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Cover and page design with details from our books in this list.

# Shakespeare's black Othello

## 1 Ira Aldridge as Othello. Photo.

N.P., BUT RUSSIA?, CA 1858-1859?

9,8X5,9 CM.

Albumen photograph mounted on the original card mount.

In good condition, foxing, owner's mark on the back side.

**Rare and most likely unknown carte de visite.**

Ira Frederick Aldridge (1807–1867), an African American actor and playwright, was born in New York but due to his race moved to England. He made his debut playing Othello at the Royalty Theatre in London's East End in 1825. Later he became manager of theatres in both Birmingham and Coventry and spread the rumor that he was indigenously African. In 1852 Aldridge sailed for Europe accepting invitations to appear in Germany, Prussia, Switzerland and Russia (three times—in 1858, 1864 and 1867). He is probably the first black actor to play Shakespeare on the English stage. Aldridge is the only actor of African-American descent among the 33 actors of the English stage honored with bronze plaques at the Shakespeare Memorial Theatre at Stratford-upon-Avon.

PROVENANCE: PRIVATE COLLECTION OF ANDREY NIKITIN (1935–2005), HISTORIAN AND SON OF THEATRE ARTIST LEONID NIKITIN WHO DIED IN PRISON IN 1941.

**750 US\$**



## What does Edgar Allan Poe look like?

### 2 Poe, Edgar Allan, [Ouida]. *Izbrannye Razskazy*. [Selected Stories].

Translation by [V.I.T.], P. Ušpenskiy.

Edited by I. Yašinškiy.

[SAINT PETERSBURG], IZDANIE ZHURNALA "PROBUZHDENIE", 1912.  
8VO, 64, 63 PP.

In original illustrated wrappers with a portrait.

In good condition, slightly browned cover, tears on the cover, losses on the spine, cracks on the spine and cover, bookseller's mark on the back cover, stains on some pages.

**Curiosities. Very rare in the original wrappers.**

The book was issued with fake Poe's portrait. Actually, the cover depicts the photo of French surgeon Jules-Émile Péan (1830–1898).

The first Poe's tales translated into Russian — *The Gold-Bug* — was published in 1847. It still ranks as one of the top stories for juvenile reading. In 1860s the interest in Poe declined but at the same time Dostoevsky's publication of three stories by Poe appeared in his magazine 'Vremya'. In the 1880s through the 1900s Poe became a darling of the Russian Symbolists. "Things changed only after the October Revolution when the Symbolist movement was labeled as "decadent" and "bourgeois" and Poe was portrayed as its mouthpiece. In a 1934 article by Soviet critic Sergei Dinamov, "Edgar Poe — Artist of Death and Corruption", Poe was said to have invented bourgeois genres, such as science fiction and the detective story, which reflected the decay of the capitalist society in his art' (*Urakova A. Code for Kids... // Translated Poe, eds. Emron Esplin and Margarida Vale de Gato. Bethlehem, PA: Lehigh University Press, 2014. P. 221–230*).

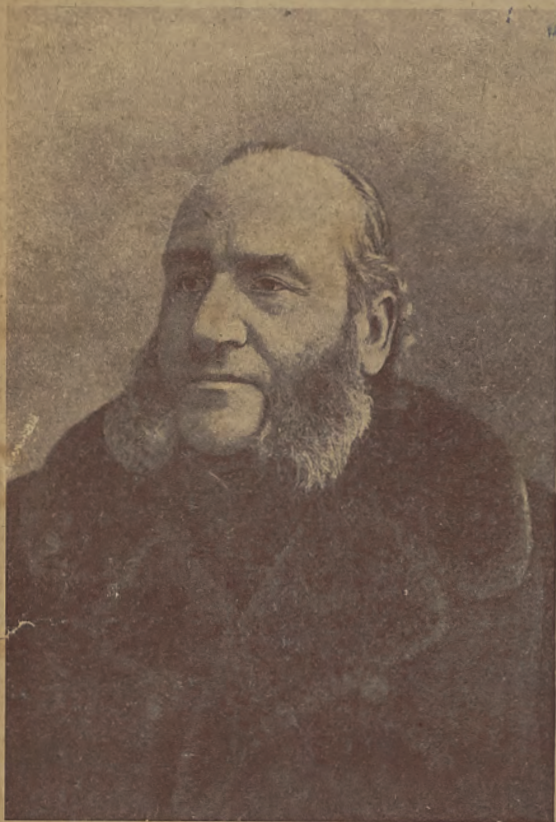
This edition includes two stories by Edgar Allan Poe: *The Oval Portrait* (1842) and *William Wilson* (1839), which was compared by M. Praz with *The Double* (1846) by Dostoevsky.

GROSSMAN, 1998 # 78

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**550 US\$**

ЭДГАРЪ ПО



*Разказы.*

### 3 Hemingway, Ernest *Proshchay Oruzhie*. [A Farewell to Arms].

Translation by Evg. Kalashnikova.

Preface by S. Dinamov.

MOSKVA, GOSUDARSTVENNOE IZDATEL'STVO

"KHUZOZHESTVENNAYA LITERATURA", 1936.

8vo, 338, [5] pp.

In publisher's binding. Issued without dust jacket.

Near good condition, slightly deformed, small losses and cracks on the spine, edges bumped, stains.

Limited to 10 000 copies.

**First Russian book edition.**

**Very rare.**

For the first time extracts from the novel appeared in 1934 in magazine 'Znamya' (# 4, 1935—# 5, 6; translation by P. Okbrimenko). In 1936 fragment from Kalashnikova's translation was published in 'Internatsional'naya Literatura' magazine (# 7) and then as a book edition.

It's considered that the appearance of Russian translation had the connection with Hemingway's public criticism of the US government and Italian fascism in late 1935 and early 1936.

Translation was prepared by the member of 'Ivan Kashkin's workshop school' Evgeniya Kalashnikova (1906–1976), who later translated Fitzgerald's *Great Gatsby* into Russian.

Literary critic and the preface author, Sergey Dinamov (1901–1939) was the head of the Anglo-American section of the State publishing house and the Director of the Institute of Red Professors. He was arrested during the Great Purge in September 1938 and executed.

All Hemingway's Russian editions printed before WWII are rare.

LIBMAN, 6685.

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**3800 US\$**

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ЭРНЕСТ ХЭМИНГУЭЙ

ПРОЩАЙ  
ОРУЖИЕ

ГОСКИТЗАДАТ - 1928

## Swinburne, Poe and Whitman for unknown lady

### 4 Whitman, Walt *Izbrannye Stikhotvoreniya i Proza*. [Selected Poetry and Prose].

Translation, comments and preface by K. Chukovsky.

Cover by N. Il'in.

MOSKVA, OGIZ, KHUZOZHESTVENNAYA LITERATURA, 1944.

8VO, 213, [3] PP.

In original illustrated wrappers with portrait.

In good condition, repaired, worn to the cover and spine, with small hole on pp. 99-100.

Limited to 10 000 copies.

**Signed and inscribed by translator:** "My darling my darling / My life and my bride! / The / admirer of / the cleverest and / sweetes / Lips in the World / Forget that I / remember / And dream that forget! / To Julia / from / Korney! / December / 1944".

**Wartime edition.**

Signed for print on September 11, 1944.

The first mention of Whitman in Russia came in 1861. Ivan Turgenev, who played a leading role in the contacts of Russian literature with the literatures of the world at the end of XIXth century, was the first person who attract the attention to Walt Whitman. He was excited to read Whitman, called him 'the amazing American poet' and tried to publish several translations of his lyrical verses. Unfortunately, this project wasn't carried out. Though Whitman's death in 1892 was reported in Russian newspapers, it was still dangerous even to translate him.

In 1905 Korney Chukovsky (1882–1969), one of the most famous Soviet children's writers and literary critic, was taken to court for translating Whitman. First Whitman's book in Russian *Poet Anarkhist-Uolt Uitman* [*Poet-Anarchist: Walt Whitman*] in Chukovsky's translation appeared in 1907.

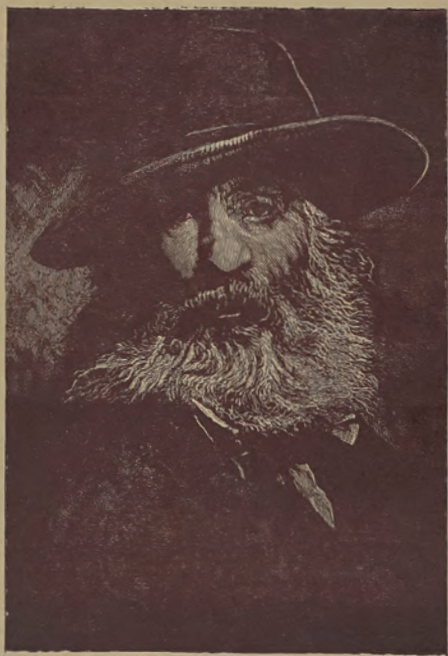
After 1917 Whitman was accepted as a poet of revolution and became a part of Russian literary tradition. The publication of Chukovsky's translations started a new era in the perception of the poet. "The tenth and last edition of Chukovsky's translation from Whitman was announced for publication as early as 1939, but it made its appearance only in 1944, toward the end of the Second World War, when relations with the United States were especially cordial. The work was issued in an edition of ten thousand copies. Unfortunately, as the title indicates, the book contained only selections from Walt Whitman; it was not complete' (*Stepanchev, S. Whitman in Russia // Walt Whitman and the World, ed. Gay Wilson Allen and Ed Folsom. Iowa City: University of Iowa Press, 1995, pp. 300–338*).

This copy is signed to unknown woman with quotes from Edgar Allan Poe's *Annabel Lee* and Algernon Charles Swinburne's *Rococo*.

LIBMAN, 6036.

850 US\$





**УОЛТ УИТМАН**

**ИЗБРАННЫЕ  
СТИХОТВОРЕНИЯ  
И ПРОЗА**

## 'Sociologists finally got academic respectability when Sorokin went to Harvard in the 1930's'

**'If we wished to improve the human condition, we should learn how to make people more humane, compassionate and giving'.**

### **5 Sorokin, Pitirim Sistema Sotciologii. Sotsialnaya Analitika. [The Systems of Sociology. Social Analytics]. 2 vol.**

PETROGRAD, IZD-SKOE T-VO KOLOS, 1920.

8VO, VOL. I. PART I. UCHENIE O STROENII PROSTEISHEGO RODOVOGO SOTSIAL'NOGO YAVLENIYA. [THE STRUCTURE OF THE ELEMENTARY SOCIAL PHENOMENON]. XIV, [2], 360 PP. VOL. II. PART II. UCHENIE O STROENII SLOZHNYKH SOTSIALNYKH AGGREGATOV. [THE STRUCTURE OF COMPLEX SOCIAL AGGREGATES]. 463, [1] PP.

In original wrappers. Signed and inscribed on p. 1 of volume II.

In good (vol. I) and near good (vol. II) condition, vol. I partly unopened, small losses to the spine and covers, tears to covers, stains, cover of vol. II slightly browned, spine of vol. II with cracks, back cover of vol. II torn off, vol. II with owner's marks.

**Signed and inscribed by the author in the first volume: 'Dorogomu Pavlu Isaevichu / Lyublinskomu / v znak glubokogo uvazheniya i / priznatel'nosti / ot avtora' [To dear Pavel Isaevich Lyublinskiy with a sign of deep respect and gratitude from author]. First edition of the first Sorokin's book on sociology.**

Russian-born distinguished American sociologist, who created the standard for the field Pitirim Sorokin (1889–1968) began his studies at the Bekhterev Psychoneurological Institute in Saint Petersburg. Unfortunately, he was unable to pay the tuition fees and was excluded after the first year. He was eventually able to complete his studies in the Law faculty of Saint Petersburg University. He remained there as a lecturer, preparing to qualify for a professorship. This book signed to his university teacher, criminologist and lawyer Pavel Lyublinskiy (1882–1938).

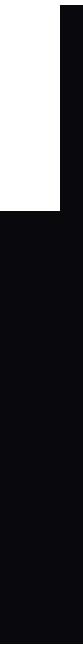
During all revolutionary years in Russia Sorokin used to be active in politics: in 1917 he was secretary to Alexander Kerensky, Minister-Chairman of the Russian Provisional Government. After the October Revolution, Sorokin was arrested several times and even was condemned to death, but he was released after publishing of the letter where he announced the end of political activity.

Finally he became the founder of the Sociology Department on the Faculty of social sciences at the University in Petrograd and wrote this monography. According to Sorokin's own confession, this book, which made him the leading sociologist in Russia, represents 'the foundational stone of all his subsequent sociocultural theories'. Sorokin planned to publish ten volumes of System of Sociology but was forced to emigrate in 1922. The book was banned until 1958 in Soviet Russia.

Sorokin settled in the USA. As Barry V. Johnston, author of Sorokin's biography, wrote he worked at the University of Minnesota where he published four important books. So Harvard's President, Abbott Lawrence Lowell, invited Sorokin to chair the University's first Department of Sociology. It was a great step forward for the discipline and 'Sociologists finally got academic respectability when Sorokin went to Harvard in the 1930's.' (*Howery, C. Jessie Bernard at 80: Reflections on Life and Sociology. / Footnotes. 1984. # 5. P.5*). Sorokin further argued that sociologists spend too much time studying destructive social behaviors. If we wished to improve the human condition, we should learn how to make people more humane, compassionate and giving. This concern led Sorokin to a decade-long study of altruism and amitology. With support from the Lilly Endowment he established the Harvard Center for Creative Altruism. In 1963 Sorokin was elected the President of the American Sociological Association. (*Barry V. Johnston Sorokin Lives! Centennial Observations. / Footnotes. 1989. Vol. 17, # 1, PP. 1-5.*).

PITIRIM SOROKIN'S SIGNED RUSSIAN BOOKS ARE VERY RARE.

**15000 US\$**



Проф. П. А. Сорокин.

# СИСТЕМА СОЦИОЛОГИИ

т. I. СОЦИАЛЬНАЯ АНАЛИТИКА.

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ПЕТРОГРАД.

изд-ское т-во

КОЛОС.

1920.

## Stenberg Brothers' movie posters exhibit for the first time

### 6 Vtoraya Vystavka "Kino-Plakat". Fevral', 1926 g. [The Second 'Cinema Poster' Exhibition. February 1926. ] [MOSCOW], IZD. BYURO VYSTAVKI, [1926].

LONG 8VO, 18 PP.

In original wrappers.

In good condition, small tears and losses on the cover, stain on the front cover, cracks on the spine, the original staples were removed.

Limited to 5 000 copies.

**Very rare.**

In 1922 Vladimir Lenin said: '...you must well remember that, of all the arts, for us the cinema is the most important'. The movie industry was nationalized in 1919 and the first state-owned movie company, Goskino, was set up in 1922 and renamed as Sovkino in 1924. The advertising department, Reklam Film, was responsible for designing, approving and distributing posters for foreign and Soviet movies across the Soviet Union. It was headed by Yakov Ruklevsky, who engaged a number of talented young artists including the Stenberg brother, Vladimir and Georgii. The artists produced movie posters from 1923 (*The Eyes of Love*) until Georgii's untimely death in 1933. Christopher Mount wrote that they 'organized the First Exhibition of Film Posters in Moscow in 1925' (*Stenberg Brothers: Constructing a Revolution in Soviet Design. New York, MoMA, 1997*). According to the exhibition typescript catalogue, which is held in Russian State Archive of Literature and Art, their posters weren't exhibited there.

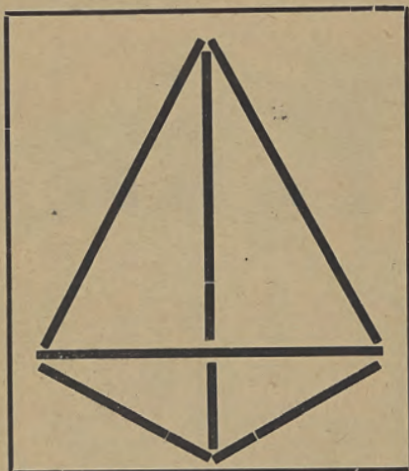
The second exhibition of movie posters was opened in the Moscow Chamber Theatre on February 1, 1926. Nathan Altman, Vladimir and Georgii Stenberg, Alexander Rodchenko, Anton Lavinsky, Iosif Gerasimovich, Yakov Ruklevsky and many other artists participated in it. Rodchenko and Lavinsky's famous posters for Eisenstein's Battleship Potemkin, which has come to symbolize the masterpieces of Russian Constructivist movie posters, were also displayed.

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**3500 US\$**

**ВТОРАЯ ВЫСТАВКА**  
**„КИНО-ПЛАКАТ“**

**ФЕВРАЛЬ, 1926 г.**



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**В ПОМЕЩЕНИИ**  
**Моск. Гос. КАМЕРНОГО ТЕАТРА.**  
**Тверской бульвар, д. 23.**

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**7 Sovetskoe Foto. [Soviet Photography]. № 10,  
October.**

MOSKVA, AKTSIONERNOE IZDATELSKOE OBSHCHESTVO "OGONEK",  
1927.

8VO, 291-317, [1] PP., ILL.

In original illustrated wrappers.

In good condition, removed from larger volume, repaired, losses on the spine, small stains. Page numbering continues from previous issues.

Limited to 14 000 copies.

Alexander Rodchenko's Portrait of Mother (1924) appeared after the group of posed studio portraits of the poet Vladimir Mayakovsky and became one of the most iconic photos of Soviet avant-garde photography.

Sovetskoe Foto magazine was issued with two pauses from 1926 to 1991 and included editorials, letters, articles, photographic essays and works by Soviet and international photographers, advertisements for photography, photographic processes, photographic chemicals and equipment.

In April 1928 anonymous author accused Rodchenko of plagiarizing the subject matter and compositions of European photographers. After that Rodchenko's works were boycotted by the magazine.

After the formation of the Russian Association of Proletarian Photo Reporters in 1931 the magazine became more conservative and covers style dramatically changed.

ROWELL-WYE 716, P. 216 (ILLUSTRATION).

**850 US\$**



С О В Е Т С К О Е

# ФОТО



№10  
ОКТАБРЬ  
1927

## 8 The central tribune for the Labor Day rally at Palace Square in Leningrad. Two photos.

[LENINGRAD], [1932].

2 PHOTOS, 32MO LANDSCAPE.

Wear at the edges, cracks, on the back side residues of glue and paper.

**Extremely rare original photos.**

The tribune was created by IZORAM artists and devoted to 'Soviets revolutionary struggle against world capitalism'. IZORAM made the design for October celebration in 1931 and Labour Day in Leningrad both in 1931 and 1932. The last design was devoted to the fight of communists China against imperialist Japan including Shanghai incident. The celebrations were happened on former Palace square, renamed to Uritsky square in 1918.

The leader of IZORAM group in Leningrad Moisei Solomonovich Brodsky (1896–1944). He studied at Grekov Odessa Art school and started as cubist.

IZORAM (*Mass Organization of Komsomol Amateurs Art*) appeared in 1925 in Leningrad as the Association of Visual Arts Groups for Young Workers to develop a new, avant-garde language of amateur arts and crafts, as amateurs artists used to imitate academic art. Worker's art groups (*izoyadra*) were led by professional artists which assured the high quality of the amateur IZORAM productions. The association was disbanded in 1932 after the formation of the Artists Union.

The detailed description of this tribune with four images was published in Ioffe A. *Novyi stil* [*The new style*]. Moskva-Leningrad, 1932, pp. 136-151.

**3900 US\$**



**9 Frank, Leonhard Oksenfurtskiy Muzhskoy Kwartet.  
[The Singers / Das ochsenfurter Männerquartett].  
Translation by S. Berner.  
[Cover by G. Chichagova].**

MOSKVA-LENINGRAD, MOSKOVSKIY RABOCHIY, [1928].

8VO, 215, [1] PP.

In original illustrated wrappers.

In good condition, carefully repaired, minor loss on the spine, slightly browned, slightly wear at the edges, bookplate, bookstore's stamp on the back cover.

Limited to 4 000 copies.

Graphic artist Galina Chichagova (1891–1966) studied at the Stroganov Arts Academy and later in VKhUTEMAS under Alexandr Rodchenko. She and her sister Olga, also an artist, were part of a well-known family dynasty of Moscow architects (father designed the historic Moscow City Hall and grandfather designed the Cathedral of Christ the Saviour and Grand Kremlin Palace in Moscow). Between 1923 and 1929, the Chichagova sisters produced around 20 books in Constructivist style.

Frank Leonhard (1882–1961)—a German expressionist writer who lived mostly abroad, in Switzerland, UK, France and the US. The Nazis banned and burned his books.

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**480 US\$**

ЛЕОНАРД ФРАНК

ОКСЕНФУРТСКИЙ



МУЖСКОЙ

КВАРТЕТ

МОСКОВСКИЙ РАБОЧИЙ

# A Step-by-Step guide to Soviet agitation embroidery

## **10 Zvereva, M. Vyshivka i Strochki. 137 Tablits i Risunkov Avtora. [The Embroidery and Stitches. 137 Tables and Illustrations by Author].**

MOSKVA-LENINGRAD, GOSUDARSTVENNOE IZDATEL'STVO, 1930.

8VO LANDSCAPE, 36, [43] PP., [1] P.OF ADS, ILL.

In original illustrated wrappers.

In good condition, small losses and cracks on the spine, carefully repaired, stains on cover and some pages, wear to edges.

Limited to 10 000 copies.

Embroidery had played an important role in Russian daily life for centuries. For example, embroideries were often included in dowries, reflecting the social position of the bride's family, but also the skills of the bride.

After the revolution Soviet industry was unable to produce fashionable clothing in significant quantity, and what did exist was not available for general sale. That's why day-to-day fashion was often self-produced or self-designed and such books were very popular.

This guide is devoted to embroidery techniques and embroidery ideas for clothing, towels, tablecloth, curtains and bed linens. Soviet embroidery was a unique combination of old Russian peasant embroidery traditions and new industrial design.

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**450 US\$**



М. ЗВЕРЕВА

ВЫШИВКИ И СТРОЧКИ

70 коп.

ГОСУДАРСТВЕННОЕ ИЗДАТЕЛЬСТВО 1930

## 11 Mikhailov, A. *Gruppirovki Sovetskoy Arkhitektury*. [The Groupings of Soviet Architecture].

MOSKVA-LENINGRAD, OGIZ-IZOGIZ, 1932.

8VO, 133, [2] PP., ILL.

In original illustrated wrappers. With errata page bound at the end.

In near good condition, small losses on the spine, worn to the spine and edges, slightly browned front cover.

Limited to 5 000 copies.

**First and only edition.**

This collection of articles about Soviet architecture styles was prepared by art critic and one of the leaders of VOPRA (*the All-Union Organization of Proletarian Architects*) Alexey Mikhailov (1904-?). The book was issued just after the Central Committee plenum resolution about 'the socialist reconstruction of Moscow' appeared in June 1931. Dr. Marie Collier wrote: 'It was passed into a resolution to begin the process of reconstructing Moscow to make it a modern socialist capital city, and to establish it as a model for other cities throughout the Soviet Union. It also provided the framework for what would be officially approved in July 1935 as the General Plan for the Reconstruction of the City of Moscow' (*Constructing a Fantasy of the New Moscow through Architectural Photographs / Drawing Matter. 1 Sep. 2017*). It meant the end of the avant-garde and constructivist era in Soviet architecture. Joseph Stalin rejected Constructivism and unofficially banned it in the early of 1930s. That's why this book is mostly devoted to 'the bourgeois styles' in architecture such as Constructivism (*OSA Group – Organization of Contemporary Architects*), Formalism/Rationalism (*ASNOVA – Association of New Architects*), national styles and defenders of the old canon. Soviet leaders sent a clear message to architects that the age of experiment is over and 'the New Moscow' must be built in the new Stalinist style.

The final chapter of the book is dedicated to the Palace of the Soviets. It's considered that the Stalinist Classicism was born when Boris Iofan's draft for the Palace was officially approved. This part includes projects by Boris Iofan, Genrikh Ludvig, Alexey Shchusev, Nikolai Ladovsky and his ARU group (*the Union of Architects-Urbanists*), Alexander Nikolsky and VOPRA. Construction of the Palace started in 1937, was interrupted by the German invasion and never resumed.



А. МИХАЙЛОВ

# ГРУППИРОВКИ СОВЕТСКОЙ



ОГИЗ . ИЗОГИЗ  
МОСКВА - ЛЕНИНГРАД  
1932

**12 Rzyaniñ, M. Proekty Kolkhoznykh Klubov i Rayonnykh Domov Kul'tury. [Projects of Kolkhoz Clubs and Regional Houses of Culture].**

MOSKVA, IZDATEL'STVO VSESOYUZNOY AKADEMII ARKHITEKTURY, 1937.

4TO, 157, [3] PP., ILL., 4 LEAVES OF PLATES.

In publisher's hardback binding.

In good condition, edges slightly bumped, wears on the spine, stained on the front and back cover, owner's mark on the front endpaper.

Limited to 7 000 copies.

The Soviet Houses of Culture and Kolkhoz clubs were created as public spaces to engage workers in various life-building programs. The competition for these buildings held in 1935–1936 and had a connection with 1937 Soviet Union legislative election. It was the first election held under the 1936 Soviet Constitution which needed more space and it forced the development of new projects.

This album includes projects by Roman Khimer, Ivan Leonidov, Nikolai Kolli, Yakov Kornfeld, Evgeny Levinson, Igor Fomin, Arkady Mordvinov, Andrey Rostkovskiy, Oscar Munts, Genrikh Ludvig, etc. Among the illustrations: architectural models, site plans and detailed plans, elevations, perspectives, interiors, drawings of windows and doors.

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**450 US\$**



Проект клубного здания на 100 чл. Перестройка. Арт. А. С. Урбан

**13 Katalog Antialkogol'noy Vystavki. [Anti-Alcohol  
Exhibition Catalogue ].  
[Preface by N. Semashko].**

MOSKVA, GLAVISKUSSTVO N.K.P, IX/1929.

12MO, 19, [1] PP., ILL.

In original wrappers.

In good condition, slightly wear to the spine and edges, slightly browned cover, staples rusted.

Limited to 2 000 copies.

In 1914 tsar Nicholas II prohibited the manufacture and sale of alcohol in Russia an attempt to forestall the widespread drunkenness in army. 'However, starting in 1921, the Soviets gradually liberalized liquor prohibitions, eventually reinstating legal production of vodka in 1925. By 1927 to 1928, almost half of the state's collected excise taxes came from sales of spirits, amounting to 12% of all state revenues' (*Starks, T.A. A Revolutionary Attack on Tobacco: Bolshevik Antismoking Campaigns in the 1920s. / American Journal Public Health, # 107 (11), PP 1711-1717.*

The Society for the Struggle against Alcoholism was found in February 1928. In April it issued a public appeal, explaining that its purpose was 'to assist Soviet power in the rapid elimination of alcoholism'.

This Anti-Alcohol exhibition was organized by the Society in the Tretyakov Gallery. It displayed Russian and Western art from the state collections of Pushkin Museum, State Museum of Modern Western Art and Tretyakov Gallery. The exhibition included, among other things, works by Nicolas Poussin, Pablo Picasso, Paul Gauguin, Mikhail Larionov, etc.

Preface was prepared by one of the organizers of the Soviet health system and the first People's Commissar of public health Nikolai Semashko (1874-1949).

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**450 US\$**

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**АНТИАЛКОГОЛЬНАЯ  
ВЫСТАВКА**

---

**МОСКВА**

**1929**

## 14 OSOAVIAKhIM members in training camp. Collection of photos.

[VYATSKIYE POLYANY], 1931-1933.

42 PHOTOS: 12MO LANDSCAPE (39 PHOTOS), 16MO LANDSCAPE (3 PHOTOS).

Photos mounted on cardboard.

In good condition, wear at the edges, stains, small tears. Most of the photos are signed.

OSOAVIAKhIM (*Society for Assistance in Defense and for the Aviation-Chemical Build-up of the USSR*), the most powerful paramilitary voluntary organization, was created in January 1927 by merging three societies, one of which was created by L. Trotsky. The goal of the society was preparation of reserves for armed forces. A person could join OSOAVIAKhIM as early as 14. Military training and general military studies were carried on with instruction in what came later to be called civil defence. Beyond that, OSOAVIAKhIM had taken the responsibility for continual retraining of the reserve officers in the new techniques and technology appearing in the Red Army.

First camps of OSOAVIAKhIM appeared in summer 1931. 'To support the military training program, the network of training points was expanded to more than 2 000 by 1933. As the number of Osoaviakhim camps also increased, the practice of taking groups away from their jobs in industry for short training periods became widespread' (*Odom, W.E. The Soviet Volunteers: Modernization and Bureaucracy in Public Mass Organization. Princeton University Press, 2016*).

These photos of OSOAVIAKhIM members were taken in camps near Vyatskiye Polyany town (Kirov Oblast) and Nizhny Novgorod city. Especially interesting are photos of groups in gas masks and tactical firearms training.



Взвод из артиллерии по хитрости Волгодонского района 13.12.39.



19.12.39.

Хитрости из артиллерии на маршевой местности Волгодонского района.

## 15 Meyerhold Theatre (TIM). Four playbills.

[MOSCOW, TASHKENT], [ТИП. ПП ОГПЫ; ТИПО-ЛИТ. Ш.О.Н.Д. СНК СССР], [1932].

8VO, [4] PP.; [4] PP.; [4] PP.; [4] PP.

In good condition, wear at the edges, cracks, small stains.

Limited to 1 000 and 3 000 copies.

**Rare playbills for the Meyerhold Theatre.**

These playbills were prepared for the following performances: The Forest (based on A. Ostrovsky's play; premier night — 19 January 1924), The Mandate (play by Nikolai Erdman; premier night — 20 April 1925), Roar, China! (play by Sergei Tretyakov; premier night — 23 January 1926) and The Government Inspector (based on N. Gogol's play; premier night — 9 December 1926).

First three playbills were issued for the Meyerhold Theatre tour in Tashkent (the Uzbek SSR) and the last one — for the Moscow performance. It was the debut for five actors who studied at the Meyerhold's own school. The leading actors — Meyerhold's wife Zinaida Reich, Sergey Martinson and Erast Garin — were also participated in it.

Sergei Tretyakov's play Roar, China!, directed by Meyerhold's student V. Fyodorov, became one of the most famous and successful productions in the history of Soviet theatre. It was performed in many cities across the Soviet Union and theatres around the world. This playbill includes extract from Nikolai Bukharin's article (published in Pravda newspaper on February 2, 1926). Bukharin, former Stalin's chief ally, was ousted from the Politburo in 1929 after arguing against Stalin's policy of collectivization. He remained Stalin's leading political opponent until his execution in 1938. After that his name was banned and his books were put in libraries special storage section or just destroyed. The author of the play, soviet poet Sergei Tretyakov was arrested and executed in July 1937.

At the beginning of the 1930s during the Stalin's campaign against all avant-garde art and experimentation the Meyerhold Theatre was proclaimed antagonistic and alien to the Soviet people. It was closed on 7 January 1938 and Vsevolod Meyerhold was arrested on 20 June 1939. Shortly afterwards, his wife Zinaida Reich was killed by unknown person in their apartment. Meyerhold was executed on 2 February 1940.

ALL MEYERHOLD THEATRE'S ITEMS ARE RARE.

**850 US\$**



Гостеатр им. СВЕРДЛОВА НКП УзССР

ПРОГРАММА

Гастроли Гостеатра им. Вс. МЕЙЕРХОЛЬДА

РЫЧИ, КИТАЙ

Событие в 9 звеньях С. М. ТРЕТЬЯКОВ

Выпускная работа студента Государственных Экспериментальных Театральных Мастерских (ГЭКТЕМАС) В. Ф. Федорова, окончившего полный курс режиссерского отделения весной 1926 года.

Общее руководство и режиссерская корректура . . . . . Вс. Мейерхольда  
Режиссер . . . . . П. В. Цеттерович  
Режиссер-лаборант . . . . . Георгиевский  
Ассистент . . . . . В. Циплухин.

В пьесе действуют:

а) „европейцы“

- |   |                              |
|---|------------------------------|
| 1. Капитан английской канонерки „Кокчефер“  | Башкатов<br>Бочарников       |
| 2. Коппер, его помощник   | Мологин<br>Шорин             |
| 3. Де-Брюшель, коммерсант   | Старковский<br>Бузиков       |
| 4. Его жена   | Твердынский<br>Брубицкий     |
| 5. Кардана  | Хераскова                    |
| 6. Корреспондент американск. газ. „Норе Чайна Дейли Ньюс“   | Карялов<br>Бузиков<br>Паучек |
| 7. Холей, американец, агент экспортной компании „Роберт Доллар и Ком., экспорт, импорт и пароходство“ | Фролов                       |
| 8. Миссонер   | Корень                       |
| 9. Доктор американского госпиталя   | Пещаленко<br>Маршинов        |
| 10. Боцман  | Фадеев<br>Крюков             |
| 11. Джон  | Циплухин<br>Крюков           |

Сестры милосердия американского госпиталя, матросы

## Second Seagull

### 16 Mikhail Bulgakov. Dni Turbinykh. [The Days of the Turbins]. Playbill.

MOSKVA, 1-YA OBRATSOVAYA TIP. OGIZA RSFSR TRESTA  
"POLIGRAFKNIGA", 1936.

8VO, [4] PP.

In good condition, folded, small losses, stains, owner's marks.  
Limited to 5 000 copies.

The premier night of this play based upon Mikhail Bulgakov's novel *The White Guard* about the Russian intelligentsia held on 5th October 1926. It was the first Bulgakov's play performed in Moscow by the Moscow Art Theatre (MAT).

During rehearsals representatives of OGPU and the censors were coming to the theatre to hold lengthy negotiations with the author and director, and to suggest alterations. The play was passed for performance only at MAT – no productions were to be permitted anywhere else. Roger Cockrell wrote in his commentary for the Bulgakov's translation: 'It archived great acclaim, becoming known as "the second Seagull", as the first performance of Chekhov's *Seagull* at MAT in 1898 had inaugurated the theatre's financial and artistic success after a long period of mediocrity and falling popularity. This was a turning point in the fortunes of MAT. Which had been coming under fire for only performing the classics and not adopting styles of acting and subject matter more in keeping with modern times and themes' (Bulgakov M. Fatal Eggs. Translated by Roger Cockrell. Alma classics, 2014).

In March 1929 all Bulgakov's plays were cancelled as a result of severe criticism in the Soviet press. However, on February 1932, resulting from the direct interference of Joseph Stalin, who regarded it as a piece of pro-Bolshevik propaganda, *The Days of the Turbins* was restarted. The performances continued until June 1941 when MAT's sets were destroyed in a fire.

*The Days of the Turbins* was Bulgakov's only artistic work to have reached a wide audience in his own lifetime.

450 US\$



МИХАИЛ БУЛГАКОВ

# ДНИ ТУРБИНЫХ

Сезон 1936—37 г.

## 17 Seven wartime playbills.

KUYBYSHEV, TIP.IZD-VA "VK", 1941-1943.

18MO, 4 LEAVES; [4] PP.; [4] PP.; [4] PP.

In good condition, stains, folding, wear to the edges, small loses, slightly water-stained to some page margins.

Limited from 700 to 800 copies.

**Extremely rare.**

The collection includes playbills for operas (*Eugene Onegin*—27 December 1941; *Aida*—21 April 1942; *La Traviata*—8 October 1942, 25 June 1943) and *Swan Lake* ballet (12 April 1942, 31 July 1942, 26 February 1943). They were performed by the Bolshoi Theatre during the evacuation in Kuybyshev (now Samara).

On 22 October 1941 a bomb fell on the Bolshoi Theatre building. The reconstruction took two years and the theatre had again opened its doors to the public only in September 1943.

One of the most well-known stars of Russian opera Ivan Kozlovsky wrote that *La Traviata* and *Eugene Onegin* became the first performances of the Bolshoi Theatre in Kuybyshev (December 1941; previously only extracts). *Swan Lake* was the first ballet performed at the evacuation (December 14, 1941).

**750 US\$**



## 18 Ko Vsem Trudyashchimsya Goroda Lenina. [To All Citizens of Leningrad]. Propaganda Leaflet.

[LENINGRAD], TIPOGRAFIYA № 1 IMENI VOLODARSKOGO, [1941].

1 PP.; 29X19 CM.

Tears, losses at the edges, folded. But with no loss of printed text.

**Very rare wartime ephemera.**

This appeal to the citizens of Leningrad was published in *Krasnaya Zvezda* newspaper on August 21, 1941 and then spread as posters and leaflets. Text was compiled and signed by Kliment Voroshilov, a Marshal of the Soviet Union, Andrei Zhdanov, Second Secretary of the Communist Party of the Soviet Union, and Peter Popkov, chairman of Leningrad's executive committee.

Hitler had considered Leningrad as a key objective in the invasion. It was gradually surrounded by Finnish forces in the north and by German forces in the south. By 19 August 1941 German forces took Pskov and Novgorod. On 20 August the Germans captured Chudovo, thus cutting the main Leningrad-Moscow railway, and, by 30th they captured Mglá and cut Leningrad's last railway link with the rest of the country. 'As early as August 20, at the meeting of the Leningrad Party aktiv, Voroshilov and Zhdanov admitted the extreme seriousness of the situation. Zhdanov said that the whole population, and particularly the young, must be given a rudimentary training in shooting, grenade-throwing and street-fighting. [...] On the following day the famous Appeal to the people of Leningrad, signed by Voroshilov, Zhdanov and Popkov, chairman of the Leningrad Soviet, was published. [...] During those days there was no certainty at all that the Germans would not break into Leningrad' (Werth, A. *Russia at War, 1941-1945: A History*. NY, Skyhorse, 2017).

The siege of Leningrad started on 8 September after the fall of Schliselburg on the banks of the Neva and lasted 872 days.

**1600 US\$**

## КО ВСЕМ ТРУДЯЩИМСЯ ГОРОДА ЛЕНИНА

Товарищи ленинградцы, дорогие друзья!

Над нашим родным и любимым городом нависла непосредственная угроза нападения немецко-фашистских войск. Враг пытается проникнуть к Ленинграду. Он хочет разрушить нашу жизнь, захватить фабрики и заводы, разграбить народное достояние, залить ушим и плащам кровью невинных жертв, надругаться над мирным населением, поработить свободных слонов нашей родины. Но не бывать этому! Ленинград — колыбель пролетарской революции, мощный промышленный и культурный центр нашей страны, никогда не был и не будет в руках врагов. Не для того мы живем и трудимся в нашем прекрасном городе, не для того мы своими руками построили могучие фабрики и заводы Ленинграда, его замечательные здания и сады, чтобы все это досталось немецким фашистским разбойникам. Никогда не бывать этому!

Не впервые ленинградцам давать отпор зарвавшимся врагам. И на этот раз коварные планы врага не осуществляются. Красная Армия доблестно защищает подступы к городу, морской и воздушный флот поражает врага, отбивая его атаки.

Однако, враг еще не сломлен, ресурсы его еще не исчерпаны и он не оставил еще своих подлых разбойничьих замыслов захвата Ленинграда.

Чтобы не быть застигнутым врасплох, мы должны ясно видеть намерения врага и подготовиться к нашей готовности отстаивать Ленинград, защищать нашу свободу, наших детей, наши очаги.

Десятки тысяч ленинградцев мужественно сражаются на фронте. Мы обратимся к ним:

будьте образцовыми воинами Красной Армии, будьте тверды, сплочивайте своим примером боевых товарищей, воспитывайте в них дух бесстрашия, отваги и преданности родине!

Создайте в помощь действующей Красной Армии в Ленинграде новые отряды Народного ополчения, которые будут готовиться к обороне Ленинграда с оружием в руках.

Выделите в ряды этих отрядов Народного ополчения лучшие свои силы, самых смелых и отважных своих товарищей рабочих, служащих, интеллигентов.

Отряды Народного ополчения должны немедленно приступить к изучению военного дела, быстро овладеть винтовкой, пулеметом, гранатой и подготовиться к защите города.

Все трудящиеся Ленинграда должны организовать отряды Народного ополчения могучей поддержкой.

Женщины! Вдохновляйте ваших мужей, сыновей и братьев на боевые подвиги! Молодежь! Вступай в ряды отрядов Народного ополчения.

Красная Армия требует от нас, ленинградцев, больше и больше вооружения. Обеспечить снабжение бойцов на фронте вооружением и боеприпасами, снабдить оружием отряды Народного ополчения — первейшая задача тех, кто кует нашу победу у станков на наших фабриках и заводах.

Ленинградские рабочие, инженеры и техники! Крепите оборону родины, оборону родного города! С еще большей самоотверженностью, не покладая рук, с полным сознанием ответственности решительного момента работайте на производстве, увеличивайте производство вооружения и боеприпасов для фронта!

## 'Fire shield of Leningrad'

### 19 [Brodsky, Aleksandr] In the Line of Defensive.

#### Photo.

N.P., [CA 1942-1950S?].

15,1X23,4 CM.

Small loss of the edge, slightly worn to edges, small stains. Signed on the back side.

**Photo of besieged Leningrad are very rare**

During the WWII Aleksandr Brodsky (1903–1984), an officer, photo-journalist and poet Joseph Brodsky's father, was a press photographer for the army newspapers at the Leningrad front and served tours of duty in several hot battles. Most likely, this photo was taken in *The Fort Reef* in Kronshtadt. The main bases of Leningrad/Kronshtadt were under siege from 1942 to the autumn 1944. The coastal forces had to try to keep the route from Kronshtadt to the advanced base of Lavansaari open and to defend them from German-Finnish intrusions.

After the war Aleksandr Brodsky served at the Leningrad Naval Museum. 'In 1948, Zhdanov signed a law that forbade officers of Jewish origin to hold high positions in the Soviet Navy. It was a secret law, you could not read about it in newspapers—but it was the law all right. Aleksandr Ivanovich was discharged from the Navy without a pension and for the rest of his life worked as a freelance photographer for small-circulation newspapers that belonged to different organizations and ministries. This was anything but a lucrative job, and the family relied on Maria Moiseevna's [Joseph Brodsky's mother — A.S.] meager salary and on whatever Iosif would earn when he dropped out of high school at fifteen years of age' (*Sbtern, L. Brodsky: A Personal Memoir. Baskerville Pub, 2004*).

The Siege of Leningrad was one of the longest and most destructive siege of any city in the world. Photography in the besieged Leningrad was strictly controlled.

**1200 US\$**





# Photographers at the WWII

## 20 The 4th Aerial Photographic Reconnaissance Company. Two photo albums.

N.P., [1942-1970S?].

4 TO LANDSCAPE, [24] LEAVES (215 PHOTOS: 64MO — 8VO) + [23] LEAVES (141 PHOTOS: 8VO LANDSCAPE — 64MO LANDSCAPE) + 2 PHOTOS (8VO, 16MO LANDSCAPE).

In hardcover bindings.

In good condition, spine and edges bumped, stains on the covers, small losses on the spine, almost all photos are signed.

### Exceptional example of woman's photoalbum of WWII

These exceptional handmade albums were prepared by sergeant, driver and photo lab assistant Nina Rodina (1922-?), who served at the 4th Aerial Photographic Reconnaissance Company during the WWII. This company was a part of the 1st Bomber Aviation Corps (twice renamed — the 2nd Guards Bomber Aviation Corps and the 6th Guards Bomber Aviation Corps). Nina and two more women served at platoon of the first lieutenant and commander of photographic platoon Abram Baron (1912-?). The main mission of the platoon was a film developing and maps compilation for the air force pilots.

Albums (official and unofficial) includes very rare photos of soldiers in their daily life: sending troops to the front lines, military deployments, awarding, wall newspapers created by the platoon. Several photos of regiments personnel were signed with an indication of their date of death. The albums also include photos which were taken after the Battle of Berlin. There are photos which were made in Ukraine, Poland, Germany, Austria.

Especially interesting are soldier's working process photos: film developing (different ways), photographic equipment and supplies (the platoon used German equipment also), military intelligence map compilation, etc. It's considered that the Soviets had virtually no in-depth reconnaissance capability and had poor photographic technology till 1944. However, first photos from these albums with film developing process dated on 1943.

In May 1944 commander of photographic platoon Abram Baron was awarded the medal 'For the Defence of Moscow' and the Order of the Patriotic War (2nd class) in May 1945. Nina Rodina was awarded the medal 'For Battle Merit' twice (in August 1943 and May 1945). One of the albums also consists photos of Certificates of Appreciation for the Battle of Berlin.

According to some photos we understand that Abram and Nina married and stayed in Austria after the end of the war. Most likely, it had a connection with the Allied occupation of Austria as a result of the Vienna Offensive in 1945.

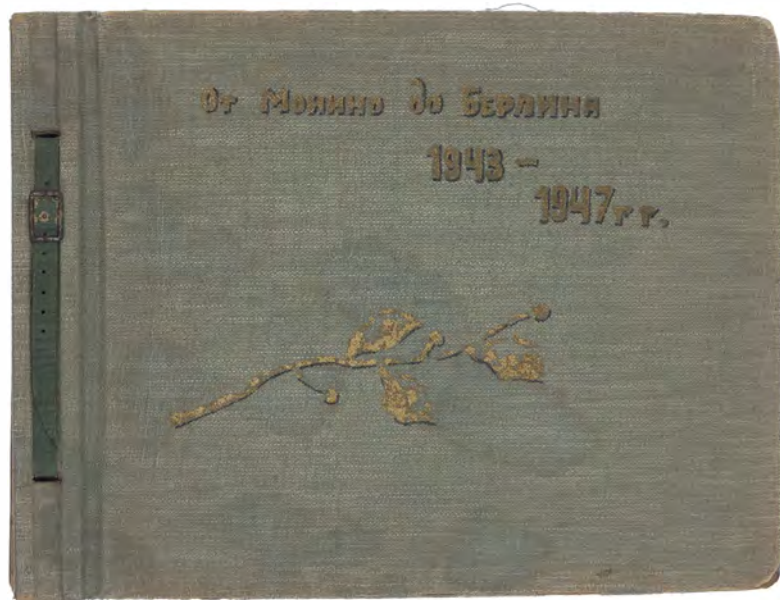
**7500 US\$**



Куличи 1943г (Воронеж. обл.)  
отдельный фронт.  
экипаже полка 3/11-43г.



подготовка к боевой работе



## 21 **Night Witch’s Archive.** **Unique archive concerning Soviet female military aviator with original pilot’s flying logbook**

This is an archive of a senior lieutenant Galina Burdina-Ermak (1919–after 2007?), who served at the 586<sup>th</sup> Fighter Aviation Regiment, one of the three Soviet women’s aviation regiments founded by Marina Raskova at the start of the Second World War.

Initially women were barred from combat. However, Joseph Stalin issued an order to deploy three women’s air force units on 8 October 1941. These Soviet airwomen are credited with being the first of their sex to serve in combat. The 586<sup>th</sup> Fighter Regiment was the first of the regiments to become operational in April, 1942. The unit mission was not to hunt enemy aircrafts but to guard special targets from destruction. Originally there were two squadrons of ten aircraft each, manned only by women pilots.

Galina Burdina studied at the civil aviation pilot school in Ulyanovsk and later worked as a pilot instructor and trained military pilots. At the begging of WWII she joined the regiment and became a night fighter. She delivered a very urgent message to the Stalingrad front during the battle and participated in the Second Battle of Kiev (1943) and Budapest Offensive (1945). The pilot shot down 3 enemy aircraft. Burdina was awarded the Order of the Red Star (February 1943) and the Order of the Red Banner (April 1944). After the war she returned to a pilot school and taught flying to cadets and flew in civil aviation for Aeroflot for 15 years.

**The archive includes:**

### **1. Pilot’s flying logbook. — ‘Restricted’.**

MOSKVA, [1941-1945].

8VO LANDSCAPE, 189, [2] PP. (112 PP. WITH HANDWRITTEN TEXT).

In original hardcover. With wax seal displaying the 586<sup>th</sup> Fighter Aviation Regiment symbols.

In good condition, stained, wears at the cover, small losses of some page edges.

Used to correctly document all flights and missions, this logbook grouping contains a total of approx. 2 000 flights (including training flights), between July 23, 1941 and September 25, 1945. She flew aircraft including Polikarpov Po-2, Yakovlev UT-2, Yakovlev Yak-7, Yakovlev Yak-1, Yakovlev Yak-9. The logbook also contains information about training results, emergency landing (July 8, 1942) and awarding.

## **2. Collection of photos.**

[BUCHAREST, BUDAPEST, VIENNA], [1945-1946, 1990S?].

14 PHOTOS: 12MO (3 PHOTOS), 12MO LANDSCAPE (2 PHOTOS), 32MO (3 PHOTOS), 32MO LANDSCAPE (2 PHOTOS), 64MO (1 PHOTO), 64MO LANDSCAPE (3 PHOTOS).

In good condition, slight wear at the edges, tears, small loss of one photo edge, some photos are signed on the back side.

This collection includes wartime daily life photos with soldiers from Burdina's unit: pilot and commander of the squadron Tamara Pamyatnykh (reshoot from original photo), aircraft mechanic Elizaveta Terekhova, pilot Valentina Lisitsina and Vera Tikhomirova, etc. Group photo from early 1990s depicted the following Night Witches (left to right): Tamara Pamyatnykh, senior pilot Zoya Pozhidayeva, chief of staff Alexandra Makunina and Galina Burdina.

## **3. The 586th Fighter Aviation Regiment. [Victory Day 30th Anniversary Edition].**

N.P., [1975].

4TO LANDSCAPE, 49 LEAVES, ILL.

In hardcover binding. Photocopy

In good condition, small stains to covers.

This hand-made album about the 586th Fighter Aviation Regiment, most likely, was a gift for friends who served in the same unit. It contains very rare photos (wartime and after the war; all signed), plans and brief regiment history. The author used photos from private collections and photos which were published in the collection of memoirs V Nebe Frontovom (Moscow, 1962) for this album.

## **4. Burdina's Manuscript Self Biography.**

N.P., [1985].

4TO, 4 LEAVES WITH HANDWRITTEN TEXT.

In good condition, folding, tears, wear at the edges.

## **5. Burdina's Documents:**

- WORK RECORD BOOK [RIGA?, 1950-1976];

- PILOT'S CERTIFICATE [MOSCOW?, 1954-1959];

- MILITARY ID [MOSCOW, 1968].

## **6. A Dance with Death: Soviet Airwomen in World War II. Text and contemporary portraits by Anne Noggle. Introduction by Christine A. White.**

**Texas A&M University Press, [1994].**

**8vo, XIV, 318 pp., ill.**

In publisher's hardcover and illustrated dustjacket.

Near very good condition.

The book includes stories about young women in combat: the 46<sup>th</sup> Guards Bomber Regiment, the 125<sup>th</sup> Guards Bomber Regiment and the 586<sup>th</sup> fighter regiment (interview with Galina Burdina preserved).

**9500 US\$**





ДЛЯ СЛУЖЕБНОГО ПОЛЬЗОВАНИЯ

**ЛИЧНАЯ ЛЕТНАЯ КНИЖКА**

МОСКВА—1941

## 22 **Poeziya Otechestvennoy Voyny. [The Poetry of the Patriotic War]. 3 vol.**

**Prepared by VI. Rogov.**

SHANGHAI, EPOKHA, 1943.

8VO, VOL. 1. POETY NA FRONTE. [POETS AT THE FRONT]. [1], III, [6], 99, [3] PP. VOL. 2. POEZIYA NARODOV SSSR. [THE POETRY OF THE PEOPLES OF THE USSR]. [1], 79, [3] PP. VOL. 3. POEMY I BALLADY. [POEMS AND BALLADS]. [1], 99, [3] PP.

In original wrappers and blue folding case.

In good condition, loss of bone clasps on the case, small stains to the case, case's spine and edges slightly bumped, small losses on the covers, slightly water-stained to page margin.

Limited to 400 numbered copies.

Our copy is #112.

**Rare and unusual Akhmatova's and Pasternak's publications.**

This poetry anthology was prepared by a sinologist Vladimir Rogov (1906–1988), who worked at the Chinese Eastern Railway and was a press correspondent for TASS in China since 1937. He also participated in creation of Shidai/Epokha pro-Soviet publishing house in Shanghai. In February 1942 the Japanese started to arrest many foreign journalists, businessmen, and police officers. This anthology was issued in February 1943 and Rogov was forced to return to Moscow in April.

The books include war poetry of well-known contemporary Soviet authors like Konstantin Simonov, Vera Inber, Samuil Marshak, Sergey Mikhalkov, Aleksandr Tvardovsky, all their names appeared in the Rogov's preface. But this anthology is mostly interesting for publishing verses by Boris Pasternak (four poems) and Anna Akhmatova (four poems, not two as noticed at Content page, including Kلياتva and Kopai, moia lopata...) who had rare opportunities to publish their verses in Russia.

These publications still are not included in Akhmatova's and Pasternak's bibliographies.

OCLC LOCATES ONE COMPLETE SET OF THIS EDITION IN THE US ONLY: IN THE PRINCETON UNIVERSITY LIBRARY. THE UNIVERSITY OF HAWAII HAS A COPY ALSO. A SINGLE VOLUME IS IN THE NEW YORK PUBLIC LIBRARY.

**1800 US\$**





**23 Alfavit Oktyabrya. Itogi vvedeniya novogo alfavita sredi narodov RSFSR. [Alphabet of October. The results of a new alphabet introduction among the peoples of the RSFSR].**

**Edited by N. Nurmakov.**

MOSKVA-LENINGRAD, IZDATEL'STVO "VLAST' SOVETOV" PRI  
PREZIDIUME VTsIK, 1934.

8VO, 165, [1] PP. + 1 FOLDED TABLE.

In original wrappers.

In good condition, slightly browned cover, small tear on the back cover, owner's marks on the title page.

Limited to 2 000 copies.

**Rare, especially in such condition.**

The use of the Arabic alphabet in native languages in Soviet-controlled Central Asia, Caucasus and the Volga region (including Tatarstan) were abolished by the Soviets after the revolution. The new alphabet for these languages was based on the Latin alphabet (the Unified Turkic Latin Alphabet). Bolsheviks had two main goals: to isolate the Muslim inhabitants of the USSR from the Arabic-Islamic world and to eradicate illiteracy through simplification. The new alphabets were also created for many languages which didn't even have a writing system and terms for concepts that we consider elementary today: letter, alphabet, writing, books. However, in the late 1930s a number of these languages were given new scripts based on the Cyrillic script. It's considered, that these decisions had a connection with the sense of impending war and that Russian was the language of command in the Red Army.

This edition is collected articles by researchers from a Central Committee for New Alphabets and a Committee for a New Alphabet for the Peoples of the North. It includes articles about the Unified Turkic Latin Alphabet (Janalif) and the new alphabets for the following languages: Bashkir, Kazakh, Kyrgyz, Karakalpak, Nenets languages, Even, Nanai language, Komi (the Latin Molodtsov alphabet), Kalmyk, Buryat, etc. The preserved table consists 64 new alphabets which were created on the basis of the Unified Turkic Latin Alphabet (the last column — special letters of each alphabet).

Especially interesting is the project for Chinese language (Latinxua). It was created and approved for Chinese immigrants who worked in the Soviet Far East. It was the first romanization system used in place of Chinese characters by native Chinese speakers until the majority of them left the USSR.

OCLC LOCATES ONE COPY OF THIS EDITION IN THE US ONLY: IN THE YALE UNIVERSITY LIBRARY.

**1800 US\$**

ЦЕНТРАЛЬНЫЙ КОМИТЕТ НОВОГО АЛФАВИТА ПРИ ПРЕЗИДИУМЕ РСФСР

# АЛФАВИТ ОКТЯБРЯ

ИТОГИ ВВЕДЕНИЯ  
НОВОГО АЛФАВИТА  
СРЕДИ НАРОДОВ  
РСФСР

МОСКВА \* 1934 \* ЛЕНИНГРАД

## 24 Chukotka. Photo album.

N.P., [JULY-SEPTEMBER 1949].

4 TO LANDSCAPE, [8] LEAVES. 45 PHOTOS: 32MO (9) AND 32MO  
LANDSCAPE (36).

In hardcover binding with photo on the front cover.

In good condition, small stains to covers, edges bumped.

This handmade album made by military officers in the begging of the Cold War. Most likely, those officers served at ALSIB—the Soviet Union portion of the Alaska-Siberian air road receiving Lend-Lease aircraft from the Northwest Staging Route. On the other side, probably, military presence in Chukotka had a connection with the formation of NATO (April 4, 1949) and the first Soviet nuclear weapons test (August 29, 1949).

The album includes wild nature and landscape photos (Anadyr and Tanyurer river, Oymyakon selo), but especially interesting are photos of Chukchi people and their daily life. Last photo depicted Soviet soldier sitting on the whale bone.

**750 US\$**



Чукианки



## **25 Far North Construction Trust Expedition. Collection of photos.**

N.P., 1933–1939.

62 PHOTOS: 8VO LANDSCAPE (3 PHOTOS), 16MO LANDSCAPE (2 PHOTOS), 32MO (7 PHOTOS), 32MO LANDSCAPE (42 PHOTOS), 48MO LANDSCAPE (4 PHOTOS), 64MO LANDSCAPE (4 PHOTOS).

In good condition, small tears, wear at the edges, small losses at the edges, stains, cracks, trust's stamps on the back side.

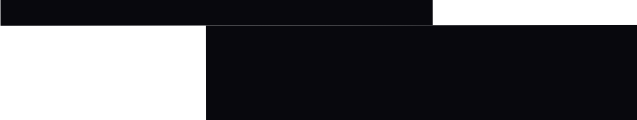
Due to the Great Depression in the West in the early 1930s, the ratio of gold prices to industrial equipment was unusually favorable in order to buy machines and equipment that was necessary for Soviet Russia, which had begun industrialization.

Dalstroy (Far North Construction Trust) was created in 1931 by the OGPU (predecessor of the NKVD) in order to manage road construction, the mining of gold, exploration and production of other strategically important minerals in the Magadan-Chukotka region of the north of Russian Far East (Kolyma). Work in extreme northern conditions was carried out by civilians employed by Dalstroy as labor force and prisoners from various forced labor camps (near 80 Gulag camps) scattered across a vast territory subordinate to the trust.

This collection includes photos of wildlife nature and researcher's daily life, mining and gold panning, equipment (including foreign) and native peoples. According to the costumes one of the photos depicted the Oroch women. The Oroch (self-designation — Nani) is a Tungusic language spoken people which settled in the eastern Siberia. In the early 1930s, the Orochi National District was created, but then was cancelled and merged with the Sovetsk District 'due to a shortage of native population'. There are three ethnic groups with similar names: Oroch, Oroqen and Orok people. This photo is signed as 'Oroqen' on the back side but most likely it's photograph's mistake.

Provenance: Private collection of geologist and one of the early discoverers of gold in Kolyma Sergei Rakovsky (1899–1962), who served at Dalstroy for many years.

**1500 US\$**



## 26 Piatov, V., photographer Karachay. Five photos.

N.P., CA 1930S?.

32MO (2 PHOTOS), 32MO LANDSCAPE (3 PHOTOS).

In good condition, wear at the edges, some paper losses, photographer's stamp with his name and titles on the back side.

**Rare example of professional ethnographic photos of 30s of the XXth**

These rare photos depicted the route to Teberda town, Kamennomost aul and Kulhorsky mountain pass (Caucasus).

Especially interesting is photo with Karachay's women in traditional costumes carrying buckets of water.

In 1943 Karachay Autonomous Oblast was dissolved and the Karachay people (almost 70 000 Karachay natives, including old men, women and children) were deported to Kazakhstan and Kyrgyzstan for their alleged collaboration with the Germans. The operation Seagull lasted just two days. Their territory was divided between the Georgian SSR and Stavropol Krai.

The photos printed and probably made by professional photographer V. Piatov who lives in Karachay. Little is known about him. He has also one more stamp with place: town Batalpashinsk (*Popov A.P. Rossiiskie fotografy (1839-1930). T.2. M, 2013. P. 229*).

PHOTOS OF DEPORTED PEOPLE ARE RARE

**450 US\$**





## 27 Khanty-Mansi Region and Yamal Peninsula. Photo album.

N.P., [1936-1937?].

8VO LANDSCAPE, [12] LEAVES (111 PHOTOS; 48MO — 11, 48MO LANDSCAPE — 68, 64MO — 29, 64MO LANDSCAPE — 3) + 7 PHOTOS (8VO — 3, 8VO LANDSCAPE — 4).

In hardcover binding.

Near good condition, edges bumped, worn to the spine, leaves loose, worn and losses to edges, cracks, some of photos coming off the pages, many photos are signed, small losses at the edges, stamps and photographer's marks on the back side.

**Extremely rare photos.**

Ostyak-Vogul National Okrug (since 1940 Khanty-Mansi National Okrug) was established on December 1930. Siberian peoples were displeased with the intervention that the Soviets undertook. 'The civilization' policies included settling them into villages, ban of all ethnic customs, collectivization of hunting, fishing and reindeer breeding. Children were removed from traditional homes to boarding schools, where native language and cultural beliefs were forbidden. There were revolts against the Soviet government, for example, Kazym rebellion 1931-1934 and Mandalada (Yamal rebellion) in 1934 and 1943. The rebellions were crushed by the army and the more distant villages were bombed by the air forces.

This handmade photo album devoted to Mansi and Khanty people daily life in the Soviet Union: school festival of Mansi art, barbershop in a village, doctor's visit, racing on reindeer sled, baby in traditional crib, young pioneer camp in the village of Kazym, wall newspapers in Mansi language (the former Latin alphabet — in 1937 Cyrillic replaced it), traditional cemetery, etc. Most of the people in photos are dressed in traditional costumes. Several images depicted breast-feeding women. Photo with 'saying goodbye to a parent' scene is especially rare.

Furthermore, this photo album includes photo from New Year's Eve celebration which held in 1936. Christmas trees were strictly banned in the USSR from 1921 until 1935. It was only after the first official tree was set up in Kharkiv in 1935 that Stalin allowed to celebrate the party.

Most likely, these photos were taken by professional photographers who tried to confirm popular Stalin's slogan: 'Life has become better, Life has become more cheerful!'

**1600 US\$**



ПРОЩАНИЕ РОДИТЕЛИ С ЧИКАЛЬНИКОМ.  
ОСТАЕТСЯ В ИНТЕРНАТЕ



РЕБЕНОК. В СЕРЕБРЯНОЙ АЛКЕ



ДЕТСКАЯ КОНСУЛЬТАЦИЯ



# The First composite Soviet Antarctic expedition

## 28 Diesel-Powered Ship Ob' in Antarctic. Photography.

N.P., [1957].

9,2X12,1 CM.

Slightly wear at the adges.

**Signed and inscribed on the back side: 'Na dobroyu pamyat' o vstreche / u beregov Afriki v Atlantike / kapitanu RT Kazan' Skornyakovu NE / nach morskoy antarkticheskoy / ekspeditsii prof. VKort / kapitan d/e "Ob" IMan / 1 pom. kapitana VTkachev / 20 X 57 g' [To captain N.E. Skornyakov to keep in mind the meeting near the African coast in Atlantic Ocean. The head of the marine component of the Antarctic expedition, professor V. Kort, captain I. Man, first mate V. Tkachev October 20, 1957].**

The First Soviet Antarctic Expedition lasted from 30 November 1955 to 1957. It was led by an oceanologist, polar explorer Mikhail Somov and his scientific deputy and the head of the marine component of the expedition, professor Vladimir Kort. Three diesel-electric ships were used to transport the expedition: RV Ob' (flagship, captain I. Man), RV Lena and the refrigerator ship No. 7.

On 5 January 1956 Soviet people touched the Antarctic continent for the first time. In February 1956 the Mirny Station, the Soviet first Antarctic science station, was opened. After that regular meteorological observations and transmission of weather forecasts started. On February 26, ship-based expedition headed by Kort onboard the ship Ob' left the Mirny station in order to fulfil oceanographic survey along the eastern coast of the Antarctica. The march was fulfilled in extremely severe conditions. But in spite of all the difficulties the research work continued and weather observations, snow depth measurements, snow structure studies were carried out.

This photo was signed to captain of fishing trawler and the Deputy minister of Fish Industry of the USSR Nikolay Skornyakov (1907–1969).

Joined two photos with emperor penguins (unknown ships on the background of one of them). One of them signed on the back side. The photo was taken at Haswell Island in December 1956.



## 29 Soviet Arctic stations. Collection of photos.

N.P., [CA LATE 1960S?].

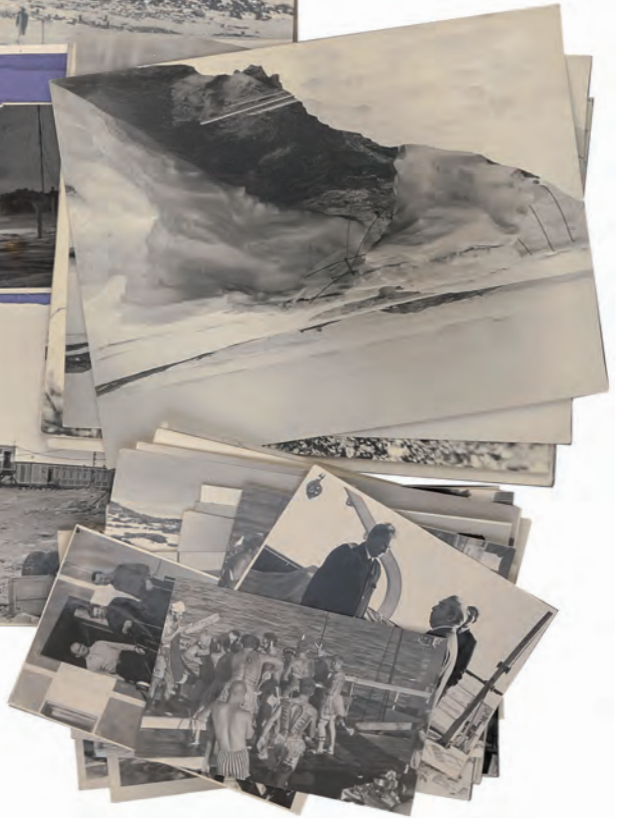
56 PHOTOS: 8VO (1 PHOTO), 8VO LANDSCAPE (8 PHOTOS), 12MO (2 PHOTOS), 12MO LANDSCAPE (19 PHOTOS), 16MO LANDSCAPE (2 PHOTOS), 18MO LANDSCAPE (1 PHOTO), 32MO (2 PHOTOS), 32MO LANDSCAPE (20 PHOTOS), 48MO (1 PHOTO).

Wear at the edges, tears, loss to the edge of one photo, expeditions stamps on the back side of two photos. Five photos mounted on cardboard.

This collection includes photos from the 12<sup>th</sup> (1966–1967) and 13<sup>th</sup> (1967–1968) Soviet Antarctic Expeditions. During these expeditions a new method was used for measuring the thickness of the ice cap of Antarctica using radar. Furthermore, deposits of coal and iron ore were found. First Soviet station in West Antarctica — Bellingshausen station — was opened on February 1968 on King George Island of the South Shetland Islands.

Photos depicted polar explorer's daily life at Molodyozhnaya and Novolazarevskaya stations: researching and constructing, wildlife nature (glaciers, fracturing of fast ice, Adelie and Chinstrap penguins). There are some photos which were taken during the line crossing ceremony and ship stops at Africa ports.

Most likely, one of the photos depicted Ivan Man, a captain of diesel-powered ship Ob' which participated in the First Soviet Antarctic expedition.



PHOTOGRAPHY  
ARCHEOLOGY  
PRIMITIVE ART  
FAR EAST

## The first and only handmade copy

**30 Okladnikov, Aleksei Faces of the Amur.**  
**[Compared and issued by M. Brilliant and E. Bol'shakov].**  
[LENINGRAD?], [1979].

4TO, [70] PP., PHOTOS.

In illustrated cloth binding and box. Photos mounted on the pages. Handwritten text.

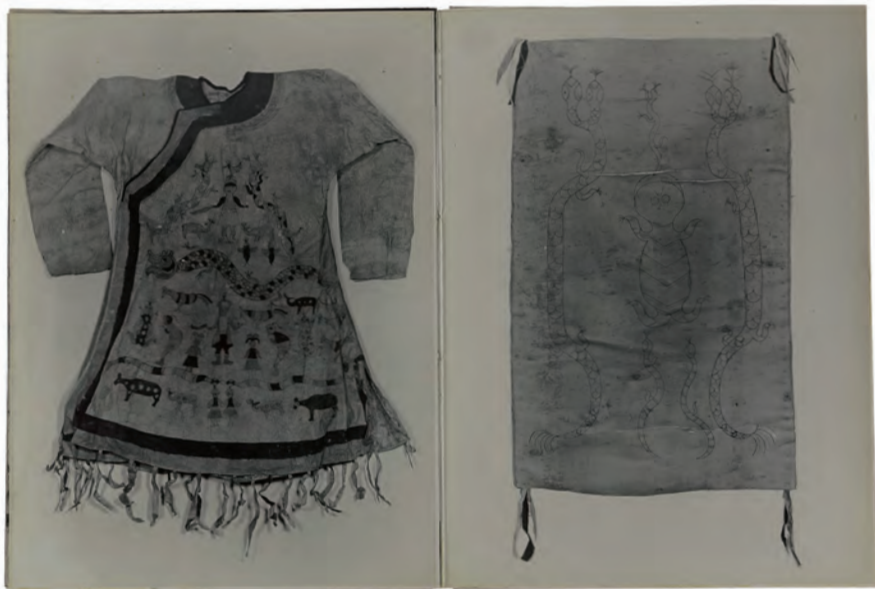
In good condition, small stains, cracks at two photos, some of photos coming off the pages.

This unusual book was a birthday gift from colleges to archaeologist and ethnographer, full member of the Academy of Sciences of the USSR Alexey Okladnikov (1908–1981). He was an expert in the ancient cultures and history of Siberia, Far East and Mongolia. Okladnikov made numerous important discoveries, including the first Neanderthal remains in the USSR at Teshik Tash (Uzbekistan) and unique figurines at the Upper Palaeolithic site of Buret' in the Angara River basin (Eastern Siberia).

The book includes Okladnikov's biography brief and photos from archeological site of Buret' in the Angara Valley and different expeditions along the Amur River. Some photos were taken from Okladnikov's book *Ancient Art of the Amur Region* (1981): petroglyphs in the province of Lower Amur and Ussuri, primitive sculptures, shaman's figures, amulets and clothing, jewelry and many other artefacts. Last group photo with people in traditional costumes was taken in Mongolian People's Republic.

**450 US\$**





SIGNED  
CHILDREN'S  
BOOK  
AFRICAN  
AMERICAN

## 'Has the Negro a Soul?'

### 31 Barto, Agniya Chernyi Novichok. [The Black Newcomer].

**Illustrations by V. Goryaev.**

MOSKVA, IZDATEL'SOV "DETSKAYA LITERATURE", 1964.

8VO, 20 PP., ILL.

In original illustrated wrappers.

In good condition, worn and cracks on the spine, foxing to the covers, staples rusted.

Limited to 300 000 copies.

**Signed and inscribed by author: "Dorogomu / slavnomu malyshu / Yurochke Sinyavinu / avtor. / 3 aprelya 66 g. / A. Barto" [To my dear lovely boy Yurochka Sinyavin Author. April 3, 66. A. Barto].**

**First book edition. First and only edition of these illustrations.**

This poem by a famous Russian writer Agniya Barto (1906–1981) is devoted to the black boy Tom from the west coast, who are not allowed to go to the same school as white contemporaries. His teacher, a white man, was beaten trying to protect him.

Illustrations were created by graphic and caricaturist Vitaliy Goryaev (1910–1982). He studied at Vkhutein and the Moscow Polygraphic Institute, under Dmitry Moor and Vladimir Favorsky. In 1958 Goryaev visited the United States. The result of the trip became a series of drawings about Americans daily life — *The Americans at Home*.

OCLC LOCATES FOUR COPIES OF THIS EDITION: IN THE STANFORD UNIVERSITY LIBRARY, THE UNIVERSITY OF KENTUCKY LIBRARY, THE LEEDS UNIVERSITY LIBRARY (UK) AND THE BERLIN STATE LIBRARY.

**300 US\$**

АГНИЯ БАРТО



# ЧЁРНЫЙ НОВИЧОК

ИЗДАТЕЛЬСТВО  
„ДЕТСКАЯ  
ЛИТЕРАТУРА“

**32 Lindgren, Astrid Peppi Dlinnyichulok. [Pippi  
Longstocking].**

**Translation by L. Lungina.**

**Illustrations by L. Tokmakov.**

[MOSCOW], MOLODAYA GWARDIYA, 1968.

8VO, 235, [5] PP., ILL.

In publisher's illustrated hardback. Illustrated endpapers.

In good condition, slightly browned cover, edges slightly bumped, small loss on the title page.

Limited to 100 000 copies.

**First Russian edition of Pippi Longstocking.**

This first Russian edition was prepared by a translator Lilianna Lungina (1920–1998), who opened Astrid Lindgren to Soviet readers. She also translated the works of Henrik Ibsen, Henrich Boll, Knut Hamsun, and Boris Vian. The acclaimed director Oleg Dorman interviewed Lungina for a documentary film *Podstrochnik* based on her life—from the Stalinist purges and World War II to the Khrushchev thaw. It ‘was languished’ for 11 years before seeing the light of day. The documentary was released in 2009 and became a TV hit. Her monologue was transcribed into a book which has been published in English under the title *Word for Word*.

Illustrations were created by an artist Lev Tokmakov (1928–2010). He studied at the Moscow Institute for the Decorative and Applied Arts (Stroganov Academy) under Pavel Kuznetsov and Alexander Kuprin. In 1958 he began to collaborate with the famous children's magazine *Murzilka* and became one of its best artists. Tokmakov also taught for many years illustration at the Russian State Children's Library.

WE COULDN'T TRACE ANY COPY IN THE US LIBRARIES. OCLC LOCATES THREE COPIES OF THIS EDITION: IN THE NATIONAL LIBRARY OF SWEDEN, THE GREIFSWALD UNIVERSITY LIBRARY AND THE BERLIN STATE LIBRARY.

**250 US\$**

АСТРИД ЛИНДГРЕН



Ленни Линнэйчук

**33 [Ekholm, Jan-Olof; Egner, Thorbjørn; Jansson, Tove] Mumi-Troll', Lyudvig Chetyrnadtsati i Sovsem Drugie. Tri Skazki. [Moomin, Ludwig the Fourteenth and All Other. Three Fairy Tales].**

**Translation by E. Grishchenko, A. Maksimova, T. Velichko, Yu. Vronskiy, V. Smirnov.**

**Illustrations by B. Diodorov and Tove Jansson.**

MOSKVA, DETSKAYA LITERATURA, 1974.

8VO, 237, [3] PP., ILL

In publisher's illustrated hardback. Illustrated endpapers.

In good condition, stained on the cover, water-stained to some page margins.

Limited to 100 000 copies.

**Signed and inscribed by illustrator: "To dear Anna / From Boris Diodorov / s lyubov'yu / i nezhnost'yu / i s tem / chto eta knizhka tebe / nravitsya / BD / 22.II.74" [To dear Anna From Boris Diodorov with love and tenderness and the fact that you like this book BD 22.II.74].**

**First Russian translation of these stories.**

**First edition of these illustrations.**

The collection includes three fairy tales: *Tutta Carlson First and only, Ludwig the Fourteenth, etc. (Hurra för Ludvig Lurifax)* by the Swedish writer Jan-Olof Ekholm, *When the Robbers Came to Cardamom Town (Folk og rovere i Kardemomme)* by the Norwegian writer Thorbjørn Egner and *The Magician's Hat (Trollkarlens hatt)* by Tove Jansson.

Illustrations for first two stories were created by the artist Boris Diodorov (b. 1934). He studied at Moscow State Academic Art Institute named after V.I. Surikov. For the long time Diodorov was an art director of Children's Literature publishing house. In 1977 he created the filmstrip *The Magician's Hat* based on Jansson's story. In 2001 he received the Grand Prix of Hans Christian Andersen Award and became a special Ambassador of Hans-Christian Andersen in Russia in 2005.

OCLC LOCATES ONE COPY OF THIS EDITION ONLY: IN THE NATIONAL LIBRARY OF SWEDEN.

**550 US\$**

Муми-  
троль,

Людвиг  
Четырнадцатый

и  
совсем другие

Издательство  
„Детская  
литература“



RUSSIAN  
CRIMINAL  
TATTOO  
RESTRICTED  
ISSUE

**34 Nikonorov, M. Sbornik Zhargonnykh Slovo i  
Vyrazheniy Upotrebyaemykh Prestupnym Elementom, a  
Takzhe Simvolov Nekotorykh Tatuirovok, Nanošimyykh Im  
na Telo. [Collection of Criminal Slang and Tattoo Symbols].**

MOSKVA, TIPOGRAGIYA IMENU VOROVSKOGO, 1983.

8VO, 216 PP., ILL.

In original wrappers. Mimeographed copy.

Near good condition, wear to the spine, crack at the spine, worn covers, stains.

Limited to 8 000 copies.

**Rare restricted edition.**

**Copy #5929.**

The book was issued by the Corrective labor colonies Department of the Ministry of Internal Affairs of the Soviet Union. It includes brief dictionary of prison slang and criminal tattoo images, their meanings and the area of the body on which they are placed (the story of someones' professional status). Certain tattoos and their placement could tell how much time someone spent in a cell, what they were guilty of, how respectable they were. Sometimes they even revealed their attitudes towards government authorities.

Most likely, several illustrations for this book were created by Danzig Baldaev (1925–2005), a warden in Leningrad prison 'Kresty' and an author of the acclaimed *Russian Criminal Tattoo Encyclopaedia* series.

WE COULDN'T TRACE ANY COPY OF THIS EDITION IN THE USA OR EUROPEAN  
LIBRARIES VIA OCLC.

**750 US\$**





НА ПРЕСТУПЛЕНИЕ  
ТОЛкнула ЖЕНЩИНА.  
НАНОСИТСЯ НА ГРУ-  
ДИ.

"ЧАЙКА НА ФОНЕ ЩИТА С ПОЛОМОЙ-  
ЗНАК ДРУЖБЫ ДО ЗАКЛЮЧЕНИЯ. "КЕНТЫ НА  
ВОЛЕ". НАНОСИТСЯ НА КИСТИ И ПРЕДПЛЕЧЬЕ.



# The Ministry of Truth' in the Soviet Union

## **35 Censorship in the USSR. Collection of items. Rare restricted documents.**

According to 'every-day' changes in history the Soviet government implemented mass destruction of pre-revolutionary and foreign books and journals from libraries and bookstores. 'Incorrect' books by Soviet writers also disappeared by orders of the official censorship and state secret protection organ — General Directorate for the Protection of State Secrets in the Press under the Council of Ministers of the USSR (also *Glavlit*). In libraries banned books with old and politically incorrect materials could be physically destroyed or put in 'special collections' (*spetskhran*), accessible to a very restricted number of persons by special permit granted by the KGB. The biggest *spetskhran* in the Russian State library was closed down only in 1988 and the Department of Russian Émigré Literature was formed on its basis.

**This collection includes documents from Perm libraries with the mark 'for official use only':**

### **1. Two lists of rejected books.**

PART I. MOSKVA, 1960. 135 PP. COPY # 222 177. 'SENT OUT ACCORDING TO THE SPECIAL LIST'

PART II. MOSKVA, 1988. 27, [1] PP. LIMITED TO 350 COPIES. ISSUED WITHOUT TITLE PAGE.

Both in original wrappers. In good condition, minor losses on the spine, wear to the covers.

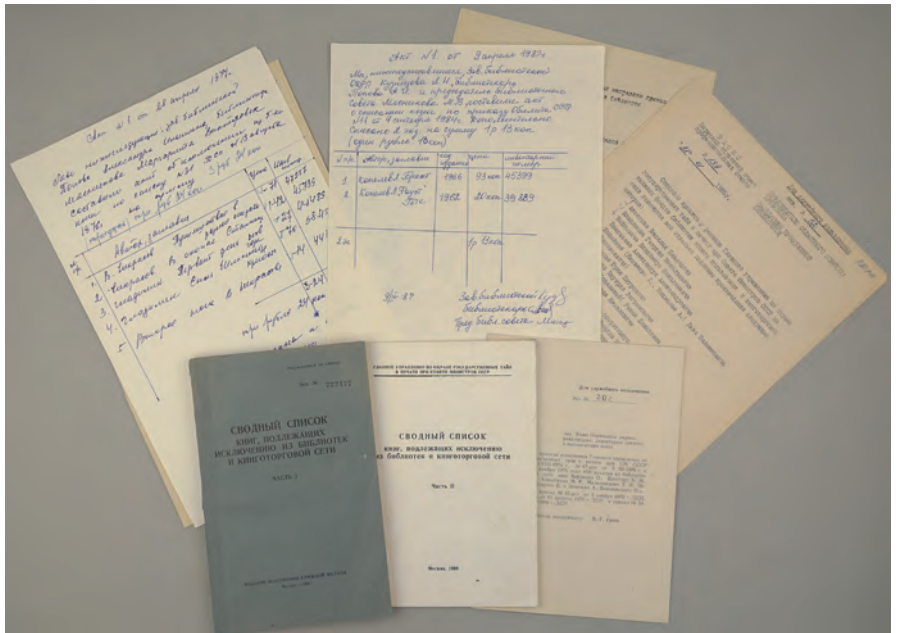
### **2. Orders and certificates.**

[PERM], 1976-1987. 8, [2] PP. + 18 LEAVES.

In good condition, folding, slightly wear at the edges.

According to these documents, all books by the following authors were completely removed from open stocks of the libraries: Viktor Nerkasov, Vasily Ak-syonov, Vladimir Voinovich, Anatoly Kuznetsov, Alexandr Galich, Anatoly Gladilin and theatre director Yuri Lyubomov were banned. These authors — 'nonreturnees' — were emigrated and refused to return in the USSR.

**2500 US\$**





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