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6





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## Dear friends and colleagues,

We are glad to present to you our work of the two years – the catalogue, dedicated entirely to Ukrainian books and manuscripts. In these uneasy times we wanted to celebrate the diversity and complexity of the Ukrainian culture.

In this catalogue you will find 53 items, primarily in Ukrainian and the languages, used in modern Ukraine.

In the catalogue there are books from XVII,XVIII, XIX and most of all – from XXth century all of them are separated into the following categories:

pre-1750 | art | literature | soviet Ukraine emigre | Poland and Ukraine | children's books american culture in Ukrainian | nation building women | ethnical groups of Ukraine manuscripts and photography

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

We welcome requests for collection-development and are happy to share our expertise with you on topics, related to our areas of knowledge.

A percentage of gainings from this catalog will be sent to our book colleagues in Ukraine.

Воля настане! [i.e. Freedom will come]

**Globus Books** & **Bookvica** Team Guest cataloguer: Pavel Vedernikov









## **#1** FIRST HISTORY TEXTBOOK IN SLAVONIC

**Innokentiy Gizel.** Sinopsis", ili Kratkoê sobraniê ot razlichnykh letopistsev o nachale slavyano-rosíyskago naroda i pervonachal'nykh knyaz'yakh bogospasayemago grada Kíêva [i.e. **Synopsis, or Brief collection from various chroniclers about the beginning of the Slavic-Russian people and the original princes of the God-saved city of Kyiv**]. Kyiv: Lavra typography, [1680]. 3-105 leaves., 1-2 and 106-110 are supplied in later manuscript. 18x14 cm.

XVIIIth century boards, rebacked. Lacks the title page. One full-page engraving shows Vladimir the Great. The copy has a number of manuscript additions and inscriptions. Leaves 1-2 and 106-110 are added likely in the end of XVIIIth century to complete the copy textwise. On L107 verso the owner's inscription reads that the book at the time belonged to Vasily Mikhailovich Sutlov, who was the bearer of the Order of St. John of Jerusalem (short-lived masonic order, that was established by Pavel I and then discontinued by his son Alexander I). Likely the same person lists his deceased relatives on the verso of L110, all gone in 1810s. On the front endpaper written 'printed in 1680 the book on the beginning of Slavic people'. The private stamp at the same endpaper and first and last pages is of Kazan-based Old-believer priest Pyotr Danilovich Zaletov (dated 22nd of January, 1908), alongside with his library number '1084'. Zaletov is best-known for building an Old-believer cathedral in Kazan in 1907.

5th edition of the first printed history book in Ukraine or Russia. Printed first in 1674, the consequent editions have followed, this one being 3rd with complete text, that was used later on. According to some bibliographies, it was printed in between years 1680 and 1700 with the same date on the title page and the engraving. The defining feature of this edition is pagination by leaves rather than by pages.

The book itself is a cornerstone of Slavonic books: being one of the first non-religious books ever printed in Cyrillic script, it also was fundamental for the creation of the historical narrative of the unity of three East Slavic nations – Ukrainian, Belarussian and Russian. For the first time in print appeared the story of Rurik's coming to Russia as a ruler with Sineus and Truvor.

Certain academics posit that the primary content of the "Synopsis" was essentially an abridged version of the chronicle written by Theodosius Safonovich, the abbot of St. Michael's Monastery. Alternatively, another perspective suggests that the principal source for the author of the "Synopsis" was "Kgonika Polska, Litewska, Żmudzka i wszystkiej Rusi" by Matvey Stryjkowski and the Gustyn Chronicle.

The suggested author of 'Synopsis' was archbishop Innocent (Gizel) (1600-1683), Prussian-born Church administrator and educator, who was close to Tsar Alexei Mikhailovich and lobbied the unity of Ukrainian and Russian Church traditions. In the aftermath of the rebellion by the Old Believers and Patriarch Nikon's attempts to consolidate more power during the 1650s, Alexei Mikhailovich sought support in church administration from the Kyiv Pechersk Lavra. Many priests from South Russia and Ukraine were elevated to positions in Moscow, where they were granted increased authority under Alexei Mikhailovich's reliance on the Lavra for backing.





This book was produced in that context of underlining the unity of Russian state at that time, with the role of Kyiv highlighted throughout the text.

According to the book after enduring centuries of degradation and the disconnection of the "princeship of Kyiv" from "Russia," the long-awaited "mercy of the Lord" unfolded. The "God-saved, glorious, and original royal city of Kyiv, despite its numerous transformations," was restored to Sovereign Rus' under the rule of the all-Russian Tsar Alexei Mikhailovich. It was proclaimed as the "eternal fatherland of the sceptre-bearing ancestors from time immemorial," constituting an integral part of the "Russian people."

In XVIIIth century 'Synopsis' held another 25 editions. By the end of XVIIIth century it was likely the most popular history book in the Russian Empire.

Worldcat shows physical copies in US at Harvard, Yale, NYPL, Newbury Library

In Synopis for the first time in a Slavonic printed book the basic geographic characteristics of the world are described, in the chapter 'On Asia', 'On Africa' and 'On Europe'.

America is also mentioned for the first time in Slavonic book in the following paragraph:

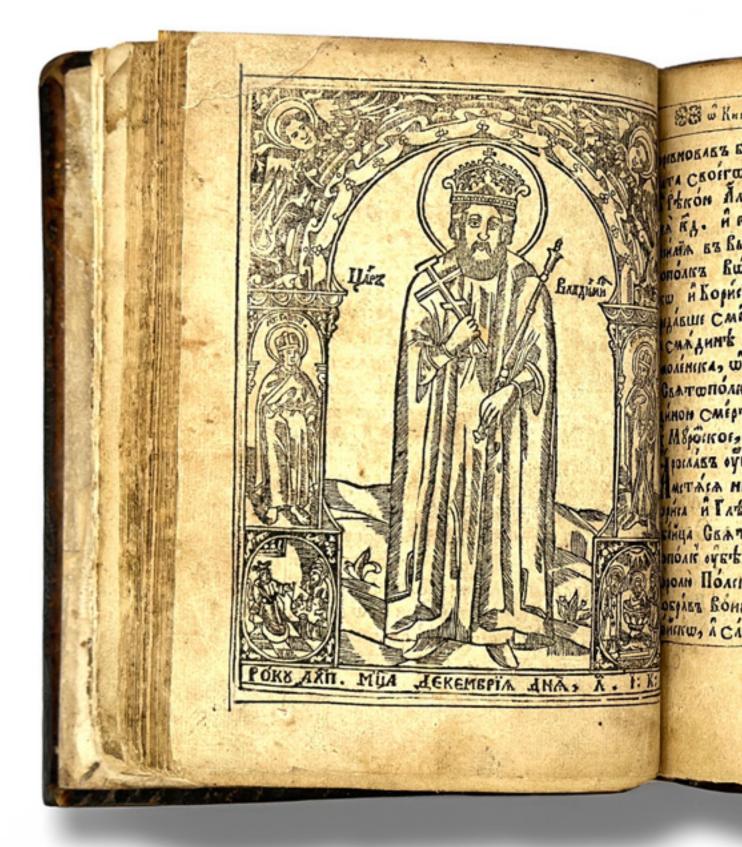
'There's also a fourth part of the world, called New World, or America – but because this last one only recently discovered, and little is known about it yet, we will leave it without the description'.

The importance of 'Synopsis' is hard to underestimate, as the book shaped the historical narrative for centuries to come.

Rare as all XVIIth century editions of Synopsis.

BB o Harmingen wor sa narina form ge 23 + Pour Hostiegen & & Barnes Houroport, 83 Госпоствовая , віли шіна міни во посла по ва знамини пратита писцами распотви : Дин 50 посталина посла по ва знамини пратита ANCYAMH PASHITAN : AUN CO MANNE DE TANUM, BORARA MA BA JAN CAPTI S RHIMINA WITAWARA - NO NISTAOMH SATU AND AND STUMMATO MARA ANTI MIS STW SIMA W Ситашала , но наталони сого внале поразублинато мора на сого вула Ш. Зана прогт нами за быть Паната соблав . А Б.В. наро: мя вто вула Ш. зані прогт народа блість Пананія політи созналь. А Б.Б. н прог нака в блицана рада аци жі шмата н былю что напанано от во посото врімина Гозота ной шимо, н том' чиса часты, ненанів от акалів, н ботого врімина Гозота ной чбжда быст Погнов'яти. Токино от висанів н Кнаги я метн, и діанів свою вания погланования. Токие Странановати, осли полькова Плания, и COAR MYS CHUI HEARANTS: MINU NO CALITOJEANN , GAARAMOIDUIRIN HAPOJE ASOMA тата тика кратин Кнадин Гонкиранати вата и дивития нупиди : неш Полаки А Насабаннии нув по ната долга старая Мунсаава Параго хаттанскаго Кнаса на Своими суделя , Госпоствоваща . Цоннати, мачаща чисти и писати . Фубин по томи найти Места Основна . Цоннати, мачаща чисти и писати . Фубин Кнади . Шихи народа настопища, самонные Сстанционтся . Пло и Стронсовской EXAPTS MARAS . art HSOSMSBOTS . CEME, KOLTA COCCUEO PECT HAM POCCIAHEX h. linemena SHATH MATALLA . в Полёноцината Страната, и о Бланкома AATH MI ROLOSAITZ, MED CAASINOS Пларода сщі в Гоку Ш Гожита Хія Сирин жі Гебны Странон, сттитлона жі сота Аналтадиантаго, нача писані не сійни, в Полбпощныта Страната нада сумитня: Нео ва том Гоку Киаза Гокорома Намірома широко Страна, апроли срань відши Са Славанами, и міра Стада Волгоком рікон, идіжи Согдаща Нов-HOEFOFOLT





Innokentiy Gizel. Sinopsis", ili Kratkoê sobraniê ot razlichnykh letopistsev o nachale slavyano-rosíyskago naroda i pervonachal'nykh knyaz'yakh bogospasayemago grada Kíêva [i.e. Synopsis, or Brief collection from various chroniclers about the beginning of the Slavic-Russian people and the original princes of the God-saved city of Kyiv]



# **#2** GETMAN S OFFICER LIBRARY

Glasssius, Salomo [Glass, Salomon], Jo. Francisci Buddei [Joannes Franciscus Budddeus], Johannes Gothofredus Olearius [Johannes Gottfried Olearius]. Salomonis Glassii Philologia sacra, qua totius ss. Veteris et novi Testamenti scripturae tum stylus et literatura, tum sensus et genuinae interpretationis ratio et doctrina libris quinque expenditur ac traditur qui absoluuntur philologia b. auctori speciatim sic dicta, grammatica et rhetorica sacra [A Treatise on the Styles, Literature, Meanings, and Genuine Interpretation of the Entire Old and New Testament Scriptures, Presented and Explained in Five Volumes, Complete with the Author's Specialized Philologies, Namely, Sacred Grammar and Rhetoric]. Lipsiae [Leipzig]: Apud Jo. Fridericum Gleditschium [By Johann Friedrich Gleditsch], 1743. [18], 6-32, [16], 2138 columns (i.e. 1069 pp.), [107] pp. Quatro, 23 x 18 cm. Edition novissima [New edition]. Copper engraving of the author's portrait on the frontispiece. Period vellum with embossed gilt spine. Engraved decorative headpieces, tailpieces, initials. In Latin, some Hebrew and Greek.

Good condition. Slight damage to the top of the spine. Bookplate pasted down to the front endpaper. Library number in ink on the title, pre-revolutionary library stamp on the title and cols. 43-45, 305-306, 589-590, 793-794, 1037-1038, 1293-1294. Ink and pencil numbers on the front and back endpapers. Minor foxing. Owner's marks on the first pages. Marginalia in ink on col. 1915.

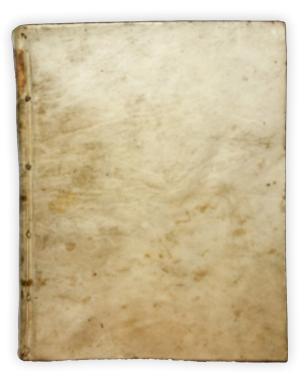
The inscription on the bottom margin title, p. 1, 3, 5, 7. reads Ex libris Nicolai Chanenko Signiferi Generalis [i.e. From the books of Mykola Khanenko, the Grand Standard-Bearer].

Mykola Khanenko (1693 - 1760) was a prominent Ukrainian politician, scholar and writer.

Starting his military career at 17 under Peter the Great, Khanenko rose from a scripture to the one of the most respected titles in the army. He became what is known as khorunzhiy, an officer responsible for bearing the standard for the Getman's army. Grand Standard Bearer was an official title in the Zaporozhian Cossack army and was a high official rank.

Khanenko meticulously studied for years - first in Kyiv Academy in Lviv, later on his own: he was a proponent of something known today as lifelong education. He became a polyglot, keen in Latin, wrote poetry in different languages and translated Latin books into Russian.

This attentiveness and encyclopaedic education made him a person close to the Getman figure: he was akin to procurator for both Ivan Skoropadsky and Pavel Polubotok. Polubotok and Khanenko were imprisoned by Peter the Great for a number of years after submitting a plea to choose a new Getman in a democratic way. Freed in 1726, Khanenko took part in the Russian-Turkish war in Crimea.



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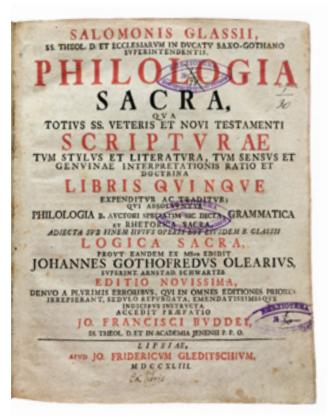


Later Khanenko switched to compiling the Ukrainian (Malorossian) law codex. His activities and interests do show the reality of Cossack officers: a tough, but educated, democratic and self-governing community.

Khanenko also left one of the first ever written memoirs on Ukrainian life of the era. He consistently wrote a diary from 1719 to 1754 and it was published a century later Chteniya v Imperatorskom Obschestve. Moskva: V Universitetskoi tipografii, 1858. // Diariusch ili Zhurnal...). His love for books and interest in religious studies was in detail reviewed by some scientists, among which an article inquired in great detail, describing the presumably personal library of Khanenko of at least 150 books. His diary notes dozens of Latin books: bought, gifted, sent for binding, translated. Most of those are historical, scientific and religious editions (Bilokin', S. Knyzhni interesy Mykoly Khanenka // προσφώνημα. Istorychni ta filolohichni rozvidky... no. 5, pp. 117-124. L'viv, 1998).

Later the volume left Khanenko family library and forsometimewasapartoftheNovgorodseverskaja gimnazia library. This is shown by the rubber stamp visible across different pages and a librarian inscript - both clearly dated as pre-1917. The library inscript in walnut ink runs through the bottom margin of the frontispiece, p. 1 and p. 3 stating the book "Belongs to Novgorodseverskaja gimnazia". The Novgorod-Seversk gymnasium was a Russian Empire secondary school active 1808-1918 within the modern Chernigov region of the Western Ukraine. The gymnasium is considered one of the oldest schools situated within the historical Ukraine territory, with Ukrainian classic writer Panteleimon Kulish (1819-1897) and teacher Konstantin Ushinskiy (1823-1870) among its pupils.

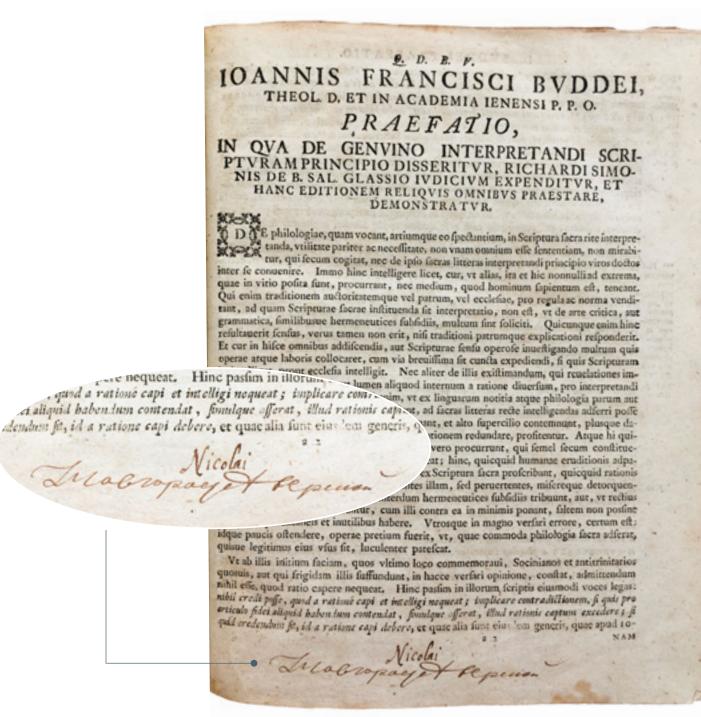
Closer to the modern days, during the XXth century the book was a part of Prof. Jurgis Baltrušaitis (1903-1988) collection. Baltrušaitis was a son of a known symbolist poet and Lithuanian ambassador in Soviet Russia. He was an art historian specialising in the styles and spiritual phenomena of the Middle Age, thus the book suited his collection well. The bookplate depicts his satirical self-portrait.







Salomon Glass (1593-1656) was a German theologian, Jena professor since 1620'ies specialising in Hebraism. Editor of the Nuremberg Bible. This encyclopaedic Philologia sacra is his major work. With the 1st edition of the 1st vol issued in 1623, the five vols. present in this book were completed by 1636 and subsequently reissued a number of times. The work is divided into five parts. Glassius looks into philology as a tool to understand the Holy scripture, and describes the methods to use this tool. He provides a system of biblical literature and examines different languages used in them, including literal and figurative meanings of the tropes. This systematic approach is considered a great example of the new research practices in theology and the encyclopedia became a classic.



## D. BVDDEI PRAEFATIO.

quae ad Scripturae interpretationem requiruntur, ad hoc effe aptiorem, quanto rectius ratione fua vri, et artes, quae rationis opera excoluatur, vt criticam, grammaticam, rhetoricam, ceterasque, adplicare didicerit. At, rationem normam ac principium interpretandi Scripturam elle, hoc est, quod abnuimus. Quod ve multis demonstremus argumentis, necesse non est, cum quilibet, qui modo, quid ratio fit, intelligit, hoc facile perspicere queat. Constat namque, et alibi iam obferuatum eft, rationis nomine vel ipfum hominis intellectum, feu facultatem, res, quae nobis offeruntur, cognoscendi, diiudicandique, deque iis ratiocinandi, venire, vel principia quaedam, seu propositiones claras et euidentes, de quibus nemini mortalium dubitare fas est. Priori modo fi ratio capiatur, eam, praesertim, fi in hominibus fibi relictis, nec dum diuini Spiritus gratia illuminatis, spectetur, ad res diuinas ac spirituales percipiendas ac diiudicandas, longe effe ineptifimam, ex experientia, et luculentifimis Scripturae facrae teftimoniis, constat. Hominem Juzicov non percipere, quae funt Spiritus Dei, nec ea cognofcere posie, diferte testatur Paulus i Cor. 11, 14. vbi et addit: Ta mieunalina mieunalina; elle diiudicanda. Immo, to Georgia The oageo's, quicquid homo fibi relictus cogitat, quantumuis ipfi egregium et longe praestantislimum esse videatur, inimiciriam Dei esse, adeoque Spiritus Sancti iudicio prorfus repugnare docet, Rom. VIII, 5. Quod fi in homine regenito ratio fpectetur, ex tenebris equidem denfifimis in lucem diginam emergit, vt, cum antea fuerit oxoroç, mera caligo, nunc fiat Que, lumen in Domino, Epb. V, 8. Limites tamen a natura, aut potius Deo ipfo illi constitutos, non egreditur: plurimaque tum in naturae, tum in gratiae regno remanent, quae peruestigare aut comprehendere nequit, adeo quidem, vt tanto quis merito fapientior cenfeatur, quanto modeftius de intellectus fui viribus fentit, quantoque plura vtrobique effe agnofcit, quae modum captumque rationis quam longiffime fuperant. Cuiusmodi cum plurima in Scriptura facra occurrant, quae myferiorum nomine veniunt, quaeue caro et fanguis, hoc eft, ratio reuelare nequit, fed tantum pater coeleftis, Matth XVI, 17. nemo non videt, rationem hoc modo acceptam, principium interpretandi Scripturam effe non poffe. Fieri enim prorfus nequit, vt num vera, an falfa fint, ratio dijudicet, quae fupra eius captum pofita funt, vt ne quidem ea percipiat. Aeque ac oculus, quae plane non videt, num atra, an alba fint, difcernere nequit. Atque hinc, quid de principiis rationis, quae itidem interdum rationis nomine veniunt, pronuntiandum fit, fua fponte liquet. Ea enim vt ex ideis claris et euidentibus exurgunt, ita ad res faltem, quae noftra cognitione affequimur, adplicari pofiunt. Suis itaque et illa circumscribenda funtlimitibus, quos aperte migrant, qui ad ea, ceu normam ac cynofuram, exigere conantur, quae illorum ambitu nullatenus continentur. Vnde recte quidem colligitur, quae naturalium rerum fphaera comprehenduntur, ita fe habere, vt ceu vera confiftere nequeant, quae principiis veris repugnant; at quae fupra hancce fphaeram conftituta funt, fi quis ad eam normam exigere vellet, nihil aliud ageret, quam vt infcitiam fuam ignorantiamque maximam, in diuinis pariter ac humanis rebus proderet. Atque hoc eft, quod alias dici folet, eorum, quae Scriptura facra tradit, nihil effe contra rationem, plurima vero fupra eandem, eo quod limites principiorum rationis excedunt, ad quae adeo, ceu ad normam atque regulam, exigi quoque nequeunt. Idque infuper de veris ac genuinis rationis principiis intelligo: de spuriis enim, seu quae homines sibi ipsis fingunt, et ad tegenda aut excusanda quaeuis vitia auide arripiunt, nemo dubitabit, ea in Scripturae interpretatione locum non inuenire, etfi nihil frequentius fit, vt quotidiana teftatur experientia.

Haec cum nostra, immo ecclesiae nostrae, de rationis vsu in Scripturae facrae interpretatione, sit sententia, mirari aliquis posset, esse quenquam, qui Socinianis pariter ac Lutheranis, seu nostrae ecclesiae doctoribus, candem interpretandi Scripturam methodum, idemque principium

Chanenko,

23

tribuat.



GLOBUS BOOKS BOOKVICA

# **#3** UKRAINIAN EMBROIDERY

# **Dolivo, E**. Sbornik yuzhno-russkikh uzorov [i.e. **The collection of South Russian ornaments**]. Kyiv: E.Y.Fyodorov, 1886. 18 chromolithogrtaphic plates.

Contemporary binding with the original front wrapper glued over the front cover of the binding. Very good condition.

The copy belonged to well known architect Yulian Dupont (1881-1933), the son of an Englishman Ludwig Dupont, who spent most of his life in Odesa. The copys has his pencil inscription on the first endpaper. At the time Yulian was studying at the drawing school of the Odesa Society of Fine Arts. He is best known for his architectural work in Odesa and Yekaterinoslav (today's Dnipro) in 1900s.

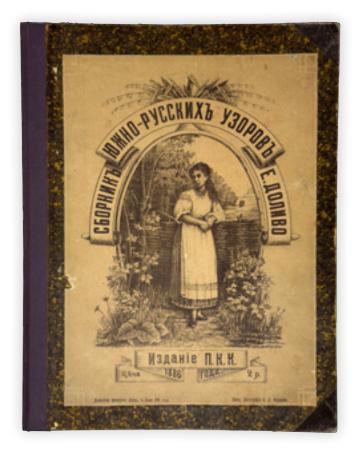
First edition. The album is consisting of the folk ornaments, collected by Dolivo, of the Ukrainian origin. Although the art of 'vyshivanka' has existed in Ukraine and Belarus for centuries, in the end of XIXth century the attention of the national cultural elites was first drawn to it.

The traditional Ukrainian men's shirt adorned with embroidery ('vyshivanka') departs from its customary ensemble and starts being paired with European attire. Ivan Franko is often credited with playing a significant role in popularizing the trend of wearing embroidered shirts beneath a jacket, as he "stood out from the crowd with his attire an embroidered shirt amid puffy collars and ties." Later in 1920-1930s the trend became universal and was adopted even by Ukrainian Soviet officials.

Extremely rare. This edition is not in the Worldcat, not in Ukrainian or Russian National Libraries. 2nd edition is held at NYPL



This is an interesting example of adopting the Ukrainian national ornament into patterns for weaving loom.











# **#4** STAGE ACTING IN GREEN UKRAINE

(**Mova, Yuri**) Pidruchnyk Akt'orovi. Shliakh Zrobytys' Diisnym Akt'orom, Akt'orom-Artystom. Chastyna I-sha [i.e. **Actor's ABC. How to Become a Real Actor and Artist. Part I**]. **Vol I [and only].** Vladivostok: Drukarnia "Dal'nii Vostok", 1915. [4], III, 25 p., 2 ill. tables, one of them being a fold-out. 23 x 17 cm. Original publisher's cover. In Ukrainian.

Good to fair condition. Cover shows signs of wear. Tear along the spine with the cover partially detached. Traces of paper labels on the front cover, spots on the back cover. The title page has an owner's mark of Todos' Maksimenko and a round stamp of Prosvita society. Foxing throughout the book.

The book bears a Prosvita stamp - originating from the small Stebliv city in Cherkassy region, where local Prosvita society has been active since 1917. Vseukrains'ke tovarystvo Prosvita im. Tarasa Shevchenka [Pan-Ukrainian Prosvita society after T. Schevchenko], est. 1868, was a Galician Ukrainophilic organisation that led enlightenment activities based on Ukrainian national culture. Promoting literacy and national self-awareness, it simultaneously fostered a nation-wide political mindset that advocated for the independent Ukrainian state. The society funded printing of 1000's of titles, with a summary run of over 3 mln copies. Prosvita also established schools, libraries and kindergartens.

The book is dedicated to "the father of Ukrainian theatre" Mykhailo Staryts'kyi (1840-1904), Russian and Ukrainian writer. Staryts'kyi and his companion Marko Kropyvnyts'kyi (1840-1910) formed the first professional theatre or more precisely an actor's guild (1882), staging Ukrainian-language plays.

By 1916, at least 270 thousand colonists - or over 80% of new settlers around Vladivostok - were Ukrainian. They moved to receive free vast land plots of 100 ha promised by the government. The Ukrainians formed a community called Zelenyi Klyn [Green Ukraine] so large and so tightly knit, that after the 1917 revolution they established some form of semi-independence, forming hromadas and nationalist military groups in the Russian Far East. The early publishing activity of Zelenyi Klyn area is still waiting to be studied. According to available sources, at least three major Ukrainian publishing houses existed. One, responsible for publishing the present book, in Vladivostok, one in Harbin and another one in Nikol'sk-Ussuryiskyi. After the 1917 Revolution, Ukrainian periodics saw its rise with over 20 editions printed in the region. But prior to this period of freedom a limited number of books on strictly chosen topics were allowed for printing.

Very rare. Not in WorldCat, not in KVK. The edition is present only in 3 Ukrainian libraries In spite of life-changing political events, rarely anyone was interested in theatre and stagings, including this book's author himself, who had to concentrate on local administrative tasks. And this is the most probable cause why there was only one volume of this workbook issued.





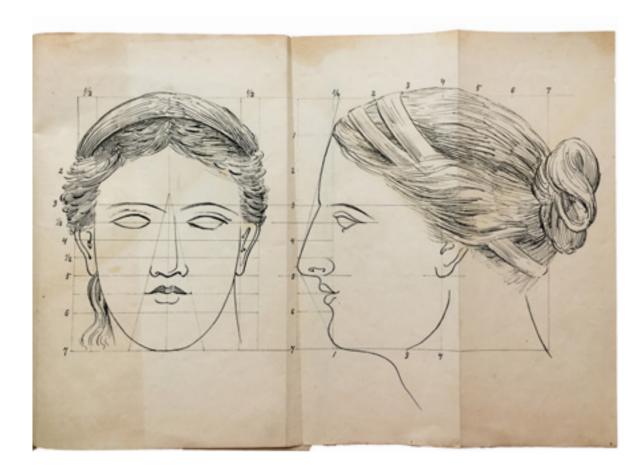
The present book's author, Yuri Mova (pseud., Yuri Glushko, 1882-1942) was tightly connected with the social life of the Zelenyi Klyn. Initially a sailor, Glushko formed a national Ukrainian choir in Vladivostok, and became an active Prosvita member. He also was involved in the Ukrainian independence movement, something that led to his constant conflicts with local Russian Empire police. After the 1917 revolution, Glushko managed to combine his artistic interests and administrative experience. He established a theatre and staged a number of plays, He also formed a local trading company. Glushko published some verses and political articles, but only one book. His political activities resulted in multiple arrests - first under the local Kolchak regime and later under the Bolsheviks.

In the preface, Glushko notes that his book is not a straightforward compilation of exercises or a summary of available specialist works. Rather, it is a result of his own studies, discussions with professional actors, cabinet research combined with stage experiments. In three parts of the book the author lays out his ideas on speech, scenic movement, ways to understand and express a character. Glushko states that there were virtually no studies on acting. However, this is incorrect: he misses on Aristotle, Alberti, Delsarte, Moliere and shows neophyte enthusiasm of rediscovering the already known techniques, approaches, tricks, styles - in short, everything that makes the profession. Nevertheless, Glushko poses a deep and relevant question on acting as a profession, as a system. By 1915 this topic was unexplored and was yet to be answered by Stanislavski and his Method.

Overall, the book is an artefact showing more cultural life of Ukrainian Far East settlers whose were interested in the most intriguing artistic challenges of the era.

Owner's inscription - "Maksimenko Todos' K." attributes the book to the collection of Todos' Kuz'mych Maksymenko (1920-1980), a bandura player, professional opera and folk singer.

In: Natsionalna Bibliogafia Ukraini, vol. 3, item 8169.





# **#5** REVOLUTIONARY ART IN EARLY SOVIET UKRAINE

10 rokiv Zhovtnia. Kataloh iuvileynoi vystavky [i.e. **10 years of October. Catalogue of the anniversary exhibition**]. Kharkiv-Kyiv-Odesa: Narkomos USRR, 1927. 36 unnumbered pages of plates. Printed w/o title page. 17x13,5 cm.

Original publisher's wrappers.Pencil marks and crossed out numerical stamp on front cover. Lower part of the front cover detached from the spine. Rust on staples. Overall good condition.

By 1927, Ukraine was a Soviet Socialist Republic for 5 years already. But unlike Russia, Ukraine didn't go through the revolution, it was rather taken over by the Bolsheviks with some support from the elites. The new political realities in the UkSSR were asking for new artists and new forms of expressing the greatness and the goodness of the new regime. 10 rokiv Zhovtnia, Organised by People's Commissariat of Education of the UkSSR, became a travelling art exhibition celebrating 10 years of the Russian proletarian revolution - but envisioned by the Ukrainian artists.

1920's was a period of indigenization so there were yet no universal art guidelines, but lots of creative freedom. During those years, Ukrainian art and theatre were connected and feeding on both the best of Soviet and of Western creative examples. Diverse art scene, yet not destroyed by the harsh censors, famine and war conflicts, was a place of experimental battles, expressing social, political, cultural ideas. The managers of the exhibition themselves were directly asking for revolutionary art pieces that were closely interconnected with real Ukrainian life - and not some "Karl Marx portrait embroideries". During the preparation for the exhibition, it was said that all art unions and all artists are welcome to send in the works (see: Vol'sky, B. Shche pro vseukrains'ku khudozhniu vystavku "10 rokyv zhovtnia". In: Kul'tura i pobut, #29 for 1927). No wonder that the 10 rokiv Zhovtnia catalogue shows such a diversity of artistic visions.

Rare. Not in KVK. WorldCat finds a copy of another edition of the catalogue at the Getty Library. The National Library of Ukraine also owns a different version of the catalogue Creatively, the exhibition was fueled mainly by three key Ukrainian art groups of the era: nationalistic Asotsiatsiia revoliutsiinoho mystetstva Ukrainy [Association of revolutionary art of Ukraine] favoring monumental art, prorealistic Asotsiatsiia khudozhnykiv Chervonoi Ukrainy [Association of Red Ukraine artists] and avant-garde Ob'iednannia suchasnykh myttsiv Ukrainy [Association of contemporary artists of Ukraine] that for time followed Western European trends and experiments.







Combining "quiet" and "loud" art alike, the catalogue shows artists from totally different backgrounds approaching a specific topic not as directed by some State-funded organization, but with different methods and their own unique ideas. From avant-garde murals of Grigory Dovzhenko (1899 - 1980) and Vasil Sedlyar (1899 - 1937) to a parade portrait of Oleksii Shovkunenko (1884 - 1974). From prominent and energetic women artists like Mariia Kotliarevs'ka (1902 - 1984) and Josephina Dindo (1902 - 1953) to an elegiac paysage by Oleksandr Symonov (1875 - 1957). From realistic Dniprel'stan painting by Karpo Trokhymenko (1885 - 1979) by a Jewish genre scene of Teofil Fraierman (1883 - 1957). Indeed, most works are not about revolution or political leaders per se. But they had what the curators were looking for - some revolutionary energy in them. The art shown on the exhibition was in a sense already official, but still free-spirited.

The art exhibition opened first on 8th October 1927 in Kharkiv and travelled to 8 cities throughout 1927 and 1928. It was the first pan-Ukrainian exhibition ever. The art objects shown were a subject of change from town to town. Thus, a number of such catalogues were issued, all having some differences in appearance and listed works present on the plates. By the end of the exhibition, Kyiv Art Gallery acquired 58 works of art included in 10 rokiv Zhovtnia.



# **#6** RGALICIAN CONSTRUCTIVISTS PRECEDING ARTES

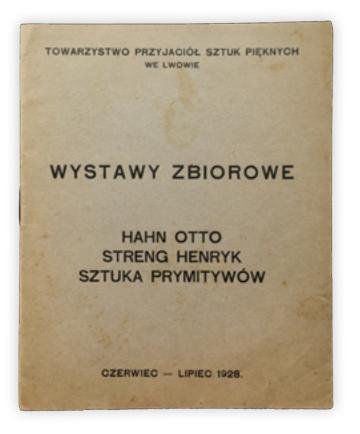
Wystawy zbiorowe: Hahn Otto, Streng Henryk. Sztuka prymitywów. Czerwiec-Lipiec 1928 [i.e. **Collective exhibition: Otto Hanh & Henryk Streng. Primitive art. From June to July 1928**]. Lviv: Drukarnia M. Wilfa Lwów-Zniesienie for Towarzystwo Przyjaciół Sztuk Pięknych we Lwowie, 1928. 9, [5] p. Ill.

Issued without the title page, the pagination is inclusive of the cover. 14.5 x 12 cm. Original publisher's wrapper. In Polish. Good to very good condition. Spots and slight discoloration of the front cover. Rust on staple.

Brochure features two b&w reproductions of paintings exhibited: Figura z fajką (Man with a pipe, 1926) by H. Streng and Montaż (Montage, 1926) by O. Hahn. The major content of the catalogue is an introductory note by Ludwik Lille and a list of all items exhibited, totalling 54 art pieces: pencil drawings, gouaches and oil paintings.

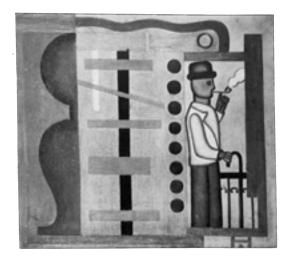
Henryk Streng (used pseud. Marek Włodarski, 1898-1960) - was a Jewish Lviv-born artist, formed by his studies at F. Léger's Académie Moderne. Nourished by wide contacts within European artistic circles, including surrealists A. Breton and A. Masson, Streng developed an unique object-centric style that blended cubistic, expressionist elements and naive stylization. His works mostly represented culture-rich diverse Lviv cityscapes and genre scenes. Since 1930 a member of Zrzeszenie Artystów Plastyków [Association of visual artists] known as ARTES, Streng suffered immensely during WWII. After escaping from a Nazi camp, he had to burn his personal documents, take the name of Marek Włodarski and hide at his wife's house - all this just to bury his Jewish identity. The artist went as far as scraping off his signatures from the oils - in particular, he sanded the corner of the painting shown on p. 2 of the brochure, Figura z fajką - something that was discovered only in 2017 (curator and art critic Camila McHugh mentions this in her "Henryk Streng / Marek Włodarski and Jewish-Polish Modernism" exhibition at MoMa in Warsaw review). Streng was arrested and once again sent to a Nazi camp. Luckily, Streng survived and in addition to further developing his artistic style as a way to understand and come to terms with the occupation and WWII, he was teaching art in Warsaw.

Rare. Both WorldCat and KVK list only 1 copy, in the National Library of Poland Streng's vis-a-vis, Otto Hahn (1904-1942), was a fellow Lviv-born Académie Moderne student and fellow ARTES member since 1930. He never managed to survive the turmoil of World War II. Hahn held more experiments with his style, but sadly left not much artistic material.





The 1928 "Sztuka prymitywów" exhibition was organized by the artists themselves and represented the art as a way to study the contemporary social megapolis-centred phenomenon. The exhibition showed oils, drawings, and gouaches. Ludwik Lille (1897-1857), an artist and a future member of ARTES himself, wrote an extensive insightful article, a text that is more of a culturological study rather than just an ordinary introductory note. Lille starts off proclaiming that a painting requires a frame of knowledge to be understood fully - formed either by previous personal experience or by a knowledgeable person. Lille poses himself as such a person, providing details on how the paintings some of them considered classics of naive art today - should be seen and understood.



#### **PRICE: \$ 1200**

## KATALOG.

STRENG HENRYK

#### Rysunki i Gwasze.

1. Dwaj murzyni	
2. Dwaj murzyni	
5. Figura i gramofon	
4. Figura i gramofon	(gwasz)
5. Rowerzysta	
6. Figura i układ form płaskich	
7. Rowerzyści	
8. Figura z syfonem	(pastel)
9. Portal i kompozycja	
10. Figura i formy dynamiczne	
11. Figura i formy dynamiczne	
12. Kosz owoców	(gwasz)
13. Sklep z naftą	
14. Król Jazz-bandu	(gwasz)
15. Ładują worki	
16. Kolejarze	
17. Układ form	(gwasz)
18. Głowa z fajką	
19. Głowa	
20. Głowa	

#### **Obrazy** olejne

21. Fryzjer	1925
22. Dwaj murzyni	1926
23. Figura z gramofonem	1926
24. Kontrasty form	1926
25. Figura i układ form płaskich	1926
26. Martwa natura	1926
27. Figura z syfonem	1926
28. Figura z fajką i kompozycja abstrakcyjna	1926
29. Portal i kompozycja	1926
30. Figura z dzbanem i kompozycja	1927
31. Martwa natura (układ przedmiotów)	1927



## **#7** PHOTOGRAPHY

Vystavka UFoto. L'viv u svitlyni. Lystopad 1932 [i.e. **UFoto Exhibition. Lviv in pictures. November 1932**]. Catalog of 3rd exhibition. Lviv: Ukrains'ke fotohrafichne tovarystvo u L'vovi, 1932. Close to 16mo. Title, 4 p., 19 photographic plates, 3 bi-sided lists of ads. 16.5 x 12 cm.

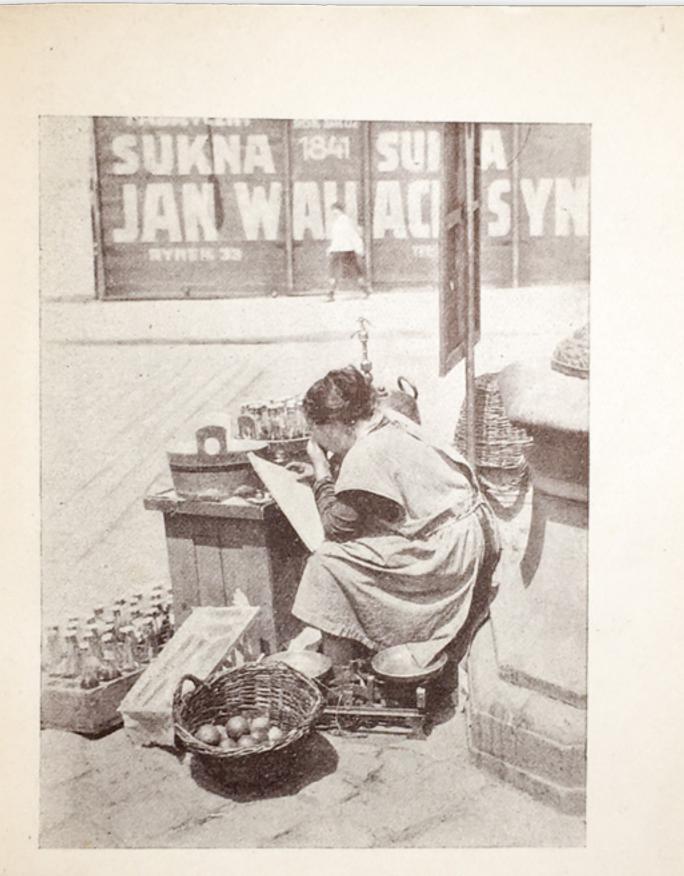
Numbered edition, copy № 0192 of 1000. Artistic publisher's cover by Olena Zakhariiasevych with a pasted down 6.5 x 4.5 cm photograph. Overall good to very good condition. Minor scuffing of the spine, light soiling of the front cover. Brochure clean inside, light foxing and slightly toned pages. 1 of 20 photographic plates is missing.

UFoto stands for Ukrains'ke fotohrafichne tovarystvo, Western Ukrainian, Lviv-based amateur photographers union active from March 1930 to September 1939 when the WWII put an end to the future exhibition plans. Doctor Stepan Dmokhovs'kyi (1875 - 1959) served as the head of the union. UFoto became the trampoline to start the monthly magazine, Svitlo i tin' [i.e. Light and shadow] as well as a platform for the Ukrainian film pioneer Yulian Dorosh (1909 - 1982) to develop his talents.

As the newspapers of the era mention, cheap affordable photography called for a union like this for some time already (see Za osnuvannia ukrains'koho fotohrafichnoho tovarystva, in: Dilo, Nº49 from 05 March 1930). The first organized union of its kind, it held eight exhibitions with 30 to 50 photographers exhibiting each time hundreds of their shots - a work of superior magnitude compared to any other novice photography groups active in the 1920s. To promote the exhibitions, prizes were awarded to the best shots. While the album only has 19 (out of 20) plates, the third exhibition encompassed 365 works of art from 22 authors. Photograph shown on plate no. 1, "Vasylijans'ka tserkva" by Oleksander Mokh, got the UFoto gran-prix.

Rare. Not in WorldCat. Not in KVK. Not found in National Library of Ukraine. A copy is present at Lviv Regional Universal Scientific Library This album, as stated in the preface, is dedicated to local Lviv images and is the first ever collection of Lviv-centered photography shot by Ukrainians in history. With mainly cityscapes, artistic exercises and genre images, the album captures Lviv as seen not by tourists, news reporters or officials, but by people who have a chance to observe it daily through their lives. The importance and novelty of such a focus is noted in the preface of the album, written by Ukrainian classic historian Ivan Kryp'iakevych (1886 - 1967). Nostalgic, tender and sweet, with each shot the album reveals only something a real resident can capture: the beauty of the momentary daily life.





З Ринку: "Тяжкі часи"

Н. Нижанковський

## **#8** UKRAINIAN ART ONE YEAR PRIOR TO TERROR

Obrozotvorche Mystectvo. Almanakh 4. [i.e. **Fine Art. Almanakh 4**]. Kyiv: Mystectvo, 1936. 347, [5] p.: ill. 26,6x17,5 cm.

1 of 1000 copies produced. Original cloth binding with silver lettering on the front cover. Spine slightly restored. Otherwise in very good condition. 29 illustrations on separate leaves. 200 illustrations in text. In Ukrainian. The editorial board included Aron-Ber Shimon Kratko, Anatol Petritskiy, Vasil Sedliar, Mikhailo Dragan. The antology is dedicated to all actual aspects of Ukrainian art and the critical reviews of the Western Art by leading Ukrainian artists of the time. Edition is designed in Kharkiv at the 'Mystetstvo' print-shop by the team, led by R.Rusakovska.

The collection of articles and reproductions in this issue of periodical 'Obrozotvorche Mystectvo' (existed in 1934-1941), is important because of the time of the publication. It included such great Ukrainain modernist artists, as Anatol Petritskiy, Zinovy Tolkachyov and Vasil Sedliar - who were at the forefront of Ukrainain avant-garde thought in art. Next year many of the people, included in this publication, were prosecuted, their art was banned and many works destroyed. Vasil Sedliar, whose name is clearly printed on the title page in this edition, would die in NKVD prison in 1937, in city of Kyiv. Some of the contributors to this anthology have been arrested as students and followers of Mykhailo Boychuk (so-called Boychukists), the monumentalist painter, whose art the Soviet critics of the time coined as anti-Soviet and formalist. Some of the artists also were charged with nationalistic motifs in their art. Of 13 Ukrainian contributors to the text of the book, 5 felt victims of political repressions and died in 1930-1940s.

Some of the articles, included in the almanac: article by artist N.Yavorska about Käthe Kollwitz, article on Rembrandt by Zinovy Tolkachyov, article on the development of Soviet sculpture by sculptor Olga Kudriavtseva, article by artist Kost' Bul'din on 'Artists' unity' on the importance of the groups and unions in the art world.

Not found in the Worldcat

After the war Bul'din would emigrate to Argentina. In 1942, he managed the gallery of T. G. Shevchenko's paintings in occupied Kharkiv. Since 1943, in Nazi-occupied Lviv, he taught at the Lviv Art and Industrial School - together with Mykola Zhevago, Mykola Butovych, Mykhailo Kozyk and Ivan Severa.









# ТВОРЧІСТЬ

## C.MAMOAAT

"Тепер жиновый кожному з кас лочетиев пере-оцільние свої рок. Бо родоко жини і таприми з ком чос". /C. Kociepj

<text><text><text><text><text><text><text>

125



# **#9** SONGS OF LOVE, DNIEPER, AND THE STEPPE

Myrovych, R[oman], Koval'chuk, V[olodislav]. Ukrains'ka Pisnia. Ukrains'kyi Natsional'nyi Spivannyk. Ponad 200 Naikrashchykh Ukrains'kykh Pisen' iz Notamy [i.e. The Ukrainian Song. Ukrainian National Songbook. Over 200 of the Best Ukrainian Songs, Sheet Music Included]. L'viv: L'vivs'ka drukarnia for Desheva Knyzhka, 1938. 255 p. 17 x 12,5 cm.

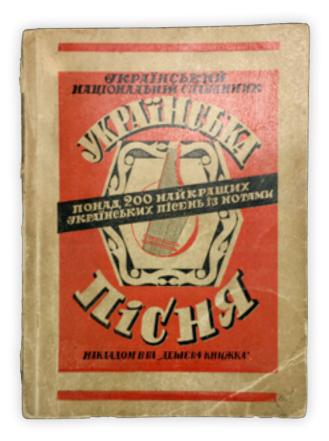
Original publisher's paper wrapper illustrated in black & red. 1st and only edition. Run not mentioned. In Ukrainian. Cover design is not credited, but can be likely attributed to Roman Chornii (1905-1940). Chornii was a graphic artist illustrating the majority of Desheva Knyzhka books, drifting in his artistic approach towards a mix of symbolic figures and angular fonts. The stylistic resemblance of this cover to the ones mentioned as covers drawn by Chornii is evident (see: Yatsiv, R. Roman Chornii, Mystets'ka Lehenda L'vova: Materialy do Istorii Ukrains'koho Mystetstva 1920-1930-kh Rokiv / Instytut Narodoznavstva NAN Ukrainy. L'viv: Rastr-7, 2013). Aside from his art, Chornii was an active Ukrainian nationalist, arrested and executed by NKVD during the early 1940's. Good condition. Paper loss on the bottom of the spine. Some creases of the front and back cover, spots on the back cover. Insides good & clean, pencil mark on p. 72.

The book is marked as an OVDMO edition. OVDMO stands for Oseredok Vydavnychoi Dopomohy Masovii Osviti [i.e. Center of Publishing Assistance for Mass Education], an organization backed by Ukrainian nationalists (OUN) with an aim to promote literacy and simultaneously nationcentric and anti-Bolshevik ideas among the lower classes. OVDMO ceased to exist with Soviet annexation of the region due to govt. ban.

The song book's publisher, Volodymyr Kunanets' (19?? – 1948) was a notable OUN activist engaged in a multitude of projects, from choirs to underground publishing and distribution of weapons – that led him to a Polish prison in 1934. Fresh out of the camp, in 1935 he invested his father's fortune into the publishing house that became Desheva Knizhka.

Supported by OVDMO and OUN, Desheva Knyzhka focused on books aimed at poor, peasantry and barely literate people living in the region. OVDMO created a group of "educators", combining in such figures teacher's training with nationalist propagandistic rethorics. OVDMO issued ABCs, textbooks, dramas, songbooks — ones especially aimed for collective, choir singing and staging (Ukhach, Vasyl'. Na Fronti Dukhovnoi Borot'by Derzhavotvorcha Diial'nist' OUN v Tsaryni Kul'tury ta Osvity (20 – 40 Roky XX st.). Ternopil': Vektor, 2011). "Desheva Knizhka" existed for four years from 1935 to 1939. It published books and periodicals, among which Samoosvytnyk was the most popular with a run of 22 000 copies during its prime.

Rare. Not in KVK. WorldCat finds 3 copies: one at University of Manitoba in Canada, two in the US: NYPL and Saint Basil's Collega Library in Stamford (OCLC 37782682)



Art

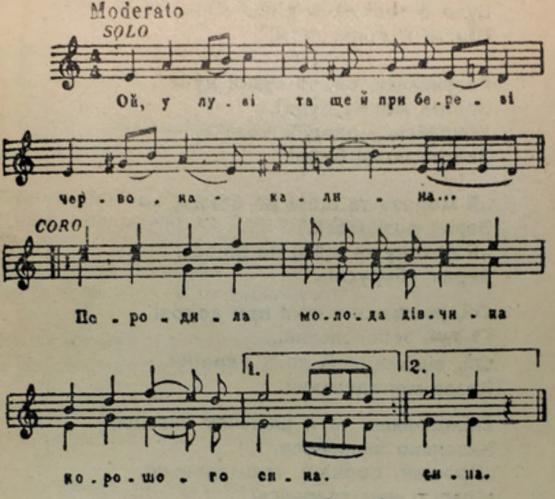
Two editors of the book are mentioned on the title: Roman G. Myrovych (1909-1944) was Ukrainian poet and composer, also an OUN activist. The second editor, Volodislav Koval'chuk (? - 194x), was a playwright active in 1930's Lviv. Koval'chuk was a member of curious Dvanadtsiatka [i.e. A Dozen] literary circle. Dvanadtsiatka was formed by Anatol' Kurdydyk (1905-2001), a satire master and lifelong journalist. It indeed consisted strictly of 12 members. Marginal to the mainstream clubs and unions, those 12 writers and poets were interested in a more Westernised approach to the writing. The writers cherished the estheticism and expressionism of the language in describing urban life. Its primary activities unfolded during the late 1930's in Lviv as local readings. Koval'chuk was probably responsible for editing the musical score as a person keen in music — and for writing the introductory note.

In that brief introduction the editors take a stance on the importance of songs and relying on traditional culture during the hard times. In a way, the book was intended to be kind of a literary amulet used to support ordinary people in their daily lives on the brink of WWII. Lviv in 1938 was a diverse city in soon-to-be occupied Poland. But it was still a free city and with nationalist moods on the rise, many Ukrainians still had freedom to enjoy their culture.

Cheaper editions like this one were an item to be used, not studied like in-depth folklore studies by the legendary folklorist Filaret Kolessa (1871 - 1947). Nevertheless, the book provides its rich and diverse lyrical content, divided into 8 parts: historical, cossack, riflemen, jokes, love lyrics, for women, burlak, lullabies, women songs and rites. The rites are further divided into themes of: spring, Kupala, wedding, festivals. Ukrainian songs were one of the most important vehicles of storing the unique language and culture of Malorossiya. They were coming historically mainly from two sources: traditions on which the village life was based like big wedding days and collective crop gathering and warrior / traveller tales. A fascinating niche touched by the collection are burlak (barge pullers) and chumak (wandering trader) songs, a topic formed by the unique trading routes of the Ukrainian Steppe and a network of rivers that was a cheap way for goods transit.

Looks like that most of the work done by authors of the present collection was research, sorting and arrangement of the songs from the previously known collections. We managed to compare the collection with some earlier song books such as Ukrains'kyi spivanyk compilation by Arsen Bakkalins'kyi with the first edition printed in Odesa during early 1900's. Both the notes and the texts of compared songs are almost identical in verses, key, melody lines. Only minor changes, discrepancies in musical notations such as absence of legatos and some editing of particular words in verse phrasing occurs. Thus the songs and the notation seem to follow the original folk songs gathered by the first generation of Ukrainian folklorists of the late XIXth century.

Judging by the details of the promotional campaign (see the frontispiece ad in Desheva Knyzhka. Dvotyzhnevyk, #5 for March 1938), the circulation was at least in the 1000's as the campaign provided a generous "buy 6 get 7th copy free" offer. The ad stated that the initial information on the songbook generated a flood of requests for additional copies of the songbook. Might be true or might be just a clever trick to show the audience some interest in the publication: we'll never know. Somehow, few copies survived: the edition probably was banned by the Bolshevik regiment.

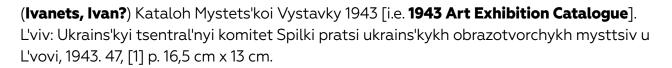


Ой, у лузі та ще й при березі Червона калина... Породила молода дівчина Хорошого сина.

Ой, де ж вона його породила! В зеленій діброві! Та й не дала тому козакові Ні щастя, ні долі.

Та й не дала тому козакові Ні щастя, ні долі, Тільки дала тому козакові Та чорнії брови.

# **#10** WARTIME ARTISTIC LIFE IN LVIV



Bilingual catalogue in German and Ukrainian, title also in German. One of 2000 copies.

Very good condition. Owner's inscription in pencil on the front cover. Some pencil underlinings on some pages. Publisher's cover features a simple drawing with the 1943 year underneath - signed "LB". No artist in the catalogue has such initials, thus the cover cannot be attributed.

Spilka Pratsi Ukrains'kykh Obrazotvorchykh Mysttsiv u L'vovi [Labor Union of Ukrainian Visual Artists in Lviv] or SUOM was a short-lived union that witnessed how art can thrive under the most unfavourable circumstances.

As many international and multicultural cities, the diverse artistic scenery of interwar Lviv enjoyed thriving life. A dozen artistic circles existed up to 1930's. It was essentially demolished by the Soviets but some freedom re-emerged with German occupation starting in 1941. Shortly on the initiative of the civil people, a non-government agency Ukrainischer Hauptausschuss was formed. It was able to communicate with Nazi occupational government that was yet not as ideologically inclined as NKVD and allowed some freedom to the local art. Ukrainischer Hauptausschuss helped to fund and found SUOM as a reinvention of previous Asotsiatsiya nezalezhnykh ukrains'kykh mysttsiv. A number of already known local artists became the founders and union leaders: Mykhailo Osinchuk, Ivan Ivanets, Antin Maliutsa, Roman Turyn, Stepan Lutsyk, Volodymyr Balias, Mykhailo Dmytrenko. The group managed to attract sponsors, issued prizes and organised small manufactures for artists to earn at least some money through their profession.

The exhibitions were held at modern Mitskevich str. in a building that has not survived. This fifth one was attended by over 3 000 visitors and praised by the critics as an event that totally achieved its aim to show the Ukrainian character in art. The curators note that besides the artists already known to the visitors, they present new painters from Kyiv and Kharkiv.

> Rare. WorldCat finds 1 copy held at Harvard University Fine Arts Library. Not in KVK

The artists that have to be noted- both Galician and newcomers - are prominent Olena Kul'chyts'ka (1877-1967) who managed to seamlessly combine classic Russian painting school with Ukrainian themes, master of realism and historical portrait Osyp Kurylas (1870-1951), "Ukrainian van Gogh", noted paysage author Mykola Nedilko (1902-1979), talented Mykhailo Moroz (1904-1992).

According to the introductory note of the Kataloh, 99 artists with 407 works were exhibited.







The catalogue features the name and city of origin of the artist followed by the artistic pieces provided for the exhibition. This catalogue shows the final episode of Spilka bloom, noting all its members. Also part of the exhibition formed art provided by people held in German Galician Ukrains'ka sluzhba bat'kivshchyni camps for the future Ostarbeiters.

Headed first by Prof. Mykhailo Osinchuk (1890-1969), since 1942 by Ivan Ivanets (1893 - 1946). Osinchuk was a civil painter not involved in and fearing the repressions he left Galicia for the US in 1944. Ivanets was a military officer and never left his homeland. As an avid painter and photographer, Ivanets pioneered hobbyist artistic life in Ukrains'ki sichovi stril'tsi military group during 1910'ies and left an unsurpassed heritage of Ukrainian rifleman everyday life and fights, akin to Russian classic M. Lermontov. Ivanets provided 9 works for this exhibition (listed on p. 21). Quite probably, he was the sole editor and author of the initial Ukrainian text in the brochure. 3 years prior to this exhibition, Ivanets was among few Galician artists who did an experimental exhibition of Ukrainian art in Moscow. In 1944 Ivanets was arrested by the Soviet army and died in a prison.

This fifth exhibition was a final one for SUOM. The 6th exhibition was planned to premiere in Krakow in September 1944, but it never happened. Moreover, most of the artists mentioned in the catalogue had to leave the new Soviet state and any facts on the history of those exhibitions were banned. In 1952 over 2000 works of art were burnt in Soviet Lviv national museum at request of the federal centre: among those the museum lost many items listed in this catalogue and most of the works by Ivanets himself.

As history has shown, not all artists were silenced and "erased" from art history by the Soviet censors. Some, like Mykhailyna Stefanovych-Ol'shans'ka (1895-1975), did not support the Soviet regime and chose semi-forced exile. Ol'shans'ka initially joined GermanFreie Künstler Union member and later moved to the US, where she contributed to iconography and mural restoration. Some, like Danylo Narbut (1916-1998), were repressed but ultimately managed to succeed artistically. In 1936 Narbut was imprisoned and forced to work at Belomorkanal, however, as a Soviet war hero he managed to get the prestigious position of art director at Ivano-Frankivsk theatre - despite being an open Ukrainian nationalist. And others, like Vasyl' Forostets'kyi (1913-1981), pursued on to lead a relatively quiet artistic life in the UkSSR, combining teaching and painting.

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163. Herbst		183. Ocins	-
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# literature





## #11 EARLY UKRAINAN REALISM

**Nechui, Ivan**. Mikola Dzherya. Povist [i.e. **Mikola Dzherya. A Novel**] Lviv: Z drukarni Tovarystva ymeny Shevchenka: pid zariadom Fr. Sarnyts'koho, 1878. 18 x 12.5 cm. 187 p.

Mid-XXth century owner's cloth. 1st edition in the book form. In Ukrainian.

Overall good condition. Original publisher's cover not preserved. Title bearing 2 stamps and inventory numbers of a personal library of Leonid Khinkulov. "Levitski" added in ink near the printed author's name on the title. Restoration of: title, p. 65 with loss of a text fragment, p. 185, p. 187. Margin tear of pages 171-176 without paper loss. Pencil marks on the front endpaper.

Author Ivan Nechuy (pseud. Ivan Levyts'kyi, 1838-1919) is considered one of the classics of Ukrainian literature of the XIXth century. His works are as highly regarded and as closely studied as ones by P. Kulysh and T. Schevchenko. First starting his career as a priest, Levyts'kyi turned to being a teacher and concentrated on his writings, seeing his main motive in enlightenment of the Ukrainian people.

An avid Ukrainophile, Levyts'kyi was a member of a pro-Ukrainian semi-secret circle of intellectuals called Stara Hromada in Kyiv. Coming from a village background, he knew what he wrote about more than anyone else. Levyts'kyi authored realistic social novels describing the life of peasantry and class struggles, as well as dramas and historical prose. His stance on the written Ukrainian language was that it should be guarded from both the Russian and Polish influence, that it should be formed based on the real spoken Ukrainian. This and a deep knowledge of the subject he wrote about, allowed him to gain reader's popularity. With dozens of novels published, it is Mikola Dzherya that is considered his masterpiece.

Rare. Not in WorldCat. Not in KVK. According to Natsional'na bibliohrafiia Ukrainy (Kyiv, 2019) vol. 1: 1798-1903, only 2 copies are present in Ukrainian libraries (item 1862 in forementioned bibliography): one at the National Library of Ukraine, another at Vasyl Stefanyk National Scientific Library of Ukraine Upon completion of the novel, Levyts'kyi first sent the novel to Pravda, an Ukrainophilic Lviv literature magazine issued since 1867. As Lviv was part of Galicia and not the Russian Empire, the Western Ukraine enjoyed relative freedom and local publishers wee able to print what would never be allowed in the Empire. Mikola Dzherya first appeared in Pravda, issue no. 1 for 1878. Later the same year our edition in the book form appeared. For years after that, Levyts'kyi tried to publish the novel in the Russian Empire. A shortened, censored version appeared in 1883 in Russian and 1899 in Ukrainian. First uncensored Ukrainian edition appeared in the USSR only in 1965.





The book is an early publication of Drukarnya tovarystva ymeny Shevchenka publishing house. Title mentions the supervision of Frants Sarnitskiy who was the first manager of the publisher, serving as one till 1879. Active from 1874, the publishing house was one of few printing Ukrainian literature in Galicia. In the first years of it's activities, Drukarnya had to struggle and was deeply indebted till 1890's, living on occasional wealthy support of the patrons. From 1892 the publishing house started to print first ever series of Ukrainian scientific papers Zapysky tovarystva imeny Shevchenka [i.e. Records of the Schevchenko society], a series that played key role in Ukrainian revival movement and were a milestone for the Ukrainian science as a whole.

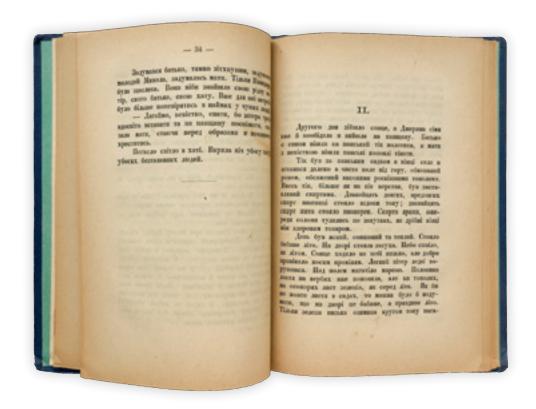
The text is printed in kulishovka, an experimental version of ABC invented by Ukrainian classic writer Panteleimon Kulysh in 1856. Kulisovka tried to distinguish Ukrainian from Russian based on phonetics and was used not only in the Western Ukraine of Austro-Hungary, but also in the Russian Empire just before being banned by Ems Ukaz in 1876.

The novel is a fictional biography of a peasant named Mikola Dzherya. Written in six parts (later editions consisted of 8 parts), the book follows his life from a young age to the senility. Mikola, always an upright and steadfast peasant, rebels against the injustice of pre-1861 slavery, against the corvee. It costs him his home, his family. Mikola gains cruel punishments from the landlords. The poor soul has to roam and to lead a miserable life taking part-time jobs all while seeing more injustice and suffering. His wanderings help the author to show in great detail everything that took place on the Ukrainian lands in mid-XIXth century. The only justice happens to him with the abolition of serfdom that makes him able to get out of the prison and be at home finally.

People like Mikola in all the ages are becoming the mainstay of new political parties or the founders of revolutionary movements. Mikola reaches inconceivable heights in his criticisms of the hostile social class: he declares that God is the patron only of the slave owners and does not provide any grace nor protection to the ordinary people. Such attacks on the church in an Ukrainian text were unprecedented and were always blotted out by the censors.

Dzherya became a classic, had numerous reissues and is studied in Ukrainian schools nowadays. As the Ukrainian classic writer Ivan Franko (1856 -1916) stated, Levyts'kyi "revealed the history of the entire Ukrainian peasantry during a difficult era and expressed it in one all-encompassing character".

Past owner of the book, Leonid Khinkulov (1911 -1986) was a notable researcher, Kyiv -based professor, and an expert on Taras Shevchenko biography.





## **#12** FIRST BYRON TRANSLATION

**Bairon, Hordon**. Chail'd-harol'dova mandrivka [i.e. **Childe Harold's Pilgrimage**]. Translated by Pan'ko Kulish. L'vov: Z drukarni Naukovoho Tovarystva imeny Shevchenka, 1905 (1906 on the front cover). Published as part of: Literaturno-naukova biblioteka vydaie ukrayns'ko-rus'ka vydavnycha spilka u L'vovi, series I, pt. 96. Publisher's wrappers. XIV, 178 p. 19.5 x 12.5 cm.

Good condition. Loss of a corner of the back cover, loss of the fragment of the spine from the lower side. Traces of numbers in ink and owner's inscription on the title. Foxing of the covers.

1st Ukrainian edition of Byron's classic narrative poem. Translated by Panteleimon "Pan'ko" Kulish (1819 - 1897).

With a preface by the prominent scientist and national Ukrainian revival movement leader, Ivan Franko. Franko cites Kulish' diaries to state that the translation was completed already in 1894.

By 1894 Kulish was already a prominent Ukrainian author, as popular as Taras Schevchenko. Kulish invented a version of ABC for Ukrainian language, now known as kulishovka. He wrote numerous novels, poetry and short stories in Russian and Ukrainian. His Ukrainian books were mostly published before Ems Ukaz of 1876. Ukaz basically was a ban to print most of the books in Ukrainian as well a ban on some books already published, including some by Kulish. Though praising Ukraine and being a patriot, Kulish was pro-Russian and anti-Cossack. His position led to constant misunderstandings with the Ukrainian intellectuals and historians of his era. Aside from his own writing, Kulish managed to translate and even publish some of Shakespearean plays and served as the head translator of the Bible.

Imitating the Pilgrimage' form, Kulish wrote a poetic dedication to Vasyl' Bilozers'kyi (brother of his wife) stating the love to Byron's intransigence as an inspiration for his work as a translator. He also compiled two prefaces to the reader of Mandrivka: one in Russian and one in Ukrainian.

> Very rare. Not in KVK. WorldCat finds only a microfilmed version of the book in University of Wisconsin

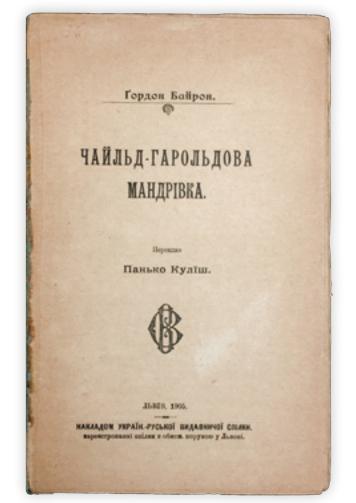
Kulish hoped for a publication either in the Russian-speaking Empire or Ukrainian-speaking Galicia: neither did happen during his lifetime, but both prefaces were included by Franko in this 1st edition (Devdiuk, I., Protsiv, H. Poema Dzh. Bayrona "Palomnytstvo Chayl'd Harol'da" u perekladi Panteleymona Kulisha. Volyn' filolohichna: tekst i kontekst, 6(2 ch.2), 2008).

APTERATYPHO-RAFROBA DISJOTERA TRACT YET A THE AND PROPERTY A CHURCH & ALSO Orbin L % 98. Гордов Бабров. ЧАЙЛЬД-ГАРОЛЬДОВА МАНДРІВКА. Tepenas Панько Куліш. SLEIR, 1906.



The task to translate and publish Childe Harold's Pilgrimage indeed was not a trivial one. Not only the publication was banned by censorship and not allowed till 1905, the year the Russian Empire saw liberalisation of the press. The question was whether the language itself is flexible enough to express a reliable, genuine and accurate version of a classic English poem or not. As stated by Franko, Kulish finds the answer in re-inventing, adjusting Ukrainian, or how he calls it staromovna language - contrasting to nova mova, or contemporary Russian. Kulish makes deliberate changes in Ukrainian to create a "proper" written language, one to be used specifically in his translations of the classics. Even with his own version of the language, he had to change the Spenserian stanza and write the whole Mandrivka in the blank verse.

Ivan Franko notes that such an approach is an interesting experiment, but far away from the real Ukrainian language spoken by the folk. Nevertheless, this is a true first Ukrainian edition of the classic, with the new modern translation completed only in 2004.





## **#13** FIRST TRANSLATION OF SHAKESPEARE'S SONNETS

[**Hrushevs'kyi**, **M**., editor] Literaturno-naukovyi vistnyk. Rychnyk X. Tom XXXVII. [i.e. **Literary and Scientific Herald. Year X. Vol XXXVII**]. [Kyiv]: 1907. [4], 570, [2] p. 24 x 16.5 cm.

#### Contemporary quarter leather. Embossed gilt spine. In Ukrainian.

Overall good condition. Damp stain to the upper part of the front and back boards. Wear of the spine. Owner's marks on the title: Iliaryi Karbulyts'kyi' owner's mark in ink and stamp on the title, also later illegible owner's mark in pen from 1961. Lacking list with pages 495-496. A couple of pencil and ink marks in text. Margin tear to p. 341.

Vistnyk first appeared as a Galician monthly, printed in Lviv, in 1898. Aimed at intellectuals of the era, it formed the minds of the first broad generation of Ukrainophiles, an opposition to Mosvophiles. Providing more serious than a daily agenda of the newspapers, revue-like studies, Vistnyk proved itself as a basis to form the core of Ukrainian national self-identification. Est. run was ca. 1000 copies.

This volume marks a very important change, the beginning of what is recognised as the second phase of Vistnyk existence. As stated in the appeal to the readers, this is the first volume to be printed and distributed not only in the Western, but also in Russian, Eastern Ukraine. This change was possible due to the fall of the Russian censorship and thus an opportunity to access a broader reader's base. A louder voice was welcomed by the nacio-centric will of the editorial staff that and by the readers who were deeply moved by the idea to unite ethnic Ukrainian lands. The edition was so important that the publishers of similar Nova hromada (issued during 1906) revue agreed to close the magazine just to not create unneeded competition for Vistnyk. Kyiv era of Vistnyk continued till 1914 when the imperial reaction banned the distribution of the publication.

Although early issues were compiled and edited by genius Ivan Franko (1856-1916), the key figure, who also was editor of this and subsequent issues, was Mykhailo Hrushevs'kyi (1866-1934). Hrushevs'kyi was probably the single most active and important figure of national Ukrainian revival of late XIXth early XXth century period. As a scientist, he is known for his monumental Istoriia Ukrainy-Rusy

> Rare. This issue of Vistnyk is not in WorldCat not in KVK

[i.e. History of Ukraine-Rus'] in 10 vols., a study where for the first time from a historical, factual point of view the difference between Russia and Ukraine as countries was shown. As a politician, his impeccable reputation brought him to become the 1st head of parliament of the short-lived Ukrainian People's Republic. Hrushevs'kyi led the creation of the first Ukrainian constitution. In the Vistnyk publications Hrushevs'kyi mostly refrained from political debates and never sided with any party but stayed loyal to the idea of saving national identity.





The issue is divided into three parts: poetry, prose, literature & science. Poetry is further divided into Ukrainian where authors like Mykhailo Staryts'kyi (1840-1904), Mykola Cherniavs'kyi (1868-1938), Pylyp Kapel'horods'kyi (1882-1938) can be found. Among foreign poetry, a small selection of Shakesperian sonnets translated by Ivan Franko himself can be found. Some researchers state that Franko knew as much as 14 languages and of course he was translating most Western European authors directly from the original text. Franko placed Shakespeare above most of the authors he translated and thought that classic translations are a challenge for the Ukrainian language itself. Franko studied Shakespeare as closely as he studied T. Shevchenko. He translated The Merchant of Venice, at least 12 sonnets and did a work to revise and publish a number of earlier translations made by P. Kulish (1819-1897). This is one of three known lifetime publications of Shakespearian sonnets translated by Franko. Pp. 116-117 feature: XXIX "When, in disgrace with fortune and men's eyes...", XXX "When to the sessions of sweet silent thought..." and XLVI "Mine eye and heart are at a mortal war..." Franko changes iambic pentameter to a 11-13 syllable verse but manages to save the structure of 14 lines with three guatrains and a couplet. Franko also sometimes changes the rhyming scheme, for example for the sonnet XXIX he uses abab cddc efef gg instead of the original abab cdcd efef gg.

Franko's translations of sonnets were first lyrical translations of Shakespeare in Ukrainian ever and this volume features the first appearance in print of those three translations.

Prosaic works are also divided into original Ukrainian texts and translated ones. While translations are of minor importance and can be noted only as exercises inflexibility of the Ukrainian language, original texts show an existing diversity of literary genres. A tale by future Ukrainian prime minister Volodymyr Vynnychenko (1880-1951), a romanticist love story by Denys Lukiyanovych (1873-1965) are published side by side with some village memoirs. Three short stories, including a realistic one by Danylo Kharoviuk (1883-1916), are marked as written in Ukrainian dialects.

Both poetic and prosaic sections feature women writers like Khrystyna Alchevs'ka (1882-1931), Nadiia Kybal'chych (1878-1914), Marusia Volevachivna and M. Symonivna.

The third part, on science and literature, consist mainly of articles by Mykhailo Hrushevs'kyi and Ivan Franko themselves. Those articles



are biographies, notes on Ukrainica in general, something that can be described as political editorials and language-centred articles.

As by 1907 the majority of strictly scientific articles was published in Naukovoe tovarystvo ym. Shevchenka separate editions, this third part of Vistnyk should be addressed as journalistics. Hrushevs'kyi as a journalist publishes here 3 of his several dozen articles from the Na ukrains'ki temy series: a collection of reflections on Ukrainian national identity. Mykhailo Lozyns'kyi (1880-1937) and Fedir Matushevs'kyy (1869-1919) present political analysis: overview of social and political events on Western Ukraine and review of current Russian news respectively. Important is Ivan Franko's Svoboda y avtonomiia [i.e. Freedom and Autonomy] essay explaining that human rights and the European principle of equality of all before the law should be the basis of national autonomy. The article, though a short one, basically sums up the political views of the Vistnyk editors: Ukrainians are a united nation that should live by European standards.

Past owner of the book, Iliaryi Karbulyts'kyi (1880-1961) was a noted Bukovina teacher, publisher, writer and a member of parliament of Western Ukrainian People's Republic.

#### МИХ. ГРУШЕВСЬКИЙ.

## На україньскі теми. При кінцї року.

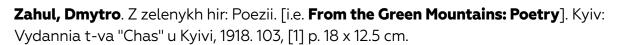
"Спава в вишніх Богу", гремить різдвяна пісня, але "на землі" замість миру кріваві страхи, й сліду благоволенія не шукати "в человіціх". І гіркою іронією звучать півтретя тисячі літ повторювані могутні слова старозавітнього поста про царство правди й любови, що настане на землі. Тисячолітні мури Софії не здужають відгородити від вражінь житя, що в повнім контрасті до тих радісних обітниць до нині конвульсивно беться в поривах злоби й захланности; візантийські мозаїки й фрески не могуть відігнати від очей страшних і гірких образів того житя; ритмічні переливи сьпівів не в силі приспати, заколихати своїм ритмом рострівожені гадки. Як мало справдилося з того, що віщував своїм огнистим словом пророк з приходу "великого совіта ангела"! як мало миру і благоволенія прибуло за сі дві тисячі літ у людськім житю!

l одначе в тій нерівній боротьбі з людською злобою, захланцістю, самолюбством, інерцією житя скільки разів сьвяткували свою побіду змагання до правди й справедливости, гуманність і любов!

Покоління падали в сій боротьбі, але їх діло знаходило нових оборонців і провідників, які затикали вкінці свої корогви ня самих вершках твердинь злобної сили, котру поборювали. І ми побідимо діти-недобитки убогої вдовиці України, тільки аби були сильні духом і волею, аби піднімали ся ненастанно над перешкодами самолюбства, невіри, страху, що загорожують нам дорогу, та були діяльні, активні. Ми поборемо, і по сій нужденній блуканині по пустині національного занепаду, ренеґатства, зневіри народ наш вступить до тої обітованної землі, яка далеким маревим миготіла перед очима наших предків, як вони розбивали пута князівсько-дружинного устрою, як підіймали ся на "лукавих панів-Ляхів", що засіли їх предковічні землі й поробили їх невільниками на своїй батьківщині… Вони не дійшли до тої обітованної землі, яка

145

## **#14** EARLY UKRAINIAN SYMBOLISM



Original illustrated publisher's paper wrappers. First edition. In Ukrainian.

Good condition. Wear to the spine with minor paper loss. Right top corner of the wrapper is out of color. Amateur restoration of a 2 cm tear with paper loss to the bottom of the title. Title and p. 103 both have minor tears due to general poor book production. A couple of pencil marks in the text. Cover art depicting a bird flock over a hill in a patterned frame imitating carved wood. Artist unknown, signed "Osud".

Dmytro Zahul (1890-1944) was a symbolist poet who started to publish his works as early as 16 years old. Born in Western Ukraine, he was interned by the Russian army during occupation of the Bukovina area and continued to live in Russian and, later, in Soviet Eastern Ukraine. This twist of fate made him able to bloom during the freespirited period of Ukrainian literature, he attended major poetic circles focused on symbolism, including Bila Studiia and Muzahet. However, living in Eastern Ukraine simultaneously made his life short and full of suffering. Even though Zahul turned to support the Bolsheviks and even led a pro-government Zakhidna Ukraina artistic union, one promoting the success of the Soviet regime to the Western Ukrainians, Zahul nevertheless was arrested by NKVD in 1933 on fictitious grounds. He died after ten years in a GULAG camp. Zahul is regarded as one of Rozstriliane vidrodzhennia [Executed Renaissance], a group of hundreds of Ukrainian intellectuals who fell victims to Stalin repressions in the 1930's.

Z zelenykh hir: Poezii is the second poetry book by the author and it was surely noticed by the readers and the critics alike. The collection is divided into 7 parts, including symbolist verses, love lyrics, translations of K. Balmont (1867-1942) and poems on biblical motifs. Most of the poems are esoteric, mysticintheir core. Zahulis clearly influenced by the first generation of Russian-language symbolists.

Rare. WorldCat finds one copy, at Harvard. KVK additionally finds a copy at the National Library of the Czech Republic. According to Natsional'na Bibliohrafiia Ukrainy vol 3. 1917-1923 (Kyiv, 2019), the book (item #1697) is present in 7 Ukrainian libraries, including the National Library of Ukraine He skillfully uses descriptions of nature that allow a multitude of interpretations. Contemporary critic Mykola Zerov noted "light, melodic verse" that resembled folk songs and well-turned biblical paraphrases.

In 1991 the annual literary award in the name of D. Zahul was established in Ukraine.







# **#15** EXECUTED RENAISSANCE POET ON THE BLOOMING NATIONAL CULTURE

**Savchenko, Yakiv**. Poety i beletrysty [i.e. **Poets and Writers**]. Kyiv: Derzhavne vydavnytstvo Ukrainy, 1927. 190 p. 17 x 13 cm.

Contemporary cloth made for a personal library with book title, author's name and owner's initials on the spine. Overall very good condition. Publisher's covers preserved. Front and back endpapers both have marks in pencil. Some pencil marks and marginalia throughout the text.

Yakiv Savchenko (1890-1937) was an Ukrainian poet and editor. Savchenko started his career as a symbolist within the Bila Studiia poetic circle in 1918 and the same year published his first collection of verses, Poezii. In a year, he started Muzahet, another symbolist artistic circle, one where many now classic authors saw their first publications. Something unusual for a poet: Savchenko was very active as an art critic. He published only 2 poetic books and at least 5 books of theoretical and critical works that mostly were reviews of the work of his contemporaries.

As many other intellectuals of the time, Savchenko fell victim to Soviet repressions and belongs to a group now known as Rozstriliane vidrodzhennia [Executed Renaissance]. Rozstriliane vidrodzhennia is a wave of Ukrainian artists, writers, musicians who were crushed by the Stalin repressions in early and mid-1930's. This cultural elite enjoyed a connection with a new, more mature and demanding reader, listener, observer. But this connection was short-lived. In just a few years hundreds of artists were killed or sent to GULAG. Some of Rozstriliane vidrodzhennia artists were spared, but their work was banned.

Rare. WorldCat finds 2 copies in North America: one at University of Illinois at Urbana Champaign in the US, one at University of Manitoba Libraries in Canada. KVK additionally finds a copy in Germany The book is compiled of critical essays published in two monthlies: Chervonii shliakh (issued 1923-1936) and Zhyttia i revoliutsiia (issued 1924-1934) during the 1925-1926 period. Both magazines were important within the mentioned period.





In the mid-1920's they represented the blooming diversity of artists in Ukraine. Neorealists, futurists, romanticists, decadents, symbolists, nationalists, pro-Russians and pro-Westeners - not to mention ethnic, proletarian and even peasant writers. There were as many movements as one can expect to see during the free-spirited indigenization period and a long-awaited era of openly and freely used national language. The freedom of era was for everyone: Savchenko's pro-marxist criticisms were also an object of criticism from co-existing art movements. By the mid 1920's the differences between the writers were already not only literary in their sense, but ideologic. Savchenko had fierce clashes with Vil'na akademiia proletars'koi literatury literary circle members who were pro-Westerners and more nationality-oriented.

There are 7 articles in the book, including ones on famed Volodymyr Sosiura (1898-1965), Hryhorii Kosynka (1899-1934), Dmytro Zahul (1890-1944). And through all those articles one can see the author's own optics and his political stance: he criticises pessimistic decadents, says that Kosynka is not yet mature enough and is shallow - but praises Zahul as one accepting the October Revolution. Fervent and sincere, Savchenko judges and tries to explain what is appropriate for the post-revolutionary era and what is not, based on his understanding of the marxist position.



It can be said that Savchenko's reviews on poets and writers are not only and not so much an act of pure scholarly criticism, but an expression of his social and artistic opinions.

Even with such views, Savchenko himself was accused of nationalism, anti-Soviet propaganda, counter-revolutionary activities and killed in 1937. He was rehabilitated in 1958.

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Западку й бору "бизарек", I динь пролізи стумая 1 у дин. Слирнич", «С. Б.С. ч. С. 1006. А після пиканущики, запачайно, змутиказ свідо- мість і п'яня (сдьожа:	Градска дужа, но закура умру 1 чак кон обсто ножная, Покона цей калон, востояй 1 нум. "Порон",
Я нему на розі в задуні слов І чую зый крих, ню й укора, і вадають саколя на дуну мон. Як місяця итова над борок. "Айцени", «А. ША», «А. 1986.	Поет, що ледве перейкаов у дваданть трете аlто свого життя, "карся" йому свій присуд мудрай. Мозна сказати, збрав свої "воспоніяв- ная і дела", все підсумував, підшив, зважив, за- (23)
(22)	(10)



## **#16** HOW TO PUBLISH A MANUSCRIPT IN AN OCCUPIED CITY

Vydavnychyi Posibnyk dlia Avtora, Redaktora i Korektora [i.e. **Publishing Manual for Authors, Editors and Proofreaders**]. Lviv: Drukarnia nomer 5 Polihraftrestu for Ukrains'ke Vydavnytstvo, 1941. 62, [2] p., ill. 17 x 12 cm.

Original cloth binding. Supplemented with a 24 x 7 cm paper measure, as distributed. In Ukrainian. Run not mentioned.

Good to very good condition. Contemporary embossed cloth with minor soiling. Ex-libris pasted down to the front endpaper. Owner's stamp on the title and on the front endpaper — Knyhozbyrnia Ostapa Olesnyts'koho. Some pencil marks and numbers in ink on the title verso.

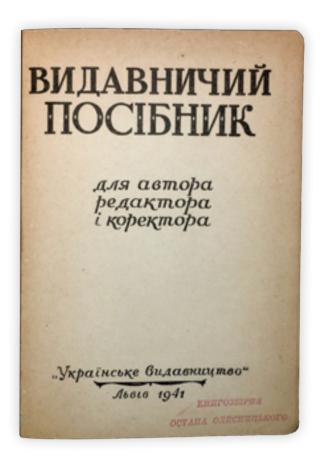
Title designed by Sviatoslav Hordyns'kyi. Hordyns'kyi (1906-1993) was F. Leger's student, best known as a book designer. During his education in Berlin, Hordyns'kyi became interested in Western experimental art and with that contributed to Ukrainian constructivist art. Evading Soviet repressions, in 1940's he moved to the West, first choosing Germany, later the US. Active also with administrative and organisational tasks, Hordyns'kyi first created a Lviv-based Asotsiatsiia Nezalezhnykh Ukrains'kykh Myttsiv and later co-founded a similar Ukrainian Artist's Association in the USA in 1952. Today Hordyns'kyi is regarded as an important figure of local Lviv art, with an annual modern award existing in his name. The title is not of special artistic interest: most probably, Hordyns'kyi got the assignment as one of the few earning activities possible under Nazi occupation in Lviv.

The book is anonymous. And the run/price is not mentioned. So we can assume that it was a dept. edition intended solely for a limited number of Ukrains'ke Vydavnytstvo [i.e. The Ukrainian publishing house] specialists. Circulation of such editions usually was in the low 100's of copies and the manuals were typical for periods of rising activity in publishing, ones that required educated specialists who were able to hold to the quality standards while contributing to the conveyor production of dailies and weeklies.

Extremely rare. WorldCat finds 2 copies: one at University of Toronto Library in Canada, one at University of Illinois Library in the US. Not in KVK. Not in the National Library of Ukraine. Not in the Russian State Library Ukrains'ke Vydavnytstvo was a short lived but a very active Galician publisher active from 1939 to 1945. It employed close to 100 people and was curated by German occupational authorities of the Nazi Generalgouvernement, a quasistate incorporating Polish occupied territories (including lands of the modern Western Ukraine) and Reichskommissariat Ukraine. As many Ukrainians left Eastern Ukraine and moved to the region, the demand for all types of texts was on the rise. So as the only allowed Ukrainian publisher under local Nazi govt., Vydavnytstvo was signed to issue a multitude of products: from literature and textbooks to periodicals and ephemera.







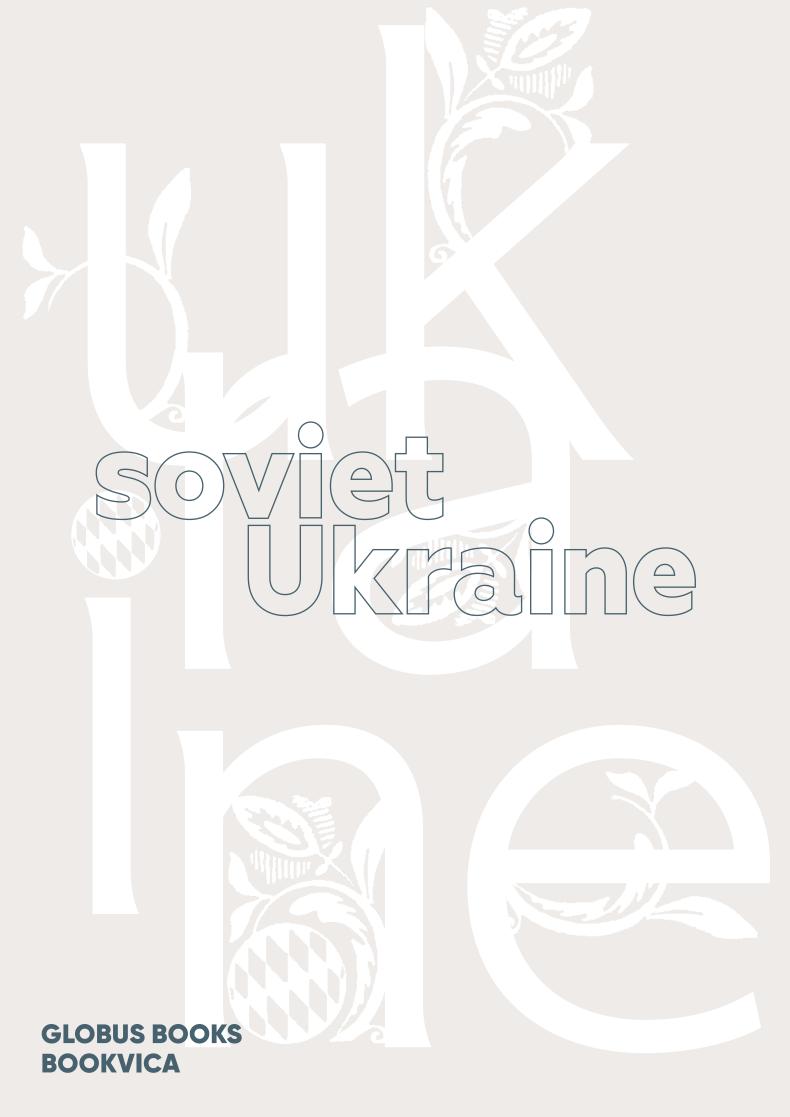
What started with one Krakow newspaper, went on to become a diversified line of periodicals, covering the needs of young and old Ukrainians alike. During just a few years, Vydavnytstvo provided a lot for Ukrainian printed culture. The schoolbooks were a major part of its product and income: even under occupational administration, Vydavnytstvo was a private company and aimed for profits.

It should be noted that in Summer 1941 a new publisher under the same name of Ukrains'ke Vydavnytstvo appeared in Lviv – just after the Red Army retracted from Lviv. After a round of talks and struggles, Krakow-based and Lviv-based publishers divided the market and collaborated on the printing processes. Today it's almost impossible to tell which of the two publishers created this manual. Together they served an impressive 200+ books / year market output.

The contents of the handbook is divided into three parts. First part of the book is an instruction on the use and reading of proof-sheets: something each editor did on a daily basis. Next, technical information on the printing process is provided in handy manner: with schematic examples on how to lay lists for folding the signatures, font size scales, pricing formulas etc. The pricing formulas are an interesting accent highlighting the occupation years as with restricted access to the paper, Lviv Ukrainian publishing houses had to watch its economy strictly. The handbook provides rarely seen font specimens used in Lviv, including Cyrillic ones: Russian, Ukrainian, Church Slavonic as well as Latin. The last part of the manual is an extensive descriptive vocabulary of the terms used in book printing: definitions, professional slang and industrial metrics.

A printing measure laid on a thin, translucent paper is supplemented to the brochure: Drukars'ke mirylo. It's unknown whether it's an integrative part of the book or something crafted by the past owners.

Armorial ex-libris states that the book belonged to Anatolii Nedil's'kyi. Nedil's'kyi is a famed Lviv-based Ukrainian book collector of the modern era, bibliographer, creator and curator of Kraieznavcha Biblioteka library. Prior to Nedil's'kyi, the book belonged to Ostap Olesnyts'kiy (1917-1994), Ukrainian editor and librarian, active in the cultural life of the emigrant circles.



## **#17** INDUSTRIALIZATION



**Rubinshtein, Oleksander**. Vid kopacha do traktora [i.e. **From Digger to Tractor**]. Derzhavne Vydavnytstvo Ukrainy, 1925. 44, [4] p. 23 x 14 cm.

Original publisher's illustrated wrappers. In Ukrainian. One of 10 000 copies.

Two-colour illustrated wrapper, designed by an anonymous artist. Depicting early and modern farming methods.

Good condition. Minor cover soiling. Light damp stain to the bottom of the brochure. Creases of p. 37-44. Back of the title and p. 33 shows the Derzhavna Publichna Biblioteka URSR stamp with blank inventory number – the book was discarded before entering the library system during Soviet times.

Oleksander L'vovych Rubinshtein (1885 - ?) was an Odesa-based Ukrainian and later Soviet journalist and screenwriter of at least 5 films, active also as lecturer and educator. Rubinshtein's only mention is in: Scenaristy` sovetskogo xudozhestvennogo kino. 1917-1967: Spravochnik (Moskva: Gosfil`mofond SSSR, 1972; p. 312).

The book is one of Rubinshtein's educational works: with a considerably large run, lots of illustrations and easy text, its aim was to tell a condensed story of the technical development in farming. It follows the agricultural methods from the early humans era to the 1920's - an era of automatisation, mechanics and machines. A stark emphasis on Soviet and American tractors helps the author to note the vast possibilities of a broader village mechanisation. The book is nonpolitical in its nature but praises the Soviet politics of rural industrialisation and applying knowledge and insights of educated specialists to receive a larger amount of crops.

The appearance of the first tractor in Ukraine is one of the central themes in the classic 1930 Zemlia by A. Dovzhenko (1894-1956).

Just in 7 years from the publication of the book, Ukraine was crushed by Holodomor, a famine formed by a mix of factors, one of which being the poor Soviet agricultural management. The Holodomor resulted in the deaths of several millions of Ukrainians and is considered a national tragedy nowadays.

> Rare. Not listed in WorldCat nor KVK. Not in the National library of Ukraine

The library stamp identifies the book as once belonging to the National Library of Ukraine, founded 1918. It was referred to as Derzhavna Publichna Biblioteka URSR in the period of 1948-1965.





#### **#18** FIRST FUNDAMENTAL RESEARCH ON UKRAINIAN EARLY PRINTING

(**Makarenko M**., **Maslov S**., editors) Ukrains'ka knyha XVI, XVII, XVIII st [i.e. **Ukrainian Book** of **XVI, XVII, XVIII Centuries**]. Kyiv: Derzhavne vydavnytstvo Ukrainy, 1926. Part of series: Trudy Ukrains'koho Naukovoho Ynstytutu Knyhoznavstva, vol I. XVI, 434, [1] p., ill. 27 x 18 cm.

First edition. In Ukrainian.

Front cover and title design by Vasyl' Krychevs'kyi (1873-1952), an artist and one of the founders of National Academy of Fine Art and Architecture in UkSSR.

Fair to good condition. Front and back covers partially detached, partial paper loss and glue marks on the back cover. Damage to the top and bottom of the spine. The block is cracked and there visible is loss of glue on the spine, thus the signatures are not sitting tightly in the block. Some pages uncut. Foxing.

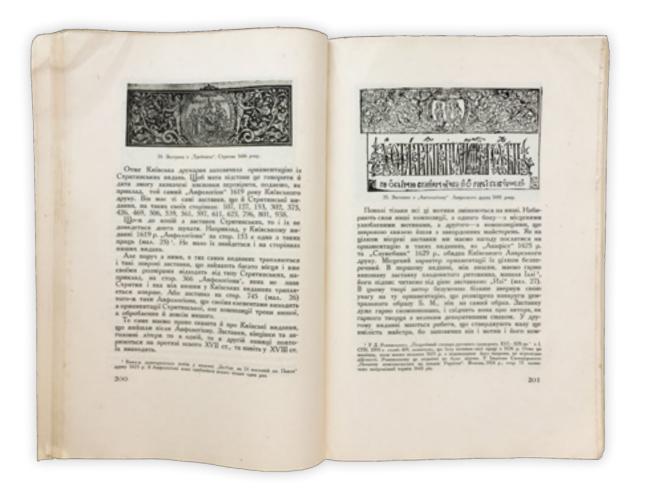
Ukrains'kyi Naukovyi Instytut Knyhoznavstva [i.e. Ukrainian Scientific Institute of Bibliological Studies] was active in 1922-1936. Founded by the prominent scientist Yurii Mezhenko (1892-1969), it enjoyed fruitful work under early Soviet indigenization ("Ukrainization") policies. The Institute was a first effort of its kind to study the history of Ukrainian book printing completely and thoroughly. As all areas of Ukrainian culture, 1930's brought harsh Bolshevik criticisms and repressions with articles like "Class struggle in book studies" aimed at the Institute. Detentions and mass murders of the Institute specialists followed.

Before the repressions interrupted the work of Institute, four volumes of Trudy Ukrains'koho Naukovoho Ynstytutu Knyhoznavstva [i.e. Works of Ukrainian Scientific Institute of Bibliological Studies] were issued in 1926-1930: the proposed one, a broad sociological study on Ukrainian libraries, first major Ukrainian periodical bibliography of 1816-1916 period and a bibliography of Ukrainian literature for 1928. Aside Trudy and separate articles on bibliology, Institute was also publishing a bulletin Bibliolohichni visti [i.e. Bibliological news].

Rare in the trade. WorldCat locates 9 copies, with 5 copies in the US: at University of Chicago Library, Morgan Library & Museum, New York Public Library System, MoMa and Harvard The preface of the study is written by Mezhenko himself. The scientist states that the work of the Institute is fundamental and pivotal in its nature. The way the current research is conducted and structured is to help future generations of scientists with a comprehensive bibliological basis.







The book includes 7 articles and all are richly illustrated:

- Romanovsky, V. Printer Ivan Fedorov, his life and activities.
- Klymenko, P. . Graphics of the Ostroh Bible font.
- Maslov, S. Studies on the history of Ukrainian old prints.
- Makarenko, M. Ornamentation of Ukrainian book of the XVI-XVIII ct.
- Popov, P. Materials for the dictionary of Ukrainian engravers.
- Scherbakivskyi, D. Book covers by Kyiv goldsmiths of the XVII-XVIII ct.
- Kurinnyi, P. Lavra bookbinders of the XVII-XVIII ct.

As one can see, the themes proposed are diverse. The scope of work done in just a few years by the Institute is astonishing as the bibliological research had to be done basically from scratch. Developed scientific apparatus, careful attention to detail, deep understanding of context and knowledge of all the research on a topic that was already published: all this shows the approach of the utmost professionalism, one that the rich culture of Ukrainian early printing deserves.



## **#19** FIRST DECADE OF KHARKIV UNDER SOVIET RULE

Kharkivshchyna v Tsyfrakh i Faktakh: do 10-kh Rokovyn Zhovtnevoi Revoliutsii [i.e. **Kharkiv Region in Numbers and Facts: on the 10th Anniversary of the October Revolution**].

Vol I [and only]. Kharkiv: Drukarnia VUTSVK'u "Chervonyi Druk" for Vydavnytstvo Kharkivs'koho Okrvykonkomu, 1927. 83, [5] p, ill. 22,5 x 15 cm.

Original publisher's wrapper. One of 3000 copies. In Ukrainian.

Good condition. Light spots on the front cover, dirt spots on the back cover. Back cover corner bent. Trace of pencil mark on the reverse of the title page. Minor tear of the last pages around staples.

Cover design by S. Kirillov. The statistical data is presented using infographics in a style similar to the one adopted later by IZOSTAT. Images like growing piles of coins or a more muscular worker near a weaker one were easily remembered and served as effective propaganda tools.

The book consists of 10 chapters - excluding a theme-setting preface. Commemorating the 10th anniversary of the October revolution, it praises the Soviet regime in the language of numbers. The book is not a study: rather, a collection of essays confirming the saying on lies, damned lies, and statistics. In a direct and uncompromised manner the preface states that the "numbers and facts" present in the brochure should be used to refute the claims of "enemies" and critics. The book was issued during the still free-spirited era or the Ukrainian Renaissance and hinted at the future harsh twist in the regional politics of the USSR that followed in 1930's.

Ukraine was fully conquered by the Bolsheviks by 1920. Kharkiv was the key city in the UkrSSr, serving as the capital from 1919 to 1934, gaining significance as the machinery production center. The new State, thrown back by years of hardships of the military conflict, showed rapid recovery, characteristic for any post-war peaceful periods, combined with the continuation of the eximperial program of mass industrialization and mechanisation, a plan that was started in the Russian Empire. Combined with an early Bolshevik stake on Ukrainization (indigenization), the book highlighted spheres that showed extensive development in recent years.

> Rare. Not in WorldCat, not in KVK. Not in the Russian State Library. Not in the National Library of Ukraine

Anonymity and the lack of bibliographical apparatus indeed do raise questions on the credibility of the volume. The book focuses on political, economical and industrial changes in the region, "failing" to mention such simple but important facts as population - one that was fluctuating and was not experiencing any sustained growth worthy of praise. With some facts stated being checked using modern reliable resources, it is clear that authors are using partially correct, partially adjusted data. For example,







the authors state that by 1913 there were only 853 schools, while reliable research notes there were 1799 schools by 1909 in the Kharkiv governorate with 796 schools being sponsored by the Christian Church, an organisation that by late 1920s was stricken out from the history by the Bolsheviks (Karelin, Μ. Sotsial'no-ekonomichni umovv rozvytku narodnoi osvity u Kharkivs'koi Hubernii u druhii polovyni XIX – na pochatku XX stolittia. Vydavnytstvo NPU im. M. P. Drahomanova, 2011). Yet, the data nevertheless provides a more or less balanced outlook on the real situation of the Kharkiv region during late 1920'ies, especially in terms of the new economic policy, the switch from personal to collective farming and rapid industrialization.

However, the anonymous collective author cherry-picks data to make the Soviet government look good, caring and effective. They show the cultural diversity, but mention only Russians and Ukrainians - while it is known that Jewish and Polish minorities still played an important role in the region and formed over 20% of Kharkiv population. In another chapter, specific statistics are compared to 1917, some - only to 1925/26 - all with a clear intention to show steady growth brought by the new government. Some of the omissions might be forgiven due to the government turmoil of the area during late 1910's, some are surely caused by the chosen approach of forming the data tables. In describing agricultural development, specific years are deliberately not reported to hide the problems with collective farming compared to personal villager work. In reality, the growth was not as steady and of course was caused by a number of factors, including first years of peaceful life, relatively good weather and crops, technical development of the XXth century etc. - and not the "correct" government per se.

Still, the Kharkiv region of the 1920's was a place of cultural and economic thriving. In just 5 years, due to ill weather and poor government management, Kharkiv will be stricken by Holodomor, a horrific famine that will result in over a million deaths in the region.

The numerical stamp on the back cover is not accompanied by any library stamps meaning the book was probably distributed according to some lists.





## **#20** DEPICTING YIDDISH PROLETARIAN UKRAINE

Hil'din, Khaim. Kukurudza. Pereklav z levreiskoi Movy E. Raitsin [i.e. **Corn. Translated from Jewish language by E. Raitsyn**] Khar'kiv: Knyhospilka, 1930. 79, [1] p. 18 x 12 cm.

Illustrated publisher's wrapper. In Ukrainian. First and only edition.

Overall good condition. Signs of wear, discoloration of the front cover. Spine reglued with 2 cm paper loss on the upper part. Untrimmed top edge. 1 cm paper loss at the top right corner of the front cover. Owner's rubber stamp on the title attributing the book to the personal library of Sergei Haponiuk. Numbers in ink on the title, possibly showing catalogue revision of Haponiuk's collection.

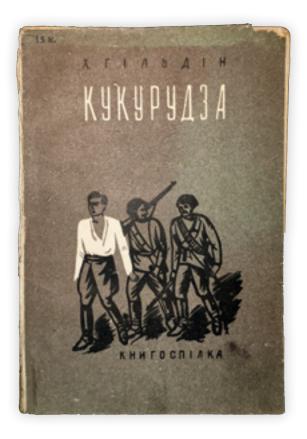
Design of covers by K. Khudiak. Khudiak is mentioned as an author of illustrations for 8 children's books of 1930's in Ukrayins'ka Dytyacha Literatura 1930-kh Rokiv u Fondakh Pedahohichnoho Muzeiu Ukrainy. Kataloh-Putivnyk (Kyiv, 2019). Is it known that Khudyak went on to illustrate a considerable amount of books also during 1940's.

Khaim Hil'din (הידליג םייח), 1884-1944) or more commonly in the West as Khayim Gildin — was a recognized and well-red Jewish writer. Gildin was favoured first by the revolutionaries and later by the new regime as from a young age he was inspired by the socialist ideals. According to the recent Evrei v Ukrainy. Naukovo-Dopomizhnyi Bibliohrafichnyi Pokazhchyk 1917-1941 (Kyiv: Knyzhkova palata Ukrainy, 2000), at least 27 publications of Gildin's works were issued. Most of them are separate books either in Hebrew or Ukrainian.

Akin to a well-known Dickens character, Gildin was forced to work at a shoe factory already as a child. He quickly got involved in the revolutionary movement and became a member of Fareynikte — Jewish socialist party. Early verses by Gilden were pathetical and showed his emotional investment in the new political ideas (Literaturnaja jenciklopedija v 11 t. Vol. 2. [M.]: Izd-vo Kom. Akad., 1929. — Col. 533]). Possibly the first industrial Yiddish poet, Gildin went as far as issuing a poem with a pretentious title Leniniada (1st ed.: 1924).

> Not in WorldCat. KVK finds only 1 copy, at the Russian State Library

Gildin also became a member of Yiddish proletarian writers circle. The group planned a magazine aimed at Yiddish-speaking workers, but the efforts were not fruitful. After spending some time in burgeoning Moscow, Gildin settled in Ukraine. From 1925 he was mainly writing on his own and editing proletarian magazines, including Prolit and Di Royte Velt. Gildin focused on short



forms like verses and novels. Gildin was with the proletarian movement with all his soul and it raised criticism from fellow authors: writer Perets Markish (1895-1952) called Gildin a "proletarian parasite". Gilden became disillusioned in the party and in 1934 published a story Mendl Graf criticising the leading role of the party in the contemporary cultural process. It is not a surprise that in a few years Gildin fell victim to the red terror. Arrested in 1937, he died in GULAG in mid-1940'ies. His arrest is a possible explanation why this book is not found in the libraries and is surprisingly rare despite the large run: following his imprisonment, some or all Gildin's editions were banned.

Kukurudza is a novel depicting Bolshevik heroes of the Civil War. On p. 9 kukurudza [i.e. corn] is jokingly introduced through the eyes of a soldier who thinks that it's... an enemy, rustling in the dark. The story revolves around a red army commander Yankel Shulman who meets the legendary Ukrainian revolutionary Nestor Makhno. Shulman, confronted by Makhno ideals, faces a moral dilemma of which side to choose. And chooses the same side that Gildin chooses himself: supporting Bolsheviks.

Yefraim Raitsyn (1903-1969) Was a prolific Zhytomyr-based translator and author active in the first half of the XXth century. Raitsyn translated most of Hil'din's works in Ukrainian, besides that, he contributed to translations of a number of Yiddish classics, from Leiba Kvitko to Sholom-Aleikhem. As an experienced writer with several short stories and plays under his belt, Raitsyn is praised by modern scholars for accurate translations. His high translating standards were caused not only by his Yiddish knowledge, but also by a deep understanding of the traditions, culture and history of local Ukranian Jewish people. (see: Frenkel, A. V zashchytu Sholom-Aleikhema // Narod Knyhy v myre knyh. 2019. № 142. S. 7–15).

#### Mentioned in Evrei v Ukrainy, vol 2, item #4380.

Past owner of the book, Sergei Haponiuk, was a school teacher in Proskurov (Khmelnitsky), a large city situated in Podolia region.







## **#21** SOTSMISTO: A BAUHAUS-INSPIRED COLLECTIVIST CITY EMBODIED

**Maloz'omov, Y[van**]. Sotsialistychne misto Velyke Zaporizhzhia [i.e. **Socialist city of Greater Zaporizhzhia**]. Kharkiv: DVOU "Ukrains'kyi robitnyk", 1933. 52, [4] p., ill., 1 folding map. 22,5 x 15,5 cm.

Original anonymous illustrated publisher's cover. One of 5000 copies. In Ukrainian.

The fold-out map in the book Velyke Zaporizhzhia, 1932. is Heneral'nyi plian Velykoho Zaporizhzhia [i.e. Greater Zaporizhzhia]. Skladeno Dipromistom USRR., scale 1:50000.

Good to very good condition. Minor wear to the edges of both covers and the spine. Insides clean, minor paper yellowing. A tear of 0.5 cm to the left part of the fold-out map.

The photomontage cover shows the completed grandiose construction of the dam, some buildings and portraits of presumably happy city dwellers.

The Sotsmisto (Rus. Sotsgorod) was a project claiming to be the "city of the future", led by the architect Viktor Vesnin (1882-1950), planned and constructed under record 4 years. Completed by 1932, the area was an aesthetical success and became the first communal quarters of its kind of the UkrSSR. As both an important milestone and an experimental project, it asked for books, brochures, documentaries and richly illustrated parade editions: one of them being this illustrated booklet.

The author of this surprisingly basic informational booklet, Yvan Maloz'omov (1899–1954), student of peredvizhnik Olexander Murashko (1875-1919), was a Kharkiv architect who went on to become chief architect of Leningrad. He started working with the Zaporizhia region, later Maloz'omov completed general reconstruction plans for key Soviet cities: Tbilisi, Kiev, Yerevan, Tver and some others.

Sotsmisto was the city section planned as a one piece, as a city block - and was intended to house a total of 404 thousand citizens by 1960.

Rare. WorldCat finds 1 copy (Princeton). Not in KVK The Sotzmisto however was intended to house primarily the workers of Dnepr Hydroelectric Power Station, fulfilling all their cultural, familial, personal needs. The block was planned to be both easily accessible and a pleasant place to live in, all to sustain a great life-work balance. Surrounded by greenery and with a whole 9 sq. m. of living area per person, it was a 180 degree turn in quality of life for someone accustomed to living in the dirty barracks for years.

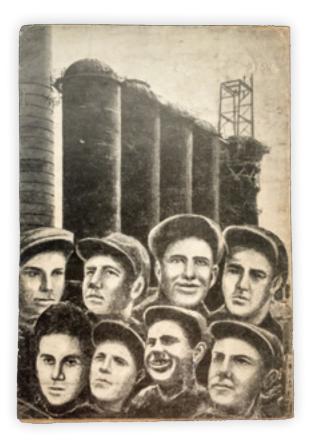




The section was a construction of a schematic approach, initially called "The Sixth district". Vesnin brought to help him with a project a younger generation of architects with an artistic eye: Nikolay Kolli, Georgii Orlov, Olga Yafa. Olga Yafa (1899-1982), woman architect, was full responsible for 4 houses - a rarity for the first third of the XXth century in any European country. Yafa and Vesnin accounted for the modern feminist ideas and planned collective amenities that helped women to emancipate and become fully engaged in the social, political and cultural life of the district. Vesnin, with the help of German and American specialists, was overseeing the general construction plan and the architects were responsible for different buildings within it - all different, but all standardised, accented by balconies and windows. The plan was amended and changed in 1931, incorporating the newest technical approaches and cheaper materials. There were dormitories and a number of multipurpose buildings as centres of the ensemble and centres of the social living: one building served as theatrical stage, club and a collective dining hall. The hospital building saw the application of the newest architecture ideas. As such, the window positioning helped to fill with light both the rooms and the halls. The communal school was planned to accommodate 1000 pupils simultaneously: a number previously unheard of in Ukraine.







Sotsmisto was planned to be developed gradually and can be compared to Kharkiv KhTz Sotsmisto: a larger district built around the Kharkiv machine factory planned to house 140 thousand citizens. Initially it saw an apparent agreement and idealistic understanding between talented architects and State managers willing to use masses on the imperial projects like DneproGES in hopes to build a great career. By early 1930's this understanding ended. The authorities decided that there was no time and place for all the bells and whistles in the city's architecture. In 1932 the republican ministry took over the project and basically ended the artistic experiment. The following city building became concentrated on cheaper functional development of the region: one less interesting and with no deliberate constructivist essence in its outlook, also drifting away from the idea of communal living with shared amenities.

By 1938 a majestic C-shaped house was finished by V. Lavrov (not shown in the brochure): rumour has it, the architects wanted to build a chain of letter-shaped houses to form Joseph Stalin's name.

Initial views of the Sixth village are possibly surviving only in this book. After devastating local WWII fights, Sotsmisto was reconstructed and the buildings lost its initial purpose, serving as hotels, offices. The cityscape also was updated by personal balconies, adding some grotesque nuances, showing how with time the collectivistic ideals were left behind for a more individualistic approach. Despite later less stylish additions and WWII destructions, the area of Sotsmisto is still extraordinary and is currently under review for inclusion in the UNESCO heritage list.



## **#22** PHOTOMONTAGE

Krashchomu druhovi pioneriv ta ditey Pavlovi Petrovychu Postyshevu raport pro nashi dila u zbyranni ta okhoroni bil'shovytskoho vrozhaya [i.e. **To the best friend of the pioneers and children, Pavlov Petrovych Postyshev, a report on our activities in harvesting and protecting the Bolshevik harvest**]. Odesa: Ditvidav, 4ya drukarnia DVOU im Lenina, 1933. [28] p. 30x22 cm.

In original photomontage cardboards. Boards are slightly scuffed on the spine, some rust on the inner staple. The front board has a see-through hole in its design, in which the medal 'To the young guard' is located, printed on the title page.

First and only edition.

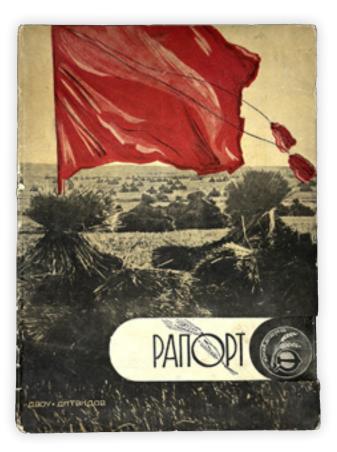
Rare Ukrainian children's photobook, produced by the local chapter of 'Detgiz', it was created by the Lev Pereshkolnik (1902-1976) and E.Rozetsveig. Pereshkolnik, Kharkiv-born and based artist, is better known for his posters, including the works depicting Kharkiv's economy in the 1st and 2nd 5-year plans.

He graduated from the Kharkov Art Institute (1923-28), where he studied with S. Prokhorov, I. Padalka, O. Marenkov. He was an active participant of republican and all-Union exhibitions since 1927. He also worked in the publishing houses "Young Bolshevik" and "Mistetstvo", and was later appointed the chief artist of the Kharkov art and production workshops of the KhF of the Ukrainian SSR (since 1944).

In this edition the artists included 7 full-scale photomontages (one featuring a karavay bread with the baked 'to the best shock-worker - Stalin' on it), alongside photographs and caricaturesque drawings, depicting the children's kolkhoz life. Together with the unusally designed binding, bold usage of blank space and margins, striking layouts, the book leaves a very fresh impression. The paper, used by the 4th printshop in Odesa as well helps the perception - it is much whiter and of good quality, comparing with another Moscow/ Leningrad examples of the similar editions in early 1930s, when different leftist and socrealistic book designers started to experiment with appearance of photomontage and caricatures on a printed page.

Very rare. Not in Karasik. No copies found in the US, according to Worldcat.

The book itself is of classical genre for the time - the alleged collective work by the children of Odesa, describing their efforts to help kolkhoz workers to collect the harvest and to defend the sown fields. The receiver of this book is Pavel Postyshev (1887-1939), at the time the head of the personal representative of Stalin in Ukraine, with almost unprecedented powers concentrated in his hands. Born in Russia, Postyshev didn't know Ukrainian and the fact that this 'report' is written in Ukrainian adds another spin to this upsetting story.









He acted as a leader of the idea of sharpening the class struggle, encouraged repressive policies, fought against "damage" and "sabotage". On the direct instructions of Stalin, Postyshev defeated the Ukrainian national revival, the policy of Ukrainization, led a political campaign against M. Skrypnyk, which led to his suicide. He advocated the use of repressive methods in carrying out collectivization and the implementation of the grain procurement plan in Ukraine, for the fight against "pests" and "nationalist counterrevolution." Postyshev was one of the main organizers of the 1932-33 famine in Ukraine.

This book is sad evidence of the policy, proclaimed by Postyshev. In 1937 he was released from his duties, in 1939 he was executed on the counterrevolution accusations.

At the last two pages the photographs of the pioneer-authors are located.



(POAK)

опортал: А пла Лание Живанов In Голиссалого на Харийнаний. Ному 13 ролла. Уладонист Засни стред нис. не тероб-уларони-дао-ронта влигистирго провано. Пасучи пла-

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## **#23** USSR READY TO INVADE WESTERN UKRAINE

Razvedyvatelnaya svodka №5 razvedyvatelnogo otdela KVO po dannym na 10.06.1937. Polsha. Rumyniya [i.e. **The intelligent report number 5 of Intelligence Department of Kyiv Military Region, actual on 10.06.1937. Poland and Romania**]. Kyiv: razvedyvatelniy otdel Kievskogo voennogo okruga, 1937. 42, [3] p., 2 folding plans. 20,5x14,8 cm.

1 of 380 copies. Copy number 281 for internal use only. Original printed wrapper. Numbers in ink and pencil on the front cover. Overall in very good condition, except for the tear of the rear wrapper. First and only edition. Marked 'top secret' on the title page and front wrapper.

A fascinating document of the time, the secret Soviet internal report on the military developments in Poland and Romania – including the territories that soon will be annexed and invaded by the Red Army – and after WWII will become parts of USSR.

At the time the Polish-Soviet Non-Aggression Pact of 1932 was in action (denounced in 1939, after Red Army crossed the Soviet-Polish border). With Romania the Soviet relations were more tense, mostly because of the territorial disputes in Bessarabia.

The report clearly prepares ground for the possible military confrontation. In Polish part of the text, the greatest attention is given to military development in Lviv (which author spells Lvuv [i.e. Львув]), on forming the new regiments, giving the numbers on typical Polish platoon, and giving the scheme of the command. In text 2 regiments are analyzed – 23rdArtillery Rgt and 2nd Air Regiment. In some details report is quite specific – giving the number of the combat alerts per year and the number of training with training shooting with blank and live cartridges.

The separate chapter is given on the everyday life and discipline in the platoon, from which we learn that private Adamchuk fell asleep on his duty and received 3 months in detention, also there were 3 suicides in the year of 1935 due to the poor treatment of soldiers from officers.

> Extremely rare. Not in the Worldcat, nor in Russian State Library

Curious is this take on ethnical relationships in the regiment: 'Between Polish soldiers and the other nationalities a great rivalry exist, with many arguments and occasional fighting. The Polish soldiers call Ukrainian 'Damned Rus' [i.e. Русь проклята], and Jewish soldiers 'tartars'. Jewish and Ukrainian soldiers co-exist peacefully.'

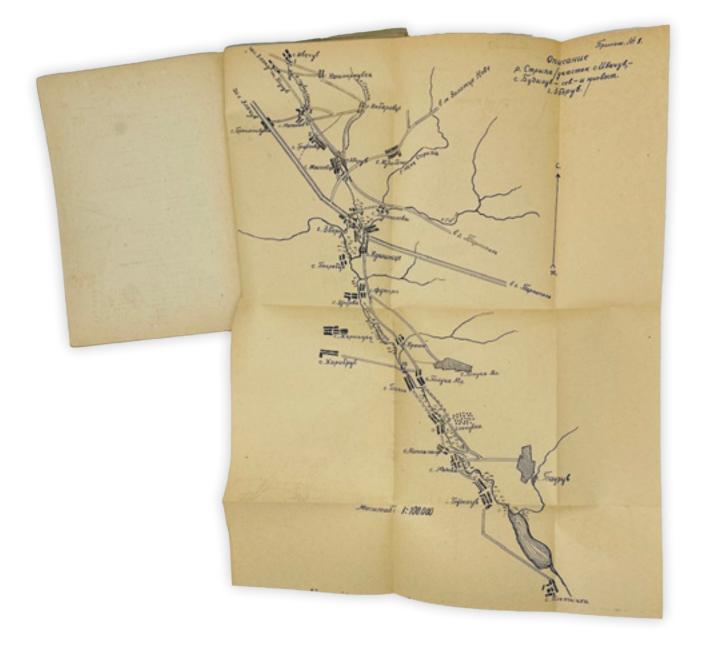




All of the commanding officers of 2nd Air Regiment are named, and their characteristic facial features are given. The places of all the potential military construction sites are given, with plans. All the bridges in Eastern Poland are described, the strengthening of the border is mentioned as well as the eviction of 14 villages on the Polish-Soviet border (now Brest region of Belarus).

In Romanian part of the text the greatest emphasize is on Romanian Iron Guard [i.e. Garda de Fier ] and Chernovtsy garrison. Iron Guard is described in its political and ideological development with the conclusion that Iron Guard is eventually going to come to power (which they did in 1940). Chernovtsy was taken by Red Army in 1940 as well, without fighting, and became part of USSR after the war.

Report is complete with seven maps and diagrams.



# emigre

GLOBUS BOOKS BOOKVICA



## **#24** UKRAINIAN CARRICATURE IN DISPLACED PERSONS CAMP

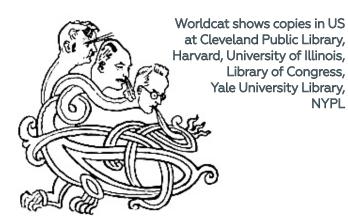
**Kurpita**, **T**. Karikatury z literatury [i.e. **Carricatures from Literature**]. Munich: Skomorokh, 1947. 64 p. 20x15 cm.

Original illustrated wrappers. Owner's signature on the title page 'Ivan Onatzky'. Spine is slightly shipped from the bottom. Otherwise in good condition for a camp publication. First edition.

After the liberation of Germany, these refugees found themselves among two million Ukrainians in the western zones of occupation. Approximately 90 percent of them returned to their homeland, with many doing so voluntarily, driven by homesickness and the desire to reunite with their families. Others were compelled to return by the Western powers in accordance with the Yalta Agreement. Among the 200,000 Ukrainian Displaced Persons (DPs) who stayed in the western zones of Germany beyond 1945, 30 to 40 percent were refugees who had left their homeland out of fear of Soviet rule. The remaining individuals were former slave laborers who had been brought to Germany by the Germans.

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

In the short period the publishing and literary life of the camps was vibrant. This book, published in sh gives us an interesting opportunity to look into the literary life of the Ukrainian community abroad at the time.



Author of the publication, Theodor Kurpita (1913-1974) was the Ukrainian satirical writer, who has used many pen names during his lifetime (this time – Teok). Once a Soviet Ukrainain author, since 1944 he has immigrated to Germany for the fear of Soviet occupation of Ukraine. Having become the editor-in-chief of the literary and scientific magazine "Native Word", humorous organs "Hedgehog" and "Komar". In 1949, he moved to the USA, settled in Chicago, earning money by manual labor, engaged in journalism. Since 1961, he was the editor-in-chief of the weekly "Ukrainian Life".

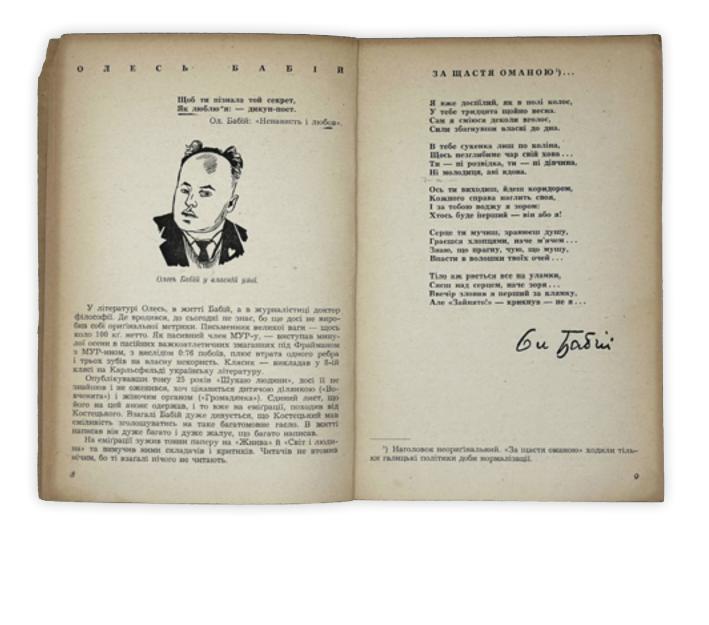




In this book Kurpita has tried to create the satirical sketches on his fellow colleagues, moking their style of writing and humorously commenting on their achievments. The full list of writers includes Oles Babii, Ivan Bagryany, Vasyl Barka, Sviatoslav Gordynskyi, Viktor Domontovych, Rostislav Yendyk, Ivan Kernytskyi, Yury Klen, Yuriy Kosach, Bohdan Kravtsiv, Ihor Kostetskyi, Vasyl Sofroniv-Levytskyi, Oksana Lyaturynska, Evgeny Malaniuk, Ivan Manila Leonid Mosendz, Bohdan Nyzhankivskyi, Mykhailo Orest, Theodosius Osmachka, Leonid Poltava, Ulas Samchuk, Yar Slavutych, Mykola Stepanenko, Aleksa Stefanovych, Vasyl Chaplenko and Volodymyr Shayan. Profile on ever writer includes a caricature, a humorous biography and made-up quotes that the author found funny.

Some jokes are reflecting of the social and political reality that these people experienced at the time. For example, when asked about the 'Dictatorship of the proletariat' (Soviet doctrine), one of the participants replied: 'I recognize only the Dictatorship of mediocricy in my own writing'.

All in all, a great document, that is showing how the laughter and satire helped the community to get through uneasy years following WWII and forced immigration.



## **#25** UKRAINIAN THEATRE



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

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

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

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

After the liberation of Germany, these refugees found themselves among two million Ukrainians in the western zones of occupation.

Approximately 90 percent of them returned to their homeland, with many doing so voluntarily, driven by homesickness and the desire to reunite with their families. Others were compelled to return by the Western powers in accordance with the Yalta Agreement. Among the 200,000 Ukrainian Displaced Persons (DPs) who stayed in the western zones of Germany beyond 1945, 30 to 40 percent were refugees who had left their homeland out of fear of Soviet rule. The remaining individuals were former slave laborers who had been brought to Germany by the Germans.

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

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





## #26 DP PERIODICAL

(**Vol. Charnets'kyi**, editor) Pu-Hu. Universal'nyi tyzhnevyi zhurnal [i.e. **Pu-Hu. Universal weekly magazine**] Nos. 4, 5, 8, 12, 14-16, 18-20, 23, 26, 28-34, 40, 41 for 1947 and nos. 6, 8, 9, 13, 19 for 1948. (25 issues total). 16 p., ill. Augsburg: Verlag PU-HU, 1947-1948.

Published under D.P. Publications license US-E-4, OMGB.

Issues mostly in good condition. Some have detached covers. Faded paper. Tears to the front and back pages on some of the nos. No. 9 for 1948 lacks the central conjoining pages, no. 19 for 1947 lacks the last page, no. 23 from 1947 has only the front and last page survived, stapled with a page of another issue. No. 29 for 1947 lacks two pages. For no. 40 of 1947 only the front page is preserved, the rest of the issue is lacking. Most issues bearing I. and O. Chmoly personal library stamps.

"Pu-Hu" was a Zaporizhzhia cossack watchword imitating the cry of an owl. It was used to greet one another and the editor uses this word to greet those who understand the password. And those who understand were the readers of this edition, WWII displaced persons.

Displaced persons were literally people who were away from their homeland - mostly refugees and ex-concentration camps prisoners. The Allies managed to construct a network of DP camps on the controlled territories of Germany. Altogether, the camps held some 1.5 mln people and among those close to 200 000 Ukrainians. There were 125 camps with Ukrainians, 80 of them being fully Ukrainian and some of the Ukrainians lived in mixed camps together with other Eastern Europeans. The operations were run by the United Nations Relief and Rehabilitation Administration (UNRRA) and the camps were functioning till late 1950's.

People lived in camps for years and each camp housed several thousand people. Thus, camps had active social, cultural and even political life. Camp administration organised all what the society could offer: primary schools and secondary education, theatres, choirs, workshops, professional courses, businesses. And of course, publishing activities were started as early as the first camps were organised.

Rare. While WorldCat finds separate issues in the libraries around the world, collections are a rarity. The largest group of the magazines – 64 issues – is present at Ukrainian National Museum of Chicago First two newspapers were Nashe zhyttia and Chas, both issued as early as Autumn 1945. During the first two years the DP periodical was pure legal chaos but from 1947 new rules were introduced by the military administration. All the publisher's work was controlled by Allied military officials, thus magazines had to get special permission to be issued. In most cases that was just a formality as long as the periodical had a firm loyal Allied position. It is known that under new rules, 40 periodicals were registered across all DP camps, of them 10 Ukrainian. Pu-Hu was one of those 10, with the license number US-E-4 as stated in each issue.







Pu-Hu is a reflection of what is known as "the Golden age of DP press", a short period from 1947 to 1948. There were several factors contributing to the boom. From 1947 there was already an understandable legal framework on how to publish, to sell the magazines, pay taxes and to be at least a self-sustainable enterprise. Also, after a period of shortage of Cyrillic publishing machines, new technology became available, making a better quality printing process an option. Moreover, there were still a lot of readers in the camps (later most of them moved to live either to the US or to a particular European country), so there was a considerable market for periodicals. And finally, after the first hectic months and years, the life in camps was more or less settled. People were interested to get back to their occupation including the press professionals and writers. Thus, the union of Ukrainian journalists was active, people were eager to create, write, publish.

With the golden age, the DP press was thriving. The total number of Ukrainian DP periodicals known today from the 1945-1950's era being 327. Some were special bulletins issued by camp administration. Thematic bulletins, student press, woman magazines, Esperanto publications - a variety of periodicals were being published. And compared to such, Pu-Hu should be considered a mainstream media.

Pu-Hu was issued in Somme-Kaserne camp of Augsburg, a key place for the DP era of Ukrainian

culture. Somme-Kaserne housed at least 6000 Ukrainians. The camp network housed a whole Ukrainian museum, 3 churches, 14 different organisations, some political parties' HQ, theatres, 2 choirs and even a ballet group. It was also a place of regular meetings and conferences, including scientific and political ones. News on some of them are featured in Pu-Hu that was.

Pu-Hu was issued in 1947-1949, some sources state that it was also issued as a monthly in 1954. And we can only guess the circulation of Pu-Hu. The most popular newspapers from 1947-48 had a circulation of up to 10-15 000 copies. Pu-Hu was a weekly, heavily illustrated, more expensive and overall a more solid, Sunday-like edition, compared to an ordinary newspaper. So Pu-Hu was probably printed in several thousand copies to be distributed in the neighbouring camps. Under Pu-Hu press license some supplements were published, one known from the WorldCat directory is Avanhard, a bulletin for the youth.

The content policy is typical for any mainstream ethno-centric periodical: key world news, columns (mostly on emigration and political issues), rich material on national culture, something on world exploration: photo-essays, travel impression, edutainment, sport and humour. Some issues show a strong interest in the overseas migration and many mention the US as it was already becoming a go-to destination for thousands of the displaced persons.





Articles on Ukrainian culture were especially important as many if not all of Ukrainians in camps were devoid of any citizenship and were constructing their self-identification through ethnicity only. Those include a variety of formats: from columns on the Ukrainian language and exhibition reviews to biographies of known Ukrainian writers. Almost every other issue quotes some poetic verses of the contemporary poets, most of them also DP camp dwellers.

No. 31 for 1947 has a spread on a newly opened DP camp ballet school for children, led by Valentyna Pereiaslavets (1907 - 1988). One can't just tell that it was an amateurish group. Pereiaslavets was a professional ballerina, a prima of Kharkiv theatre of opera and ballet in 1939-1941 and she knew her trade. Pereiaslavets, whom Rudolf Nuriev called "a priestess of dance", organised three age groups and accepted 20 students. An overview of their performance, one showing a broad repertoire and artistic costumes, is present in the article, supplemented with photographs.

Pu-Hu provides less place for acute political discussions - those were led mainly in the newspapers. The hottest topic was a probability to regain independent Ukraine and overthrow the Bolshevik regiment reigning the Ukraine. Those hopes were short-lived but strong. One can find features on Ukrains'ka povstans'ka armiia [Ukrainian Insurgent Army] leaders, news from the USSR. Articles on repressions and harsh criticism of Stalin appear every once in a while. There is even a review on Soviet press publications about the DP camps, printed under the headline Crocodile tears.

For a reader less interested in the world events, the nos. propose fiction of two sorts: stories made up from popular film screenplays and original fiction. Issues from early 1947 feature parts of sci-fi novel Inzhener Marchenko by M. Bondarenko (pseud. Yurii Balko) and some book reviews. Inzhener Marchenko was issued in a book form by Pu-Hu publishing house in 1947: the publishing house issued several dozen books in 1940's.

A spread of no. 26 from 1947 tells a story about an event that took place in Augsburg on 8th August: a festival of the Ukrainian youth, Sviato ukrains'koi molodi. It was held in Somme-Kaserne and the photographs provide rich information on how the camp life was bright sometimes. Folk costumes, marching columns of young dwellers from Augsburg area camps, orchestra, ball plays. The fest was organised by Ukrainian Youth Association, a patriotic, quasi-political organisation that resembles a coupling of pioneer and scout movements.



## **#27** ARGENTINA



**Pavelko**, **Iv**[**an**]. Vidnovlennia Ukrains'koi Derzhavy [i.e. **Restoration of the Ukrainian State**] Buenos Aires: Nakladom Hrupy Chleniv "Ukrains'koi Hromady v Arhentyni", 1951. 32 p, ill. 23 x 16 cm.

One of 1000 copies. In Ukrainian. Front and back covers are detached. Paper loss along the edges of the front cover. Cover art by M[ykola] Borsalovs'kyi. The book includes an illustration, a photo-reproduction of a portrait of Hetman Pavlo Skoropadskyi. Table of contents on rear cover verso.

Since the rise of Ukrainian national self-awareness on the turn of the XIXth and XXth century, a variety of future state models were dominating the people's minds. Nationalist ideas were spreading from the Western Ukraine. Sometimes they were combined with hetmanate i.e. monarchy. In addition to nation-centric, pro-Russian, independent democratic and pro-communist powers were rising.

Ukraine saw the rise of P. Skoropadskyi (1873-1945) shortly after the 1917 Russian Empire revolution. A cossack by heritage, Skoropadskyi was an influential general and aristocrat who used his chance to set up a new state. On April 29, 1918, his actions and alliances resulted in a coup where he took what seems to be an autocratic control over part of the modern Ukrainian territories. Skoropadskyi quickly followed with rapid and sometimes effective reforms in the new Ukrainian People's Republic.

Rare. WorldCat lists 1 copy at University of Toronto. Not in KVK. Additional search finds a copy in Carleton University Library (Canada) as a part of the Evhen Batchinsky Collection The brochure follows the events around the State, focusing on P. Skoropadskyi personality and the intricate circumstances of the period. Seems like that the author knew a lot about the political events of the time and shares some insider information about the 1910's in Ukraine. Pavelko provides some insights on why the hetmanate failed. In reality, few supported Skoropadskyi as he was both in alliance with Germans and was leading the state towards a union with the Russian Empire - something many people, including the radical nationalist leaders of the era, regarded as an impossible weakness and betrayal of the Ukrainian free spirit. By the end of 1918, the hetmanate perished.



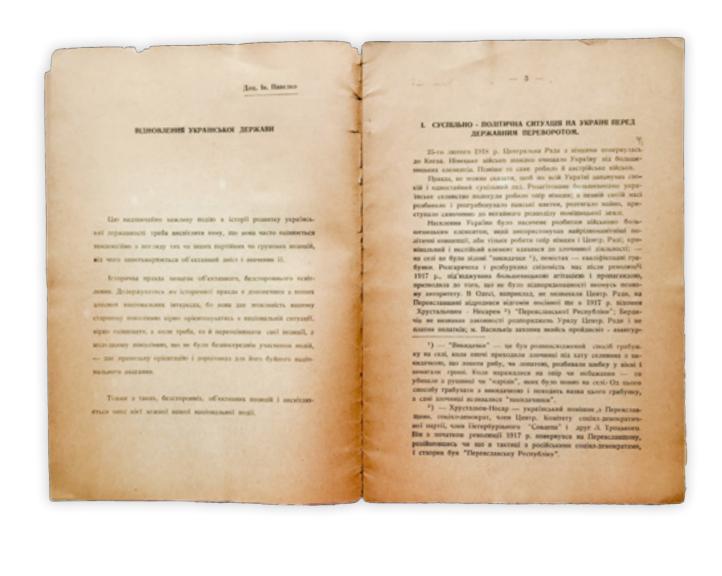


As stated in a brief preface, the article published in the brochure was written in 1949: most probably in a DP camp where Pavelko stayed after WWII. The place of publishing - Argentina - was one of the American countries welcoming ex DP camp settlers after WWII during the late 1940's. The wave included several thousand political anticommunist activists - including the author of this book, Ivan Pavelko. Like many, Pavelko perhaps moved to the US or Canada early in the 1950's, but we were unable any more facts on Pavelko biography except that he authored one more book in Argentina: Ukraina-Rus' i Moskovizm (Buenos-Aires, 1952). This second book is also a pro-nationalist publication that discusses the historical relationship and constant struggle of Ukraine bordering the Moscow-centric Russian state throughout the ages. During 1950's Pavelko also published some essays in the Ukrainian magazines for emigrants - ones like Dzvin - and critical articles on poetry.

Late Prof. I. Kachurovs'kyi (1918-2013) mentions Pavelko in his letter to a modern researcher M. Shkurko. He befriended Pavelko during his stay in DP camp. According to Kachurovs'kyi, Pavelko was one of a small number of pro-hetmanate activists among DP settlers. Other people were mostly not engaged in politics or simply in the trend of supporting the nationalists. (Ihor Kachurovs'kyi – Mykola Shkurko: Lystuvannya 1994–2013. Nizhen, 2016. Pp. 59-60)

Overall an interesting piece of post-WWII diasporiana providing analysis of a short Ukrainian monarchist period within the XXth century.

Not in N. Prosalova's Ukrayins'ka diaspora: literaturni postati, tvory, biobibliohrafichni vidomosti (Donetsk, 2012) bibliography.





## #28 MIKLOUHO-MACLAY AS A UKRAINIAN

**Poltava**, **Leonid** [**Parkhomovych**, **Leonyd**]. Podorozhi i Pryhody Myklukhy-Maklaia. Kaaram-Tamo: Liudyna z Misiatsia [i.e. **Travels and Adventures of Miklouho-Maclay. Kaaram-Tamo: Man from the Moon**] Munich: Vydavnytstvo "Dniprova Khvylia", 1955. 52, [4] p. 21 cm x 14,5 cm.

Publisher's illustrated wrappers. In Ukrainian. Run not stated.

Good to very good condition. Light toning of the cover. Pen mark on the title, stamp "Ukraina blahodiina ustanova navchal'no-reabilitatsiinyi tsentr Dzherelo" on the title and p. 17. Dzherelo, established 1933, is a non-government rehabilitation organisation funded by Ukrainian Canadians. Dzherelo specialises in helping children with disabilities. The book was part of the clinic's library.

Author, Leonyd Poltava (pseud. Leonyd Parkhomovych, 1921-1990) was active in print from 1942. The book is his first work for adolescence and can be labelled as biographical infotainment. In eight chapters, the book vividly recounts the life, deeds, travels of Miklouho-Maclay.

Mykola Miklouho-Maclay (1846-1888) was a traveller, anthropologist, ethnographer, geographer who was mostly interested in researching tribes of Southeast Asia, Australia and Oceania. The book focuses on his Oceania travels and research. Kaaram-Tamo is a tribal term referring to the traveller's skin - one pale, as moonlight.

The ethnographer studied in Germany and used the European-sounding Maclay surname to have a better suited "noble" surname. After years of studies, Miklouho-Maclay took part in several expeditions, where he introduced innovative anthropological techniques. He also advocated for ethical research practices, protecting the rights of indigenous peoples.

WorldCat finds 14 copies worldwide: 8 in the US (Harvard University Library, Yale University Library, Saint Basil's College Library, William F. Maag Jr. Library at Youngstown University, Library of Congress, University of Minnesota, University of Illinois at Urbana Champaign, DLIFLC), 2 in Germany (Niedersächsische Staats- und Universitätsbibliothek Göttingen and Bayerische Staatsbibliothek), 3 in Canada (University of Toronto, University of Saskatchewan Library, University of Manitoba Library), 1 copy in Australia (Monash University Library) Cover art and illustrations by a Galician artist Yurii Kul'chyts'kyi (1912-1993). Kul'chyts'kyi lived most of his life in the Western Europe but stayed true to the origins of Ukrainian folk art and was active in a variety of mediums - from pottery and collage to woodblocks and oil.





"Dniprova Khvylia" was a political-centred publishing house founded by Ukrainian nationalists, followers of S. Bandera. Mykluha saw himself as a person of German-Russian-Polish ancestry. His great grandfather was a cossack who fought in the Russian-Turkish war. But this book highlights the traveller's Ukrainian heritage. It seems that this edition was issued as a kind of topical anticolonial study, aimed at presenting Miklouho-Maclay as an Ukrainian-born humanist instead of a common point of view, where the traveller was presented as a Russian imperial researcher.

#### **PRICE: \$750**

нанці «дино» села відвідунеть незаказиція ісциого, ходить запасця блявал рознальовані, і пісні іх долітовть в такі воні до Гарагачу запазівно на провозлове й прогижене веток... При гозні вісник туховді векракували вехось целблядо, неначе б вітакчи його схід.-

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туничься при імі, — рід нижа і дві ложом. Шак, ванняї туземцяння «донтінь», зроблиний із загостраої кістам саннаї, а ложка «англота» — із кістан натуру. Вина обточника так, що один ії вілиць дуте розаперення і тонкий».

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19

## **#29** STORIES FROM THE WWII REFUGEE CAMP LIFE

**Kachurovs'kyi, Yhor**. Emihratsiina lykhomanka. Komediia na 3 dii [i.e. **Emigration Fever. Comedy in 3 Acts**]. Buenos-Aires: Ukrains'ke vydavnytstvo "Peremoha", 1949. 24 p. 18.5 x 13.5 cm.

Original publisher's cover. In Ukrainian. Very good condition.

Yhor Kachurovs'kyi (1918-2013) was an Ukrainian writer, translator, philologist, journalist and an art critic. He is known for his theoretical work on poetics, Ukrainian literature and Petrarka translations. For 20 years Kachurovs'kyi was a constant emigrant, engaged in unskilled work in Austria and Argentina. But his literary and scientific ambitions won him a place under the sun and he started to publish and to lecture on Church Slavonic and Russian literature in Buenos Aires. In the late 1960'ies he settled in Munich, was a host for Radio Svoboda and lectured at Ukrainische Freie Universität, already as a professor. Kachurovs'kyi's life is an example of the thorny life path of any emigrant who nevertheless held onto his native culture throughout the hardest years.

The brochure is typed in skrypnykovka, nowadays a rarely used Ukrainian orthography system. It was developed by a group of linguists and signed in 1928 by the people's commissar of education of UkSSR, Nikolay Skrypnyk. Skrypnykovka was a huge win of the indigenization politics, cherished by many intellectuals of the era. However, this win was abolished in just a few years and the language was forced into a new russified orthography system already in 1933. Today skrypnykovka is considered a diasporic dialect as it was and is still used in books and periodicals printed by emigrants.

Rare. WorldCat locates 6 copies, all in North America, including two copies at University of Toronto Libraries in Canada and 4 in the US: at New York Public Library System, Harvard, Saint Basil's College Library and University of Illinois. Not in KVK. A copy is found in the National Library of Ukraine The play is set in a DP camp: something Kachurovs'kyi witnessed first-hand during his compelled stay in Austrian DP camps. Over 1.5 mln of displaced persons including at least 200 000 Ukrainians lived in Allied DP camps during late 1940's, just after WWII end. DP camps housed very different people, from world renewed scientists to peasants. Kachurovs'kyi started his literary activities as a DP, a refugee in 1946, out of interest to contemplate on the unique camp life realities.









It is known that the play was written while Kachurovs'kyi lived in the camp. More than that, it was staged somewhere in 1947-1948 in a DP camp theatre. Kachurovs'kyi received an author's fee for the staging and used those means to publish his first selection of poems Nad svitlym dzherelom. Poezii (1945-1947), published 1948 in Salzburg. (more in: O'Lyr, Olena. Smikh na zali! Zabuta komediia Ihoria Kachurovs'koho. Berezyl', #4 for 2020)

The play was a success probably because it envisioned the Zeitgeist of 1947-1948 in the camps. Though the play shows a diversity of interests of the settlers, the main one is reflected in the title - to leave the camp, to run as far away as possible from the commissions, from the repatriation and from the troubles of camp life. And to do this, people were eager to review their moral values. Thus, this satirical play highlights the vices of wannabe emigrants, who suffer from the emigration fever and who are ready to do anything to leave the camp behind.

Kachurovs'kyi quickly became disinterested in the DP period of his life and was not active in promoting the play. The text of Emihratsiina lykhomanka was rediscovered only recently, appearing in print in 2020.

According to Ukrainian database Diasporiana, Ukrains'ke vydavnytstvo "Peremoha" in Buenos-Aires was a short-lived publishing house active in 1947-1951. It published mainly political material: anti-stalinist and non-fiction books on national identity. Kachurovs'kyi was a rare fiction edition printed by "Peremoha".

# Poland and Ukraine

# GLOBUS BOOKS BOOKVICA



# **#30** BRIDGING THE CULTURES OF WARSAW AND KYIV

Kulish, P[anteleimon] A[leksandrovych]. Krashanka Rusynam i Poliakam na Velykden' 1882 Roku. Vydana Typom Druhym z Dodatkom Poslislov'ia [i.e. A Painted Egg for the Ruthenians and Poles at Easter 1882. Second Edition With Afterword Supplemented]. L'viv: Druk. T-va ym. Shevchenka, Pid zariadom K. Bednars'koho, 1882. 40 p. 19,5 x 14 cm.

2nd edition as stated on the cover & title. Original publisher's typed pink softcover mirroring the title page. Unusual for the books of this era/region, v. good condition. Minor foxing, minor dusting. Untrimmed. Slight damage to the bottom of the spine with 3 cm of the back cover detached, but no paper loss.

With a dedication to the two Eastern European classics, Taras Shevchenko and Adam Mietzkevich, noting their similar "humanitarian martyrdom". The short dedication consists of nine lines and is printed using a stunning mix of 6 different fonts: possibly, all Cyrillic fonts and typefaces available at Druk. T-va ym. Shevchenka.

Panteleimon "Pan'ko" Kulish (1819 - 1897) was a prominent Ukrainian author, as popular as the great Taras Schevchenko. By 1880's he rose to fame with historical novels, reflecting on the Ukrainian past. Kulish even invented a version of ABC for Ukrainian language, now known as kulishovka. This Krashanka is also printed using kulishovka, with rarely seen symbols like ë used in text. It provides stress for readers less familiar with the language.

Kulish wrote novels, poetry and short stories both in Russian and Ukrainian. Kulish also made a number of important first translations of classic books, even including the Bible. A true patriot, Kulish nevertheless was pro-Russian and anti-Cossack. This stance, found in the present edition, led to major misunderstanding with the Ukrainian intellectuals and historians of his era.

Extremely rare, especially in such condition. According to the aforementioned Natsional'na bibliohrafiia Ukrainy, 8 copies of this 2nd edition are found in Ukrainian libraries). WorldCat finds 8 copies. 5 in Europe (British Library, Bayerische Staatsbibliothek, Bibliothèque de Genève, UK UCL and School of Slavonic & Eastern European Studies), 3 in the US - Saint Basil's College Library, University of Wisconsin Library, University of Cincinnati. KVK doesn't find any additional copies This was the first book published by Kulish as he moved back to Lviv in 1881 after a long Warsaw period. His connection with Polish culture and local intellectuals in Warsaw probably inspired this take on connecting two Eastern European nations. Kulish uses Easter, celebrated simultaneously by Poles and Rusyns as a symbolic feast connecting the cultures, one that unites them from within the Christian worldview. Easter was also quite interconnected with centuries-long peasant traditions in both Eastern cultures. Throughout nine chapters, he looks into historical similarities and joint struggles faced by the nations.

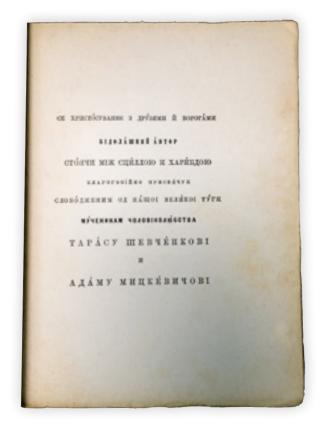




The book is partially a plea, partially a historybacked reflection. Kulish uses references to similar religion and historical events to kind of envision the future where the Ukrainians and Poles are united. He uses a multitude of means to actually construct a virtually non-existent unity of the past. In trying to do so, Kulish brings up Tatar invaders as a common foe and even labels cossacks as "rebels". (Adamska, Iryna. The Image of Ukrainian Cossacks in Panteleimon Kulish's Brochure // Studia Polityczne 2022, tom 50, # 4) Folk wisdom and sayings are used as epigraphs, speculating on the topics of "brotherhood" and "neighbourliness".

In the end, unsurprisingly, the book was disliked by both the Poles and Ukrainians. Moreover, Ukrainians became openly angry with criticism of cossacks and haidamaks and wrote some critical replies, noting errors Kulish made in his research and the characteristics used to picture cossacks. The book contradicted the forming nationalistic view of the nation's history. However, Kulish stayed true to his opinion and in the subsequent years it made him drift from the mainstream Ukrainian culture to a marginal position.

Natsional'na bibliohrafiia Ukrainy (Kyiv, 2019) vol. 1: 1798-1903, # 2285. Levytskii, # 2437





# **#31** ILLEGAL COMMUNIST PUBLISHING IN GALICIA

K-r, L. Profesiini spilky i ikh zavdannia [i.e. **Trade unions and their tasks**]. L'viv: z drukarni Naukovoho tovarystva imeny Shevchenka for Nova Kul'tura, 1925 (1924 on the cover). 80 p. Album format. 11 x 15.5 cm. Illustrated publisher's covers.

Overall good condition. Spots, creases, stains on the cover. Foxing inside. Rust on staples.

After a short 1919 Polish-Ukrainian war, part of the Western Ukraine, including Lviv and its territories, was forced under the Polish reign and stayed so till 1939, affecting lives of over 5 mln. Ukrainians. At first, the Polish government declared all the possible freedoms and rights of national minorities, but from 1924 the situation quickly started to get worse. Time of forced assimilation came. However, Polish Ukrainians were still a huge diaspora, so huge, that there were even different political forces and ideas within it. One of them was communism.

This brochure was printed under the initiative of the illegal Komunistychna partiia Zakhidnoi Ukrainy [Communist party of the Western Ukraine]. In 1920's activities of KPZU, including printing, were partially funded by the Bolsheviks. KPZU had several thousand members. Underground publications were thriving. It is known that during 1919-1933 communist organisations in Galicia printed a total 190 books and brochures, some of them abroad with the support of the Polish and Austrian communists. Also illegal bulletins, ephemera and newspapers were printed in abundance. There were even separate underground newspapers for the soldiers of the region and some leaflets printed in Yiddish.

More than that, KPZU played it smart and used some of the friendly organisations to print legal books and legal newspapers under the name of another organisation, but with communist ideas on the pages. The books had to undergo only a short content review with a Polish censor, so more or less ordinary books were able to get a permit to be published.

Rare. Not in WorldCat. Not in KVK. Not in the National Library of Ukraine



It is unclear whether this exact brochure was printed illegally or with a censor approval. It's all in the contents. On the outside, this is a general guide book aimed to help Ukrainian-speaking workers to understand their rights and share light on the 1910-1920's trade union movement all around the world. On the inside, the book is exploiting this card of national oppression to find the road to the reader's heart. At the same time, marxist ideas are combined with the exhortations that the unions cannot be apolitical and should be tightly connected with the party. According to the author, the party "shows the purpose, road, methods and tactics of the fight" to the union.

One can only guess how the censor regarded such content. However, the anonymity of the book and the discrepancy between year of issue on the cover and on the title might be a hint that this book was printed illegally.

# **#32** POLISH SOVIET IMPRINT



**Tokunaga Naosi**. Ulica bez słońca. Japońska powieść robotnicza [i.e. **A Street without the sunlight. Japanese working class novel**]. Kijów - Charków: 2-ga Międzynarodowa drukarnia UPT for Ukrderżnacmenwydaw, 1934. 183 p. 19 x 12.5 cm.

#### One of 1500 copies. In Polish.

With publisher's cardboard cover illustrated in black and red. Title and imprint also in Ukrainian on the back cover.

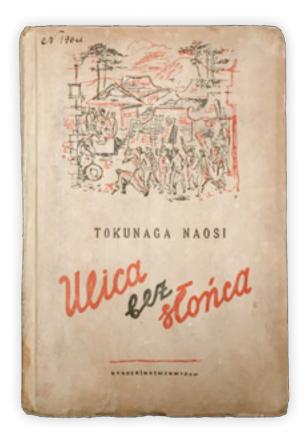
Overall in good condition. Minor wear to the cardboard cover, dents. Numbers in ink on front & back cover, Polish library stamps on title, p. 17, p. 182, library was active in 1934 but dissolved during the next few years.

The publisher responsible for printing this book was Ukrderzhnatsmenvidav or State publishing house of the national minorities of Ukrainian SSR. Ukrderzhnatsmenvidav was an important piece of puzzle in early Soviet pan-republican indigenization program of 1920s and early 1930s. Active from 1926, Ukrderzhnatsmenvidav issued mostly books and periodicals in Yiddish, but also German, Greek, Polish, Czech, Estonian. Ukrderzhnatsmenvidav, though very active and acclaimed by the ethnical minorities, was shaken during the great terror years and its activities basically came to an end in 1939.

But the book is not only in Polish: the book comes from a unique place, tightly-knit with Ukrainian Polish minority history. It bears stamps of the only state-supported Ukrainian Polish library - Centralna Polska Bibljoteka Panstwowa na Ukranie. The library was a short-lived Kyiv organization active in Soviet Ukraine from 1925 to 1937. Initially, the library was another piece of the puzzle of the Bolshevik effort to support ethnical & cultural minorities. As the ethnocentric policies of country organization began to disappoint the Soviet leaders, regional reorganization came in 1931. With fabricated anti-Polish crime cases opened in 1934, repressions rose and purges came. Some CPBPU employees were prosecuted, and the library was soon closed. Some books were transitioned to another libraries, some were lost.

Very rare. Not in WorldCat. Not in KVK

Throughout its activity years, CPBPU gathered available Polish books, carried out bibliographical studies on Polish literature published in Soviet state, provided mobile reading houses, lectures and education in native language for Poles in Kyiv (counting 13 000 people) and beyond. During its peak years, the library employed seven people, housed close to 50 000 books and served 1912 readers together with 500 collective subscribers, i.e. almost every fifth Kyiv Pole was a user of the library (see: Zhukovs'kyi, O. I. Rol' Tsentral'noi pol's'koi derzhavnoi biblioteky u rozvytku pol's'koi natsional'noi kul'tury na pravoberezhnii Ukraini u 20-ti roky XX st. In: Ukrains'ka polonistyka, 2004).







Over half of the readers were students of four Kyiv Polish schools and colleges, all situated in the same building with the library. Young readers loved M. Gorky and J. London translations. So it's no surprise to see a translated Japanese proletarian novel coming from within CPBPU storage.

Sunao (Naoshi) Tokunaga (1899 - 1958) was a Japanese publisher's house press worker from as early as 12 years old. He was also an avid union member and the first noticeable proletarian writer in Japan.

A Street without the sunlight is Tokunaga's most known novel, first published in 1929. The book was a fiction based on 1926 Kyodo Printing strike, told from the worker's union perspective. Although the original strike turned unfavorable for the union and Tokunaga lost his job, those radical events provided a lot of inspiration to the author. The book was a hit, sold 40 000 copies and boosted Tokunaga into relative wealth. As a writer coming from a straightforwardly proletarian background, he was favored by the Soviet government, which resulted in numerous translations of his works into languages of the USSR ethnicities and even an official visit of fame to Moscow. According to a comparable preface text, this translation was made from 1932 Russian 1st edition of Tokunaga's novel.



# **#33** UKRAINIAN POGROMS

Pogrom proti Ukrajincům v Polsku [i.e. **The Pogrom Against Ukrainians in Poland**]. Prague: Výkonný komitét zástupců ukrajinských emigrantských organisací v ČSR, 1930. 24x16 cm. 20 p., 4 pages of photographic supplement. Original printed wrappers. Loss of the bits of the wrapper at the margins, otherwise good.

#### Together with:

Užasné postaveni Ukrajincu v Polsku [i.e. **Terrible position of a Ukrainian in Poland**] Praha: Unie, 1931. 8 p. Folded. The stamp of Ukrainain executive commitee in Praha, that has produced this address to United Nation on the state of Ukrainians in Poland.

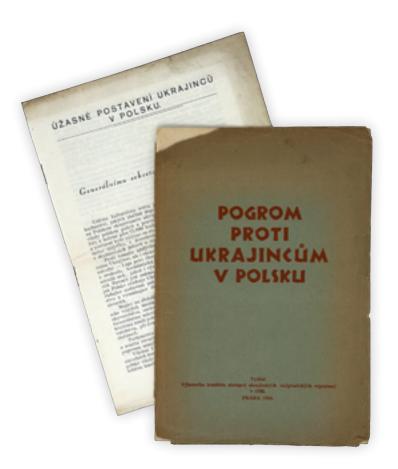
#### Both brochures in Czech.

The 1931 Polish census revealed significant Ukrainian populations in various regions, with Ukrainian percentages as follows: 33% in Lwów Voivodeship, 69% in Stanisławów Voivodeship, 46% in Tarnopol Voivodeship, and 68% in Wołyń Voivodeship.

During this period in Poland, conflicting policies toward national minorities were in play. The assimilationist stance, supported by Roman Dmowski (minister of foreign affairs) and Stanisław Grabski (minister of religion and education), clashed with the more tolerant approach advocated by the Polish Chief of State Józef Piłsudski. Piłsudski's project of forming the Międzymorze federation with other states failed after the Polish-Soviet War. The ultranationalist Roman Dmowski and his National Democrats, known for their consistently anti-Ukrainian policies, received support from the Polish minority in Eastern Galicia.

This brochures are dedicated to the events of the fall of 1930, when, according to the authors, 15000 Ukrainians, residing in the mentioned Voivodeships have been subject to beating, imprisoment and the desctruction of the personal property.

According to Worldcat, the only copy of this book in US libraries is at University of Illinois The pamphlet details the occurrences in September 1930, wherein police squads, comprised of up to 2000 members, entered densely populated Ukrainian villages. They demanded that the residents provide food and goods as a form of inkind tax. Failure to comply with these requests led to subsequent legal actions.





#### Direct quote from text:

"Apart from economic or other occupations, members of committees and leaders of cooperatives, reading rooms, choir conductors, orchestras, etc., in short, the most cultured part of the Ukrainian population is under the threat of horrific and inhuman punishments. Chosen victims are summoned one by one. They are stripped of their shirts or clothing, laid on a bench or on the floor, a wet piece of cloth is placed in their mouths, two people sit on their heads, two on their legs, the number is determined by commanders, usually 25, 50, and even 100 or more. If the unfortunate victim loses consciousness, they are splashed with water and the beating continues. In addition to physical torture, modern executioners come up with moral punishments. For example, they make the victims shout "Marshal Piłsudski is alive" or sing the Polish anthem "Poland has not yet perished." They often force the victim to love Poland. Spare not even the old, for example, a 57-year-old Vasily Duta Barbarian. Matviy Mitrin, a seller in the cooperative of the village of Petrikovo in the Tarnopol district, was cruelly beaten, after which he had to dance and sing obscene songs, and when he did not comply, he was beaten so hard with sticks that he lost consciousness and is now fighting for his life. 60-year-old Ivan Pan Chishin, administrator of the cooperative in Nakonelne-Yavoriv, suffered 200 strokes. 85-year-old Shchebyvolok in Denysove Tarnopol district was brutally beaten, and so on."

According to the authors of the letter to UN, in 11 years since the lands were incorporated in Poland, the schools for Ukrainian children were not established, it is almost impossible to receiver a higher education diploma, studying in Ukrainian, books in Ukrainian are not allowed to be held at Polish school libraries.

The head of the 'Executive committe' and the main contributor to this texts was Petro Makareno (1888-1970), a prominent leader of Ukraians in Kuban during the Civil War in Russia and the Polish-Ukrainian war of 1918-1919, he was one of the leaders of short-lived Poeple's Cossack Respublic of Kuban.









# **#34** PRINTED IN INDEPENDENT UKRAINE

Nashym liubym ditkam. Ukrains'ki kazky [i.e. **To our beloved children. Ukrainian fairytales**]. N2. Odesa: vydannia kooperatyvnoho t-va "Ukrains'ka knyzhka", 1919. 22 p. 17.5 x 11 cm.

#### Publisher's printed wrappers.

Owner's mark in ink on front cover, title and back cover. Partial detachment around the staple, trace of a round stamp and minor scuffs at the bottom of the front cover. Damp spot through first 9 pages and front & back cover. Otherwise good.

With 7 fairytales including classic Korzhyk (Kolobok). In 2011 in an exchange of opinions, both Russia and Ukraine claimed Kolobok as their national classic: the question about whom belongs the Kolobok now is still open.

Other fairytales in the book are animalisticcentered. This is something quite different from classic Russian fables where peasants, royalty, court and mystic creatures are more often in the center of the story than animals.

The demand for children's literature in the independent Ukraine was huge: the national revival period asked for lots of books in Ukrainian. Despite the turmoil with the three-year-long independent Ukrainian People's Republic, by 1919 there were ca. 120 publishers active in the country and over 1000 books in Ukrainian published yearly (against 386 in Russian in 1918).

The publisher of the book is most probably kooperativnoe tovaristvo "Ukrains'ka knyzhka". A company with headquarters in Lviv, it was active during 1917-1922. Founded by Antin Krushel'nyts'kyi (1878 - 1937) - editor, publisher, teacher, short-term minister of education - later, as many Ukrainian officials, executed by Bolsheviks. "Ukrains'ka knyzhka" was active in a number of cities, printing literature for primary schools and children. Those young Ukrainians were at last allowed to hear and learn their native language freely, after decades of bans and prohibitions. Books printed by "Ukrains'ka knyzhka" include both Ukrainian and translated Russian fairytales, encyclopedias, excerpts from classics like T. Shevchenko and M. Kotsiubynsky as well as Ukrainian ABCs. (see: Kolektsiia "Ukrains'ka dytiacha knyha 1885—1923 rr." Pedahohichnoho muzeiu Ukrainy. Katalohputivnyk. Kyiv, 2015).

> Rare. Not in WorldCat. Not in KVK. Not in National Library of Ukraine

Among other editions of this publisher, Ukrains'ki kazky is mentioned in: Bibliohrafichnyy pokazhchyk knyzhkovykh, periodychnykh i prodovzhuvanykh vydan'

1919-1920 rr., vidsutnikh u fondi derzhavnoho arkhivu druku (no. 490).



# **#35** KULTURA PUBLISHING



#### Dirsh, N. Tsukor [i.e. Shugar]. Kyiv: Kul'tura, 1930. [12] p. 19,5x13,7 cm.

1 of 10000 copies. Original illustrated wrappers. Lithographed throughout. Spine is rubbed, piece of paper with English translation of the title and author on the front wrapper verso. Traces of glue on the verso of both wrappers as well, not affecting the cover art. Otherwise in good condition.

First edition. In Ukrainian.

Modernist illustrations by Konstantin Kozlovsky (1905-1975), Kyiv-born artist and designer, who is best known for his woodcuts and developing the art of xylography.

The edition falls into a short period of 2 years, when publishing house 'Kultura' in Kyiv started to produce children's books with avant-garde illustrations, which were recognized around USSR as one of the best produced in children's book design of 1920s. The group of artists, working at the publishing house, was inspired by works of Kultur-Lige, that existed in Kyiev a decade before. The leader of the group, Boris Stepanovich Butnik-Siversky (1901-1983) who graduated from Chernigov Art Academy reflected on their views and wrote a monograph Printsipi ilustriruvannya dityzchoy knizhki [i.e. The Principles of Illustrating the Children's Book], that became the guidance for such young artists in Kyiv as Gamburger, Zabila, Kryukov, Rachev and Kozlovsky. They all started to work in Kul'tura publishing house in late 1920s. Butnik-Siversky and his followers were the artists of first Soviet generation - so naturally they didn't have any connections with pre-revolutionary art. Butnik-Siversky wanted to oppose the naturalism in children's book illustration, but didn't rebel against the pre-soviet 'art for art's sake' like the older colleagues. As a result some of the most laconic, expressive works in Soviet children's book desgn were created.

The present edition follows the tradition of Soviet books for children aimed at teaching them about the manufacturing process and the industry. Starting the journey overlooking the shelves of cooperative shop, where sugar is sold, author takes the reader through the supply chain, explaining the process of mining and production of sugar. This type of book was aimed to develop the industrial outlook in children of the first Soviet generation.

Extremely rare. Not in the Worldcat

The artists of this book, Konstantin Kozlovsky went on to become one of the most prolific exlibris designers in USSR in his later years – his designs were included in the books of many prolific Soviet book collectors.





Нарешті цукор приставили до крамниць кооперативних. Тут його й продають.

# Children's books

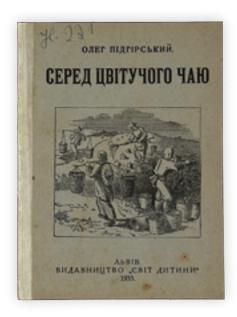
# **#36** KULTURA PUBLISHING

**Pidgirskiy**, **O**. Sered tsvituchogo chayu [i.e. **Among the blossoming tea**]. Lviv: Svit dytyny, 1933. 28 p., ill. 17x11 cm.

Later Ukrainian binding. Both wrappers preserved within a binding. First and only edition. Good condition. Rare.

The book came our in the serier 'Children's library', that was produced in Lviv by the publisher 'Svit dytyny'. This edition tells a story of the young traveller, from Ukraine, called Marko Lupenko, who was forced to flee Ukraine with his parents in 1920, and spent first 16 years of his life on Ceylon learning the technology of the tea-growing. It is unclear how much of that story is based on real events, but it represents the general spirit of 1930s, when Ukrainian diaspora was very spreadout all around the globe. The narrator Marko, who lives in Colombo, compares it to Lviv, and notes the similarities of Ceylon and Halytchina.

He describes the process of learning and the technology itself, finishing up with the desire to go back to Ukraine and apply his skills there. The book ends with the verse 'The legenda about the tea leaf', allegedly translated from Chinese.



Worldcat locates the only copy at University of Alberta Library





# **#37** WARTIME CHILDREN S BOOK BY THE LEGENDARY UKRAINIAN ILLUSTRATOR

(**Holyns'kyi**, **Osyp**). Pryhoda Ivasyka Bul'basyka [i.e. **Misadventure of Ivasik Bulbasik**]. Part of the series: Biblioteka dlia ditvory "Moia knyzhechka", vol. 36. L'viv-Krakiv: ZKW Druckereibetrieb II for Ukrains'ke Vydavnytstvo, 1943. [9] p., ill. 14,5 x 21 cm.

Original illustrated publisher's wrapper. In Ukrainian. Cover art and illustrations by E[dvard]. Kozak. Good condition. Covers are moderately worn. Foxing, soiling. Rust around staples. Two personal library stamps on the cover verso.

The book is very loosely based on the folktale of Ivasik-Telesik: it's rather a reminiscence on some scenes from this well-known story, but told in a much lighter, ironic and short manner.

The story is an unsophisticated, humorous rhymed tale about a boy named Ivasik. Ivasik is eager to wander across the village each day and everyday. One day, on a pond meets a duck and decides to heroically ride it to cross the waters... only to be saved by the family dog! In the end, soggy and ashamed, Ivasik receives a strict message from his father: "Yak ne znaiesh, synku, brodu — to ne liz' zovsim u vodu" [i.e. Look before you leap]!

Phyhoda is a part of Moia knyzhechka series, a creation of Bohdan Hoshovs'kyy (1907-1986), a Galician writer who was active as a publisher and

Rare. WorldCat finds 1 copy (OCLC 836577917) in the National Library of Poland. Not in KVK editor of children's book series during post-WWI era. Hoshovs'kyy was responsible for at least two children's books series during the German occupation of Lviw in mid-1940'ies.

Moia knyzhechka consisted of 46 to 52 books (see: Holovata, L. Ukrayins'kyy lehal'nyy vydavnychyy rukh Tsentral'no-Skhidnoyi Yevropy 1939–1945. Kyiv, 2014, p. 356), the majority of them issued during 1940-1944. It included editions of classics like I. Franko. and H. Anderson, local poet I. Narizhna, a bit of fairytales and some less known contemporary Ukrainian authors. No complete list of series is known and it is a topic for further research and collector's connoisseurship.

Tens of thousands of children were moved to the region and they needed entertainment, reading and means of education. So despite Nazi occupation and the shaky situation of the region, Ukrainians were very careful and keen in their creative work for the younger generation.





They held meetings on topics, age-graded the books, crafted plans of series for "transition" of readers from picture books to chapter books as readers grew older and demanded a more sophisticated reading material. All in all, it was a professional publisher's work on pair with modern well-known EU publishers. Moia knyzhechka series was theoretically differentiated from the monthly Mali druzi: the latter rarely published fiction and was focused on facts and educational material . Some books were picture books with rhymed text like this Pryhoda, others were chapter books for older children aged 7 to 12. Among those, colour books, even printed in just 2 colours like the proposed item, were more expensive and less common.





Little is known about the author Osyp Holyns'kyi (pseud.?) aside from the fact that he authored a reference book on fiscal matters in 1944. Much more is known about the illustrator Edvard Kozak (1902-1992).

Kozak was a prolific and very active artist working as illustrator, comic book author, caricaturist. He collaborated with the Ukrainian legendary publisher Ivan Tyktor, created his own satirical magazine Lys Mykyta and hundreds of paintings and drawings: many yet unexplored and waiting to be exhibited.

Illustrations skillfully made by Kozak provide typical Ukrainian countryside landscapes and locations: khata [hut], orogod [garden], river bank. The heroes are all in national costumes including a classic conic kuchma hat that is almost as large as the main hero of the book himself. Some textual blocks are framed by stylized animalistic ornaments. There were other illustrators working on the series but Kozak was an undoubtful favourite of both readers and publishers: on the one hand easy to work with, on the other — providing expressive drawings that always attracted devoted readers. His illustrations were a way to speak with the child on its own. In this book, his comic-style drawings, action-engaging drawings are fully immersive and capture the reader's attention even without the (moderately talented) rhymed text. Kozak managed to create wonders with little technical means available under occupational regime.

The book is coming from the family Prof. Georg (Yurii) M. Witoszynskyj (1905 – 1990). Previously held in the collection of his grandfather Prof. Leo Witoszynskyj (1941 – 2008). Georg Witoszynskyj was an active member of the Ukrainian minority in Austro-Hungarian state. Leo Witoszynskyj was a notable guitarist and musical scientist based in Austria. The familial Polish-German surname in Ukrainian was Vitoshyns'kyi.





GLOBUS BOOKS BOOKVICA



# **#38** FIRST APPEARANCE OF UNCLE TOM S CABIN IN UKRAINIAN

(Avdykovs'kyi, O.) Diad'ko Foma. Povist' yz zhyt'ia nevil'nykiv v Amerytsi, poslia Bycher-Stou dlia russkoho naroda napysav Orest A. Avdykovskiy [Uncle Foma. A story about the life of slaves in America. After Beecher-Stowe. Prepared for the Russians by Orest A. Avdykovskiy]. Lviv: Pechatnia Stavropyhyiskoho Instytuta pod upravlenyem Stefana Huchkovskoho for Obshchestvo ym. Mykhayla Kachkovskoho vo L'vove, 1877. 62 p, ill. 21 x 14 cm.

Publisher's cover. In lazychie language, printed using accented Cyrillic letters. Beecher-Stowe's lifetime edition. First and only edition.

Good condition. Cover slightly soiled, damage to the spine, 3 cm tear to the right margin, minor cover paper loss at the extremities. Tovarystvo Prosvita round stamp on the front cover and title page. Numerical stamp and numbers in ink on the cover. A library sticker is pasted on the inside of the front cover - attributing the book coming from pre-1917 Tovarystvo Prosvita Lviv library. Additional Tsentral'na Vasyliians'ka Biblioteka u L'vovi round stamp on the title. Minor foxing and dirt, pencil and ink marks on the title. Pencil mark on the back cover. Ink inscription on the first page stating: "In the library of Obshchestvo ym. Kachkovskoho this novel was printed [illegible] 1877". Insides good & clean.

The stamps together with ink marks are clearly from the pre-1917 era. Seems like the book left the library shelves even before the Soviet era.

Tsentral'na Vasyliians'ka Biblioteka u L'vovi existed for centuries as a library division within Vasyliians'kyi monastery of St. Onufri. Research mentions that the library together with the manuscript collection was transferred to the Lviv National Library of Ukraine named after V. Stefanyk during 1940's (Berest, R. Study of the results of the historical and cultural heritage region in 2013 by the researchers at the Lviv Institute of Economics and Tourism // Istoryko-kul'turni pam'yatky Prykarpattya ta Karpat – vazhlyvi ob'yekty v rozvytku turyzmu; Lviv, 2014).

Vseukrains'ke tovarystvo Prosvita im. Tarasa Shevchenka, est. 1868, was a Galician Ukrainophilic organisation that focused on enlightenment, promotion of Ukrainian literacy among together with spreading the ideas of independent nation-centric Ukrainian state. It opposed Russophiles and Westerners and played an important role in providing a stream of Ukrainian-language books during the late XIXth century. During its prime decades Tovarystvo managed to print thousands of titles with over 3 mln copies.

Obschestvo Kachkovskogo [i.e. Mikh. Katchkovsky society], responsible for issuing this book, active 1874-1939, was kind of a rival to Tovarystvo mentioned above. The society was no less politically-inclined than Prosvita but represented a Russophilic way of national development. Russophiles who were interested in preserving the connection with Russia on all levels. Russophiles led anti-alcoholic and educational programs for the village folks - all under the motto "pray, study, work, get sober". According to Levitsky, the book was priced at 20 Austro-Hungarian kreuzer: undoubtedly, an affordable price of times when only a day of unskilled labour provided over 60 kreuzer in income and 1 kg of pork was around 80 kr, i.e. 4 times as much as the book.

One of their most interesting activities in the light of the book printing was an endeavour to teach the peasants a new language, one that would bridge Rusyn (Ukrainian) and Russian cultures. The language was named lazychie - an artificial construct that shunned Latin font, but combined Russian, Ukrainian, Polish and Church Slavonic words. This is the language used in the present translation.

Not only the language - the font used is a rare example of printed lazychie. The font used is known as Maximovich system or maksymovychivka, a transcription system rarely used even for lazychie books. The version features such rare letters as ë, some circumflex vowels, the letter b. lazychie had some pronunciation nuances distinguishing it from any other form of Ukrainian. lazychie never went mainstream and ceased to exist, making books like this a rare and valuable example of skillful, albeit forced and artificial Russification

The book is the true first edition of any variant of the iconic Uncle Tom's cabin; or, Life Among the Lowly (1852) by Harriet E. Beecher Stowe (1811-1896). A shortened version of the novel appeared in Ukrainian later in 1918 while the full translation was prepared only by 1960.



This book tells the story of Uncle Foma in twelve chapters, with the first one having a general introduction about America and the circumstances in which the story unfolds. The story is sort of a synopsis of the original book - following all the steps up to Tom's death. Some dialogues provided help to highlight the tragic tone of the story. No matter the language, such books were especially important for the peasantry of Eastern Ukraine as after the 1861 abolition of serfdom in the Russian Empire the peasantry desperately needed such unsophisticated and emotional material on serf rights, life after the serfdom and national awakening.

Orest Avdykovs'kyi (1842-1913) was a Galician writer and lecturer, influenced by Russophile ideas. He used both Rusyn and lazychie languages and wrote some novels on his own. He translated A. Dumas, A. Daudet - but most importantly two works: D. Defoe's Robinson Crusoe and this book. At the end of the book, Avdykovs'kyi left a rhymed epilogue, presenting a rare gem of original lyrics on liberation, equality and freedom - all written in lazychie.



Exceptionally rare. Not in WorldCat, not in KVK. According to key modern Ukrainian bibliographic reference, Natsional'na bibliohrafiia Ukrainy (Kyiv, 2019), the book - listed in vol 1., #1695 - is present only in one Ukrainian library, Vasyl Stefanyk National Scientific Library of Ukraine

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изь житья невольниковъ въ Америцъ,	
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лабоъ., 1877. За вечатий Откеронасійского Илититута «Га румниканные Сеціне Гренован.	
	1.4.

The book was printed by Pechatnia Stavropyhyiskoho Instytuta, the first printing house in Lviv: one used by pioneer bookprinter Ivan Fedorov.

Overall, a very interesting piece, one combining Ukrainian culture, American culture and an intriguing provenance.

Levitsky, vol. 2, #1631.

# ана п 9:10, 1837. ДЯДЬКО ӨОМА.

"Myg. or u. u. Karkobekoro

& SiScionessi:

Повъсть изъ житья невольниковъ въ Америць.

#### ЯКЪ ООМУ ПРОДАЛИ.

I.

Америку, четверту часть земли, котру такожь, для розличія отъ Азів, Африки и Европы, Новымъ свѣтомъ называютъ, открывъ, лѣтъ тому 385 назадъ, 12 Жовтня 1492 року Христофъ Колюмоъ, родомъ изъ итальянского мѣста Генуи.

Америка облита изо всёхъ сторонъ моремъ и дёлится на двё половины: на Америку повночну и Америку полудневу, котрй-то обё части узкимъ смугомъ земли, бо лишь шёсть миль за-вширшки, съ собою получени. Узкій той смугъ земли называеся Панама.

Америка обоймае тысячъ свысотъ квадратныхъ миль просторони и числитъ свышь освмдесять миліоновъ поселенцевъ всякихъ народностей. Закъмъ Христофъ Колюмбъ Америку открывъ, живъ тамъ лишь одинъ народъ племени индійского, дикій и поганскій, — но понеже то край дуже богатый и земля дуже плодородна, такъ съ часомъ перебралося туда черезъ море изо всъхъ сторонъ нашон Европы множество всякихъ народностей, якъ: Испанцевъ, Португальцевъ, Англичанъ, Французовъ и Итамцевъ, котри отъ первобытныхъ жителей Америки, то есть Индіянъ, ихъ землю силою отбили и, вытиснувщи ихъ въ лѣсы и безлюдий пустынѣ, сами на ихъ мѣстци поселилися и тамъ свои колонів, села и мѣста, позакладали.



# **#39** LINCOLN S LIFE TOLD IN UKRAINIAN

**Zagirnya**, **M**. Oboronets pokryivdzhenyih: opovidannya pro Linkolna. [i.e. **Defender of the Offended: Stories About Lincoln**] S-Peterburg: Tipografiya Uchilischa gluhonemyih for Blagotvoritelnoe obschestvo izdaniya obschepoleznyih i deshevyih knig, 1905. 87 p., with A. Lincoln's portrait. 17.5 x 13 cm.

Original illustrated wrappers. In Ukrainian. One of 4000 copies.

Overall very good condition. Owner's inscription on the front cover and title, pasted down ex-libris of prof. A. Granovsky on the title. Owner's mark in pen on p. 6.

Blagotvoritelnoe obschestvo izdaniya obschepoleznyih i deshevyih knig, known in Ukrainian as Blahodiine tovarystvo vydannia zahal'nokorysnykh i deshevykh knyh stands for Charitable Society for the Publication of Commonly Useful and Cheap Books. It was probably the single most important publisher of Ukrainian literature in the Russian Empire of its era. Active from 1898 to 1918, it was founded by the writer and philosopher Vladimir Lesevich (1837-1905) and general Mihail Fedorovskiy with an aim to print affordable, useful and popular books for the ordinary folks during the time when Ukrainian language was harshly oppressed.

The thing is, since the 1876 Ems Ukaz, the Russian Empire tried to diminish the Ukrainian culture. Primary education in Ukrainian was banned, periodicals were banned and only well known fiction or "harmless" texts were allowed by censors. Because of the same Ukaz the book is in Ukrainian but typed using Cyrillic pre-1917 orthography intended for Russian: Ukrainian was regarded as some sort of "dirty" Russian, one of peasants, not as a language that deserved its own ABC.

The back cover of the book provides 36 of the books published by the Society, including the present Oboronets. The list helps to understand the publisher's policy as well as to see what was allowed under Ems Ukaz. Most books are on different farming topics: those were censored by a different ministry and were easier to be

> Very rare. Not in KVK. WorldCat locates only a microfilmed version. A copy is present at the National Library of Ukraine.

published. The list also includes editions of fiction by prominent and allowed Ukrainian authors of the era like T. Schevchenko (1814-1861), G. Barvinok (1828-1911) and P. Kulish (1819-1897). The third part is where the proposed book belongs, educational material: biographies of people like Socrat, animal and child care guides. Among the books yet to be printed, biographic pieces on Columbus and George Washington are mentioned. It is known that some of the books had a circulation as wide as 25000 copies, but this Oboronets had a circulation of only 4000 (Demuz I. Knyzhkova produktsija i tematychnyi repertuar «Blahodiinoho tovarystva z vydannia zahal'nokorysnykh i deshevykh knyh». Aktual'ni pytannia humanitarnykh nauk. 2016. Vyp. 16).







Things turned to a brighter side for the Society months after this publication. Later in 1905 the censorship fell and the editors were able to print a variety of books, including ones on politics and national identification of Ukrainians. They also switched to an early version of Ukrainan ABC, kulishovka. The Society switched to publishing the textbooks in large numbers, but had to close down the activities shortly after the October revolution. In total, during the 20 years of its activities, the Society printed close to 1 mln copies of books in Ukrainian. This Oboronets was priced 10 kopecks - the price of a beer mug or 1 kg of flour of the era, thus being really affordable even for the poor.

The author, M. Zagirnya (pseud. Hrinchenko Mariia, 1863-1928) was one of the few active Ukrainian women intellectuals of the XIXth century. She was a poet, writer and translator, editor of early Ukrainian-Russian vocabularies. Among others, Hrinchenko translated into Ukrainian classic English Uncle Tom's Cabin, The Adventures of Tom Sawyer and some Russian authors like Tolstoy and Leskov. She wrote 5 out of 36 books listed on the back cover of the book proposed. The book itself is a collection of biographical stories about 16th President of the U.S., Abraham Lincoln (1809-1865). It deliberately depicts Lincoln as a saviour of the oppressed, the slaves. The text is not a boring factual biography, but a series of friendly, fictionalised light essays skillfully made with the reader's level of understanding being kept in mind. Sometimes the author inserts educational paragraphs, like an explanation of what "political meetings" are, or a comparison of Russian and American realities. According to the archives of the National Library of Ukraine, there was an earlier and a smaller book by Hrinchenko on Lincoln, published by "Prosvita" in 1901 and a later one on the abolition of slavery in the US issued by the same publisher in 1907. Seems like Hrinchenko was deeply touched by Civil war events, probably thinking about the future freedoms for the Ukrainians.

Past owner of the book, professor Alexander A. Granovsky (1887-1976) was an Ukrainian-American entomologist employed at the University of Minnesota. He led an active social life, protected Ukrainian heritage and helped 5000 Ukrainians from DP camps to settle in the US after WWII, becoming Oboronets pokryivdzhenyih himself.





## #40 BANNED



[**Doroshenko**, **D**.] De-shcho pro avtonomyiu Ukraini [i.e. **A few words on the autonomy of Ukraine**]. Khar'kov: Drukarnia Petra Kaluhina for Vydavnytstvo "Selians'ka volia", 1906. 15 p. 16 x 12.5 cm.

Issued without title page. Publisher's covers.

Good condition. Spot to the front cover. Minor tears along extremities including the spine, two 0.5 cm tears to the bottom of brochure w/o paper loss. Rust on staples.

A collection of two articles by one of the Ukrainian independence movement leaders, Dmytro Doroshenko (1882 - 1951).

Two articles included in the brochure are "How free Ukrainian Cossacks were turned into slaves" and "On autonomy". The first one is a historical essay telling the story of Ukrainian struggles for independence of the XVIIth and the XVIIIth century. The second one lists historical, territorial, cultural differences between Ukrainians and Moscouvites, concluding that Ukraine should be autonomous and shall be governed by a parliament.

The importance of those short texts shall be understood if taken within the time context. 1905 saw the fall of the Russian Emperor Nicholas II and almost simultaneously, the fall of tsarist censorship. For the first time after Ems Ukaz of 1876, the Ukrainian press advanced to enjoy newly acquired freedom. All this contributed to a vast amount of talks and press publications on the biggest dream of the Ukrainians: a free, independent country where one can freely speak its own language and cherish its traditions.

In the period of 1906-1908, the first years of relative freedom of speech, young Doroshenko wrote a number of articles envisioning a free, fair country based on the principles won by Ukrainians centuries ago: "We, Ukrainians, shall not wait a time when someone will give us it [autonomy], we shall take it with out own powerful hands".

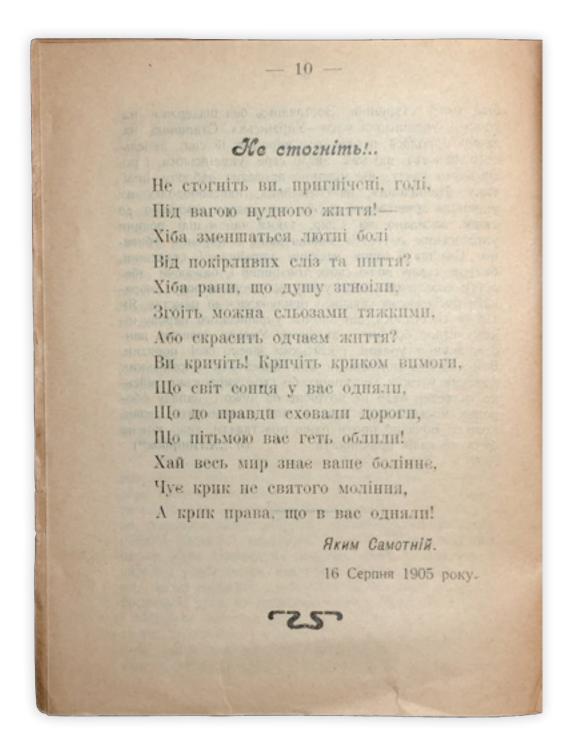
Rare. Not in WorldCat. Not in KVK

And in just a few years Doroshenko started to build exactly what he wrote about. Young historian entered politics and went on to become the Governor of Chernigov province and minister of foreign affairs of the newly established Ukrainian Hetmanate. Later, as Hetmanate fell, Doroshenko emigrated and concentrated on historical and cultural studies.





The brochure was issued anonymously which was not common for any of Doroshenko's publications. This anonymity was a matter of prudence in the times when the freedom of speech was granted on paper but not always in real life. These articles were first published in Khliborob (first politicallyoriented Ukrainian newspaper in the Russian Empire, printed in Lubny) and Zaporizhzhia (also an early political periodical, printed in Ekaterinoslav / Dnipro) respectively. Remarkably, Zaporizhzhia was closed down after only one issue by the censors exactly because of the radical proindependence articles like Doroshenko's one. Preceding the article "On autonomy", one can find poetic lines by Yakym Samotnii (pseud. Yakim Ermolev) - "Don't you moan!", a versed appeal to the Ukrainian people not to whine, but to act on what's important for them.





# #41 GALICIA REMEMBERING THE INDEPENDENCE STRUGGLE

(**Lepkyi**, **L**., editor). Ystorychnyi kaliendar-al'manakh Chervonoi Kalyny na 1930 rik [i.e. **Historical Calendar-Almanac of Chervona Kalyna for 1930**]. L'vyv: Nakladom vydavnytstva "Chervona Kalyna", 1929. [24], 160 p., ill., numerous ads. 23 x 15.5 cm.

Both calendar and almanac parts within the book have a title page. Original publisher's illustrated wrappers. In Ukrainian.

Overall good condition, Wear to the spine and both covers. Front cover partially detached. Numbers "1930" with pen on the spine, stamp "Printet in Galicia" on the front cover. Insides clean. Minor tear to p. 39-40.

Cover illustration by Edvard Kozak (1902-1992), an Ukrainian artist most known as a children's books illustrator and a caricaturist.

The publisher Chervona Kalyna, active from 1921 to 1939, was created by a joint effort of two military groups: Lehion Ukrayins'kykh Sichovykh Stril'tsiv [Legion of Ukrainian Sich Riflemen] and Ukrayins'ka Halyts'ka Armiya [Ukrainian Army of Galicia]. "Chervona Kalyna" itself stands for the berry red viburnum, a cossack symbol known to any Ukrainian. Chervona Kalyna was led by Galician military officials with Stepan Shukhevych serving as head, but the literary and publishing work were guided by the poet Lev Lepkyi (1888-1971) and prominent Galician publisher Yvan Tyktor (1896-1982) respectively.

The contents are a swan song of the failed Ukrainian armed struggle for independence during the late 1910's. The book, aside from the vast variety of advertisements, consists of 2 parts: calendar and literary part. The calendar lists Catholic and historically important Ukrainerelated dates. Each month is accompanied by a short story on heroism of the Ukrainian army from the 1914-1921 period (according to various studies, this 1930 calendar was the first one to introduce such a format of month-related shorts).

> Rare. WorldCat and KVK show some issues of Ystorychnyi kaliendar-al'manakh available in libraries, but only the Russian State Library has a copy for 1930

The literary part has a table of contents and consists of some dozen articles written mostly by the riflemen themselves, with photographic and sometimes artistic materials supplemented. The articles are mostly memoirs and chronics of the battles with Bolsheviks and Poland during the short Polish-Ukrainian war. The authors are describing in detail the glory of the days gone by, reflecting on some political events, and providing biographies of important people of the decade. There is a place for curiosities nevertheless: one article cites love poems taken out from censored soldier letters in 1919 and a joke about cognac.







Interesting also is the way the introductory ads are made: the text part providing reviews of new historical books is framed with ads of legal advisors and doctors.

Such Chervona Kalyna calendars were published annually and all had a national-patriotic incline. They were niche, but competed successfully with similar Western Ukrainian calendars of the time -Dnipro, Prosvita, Zhinocha dolia. Research states, there were a total of 27 different calendarsalmanacs issued in the Western Ukraine during 1920-1930's (see: Kuzhel', L. Zakhidnoukrains'ki ta ukrains'ki emihratsiini al'manakhy 1920-1930-kh rokiv: tematyko-typolohichnyi analiz. In: Zapysky L'vivs'koi natsional'noi naukovoi biblioteky Ukrainy imeni V. Stefanyka. #7, 2015). This particular calendar was popular among the youth that had romantic views on the military activities and the older emigrants who were veterans of the battles described.

Additionally, the publisher issued over 80 books on politics and war and was publishing a monthly Litopys Chervonoi Kalyny. The contents were all revolving around the armed struggle for Ukrainian independence, politics and military history. The publisher ceased to exist after the annexation of Western Ukraine by the USSR.

# #42 ANTI-BOLSHEVIK



#### **M**[**ykola**].**S**[**tsibors'kyi**]. Ukraina i natsional'na polityka Sovietiv [i.e. **Ukraine and the Soviet National Policy**]. [Germany], 1938. 91, [5] p. 21 x 15 cm.

Original publisher's paper covers. In Ukrainian. 1st edition.

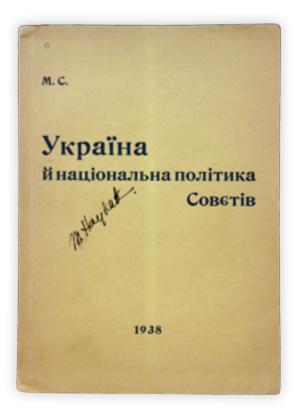
Very good to fine condition. Owner's inscription in ink on front cover and title and in pencil on p. 3. Minor bumps to the top and bottom of the spine. Stamp "Printed in Germany" on title.

The book is written by key Organization of Ukrainian Nationalists (OUN) member, Mykola Stsibors'kyi (1898-1941). But Mykola Stsibors'kyi was not an ordinary naive nationalist who was engaged only in field work or teracts like Stepan Bandera or his followers.

Throughout the first quarter of the XXth century he focused on military career and quickly became fascinated by nationalism. He led OUN predecessor, Legiia ukrains'kykh natsionalistiv and gained recognition for his critical analysis of the weaknesses of contemporary ideologies. He showed that provincialism and a subconscious need to side with a stronger ally is what restrains development of Ukraine. He saw the chance for a change only in active actions with a focus on national interests and pointed out the nation as the key to forming the state. With all those statements, Stsibors'kyi was probably the first among the nationalists to introduce a serious ideological basis.

Ideology proposed by Stsibors'kyi made him rise to vice-chairman upon the formation of OUN, a position second only to the OUN leader, Yevhen Konovalets (1891-1938). As a high-ranked OUN member, Stsibors'ky was busy publishing nationalistic Rozbudova natsii (issued 1928-1934)

Rare. WorlCat finds 7 copies of this edition, 3 in Canada: at Bibliothèque et Archives Canada, University of Toronto Library, University of Manitoba Library; 4 copies in the US: at Harvard, University of Wisconsin, Youngstown State University, Saint Basil's College Library and as an editor of many texts and documents explaining and forming the political views inside OUN. The thing is, OUN leaders foresaw the coming World War. They viewed it as a chance not to side with someone, but to fight for the country's independence from the Bolsheviks. Ephemera and nationalistic propaganda for both the Western and Eastern Ukrainian periodicals had to be prepared to call the Ukrainians for the National Revolution. Stsibors'kyi led this ideological work.



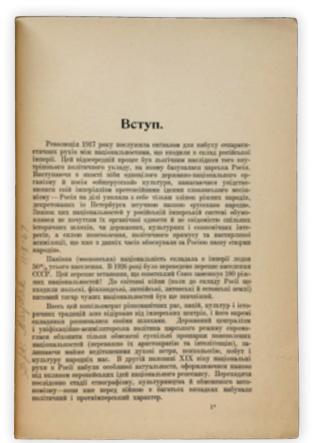


The proposed book Ukraina i natsional'na polityka Sovietiv is part of those efforts of Stsibors'kyi to create ideological grounds for the growing organisation. For him, it was a logical continuation of his early work on creation of a single, allencompassing ideological platform. During mid-1930'ies OUN saw a merger of ideologies and ideas from Dmytro Dontsov (1883-1973) to Italian fascists and Friedrich Nietsche (1844-1900). Logical and factual material was mixed with myths (Zajcev, Aleksandr. Ideologiya i politicheskaya strategiya OUN do 1939 goda: vozniknovenie e`volyuciya ukrainskogo i integral`nogo nacionalizma v mezhvoennoe vremya. In: Forum novejshej vostochnoevropejskoj istorii i kul`tury`, #2-2016).

With time, Stsibors'kyi formed the extreme far right concept of Ukrainian nationalism. The mere title of his Natsiokratiia [Naziocracy] (Paris, 1935) book says a lot about his radicalism. An example of his political position was a project of the Ukrainian constitution completed in 1939 for the IInd grand meeting of OUN. In it, the Ukrainian state was straightforwardly described as "totalitarian" and "authoritarian".

The book Ukraina i natsional'na polityka Sovietiv is strictly anti-Bolshevik. All OUN factions implicitly saw the Soviets as its main enemy, occupant and successor of Moscow imperialistic policies. The book consists of 5 chapters, showing step by step how Lenin's theories evolved in post-Revolution Russia and how it led to armed conflicts and subsequent de-Ukrainisation of the occupied country. Stsibors'kyi uses documents and Russian articles to show how the Bolshevik views stayed cannibalistic and anti-Ukrainian in its base. The book proposes a rather emotional outlook and interpretations of the 1920-1930's historical events and clearly served a propagandistic purpose.

The book was popular among nationalists and in two years an English edition was issued (Polikarpenko, H. Orhanizatsiia Ukrains'kykh Natsionalistiv pid chas Druhoi Svitovoi Viiny. [s.l.], 1951).



# #43 OUN PROGRAM



Prohrama Orhanizatsii Ukrains'kykh Natsionalistiv (Zatverdzhena na III-mu Velykomu Zbori Ukrains'kykh natsionalistiv 30-ho serpnia 1947 roku) [i.e. **Program of the Organization of Ukrainian Nationalists (Approved at the 3rd Grand Meeting of Ukrainian Nationalists on August 30, 1947)**]. Nakladom OUN, 1947. 16 p. 20.5 x 14.5 cm.

#### In the publisher's paper covers.

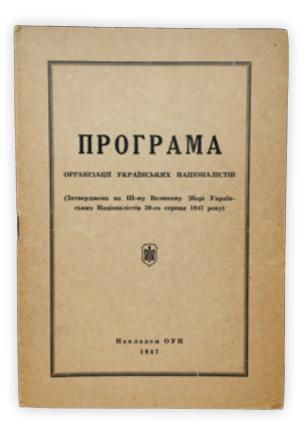
Good to very good condition. Minor creases of the covers. Conjoining leaves with pages 7-10 partially detached from the staple. Owner's stamp "A. A. Granovsky" on the title page, later inscriptions "Donor", "Belgium" near the stamp. Previous owner of the book, professor Alexander A. Granovsky (1887-1976) was an Ukrainian-American entomologist employed at the University of Minnesota. He led an active social life, protected Ukrainian heritage and helped 5000 Ukrainians from DP camps to settle in the US after WWII.

The Organisation of Ukrainian Nationalists (OUN) represented an important vector of Ukrainian search for self-identification during the 1st half of the XXth century, especially after the fall of the Russian Empire.

The Organisation of Ukrainian Nationalists was officially formed in Wien in 1929. OUN settled its basic policy as forming a united, independent Ukraine within its ethnic territories: "a policy of all-Ukrainian statehood". The leader was chosen: colonel Yevhen Konovalets (1891-1938). Many smaller nationalistic groups were included into OUN and both Eastern and Western Ukraine territories were represented in the grand meetings. OUN established Territorial Executives to embody its ideas.

OUN had both illegal (mainly in Eastern Ukraine) and legal (mainly in Western Ukraine) periodicals. Those promoted nationalist ideas that became extremely popular with the youth. With time, OUN rapidly advanced towards radical methods of freeing those "ethnically Ukrainian" territories. It organised strikes, property seizures and a streak of terrorist attacks in Poland, some led by prominent OUN member Stepan Bandera (1909-1959). Fanatical youth was devoted to nationalistic ideas and OUN rapidly was gaining fame outside its circle of 20 000-something members.

WorldCat locates 11 copies of this edition: 6 copies at University of Toronto Library in Canada (possibly, same copy listed under different directories), 5 copies in the US: at Harvard, Yale, Columbia University, University of Minnesota, Stanford. As an organisation, OUN was highly structured and organised via military-like subordination. And as with any structured organisation, differences in views led to a split. The assasination of Konovalets in 1938 showed a gap in understanding between the more centrist OUN leaders who lived abroad and the younger activists in Ukrainian territories, some of them being as far-right as the Nazis were. The latter formed their own OUN branch and the two factions started to lead its activities independently. Both were hostile towards each other.

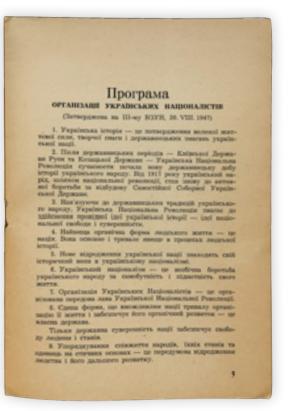




This brochure was published after the IIIrd meeting of people who were following the initial OUN ideas, led by Konovalets. Since the IInd grand meeting that took place in Rome in 1939, this faction was led by Andrii Melnyk (1890-1964). And while the Bandera-led OUN faction was very active on the political field during 1940's and even tried an unsuccessful alliance with the German army in hopes to establish the independent country, the Melnyk faction suffered loss of influence. Some members were absorbed by more active Bendera groups while Melnyk himself lived in a concentration camp.

It was only after WWII Melnyk-led faction became a noticeable power. It reviewed its program adapted at the IInd congress. Back in 1939, Melnyk was announced "Leader of the nation" and the organisation tended to look like a future personalistic regime. Now, to adapt to the post-Hitler world, Melnyk and his comrades decided to vote for a change. The program of change is expressed in the present brochure. The idea was to remove the ideology even further from what the Nazis showed to the world.

The program is divided into VI parts. Those parts are: State, Armed forces, Spiritual and cultural life, Social politics, State economics and International policy. They are preceded by a list of nine maxims, all on the importance of nationalism and the future Ukrainian National Revolution as the key factor in forming the independent state. In this document, the State organisation maintains a more democratic approach compared to the 1930'ies: equality before the law (part I, article 14), independent court system (part I, article 13) and a national leader elected by the parliament (part I, article 9), religious freedom (part III, article 2). The Social politics part demonstrates Melnyk's ability to notice the historical changes and to decrease the supposed state participation in the regulation of daily life compared to the early versions of OUN programs: in the program of 1939, the Ukrainian state was even straightforwardly marked as "totalitarian".



All those are major changes compared to the earlier version of the OUN programs. The program is also more specific and more detailed than the previous proclamations, but still the ideas of where and how the State should develop after the national revolution are not as vague as they were before. It was said that the Revolution will be completed in 3 stages: national liberation, consolidation of the state, further development (part II, article 2), but what is "development" was not very clear.

As things turned out, this program didn't matter as OUN failed to become an integral a fortiori a leading part of modern society. OUN regarded itself as a social movement, not a party. But after WWII political life surged in the DP camps and emigrant community, so Melnyk-led faction evolved and became a political force, part of the so-called Ukrains'ka Natsional'na Rada, a Parliament of the government-in-exile. The fights continued to be mostly political. OUN was imposing nationalist ideas but with time those rose less and less interest. So when the Ukrains'ka Natsional'na Rada transferred its full powers to the Ukrainian government in 1992, right-wing nationalism was nothing more than a ghost from the past.



GLOBUS BOOKS BOOKVICA



## #44 FIRST UKRAINIAN WOMAN MODERNIST

**Zhurba**, **Halyna**. Pokhid zhyttia [i.e. **The March of Life**]. Kyiv: Vydavnytstvo "Siaivo", 1919. 150, [2] p. 18 x 12,5 cm.

One of 2000 copies. Book №18/2 in the Siaivo series. Contemporary owner's cloth with art nouveau style endpapers.

Good to fair condition. Foxing and minor wear to the cloth. Cracks and partial detachments along the inner hinges. Slight damage with 1 cm paper loss across the bottom margins of p. 147-150 and the back cover. Both back and front original publisher's covers are preserved.

Halyna Zhurba – pseudonym of Helena Dombrovs'ka (1889-1979). Zhurba was a villageborn Ukrainian writer, one of few early Ukrainian women prose writers. Zhurba's debut short stories collection was published in 1908 with the help of her future husband, editor Antin Chekmanovs'kyi (19890-1945). After the World War, Zhurba moved to Lviv, continuing her literary work. Zhurba managed to receive a number of awards before moving to the Western world on the brink of WWII and starting what is considered her second artistic, so-called "emigrant period". While in emigration, Zhurba switched to a longer but no less dramatic form of longer novels and left an interesting memoir on her pre-WW Ukrainian life. Zhurba was among the most noticeable emigrant authors surely the single most important woman writer of the Ukrainian emigrant community.

Zhurba, raised in a peculiar blend of Polish, Ukrainian and Russian culture, was more Westerninclined and thus quickly found common ground with growing Ukrainian culture in Kyiv, attending early Muzahet meetings. She met and established friendship with the editors of Ukrains'ka khata, a monthly literary and art magazine promoting modernism among city intellectuals. Her novel Koniaka, first published 1912, follows a story of struggles of hard-working Ivan and his companion, horse Lysa. Intelligent and impressionistic, deep and psychological, the story is much more than a simple cry for the suffering of the Ukrainian lower working class: a lyrical and emotional study. Author's pseudonym mirrors her artistic intonation as Zhurba means "grief" or "sorrow" in Ukrainian.

Rare. WorldCat lists only 1 copy – in University of Alberta. Not in KVK. According to the aforementioned bibliography, the book is present in 7 Ukrainian libraries, including the National Library of Ukraine According to the author's memoir, the story was banned by Russian censorship on the basis of the revolutionary themes. All issues of Ukrains'ka khata with Zhurba's novel were confiscated and the editor was under arrest for several months. Koniaka's second appearance in print is within the present Pokhid zhyttia collection.







### Над скибою.

a

Лятия чорна скиба сајдој зокај i воли з науром стали на могнај. Величениј напружен in постаті в пр-мі та новядений мужин наридовались тоді на силія

З появелями до якну реготями голования, а на-гаутами в прой порчилами. Понні папружени. Мухать плочлетий, полякой з ласукавания рука-ни глябона страє у чорейй разлі. Держав могутніка ру-таких ченіку і веу. Всі муницав його віданлясь під досятчаного со-

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I будо вадно едно преспляю папутноння. Глябово десь у ветума курскву леміш застрат і пріяклось в хроботи палія. Невидимі, підремні далоні яконялись плуга й де-

ракан. Тоді мужних напростан свою велично, граніта-ву постань і руку в гору простит. — Гей, свий, тития, кооб. В безабрайа спляуванні парапулить воли. Іх ро-гачі головия до землі позвилат. Стопли безрухі. — Гей, свиї. Мижня постанавая і астголяв зику в нутку без-

Myness nexasures i actposen pray a nyiny bea-m my state. Henave aris van vi menesenni idopova.

The book includes 11 short stories: Nad skyboiu [Above the land], Smerk [Spruce], Zhuravli [Cranes], V iasnyi den' [On a clear day], Solov'i [Nightingales], Chereshni [Cherries], Sviato [Holiday], Koniaka [Horse], Histeriia [Hysteria], Pokhid zhyttia [March of Life], Pisnia na odnii struni [Song played on one string]. The idea behind the collection was to gather all novels published in Ukrains'ka khata during 1910-1913, but for Pisnia na odnii struni this is the first appearance in print. The publisher Siaivo [The Shining], responsible for the book, was established in 1913 as a Kyiv -based publisher around a pioneer Siaivo literary-centric magazine, one of the first of its kind in Ukraine.

Modern Ukrainian literary critic Valeryi Shevchuk notes in his 1990 article on this collection : "The book was a significant phenomenon in Ukrainian prose of the time. It is accurate, plastic, refined, I would say, virtuoso prose - one of the best books of the period of the revolution and civil war" (Shevchuk V. Pokhid zhyttia Halyny Zhurby// Ukrains'ka mova i literatura v shkoli. № 5 for 1990). Today Zhurba is a classic, included in the Ukrainian school programs.

Natsional'na bibliohrafiia Ukrainy, vol III., #3442.



# **#45** COMMUNIST WOMAN OF UKRAINE

Kommunarka Ukrainy [i.e. **Communist Woman of Ukraine**] #40, 48 for 1932. Kharkiv: Kommunist, 1932. 30x22 cm.

In original photomontage wrappers. In very good condition. Small tear to front cover of #40, covers of #48 almost detached with fragments of edges lost, minor tears of edges.

Two issues of an early Soviet periodical for Ukrainian women demonstrating excellent experiments in design. The organ of the Central Office of Female Workers and Peasants of the Communist Party of Ukraine was written first in Russian (1921–1928) and then in Ukrainian (1929– 1934). Both cover designs are anonymous yet outstanding. Issue #40 shows a photomontage of Lenin's head as a canon, and a full-body portrait of Stalin dressed in everyday clothes. Between them are a worker driving a tractor, the furnace of a factory-plant and the DniproHES. All components stand out against the red background.

Issue #48 carries a simpler cover design. It shows a female manufacturing udarnik (a super-productive shock worker) staring into a tire. Contrasting rectangles in the background resemble some well-known 1920s designs. The cover designs reflect a combination of Muscovite heritage and contemporary Ukrainian tendencies. There is another well-made photomontage on the central double-page spread of issue #40. It combines furnaces of Ukrainian factory-plants, a constructivist workers' club, the smiling face of a female udarnik (shock worker) and a broad view of the Dnieper dam. This hydroelectric station was considered a giant of industrialization, and perceived as one of the major victories over nature. It was with a sense of triumph that the dam was opened in October 1932, shortly before the 15th anniversary of the Revolution, and a photograph from the opening ceremony is included.

Not found in Worldcat

The magazine published articles on socialist women in various Soviet republics celebrating their liberation. For example, two female delegates from Turkmenistan were captured in traditional dress but without their veils. Other photos show workers eating in a cooperative canteen; and children sunbathing in a Soviet sanatorium. Both pictures were intended to demonstrate that the improved daily routine in socialist societies made women's lives easier.





In general, this illustrated periodical demonstrated women's contribution in socialist construction, and the equal labor rights of male and female factory workers. As well as promoting industrial achievements, the magazine explored other relevant topics. For example, there is also a photo of a female civil pilot who was actively engaged in the establishment of Ukrainian aviation and the activity of the Osoaviakhim society in particular.



## #46 KOLOMYIA

Svit molodi. Divochyi zhurnal [i.e. **World of Youth. Young Women's Magazine**]. Part 5 for 1936. Kolomyia: Vyd. O. Kysilevs'ka, Druk. M. Boichuka, 1936. 16 pp.: ill. 24x16 cm.

In original illustrated wrappers. Light foxing on covers, spine and covers restored, some stains on p.4, underlines on p. 14, otherwise very good.

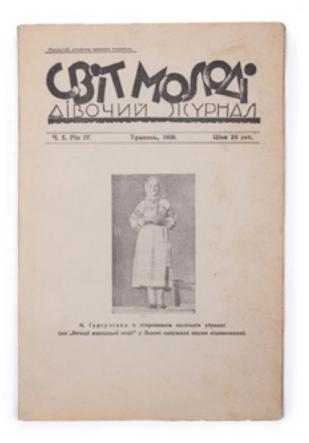
An issue of a West Ukraine women's monthly. The title in Ukrainian style is printed on p. 1. Until 1939, Kolomyia and surrounding lands were a part of Poland. In the early 1930s, ethnic mixture of the territory was composed of Jews, Poles, Ukrainians (including Hutsuls), Germans, Armenians and Hungarians, as well as descendants of Valachians and other nationalities of former Austria-Hungary.

The cover design features a picture of a winner of an Evening of Folk Clothing in Lviv - girl N. Hurhulivna wearing Polish folk clothes. Diversity of covered topics include the rise of new occupations for women, literature, art, hygiene, Bolshevik tax in kind, politics, public organizations, etc. The issue publishes an article 'From the Gallery of Notable Women' sharing a story about Hanna Verezuns'ka. After 1910s wars and brigandage, Eastern Ukrainian peasants were forced to pay a tax on food production introduced by the Bolsheviks in 1921. The whole territory was involved in starvation. Young woman Hanna Verezuns'ka was among some people trying to resist Bolsheviks and was shot by a wartime tribunal.

An article on a new youth organization in the Third Reich was more amiable. It announced comprehensive education of youth through agrarian work, yet only children of Aryan origin could join. Since its emergence, the youth organization was tightly associated with Hitlerism.

Not found in the USA

Among other texts is an announcement of "the great enlightening assembly of the Hutsul region" that offered "hiking, scientific meetings, exhibitions held by the society 'Sviato Selianky' [Holiday of a Rural Woman] and other interesting events". It is followed by a note on the Warsaw process held from November 18, 1935 to January 13, 1936. It was one of the most high-profile trials against the Organization of Ukrainian Nationalists. Twelve West Ukrainians were accused of assassination of politician Bronisław Pieracki on 15 June 1934. Three of them were sentenced to death (commuted to life imprisonment due to amnesty).



# #47 ON THE IMPORTANCE OF BEING SOBER

# **Zagirnya**, **M**[**ariia**]. Strashnyj Vorog. Knyzhka pro Gorilku. [i.e. **A Terrible Enemy. The Book on Vodka**]. Chernigov: Drukarnja Gub. Zemstva for B. Grinchenko, 1900. 42 p. 17,5 x 12 cm.

Contemporary cardboard covers. First edition. In Ukrainian, but printed using pre-1917 Russian orthography.

Overall good condition. Front and back cover attached to the cardboard presumably crafted by the library. Soiled boards, damp stains. Rubber stamps and ink marks on front and back cover & title, some illegible. Numerical stamp and ink marks on p. 42.

One of the stamps visible on the front board and title is of Biblioteka 1-oi Ukrains'koi kooperatyvnoi Prosvity Tarasa Shevchenka. Prosvita, est. 1868, was a Galician Ukrainophilic organisation that focused on enlightenment, promotion of Ukrainian literacy and spreading yet unpopular ideas of an independent nation-centric Ukrainian state. It opposed both Russophiles and Westerners and played an important role in providing a stream of Ukrainian-language books during the late XIXth century. Tovarystvo managed to print thousands of titles, was responsible for setting up schools and libraries all around the modern Ukraine territories.

M. Zagirnya (pseud. Hrinchenko Mariia, 1863-1928) was one of the few prominent Ukrainian women intellectuals of the XIXth century. Poet, writer and translator, editor of early Ukrainian-Russian vocabularies: Hrinchenko managed to combine her literacy, education, and husband's publishing facilities in an aim to help the poor peasantry. Hrinchenko translated into Ukrainian Uncle Tom's Cabin and The Adventures of Tom Sawyer, Leo Tolstoy novels. She also made a number of first ever educational pamphlets in Ukrainian to appear in print, like the present brochure. Her husband, writer Borys Hrinchenko (1863-1910), the publisher of this book, was a prominent figure forming the first wave of Ukrainian cultural revival. As a writer, editor, linguist, author of the first scholarly Ukrainian vocabulary and Prosvita co-founder, Hrinchenko combined his nationalist stance with a dedicated educational approach.

Since the 1876 Ems Ukaz, the Russian Empire tried to postpone the development of Ukrainian culture aggressively. Throughout all Eastern Ukrainian territories primary education in Ukrainian was banned, periodicals were banned too. Only wellknown fiction translations or educational texts were allowed by censors. In the wake of the same Ukaz, Strashnyj Vorog is in Ukrainian – but typed using pre-1917 Cyrillic orthography. The thing is, Ukrainian was regarded as some sort of "dirty" Russian, one of peasants, i.e. not a language that deserved its own ABC. The book received the censor approval in Odesa on 27th of July of 1899 and was printed in Chernigov only in 1900: it took a long time to publish even a totally harmless brochure.

Alcohol was a real problem for the peasants and it affected their productivity directly. It was a subject of ongoing jokes in higher classes of the society and a subject of deep sorrow among peasants. It led to violence, parasitism and theft. Drunken peasants, drunken factory workers were kind of a habitual landscape addition, often portrayed by classics acquainted with the rural life — from Pushkin to Bunin.







In all eight chapters of the book Hrinchenko is speaking directly to the reader. She describes how vodka was invented, why people are drinking it, how harmful drinking is for the brain, body and wallet - and, finally, gives some advice on what to do, describing early anti-alcoholic societies in the Western Europe. She uses very convincing examples understandable even by children. As such, Hrinchenko describes the toxicity of alcohol applied to the skin, provides examples of intergenerational drinking, describes why cheap hooch is dangerous and so on. Her tone is very different from haughty sermons or harsh country doctor's advice. Hrinchenko refrains completely from any imperialistic ideas of state benefits of sobriety, focusing on personal and family values. Author's tone is confidential and warm, full of sorrow and compassion towards the drunkyards.

According to a recent study of early Ukrainian antialcoholic editions (Voloshenko, V. Kul'turne Pole Ukrainomovnykh Antyalkohol'nykh Vydan' "Dlia Narodu" Zlamu XIX-XX st. Ukrains'kyi selianyn,

> Rare. Not in KVK. Not in WorldCat. According to Natsional'na bibliohrafiia, only one copy is being held in Ukrainian libraries, at the National Library of Ukraine

<section-header>

Ще як то попо таке сорядка! Заялка нова одолася, за що на люде токк дюдей, до на ската с сорядет, дляя та талова такк дюдей, до на дълга! Вая за даннята дановт люде аногдалиство робиты та аннограду зака. За витограду задалленано гакъ и аннограду зака. За витограду за зака вородателна салара, в соз якъ свата граф, то съ тото салара выробляеться такъ заявий анноголе, у яветь його спар2021. #25, p. 11-19), this brochure, although not the first Ukrainian-language thematic publication, was among the most popular ones. Hrinchenko herself used a lot of reference and studies in preparation of the text, there is no terminology nor apparatus at all. Hrinchenko deliberately kept the text simple. And it paid off. The book was asked in libraries and noted in many lists as the most engaging anti-alcoholic publication in Ukrainian.

Such Ukrainian books even on the most prosaic topics were cherished, read in the library, read aloud for groups — while Russian books were lying on shelves or used as a source of wrapping paper for groceries. As one anonymous educated Ukrainian peasant remembers: "A book in Ukrainian is being read eagerly up to learning it by heart... Everyone hears it during the sermons and knows from other different books that vodka is harmful. But almost every villager says that it's all made up. However this new book Strashnyj Vorog (about vodka) caught the attention of even the heavy drinkers — and they do believe the words written in the brochure" (Kievskaya starina, #6 for 1905, p. 300-301).

Drinking was a negative social factor well into the later rapid industrialization of Ukraine. So the publishing of anti-alcoholic pamphlets and books for self-education continued even at a wider scale. According to a report Problemy Pyiatstva ta Alkoholizmu v Radians'kii Ukraini 1920-kh Rokiv ta Sproby ikh Podolannia (na Prykladi Kharkova) by H. Demochko (Gileia: naukovyi visnyk. Zbirnyk naukovykh prats'. Kyiv, 2013. — #75(8)), as much as 67% (sic!) workers were spending over a half of their earnings on alcohol.

The back cover provides 45 (a part of the list, as only text on verso is visible) books printed by Grinchenko. No. 45 is the present book and it is priced at only 6 kopecks: a bargain compared to the price of a bottle of double-filtered vodka in a cafe - 60 kopecks.

The 2nd edition of Sistematicheskij Ukazatel' Knig i Nagljadnyh Posobij po Alkogolizmu (St. Petersbourg, 1914), a Russian bibliography of editions on alcoholism, N. Bludorov mentions not only this book, but states that a second edition was printed in Kyiv in 1907 (p. 104).

Natsional'na bibliohrafiia Ukrainy (Kyiv, 2019): vol 1., #6484.



GLOBUS BOOKS BOOKVICA



## #48 LEMKO NEWSPAPER

Лемко. Газета на языцѣ, наближенном до лемковского говора. [i.e. **Lemko. The newspaper** in language, close to Lemko tongue] 6 issues. P.11,39,41,42,43,44 for 1912.

Лемко. Сатира, юмор, забава. [i.e **Lemko. Satire, humor and entertainment**]. 7 issues. P.11,40,39,41,42,43,44 for 1912.

Overall 13 issues. Nowy Sącz: v pechiatne I.Yakubovskogo, 1912. 29,5x21,5 cm.

Printed on a very fragile paper, the newspaper has some tears, but not losses to the text. The most affected by tears issues is p.39 (1912). Private stamps of Alexei Korba on some of the issues. Alexey A. Korba (1887-1969), who has lived for 40 years in Yonkers, New York.

The first periodical, printed for Lemkos in Lemko region and around the world, in the Lemko language in Cyrillic script. Edited by Ilya Hoiniak.

Lemkos are the ethnic group, historically divided between the border regions of Ukraine, Slovakia, and Poland.

Ukraine itself categorizes Lemkos as subdivided ethnic group of Ukrainians and not as a separate ethnicity, though such information is reflected mostly by Lemkos self-identification within Ukraine. In the Polish Census of 2011, 11,000 people declared Lemko nationality, of whom 6,000 declared only Lemko nationality, 4,000 declared double national identity – Lemko-Polish, and 1,000 declared Lemko identity together with a non-Polish identity.

Because of the geographical location of Lemko Region, it played an important role in many different military conflicts in XXth century, as well as in re-drawing the borders.

This periodical gives us an insight into the pre-WWI atmosphere in the community.

The advertisements include the information about Lemko credit uniton ('Ours for ours!'), the insurers and lawyers for the community, the advertisement for the postcards and the art by the editor-inchief of the periodical, Ilya Hoiniak. Many business addresses are given in Lviv.

The ties with USA were strong at the time – in every issue the list of US donors were printed with thanks – and reports of the life of diaspora in America have been regularly printed. Among some of the news, is the establishment of Lemko brotherhood 'Druzhestvo' in Yonkers, NY; the finding of the Lemko library in Pittsburgh; the news on the forming of balalayka orchestra with Lemko members in it. The letters from the subscribers reveal strong anti-Ukrainan and anti-Polish sentiments among the readers as well as antisemitic passages.

The humorous supplement includes the political caricatures, the riddles, the anecdotes and a short story.

All in all, a valuable document for understanding of Lemko culture around the time.





#### ШТО СОБЪ ГВАРЯТЪ ТЕПЕРЬ ПОЛЬСКЫ ПОЛИТИКЫ О "УКРАИНЦЯХЪ".

(Илюстраційный эдодатокъ» до передовой статьи, въ нынташномъ (11-омъ Н-рта-Лемка»).



— »А то нанье-дзьею-добродзею, выпровадзёли мы тыхъ »украницуфъ« въ поле!« — »Ха, ха, ха! Онѣ намъ въ сеймье грали, и мысльели, же мы такъ таньцуемы, якъ они грајонъ«.

- »Ха, ха, ха! А то они такъ грали, якъ мы »таньцовали«, бо намъ ихъ »музыка« бардзо была потшебна, жебы ихъ »вышрыхнонцъ на дуткуфъ«.

- »То есть на »бортакуфъ: -- якъ лемкы мувьомъ-,

- »Такъ, такъ, - на »бортакуфъ-!

11 11



#### **#49** CRIMEA IN 1918

Kirim-Tatar Meclisi Mebûsâni saylavi nizamnâmesi: Esaslari, Kirim-Tatar parlamentosu teferruâti, Tatar parlamento buyurusu tarafindan kabûl edilen Tatar Meclis-i Mebûsâni saylav nizanâmesidir [i.e. The articles of the Parliament of Crimean Democratic Respublic]. Simferopol [Akmescit], 1918. 25 p. 21x14,5 cm.

Slightly chipped in the right top corner of the block. No wrapper or binding as issued. Rust on staples, foxing throughout. Contemporary pencil marks on the rear wrapper.

First and only edition. In Crimean Tartar. In Arabic script.

The extraordinary survival of its time, the rules and regulations of the first independent Muslim democratic parliament in the world - The Crimean People's Democratic Republic (Qırım Halq Cumhuriyeti, الي ميرق).

The rulebook consisted of XI chapters, divided in sub-divisions.

It is one of the few editions, printed by the shortlived Republic, which existed on the Crieman peninsula from November 1917 to January 1918. It was one of the self-proclaimed independent states that emerged in different parts of Russian Empire after the October revolution of 1917.

The Crimean People's Republic was declared by the initiative of the Kurultai of Crimean Tatars, which stipulated the equality of all ethnicities within the peninsula. Crimean Tatars were the dominant political and cultural force on the peninsula. Noman Çelebicihan was chosen as the first President of the nascent Republic.

The Qurultay (Parliament) consisted of 76 delegates, four of whom were female (Şefiqa Gaspıralı, Anife Bodaninskaya, Ilhan Tohtar, Hatice Avcı). The delegates were chosen from five counties: Yalta (24), Akmescit (19), Kefe (16), Kezlev (11), and Orkapy (6). Asan Sabri Ayvazov, longtime Crimean independence leader, journalist, and educator, was elected Chairman of the Qurultay. The constitution was introduced (Basic Laws) in December of 1917.

The Crimean government relied on the armed forces of the "Crimean Revolutionary Headquarters", formed in November 1917 by the Musiysk Executive Committee. Other peoples of the multinational Crimea also expressed a desire to form Crimean military forces. From the very beginning of the process of creating Tatar national units, the Ukrainian Regiment named after Hetman Doroshenko entered into friendly relations with the Simferopol Muslim Soldiers' Committee. A proposal was received from the Greeks and Russians to form the 3rd Crimean Cavalry Regiment from natives of the Crimea of all nationalities, not only Tatars. Already in January 1918, a division of this regiment was created.

At the same time in Romania a regiment under the command of Matvei Sulkevich (1865-1920) which was formed mostly of Crimean tartars and Azerbaijanis, were trying to relocate itself to Crimea to help the new-born republic, but alas was only able to do it by April 1918, when the republic seized to exist, and Bakhchisaray and Simferopol were captured by the Red Army, republic was dismissed and a wave of repressions have followed.

ىم تاتار مجلس معو تانى صايلار ىظامامەسى ساسلاری قریم تانار پارلامەنتوسی تیزماتی نانار پارلا بوروسى طرقندن قبول ابديتهن تاتلو مجلس مي مايلاو غامامهميدر.



## **#50** RUSYN CULTURE DURING WWI

(**Losievskaya**, **O**. **I**., editor) Ogon'ki. Hudozhestvenniy sbornik, sostavlenniy gruppoy pisateley [i.e. **Twinkles. A collection of artistic works compiled by a group of writers**]. Uzhgorod: Izdanie Komiteta R. O. Krasnago Kresta, December 1940. 92 p., ads. 20 x 14 cm.

Original printed publisher's covers with letterpress design. One of 1100 copies. Small defects to the upper spine, tear and stains to the first two pages, otherwise good.

Uzhhorod, a millennial-old city, now situated in Ukraine right at the state border with Slovakia. At the time when this magazine was printed, Uzhhorod was not a Ukrainian nor a Russian territory. The political events of Nazi Chezhoslovakia occupation turned out in such a way that first Uzhhorod and then the whole Podkarpatská rus became a part of short-lived Hungarian Kingdom (Magyar Királyság) - and stayed so till the Soviets came in 1944. Back then, Uzhhorod was a city densely populated by the ethnical minority of Rusyns.

Rusyns living in Zakorpattia for decades were witnessing their territories being divided between bigger countries. Mid-XXth century was the period of political turmoil and short independence, both contributing to strong urge of national selfidentification. Nowadays Rusyn folk is mostly recognized as a part of Ukrainian ethnicity with a portion of people still using its unique Rusyn language.

Starting mid-1930s Uzhhorod Rusyns were literally torn between three main cultural trends: ukrainophilic, rusinophilic and russophilic ones. All three had their political views, representatives and, most importantly, their own press. The latter, Russian-oriented trend was dominant in the early 1940s, with many editions printed in Russian. The trend also brought to life this Twinkles almanac. The texts are all typed according to the unique Zeitgeist symbol of the russophile era in the region: using pre-1917 orthography Russian. Only one poem in the almanac (Hutsulskaya kolyadka) in Ukrainian, but the spelling is also identical with the pre-revolutionary Cyrillic letters.

> Rare. Not in WorldCat, not in KVK. Not in National Library of Ukraine

The culture of Zakorpattia was thriving, there were numerous russophilic editions up to the year 1944. Those included newspapers, magazines and almanacs like this one: 12 (1940), Budet den', Shagi, Nakanune (all - 1941). Still, Uzhhorod and neighboring territories were under wartime regime. And it is no surprise that the people of art were struggling to find work. To be published at least somewhere, they had to contribute to a Red Cross sponsored edition like this one.





The contents of the magazine were curated by O. Losievskaya. Not an editorial manager, Losievskaya was a Red Cross nurse as early as 1919, known for self-sacrificing work. Losievskaya, possibly with the help of more skilled authors among the published ones, compiled the magazine with an emphasis on art. Here we see poetry - including translations, short fiction, indepth articles on local artists and theatre. The magazine also includes the science section, world politics, humor, crosswords, fashion for women and fun pages for children.

Among authors, one can find prominent Rusyn / Ukrainian minority cultural figures of the era: priest and teacher Yuliy Gadzhega (1876 -1947, pseud. Yuliy Rusak), painter and art critic Fyodor Manaylo (1910 - 1978), linguist and poet Emil Baletskiy (1919 - 1981). Surprisingly, WWI smoothed out the cultural conflicts between russo-, ukraino- and rusinophilic elites. Thus, the edition houses articles, poems of people who were conceptual enemies just a couple of years before (see M. Kapral. Neizvestnyiy Emil Baletskiy: po materialam Podkarpatskoy peridiki 1939-1943 gg. In: Vestnik filiala Instituta russkogo yazika im. A. S. Pushkina. Budapest, 2001)

"Inter arma silent Musae" (when arms speak, muses are silent) states one of the authors sorrowfully. This edition, however, shows that muses of Rusyns, Ukrainians were never silent even amid the WWII war rattles - and they sang their songs.



# manuscripts

# photography

# GLOBUS BOOKS BOOKVICA



#### **#51** FIRST UKRAINIAN FOREIGN MINISTER IN JAIL

The handwritten letter by **Vsevolod Golubovich** (1885-1939), the first Ukrainian foreign minister in Skoropadsky government (in 1918). He acted like a foreign minister of People's Republic of Ukraine and represented the republic in Brest during the peace talks with Germans. Written in Kharkiv in prison where Golubovich was placed by Bolsheviks in 1921 upon their capturing of Ukraine.

#### 2 pages. In Ukrainian. 3rd of May. 1921. Folded, otherwise good.

In the letter Golubovich disagrees with his arrest, claiming that the trust of the people has been lost by Bolsheviks. Being a socialist, Golubovich criticized them from the left. He proclaims the hunger strike.

Goubovich's letter probably had some impact because he was released from the jail after 6 months in 1921 although originally was sentenced to 5 years. It was not the first time in his life: he was already arrested in the summer of 1921 but released after 6 months. During Soviet years Golubovich became a civil servant using his original engineer background. In 1931 he was arrested on counterrevolutionary charges alongside with the others (the case of 'Ukrainian National Centre). He died in prison in Yaroslavl in 1939.

Provenance: comes from the archive of Anatoly Balabolchenko (1932-2016), who has published a book about Golubovich. Bought from the estate.

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# **#52** SHEVCHENKO S UNPUBLISHED POEM



original. [Ukraine], 1906. 16 p. 21x13 cm. Fine condition.

This manuscript copy was made from the author's manuscript in 1906, when the poem was still unpublished, and the text was preparing for the publication.

The original of the poem was known to be kept by A. Korsun, the editor of the almanac 'Snop', however it was never published at the time of creation (1840s). In 1861 the celebrated Ukrainian educator Panteleimon Kulish (1819-1897) has printed another version of this poem in his Ukrainian language periodical 'Osnova', although claiming he didn't see the original and asked Korsun to bring him the cope, however that never happened. The version printed in 'Osnova' was not authorized as it turned out later consisted only part 1 of the poem.

The first edition of the text version of the poem came out in 1914 in Saint-Petersburg, together with 'Kobzar'. It became possible after the son of A.A. Korsun made the copy of the manuscript and gave it to the editors. This copy is likely to be created by Korsun himself.

Together with the manuscript the article is enclosed by Leonid Biletsky (1882-1955), Ukrainian pedagog and literature historian, one of the founders of the history of Ukrainian drama. The article is dedicated to the story of publication of 'Maryana Chernitsa', the differences in text and literary analysis. The 22 page article is an extract of the magazine from 1930s.

The article begins with the following statement: 'The text of 'Maryana Chernitsa' suffered so much in its life, what is very characteristic with the works on our poet's works, but also it happened because it was placed in the wrong hands, that disliked Ukrainian poetry'.

The poem itself is now regarded as a key verse piece in Ukrainian literature. The text written by the most important poet of Ukraine Taras Shevchenko (1814-1861) in 1841 in Saint-Petersburg tells the story of unhappy love of the rich girl and an orphan. Later Maryana refused to marry the rich groom and decided to become a nun. The story has been traditionally used as an example of female strength in Ukrainian cultural tradition.

#### **PRICE: \$ 8500**

Manuscripts and phot

Марина хорноция полия П. Г. Шенинко,

J. J. Kenen N haven Manaur Sa



#### **#53** DONBASS

Vidy toretskogo zavoda v Druzhkovke, Ekaterinoslavskoy gubernii [i.e. **The views of the Toretsk factory in Druzhkovka, Ekaterinoslav region**]. Album with Thirty One Early Original Albumen Photographs. [1900s]. 23,5x17,5 cm.

Album has half-faded gilt lettering on the front cover and red edges. Captions under the photos in French. In very good condition.

The album is depicturing the work of the newly built Toretsk Steel and Mechanical Plant in the town of Druzhkovka (Donbass region of Ukraine), likely complied by one of the Belgian engineers, that were commissioned to build and then organize the work on the factory, that was found in 1898.

The plant manufactured equipment for railways: turnouts, springs, leaf springs, etc. In album we can see it at full capacity. Also included are the images of the town itself, the town dwellers and the images of the engineer himself. Toretsk Steel and Mechanical Plant was one of the first factories in the region, it long preceded the Soviet industrialization efforts in Donbass.

The album is an important evidence of the peaceful life of Druzhkovka before WWI – after the October revolution of 1917, the factories in the area were looted and half-destroyed. In early Soviet years a new conglomerate factory was created: Druzhkovsk Machine-Building Plant and the Toretsk Steel and Mechanical Plant, the Toretsky Steel and Mechanical Plant. It became one of the important industry actors of the region.









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