



# NEW ACQUISITIONS

NOVEMBER 2023

GLOBUS BOOKS | BOOKVICA



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# FOREWORD

Dear friends,

We are happy to present you with the list of the latest acquisitions, curated by the teams of **GLOBUS BOOKS** (San Francisco) and **BOOKVICA** (Tbilisi).

Below you can find the clickable list of content with the list of topics we focused on in this edition. Please give us your feedback on what other areas of Soviet books and beyond you are interested in seeing in our catalogues .

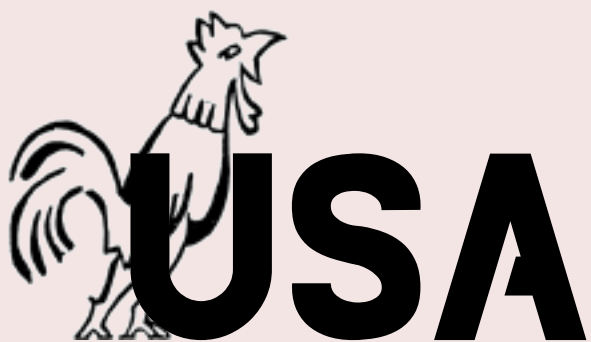
Please don't forget to stop by our stores to come say hi or browse books if you are in town. Globus is open each day, except Monday 11am-5pm and Bookvica is open each day except Sunday 10am-7pm.

**USA**  
**BLACK HISTORY**  
**BOOK DESIGN**  
**PEOPLES OF THE USSR**  
**ART AND ARCHITECTURE**  
**TYPE SPECIMEN**  
**WW II**  
**SECRET SERVICES**  
**SCIENCE AND INDUSTRY**  
**PERIODICALS**  
**SAMIZDAT**

Globus Books & Bookvica Team,  
 September 2023









## #1 [SACCO AND VANZETTI]

*Pis'ma Sakko i Vantsetti* [i.e. **The Letters of Sacco and Vanzetti**]. Moscow; Leningrad: Zemlia i fabrika, 1930. 253, [2] pp. 21,5x15 cm. In original photomontage wrappers. Small fragment of spine lost, tears of cover edges, some soiling of covers, otherwise uncut pages of very good condition.

First Russian edition. One of 5000 copies. The translation of an American edition (1928) was undertaken by V. Dilevskaia.

The foreword for the Russian edition was compiled by Soviet Jewish writer and literary critic Aleksander Zonin (Eliazar Izrailevich Bril'; 1901-1962). Since the early 1920s, he was engaged in literary work collaborating with various periodicals. For 1930-1934, Zonin was sent to the Far East, "for opposition to the leadership of the literary movement in the country". At the same time [or just before the exile] he debuted with his own stories. He was arrested in 1949 on charges of Trotskyism, cosmopolitanism and counter-revolutionary propaganda. He was sentenced to 10 years in a labor camp and served the term in Dzhezkazgan (Kazakhstan).

The correspondence was written by accused Italian immigrants Nicola Sacco and Bartolomeo Vanzetti sentenced to death in the USA. By 1926, the case had drawn worldwide attention. Both Sacco and Vanzetti were anarchists, against whom repressive actions began in the USSR at that time. However, the Soviet Union supported them as unfairly accused proletarians, revolutionaries and progressive figures. After the execution, memoirs and documents about them were published.

*The only copy is located in Stanford University*

The collection was published posthumously, so the photomontage cover judgmentally features a picture of an electric chair and two death masks on the background of the USA flag.

\$ 1250





## #2 [NATIVE AMERICANS]

**Shul'ts, J. Sinopa – malen'kii indeets [i.e. *Sinopah, Indian Boy*].** Moscow: Izdatel'stvo detskoj literatury, 1938. 80 pp.: ill. 20x14 cm. In original illustrated cardboards. Small stamps of school library on t.p and last page., trace from card pocket, otherwise very good copy.

Second Russian lifetime edition. Scarce.



The book contains small illustrations in text, depicting native American clothes, headdress, tools, etc., as well as black and white full-page reproductions of paintings.

\$ 550

The Russian translation of James Schultz's story about a Blackfoot boy Sinopah (1913). It was undertaken by Aleksandra Krivtsova (1896-1958). She was engaged in translation since the mid-1920s and her works kept publishing after her death. This adaptation was first printed in 1930.

In 1938, the book was re-designed by Mikhail Khrapkovskii (1905-1959). He is known for children's book designs, collaboration with magazines "Krokodil" [Crocodile], "30 dnei" [30 days], "Murzilka", etc., and propaganda posters created in the 1930s. He taught at the Advance Training Course for Caricature Artists held by TASS. This book was one of Khrapkovskii's last works before being sentenced to GULAG. In 1941, he was sentenced to 8 years in forced labor camps on charges of collaborating with German intelligence together with artist K. Rotov. In the mid-1950s, Khrapkovskii was rehabilitated and came back to book and poster design.

*No copies are found in Worldcat*





### #3 [ZHITOMIRSKY'S PHOTOMONTAGES]

1. **Iaroshevskii, B.** *Zelenoe chudovishche* [i.e. **The Green Beast**]. Moscow: Izdatel'stvo politicheskoi literatury, 1967. 72 pp. 16,5x13 cm. In original illustrated wrappers. Back cover rubbed and soiled, minor tears of spine, otherwise very good.
2. **Konstantinov, O.** *Sprut s beregov Temzy* [i.e. **Octopus from the Banks of the Thames**]. Moscow: Izdatel'stvo politicheskoi literatury, 1972. 72 pp. 20x13 cm. In original illustrated wrappers. Rubbed, some tears of spine, water stains on lower corners with small and blank fragment of p.3-4 lost, otherwise very good.
3. **Beloded, M.** *Monopoliia "Filips"* [i.e. **Philips Monopoly**]. Moscow: Izdatel'stvo politicheskoi literatury, 1972. 64 pp. 20x13 cm. In original illustrated wrappers. Slightly rubbed, otherwise mint.
- 4) **Butlitskii, A.** *"Odisseia" Aristotelii Onassisa* [i.e. **"Odyssey" of Aristotle Onassis**]. Moscow: Izdatel'stvo politicheskoi literatury, 1973. 64 pp. 20x13 cm. In original illustrated wrappers. Spine chipped, some stains on pages, otherwise very good.

Photomontages cover designs were created by Alexander Zhitomirsky (1907-1993) who had found an ideal niche for his art in political propaganda. Starting to combine photographs in the late 1920s, he was influenced by Rodchenko, Lissitzky, Klutis, Stenberg brothers and experienced the visual language of communication. His absolute oeuvre was designs of a propaganda magazine 'Front Illustrierte für Deutschen Soldaten' [Front Illustration for German Soldiers] published during World War II. It gained success because of grotesque photomontages and after the war was over, Zhitomirsky continued to create in a similar style. Throughout the Cold War period,

Zhitomirsky produced powerful propaganda works on capitalist values, government leaders, peace, disarmament, etc.

The books were published in a series "Leaders of the Capitalist World" (1960s-1980s). In sharp journalist essays, authors expose the true faces of huge companies, billionaires, and politicians. Published for the mass reader, issues were printed with print run of over 80 thousand copies in the late 1960s. It increased up to 200 thousands by the early 1970s. Above all, the series was useful for propaganda workers. >>

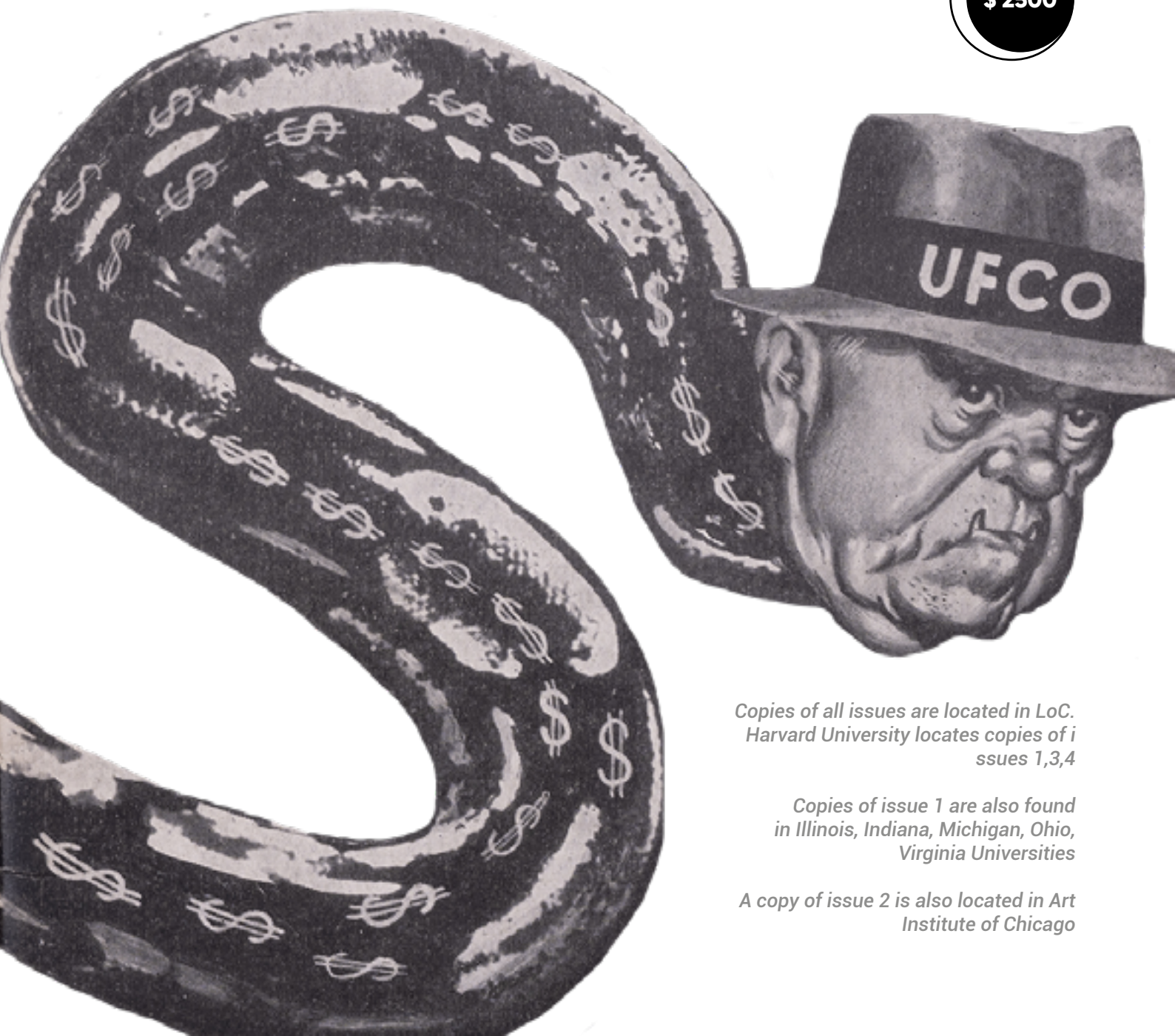




These particular issues were devoted to United Fruit Company, Philips, Imperial Chemical Industries and the Greek multimillionaire Aristotle Socrates Onassis. In the case of the latter, the author Butlitskii begins with the marriage of widow Jacqueline Kennedy with shipping magnate Aristotle Onassis, and then shifts to his biography. In the book on Imperial Chemical Industries, Oleg Konstantinov elaborates on the chairman of ICI and a close friend of Chamberlain, Lord McGowan and his relations with the Third Reich, the role of the company in world economics. Matvei Beloded's claim about collaboration between Philips and the Nazis starts from the book cover. Zhitomirsky made an image where faces of two men shaking hands are covered with the logo of Philips and the Nazi symbol. "While the legitimate Dutch government relocated to London,

in occupied Netherlands the Germans created a government body of Dutch collaborators, among whom Phillips' representatives took pride of place. <...> During the war, General Head of the Philips Radio Valve Department, Theodor Tromp also worked for the Dutch intelligence agency which served for both the Allies and the Nazis because the major enemies were Communists." About the post-war company activities, Beloded highlighted Philips' input into the production of nuclear reactors and other scandalous campaigns. In the book "The Green Beast", the author exposes "the most ominous embodiment of American imperialism for Central American countries, the banana monopoly United Fruit Company". Boris Iaroshevskii described its "bloody and full of outrage business".

\$ 2500



*Copies of all issues are located in LoC.  
Harvard University locates copies of i  
ssues 1,3,4*

*Copies of issue 1 are also found  
in Illinois, Indiana, Michigan, Ohio,  
Virginia Universities*

*A copy of issue 2 is also located in Art  
Institute of Chicago*



## #4 [TELINGATER]

**Geronskii, G. Politiki vraga : Vozhdi kapitalisticheskoi i soglashatel'skoi Evropy : (ocherki i portrety) [i.e. *Politicians of Enemies : Leaders of Capitalist and Opportunistic Europe: (Sketches and Portraits)*].** Moscow: Gosudarstvennoe izdatel'stvo, 1930. 200 pp.: ill. 20x14 cm. In original constructivist wrappers. Spine chipped, creases and tears of cover edges, with minor fragments of edges lost, some foxing occasionally, stamp of private library on t.p., otherwise very good.

One of 5000 copies. Foreword written by Hungarian Communist revolutionary Béla Kun, executed in Moscow in 1938.



The book included 11 essays about the world's leaders of the 1920s denouncing their 'peaceful' politics. The author of the book, Jewish journalist Gennady Ianov-Geronskii (1900-?) was arrested in 1946 and survived two sentences of 10 and 5 years in GULAG camps.

\$ 750

Cover design was created by Solomon Telingater. According to a caption, the back cover "shows that world pushball play where social-democrats spend all their energy to prevent the capitalist ball from falling. Thomas, Vandervelde, MacDonald are playing. Rockefeller, Morgan, Mond are on their shoulders. Papa Pius is blessing the game while the army and police are guarding the shaky balance of the capitalist cylinder hat".

The internal design, most likely, was also made by Telingater. The book contains two dozens of portraits of 'class enemies', partly produced in the photomontage technique. Some of them were made with satirical characteristics, for example, 'Nightingales of the French Socialism' depicted politicians Thomas, Paul Boncour and Blum with bird bodies. The last chapter opens with a photomontage presenting Mussolini next to a huge living skull with a caption above: 'Italian dictator Mussolini's mask'.

*The only copy is located in Princeton University*





A large, light pink circle serves as the background for the text.

# **BLACK HISTORY**



## #5 [AFRICANA IN SOVIET MUSIC]

**Unanov, M.** *Maraba. Nergitianskii tanets (Charl'ston)* [i.e. **Maraba. Negro Dance (Charleston)**]. [Tbilisi]: Lit. Gruzpoligr. Tr. V.S.N.Kh., [1930s]. [4] pp.: musical score. 33,5x25 cm. In original illustrated wrappers. Very good. Tears of edges and spine with small blank fragments lost. One of 1000 copies produced.

This cover features an interesting letterpress design of several drawn typefaces.

The brochure credits artists Kandelaki and Mdivani. Most likely, one of them is Andro Kandelaki (1916-?). In 1934 he graduated from the Tbilisi Polytechnic of Railways but studied art in a private studio. Kandelaki lived and worked in Tbilisi. Since 1935, he drew political and everyday caricatures for the Georgian magazines "Niangi" and "Dila" and a newspaper "Zaria Vostoka".

Since the early years, the USSR positioned itself as the state with a friendly attitude towards Black working people in contrast to the entire bourgeois world. Images of African and African-American characters were used in book cover designs throughout the Soviet period. However, sheet music designs featuring Black people is not a common case. More frequently, they turned up in designs by artist Gol'shein, but also Frolov and Rogachev for music scores of jazz compositions and African music.



*Not in Worldcat*

\$ 550



#6

## [INDONESIAN STRUGGLE FOR INDEPENDENCE]

**Litko, V. Illustration.** N.p., [late 1920s]. 18x22 cm. Cardboard, ink. Some foxing and soiling.  
Signed by artist.

An original illustration for the novel "Amok" written by Belarusian children's writer Yanka Maur (pseudonym of Ivan Michajłavič Fiodaraŭ; 1883-1971). He is known as one of the founders of Belarusian children's literature and a creator of the first Belarusian sci-fi story and an adventure genre.

Java was the center of the Indonesian struggle against Dutch colonials. In 1926, a new uprising broke out on the island. This became the topic of the novel "Amok" (1930). Yanka Maur told children about the struggle of peoples for liberation from the yoke of colonialism.

An illustration was drawn by Soviet artist Vasily Litko (1900-1939). In 1916 he enrolled at the Petrograd Academy of Arts but quit it due to the onset of the October Revolution. He worked as an artist for the Bolshevik newspapers "Iuzhnaia Pravda" [Southern Truth] and "Soldat revoliutsii" [Soldier of the Revolution], then he was appointed commissioner of the Engineering Command

Courses in Yekaterinoslav [modern Dnipro]. He took part in the Russian Civil War in Ukraine and Poland. At this time, he dealt with zincography and lithography, he made posters and sketches for ROSTA Windows and the Red Army front-line magazine "Krasnyi smel" [Red Bumblebee].

Litko graduated from the Moscow VKHUTEIN in 1924. During his study and after it, he collaborated with Moscow publishing houses OGIZ, Moskovsky Rabochii, ZIF, worked in the magazines "Metallist" [Metalworker] and "Derevoobdelachnik" [Woodworker]. In 1925-26, he worked with the newspapers "Vyatskaya Pravda" [Vyatka Truth], "Vyatskaya Derevnja" [Vyatka Village], "Iuzhnyi pakhar" [Southern Plowman]. In 1929, Litko was invited to the Belarusian State Publishing House. In particular, in this time he designed Mavr's novels "Amok" and "Polessye Robinsons". In all, Litko worked on numerous fiction books and posters propagating industrialization and collectivisation. Litko died tragically in 1939, after being hit by a train.

\$ 950





## #7 [ERITHREA]

*Eritreiskaia koloniia Italii* [i.e. **Italian Colony of Eritrea**] / **Compiled by A. Troiansky.** Saint Petersburg: Tipografiia Kirshbsuma, 1893. [6], 68 pp. 25x16,5 cm. In original printed wrappers. Spine chipped, some foxing occasionally, otherwise very good and mostly uncut copy. Rare and limited edition.

This early Russian Africana was written by Russian consul general in Palermo, Alexander Stepanovich Troyansky (1835–1905). He was a graduate of the Moscow Theological Academy, a former teacher at the Samara Theological Seminary. In 1864, he entered the service of the Ministry of Foreign Affairs. He was the Russian consul in Ioannina, then in 1886 he was transferred as consul general to Palermo. From 1897 he was Consul General in Piraeus where he died. For his essay, he was awarded a silver medal from the Geographical Society.

According to the foreword by editor Prince Vladislav Masal'sky, Eritrea itself was out of Russian Empire's interest. Yet, its neighborhood with Ethiopia became the reason for such a publication. It was printed as the Notes of Imperial Russian Geographical Society, volume 7 issue 2.

*Worldcat shows copies located in LoC, Columbia, Princeton and Wisconsin Universities*

The Italian rule over Eritrea officially lasted from 1890 to 1947. Troiansky described the emergence of the colony and an early period of its international relations in this status. He wrote about Italian immigrants, military and civil institutions, climate, flora and fauna, agriculture, farming, crafts, and foreign trade with Italy and other countries.

The bibliography lists 18 sources.

\$ 750





## #8 [AFRICANA]

**Garnett, D.** *Vozvrashchenie moriaka. Roman [i.e. The Sailor's Return. Novel].* Leningrad: Petrograd, [1926]. 120 pp. 20,5x14 cm. In original illustrated wrappers. Tears of spine, covers slightly soiled, small tear of outer edge of back cover and pages, otherwise very good. One of 5000 copies produced. Very rare.

First Russian edition of "The Sailor's Return" (1925) by David Garnet. The translation was undertaken by Lidia Slonimskaia (1900-1965). The next year, the work was also adapted by another translator and was published as "Black Wife". The Russian cover design reproduced a portrait from the original dust jacket of the English edition designed by Ray Garnett. The Russian lettering remained as red as the original one.

"The Sailor's Return" was the third Garnett's book introduced in the Soviet Union. The novel is dedicated to a mixed marriage. The story was welcomed in the USSR because of the warm official attitude to Black people. Thus, unethical behavior of capitalist people might be shown again.

*Worldcat shows the only copy located in Texas A&M University*

In the USSR, Garnett's works were translated and published in the USSR in the 1920s only. Later a couple of his works were printed in modern Russia, but not 'The Sailor's Return'.

\$ 450





#9

**[AFRICAN-AMERICANS COMING TO USSR]**

**Matutis, A. Negritenok Dzhon [i.e. *Negro Boy John*]. [Vilnius]: Gos. izd-vo khud. lit., [1951]. 28 pp.: ill. 26x21 cm. In original illustrated wrappers. Very good, spine and covers rubbed, some stains occasionally.**

*First edition. Rare. Loose translation from Lithuanian by N. Milovanov, illustrations by N. Sergeeva.*

A great example of Soviet propaganda in children's books about how life in the Soviet Union is equal for all races and nationalities.

A children's book of poetry Anzel'mas Matutis (1923-1985), writer and founder of children's literature in Lithuania. It is solely dedicated to African-American boy named John York and consists of several poems about his life and travels. The first poem is about America, it describes hardships of poor life and African-American life in the USA (his father works in the mine, his mother was killed by white 'master'). In other poem John and his father read the communist brochure, and John begins to dream about this far away country where there are no wealthy people, no police and one doesn't have to be scared.

Another poem describes a communist rally in New York where John's father was killed by the policeman. Through next poems we learn that John was stolen by white man and now he has to perform in the circus. He continues to suffer through a series of horrible events but then he finds himself saved by the Soviet navy who bring him to the USSR. In Moscow John becomes a pioneer, goes to school and is treated equally like everybody else: "John lives in the USSR,/ In that country/ Where everyone is equal,/ In that country/ Where everyone is a friend'. Of course all poems are imbued with anti-capitalist and communist propaganda, the book itself is a great example of how many children's books were supposed to teach younger generations about unjust West and utopian USSR.

*Not found in Worldcat*

African-Americans began to appear in Russia during the industrialization of the 1930s, when a large number of engineers from leading Western companies were invited from abroad, foreign trade and large-scale deliveries of modern industrial equipment and technology were established, and also, with the help of qualified foreign specialists, a domestic system of higher technical education was created. Naturally, some of the engineers, entrepreneurs, and intellectuals who came from the United States were African Americans. Sometimes they started families and stayed forever. The general economic and emotional and psychological upsurge of the country against the contrasting background of the Great Depression in Western countries, as well as the strong ideological orientation in the USSR >>





towards proletarian internationalism contributed to the establishment of some African-American specialists in the USSR: unlike the United States, African-Americans were not subjected to targeted racial discrimination here, rather vice versa. Most African Americans who moved to Russia were looking for a better life, tired of the social inequality and despair that tore apart the country during the Great Depression. Over the years, the attitude towards them has changed. During the reign of Joseph Stalin, all foreigners were treated with suspicion, therefore all who were not citizens of the Soviet Union had to leave the country. However, in the 1960s, attitudes towards them changed after thousands of students from Africa arrived in the Union.

\$ 650



Джон чрезвычайно удивлен! —  
Сидит в кинотеистской Джон.

А рядом — моряки стоят...  
Один из них принес бушлат  
И говорит:  
«Бери, сынок!  
Ты, видно, здорово продрог!  
Одевайся — станет поспокойней.  
А как тебя зовут?»  
Ты «ей»

И выгребенок рассказал,  
Кто он такой, и где бывал...  
«Я в цирке, в львиной клетке жил,  
Меня свареный мастер бил.  
Я вместе с цирковым козлом,  
И стриж немало повидал...»

Но той страны и не видел,  
Где всем жилось хорошо.  
Давно хочу в нее прийти...  
Да только как ее найти?..»

Заключил свой рассказ Джон Йора.  
И кинотеист-моряк ей —  
Сказал:  
«Не унывай, сынок!  
Мы познакомимся долой,  
Мы поведем тебя с собой,  
И ты узнаешь, где она —  
Великая страна!...»

Будет океан, будет...  
В СССР корабль плывет.

#### В СССР

Над Советским государством  
Светит солнце и небо голубое.  
Светит солнце над Москвою,  
Над Кремлем, над площадью,  
Над железными мостами,  
Над рекою, над мостами,  
Светит солнышко над нами,  
И ожидается в дом,  
(тот, которыйazole сквером)  
В нем играют пионеры.  
Очень много kommt и нем,  
Называют дом друзей.

Долг много у ребят:  
Кажется, растет Катя,  
Боря с Олей строит катер,  
Вася Колю станет «желез».

Катя и Лера стучится вдруг.  
Обернулся нет на стук  
И увидел... ..

Катя?  
Игорюшка Джона.  
Держит за руку его  
Кавказец Саломон.

Говорит моряк седой:  
«Дарюстуй! Ой! Дарюстуй, Боря!  
Лена клонилась к морю,  
Павелка, прощайся долой.  
Не едем вернувшись к...  
Познакомьтесь, это — Джон.  
Мы большие с ним друзья!  
К нам в Москву приехала она.»

Детвора со всех сторон  
Джона окружает.  
Заговорила глазами Джон.  
Что сказать — не знает.





#10

**[BLACK CULTURE IN THE SOVIET LITERATURE]**

**Staniukovich, K. Maksimka.** Moscow: Sovetskaia Rossiia, 1976. 40 pp.: ill. 26x20 cm. In original illustrated wrappers. Spine slightly rubbed, otherwise near fine.

*Illustrated throughout by book designer Sergei Kupriyanov (1928-2017).*

This popular story tells about a little Black survivor rescued and welcomed by Russian sailors.

It was first published in 1898 and presented the life of a Russian Imperial ship. The name of its author Konstantin Staniukevich (1843-1903) is inseparably tied with Russian naval fiction. He was born into an admiral's family and was brought up among military vessels. During the Crimean War, Konstantin was a courier between admirals. Gradually, literature influenced him more than fleet. At the behest of his father, he was sent on a 3-year circumnavigation within a crew of the Kalevala corvette under command of V. Davydov. Over time, he quitted from naval service and dedicated himself to journalism. For liberal ideas and relations with revolutionaries, he was arrested and exiled to Siberia in 1884. The following period of his life became the most prolific in his literary career. In exile, Stanyukovich created a cycle of sea stories, which became an event in Russian democratic literature and brought him fame. 'Maksimka' also belonged to that cycle. It was first published in the magazine "Children's Reading".

The work raised the issue of slavery in 19th-century America and the suffering of African people in general. The main character is a Black boy who had been bought by an American captain in Mozambique a year before the start of the events described. He was his servant. Every day the captain beat him. The brig carrying African slaves crashed off the coast of Africa. The boy spent almost two days in the water until he was saved by a Russian ship. Sailors warmly welcomed him; the boy was named Maksimka because he was saved on the day of St. Maximus the Confessor. He found a patron among sailors and then was educated in Russia.

In the early Soviet period, 'Maksimka' was once published in 1928, along with other works by Staniukovich. After the Second World War, Staniukovich was remembered in the wake of the popularity of military and naval stories – and because of the Cold War as well. 'Maksimka' was reprinted multiple times at various publishing houses across the USSR.

\$ 550



*Not found in Worldcat*





Лучкин ухватился за разные предметы и кинул их, причем, при налейшей возможности вперевалить слово, повернул его, говоря вместо рубля — «рубль», вместо лача — «лач», уверяя, что при таком извращении слов она более похожа на английские и даже могут быть узнаны Максимкой.

Когда простытели узнаны, Максимка уже мог повторять за Лучкиным несколько ручных слов.

— Ах да Лучкин! Живое обучил армянского. Тут и глаза до Надюжю жита озвучить стает по-машину! — говорили напролом.

— Еще как поинтересно! До Надюжю жита никак не меньше двадцати лет... А Максимка поинтересный!

При слове «Максимка» мальчик кинулся на Лучкина.

— Ишь, твердо знает свое кичу!.. Сядь, братец, уложить будем!

Когда после полноты раздала койка, Лучкин уложил Максимку около себя на палубе. Максимка, счастливая и благодарная, крепко

прижималась к матросскому тюфячку, с подушкой под головой, и молчала, — все это Лучкин исключал у подкажника, инстинктивного армянского койку со всеми принадлежностями.

— Сиди, сиди, Максимка! Запрети разожегаться!

Но Максимка и без того уже засыпала, проговорив довольно поздно для вечернего урока «Максимка» и «Лучкин», как предположил он фактически своего поступка.

Матрос перекрестил наклонного ветра и тихо уже кричал во все наклонное.

С полудня он стал на вахту и вместе с фор-марсовым Дюнькиным полз на фор-марс.

Так они проехали, осмотрев предварительно, где ли впереди, и стали «двигаться», чтобы не одолжить дрема. Говорили о Кронштадте, вспоминали коммандера... и засыпали.

Кругом Лучкин орожал!

— И никогда ты, Дюнька, этой «самой водкой» не анималась?



# BOOK DESIGN



## #11 [THE MILESTONE OF GEORGIAN AVANT-GARDE]

**H2SO4.** Tbilisi, 1924. 48 leaves with printed typographic designs and photographic illustrations. 28,6x20,5 cm.

The wrappers are restored at extremities, as well as the spine. The minor tears at the edges of the title page, also restored. The block has small holes close to the inner margin, possibly the magazine used to be in a binding. A corner of l.48 is missing - supplied, not affecting the text.

Overall a well-preserved copy of this legendary magazine. First edition.

The only issue of the Georgian avant-garde group's journal under this name.

Extremely important example of alternative avant-garde experiment. Tiflis was well-known as a place where daring new ideas in book design and art were developed in the 1910s-1920s. Collaborations between the Zdanevich brothers, Kruchionykh (1886-1968), Sudeikin (1882-1946), Gudiashvili (1896-1980) and others led to the creation of unique avant-garde pieces like "Fantasticheskiy kabachik" (The Fantastic Tavern), "1918", and Iliazd's pentalogy, "AslaabliCHia pitiOrka dEistf".

Georgian poets and artists participated in these and other projects. When the Soviet army captured Tiflis in 1921 most Russian art gurus moved elsewhere. In the relatively liberal atmosphere of 1924 Georgian artists created the innovative and provocative H2SO4, the avant-garde group led by Chikovani, artists Irakli Gamrekeli and Beno Gordeziani and others. Although the group was heavily influenced by dadaism (the Dada manifesto was printed in this magazine for the first time anywhere in the USSR), they declared that they were opposed to the dadaist, futurist and constructivist movements in Moscow.

The attitude was symbolized by the indecent sign shown to Malevich's Black Square on p.7 of the magazine. H2SO4 magazine is considered a bold typographic experiment using unorthodox letterpress elements Irakli Gamrekeli and Beno Gordeziani were responsible for the design.

MoMa. Russian Avant-Garde Book. 534  
Chepyzhov. New Georgian Book Design. 4

\$ 27500

Worldcat shows copies at NYPL, Yale  
and British Library





H2SO4. Tbilisi, 1924



## [PHOTOBOOK ON PROLETARIAN MARTYRS]

*Rasstrel Ivanovskikh tkachei 23-go avgusta 1915 g. Literaturno-khodozhestvennyi albom [i.e. Shooting Ivanovo Weavers on August 23, 1915. Literary and Artistic Album].*

*Ivanovo-Voznesensk: Reklamprovintsiia, [1924]. 14 ll.: ill. 15x23 cm. In original illustrated wrappers with unknown monogram. Pale water stain on back cover, ink student organizer on last two leaves, otherwise very good.*

Rare early Soviet provincial photobook published on the memory of pre-revolutionary workers.

Ivanovo-Voznesensk located most textile enterprises of Russia – both in pre-revolutionary and in Soviet periods. The city was also known as Russian Manchester. Ivanovo-Voznesensk strikes were mass strikes of factory workers that began in the 1870s and gradually became increasingly widespread. The main reason for the mass protests was the difficult situation of ordinary workers: low wages and heavy working conditions. In the early 20th century, most weavers' walkouts were initiated by Bolsheviks. One of such workers' strikes was launched on August 10, 1915 [or August 23, according to the post-revolutionary calendar]. During it, military troops shot 30 workers and crippled about 58 people. In the Soviet Union, the victims became proletarian martyrs and the place was proclaimed a revolutionary city sight.

In 1924, coffins with murdered strikers were moved from a cemetery to a park near the Prikazny bridge, where the bloody event occurred. In 1934, this bridge was demolished and a valley was filled in for construction of a tram line.

The album contains documents about the attack of workers by authorities, a linocut illustration on it, early Soviet photographs and a poem. Photographs show the 1924 funeral procession carrying coffins, the All-People Funeral of 1924 and viewers watching the event from housetops. Also, a photograph of five authorities involved are reproduced: a merchant, policemen, a court officer. A list of names of the murdered also determines their factories.

\$ 550

*Copies are located in Princeton University and NYPL*





## #13 [NEP EPOCH]

**Arskii, P.** *Chernaia pena. Komediia v 4-kh deistviiakh* [i.e. **Black Foam. Comedy in 4 Acts**]. Moscow; Leningrad: Izd. MODPiK, 1929. 48 pp. 19,5x13,5 cm. In original illustrated wrappers. Front cover restored, title page with traces of ink number and pale water stains, otherwise very good copy.

Second edition. One of 3000 copies. Very rare.

A four-act propaganda play exposes non-socialist elements elongating their NEP behavior after the period was over.

Cover design was created by Naum Sokolik (1897-1944). Born in Odessa, Sokolik studied in local art institutions, then was an organizer of art exhibitions in Odessa. After he moved to Moscow, Sokolik was engaged in poster and book design. In particular, he designed a range of propaganda posters during the first five-year plan. In this case, the artist produced a diagonal composition of two NEP-nature women involved in a scandal around a gambling and dishonest man.

The play revealed non-socialist elements that could be hiding at any factory. They didn't solve problems of factory workers and endangered their lives; they spent enterprise budget in restaurants on alcohol and entertainment; they carried out shady deeds for their own benefit – most often, they didn't act alone, but in collusion with accomplices. The four-act play uncovered a case of three factory administration workers and the plot was finished with a marriage of honest workers. After the wedding proposal, the woman set common socialist conditions for the marriage: no alcohol, elimination of illiteracy and obtaining technical education, freeing her from "kitchen slavery" and recognizing her as an independent person.

*Worldcat doesn't trace this edition*

Pavel Arskii (Afanasiev; 1886-1967) was a Russian revolutionary and an author of early Soviet plays on the Revolution and the Civil War. During the Second World War, he also composed songs for Red Army soldiers.

\$ 450





## #14 [VALENTINA KHODASEVICH]

**Gorky, M. Mal'va.** Petrograd: Izdanie Petrogradskogo Soveta Pabochikh i Krasnykh Deputatov, 1919. 68 pp. 22x15 cm. In original illustrated wrappers. Small tears of wrappers and spine, some stains occasionally, otherwise very good and mostly clean copy.

First thus edition. Rare.

An early Gorky's work that raises the issue of women's freedom. The work was first published in 1897 and was criticized at that time.

Cover design was produced by Valentina Khodasevich (1894-1970), his close friend. She was a Soviet painter, theater artist and Vladislav Khodasevich's niece. She studied at Rerberg school, left for Paris but came back to Moscow in 1912. She worked at Tatlin's studio, participated in exhibitions of Jack Of Diamonds, World of Art and other groups. She was familiar with Mayakovsky, Burliuk, Goncharova, Larionov, Radlov and others. In all, she made designs for 150 theater productions and was one of the best Leningrad theater artists of her time. In 1919, Gorky asked her to make covers and illustrations for a series of his stories including "Mal'va" and, in our humble opinion, Khodasevich's cover became a perfect match to the main character's personality.

*Worldcat shows one copy located in NYPL*



\$ 750



## #15 [VALENTINA KHODASEVICH]

**Gorky, M. Konovalov.** Petrograd: Izdanie Petrogradskogo Soveta Rabochikh i Krasnykh Deputatov, 1919. 71 pp. 22x15,5 cm. In original illustrated wrappers. Tears and fragments of spine and covers lost, small stains occasionally, underlines, otherwise good.

First thus edition. Rare.

A good example of Gorky's realistic stories on ordinary life of Russian workers in the 19th century. It was first published in 1897.

Cover design was produced by Valentina Khodasevich (1894-1970), his close friend. She was a Soviet painter, theater artist and Vladislav Khodasevich's niece. She studied at Rerberg school, left for Paris but came back to Moscow in 1912. She worked at Tatlin's studio, participated in exhibitions of Jack Of Diamonds, World of Art and other groups. She was familiar with Mayakovsky, Burliuk, Goncharova, Larionov, Radlov and others. In all, she made designs for 150 theater productions and was one of the best Leningrad theater artists of her time. In 1919, Gorky asked her to make covers and illustrations for a series of his stories.

For this work, she depicted the resolution of the story. The work is about a poor handyman Konovalov, who suffers from long binges because of melancholy. Between these periods he is a talented and cheerful man, curious for literature yet illiterate. Once, he ends up in a prison and melancholy leads him to suicide. Khodasevich portrayed not "a man of Slavic appearance with lively eyes who worked enthusiastically," but a prisoner who had hanged himself. The cover design features cubistic tendencies in her art.



Not found in the USA

\$ 750



## #16 [AVANT-GARDE IN CINEMATOGRAPHY]

**Lagorio, A.** *Sovremennaya kino-tekhnika. Kino-s'emka. Negativnyi i pozitivnyi process. Kino-proektsiia* [i.e. **Contemporary Movie Equipment. Filming. Negative and Positive Processes. Film Projection**]. Moscow: Kino-izdatel'stvo R.S.F.S.R., 1925. 48 pp.: ill. 22,5x15 cm. In original illustrated wrappers. Covers and spine restored (design isn't affected), ink marks on t.p. and back cover, some soiling, otherwise very good.

This noteworthy book is related to early Soviet cinematography and its international relations.

Constructivist cover design was created by Piotr Galadzhiev (1900-1971), Soviet actor, set designer and artist who besides participating in theater productions was also an illustrator for a few film magazines. He designed covers for Kino-Eye, for the Magazine of the Association of Revolutionary Cinematography and for the popular film library Kinopechat. For the latter he produced a cover for the 1926 pamphlet on Sergei Eisenstein and his famous film 'Battleship Potemkin'. John E. Bowlt wrote about him: «Galadzhiev's art reflected the motifs of the Roaring Twenties - commercial advertising, mass communication, and the nightlife of big cities». All of this was not fitting the emerging spirit of socialist realism.

This particular book was edited by Pavel Radetsky (1883-1938), photographer and specialist in the physics of rubbers and rubber compounds. Photographs taken by Radetsky in the early 20th century were very popular and were reproduced on postcards. He is the author of several books and technical manuals on photography, guides on creating homemade stroboscopes.

The author, Alexander von Lagorio (1890-1965) was a German cameraman and photographer, a member of the [Soviet] Association of Revolutionary Cinematography and the German Movie Association. Born into the family of the professor of mineralogy Alexander von Lagorio, he initially lived and studied in St Petersburg. He came to Finland with his family in 1917 and to Berlin in 1920, where his father Lagorio became assistant to the chemist Wilhelm Ostwald. Inspired by their scientific work, Alexander von Lagorio dealt with technical problems of color film and in 1923 took photos for a film about Ostwald's

color theory. He entered feature film production in 1928 with trick photography for 'The Battle of Tertia'. Then he switched to work as a cameraman, initially as Curt Oertel's partner. His collaboration with Leni Riefenstahl from 1936 to 1938 for her two Olympic films was particularly important. In 1940 he also provided the footage for the first full-length German color film 'Women Are Better Diplomats'. Afterwards, Lagorio withdrew from active film work and dealt with technical and artistic questions of film design. >>



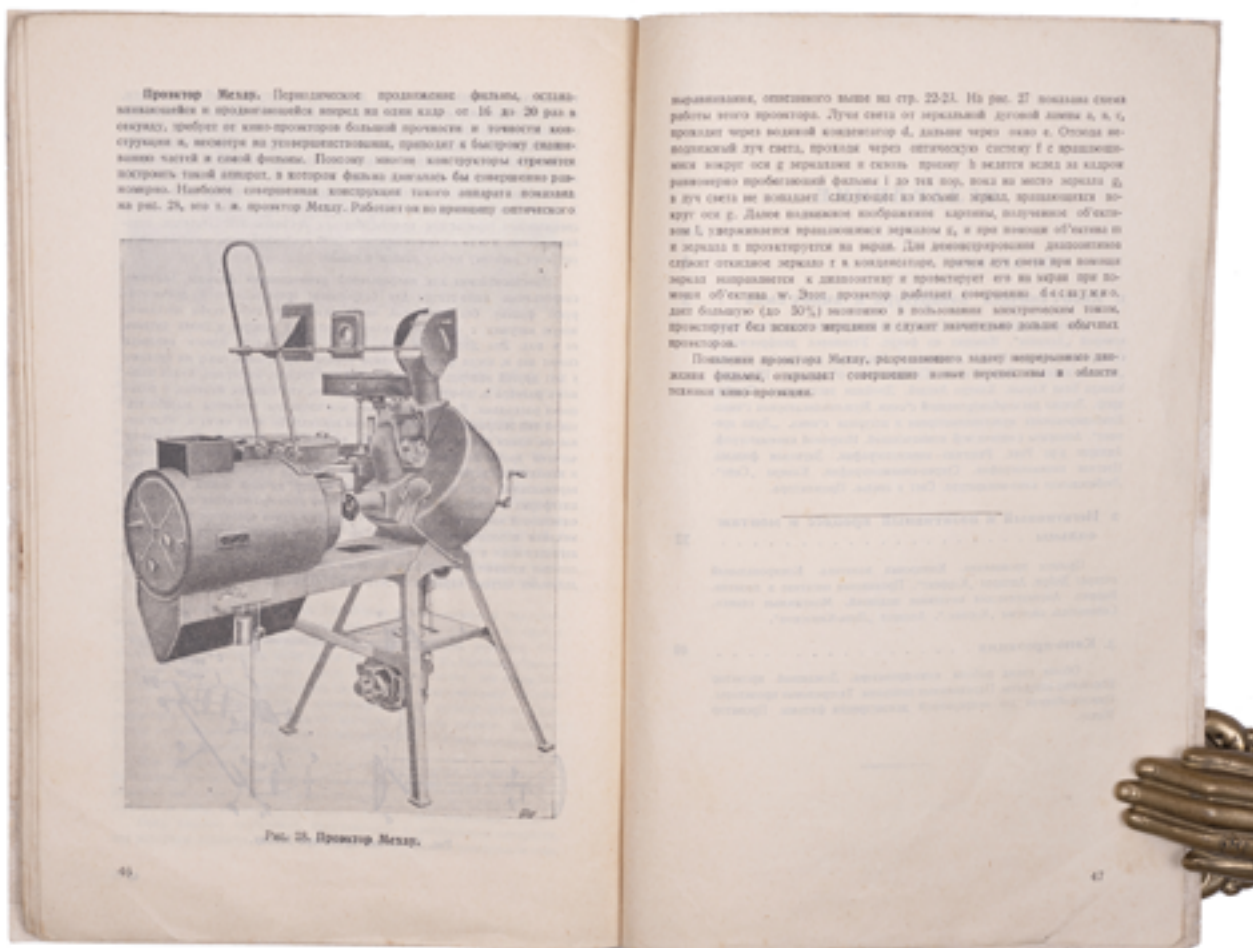
*Worldcat doesn't track this edition*



In this early work, Lagorio gives a review to some examples of contemporary technics and elaborates on the filming and post-production processes at the same time. For some camera described, he created a scene that may be filmed. "Let's assume that the operator has been entrusted with photographing an airplane during a figure flight, and he or she doesn't have the opportunity to take an assistant with them to the filming. Let's see what modern technology will give them in return". Lagorio also writes on various compositing and multiple exposure techniques, cameras for slowing down or speeding up process time, capturing extremely fast movements (e.g., dragonfly wings), surgical operations, as well as X-ray, sound, stereoscopic filming, amateur cameras, lighting, editing, projection. In the section on color filmmaking, he recalls the experiments of Ostwald and other European professors in color photography.

The book is illustrated with photographs of cameras 'Askania' (Bambergwerk), 'Debie Sept', 'Kinamo' (ICA AG), tripods, spotlights, Matipo printer (Debie), Korrex moving laboratory, editing machines, Mechau and Ertel-Electa projectors. The author printed a diagram for applying sound simultaneously with an image on film, as well as a diagram for projecting such a film.

\$ 950





## #17 [PROPAGANDA OF THE THIRD FIVE-YEAR PLAN]

*Delegatu 2-go s'ezda Soiuza rabochikh rezino-kauchukovoi promyshlennosti, noiabr' 1939 g. [i.e. To a Delegate of the 2nd Congress of the Union of Rubber Industry Workers, November 1939]. [Moscow, 1939. 24 leaves of photo paper. 9,7x13,3 cm. In original post-bound cloth. Some stains, covering detail of one screw lost, otherwise very good.*

*An excellent propaganda photobook. Created for a limited number of delegates, it had never been on sale.*

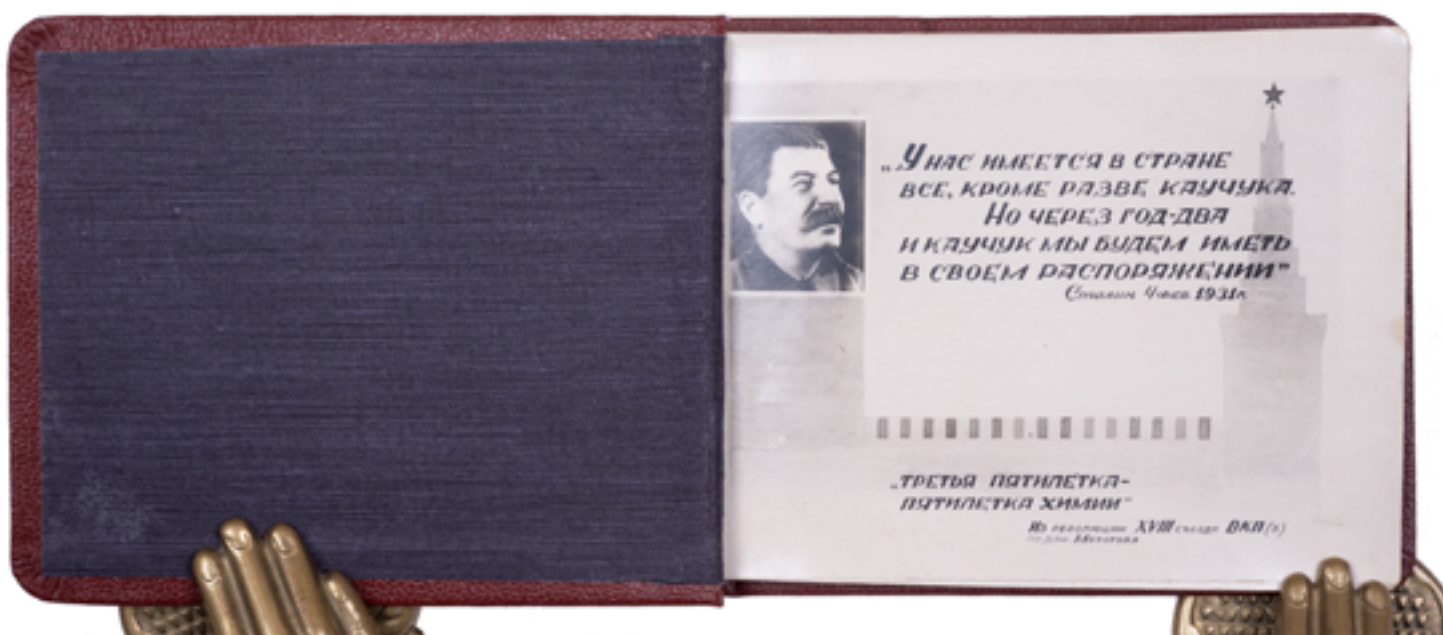
The edition opens with a portrait and 1931 citation by Stalin "We have everything in the country except rubber, but in one or two years we will also have rubber at our disposal". Each following leaf features a photograph of a poster, drawing or graph showing successes in various areas of building socialism in the Soviet Union. The third five-year plan [1938-1942] was announced to be chemical. All these images contain statistics covering a period of 1937-1939.

They are dedicated to: production of tires and rubber shoes; members of the Rubber Industry Union sent to sanatoriums and resorts; their children sent to summer camps, shock-working movement; liquidation of illiteracy; cultural events for members of the Union, including lectures, country excursions, concerts, etc. A curious leaf shows a number of operating ventilation units and a number of places in dressing rooms.

In 1922, the State Trust of Rubber Industry was established. After 4 years from when Russia's economic blockade was imposed, the first rubber products appeared on the market. The peak demand was in 1929, when more than 45 million pairs of rubber shoes were produced. Experiments for Soviet synthetic rubber were vigorously launched in the 1920s. By 1930, experimental plantations were established with Kazakh chondrilla and imported from Mexican guayule – these plants were considered an alternative to rubber trees. The production of synthetic rubber began at the SK-1 plant in 1932 and soon it was extended to an industrial scale.

\$ 2500

*Worldcat doesn't track this edition*





## Стахановское движение

Количество стахановцев  
по союзу



## Техническая учеба

1939 г.  
(план)



Количество обученных и  
выпущенных по всем видам  
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обучения

## РАБОТА библиотек

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Delegatu 2-go s'ezda Soiuzu rabochikh rezino-  
kauchukovoi promyshlennosti, noiabr' 1939 g.  
[i.e. To a Delegate of the 2nd Congress of the  
Union of Rubber Industry Workers, November  
1939]. [Moscow, 1939]



## #18 [PROPAGANDA THEATER]

**Pagnol, M., Nivoix, P.** *Prodavtsy slavy. Komediia npravov v chetyrekh deistviiakh s prologom* [i.e. **Merchants of Glory. The Comedy of Manners in Four Acts with Prolog**]. Leningrad: MODPIK, 1926. 112 pp. 16x12 cm. In original illustrated wrappers. Tears of spine with small fragment lost, some tears and soiling of covers, few minor fragments of covers restored, pale water stain on lower edge of back cover and pages, otherwise very good.

*First and only Russian edition. One of 3000 copies. Rare.*

Translation of the French play 'Les Marchands de gloire' (1925) was undertaken by poetess Evgeniia Russat (1885-1934). In the 1930s, productions of her translated plays, as well as her own plays were popular: about racism and a rebellion of black slaves, a comedy of manners, etc. Adaptation of this work was made by playwright Viacheslav Golichnikov.

In the play, a man uses the glory of his son who died in the war, the hero of Verdun, to fulfill his ambitions. The plot was rather useful for Soviet anti-imperialist propaganda.

Cover design was created by Nikolai Akimov (1901-1968), best known for his theatrical posters.

Born in Kharkiv, he moved with family to St Petersburg in 1910. He studied fine arts in the Evening Drawing Classes of the Society for the Encouragement of Arts, and took lessons in Zaidenberg's private studio, at the New Art Workshop under M. Dobuzhinsky, A. Yakovlev and V. Shukhaev. In 1918, having interrupted his studies, he went to work at the Proletkult poster workshop in Petrograd, but soon, "driven by hunger, cold, devastation, and need," he left for Kharkiv. There Akimov participated in an art exhibition together with V. Yermilov and Z. Serebryakova, and taught drawing at the Higher Courses for Political Education Workers in Kharkiv. In 1922, he came back to Petrograd, entered VKHUTEMAS, became close to theatrical directors N. Evreinov, G. Kryzhitsky and N. Petrov. Further the artist collaborated with False Mirror Theater and the Academia publishing house. In 1927, Academia published a collection of articles dedicated to him and in the same year, his personal art show was held. Since the late 1920s, Akimov worked increasingly as a theater director. In this area he peaked in the Leningrad Theater of Satire that was forced to leave in the late 1940s, due to an anti-

cosmopolitan campaign targeted at him. However, he stayed in Leningrad and continued theatrical direction.

According to a note on half-title, the right of theatrical production was given to the Bolshoi Drama Theater in Leningrad. The theatrical poster for the premier (December 1926) features the same design as this cover. Akimov created a lot for the production: the whole direction, an advertising poster and costume designs.

\$ 450



*Not found in Worldcat*



#19

**[COMMANDMENTS FOR SOVIET TRACTOR DRIVERS]**

*Sputnik traktorista [i.e. Companion of Tractor Driver] / Compiled by V. Denisov and V. Podobed. Moscow: Ogonek, 1931. 48 pp.: ill. 17,5x12,5 cm. In original illustrated wrapper with letterpress design. Intensive foxing, pencil note on back cover, otherwise good.*

*First and only edition. Printed as a book supplement No. 6 of the monthly "Za rulem" [Behind the Wheel].*

This handbook for novices in tractor driving was published during "the tractor five-year plan". The tractor became "a steel shock worker", a symbol of early industrialization. It played a crucial role in the collectivization, being in itself a convincing means of agitation for reformation of farming methods, it also attracted peasants to help industrialization of the country.

On December 1, 1920, there were no more than 700 tractors on the whole territory of the Soviet state. Initially, the number was gradually increased by imported vehicles. The Ford company exerted the greatest impact on this area in the 1920s. Among the first factories reconstructed and built during the first five-year plan were those produced tractors. These enterprises were located in Leningrad, Stalingrad, Kharkiv, Chelyabinsk.

This manual contains rules of a tractor maintenance worker, rules for working on a tractor, lists of actions when accepting a new tractor and one returned from repair, terms of use and care of a tractor plow. The authors dwell in detail on the repair of tractors of different companies, listing the most common causes of malfunctions. Several tables compare characteristics of 14 tractors (power, speed, weight, etc.), characteristics of tractor-drawn implements, fuel consumption standards for 1931. The book explains in schemes

how to properly connect two or five seeders and plows. Two photographic and one drawn schemes of tractors are given along with tables of a procedure for lubricating mechanisms' parts with oil.

At the end, the Twelve Sayings of the Tractor Driver are published finishing with "No matter how well you know your tractor, keep learning about it".

\$ 450



*Not found in Worldcat*





## #20 [JEWISH PEOPLE]

**Lecache, B.** *Kogda Izrail' umiraet* [i.e. **When Israel Dies**]. Leningrad: Priboi, 1928. 142 pp.: ill. + [2] pp. of ads. 20x14 cm. In original illustrated wrappers by unknown artist. Rubbed, pale water stains and some foxing, tears of spine with some fragments lost, some pencil notes, bookplate of private Jewish library on rear side of front cover, otherwise good.

One of 3000 copies.

Russian edition of the first part of Bernard Lecache's trilogy on the suffering of the Jews of Russia and Ukraine during the Civil War – 'Au pays des pogroms' [In the Land of Pogroms]. The first volume, 'Quand Israel meurt' (1927) was translated into Russian by N.I. Iavne. The foreword is written by Iu. Larin.

In 1926, the Jewish anarchist Sholom Schwartzbard killed Ukrainian military leader Symon Petliura, accused of starting pogroms earlier. Lecache went to Ukraine as a journalist investigating pogroms. It influenced him to start the trilogy published in 1927-1933.

At one time Bernard Lecache (1895-1968) was expelled from the French Communist Party but he was still close to them and chaired a meeting for the 10th anniversary of the Russian Revolution in 1927. The same year, he founded the International League Against Pogroms [later – against Anti-Semitism]. This translation was printed in 1928. In it, Whites, Petliura and his Polish allies were responsible for all murders of Jews. The book contains photographs of victims of the massacre; captions determined who from Bolshevik's opposition had made those things depicted. In 1928, Lecache became a member of the Association of Friends of the Soviet Union.

Of the three volumes of the trilogy, only the first one was published in the USSR. At the end, an advertisement announces printing Lecache's book "Poland without Mask".

\$ 750



*Worldcat shows the only copy located in Stanford University*



## #21 [PROPAGANDA]

**Kuznetsov, I. Lenin i krest'ianstvo [i.e. Lenin and Peasantry].** Moscow; Leningrad: Gosudarstvennoe izdatel'stvo, 1925. 72 pp. 17,5x12,5 cm. In original illustrated wrappers. Uncut, spine slightly chipped, minor holes in front cover, some minor spots on covers, otherwise mint.

Cover design features a colorful montage of a drawn image of a peasant with a black-and-white photo portrait of the former leader.

This mass propaganda book was targeted at the most numerous part of the Russian population, peasants. After Lenin's death, there were numerous lectures and publications on what peasants suffered from, what Lenin had done for peasants and which of his plans were inherited by the Communist party.

Most likely, this book was used by propagandists. In particular, this book explains some campaigns: a tax in kind, NEP, etc. "Establishing an economic connection, or as Lenin called it, a bond, between workers and peasants, began with the introduction of the tax in kind. With the tax in kind, peasants have to transfer only part of their products to the Soviet government for the needs of the army. Peasants sell their surplus and buy everything needed. Peasants bring surplus grain and other

products to the market, and workers, through the state trading apparatus, deliver products to industry. If the peasant sells products to private entrepreneurs, then a gap will form between the worker and the peasant."

The work was translated to other languages of the USSR.

\$ 350



*The only copy is located in Stanford University*



**PEOPLES  
OF THE  
USSR**



## #22 [INDIGENOUS PEOPLE IN RUSSIA]

**Charnoluskii, V. Materialy po bytu loparei. Opyt opredeleniia kochevogo sostoianiia loparei vostochnoi chasti Kol'skogo poluostrova [i.e. *Materials on Lopars' Life. Experience of Determining Nomadic State of Lopars in the Eastern Part of the Kola Peninsula*].** Leningrad: Izdanie Gosudarstvennogo Russkogo Geograficheskogo Obshchestva, 1930. 176 p.: ill., 1 folding map, 1 folding table. 26,5x18 cm. In original printed wrappers. Spine worn, with small tears and minor fragments lost, few water stains on front cover, wrappers slightly soiled, some underlines, otherwise very good and clean internally. Printer's defect on p. 13-14 (leaf slightly torn and damaged before printing; some introductory text affected).

First and only edition. One of 1000 copies. Rare.

The Lopars [lit. "lopari"] is an old Russian name for representatives of the Saami ethnic group living on the Kola Peninsula. Their population remained between 1500 and 2000 people in the 20th-21st centuries.

The traditional life of the Russian Saami began to collapse even before the October Revolution, but the strongest blow to it was dealt in the 1920s–1930s, with active industrial development and forced collectivization on the Kola Peninsula. As a result, the Saami practically stopped engaging in their traditional crafts, while only a few of them were able to master new forms of farming. The traditional culture, economy and way of life of the Saami were almost destroyed. The first Soviet experiments in creating Sami writing date back to the late 1920s. In 1931, an alphabet on a Latin basis was developed, along with other peoples of the North. In 1933–1934 it was reformed, in 1937 the language was switched to the Cyrillic system. After one primer was published, the campaign was abandoned for several decades.

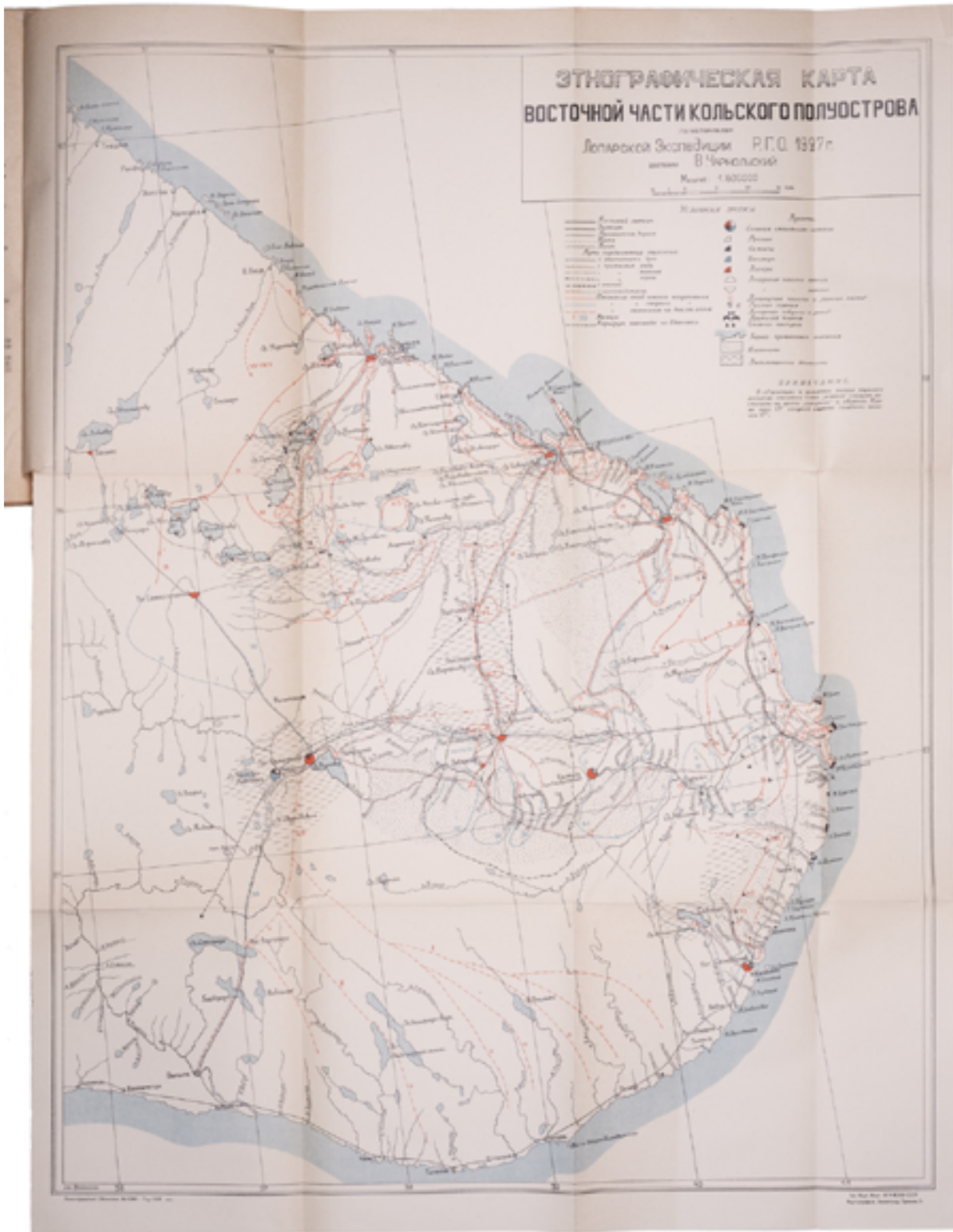
The author managed to witness the traditional Saami life and crafts. Soviet ethnographer Vladimir Charnoluskii (1894–1969) graduated from Petrograd Geographical Institute in 1925. He took part in the Lopar Expedition of the Russian Geographical Society in 1926, then in three expeditions to the Eastern and Northwestern parts

of the Kola Peninsula in 1927–1928. In the heyday of Soviet national policy, Soviet authorities "launched a campaign raising the cultural level of nomads, transferring them from a nomadic to a sedentary state and improving their life in general". >>



Worldcat shows copies located in LoC, Harvard, Columbia, Princeton, California, Illinois, Wisconsin, Chicago, Cornell, Temple, Washington, Alaska Fairbanks Universities and American Museum of Natural History





The edition includes a folding map of 1:600.000 scale. It indicates areas and routes associated with collecting firewood, fishing, seal and animal hunting, reindeer husbandry. It determines mixed settlements of Russians, Nenets, Izhma Komi, Saami, including winter and summer ones, as well as abandoned locations. The monograph is richly illustrated with photographs of the Saami people, their houses, deers and crafts, and children's drawings of deers provided by two local educators.

The book includes a list of Saami and Saami-Russian words used by the author. A bibliography lists 52 sources.

**\$ 850**



# ART & ARCHITECTURE



## #23 [PASTERNAK AND VKHUTEIN]

**Pasternak, Boris.** *Zverinets* [i.e. **Menagerie**]. Moscow: GIZ, 1929. 16 p. 21,4x17,7 cm.  
Original lithographed wrappers, designed by Nikolay Kupreianov. Illustrated throughout by the same artist.

Spine is slightly rubbed, rust on staples. Illegible owner's inscription in the top right corner of the front wrapper. Otherwise a good copy.

First edition of one of two Pasternak's children's books, printed during his lifetime. Very rare.

Pasternak wrote two poems, "The Menagerie" and "Carousel," for his young son in 1924. It is dedicated to a visit to Moscow Zoo, which was rebuilding under new administration, and still was called 'Zoological garden' (Zoologicheskiy sad). In 1923 Samuil Marshak published his canonical 'Detki v Kletke' [i.e. Children in a Cage], that for years to come dominated the children's verse in Russian, dedicated to the zoo. It's possible that Pasternak already had that poem in mind, writing *Zverinets*, as they became two of the most recognized pieces on the subject from 1920s children's literature.

The book is one of the fine examples of the collaborations between artist and the poet from the time. The designer behind the book was Nikolay Kupreianov (1894-1933), who was teasing at Polygraphic Faculty of VKHUTEMAS (and VKHUTEIN) from 1923 to 1930.

Around him at the school formed the circle of bright young students, who in early 1930s were implementing Kupreianov-inspired style in their own book designs - the list includes Alexey Laptev, Anna Borovskaya, Leonid Grinshpun, Ilya Kuleshov etc.

This book is a perfect example of Kupreianov's own unique style - his fonts are very disproportionate and drawn at easy, while the composition of the drawings fluctuates around the page, leaving a lot of blank spaces for the readers to fill in in their imagination.

Overall a great book, that combines the best of the literary and artistic Moscow of 1920s.

\$ 7500







Pasternak, Boris. Zverinets [i.e. Menagerie]. Moscow: GIZ, 1929





## #24 [FAR EASTERN FUTURISM]

*Tvorchestvo : Zhurnal kommunisticheskoi kul'tury [i.e. Creativity : Magazine of Communist Culture] #7 for 1921. Chita: Izd. Dal'biuro Ts.K.R.K.P., 1921. 159 pp. 26,5x19,5 cm. In original printed wrappers. Restored, some soiling, pale water stains occasionally, ink spots on t.p. and rear side of front cover, otherwise very good.*

Issue of the organ of Far East futurist art group considering this movement the only art for the communist culture. Among its members were N. Chuzhak, S. Tretiakov, N. Aseev and others. Contributors lived in various Siberian and Far East cities.

The periodical was edited by the leader of Far Eastern Futurists, Nikolai Chuzhak (real name Nasimovich; 1876-1937). For a long time Chuzhak was a journalist and editor of underground media. He threw himself into the revolutionary movement in the late 19th century. In 1904, he joined the Communist Party, edited the party periodicals and was arrested several times. In 1908, Chuzhak was exiled to the Irkutsk province. He headed editorial boards of newspapers "Rabochnaia Sibir'" [Working Siberia; 1917], "Krasnoe znamia" [Red Flag; Vladivostok, 1918-1922], "Dal'nevostochnyi put'" [Far Eastern Way; Chita], "Vlast' truda" [Power of Labor; Irkutsk], etc. He also kept the Bolshevik position during the period of Kolchak's power in Siberia.

Apart from political activity, he led the group of Far Eastern futurists 'Creativity' that issued the magazine "Tvorchestvo" [Creativity; Vladivostok-Chita, 1920-1921]. The group was close to principles that the LEF would promote a little later. They held lectures, literary disputes and evenings dedicated to the new art: Mayakovsky, Khlebnikov and futurism in general. After the Far Eastern Republic had been dissolved in 1922, almost the whole 'Creativity' moved to Moscow and joined the LEF. There they represented the so-called "production wing". In particular, they advocated Chuzhak's theory "art is life-building" that reduced the function of an artist to the production of things. Thus, he wrote in the article 'Under Sign of Life-Building' (1923): "Art – since we still conceived it as a temporary, until it completely dissolved in life, kind of activity built on the use of emotions – is the production of values needed by the class and humanity (things)".

The issue contains articles on contemporary topics, prose and poetry works. In particular, Chuzhak published a critical essay "Earthy Mystery" on the play 'Mystery-Bouffe' by V. Mayakovsky. Praising it as "revival of the phenomenon of 'Woe from Wit'", Chuzhak stated that the work had no equal among Mayakovsky's works. After the essay itself, he writes "The article was written on the basis of an initial version of the play. The second version [of 1921], that the author amiably sent to us, >>>



*No paper copies found in Worldcat*

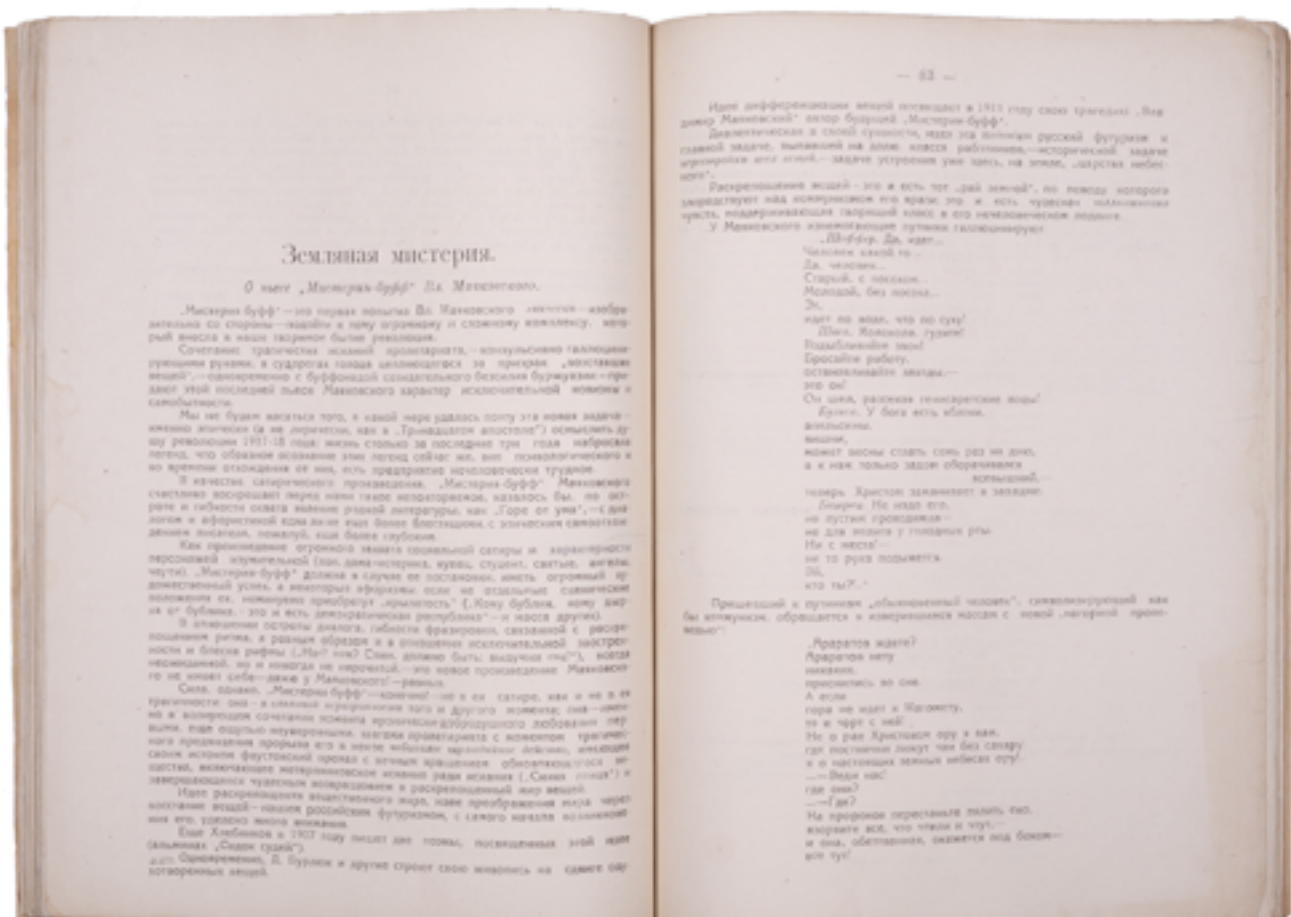


changed nothing principally". From Beijing, Sergei Tretiakov sent to the magazine the text "Poet on the Tribune" where he analyzed 1919 poems by Mayakovsky. He writes, "The whole poetry by Mayakovsky is tribune, Golgotha or panopticon. Its nature is the same as revolution, it is a direct action".

Another interesting work "Futurism and Opportunities in Sculpture" was published by Innokentii Zhukov (1875-1948) who is known as a self-educated sculptor and a proponent of scouting in Russia. In 1917-1921, Zhukov taught at the Chita gymnasium and served as an instructor in the unified school department

in the Ministry of Education of the Far Eastern Republic. This work reads: "Is it really impossible to imagine that a collective creative sculptor will transform the shapeless, gloomy Baikal rocks and mountains into an artistic sculptural chronicle of revolutionary achievements, as the Assyrian kings once did?". Besides, Zhukov proposed futurist experiments of mixed materials as illuminated sculpture and musical sculpture.

\$ 1500





## #25 [MOSCOW POST-WAR ARCHITECTURE]

*Trest Mosstroy-4 [i.e. **Mosstroy-4 Trust**]. Moscow: Moskovskii rabochii, 1968. 143 pp. 13x17 cm. In original full cloth with gilt and silver lettering and logo; illustrated endpapers. Small tear of half-title, few traces of traces of glue on verso of front flyleaf, inscription on half-title – the book was presented to a secretary of the party committee of Apparastroi Trust, Aleksander Portenko from «communists of Mosstroy-4 Trust» in 1969.*

*One of 2000 copies. Extremely rare. The catalog was compiled by L. Surkov and was designed by N. Nosov.*

In 1948, the Construction Department of Moscow State University highrise building was created, which, after successfully completing the task, was transformed into the Mosstroy-4 Trust. After the highest of Seven Sisters, the enterprise was responsible for construction of various civil buildings: the Luzhniki Stadium, the State Kremlin Palace, the Moskva shopping mall, the Rossiya movie theater, the Palace of Pioneers complex, the Battle of Borodino panorama, the Library for Foreign Literature, the Warsaw Hotel, also embassies, schools, kindergartens, stores, canteens, etc. Among them is the airport Vnukovo-2. Its purpose was to serve the leaders of the Communist Party, leaders of other countries, as well as official delegations and representatives of foreign governments. The book also lists buildings under construction for the moment of the publication.

This catalog collects selected projects of the company. Photographs of exterior and interior are supplemented with drawn elements. In the 1960s, the Kalinin Prospect [now the New Arbat Avenue] was constructed, demolishing some historical buildings. The catalog shows a model of new buildings along the avenue, early photographs of the Oktyabr movie theater, the Moscow House of Books, and internal pictures from the Novoarbaty grocery store. The edition includes typical concrete-paneled apartment buildings of the 1960s ("khrushchevki") called "experimental projects for the Cheremushki district".

*Not in Worldcat*





The catalog also witnessed the early years of the Rossiya Hotel in Zaryadye (existed in 1964-2006). The 1935 Soviet master plan of Moscow called for demolition of Zaryadye, the historic district of Moscow. This was followed by the destruction of most of Zaryadye in 1947, clearing the ground for the skyscraper [the Eighth Sister] designed by architect Dmitry Chechulin. This project was canceled at the foundation stage and remained in drafts. Construction of the Rossiya Hotel had begun in 1964. Dmitry Chechulin used the existing foundations of the canceled skyscraper project. Until 1980, it was the largest hotel in the world.

Endpapers feature a segment of a scheme of Moscow. Above it, red silhouettes of some mentioned buildings are mapped.

\$ 1500





## #26 [ART]

*Osnovy iskusstva. Pererabotka myslei Vadima Lesovogo (Filosofskie etiudy v vypuskakh "Iskusstvo dlia vsekh"). Primenitel'no k trebovaniyam stseny [i.e. **Basics of Art. An Adaptation of Ideas by Vadim Lesovoy (Philosophical Studies in Issues "Art for Everyone"). In Relation to the Requirements of the Stage**] / Compiled by P.A. Lebedinskii. [Yaroslavl]: Izdanie P.A. Lebedinskago: Tipo-litografiia E. F. Vakhrameeva, 1918. [4], 32 pp.: ill. 27x18 cm. In original illustrated wrappers. Covers slightly soiled, minor fragments of spine lost, some foxing on front cover, pale water stains on outer edge, some ink numbers, on p. [1], [3], 9 stamps of a cultural department of an Orlov cooperative. Rare provincial edition.*

The publication was created by a tutor of state and private theatrical courses, P. Lebedinskii. For his students, he published excerpts from a series of articles "Philosophical Studies" by art critic Vadim Lesovoi. The articles were published in a multiple-volume edition "Art for Everyone. School of Drawing" [1914-1916]. Among the texts, Lebedinskii highlighted primary art issues related to the stage as well.

Explaining relations between an artist and public, art and nature, a form and contents, occasionally the author elaborates on contemporary movements: "With the beating of drums and warlike cries, various "futurists", "cubists", "radiants" and all sorts of "ists" flew at us, under the pressure of which the audience and art critics were confused".

Initially, he certainly denies modernist art. "Let's say this is the artist's face, on which strokes of paint are applied in random orders. Now a spectator appears, approaches the stage, looks into the actor's face and says "What nonsense... daub!" Then they turn and walk away, grumbling that "performers are fooling the audience". Another spectator comes after them, looks at the actor and says nothing. But from their face you will guess that some kind of internal process is taking place in them. If you have ever been to an exhibition of Cubist or Futurist paintings, then in all likelihood

you behaved like the first viewer. You will agree that you didn't see the paintings; what was left in front of you was a canvas and multi-colored strokes of paint. Well, you were in the position of a second viewer when you contemplated works of artists you understood. >>



*Worldcat doesn't track this edition*



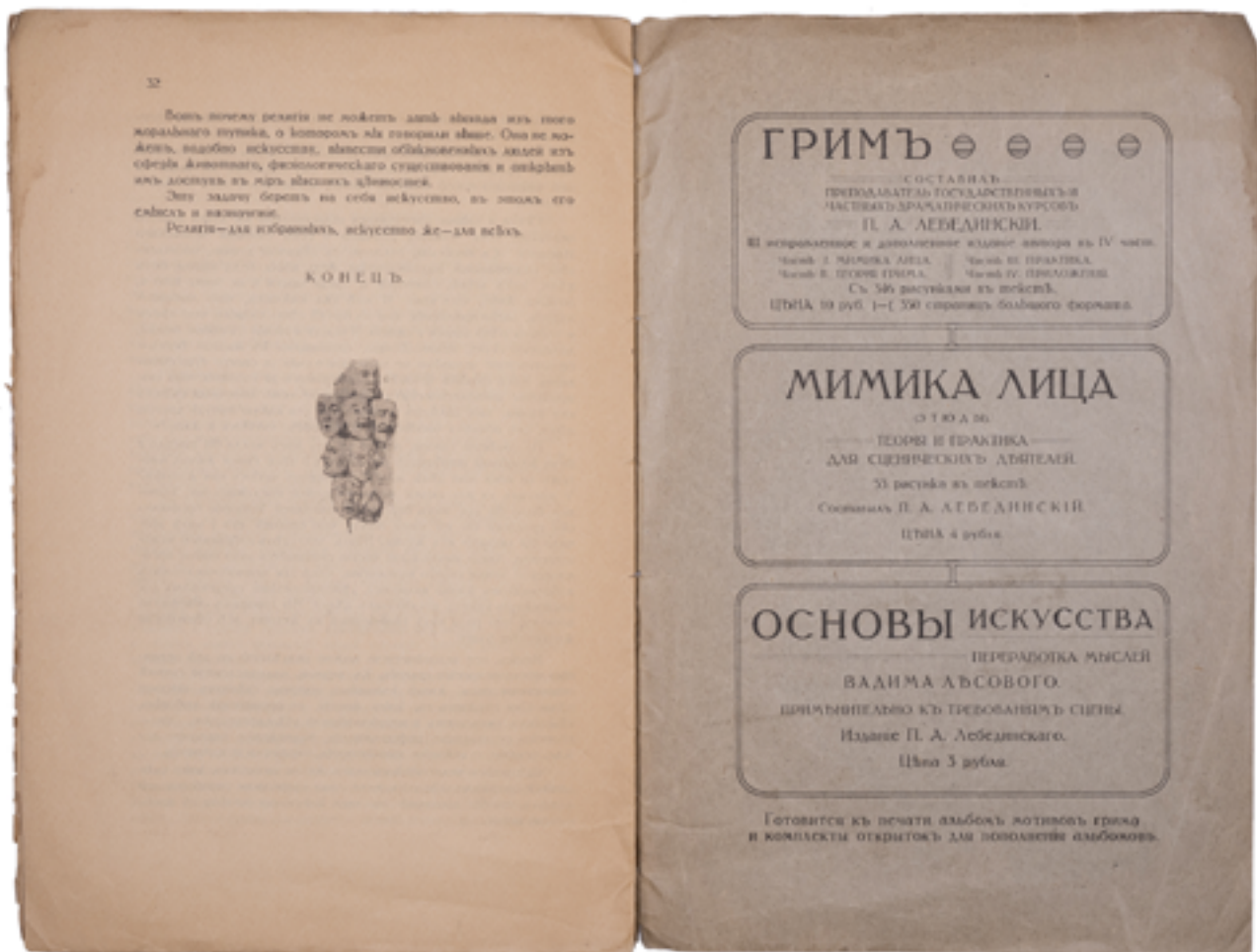
However, further the author advocates non-realistic artists. "Let us assume for a moment that the purpose of art is to imitate nature. Then we would have to recognize Daguerre, the inventor of the camera, as the greatest artist of all time. What about Raphael and Vrubel, who always deliberately distorted nature? Finally, we will have to recognize shorthand reports of criminal trials as the best dramas, because they capture life in all its nakedness and truth without missing a single word".

Interestingly, the author attacks approaches of Stanislavsky's МКХТ: "Now we see the error of the Art Theater, which pursued the idea of illusory art. Would it be possible to watch Macbeth on stage if the stage light and other conditions didn't emphasize the conventions of the stage? If you transfer the same action to the street, then an

unwarned passerby will mistake the action for a scandal. Does such a distortion of reality as poetic speech spoil a work of art? Not at all. The Art Theater itself admitted its mistake in simplifying Griboyedov's "Woe from Wit".

As the only illustration, a tailpiece features masks of various face expressions. The rear side of covers displays advertisements for theater-related editions, including two other publications by Lebedinsky: "Stage Makeup" and "Facial Expression".

\$ 750





# TYPE SPECIMEN





## #27 [TYPE DESIGN]

**Butenin, V. Shriftы, ramki, ukrasheniia** [i.e. **Typefaces, Frames, Decorations**]. [Tashkent: Tashkentkul'tprom, 1957]. [12] ll.: ill. 19,5x28,5 cm. In original illustrated wrappers. Tears of spine, small rusty spots along staples, back cover slightly worn, with pencil note, otherwise very good and clean internally.

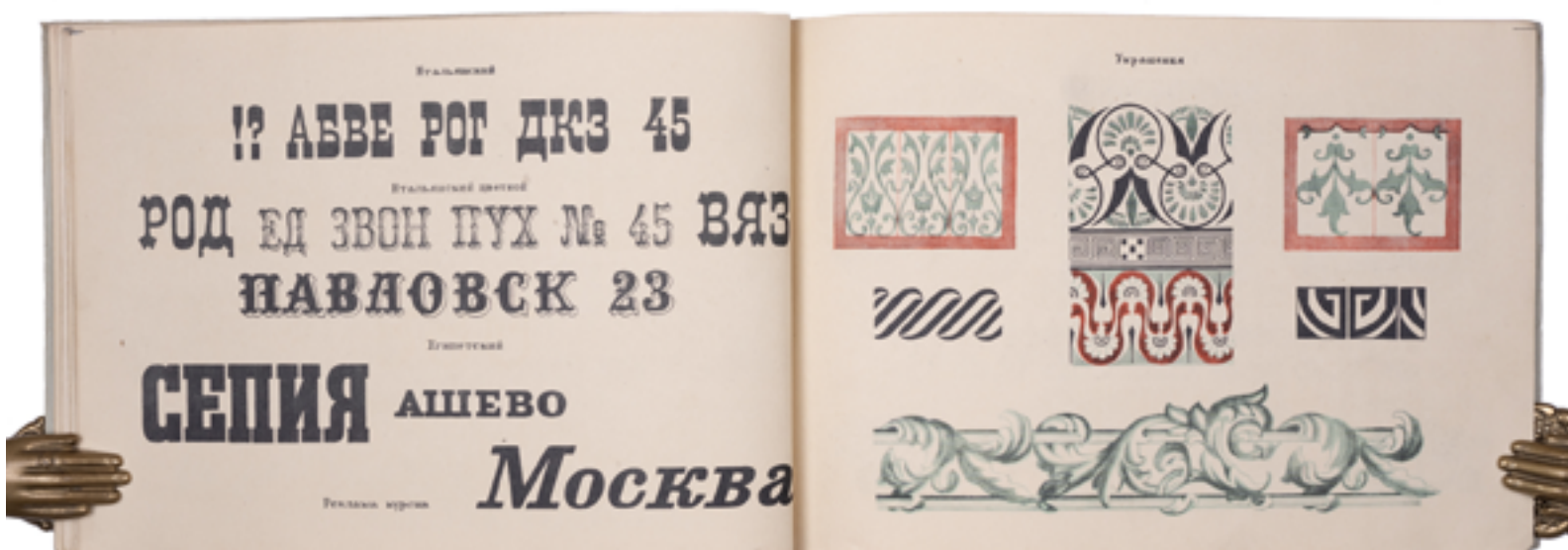
A Central Asian post-war typeface manual for designers of Russian-language editions. Scarce.

It features typefaces adapted into Russian printing or created in the USSR, decorative elements for books – cover designs, head and tail pieces, ornamental initials, frames – also typefaces for posters. The collection shows decorations in art nouveau and Stalinist classicism echoing architecture of the 1930s- early 1950s. Few decorations display official Soviet symbols. The color leaves were printed in offset lithography technique, at a printing shop of the Kzyl Uzbekistan publishing house. The catalog opens with general advice and rules for type designers: readability, color solution, letter proportions, etc.

The bibliography lists 5 Soviet sources on type design published in 1930-1956, including the absolute primer for late Soviet typography by Abram Shitsgal.

Worldcat doesn't track this edition

\$ 650





## #28 [TYPE DESIGNS OF SOVIET SECRET POLICE]

*Obraztsy shriftov russkikh, frantsizskikh, ornamentov [i.e. Specimens of Russian and French Typefaces, Ornaments]. Issue #2. Moscow, 1927. [140] pp. 23x15,5 cm. In contemporary cloth binding with original front wrapper glued above. Tears of spine, narrow and pale water stain on outer edge of first leaves, stains occasionally, few pencil marks, one page partly cut off, ink stain on Trotsky's name, otherwise very good.*

This catalog was compiled and published at the Printing, Lithography and Binding Shop of the Joint State Political Directorate named after Comrade Vorovskoi (OGPU). The OGPU was intelligence and secret police persecuting real and fabricated criminals. They were based in the Lubyanka Building and made its infamy. The printing shop was located some buildings down the street. Since its emergence, this catalog is the second.

Students of this printing shop became the creators of type specimens. Some pages show that one student produced two lines of a font. Most likely, texts were set without supervision, so students might bring a slogan, a song piece, a joke, their own name. Its particularly interesting to see their impressions of typesetting or news about their work, e.g. "Since May 1, employees of the OGPU printing shop are going on vacation for a month" or an address to another student, e.g. "Fil'ka, you and me graduate in October!", etc. Some students united and two-three specimen formed a dialog, for example:

"- I was transferred to the cavalry, send me money for a mare. Goodbye, your Abrasha.

- We did not receive the letter in which you asked for money for the mare. Komsomol Gathering.

-And also, dear Abrasha, we ask you not to be different anymore. Komsomol Gathering."

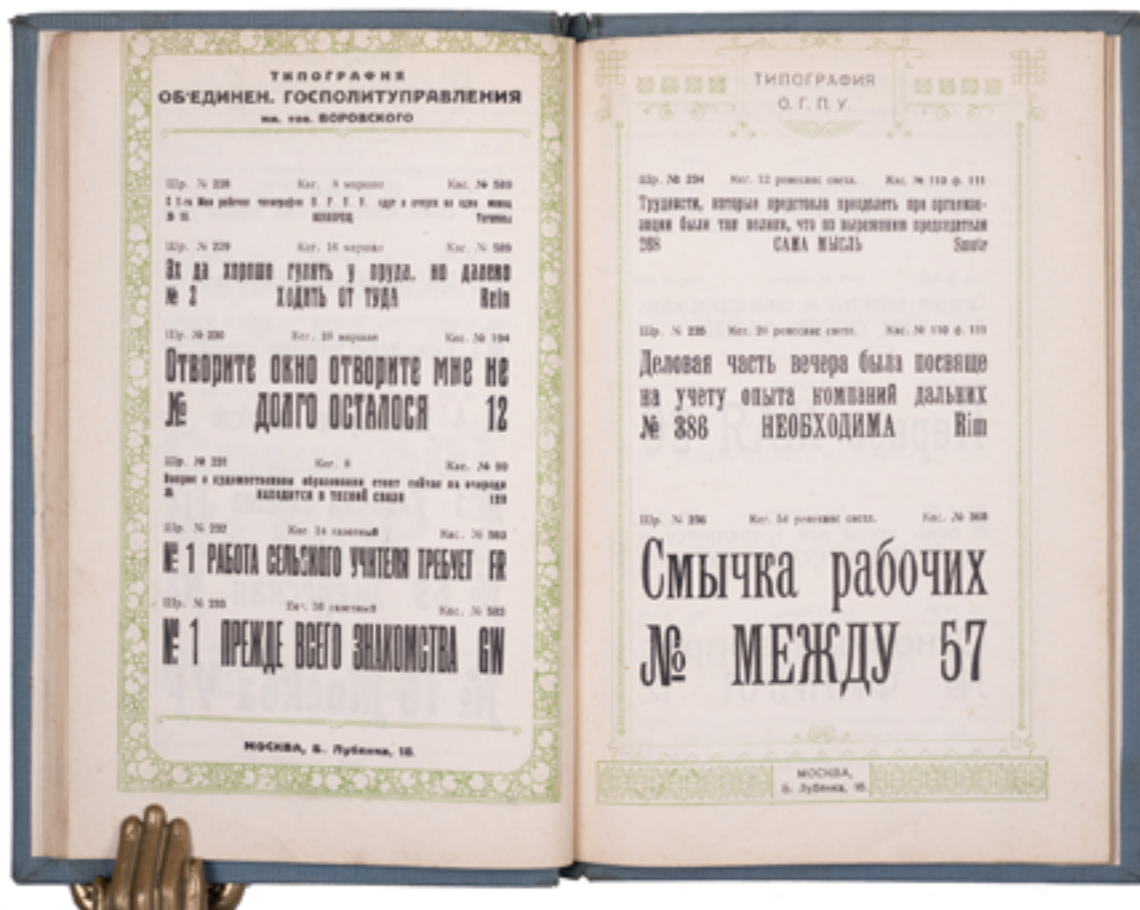
In all, the catalog includes a wide range of Russian typefaces, some French ones, Greek alphabet and text specimen in one font, art nouveau decorative elements, decorations of borders and dots, ornamental backgrounds, mathematical symbols and digits.

\$ 950

*Not in Worldcat*







Obraztsy shriftoy russkikh, frantsizskikh, ornamentov [i.e. Specimens of Russian and French Typefaces, Ornaments].  
Issue #2. Moscow, 1927.



**WWII**





## #29 [GULAG]

**Loginov, M. Vozvrashchenie k zhizni (zapiski kul'trabotnika ITL NKVD SSSR) [i.e. Return to Life (Notes by a Cultural Worker of a Correctional Labor Camp of NKVD of USSR)].** Moscow: KVO GULAGa NKVD SSSR, 1944. 32 pp. 20,5x14,5 cm. In original illustrated wrappers. Covers rubbed, with small fragment lost, minor tear of spine, some soiling, few marks, otherwise very good. For inner use in camp. Wartime edition. Extremely rare.

A good example of utopian propaganda books collecting stories about 'happy re-education of prisoners in GULAG'. Name of the camp wasn't revealed.

"Unlike capitalist countries, where concentration camps are places of torture and death of people, correctional labor camps of the Soviet state are a kind of school for re-educating the worldview left to us as a legacy by capitalist society" – the author writes. According to the foreword, Loginov headed a cultural-educational department of one of the NKVD labor camps.

The edition collects six stories of pre-war and wartime prisoners. The first story is about a female geologist whose husband was an inveterate spy serving for a foreign country, so he was arrested and shot in 1937. Without her will, the geologist provided enemies with secret data about the geological service in the USSR, that is why she ended up in the labor camp for 5 years. "The loss of a child, remorse for Soviet society, pain and suffering for what she had done, and long imprisonment knocked her out of balance and she took the path of sabotage and violation of labor discipline". After a conversation with the educator, she starts to change her behavior, works a lot and refuses to make her duties easier. Soon, authorities release her and she begins a shock-working life for the socialist construction.

The collection itself is divided into pre-war and wartime sections. The second one opens with the foreword about restructuring the labor force because of WWII and doubling the pace of work by prisoners themselves. For those who were out of this enthusiasm, educators found new wartime arguments. Prisoners were urged to work twice as hard to help the country defeat the Nazis. One of the prisoners of this section himself volunteered to go to war instead of his sentence, and was soon

sent to participate in military actions near Kyiv where he finally died. Other two violators decided to work twice as hard to help the country defeat the Nazis.

This edition is comparable to other books about former prisoners and street children educated in labor communes, but this one led to exceeding work standards in every case. Also, it is particularly interesting due to wartime cases.

\$ 1500



Not in Worldcat



## #30 [WARTIME]

**Lapkovskii, V. Oveshkova, F., Danilevskii, V. Iolochnaia igrushka [i.e. Christmas Tree Decoration].**

Moscow: Vsesoiuznoe kooperativnoe ob'edinennoe izdatel'stvo, 1944. 64 pp.: ill., 3 ill.

21,5x14,5 cm. In original illustrated wrappers. Spine repaired, tiny tears along it, corners of covers and some pages repaired, foxing, otherwise very good.

First and only edition. One of 5000 copies.

This manual on various-material Christmas tree decorations was published for producers who created decorations in the mass scale. It is based on experiments held at laboratories of the All-Union Research and Experimental Toy Institute of the People's Commissariat for Education.

The book is divided into three sections which compilers wrote separately: decorations of glass (by Lapkovskii), of cotton wool (by Oveshnikova) and of cardboard and paper (by Danilevskii).

First of all, any materials require certain work conditions. The author starts with how to organize and equip a glass blowing studio and an auxiliary premises. This text is supplemented with small drawings of the equipment needed. Then, he elaborates on raw materials and production stages, and these instructions are also illustrated. Technical standards are printed with photographs of completed decorations. According to this text, the production rate for one glass-blowing worker was 250 ornamentations per day.

Before WWII, cotton wool toys and decorations were very popular, they were produced by both small cooperatives and large state manufacturers. Shortly before the war, the All-Union Research and Experimental Toy Institute invented a machine method of production instead of handmade one. By 1944, decoration producers applied the advanced method to animal models, but not to human figures. Three colorful inserts show a Ded Moroz figure (a black-and-white picture with stages of its production is printed before), instructions on how to manually create cotton wool mushrooms, vegetables, fruits and berries. Principles of the machine method are explained as well.

"Production of cardboard and paper decorations is rational to organize on the base of waste products from printing and binding shops in cities and large industrial centers" – the third section starts. Apart from waste paper, straw, rags, ropes were in use. Drawn and photographic instruction for setting-up papercraft decorations are printed along with images of equipment needed.

\$ 950



Worldcat doesn't track this edition







Рис. 26. Фигурки на нити

Третья Reihe представляет собой марионетку, в которой голова, туловище и ноги являются отдельными частями. Голова, туловище и ноги соединены с нитью, которая проходит через них. Эта марионетка может двигаться в различных направлениях, что позволяет ей выполнять различные движения. В зависимости от того, как натягивать нить, можно заставить марионетку двигаться вперед, назад, в стороны, вверх и вниз. Кроме того, можно заставить ее поворачиваться вокруг своей оси. Это достигается за счет того, что нить проходит через голову, туловище и ноги, а также через специальные отверстия, которые позволяют ей двигаться в различных направлениях.



Рис. 27. Марионетка, сделанная из нити



Рис. 28. Дед Мороз



Рис. 29. Пuppинки из бумаги и ткани, сделанные из нити



Рис. 30. Пuppинки из бумаги и ткани, сделанные из нити



## #31 [WARTIME]

**Daudet, A. Poslednii urok [i.e. *The Last Class*].** Moscow: Detgiz, 1942. 16 pp.: ill. 16,5x13 cm. In original illustrated wrappers. Some foxing, wormhole in lower outer corner throughout the copy, otherwise very good.

Russian wartime edition of "La Dernière Classe" by Alphonse Daudet.

Being the best known story from the collection 'Contes du lundi', the work premiered much earlier. The first Russian translation of "La Dernière Classe" appeared in 1877. Daudet wrote about the Franco-Prussian War in the late 19th century in which Alsace-Lorraine were annexed by the Germans. Orders of the new authorities claimed that no language but German could be taught in the schools of Alsace and Lorraine. Several decades later the story was relevant for Russian readers. In 1942, an essential part of Western territories of the USSR was occupied by the Nazis.

Four illustrations for this edition were created by theater designer and graphic artist Grigory Miller (1898-1963). In his youth Miller belonged to the "pure" constructivists. Since 1920, Miller had

studied in VKHUTEMAS under A. Rodchenko and joined the First Working Group of Constructivists. From 1921, Miller was engaged in the book design and began to collaborate with V. Meyerhold and his followers. Since then, he was associated with the theater for a long time. In the late 1940s, he produced costume designs for the oldest professional Romani theater 'Romen'.

\$ 650

Not in Worldcat





**SĖCRET**  
**SĖRVICĖS**





## #32 [SHORTLY BEFORE THE COLD WAR]

**Riess, K.** *Total'nyi shpionazh* [i.e. **Total Espionage**]. Moscow: Voennoe izdatel'stvo Narodnogo Komissariata Oborony, 1945. 226, [2] pp. 20x13,5 cm. In original cardboards with letterpress design by V. Selenginskii. Binding rubbed, bumped and soiled, ink stain on upper edge, tears of t.p. along spine repaired, some sections partly detached from each other, otherwise good.

Wartime and the only Russian edition. The book passed censorship on March 1, 1945. The work by German-American journalist Kurt Riess was translated from English by G. Vladimirkii.

Feeling the upcoming victory, the Soviet Jewish journalist David Zaslavskii occasionally argues with the author in the foreword: "According to Kurt Riess, the Hitlerites had the best information about the war at this stage. Meanwhile, they lost the war. 'Total espionage' hasn't helped them... Is it actually that strong? Didn't it discover its weaknesses in the same way as the Hitlerites' strategy, their tactics, propaganda, foreign and domestic policies saw them? Hitler's total espionage suffered a complete defeat in the same place where Hitler's armies were first defeated – in the Soviet country. Total espionage revealed its inconsistency, like the entire total war of the Nazis.<...>

Riess avoids the question of fascist espionage in the USSR in almost complete silence. Here he lacks knowledge and uses sources that are not trustworthy. <...> Counter-revolutionary and sabotage organizations created by Trotskyists, Zinovievites and Bukharinites and all sorts of other despicable scum of Soviet society became cells of the fifth column organized by Hitler's Germany, strongholds of total espionage. All these organizations were destroyed by Soviet intelligence, and bandits were liquidated. Hitler's Germany received a severe blow even before the war..."

Zaslavskii states that it wasn't enough to eliminate Germany's internal spy centers, it was necessary to uproot their branches in other countries. In addition, the Riess' book taught mechanics and structure of 'total espionage' that was crucial for vigilant life.

\$ 950



*Worldcat doesn't track this edition*



## #33 [NKVD AND GULAG SYSTEM]

*Zaria Vostoka* [i.e. **Dawn of the East**] No. 291 for 1937. Tbilisi: *Zaria Vostoka*, 1937. 4 pp.: ill. 67,5x43 cm. Copy folded in four, small tears along folds and on edges, a small hole in p. 3-4 (text is affected), otherwise good.

A special issue of the Transcaucasian ideological newspaper "Zaria Vostoka" dedicated to the 20th anniversary of the Cheka–OGPU–NKVD.

"Zaria Vostoka" as the organ of the Central and Tbilisi Committees of the Communist Party had been published since 1922. In 1991, the periodical changed the title for "Svobodnaia Gruziiia" [Free Georgia], printed in Russian as previously. The publication was ceased in 2011.

The issue promoted the work of individuals who in history are strongly associated with Communist secret police and the concept of the Great Terror. It features portraits of N. Ezhov, L. Beria, S. Goglidze and F. Dzerzhinsky, also a group photo of party leaders, taken by F. Kislov. He was one of Stalin's favorite photographers. The edition lists NKVD members awarded the Order of Lenin. Among them are organizers and executors of mass repressions: B. Berman, V. Karutsky, E. Krivets, G. Lupekin, V. Blokhin, P. Maggo and others. A significant part of them were repressed in 1938–1940.

The issue published a resolution on convening the first session of the Supreme Soviet of the USSR. During the Purges, execution lists were compiled by the Military Collegium of the Supreme Soviet

of the USSR. In particular, there is a note about the execution of a counter-revolutionary group led by A. Enukidze. Being an "old Bokshevik" and a member of governing bodies, Enukidze was blamed as the linchpin of the "Kremlin affair" (preparations for assassination attempt on Stalin). Also, the high skill of NKVD espionage is lauded, mentioning the identification of "Trotskyist-Rykovian-Bukharinist agents" in Soviet society and public trials (Shakhty case, Industrial Party case, etc.).

Unlike parade photobooks, this newspaper directly testified that the Moscow-Volga canal was built by prisoners. In the text, Dzerzhinsky was thanked for the creation of re-educating colonies for prisoners in the 1920s. The Moscow-Volga Canal was declared as one of such projects. Apart from it, the periodical contains texts devoted to the construction of the Karymskoe-Khabarovsk railroad by "voluntary workers of Dalstroy" and Zemo-Avchala colony for street children and young criminals. A group photo of children is supplemented.

\$ 550

*Not found in Worldcat*



## ГОРЯЧИЙ ПРИВЕТ РАБОТНИКАМ И БОЙЦАМ НКВД В ДЕНЬ СЛАВНОГО ДВАДЦАТИЛЕТИЯ

**ЗАРЯ ВОСТОКА**  
№ 291 (4312) 20 декабря 1937 г. Цена 10 коп.

**XX  
ЛЕТ  
ВЧК—ОГПУ—НКВД**

# К ДВАДЦАТИЛЕТИЮ ВЧК—ОГПУ—НКВД

20 лет тому назад в нашей стране на территории нашей страны была создана первая в мире революционная полиция — ВЧК. В течение двадцати лет она выполняла свои задачи, обеспечивая безопасность нашей страны и ее народа. В годы революции ВЧК была первой организацией, которая стояла на страже интересов нашей страны. В годы гражданской войны ВЧК была первой организацией, которая стояла на страже интересов нашей страны. В годы гражданской войны ВЧК была первой организацией, которая стояла на страже интересов нашей страны.



А. А. ДЖИГАЛОВ

В годы гражданской войны ВЧК была первой организацией, которая стояла на страже интересов нашей страны. В годы гражданской войны ВЧК была первой организацией, которая стояла на страже интересов нашей страны. В годы гражданской войны ВЧК была первой организацией, которая стояла на страже интересов нашей страны. В годы гражданской войны ВЧК была первой организацией, которая стояла на страже интересов нашей страны.

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Троцкист С. П. ЕНД, ЧУПОВ, ДИКОВ и другие в НКВД при выходе из Кремля на Красную площадь. (Из архива НКВД)

## ПРИВЕТСТВИЕ СНК СОЮЗА ССР и ЦК ВКП(б)

В двадцатилетие ВЧК—ОГПУ—НКВД  
В день 20-летия ВЧК—ОГПУ—НКВД Совет Народных Комиссаров Союза ССР и Центральный Комитет ВКП(б) горячо приветствуют работников и бойцов НКВД, чьи и самоотверженные самопожертвования и мужество в борьбе со шпионажем, терроризмом, диверсией.



СНК Союза ССР  
ЦК ВКП(б)

## О созыве первой сессии Верховного Совета СССР

ПРЕДВЫПУСК ЦЕНТРАЛЬНОГО ИСПОЛНИТЕЛЬНОГО КОМИТЕТА СССР  
Президиум Центрального Исполнительного Комитета СССР на основании статьи 55 Конституции СССР ПОСТАНОВИЛ:

Созвать первую сессию Верховного Совета Союза Советских Социалистических Республик 10 января 1938 г. в г. Москва.

Председатель Президиума ЦИК СССР Н. А. КАМЕНЕВ.  
Секретарь Президиума ЦИК СССР А. ГОРЬКИН.

## О награждении т. Беркина Б. Д., Карунова В. А., Давыдова Е. Ф., Луткина Г. А., Соколовского Д. М., Овощникова Н. К. и других

За героические и самоотверженные подвиги в борьбе с врагами Советской Родины награждены:

- 1. Беркин Борис Давыдович.
- 2. Карунов Владимир Александрович.
- 3. Давыдов Евгений Феофанович.
- 4. Луткин Григорий Александрович.
- 5. Соколовский Дмитрий Михайлович.
- 6. Овощников Николай Константинович.
- 7. Чистов Иван Иванович.

## О награждении и звании для строителей и рабочих

За выдающиеся заслуги в строительстве и труде награждены:

- 1. Беркин Борис Давыдович.
- 2. Карунов Владимир Александрович.
- 3. Давыдов Евгений Феофанович.
- 4. Луткин Григорий Александрович.
- 5. Соколовский Дмитрий Михайлович.
- 6. Овощников Николай Константинович.
- 7. Чистов Иван Иванович.

Всего 10 человек.

## Газетные работники ВЧК заговорили о преступлении и несправедливости контрреволюции в годы гражданской войны

В годы гражданской войны ВЧК была первой организацией, которая стояла на страже интересов нашей страны. В годы гражданской войны ВЧК была первой организацией, которая стояла на страже интересов нашей страны. В годы гражданской войны ВЧК была первой организацией, которая стояла на страже интересов нашей страны. В годы гражданской войны ВЧК была первой организацией, которая стояла на страже интересов нашей страны.

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## О СОЗЫВЕ ПЕРВОЙ СЕССИИ ВЕРХОВНОГО СОВЕТА СССР

ПРЕДВЫПУСК ЦЕНТРАЛЬНОГО ИСПОЛНИТЕЛЬНОГО КОМИТЕТА СССР  
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# SCIENCE & INDUSTRY



## #34 [SOVIET GENETICS BEFORE IT WAS BANNED]

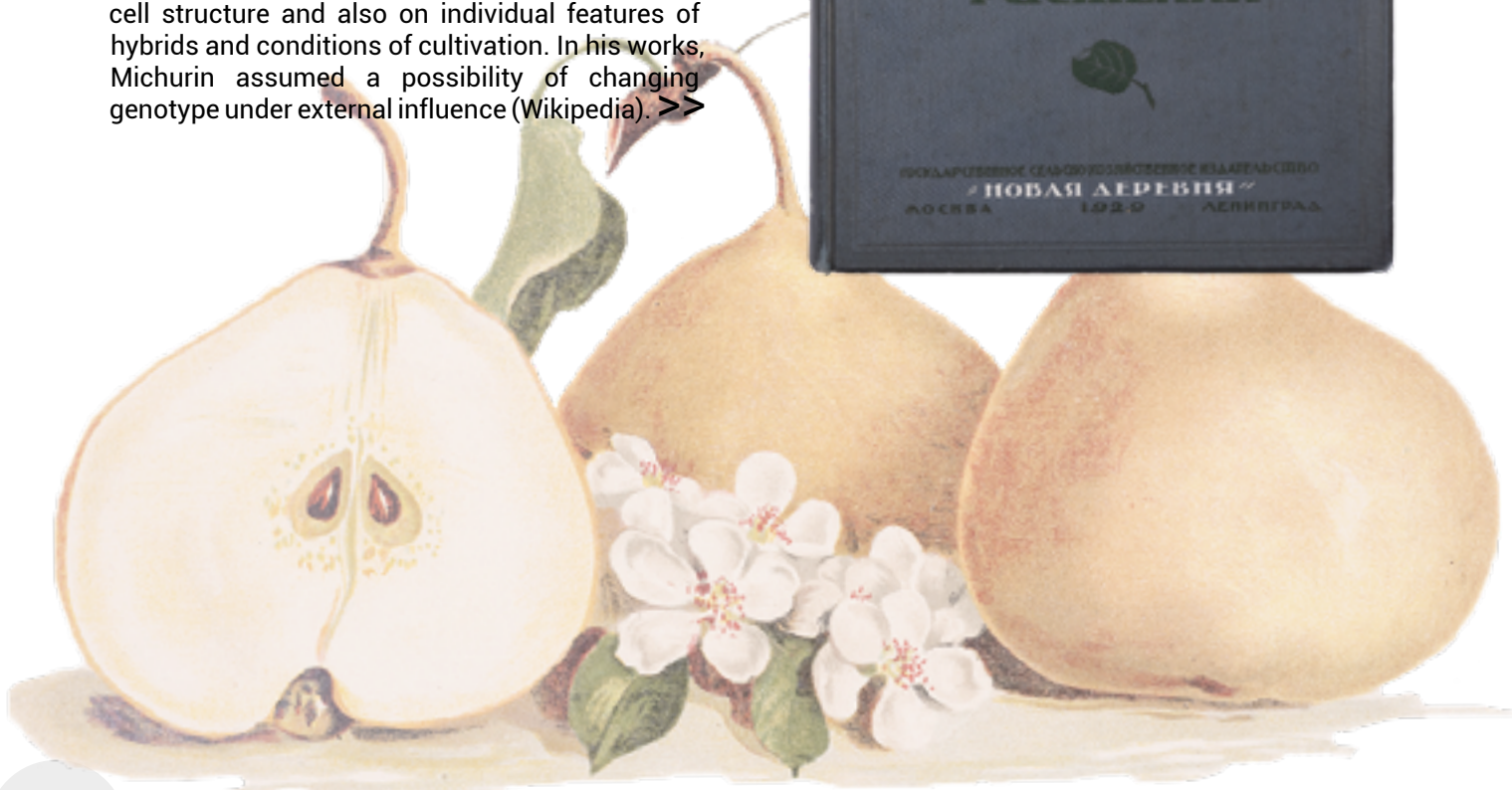
**Michurin, I.V. Itogi poluvekovykh rabot po vyvedeniyu novykh sortov plodovykh rastenii [i.e. The Results of Half-Century Works on Breeding of New Sorts of Fruits Plants].** [Vol. 1]. Moscow; Leningrad: Novaya Derevnia, 1929. V.1: 159 pp.: ill., 25 pl. 32x23 cm. In original cloth with colored lettering. Fine condition, with deckle edges, some shelfwear, few ink stains, ink inscription on t.p. First and only edition. One of 3000 copies. All the colored drawings of fruits were created by I. Pishchalkin.

The book contains Michurin's report on the work done by him in his 50 years as the plant breeder. In his lifetime he created more than 300 new hybrids of plants.

Ivan Michurin (1855-1935), the biologist and the plant breeder, is regarded to be one of the founders of the Soviet school of genetics. Although most of his work was practical, by experimenting with the hybrids and different variations of the plants, he created the material for the theory.

Michurin made a major contribution to the development of genetics, especially in the field of pomology. In his cytogenetic laboratory, he researched cell structure and experimented with artificial polyploidy. Michurin studied the aspects of heredity in connection with the natural course of ontogenesis and external influence, creating a whole new concept of predominance. He proved that predominance depends on heredity, ontogenesis, and phylogenesis of the initial cell structure and also on individual features of hybrids and conditions of cultivation. In his works, Michurin assumed a possibility of changing genotype under external influence (Wikipedia). >>

Worldcat shows paper copies located in LoC, Illinois, South Dakota, Wisconsin, Minnesota, Ohio, Cornell, Brown Universities, the Claremont Colleges





Michurin had the full support of Lenin, so he was allowed to breed the plants on the vast farm close to Tambov. For Soviet officials, it was crucial to support his work as they saw it in light of agricultural demands of the country. As a result, many of Michurin's hybrids started to be cultivated nationwide.

Unfortunately, Michurin's name was used by Trofim Lysenko (1898-1978), who was the main ideologist of Lysenkoism – the movement, that proclaimed genetics a fake science, and as a

result in the mid-1930s onwards genetics was banned in USSR. Michurin himself never denied genetics as science but merely disagreed with some of Mendel's postulates. Even in the preface for this book, written by biologist Boris Keller (1874-1945), it stated that the theory of genetics and the practical work of Michurin go in parallel and contribute to each other.

\$ 1500





## #35 [PETROLEUM PRODUCTION IN THE RUSSIAN EMPIRE]

*Société anonyme pour l'exploitation du naphte, Nobel Frères, à St-Petersbourg : Fondée en 1879 [i.e. **Public Limited Company for Oil Exploitation of Nobel Brothers : in St. Petersburg : Founded in 1879**]. Saint Petersburg: Imprimerie Trenké et Fusnot, 1900. 32 pp.: tables, 39 plates: 1 portrait, 2 folding maps, 10 leaves of charts, 26 ills. 24x17 cm. In original printed covers with coat of arms of the Russian Empire. Very good, small and blank fragment of lower edge of pages lost, spine slightly worn, some foxing, small tear of the last map, Paris bookshop label on front cover.*

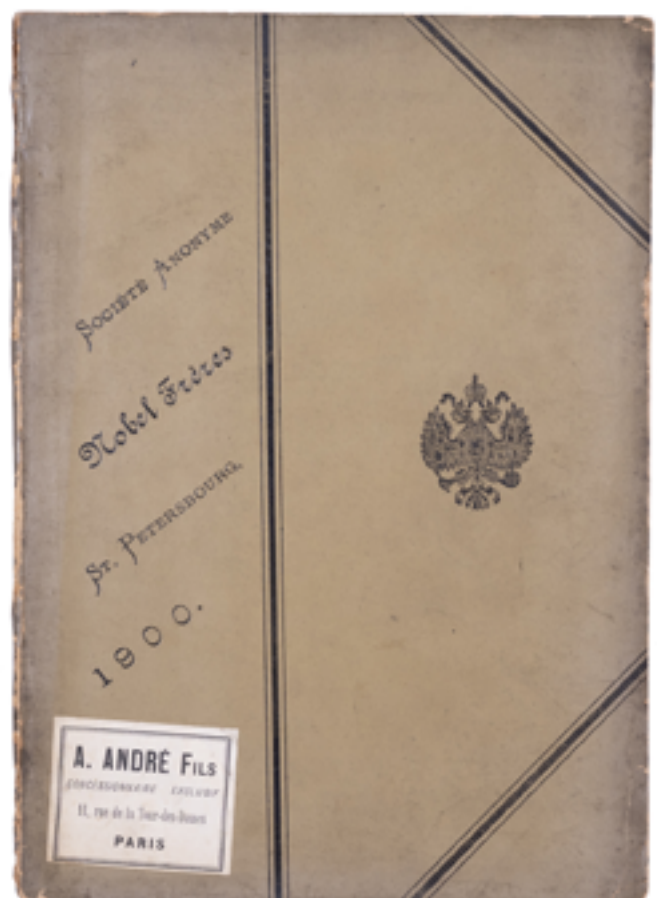
Richly illustrated edition about early activity of one of the largest oil companies of the late 19th century, The Nobel Brothers Petroleum Company [or BraNobel]. The company revolutionized the oil industry, introducing numerous inventions and closely collaborating with Dmitrii Mendeleev. It was the first vertically integrated oil company in Russia with a full technological cycle from exploration to sales. It operated mainly in Azerbaijan and Turkmenistan.

The edition shows a report of the company's activity and production statistics in 1882-1900. The text part is complemented with the folding map of the Absheron Peninsula (Azerbaijan) where the Bibiheybat oil well is located, also the folding map of depots and establishments of the Company. It shows the European part of the Russian Empire, with Siberian and Transcaspian sections included.

As a frontispiece, a photo portrait of Louis (Ludvig) Nobel is inserted. Apart from it, the edition contains 26 photographs printed on separate leaves, including general views on Bibiheybat field, oil derricks, constructions and equipment, interior and working process at factories, warehouses in Nobel workers' settlements Tsaritsyn (now Volgograd city) and near Batumi, as well as a tank wagons for oil transportation.

\$ 1500

*Not found in the USA*







Société anonyme pour l'exploitation du naphte, Nobel Frères, à St-Pétersbourg : Fondée en 1879 [i.e. Public Limited Company for Oil Exploitation of Nobel Brothers : in St. Petersburg : Founded in 1879]. Saint Petersburg: Imprimerie Trenké et Fusnot, 1900



A large, light pink circle serves as the background for the text.

# **PERIODI CALS**



## #36 [PHOTO PROPAGANDA]

*R.I. Rabochaia illiustratsiia vsego mira [i.e. **Working Illustration of the Entire World**] #1 for 1929. Moscow: Rabochaia Moskva, 1929. 8 pp.: ill. 47x32,5 cm. In original illustrated wrappers. Very good. Slightly rubbed, small hole on spine, small tears of outer edge of pages.*

The periodical emerged in 1927 as "Foto-gazeta" [Photographic Newspaper]. In 1929-1930, it was published as "Rabochaia illiustratsiia". Being printed irregularly, it ceased publication after the 3rd issue of 1930.

In this thin magazine, photographs took up the most space as a visual argument of propaganda and an intelligible representation of the chronicle. The edition is profusely filled with mezzotint pictures of various sizes and forms which are artistically arranged on each page. Near them, rather small captions are printed.

An anonymous correspondent from the USA contributed with two photos of "resolving the racial problem". One of them shows a crowd of Black people going to water during a mass baptism ceremony. Another one features a hanging and burning corpse of a Black man surrounded by White Americans.

The front cover picture and a half of p.3 is devoted to a Moscow propaganda ski marathon "Sky Run". Participants moved between rural settlements where they gave anti-religious lectures and demonstrations carrying ideological posters. The event was held during the Christmass period and was a part of the state anti-religious campaign.

A page "Across the USSR" visually propagates new constructions, literacy courses, a natural history excursion of peasants in the Darwin Museum, election rally in an Uzbek village. In the last photo, some women are standing in a front line, totally covered with paranja.

A page "Abroad" reveals injustice, hypocrisy and wars caused by capitalists. One of the other pages is entirely dedicated to the Afghan Civil War (1928-1929). The issue contains lots of advertisements for imported cosmetics, Soviet experimental medicine, Soviet contemporary magazines.

\$ 750



*Worldcat shows copies of the issue located in Princeton, Stanford, North Carolina Universities*



## #37 [MAIN SOVIET PERIODICAL ON RADIO ENGINEERING]

*Radiofront. Organ komiteta sodeistviia radiofikatsii i razvitiia radioliubitel'stva pri TSK VLKSM*  
*[i.e. Radio Front. Organ of the Committee for Radiofication and Development of Amateur Radio*  
*Engineering under the Central Committee of Komsomol]* #17 for 1934. Moscow: 48 pp.  
 25x18 cm. In original illustrated wrappers.



An issue of a mass non-fiction magazine on radio engineering and amateur technics published with this title in 1930-1941. It continued a periodical 'Radio for Everybody' (1925-1930) and its successor 'Radio' had been coming out up to the 21st century.

Just like cinema, radio became a mass medium and was being introduced everywhere. Radio became a symbol of the future, but it was understood differently. For instance, Lenin spoke about it as an advanced periodical, "newspaper without paper and distances". Velimir Khlebnikov wrote, "radio will inaugurate new ways to cope with our endless undertakings and will unite all mankind" in his utopian manifesto 'Radio of the Future' (1921).

It truly connected rural areas with cities, was a tool of announcements, mass broadcasting and a powerful channel of culture and enlightenment. In kolkhozes, receivers for reading rooms were installed for free. Peasants were provided credits for purchase. Thanks to the Shukhov Tower completed in 1922, the first Soviet radio concerts were held in 1922. Popularity of everything related to radio increased.

In the 1920s, numerous volunteering societies were established, including the Society of Radio Friends (SRF) Leningrad. Its local branches and radio groups turned up at factories and educational institutions. Newspapers began

publishing articles on the role of radio for the socialist society, radio engineering successes and failures in the Soviet Union and abroad. A widespread movement of radio enthusiasts gained government support. Originally, this periodical was considered a magazine of SRF, but later became an organ of the Committee for Radiofication Assistance. >>



*Worldcat doesn't track this issue*



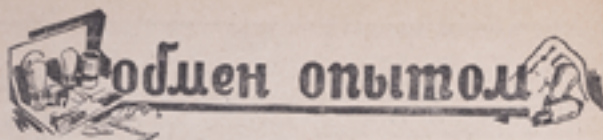
In the Soviet Union, radio equipment was produced by amateur radio engineers themselves and was made of both pre-existing materials and special details provided by the SRF. Schemes with instructions were printed in radio periodicals and books on this topic. When a receiver was ready, it was registered through a post or telegraph office. The process of domesticating the radio technique began, moving it to kitchens of communal apartments.

This cover design refers to one of the articles for novices, "Positrons" by S. Kin. Among chronicle sections are amateur radio engineering in Transcaucasia, a text "For Full Radio

Coverage" written on Komsomol patronizing the establishment of radio broadcasting in rural areas of the Kyiv province. Mostly, the issue collects technical advice and answers on frequent questions of novices, e.g. "why doesn't a receiver work?".

The issue contains photographs of radio equipment and numerous technical drawings.

\$ 350



# ЗЧС вместо предварительного усиления

Киевскими радиолюбителями (СДЭЗУ) были проведены опыты по замене в усилителе БПТ-30 аркадным ЗЧС-2 предварительного усилителя ЗПД-3, т. е. присоединили ЗЧС-2 непосредственно к усилителю БПТ-30. Этот способ дал вполне удовлетворительные результаты. Усилитель БПТ-30 работает хорошо и даже обеспечивает мощность на выходе, причем усиления работы без искажений, высказали

за то, что они полностью избавились от сетки переменного тока. Особым образом у нас усиление ЗПД-3 включается теперь в цепочку предварительного усилителя при помощи микроскопической лампы. Также образом можно подключить ЗПД-1, присоединив ЗЧС-2 для обеспечения сетки трансформаторного усилителя от сетки переменного тока.

Валентин

## Приспособление для измерения анодного тока в лампе

Для работы лампы необходимо знать анодный ток. Для этого можно использовать приспособление, состоящее из микроскопической лампы (см. рисунок) и обычной лампы. Присоединяется к анодному току лампы. Лампа должна быть включена в цепь анода.



Лампа при помощи микроскопической лампы. Когда лампа включается, то ток анода лампы увеличивается. Ток анода лампы увеличивается, так как лампа включается в цепь анода лампы. Ток анода лампы увеличивается, так как лампа включается в цепь анода лампы.

Указание приспособления в цепочке лампы. Приспособление для измерения анодного тока лампы. Приспособление для измерения анодного тока лампы. Приспособление для измерения анодного тока лампы.

С помощью этого прибора можно легко и быстро измерить анодный ток в лампе, что в свою очередь даст возможность узнать об исправности лампы, проверить лампы в трубочках лампы и т. д. При измерении лампы прибор включается в цепь анода лампы. При измерении лампы прибор включается в цепь анода лампы. При измерении лампы прибор включается в цепь анода лампы.

Вор. Иванов

## Строковый конденсатор

В большинстве радиоприемников используются строчные конденсаторы. Эти конденсаторы имеют небольшие размеры, но обладают высокой емкостью. Они используются для фильтрации сигнала и для других целей.



Конденсаторы А и В включаются в цепь. Конденсаторы А и В включаются в цепь. Конденсаторы А и В включаются в цепь. Конденсаторы А и В включаются в цепь. Конденсаторы А и В включаются в цепь.

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При испытании блока в цепи. При испытании блока в цепи. При испытании блока в цепи. При испытании блока в цепи. При испытании блока в цепи.

Влад. Давидов

# КОРОТКИЕ ВОЛНЫ

## ПИТАНИЕ ЛЮБИТЕЛЬСКИХ ПЕРЕДАТЧИКОВ

Выбор питания для коротковолнового любительского передатчика в основном определяется мощностью и типом передатчика и энергией излучаемой энергии. Мощность передатчика определяет мощность выпрямителя (для другого источника), тип выпрямителя (для другого источника), тип выпрямителя (для другого источника).

Самым простым способом питания является питание от сети переменного тока. При питании от сети переменного тока необходимо использовать трансформатор, а при питании от сети переменного тока необходимо использовать трансформатор, а при питании от сети переменного тока необходимо использовать трансформатор.

## СЕТЬ ПОСТОЯННОГО ТОКА

Самым простым способом питания является питание от сети постоянного тока. При питании от сети постоянного тока необходимо использовать трансформатор, а при питании от сети постоянного тока необходимо использовать трансформатор, а при питании от сети постоянного тока необходимо использовать трансформатор.

Сеть переменного тока является самым простым способом питания. При питании от сети переменного тока необходимо использовать трансформатор, а при питании от сети переменного тока необходимо использовать трансформатор.

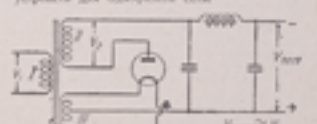


Рис. 1

Самым простым способом питания является питание от сети переменного тока. При питании от сети переменного тока необходимо использовать трансформатор, а при питании от сети переменного тока необходимо использовать трансформатор.

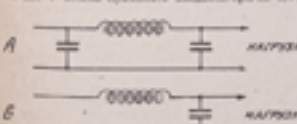


Рис. 2

Выбор питания для коротковолнового любительского передатчика в основном определяется мощностью и типом передатчика и энергией излучаемой энергии. Мощность передатчика определяет мощность выпрямителя (для другого источника), тип выпрямителя (для другого источника), тип выпрямителя (для другого источника).

Самым простым способом питания является питание от сети переменного тока. При питании от сети переменного тока необходимо использовать трансформатор, а при питании от сети переменного тока необходимо использовать трансформатор.

При питании от сети переменного тока необходимо использовать трансформатор, а при питании от сети переменного тока необходимо использовать трансформатор.

41



## #38 [WOMEN]

*Zhenskii zhurnal* [i.e. **Women's Magazine**] #1, 2, 4, 5 for 1926, #9 for 1927, #11 for 1928, #2, 3 for 1929. Moscow: Ogonek, 1926-1929. In original illustrated wrappers.

**1926 #1** – tears of spine and front cover, small stains occasionally, otherwise very good internally.

**1926 #2** – tears of spine, some small stains, otherwise very good.

**1926 #4** – tears of spine and pages, stains, otherwise good.

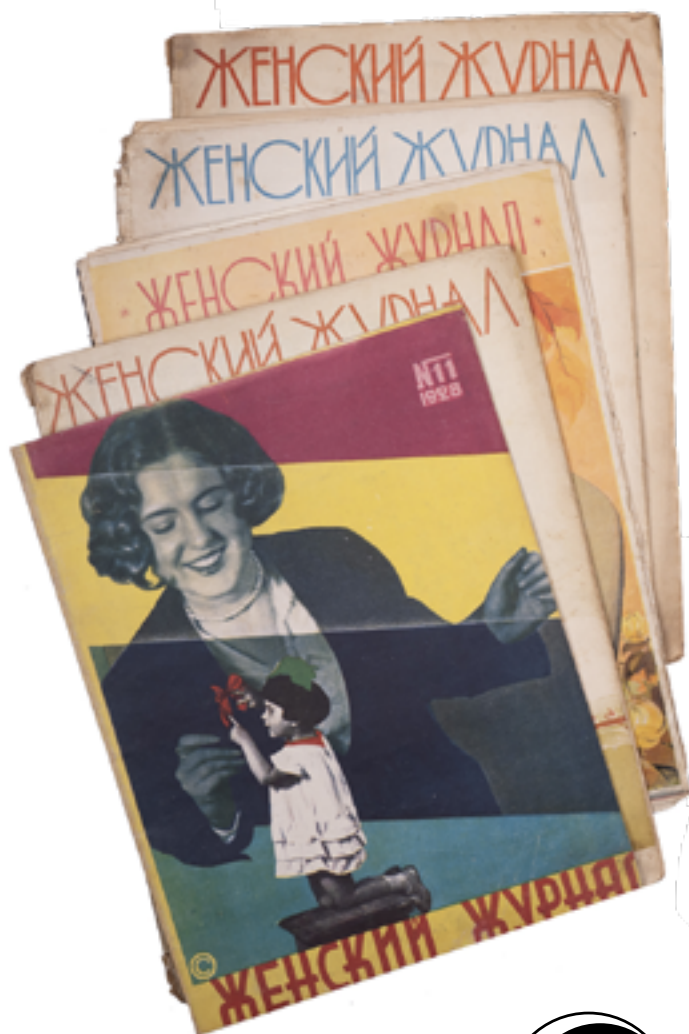
**1926 #5** – tears of spine, burned spots, otherwise very good.

**1927 #9** – rubbed, tears of spine, some stains occasionally, small tears of outer edges, otherwise good.

**1928 #11** – restored, few small stains, otherwise very good.

**1929 #2** – some small stains, otherwise very good.

**1929 #3** – tears of spine, some small stains, otherwise very good.



An early Soviet feminist magazine "Zhenskii zhurnal" was devoted to life in the newly formed socialist country. The edition also features everyday women problems related to health, family, education – and work. Challenging centuries-old traditions, the magazine urged women to advocate their opportunity for independent life. The articles on juridical issues, the technical and electrical enlightenment were published along with the political news. The magazine involves more texts on baby care, scientific explanation of diseases, national policy, mass education, sex issues and ideology.

The periodical is illustrated with drawings and photographs by A. Shaikhet (Moscow), S. Fridliand (Moscow) I. Chechurin (Omsk), V. Burilov (Irkutsk), et al. Some covers are designed with photomontages by Semen Semenov-Menes (1895-1982), one of the leading Soviet masters of movie poster design. Drawn designs were created by anartists with various monographs.

One of the contributors was Nadezhda Lamanova (1861-1941), the first professional clothing designer of her time. After the Revolution, she stayed in Russia and laid the basis for the new Soviet fashion. The issue No.1 for 1926 contains her article "On the Costume" supplemented with photos of her designs.

*UC Berkeley locates paper copies of #5 (1926), #9 (1927), #3 (1929), Houston Museum of Fine Arts locates both 1929 issues*

\$ 1950





Zhenskii zhurnal [i.e. Women's Magazine] #1, 2, 4, 5 for 1926, #9 for 1927, #11 for 1928, #2, 3 for 1929. Moscow: Ogonek, 1926-1929



## #39 [THE USSR IN STATISTICS]

*20 let sovetskoi vlasti. Statisticheskii sbornik (Tsifrovoy material dlia propagandistov) [i.e. 20 Years of Soviet Rule. Statistical Book (Numbers for Propagandists)]. Moscow: Partizdat TsK VKP(b), 1937. 110 pp. 17,5x13,5 cm. In original cloth with colored lettering. Very good, some sections slightly detached from others. First edition. Scarce.*

This handbook contains 87 tables summarizing development of the USSR in the 1930s.

Of nine sections, one is dedicated to socialist women. A table on professions shows that 39 percent of employees in industry were female by 1936. According to a table on leadership positions of women in collective farms, they held 18 percent of board members and 16 percent of farm heads. A table "Care of the Socialist State for Mother and Child" reads that the USSR located more than 1500 dairy kitchens and more than 4000 women's consultations in 1936.

Another engaging section is about Soviet national policy. First of all, it shares data on electrification of Soviet Republics during two earliest five-year plans. A table on agriculture compares the percentage of collective farms in the Republics by 1937 – the lowest number was in Armenia. "More cargo arrived at the railway stations of the Ukrainian SSR in 1936 than at all stations in Tsarist Russia in 1913" – written under the corresponding table. An interesting table on publishing in 28 national languages compares numbers of titles and print runs in 1913 and 1936. It is added with a note: "In 1913, books were printed in only Meadow Mari, while 1936 editions are in Meadow Mari and Hill Mari dialects. In 1913, only the Kazan Tatar dialect was in print while in 1936 books are published in Kazan Tatar and Crimean Tatar dialects". In all, 28 languages were selected of 110 national languages in print at that time. Also, national theater, cinematography and healthcare are covered.

*Worldcat shows copies located in Columbia, California, Yale, Stanford, Harvard, Kansas, Illinois, Chicago, Wisconsin, Indiana, Michigan, Notre Dame, Georgia, Ohio, Syracuse, Pittsburg, Rutgers Universities, Amherst College, NYPL, Ralph J. Bunche Library*

In all, compilers had counted 697 theaters and 29.758 movie projectors across the Soviet Union in 1936. At the same time, almost 81 thousand reading huts worked in the country. Statistics are also given on transport, trade, industry and agriculture.

In all, useful data on how the Soviet state developed in the decade of Purges.

\$ 750









## #40 [CHURCH IN THE EARLY USSR]

*Sluzhebnik na russkom iazyke. Sobranie Bozhestvennykh liturgii, sovershaemykh Pravoslavnoi Rossiiskoiu Tserkov'iu [i.e. **Liturgicon in Russian. Collection of the Divine Liturgies Performed by the Russian Orthodox Church**]. Nizhny-Novgorod, 1924. [2], XII, 122, [1] pp. 17,5x12 cm. In contemporary cloth binding with front cover glued above. Covers soiled, small hole in cloth on spine, leaves of endpapers and some sections detached from each other, some ink corrections, otherwise good.*

*First and only edition. One of 2000 copies. Extremely rare.*

The book was compiled by priest Valisy Adamenko known as hieromonk Feofan (1885-1937). Valisy Adamenko was a missionary and translator of service texts into Russian common language.

He was born into a Kuban Cossack family and moved to Odessa in his youth. There he studied within eparchial courses for anti-sect missionaries. Since 1916, he became a deacon and then a priest. Since 1917, he was in missionary service in South Russia and gained popularity as a preacher. During the Civil War, Adamenko was in conflict with both the White authorities, whom he sharply denounced for their persecution and inattention to the poor, and with the Reds. He was arrested several times and was sentenced to a correctional house in Nizhny Novgorod in 1919. To conduct services in Russian, the priest joined the Renovated Church in 1922 and since then served in the Elias Church in Nizhny Novgorod. The Renovated Church united puppet religious administrations completely controlled by the Soviet regime. However, there the translation of liturgical texts was launched and he managed to hold services in Russian.

Translations were carried out by Adamenko himself, members of the community and persons not belonging to the community. Correspondence, reprinting, editorial and publishing works were carried out by members of the community. Editions were printed in a printing shop of a correctional labor house. Community members carried out proofreading work and sometimes participated in typesetting.

This book also came out from the printing shop of the Correctional Labor House #1. It contains the rites of three liturgies. The foreword was written by Adamenko and was decorated with an ordinary floral headpiece. The next headpiece is more complicated: the Orthodox cross consists of hyphens. >>



*Not found in Worldcat*



Some representatives of the Renovated Church condemned Adamenko and denounced his enthusiasm, some made attempts to liquidate the community. On December 9, 1931, Valisy Adamenko was arrested and sentenced to the Krasno-Vishera camp [the Perm Region]. Soon after his arrest, the local Renovationist Directorate reported on unrest in the community of the Elias Church in connection with the arrest of Archpriest Adamenko, "which revealed completely unhealthy deviations of the community, in the spirit of autocephalism and even outright sectarianism".

The hieromonk was released in 1934 but arrested again the next year. He served a new term in the Karaganda camps [Kazakhstan], where he participated in secret religious services. In 1937, Valisy Adamenko was murdered.

\$ 1500





## #41 [ROCK IN LENINGRAD : SAMIZDAT]

*Roksi. Biulleten' Leningradskogo rok-kluba [i.e. Roxy. Bulletin of the Leningrad Rock Club] #12 for 1987. [Leningrad, 1987]. 83 ll.: ill., on rectos only. 30x21 cm. Leaves not fastened and not bound. Some creases of the title leaf, cigarette smell.*

*Typewritten text and full-page illustrations were created on rectos only and then reproduced by photocopy. Design was created by Iulia Tyshkevich.*

«Roxy» is considered the first rock magazine in the USSR published in Leningrad from 1977 to 1990. In all, 15 samizdat issues were created. Since 1985, the print run was increased up to 50 copies. Following this initiative, rock periodicals sparked in other Soviet cities in the late 1980s.

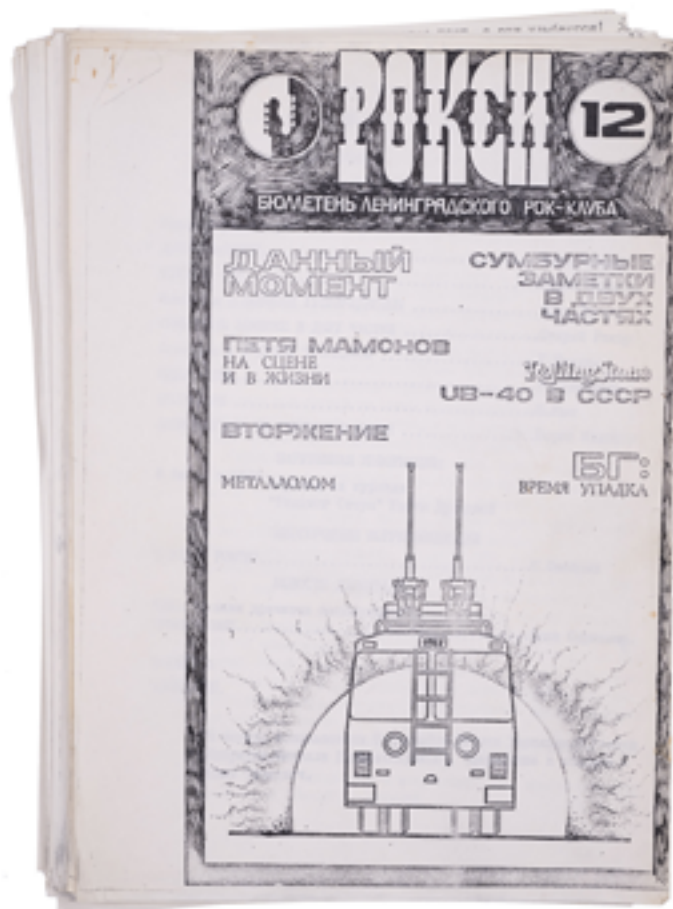
In the early 1980s, the Soviet authorities still desperately fought against any manifestations of dissent, including youth's passion for rock music. Overseen by the Komsomol and KGB, the Leningrad Rock Club (LRC) became the first legal venue of its kind. The club was reminiscent of Palaces of Culture and the association was similar to the Union of Soviet Composers. Providing a place for musicians to meet, perform, and discuss their music, the club gave unprecedented creative freedom and helped lead to the Russian rock revolution. (Wikipedia) Although early Soviet rock bands originated in the 1960s, the club led to an emergence of an entire rock industry in the Soviet Union. Since the mid-1980s, the pressure began to lessen. Performers began to tour, perform on television, and have their songs played on the radio.

Along with the founders of the Russian rock music, the periodical mentions names of little-known representatives.

The fanzine was initiated by Boris Grebenshchikov, Mike Naumenko, Yuri Ilchenko, Natalia Vasilyeva, Nikolai Vasin. Since the seventh issue (1984), Alexander Startsev had become the editor of Roxy and headed the magazine until its closure. Design and contributors to the magazine changed radically, but the contents remained describing the life of Soviet and foreign rock music. It included editorials, rumor columns, the 'Lengortop' hit parade, interviews with musicians, and translated articles from Western sources.

This issue contains an editorial on the magazine itself, another publication 'RIO', a club scandal and a rock festival held by LRC. The first article "For Now" was written by journalist Alexander Startsev (under the pseudonym Alek Zander). He wrote that sudden and all-encompassing enthusiasm of the press around rock culture and performers looked suspicious and grotesquely because of the lack of vivid polemics. However, he made notes for each concert and chronicled that various groups were warmly greeted by masses and made notes for each one.

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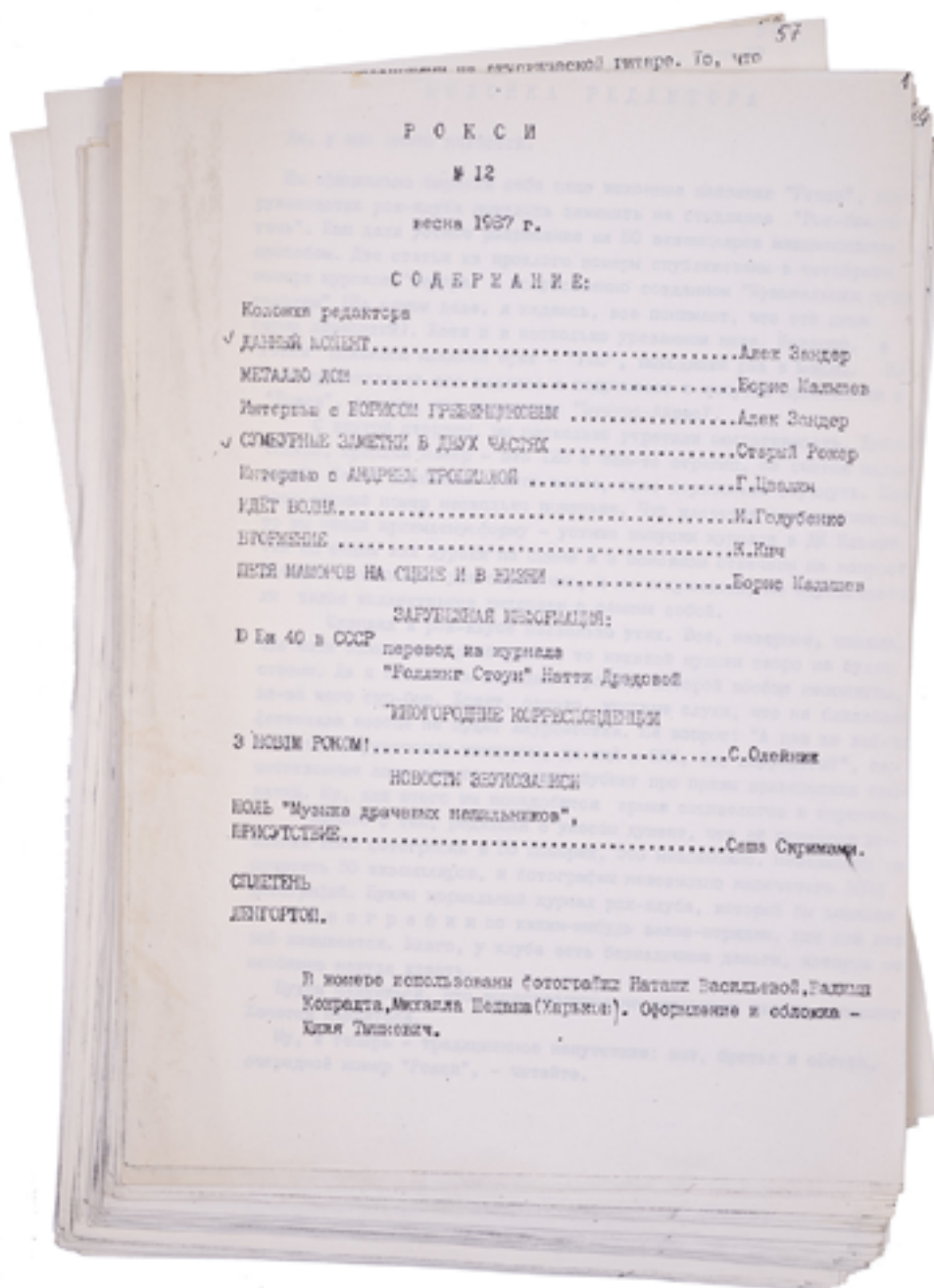
Alek Zander also published his interview with the leader of band Aquarium, Boris Grebenshchikov. In another interview, G. Tsvalin conversed with record producer Andrey Tropillo. K. Kich analyzes performances of nonresident bands in LRC. In the article "Scrap Metal" B. Malyshev elaborates on foreign heavy metal, its early sprouts in the USSR, a Soviet heavy metal group "EDS" (1983-1990) that joined the Rock Club. In "Wave Is Coming" I. Golubenko shared her thoughts about Siberian rock music. S. Oleinik contributed with news on rock culture

It is particularly interesting how UB-40 toured in the USSR. The magazine published the translation of a text from Rolling Stones (1986, No. 488). The first concert was held in the Luzhniki Stadium

and a Russian translator interpreted words of the group, filtering them ideologically. There were a lot of security guards who stopped dancing at big concerts. Yet, even Red Army soldiers danced during one concert and thrilled the group.

Photographs were provided by Natalia Vasilieva, Vadim Konradt, Mikhail Pedan. Due to low quality of the reproduction, pictures are overexposed and hardly recognizable. In all, 12 photographs were published: Kino, Kalinov most, Aquarium, Zoopark, Shock, et al.

\$ 550





## #42 [SAMIZDAT COLLECTION]

*Three paper collections with typewritten prose and poetry works. [1970s - early 1980s].  
31x21,5 cm. In contemporary blind cloth bindings. Light soiling of bindings, otherwise near fine.  
One reel of 13-mm wide magnetic tape. 21 cm in diameter. Mint.*

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

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

The first thing I did was type "Hard to Be a God" on the sly during my lunch break at work. There was more adrenaline in the blood than necessary. What if one caught me? It could be compared to a parachute jump. The rest I typed while on a business trip at night, so that no one would see

or guess. I had to present the tape at an airport, declare the text as technical materials, and carry the prints with me, but it seemed like a trifle. I spread several of Strugatsky's works among friends. I used a copy of Vysotsky's "Nerve" to pay the dentist for a filling in a molar tooth.

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





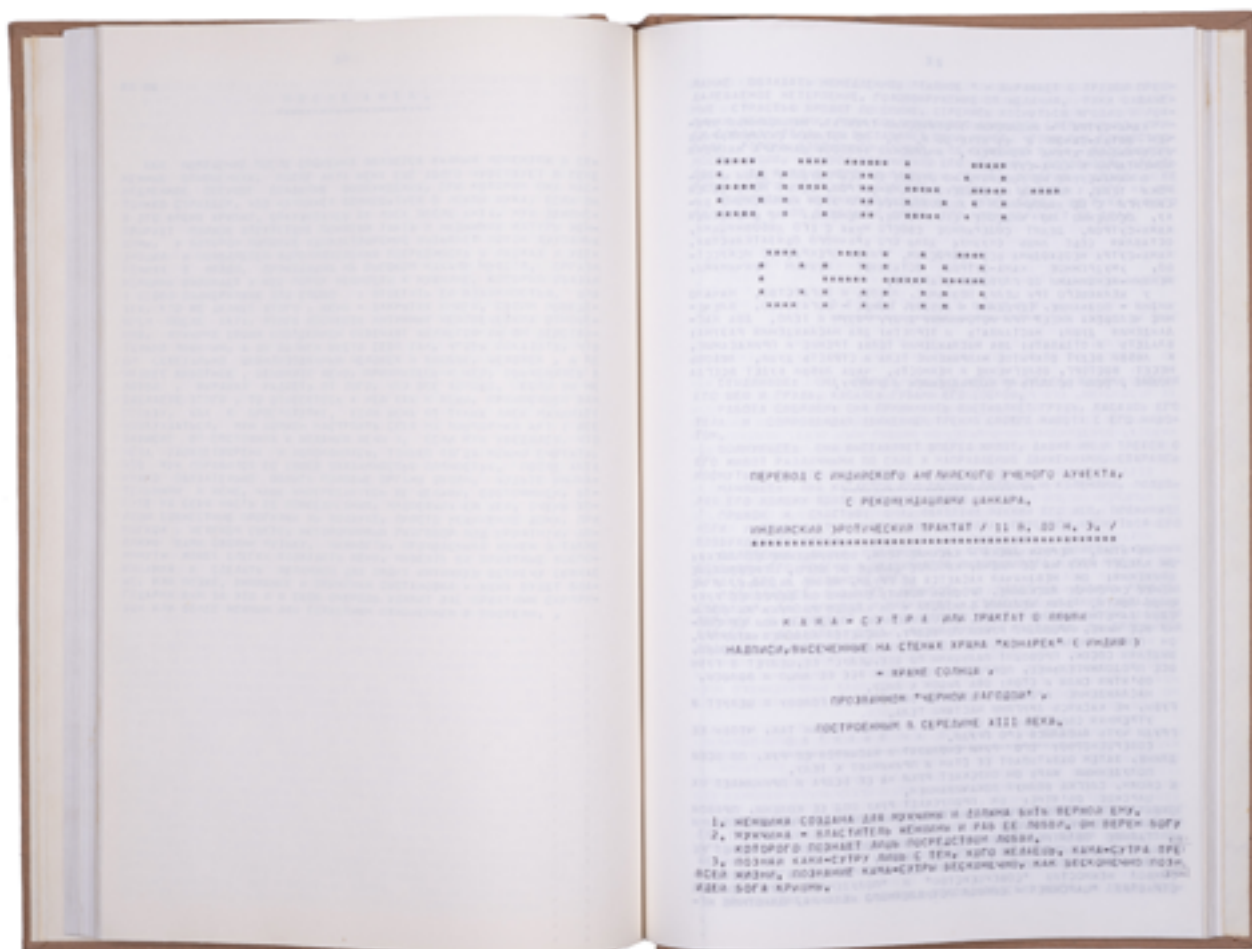
Recently it became clear that I wasn't the only one who read and printed samizdat. It's so good that none of us got caught at work and paid for our thoughts and our own selves."

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

Another light-brown book opens with literary parodies "Pegasus is not a luxury" by Alexander Ivanov (1936-1996) that brought popularity to the author. Behind Ivanov, stories by Henry Kattner and "Murphy's Law" by Arthur Bloch are published.

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

\$ 2500





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