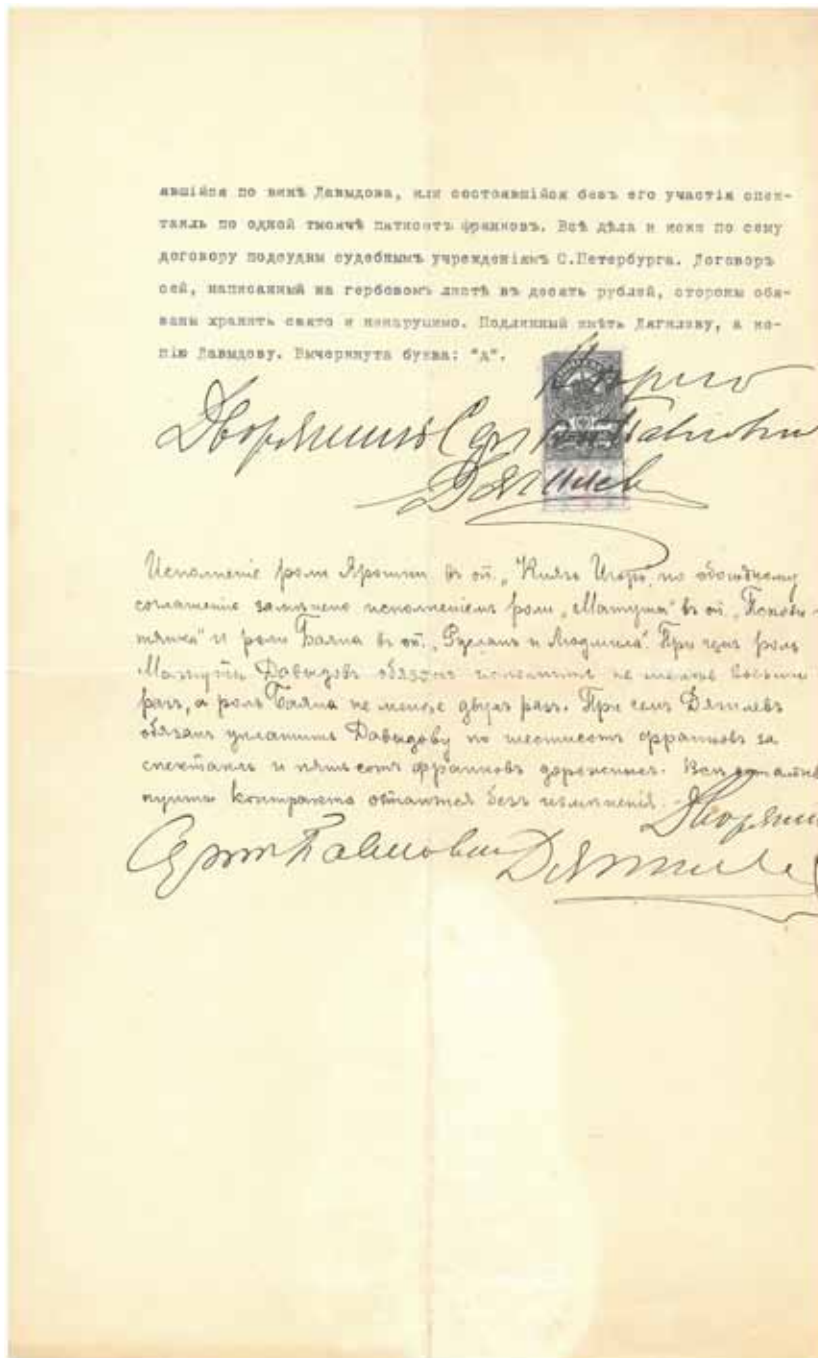
3044



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3046



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3047

DIAGHILEV, SERGEI PAVLOVICH. 1872-1929.

Typed Document Signed Twice, 2 pp recto and verso, legal folio, [St. Petersburg, 1909], with a manuscript revision in ink at the end, countersigned by ALEKSANDR MIKHAILOVICH DAVYDOV [1872-1944], being an exclusive contract for an unrealized production of Aleksandr Borodin's opera, *Knyaz Igor* (Prince Igor).

WITH: a miscellanea concerning Davydov's life and career including a flyer and programme for Davydov concerts; a fawning letter addressed to Joseph Stalin (apparently not sent); and two notes from Franklin D. Roosevelt's office in response to a personal matter.

Provenance: Aleksandr Davydov.

SIGNED CONTRACT BETWEEN THE GREAT BALLETS RUSSES IMPRESARIO AND A RUSSIAN SINGER FOR THE ROLE OF EROSHKA IN KNYAZ IGOR.

Diaghilev refers to himself as "Dvoryanin" [Nobleman] and Davydov as "artist IMPERATORSKIKH Teatrov" [artist of the Imperial Theater]. Diaghilev details the restrictions of this agreement and the payment scheme. In 1908 Diaghilev produced Moussorgsky's *Boris Godunov* for the first time outside of Russia at the Paris Opera. It proved to be such a triumph that the former law student and magazine editor considered following it in 1909 with Borodin's *Knyaz Igor* with Davydov in the cast. Then Diaghilev changed his plans and altered the contract to transfer Davydov's performance from *Knyaz Igor* to Rimsky-Korsakov's *Ruslan i Ludmila* and *Pskovityanka* [The Maid of Pskov], that Diaghilev produced in Paris in 1909 as *Ivan the Terrible*. Diaghilev eventually abandoned opera to devote the remainder of his life primarily to his Ballets Russes.

\$30,000 - 40,000



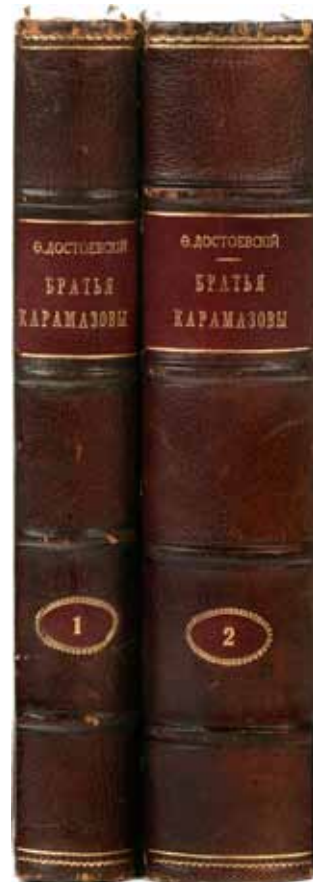
3048

3048

**DONKEY'S TAIL GROUP.**

*Oslinyi khvost.* [Donkey's Tail.] Moscow: "Praktik," 1912.  
12mo. 16 pp. Lettered white wrappers. Minor soiling on rear wrapper.

*RARE EXHIBITION CATALOGUE* that lists 307 works by N.S. GONCHAROVA, K.S. ZDANEVICH, M.F. LARIONOV, K.S. MALEVICH, E.V. TATLIN, MARC CHAGALL and others, with their addresses. This was the only exhibition of this radical Russian avant-garde group. Many of them were Cubo-Futurists who had belonged to the Jack of Diamonds group. Larionov came up with the confrontational name.  
**\$2,000 - 3,000**



3049

3049

**DOSTOEVSKY, FEDOR MIKHAILOVICH. 1821-1881.**

*Brat'ya Karamazovy.* [The Brothers Karamazov.] St. Petersburg: Panteleevyi Brothers, 1881.

2 volumes. 8vo. [2], 699; 509 pp. Half-titles. Period half morocco over pebbled cloth, morocco lettering and numbering pieces. Foxing and a few stains, vol 1 recased, vol 2 hinges cracked, inscription erased from half-title of vol 1.

*Provenance:* Arthur Behrens (neat inkstamp to title of vol 2).

*FIRST EDITION.* Kilgour 286.  
**\$15,000 - 20,000**



3050

3050

**ECKERT, HEINRICH AMBROS. & DIETRICH MONTEN.**

*Das K.K. Russische Militär.* Wuerzburg: Christian Weiss, 1840.

Folio (348 x 244 mm). 57 hand-colored tipped-in lithographs, with blindstamp of H.A. Eckert & Christian Weiss on the mounts, and 10 hand-colored insignia schemas only (of 144 total). Later half cloth over marbled boards, period gilt-lettered diced Russia spine laid down, original front wrapper bound in. Without dedication to Nicolas I, plates clean, one plate with mount puckered at one corner, wrapper somewhat soiled, binding worn.

A portion of the Eckert & Monten work on the Russian Army, rarely seen at auction. Colas 935.

\$2,000 - 3,000

3051

**EFIMOV, ALEKSEI, illustrator.**

**SHESTAKOV, NIKOLAI.** *Vsya staya krome.* [The Whole Flock Except the Train.] Moscow and Leningrad: Raduga, 1926.

Color lithographs. 4to (280 x 220 mm). 16 pp. Color lithographed wrappers. Some restoration of wrappers, one tear closed.

*FIRST AND ONLY EDITION.* An agitprop picture book that talks about various means of travel around the world. A. Miroljubova re-illustrated the text in 1929.

\$800 - 1,200



3051

3052

**ERMOLAEVA, VERA.** 1893-c. 1937.

*Basni Krylova.* [Krylov's Fables.] GIZ, 1930.

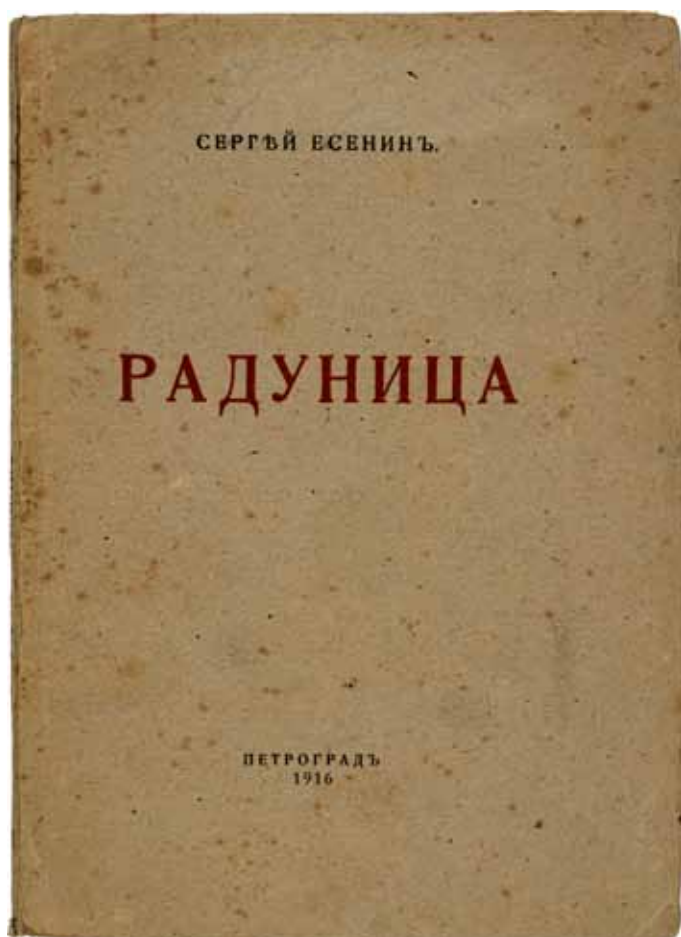
2 volumes. 8vo. Illustrated. Original color pictorial wrappers. Usual toning and minor rubbing along spines.

*FIRST EDITIONS.* Comprising: *Lzhets* (The Liar); and *Svinya pod dubom* (The Pig under the Oak). Ermolaeva was one of the most remarkable and tragic figures of the Russian Avant Garde. She was involved with almost every major Russian art movement of the early 20th century, but died in the Gulag. She was a prolific children's book illustrator and produced an exceptional series of picture books of Krylov's classic fables.

\$800 - 1,200



3052



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3053

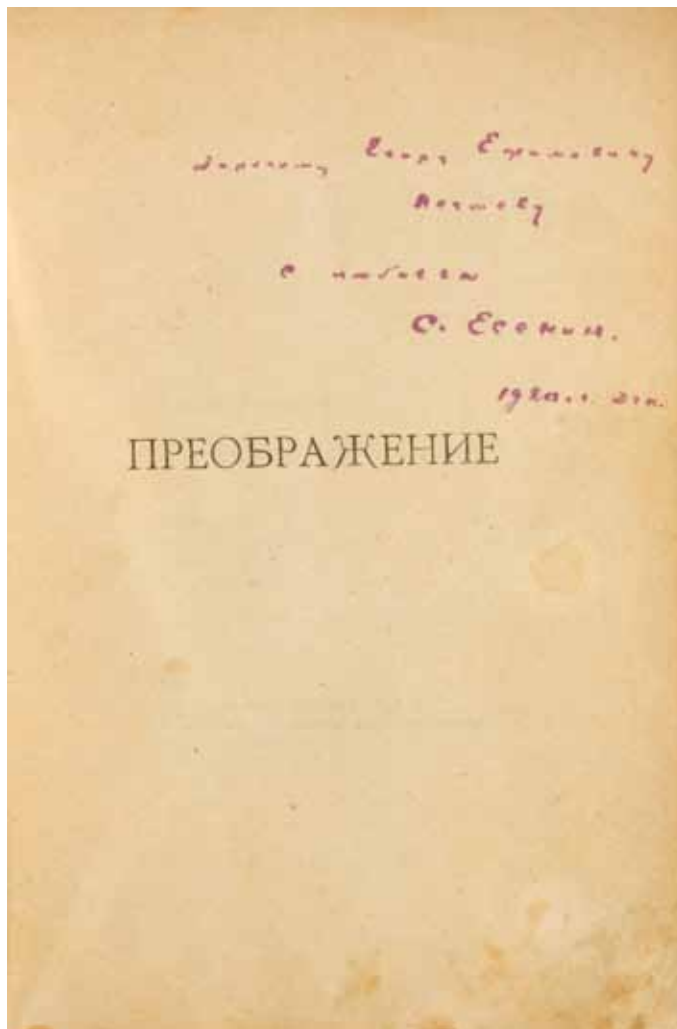
ESENIN, SERGEI ALEKSANDROVICH. 1895-1925.

*Radunitsa*. [Commemoration of the Dead.] Petrograd: M. V. Averyanov, 1916. 8vo. 62 pp. Original gray wrappers. Spine rebacked and wrappers somewhat stained.

*Provenance*: A.V. Leontiev-Istomin (book plate).

*FIRST BOOK BY THE FAMOUS PEASANT POET.* Esenin freely borrowed church imagery to explore the "wooden Russia" of his childhood in his early poetry. Bolsheviks like Leon Trotsky thought he smelled too much of the Middle Ages, but Gorky reportedly wept when Esenin read him his poems. He was both a highly popular and self-destructive poet who drank too much and finally committed suicide in 1925. Most of his work was banned under Stalin and Khrushchev and yet he remained one of Russia's most beloved poets.

**\$5,000 - 7,000**



3054

3054

ESENIN, SERGEI ALEKSANDROVICH. 1895-1925.

*Preobrazhenie*. [Transformation]. Moscow: Imazhinisty, 1921.

8vo. 47 pp. Original green wrappers. Wrappers reglued, some soiling and corners of pages chipped.

*Provenance*: inscribed to Egor Egorevich Nechaev, 1920.

*RARE INSCRIBED COPY* by the great Russian peasant poet. This revised edition of a book first published in 1918 was postdated 1921 on the front wrapper. Esenin lived his life like a rock star. This famous "poet of the people" read his work to the Czarina and her daughters and made Gorky weep when he heard it. He is probably best known in the West for having been one of Isadora Duncan's husbands. He joined the Bolshevik Revolution and was quickly disillusioned with it. The moody poet grew so depressed in the New Russia that he slashed his wrists, wrote his last poem in his own blood and then hanged himself. Vladimir Mayakovsky denounced him as a coward and he was not fully "rehabilitated" by the Soviet State until the 1960s.

**\$5,000 - 7,000**



3055

3055

**EVENBAKH, EVEGENIYA KONSTANTINOVNA**, illustrator.  
**SHVARTS, EVGENII LVOVICH**. *Rynok*. [The Market.] Moscow and Leningrad: Raduga, 1926. Color lithographs. 4to (265 x 210 mm). Original color lithographed wrappers. Some soiling and expert restoration of wrappers.

Evenbakh was one of the most gifted of V. V. Lebedev's followers. She pays homage to him in her bold Constructivist pictures of the old vender who sells "Lebedev's Ice Cream." He comes directly from Lebedev and Marshak's agitprop picture book *Morozhenoe* [Ice Cream] (1925).  
**\$1,500 - 2,500**



3056

3056

**EVENBAKH, EVEGENIYA KONSTANTINOVNA**, illustrator.  
**VVEDENSKY, ALEKSANDR IVANOVICH**. *Na reke*. [On the River.] Leningrad: GIZ, 1928.

8vo. 12 pp. Color lithographs. Color lithographed wrappers. Wrappers restored.

An elegant suite of scenes of river life in the Soviet Union by this gifted follower of V.V. Lebedev. Vvedensky belonged to the avant-garde group of Russian absurdists, the Oberiuty. When their work was denounced by the Soviet authorities, they found a place for their work in children's books. Vvedensky was perhaps the most lyrical of the poets of the group as shown in *Na reke*. He was arrested again in 1941 and died of pleuritis on his way to a prison in Kazan.  
**\$1,500 - 2,000**

3057

**EXTER, ALEXANDRA ALEXANDROVNA**, illustrator.  
**AKSENOV, IVAN ALEKSANDROVICH**. *Picasso i okresnosti*. [Picasso and Environs.] Moscow: Tsetrifuga, 1917.

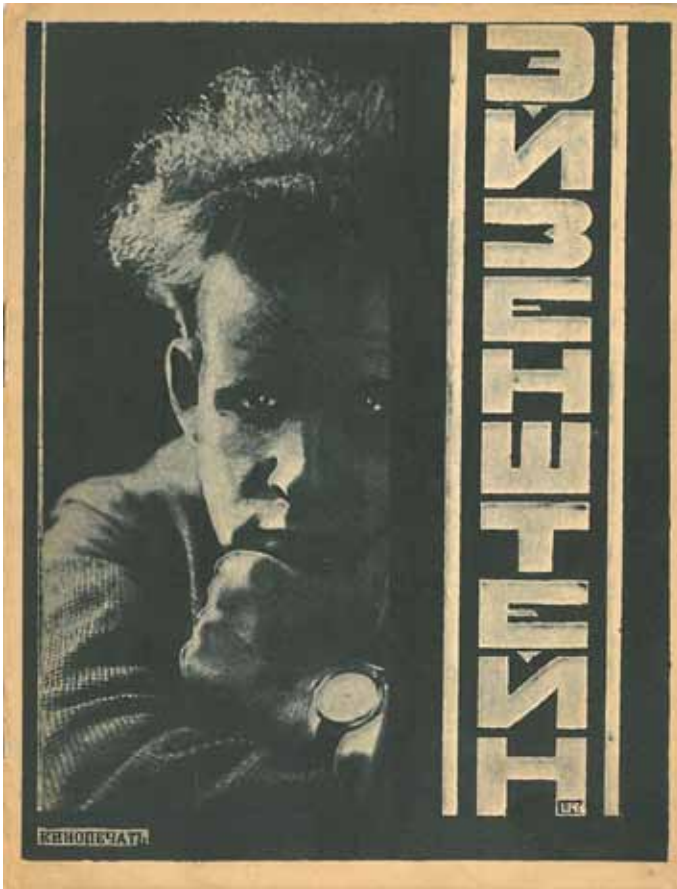
4to. With 12 mezzotint plates after Picasso. Original color decorated wrappers designed by A.A. Exter. Wrappers rubbed and soiled; internal soiling.

*FIRST EDITION OF THE FIRST WORK ON PICASSO IN RUSSIAN.* Exter was an important Ukrainian avant-garde painter who belonged to the Cubo-Futurists, Suprematists and Constructivists before settling in Paris where she met Picasso and became known primarily for her set and costume designs. Aksenov was a poet, critic and translator associated with the Russian Futurists.  
**\$1,500 - 2,000**



3057





3058

**3058  
FILM.**

Collection of 37 booklets on motion pictures and movie stars. Various sizes. Constructivist photomontage wrappers. Some soiling and wear.

Comprising 28 monographs issued by "Kinopechat" in 1926-1927 on Douglas Fairbanks (2), Greta Garbo, Lillian Gish, William S. Hart, Sessue Hayakawa, Pola Negri, Raymond Novarro, Mary Pickford, Norma Talmadge, Rudolph Valentino, Konrad Veidt, Erich Von Stroheim, Pearl White and others. Also pamphlets: Viktor Shklovskii, editor, *Chaplin*, Berlin: "Kino," 1923; the making of Eisenshtein's *Bronenosets Potemkin* [Battleship Potemkin], Moscow: Kinopechat, 1926; directors Ernst Lubitsch and Ewald André Dupont, *Amerikanskii kino-rai* [The American Film Paradise], Moscow: Tea-Kino-Pechat, 1928; K. Miklashevskii, *Zvukovoe kino* [The Talking Picture], 1929; programs for *Khod konem* [Knight's Tour], Moscow: Kinopechat, n. d. and *Vozvraschenie Maksima* [Maxim's Return], Leningrad: "Iskusstvo," 1937.

**\$1,000 - 1,500**



3059

**3059  
FIVE YEAR PLAN.**

*Itogi pervoi Pyatiletki*. [Results of the first Five Year Plan.] Moscow: Parizdat, 1933.

4to. 117 pp. Illustrated in two colors by B.B. Titov. Stamped red cloth with original Suprematist decorated paper slipcase. Slipcase rubbed.

*FIRST EDITION.* Titov has illustrated this elegant statistical guide to Stalin's first Five Year Plan with pictures of stylized factories and farms with their happy noble peasants and workers so typical of the period.

**\$5,000 - 7,000**



3060

3060

FREE RUSSIAN PRESS.

144 items of printed propaganda primarily from the Paris office of *Rossiyskaya Sotsial-demokraticeskaya Rabochaya Partiya* [Russian Social-Democratic Workers' Party.] Various sizes. Expected wear and tear.

*EXTRAORDINARY ASSEMBLAGE OF ANTI-TSARIST OPEN LETTERS, RESOLUTIONS, PROCLAMATIONS AND OTHER EPHEMERAL PROPAGANDA THAT MAY HAVE COME DIRECTLY FROM THE PARTY'S FILES.* The Russian Social-Democratic Workers' Party eventually split into the Bolshevik and Menshevik factions in 1903 and was dissolved after the Bolsheviks triumphed in their take-over of Russia and established the Communist Party of the USSR. A vast collection of enormous historical importance as it traces the evolution and propagation of the radical thought that led to the formation and planting of the Communist Party in Russia.  
\$5,000 - 7,000



3061

3061  
FUTURISM.

*Gazeta futuristov.* [The Futurist Gazette.] Moscow: ASIS Publishing, Number 1, March 15, 1918.

Number 1. Newspaper sheet printed on recto and verso in black, broadsheet (710 x 530 mm). 2 pp. Restorations to center with some loss of text; usual folds.

*RARE FIRST ISSUE OF THE IMPORTANT SHORT-LIVED RUSSIAN AVANT-GARDE JOURNAL.* With contributions by V. MAYAKOVSKY, D. BURLIUK, V. KAMENSKY and others. This important literary document begins with a fiery Futurist Manifesto signed by Burliuk, Mayakovsky and Kamensky. It is followed by Decree No. 1: the first declaration of the Flying Federation of Futurists, that art must be taken out of palaces, salons, museums and libraries and put in the streets. There are also poems by Burliuk and Mayakovsky's "Nash marsh" (Our March) which was later set to music by avant-garde composer A. LURYE. Mayakovsky also provided an open letter to the Workers. Not in MoMA.

\$5,000 - 7,000



3062

**3062**  
**GAGARIN, YURI ALEKSEEVICH, et al.**

Signed photograph of Soviet cosmonauts. Chromogenic print (135 x 160 mm). News agency imprint on verso, Moscow, 1964. Faded.

Official photograph of the first six Soviet cosmonauts including Yu. Gagarin, the first man in space in 1961; Valentina Tereshkova, the first woman in space in 1963; Popovich; Nikolayev; Bykovsky; Titov. All have signed their names in ink below their images.

**\$2,000 - 3,000**

**3063**  
**GAGARIN, YURI ALEKSEEVICH, et al.**

Signed photograph of Soviet cosmonauts. Gelatin silver print (150 x 230 mm).

Official photograph of the first eleven Soviet cosmonauts including Yu. Gagarin, the first man in space in 1961; Valentina Tereshkova, the first woman in space in 1963; and Vladimir Komarov, the first cosmonaut to die on a space mission in 1967. Nine have signed their names in ink below their images, including Gagarin, Tereshkova, Popovich, Nikolayev, Bykovsky, and Titov.

**\$1,200 - 1,800**



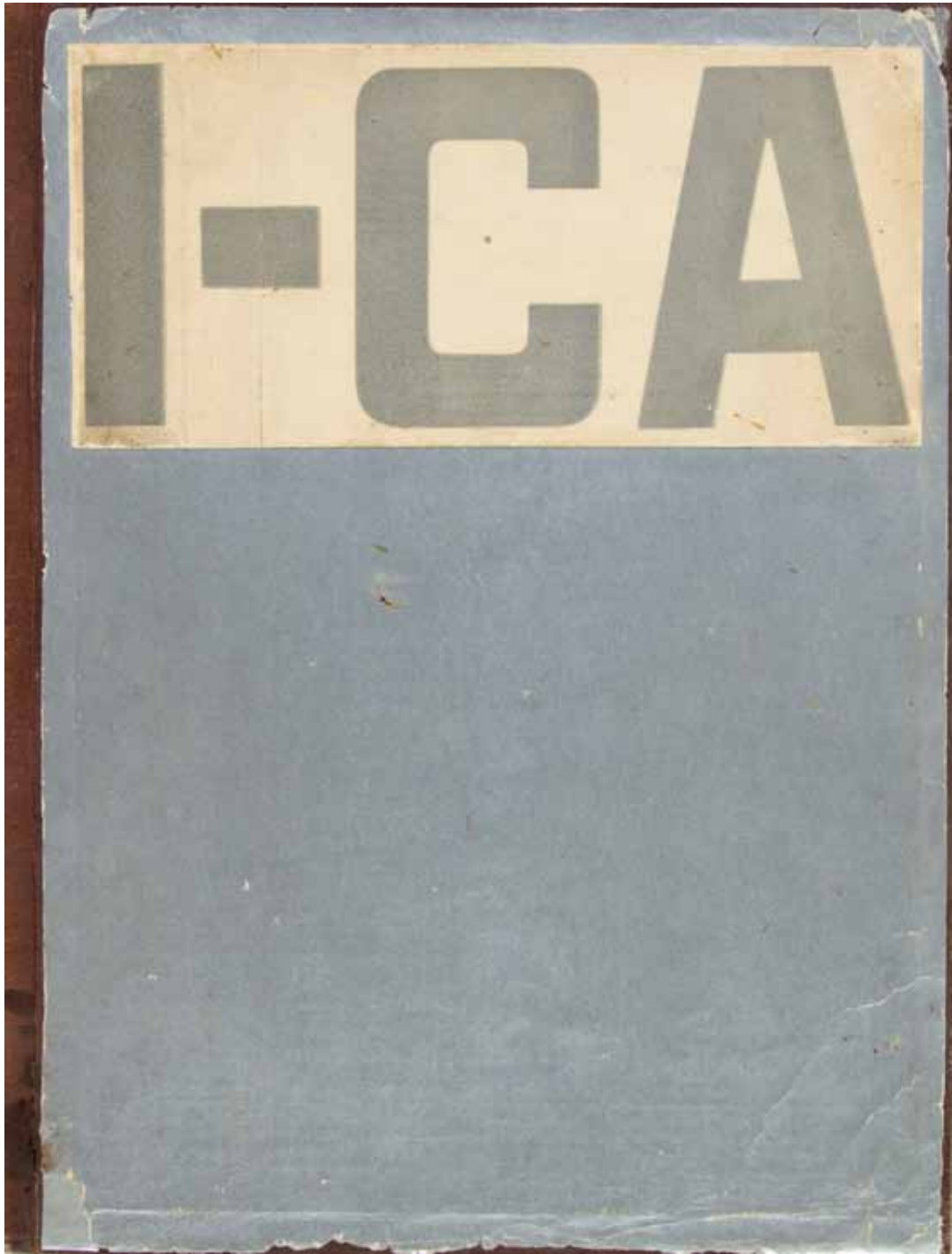
3064

**3064**  
**GERMAN ART EXHIBIT.**

*1-ya Vseobshchaya germanskaya khudozhestvennaya vystavka.* [The First General German Art Exhibit.] Moscow and Leningrad: "Mezhrabpom," 1924. 8vo. 40 pp. Illustrated with photogravures. Original two-color Constructivist wrappers attributed to EL LISSTIZKY. Wrappers soiled; some internal soiling.

*RARE.* An early display of important contemporary German artists in the USSR. Among the artists represented were Otto Dix, George Grosz, Emil Nolde, Oscar Schlemmer, Walter Dexel and Kathe Kollwitz. It was organized by Workers International Relief (*Internationale Arbeiter Hilfe, Mezhrabpom*). Later Hitler declared these Leftist artists "degenerate" and withdrew their work in Germany. Not in MoMa, NYPL or the British Library.

**\$1,500 - 2,000**



3065

3065

**GINZBURG, MOISEI YAKOVLEVICH, AND ALEKSANDR ALEKSANDROVICH VESNIN, editors.**

SA: *Sovremennaya arkhitektura*. [Modern Architecture.] Moscow: GIZ, 1926-1930.

5 volumes. Folio. Illustrated with photogravures, diagrams and architectural plans. Stamped gray cloth with original two-color Constructivist wrappers designed by Aleksei GAN bound in. Covers rubbed with occasional internal chipping of pages and pencil marks.

*COMPLETE RUN OF THE EDITOR'S FILE COPIES.* With contributions by V. STEPANOVA, A. RODCHENKO, K. MALEVICH, V. MAYAKOVSKY, A. GAN, I. LEONIDOV, LE CORBUSIER, GROPIUS, MIES VAN DER ROHE and others. SA was the main organ of the OSA Group or Organization of Contemporary Architects. It embraced the avant-garde approach to

Russian architecture and its influence was felt worldwide. Under Ginzburg and Vesnin, Gan designed the entire magazine from cover to cover in the most inventive Constructivist manner. Ginzburg was one of the most influential Constructivist architects. He taught at VKhUTEMAS, founded with Vesnin the OSA and wrote the Constructivist architectural manifesto *Stil i epokha* (Style and Epoch), 1924. He fell out of favor in 1932 with the introduction of Social Realism as the official Soviet style. Vesnin was likewise an important Constructivist architect who also contributed set and costumes designs to the *Kamernii Teatr*.

**\$15,000 - 20,000**



Valentin Serov. Portrait of Henrietta Girshman, 1907  
(© The State Tretyakov Gallery/The Bridgeman Art Library.)



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[GIRSHMAN, HENRIETTA. 1885-1970.]

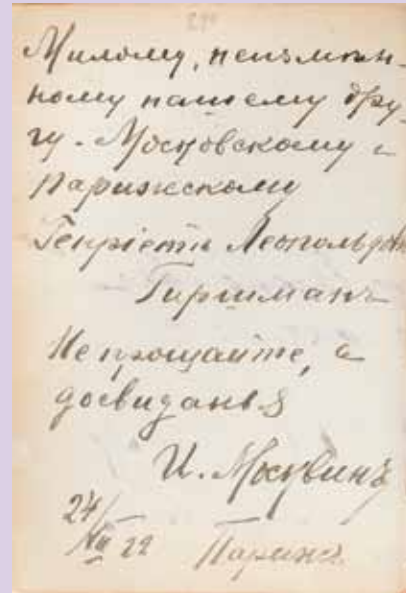
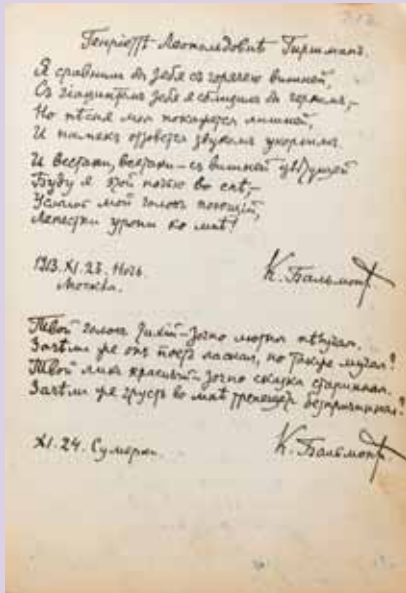
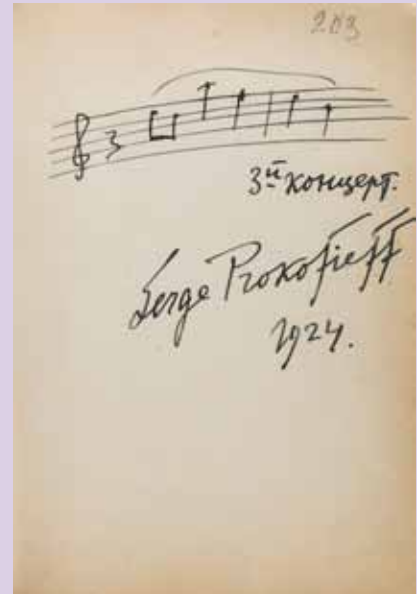
Autograph albums. 2 volumes. With over 100 autographs, mostly with inscriptions and many with original drawings, literary quotations and/or musical quotations. 8vo (155 x 110 and 170 x 120 mm). The smaller volume period blindstamped sheep, rebacked; the larger period green calf, rebacked preserving original spine. Together in custom solander box. The smaller lightly toned, binding rubbed.

This two-volume *Carnets de Salon* is an unique, important historical discovery—a portrait of the life of its magnificent owner Henrietta Leon Girshman [1885-1970] of the very fabric of early 20th-Century Moscow and beyond. A celebrated beauty, Henrietta Leon married the industrialist, collector and patron of the arts Vladimir Girshman [1867-1936], and together they became an important influence on the Moscow cultural scene. The Girshmans were founders of the Society of Free Esthetics [1907-1917], a group credited for fostering a number of cultural initiatives, organizing art events and facilitating meetings and exchanges among cultural luminaries in early 20th century Moscow. As both a society member and friend to many Russian artists, writers, poets, musicians and actors, Henrietta's Salon at the family mansion at Red Gates in Moscow became a veritable center of society and art, serving as congregation hall and impromptu performance space for famous recitals, poetry readings and theatrical improvisations for some of the virtuosos of her day—V. Briusov, V. Ivanov, A. Belyi, M. Kuz'min, V. Serov, K. Korovin, S. Diaghilev, V. Kachalov, S. Rachmaninoff and A. Scriabin. Girshman's guest book—started in 1899—became as inspired as the Salon itself, growing to include poems, letters, inscriptions, drawings, and humorous notes from her appreciative and esteemed guests. At different times M. Gorky, K. Balmont, Yu. Baltrushaitis, S. Prokofiev, I. Stravinsky, V. Horowitz, B. Bartok, E. Benois, M. Dobuzhinsky wrote warm notes full of admiration, gratitude and kindness. Humorous poetic manifestations of love were written by Fedor Chaliapin and V. Kachalov.

**Генриетта Гиришман. 1885-1970.**

Альбом автографов в двух томах (155 x 110 и 170 x 120 мм). Содержит более ста оригинальных автографов, записей, посвящений, многие с рисунками и литературными и музыкальными цитатами. Обе книги в исконном кожаном переплете. У первой корешок восстановлен; вторая с восстановленным подлинным корешком. Книги вложены в футляр индивидуального образца.

Уникальный альбом, принадлежавший Генриетте Леон Гиришман, представляет исключительную историческую и художественную ценность. Множество записей и рисунков известных русских и зарубежных поэтов, писателей, художников, актеров и музыкантов украшают страницы двухтомного домашнего альбома, начатого его знаменитой хозяйкой в 1899 году и трогательно продолжавшей собирать автографы дорогих ей людей до 1965 года. Слышавшая одной из самых красивых женщин Москвы, Генриетта Леопольдовна рано вышла замуж за успешного предпринимателя Владимира Гиришмана (1867-1936), явно предпочитавшего меценатство и коллекционирование коммерческому предпринимательству и расширению бизнеса. Совместно чета Гиришман основала «Общество свободной эстетики» (1907-1917), объединила вокруг себя ведущих российских поэтов, философов, артистов московской сцены, талантливых музыкантов и подающих надежды художников и создала гостеприимный салон в своем особняке на Красных Воротах, в котором пленительная Генриетта давала блистательные вечера для близких друзей и изысканных гостей. Среди постоянных посетителей её домашних собраний были В. Брюсов, А. Белый, М. Кузьмин, В. Серов, К.Коровин, С. Дягилев, О. Книппер-Чехова, В. Качалов, С. Рахманинов и многие другие именитые и легендарные представители русской культуры и искусства. На вечерах выступали Вяч. Иванов, И. Москвин, К.Дебюсси, А.Дункан, А.Скрябин. Здесь исполнялась музыка, читались стихи, устраивались обсуждения на литературные и художественные темы. Страницы альбома сохранили десятки трогательных посланий, шуточных каламбуров и стихотворений, зарисовок и виньеток, благодарных записок и трогательных набросков, написанных в разные годы в Москве, её парижском салоне и позднее во время переездов в США и Швейцарию. В альбом в разное время вписали свои стихи М.Горький, В.Брюсов, К.Бальмонт, М.Кузьмин, Ю.Балтрушайтис, оставили нотные зарисовки С. Прокофьев, С.Рахманинов, И.Стравинский, А.Черепнин, Я.Кубелик, В.Горовиц, Б.Бартók. Совершенно неожиданны и до нынешнего времени неизвестные стихотворные экспромты Ф. Шалапина и особенно очаровательные шутки В.Качалова, посвященные блистательной Генриетте:



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A striking beauty, Henrietta was painted by several well-known Russian painters, the most memorable by Valentin Serov which continues to be displayed at the State Tretyakov Gallery in Moscow. The work shows Henrietta elegantly posing for the artist in her fashionable boudoir, revealing both an irresistible charm and remarkable presence—clues, perhaps, to the source of her remarkable influence and close personal friendships with the most influential and accomplished personalities in Russia and abroad.

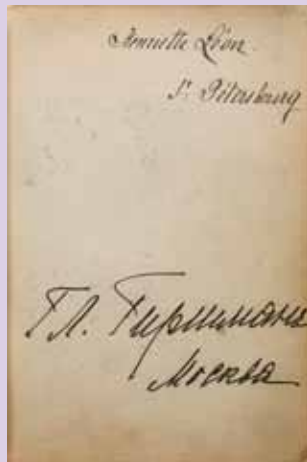
After the revolution in 1917, Girshman's house was confiscated. Its contents and art collections were nationalized and Henrietta and Vladimir were forced into exile. The couple eventually settled in Paris, where Henrietta re-established her Salon—albeit on a much smaller scale. Over the years, in both Paris and throughout the world, Henrietta Girshman continued to record her encounters in the very same albums, capturing remarkable visits, notable contacts, and memorable connections with some of the largest figures of her day, including: James Joyce, Claude Debussy, Tomazzo Marinetti, Igor Stravinsky, Vasilii Nemorovich-Danchenko, Konstantin Stanislavskii, Leonard Bernstein, Vladimir Nabokov, Konstantin Somov, and Yehudi Menuhin. Additionally, K.

Yuon, Konstantin Somov, M. Dobuzhinsky, Albert Benois, and Aleksandr Yakovlev left their mark on the albums by producing individual drawings.

These two small volumes of the *Carnets de Salon* were treasured by their owner and traveled with her every placed she lived. The last inscription in the album is dated 1965, four years before her death. For more than sixty years these remarkable albums recorded intimate, personal reflections of the very best writers, artists, musicians and actors in the world. Intended for a personal enjoyment and intimate contemplation, it became an unusual and important historical document of the cultural renaissance in Russia at the turn of the 20th Century, an unlikely glimpse into the personal lives of many of the world's most important artists, and a catalogue of the life and experiences of a most remarkable and mysterious woman—Henrietta Girshman.

Literature:  
*Iz al'boma Girshman*, The New Review, New York, 1963, issue 71, pages 252-261.  
 A.N. Savinov, *Russkie Khudozhniki v al'bome Girshman*, Kniga i Grafika, Moscow, 1972, page 247-252.  
 \$200,000 - 300,000





3066

Генриетта Леопольдовна,  
Я хожу за Вами и влюблён давно...  
Как зимой живёт мечта о лете,  
Так живёт мечта о Генриэтте... (апрель 1913)

И позднее еще одно признание:

Вам, Генриэтта, милый наш КАЭС (шутильная аббревиатура имени  
Станиславского)  
О «меценатской» Вашей пишет роли...  
А я давно влюблённый в Вас балбес  
Прошу любить меня легко, без боли,  
Как буду радостно любить я Вас  
Пока не стукнет мой последний час. (А. Качалов, Париж.1937)

Портреты Генриетты Гиршман неоднократно писали ведущие  
художники. Один из самых удачных и известных портретов до сих пор  
украшает Серовский зал Государственной Третьяковской галереи. На  
нём обворожительная московская красавица изображена кокетливо  
позирующей в интимно уютном будуаре своего знаменитого дома.  
Валентин Серов, явно испытавший на себе очарование хозяйки  
московского салона, в этом портрете отдал должное легендарной  
красоте, изяществу и светской утонченности Г.Гиршман.

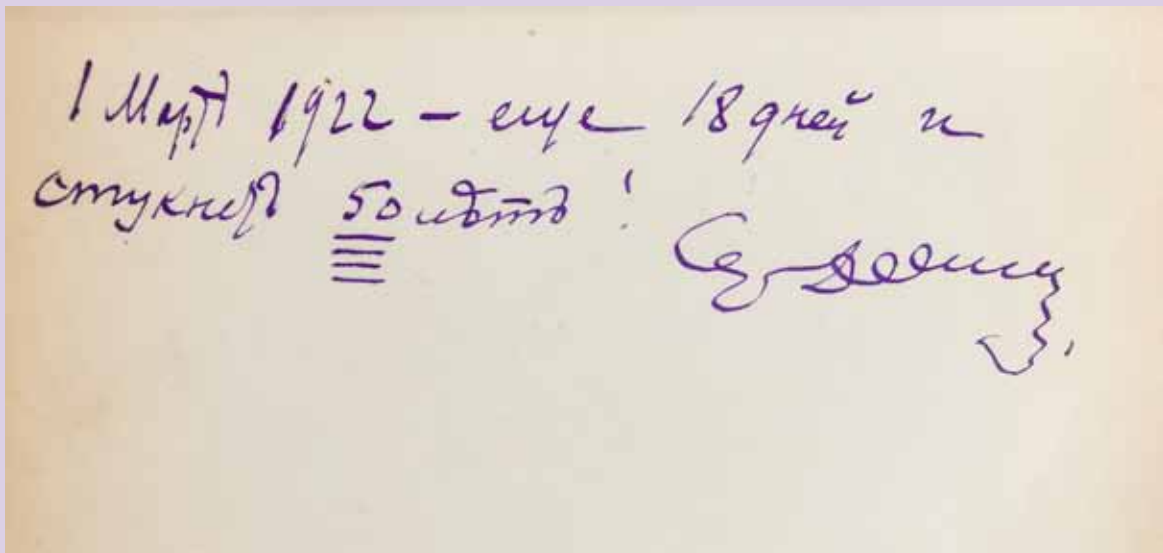
Константин Бальмонт, неоднократно бывавший в доме Гиршманов,  
оставил в альбоме следующее романтическое послание:

Генриетте Леопольдовне Гиршман

Я сравнил бы тебя с горячей вишней,  
С гиацинтом тебя сблизил бы чёрным,  
Но песня моя покажется лишней  
И намёк отзовется звуком укорным.  
И все таки, все таки – с вишней цветущей  
Буду я этой ночью во сне, -  
Услышь мой голос поющий,  
Лепестки урони ко мне!

1913. 11.23. Ночь  
Москва

Кроме литературных посвящений в альбоме много рисунков: - автошарж  
Александра Яковлева, изобразившего себя в виде величественного  
кентавра (Париж, 1920), Константина Юона, набросавшего трогательный  
портрет двухлетней Кати, дочери Генриэтты Леопольдовны (1906),  
и чуть раньше оставившего цветную зарисовку городского вида  
в Кузьминках (1904). Художественный ряд альбома продолжают  
миниатюрный портрет гуашью работы Константина Сомова, две  
акварельных пейзажа Евгения Лансера, разделенные почти двадцатью  
годами (Вид Тучкова моста в Петербурге, датированный 1908 годом, и  
более поздний Парижский городской вид, исполненный в 1927 году),  
зарисовки Мстислава Добужинского (вид дома художника в Каунасе  
в 1920е годы и вид Петербурга, написанный по памяти во время  
пребывания в Париже в 1923 году) и прекрасный морской вид Альберта  
Бенуа, занимающий две полные страницы альбома.



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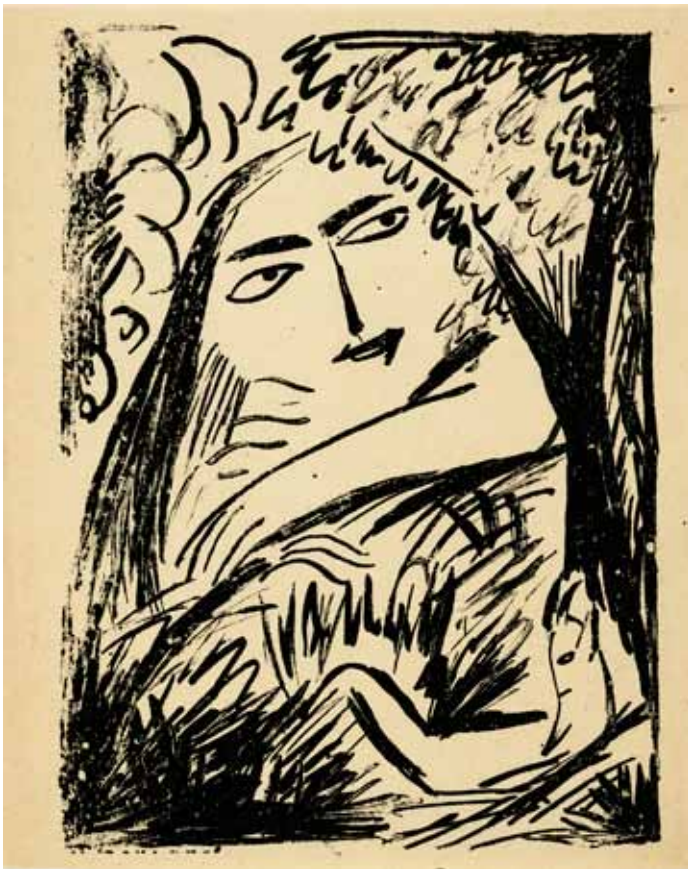
Иностранцы, оставившие записи в альбоме, включают Джеймс Джойса, Клода Дебюсси, Томмазо Маринетти, Пуленка, Баттистини и многие другие.

Генриэтта и Владимир Гиришман покровительствовали художникам и поэтам, поддерживали многие художественные инициативы, субсидировали театральные постановки и публикации и активно помогали процветанию культурной жизни Москвы и Петербурга. Оценивая вклад Генриетты Леопольдовны, Константин Станиславский в нелёгком 1923 году в Париже справедливо отметил на страницах альбома:

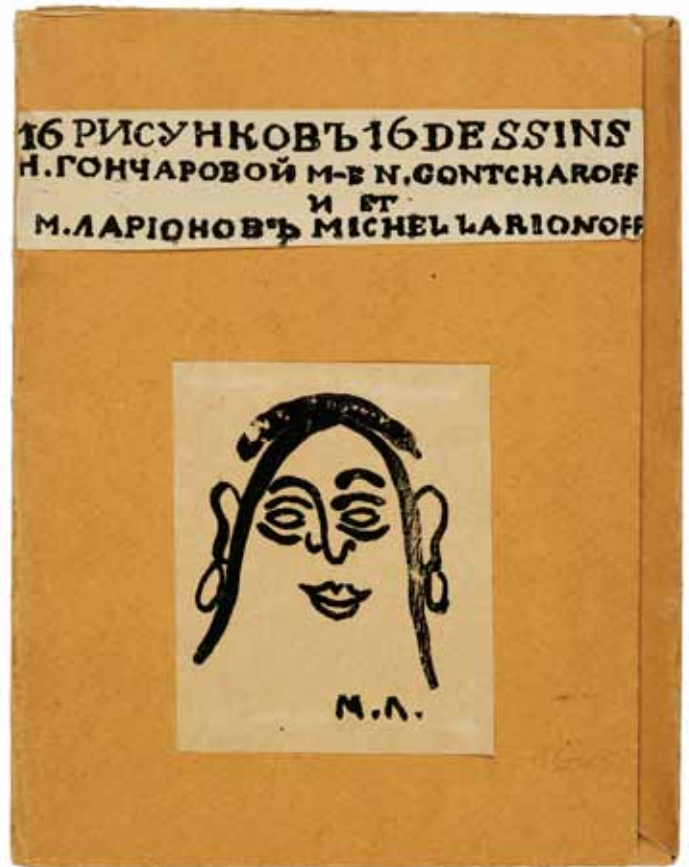
*Ваша роль в русском искусстве – значительна. Для того, чтобы процветало искусство, нужны не только художники, но и меценаты. Вы с мужем взяли на себя эту трудную роль и несли её много лет, талантливо и умело. Спасибо Вам обоим. История скажет о Вас то, что не сумели сказать современники. Пусть сознание исполненного красивого дела облегчает Вам посланное всем нам испытание.*

После революции чета Гиришман, получившая по протекции Максима Горькова разрешение на выезд за границу в 1919 году, вынуждена была бросить свой роскошный особняк, наполненный редчайшей русской мебелью 18 и 19 веков и современной живописью, и спастись в Париже, дорога куда для них проходила через Финляндию. После их отъезда в их доме в начале 1920х годов был организован один из

пролетарских художественных музеев, просуществовавший недолго. После его закрытия вся коллекция мебели и фарфора была распределена между различными музеями страны, совершенно утратив единство и прелесть частной и долгие годы любовно собираемой коллекции. Их живописному собранию повезло несколько больше; после национализации имущества семья коллекция картин полностью вошла в состав Третьяковской галереи. Уникальный альбом, как наиболее дорогое и трогательное воспоминание об утраченной прекрасной жизни и друзьях, разбросанных после революции по всему свету, был увезен Генриеттой Леопольдовной в эмиграцию и сопровождал её долгие годы, продолжая пополняться записями и посланиями русских и европейских знаменитостей и друзей. По словам первого исследователя альбома А.Н.Савинова, впервые исследовавшего уникальный альбом в 1972 году, гости и друзья Гиришман едва ли оставляли записи в альбоме ради условной любезности. «Их записи и рисунки воскрешают волнения эпохи, навсегда ушедшей в далёкое прошлое, но всё же ещё столь многими живыми нитями связанной с историей и развитием русской художественной культуры» (А.Н. Савинов, *Русские художники в альбоме Гиришман*, Книга и графика, Москва, 1972, стр. 252). Представляемый альбом – это отражение этой уникальной русской культуры через призму восприятия одной из самых интересных и загадочных личностей русской культуры начала 20 века – Генриетты Гиришман.  
\$200,000 - 300,000



3068



3068

3067

GOGOL, NIKOLAI VASIL'EVICH. 1809-1852.

*Les Ames mortes*. Paris: Hachette, 1860.

2 parts in 1 volume. 12mo. [6], xxxi, [1], 346; [2], xxxii, 367 pp. Period quarter sheep over marbled boards. Minor scuffing to leather, upper hinge weak, near fine.

FIRST EDITION IN FRENCH.

\$300 - 500

3068

GONCHAROVA, NATALIA AND MIKHAIL LARIONOV.

*16 Risunkov. 16 Dessins*. N.p., 1913.

Suite of 16 lithographs within the original tan paper portfolio with two additional lithographs affixed to front. Various sizes. Some wear along edges of portfolio.

The artists prepared four new lithographs to be added to the others that were remainder sheets from previous publications. Consequently, the latter vary from one portfolio to another while the quartet remains the same in every one. The print run is unknown and few copies have been recorded. Not in MoMA. See A. Borokov *Zametky o Russkom avangarde*, Moscow 2007, pp 128-29.

\$25,000 - 35,000



3069

3069

GONCHAROVA, NATALIA. 1881-1962.

*Goncharova*. St. Petersburg: Dobychina, 1914.

Oblong 8vo (170 x 190 mm). 38 pp. With 15 black-and-white photogravures. White wrappers. Some discoloring.

*RARE EXHIBITION CATALOGUE* for the artist's solo show at Nadezhda Dobychina's salon in St. Petersburg. It lists 249 works produced by the great Neo-Primitivist painter between 1900 and 1913.

\$2,500 - 3,500



3070

3070

GONCHAROVA, NATALIA. 1881-1962.

Théâtre des petits comédiens de bois de Julie Sazonova. December 24, 1924-January 1, 1925. Lithographed theater poster, initialed beneath the central device. Expertly restored.

Rare theater poster in the Neo-Primitivist style employing a device taken from Mayan art. Goncharova exhibited with the Donkey's Tail in Moscow and Der Blaue Reiter in Munich, and helped develop Rayonism with her husband Mikhail Larionov. She moved to Paris with Larionov in 1921.

\$1,500 - 2,000

3071

GROSSMAN, VASILY. 1905-1964.

*Vse techet*. [Everything Flows.] Frankfurt: Possev, 1970. 8vo. Original wrappers. Small crease to front cover and light bubbling to spine.

*FIRST PUBLISHED EDITION* of this powerful indictment of Russian communism, Grossman's last novel. None of Grossman's major works was published in his lifetime and none would appear in the Soviet Union until after glasnost.

\$300 - 500

3072

ILIN, NIKOLAI, *illustrator*.

VOLIN, BORIS MIKHAILOVICH, et al. *V boyakh za Sormovo*. [The Battle for Sormovo.] Nizhnii Novgorod: OGIZ, 1931.

4to. 52 pp. Original two-color Constructivist wrappers. Some creasing of soiled wrappers with some loss along rubbed backstrip.

This anthology of agitprop poems eulogized the Krasnoe Sormovo Factory No. 12 as it increased production of locomotives under the Five Year Plan. Ilin was one of LISSITZKY's most celebrated students and experimented with type and graphic design in the Constructivist style in countless Soviet publications. Volin was an important propagandist and prominent Member of the Communist Party, known for his works on political economy.

\$2,000 - 3,000



3072



3073

3073

ILIN, NIKOLAI, illustrator.

KIRSANOV, SEMEN ISAAKOVICH. *Stikhi v stroiu*. [Verse in the Combat Line.] Leningrad: OGIZ, 1932.

4to. Constructivist panorama. 4to. Original photomontage wrappers. Overall discoloring, creases and minor wear; front flap reinforced.

*RARE SOVIET PROPAGANDA PANORAMA* glorifying May Day with a stirring marching song. Ilin's bold Constructivist experiments with photomontage and type are reminiscent of both Rodchenko's and Telingater's work. Kirsanov worked closely with Mayakovsky and Aseev of LEF in developing his Soviet agitprop poetry.

\$2,000 - 3,000



3074

3074

IMAGISM.

*Gostinitsa dlya puteshestvuiuschikh v prekrasnom*. [Guesthouse for the Travelers in the Beautiful.] 1922-1924.

Complete set of 4 issues. Folio. Illustrated with photogravures. Tan wrappers with the same Constructivist cover design in varying color schemes. Some soiling and restoration of wrappers.

*THE ONLY PERIODICAL OF THIS IMPORTANT GROUP OF POETS THAT LASTED BRIEFLY FROM 1918-1924*. With contributions by Osip MANDELSHTAM, Sergei ESENIN, A. MARIENGOF, V. SHERSHENEVICH, Vladimir SOKOLOV and others. Unlike the Futurists, the Imagists believed that "the image is an end in itself ... Art is form. Content is part of form." This was in stark contrast to the proletarian poets who believed content was everything.

\$6,000 - 8,000



3075

**3075  
IMPERIAL PHOTOGRAPHS.**

2 cabinet photographs, 6.5 x 4 inches, of Tsar Alexander II and of Tsarina Maria Feodorovna, R. Roetsch studio and studio Levitskii, St. Petersburg. Slight browning to the upper section of the Tsarina photograph and cockling the upper edge of the Tsar's.

WITH: 3 additional cabinet photographs of Tsarina Alexandra (the last Tsarina) and her sister Irene of Hesse, Princess of Prussia, all from Moscow or St. Petersburg studios.

**\$1,200 - 1,800**



3076

**3076  
IUON, KONSTANTIN FEDOROVICH. 1875-1958.**

*Russkaya provintsiya.* [Russian Provincial Life.] Moscow: Berendei, 1922. Folio. 12 lithographs with title and contents pages. Original tan wrappers. Wrappers rebacked and soiled; some internal foxing.

*RARE SERIES OF LITHOGRAPHS ON RUSSIAN PEASANT LIFE: ONE OF 250 COPIES.* Among the artists Iuon studied with were Korovin and Serov and he later became a member of the *Mir Iskusstva* (World of Art) group. He was an Impressionist landscape painter who depicted Russia's glorious past. An unusually sensitive glimpse at a quiet way of life that would soon be threatened by the vast industrialization of Russia's Five Year Plan.

**\$4,000 - 6,000**

3077

**KANDINSKY, VASILY. 1866-1944.**

*Tekst khudozhnika.* [The Artist's Text.] Moscow: IZO NKP, 1918.

4to. 58 pp. Illustrated with 25 photogravures and 4 line block pictures. Original decorated tan wrappers. Backstrip detached.

A continuation in Russian of Kandinsky's "Reminiscences" that first appeared as the German monograph *Kandinsky, 1910-1913* (Berlin: Der Sturm, 1913). It covers his work produced from 1902 to 1917. When World War I broke out in 1914, Kandinsky was forced to return home where he came in contact with Malevich, Rodchenko, Tatlin and other members of the Russian avant-garde. After the Revolution, Kandinsky published his revised reminiscences with IZO or Arts Section that Tatlin headed at Narkompros, the People's Commissariat of Enlightenment. MoMA 181.

\$1,500 - 2,000

3078

**KASSIL, LEV ABRAMOVICH. 1905-1970.**

*Planetarii.* [Planetarium.] Moscow: Molodaya Gvardiya, 1931.

8vo. 32 pp. Original two-color photomontage wrappers designed by V. LANTSETTI. Backstrip restored. *Provenance:* Oleg Bushmarin (ownership stamp on title).

Schooled in aerodynamics, Kassil was a prolific Jewish Soviet children's book writer and contributed to Mayakovsky's LEF and Novyi LEF. He was awarded the Stalin Prize in 1950. *Planetarii* comments on history, astronomy geography, space travel and modern architecture.

\$1,200 - 1,800

3079

**KAVERIN, VENIAMIN. 1902-1989.**

Autograph Manuscript Signed ("V. Kaverin"), 16 pp rectos only, 4to, n.p., c.1966, entitled "Desjatic 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.

\$1,000 - 1,500

3080

**KHACHATURYAN, ARAM ILICH. 1903-1978.**

*Spartak.* [Spartacus.] Moscow: Bolshoi Teatr, 1972.

8vo. 27 pp. Illustrated by O.M. Sacostok and B. A. Yspenskii. Original white paper wrappers in two-color decorated dust jacket. Dust jacket worn and partially split.

*Provenance:* Ilya Shpilberg (laid in letter).

*SIGNED PROGRAM AND SIGNED TYPED LETTER OF RECOMMENDATION WITH TWO PASSES AND BLUE TICKETS TO THE BALLET LAID IN.* The Armenian composer Khachaturyan is perhaps best known for his famous "Sabre Dance" and the ballet *Spartacus* that premiered at the Kirov Theatre in Leningrad in 1956. He boldly autographed the title page of the program for this production at the Bolshoi Theatre in 1972. Laid in is a letter of recommendation, dated January 18, 1969 recommending that Ilya Abramovich Shpilberg, a violinist with the Leningrad Philharmonic, be raised to the rank an associate professor.

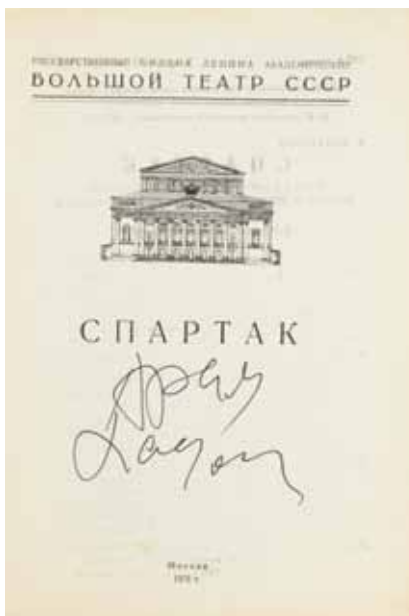
\$1,200 - 1,800



3077



3078



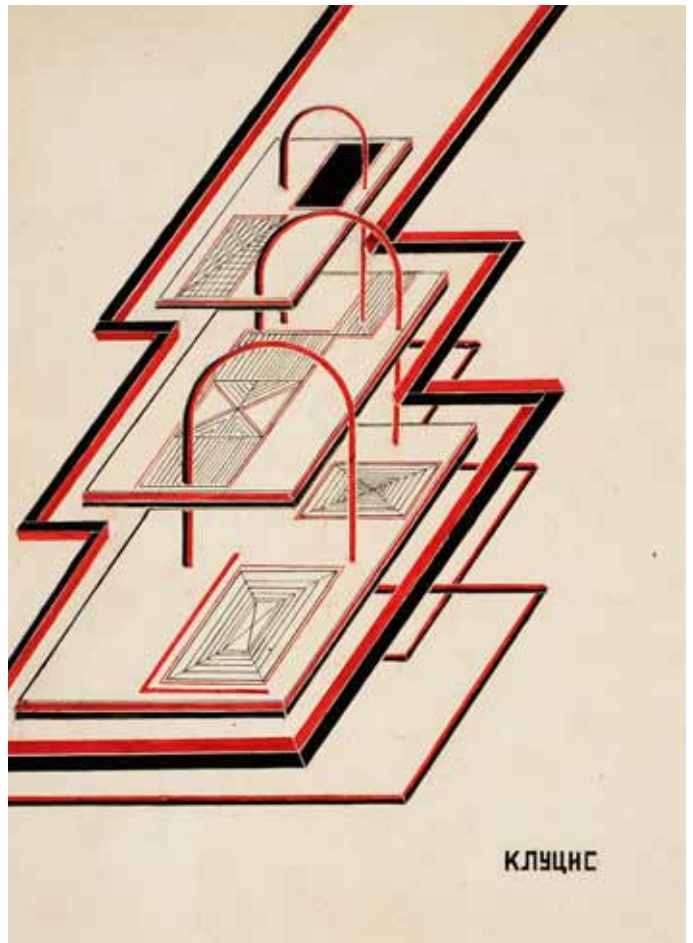
3080



3081

**3081**  
**KLUTSIS, GUSTAV GUSTAVOVICH. 1895-1938.**  
*Mirovoi Oktyabr* (October of the World). Original drawing, red and black ink on paper, 285 x 205 mm, signed (lower right) and titled in pencil on verso. Matted.  
*Provenance:* Valentina Kulagina, the artist's widow; art historian Nina Lapidus; private collection.

An early Constructivist design commemorating the October Revolution.  
**\$6,000 - 8,000**



3082

**3082**  
**KLUTSIS, GUSTAV GUSTAVOVICH. 1895-1938.**  
*Dinamika* (Dynamics). Original drawing, red and black ink on paper, 255 x 180 mm, signed in ink in lower right corner; titled in pencil on verso. Matted.  
*Provenance:* Valentina Kulagina, the artist's widow; art historian Nina Lapidus; private collection.

As a student of Kazimir Malevich, Klutsis was one of the most celebrated alumni of the Soviet art school VKhUTEMAS. The Latvian-born artist taught color theory there from 1924 until it closed in 1930. "Dinamitk" is one of his early abstract Constructivist designs. He later perfected the art of agitprop photomontage in posters extolling the nobility of the Soviet Worker and Peasant and Comrade Stalin. Until recently his death was shrouded in mystery and withheld even from his widow Kulagina. Klutsis was on his way to attend the New York World's Fair in early 1938 when he was arrested in Moscow. He was executed on Stalin's orders six months later.  
**\$6,000 - 8,000**





3083

3083  
 KLUTSIS, GUSTAV GUSTAVOVICH, AND SERGEI YAKOVLEVICH SENKEN, illustrators.

KON, FELIKS YAKOVLEVICH, editor. *Pamyati pogibshikh vozhdei*. [In Memory of Fallen Leaders.] Moscow: Moskovskii Rabochii, 1927. Folio. 88 pp. Original Constructivist laminated boards designed by G. Klutsis and S. Senkin. Minimal wear.

*BANNED SOVIET ALBUM*. Klutsis was the most important of the Stalinist agitprop poster artists who worked primarily with photcollage. Senkin also produced propaganda posters. Kon was a prominent Polish Communist. Other contributors include Nadezhda Krupskaya, Lenin's widow, and Stalin himself. This title appears on p 197 in vol. II of *Svodnyi spisok* (Combined List), 1973, p 197, that listed all books that were banned from Soviet libraries and bookstores. Klutsis was arrested during the Great Purge and executed.

\$5,000 - 7,000



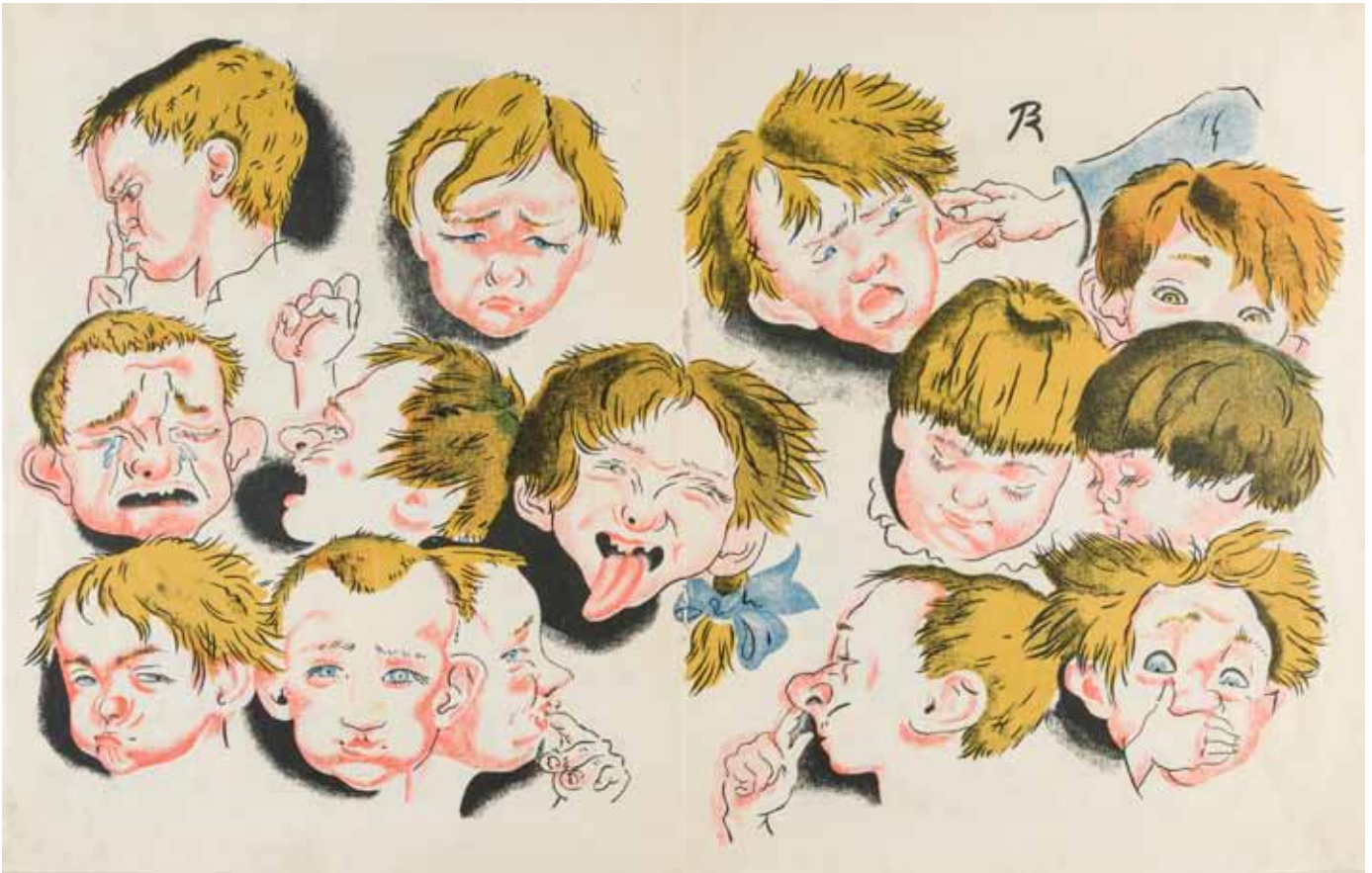
3084

3084  
 KOCHERGIN, NICKOLAI MIKHAILKOVICH, illustrator.

IVANITSKII, I., editor. *Pod maskoi razoruzheniya voina*. [War Preparations under the Guise of Disarmament.] Moscow: LENIZOGIZ-IZOSTAT, 1933. Complete set of 31 plates (each 235 x 295 mm) with title page and eight-page introduction all within original decorated portfolio. Portfolio rubbed; some soiling and wear to plates.

*FIRST EDITION*. *IZOSTAT*, or the Institute for Pictorial statistics was established under I. Ivanitskii to make the public more aware of the goals and achievements of the Five Year Plan. Kochergin wittily combines Neurathian Isotypes with barbed political cartoons. He is especially scathing toward the Nazis and depicts Americans as Ku Klux Klansmen. Consequently these plates avoid the clean precision so characteristic of the Vienna System of Pictorial Statistics to make their political points. Kochergin also produced political posters during the Russian Civil War and was an admired children's book illustrator in his latter career.

\$5,000 - 7,000



3085

**3085**  
**KONASHEVICH, VLADIMIR MIKHAILOVICH 1888-1963.**  
*Rozhi.* [Mugs.] Moscow and St. Petersburg: Raduga, 1925.  
 4to. Color lithographs. Original color lithographed wrappers. Minimal ink smear on back wrapper.

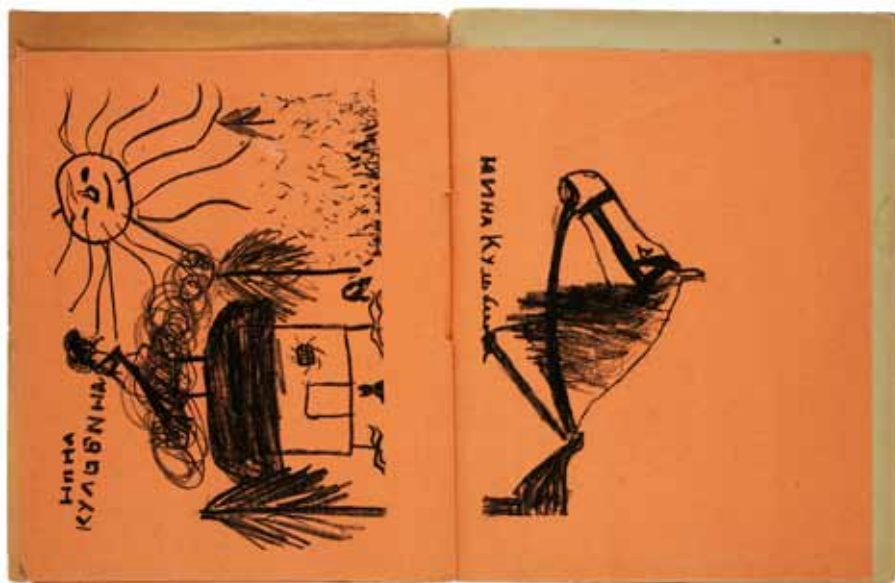
*FIRST AND ONLY EDITION* of this brilliant tour de force of children making all sorts of faces. Next to V. V. Lebedev, Konashevich was the most important Russian picture book artist of their generation. But unlike Lebedev who championed Cubism and Constructivism, Konashevich belonged to the Mir Iskusstva [World of Art] tradition in which the line was the basis of all art. He never produced another more charming and amusing children's book than *Rozhi*.

**\$2,500 - 3,500**

**3086**  
**KROPOTKIN, PYOTR. 1842-1921.**  
 Archive of Correspondence and Proofs, 12 pages, various sizes, [1906]-1912, in English, to his literary agent, Mr Cazenove, comprising: 2 autograph letters signed, 4 typed letters signed, and corrected proof sheets for the preface to *The Conquest of Bread* (published by Chapman & Hall) with 1¼ page carbon typescript addition to the preface.

Very interesting archive, with mention and details of many of Kropotkin's important works, including original material pertaining to his most important book, *The Conquest of Bread*.

**\$2,000 - 3,000**



3087



3090

3087

**KRUCHENYKH, ALEKSEI. 1886-1968.**

*Sobstvennye razskazy i risunki detei.* [Actual Children's Stories and Drawings.] St. Petersburg: "E U Y," 1914.

4to. 48 pp. With 16 lithographs after children's drawings on pink paper. Original tan wrappers. Waterspot on front wrapper; internal marginal tears.

*RARE COLLECTION OF CHILDREN'S WRITING AND DRAWING SELECTED BY THE GREAT RUSSIAN AVANT-GARDE POET.* The invention, spontaneity and purity of juvenilia fascinated Kruchenykh and he published this anthology himself. The combination of various paper stocks of relatively poor quality in this volume reflects the Cubo-Futurist ideal of avant-garde book publication. MoMA 96; 245.

**\$3,000 - 5,000**

3088

**KRUCHENYKH, ALEKSEI. 1886-1968.**

*Zudesnik.* [The Itcher.] Moscow: Skoropechatnaya TsIT, 1922.

8vo. 20 pp. Original tan wrappers. Wrappers detached with some loss. *Provenance:* Boris Arvatov (presentation inscription on the title page).

*RARE INSCRIBED COLLECTION OF POETRY* by the famous Russian Futurist poet. Kruchenykh invented his own language, the transrational *zaum* formed from the Russian words for "beyond the mind." He was perhaps the most radical of avant-garde poets of his generation. He made remarkable books with his wife Olga Rozanova and other important Russian painters. He played with not only the sense but the look of his texts with extraordinary results.

**\$1,000 - 1,500**

3089

**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.

**\$1,500 - 2,000**

3090

**KRUCHENYKH, ALEKSEI. 1886-1968.**

*Zaumnyi Yazyk U. Seyfullinh, Ivanova, Leonova, Babel....* Moscow: Vserossiskogo Soisa Poetov, 1925.

Small 4to. 59, [5] pp. Illustrated with woodblocks by Rozanov. Original wrappers designed by Valentina Nikiforovna Kulagina-Klucits. Light edge chipping, some small stains to covers, very good.

*FIRST EDITION.* Collection of zaumist theoretical writings by the most radical and prolific theorist of Russian cubo-futurism.

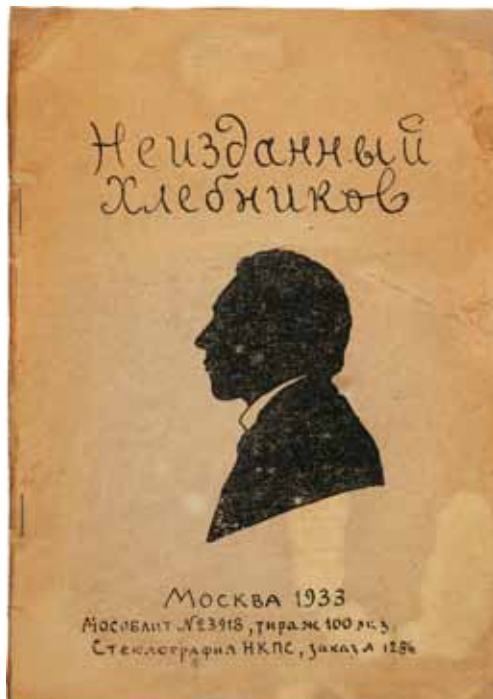
**\$1,000 - 1,500**



3092



3093



3094

3091

[KRUCHENYKH, ALEKSEI. 1886-1968.]

PASTERNAK, BORIS, SERGEI TRET'YAKOV, DAVID BURLIUK, et al. *Zhiv Kruchenykh!* [Kruchenykh Lives!] Moscow: Soiuz Poetov, 1925. 8vo. With 3 linocuts by G. Kliutsis. Original decorated tan wrappers designed by G. Kliutsis. Paper a bit brittle with light edge-wear.

*FIRST EDITION.* A collection of essays in honor of the influential Futurist poet Aleksei Kruchenykh, who created *zaum*. Kliutsis was a major avant-garde artist, best known for his photcollage propaganda posters. One of 1,000 copies.

\$300 - 500

3092

KRUCHENYKH, ALEKSEI. 1886-1968.

KLIUN, IVAN VASILEVICH, illustrator. *Zhivoi Mayakovskiy*. [The Living Mayakovskiy.] Moscow: Gruppy Druzei Mayakovskogo, 1930. Volume 2. 8vo. 18 pp. Original decorated wrappers designed by I. Kliun incorporating a portrait of Mayakovskiy by DAVID BURLIUK. Wrappers heavily restored; one internal tear closed.

*RARE.* One of 300 copies. In this collection of conversations about the great recently deceased Russian poet privately published for the Friends of Mayakovskiy, Kruchenykh seems to enjoy repeating Mayakovskiy's attacks on fellow Futurist writers. The second of three volumes in this series, each printed by lithography on glass. Burliuk's portrait comes from *Trebnik troikh* (Missal of the Three), published 1913 but drawn in 1912, facing p 34. Hellyer 360; MoMA 856; Getty 554.

\$1,500 - 2,000

3093

KRUCHENYKH, ALEKSEI. 1886-1968.

KLIUN, IVAN, AND IGOR TEREENTIEV, illustrators. *Ironiada*. Moscow: published by the author, 1930.

Oblong 8vo (180 x 200 mm). 19 pp. Decorated tan wrappers designed by I. Kliun. One internal illustration by I. Terentiev. Minor wear.

Kruchenykh developed the transrational language "zaum" in his highly experimental poetry. Kliun was an important Russian avant-garde painter and teacher who worked for *Narkompros* and *VKhUTEMAS*. I. Terentiev was another Futurist poet who helped Kruchenykh found the 41° group in Tiflis; but by 1930, he had turned to the theater. He was arrested in 1931 as an enemy of the people and was eventually executed.

\$2,500 - 3,500

3094

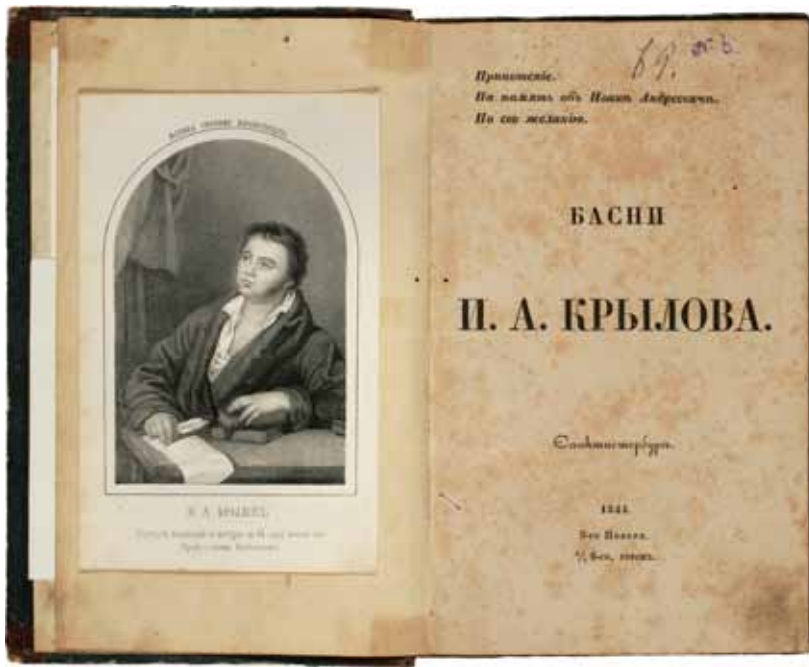
KRUCHENYKH, ALEKSEI, editor.

*Neizdannyyi Khlebnikov*. [Unpublished Khlebnikov.] Moscow: "Gruppy druzei Khlebnikova," 1933.

8vo. 20 pp. Original decorated tan wrappers. Contents overall discolored with small tears repaired; wrappers with neat restoration to extremities.

*ONE OF ONLY 100 COPIES.* The rare bibliography of the great Cubo-Futurist poet by another great Cubo-Futurist poet. Introduction by Pavel VASILEV, Artem VESELYI, A. KRUCHENYKH and Iu. OLESHA, dated June 1933.

\$1,500 - 2,000



3095

**3095**  
**KRYLOV, IVAN ANDREEVICH. 1769-1844.**  
*Basni.* [Fables]. St. Petersburg: Smirdin, 1844.  
 8vo. 334 pp. Contemporary half calf over paper-covered boards, gilt spine; foxing throughout the text.  
*Provenance:* S. M. Babinetsev and A. V. Leontev (bookplates).

*RARE "FUNERAL" EDITION* of the famous "Fables" with the special memorial page dated November 9, 1844 at the front, and the black-edged invitation to the poet's funeral on November 13, 1844 tipped after the title page; also, a small lithographed portrait of Krylov, the Russian La Fontaine, laid in the front. This was the last edition prepared by the author himself as a remembrance for his friends.  
**\$5,000 - 7,000**



3096

**3096**  
**KUZMIN, MIKHAIL ALEKSEEVICH. 1872-1936.**  
**SOMOV, KONSTANTIN ANDREEVICH, illustrator.** *Tri piesy.* [Three Plays.] St. Petersburg: "Volnaya Tipografiya," 1907.  
 16mo. 77 pp. With erotic title-page device designed by K.A. Somov. Plain white wrappers; polka-dot dust jacket with title label. Wrappers soiled with a corner chipped; some internal marginal chipping.  
*Provenance:* Valerii Briusov (ownership stamp to inside back wrapper).

*FIRST EDITION AND AN IMPORTANT ASSOCIATION COPY* of this early example of gay Russian literature. One of 600 copies. This little booklet by the great Symbolist poet and gay pioneer precedes Kuzmin's "coming-out" novel *Krylya* (Wings), 1907. Briusov, like Kuzmin, was an important Russian Symbolist poet. Especially rare because the authorities seized the pocket-sized volume for its gay content.  
**\$4,000 - 6,000**



3097

**3097**  
**KUZMIN, MIKHAIL ALEKSEEVICH. 1872-1936**  
 TUROVA, EKATERINA, illustrator. *Dvum.* [For Two]. Petrograd: Segodnya, 1919.  
 Small 8vo (205 x 153 mm). 8 pp. Original wrappers with hand-colored linocut by Ekaterina Turova and printer's device designed by Vera Ermolaeva. Back wrapper detached but present, light soiling and slightly tanned.

*RARE HAND-COLORED COPY* of Kuzmin's only children's book, no 46 of 125 hand-colored copies, out of a total edition of 1,000. Contains a device in watercolor by Turova not in the regular edition. One of the two poems was dedicated to Lili Brik ("L. lu. B." or "love"), Vladimir Mayakovsky's mistress. "*Segodnya*" (Today) was the world's first avant-garde children's book publisher, formed by a brief artist's collective of the same name who met in Vera Ermolaeva's apartment until she was appointed rector of the art academy in Vitebsk. MoMA 258; Borovkov p 151.  
**\$2,500 - 3,500**



3098

**3098**  
**LARIONOV, MIKHAIL FEDOROVICH. 1881-1964.**  
 "Le Grillon." Original pochoir in colors on wove paper, 325 x 498 mm, from *L'Art Décoratif théâtral moderne* (Paris: La Cible, Paris, 1919), signed in the plate (lower right). Matted.

One of 400 copies. Larionov was one of the most influential of modern Russian artists. He helped found Neo-Primitivism through the avant-garde art groups Jack of Diamonds [1909-1911] and the more radical Donkey's Tail [1912-1913]. In 1913 he created Rayonism, acknowledged to be earliest manifestation of near-abstract art in Russia. He and his wife Natalia Goncharova left for Paris in 1915 to work with Sergei Diaghilev and his Ballets Russes. He remained in France where he designed sets and costumes (such as this Cubist "Cricket") and continued to produce other radical, provocative art.  
**\$1,500 - 2,000**



3099

3099

LEBEDEV, VLADIMIR VASILIEVICH. 1891-1967.

*Prikljucheniya Chuch-lo.* [The Adventures of Chuch-Lo.] Petersburg:  
Epokha, 1922.

Oblong 4to. 24 pp. Two-color lithographs. Original two-color lithographed  
wrappers. Some thumb marks and soiling.

*FIRST AND ONLY EDITION.* The comic story of an American Indian ("chuch-lo" actually means "scarecrow") who travels between New York and Florida. For these startling lithographs, Lebedev freely took elements of Cubist, Neo-Primitivism and children's drawings. Their fresh spontaneity suggests that they could have been drawn by a little boy or girl. "When I make drawings for children," Lebedev said, "I try to recall my own consciousness as a child." Perhaps nowhere else was this better exemplified than in this picture book. He prepared the lithographs himself and the text was entirely hand lettered by the artist. However, feeling that literature was not his proper milieu, Lebedev never wrote and illustrated another picture book.

\$6,000 - 8,000



3100

3100  
**LEBEDEV, VLADIMIR VASILEVICH. 1891-1967.**  
*Medved* [The Bear.] Moscow and Petrograd: Misl, 1923.  
 4to. 8 pp. Black-and-white lithographs. Original color lithographed  
 wrappers. Wrappers expertly restored, closed marginal tears.

*FIRST AND ONLY EDITION* of this rare picture book in Lebedev's  
 Constructivist Neo-Primitivist style used in a quartet of folk tales he  
 illustrated for "Misl." Believing that only the artist himself could do them  
 fully to his liking, he prepared the lithographs himself.

**\$3,000 - 5,000**



3101

3101  
**LEBEDEV, VLADIMIR VASILEVICH, illustrator.**  
**MARSHAK, SAMUIL. 1887-1964.** *Tsirk*. [The Circus.] St. Petersburg:  
 "Raduga," 1925.  
 4to. 12 pp. Color lithographs. Original color lithographed wrappers. One  
 corner dog-eared and occasional thumbmarks; blue pencil on back wrapper.

*FIRST EDITION.* A masterwork of the Constructivist picture book. When  
 Lebedev showed his pictures for *Tsirk* to Marshak, he immediately offered  
 to write verses to go with them. Mayakovsky was particularly fond of  
 Marshak's contribution to the book.

**\$4,000 - 6,000**





3102

3102

LEBEDEV, VLADIMIR VASILEVICH, illustrator.

MARSHAK, SAMUIL. 1884-1967. *Kak rubanok sdelal rubanok*. [How a Plane Made a Plane.] Leningrad: Raduga, 1927.

4to. 12 pp. Color lithographs. Original color lithographed wrappers. Spine reinforced, minimal soiling.

*FIRST EDITION OF THIS CLASSIC CONSTRUCTIVIST PICTURE BOOK.* In this "production book," Marshak and Lebedev do show exactly what the title says: show how one plane can make another plane. Here Lebedev plays with material, texture, geometric shapes and the placement of type fully within the Constructivist manner. This was one of the books that led to his denunciation in *Pravda* for being a "Formalist," preferring form over content. Rats 188.

\$3,000 - 5,000



3103

3103

LEBEDEV, VLADIMIR VASILEVICH. 1891-1967.

8 original watercolors, including the cover and pictorial title page for *Kto kolechko naidet?* (Who Will Find the Ring?), a picture book with text by Marshak, published by Detgiz, Moscow in 1962. 243 x 184 mm each, with printer's annotations and mounted within original publisher's matting and protective paper covers.

V. V. Lebedev invented with S. Marshak the Soviet picture book in the 1920s with agitprop texts and Constructivist pictures. Denounced by *Pravda* as a "Formalist" on March 3, 1936, Lebedev capitulated by changing his style to a softer, more traditional approach to book illustration. These elegant, child-friendly designs demonstrate what a skillful watercolorist the artist was. Petrov p 287.

\$3,000 - 5,000

3104

LENIN, VLADIMIR ILYCH. 1870-1924.

*Detskaia bolezn' "levizny" v kommunizme*. 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 version of state-dominated communism.

\$600 - 800



3105

LISSITZKY, EL (LAZAR LISSITSKII), illustrator.  
 BOLSHAKOV, KONSTANTIN. *Solntse na izlete*. [The Spent Sun]. Moscow: Tsentrifuga, 1916.  
 8vo (240 x 190 mm). Original grey pictorial wrappers designed by El LISSITZKY. Several clean tears to head and foot of the backstrip, corners very lightly rubbed.

*LIMITED TO 480 COPIES. A FINE EXAMPLE OF LISSITZKY'S FIRST ABSTRACT BOOK COVER DESIGN.* The work very is much in tune with his own ideas, being a collection of poems by Bolshakov published by Tsentrifuga, a group of futurist poets in Moscow. The work is rare at auction; ABPC records just just 5 copies in the last 35 years.  
**\$1,200 - 1,800**



3106

LISSITZKY, EL (LAZAR LISSITSKII), illustrator.  
 DOLGOPOLSKI, TSADOK. 1879-1959. *Dem zedns krole*. [Grandfather's Curses.] Moscow: Tsentrain Yidishn Komisariat, 1919.  
 Oblong 8vo (143 x 380 mm). 32 pp (partially uncut). Original cream wrappers designed by El LISSITZKY. Closed marginal tear to title page, library marks.

*FIRST AND ONLY EDITION* of this rare Yiddish children's book illustrated by LISSITZKY. Dolgopolski's one-act play belonged to the "Yidische Teatrale Bibliotek" or Jewish Theater Library series and was published by the Jewish Commissariat. During the purge of "Jewish nationalists" between 1936 and 1937, Dolgopolski was arrested with all the other Yiddish intellectuals in Minsk. He was the only survivor. After Yiddish was outlawed by Stalin, all children's books in this language (including this charming play) were seized and most were destroyed. Apter-Gabriel 83.  
**\$6,000 - 8,000**



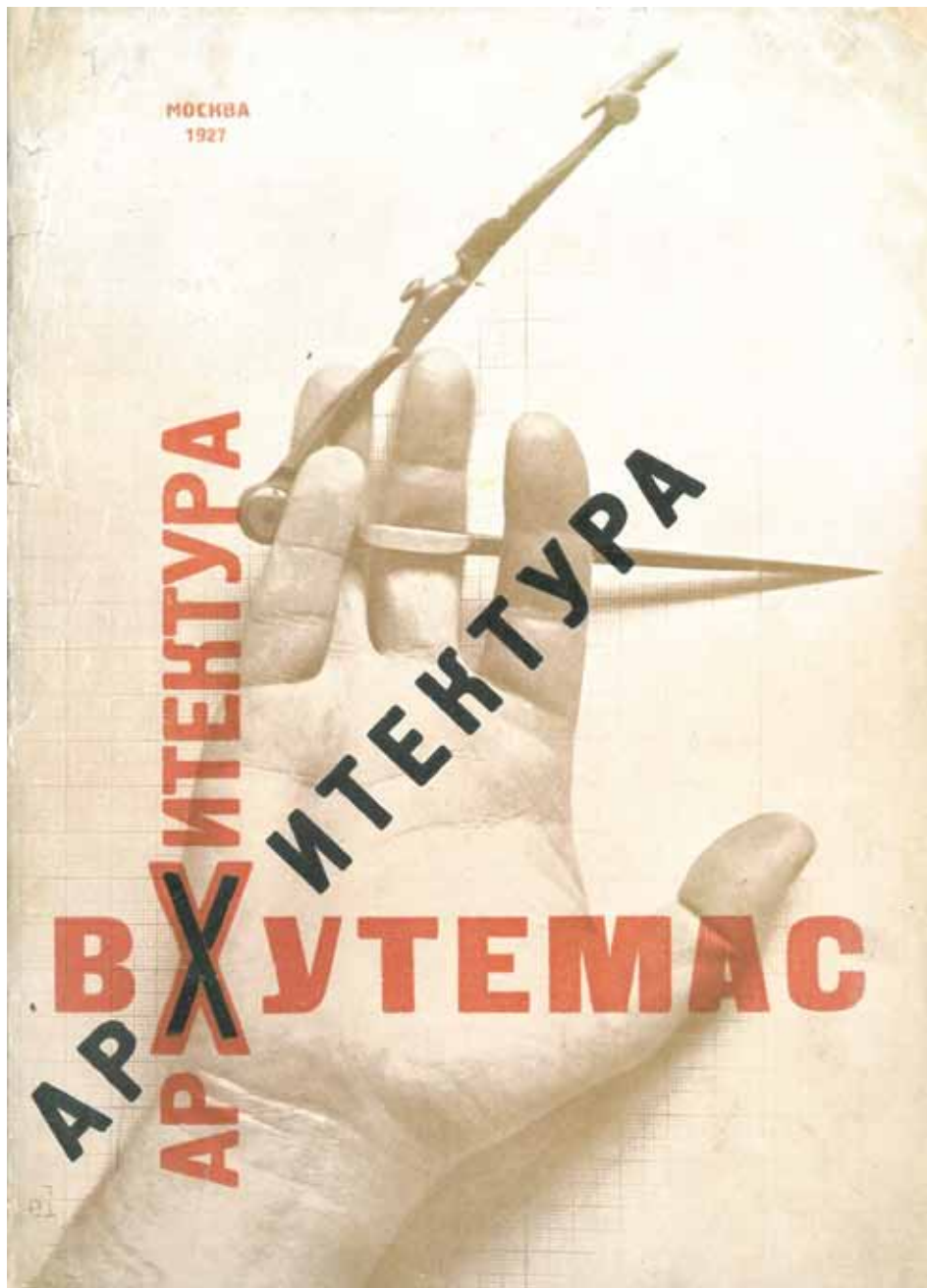
3107

3107

LISSITZKY, EL (LAZAR LISSITSKII), illustrator.

ERENBURG, ILYA GREGOREVICH. 1891-1967. *Shest povesti o legkikh kotsakh*. [Six Tales with Easy Endings.] Moscow and Berlin: Gelikon, 1922. 8vo. 164 pp. With 6 illustrations by LISSITZKY. Original two-color Constructivist wrappers designed by LISSITZKY. Slightly rubbed and soiled. Within modern white cloth clamshell box with onlaid Constructivist design reflecting LISSITZKY's front wrapper.

A brilliant collaboration between the witty Soviet writer and the great avant-garde painter. The bold wrappers are a clever interplay of minimal color and startling variance in unserifed typefaces. The uncharacteristically delicate interior pictures are among LISSITZKY's finest book illustrations.  
\$6,000 - 8,000



3108

3108

LISSITZKY, EL (LAZAR LISSITSKII), *illustrator.*

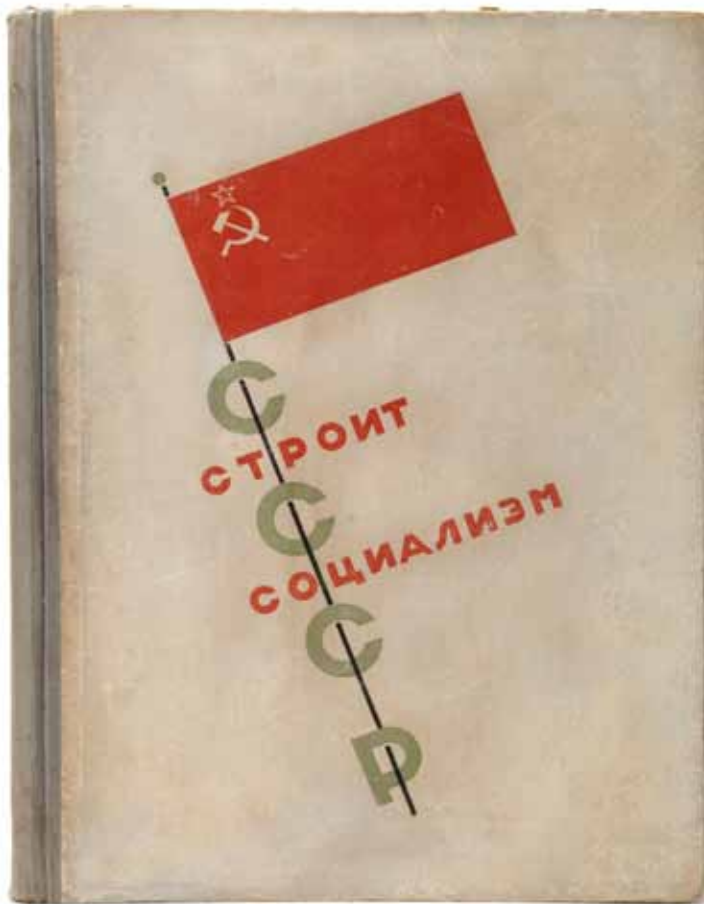
*Arkhitektura: Raboty Arkhitekturnogo fakulteta VKhUTEMASa.*

[Architecture: Works of the Architecture Faculty of VKhUTEMUS 1920-1927.] Moscow: VKhUTEMAS, 1927.

4to. 45 pp. Illustrated with 45 photogravures of student architectural drawings. Original photomontage wrappers designed by El LISSITZKY. Some wear along edges, discoloring and soiling; library seal affixed on title page.

*FIRST EDITION.* LISSITZKY's picture of the hand with the slide rule with its innovative use of type is one of the most celebrated of all Constructivist designs. VKhUTEMAS was the highly influential progressive Russian art and technical school founded in 1920. The book includes the faculty's renderings of factories, the Palace of Labor, communal housing and other state-sponsored projects (most unrealized).

\$10,000 - 15,000



3109

3109

LISSITZKY, EL (LAZAR LISSITSKII), designer.  
 FEDOROV, I.V. editor. *SSSR stroit sotsializm*. [USSR Builds the Socialism.]  
 Moscow: IZOGIZ, 1932. 4to. 286 pp. Original cloth-backed Constructivist  
 decorated white boards. Covers rubbed and soiled.

*FIRST EDITION.* Generally acknowledged to be one of the finest books  
 designed by Lisstsky, *SSSR stroit sotsializm* is illustrated throughout with  
 dynamic Constructivist photomontages including a four-page gatefold to  
 propagate the enormous industrial and social progress during the first Five  
 Year Plan. The striking endpapers declare "Workers of the world unite!"  
 in numerous languages all in red and gray.

\$6,000 - 8,000



3110

3110

LISSITZKY, EL (LAZAR LISSITSKII), illustrator.  
 ARKIN, DAVID, editor. *Arkhitektura sovremennogo zapada*. [Modern  
 Western Architecture.] Moscow: IZOGIZ, 1932.  
 8vo. 187 pp. Original silver stamped brown cloth. Some damage to  
 bottom of back cover and final signature. Back cover and later text leaves  
 bumped at bottom.  
*Provenance:* inscribed from the Georgian architect Z.A. Kudiani to  
 another prominent architect Georgii Sheleikhovich, March 29, 1933, on  
 front free endpaper.

*WITH THE RARE ORIGINAL DUST JACKET DESIGNED BY EL LISSITZKY.*  
 This monograph on 20th Century architecture includes essays by such  
 internationally renowned figures as Le CORBUSIER, Bruno TAUT, Frank  
 Lloyd WRIGHT, MOHOLY-NAGY, Ernst MAY and others. Arkin himself was  
 a LEF theorist as well as an eminent art critic and historian.  
 \$1,500 - 2,000



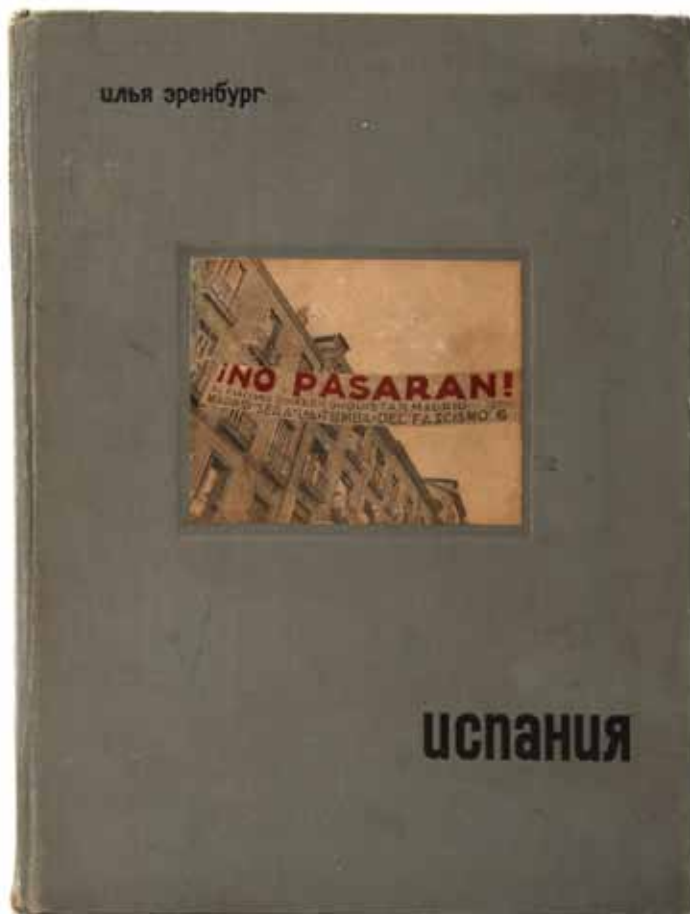
3111

3111

LISSITZKY, EL (LAZAR LISSITSKII), designer.

*Industriya sotsializma*. [Socialist Industry.] Moscow: STROIM i IZOGIZ, 1935. Complete set of 5 parts and portfolio of maps. Folio. Designed by El LISSITZKY. Original photomontage slipcase designed El LISSITZKY. Slipcase rubbed and soiled; minimal wear to wrappers.

*FIRST EDITION.* This rare set of propaganda pamphlets are a riot of Constructivist design with photogravures and photomontages in varying colors, drawings, paintings, foldouts, maps, tipped-in plates and other graphic experimentation all intended to impress the world with the enormous industrial progress the Soviet Union had made in its first two decades. The industrial theme is carried through the silver embossed wrappers and the rivets on the slipcase. The map portfolio is extremely rare.  
**\$20,000 - 25,000**



3112

3112

LISSITZKY, EL (LAZAR LISSITSKII), designer.

ERENBURG, ILYA GRIGOREVICH. 1891-1967. *Ispaniya*. [Spain.] Moscow and Leningrad: OGIZ-IZOGIZ, 1937.

2 volumes. Illustrated with photographs by Robert Capa, I. Erenburg and others. Designed by Evgenii Golyakhovskii, Es and El Lisitsky. Decorated gray cloth. Covers rubbed, soiled and bumped; inner endpapers discolored; pages waterstained but rarely affecting text.

*FIRST EDITIONS.* Rare propaganda photo albums designed to raise support for Soviet involvement in the Spanish Civil War. Hungarian photojournalist Robert Capa and Erenburg, then war correspondent to Spain for *Izvetsiya*, supplied some of the photographs. The last one in the first volume shows a little Spanish Communist boy with a pistol.

\$2,000 - 3,000



3113

3113

LUNACHARSKII, ANATOLII VASILEVICH. 1875-1933.

SCHOLNIK, MIKHAIL. illustrator. *Rech*. [Speech]. Petrograd: Izdanye Otdela Izobrazitelnykh Iskusstv Kommunisticheskoi Narodnogo Prosveshcheniya, 1918.

16mo (165 x 125 mm). 32 pp. Original tan futurist wrappers designed by M. Scholnik. Minor stain on front wrapper with pencil notes on verso.

*Provenance:* A. Zabolokin (rubberstamp to title).

A speech on art by the Commissar of Enlightenment addressed to the Comrades and delivered at the *Petrogradskikh gosudarstvennykh svobodnykh khudozhestvenno-Uchebnykh masterskikh* (Petrograd State Free Art Training Studios) on October 10, 1918. Introduction by Nikolai Punin. Scholnik was a Russian avant-garde painter.

\$2,000 - 3,000



3114

3114

MALEVICH, KAZIMIR SEVERINOVICH, illustrator.

GURO, ELENA, VELIMER KHLBNIKOV, AND ALEKSEI ELISEEVICH

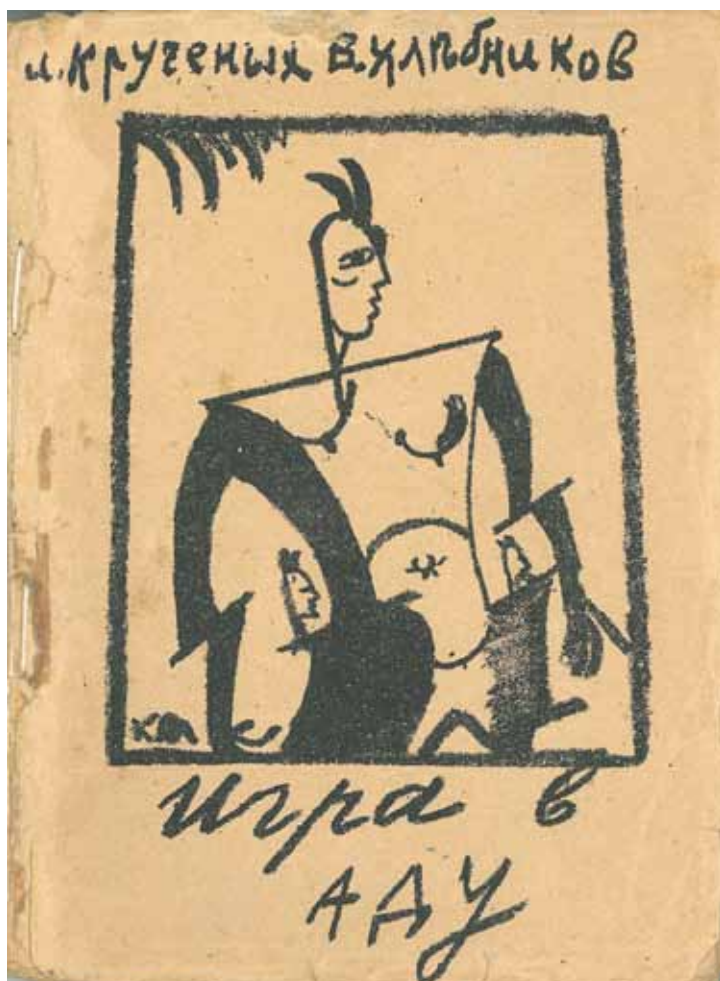
KRUCHENIKH. *Трое*. [Threesome.] St. Petersburg: "Zhuravl," 1913.

Square 8vo. 96 pp. With 4 lithographs by Malevich. Original front and back lithographed wrappers designed by Malevich. Verso of wrappers foxed; expected soiling.

*FIRST EDITION.* One of 500 copies. A memorial volume to the Futurist poet and artist Guro (who had recently died from leukemia) prepared by her fellow Futurists. Kruchenykh supplied an essay on the influence of Futurism on language, "New Ways of the Word." Malevich's cover combines the new with the old: a mechanical Cubist figure beneath Old Church Slavic lettering. Hellyer 516.

\$5,000 - 7,000





3115

3115

MALEVICH, KAZIMIR SEVERINOVICH, AND OLGA VLADIMIROVNA ROZANOVA, illustrators.

KRUCHENYKH, ALEKSEI. 1886-1968. *Igra v adu*. [Game in Hell.] St. Petersburg: Svet, 1914.

4to. 39 pp. With 26 lithographs (23 by Rozanova and 3 by Malevich). Original lithographed tan wrappers designed by Malevich. Wrappers stained; spine replaced; thumb marks.

**SECOND EDITION WITH NEW GRAPHICS.** One of 800 copies. In their unusual and rare publications, so unlike the generally opulent *livres d'artistes*, Futurist books combined poets with painters using the cheapest materials for the oddest combinations and startling effects in both text and art. This poem about a card game in Hell appropriately resembles a missal with its Old Church Slavonic lettering and irregularly cut pages. The first edition had lithographs by Goncharova, but the second with Rozanova's and Malevich's art is the more desirable of the two. Getty 399, MoMA 79. \$3,000 - 5,000



3116

3116

MALEVICH, KAZIMIR. 1878-1935.

*Bog ne skinu: Iskusstva, tserkov, fabrika*. [God is Not Overthrown; Art, Church and Factory.] Vitebsk: UNOVIS, 1922.

8vo. 40 pp. Original tan wrappers. Some spotting to front wrapper with chipping to upper right hand corner, backstrip rubbed; light chipping with minimal loss to upper back wrapper and a few leaves not affecting text.

Malevich founded the artists' organization *UOVIS (Utverditeli Novogo Iskusstva* or Champions of the New Art) in Vitebsk in 1919. Originally written in 1920, this treatise on his theories on art, particularly Suprematism, did not appear until his last years as rector at the state art academy.

\$2,000 - 3,000

Петербургская графа

1.

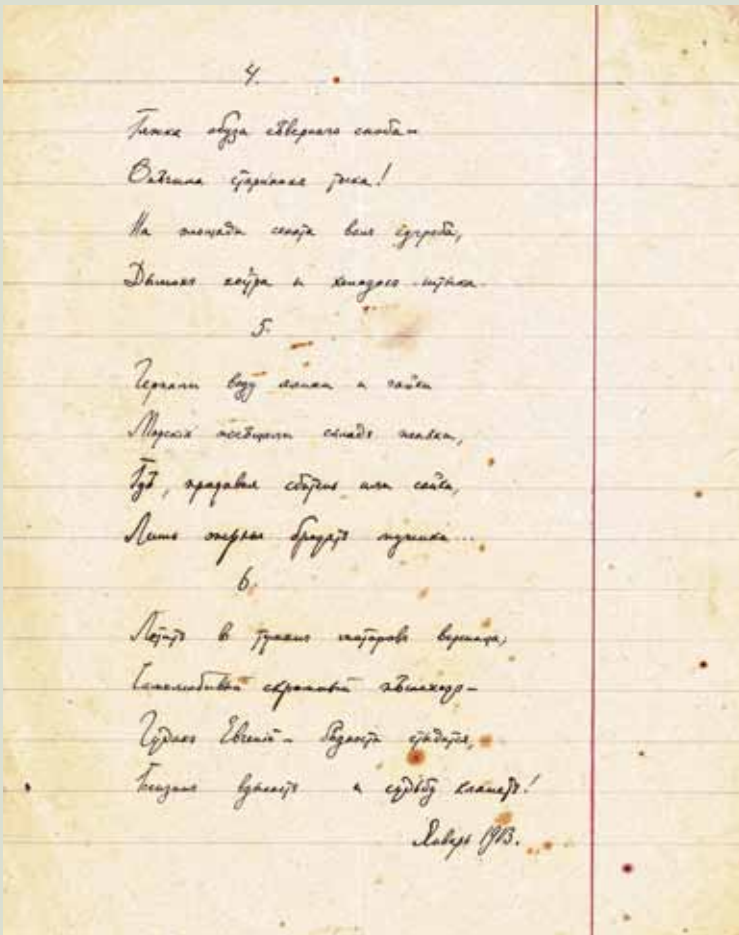
Возьмем маршную правительственную записку  
Кружечкаль друга мужика нежна,  
И правительств отъ садитъ въ сана,  
Шаромъ нежнаго заархивъ тинкал.

2.

Одобренья замучае маршъ Бюрократ...  
Замучае нежнаго нежнаго сѣкно.  
Губовича - какъ Бюрократъ въ дѣств-  
Россиа отъдѣлае тамого.

3.

А какъ нежна - несподобва попутира,  
Амарантѣнство, солнце, тумана;  
И Гюндарѣва ербена поррора,  
Какъ нежнаго зрѣдѣе Бюра!



3117



Mandelstam, c. 1914, photographer unknown.

3117

**MANDELSHTAM, OSIP. 1891-1938.**

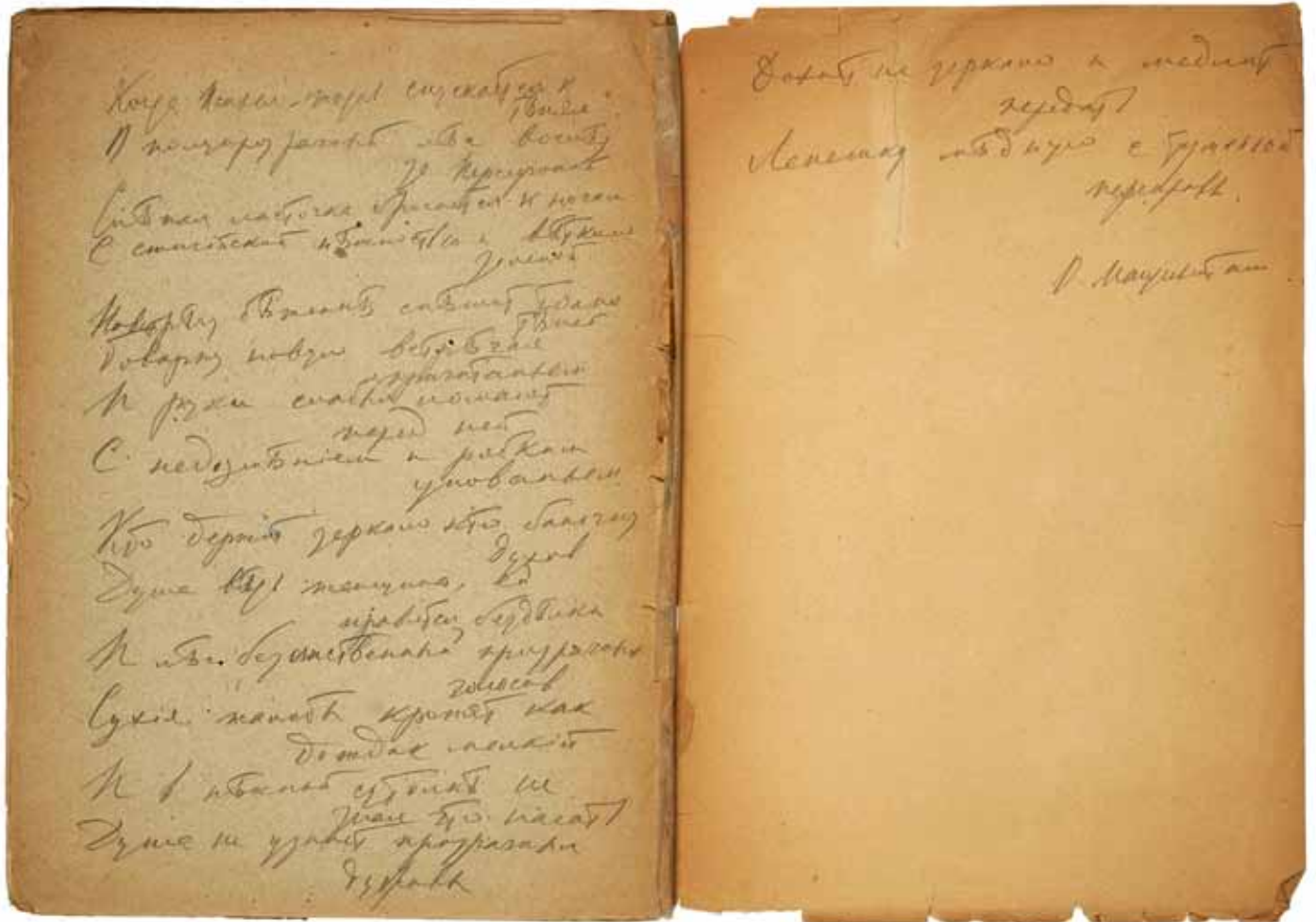
Autograph Manuscript, 2 pp rectos only, 4to (conjoined leaves), [Petersburg,] January 1913, entitled "Peterburgskie strofy" (Petersburg Stanzas), being 6 stanzas of 4 lines each, on lined leaves removed from a composition notebook. Thumbed and creased, soft vertical fold, ink stain to final blank verso showing through in a few spots, very good.

**THE ONLY KNOWN MANUSCRIPT VERSION OF THIS IMPORTANT VERY EARLY POEM BY ONE OF THE GREAT FIGURES OF 20TH CENTURY VERSE: ANY MANDELSHTAM MANUSCRIPT IS NOTORIOUSLY RARE.**

"Petersburg Stanzas" was first published in the literary miscellany *Giberborei* (Petersburg, Feb, 1913) and later included in the poet's first book, *Kamen* (also 1913) and then in the collected poems of 1928. The

present manuscript, which is cited in the standard edition, differs from the printed texts in two locations (first stanza, line one and third stanza, line 3) and is dated the month before first publication. 1913 is also the year in which Mandelstam wrote *The Morning Of Acmeism* (published in 1919). In her memoirs, Lily Brik specifically mentions this poem as one of the works Mayakovsky knew by heart and often spoke. Mandelstam's manuscript is among the rarest in the modern era, only about twenty poems being known to survive in holograph. If had it not been for the memory of Mandelstam's wife Nadezhda, who had memorized them, many of his later poems would have been lost.

**\$50,000 - 70,000**



3118

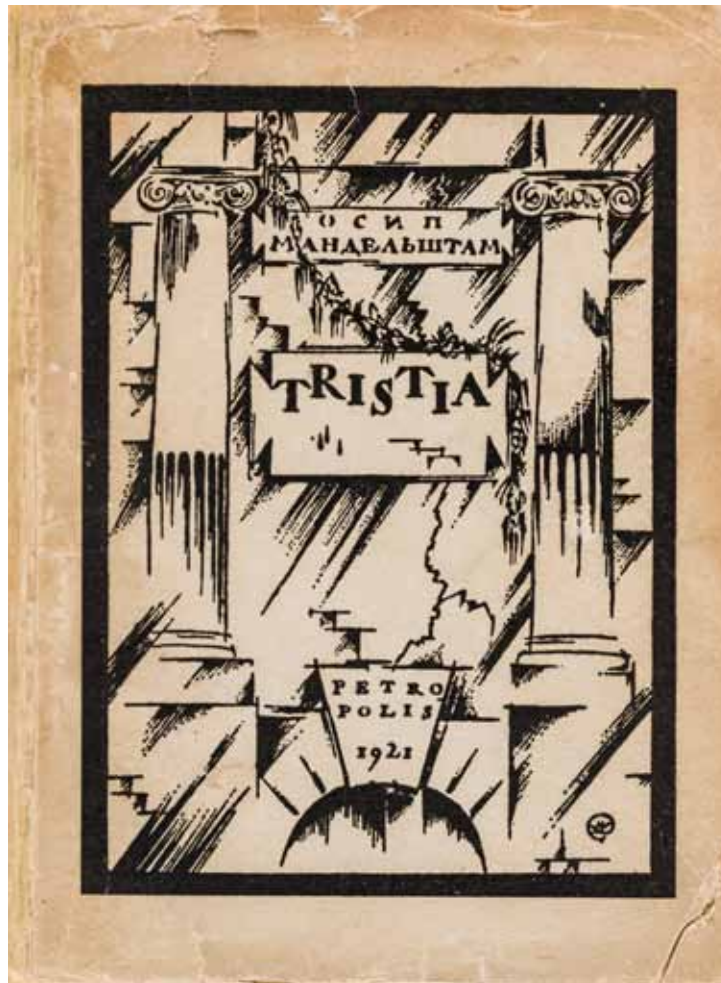
**3118**  
**MANDELSHTAM, OSIP. 1891-1938.**

*Almanach 'Dom Iskusstv Num. 1'* [House of Arts. No 1.] Petersburg: 1921. 4to. 83, [2] pp. Illustrated with plates. Original printed wrappers. Custom red chemise and quarter morocco slipcase. Thumbing, small splash stain to first few pages; backstrip perished and crudely retaped.

"WHEN PSYCHE, WHO IS LIFE"—AUTOGRAPH MANUSCRIPT POEM SIGNED BY MANDELSHTAM to last page and inside lower wrapper. First number of the Almanac published by the famous House of Arts—the organization that supported many Russian writers and artists in the difficult period after the Revolution. Contributors include Mandelstam, Gumilyov, Akhmatova, Blok, Remizov, Zamyatin and others. The cover is illustrated by M. Dobujzhinsky and the volume includes other illustrations by him as well as Chekhonin, Kustodiev and others. Among the texts published here for the first time is Zamyatin's famous and important article, "I am Afraid."

Osip Mandelstam has written his 16-line poem, "When Psyche, Who is Life," (later published in *Tristia* in 1922) covering 1¼ pages at the end of the volume in bold pencil and signed "O. Mandelshtam." Mandelstam submitted three poems for publication to the present work, all dedicated to Olga Arbenian, the muse of the Acmeists. Only two of the poems were published: Mandelstam wrote out the text of the third for a friend on this copy. This is the only known manuscript of the present poem.

\$15,000 - 20,000



3119

3119

**MANDELSHTAM, OSIP. 1891-1938.**

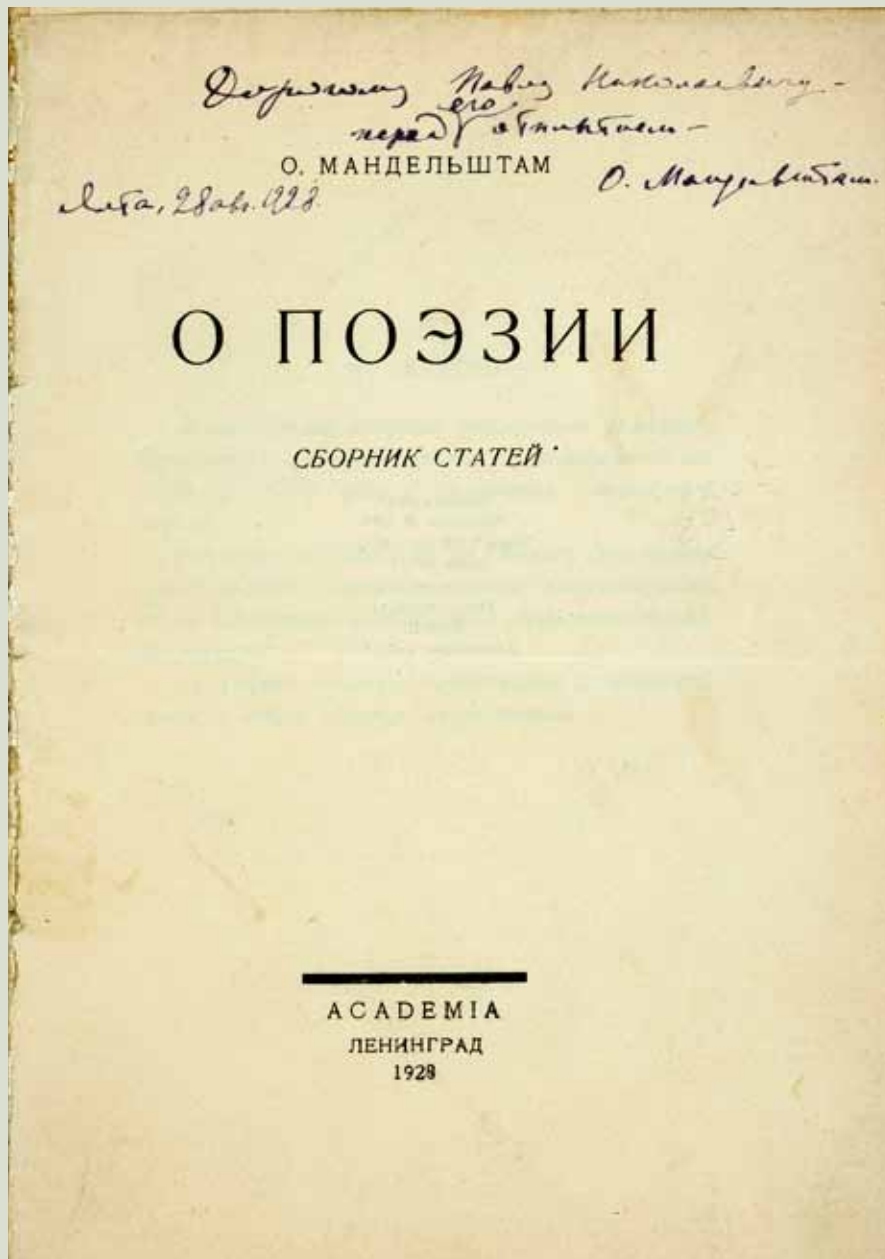
*Tristia*. Petersburg-Petropolis: 1922.

12mo 75, [5] pp. Original pictorial wrappers. Backstrip renewed, wrappers chipped at edges.

*Provenance*: Konstantin Vasilievich Mochulsky [1892-1948] (printed on the back of half title).

*FIRST EDITION* of the second and most important of the poet's three early books, containing many of the great works of his maturity. A futurist vision of Roman ruins adorns the book's upper cover. This copy bears a printed ownership statement of Mochulsky who later in life became a distinguished émigré literary critic and author of an important biography of Dostoevsky. *RARE*. Russian Avant-Garde Book 377.

**\$1,000 - 1,500**



3120

3120

**MANDELSHTAM, OSIP. 1891-1938.**

*O poezii*. On Poetry. Leningrad: Academia, 1928.

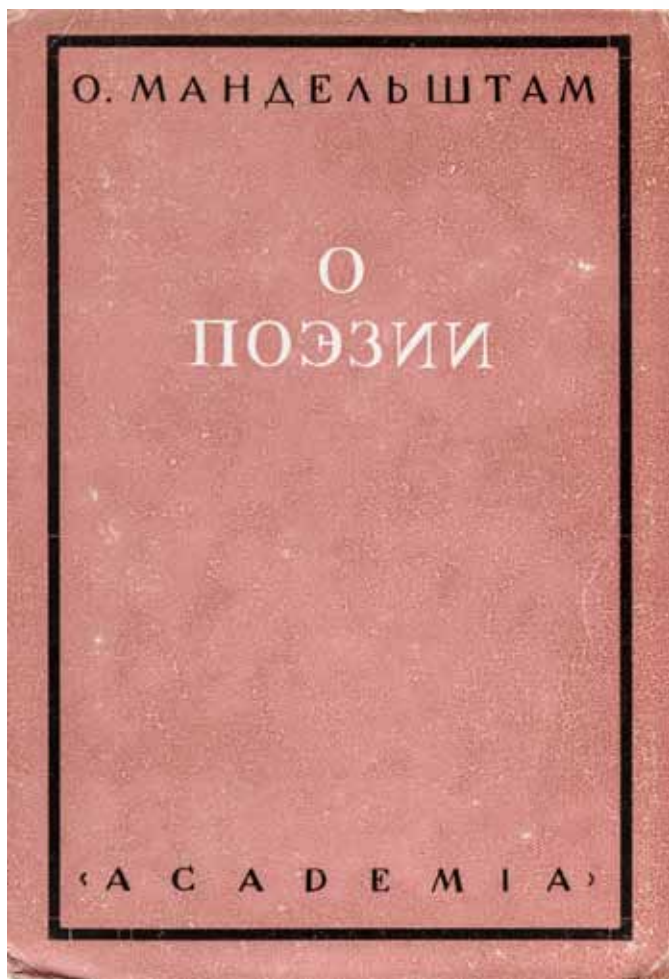
8vo. 97, [2] pp. Original printed pink wrappers. Custom clamshell case.

Text block coming loose from wrappers, title leaf tipped in.

*FIRST EDITION, INSCRIBED AND SIGNED FOR PAVEL MEDVEDEV* at the head of the title-page: "To Pavel Nikolaevich before his departure. Yalta, August 28, 1928." Presentation inscriptions from Mandelstam are of the utmost rarity.

*On Poetry* was Mandelstam's final book before he died, embodying his poetic credo in a series of essays. The association between Mandelstam and Medvedev is a moving one, linking two of Stalin's victims: Medvedev was a literary scholar of Mikhail Bakhtin's circle and was arrested and "disappeared" in the late 1930s. As Mandelstam wrote, "Only in Russia is poetry respected – it gets people killed. Is there anywhere else where poetry is so common a motive for murder?" (Nadezhda Mandelstam, *Memoirs*).

**\$10,000 - 15,000**



3121

3121

MANDELSHTAM, OSIP. 1891-1938.

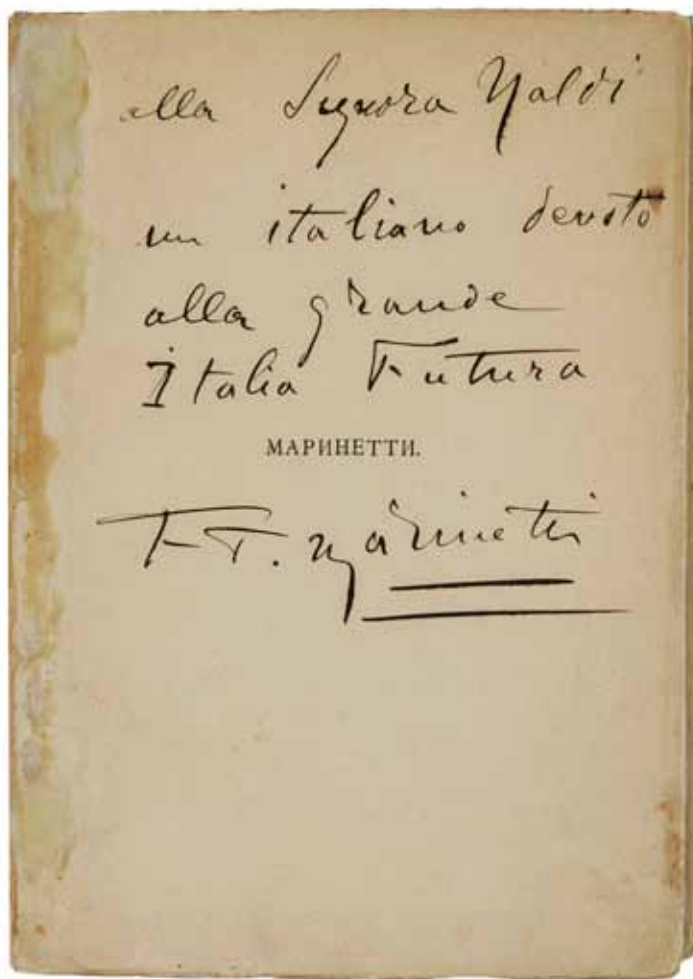
*O poezii*. [On Poetry.] Leningrad: Academia, 1928.

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

FIRST EDITION.

\$1,200 - 1,800

3122 No lot



3123

3123

MARINETTI, FILIPPO TOMMASO. 1876-1944.

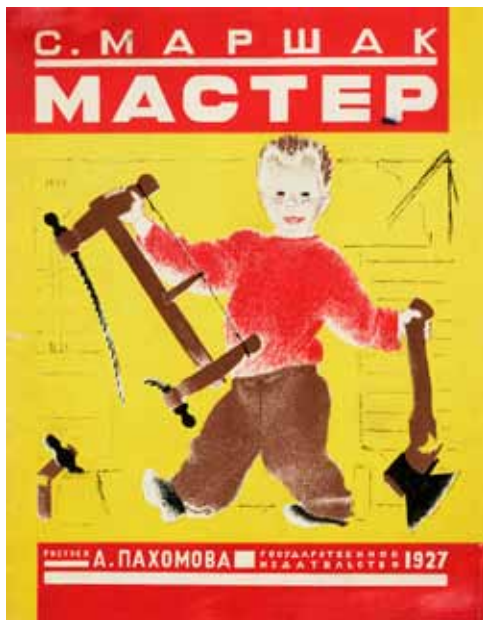
*Futurizm*. [Futurism.] St. Petersburg: "Prometei," 1914.

8vo. 256 pp. Original red-lettered white wrappers. Wrappers rebacked and restored; internal foxing.

Provenance: Signora Naldi (presentation inscription on half-title).

INSCRIBED FIRST EDITION IN RUSSIAN with a letter in its envelope from Marinetti and a copy of the Italian avant-garde journal *Il Futurismo* (February 11, 1925) laid in the front. In the letter written on "*Il Futurismo*" stationery with Balla's "*Il pugno di Boccioni*" in red, Marinetti thanks the Georgian avant-garde painter David Kakabadze [1889-1952] for his "nice book." Italian Futurism and its founder Marinetti profoundly influenced the Russian Avant Garde before World War I and the Russian Revolution. He visited in St. Petersburg and Moscow in 1910 and 1913 and was warmly received by the Cubo-Futurists. However, Marinetti embraced Mussolini and Italian fascism and enlisted to fight on the Russian Front during World War II.

\$3,000 - 5,000



3124



3125

3124

**MARSHAK, SAMUIL YAKOLEVICH. 1887-1964.**

PAKHOMOV, ALEKSEI FEDOROVICH, illustrator. *Master*. Leningrad: GIZ, 1927. 4to (265x 210 mm). 8 pp. Original color lithographed wrappers. Back wrapper reinforced.

*FIRST EDITION* of this charming "production book" in which a little boy becomes a master craftsman by doing as his father does. Pakhomov was one of V. V. Lebedev's prize pupils. Born into a peasant family, he proved to be a superb illustrator for children and one of the most beloved. He later became a highly successful Soviet painter and lithographer. Although his subjects were much the same as those of the Social Realists in their glorification of the noble Worker and the Peasant, Pakhomov's art is more lyrical than their generally blatant propaganda.

\$2,500 - 3,500

3125

**MARSHAK, SAMUIL YAKOLEVICH. 1887-1964.**

Autograph Manuscript, 2 pp rectos only, folio, n.p., c.1930, entitled "*Razgovor na pflube*" (On the Deck), in pencil, a working manuscript with a few corrections.

Concerns two YOUNG men on a deck of a ship, one of them speaking Spanish, the other Russian, however they communicate well, using the words "Comrade, Lenin, Stalin, Komsomol, Madrid, Moscow." Apparently propaganda relating to the time of the Soviet Union's participation in the Spanish Civil War. His propaganda work aside, Marshak is well-known as one of Russia's great authors for children.

\$1,000 - 1,500

3126

**MAYAKOVSKY, VLADIMIR VLADIMIROVICH. 1893-1930.**

*Fleita pozvonochnik*. [The Backbone Flute.] Petrograd: "Vzyl," 1916. 4to. 16 pp. Original white wrappers. Wrappers professionally restored.

*FIRST EDITION*. One of 600 copies. Mayakovsky dedicated this book to Lili Brik, the wife of his friend Osip Brik (who published this book), and his lover to whom addressed many of his best known love poetry. This sexually charged poem had to be censored so heavy black lines replace the offensive parts. A later unhappy love affair with another woman contributed to his suicide in 1930. "*Fleita pozvonochnik*" is considered to be one of his most important poems. Getty 507, Helyer 307, MoMA 132-33, NYPL 188.

\$2,500 - 3,500

3127

**MAYAKOVSKY, VLADIMIR VLADIMIROVICH. 1893-1930.**

*Nash marsh*. [Our March.] Petrograd: 1ya Gosudarstvennaya Litografiya, 1918. Large 4to. 12 pp. Music by ARTUR SEREGEEVICH LURYE. Original decorated thick self wrappers designed by PETR MITURICH. Discoloration to contents, extensive marginal restoration to tears, occasionally affecting the printed area; some soiling and old creasing, restoration to backstrip and margins, two repairs running into image area on upper cover.

*RARE REVOLUTIONARY MARCHING SONG OF THE RUSSIAN AVANT GARDE*. Mayakovsky's call for revolutionary action first appeared in the first number of the *Futuristov gazeta* of 1918. Lurye was a Russian avant-garde composer and at one time poet Anna Akhmatova's lover. He served as head of the music division of the Commissariat of Enlightenment or *Narkompros* under Anatoly Lunacharsky, but he eventually grew disillusioned with the Soviets and defected in 1921 during an official mission to Berlin. Miturich was an important Russian avant-garde artist who painted Lurye's portrait and collaborated with him on a selection of music for children, *Royal v detskoj* (The Children's Piano), 1920. Not in MoMA or Getty.

\$5,000 - 7,000

3128

**MAYAKOVSKY, VLADIMIR VLADIMIROVICH, et al.**

LUNACHARSKY, ANATOLY VASILEVICH, editor. *Rzhanoe slovo*. [The Rye Word.] Petrograd: IMO, 1918. 8vo. 58 pp. Color decorated wrappers. Wrappers professionally restored with missing pieces replaced.

*FIRST EDITION*. This "Futurist Revolutionary Reader," edited with an introduction by the People's Commissar of Enlightenment, pulled together many of the most important voices of Russian avant-garde poetry. Other contributions by N. ASEEV, D. BURLIUK, V. KAMENSKY, V. KHLBNIKOV and B. KUSHNER. Although Lunacharsky did not care for Mayakovsky's poetry, he did reprint "*Nash Marsh*" (Our Marsh) and "*Revolutsiya*" from *Gazeta futuristov* and an excerpt from *War and Peace*. MoMA 190.

\$1,500 - 2,000



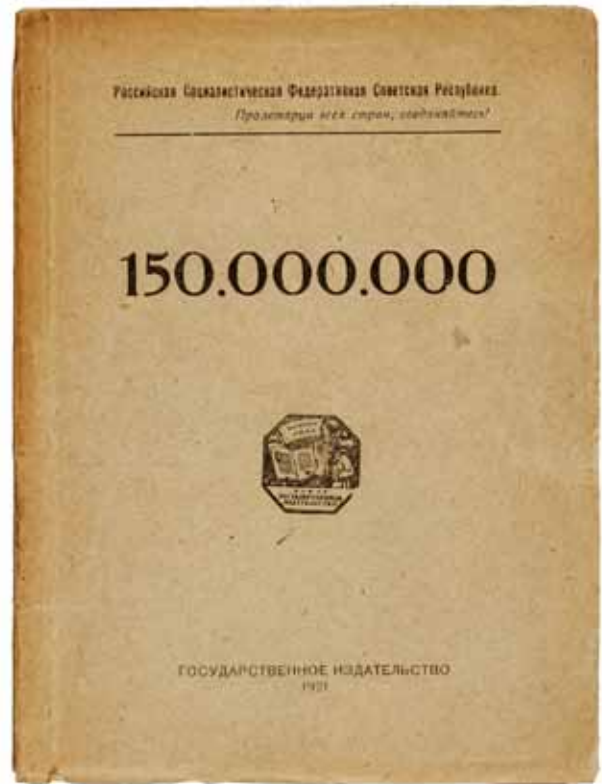
3129

**MAYAKOVSKY, VLADIMIR VLADIMIROVICH. 1893-1930.**

*150,000,000.* Moscow: GIZ, 1921. 8vo (185 x 135 mm). 70 pp. Original tan wrappers.

FIRST EDITION. *150,000,000* describes the struggle between millions of noble Soviet workers and the wicked Capitalists led by President Woodrow Wilson. It was published anonymously after Mayakovsky decided to dedicate his poetry to the Masses rather than to the glorification of the self. "150,000,000 speak with my lips," begins the poem; "No one is the author of my poem." But no one could mistake his voice throughout the work. Boris Pasternak did not care for it, and Lenin dismissed the epic agitprop poem as "stupid, monstrously stupid, and pretentious" and tried to suppress it. It is now considered one of Mayakovsky's important works.

\$1,500 - 2,000



3129

3130

**MAYAKOVSKY, VLADIMIR VLADIMIROVICH, AND NICKOLAI NIKOLAEVICH ASEEV.**

*Seriya poetov.* [Poets Series.] Moscow: VKhUTEMAS, 1922. 3 volumes, comprising: Mayakovsky's *Liubliu* (I Love You); Aseev's *Stalnoi solovei* (Steel Nightingale); and Myakovsky's *Mayakovskii izdevaetsya* (Mayakovsky Jeers). Various sizes. Original two-color Constructivist wrappers probably designed by a member of VKhUTEMAS. Discolored with some wear.

FIRST EDITIONS. Series of poetry chapbooks issued by MAF (*Moskovskaya assotsiatsiya futuristov*), in association with VKhUTEMAS, the art school. Having fallen in love with his friend's wife, Lili Brik, Mayakovsky wrote and dedicated *Lyublyu* to her. It may be his greatest love poem next to *Pro eto* (About This) of 1923, also addressed to Lili Brik. Aseev, however, demanded in "*Stalnoi solovei*" that poetry be stripped of romantic notions and be dedicated to industry and political activism. Lenin was never a fan of Mayakovsky's poetry but grudgingly complimented "*Prozasedavishiesya*" (Lost in Conference) in his "first satirical booklet," *Mayakovskiy izdevaetsya*. MoMA 426.

\$2,500 - 3,000



3130

3131

**MAYAKOVSKY, VLADIMIR VLADIMIROVICH. 1893-1930.**

LISSITZKY, EL (LAZAR LISSITZKII), illustrator. *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



3131



3132

3132

**MAYAKOVSKY, VLADIMIR VLADIMIROVICH. 1893-1930.**

*Vladimir Ilich Lenin.* Leningrad and Moscow: GIZ, 1925.

12mo. 95 pp. Original two-color Suprematist wrappers. Spine rubbed with some loss; front wrapper partially split.

That Lenin never cared much for Mayakovsky's work did not discourage the Poet of the Revolution from composing this epic to the Father of the Revolution. "The individual! Who needs him?" he declared. And yet his contemporaries still saw the poem steeped in the writer's individuality. Appropriately, Mayakovsky dedicated the poem to the Russian Communist Party.

\$1,500 - 2,000



3133

3133

**MAYAKOVSKY, VLADIMIR VLADIMIROVICH. 1893-1930.**

*RODCHENKO, ALEXANDR, illustrator. Razgovor s fininspektorom o poezii.*

[A Conversation with a Tax Collector about Poetry.] Tiflis: Zakkniga, 1926.

12mo. 15 pp. With one internal photomontage designed by A.

Rodchenko. Original Constructivist photomontage wrappers designed by A. Rodchenko. Spine reinforced; some soiling.

*FIRST EDITION.* Mayakovsky defined his rhyme in this important agitprop poem as "a keg of dynamite," that poetry is "a journey to the unknown." Rodchenko's photomontage on the front and back wrappers incorporates two photographs he took of the revolutionary poet.

\$2,000 - 3,000

3134

**MAYAKOVSKY, VLADIMIR VLADIMIROVICH. 1893-1930.**

*RODCHENKO, ALEXANDR, illustrator. Sergeiu Esenin.* [To Sergei Esenin.]

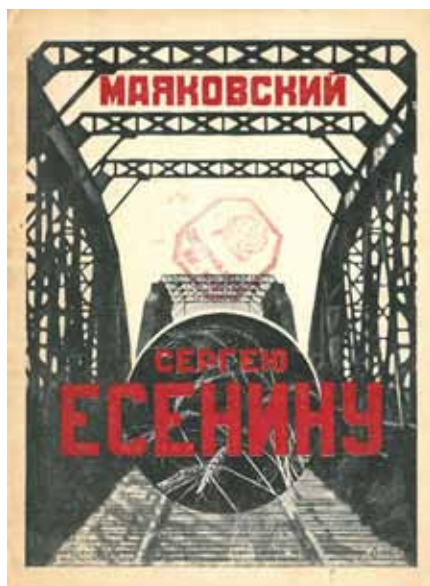
Tiflis: Zakkniga, 1926.

12mo. 16 pp. With two internal photomontages by A. Rodchemnko.

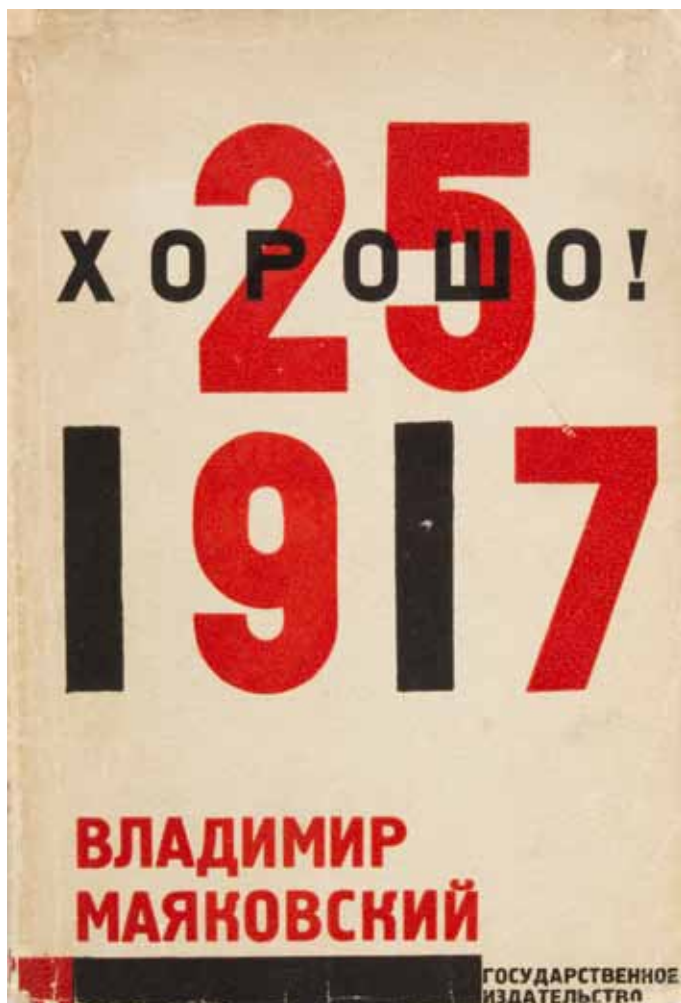
Original two-color Constructivist photomontage wrappers designed by A. Rodchenko. Bookstore's rubberstamp on front wrapper and minor soiling.

*FIRST EDITION.* Mayakovsky and the peasant poet Esenin were rivals before and after the Russian Revolution. When Esenin committed suicide, Mayakovsky was so upset that he published this denunciation of the poet's taking his own life. Mayakovsky himself committed suicide in 1930.

\$1,200 - 1,800



3134



3135

3135

MAYAKOVSKY, VLADIMIR VLADIMIROVICH. 1893-1930.

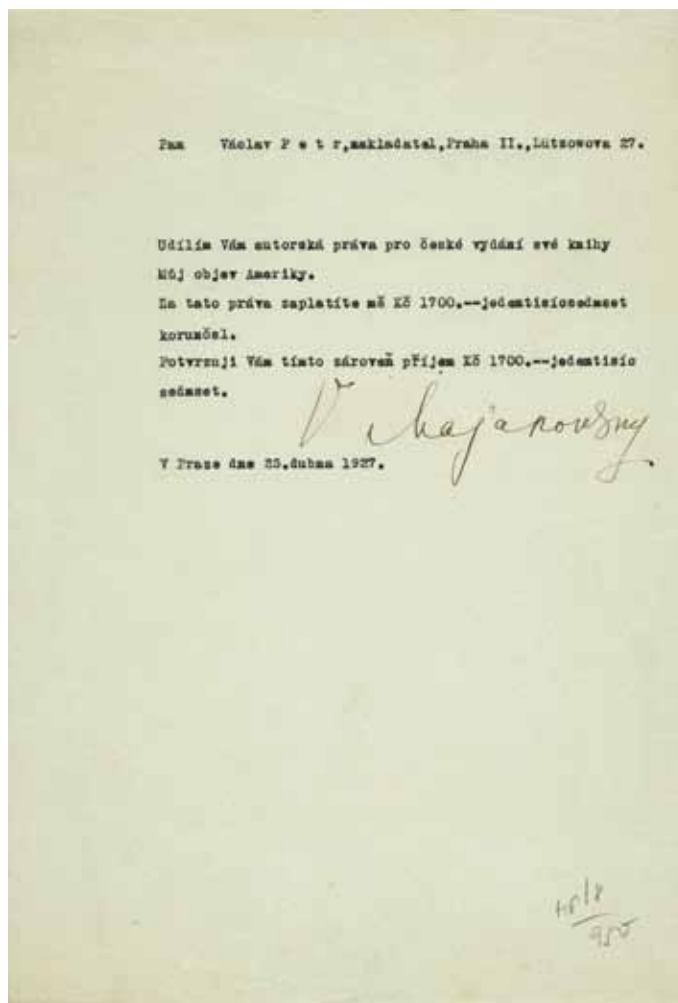
LISSITZKY, EL (LAZAR LISSITZKY), illustrator. *Khorosho!*. [Good!.] Moscow and Leningrad: GIZ, 1927.

8vo. 104 pp. Original two-color Constructivist wrappers designed by Lissitzky. Wrappers soiled and wear at edges.

*Provenance*: Nikolai Nikolaevich Aseev (presentation inscription).

*PRESENTATION COPY* signed and inscribed to the author's Constructivist colleague, N.N. Aseev, in purple ink on the title page and dated December 20, 1927. This is widely considered to be one of Mayakovsky's greatest poems. Lissitzky's cover for this tribute to the 10th Anniversary of the October Revolution is one of his most memorable arrangements of varying red and black type.

\$5,000 - 7,000



3136

3136

MAYAKOVSKY, VLADIMIR VLADIMIROVICH. 1893-1930.

Typed Document Signed, 4to, 1 p, Prague, April 25, 1927, on pale green paper. Minor creasing and marginal tears.

Contract assigning the Czech copyright of Mayakovsky's poem "Moe otkrytie Ameriki" (My Discovery of America) for 1,700 korunas. Boldly signed.

\$1,500 - 2,000



3137

3137  
**MAYAKOVSKY, VLADIMIR VLADIMIROVICH**, editor.  
 RODCHENKO, ALEKSANDR, illustrator. *Novyi LEF*. [New LEF.] Moscow: Gosizdat, 1927-1928.  
 18 of 22 issues. 8vo. Illustrated with photogravures after A. Rodchenko and others. Original two-color Constructivist wrappers designed by A. Rodchenko. Covers soiled and worn; some issues split or repaired.

*NEAR COMPLETE RUN OF THIS RARE RUSSIAN AVANT-GARDE PERIODICAL.*  
 Other contributors include B. PASTERNAK, N.N. ASEEV, O. BRIK, V. STEPANOVA, S.O. KIRSANOV and V.B. SHKLOVSKII. *LEF*, and its successor *Novyi LEF*, was the journal of the *Levy Front Iskusstv* (The Left Front of the Arts), a loose association of Leftist writers, artists, photographers, critics and

theorists led by Mayakovsky and Rodchenko; most were Constructivists. The aim of the magazine was to "re-examine the ideology and practices of so-called leftist art, and to abandon individualism to increase art's value for developing communism." But its impact was perhaps most profoundly felt in the modern art world. The dominant contributor after Mayakovsky was Rodchenko, who published many of his best-known photographs in the magazine but also provided the highly influential cover designs. *Novyi LEF* ended in 1929 because of an ideological dispute between Mayakovsky and another editor, Sergei Tretyakov.  
**\$10,000 - 15,000**



3138

3138

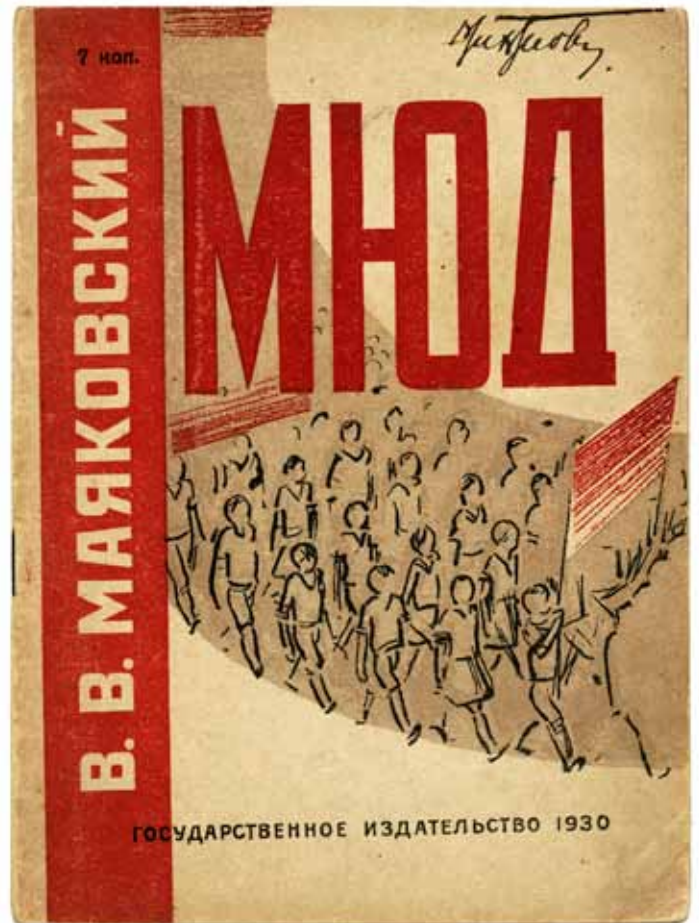
MAYAKOVSKY, VLADIMIR VLADIMIROVICH. 1893-1930.

*Literaturnaya gazeta/Komsomolskaya Pravda*. [Literature Gazette/ Komsomol Truth]. April 17, 1930.

Photographs by Aleksandr RODCHENKO and others. 4 pp. 680 x 500 mm. Discolored and folds as expected with a small hole in center and some tears at edges.

*RARE SPECIAL NUMBER* devoted to the Poet of the Russian Revolution after he committed suicide on April 14, 1930. With tributes by Vsevolod MEYERHOLD, A. RODCHENKO, Vavara STEPANOVA, Nikolai ASEEV, Semen KIRSANOV, Vasili KAMENSKII, Sergei TEREYAKOV and others. Despite his international fame as the most important Russian avant-garde poet, Mayakovsky struggled after the triumph of the Marxist Revolution. Lenin never liked his work and Trotsky said of his poetry, "Strokes of genius are marred by trivial stanzas, even by loud vulgarity." Proletariat literary organizations ridiculed him in the press and from the platform; and despondent over a recent love affair, he shot himself in the head. However, Stalin deified Mayakovsky after his death and made reading his work compulsory throughout the Russian Empire.

\$2,500 - 3,500



3139

3139

MAYAKOVSKY, VLADIMIR VLADIMIROVICH. 1893-1930,

IVANOVA, VERA, illustrator. *Miud*. Moscow and Leningrad: GIZ, 1930. 16mo (170 x 125 mm). 16 pp. Two-color decorated wrappers. Some discoloring and signature of former owner in ink on front wrapper and title page.

When Pravda called for a new socialist children's literature shortly after the October Revolution, Mayakovsky soon offered his talents as a poet to write for future comrades. These poems were often political in content and did not always sit well with the authorities. *Miud* is an acronym for *Myra lunoshei Den* or "International Youth Day." Mayakovsky and Ivanova took potshots at military officers and clergy and glorified Lenin and marching Pioneers in this posthumously published agitprop children's book.

\$1,000 - 1,500

3140

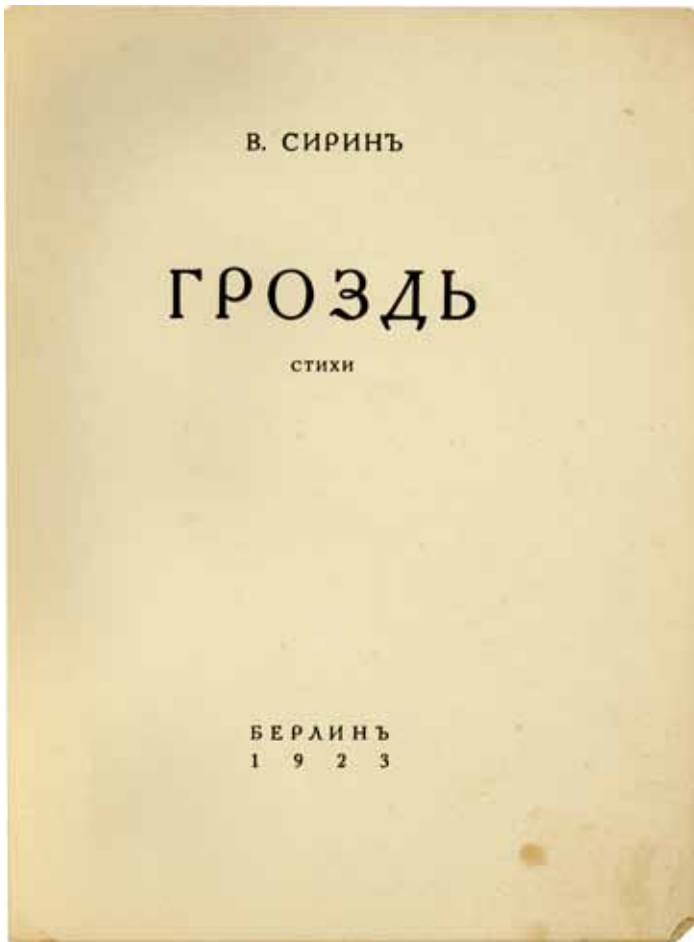
MAYKOV, APOLLON. 1821-1897.

*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.

\$800 - 1,200



3141

**3141**  
**NABOKOV, VLADIMIR. 1899-1977.**

*Grozd'.* [The Cluster.] Berlin: Gamaiun, 1923.  
 Small 8vo. 61 pp. Modern quarter cloth. Last dozen leaves with a marginal brown stain; gift inscription dated 1924.

*FIRST EDITION OF THE AUTHOR'S SECOND BOOK* and Nabokov's first collection of poems to use the pseudonym Sirin. A section of poems is dedicated to Svetlana Siewert and another poem is an elegy for his father. "One of the attributes of the beloved's image in *Grozd'* is music ... these poems are a direct echo of the summer of 1921 in Berlin when 'in the evening Vladimir would return to the Siewert home and after dinner argue with the family for Chekhov, against Dostoevsky, or listen to Svetlana on the piano, by an open window, near the gentle night breeze'" (Shvabrin *Vladimir Nabokov as Translator*, 2008 quoting Brian Boyd).

\$1,200 - 1,800

**3142**  
**NABOKOV, VLADIMIR. 1899-1977.**

*Gornii put.* [The Empyrean Path.] Berlin: Grani, 1923.  
 8vo. 180 pp. Original printed wrappers; glassine. Fore-edge foxed with an occasional spot within.  
*Provenance:* Milko Bambio (discrete blindstamp to foot of half-title and title).

*FIRST EDITION* of this very early collection of poems, among Nabokov's first publications. The Nabokov family moved to Berlin in 1920. Rare, especially in this condition. Juliar A6.1.

\$2,500 - 3,500



3142

**3143**  
**NABOKOV, VLADIMIR. 1899-1977.**

*Podvig.* [Glory.] Paris: Izdatelstvo Sovremenntya Zapiski. Annales contemporaines, 1932.  
 8vo. Original cream wrappers printed in green. Rebacked with original spine titling laid down, tape stains to covers, light chipping to wrapper edges.

*FIRST EDITION, PRESENTATION COPY* inscribed by the author (translated): "To my dear Jakob Mysevich Tzwibak with the fond memories of the author, 12.32." Tzwibak [1902-1994] is better known by his nom-de-plume Andrei Sedykh. He emigrated the same year as Nabokov, first to Istanbul and then Paris. He was a correspondent for *Poslednie novosti*, *Segodnia* (Riga) and *Novoe russkoe slovo* (New York). Presentation copies of Nabokov's early books are extremely rare. One of 1000 copies. Juliar A13.1.

\$7,000 - 9,000



3143

3144

**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.

**\$700 - 1,000**

3145

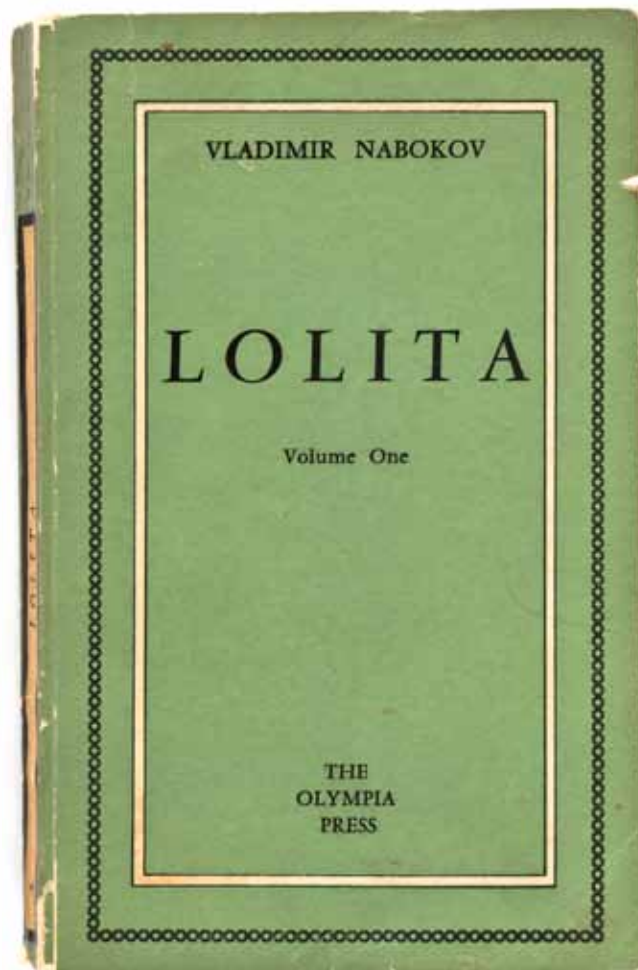
**NABOKOV, VLADIMIR. 1899-1977.**

*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 emigre, dated 1953.

**\$500 - 700**



3146

3146

**NABOKOV, VLADIMIR. 1899-1977.**

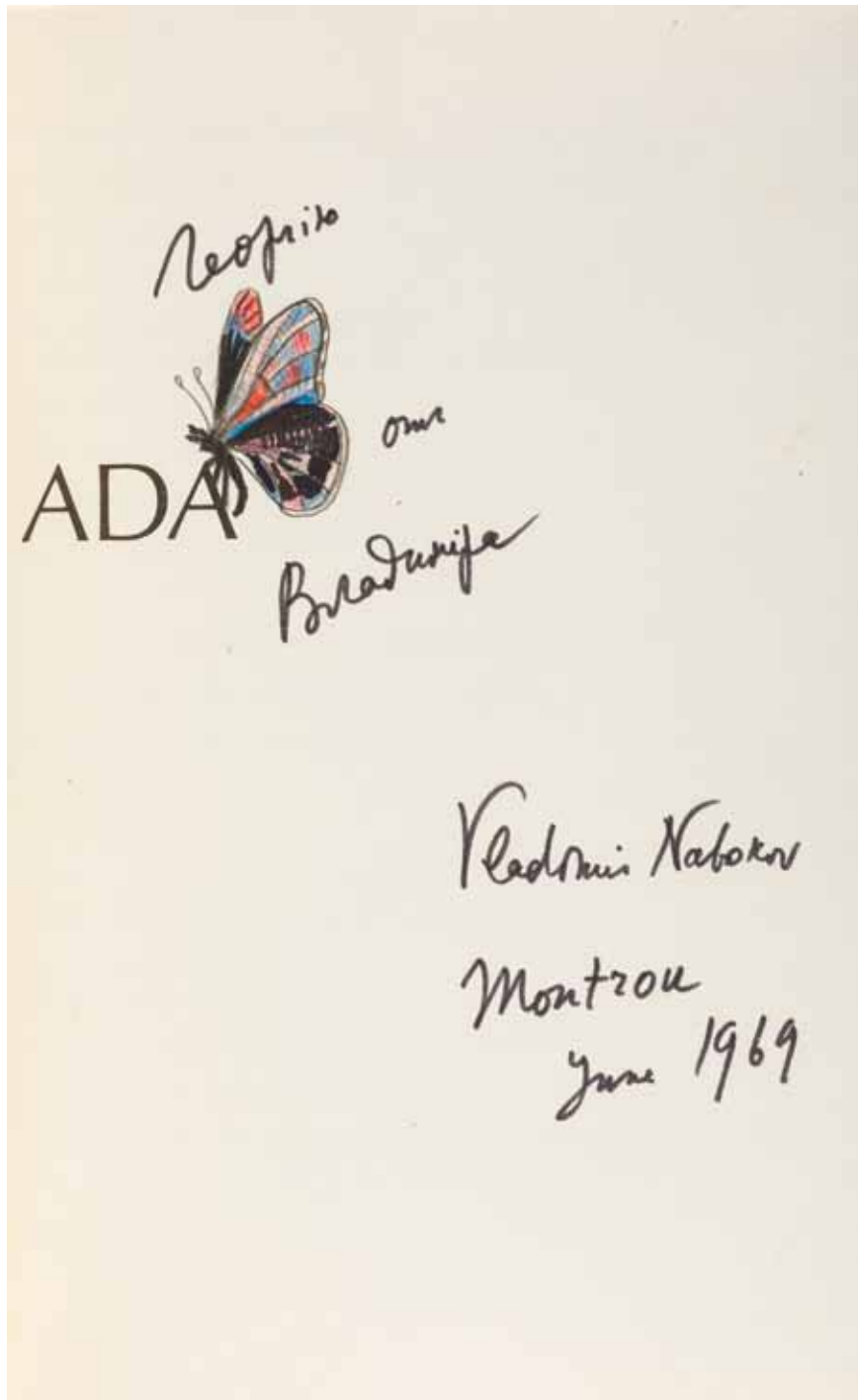
*Lolita*. Paris: The Olympia Press, [1955].

2 volumes. Original green printed wrappers. Some notes at ends, light creasing to spines and wear to wrapper edges, corner crease to upper cover of vol 2.

*Provenance*: S.N. Behrman (small note on inside lower cover of vol 2 indicating that it was read in Antibes in May 1956, penciled vocabulary list on blank pages at ends of both volumes).

*FIRST EDITION* with 900 franc price on both lower wrappers. *Lolita* was not published in the U.S. and U.K. until 1959.

**\$1,200 - 1,800**



3147

3147

**NABOKOV, VLADIMIR. 1899-1977.**

*Ada, or Ardor: a Family Chronicle.* New York: McGraw-Hill, [1969]. 8vo. Original cloth; dust jacket. Jacket with light edge-wear, short tear to spine panel head repaired on verso.

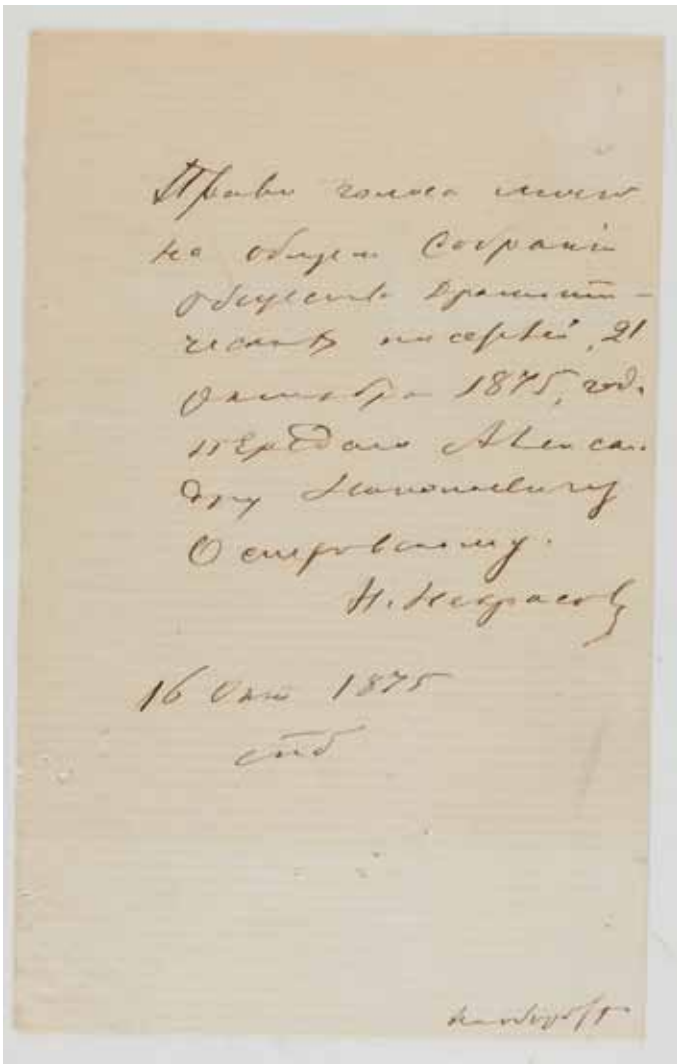
*PRESENTATION COPY OF THE FIRST EDITION, INSCRIBED AND SIGNED WITH BUTTERFLY DRAWING FOR GEORGE HESSEN.* *Ada* is probably Nabokov's greatest novel in English. The inscription is for George Hessen, one of Nabokov's closest friends. His father was Josef Hessen who was editor of the liberal newspaper *Rech'* in St. Petersburg prior to the family's emigration, and then of *Rul'* in Berlin. He was a close colleague of Nabokov's father. After the latter was killed while saving Pavel Milyukov

from an assassination attempt, the elder Hessen encouraged Nabokov in his writing and indeed became one of his first publishers. He also occasioned the close friendship with his son, George Hessen who became one of Nabokov's most important confidants.

Inscribed works by Nabokov are rare, but the butterfly drawing is a usual motif among them. In this instance, Nabokov diverges from the norm in showing the butterfly alive: alighting on the second "A" of "ADA." In most cases, the butterfly is depicted flat, as already pinned in a collector's case. This copy also bears a presentation card from the publishers on the front free endpaper.

**\$15,000 - 25,000**





3148

3148

**NEKRASOV, NIKOLAI ALEKSEEVICH. 1821-1878.**

Autograph Letter Signed, 1 p, 8vo, St. Petersburg, October 16, 1875, pin holes.

Nekrasov was a famous Russian "civic poet" whose admirers have included everyone from Dostoyevsky to Lenin. His sympathetic depiction of the peasants and outrage at social injustice particularly endeared him to the Bolsheviks. He also edited the important literary magazine *Sovremennik* (The Contemporary) and was a popular children's poet. Here he writes (in translation): "I pass my voting right at the assembly of Dramatic Writers Society on October 21, 1875 to Aleksandr Nikolaevich Ostrovskii." Ostrovsky was a Russian playwright, noted for his realism, whom Nekrasov championed. Perhaps his most famous play, however, was the fairy tale *Snegurochka* (1873) that was later turned into operas by both Tchaikovsky and Rimsky-Korsakov; Nekrasov hated it. The correspondence between Nekrasov and Ostrovsky is now lost.  
**\$6,000 - 8,000**



3149

3149

**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*.

**\$1,500 - 2,000**



3150

**3150**  
**OLESHA, YURI. 1899-1960.**  
 KOZLINSKII, VLADIMIR IVANOVICH, illustrator. *3 tolstyaka*. [Three Fat Men.] N.p., 1935.  
 212 pp. Original decorated white boards designed by V. I. Kozlinskii. Covers soiled with edges rubbed and corners bumped.

*FIRST KOZLINSKII EDITION OF THE FIRST REVOLUTIONARY FAIRY TALE.* Originally published in 1927 and illustrated by Mstislav Dobuzhinsky, Olesha's satire for boys and girls tells how a little girl and her friends depose three very fat dictators. While Lunacharsky praised it, others thought it was too sugary a picture of revolution. Stanislavsky staged a dramatization of the story at the Moscow Art Theater in 1930. It remains one of Olesha's most popular works. Kozlinskii is perhaps best remembered for his dynamic agitprop posters for the *ROSTA* windows he created with V.V. Lebedev. The pictures for *3 tolstayka* are his most important book illustrations.  
**\$1,500 - 2,000**

**3151**  
**OLESHA, YURI. 1899-1960.**  
*Izbrannoe*. [Selections.] Moscow: Khudeojestvennaya literatura, 1936.  
 8vo. 256 pp. Original green cloth. Title-page evenly browned, cloth slightly leaned and sunned.

*FIRST EDITION, INSCRIBED AND SIGNED* by the author on the front free endpaper (in translation): "*To Vladimir Petrovich Nemshaev, my old friend and comrade and a great person, with true affection / Y. Olesha / July 1, 1958.*"

Collection of short stories from the author of *Envy*. Olesha did not publish for two decades after 1938 due to censorship. Presentation copies from him are very rare and this was to a close friend.

**\$1,000 - 1,500**

**3152**  
**OSTEN-SAKSEN, ELIZABETH.**  
 Manuscript poetry notebook, [St. Petersburg, 1899-1900]. 78 pp recto and verso, 8vo, in purple ink. In original leather notebook with metal clasp and lock (lock defective). Some pages excised.

Baroness Elizabeth Osten-Saksen was a member of the St. Petersburg circle around Alexandr Blok. She published collections of her verse in 1902 and 1915. Noteworthy in this volume is a draft of her admired elegy to Vladimir Solovyov.

**\$1,000 - 1,500**



3153

3153

PASTERNAK, BORIS. 1890-1960.

1. *Lirika*. [Lyrics.] Moscow: Lirika, 1913.

12mo. 97 pp. Decorated wrappers. Rebacked and back wrapper replaced. Back wrapper replaced; former owner's name on front wrapper and title page.

*Provenance*: A. Terasenkov (signatures on front wrapper and title page).

**FIRST APPEARANCE IN PRINT OF THE NOBLE PRIZE WINNER.** Also with contributions by Iu. ANISIMOV, N. ASEEV, S. BOBROV, A. RAEVSKII, S. RUBANOVICH, A. SIDOROV and V. STANEVICH. *Lirika* referred to not only a small short lived writers' group to whom Pasternak belonged but also their publishing company. All eight members published five poems each in this anthology. It was not only this group's "first almanac" but their last: it was the only book they issued. Pasternak's first collection of just his own poetry came out the following year. Tarasenkov was a famous collector of 20th-century Russian poetry first editions and author of the catalog *Russie poetry XX-go veka* (Russian Poetry of the Twentieth Century), Moscow, 1966.

2. *Okhrannaya gramota*. [Safe Conduct.] Leningrad: Pisatelei, 1931. 12mo. 128 pp. Cloth-backed decorated boards designed by M. Kirnarskii. Covers rubbed, overall discoloring; first leaf with publisher's device partially detached. **FIRST EDITION OF THE POET'S EARLY MEMOIR.**

\$1,500 - 2,500



3155

3154

PASTERNAK, BORIS, et al.

*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. There is a constructivist vignette by Erdman on the upper cover.

\$400 - 600

3155

PASTERNAK, BORIS. 1890-1960.

*Devyatsot p'yatyy 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.

\$800 - 1,200

Михаилу Уварову  
Садунероу  
Зрительск

---

Матвейман  
23 фев. 1946;  
Александр и Сергей  
Гинин.

3158

3156

**PASTERNAK, BORIS. 1890-1960.**

*Spektorskii*. Moscow: GIHL, 1931. 12mo. 62, [2 ad] pp. Original cloth-backed boards, printed cover label.

*FIRST EDITION* of this "novel in verse" which Pasternak first began in 1919 and did not finish until 1931. It is the only novel he wrote apart from *Doctor Zhivago*. It is a study of the revolutionary temperament, named after its semi-autobiographical hero, Sergei Spektorsky.

\$500 - 700

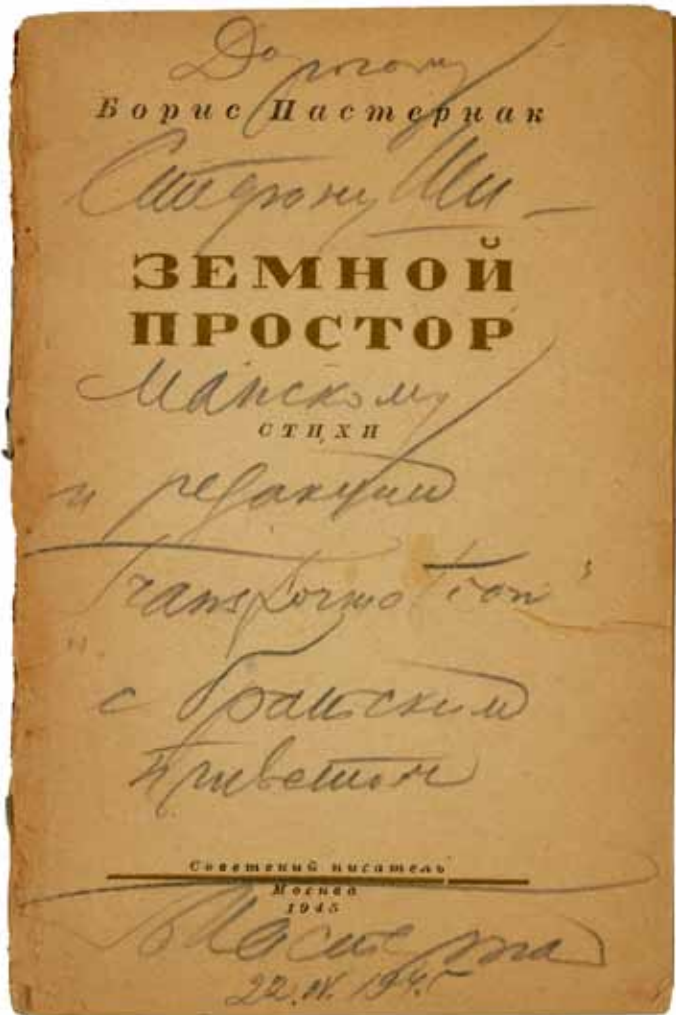
3157

**PASTERNAK, BORIS. 1890-1960.**

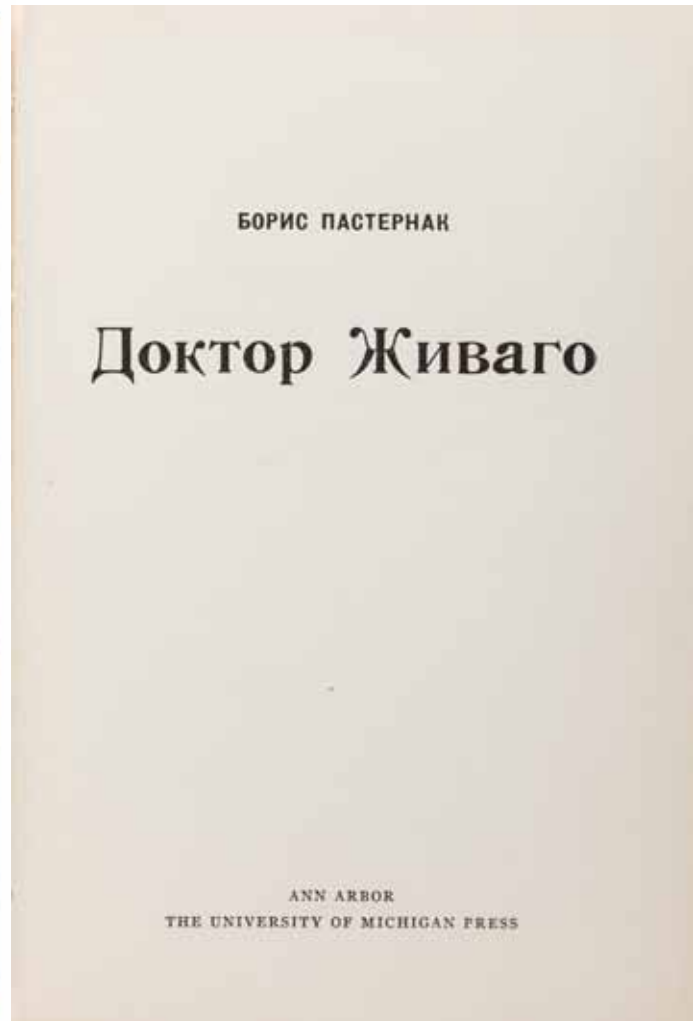
*Poemy*. Moscow: Sovietska Literatura, 1933. Small 4to. 165, [3] pp. Woodcut title and chapter vignettes by Sergei Bigos. Original pictorial boards; dust jacket. Pale foxmark to front cover and jacket, jacket with minor toning and rubbing to tips, small reinforcement to spine panel head (verso).

*FIRST COLLECTED EDITION*, consisting poems plus the novel in verse, *Spektorskii*. Edition of 5000 copies. Tarasenkov 295.

\$800 - 1,200



3159



3161

3158

PASTERNAK, BORIS. 1890-1960.

*Izbrannie stikhii poemi.* [Selected Poems.] Moscow: OGIZ, 1945. 8vo. 188 pp. Original coated burgundy cloth. Small corner stain to f.f.e. with inscription and title-page, rubbing to extremities.

FIRST EDITION, PRESENTATION COPY of this collection, published during the thaw that was occasioned by the Second World War. This copy inscribed by Pasternak on December 23, 1946, in translation: "To Victor Ivanovich Slavinsky, with friendship. B. Pasternak. Now I write better." One of 25,000 copies printed.

\$3,000 - 5,000

3159

PASTERNAK, BORIS. 1890-1960.

*Zemnoi prostor.* [Earth's Expanse.] Moscow: Sovietskii Pisatel, 1945. Small 8vo. 45, [3] pp. Original boards. Custom cloth case. Brittle, text block detached, last leaf separated and chipped (without loss).

FIRST EDITION, PRESENTATION COPY, inscribed and signed on the title-page in pencil (translated): "To my dear Stefan Shinansky and the publishing house Transformation, with the warm and brotherly regards of Boris Pasternak / 22.IV.1945." This is one of only two war-time volumes of Pasternak's poetry that were published and the production standards are shocking, cheap acidic paper in a doomed binding. Scarce, inscribed copy of a very fragile work.

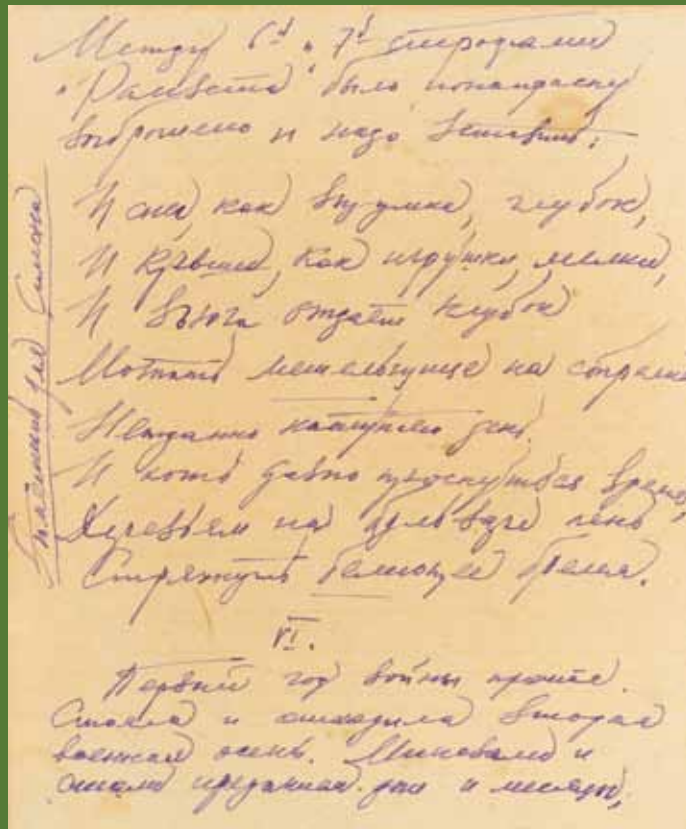
\$2,000 - 3,000

Второе издание  
Книжки Арифметики  
и Вязкины.  
16 мая 1954г.

Купил (подпись)

**Тетрадь**  
по.....  
учени ..... класса  
..... школы  
.....  
.....

3160 (actual size)



3160

3160

**PASTERNAK, BORIS. 1890-1960.**

Autograph Manuscript Signed, 24 pp, small 4to, "Vtoroe prebyvanie Iuriya Andreevicha Zhivago v Varykino," ("Iurie Andreevich Zhivago's Second Visit to Varykino"), n.p., dated May 16, 1954 and December 16, 1956, in composition book, original pink wrappers. Some minor stains on the wrappers.

*WORKING MANUSCRIPT DRAFT FROM DOCTOR ZHIVAGO, "ONE OF THE VERY GREAT BOOKS OF OUR TIME,"* being the section which treats of Zhivago's becoming a father.

Pasternak was internationally known as one of Russia's greatest poets prior to the publication of his classic novel *Dr. Zhivago* in 1957. He had been working on his epic tale of the Russian Revolution for years: some passages date from the 1910s and 1920s. After the Soviet journal *Novyi mir* (The New World) rejected it in 1956, Pasternak had it smuggled out of Russia and it was published in Italy in 1957 to international acclaim. Although Nabokov did not care for it, Edmund Wilson wrote in *The New Yorker* that *Dr. Zhivago* was "one of the very great books of our time....His book is a great act of faith in art and in the human spirit."

At home Pasternak and his novel were denounced and he was expelled from the Union of Soviet Writers—when it was made known that he had won the Nobel Prize for Literature in 1958, Pasternak was forced to refuse it. The intervention of Prime Minister Nehru of India prevented his being expelled from Russia. Pasternak died in disgrace. David Lean's film version of 1965, starring Omar Sharif and Julie Christie, won five Academy Awards™. The novel was not officially published in Russia until 1988 when it was serialized in *Novyi mir*.

The present draft opens with two stanzas that Pasternak indicates should be added to one of the best-known of the Zhivago poems: "Rassvet" ("Daybreak"): "In the poem Daybreak between 6th and 7th stanzas this was groundlessly removed and needs to be put back:

И снег, как выдумка, глубок  
И крыши, как игрушки, мелки  
И вьюга отдаёт клубок  
Мотать метельщице на стрелке

Нежданно наступает день  
И хоть давно проснуться время  
Деревьям на бульваре лень  
Стряхнуть белеющее бремя"

His instructions were not followed for the verses do not appear in the printed book; and they do not seem to have ever been published. Despite the title on the cover, the text actually comes from Vol I, Part IV (chapters 5/6), describing Zhivago's becoming a father. It differs from the published version. For example, the draft begins: "The first year of the war was over. The second autumn of war was turning away." The book reads: "The weather was nasty for the third day. It was the second fall of the war." **\$30,000 - 50,000**

3161

**PASTERNAK, BORIS. 1890-1960.**

*Doktor Zhivago*. Ann Arbor: University of Michigan, 1959. Thick 8vo. Original orange cloth. Hinges cracked, minor sun and shelf-wear, ownership inscription, some small stains to fore-edge.

*FIRST AUTHORIZED RUSSIAN-LANGUAGE EDITION* of one of the most controversial works of Soviet literature. The book was submitted to *Novyi Mir* in 1956 and accepted, but at the last moment its publication was reconsidered. Instead, the first edition was the Italian translation published by Feltrinelli in 1957. English-language editions appeared in 1958. Pasternak then won the Nobel Prize for Literature, 1958 ("for his important achievement both in contemporary lyrical poetry and in the field of the great Russian epic tradition"), and the USSR was shamed into authorizing an edition. See illustration on page 83.

**\$1,000 - 1,500**



3162

3162

**PERNIKOV, EVGENII.**

Advertising poster for a magazine. Original maquette, mixed media, 528 x 390 mm (image size) on posterboard, signed in Cyrillic (lower right). Some soiling and dampstain, repaired tears.

*Provenance:* purchased by the current owner directly from the Pernikov family.

Pernikov was a Constructivist book illustrator and poster designer.

\$12,000 - 15,000





3163

3163

**PETRITSKII, ANATOLII GALATIONOVICH, illustrator.**  
 KHMURII, V. *Anatol Petritskii teatralnyi stroi*. [Anatol Petritskii Theater Designs.] Kharkov: Derzhavne Vidavnistvo Ukrain, 1929.  
 Folio (355 x 270 mm). 26 pp. 56 tipped-in color and black-and-white plates. Brown wrappers. Some loss and foxing to tissue guards; water stain in last few pages, not affecting plates. Restoration to jacket.

*WITH THE RARE ORIGINAL CONSTRUCTIVIST DUST JACKET.* An opulent art book on one of the Ukraine's most important avant-garde set and costume designers. Petritskii embraced Constructivism when he moved to Moscow in 1920 and quickly adapted the style for the Moscow Camera Theater. When he returned to Kiev, examples of Petritskii's designs for such important productions as Goleisovky's ballet *Eccentric Dances* and the operas *Prince Igor*, *Turandot* and *William Tell*.  
 \$6,000 - 8,000



3164

3164

**PETROV-VODKIN, KUZMA SERGEEVICH. 1878-1939.**  
**AOIYA** *Prikliucheniya Andriushi i Kati v vozdukh na zeml i pod zemlei.* [Aoiya: The Adventures of Andriusha and Katya in the Sky, on Earth and Underground.] St. Petersburg: "Gryadyschii Den," 1914.  
 8vo. 116 pp. Original decorated wrappers. Wrappers soiled, spine replaced, pages buckled.

*FIRST AND ONLY EDITION* of this rare children's book written and illustrated by the famous Russian avant-garde painter. Petrov-Vodkin was a well-respected and controversial artist who introduced erotic elements to the traditions of icon painting. This story for children, published just as World War II broke out, describes the wild adventures of two friends, Andriusha and Katya, who fly away in a hot air balloon to a strange island called "Aoiya," all illustrated in Petrov-Vodkin's inimitable style. Not in MoMA.  
 \$2,500 - 3,500

3165

**PETROV-VODKIN, KUZMA SERGEEVICH, illustrator.**  
 BAKHANOVSAYA, ELENA. *Khristofor Kholum [Christopher Columbus]*. Moscow and Leningrad: GIZ, 1926.  
 4to. 23 pp. Black-and-white illustrations. Color lithographed wrappers. Wrappers restored, some thumbsoiling.

*FIRST AND ONLY EDITION* of this rare children's book illustrated by Petrov-Vodkin. Although the Italian explorer landed on what is now Cuba, Petrov-Vodkin includes a drawing of the Great Plains with a buffalo and a condor. The great modern Russian painter illustrated few children's stories and perhaps the best known is this unusual Marxist version of the life of the Discoverer of America.  
 See illustration overleaf.  
 \$2,500 - 3,500



3165



3167

3166

**POETS GUILD.**

MANDELSHTAM, OSIP EMILEVICH, ALEKSANDR ALEKSANDROVICH BLOK, NIKOLAI STEPANOVICH GUMILEV, MIKHAIL ALEKSEEVICH KUZMIN, GEORGII VLADIMIROVICH IVANOV, FEDOR SOLOGUB, and others. *Tsekh Poetov* [Poet's Guild.] Berlin: S. Efron, 1922.

Vols. 1-3 in two issues. 8vo. Original glassine wrappers over white stiff paper covers. Wrappers frayed at top and covers underneath discolored.

In 1910, Gumilev and Sergei Gorodetskii founded "Tsekh Poetov" from which group evolved the Acmeists. The name refers to the Greek word *acme* or "best of all ages." Mandelshtam defined their "neo-classical form of modernism" as "a yearning for world culture." They often gathered in The Stray Dog Café in St Petersburg and produced some of the most important Russian poetry of the 20th Century. The fate of these poets was usually tragic: the Cheka executed Gumilev and Mandelshtam died in the Gulag.

\$1,200 - 1,800

3167

**POMAZANOV, PETR V., designer.**

*Proetky zdanii dlya uchrezhdenii sotsialnogo vosptaniya.* [Projects of School and Preschool Buildings.] Moscow: Narkompros-MONO, 1930.

Folio. 127 pp. Illustrated with architectural drawings. Original two-color Constructivist photomontage wrappers designed by P.V. Pomazanov.

Wrappers expertly restored; minor internal marginal tears.

*FIRST EDITION.* This ambitious treatise includes detailed plans for various levels of state-sponsored schools, most likely unrealized. Pomazanov was an important Soviet architect whose large scale projects included the development of Moscow's Sokol district.

\$1,500 - 2,000



3168

**3168  
RADUGA.**

*Katalog detskikh knig: Oktyabr 1927* [Children's Book Catalog: October 1927.] Leningrad and Moscow: "Raduga," 1927. 12mo. 32 pp. Publisher's device designed by Sergei CHEKHONIN. Decorated wrappers. A couple ink smudges on wrappers.

*RARE CHILDREN'S BOOK CATALOG.* *Raduga* was the most important publisher of "books for children and youth" during the early Soviet period. Among the writers and artists the private firm published were K. Chukovsky, S. Marshak, O. Mandelshtam, E. Shvarts, V.V. Lebedev, S. Chekhonin, M. Dobuzhinsky, V. Konashevich, B. Kustodiev, D. Mitrokhin and K. Petrov-Vodkin. "*Raduga*" means "rainbow"; and the printer's device shows one above Noah's dove returning with the olive branch to the Ark. The firm flourished under NEP or New Economic Policy but folded during the Five Year Plan. The catalog opens with glowing tributes from important journals and proceeds with a full listing of titles then available. Included is a copy of the magazine *Ekran* (The Screen), December 5, 1925, with a full page advertisement in color for *Raduga* in Moscow on the back wrapper, mentioning that their books were recently awarded a medal at the famous 1925 International Exposition of Decorative Arts.

**\$2,000 - 3,000**



3169

**3169  
REMIZOV, ALEKSEI. 1877-1957.**

*Posolon*. [Sunward.] Moscow: "Zolotoe Runo," 1907. Tall 8vo. 82 pp. Decorations by the author. Original decorated wrappers designed by Remizov. Wrappers thumbsoiled, rebacked with repairs to upper margin of back wrapper.

*FIRST EDITION OF THE AUTHOR'S FIRST BOOK.* Remizov wrote these *skazki* or fairy tales for his little daughter Natasha and dedicated the book to the Symbolist poet Vyacheslav Ivanov. Blok, Voloshin, Bely and other Symbolists all praised this collection of haunting tales that freely used folk motifs in a modern manner. It was even nominated for the Pushkin Prize. *Posolon* was the author's favorite of all his many books.

**\$4,000 - 6,000**

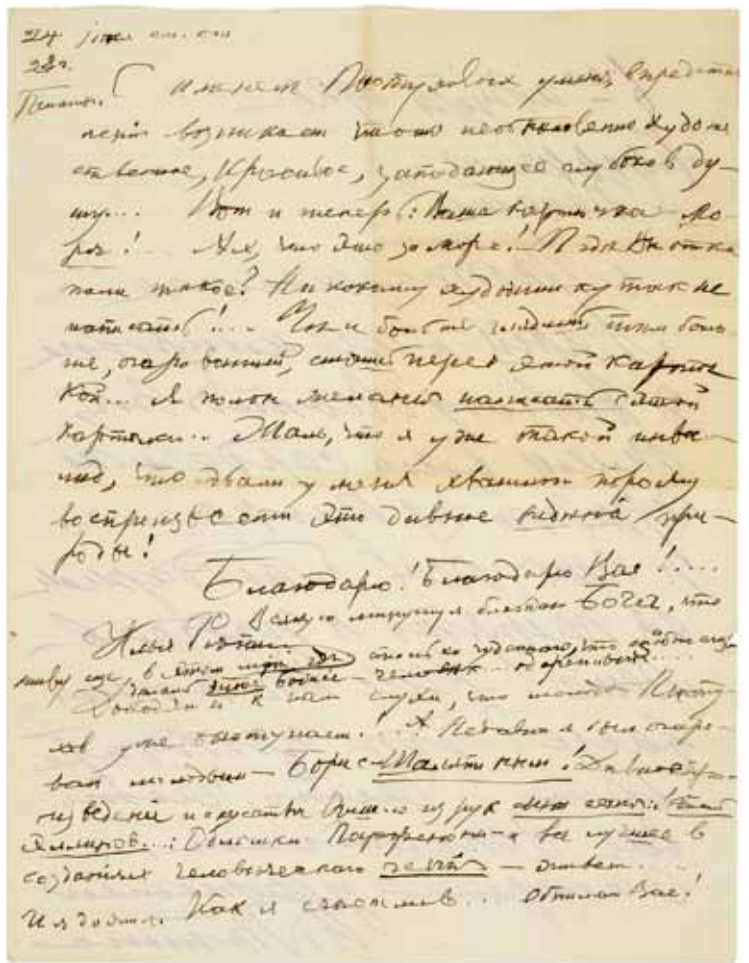


3170

3170  
 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.

\$1,500 - 2,000



3171

3171  
 REPIN, ILYA. 1844-1930.

Three 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. Repin letters are rare.

\$3,000 - 5,000



3172

3172

**RIMSKY-KORSAKOV, NIKOLAI ANDREEVICH. 1844-1908.**

Autograph Musical Manuscript, 2 p recto and verso, oblong folio, being the piano arrangement of two sections from "Play and Dance of the Stars" in Part 6 of the opera *Noch pered Rozhdestvom* [Christmas Eve], ink with some emendations in pencil and blue crayon on heavy paper. Overall discoloring.

*Provenance:* gift from Vasilli Vasilevich Yastrebtsov to Gerda Frishfield.

Rimsky-Korsakov wrote both the libretto and music for the opera *Noch pered Rozhdestvom*, based on a short story by Gogol. It was first produced in St. Petersburg in 1895. Tchaikovsky wrote an opera based on the same story. The manuscript comprises the composer's piano arrangements of the last twelve bars of the Mazurka and the first four bars of the trio on the recto as well as the first twenty-four bars of the March of the Comets, including the first eight bars of the violin solo. Yastrebtsov was Rimsky-Korsakov's friend and biographer. Included with the manuscript is the original green cardboard backing when it was framed and on which Yastrebtsov has written: "To the nicest and most charming Gerda Frishfield, as a sign of my endless affection to her, and her talent. Sincerely committed, her dedicated admirer. V. Yastrebtsov. February 24, 1925."

**\$6,000 - 8,000**



3173

3173

**RIMSKY-KORSAKOV, NIKOLAI ANDREEVICH. 1844-1908.**

Seated studio cabinet portrait, 6.5 x 4 inches, of Rimsky-Korsakov in an artistic studio in Moscow, the portrait inscribed to the musician Eugenio Vladimirovich Volf-Israel by the sitter, further signed and dated 1901. Slight bumping to the corners, the image fresh, but the ink inscription slightly faded.

Signed photographs of Rimsky-Korsakov are rare to the market, ABPC recording just 3 in the last 35 years.

**\$4,000 - 6,000**



3174

3174

RODCHENKO, ALEKSANDR, illustrator.

*L'Art decoratif et industriel de l'U.S.S.R.* Moscow: GOZNAK, 1925.

4to. 96 pp. Illustrated with color and black-and-white photogravures. Original Constructivist wrappers designed by A. Rodchenko. Rebacked; some soiling.

*CATALOG FOR THE 1925 INTERNATIONAL EXPOSITION OF DECORATIVE ARTS IN PARIS.* With essays by Anatoly Lunacharsky, David Shterenberg and others. This exhibition perhaps did more to bring the progress of Socialist art to the West than any other effort. The catalog is filled with reproductions of fine and decorative Russian works. Rodchenko's cover is one of the most important examples of Russian Constructivist art and he received a silver medal for excellence at the exposition.  
\$2,000 - 3,000

3175

RODCHENKO, ALEKSANDR, illustrator.

FURNE, L. *Chudesa stroitel'nogo iskusstva.* [Wonders of the Art of Construction.] Moscow: Transpechat, 1926.

8vo. 232 pp. Translated from the French. Foreword by Prof. Evgenii Bliznyak. Illustrated with photogravures and diagrams. Original wrappers with cover design attributed to A. Rodchenko. Wrappers lightly soiled and reattached; some internal marginal tears.

*FIRST EDITION.* This treatise considers construction through history, from the building of the Pyramids and the Roman aqueducts to the modern engineering of bridges, canals, tunnels, subways and radio towers. Includes an introduction on Soviet progress by Prof. Veloikov. This unsigned cover resembles other Rodchenko covers for "Transpechat" books.  
\$1,500 - 2,000

3176

RODCHENKO, ALEKSANDR, illustrator.

TRETYAKOV, SERGEI MIKHAILOVICH. 1892-1937. *Den Shi-kua.* Moscow: "Rabochaya Moska," 1928.

8vo. 392 pp. Illustrated with photogravures. Original Constructivist wrappers designed by A. Rodchenko. Wrappers restored and soiled.

*FIRST EDITION.* An errata slip affixed at the front identifies Rodchenko as responsible for the cover and the book's design. Tretyakov was an important Soviet writer and an editor of the avant-garde journal *LEF*. *Den Shi-khud* resulted from a visit to China in 1924. Tretyakov was arrested in 1937 and committed suicide while in prison.  
\$600 - 800

3177

RODCHENKO, ALEKSANDR, illustrator.

KIRSANOV, SEMEN ISAAKOVICH. 1906-1972. *Poslednii sovremennik.* [The Last Contemporary.] Moscow: "Federatsiya," 1930.

8vo. 96 pp. Original two-color Constructivist wrappers designed A. Rodchenko. Wrappers worn with marginal tears; some loss of upper and lower spine.

*FIRST EDITION.* Rodchenko provided for Kirsanov's agitprop poem a particularly dynamic design with strong geometry and bold typography. MoMA 891.  
\$600 - 800



3175



3178

3178

RODCHENKO, ALEKSANDR, AND VARVARA STEPANOVA, designers.

*Pervaya konnaya*. [First Cavalry.] Moscow: OGIZ-OZOGIZ, 1938.

Folio. 284 pp. Designed by A. Rodchenko and V. F. Stepanova. Original decorated pale green cloth stamped in red. Minor wear and soiling on covers.

*RARE UNCENSORED FIRST EXPORT EDITION*. An opulent volume dedicated to the 20th Anniversary of the most famous cavalry of the Red Army, originally Cossacks who formed a guerrilla force when they joined the Bolsheviks. Rodchenko and Stepanova have filled the book with photomontages, fold-outs, maps and tipped-in facsimiles of important historical documents and other graphics. Because the book was issued during Stalin's Great Purge, the first edition was withdrawn and the second had to be censored to remove the comrades who had recently fallen from favor.

**\$8,000 - 12,000**



3179

**3179  
ROMANOV DYNASTY.**

ZVORIKIN, BORIS VASILEVICH, illustrator and designer. *Letopisnyi i litsevoi izbornik doma Romanovykh* [300th Annalistic and Illuminated Anthology of the House of the Romanovs.] Moscow: A. A. Levenson, 1913. Oversized folio. 121 pp. Illustrated and designed by Boris Zvorykin and S. Yaguzhinskii. Original pictorial boards designed by Zvorykin. Slight rubbing to spine and board edges, occasional spotting to endpapers.

*AN OPULENT ALBUM ISSUED TO COMMEMORATE 300 YEARS OF ROMANOV RULE.* This was only one of many lavish tributes to the tricentennial of Romanov rule on the eve of World War I and just a few years prior to the Russian Revolution. Zvorykin was a follower of I.Y. Bilibin and worked in a similar manner, taking his inspiration from folk art.  
**\$2,500 - 3,500**



3180

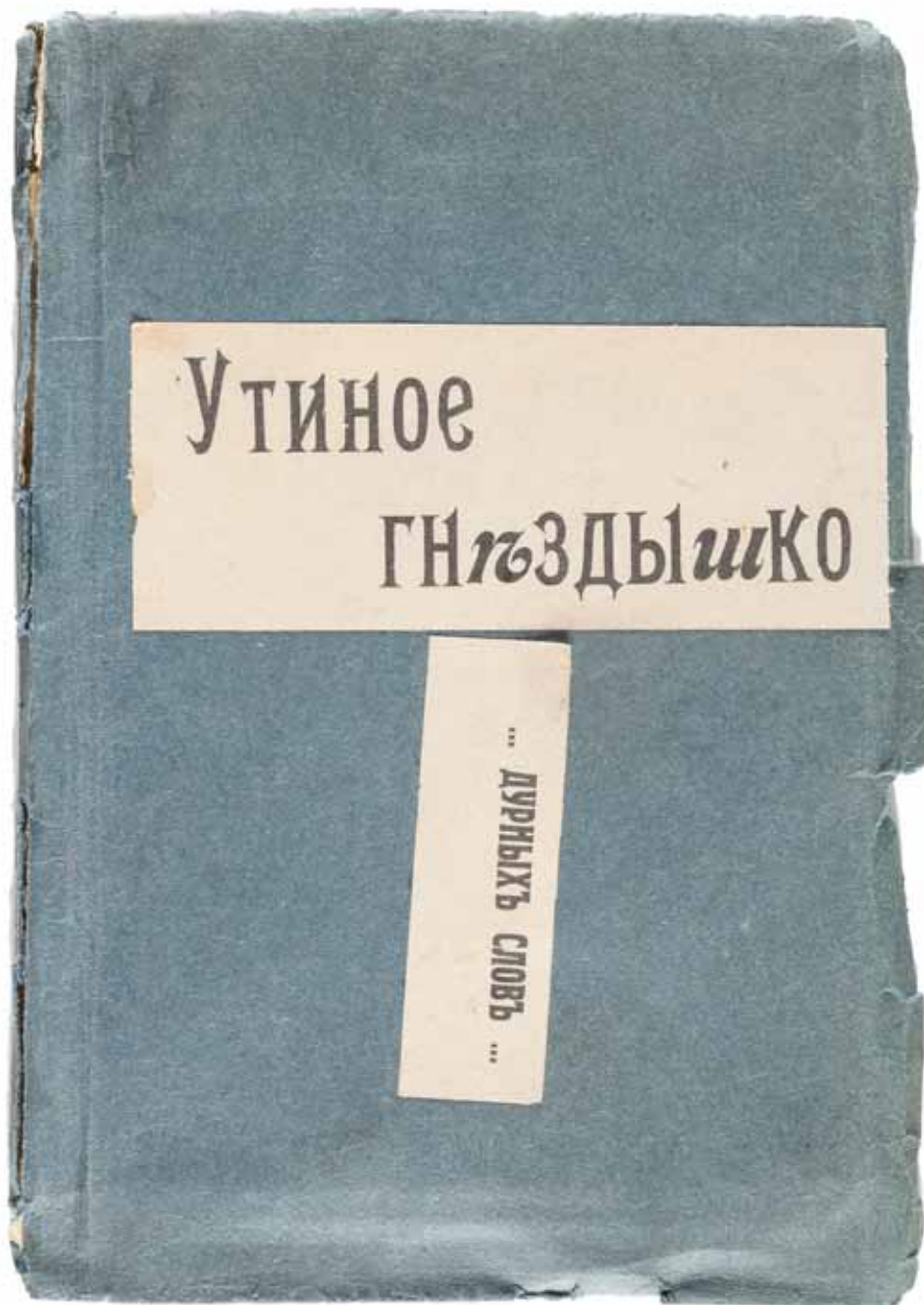
**3180  
ROMANOV, OLEG KONSTANTINOVICH. 1892-1914.**

*Knyaz Oleg* [Prince Oleg.] Petrograd: R. Golike and A. Vilborg, 1915. 4to. 204 pp. Illustrated with photogravures in color and black and white. Original decorated gray wrappers bound in later calf-backed marbled boards. Wrappers soiled and reinforced.

An elaborate memorial volume to Grand Prince Oleg Konstantinovich Romanov [1892-1914], son of Grand Duke Konstantin Konstantinovich. It contains essays by and about the prince as well as contributions by family and friends. He was killed while fighting the Germans in World War I. He was a gifted watercolorist and two examples of his work are reproduced in color.

**\$1,500 - 2,000**





3181

3181

ROZANOVA, OLGA, *illustrator.*

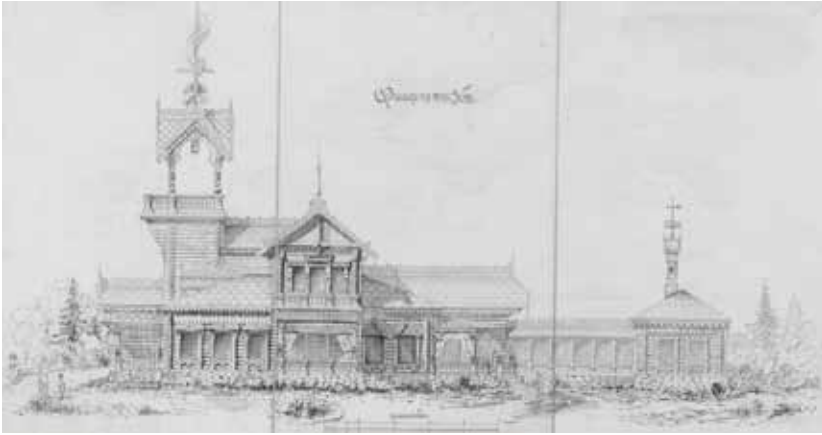
KRUCHENYKH, ALEKSEI. *Utinoe gnezdyshko durnykh slov [Little Duck's Nest of Bad Words].* Petrograd: EUY, 1913.

8vo (190 x 135 mm). 20 lithographs. Collage on blue paper wrappers.

Spine partially split with some internal soiling.

*ONE OF 500 COPIES.* One of the great hand-lettered Cubo-Futurist books. The radical poet Kruchenykh was a towering figure in Russian culture prior to the Revolution; and his influence is still being felt in his country's literature. He produced extraordinary books of verse with many Cubo-Futurist painters that challenged the traditional book arts through experimentation with different forms of reproduction and unexpected variations of paper stocks. Rozanova was an important member of Russia's avant-garde at a time when women artists were of equal stature with their male colleagues.

**\$8,000 - 12,000**

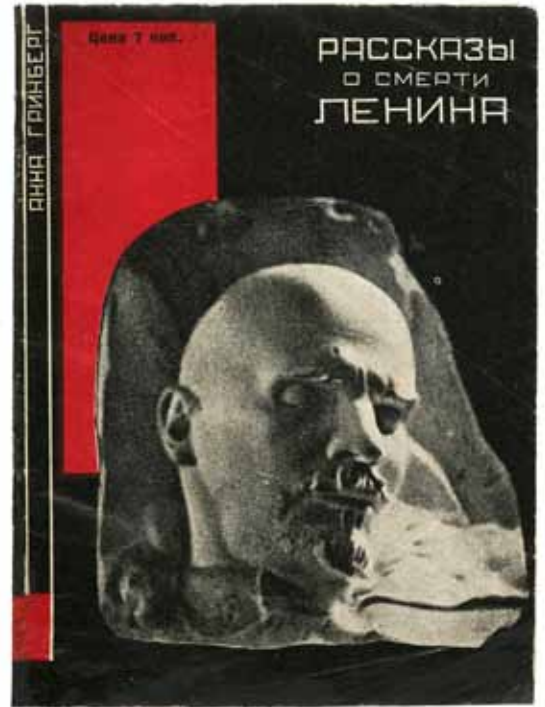


3182

**3182**  
**RUSSIAN ARCHITECTURE—DACHA.**

POCDEV, I.I., architect. Ink and wash architectural design, 880 x 330 mm, Moscow, July 11, 1887, being a design for a dacha commissioned by retired Lieutenant Captain Evgenii Dmitrievich Skobev, comprising plans for the ground and first floors, each with scale bars, a vertical profile, with scale, and an ink sketch of the frontage of the property, the 4 sections dissected to form a concertina fold out, cover with printed description of the work and client's name, final section signed and dated by the architect Pocdev, the paper edged in green cloth.

An attractive architect's design for a dacha in Nizhny Novgorod, the property elaborately decorated in carved wood with an observation turret and flagpole. The sketch includes the [?]owner and his son admiring the property.  
**\$1,500 - 2,000**



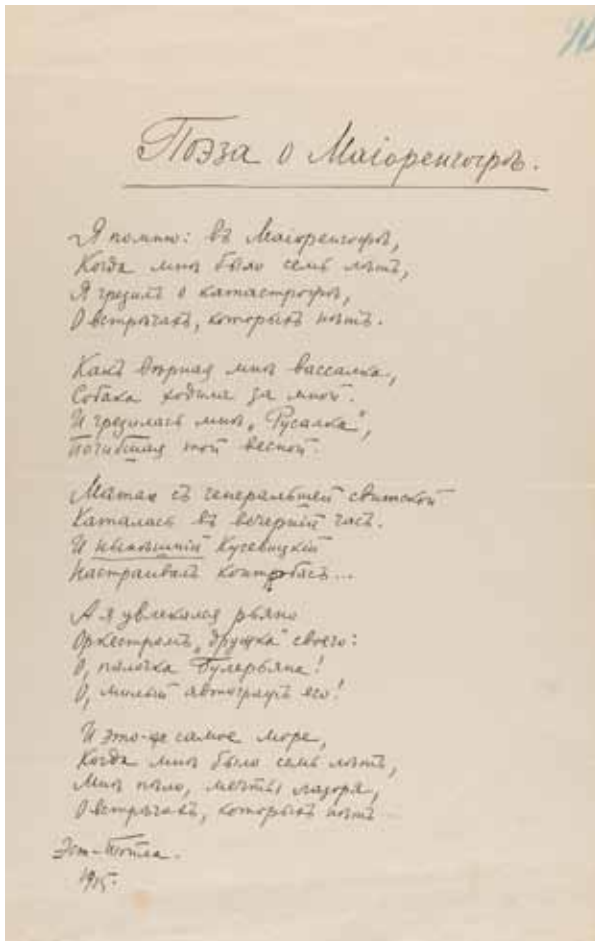
3183

**3183**  
**SENKIN, SERGEI YAKOVLEVICH, illustrator.**

GRINBERG, ANNA FILIPPOVNA. *Rasskazy o smerti Lenina*. [Stories about Lenin's Death.] 12mo. 16 pp. Illustrated with 2 photomontages by S. Senkin. Original two-color Constructivist photomontage wrappers. Minor wear.

*RARE CHILDREN'S BOOK ABOUT LENIN'S DEATH*. 2nd printing. Like other Constructivists, Senkin turned from painting to photomontage in the manner of Gustav Klutis.

**\$2,500 - 3,500**



3184

**3184**  
SEVERYANIN, IGOR VASILEVICH (IGOR VASILEVICH LOTAREV).  
1887-1941.

Two Autograph Manuscript Poems and a Love Letter, various sizes.

The Russian poet Severyanin founded Ego-Futurism in opposition to the overly objective Cubo-Futurists. He thought poetry should be more subjective. The first poem here, "Poeza o Mayorengofe" (Poem about Mayorengoph) draws on memories of Riga's seaside from his childhood. He was also quite a ladies man. "Posvyaschenie" (Dedication) is an apparently unpublished poem addressed to his mistress "No. 13," Marya Volnyanskaya, his common-law wife from 1915-1920. The one-page letter (with original envelope) was sent to his lover Irina Bormann in Tallin, dated January 7, 1935, and speaks of a clandestine meeting a few days later.  
**\$4,000 - 6,000**

**3185**  
SHKLOVSKY, VIKTOR. 1893-1984.

*Teorya Prozi.* [Prose Theory.] Moscow: Krug, 1925.  
8vo. 189, [3] pp. Plain red boards; glassine jacket; original front wrapper bound in. Yellowed, small tear at upper joint, chip to glassine.  
*Provenance:* ownership inscription dated from Moscow, 1963.

*FIRST EDITION* of this important collection of essays, a foundational work of the so-called Formalist movement in modern literary criticism. Edition of 3,500 copies. Rare.  
**\$800 - 1,200**

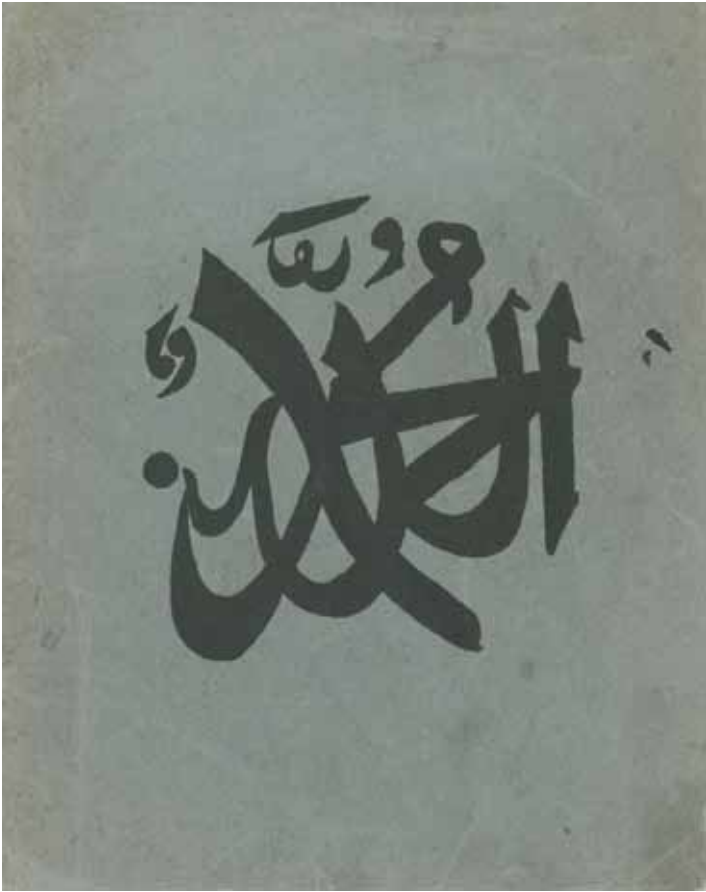


3186

**3186**  
SHVARTS, OLEG.  
SUVOROV, P., illustrator. *Slet.* [Jamboree.] Moscow and Leningrad: GIZ,  
1930.

8vo. 32 pp. Illustrated with photomontages. Photomontage wrappers designed by P. Suvorov. Spine rubbed; internal restoration.

*FIRST EDITION.* This Constructivist photo-essay describes an international Young Pioneers conference in Moscow that drew children not only from the USSR but also from the USA, England, China, Germany and Switzerland. Among those who attended were the American Elmer MacDonald, the son of an Irish-American strike leader; and the African-American Shelly Strickland, who left the Boy Scouts to join the Pioneers. A photograph of children carrying banners displaying of popular Soviet picture books and *Ezh.* (Hedgehog) are reproduced on p 26.  
**\$1,500 - 2,000**



3187

**3187**  
**SINYAKOVA, MARIYA MIKHAILOVNA, illustrator.**  
 ASEEV, NIKOLAI. 1889-1963. "Oi konin dan Ookein!". ["I Love Your Eyes!"] Moscow: Liren, 1916.  
 8vo. 16 pp. Decorated blue wrappers with an Arabic design by M. M. Sinyakova. Wrappers rebacked and soiled.

*FIRST EDITION* of Aseev's fourth book of poems. Sinyakova was a Russian Futurist painter who exhibited with the "Union of Youth" and "The Union of Seven" and belonged to the Four Arts group. Getty 39, MoMA 139.  
**\$3,000 - 5,000**



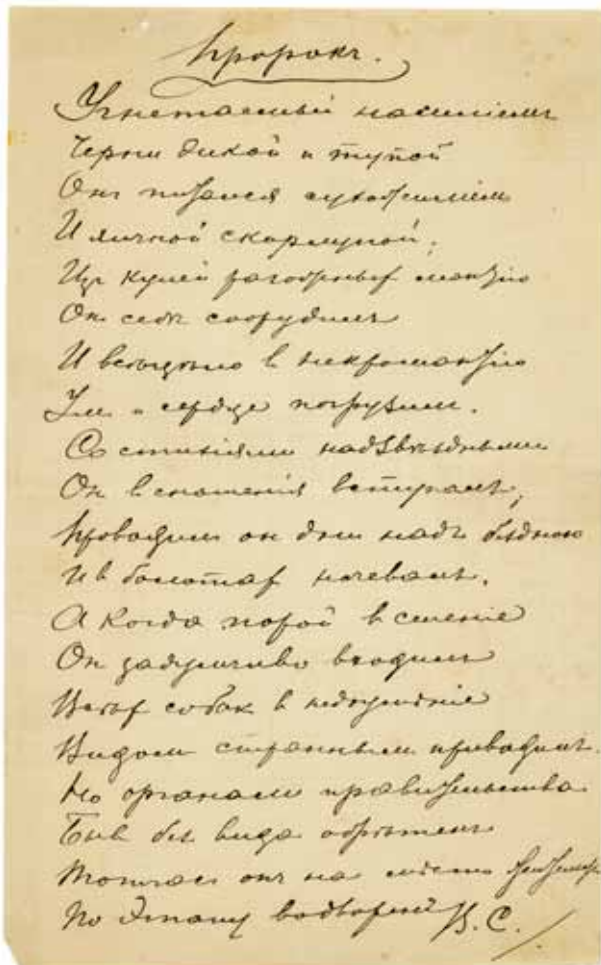
3188

**3188**  
**SOKOLOV-MIKITOV, IVAN SERGEEVICH. 1882-1975.**  
 LIUBAVINA, NADEZHDA, illustrator. *Zasuponya*. St. Petersburg: Segodnya, 1918.  
 8vo (205 x 150 mm). 8 pp. Hand-colored linoleum cuts. Hand-colored wrappers. Some soiling and covers reinforced.

*ONE OF 125 HAND-COLORED COPIES OF SOKOLOV-MIKITOV'S FUTURIST CHILDREN'S BOOK*, this copy out of series. Sokolov-Mikitov was a Soviet Russian poet renowned for his sensitive writing about nature and sympathy for working men and women. *Zasuponya* was one of his early works. *Segodnya* (Today) was an artists' collective, led by Vera Ermolaeva, who founded the first (though short-lived) Soviet children's book publishing company after the Russian Revolution. "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).  
**\$2,500 - 3,500**

**3189**  
**SOLOVYOV, VLADIMIR. 1853-1900.**  
 Autograph Manuscript Signed in initials ("V.S."), 1 p, 8vo, n.p., n.d., entitled "Propok" (The Prophet), 20 lines, on grid-line paper. Short reinforcement to verso at horizontal fold.

Fair copy by one of the most important Russian thinkers of the time. The full title is "The Prophet of the Future," and it was published in 1886.  
**\$1,500 - 2,000**



3189

3190

SOLOVYOV, VLADIMIR. 1853-1900.

*Kritika otvlechennyh nachal.* [Criticisms of Abstract Principles.] Moscow: Universitetskaia (M. Katkov), 1880.

8vo. Period quarter roan, spine gilt-lettered. Several library stamps at ends, hinges repaired, lacking free endpapers, binding abraded.

FIRST EDITION by this famous Russian philosopher-poet. He is acknowledged as one of the sources for the good brothers in Dostoevsky's *Brothers Karamazov*.

\$300 - 500

3191

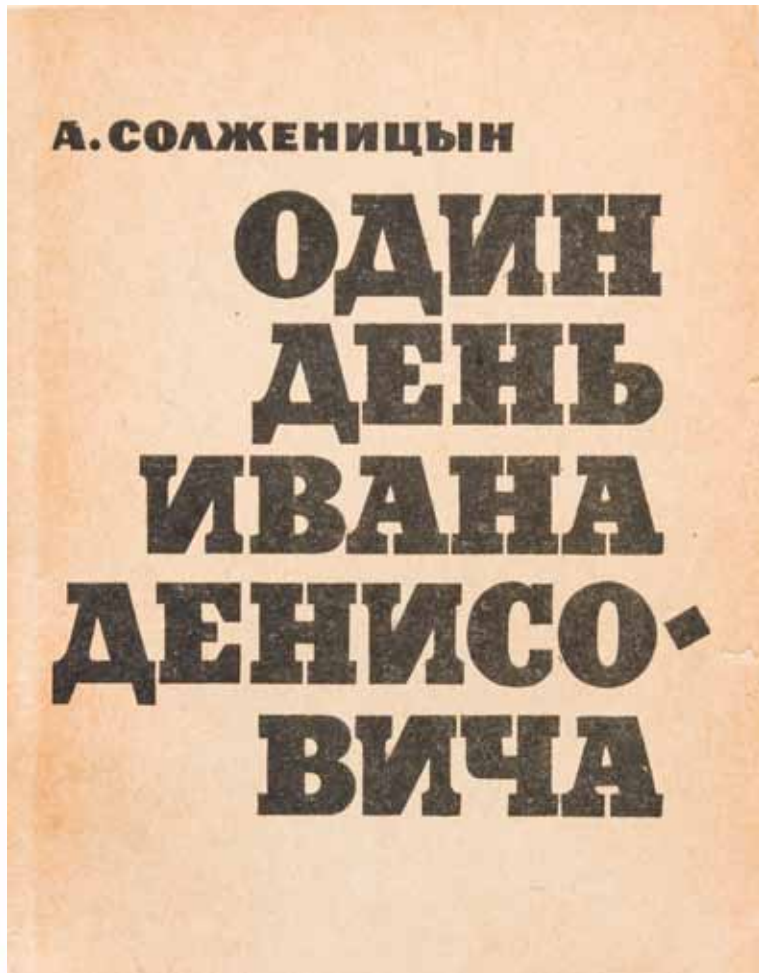
SOLZHENITSYN, ALEXANDER. 1918-2008.

*Odin den' Ivana Denisovicha.* [One Day in the Life of Ivan Denisovich.] Moscow: Soviety Pissatel, 1963.

8vo. Original wrappers. Preface by A. Tvardovsky. Tiny chip to head of backstrip, else fine.

FIRST RUSSIAN EDITION IN BOOK FORM, preceded by the Flegon Press "piracy." Attractive copy of a fragile publication.

\$1,500 - 2,500



3191

3192

SOLZHENITSYN, ALEXANDER. 1918-2008.

Autograph Letter Signed ("A. Solzhenitsyn"), 1¼ pp recto and verso, 8vo (conjoined blank), n.p., March 15, 1973, minor creasing.

SOLZHENITSYN TO HIS DENTIST. In translation: "I cannot come myself and so I am sending this written request via my good friend. Some time ago you kindly provided a medical service for me (injections) as an outpatient. It was about one-and-a-half years ago, and now my 'spring gums' require such treatment again. If it is possible that you could do this for me again, could you please give my friend (who brought you this letter) about 15 syringes. Thank you in advance for your help and I will not be disappointed if you are unable to comply with my request."

\$500 - 700

3193

SOLZHENITSYN, ALEXANDER, et al.

*From Under the Rubble.* Boston: Little, Brown, 1975. 8vo. Original cloth; dust jacket. Minor stain to f.f.e.p., scratch to lower panel of jacket.

FIRST AMERICAN EDITION, PRESENTATION COPY, INSCRIBED AND SIGNED on the half-title: "For Pat Searle, A.Solzhehitysn Oct. 1979."

This title was a highly influential collective critique of Sovietism by seven dissidents. This copy has a half-tone photograph of Solzhenitsyn affixed to the front pastedown.

\$600 - 800



3194

**3194  
SOVIET ARCHITECTURE.**

*Sovetskaya arkhitektura*. Moscow: GTTI, January-December 1932. Complete set of six issues (in four volumes). 4to. Illustrated with photogravures and architectural drawings. Original two-color Constructivist wrappers designed by N. V. ILIN. Overall discoloring, some soiling.

*COMPLETE RUN*. This largely theoretical bimonthly aimed at working architects and municipal planners. Its editor-in-chief, Nikolai Miliutin, was Commissar of Finances of the Russian Federation before becoming an expert in urban planning. Among the topics considered are the proposed designs for the never realized Palace of Soviets and the 1932 German Architectural Exhibition in Moscow.

\$2,000 - 3,000



3195

**3195  
SOVIET AVIATION.**

*Vozdushnyi flot velikoi rodiny*. [The Air Fleet of the Great Motherland.] Moscow: Zhurnalno-gazetnoe obiedinenie, August 1934. 4to. 96 pp. Illustrated with photogravures and line drawings. Original two-color decorated wrappers designed by A. Levin. Rubbed and some soiling; contemporary inscription in ink on first page.

*SPECIAL NUMBER OF THE POPULAR SOVIET CHILDREN'S MAGAZINE OGONEK (The Little Flame)*. This well-illustrated and dynamically designed tribute to the heroes of the skies includes a song and other activities for the young comrades.

\$2,000 - 3,000



3196

3196

**SOVIET ISOTYPES.**

Important collection of approximately 250 color stenciled prints related to agriculture, architecture, education, industry, politics, transportation, sports and recreation; various sizes. Preserved in two modern binders.

*RARE.* Dr. Otto Neurath, a prominent Austrian political economist, promoted the "Isotype" as an International Picture Language through charts and other graphics. He and his Viennese team visited the Izostat Institute in Russia in the early 1930s; and the German methodology was quickly adapted to explain visually the enormous economic, industrial and social gain of Stalin's first Five Year Plan. These Soviet Isotypes were likely produced by IZOSTAT (or Institute of Pictorial Statistics) under the

guidance of Gerd Arntz, a German designer who made two trips to the USSR in 1930 and 1934. The head of IZOSTAT, I. Ivanitskii, was a firm believer in the Isotype as a propaganda tool. Absolute clarity in the pictograms through a flat, two-dimensional iconography was essential to getting their points across. The Germans emphasized simplicity and purity in their designs while the Russians produced at times more politically charged examples. This Soviet collection includes the hammer, the sickle and the closed fist. It is likely these charming childlike graphics were used in Soviet schools.

**\$30,000 - 40,000**



3197

**3197**  
**SOVIET SKYSCRAPER—HOTEL LENINGRADSKAYA.**

Ink and wash architectural drawing of the "Hotel at Kalanchyovskaya Square," (now called Komsomolskaya Square) 1308 x 757 mm (sight), 1952. Framed and glazed.

An architect's drawing of the front elevation of the Hotel Leningradskaya in Moscow, one of 'seven sisters' skyscrapers commissioned as part of the development of the city in the final years of Stalin's regime. Built between 1947 and 1954 as a symbol of the power of Moscow and the new Russia after World War II, the "Seven Sisters" (as the skyscrapers

were known) were an emotive Stalinist architectural project in Russian Baroque and Gothic intended to promote Russia as a modern urban society. In many ways the style casts back to the art deco buildings that proliferated in New York and other American cities in the 1920s and 30s. The seven buildings were mainly occupied by administrative functions or built as hotels. The Leningradskaya, completed in 1954, is now one of the foremost hotels in the Hilton group.

**\$10,000 - 15,000**



11



3198

3198

**SOVIET TEXTILE DESIGNS.**

Important collection of 52 textile samples attractively mounted on fourteen large sheets (510 x 405 mm) of thick paper within in a new black labeled portfolio.

*RARE ORIGINAL SWATCHES OF SOVIET FABRICS.* In destroying the old regime, the Bolsheviks were determined to rebuild the world from the bottom up—even unto the shirt on one's back. Consequently, avant-garde artists were dedicated to designing every aspect of modern life according to Party line. Every industry in the Soviet Union, including textile manufacturing, had to adopt the ideology and symbols of Marxism. The Constructivists were particularly active in designing the new fabrics.

1



Varvara Kuligina ran the Textiles Department of VKHUTEN; and Lyubov Popova was head of the design studio at the first State Textile Print Factory in Moscow. Varvara Stepanova also designed fabrics for the Moscow and Ivanovo plants. The new designers replaced the old floral patterns with the hammer and sickle. They also added workers and freight trains, peasants and produce, sailboats and factories, advanced machinery, even electric lights to their flat abstract and highly stylized patterns. One must look very closely to find exactly what is hidden in these brightly colored, pulsating designs.

**\$30,000 - 40,000**



3200



3201

3199

**SPACE PROGRAM—THE DESIGN OF THE KRECHET LUNAR EVA SUIT.**

[Technical testing of the strength of joints of the space suit "Krechet."] 1968. In Russian. 11 carbon copy pages recto only, 4to. 6 black and white photographs pasted in, each approximately 5 x 4 inches. 6 engineers' signatures including that of Guy Severin, Head of Zvezda, some ink annotations. Stapled into dull green wrappers.

An intriguing document from the long-concealed Soviet manned lunar program. During the 1960s, the Soviet authorities were gearing up for putting a man on the moon. A lunar lander had been built, and Zvezda was asked to design a spacesuit suitable for moonwalks. They came up with the idea of a rigid suit with a back opening that the cosmonaut would step into. The suit was named "Krechet" ("Gyrfalcon"), in the great Soviet tradition of bird-named spacesuits.

Unfortunately joints, particularly at the shoulders, were a problem. Special pressure bearings were eventually developed, and the problem was solved. The present pamphlet deals with knee joints and the straps and webbing used there.

\$1,200 - 1,800

3200

**STANISLAVSKY, CONSTANTIN. 1863-1938.**

Photograph Signed ("K. Alexeev") and Inscribed, 5 x 4 inch cabinet card portrait by Helene de Mrosovskij in St. Petersburg on original mount, inscribed (translated): "To Mr. Manukhin April 28, 1901 / In long memory of plays by Mosk. Art Theater. Thank you for your kind participation." Matted and framed to 14 x 11 1/2 inches, unexamined outside of frame.

Fine image of the great director and pedagogue, author of several of the seminal works in the theory of acting and character creation in the 20th Century

\$1,500 - 2,000

3201

**STASOV, VLADIMIR VASILIEVICH. 1824-1906.**

*Slavyanskii i vostochnyi ornament po rukopisyam drevnyago i novogo vremeni* [Slavic and Oriental Ornament from Ancient and Modern Manuscripts.] St. Petersburg: A. A. Ilin, 1887.

Folio. Chromolithographic title and 156 chromolithographed plates. Loose as issued within the original red cloth portfolio. Restored portfolio; edges of plates chipped by rarely affecting the images.

Provenance: book ticket of Central Book Trading Company.

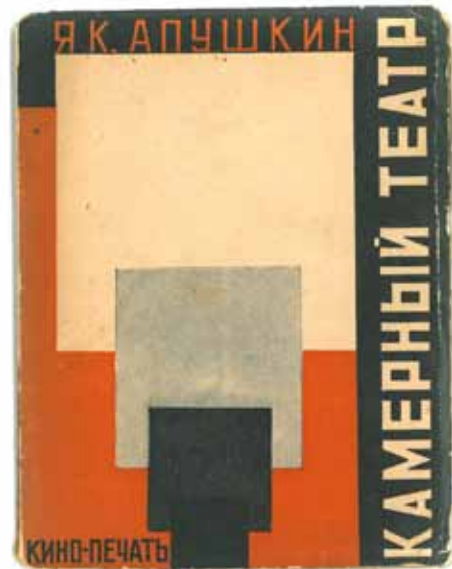
FIRST EDITION of one of the great 19th century color books on ornamentation. Stasov was the most respected Russian art critic of his time and sat for Repin. Determined to divorce Russia from European influence, he produced this magnificent suite of chromolithographs to demonstrate the beauty and depth of ancient Russian art. These elegant plates demonstrate the close interplay between the Slavic and Arabic styles of ornamentation. Fekula 6191.

\$5,000 - 7,000

3202

**STENBERG, GEORGII AND VLADIMIR STENBERG, illustrators.**

1. APUSHKIN, YAKOV. *Kamernii teatr*. [Chamber Theater.] Moscow and Leningrad: Kino-pechat, 1927. 12mo. 64 pp. Two-color Constructivist wrappers designed by the Stenberg Bros. Wrappers rubbed with some chipping *FIRST EDITION*. Although today remembered primarily for their Constructivist movie posters, the Stenberg Bros. also designed sets and costumes for Tairov's famous *Kamernii Teatr* (Chamber Theater) between 1922 and 1931.
  2. GROSSMAN, LEONID PETROVICH. *Alisa Koonen*. Moscow: Academia, 1930. Small 8vo. 107 pp. Original silver-stamped decorated red cloth designed by the Stenberg Brothers. Discoloring of endpapers and edges of dust jacket rubbed. *FIRST EDITION*.
  3. LITOVSKII, OSAF SIMENOVICH. *Kamernyi Teatr*. [Chamber Theater.] Moscow: "Khudozhestvennaya Literatura," 1934. 8vo. 104 pp. Illustrated with photographs. With device on endpapers designed by the Stenbergs. Original stamped orange cloth within the rare dust jacket. Jacket soiled with marginal tears, minor loss. *FIRST EDITION*. Contributions by O. LITOVSKII, A. LUNACHARSKY, A. TAIROV and R. RUBENSHTEIN.
- \$2,500 - 3,000**



3202

3203

**STENBERG, VLADIMIR, designer.**

*X съезд VLKSM*. [Tenth Congress of VLKSM.] Moscow: ONTI, 1936. 4to. 128 pp. Illustrated with photographs and drawings. Original red Constructivist wrappers designed by V. Stenberg. Rebacked and worn; some internal ink and pencil marks.

*SPECIAL NUMBER OF THE SCIENCE MAGAZINE TECKNIKA-MOLODEZHI* (Technology for Youth), commemorating the 10th Congress of VLKSM. After his brother Georgii was killed in a motorcycle accident in 1933, Vladimir Stenberg continued to work as a graphic designer. *VLKSM* or *Vsesoiuznyi Leninskii Kommunisticheskii soiuz molodezhi* (All Union Leninist Young Communist League) is popularly referred to as *Komsomol*, the transitional organization between the Young Pioneers and the Communist Party.

**\$1,500 - 2,000**



3203

3204

**STRADNYI, SERGEI; MIKHAIL VASILEVICH ISAKOVSKII; AND NIKOLAI SEMLEVSKII.**

*Troika*. Smolensk: Izdanie literaturno-izdatelskogo Otdela Gubproletkulta, 1921.

16mo (170 x 128 mm). Suprematist cover design in sepia on pale green wrappers. Ink inscription on front wrapper.

A collection of avant-garde poetry by three young radical poets. Isakovskii later became a popular proletariat poet of the collective farm and Gorky was among his admirers. The wrappers, though unsigned, were likely the work of one of Malevich's followers.

**\$2,500 - 3,500**



3204



3205

**3205  
SUPREMATIST TEST BOOKLETS.**

*Schetnaya tetrad.* [Competition Record Book.] Moscow and Leningrad: GIZ, 1930.  
2 volumes. 8vo. 32 pp each. Original two-color Suprematist wrappers. Overall discoloring; internal thumbsoling.

*Second printing.* Suprematism even entered the Soviet classroom with these bold unsigned covers. The interior illustrations are conventional drawings typical of any other textbook of the period. Because of their ephemeral nature, few copies have likely survived.

**\$5,000 - 7,000**

**3206  
TELINGATER, SOLOMON BENEDIKTOVICH, designer.**

KIRSANOV, SEMEN ISAAKOVICH. 1906-1972. *Pyatiletka.* [The Five Year Plan.] Moscow and Leningrad: OGIZ, 1931.  
8vo. 176 pp. With 8 double-sided photogravures after by Telingater. Original silver stamped gray cloth. Covers rubbed and corners bumped. *Provenance:* N. A. Drachev (bookplate and rubberstamps).

Telingater was one of the most important of the Constructivist designers. He often worked with Kirsanov, a major Soviet agitprop poet after Mayakovsky and Aseev who mentored him. Here Kirsanov and Telingater explore the progress of Soviet industrialization from Lenin to Stalin.  
**\$2,500 - 3,500**

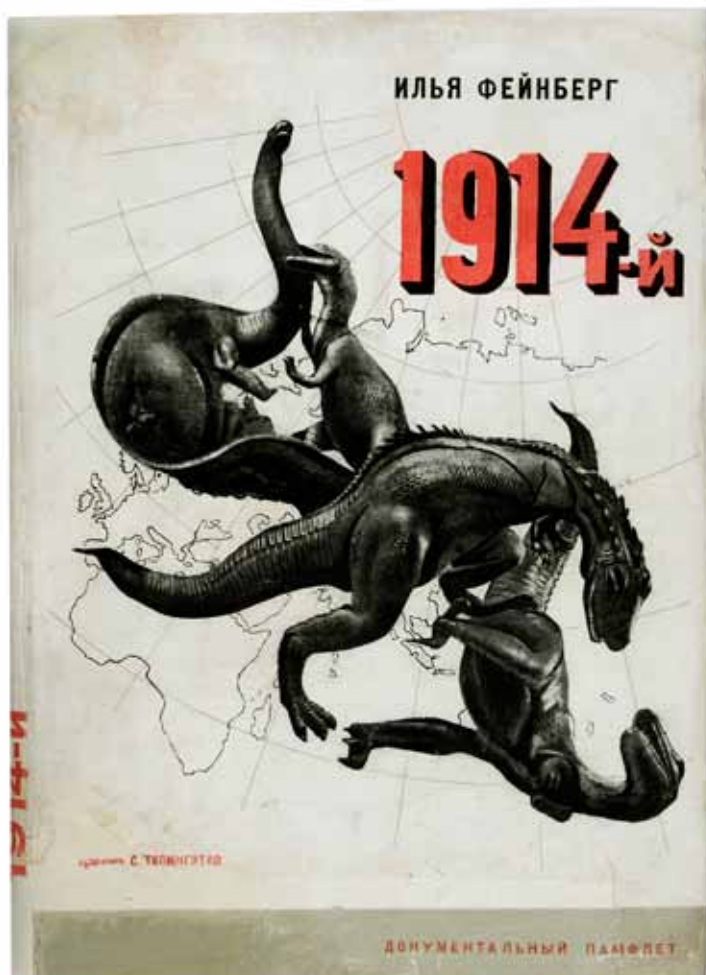


3206

**3207  
TELINGATER, SOLOMON BENEDIKTOVICH & ILYA FEINBERG.**

*1914-go.* [The Year 1914.] Moscow: MTP, 1934.  
8vo. 92 pp. Original stamped black cloth; photocolledged jacket. Internal wear and soiling; jacket professionally restored.

*IMPORTANT SATIRICAL VOLUME WITH THE RARE ORIGINAL DUST JACKET* commemorating the 20th Anniversary of World War I. This "documentary pamphlet" is one of the masterworks of Constructivist design. There are flaps and foldouts and photomontages and typographical experimentation in black and red and quotes from Lenin and Stalin appropriately in red on the tissue guards. Telingater along with Rodchenko and Klutis was one of the masters of Constructivist photomontage and never produced a more exciting work 1914. The satirical jacket depicting the old regimes of Europe as battling dinosaurs is worthy of the German photocolledgist John Heartfield.  
**\$4,000 - 6,000**



3207

3208

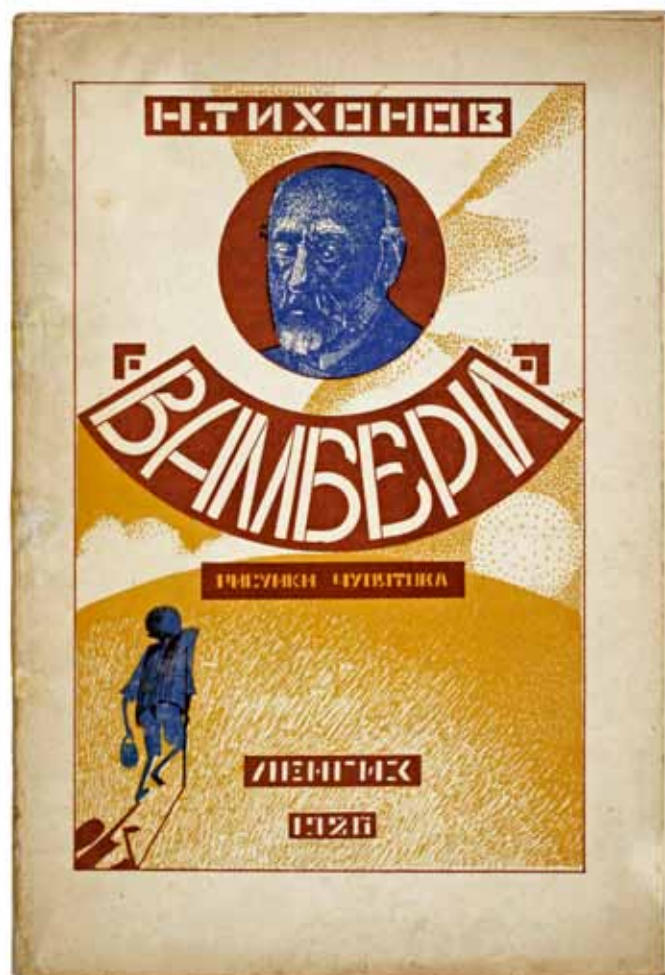
TERTZ, ABRAM (ANDREI SINYAVSKY). 1925-1997.  
*Fantasticheskiy mir Abrama Tertza*. [The Science Fictional World of Abram Tertz.] New York: Inter-Language Literary Associates, 1966.  
 8vo. Original printed wrappers and dust jacket. Jacket with light rubbing, small chips to spine panel ends and a tiny one to lower panel.

FIRST EDITION, PRESENTATION COPY, inscribed and signed by the author on the front free endpaper (in translation): "To my dear Edward Stein, wishing him good health and happiness, A. Sinavsky, 6.5.1985."  
 \$500 - 700

3209

TERTZ, ABRAM (ANDREI SINYAVSKY). 1925-1997.  
*V teni Gogolya*. [In the Shadow of Gogol.] London: Overseas Publications Interchange, 1975. 8vo. Original illustrated wrappers. Crease to spine and to lower cover.

FIRST EDITION, PRESENTATION COPY, inscribed and signed by the author on the front free endpaper (in translation): "To dear Eduard (Stein) -- landlord and writer, from an impressed A. Siniavsky. 6.V.1985."  
 \$500 - 700



3211

3210

TERTZ, ABRAM (ANDREI SINYAVSKY). 1925-1997.  
*Kroshka Tsores*. [Little Jinx.] Paris: Syntaxis, 1980. Small 8vo. Original stiff wrappers. Crease and a tiny stain to back cover, backstrip toned and slightly bumped.

FIRST EDITION, PRESENTATION COPY, INSCRIBED AND SIGNED on the front free endpaper to the collector and bibliographer Edward Stein (in translation): "People often asked me: do you really have five brothers? What should I answer? And how should I explain? A. Siniavsky. 6.V.1985."  
 \$500 - 700

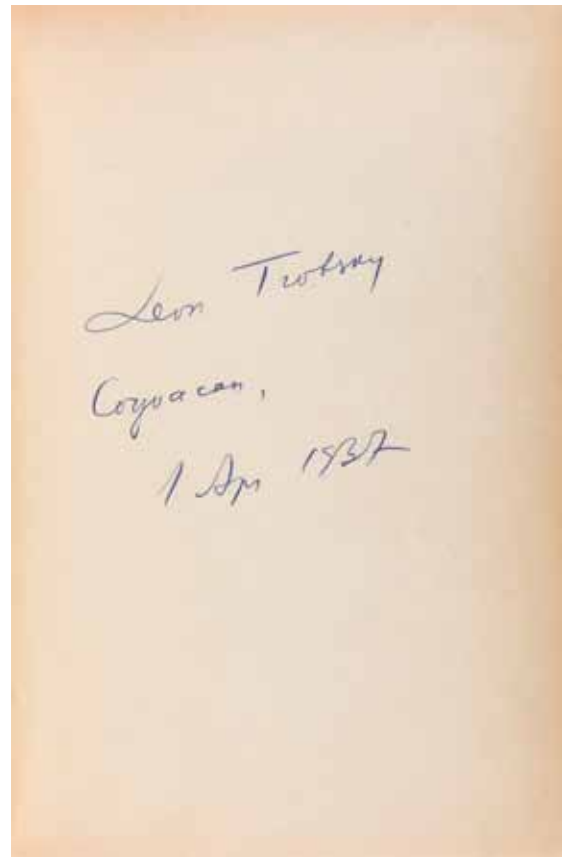
3211

TIKHONOV, NIKOLAI SEMENOVICH. 1896-1979.  
 CHUPYATOV, LEONID TEREVTEVICH, illustrator. *Vamberi*. Leningrad: GIZ, 1925.  
 8vo. 59 pp. Original decorated wrappers. Spine restored.

Children's story about Vámbéry Ármin [1832-1913], a Hungarian-Jewish linguist who traveled on crutches throughout Central Asia in the early 1860s disguised as a Sunni dervish named Reshit Efendi. The International Bureau of Education of Geneva included this title in its Children's Books and International Goodwill Report and List (1929). Chupyanov was a set designer, book illustrator and portrait painter.  
 \$2,500 - 3,500



3212



3213

3212

TRETYAKOV, SERGEI MIKHAILIKOV. 1892-1937.

ALIVANKIN, SAMUIL YAKOVLEVOICH, illustrator. *Pashka i Papashka* [Little Pasha and Little Papa]. Moscow and Leningrad: "Molodaya Gvardiya," n.d. 4to (295 x 225 mm). 16 pp. Color lithographs. Color lithographed wrappers. Wrapper reinforced, occasional overprinting, waterstains not affecting art or text.

**FIRST AND ONLY EDITION.** When a boy is forbidden to join the Young Pioneers, he reforms his capitalist father by taking up his bad habits of smoking, drinking and gambling. S.M. Tretyakov was an important Soviet poet, playwright and journalist who contributed to Mayakovsky's LEF and was co-editor of Novyi LEF [New LEF]. He also translated Bertolt Brecht into Russian. He was arrested for espionage during the Great Purge and is reported to having committed suicide in prison. Alivankin was a Jewish avant-garde painter and political cartoonist who studied with V. Tatlin. He illustrated Tretyakov's agitprop text with colorful comic Constructivist pictures. The father is a cousin to V. V. Lebedev's famous tolstyak [fat man] in S. Marshak's *Morozhenoe* [Ice Cream] (1925). Alivankin was condemned for "cosmopolitanism" during Stalin's anti-Semitic campaign begun in 1949 but was later "rehabilitated."

\$3,000 - 5,000

3213

TROTSKY, LEON [LEV DAVIDOVICH BRONSTEIN]. 1879-1940.

*The Revolution Betrayed. What is the Soviet Union and Where is it Going?* Garden City: Doubleday, Doran, 1937.

8vo. Translated by Max Eastman. Original cloth; dust jacket. Small stain to 2 leaves, hinges cracked, mild shelfwear, jacket sunned and with some tears, price-clipped, tape on verso.

**SIGNED AND INSCRIBED** on a tipped-in leaf: "Leon Trotsky, Cuyucan, 1 April, 1937." Trotsky was assassinated three years later.

\$2,000 - 2,500

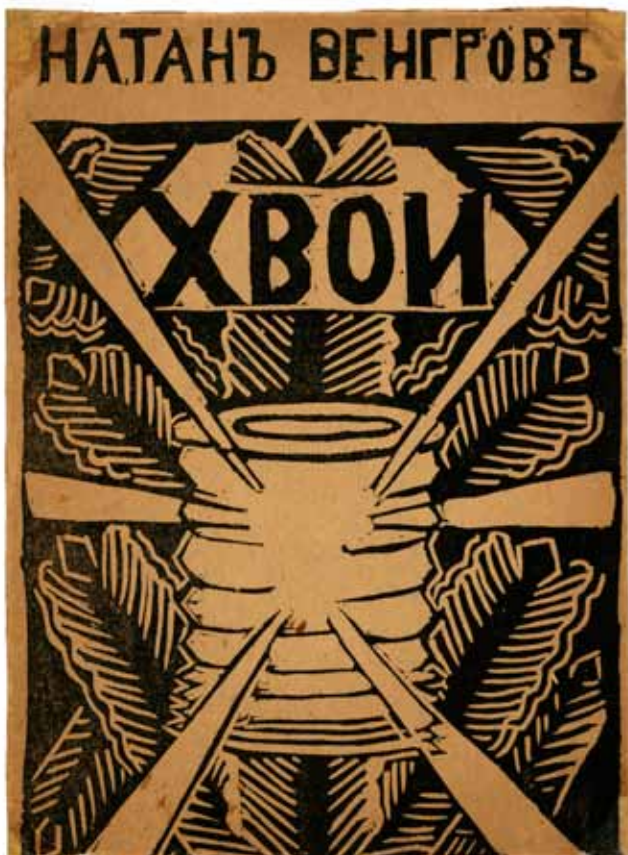
3214

TSVETAIEVA, MARINA IVANOVNA. 1892-1941.

1. *Razluka* [Separation.] Moscow and Berlin: Gelikon, 1922. 8vo. 38 pp. Original gray papered boards affixed with title label. Boards rubbed and soiled; lacking spine.
2. *Stikhi k Bloku* [Poems for Blok.] Berlin: Ogonky, 1922. 24mo. 47 pp. Original decorated cream wrappers designed by Aleksandr Arishtam. Worn and water stained wrappers with a pin hole through the lower left of the book. One of 300 copies.
3. *Tsar-Devitsa. Poema-skazka* [The Tsar Maiden. Fairy Tale Poem.] Petersburg and Berlin: Epokha, 1922. 8vo. 159 pp. Contemporary floral cloth with the original decorated wrappers designed by Ludmila Evgenieva Chirikova(-Shnitnikova) bound in. Wrappers soiled and worn. Together, 3 volumes.

Marina Tsvetaeva was widely admired for her innovative poetry and considered one of the greatest Russian poets of the 20th Century. Pasternak, who fell in love with her, wrote Rilke that she was "a born poet, a great talent ... who writes in a way that none of us in the USSR now writes." She was a model for Lara in *Doctor Zhivago*. She left Russia with her daughter in 1922 to join her estranged husband in Berlin and they eventually settled in Paris, but the émigré community never entirely embraced her work; it did not help that her husband was a Soviet spy. Fearful of the rise of Fascism, she and her husband voluntarily returned to the USSR in 1939. The Russian literary community ostracized her for having lived so long abroad and she hanged herself.

\$1,200 - 1,800



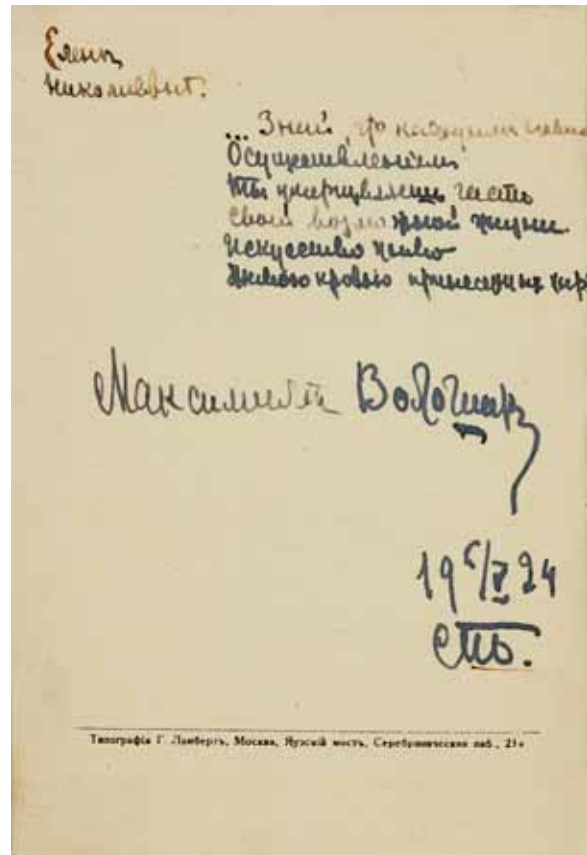
3215

**3215**  
**VENGROV, NATAN. 1894-1962.**  
 TUROVA, EKATERINA, illustrator. *Khvoi*. [Conifers.] Petrograd: Segodnya, 1918.  
 Small 8vo. 8 pp. Illustrated with linocuts. Original wrappers with linocut by E. Turova and printer's device designed by Vera Ermolaeva. Backstrip replaced; some soiling.

*FIRST AND ONLY EDITION* of this rare title in the "Segodnya" series. One of 1,000 copies. Vengrov was a prominent Soviet children's book author and editor. The illustrations are in the Neo-Primitivist child-like manner of the "Segodnya" group. Hellyer 530; *Russian Avant-Garde Book* 199.  
**\$1,200 - 1,800**

**3216**  
**VOLOSHIN, MAKSIMILIAN ALEKSANDROVICH. 1877-1932,**  
 CHEKHONIN, SERGEI VASILEVICH, illustrator. 1878-1936. *Ivorni*. Moscow: Tvorchestvo, 1918.  
 12mo. 136 pp. Decorated wrappers. Some internal soiling, wrappers restored.

*SIGNED PRESENTATION COPY* of no 9-10 in "*Khudozhestvennaya bibliotekha Tvorchestvo*" (Library of "Creative Work",) dated May 6, 1924. The Ivorni were early inhabitants of Southwest Ireland. The Soviets denounced Voloshin's work for not being politically correct regarding the Russian Civil War.  
**\$2,500 - 3,500**



3216

**3217**  
**YAKIMENKO, FYODOR. 1876-1945.**  
 Correspondence from Yakimenko to Nicolai Yantchevsky, [Paris/Nice/etc], 1920-1930s, comprising approximately 35 pp of autograph letters signed, 19 autograph post cards signed and 3 autograph *cartes pneumatiques*, sizes and condition varies.  
*Provenance*: Serendipity Books.

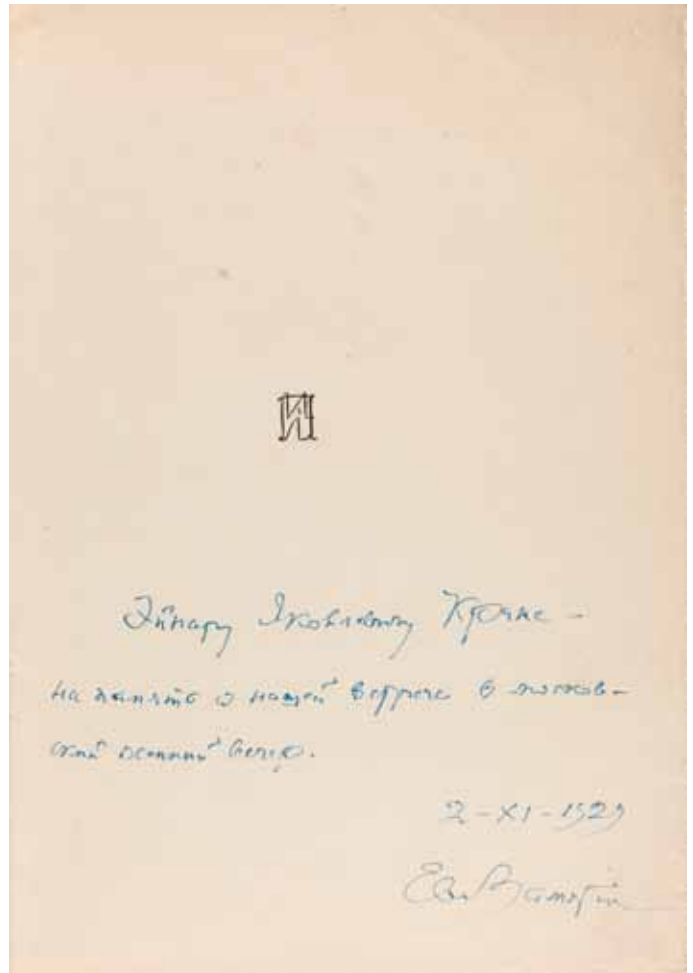
Extensive tranche of correspondence between Yakimenko the composer (he also published as Theodore Akimenko) and the prominent Russian émigré theatrical critic, Nikolai Yantchevsky. In later years, Yantchevsky planned to publish a history of Russian émigré culture, but the project was never realized. Untranslated.  
**\$250 - 350**

**3218**  
**YEVTUSHENKO, YEVGENY. b.1933.**  
*Stantsiya Zima*. [Zima Junction.] [Possev Verlag, 1956.]  
 8vo. [25-46] pp. Original printed wrappers. A little sunning to wrappers, even yellowing to contents, small bookseller's ticket to title.

*RARE OFFPRINT ISSUE* of this long poem which first appeared in the journal *October* in 1956 and was Yevtushenko's first important publication. It was also included in Yevtushenko's collected works, but we find no record of another separate issue. Zima Junction is Yevtushenko's hometown in Siberia and his childhood home has been opened as a museum of poetry.  
**\$500 - 700**



3219



3220

**3219**  
**ZAMYATIN, YEVGENY. 1884-1937.**  
 KUSTODIEV, BORIS, illustrator. *O tom kak itselen byl otrok Erazm.* Berlin: Petropolis, 1922.  
 8vo. 46, [2] pp. Illustrated throughout including decorative borders to text pages. Original decorative wrappers. Mild toning to wrappers, else fine.

*FINE, PRESENTATION COPY*, inscribed and signed by the author on the half-title (in translation): "To my sister Maria, in memory of the monkish life of old man 'Zamati,' Paris 18 February 1935." Extremely rare in this fine condition. Zamyatin, contrarian by nature, was not well-received by the Soviet literary establishment. He was unable to publish there and finally emigrated in 1931. The present tale, written in a mix of Old Russian with modern twists, is a political satire.

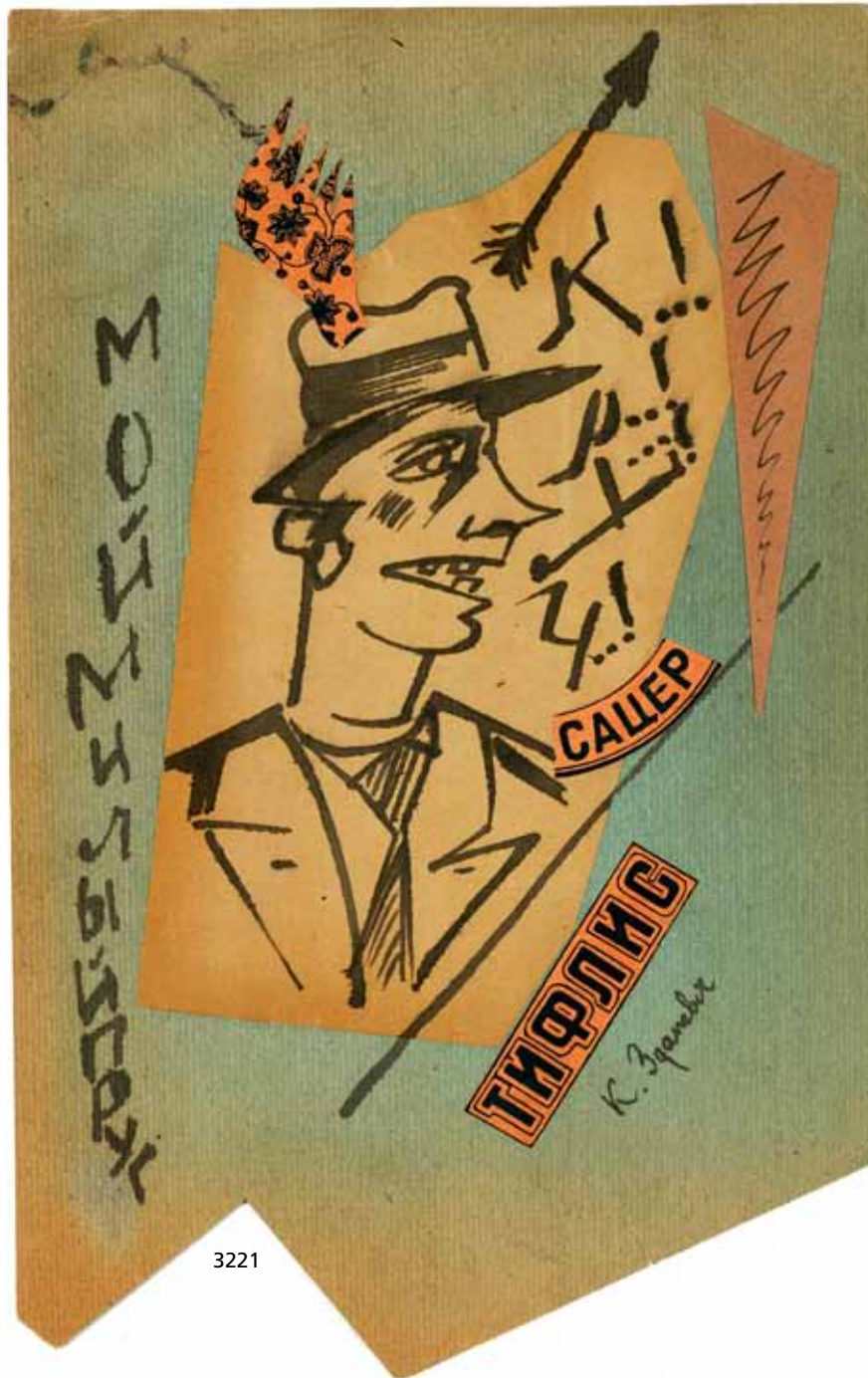
\$2,000 - 3,000

**3220**  
**ZAMYATIN, YEVGENY. 1884-1937.**  
 KUSTODIEV, BORIS, illustrator. *Zhitie Blokhie ot dnya chudesnogo I do dnya priskorbnoy konchiny.* Leningrad: Knigoizdatelstvo pisateley, 1929.  
 8vo. 37 pp. Illustrated with full page plates. Original printed wrappers; glassine jacket. Some wear and tear to glassine, else about fine.

*FIRST EDITION, PRESENTATION COPY*, being a brief prose version of *The Flea* which had previously appeared as a play. The illustrator had designed the stage setting and costumes for performances and was working on a suite of illustrations for the play when he died. Inscribed by Zamyatin in the year of publication: "To Eynar Yakovlevich Krake, in memory of our meeting one autumn evening in Moscow / 2-XI-1929." Books inscribed by Zamyatin are of great rarity.

\$2,000 - 3,000





3221

3221

ZDANEVICH, KIRIL. 1892-1969.

"K..! R..! U..! Ch..!" Irregularly shaped collage with ink on green beveled card, 320 x 200 mm, signed (bottom right).

*Provenance:* purchased by the current owner from the Zdanevich family, Tblisi.

Caricature of the great Cubo-Futurist poet Aleksei Eliseevich Kruchenykh [1886-1968], best known for inventing the transrational language "ZAUM." Kiril Zdanevich and his brother Ilya were both important Georgian Cubo-Futurist artists, but while Ilya eventually emigrated and settled in France after the Russian Revolution, Kiril remained in Tiflis (now Tblisi).

\$7,000 - 9,000



3222

3222  
 ZDANEVICH, KIRIL. 1892-1969.  
 Theater Costume, Worker, from "On the Eve." Original drawing, pencil, watercolor and gouache on card, 345 x 225 mm, inscribed with title (lower left). Removed from mount, few spots, small corner repair.  
*Provenance:* purchased by the current owner directly from the Zdanevich family, Tblisi.  
 \$5,000 - 7,000



3223

3223  
 ZDANEVICH, KIRIL. 1892-1969.  
 Theater Costume, Girlfriend of a Marcher, from "On the Eve." Original drawing, pencil, watercolor and ink on card, 340 x 230 mm, signed in Cyrillic (lower right) and inscribed with title (lower left). Removed from mount, long repaired tear.  
*Provenance:* purchased by the current owner directly from the Zdanevich family, Tblisi.  
 \$5,000 - 7,000



3224

**3224**  
**ZDANEVICH, KIRIL. 1892-1969.**  
 Bar scene. Original drawing, ink on card, 354 x 282 mm, signed in Cyrillic and dated March, 26, 1922 (lower left). Some edge-wear and toning.  
*Provenance:* purchased by the current owner directly from the Zdanevich family, Tblisi.  
 \$5,000 - 7,000



3225

**3225**  
**ZDANEVICH, KIRIL. 1892-1969.**  
 Casino. Original drawing, ink on card, 396 x 284 mm, signed in Cyrillic (lower center). Edges toned.  
*Provenance:* purchased by the current owner directly from the Zdanevich family, Tblisi.  
 \$7,000 - 9,000



3226

3226

ZDANEVICH, KIRIL. 1892-1969.

Mukha. [Fly.] Original drawing, ink on card, 557 x 408 mm, signed with initials (lower left). Some staining to corners.

*Provenance:* purchased by the current owner directly from the Zdanevich family, Tblisi.

\$10,000 - 15,000

3227

ZDANEVICH, KIRIL, *illustrator.*

CHERNIAVSKY, KOLAU (NIKOLAI). *Pisma.* [The Letter.] Tiflis: 1927.

30 pp. Original cubist wrappers designed by K. Zdanevich. Minor wear.

Collection of poems by one of the signers of the Russian avant-garde 41° Manifesto of 1918, with Aleksei Kruchenykh, Ilya Zdanevich and Igor Terentiev.

\$3,000 - 5,000

3228

ZOSHCHENKO, MIKHAIL. 1895-1958.

Autograph Manuscript Signed, 32 pp, small 4to recto and verso, n.p., c.1929, in pencil with ink corrections being a working draft for *Rasskazi o Lenine* (Stories about Lenin) in a graph paper notebook. Conjoined leaves starting to separate, light horizontal fold.

Working draft of the stories that would make up the juvenile book published in 1930 (see following lot).

\$3,000 - 5,000

3229

ZOSHCHENKO, MIKHAIL. 1895-1958.

*Rasskazi o Lenine.* [Stories about Lenin.] Moscow: Detizdat, 1930.

Tall 8vo. 54, [2] pp. Illustrated with duotone lithographs by NIKOLAI TYRSA. Original cloth stamped in blue, red and yellow. Light staining and rubbing to cloth, still very good.

*FIRST EDITION, PRESENTATION COPY INSCRIBED AND SIGNED* by the author on the front free endpaper (in translation): "*To dear Volodya Troitsky with fond memories. 26.XI.41. Mih. Zoshchenko.*"

Zoshchenko was a great Soviet satirist, here sadly reduced to singing the exploits of Lenin in a children's book. The illustrator, Nikolai Tyrsa, was a pupil of Leon Bakst.

\$1,500 - 2,500

3230

ZOZULYA, EFIM. 1891-1941.

Autograph Manuscript of the story "Bandit's Fate," n.p., [1941]. Small 4to, 6 pp rectos only, in pencil, working copy with frequent corrections. Toned, light spotting to first page, paper clip stain.

Zozulya was a Soviet Jew originally from Lodz, Poland. "Bandit's Fate" was published posthumously in *Soldiers' Laugh* (1942). It seems Zozulya wrote this story while serving in the Soviet Army, he died as a soldier in 1941 from consumption.

The story begins at the time of the Russian Civil War and concerns a bandit who fought against the Red Army and who believed that he was immortal, but was killed.

\$1,000 - 1,500

End of Sale



3227

*Ленин с пасечником  
в саду в деревне 4 мая  
в 1920 году*

Письма Владимир Ленин

Вот мои письма - вот мои стихи  
взял их тут и скрал за границу.  
Он сгорел как ешкун.  
А у нас свои дела  
кто же их знает не так ли.  
Двадцать от нас сего в деле и  
у нас свои дела.  
Итак же как же наши дела  
мои стихи.  
И вот как же в деле мои стихи  
за работу у нас свои дела  
вот стихи как стихи в кружке  
русские стихи?

А как и вот как же наши дела  
вот стихи как же наши дела  
дела  
~~и стихи~~ ~~на стихи~~

3228



3229

Календарь Февраль Владимир Ленин

Судьба бандита

Много лет назад мне рассказали смешную историю об одном бандите. Этот бандит состоял в милиции, орудовавшей против нас во время гражданской войны. Бандиту везло: он много раз ускользал от следователей с криков и выстрелами и ни разу не был расстрелян. Как этот основатель бандитского дела, не совсем здоровый психически, стал поговаривать о своем "братстве" с "охраной" и "жандармами". За тем стал уверять, что его милиция уже не возмездит и, наконец, объявил о своем уходе, об'явив:

З-д-б-о-з!

Он сидел на лошади, похрапывая

3230

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The Dictionary Collection  
of Thomas Malin Rodgers

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**December 5, New York**  
Russian Literature & Works on Paper

*Illuminating Space:*  
Images from a Private Virginian Collection

**December 11, San Francisco**  
The Xi'an Incident:  
The Papers of Hyland "Bud" Lyon

### 2013

**February 18, San Francisco & Los Angeles**  
Fine Books & Manuscripts

**February 22, New York**  
World War II: The Pacific Theater

**March 19, London**  
Books, Maps, Manuscripts & Historical  
Photographs

**March 19, New York**  
Space History

**April 10, London**  
Roy Davids: Part III

**April 16, New York**  
History of Science & Technology

**May 8, London**  
Roy Davids: Part IV

**June 18, London**  
Books, Maps, Manuscripts & Photographs

**June 25, New York**  
Fine Books & Manuscripts including  
the Arctic Collection of Dr. William Priester

*Illustrated: Mao Zedong & Peng Dehuai. Letter Signed by both in character and stamp, 3 pp, 8vo, n.p., n.d. [but likely April 1936], to Zhang Xueliang (the Young Marshal), suggesting that the Communists and the Nationalists work together to resist the invading Japanese. \$300,000 - 500,000, to be offered December 11*