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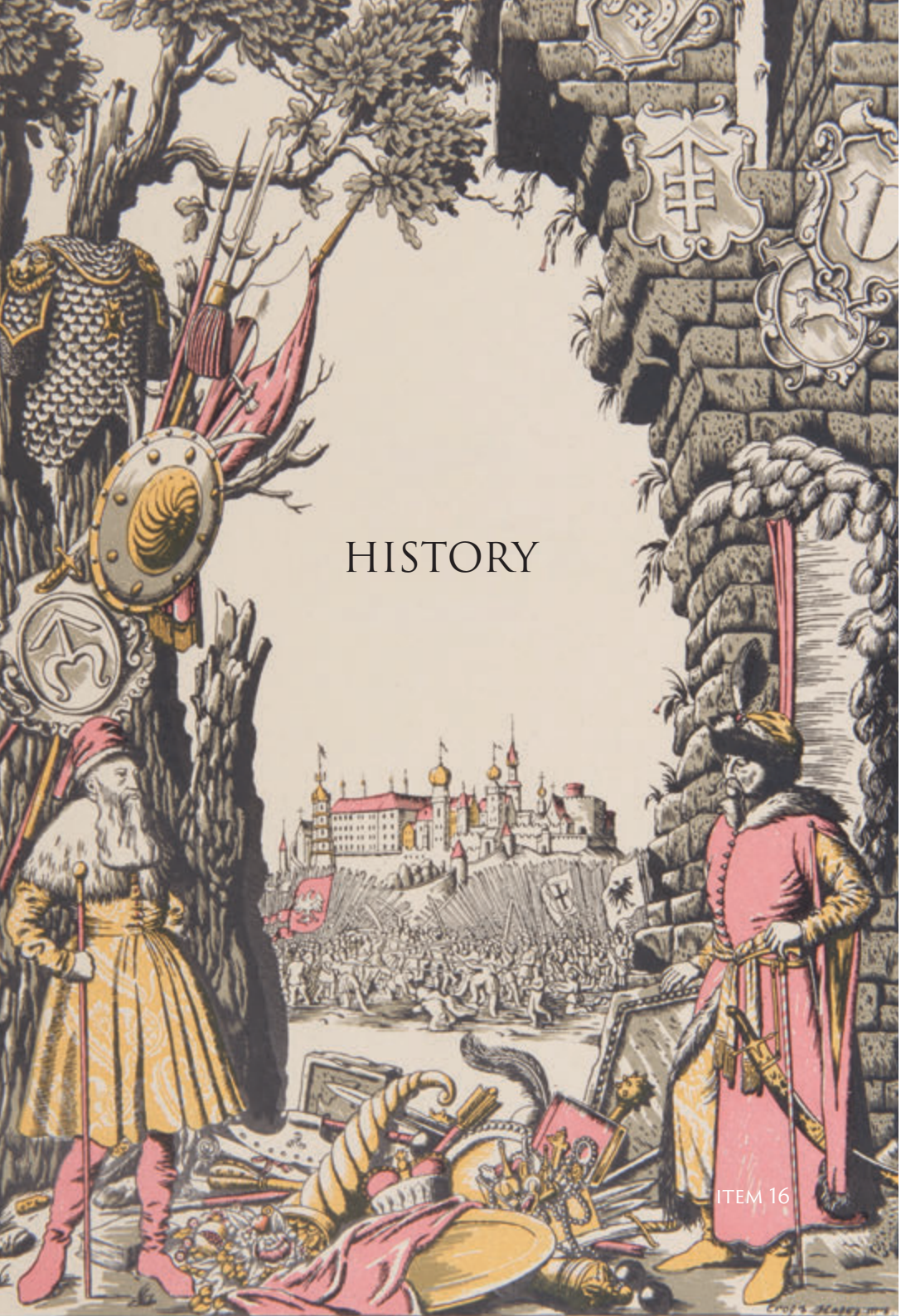




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UKRAINE

94 New Bond Street
London W1S 1SJ
+44 (0)20 7493 0876
rarebooks@shapero.com
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HISTORY

ITEM 16



ABRÉGÉ

DE

L'HISTOIRE DES HETTMANS DES COSAQUES,

*Et de ce qui s'est passé de plus remarquable
dans l'Ukraine.*

LE grand-prince de Lithuanie profitant de l'état de foiblesse où les divisions survenues entre les fils de *Wladimer*, après sa mort, & l'invasion de *Batti*, avoient réduit la Russie, s'avança vers Kiow, & défit près de l'Eepène les princes russes qui avoient voulu s'opposer à ses desseins. Le fruit de cette victoire fut la
Tome II. A

1. SCHERER, JEAN BENOÎT. *Annales de la Petite-Russie, ou histoire des Cosaques de l'Ukraine, ou de la Petite-Russie, depuis leur origine jusqu'à nos jours; suivie d'un abrégé de l'Histoire des Hettmans des Cosaques.* Paris, Cuchet, 1788.

£3,750 [ref: 107940]

ONE OF THE EARLIEST WORKS IN WESTERN EUROPE ON UKRAINIAN HISTORY AND GEOGRAPHY.

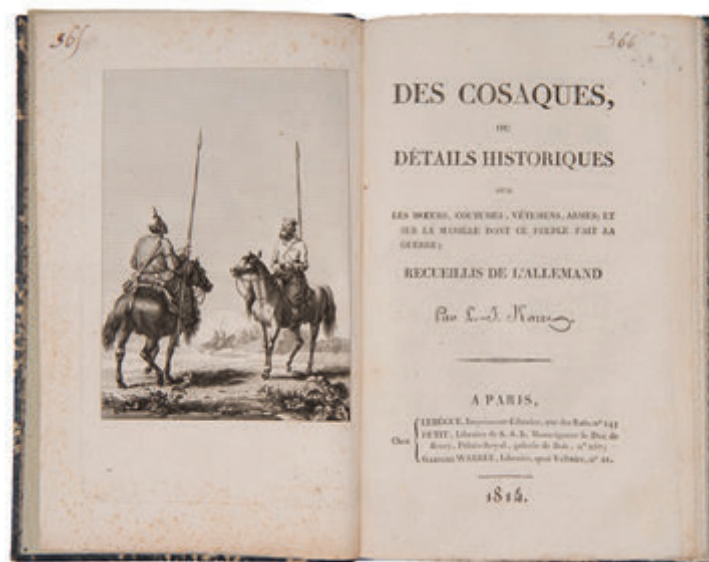
Jean-Benoît Scherer (1741-1824), a German and French historian who spent some time in St Petersburg as an attaché in the French embassy, rightly notes that the history of the Ukrainian Cossacks is 'more celebrated than known' and even a list of the Cossacks' hetmans, i.e. leaders, is not known to be available.



Thus, in his work Scherer attempts to acquaint the European public with the history of the Ukrainian Cossacks from the times of their formation to the annihilation of the Zaporozhskaya Sech by Catherine II in 1775. The text is largely Scherer's translation of the local chronicles supplemented with author's clarifying notes where necessary.

The first volume provides an overview of the history of the Cossacks, focusing solely on the Ukrainian speaking and the Zaporozhian Cossacks, their organisation, customs and way of life, while the second volume describes history of the Cossacks' leaders and provides translations of the texts of some important treaties.

First edition; 2 vols, 8vo; [4], xvi, 328 (i.e. 330) [2]pp.; [6], 384, [5]pp., some browning to margins of half-titles, water stain to lower margin of second half of vol. II; contemporary mottled calf, spine in compartments gilt, green morocco labels, marbled edges, paper labels with library inventory numbers to bottom of spines, skilfully rebacked retaining original spines, repairs to corners and losses at bottom of both vols, scratch to upper cover of vol. I, edges rubbed, a good set.



2. KARR, L.J. *Des Cosaques, ou Détails historiques sur les moeurs, coutumes, vêtements, armes et sur la manière dont ce peuple fait la guerre.* Paris, Lebegue, 1814.

£1,250 [ref: 107606]

A fine example of a very scarce early 19th-century account of the origin and history of Ukrainian Cossacks. Karr's work covers the building of fortifications along the banks and islands of the Dnipro river; the defence of Ukraine against Poland, Bohdam Khmelnytskyi and the Pereiaslavka Rada. It also details the cultural aspects of Cossack life including customs, clothing, funerals and marriages.

From the library of Comte d'Olliamson, a French aristocrat and staunch monarchist. He refused to serve under Napoleon but after the Bourbon restoration was made a Commander and awarded with the Cross of Saint Louis in 1825.

Provenance: Marie-Gabriel-Éléonore d'Oilliamson, 1738-1830 (ownership inscription in ink to half title).

First French edition, 8vo (22 x 14 cm); engraved frontispiece of Cossack soldiers, 94pp., numbering in ink to corner of each page; 19th century quarter green calf over marbled boards, flat spine gilt ruled, red morocco label with gilt title, a fine copy.



3. PIADISCHEFF [PIADYSHEV], VASILY. Six provinces of Ukraine. St Petersburg, 1821.

£3,750 [ref: 122381]

Uncommon, detailed regional maps of Ukraine from the early 19th century. The six regions are Poltava, Podilia, Kherson, Yekaterinoslav (now Dnipro), Chernihiv and Volynia. The borders are coloured in a contemporary hand and the regional cities, towns, roads, monasteries and farms are marked.

6 maps (41 x 48.3 cm); with original hand-colouring, text in French and Russian (apart from Volynia which is Russian and Polish), the map of Podilia with slight marginal damp staining otherwise a very good set.



4. HENDERSON, E. Biblical Researches and Travels in Russia; including a tour in the Crimea, and the passage of the Caucasus: with observations on the state of the Rabbinical and Karaite Jews, and the Mohammedan and Pagan tribes, inhabiting the southern provinces of the Russian Empire. London, James Nisbet, 1826.

£1,500 [ref: 120857]

Scarce with no copy appearing at auction in the last 20 years.

Scarce account of a missionary journey through Ukraine and the Caucasus with several atmospheric views of the Caucasus. The author travelled from Moscow down to the Dnieper, giving special attention to Kyiv and the Ukrainian Jewish population, and on down to Sevastopol before turning east to the Volga and to the Scottish mission at Karass and Astrakhan, and all the way to Mozdok and Tbilisi.

Read more at shapero.com.

Provenance: Frances, Viscountess Lorton (bookplate).

First edition; 8vo (22 x 14 cm); 3 maps of which 1 large folding, 6 plates, bookplate to pastedown; contemporary half calf, marbled boards, flat spine in six gilt ruled compartments with gilt red morocco lettering piece, all edges speckled red, touch of rubbing, else a fine copy; xii, 538, [2] pp.



5. [KYIVO-PECHERS'KA LAVRA]. Paterik Kievo-Pecherskiy. [Kyiv-Pechersk Patericon]. [1830].

£5,750 [ref: 91121]

A LOVELY EXAMPLE OF THIS RICHLY ILLUSTRATED CHRONICLE, COMPLETE & UNUSUALLY BOUND IN MAGNIFICENT FULL CONTEMPORARY RED SHEEP WITH GAUFFERED EDGES.

The *Patericon* is a famous collection of edifying tales, anecdotes, and apophthegms about saints, Church Fathers, and prominent monks of the Kyiv Pechersk Cave Monastery. Originally compiled in the 13th century, it is largely based on two letters written by the monks of the Kyiv Pechersk monastery, Simon and Polikarp, retelling the lives of the ascetics of the cave monastery who, by their sublime acts, glorified the Kyiv shrine. Later manuscripts of *Patericon* incorporated also stories about the establishment and development of the monastery, its interior embellishment and its first inhabitants.

The original printed edition was edited by the metropolitan of Kyiv Silvestr Kossov (d. 1657) and published in Polish in 1635. The first translation into Church Slavonic appeared 26 years later under the initiative of the archimandrite Innokentiy and in the 18th century fine and decorative woodcuts were added to its well written text and engaging stories about the lives of Saints and monks. This made the work increasingly popular, and in 1759 the Moscow Synodal typography published a new edition, reviewed and amended according to the teachings of the Orthodox Church.

The present edition is nicely illustrated with earlier woodcuts, showing great feats of the fathers, the Lavra itself and some caves. It is uncommon as we could not trace any copy of this edition in RGB or RNB, and Worldcat located no copies in Western libraries.

Folio (38.5 x 23.5 cm), fifteenth issue. Title, [1], 2, 6, 9, [1], 213, 15 ll., with an engraved plate, and multiple woodcuts in text; manuscript number on title; contemporary full red sheep, covers with gilt borders, flat spine gilt in compartments, black morocco label with gilt lettering, all edges gilt and decoratively embossed; slightly rubbed. Cf. for earlier editions Sopikov 814.



'UN ETAT IMMOLÉ MAIS UNE NATION INDESTRUCTIBLE'

6. ZIENKOWICZ, LEON JÓZEF. *Les Costumes du Peuple Polonais suivis d'une description exacte de ses moeurs de ses usages et de ses habitudes. Ouvrage pittoresque.* Paris, G. Silbermann for Librairie Polonaise, Paris and Strasbourg, and Brockhaus, Leipzig, 1841.

£5,000 [ref: 114080]

THE FIRST EDITION OF ONE OF THE VERY FEW BOOKS ON COSTUMES OF POLAND UKRAINE, BELARUS AND LITHUANIA.

Compiled by the Polish political activist and literary critic Zienkowicz (1808-70), who fled to France during the Great Emigration, the work bears a strong political statement. Dedicated 'Aux amis de la cause polonaise', it begins with a lyric introduction defending the national character of Poland, 'this nation [which] no longer exists but in the regrets or hopes of the people'. Zienkowicz denounces in particular the 'cruel and ridiculous' Russian decree, which forbade the use of national costumes. His work further covers the history of Polish peoples and regional characteristics, but also analyses wider aspects: a whole chapter is dedicated to Polish music, another explains the social structure of the country and the book ends with the description of the Polish army.

Zienkowicz's text is accompanied by magnificent plates lithographed by John Nepomuk Lewicki (1795-1871) - an outstanding engraver, lithographer, draftsman and a leading Polish painter working in exile. The illustrations are highly finished, showing the different peoples in the region-specific costumes set against attractive backgrounds.

After the Third Partition of Poland (1795) the Polish-Lithuanian Commonwealth was divided among Prussia, the Austrian Empire, and the Russian Empire, which effectively ended the Polish-Lithuanian national sovereignty until 1918. Russia's attempts to further suppress the country's political and cultural freedoms led to an armed rebellion in 1830-31, known as the November Uprising, in which Zienkowicz himself took part. The defeat of the uprising in autumn 1831 led to a mass emigration of the intelligentsia that became known as the Great Emigration.

First edition; 4to (30 x 23.5 cm); 39 hand-coloured lithographed plates heightened with gum arabic by Simon after J. Lewicki and A. Wittmann, 2 leaves of music, plate captions in Polish, French, German and English, French bookseller's stamp to half-title, occasional marginal spotting; later calf-backed cloth boards, gilt spine with gilt lettering piece, later endpapers, a little rubbed, foot of spine professionally repaired, otherwise a very good copy; [8], 125, [2]pp. Colas 3115; Lipperheide 1391 & K63; Solovev Kat.105, 158a (70 rub.).

7. ASHIK, ANTON BALTAZAROVICH. *Vosporskoe tsarstvo s ego paleografichesimi i nagrobnymi pamiatnikami, raspisnymi vazami, planami, kartami i vidami*. [Bosphorus Kingdom and its palaeographic monuments and tombstones, painted vases, plans, maps and views]. Odesa, Tipografia T. Neimana, 1848-1849.

£4,750 [ref: 91513]

First edition of the first work on Black Sea antiquities. An important, richly illustrated scientific book and a fine example of Odesa book production, with the text elegantly printed in various fonts (including Greek) within a double frame, with all the plates produced by Braun, the leading lithographer in Odesa at the time. These plates show not only antiquities, but views and maps of the region, as well as tombs and monuments, their structures, vases, art and decorations, jewellery and other archaeological discoveries.

Scarce complete and in such a luxurious binding. We could only trace one example at auction in the West in recent decades, the Imperial, Tsarskoe Selo copy, from the Henry Blackmer sale in 1989.

Ashik's main work, 'The Bosphorus Kingdom' is a comprehensive description of the important Greek antiquities found in the area of Kerch in the Crimea, including many fine vases and tomb frescoes discovered by the author in 1843. From 1832, Anton Ashik (1801-54) was the curator of a small museum established in Kerch in 1828 to house discoveries made in tombs in the environs of the town. Kerch was the centre of the successful Greek colony of Panticapaeum in the sixth century BC. Thereafter the area became known as the Kingdom of the Bosphorus. After the damage inflicted on the town during the British occupation at the time of the Crimean War, the surviving objects in the museum were moved elsewhere, principally to the Hermitage in St. Petersburg.

Ashik's informed and innovative book would soon be followed by two other, but quite different works on the same theme: the larger, more impressive 'Antiquités du Bosphore cimmérien' published in St. Petersburg in 1854 and focusing only on the Hermitage collection; and perhaps the more known (and more common) Western work by Macpherson, 'Antiquities of Kertch', London, 1857, with only a dozen plates.

Provenance: Boris Berezovsky (label to upper fly-leaf).

Three parts in one vol., 4to (29.2 x 23.5 cm); part 1: xpp., including half-title & title, index [2] pp., 117, errata [2] pp., 3 plates (2 folding) and 6 maps (5 folding); part 2: half-title, title, 88 pp., index [2] pp., 12 plates, including 5 folding; part 3: XVIII pp., including half-title and title, 96 pp., errata [2] pp., 50 plates, including 21 folding – in all 6 maps and 65 plates lithographed by Braun in Odesa; near-contemporary full English dark red grained morocco, covers with gilt and blind-stamped rollwork, spine with raised bands, compartments richly gilt, one with direct gilt lettering in English, red marbled endpapers, red edges, some foxing or browning, occasionally stronger, a couple of plates cut down not affecting the image.; binding a bit rubbed and marked, upper hinge neatly reinforced; some foxing or browning, a very good copy. Obolyaninov 113; Blackmer 51; Berezin 17; Solovjev kat 105, 51.



8. [GROSS, FEODOR]. Rare set of 8 lithographed views of Odesa. Odesa, Franzow & Nitche, [1854-55].

£1,750 [ref: 94529]

A SERIES OF FINE LITHOGRAPHED VIEWS BY THE SIMFEROPOL BORN ARTIST.

Friedrich (Feodor) Gross was the son of a German colonist and moved to Odesa in the 1840s, where he started working at the printmaking studio of Alexander Braun. Despite the competitive environment of the capital of the Novorossiysk region, which was home to many prominent painters, works of the young artist soon received recognition from the demanding public.



Such support enabled him to publish an album titled 'Vidy Kryma' [Views of Crimea] in 1846, which included 54 plates that he lithographed himself after his paintings. He then started on this series of views of Odesa and in 1854-55 a local publisher Frantsov & Nitche printed the views which included, amongst others: Odesa... Maison du Comte Tolstoi; Rue Preobrajenskaia; La Quaratine; Descente, au port de pratique; L'église Prakowskaja.

Scarce: Not in Obolyaninov, Vereshchagin, Sopikov, RNB or WorldCat.

Collection of 8 lithographed prints, sheet 21 x 28 cm, image ca. 10 x 19 cm; some light soiling.

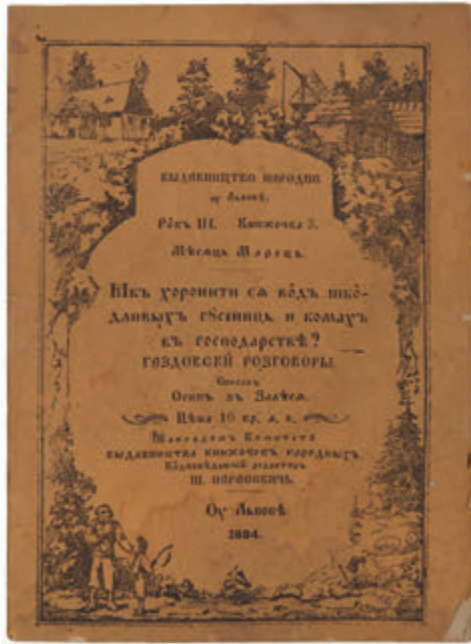
9. KARPOV, GENNADII. Nachalo Istoricheskogo deiatel'nosti Bogdana Khmel'nitskiy [The Beginning of the Historical Activity of Bohdan Khmel'nitskiy]. Moscow, Tip. Grachev, 1873.

£2,500 [ref: 120861]

First edition of this critical study on the initial period of life and affairs of the famous military leader and state figure Bohdan Khmelnytsky by the Russian historian Genadii Karpov. Karpov was a specialist in the history of Ukraine between the 15th and 17th centuries and aimed to question commonly accepted myths about Khmelnytsky, looking only to the 'purest sources'. Many of Karpov's conclusions and comments gave rise to accusations of an overly biased, Muscovite attitude toward Bohdan Khmelnytsky, namely Mykola Kostomarov who published an article critiquing the work. The title was republished in 2011, 2021 and 2025 in Moscow, perhaps as a timely reminder of the Russian version of Ukrainian history.

First edition, 8vo (20.7 x 13.7); pre-Revolutionary library stamps for the Moscow Theological Academy to upper fly leaf, title and foreword, shelf label to title, ownership stamp of V. A. Andreev in Cyrillic to title, ownership inscription to fly leaf and title dated 1936, litfond book shop label to upper pastedown, small Soviet bookseller stamp to lower pastedown, annotations and underlining throughout in coloured pencil; near contemporary calf-backed boards, title and floral design blind-stamped to spine, wear to edges and top of spine, a good copy.





SCARCE RUSYN IMPRINT

10. PARASEVYCH, SH. Jak chroniti sja vod shkodlivyh gusenich i komach v gospodarstve? Gozдовски rozgovory. [How to save your own farm from mischievous caterpillars and insects? Household conversations]. *Lviv, 1884.*

£950 [ref: 116369]

The author of the pamphlet poses as a scribe who attended two meetings in the village of Zales'je on the banks of the San. The narrator recounts how local farmers met with a keen small holder and beekeeper named Nikolaj Galjuk who had studied in Przemyśl. They ask him various questions and the pamphlet acts as a kind of Q&A of his expertise. Galjuk explains the life cycle of pests and shows how cultivating birds and hedgehogs can help protect crops. He also dismisses the habits of young farmers and those who believe witches have the power to spoil households. Not found in WorldCat.

First edition, 16mo (15.7 x 11.3 cm); 3pp. of black & white illustrations; original illustrated wrappers with decorative frame, minor staining to wrappers and some loss of paper to edge, else a very good copy.



11. BARVINSKY, OLENSKANDR. Iliustrovana Istorii Rusi [Illustrated History of Rus']. *Lviv, Shevchenko, 1890.*

£1,250 [ref: 117929]

Oleksander Barvinsky was an important western Ukrainian cultural figure and contemporary of Panteleimon Kulish. He produced Ukrainian language textbooks for children on history and literature and also served as a deputy in the parliament in Vienna and the Galician diet.

First edition, 8vo (19 x 13.5 cm); illustrations in black & white throughout, black & white folding map of Ukraine to rear with tear repaired, repair to pp.222-224 with some loss of text and repair to corner of p.23, some age-toning to margins, a few leaves with Japanese tissue to gutters; later half blue morocco over marbled paper boards, spine blind stamped with title, a very good copy.



FIRST EDITION IN THE ORIGINAL BINDING

12. KULZHENKO, STEFAN VASILYEVICH; ARTEL, A.D.; VASNETSOV, VIKTOR; NESTEROV, MIKHAIL. Sobor Sviatogo Ravnoapostol'nogo Kniazia Vladimira v Kieve [The Cathedral of St. Vladimir in Kiev]. Kyiv, S.V. Kulzhenko, 1898.

£3,750 [ref: 111248]

AN EXCEPTIONALLY FRESH EXAMPLE IN THE ORIGINAL ART NOUVEAU BINDING.

In 1884 Viktor Vasnetsov, Mikhail Nesterov and a number of other artists were commissioned to paint frescos in St Volodymyr's Cathedral in Kyiv, which had recently been constructed to celebrate a 900 years since Vladimir's Christianisation of Kiev Rus in 897. The somewhat controversial results of this undertaking are documented in this profusely illustrated guide.

Folio (34 x 25 cm.); vii, 137pp., chromolithographed title-page, titles & initials in red, 105 illustrations in the text, 42 plates (2 double-page, of which one in colour & gilt), small water stain to bottom margin of a few rear leaves; original decorative blue cloth gilt, blue slipcase with blue morocco entry, a fine example.



13. SAMOKISH, N.S. & VASILKOVSKIY S.I. (ARTISTS); EVARNITSKIY, PROF. D.I. (TEXT). Iz Ukrainskoi Stariny [From Ukrainian Antiquity]. St Petersburg, Marks, 1900.

£3,750 [ref: 94643]

VERY GOOD EXAMPLE OF A UKRAINIAN ARTISTIC AND ACADEMIC COLLABORATION CELEBRATING THE COUNTRY'S HISTORY.

Professor Dmytro Yavornytsky Evarnitskiy (1855-1940) was a Ukrainian historian, ethnographer, archaeologist and lexicographer. For the present publication he made use of both primary and archival sources, a selection of which were later published as 'Istochniki dlya istorii zaporozhskykh kozakov' (Sources for the History of the Zaporozhian Cossacks, in 1903). In 1902, he became Director of the Museum of Antiquities of Katerynoslav Gubernia (later the Dnipropetrovsk Historical Museum).



14. Vidy Kieva [Views of Kyiv]. *Kyiv*, S. V. Kulzhenko, [circa 1900].

£1,000 [ref: 120679]

Stefan Vasilevich Kul'zhenko was a prolific publisher in Kyiv and one of the most successful printers in the whole of the Russian Empire at the turn of the 19th century. He produced numerous albums dedicated to different cities such as Odesa, Zhytomyr and Paris.

Oblong 8vo (16.5 x 24 cm); 24 black & white plates lose with captions, a couple with marginal stains; in the original cloth printed portfolio lined with patterned paper, minor wear to spine, else a very good copy.



The text, albeit in Russian and French, gives biographies of important Ukrainian figures, and is illustrated by two of the best artists and book decorators of the period, both also Ukrainian. Samokish's style in the present work echoes one of his masterpieces, the celebrated 4-volume 'Tsarskaya Okhota'. The plates show portraits in colour by Vasilkovskiy framed by lively scenes by Samokish. Both artists had already collaborated on the coronation album of Nicholas II, and later published together an album of Ukrainian ornamental folk motifs.

Folio (42.3 x 34 cm); viii, 98, [2]pp., 21 colour lithographed plates; slightly soiled, some corners creased; original folder with pictorial boards, rubbed, with some spotting and soiling, a very good copy.

ONE OF 35 COPIES

15. LOUKOMSKI, GEORGES. *Volynskaia Starina [Antiquities of Volhynia].* *Kyiv*, 1913.

£2,750 [ref: 116984]

Incredibly scarce work dedicated to the architecture of Volhynia by Loukomski. This book was published in a very small edition and precedes his books dedicated to other regions of Ukraine such as Galicia (1915) and Kyiv (1929). WorldCat locates no copies.

Limited edition, supplement published separately to the journal 'Iskusstvo Iuzhnoi Rossii' in an edition of 35; 4to (34.7 x 28 m); 25 illustrations in black & white, 15 of which are hors-texte (including ten tipped on to thick grey Whatman paper), edges a little brittle with some minor loss; modern maroon cloth with part of the original wrapper pasted to the upper cover, a very good copy.





16. LOUKOMSKI, GEORGE KRESKENTEVICH; NARBUT, HEORHIY. Galitsiia v eia starinie: ocherki po istorii arkhitektury XII-XVII vv. [Galicia in olden times; essays on the history of its architecture from the XIIth to XVIIth centuries]. St Petersburg, Golike & Vil'borg, 1915.

£1,500 [ref: 121925]

A fresh example of this richly illustrated publication on the architecture and history of Galicia. The title-page, frontispiece, wrappers and endpapers were designed by Heorhiy Narbut, Ukraine's most important graphic designer of the twentieth century.

First edition; 4to (30.5 x 23 cm); [4], 125, [5]pp., 15 full-page colour plates tipped in and further illustrations throughout after Loukumski, frontispiece and title-page designed by Narbut, patterned endpapers; original printed wrappers designed by Narbut with gilt detail, spine repaired with some minor loss but holding fine, edges of wrapper a little damp stained else a very good copy.



17. LOUKOMSKI, G.K. Kiev. Ville Sainte de Russie. Son histoire, ses monastères, ses mosaïques et fresques, ses oeuvres d'art. Paris, Buttner-Thierry for J. Danguin, 1929.

£1,950 [ref: 108992]

The scarce deluxe edition of this important work on Kyiv and the art of the Ukrainian capital simultaneously also published in German. Richly illustrated with 16 coloured plates after Lukomskii and numerous photographic plates recording much of what no longer exists. Foreword by Charles Diehl.

Limited edition, ONE OF 50 COPIES, numbered 36 on the justification page; folio (33 x 25 cm); 16 plates hors-texte tipped in with tissue guards after watercolours by Loukumski, 64 photographic reproductions as well as numerous illustrations in the text, very fresh internally; original printed thick wrappers with design in blue, green and gilt detail, small repairs to spine with tape stains, otherwise a very good copy.

18. Photo album of Kharkiv. Circa 1930.

£5,750 [ref: 121782]

A significant collection of photographs taken by an American engineer in the early 1930s during the early industrialisation of Kharkiv, giving an important insight into Soviet Ukraine.

The album was compiled by an unnamed American engineer who was living in Kharkiv at some point between 1928 and the early 1930s. It includes a mixture of industrial sites (and factory interiors), modernist blocks of flats and intimate social gatherings at a time when Kharkiv was going through an intense period of rapid development. There is a striking contrast between the Constructivist architecture which was so groundbreaking at the time and the traditional clothing, wooden buildings, horse-drawn carts and milk yokes of the city's past. You can see the first skyscraper in the Soviet Union, the Derzhprom building towering over figures in the snow, impressive in its sheer scale, it was the most spacious single structure in the world when it was completed in 1928.

The American engineer was likely part of the 100 or so architects, engineers and draftsmen living and working in Kharkiv on behalf of Kahn Associates. They were tasked with building the Kharkiv Tractor Factory (KhTZ) as well as other buildings and plants. One photograph shows the newly completed Sotsgorod quarters with a laundry line hanging across the unfinished construction site with a caption, 'our front yard in Kharkiv'. The vast majority of the 141 photographs are in Kharkiv but there are also a few in Moscow and Berlin, presumably en route back to America. A photograph in Moscow shows the Vladimirskie Vorota and Chapel of St Panteleimon the Healer, both of which were destroyed by the Soviets in 1934 thus dating the album somewhere between 1928 and 1934.



4to (30 x 21 cm); 36 leaves with 141 silver gelatin photographs loosely inserted, some with captions to verso in English in pencil; original leather album with oak leaf banner design to upper cover, some wear to spine but else in very good condition.

PATRITOTIC WINEMAKING

19. **FILYPCHAK, IVAN.** *Vyrib vin ovochevykh [The Production of Vegetable Wine]*. Lviv, 'Rusalka', 1931.

£1,350 [ref: 116666]

A scarce pamphlet instructing peasants on how to make wine at home using fruit such as gooseberries, blueberries, cherries, strawberries and apples. Not only does the author offer practical instruction but asks Ukrainians to start making wine like they do in other European countries as it is a question of national pride.

Filypchak complains that although peasants already do make their own wine, and do so well, they don't have the patience to let it age properly, drinking it too quickly and giving themselves a headache. Instead he implores the reader to behave as they do in France and Italy, where they know how to cultivate wine, look to improve it and make money from selling it.

'Let us learn from from them - let us take advantage of all the gifts of God, which our native land - the Ukrainian land, gives us in abundance, let us love it sincerely, let us work on it, let us extract from it everything that can be extracted, and work will give us the greatest happiness, then we will show the world that we are worth something, people will begin to appreciate and respect us. Make wine for sale, let other nations drink and buy from us, and use that money to buy our native land back from our neighbours - that is your duty!'

First edition, 8vo (22.7 x 15 cm); corner a little creased; unbound pamphlet as issued, slight marginal age toning, spine partially split at bottom but holding fine, else a very good copy.



20. **PARFANOBYCH, SOFIA.** *Ovochi, iaryny, ta bezal'kohol'ni napytky [Vegetables, fruits and non-alcoholic drinks]*. Lviv, Tov. 'Vidrozhdenia', 1932.

£950 [ref: 117685]

This work is a collaboration between the Ukrainian anti-alcohol and anti-tobacco society *Vidrozhdenia* [Rebirth] and gynaecologist Sofia Parfanovych (1898-1968) - an important figure in Ukrainian medicine of 1920s and 30s. The *Vidrozhdenia* temperance society was founded in 1909 in Lviv in response to a resolution of the First Educational-Economic Congress. Its purpose was to discourage the Ukrainian population from consuming alcohol and smoking. Since alcohol and tobacco were state monopolies, its temperance message coincided with the struggle of the Ukrainians against the Polish occupation of Galicia, and in the 1930s its activities expanded considerably.

Read more at shapero.com.

First edition, 16mo (17.5 x 12.5 cm), illustrations throughout, some staining to upper margin of closing leaves and lower wrapper; original illustrated wrappers designed by Omelian Lishchynskyy, repairs to spine, a very good copy.



'ONE HUNDRED THOUSAND GIRLFRIENDS - TO THE TRACTOR!'

21. HOLUBEV, M.O.; HURZHI, S.H; VIRNYKIV, I.S. *Traktorna bryhada P.M. Angelinoy* [The Tractor Brigade of P. M. Angelina]. Kyiv & Kharkiv, Derzhavne vydavnytstvo kolhosnoi i radhosnoi literatury, 1939.

£2,250 [ref: 120904]

The only photobook documenting the life of the famous tractor driver Pasha Angelina. Not found in OCLC.

The book tells the story of one of the most celebrated work units in USSR in the 1930s - the all-female tractor brigade, founded and led by Pasha Angelina (1913-1959). Born in 1913 in the village of Starobeshevo in the Donbass, Pasha gained her tractor licence at 16 and headed the first female brigade by 20, famously making the call 'One hundred thousand girlfriends - to the tractor!'. Angelina was a true Soviet celebrity and no less famous than Alexey Stakhanov, her face often appearing in newspapers and magazines. Although the narrative appears to have the usual Soviet propaganda of the 1930s, there are still some interesting details about the lives of women working in kolkhozes.

First edition, 16mo; illustrations in the text and photographic prints on separate leaves, text in Ukrainian, with the original red insert of the two red orders of the brigade awarded; original maroon cloth with photographic portrait pasted to upper cover and title blindstamped, ink number inscribed to upper corner, covers a little worn, a very good copy.



ITEM 22



ITEM 23

22. POLON'SKA-VASILENKO, NATALIA. *Kyiv chasiv Volodymyra ta Iaroslava* [Kyiv in the times of Volodymyr and Yaroslav]. Prague, Vydavnytstvo Iurii Tyshchenka, 1944.

£550 [ref: 109013]

A detailed history of Kyiv from the 7th century, with chapters on the rich cultural output of the 11th century and the close political ties shared with Western Europe.

First edition, 16mo (16.6 x 12.2 cm); illustrated in black & white throughout; original printed wrappers in red & black, a fine copy.

23. KRYPIAKEVYCH, IVAN; HOLUBETS, MYKOLA; DOROSHENKO, DMYTRO; PASTERNAK, IAROSLAV. *Velyka Istoriiia Ukrainy* [The Great History of Ukraine]. Winnipeg & Lviv, Ivan Tyktor, 1948.

£1,500 [ref: 114849]

This second, expanded edition of *The Great History of Ukraine* provides a comprehensive account of Ukrainian history, from prehistory to 1948, with contributions from notable Ukrainian historians. The book features rich illustrations, historical maps and portraits, making it both an academic and visual resource.

Second, expanded edition, large 8vo (25.5 x 18 cm); xxiii, 967 pp., profusely illustrated including maps; original red cloth with spine designed by Myron Levytsky, rebound in maroon cloth with original spine laid down, with added gilt where missing to the top and bottom of spine, a very good copy.



LITERATURE

24. HREBINKA, YEHVEN (EDITOR).
Lastovka: sochinenii na malorusskim iazyke
[Lastovka: works in the Little Russian
language]. St Petersburg, Izd. knigoprodavtsa
Vasya Poliakova, 1841.

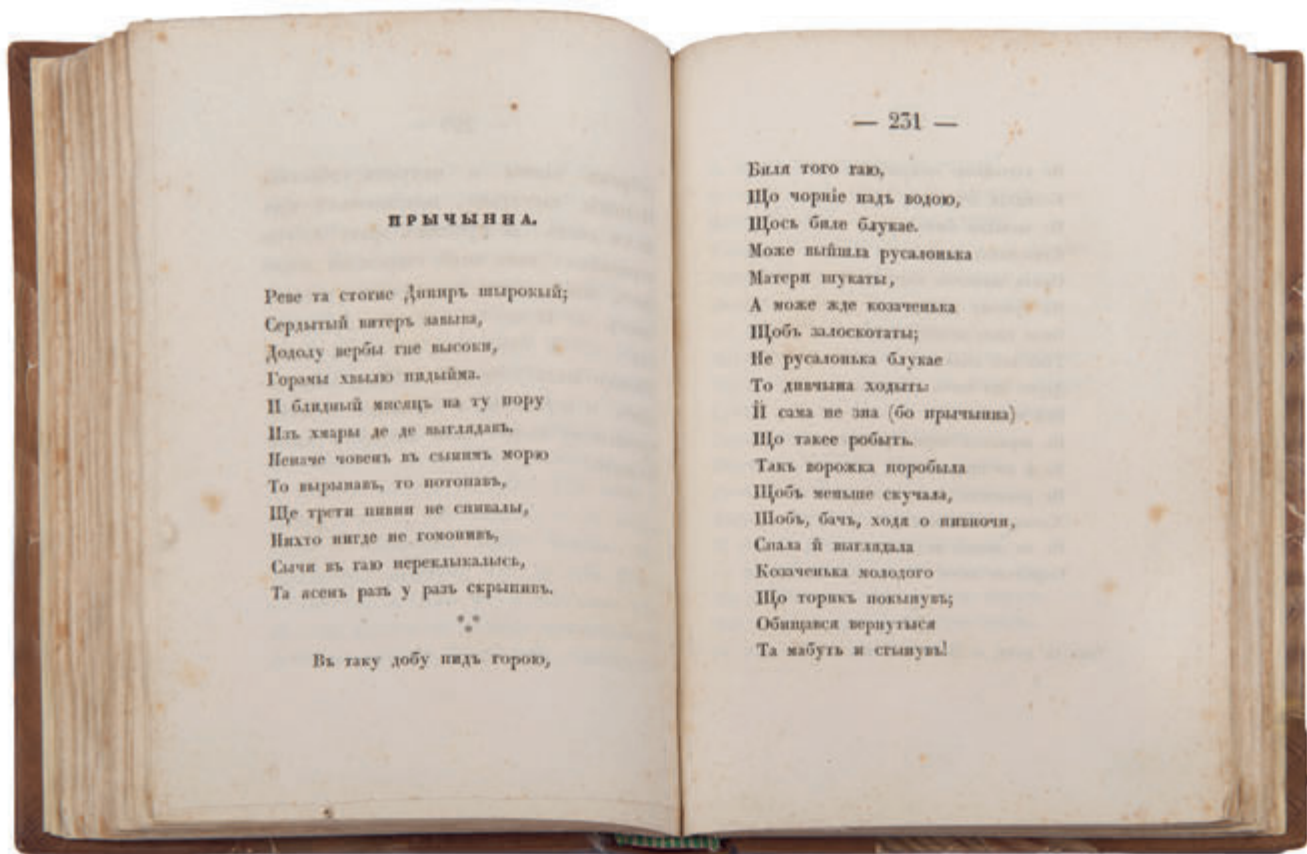
£25,000 [ref: 121989]

Incredibly rare and important Ukrainian literary anthology which includes the work of Taras Shevchenko and Ivan Kotliarevsky.

'Lastovka' is one of the most interesting almanacs of the first half of the 19th century and marked an important step in the development of Ukrainian language literary works. The initial idea for the publication came from the writer Hryhorii Kvitka-Osnovianenko and work began on collecting material in 1838.

That same year the editor, Yehven Hrebinka (who also worked on the publication of Kobzar in 1840) entered into talks with Kravevsky, the publisher of the major literary St Petersburg magazine 'Otechestvennye Zapiski'. However, Vissarion Belinsky who had overall say in the artistic direction of the magazine at the time was totally against printing Ukrainian works as he thought it was unnecessary and even harmful to publish literature in a language other than Russian.

Hrebinka was left with the portfolio of collected material and didn't want it to go unpublished. Working with Shevchenko, he managed to print it under the title 'Lastovka' [Swallow] in 1841, bringing together some of the brightest Ukrainian voices of the time. The almanac proved immensely popular and cemented Shevchenko's position as one of the greatest writers.



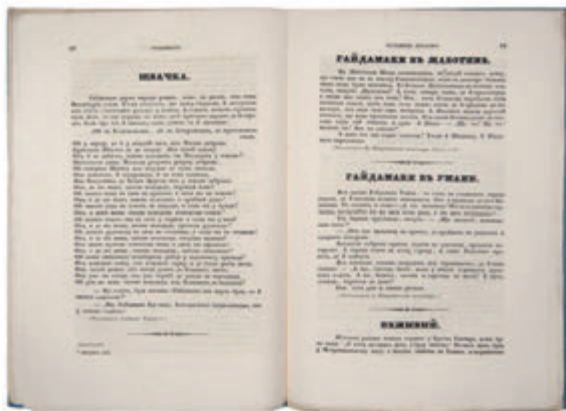
Hrebinka was equally passionate about Shevchenko, in a note for 'Haidamaky' he wrote, 'last year Shevchenko delighted us with "Kobzar", and now he has written the poem "Haidamaky.' It's a beautiful thing, very beautiful, as delicious, they say, as a beautiful watermelon on a hot day after lunch!'

The full list of contributors are: Levko Borovykovsky, Hrebinka, Hryhorii Kvitka-Osnovianenko, Viktor Zabala, Porfyrii Korenytsky, Panteleimon Kulish, P. Pysarevsky, Oleksander Afanasiev-Chuzhbynsky, as well Shevchenko and Kotliarevsky.

OCLC locates just four copies: University of Manitoba, Harvard, University of Illinois and the Royal Danish Library. This copy is in an attractive morocco binding from the library of prominent Russian bibliophile and collector Pavel Gubar.

Provenance: Pavel Vikent'evich Gubar (bookplate to upper pastedown).

First edition, 16mo (15.4 x 12 cm); some scattered foxing, more so to preliminary leaves otherwise fairly fresh, some wear to title with some loss to lower corner repaired, small damp stain to upper right corner to title and p 1; Soviet bookseller's label and stamp to lower pastedown; early 20th-century half light tan morocco over marbled boards, original pink lower wrapper bound in, spine in parts with raised bands, title in gilt to second part, a very good copy, title, 382pp., [2] pp. table of contents.



GREAT RARITY

25. KULISH, PANTELEIMON. *Ukrainskie Narodnye Predaniia* [Ukrainian Folk Legends]. Moscow, Izd. Imp. 1847.

£4,950 [ref: 122079]

A great rarity of Ukrainian literature, published on the eve of Kulish's arrest and confiscated shortly after: Panteleimon Kulish (1819-1897) was one of the most important Ukrainian literary figures of the 19th century. Born into an impoverished Cossack family, he enrolled at Kyiv University but was unable to prove his noble heritage so wasn't allowed to finish his studies. Through his friendship with Mykhailo Maksymovych he managed to publish some short stories and an epic poem simply called 'Ukraine' in 1843. By 1845 he'd secured a teaching position in Kyiv and befriended Shevchenko and Kostomarov and their circle later became the nucleus of the secret Cyril & Methodius Brotherhood.

Kulish was on his way to the Prague with his new wife Oleksandra Bilozerska when he was arrested by the authorities in Warsaw for belonging to the Brotherhood. Official documents stated: '...although he did not belong to the said society, he maintained friendly relations with all its members and, even in his published works, included many ambiguous passages that could have instilled in the Little Russians the idea of their right to a separate existence from the Empire'.

This book consists of riddles, scenes from everyday life, folk tales and legends of Khelnytsky, Mazepa, the Haidamaks, Tatars as well as other more fantastical stories. OCLC locates copies at: NYPL, Univ of Chicago, Stanford, Harvard, Dartmouth, Cleveland Public Library and Univ of Toronto.

First edition, 4to (25 x 18 cm); untrimmed and fresh; later blue paper wrappers, in a marble slipcase with label to cover; [8], 92pp.

FIRST EDITION OF A LANDMARK PUBLICATION

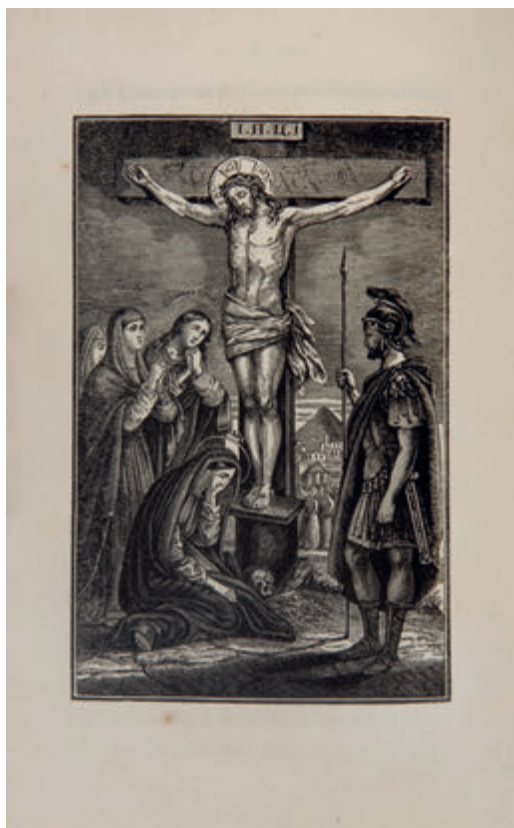
26. KULISH, PANTELEIMON. *Hramatka (Gramatka)* [Grammar]. St Petersburg, Tip. P. A. Kulish, 1857.

£8,500 [ref: 117856]

The incredibly scarce first edition of one the most important Ukrainian books of the 19th century, here in the original wrappers. WorldCat locates just one copy, at the National Library of Poland. *Hramatka* was a landmark publication for the Ukrainian language and was incredibly well received amongst intellectuals and the masses alike. By 1860 the book had completely sold out, although this includes Kulish himself distributing the book keenly as he was passionate about educating the illiterate. A second edition published in 1861 was heavily censored, with only 67 pages and notable omissions such as the image of lightning striking a tree which was deemed to be potentially subversive.

Kulish's *Hramatka* was the first grammar textbook published for Ukrainian speakers in the Russian Empire and inspired others such as Hatsuk and Shevchenko to follow suit. The phonetic system which Kulish had introduced in his 1856 work is *Zapiski o luzhnoi Rusi* [Notes on Southern Rus'] was coined the *Kulishivka* and marked an important step in the development of Ukrainian orthography. The foreword opens with the assertion from Kulish that 'We have a lot of grammar textbooks and ABC books in Ukraine, though they are not appropriate for literacy teaching because they are not published in the mother tongue'.

At the end of the 18th century and the beginning of the 19th century, works published in the Ukrainian vernacular such as Kotliarevsky's *Eneida* used Russian letters. It wasn't until the Ruthenian Trinity literary group published the almanac 'Rusalka Dnistrovaia' in Buda in 1837 that a Ukrainian literary work was published using phonetic spelling. The system which was spearheaded by Marikyan Shashkevych did not take root in Galicia (the Habsburg authorities banned it and confiscated 800 of the 1000 copies) but became one of the foundations for later phonetic writing and the modern Ukrainian alphabet and spelling. The seed was sown that one should follow the rule: 'write as you hear and read as you see'.



Despite the efforts of the Ruthenian Trinity group, by the middle of the 19th century, there was no single alphabet of the living Ukrainian language. There were more than 50 systems of writing Ukrainian letters. Therefore, the leading Ukrainian writers and linguists started compiling alphabets, the first and most famous of which was the present work and Hatsuk's 'Alphabet' (1861). The primer was praised by pedagogues at the time for its inclusive approach to education. In particular, Taras Shevchenko wrote in his diary on December 10, 1857: 'How wonderfully, intelligently and nobly this brand-new primer is composed. God grant that it will take root in our poor people. This is the first free ray of light that can penetrate the slave head oppressed by priests.' He was so taken by Kulish's *hramatka* that he decided to write his own textbook and in 1861 published 'bukvar' iuzhnorusskiy'.

The cultural and linguistic significance of the grammar book cannot be understated. For the first time proverbs and folklore were used as academic material and the format was intended to be as inclusive as possible. Kulish wanted to reach illiterate adults as well as children and therefore aimed to create the most effective means of educating the masses. It did not only focus on Ukrainian grammar and literacy but also arithmetic, history and Christian ethics. Not only are the contents fundamental to understanding the history of Ukraine but it is a beautifully published work, with full-page illustrations, letrines and tailpieces.

First edition, 8vo (18 x 11.5 cm); illustrated title, three full-page illustrations and numerous letrines and tailpieces throughout, some scattered foxing, traces of erased ink inscription to title; original printed green wrappers, skilfully rebacked, a very good copy; [2], 149pp.



THE MOST FAMOUS PIECE OF UKRAINIAN LITERATURE

27. SHEVCHENKO, TARAS. *Kobzar*. St Petersburg, Kozanchikov, 1867.
£4,750 [ref: 122268]

An incredibly fresh example of an early *Kobzar* in an attractive contemporary binding. One of the most important posthumous editions.

First published in 1840, Shevchenko's exile and strict censorship of his poetry made it impossible for a complete edition of *Kobzar* to appear until after his death in 1861. The present edition was published at the expense of Russian publisher Dmitry Kozanchikov (and so commonly referred to as the Kozachnikov edition) and it was the most complete version of *Kobzar* at the time. In addition to plays from the first editions of *Kobzar* it includes poems published in the 'Osnova' journal between 1861 and 1862 including 'Neofiti', 'The Slave' and 'Maryanna the nun'.

'The most accurate in terms of spelling, more complete than other editions and with the correct stresses. Rare.' (Ostroglov)

OCLC locates seven copies..

8vo (21.2 x 15 cm); frontispiece portrait, half-title and title a little stained, very minor scattered foxing, otherwise very fresh; near contemporary dark green morocco over green cloth boards by Gerasimov of Moscow (binder's label to upper pastedown) spine in parts with raised bands, title in gilt to second part, a near fine copy. Ostroglov, p. 143; 'Rarity', Komarov. T. Shevchenko in Literature and Art. Odesa, 1903. Section I, No. 22



THE FIRST UNCENSORED KOBZAR

28. SHEVCHENKO, TARAS. *Kobzar*. Prague, Nakladem knihkupectvi dra Gréga a Ferd. Dattla, 1876.
£4,250 [ref: 122267]

The 'Prague' edition of Shevchenko's *Kobzar*, published by Oleksandr Rusov on behalf of the Kyiv Hromada.

Published in exile after Tsar Alexander II signed the Ems Decree in 1876 at the expense of the Kyiv Hromada it's first uncensored edition of *Kobzar*. Members of the Hromada bought the publication rights from Shevchenko's two brothers, Mykyta and Yosyp in Kyiv in 1874 for a huge sum of 5000 rubles. There were in fact two separate volumes published in Prague, this volume and a larger, much scarcer volume, which included 18 poems from Shevchenko's 'Big Book'; they are seldom, if ever, seen together. The present volume, which includes Turgenev's fond recollections of time spent with Shevchenko is also rare, with only four copies located in OCLC.

First edition, 8vo, (22.6 x 15.2 cm); frontispiece portrait, with forewords from Ivan Turgenev and Iakov Polanskiy, 19th-century ownership to title, foreword and p.1, closed tear to p.31, minor staining including some small marginal damp stains to frontispiece; near contemporary brown leather binding, blindstamped with vine design and decorative corners to upper cover, fleuron to lower cover, upper cover gilt ruled, a very good copy; xxii, 414pp, errata leaf.



29. SHEVCHENKO, TARAS. De Shcho z Kobzaria [Something from Kobzar]. Kharkiv, Izdatel'skii Komitet Khar'kovsk. Oshchestva rasprostran. v narode gramotnosti, 1901.

£950 [ref: 109737]

A scarce collection of Shevchenko's work printed in Kharkiv starting with 'before 1844' and ending in 1861, including poems such as *Kalyna*, *Pustka*, *Sotnik* and many more. Not found in OCLC.

First edition, 16mo (16 x 12 cm); 135pp., some loss to edge of final leaves, minor spotting throughout, ownership inscription to first leaf, decorative lettrines and headpieces throughout; original green printed wrappers with Shevchenko's portrait to upper wrapper, a little faded, repairs to spine, lower wrappers stained, ownership inscription in black ink to corner of upper cover, a very good copy.

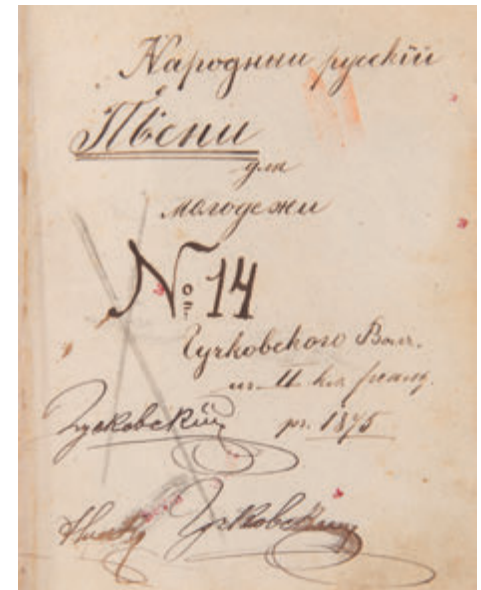


30. [SHEVCHENKO, TARAS]. Slava Ukraini! [Glory to Ukraine!]. St Petersburg, Ukrains'ke lit. khudozhne tovaristvo, circa 1917.

£350 [ref: 122544]

A charming pre-Revolutionary postcard featuring a kobzar and Shevchenko's poetry. It was printed by Golike & Vil'borg in St Petersburg and so must have been produced before the October Revolution. This was at a time when Ukrainian national sentiment was flying high after declaring autonomy from Russia in 1917.

Portrait postcard (13.3 x 8.5 cm); illustration by 'O. L. Ko'; verso blank, slight crease and staining to verso, a very nice copy.



31. [FOLK SONGS]. Narodnyi Russkii Pesni dlia Molodezhi sobral A. N. Shch. [National Rusyn Folk songs for Youth collected by A. N. Shch.]. Lviv, Nakladom Mikaila Holeika i Alekseia Shcherbana, 1874.

£2,250 [ref: 117922]

A very scarce collection of 129 folk songs specifically for young people. The collection reflects the language spoken in Western Galicia and the songs are very much Ukrainian in their focus. The owner has crossed out the extra 's' in the title to affirm that it is Rusyn as opposed to Russian. Rare: not in WorldCat.

Provenance: Huczkowski (ownership inscriptions in Cyrillic and Latin script and dated 1875).

First edition, 16mo (14.9 x 11.3 cm); flyleaves and title with ink inscriptions, ownership inscription rubbed out on the title resulting in a short close tear; modern black half calf and maroon cloth, spine in parts with label to second part, gilt ruled, 203pp., a very good copy.



GOthic COSSACK NOVEL

32. STOROZHENKO, OLEKSA. *Marko Proklyatiy: poema na malorossiskom iazyke iz predanii i poverii zaporozhskoi stariny* [Marko the Damned: a poem in the Little Russian (Ukrainian) language from legends and beliefs of Zaporozhian antiquity]. Odesa, L. Nitche, 1879.

£3,750 [ref: 121515]

An important work of Ukrainian literature based on folklore and legends of the Zaporizhian Cossacks. This edition is accompanied by a preface from Vasyl Ivanovych Bilyi (1817-1890), an Odesa publisher and bookseller of the 1870s, which details how the book came to fruition. Storozhenko wrote in a letter to the publisher that he had spent more than thirty years collecting fragments of folk tales connected to the legendary character of Marko - inspired by the Ukrainian proverb *tovchet'sya yak Marko v pekli* [wandering like Marko in Hell].

Storozhenko states that every nation has its tradition of a such a figure, which neither Earth nor hell accepts for his sins. For France this is Melmoth, the Ancient Greeks had Odysseus, the English and Germans have too many to count, the Russians have Immortal Koshchei and Ukrainians have Marko. Over the decades spent collecting oral accounts, he found that most people associated the story to the uprising of 1648.

The first two chapters of *Marko the Damned* were published in the *Pravda* journal in Lviv in 1870, Storozhenko then completed a further ten chapters but died in 1874, unable to see through the publication in his own lifetime. Seventeen days before he died, he sent the twelve chapters to the publisher with the note, 'I'm sending you all of Marko, do what you know how to, may God help you'. The subsequent four chapters were finished by the editor based on the author's letters and taking in consideration his views on the purpose of the work. OCLC locates four copies.

First edition, 8vo (21.7 x 15 cm); frontispiece portrait, some foxing and thumbing to title otherwise internally fresh, errata slip at rear; contemporary quarter calf with title blindstamped to spine, extremities worn and spine partially split but holding fine, a good copy, vii, 170pp.

33. STARYTSKY, MYKHAILO. *Z davnego Zshitku. Pisni i Dumi* [From an old notebook. Songs and Dumas]. Kyiv, Tip. G.T. Korchak-Novt'skogo, 1883.

£1,500 [ref: 120718]

Mykhailo Starytsky (1840-1904) was a writer, translator, dramatist and cultural activist. He made a significant impact on 19th-century Ukrainian cultural output as a whole and is credited with founding professional theatre in Ukraine.

Starytsky collected and transcribed folk songs, which he published with music arranged by Mykola Lysenko (his cousin) as well as writing librettos for many of Lysenko's operas, such as *Taras Bul'ba*, and *Utoplena* [The Drowned Maiden]. After the Ems Ukase was introduced, Starytsky was forced to emigrate but returned to Ukraine in 1880 where he resumed his publishing activities and theatre work, becoming the director of Ukraine's first professional theatre. In 1885 he founded a new troupe with young actors but the same year he ceased his theatrical work altogether and devoted himself to literature. He created over thirty works of drama but an important part of Starytsky's literary legacy is his poetry on social issues, which is characterised by populist and patriotic motifs, glorification of the Ukrainian past, and protests against Tsarism. A scarce work. Not found in OCLC.

First edition, small 8vo (16.8 x 12.8 cm); original printed wrappers, repairs to spine, toning to margin of wrapper, small Soviet bookseller's stamp and ink numbering to lower wrapper, else a very good copy.



ITEM 33



ITEM 34

34. **KONYSKY, OLEKSANDR.** *Porvany Struni. Yakovenka [Broken Strings]. Zhytomyr, Izd. Knizhnogo Magazina P. F. Pancheshnikova, 1886.*

£1,250 [ref: 120719]

Scarce provincial imprint. Only known copy in the National Library of Ukraine.

Oleksandr Konysky (1836-1900) devoted his life to Ukrainian-language publishing, both in Russian-ruled Ukraine and in Galicia. During the suppression of Ukrainian culture in 1863 (following Petr Valuev's circular), Konysky was arrested and exiled without a trial to Vologda in northern Russia. In 1865 he was allowed to move to Voronezh and then abroad. He stayed for several months in Galicia and Bukovyna and developed close ties with leading cultural figures there. He was active in the Hromada of Kyiv and as a member of the Kyiv city council, he tried to get the Ukrainian language introduced into the city's schools. One of the patrons of the Shevchenko Society in Lviv from 1873, he initiated its transformation into the Shevchenko Scientific Society in 1893 and bequeathed 10,000 rubles to it.

First edition, 16mo (15.7 x 10.2 cm); most leaves unbound; original printed wrappers, small stain to upper wrapper, small bookseller's stamp to lower cover, a very good copy.



SAMMELBAND OF FIRST EDITIONS

35. **CHUPRYNKA, HRYTS'KO.** *Ohnetsivit; Meteor; Son Trava; Bilyi Hart; Urahan; Konstrasty. [Fireflower; Meteor; Dream Grass; White Hardening; Hurricane; Contrasts]. Kyiv & Lviv, 'Ranok' 1910-1913.*

£3,250 [ref: 120714]

Six first editions of Chuprynka's poetry bound in one volume. Any first edition of his poetry is notably scarce so this is an excellent example of a contemporary sammelband.

Hrytsko (Hryhorii) Chuprynka (1879-1921) was an important modernist poet and cultural and political figure active in the fight for an independent Ukraine. He contributed to *Ukrains'ka khata* and from 1917 served in the Khmelnytsky Regiment of the First Ukrainian Infantry Regiment. In 1919 he led a rebellion against the Bolsheviks in Chernihiv gubernia and was executed by the Cheka in 1921.

OCLC locates the following copies of the individual titles: Ohnetsivit (University of Illinois & Harvard); Meteor (Indiana, Univ of Minnesota & Univ of Manitoba); Son Trava (Univ of Minnesota); Bilyi Hart (Univ of Minnesota); Urahan (Indiana); Konstrasty (Harvard, Univ of Minnesota & Univ of Manitoba).

First editions of 6 works bound in one vol., 16mo (17.5 x 12.5 cm); near contemporary half brown cloth over marbled paper covered boards, typed descriptive label to lower pastedown in Russian with ink annotations, a very good copy.

36. POLISHCHUK, KLYM (EDITOR). Druzhnia Rada abo 'Veseli zharty – smikhu varti'. Zbirnyk opovidan', kazok, virshiv ta baiok [Friendly Council or 'Funny Jokes - Worth Laughing'. Collection of Stories, Folk Tales, Verses and Fables]. Kyiv, Vydannia I.T. Hubanova, 1913.

£2,000 [ref: 109355]

Extremely rare collection of Ukrainian prose & poetry compiled by the writer Klym Polishchuk (1891-1937). It includes little known works by K. Zhurlyvyi, T. Kobzarenko, P. Koval'chuk, M. Kovalenko, M. Bandurist and V. Perebyinis.

Polishchuk debuted in the Lviv magazine *Dzvinok* in 1909 and spent the following decades editing periodicals, recording Volhynian folklore, and publishing prolifically, most productively during his Lviv exile after emigrating with the UNR Army in 1920. Returning to Soviet Ukraine in 1924, he was arrested in 1929 on charges of 'bourgeois nationalism' and sent to the Solovki camp. He was shot at Sandarmokh in 1937, one of hundreds of Ukrainian intellectuals commemorated as the 'Executed Renaissance'.

First edition, 8vo; 47pp., soiling to lower margin of preliminary leaves; in the original illustrated wrappers, water stains to inside of covers, spine glued, some loss to spine and upper cover, tears, otherwise a good copy.



ONE OF 100 COPIES

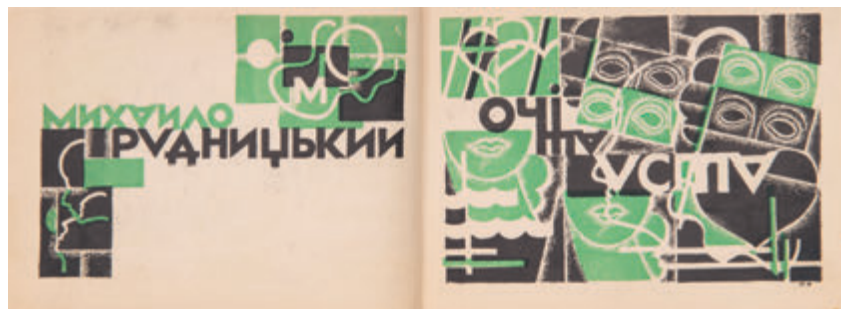
37. RUDNYTSKY, MYKHAILO; KOVZHUN, PAVLO (ILLUSTRATOR). Ochi ta Usta [Eyes and Mouth]. Lviv, Izmarahd, 1920.

£1,500 [ref: 111815]

HORS COMMERCE EDITION BOUND IN FABRIC. A prose and poetry collection authored by the noted Ukrainian critic, poet and writer, Mykhailo Rudnytsky. The volume was designed by Kovzhun, a leading light of the inter-war avant-garde in Ukraine and Poland. Kovzhun's lithographic title pages show abstract ornamental images of lips and eyes and relational, spectral figures. Each collection throughout the book opens with an additional abstract vignette. All copies were issued in interim wrappers and each was custom bound by the author for presentation.

WorldCat locates four copies: the British Library, Harvard, Columbia and John Hopkins.

First edition, one of 100 copies, hors commerce and printed on Japon, oblong 32mo (12.5 x 9 cm); lithographed title and vignettes by Pavlo Kovzhun printed in green and black, minor thumb marking and a few small stains to margins, endpapers replaced; original patterned cloth binding, printed label to upper cover, a very good copy.



38. TYCHYNA, PAVLO. Pluh [The Plow]. Kyiv, T-vo Drukar', 1920.

£2,500 [ref: 120946]

First edition of one of Tychyna's most famous and important works. His first collection of poetry *Clarinet of the Sun* (1918) brought him instant recognition as the major Ukrainian poet of his time. His second collection *The Plow* confirmed Tychyna's position in Ukrainian culture. The wrappers were designed by Oleksander (Les) Lozovsky, a student of Narbut and Mykhailo Boichuk.

Pavlo Tychyna is a complex figure who played along with changing Party dictates after enjoying a period of creative independence and has a problematic reputation for his later work, although he was nominated for the Nobel prize. His work from 1917 through 1932 is acknowledged to be Tychyna's most important and he is accepted as Ukraine's first poet of the century, before he submitted to Party dictates in the years after 1933.

'What Tychyna has given our literature indeed constitutes a great treasure. It so happened that this young dreamer, with a look directed deep inside him, in his very first book appears so profoundly original and mature and at the same time so tied to the best traditions of our literature that there could be no doubt that a new, fresh, and captivating page has been written in it. Tychyna took from the old soil a humane treatment of themes, a deep national colouring, and the most beautiful language, [forming] a laconic style that in its simplicity, lyricism, and compactness reminds us of the manner of our great prose writer, Vasyli' Stefanyk. Possibly of world stature, Tychyna through his form is a deeply national poet because he has used what was best in earlier generations. He drank in, as it were, all the beauty of the popular language and has used it with great taste and mastery in a most sophisticated manner. He has added to this his dreaminess and depth, brilliant form, and a flexible sonorous verse technique, usually scorned by our writers with the exception of two or three mannerist poets' (Yefremov).

First edition, 8vo (20 x 14.5 cm); original printed wrappers designed by Oleksander Lozovsky, some restoration to corners and spine.



ITEM 38



ITEM 39

39. TYCHYNA, PAVLO. Viter z Ukrainy [Wind from Ukraine]. [Kharkiv], 'Chervoniy Shliakh', 1924.

£2,500 [ref: 120952]

First edition of one of Pavlo Tychyna's early works with an attractive cover. 'The Plow' and 'Wind from Ukraine' are 'all accomplished collections of introspective and metaphysical verse' (Cyzevskyj).

First edition, 8vo (20 x 14.5 cm); original printed wrappers by an unknown artist, repairs to corner and spine, else a very good copy; 86pp.

40. TYCHYNA, PAVLO. Pluh [The Plow]. [Kharkiv], Derzhavne Vydavnytsvo Ukrainy, 1925.

£850 [ref: 120950]

The third edition of Tychyna's 'The Plow' but here in striking abstract wrappers.

Third edition, 16mo (15.1 x 11.3); gutter strengthened with japanese tissue; original printed wrappers, small Soviet bookseller's stamp to lower wrapper, slight staining and wear to spine, a very good copy.





41. LOUYS, PIERRE; SMERYCHYNSKY, SERHII (TRANSLATOR). *Pisni Bilitidy* [Les Chansons de Bilitis]. Vinnytsia, [n.p.], 1925.

£750 [ref: 121920]

An unusual Ukrainian edition of Pierre Louys' famous collection of erotic poetry published in Podilia. The translator Serhii Smerychynsky was born in Balta in 1892 and worked as a linguist and director of the Vynnytsia Archives. He published numerous works on the Ukrainian language including a book on syntax in relation to phraseology and stylistics in which he advocated the use of vernacular constructions in all fields of speech and writing. His stance attracted attention from Communist Party and he was arrested and imprisoned in the 1930s. The front cover features a label dedicated to the author Pierre Louys with 'hommage d'admiration profonde'.

16mo (16.4 x 9.9 cm); illustrations throughout, small damp stain to title; leatherette and paper covered boards, illustration and label pasted on the upper cover, a very good copy; 60pp, contents leaf.



42. [MOLDAVIAN AASR]. *Kyntichi moldovinesht'* [Moldavian Folk Songs]. Balta, Editura di Stat a Moldovii, 1928.

£850 [ref: 117942]

A collection of Moldavian folk songs printed in the city of Balta (modern day Ukraine). A scarce example of Soviet provincial printing and Moldovan language in Cyrillic from the 1920s. Not found in OCLC.

16mo (15 x 11 cm); pencil annotations throughout; original wrappers with decorative border, repairs to spine, corners of upper wrapper with some loss, a very good copy.



'HELLO! HELLO! HELLO! EVERYONE! EVERYONE! EVERYONE!'

43. KHVLOVY, MYKOLA; KULISH, MYKOLA (EDITORS). *Literaturniy larmarok* [Literary Fair]. Kharkiv, Derzhavne Vydavnytstvo Ukrainy, 1929.

£6,500 [ref: 117937]

Seven issues of the important but short-lived literary and artistic almanac from representatives of the Ukrainian modernist movement. Published in a period when national culture was prospering, the almanac was a bastion of creative freedom which would soon be suppressed and later erased by Soviet authorities. It remains a scarce testament to the artistic efforts made in these years.

Mykhailo Johansen initiated the idea of an almanac which was implemented by Mykola Khylovy and Mykola Kulish in December 1928 in Kharkiv. The name *Literaturniy larmarok* originally referred to an area in the centre of the city where newspaper and magazine editorial offices were located.



Writers and journalists would meet here at cafes and the word 'fair' hints at the idea of a freedom of ideas as opposed to state run literary organisations. There were 12 issues in total the first was numbered 'Book 131' as the founders wanted to emphasise that it did not appear in a vacuum, it was ancient, like the entire fair tradition.

The almanac published satirical works which were quickly criticised and the cover designs by Petrytsky (which reproduced his stage designs for the opera *Sorochynskiy Iarmarok*) were also attacked. The publication was banned in 1930 and Johansen, Khvolovy and Kulish along with many others from their circle were part of a group that is now referred to as the 'executed renaissance' as they all fell victim to Stalin's purges.

First editions, 7 issues, 8vo; illustrations throughout; two issues with the original jackets designed by Petrytsky, one with significant loss, all issues with some degree of wear to wrappers but holding fine, a fair set.



44. DUDKO, FEDIR. *Prirva* [The Precipice].
Lviv, 'Khortytzia', 1931.

£1,750 [ref: 120936]

WITH STRIKING PHOTOMONTAGE WRAPPERS
DESIGNED BY MYKOLA BUTOVYCH.

Prirva [The Precipice] is the fourth and final novel in the 'V Zahravay' [In the Blaze] cycle, published between 1928 and 1931. The three other novels *Chortoryi* [Vortex], *Kvity i krov* [Flowers and Blood], *Na zharyshchakh* [On the Burned Ruins] as well as *The Precipice* are all inspired by the events which took place in Ukraine between 1919 and 1920.

Scarce: OCLC locates three copies (NYPL, National Library of Poland and the Staatsbibliothek zu Berlin).

First edition, 8vo (17.3 x 12.8); contemporary ink ownership inscription to upper corner of flyleaf, water stain to upper right corner throughout the book, some leaves loose but holding fine; original wrappers designed by Butovych, small repairs to top edge and spine, a good copy.



45. [UKRAINIAN JOURNALS]. TRAKTOR. Literaturno-khudozhnii zhurnal sil's'ko hospodars'kikh robotnykiv. [Tractor. A Literary & Artistic Journal of Rural Economic Workers]. Kharkiv, 'Radians'ke Selo', 1931-1933.

£4,750 [ref: 120953]

Seven issues of *Traktor*, an incredibly rare journal published in Kharkiv in the early 1930s with striking photomontage designs.

It includes prose, poetry, drawings and reports on contemporary topics - all aimed directly at Soviet farm workers and emphasising the official propaganda of the time. The Kharkiv Tractor Plant or the KhTZ as it is commonly known was completed in 1931 and was a centrepiece of Stalin's five year plan. The vast manufacturing plant was a symbol of the rapid changes taking place both in industry and agriculture and was no doubt the inspiration behind this journal.



Very scarce. No copies found on WorldCat. We couldn't locate any other examples or find out more information on how many issues were printed, presumably the cheap and fragile paper meant very few survived.

Seven issues, first editions, 4to; the issues are: 1931- 4, 7, 8, 10; 1933- 1, 2, 5; black & white illustrations throughout as well as photographs and photomontages, printed on very thin paper, traces of removed stamps, scattered foxing; original printed wrappers, some small repairs to (mostly to no. 7 1931), a very good set of a fragile publication.

46. KOTLIAREVSKYI, Ivan Eneida: na ukrains'ku movu pereyts'ovana. [The Aeneid: translated into Ukrainian]. Lviv, 'Batkivshchyna', 1936.

£950 [ref: 120942]

Ivan Kotliarevskiy (1769–1838), pioneer of Ukrainian literature, is best known for the *Eneida*, a vernacular travestied parody of Virgil's epic and the founding text of modern Ukrainian literature. This volume is the first in the *Ukrains'ka kul'turna skarbnyts'ia* (Ukrainian Cultural Treasury) series, edited by O. Babiy and published in Lviv from at least 1938. The three illustrations are by Myron Levits'kyi (1913–1993), painter and graphic artist credited with modernising Ukrainian sacred art, who emigrated to Canada in 1949. The cover is by Roman Chorny (1905–1940), a modernist graphic artist and illustrator working in Lviv, who was arrested by the NKVD following the Soviet occupation and executed in 1940. A scarce work. Not found on OCLC.

First edition, 8vo (17.5 x 13.5 cm); three illustrations in black & white by Myron Levits'kyi, contemporary ink inscription in Ukrainian to title page, title a little soiled, repair to gutter; wrappers printed in red & black designed by Roman Chorny, wrappers worn with loss, restored with newer paper, else a good copy.



47. **KOLESSA, FILARET.** *Ukrains'ka Usna Slovesnist'* [Ukrainian Oral Literature]. Lviv, Nakladom fondu 'uchitesia brati moi', 1938.

£2,250 [ref: 109370]

Fine example of this groundbreaking study of Ukrainian songs and folklore. Filaret Kolessa (1871–) was at the forefront of the famous Kolessa family in Galicia, renowned for contributions to ethnography, music and composition. Filaret himself is credited with being the founder of Ukrainian ethnographic musicology by systematically collecting, transcribing, and analysing folk songs, dumas (epic ballads), and melodies from regions including Galicia, Volyn, Lemkivshchyna, and Transcarpathia.

His seminal works documented numerous folk performers' repertoires and established folklore as a key to understanding Ukrainian cultural evolution, dividing it into ancient, medieval, and modern periods. Filaret's compositional output focused on choral genres, including original pieces and arrangements such as 'March of the Ukrainian Riflemen' (1915), which became part of the Ukrainian choral heritage and are still performed today.

First edition, 16mo (17 x 12 cm); 643pp., black & white illustrations throughout, contemporary ownership inscription to upper pastedown, crayon drawing to lower flyleaf, some minor soiling; blue cloth backed printed boards, some wear but overall a very good copy.



48. **KIRII, ALEKSEI (OLEKSA).** *Adyge. Poema.* Krasnodar, Kraevoe Knigoizdatel'stvo, 1941.

£1,350 [ref: 114624]

The poem was written by Aleksei (Oleksa) Kirii (1889–1954), a Ukrainian poet, writer, and translator who lived in Kuban, a region in the North Caucasus. Kirii initially wrote in Ukrainian, aligning with the Bolshevik policy of Ukrainisation in the region following the October Revolution.

From the 1920s, while serving as a senior secretary of the regional court, he developed an interest in the history and culture of the Circassian (Adyge) people. Kirii dedicated considerable effort to collecting Adyge folklore, collaborating with Ibragim Tsei, a writer and one of the founders of Adyge literature. In 1932, as de-Ukrainisation began in Kuban, Kirii switched to writing in Russian.

His epic poem, 'Adyge', delves into the lives of several generations of the Adyge people, tracing their history from ancient times to the period of collectivisation. The poem is based on stories from Adyge storytellers, and firsthand accounts of historical events from the 19th and 20th centuries.

The poem notably mentions Kizbech Tughuzhuqo, a Circassian military leader who participated in the Caucasian war against the Russian Empire. The first two parts of this work were published in 1941, just before the USSR entered World War II, with the complete version published in 1948. Scarce. Not found in OCLC.

First edition, 12mo (19.5 x 15 cm); vignettes, minor spotting to title-page and endpaper; original pictorial paper cover boards and blue cloth spine, corners bumped, minor wear to spine, a very good copy, 140pp.

ART



49. SHCHERBAKIV'SKII, VADIM. *Українське Мистецтво I. Деревляне будівnytство i ризба на дереви* [Ukrainian Art I. Wooden architecture and sculpture]. Lviv/Kyiv, Ukr. hromads'kii vydavnychii fond, 1913.

£350 [ref: 110421]

Profusely illustrated with examples of Ukrainian wooden architecture and folk art. The second and final instalment of the title was not published until 1926.

First edition, 4to (28.5 x 19.5cm); xx, 61pp., profusely illustrated, some in colour, one map; original printed wrappers with Ukrainian folk design, wrappers a little stained otherwise a very good copy.

INSCRIBED PRESENTATION COPY

50. BURLIUK, DAVID; EXTER, ALEXANDRA; LIVSHITS, BENEDIKT. *Vol'che solntse. Kniga stikhov vtoraiia* [Wolves' Sun: Second Book of Verse]. *Kherson-Moscow, Futuristy 'Gilea', 1914.*

£2,950 [ref: 108401]

A COLLABORATION BETWEEN LEADING UKRAINIAN AVANT-GARDE ARTISTS.

The first edition of this collection of Futurist poetry, with plates by David Burliuk and Alexandra Exter; one of 480 copies only. Livshits' poetry is succeeded by *Chetyre zhenshchiny* [Four women], a series of four plates by the 'father of Futurism', David Burliuk (1882-1967). These four dynamic and fresh 'neo-primitivist' drawings are printed in blue tone and prefaced by the artist: 'Ben [Livshits], I dedicate the drawings to you; don't be angry about the misprint'. Burliuk was born in a village near Sumy to a long line of Cossacks and had special admiration for Ukrainian folklore.

Inscribed by Burliuk to Lev Grinkrug, a Russian Jewish literary and film editor and a close friend of Vladimir Maiakovskii and Lilia and Osip Briks. Together with Maiakovskii, David Burliuk and Vasili Kamenskii, Grinkrug starred in the film *Ne dlia deneg rodivshiisia* [Born not for the Money] in 1918. Born to a rich banker's family, Lev Grinkrug (1889-1987) became financial director of the Russian Telegraph Agency (ROSTA) (1919-25). He was known for being one of the most elegant young men in Moscow, wearing a monocle, ordering suits from London and showering his closest friends with expensive gifts.

The inscription reads, 'from the publisher to the best customer "benefactor" and friend Lev Grinkrug [...] David Burliuk 1917. XII' [Izdatel luchshemu pokupatelu "metsenatu" i drugu Grinkrugu Lvu [...] udostoveriaet David Burliuk 1917. XII].

The book was published by the futurist group Gilea, whose members are listed on the cover: the Burliuk brothers, V. Khlebnikov, V. Maiakovskii, V. Kamenskii, A. Kruchenykh and B. Livshits. The latter suggested the group's name, borrowing it from Herodotus' Histories, where Hylaea is a part of Scythia beyond the mouth of the Dnipro River. It's here, in the heart of southern Ukraine, that the Burliuk brothers spent their childhood and youth, in the estate of Chernianka.

Active in the early 1910s, Gilea was the most radical flank of literary Futurism, characterised by revolutionary rebellion and opposition to bourgeois society, its morals, aesthetic tastes, and the entire system of social relations. *Vol'che Solntse* was the last futurist book to be printed at 'Ekonomiia', the printing house of F. Narovlianskii and Sh. Fraerman in Kherson. The second edition appeared a few months later in Moscow, published by 'Mysl' ('Thought'), and soon afterwards 'Gilea' would disintegrate. David Burliuk emigrated to the USA and joined other displaced artists, including Alexander Bohomazov and Vadym Meller, in creating the New York-based Association of Revolutionary Masters of Ukraine in 1925.



Provenance: Lev Grinkrug (pencil dedication on title).

First edition, 12mo (18 x 11.5 cm); 64pp., one of 480 copies, presentation inscription in pencil to title-page, introduction leaf with illustration in black and white after Exter, colour plate after Maria Vasil'eva and four plates in blue after Burliuk under the title 'Four Women'; publisher's printed wrappers, rubbed and slightly stained, spine chipped at extremities, upper cover splitting; fresh internally. MoMA 67.



'GO TO HELL'

51. BURLIUK, DAVID, VOLODOMYR & NIKOLAI; LIVSHITS, BENEDIKT (AND OTHERS). *Rykaiushchii parnas [Roaring Parnassus]*. St Petersburg, Zhuravl', 1914.

£4,500 [ref: 114458]

A very good copy of his ground-breaking collection which opens with the notorious Futurist manifesto with a title instructing the reader to 'Go to hell'. In his memoirs Benedikt Livshits records that some of Filonov and Burliuk's illustrations were deemed indecent, and that the publication was confiscated by the Committee of the Press; it is rumoured that only about a dozen copies were spirited out of the printing house (cf. Markov, *Russian Futurism*, pp.168-172).

This collection of miscellaneous pieces was produced by members of Hylaea and the Union of Youth in order to coincide with the Italian futurist Marinetti's visit to Russia. The contributors were Mayakovsky, the Burliuks, Kamensky, Livshits, Kruchenykh, Guro, Khlebnikov and Severeianin. The book was published by Guro's husband Mikhail Matiushin who also produced the landmark work *Sadok Sudei*.

First edition, 8vo (22.5 x 16.7); printed on various paper stocks, illustrations throughout by Vladimir and David Burliuk, Olga Rozanova, Ivan Puni and Pavel Filonov; original printed wrappers designed by Puni, short close tear to wrapper, spine glued and some loss of paper but holding fine, publisher's stamp to lower wrapper, a very good copy.



52. MOZDALEVSKY, VADYM. *Ukrainskoe Iskusstvo [Ukrainian Art]*. Chernihiv, Chernig. Eparkh, 1917.

£2,250 [ref: 122081]

A rare and important book on the fundamentals of Ukrainian art published in Chernihiv just before the Revolution. It offers a compact but significant study on various aspects of art such as architecture, glassware, kilim carpets, embroideries and the use of colour.

Vadym Mozdalevsky (1882-1920) was a historian, archivist and descendant of Cossack starshyna in the Chernihiv region. He was considered an expert on the Hetman state of Left-Bank Ukraine and published the *Maloruskii Gerbovnik* with Loukomsky and Narbut in 1914. Between 1911 and 1917 he was director of the Museum of Ukrainian Antiquities in Chernihiv, the original building of which was sadly destroyed by a Russian shell in 2022. It is here that he sourced much of the material featured in this book. From 1918 he lived in Kyiv, where he headed the archives and libraries divisions of the short-lived Ukrainian National Republic.

Scarce. Not found in WorldCat.

32mo (12 x 9.3 cm); two black & white plates, text in Russian; lithographed wrappers with folk motif design by P.D., yapp edges, spine reinforced with japanese tissue, a very good copy.



53. NARBUT, HEORHIY (ILLUSTRATOR); SEMENKO, MYKHAILO (EDITOR). *Mystetstvo u Kyivi. Chislo 1 [Art in Kyiv]*. Kyiv, Vydannia Derzhavnoho Vydavnytstva, 1920.

£3,750 [ref: 122338]

Scarce copy of *Mystetstvo*, an important Ukrainian art and literary journal edited by leading futurist poet, Mykhailo Semenko. This issue was notably designed by Heorhiy Narbut, widely acknowledged as the greatest Ukrainian illustrator of the 20th century. As a result of the Civil War and later cultural and political purges many copies were lost or destroyed.

It seems there is some confusion with the bibliography of the journal with some sources citing that eight issues were published. However, numerous academic articles in Ukraine assert there were only seven. Issues 1-4 printed in 1919, a double issue in July 1919 and then a larger issue of 82pp. (the present copy), with a cover designed by Narbut in 1920. WorldCat locates just one holding at Columbia University which has nos. 1-2, 5/6 and no. 7 (chislo 1 for 1920).

Chislo 1 for 1920 i.e. issue no. 7, 4to (30.5 x 22.7 cm); 82pp., frontispiece and head & tailpieces designed by Narbut; original wrappers printed in yellow & black after Narbut (replicating the design of the frontispiece), repairs to spine, a near fine copy.



54. TUGENDKHOL'D, YAKOV. *Alexandra Ekster, kak zhivopisets i khudozhnik stseny. [Alexandra Ekster as an Artist and a Theatre Designer.]* Berlin, Zarya, 1922.

£950 [ref: 104809]

The first monograph on the avant-garde artist and theatre designer. Tugendkhold's work on Alexandra Ekster which he wrote in the Soviet Union was translated in to German, French and English. The original Russian edition, however, is scarce.

Alexandra Ekster played a pivotal role in bringing Western avant-garde movements to Ukraine. After studying at the Kyiv Art School, Ekster moved to Paris where she befriended Robert Delaunay and Fernand Leger. Here, she began experimenting with Cubo-Futurism, which combined the abstract colours and forms from Cubism with the dynamic energy of Futurism.

Ekster's work often blended modernism with Ukrainian folk elements and in 1915 she set up craft co-ops in the villages of Skoptsi and Verbivka. She is perhaps most well-known for her innovative work in theatre, where she translated Cubo-Futurist shapes, colours, and movement into vibrant costume and set designs. In 1918, she opened a private studio in Kyiv and went on to train the next generation of modern artists such as Anatol Petrytsky.

First edition, 8vo (22 x 16 cm); with 43 illustrations, four of which are mounted (3 of these in colour), text in Russian; original grey wrappers printed in red & black, publisher's stamp to lower cover, spine sunned, very small stain to upper cover, a very good copy.



55. SHERBAVS'KYI, DANYLO; ERNST, FEDIR. Ukrainskyi Portret XVII-XX st. [The Ukrainian Portrait XVII -XXth Centuries]. Kyiv, *Ukrains'kyi Istorychnyi Muzei im. T. Shevchenka*, 1925.

£650 [ref: 122340]

A catalogue for the exhibition held from June through July in 1925 at the Shevchenko Museum with 263 items from the 17th century through to the present day. It includes works by Shevchenko, Narbut, Roerich, Murashko, Vrubel', Repin, Mykola He, inter alia.

First edition, 8vo (23x15.5 cm) 16 plates; lettrines and ornaments by Narbut; original wrappers designed by V.V. Krychevskiy, with a four page summary in French, minor staining to cover, a near fine copy.

56. [UKRAINIAN FOLK ART]. Album of original mural and embroidery designs. Circa 1926.

£15,000 [ref: 121921]

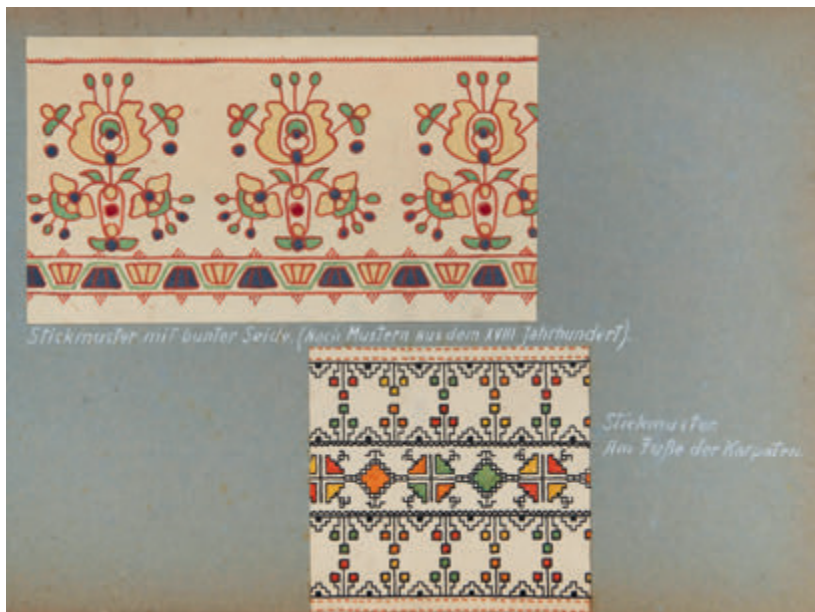
A unique & important album of original Ukrainian Petrykivka and embroidery designs from the 1920s.

This is an exceptional record of folk paintings from different areas around Ukraine drawn by an unknown hand and captioned in German. The majority of the watercolours are traditional ornamental mural designs, for these the village is noted as well as where in the house they are found such as 'between the windows in the hut' or 'above the stove'. The embroidery designs are annotated with notes such as, 'according to patterns from the 18th century' and the regions (or peoples) where the style originates from such as 'from the foot of the Carpathians', Pokuttia, Lviv region, Polesia, Bukovyna and the Hutsul. There are also a few patterns for men's shirts which are described by the artist as '[my] own design'.

The sixty incredible watercolours are all exceptionally bright and display a broad range of styles, showing the differences between the regions. Many are intrinsically important to Ukrainian heritage such as the *Derevo Zhyttia* [Tree of Life], poppies and geometric patterns. Most of the villages featured are either near Uman in Cherkasy or in the Dnipropetrovsk region, with a few in Kyiv. Two are from the village of Petrykivka which is where the tradition of mural painting originated. The decorative painting style which dates back to the 18th century was common in many villages of the Dnipropetrovsk region (as well as other regions of Ukraine) but it was most prevalent and developed in Petrykivka and so the style as a whole is referred to Petrykivka painting, or simply Petrykivka. The paintings largely feature floral forms but there are also birds and one featuring figures playing traditional instruments. They are all two-dimensional as is characteristic, and the flowers and petals never overlap each other, often coming off individual stems.

From the beginning of the 20th century artists and researchers began to look at folk art in a different light and wanted to take inspiration from it as well as conserve it. In 1911 the ethnographer Dmytro Yavornytsky began to collect samples of murals which would form the basis of an exhibition in St Petersburg in 1913. Research continued in to the 1920s and this album is one such example of an expedition to record murals in order to document what is a semi-ephemeral art form as the paintings would have to be repainted every year if not every six months. The wooden buildings which the paintings adorn as well as the traditional stoves (pechi) often have not survived and so this collection of such a broad range of designs from across the country and early on in the Soviet period is an incredible piece of Ukrainian heritage.

From the 1930s onwards, the Petrykivka style began to hit mainstream Soviet audiences and was popularised by the mass production of porcelain, plates, boxes and trays. Artists such as Tatyana Pata and Nadiya Bilokin received honorary titles of 'Masters of Folk Art' and in 1936 a school opened in Petrykivka dedicated to the study of decorative painting. In 2013 it was given UNESCO status as of intangible cultural heritage.



Landscape album (21.5 × 31.5 cm); 22 sheets with 60 watercolour drawings on thick paper pasted on, some with gold, captioned in German, one leaf is dated 1926, some very minor scattered foxing and age toning to margins, oak leaf patterned endpapers; contemporary Ukrainian leatherette binding with leaf pattern banner, in near fine condition.



RARE ALBUM WITH 33 ART DECO COSTUME DESIGNS

57. GLADKY, SERGE (HLADKY, SERHII); SALMON, ANDRÉ. *Synthèse du costume théâtral. Trente planches en couleurs.* Paris, Le Théâtre national [mondial?], 1927.

£9,500 [ref: 116866]

Rare album of striking colourful designs by the Cubist and Art Deco Ukrainian artist, Serge Gladky (Serhii Hladky), in the original wrappers. We could trace only two copies in public institutions, at the Toledo Lucas County Public Library and Stanford.

Serge Gladky's biography is rather vague. Born in the 1880s in the Poltava region of Ukraine, he studied in St Petersburg and in 1924-26 published the magazine 'Umeni Slovanu' ['Slavic Art'] whilst based in Czechoslovakia. From 1924, he lived in France where he became a prominent figure in the Art Deco movement as a designer and graphic artist. During or just before World War II, he returned to Ukraine and thereafter his fate is unknown. According to some sources, he was sent to the Gulag in 1945 for 'anti-Soviet activities' and died in the far North in 1952.

Gladky published his works using the pochoir (stencil) technique popular in France at the time, employing ornamental and geometric patterns often inspired by nature and animals. Such colourful pochoir prints had to be produced in a limited number of copies in order to maintain the brightness of colour. The present edition, for instance, had only 170 copies (the present one is no. 11) with 30 full-page dynamic designs by the artist, taken from theatre and dance – at a time when the Ballets Russes was an established and recognised innovation force.

The album's preface is by the poet, novelist and art critic André Salmon (1881-1969) who, together with his close friends Pablo Picasso and Guillaume Apollinaire, was one of the early proponents of Cubism. Salmon calls Gladky's plates 'inventions merveilles, miraculeuses', praising the artist's ability to capture the essence of Russian culture through geometric forms: 'Oh! je sais; la révolution cubiste de 1906 a facilité la tâche de M. Serge Gladky. Sachant de ce cubisme tout ce qu'on peut en connaître, j'admire d'autant plus l'artiste russe d'en avoir su recevoir tout ce qui lui permet de recréer, dans le temps et l'espace, dans l'heure et dans l'éternel, sa lointaine patrie, composant des costumes qui sont autant d'absolus décoratifs'.

First edition, no. 11 of 170 NUMBERED COPIES; 4to (33.5 x 25.5 cm); 33 pochoir plates (including frontispiece), some with gold or silver, on laid paper, some light foxing to a few plates; original colour wrappers, very minor staining to wrappers, otherwise a very good copy.

PRESENTATION COPY INSCRIBED BY THE ARTIST

58. **TESSIER, ANDRE.** *Simon Lissim. Paris, Trident, 1928.*

£550 [ref: 106863]

An early monograph on the work of Simon Lissim, a Ukrainian-born designer, with fine pochoir plates by Saudé.

Simon Lissim was a painter, ceramist, theatre designer and notable figure in the émigré community in Paris in the 1920s, closely involved with Diaghilev, Bakst, Benois and others. 'He belonged unmistakably to the twentieth century, was nevertheless a modern example of Renaissance man, for his achievements were spread over a wide spectrum with theatrical décor at one end and porcelain designs at the other. Between were paintings in gouache and scraperboard, and designs for crystal, cutlery and jewellery.' (Raymond Lister)

During World War II he emigrated to the United States and was appointed head of the Art Education Project in the New York Public Library in 1942.

Provenance: Colonel Collier? (presentation inscription dated 30th September 1933).

Limited edition, this copy out of series and inscribed by the artist, small 8vo (19 x 14.5 cm); illustrated with 22 phototypes (of which 6 are coloured in pochoir by Saudé), with tissue guards, some pages uncut, signed in ink on the upper fly leaf, original printed thick wrappers, a very good copy.



59. **ZAREMBSKY, ARKADII.** *Narodnoe Iskusstvo Podol'skikh Ukrainsev [Folk Art of Podolian Ukrainians]. Leningrad [St Petersburg], Izd. gos. russkogo muzeia, 1928.*

£1,200 [ref: 109352]

A study of Podillian folk art undertaken by the Podolia Expedition of the Ethnographic Department of the Russian Museum in Leningrad.

First edition; 16mo (17.2 x 12.5 cm); 47pp., illustrated throughout; original illustrated wrappers, slightly soiled, bookshop stamps to lower wrapper, a very good copy.



STRIKING CONSTRUCTIVIST COSTUME DESIGNS

60. PETRYTSKY, ANATOL; CHMURY, B. Anatol Petrizky: Theater-Trachten. [Theatre Costumes]. Kharkiv, StaatsVerlag der Ukraine, 1929.

£3,500 [ref: 121142]

Anatol Petrytsky was a central figure of Ukrainian modernism, fusing Futurist poetry, theatre and design into a dynamic new language. He studied at Alexandra Exter's studio and worked as a stage designer for Les Kurbas' *Molodyi Teatr* [Young Theatre] between 1916 and 1919. Petrytsky was also a renowned master of portraiture; among others, he painted a well-known series over 150 portraits of the leading Ukrainian cultural figures in the 1920s and 1930s (most of these works were destroyed in the 1930s by the Soviet authorities).

In their review for the 2025 Royal Academy exhibition on Modernism in Ukraine, the Guardian wrote, 'best of all are Petrytsky's wonderful constructivist designs for the state opera in Kharkiv'.

First edition, folio; text in Ukrainian and German; 26 full-page colour plates, many with gold or silver, and 25 full-page black & white plates, all with tissue guards and pasted on grey paper; original grey paper covered boards, Petrytsky in silver gilt to upper cover, without the dust-jacket, spine rebacked, a very good copy.



61. [UKRAINIAN WOMEN'S PERIODICAL]. Nova Khata [The New Home]. Lviv, Ukrain's'ke narodne mystetstvo, 1932-1938.

£5,500 [ref: 120954]

One of the most influential Ukrainian's women's periodicals, *Nova Khata* [The New Home] was published from 1925 until the outbreak of WWII. Its issues featured articles on art history, folk crafts, contemporary writers and artists, fashion trends, beauty and home decor. It was the among the first Ukrainian periodicals to create the idea of a modern home which reflected traditions of Ukrainian culture. This was also reflected in the wonderfully designed covers which echoed themes of Ukrainian folk art.

Twelve issues, all first editions apart from issue 21, Nov 1938 which has a stamp on the front (in Ukrainian) 'second edition after confiscation'; the issues are: February 1932, March 1932, September 1932, April 1935, May 1935, June 1935, October 1935, February 1938, April 1938, May 1938, October 1938, November 1938, illustrations throughout, some foxing throughout; original printed wrappers, some designed by Mykola Butovych, a few issues with spines partially split, overall a good set.

62. [KHASEVYCH, NIL]. Hrafika v bunkrakh UPA [Ukrainian underground art]. Philadelphia, Prolog, 1952.

£550 [ref: 109014]

Nil Khasevych was a Ukrainian painter, graphic artist and political figure known for works depicting the armed struggle against Soviet Russia and Nazi Germany. He was killed by Soviet counterinsurgency forces in 1952 as a result of the artwork published in this book. Published by the diaspora in Philadelphia, it includes work between 1947-1950 from different regions of Ukraine.

'Khasevych can proudly look back upon the past eight years of his underground artistic activity. He has contributed much to the spreading of the UPA's ideas in Ukraine. The Ukrainians the world over look with pride at his incomparable work.



But we think that the people in the West should also become acquainted with his work, for Khasevych is fighting Soviet Russia-more and more the implacable enemy of Western civilization....The resistance of the Ukrainian Insurgent Army (Ukrainska Povstancha Armia-UPA) is but a continuation of that centuries-old struggle which the Ukrainians have been waging to win their national freedom. Hundreds of thousands of heroes have given their lives to attain this goal. The future is certain to crown their sacrifice with victory.' (from the book)

First edition, folio (31.5 x 23.7 cm); illustrations throughout, text in Ukrainian and English; original blue cloth gilt, a fine copy.

63. MANUCHAROVA, N.D.; BILOZUB, B.H. Ukrains'ke narodne mystetstvo: tkanyny ta vyshyvky. [Ukrainian Folk Art: Fabrics and Embroidery]. Kyiv. Derzhavne vydavnytstvo obrazotvorchoho mystetstva i muzychnoi literaturym 1960.

£750 [ref: 120903]

An extensive and richly illustrated book on Ukrainian fabrics and embroidery, with over 250 full-page colour illustrations.

Provenance: Vardekes Oleksandrovych Alikaelian (gift inscription to front free endpaper dated 1962).

First edition, 4to (29 x 23 cm); full-page illustrations in colour and black & white throughout, gift inscription in ink in Ukrainian to front free endpaper, text in Russian and Ukrainian; without the dust-jacket, publisher's blind-stamped decorative beige cloth, a little wear to spine else a very good copy.





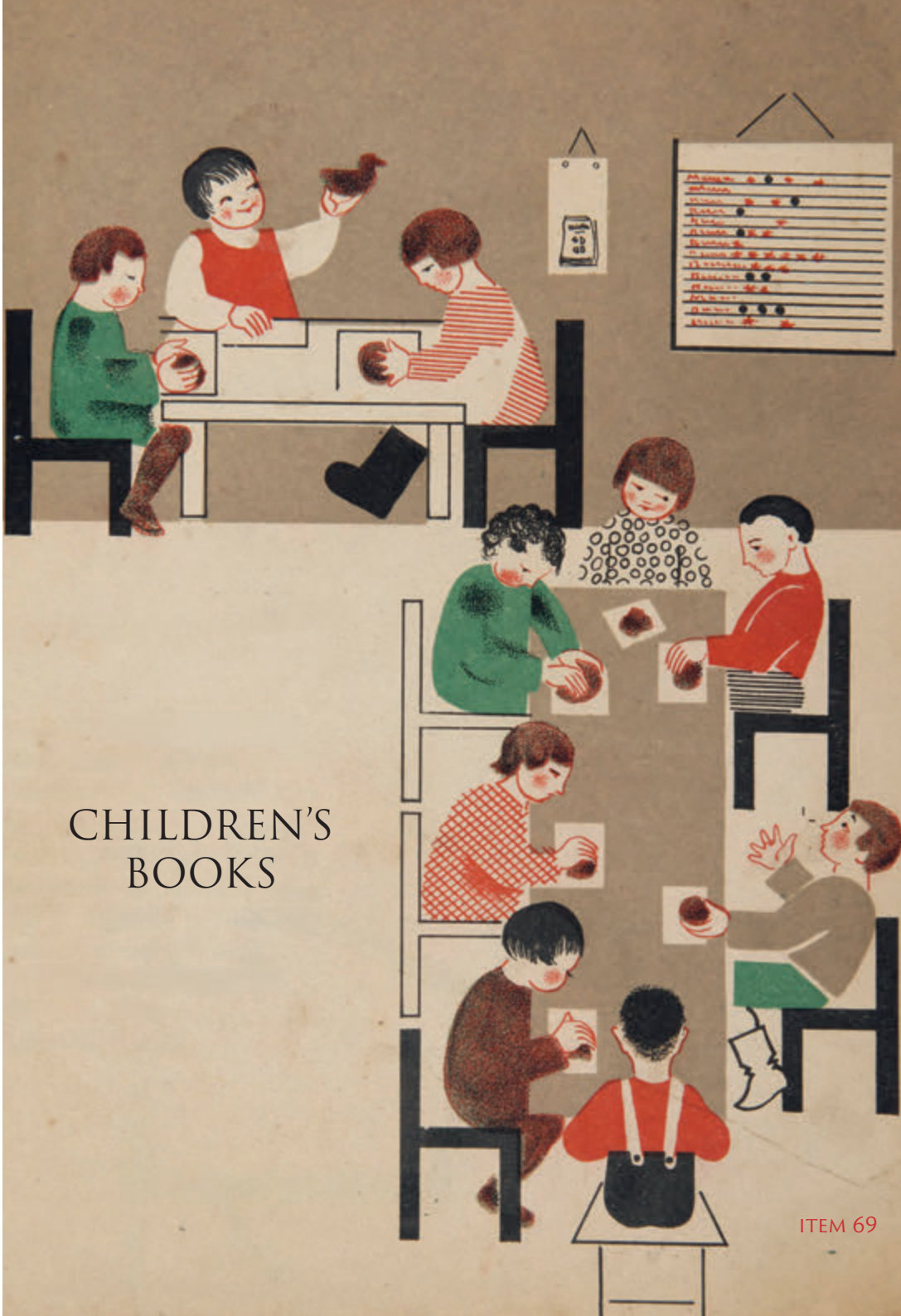
WITH THE DUST JACKET

64. GUSLYSTY, KOST HRYHOROVYCH.
Ukrains'ke narodne mystetstvo: vbrannia.
[Ukrainian Folk Art: Clothing]. Kyiv,
Derzhavne vydavnytstvo obrazotvorchoho
mystetstva i muzychnoi literaturym, 1961.

£1,250 [ref: I20091]

The second instalment published under the 'Ukrainian Folk Art' umbrella by the Ukrainian state publisher, a year after the first appeared in the same format. This edition is dedicated to traditional clothing and is richly illustrated with examples of vyshyvankas, headdresses, beaded necklaces and fabrics. OCLC locates just one copy of this edition, at the British Library. Other titles under the same 'Ukrainian Folk Art' umbrella by the Ukrainian state publisher included 'carving and decorative metalwork' (1962), 'painting' (1967) and 'ceramic and glass' (1974).

First edition, 4to (29 x 23 cm); profusely illustrated with black & white and colour illustrations, text in Ukrainian and Russian; publisher's blindstamped decorative beige cloth, printed dust jacket with title printed in gold, some wear to jacket extremities else a very good copy, 325pp.



CHILDREN'S BOOKS



65. NARBUT, НЕОНІЙ. Igrushki [Toys].
 Moscow, Knebel', [1911].

£4,000 [ref: 122342]

The rare two-volume masterpiece by the famous Ukrainian artist. The verses describe how a little boy travels to an enchanted toy village on the back of his hobby horse. Narbut dedicated the pictures to his teachers and fellow Mir Iskusstva artists Alexandre Benois and Mstislav Dobuzinsky.

2 volumes; 4to (29.8 x 22.7 cm) each
 [12] pp., illustrated throughout by Narbut,
 minor marginal spotting to vol.I, small closed
 tear to p2 and small ink blot to last page
 of vol.II; original decorated lithographed
 wrappers designed by Narbut, spine of vol.
 II strengthened with japanese tissue, a very
 good set.





ITEM 66

66. [UKRAINIAN FAIRY TALES]. Nashym Liubym Ditzkam. *Ukrains'ki Kazky [To our Beloved Children. Ukrainian Fairy Tales].* Odesa, 'Ukrains'ka knyzhka', 1919.

£950 [ref: 120902]

A scarce collection of seven Ukrainian folk tales published in independent Ukraine.

The publisher 'Ukrains'ka Knyzhka' was based in Lviv and was active during 1917-1922. Founded by Antin Krushel'nyts'kyi (1878 - 1937), editor, publisher, teacher, short-term minister of education and as many Ukrainian officials, executed by Bolsheviks. They produced books in a number of cities, printing literature and textbooks in Ukrainian for primary schools and children. There was a huge demand for learning material in Ukrainian after decades of prohibition and the number of books published in the native language far outweighed those in Russian in 1918. Not found in WorldCat.

First edition, 16mo (17.7 x 11 cm); contemporary ink ownership inscription to p.3; original printed wrappers, ink inscriptions to upper and lower wrappers, stain to spine and gutters, more so to preliminary leaves, a good copy.



ITEM 67

67. HELLER, LOTTE; SUROWZOWA, NADIJA; WOWK, JURY (ILLUSTRATOR). *Ukrainische Volksmärchen [Ukrainian Folk tales].* Vienna, Rikola, 1921.

£250 [ref: 108406]

First edition of this richly illustrated German edition of Ukrainian folk tales.

First edition; 4to (26 x 20 cm); 90pp., full-page chromolithographs after Jury Wowk, text in German, minor staining to margins; original illustrated boards, floral patterned endpapers, wear to spine, a good copy.

68. GUNIANKI, VANIA. *Karpatorusskiy Bukvar' [Carpatho-Russian ABC].* Cleveland, Lemko Publishing House, 1931.

£1,500 [ref: 119590]

Incredibly scarce primer for Carpatho-Russian (Rusyn) language printed by the Lemko publishing house. It includes wonderful illustrations inspired by Ukraine as well as fairy tales, proverbs, riddles and history on the USA. The author describes the differences between Rusyn, Belarusian, Russian and Ukrainian and states that it is important for the Lemko people not to lose their own language. Not found in OCLC.

First edition, tall 8vo (23 x 15.1 cm); illustrations throughout; original printed wrappers, minor staining, a very good copy.



ITEM 68





69. PRIGARA, MARIA; PLESKOVSKAIA, MARIA (ILLUSTRATOR). *Detskii Sad* [The Kindergarten]. Kyiv, 'Kultura', 1930.

£2,750 [ref: 121785]

Detskii Sad is a rare edition from the 'Kultura' publishing house in Kyiv and representative of the high quality and modernist approach to book design which they championed. The wonderfully bold Constructivist illustrations are by Maria Pleskovskaia, a Ukrainian sculptor and artist who was later married to Vladimir Tatlin.

The kindergarten was a popular setting for children's picture books as it was marked out early on in the Soviet Union as one of the key institutions which would foster collective accountability. As we can see here, the children are taught how to be model Soviet citizens through order, routine and building one's own toys. The book does not only set out to instil good behaviour in children but is also intended to encourage women to work and leave childcare to the state.

No copies found on OCLC.

Sole edition, large 8vo (23.4 x 16.8 cm); translated from Ukrainian by D. Birger, illustrations throughout, a few scattered stains, minor thumbing; original printed wrappers, small repairs to spine, a very good copy.



COMPLETE COLLECTION OF EXTER'S PANORAMAS

70. EXTER, ALEXANDRA (ILLUSTRATOR); COLMONT, MARIE. *Panorama Du Fleuve. Panorama De La Montagne. Panorama De La Côte*. Paris, Flammarion, 1937-1938.

£1,400 [ref: 109416]

'If a break was to be made in format and style, Exter was to make it in the grandest manner. [The panoramas] are masterpieces of graphic design unsurpassed to this day. Stage design applied to geography'. (A.L. de Saint Rat in *Journal of Decorative and Propaganda Arts* # 11, 1989).

First editions, 3 vols; square 4to (25 x 25 cm) opening to 145 cm panorama; text and illustrations to one side and full illustrations to the reverse; original pictorial boards, corners slightly bumped, a fine set.





71. LOTOTSKY, ANTIN; KOZAK, EDVARD (ILLUSTRATOR). *Otrok Kniazia Romana* [Prince Roman's Squire]. Lviv, Ivan Tyktor, 1937.

£650 [ref: 122082]

A scarce work published by Tyktor, one of the most successful publishing houses in Western Ukraine in the 1920s and 30s. Edvard Kozak was a longtime collaborator of Tyktor and was best known for his satirical caricatures as well as his designs for children.

First edition, 16mo (16.9 x 12 cm); contemporary ink inscription to title with small hole, black & white illustrations and head & tailpieces; original printed wrappers, slight soiling to lower wrapper, else a fine copy.



JUDAICA

72. [BAR YOCHAI, SHIMON]. Sefer Tikuney HaZohar. Zhytomyr, L. & G. Shapira Press, 1865.

£3,250 [ref: 113889]

The second leaf of the book contains a 'Haskamah' by the Admor Rabbi Aharon of Chernobyl and a prayer composed by The Ari (Rabbi Isaac Luria, 1534-1572) to be recited before studying the Kabbalah.

According to the custom followed by many of the Mekubalim, including The Ari, one ought to study the Tikunim during the month of Elul and in the 'Days of Awe' (the period from the eve of Rosh Hodesh Elul to Yom Kippur). This daily reading should repair and cleanse one's body and soul. There are 70 Tikunim in the book, with a suggested amount of reading for each day of the month mentioned.

The work was first printed in Mantova in 1558, with the original authorship of the 70 Tikunim being attributed to Rabbi Shimon Bar Yochai who lived in the Land of Israel in the second century AD and was a pupil of Rabbi Akiva, however some question this attribution.

Zhytomyr, in the North West of Ukraine, became an important centre for Jews from the Russian Empire in the 18th century, and an important city for the Hasidic Movement in the 19th century, with several important Hasidic rabbis residing in the city. The Imperial Russian government considered Zhytomyr to be the Jewish centre of the empire's South-West, therefore a Hebrew press was allowed to operate in the city.

The Shapira Press, formerly known as Slavuta Press, was established in 1791/2 in Slavuta by the city's rabbi Moshe Shapira. In the 19th century the Shapira family moved the press to Zhytomyr, where it continued to operate until it was forcefully shut by the Russian authorities. To this day the Shapira family press is considered to be one of the most important Hasidic Hebrew printers. The press' most famous publications were its beautiful editions of the Babylonian Talmud, which were also used by the Misnagdim (religious anti-Hasidic movement, literally: 'opponents') in spite of them being printed by a Hasidic establishment.

8vo, maroon modern boards cut at a slight angle, red edges, light foxing, slight worming to first 4 leaves, small marginal tear & library stamp to title; text in Aramaic with the Haskamah and The Ari prayer in Hebrew; [2], 182 ll. Vinograd 66597.





73. [HAGGADAH]. Chalukah Derabanan. [Commentary on the Passover Haggadah]. Lemberg (Lviv), Chaim Rohatyn (printer), 1893.

£1,250 [ref: 109203]

Rare Lviv edition of this work of commentary on the Passover Haggadah, comprising: 'Shney Luchot HaBrit' by Isaiah Halevi Horowitz, 'Mateh Aharon' by Aaron Te'omim Darshan, and 'Kutonet Pasim' by Joseph ben Moshe HaDarshan of Przemysl. Contains a list of subscribers on ll. 110-112. The first edition of was published in Amsterdam in 1695.

The title, Chaluka Derabanan, referring to the garment of the soul (translating as robe of the wise) - a kabbalistic concept to be found in 'Hibbur Yafeh min HaYeshu'ah' by Rabbi Jacob ben Nissim, which refers to the soul's good deeds (in this world, which weave this garment of the wise for the next world).

Provenance: Rabbi Abraham Yehuda Leib Zilberman, 1889-1947, Chief Rabbi of Safed 1917-1947 (ownership stamps to first three leaves).

4to, modern vellum-backed burgundy cloth boards; leaves browned, title professionally restored, occasional worming, staining and a few small marginal tears, closed tear to l.16 without loss; gift inscription and signature to title in old brown ink and an old ownership stamp. [3], 5-112 ll. Yaari 1438; Yudlov 1924; not in Yerushalmi.



THE ERUV IN ODESA

74. TCHERNOWITZ, CHAIM ALEXANDER ZISKIND. Tikun Shabbat. Odesa, Isakovitch and Beilinson, 1900.

£1,250 [ref: 113793]

CORRESPONDENCE & DISCUSSIONS ABOUT THE 'ERUV' IN THE TOWN OF ODESA.

Chaim Alexander Ziskind Tchernowitz ((1871-1949 aka 'Rav Tzair') was an Odesa Rabbi who founded his own Yeshiva and Rabbinical seminary. In 1911 he left Odesa for Germany to pursue a doctorate in Judaica from the University of Wuerzburg, and in 1923 moved to New York to begin a professorship in Talmud at the Jewish Institute of Religion. He stayed in New York for the rest of his life. Tchernowitz was one of the first scholars to combine halakhic knowledge with modern academic methods of research in his works on the 'oral Torah' and the halakha. He wrote a number of books and many scholarly articles on the subjects. Tchernowitz maintained a close friendship with Albert Einstein, who praised Tchernowitz's work for making the Torah accessible to all.

An 'eruv' is a ritual enclosure made for the purpose of allowing activities which are normally prohibited on Shabbat according to the halakha. On the map of Odesa at the end of the book the 'eruv' can be seen marked with a dotted red line.

First edition; 8vo; folding map; later marbled boards, first three leaves detached, some closed tears to map, one part of the map detached, browning to pages with small marginal tears to some; Berlin library stamps; text in Hebrew with occasional Russian; 77, [3] pp. Vinograd 10795.



75. RYBACK, ISSACHAR BER. *Shtetl. My Destroyed Home - A Recollection.* Berlin, Schwellen, [1923].

£1,950 [ref: 110876]

A portfolio of 30 lithographs by the Ukrainian-Jewish artist Issachar Ber Ryback (1897-1935). The lithographs mostly date from 1917 and depict scenes of Ryback's hometown in Ukraine before its Jewish community was destroyed in the pogroms of 1917 to 1920, during which time his father was also murdered.

Ryback graduated from the Kyiv art school in 1916 and played a key role in the Yiddish avant-garde movement of the Soviet Union, for this reason he moved to Moscow and took part in a Jewish Art show in 1917. Following his father's murder he fled to Germany in 1921, where he settled in Berlin and became a member of the Novembergruppe and was involved in a number of important exhibitions. In 1925 he returned for a short time to Russia, before moving to Paris in 1926. Here he lived at the heart of the city's artistic community and exhibited at the Galerie aux Quatre Chemins (1928) and Galerie L'Art Contemporain (1929). In 1935 he died of tuberculosis at only 38 years of age. Ryback remained best known for his depictions of the Shtetl life, and some say that if it wasn't for his untimely passing he might have been as renowned as his Parisian contemporary Marc Chagall. Much of Ryback's work was lost during the Second World War.



ITEM 76

First edition, oblong folio (34 x 49.5 cm); 30 half-tone lithograph plates, lacks the list of plates on the last leaf; publisher's half-cloth boards in blue velvet, illustrated on front and back; boards rubbed, plates in very good condition; two small ownership stamps (one to half-title and one to margins of plate XXXI) scribbled over with a pen; [2], III-XXXI, [1] II.

SIGNED BY THE ARTIST

76. RYBACK, ISSACHAR BER. *On the Jewish Fields of the Ukraina.* Paris, A. Simon & Cie, 1926.

£1,200 [ref: 110887]

Album of 25 high quality plates (five in colour), portraying Jewish labourers and craftsmen in rural Ukraine. This signed copy is one of an edition limited to 50 copies printed on Dutch paper with an additional 300 copies being on Japan paper.

First edition; signed & numbered 16 of an edition of 50 on Dutch paper; 25 plates (5 of these in colour) with titles printed on the tissue guards, publishers decorative green roan boards, extremities worn; leaves clean with occasional minor staining; 34 II.



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Frontispiece: item 18

This page: adapted from item 65

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Edited by Jeffrey Kerr

Photography by Natasha Marshall

Design by Roddy Newlands

