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DEAR FRIENDS AND COLLEAGUES,

We are pleased to present to you our main summer list: we have decided to put together a variety of visually striking material from Russian, Georgian and Ukrainian presses, produced in the last 165 years and that we find to be rare on the market. Thank you for taking the time to acquaint yourself with our selection and don't hesitate to contact us if you have any questions or if you require additional photographs.

All items are owned by Globus Rare Books & Archives and Bookvica and are available for the preview in our San Francisco shop and can be sent on approval. Please contact us if you need more information on any of our items or if you require additional photographs.

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All the best,
Globus Rare Books & Archives and Bookvica Team



SAMIZDAT & HANDMADE

1

Historically Significant Samizdat Archive of Alexander Khvoles (1920–?) and his family, consisting of approximately 60 samizdat editions and compilations, together with related correspondence, photographs, and manuscript material. [Tskhinvali–Tbilisi, ca. 1950s–1980s].

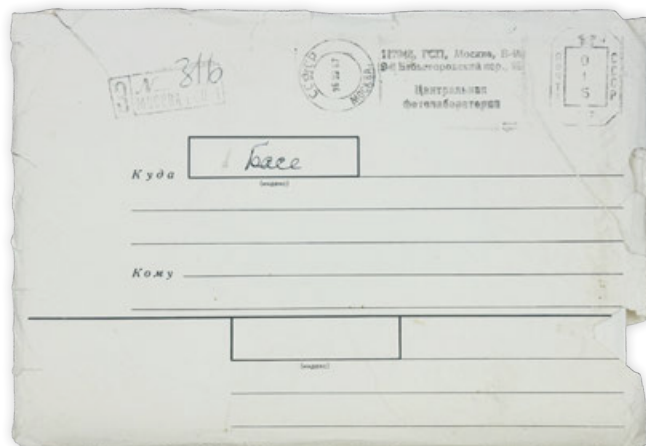
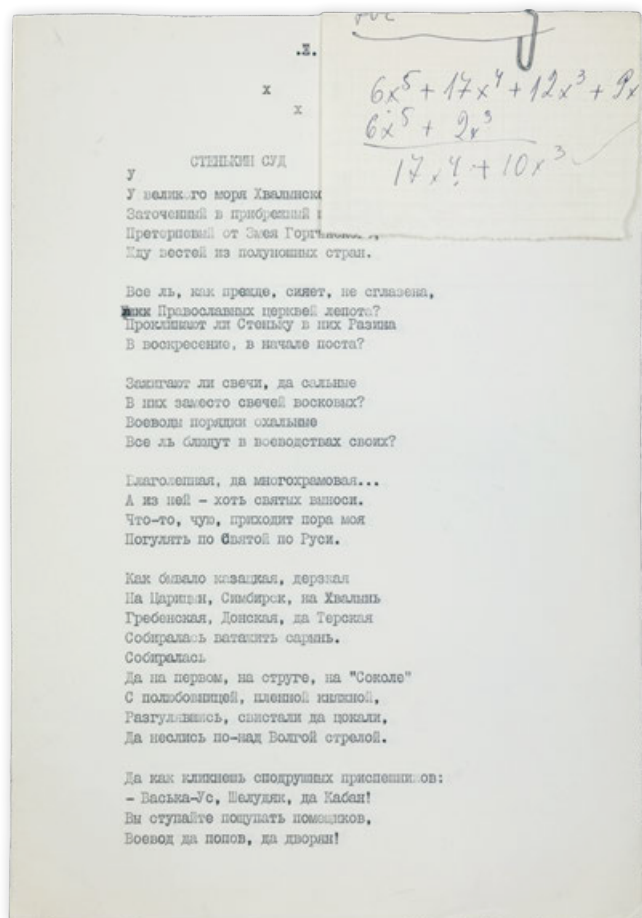
Approximately 1,738 pages of typescript and photocopied texts, forbidden for legal distribution in the USSR. Predominantly loose typescript leaves printed on rectos only, stapled. Together with several photocopied samizdat editions (including Sakharov o sebe), four bound volumes of typescripts photocopied manuscripts, correspondence, photographs, and related ephemera. Formats ranging from ca. 30 × 21 cm (11 ¾ × 8 ¼ in.) to 21 × 15 cm (8 ¼ × 6 in.). Manuscript corrections and annotations throughout in the hands of Alexander and Basia Khvoles. Also present are a manuscript copy of poems by Sasha Cherny (18 pp.), approximately 18 pages of correspondence addressed to Basia Khvoles, ten original photographs documenting her life in Tbilisi during the 1980s (ca. 18 × 12 cm [7 × 4 ¾ in.]), and a pencil portrait of Alexander Khvoles by an unidentified artist (21 × 14 cm [8 ¼ × 5 ½ in.]). Condition generally very good, with expected wear from active use.

A remarkable archive documenting the reading culture, intellectual interests, and underground literary networks of a Soviet Jewish intelligentsia family in Georgia during the final decades of the USSR. Collected and preserved by Alexander Khvoles (1920–?), mathematician, educator, and scholar, the archive contains an extensive body of prohibited and unofficial literature circulated through samizdat

channels. Supplementing the family's official library of Russian classics and collected works, these texts were preserved in folders, binders, and loose gatherings, often without title pages or authors' names, reflecting the informal and highly personal nature of samizdat circulation. The complete inventory of texts is available upon request.



Alexander Khvoles was born in Tskhinvali in 1920, then home to a substantial Jewish community (in 1922 Jewish population of Tskhinvali was counted as 36%, by 1989 it remained 0,9%). After graduating from local school, he moved to Tbilisi, where he established himself as a specialist in integral equations and applied mathematics. During the Second World War he commanded an artillery platoon on the North Caucasian and Ukrainian fronts and was demobilized in 1945 as a disabled veteran. Following the war, he served as Vice-Rector of the South Ossetian State Pedagogical Institute and as a member of the Tskhinvali City Council. Returning to Tbilisi in the late 1950s, he taught higher mathematics at the Tbilisi Institute of Railway Transport and the Pushkin Pedagogical Institute. From 1966 until 1990 he headed the Department of Engineering and Physical Problems at the I. N. Vekua Institute of Applied Mathematics. In 1966 he presented a paper on shell theory at the International Congress of Mathematicians in Moscow. In 1990 Alexander and his daughter Basia, a psychiatrist trained at the Tbilisi Medical Institute, emigrated to Israel.



The archive offers an exceptional overview of the literary tastes of a highly educated Soviet family. Particularly well represented are poets whose works remained unavailable or only partially available in official Soviet editions for much of the period. Among them are Marina Tsvetaeva, Nikolai Gumilev, Vladimir Nabokov, Osip Mandelstam, Anna Akhmatova, Joseph Brodsky, Velimir Khlebnikov, Vladislav Khodasevich, Sasha Cherny, Mikhail Kuzmin, Georgy Ivanov, Arseny Tarkovsky, Sergei Gandlevsky, Natalya Gorbanevskaya, Vladimir Vysotsky, Konstantin Balmont, Maximilian Voloshin, Bulat Okudzhava, Vyacheslav Ivanov, Valentin Nikitin, Berta Rinenberg, Vladimir Sergienko, and many others. Particularly notable are an almost complete collection of Tsvetaeva's poetry, an extensive corpus of Nabokov's poems, a typescript of Brodsky's *Ostanovka v pustynе* bearing reference to its original Ardis edition, and numerous early samizdat copies of Mandelstam's works.

The archive also contains a significant prose section, including Alexander Solzhenitsyn's *Tiny Things*, Marina Tsvetaeva's *The Story of Sonechka*, Answer to the Questionnaire, *The Incident with the Horses*, and *Old Pimen's House*, Daniil Kharm's *Jolly Fellows* and diary entries, Lydia Chukovskaya's memoirs of Anna Akhmatova, V. Razumny's *Khashi's Story*, Solzhenitsyn's *Nobel Lecture*, photocopies of Sakharov *About Himself*, and open letter by Fyodor Raskolnikov addressed to Stalin. Together these texts represent a substantial cross-section of the unofficial literary canon that circulated outside Soviet censorship.

Evidence throughout the archive demonstrates that the Khvoles family was not merely reading samizdat

literature but actively participating in its reproduction and distribution. A copy of Lydia Chukovskaya's memoirs about Akhmatova survives with each page duplicated five or six times, clearly intended for further circulation. A typescript of Sergei Gandlevsky's poems is preserved in an envelope addressed to Basia Khvoles and bearing the stamp of the Central Photographic Laboratory in Moscow, suggesting assistance from contacts involved in reproducing prohibited texts. References to books and literary exchange recur throughout the accompanying manuscript material. In a notebook of graduation wishes addressed to Basia, one friend expresses the hope that she might have "20 rubles a day for books," while a 1980 letter notes that "Yura came to see us twice, the reason was to pick up the books."

The archive also preserves traces of Alexander Khvoles's own engagement with the texts. Numerous corrections appear throughout the manuscripts, especially in early copies of Mandelstam's poetry, where alternative readings are supplied in the margins, mathematical calculations and equations occasionally appear on sheets interleaved with literary texts, including Maximilian Voloshin's *Sten'kin Sud*. These details transform the collection from a mere accumulation of samizdat into a vivid record of intellectual life, reading practices, and literary transmission within the Soviet educated class.

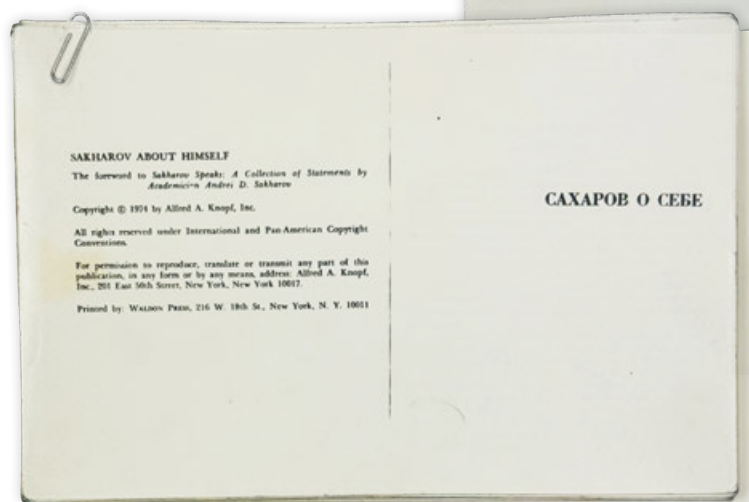
Of particular interest are approximately two hundred unidentified poems that could not be traced through published sources. Some may derive from the literary circles surrounding the Khvoles family in Tbilisi and may never have been formally published. One identified example is a collection by Mark Berkolayko, the Baku-born Jewish mathematician and poet, inscribed by the

author and dated 1984. Such material suggests the archive may preserve otherwise unrecorded evidence of local literary activity in the Caucasus.

An important and unusually comprehensive archive documenting the preservation, circulation, and reception of prohibited literature in the Soviet Union. The overwhelming majority of the texts represented here remained unavailable through official publishing channels when collected, surviving only through samizdat networks until their eventual publication during Perestroika and the post-Soviet period, when they entered the recognized canon of twentieth-century Russian literature.

price **12 500 USD**

*The full inventory of texts is
available upon request.*



UKRAINIAN THEATRE

Original hand-painted poster for the production of Ivan Karpovych Karpenko-Karyy's play «Beztalanna» [i.e. **Talentless], performed in Ukrainian Displaced People's Camp in Regensburg in 1949. 60x85 cm.**

Good condition, folded. On the verso inscription of one of the participants of the production in Ukrainian, stating the date and the time of the performance.

Design of the poster is by Vladislav Klekh (1922-2001), a well-known Ukrainian and American stage designer. Born in Kyiv, he has studied in Konstantinovka Art School on Donbass, during the war he was a stage decorator in a theatre in Bila Tsirkva. After the war he was one of organisers of DP theatre in Regensburg, and another one in Ulm. Most of his career he worked in USA, since 1960s at Met Opera in New York, also he was one of the decorators for the movies Spartakus (1960) and the West Side Story (1981).

The play was staged by Volodimir Blavatskiy (1900–1953) – famous Ukrainian actor and theatre director. In the period 1941–1944, he worked at the Lviv National Academic Theater of Opera and Ballet and immigrated to the West after 1944. From 1945 he headed the Ensemble of Ukrainian Actors, and in 1949 the Ukrainian Theater of V. Blavatsky in Germany. Later the Ensemble moved to Philadelphia in USA.

After the liberation of Germany, these refugees found themselves among two million Ukrainians in the western zones of occupation. Approximately 90 percent of them returned to their homeland, with many doing so voluntarily, driven by homesickness and the desire to reunite with their families. Others were compelled to return by the Western powers in accordance with

the Yalta Agreement. Among the 200,000 Ukrainian Displaced Persons (DPs) who stayed in the western zones of Germany beyond 1945, 30 to 40 percent were refugees who had left their homeland out of fear of Soviet rule. The remaining individuals were former slave laborers who had been brought to Germany by the Germans.

These camps, organized by the national principle, were very important in nation-building and the affirmation of the national identity by the people who have lived there. After 1946 majority of the population of these camps immigrated to North America.

Overall a fascinating survival of its time, the original poster used in DP camp.

price **750 USD**



SAMIZDAT COLLECTION

Three paper collections with typewritten prose and poetry works. [Kyiv, 1970s - early 1980s]. 31x21,5 cm. In contemporary blind cloth bindings. Light soiling of bindings, otherwise near fine.

One reel of 13-mm wide magnetic tape. 21 cm in diameter. Mint.

The reel is supplemented with 3-page memoirs by the previous owner, Kyiv resident Alexander Andrukhovich. Signed and dated 2018. He writes:

“...Like many cities, we have a flea market. Radio market. There one had recommended a place where I could get text on magnetic tape for printing on the technology available to me – electronic computing machine [Russian: EVM]. Oh joy! There is text on a magnetic tape! But only Vysotsky's poems. I took the risk. Later it turned out that a brown tape 19 mm wide, wound on a reel the size of a dessert plate contains several works by the Strugatsky brothers as well.

The first thing I did was type “Hard to Be a God” on the sly during my lunch break at work. There was more adrenaline in the blood than necessary. What if one

caught me? It could be compared to a parachute jump. The rest I typed while on a business trip at night, so that no one would see or guess. I had to present the tape at an airport, declare the text as technical materials, and carry the prints with me, but it seemed like a trifle. I spread several of Strugatsky's works among friends. I used a copy of Vysotsky's “Nerve” to pay the dentist for a filling in a molar tooth.

The attitude towards samizdat as a phenomenon was different in my circle. Some didn't accept it with disgust, some didn't understand why it was necessary. In Kyiv, I managed to exchange a copy of my tape for a tape with “The Master and Margarita”. Later I experienced other exchanges, but this one turned out to be the most successful. All copies were gifted. It was nice to communicate with people who think the same way as you. I became confident in the correctness of my own opinion. A little later, when exchanging magnetic tapes, I received texts of poetry by Akhmatova, Pasternak, poems by Barkov, a selection “Sex and Family”, parodies by A. Ivanov, etc.

Recently it became clear that I wasn't the only one who read and printed samizdat. It's so good that none of us got caught at work and paid for our thoughts and our own selves.”

The printed part of the collection represents good examples of underground printing in the USSR. Bound in plain covers, they were hidden from a fleeting glance.



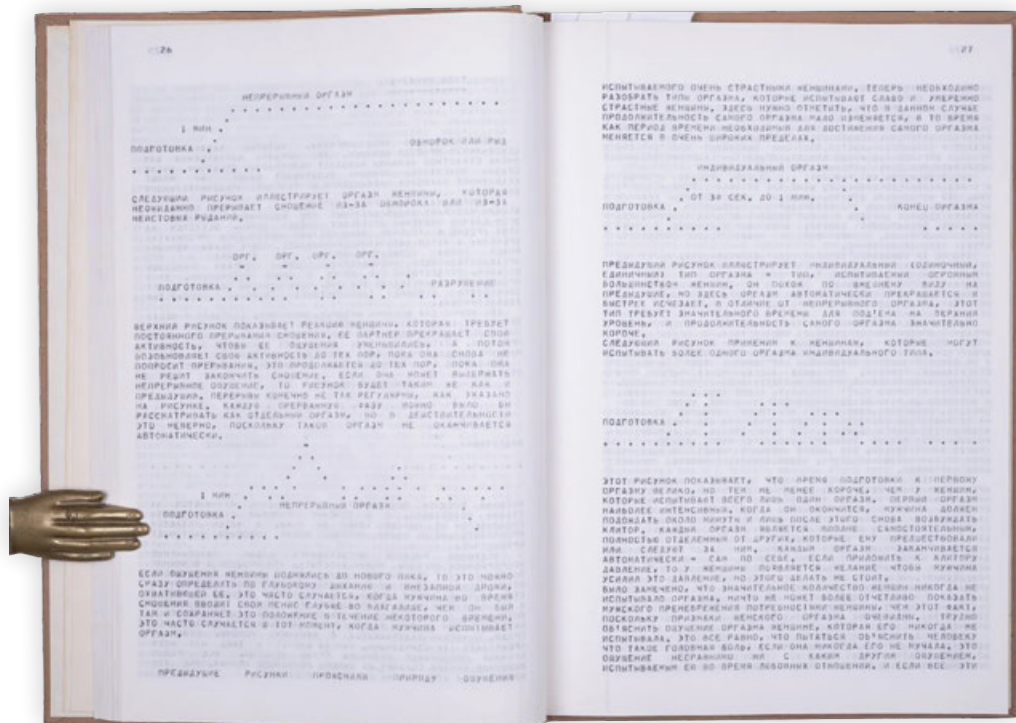
One of the light-brown bindings covers three sexology works, translations of Kama Sutra and two erotic prose works, as well as Ivan Barkov's poems, full of harsh profanity. A translator of the Imperial Academy of Sciences, Ivan Barkov (1732-1768) lived and composed poetry during Lomonosov's lifetime. In most works, his literary style is too far from odes. In the case of sexology, after decades of silence, a negligible quantity of translated works had been published since the 1960s. Kama Sutra wasn't officially printed throughout the Soviet era.

Another light-brown book opens with literary parodies "Pegasus is not a luxury" by Alexander Ivanov (1936-

1996) that brought popularity to the author. Behind officially published Ivanov, stories by Henry Kattner and "Murphy's Law" by Arthur Bloch are published.

Green cloth covers a Russian samizdat version of the story of jazz, "Hear Me Talkin' To Ya" (1955) by N. Hentoff and N. Shapiro. An official Russian edition of this book was published much later – in 2000. Other foreign works on jazz history began to appear in the Soviet Union in the mid-1980s, but this one was distributed in samizdat only.

price **1 500 USD**



Collection of works on sexology:

- Rossiter, F. M. *Zhena i Muzh. Entsiklopediia seksa* [i.e. *Wife and Husband. Sex Encyclopedia*]. [Moscow, 1981]. 74 pp. Translation of the *Torch of Life: A Key to Sex Harmony*.
- Street, R. *Tekhnika sovremennogo seksa* [i.e. *Modern Sex Techniques*]. 58 pp.
- *Seks i sem'ia* [i.e. *Sex and Family*]. 30 pp.
- [fragment] *Vātsyāyana. Kamasutra* [i.e. *Kama Sutra*]. [Moscow: Seksual'naiia literatura, 1980]. 12 pp.
- [Malla, K.] *Vetki persika. Tri traktata o liubvi* [i.e. *Peach Branches. Three Treatises on Love*]. 13 pp. Translation of the *Ananga Ranga*. [London, 1911].

- *Desiat' let vo sne. Vospominaniia molodoi zhenshchiny* [i.e. *Ten Years in a Dream. Memories of a Young Woman*]. 17 pp.
- Barkov, I. *Poems*. 35 pp.

Literary collection:

- Ivanov, A.A. *Pegas – ne roskosh'. Literaturnye parodii* [i.e. *Pegasus Is Not a Luxury*]. 75 pp.
- Kuttner, H. *Rasskazy* [i.e. *Short Stories*]. 34 pp.
- Bloch, A. *Zakon Mierfi* [i.e. *Murphy's Law*]. 15 pp.

History of jazz:

- Shapiro, N., Hentoff, N. *Poslushai, chto ia tebe rasskazhu* [i.e. *Hear Me Talkin' To Ya*]. [1], 3, 197, 127, 76 leaves.

MOCK-UP OF AN UNPUBLISHED BOOK

4

Remizov, A. *Teatr i kniga* [i.e. **The theatre and the book**]. [No place, 1920s]. 136 p., numbered by the author in blue pencil on the top of the pages. 19x12,5 cm.

Handmade grey paper wrappers, beige rectangular piece of paper is glued to the front cover, in author's hand written 'Alexei Remizov. Teatr i kniga'. In the middle of the beige paper piece paster over is a Kruchonykh-like paper collage, consisting of white and red paper pieces. Similar red paper piece is glued to the rear cover. Remizov's signature on the first page of the book - supposed half-title, then title page in his hand, duplicating what is written on the front cover, with additional 'Izd.' At the bottom of the 'title page'. Another hand-written half-title after the dedication page. Another author's addition is on the last page of table of contents: the essay 'Ognennaya Rossiya' [i.e. Flaming Russia] was supposed to be added on p.137. No essay is present, but the title and page number are penned in by Remizov. The rest of the book is taken from 1922 Berlin edition of 'Krashenyye ryla' [i.e. Painted snouts], with the exception of the first article which is withdrawn.

Likely the prospect of the book, put together by Remizov, shortly after 1922 edition of 'Krashenyye ryla' [i.e. Painted snouts] was published. Ognennaya Rossiya' [i.e. Flaming Russia] is a text, also published in 1921 in Revel, so the idea to put them together probably has occurred to Remizov shortly after the said publications - given the productivity of the author, it's unlikely, that he'd return to his early works in 1930s or 1940s - the period when he was not being published at all, despite producing a large volume of new texts.

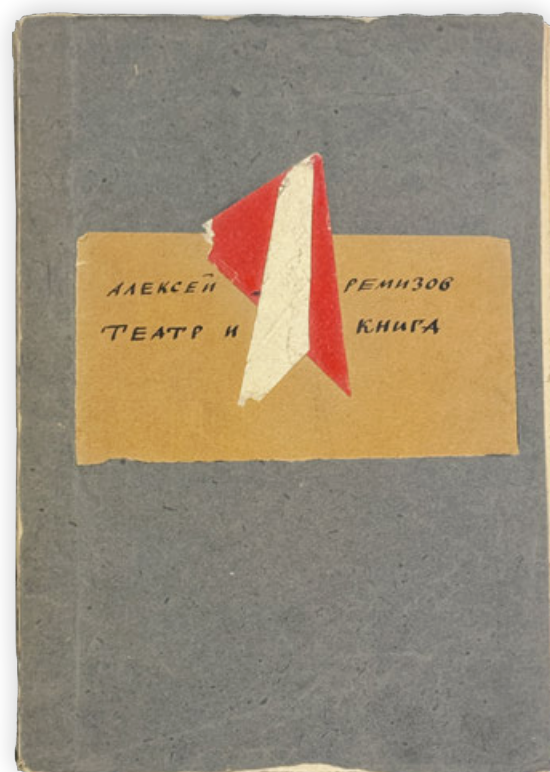
Alexey Remizov's collages constitute a significant part of the poet-artist's creative legacy. For many years in exile, Remizov was unable to find a publisher for his books. As Alexey Mikhailovich himself said, "My last book was 'The Image of St. Nicholas the Wonderworker,' published in 1931, and only in 1949—'The Dancing Demon.'" It was for this reason that the writer turned to creating and designing handwritten books, which were often embellished with his own drawings and collages - the tradition of which we believe our copy is an early example.

Aleksey Remizov (1877–1957) was one of the most original figures of the Russian Silver Age, celebrated for his highly imaginative prose, stylized language, and deep engagement with Russian folklore. Marina Tsvetaeva famously described him as a "living treasury of the Russian soul and language," recognizing his unique ability to revive archaic speech patterns, folk traditions, and mythological motifs within modern literature. Remizov achieved particular prominence through his literary adaptations of Russian folk tales and legends, which combined ethnographic authenticity with striking artistic experimentation.

Less widely known is Remizov's remarkable talent as a visual artist. Throughout his life he habitually illustrated his letters, manuscripts, and personal notes with whimsical drawings, fantastic creatures, and ornamental compositions closely related to the imaginative world of his literary works. His graphic art attracted considerable

attention among contemporaries and was admired even by Pablo Picasso. Today Remizov is recognized not only as a major writer but also as a distinctive artist whose visual and literary creations formed an inseparable part of his artistic vision.

price **4 500 USD**



RODCHENKO'S COVER & EHRENBURG AS FILM CRITIC

5

Ehrenburg, I.G. *Materializatsia fantastiki* [i.e. **Materialization of Fantasy**]. Moscow; Leningrad: Kinopechat', 1927. 30, [2] pp. 17x13 cm. In publisher's photomontage wrappers.

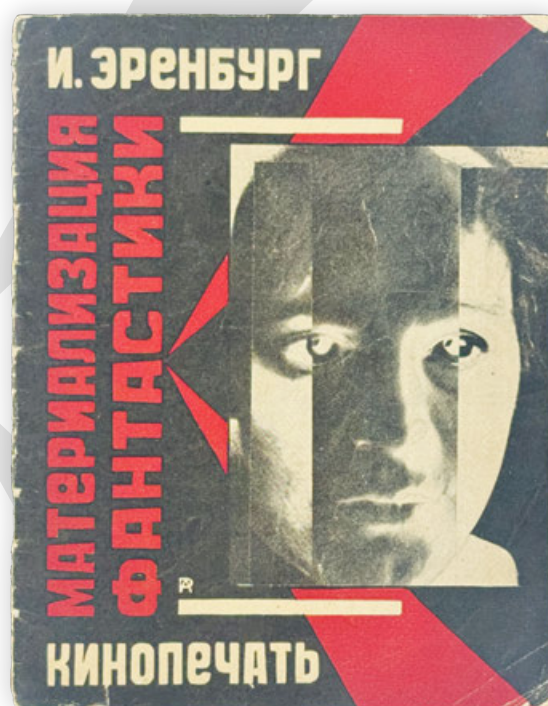
Very good. Spine is slightly rubbed, small tear at the lower end of the front wrapper and the lower corner of the same wrapper. Contemporary inscription by the first owner on the title page, dated 1927.

First edition. One of 5000 copies. Constructivist photomontage wrappers designed by Alexander Rodchenko.

Little has been written about journalist and writer Ilya Ehrenburg (1891–1967) as an art critic. Even less about him and the cinema. Although the points of intersection are many. For the avant-garde cinema of Russia and France, he was without exaggeration a connecting link, overcoming ideological isolation. This little-known book is the analytical summary of the existence of avant-garde trends in Russian cinema of the 1920s. The circumstances of the emergence of the “Materialization of Fantasy” are similar to the reasons for Ehrenburg's appeal to cinema in general — the need to earn money. The brochure was developed following the results of Ehrenburg's lectures at the GAHN (State Academy of Art Sciences) movie office screenings and performances in the ARC. In June 1926, Ehrenburg gave lectures in Russia “New French Cinema”, which was illustrated with fragments of films: “Napoleon” by Abel Gans, “Vertigo” by Marcel L'Erbier, “Menilmontan” by Dmitry Kirsanov and others (highly unusual even in the experimental 1920s). On March 14, 1924, the writer signed an agreement with the studio “Kinosever” to write a script for the novel “The Love of Jeanne Her”. The script has been waiting for its fate for a long time and was eventually banned by the General Repertoire Committee.

Ehrenburg tried to arrange a script for domestic studios, in particular at Goskinprom, during a trip to Tiflis in late July 1926. UFA turned out to be quicker: in 1927, the novel was filmed by Pabst. The film aroused the writer's famous discontent.

price **1 500 USD**



Not found in Worldcat.

BOOK CONSTRUCTION BY VASIL' YERMILOV

6

Prohrama vsesoyuznoho konkursu na proekt pam'yatnyka ta muzeyu na mohyli T.H.Shevchenka [i.e. **Program of the All-Union competition for the design of a monument and museum at the grave of T.G. Shevchenko**]. Kharkiv: Persha book. fabrika DVOU-UPP im. G.I. Petrovskaho, 1931. 55 pp.: ill., 17 l. ill. 30 cm x 22 cm. 1000 copies printed. Original illustrated cardboard binding.

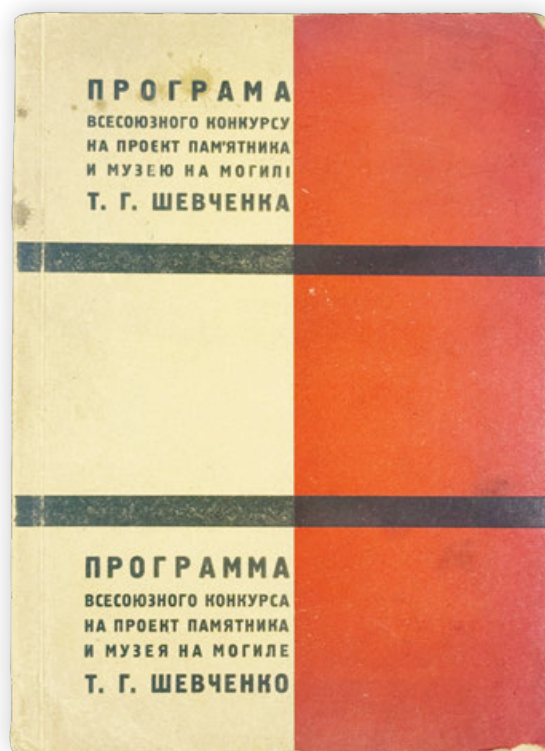
Binding is rubbed, two wax stains on the front cover, both folding plates (panorama and the map of the park) with small tears. Amateur doodle-like pencil drawings of the proposed sight on the rare side of the front cover. Otherwise very good.

The album celebrating the death of the famous Ukrainian poet, this edition is a constructivist masterpiece by standard-bearer of Ukrainian modernism Vasil Yermilov (1894-1968). In Russian and Ukrainian.

The competition was announced at a particularly revealing moment in Soviet commemorative culture. During the 1920s, Bolshevik attitudes toward death were shaped by an uneasy combination of militant atheism, technological utopianism, and the search for new secular rituals. Cremation was actively promoted by Soviet propagandists as a progressive and scientific alternative to traditional burial, symbolizing a decisive break with religious custom and the old social order. Yet at the same time, the death of Vladimir Lenin in 1924 produced an entirely different model of commemoration. Instead of cremation, Lenin's body was embalmed and placed in a purpose-built mausoleum on Red Square, transforming the revolutionary leader into the center of a new Soviet civic cult.

The present publication reflects this broader shift from the simple marking of graves toward the creation of monumental memorial complexes. Particularly significant is the inclusion of a panoramic survey from Taras Shevchenko's grave (one of two folding plates at the back), allowing architects to study the landscape from the poet's own vantage point and to integrate the monument into a carefully choreographed visitor experience. In this respect, the project bears striking similarities to contemporary discussions surrounding Lenin's Mausoleum. Both sought to transform the burial site of a revered figure into a destination for mass pilgrimage, combining architecture, landscape, museum space, and political symbolism into a unified commemorative ensemble.

Yermilov's design features the classic gradations of his work at the DVU, from red to black and white (for the binding), and a blue and white palette for the main body of the book. The use of letterform circles and bars, rooted in Lissitzky's work from the first half of the 1920s, lends the edition a sense of sectional structure and airiness. The unusual use of photographic illustrations at the end of the album creates a cinematic synthesizing effect of the poet's life and death: a series of his portraits at different stages of his life gives way to a series of death masks and an image of his grave, photographed from different angles.

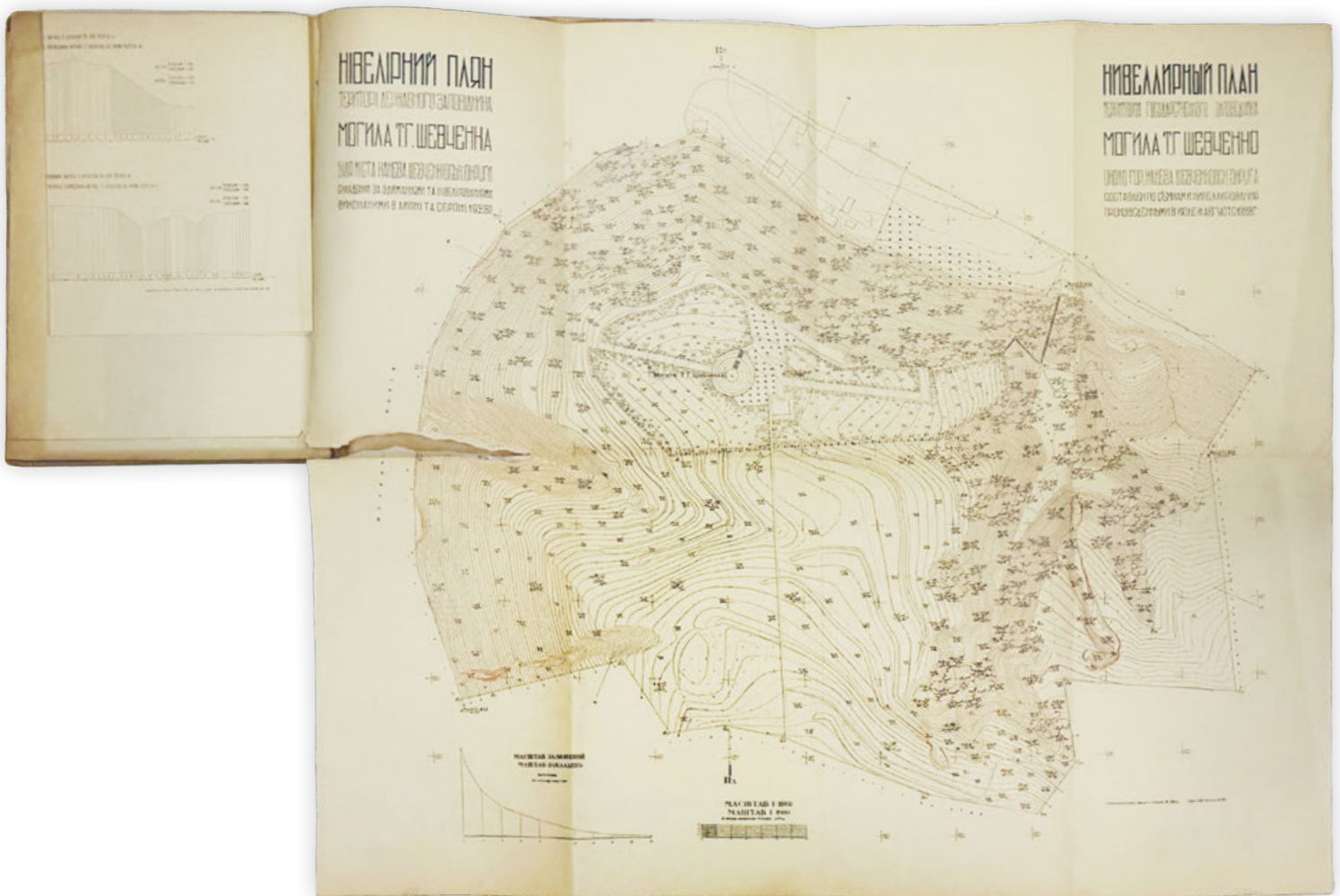


The project was reviewed and approved by an unusually broad commission representing major industrial enterprises, government institutions, military organizations, professional associations, and cultural bodies across Soviet Ukraine. Among the represented organizations were the Kharkiv Power Station (GEZ), the Kharkiv Locomotive Factory (KhPZ), the Serp i Molot and Shevchenko factories in Kharkiv, the Petrovsky Works in Dnepropetrovsk, the Marti Shipyard in Nikolaev, the Leninska Kuznya shipyard, the Kyiv Railway Depot, the municipal authorities of Stalino, Luhansk, and Krivoi Rog, the Shevchenko Machine-Tractor Station, Dneprostroi, the Shevchenkivshchyn a collective farm, the village councils of Kyrylivka and Moryntsi, the Kaniv District Executive Committee, Kaniv

trade unions, the Kaniv Party organization, the Kaniv branch of the Workers of Education Union (Rabotpros), the Avangard commune, the cruiser Nezamozhnyk, LOChAF, the Kharkiv School of Red Commanders, the All-Ukrainian Society of Proletarian Architects, the Kharkiv Society of Proletarian Architects, literary organizations of the Autonomous Moldavian SSR, the Ukrainian Central Bureau of the Scientific Workers' Section, the All-Ukrainian Association of Proletarian Writers (VOAPP), the All-Ukrainian Society of Peasant Writers (VOKP), artistic organizations of the Ukrainian SSR (including the former AHRU, ARMU, and OSMU), as well as representatives of the national minorities of Soviet Ukraine—Poles, Jews, Bulgarians, and Germans.

price **2 750 USD**

Not found in Worldcat.



AVANT-GARDE ARCHITECTURE FOR PROLETARIAT

10 rabochikh klubov Moskvyy: Arkhitektura klubnogo zdaniia [i.e. **Ten Workers' Clubs of Moscow: Architecture of a Club Building**] / edited by D.E. Arkin. Moscow; Leningrad: OGIZ-IZOGIZ, 1932. 108 pp.: ill. 17x18 cm. Designed by M.A. Il'in. In the original photomontage dust wrapper. In white blank wrappers.

Very good. Spine is slightly restored and the dust-jacket is rubbed at the creases.

Very rare, especially with a fragile dust wrapper. One of 5000 copies. The edition is prepared by the group for studying architecture of workers clubs that existed in the State Academy of Art History in Moscow (GAIS).

The book is dedicated to the massive phenomenon of Soviet workers' clubs which construction occurred in the 1920s. Social, ideological, educational functions were laid upon them when created in the beginning of the century. This nature was very attractive for architects of the time, sparking with ideas. Almost all architects of the 1920s thought workers' clubs should stand out from everything else. Clubs built in 1927–1930s were avant-garde innovations created by famous Vesnin brothers, Melnikov, Golosov and others, and it's well-known since 1930s architecture and art in general had to take different turn towards socialist realism and central state planning (after all the clubs in 1920s were financed by unions). These clubs were the last birds of free creative process, and today they are world famous and considered architectural monuments.

The book is dedicated to principles of planning and design of workers' clubs and consists of an introduction,

description of each of 10 clubs, and a conclusion on architecture of clubs. The book itself is an interesting example of constructivist book design. The size of the dust jacket unfolded is almost a meter. On the front size of it the photographs of the clubs next to the laconic numbers and red rectangles are shown. On the rear side the plans of the same clubs are depicted. Without the dust-jacket the book looks like a humble white square. On the title page the composition of 10 clubs and their names with numbers are appearing again, slightly altered. The typographic layouts throughout the edition show the understanding of constructivist composition by both artist Ilyin and the technical editor S. Zaskalskiy.

The photography in the edition is overlooked by the Cabinet of Experimental and Applied Photography in GAIS and executed by D. Kozlov and Ilyin himself.

price **3 500 USD**

Worldcat locates the only copy at Columbia University Libraries.



TELINGATER

Feinberg, Ilya; Telingater, Solomon. 1914: Dokumental'nyi pamflet [**1914: A Documentary Pamphlet**]. Moscow: MTP, 1934. [4], 92 pp., illustrated throughout, including two folding plates, nine red printed inserts, and seven protective tracing-paper overlays with quotations. 25 × 18 cm (9 7/8 × 7 1/8 in.). Original publisher's cloth binding.

One of the folding pages has a piece missing (approximately 7x9 cm), image affected. Tear to one of the folding inserts ("Basel Pamphlet") with a small loss of paper. Lacking the dust jacket, as is common with this edition. Otherwise a good, clean copy. First edition.

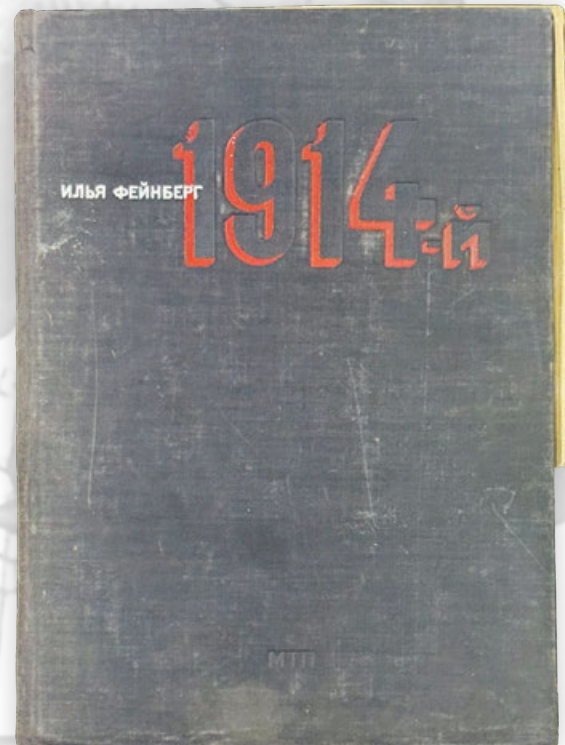
Striking Soviet photomontage publication issued on the twentieth anniversary of the outbreak of the First World War. Conceived as a documentary pamphlet, the volume presents the origins, course, and consequences of the conflict through a combination of archival photographs, quotations, political commentary, and experimental graphic design. Published during the height of the Stalinist illustrated-book movement, the work seeks to reinterpret the war through the lens of Soviet historical materialism, portraying it as an imperialist conflict that paved the way for revolutionary transformation.

The publication is especially notable for its innovative visual design by Solomon Telingater (1903–1969), one of the leading Soviet typographers and book designers of the interwar period. Telingater arranged the illustrations in the sequence of cinematic frames, creating a dynamic visual narrative that closely resembles contemporary documentary film. Political leaders and public figures are frequently rendered through photomontage and satirical visual juxtapositions, emphasizing the propagandistic and polemical character of the work. The volume incorporates many of the elements most closely associated with Telingater's mature style, including elaborate half-titles, fold-out compositions, colored inserts, transparent overlays, and an unusually sophisticated page architecture.

Worldcat shows copies at Amherst College, California LA, Chicago, Columbia, Harvard, John Hopkins, Princeton, Utah Universities, Getty Institute, Houston Museum of Fine Arts, MoMA, NYPL.

The author, Ilya Lvovich Feinberg (1905–1979), was a Soviet literary scholar, essayist, and historian of literature. Although best known for his studies of Alexander Pushkin, Feinberg also produced a number of documentary and historical works intended for a broad readership. In 1914 he combines historical narrative with political interpretation, creating a highly visual account of the First World War designed for Soviet readers of the 1930s.

price **1200 USD**



ИМПЕРИАЛИСТИЧЕСКАЯ ВОЙНА ЕСТЬ КАНУН СОЦИАЛИСТИЧЕСКОЙ РЕВОЛЮЦИИ

ЛЕНИН 1917 г.

Первая мировая война, которую в течение десятилетий подготавливали империалисты и буржуазные партии всех стран, разразилась. Рост вооружений, крайнее обострение борьбы на рынках и между империалистическими, социальными, капиталистическими странами, дипломатическо-интересными войнами остальных империалистических государств неизбежно должны были привести к этой войне.

ЛЕНИН 1914 г. XVIII, 61.



Ленин в 1914 г.
Изображение Ленина в Галерее
Музея.

«В этой ужасной войне, во время которой, как мы знаем, что сейчас должна сыграть роль, когда более позднейшие для нас, чтобы прояснить революционную историю войны в истории социализма и буржуазии».

В. Ленинский «Известия» 1914 г.

Полна порождена империалистическими отношениями между великими державами, т. е. борьбой за рынок сбыта, за то, кому съехать такое-то количество и между государствами, причём на первом месте стоит в этой войне два столкновения. Первое — между Англией и Германией. Второе — между Германией и Россией. Эти три великие державы, эти три великие державы на большой дороге являются главными участниками в настоящей войне, остальные — несамостоятельные участники.

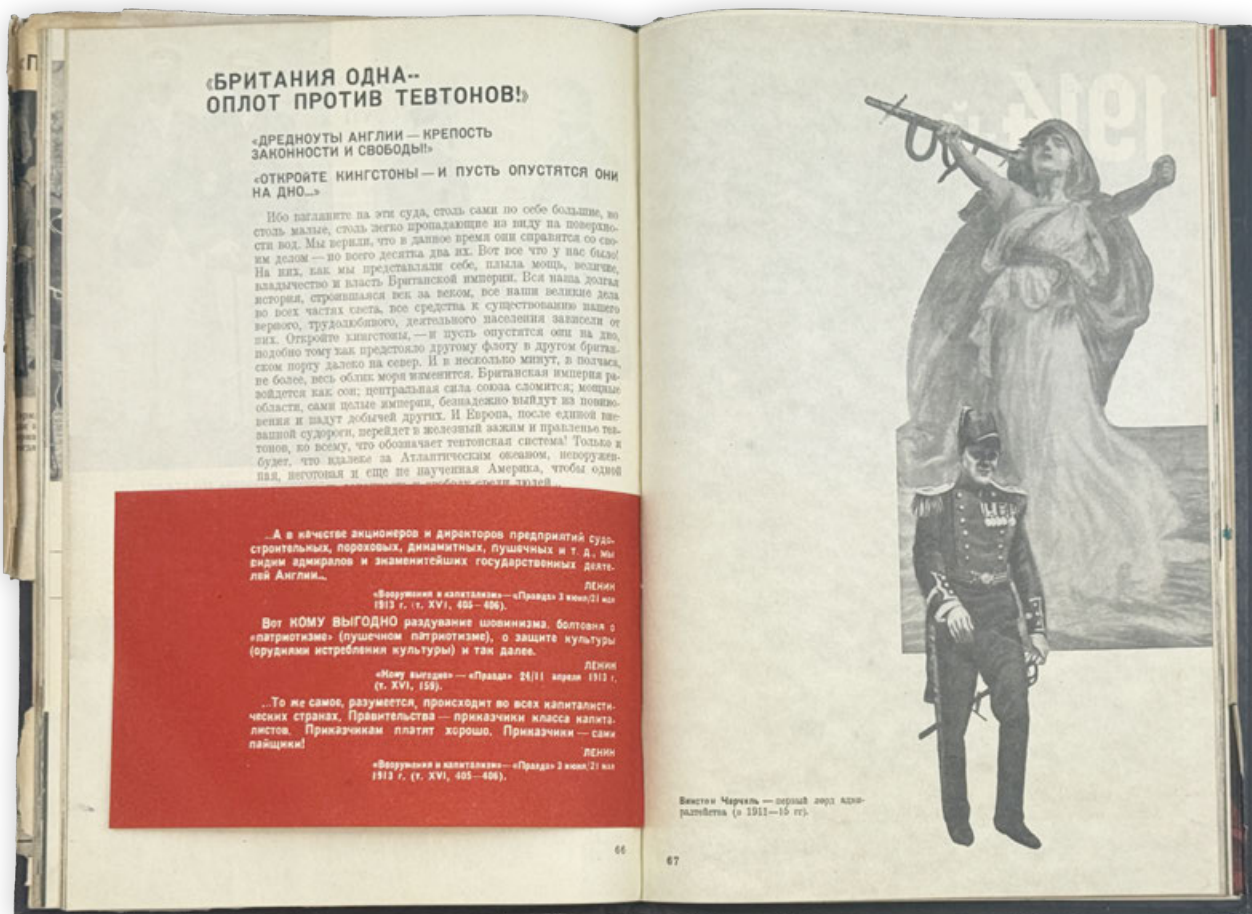
Она столкновения подготовилась, всей политикой этих держав за последние десятилетия, предшествующих войне, Англия ждёт за то, чтобы перебить Германию и расширить своего главного конкурента, который был бы бесспорно своей промышленной техникой, организацией, торговой запертой, был и ждёт так, что без войны Англия не могла стоять своего мирового господства. Германия ждёт потому, что её капиталисты считают себя — и вполне оправданно — величайшими эксплуататорами буржуазии, прямо на мировом рынке в грабёж колоний в замкнутых странах, в частности, ждёт за подписание себе Балканских стран и Турции. Россия ждёт за Галицию, за Армению и за Константинополь, затем тоже за подписание Балканских стран.

ЛЕНИН 1915 г. XIX, 280—281.

Франц о защите отечества, об отворе приключению нашествия, об оборонительной войне и т. д. и с обеих сторон является сплошным обманом народа.

ЛЕНИН 1915 г. XVIII, 125.





TROSHIN

Moskovskaia oblast' na stroike [Moscow Region in Construction]. Moscow: OGIZ–IZOGIZ, 1935. 44 pp., plus one folding double-page spread. Profusely illustrated throughout with photomontages and documentary photographs. Large quarto (41 × 29.8 cm [16 1/8 × 11 3/4 in.]). Original printed wrappers with blind and relief embossing.

*Print run: 4,000 copies. Minor wear; overall very good.
First edition.*

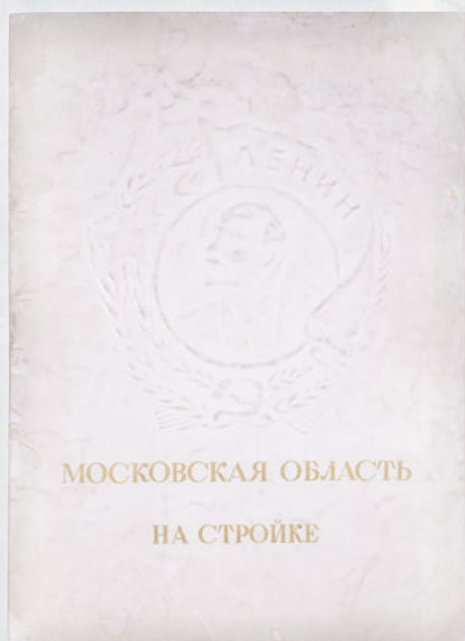
An impressive example of Soviet industrial and regional propaganda publishing of the Second Five-Year Plan period, devoted to the transformation of the Moscow Region through industrialization, collectivization, transportation projects, housing construction, and the rapid expansion of socialist infrastructure. Issued by OGIZ–IZOGIZ in the format popularized by the celebrated SSSR na Stroike [USSR in Construction] series, the publication employs dynamic photomontage, large-format photography, and innovative graphic design to present the Moscow Region as a model of socialist modernization.

The volume was prepared under the direction of responsible editors B. F. Malkin, I. A. Sviridov, and P. V. Krasnov, with editorial organization by R. Ya. By God and design by N. S. Troshin. The publication

brings together photographs by many of the leading Soviet photojournalists of the period, including Maks Alpert, Georgii Zelmanovich, Boris Kudoyarov, Georgii Petrusov, Arkady Shaikhet, A. V. Skurikhin, S. I. Svidel, D. G. Debabov, L. A. Velikzhanin, and others, as well as photographs supplied by Mossoyuzfoto and Soyuzfoto. Their images document factories, collective farms, construction projects, transportation networks, workers, engineers, and the changing urban and rural landscape surrounding Moscow.

Iskusstvo Ubezhdai'. p.108-109.

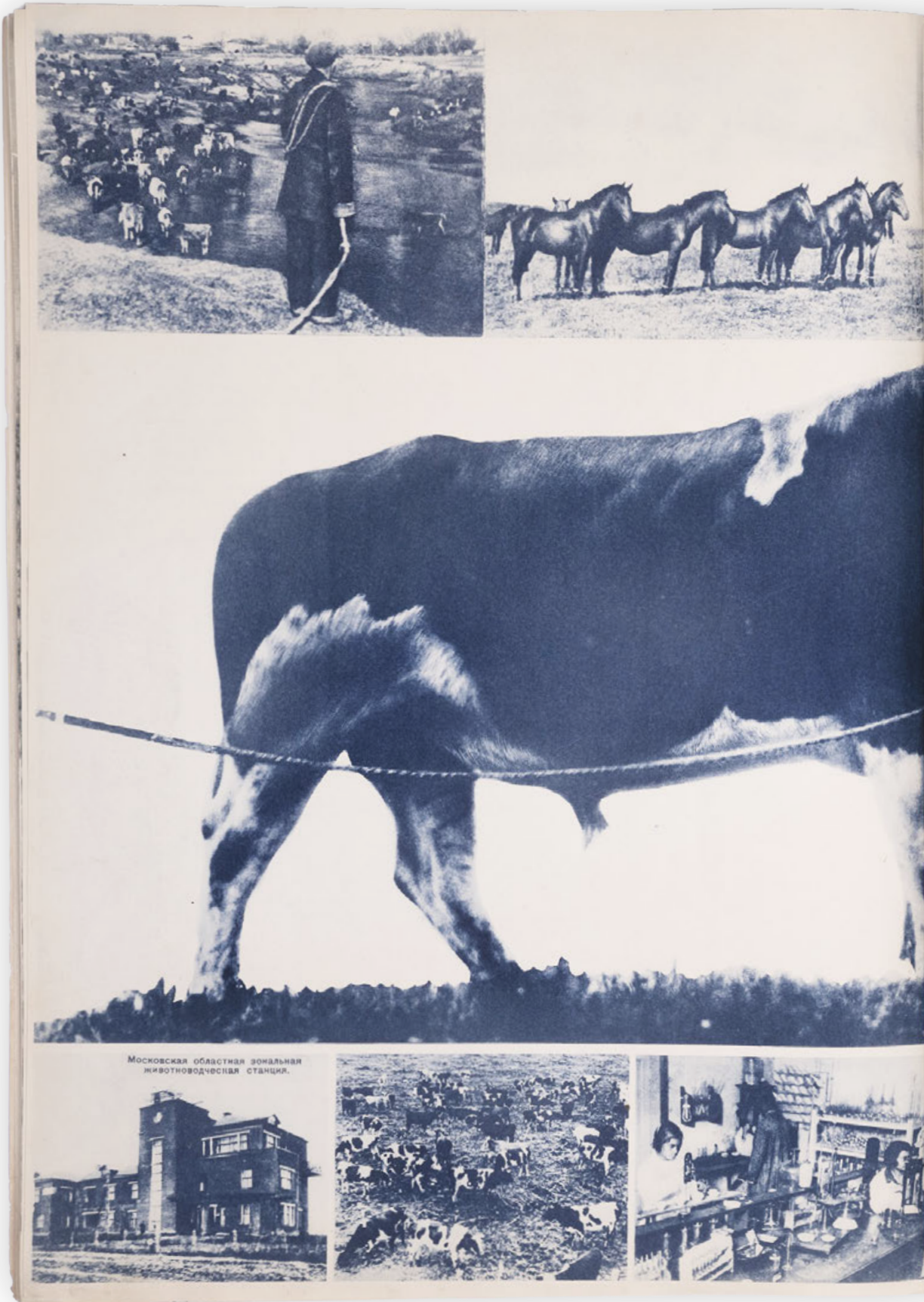
price **8 500 USD**





Колхозы и совхозы за последние три года целиком освободили Московскую область от ввоза картофеля и овощей.







1934 год был переломным годом в развитии животноводства области. Не только приостановилось сокращения поголовья, но начался его прирост. Так, по сравнению с 1933 г. мы уже имеем рост молодняка рогатого скота на 18%, жеребят—на 44,2% и общего поголовья свиней—на 16%. Колхозное животноводство начало развиваться главным образом благодаря организации товарных ферм, число которых с 1932 г. возросло на 137%. В 1935 г. не будет в нашей области ни одного бескоровного крестьянского хозяйства.



VEGETABLE PHOTO-BOOK

Ovoshchevodstvo v SSSR [**Vegetable Growing in the USSR**] / edited by I. Benediktov, A. Gritsenko, and P. Pospelov. Moscow: Publishing House of the USSR People's Commissariat of Agriculture, 1940. 142, [2] pp., plus 48 plates. Large quarto (25.6 × 35 cm [10 1/8 × 13 3/4 in.]). Original publisher's calico binding with white, blind, and relief embossing on the front cover. Illustrated endpapers.

Contemporary ownership inscription in Georgian on the title page, dated 1949. Binding slightly bumped, with a small tear at the foot of the spine; internally exceptionally clean. Overall a good copy.

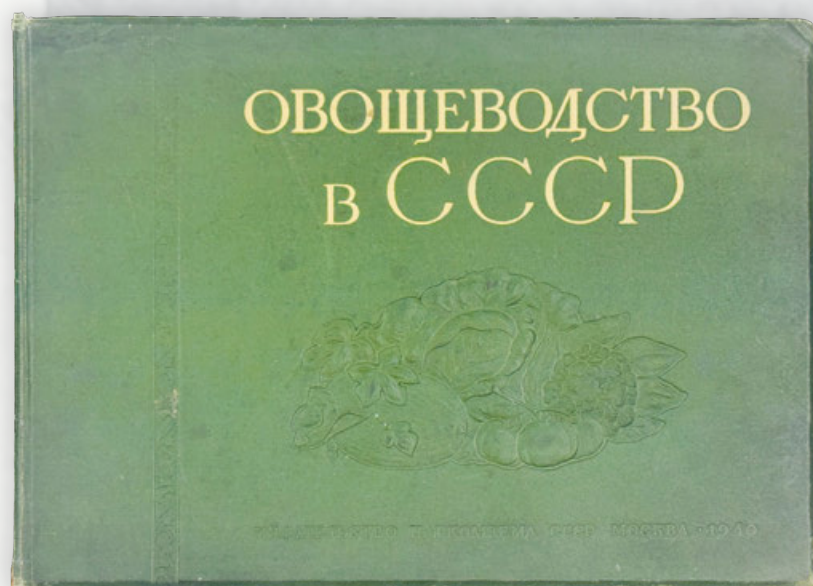
First edition. The publication was prepared under the editorship of Ivan Benediktov (1902–1983), who would soon become one of the most influential agricultural administrators in the Soviet Union, serving as People's Commissar and later Minister of Agriculture.

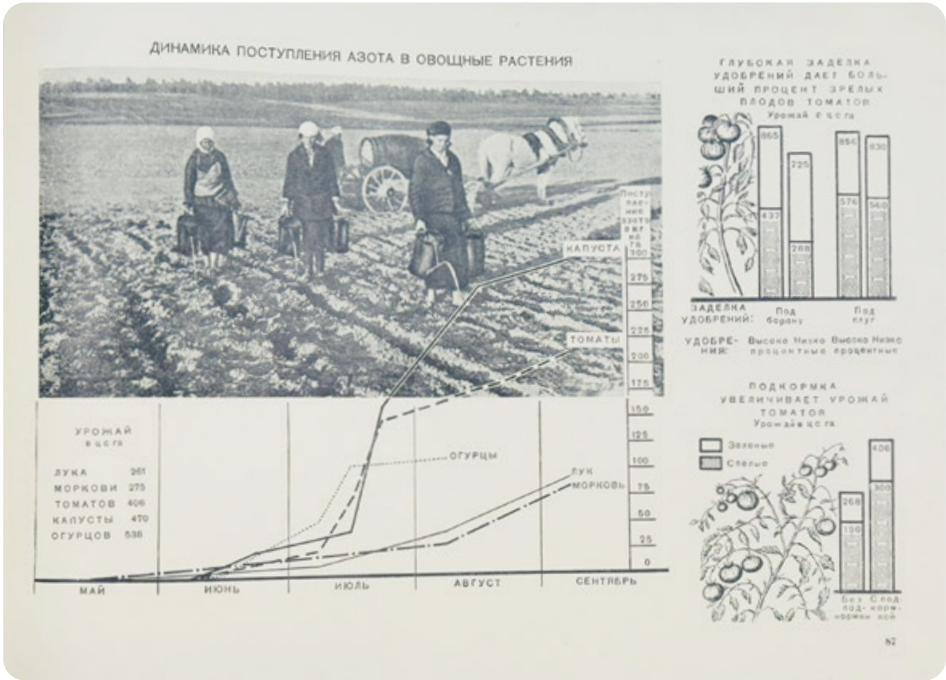
Impressive large-format survey of Soviet vegetable production published on the eve of the Second World War by the People's Commissariat of Agriculture. Combining statistical data, agricultural planning, documentary photography, maps, diagrams, and color plates, the volume was intended to demonstrate the achievements of Soviet agriculture following collectivization and the implementation of the Five-Year Plans. The publication documents vegetable cultivation across the diverse climatic regions of the Soviet Union, illustrating large collective and state farms, irrigation systems, mechanized cultivation, seed production, storage facilities, transportation networks, and scientific methods of agricultural management.

The artistic design was executed by V. A. Belyaev, N. F. Piletsky, S. I. Peich, and A. I. Malushin, representatives of the generation of Soviet graphic designers active in the production of illustrated state publications during the late Stalin period. Working within the tradition established by such celebrated publications as SSSR na stroike [USSR in Construction], these artists combined typography, photography, diagrams, and decorative elements into a coherent visual narrative intended to emphasize both the scientific and ideological aspects of Soviet agricultural development. Their work on the present volume exemplifies the high production standards characteristic of major state-sponsored illustrated publications on the eve of the war.

Worldcat shows the only copy at the Museum of Fine Arts, Houston.

price **1 500 USD**





AFGHANISTAN

My – internatsionaisty [i.e. **We Are The Internationalists**]. Moscow: Izdatel'stvo 'Plakat'; Tula: Kommunar, 1987. [24] leaves. 29,5x21 cm. Original paper folder containing 24 full-page color posters.

Small tears to the folder, otherwise in very good condition.

First and only edition. Rare example of Soviet propaganda of the last full-scale conflict, fought by the Soviet Army. The posters feature newly minted recipients of the Order of "Hero of the Soviet Union", with the short bio, written by them, their favorite song (often drawn from Afghan campaign folklore). The images of the heroes often done in photo-montage style, depicting them against their battlefield or type of their weapon.

The album was compiled by Major General V. Khrobostov and Colonel A. Razmaznin, with scholarly supervision provided by Colonel General Dmitry Volkogonov (1928–1995), military historian, political scientist, and one of the most influential interpreters of Soviet military history during the final decades of the USSR. The artistic design was executed by N. Gusev, Yu. Zharov, and L. Kirillova, with drawn portraits by Viktor Kabanov (1924–2007), a Soviet painter, portraitist, and veteran of the Second World War. A member of the USSR Union of Artists, Kabanov exhibited widely from the 1950s onward and became known for his portraits and large-scale historical compositions.

The publication incorporates photographs by A. Grashchenkov, V. Sukhodolsky, and L. Yakutin, while the cover was designed by L. Korolev. The project was prepared with the participation of journalists from Pravda, Komsomolskaya Pravda, Krasnaya Zvezda, Kommunist Vooruzhennykh Sil, and the illustrated weekly Sobesednik, reflecting the coordinated effort of the principal Soviet military and youth media organizations to document the Soviet campaign in Afghanistan.

The album is also an important document of the late-Soviet phenomenon of the voyny-internatsionalisty ("internationalist soldiers"), the official



designation applied to Soviet servicemen deployed abroad in support of allied socialist governments. The term derived from the doctrine of “proletarian internationalism,” according to which Soviet military involvement outside the USSR was presented not as foreign intervention but as assistance rendered to friendly nations pursuing socialist development. Although hundreds of thousands of Soviet conscripts

passed through Afghanistan between 1979 and 1989, the conflict occupied an ambiguous place in Soviet public life. During much of the war, official media avoided detailed reporting on military operations, casualties, and the scale of Soviet involvement. Newspapers and television referred instead to the fulfillment of an “international duty,” while photographs of combat and discussions of losses remained heavily restricted. Unlike the highly visible cult of the Great Patriotic War, Afghanistan produced relatively few public monuments, posters, or street displays during the conflict itself, and most Soviet citizens encountered the war primarily through brief official reports, personal correspondence, and the return of veterans and casualties to their home communities.

Not found in Worldcat.

price **1 500 USD**



BILIBIN

12

Byliny: Volkha [**Epic Tales: Volkha**] / **illustrated by I. Ya. Bilibin**. St. Petersburg: Published by I. I. Bilibin; Printed by the Partnership of R. Golike & A. Vilborg, 1904. 16 pp., chromolithographed throughout. Large folio (37 × 31.5 cm [14 ½ × 12 ¾ in.]). Original illustrated publisher's wrappers.

Spine professionally restored; otherwise a very good copy. First edition.

One of the finest examples of the lavishly illustrated Russian folk epics issued during the golden age of Russian book design.

Dedicated to the legendary bogatyr Volkha Vseslavyevich, the publication presents one of the oldest East Slavic byliny in a richly ornamented format that draws directly upon medieval Russian manuscripts, folk art, and traditional decorative motifs. Combining bold typography, elaborate borders, ornamental initials, and full-page illustrations, the book exemplifies the Neo-Russian style that flourished in the years immediately preceding the Russian avant-garde.

The entire publication was designed by Ivan Yakovlevich Bilibin (1876–1942), one of the foremost Russian illustrators and graphic designers of the twentieth century. A leading member of the Mir Iskusstva (World of Art) movement, Bilibin developed a highly distinctive style inspired by Russian medieval art, lubok prints, icon painting, and northern wooden architecture. His illustrations for Russian fairy tales, byliny, and the works of Pushkin became defining images of Russian folklore and remain among the most recognizable achievements of Russian book illustration.

The volume was chromolithographed throughout at the Ekspeditsiya Zagotovleniya Gosudarstvennykh Bumag (Expedition for the Preparation of State Papers), the Imperial Russian government printing establishment responsible for producing official state documents, securities, stamps, and banknotes.

Renamed Goznak after the Revolution, the institution was renowned for the exceptional quality of its color printing and remained the principal producer of Soviet banknotes and security printing throughout the twentieth century.

price **1 500 USD**



Not found in Worldcat.



PALEKH SLOVO

Slovo o polku Igoreve, Igorya syna Svyatoslavlya, vnuka Ol'gova. Drevnerusskiy tekst, podgotovlennyy k pečati V. Rzhigoy i S. Shambinago, pisannyy i illyustrirovannyy Palekhskim masterom Ivanom Golikovym [i.e. **The Tale of Igor's Campaign, by Igor, son of Svyatoslav, grandson of Oleg. Old Russian text, prepared for publication by V. Rzhiga and S. Sambinago, written and illustrated by the Palekh master Ivan Golikov**]. [Moscow]: ACADEMIA, 1934. 49, [2] p., ill. 43x29 cm. Publisher's illustrated binding.

The edges and corners of the binding are worn. The back cover is slightly scuffed. One tracing paper is lacking a piece in the corner. Otherwise good.

The frontispiece and color varnished illustrations, title page, headpieces, and tailpieces are the work of Ivan Ivanovich Golikov (1886-1937), a Russian and Soviet miniaturist, Honored Artist of the RSFSR, and initiator and founder of the Palekh Artel of Ancient Painting. In 1922, in A.A. Glazunov's Moscow workshop, he completed his first papier-mâché works, laying the foundations for Soviet Palekh miniature painting and defining its fundamental features. The pinnacle of his work are considered to be the miniatures created in 1932-1933 for the gift edition of The Tale of Igor's Campaign, published in 1934 by ACADEMIA.

ACADEMIA was one of the best publishers of USSR in 1920-1930s. The editorial board has been assembled by the best liberators and scholars in the country, headed by Maxim Gorky. Most of the prominent artists at the time, including Favorsky, Filonov, Lissitzky etc. worked for the Publishing house over the years. In 1937 it was closed due to censorship issues.

Slovo o polku is a literary monument of Ancient Rus' that tells of the unsuccessful campaign of the Russian princes led by Igor Svyatoslavich of Novgorod-Seversky against the Polovtsians in 1185. It's considered one of the best examples of medieval Russian poetry.

price **1 500 USD**





Съ заданіа въ патиъ потоп-
 таща поганыхъ пѣхъ Поло-
 вцѣхъ; и расущахъ стѣлами
 изъ поля, полушана вѣднхъ
 дѣхъ Половцѣхъ, а съ нима
 злато, и пѣхъ, и драгѣхъ, охлѣхъ;
 сѣхъ, и ахлѣхъ, и кохъ
 науша ахлѣхъ ахлѣхъ по кохъ
 и глѣхъ ахлѣхъ, и вѣхъ хлѣхъ
 Половцѣхъ. Ухлѣхъ стѣхъ хлѣхъ
 хлѣхъ, ухлѣхъ хлѣхъ, сѣхъ стѣхъ
 хлѣхъ Сѣхъ Сѣхъ. Дѣхъ стѣхъ
 полѣ Олброкѣ хлѣхъ глѣхъ ахлѣхъ
 хлѣхъ; нехлѣхъ сѣхъ порождѣхъ, ни
 сохлѣхъ, ни хлѣхъ, ни тѣхъ хлѣхъ
 корѣхъ, поганыхъ, Половцѣхъ. Глѣхъ
 вѣхъ стѣхъ хлѣхъ;
 Конуахъ сѣхъ сѣхъ
 хлѣхъ изъ Дону
 хлѣхъ



Worldcat shows copies at California Santa Barbara, Iowa,
 Northern Iowa and Stanford Universities, Getty Institute,
 Hennepin County Library.

CARICATURE

14

Agin, A. A. Sto chetyre risunka k poeme N. V. Gogolia "Mertvye dushi" [**One Hundred and Four Drawings for N. V. Gogol's Poem Dead Souls**]. St. Petersburg: V. I. Gubinsky, 1893.
4 pp., 104 leaves of illustrations. Large folio (33.5 × 25.5 cm [13 ¼ × 10 in.]).

Contemporary half-leather binding with marbled paper-covered boards and blind-stamped title on the spine. Minor losses to the marbled paper on the boards, spine rubbed, text block somewhat shaken, occasional tears to the leaves, page 9 torn in two pieces with a fragment of blank margin lost; otherwise a good copy.

Provenance: According to the ownership stamp and inscription on the front endpaper, the volume belonged to Vyacheslav Aleksandrovich Gofman of Elizavetpol (present-day Ganja, Azerbaijan), who inscribed the book in 1899. The provenance represents an early and uncommon example of a book from the library of a Jewish resident of Elizavetpol, the important trade town (population at the time - 25000 people) in South Caucasus.

Fourth edition. An important illustrated edition of one of the most celebrated visual interpretations of Gogol's Dead Souls. Created by Alexander Agin (1817-1875) and engraved by Evstafy Bernardsky (1819-1889), the series occupies a central place in the history of nineteenth-century Russian book illustration. Agin's drawings became the first extensive visual cycle devoted to Dead Souls, shaping the public image of Gogol's characters for generations of readers and influencing subsequent illustrators of the work.

The publication history of the series is unusually complex. The first edition was issued by Bernardsky in 1846 in separate installments, each containing four illustrations. Although twenty-five installments were planned, publication ceased prematurely after disagreements between the publisher and one of the financial backers, the Arkhangelsk honorary citizen Goryainov, to whom the publication rights and printing plates subsequently passed. In 1892 the bookseller

D. Fedorov acquired from Goryainov's heirs the original plates, including twenty-eight previously unpublished engravings by Bernardsky. He first issued them under the title One Hundred Drawings for Gogol's Poem, followed later that same year by revised second and third editions entitled One Hundred and Four Drawings for the Poem by N. V. Gogol "Dead Souls." These editions incorporated not only the original illustrations but also a photographic reproduction of the announcement for the 1846 edition and three additional drawings by Agin preserved in the collection of the noted bibliophile I. A. Efremov. In 1893 the publication rights passed to V. I. Gubinsky, who issued the present fourth edition in substantially the same form.

Alexander Agin (1817-1875) was among the pioneers of Russian book illustration and one of the most important graphic artists of the nineteenth century. A graduate of the Imperial Academy of Arts, he achieved lasting fame through his illustrations to Gogol's Dead Souls, which combined careful observation of character with a vivid sense of social satire. His collaborator, Evstafy Bernardsky (1819-1889), was one of the leading Russian engravers of his generation and played a crucial role in translating Agin's drawings into a form suitable for large-scale publication.

Worldcat shows the only copy of this edition at Kansas University.

price **950 USD**



Рис. 7.



— Разинь, душенька, свой ротикъ, я тебѣ положу этотъ кусочекъ.

RIGA UNDER NAZIS

15

Ligers, Z. Bogdanoff-Belsky . Leben und werk des russischen Malers [**The life and work of the Russian Artist**]. Riga: Riger Kreidepapierfabrik, 1942 (1943 on the title page). 24 p., 13 l.ill. 49x35 cm. Original illustrated cardboard. Original illustrated dustjacket in protective mylar.

Overall in very good condition. Copy bears the inscription in Russian by a Russian DP, signed December, 1951, Munchen 'A.Bogdanov', who gave this book to a friend as a Christmas present as a reminder of 'ancient, irretrievable, snow-white' Russia.

First and only edition. 1 of 800 copies printed. Rare art album, printed in Riga during the Nazi administration, that lasted from 1941 to 1944.

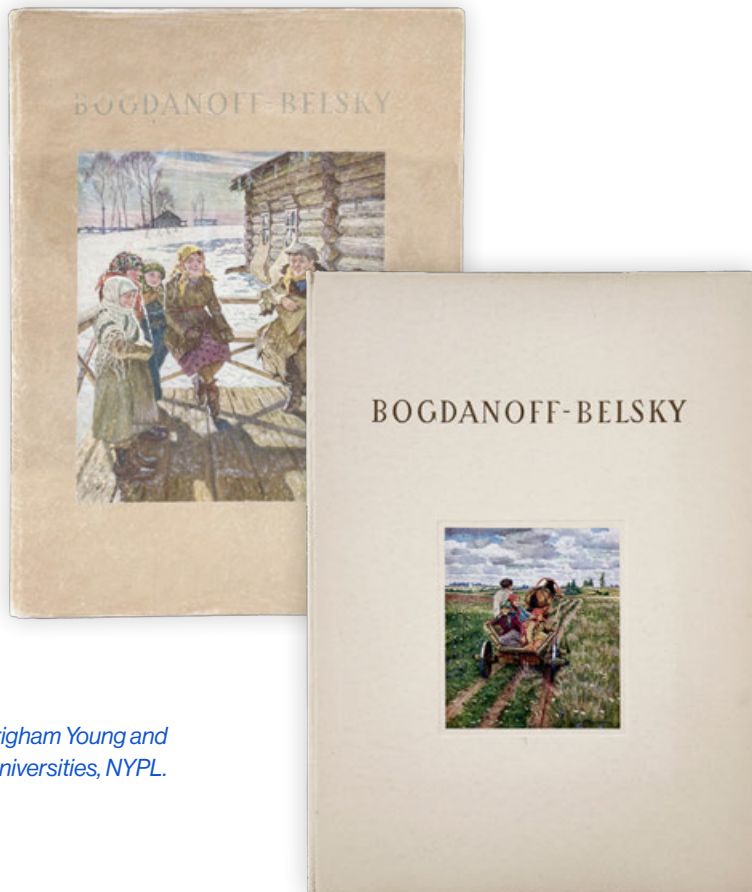
Nikolai Petrovich Bogdanov-Belsky (1868-1945) was a Russian painter, a proponent of "democratic realism," a major figure among St. Petersburg artists of the counter-reform and Silver Age, a teacher, and a master of genre painting on peasant themes. He also worked as a portraitist. He was a member of several prominent artists' societies, including the Peredvizhniki (from 1895) and the Kuindzhi Society (he was one of the founders and chairman from 1913 to 1918). Bogdanov-Belsky painted primarily genre scenes, particularly depicting the education of peasant children, portraits, and impressionist landscape studies. He immigrated to Latvia after revolution of 1917. He was actively involved in local artistic life and was awarded the Latvian Order of the Three Stars.

During World War II, he remained in Latvia, first after its annexation by the USSR and then after the Nazi invasion.

In 1944, allegedly for health reasons, he was transferred to Berlin; he died there on February 19, 1945, during the bombing of the German capital during an air raid.

This album became the last lifetime publication on Bogdanov-Belsky. Rare.

price **1 200 USD**



Worldcat shows copies at Brigham Young and Princeton Universities, NYPL.



Bogdanoff-Belsky

Junger Musikant


Z. Lipson — Bogdanoff-Belsky

ARMENIAN MEDIEVAL MINIATURES

16

Drevnearmyanskaya miniatyura [i.e. **Ancient Armenian Miniatures**] / designed by K. T. Tiraturyan, selection of miniatures and editor L. A. Durnovo. Yerevan: State Publishing House of the Armenian SSR, 1952. [60] pp., 60 sheets of ill. 48.2 x 40.5 cm. In illustrated cardboard binding, in a dust jacket. Illustrated endpapers.

Several tears in the flaps, one tears in the dust jacket. Dust-jacket in the protective mylar. All protective tracing papers for the illustrations have been preserved and the album is otherwise complete. In Armenian and Russian.

"This album, published by the State Publishing House of the Armenian SSR, is the most significant of all previously available publications on Armenian miniatures, both in terms of the selection of material and, above all, in terms of the quality of the reproduced miniatures."

Armenian manuscript tradition is one of the oldest among the Christian nations. With its oldest manuscript dates back to 7th century (Gospel of Banants), some of the best examples of miniatures date back to X-XIIth centuries. The album is based on the collection of Matenadaran, the Armenian Museum of manuscripts. The Matenadaran collections contain over 17,000 ancient manuscripts and over 100,000 ancient archival documents. Along with Armenian manuscripts (11,230 complete and 2,200 fragmentary).

Worldcat shows the only copy at the Worcester Art Museum.

price **1 000 USD**





8

Մոհմար XI զարի առաջին կեսի յեռագիր: Ավերած
Рыконев Моши сородини XI века. Благовещение.

GOLD MEDAL OF LEIPZIG BOOK ART EXHIBIT

17

Sobolevsky, N.D. *Iskusstvo sovetskogo Palekha* [i.e. **Art of Soviet Palekh**] / designed by **Yu. B. Vasilyeva**. [Moscow]: Sovetsky Khudozhnik, 1958. 56 pp., 39 sheets of illustration. 43.5 x 32.3 cm. In a publisher's calico folder with an ornament on the top cover. Scuffs and tears to the case, soiling to the cover. Two first leaves are slightly foxed.

Overall in good condition.

First edition and the only edition, that reproduced the miniatures in one-to-one scale.

Palekh miniature is a Russian folk handicraft of a miniature painting, which is done with tempera paints on varnished articles made of papier-mâché (including the creation of small boxes, cigarette cases, and powder cases).

Palekh has been renowned for its icon painters since pre-Petrine times (along with Mstera and Kholui). Palekh icon painting reached its peak in the 18th and early 19th centuries. The local style was influenced by the Moscow, Novgorod, Stroganov, and Yaroslavl schools.

After the 1917 Revolution, Palekh artists were forced to seek new outlets for their creative potential. In 1918, they formed the Palekh Art and Decorative Artel, which specialized in wood painting. On December 5, 1924, seven Palekh artists—Ivan Golikov, Ivan Markichev, Ivan Bakanov, Ivan Zubkov, Alexander Zubkov, Alexander Kotukhin, and V.V. Kotukhin—united to form the "Ancient Painting Artel." They were later joined by artists Ivan Vakurov, Dmitry Butorin, and Nikolai Zinoviev. In 1925, Palekh miniatures were exhibited at the World's Fair in Paris.



Palekh artists became known for combining iconographic style with "Soviet" themes, such as space exploration or glorifying the successes of industrialization.

The album features 39 color and black-and-white reproductions of decorative household items by leading Palekh artists: P. Bazhenov, I. Bakanov, G. Bureev, D. Butorin, I. Vakurov, A. Vatagin, I. Golikov, A. Zaitsev, N. Zinoviev, T. Zubkova, A. Kotukhina, G. Melnikov, N. Pravdin, I. Chelyshev, and others.

The lacquer miniatures are reproduced at full size. This album was also the first to use coated paper for multicolor offset printing. This publication was prepared for the exhibition "30 Years of Soviet Palekh Art," held in Moscow. In 1959, the edition was awarded a gold medal for printing at the Leipzig Book Art Exhibition.

Worldcat shows copies at California Merced, Chicago, Colorado Boulder, Nevada, New Mexico Universities, Saint John's Universities and the New School, Carleton College, Denver Public Library, Getty Institute, the Nelson-Atkins Museum.

price **350 USD**



RADIATION

Gorodinskii, S. Publisher's set of a book and a series of 12 visual aid tables. Mery individual'noi zashchity pri rabote s radioaktivnymi veshchestvami [i.e. **Personal Protective Measures When Working with Radioactive Substances**]. Moscow: Institut sanitarnogo prosveshcheniia, 1958. Book: 40 pp.: ill. 22x14,5 cm. In original printed wrappers. Tables: 4 single two-side cards and 3 double cards. 57x38 cm. In general: 58x39 cm. In original folder with typewritten title mounted.

Small tears of folder, some creases, slightly faded. Tables are near fine. Book is mint, small rusty stains around staples.

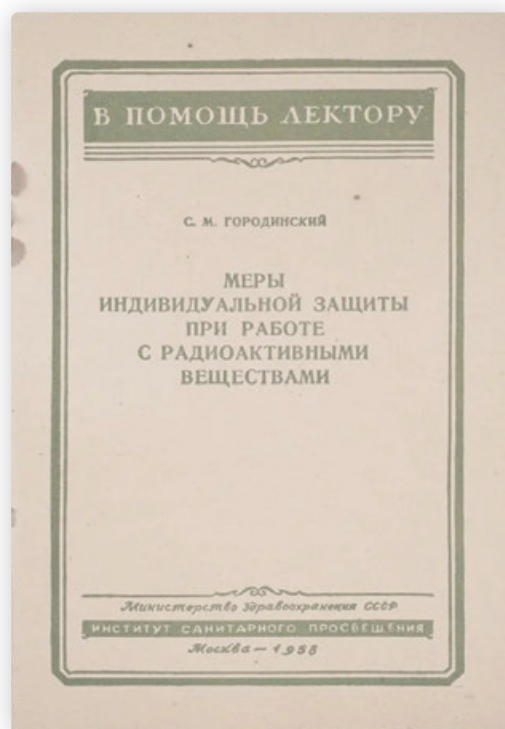
First edition. Very rare. Printrun of the tables is 3000 copies, they were designed by G.Z. Ginzburg.

Good manual on Soviet occupational hygiene of the early nuclear era. Its author, Ukrainian professor Semyon Gorodinskii (1923-1981) was born in Zhytomyr. He first studied in Stavropol, then shifted to Samarkand in the early years of the Second World War where he graduated from the Military Medical College. Gorodinskii was a military doctor at Ukrainian fronts until he was demobilized due to shell shock in 1944. He continued his study in the post-war period and worked at the Institute of Occupational Health and Occupational Diseases since 1948. He submitted his Ph.D. thesis in occupational health in 1953. He was entrusted with developing protective measures for the newly formed nuclear industry. He became a senior researcher and head of the personal protective equipment group at the Institute of Biophysics of the USSR Ministry of Health. Semyon Gorodinskii is mostly known as the author of technical manuals on occupational hygiene: "Decontamination of Polymeric Materials", "Occupational Health When Working with Radioactive Isotopes", "Personal Protection While Repairing in Conditions of Radioactive Contamination" etc.

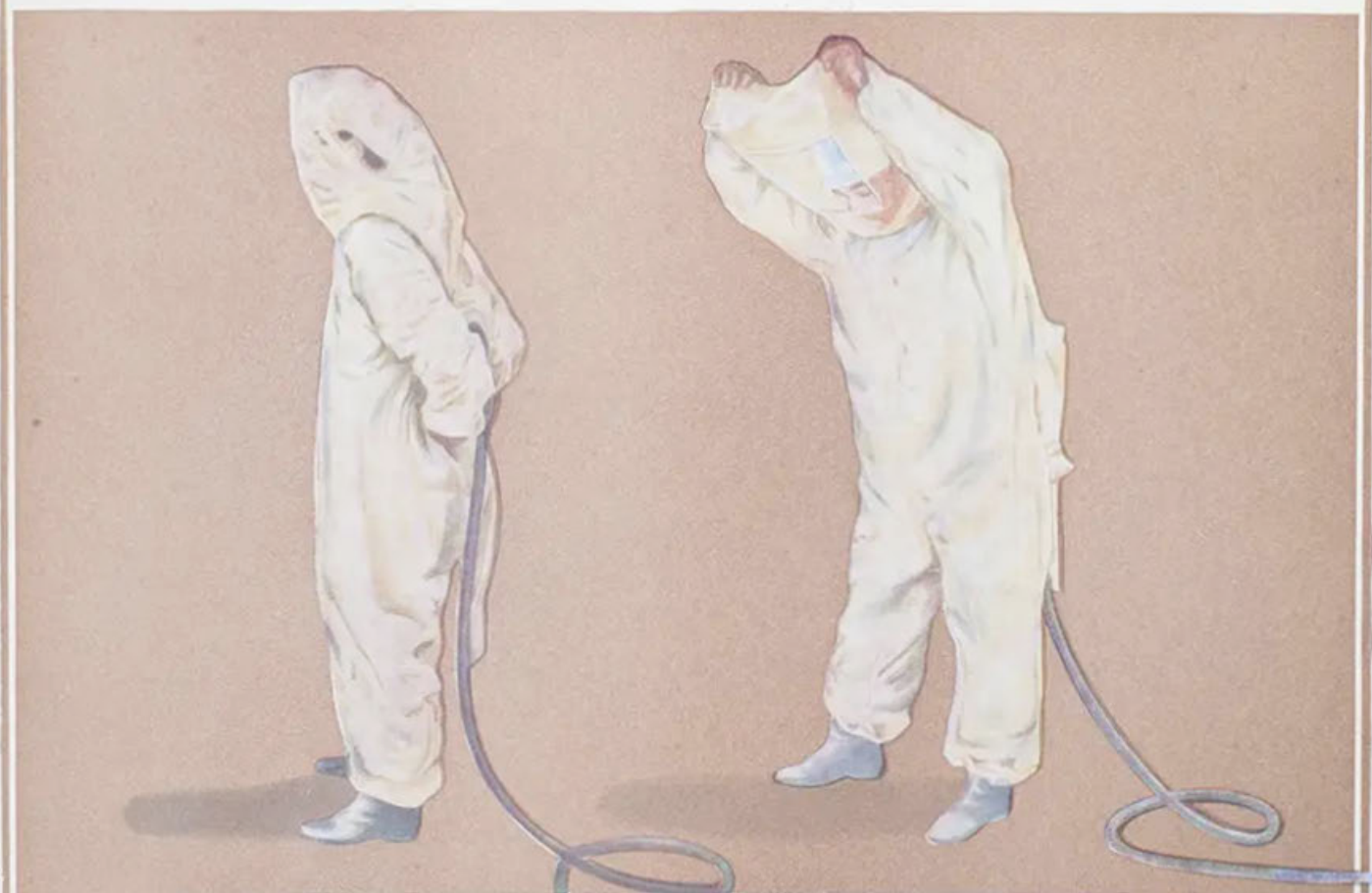
These illustrative materials were compiled for lectures. A brochure contains instructions for a lecturer and a bibliography listing 16 sources, including four other books by Gorodinskii. One of the double cards demonstrates how to put on anti-contamination

clothing LG-2 that the Soviet Union released in the late 1950s. Another one is dedicated to respiratory protection: face mask "Lepestok" [Petal] and two anti-contamination helmets. Apart from protective clothing, visual aids show hand tongs for handling vials with radioactive content and maximum allowable standards for contamination by radioactive isotopes.

price **950 USD**



Brochure separately is located in the National Library of Medicine.



ПНЕВМОКОСТЮМ ЛГ-2 ДЛЯ РАБОТЫ
С РАДИОАКТИВНЫМИ ВЕЩЕСТВАМИ
(СПОСОБ ОБМЫВА ПОД ДУШЕМ И РАЗДЕВАНИЕ)

BEFORE CHERNOBYL

Lotsmanskaia karta Kievskogo vodokhranilishcha, r. Dnepr ot Liubecha do Komarina i r. Pripiat' ot Usovskogo plesa do Chernobylia [i.e. **Navigation Chart of Kiev Reservoir, Dnieper River from Liubech to Komarin and Prypiat River from Usov to Chernobyl**] Kiev: Kartofabrika VMF, 1968. [2] pp., 13 double-page charts. 50x33 cm. In original cardboards.

Very good and clean internally. Covers rubbed and bumped, with water stains on them and endpapers, with small fragments of cover paper lost. The previous owner's corrections on some leaves.

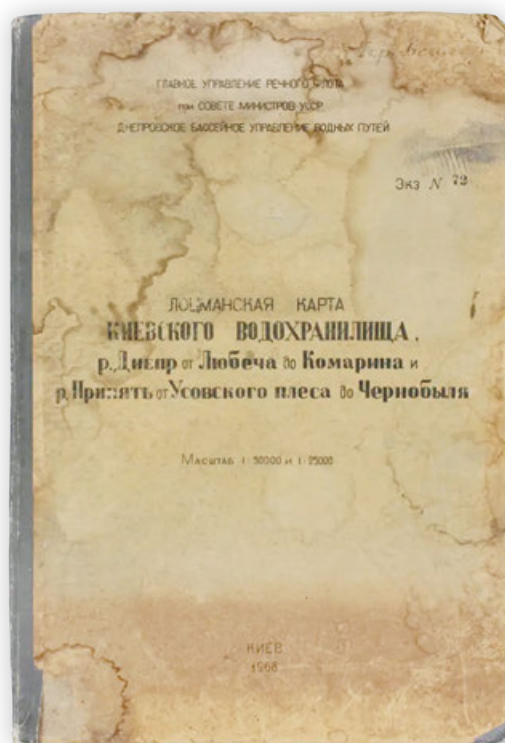
For inner circulation only. Copy #72. This copy includes the previous owner's correction of river flows and symbols' locations.

Compiled by Ukgipromrechtrans, edited by B. Kistanov. Three charts of the Kiev reservoir are 1:50 000 scale, nine charts showing parts of the Dnieper and Prypiat rivers are 1:25 000 scale. The general scheme of leave combination is 1:200 000 scale and contains a legend.

The book shows the natural conditions of Prypiat and Dnieper rivers and the Kiev reservoir before construction and commission of the Chernobyl Nuclear Power Plant and its notorious catastrophe. The Prypiat river feeds into the Dnieper river, forming the large reservoir supplied water to Kiev residents. Due to the unprecedented disaster in 1986, air, water and soils were polluted to a varying degree. Hydrological changes occurred near that reactor, but also numerous kilometers around. Thousands of people were evacuated from settlements indicated along the rivers. Just like the Volga, these river flows were straightened for needs of the Soviet shipping, as well as construction of the power plant, in the 1970-1980s. The nuclear town Prypiat was founded in 1970 to serve the plant. Apart from the settlement, a cooling pond was created.

The restoration of regular navigation on the Prypiat river has been discussed in recent years. One of the conditions is deepening the river bed that may lift radionuclides again.

price **650 USD**



Not found in Worldcat.

0-21 км

ЛОЦМАНСКАЯ КАРТА КИЕВСКОГО ВОДОХРАНИЛИЩА

Масштаб 1:50 000

в 1 сантиметре 500 метров

Глубины и заторы даны от уровня
нормальной сработки (ЗНС)

Судовой ход идет на юго-юго-запад до 10-го километра судоходной трассы и огражден буями: красными № 10 и 8, черными № 5, 3, 1 и створом № 2, расположенным в с. Старые Петровцы.

Далее судовой ход поворачивает на юго-восток и идет в этом направлении до входа в аванпорт Киевского шлюза. Судовой ход на этом участке огражден буями: красными № 6, № 4, № 2. Вход в аванпорт Киевского шлюза огражден буями А-1 и А-2, а также опознавательным знаком, установленным на колове левого волнолома.

На акватории аванпорта установлены 4 причальные бочки, на верхнем пирсе установлен светофор.

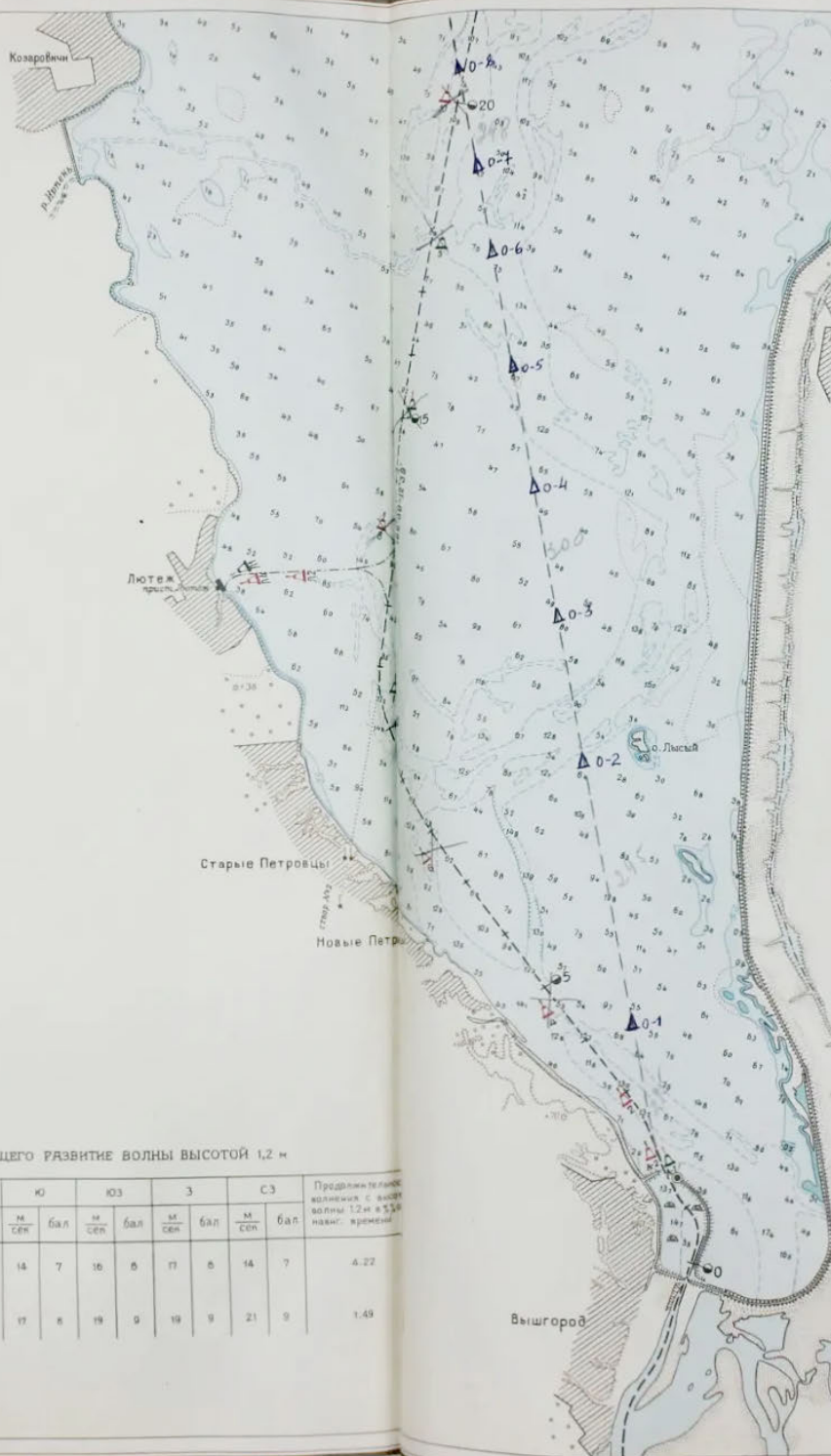
Подход к остановочному пункту Лютеж начинается от буй № 8.

В период ледохода обстановка состоит из створа № 2, опознавательного знака на волноломе и зимних бров (сигар).

ТАБЛИЦА СИЛЫ ВЕТРА ПО РУБЕЖАМ, ВЫЗЫВАЮЩЕГО РАЗВИТИЕ ВОЛНЫ ВЫСОТОЙ 1,2 м

Пункты по трассам штатной обстановки	С		СВ		В		ЮВ		Ю		ЮЗ		З		СЗ		Предельная длина волнения с высотой волны 1,2 м в 5-6 назад: времени
	м сек	бал	м сек	бал	м сек	бал	м сек	бал	м сек	бал	м сек	бал	м сек	бал	м сек	бал	
Аванпорт Киевского шлюза -Толочий	14	7	14	7	17	8	15	7	14	7	16	8	17	8	14	7	4.22
Толочий - устье Припяти	16	8	15	8	19	9	18	9	17	8	19	9	19	9	21	9	1.49

Издана Главным управлением речной флотом при Совете Министров СССР



ONE OF THE FIRST UKRAINIAN PRIMERS

20

Ukrains'ka abetka [i.e. **Ukrainian alphabet**]. Moscow: University Press, 1861. [censor approval - 7th of March, 1860]. VI, 117 p.: ills in text and one full-page frontispiece with verse. 20 x 15,5 cm. Paper wrappers, modern protective case.

Owner's period inscription on the frontispiece verso and on the title page (faded). Pale water stain on the top right corner of the block, going through the block. Very good condition for a primer.

First edition. Very rare. The only copy in US is located at Harvard University. The edition opens with the woodcut image of the Zaporizhia Cossack resting under a tree, with the four line verse on his fate printed underneath.

Mykola Gatsuk (1823-unknown) was an Odesa-born Ukrainian folklorist, linguist and writer. He published the collections "Harvest of the Native Field" (1857), featuring Ukrainian songs, ballads, proverbs, and sayings, and "Nine Strings of the Ukrainian Bandura" (1863), which presents Ukrainian songs with musical notation. In this primer, he has included a great deal of folklore as well: such as Ukrainian ballads about Hvesko Hanzha Andiber, another one on the death of a Cossack bandurist and other ballads along with Ukrainian proverbs, sayings and carols.

However, the main importance of this book is in the fact that it's one of the first attempts to standardize Ukrainian language.

Active attempts to do that began immediately after the publication of Ivan Kotlyarevsky's Aeneid (1798) and continued until the infamous "Emsky Decree" of 1876, which, among other things, imposed a government ban on printing in Ukrainian alphabet, instead of which it was necessary to use exclusively the so-called "yarizhka" - an alphabet based on Russian.

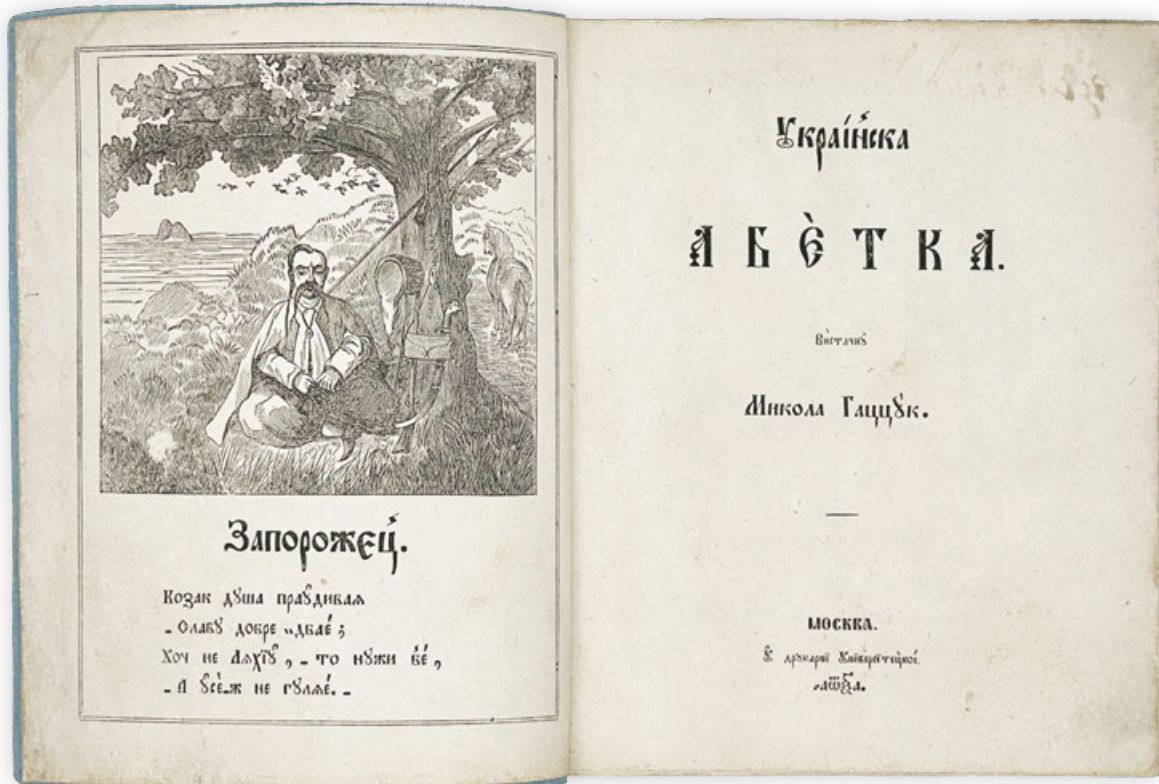
Mykola Hatsyuk produced two spelling variants: one based on pre-revolutionary Russian spelling, the second based on the ustav - the written Church Slavonic Cyrillic alphabet. In order to reflect the various dialectal nuances of the Ukrainian language, Gatsuk streamlined the use of diacritics. Gatsuk's spelling (gatsukovka) did not become widespread, but it is to him that modern Ukrainian orthography is based, thanks to the restoration of the ancient paerik - the current apostrophe. With that one can argue, that modern Ukrainian took more from Hatsyuk's system, than from

Kulich's 'kulishovka', that viewed as a rival spelling form at the time. Taras Shevchenko's primer came out later the same year (1861), it was intended for use in schools and had 24 pages.

It was not before in 1908-1909, B. Grinchenko's "Dictionary of the Ukrainian Language" was published, completing the formation of the Ukrainian alphabet and its graphics in their modern form.

price **12 500 USD**





PRE-EMS IDENTITY-SAVING ISOLATIONIST REFLECTIONS BY KULISH

[Kulish, Panteleimon]. Lysty s khutora. Lyst V. Khoto takyi khutorianyn. **[Letters from a Homestead. Letter V. The Homesteader's portrait].** Saint-Petersbourg: (Tipografiya Departamenta Udelov), 1862. 13 p. 15.5 x 9.5 cm. Publisher's printed wrappers.

In Ukrainian, printed in Cyrillic using the characteristic Kulishivka typeface.

Overall good. Rarely seen original publisher's dark cyan wrappers preserved. The wrappers previously underwent restoration. Scattered dents, minor tear to botto them right edge of the face wrapper. Barely noticeable marginal paper loss to the face wrapper and the first leaf. Number in pencil on the rear wrapper. Foxing and a faint dampstain throughout the whole quire. Some pages bear occasional pencil underlinings of separate words and phrases; though no marginalia.

An early owner's mark in walnut ink on the front wrapper reading: 1874 годъ № 42й [The year 1874, vol. no 42] with an illegible Cyrillic lettering, presumably a signature. From past owners it is known that the volume belonged to Hryhorii Koliada (1896–1977), a noted collector and respected early Ukrainian book printing researcher, an Ivan Fyodorov heritage specialist.

Vol. 39 of Silska Biblioteka series, vol. 5 of the independent Lysty s khutora article collection. The inner wrapper provides a list of 39 Silska Biblioteka series imprints, including the current issue and such milestones as Hamalia and Haydamaki. The rear wrapper provides thorough instructions in Ukrainian on acquiring books printed by Kulish, accompanied with an Imperial censorship approval dated 1st September, 1862.

Panteleimon Kulish (1819–1897) is a Ukrainian classic, who, during his prime, was as popular as Taras Shevchenko. Kulish wrote a number of historical novels, reflecting on the processes that formed Ukrainians as a nation. By the late 1840s Kulish was one of the few intellectuals to join the first Ukrainian proto-political organization Kyrylo–Mefodiivske bratstvo. Bratstvo was not welcomed by the government and Kulish had to endure a 10-year ban on his personal publications. In a decade, Kulish established an official and legal printing house in St. Petersburg in hopes of returning to his ambition of printing books purely in Ukrainian and for Ukrainians. For a brief but fruitful period of 10 years, his printing house became a nexus for the Ukrainian cultural revival movement within what is known today as Eastern Ukraine. Kulish compiled the famed 1867 Gramatka, primers and cornerstone Ukrainian periodicals such as Osnova and Khata. Still, the lack of reader's habit, political pressure and the erupted managerial conflict became too much of a burden and the publisher went bankrupt.

The idea of such small brochures was introduced by Danylo Kamenetsky, the general manager of Kulish' printing house. These became known as metelyk [butterfly] or semi-ephemeral editions designed to promote literacy and cultural awareness among the masses. In total, bibliographies state

32 issues appeared in 3 years: 9 in 1860, 8 in 1861, and 15 in 1862. The brochures were produced to be affordable and, according to the information on the rear wrapper, were distributed from a network of seven warehouses: St. Petersburg, Kyiv, Poltava, Kharkiv, Chernihiv, Odessa and Lviv.



The circulation of this metelyk is unknown to us, but judging from known sales and similar editions it can be estimated at 500 to 1500 copies. It is recorded that some younger intellectuals distributed such “butterflies” directly at village fairs. And while the idea seemed strange, it actually was a success. A lively detailed memoir of such sales can be found in a 1862 Osnova almanach issue. The memoir vividly describes the reactions of the villagers upon encountering the books printed in Ukrainian. People were surprised to see that the dribiazki [small books] were not printed in Russian. However, in just two days a total of 75 books were sold, with primers and fairytales gaining popularity. One book was even offered as a gift (a bribe?) to a local policeman. The subsequent fair, held a couple of days later in a neighbouring village, was even more successful with people not only buying but also gathering to listen to the readings. During that second 3-day fair a remarkable quantity of 118 copies were sold. From specific Kulish bibliographies it is known that the previous four Lysty s khutora were completed and published during 1861 as articles within the already mentioned Osnova: Yuzhno-Russkij literaturno-uchyonyj vestnik (Saint-Petersbourg, ran 1861–1862). This monthly was the only Ukrainian periodical in the Malorossiya region during its era. Despite its unique position, premature hopes for public interest in intellectual Ukrainian material, limited subscriptions and censorship issues led to managerial problems and the monthly was eventually closed down.

Reference

National bibliography of Ukraine, vol. I (1798–1903), #589.

Kyryliuk, Ye. Shevchenko – vydavets vlasnykh tvoriv. // Polihrafiia i vyd. sprava. – Vol. 10 for 1974 — pp. 10–18.

Silska biblioteka (zibrannia «metelykiv»). Uman: FOP Zhovtyi O.O., 2016.

Havrysh, A. Piat den z zhyttia X-ho studenta // Osnova — vol. IX for 1862 — P. 60–73.

Kozak Beleben. Lysty s khutora (lyst V) // Osnova. — Vol. 10–11 for 1861. Sankt–Peterburg: Typ. P. A. Kulysha – 1861. P. 122–128.

Dobrovol'skij, L. Zapreshhyonnaya kniga v Rossii 1825–1904. Arxivno–bibliograficheskie razy'skaniya. Moscow: VKP, 1962.

Scarce. According to the National bibliography, 6 copies are held across Ukrainian institutions. KVK shows a copy at BULAC, France. Additionally, WorldCat lists a copy at University College London, UK.

Some research states that the present fifth Khto takyi khutorianyn never appeared in Osnova, but it actually did. All previous lysty appeared in 1861 in Osnova and as separate metelyki. This fifth issue was the last to appear during late 1861 and the only one that appeared in 1862.

In the letters, Kulish anonymously reflects on what could be called today the traditionalist values and the patriarchy as a centuries-old proven Ukrainian way of life. The rapid technical development and urbanisation were rejected as processes both unethical and foreign to Ukrainians. The first two letters focused on the Ukrainian village, khutor. Kulish romanticised the village – opposing the Russian fort-like urban life choice. The third letter was on Taras Shevchenko and Ukrainian culture. The fourth was a fable. All four were either not authored or published under a pseudonym. The present text shows no author on the title, but in the text the author himself represents himself as Pavlo Beleben of Hovtva farm. Such a stance was a deliberate mystification by Kulish, who crafted the authoritative figure of Beleben. Kulish writes the article as Beleben's answer to the self-asked question: who exactly wrote the previous four letters. The invented Beleben autobiography reflects on the “exemplary” Ukrainian farmer. Through his words, a somewhat pastoral traditionalism emerges, not as opposition to Russia, but as an opportunity to save inner peace and freedom by remaining bound to the homeland and providing essential education for the next generation. Staying true to the idea of education's importance, Kulish developed Kulishivka for his Saint Petersburg Ukrainian publications. Kulishivka, a phonetic system avoided Latinization, which the censors disallowed. The brochure is also printed using Kulishivka, and the non-Russian words provide stressed syllables for proper reading. Moreover, the coveted “Ukraine” instead of the usual Malorussia, appears on p. 11 as “Вкраїна” (modern literary Вкраїна version).

Understandably, all five letters were criticised by both the Ukrainian elite (notably, Ivan Franko) as “not enough” and by Russian intellectuals and critics as outrightly dangerous. In 1879 the whole run of Xutorskaya filosofiya i udalennaya ot sveta poe`ziya that developed ideas of local isolationism and self-sufficiency was arrested and disappeared from the public eye. Thus the proposed letter is a rare survival of Kulish's ideals of agrarian resistance.

price **2 250 USD**

PRE-SOVIET POLTAVIAN TRIARCHY ARTEFACT 22

Kononenko, M[usii] S[tepanovych]. Pro monarkhiu ta demokratychnu respubliku [**On Monarchy and the Democratic Republic**]. 1st and only edition. Poltava: Drukarnia Hromadskoho Komitetu, 1917. [2], 26 pp. 25 x 16.5 cm.

In Ukrainian. Run not mentioned.

Overall good. Apparently complete as called for by the National bibliography of Ukraine. The outer leaf of the ephemera is a bit rubbed and faded, the cover shows some spotting, faint stains and age-appropriate yellowing. The corners of the front and back wrapper are reinforced with tissue paper. The internal block remains crisp, though printed on characteristic wartime paper stock with rare inherent inclusions.

With a list of the author's available publications on the reverse of the title page.

The brochure was written by Musii Stepanovych Kononenko (1864–1922). Despite coming from a family of uneducated laborers, Kononenko rose to become not only an advocate for Ukrainian autonomy, but also a poet with a unique poetic voice of his own. Starting as an ordinary footman on a farm in the Poltava Governorate of the Russian Empire, already at 21 Kononenko saw his first verses printed. His poetry and historical novels were based on reflections on his daily work life.

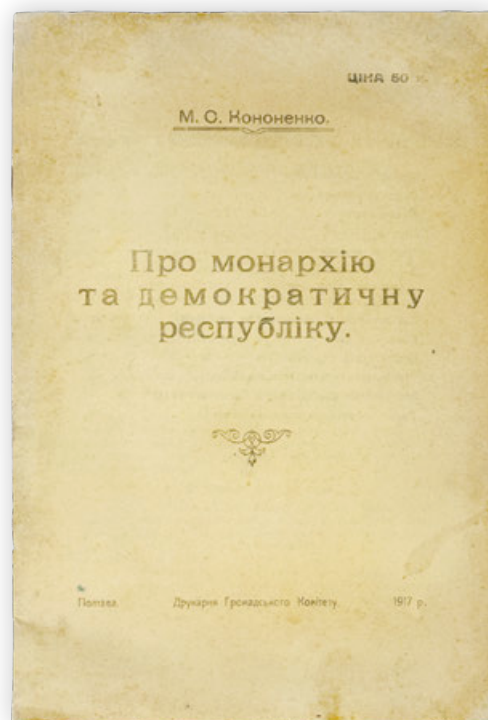
Contrasting the usual portrait of an educated active noble person characteristic of the Ukrainian cultural revival era, Kononenko served 5 years in the Russian Imperial army. This experience helped him understand the multifaceted though often painful Russian–Ukrainian connections. His views on the social dynamics of the Slavic groups formed from a strong understanding of ground-level reality. Subsequently, later in life, Kononenko turned to peasantry and cooperation, both personally and as a thinker.

Kononenko was wiped from the collective memory by Soviet state censorship. Only the efforts of Maksym Rylskyi during the Thaw era and the post-Soviet archival research conducted by Kononenko's granddaughter brought his creative and social text corpus back to light.

Interestingly, for years Kononenko maintained a complex duality: serving both as a typical Russian railroad office bureaucrat while also attending the secret meetings of the underground patriotic union Bratstvo

tarasivtsiv [The Taras Brotherhood]. This duality of his found an expression in his stance, as seen in the present ephemera.

The Regional Poltava publisher responsible for the ephemera, Drukarnia Hromadskoho Komitetu [Printing house of the Public Committee] is unrecorded in available bibliographies. Nevertheless, Drukarnia probably refers to the Poltavskyi povitovyi hromadskyi komitet, a local post-monarchial authority of the intermittent period.



Pro monarkhiu ta demokratychnu respubliku was published during a pivotal window between March to October coup of the 1917, an era of simultaneous pro-Soviet, pro-Parliament and pro-Ukrainian state organizational efforts within Poltava. Poltava, as a historically Left-bank Ukrainian territory with connections to central Russia, leaned into both — and saw political discussions on the future of appropriate authorities and the post-Imperial regional state construction blueprint. Notable vectors were represented by a regional hromada of the nation-oriented Kievan Tsentralnaia Rada; continuously aggressive pro-communistic Sovety rabochykh y soldatskykh deputatov and the state-wide democratic Provisional Government. Clearly, the present brochure, albeit in Ukrainian, relates to the latter authority.

While the brochure touches on coming elections, the text is not overly propagandistic; rather, it seeks to explain and educate in light of the assumed state federalization. The text is written mostly in a neutral tone. It focuses on key considerations amid the upcoming November elections for the 1917 Russian Constituent Assembly. Kononenko states the importance of the future elections as ones that will define the contour of Russia—including the Ukrainian territories—as a state. Furthermore, Kononenko shares his reflections on how the monarchy was formed historically and how the lack of accountability over time led to disinterest in the absolutist forms of ruling across Europe. Types of monarchies are defined, as are what

the author considers parliamentarist states—including the United States. Accountability and rotation of state representatives and presidents capture the author's sympathies.

According to some archival documents, only one internal session of the Poltavskyi povitovyi hromadskyi komitet was held. Subsequent Poltavian elections showed an overwhelming support for Ukraino-centric and social-revolutionary ideas, while the Bolsheviks barely reached 6% of the votes. Some 15 Poltava representatives planned to debate and vote in Petrograd among 767 elected politicians to decide on the future of the federalistic Russian state.

But the lawful federalization that Kononenko hoped for never happened. The Bolsheviks acquired less than a quarter of the seats in the Constituent Assembly, to the dislike of Vladimir Lenin who quickly escalated to using force and proclaiming the Soviet state. Those advancements were never accepted by nationalist nor the federalist representatives of post-Imperial Ukrainian regions, thus the state was destined to face the bloody 1920s.

Ultimately, the brochure represents a poignant unrealised path of the federalist evolution and Kononenko's own pursuit of a constitutional and compromise-based electoral process that was soon overwhelmed by the post-October Bolshevik violence.

Reference

National bibliography of Ukraine, vol. III (1917–1923), #476.

Kozar, L. *Narodoznavchi aspekty diialnosti ukrainskykh pysmennykh kintsia KhKh - pochatku XX stolittia* (Marko Kropyvnytskyi, Musii Kononenko, Hryhorii Kovalenko, Ivan Konoval, Ivan Zozulia, Odarka Romanova, Natalia Kobrynska) // *Materialy do ukrainskoi etnologii: Zb. nauk. pr.* — Kiev, IMFE NAN, 2013. — Vol. 12(15). — Pp. 137-145.

Scarce. Not in WorldCat. Not in KVK. According to the *National Bibliography of Ukraine, held at three Ukrainian libraries: Vernadsky National Library of Ukraine, Vasyl Stefanyk National Scientific Library of Ukraine in Lviv and Ivan Fedorov Book Chamber of Ukraine.*

price **1 250 USD**

BLUE HORNS

23

მეოცნეზე ნიამორები. [i.e. **Prancing Wild Goats**] / edited by Valerian Gaprindashvili. Tiflis, 1919-1924. 5 issues of 11 published.

- 1919. N 1,2,3;
- 1921. N 6;
- 1922. N 8. 25,2 x 18,5 cm.

All issues in printed and illustrated wrappers. Illustrated wrappers are designed by Lado Gudishvili.

N2 has small stains on the cover. N1, N6, N8 have their front covers detachable, N8 has a tear throughout the block. Two small pieces from N6 of the front wrapper are missing. Overall in good condition.

The main magazine, published by the literary group 'Tsisperkantselta' (The Blue Horns, რუს. Голубые рога), the modernist group, formed around Grigol Robakidze, that was an important part of the avant-garde landscape in Georgia during the years of independent Georgian Republic. In the magazine the poetry of the members, as well as art and literary theory was published.

The news of the other literary groups were published at the back of each issue, in N3, 1919 the review of Alexei Kruchonykh activities are given as well Ilya Zdavevich's (called talented pupil

of Kruchonykh) contribution to newly published 'Fantastic Tavern'. In N1 of the periodical the poetic debut of Grigol Robakidze was published: the poem "Flames," was, according to Titian Tabidze, a harbinger of Georgian poetic symbolism.

The core of the poetic order of the Blue Horses initially consisted of T. Tabidze, P. Yashvili, V. Gaprindashvili, K. Nadiradze and S. Tsirekidze. Since in Georgia before the period of independence there was not a single higher educational institution, except for women's courses, most of the Blue Horns received their education in Russia, where the poets established contacts with the Symbolists. So, for example, T. Tabidze, who studied at the Faculty of Philology of Moscow University, attended meetings of the "Society of Free Aesthetics", listened to the speeches of V. Ya. Bryusov, and was personally acquainted with K. D. Balmont. Many members were closely associated with Zdanevich brothers, who also were active in Tiflis at the same time. In their poetic practice, the Blue Horns were guided by the achievements of French and Russian symbolism and futurism, while simultaneously turning to national roots, in particular to the work of the 18th-century Georgian poet Besiki.

Rare large collection of this periodical, that was printed in limited number of copies.

Not found in Worldcat.

price **2 500 USD**



UNRECORDED GEORGIAN PHOTOBOOK

Na pamyat' Tret'yey Sessii TSIK SSSR v gorode Tiflise, 2go Marta 1925 goda [i.e. **In memory of the Third Session of the Central Executive Committee of the USSR in the city of Tiflis, March 2, 1925**]. [Tbilisi]: Sovnarkom Gruzii, 1925. [98] p. 17,5x21,5 cm.

Original green calico binding with the gilt ornamented coat of arms of Georgian SSR and the dedication to I.K. Belolipetskiy in Georgian. Dedication to the same comrade on the title page: the book was given to the delegates of the Session. The dedication is signed from the Georgian commissary union. Corners of the binding are slightly bumped. Otherwise good.

Apparently an unrecorded edition, printed in a limited number of copies for delegates attending the Session. The publication represents an early precursor of the deluxe commemorative and presentation albums that would become a standard feature of Soviet official culture in the 1930s. Issued four years after the Red Army's capture of Tiflis and the establishment of Soviet rule in Georgia, the volume reflects a period when the republic was still perceived as a recent and strategically important addition to the Soviet state. This atmosphere is clearly evident in the speeches delivered at the Session. Mikhail Kalinin recalled his pre-revolutionary activities in Georgia and efforts to promote electoral participation among workers, while other speakers congratulated the peoples of the Caucasus on what they described as their historic choice between the "bourgeois West" and revolutionary Russia, expressing hopes that the region would become a bridge between the European and Asian parts of the Soviet Union.

Particularly noteworthy is the attention devoted to the Zemo Avchala Hydroelectric Power Station, which delegates visited during the Session. Construction of the station had begun in 1923 and it was widely promoted as one of the flagship projects of Soviet electrification in the Caucasus and a tangible demonstration of the GOELRO plan in Georgia. At the time the album was issued, the project remained under construction and symbolized the promise of industrial modernization that Soviet authorities sought to associate with the newly incorporated republic. The station was opened in 1927, in 1934 the construction was completed to the present state.

The album presents a carefully constructed image of socialist transformation in Georgia. Views of Tiflis and its principal landmarks are juxtaposed with photographs of streets, public spaces, and buildings specially prepared for the delegates' visit. Since discussions at the Session frequently focused on Soviet nationality policy, a substantial portion of the album is devoted to ethnographic photographs depicting the diverse peoples of Georgia and the Caucasus. Several photographs near the end of the volume bear negative dates from late 1924. It is possible that these images were prepared specifically for this publication and were not reused in later albums or editions, as we have not encountered them elsewhere in our bookselling experience.

Overall, interesting unrecorded example of Georgian photo-book propaganda.

price **1 500 USD**



Not found in Worldcat.



Тип грузинки.



Чеченцы.



Гуриец, достающий вино из „чури“
(большой кувшин, зарытый в земле).

KAKABADZE

25

davit k'ak'abadzis suratebis gamopena, p'arizi 1920-27. [i.e. the **Exhibition of David Kakabadze's artworks. Paris 1920-1927**]. Tbilisi: P'oligrapt'r. me-3 st'., 1928. [4] pp.: ill. 24x16.5 cm. In original publisher's wrappers.

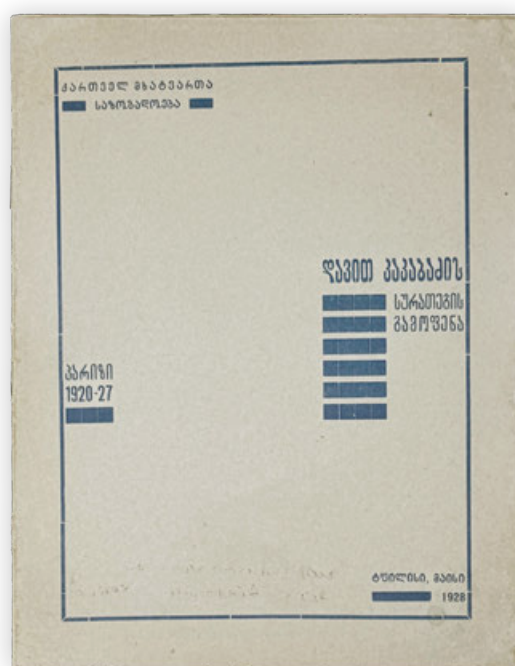
Minor tear, otherwise very good. The catalog includes an article detailing David Kakabadze's art theory.

This is a catalog of the exhibition mounted by David Kakabadze at the Orient Hotel (Rustaveli Avenue, Tbilisi) after his return from Paris in May 1928. While the exhibition received criticism for displaying “weird” cubes and glasses, it still proved to be a turning point in the artist's career. It was after this exhibition that Kote Marjanishvili (1872-1933) invited Kakabadze to produce set designs for the play “Hoppla! We are Alive” (Ernst Toller) at his newly opened Kutaisi-Batumi 2nd State Drama Theater. Kakabadze's main innovation was to integrate the movie projector into the set design, thereby showing on the screen a film shot specifically for the play.

Directed by Kote Marjanishvili and Dodo Antadze (1900-1978), the season's opening play (in 1928) was a major success: “David Kakabadze gets all the credit for the aforementioned achievements. His decorative constructions, and, to be more exact – decorative building, was created in accordance with the principles of leftist art,” wrote Karlo Kaladze in the “Proletarian Literature” magazine.

“Hoppla! We are Alive” marked the start of Kakabadze's fruitful career, first in theater, and later in cinema. In 1931, he produced a documentary film, “The Old Monuments of Georgia,” which is now lost. Kakabadze emerged as one of the founders of the extremely successful Georgian school of scenography.

price **3 500 USD**



Only copy found in Princeton University Library.

A GEORGIAN SILENT FILM

26

Janq'i [i.e. **Uprising**]. Tbilisi: Tipo-litografiya KKA, [1928-1929]. 12 pp.: ill. 26x17.4 cm. In original publisher's illustrated wrappers.

Fine condition. Scarce. First edition. Front wrapper with a photomontage showing the movie's cast, Vasily Balanchavidze, Tamara Bolkvadze, etc. Text in Russian and Georgian.

An extremely rare bilingual brochure dedicated to the Soviet black-and-white silent film "Janq'i" [i.e. Uprising]. Adapted from Egnate Ingorokva's "Janq'i guriashi" [i.e. Mutiny in Guria], the movie marked the final directorial work of the renowned Georgian filmmaker Alexander Tsutsunava (1881-1955). The film starred Vasily Balanchivadze, Tamara Bolkvadze, Sandro Kandelaki, Sepe Lortkipanidze, Alexander Mesnyaev, etc. Premiering on January 7, 1929, in Tbilisi, the movie, despite its high production costs, failed to achieve success and led to the director's dismissal due to overspending.

The brochure features the article "For the Production of 'Janq'i'" by the director Alexander Tsutsunava, a list of film crew & cast, as well as a summary of the movie. The edition is rich with black-and-white illustrations and a remarkable photomontage from movie scenes. Set against the backdrop of the 1841 uprising in the former Georgian Principality of Guria (then part of the Georgian-Imeretian Governorate of the Russian Empire), the narrative unfolds in response to government-imposed duties and taxes on Georgian peasants. The rebels demand overthrowing a government that has restricted the privileges of the noble class. Hasan-bek, the leader of the aristocratic community, sympathizes with the peasants but grapples with a tough decision: whether to concede to the government's terms or face a fatal outcome amid a violent rebellion.

Not found in Worldcat.

Alexander Tsutsunava, a celebrated Soviet Georgian director, gained fame for helming the pioneering Georgian feature film "Christine" (1919). He began his artistic journey at the Tiflis Teacher's Institute before transitioning to acting and directing at the Kutaisi and Tiflis Theaters. Tsutsunava's directorial talents earned him recognition as a People's Artist of the Georgian SSR in 1934 and the Stalin Prize, second degree, in 1947. His most famous works include "Christine" and "Vin aris damnashave?" [i.e. Who is the Guilty?] (1925).

price **950 USD**





ში 2 სერიაში.
ალ. წუწუნავასი
ალ. დიღმელი
შეგარდნაძე
ცირილაძე
თარხნიშვილი
დ. აბაშიძე და
ვ. სიხარულიძე
ფ. შაპირო და
გ. თოხაძე
ზ. ვახტანგიშვილი

„ДЖАНКИ“

Историческая картина в 2-х сериях.

Сценарий и пост. Режисс. **Ал. Цуцунава**
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В. Сихарулидзе
Фото **Ф. Шапиро и**
Г. Тохадзе
Гример **З. Вахтангишвили**

LATE STALIN PERIOD IN GEORGIA, 564 ISSUES

27

Zarya Vostoka [**The Dawn of the East**]. Tiflis: Typography of Zarya Vostoka, 1949–1953. 564 newspaper issues, bound in six contemporary folio volumes.

The set includes:

- March–June 1949, Nos. 127–192 (66 issues);
- July–September 1949, Nos. 62–126 (65 issues);
- April–June 1950, Nos. 68–139 (72 issues);
- July–August 1951, Nos. 153–231 (79 issues);
- January–March 1952, Nos. 1–77 (77 issues);
- October–December 1953, Nos. 232–308 (77 issues).

Folio. Six contemporary cardboard bindings. Paper labels on the front covers of the binding, indicating which issues are included. Pale occasional water stains in 1951 volume. With the stamps of Georgian institute in 1949 and 1952 volumes, that was later de-assembled. The set comes with the export license from the Georgian Ministry of Culture. Minor wear from use, blocks are shaky, fragments of paper lost from the cardboard. Overall well preserved.



Zarya Vostoka was the principal Russian-language newspaper of Soviet Georgia and one of the most influential periodicals published in the Transcaucasian republics. As the official organ of the Georgian Communist Party and republican authorities, it enjoyed one of the largest circulations in the region (70000 copies for the years present) and served as the primary vehicle through which Soviet political, economic, and cultural policies were communicated to the Russian-speaking population of Georgia.

Beyond its obvious importance as a source for Soviet political history, the newspaper provides a remarkably detailed record of everyday life in the Georgian SSR during the years immediately following the Second World War and the final years of Stalin's rule. Lavrentiy Beria is mentioned often as his influence in the political scene in these years were on the rise in 1949–1952. The 1953 volume contains the detailed account of Beria's trial and his eventual death sentence (the article 'The sentence in court – the sentence by the people' came out on 25th of December, 1953, condemning Beria 2 days after he was executed in Moscow).

The industrial building across the Soviet Union shown both in detailed reports from the construction of Moscow skyscrapers, as well as the similar smaller structures in Tbilisi (like the ensemble of Stalinist Empire style buildings around Marjanishvili square, finished in 1949).

Another recurring theme throughout the 1949 issues is the newspaper's coverage of the rapidly emerging Cold War. International news is presented almost exclusively through the lens of Soviet ideological confrontation with the West, with regular reports denouncing "Anglo-American imperialists," NATO military preparations, economic policies of the United States and Britain, and alleged Western interference in other countries. Particularly striking are the political caricatures by Ivan Gurro, one of the newspaper's principal cartoonists, famous for his anti-Nazi caricatures of 1941-1945, he portrayed British and American leaders as warmongers, colonial exploiters, and enemies of peace - the standard theme among Soviet cartoonists of 1940s, this particular blent created in Tbilisi.

Among the most revealing aspects of this coverage are the regular dispatches from Korea, which appear with remarkable frequency even before the outbreak of the Korean War in 1950. The newspaper closely followed political developments in the divided peninsula, treating Korea as one of the principal frontiers of the global struggle between socialism and imperialism. Reports consistently emphasized popular support for the northern regime, criticized American influence in the South, and framed events on the peninsula as evidence of broader Western attempts to contain socialist movements in Asia.

Apart from the caricatures, the newspaper used photomontage and retouched photographs, as well as the reproductions of some theatre and movie posters. One of the photomontage photograph's caption read Artists of the Shcherbakov Moscow Silk-Weaving and Dyeing-Finishing Combine have prepared up to 500 new original textile designs and color patterns. Approximately 200 of these new designs and colorways have already been introduced into production. In the photograph: in the printing department, colorist artist B. A. Derzhavin and artist E. I. Rastegaeva examine fabrics featuring the new designs (issue number 128, 1949).

One interesting article in 1949 volume in No. 93 (14 May 1949) is "Radio to the Collective-Farm Village" by Leo Esakia (1890-1969), at the time deputy chairman of the Committee for Radio Broadcasting under the Council of Ministers of the Georgian SSR. Esakia is better known as one of the pivotal Georgian modernists of 1920s, a movie director and the author of the book, that linked Pirosmiani to Sezanne and Picasso in 1928.

The article documents the Soviet campaign to extend wired radio networks into rural Georgia during the late-Stalin period. Esakia presents radio not merely as a technological improvement but as an instrument of political education and cultural transformation. He reports on the expansion of radio lines to collective farms, the installation of loudspeakers in villages, and the involvement of local authorities, industrial enterprises, and communication specialists in bringing broadcasting to remote districts.

The advertisements were usually placed on the last page of every issue and reflected the cultural, social and commercial life of Georgia. Particularly notable is the large advertisements for Yuvelirtorg, the state jewelry retailer, offering gold and silver watches, jewelry, tableware, and decorative objects through its Tbilisi stores; grassroots dramatic performances in research institutes or automobile workshops, bills for the Russian and Armenian theaters, as well as celebrated Kurdish ashug Kurchi.

Taken together, the present run offers an unusually rich overview of post-war Soviet Georgia between 1949 and 1953, documenting the republic during a period of reconstruction, late-Stalinist economic development, and the transition that followed Stalin's death in March 1953. As a source for the social history of the Caucasus, the collection preserves a wealth of information rarely captured in monographic publications, reflecting both official policy and the everyday concerns of the population as recorded in the republic's most important newspaper.

price **4 500 USD**

Not found in Worldcat.

Советский народ с удовлетворением встретил сообщение о смертном приговоре изменникам Родине, предателям и шпионам—Берия и его шайке

This image shows a blank, aged, cream-colored page, likely an endpaper or flyleaf of a book. The paper has a slightly textured appearance with some minor discoloration and a small dark spot near the top center. A faint horizontal crease is visible near the bottom edge.

BUS BOOKS

This image shows a blank, aged, cream-colored page, likely an endpaper or flyleaf of a book. The paper has a slightly textured appearance with some faint smudges and discoloration, particularly along the edges. The left edge of the page shows the binding of the book.

10

...и деятельности, своим единственно-
м трудом обеспечивать жизнь и благо
общей Родины.

Москва, Том I
XVII в. Том
III в. Издатель
Москва, 1952

STENBERG BROTHERS

28

Theatre Kamerny de Moscou. Théâtre des Champs-Élysées **[Moscow Kamerny Theatre. Champs-Élysées Theatre]**. Mocsow, 1923. Color lithographic poster (72 × 47 cm [28 ¾ × 18 ½ in.]). Backed on linen. Overall very good condition.

Printed to promote the celebrated 1923 Paris season of the Moscow Kamerny Theatre at the Théâtre des Champs-Élysées, held from 6 to 23 March under the artistic direction of Alexander Tairov. The poster announces performances of *Phèdre*, Adrienne Lecouvreur, *Salomé*, *Princesse Brambille*, and *Cirolfé-Cirolfla*, introducing French audiences to one of the Soviet Union's most innovative theatrical companies during its first major Western European tour. The Kamerny Theatre, founded by Tairov in 1914,

rejected psychological realism in favor of stylized movement, expressive staging, and avant-garde scenography, quickly becoming one of the leading experimental theaters of the twentieth century. The Paris performances were an international success and played an important role in establishing the reputation of Soviet avant-garde theatre abroad.

Designed by the constructivists Georgii Stenberg, Vladimir Stenberg, and Konstantin Medunetsky, the poster ranks among the iconic achievements of early Soviet graphic design. Employing bold geometric forms, dynamic asymmetrical typography, and a restrained palette of yellow, turquoise, black, red, and cream, it exemplifies the constructivist principle of unifying text and image into a single visual composition. The stylized theatrical figure surmounting the circular inscription *Le Kamerny de Moscou* transforms the advertisement into a striking work of avant-garde art.

price **1 750 USD**



MODERNISM

Rzhevskiy opytnyy zavod pervichnoy obrabotki l'na. Rozpol izbavit vas ot lishnego truda [i.e. **Rzhev Experimental Flax Processing Plant. "Rozpol" Will Save You Unnecessary Labor**]. Moscow: AIZ, late 1920s. Color lithographic poster (53 × 69 cm [20 7/8 × 27 1/8 in.]). Edition of 500 copies. Unbacked. Overall in very good condition.

An exceptionally scarce advertising poster promoting the mechanization of flax processing in the Soviet countryside during the years of agricultural modernization preceding collectivization. The poster advertises the Rzhev Experimental Plant for the Primary Processing of Flax and its "Rozpol" machine, encouraging peasants to deliver freshly harvested flax straw directly from the fields without the traditional labor-intensive stages of retting, breaking, and scutching. The text promises that farmers would

receive the same financial return per desyatina as they would by processing and selling the flax fiber themselves, while eliminating much of the manual work.

The three monumental female figures retain strong echoes of the Russian avant-garde's treatment of the peasantry, recalling the stylized rural types of artists such as Kazimir Malevich and Natalia Goncharova. Their simplified volumes, sculptural poses, and restrained palette elevate ordinary agricultural labor into an almost timeless symbol of rural strength and dignity. Although the designer of the present poster remains unidentified, its visual language clearly reflects the lingering influence of the modernist tradition, demonstrating how elements of the Russian avant-garde continued to shape Soviet commercial and industrial graphic design well into the late 1920s.

price **950 USD**



SPORTS

30

Poster advertising sports, available in Soviet schools. Leningrad: Cartographic Laboratory of the Geographical and Economic Research Institute, Leningrad State University, 1940. 24 x 35 ½ in. Original chromolithographed poster. Rubbed at the extremities, deaccessioned library stamp on recto. Otherwise in very good condition.

Rare pre-WWII poster, printed in 1000 copies, aiming at Leningrad schools. The note at the left top corner says that it was used in VIIth grade. Among the sports shown are skiing, tennis, soccer, sailing, skating and basketball. The inclusion of sailing implicates that this was not distributed among all the schools in the city, as only 1 sailing club was functioning in Leningrad at the time.

The artists credited for the poster are Andreeva M. E., Gedeonova N. D., Kudryavtseva O. E., Landa A. S., all-female team concludes the editor Kudryavtseva O. E.

price **350 USD**



POST-WWII

31

Sokhranyayte vitaminy v pishche! [i.e. **Preserve the Vitamins in Food!**] / artist G. E. Vil'fard.

Moscow: Gostorgizdat, 1946. 1 of 5000 copies printed. Color lithographic poster (56 × 42 cm [22 × 16 ½ in.]). Small tears along the margins and at the fold lines; otherwise in very good condition. Unbacked.

Issued in the immediate aftermath of the Second World War, the poster formed part of the Soviet public health campaign promoting proper nutrition and food preparation during a period of widespread shortages and reconstruction. Addressed primarily to professional cooks and institutional kitchens, it explains the importance of preserving vitamins during food preparation and provides seven practical recommendations for handling vegetables, including minimizing soaking, reducing cooking times, using suitable cookware, and serving prepared food immediately to avoid the loss of nutritional value.

The composition combines an idealized Soviet chef holding a large cabbage with an abundant display of fresh vegetables—cabbage, potatoes, carrots, tomatoes, onions, and herbs—visually reinforcing the educational message.

Very rare, as the poster was designed to be hanged in the kitchens at canteens.

price **1200 USD**



TEXTILE

32

Bol'she krasivyykh i dobrotnyykh tkanei! [i.e. **More Beautiful and Better-Quality Fabrics!**] Moscow: IZOGIZ, 1953. Color lithographic poster (59 × 82 cm [23 ¼ × 32 ¼ in.]).

Designed by Pyotr Golub' (1913–1953), Soviet graphic artist, book illustrator, and poster designer. Golub' began his career in the 1930s, contributing illustrations to the magazines *Ogonyok* and *Smena*, before establishing himself as one of the leading designers of Soviet advertising posters in the 1940s and early 1950s. His work encompassed commercial advertising, agriculture, sport, elections, and domestic and foreign political propaganda.

Issued in the final year of Stalin's life, the poster belongs to the post-war campaign promoting the achievements

of Soviet light industry and improvements in consumer goods. Rather than emphasizing heavy industry or military production, it celebrates the manufacture of attractive, high-quality textiles, reflecting the increasing official attention devoted to raising living standards after the hardships of the Second World War. The slogan, "More Beautiful and Better-Quality Fabrics!", encouraged both increased production and higher manufacturing standards while presenting Soviet industry as capable of satisfying the everyday needs of its citizens.

price **750 USD**



AZERBAIJAN

33

Prekrasna rodina moya! [i.e. **My Beautiful Motherland!**] Moscow: Soyuzplakat, 1972. Color lithographic poster (59 × 85 cm [23 ¼ × 33 ½ in.]). A few short tears along the lower margin; otherwise in very good condition. Unbacked.

Issued in 1972, the poster celebrates the Soviet Union through one of its most economically important republics—Azerbaijan. At the center stands a young Azerbaijani woman in traditional-inspired dress holding a bouquet of red tulips, while behind her unfolds a panoramic view of Baku, combining the city's greenery and modern architecture with the famous offshore oil fields of the Caspian Sea. Agricultural fields in the foreground merge seamlessly into the industrial landscape, presenting Azerbaijan as a republic where natural beauty, agriculture, urban development, and petroleum production coexist in harmony.

For Azerbaijan, a republic with a predominantly Muslim cultural heritage, the image of a young woman in a fashionable summer dress symbolized the profound social transformation promoted under Soviet rule. By the 1970s, decades of campaigns for female education, employment, and public participation had fundamentally reshaped women's roles in Azerbaijani society. The confident, modern figure depicted in the poster embodies this official ideal of female emancipation, which reached its fullest visual expression during the 1970s and 1980s, when women were increasingly presented as active participants in the republic's economic and cultural life while remaining symbols of its national identity.

price **950 USD**



UKRAINE

34

Vstupajte do Chervonnoy Kinnoti [i.e. **Join the Red Cavalry**]. [Kyiv, 1970s]. Color lithographic poster (69 × 49 cm [27 ⅓ × 19 ¼ in.]). A few short tears along the margins; otherwise in very good condition. Unbacked. Second edition, after the original 1920 poster.

Originally issued during the Russian Civil War, the poster was produced at the height of the Red Army's campaign to establish Soviet control over Ukraine. It depicts a mounted Red cavalryman charging forward beneath the call: "The Red Cavalry has defeated Mamontov, Shkuro, Denikin, the landlords, and Petliura. Now it is time to crush Wrangel. Workers and peasants, join the Red Cavalry." The text reflects the final stages of the Civil War in southern Russia, when the Bolsheviks sought to eliminate the remaining White forces under

General Pyotr Wrangel in Crimea following the defeat of the principal anti-Bolshevik commanders.

One of the best-known images of early Soviet political propaganda, the poster became an icon of the Civil War period and was frequently reproduced in Soviet anthologies devoted to Ukrainian revolutionary posters and the history of Soviet graphic design.

price **250 USD**



HARLEM BALLET

Dance Theatre of Harlem. Танцевальный театр Гарлема. **Promotional Poster for a Performance.** Artist: Vitaly Evgenievich Volf. Moscow: Soyuzreklamkultura, 1988. Color lithographic poster, ca. 85 × 56 cm (33 ½ × 22 in.). 1 of 900 copies printed. Minor wear; overall in very good condition.

Striking Soviet-era promotional poster issued for the Moscow performances of the Dance Theatre of Harlem during its 1988 tour, one of the notable cultural exchanges between the United States and the USSR in the late Cold War period. The company's visit to Moscow, widely covered in the international press, was received with considerable enthusiasm and formed part of a broader program of artistic diplomacy, bringing an African American ballet troupe to Soviet audiences and contributing to cross-cultural dialogue in the performing arts.

The poster was designed by Vitaly Evgenievich Volf (b. 1930s), a Soviet graphic artist, illustrator, and poster designer, active in Moscow and a member of the Union of Artists of the USSR (MOSKh) since 1967. Educated at the Moscow Secondary Art School (1946–1953) and later at the V. I. Surikov Moscow State Art Institute (1959–1963) under B. A. Dekhterev, Volf worked extensively in applied graphics, producing posters and designs for institutions such as Reklamfilm, Goskontsert, and Eksportfilm, as well as for major publishing houses including Iskusstvo, Meditsina, and Mir. From the 1960s onward, he regularly participated in All-Union and international exhibitions of poster art, and his works are today held in major museum collections, including the State Central Museum of Cinema and the Bakhrushin State Central Theater Museum.

price **950 USD**



DEVYANOSTYYE

36

Tabu-Erotika [i.e. **Taboo: Erotic Art**]. Moscow: German & Russian Art Association, 1995. Color offset poster (84 × 60 cm [33 × 23 5/8 in.]). Unbacked. Overall in very good condition.

Issued to promote the exhibition "Tabu-Erotika / Tabu-Erotic Art," held at the Central House of Artists (Krymsky Val 10/14, Moscow) from 16 March to 16 April 1995. Organized by the German & Russian Art Association, the exhibition formed part of the unprecedented wave of artistic openness that followed the collapse of the Soviet Union, when subjects long suppressed by official Soviet cultural policy—including eroticism, sexuality, and the European avant-garde—were publicly exhibited and discussed for the first time.

The poster reproduces an erotic composition by the celebrated German illustrator Thomas Theodor Heine (1867–1948), signed T. Ungerer in the image, depicting a playful interpretation of the Beauty and the Beast motif. The bilingual Russian-English title reflects the international character of the exhibition and its intention to introduce Russian audiences to Western traditions of erotic graphic art, a genre that had remained largely inaccessible during the Soviet period.

price **450 USD**



[illegible]