

ART, ARCHI TEC TURE

JANUARY 2024

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FOREWORD

Dear friends and colleagues,

Happy New Year!

We are excited to present to you our first catalogue of 2024.

Enclosed is a clickable table of contents containing the topics featured in this edition. Our primary emphasis in this issue has been on rare books of artistic, architectural, and design significance. We've also made a selection of uncommon and under-researched items related to Ukrainian and Jewish cultures, along with works highlighting Soviet women.

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

ARCHITECTURE
ART
SOVIET CHILDREN
JEWISH
UKRAINE
DESIGN AND PRINTING HISTORY
WOMEN IN USSR
AMERICA

Looking forward to hearing from you,

Globus Books & Bookvica Team,
January 2024





**ARCHI
TEC
TURE**

#1 [UKRAINIAN ARCHITECTURE]

Album of architectural projects by architect N. Toporkov. [Kharkiv], [1920-1940s]. 47 leaves with 66 photos and 24 drawings + 2 separate leaves with 2 photos. 25x36 cm. In contemporary full-cloth binding with stamped frame, gilt edges and gilt doublure; in modern case. Binding restored, names of authors handwritten on front cover, covers and leaves slightly soiled, edges of separate leaves worn, otherwise very good.

Signed by the author on the front flyleaf.

The album is a catalogue of completed architectural projects by Ukrainian architect Nikolay Toporkov, created by the architect himself, likely consisting of all his commissioned work in 1920-1930s.

The drawings are original projects, submitted at the time for the construction, and the photos are photographs from the same projects. Next to most of the projects, in author's hand we can see the note on when they were built.

Ukrainian captions under projects define a year of realization. Among projects displayed are: a Kyiv railway station, a building of the Housing Cooperative "Nowe" near the Sums koy market in Kharkiv (built in 1928), original Sverdlov overpass across a railroad in Kharkiv (built in 1927 and blown up in 1941), a club and a canteen for the Luhansk colony of working youth, housing construction for some districts, the Ukrainian pavilion for the 1923 Agricultural Exhibition in Moscow, the Kharkiv house of young pioneers, the Kadiivka power station (built in 1930), full list of projects could be found below.

His most frequent co-author was architect E. Dmitrieva and her name is written on the front cover next to Toporkov himself. Together they created, for instance, a project for the City Station of the Kharkov Railway Junction. This was a 4-storey station: shops, city station, trade office and hotel. It was approved for construction in 1927. They co-created projects of exemplary houses for a new village in 1945. These projects were shown at a Lviv exhibition held by the Provincial Administration for Rural and Collective Farm Construction. Next to the photos of exhibits, Toporkov himself is portrayed. A caption reads that he was the chief architect of this organization.

Toporkov's early projects feature shtetl houses for Kamianets-Podilskyi (1919, 1921). By the early 20th century, most of the city population were Jewish people. At the time Toporkov worked there the city was under control of short-lived Ukrainian Republic of 1910s, predecessor of the modern-day Ukraine.



Toporkov's work in Kharkiv, presented in this album, is of utmost importance – as in 1920s the town was one of the cradles of architectural constructivism. Around the time Kharkiv was the experimentation ground for the architects like S. Serafimov, S. Kravets and M. Felger, A. Molokin, P. Frolov. Among the projects completed was the famous 'First Soviet Skyscraper'. (Derzhprom, 1925). Most of the architects responsible for the famous projects were called from Moscow and Leningrad, so it's interesting how the Ukrainian architect fit into this picture with his works – we can see 9 projects by Toporkov in the album, built in Kharkov in 1920s-early 1930s.

Luhansk, from which another few projects are included, is less-known as a constructivist town, however the project of 'colony of the working youth' (1932) and the projects of housing suggest, that this area require additional research, for their original designs.

It's worth noting also that most of the buildings from the album were created and built in 1920-1930s, were still standing in 1945, when the album was completed. However, being rebuilt or destroyed since for different reasons, they serve as a remaining evidence of the architectural profile of these Ukrainian regions: Kamenets-Podolsky, Kyiv, Kharkov, Poltava, Luhansk, Donbass, Bezhet'sk

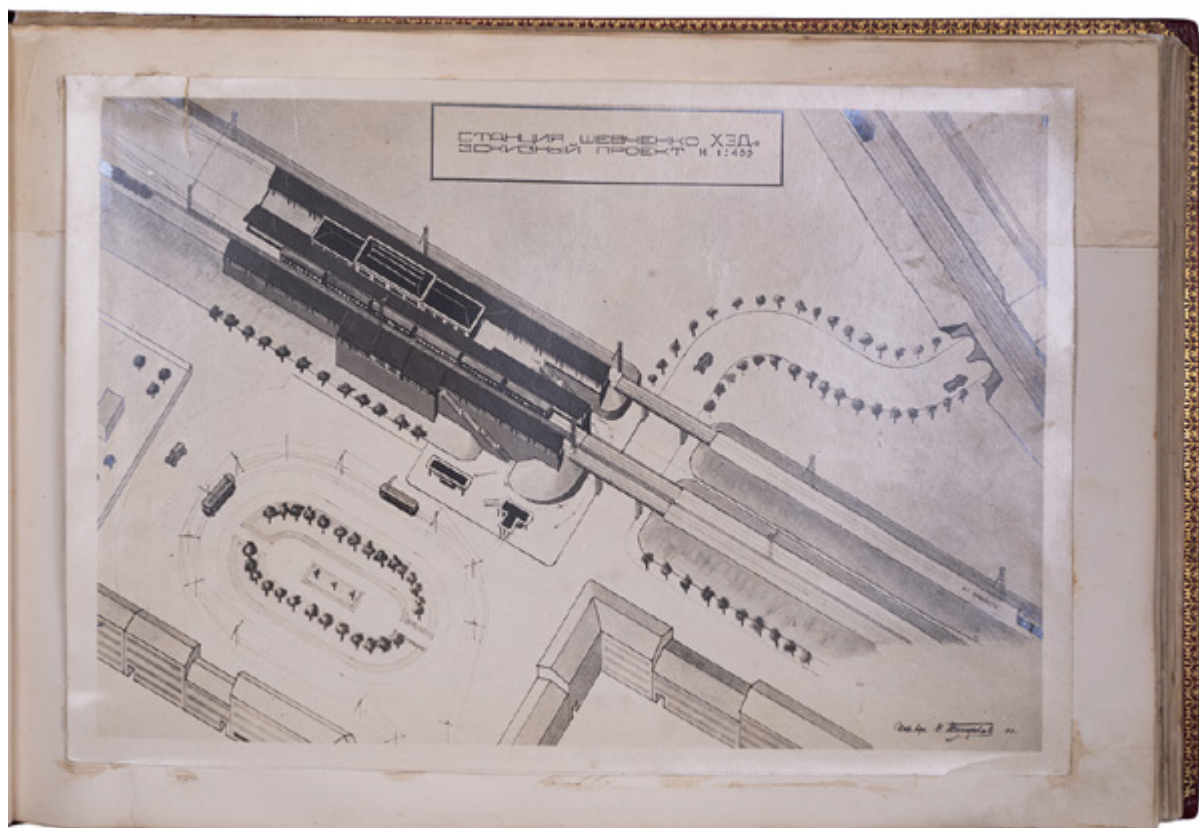
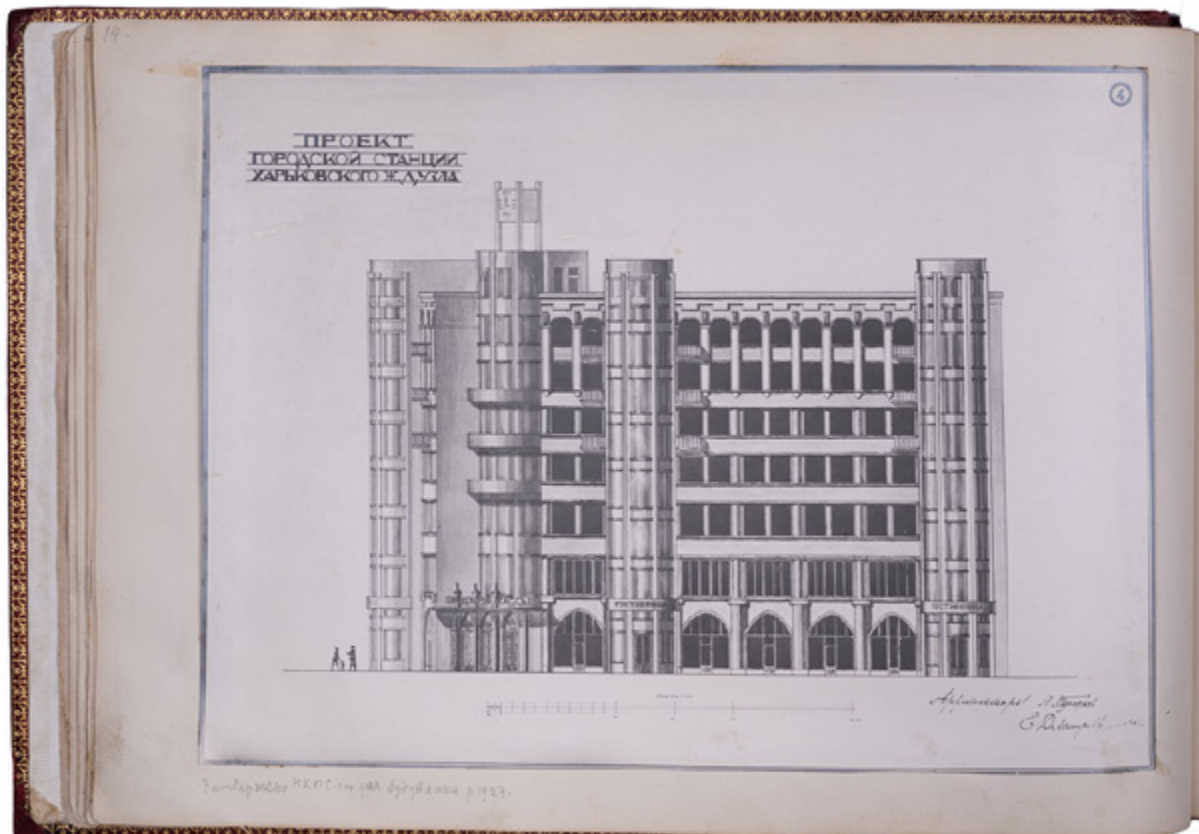
In all, a valuable collection of projects of early Soviet Ukrainian constructions, likely done in one copy only for architect's own keepsake.

Works from the album:

1. Kyiv railway station 2 (1934)
2. city station of the Kharkov railway junction 6 (1927)
3. complex of buildings of the Southern Railways in Kharkov 6 (1926)
4. residential development in Kharkov 2 (1923-1928)
5. power plant in Kadievka 2 (1927)
6. electrified railway station on the Debal'tsevo-Zverevo line of the Southern Railways (1934)
7. duty rooms for conductor teams at the station. Lazovaya 2 (1927)
8. theater at the station. Sarygol 2 (1927)
9. office building at the station. Poltava 3 (1927)
10. barracks in Kharkov 5 (1927)
11. overpass in the same place 2 (1927)
12. colony of working youth in Lugansk 2 (1932)
13. Palace of Communal Workers in Kharkov 3 (1932)
14. residential areas in Kharkov and Lugansk 4
15. Ukrainian pavilion of the agricultural exhibition in Moscow (1923)
16. kiosk of the State Publishing House of Ukraine in Kharkov (1924)
17. Ogurtsovsky passage in Kharkov (1925)
18. individual residential buildings in Kharkov and Kyiv 9 (1938-1945)
19. Palace of Pioneers in Kharkov 3 (1934)
20. city station of Kharkov railway junction 2 (1927)
21. unknown building
22. colony for working youth in Lugansk (1932)
23. residential building of the Bezhet'sk flax mill (1935)
24. residential complex in Lugansk 2 (1930)
25. exemplary collective farmer's hut in Poltava region 2 (1940)
26. summer dining room with kitchen 2 (1927)
27. individual residential buildings, in particular in the Ukrainian Baroque style in Kamenets-Podolsky and Kharkov 20 (1919-1931)
28. rural cinema (1923)
29. Photos from exhibitions of architectural projects in Kharkov and Lvov 3 (1945; in one of the photographs is N. Toporkov himself)

PRICE: \$ 5500

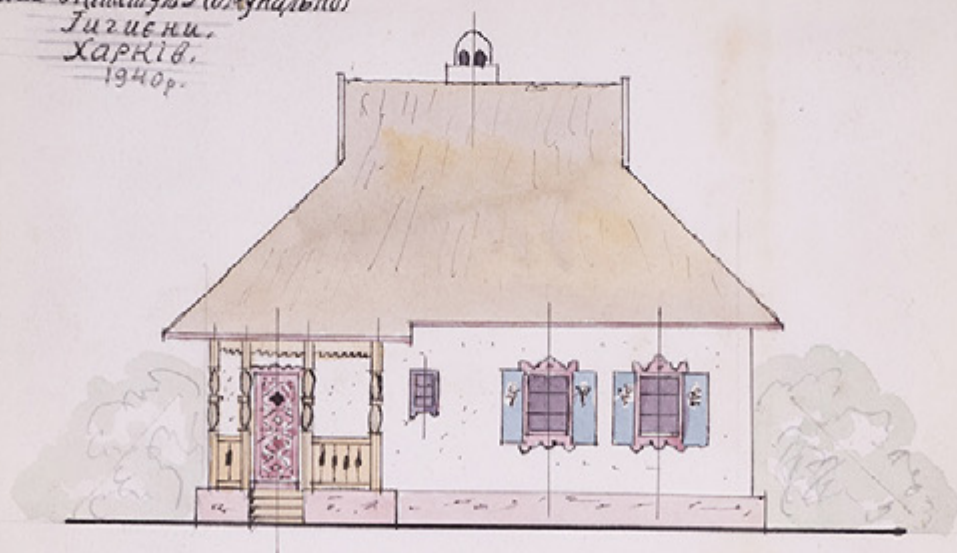




Album of architectural projects by architect and engineer N. Toporkov. [Kharkiv], [late 1940s]

Ескізіи проєкт
зразкової хати колгоспника
на Полтавщині.
Український Інститут Комунальної
Гигієни.
Харків.
1940р.

Голо.

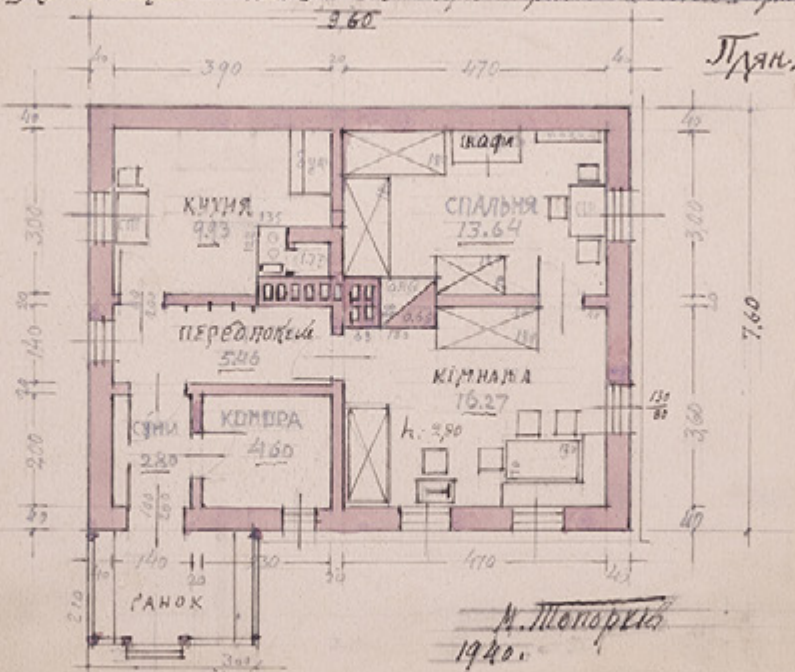


1:100.

скиці
зразкової хати колгоспника.

Всеукраїнський Інститут Експлуатаційної Гигієни Харків.

1:100



#2 [TRADITIONAL WOODEN ARCHITECTURE]

Osipov, D.I. Krest'ianskaia izba na Severe Rossii (Totemskii krai) [i.e. Peasant House in the Russian North (Totemsky District)]. Totma: Tip. Totemskogo Otdela Mestnogo Khoziaistva, 1924. [4], 20 pp., 8 ills. Original illustrated front wrapper preserved. No back cover, some foxing. One of 600 copies produced. Very rare provincial print.

First issue of a series "Reports of Scientific Society for Research of the Region of the Totma Museum called after A.V. Lunacharsky".

This book on architecture of the Vologda province was written by Dmitry Osipov (1887-1934). He was a member of the Association of Urbanist Architects headed by N. Ladovsky. In 1918, Osipov won a competition on designing a Monument of the Soviet Constitution. Being a central structure in Lenin's Plan of Monumental Propaganda, it was located on Tverskaya square in 1918-1941. He also co-designed with L. Vesnin the village of Kizelovskaya power plant in 1921. Together with A. Rukhliadev, he released some technical publications. This book was aimed to inherit useful principles of North construction in contemporary wooden buildings.

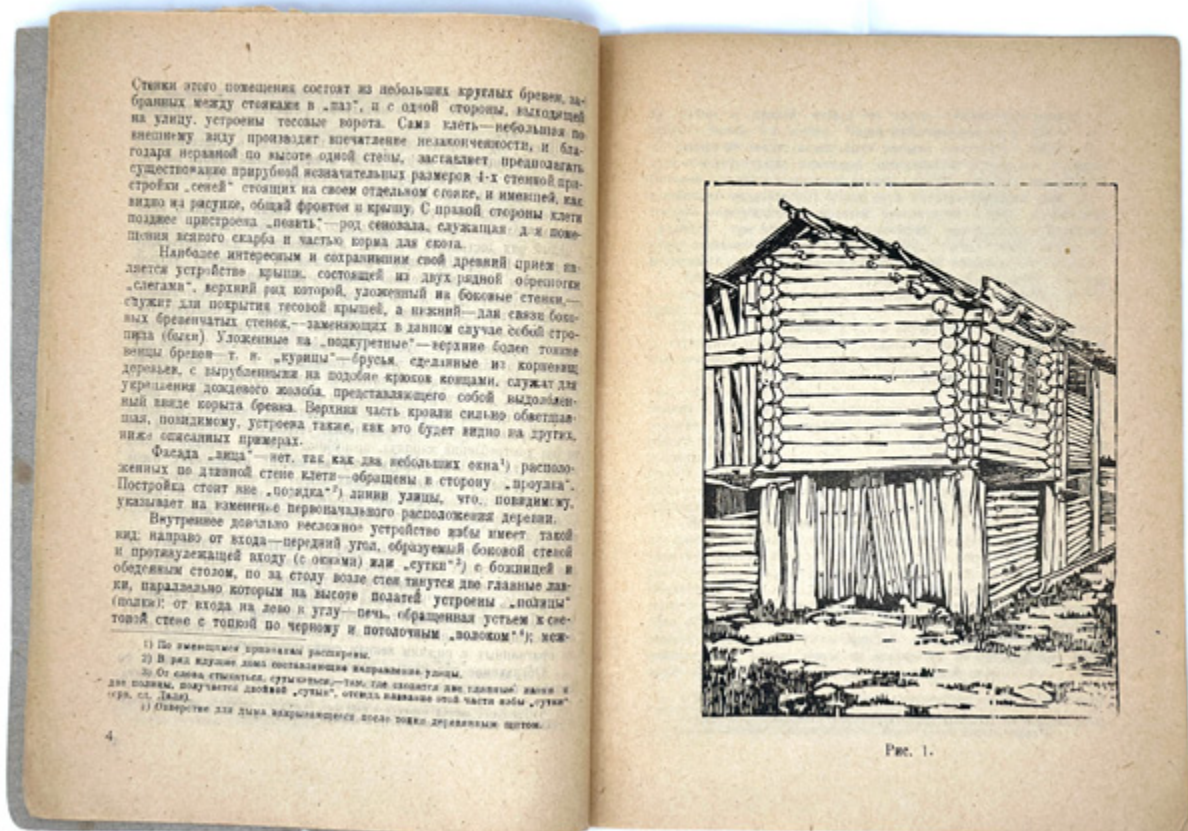
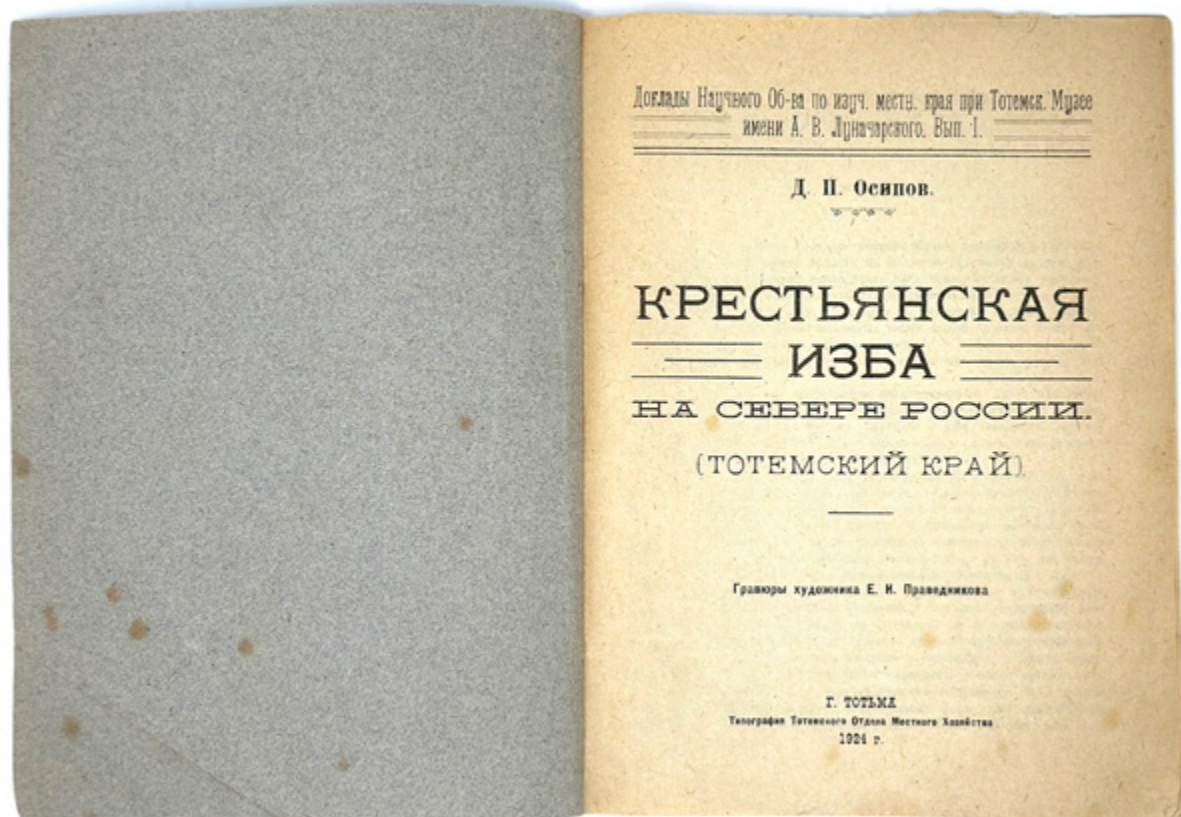
The edition comprises 8 full-page lino-cuts by artist Evgeny Pravednikov (1890-1940). Born in St. Petersburg, Evgeny Pravednikov first studied at Penza Art School, then at the Academy of Arts in Saint Petersburg. He began contributing in pre-revolutionary periodicals with caricatures but was forced to move in the province after 1917. Thus he turned up in Totma (a town of the Vologda province). Pravednikov lived in Totma for about ten years. There he taught drawing at the Petrovsky Craft School and headed its art department. In the early 1920s, he led the historical and archaeological department at the Totma Museum. He is credited with the discovery and study of some early Soviet archaeological sites: Chernyakovskaya, Borovskoye, Krestovskaya, the Pustoshensky burial ground, and the Starototemskoye settlement. Pravednikov traveled a lot around the region, making sketches of wooden architecture. In that new atheist state, he initiated preservation of monuments of iconography and church arts and crafts. Pravednikov insisted on museum storage

of monuments, although he collaborated with the magazine "Crocodile", caustically ridiculing clergy and religion under the pseudonym Alexander Topikov. In 1927, Pravednikov tried to encourage local authorities to finance a large-scale historical and ethnographic expedition through the region, but he was refused. Then, Pravednikov family left for Moscow where he embarked on book design. During the Great Purge, the artist was arrested and executed in prison.

PRICE: \$ 950



Not found in the USA



Osipov, D.I. Krest'ianskaia izba na Severe Rossii (Totemskii kraj) [i.e. Peasant House in the Russian North (Totemsky District)]. Totma: Tip. Totemskogo Otdela Mestnogo Khoziaistva, 1924

#3 [THE CONSTRUCTION OF 1930s]

Shirkov, I.P. (the worker-author) *Moi opyt stakhanovskoi raboty po kirpichnoi i melkoblochnoy kladke* [i.e. **My experience of Stakhanov's work on brick and small-block masonry**].

Moscow; Leningrad: Gosstroizdat, 1939. 48 p. 20x13 cm. Original printed wrappers.

The upper staple is slightly rusty, otherwise in very good condition.

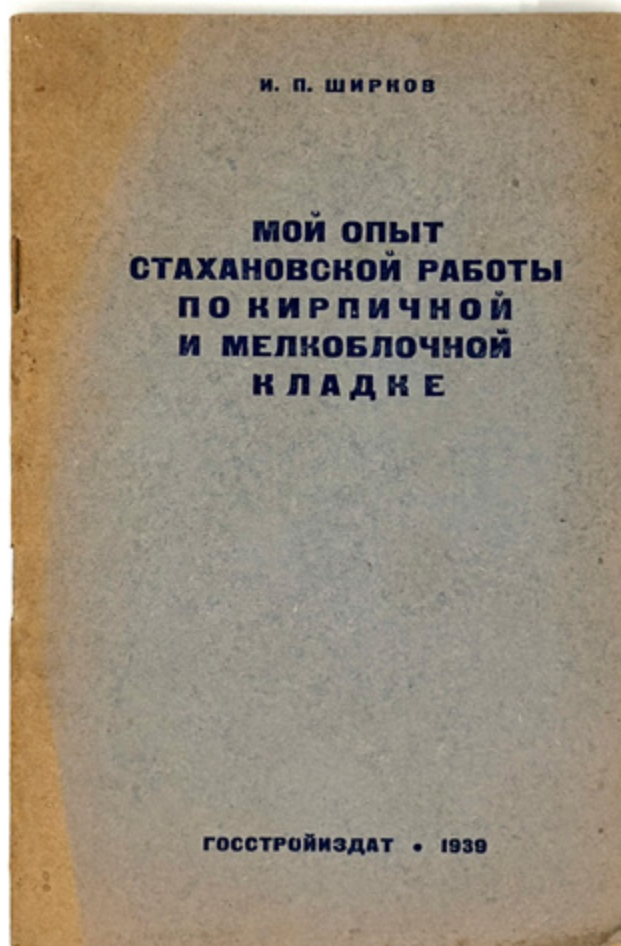
An interesting first-hand account of the optimization of work on construction site written by one of Stakhanov workers (what is underlined next to author's surname on the title page). Illustrated with the technical drawings as well as the photographs of the workers.

Donbas miner Alexei Stakhanov inspired the whole era of workaholism and overfulfillment of standards in the Soviet Union. "On August 30, 1935, in 6 hours of work, an employee of the station "Tsentral'naia-Irmino," comrade Stakhanov produced 102 tons of coal with a jackhammer." Although his record was set by an entire brigade, printed matters usually mentioned only his name.

The Stakhanovite Movement was encouraged due to the idea of socialist emulation. It began in the coal industry but later spread to many other industries in the Soviet Union. The movement eventually encountered resistance as the increased productivity led to increased demands on workers.

One of the key ideas of the movement was the constant search in how one could increase its efficiency at the work station. In this case a worker, who is according to the text, was involved in the different construction sites in Moscow, likely a foreman, presents his own complex guidebook on how to work more efficiently and get better results in the same time-period. According to him, his method allowed his brigade of three people on one construction site of 14-story block in Taganka lay 16 785 bricks in one shift that lasted 6 hours 45 minutes.

The method is broken down in detail in the following chapters: 'Preparation of the site', 'Organization of the front of work and distribution of the workers', 'Distribution of the masons', 'Organization of the delivering of the material', 'The preparation of the work station', 'The special features of our brigade's work', 'My method', 'The order of work', 'The masonry with the complex architectural design', 'Work in the winter' etc.



Worldcat doesn't track this edition

In some of his reasonings Shirkov is following the thoughts of Alexei Gastev, the founder of The Central Labor Institute (CIT) was established in 1920 for demonstrating and propaganda of principles of the scientific study of labor, whose activities have already been restricted by the end of 1930s and Gastev himself executed in the same year this book came out.

The language of the book is very personable, with comments on psychological aspects of the work. In the chapter 'The masonry with the complex architectural design' Shirkov mentions the project of school in Moscow by architect Evgeniy Rygalov, as one of the more challenging works the brigade was undertaking, however this didn't decrease its enthusiasm or efficiency, according to the author.

PRICE: \$ 750



Рис. 16. Расстилание раствора ковшом т. Ширкова под ложком наружной версты



Рис. 17. Расстилание раствора под ложком внутренней версты

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видит, что раствор настлан на 1—2 м, то начинает нагнывать кирпич. После того как кирпич нагнан на стене в достаточном количестве, она продолжает расстилать раствор. Подсобница всегда идет впереди мастера, чтобы не сталкиваться с ним в работе.

Кирпич надо брать рукою посередине, чтобы не было перекоса одного его конца, и держать крепко, чтобы он не скользил в руке (рис. 19). Если кирпич будет скользить в руках, то от этого будет стираться кончик на пальцах.

Приемы кладки. Для кладки под штукатурку, когда требуется пустошовка, следует вести кладку способом вприсык. Чтобы работать правильно вприсык, надо делать хорошую постель под кирпич. Раствор следует настлать грядкой (рис. 20). Для укладки кирпича на место каменщик держит его наклонно, поддевает кромкой кирпича раствор, приподнимает раствор



Рис. 18. Расстилание раствора на стену ковшом-лопатой т. Мальцева



Рис. 19. Хватка кирпича

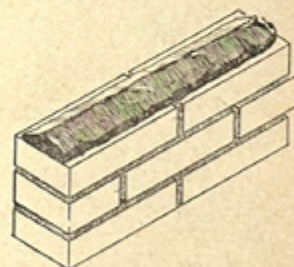


Рис. 20. Постель для кладки вприсык

При работе справа налево я веду кладку левой рукой, а когда работаю слева направо, то веду кладку правой рукой. Другой рукой я иногда помогаю окончательно уложить кирпич при жестком растворе (рис. 22). При мягком растворе этого не требуется.

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ART

#4 [LEBEDEV]

Russian Placards 1917-1922. 1st Part. Petersburg Office of the Russian Telegraph Agency ROSTA. Petersburg: Petersburg Branch of the News of the All-Russia Central Executive Committee ("Izvestia VCIK"), 1923. 23 colored lithographs with tissue guards with descriptive letterpress (in English and French) and 2 title pages in English and French. 21,5x19 cm. In original illustrated wrappers. Very good copy with all tissue guards preserved. Small tears of edges with some fragments lost, spine faded, creases of one tissue guard. One of 1700 copies. In English and French.

"The series of placards reproduced in this book were executed by Wladimir Lebedeff for the show windows of the Russian Telegraph Agency (ROSTA) in Petersburg for agitation purposes" (p. 7).

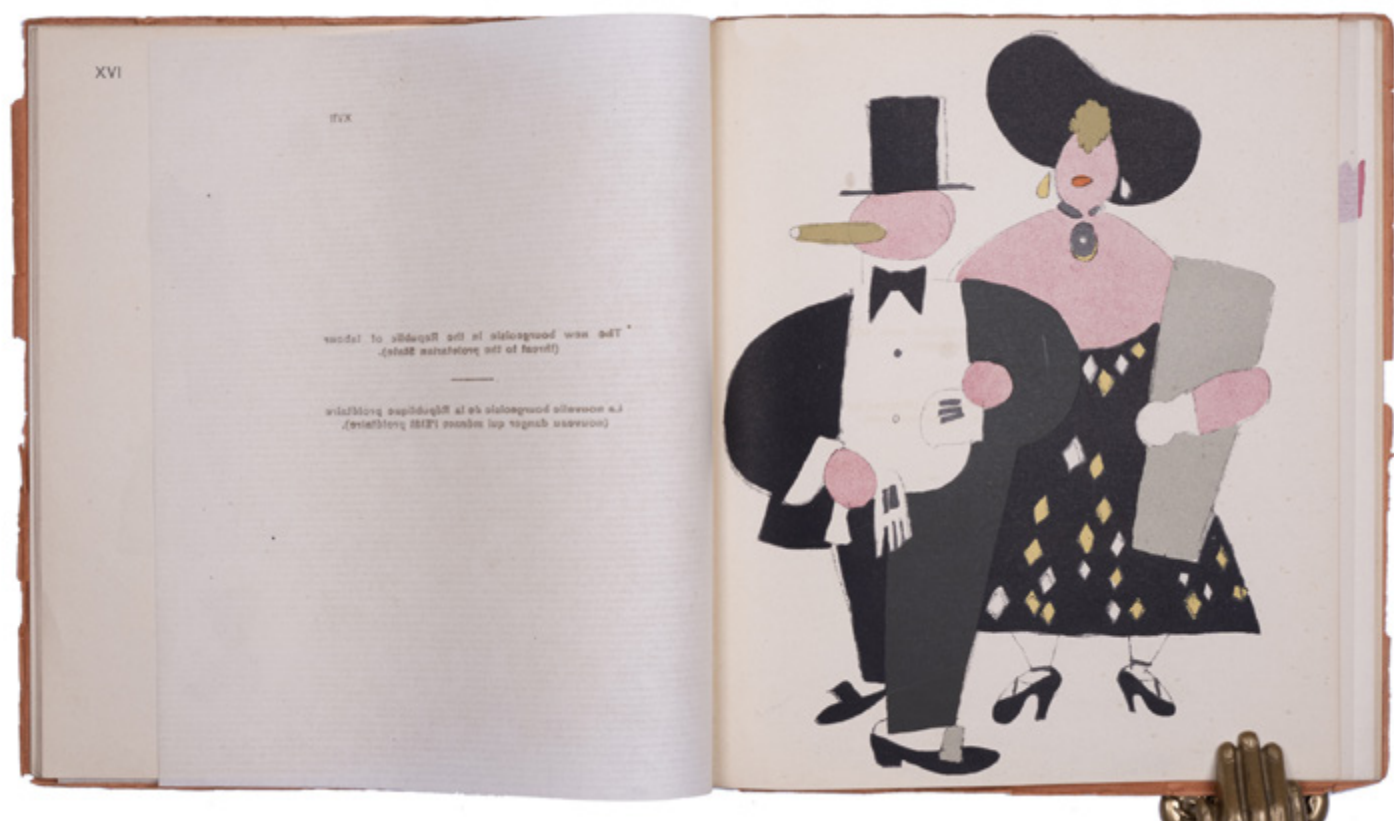
Vladimir Lebedev (1891-1967) was an avant-garde artist, designer of children's books. From 1920-1922, Lebedev worked for The Russian Telegraph Agency (ROSTA) and the Department of Agitation (Agitprop) designing propaganda posters. By the 1920s, Lebedev had friendly relations with many distinguished persons of his time, such as Vladimir Tatlin, Kazimir Malevich, Vladimir Mayakovsky and others.

WorldCat shows paper copies located in Yale, Stanford and Florida International Universities, Art Institute of Chicago, Dartmouth Library, LACMA, Worcester Art Museum

Since 1924, Lebedev had patronaged the emergence and development of the Soviet children's book heading the related department of the State Publishing House.

PRICE: \$ 4900





Russian Placards 1917-1922. 1st Part. Petersburg Office of the Russian Telegraph Agency ROSTA. Petersburg: Petersburg Branch of the News of the All-Russia Central Executive Committee ("Izvestia VCIK"), 1923

#5 [TATLIN]

Punin, N. Tatlin (Protiv Kubizma) [i.e. Tatlin (Against Cubism)]. St. Petersburg: Gos. izdatel'stvo, 1921. 25, [2] pp., 16 ills. 30,5x23,5 cm. In original publisher's printed wrappers. Spine chipped, with a tear, some stains on the covers, otherwise very good.

First edition. Scarce. Dedicated to the students of Free State Art Studios in Petrograd.

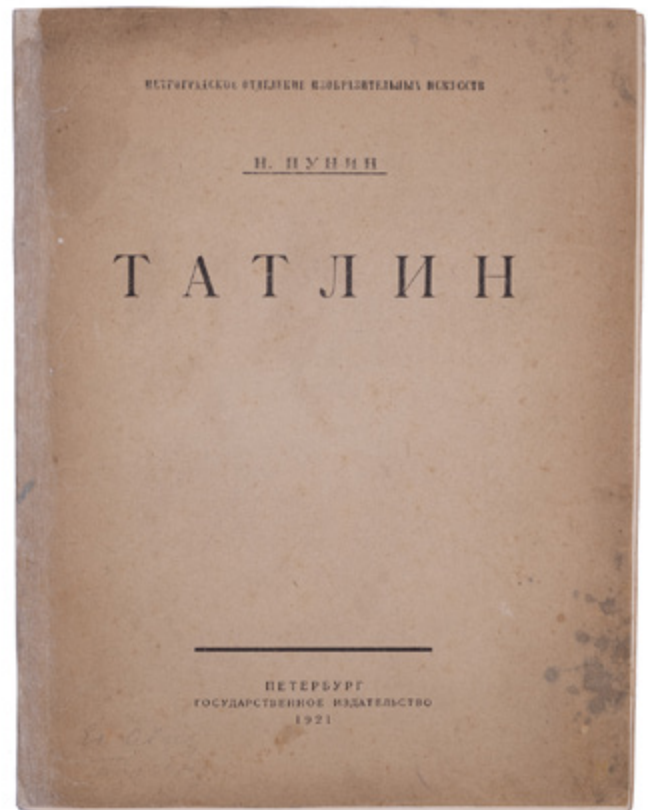
Written by the Russian art scholar Nikolay Punin (1888- 1953) in 1921, this is one of the most important books in the history of Russian avant-garde. The edition represents the first attempt at analyzing works of the central figure of Russian Constructivism and a close friend of the author, Vladimir Tatlin (1885-1953). Punin starts his monograph by criticizing French art and its devotion to the depiction of the illusion of life. Against this background, the art critic distinguishes new Russian art as the only salvation from the "romantic symbolism" of the Impressionists and Cubists. Punin meticulously analyzes Tatlin's oeuvre and describes the artist as a cultural pioneer - a champion of the new era when "art is starting to become the presentiment and reflection of life." The author praises Vladimir for his abandonment of stylistic priorities in favor of surfaces and materials, thus avoiding the mistakes of Cubism. Finally, Punin argues that Tatlin initiated the same innovations in art as the French Cubists and even surpassed them due to his particular focus on surfaces.

The text is accompanied by Tatlin's portrait and 15 black and white illustrations showing his major works, including his biggest, yet unrealized project Monument to the Third International (1919-1920) (also known as Tatlin's Tower).

Vladimir Tatlin was central to the birth of Russian Constructivism. Often described as a "laboratory Constructivist," he took lessons learned from Pablo Picasso's Cubist reliefs and Russian Futurism and began creating objects poised between sculpture and architecture. In 1905, he started, and in 1910, successfully completed his studies at the N.Selivestrov Penza Art School. Initially trained as an icon painter, he soon abandoned traditionally pictorial concerns of painting and instead concentrated on the possibilities inherent

in the materials he used. Tatlin achieved fame as an architect who designed the Monument to the Third International. This design for the Communist International headquarters was realized as a model but never built. It crystallized his desire to bring about a synthesis of art and technology and has remained a touchstone of that utopian goal for generations of artists since.

PRICE: \$ 3500



Worldcat tracks copies located in LoC, Columbia, Illinois, Yale, Stanford, New York, Florida International Universities, Amherst College, Art Institute of Chicago, MoMA



Выставка модели Памятника III Интернационала в мастерской Татлина. 1920. Петербург

Punin, N. Tatlin (Protiv Kubizma) [i.e. Tatlin (Against Cubism)]. St. Petersburg: Gos. izdatel'stvo, 1921

#6 [EARLY SOVIET ART]

Vystavka risunkov 13 [i.e. Exhibition of Drawings 13]. Moscow: Assotsiatsiia khudozhnikov grafikov pri Dome Pechati, 1929. 16 pp.: ill. 18x13 cm. In original wrappers with letterpress design. Signature on half-title, light soiling occasionally.

First and only edition. One of 1000 copies produced. The foreword is written by Boris Ternovets (1884-1941), a Soviet Ukrainian art historian who headed the State Museum of Modern Western Art in Moscow.

A catalog of a premier show of the art group "13". The group name merely defined an initial number of participants. Primarily graphic artists were involved. They sought to capture life through quick sketches "that don't tire out the paper". This association lasted for a few years, from 1929 to 1931. The first show opened in Moscow on February 10, 1929. The second exhibition was planned for 1930 but it didn't take place due to conflict within the group. Then new members came to the group. Works were displayed in 1931 and it was regarded as the third show.

The founding members were D. Daran, N. Kuz'min, V. Milashevsky. Apart from them, catalog lists O. Hildebrandt, L. Zevin, sisters Kashiny, T. Lebedeva, M. Nedbailo, S. Rastorguev, B. Rybchenkov, V. Yustitsky and Y. Yurkun. In the following years, the association was also joined by T. Mavrina, Ch. Stefansky, A. Sofronova, A. Drevin, N. Udaltsova, D. Burliuk, S. Izhevsky, Z. Lieberman, R. Semashkevich.

In total, 144 exhibits were displayed at the premier exhibition. Of them, 12 were reproduced in the catalog, being placed next to the creators and their works. Before and after the foreword, two additional works by V. Milashevsky were published.



The third show was severely criticized by the press. One wrote "they aren't only eccentrics who blissfully fell into childhood, but a group as counter-revolutionary as any other holy fools, from sectarians to kulaks, whose ideology they reveal". The artists were accused of collaboration with the bourgeois world. Their reply wasn't published; soon all groups outside socialist realism were closed.

PRICE: \$ 1500



Worldcat shows paper copies located in Harvard, Princeton, Stanford, North Carolina Universities, Getty Institute, Frick Art Reference Library

ЗЕВИН, А. Я. 1-я Тверская-Ямская, д. 26, кв. 12



21. Вечер в городе.
22. Стрелка.
23. Старый дом.
24. Улица.
25. Закрытая.
26. Завод.
27. Капер.
- 28.
29. Рисунки.

КАШИНА, НАДЕЖДА. Мясницкая, 21, кв. 36, тел. 46-19.



- Самарканд:
30. На улице.
 31. Чай-хане.
 32. В саду.
 33. Микростанция.
 34. Продажа пашвер.
 35. Базар.
 36. На женской половине.
 37. Такси-машинка.
 38. Арх.
 - 39.
 - 40.
 - 41.
 - 42.
 - 43.
 - 44.
 45. Рисунки.

10

КАШИНА, НИНА. Мясницкая, 21, кв. 80.

46. Ауден.
47. На балке.
48. На балке.
49. На балке.
50. Дети.
- 51.
- 52.
53. Наброски.
- 54.
- 55.
- 56.



КУЗЬМИН, Н. В. Ново-Кузнецкая, д. 23, кв. 15.

57. Военный городок.
58. Улица.
59. Улица.
60. Городской пейзаж.
61. Огонь.
62. Кульщики.
- 63.



На пушкинской серии:

64. Пушкин в Москве.
65. Каширинские дамы.
66. "Город вымышленный..."
67. "Сводня грустно за столом..."
68. "Мой голос, для тебя..."
69. "

11

ЛЕБЕДЕВА, Т. А. М. Суворовск. пл., д. 6, кв. 25, тел. 1-62-10.



70. Ночное солнце.
71. Порт.
72. Коттебель.
73. У моря.
74. Извозчик.
75. Шеболова.
76. Дом с красной крышей.
- 77-78. Девка.
79. Улица.
- 80-83. Город.

МИЛАШЕВСКИЙ, В. А. Ново-Гарово, дача Тюрелской, тел. 1-22.



84. Улица в провинции.
- 85-86. Моюхская женщина.
- 87-89. Натюрдморт.
- 90-91. Портрет девушки.
- 92-93. Малютка.
94. Ветеран.
95. Укладка скрда.
96. Девочка.
- Сердобск:
- 97-98. В сарае.
99. Пирам.
100. Мосты.
101. Солдатская улица.
- 102-103. Заречная слобода.
104. Путники.
- 105-106. Окраина.

12

НЕДБАЙЛО, М. И. Мясницкая, 21, кв. 80.

107. Триумфальная арка.
108. Товарный поезд.
109. Рождественский бульвар.
110. Набережная Москвы-реки.
111. Портрет.
112. На Москворецке.
113. Белый дом.
114. Московский мост.
- 115-120. Ярославль.



РАСТОГУЕВ, С. Н. Ново-Царицыно, дача Приказчиков.

121. Мост.
122. Исмакий после дождя.
123. Городской пейзаж.
124. Кавказ.
125. Петровка.
126. Нева.
- 127.



13

#7 [TELINGATER & KUKRYNIKSY]

Kukryniksy. Otchetnaia vystavka za 6 let: Karikatura, politplakat, kniga, zhurnal, gazeta, zhivopis', teatr [i.e. Kukryniksy. Exhibition of 6-Year Work: Caricature, Political Posters, Books, Magazines, Newspapers, Paintings, Theatre]. Moscow: IZOGIZ, 1932. [16] pp.: ill. 26x17,5 cm.

In original wrappers with letterpress design. Some soiling of covers.

One of 3000 copies. Scarce.

This is the catalog for the first ever exhibition of Kukryniksy art. It was initiated by Maxim Gorky who also wrote an article for Pravda about this and introduction for the catalog. There was only one their show in the 1930s.

The catalog includes caricatures from posters, books, magazines, newspapers, paintings and a photograph of a caricature doll of Vsevolod Meyerhold. The unique design of the catalog allowed to print an agitprop quote by Vladimir Maiakovsky through the whole catalog.

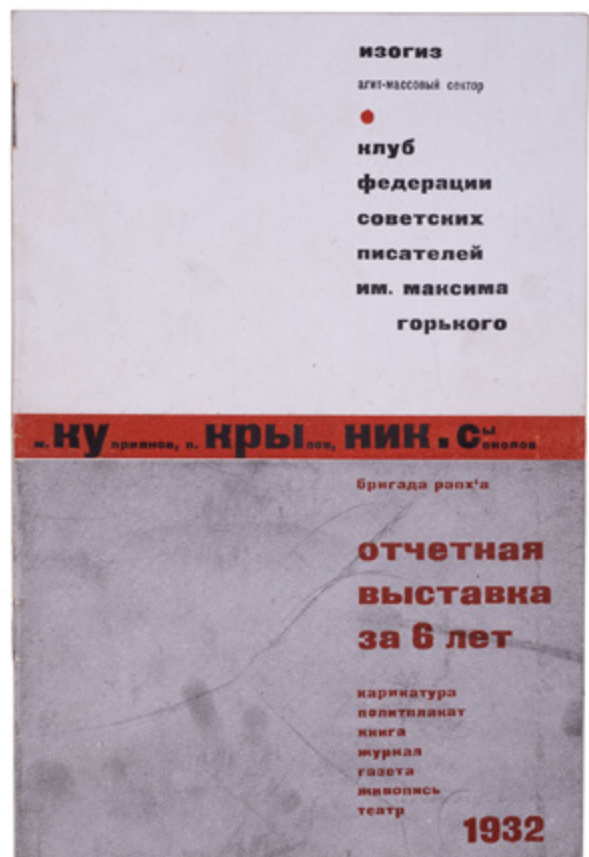
The exhibition, poster (in the shape of a triangle – symbol of the group) and this catalog were designed by Solomon Telingater (1903- 1969) who used constructivist graphic method proposed by El Lissitzky in his designs. Telingater wrote influential books on typography and designed some of the most memorable books of the Soviet period. He was the first Soviet citizen to receive the Gutenberg award for his achievements in designing books and typefaces. He designed books as if they were films, or a monumental poster—as sophisticated artistic construction. This kind of book was produced for its collective impact, not merely for the joy of the individual reader. All elements of the book, including the text itself, are connected as one visual art object which makes a very strong impression on its readers.

Worldcat shows copies located in Princeton and Ohio Universities, Getty Institute, Amherst College, NYPL and the MET

Kukryniksy was a creative group of three artists – Kupriyanov, Krylov and Sokolov – mostly known for their caricatures. It is an exemplary collection of Soviet caricatures and satire. It also contains a satirical group portrait drawn by A. Kanevsky.

Kukryniksy said about Telingater that «his innovative methods were first of all sensible and thanks to that increased an impact on the reader... When we worked with him we tried to preserve creative unity of our and his work». Their longtime collaboration was backed up by longtime friendship.

PRICE: \$ 750



#8 [TELINGATER]

1. Solomon Benediktovich Telingater. *Khudozhnik knigi. Katalog vystavki* [i.e. **Solomon Telingater. Book Artist. Exhibition Catalog**]. Moscow, 1963. 32 pp.: ill. 22x15 cm. In original wrappers with letterpress design. Small tears of oversized covers, slightly rubbed wrappers, otherwise very good. One of 1000 copies.

2. [Front Cover Proof] Grekov, N. *Mezhdunarodnyi shakhmatnyi turnir v Baden-Badene* [i.e. **International Chess Competition in Baden-Baden**]. Moscow, 1927. 22,5x16,5 cm. Near fine. The set consists of the exhibition catalog signed by Telingater on the half-title and a cover proof of a book presented in the catalog (p.8).

Solomon Telingater (1903-1969) was one of the leading Soviet book and type designers who gained popularity for his experimental works. He set standards for creating the book as an organism, designed photobooks on crucial state projects and released socialist propaganda editions for several decades. He combined a talented artist and an experienced printer.

In 1963, Solomon Telingater was awarded the Gutenberg Prize of the City of Leipzig. He became the first Soviet artist to receive the prize. The same year, his personal exhibition was held at the House of Literary Workers. It summed up a forty-five-year career of Telingater as the book art master. He had also turned 60 years old.

The catalog contains a graphic portrait of Telingater by Nikolai Sokolov as the frontispiece. This artist, as all in the Kukryniksy trio, had a longtime and

prolific partnership with Telingater. Some of their collaborations are listed in the catalog.

According to this publication, the exhibition displayed only a part of his works. They were divided in sections: "Typesetting Art", "Book Design", "Type Design", "Catalogs, Pamphlets and Advertising", "Periodicals" and "Drawings for Frontline Newspapers". The list is illustrated with 21 reproductions of cover, binding and type designs, drafts and drawings. Among them is an advertising triangle leaflet for the 1932 exhibition of Kukryniksy (No.7 in our catalog).

The rear side of the catalog demonstrates all the enterprises to which Telingater contributed by 1963.

PRICE: \$ 750

Copies of the catalog (without the proof) are located in Princeton and Harvard Universities



#9 [TATLIN]

V.E. Tatlin. Katalog vystavki proizvedenii [i.e. V.E. Tatlin. Exhibition Catalog]. Moscow: Sovetskii khudozhnik, 1977. 68 pp.: ill. 12x30,5 cm. In original wrappers with letterpress design, with flaps. Covers detached from block, stain on lower corner of front cover.

First and only edition. One of 5000 copies. Scarce.

The catalog for an exhibition of works by one of the leaders of Russian avant-garde and constructivism Vladimir Tatlin (1885-1953). The show opened at the Central House of Writers (Moscow) in February 1977. The show involved contemporaries of Tatlin that collaborated with him in different projects: architect T. Shapiro, pilot Artsebulov, writer Shklovskii, directors, artists, et al. For the exhibition, one of the apprentices of Tatlin and co-creator of his Tower, Tevel Shapiro constructed a small model of the Monument of the Third International in 1976. Tatlin's chair was re-constructed by V. Solopov and V. Pavlov in 1976.

The catalog was compiled by L. Zhdanova and Z. Melit. Texts were written by A. Strigalev, K. Simonov, V. Kostin, F. Syrkina, I. Rakhtanov. Photos were provided by E. Steinert, M. Ivchenko, V. Baskin.

The design was created by artist Mikhail Anikst (born in 1938). He graduated from the Moscow Architectural Institute in 1962. In the Soviet period, he participated in architectural, theatrical and book projects. In 1990, he emigrated to the United Kingdom.

The front flap contains the list of contents while the second one hides a reproduction of an illustrated note on instruments and materials that Tatlin asked for his work. The catalog contains pages printed vertically and horizontally. There are his biography, essays on Tatlin's artworks, Tatlin's contribution to Soviet theater design, memoirs on him, as well as reproduction of portraits and group photographs, photos of exhibits.

PRICE: \$ 550

Worldcat shows copies located in Harvard, Princeton and Arizona Universities, NYPL, the MET



Татлин, тайновидец лопастей
И винта певец суровый,
Из отряда солнцеловов.
Паутинный дол снастей
Он железною подковой
Рукой мертвой завязал.
В тайновиденье щипцы
Смотрят, что он показал,
Онемевшие слепцы.
Так неслыханны и вещи,
Жестяные кистью вещи.

Велемир Хлебников
Неизданные произведения
М., 1940, с.170

шестьдесят вторая
страница

В.Е.Татлин. Выставка произведений
Летатлина



1932/1/ В.Татлин с крылом «Летатлина»
в мастерской Новодевичьего монастыря

V.E.Tatlin. Katalog vystavki proizvedenii [i.e. V.E. Tatlin. Exhibition Catalog]. Moscow:
Sovetskii khudozhnik, 1977



SOVIET CHILDREN

#10 [NATURAL SCIENCE FOR CHILDREN]

Verblovskaia, A. *Chto uznali deti* [i.e. **What Children Recognized**]. Moscow: Molodaia gvardiia, 1931. 16 pp.: ill., including wrappers. 16x13,5 cm. In original illustrated wrappers.

Spine rubbed, with tears, otherwise very good.

First and only edition. Rare. Lithographed throughout, with some incorrectly colored pages.

It is an excellent example of early Soviet children's books. Absolutely free of socialist ideology, this book inherited the spirit of the 1920s books in its main motif – explanation of principles, processes and technologies. Such books told about the structure of the world, scientific inventions and things that surrounded the child in that historical period. Those publications are a special cross-section of Soviet culture. They are at the intersection of graphic design, pedagogy, literature, and socio-political history. In this book, children find organisms pretending to be something they're not – caterpillar, spider, lizard, jellyfish, giraffe, bittern, polar bear are hiding in plants or substances.

Anna Verblovskaia was the Soviet author of several popular brochures on natural science published in the 1920s-1930s. Her collaborator, artist G. Gugunava created the design in tendencies of contemporary children's books. Gugunava used large colored spots occasionally and no outlines at all. It was particularly common until 1932. Each "case" of animal mimicry is placed for a separate double-page spread.

PRICE: \$ 750

Worldcat doesn't track this edition





8



Ребята говорят:
— Вот бы нам для
живого уголка ящерицу
раздобыть. Будем ее
мухами кормить, рыжи-
ми тараканами.

Пошли на поиски.
Вот мелькнула в траве
зеленая ящерица. Маня
приготовила платок,
накрыла... а ящерица
уж удрала. Маня смот-
рит: ничего не видно в
зеленой траве, а что-то
шуршит слегка. Хоро-
шо ящерице в зеленом
наряде в траве: ей не
прочь ее полако-
миться, змея ее под-
стерегает, да она от
них легко спрячется.

9



По серым скалам бегают и греются на сол-
нышке серые ящерицы. Скалы голые, только
лишайники растут на них. Совсем негде яще-
рице от врагов спрятаться. Можно в щель
заползти,—там холодно, а ящерица любит на
солнышке греться. Зато серый цвет ее спа-
сает от врагов.

10



Солнечное утро. Море синее, ясное, толь-
ко легкие барашки идут. Вот когда хорошо
купаться. Маня в воду бросается, навстречу
барашкам.

Вдруг ее что-то точно обожгло.

— Вода разве жжется? — кричит она на
берег матери.

Мать говорит:

— Это, верно, медуза.

Стали они в воду всматриваться — уви-
дели какие-то прозрачные шары, колоколь-
чики, зонтики.

Зачерпнули их в тазик, взяла Маня их ру-
кой, а от медуз только комочек слизи ос-
тался. Слизь эта — лакомый кусочек для хищ-
ных рыб, только им трудно ее в воде найти:
медузы ведь совсем прозрачные.

11

#11 [SVETOCH PUBLISHING HOUSE]

Zolotov, S. *Knizhka-podruzka* [i.e. **Book Friend**]. Odessa: Svetoch, 1927. 12 pp.: ill. 14x17,5 cm. In original illustrated wrappers. Minor tears of spine, stamp of private library on back cover, otherwise mint.
First edition. One of 10 000 copies. Very rare.

A good example of early Soviet Ukrainian children's books. It was illustrated throughout but was cheap in production. Each illustration is lithographed in two inks, red and green or red and blue. When overlaying inks, printers easily created the third (brown) color. Illustrations and poems were created by S. Zolotov. According to a common style, he printed several books at this publishing house. In all, "Svetoch" released a great diversity of books from children's poetry to mass sex education.

The thin book contains three poems: "Ivan the Musician", "Lullaby for Dolls", "Educated Kittens". As some other books by this publisher, the poems tell stories about animals and children compiled for the youngest readers.

PRICE: \$ 750*Not in Worldcat*

#12 [DESIGN BY SHISHMAREVA]

Bogdanovich, S. Koliuchii gost' [i.e. Spiky Guest]. [Leningrad]: Gosudarstvennoe izdatel'stvo, 1928. 24 pp.: ill. 17,5x13,5 cm. In original illustrated wrappers. Tear of spine, small stains occasionally, blank fragment of last page lost, stamp of private library on p.1, otherwise very good.

Design was created by Tatiana Shishmareva (1905-1994). She studied at the archaeological faculty of Petrograd University (1923-1924) and attended private art studios. Among her mentors in painting were N. Radlov, M. Dobuzhinsky, A. Savinov. Since 1926 she worked in Detgiz with V. Lebedev, V. Konashevich, N. Tyrsa, N. Lapshin, then at the Lenfilm film studio with early Soviet animated film designers in 1932-1934. Contributing to various publishing houses, Shishmareva designed and illustrated lots of Soviet books.

For this book she created three full-page black-and-white illustrations and the cover design. Chosen a quite realistic style for the front cover, she followed constructivist principles working on the back one. In the 1920s, the back cover became as essential as the front one. Artists frequently expanded one image or composition on both of them or placed something interesting on the back

cover as a final accord. In this particular case, a story is about children who found a hedgehog in their new house and Shishmareva depicted one of the girls on the front cover. Unlike it, the back cover shows close-up drawings of a rat and a hedgehog, making parallels and being turned to one side. This is reminiscent of children's books from the Raduga publishing house of the 1920s.

PRICE: \$ 750

Not in Worldcat



#13 [SEX EDUCATION IN THE USSR]

Zalkind, A. *Polovoe vospitanie iunyykh pionerov* [i.e. **Sex Education of Young Pioneers**].
 Moscow: Molodaia gvardiia, 1930. 93, [2] pp. 17,5x12,5 cm. In original publisher's wrappers.
 Small fragments of spine lost, otherwise very good.
 Second edition. Rare.

Along with other early Soviet books, this publication called for proper sex education instead of silencing related issues. Breaking down of the family and old ethics, disorganization of mass schools, and a high level of child homelessness influenced the mindset and manners of youth. This caused the creation of this book targeted at educators who worked with pioneers of 10-14 years old. In terms of socialist society, collectivism was supposed to dominate over children and teenage romance. "The pioneer movement should become the main fighter against the parasitic sexual switching of adolescents' energy" – the author writes.

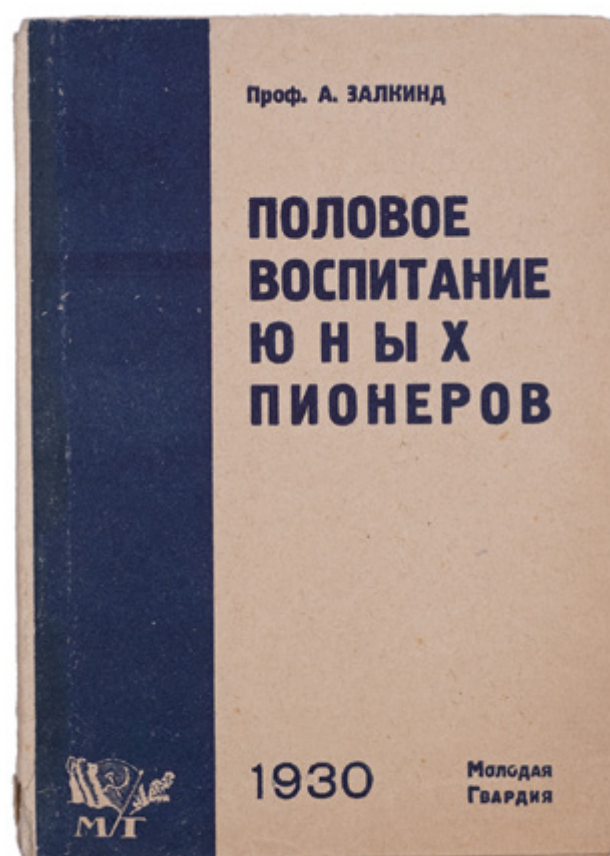
Psychoanalyst and paedologist Aron Zalkind (1888-1936) was Bekhterev's student. Initially, he tried to promote Freudism as an interpretation of psychoanalysis compatible with Marxism-Leninism, then switched to paedology. In late 1931, he was blamed for "Menshevik-idealistic eclecticism", and was also subjected for his Freudianism and "perversions at work". The severe criticism forced him to leave the Institute of Psychology, Pedology and Psychotechnics and even led to a heart attack in 1936.

In this book, Zalkind elaborates on mistakes that a pioneers' educator made toward children feeling attracted, village illiteracy making children feel attraction too early. He mentions that in street life, imitation of adults leads to children's prostitution and general immorality. To prevent and combat early sexual desire, the author proposes collectivism, collective control over each participant ["pioneer ethics"], common physical education activities and pioneer camps. Thus, Soviet children and teenagers got used to seeing

semi-bare bodies during sports events; this method was supposed to fortify their manners. The author requires not to single out sexual issues among other issues of ethics, everyday life, and social activities in conversations between an educator and the pioneers. Even in terms of collective responsibility, educators were urged not to judge someone's romantic feelings collectively.

In the preface, the author lists his other works on sex education in socialist society and pedagogy general.

PRICE: \$ 850



Not in Worldcat



JEWISH

#14 [YOUNG PIONEERS]

Emden, E. *Skazka o tolstom shutsmane i ob uchionom doktore* [i.e. **Tale about a Thick Policeman and about a Learned Doctor**]. Moscow: Gosudarstvennoe izdatel'stvo, 1930. 16 pp.: ill. 15,5x13,5 cm. In original illustrated wrappers. Spine restored, otherwise mint. First edition. Very rare. Lithographed throughout.

The poem tells the story of how in Halle a policeman comes to a doctor and complains that his city is sick. The "disease" turns out to be a crowd of young pioneers in red ties. The doctor is impressed by the red tie he is shown and declares that the disease is incurable. Meanwhile, all the pioneers are gathered for the Second International Pioneer Congress.

It is one of several children's books that Soviet Jewish children's author Esfir' Emden (1906-1961) dedicated to this event in 1930. Others are her 'Spring March' created in collaboration with graphic artist V. Ivanova and a photobook 'Immer bereit!' (1930) created by S. Telingater.

This book was designed by Lidia Popova (1903-1951). In 1919-1924 she studied at VKHUTEMAS with A. Exter. Then she worked mainly as a poster designer and illustrator at Gosizdat and at the Molodaya Gvardiya publishing house. In particular, she designed the first edition of "Horse-Fire" by V. Mayakovsky.

Worldcat shows copies located in Princeton and Columbia Universities



Popova's design may be considered as an iconic drawn constructivist design of a children's book. She used all attractive methods: she played with angles and large colored spots, drew some images of outlines with no filling, colored elements with minimum of inks and highlighted some of them limiting into colored frames. The last double-page spread shows her world scheme with different cities having this "incurable disease": San Francisco, Hamburg, Halle, Bremen, London, Nanjing. Arranged marches conquered all parts of the world. All continents are marked with a saluting pioneer.

PRICE: \$ 1500





2

— Господин немецкий шуцман,
толстый, важный, синий шуцман,
вы нуда спешите, шуцман,
ах, куда спешите вы?
Здесь живет немецкий доктор,
здесь живет советник доктор,
здесь живет ученый доктор,
разве с ним знакомы вы?

Вы с резиновой дубинкой,
вы с помощницей-дубинкой,
вы с заслуженной дубинкой,
отчегож дрожите вы?
Здесь живет сам герр Пилюля,
здесь живет сам герр Настойка,
здесь живет сам герр Насторна.
Разве заболели вы?

герр пилюля
герр настойка
герр насторна



3

Город ГАЛЛЕ болен слетом,
город ГАМБУРГ болен слетом,

город БРЕМЕН болен слетом,
вся Германия больна!
Город ЛОНДОН болен слетом,
город НАНКИН болен слетом,
город ФРИСНО болен слетом,—

14



ВСЯ ЗЕМЛЯ ЗАРАЖЕНА!

15

Emden, E. Skazka o tolstom shutsmane i ob uchionom doktore [i.e. Tale about a Thick Policeman and about a Learned Doctor]. Moscow: Gosudarstvennoe izdatel'stvo, 1930

#15 [SOVIET JEWISH]

Auslander, S. *Dni zavziattia* [i.e. **Days of Zest**]. [Kharkiv]: Derzhavne vydavnytstvo, Ukrainy, 1929. 101, [2] pp.: ill.+1 p. of ad. 22x16 cm. In original illustrated wrappers. Spine and edge of back cover restored, title page rubbed, few small stains on covers, otherwise very good and clean internally.

Second edition. One of 5000 copies. Translated to Ukrainian by M. Shcherbak.

Ukrainian edition of the book 'Dni boevye' (1924) written by Jewish writer Sergei Auslander (1886-1937). During the Civil war, he served at Kolchak's government and was the main speech writer of Kolchak. He escaped shortly before the city of Omsk (Kolchak's Headquarters) was seized by the Reds. For the following wartime years, Auslander hid working under pseudonym in a labor commune in Tomsk, then returned to Moscow. Since the pre-revolutionary period, he was acquainted with Bolshevik revolutionary Vyacheslav Menzhinsky (the latter became chairman of the Soviet secret police in 1926, after the death of Dzerzhinsky). Most likely, it helped Auslander during the early post-revolutionary period. At that time, the writer turned to children's literature and participated in foundation of the Moscow Theater of Young Spectator. In Soviet traditions, Auslander released books on the struggle of political organizations against tsarism, about an unrest in 1905, about re-education of juvenile offenders, an uprising in China, African people groaning under the heel of colonialism, etc. In 1937, Sergei Auslander was blamed for anti-Soviet propaganda and executed.

Cover design and illustrations are created by Jewish artist Anatoly (Tankhum) Kaplan (1903-1980). In 1922, he entered the painting faculty of VKHUTEIN and studied under A. Rylov, K. Petrov-Vodkin, N. Radlov. After graduation, Kaplan was involved in industrial graphics and book illustration. In the late 1930s, he worked in an experimental lithographic workshop supervised by G. Vereiskii. Throughout his lifetime, Kaplan's art was closely associated with Jewish folklore and Yiddish literature. He illustrated works of a number of Jewish writers, as well as folk songs.

PRICE: \$ 1200

Worldcat doesn't track this edition



#16 [SHTETL]

Abramovych, Shalom-Yakov. (Mendele Moykher-Sforim). Persten' shchastya [i.e. The ring of happiness] / translated to Ukrainian by D. Boryr', L. Volodymyrov ; preface by L. Motelev. Kyiv: Syayvo, 1928. Original illustrated wrappers. A small tear to the spine, otherwise in very good condition.

First edition in Ukrainian. One of three books by Abramovych translated into Ukrainian and published by Syayvo in late 1920s. Wrapper design by Kyiv-based artist Tamara Moskalyova.

Mendele Moyher-Sforim (pseudonym Abramovych), (1835 - 1917) who is called «grandfather of Jewish literature» in preface to this book, laid the foundation for Jewish fiction; was born in a remote place in the Minsk province, spent his adolescence wandering with a wandering beggar in Lithuania, Belarus and Ukraine; At the age of 22 he settled in Berdichev, where for the first time he seriously took up literary work. The persecution after writing the piema "A box collection or a gang of city benefactors" forced him to move to Zhytomyr (1869), where he passed the exam at the Rabbinical School and wrote a number of his best works; in 1881 he moved to Odessa, where until the end of his life he was the head of the Jewish "Talmud Torah" (religious school).

In this book, published for the first time in Yiddish, Abramovich presents a portrayal of the Jewish shtetl, capturing its distinct worldview, the confined existence centered around the synagogue and scholarly-rabbinic texts, and the adherence to medieval austerity. The narrative encompasses a belief in the lofty purpose of the Jewish people and the imminent arrival of the Messiah, along with a simple yet hopeful yearning for the benevolent intervention of the local Rothschild, who would advocate for their less fortunate brethren. This stagnant existence is meticulously observed through the eyes of the wandering bookseller, who serves as the protagonist in Abramovich's finest literary works.

An interesting example of Ukrainian publishing in 1920s, when the number of Yiddish books increased as well as the translations of Jewish literature.

PRICE: \$ 950



Not found in the Worldcat

#17 [JEWISH LIFE IN ODESSA]

Babel, I. *Odesskie rasskazy* [i.e. **Odessa Stories**]. Moscow; Leningrad: GIKHL, 1931. 140, [3] pp. 19x12,5 cm. In original illustrated cardboards. Slightly rubbed and bumped, otherwise mint.

First full edition of the well-known literary cycle.

Jewish writer Isaak Babel (1894-1940) was born in Odessa. He graduated from the Odessa Commercial School and the Kyiv Commercial Institute. While studying, Babel made his literary debut with a story "Old Shloime" (1913).

In the early Soviet period, Babel was under the patronage of M. Gorky and M. Koltsov. In 1921, he worked in the Odessa Provincial Committee, being the producing editor of the 7th Soviet printing house, a reporter in Tiflis and Odessa, at the State Publishing House of Ukraine. It was the period when he began to create the cycle "Odessa Stories". At the same time Babel published in the Odessa periodicals "Lava" [Drift] and "Moriak" [Sailor]. In 1923-1924, the magazines "Lef", "Krasnaya Nov" and other large publications published a row of his stories, which later formed the cycles "Cavalry" and "Odessa Stories". Babel immediately received wide recognition as a brilliant master of words.

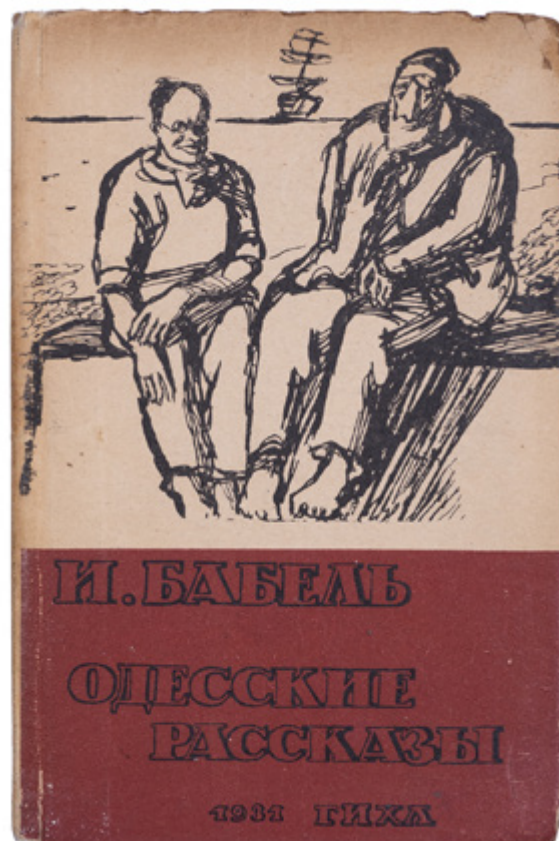
"Odessa stories" are set in the Odessa ghetto of Moldavanka, both before and after the October Revolution. Separately, the works were published in periodicals in 1921-1924 but were finally collected in the 1931 book.

Worldcat shows paper copies located in Texas University and Vassar College

During the struggle with formalism and the start of the social realist era, Babel noted ironically that "he mastered a new literary genre, the genre of silence". In 1932, he went to Paris and stayed there for a while, doubting whether he needed to return to the USSR. He also managed to visit France in 1935, as part of the delegation of Soviet writers to the International Congress of Writers. In 1939, Babel was arrested and executed.

Republished several times until the murder of the author, "Odessa Stories" were returned to print in the de-Stalinization period.

PRICE: \$ 2500





UKRAINE

#18 [KYIV IN 1652]

Trebnik [i.e. Euchologion]. Kyiv: printed at Lavra typography, 1652. 315 leaves
[of them 55 supplied in later manuscript]. Full-leather late XVIII-early XIXth century binding.
Two different clasps (both working). Some stains on the pages, but overall in very good condition for the book of common use.

The printed text starts with leaf 42 (Baptism), everything before is supplied in manuscript. In few places in text different parts of the rites are supplied in XIXth century manuscript as well as the calendar in the end. Because of the manuscript additions text of the Breviary itself is full. One manuscript part, consisting 'Question to the laity, newcomers to confession' are arguably earlier, likely mid-XVIIIth century. All the additional texts and preface are not preserved.

One of the two woodcuts are preserved (the crucifix), multiple headpieces, endings and book initials in text.

The woodcut is made for this edition by the famous Lavra engraver Ilya. He is best known for his works for Paterik, that came out in 1661 and a range of illustrated Ukrainian early printed books of XVIIth century.

The book came out in important part of Lavra history, one of the few printed under 8-year reign of Iosif Trizna (1647-1655), who was the archimandrite of the monastery since 1647 after the death of Pyotr Mohila. Descended from a noble old Ukrainian noble family Triesen. From an early age he was brought up and was tonsured in the Kyiv Lavra. He studied at the Kyiv fraternal school. He supported the uprising of Bogdan Khmelnytsky.



He was present at the Seimas of 1649-1650, which ratified the Zborowski treaty with the Cossacks. He opposed the political and ecclesiastical dependence of Ukraine on Moscow. Together with Metropolitan Sylvester Kosov, he refused to swear allegiance to the Pereyaslav Rada, which declared an alliance with Moscow. However, later, in 1654, he went for it under pressure from Khmel'nitsky and the Cossacks. Iosif also was preparing the first printed edition of Paterik, Lavra's history and lives of its saints, that came out in 1661. Trizna editing transformed Paterik from collection of biographies of important personalities of Lavra to something bigger: the events are viewed in context with Russian and even universal spiritual life.

The publication of this edition holds significant historical relevance within the context of the Orthodox Church. In 1652, Patriarch Nikon assumed leadership, commencing a six-year reign that resulted in the revision of most crucial religious texts. This period witnessed a division within the Church, the emergence of the Old Believer movement, and subsequent reforms. Notably, the Russian Orthodox Church drew heavily upon Western traditions during the editing and subsequent liturgical practices. Lavra, renowned for printing influential books, served as a cornerstone for these endeavors.

For instance, the renowned Pyotro Mohyla's Euchologion, printed in 1646, became the foundation for the Euchologions (Trebniks) employed during the mid-17th century and beyond. The immense efforts dedicated to this publication stood as one of Mohyla's most significant accomplishments.

Given the historical context, it remains an intriguing question for future research whether Trizna's Euchologion, given his earlier anti-Moscow sentiments, played a role in shaping future canonic texts for Russian Orthodox Church.

PRICE: \$ 7500



ЧѢСЛАВЫ.



НЕСУДЯХЪ ЯЗЪ ВЪДѢТИ
ННО ЧТО ВЪ БА: ТОУЮ ХА
ІІСА, И СЕГѠ РАСПАТА.
А КТО КѠ: ГЛА: ВЪ ЗА: РІВѠ.

СЪ
ДВАМА
МЦЪ, СЕ
БЪ ДНЬ.

Начало
Н

ПАМЯТ
НИШЕГО С
ГЛАС

Ст. 4. М. 10
Пр. 10. 104

[REPORT FROM THE AREAS IN UKRAINE, CONTROLLED BY ANARCHISTS]

*Rudenko P. Na Ukraine : Povstanchestvo i anarkhicheskoye dvizheniye [i.e. **Insurgency and anarchist movement**]. Buenos Aires: Worker's Publishers Group in Argentina; printed at 'Voice of the Labour' typography, 1922. 30 p.; 19x8 cm.*

Original publisher's wrappers. One pale stain at the back wrapper, foxing of the front wrapper. Few pencil marks in text. Otherwise very good.

First and only edition. Written while in parts Ukraine anarchic movement were still in power.

An interesting brochure, produced by the Argentinian anarchists in support of the anarchic movement in Ukraine in early 1920s. The original article was written for the Parisian 'Free Labour' paper by an unknown author Rudenko (likely not a real name). In preface the Argentine-based editors of the book emphasize how sad they are that the effort of the people to overthrow 'Prussian militarists, Petluyra and motley plutocracy' just to fall victims of the raising Soviet 'state'.

The author gives an overview of Revolution and Civil War in Ukraine from anarchic point of view. Clearly experienced in the local matters first-hand, he is praising highly Makhno's efforts in Ukraine, seeing him as one of the reasons why the grass-root rebel movement in Ukraine has sprung and was able to fight the White Army and Petlyura. Two of the main problems of the movement in 1918-1919 for him was the 'collaboration with Soviet state and following their orders' and the inability to unite all anarchic rebels quickly. The organization of Kursk-based anarchic group 'Nabat' is mentioned and the local groups in the bigger Ukrainian towns, the flow of anarchists from Russia to Ukraine. All of these groups their methods of education and propaganda are described, listing their newspapers, publishing houses and the lectures. However anarchic propaganda among the masses were facing restrictions from the 'red' administrations, wherever they were already in power.

Interestingly that at the time of writing the article, according to the author, Makhno was still at loose in Zaporozhie with 10000 men under his command.

However author concludes, that the unity with bolsheviks were a wrong decision, as already they were on one hand using the results of anarchic propaganda, and on the other hand prevent anarchic ideas and groups of influence from spreading. Overall the perspectives of the movement in Ukraine author views as gloomy.

The brochure ends with the poem 'Anarchist', written by locksmith V.Volkov.

PRICE: \$ 650



#20 [ODESSA]

*Materialy po bessarabskomu voprosu so dnya rumynskoy okkupatsii [i.e. **Materials on the Bessarabian question since the day of the Romanian occupation**] 1919-1921. Berlin: Odessa committee for saving of Bessarabia, 1922. 187 p. ; 26x17 cm.*

Original printed wrappers. Bits of spine from the top and bottom are missing. Partly uncut.

Very good condition for such fragile edition.

First and only edition. On the title page 'as a manuscript' stated.

Bessarabia, which is now spread across Moldavia and Ukraine, in XXth century was a part of Russian Empire as 'Besarabskaya Guberniya'.

Romanian troops entered Bessarabia back in December 1917, following the order of the commander of the Romanian Front, White General Shcherbachev, to protect warehouses and roads and restore order. The advance of the Romanian troops in Bessarabia met with an armed rebuff from the retreating Bolshevik units.

On March 27, 1918, during the intervention, Sfatul Tarii (the temporary proto-parliament) voted on the unification of Bessarabia with Romania. The vote resulted in 86 in favor, 3 against, and 36 abstentions, with most of the representatives from the German, Bulgarian, and Gagauz minorities choosing to abstain. Tsyganko, the representative of the peasant faction, and Grekulov, the representative of the Russian Cultural League, expressed that the issue of unification should be determined through a popular referendum. Following the voting outcome, Bessarabia became part of Greater Romania with autonomous rights.

The annexation of Transylvania, Bukovina, and Bessarabia by Romania was legislated on December 29, 1919. As a result of this new regime, approximately 300,000 individuals, accounting for 12% of the population, fled Bessarabia over the span of ten years, seeking refuge in Ukraine, Russia, America, and various Western European countries.

On October 28, 1920, a treaty known as the Paris Protocol was signed by Great Britain, France, Italy, and Japan, recognizing Romania's sovereignty over Bessarabia. The protocol stated that these countries believed the geographical, ethnographic, historical, and economic factors justified Bessarabia's incorporation into Romania.



The Soviet government consistently refused to acknowledge Romania's annexation of Bessarabia. In a note dated November 1, 1920, Russia vehemently protested against the annexation and the Paris Protocol, asserting that the agreement was made by other governments. The USSR proposed holding a plebiscite in Bessarabia during the Vienna Conference in 1924, but Romania rejected the suggestion.

Between September 15 and 18, 1924, the Tatarbunar uprising, also known as the Răscoala de la Tatarbunar in Romanian and the Ukrainian Tatarbunar rebellion, erupted in Southern Bessarabia. This armed peasant uprising, led by the Bolshevik Party, aimed to challenge the Romanian authorities but was brutally suppressed by Romanian troops.

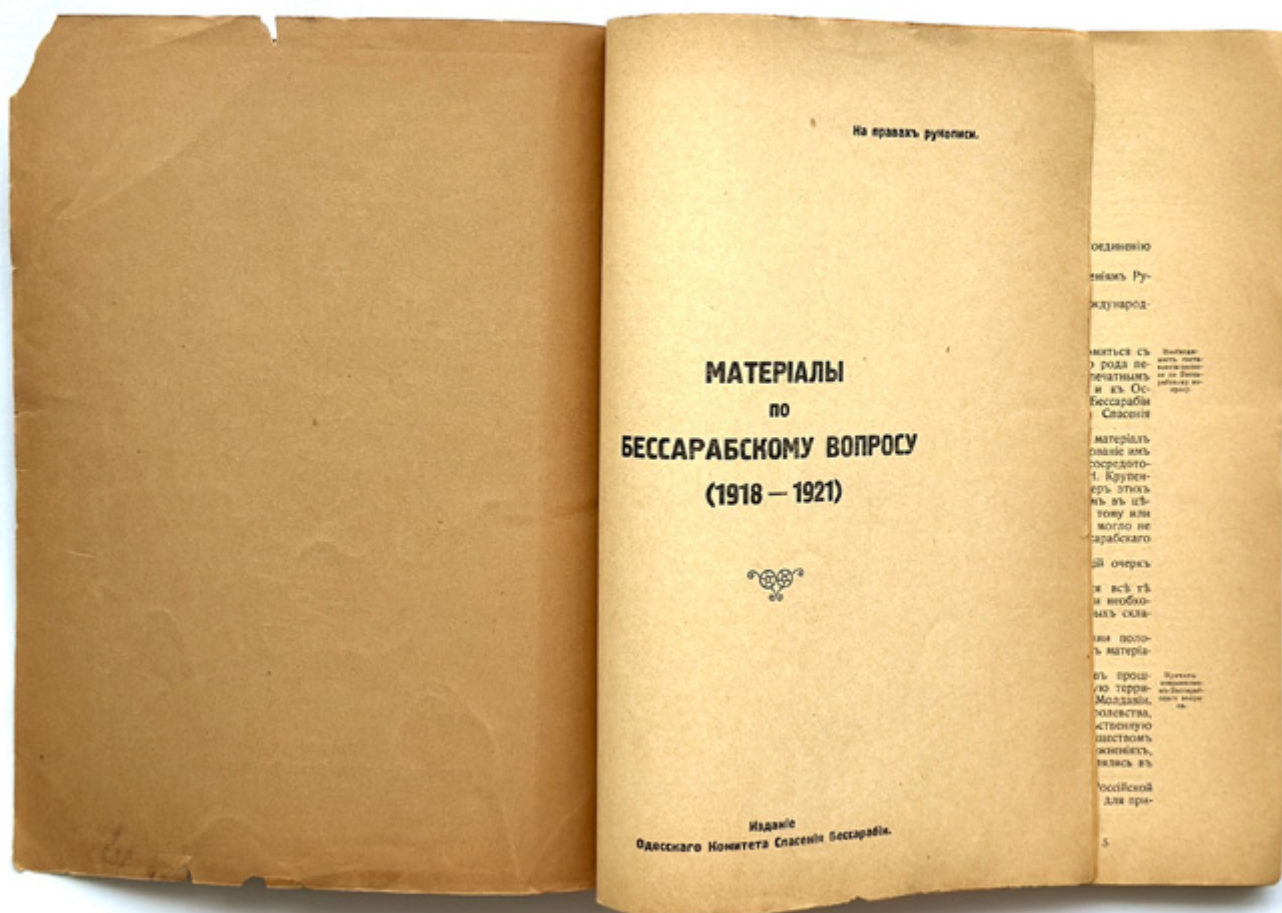
This book, published by Odessa committee for saving of Bessarabia in Berlin is an absolutely anonymous but candid overview of the events in 1919-1921 that led to the separation of the Bessarabia from Russian and Ukraine.

Authors are generally hold anti-Romanian and pro-Russian views (sympathizing with the White Russian movement, not bolsheviks and not independent Ukrainian movement, for example in census given by the authors on the percentage of different nations present in Bessarabia in 1919, Ukrainians as a nation are not even listed, as well as Romanians).

Important and lengthy document, printed at the crucial time for Besarabia, concerning the territories of nowadays Chernivtsy, Ismail (Ukraine) and Moldova.

Rare. According to worldcat only Stanford has the physical copy of this edition among US libraries.

PRICE: \$ 950



#21 [UKRAINIAN BOOK CONSTRUCTIVISM]

Ot starogo k novomu: Kollektivnaia p'esa v 3 aktakh [i.e. From Old to New: A Collective's Play in Three Acts]. Kharkiv: Molodoi rabochii, 1923. 48 pp.: ill., 8 ills. 20,5x16,5 cm.

In original illustrated wrappers. Covers and title page restored, otherwise very good.

First and only edition. One of 5000 copies. Very rare.

This play was compiled and staged by a collective of the Kharkiv working club "Molodoi bolshevik" for celebrating the International Day of Youth on September 3, 1922.

Anonymous avant-garde cover design was likely produced by a club designer. The composition resembles a fragment of a clock face where a male figure acts as a clock hand and marks movement from a black (old) section to a red (new) one. The title page is a fine example of letterform constructivism: there is a frame of ornamented borders around two large words: leaping "old" and strict "new", the word 'ot' is designed of typographical elements as well.

Together, employees of the mentioned club were looking for a play relevant for Soviet working youth and finally decided to write a new one. The creative process was organized mainly through improvisation. The play was first staged in another working club in Kharkiv on September 2, 1923 and was greeted with enthusiasm. The performance included active communication with spectators that was common for amateur stagings in the 1920s. Before publishing in this edition, the play was revised and complemented with instructions for staging the play by other collectives. The play told the story about underage youth who worked and underwent hardship in the pre-revolutionary period until organizing a strike and becoming involved in the revolution.

Worldcat shows copies located in Princeton, Harvard and California Universities

The edition comprises 8 individual and group photographs of actors taken during the first production of the play. They were shot in front of drawn scenery showing factory machinery. Besides, the text is decorated with drawn and photographic head- and tailpieces.

An excellent example of early Ukrainian constructivism.

PRICE: \$ 1950



#22 [WEST UKRAINIANS DURING WWI]

*Kalendarik "Samokhotnika" na zvychainyi rik 1918. Ukrainskym sichovym stril'tsiam i vsii sobornii Ukraini na pozhytok i na vtikhu ta rozradu [i.e. **Volunteer's Calendar for 1918. To Ukrainian Sich Riflemen and Entire Ukraine for the Benefit, Comfort and Consolation**].* Lviv: Z drukarni A. Hol'dmana, 1917. 66 pp.: ill. + 14 pp. of ads. 12x8,5 cm. In original illustrated wrappers. Spine slightly restored, some foxing on covers, otherwise mint.

Very rare.

This pocket edition was published by the Ukrainian Sich Riflemen Legion during the First World War. The legion was a unit within the Austro-Hungarian Army.

"Samokhotnyk" was the name given to a soldier-volunteer. Under this title, a satirical magazine was published in 1915-1918. It was created by hand and then a few hundred copies were made by a hectograph for each issue. Publications were of wide diversity: jokes, anecdotes on military and general-Ukrainian topics, household advice, poetry, etc.

This particular calendar contains selected texts and illustrations, previously printed in the magazine. Among them are 12 full-page illustrations. Drawings for front cover and page designs were created by artist Osip Kurilas (1870-1951). From 1886 to 1890, Kurilas studied at the Lviv Art and Industrial School. Due to the lack of funds to continue his studies at the Academy of Arts, Kurilas worked part-time, creating icons and portraits of city residents. In 1898-1900, he completed a painting course at the Kraków Academy of Arts. During World War I, Kurilas served in the Ukrainian Sich Riflemen Legion. At that period, he made many sketches, postcards, portraits and genre paintings. In the early 1920s, he worked in Oleksa Novakovsky's art school in Lviv. In 1935, after the death of Novakovsky, Kurilas headed the school. In all, the artist was engaged in illustrating newspapers, magazines, primers and school textbooks, and created paintings on religious topics.

The calendar became a valuable source listing periodicals released by the Ukrainian Sich Riflemen. It also contains numerous advertisements for them.

PRICE: \$ 2500



Worldcat doesn't track this edition



Kalendarik "Samokhotnika" na zvychainyi rik 1918. Ukrainskym sichovym stril'tsiam i vsii sobornii Ukraini na pozhytok i na vtikhu ta rozradu [i.e. Volunteer's Calendar for 1918. To Ukrainian Sich Riflemen and Entire Ukraine for the Benefit, Comfort and Consolation]. Lviv: Z drukarni A. Hol'dmana, 1917

#23 [SOVIET MUSIC]

Muzyku na front sotsialistychnoho budivnytstva. Biuleten' Ch. 3 [i.e. Music for the Frontline of Socialist Construction. Bulletin Pt.3]. [Kharkiv]: Vydannia "Ukrfilu", [1931]. 16 pp. 20,5x14 cm. In original constructivist wrappers. Spine restored, covers slightly soiled, otherwise very good. One of 3000 copies. Very rare. In Ukrainian.

The edition propagated a great ideological event, the All-Ukrainian Music Olympiad which was supposed to form new standards of socialist music.

The First All-Ukrainian Music Olympiad took place from May 1 to May 4, 1931 in Kharkiv. It was commissioned by the People's Commissariat of Education of the Ukrainian SSR. More than 60 professional and amateur groups and more than 2 thousand musical performers took part in the competition. The Music Olympiad took place in several stages. Qualifying competitions were held in villages, districts and cities. Amateur groups and professional performers competed separately.

The Bulletin reads: "There is no neutral art and apolitical music. Moreover, apolitical music is hostile to us [socialist people] because it proposes to dampen the class struggle, put the proletariat to sleep. Music might be attached to the struggle for the Industrial Financial Plan, mastering technics, collectivization, [development of] transport, Communist education, mass literacy, proletarian culture. <...> It is necessary to fight against Foxtrotism, Small-Russia-ism and other musical phenomena". Most likely, the term "Small-Russia-ism" defined Ukrainian nationalist music. In the early 1930s, Soviet authorities began to repress it along with capitalist foxtrot and church-related music.

Not in Worldcat

The edition includes jury members, a competition schedule with all venues listed, programs of concerts given by the All-Ukrainian Association for Revolutionary Music (VUTORM), the Association of Proletarian Music of Ukraine (APMU), the Association of Revolutionary Composers of Ukraine (ARKU).

PRICE: \$ 750



#24 [CONTRACEPTION STUDIES BY KIEV SCIENTISTS]

Novye dannye v oblasti protivozachatochnykh sredstv. Vyp. 4 [i.e. New Data on Contraceptive Methods. Issue 4]. Moscow: Okhrana materinstva i mladenchestva, 1928. 48 pp., 5 ills. In text 21x15 cm. In original printed wrappers. Very good condition. One of 3000 copies.

An early Soviet periodical 'New Data on Contraceptive Methods' came out in 1927-1931, covering every time one another method that was known at that time: coitus interruptus, spermatoxins, vaginal douching, subcutaneous injection of spermatozoa, etc., as well as embryo pathology caused by an ineffective yet destructive approach.

The edition was published by the Central Commission for the Study of Contraceptives formed in the 1920s. This issue included 4 articles on different studies: by 3 scholars from Kiev and one from Nizhniy Novgorod:

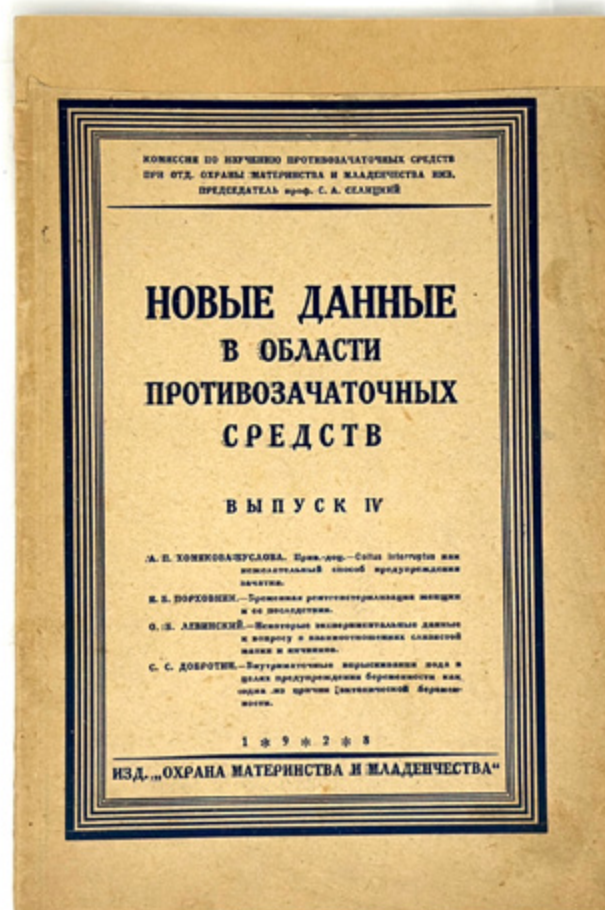
1. Coitus interruptus as an undesirable way to prevent conception by Khomiakova-Buslova
2. Pregnant x-ray sterilization of women and its consequences by Ya.B. Porkhovnik
3. Some experimental data on the relationship between the uterine mucosa and the ovary by O. Levinskiy
4. Intrauterine injections of iodine to prevent pregnancy as one of the causes of ectopic pregnancy by S. Dobrotin.

The third article is focused on the experiments by Ukrainian patophysiological Levinsky, overlooked by Nikolay Vashetko (1880-1960), one of the key figures in Ukrainian medicine in 1920s, who was arrested in 1931 because of his ties with the Ukrainian counterrevolutionaries (likely non-existing).

The article describes in details in experiments on the subject, that were conducted in Vashetko laboratory.

The fourth article, by physician Dobrotin describes a several cases of unsuccessful contraception (injections of iodine) during his practice in 1920s.

PRICE: \$ 750



Worldcat doesn't track this edition

#25 [WEST UKRAINAIN VILALGE]

Orach, Marko. *Novitni chary. Opovidannya z zhittyia nashogo sela* [i.e. **The new charms. The stories from the life of our village**]. Lviv: Prosvit, 1934. 24, [8] p.: ill 16,2x11,9 cm.

Original two-color illustrated wrapper and illustrations in text by anonymous artist.

Some rust around the staple, otherwise very good.

The one and only edition. In Ukrainian. The translation into Belorussian were printed soon after also in Poland.

An interesting educational book for the village dwellers, that are proclaiming of the arrival of new progressive methods of the work in the field.

As the wrapper suggests, the 'old charms' pictured as an old lady with an owl, are being substituted with the 'new charms' of the smart Ukrainian farmer on the background. The plot of the story is the following: in the yester years the harvest were often helped by the magic spells cast by the complement locals, while now the new tool is introduced to boost the productivity on the fields and that tool is 'kainit'.

Kainit was the calcium-based fertilizer that was introduced around that time in Western Ukraine and Belarus. The purpose of this lubok-like publication is to promote the usage of the fertilizer and explain in simple terms why this would help farmers to raise their harvest. One illustration shows a school children being taught the phrase 'Kainit will make us reach' in Ukrainian.

This agitational book is an interesting example and a rare survival of the time, when Ukrainian farmers in pre-war Poland were modernizing their establishments and the ways the fertilizer manufactures used to pursued them to use their product.

The book ends with 8 pages of ads, including agriculture periodical, the periodical 'Freedom', two typographies, cosmetic firm, other fertilizer firms and - a bit surprisingly - two artist - Pavlo Kovzhun and Yuri Magalevsky (with the diploma from Saint-Petersburg Art Academy), both residing in Lviv at the time and open for business, advertising their ability to paint for churches and other religious needs.

Both artists are quite important figures in the history of Ukrainian art, Magalevsky being Repin's pupil and Kovzhun being one of the trend-setters in Ukrainian graphic art of 1930s and the editor-in-chief of 'Mystetstvo' [i.e. The Art] magazine.

PRICE: \$ 750



#26 [WWII]

Stetsenko, G. Shakhtaryata [i.e. *Little miners*]. Lviv: Ukrainske Vydavnistvo, 1944. 62, [1] p.: ill. 16,6x12,2 cm. Original illustrated wrapper. Near fine condition. The stamp on the half-title reads: «Geschenk Der Regierung des Generalgouvernements» [i.e. *The gift of the administration of General Province*].

First and only edition. In Ukrainian.

The rare survival of its time, one of the last books printed in Lviv under Nazi occupation by a local Ukrainian author from Donbass.

Author of this book Grigoriy Stetsenko, an author from a place Druzhkovka near Kramatorsk, who made his name in 1930s by publishing the short stories and novels from the life of Donbass miners in Soviet periodicals. In 1940 he was relocated to Lviv after Western Ukraine was annexed by USSR with a group of writers and poets, that were there to help integrate the locals literary scene into the soviet reality. However, by 1941 he found himself under Nazi administration. Little is known about his activities in 1941-1944, this is the only title of his that we managed to track during those years.

The series 'Moya Knizhechka' of which this is 46th issue, was established in 1941 by Krakow publisher 'Ukrainske Vydavnistvo' that later branched out to Lviv. This must be one of the last children's books published by them - as by 27th of July, 1944 Lviv was completely controlled by Red Army.

Okhrim Sudomora (1889-1968), the artist behind the wrapper design as well as the 11 illustrations for this book, was a well-known Kyiv artist. He has been illustrating children's books and periodicals since 1910s, and stayed in Kyiv after the 1941. In 1941-43 he was also contributing to Ukrainian Nazi periodical 'Nove ukrayins'ke slovo', that was printed in Kharkiv. When Kyiv was captured by the Soviets, he moved to Lviv, where he briefly worked.

Both author and the artists were not able to flee Lviv in 1944, and soon they were sentenced to incarceration by after-war Ukrainian Soviet officials. While the fate of Stetsenko is unknown, Sudomora was released in 1955 with the general amnesty and died in 1968 in Kyiv.

The stamp indicates that part of the print-run was probably obtained by the Generalgouvernement (the administration unit consisting of Poland and part of Ukraine) and given as gifts likely to local school libraries. The fact that book survived in such flawless condition probably tells us that it was never read by the children of Lviv, as historical circumstances were transitioning towards a change.

PRICE: \$ 1500



The only paper copy in USA is at Harvard University, according to Worldcat

#27 [ENERGY INDUSTRY OF UKRAINE: KAKHOVKA DAM]

Lukhtanov, F., Cherniavskii, M. *Kakhovskaia gidroelektrostantsiia* [i.e. **Kakhovka Hydroelectric Station**]. Moscow: Gosudarstvennoe energeticheskoe izdatel'stvo, 1959. 182, [2] pp.: ill.

21x13,5 cm. In original illustrated cardboards. Slightly rubbed, endpapers with some foxing, otherwise very good and clean copy.

First and only edition. One of 2000 copies.

The Kakhovskaya hydroelectric power station was announced as one of the "great construction projects of communism". Construction of the dam began in 1952, under the control of the head of Dneprostroï, S. Andrianov. The first unit was launched in October 1955, others were completed in 1956. A workers's town Nova Kakhovka was founded nearby.

This edition covers its project and the construction of all structures. The compilers describe parts of a station building, shipping components, related factories, electrification and mechanization of works, the Kakhovka reservoir. The Kakhovka HES was designed at the Ukrainian department of "Hidroenergoproekt" [Hydropower Project]. The introduction and most chapters were written by chief engineer of Kakhovka HES, F. Lukhtanov; the second section was composed by engineer of "Hidroenergoproekt", M. Cherniavskii. The book includes early photographs and numerous schemes. The bibliography lists 19 sources.

Paper copies are located in LoC, Illinois and California Universities

The Kakhovka Dam in Ukraine was breached on June 6 2023, causing extensive flooding along the lower Dnieper river in Kherson Oblast. Over 40 different towns and villages in Ukraine were severely flooded. Massive numbers of livestock have perished, thousands of people ended up in a flood zone and more than 50 people died.

PRICE: \$ 550



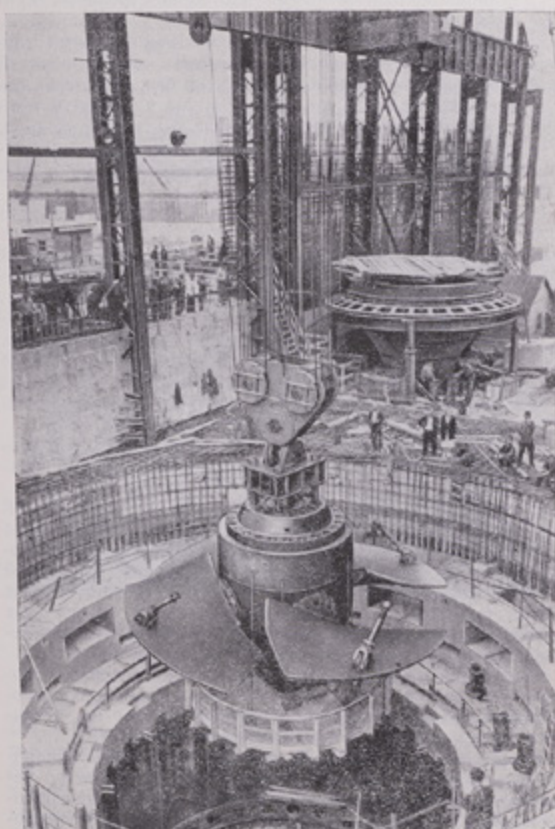


Рис. 46. Установка рабочего колеса первого агрегата.

Таблица 40

Основные элементы гидромеханического оборудования	Количество элементов, шт.	Вес одного элемента, т	Общий вес, т
I. Здание ГЭС			
<i>Напорная стенка</i>			
Рабочие затворы перед турбиной . . .	18	52	936
Ремонтные плоские затворы	6	81	487
Аварийные затворы водосброса . . .	6	55,8	335
Сорудержательные решетки	18	44	792
Мостовой кран грузоподъемностью 250/30 т	2	290	580
Закладные части и прочие металлоконструкции	—	—	1710
Всего . . .			4840
<i>Нижний бьеф</i>			
Донный затвор на выходе из водосброса	18	42	756
Ремонтное загораждение отсасывающих труб	6	27,8	168
Затворы для перекрытия отсасывающих труб в строительный период	12	28	336
Закладные части и прочие металлоконструкции	—	—	720
Всего . . .			1980
Итого по зданию ГЭС	—	—	6820
II. Плотина			
Плоские колесные рабочие затворы . .	29	53	1540
Козловой кран грузоподъемностью 125 т	2	200	400
Аварийное загораждение	5	204	1020
Временные строительные загораждения со стороны нижнего бьефа	—	—	250
Закладные части, подкрановые балки и прочие металлоконструкции . . .	—	—	4730
Всего по плотине . .			7930
III. Шлюз			
Всего по шлюзу	—	—	1700
Всего по гидроуму . .	—	—	16450

#28 [LUHANSK REGION OF UKRAINE]

Kurskov, Iu., Romaniuk, V. Severodonetsk. Putevoditel' [i.e. Sievierodonetsk. Guide]. Donetsk: Donbass, 1965. 37, [3] pp., 4 ill. 14,5x10,5 cm. In original illustrated wrappers. Rubbed, small tears of edges and spine, otherwise very good and clean internally.
First and only edition. Rare.

The design was created by L. Ingovarov. Photographs were provided by L. Gavopol'skii.

Sievierodonetsk is located in the Luhansk region, on the left bank of the Siverskyi Donets River. The emergence and development of the settlement are closely related to the construction of a local chemical plant. The first foundation stones of the enterprise and the city were laid in 1934. Initially, the workers' village was called Liskhimstroy. In late 1950, the village began to be called Sievierodonetsk or Severodonetsk [in Russian]. In 1958, it received the status of a city. By 1965, it was a newly formed but vivacious city around the Lysychansk Chemical Plant. The company was founded in 1951 as a complex for the production of mineral fertilizers. In the mid-1960s, it was one of the largest and newest enterprises in the USSR. It had been working as Azot until recent years.

The guide presents the city after numerous construction projects were released in the early 1960s. The compilers outline city transport, major streets and squares, industrial enterprises, research institutes, schools, healthcare organizations, sports areas and venues, cultural centers, and food industry enterprises. Photographs show the Lysychansk Chemical Plant under construction, a city bus station, a few workers' clubs, one of the schools, scenes from a local nursery and a popular cultural center.

According to official sources, 99% of city buildings were destroyed in 2022.

PRICE: \$ 550



Paper copies are located in LoC, Illinois and California Universities



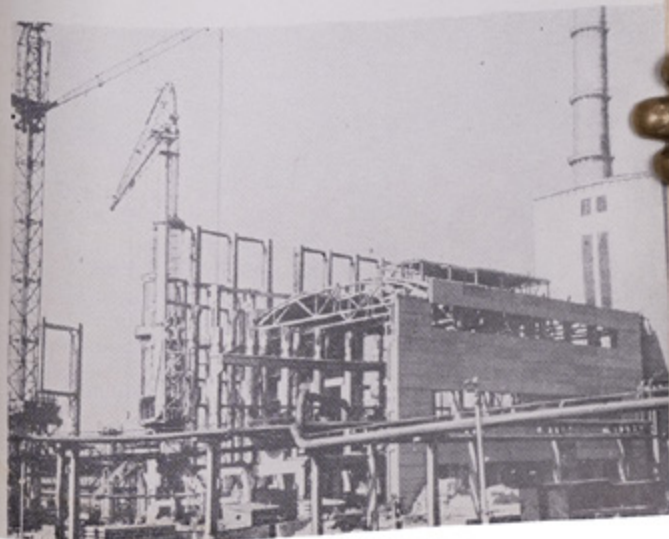
Здание горкома партии и горисполкома

Северодонецк строится. Наступление на песок



Вечерами в кафе «Ровесник»

Химический комбинат





DESIGN & PRINTING HISTORY

#29 [SOVIET PRINTING INDUSTRY]

Moskovskii pechatnik [i.e. **Moscow Printer**] #1, 2, 3, 4/5, 6, 7, 8, 9, 10/11, 12, 13, 14, 15, 16, 17, 18/19, 20, 21, 22, 23/24, 25, 26, 27, 28/29, 30, 31, 32/33, 34, 35, 36/37, 38/39, 40/41, 42, 43/44, 45/46, 50/51, 52. Overall 37 issues.

30,5x24 cm. In contemporary binding. Covers rubbed and slightly soiled, also: #1 - few pencil notes on p.1, otherwise very good; #2 - tear of p.7-8 along spine, otherwise very good; #3 - very good; #4/5 - small blank fragments of upper edge torn off, tear of p.3-4, very good; #6 - tear of p.15-16, very good; #7 - tear of p.1, very good; #8-28/29 - mint; #30 - fragment of p.5-6 lost with text affected, tear of this leaf, otherwise good; #31-43/44 - mint; #45/46 - tear of p. 9-10, p. 13-14, otherwise very good; #50/51, 52 - very good.

Complete bound set for 1926.

Print run varied 7000-9500 copies. The title on most front pages was designed with typesetting elements. Issues No. 42, 50/51, 52 were released with illustrated front covers each numbered as p. 1-2.

The periodical was founded in 1921, later it merged with "The All-Russian Printer" to be released just as "Printer" from November 1922 to May 1923. Then, the original title returned for three years. This set witnessed a new change of the title - 'Printer' No. 50/51, 1926 came out instead of 'Moscow Printer' No. 47/48, 1926 (according to p.3 of 'Printer' No. 50/51). The edition ceased publication in 1930.

The magazine was focused on workers of the Soviet printing industry. It encompasses technical topics, work chronicles of Moscow printing houses, texts of any problems in enterprises, sports competitions of printers and against workers of other industries, sanatoriums and children's summer camps for workers, conferences and other events, etc. Issue No. 34 includes an article on the first Moscow women's printing house run by E. Gerbek before 1905 - a group photograph of the earliest employees supplements. Issue No. 32/33 contains an article "Comrade Trotsky on Printing Technique (Excerpt from a speech for students)". Issue #36/37 features tables on wage standards in printing houses by 1926.

The magazine is well-illustrated with photographs of workers collectively, during sports events, excursions and conferences, pictures of children on resort, as well as various printing machines.

Issue No. 15 features 13 examples of typesetting designs produced at Nizhpoligraf printing house (Nizhny Novgorod). The text "Renaissance of Typesetting Cover" chronicles some Moscow events where Nikolai Ilyin (1894-1954) elaborated on typesetting designs. Some of such works were reproduced.

Each issue includes a page "Under a Drum" consisting of satirical feuilletons and drawings. Occasionally, ads for books, the magazine itself and related organizations are published.

PRICE: \$ 2500



Some 1926 issues are located
in Illinois University



#30 [MAIN PERIODICAL OF SOVIET PHOTOGRAPHY]

Sovetskoe foto [i.e. Soviet Photo] #1 for 1929. Moscow: Ogonek, 1929. 22 pp.: ill., 4 ills. In original illustrated wrappers. Spine and corners of covers restored, back cover faded, otherwise very good.

An early issue of a bimonthly magazine on amateur photography and photo-journalism. A complete copy with four mezzotinto inserts.

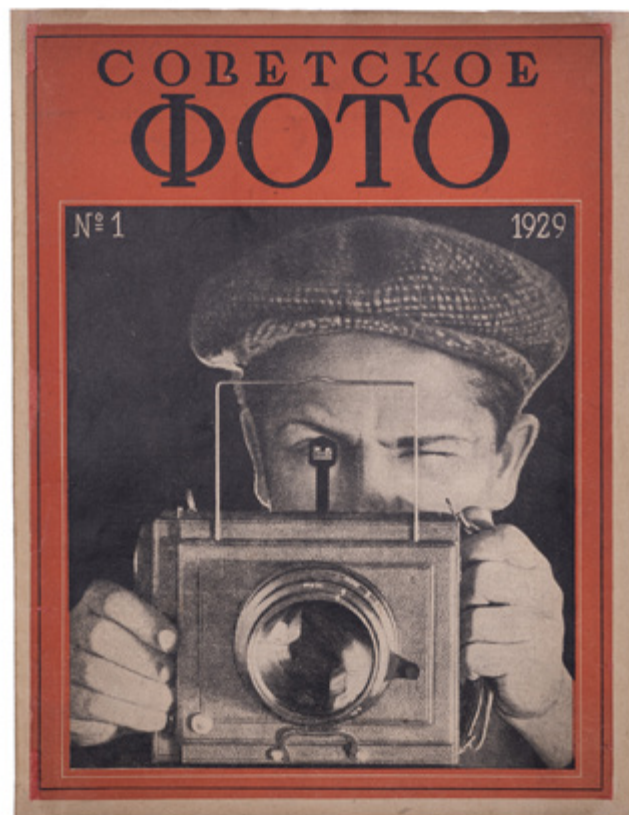
The sole specialist photography magazine in the Soviet Union, 'Sovetskoe foto' [i.e. The Soviet Photo] was founded by the writer and editor Mikhail Kol'tsov (1898-1940) in April of 1926. Five years after its launch, the magazine was acquired by the Ogonek publishing house and briefly renamed 'Proletarskoe foto' [i.e. Proletarian Photo] from 1931-1933. The magazine returned to its earliest title in 1934 to be published until the dissolution of the country.

'Sovetskoe foto' mostly focused on Soviet amateur photographers and photo clubs: "Our magazine will turn its main forces to help multiple amateur photographers and photo-reporters who have long been waiting for an assistant, consultant and friend represented by the Soviet magazine" ('Za Sovetskuiu fotografiiu' [i.e. For the Soviet Photography], #1, 1926). The edition included editorials, letters, articles, and essays dedicated to a wide range of photography-related issues: organization of photo circles, photo novelties, copying pictures and photographs, bleaching bromoil prints, photography in winter, profession of photo-journalist, taking photos for magazines and newspapers, foreign experience in photography, photographic techniques, photo exhibitions, etc.

Intended to portray a class struggle for socialist construction, 'Sovetskoe foto' included numerous photographs propagating Soviet achievements and presenting workers in a heroic light. The magazine regularly organized photography competitions reflecting the socialist life. For instance, this issue published a picture

"Provincial Correspondent in Work". One of the constant sections is "Critical Notes" analyzing and commenting on photographs sent to the magazine. Editors reproduced such works and replied: "The point of view was chosen poorly. A side view might really give the impression of movement", "Technically, the photo was done well. However, it loses because there is too much unnecessary stuff in the frame. We outlined the frame with a white line, which looks better" or even "The picture may well serve as an example of how not to photograph a group. We think even those peasants themselves won't be interested in this photo".

PRICE: \$ 550



Worldcat shows copies located in Harvard, Northwestern, Johns Hopkins Universities, Getty Institute, Amherst College, George Eastman Museum

*C. farinosa*

Ослабитель для бромистых отпечатков
(„Camera Craft“, 1926)

Хрушка обладает резким запахом и персиковым вкусом, перерабатывается М. Н. Дюксом, обладает продолжительным действием на бронхиты, ожоги, экземе, запором желудка и кишечника.

2. Базис	1000	кг/л, см
Материально-технические ресурсы	20	г
30% процентов от общей стоимости	11	кг/л, см
3. Базис	2000	кг/л, см
Материально-технические ресурсы	20	г

Для определения содержания по одной чашке
два раствора и четыре чашки воды.

Контрастно-работавший презентер для вожмистых бтмг

Фотосинтетический бумаж
(*"Photosynthetic Chromic"*)

Для изготовления из бумажной основы пленочные и фольгочные конденсаторы (особенно при разрядном режиме работы) Г. Егоровым разработаны следующие металлизационный составы:

Медь	.....	1000 г/л. аз.
Никель	.....	5 г
Стартерный состав	.....	10 г
Полученный	.....	5 г
Соль хромовой	.....	5 г
Бумажный состав	.....	2 г

Употреблять, не разбавляя водой. Этот препарат
также очень удобен также и для лечения с помощью
шприца.

Итальянский прошиватель для динозаври-

Н. О. Габлов обращает внимание на то, что владения Демидовых, принадлежавшие для Габлов из пера, сданы им в виде ренты в 1809 г. в 1000 рублей. Для той же цели он предлагает сданный им капитал

Ванн	200 куб. см
Штукатурка	1 м
Средства защиты	10 м
Итого	1 м

Примечание: при исследовании не выявлено, что для повышения достоверности результатов исследования следует проводить доведение до максимума дозировки — 50 единиц 10% раствора бромистого калия (в данный раствор) до тех пор, пока не появится тошнота.

Обширенное усиление и наращивание

Некоторые верующие имеют с собой и талисманы, а те же, кто верит в магическую силу растений, их употребляют из трубок некоторых вредоносных насекомых. Считается, что вредоносный

[illegible]

Прогнозируют в отдельности для соединений

1. Экстракт груше (сироп) (H_2O)	6 г
Вспомогательные вещества (сироповый состав)	3 г
Вода до 100 мл	100 мл
2. Экстракт грушевый сок	4 г
Вспомогательные вещества	1 г
Вода до 100 мл	100 мл

[illegible]

Историко-географический проект

А. Купер провозгласил ослышавшие провозглашение провозглашениями в мартовском журнале. Сидящий в журнале-провозглашении провозглашает по делу по делу провозглашения провозглашения. По своему характеру, рассуждения провозглашения (3) провозглашения и провозглашения два года.

[illegible]

Для приготовления раствора берут 8 куб. см раствора I, 8 куб. см раствора II и 200 куб. см воды. Полученный растворчик используют для приготовления для защитной эмульсии, так и для увеличения.

Другие препараты являются не токсичными: при дозировке 100 куб. см — 1 куб. см, при 200 куб. см — 5 куб. см.

N. A. KETPO

Гендиректор завода, тогда бывший на фотографии рабочий **Виктор Яковлев Мостриковичев** (Москва). Маленький человек, **«Секретный мужик»** — так колхозные комсомольцы тогда называли его, — знает историю завода, как колхоза, но особенно знает технику — «до-40». Мелкого типа, тогда человек совсем не был для комсомольцев **Д.И. Мухоморова**. По технологии работы фотографии представляли бы даже выжидательный интерес, если бы кто-то из них бы сфотографировал, как это сделали в действительности.

[illegible]

Сценарий III — «Хорошо, что ты не знаешь, как снимать», конечно, можно считать образцовым, так как не надо снимать ни бытовых кадрами, ни «пейзажи» — все же надо снимать. Мысль о том, что для съемки на улице требуется, естественно, в первую очередь, чтобы было интересно. Со сценария «Секретные Фото» мы начинаем снимать даже раньше о том, что в каждой фотографии должен быть сюжет — а это было, если бы мы стояли на позиции школы. Но не в этой школе, конечно, а в школе киновидеи — в школе грамоты, которой автор должен будет учиться.

19



Хорошо известному вымышленный сангит А. Н. Никитин (Павлов) „Умывается“ проигрывает и тому, кто на сценке много ханжливости, ставит перед зрителем архаичные из основного содержания фотографии. Клар, образованный и даже белыми занятиями, смотрел бы лучше, чем и в том случае для тех, кто не знает. Если бы только он знал, что...



Мы постоим перед **к. Б. Золотухиным** (Саратовская), из тех писателей, «В погоне за» — но погони не было, а действительное «сидела была провалами» — отчего и появилось это забавное попарало. Не так ли? Сидела была провалами, автор излагает в этих предисловиях о «материальных» отношениях на время пережитого (такие, не знаю, но каково было там, чтобы на время пережить, но сидела же сидела), так что работающая читает во время пережитого — это почти жуткая картина, довольно ужасная картина. Сидела сидела — пошлае сидела во время сидела, что для пережитого.

[illegible][illegible][illegible]

14

#31 [POLITICAL ASYLUM IMPRINT]

Plivier, T. Kaizer ushel - generally ostalis' [i.e. *The Kaiser Goes – the Generals Remain*]. Leningrad: Lengikhl, 1933. 276 pp.: ill. 19,5x13,5 cm. In original illustrated cardboards. Binding rubbed, small fragments of covering paper lost, ink signature on p.3, otherwise very good and clean copy. First and only edition. One of 5250 copies produced.

Russian edition of the novel 'Der Kaiser ging – die Generale blieben' (1932) published during Plievier's life in the USSR.

The author, German writer Theodor Plievier (1892-1955) was blacklisted in Nazi's Germany for his first novel, "Des Kaisers Kulis" [The Kaiser's Coolies]. Plivier emigrated to Leningrad, then settled in the Samara region where he began to create a novel about Volga Germans but was forced to burn the manuscript. In 1941, he was evacuated to Central Asia, then returned to RSFSR. He joined the National Committee of Free Germany and wrote an anti-war work "Stalingrad". After WWII was over, Plievier came back to Germany. Soon he became disillusioned with the policies of Soviet communism.

Covers and six half-titles were designed by Viktor Sveshnikov (1907-1993). He studied at the Leningrad Art and Industrial College in

1925-1929, then in various private and state art institutes, in particular with V. Konashevich and P. Shillingovsky. In the early 1930s, Sveshnikov headed the design department of a magazine "Iunyi proletarii" [Young Proletarian].

PRICE: \$ 550



Not in Worldcat



#32 [EARLY SOVIET BOOK DESIGN]

Wells, H. Liudi kak bogi [i.e. Men Like Gods]. Moscow; Leningrad: Zemlia i fabrika, 1930. 312 pp., 8 iils. 21x15 cm. In contemporary owner's binding; original illustrated wrappers preserved.

Some foxing and soiling occasionally, spine slightly rubbed, signatures on t.p. and front endpaper, otherwise very good.

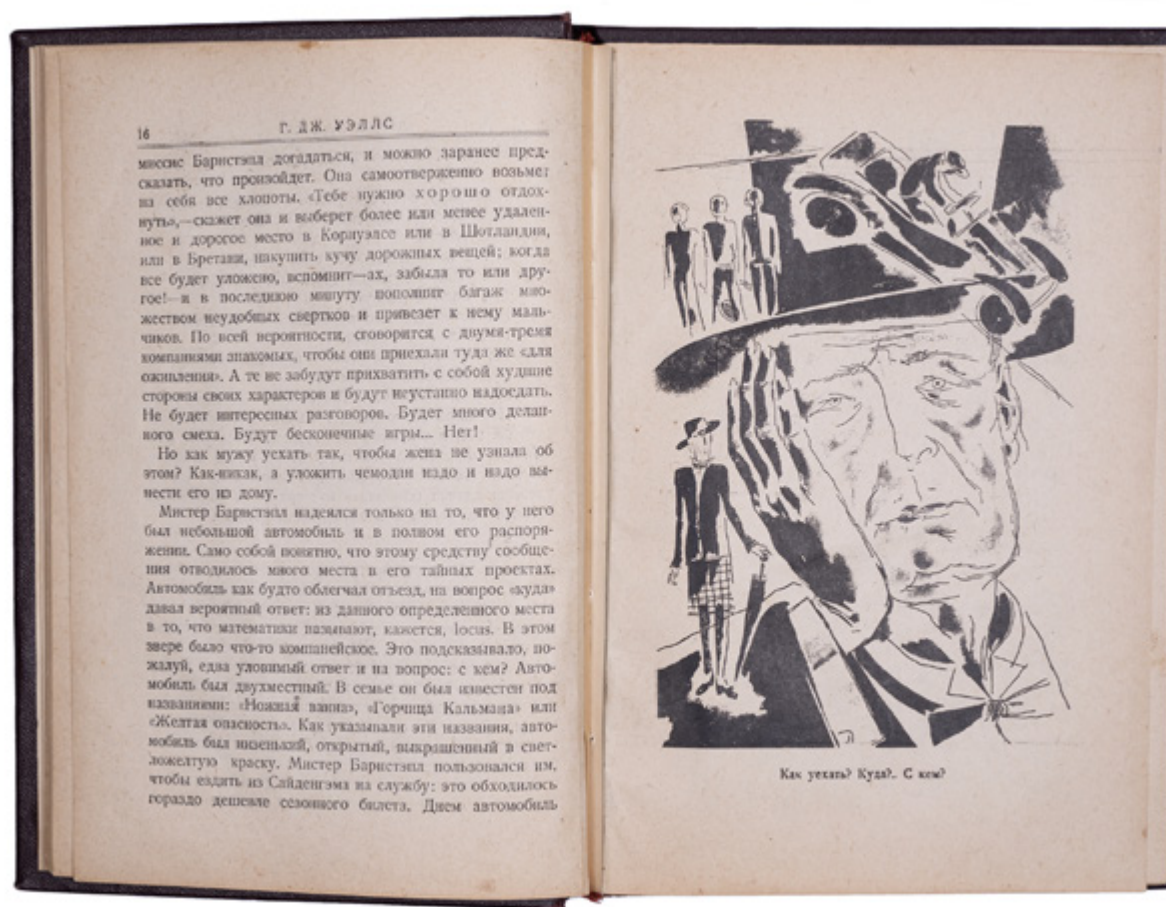
First thus edition. One of 5000 copies.

The earliest Russian translation of the utopian novel 'Men Like Gods' (1923) was undertaken by S. Adrianov and was published the same year with the title "Liudi-bogi" [Men-Gods].

This lifetime edition is particularly interesting for the design. It was printed as the 12th volume within 15-volume Complete Fantastic Works by Herbert Wells at the Zemlia i Fabrika publishing house. The photomontage cover design was created by

Jewish artist Leonid Feinberg (1896-1980). He is known for his poetic and artistic activities. Among his works in book design, the 1930 cover designs for 'Zemlia i fabrika' are most recognizable. In this cover, he masterfully displayed two oppositions at one time. He attractively used a row of similar mannequin heads contrasting with English gentlemen in suits. For another comparison, the designer divided the space by colors in order to separate men from gods depicted as Greek statues. As a final accord, the back cover shows a photo of a car flying between these two spaces.

Worldcat doesn't track this edition

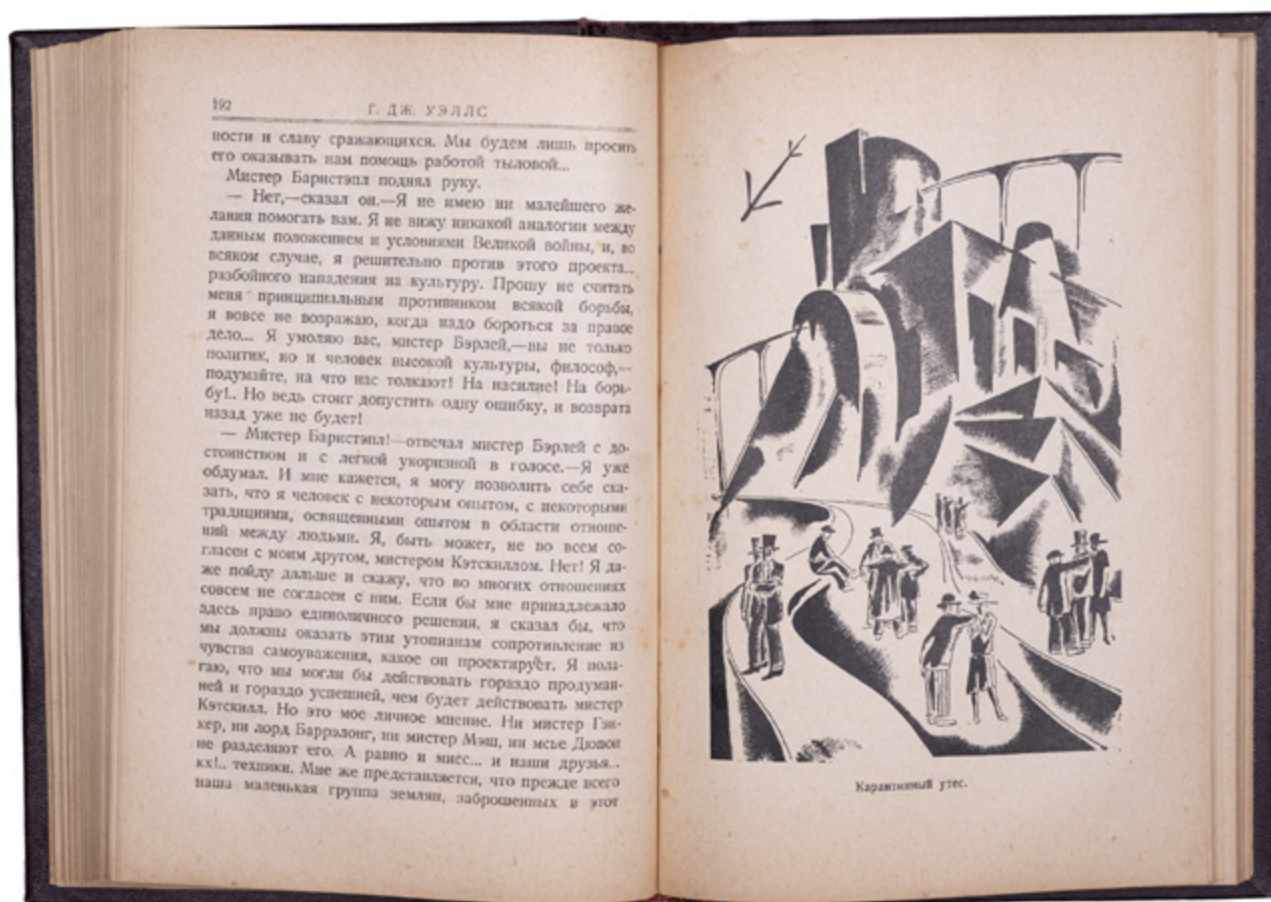


The adaptation was made by L. [Alla] Karnaukhova (1877-1958). She was born into a family of a well-known Kyiv publisher Krainov. Initially, she worked in Kyiv magazines, then she moved to Petrograd in the early 1920s. Since 1924, she began to translate foreign works and collaborate with "Vestnik inostrannoi literatury" [Magazine of Foreign Literature]. Initially, Karnaukhova printed her translation of 'Men Like Gods' in 1925 while working in the Mysl publishing house.

In the early USSR, Wells' utopian ideas were close to Soviet propagators. The creation of a socialist society within which "people no longer need clothes" appeared in early Soviet publications multiple times. Obvious denunciation of the Soviet-Marxist system didn't prevent the Russian publication of this work on collapse of the capitalist world.

According to the foreword by A. Starchakov, "In his novel, Wells shows the social dreams of the petty bourgeoisie, timid and half-hearted, equally rejecting both capitalism and revolution. Our reader, paying tribute to the author's enormous ingenuity, will easily expose that amount of philistinism that lives in Wells' rose-colored dreams".

PRICE: \$ 550



#33 [SILENT FILMS]

*Pola Negri: Ispanskaia tantsovshchitsa [i.e. **Pola Negri: Spanish Dancer**]. Moscow: Kinopechat', 1927. 8 pp.: ill. 17,5x26,5 cm. In original illustrated wrappers.*

An excellent example of early Soviet advertising brochures for foreign cinematography. It presents the American silent film "The Spanish Dancer" (1923) starring Pola Negri. After the actress had moved to America, it was the first film with her adapted in the USSR.

The edition contains a film libretto, a review of Pola Negri's work, comparison of "The Spanish Dancer" with "Rosita", short biographies of P. Negri, A. Moreno and A. Menjou. The texts are supplemented with actors in costumes from film stills, framed in constructivist style.

The back cover displays illustrated advertisements for two silent films: "Sar-pige" (1927) produced at the Chuvash studio and "Forest Story" produced at the Belarusian studio. Most pictures produced at the Chuvash film studio were lost during

the 1930s. A script of "Sar-pige" [Woman] was written by theatrical and film actor and director Ioakim Maksimov-Koshkinsky (1893-1975) who organized the studio. In the 1930s, Maksimov-Koshkinsky passed through several arrests and several court proceedings. During them, "Sar-pige" was lost.

"Forest Story" was set in 1920, showing confrontation and battles between Polish troops and the Bolsheviks in Minsk. The film was produced in the same parts of the city just six years after the real battles. It starred Belarusian politicians A. Chervyakov, I. Adamovich, V. Knorin. All the three were murdered during the Purges and then the film was hidden in a limited access storage for a long time.

PRICE: \$ 950

The only copy is located in Yale University



ИСПАНСКАЯ ТАНЦОВЩИЦА

СОДЕРЖАНИЕ

XVII век. Мадрид. Король Испании, Филипп IV любит развлечения. В нем-складных полах скучают придворные, подумывая все новое и новое забавы. К услугам короля шуты и карлики-родимцы, псы и женщины. В четырехугольных фивках жеманно склоняются придворные дамы. Ожидают „мелостной ласки“ король.

Король изво. Король пресмыкает. Король смущает. Для его утех в Мадриде устраивается карнавал. В этот день все должны веселиться. Все должны плясать. Даже голодные. Даже больные. Так требует король. Чтобы никто не посмея мешать веселью, король издает указ:

„Великий, обманивший шалу в день карнавала, будет повешен“.

В маске и домино рыщет король по Мадриду, в поисках „ласки“. Ему надоели придворные красавицы. Он ищет „лихих разностей“. Его пленяла легкая танцовщица, цыганка Маритта. Но убогие танцовщицы не продаются, как дамы на дворе. Маритта ускользает из объятий короля. Король издает приказ найти танцовщицу.

За спиной сасолоубицекороль, среди кружев и драгоценностей придворной жизни — маскита, шутки. Центр интриг — министр Дон-Сальесто. Он борется против французской партии. Интересы Франции поддер-



Цена 10 коп.

БЛИЖАЙШИЙ
ВЫПУСК —
ХУДОЖЕСТВЕННАЯ
ЛЕНТА:

Производство
ЧУВАШКИНО
СЦЕНАРИЙ
МАКСИМОВА-КОШКИНСКОГО
НА ТЕМУ „Зора“
ГАРИНА-МИХАЙЛОВСКОГО.



**САР-
ПИГЭ**
/ЖЕНЩИНА/

Режиссер **ОЛЕГ ФРЕЛИХ**
Оператор **А. Ф. Винилер**
Художник **Б. В. Дубровский-Зшке**
В главных ролях:
Акт. Академического Гос. Чувашского театра
ТАНИ ЮН
Заслуженный артист Чувашской Республики
И. С. Максимов-Кошкинский.

УЧАСТНИКИ: М. И. Савва, О. Д. Быстровская, А. А. Файт, В. А. Максимов,
Г. Давыдов, И. А. Снегидский, И. Е. Егорова, В. Мазони и др.

Pola Negri: Ispanskaia tantsovshchitsa [i.e. Pola Negri: Spanish Dancer]. Moscow: Kinopechat', 1927



WOMEN IN USSR

#34 [NEP VS SOCIALIST INSTITUTIONS]

Stepnoi, N. Ternisty put' [i.e. *Thorny Way*]. Moscow: Gosudarstvennoe izdatel'stvo, 1925. 21 pp. 20x13,5 cm. In original illustrated wrappers. Spine and back cover restored, stamp of private library on verso of t.p., unreadable trace of stamp on rear side of back cover, otherwise mint.

First and only edition. One of 10 000 copies.

The edition was designed and typeset by students of a Collective Studying School.

It is a good example of a propaganda fiction book aimed at women. A story is set during the NEP. A girl works as a servant in poor conditions for a rich family. After she becomes pregnant, she is fired – losing job and dwelling simultaneously – feels emotionally depressed and wants to commit suicide. Over time friends intervened, advised her to a legal consultant, and recommended her to a factory. Since then, a Soviet court, a trade union, an antenatal clinic and maternity leave appear in the story propagating socialism and its advantages.

The lithographed cover design was produced in constructivist style, in common red and black inks. Looking for a more impressive and clear image, an artist depicted an antenatal clinic instead of the character's sufferings.

Making debut in the pre-revolutionary period, the author Nikolai Stepnoi (pseudonym of Nikolai Afinogenov; 1878-1947) published a lot in the early USSR. He was a member of a literary group "Kuznitsa" [Smithy] and the All-Union Association of Proletarian Writers (VAPP). In the early 1930s, he almost ceased publishing. In 1943, Stepnoi was blamed for anti-Soviet propaganda and sent to a mental asylum.

PRICE: \$ 1250

Not in Worldcat



#35 [WOMEN OF CENTRAL ASIA]

*Vtoraia zhena [i.e. **The Second Wife**]. Moscow: [Kinopechat', 1927]. 8 pp.: ill. 17x26 cm.
In original photomontage wrappers. Mint, minor tear and crease of upper corner of front cover.*

A libretto brochure for the silent Uzbek film "The Second Wife" (1927) propagating liberation of Central Asian women.

In this picture, Jewish actress Rachel Messerer (1902-1993) starred. It was one of some works Messerer managed to join. In the early 1930s, she turned to family and household. In the late 1930s, she was arrested soon after her spouse, diplomat Mikhail Plisetski. Released from a concentration camp in 1941, she had no chance to join cinematography again and took care of her daughter, ballet dancer Maya Plisetskaya.

For this production, Messerer collaborated with screenwriter Lola-Khan Saifullina, director Mikhail Doronin and cameraman Vladimir Dobrzhanskii. Mikhail Doronin (1885-1935) wasn't considered an outstanding director with experimental works. However, he was appreciated by contemporaries for his input into Russian and Soviet theater and cinematography. He debuted as an actor in a screen version of a Jewish toast song "L'Chaim" [To Life] in 1910. In 1915, he first acted as co-director of V. Meyerhold in production of the film adaptation of "The Picture of Dorian Gray". In 1919, Doronin supported the idea of creating the 1st State Film School (later it became VGIK) and taught acting until 1922. One of his students was film director Lev Kuleshov.

The only copy is located in Yale University





Vladimir Dobrzhanskii (1882-1939) is regarded as one of the first cameramen in Kyiv. He was engaged in cinematography in 1908, working as an assistant mechanic and an amateur cameraman. In 1909, he became a film correspondent for the Pathé Magazine and then worked in the Moscow branch of the Pathé film studio. In 1909-1915, Dobrzhanskii filmed more than 100 newsreels: celebrations, funerals, the chronicle of the first group flight Kyiv-Oster-Nizhyn-Kyiv on board an airplane with an aviator P. N. Nesterov in 1913. Likely, this was the world's first filming from the air. Dobrzhanskii was employed in the Proletkino studio in 1925 and in the Uzbekgoskino studio in 1927. In 1938, Dobrzhanskii was arrested and executed.

The picture was a part of a women's liberation campaign that Soviet authorities launched all over the USSR. The plot is about hardship of a Central Asian woman. A young woman Adolyat is forced to marry a wealthy man and become his second wife. The husband, the older wife, the mother-in-law and the brother-in-law treat her harshly and the situation doesn't change after the birth of a

child. Adolyat makes an attempt to escape with her baby and return to parents' home but she fails. She is forced to come back and dies by accident. The film stresses that women are generally at a disadvantage because of Sharia.

The brochure also includes memoirs of Dobrzhanskii on how the production was going, Uzbek traditions the staff faced; memoirs by Maria Grineva (the older wife) and Lola-Khan Saifullina (screenwriter). According to the latter, the idea came to her after she had heard about a 15-year old Adolyat who died soon after marriage. Their text are accompanied by a review by People's Commissar of Education of the Uzbek SSR, Mumin Khodzhaev (1897-1938, executed).

The back cover of the brochure shows an advertisement for another silent Uzbek film 'Jackals of Rawat' (1927).

PRICE: \$ 1500





AMERICA

#36 [NATIVE AMERICANS]

Shternberg, S. *Otdel Severnoi Ameriki. Putevoditel' po Muzeiu Antropologii i Etnografii* [i.e. **The North America Department. Guide on the Museum of Anthropology and Ethnography**]. Leningrad: Izdatel'stvo Akademii nauk SSSR, 1929. 102, [10] pp.: ill., 1 folding map. 20,5x14 cm. In original printed wrappers. Foxing on covers, fragments of spine lost, otherwise very good and clean internally.
One of 1500 copies.

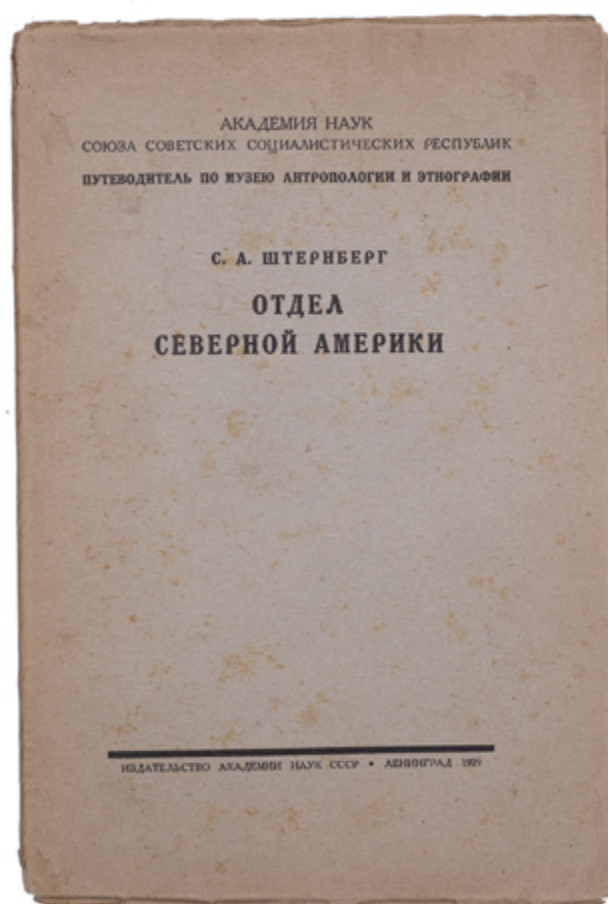
One of the guides on the Museum of Anthropology and Ethnography of the USSR Academy of Sciences. This one is dedicated to American Indians and Alaska Natives.

The guide was written by Soviet Jewish ethnographer Sarah Ratner-Shternberg (1870-1942). In the early period of her life, she first studied in various women's educational courses and then headed them. In the early 1890s, she taught courses for female workers at the Society for the Propagation of Education among Jews. Later she continued her teaching career, organizing four-year courses for Jewish girls in Zhitomir. In 1901, she married Jewish ethnographer and evolutionist Lev (Chaim-Leib) Sternberg. In 1910, Sarah Ratner-Shternberg became a research assistant at the Museum of Anthropology and Ethnography (MAE) in St. Petersburg. In 1929, she was promoted to the position of scientific curator, then she was appointed ethnographer and senior ethnographer of the MAE. Since the early 1930s, she headed the North America department of the MAE.

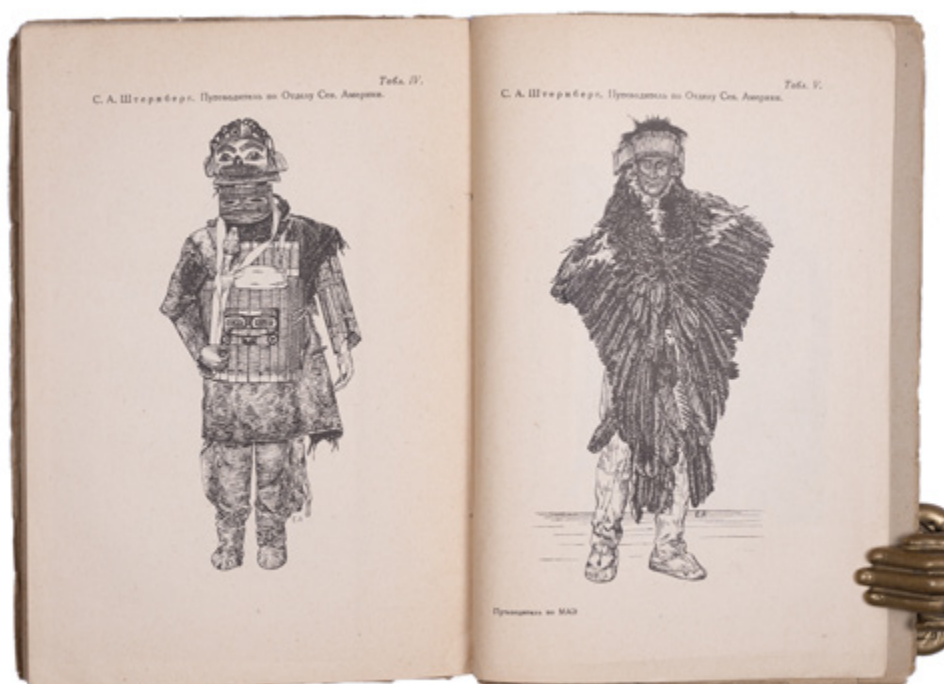
This guide includes a Cultural and Ethnographic Map of North America. It marks borders of cultural areas and locations of tribes. Illustrations on the last leaves published four types of Native Americans, their picture-writing, examples of tattoos, clothes and headwear. All sections of the guide are supplemented with essays on customs of ethnic groups, their manners, religious beliefs, dwellings, food, crafts, etc.

The book was edited by paleographer and founder of Belarusian linguistics, Yefim Karsky (1861-1931). The publication was compiled and printed in late 1928 – early 1929. The same year of 1929, after severe and long criticism Karsky was fired from the Museum of Anthropology and Ethnography which he had been heading previously. Karsky had no chance of being reinstated and died two years after it.

PRICE: \$ 950



*Worldcat shows copies located in LoC
and Harvard University*



Shternberg, S. Otdel Severnoi Ameriki. Putevoditel' po Muzeiu Antropologii i Etnografii [i.e. The North America Department. Guide on the Museum of Anthropology and Ethnography]. Leningrad: Izdatel'stvo Akademii nauk SSSR, 1929

#37 [COLD WAR AND CULTURAL INTERACTION]

Vereisky, O. V Amerike [i.e. In America]. Moscow: Sovetskii khudozhnik, 1965. 102 pp.: ill. 19,5x19,5 cm. In original illustrated dust jacket and original illustrated wrappers. Minor fragments of dust jacket lost, tear repaired with paper, some stains on spine and blank leaf, few ink notes on rear side of covers and blank leaf. Otherwise a very good copy with clean pages.

It is a well-illustrated travel account created by Soviet artist Orest Vereisky (1915-1993). He was born into a family of well-known Russian and Soviet artist Georgy Vereisky (1886-1962). Among his art mentors were his father himself and avant-garde artist Alexander Osmerkin. Orest Vereisky gained fame as a book illustrator of wartime and post-war works. He also released diverse series of drawings, watercolors and lithographs which he created during trips to Czechoslovakia, Syria, Lebanon, Egypt (all in 1955), Finland (1957), Iceland (1958) and the USA (1960 and 1963).

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In the late 1950s, after a long break, the Soviet Union restarted sending privileged artists to the United States on creative missions. On their return, these artists showed etudes, sketches and paintings based on what they had seen during American travels at official exhibitions, as well as their works were published in large magazines "Iunost", "Ogonek", "Kul'tura i zhizn'", etc. These trips were a part of a grandiose exchange program approved between the USA and the USSR in 1958. International tours had been organized for Bolshoi Theater and various dance ensembles, delegations of writers, journalists and musicians. Artists like V. Goryaev, I. Semyonov, Ia. Romas, O. Vereisky, T. Salakhov, V. Ryndin, A. Shmarinov et al. joined them. During the Cold War, the official cultural sphere was also a testing ground for mutual propaganda and was closely intertwined with political decisions made at one time or another.



Orest Vereisky had been to America twice. He made the first trip together with Leningrad artist Andrei Mylnikov. For the second time, Vereisky visited the country with the 1963 Exhibition of Soviet Graphic Arts. From November 1963 to February 1964, the Exhibition of Soviet Graphic Arts was held in New York, Philadelphia, Washington, Chicago and Milwaukee. In the book "In America", Vereisky tells about 12 of 120 days of the trip. Focusing on the everyday life of Americans, the artist shows Black and White people, adults and children, students, workers, artists, baseball players, etc. There is a story about John Kennedy's election campaign in 1960 and about the assassination of the president in 1963 – the artist witnessed people's reactions and general atmosphere in both cases. Vereisky publishes a detailed description of the artistic life of America and stories about meetings with artists, gallery owners, and Russian emigrants.

There is politically engaged art criticism about the superiority of realism over abstractionism. Vereisky is biased towards abstract art, repeatedly sadly informs the reader about the dominance of abstract painting in beautiful American museums and also focuses on the fact that this language is incomprehensible to the ordinary American.

In 1964, drawings from the 1963-1964 trip were displayed in the Pushkin State Museum of Fine Arts. In 1973, one Moscow venue held a joint exhibition of several artists on their American trips. New York Times correspondent Christopher S. Wren rated Vereisky's works better than others.

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