

**NEW YORK
INTERNATIONAL
ANTIQUARIAN
BOOK FAIR 2024
CATALOGUE**

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Dear friends and colleagues,

We are thrilled to present to you our catalogue for the **New York Antiquarian Book Fair 2024**. It includes books, photography and illuminated manuscripts that we have been selecting for a year. This time the list is divided into two big sections: the first one to show the complexity and extremes of Russian Empire, a country which was as broad culturally as it was geographically; the other one will focus on the achievements of the Soviet book culture with some of the best-designed and most advanced print editions of its time.

Between the two sections we include a small selection of «Avant-garde» items that were printed when the Russian Empire was already on the way out and the USSR was not formed yet – we believe they could have only been created during this short period of cultural lawlessness when courage and ambition drove the artists and writers to make the books we are praising today. The person around whom that section is formed is Vasily Kamensky, a bigger than life poet, aviator, and typographic experimenter, whose «Tango with Cows» is now seen as a symbol of transition from one era to the next one (item #10 in the catalogue).

Here is a list of sub-sections for easier navigation through the catalogue:

17th CENTURY

pre-REVOLUTIONARY RUSSIAN EMPIRE

AVANT - GARDE

SOVIET

PHOTOMONTAGE & PHOTO BOOKS
CHILDREN'S BOOKS | PERIODICALS | POSTERS

LITERATURE

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

Also, the items will be on display at booth **E25** at the **NYABF, April 4-7**.

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

Yours,
Globus Books & Bookvica Team





17th CENTRY



#1 MILESTONE OF UKRAINIAN PRINTING

Pavva Berynda. Леґіконъ славеноросскій альбо Имень тлъкованіє. Leksikon slavenorosskiy i imen tolkovanie [i.e. **Slavic Lexicon and The Meanings of Words**]. Kyiv: Lavra typography, 1627. Title page, 1-134,161-475 columns, lacks 6 leaves in the middle of the block. 4°.

18th century full-leather binding with elaborate blind gilt on the front and back covers. Spine is restored, with half of the original preserved, including the blind lettering on the spine. Owner's ink inscription on the rear endpaper '1782, 20-25th of February'.

First edition of one of the most important Slavic books of the 18th century. The lexicon that for the first time defined the Church Slavonic words in contemporary Ukrainian.

By the beginning of the 17th century, the Kyiv Pechersk Lavra had emerged as the most affluent monastery in the region and served as a focal point for local publishing. The archimandrites gathered erudite monks within the monastery to engage in the examination of Slavic books. They meticulously compared these texts with their Greek originals in preparation for the subsequent printing of new books. One notable figure among these monastic scribes was Pamva Berynda. Unfortunately, only scant biographical details have been preserved about him. It is known that he hailed originally from Moldavia and later took monastic vows in Jerusalem. Pamva Berynda passed away in 1632 in Kyiv. His native language was Ukrainian, potentially influenced by the Boyko and Pokut dialects.

Berynda served as a printer in Lviv, and around 1597, he became a part of the Balaban brothers printing house. There, he took on roles such as overseeing printing operations, editing, and translating books. It was in collaboration with Fyodor Balaban that he initiated the creation of the "Slavic Russian Lexicon." In 1616, Archimandrite Elisey (Pletenetsky) of Kyiv-Pechersk acquired Fyodor Balaban's printing house for the Lavra and extended an invitation to Pamva Berynda to relocate to Kyiv. The recognition of Pamva as an exceptional and esteemed printer is underscored by the title of protosingel (assistant to the patriarch, protosyncellus) bestowed upon him by the Jerusalem Patriarch Theophanes during his visit to Kyiv in 1620.

The "Lexicon" stands as the seminal literary achievement of Pamva Berynda. Devoting more than thirty years to its creation, Berynda was deeply driven by the idea of producing such a comprehensive book. Within broad segments of Ukrainian society, the Church Slavonic language remained challenging to comprehend. Berynda staunchly advocated for the use of Church Slavonic as a tool to counteract Latin influence, particularly through the widespread use of the Polish language. The "Lexicon" played a crucial role in elucidating obscure Church Slavonic terms, providing comparisons with colloquial Ukrainian (руська) and Polish vocabulary. This monumental work exerted a significant influence on the entire subsequent East Slavic lexicographical tradition.





The lexicon comprises two parts: the first serves as an explanatory dictionary of the Church Slavonic language, while the second is dedicated to proper names. The latter section includes translations of geographical names (toponyms) and personal names of individuals (anthroponyms). In total, the monument encompasses around 7,000 lexical entries, representing concepts of the Church Slavonic language along with their translations and interpretations into the Old Ukrainian language of the early 17th century. In addition to the main text, written in Cyrillic script, the book incorporates words in Greek and Latin, presented in Greek, Latin, and Glagolitic scripts. The book

also features verses by the abbot of the Epiphany Kuteinsky Monastery, Tarasius Zemka, dedicated to the coat of arms of the Balaban family, which is printed on the back of the title page. Also, it includes a dedication to Dimitri and Daniil Fedorovich Balaban, by Pamva Berynda, as well as an afterword by Berynda containing information about the history of the work on the Lexicon.

PRICE: \$ 65000

Exceptionally rare. Worldcat shows only a copy at the National Library of Poland



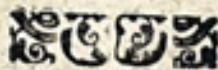


ТКД.

ѿ Еврѣйскаго, Грецескаго же
 и Латинскаго, и ѿ иныхъ Языковъ,
 начынающаа Имена своиственна.
 Змногихъ, малаа и ѿ различна тлъко-
 ванїа, малыи назнаменаа, а инде
 и безтъкованїа, за илучайное и нуж-
 ное и скоростное бремене

Пръвое Изъбраженїа.

Приданы же сѣтъ Имена Преложенїа
 на Пострыженїи Калугерства.
 Знаки Калугеромъ або Инокомъ, к:
 а Инокинамъ, к:



87

91

Равна Berynda. Лѣжиконъ славеноросскїй альбо Имень тлъкованїе. Leksikon slavenorosskiy i imen
 tolkovanie [i.e. Slavic Lexicon and The Meanings of Words]



pre-REVOLUTIONARY RUSSIAN EMPIRE





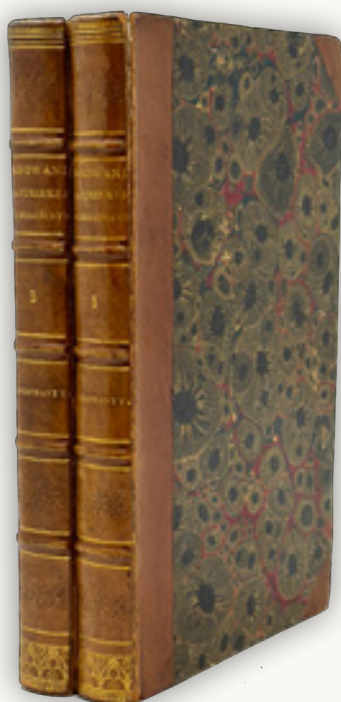
#2 ROMANOV READS ON POLAND

Albertrandi, Jan. Panowanie Kazimierza, Jana Alberta i Aleksandra Jagiellończyków, królów polskich i w. książąt litewskich. Wyjęte z rękopismów... bpa zenopoli. Wydał Żegota Onacewicz [i.e. **The Reign of Casimir, John Albert and Alexander Jagiellons, Polish Kings and Lithuanian Dukes. Taken from the Manuscripts of... Bishop Zenopoli. Edited by Ignacy Żegota Onacewicz**]. In 2 volumes. Warszawa: Nakładem i drukiem A.Brezeziny, 1826. 20,5x13 cm.

Complete with 3 frontispieces in both volumes, 2 maps (of Poland and Lithuania) and 2 genealogical tables. Contemporary half-leather. Raised bands and gilt lettering on the spine. Bound for the library of the count Alexander Nikolaevich Romanov, the future emperor of Russia, Alexander II (1818-1881). Ex-librises of his library on both volumes. Clean internally. A small crack on the top of the spine of vol.1, otherwise in a very good condition.

First edition. Copy from the first part of the print run, as most of the other copies have '1827' on the title pages. Extremely rare, especially the Romanov provenance of the Polish book.

The magnum opus of Jan Chrzyciel Albertrandi (1731-1808), the important figure in Polish national bibliography and the politics of the 18th century. He was Polish Roman Catholic bishop, Jesuit, auxiliary bishop of Poznań in the years 1796-1798, auxiliary bishop of Warsaw in the years 1798-1808, dean of Płock, vicar general in the archdeaconry Warsaw in 1796-1797.



One of his most important positions was the role of chief censor of Warsaw, to which he was appointed by the Russian administration right after the suppression of the Kościuszko rebellion.

Because of his pro-Russian position he was under the attacks and criticism from the opposition.

The book is dedicated to Casimir IV Andrzej Jagiellończyk (1427 - 1492), Grand Duke of Lithuania in the years 1440-1492, King of Poland in the years 1447-1492. One of the most active Polish rulers, during whose reign the Crown, defeated the Teutonic Order in the Thirteen Years' War, regained Gdańsk Pomerania after 158 years, and the Jagiellonian dynasty became one of the leading ruling houses in Europe. The books are covering the reign of Casimir as well as his sons Albert and Alexander.

Alexander II had a very intense relationship with Poland throughout his life and reign. In his early years he witnessed a suppression of the Polish revolt (1830-1831) by his father Nikolay I. The short-sighted politics after the revolt led to constant arguments and falling-outs between the autonomous Kingdom and the Emperor. As a result Alexander II inherited the misunderstanding with the western province and tried to apply a softer approach. In April 1856, Aleksander lifted martial law in the Kingdom and in Lithuania. In May of that year, he announced an amnesty (subject to many conditions) for the post-uprising Polish emigration from 1831, and in September he pardoned a large part of the exiles to Siberia. But the Poles, as he expressed during his first visit to Warsaw in May 1856, were to give up all dreams of political reform.





However, in 1863 a January Uprising began (Powstanie styczniowe) - Polish uprising against the Russian Empire, announced in the Manifesto on January 22 issued in Warsaw by the Provisional National Government. It broke out on January 22, 1863 in the Kingdom of Poland and on February 1, 1863 in Lithuania, lasted until the autumn of 1864. The scale of this uprising was larger than anything before and after with approximately 200,000 people participating from the Polish side and at least 20,000 died in combat, at least 1,000 executed and 38,000 sent to Siberian exile.

After the fall of the uprising, the autonomy of the Kingdom of Poland, its name and budget were abolished, in 1868 an order documentation in Russian was introduced. In the years 1869–1870, hundreds of cities supporting the uprising were deprived of their city rights, thus leading to their collapse. In 1874, the office of governor was abolished, and in 1886 Bank Polski was liquidated. The printing of books in Polish and Lithuanian was disallowed until as late as 1904.

PRICE: \$ 4950

No copies found in Worldcat, apart from the copy at Polish National Library





#3 THE SECOND BOOK BY TOLSTOY

Tolstoy, L. Detstvo i otrochestvo [i.e. **Childhood and Boyhood**]. St. Petersburg: Eduard Prats, 1856. [4], 307 pp. 18,4x12 cm.

Contemporary half-leather. Narrow strip of paper added to the top of the title page. A very good and clean copy. First edition of Tolstoy's second book. Rare.

Tolstoy's second book encapsulates the first two parts of his well-known semi-autobiographical trilogy, *Detstvo, Otrochestvo, Unost'* [i.e. *Childhood, Boyhood, Youth*].

In the early 1850s Tolstoy's name was completely unknown in Russia's literary circles. The Kazan University dropout (Tolstoy found the study at the faculty of law and Oriental languages a little difficult; 1847) was leading a dissolute lifestyle involving excessive drinking and gambling. After running up heavy debts, Leo went with his older brother to the Caucasus and joined the army as a Junker in 1851. It was there that Tolstoy wrote the first part of the trilogy (*Detstvo*), which he sent to one of the leading Russian magazines *'Sovremennik'* [i.e. *Contemporary*] and signed it with the initials "L.N.T.". The manuscript was accompanied by Lev's personal letter to the editor of the periodical, Nikolay Nekrasov: "I look forward to your verdict. It will either encourage me to continue my favorite activity, or make me burn everything I started". Around the same time the author, somewhat disenchanted with himself, made an entry in his diary: "I am 24 years old, and I haven't accomplished anything...". Nekrasov's "verdict" arrived the very next day after the entry. Deeply impressed with the writing, the editor decided to publish the novel immediately.

Printed under a different title, *'Istoriya moyego detstva'* [i.e. *The Story of My Childhood*] - a fact that angered the author, "Who can be possibly interested in my childhood?!" - *Detstvo* became a huge success. Tolstoy's name was immediately cemented in the upcoming generation of great Russian writers: "If this is the first production of L. N., Russian literature must be congratulated on the appearance of a new and remarkable talent", - wrote one of the reviewers.

PRICE: \$ 15000



ДѢТСТВО
И
ОТРОЧЕСТВО.

СОЧИНЕНІЕ
ГРАФА Л. Н. ТОЛСТОГО.

САНКТПЕТЕРБУРГЪ.
ВЪ ТИПОГРАФІИ ЭДУАРДА ПРАЦА.

1856.

#4 MINIATURES

Kniga, glagolemaia Irmoloiy [i.e. **Irmologion**]. [Russia, second half of 19th century]. [5], 228 leaves. 37,5x23 cm.

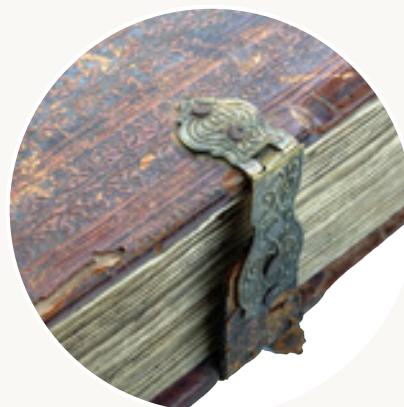
Period full-leather binding with raised bands and blind lettering on the front cover, as well as the ornaments across the boards. Two original clasps are preserved and in working condition. Manuscript. The main text is in read and black, with several colours used for the miniatures and decorations. Illustrated throughout.

A massive codex of old-Believers chants, created at the end of the 250-year-old ban on Old-Believer print by the Russian government.

The tradition of the Old Believer manuscripts started in the mid-17th century, when the official Church banned the texts, this conservative religious group viewed them as canonical and forbade their printing. However, two centuries after the official ban, the Old Believer community still had several million members across Russia and neighboring countries. In Austria and parts of Poland in the 18th century the efforts to establish printing presses were undertaken, however the most reliable way of copying the old books that the members deemed as 'right' was the manuscript way. In each center or a monastery, a scribe was established, illegally copying this type of book.

By the late 19th century, when this book was created, the authorities stopped persecuting members of this religious group and soon they received the permission to print the texts as they wanted (one of the liberties given after the 1905 revolution). This type of book is one of the most important for Old Believer tradition and was reproduced actively – as it carried on the old Russian tradition of Church singing, also abandoned by the Church reforms - 'kryukovoe penie' (i.e. Znamenny chant). Znamenny Chant is a unison, melismatic liturgical singing that has its own specific notation, called the stolp notation. The symbols used in the stolp notation are called kryuki. This notation is used throughout this book.

The content of the 'Irmology' book varies from the time of reproduction and the region. Usually it includes the chants by the Byzantine and Slavonic authors, starting with John Damascus, whose full-page portrait opens this book.





This particular manuscript is written in the manuscript tradition, associated with the Moscow region village of Guslitsy. It doesn't necessarily mean it was written there, but this style of initials and the decorations originally was developed there in the beginning of the 19th century and used across Old Believer communities in Central Russia. For this type of book rarely the name of the scribe or the place of creation is mentioned – as in this case.

The manuscript is particularly well-decorated compared to its peers. Unlike 'Apocalypse' manuscripts, which have to have 72 full-page miniatures for the manuscript to be canonical, in case of 'Irmology' they were usually created just with initials and headpieces. In this case

the manuscript includes 16 full-page multicolor miniatures, including a circle of Easter miniatures and a rare image of St. Leo VI, the Byzantine Emperor, depicted while writing the commentary on 'Sermon on the Mount'. 17 multi-color ornament compositions are also in the manuscript which include a headpiece, elaborate initial and additional floral composition on the margin (some with birds). Also, several hundred red initials are included in the text, each with a non-repetitive design.

All in all, a great example of Old Believer manuscript tradition at its peak.

PRICE: \$ 7500









#5 ZICHY

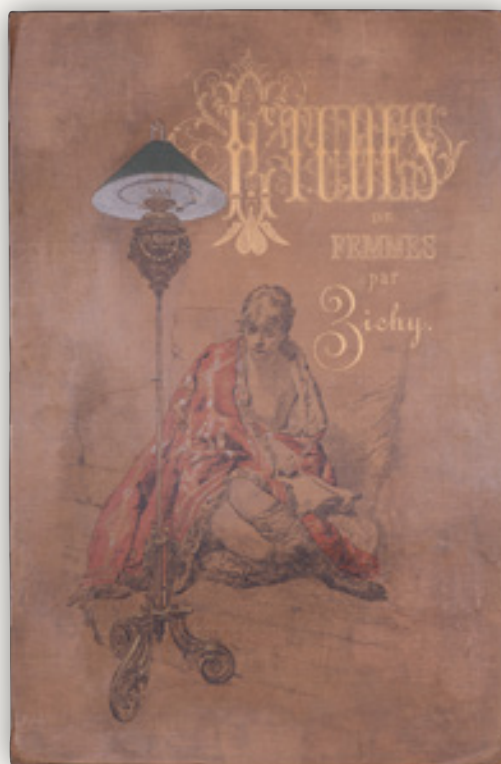
Zichy, M. Etudes de femmes. 12 facsimiles [i.e. **Etudes of Women. 12 Facsimiles**]. St. Petersburg: Imprimés à l'Expédition pour la Confection des Papiers de l'Etat: A. Beggrow, 1885. [2] pp., 12 lithographs mounted on cardboards. Folder: 47,5x31,5 cm.

Lithographs: 23,8x20,1–29,3x20,3 cm. In the original illustrated cloth folder. Folder rubbed, with stains and some tears. Water stains on title leaf, rear side of folder. Pale water stains, some foxing and soiling on lithographs. Otherwise very good. A complete set of twelve lithographs. One of 300 copies. In French.

The first erotic collection by Hungarian and Russian artist Mihály Zichy (1827-1906). This painter and graphic artist came to Russia in 1847 and served at the court of four Russian emperors. In 1847, the artist was entrusted to accompany the family of Grand Duke Michael Pavlovich. After the death of the patron in 1849, the artist was distanced from the imperial court, for romance with a princess. In 1849-1953, Zichy suffered financial hardship. Delving deeper into Russian culture, Zichy met writers and artists. Having got close to Lermontov, the artist became interested in the Caucasus. Those places were a long-term inspiration for Zichy, despite foreigners weren't allowed to visit the Caucasus in the last years of Nicolas I rule, due to military actions. In 1852, the artist completed a series of lithographs with views of the Caucasus; the next year it was published and was a success. In 1855, Zichy contributed to the coronation book of Alexander II. In 1858, he was elected to the Academy of Arts. Court service was an honorable and profitable business, but extremely burdensome. He had to accompany the Emperor and members of the imperial family on trips, constantly attend royal hunts, and record palace holidays and court ceremonies in sketches. More than a thousand drawings and watercolors date back to this period of Zichy's work, which depicted completely different events, both everyday and official. He captured balls, tremendous formal dinners, military parades, diplomatic receptions, theatrical performances, concerts, as well as births of new Grand Dukes, christenings, betrothals, weddings, funerals. Keeping in touch with contemporary artists and writers, Zichy illustrated works by Lermontov, Pushkin, Gogol and others. In 1874, the artist had retired and went to Europe, but returned to the Caucasus in 1881. In Tiflis he met representatives of the Georgian cultural elite and completed illustrations for the deluxe edition of *The Knight in Tiger Skin* (1887), after he was invited to the Russian imperial court again.

Alexander III ascended to the imperial throne in 1881 and Zichy was entrusted with the design of the coronation book (1883). Due to failure with large-scale painting in the Paris period (the 1870s), he gradually lost interest in painting, turning to graphics.

Not found in Worldcat





The artist made his debut in the genre of erotic drawings in the 1850s. However, Zichy was especially active in depicting erotic scenes in the 1880s. Alexander II and Alexander III essentially didn't take any measures against it. Under Nicholas II, free morals reigned and, moreover, the fashion for pornography flourished, so Zichy's erotic drawings became really popular. The first collection reproducing drawings of a nude woman came out in 1885. These twelve portraits were drawn in sanguine, showing the same woman in different postures and angles. In 1895, an enlarged collection of 58 sketches "Breviarium eroticum" was published. In total, Zichy created at least 160 erotic drawings.

PRICE: \$ 8500





#6 LENIN'S EARLY CALL TO ACTION

[**Lenin, Vladimir**]. Ob'yasnenie zakona o shtrafah [i.e. **Explanation of the Penalty Law**]. [2nd revised edition]. Geneva: Tipografija "Soyuza Rasskih socialdemokratov" for Izdanie "Soyuza bor'by za osvobozhdenie rabocheho klassa", 1897. 48 pp. 15x11 cm.

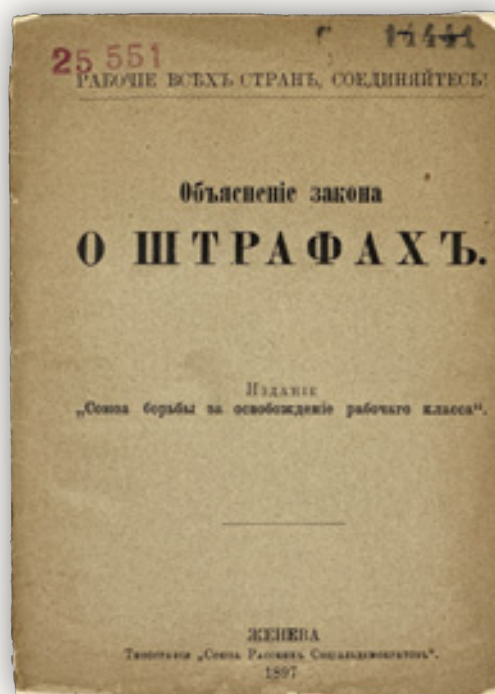
Issued without title page (similar to the Russian State Library copy). Publisher's wrappers. Good. Minor paper loss along the edges of the paper cover. Numerical stamps on the cover, first page, price mark in ink on the back cover.

Front cover featuring marxist motto from the 1848 Communist Manifesto - Rabochie vseh stran, soedinjajtes! [Workers of the World Unite!]. A typo in the publisher's imprint - erroneously marked as Soyuz Rasskih socialdemokratov edition instead of Soyuz Russkih socialdemokratov edition on the front cover.

The present brochure is the 2nd separate edition of the text. First one was illegally printed under a similar title Ob'yasnenie zakona o shtrafah vzymaemyh s rabochih na fabrikah i zavodah in St. Petersburg at a Lakhta underground printing house with an astonishing circulation for a 19th century underground edition of 3000 copies. For disguise reasons, the 1st edition was marked as a Kherson-issued brochure. The printing house was tracked and closed down by the Imperial police in 1896. After that the Russian social-democratic movement to the large extent relocated to Geneva. According to some researches, the 2nd edition saw an even larger run of up to 5000 copies.

This text present in the brochure was quite possibly the first noticeable marxist propaganda success in the Russian Empire. "Soyuz bor'by za osvobozhdenie rabocheho klassa", the organization responsible for the publication, was a brainchild of Russian communist leader V. Lenin (1870-1924) himself. He used considerable effort to unite all early marxist circles and proto-parties into one entity, the first of its kind in the Russian Empire. The editions by Soyuz were the first Russian publishings of social-democratic press that enjoyed wide circulation and attention from the blue-collar and peasantry alike. The main purpose of the organization was to provide accessible socdem literature for the Russian readers. And Soyuz provided not only propaganda-infused texts, but legit guides for self-organization and worker rights protection.

The year 1897 was a turning point for the worker movement as a global Russian strike forced the Tsarist ministers to limit the working day to 11,5 hours max. This was the first successful large-scale strike in the Russian Empire. One of the brochures studied by the workers who took place in the strike was this one. But while the strikes took place, Lenin himself was in exile after the wide arrests of Soyuz members. During the Winter 1895-1896, police uncovered the activity of Soyuz, captured over 50 people - and over 250 later - and jailed the activists for 3 years. One of them was Lenin. So Lenin had never witnessed the first real mass effects of his writings.





Rarity. WorldCat finds 10 copies: Princeton University Library, Harvard University, Stanford University, Yale University Library, Cornell University Library, Columbian University in the City of New York, NYPL, University of Virginia, University of Wisconsin, Indiana University. The book is present in the Russian State Library. Additionally, KVK finds a copy in Bibliothèque de Genève

As everything published by Soyuz, the brochure was illegal, but nevertheless it was the first major success of a text aimed at workers. It was widely distributed and read by both metropole and provincial workers (see: Deksnis, B. Ocherki istorii kommunisticheskoy Litvy // Kommunist, #7(733) for July 1985). It is mentioned that the text was so popular that it was literally found lying on the streets. A Vitebsk policeman report from 17th of Nov 1899 captures such an image: "extremely outrageous contents in the form of the brochures and ephemera were found today, scattered in the workshops of the city and on the streets" (Ravnopolets L. Izdanija i rasprostranenie proizvedenij V. I. Lenina v Belorussii // Knygotyra 7(14) for 1979). A year later, in December 1900, a copy of this brochure was found again lying in plain sight on the Vitebsk city street. Seems like local social-democrats were deliberately distributing the brochure this way as with the help of such drop-and-runs it was impossible to track and arrest the distributors.

The text is divided into eight parts. It explains in simple, understandable sentences all issues related to the application of the law on fines. Using figures and examples taken from the contemporary press, Lenin indeed analyzed the title question and described it meticulously.

As Lenin's wife and comrade-in-arms N. Krupskaya (1869-1939) remembers, the brochure was "a brilliant example of an appropriate way to approach the ordinary factory worker and [...] guide him to the understanding of the necessity of active political resistance". (Krupskaya N. Moj muzh – Vladimir Lenin. Moscow: Algoritm, 2014) As Lenin himself remembers, he "wished for nothing more than writing for the working class". The intellectual minds of Georgy Plekhanov (1856-1918) and Pavel Akselrod (1850-1928) praised the language of the work and Lenin was happy with their decision to reissue the work after the Penalty law was updated in 1894. Lenin added some remarks and shared his joy on this second edition in a letter that he wrote in exile and transferred the note to comrades in Geneva, secretly attached to the inside of a book spine.

Some research states that this is Lenin's first typographically printed article, but the question is debatable. However it is known that this version of the article is considered canonical and was reproduced in numerous Lenin's collected works of the Soviet era. The brochure is listed in two key bibliographies on 19th century banned Russian-language editions:

- Itenberg, B. (ed). Svodnyy katalog russkoy nelegal'noy i zapreshhennoy pechati XIX veka (Moskva, 1971). Item no. 908.
- Shickova, L. (ed). Zarubezhnye nelegal'nye i zapreshhennye izdanija XIX veka (na russkom yazyke). (Moskva, 1984). Item no. 283.

PRICE: \$ 5500



#7 RUSSIAN LIFE OF FIN DE SIÈCLE

The collection of **8 albums contains 826 photos** of the French and German expats in pre-revolutionary Russia, the local business, types, photos of historical events, landmark architecture and a variety of photos of Russian scenery and people.

All the albums are in similar gray cloth with red lettering in Russian and French. They are numbered from 1 to 8 which makes us believe the photo-archive is complete. [Moscow region, 1880s-1900s].

- Album I. 57 photos.
- Album II. 55 photos.
- Album III. 126 photos.
- Album IV. 72 photos.
- Album V. 123 photos.
- Album VI. 108 photos.
- Album VII. 130 photos.
- Album VIII. 155 photos.

Size of albums: 24x34 cm. Standard size of the photos 16,5x23 cm and 18x12 for portraits. Smaller photos are 9x12 cm. All the photos are captioned in pencil. The spine of Album I is detached.

The albums document life and days of the several Moscow-based expat families, who are involved in the local small businesses and enterprises, factory owners. The two families we were able to identify were the Bloesch family, the owners of the chemical factory 'Karl Bloesch', which existed in Moscow in Zayauzie (Kurskiy per., 17) from the 1890s until 1919 when it was nationalized by the Soviet government. Another factory featured in the photos is the French Moscow-based paint factory 'Lombar'.

Apart from that there are dozens of French and German (and occasionally Russian) individuals, all carefully captioned in French. The photos demonstrate every aspect of the life of Moscow expat communities - from the business trips to Ural to the holidays in Caucasus and Crimea, official portraits with spouses and children, the interiors of the factories and the home residences.

The albums document the plants and factories alongside Yauza river in Medvdekovo (now a district in the North of Moscow) and Obdiralovka (now the town of Zheleznodorozhniy). Some of the other families included in the albums: Sauders, Heugels, Labiche, Vinogradov. The earliest dated photo is 1881. The latest dated photo is 1907.

Album II shows a few photos of the village close to Perm, where one of the family members went on a business trip. Album II also shows the photos from other areas of Moscow and a few of St. Petersburg, photo of the railroad station in Kursk, newly built bridge upon Yauza in Moscow. The album ends with the photos of French Moscow-based paint factory 'Lombar' showing all its employees in the group photo. Albums included a lot of photos of the ordinary Russian folk, peasants and factory workers, as well as clerks and some civil servants.



Provenance: European family collection





Album III includes the photo of the destruction on one of the factories after the explosion. Followed by the photos of Batumi and Sebastopol, Yalta and Constantinople. It also includes the photos of the Moscow chief of police Dmitri Trepov (1855-1906) who is best known for his active anti-revolutionary activity; he was the subject of a few assassination attempts by the terrorists.

Couple of albums include the Russian types, and the types of Crimean tatars as well as many photos of Crimea, Nizhniy Novgorod and Moscow, the photos of Danilov factory and the flooding on Moskva and Yauza rivers. The albums also include photos of European trips of the families in question, including to Freiburg (Germany).

Album VIII includes several historically significant photos of Moscow right after the 1905 revolution, like the barricades on the streets, the destruction and the famous building of Sytin typography just after the fire. Album VIII has a few photos of the militias on the streets of Odessa in the 1905 revolution. The last photos of the album are dated 1913 and show the Bloesch family in Germany where they moved in the early 1910s.

An incredible insight into the industrial life of Russia in the era of Alexander III and Nicolas II. The lives of expats in Moscow at the time are not so thoroughly studied, as most of them left the country when the business was impossible to maintain due to the coming of the new political regime, and they eventually lost all the ties with Russia. Such detailed photographic lots from Russia around that time are very rare on the market.

PRICE: \$ 13500





Ort & Batman

Müller, Würth, v. Essen, Jund

#8 EARLY ANTI-BOLSHEVIK CARICATURE

Kadulin, Vladimir. The album of original watercolor caricatures depicting the Bolsheviks.

11 images. [1920-1930s]. 25x36 cm.

Unpublished series of original drawings, likely postcard-designs, created by Ukrainian American artist Vladimir Kadulin (1884-1957), after the Bolshevik revolution of 1917. Contemporary cloth album.

Kadulin was one of the most prominent and productive representatives of the Kyiv caricature school that emerged after the revolution of 1905. Certain liberties concerning the freedom of speech and media were granted by the Tsar, and as a result a myriad of satirical periodicals were created in the first years following the revolution. A lot of them were short-lived and were swiftly shut down by the government, however the wave was able to produce a number of bright young artists that became recognizable by their style and genre. One of them, based in Kyiv, was Vladimir Kadulin. He was born in Kamenets-Podolsky (Ukraine) and studied in Moscow in the local School of Painting, Sculpture and Architecture, then in Kyiv, graduating in 1905. Starting that year, he was able to contribute sketches and caricatures to newspapers such as 'Kiyevskaya zhizn', 'Kiyevskaya zarya', 'Kiyevskaya rech', 'Kiyevskaya iskra', also some of the short-lived satirical periodicals like 'Zritel' and 'Gvozd'.

He became most popular in the pre-revolutionary Russian Empire as the author of the series of postcards, printed by the publishing house 'Rassvet', depicting the classical 'types' of the Russian empire – the types of students, teachers and the city dwellers.

After the revolution of 1917 Kadulin moved to Istanbul and later to New York, where he spent most of his remaining years. This particular suite of illustrations could have been created soon after the revolution, before artists moved to the States (the spelling of his name in the album is 'C.Doulin' in French, not English). The caricatures are based on the main heroes of the Bolshevik revolution, according to the artist. They include the images, signed as 'Communist', 'Agitator', 'The candidate to judicial office' (with broken shackles),

'Commissar', 'The commander of the Navy' (likely depicting one of the mariners, during the looting of Zimniy palace), 'Nurse', antisemitic 'The trade mission representative', 'Red Army soldier in full armor', 'Station commandant', 'Chairman of the revolutionary tribunal' and 'Demonstrators'.

The images are sarcastic and filled with a bouquet of feelings that was shared by the first wave of Russian émigrés towards the new regime. The caricatures are likely based on Kadulin's own account of revolution of 1917 in Kyiv, where he has witnessed it before he had to leave the country forever.

PRICE: \$ 7500





AVANT - GARDE



#9 JACK OF DIAMONDS

Sbornik statei po iskusstvu / izdanie Obshchestva khudozhnikov "Bubnovy valet" [i.e. **Collection of Essays on Art: #1 and only / Published by Jack of Diamonds**] Moscow: Bubnovyi valet; Tipo-lit. N.M. Mikhailova, [1913]. 78 pp.: ill. 22,5x18,5 cm.

Modern binding, few first pages are restored (margins, not affecting the text). Otherwise very good. Contemporary notes in pencil in text, including one under Lentulov's composition suggesting a name for it (now known under a different name) - likely done by the contemporary person within the 'Jack of Diamonds' circle.

First edition. One of 500 copies. Very rare.

"Collection of Essays" (issue 1 and only) was published in Moscow in the first half of February 1913 and was timed to the 3rd and 4th exhibitions of the group in Moscow and St. Petersburg. The main material of the collection was the article by I.A. Aksyonov, "On the Question of the Current State of Russian Painting". In it, the author argues that contemporary young artists are "mostly painters". These are I.I. Mashkov, A.V. Kuprin, A.V. Lentulov, P.P. Konchalovsky, R.R. Falke and A.A. Exter. Aksyonov, characterizing each of these artists, emphasizes, on the one hand, their independence from French painting, and on the other, their connection with European painting traditions. He sees their independence in the "distinct nationality of creativity" and speaks of "an unprecedented high level of pure painting for our country". The publication of two articles - a prominent Cubist Henri Le Foconier ("Modern Susceptibility and Picture") and art critic Guillaume Apollinaire about Fernand Leger - was intended to identify and reaffirm the Eurocentric orientation of the 'Jack of Diamonds' activity. The collection ended with a review of exhibitions of Union of Artists and 'Mir iskusstva'. (Encyclopedia of Russian Avant-Garde)

'Jack of Diamonds' was one of the most significant and powerful associations of the Russian avant-garde. It consisted alternately of most innovative artists who represented the most important areas of Russian pre-revolutionary modernism - Sezannism, Primitivism, Cubism, Suprematism. The Jack of Diamonds continued the traditions of the 'Mir iskusstva' and 'Zolotoe Runo' in regularly familiarizing the Russian public with modern European painting - French fauvists and cubists,

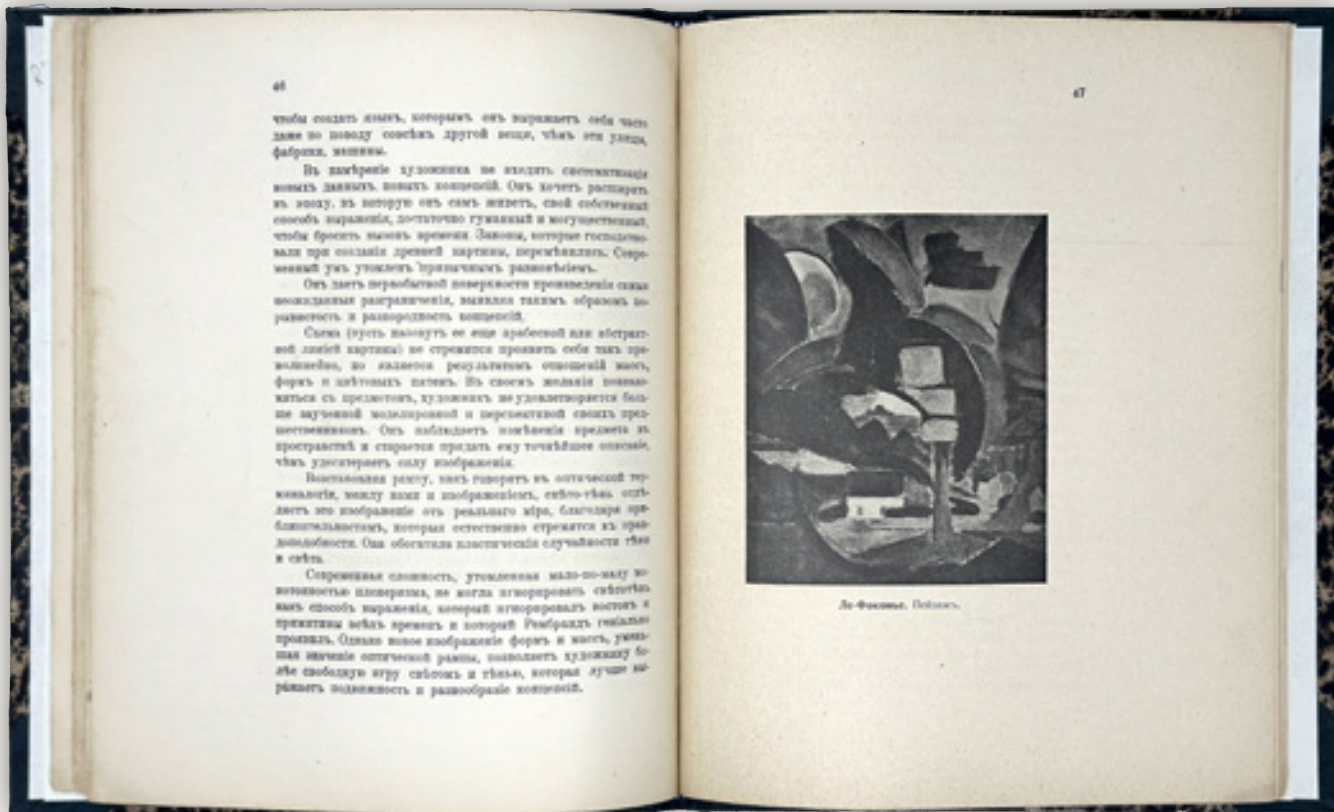
German expressionists. The artists of the group ("bubnovovalelettsy") broke with the traditions of realistic painting and acted with formalist positions against the ideological nature of art. Among its founders and the most prominent artists were Petr Konchalovsky, Ilya Mashkov, Mikhail Larionov, Aristarkh Lentulov. The name itself was allegedly invented by Larionov with reference to cards. Although the Jack of Diamonds had many other meanings. For example, in French Valet de carreaux is a scoundrel. Prisoners wore the clothes with the ace of diamonds sewed on them. The edition includes paintings by Alexandra Exter, Robert Falk, Petr Konchalovskii, Aleksandr Kuprin, Henri le Fauconnier, Fernand Léger, Aristarkh Lentulov, Ivan Mahkov and Vasilii Rozhdestvenskii.

PRICE: \$ 5500



Worldcat locates copies at Princeton and Getty Research Institute





#10 THE WRAPPER BOOK

Kamensky, Vasily. Tango s korovami. Zhelezobetonnye poemy [i.e. **Tango with Cows. Ferro-Concrete Poems**] / drawings by Vlad and David Burluk. Moscow: printed by David Burluk, the publisher of the 1st magazine of Russian Futurists, 1914. 17 leaves. 19,7x20 cm. One of 300 copies printed.

Original wallpaper wrappers. Lacks one leaf. The edges of the wrappers have been carefully restored with margins of wallpaper supplied. The rest of the book is in a very good condition, three leaves are in the wrong order. Housed in the modern box and the dust-jacket that serve for the protection of this fragile book.

With this book Kamensky had started several important avant-garde traditions that have influenced the world of publishing and art for years to come. He was the first futurist to experiment exclusively with typography and letterpress - before Ilya Zdanevich (Iliazd) who no doubt was inspired by 'the Tango'. The shape of the book was innovative as well - the square with one corner cut out - was seen as another 'slap in the face' of the book industry at the time, this starting the carnival of different shapes of the books like in designs of Rodchenko and Lissitzky. The language in which the poem is written is completely revolutionary as well: the letter is treated as a fonetico-geometrical figure.

Each page is a work of art in itself: Kamensky treated the poems as canvases (hence his participation in one of Bubnovy Valet's exhibitions with his poems as art). Some of the poems remind the reader of maps or blueprints: being the pilot himself, Kamensky also has kick-started the avant-garde's fascination with the technology.

Certainly, the most famous element of this book - the material on which it was printed. In the words of Y. Gerchiuk 'the desperately harsh, bourgeois wallpapers' that give the book the light and color it otherwise would have lacked. It also made this book extremely fragile and easy to fall apart, and potential losses were almost engineered in the design - with each poem being a separate item.

It's probably fair to say there's no aspect of the 'old world' Kamensky hasn't diminished and humiliated with the production of this edition. In this context it's interesting to remember that in the late 1917, already after the October revolution, at the Bubnovy Valet's exhibition, David Burluk has shown the famous portrait of Kamensky with the halo around his face and the long title that started with 'the king of poets'. It's hard not to remember Alexander Blok's ending to his poem 'The Twelve': "In a wreath of white rose, Ahead of them Christ Jesus goes".



The ultimate rarity and the desiderata of many avant-garde collections.





Year later in his autobiography Kamensky himself perfectly described the aim of his activities: "We need to destroy the art of the book (the dead form of word-representation by means of paper and fonts) and we need to start the art of life, placing the poems and thoughts on the public walls, houses, fences, factories, roofs, on the wings of airplanes, ships, sails, in the sky by means of electricity, on the dresses".

PRICE: \$ 29500



#11 VITEBSK IMPRINT

Yudovin, S. Malkin, M. טעמאנרא-סקלאפ רעשידיא Evreisky narodny ornament [i.e. **Jewish Folk Ornament**]. Vitebsk, 1920. [2] l., 26 illustrations. 25x19 cm.

Original folder with the linotype engraving on the front cover. In protective slipcase. Very good, minor restoration to the spine of the folder. Without illustrations number 13 and 20 as issued. Folder with linotype engravings.

Rare as all Vitebsk editions, during the time when a native of Vitebsk, Marc Chagall (1887-1985) came back to the city and has contributed to a variety of art activities in town (he has arrived in 1917). He was appointed the city commissar of arts, founded the well-known People's Art School and headed all decoration processes in Vitebsk for the first anniversary of the Revolution. It was his first large-scale project that influenced the life of the entire city during the Civil war.

Another Vitebsk native, the author of this book, Solomon Yudovin (1892-1954) was a Jewish, Belorussian and Soviet artist, the distinct representative of 'the Jewish renaissance'. He is no doubt one of the figures who helped to define and picture the face of Jewish art of the first quarter of the 20th century. As a young man,

he participated in the ethnographic expeditions organized by his uncle Semyon An-Skiy (1863-1920) and the Jewish Historical Ethnographical Society across the Pale of Settlement in Ukraine and Belarus. The goal of these expeditions, held in 1912-1914, was to capture the everyday life and culture of the people across the Pale. Yudovin worked as a photographer, artist and secretary, and as a result had collected a lot of data on the Jewish household items, ritual accessories, gravestones (matzevah), synagogue paintings, Jewish ornaments, etc. These ornaments pictured by Yudovin have influenced all the artists who were working in traditional style at the time, like Rybak and Lissitzky, and became an important element of Jewish visual culture. He experimented with photos from the expeditions, in the method of photo-impressionism, but soon





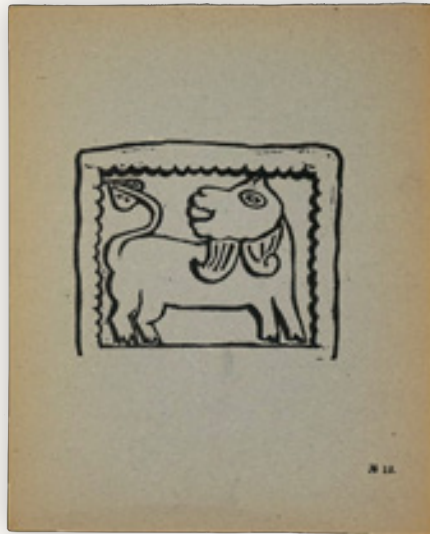
found his main style in woodcuts and linotypes. Yudovin was active in Vitebsk in the first years after the revolution of 1917 where he collaborated with Marc Chagall. In 1918 he participated in the decoration of the city of Vitebsk for the parade of the first anniversary of October Revolution - the occasion for which Chagall famously did an open call to all the local artists in the newspaper 'Izvestiya Vitebskogo Gubernskogo Soveta' urging them to produce 'big and expressive' posters. Next year Chagall and Yudovin participated in the exhibition of Jewish artists in Vitebsk.

In the preface to this album, Yudovin wrote that ornament, as an important part of Jewish folk art, "in addition to great artistic value, carries the value of a historical document that records the spiritual state of the people over the past few centuries."

The album includes the images of the gravestones from Yudovin's travels to Belarus, Volhynia and Podolia.

PRICE: \$ 3500





Worldcat locates copies at NYPL, Asher Library, Klau Library, George Washington University, Yivo Institute for Jewish Research, Yale University Library, Brandeis University Library, Ohio State University Library, Harvard and National Library of Israel



#12 KAMENSKY CIRCA 1922

Kamensky, V. *Moi zhurnal* – Vasiliia Kamenskogo. [i.e. **My Magazine – by Vasily Kamensky**]. Moscow: 5th typo-lithographic shop of MSHKH (Moscow Council of National Economy), 1922. 16 pp. 34x25,3 cm.

1 of 3000 copies. Original illustrated wrappers by Pavel Kuznetsov and Elena Bebutova. Occasional stains and some foxing, but all in all a very good copy, that was never bound with 3 original staples preserved without rust.

First and only edition of the first and only issue of this 'periodical'. The title should not confuse the reader, as this edition is nothing but another futuristic experiment by Vasiliy Kamensky, filled up entirely with his texts, photos of the plane he flew, advertisements for his past books and calls to publishers to print his new, already written, books.

Vasily Kamensky (1884-1961) - Russian futurist poet and artist, one of the first Russian aviators, a member of 'Left Front of Art'. He has influenced Russian and Western poetry and book design in an unprecedented way, creating his 'ferro-concrete' poems, experimenting with the book formats and letterpress design.

In this particular publication, which is less known than some of the other works by Kamensky, the experiment continues – one can see that Kamensky is responsible for the letterpress compositions in the advertisement section as well as in text. One of the texts is printed upside down, next to the article by the author on the significance of the letter 'Ю' in Russian language. The large format (by our estimate this is the largest publication by Kamensky) allowed space for the typographical experiments.

Published in February of 1922, the magazine is starting with a little manifesto: "Even in my distant childhood, I dreamed of my own magazine. And then, ascending the steps of the sent years of my youth, many times I realized my dream, which was close and understandable to few people, using handwritten means. Now I have grown a lot, I have become big, smart and quick-witted. And more - everything around me turned towards me in a welcoming and brightening way, as if wanting to celebrate me for my unabated love for a talented life. And so I lived to see "My Journal."

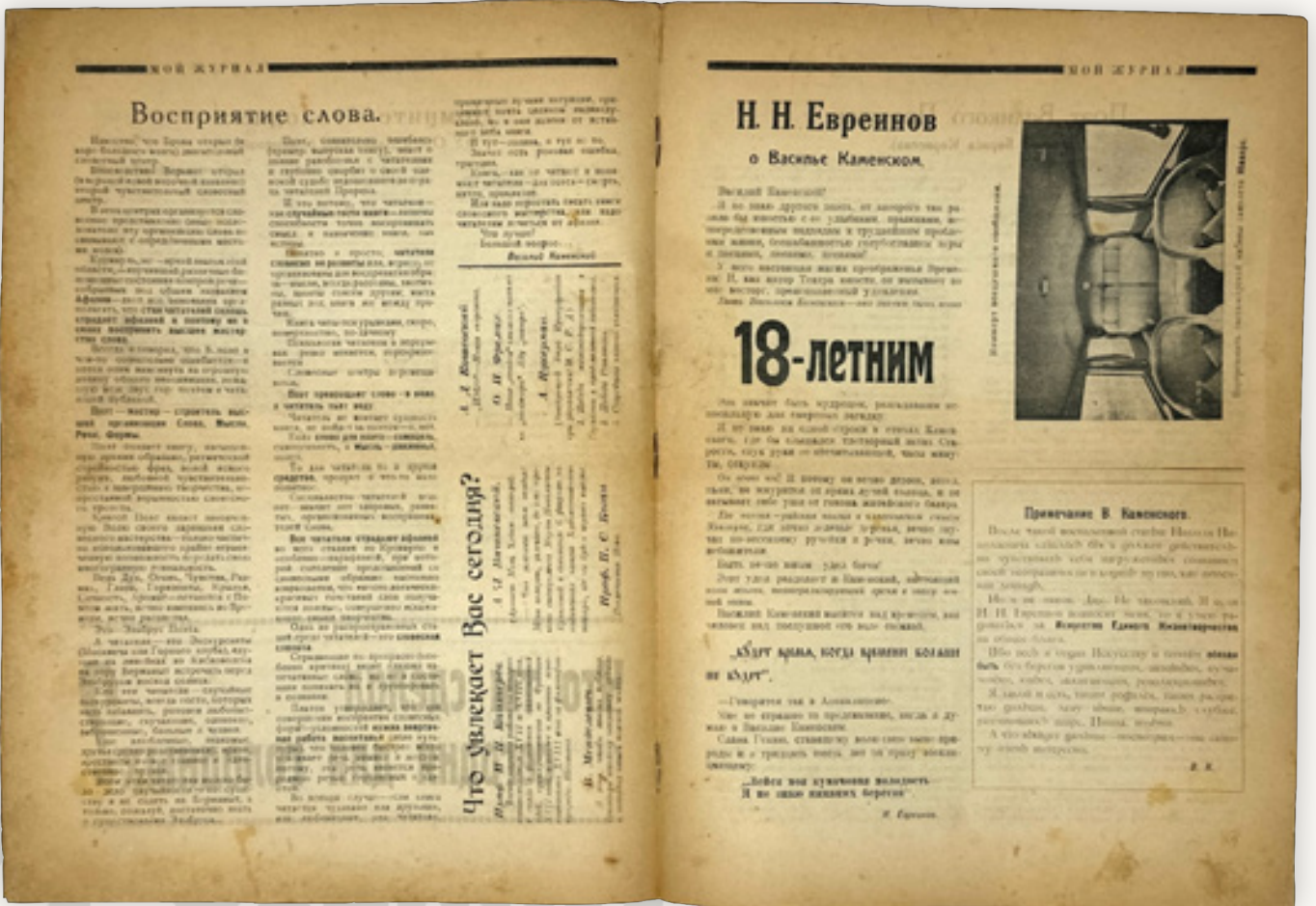
Below the blitz-questionnaire is published with some friends of Kamensky commenting of the publication, including Mayakovsky, Alisa Koonen, Tairov, Pavel Kuznetsov and Soviet minister of Culture Lunacharsky who allegedly welcomed the publication 'I'll be honored to participate'. Important is Kamensky's open letter to VKHUTEMAS students, in which he invites them to 'new world, the left world'. VKHUTEMAS was in operation for 1,5 years at the time.



The issue includes the advertisement of Kamensky himself, in which he offers his reading services, as well as this: 'I am ready to travel (it's inappropriate to say – walk), to any flat as an honored guest. I can read poetry, tell stories and act appropriately, simply – and I never harm anyone'.

The magazine was a commercial fiasco at the time. Now we see it as an important stage in the experimentations of one of the most original of Russian avant-garde authors and artists.

PRICE: \$ 5500



#13 RUSSIAN DADA

Trudy tvorcheskogo biuro Nichevokov [i.e. **Proceedings of Creative Bureau of the Nothings**]. Issue 1. Moscow: KHOB0, 1922. 14, [2] pp. 24,3x16,2 cm.

In original constructivist wrappers with linocut publisher's mark. Spine, cover edges and page corners restored, some soiling, otherwise very good. Second edition. One of 300 copies according to the back cover, or one of 500 copies, according to the rear side of the title page.

A unique publication consisting entirely of manifesto-decrees of an obviously parodic nature compiled by the Russian dada group.

One of the most scandalous literary associations of the 1920s, Nichevoki [the Nothings] surpassed in this regard even the Imaginists and early Cubo-Futurists. The group "Nichevoki" was founded in Moscow in early 1920 and took shape in Rostov-on-Don in August 1920. The group existed for a little more than two years, being a Russian echo of European Dadaism. Among its members were Susanna Mar, Elena Nikolaeva, Aetsii Ranov, Rurik Rok, Boris Zemenkov, Sergei Sadikov and others. Rostov poet Vladimir Filov and representative of the Tiflis publishing house "Khobo" in Moscow, Movses Agababov were associated and collaborated with the group. It ceased to exist after Rok was arrested for falsification, Ranov and Nikolaeva were arrested for relations with counter-revolutionaries and Sadikov died under a tram.

The Nothings managed to publish two thin almanacs: 'A Reading From Nothings To You' (1920) and 'Dog Box, or Proceedings of Creative Bureau of Nichevoki' (in two editions of 1921 and 1922).

No copies of this edition found in Worldcat

The Nothings were similar to Imaginism and had an extremely bad attitude towards Acmeism and Futurism. Nichevoki became known widely on January 19, 1922, when they interrupted futurists' purges of poetry. They strongly recommended Mayakovsky to clean the boots of passers-by on Tverskoy Boulevard. They regularly attacked Mayakovsky, subjected him to trial in absentia by their "Revolutionary Tribunal" and 'banned' him from writing. The start of their public activity was combined with another mess. In August 1920, "Decree about Nothings of Poetry" was posted in the window of the Rostov Union of Poets, calling on not to write anything, not to read anything, not to say anything, not to print anything.





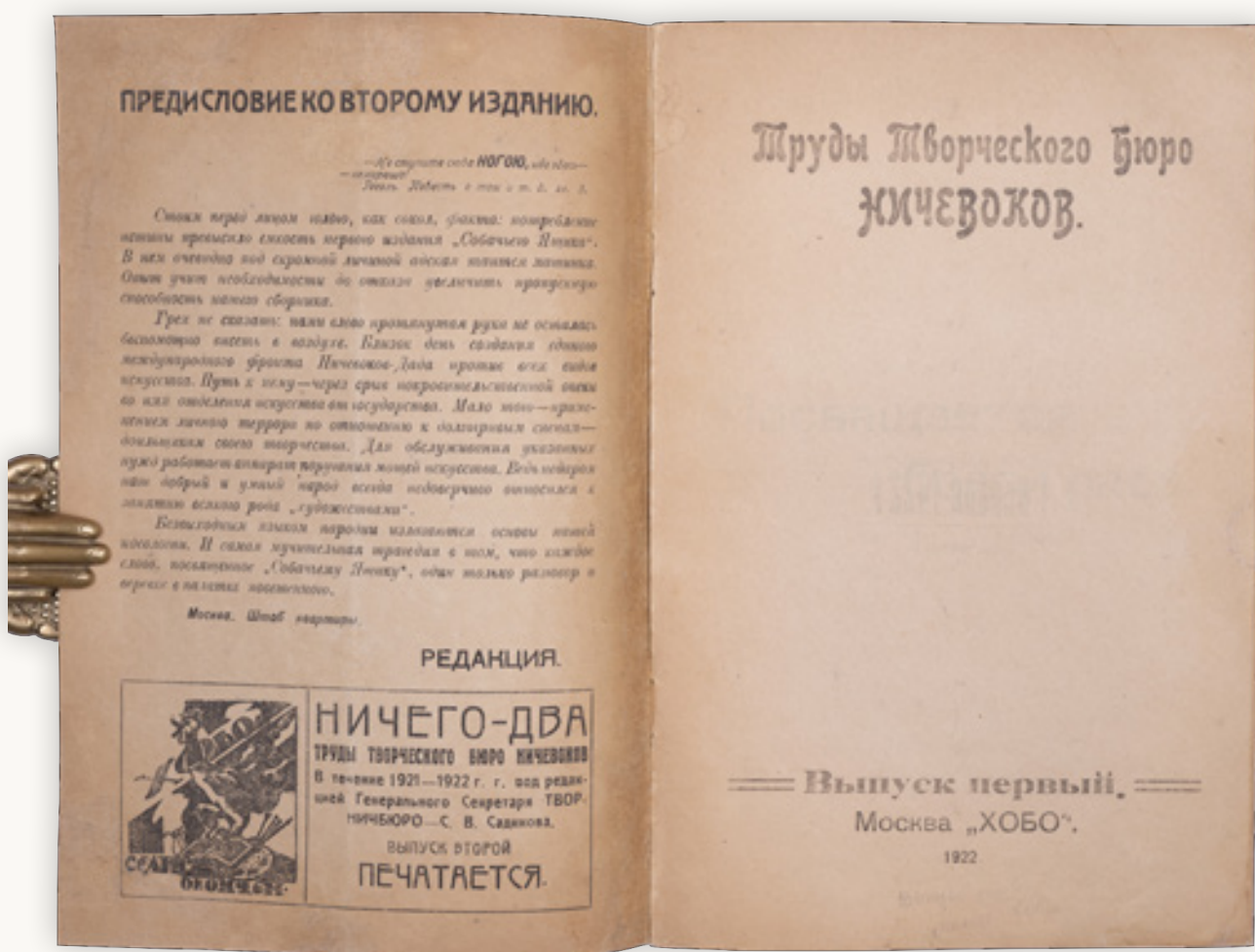
The action caused confusion: the crowd surrounding the window mocked the Nichevoks [and indirectly Red Army soldiers]. Finally, some soldiers took the jesters to a police station, to the great joy of the Nothingsers.

This "simple manual for Nothingism" came out on April 1, 1922 presenting manifestos "Decree on the Separation of the Art from the State", "From Nichevoki of Russia to Dada of the West", "Decree about Nothingsers of Poetry", "Decree on Painting", etc. Also, other statements of the members are published. In particular, Susanna Mar officially asked to exclude her from the group because she had chosen Imaginism. Her note is followed by a petition of her spouse R. Rok asking for divorce.

The edition was designed by Boris Zemenkov (1902-1963). At that time, he was a VKHUTEMAS student tending to the modernist movements in poetry and art. In this imprint, he was considered "Wise in Expressionism" and "Extraordinary Nichevok of Painting". As an artist, he worked a lot in the genre of urban landscape, for instance, he created a series of sketches of memorable literary houses in the form that they had when one or another writer lived in them. Later Zemenkov became a well-known historian of Moscow city. He also published numerous essays on Moscow streets.

The brochure contains advertisements for the next (unpublished) issue 2 "Nothing-2", as well as individual publications of the members.

PRICE: \$ 3500



#14 CUBIST SCULPTOR

Boris Korolev. The folder, consisting of the photographs of works exhibited at Erste Russische Kunstausstellung in Berlin in 1922, titled Russische Plastik [i.e. Russian Sculpture]. Berlin, [1922]. [28] pp., with 26 photographs mounted on leaves. 32x23 cm. The album opens with the photos of Korolev, signed.

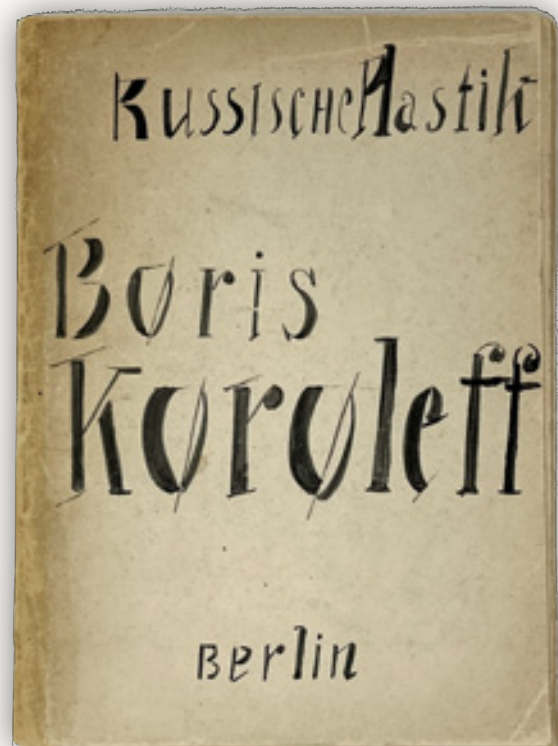
Each photo is inscribed and dated by Korolev, indicating the year the work was submitted, the name and the museum where the work was held at the time. In a hand-made paper folder. Spine is slightly restored and strengthened. In the modern protective case. Provenance: collection of the artist Nikolay Istselennov, Paris. Important artifact from one of the iconic exhibitions of Russian avant-garde.

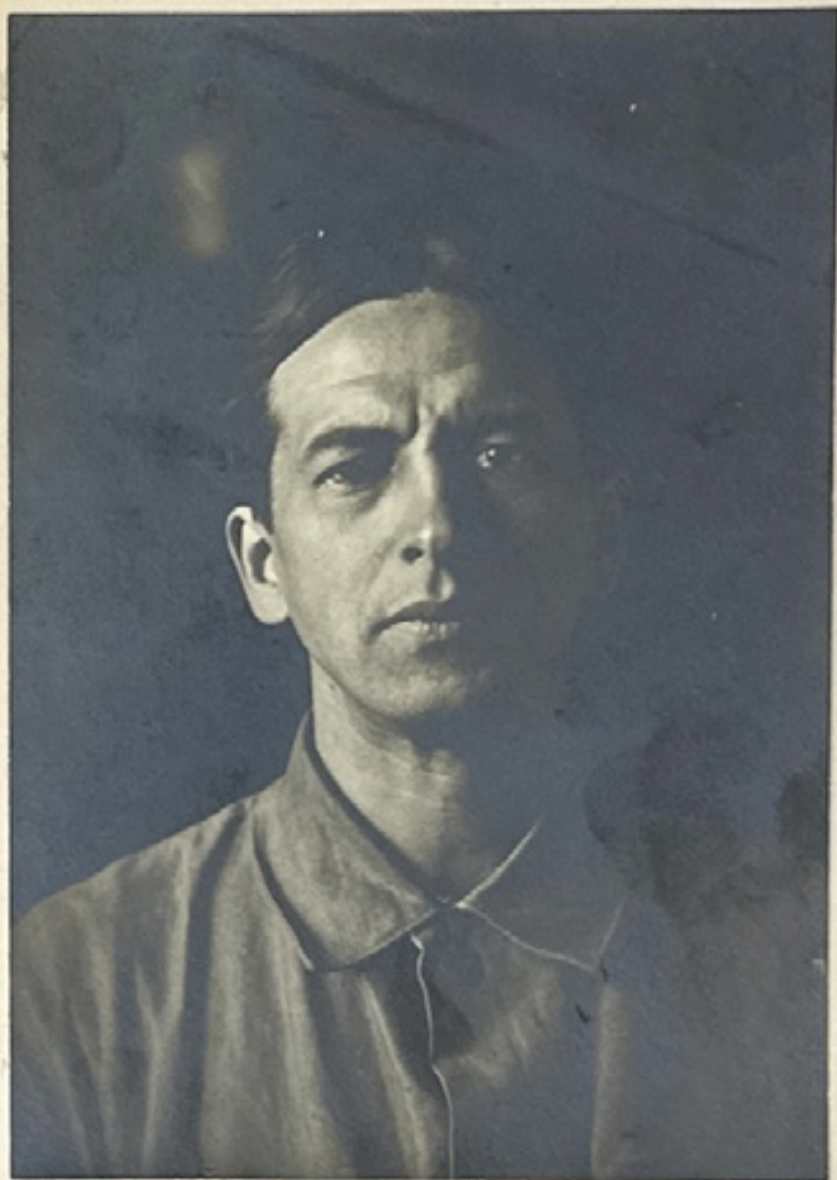
Boris Korolev (1884-1963) was one of the most well-known sculptors of Russian modernism of the 1910-1920s. He studied at the Studio of painting and drawing by I.I. Mashkov graduated in 1916. As a young sculptor Korolev was responsible for conducting the change in Russian sculpture from pre-revolutionary style to Soviet. In December 1917 he participated in demolition of Skobelev's statue in Moscow, and next year according to Lenin's plan of monumental propaganda (inspired by Campanella), he was an active participant in the group of young sculptors, creating the new monumental art for the newly born state. That was the period when a lot of the monuments were erected, sometimes from fragile and weak materials, in St. Petersburg, Moscow and Kyiv, praising the heroes of the Russian left. For example, Karl Marx's statue was erected in 1919, Korolev's design was one of the contestants, but in the end a more traditional version by Lavrov was chosen. Korolev was one of the founders of the sculpture faculty at VKHUTEMAS, where he taught in 1920-1925.

This period in Russian sculpture is important because the artist could freely experiment. One of the iconic experiments of the time was Korolev's cubist sculpture of the anarchist Mikhail Bakunin, erected on Turgenev square in Korolev's hometown of Moscow, 1919. According to art critic Vladimir Rakitin, 'the monument to Bakunin is one of the few works of Russian sculpture that could take its rightful place in the history of European sculpture of the twentieth century.' However it was too experimental even for revolutionary Moscow administration and it only stood for a few months in scaffolding, nevertheless becoming legendary among Muscovites as a symbol of the new world coming. 95% of monumental sculptures, erected in

1918-21 were demolished, or destroyed by natural causes within the next 10 years of their creation (a lot of the time they were created with gypsum, concrete or wood).

The First Exhibition of Russian Art (Erste Russische Kunstausstellung) was a milestone in the acceptance of new Russian art in the West. Massive in size, it consisted of approximately 1000 works by 150-170 artists. The catalogue for the exhibition was designed by El Lissitzky. It was the exhibition at which Malevich first showed 'White on white' and 'Suprematism', the western audience first viewed the works of Klutsis, Rozanova, Filonov.





Bojme Kofovuly



Korolev's participation in the exhibition was important, as it fell right on the very end of his cubist period – after 1923 there are no recorded cubist works by him, as he shifted towards other movements in Soviet Art. Works shown at the exhibition and included in this album are pieces from 1915-1920, including the design for the cubist monument of Marx, the photo of the notorious Bakunin statue, photos of two cubist sketches

and photo of the cubist 'project of the public building' (1920). Most of Korolev's work from the period didn't survive, as later he was named 'formalist' and banned from exhibiting. His first ever personal show was held only in the late 1950s, when the restriction was lifted.

PRICE: \$ 35000



Р. Елизаров
1919 Рисунок



МОСКВА
ПАЛЛАДИУМ М. БАКУНИНУ
1918-1920



Рисунок
1920
МОСКВА ПУТЬ
ДО ИСТОРИИ
КАНАЛ





● **SOVIET: Photomontage & Photo Books**

#15 BLUE BLOUSE SPIRIT

Zhivaia gazeta "Krasnyi klich" [i.e. **Living Newspaper "Red Call"**]. [Petrovsk (Saratov region), late 1920s]. 8 photographs mounted. Photos: 22x16 or 23x17 cm. Album: 30,5x22 cm.

In contemporary illustrated covers and a modern case reproducing two photographs. Few names are inscribed in pen throughout the album. Spine restored, some soiling, small fragments of covers lost, otherwise very good.

This noteworthy photo album contains photomontages dedicated to a "living newspaper" troupe, a common phenomenon in the Soviet propaganda of the 1920s. As the pictures themselves state, these performers followed principles of the Blue Blouse. The movement rallied agitprop theater collectives in 1923-1933, promoting revolutionary art and contraposing themselves to the professional stage. Each "blue-blouser" felt responsible for the whole team: during performance one person could become an illuminator, a singer, a makeup creator, a reciter, a gymnast, a dancer. The preparation of costumes required considerable imagination: the cardboard collage was often used to depict any clothing. The Blue Blouse periodical was an excellent example of constructivist design. Besides, usual photographs of productions demonstrated impressive postures and acrobatic formations.

By 1927, there were 5000 troupes with more than a hundred thousand actors involved. Such non-professional theater was established in most Soviet organizations. This album shows a group

which was formed in the Petrovsk workers' club called after Profintern. Along with other "blue-blousers", they might tour to factories, clubs, and visit other cities and villages. Most likely, the area of their performances was expanded to the Saratov region at least.

The album includes 2 individual portraits of organizer P. Miloslavov and editor M. Zaitsev, and 6 photomontage compositions. Piotr Miloslavov (1898-1975) is known as a singing teacher at the Petrovsk Pedagogical College and also a founder and director of the Volga Folk Choir. Photomontages feature actors during performances in 1925-1928 or thematic montages with their heads. Fortunately, the album contains most names of performers within collages or additionally handwritten in ink. The last montage shows the editorial board: their authors and poets, decorated with magazines "Blue Blouse" and "Club". The photomontages include the names of main actors involved.

PRICE: \$ 2750



Листок



КАРАСЬ И КИЧ

Пирамида
Зайцевский, Асеев, Юрик

Группа в белых

Полков

Буряк
Шагрина

Колд
Легков

Блинков
Ларин



ЖИВ

ЮМОР

ГАЗ

ПОЛОВСКАЯ
КАСТА



#16 ART PROPAGANDA

Za oboronu SSSR [i.e. **For Defence of the USSR**]. Moscow: Izdatel'stvo AKHRR: Shkola FZU pri 1-i Obratsovoi tipografii, 1928. 48 pp.: ill. 27,5x20 cm.

In original illustrated wrappers. Covers slightly soiled and rubbed, minor fragment of spine lost, leaves faded, otherwise very good. One of 10000 copies. Cover design with constructivist elements and letterpress design was created by (most likely) Czech artist P. Skala. The title page features constructivist typeset design.

An amazing collection of art propaganda projects that were supposed to be installed in workers' clubs and reading huts or to be used during rallies. All works were dedicated to the 10th anniversary of the Red Army. All projects featured two main communist colors: red and black.

In the early Soviet Union, constructivist designers created striking and inspiring visual propaganda. Innovative compositions with machine rhythm were enhanced by catchy words. This edition collects ideas on how to decorate "a military corner", a shooting range, walls and windows of workers' clubs and reading huts. Interior decorations show constructivist exhibiting principles, including use of moving showcases of several types. For "a military corner", compilers offered some amusement structures. One of them was an easy-to-make quiz attraction. Its round field was divided for sections which depicted, for example, individual parts of a rifle or machine gun. A handle was spinning, setting the field in motion. When the field stopped, an arrow pointed to one of the drawings and a participant had to name a part of a gun, tell about it and how to use it. Frequently, shooting ranges were organized. Among stationary and mobile targets were Emperor, kulak, priest, Menshevik, NEPman, general, Chamberlain, Poincaré, Zhang Zuolin, et al. Another attraction wasn't military but was ideologically charged. The edition includes an illustration of structure and text instructions on the creation of rayok [Russian peep show]. For propaganda purposes, it might show caricatures of Bolsheviks' enemies captioned in a rhymed, humorous way. Walls on the inside were covered with posters, with slogans only or decorated in

the constructivist style. Exemplary designs were published for a bulletin board, a class schedule, as well as a projection screen. Variants of emblems, political caricatures, illustrative diagrams were showcased for use in wall newspapers and posters.

Every Soviet rally became a show with banners, propaganda puppets and costumes. An additional frame was often placed inside a costume if it was necessary to make "a propaganda giant". The picture 73 depicts such giant costumes of Chamberlain, White general and a Ku Klux Klan member. Puppets might represent capitalists, fascists, White generals and other enemies of Bolsheviks (pic. 72).

No copies found in the USA





Apart from interior solutions, exterior of reading huts and workers' clubs, public spaces might be decorated. The edition includes options for communist design of flower beds and public gardens. For the winter season, propagandists exhibited snowmen mocking "enemies" (White general, bourgeois) and snow structures with communist decorations. To celebrate Defender of

the Fatherland Day on February 23, propaganda scarecrows were burned. The idea was taken from the Maslenitsa holiday, which wasn't officially celebrated in the USSR until the late 1950s.

The rear sides of covers feature advertisements of AKHRR [Association of Artists of Revolutionary Russia] for production of luboks and sculptures.

PRICE: \$ 8500



ЗАНИМАЙСЯ



Рис. 25. Лозунг



Рис. 26. Лозунг



Рис. 27. Лозунг

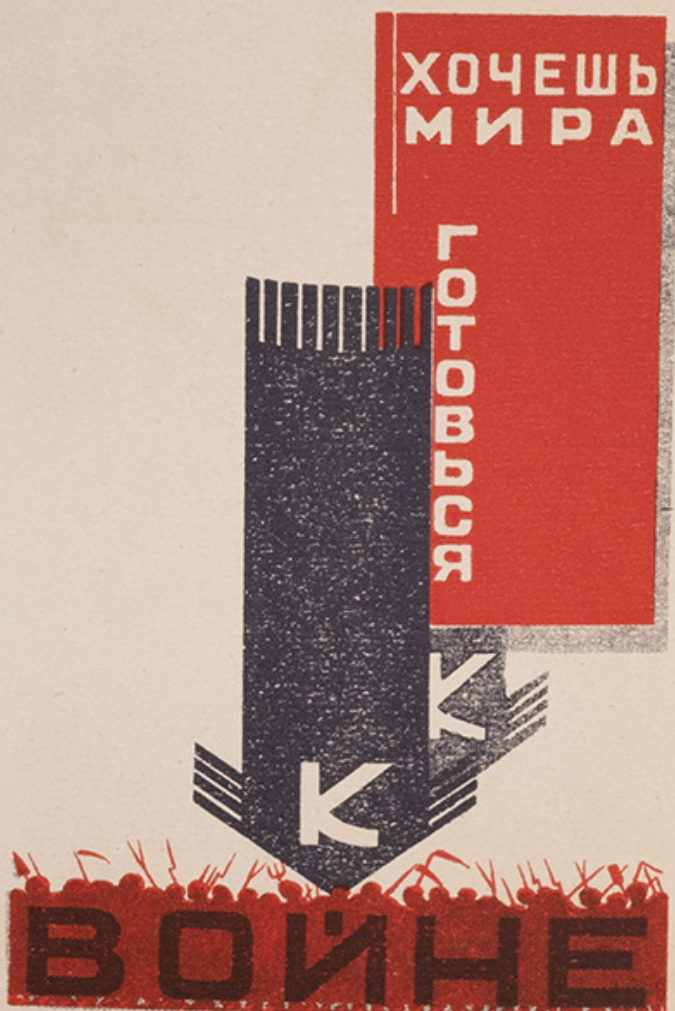


Рис. 28. Лозунг

#17 BELARUS IN THE 1920S

Belarus' savetskaia [i.e. **Soviet Belarus**]. [Gomel]: Dziarzhahnae vydavetstva Belarusi: Palesdruk, [1932-1933]. [2], 101, [1] pp.: ill., 4 portraits. 41,5x28,5 cm.

In original full cloth with embossed lettering decorated with a gilt frame. Some soiling, pale water stains, some foxing on tissue guards, otherwise very good. Extremely rare parade edition. One of 6000 copies. In Belarusian.

This photobook features industrial and agricultural projects that Soviet Belarus realized for early socialist years and the first five-year plan in particular. The pictures are also a source of the original appearance of 1920s – early 1930s Belarusian architecture.

The design was created by Valerian Dvorakovsky (1904-1979), best known for his book designs. He studied in Leningrad VKHUTEIN with V. Konashevich, V. Levitsky, D. Mitrokhin in 1924-1929. Before the graduation, Dvorakovsky began to collaborate with publishing houses and prolifically worked in various techniques. In 1932, Dvorakovsky also took part in the exhibition "Poster on Serve of the Five-Year Plan" in Moscow. For this edition, he used photographs by Isaak Salaveichyk (Soloveichik), Lev Dashkevich, U. Semeniako and others.

Via photography, they preserved enterprises built or reconstructed in the first five-year plan: departments and facilities of the Bobruisk Wood Works (1927), the first large powerstation in Belarus – Asinstan, or Osinstroi, or the Belarusian Regional Power Station (1930), the Vitebsk flax spinning factory and enterprises founded for its employees, the Orsha flax spinning combinat (1928), the tannery "Bolshevik" and the Mogilev tannery (1930), Minsk and Vitebsk clothing factories, Minsk Central Dairy Factory (1929), the Orsha Meat Plant, the Minsk and Gomel Mechanized Bakeries, Minsk Pharmaceutical Factory, Vitebsk Glasses Factory, a new Match Plant in Barysaw, the Dobrush Paper Mill, the Gomel Agricultural Machinery Plant (1930), the Minsk Machinery Works, as well as early Soviet workers' clubs and new apartment buildings for workers in Minsk, Vitebsk and Gomel. Some of these photographs show early Soviet buildings in the constructivist style, some of them had been demolished during the following decades and weren't reconstructed in their original form.

The book published models and realized buildings of Byelorussian State University campus (built in the 1930s), models of Minsk factory-kitchen (built in 1934), a constructivist building of the State Bank (built in 1931 and lost in WWII), the House of Government (built in 1934).

Apart from architectural and industrial successes, the photobook shows the first Minsk tram launched in 1929, early Soviet Belarusian science and medicine, sports events, poultry and animal farms, agricultural machinery. Several large and well-equipped collective farms were depicted.



[Worldcat doesn't track this edition](#)





Among them, one of small size was proudly presented. It is a Jewish collective farm "Erste Mai" [May 1]. The edition contains a group photo of farmers and a pair listening to radio, a small-scale cheese factory, livestock, Jewish agricultural schools. Encouraging Jews to take up agricultural work, a forceful state campaign was introduced in the 1920s. It was operated by the Society for Settling Toiling Jews on the Land (OZET). By the late 1920s, most collective farms of BSSR were Jewish. Increasing anti-semitism of Soviet authorities began to ruin OZET in the early 1930s and finished the deal in 1938.

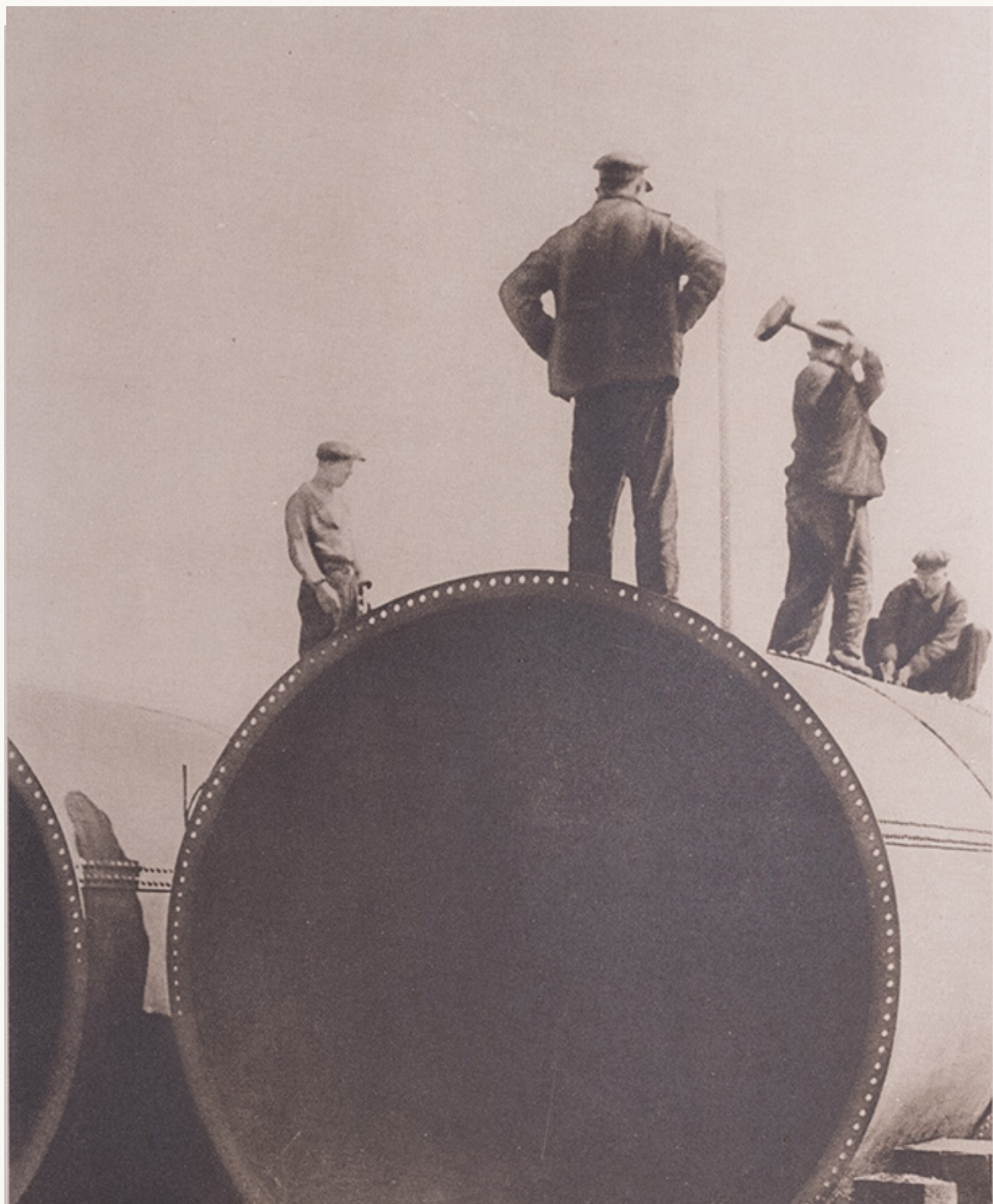
There are photos of the Vitebsk Art College (center of Russian avant-garde in 1919-1922) and other educational institutes, Minsk and Vitebsk museums in which anti-religious and Jewish rooms were highlighted. One double-page spread is dedicated to Soviet organizations located in former synagogues: the Jewish State Theater of Belarus, the Vitebsk Red Army movie theater, workers' clubs, and sports organizations. Last curious pages feature pictures

of swamp cultivation practice using contemporary techniques.

The edition contains four inserts. After Lenin and Stalin, portraits of Mykola Gikalo (1898-1938) and Aliaksandr Charviakov (1892-1937) are included. Both of them were high-rank party officials. In 1932, Gikalo was appointed the First Secretary of the Communist Party in the Byelorussian SSR while Charviakov was the Chairman of the Central Executive Committee of the Republic. During the Great Purge, Charviakov was ideologically criticized and shot himself. At the same time, Mykola Gikalo became a part of a NKVD troika in Ukraine, actively participating in executions. In October 1937, Gikalo was arrested and murdered. Incredibly rare provincial Soviet photo-book. A lot of the administrators praised in this edition have been executed in late 1930s (like Gikalo and Charviakov), making this book forbidden for circulation.

PRICE: \$ 8500





МЕНСКІ МАШЫНАБУДАУНІЧЫ І ЛІЦЕЙНЫ
ЗАВОД імя Т. ВАРАШЫЛАВА

#18 DNIEPER DAM

Dneprostroy i novoe Zaporozh'e = Dniprel'stan i nove Zaporizhzhia [i.e. **Dneprostroy and the New Zaporizhzhia**]. [Kharkiv; Leningrad]: Izd. Vseukrainskogo komiteta sodeistviia Dneprostroyu: Gos. tip. imeni Ivana Fedorova, n.d. [43] leaves, including 8 folding leaves. 22,5x32,5 cm.

In original thick paper covers with constructivist design. Spine restored, covers rubbed, some soiling occasionally, otherwise very good. First edition. Unlike the second one, this edition is undated.

Notable photobook is a document on an initial stage of the construction of the first gigantic project of the earliest five-year plan. "Dneprostroy" is the name of an enterprise founded in Zaporizhzhia in 1926 to build a series of hydroelectric power stations on the Dnieper river. Thus, the enterprise was an important part of the GOELRO plan. Nevertheless, the name is mostly associated with the first and largest Dnieper Dam. Its construction had gradually begun in 1927, was mechanized in 1929 and was completed expeditiously in 1932. The new urban center Zaporizhzhia and light industry enterprises were rising around it.

It was Trotsky who had proposed an industrial course of development for the Soviet Union, which was opposed by Stalin and Bukharin favoring the rural economy with small peasant farms. Trotsky made several visits to Zaporizhzhia and Dnieper rapids, actually making a descent of the still untamed river (as he recalled in his autobiographical book 'My Life'). He invited a commission of American technical experts who were later joined by German specialists. By late 1926, though, Stalin had finally removed Trotsky from all the posts.

The book begins with portraits of those who managed the construction project: party leaders, high-ranking officials of the Soviet economy (G. Krzhizhanovsky, V. Kuibyshev), main engineers of Dneprostroy (A. Vinter, B. Vedenev, P. Rotttert)

and the People's Commissar of Internal Affairs of Ukraine, Vsevolod Balitsky. It was the common 1920-1930s practice of moving commissars from armed forces and OGPU-NKVD to economic posts (as happened to Dzerzhinsky, Trotsky and Beria). All major construction projects were managed by the People's Commissariat of Internal Affairs that commanded a colossal amount of human resources.



Worldcat shows the only copy of this edition located in the University of Minnesota





The cover design was created by Jewish artist Mark (Meer-Volf) Kirnarskii (1893-1942). He was born into a merchant family in the Chernihiv region. In 1912–1913, Kirnarskii studied at the Higher Special School of Architecture in Paris, in 1917–1919 continued studying under I. Fomin at the Petrograd Academy of Arts. In 1919–1922 he studied under G. Narbut at the Ukrainian Academy of Arts in Kyiv. In 1924, Kirnarskii began to work as type designer, then mastered contemporary cover design. His works feature a great diversity of notable letterpress designs. This cover shows a constructivist composition of bilingual titles. The repetition pattern is used in the title page design as well. It was created by the designer of the first coat of arms of RSFSR, Alexander Leo (1868-1943). He was engaged in book graphics from 1900 and soon started to work on high-quality editions produced at the Golike and Vilborg publishing houses. In the 1920s, Leo collaborated with publishers GIZ, Priboi, Atenei, Academia, etc.

Texts were composed by the All-Ukrainian Dneprostroi Assistance Committee in Kharkiv. Pictures were taken by the Kichkas Technical Bureau in Zaporizhzhia (i.e. located near DniproHES itself). However, the creation of layout and cover design and printing of the book were transferred to Leningrad. The State printing shop named after Ivan Fedorov was entrusted with this project.

Photographs feature initial construction works, raising dams, infrastructure for workers, including living buildings, factory-kitchen, hospital, a general view of a workers' village called, as usual, a Socialist town (now it is a district of the Zaporizhzhia city). Captions for photographs are printed in 9 languages, including Russian, Ukrainian, Belarusian, Georgian, Armenian, Uzbek, etc.

PRICE: \$ 5500

7



Здание главной конторы на Днепрострое. Сооружение новейшей архитектуры из бетона и стекла

Будинок головної контори Дніпрольстану. Споруда найновішої архітектури з бетону та скла



#19 SOVIET UNION CONQUER THE FAR EAST

Severnaia magistral' [i.e. **The Northern Highway**]. N.p.: Stroisviaz' DVK, VSK i YaASSR, 1932-1933. 34 leaves with photographic illustrations mounted. Album size: 29x42 cm.

In contemporary cloth binding fastened with twisted cord. Very good. Water stains and some soiling on the outer edge. One of the photos lost two fragments – definitely, there were portraits of executed people.

An exceptional photomontage heavy weight of an album, propagating one of the Stalinist constructions in the Far East. Work in extreme northern conditions on the development of territory, the extraction of gold, ores and coal, as well as the development of infrastructure were carried out mainly by prisoners. However, the project was flawlessly presented as a heroic exploit of ordinary Soviet people.

Natural sources of the territories “were accepted into service for the second five-year plan”. Some statistics on them are published, including 25 million quintals of fish per year. Capacity of gold diggings were defined by an uncertain word “significant” because Soviet gold deposits began to be tracked down and developed just before it. However, it was the main persuasion to send thousands of people (free and convicted) to this region.

The photomontage “Everything – Because of Socialist Raising of the Far East Region” features early pictures of Kherpuchstroi, one of the Soviet campaigns on the region's development started thanks to discoveries of wealthy gold deposits. One of these places was located near the village of Kherpuchi (Khabarovsk Krai). The montage includes airplanes, a railway of the Suchansk coal mines, transportation of timber, workers' dwellings raised in the middle of nowhere, as well as Dalzavod [the Far Eastern Shipyard]. This pre-revolutionary enterprise was nationalized and continued to specialize in shipbuilding under Soviet rule. In 1931, the company began building and completing construction of ships and submarines for the Pacific Fleet.

One of the particularly interesting photomontages is named “Tungusic People Are Building Socialism”. It shows representatives of Negidals, a small indigenous community in the Russian Far East. According to the pictures, they were introduced into socialism and formed a local collective farm.

Evenks, Yakuts, Korean and Chinese people of that region were challenged to join the socialist competition and that is the topic of another photomontage.

The album was produced after Soviet authorities launched the construction of a telephone-telegraph line along the Northern parts of the Far East Region and the Yakut ASSR in 1932. It was stated as a necessity for the second five-year plan.





The date is shown in the composition that isn't fully preserved by today. Lost fragments of this picture most likely included portraits of local officials that hadn't survived the Purge. Only one portrait was left in that leaf. Also, some portraits of officials are preserved on the last leaf.

For the Northern Telephone Line, expeditions were sent to different settlements in the Khabarovsk Krai: Ayan, Kerchi, Chumikan, Nikolaevsk, etc. Photographs depict views from shore of the Sea of Okhotsk and the rivers flowing into it, as well as impassable taiga, frozen rocks and other hardship that builders had faced. Permafrost cramped the works, and water made it difficult to dig the soil. "Cargos were carried by horses, reindeers, sled dogs and people themselves [statistics on all the methods were also added into one photomontage]. They were building bridges over rivers, and dragged poles over mountain peaks. They installed telephone poles manually, strengthening the stability of the line in every possible way". Documentary alternates with optimistic retelling of builders' leisure time, their bread-cooking sessions in handmade clay ovens and creation of a wall newspaper.

In 1936, the construction of the longest telephone line from Moscow to the Far East (more than 9000 km) was completed. This album most likely contains statistics related to the Far Eastern part of the whole line. Photomontages show illustrative statistics on length of the line, scale of the felled forest, number of poles installed, number of insulators, length of underground and underwater cables, length of equipped trails and bridges.

The album itself is likely to be a maquette of a never finished print album, under the same title. The structure of the album, the quality of the photomontages and the layout differ this piece from the usual 'presentation' type of party photo-album, that would be given on a special occasion to a local authority. The fact that album has included the repressed people (torn out) might explain, why 'Severnaia magistral' never was printed in a book form.

PRICE: \$ 9500





*на станциях работали
МОНТАЖИСТЫ,
устанавливали машины
и оборудование...*



*и впервые звенки и якуты
увидели лампочку Ильича...*

*все это
в результате
социалистического
подъема
на
ДВК*



#20 SOVIET AGRICULTURE

VISKHOM VII S'ezdu Sovetov [i.e. **From the All-Union Research Institute of Agricultural Engineering to the VIIth Congress of Soviets**]. Moscow: ONTI NKTP SSSR: Glavnaia redaktsiia literatury po mashinostroeniiu i metalloobrabotke, 1935. 209, [3] pp.: ill., 3 portraits. 21,5x25 cm.

In original full cloth and original illustrated dust jacket; modern case reproducing design of dust jacket.

First and only edition. One of 3000 copies. Very rare. Design was created by G. Krastoshevskii. This little-known artist collaborated with N. Sedelnikov working on the photobook '15 Years of the Soviet Construction' (1932) and with I. Rerberg designing 'Soviet Subtropics' (1940).

This particular photo book is dedicated to the first years of the All-Union Research Institute of Agricultural Engineering. Employees of the institute were entrusted with design of original Soviet constructions of farm machinery for the early five-year plans and expanded shock-working movement.

Since its foundation, it was headed by Vasily Goriachkin (1868-1935). He graduated from the Faculty of Physics and Mathematics of Moscow University and from Moscow Technical School. In both institutions, Goriachkin studied under the father of Russian aerodynamics Nikolai Zhukovsky. The main works by V. Goryachkin relate to agricultural mechanics. He began to publish them before the Revolution. His "Theory of Plow" came out in 1927 and soon became classics. Thanks to Goriachkin, farm machines and tools became the subject of deep and versatile scientific study, the mechanical essence of many processes and machines was revealed and a scientific theory was created for their design and rational construction. In 1913, Goriachkin initiated construction of one of the earliest machine testing stations in Russia. In 1928, on the basis of a machine testing station, VISKHOM was created. Later its branches were formed in Kharkiv, Rostov-on-Don, Omsk and Tashkent.

The edition opens with a picture of agricultural work in process: a tractor driving six tools at one time. The title page is printed on verso of the second leaf: a reverse text "To VII-th Congress of Soviets" is built on the printer's borders. Above it, red lines explain the abbreviation of VISKHOM and publishing details. Meanwhile its recto features a reproduction of a painting where field work is going on.

The book includes articles written by S. Ravva (contemporary head of the VISKHOM), V. Gan, V. Goriachkin (honored consultant of the institute), heads of different laboratories: aerodynamic, grain cleaning and grain harvesting, designing, of tillage implements, of materials research, of cutting devices, of wheels, etc. After them, departments of the Kharkiv branch are also overviewed. A separate section is dedicated to printed materials issued by institute employees and their reference library. At the end, the book lists 24 works published in 1933-1934 and 21 projects approved.



[Worldcat doesn't track this edition](#)





The edition presents new farm machinery created at VISKHOM and portraits of designers. Since 1933 the institute produced new variations of tractors, plows, cultivators, seed drills, combine harvesters, balers, threshers, mowers, also cotton, flax, hemp, potato and sugar beet harvesters, a beet-tops cutter, potato sorting and drying machines, etc. A special list contains all VISKHOM machinery launched in mass production in 1935.

Photographs and descriptions are given for restored pre-revolutionary and newly built factories producing agricultural machinery by 1935: "Sickle and Hammer" (Kharkiv), "Kommunar"

(Zaporizhzhia), "Sibselmash" (Omsk), "Rosselmash" (Rostov-on-Don), "Tashselmash" (Tashkent), "Sarkombine" (Saratov), etc. Pictures also feature the main VISKHOM building, abundance of equipment in various laboratories, machinery during tests.

In 1967, VISKHOM was named after Goriachkin. Being gradually destroyed after the dissolution of the USSR, the institute ceased to exist in 2015.

PRICE: \$ 5500



#21 LISSITZKY

Photo of photomontage poster. Davaiete pobol'she tankov [i.e. **Give Us More Tanks**]. [1940s] 16,6x10,5 cm.

One corner slightly chipped, traces of glue on rear side, small stain on the center of photo, otherwise very good.

A photo reproduces the best known wartime photomontage poster that was designed by El Lissitzky in 1941. It is considered the last work by the designer. In 1941, his tuberculosis worsened, but Lissitzky continued to produce visual propaganda. He died in Moscow on December 30, 1941.

This poster for Soviet efforts in World War II called for more extensive production of military technics, guns and rounds for the victory. In close-up, two (male and female) engineers are standing out while other factory employees are working with machines in the background. The poster features "soldiers of the rear" who fought for increased production in parallel with Red Army soldiers in the frontline. Among them were women, schoolchildren, elderly and disabled people. For military purposes, many factories were re-oriented and produced details of weapons.

In the original lithographic poster, the texts are written over the red background; stars on an airplane and tank are painted in the same color. The slogan "Everything for the frontline! Everything for the victory" that Lissitzky placed on the poster became a catchphrase during the war. It echoed other calls of those years: "The front needs it – we'll do it!" and "Work is like a battle!"

The photograph could have been used for a local exhibition or a wall newspaper.



PRICE: \$ 2500



#22 THE PEAK OF SINO-SOVIET FRIENDSHIP

Desiat' let Kitayskoy Narodnoy Respubliki [i.e. **The Tenth Anniversary of People's Republic of China**]. Beijing, 1959. [2], 588, [23]p p.: ill., portr. 37,3x23,5 cm.

Original illustrated binding with the Republic's coat of arms on the front cover. Complete with the dust-jacket and a cardboard case. Few tears of the dust-jacket. Otherwise fine.

Extremely rare in such condition with dust-jacket present as well as the card from the committee of celebrating the 10th anniversary of People's Republic of China - the book was given as a gift to the delegates.

The book is an excellent example of the parade photo-book in the style similar to Soviet editions of 1930-1950s. The photos are executed in black and white as well as in colour, some are folding. The publication contains the programmatic articles of Chinese statesmen and party leaders, speeches of the leaders of the Communist Parties of different countries and the leaders of foreign delegations who came to China for the anniversary celebrations, many colour and black-and-white photographs of ceremonial events in Beijing, including a visit by N.S. Khrushchev, evenings of music, dance and Peking opera, banquet, military parade, etc. Unfortunately the photographers and artists of the edition are not known.

Despite the fact that the book is an elaborate creation, there's not a single contributor mentioned who has worked on the book – not an editor or a designer. No print-shop or a typography mentioned in the edition as well as the print-run.

The book is printed at the time when Soviet and Chinese relationships were still very strong.

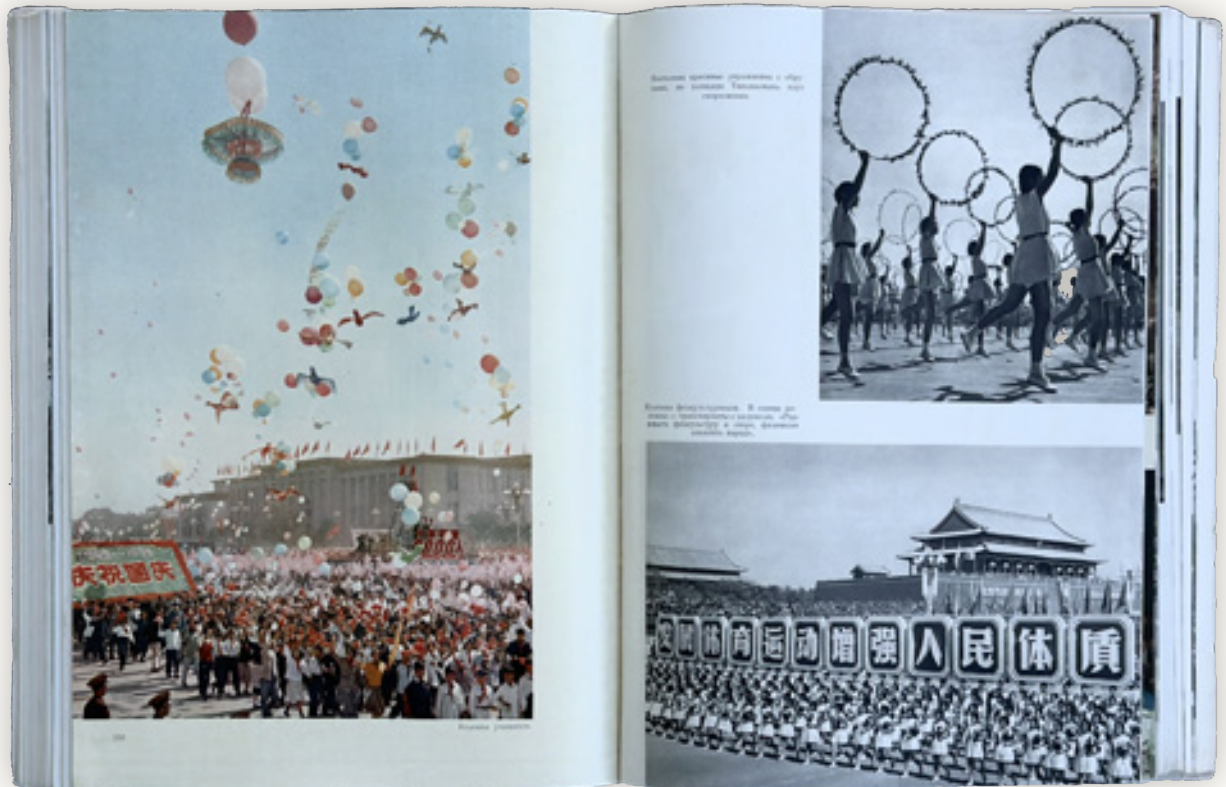
Khrushchev attended the 10th anniversary of the Party himself, at the time okaying all kinds of industrial, financial and military support for China. The USSR in the late 1950s accounted for half of Chinese foreign trade. All of this ended in 1961 with the beginning of the Sino-Soviet split, when Mao accused Khrushchev of pivoting from the classical Leninist-Marxist ideology. Against that ideological background, China took a belligerent stance towards the Western world, and publicly rejected the Soviet Union's policy of peaceful coexistence between the Western Bloc and Eastern Bloc. The Soviet Union supported the Uygur uprising against Mao and considered preventive nuclear strikes.

PRICE: \$ 3750





Пекин. Тяньаньмэнь и окружающие улицы.



Большая спортивная гимнастика в честь 10-летия основания Тяньаньмэнь, 1959 г.

Китайская физическая культура. В центре группа гимнасток выполняет упражнения. Фото: Китайский фотографический журнал, 1959 г.





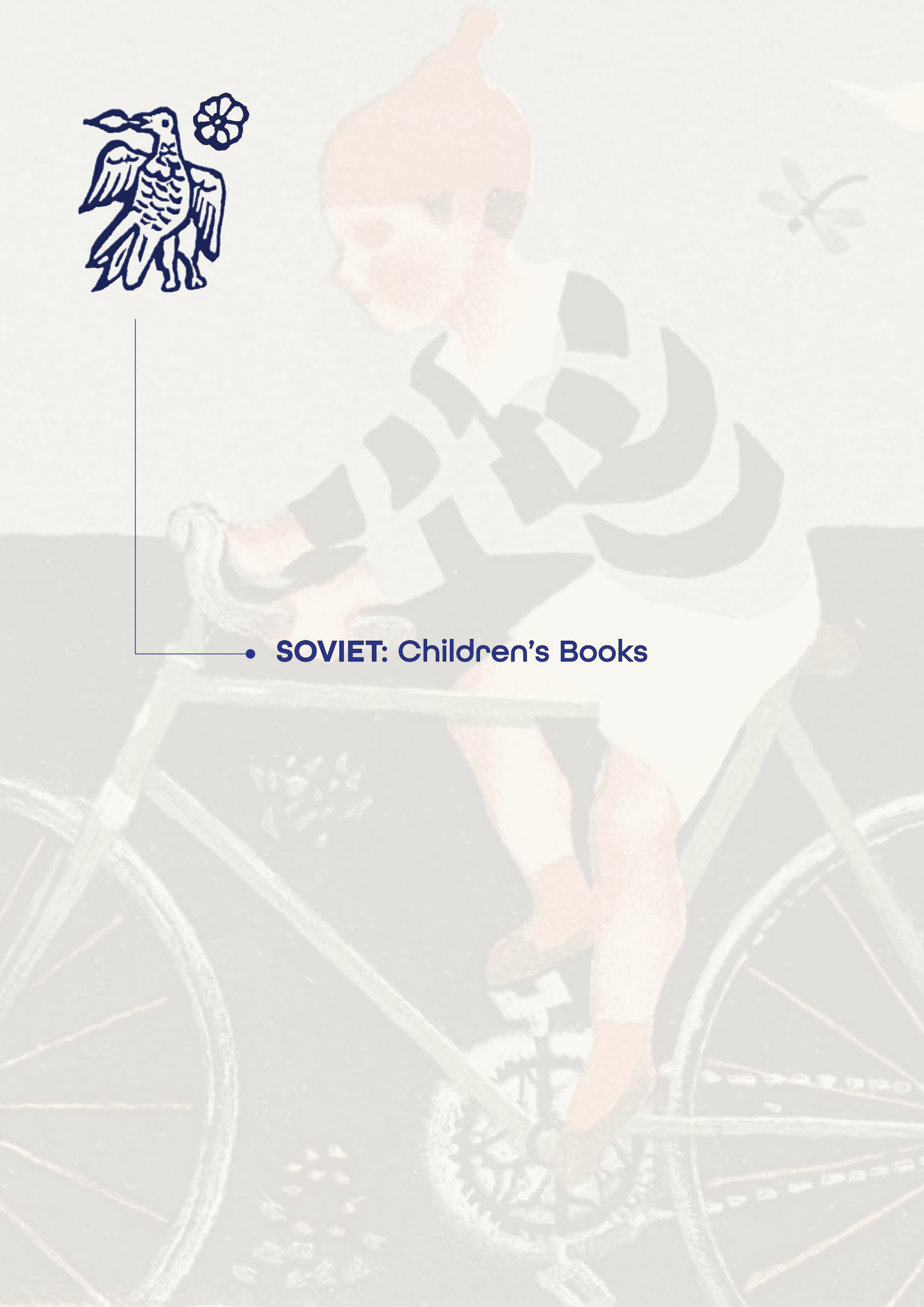
Представитель правительства Гвинейской Республики Барри Диавандоу в гостях у одного рабочего.



Правительственная культурная делегация Лиемского Королевства осматривает овощи, выращиваемые народной коммуной «Ма-цло», расположенной в пригороде Шанхая.



• **SOVIET: Children's Books**



#23 POPOVA & MAYAKOVSKY

Mayakovsky, V. Kon'-ogon' [i.e. **The Fire Horse**] Moscow: GIZ, 1ya Obraztsovaya tipogrfiya, 1928. [12] pp., including wrappers. 23,6x19,8 cm.

In publishers' wrappers. Spine is slightly restored, marginal pale foxing on the last 2 pages, otherwise in very good, original condition. Lithographed throughout.

First edition. One of the best-known early Soviet children's books.

On April 12, 1927, Mayakovsky formalized an agreement with the children's literature department of the State Publishing House. On the same day, he submitted the manuscripts of two children's books, titled "Read it and ride to Paris and China" and "Fire Horse." While in Prague that April in an interview, Mayakovsky expressed his newfound interest in children's literature, stating, "My newest hobby is children's literature. It is necessary to familiarize children with new concepts, with a new approach to things. The result of this passion is evident in two books: 'On Teamwork' and 'A Journey Around the Earth' (referring to 'Fire Horse' and 'Read and Ride to Paris and China')."

He further explained, "I set myself the goal of instilling in children some of the most elementary ideas about society, doing this, of course, in the most careful manner." When asked for an example, Mayakovsky shared, "Here, let's say, a short story about a horse on wheels. At the same time, I take this opportunity to explain to the children how many people had to work to make such a horse. Well, let's say, a carpenter, and a painter, and an upholsterer. In this way, the child becomes familiar with the social nature of work. Or I write a book about travel, from which the child learns not only geography but also that one person, for example, is poor, and another is rich, and so on."

Lidia Popova (1903-1951), who is best-known for the illustration to this book, studied in VKHUTEMAS under Alexandra Exter in 1919-1924. After that she was working at the publishing house 'Young Guard' and 'Gosiizdat', also active in poster design. The bold, geometrical and contrast imagery of the 'Fire Horse' became classic, the book would be reprinted with the same set of illustrations until today. During Soviet time, the book held 38 editions, but only one during Mayakovsky's lifetime.

PRICE: \$ 16500

Worldcat locates copies in US at UPenn and Princeton only







#24 VKHUTEMAS

Schepotev, Viktor. Zheleznaia doroga [i.e. **The Railroad**] / [edited by Samuil Marshak]. Moscow; Leningrad: GIZ, 1930. 16 pp., including the wrappers. 16x13 cm.

Original chromolithographed wrappers. Spine is slightly chipped, otherwise very good.
First and only edition.



Klavdia Afanasyevna Kozlova (1902-1966) received her education at Moscow VKHUTEMAS. Subsequently, she, along with a cohort of fellow graduates, became a part of the OST (Society of Easel Artists), which was established under the leadership of David Shtenberg. The OST artists were in opposition to AHRR (Association of Artists of Revolutionary Russia), which actively combated "formalism" while upholding the traditions of the Russian avant-garde. In contrast, the OST members, influenced by avant-garde artists and departing from pre-revolutionary realism, gravitated towards social realism in painting, incorporating techniques from European expressionism. Kozlova's artistic output deeply embraced the principles of the OST movement, and she was a member of the Isobrigade group from 1931 to 1932.

Led by A.A. Deineka, as part of a brigade of artists – fellow OST members (E.S. Zernova, V.I. Lyushin, E.K. Melnikova), participated in the creation of a three-color "Poster ABC Book" for lacemakers of the Vologda region.

The book is written by Viktor Schepotev (1908-1985) – a young Ukrainian author from Dnepropetrovsk (now – Dnipro), who published his first two books in 1930, both edited by Samuil Marshak. Interestingly, in the 1920s he studied in the railroad college, but dropped out, deciding to dedicate his life to writing. Later in life he was better known for translating Chechen literature, and co-writing the novel 'Gibel Vendetty. Vainakhskaia povest' with Chechen authors Mamakaev and Oshaev, that became the classical text of Soviet Chechen literature.

This book falls into the large category of Soviet children's books, dedicated to Soviet railroads. In late 1920s-early 1930s the railroad construction in the USSR was at its peak – for example, by 1930 the Turkestan-Siberian railroad was finished, which linked Soviet Asia with the European part of the country. The text of the book is dedicated to a group of children that decided to construct their own railroad, within one communal apartment, and for that purpose they formed a brigade, started to work in shifts and in the end got the job done. In Schepotev's verse the world of the main hero Petya is skillfully interchange with the real world, and by the end of the narrative it seems that although the children were constructing the toy railroad, the actual operational railroad was complete, and Petya has been chosen to become the first engine driver.

PRICE: \$ 2750



Rare. Copies located at University of Chicago,
McGill University Library and Princeton
University Library





Думает Петя:
«Дорога плоха,
станций нету,
людей не слышать»...

Чтобы машины
везти для полей,
железной дороге
нужно много людей.

На разные службы
людей найти:
на службу тяги
и на службу пути.



II
Петя
в детском саду,
он с ребятами в ладу.
Железную дорогу
в сад принес:
рельсы,
вагоны
и паровоз.



Первая бригада
знает одно:
свинчивает рельсы,
строит полотно.

Вторая бригада
без отдыха и сна
ставит телеграфные
столбы у полотна.





#25 OBERIU MEETS UNOVIS

Vvedensky, A. Begat', Prygat' [i.e. **To Run, To Jump**]. Leningrad: GIZ, 1930. 12 pp. 20x15 cm.

Original chromolithographed wrappers. Spine is a bit scuffed, number in ink on the rear wrapper (N48), period paper label on the front cover with book's details in English, indicating that the book left the USSR soon after it was produced.

Alexander Ivanovich Vvedensky (1904-1941) was a Russian poet, playwright, and children's writer, associated with the Association of Real Art (OBERIU). As part of the "last leftists" in pre-WWII Leningrad, the Oberiuts faced a brief existence. Their public speeches garnered harsh criticism in the press, with the Komsomol audience expressing scandalized reactions to the seemingly apolitical nature of these "incomprehensible" poets. In late 1931, Vvedensky, along with other Oberiuts, was arrested, reportedly due to accusations that he had toasted in memory of Nicholas II. Another version suggests that his arrest was linked to his performance of the "former anthem" at a social gathering. He was subsequently exiled to Kursk in 1932, where he lived for a time with Kharms, before residing in Vologda and Borisoglebsk. On September 27, 1941, Vvedensky faced another arrest, this time on charges of counter-revolutionary agitation. According to one account, he was transferred to Kazan but tragically passed away during transit on December 19, 1941.

Vvedensky has written a handful of children's books in the late 1920s, for the publications he collaborated with Filonov's student Alisa Poret and with Malevich's student Vera Ermolaeva (1893-1938). Ermolaeva, who has contributed her surrealist design for this book, has already worked with another OBERIU poet Daniil Kharms on his children's publication – Ivan Ivanovich Samovar, that came out in the same publishing house one year prior to this edition, in 1929. Vera Ermolaeva is best-known as one of the founders of suprematism. In 1919-1922 in Vitebsk, she worked alongside El Lissitzky, Chagal, Malevich, Suetin, where the new movement was born, theorized, and taught.

In 1929, she, along with artists V.V. Sterligov, K.I. Rozhdestvensky, L.A. Yudin, N.M. Suetin, and A.A. Leporskaya, established "The Group Of Pictorial And Plastic Realism." These artists, including Ermolaeva, organized creative "Tuesdays" and held "apartment" exhibitions at Ermolaeva's residence, accompanied by lively discussions. These exhibition activities, confined to a close-knit community of like-minded individuals, eventually led to a written denunciation. Tragically, on December 25, 1934, Ermolaeva was arrested and subsequently executed in Karaganda in 1938 as an anti-Soviet conspirator.

In the last 40 years the Ermolaeva is celebrated as one of the most unusual and independent voices in Russian avant-garde.

PRICE: \$ 6500



Extremely rare. First edition recorded only at Princeton





Собрались дети во дворе и стали играть. Соня и Володя стали рядом. Соня взяла палку, Володя — флажок и начали вольные движения делать.

Раз, два,
Выше голова,
Три, четыре,
Руки шире;
Пять, шесть,
Медленно присесть;
Семь, восемь,
Палки бросим,
Посидим и отдохнем,
А потом опять начнем.

„Ну, давай еще раз“. А Володя говорит: „Я не Соня говорит: „Это потому, что ты неверно

дышать? — говорит Володя. — А вот как, — говорит приседаешь, выдыхай из себя воздух, а когда вдыхай его. Понял? — Понял, — сказал Володя, лад.

Раз, два,
Выше голова.

за они делали. Правда после каждого раза



А потом Коля на велосипеде поехал. Смотрите все.

На велосипеде
Скоро мы поедем,
Скоро мы поедем
В дальний путь,
В город Лугу,
В Тверь, Калугу
И еще куда-нибудь.

Увидел маленький Саша, как Коля ездит, и говорит: „Коля, дай мне на велосипеде покататься“. Посадил его Коля на велосипед и говорит: „ну, ездай.“ А Саша ездить не умеет, — сел и свалился сразу. — Вот видишь, — говорит Коля, — не так-то это просто на велосипеде ездить, я сам долго учился. А тебе еще даже ногами до педалей не достать. — Ладно, — говорит Саша, — подожду, когда ноги вырастут, — тогда посмотрим, кто лучше ездить будет. Наверное я.





#26 DER EMES FINAL YEARS

Kvitko, Lev. סייבפעליא Azbuka v stikhakh [i.e. **ABC in Verse**]. Moscow: Der Emes, 1947. 48 pp. 25,5x18,5 cm.

Original illustrated wrapper. Tear to the spine, otherwise very good. First and only edition. Designer of this publication is unknown.

Lev (Leib) Moiseevich Kvitko (1890-1952) was a Soviet Jewish (Yiddish) poet. Orphaned at an early age, he was raised by his grandmother and received some education in a cheder. He commenced his poetic endeavors at the age of 12.

From 1921, he resided and published in Berlin and later in Hamburg, where he worked at the Soviet trade mission and contributed to publications in both Soviet and Western contexts. During this period, he joined the Communist Party, engaging in communist outreach among workers. In 1925, apprehensive of potential arrest, he returned to the USSR, where he authored numerous books for children, with 17 published in 1928 alone. Facing accusations of "right-wing deviation" due to his sharp satirical poems in the magazine "Di Roite Welt" ("Red World"), he was expelled from the editorial board. In 1931, he joined the Kharkov Tractor Plant, continuing his literary pursuits alongside his professional endeavors. Throughout the war, he played a significant role in the Jewish Anti-Fascist Committee (JAC) as a presidium member and part of the editorial board for the JAC newspaper "Einikait" ("Unity"). Arrested on January 23, 1949, as one of the prominent figures of the JAC, he faced accusations of treason. On July 18, 1952, the Military Collegium of the Supreme Court of the USSR sentenced him to capital punishment, and on August 12, 1952, he was executed.

'Der Emes' was a publishing house in the USSR that specialized on books in Yiddish and the translations to Russian from Yiddish. It was the largest publishing house in the country, dedicated to Soviet Jewish editions. After Solomon Mikhoels' assassination and the arrests of the members of Jewish Anti-fascist Committee, it was shut down in 1949.

This edition became one of the last official editions to feature the Hebrew alphabet in the USSR for decades.

PRICE: \$ 1850







SOVIET: Periodicals

#27 BLACK SEA LEF

Yugo-LEF [i.e. **The Southern Left Front of Arts**] #2 for 1924. Odesa: Yugo-LEF, 1924. 16 pp. 26,5x18 cm.

In original constructivist wrappers. Spine, wrappers, outer corners of pages restored, otherwise very good. Between the last leaf and the back cover, one advertisement from a pre-revolutionary book is inserted. The second of five issues produced. One of 3000 copies.

Extremely rare. Cover design created by Nikolay Sokolov (1904-1990). He designed all issues, except for the first one.

Yugo-LEF as the group existed for less than a year. It was formed in April of 1924. The editorial board of the magazine included three writers – Leonid Nedolia, Semyon Kirsanov, Sergey Bondarin, and two artists – Nikolay Sokolov and Nikolay Danilov. Ukrainian-born poet Leonid Nedolia became the main manager of the group. At that time he just returned from Moscow where he was the editor-in-chief of the satirical periodical 'Krysodav' [i.e. The Rat-Crusher], so he worked with Mayakovsky, Igor Terentiev, Kruchyonykh, Meyerhold, Dmitrii Moor, etc.

Over the course of the year, the organization led a very active life: five issues of the magazine were accompanied by the addresses. On May 1, 1924, Yugo-LEF was granted several trucks, from which the lectures and the poems were performed. According to Kirsanov, that day he had 80 poetical performances. Leonid Nedolia has proven to be a talented organizer, under his management the group has included 500 members with two headquarters in Odessa and with branches in Sevastopol, Ekaterinoslav (now - Dnipro), Zinovievsk (now - Kropyvnytskyi).

The reasons why such an active and orderly organization have been closed down are twofold: some researches state that the reasons were ideological: Nedolia viewed Yugo-LEF as the branch of Moscow-based LEF, the idea was opposed by Mayakovsky who welcomed the local initiatives but didn't want to govern or create the bureaucracy. Also, it's known that Nedolia didn't like the fact that half of LEF's senior members didn't belong to the Bolshevik party, which made their agitation less effective in his eyes.

The last big project of the 'Southern LEF' was the attempt to create the theater around the group. The only play staged was 'Amazing Adventures of Nichevoki' (the main Russian dada poetry group that existed in Moscow and Rostov on Don in 1920-1923), staged by Yurenev and designed by Danilov. The theater where the premiere should have been held was burnt down a week before the event so the production moved to the circus.



Paper copies are located in
Stanford University and Getty Institute





The performance itself deserves a direct quote from the member of the editorial board of 'Yugo-LEF' Sergey Bondarin: "The show started with our ideological leader Leonid Nedolia entering the arena on the motorcycle in nothing but underwear, while the first row occupied the 'YUGO-LEF girls' in bikinis. The audience panicked during the performance of actors playing soldiers aimed their guns at the audience, people started to leave the circus in a hurry, so Yurenev had to come up on the stage and explain that it's just part of the play. Most have left by then". In March 1925, Yugo-LEF ceased to exist.

This periodical was called by Vladimir Mayakovsky 'a small magazine that is capable of causing endless problems'. In this particular issue, some articles are devoted to the problems of left art. In "On the Theory of Pictorial Molecules",

Sokolov tries to define the unit of spatial design. In "Theater on Wheels" Danilov discusses tasks of propaganda theaters. New times required new theatrical forms and most agitation troupes were mobile performing directly in factories. Next to his article, news on the Berezil theater was published. In the text "Yugo-LEF on literary positions", Nedolia elaborated on the activity of contemporary Ukrainian literary groups: "Plug", "Gart", "Kommunkult" and compares them to Yugo-LEF. According to him, the program and practice of "Kommunkult" was 99 percent similar to the LEF.

Also, the issue includes various poetry and prose works.

PRICE: \$ 3500



#28 FULL RUN OF RADIO ENTHUSIAST

Radioliubitel' [i.e. **Radio Enthusiast**]

1-7 for 1924, #8 (January 15, 1925);

#1-6, 7/8, 9, 10, 11/12, 13, 14, 15/16, 17/18, 19/20, 21/22, 23/24 for 1925;

#1, 2, 3/4, 5/6, 7, 8, 9/10, 11/12, 13/14, 15/16, 17/18, 19/20, 21/22, 23/24 for 1926;

#1-10, 11/12 for 1927;

#1, 2, 3/4, 5-11 for 1928;

#1-12 for 1929;

#1-6, 7/8, 9, 10, 11/12 for 1930;

Overall 81 issues.

Moscow: Izd. MGSPS "Trud i kniga", 1924-1930. 30,3x23 cm. Six full-cloth 20th-century bindings with stickers on spines; original illustrated wrappers preserved.

Overall very good condition of the issues, clean internally. Front wrapper of #1 (1926, 1927), p. 1 of #1 (1927) repaired, front wrapper of #1 (1927) almost detached, back covers of many issues lost coupon fragments. Pale water stains (1924-1927), pencil notes occasionally, minor spots around rusty staples, some stains in #7 (1924), some sections detached from each other. Advertising leaf detached from #10 (1927), no advertising leaf of #12 (1927). Back cover of #12 (1929) soiled.

Full run of "Radioliubitel'" with original illustrated wrappers.

Six bound sets contain all issues of a popular monthly magazine "Radio Enthusiast" printed before it merged with the periodical "Radiofront". Along with "Radio for Everybody", "Radio Enthusiast" is an essential printed source on a radiofication process and a common amateur radio engineering in the early USSR. Initially, receivers were set up in factories and collective farms – for official announcements and ideological broadcasting. Then the quantity of programs increased and they became more diverse. The promotion of broadcasting and interaction intensified. Radio equipment began to be produced by amateur radio engineers themselves and was made of both pre-existing materials and special details provided by the Society of Radio Friends. Schemes with instructions were printed in radio periodicals and books on this topic. When a receiver was ready, it was registered through a post or telegraph office.

Issue #23/24 (1925) published "Map of [Soviet] Radio Broadcasting Stations in Work, under Construction and in Plans".



Not found in Worldcat





The magazine was designed with a vast number of photomontages. They feature portraits of magazine creators (#14 for 1925), amateur and state radio organizations, radiofication of the province, structures like the October Radio Station in Moscow (#11/12 for 1925), rescuing of the airship Italia (#7 for 1928), musical groups performing for radio programs, morning exercises with radio music (#5 for 1925), exhibits of the All-Union Radio Exhibition (#10, 13, 15/16, etc. for 1925). Occasionally, constructivist layouts appear: for example, the front page of #8 (1929) features a constructivist call for mass raising funds for construction of "a radio airplane". The typography is illustrated with a picture of an airplane with standing people above it.

Front covers are illustrated with small photographs of radio engineers or events. For instance, issue #2 for 1925 features a photo of Nizhny Novgorod resident F. Lbov whose radio signal was first to be received abroad. The issue also published a photomontage showing his home laboratory and details of how his message was received in Al-Shirqat (Iraq). Back cover designs display radio-related advertisements for equipment suppliers, organizations, books and periodicals. Issue #4 for 1925 includes a double-page illustrated article advertising the Gosmetr enterprise that dealt with switching the state to the metric system.



Один из оригинальных экспонатов на радио-выставке союза Советских служб в Москве: регенеративный приемник в том виде, в каком он представляется любителям, слушающим дальние станции. Все части приемника находятся внутри свиньи, хвост которой служит реостатом накала.





The periodical covers contemporary news and chronicles of radio organizations, technical articles, and satirical materials. Among the latter is a group photo of younger children singing and blocking each other – all of them are named as Moscow radio stations. Through this picture, the magazine lets us know how much stations disturbed each other because of restricted distances. The Soviet zest for radio capabilities is shown in articles like one published in issue #3 for 1924. It is written on space exploration and photographing the Earth (and transmitting images) using radio waves. Issue #3/4 for 1928 contains a critical review of the first Soviet film promoting radio (most likely, directed the same year) that, according to the author, wasn't satisfying, so the work was named "a Sovkino sin". Despite excellent scientific minds involved, the production failed because of inexperienced staff.

Importance of radio waves for expeditions and rescue campaigns was outlined in the article "Radio and Its Operators on Krasin" (#10 for 1928). In 1928, the best-known duty of "Krasin" took place – rescuing General Umberto Nobile and the airship Italia crashed on the ice upon returning from the North Pole. A journalist had spent a few months on the icebreaker "Krasin" watching the work of radio operators – "crucial but noteless participants". The following issue (#11 for 1928) includes an article "Radio on Aircraft" on the contemporary state of radio equipment of airships and airplanes.

PRICE: \$ 15000



Ежемесячный
журнал
ВЦСПС и МОСПС

РАДИОЛЮБИТЕЛЬ

посвященный
общественным и техни-
ческим вопросам радио-
любительства

№ 11

1929

Московский эфир

ПОЛОЖЕНИЕ с эфиром в районе Моск-ским настолько напряженное, что московский радиовещательный центр Наркомпочтеля подвергается опасности лишиться всех своих 150.000 московских радиослушателей. Работает одновременно 5 длинноволновых радиовещательных передатчиков, из которых 4 имеют весьма солидную мощность и не малую толщину гармоник. 3 передатчика расположены в городе (им. Коминтерна, Опытный и МОСПС), передатчик им. Попова находится на окраине города, но эти несколько километров при его мощности имеют очень мало значения.

Кроме этого, работает целый ряд всевозможных длинноволновых опытных и неопытных телеграфных передатчиков, несколько радиовещательных коротковолновых (говорим только о передатчиках большой мощности), целая куча коротковолновых телеграфных, длинноволновой телефонной передатчик для радиодиффузии ТАСС, дуплекс-передатчик на боковой частоте для Свердловска и пр.

Все это, конечно, нужно, но...

ПРАКТИКА показывает, что все современные мощные передатчики должим строиться на расстоянии нескольких десятков километров от крупных населенных пунктов. В противном случае развитие числа приемных установок данного населенного пункта будет сильно тормозиться. За границей это проводят в жизнь уже давно (например, всем известная мощная станция в Девентри расположена больше чем за 100 километров от Лондона).

Что думал г. Любич три года назад

О НЕОБХОДИМОСТИ выноса передатчиков из городской черты знают все наши руководители радиолубительства, но все продолжают перегружать на том же самом месте. Еще в начале 1927 года (почти что три года назад) замнаркомпочтеля и председатель ОДР СССР говорил:

«Как правило, установка мощных радиостанций должна производиться на расстояниях от 40 до 100 километров от крупных городов.

Почему же в Москве, в городе находятся две мощные станции (им. Коминтерна и им. Попова)? Только потому, что для этих установок

XII ГОДОВЩИНА ОКТЯБРЯ В МОСКВЕ



Эскадрилья аэропланов над Спасской башней Кремля

есть мачты, здания, приборы для подводимого тока.

В отношении крупных передатчиков в Москве вопрос может быть разрешен только с устройством вне Москвы общего радиодиффузия»

Цитируем выдержки из статьи «Допустима ли установка мощных радиостанций в городах?», помещенной в № 4 «РЛ» за 1927 г.

А теперь?

АТЕНЕРЬ по истечении трех лет, вместо двух передатчиков продолжают работать в черте города 4, а мощный радиодиффузия в 100 километрах от города пока еще не выстроен и мы не знаем ни одного выступления тов. Любича с указанием, какая часть этого радиодиффузия уже выстроена.

ВЦСПС показал пример...

ГОВОРИТ, что «дурные примеры заразительны», но ВЦСПС не последовал примерам НКПЧТ и не построил свой передатчик во Дворце Труда, где и помещения есть, и до МОГЭС недалеко, а построил новые здания в 40 километрах от Москвы

и попутался

ПРОЦВЕТАЮЩЕ «эфирное хозяйство» Наркомпочтеля привело к тому, что 100-киловаттную станцию ВЦСПС не могут принимать в Москве приемники массового типа. Передатчик, конечно, слышен хорошо, но приему мешают другие московские станции. Огромный район Сокольники выводится из строя станцией им. Попова, За Москворечью мешает Коминтерн, около Курского и Нижегородского вокзалов разрывают на части эфир несокрушимые киловатты Опытного, а самый центр Москвы от Арбата до Лубянки и от Ильинки до Садовой предоставлен в ведение МОСПС (хорошо, что в этом районе больше театров и учреждений и что эта станция имеет мощность всего 1 киловатт).

Отстроиться, конечно, можно, но...

РЕДАКЦИЯ «Радиолубителя», любая радиолaborатория и опытный радиолубитель, конечно, отстроиться смогут, но ведь передача рассчитаны Наркомпочтелем на массового радиослушателя, имеющего дешевый ламповый или детекторный приемник и желающего слушать передачу без помех. Этот массовый слушатель имеет право не знать законов Ома, сложных фильтров, сложного управ-



Престарелая няня никак не может разобрать, кто кому мешает.

#29 REPRESSED SATIRE

Chudak [i.e. **The Oddball**] #1 for **1928**, #2-50 for **1929**, #1-6 for **1930**. Overall **56 issues**.
Moscow: Ogonek, 1928-1930. 32x24,5 cm.

In two modern half leather bindings, with all original illustrated wrappers preserved. Gilt lettering on spines with errors. Some soiling occasionally, bindings slightly rubbed, some pencil notes, otherwise mint.

Full run of the satirical periodical "Chudak".

This weekly satirical magazine was published in Moscow from December 1928 to February 1930. In December 1928, the only issue came out. Then, the editorial continued with issue #2 in January 1929.

The periodical was edited by Mikhail Koltsov (1898-1940). In 1928, he replaced the editor-in-chief of the magazine "Smekhach" [Comedian], publishing since 1924 and decided to reform the edition. According to his letter to M. Gorky, Koltsov felt certain that in the USSR a good satirical journal could exist, excoriating bureaucratism, sycophancy, philistinism, duplicity, and active and passive sabotage. Gorky rated the idea of a new periodical highly and sent to Koltsov a feuilleton signed by "Samokritik Slovotekov" [Word-Flowing Self-Critic]. This feuilleton is published in the first issue.

In all, Koltsov united an ensemble of outstanding writers and artists. First of all, there was his earliest collaborator, his brother Boris Efimov. Both were born into the Fridliand family but took different pen names. Also, caricatures and satirical illustrations were created by Kukryniksy, Deni, Konstantin Rotov, Vladimir Kozlinsky, Aleksei Radakov, Ivan Maliutin, Bronislav Malakhovsky, et al. Occasionally, photographers S. Fridliand and A. Shaikhet joined the megazine with their works. Satirical texts were composed by Ilya If, Evgeny Petrov, Mikhail Zoshchenko, Mikhail Svetlov, Vladimir Mayakovsky, Demyan Bedny, Valentin Kataev and Yuri Olesha.

In "Chudak", Mayakovsky advertised the production of his play 'Bedbug' in the Meyerhold Theater in February 1929. Issue #3 (1929) features a caricature of Mayakovsky with the text: "One says when Mayakovsky came home from abroad,

after many routes, he caught 'Bedbug' at home and brought it to the Meyerhold Theater". Next to himself, he placed three creative figures with small satirical texts for them.

The section "Family Album" featured photographic satire. Issue #3 (1929) published photomontage caricatures of well-known Soviet people showing them as Jewish: Konstantin Stanislavsky, Demyan Bedny, Maxim Gorky, Ivan Pavlov, metropolitan Alexander Vvedensky and others. In these pictures, Stanislavsky received the Torah, Gorky was depicted with a menorah, and Pavlov is wearing traditional Jewish clothing.



Worldcat shows all issues located in Princeton University and an incomplete set located in Illinois University



Грочабарс



Another "Family Album" shows Miracles of Science and Technics: magician Wan-Li turned an egg into a duck, professor Zavadovsky turned a rooster into a chicken, professor Steinach turned an old man into a young man and priest Vosnesensky has turned folk faith into a two-story house.

Another one criticized Soviet writers: portraits of two emigre publishers were combined with portraits of Yevgeny Zamyatin and Boris Pilnyak. By that time, Yevgeny Zamyatin published the novel 'We' abroad in English (1925), in Czech (1927) and French (1929). Meanwhile, Boris Pilnyak was fired from the leadership of the All-Russian Writers' Union for publishing the story 'Mahogany' in Berlin in 1929. By the late 1920s, publishing abroad was already unacceptable. The Russian Association of Proletarian Writers attacked him as the Special Correspondent for the White Guard. Both writers were subjected to similar outrage, however Pilnyak apologized and was forgiven and Zamyatin managed to officially emigrate in 1931. It became the last accepted request for emigration in the Stalinist period.

According to historian Yakov Lurie, 'Chudak' differed from "Krokodil" in more thorough literary treatment and "more daring than usual criticism of officials". In 1930, Chudak was closed for "anti-Soviet publication" and merged with the Krokodil magazine. Koltsov was arrested in 1938 and executed two years later.

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РЕГИСТРАТУРА



МАЛАХОВСКИЙ
СОРЕВНОВАНИЕ МЕЖДУ КЛАССИКАМИ

ЧЕХОВ: — Николай Васильевич, я, кажется, проигрую вам соревнование... Смотрите, сколько ваших персонажей живы до сих пор! Он — переодетый городничий Сквозник-Дмухановский, вон — Дерябин — толстовке, вон Ляпкин-Тяпкин с вечным пером в кармане...
 ГОГОЛЬ: — Нет, Антон Павлович, скорее вы победите в нашем соревновании: вашим «человекам в футляре» тут и счета нет!

SOVIET: Posters





#30 DRAFT SUBMITTED TO CENSOR

Chernaia Afrika raspravila plechi [i.e. **Black Africa has strengthened its shoulders**].
Tbilisi: [1967]. 85,5x61,1 cm.

A very good condition. Several glue residues at the corners, the word "shavma" [i.e. Black] in the title is subtly crossed out by pencil, two ink and pencil inscriptions in Georgian "daibech'dos" [i.e. To be Printed], two stamps by the Art Department of the Art Fund of the Georgian SSR "Razresheno" [i.e. Permitted] and "Provereno" [i.e. Verified], all dated 1967.

Bilingual. In Georgian and Russian. Ink and Gouache.

This original poster draft was designed by Loreta Shengelia-Abashidze (1942-) and submitted to the Art Fund of the Georgian SSR for the censorship check in 1967. The draft shows a Black man dressed in traditional African attire holding a gun against a yellow background, and a bilingual title [i.e. Black Africa Has Straightened its Shoulders]. In the draft, the censors crossed out the word "shavma" [i.e. Black], demanding its removal before further production. Later that year, the Art and Production Plant Propaganda Poster Workshop in Tbilisi printed the modified version of the poster. The officially distributed poster featured a different font color (dark blue/black instead of light blue) and the revised text as required, reading "Africa Has Straightened its Shoulders."

The poster celebrates the partial emancipation of African nations and stands as a distinctive piece of Soviet propaganda. From its inception, the USSR portrayed itself as a country with a compassionate attitude towards Black workers, distinguishing it from the capitalist world. Depictions of African and African American figures were commonly utilized in book stamp; poster designs throughout the Soviet era. However, such representations of Black people were exceedingly uncommon in the Georgian SSR, lending significant importance to this poster draft.

Loreta Shengelia-Abashidze is an Honored Artist of Georgia (1982), a graphic artist, and a painter. She graduated from the Tbilisi State Academy of Arts in 1966, where she mastered the art of drawing under Lado Grigolia and Sergo Kobuladze. Loreta has illustrated numerous books, including

Overall, an extremely rare curious example of Soviet propaganda in the Georgian SSR

"shushanik'is ts'ameba" [i.e. The Martyrdom of the Holy Queen Shushanik], "sibrdzne sitsruisa" [i.e. A Book of Wisdom and Lies], "vepkhist'q'aosani" [i.e. The Knight in the Panther's Skin], etc. In addition to excellent graphic-art prints, Loreta has created a series of large-scale compositions and portraits using etching techniques. Since 1984, she has had solo exhibitions in Germany, France, Italy, and Russia. She received the Grand Prix at the Union Exhibition of Etching (1991).

PRICE: \$ 4500



#31 SOVIET-AFRICAN RELATIONS

Poster. Afrika boretsia, Afrika stroit, Afrika smotrit vperiod! [i.e. **Africa Is Fighting, Africa Is Building, Africa Is Looking Forward!**]. Kalinin: Izobrazitel'noe iskusstvo, 1970. 80,2x58,1 cm.

Creases, small tears of edges, otherwise very good.

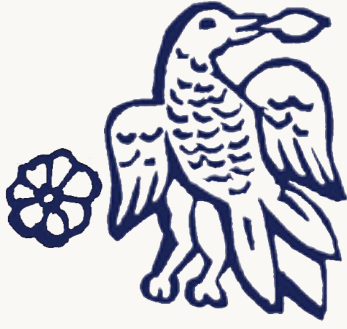
Created by poster designer Valerii Rybakov (1939-?). He graduated from the Moscow State Art Institute named after V. I. Surikov (1965), studied in the workshop of N. Ponomarev, O. Savostyuk, B. Uspensky. Since 1965, he worked in the art industrial association "Agitplakat", contributed to the Moscow publishing houses IZOGIZ, "Soviet Artist", "Plakat" and "Fine Arts". Since 1970, he became a member of the Creative and Production Workshop for Visual Agitation.

One of his works of the last period, this poster is related to decolonization of African people, establishment of local governments and the Cold War. The USSR was the largest country that called for liberation of African countries and their struggle against capitalist exploitation. In 1960, most colonies were liquidated, but countries such as Angola, Mozambique, Ethiopia continued to fight for their independence. The USSR was actively involved in African military conflicts at that time. In particular, the Angolan Civil War (started in 1975) is widely considered a Cold War proxy conflict, as the Soviet Union and the United States provided assistance to the opposing factions.

In 1957–1976, 15 African countries established political regimes that maintained close relations with the USSR and met the criteria of "a country with a non-capitalist path of development."

PRICE: \$ 1500





LITERATURE



#32 DEBUT OF UNCLE TOM'S CABIN IN RUSSIA

Beecher Stowe, H. Khizhina diadi Toma, ili Zhizn' negrov v nevol'nich'ikh shtatakh Severnoi Ameriki [i.e. **Uncle Tom's Cabin, or Black Life in Slave States of North America**]. Moscow: V tipografii Katkova i Ko, 1857. 434 pp. 23x15,5 cm.

In modern half-leather with gilt lettering. Stains occasionally, title page repaired along spine, private library stamps, otherwise very good.

First Russian publication of the legendary anti-slavery novel appeared in the magazine "Russkii Vestnik". Very rare.

When it was first published in English in 1852, Russia was still ruled by Nicholas I, who introduced the Censorship Statute in 1826. Its modified version continued to be in effect in 1828-1857.

According to the Censorship Statute, works were subject to prohibition that contained "anything tending to undermine the teachings of the Orthodox Greek-Russian Church, its traditions and rituals, or in general the truths and dogmas of the Christian faith," as well as "anything violating the inviolability of the supreme autocratic power, or respect for the Imperial House, and anything contrary to fundamental state regulations".

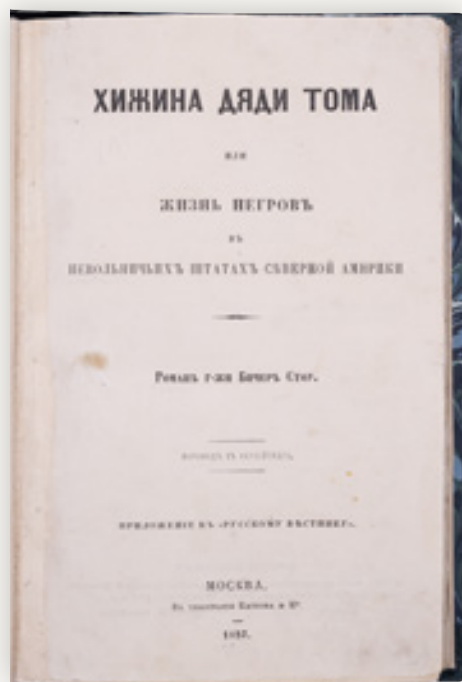
At that time, 'Uncle Tom's Cabin' was banned in Russia immediately, for the idea of universal human equality and undermining of religious ideals. In 1855, the emperor Nicolas I died and Alexander II succeeded him on the throne. Firstly, he focused on the Crimean war in which the country was engaged and then turned to domestic reforms. In 1857, the Censorship Code was introduced and the ban on 'Uncle Tom's Cabin' was annulled.

The Russian translation of the novel first published in the magazine "Russkii Vestnik" [Russian Herald], November-December 1857 and January-April 1858. The owner of the Moscow University printing shop, Mikhail Katkov created this periodical in 1856. The most significant works of Russian literature of the mid- and late 19th century were first published in "Russkii Vestnik", including "Anna Karenina", "Crime and Punishment", "Fathers and Sons", etc.

Following the first publication of 'Uncle Tom's Cabin', publisher M. Wolf printed a shortened adaptation of the Russian translation for children in 1857. Soon the reviews on the novel spread widely among the periodicals, starting with "Sovremennik" issued by N. Nekrasov.

PRICE: \$ 7500

Not found in Worldcat





#33 LEWIS CARROLL

Carroll, L. Alisa v Zazerkal'i [i.e. **Alice Through the Looking-Glass**]. Moscow: Izd. L.D. Frenkel', 1924. 124 pp: ill. 30x22,5 cm.

Original illustrated front wrapper preserved. In a protective case. New spine and back cover. Edge fragments of front cover restored, the cover is backed. Small blank fragments of some pages restored, some soiling, otherwise very good internally.



First Russian edition of "Through the Looking-Glass, and What Alice Found There". One of 3000 copies. Very rare.

Translated from English by Vladimir Azov, except for verses translated by Tatyana Shchepkina-Kupernik. Illustrations by John Tenniel.

Vladimir Azov (pseudonym of Vladimir Ashkenazi; 1873-1948) was mostly known as a contributor to liberal press and satirical periodicals "Satirikon", "Budil'nik", "Strekoza", "Karandash" in the pre-revolutionary period. In early Bolsheviks' Russia, Azov mostly translated from English: works by O. Henry, J. Conrad, G. Wells, L. Carroll and others. In 1926, he moved to France and collaborated with Russian emigre publishers. Unlike "Alice in Wonderland", this particular novel wasn't published in Russia in the pre-revolutionary period. In 1923, L. Frenkel published "Alice in Wonderland" in adaptation of A. Frenkel (under pseudonym A. D'aktil), but the second book was entrusted to Vladimir Azov and appeared in 1924.

The only copy is located in University of Texas at Austin

Unlike reproduced illustrations by Tenniel, the front cover was designed specially for this publication. The monogram is most likely attributed to graphic artist Dmitrii Mitrokhin (1883-1973). Until the mid-1930s, the artist was engaged in book illustrating and created tens of cover designs. He worked on books by Pushkin, Lermontov, Marshak, Tsvetaeva, Sinclair, et al.

The first Russian translation of "Alice's Adventures in Wonderland" – "Sonya v tsarstve diva" (Sonya in the Kingdom of Wonder; 1879) – received a mostly negative reaction from critics. New translations came to the light in the early 20th century, in particular, Nabokov undertook his own translation and released it with Berlin emigre publisher in 1922. The attention to "Through the Looking-Glass" was weaker. After this edition, the novel was translated by Nina Demurova in the 1960s and her work became the classic one.

PRICE: \$ 4500



ЛЮИС КАРРОЛЛ
LEWIS KARROLL

АЛИСА В ЗАЗЕРКАЛЬИ



ПЕРЕВОД С АНГЛИЙСКОГО В. А. АЗОВА
СТИХИ В ТЕКСТЕ Т. Л. ШЕПКИНОЙ-КУПЕРНИК
РИСУНКИ ХУДОЖН. ДЖОНА ТЕННИЭЛЯ

ИЗДАТЕЛЬСТВО Л. Д. ФРЕНКЕЛЬ
МОСКВА 1924 ПЕТРОГРАД



#34 FIRST JOYCE IN RUSSIAN

Joyce, J. Uliss [i.e. **Ulysses**] // Novinki zapada. Al'manakh [**Almanac of Western Literary Trends**] no. 1 [all published]. Edited by Yevgeny Lann. Moscow, Leningrad: Zemlya I Fabrika, 1925. 8vo. 251, [3] pp. 21x14,5 cm.

In a letterpress design wrapper. The spine and the rear wrapper are supplemented later. Overall, a very good, clean copy. One of 5000 copies produced.

First appearance of any part of *Ulysses* in Russian. The selections from the novel— excerpts from Episodes 1, 7, 12, 17, and 18—appear here on pp. 65–94, translated by V. Zhitomirsky. A complete Russian translation did not appear until 1989, published in book form in 1993. (See Emily Tall, 'The reception of James Joyce in Russia' in *The Reception of James Joyce in Europe*, vol. I (2004) p. 245.

In the 1920s and 1930s, there were two fundamentally different approaches in the Soviet translation school. Zhitomirsky belonged to the direction of "technologically accurate translation", which was opposed to the so-called "creative translation".

The translation also precedes a short article by the editor of the almanac, Yevgeniy Lann, in which he gives the synopsis of the novel he read in first edition and praises Joyce, mentioning his critics, and answering some of them. According to him Joyce's language is 'exceptional in its richness'.

Apart from Joyce, in the issue the works by Joseph Conrad, Sherwood Anderson, Blaise Cendrars, Johannes Robert Becher, Walter Hasenclever and others.

The almanac was terminated after the first issue was produced.

PRICE: \$ 3500





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