SOVIET WAR POSTERS c.1940-1945

The TASS Poster Series from the Hallward Library, University of Nottingham

Publisher's Note

"An important visual contribution, graphic, colourful and imaginative, this microfiche edition provides a most useful insight into economic and social conditions in the war years."

Dr Stephen White
University of Glasgow
Author of The Bolshevik Poster (Yale, 1988)

"The TASS Window posters were significant as they were produced from stencils so that they could quickly respond to the news of the moment as compared to the printed poster. Dozens of prominent Soviet painters, artists, cartoonists, writers and poets participated in this work which imitated the ROSTA posters of the Civil War period. They were produced in very limited editions of a maximum of 1500. The current edition is the largest number of TASS Windows to be published in a single collection and includes items of which there is no record even in the Lenin Library catalogue of TASS Windows."

Dr Derek W Spring
Consultant Editor
University of Nottingham

Visually stunning and extremely scarce, the complete Nottingham University Collection of 129 hand-painted TASS Windows are published in this microform edition for the first time, together with a further 37 printed posters from the same period. As Dr Spring has commented, this is the largest number of TASS Windows ever to be published in a single collection. Only 10 have been published before and 16 items do not appear in the Lenin Library Catalogue.

Many of the Posters are extremely large (often as big as 2m by 1.3m) and in need of preservation. Originally produced by stencils in short runs of about 600 copies each the posters combined graphic power with didactic text to convey the political messages of those in power. As a result of their size and their public propaganda use, it is inevitable that many of the posters displayed were destroyed. The large Nottingham University Library Collection was saved as a result of the far-sighted collecting interests of Professor Vivian de Sola Pinto who gathered them together for preservation at the end of the Second World War.

The Posters combine artistic, literary, historical and political interest and will encourage inter-disciplinary research. They are a prime resource for Soviet Studies.

The Posters illuminate social and political conditions and cover many significant themes such as:

- The Role of Women
- Arctic Convoys
- The Great Fatherland
- Switzerland
- Anti-Fascism
- The Finnish Campaign
- Allied Unity
- Spain

The collection illustrates the themes and tone of the Soviet propaganda effort from the turning point of the war at Stalingrad to the final victory in Berlin. Amongst distinctive features are the appeal to Russian patriotism and the historical tradition of repelling Napoleon and other invaders; the effort to maintain the war effort and commitment as the war passed from Soviet territory into Eastern Europe in 1944; the positive image of the western allies and their military campaigns; vengeance for Nazi atrocities; apprehensions about neutral countries protecting fleeing Nazis; the heroic efforts of the Soviet armies; and the dependable, fatherly image of Stalin.
It is interesting to note how swiftly run the tides of change. Zhukov is praised exuberantly immediately before his fall from grace in 1946 and British and American forces are constantly depicted as heroes before their post-war transition to enemies of the people.

The visual image was all important because the majority of the Russian people were still illiterate or only semi-literate at the end of the War. As a result, the finest artists, cartoonists and writers were brought together to create this unique art form, designed to impress on the people and encourage them to make sacrifices for the good of their country. Each poster was created within 24 hours, allowing the government to respond quickly to current events – similar to the use of modern newscasts.

Leading artists represented include F V Antonov, Mikhail Cheremnykh, N F Denisovsky, Viktor Deny, Viktor Ivanov, Boris Karetsky, the Kukryniksy cartoonists, V V Lebedev, P M Shukmin, P P Sokolov-Skalya, M M Solov'ev and Irakly Toidze.

Leading authors represented include Demyan Bedny – the proletarian poet, V I Lebedev-Kumach, Samuel Marshall, and Vladimir Mayakarsky.

Technical Details and Note on Arrangement

Our microform publications are prepared and produced in accordance with recommended and established guidelines for the production of microforms of superior quality. These conform to the recommendations of the standard guides to good microforming and micropublishing practice.

The size and condition of the posters urged the case for a preservation copy to be made, but also created difficulties for microfilming which we have tried to overcome. Whilst fiche were thought to be easier for many scholars and students to use, the increased frame size of 35mm microfilm offered greater image resolution. Whilst colour microfilm offered the prospect of capturing the bright colours that are so much a part of the overall impact of the originals, it was recognised that the expected archival life of colour microfilm is only 20-50 years, whereas the expected archival life of polyester-based black and white film is 400-500 years (the expected archival life of optical disks is only 2-10 years). As such, it was decided that we would create a high-quality, polyester-based, 35mm silver-halide, black and white microfilm of all of the posters, as well as complete colour microfilm and black and white microfiche versions. All three are provided to purchasers of the collection together with the detailed guide to the posters project.

Where necessary, the posters have been filmed in sections so that the detail of the original is not lost and the reduction ratio employed does not exceed the maximum ratio permitted. In the microfilm version, this means that the top half of the poster is followed by the bottom half in the next frame. Posters are filmed in quarters on only five occasions, in which case the top left segment is followed by the top right, bottom left and bottom right segments. All sections have been filmed with an overlap to ensure that no details are missed and in many instances a middle section has also been filmed so that the ideas expressed on the poster are not cruelly divided but are captured within the frame. In the fiche version, the grids have been planned so that the posters regain their original appearance. That is, instead of the images reading from left to right across the microfiche, the images should be read from top to bottom. Where posters have been filmed in quarters, the top left and top right images appear at the top of one column of the fiche and the top right and the bottom right images appear at the top of the next column so that they adjoin. White blanks have been inserted in the columns beneath so that this arrangement is made clear. No two or three section poster has been split between columns.

It is hoped that this arrangement will help scholars to use the material to the greatest advantage, whilst also enabling the posters to gain the maximum preservation benefit.

The most responsible care has been exercised in the filming of this unique collection and every effort has been made to meet the standards established by the Association for Information and Image Management (AIIM) and the American National Standards Institute (ANSI).

Acknowledgements

Thanks are due to Dorothy Johnston and her colleagues in the Department of Manuscripts and Special Collections at the University of Nottingham for preparing the detailed listing of the posters included in the collection and to Derek Spring of the History Department of the University of Nottingham for his valuable historical introduction to the collection and for his advice. Subsequent dating of the posters in the collection revealed that all are from the 1943–1945 period, but it was felt that alterations to the title of the project at a late stage was undesirable.
Finally thanks are due to the expert microfilers of Micromedia, based in Keele, Staffordshire and to Bert Laarman and his colleagues at Microformat Systems, based in Lisse in the Netherlands.
SOVIET WAR POSTERS c.1940-1945

The TASS Poster Series from the Hallward Library, University of Nottingham

Contents of Reels and Fiche

Reel One (Colour reel)

Descriptive Guide to the Nottingham University Collection. All of the TASS Windows have been filmed first in numerical order as follows:


Then the Printed Posters have been filmed in collection order as follows:

MS 281/2/1-37

Reel Two (Black and White reel)

The order of the black and white reel is exactly as the colour reel above.

Fiche Contents

Fiche 1

Descriptive Guide to the Nottingham University Collection

Fiche 2

Descriptive Guide to the Nottingham University Collection (continued)

Fiche 3

TASS Windows 641, 726, 727, 817, 838, 841, 846, 850, 857, 863, 869, 889, 892, 901, 903, 904, 906 and 909

Fiche 4

TASS Windows 912, 929, 930, 931, 934, 936, 939, 940, 942, 946 and 947

Fiche 5

TASS Windows 950, 951, 952, 956, 965, 971, 973, 980, 982, 985, 991, 992, 993, 996-7, 1000, 1001, 1005 and 1006

Fiche 6

TASS Windows 1007, 1014, 1017, 1021, 1025, 1027, 1029, 1032, 1036 and 1039

Fiche 7
TASS Windows 1040, 1042, 1046, 1058, 1070, 1073, 1076, 1079, 1083, 1092, 1096, 1108, 1109, 1110 and 1111

Fiche 8
TASS Windows 1112, 1114, 1115, 1120, 1126, 1127, 1128, 1131, 1132, 1138, 1139, 1143, 1145, 1146, 1147 and 1149

Fiche 9
TASS Windows 1163, 1164, 1166, 1173, 1178, 1191, 1192, 1196, 1197, 1198 and 1199

Fiche 10
TASS Windows 1200, 1202, 1203, 1205, 1209, 1210, 1211, 1212, 1214, 1224, 1235, 1236 and 1242

Fiche 11
TASS Windows 1243-4, 1245, 1248, 1253, 1254, 1256, 1257, 1259, 1260, 1265, 1280, 1283, 1284, 1288 and 1289

Fiche 12
TASS Window 1300

Fiche 13
Printed Posters 281/2/1-37
SOVIET WAR POSTERS c.1940-1945

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Introduction by Dr Dorothy B. Johnston

The Soviet War Posters now held in the Department of Manuscripts and Special Collections in Nottingham University Library came to the University as a gift from a former member of staff, Professor Vivian de Sola Pinto. Professor Pinto (1895-1969) was a distinguished scholar with far-ranging interests. He read English at Oxford and then spent some time at the Sorbonne and in the Extra-Mural Department at Nottingham before moving to the English Department at Southampton in 1926. He returned to Nottingham in 1938, to the Chair of English which he held until he retired in 1961. His research and publications lay primarily within the field of 17th century English literature, but he also pursued an active interest in many other areas. It was largely his enthusiasm which inspired the establishment of a D.H. Lawrence Collection in the University Library, which benefited enormously from his contacts, advice and generosity. As with many other academics of his age who had served as younger men in the 1914-18 War, Pinto gave service, though less actively, in the Second World War. He apparently acquired the Soviet War Posters at the end of the war. They were subsequently included in the considerable collection of books which he donated to the University Library.

The Posters have not been widely used since their accession, for their size and fragility create significant problems in handling, and access must be carefully controlled. The extent of these physical problems can be seen from the catalogue, which includes dimensions and a statement of physical condition. The TASS Windows have suffered particularly badly from acid degradation of the paper. The complex physical structure of the Windows, composed of separate sheets of paper glued together, has also encouraged tears and accelerated their deterioration. The hand colouring which gives the posters their dramatic visual impact adds to the physical problem, and traditional methods of paper conservation have not therefore been attempted, as the operation would be a very difficult one and the result uncertain. In the circumstances, it is obviously preferable that researchers use a photographic surrogate and the originals are not therefore normally produced.

The Department is grateful to a number of colleagues both within the Library and in other University Departments for assistance in creating the present catalogue. Advisers on the development of the project to catalogue and publish the Collection included Professor Malcolm Jones, Department of Slavonic Studies, and Mr Gordon Johnston, of the University Library. Descriptions of the TASS Windows were first compiled by Mr Garth Terry, and of the printed series by Miss Julia Dobson. These finding aids have been expanded by staff in the Department, aided by Mr Peter Hoare, University Librarian, and Dr Derek Spring of the University's History Department. Finally, the practical assistance of Mr Henry Busby, who as a volunteer in the Department helped to check and prepare the fragile posters before photography, must be acknowledged.

Dr Spring’s research into the subject of Soviet posters had enabled the inclusion in this catalogue of details about the Nottingham holdings which are also found in the Lenin Library. It has thus been possible to supply the date of each poster and the number of copies printed. These details are not given for the sixteen posters in the Nottingham Collection which are apparently absent from the Lenin Library Collection. (Our References: MS 281/1/3, 8, 11, 21, 22, 37, 38, 89, 100, 113, 116, 118, 120, 124, 127, 128.) The following articles by Dr Spring give further background information about the artists and themes of the Nottingham posters, and, more broadly, about Soviet posters as a genre. We are pleased to include with the catalogue these very helpful aids to the interpretation of the posters.

Dorothy B. Johnston
Keeper of Manuscripts and Special Collections
Soviet Poster Art

The heyday of the Soviet political poster was during the Civil War of 1918-21. As Stephen White shows in The Bolshevik Poster it was influenced by the popular lubok (woodcut), by icon painting, and the satirical cartoons of the early 20th century. But the remarkable flourishing and vitality of poster are after 1917 owed much to the originality and commitment of a small number of artists, notably Alexander Aspit, Dmitri Moor, Viktor Deni, El Lissitsky, Mikhail Cheremnykh and the poet Vladimir Mayakovsky. It reached its apogee aesthetically and in the power of its messages in the years of uncertainty and crisis of the Civil War of 1918-21. Its directness appealed to the black and white issues of that struggle, with the Bolsheviks’ claim to be able to build a bright future for simple people. In a country where the majority of the population was still illiterate, the Bolsheviks were aware of the importance of the visual message in all its forms. Hence the efforts put into the agitation trains and steamers as well as the enrolling of sympathetic artists to their cause. In the 1920s with the direct military struggle won, with the difficulty of dramatising the more complex issues the country faced and with the growing control of individual artistic initiative, Soviet poster art also declined.1

Soviet posters in the Great Patriotic War

From June 1941 for two years the Soviet people found themselves in a situation as desperate as that of the Civil War and one in which once again their black and white propaganda, their claim of the high moral ground, was able to be projected convincingly by all the media because it could be seen to have a degree of validity: the peaceful country had been perfidiously attacked by an aggressive power with enormous claims on it, with a contemptuous attitude towards the Slav peoples and led by a crazed dictator and his gang. This accounts for the renewed power and authenticity of Soviet poster art particularly in the first years of the war: at this time ‘Life itself so surpassed all fantasies, that the closer the artist was to it, the deeper he was able to penetrate into the genuine romance of its heroism; the beauty of the exploit was in itself so great that it did not require further decoration or exaggeration.’2

Several of the prominent poster artists of the Civil War were still active, Mikhail Cheremnykh, initiator of the ROSTA Windows in the Civil War, as well as Victor Deni and Dmitri Moor continued to make contributions to poster art in this period. But also new figures had come forward: Irakli Toidze, V S Ivanov, A A Korenekev, B V Koretsky and others. The already well-known Kukryniksy trio of cartoonists (Mikhail Kupriyanov, Porfiry Krylov and Nikolai Sokolov) discussed an idea for a poster already on the afternoon following the German attack on 22 June. On the following day they appeared at the offices of Pravda in which much of their work had appeared for instructions on what should be the character of their art now, as Fascism had already been exposed in the 1930s. Their famous poers ‘We will mercilessly destroy ....’ appeared on the streets of Moscow already on 24 June. It showed a caricatured Hitler with a revolver, his head breaking through the torn Soviet-German non-aggression treaty of 1939, only to be confronted with a determined looking Red Army soldier whose rifle bayonet pierces his head.4

The printing as opposed to the stencilling of posters was concentrated at the State Printing Works ‘Iskusstvo’ (Art) in Leningrad and Moscow. Amongst the most famous and striking of the printed posters was the heroic ‘The Motherland Calls’ of I M Toidze.5 Only a week after the beginning of the war it appeared covering a whole facade of a building close to the Post Office in Gorky Street in Moscow. A fiery-eyed, determined looking elderly mother in a shawl, the simplicity of her dress enabling the vast majority to identify with her, calls insistently to the observer. Behind her are the bayonets of the Red Army rifles and she holds in her hand the oath of loyalty of the Red Army soldier, the text clearly visible. Toidze conceived his idea already on the first day of the war. It was enormously successful and was printed in millions of copies and in all the main languages of the country.6 Dmitri Moor exploited his famous ‘Have you joined the Volunteers?’ poster of 1919 with ‘How have you helped the Front?’ in 1941, appearing to the Home Front.7 B V Koretsky’s ‘Red Army soldier, Save us!’ first appeared on 5 August 1942 when the Red Army was still retreating across the southern steppes and the outcome of the war remained very uncertain. A young mother with a child in her arms and hate in her eyes fills the whole poster, as a rifle bayonet dripping blood threatens them. The caption in red appears as if written in the blood dripping from the bayonet. This was one of many posters at this period emphasising the sufferings of ordinary Soviet civilians in the war.8
In 1943 the tragic theme began to give way to the joyful as the tide of the war began to turn and Soviet victories could regularly be celebrated as towns and regions were liberated from the enemy. But increasingly the messages lost their urgency as the outcome of the battle of Stalingrad (2 February 1943) and the battle of Kursk (July 1943) became clear and the Red Army once again approached its own frontiers. As a Soviet authority summarised the character of the political poster at this time: 'The joy at the liberation of their native lands was combined with a growing thirst for revenge.... On the one hand this brought with it the further development of the theme of the sufferings of peaceful Soviet people in the political poster, and on the other, it brought to the theme of liberation not only feelings of joy, but also bitterness at what they had gone through and a passionate appeal for vengeance'.

In 1944 the context changed further as the war was fought through on to German territory. 'In the images of the poster of this period,' writes Demosfenova, 'together with a consciousness of the whole horror of fascism and a thirst for revenge, the joy and exhaustion of victory, we see the appearance of a new characteristic: a feeling of pride and consciousness of having carried out a great historical service for humanity. But the agitation message was more difficult to convey as the war came to an end and energies needed to begin to be directed towards reconstruction rather than saving the motherland from the invading enemy. The propagandist's task was also complicated by the need to maintain the momentum of the war effort even after the country was cleared of the enemy, in order to achieve his complete defeat. The Red Army soldier passing into the East European countries was able to make comparisons with his own life and experience which in the propagandists' view required greater vigilance to combat 'erroneous' ideas and conclusions. Similarly a substantial part of the Soviet population had been living under German control for a lengthy period of occupation and Party authorities were apprehensive about the conclusions they may have drawn. The populations of the reincorporated western Ukraine and western Belorussia had only previously lived under Soviet rule and influences for less than two years. And the Baltic states, Bessarabia and Bukovina had been annexed only a year before the German invasion of June 1941. These areas would require special attention, not least in the field of propaganda. In 1944 brighter emotional posters called for liberation of the peoples of Europe from Nazism, and for reconstruction. By the end of 1944 the chief theme had already become the forthcoming victory. But while the horrors of the Nazi regime were evident, the emphasis on the external enemy and his possible continued survival in hiding helped to distract attention from a cooler analysis of the Soviet war experience, as Staling dashed hopes of an internal relaxation as the war came to an end.'

It is to the context of these last three years of the war that the posters published in this collection belong.

The TASS Windows

A major role in Soviet poster art in the war was played by the TASS Windows and they form the largest part of the collection published here. They were large, brightly coloured, hand-painted posters, stencilled and produced in runs of up to 1000 copies. They usually were accompanied by a didactic text or often quite lengthy poem. They were the direct descendants of the comparable ROSTA Windows of the Civil War period, so-called because they were displayed in the empty shop-windows of that period. Like ROSTA, TASS was the official Soviet telegraphic agency of the day, and the purpose of the association of this propaganda effort with the agency was both to provide a continuing visual chronicle of the war and to respond immediately, often within hours to the later's telegrams of TASS. M M Chermnykh, who had initiated the ROSTA Windows, also took the lead in the 1941 project. On 24 June the organisational committee of the Union of Soviet Artists established the TASS Window collective and the first poster appeared already on 27 June 1941. The Windows were numbered through to no. 1485 in June 1945. About 1250 were made in the original manner with stencils during the war itself. For several months at the turn of 1941-2 they were published with dates rather than numbers both in Moscow and in Kuibyshev to which part of the team had been evacuated. It is therefore difficult to be sure that the complete series has been located.

Some of the first Windows were only produced in a single copy. Until the end of December 1941 none was produced in more than 120 copies. This was soon increased to 300 to 600 copies by the end of 1942 and sometimes to over 1000 copies in 1943-5. Posters similar to the TASS Windows amounting to 'an artistic movement' according to one of the leading artists, N F Denisovsky were also printed in Leningrad, Kuibyshev, Gorky, Perm, Kirov, Kazan, Cheboksar, Tula, Penza, Saratov, Sverdlovsk, Murmansk, Tomsk, Chita, Biisk, Khabarovsk, Tashkent, Baka, Tbilisi, Frunze, Ashkhabad and other towns, though little research has been done to trace them. In Frunze, capital of the Kirgiz republic, the style of the posters was adapted to use local motifs. They were widely made known as significant artistic contributions to the war effort through laudatory articles in the press. President Kalinen visited the TASS Window collective on 19 December 1941 at the height of the battle for Moscow urging artists to take up poster work and made his oft-quoted remark that 'just as historians of the October Revolution have not passed over the ROSTA Windows, so historians of the Patriotic War will not forget the TASS Windows....' The Windows were distributed to the front, to army units, factories and collective farms and there were even reports of them appearing mysteriously in occupied towns such as Vitebsk, Voronezh and Kharkov.
The limited number of copies of each TASS Window might suggest a rather limited impact particularly for the many early single copy posters. Even the 1000 copies at full production would have been quickly exhausted in the vast country. However, apart from the limitations of the Moscow productions in other towns, many of the TASS Windows which had a message of more than transitory importance were subsequently properly printed in several tens of thousands of copies. Also nearly 75000 copies of TASS Windows were reproduced in the film cassette series Posledniye izvestiya (The Latest News) and from March 1943 on slide films with reproductions of 40-50 TASS Windows on each reel. Nearly 26000 silk screen (shelkografiki) posters were made and over a million lithographic reduced size copies were made by the TASS collective from the beginning of 1942.18 The rate of production of new posters was however uneven. In the first year of the war over 500 different TASS Windows were produced, but the second 500 took nearly 2 years to complete. Number 1000 was dated 6 June 1944.19 N G Palgunov, the director of TASS from June 1943, compares the impact of the TASS Windows on morale during the war with Shostakovich’s 7th Symphony or with the popular song Holy War.20 The newspaper Trud in an article on the TASS Windows in June 1943 proclaimed that they ‘in essence reflect the history of our country in the years of the Great Patriotic War.... They addressed themselves to the most noble sentiments of the Soviet people, to their patriotism....’21

The posters were also made known abroad. Copies and sometimes whole exhibitions were sent to Britain, the United States, China, Australia and several other countries. In a few cases they were translated for war propaganda in those countries. Exhibitions were mounted in the East European countries later in the war as the Red Army occupied them.22

The Moscow ROSTA collective of the Civil War years had produced about 1600 'Satire Windows' between September 1919 and 1922. Outside Moscow the Odessa and Petrograd branches probably produced over 1000 each. The volume of production was therefore no less over a comparable period, at least in the case of Moscow, than the TASS Windows 20 years later. Like the TASS collective, ROSTA had been able to react to the latest telegrams within a few hours. the TASS Windows however neve reached the 200 different Windows produced by the ROSTA collective in the exceptional month of October 1920.23 But ROSTA Windows could be reproduced only in 40-50 copies, whereas TASS Windows reached 1000-1200 copies at their peak and were also distributed in other forms. The TASS Windows poetic texts were directed as a more literate society in the 1940s, though their impact was inevitably more on the urban than the rural population. The ROSTA Windows were mainly satirical. The TASS Windows were both satirical and increasingly heroic, although according to a substantial Soviet analysis, 'it was precisely as satire that the TASS Windows played their most telling word' and because of the limitations of the stencilling method, the heroic figure was most fully achieved rather in the printed poster.24

The theme and the text of each TASS Windows were agreed with the leader of the collective, and ultimately with the agreement of TASS. TASS was the official news agency for dissemination of Soviet news abroad and for reception of news from abroad and consequently was strictly controlled by the Party. Most posters were completed and reproduced within 24 hours, the team working in three shifts. After the artist had completed the drawing and painting of the illustration, the poster was cut up into sections and stencils were cut out appropriate to each colour used in the composition. The most elaborate posters used up to 60 sencils. The stencils were then passed to the copy room where each section was copied on a lithographic machine in waterproof oil colours, initially in very few copies but eventually in up to 1000 copies. When all the colours had been applied to each stencilled section, they had to be glued together to make the completed poster and the text was added in a separate operation.25

Why was this method used rather than straight printing? Firstly the experience with the famous ROSTA Windows was influential on key figures like Cheremnykh who was still active in 1941. An idea which had arisen out of the desperate crisis of 1918 naturally came immediately to mind in the crisis of 1941, as having shown its worth. Secondly there were certain advantages in the production methods of the TASS Windows. They enabled a reaction to be made to an event within a very short period, as little as 24 hours. New posters appeared almost every day of the war. The TASS Windows became a kind of chronicle of the war, referring not only to general issues but also to incidents of the immediate moment as they arose in the press. They were also able to be reproduced in much brighter and more startling colours than could be produced at the time by printing, and they could be produced - as their imitators did - in towns outside Moscow where there were only very primitive printing facilities.26

Several of the poster artists of the revolutionary period were still active in 1941, the most notable being Viktor Deni, Mikhail Cheremnykh and Dmitri Moor. Prominent amongst the younger generation were the Kukryniksy, Boris Efimov, Irakly Toidzye and Viktor Ivanov. Many painters and artists who had had no connection with poster art participated in the TASS collective as the most direct way in which they could aid the war effort by boosting morale and exposing the enemy. 129 artists from various backgrounds.
contributed to the TASS Windows, including painters such as P P Sokolov-Skalaya (176 Windows), A P Bubnov (25), P M Shukhmin (40), M V Mal'tsev (15) and F V Antonov (16).

Similarly, more than 70 poets and writers sought to make their contribution to the same cause with appropriate short, sharp, witty and striking verses and slogans. The precedent had been set by Mayakovsky who wrote more than 600 texts for the ROSTA Windows as well as contributing as an artist. The proletarian poet Demyan Bedny (E A Pridvorov, 1881-1845), whose verses had been admired by Lenin, had contributed to the earlier ROSTA Windows and although in poor health (he died in 1945 on the eve of victory), he insisted on returning to Moscow late in 1941 from the safety of Kazan to play his part. Bedny contributed the texts and verses for 113 TASS Windows during the war. Samuel Marshak (1887-1964) was a poet and prolific translator of English literature into Russian (having studied for two years at London University from 1912 to 1914) including Shakespeare, Burns, Keats and Wordsworth. He was renowned in the 1920s and 1930s for his children’s stories adapted to the post-revolutionary conditions. During the war he published many satirical poems in Pravda and co-operated particularly with the Kukrynsky team, the best-known of the satirical artists of the TASS collective. Marshak wrote the texts for 108 TASS Windows during the war. V I Lebedev-Kumach (1898-1949) was an established poet of the period who had already been involved in the ROSTA propaganda agency during the Civil War. He wrote the text of the popular 1930s Soviet musical films Vesoloye Rebyata (The Happy Guys) and Tsirk (Circus) and for some of the most forceful of the patriotic songs of the war period such as Svyasnennaya voina (Holy War). Lebedev-Kamach wrote the texts for 92 TASS Windows. The other most prolific contributors to the texts were the poets A I Mashistov (136 texts) and A A Zharov (95 texts).

Notes


2. G Demosfenova, A Nurok and N Shantyko (eds), Sovetskii politicheskii plakat (The Soviet political poster), Moscow, 1962, p 146. This is a substantial analysis of the history of the Soviet political poster from 1917; for the Great Patriotic War period see pp 131-80. For other comparable forms of propaganda in the Great Patriotic War, see for instance on literature "Russkiye pisateli na frontakh Velikoi Otechestvennoi Voiny" (Russian writers on the fronts of the Great Patriotic War), Literaturnoye Nasledstvo, vol 78, 1966, on newsreel film see D W Spring 'Soviet Newsreel in the Great Patriotic War' in N Pronay and D W Spring eds, Propaganda, Politics and Film, 1918-45, London 1982 pp 270-292.


4. White, op cit, p 123.

5. White, op cit, p 123


7. Shumakova, p 5; White, pp 49, 123


10. Demosfenova, p 174


12. The fullest catalogue of TASS Windows includes details (but not the text) of 1291 items. See Trudy Gosudarstvennoi Biblioteki SSSR imeni V I Lenina (Works of the State Library of the USSR named after Lenin), vol 8, 1965, pp 167-316; 77 copies of TASS Windows are reproduced in Denisovsky, op cit; the texts of 36 Windows not previously published separately are in Literaturnoye nasledstvo, 78, 1966, pp 452-62. The Nottingham collection includes 16 TASS Windows which are not listed in the catalogue published by the Lenin Library.

14. Literatura i Iskusstvo, 25 April 1942, as quoted in Denisovsky, p 35.

15. See for example Pravda, 22 March 1942; Literaturnaya Gazetta, 1 October 1941, no 39.


17. Literatura i Iskusstvo 31 December 1942 as quoted in Denisovsky, pp 33-4.

18. Vechernaya Moskva 1 March 1943 as quoted in Denisovsky, p 35.


21. Trud, 10 June 1943 as quoted by I P Abramsky in Denisovsky, p 36.

22. Denisovsky, pp 15-6, 38-9; Demosfenova, pp 179-80.

23. White, pp 68, 84, 89


27. Alexander Zharov in Denisovsky, pp 20-1.

D W Spring
History Department, University of Nottingham
SOVIET WAR POSTERS c.1940-1945

The TASS Poster Series from the Hallward Library, University of Nottingham

Nottingham University's Poster Collection and its context 1943-1945

The Soviet posters published here, from originals in the Department of Manuscripts and Special Collections in Nottingham University Library, comprise 129 stencilled posters from the TASS series and 37 printed posters of the period from June 1943 to May 1945. Sixteen of the TASS Windows in the Nottingham collections are not included in the Lenin Library catalogue (nos 727, 850, 869, 930, 931, 980, 982, 1149, 1199, 1242, 1248, 1254, 1257, 1280, 1288, 1289).

The TASS (Telegraphic Agency of the Soviet Union) posters were published by the Soviet publicity agency in the numbered series known as TASS Windows (Okna TASS). More than 1500 different posters were produced in this series during the war up to August 1945. The Nottingham collection of 129 Windows runs from no 641 to no 1300, June 1943 to June 1945. The fullest previous republication of TASS Windows only includes 77 reproductions over the whole period. Only 43 of these are from the period after June 1943 and only 10 of those republished previously are included in this current publication. It therefore gives a fuller and more concentrated insight into the character and themes of this form of publicity at a critical and difficult time in Soviet history and will bring the posters to a wider audience. The 37 posters in Nottingham’s ‘Printed Series’ are only a small selection of Soviet production during the war. But they include examples of the late work of Viktor Deny, as well as younger distinguished poster artists such as Irakly Toidze, Viktor Ivanov and Boris Koretsky. They relate to the same phase of the war as the TASS Windows in the collection, running from March 1943 to February 1945. However, the comments below will mainly relate to the TASS Windows as the most concentrated and distinctive part of the collection.

This period was a distinctive phase of the war and was reflected in the poster art of the time. The German army at Stalingrad had capitulated in February 1943. The tank battle of Kursk in July 1943 marked the last German attempt at a large-scale counter-offensive. The period was therefore one in which the defeat of Germany and her Allies was becoming ever more certain. The enormous difficulties of maintaining the war effort for the Soviet Union remained even as the threat became less direct and obvious. The Red Army reaches the Soviet frontier and moves on beyond its territories to eastern Europe and into Germany. The propaganda of this phase of the war obviously required a different character from that of the earlier defence. Account needed to be taken of the fact that a considerable part of the Soviet population had been under foreign occupation, open to different influences and information for many months and even years. As well as liberation, reconstruction and the forthcoming tasks of peacetime are major themes of this period.

Themes of the TASS Windows of this period are: the inevitable defeat of Germany; the progress of the Soviet army’s victories; Nazi (German) atrocities; Allied solidarity; the collapse of Hitler’s allies; the liberation of nations; attempts by Nazis to escape retribution; the neutrals’ collaboration with Germany, Spain, Switzerland, Argentina; the heroic Soviet people: sailors, cavalrymen, artillery, railwaymen, peasants, pilots; reconstruction.

The following notes are a guide to the posters in the Nottingham collection according to the major artists who produced them and then according to the significant themes. The numbers given are the original TASS Window numbers and not the reference numbers of the Nottingham collection. (The Catalogue supplies both numbers, for ease of identification).

The Artists

Mikhail Cheremynkh

952 ‘It happened on the Dnepr....’
971 ‘The Crimea: the All Union Health Spa....’
973 ‘Patriots of Poland....’
985 ‘The Hour Approaches....’
1112 ‘Noisy success....’
1138 ‘Hitler’s Lackeys to the Bottom....’

Texts: in 952 and 1112 the text is by Cheremynkh’s wife N A Cheremynkh; in 985 the verse is by Demyan Bedny; in 973 the text is from the Party slogans for May Day 1944; others unidentified.
Cheremnykh produced a total of 46 TASS Windows in Moscow during the course of the war. He was evacuated to Blisk in the Altai region at the end of 1941 where he continued to produce Windows often of an instructive character and particularly focused on the everyday problems of the organisation of the rear (Demosfenova, p 140), He returned to Moscow in 1943. His experience with ROSTA is evident even in this selection from the later period. His 'Patriots of Poland....' With its six frames showing the activities of the underground opposition in various countries recalls the multi-framed ROSTA Windows. 'Noisy success....' in three frames in the ROSTA tradition tells the story of attempts on the lives of Nazi leaders in occupied territories, whose populations have such 'ardent love' for them (Nazi car blown up) that they carry them in their arms' (wounded Nazis carried into ambulance). Similarly 'It happened on the Dnepr....' and 'The Crimea....' use a double frame to make the points in the first case of the soggy fate of the Germans on both the Dnepr and Dnestr rivers and to contrast the healthy experience of the Crimean spas for the Russians, with their deathly impact on the Germans and Romanians; Hitler being thrown into the water and Antonescu’s arm sinking below the waves, following the clearing of the Crimea in the campaign of April and early May 1944. 'The Hour approaches....' in single frame takes the common theme of the animal-like Hitler, here in Beday’s lines ‘the German octopus’, in the shape of a swastika, screaming as allied Soviet, British and French bayonets poke into him. For assessment of Cheremnykh’s work during the war see Demosfenova, pp 140-1.

The Kukryniksy

906 'The Hitlerites intend to stand....'
930 'Pursui of Manpower Resource in Germany....'
931 'An attempt with futile means....'
956 'Deadly Concern'
982 'Under the blows of the Red Army....'
993 'Three Years of War'
1006 'I’ll force a Channel Crossing....'
1027 'Two Cauldrons'
1079 'The Latest Europe'
1109 'Krylov’s Money on Goebbels'

Texts: The texts are from authoritative political sources: Stalin, 930, 931, 982; A S Shcherbakov (Head of the Political Department of the Red Army) 906; Krasnaya Zvezda (Red Star: the Red Army newspaper) 1079. The text of 1006 also borrows heavily from Stalin’s language on the Normandy landings (Pravda, 13 June 1944). They also use quotes from Hitler turned against him in 956, 1006; and from the nineteenth century fabulist Krylov in 1109.

The Kukryniksy were the best-known Soviet cartoonists and a sharp satirical approach directed against the hated enemy is distinctive in most of the total of 66 TASS Windows which they produced during the war. Animal motifs feature prominently: the Hitler-faced horse and bird Goebbels (906); Hitler-headed snake (956); the Goebbels monkey (1109). A caricatured Hitler or Goebbels is prominent, except in 931 and 982. ‘An attempt with futile means....’ is interesting as distinctive from the usual Kukryniksy style which gave prominence to caricatures of the Nazi leaders in various forms. Here however the Window is dominated by the huge pillars of a steel bridge across a river prominently displaying the Soviet, British and American flags. Tiny figures (German diplomats) try to saw away at the strong stone pillars. A quote from Stalin's statement of 23 February 1944 asserts the fascists are attempting to undermine the unity of the alliance. The message of the poster underlines Stalin’s assurance at that time, that they would not be successful. This was an important re-affirmation of the solidarity of the alliance after the Soviet press in January 1944 had made much of the so-called 'Cairo rumour' that British and American representatives had met Ribbentrop in Spain.

P P Sokolov-Skalya

817 'The Devil take my cart’
857 ‘Hitler's Criminals will not Escape Retribution’
904 'We will Free the Lands....'
939 'Secret and Counter-Secret’
946 'The Result of Fascist Culture’
991 'Patriots of Yugoslavia....'
996-7 'Forefathers and Descendants’
1000 'Our One Thousandth Blow’
1001 'The Liberation of Rome’
1128 'Neutral Switzerland’
1139 'Beneath the Tropical Skies’
1147 ‘Hitler and ‘Brotherly’ Austria’
1166 'Along a Familiar Path’
1214 'The Comprehensive Result....’
The painter Sokolov-Skalya was the most prolific of the TASS Window artists producing a total of 176 posters during the war. He was drawn towards heroic and historical subjects and styles as in 'We will Free the Lands....' recalling Aleksander Nevsky’s struggle against the Teutonic Knights and showing his gigantic sword protecting the churches of Novgorod; 'Patriots of Yugoslavia....' showing a huge heroic portrait of Tito; 'Forefathers and Descendants' showing medieval knights waiting while a blacksmith beats a sword on an anvil and factory workers handing over modern weapons to a Soviet Marshall; 'Along a Familiar Path' quotes Suvorov and compares Russian defeats of Prussia in 1760 with defeats of Germany in 1945; 'He has returned in Victory' – an elderly moustachioed soldier with Guards insignia greets an older woman under cherry blossom. 'The Liberation of Rome' and 'Glory to the Railwaymen' also typify this heroic style.

But Sokolov-Skalya also tries his hand at the satirical and the grotesque cartoon style as in ‘the Devil take my cart’, ‘Hitler’s Criminals’ (a gigantic Anglo-American-Soviet sword beats a grotesque figure of Hitler amongst the ruins), ‘Our One Thousandth Blow’ (bayonets and pens sticking into a mad, sharp-toothed Hitler, ‘Neutral Switzerland’ (large Swiss cow being milked for arms by Hitler as a pleased bowler-hatted Swiss looks on), ‘Hitler and ‘Brotherly’ Austria’ (sweating Hitler with Goebbels turns the handle of a press squeezing Austria with oozing blood). ‘The Comprehensive Result....’ (ugly German rat amongst bones in burning buildings while another bloodsucks flesh.

V V Lebedev

912 ‘Got captured’
942 ‘A Careless Shot’
1005 ‘With the call ’Death to the German-Finnish Invaders’....’
1017 ‘Belorussian Landscape’
1132 ‘Force of Habit’

Lebedev produced 40 TASS Windows during the course of the war. He was the most prominent member of the Petrograd ROSTA Windows collective in the Civil War. Three of these TASS Windows are on northern Russian themes (942, 1005, 1017). Two give an image of the Finnish enemy (942, 1005). ‘A careless shot’ is a two frame Window with the Finnish artillery shell marked ‘Rejection’ (of the Soviet proposed armistice terms of April 1944) being returned and explode on themselves. ‘American newspapers’ are quoted to the effect that this is ‘suicide’ for the Finns. ‘With the Call....’ gives a less detached view of the Finnish soldier ‘the wounded Fascist beast’ with his swastika-ed cap and birch-bark shoes and clawed and stretched bloody arms held fast under a Soviet tank. This coincided with Govorov’s attack on the Karelian isthmus, 10 June 1944. ‘Force of Habit’ comments on German looting: a young German ‘Fritz’ returns to his adoring parents loaded with swag, chickens and watches and while his father compliments hiim on how much he resembles the Führer.

N F Denisovskii

909 ‘Derailed’
980 ‘It’s a Question Now of Clearing the Fascist Invaders...’
1000 ‘Our one Thousandth Blow’
1040 ‘Statesman’ of Contemporary Germany’
1243-4 ‘Victory’
1257 ‘The Victory Document’

Denisovsky produced 37 TASS Windows during the war. Most striking of his posters are the following: ‘Derailed’: a dominating Moscow-Leningrad train passes over a viaduct, a diminutive Hitler desperately tries to cling on with his fingers at Chudovo despite explosions beneath him. This celebrates the clearing of the German threat to the railway between the two cities. ‘Statesman’ of Contemporary Germany’ follows the Soviet capture of Lubin and of the near-by Maidanek extermination camp (23 July 1944) and Konstantin Simonov’s revelation in Pravda (30 July 1944) of the horrors of Maidanek, the first such camp to be liberated. A mad-looking Nazi doctor with white apron and green face is being given orders by
In total contrast in style and mood is the Victory Window showing a huge figure of Victory in a chariot holding the Soviet flag in one hand and allied flags in the other and pulling behind a Nazi gorilla with a rope round its neck and bloody hands. The mixture of the animal and heroic themes fails to do justice to the moment. 'The Victory Document' also celebrates allied cooperation. It shows the heads of Zhukov, Eisenhower, Montgomery and Delattre De Tassigny (for the French), and marks the signature in the Berlin Yacht Club on 5 June 1945 of the declaration of the four powers taking over supreme control in Germany, including the division of Berlin. Stalin's relations with the French were cool and not helped by de Gaulle's visit in Germany 1944. He had been reluctant to allow the French a share in the occupation of Germany. This was a brief moment of public triumph for Zhukov who was demoted to command of the Odessa military district within two months. Relations between the allies were already by this time hardly so warm as the text and tone of the poster suggest.

S N Kostin

903 'Two faces'
951 'The Flight of General Manstein'
1007 'The Former Ersatz Landowner'
1073 'Hitler and his Generals'
1083 'Neutral Franco'
1131 'Bring the Robbers to Account'
1192 'Our Answer'
1198 'Inescapable Date'
1235 'Long Live the Victory….'

Kostin produced 58 TASS Windows during the war. His Windows in this selection on the whole lack the satirical bite of the best war posters. Demosfenova comments that he was 'not inclined to fantastic hyperbole. Metaphors or buffoonery'. It was rather the silhouette and gesture and the emotional impact of the colours which were typical of Kostin's work (Demosfenova, p 167). The most powerful here is 'Two Faces' of February 1944, showing two-faced Finland as a sheep with his face to the West and a mad dog with bloody teeth facing to the East, as the prospect arose again of the activisation of the Finnish front in Karelia. Otherwise 'the Flight of General Manstein' shows a rather characterless figure of Manstein fleeing on an emaciated horse over the Romanian frontier; the point of 'the Former Ersatz Landowner' is not made clear: given an estate with 200 peasants near Poltava by Hitler he and his wife now have to flee with nothing more than a bicycle as he begs for help; 'Hitler and his Generals' simply shows Hitler examining the empty chairs of generals killed by one means or another as a result of the 20 July 1944 plot and a text suggesting it is time for him to go too; 'Neutral Franco' is on the theme of the German leaders escaping to the protection of Spain; 'Bring the Robbers to Account' refers to Maidanek and other camps but while the old German soldier in the ruins is grabbed by a Soviet hand 'to account', it is the plunder of 'Gold' in a boat marked Berlin which is emphasised rather than the murder in the 'ovens' mentioned in the text! 'Our Answer' is on the theme of the treatment of Soviet women evacuated to Germany. In the first frame a well-dressed Bavarian couple raise their stick over a rather unclear female figure pulling a cart; in the second frame Red tanks enter the German town and the couple raise white flags of surrender. 'Long Live the Victory….' is distinctive for its celebration of the allied co-operation rather than its originality or impact: the three gigantic flags, the Soviet in front, impale the dying German swastika-shaped eagle.

P A Sarkisiyan

869 'Into the Bushes'
950 'Exactly according to Order'
1042 'Thunder and Lightning'
1114 'Rats from a Sinking Ship'
1126 'New Year's Forecast'
1127 'Another Blow against Fascism'
1178 'Hindenburg and Hitler'
1191 'the Last Masquerade'
1211 'We will Destroy the Hydra….'
1259 '1941-1945'
1280 'Long Live the Fifth Anniversary of the Latvian….'
1283 'In the Dens of Madrid'

Texts: Lebedev-Kumach 1042, 1211, 1283, Demyan Bedny 1114, Zharov 1126; Brik 1178; Mashistov 1259, 1280
Sarkisiyan produced a total of 71 TASS Windows during the war. The most striking of his windows here is 'New Year’s Forecast': an old witch Hitler is putting a string of wax into water, a popular way of telling New Year fortunes; it casts a shadow of Hitler in a hangman’s noose on the wall and in the text a frightened Hitler sees 1945 as ‘the year of inevitable reckoning’. The unimaginative ‘Another Blow against Fascism’ celebrates the signing of the Franco-Soviet Treaty on 10 December 1944 at the end of de Gaulle’s visit to Moscow. It shows French and Soviet flags, a handshake and a scroll with the title of the treaty. Stalin did not get on well with de Gaulle as later publication of the minutes of their discussions show and a rather low opinion of him. ‘The Last Masquerade’ warns of German soldiers trying to escape in disguise; a soldier goes into a house in uniform and comes out the other side dressed as a woman. ‘We will destroy the Hydra’ focuses on the Yalta Conference decision (February 1945) to break up the German General Staff – the ‘Hydra’. ‘1941-1945’ is one of the Victory windows (May 1945): a six-frame large Window history of the war – Hitler and tanks invade, a Red rifle butt clouts them under the Kremlin walls, pincers squeeze Germans at Stalingrad, a sword cuts off arms surrounding Leningrad, a bot kicks out Germans from Soviet territory, an arm puts the Red Flag over Berlin. ‘Long Live the Fifth Anniversary…’ celebrates the anniversary of the incorporation of the Baltic Republics into the USSR: ‘V years’ over map of the Baltic showing the three emblems with exhortation ‘Go forward along the way illuminated by the great Stalin!’ ‘In the dens of Madrid’ returns to the theme of Spanish protection of ‘German guests… the Gauleiters, Führers, thieves and bandits….’ still in June 1945. The Soviet version for several years was to case some doubt on whether Hitler had actually died in the bunker.

M M Solov’ev

641 ‘Our Alphabet’
965 ‘Victors of the Pre-May Day Competition’
1063 ‘Soviet-Finnish Frontier’
1070 ‘The Baltic is Liberated’
1092 ‘Greetings to the Yugoslav People’
1120 ‘Glory to the Fightin Youth’
1127 ‘Another Blow against Facism’
1149 ‘Salute’
1173 ‘Königsberg is Taken!’
1200 the National Flag of the Polish State is raised at Gdansk’
1205 ‘In the Direction of Dresden’
1224 ‘Fifty Years since the Invention of the Radio by A S Popov’
1253 ‘Our Friendship has got Stronger….’
1256 ‘Glory to the Soviet Soldier’

Solov’ev was the most prolific TASS Window artist after Sokolov-Skalya, with a total of 132 posters during the war. ‘Our Alphabet’ takes up Mayakovsky’s idea for the earlier ROSTA Window group. It was used for a whole alphabet of Windows in July 1941 then taken up again with this poster in January 1843 which was followed by many others in the course of the year, though not in alphabetical order. Here is letter K. Each Russian word of the text, ‘stab … destroy etc’ begins with the letter K. (In this collection see also the Window by Moa (M A Abramov) no 838 ‘The Red Army Alphabet’ showing liberated towns beginning with R.) ‘Victors of the pre-May Day competition’ (May 1944) celebrates the efforts of the home front to supply the forces: epauletted soldiers and airmen give a certificate to smiling, mainly women, workers against the background of factories. The previously discredited reactionary epaulettes, together with gold braid, had been restored in October 1942 to raise the morale and status of officers.

The image of the typical Soviet soldier in poster art simultaneously underwent a change. ‘The Soviet-Finnish frontier’ marks the signing of the armistice between Finland and the Soviet Union (19 September 1944): a Soviet soldier in greatcoat and cap with the green epaulettes of the NKVD frontier guards in a forest area looks at a map with the new frontier. The frontier of 1940 was re-established ‘unapproachable and sacred’. ‘the Baltic is Liberated’ (October 1944) shows emblems of the three Baltic Republics, building of Tallin and Riga and the text in Russian:’….. the sun has returned again with the Red Army dispersing the gloom and horror of the dark ears ….’ ‘Greetings to the Yugoslav People!’ is a heroic Window showing the agreed joint victorious entry of Tito’s partisans and Soviet forces into Belgrade: partisan forces march in with Soviet tanks to cheering crowds framed by red and gold curtains of the Yugoslav flag with prominent Red Star. The heroic ‘Glory to the fighting Youth!’ celebrates the ‘valiant brave and able’ young soldiers but is not a very impressing tribute to their skills and bravery: a figure of a young Soviet soldier fills the Window as he beats a German with his rifle butt, others in the background shoot fleeing the Germans in the back with automatics.

‘Könisburg is Taken!’ and ‘The National Flag of the Polish State….’ celebrate victories on the Baltic at Könisburg the capital of East Prussia and at Danzig, here given its Polish name of Gdansk. Both show a bay littered sinking ships: ‘The Red Army has hoisted the flag of victory over the post of Danzig’. ‘Fifty
Years….’ is one of the few posters not on a war theme and celebrates A S Popov’s role in the invention of radio. The verse gives the impression that Popov’s anniversary is being celebrated all over the world as the unchallenged inventor of radio communication. ‘Our Friendship has got Stronger….’ refers to ‘the friendship of the brother Slav peoples’ as ‘the bulwark of European peace’ (May 1945). The Slav unity theme emerged in Soviet propaganda for a time as the war came towards its close. Artistically the Window displays little imagination showing barely distinguishable brown-coloured soldiers from different Slav states. Solov’ev’s final contribution is ‘Glory to the Soviet Soldier’ a heroic image of the Soviet soldier returning home.

A A Przhetslavsky

1021 ‘Glory to the Belorussian Partisans’
1096 ‘Cavalrymen of the Red Army!’
1115 ‘Sacred Day’
1146 ‘A Blow to the Enemy’s Rear’
1163 ‘Our Forces Developing the Offences….’
1197 ‘In the Carpathian Mountains’
1209 ‘The Fighting Cavalry’

Texts: Mashistov 1021, 1146, 1163; Zharov 1115; Berendgof 1197; Serapionov 1209.

Przhetslavsky produced 41 TASS Windows, all during 1944-5, except for three. He preferred heroic subjects and a painterly style. Cavalry is a common theme as in ‘Glory to the Belorussian Partisans!’ (mounted partisans from the forest chase German infantry: this poster coincides with the offensive beginning on the Belorussian front on 23 June 1944; between 20 and 23 June on the eve of the offensive the partisans numbering 143,000 men had put most of the railways out of action); ‘Cavalrymen of the Red Army!’ (galloping cavalrymen with automatic and Red banners); ‘A Blow to the Enemy’s Rear’ (Cossacks, swords raised on horseback strike at green-uniformed German soldiers in tanks!: reminiscent of the revolutionary pictures of Cossacks attacking civilians!); ‘Sacred Duty’ shows two cavalrymen rescuing a girl and an old man from a dugout amidst a ruined village; ‘Our Forces Developing the Offensive’ (cavalry with swords raised riding through burning German town); ‘The Fighting Cavalry’ (a cavalryman gallops with sword raised, with tanks, artillery and planes in background). The one Window of Przhetslavsky in the collection not specifically on a cavalry theme is ‘In the Carpathians’. However horses and donkeys figure here also showing the difficulty of crossing the mountains in deep snow. It recalls paintings of the nineteenth century artist Vereschagin of the Russian Army crossing the Shipka Pass in the Russo-Turkish was 1877-8.

Significant themes of the TASS Windows

In mid-1943 there are several striking Windows publicising the Grand Alliance and military efforts of the Soviet Union’s allies. ‘Vittoria?!’ (726: V Aivazyan) marks the capture of the Italian ‘Vittoria’ division in north Africa (June 1943): British soldiers in shorts guard scruffy and dejected Italian prisoners in the desert. Likewise ‘The hour is approaching….’ (a quote from Stalin; 985: artist Cheremnykh), shows American, British and Soviet arrows (the British in the middle) against a black background, spiking a screaming helmeted German wolf. ‘Greetings to the Brave Sailors’ (992: K Vyalov) gives credit to the British and American sailors bringing the convoys to north Russia, quoting a May Day 1944 slogan. British and American convoys are seen through binoculars while supplies are unloaded at the dockside – a recognition of the role of Lend-Lease. ‘the Liberation of Rome; (1001: Sokolov-Skalny) also gives generous credit to allies for the capture of Rome (4 June 1944): the poster is filled with British and American flags on bayonets. Similarly the two-frame ‘The Allied Forces…’ (1014: M M Slov’ev and P P Sarkisyan) marks the Normandy landings: Hitler with sword looks across the Channel against the shawdow of Napoleon; British and American troops in landing craft with planes land on the beaches before a frightened Hitler. The text takes its tone from Stalin’s statement in Pravda (13 June 1944) emphasising the achievement of the invasion. ‘Paris is Liberated!’ (1046: V Ladyagin) shows British and American soldiers prominent against the female figure of ‘Liberty’ in the sky as in paintings of the 1830 French revolution. The text does not mention the allies (in the Soviet press the French resistance got most praise for the liberation of Paris). The link is made with the Soviet war effort ‘Paris!’ You hear the cry of the Kremlin: Let’s finish the enemy off in his lair; (Stalin’s figure of speech). Ladyagin’s ‘Let the Three Flags…’ (1300) of June 1945 continues to be hopeful and positive about the future of ‘the alliance and friendship of the three states (which) provides peace throughout the world!’: the poster is filled with the British, American and Soviet flags over the Kremlin, Big Ben and the Empire State Building with three searchlights.

Historical themes are also prominently represented by ‘then and Now’ (841: V Milashevsky): a two-frame Window showing Napoleon’s troops retreating across the front in the snow and rather less noble looking German troops also fleeing. A Danilchev’s ‘Nakhimov# (940) also belongs to this category. It
celebrates the introduction of the naval Order of Nakhimov (a pre-revolutionary admiral): ‘He was brought up by the Russian state’ and ‘lives in the hearts of the Russian people’. Milashevsky’s ‘Sovie forces…’ (1203) also takes up the historical parallel of the taking of the village of Künersdorf in East Prussia where Russian forces defeated ‘Kaiser’ Frederick II in 1759 and compares the ‘deeds of the Fascist-Prussian’ with those of their forefathers: a Russian soldier in a uniform of 1759 and a Soviet soldier together bayonet Germans.

Several Windows are devoted to enemy destruction of cultural monuments. ‘The Result of Fascist Culture’ (946: Sokolov-Skalya) shows Tolstoi’s War and Peace burning, the architect Kazakov’s buildings being destroyed and Repn’s paintings being trampled on. The text and pictures refer only to the Germans though the Repin museum was in Finnish occupied territory. However in ‘Repin and the White-Finnish Savages’ (1032: Shukhmin) the Finns are specifically blamed – ‘the infamous band of gorillas …. enriched by German training …. these savages will learn about the punishments for their crimes and what it means to tujrn the altars of our culture into ruins!’

An entirely distinctive mood is created by ‘Nurse’ (934: F Antonov): a pretty nurse in uniform attends sick soldiers with drink in the field; accompanied by an effusively romantic verse.

Another new theme in early 1944 is ‘Wemcome!’ (936: V Ladyagin): reassuring the population of the re-building of homes for them to return to in the liberated areas: ‘Welcome to the new home. Live in it freely, happily, prosperously!’ Ladyagin’s two-frame (1025) also treats the same theme. ‘Liberated Ukraine gathers in the Harvest!’ contrasts the imprisonment of civilians behind barbed wire under the Germans and the happy peasants looking at the growing corn with a combine harvester in the background. The optimistic and rather premature verse declares ‘The field rustled again with golden wheat so that in our native Soviet land bread was in plenty’. The grain must however have been planed still under German occupation! ‘We will restore….’ (1036: K Vyalov) also treats reconstruction – of the railways – to deliver weapons to the front: a railway bridge is being repaired with wooden supports. Much of the railway destruction however had been carried out by partisans; the Germans during occupation had an interest in restoring it. ‘Fruit and Vegetables’ (1039: V Lyushin) treats the same theme of reconstruction urging the supply of all the best fruit and vegetables. A Plotnov’s ‘Klaipeda Port will be restored’ (1202) emphasises the reconstruction of the Lithuanian port and shows a view of busy Klaipeda, a crane raising building blocks and mines being taken from the sea: ‘the Soviet soldier will be proud….’

The difficult case of the Baltic states is also tackled in ‘Tallin is Liberated’ (1058: V Milashevsky): ‘the Estonian capital – ancient Tallin is liberated forever from the enemy’: a woman in Estonian national dress welcomes a Soviet soldier holding the Estonian emblem with Tallin in the background.

Striking and horrifying on the theme of Nazi atrocities is the one item in the collection by the cartoonist Boris Efimov ‘Philanthropic Hitler’ (1145). It shows a coffin inscribed ‘Maidanek worldwide’: a naked Hitler is chewing blood-soaked bones while Goebbels with his handkerchief to his nose stands amidst the ruins and skulls. The caption quotes Goebbels on Hitler’s ‘love for mankind’.

Many posters make reference to Stalin in their text, but rather few show an image of him. One of these is that of the painter P Shukhmin ‘Long Live….’ (1242) for ‘our beloved leader and teacher Comrade Stalin!’. It shows a smallish bust of Stalin with a red flag and Kremlin tower while searchlights and fireworks fill the centre of the Window. Another example is V Ladyagin’s ‘Our just Cause!….’ (1254) showing a gigantic poster of the victory medal with Stalin’s head on it. Below are the Kremlin walls including a church (but with a western and not Orthodox cross on it!): ‘The medal of a holy and just war….’

An infrequent reference to the working class is in M Mal’tsev’s ‘Long live the heroic working class….’ (?1265). But the image is not a traditional one: a hero officer with his wife and flowers and sailor-suit boy on his shoulder dominates the poster as he waves at civilians, nurses etc, marching past with Red Flags. The heroic end-of-war images are repeated with the pilots and other forces for instance in numbers 1288 and 1289.

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SOVIET WAR POSTERS c.1940-1945

The TASS Poster Series from the Hallward Library, University of Nottingham

*Artists and Authors whose work appears in the Nottingham Collection*

**Artists of TASS Windows; references to original TASS numbers.**

Aovazyan, V A; 726
Antonov, F V; 934
Cheremnykh, M M; 952, 971, 973, 985, 1112, 1138
Danilchev, A T; 940
Denisovsky, N F; 909, 980, 1000, 1040, 1243-4, 1257
Effimov, B E; 1145
Kostin, S N; 903 951, 1007, 1073, 1083, 1131, 1192, 1198, 1235
Kukriniksy Kuprianov, N A, Krylov, P N, Sokolov, N A); 906, 930, 931, 956, 982, 993, 1006
Ladyagin, V I; 936, 1025, 1046, 1254, 1300
Lebedev, V V; 912, 942, 1005, 1017, 1132
Lyushin, V I; 1039
Mall’tsev, M V; 1108, 1199, 1265
Milashevsky, V A; 841, 1058, 1203, 1260
MOA (Abramov M A); 838, 846, 1110
Plotnov, A I; 1029, 1202, 1299
Przhetslavsky, A A; 1021, 1096, 1115, 1146, 1163, 1197, 1209
Sarkisiyan, P A; 869, 950, 1042, 1114, 1126, 1127, 1178, 1191, 1211, 1259, 1280, 1283
Shirokorad, B Nl 901
Shukhmin, P M; 1032, 1076, 1111, 1242, 1248
Sokolov-Skalia, P P; 817; 857, 904, 939, 946, 991, 996-7, 1000, 1001, 1128, 1139, 1147, 1166, 1214, 1236, 1245
Sokolov, V P; 1029, 1284
Soloviev, M M; 641, 965, 1063, 1070, 1092, 1120, 1127, 1149, 1173, 1200, 1205, 1224, 1253, 1256
Sudakov, P F; 889, 992, 1036
Volkov, A N; 1164, 1212

**Authors of TASS Windows where known; references to original TASS numbers.**
Bednay, Demyan; 909, 939, 985, 996-7, 1017, 1032, 1114, 1131, 1198, 1248
Berendgof, N S; 1196, 1197, 1205
Brik, Osip M; 946, 1036, 1073, 1147, 1178
Cheremnykh, N A; 952, 1112
Federov, F; 1200
Kolychev, O Ya; 1300
Lebedev-Kumach, V I; 1000, 1042, 1070, 1083, 1108, 1111, 1128, 1139, 1191, 1211, 1236, 1243-4, 1253, 1254, 1283
Levidova, I M; 1063, 1256, 1284
Marshak, S Ya; 641, 817, 903, 1001, 1007, 1132
Mashistov, A; 838, 912, 936, 965, 1021, 1025, 1029, 1058, 1146, 1163, 1166, 1173, 1212, 1259, 1280, 1289
Petrova, I V; 951, 1192
Serapionov, R A; 1209
Spassky, S S; 901
Zharov, Ap A; 726, 841, 889, 940, 1039, 1115, 1120, 1126, 1202, 1203, 1224, 128

**Texts from other sources**

Alexander Nevsky, Grand-Prince; 904
Hitler, Adolf; 846
Krasnaya Zvezda (Red Star); 1040, 1079
Mayakovsky, V V; 1000
Party slogans; 973, 991, 992, 1092, 1096
Pravda; 929, 1005
Schcherbakov, A S; 906
Stalin J V (or his office); 727, 850, 869, 930, 931, 980, 982, 1199

**II Artists of works in the Printed Series; references from Nottingham Collection Catalogue, series MS 281/2.**

Aladzhalovi, S; 36, 37
Alyakinsky, P; 16
Antonov, F; 14
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Burova, O; 19
Deni, V N; 1 2, 3, 27
Dolgorukov, N; 21
Gutsevich, V; 4
Ivanov, V S; 7, 10, 13, 17, 19, 23, 34
Kaimashin, V; 25, 30, 31
Kokorekin, A; 24, 32
Koretsky, V; 4, 11, 33
Ladyagin, V; 8
Maloletkov, E; 26
Mukhin, B; 15, 20
Soloviev, S; 9
Toidzye, I; 12, 29, 35
Vatolna, N; 5, 22, 28
Volkin, A; 18
Zhukov, N; 6, 25, 30
SOVIET WAR POSTERS c.1940-1945

The TASS Poster Series from the Hallward Library, University of Nottingham

TASS Windows Present in the Nottingham Collection and their Collection References

641 MS 281/1/1 930 MS 281/1/21 992 MS 281/1/41
726 MS 281/1/2 931 MS 281/1/22 993 MS 281/1/42
727 MS 281/1/3 934 MS 281/1/23 996-7 MS 281/1/43
817 MS 281/1/4 936 MS 281/1/24 1000 MS 281/1/44
838 MS 281/1/5 939 MS 281/1/25 1001 MS 281/1/45
841 MS 281/1/6 940 MS 281/1/26 1005 MS 281/1/46
846 MS 281/1/7 942 MS 281/1/27 1006 MS 281/1/47
850 MS 281/1/8 946 MS 281/1/28 1007 MS 281/1/48
857 MS 281/1/9 947 MS 281/1/29 1014 MS 281/1/49
863 MS 281/1/10 950 MS 281/1/30 1017 MS 281/1/50
869 MS 281/1/11 951 MS 281/1/31 1021 MS 281/1/51
889 MS 281/1/12 952 MS 281/1/32 1025 MS 281/1/52
892 MS 281/1/13 956 MS 281/1/33 1027 MS 281/1/53
901 MS 281/1/14 965 MS 281/1/34 1029 MS 281/1/54
903 MS 281/1/15 971 MS 281/1/35 1932 MS 281/1/55
904 MS 281/1/16 973 MS 281/1/36 1036 MS 281/1/56
906 MS 281/1/17 980 MS 281/1/37 1039 MS 281/1/57
909 MS 281/1/18 982 MS 281/1/38 1040 MS 281/1/58
912 MS 281/1/19 985 MS 281/1/39 1942 MS 281/1/59
929 MS 281/1/20 991 MS 281/1/40 1946 MS 281/1/60
1058 MS 281/1/61 1139 MS 281/1/84 1211 MS 281/1/107
1063 MS 281/1/62 1143 MS 281/1/85 1212 MS 281/1/108
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1096 MS 281/1/69 1166 MS 281/1/92 1245 MS 281/1/115
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1109 MS 281/1/71 1178 MS 281/1/94 1253 MS 281/1/117
Printed posters in the Nottingham Collection, in date order

The following thirtyseven posters retain an arbitrary numbering sequence given to them before they were catalogued. In order to consult them in approximately chronological order the following sequence should be used:

- MS 281/2/11 1943
- MS 281/2/25 1944
- MS 281/2/13 15 Mar 1943
- MS 281/2/29 5 Apr 1943
- MS 281/2/2 12 Nov 1944
- MS 281/2/12 28 Sep 1943
- MS 281/2/10 14 Jan 1944
- MS 281/2/16 9 Feb 1944
- MS 281/2/19 1944
- MS 281/2/3 1944
- MS 281/2/18 13 May 1944
- MS 281/2/15 26 June 1944
- MS 281/2/17 26 Aug 1943
- MS 281/2/15 26 June 1944
- MS 281/2/16 9 Feb 1944
- MS 281/2/19 1944
- MS 281/2/3 1944
- MS 281/2/18 13 May 1944
- MS 281/2/15 26 June 1944

**Soviet Posters of the Second World War**

**Part One; the ‘TASS Windows’**

**MS 281/1/1** Caption: НАША AZБУКА

**OUR ALPHABET**

Text: Stab with the bayonet

Destroy with the grenade

Stick the Fascist to the ground

Author: S Y Marshak

Picture: Russian soldier stabs enemy to the ground: also shows the letter K

Artist: M M Solov’ev

Date: 20 Jan 1943

Reference: TASS No 641: 600 copies

(Dimensions: 130 x 86 cms)

Condition: Small tears along fold creases at centre

**MS 281/1/2** Caption: ВИТТОРИА ‘?!

On the Tunis front the allied troops have taken the entire Italian division ‘Vittoria’ prisoner. (Vittoria means victory)

(Source: Newspaper report)

Text: The Fascist division is called ‘victory’

The Fascist division is quick to surrender ‘Vittoria’, Vittoria’!

Happy story.

Author: A A Zharov

Picture: Desert scene showing captured soldiers

Artist: V A Aivazyan

Date: 28 May 1943

Reference: TASS No 726:600 copies

(Dimensions: 51 x 108 cms)

Condition: Tears along centre fold with some loss of image

**MS 281/1/3** Text: The time is approaching when the Red Army together with the armies of our allies will crush the spine of the Fascist animal.

(Source: The department of the Supreme Commander, Marshal of the Soviet Union, K Stalin)

Picture: Caricature of Hitler in animal shape with spine broken by arrows representing allied attacks.

Artist: Kukryniksy

Reference: TASS No 727

(Dimensions: 200 x 110 cms)

Condition: Very fragile and severely damaged
damaged; right lower corner almost detached and hole along centre fold

MS 281/1/4 Caption ПРОПАДАЙ МОЯ ТЕЛЕГА!
THE DEVIL TAKE MY CART!
Text: In the road the Fascist axis was crushed
The cart is slipping off the slope
One wheel has fallen off and each of the
Others is straining independently.
Author: S Y Marshak
Picture: Cart with three wheels representing the countries of Romania, Finland and Hungary still intact but with the fourth wheel Italy lying on the ground; cart driven by Nazi and pursued by bayonets
Artist: P P SokolovSkalya
Date: 25 Sep 1943
Reference: TASS No 817:600 copies
(Dimensions:20.5 x 22.5 cms)
Condition:Fair

MS 281/1/5 Caption КРАСНОАРМЕЙСКАЯ АЗБУКА
THE RED ARMY ALPHABET
During the summer offensive the Red Army liberated more than 38,000 settlements, of which 162 were towns.
Text: The alphabet is highly instructive
It is disastrous reading for Fascist brains
Author: A I Mashistov
Picture: The Russian alphabet bearing the names of some of the liberated towns
Artist: MOA (M A Abramov)
Date: 30 Nov 1943
Reference: TASS No 848:600 copies
Dimensions:178 x 78 cms
Condition: Some holes in centre fold creases

MS 281/1/6 Caption ПРЕЖДЕ И ТЕПЕРЬ
THEN AND NOW
Text: Let's remember the war years
The deeds of our forefathers
When the mighty Russia Drove out Napoleon
Now from our open spaces We drive out Hitler's riffraff
And we know full well that the end For the aggressors will soon arrive
Author: A A Zharov
Pictures: 1) French army retreats
2) German army retreats through same terrain
Artist: V A Milsahevsky
Date: 30 Nov 1943
Reference: TASS No 841:600 copies
Dimensions:182 c 83.5 cms
Condition:Fair

MS 281/1/7 Caption РАДИКАЛЬНОЕ СРЕДСТВО
A RADICAL SOLUTION
Text: Himmler: We must ensure that sceptics cannot raise their heads
Picture: Caricature of Hitler; stands over decapitated figure
Artist: MOA (M A Abramov)
Date: 5 Dec 1943
Reference: TASS No 846:600 copies
(Dimensions:119 x 61 cms
Condition:Fair)

MS 281/1/8 Caption ПЫШКИ И ШИШКИ
DOUGHNUTS AND BUMPS
Text: (First picture:) On joining the war, the acccomplices of the Hitlerite bloc calculated on a quick victory.
They had worked out beforehand who would get the pies and doughnuts, and who would get the bruises and bumps. It’s understood that they intended the bruises and bumps for their enemies, and for themselves the pies and doughnuts.

(Source: An address by Stalin, 6th November 1943)

(Second picture:) But it is now clear that Germany and her toadies will not get the pies and doughnuts, but that they will have to share amongst themselves the bruises and bumps.

Picture I Plate of doughnuts representing the Caucasus, the Kuban, Africa, Transylvania and Moscow; Hitler, Mussolini and others approach with cutlery. Picture II Same group battered and bandaged.

Artist: Kukryniksu
Reference: TASS No 850
(Dimensions: 189 x 85 cms)
Condition: Tear (12 inches) along fold crease at lower left)

MS 281/1/9 Caption: ГИТЛЕРОВСКИЕ ПРЕСТУПНИКИ НЕ УЙДУТ ОТ ВОЗМЕЗДИЯ!

HITLER’S CRIMINALS WILL NOT ESCAPE RETRIBUTION

Picture: Sword in allied hands descends on bodies of Hitler, Goebbels and Himmler

Artist: P SokolovSkalya
Reference: TASS No 857:1000 copies
(Dimensions: 148 x 84 cms)
Condition: Tears along upper fold crease right and left, with partial loss of image, and further four inch tear within picture area)

MS 281/1/10 Caption: НЕ ДО ЖИРУ БЫТЬ БЫ ЖИВУ

FORGET THE SPOILS, SAVE YOUR SKIN

Text I He shouted threateningly: ‘Eh, come with me! We’ll conquer the world’.

Text II Now he yells twice as loudly. But he doesn’t threaten, only wails in fear.

Author: O M Brik

Picture IA globe on which is written USSR being threatened by figure of Hitler.

Picture II Again a globe, with the same figure stabbed by ‘bristling’ bayonets emerging from USSR.

Artist: P P SokolovSkalya
Reference: TASS No 863:600 copies
(Dimensions: 175 x 84 cms)
Condition: Fair)

MS 281/1/11 Caption: В КУСТЫ

INTO THE BUSHES

Text: The plundering accomplices of Hitler’s Germany who were not so long ago obedient to their master, now, when the time has come to answer for their deeds of plundering, look to the bushes, choosing a suitable moment to slip quietly away from their gang of plunderers.

[Source: An address by Stalin, 6th November 1943]

Picture: Hitler attempts to retain hold by rope on Mussolini and other former allies.

Artist: P. P. Sarkisyan
Reference: TASS No 869
[Dimensions: 123 x 117 cms]
Condition: Fair]

MS 281/1/12 Caption: МОРСКОЙ НАБЕГ

A SEA RAID

Text: Gunfire is not frightening to sailors
Rain and snow are not a hindrance
For our motherland
We're going on a sea raid
We'll root out everything that the German has got hold of
The days of victory are close
By the sea the sailors are clearing a path to the West
Author: A. A. Zharov
Picture: Troops disembark; explosions along shoreline
Artists: K. A. Vyalov
Date: 31 Jan 1944
Reference: TASS No 889: 600 copies
[Dimensions: 139 x 122 cms
Condition: Minor tear on corners of centre folds]

Fritz greedily plundered Europe
He plundered and made a clean sweep
Well grinned the plunderer
I'll organise a New Year's party
The villain was happy about something!
Wines, a roasted calf, geese,
All these he hung on the Christmas tree
Suddenly all the candles were extinguished
Fritz howled like a wolf.
Terrible 'gifts' came whistling down out of the sky onto the fir tree.
A peaceful scene has descended
Everything has perished: the house, the attic....
The tree has become a fir cross marking Fritz's grave.
Picture: Four scenes illustrating the stages:
1) plundered 2) decoration of Christmas tree 3) air attack destroys tree 4) cross surmounted by helmet.
Artist: P P SokolovSkalya
Date: 31 Jan 1944
Reference: TASS No 892: 600 copies
[Dimensions: 173 x 87 cms
Condition: Two three inch tears at edges]

Hitler cannot sleep. A skeleton appears before him in the gloom.
He's got the cold shivers
We'll remember Stalingrad, Hitler!
We perished there a year ago. It will soon be the same for you.
Author: S Spassky
Picture: Hitler with candlestick shrinks back from skeleton figure in German uniform
Artist: B Shirokorad
Date: 4 Feb 1944
Reference: TASS No 901: 600 copies
[Dimensions: 168 x 86 cms
Condition: Two four inch tears along crease folds left and right sides]

MS 281/1/15 Caption: ДВА ЛИЦА
TWO FACES
Text: The White Finn has two faces
Don’t you trust him
He’s a sheep with his face to the West
He’s a wild beast with his face to the East
Author: S Ya Marshak
Picture: Divided in two beneath the name of Finland
sheep looking west; wolf to the east
Artist: S N Kostrin
Date: 12 Feb 1944
Reference: TASS No 903:600 copies
(Dimensions: 136 x 119 cms
Condition: Right angled tear through
caption at bottom. Extensive tears along crease fold, with
some loss
of image.)

MS 281/1/16 Caption: ОСВОБОДИМ ЗЕМЛІ НОВГОРОДСЬКІ ОТ ВРАГА!
WE’LL FREE THE LANDS OF NOVGOROD FROM THE
ENEMY!
Text: He who comes to us with the sword will
perish by the sword. On this the Russian
land stands and will stand.
(Source: Alexander Nevsky)
Picture: Alexander Nevsky with sword towers over Russian city and
defeated enemy
Artist: P P SokolovSkalya
Date: 8 Feb 1944
Reference: TASS No 904:1000 copies
(Dimensions: 163 x 85 cms
Condition: Two tears on crease folds
right hand side)

MS 281/1/17 Caption: НА ДНЕПРОВСЬКИХ ПОЗІЦІЯХ ГІТЛЕРОВЦІ
НАМЕРЕВАЛИСЬ ПРОЧНО ДЕРЖАТЬСЯ
THE HITLERITES INTENDED TO STAND
FIRM ON POSITIONS ALONG THE DNIIEPER
Text: But, as they say, if the mare cannot stand
on its feet, the cart’s shaft will not hold it
(Source: An address by Comrade A S Shcherbakov, 21st
January 1944)
Picture: Caricature of Hitler as horse collapsed
with broken shaft of cart
Artist: Kukryniksy
Date: 6 Feb 1944
Reference: TASS No 906: 1000 copies
(Dimensions: 149 x 118 cms
Condition: Serious tear (18 inches)
along centre fold crease and
some loss of image on
other fold creases)

MS 281/1/18 Caption: ПОД ОТКОС!
DERAILLED
Text: Near Chudov our fierce and stubborn
enemy
Attempted to save his last strong hold
Will
we sweep the enemy or not from out
path?
Could there have been any question!
The enemy didn’t have time to come to
his senses
When he found himself derailed!
For
the Fascist scoundrels it’s a foregone
conclusion!
The way is unavoidable: derailed!
Author: Demyan Bedny
Picture: Hitler, with explosive blast beneath him,
clutches at hold in path of advancing train
bearing red star; signposts show direction
from Leningrad towards Moscow
Artist: N F Denisovsky
Date: 16 Feb 1944
Reference: TASS No 909:600 copies
(Dimensions:174.5 x 85 cms
Condition:3 inch tear in first section, lower left side)
MS 281/1/19 Caption: ПОПАЛСЯ !
GOT CAPTURED!
At northern Zvenigorodka and Shpola
our forces have continued fighting to destroy an enemy group
which is surrounded
(Source: An operational communique of
15th February 1944)
Text: The wild beast cannot escap
All escape routes are sealed
The bloody wolf has been ensnared
It's our duty to finish him off
Author: A I Mashistov
Picture: Wolf at bay, encircled by flags showing
the names of Russian towns; Boguslav,
Mironovka, Kanev, Cherkassy, Smela
Artist: V V Lebedev
Date: 17 Feb 1944
Reference: TASS No 912:600 copies
(Dimensions:172 x 87 cms
Condition:Fair)
MS 281/1/20 Caption ЧРОК НЕМЦАМ
A LESSON FOR GERMANS
Hitler has once more deceived his soldiers
and officers and condemned them to their
destruction. Let the latest grandiose
slaughter of Hitler's surrounded forces in
the region of KorsunShevchenkovo
serve as yet another
lesson for the Germans how
dangerous it is to pin one's
hopes on the lying promises of the 'Fuhrer'.
(Source: Pravda)
Text: Hitler proposes but the Red Army disposes
Picture: Hitler with scrolls of paper protruding from
his head, looks at map which shows the Russian towns of
Kanev, Zvenigorodka and Shpola
Artist: Kukryniksy
Date: 21 Mar 1944
Reference: TASS No 929:600 copies
(Dimensions:133 x 116 cms
Condition: Two minor (2 inch) tears on left hand side)
MS 281/1/21 Caption ПОПЫТКА С НЕГОДНЫМИ СРЕДСТВАМИ
AN ATTEMPT WITH FUTILE MEANS
Text: The Fascist bosses are making attempts to bring disorder
into the camp of the anti-Hitlerite coalition and in this way to drag out the war.
(Source: The department of the Supreme Commander, J Stalin, 23rd February 1944)

Picture: Bridge with allied flags. Figure beneath nears placard which reads ‘Designs for a separate peace’
Artist: Kukryniksy
Reference: TASS o 931
Dimensions: 159 x 85 cms
Condition: Several holes along centre fold, with some loss of image)

MS 281/1/23 Caption: СЕСТРА
NURSE
Text: No! People will not forget the fighting
When having fallen beneath the Whistling of bullets, you saw before you
The beloved oval shape of her face.
Our lips will not forget the moisture
When having collected his last reserves of strength
The soldier raised himself up and avidly drank
From this lifesaving waterbottle
They will not forget the oversize
Grey overcoat, the blue eyes
No, no! Nurse’s brave spirit
Russia will not forget you!

Author: L P Utkin
Picture: Nurse in field lifts bottle to lips of wounded soldier
Artist: F V Antonov
Date: 21 Mar 1944
Reference: TASS No 934:600 copies
Dimensions: 184 x 82 cms
Condition: Tear (8 inch) at section join top left and along crease folds left and right (3 inch)

MS 281/1/24 Caption: ДОБРО ПОЖАЛОВАТЬ!
WELCOME!
Text: Where battles thundered and fires blazed
From whence we drove the aggressors away
Where or people fought bravely and staunchly
Now strenuous rebuilding has begun
And the people, made homeless by their enemies,
Are settling down again in their native villages.
Welcome to the new home
Live in it freely, happily, prosperously!

Author: A I Mashistov
Picture: Reconstruction of houses. Family group being welcomed by male figure into a completed dwelling.
Artist: V I Ladyagin
Date: 19 Apr 1944
Reference: TASS No 936:600 copies
Dimensions: 141.5 x 120 cms
Condition: Minor tears along horizontal fold crease at top, with some loss of image)

MS 281/1/25 Caption: СЕКРЕТ И КОНТРСЕКРЕТ
SECRET AND CONTERSECRET
Text: The Germans have neither words nor lines without lies.
In face of the inevitable catastrophe
They have begun to lie saying their divisions
Are strengthened by secret military weapons;
By such grand weapons, so they say,
For them to sweep from any front is nothing!
The Fascists, boasting of this secret weapon,
Have set this weapon in motion wagging tongues.
With hope, maybe they’ll find some fools
Who will believe in their ‘military secret’
An will diminish their military ardour.
Should we betray the countersecret:
Where the Fascists look for fools, there aren't
Any in sight, as they claim.
All the fools are in Berlin!
Author: Demyan Bedny
Picture: Goebbels declaims from aksheft platform, watched by
despondent Hitler; flag shows the slogan World
attraction!!!
the latest secret weapon!!
Artist: P SokolovSkalya
Date: 23 Mar 1944
Reference: TASS No 939:600 copies
(Dimensions:193 x 87 cms
Condition:Very fragile with complex tears along fold creases
at centre involving some loss of image)
MS 281/1/26 Caption: ОРДЕН НАХИМОВА
ORDER OF NAKHIMOV
Text: Courageous soldier, glorious patriot,
He war brought up by the Russian state.
The immortal name of Nakhimov
Lives in the hearts of Russian sailors.
He's the glory of mind and willpower,
Tested in victorious battles.
The country will honour worthy sailors
With the honoured mark of his name.
Author: A A Zharov
Picture: Sailors prepare to fire gun from ship: mdeal of Nakhimov
shown in foreground.
Artist: A Danilichev
Date: 11 Apr 1944
Reference: TASS No 940:600 copies
(Dimensions:178 x 87 cms
(Condition:Serious tear along centre)
MS 281/1/27 Caption: НЕОСТОРОЖНЫЙ СТРЕЛОК
A CARELESS SHOT
Text: Finland's refusal to agree to the Soviet conditions for a truce
is tantamount to suicide.
Source: American newspapers)
Picture IA shell named 'refusal' being fired at a banner on which is
printed the slogan 'Conditions for a truce'
Picture II Shell rebounding on firer
Artist: V V Lebedev
Date: 13 Apr 1944
Reference: TASS No 942:600 copies
(Dimensions:172 x 87 cms
Condition:Serious flaking of acidic paper along fold crease
with some loss of image)
MS 281/1/28 Caption: ФАШИСТСКОЙ КУЛЬТУРЫ ИТОГ
THE RESULT OF FASCIST CULTURE
Text: But the malice of the German monster is futile.
The genius of the Russian people is immortal
Author: O M Brik
Picture: Illustration of Hitler destroying aspects of Rusian culture:
  i) shows L Tolstoy's book 'War and Peace'
  He wrote but it is burnt
  ii) shows M Kazakov
  He built but it is destroyed
  iii) shows I Repin and a museum
  He created, but it is trampled upon
Artist: P P SokolovSkalya
Date: 3 Apr 1944
Reference: TASS No 946:1140 copies
(Dimensions:221 x 82 cms
Condition:Very fragile, detaching along crease folds. Tears
along centre crease folds with some loss of image along
second fold from top)
MS 281/1/29 Caption: ВЕРХОВНЫМ ГЛАВНОКОМАНДОВАНИЕМ КРАСНОЙ
АРМИИ ДАН ПРИКАЗ СОВЕТСКИМ ВРАГА ВПЛЮТЬ ДО
The Red Army has crossed our state border adjoining Romand and Czechoslovakia on a front which extends for 200 kilometres and, in pursuit of the retreating enemy, has captured the town of Seret and has occupied more than 30 other settlements in the territory of Romania.

Reference: TASS No 947:600 copies
Condition:Tears (up to 4 inches) along fold creases, top and bottom

EXACTLY ACCORDING TO THE ORDER
In the fighting on the river Ingulets the German command has lost all control of its forces and has issued the order to fight their way west in small groups, and even individually.

Reference: TASS No 950:600 copies
Condition:Tears on fold creases on all edges, one within picture area

COMMANDING the southern group of German forces on the eastern front General Manstein has fled with his headquarters to Romania.

Reference: TASS No 951:600 copies
Condition:Tears along most of crease folds, including one of nine inches upper left side

IT HAPPENED ON THE DNEPR
The same happened on the Dnestr.
He can’t sigh or cry
There’s no time for him to dry.

Reference: TASS No 952:600 copies
Condition:Many tears within top section and along centre vertical crease)

“СМЕРТЕЛЬНАЯ ЗАБОТА”
Text: Hitler: The position on the eastern front forces me to focus my attention on your countries.

Picture: Hitler is shown as a python crushing a rolled map representing Romania and Hungary; on the hats of the two figures are written Antonescu and Horthy.

Artist: Kukryniksy
Date: 17 Apr 194
Reference: TASS No 956:600 copies
(Dimensions:158 x 85 cms
Condition:Minor tears along centre fold)

MS 281/1/34 Caption: ПОБЕДИТЕЛИ ПРЕДМА ЙСКОГО СОРЕВНОВАНИЯ

VICTORS OF THE PREMAYDAY COMPETITION

Text: Celebrating the 1st of May holiday
By a worker’s competition,
Our people, helping the front,
Where filled with one desire: To work hard in order that our soldiers should have supplies in abundance,
So that we could beat the Fascist Scoundrels a little more each day

Text: А I Mashistov
Picture: Soldier presents sword to one of a group of workers, mainly women; factory outlines in background
Artist: M M Solov’ev
Date: 25 Apr 1944
Reference: TASS No 965:500 copies
(Dimensions:140 x 123.5 cms
Condition:Some tears along vertical centre fold.)

MS 281/1/35 Caption: ВР КРЫМВСЕСОЮЗНАЯ

THE CRIMEA THE ALL UNION HEALTH SPA

Text: What is healthy to the Russian, To the German is death
Picture: Figures in swimming pool, including Hitler: the outstretched hand in the water is that of Antonescu.
Artist: M Cheremnyk
Date: 12 May 1944
Reference: TASS No 971:600 copies
(Dimensions:141 x 84 cms
Condition:Two eight inch and two four inch tears on right margin; other minor damage.)

MS 281/1/36 Text: Patriots of Poland, Czechoslovakia, Greece, France, Belgium, Holland, Norway! Rise to the struggle for your freedom from Fascist bondage! Down with Hitler’s tyranny!
(Source: slogans of the Central Committee of the AllUnion Communist Party (Bolsheviks), 1st May 1944)
Picture: Scenes of resistance in different countries
Artist: M M Cheremnyk
Date: 16 May 1944
Reference: TASS No 973:600 copies
(Dimensions:130 x 75.5 cms
Condition:Very fragile and brittle with tears along all fold creases; almost detached in centre.)

MS 281/1/37 Text: It’s a question now of clearing the Fascist invaders from ALL our land and of restoring the state frontiers of the Soviet Union ALONG THE WHOLE LINE from the Black Sea to the Barents Sea.
(Source: The department of the Supreme Commander, Comrade J Stalin, 1st May 1944)
Picture: Shows a map with the Barents Sea at the top and the Black Sea at the bottom.
Artist: N Denisovsky
Reference: TASS No 980
(Dimensions:123 x 114 cms
Condition:Two four inch tears along centre fold creases and minor tears.)

MS 281/1/38 Text: Under the blows of the Red Army and the bloc of Fascist
states cracks and tumbles down. Fear and disarray now reign amongst the Romanian, Hungarian, Finnish and Bulgarian 'allies' of Hitler.  
(Source: The department of the Supreme Commander, comrade J Stalin, 1st May 1944)  
Picture: A Russian sword shatters a brickbuilt swastika Hitler, Mannerheim, Antonescu and Horthy are trapped in the rubble.  
Artist: Kukryniksy  
Reference: TASS No 982  
(Dimensions: 16 x 118 cms  
Condition: Six inch split along top fold; some minor centre fold tears and holes.)  
MS 281/1/39 Caption: БЛИЗИТСЯ ЧАС  
THE HOUR APPROACHES  
Text: From a ruthless terrible punishment  
He will not escape, the German Octopus.  
Blows threaten the monster.  
Now here, now there.  
Author: Demyan Bedny  
Picture: Caricature of Hitler under attack by allied bayonets  
Artist: M Cheremnykh  
Date: 26 May 1944  
Reference: TASS No 985:600 copies  
(Dimensions: 131 x 105 cms  
Condition: Assorted tears down right side fold with some small holes on centre fold.)  
MS 281/1/40 Text: Patriots of Yugoslavia! Your struggle for the freedom of your motherland serves as an example for the enslaved peoples of Europe! Long live the heroic people of Yugoslavia and its valiant People's Liberation Army, selflessly struggling against the Fascist aggressors!  
(Source: Slogans of the Central Committee of the AllUnion Communist (Bolsheviks), 1st May 1944)  
Picture: Shows Marshal Josip Tito  
Artists: P P SokolovSkalya, V P Sokolov  
Date: 12 June 1944  
Reference: TASS No 991:620 copies  
(Dimensions: 163 x 86 cms  
Condition: Fair)  
MS 281/1/41 Text: Greetings to the brave sailors of Great Britain and the USA, fighting against the Fascist pirates!  
(Source: Slogans of the Central Committee of the AllUnion Communist (Bolsheviks), 1st May 1944)  
Picture: View of naval engagement showing allied flags, and dock scene.  
Artist: K A Vyalov  
Date: 29 May 1944  
Reference: TASS No 922:600 copies  
(Dimensions: 157 x 86  
Condition: Hole at centre fold crease and tear with loss of image at top left side.)  
MS 281/1/42 Caption: ТРИ ГОДА ВОЙНЫ  
THREE YEARS OF WAR  
Picture: Hitler’s head in Soviet pincers  
Artist: Kukryniksy  
Date: 11 June 1944  
Reference: TASS No 993:1200 copies  
(Dimensions: 118 x 121 cms  
Condition: Fair)  
MS 281/1/43 Caption: ПРЕДКИ И ПОТОМКИ  
FOREFATHERS AND DESCENDANTS  
Text: As in olden times in heroic deeds  
The strongman
blacksmith through
His wonderful work has forged
An extrasharp
sword for the warrior
And turned it into a magic sword
So in our day his descendants
Without tiring by day or night,
Forge weapons, tanks, bombbreakers
For our beloved warriors!
Author: Demyan Bedny
Picture I Blacksmith and Warrior at anvil
Picture II Stalin at tank factory
Artist: P P SokolovSkalya
Date: 27 July 1944
Reference: TASS Nos 9967:
620 copies
(Dimensions:203 x 100 cms
Condition:Some minor tears and holes at longer creases.)
MS 281/1/44 Caption: НАШ ТЫСЯЧНЫЙ УДАР
OUR ONE THOUSANDTH BLOW
Text: I'm proud that the pen has been equated with the bayonet,
An in battle amongst other weapons
The Bolsheviks heated word
Helps to inflict a blow upon the enemy.
Maiakovsky! Personifying your dream,
Both poet and artist are at their post.
Verse and prose, drawings and bright posters
Tirelessly and menacingly inveigh against the enemy!
Autor: S Ya Marshak
Picture: Bayonets with allied flags drive caricature enemy figures from classical building.
Artist: P P SokolovSkalya
Date: 21 June 1944
Reference: TASS No 1001:620 copies
(Dimensions:166 x 127 cms
Condition:Fair)
MS 281/1/45 Caption: ОСВОБОЖДЕНИЕ РИМА
THE LIBERATION OF ROME
Text: Now from the Crimea, now from Rome,
The beaten enemy retreats,
With a crackle of lies and a cloud of smoke
Covering each step
Who doesn't know the saying:
'All roads lead to Rome'?
We would submit a proposal
To change it for another.
The beast crawls into its lair.
And now there is only one way:
All paths, all roads,
All ways lead to Berlin.
Author: S. Ya. Marshak
Picture: Bayonets with allied flags drive caricature enemy figures from classical building
Artist: P.P. SokolovSkalya
Date: 21 June 1944
Reference: TASS No 1001: 620 copies
[Dimensions: 166 x 127 cms
Condition; Fair]
MS 281/1/46 Text: With the call 'Death to the GermanFinnish invaders!'
the Red Army advances on the Karelian isthmus,
drawing nearer to the lair of the wounded Fascist beast.
Finish him off! with
this cry our couragaoues soldiers go forward.
(Source: Pravda)
Picture: Soviet tank advancing over Finnish soldier: the name of Leningrad is inscribed on the picture.
Artist: V V Lebedev
Date: 27 June 1944
Reference: TASS No 1005: 1200 copies
(Dimensions: 163 x 98 cms
Condition: Fair)
MS 281/1/47 Pictures: Caricatures of Hitler
i) 'I'll force a Channel crossing': an hysterical speech
ii) AngloAmerican
forces have forced a Channel crossing:
an historical invasion
Artist: Kukryniksy
Date: 27 June 1944
Reference: TASS No 1006: 1200 copies
(Dimensions: 105 x 121 cms
Condition: Fair)
MS 281/1/48 Caption: БЫВШИЙ ЗРЗАЦПОМЕЩИК
THE FORMER ERSATZ LANDOWNER
Text: Along the Berlin streets
Wandering about all day long
Is the Ukrainian landowner
With outstretched hand.
From former grandeur
He was left only
A feather in his hat
And nothing more!
By his side in a sorry state
Trudges his wife.
'Mein gott! What's happening to us!'
She gloomily repeats over and over again
'Hitler gave us an estate
Near Poltava
With a shady oak grove
And lions by the gate.
We used to ride out
In a carriage like princes
And we owned the souls
Of two hundred peasants.
We were very happy to have
Our own peasants,
But they all went off to join
The ranks of the Soviet partisans.
Everything's ended up terribly!
On one dark night we
Had to flee from
The Red Army.
We set off running through puddles,
Sometimes at a trot, sometimes at a gallop.
And my husband and I
Lost our last wardrobe!
All that we have left from the estate
Is a bicycle...
Have pity!
Give us dinner!
Author S. Ya. Marshank
Picture Landowner, with wife, stand by bicycle: placard reads:
Help the former Ukranian landowner.
Artist: S. N. Kostin
Date: 3 July 1944
Reference: TASS No 1007: 1200 copies
[Dimensions: 200 x 82 cms
Condition: Fair]
MS 281/1/49 Caption: ВОЙСКА СОЮЗНИКОВ ФОРСИРОВАЛИ ЛАМАНШ
THE ALLIED FORCES HAVE FORCEED A
CHANNEL CROSSING
Text: The 'invincible' Napoleon
Could not cross the Channel
But the obsessed Hitler boasted
He would subdue the British island.
I'm superior to Napoleon,
I'll conquer Albion!
The corporal threatened for two years,
But it all turned out the wrong way round,
The Allied Fleet forced a crossing
Through the frothy Channel waters.
The end for the corporal, kaput,
Everywhere they've got him in a vice,
Everywhere he's beaten, everywhere is hell:
Cherbourg is free, Vitebsk is retaken.
Author: V I LebedevKumach
Pictures: Top: Hitler looks towards England, with shadow image of Napoleon.
Bottom: Allied forces with landing craft advance on Germans.
Artists: M M Solov'ev, P A Sarkisyan
Date: 16 July 1944
Reference: TASS No 1014: 1000 copies
(Dimensions:194 x 84 cms
Condition:Split in lower centre fold)
MS 281/1/50 Caption: БЕЛОРУССКИЙ ПЕЙЗАЖ
BELORUSSIAN LANDSCAPE
Text: Are these birds? No, they're not birds.
They're blown up Fritz:
The company flew into little pieces.
The work of partisans!
Author: Demyan Bedny
Picture: German soldiers in explosion blast above forest
Artist: V V Lebedev
Date: 31 July 1944
Reference: TASS No 1017: 1000 copies
(Dimensions:170 x 87 cms
Condition:Centre fold torn across left half of picture.)
MS 281/1/51 Caption: СЛАВА БЕЛОРУССКИМ ПАРТИЗАНАМ!
GLORY TO THE BELORUSSIAN PARTISANS
Text: Along the road of victoris stride
The Red Army regiments.
And the partisan blades
Sparkle with heroic glory.
The war will come to an end with our victory
And the people will again return to their happy lives.
And the Belorussian will never forget
The courageous names of his sons.
Author: A I Mashistov
Picture: Attack by partisans on horseback on German infantry watched by peasants
Artist: A A Przhetslavsky
Date: 21 Aug 1944
Reference: TASS No 1021: 620 copies
(Dimensions:125 x 130 cms
Condition:Some small tears and
one minor hold on upper fold.)
MS 281/1/52 Caption: ОСВОБОЖДЕННАЯ УКРАИНА СОБИРАЕТ УРОЖАЙ
LIBERATED UKRAINE GATHERS IN THE HARVEST
Text: The villages of the Ukraine
Have seen much sorrow.
We have overrun the German butchers
In an avalanche of steel.
The field rustled again
With golden wheat,
So that in our native Soviet land
Bread was in plenty.
Author: A I Mashistov
Pictures: Top: German soldier guards civilians behind barbed wire.
Bottom: Harvest scene.
Artist: V I Ladyagin
Date: 2 Aug 1944
Reference: TASS No 1025: 1020 copies
(Dimensions:178 x 86 cms
Condition:Assorted small tears along
fragile margin.)
MS 281/1/53 Caption: ДВА КОТЛА
TWO CAULDRONS
Text I: Empty cauldron in Berlin
Text II: And the Russian cauldron near Minsk
Picture I: Hitler represented as cauldron
Picture II: Cauldron full of bodies, prodded by rifle butt
Artist: Kukrynsky
Date: 24 July 1944
Reference: TASS No 1027: 1200 copies
(Dimensions: 172 x 84 cms
Condition: Large tear on bottom margin.)
MS 281/1/54 Caption: НАРВА ОСВОБОЖДЕНА!
NARVA IS LIBERATED
Text: Once upon a time, many years ago,
A terrible battle raged at Narva.
Here Peter’s Guards fought bravely
And our soldiers became famous
Years have passed, and Narva again sees
How Russian forces fight,
How the Teuton barbarian is defeated by our Guards,
How he flees from the Russian bayonet.
A might ‘hurrah’ flows like a wave,
The Estonian, the Russian the
whole nation rejoices,
And our soldier celebrates the victory,
As he celebrated in the days of Peter!
Author: A I Mashistov
Picture: Modern soldiers advance in foreground, beneath image of
Peter the Great.
Artists: V P Sokolov, A I Plotnov
Date: 27 July 1944
Reference: TASS No 1029: 620 copies
(Dimensions: 180 x 85 cms
Condition: A few minor tears along
centre fold crease.)
MS 281/1/55 Caption: РЕПИН И БЕЛОФИНСКИЕ ДИКАРИ
REPIN AND THE WHITEFINNISH SAVAGES
Text: Here our great Repin lived,
But the infamous band of gorillas
Have completely burnt down his ‘Penates’
This fact clearly confirms that the
WhiteFinnish soldiers are enriched by German training
Burn!
Destroy! Grab! Take!
On the final day of reckoning
These savages will learn about
The response to their crimes
And what it means to turn
The altars of our culture into ruins!
Author: Demyan Bedny
Picture: Repin above burning buildings: the sign reads I
E Repin
House Museum
Artist: P M Shukhmin
Date: 4 Aug 1944
Reference: TASS No 1032: 620 copies
(Dimensions: 186 x 86 cms
Condition: Fragile; large portion missing from top margin.)
MS 281/1/56 Caption: ВОССТАНОВИМ РАЗРУШЕННОЕ ВРАГОМ!
WE’LL RESTORE ALL THAT HAS BEEN
DESTROYED BY THE ENEMY!
Text: Everything that the foul enemy has destroyed,
All the roads, all the bridges,
We will restore so that weapons
Can be quickly transported to the front.
Author: O. M. Brik
Picture: Train on bridge which is being repaired.
Artist: K. A. Vialov
MS 281/1/57 Caption: ПЛОДЫ И ОВОЩИ – ФРОНТУ!
FRUIT AND VEGETABLES FOR THE FRONT!

Text: Let the vegetables and fruit
From the gardens and kitchengardens
Go as a mark of the people's love
To the Red Army!

Author: A A Zharov
Picture: Peasant girl with farm produce
Artist: V I Lyushin
Date: 29 Aug 1944
Reference: TASS No 1039: 620 copies
(Dimensions: 173 x 92 cms
Condition: Several small holes along fold creases.)

MS 281/1/58 Caption: "ГОСУДАРСТВЕННЫЙ ДЕЯЕЛЬ" СОВРЕМЕННОЙ ГЕРМАНИИ

TEXT: Lublin camp with its destruction of people by deliberate, terrible and methodical techniques, once more emphatically confirms the STATE character of German organisation of mass murder and tortures.

Author: Krasnaia Zvezda (Red Star)
Picture: Camp official with bloodstained apron receives medal.
Artist: N F Denisovsky
Date: 25 Aug 1944
Reference: TASS No 1040: 1000 copies
(Dimensions: 180 x 85 cms
Condition: Fair)

MS 281/1/59 Caption: ГРОМ И МОЛНИЯ

THUNDER AND LIGHTNING

Text: The Berlin skyline
Was ominously overcast.
Dozens of new cracks
Are showing in the Fascist front.
The beast is terribly frightened.
Its eyes pop out of its head.
And from the South, and from the East,
And from the West there is thunder.

Author: V I LebedevKumach
Picture: Flash of lightning carrying the message ‘News from the front’ hits German command table.
Artist: P A Sarkisyan
Date: 25 Aug 1944
Reference: TASS No 1042: 1000 copies
(Dimensions: 180 x 85 cms
Condition: Fair)

MS 281/1/60 Caption: ПАРИЖ ОСВОБОЖДЁН!

PARIS IS LIBERATED!

Text: The bright hour of victory is all the closer,
Dawn rises over France.
The Soviet soldier sends greetings
To liberated Paris.
In the West and in the East
The land burns beneath the Germans.
Paris! You hear the cry of the Kremlin:
Let's
finish the enemy off in its lair.

Author: V LebedevKumach
Picture: American, British and French soldiers beneath female symbolic figure of ‘Liberty’
Artist: V I Ladyagin
Date: 1 Nov 1944
Reference: TASS No 1046: 620 copies
(Dimensions: 177 x 86 cms
Condition: One small hold, bottom centre)
TALLIN IS LIBERATED!

The enemy is again overwhelmed by the avalanche of our steel,
The victory cry resounds from all sides.
The Estonian capital ancient Tallin
Is liberated forever from the enemy

Author: A I Mashistov
Picture: Soviet soldier and peasant girl in Estonian dress hold aloft an Estonian symbol
Artist: V A Milashevsky
Date: 22 Nov 1944
Reference: TASS No 1058: 620 copies
(Dimensions: 166 x 88 cms
Condition: Fair)

SOVIETFINNISH FRONTIER

Having thrown off the chains of sombre German penal servitude,
The Baltic is again free and alive.
Bloom again in the dear family of
Soviet sisters Latvia, Estonia, Lithuania!
The sun has returned again with the Red Army,
Dispersing the gloom and horror of the dark years.
To Latvians, Lithuanians and Estonians,
Greetings from the whole motherland!

Author: V I LebedevKumach
Picture: Victorious Soviet soldier and sailor
Artist: M M Solov'ev
Date: 16 Nov 1944
Reference: TASS No 1070: 850 copies
(Dimensions: 168 x 86 cms
Condition: Very fragile and brittle: large hole with loss of image at centre crease and other minor margin tears.)

THE BALTIC IS LIBERATED!

Having thrown off the chains of sombre German penal servitude,
The Baltic is again free and alive.
Bloom again in the dear family of
Soviet sisters – Latvia, Estonia, Lithuania!
The sun has returned again with the Red Army,
Dispersing the gloom and horror of the dark years.
To Latvians, Lithuanians and Estonians,
Greetings from the whole motherland!

Author: V. I. LebedevKumach
Picture: Victorious Soviet soldier and sailor
Artist: M. M. Solov’ev
Date: 16 November 1944
Reference: TASS No. 1070: 850 copies
(Dimensions: 168 x 86 cms
Condition: Very fragile and brittle: large hole with loss of image at centre crease and other minor margin tears.)

HITLER AND HIS GENERALS

What a telltale sight!
How many empty chairs!
One is in captivity, one is dead,
And a third has hung himself.
Hence comes the clear moral:
Isn’t it time for him to go there too?

Author: O M Brik
Picture: Hitler looks at empty chairs, with labels: Liberman; Stoll –
killed; Von Krauze hanged
Artist: S N Kostin
Date: 8 Dec 1944
Reference: TASS No 1073: 650 copies
(Dimensions:178 x 85 cms
Condition:Tears and damage long top crease.)
MS 281/1/65 Caption: ДА ЗДРАВСТВУЕТ ОСВОБОЖДЁННАЯ СОВЕТСКАЯ УКРАИНА!
LONG LIVE THE LIBERATED SOVIET UKRAINE!
Picture: Soviet forces, pictured beneath symbolic female figure.
Artist: P M Shukhmin
Date: 16 Dec 1944
Reference: TASS No 1076: 650 copies
(Dimensions:160 x 86 cms
Condition:Fair)
MS 281/1/66 Caption: “НОВЕЙШАЯ ЕВРОПА”
‘THE LATEST EUROPE’
Text: ‘The young forces of all Europe are now gathered on our side’, say the Berlin radio announcers. By ‘young forces’ they mean in addition to Sima and Tasnkov, Peain with his drifveling, the fugitive. Duce and the Finns, obviously of non-Finnish stock. Well, let them gather together: it will be easier to catch them.
Author: Krasnaia Zvezda
Picture: Damaged German helmet shields cowering figure
Artist: Kukryniksy
Date: 25 Dec 1944
Reference: TASS No 1079: 650 copies
(Dimensions:133 x 124 cms
Condition:Fair)
MS 281/1/67 Caption: НЕЙТРАЛЬНЫЙ ФРАНКО
‘NEUTRAL’ FRANCO
Into Spain come German aeroplanes with Hitlerites escaping from Germany
(Source: Newspapers)
Text: Having thrown on his cloak, with guitaer under the fold, Don Franco sings about neutrality.
But behind his cloak in the evening time,
The German murderers hide from reprisals.
The dark Spaniard puts all his passion
Into his song which is deceiving and long.
While the Germans are coming to Spain Don Franco sings about neutrality.
Author: V I Lebedev-Kumach
Picture: Franco playing a guitar: his cloak is inscribed ‘Neutrality’.
Artist: S N Kostin
Date: 16 Nov 1944
Reference: TASS No 1083: 650 copies
(Dimensions:182 x 85 cms
Condition:Small holes and tears along top right fold crease)
MS 281/1/68 Text: Greetings to the Yugoslav peoplee! Long live the heroic People’s Liberation Army of Yugoslavia who, shoulder to shoulder with the Red Army, are liberating their Motherland from the German oppressors!
(Source: Slogans of the Central Committee of the All-Union Communist Party (Bolsheviks) on the 27th anniversary of the Great October Socialist Revolution)
Picture: Soviet tanks are welcomes into the streets of Belgrade.
Artist: M M Solov’ev
Date: 18 Nov 1944
Reference: TASS No 1092: 650 copies
(Dimensions:143 x 81 cms
Condition: Tear (four inches) centre right and some minor tears on folds.)
MS 281/1/69 Text: Cavalrymen of the Red Army! Swiftly pursue the Enemy forces, decisively break into the enemy ranks, encircle his flanks, make bold raids on the enemy rear, surround and destroy the GermanFascist skunks!
Long live the Soviet cavalrymen!
[Source: Slogans of the Central Committee of the
AllUnion
Communist Party (Bolsheviks) on the 27th
Anniversary of the Great October Socialist Revolution.]
Picture: Cavalryman with flag
Artist: A. A. Przhetslavsky
Date: 3rd November 1944
Reference: TASS No 1096; 650 copies
[Condition: tear of four inches) centre right and
some minor tears on folds]
MS 281/1/70 Caption: НА РОДИНУ!
FOR THE MOTHERLAND!
Text: The train passes by the frontier,
The wheels make a merry noise.
Whose joyful faces are those
Looking out of the train's windows?
They are our sisters, our brothers,
Our army rescued them,
Our Motherland has taken them
Into her wide embraces.
The end to agonizing captivity!
Greetings to you,
Be forever blessed,
Holy Russian land!
Author: V I LebedevKumach
Picture: Soldier waves to passengers departing on train. Sign points
to the USSR. The inscription OdessaBucarest
is crossed
out on the side of the train and BucarestOdessa
substituted.
Artist: M V Mal'tsev
Date: 15 Dec 1944
Reference: TASS No 1108: 650 copies
(Dimensions: 156 x 124 cms
Condition: Very fragile; several large tears in centre area with
some loss of image.)
MS 281/1/71 Caption: КРЫЛОВСКАЯ МАРТЫШКА О ГЕББЕЛЬСЕ
KRYLOV'S MONKEY ON GOEBBELS
Text: 'I would have hanged myself from depression if I looked
anything remotely like him'.
Author: Kukryniksy
Date: 20 Nov 1944
Reference: TASS No 1109: 650 copies
(Dimensions: 129 x 118 cms
Condition: Minor tears along folds)
MS 281/1/72
Caption: ДОКОЛАЧИВАЕМ!
LET'S DELIVER THE FINAL BLOW!
Text: More than 30 German divisions found themselves cut off
from Prussia and squeezed in a pincer in the region between
Tukums and Liban.
Picture: Shows towns of Tukums and Liban
Artist: MOA (M A Abramov)
Date: 17 Dec 1944
Reference: TASS No 1110: 650 copies
(Dimensions: 152 x 92 cms
Condition: 3 inch tear at top and minor tears along centre
fold.)
MS 281/1/73 Caption: СЛАВА ВОИНАМ АРТИЛЛЕРИСТАМ!
GLORY TO THE ARTILLERYMEN!
Text: the bassvoiced
giants of our cannons
Are today full with joyous strength Today
the artillery, the God of war,
Celebrate their nameday
And to this vociferous salute,
The whole country echoes in reply:
Glory
to the artillerymen,
Gratitude, love and greetings!
Author: V I LebedevKumach
Picture: Officer, soldiers and civilians with thanks and shells
Artist: P M Shukhmin
Date: 24 Nov 1944
Reference: TASS No 1111: 650 copies
(Dimensions: 174 x 57 cms
Condition: Several small tears, enlarged into holes along upper fold crease)
MS 281/1/74 Caption: ШУМНЫЙ УСПЕХ
NOISY SUCCESS
Recently a series of attempts on the members of the Nazi Party were committed during their tours of the occupied regions.
(Source: Newspapers)
Text 1: The Hitlerites in occupied regions....
Text 2: are enjoying such ‘fiery love’:Text
3: they literally ‘carry them in their arms’
Author: N A Cheremnykh
Picture: Series showing Nazi officer in car, explosion and hospital scene
Artist: N A Cheremnykh
Date: 16 Dec 1944
Reference: TASS No 1112: 650 copies
(Dimensions: 174 x 57 cms
Condition: Some small holes and tears; top left margin missing.)
MS 281/1/75 Caption: КРЫСЫ ТОНУЩЕГО КОРАБЛЯ
RATS FROM A SINKING SHIP
Many of Hitler’s leaders, realizing the inevitable defeat of Germany, are preparing to flee to neutral countries with large quantities of booty.
Text: Plans are ripening in the minds of Fascist rats, Some rats are already on the way:
Having packed their suitcases,
And sailing forth through seas and oceans,
They hurry to such countries
Where they could save themselves from perishing
But the despicable rats will be called to account!
Be it an island or a distant cape,
There is no place in the world
Where we could not find the German rats.
Nature means something after all.
The rats fool themselves in vain:
Slip away under bushes or under a bridge!
Wherever the rat hides its head
Its tail will give him away!
Author: Demyan Bedny
Picture: Rats jump from burning ship, some join over laden raft
Artist: P A Sarkisyan
Date: 20 Dec 1944
Reference: TASS No 1114: 650 copies
(Dimensions: 170 x 126 cms
Condition: Extremely fragile and brittle with multiple tears on all folds.)
MS 281/1/76 Caption: СВЯТОЙ ДОЛГ
SACRED DUTY
Text: From captivity, where there is no measure for suffering
From the German gloomy prison camps, Comrades, let’s free as soon as possible
Our citizens carted off to Germany!
Author: A A Zharov
Picture: Soviet cavalry ride into burning village, welcomed by liberated civilians
Artist: A A Przhetslavsky
Date: 22 Dec 1944
Reference: TASS No 1115: 650 copies
(Dimensions: 128 x 101 cms
Condition: Bottom section partially detached; eight inch tear
MS 281/1/77 Caption: СЛАВА БОЕВОЙ МОЛОДЕЖИ!
GLORY TO THE FIGHTING YOUTH!
Text: Glory to the youth, familiar with a rifle,
Having grown up in the cradle of war!
Glory to the valiant, brave and adroit
Youth of the Soviet land!
Author: A A Zharov
Picture: Soviet soldier attacks with butt of rifle
Artist: M M Zharov
Date: 30 Dec 1944
Reference: TASS No 1120: 650 copies
(Dimensions: 127 x 117 cms
Condition: Top section separating; tear in bottom margin.)

MS 281/1/78 Caption: НОВОГОДНЕЕ ГАДАНИЕ
NEW YEAR’S FORECAST
Text: Hitler, terrorstricken,
Began to consult the cards on New Year’s Eve.
He sat down. He mutters: ‘Forty fifth,
What will it bring me?
The wax started to melt on the saucer,
A shadow appeared on the wall.
What
will happen? What will happen?
Oh!
There’s a noose! Is it really for me?
It’s
for me! exclaimed
the madman:
Here’s
a ... noose ... above my head! Forty
fifth, forty fifth The
year of inevitable reckoning!
Author: A A Zharov
Picture: Hitler telling his fortune, beneath shadow of himself with noose.
Artist: P A Sarkisyan
Date: 3 Jan 1945
Reference: TASS No 1126: 650 copies
(Dimensions: 179 x 80 cms
Condition: Some holes along centre fold especially in top section.)

MS 281/1/79 Caption: ЕЩЁ ОДИН УДАР ПО ФАШИЗМУ
Artist: M M Solov’ev; P A Sarkisyan
Date: 3 Jan 1945
Reference: TASS No 1127: 650 copies
(Dimensions: 151 x 85 cms
Condition: Tears along centre folds.)

MS 281/1/80 Caption: “НЕЙТРАЛЬНАЯ ШВЕЙЦАРИЯ
NEUTRAL SWITZERLAND
Text: Switzerland screams:
I am ready to swear
That I hold neutrality sacred!
But meanwhile, the neutral cow
Yields an impressive amount of milk for Hitler.
Author: V I LebedevKumach
Picture: Cow inscribed with ‘Neutral Switzerland’ being milked by Hitler for armaments.
Artist: P P SokolovSkalya
Date: 8 Jan 1945
Reference: TASS No 1128: 650 copies
(Dimensions: 173 x 86 cms
Condition: One small tear in upper portion.)

MS 281/1/81 Caption: РАЗБОЙНИКОВ К ОТВЕТУ!
BRING THE ROBBERS TO ACCOUNT
Maidanek', the citadel, is not the only place of torture,
Where the air has been poisoned by the stench of burning
ovens,
The stalags have yielded the greatest profit
For the loathsome German butchers
Everything rings
and bracelets, and gold teeth,
And earrings,
and watches, the murderers, trembling
from greediness, have stripped from the tortured people.
The world hasn't seen such robbers!
Author: Demyan Bedny
Picture: Figure gathering loot is held by the collar
Artist: S N Kostin
Date: 14 Jan 1945
Reference: TASS No 1131: 650 copies
(Dimensions: 176 x 86 cms
Condition: One tear (six inches) along right hand fold and
some small holes along fold creases.)
MS 281/1/82 Caption: СИЛА ПРИВЫЧКИ
FORCE OF HABIT
Text: Fritz has returned
From abroad
To his own family.
He has robbed his father and sister,
He has robbed his mother too.
But not to rob people
The stormtrooper
cannot do
He says: Abroad
I got used to it.
My
Fritz! his
father shouts to him.
My
Fritz! sighs
his mother
What
a brave lad you are!
You know how to steal!
His father shouts: What
robbery!
Robbery in broad daylight!
You so resemble our Führer
Your mother and me!
Author: S Ya Marshak
Picture: Young soldier with parents
Artist: V V Lebedev
Date: 8 Jan 1945
Reference: TASS No 1132: 650 copies
Dimensions: 197 x 86 cms
Condition: Multiple splits top and bottom section.)
MS 281/1/83 Caption: ЛАКЕЕВ ГИТЛЕРА – КО ДНУ!
HITLER'S LACKEYS TO
THE BOTTOM!
Text: A wave on the river will not save you
You'll go to the bottom all the same
The waters of the free Danube
Are working on our side.
Picture: Soviet soldier raises rifle butt to attack the head of Szalasi,
who is in the river
Artist: M M Cheremnykh
Date: 9 Jan 1945
Reference: TASS No 1133: 650 copies
(Dimensions: 168 x 52 cms
Condition: Long (eight inch) tears on lower right margin and
upper left; some holes along centre fold.)
MS 281/1/84 Caption: ПОД ЗНОЙНЫМ НЕБОМ АРГЕНТИНЫ
BENEATH THE TROPICAL SKIES OF ARGENTINA
How to relate oneself to such a picture?  
What sense in it? It is clear now:  
In distant tropical Argentina  
A den of thieves is organised.  
Here the Fascist rogue and bandit  
Hurries with his plunder  
And the Argentinian accepts  
The bandit's luggage like sweets.

Author: V I LebedevKumach  
Picture: Rich German welcomed to Argentina  
Artist: P P SokolovSkalya  
Date: 20 Jan 1945  
Reference: TASS No 1139: 650 copies  
(Dimensions: 173 x 86 cms  
Condition: Tear along fold left hand side and centre areas)  
MS 281/1/85 Caption: НОВОГОДНИЕ “УТКИ” ГЕББЕЛЬСА  
GOEBBEL’S NEW YEAR’S RUMOURS  
Text: Goebbels maintains that the Führer is full of the highest moral and intellectual virtues.

Artist: P A Sarkiyan  
Date: 24 Jan 1945  
Reference: TASS No 1143: 650 copies  
(Dimensions: 158 x 84 cms  
Condition: Fair)  
MS 281/1/86 Caption: “ЧЕЛОВЕКОЛЮБИВЫЙ” ГИТЛЕР  
‘PHILANTHROPIC’ HITLER  
Text: If only thee world knew what Hitler could give it and how deep is his love for all mankind....’  
(Source: Article by Goebbels in Das Reich)  
Picture: Hitler caricatured as cannibal at open coffin inscribed ‘Maidanek worldwide’  
Artist: B F Efimov  
Date: 31 Jan 1945  
Reference: TASS No 1145: 800 copies  
(Dimensions: 150 x 83 cms  
Condition: Two holes in centre section and split (six inches) top right fold.)  
MS 281/1/87 Caption: УДАР ПО ТЫЛАМ ПРОТИВНИКА  
A BLOW TO THE ENEMY’S REAR  
Text: The tank division ‘SS’ moved along  
When suddenly, across its path,  
Fighting bravely through into the Fascist rear,  
Like lightning fly the cavalry.  
The brave cavalry flies  
Swiftly, powerfully, and lightly,  
And the steelarmoured plate will  
Not save the enemy from the Russian blade

Author: A I Mashistov  
Picture: Cossacks with swords attack German tanks  
Artist: A A Przhetslavsky  
Date: 26 Jan 1945  
Reference: TASS No 1146: 650 copies  
(Dimensions: 130 x 110 cms  
Condition: Top section separating along join.)  
MS 281/1/88 Caption: ГИТЛЕР И “БРАТСКАЯ” АВСТРИЯ  
HITLER AND ‘BROTHERLY’ AUSTRIA  
In order to defend the southern border, Hitler squeezed the last resources out of Austria  
(Source: Newspapers)  
Text: In order to hold out a little longer,  
In order to survive yet another day,  
It doesn’t grieve me to squeeze my Austrian ‘brother’ to the last drop

Author: O M Brik  
Picture: Hitler uses press to crush a figure who is named ‘Austria’  
Artist: P P SokolovSkalya
SALUTE
Text: Under the leadership of the great Stalin, the Red Army is destroying the hated German invaders, and advancing to the West in order to erect the flag of victory over Berlin! Honour and glory to the heroes!
Picture: Victory celebrations in Red Square
Artist: M Solov'ev
Reference: TASS No 1149
(Dimensions: 126 x 123 cms
Condition: Top and bottom sections separating along join; small hole on centre fold crease.)
MS 281/1/90 Caption: НАШИ ВОЙСКА, РАЗВИВАЯ НАСТУПЛЕНИЕ, ПРОРЫВАЮТСЯ ВСЕ ДАЛЬШЕ НА ТЕРРИТОРИЮ ГЕРМАНИИ

OUR FORCES, DEVELOPING THE OFFENSIVE, ARE PENETRATING STILL FURTHER INTO GERMAN TERRITORY
The forces of the 1st and 2nd Belorussian fronts have come out into the coast of the Baltic Sea. The towns seized are Berwalde, Tempelberg, Falkenberg, Damberg, Vangerin, Labes, Frauenwald, Schifelbein, Regenwalde, Kerlin, and Kezlin. The German forces in Eastern Pomerania are cut off from their forces in Western Pomerania.
Text: Forward to Berlin this is our way
It will fall before the Russian might
Let the Fascist animal's lair
Become its grave as soon as possible!
Author: A I Mashistov
Picture: Soviet cavalry advance on German town
Artist: A A Przhetslavsky
Date: 7 Mar 1945
Reference: TASS No 1163: 650 copies
(Dimensions: 142 x 99 cms
Condition: Fair)
MS 281/1/91 Caption: ОЧЕРЕДНОЙ “КОТЁЛ”

THE ‘NEXT’ CAULDRON
Text: The EastPrussian alignment of the Germans is cut off from the central regions of German/
Picture: Soviet hand presses empty cauldron with the name ‘East Prussia’ on top of Hitler’s head
Artist: A N Volkov
Date: 8 Feb 1945
Reference: TASS No 1164: 650 copies
(Dimensions: 158 x 83 cms
Condition: Fair)
MS 281/1/92 Caption: ПО ЗНАКОМОЙ ДОРОЖКЕ

ALONG A FAMILIAR PATH
‘The Russians have always beaten the Prussians....’
Suvorov
Text I: 1760. Our people have always beaten the maraudersadversaries.
And the Prussian Frederick has run away from the Russian soldier.
Text II: 1945. Today Hitler, in his turn, bounces back in retreat,
But our people know very well: Justice will seek him out anywhere.
Author: A L Mashistov
Picture I: Figure from 1760 flees on foot
Picture II: Contemporary figure flees
Artist: P P SokolovSkalya
Date: 14 Apr 1944  
Reference: TASS No 1166: 650 copies  
(Dimensions: 193 x 99 cms  
Condition: Very fragile and brittle with major tears at all edges and extensive split along centre fold.)  
MS 281/1/93 Caption: **КЕННИГСБЕРГ ВЗЯТ!**  
**KÖNIGSBERG IS TAKEN!**  
Text: Beneath the thunder of the victorious Russian hurrah  
One more enemy stronghold has fallen,  
And 'the king's mountain' has become  
For us one more accomplished feat!  
Author: A I Mashistov  
Picture: Soviet soldier stands before liberated town  
Artist: M M Solov'ev  
Date: 10 Apr 1944  
Reference: TASS No 1173: 650 copies  
(Dimensions: 177 x 86 cms  
Condition: Tear on bottom left hand fold and hole at centre longer crease.)  
MS 281/1/94 Caption: **ГИНДЕНБУРГ И ГИТЛЕР**  
**HINDENBERG AND HITLER**  
In January 1993 Hindenberg handed over 'complete power' to Hitler.  
In January 1945 Hitler hurriedly removed Hindenberg's ashes from East Prussia  
Text: 1933 Said the general to the bandit: Take over the bitter work!  
You're fresh, and 'm already tired  
I'm beaten, but you're still unbeaten  
1945 But the terrible year of forty five  
Finished off this thug.  
And the beaten carries the beaten  
To a dump, to a general grave.  
Author: O M Brik  
Picture: Top: Hitler and Hindenberg  
Bottom: Hitler and Hindenberg's coffin  
Artist: P A Sarkisyan  
Date: 28 Feb 1945  
Reference: TASS No 1178: 850 copies  
(Dimensions: 141 x 126 cms  
Condition: Top right section unglued)  
MS 281/1/95 Caption: **ПОСЛЕДНИЙ МАСКАРАД**  
**THE LAST MASQUERADE**  
Text: The experienced S S Fritz  
Having organised a dying masquerade,  
Striving to escape from the Red Army,  
They are changing their appearance and dress.  
To escape justice and retribution,  
They are shaving off their beards and moustaches,  
And dressing up in civilian clothes,  
And in place of helmets women's caps  
But no such like masquerade  
Will escape the Soviet soldier;  
He will discover the Fascist scoundrel  
Under any appearance and attire.  
Author: V I LebedevKumach  
Picture: German soldier runs into house; disguised solder leaves by back door  
Artist: P A Sarkisyan  
Date: 11 May 1945  
Reference: TASS No 1191: 650 copies  
(Dimensions: 138 x 125 cms  
Condition: Fair)  
MS 281/1/96 Caption: **НАШ ОТВЕТ**  
**OUR ANSWER**  
Text: The Russian maiden, having fallen into captivity,  
Was ordered about like a slave by the despicable Prussian.  
He tormented her pitilessly, he amused himself at will,
With the maiden’s groans, the bitter tears,
With the flattering words, and solemn meetings.
We know now the cost and meaning.
It’s clear without words: the wolf with
Powerless anger is hiding in sheep’s clothing.

Author: I Petrova
Picture I: Bavarian couple threaten female figure pulling cart.

Picture II: Rd tanks enter German town; couple raise white flags of surrender.
Artist: S N Kostin
Date: 31 Mar 1944
Reference: TASS No 1192: 650 copies
(Dimensions: 120 x 111 cms
Condition: Fair)

MS 281/1/97 Caption: НА БЕРЛИН!
TO BERLIN!
Text: Along Prussian streets
On hammeredmetal
paws
The guns are advancing
To the West, to the West.
Through the roar and noise
Of the machines is heard
Our
one way is
To Berlin! To Berlin!
Author: N Berendgof
Picture: Tanks advance through city streets
Artist: P F Sudakov
Date: 26 Mar 1945
Reference: TASS No 1196: 650 copies
(Dimensions: 136 x 123 cms
Condition: Bottom section practically detached.)

MS 281/1/98 Caption: НА КАРПАТАХ
IN THE CARPATHIAN MOUNTAINS
Text: Kneehigh
snow and the wind in the Carpathians
Hampers the passage of our soldier.
But there are no barriers for the Red Army.
And we remember Suvorov’s words;
Which today sound again for us:
Where
the deer will not pass,
The soldier will not pass.
Author: N Berendgof
Picture: Heavily laden horses attempt to cross snow covered
mountains
Artist: A A Przhetslavsky
Date: 29 Apr 1945
Reference: TASS No 1197: 650 copies
(Dimensions: 148 x 72 cms
Condition: One tear, 5 inches, along centre vertical fold.)

MS 281/1/99 Caption: НЕИЗБЕЖНАЯ ДАТА
INESCAPABLE DATE
Text: The realisation of the unshakeable decisions
Of the Allied conference in the Crimea:
In Germany the rumble of battle is all the louder!
The organisers of the Fascist crimes
Are nearing their end.
The day is not distant when we’ll
Note on a page of our calendars:
Today we drove into a cage
The Fascist rabid animals’!
The Fascists in panic
Still attempt to threaten us with something,
And to howl, and to scream plaintively.
But from this terrible calendar date,
So nightmarish for them, the murdered,
There’s nowhere to escape!
Author: Demyan Bedny
Picture: Hitler and friends behind bars, being attacked by allied rifle butts; sign on railings reads 'war criminals'
Artist: S N Kostin
Date: 31 Mar 1945
Reference: TASS No 1198: 650 copies
(Dimensions: 182 x 93 cms
Condition: Some minor tears on centre fold and upper right hand.)

MS 281/1/100 Caption: НАШЕ ЗИМНЕЕ НАСТУПЛЕНИЕ ПОКАЗАЛЮ, ЧТО КРАСНАЯ АРМИЯ НАХОДИТ НОВЫЕ И НОВЫЕ СИЛЫ ДЛЯ РЕШЕНИЯ ВСЁ БОЛЕЕ СЛОЖНЫХ И ТРУДНЫХ ЗАДАЧ

OUR WINTER OFFENSIVE SHOWED THAT THE RED ARMY FINDS EVER NEW STRENGTH IN THE SOLUTION OF YET MORE AND MORE COMPLEX AND DIFFICULT PROBLEMS

Text: Its glorious soldiers have learnt now to smash and destroy the enemy according to all the rules of modern military science.
(Source: The department of the Supreme Commander, Marshal of the Soviet Union, J Stalin)

Picture: Soviet tanks advance
Artist: M Maltsec
Reference: TASS No 1199
(Dimensions: 152 x 132 cms
Condition: Several tears and holes at corners of fold creases.)

MS 281/1/101 Caption: НАД ГДАНЬСКОМ ПОДНЯТ НАЦИОНАЛЬНЫЙ ФЛАГ ПОЛЬСКОГО ГОСУДАРСТВА

THE NATIONAL FLAG OF THE POLISH STATE IS RAISED AT GDANSK

Text: Our forces get stronger and multiply,
Yet another fortress is taken by us the Red Army has hoisted the flag of victory over the port of Danzig

Author: F Fedorov
Picture: Map of Danzig bay and the town of Danzig, showing Soviet hand holding flag.
Artist: M M Solov’ev
Date: 2 Apr 1945
Reference: TASS No 10200: 650 copies
(Dimensions: 174 x 86 cms
Condition: Minor tears on fragile edges and on fold creases.)

MS 281/1/102 Caption: ПОРТ КЛАЙПЕДА БУДЕТ ВОССТАНОВЛЕН

KLAIPEDA PORT WILL BE RESTORED

Text: Having liberated Klaipeda,
We celebrate the victory.
The Soviet soldier is proud
That on the Baltic Sea
The powerful port
Takes heart for a new life soon

Author: A A Zharov
Picture: View of harbour and docks
Artist: A I Plotnov
Date: 28 Mar 1945
Reference: TASS No 1202: 650 copies
(Dimensions: 137 x 122 cms
Condition: Tear on fold along left side)

MS 281/1/103 Text: ‘Soviet forces have taken the village of Küencersdorf where in 1759 the Prussian Kaiser Frederick II suffered a decisive defeat at the hands of Russian forces.’
The deeds of the FascistPrussian Are today similar to those of his forefather He also found out at Küenersdorf The attributes of the Russian bayonet

Author: A A Zharov
Picture: Soldiers of 1759 and 1945 shown together attacking the German enemy
To the west, deep into Germany
Smashing the Fascist rabble,
With victorious red banners
The regiments go forward
Author: N Berendgof
Picture: Soldier with banner leads advance

With sharp blades gleaming,
Like a terrible squall, like a hurricane,
The dashing cavalry
Rush like an avalanche across the enemy land
In attacks, in raids in the battle field,
 Burning with bravery and courage,
In the flames of battle & with a sacred aim
The brave cavalrymen speed
Author: R A Serapionov
Picture: Cavalryman with drawn sword

In order to escape punishment the living scoundrel lies down in the coffin,
The brigand arose and, having changed his clothes, was disguised as a peaceful citizen.
But this false mark
Is but a useless bandage
The fascist will no fool us
He will not escape punishment!
Author: A A Zharov
Picture: German in coffin changing into suit. Raises hat to passerby.

To destroy once and for all the German general staff.
(Source: The Crimean conference declaration)
Text: In order that the Fascist snake
CANNOT again destroy millions of lives,
We'll destroy the hated German general staff.
Author: V I LebedevKumach
Picture: Sword in allied hand severs heads of hydra: ‘German general staff written across the hydra’s body.

Artist: V A Milashevsky
Date: 20 Mar 1945
Reference: TASS No 1203: 650 copies
(Dimensions: 118 x 130 cms
Condition: Fair)
MS 281/1/104 Caption: НА ДРЕЗДЕНСКОМ НАПРАВЛЕНИИ
IN THE DIRECTION OF DRESDEN
Text: To the west, deep into Germany
Smashing the Fascist rabble,
With victorious red banners
The regiments go forward
Author: N Berendgof
Picture: Soldier with banner leads advance

THE FIGHTING CAVALRY
Text: With sharp blades gleaming,
Like a terrible squall, like a hurricane,
The dashing cavalry
Rush like an avalanche across the enemy land
In attacks, in raids in the battle field,
 Burning with bravery and courage,
In the flames of battle & with a sacred aim
The brave cavalrymen speed
Author: R A Serapionov
Picture: Cavalryman with drawn sword

‘TRICK OR USELESS DISGUISE’
Text: In order to escape punishment the living scoundrel lies down in the coffin,
The brigand arose and, having changed his clothes, was disguised as a peaceful citizen.
But this false mark
Is but a useless bandage
The fascist will no fool us
He will not escape punishment!
Author: A A Zharov
Picture: German in coffin changing into suit. Raises hat to passerby.

WE'LL DESTROY THE HYDRA
To destroy once and for all the German general staff.
(Source: The Crimean conference declaration)
Text: In order that the Fascist snake
CANNOT again destroy millions of lives,
We'll destroy the hated German general staff.
Author: V I LebedevKumach
Picture: Sword in allied hand severs heads of hydra: ‘German general staff written across the hydra’s body.

ARTIST: М М Solov’ev
DATE: 26 Apr 1945
REFERENCE: TASS No 1205: 650 copies
(DIMENSIONS: 127 X 124 CMS
CONDITION: Minor splits along some folds.)
MS 281/1/105 Caption: БОЕВАЯ КОННИЦА
THE FIGHTING CAVALRY
Text: With sharp blades gleaming,
Like a terrible squall, like a hurricane,
The dashing cavalry
Rush like an avalanche across the enemy land
In attacks, in raids in the battle field,
 Burning with bravery and courage,
In the flames of battle & with a sacred aim
The brave cavalrymen speed
Author: R A Serapionov
Picture: Cavalryman with drawn sword

‘TRICK OR USELESS DISGUISE’
Text: In order to escape punishment the living scoundrel lies down in the coffin,
The brigand arose and, having changed his clothes, was disguised as a peaceful citizen.
But this false mark
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The fascist will no fool us
He will not escape punishment!
Author: A A Zharov
Picture: German in coffin changing into suit. Raises hat to passerby.

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To destroy once and for all the German general staff.
(Source: The Crimean conference declaration)
Text: In order that the Fascist snake
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We'll destroy the hated German general staff.
Author: V I LebedevKumach
Picture: Sword in allied hand severs heads of hydra: ‘German general staff written across the hydra’s body.

ARTIST: А А Przhetslavsky
DATE: 26 Apr 1945
REFERENCE: TASS No 1209: 650 copies
(DIMENSIONS: 124 X 59 CMS
CONDITION: Fair)
MS 281/1/106 Caption: ГАУЛЕЙТЕРОВСКАЯ УЛОВКА, ИЛИ БЕСПОЛЕЗНАЯ МАСКИРОВКА
‘TRICK OR USELESS DISGUISE’
Text: In order to escape punishment the living scoundrel lies down in the coffin,
The brigand arose and, having changed his clothes, was disguised as a peaceful citizen.
But this false mark
Is but a useless bandage
The fascist will no fool us
He will not escape punishment!
Author: A A Zharov
Picture: German in coffin changing into suit. Raises hat to passerby.

WE'LL DESTROY THE HYDRA
To destroy once and for all the German general staff.
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(DIMENSIONS: 124 X 59 CMS
CONDITION: Fair)
MS 281/1/106 Caption: ГАУЛЕЙТЕРОВСКАЯ УЛОВКА, ИЛИ БЕСПОЛЕЗНАЯ МАСКИРОВКА
‘TRICK OR USELESS DISGUISE’
Text: In order to escape punishment the living scoundrel lies down in the coffin,
The brigand arose and, having changed his clothes, was disguised as a peaceful citizen.
But this false mark
Is but a useless bandage
The fascist will no fool us
He will not escape punishment!
Author: A A Zharov
Picture: German in coffin changing into suit. Raises hat to passerby.
NO PILLBOX
WILL SAVE THE ENEMY!
Text: Every day and hour we’re multiplying
The innumerable strikes against the enemy
There’s no such pillbox
in the world
Which will save the hand of enemies!
Author: A I Mashistov
Picture: Hitler in bunker attacked by red Soviet arrow
Artist: A N Volkov
Date: 15 Apr 1945
Reference: TASS No 1212: 650 copies
(Dimensions: 132 x 112 cms
Condition: Large (eighteen inch) split down left vertical fold.)
MS 281/1/109 Caption: ИСЧЕРПЫВАЮЩИЙ ИТОГ ЕГО КРОВАВОЙ
ДИКТАТУРЫ
THE COMPREHENSIVE RESULT OF HIS BLOODY
DICTATORSHIP
Text: Hitler announced: ‘The Allies will find in Germany only ruins,
rats, hunger and death’
(Source: Newspapers)
Picture: Caricature of Hitler as rat surrounded by bones
Artist: P P SokolovSkalya
Date: 18 Apr 1945
Reference: TASS No 1214: 650 copies
(Dimensions: 169.5 x 100 cms
Condition: Four tears along crease folds with some loss of
image)
MS 281/1/110 Caption: 50 ЛЕТ СО ДНЯ ИЗОБРЕТЕНИЯ РАДИО А. С.
ПОПОВЫМ 18951945
FIFTY YEARS SINCE THE INVENTION OF THE RADIO BY
A S POPOV, 18951945
Text: Around the earth the sounds are flashing.
You can hear in them today the sound of praise
To the country which in world science
Has borne the son who’s a genius.
In the proud souls of many generations,
In the grateful memory of the centuries,
the wonderful Russian genius
Alexander Stepanovich POPOV will live.
Author: A A Zharov
Picture: Portrait of A S Popov, loudspeakers blaring out ‘Moscow
calling’ while a crowd listens
Artist: M M Solov’ev
Date: 19 May 1945
Reference: TASS No 1224: 650 copies
(Dimensions: 173 x 85 cms
Condition: Large hold in centre fold crease and tear along upper right
fold.)
MS 281/1/111 Caption: ДА ЗДРАВСТВУЕТ ПОБЕДА АНГЛОАМЕРИКАНСКОГО
БОЕВОГО СОЮЗА НАД НЕМЕЦКОФАШИСТСКИМИ
ЗАХВАТЧИКАМИ!
LONG LIVE THE VICTORY OF THE ENGLISHSOVIETAMERICAN
MILITARY ALLIANCE OVER THE GERMANFASCIST
AGGRESSORS!
Picture: Allied flags planted on dead eagle
Artist: S N Kostin
Date: 21 May 1945
Reference: TASS No 1235 : 750 copies
(Dimensions: 170 x 84 cms
Condition: Fair)
MS 281/1/112 Caption: НА БЕРЛИНСКОЙ “АВЕНЮ ПОБЕД”
ON THE BERLIN ‘AVENUE OF VICTORIES
Text: Berlin raised its hands and shouted ‘Kaput!’
Our tanks are advancing along the ‘avenue of victories’:
And Frederick is frightened and Bismarck is trembling,
And the shadow of Hitler flees without looking back.
And even the name ‘avenue o victories’ has apparently
Change to the ‘avenue of destruction’
Author: V I LebedevKumach
Picture: Russian tank advances over statues of Frederick II and Bismarck, with people shouting ‘Hitler is done for!!!’
Artist: P P SokolovSkalya
Date: 12 May 1945
Reference: TASS No 1236: 650 copies
(Dimensions: 164.5 x 86 cms
Condition: A few small tears on vertical centrefold.)

MS 281/1/113 Caption: ДА ЗДРАВСТВУЕТ ВЕЛИКИЙ ОРГАНИЗАТОР И ВДОХНОВИТЕЛЬ ИСТОРИЧЕСКОЙ ПОБЕДЫ СОВЕТСКОГО НАРОДА НАД ГЕРМАНСКИМ ИМПЕРИАЛИЗМОМ – НАШ ЛЮБИМЫЙ ВОЖДЬ И УЧИТЕЛЬ ТОВАРИЩ СТАЛИН!

Picture: Portrait of Stalin on flag, illuminated by search lights
Artist: P Shukhmin
Reference: TASS No 1242
(Dimensions: 156 x 86 cms
Condition: Fair)

MS 281/1/114 Caption: ПОБЕДА!
VICTORY!

Text: Let this day remain throughout the centuries the union of friendship, glory and courage. The Fascist animal has forever been utterly destroyed. Victory has come! And in its hands Flags of free nations proudly flutter. the world has never seen such victories. Honour to the heroes! Greetings to the Allies!

Author: V I LebedovKumach
Picture: Female figure in horse drawn carriage bearing allied flags: Nazi gorilla attached by rope
Artist: N F Denisovsky
Date: 12 May 1945
Reference: TASS No 124344: 850 copies
(Dimensions: 181.5 x 148.5 cms Condition: Several small tears along central crease.)

MS 281/1/115 Caption: ВЕРНУЛСЯ С ПОБЕДОЙ НЕ HAS RETURNED IN VICTORY

Picture: Soldier embracing mother
Artist: P P SokolovSkalya
Date: 24 May 1945
Reference: TASS No 1245: 750 copies
(Dimensions: 140.5 x 87 cms
Condition: One minor tear)

MS 281/1/116 Caption: БЕССЛАВНЫЙ КОНЕЦ
INGLORIOUS END

Text: Marshal Zhukov in the picture Looks severely Are the Germans here? They’re waiting for the oder Let them come in ! There are three Germans, of the highest rank For a reason wellknown to all They gloomily scrape with a quill Having lost the war, in Berlin They signed: Surrender!'

Author: Demyan Bedny
Picture: Allies stand behind table as German signs in submission
Artist: P Shukhmin
Reference: TASS No 1248
(Dimensions: 148 x 122 cms
Our friendship has got stronger on the campaigns,
Together we went forward to victory!
The friendship of the brother Slav peoples
Is the bulwark of European peace!
Author: V LebedevKumach

Picture: Group of soldiers standing together
Artist: M M Solov’ev
Date: 18 June 1945
Reference: TASS No 1253: 1000 copies
(Dimensions: 155 x 85.5 cms
Condition: Some minor tears on creases.)

OUR JUST CAUSE! WE HAVE CONQUERED

Text: The medal of a holy and just war!
To wear it is a great honour:
There is part of the motherland in it,
There is a reflection of national glory in it.
Author: V LebedevKumach

Picture: Medal showing Stalin bearing same inscription as the caption
Artist: V Ladyagin
Reference: TASS No 1254
(Dimensions: 177 x 86 cms
Condition: Minor tears and holes.)

GLORY TO THE SOVIET SOLDIERS!

Text: You have defended your state!
For your glorious military feat,
For the road you trod through the fire of battles,
Great compliments to you from the motherland!
Author: I M Levidova

Picture: Soviet tank; floral display in foreground
Artist: M M Solov’ev
Date: 21 June 1945
Reference: TASS No 1256: 1000 copies
(Dimensions: 162 x 86 cms
Condition: Minor tears along centre fold creases.)

THE VICTORY DOCUMENT

Text: The Soviet people received the declaration with satisfaction
as testimony to the exertions and sacrifices made on the altar
of the fatherland which were not made for nothing.

Picture: Heads of G K Zhukov, D D Eisenhower, Montgomery, and
Delattre de Tassany. Central scroll reads: DECLARATION
of the defeat of Germany and the taking of supreme power in
Germany by the governments of the Union of Soviet Socialist
Republics, the United Kingdom, the United States of
America, and the provisional government of the French
Republic.

Artist: N Denisovsky
Reference: TASS No 1257
(Dimensions: 123.5 x 120 cms
Condition: Very good)

Text: In the terrible year of forty one
Fascists of all kinds,
Having gathered riffraff
from all Europe,
Marched against us.

But infamy awaited the invaders:
Having erected an iron wall,
We dealt them at Moscow
A shattering rebuff.
The battles were not easy,
The skunks broke through to the Volga.

But Stalingrad firmly took
The Prussian regiments in pincers.

But to those who strangled Leningrad,
We slashed from the shoulder
With our sword and cut off
The hands of the German torturer.
We ran through the fire of battle
To the West, day and night.
To chase away the invaders
Away from our homeland forever.
The enemy was brought to his knees,
He laid down his weapons.
And over Berlin a red banner
Is victoriously raised.
With a victory more celebrated than all others
The war is ended.
Blossom and prosper for many years,
Our native land!

Author: A I Mashistov
Picture: Six cartoons illustrating progress of War
Artist: P A Sarkisyan
Date: 29 June 1945
Reference: TASS No 1259: 1000 copies
(Dimensions: 158 x 86 cms
Condition: Fragile along fold creases)

MS 281/1/122 Picture: Figures from 1725 and 1945 bear scroll reading ‘220 years of
the Academy of Science of the USSR, 17251945’
Artist: V A Milashevsky
Date: 19 June 1945
Reference: TASS No 1260: 1000 copies
(Dimensions: 102 x 122 cms
Condition: Some minor tears)

MS 281/1/123 Caption: ДА ЗДРАВСТВУЕТ ГЕРОИЧЕСКИЙ РАБОЧИЙ КЛАСС
НАШЕЙ СТРАНЫ, СОВЕРШИВШИЙ ВЕЛИКИЙ
ТРУДОВОЙ ПОДВИГ В ОТЕЧЕСТВЕННОЙ ВОЙНЕ!

LONG LIVE THE HEROIC WORKING CLASS OF OUR
COUNTRY, HAVING ACCOMPLISHED A GREAT LABOUR
FEAT IN THE PATRIOTIC WAR!

Picture Men and women march with banners watched by Russian
soldier and his family
Artist: M V Maltsev
Date: 22 June 1945
Reference: TASS No 1265: 1000 copies
(Dimensions: 157 x 87.5 cms
Condition: Minor tears on crease folds)

MS 281/1/124 Caption: ДА ЗДРАВСТВУЕТ ПЯТИЛЕТИЕ ЛАТВИЙСКОЙ,
ЭСТОНСКОЙ И ЛИТОВСКОЙ ССР!

LONG LIVE THE FIFTH ANNIVERSARY OF THE LATVIAN,
ESTONIAN AND LITHUANIAN SSR’s!

Text: Five years ago the peoples of the Baltic
Freely expressed their will
For harmonious work, happiness and freedom
And entered the mighty Soviet family,
Raise your banners higher, Riga, Vilnius, Tallin!
Blossom, Soviet Baltic!
Go forward along the way Illuminated by the great Stalin!

Author: A Mashistov
Picture: Map of the three republics
Artist: P A Sarkisyan
Reference: TASS No 1280
(Dimensions: 132 x 117 cms
Condition: Minor tear along right vertical fold.)

MS 281/1/125 Caption: В ПРИТОНАХ МАДРИДА
IN THE DENS OF MADRID

Text: In Franco’s cellar safely hidden,
In a Madrid nest of deceit and lies,
Having fled from justice,
Gathered to do business are
The Gauleiters, Führers, thieves & bandits
They sharpen knives covered in blood.
The Spanish boss of the Fascist ‘blaggards’
Says with a smile to his German guests:
Regretfully
we haven't a Berlin,
But, thank God, we have a Madrid
Author: V I LebedevKumach
Picture: Franco turns grindstone while Hitler and other sharpen swords
Artist: P A Sarkisyan
Date: 18 Aug 1945
Reference: TASS No 1283: 800 copies
Condition: Large tear vertically along centre fold.)
MS 281/1/126 Caption: СЛАВА ЖЕЛЕЗНОДОРОЖНИКАМ ГЕРОЯМ
СОЦИАЛИСТИЧЕСКОГО ТРУДА!
GLORY TO THE RAILWAY MEN HEROES
OF SOCIALIST
LABOUR
Text: During the dark frightening nights,
In a blizzard, under the whistling of bombs,
The traindriver drove
His train to the front.
The proud star is deserved The
decoration to the hero for his labour.
And with new victorious record times
Long journeys are accomplished
Author: I M Levidova
Picture: Train with driver receiving floral presentation on platform
Artist: V P Sokolov
Date: 4 Aug 1945
Reference: TASS No 1284: 600 copies
Condition: Large split on lower vertical fold.)
MS 281/1/27 Caption: ГЕРОЯМ ВОЗДУШНЫХ ПРОСТОРОВ
TO THE HEROES OF THE SKY!
Text: Glory to the masters of the high sky,
To the brave commanders of military exploits:
To the valiant pilots, Stalin's falcons
To the proud heroes, to the soldierconquerors.
Author: A. Zharov
Picture: Officers watching air display and parachute landings
Artist: A. Plotnov
Reference: TASS No 1288
Dimensions: 159 x 86.5 cms
Condition: Good
MS 281/1/128 Caption: СЛАВА ЛЁТЧИКАМ ГЕРОЯМ!
GLORY TO THE PILOTHEROES!
Text: Let the three flags which began to shine brightly,
Flutter still more strongly!
The alliance and friendship of the three states
Provides peace throughout the world!
Author: O Ya Kolychev
Picture: Allied flags above Kremlin, Big Ben and Empire State Building
Artist: V I Ladyagin
Date: 21 Nov 1945
Reference: TASS No 1300: 800 copies
Condition: Large hole in centre fold with some loss of image and split on
MS 281/2/138
Soviet Posters of the Second World War
Part Two: The Printed Series
MS 281/2/1 Text: The Germans came to stay!
But he will soon be staying in the cemetery!
Author: E Povolotskaya
Picture: Hitler with bandages reading: coal of Donbas, grain from the Ukraine, oil from the Caucasus
Artist: V Denny
Date: 15 Nov 1944
No printed: 20,000
Printers: ‘Isskustvo’ Moscow and Leningrad
Condition: Minor tear on left horizontal crease.)
MS 281/2/2 Caption: НА ВОСТОК! НА ЗАПАД!
1941 1944!
TO THE EAST! TO THE WEST!
1941 1944
Author: E Povolotskaya
Picture I: Hitler with paper proclaiming ‘slavery for all people;
Picture II: Hitler under sword
Artist: V Denny
Date: 12 Nov 1944
No printed: 15,000
Condition: Minor tear at lower end of vertical crease.)
MS 281/2/3 Text: Lines and ramparts, may the devil take them!
The red army are trampling everywhere
Author: E Erkinova
Picture: Hitler holding a report from the front
Artist: V Denny
Date: 1944
No printed: 25,000
Condition: Minor tear on upper border)
MS 281/2/4 Caption: СМЕЛОСТЬ ГОРОДА БЕРЁТ!
COURAGE TAKES THE TOWN!
Author: E Povolotskaya
Picture: Old man with young soldier with medal
Artist: V Koretsky and V Gutsevich
Date: 8 Sep 1943
No printed: 50,000
Condition: Fair)
MS 281/2/5 Caption: ЗА НАШУ ВЕЛИКУЮ РОДИНУ!
FOR OUR GREAT MOTHERLAND
Picture: Lenin, Stalin, Red flag and soldiers
Artist: N Vatolina
Date: 25 Sep 1944
No printed: 50,000
Condition: Fair)
MS 281/2/6 Caption: СЫНОК, ОТОМСТИ!
TAKE REVENGE, MY SON!
Text: A fighterpilot
in the guards, young lieutenant Andrei Filippovich Kolokets, told us how the Germans blinded his father:
‘One morning I opened the newspaper and read in a report
that my native town had been freed by the Red Army.
I wrote a letter home and receive the longawaited reply; they
were all alive and in good health my
little sister, mother and
father. They asked me about myself, how was I, and how
was the fighting. Only one thing surprised me, why was the
letter in my sister’s handwriting, why had father not written –
he is a literate, eloquent man. In my letters I asked for a note
from my father, but the replies were still in my sister's hand.
Then I became angry; if father would not reply, then I would
stop writing. And then came the answer to my letter.
‘Andryusha, don't be angry with Papa, he cannot write to you
as he is blind, the Germans blinded him. He would not work
for them in the iron foundry. They took him to the Gestapo,
held him for two days, then let him go. Only instead of two
eyes, he has two wounds.’
Since then I have been twice as vigilant in battle. Wherever
the Germans hide I will find them and strike them down.
Nothing can hide these bandits from my fire. I mercilessly
demand revenge on these cursed Germans for the maiming
of my father.’
Picture: Blind, old man reaching out
Artist: N Zhukov
Date: 21 apr 1944
No printed: 25,000
(Dimensions: 57 x 38 cms
Condition: Fair)
MS 281/2/7 Caption: ВОДРЧЗИМ НАД БЕРЛИНОМ ЗНАМЯ ПОБЕДЫ!
HOIST THE BANNER OF VICTORY OVER BERLIN!
Picture: Banner raised over city
Artist: V Ivanov
Date: 26 Dec 1944
No printed: 50,000
(Dimensions: 85 x 57 cms
Condition: Minor tear to left hand corner; 15 cm tear half way
down from right hand side. Piece missing from centre top.)
MS 281/2/8 Caption: Я ЖДАЛ ТЕБЯ ВОИНСВОБОДИТЕЛЬ!
I WAITED FOR YOU TO LIBERATE US FROM WAR!
Text: I waited for you to liberate us from war. We will liberate all
Soviet people from fascist captivity.
Picture: Young boy greeting soldier
Artist: V Ladyagin
Date: 12 Oct 1944
No printed: 25,000
(Dimensions: 84 x 57 cms
Condition: Minor tear at top left hand corner.)
MS 281/2/9 Caption: ФАШИСТКОМУ "ТИГРУ" МИНЕРСКИЙ ГОСТИНЕЦ!
EXPLOSIVE PRESENTS FOR THE FASCIST 'TIGER'
Text: In the victorious battles in the Orel region our pioneers have
acted heroically. Comrade Podprigora, a senior sergeant in
the guards, has been following the course of battle closely.
Amidst the roar of battle the sensitive ear of the minelayer
can pick out the sound of tanks. The command 'To battle!' and
a line of minelayers go to meet the fascists. The last
mines were not yet planted when the German tanks were
already coming across these explosive parcels. A division of
tanks exploded immediately, and those that survive retreated.
The minelayers under the order of Podprigora and
Shevtsova have fearlessly planted 1500 mines in 2 days.
They have destroyed the line of enemy tanks and blown up
17 fascist tanks.
Picture: Minelayers; exploding tank in background
Artist: S Solov’ov
Date: 5 Aug 1943
No printed: 50,000
(Dimensions: 26 x 30 cms
Condition: Fair)
MS 281/2/10 Caption: ТЫ ВЕРНУЛ НАМ ЖИЗНЬ!
YOU HAVE RETURNED LIFE TO US!
Picture: Woman embracing soldier
Artist: V Ivanov
Date: 14 Jan 1944
No printed 50,000
(Dimensions: 86.5 x 62.5 cms
On the happy day of liberation from the yoke of the German aggressors, the first words of unbounded gratitude and love are addressed by the Soviet people to their friend and father comrade STALIN the organiser of our struggle for freedom and independence of our native land.

Picture: Family celebrating liberation
Artist: V Koretsky
Date: 1943
No printed: 50,000
(Dimensions: 60.5 x 48 cms
Condition: Fair)

THE NATIVE LAND SALUTES ITS HEROES!

Picture: Woman in red waving banner
Artist: I Toidzye
Date: 28 Sep 1943
No printed: 50,000
(Dimensions: 30 x 22 cms
Condition: Fair)

IN BATTLE AND WORK EVERY MINUTES COUNTS!

Picture: Soldier pointing to watch
Artists: V. Ivanov and O. Babova
Date: 15 March 1943
No. printed 50,000
Dimensions 31.5 x 40.5
Condition Fair

GLORY TO SOVIET MOTHERS!

Picture: Mother holding up child
Artist: F Antonov
Date: 11 Sep 1944
No printed: 15,000
(Dimensions: 58 x 41.5 cms
Condition: Fair)

THE HEROIC DEATHS OF EIGHT SEBASTOPOL – SAILORS!

Text: This happened in the winter of 1942. The German invaders were herding some captured Sebastopol sailors across the Kuban Steppes. The Germans had taken their clothes and stolen their shoes; they put them in handcuffs and drove these halffrozen sailors along the wintry steppes. Even wounded, these exhausted Soviet sailors struck fear into the hearts of Hitler’s followers. Eight sailors of the Black Sea fleet Ostap Tarasenko, Kudryash, Slyanko, Bustry, Zagorul’ko, Ivleev, Semenov, Malinich walking in line they approached the small village of ‘Chorniy Yar’ near Tamany. It was hard for the sailors, but hardest of all for Ostap Tarasenko. He had spent his childhood in this village, his mother lived here, he had left here to join the fleet. He had never dreamed of returning this way. He had never thought when defending Sebastopol, that he would be seriously wounded and taken prisoner by the Germans.

Near the village, when the huts were in sight, the sailors stopped. The Germans tried to drive away the villagers who had run out to the outskirts of the village. An SS officer cursed at them.

'What did you say, you vermin?' shouted Kudryash and stepped towards the officer. The soldiers surrounded Kudryash all still in their handcuffs. But strength was with the enemy. Again they drove the prisoners towards the village.
when they came up to the villagers who were watching the captives’ procession in sad silence, the SS officer suddenly stopped the prisoners. The Germans laughed, and in broken Russian shouted:
‘The Russian sailors are hungry! Who wants to feed them?’
Out of the crowd stepped a woman in a black dress, and Ostap’s heart stopped.
‘Mother’ he cried, ‘Mother!’
‘My Child...’
But automatic fire rang out, and, covering the snow in scarlet blood, the woman fell to the ground. The German shot her. Rage overtook Ostap. His grief gave him strength. He had only time to glance at his friends and shout: ‘Com on, let’s beat this vermin!’ when he fell alongside his mother’s body. The soldiers threw themselves at the Germans. There was a fight not for life, but to the death. The sailors fought furiously, but the enemy overcame them, chained, wounded, half frozen as they were. On the outskirts of ‘Chorniy Yar’ Hitler’s followers shot the sailors. So died eight heroes, fighting the enemy until their last moment. There are no limits to the evil callousness of the enemy.
Death to the German invaders! Death to these murderers!
Author: I Livshits
Picture: German officers shooting old woman offering bread and salt; chained soldiers moving to attack him.
Artist: B Mukhin
Date: 26 June 1944
No printed: 20,000
(Dimensions: 51 x 63.5 cms
Condition: Fair)
MS 281/2/16 Caption: ПУССКИЕ ПРУССКИХ ВСЕГДА БИВАЛИ!!
RUSSIA HAS ALWAYS BEEN VICTORIOUS OVER THE PRUSSIANS!
Text: We beat the Germans 124042. We beat them at the walls of the fortresses of the Livonian Knights 15581561. Again we beat them back to Berlin and entered Berlin 17581760. And in case Fritz forgets there was 1918! And he will never forget Stalingrad! 1943. ‘Stalingrad was the decline of the German fascist army. After the carnage at Stalingrad, as we all know, the Germans will not recover.’ Stalin
Picture: Russian soldiers throughout history
Artist: P Alyakrinsky
Date: 9 Feb 1944
No printed: 30,000
(Dimensions: 60 x 80 cms
Condition: Fair)
MS 281/2/17 Caption: МСТИ ЗА ГОРЕ НАРОДА!
AVENGE THE PEOPLE’S GRIEF
Text: Son, I carried you next to my hear,
I was proud of you, dear one,
And with all a mother’s strength
I now entreat you.
Strike the enemy! Above your hear
Fly the silk banners of Russia.
Each German that you destroy
Pays an honour to your native land.
Strike the enemy! With red hot swords
Reduce him to ashes and smoke,
So with pride I can exclaim:
‘My son did this!’
Strike the Enemy! So that he is powerless,
So that he chokes on blood,
So that your strength is equal
To my mother’s love for you.
Author: Vera Inber
Picture: Old woman with clenched fist
Artist: V Ivanov
Date: 26 Aug 1943  
No printed: 100,000  
(Dimensions: 59.5 x 45 cms  
Condition: Fair)  

MS 281/2/18 Caption: ДЕНЬ ЛЕТНИЙ ГОД КОРМИТ
A SUMMER DAY FEEDS A YEAR  
Picture: Women harvesting corn  
Artist: A. Volkov  
Date 13 May 1944  
No. printed: 50,000  
Dimensions: 62 x 43.5 cms  
Condition: repaired with paper backing  

MS 281/2/19 Caption: ПЕРЕДОВЫМ КОЛХОЗАМ – ФРОНТОВЕ СПАСИБО!
TO THE ADVANCING FARMERS A  
THANK YOU FROM
THE FRONT!  
Picture: Soldier taking bread  
Artists: V Ivanov; O Burova  
Date: 1944  
No printed: 30,000  
(Dimensions: 56.5 x 39.5 cms  
Condition: Fair)  

MS 281/2/20 Caption: ПАСЕЧНИК ФЕДОР ГЕРЦОВ
BEEKEEPER FEDOR GERTSOV  
Text: From out of the grey smoke of the artillery fire appeared the figure of an old man. Pale, with a bare head and burnt eyebrows, the old man lifted his thin, wiry arms up and cried in despair:

‘What are you doing, What ... Aim the trailers more to the left!’
The old man inspired confidence. According to his instructions, the artillery division switched fire, and the German fire died down.

Only a few hours ago the Germans had burnt an old farm apiary. For more than two years the beekeeper, Fedor Gertsov had looked after every hive, believing that the Russian army would return and that the farm would be revived. The German shad killed his cow, eaten his chickens, burnt down his home with everything he owned, taken all his valuables, including two crosses and two medals for service in the RussoJapanese war. The Germans had taken him and his wife into a dugout, which was full of straw and set fire to it.

Taking advantage of the commotion caused by our artillery fire, the elderly couple escaped from the burning dugout. Having listened to the old man, the commander of the battery sent a soldier to take them to one of the villages away from the front, where Gertsov’s daughter lived.

‘My wife will go, but I’m joining the infantry’ said the old man. ‘and how old are you?’

‘88’

‘You’re already a little old to join the infantry’ joked the commander.

But Gertsov insisted. He joined the commander’s division. The colonel explained that they had plenty of men to fight. But the old man was stubborn.

‘I cannot go home, until I have fought a German. I will be a guide.’

The colonel found out from local people that Gertsov had taken 30 prisoners who gave information. The old man stayed in the division and after a few days went with a reconnaissance party. This old guide took them across an impossible marsh, following the edges of driedout canals, by paths which only he knew existed. Having gone about 6 kilometres into enemy territory, he sat down and said:

‘Here. A German will come to us here.’
The party waited in ambush for an hour and a half. At last a cart appeared. There was a German sitting on it, holding his machine gun ready. The party three themselves on the German, and gagged him with a scarf. The old man showed them how to gag the prisoner. Having got a prisoner, the colonel thanked Gertsov, giving him presents, a guard’s cap and prepared him for his official reward. When the old man was told the plans, he asked: ‘Why do you want to take my picture?’ ‘For the newspapers. They’ll print your picture in Moscow.’ ‘In Moscow? Does that mean Stalin will see me? he asked excitedly I’ve lived a long time and now received such a high honour, Stalin will know about the old beekeeper....

Author: I Livshits

Picture: Five vignettes illustrating the text
Artist: B Mukhin
Date: 13 July 1944
No printed: 20,000
(Dimensions: 52 x 63.5 cms
Condition: Fair)

MS 281/2/21 Caption: ПОДПИСАНО... ТАК И БУДЕТ!
WHAT IS WRITTEN ... SHALL BE

Picture: Agreement to destroy German forces and Naziism above picture of Hitler decapitated by allied bayonet.
Artist: N Dolgorukov
Date: 23 Feb 1945
No printed: 30,000
(Dimensions: 79.5 x 56 cms
Condition: Minor marginal repairs)

MS 281/2/22 Caption: СЛАВА МАТЕРИ ГЕРОИНЕ!
GLORY TO THE MOTHER HEROINES!

Picture: Mother and children
Artist: N Vatolina
Date: 26 Sep 1944
No printed: 25,000
(Dimensions: 83 x 57.5 cms
Condition: Fair)

MS 281/2/23 Caption: ВЫ ПОМОЖЕТЕ НАМ
YOU ARE HELPING US

Text: Comrades! Through your working feats you are helping us to fly the flag of victory over Berlin!

Picture: Soldier holding red flag
Artist: V Ivanov
Date: 5 Dec 1944
No printed: 25,000
(Dimensions: 51.5 x 77.5 cms
Condition: Fair)

MS 281/2/24 Caption: ОТМЕТИМ КАЖДЫЙ ДЕНЬ НОВОЙ ПОБЕДОЙ ТРУДА!
EACH DAY WE MARK A NEW VICTORY OF WORK!

Text: Today the factory has given 200% to the front!
Picture: Women tearing off calendar date (date 6 March 1944)
Artist: A Kokorekin
Date: 10 Mar 1944
No printed: 50,000
(Dimensions: 60 x 39.5 cms
Condition: Minor tears on upper and lower ends of vertical crease.)

MS 281/2/25 Caption: КЛЯНЕМСЯ МСТИТ ГИТЛЕРОВСКИМ ЗАХВАТЧИКАМ!
WE VOW TO WREAK REVENGE UPON HITLER'S FORCES!

Picture: Old man and young boy raising rifles
Artists: N Zhukov; V Kaimashin (Grekov Studio)
Date: 1943
No printed: 30,000
(Dimensions: 60 x 40 cms
Condition: Fair)
MS 281/2/26 Caption: БУДЬ ПОБЕДИТЕЛЕМ В СОРЕВНОВАНИИ ЗА ВЫСОКИЙ КОЛХОЗНЫЙ УРОЖАЙ!
WE WILL BE VICTORIOUS IN THE COMPETITION FOR THE BEST HARVEST YIELD!
Picture: Couple holding up corn and vegetables
Artist: E Maloletkov
Date: Not given
No printed: 25,000
(Dimensions: 40.5 x 59.5 cms
Condition: Brittle and fragile, especially on crease line. Several minor tears on lower edge.)

MS 281/2/27 Caption: НА САД ВСЕГО МИРА ФАШИСТСКОГО ИЗУВЕРА ВАМПИРА!
TO BE JUDGED BY THE WORLD THE FANATIC FASCIST VAMPIRE!
Picture: Hitler as vampire
Artist: Denny
Date: 30 Nov 1944
No printed: 25,000
(Dimensions: 5 x 41 cms
Condition: Fair)

MS 281/2/28 Caption: ВПЕРЕД! ПОБЕДА БЛИЗКА!
FORWARDS! VICTORY IS NEAR!
Picture: Soldiers in foreground, tanks and more soldiers behind
Artist: N Vatolina
Date: 25 Aug 1944
No printed: 50,000
(Dimensions: 56.5 x 81.5 cms
Condition: Minor border tear)

MS 281/2/29 Caption: ЗА РОДИНУ – МАТЬ!
FOR THE MOTHERLAND!
Picture: Women draped in flag with child. Soldiers on guard.
Artist: I Toidzye
Date: 5 Apr 1943
No printed: 50,000
(Dimensions: 83 x 59 cms
Condition: Paper very flimsy, with some small border tears.)

MS 281/2/30 Caption: ПОД ЗНАМЕНЕМ ЛЕНИНА – СТАЛИНА ВПЕРЕД, НА ЗАПАД!
UNDER THE BANNERS OF LENIN AND STALIN.
FORWARD TO THE WEST!
Text: For the Soviet motherland the sons of all the peoples of the Soviet Union have gone to battle. Long live the Red Army – the army of brotherhood and friendship of the people of the USSR.
Picture: Soldiers with divisional banners fighting under images of Lenin and Stalin
Artists: Lieutenants N Zhukov; V Kaimashin (Grekov Studio)
Date: 12 Oct 1943
No printed: 25,000
(Dimensions: 91 x 59 cms
Condition: Fair)

MS 281/2/31 Caption: САЛЮТ ГЕРОЯМ!
SALUTE OUR HEROES!
Picture: Fireworks and flags
Artist: V Klimashin (Grekov Studio)
Date: 3 Apr 1944
No printed: 25,000
(Dimensions: 89 x 58 cms
Condition: Very fragile, with large diagonal tear and bottom corner missing)

MS 281/2/32 Caption: ВОИНУ – ПОБЕДИТЕЛЮ – ВСЕНАРОДНАЯ ЛЮБОВЬ TO OUR VICTORIOUS FIGHTERS THE LOVE OF ALL OUR PEOPLES
Picture: Soldier with flowers
Artist: A Kokorekin
NEW VICTORIES GLORIFY OUR WAR BANNERS!

NEW VICTORIES GLORIFY OUR WAR BANNERS!

TO THE VICTORIOUS RED ARMY HONOUR AND GLORY!

THE HEROES OF THE DNIEPER

And for all of them, in all native languages of the Soviet Union the cry rang out. For the Ukraine! the battle on the right bank continues. The heroes of the Dnieper, all heroes of the Soviet Union, have shown that there are no obstacles in the Soviet forces when they are fighting for a place, sacred to their people.  
Death to the German aggressors!  
Glory to the heroes of Dnieper!  
Picture: Battle on banks of Dnieper  
Date: 1944  
No printed: 25,000  
(Dimensions: 46 x 60.5 cms  
Condition: Minor marginal repair)  
MS 281/2/37 Caption:  
STATUTE OF THE ORDER OF NAKHIMOV  
Text I: The Order of Nakhimov is awarded to officers of the Navy for outstanding success in the organisation, conduct and security of Naval operations, which have resulted in halting the advances of the enemy, destroying the security of their fleet, inflicting heavy losses on them and greatly reducing their basic power.  
Text 2: The award of the Order of Nakhimov is carried out by decree at the Head of Supreme Soviet of the USSR.  
Text 3: The award of the Order of Nakhimov has two levels, levels one and two. Level one is the highest award.  
Text 4: The order of the highest level is awarded to Officers of the Naval Fleet for skilfully worked out and well executed operations in coordination with the whole fleet, for defensive positions from which the enemy is defeated and pursued, even though superior in number. It is awarded for good organisation and courageous and decisive personal leadership of the fleet as a whole, in battle or in naval positions, which lead to the destruction of the aggressor's strength, the disruption of their operations, the reduction of parts of whole of their fleet. It is awarded for the good organisation of counteraction which results in the enemy losing strength and being forced to retreat from any attempts at landing. It is awarded for actions which secure the fleet's operation, its communications and defence and coastal bases, for operations carried out with the Red Army in landing on the enemy coast. It is awarded for good leadership of operations which result in the achievement of great military success.  
Text 5: The Order of Nakhimov, level two, is awarded to officers of the Naval Fleet, for skilful and courageous actions and personal leadership in defence of communications, coastal bases, any actions towards the destruction of significant parts of enemy forces and the hampering of enemy operations. It is awarded for well organised and well carried out minelaying on the enemy shore, the security of our operations and the destruction of whole fleets of enemy vessels. It is awarded for the good organisation of minesweeping operations, protecting the fleet, for the achievement of military tasks demanding personal bravery and leading to the destruction of the enemy's aims. For victory over a superior number of enemy forces and the reduction of their fleet's military capabilities.  
Text 6: The Order of Nakhimov, I and II are to be worn on the right side of the chest after the Order of Kutuzov of a corresponding level.  
The Statute of Nakhimov Medals  
1. The Nakhimov medal is awarded to senior and sergeant ranks of the Naval Fleet, and also for unranked men of the Fleet, who, in the battle with the enemy of the Soviet State at sea, risk their lives by courageous initiative and actions and which enable the achievement of military goals by ships or divisions of the Fleet.
2. The award of the Nakhimov medal is carried out by decrees of the Supreme Soviet of the USSR.
3. The Nakhimov medal is worn on the left side of the chest after medals for ‘Military Service’

Picture: Medals showing pictures of Admiral Nakhimov and battle scenes
Artist: Brothers Aladzhalovi
Date: 26 June 1944
No printed: 20,000
(Dimensions: 48 x 56.5 cms
Condition: Some abrading of image, bottom left side.)