RUSSIAN BOOKS AND PHOTOGRAPHS

Wednesday December 10, 2014 New York

Bonhams

NEW YORK



RUSSIAN BOOKS AND PHOTOGRAPHS

Wednesday December 10, 2014 at 10am New York

BONHAMS

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

PREVIEW

Saturday December 6, 12pm to 5pm Sunday December 7, 12pm to 5pm Monday December 8, 10am to 7pm Tuesday December 9, 10am to 5pm

BIDS

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

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

SALE NUMBER: 22606 Lots 1 - 217

CATALOG: \$35

INQUIRIES

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Online bidding will be available for this auction. For further information please visit: www.bonhams.com/22606

Please see pages 2 to 6

for bidder information including Conditions of Sale, after-sale collection and shipment.

ILLUSTRATIONS

Front cover: Lot 132 Inside front cover: Lot 131 First session page: Lot 57 Second session page: Lot 149 Inside back cover: Lot 108 Back cover: Lot 2

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 <u>www.bonhams.com/WebTerms</u> 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 \$100,000 OF THE BID PRICE, 20% OF THE AMOUNT OF THE BID PRICE ABOVE \$100,000 UP TO AND INCLUDING \$2,000,000, AND 12% OF THE AMOUNT OF THE BID PRICE OVER \$2,000,000, and (c) unless the purchaser is exempt by law from the payment thereof, any California, Arizona, Colorado, Connecticut, Florida, Georgia, Illinois, Massachusetts, Nevada, New York, Pennsylvania, Texas, Washington, D.C., Washington state, or other state or local sales tax (or compensating use tax) and other applicable taxes.

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

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

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

The purchaser grants us a security interest in the property, and we may retain as collateral security for the purchaser's obligations to us, any property and all monies held or received by us for the account of the purchaser, in our possession. We retain all rights of a secured party under the California Commercial Code. If the foregoing conditions or any other applicable conditions herein are not complied with, in addition to other remedies available to us and the consignor by law, including without limitation, the right to hold the purchaser liable for the purchase price, we at our option may either (a) cancel the sale, retaining as liquidated damages all payments made by the purchaser or (b) resell the property, either publicly or privately, and in such event the purchaser shall be liable for the payment of any deficiency plus all costs and expenses of both sales, our commission at our standard rates, all other charges due hereunder, attorneys' fees, expenses and incidental damages. In addition, where two or more amounts are owed in respect of different transactions by the purchaser to us, to Bonhams 1793 Limited and/or to any of our other affiliates, subsidiaries or parent companies worldwide within the Bonhams Group, we reserve the right to apply any monies paid in respect of a transaction to discharge any amount owed by the purchaser. If all fees, commissions, premiums, bid price and other sums due to us from the purchaser are not paid promptly as provided in these Conditions of Sale, we reserve the right to impose a finance charge equal to 1.5% per month on all amounts due to us beginning on the 31st day following the sale until payment is received, in addition to other remedies available to us by law.

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

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

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

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

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

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

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

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

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

MEDIATION AND ARBITRATION PROCEDURES

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

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

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

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

CONDITIONS OF SALE - CONTINUED

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

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

(A) All arbitration proceedings shall be confidential;

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

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

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

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

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

LIMITED RIGHT OF RESCISSION

If within one (1) year from the date of sale, the original purchaser (a) gives written notice to us alleging that the identification of Authorship (as defined below) of such lot as set forth in the BOLD TYPE heading of the catalog description of such lot (as amended by any saleroom notices or verbal announcements during the sale) is not substantially correct based on a fair reading of the catalog (including the terms of any glossary contained therein), and (b) within 10 days after such notice returns the lot to us in the same condition as at the time of sale, and (c) establishes the allegation in the notice to our satisfaction (including by providing one or more written opinions by recognized experts in the field, as we may reasonably require), then the sale of such lot will be rescinded and, unless we have already paid to the 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 EXPRESSIY ACKNOWLEDGES AND AGREES THAT IN NO EVENT SHALL BONHAMS BE LIABLE FOR ANY DAMAGES INCLUDING, WITHOUT LIMITATION, ANY COMPENSATORY, INCIDENTAL OR CONSEQUENTIAL DAMAGES.

SELLER'S GUIDE

SELLING AT AUCTION

Bonhams can help you every step of the way when you are ready to sell art, antiques and collectible items at auction. Our regional offices and representatives throughout the US are available to service all of your needs. Should you have any further questions, please visit our website at **www.bonhams.com/us** for more information or call our Client Services Department at +1 (800) 223 2854 ext. 23550.

AUCTION ESTIMATES

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

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

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

CONSIGNING YOUR PROPERTY

After you receive an estimate, you may consign your property to us for sale in the next appropriate auction. Our staff assists you throughout the process, arranging transportation of your items to our galleries (at the 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** or contact our Client Services Department.

BUYER'S GUIDE

BIDDING & BUYING AT AUCTION

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

Catalogs

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

Previews

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

Estimates

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

Reserves

Unless indicated by the **a** 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 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 symbol next to the lot number.

Bidding at Auction

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

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

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

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

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

In Person

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

Absentee Bids

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

By Telephone

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

Online

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

Bid Increments

Bonhams generally uses the following increment multiples as bidding progresses:

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

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

Currency Converter

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

Buyer's Premium

A buyer's premium is added to the winning bid price of each individual lot purchased, at the rates set forth in the Conditions of Sale. The winning bid price plus the premium constitute the purchase price for the lot. Applicable sales taxes are computed based on this figure, and the total becomes your final purchase price. Unless specifically illustrated and noted, fine art frames are not included in the estimate or purchase price. Bonhams accepts no liability for damage or loss to frames during storage or shipment.

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

Payment

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

Sales Tax

California, Arizona, Colorado, Connecticut, Florida, 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 19 without penalty. After December 19 collection of lots will be by appointment only. Please call +1 (212) 644 9001 at least 24 hours in advance to make an appointment.

Storage charges of \$5 per lot, per day will begin accruing

for any lots not collected by the 31st day after the auction. 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.

Important Holiday Shipping Notice

Bonhams will close for the holidays at 4pm on Wednesday December 24 and will reopen at 9am on Monday January 5, 2015.

If you would like to have your property shipped by Bonhams' Shipping Department prior to our closure, please contact the Cashiering Department to submit payment for your purchases and shipping charges in full by 5pm on Friday December 19, 2014.

Auction Results

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

CONTACTS

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RUSSIAN BOOKS AND PHOTOGRAPHS Lots 1-217

3

BOOKS AND MANUSCRIPTS

1

AKHMATOVA, ANNA. 1889-1966.

Photograph Signed and Inscribed, gelatin silver print portrait, 4 1/4 x 3 1/4 inches, inscribed on the verso to Sergei Dmitrievich Spasskii. Minor wear.

A second generation photograph warmly inscribed in ink on verso to a fellow poet: "To Sergei Dmitrievich Spasskii with gratitude for the poems and meetings. Anna Akhmatova. 31 June 1939 Leningrad." While studying at Moscow University, Spasskii met Mayakovsky and Pasternak and joined the avant-garde. He was an editor and wrote propaganda verse for the war effort. He was arrested in 1951 and sentenced to ten years hard labor but was released in 1954. Photo and inscription reproduced in Boris Varava, Vospominaniya sibirskogo knizhnika i antikvara (Moscow: Sredi Kollektsionerov, 2013).

\$20,000 - 25,000



Сергено Блинтринскич Спассколич с благодарностью за стижи и встреги.

Anna Atxenaroba

Stunne 1939 Neumpad

1

AKHMATOVA, ANNA. 1889-1966.

Autograph Manuscript Signed, 2 pp, 4to (8 ¼ by 6 and 6 7/8 by 4 1/8 inches, sheets detached from notebooks), in pencil, n.p., 1940s-1950s, comprising an IMPORTANT GROUP OF FIVE POEMS: "*I ochertanya 'Fausta' vdali...*" ("And an outline of 'Faust' from afar") and "*Iz Leningradskiy elegii*" ("*I vse, kogo serdtse moe ne zabudet...*" ("An Elegy for Leningrad" ["And all that my heart will not forget]"); "*I otnyat u nikh nevozmozhno...*" ("And it is impossible to take away from them"), "*Glaza b ne vydali vot etogo morya*" ("Wish my eyes did not see this sea") and "*Radost moya...*" ("My joy"). Five poems total (the third crossed out). Sheets toned with ragged edges where the leaves were excised from the notebooks.

The first poem, "*I ochertanya 'Fausta' vdali...*," is signed "Anna Akhmatova" and dated "9 August 1945." The printed version below contains one more line than in this draft:

И выли трубы, зазывая смерть, Под смертию смычки благоговели, Когда какой-то странный инструмент Предупредил, и женский голос сразу Ответствовал, и я тогда проснулась

Akhmatova also removed the quotes from "Faust" in the published version, changing the reference to the character rather than Goethe's epic poem.

The second poem, "*I vse, kogo serdtse moe ne zabudet…*," was published without the title but dated "6 November 1943 Tashkent." The poet dedicated this draft to the memory of her young neighbor Valya Smirnov, who died during an air raid on Leningrad. It says merely "To Valya" in some published versions of the poem; in others it is dropped.

The poet crossed out the third poem, "*I otnyat u nikh nevozmozhno...*," being an early draft of the first quatrain of a two quatrain poem that was not published until 1959:

И отнять у них невозможно То, что в руки они берут, Хищно, бережно, осторожно, Как ... меж ладоней трут.

..... поэта убили, Николай правей, чем Ликург. Чрез столетие получили Имя - Пушкинский Петербург.

Akhmatova seems to blame Pushkin's death on the treacheries of Tsar Nikolai's court, likely also a reference to the execution of her husband, the poet Nikolai Gumilev.

The fourth poem, "Glaza b ne vydali vot etogo morya," is a fragment that was not included in any anthology of her poetry during her lifetime, but has since been added to her collected works. The date "October 1906" probably refers to the time she was recalling in the poem rather than the date of its composition. In 1906 she and her family were living in Crimea near the sea during a particularly tempestuous period in her young life. The final poem is as follows:

Радость моя, Сын мой возлюбленный Горе мое Мо й мальчик погубленный

[Joy of my life, My son beloved Grief of my life, My boy who was destroyed.]

This sad quatrain seems never to have been published, but the poet's close friend Lidya Chukovskaya recalled in her memoirs how Akhmatova whispered it. Perhaps it was too personal and painful to print: the poem refers to the imprisonment of her son Lev Nikolayevich Gumilev, who served two sentences in the Gulag between 1938 and 1956. She again spoke of his arrest in one of her most cherished works, *Requiem*. **\$35,000 - 40,000**

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ALEXEIEFF, ALEXANDRE, ILLUSTRATOR. 1901–1982.

POE, EDGAR ALLAN. *Colloque entre Monos et Una. Translated by Charles Baudelaire with a forward by Philippe Soupault.* Paris: N. Matzneff, Éditions Orion, [1929]. Quarto. 78 pp. 11 aquatints and aquafortis (including frontispiece) printed by Les Ateliers Rigal. Original unbound papered covers within glassine dust jacket and papered slipcase. Covers rubbed, fingermarks.

No 15 of 50 copies on Montval out of an entire edition of 55, with two extra suites of the plates, one in the final state and the second being proofs printed after copper cutting. R. Coulouma, under the direction of H. Barthélémy, completed the printing in Argenteuil on June 20, 1929. Alexeieff depicts Poe's disembodied spirits in various states of transformation during their dialogue in the afterlife. "An extraordinary audacity was required to translate this revelation from beyond the grave into acid and copper," writes historian and translator Georges Nivat. "But it was precisely the hand Alexeieff extended to Baudelaire, who extended it to Poe, who held it out to Death which formed one of those chains of transmutation of which Alexeieff knows the secret and the nostalgia. Animus calls to Anima, consciousness leans towards what is exploding up there in the empty sky." OCLC lists only six copies worldwide. Not in NYPL, LC, MoMA or Getty. Bendazzi pp 277-78. \$5,000 - 8,000

ALMANAC: 4+ 1. BRONISLAV SOSINSKII, VADIM LEONIDOVICH ANDREEV, GEORGII VENUS, SEMEN LIBERMAN, and ANNA PRISMANOVA, contributors. 4 + 1. Most na vetru (4 + 1: The Bridge on the Wind). Berlin: Sosinskii, 1924.

Small 8vo. 35 pp. Original Constructivist tan wrappers.

Rare almanac doubly inscribed to fellow poet I. G. Erenburg in ink on the half-title page by Vadim Andreev (*"To Ilya Grigoreevich Erenburg* with love, respect and gratitude Vadim Andreev"); and Georgii Venus (*"For now,* poems that were grown in the mire. What am I going to do in black soil? Uncertain. With sincere love Georgii Venus Berlin 30 February 1924"). V. L. Andreev was the son of the famous Russian Leonid Nikolaevich Andreev. G. Venus eventually returned to the Soviet Union where he was arrested and executed. **\$4,000 - 6,000**

5

CHEKHONIN, SERGEI VASIL'EVICH. 1878-1936.

Chez Alexandre Popoff. Hand-colored lithograph with watercolor and gouache on paper, 64.5 x 49.5cm (25 3/8 x 19 1/2in), signed in Latin and dated "1933" (lower right).

Provenance: Galerie Popoff, Paris. Acquired from the above by the present owner, 2013.

The prominent Galerie Popoff was established in 1920 by Russian emigré Alexandre Popoff, who settled in Paris following the events of the Russian Revolution. Located near the Elysée Palace in Paris, the Galerie guickly developed a reputation for the sale of exceptional eighteenth and nineteenth Russian paintings, works on paper and decorative art. Galerie Popoff has been credited for inspiring interest in Russian art among Parisian and international collectors, offering works by masters such as Karl Briullov, Piotor Sokolov and Alexei Venetsianov, as well as porcelain from the Gardner Factory and the Imperial Porcelain Factory. The present hand colored lithograph advertised a special holiday exposition at the Galerie, located on 48 Rue Cambon, Paris. \$9,000 - 12,000

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6

DOBUZHINSKY, MSTISLAV VALERYANOVICH. 1875-1957.

Veselaya azbuka [The Jolly Alphabet]. Petrograd: Brokgauz-Efron, 1925. 4to. 32 pp. Original color lithographed wrappers. Soiled with water damage, rebacked.

This rare comic ABC by the famous Mir Iskusstva artist was probably begun in 1917 as indicated by the date of the final drawing on the back wrapper. Remembered primarily for his set and costume designs, Lithuanianborn Dobuzhinsky produced relatively few picture books before emigrating to the West and none is better than this alphabet. He died in New York City. ABPC records only two copies at auction within the last 40 years. Not in MoMA, NYPL or Getty. Rats Collection 112. **\$8,000 - 10,000**

7

EFIMOV, BORIS. 1900-2008.

Boris Pasternak. Ink and white paint on paper, "Boris Pasternak," 10 3/4 x 6 3/4 in, signed and dated "Bor. Efimov '54" in ink at lower left, titled "Boris Pasternak" in pencil above drawing, a caricature of the great Russian writer, matted and framed.

Published: Sergei Vasilev, Vziraya na litsa [Respect of Persons], Moscow: GIZ, 1954.

A caricature of the dreamy, baffled Russian poet who has his eyes in the heavens rather than focusing them on the Earth like all good Soviet writers were expected to. Few at the time were aware that Pasternak was working on his masterpiece *Doctor Zhivago*. **\$1,500 - 2,000**

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8

ESENIN, SERGEI ALEKSANDROVICH. 1895-1925.

Autograph Manuscript Signed ("S. Esenin"), 1 p, 4to, [Baku], 1925, a draft of the poem "*Glupoe serd tse, ne beisya*" [Silly Heart, Don't Beat], toned with folds and minor tears, some soiling. *Provenance:* Parkhaev Collection, Moscow.

This fair copy of a poem by Russia's beloved "Hooligan Poet," apparently written for a friend, was composed in August 1925 while he was living in Baku in the newly formed Soviet Republic of Azerbaidjan. He had recently split from his fellow Imagists literally and figuratively and turned to Eastern themes for his poetry. Besides being included in one of his last books, the romantic cycle of fifteen poems *Persidskie motivy, "Glupoe serdtse, ne beisya"* appeared in *Bakinskiy rabochiy* [Baku Worker] in August 1925; and in *Krasnaya nov* [New Ground], August 1925, p 93. **\$60,000 - 80,000**





9

STEINMETZ, LEON. B.1944.

[GOGOL, NIKOLAI.] *The Portrait: A Fantasy in Twenty-One Sheets.* Somerville, MA: Kent Court Studios, 2006. 2 volumes (Gogol's text and Steinmetz's

illustrations). 52 pp each. Housed together in illustrated chemise.

WITH FIVE ORIGINAL PEN AND INK DRAWINGS BY LEON STEINMETZ, the original illustrations as published in this volume which won a 2006 AIGA design award: "The story is by Gogol, ca. 1835; the drawings are by Steinmetz. A killer combination of the printed word and kinetic drawings, superbly printed." Leon Steinmetz' other works are in the permanent collection of the British Museum in London, the Metropolitan Museum of Art in New York, the Museum of Fine Art in Boston, the Philadelphia Museum of Art, the Yale University Art Gallery in New Haven, the Dresden State Art Gallery, and State Pushkin Museum of Fine Arts in Moscow. His latest solo exhibit took place at the State Pushkin Museum in Moscow, Russian in December 2009-January 2010. \$2,000 - 3,000

10

GONCHAROVA, NATALIA AND MIKHAIL LARIONOV.

16 Risunkov. 16 Dessins. N.p., 1913. Suite of 16 lithographs within tan paper portfolio with two additional lithographs (one being the title) affixed to front. Various sizes on different paper stocks. Some wear along edges of portfolio.

These dynamic black-and-white avantgarde lithographs are in both the early Neo-Primitivist and Rayonist styles when Goncharova and Larionov were associated with the Russian Futurists. The artists prepared four new designs to be added to the others that were remainder sheets from Igra v adu [Game in Hell], Mirskontsa [The World Backwards], Pustynniki [Hermits] and other 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. \$18,000 - 25,000





11

GONCHAROVA, NATALYA SERGEEVNA. 1881-1962.

ARTHUR LUTHER, translator. *Die Mär von der Heerfahrt Igors*. Munich: Orchis Verlag, 1923. 8vo. 85 pp. Illustrated with 35 pochoirs. Original decorated boards. Spine and corners rubbed, some discoloring of boards.

No 176 of 700 copies. German translation of *Slovo o polku Igoreve* [The Tale of Igor's Campaign], an anonymous epic poem written in the Old East Slavic language that was the basis for Alexandre Borodin's famous 1890 opera *Prince Igor*. Here Goncharova employs a style similar to that of her celebrated pochoirs for Pushkin's *Conte de Tsar Saltan* (1921). Oxford University Press has declared *Die Mär von der Heerfahrt Igors* a masterpiece in the history of book illustration. OCLC lists only six copies in the United States. Not in MoMA, LC or Getty. **\$8,000 - 10,000**

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GRECHANINOV, ALEKSANDR TIKHONOVICH. 1864-1956.

Manuscripts of five Russian songs in the composer's hand bound in two albums. Provenance: Sergei Alekseevich Zharov. 1) "Voin-vorobei" [The Warrior Sparrow]. Dance song from the opera Dobrynya Nikitich (1895-1901), adapted for the Don Cossack Choir of Serge Jaroff. Folio. 5 pp. Bound within contemporary green boards. Inscribed by the composer to the director on upper right corner of first page: "To dear Sergei Alekseevich Zharov in fond memory. A. Grechaninov. Aix-les-Bains, July 1928." Signed a second time on the bottom of the last page: "A. Grechaninov. July 1928 Aix-les-Bains."

2) "2 narodniya russkiya pesnii/2 chansons populaires russes" [Two Russian Folk Songs]. Being: "Zvonili zvony/Les Cloches sonnaient" [The Bells Rang]; and "Poidu li ya, vyidu li ya/J'y vais, je sois" [Here I Go, Here I Come Out]. Folio. 11 pp. Bound in contemporary green boards. Inscribed by the composer to the director: "For the wonderful Don Cossack Choir and their leader Sergei Alekseevich Zharov these carefully adapted songs. A. Grechaninov. May 1928. Paris."
With: two additional folk songs adapted for the choir laid in: 2) "Polushko" [Little Field], 8 pp; and "Vo derevne to bylo v Olkhovka" [It Happened in Olkhovka Village], 6 pp.

A. T. Grechaninov was a Russian Romantic composer and protégé of Rimsky-Korsakov. While in Moscow, he composed for the theater and the Russian Orthodox Church; and for this work, he received a pension from the Tsar. He is remembered primarily for his vocal works. He emigrated to France in 1925, and settled in the United States in 1939. Sergei Zharov (Serge Jaroff, 1896-1985) founded the Don Cossack Choir of Serge Jaroff, a men's chorus of exiled Russian Cossacks, in 1921. He composed songs for this company and conducted it for nearly sixty years. He, his wife and son eventually settled in Lakewood Township, New Jersey. **\$4,000 - 6,000**

13 IUDIN, MIKHAIL ALEKSEEVICH. 1893-1948.

14

Rekviem pamyati S. M. Kirova [Requiem in Memory of S. M. Kirov]. Leningrad: Leningradskoe MUZGIZ,1936. Folio. 221 pp. Silver stamped decorated red boards.

One of 500 copies. One of the many tributes to the glorious memory of prominent Communist Party leader Sergei Mironovich Kirov (1886-1934) after Stalin secretly ordered his murder. Stalin used his death as the pretext for the Great Purge of the 1930s. **\$1,000 - 1,500**

14 IACOVLEFF, ALEXANDRE. 1887-1938.

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

Folio. Text volume in suede-backed decorative silk and 50 color plates, loose as issued in in morocco folding box. 2 plate folders toned, a few foxmarks to endleaves of text volumes, box stained and with light wear.

LIMITED EDITION, NO 632 OF 750 COPIES of a total edition of 1020. A magnificent set of portraits of the peoples of central Africa. Iacovleff was artist to the second Citroën mission to Africa led by Georges Marie Haardt and Louis Audouin-Dubreuil. **\$2,000 - 3,000**





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15

15 JUNYER, JOAN. 1904-1994.

Gouache and ink on board, "Ballet Russe de Monte Carlo" (cover design for the souvenir program of the American Tour 1943-1944), 12 1/2 x 9 1/2 ins, signed lower left; signed and inscribed in pencil on verso, *"La Romeria de los Cornudos de Federico Ga. Lorca. Joan Junyer*," matted and framed. With: A copy of the souvenir program in a sleeve on verso of frame. Laid in program for Ballet Russe de Monte Carlo performed at the Murat Theater, Indianapolis, December 29 and 30, 1943.

Time praised Barcelona-born and Paristrained Junyer for his "big idea" that "stage and dance scenery should actively participate in the performance." This painting was apparently inspired by Federico Garcia Lorca's "La Romeria de los Cornudos" or "The Cuckold's Fair," but the program does not refer specifically to Pilar Lopez's ballet that was performed by the company that season. Instead, the bill included Fokine's "Les Sylphides" and Agnes de Mille's interpretation of Aaron Copland's "Rodeo." **\$1,500 - 2,000**

16 KHARMS, DANIIL. 1905-1942.

KONASHEVICH, VLADIMIR MIKHAILOVICH, illustrator. *Igra* [The Game]. Leningrad: GIZ, 1930. 8vo. 12 pp. Original color lithographed wrappers. Soiled, spine restored.

Rare children's book by the great Russian absurdist poet and playwright. With the banning of his adult work and that of other members of the avant-garde group OBERIU (Association for Real Art), D. Kharms (born Daniil luvachev) turned to children's books. Igra is one of his most child-friendly poems. Here three little boys run around their town, pretending to be modern forms of transportation: Petka is an automobile, Vaska a mail boat, and Mishka a Soviet airplane. V. M. Konashevich proved that he was a master in drawing the body language of children in his loose, spirited line drawings for Igra. Kharms fell out with the Soviet authorities, was charged with treason, and died in the psychiatric ward of Leningrad Prison No. 1.

\$6,000 - 8,000

17

17

KHERASKOV, MIKHAIL MATVEEVICH. 1733-1807.

Rossiyada [Russian Epic]. Moscow: Imperial Moscow University, 1779. 4to (247 x 185 mm). 289 pp. Engraved headpiece and other decorative devices. Contemporary calf, spine gilt. Water stains and other internal soiling, closed tear to title page; covers rubbed, spine labels lacking, hinges cracked, lacking lower free endpaper.

FIRST EDITION of this patriotic epic poem written in the Russian Classical style that commemorates Ivan IV's sacking of Kazan. The author was then curator of the Imperial Moscow University as well as a well-known playwright. Catherine the Great and her contemporaries considered Kheraskov to be the greatest living Russian poet. **\$1,000 - 1,500**

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18

KLIUEV, NIKOLAI ALEKSEEVICH. 1884-1937.

Izba i pole [The Hut and the Field]. Leningrad: Priboi, 1928. Small 8vo. 108 pp. Original two-color decorated wrappers.

Warmly inscribed in ink on the verso of the front free endpaper to the prominent Romanian writer Panait Istrati: "To Dear Panait Istrati in memory of our meeting on the blood-washed Russian soil. With hope for universal joy ... Nikolai Kliuev 1928 ... not with iron, but with beauty will Russian joy be bought."

\$12,000 - 15,000



19

LISSITZKY, EL (LAZAR MARKOVICH LISSITSKII). 1890-1941.

Industriya sotsializma [Socialist Industry]. Moscow: STROIM i IZOGIZ, 1935. Complete set of 6 parts and portfolio of maps. Folio. Designed by El Lissitzky. Original photomontage slipcase designed by 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.

\$12,000 - 18,000



20

LISSITZKY, EL (LAZAR MARKOVICH LISSITSKII). 1890-1941.

ERENBURG, ILYA GRIGOREVICH. *Shest povestei o legkikh kontsakh* [Six Tales with Easy Endings]. Moscow and Berlin: Gelikon, 1922. 8vo. 165 pp. With six illustrations by Lissitzky. Original two-color Constructivist wrappers designed. Wrappers restored.

A brilliant collaboration between the witty Soviet writer and the great Suprematist painter. The bold wrappers are a clever interplay of minimal color and startling variance in sans-serifed typefaces. The six Suprematist collages, one for each story, are among the most dynamic of Lissitzky's suites of illustrations. He pays tribute to the Constructivist artist Vladimir Tatlin in "Tatlin at Work" for "Vitrion," p 8. He returns to his Jewish roots by placing the Hebrew characters for "Here lies" in the palm of the hand in the picture for "Shifs-karta" [Passenger Ticket], p 102.

\$4,000 - 6,000

MALEVICH, KAZIMIR SEVERINOVICH. 1879-1935.

FEDOROV-DAVYDOV, ALEKSEI ALEKSANDROVICH. *Vystavka proizvedenii K. S. Malevich* [An Exhibition of the Works of K. S. Malevich]. Moscow : Gosudarstvennoi Tretyakovskoi Gallerei, 1929. Small 8vo. 12 pp. One photogravure. Original wrappers. One of 1,000 copies. Spine restored.

This rare important exhibition catalog of the Malevich retrospective at the Tretyakov Gallery in Moscow reproduces the famous painting "*Na senokose*" [Haymaking]. Since his Suprematist work had been banned from exhibition between 1926 and 1928, this one-man show was a vain attempt to rehabilitate Malevich. A. A. Fedorov-Davydov, head of the modern Russian art department at the Tretyakov, discusses the development of Malevich's work, the Socialist importance of art ("Already money-grubbing Capitalism has alienated artistic production from general production") and the gallery's exceptional collection of Revolutionary art. He reproduced "*Na senokose*" to show Malevich's adherence to "peasant reality." However, when the show traveled to the Kiev Art Gallery, its director was arrested and imprisoned and the art was impounded. It took Malevich two and a half years to get his works back. BL 375, Getty 481, MoMA 828. **\$5,000 - 7,000**

MALEVICH, KAZIMIR SEVERINOVICH. 1879-1935.

Autograph Letter Signed in Cyrillic, 1 p, folio (183 x 304 mm), Moscow, November, 1921, to Anatolii Vasilievich Lunacharskii, Commissar of Enlightenment, Ostozhenka 53.

This important letter reads in English translation: *"Dear Anatolii Vasilievich,*

In view of Contemporary Culture's barbaric treatment of works of New Art, that also includes my works, that are equally respected both in the center as well as in the provinces, for example Vitebsk, I found all works of painters dumped together with all kinds of garbage in some inappropriate room that looks like a garbage can, but not a museum. But in Vitebsk there is a museum where the masks of Napoleon and Pushkin are kept as well as several Kirgiz necklaces, rings and dinnerware, a dried gourd for water, that are still valued by the local officials, that alone separates them from the rooster in Krylov's fable, but in their attitude toward New Art they still look like those roosters from Krylov's fable, but they see nothing in New Art, and took no measures to protect it, so what can be demanded from them when even in the government newspapers one can often find all kinds of insults, everywhere they spit at New Art and its representatives, and, because of their blindness think that New Art is a spittoon. It's very annoying that such revolutionary people are likened to those barbarians, who burned at the stake those who opened new realism in the world. For example, Boguslavskii in the article in No. 224 of Pravda, successfully falsified the consumption of 600 million rubles on the Futurists, writing, 'Throw these parasites off the shoulders of the State." Does this man really understand anything and what does this article mean in the province, it means away with them and lock them in cellars, drive them off. Of course every state should retain all of the traditions of the New, that same Grabar also spit at Cézanne, and now every Friday he blows the dust off the frames of Cézanne's paintings. What does this culture manifest itself in and where is it. There is no room for the parasites, they are already telling me, then the only one way out is to exile us to the islands, of course pants should be given to us and some means because the pants are sold, so that one can feed himself for several days. I, for example, found myself in the cellar instead of a sanatorium and almost suffocated in there. But thanks to you, your letter about placing me at the sanatorium really helped, it was found at the time of the arrest, if even I was arrested then the Cheka obviously have nothing to do. But this is not worth writing about and I shall return to my request to you, so that you can assist in getting back the paintings that were acquired from me, for example I could buy back from the Vitebsk museum my two paintings that are precious to me and for which I received 9,000 rubles in 1919 and whenever it becomes possible I will buy back all the rest. That should pacify the likes of Boguslavskii, Friche and Co. from Pravda.

"It's a pity that Pravda seized in its hands the whole truth and that's the reason no reply can be posted because from its point of view everything else is a lie. It also isn't possible to print the brochure about Futurism, that I wrote, and perhaps it would disseminate the dust in the brains of comrades Boguslavskii Fritsche and Co. because their brains are crammed with superstitions and ignorance. What is the difference between their judgments and the judgments of the Yablonovskiis Efroses Glagols and Mamontovs who are with Russkoe slovo [Russian Word] and Russkie vedomosti [Russian Herald]? Thus the revolution occurred in grub, but none in brains. Yablonovskii or Friche what is the difference between them. Boguslav[skii] and Efros and there are still many other comparisons but no need to provoke God's wrath. K Malevich"

In this extraordinary letter, the great revolutionary painter, critic, teacher and theoretician reflects on his life long struggle with the critics and government officials. Always precarious in health, Malevich was arrested several times and thrown into jail and then released. He miraculously survived Stalin's purges by capitulating to the fickle dictates of the proletariat art establishment, but his work was finally banned by the authorities. As the founder of Suprematism, Kazimir Malevich was the Commissar of New Art in the early years of Soviet Russia. By late 1921, he headed a flourishing avantgarde art community in Vitebsk in Belarus, whose members (both men and women) are remembered for their radical ideas and vast experimentation. His was an almost daily fight to keep his modern theories from being suppressed by his many enemies; and Malevich complains bitterly to A. V. Lunacharskii (1875-1933) about the sad state of contemporary Russian art museums and of recent assaults on the New Art by the Soviet press. As Commissar of Enlightenment from 1910 to 1928 and one of the few high ranking Soviet officials who actually understood and appreciated Modern Art, Lunacharskii was one of Malevich's staunchest supporters. Malevich talks about the Vitebsk Museum of Modern Art that would soon be closed; and he was particularly offended by a recent unprovoked assault on New Art in Pravda (October 16, 1921) by Mikhail Solomonovich Boguslavskii (1886-1937). This minor Moscow functionary was appalled that so much money was spent on Futurist, Imagist and other contemporary artistic "parasites" sheltered under the wing of the People's Commissariat of Enlightenment when it should have been invested in the public school system. Another adversary was clearly Mir Isskustva painter and critic Igor Emmanuilovich Grabar (1871-1960), Director of the Tretyakov Gallery and Chairman of the Department for the Protection of Monuments. Malevich mentions several other Marxist critics, most of whom wrote for Russkoe slovo and Russkie vedomosti and were generally opposed to Malevich and New Art: Vladimir Maksimovich Fritsche (1870-1929); "Sergei Yablonovskii" (Sergei Viktorovich Potressov, 1870-1953); Abram Markovich Efros (1888-1954); "Sergei Glagol" (Sergei Sergeevich Goloushev, 1855-1920); and Sergei Savvich Mamontov (1867-1915). He also refers to one of the best known fables by the Russian La Fontaine, Ivan Andreevich Krylov (1769-1844), "The Rooster and the Pearl," a variant of Aesop's "The Cock and the Jewel," in which a rooster cannot appreciate the precious item he has discovered in the dung hill that is of no use to him. Moral: "A fool deems worthless what he cannot understand." This one-page epistle to the then head of the People's Commissariat of Enlightenment provides an exceptional behind-the-scenes glimpse of how the early Soviet art world functioned against all odds as seen through the eyes of one of, if not the greatest modern Russian painter. Source: Grigorii (Gillel) Kazovskii http://zerkalo-litart.com/?p=3389. \$70,000 - 100,000

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23

MANDELSHTAM, OSIP EMILEVICH. 1891-1938.

Kamen [Stone]. Petrograd: Giperborei, 1916. 8vo. 92 pp. Original wrappers. Wrappers restored; internal soiling and foxing. *Provenance*: Nikolai Mikhailovich Strelnikov's ownership signature on front wrapper.

The second revised edition of *Kamen* with a clipped signature of the poet laid down to the half-title page ("Osip Mandelshtam"); the owner's signature and date in ink on front wrapper ("N. Strelnikov 1917"); a poem ("*Na strashnoi vysote bluzhdayushchii ogon!*" ["At the height of the terrible wandering fire!"]) by Mandelshtam dated "March 1918," clipped from a journal and pasted on p 87. This revised edition of the original 1913 *Kamen* established Mandelshtam as one of the most important poets of the 20th century. A third edition was issued in 1923. Mandelshtam was also one of the legendary martyrs of modern totalitarianism. Born Jewish, he converted to Christianity and refused to capitulate to the Soviets. After composing an anti-Stalin epigram, he was arrested in May 1934 and sent into exile. After serving his time, he was arrested again in 1938 and died in a transit camp near Vladivostok. Nikolai Strelnikov, born Mezenkampf (1888-1939) was a Russian music critic, conductor and composer of operettas. **\$6,000 - 8,000**



MATIUSHIN, MIKHAIL. 1866-1934.

Zakonomernost izmenyaemosti tsvetovykh sochetanii. Spravochnik po tsvetu [The Laws Governing the Variability of Colour Combinations: A Handbook of Color]. Moscow and Leningrad: OGIZ, 1932. 8vo. 32 pp. With 30 fold-out pochoir color tables. Red cloth portfolio of color tables with essay by M. V. Matiushin laid in. Portfolio rubbed

and soiled, seams worn, essay spotted. *Provenance*: Presentation inscription to Ilya Nikolaevich Kiselev on front folder; IZORAM or Art of Working Youth stamps; bookplate of

distinguished collector Mikhail Ivanovich Chuvanov.

ONE OF 400 COPIES. M. V. Matiushin was a highly influential Russian avant-garde painter, composer, musician, teacher and important color theorist. His second wife was the Cubo-Futurist writer and painter Elena Guro. He provided the music, Velimer Khlebnikov and Aleksei Kruchenykh the libretto and Kazimir Malevich the sets and costumes for the famous experimental play *Pobeda nad Solntsem* [Victory over the Sun] (1913). *Spravochnik po tsvetu*, one of the last manifestos of the Russian Avant-Garde, reflected Matiushin's progressive art classes in the Leningrad Workshop of Vkhutein and INHUK and summarized his attitude toward modern art for painters, architects, textile designers, ceramists and other artists. He developed in the Department of Organic Culture the concept of what he called *zvorved*, or "see-know." Although the country was drifting toward Social Realism, Matiushin's radical treatise miraculously passed the censors to be issued in this small edition. Art historian Margareta Tillberg of the University of Stockholm has done extensive research on Matiushin's theories. "With a panoramic visual angle of 360° producing a new spatial reality of the fourth dimension, colours would emerge more intensely than in our normal, physical world," Prof Tillberg explains in her essay "The Russian Avant-Garde and Colour as Worldview." "With untrained eyes a stone, for example, would seem 'dead', immobile, static. In the fourth dimension, however, it should be possible to see the low frequency waves of solid materials such as stones and minerals. With cars at one speed, people at another, trees growing at yet a third speed, to the untrained eye, the world seems scattered and fragmented. For those who could apply the extended vision however, the whole world would, from an ontological perspective, appear completely different, with all links and connections organically unified." The handbook contains elaborate hand-colored color charts that defined his principles of harmonic color matching. Each color table presents a combination of three different colors, two bound by a third, producing intense, radiant color effects. Malevich was so taken with Matiushin's color tables that he took a set of them with him to Berlin; these are now in Stedelijk Museum in Amsterdam. No copy listed in OCLC, but MOMA has one. Source: www.iscc.org/aic2001/ abstracts/oral/Tillberg.doc. \$60,000 - 80,000

RUSSIAN BOOKS AND PHOTOGRAPHS | 25



MAYAKOVSKY, VLADIMIR. 1893-1930.

ZDANEVICH, KIRILL. 1892-1970, illustrator. *Chto ni stranitsa to slon to lvitsa* [On Every Page Is an Elephant or a Lioness]. Tiflis: Zakkniga, [1928].

4to. 12 pp. Original color lithographed wrappers. Soiled and other wear, wrappers restored.

Rare and only children's book illustrated by the great Russian avant-garde artist K. Zdanevich. Unlike his more famous brother Ilya, Kirill remained in Russia after the Revolution. During Lenin's New Economic Policy, Mayakovsky wrote a number of exceptional children's books. Especially enjoyable is the word play in *Chto ni stranitsa to slon to lvitsa*. Mayakovsky introduces a "pelikan-velikan" [a giant pelican] and a "lama-mama" [mamma lama] as well as many other amusing animals on a trip to the zoo. Zdanevich depicts the famous Poet of the Russian Revolution on the second page of text. MoMA, Cotsen Collection Princeton. MoMA, *The Russian Avant-Garde Book*, p 173.

\$8,000 - 10,000

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MAYKOVSKY, VLADIMIR. 1893-1930.

"Voina obyavlena" [War Is Declared]. Autograph Manuscript, 1 p, written in a copy of *Trebnik troikh* [Missal of the Three] (Moscow: G. L. Kuzmin and S. D. Dolinskii, 1913). With 13 lithographs by Mayakovsky, Tatlin and the Burliuk brothers. 8vo. 88 pp. Later green boards with the original gray wrappers bound in. Pages trimmed and loose, minor foxing with some internal pencil marks *Provenance*: Private collection in Moscow.

Like many of his fellow Futurists, V. V. Mayakovsky at first embraced the First World War but soon took an anti-militaristic stance toward the conflict. "Welcomed it with great anxiety," he recalled. "At first just from the standpoint of décor and bluster. Did posters on commission--quite militaristic, of course. Later in verse, 'War Is Declared.'" On July 21, 1914, only three days after war broke out between Russia and Austria-Hungary and one day after he wrote the poem, Mayakovsky presented "Voina obyavlena" for the first time at a public reading at the statue of General Skobelev in Moscow. He tells how newsboys urge the public to get their evening papers of the latest news from Italy, Germany and Austria. "And in the square, darkly outlined by the mob," he writes, "A jet of crimson blood is spilled." The poem was first published in the periodical Novaya zhizn [New Life] (August 1914, p 3) and later included in the miscellany Vesennee kontragenstvo muz [The Vernal Forwarding Agent of the Muses] (1915). In his pioneering study Russian Futurism: A History (1968), Vladimir Markov called "Voina obyavlena" "the most artistically successful" poem in the anthology and "a masterpiece of 'phonetic' stridor" (p 286).

Independent scholar Vladimir Vladimirovich Polyakov, the author of *Russkii kubofuturizm* [Russian Cubo-Futurism] (1995), *Knigi Russkogoi kubofuturizma* [Russian Cubo-Futurst Books] (2007) and

other works, has identified the handwriting of this manuscript poem as Mayakovsky's. No working drafts survive for "Voina obyavlena" or for any other of Mayakovsky's poems of this period, so Mr. Polyakov has compared the handwriting to that of dedicatory inscriptions and official documents. Particularly relevant are Mayakovsky's petitions to Moscow's Department of Defence of Public Security, to the Director of Muzhviz and to Rector of the Higher School of Fine Arts at the Academy of Fine Arts. "In addition to the typical light tilt to the right, and the general uniform pacing of the letters with duplicate connecting elements between letters," he explains in his report on the manuscript, "the manner of writing some letters stands out--first of all, specific scrollwork in the script. Most striking in this regard is a bend, which stretches to the top of the letter 'v' in the signature under the poem; also indicative is the shape of the oval elements. Both of these details are analogous to the poet's autographs of the 1910s." He further writes, "Apparently, the manuscript was executed in late July or early August 1914, before the publication of the poem in the magazine ... This is confirmed by the fact that our version is identical to the one that was published in Novaya zhizn. In later editions the poem appears in the final author's version (see Mayakovski's Sobranie sochinenii, Vol I, Moscow: OGIZ, 1927). The main difference between this version and the later one is the first two lines of the second stanza ('Громадную морду обернула кофейня/ Зверем рыча из окровавленного грима'). In the final version, the poet places instead the following lines: 'Морду в кровь разбила кофейня,/ зверьим криком багрима....'" As there is no presentation inscription in this book, it might be assumed that it is the poet's personal copy with the new poem written in the volume possibly for a new expanded edition of Trebnik troikh or for use in Vesennee kontragenstvo muz or even a public reading. Documentation will be supplied upon request. \$40,000 - 60,000



27 [PETER THE GREAT]

SHEREMETEV, PETR BORISOVICH. 1713-1788. *Pisma Petra Velikago pisanniya k ... Grafu Borisu Petrovichu Sherementevu* [Letters from Peter the Great to ... Count Boris Petrovich Sheremetev]. Moscow: Imperial University, 1774.

Folio. 172 pp. Contemporary mottled calf, flat spine gilt in compartments, morocco label, edges red. Engraved frontispiece by G. Antipev after Ivan Argunov. With a lengthy introduction by Gerard Fridrikh Miller. Rebacked with sections of spine laid down, edges worn, some pages restored, soiled and water stained.

FIRST EDITION. The 230 letters that Peter the Great, Tsar of All the Russias, wrote to Count Boris Petrovich Sheremetev (1652–1719) from December 5, 1700 to October 9, 1718 were collected by the latter's son, Count Petr Borisovich Sheremetev. Count Boris Sheremetev was commander of the Russian armies in the Great Northern War (1700-1721) during which St. Petersburg was founded from land seized from Sweden. Although he led the Russian Army to the victory over the Swedes at the Battle of Poltava in 1707, the count was never that close with the monarch. For example, when the Russian forces were sorely defeated at Lewenhaupt, the Tsar angrily chastised his commander about his "inadequate training of the dragoons about which I have spoken many times." But he had a change of heart a few days later and wrote Field Marshall Sheremetev; "Do not be sad about the misfortune you have had, for constant success has brought many people to ruin. Forget it, and try to encourage your men." Count Petr built the magnificent palace at Kuskovo, the summer country house and estate of the Sheremetev family. He served Catherine the Great as a senator and the first elected Marshal of the Nobility. He also wrote Zapiska Puteshestviya Grafa Borisa Petrovicha Sheremeteva [Description of the Voyages of Count Boris Petrovich Sheremetev] (1773) about his travels to Cracow, Vienna, Venice, Rome and Malta. \$15,000 - 20,000

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REMIZOV, ALEKSEI MIKHAILOVICH. 1877–1957.

GONCHAROVA, NATALYA, illustrator and NATALYA KODRYANSKAIYA. *Skazki* [Fairy Tales]. Paris: Natalie Codray, 1950. 8vo. 284 pp. Original decorated wrappers. One of 1,000 copies. Wrappers soiled and spine partially split and chipped.

Provenance: Anna Or.

With an introduction by A. M. Remizov. Presentation copy warmly inscribed in ink on the front free endpaper: "*To dear Anna Aleksandrovna Or, these airy and untamed tales by Kodryanskaya, a Spring message. I believe and await to sign the second book. Aleksei Remizov.* 14 *February* 1951. Paris."

\$4,000 - 6,000

29

REMIZOV, ALEKSEI MIKHAILOVICH. 1877-1957.

Povest o dvukh zveryakh: Ikhnelat [A Tale of Two Beasts: Ikhnelat]. Paris: Opleshnik, 1950.

8vo. 62 pp. Original decorated wrappers. Wrappers soiled, spine chipped. *Provenance*: Anna Or.

Out of series presentation copy warmly inscribed in ink on copyright page below the limitation notice with sketch: "For Anna Dalnyaya. Aleksei Remizov 25 May 1950. I believe in 'Zub [Tooth]' and your participation in it. [beneath drawing] The dancing African Doctor, little bear, Rue Boileau, across from the hospital, 396 in his hand." "African Doctor" was Remizov's pet name for their friend, writer and former doctor Vladimir Nikolaievich Unkovskii. "Anna Dalnyaya" was Or's pen name.

\$3,000 - 4,000



REMIZOV, ALEKSEI MIKHAILOVICH. 1877–1957.

Important collection of 12 Autograph Letters and Notes, 19 pp plus 9 envelopes, including one illustrated invitation to a lecture, to Anna Aleksandrovna Or with the 16 pp dummy for an unpublished book *"Londonskii sbornik"* [London Collection] and two photographs (one signed), dating August 22, 1946 to May 11, 1953. Various sizes.

Anna Or ("Anna Dalnyaya"), born Anna Taranovskaya, was a Russian writer, editor and patroness of the arts who lived in Harbin in China and later Paris. She met Remizov at fellow writer Vladimir Unkovskii's birthday party in 1946. "I have the blood of a fish," he told her, smiling, "And I'm completely cold, I need a hot water bottle even in the summer." After she returned from a trip to London, she brought him a warm wool sweater, a wide wool scarf and a new hot water bottle. She found him "very cold and mysterious ... an unusual man with a strange soul and words that could warm, burn or freeze you." She apparently helped him out financially from time to time. As indicated in their correspondence, Remizov liked to make up words and give people silly nicknames. He frequently presses her to write a novel about snakes and to contribute it to his proposed anthology to include works by Or, Remizov and Unkovskii. He even prepared a dummy, "Londonskii sbornik," included here. The earliest letters are in his elaborate medievalist script. Later ones have fewer curls because his evesight was failing. Occasionally he adds a sketch to a letter. He often complains about the cold and his declining health.

From Aug 22, 1946: "...The African Doctor [Vladimir Unkovskii] talked a lot about the 'Zub' [Tooth] collection ... Enticing: Give me 'Zub' please. It's a pity it's not being discussed, we have very barbarous manners here. You can judge by the Russian digest (Zaytsev declined) ... I am frozen and torn: all week spent cleaning (sensible endeavor but too sensitive for me) ..."

From September 6, 1946: "... You wrote so well about the authors. I rarely see anybody. The African Doctor popped in and one time the Archpriest (I. S. Shmelev). Have not seen Mufti (I. A. Bunin) for awhile. / And 'Amir' is V. L Nikitin: you met him, he speaks Persian. I think we should do the collection with Shmelev and Zaytsev. The African Doctor will talk to them. I will tell him who else. I understood your letter and fully agree with you. Have a calm sail."

From December 9, 1946: "Last month was so hard: first with money (had to pay for apartment and heat but had no money). When that was settled, some non-domestic stuff - the search for my daughter (in Kiev) - not without some trouble but found out at last: dead. / The heat in the apartment will only start in December (if they don't cheat) for now we're using the electric heater and I am desperately cold. / I know nothing about you. The African Doctor came once in bad shape and how are you supposed to talk? ... "

From July 4, 1950: "... I'd like to talk to you about 'Zub': a strong and unusual title. I believe in words. Nobody except me believed in 'opleshnik,' in the word 'opleshnik,' and now the word has become a book, by eye and touch ..."

One of the two photographs shows Remizov in his apartment with Vladimir Unkovskii and Anna Or. In her strikingly frank memorial article, "*Chelovek ne otsiuda*" [A Man Not From Here] (*Russkaya mysl*, December 24, 1957), she recalled how Remizov "loved the word, the Russian word most of all and all his life--'In the Beginning was the Word and the Word was God.' ... He wasn't kind, but he could be sympathetic. He lacked the deep and true gratitude so indicative of the Russian people that makes one give back for all the good things received." Three copies of this newspaper article are included with three other clippings by and about Remizov. **\$25,000 - 30,000**

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31 REMIZOV, ALEKSEI MIKHAILOVICH. 1877-1957.

2 Autograph Letters Signed, 2 pp, 4to, July 25, 1941 and January 30, 1942, to Nina Kazimirovna Statkevich.

Two lighthearted notes in Remizov's exquiste florid medievalesque hand. On December 25, 1941, he writes, "Dear Nina Kazimirovna. That's Right. So sorry. Wrote without checking. Sure, come in for the cards. Greetings to all. Yours, Alexei Remizov. My only eye is twitching and my letters do not curl. Greetings from Serafima Pavlovna." Again, on April 30, 1942: "Dear Nina Kazimirovna, Please pop in. I am always home after 2:00. And the door is not locked. I have some things. If you think they can be marketed you tell me. Also a prescription of Serafima Pavlovna, I will ask a doctor about it. Will be very grateful. We are alive! Living by God's administration and human hearts. Believe and trust. Say hello to Felina Kazimirovna, Ekaterina Kazimirovna and Ksania. Alexei Remizov." In 1922, Remizov presented N. K. Statkevich with a "Society of Monkeys" diploma, now MoMA 1163. **\$22.000 - 25.000**

32

REMIZOV, ALEKSEI MIKHAILOVICH. 1877-1957.

Besnovatye [Possessed]. Paris: Opleshnik, 1951. 8vo. 62 pp. Original decorated red wrappers. Front wrappers soiled and detached. Provenance: Anna Or.

Presentation copy warmly inscribed in ink on the half-title page: "To Anna Aleksandrovna Or for your Easter table, beside the Easter cake and pudding. Aleksei Remizov. 10 April 1951." \$3,000 - 4,000

33

REMIZOV, ALEKSEI MIKHAILOVICH. 1877-1957.

Important group of three presentations copies: 1) *Russkii sbornik. Kniga I* [Russian Collection. Book I]. Paris: Podorozhnik, 1946. 8vo. 206 pp. Original brown wrappers. Front wrapper soiled, chipped and detached, internal soiling.

Warmly inscribed in ink on the half-title page: "To Anna Dalnyaya from Zaporogii. Onto China's land in the eve to remember Paris and the Russian Rue Boileau on a quiet overcast evening. Aleksei Remizov 3 August 1946 Paris." With contributions by Remizov, Marina Tsvetaeva, Ivan Bunin, Alexandre Benois, Boris Andreev, Zinaida Gippius, "N. Teffi" (Nadezhda Aleksandrovna Lokhvitskaya)and others. This anthology was issued was to commemorate the seventy-fifth birthdays of Bunin and Benois.

2) luri Odarchenko, Vladimir Smolenskii and Anatolii Shaikevich, eds. *Orion*. Paris: 1947. 8vo. 163 pp. Lacking wrappers, water stain, other wear. One of 700 copies.

Amusing elaborate inscription in ink on the half-title page with sketches: "To Anna Aleksandrovna and Anna Dalnyaya Easter 1947 Aleksei Remizov ... in the snake's nimbus under the tarantula's song ... V. K. Zaitsev getting rid of the guest to 'sing' with B. N. Unkovskii ... historical discussion about paperless newspaper." Poetry almanac with contributions by Remizov, Boris Zaitsev, Ivan Bunin, "N. Teffi" (Nadezhda Aleksandrovna Lokhvitskaya), V. Smolenskii, Shaikevich and others. The first poem by Vladislav Khodasevich is dedicated to actress Katherine Hepburn.

3) *Podstrizhennymi glazami* [By Cropped Eyes]. Paris: YMCA Press, 1951. 8vo. 304 pp. Lacking front wrapper.

Warmly inscribed in ink on the half-title page: "To Anna Aleksandrovna Or. My life from the cradle to the prison 1877 - 1897 Moscow. Christmas carol 1951. Aleksei Remizov. 15 December 1951 Paris." \$5,000 - 8,000

32

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34 REMIZOV, ALEKSEI MIKHAILOVICH. 1877-1957.

Meliuzina Bruntsvik. Paris: Oleshnik, 1954. Small 8vo. 72 pp. Original decorated green wrappers. Spine sunned.

Warmly inscribed on the front free end paper in ink: "To Evgenii Sergeevich Khokhlov. Here it is, Melusine--evening sadness--Russian parting. Thanks for the memory, Remizov. 11 July 1952 Paris."

\$4,000 - 6,000

35

ROERICH, NIKOLAI KONSTANTINOVICH. 1874-1947.

Himalaya, a Monograph. New York: Brentano's, 1926.

Folio. 210 pp. With 24 mounted color plates, and 78 mounted halftones, including "Portrait of N. Roerich" by his son Sviatoslav Roerich. Original gilt embossed tan cloth. Edges rubbed with spine damage, water stained covers, front inner hinge weak, overall lose.

OUT-OF-SERIES PRESENTATION COPY, from an edition of 500 copies, with the signed printed presentation slip affixed to the front endpaper to which the artist has added in ink: *"With best wishes. N. Roerich. 28 VIII 1941."* With articles by Frances R. Grant, Mary Siegrist, George Grebenstchikoff, Ivan Narodny, and "Banners of the East" by Nicholas Roerich. Celebrated Russian painter, writer, archeologist, philosopher and mystic Roerich settled with his family in the Kullu Valley in India in 1929. The mansion on the estate became the home to the Urusvati Himalayan Research Institute that the Roerichs founded in 1928. This opulent volume pulls together excerpts from a diary kept during his often treacherous travels through the Himalayas and reproductions of many of his best known works including his "Banners of the East" series of nineteen paintings devoted to the world's greatest religious teachers including Buddha, Confucius, Moses, Jesus and Mohammed. Many of these pictures are now in the Roerich Museum in New York City.

\$1,000 - 1,500

35






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[ROERICH, NICHOLAS. 1889-1929.]

YAREMENKO, ALEXANDER VASILIEVICH. Anniversary Publication on Nicholas Roerich 1889-1929. New York: Central Book Trading Co., 1931. Folio. Complete suite of 119 mounted color plates (some hand colored). Each 13 x 10 inches. Original white wrappers within original glassine jacket (discolored, tears and some loss) in publisher's decorated slipcase. Some soiling and wear, slipcase rubbed.

EDITION OF 1000. The first and still most desirable catalog raisonné of the great Russian modern mystic painter. **\$2,000 - 2,500**

37

[ROJANKOVSKY, FEODOR STEPANOVICH. 1891-1970.]

Le Théâtre érotique de la rue de la Santé. Paris: 1932.

8vo. 134 pp. Illustrated with 20 pochoir plates. Original wrappers with glassine dust jacket within gray papered slipcase. Lower spine wear, some pages uncut.

No 122 of 250 copies on vélin out of an edition of 270. A collection of short plays from the famous erotic puppet theater that operated from 1862 to 1864; its writers and artists had no restrictions on what they wished to express. When the Latvian-born Russian émigré artist arrived in Paris, "Rojan" (as he was known at the time) published several suites of erotic drawings anonymously for the clandestine market. He also illustrated French children's books for "Père Castor" and the Domino Press and produced a lot of advertising and magazine work. After the Germans entered Paris, Rojankovsky and his wife fled France and settled in the United States. He became famous for his Little Golden Books and won the Caldecott Medal in 1956. His light, ebullient style is abundantly evident in the hand-colored line drawings for *Le Théâtre érotique* that display a deep debt to the Mir Iskusstva group of artists, particularly K. A. Somov and his *Livre de la marquise* (1918). Dutel 2498.

\$2,500 - 3,500





39

38

SHOSTAKOVICH, DMITRII DMITRIEVICH. 1906-1975.

Portrait of Shostakovich at the piano, circa 1925. Gelatin silver print, printed 1950s. 11 x 15 1/5 inches Matted.

Lower left corner restored and tear in upper right corner closed, touched up my hand here and there.

Dmitri Shostakovich was one of the most important Russian composers of the 20th century and one of the most controversial. He started out in a dual career as a concert pianist and a composer and at 18 wrote his first symphony that earned the accolades of Bruno Walter and Leopold Stokowski. His highly experimental satirical opera, The Nose (1930) based on the Gogol story, was viciously attacked by the reviewers and the musicians union; and Stalin famously walked out on his opera Lady Macbeth of the Mtsensk District in 1936. Pravda denounced him at the height of the Great Purge when many of his friends and colleagues were arrested and some executed; and his work was withdrawn. He survived by writing film scores including at least one for an animated cartoon. He was nearly rehabilitated during World War II, but he was again denounced in the notorious Zhdanov decree of 1948. After Stalin's death in 1953, Shostakovich slowly made the climb to being the Soviet Union's most important composer. In 1960, he had to join the Communist Party so he could accept being appointed General Secretary of the Composers' Union. \$2,000 - 3,000

39 SHOSTAKOVICH, DMITRII DMITRIEVICH 1906 - 1975

Composer Dmitri Shostakovich Professor of the Leningrad Conservatory of Music, c.1942. Doctored vintage sepia print mounted on heavy paper apparently for an exhibition in Great Britain during World War II. 15 1/4 x 10 3/4 inches. Matted. Minor wear along edges.

Another figure behind Shostakovich to his right has been edited out. The legend beneath the photograph reads: "Professor Dmitry Shostakovich is thirty-six years old. From early childhood his life has been marked by a passion for music. His first symphony, written at the age of eighteen, soon won favour throughout the world. By his thirtieth birthday, Shostakovich, then already the author of a number of symphonies, became a professor in composition and instrumentation at the Leningrad Conservatory. Shostakovich today enjoys world fame as the author of many superb works of music."

\$1,000 - 1,500



40

SOVIET EDUCATION.

Important collection of 43 photographs of Soviet schools, celebrations, summer camps. 5 x 7 to 8 % x 11 ½ inches, 1923-24, 1927. Vintage gelatin silver prints mounted on heavy paper and identified in Cyrillic in ink on the heavy paper for an exhibition. Each sheet 19 3/4 x 14 inches; some wear, surface scratches, soiling and buckling of sheets.

On December 26, 1919, Lenin decreed that one of the major policies of the Bolshevik Revolution was that of likbez or "liquidation of illiteracy." According to the 1897 Population Census, 71.6% of the population of Imperial Russia was illiterate. Lenin's wife, highranking Communist Party member Nadezhda Krupskaya, had been a teacher before the Revolution and she was appointed deputy to Anatolii Lunacharskii, the People's Commissar of Enlightenment. Many of the educational reforms under the People's Commissariat of Enlightenment or NARKOMPROS were introduced by Krupskaya and Lunacharskii. By 1940, despite the many cultures and languages that made up the USSR, almost the entire country was literate. This exceptional collection of photographs offers an unusual introduction to how the early Soviet school system operated. The first picture of a plaque provides young students with the main principles of successful study ("Check your work often," "Try to save time if possible," "Do not copy and paste your textbook" etc). The majority of the photographs show the interior of classrooms in schools #27, 196 and 146 in Petrograd. With many of the classes labeled "laboratories," they depict workshops, libraries, reading, language and literature classes, physical culture lessons, science lab etc. Some classes were still segregated: boys labor in a woodworking class and attend a science fair while girls are seen sewing and doing needlepoint. Another group of 12 photos was taken during the celebration of "Den Prosveshcheniya" or "Day of Enlightenment." Two additional pictures show groups of children at the Spartakovtsev [Spartan] school camp in Leningrad in 1927.

41 TOLSTOY, LEO. 1828-1910.

LEV NIKOLAEVICH TOLSTOI SKONCHALSYA [Leo Nikolaevich Tolstoy Dies]. Special number of Novaya Zhizn [The New Life] announcing the death of Count Tolstoy on November 20 (7), 1910. Broadside. 27 x 19 inches. Folds with some tears and minor loss. Provence: Anna Aleksandrovna Or.

The death of Tolstoy was national news in Tsarist Russia. This dispatch from Harbin is flattering to Countess Sophia Tolstoya, whom the great Russian novelist and thinker fled the previous month. It guotes from the courtship of Kitty and Levin in Anna Karenina, stating that it was similar to how Tolstoy proposed to eighteen-year-old Sophia. Novaya Zhizn was the official organ of the Russian Social Democratic Labor Party who tried to unite the various revolutionary fractions into one organization. They split with Lenin into the Majority ("Bolshevik") and the Minority ("Menshevik") parties in 1904. \$2,000 - 3,000



TELINGATER, SOLOMON. 1903-1969.

Kachestvennaya stal SSSR ot VI k VII sezdy sovetov [Quality Steel of the USSR from the VI to VII Congress of Soviets]. Moscow and Leningrad: ONTI NKTP SSSR, 1935. 8vo. 164 pp. Illustrated with two color and black and white photomontages and charts designed by S. Telingater, drawings by Mieczyslaw Vasilyevich Dobrokovsky and photographs by Vladimir Teobaldovich Griuntal. Original stamped gray cloth. Edges rubbed, internal soiling.

This ambitious volume is dedicated to the extraordinary strides of the Soviet steel industry under Stalin's Five Year Plan. The frontispiece plays on the nom de guerre "Stalin" from stal, the Russian word for "steel": a thin sheet of stainless steel inserted between two sheets of heavy paper stock with a cut-out of a silhouette of Joseph Stalin. The book was also issued in a special steel binding. El Lissitzky declared Telingater to be the first of the younger generation of Soviet designers. He was a master of photomontage and Constructivist poster and book design. He received a gold medal at the 1937 Paris Exhibition of Art and Technology for his book design. V. T. Griuntal belonged to the photography division of the October union of artists headed by Aleksandr Rodchenko. Polish born illustrator M. V. Dobrokovsky also won a gold medal at the 1925 the International Exhibition of Modern Decorative and Industrial Arts in Paris and worked on such books as Massy vozhdiu [The Mass Leader] (1934) and Sotsialicticheskoe stroitelstvo v SSSR [Socialist Construction in the USSR] (1936). He was arrested and shot in 1937. OCLC records only one copy in the Getty (steel binding). \$9,000 - 12,000



43

TROSHIN, NIKOLAI STEPANOVICH. 1897-1990.

O Zheleznodorozhnom transporte SSSR [About Railway Transport in the USSR]. Moscow: Transzheldorizdat, 1935.

Oblong folio. 154 pp. Original black boards with embossed metal locomotive affixed to front. Covers rubbed, internal spotting.

N. S. Troshin was a Soviet painter, important illustrator of "production books" for children with Olga Deineko, and the chief designer of *SSSR na stroike* [USSR Under Construction] from 1930 to 1941. He oversaw the ambitious *O Zheleznodorozhnom transporte SSSR* for the VIIth Congress of the Soviets. This ambitious Constructivist photo book was a brilliant tour de force of agitprop, utilizing almost every modern printing process available in Russia at the time. The brass bas-relief locomotive on the front cover was named "Stalin." **\$10,000 - 15,000**



44 KAMERNY THEATER.

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

WITH:

EFROS, N.E. *Teatr Letuchaia Mysh* [Theater of the Bat]. Moscow: N.F.Balieva, 1918. 4to (300 x 240 mm). Illustrations (some mounted), vignettes and original pictorial wrappers by Sergei Chekonin. Some wear and chipping to spine with loss, small ink stain on title page. WITH: *Teatr iunykh zritelei* [Theater for Young Spectators]. Leningrad: 1932. Original wrappers and glassine jacket. Not in OCLC.

AND WITH: *Komsomol'ski Petrushka* [Komsomol's Petrushka]. Kharkov: 1923. Original wrappers. Library stamps on title page.

AND WITH: EVEINOV, N.N. *Chto takoe teatr* [What is Theater]? Petersburg: 1921. 4to. Original wrappers designed by Chekonin, rubbed. OCLC listing 3 copies only, one in the USA. Together, 4 volumes.

\$1,000 - 1,500

45 TEATRAL'NAIA GAZETA.

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

A short run of this very rare Russian film/ theater journal, first published in 1913, running only through late 1917 or early 1918. OCLC records no copies or microfilm in institutional hands. Vishnevskii 339. **\$2,000 - 3,000**



46 **ISKUSSTVO ZHURNAL.**

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

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

WITH: Biryuch Petrogradskikh Gosudarstvennykh Teatrov [Herald of Petrograd State Theaters]. Petrograd: 1918-19.

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

\$1,000 - 1,500

Vestnik teatra: izdanie teatral'nogo otdela Narkomprosa [Theater Bulletin: a Publication of the Theatrical Division of the Narkompros]. Moscow: TEO Narkomprosa, 1919-21.

62 parts various in 56 issues, comprising: 1919 nos 1-4, 11, 13, 14, 18, 21, 22, 24, 26, 28, 30, 31/32, 33-40, 42-47; 1920 nos 48-51, 53-55, 57, 58, 60, 62-71, 72/73, 74, 76/77; 1921 nos 80/81, 82, 91/92, 93/94. 4to (355 x 270 mm). Original wrappers. Some issues browned, some nicks to margins. Sold, as a periodical, not subject to return.

This rare theatrical "newspaper" started off as a 3 times a week publication in February 1919, went to biweekly in March 1919, and finally weekly in September 1919 until its demise in August 1921. No copies listed in OCLC; just 4 libraries with microfilm. Many of the issues have program inserts; issue 71 has a "declaration" by Meyerhold taken from a speech given in October 1920. Vishnevskii 436. \$2,000 - 3,000

47 VESTNIK TEATRA.





48

ZAPISKI TEATRA. Zapiski Peredvizhnogo Obshchedostupnogo Teatra [Notes of the

Itinerant Popular Theater]. Petrograd: 1917-23.

29 issues only in 21 parts comprising:

1917 nos 5/6, 7/8; 1918 nos 9-16; 1919 nos 17-21, 22/23, 24/25, 26/27; 1920 nos 28/29, 30/31/32; 1923 no 56. Together with a duplicate part for 1918 no 9. 4to (310 x 200 mm). Illustrations. Original pictorial wrappers, excepting the final part (a newspaper format). Some margins soiled and chipped, cover photograph for 1917 7/8 missing; sold, as a periodical, not subject to return.

A very rare theatrical publication irregularly published from 1914. Only one entry in OCLC, a microfilm of issue 30/31/32. Issue 26/27 has a tipped-in illustration of Vera Kommissarzhevskaia, in whose theater company Meyerhold began his directing career. Vishnevskii 350. **\$1,500 - 2,000**



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49

49 TEATR I MUZYKA.

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

. Богостонована лер, -15. Тепефан 2-15-45

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

\$1,500 - 2,000





50

ISKUSSTVO TRUDIASHCHIMSIA.

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

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

\$1,000 - 1,500

51

PROGRAMMY TEATROV.

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

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

A good run of this rare weekly theatrical periodical, OCLC listing just one library holding the 55 issues for 1927. Cover designs include those of Lunacharskii, Stanislavski, Vakhtangov and Meyerhold. Vishnevskii 625. **\$1,500 - 2,000**

RUSSIAN BOOKS AND PHOTOGRAPHS | 43



52 TEATR I DRAMATURGIA.

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

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

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

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

A rare theater, film and music weekly, OCLC listing no copies or microfilm. Like many magazines and periodicals in Soviet Russia, *Novaia Rampa* sprung up and died in the same year. Many periodicals of this period were short lived or morphed into new titles after a lapse of some months. *Kino Novoi Rampy* is bound dos-a-dos in issues 6-11. Visnevskii 564. **\$1,500 - 2,500**

53 SOVIETSKII TEATR.

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

A rare complete run of this monthly theatrical periodical. OCLC lists only two holders of original material: Columbia and the Library of Congress. Vishnevskii 871. WITH: additional issues of *TEATR*, not complete, between 1937 and 1954. **\$1,500 - 2,000**

44 | BONHAMS



54 YAROVOFF, NIKOLAI.

5 Autograph Manuscripts Signed, 18 pp total, all Moscow, comprising: "The Moscow Theater Public of Today," 4 pp, February 27, 1922, browned and cleanly torn; "A Moscow Letter," published in *The Nation* as "The Russian Theater of Today," 5 pp, March 7, 1922; "The Theater of Comedy and Melodrama of Moscow. The Picture of Dorian Gray," 2 pp, February 2, 1922; "The Hebrew Studio-Theater, 'Gabima' of Moscow," 5 pp, February 1922; "Some New Plays in Moscow Spring Season," 2 pp, June 7, 1922.

WITH: 3 Typescripts with holograph annotations, 15 pp, Moscow, initialed in a few places, comprising: "The God of Revenge (notes on the Jewish Cameri Theater in Moscow)," 3 pp, February 1, 1922; "Bread or the Circus. On the Great State Theater of Moscow," 5 pp, published in *The Christian Science Monitor*, no date; "Fairy Land in Hunger Land. Moscow's First State Theatre for Children," 7 pp, published in *Shadowland*, July, 1922, carbon copy.

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

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

\$1,500 - 2,000

55 YAROVOFF, NIKOLAI.

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

A fascinating correspondence between Yarovoff and Sayler, Yarovoff being one set of Oliver Sayler's "eyes and ears" in Russia. Yarovoff, a photographer (best known for his photograph of Anna Pavlova with her dog), an artist and a critic, had known Sayler from his travels round Russia in 1918-19, and indeed Sayler acknowledges Yarovoff in his book Russian Theater [1922]. Yarovoff, desperate for any work outside Russia, began to write articles which Sayler placed in American publications, silently taking a commission of 50 percent. This upset the Russian considerably when he discovered this, and by April 1923, Sayler had broken off their correspondence. The present correspondence deals with the food situation and the arrival of food parcels, theatrical performances, and the lack of clear communication on Sayler's side. There is a freshness to Yarovoff's reporting of the turmoil of post Revolutionary Russia, and his first letter of September 27, 1921 is 12 pages long and very considered. However, by 1923 a postcard sufficed. Yarovoff describes his work at the A.R.A. (salaries are 5-6 dollars a month, with as many as 30 men working for the price of one American); his desire to escape to Berlin to get healthcare for his wife; his hope that Sayler get him some accreditation in the American Press allowing him to do interviews, etc. As the communication on Sayler's side declines so the tone of the letters change until they break apart, when Yarovoff discovers that Sayler is charging 50% rather than 25% for his services. The last postcard dated 27/9/23 from Yarovoff to Sayler tells him he is traveling and to send the outstanding funds of \$200 to one of his friends in New York. It is unlikely that sum was ever sent. \$2,000 - 3,000



ZDANEVICH, KIRIL MIKHAILOVICH. 1892-1969.

Niogal Chachava, ed. *Literatura da skhva* [Literature and the Rest]. No. 1. Tbilisi: H2SO4, 1924. 8vo. 106 pp. With two photogravures. Designed by K. M. Zdanevich. Original collage wrappers. Water stain on front wrapper and title page; small marginal oil stain not affecting text on pp 75-86; some internal pen and pencil marks. *Provenance*: Georgian collector who acquired it directly from the artist.

ONE OF ONLY A FEW KNOWN COPIES WITH ORIGINAL COLLAGE WRAPPERS. A journal of Georgian Futurists with contributions by Bidzina Abuladze, Shalva Alkhazishvili, Akaki Beliashvili, Beno Gordeziani, D. Khurcilava, Nikolai Shengelaya, N. Chachava and Simon Chikovani. The Georgian Futurism group H2SO4 was formed in 1922 and lasted about a decade. Only three copies of this title, all without original collage covers, have shown up for auction in the last 35 years. MoMA , NYPL, British Library, Yale. **\$25,000 - 35,000**



WORKS OF ART ON PAPER

57

BENOIS, ALEKSANDR NIKOLAEVICH. 1870-1960.

Set design

signed in Latin (lower center), numbered and dated "2 VI 1949" (lower right); signed and indistinctly inscribed "lléme tableau/pour ballet de D. Lichine..." (on verso) pencil, watercolor, gouache and ink on paper 35.5 x 55.5 cm (14 x 21 7/8 in).

Provenance: Gilberte Cournand (1913-2005), French ballet critic for *Figaro*, Paris, c.1970. Thence by descent.

The present work by Aleksandr Benois is most likely a set design for the ballet *Graduation Ball.* Choreographed by David Lichine to music by Johan Strauss II, the one act ballet was first staged by the Original Ballet Russe at the Theatre Royal in Sydney, Australia on March 1, 1940. Set in a fashionable girls' school in Vienna, the ballet features a series of *divertissements* by the students. The ballet was among the most popular of the Ballet Russe, and enjoyed numerous revivals throughout the 1940s and 1950s. Benois also designed the sets for the 1947 revival in Covent Garden. In 1949, Benois and Lichine collaborated on an intended sequel for *Graduation Ball*, titled *Girls' Dormitory*. Unfortunately, the production was never realized. The Manuscripts and Rare Books collection of the Boston Public Library holds a series of designs for the unrealized production by Benois dating to 1949.

\$5,000 - 8,000



BENOIS, ALEKSANDR NIKOLAEVICH. 1870-1960.

Set design for "Diane de Poitiers"

signed in Latin and inscribed "1re idée du decor du llème acte" (lower right), further inscribed "Diane 1re idée de II tableau" (lower left), numbered and dated "30.VI.1933" (lower center); inscribed "Diane de Poitiers/Ida Rubinstein / pour l'opera / 1934 / pour / Ida Rubinstein / Projet de décor / par Alexandre Benois" (on verso) pencil, watercolor and gouache on paper 22.9 x 32.1 cm (9 x 12 5/8 in).

Provenance: Gilberte Cournand (1913-2005), French ballet critic for *Figaro*, Paris, c. 1970. Thence by descent.

Aleksandr Benois designed the scenery for the three act ballet *Diane de Poitiers*. Commissioned by Ida Rubinstein, the ballet was first staged at the Paris Opera on April 30, 1934 as part of a two month season of the "Ballets de Madame Ida Rubinstein." Choreographed by Michel Fokine and written by Elisabeth de Gramont, the ballet was inspired by the history of Diane de Poitiers, Duchess of Valentinois (1499-1566), mistress of Henry II of France (1519-1559). Rubinstein danced the title role of Diane, while Anatole Wiltzak appeared in the role of the King.

The present work depicts Benois' design for the set of the second tableau of the ballet, in which Diane and the King dance a *pas de deux d'amour* in the woods. **\$4,000 - 6,000**

ROERICH, SVETOSLAV NIKOLAEVICH. 1904-1993.

Tibetan monks signed with artist's monogram (lower right) charcoal on paper laid on board 65.4 x 50.3 cm (25 3/4 x 19 13/16 in). unframed. \$3,000 - 5,000

60^W

ROERICH, SVETOSLAV NIKOLAEVICH. 1904-1993.

The saffron sellers signed with artist's monogram and dated "29" (lower right) charcoal on paper mounted on composite board 66 x 50.5 cm (26 x 19 7/8 in). \$3,500 - 4,500







ROERICH, SVETOSLAV NIKOLAEVICH. 1904-1993.

Lepcha signed with artist's monogram and titled "Lepcha" (lower right) charcoal on paper 63.5 x 47 cm (25 x 18 1/2 in). **\$1,000 - 2,000**

62

ROERICH, NIKOLAI KONSTANTINOVICH. 1874-1947.

Sketch of a viking ship pencil on paper 25.2 x 31.7cm (9 15/16 x 12 1/2in). unframed. **\$1,000 - 1,500**

PHOTOGRAPHS Lots 62-217



63

63 ALPERT, MAX. 1899-1980.

Maxim Gorky at the Moscow Train Station, 1928. Gelatin silver print 14.625 x 11.125 inches Photographer's stamp. Borodulin Collection stamp, title and date in Cyrillic on verso.

In 1928, Maxim Gorky (1868-1936) returned to the USSR after a long self-exile in Italy to celebrate his sixtieth birthday in Moscow. The old Marxist had been disillusioned with Lenin and post-revolutionary Russia, but he was deeply touched by how warmly the country received him. Now an old man and in poor health, he readily accepted Stalin's personal invitation for him to return for good the following year. **\$1,500 - 2,000**





64 ALPERT, MAX. 1899-1980.

Viktor Kalmykov. Construction of the Metallurgic Plant in Magnitogorsk, 1929-1930. Gelatin silver print 10.875 x 7.925 inches Title, date and Lubomir Linhart stamp on verso.

One of a series of photographs taken by Alpert for a famous "photoessay" in *SSSR na stroike* [USSR Under Construction] in 1930. He was reporting on the life of worker Viktor Kalmykov during the construction of the Magnitogorsk Steelworks. Kalmykov was the perfect subject for he began as an illiterate mason and developed into a master construction worker.

\$1,200 - 1,800





66

65 ALPERT, MAX. 1899-1980.

Construction of the Dnieprostroi Dam, c.1935. Gelatin silver print 11.625 x 8.125 inches Signed in blue Cyrillic on verso; Lubomir Linhart stamp on verso.

The Dniepr Hydroelectric Station on the Dniepr River in Ukraine was one of the great industrial constructions completed under Stalin's Five Year Plan in 1932. American engineers worked on this Russian equivalent of Hoover Dam and General Electric provided the first five giant power generators. Retreating Red Army troops dynamited the dam in 1941 and again in 1943; and power was not regenerated until 1951.

\$1,500 - 2,000

66 ALPERT, MAX. 1899-1980.

Voroshilov, parad na Krasnoi Ploshchadi (Voroshilov Riding in Red Square), 1930s (Voroshilov Riding in Red Square), 1930s. Vintage gelatin silver print 8.75 x 11 inches Photographer's stamp, Izvetsia archive stamp, and title in Cyrillic on verso

Kliment Efremovich Vorosholov (1881-1969) was People's Commissar for Military and Navy Affairs and Chairman of the Revolutionary Military Council of the USSR from 1925 until 1934, a member of the Central Committee from 1921 until 1961 and the Politboro from 1926 until 1960. He actively participated in the Great Purge by denouncing military colleagues and subordinates directly to Stalin. **\$2,500 - 3,500**



BORODULIN, LEV. BORN 1923.

The Human Pyramid, 1954. Vintage gelatin silver print 12.325 x 8.375 inches Signed in pencil on verso. \$4,000 - 6,000

68

BORODULIN, LEV. BORN 1923.

Vosmerka, Moskva (Eight-manned boat in Moscow), 1950s. Vintage gelatin silver print 8 x 11.5 inches Signed, titled and dated in pencil. \$3,000 - 5,000



69 BORODULIN, LEV. BORN 1923.

Skaters, 1950s. Vintage gelatin silver print 11.5 x 8.25 inches Signed, titled and dated in pencil on verso. \$3,000 - 5,000

70

BORODULIN, LEV. BORN 1923.

Nokaut, Moskva (The Knockout, Moscow), 1955. Vintage gelatin silver print 12.75 x 9.75 inches Signed, titled and dated in pencil on verso. \$3,000 - 5,000

71

BORODULIN, LEV. BORN 1923.

Parad sportsmenov, Moskva (Sportsmen's Parade in Moscow), 1956. Vintage gelatin silver print 9.25 x 12.635 inches. \$4,000 - 6,000











73



BORODULIN, LEV. BORN 1923.

Caviar from Astrakhan, 1956. Vintage gelatin silver print 10.75 x 8 inches Attached printed label with title, photographer's name and date in English on verso of matte

With: two-color printed poster with this image from the exhibition "Persuasion," Lombard-Fried Fine Arts, New York, June 24-July 30, 1999. \$4,000 - 6,000

73

72

BORODULIN, LEV. BORN 1923.

Tet a tet, Olympiada, Rome (Tête à tête at the Rome Olympics), 1956. Vintage gelatin silver print 8.625 x 11.75 inches Signed, titled and dated in pencil; Borodulin's Collection stamp on verso. \$2,500 - 3,500

74

BORODULIN, LEV. BORN 1923.

Velogonka (Sochi) (Cyclists (Sochi), 1957. Vintage gelatin silver print 8.75 x 13.375 inches Signed, titled and dated in pencil; Borodulin's Collection stamp on verso. \$3,000 - 5,000

75

BORODULIN, LEV. BORN 1923.

The Leader, 1957. Vintage gelatin silver print 13.125 x 6.75 inches Signed, titled and dated in pencil; Borodulin's Collection stamp on verso, \$3,000 - 5,000

76

BORODULIN, LEV. BORN 1923.

Tyazhelyi raund, Moskva (A Hard Round in Moscow), 1957. Vintage gelatin silver print 12.5 x 9.75 inches Signed, titled and dated in pencil on verso. \$2,500 - 3,500

77

BORODULIN, LEV. BORN 1923.

Spartakiada, 1959. Vintage gelatin silver print 12.75 x 9 inches Signed, titled and dated in pencil on verso. \$3,000 - 5,000













78 BORODULIN, LEV. BORN 1923.

S vyshkil (Divel), 1960. Vintage gelatin silver print 8.625 x 7.75 inches Signed, titled and dated in pencil; Borodulin's Collection stamp on verso. **\$4,000 - 6,000**

79

BORODULIN, LEV. BORN 1923.

Olimpiyskii chempion V. Tsybulenko (Olympic Champion V. Tsybulenko), 1960. Vintage gelatin silver print 10.75 x 7.75 inches Signed, titled and dated in pencil; Borodulin's Collection stamp on verso.

Viktor Sergeevich Tsybulenko (1930-2013) was a Ukranian javelin champion who competed in the 1952 and 1956 Summer Olympics and finally won the gold medal in the 1960 Summer Olympics in Rome. **\$3,000 - 5,000**

82

BORODULIN, LEV. BORN 1923.

Chistaya pobeda, Velokross, Gruzia (Clean Victory in Cycling Race, Georgia), 1967.

Vintage gelatin silver print. 10.25 x 15.25 inches. Borolodin Collection and photographer's "Ogonok" stamps, signed, titled and dated in ink on verso.

\$3,000 - 5,000

81

80

FRIDLYAND, SEMYON. 1905-1964.

GUM Department Store (Moscow), 1920s. Gelatin silver print 11.75 x 8.5 inches Signed, titled and dated in pencil; Palladian Collection stamp on verso. **\$1,800 - 2,500**

82

GRACHEV, MIKHAIL. 1913-2013.

Moscow. Women's Parade, 1930s. Vintage gelatin silver print 14.75 x 11 inches Signed and titled on verso. **\$2,500 - 3,500**









83

GRACHEV, MIKHAIL. 1913-2013.

Young Artists, 1935-1936. Vintage gelatin silver print 14 x 21 inches Signed in ink and titled in pencil on verso. \$3,000 - 4,000

84

GRACHEV, MIKHAIL. 1913-2013.

Untitled (Aviators), 1939. Vintage gelatin silver print 11 x 15 inches Borodulin's Collection, stamp, signed by the photographer on verso. **\$2,500 - 3,500**

85

GRACHEV, MIKHAIL. 1913-2013.

Prize-winning Railroad Workers, A 18, 1944.
Vintage gelatin silver print
8.5 x 11.75 inches
Signed in ink on verso; various stamps, press caption, extensively retouched.
Matted.
\$2,200 - 2,800

86

GRACHEV, MIKHAIL. 1913-2013. *Moscow in 1949,* 1949. Vintage gelatin silver print 11 x 15 inches Signed in ink and titled in pencil on verso. Matted. **\$2,000 - 2,500**

87

GRACHEV, MIKHAIL. 1913-2013.

Moscow Theater, 1949. Vintage gelatin silver print 14.75 x 11 inches Signed in ink on verso. Matted. **\$2,500 - 3,500**

88

GRACHEV, MIKHAIL. 1913-2013.

Gymnasts Gorky School, 1950s. Vintage gelatin silver print 11.25 x 8 inches Signed in ink and titled in pencil on verso. Matted. **\$2,200 - 2,800**









89

GRINBERG, ALEKSANDR. 1885-1979.

Maryia Peschanaya. Akrobaticheskii etiud (Acrobatic Etud of Maria Peschanaya), 1920s. Vintage gelatin print 7 x 9 inches Name and title in Cyrillic in pencil on verso.

This ballerina was one of Aleksandr Grinberg's favorite models. After 1929, his erotic photography was banned and he was condemned to a labor camp in the Gulag from 1936 to 1939 "for the distribution of pornography."

\$5,000 - 7,000

90

IGNATOVICH, BORIS VSEVOLODOVICH. 1899-1976.

Timber Floating, 1929. Gelatin silver print 9.125 x 6.25 inches Photographer's stamp, title and date in Cyrillic on verso. **\$3,000 - 4,000**

91

IGNATOVICH, BORIS VSEVOLODOVICH. 1899-1976.

Na stroike (On the Building Site), 1929. Gelatin silver print 7.5 x 11.51 inches Photographer's stamp, signed and titled in pencil on verso. \$3,000 - 4,000

92

IGNATOVICH, BORIS VSEVOLODOVICH. 1899-1976.

Kinooperator (Self-Portrait as a Cameraman), 1932. Gelatin silver print, printed 1950s 11.125 x 11.625 inches Signed, titled and dated in Cyrillic on verso.

Besides being an exceptional still photographer, B. V. Ignatovich was also a skillful cameraman who worked on documentaries including the first Soviet sound film *Olimpiada iskusstv* [Olympiade of the Arts]. **\$2,000 - 3,000**













IGNATOVICH, BORIS VSEVOLODOVICH. 1899-1976.

Shakhmatnyi turnir (Chess Tournament), 1935. Gelatin silver print 6.25 x 9.75 inches Photographer's stamp, signed, titled and dated in Cyrillic on verso. **\$2,500 - 3,500**

94

IGNATOVICH, BORIS VSEVOLODOVICH. 1899-1976.

Boris Pasternak and Kornei Chukovsky at the Soviet Writers' Congress, 1935. Gelatin silver print, printed 1960s 5 5/8 x 11 5/8 inches Photographer's stamp, title and date in pencil on verso.

Poets Boris Pasternak (1890-1960) and Kornei Chukovsky (1882-1969) were great friends and attended the annual Soviet Writers' Congress together. They sat in awe as Stalin entered the meeting one year. "You should see what happened in the hall!" Chukovsky recorded in his diary. "And Stalin stood there, slightly tired, pensive, and majestic. You could feel how incredibly used he was to being in power, you could feel strength and at the same time there was something feminine, something gentle about him. I turned around. All of them had gentle. inspired, and laughing faces; those faces were in love. To see him, just to see him, made us all so happy. Each gesture of his was reverently watched. I had never thought I was capable of such feelings. Pasternak kept whispering to me enthusiastically about him. We went home together, intoxicated by our joy." Whether Chukovsky actually felt this way or was just trying to cover himself-and Pasternak--should any government official read his diary is not known. Chukovsky came to Pasternak's defense when Pravda denounced Doctor Zhivago. \$3,000 - 4,000

95

IGNATOVICH, BORIS VSEVOLODOVICH. 1899-1976.

Decorations for the 7th All Union Komsomol Conference, Moscow, 1935. Gelatin silver print 7.5 x 9.5 inches Lubomír Linhart Collection stamp, signed in pencil on verso. \$3,000 - 4,000

IGNATOVICH, BORIS VSEVOLODOVICH. 1899-1976.

Dush (The Shower), 1935. Gelatin silver print 11 x 7 inches Photographer's stamp, title and date in Cyrillic on verso. \$3,000 - 4,000

97

IGNATOVICH, BORIS VSEVOLODOVICH. 1899-1976. Youth, 1937. Gelatin silver print 8.75 x 12 inches Photographer's stamp on verso. Matted. \$3,500 - 4,500











100

98

IGNATOVICH, BORIS VSEVOLODOVICH. 1899-1976.

Vinograd (Grapes), 1937. Vintage gelatin silver print 6.25 x 9.5 inches Photographer's stamp, title and date on verso. **\$2,500 - 3,500**

99

IGNATOVICH, BORIS VSEVOLODOVICH. 1899-1976.

Moscow-Volga Canal, Lock #8, 1930s. Vintage gelatin silver print 11 x 15.25 inches Photographer's stamp and title on verso. **\$2,500 - 3,500**

101

100

IGNATOVICH, BORIS VSEVOLODOVICH. 1899-1976.

Tractors from the Vladimir Plant, 1930s. Vintage gelatin silver print 8.75 x 11.375 inches Photographer's stamp on verso. **\$4,500 - 6,000**

101

IGNATOVICH, BORIS VSEVOLODOVICH. 1899-1976.

New Square on Big Semyonovskaya Street, late 1930s. Vintage gelatin silver print 10.875 x 14 inches Photographer's stamp and title in Cyrillic verso. **\$2,500 - 3,500**







102

102 IGNATOVICH, BORIS VSEVOLODOVICH. 1899-1976.

Strastnoi Boulevard, Moscow, 1930s. Gelatin silver print, printed 1960s 11.5 x 7.5 inches Photographer's stamp, signed and titled in Cyrillic on verso. \$3,000 - 4,000

104

103 IGNATOVICH, BORIS VSEVOLODOVICH. 1899-1976.

Architect lofan, 1941. Vintage gelatin silver print 10 x 8.625 inches Photographer's stamp and title on verso.

Boris Mikhailovich Iofan (1891-1976) was a famous Jewish Soviet architect who produced the prize-winning design for the Palace of the Soviets. Stalin personally chose his submission as the winner in 1932, but the building was never constructed. Iofan also designed the mammoth House on the Embankment, one of the vast monstrosities of Stalinist architecture, as well as the Soviet Pavilions at the World Expo in Paris in 1937 and the 1939 New York World's Fair. **\$3,000 - 4,000**

104 IGNATOVICH, BORIS VSEVOLODOVICH. 1899-1976.

Professor N. N. Semenov, 1941. Vintage gelatin silver print 11 x 15.25 inches Photographer's stamp and title on verso.

Prof. Nikolai Nikolaevich Semenov was a famous Soviet chemist and physicist who won the 1956 Nobel Prize for Chemistry. He was a pioneer in the theory of chain reactions. **\$2,500 - 3,500**





106



107

105 IGNATOVICH, BORIS VSEVOLODOVICH. 1899-1976. Painter A. Gerasimov. 1944.

Painter A. Gerasimov, 1944.
Vintage gelatin silver print
11 x 9.125 inches
Photographer's stamp, title and date in Cyrillic on verso.

Aleksandr Mikhailovich Gerasimov (1881-1963) was a prominent Russian portrait painter and a leading proponent of Social Realism. He was Stalin's favorite painter and often painted the dictator's portrait. Gerasimov was a dictator himself when he was in charge of the Union of Artists of the USSR and the Soviet Academy of Arts. Here he is seated before his famous 1944 portrait of four elderly painters for which he received the Stalin Prize. **\$2,500 - 3,500**

106

IGNATOVICH, BORIS VSEVOLODOVICH. 1899-1976.

Untitled (Horse Soldiers with Swords), 1940s. Vintage gelatin silver print 11.375 x 8 inches Photographer's stamp on verso. \$3,000 - 4,000

107

IGNATOVICH, BORIS VSEVOLODOVICH. 1899-1976.

Portrait of Sculptor A. Makogon, 1949. Vintage gelatin silver print 8 x 10 inches Photographer's stamp, signed, titled and dated with notes in Cyrillic on verso.

Ivan Vasilievich Makogon (1907-2001) was prominent Soviet Ukrainian painter and sculptor. **\$2,500 - 3,500**

Год 1945. Берлин. Знамя Победы над рейхстагом



108

108 KHALDEI, YEVGENI. 1917-1997.

Berlin. Znamya Pobedy nad reikhstagom (Banner over the Reichstag in Berlin), 1945. Vintage gelatin silver print

17.5 x 22.5 inches

Photographer's stamp, signed and titled in Cyrillic in pencil on verso with exhibition label affixed to recto.

This iconic image of The Great Patriotic War (a. k. a. World War II) is the Russian equivalent of the planting of the flag on Iwo Jima. Both photographs were actually reenactments of the incidents they have come to symbolize. Ironically Khaldei's famous picture was almost suppressed. It was published unaltered in the magazine *Ogoniok* on May 13, 1945. But when Khaldei delivered the photograph to TASS, the official Soviet news bureau, it was pointed out to him that the lower soldier was wearing a watch on each wrist. "A true Soviet soldier does not loot," he was told. "You fix it quick, take it off the negative." "All right," he replied, "you want it off, I'll take it off." He took a pin and right there in the office scratched off the watch on the right wrist. In this form the photo was sent out all over the globe. Vintage prints of this image are very rare; this large print with pasted label was probably used for a traveling exhibition in the late 1940s.

\$8,000 - 12,000







109 KHALDEI, YEVGENI. 1917-1997

Untitled (Central Asia), 1930s. Gelatin silver print 10 3/8 x 15 inches Photographer's stamp, signed in Cyrillic in pencil on verso. \$2,000 - 2,500 70 | BONHAMS 110

KHALDEI, YEVGENI. 1917-1997

Khaldei with Camera (self-portrait), 1937.
Gelatin silver print
11 x 14.75 inches
Photographer's stamp and signed on verso.
\$2,500 - 3,500




111 KHALDEI, YEVGENI. 1917-1997

Concert at the Bolshoi Theater, 1949. Vintage gelatin silver print 22.625 x 15.615 inches Photographer's stamps, titled in Cyrillic in pencil on verso. \$5,000 - 7,000







112 KHALDEI, YEVGENI. 1917-1997

Parade, Dinamo Stadium, Moscow, 1947 Gelatin silver print. 10.25 x 15.375 inches. Signed and stamped on verso. \$2,000 - 3,000

113

KHALDEI, YEVGENI. 1917-1997

Women at the Market, 1947. Gelatin silver print 11.75 x 16 inches Photographer's stamps, titled in Cyrillic in pencil on verso. **\$2,000 - 3,000** 114 KISLOV, SERGEI

"Soviet Leaders" February 22, 1938. Two vintage gelatin silver prints affixed together Each 7.375 x 9.75 inches "Archive" stamp and press label on verso Matted.

Extremely rare censored collage of two attached "doctored" photographs of Stalin's inner circle with those who have fallen into disfavor blackened out. The descriptive label also has their names crossed out. **\$6,000 - 8,000**









115 KHALIP, YAKOV. 1908-1980.

Moskva. Arbat. Pervyi svetofor (First Traffic Light on Arbat Street, Moscow), 1936. Gelatin silver print 9.75 x 13.25 inches Borodulin's Collection and photographer's stamps, titled and dated in Cyrillic on verso. **\$1,500 - 2,500**

116

KHALIP, YAKOV. 1908-1980. Untitled (Pilot with Plane), 1930s.

Vintage gelatin silver print 11 x 15 inches Borodulin's Collection stamp, photographer's stamp and signed on verso. **\$3,000 - 5,000**

117

KHALIP, YAKOV. 1908-1980. *Linkor Marat* (Battleship Marat), 1939.

Gelatin silver print 8 x 11.5 inches Borodulin's Collection stamp, titled, dated and stamped in Cyrillic on verso. **\$1,500 - 2,500**







118

118 KHALIP, YAKOV. 1908-1980.

Dirizhable nad Moskvoi (Dirigible over Moscow), 1934. Gelatin silver print 11.75 x 8.5 inches Borodulin's Collection and photographer's stamps, signed, titled and dated in Cyrillic on verso.

\$1,500 - 2,500

VAKOV 1000 100

KHALIP, YAKOV. 1908-1980.

119

Vstrecha Cheliuskintsev u belorusskogo vokzala v Moskve (Meeting Cheliuskin's Men by the Belarus Railway Station, Moscow), 1934. Gelatin silver print 10.25 x 14.75 inches Borodulin's Collection and photographer's stamps, titled and dated in Cyrillic on verso.

Waiting outside the Belarus Railway Station in Moscow, decorated automobiles are ready to meet the arrival of the crew of the doomed *S.S. Cheliuskin* and the pilots who rescued them. **\$2,000 - 3,000** 120 Khalip, Yakov. 1908-1980.

Vynuzhdennaya posadka. Yalta (Forced Landing in Yalta), 1934. Gelatin silver print 9.75 x 13.25 inches Borodulin's Collection stamp, signed, titled and dated in pencil on verso. **\$1,500 - 2,500**















121 LIPSKEROV, GEORGI. 1896-1977. Lacemaker, 1930. Vintage gelatin silver print

7 x 5.125 inches Titles and dated on verso Matted. \$1,500 - 2,000

122

LOSKUTOV, SERGEI.

Moskva, Krasnaya Ploshchad. Fizkulturnyi Parad (Sports Parade in Red Square, Moscow), 1946. Gelatin silver print 7.75 x 12 inches Borodulin's Collection stamp, signed, titled and dated in Cyrillic in pencil on verso Matted.

\$1,000 - 1,500

123

LOSKUTOV, SERGEI.

Girl in Front of Star, Sports Parade, 1940 Gelatin silver print 8.75 x 12.75 inches Signed, titled and dated in pencil on verso Matted.

\$1,000 - 1,500

124 LOSKUTOV, SERGEI.

Parad sportsmenov na Krasnoi Ploshchadi, (Athletes Parade in Red Square, Moscow), 1946. Gelatin silver print 9 x 13 inches Borodulin's Collection stamp, name, title and date in ink on verso Matted. \$1,000 - 1,500

125

MARKOV-GRINBERG, MARK. 1907-2006. The Poet Vladimir Vladimirovich Mayakovsky, Rostov-on Don, 1926. Gelatin silver print 14 x 10 inches Signed, titled and dated in Cyrillic on verso Matted.

In 1926, by chance, the photographer met the famous Russian poet while they were both staying in Rostov-on-Don and asked him to pose for him. The hotel was so dark that he asked Mayakovsky to stand by the window while a colleague held up a bed sheet from the unmade bed to reflect the light. While Markov-Grinberg set up his apparatus on a tripod, Mayakovsky obliged him and stared sleepily into the camera for twenty seconds without blinking. \$1,400 - 1,800

126

MARKOV-GRINBERG, MARK. 1907-2006.

Portrait of Nikita Izotov, Donbass 1934. Gelatin silver print 14.5 x 10.5 inches Signed in Cyrillic in pencil and Russian Union of Art Photographers printed label on verso.

Nikita Alekseevich Izotov (1902-1951) is now considered to be the "First Stakhanovite." He was a coalminer who produced dozens of times his expected quota. Pravda declared him to be the model worker and this led to the introduction of the brief movement known as Izotovism. It was eventually eclipsed by an even more famous form of socialist competition, Stakhanovism. \$1,800 - 2,500

127

MARKOV-GRINBERG, MARK. 1907-2006.

Samyi krupnyi v mire passazhirski samolet ANT-20 Maxim Gorki nad Krasnoi Ploshchadiu (The World's Most Powerful Passenger Plane, The ANT-20 Maxim Gorky, over Red Square) June 19, 1934. Gelatin silver print 15 x 10.25 inches Signed, titled and dated in pencil on verso. \$2,000 - 2,500

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128

MARKOV-GRINBERG, MARK. 1907-2006.

Turn of History: Lowering the Double-Headed Eagle from the Kremlin Towers, Moscow (Diptych, Part Two), 1935. Gelatin silver print 15 x 10.375 inches Signed, titled and dated in Cyrillic in pencil on verso. **\$1,800 - 2,500**

129

MARKOV-GRINBERG, MARK. 1907-2006.

Vstrecha Cheliuskintsev (Greeting Cheliuskin's Men), 1935. Gelatin silver print 7.5 x 11.75 inches Signed in pencil on verso.

The S.S. Cheliuskin was a Soviet steamship that sank in the polar regions on February 13, 1934. The crew escaped on the ice and were finally rescued in April. The pilots who saved them were named Heroes of the Soviet Union.

\$1,800 - 2,500

130

MARKOV-GRINBERG, MARK. 1907-2006.

Parade with Flag, 1939. Vintage gelatin silver print 5.75 x 8.875 inches Signed in pencil on verso Matted. **\$2,500 - 3,500**

131

KAUFMAN, MIKHAIL. 1897-1980

Portrait of Rodchenko, 1927. Gelatin silver print mounted on card Printed 1950s 4 x 3 inches Stamped Rodchenko/Stepanova, *Iskustvo Kino* on verso.

Mikhail Abramovich Kaufman was an important Soviet photographer and cinematographer. His older brother Denis, under the name "Dziga Vertov," made *Chelovek s kinoapparatom* [Man with a Movie Camera] with Mikhail. Their younger brother Boris won the 1955 Academy Award® for the Best Cinematography for *On the Waterfront*. Kaufman often photographed Aleksandr Rodchenko and his wife Varvara Stepanova in their studio. **\$3,500 - 4,500**

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133

132 **RODCHENKO, ALEKSANDR. 1891-1956.** *Portrait of Mayakovsky,* 1924. Gelatin silver print 7 7/8 inches x 5 5/8 inches

Lubomír Linhart Collection stamp and photographer's initials on verso.

Detail of one of the best-known portraits of The Poet of the Revolution, reflecting his volcanic menace. **\$3,000 - 4,000**

133 **RODCHENKO, ALEKSANDR. 1891-1956.** *Portrait of Mayakovsky (with dog),* 1924. Gelatin silver print

Gelatin silver print 8 x 5.5.75 inches Lubomír Linhart Collection stamp and photographer's initials on verso.

This less aggressive portrait of the poet, despite the dangling cigarette, was taken in Pushkino, north of Moscow. **\$4,000 - 6,000**



134 **RODCHENKO, ALEKSANDR. 1891-1956.** *Portrait of Mayakovsky*, 1924. Gelatin silver print 7.825 x 5.5 inches Lubomír Linhart Collection stamp, photographer's initials, title and date on verso.

A detail of a famous portrait of Mayakovsky that was part of the photocollage on the front wrapper of the poet's *Razgovor s finispektorom o poezii* [Conversation with the Finance Inspector about Poetry] (1926). Between 1923 and 1928, Mayakovsky and Rodchenko often collaborated on books, the journals *LEF* and *Novye LEF*, and all sorts of advertising and packaging. **\$6,000 - 8,000**





RODCHENKO, ALEKSANDR. 1891-1956.

Portrait of Esther Shub (film director), 1924. Gelatin silver print mounted on card 5.75 x 4.75 inches

Rodchenko-Stepanova Archive and "Iskusstvo Kino" stamps, photographer's name, title and date in Cyrillic on verso of mount.

Esfir Ilinichna Shub (1894-1959) was a Soviet filmmaker and editor who worked alongside Sergei Eisenstien at Goskino and appeared in Dzhga Vertov's Chelovek s kinoapparatom [Man with a Movie Camera] (1929). She was at one time Vsevolod Meyerhold's private secretary and worked with him and Mayakovsky on theater productions. She was also a member of Mayakovsky and Rodchenko's LEF group. \$2,500 - 3,500

136

136 RODCHENKO, ALEKSANDR. 1891-1956.

Bcex, Bcex, Bcex

Signs for Documentaries, 1924. Gelatin silver print montage 5 x 2.25 inches Rodchenko-Stepanova Archive and "Iskusstvo Kino" stamps, title and date in Cyrillic on verso.

Maguette of two photographs of three movie logos (unglued) possibly for an article on Rodchenko and the cinema in Iskussstva Kino [Cinema Art].

\$1,600 - 2,000

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RODCHENKO, ALEKSANDR. 1891-1956.

Battleship Potemkin, 1925. Gelatin silver print montage 2.75 x 4 inches Rodchenko-Stepanova Archive and *"Iskusstvo Kino"* stamps, title and date in Cyrillic on verso of mount.

Photograph of Rodchenko's lesser known poster for Sergei Eisenstein's revolutionary film *Potemkin* perhaps to be used in an article on the great Constructivist and the cinema in *Iskusstvo kino* (Cinema Art). It depicts one of the greatest scenes in motion picture history—the unattended baby carriage hurtling down the Odessa steps. **\$1,800 - 2,500**

138

RODCHENKO, ALEKSANDR. 1891-1956. Battleship Potemkin 1925. Gelatin silver print montage 2.75 x 1.75 inches.

Photograph of Rodchenko's famous poster for Sergei Eisenstein's revolutionary film *Potemkin* perhaps to be used in an article on the great Constructivist and the cinema in *Iskusstvo kino* (Cinema Art). **\$2,000 - 3,000**













RODCHENKO, ALEKSANDR. 1891-1956.

"Soviet Cinema" cover design ("The Journalist" film still taken by Rodchenko), 1927. Gelatin silver print montage 5 x 3 3/4 inches

Rodchenko-Stepanova Archive and "Iskusstvo Kino" stamps, title and date in Cyrillic on verso.

Photograph of the photomontage cover designed by Vavara Stepanova possibly taken for an article in Iskusstvo kino [Cinema Art]. It incorporated a still from Lev Kuleshov's movie Zhurnalistka [The Journalist] (1927), for which Rodchenko supplied the set designs. \$1,600 - 2,000

140

139

RODCHENKO, ALEKSANDR. 1891-1956.

Cover for "New LEF" magazine, 1927. Gelatin silver print montage 2.75 x 4 inches Rodchenko-Stepanova Archive and "Iskusstvo Kino" stamps, title and date in Cyrillic on verso of mount.

Photograph of the photomontage cover for Novyi LEF [New LEF] (Nos 8-9, 1927) designed by Rodchenko possibly taken for an article on the great Constructivist and the cinema in Iskusstvo kino [Cinema Art]. \$1,800 - 2,500

141 RODCHENKO, ALEKSANDR. 1891-1956.

Proekt Kinoavtomobil, [Design for Movie-Automobile] 1927. Gelatin silver print montage 3 5/8 x 4 3/4 inches Rodchenko-Stepanova Archive and "Iskusstvo Kino" stamps, title, date and photographer's name in Cyrillic on verso.

Photograph of a design for a projected movie-mobile possibly taken for an article on Rodchenko and the cinema in Iskusstvo kino [Cinema Art].

\$1,600 - 2,500



142 RODCHENKO, ALEKSANDR. 1891-1956.

"Doll with Millions" film still, 1927. Vintage gelatin silver print on card 3.25 x 4.25 inches Rodchenko-Stepanova Archive and *"Iskusstvo Kino"* stamps, photographer's name, title and date in Cyrillic on verso of mount.

Rodchenko designed the sets for Sergei Komarov's film *Kukla s millionami* [The Doll with Millions] (1928) and evidently took some of the publicity stills. Margarita Tupitsyn notes in her essay "The Grid as a Checkpoint of Modernity" that Rodchenko "installed a long horizontal lattice in the communal space, offering it as a utilitarian structure that organized humdrum and routine activities such as washing oneself in the morning." (*Tate Papers*, Issue 12, 2009). That lattice is evident in this film still as the men and women wash up. **\$5,000 - 8,000**





143 RODCHENKO, ALEKSANDR. 1891-1956.

Red Army Training (Balloon), 1927. Gelatin silver print 6.625 x 4.125 inches Lubomír Linhart Collection stamp, photographer's name, title and date on verso. \$4,000 - 6,000

144

144 RODCHENKO, ALEKSANDR. 1891-1956.

Building on Myasnitskaya Street, 1925. Gelatin silver print, printed 1950s 6.25 x 4.25 inches Lubomír Linhart Collection stamp, photographer's initials and title on verso. **\$2,500 - 3,500**

RODCHENKO, ALEKSANDR. 1891-1956.

Old Moscow. Newsstand, 1927. Gelatin silver print on mount 6.5 x 2.5 inches Rodchenko-Stepanova and *"Iskusstvo Kino"* stamps on verso, photographer's name, title and date in pencil on mount. **\$2,000 - 3,000**

146

RODCHENKO, ALEKSANDR. 1891-1956.

Staraya Moskva. Okhotny Ryad. (Old Moscow. Okhotny Street) (Hunters Row), 1927. Gelatin silver print on mount 3.5 x 5 inches Rodchenko-Stepanova and "Iskusstvo Kino" stamps, photographer's name, title and date in Cyrillic on verso. \$1,800 - 2,500

147

RODCHENKO, ALEKSANDR. 1891-1956.

Portrait of Semyon Kirsanov (poet), taken at the Rodchenko Studio (21 Myasnitskaya Street, now Kirov Street) 1927. Gelatin silver print on mount 3.125 x 4.9 inches Rodchenko-Stepanova Archive and "Iskusstvo Kino" stamps, photographer's name, title and date in Cyrillic on verso of mount.

Semyon Kirsanov (1906-1972) was a Jewish Soviet poet and translator from Odessa who founded *Yugo-LEF* (Southern Left Front of the Arts) inspired by Maykovsky and Rodchenko's LEF. Mayakovsky published his work in LEF in 1925 and he relocated in Moscow where he joined Mayakovsky and Rodchenko's circle. Both Mayakovsky's and Nikolai Aseev's influences are apparent in Kirsanov's experimental writing. Rodchenko designed the Constructivist wrappers of Kirsanov's agitprop poem "*Poslednii sovremennik*" [The Last Contemporary] (1930).

\$2,000 - 3,000







148 RODCHENKO, ALEKSANDR. 1891-1956.

Courtyard, 1928. Vintage gelatin silver print 4.25 x 3.125 inches Titled and dated in Cyrillic on verso. Matted. **\$10,000 - 15,000**



149 **RODCHENKO, ALEKSANDR. 1891-1956.** *The Dynamo Column,* 1928. Vintage gelatin silver print 4.375 x 6.75 inches Rodchenko-Stepanova and "*Iskusstvo Kino*" stamps, photographer's name, title and date in Cyrillic on verso. **\$12,000 - 18,000**







151

150 **RODCHENKO, ALEKSANDR. 1891-1956.** *Woman with Carriage,* 1928. Gelatin silver print Signed on verso. **\$2,000 - 3,000**

151

RODCHENKO, ALEKSANDR. 1891-1956.

Untitled (Street View from the Top with Small People), 1925. Gelatin silver print 1.75 x 2.375 inches Photographer's name in Cyrillic in pencil on verso. Matted. **\$2,000 - 3,000**

152

RODCHENKO, ALEKSANDR. 1891-1956. *Untitled (Electric Pole),* late 1920s. Gelatin silver print 5.125 x 3.25 inches Lubomír Linhart Collection stamp and

photographer's initials on verso. \$3,000 - 4,000



153 RODCHENKO, ALEKSANDR. 1891-1956.

Portrait of Nikolai Aseev, 1931 (published for the first time). Vintage gelatin silver print 4.425 x 6.5 inches Rodchenko-Stepanova and "*Iskusstvo Kino*" stamps, photographer's name, title and date in Cyrillic on verso.

Nikolai Aseev (1889-1963) was a Russian poet and critic associated with the Futurists and Constructivists. He founded the LEF group with Mayakovsky. He was secretary of the Soviet Writers' Union and was given the Stalin Prize for his agitprop poetry. **\$6,000 - 9,000**





155



154 RODCHENKO, ALEKSANDR. 1891-1956.

Portrait of Aleksandr Dovzhenko (film director), 1930.

Gelatin silver print (with pencil sketch on detached mount) 5.25 x 4.075 inches

Rodchenko-Stepanova Archive and "Iskusstvo Kino" stamps, photographer's name, title and date in Cyrillic on verso of mount.

Aleksandr Petrovich Dovzhenko (1894-1956) formed with Sergei Eisenstein and Vsevolod Pudovkin the great triumvirate of early Soviet cinema. Best known for his Ukraine Trilogy (1928-1930), he was an early proponent of Soviet montage. Despite his extraordinary reputation, Dovzhenko personally directed only seven films. Rodchenko's portrait of the famous auteur was taken at the time of the release of Zemlya [Earth] (1930), the last film of the Ukraine Trilogy. \$2,000 - 3,000

155

RODCHENKO, ALEKSANDR. 1891-1956.

Pioneer with Trumpet, 1930. Gelatin silver print 10.5 x 9.25 inches Rodchenko stamp, photographer's name, title and date in Vavara Stepanova's hand on verso.

This famous picture of a Young Pioneer blowing a trumpet was one of twelve Rodchenko photographs notoriously "appropriated" by Postmodernist photographer Sherrie Levine in 1987. \$3,000 - 4,000

156

RODCHENKO, ALEKSANDR. 1891-1956.

Ambulance (A Story on the Sklifosofsky Institute: On Call), 1931. Gelatin silver print 11.625 x 8.375 inches Photographer's stamp, title and date in Cyrillic on verso. \$2,000 - 3,000



157

RODCHENKO, ALEKSANDR. 1891-1956. *Untitled (from the White Sea Canal series),* 1933. Vintage gelatin silver print 6.125 x 9 inches Photographer's stamp on verso. **\$12,000 - 18,000**





159



160

158 RODCHENKO, ALEKSANDR. 1891-1956.

Swans, 1930s. Gelatin silver print 4.375 x 7.125 inches Lubomír Linhart Collection stamp and photographer's initials on verso. **\$1,600 - 2,000**

159

RODCHENKO, ALEKSANDR. 1891-1956.

Portrait of Ilse Triolet (sister of Lili Brik and wife of Louis Aragon), 1924. Gelatin silver print montage 5.625 x 4.125 inches Rodchenko-Stepanova Archive and "Iskusstvo Kino" stamps on verso of mount.

Born Ella Kagan, Russian writer Elsa lurevna Triolet (1896-1970) was the younger sister of Mayakovsky's mistress Lilya Brik. She introduced the two lovers when she brought him home one day. Fluent in French and German, Triolet was the first to translate Mayakovsky's poems into French. Maxim Gorky was her great champion and she married the French writer Louis Aragon in 1928. **\$2,000 - 3,000**

160

RODCHENKO, ALEKSANDR. 1891-1956.

Portrait of Aleksandr Dovzhenko (film director), 1930.
Gelatin silver print mounted on card
5.7 x 4.25 inches
Lubomír Linhart Collection stamp, photographer's initials and title on verso.
\$2,000 - 3,000

161

RODCHENKO, ALEKSANDR. 1891-1956.

Sosny (Pines), 1933. Vintage gelatin silver print 6.625 x 4.375 inches Lubomír Linhart Collection stamp, photographer's name and title in Cyrillic on verso. \$5,000 - 8,000







162

SHAGIN, IVAN. 1904-1981.

Portrait of Comrade Gorky, 1934. Vintage gelatin silver print 14.5 x 10 inches Photographer's stamp, title and date in Cyrillic on verso. \$3,000 - 4,000 163

163 SHAGIN, IVAN. 1904-1981.

Maxim Gorky, 1935 (1960s). Gelatin silver print 21.25 x 15.25 inches Titled, dated and stamped in Cyrillic on verso. **\$2,500 - 3,500**





164 SHAGIN, IVAN. 1904-1981.

Figuristki (Figure Skaters), 1934. Gelatin silver print 11.24 x 7.25 inches Photographer's stamp, title and date in Cyrillic on verso. **\$1,600 - 2,500**

165

SHAGIN, IVAN. 1904-1981. *Parachutist Nina Kamneva,* c.1936. Gelatin silver print 19.25 x 15 inches

Photographer's stamp, title and date in Cyrillic on verso. Nina Alekseevna Kamneva (1916-1973) was a Russian military engineer and the first woman parachutist in the Soviet Union. She broke the women's world parachute record in 1934 and became a prominent role model for Soviet women. She shocked Westerners when she proudly declared that she never found God or any angels

during her flights through the air. **\$1,500 - 2,500**

166 SHAGIN, IVAN. 1904-1981.

First Traffic Policeman in Moscow, 1930s. Gelatin silver print 12 x 10.25 inches Photographer's stamp, title and date in pencil on verso. **\$1,600 - 2,500** 165









168

167

SHAGIN, IVAN. 1904-1981. Josef Stalin, 1937. Gelatin silver print 10.75 x 9.5 inches Photographer's stamp and title in Cyrillic on verso. \$1,000 - 1,500

168

SHAGIN, IVAN. 1904-1981.

Baltika na reide (The Baltic Sea on a Raid), 1937-1940s. Gelatin silver print 9 x 9.25 inches Photographer's stamp, title and date in Cyrillic on verso. \$1,600 - 2,500

169

SHAGIN, IVAN. 1904-1981.

Pered paradom (Before the Parade), 1938. Gelatin silver print 11.75 x 11.34 inches Photographer's stamp, title and date in Cyrillic on verso. **\$1,600 - 2,500**

170 SHAGIN, IVAN. 1904-1981.

Tyazheloe oruzhie na vakhte (Heavy Weaponry on Guard), 1937. Gelatin silver print 8.925 x 11.34 inches Photographer's stamp, title and date in Cyrillic on verso. \$1,600 - 2,500

171

SHAGIN, IVAN. 1904-1981.

Otkrytie Selskokhozyaistvennoi vystavki v Moskve (Opening of the Agricultural Exhibition in Moscow), 1939. Gelatin silver print 7.125 x 9.25 inches Photographer's stamp, title and date in Cyrillic on verso. \$1,000 - 1,500

172

SHAGIN, IVAN. 1904-1981.

Na futbol (To the Football Game), 1945. Gelatin silver print 8.875 x 11.375 inches Photographer's stamp, title and date in Cyrillic on verso. \$1,600 - 2,500















173 SHAIKHET, ARKADY. 1898-1957.

Cleaning Up an Orphan, 1927. Vintage gelatin silver print 6 x 7.25 inches Photographer's stamp, title and date on verso. \$3,000 - 4,000

174

SHAIKHET, ARKADY. 1898-1957.

Astrakhan. Bochki (Barrels in Astrakhan), 1928. Vintage gelatin silver print 9.5 x 7 inches Lubomír Linhart Collection stamp, photographer's name, title and date in Cyrillic on attached label. **\$2,000 - 3,000**





175

SHAIKHET, ARKADY. 1898-1957.

From Upstairs, New Apartments at Usachevka, 1928.
Gelatin silver print
9.125 x 6.875 inches
Signed in pencil and stamped on verso
Photographer's stamp, signed, titled and dated in Cyrillic on verso.
\$1,500 - 2,000

176

SHAIKHET, ARKADY. 1898-1957.

The First Turkish Locomotive Engine, 1928. Vintage gelatin silver print 11.5 x 9.5 inches Signed and stamped on verso Matted. **\$2,500 - 3,500**





178



179

177

SHAIKHET, ARKADY. 1898-1957.

Traktora v Evreiskoi kommune (First Tractors in the Jewish Commune Near the City of Krivoi Rog), 1928-1929. Gelatin silver print 8.5 x 6.625 inches Signed in Cyrillic in ink and stamped on verso. **\$1,500 - 2,000**

178

SHAIKHET, ARKADY. 1898-1957.

Turksib, 1930. Gelatin silver print 11 x 8.5 inches Signed in pencil and stamped on verso Signed, titled and dated in Cyrillic on verso. **\$1,500 - 2,000**



179

SHAIKHET, ARKADY. 1898-1957.

Komsomol Youth at the Wheel, 1931. Gelatin silver print 20.75 x 15.375 inches Photographer's stamp and Russian Union of Art Photographer's label with title and date in Cyrillic on verso. \$4,000 - 6,000

180

SHAIKHET, ARKADY. 1898-1957.

Kiev Railroad Station in Moscow, 1936.
Gelatin silver print
6.75 x 4.375 inches
Photographer's stamp, signed, titled and dated in Cyrillic on verso.
\$1,500 - 2,000







183

181

SHAIKHET, ARKADY. 1898-1957.

Vstrecha Cheliuskintsev (Greeting Cheliuskin's Men), 1934. Gelatin silver print 8.25 x 11.25 inches Signed, titled and dated in Cyrillic on verso. \$1,500 - 2,000

182

SHAIKHET, ARKADY. 1898-1957.

Junction of Turksib, 1930s. Vintage gelatin silver print 6 7/8 x 8 3/8 inches Signed, titled and dated in Cyrillic on verso. **\$1,500 - 2,000** 184

183 SHAIKHET, ARKADY. 1898-1957.

Orsk. Parovoz v dymu (Orsk. Steamer in Smoke), 1930s. Vintage gelatin silver print 6.5 x 9 inches Photographer's stamp, signature on verso. **\$3,000 - 4,000**

184

SHAIKHET, ARKADY. 1898-1957.
Komsomol stalevar (Komsomol Steelworker), 1941.
Vintage gelatin silver print
6 7/8 x 8 3/8 inches
Photographer's stamp, title and date in Cyrillic on verso Matted.
\$2,500 - 3,500





185

SHAIKHET, ARKADY. 1898-1957.

The Kremlin Wall Shot from Spassky Tower, 1939. Gelatin silver print 9.125 x 5.375 inches Photographer's stamp, signed, titled and dated in Cyrillic on printed label verso. \$1,200 - 1,800

186

SHAIKHET, ARKADY. 1898-1957.

Fire, 1930s. Vintage gelatin silver print 9.5 x 6.875 inches Photographer's stamp, signature and title on verso. **\$2,500 - 3,500**

187

SHAIKHET, ARKADY. 1898-1957.

In the Sunny Shop Factory, Dneprodzerzhinsk, 1941. Vintage gelatin silver print 9 x 6.25 inches Signed, dated and stamped on verso. **\$2,500 - 3,500** 186















191

188

SHAIKHET, ARKADY. 1898-1957.

Gas Tank, Dneprodzerzhinsk, 1947. Gelatin silver print 6 7/8 x 8 3/8 inches Signed in Cyrillic in blue pencil and stamped on verso Matted. **\$2,500 - 3,500**

189 SHAIKHET, ARKADY. 1898-1957.

Assembly Line at Gorky Car Factory, 1947. Vintage gelatin silver print 9.125 x 6.625 inches Signed, dated and stamped on verso. \$3,000 - 4,000

190

SHAIKHET, ARKADY. 1898-1957.

Tselina, izuchenie traktora (Virgin Land, Exploring a Tractor), 1953. Vintage gelatin silver print 11 x 7.75 inches Photographer's stamp, signature and title on verso. **\$2,000 - 3,000**

191

SHISHKIN, ARKADY. 1899-1985.

Vstupat ili ne vstupat? (To Join or Not to Join the Kolkhoz?), 1927. Gelatin silver print mounted on card 13.25 x 9.125 inches Photographer's name, title and date in Cyrillic on verso. **\$1,500 - 2,000**

193

192 SHISHKIN, ARKADY. 1899-1985.

My za kolkhoz! (We Vote for the Kolkhoz!), 1929. Gelatin silver print 8.125 x 9.75 inches Signed, titled and dated in Cyrillic on verso. **\$1,500 - 2,000**

193

SHISHKIN, ARKADY. 1899-1985.

Apple Grower, 1960s. Vintage chromogenic dye coupler print, 1950s 12 x 8.375 inches Signed in Cyrillic in pencil on verso. **\$3,000 - 4,500**




SHTERENBERG, ABRAM. 1894-1979.

Kazakh Poet Dzhambul, 1920s. Vintage gelatin silver print 14.5 x 11 inches Initialed in pencil lower right on recto, titled in Cyrillic on verso. Matted. \$2,000 - 3,000

195

SKURIKHIN, ANATOLI. 1900-1901.

Brigade Leader Egor Borisov, Kuzbass, 1933. Gelatin silver print 12.5 x 8 inches Borodulin's Collection stamp, signed, titled and dated in Cyrillic on verso. Matted.

Egor Borisov from Prokopievsk, Kuzbass area, was a founder of the Stakhanovsky Movement in which workers were encouraged to greatly increase their production. Aleksei Stakhanov was a miner who accomplished fourteen times more work than was expected. **\$1,500 - 2,000**

196

TARASEVICH, VSEVOLOD. 1919-1998. Poedinok (Duel), 1964.

Vintage gelatin silver print 11.5 x 9 inches Name, title and date in Cyrillic in pencil on verso. \$2,500 - 3,500

197

ULITIN, VASILY. 1888-1976.

Ugolok Britany (A Corner of Brittany), 1920s. Vintage bromide print mounted on paper 7.625 x 11.125 inches Signed and titled in Cyrillic in pencil on recto of mount; notations in German on verso of mount. **\$2,500 - 3,500**

198

ULITIN, VASILY. 1888-1976.

R. Kovda (The Kovda River), 1926. Vintage bromide print mounted on board 7.625 x 11.125 inches Signed, titled and dated in Cyrillic in pencil with label of Sociedad Fotográfica de Zaragoza, Spain, October 1928, No. 5083 on recto of mount. Matted.

\$1,600 - 2,000

199

ULITIN, VASILY. 1888-1976.

Letnii vecher (Summer Evening), 1928. Vintage bromide print mounted on board 8.25 x 8.5 inches Initialed and titled in Cyrillic in pencil on recto of mount. \$1,600 - 2,000



197











200 **ZELMA, GEORGI. 1906-1984.**

Apprentice Craftsman in Tashkent, 1925. Gelatin silver print 9 x 6.5 inches Photographer's stamp, signed, titled and dated in Cyrillic in ink on verso Matted. \$2,000 - 3,000

201

ZELMA, GEORGI. 1906-1984.

Uzbekistan. Golos Moskvy (Uzbekistan: The Voice of Moscow), 1925. Gelatin silver print 8.625 x 7 inches Borodulin's Collection stamp, signed, titled and dated in Cyrillic in ink on verso. **\$2,000 - 3,000**

202

ZELMA, GEORGI. 1906-1984.

Pervyie selskie fizkulturniki, Samarkand Oblast, UZSSR (First Village Gymnasts in Samarkand Region), 1927. Gelatin silver print 10.5 x 7.5 inches Photographer's name, title and date in Cyrillic in ink on verso. **\$2,000 - 3,000**

203

ZELMA, GEORGI. 1906-1984.

Reading in Native Language, Yakutsk, 1931 (1929). Gelatin silver print 7.325 x 11.25 inches Signed, titled and dated in Cyrillic in ink on verso. **\$2,000 - 3,000**

204

ZELMA, GEORGI. 1906-1984. *On the Parachute Tower,* Moscow, 1932-1937. Gelatin silver print 7 x 10.5 inches Photographer's stamp, signed, titled and dated in pencil on verso. **\$2,000 - 3,000**

205

ZELMA, GEORGI. 1906-1984. *Flying!* 1932. Gelatin silver print

8.5 x 11.5 inches Signed in ink on verso. \$1,500 - 2,500



203













ZELMA, GEORGI. 1906-1984.

Donbass. Gorokhova. Znatnye shakhtery (Donbass. Gorokhova. Distinguished Miners), 1930. Gelatin silver print 9 X 6.25 inches Borodulin's Collection stamp, signed, titled and dated in ink on verso. \$1,500 - 2,500

207

ZELMA, GEORGI. 1906-1984.

The Photographer's Wife, c.1930. Vintage gelatin silver print 9.925 x 6.75 inches

Photographer's stamp on verso. **\$2,500 - 3,500**

208

ZELMA, GEORGI. 1906-1984.

Moskva na Krasnoi Ploshchadi (Pyramid in Red Square, Moscow), 1938. Vintage gelatin silver print 6.75 x 4.5 inches

Signed, titled and dated in Cyrillic in margin of envelope Mounted on an envelope. **\$2,000 - 3,000**

209

ZELMA, GEORGI. 1906-1984.

Textile Worker, 1939. Gelatin silver print, printed 1950s 11.5 x 7.5 inches

Photographer's stamp, title and date in Cyrillic on verso. **\$1,000 - 1,500**

210

ZHITOMIRSKY, ALEKSANDR. 1907-1993.

"Skazka s kartinkami" (A Tale with Pictures), 1933-1935. Vintage gelatin silver photo-collage 24 x 4.75 inches Vintage accordion fold-out photo-collage story (on both sides) made for his son with text in Cyrillic.

This photomontage tale was created for the artist's young son. It begins: "'A woman is a sphinx,' said the young man. He was fifteen and read too much [Oscar] Wilde. 'I will put the whole world at her feet,' he decided, without looking on the back." Then he adds an amusing collage of a frightening woman. He describes about meeting his wife at age 25 and about the arrival of their little boy. **\$8,000 - 10,000**

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212





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211

ZHITOMIRSKY, ALEKSANDR. 1907-1993.

Bride Hunting, 1932. Double-sided vintage gelatin silver photo-collage, mounted on an album page Image size: 6 x 8 inches. Mount: 6.5 x 9.5 inches. \$5,000 - 7,000

212

ZHITOMIRSKY, ALEKSANDR. 1907-1993.

Bride Train Station/Shore, 1932. Double-sided vintage gelatin silver photo-collage, mounted on an album page. Image size: Approx 6 x 4 inches. Mount: 6.5 x 9.5 inches. \$5,000 - 7,000

213

ZHITOMIRSKY, ALEKSANDR. 1907-1993. Bride Crowd, 1932.

Double-sided vintage gelatin silver photo-collage, mounted on an album page Image size: Approx 6.5 x 6 inches Mount: 6.5 x 9.5 inches.

\$5,000 - 7,000

ZHITOMIRSKY, ALEKSANDR. 1907-1993.

Verra-t-on annonce? / C'est possible, 1932. Vintage gelatin silver photo-collage, mounted on an album page 9 x 7 inches Label on recto bottom/montage, from the Photographer's personal album "Lake Zabibyake." \$5,000 - 7,000

215

ZHITOMIRSKY, ALEKSANDR. 1907-1993.

Marching for Peace, 1952. Vintage gelatin silver print of photomontage 9.5 x 8 inches Design for brochure cover. \$3,000 - 5,000









216 **ZHITOMIRSKY, ALEKSANDR. 1907-1993.** *USA/At the Dentist,* 1963. Vintage gelatin silver photo-collage 13 1/8 x 10 1/4 inches Photographer's monogram and date on recto, bottom left corner. **\$8,000 - 10,000**



217 **ZHITOMIRSKY, ALEKSANDR. 1907-1993.** *Shadow over Freedom,* 1980.
Toned vintage gelatin silver print of photomontage mounted on board 16.5 x 12 inches
Signed and dated in Cyrillic below image.
\$8,000 - 10,000

END OF SALE

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