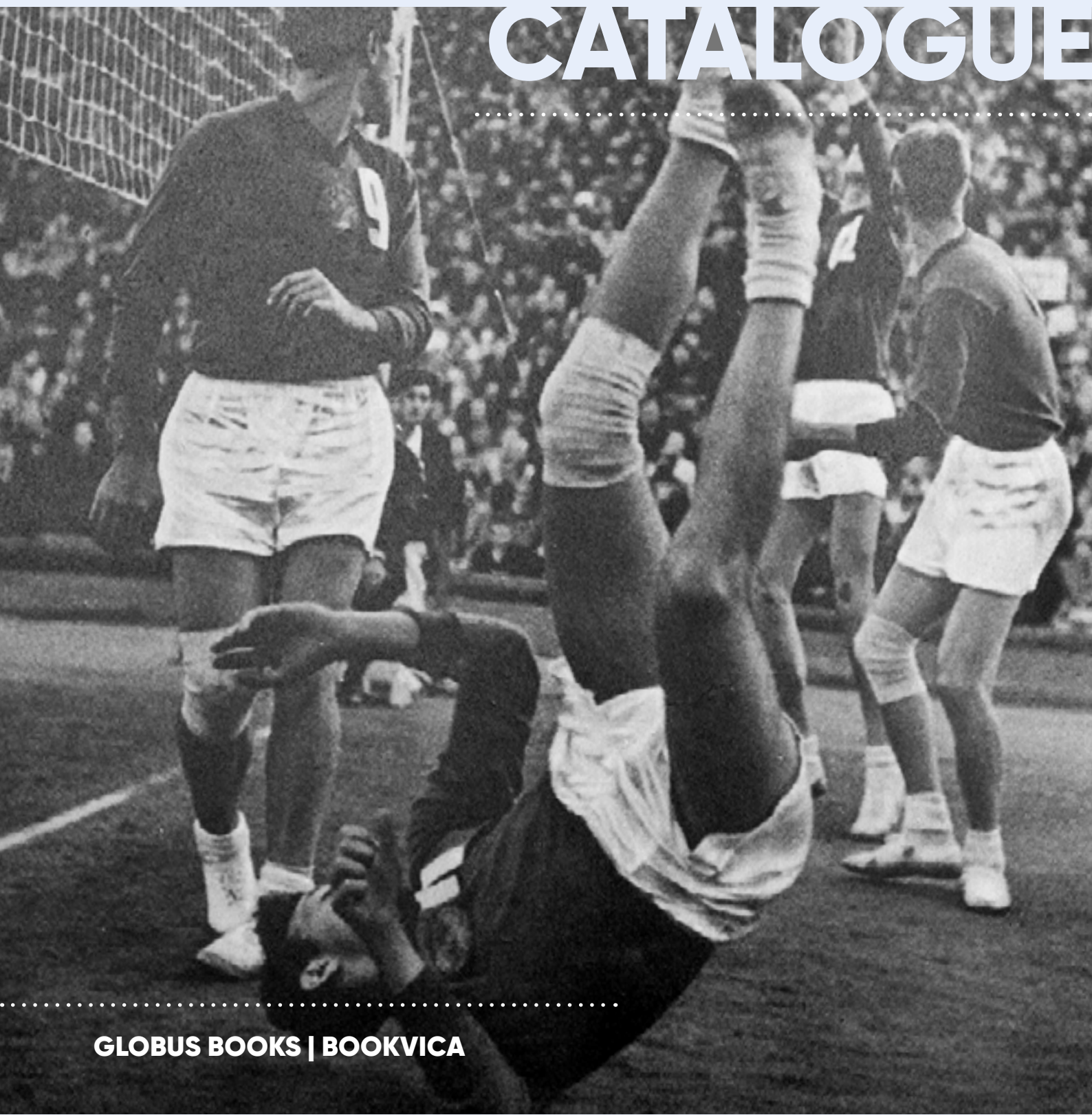


SALON DU LIVRE RARES

CATALOGUE



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FOREWORD

Dear all, we are thrilled to present to you the list of our recent acquisitions. It is done in preparation for antiquarian bookfair in Paris, in which we are participating this week: **21 to 24 of September** in Grande Palais Ephemeré (<https://salondulivrerare.paris>).

The catalogue includes the rare books from the areas that we have been researching recently and finding new lesser-known books and periodical of historical and cultural interest. A certain emphasis is on early USSR and its culture, indigenous people, children's books, photography and photomontage, book design and everyday life in general of people of Sovietland.

All items will be available for preview at the Paris fair. Please let us know in advance if you want to take a look at a particular item.

Please let us know if you are planning to visit the fair, we will be delighted to put aside an invitation for you. Our stand is E20 we are looking forward to seeing you at the fair and in our shops. Please don't hesitate to contact us if you have any specific area of interest we might be able to help you with.

Globus Books & Bookvica Team,
September 2023





PEOPLES OF the USSR

#1

[TATAR BOLSHEVIKS PUBLISHING PROLETARIAN THEATER]

Kerzhentsev, P. *Tvorcheskii teatr. Puti sotsialisticheskogo teatra* [i.e. **Artistic Theater. Paths of Socialist Theater**]. Kazan: Elektro-tipografiia 'Milliat', 1921. 86 pp. 23x17 cm. No covers. Spine repaired with paper strip, fragments of t.p. lost (no text affected), small stains, soiling occasionally, otherwise good internally.

In Tatar language using Arabic script. The title page is in Tatar and Russian. One of 5000 copies.

The work 'Artistic Theater. Paths of Socialist Theate' was written by Platon Kerzhentsev (1881-1940), one of Proletkult's leading theoreticians and the founder of the mass social organization "The League of Time" (later The League of Scientific Organization of Labour).

'Artistic Theater' was first published in Petrograd in 1918. Since then, the book has been reprinted several times in Russian and other languages. Being a historical review, the original work contained significantly less information than each next edition. Most likely, this Tatar adaptation was based on the third (1919) or the fourth (1920) Russian editions.

The book also may be considered a manifesto for proletarian theater that had no enthusiastic reception from the contemporary audience. According to the author in 1923, "Theater professionals treated the book as a "socialist fantasy" of a person who didn't understand the theater. Workers of the new theater found that I placed too high hopes on proletarian creativity

and put on the order of the day a program that could be implemented only after many decades. <...> Nevertheless, the most controversial projects, for example, the complicity of the audience, improvisations, collective creativity in the theater, mass performances in the open air, etc., are now practically implemented". Kerzhentsev offered to hire amateur performers, designers, directors instead of professional ones, and to discuss all solutions on staging collectively.



Not found in Worldcat

The Tatar version of the book was released at the Bolshevik electrical printing shop "Milliat". It also printed a periodical 'Krasnaia tetrad' the same year. For a long time, Kazan was the center of publishing business in Tatar, Mari, Bashkir, etc. languages in the Kazan Province. During the Civil war, this territory became essential for both Reds and Whites. General military actions took place there in 1918. By 1921 Bolsheviks tried to operate all sectors of economy and culture in the area.

Emerged as a phenomenon in 1906, the Tatar theater was formed of plays awakening national consciousness, enlightening for spiritual revival. Among playwrights of that time were G. Iskhaki, F. Khalidi, G. Kamal, G. Kulakhmetov, S. Ramiev, F. Saifi-Kazanly, F. Amirkhan, I. Bogdanova. The socialist Tatar theater was established in 1920, by decision of the People's Commissariat for

Education of the TASSR. Actors from the previously existing troupes "Sayar", "Nur", "Shirkat" merged into the First State Tatar Drama Troupe. In 1922, the theater opened with a premier play "irsezlär" [Landless] by F. Burnash. In the 1920s, a circle of young authors was formed: M. Fayzi, F. Burnash, G. Ibragimov, Sh. Usmanov, Kh. Taktash, M. Gafuri, A. Rakhmankulov. The Tatar Theatrical College was opened in 1923. Along with Moscow and Leningrad theaters, Tatar ones differed because of style and methods. In the 1930s, some formalist directors were criticized and repressed. Works by K. Tinchurin, Sh. Usmanov, M. Mutin, F. Saifi-Kazanly, G. Ibragimov, F. Burnash, A. Rakhmankulov were banned in the late 1930s.

\$ 650



#2

[TATAR PUBLISHING]

*Katalog tatarskikh knig na 1927 god, № 6 [i.e. **Tatar Book Catalog for 1927, No 6**]. Kazan: Tatarskoe gosudarstvennoe izdatel'stvo (Tatgiz), 1927. 64 pp.+ 8 pp. of ads. 23x15,5 cm. In original constructivist wrappers. Spine and small fragment of back cover restored, Soviet pre-war stamp "All-People Library of Ukraine in Kyiv" on p. 33. Otherwise mint and uncut copy. One of 1500 copies. Very rare.*

The front cover design consists of a splendid constructivist framework produced of printer's ornament. The back cover features a publisher's logo that is unclear, due to low-quality print.

It is a sixth annual book catalog of the State Publishing House of the Tatar Republic [TatGIZ]. It contains a thematic publishing plan for 1926-1927 and those certain books and prints that were released in 1927. The plan counted 3 editions of national minorities, 5 Russian textbooks, 1 edition on Darwinism, 1 book on Eugenics, 7 books on the women issue, etc. In fact, 9 editions on liberation of women were published in 1927 only.

The catalog also contains sections "Library of little pioneers", "Literature on cooperation", "Sanitary enlightenment", "Anti-religious literature", "History of Tatars", "Workers' and peasants' literature", "Political and economic books (including works against Trotsky)", "Books for liquidation of illiteracy" and others. The most engaging lists comprise books on interaction of cultures. Among them are "Russian textbooks for Tatar and Bashkir schools", "Manuals for Russians Studying Tatar Language and Tatars Studying Russian", "Literature on Latin Script".

The last book list is related to the Soviet campaign of unification of national languages and latinization of their alphabets in the late 1920s. All Turkic ethnic groups were forced to switch to Yangelif, which literally means "new alphabet" in Tatar. It was announced in 1927 and replaced the Arabic writing system used previously by Tatars, Uzbeks, Bashkirs, et al. The list consists of 6 books and 1 poster, including 2 editions in Tatar.

Although Tatar language was latinized at that time and was switched to Cyrillic script a decade later, compilers of this catalog used precisely the Cyrillic system for transcription of titles.

Some editions are especially highlighted by framed advertisements complementing book lists. There is a jubilee collection "Tatar Teatry, 1906-1926" [Tatar Theater, 1906-1926] (1926) that hadn't ever been published in Russian but its advertisement was created in Russian with the adapted title.

In all, it is the crucial source on editions published for Tatars in the early Soviet period and, in particular, in the year when latinisation was introduced in the USSR. A list of bookstores selling TatGIZ editions in various cities was also given.

\$ 650



Worldcat doesn't track this edition

#3

[ORAL FOLK ART IN THE SOVIET UNION]

Chastushki rodiny Esenina – sela Konstantinovo [i.e. **Folk Ditties from Esenin's Native Village Konstantinovo**] / **Collected by E. and A. Esenin**. Moscow: Sovremennye problemy, 1927.

45 pp.+3 pp. of ads. 18x13 cm. In original illustrated wrappers. Spine restored, some stains occasionally. First and only edition. One of 10 000 copies.

This early Soviet publication was compiled by younger sisters of Sergey Esenin, Ekatherina (1905-1977) and Alexandra (1911-1981). The book came out two years after his death, as "one of the humble wreaths on the grave of the unique poet".

Folk ditties represent oral traditions reacting to all changes in daily life. It became the background for the major topics, connecting with relations between people. This book collects five sections: "Suffering-love", "Dancing-mocking", "Betrayal-jealousy", "Separation-disappointment", "Friendship, marriage, etc." In them, compilers gathered songs of various sizes that are united or not by a common plot and some characters.

Ditties created in the 1920s witnessed how tractors were making noise in fields while patriarchy adjacent to the attempts of Soviet women to act as equal participants in political,

social and everyday life. According to the foreword, "Next to an electric light bulb, a Christian image of the Savior and the Slavic pagan image of Dazhbog coexisted". Frequently, contemporary ditties contain clear markers of the Soviet 1920s, such as "my blue-blouse ditty", "all guys are Komsomol members, no one to go out with".

\$ 650

The only copy is located in NYPL



#4

[ETHNIC DIVERSITY IN THE USSR THROUGH MUSIC]

*Pesni narodov SSSR v rabochem klube, Tetrad' 7-ia [i.e. **Songs of the Peoples of the USSR in a Workers' Club, Part 7**]. Moscow: Gosudarstvennoe izdatel'stvo, 1928. 10 pp.: musical score. 36x26,5 cm. In original illustrated wrappers. Tears of spine, minor tears of edges, light soiling, signature on front cover, otherwise very good.*

One of 500 copies. Cover design by Grigorii Bershadskii (1895-1963) features a nice ornament frame made of the hammer&sickle symbol, a music score line and a wheat ear.

A seventh issue of a series that collected songs and melodies of various ethnic groups lived in the USSR. The rear side of the front cover lists the contents of all issues.

This music score brochure contains three melodies for piano two/four hands: Turkic dance Uzundara adapted by D. Arakchiev, Armenian dance Uzundara adapted by N. Mironov and Georgian dance adapted by D. Arakchiev. Interesting to compare two versions for Uzundara, traditional women's dance, common in the Caucasus. Initially, it was associated with the wedding ceremony, during which it was performed by the bride, symbolizing her farewell to her parental home. The melody was usually performed with string and wind instruments.

One of the contributors, Dimitry Arakchiev (Arakishvili; 1873-1953) was one of the fathers of Georgian musicology. Before the Soviet period, he published works that laid the foundation for Georgian musical folklore studies: "A Brief Essay on the Development of the Georgian Kartalino-Kakhetian Folk Song" (1905), "Folk Song of Western Georgia (Imereti)" (1908), "Georgian Folk Musical Art" (1916). In 1914, Arakishvili placed 14 arrangements of Georgian folk songs in the Proceedings of the Musical and Ethnographic Commission. In total, he published over 500 samples of Georgian vocal and instrumental folk melodies.

No copies found in Worldcat

Another contributor is Nikolai Mironov (1870-1952) who influenced the development of professional musical cultures of the peoples of Central Asia. Born in the Samarkand region, he worked in Margilan and Kokand concert troupes organized by him. In 1918, he took part in the organization of the People's Conservatory in Uzbekistan. In 1926, Mironov made ethnographic expeditions to the Tashkent, Samarkand, Bukhara regions, Crimea, Eastern Siberia, Caucasus. In total, Mironov recorded over 2,000 folk songs and was engaged in arrangements.

\$ 450



#5

[EVENKS]

Sorokin, A. Simu. Omsk: Izd. Sib. khud. prom. tekhnikuma, 1928. 12 pp.: ill., 1 ill. 28x19 cm.
In original illustrated wrappers. Spine restored, light soiling occasionally, otherwise very good.
 Very rare.

A graduation project by S. Vakhrameev that he carried out while studying at the Printing department of the Siberian Art and Industrial School. The separate book edition was published after the work was first printed in the student newspaper "Working Path" (1928, No. 8).

Cover design features a type design stylized under ornament and an illustration: a person wearing nationally embroidered clothes is heading to the Lenin's mausoleum (its early wooden version built for 1924-1930). As the frontispiece, a full-page colorful lithograph was inserted. It shows a demonstration for national cultures on the Red Square and the main character of the book is drawn as the central person in the procession.

For the project, Vakhrameev chose one story by writer Anton Sorokin (1884-1928). The writer was born into a rich merchant family of Old Believers and moved to Omsk in early childhood. His literary debut was in 1900. His main literary topic became the power of gold over people. His play 'Gold' was going to be staged by V. Meyerhold in the Komissarzhevskaya theater, but the production

was banned by censors. The pinnacle of Sorokin's work is the anti-war story 'Laughter of the Yellow Devil' that was first published in the newspaper 'Omsk Vestnik' in 1914. After the Revolution, Sorokin became an influential figure in literary Omsk and thus contributed to early Soviet Siberian literature. At one time, Anton Sorokin received a "Certificate of Genius" from David Burliuk. In 1928, the writer died due to tuberculosis. >>

Not in Worldcat



In memory of him, Vakhrameev engraved his linocut portrait and created 6 small illustrations and an initial for the story "Simu". It is about an Evenk man named Simu who worked for Old-Believer merchants before the Revolution. He was an eyewitness of their dissolute life during Tobolsk fairs and pious life upon their return home. Simu was forced to mediate in their dishonest deals with indigenous people of the North. Changes occurred in one time, previous merchants were lost, other people turned up offering more beneficial deals. Simu has inquired about Bolsheviks and thought up to visit them in Moscow, with a great sturgeon as a gift. Over time, Simu reached the city, visited the mausoleum and was settled in a dormitory of North minorities. He took part in the demonstration

on November 7, observed factories and a printing shop of the Izvestia newspaper. Simu was inspired by socialist life and then told about everything to Evenks. As a result, a Soviet was formed in that area. The last linocut (placed as an endpiece) features an Evenk gathering decided "Let a Soviet be!".

In all, it is an extraordinary and well-performed propaganda edition relating to national policy in the early Soviet Union.

\$ 950



#6

[TSENTRIZDAT]

1. Russko-angliiskii razgovornik. Pervyi vypusk: Puteshestvie [i.e. **Russian-English Phrasebook. The First Issue: Traveling**] / **Compiled by S. Zaimovskii, T. Levitskaia and M. Morozov.** Moscow: Izd. Tsentrizdata, 1930. 126, [2] pp. 17,2x12,5 cm. In original series wrappers with letterpress design. Fragments of spine lost, front cover rubbed, with publisher's name affected, otherwise very good internally.
2. Russko-angliiskii razgovornik. Vtoroi vypusk: Bol'shoi gorod (London i N'iu-Iork) [i.e. **Russian-English Phrasebook. The Second Issue: A City (London and New York)**] / **Compiled by Sh. Lebedev and D. Kinkade, edited by A. Wicksteed.** Moscow: Tsentrizdat, 1930. 232, [2] pp.+2 pp. of ads. 17,5x12,5 cm. In original series wrappers with letterpress design. Front cover detached, small fragments of spine lost, small tears of covers, pencil underlines on pages, otherwise very good internally.
3. Russko-angliiskii razgovornik. Tretii vypusk: V Moskve [i.e. **Russian-English Phrasebook. The Third Issue: In Moscow**] / **Compiled by A. Polevaia and Ia. MacPherson.** Moscow: Tsentrizdat, 1930. 133, [3] pp. 17,5x12,5 cm. In original series wrappers with letterpress design. Minor tears of spine, otherwise mint.



This series of phrasebooks was commissioned by the All-Union Association for Cultural Relations with Foreign Countries. According to an advertisement printed at the end, 5 issues of Russian-English and 5 issues of Russian-German phrasebooks were planned for 1930. The next year the same portions were supposed to be published. Nevertheless, 1931 issues became the second edition of the 1930 series. Unfortunately, too little was preserved up to day and it is unknown certainly if all the issues were released.

In early industrialization years coinciding with the first five-year plan, numerous foreign specialists were employed by Soviet enterprises. In particular, well-known foreign architects and engineers were engaged in great socialist constructions as Dneprostroi along with lots of regular workers. At the same time, Soviet delegations were sent to the USA to observe their experience in contemporary technologies.

Worldcat doesn't track this edition

Tsentrizdat (The central publishing house of the peoples of USSR) worked from 1924 to 1931. Based in Moscow, it was formed following Lenin's idea, articulated on the Xth party meeting, "to help the working masses of the non-Russian nations [i.e. nevelikoruskim narodam] to catch up with the Central Russia, that is ahead". By 1930 it printed periodical and non-periodical editions in 55 different languages, using Latin, Cyrillic, Hebrew, Arabic, Chinese scripts, etc.

These phrasebooks are noteworthy because of their strict socialist nature. For instance, the second issue contains dialogues about Ford and his business principles, sufferings of the working class, the unemployment problem, the 1920s world crisis, etc. While the Soviet Union imported a huge amount of Ford automobiles, any Soviet user of this book was able to say "Surely, Ford is one of the most reactionary representatives of American capitalism and one of the chief supporters of the fascist organization Ku Klux Klan. There is no doubt he is one of the most dangerous and extreme enemies of the world proletariat".

\$ 950



#7

[FOLK ART]

Iskusstvo narodov SSSR : Sbornik statei i materialov / GAKhN [i.e. Art of People of USSR : Collection of Articles and Materials] / State Academy of Art Science. Moscow: Gosudarstvennoe izdatel'stvo, 1930. 160 pp.: ill. 22,5x15,5 cm. In original constructivist wrappers. Small fragments of spine lost, some foxing on covers, signature on t.p., otherwise very good and clean internally. First and only edition. One of 3000 copies. Very rare.

This collection of articles is dedicated to the renaissance of national arts of the Soviet Republics in general and folk arts of numerous ethnic groups in particular. Following an idea of art as a tool of worldview construction, the state needed to bring under control any provincial art. Since an AKhRR exhibition 'Life and Byt of Peoples of the USSR' held in 1926, the Siberian, Far East, Central Asian, Caucasian, etc. art regularly came to the light and underwent socialist criticism.

As the best evidence of national art revival, an article on how Kote Marjanishvili transformed Georgian theater was included. It was written by theater and film director Sergo Amaglobeli who admired the entire system originated by Marjanishvili and his approaches. A sketch on the history of Tatar theater was written by sci-fi writer and futurist poet Gadel Qutuy (1903-1945), known as a founder of Tatar LEF – SULF. According to him, Tatar theatrical school was established during the revolutions and was intensively developing. Staging national performances was tightly connected with research and use of folk music. An article by scholar Sergei Bugoslavskii overviews changes and impact of Yakut, Chechen, Jewish, Romani, Azerbaijani, Kyrgyz, etc. melodies.

The folklore based on ornaments was more conservative. For a long time this craft belonged to women occupied with householding and hardly affected by external factors. The book features Chuvash, Mordovian, Khanty and Mansi fancyworks marking the special way of life of these ethnic groups. The socialist changes were brought to handicrafts, influencing objects produced, motifs and production process itself.

The book contains a picture of Red Army soldiers made of a mammoth bone by representatives of indigenous people and a machine-made rug depicting a hammer and sickle symbol. All the workshops were required to serve the socialist way of everyday life.

\$ 750



*Worldcat shows copies located in LoC,
Princeton, Yale, Harvard, California,
Minnesota, New York, Stanford
Universities and NYPL*

44

В. ДИДИКОВА



Оборона Луги (живо и фреска)

А. МИХИН (Украина, ССР)

лет перед собой АХУ и АРМУ, и здесь перед нами открывается интересная картина из удивительных потоков и пробуждения индивидуальности и революции.

ГОСУДАРСТВЕННОЕ ИЗДАТЕЛЬСТВО ИСКУССТВ НАРОДОВ СССР

45



Наступление (гравюра на дереве)

В. КАСЬИН (Украина, ССР)

АХУ, как уже сказано—фигуры АХУ, и хотя в них есть культурные моменты, как Кривенко и Кривенко-Ирвина, и не менее интересные моменты молодого художника, как Ковалев и Хворостин.

#8

[NENETS]

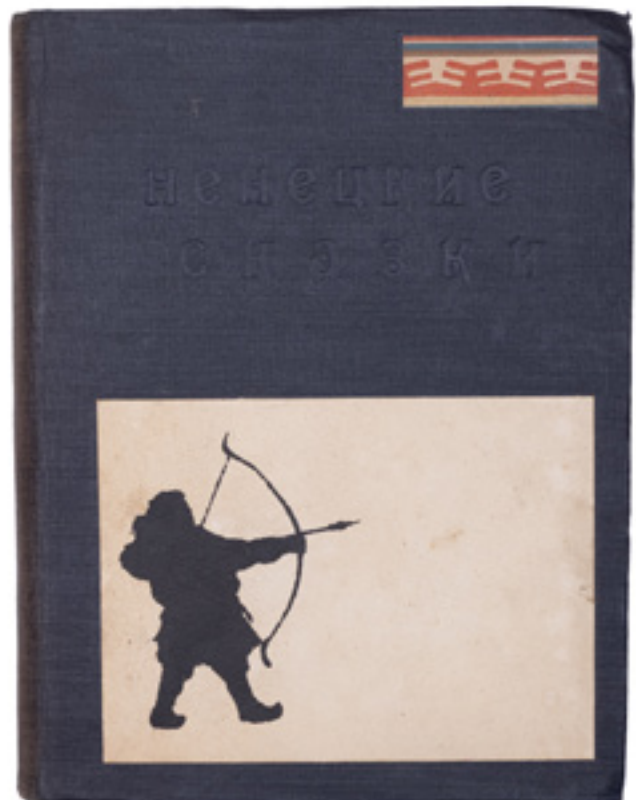
Tonkov, V. Nenetskie skazki [i.e. *Nenets Tales*]. Arkhangelsk: Sevkraigiz, 1936. 24, [4] pp.: ill, 5 ills. 17,5x13,5 cm. In original dark blue cloth with blind lettering and mounted illustrations on front cover; illustrated endpapers. No dust jacket. Spine tanned, some foxing on inserts, otherwise very good. First and only edition. One of 10 000 copies. Scarce.

The earliest collection of folklore of socialist Nenets people. This ethnic group, also known as Samoyeds, is native to the Russian Far North. After the Revolution, nomadic Nenets people were forced to settle down in villages and to adapt to the Soviet ideology, institutions and occupations. At the same time, active study of the Nenets folklore began. A writing system for their language was created, basing on Latin script (earlier some travelers wrote down Nenets words using Cyrillic one). The first Nenets ABC, 'Jadej wada' (New Word) was compiled by G. Prokofiev in 1932. In 1939, Nenets language was switched to Cyrillic script, just like all national languages of the USSR.

A foreword for this book was written by professor Vladimir Tan-Bogoraz (1865-1936), well-known for his studies of indigenous peoples of Siberia. Just like some other Russian scholars of the 19th century, he began his ethnographic research during an exile to Siberia (because of revolutionary activity). Bogoraz had to spend about 10 years in the town Srednekolymsk but was allowed to join an expedition to the Chukchi people in 1895-1897. In 1918, Bogoraz worked in the Museum of Anthropology and Ethnography of the Academy of Sciences, in different Leningrad universities. In 1929, he initiated foundation of the Institute of the Peoples of the North and the Committee for Assistance to the Nationalities of the Northern Outskirts (1924-1935). In all, Bogoraz issued about 130 published works on ethnography, folklore and linguistics of the peoples of Eurasia and America. In some cases, he managed to write down examples of folk songs shortly before they were forgotten.

This foreword 'Nenets poems and tales' provided Bogoraz's approach to the adaptation of national folklore for Russian readers but also analysis of this work. The text was published posthumously. >>

Worldcat shows copies located in LoC, Princeton, Harvard, Columbia, California and Stanford Universities



In the Soviet period, old Nenets tales were transformed raising issues of class struggle and women liberation, but they still preserved the national spirit and echoed natural conditions of Nenets life. A folklorist Viacheslav Tonkov (1903-1974) collected examples of Nenets folklore from contemporary narrators. Of 9 people, five older narrators were illiterate, but they orally retell stories and folk tales. Younger representatives were literate and active propagandists of the socialist ideology. Both groups adapted to the new conditions and reshaped traditional stories adding a revolutionary undertone.

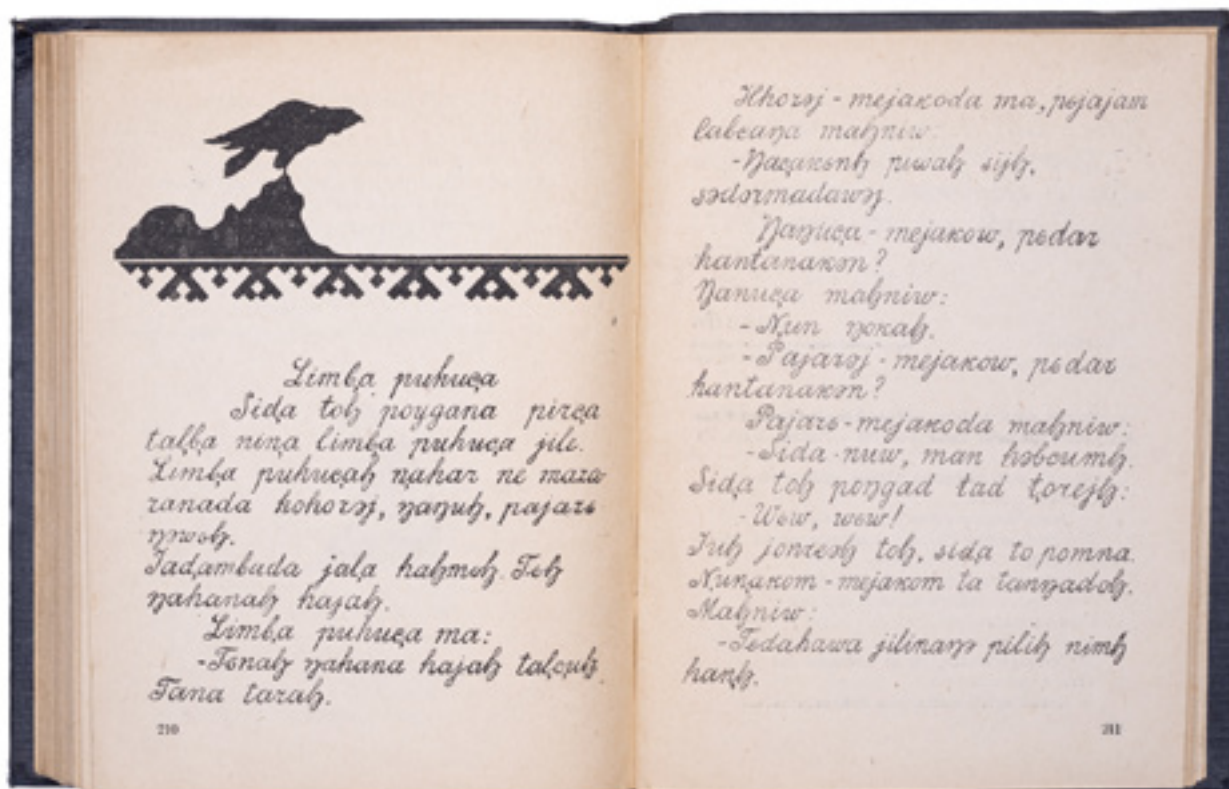
Among them is a public figure, writer and artist Tyko Vylka (1886-1960) who was one of the founders of Nenets literature. Mainly developing as the self-educated artist, Vylko was interested in Nenets folklore since the 1910s and released a collection 'Notes about Novaya Zemlya' in 1914. Among tales he shared was 'Limb'a' (A Female Eagle) that Tonkov first reproduced in an original handwritten record (using Nenets language in Latin script), then translated it literally and finally published a literary translation of the story. Other tales were published in Russian adaptation.

The edition also includes a curious piece of poetry written by a young Nenets man (a son of one narrator). He gave a book of poetry to Tonkov and some lines were published within the foreword. They read: "Once upon a time in the Arctic Sea, / Once upon a time in the Arctic sea / We abraded fleshy palms until calluses. / Under our Soviet power, / Under our Soviet power / Without any paddles / We go across the Arctic Sea".

The edition was designed by O. Fursei. For the front cover, the artist created a laconic silhouette image of a Nenets hunter shooting an arrow, as well as a short band of colorful Nenets ornament above the title. Mounted illustrations on separate leaves, head- and tailpieces were produced in the same silhouette style. They depicted characters of stories: people in national clothes, nature and animals, including deers, birds, wolves, bears. The last insert features a silhouette profile of Tyko Vylka.

About 20 bibliographical sources are printed in footnotes.

\$ 750



#9

[EVENKS]

Debabov, D., *El-Registan. Sledopyty dalekogo severa* [i.e. *Trackers of the Far North*]. Moscow; Leningrad: Detizdat, 1937. 112 pp.: ill. 29x22,5 cm. In original illustrated cardboards; original illustrated endpapers. Covers rubbed and bumped, with small fragments lost, little tears of endpapers, some children's marks in blue pencil on photos, otherwise very good internally. First and only edition. Very rare with no copies found in Worldcat.

This Soviet photobook for youngsters shows life of Evenks to the North from the Arctic Circle. According to Karasik, it is likely the only Soviet high-quality album reproducing works by a single photographer in the 1930s.

The term "evenki" was introduced to common use in 1931. Before this date, Russian sources included the word "tungusy", not distinguishing them from other representatives of the Tungusic language family. The book referred to Evenks lived on the Taymyr peninsula, the northernmost part of the mainland of Eurasia.

The Soviet authorities globally reformed the way of life of the nomadic peoples of Siberia. The forced transition to a sedentary lifestyle reduced the functionality of many Evenki cultural traditions and significantly reduced the territorial rights of Evenki clans. Collectivization, consolidation of places of compact residence and increased industrial impact negatively influenced Evenki culture. In 1926, 38 600 Evenks were recorded in the USSR. Of 35 thousand Evenks living in Russia in the 2010s, about 4400 representatives were registered in the Krasnoyarsk region, including the Taymyr peninsula.

The pictures were taken by photographer Dmitry Debabov. Previously, they were printed in magazines "Ogonek" (Little Fire; No.36 for 1935), "Sovetskoe foto" (Soviet Photo; No.9 for 1935), "SSSR na stroike" (The USSR in Construction; No.10 for 1935), "Stroim" (We Are Building; No.5 for 1937). >>

Karasik M. The Soviet Photobook, 1920-1941. P. 594-595

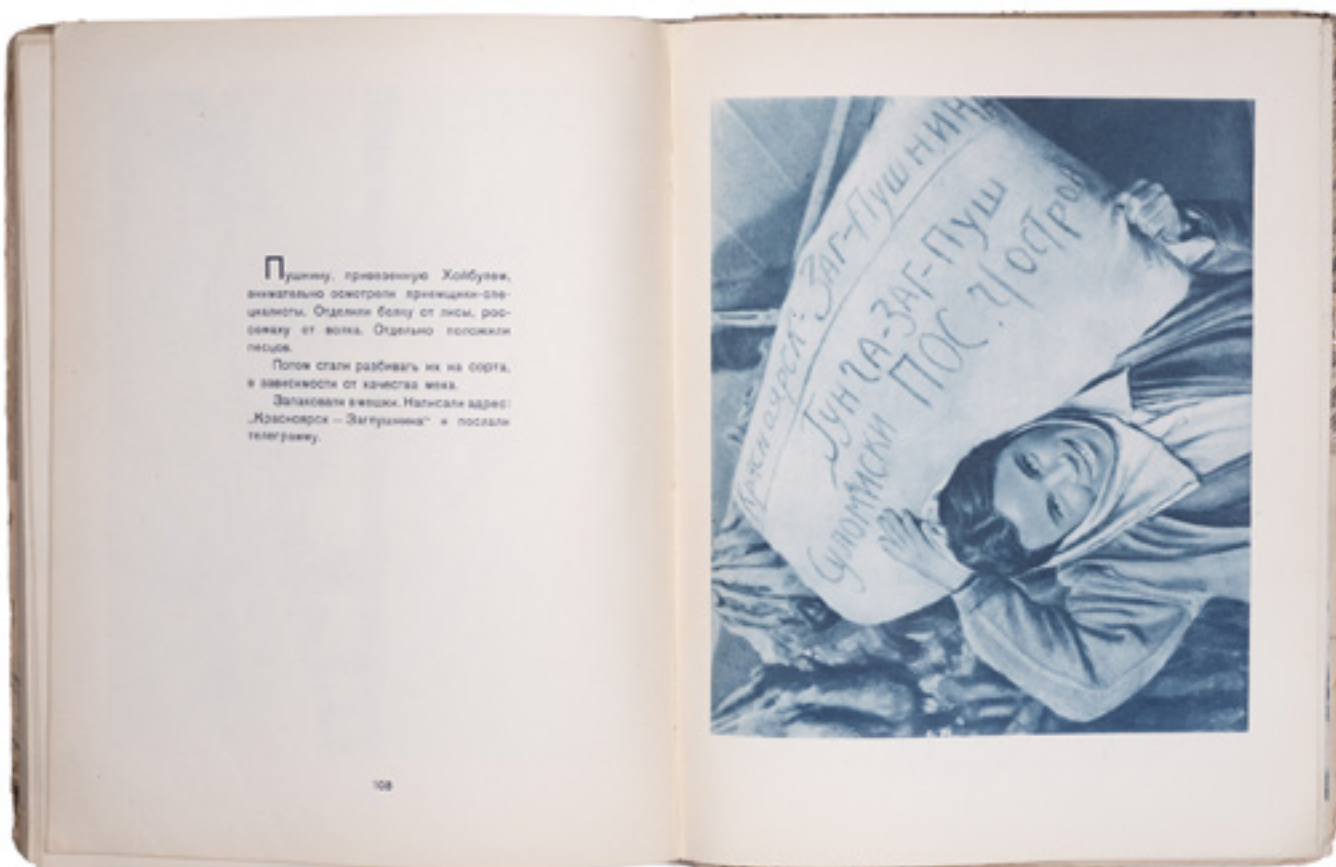


In the magazine "Soviet Photo" (No.9 for 1935) Debabov wrote about his first journey to the North – how he photographed local hunters and landscapes. It was especially difficult to take landscape shots from a fast-moving dog-sleigh, so Debabov had to roll off and take some pictures. In some cases, a team hadn't gotten too far from him, a driver could hear the photographer's call or could notice his absence, and the sleigh came back. More often Debabov was obliged to make his own way to the nearest nomad camp.

Pictures don't illustrate the text – the text rather complements the images. There are brief accounts of the harsh environment of the taiga and Arctic tundra, of the new Soviet life of the Evenk people, notes on hunting scenes.

The text was written by journalist El-Registan (1899-1945). He is the author of travel notes about the White Sea Canal, Balkhash, Karaganda, Tien Shan, Kuzbass, Magnitostroy, the Stalingrad Tractor Plant and the Ural Machine-Building Plant, etc. He participated in the Karakum rally and Arctic flights. In 1936, together with Debabov, El-Registan released a book 'An Extraordinary Journey' about a flight across Siberia and the Arctic zone.

\$ 850



#10

[VOLGA GERMANS]

*Khoroshie tovarishchi. Malen'kie stsenki dlia postanovki i chteniia = Die guten Kameraden. Kleine Szenen [i.e. **Good Fellows. Short Scenes for Staging and Reciting**] / Compiled by **V. Bestuzheva**. Moscow; Leningrad: Gosudarstvennoe uchebno-pedagogicheskoe izdatel'stvo, 1946. 36 pp.: ill. + 2 pp. of ads. 16,5x13 cm. In original illustrated wrappers. Stains around rusty staples, stain on upper inner corner of front cover and some leaves, otherwise very good.*

First edition. Extremely rare.

Title page is in Russian, but the cover and all stories are fully in German. At the end, a German-Russian dictionary is placed where words and phrases are divided by works. The cover design and illustrations were created by Lev Smekhov (1908-1978). Being a Vkhutemas graduate, Smekhov was mostly engaged in the book design. Besides books, he contributed to magazines "Pionerskaia pravda" [Young Pioneer Truth], "Vozhaty" [Leader], "Pioner" [Young Pioneer], "Tekhnika – molodezhi" [Technology for Youth], "Nauka i zhizn'" [Science and Life].

This collection of 4 plays was compiled for 3rd year students of German language. Inheriting pre-revolutionary gymnasium programs, the Soviet education system included the only foreign language [German] for decades. After WWII, the state needed to rebuild the entire education system in order to provide schoolchildren with a choice in learning a foreign language. Children studied German in order to have access to the entire body of scientific literature. Therefore, the transition to English was delayed – only in the 1970s it became an alternative for students occasionally. In the early 1980s, German was still considered the main language, although no one could explain why.

Apart from mass education of Soviet schoolchildren, these plays might be on sale for German families living in the USSR. On territory of the former Russian Empire, ethnic Germans settled and historically lived along the Volga River and in Ukraine for ages. In 1918, the Labor Commune of Volga Germans was formed and then renamed into the Volga German ASSR in 1923. In 1924, German was established as the second language for office work and education. >>

Not found in Worldcat

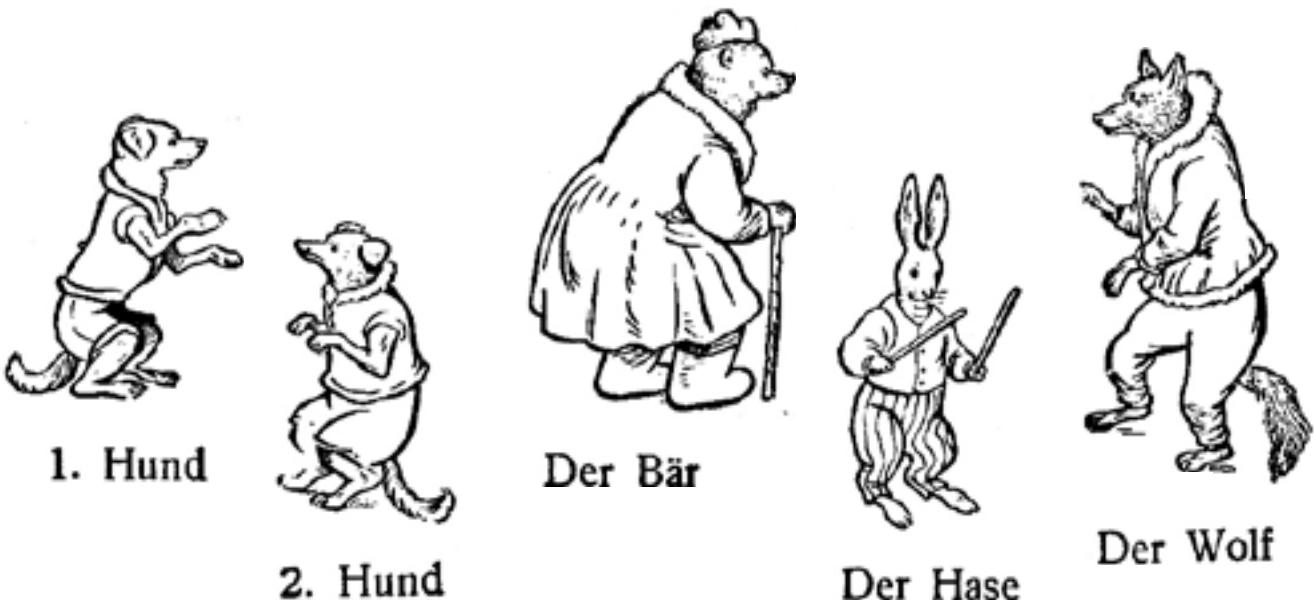


At the same time, mass public education among the Germans began to form at a rapid pace. In the early 1930s, more than 570 thousand Germans were registered there. For some years, this ASSR was a part of the Saratov region. A significant number of Volga Germans, especially those with higher education and industrial specialties, lived and worked in Saratov. They made up a significant proportion of the teaching staff of higher and secondary educational institutions and workers of industrial enterprises.

During the Great Purge, Volga Germans were targeted, and following the German invasion of the Soviet Union in 1941, ethnic Germans were deported to concentration camps in Siberia and Central Asia resulting in the deaths of an estimated 1.5 million Volga Germans.

The book was reprinted four times in the late Stalinist period.

\$ 450



#11

[NATIONAL MUSIC IN THE USSR]

*Atlas muzykal'nykh instrumentov narodov SSSR [i.e. **Atlas of Musical Instruments of the Peoples of the USSR**] / K. Vertkov, G. Blagodatov, E. Iazovitskaia. Moscow: Muzgiz, 1963. 275 pp.: music scores, 84 ills. 29,5x23 cm. In original cloth with letterpress design. Pale water stain on front cover, small hole in cloth of back cover, minor spots on lower margins of few pages, small tear of lower margin of ill., otherwise very good and clean internally.*

First edition. One of 2000 copies produced.

An interesting and well-illustrated cyclopedia on musical instruments of ethnic groups of the USSR. Compilers divided materials into seven sections, uniting neighboring republics with similar instruments. Each researcher is responsible for particular chapters.

The work was headed by musicologist Konstantin Vertkov (1905-1972). Born in the Altai region, he enrolled at the Leningrad State University. In 1930, Vertkov graduated with a major "Ethnography of the Turkish Peoples" and was sent to the Central Museum of the Uzbek SSR in Samarkand. Returning to Leningrad in 1932, he began working as a senior researcher in the Department of the History of Musical Culture and Technology of the State Hermitage. For several years he studied the instrumental collection of the Musical History Museum of the Leningrad Philharmonic. In 1938, he entered graduate school at the Department of the History of Music of the Peoples of the USSR at the N. A. Rimsky-Korsakov Leningrad State Conservatory. After WWII, Vertkov came back to scientific work and was engaged in research on development of musical instruments of ethnic groups in Russia. In particular, he contributed to this edition with chapters on Slavic, Central Asian and Moldavian instruments.

Other chapters were shared between conductor and musicologist Georgy Blagodatov (1904-1982) and pedagog and musicologist El'sa Iazovitskaia (1907-1967). Interestingly, the latter studied at the Radio Department of the Leningrad Conservatory that functioned in the early Soviet period until it was closed in 1933. In 1967, the three were awarded the Glinka State Prize of the RSFSR for compilation of this edition. >>

Paper copies are located in LoC, Columbia, Harvard, California, Princeton, Yale, Illinois, Ohio, Indiana, Chicago, Iowa, Michigan, Cornell, New York, Washington, Northwestern, Kentucky, Georgia, Missouri, Pennsylvania, North Texas, South Dakota, San Diego, Western, North Carolina, Duke, Virginia, Syracuse, Wesleyan, Brown, Brandeis, Wayne Universities, also Queens College, NYPL, San Francisco Public Library, Buffalo and Erie Library, Smithsonian Library and the MET



This comprehensive work overviews national musical instruments, including archaic ones. By the early 1960s, over 800 names of musical instruments were common among Soviet people. The same construction was named sibizga in the Karachay-Cherkess Republic, or kamyll' in Adygea, or bzhami in the Kabardino-Balkarian Republic. All these territories are situated in the North Caucasus and certainly have a lot of cultural intersections. The book features photographs of contemporary ethnic music groups and orchestras. A large illustrative section shows pictures of musical instruments; it is followed with sheet music for 190 melodies.

The work is supplemented with several indexes and an expanded bibliographical list of 133 sources.

\$ 350



#12

[WINEMAKING IN UZBEKISTAN]

*Samarkand vinosi = Samarkandskie vina [i.e. **Samarkand Wines**]. Moscow: Reklama, 1971.*

84 pp.: ill. 22,5x22,5 cm. In original cloth with gilt letterpress design and original illustrated dust jacket. Small tears of dust jacket with its little fragment lost, otherwise very good and clean.

In Uzbek and Russian. Rare.

It is an outstanding well-illustrated catalog dedicated to products of "the prime Samarkand enterprise, the Khovrenko Winery".

This wine factory was set up in 1868 on the initiative of Russian merchant D. Filatov. After the Revolution the company was nationalized and once was transferred under control of the first Russian professor of winemaking, Mikhail Khovrenko (1866-1940).

Born and brought up in the Caucasus, Mikhail Khovrenko was employed in the Starozhilovo distillery. In 1895, he graduated from the Higher Courses of Winemaking at Magarach (Crimea) where he attended lectures by A. Salomon. After an internship abroad, Khovrenko headed the Magarach enochemical laboratory where he conducted experiments in winemaking. In 1927 he moved to Uzbekistan, where he became the chief winemaker of the Uzbekvino trust. He was a professor at the Central Asian State University in Tashkent, then worked at the Central Asian Fruit and Vegetable Institute (SAPOI) in Khujand and at the Azerbaijan Agricultural Institute for a short time.

In all, Mikhail Khovrenko made a significant contribution to the development of Uzbek winegrowing and winemaking. In particular, he organized production planting of grape varieties new to Central Asia: Furmint, Touriga; he expanded vineyard areas with varieties of Saperavi, Cabernet Sauvignon, Monastrell; he became the author of several brands of Uzbek wines. After his death, the factory was named after him.

In this catalog, alcoholic drinks are divided into eight sections, distinguished by alcohol level and aging period. There are wines and liquors. The aging period varies from some months (an absolute minimum in the Soviet period) to uncertain "more than 2 years". An individual text for each drink contains organoleptic properties, a grape variety, alcohol and acidity levels.

The catalog features photographs of product designs, as well as Samarkand city sights. The edition was released for the 2500-year anniversary of Samarkand and the catalog design occasionally refers to it.

\$ 550



Not found in Worldcat



Samarkand vinosi = Samarkandskie vina [i.e. Samarkand Wines]. Moscow: Reklama, 1971.



PERIODICALS

#13

[BLACK SEA LEF]

Yugo-LEF [i.e. The Southern Left Front of Arts] #2 for 1924. Odessa: Yugo-LEF, 1924. 16 pp. 26,5x18 cm. In original constructivist wrappers. Spine, wrappers, outer corners of pages restored, otherwise very good. Between the last leaf and the back cover, one advertisement from a pre-revolutionary book is inserted.

The second of five issues produced. One of 3000 copies. Extremely rare. Cover design created by Nikolay Sokolov (1904-1990). He designed all issues, except for the first one.

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

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

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

Paper copies are located in Stanford University and Getty Institute



The last big project of the 'Southern LEF' was the attempt to create the theater around the group. The only play staged was 'Amazing Adventures of Nichevoki' (the main Russian dada poetry group that existed in Moscow and Rostov on Don in 1920-1923), staged by Yurenev and designed by Danilov. The theater where the premiere should have been held was burnt down a week before the event so the production moved to the circus. The performance itself deserves a direct quote from the member of the editorial board of 'Yugo-LEF' Sergey Bondarin: "The show started with our ideological leader Leonid Nedolia entering the arena on the motorcycle in nothing but underwear, while the first row occupied the 'YUGO-LEF girls' in bikinis. The audience panicked during the performance of actors playing soldiers aimed their guns at the audience, people started to leave the circus in a hurry, so Yurenev had to come up on the stage and explain that it's just part of the play. Most have left by then". In March 1925, Yugo-LEF ceased to exist.

This periodical was called by Vladimir Mayakovsky 'a small magazine that is capable of causing endless problems'. In this particular issue, some articles are devoted to the problems of left art. In "On the Theory of Pictorial Molecules", Sokolov tries to define the unit of spatial design. In "Theater on Wheels" Danilov discusses tasks of propaganda theaters. New times required new theatrical forms and most agitation troupes were mobile performing directly in factories. Next to his article, news on the Berezil theater was published. In the text "Yugo-LEF on literary positions", Nedolia elaborated on the activity of contemporary Ukrainian literary groups: "Plug", "Gart", "Kommunkult" and compares them to Yugo-LEF. According to him, the program and practice of "Kommunkult" was 99 percent similar to the LEF.

Also, the issue includes various poetry and prose works.

\$ 3500



#14

[COLLECTORS OF ALL COUNTRIES, UNITE]

Sovetskii filatelist. Sovetskii kollektsioner. Radio de Filintern [i.e. Soviet Philatelist. Soviet Collector. Radio de Filintern] #1-12 for 1926. Moscow: Sovetskii filatelist, 1926. 26,5x18 cm. In original illustrated wrappers. In all, very good condition, upper edge of No.1 chipped, minor stains on front cover of No.3, water stains on back cover and some leaves of No.10, spine of No.12 chipped.

Print run of all issues is 2000 copies. Cover design was created by A. Mazin. The editor-in-chief was Feodor Chuchin (1883-1941, executed) known as the father of Soviet philately.

This is a year set of an early Soviet periodical that is related to an officially accepted type of collecting. It emerged as "Soviet Philatelist" in 1922 and was published under this title for two years. Then, in 1925 it became "Soviet Collector". Throughout 1926-1927, the magazine came out in a combined form "Soviet Philatelist. Soviet Collector. Radio de Filintern". For 1928-1932, publishers returned to the title "Soviet Collector" until they ceased publication.

The triple title of 1926 issues meant the consolidation of three publications – 1)organ of the Commissioner for Philately and Scripophily in the USSR; 2)organ of the All-Union Society of Collectors; 3)organ of Philatelic International – as sections of a single edition. They were edited by F. Chuchin, V. Bessonov and L. Eichfuss respectively. >>

Worldcat shows copies located in LoC and NYPL





In Soviet conditions, any interaction with foreign collectors was available through such state institutions. The Organisation of the Commissioner for Philately and Scripophily emerged in Moscow in 1922 for matters concerned with philately and bonds. A revolutionary Feodor Chuchin headed the organization. During the Civil War and work of the Central Famine Relief Committee (POMGOL), Chuchin was a commissioner for matters pertaining to stamp donations. In 1924, he became one of the founders of Philatelic International (Filintern), an international philatelic society of proletarian collectors. Among its tasks was "propaganda of the international union of philatelist-workers of all nations for the struggle against organized philatelist-dealers".

The magazine published official materials: the statutes of the All-Union Society of Philatelists (VOF) and its local branches, productions of the All-Union Central Executive Committee and the Council of People's Commissars on philately, instructions on the procedure for foreign exchange, news, reviews of other philatelic magazines, comments on fake stamps, the location of VOF members and subscribers and a small number of research articles. Occasionally, photographs of stamps were reproduced.

Officially, possessiveness, collecting and free trade couldn't get along with the settings of the material world in the Soviet country. After the Revolution, antiquarian books and items were immediately withdrawn by Bolshevik authorities, then either sent to museums or sold abroad for financing recovery and industrialization of the country. Ordinary collectors went into an underground existence and interaction.

It wasn't risky to collect everything that was somehow connected with symbols of the newly formed state: badges or dishes with the coat of arms, portraits of leaders, images of workers and peasants, also stamps, coins, postcards, vehicle models, candy wrappers, etc. In any printed edition, a banned name might be found and provoke authorities.

\$ 1200

#15

[SOCIALIST CONSTRUCTION THROUGH CAMERA LENS]

Stroim [i.e. We Are Building] June for 1930, #23/24, 61/62 for 1931, 34/35 for 1933, #2, 8, 9/10 for 1937. Overall 7 issues. Moscow, 1930-1937. 47x33 cm. In original illustrated wrappers.

1930 – 16 pp.: ill. Small fragments of spine and covers, tears of edges restored, pale coloured water stains, some soiling, otherwise very good.

#23/23 (1931) – 8 pp.: ill. Spine restored, some soiling, otherwise very good.

#61/62 (1931) – 8 pp.: ill. Spine restored, otherwise very good.

#34/35 (1933) – 8 pp.: ill. Stains occasionally, tears of edges and spine, traces of spine restoration, otherwise very good.

#2 (1937) – 16 pp.: ill. Spine restored, with water stain along it, some stains on front cover, otherwise very good.

#8 (1937) – 16 pp.: ill. Horizontal crease throughout copy. Slightly rubbed, small tears of edges and spine, otherwise very good.

#9/10 (1937) – 24 pp.: ill. Spine restored, wrappers rubbed, some foxing, stains on spine and inner edge throughout copy, otherwise very good.



A set of 7 large-format and opulently illustrated magazine issues of the 1930s. This propaganda periodical was published as a photo journal of the newspaper "Za industrializatsiiu" [For Industrialization] in 1929-1938.

The 1930 issue is profusely filled with photomontages related to socialist construction and its forced implementation. The design was created by poster designer Iosif Ganf (Yang; 1899-1973). In the 1920s, he collaborated with satirical magazines "Krokodil", "Smekhach" and all-Union periodicals as "Pravda" and "Izvestia". Since 1931, Ganf was engaged in designing political posters and editions of IZOGIZ publishing house.

The front cover design mixes photographs of smiling party officials, industrial buildings, a tractor and a turbine, with slogans. The back cover photomontage compares European workers demonstrating against unemployment to Moscow workers registered at a labor exchange. Double-page spreads gradually retell the progress of Soviet recovery of the country and industrialization: from the devastated land in the Civil War to flourishing construction of giant factories and the launched Turkestan-Siberia Railway. Among construction projects are DneproGES, the Selmarsh factory in Rostov, Stalingrad Tractor Factory, the Kerch Iron Works, etc. The issue contains an interesting photomontage about Soviet plans on hydroelectric power stations on the Angara river. The composition consists of a picture of taiga, a dim image of a power line above it and an abandoned village where the construction site would be placed. No power stations were built on Angara until the 1950s.

Covers of issue #23/24 (1931) feature the construction of DneproGES. Designs of both 1931 issues were created by Vladimir Shtrankh (1888-1981), Soviet graphic artist and stage designer. Since 1922, he lived in Moscow and gained fame as the author of works devoted to the navy. In the book design, Strankh is known for collaboration with periodicals "Gazeta tekhnika" [Technician's Newspaper] and "Stroim" [We Are Building] where he worked in photography, photomontage and type design showing notable constructivist solutions. Double-page spreads of No. 23/24 (1931) are devoted to Magnitostroi [Magnitogorsk Iron and Steel Works], Kuznetskstroï [Kuznetsk Metallurgy Complex] and achievements of these giant constructions.

Shtrakikh's front cover design of No. 61/62 (1931) features a remarkable letterpress design and photographs of Kuznetskstroï by Erushevich. In the back cover design, Shtrakikh arranged pictures related to a new socialist canteen within the Trekhgornny factory in Moscow. One of the double-page spreads shows successes of Soviet aviation: pilots, an agricultural airplane, some passenger aircraft and a hydroplane, aerodromes in Moscow, Kharkiv and Dnepropetrovsk, a laboratory of airship development. There are interesting pages on Velostroi – construction of Moscow Bicycle Factory, radio inventions, sound cinematography, an oil field along the Emba river in Central Asia. >>

Paper copy of No.9/10 (1937) is located in Columbia University, some issues of 1930 and 1937 are located in LoC



сооружения канала



Вверху — мост Ленинградского шоссе через канал
Москва—Волга,
в центре — железнодорожный мост через канал в Химках;
внизу — железнодорожный мост через канал № 8.

The major topic of No.34/35 is a Soviet FD class locomotive which was in production since late 1931. A picture of such a locomotive is added to the front cover design and four related pictures are published on p.3. This issue includes the original project of the Novosibirsk Theater of Opera and Ballet. Initially, it was supposed to be the House of Science and Culture built in a constructivist form. Started in 1931, the grandiose construction lasted until 1941, changing the architectural style in process.

The 1937 issues are designed by artist Alexander Zhitomirsky (1907-1993) who is mostly known for Cold War political propaganda photomontages. The issue No.2 for 1937 is fully dedicated to the memory of the father of Soviet heavy industry, Grigol (Sergo) Ordzhonikidze (1886-1937). It contains some notable photomontages where portraits of Ordzhonikidze are combined with industrial buildings and construction equipment. Zhitomirsky also placed a line of six Ordzhonikidze's portraits from one series on central pages.

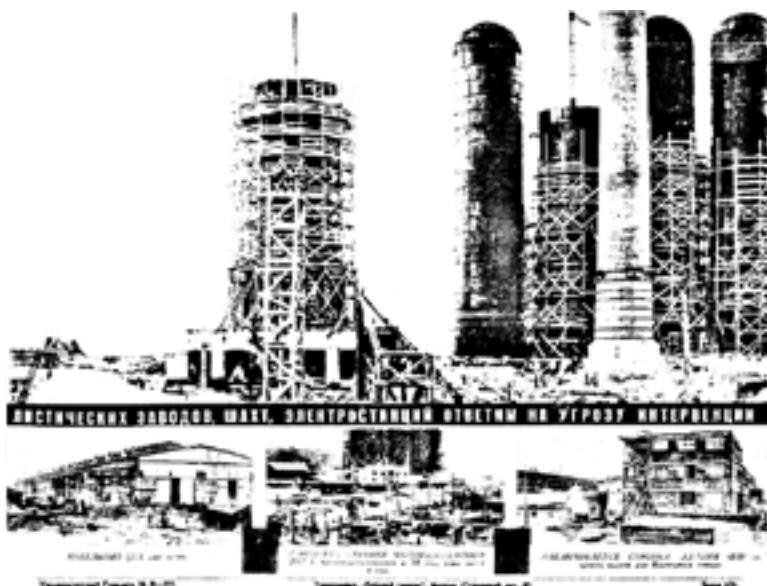
Issue No.8 for 1937 published photographs of Kamchatka by G. Lipskerov and V. Glass. They feature a Soviet shock-working fishing vessel, hydroplanes connecting Kamchatka fishing companies, the first Soviet female sea captain A. Shchetinina, harvest of local farmers and their livestock, bone carving masters and their

granddaughters-pioneers. Also, the issue contains an article on Gorky Automobile Plant where a passenger model M-1 had been produced since 1936. The text is illustrated with a photomontage with this car. At the end, an impressive photomontage advertisement is printed for soup concentrates. There is also a nice advertisement for the Mogiz Bookstore No.1, illustrated with photographs. The back cover demonstrates a photomontage advertisement for the Second Draw of Winnings from the Second Five-Year Plan Loan held in Tbilisi.

The issue #9/10 for 1937 was created on the Moscow Volga Canal. Zhitomirsky co-worked on it together with A. Ivanov and used photographs provided by S. Boldyrev, A. Garanin, I. Efremov, G. Zel'm, F. Kislov, V. Kovrigin, N. Pechienko, N. Strunnikov. The issue starts with a canal scheme and photographs of party officials. Of them, N. Ezhov, M. Berman, V. Chubar and V. Mezhlauk were executed during the Purge. Other photographs feature canal structures, local landscapes, and steamships that made the earliest routes. Pictures of workers published were taken in factories releasing equipment. No photographs of Dmitlag prisoners were printed in this propaganda edition.

In all, a good collection of high-quality propaganda issues.

\$ 4500



#16

[SOVIET PROPAGANDA]

Kul'trabotnik na stroike [i.e. A Cultural Worker in Construction], July 10 for 1931. Leningrad, 1931. 28,5x20,5 cm. In original wrappers-folder with letterpress design on front cover and two illustrations on flap of back cover and back cover itself. Tears of spine and front cover, small corner of back cover lost, soiling of wrappers, tears of pages along spine folding, edges of some leaves chipped, otherwise good and clean internally.

One of 2000 copies produced. We have found the only issue of this magazine.

This extremely rare periodical was released by one of the Leningrad cultural centers during the enormously expedited industrialization in the USSR. It is the Moscow-Narva House of Culture named after Gorky. Its contemporary photo is printed on the back cover.

In 1927, this constructivist House of Culture was built by A. Gegello and D. Krichevsky in the Moscow-Narva district. It became the first large-scale building of a new public type in the city and in the country in general. A concert hall was supplemented by premises for various clubs. Cultural workers were entertainers, organizers of club activities, propagandists, mediums between the party and working masses, creators of wall newspapers. Cultural workers were those who promoted ideology, enthusiasm for socialist construction. Employees of this House of Culture were responsible for propaganda among factory workers of the Moscow-Narva district. In particular, they stimulated workers to overfulfill production tasks with lectures, posters, performances, etc. They also patronaged ideologically loyal factory workers whose input made the propaganda more effective.

The edition features photographs of impressive and topical posters produced at the House of Culture. They visualized Stalin's quotes, exposed slackers and idlers through their photos completed with satirical drawings, mocked defendants of the 1931 Menshevik Trial. Apart from posters, the issue published pictures of participants of public events, children in specialized rooms, shock-working women in work, exhibitions held.

\$ 250



*Worldcat doesn't track
this edition*



#17

[KOREA DURING WARTIME]

Novaia Koreia [i.e. New Korea] #3 (July) for 1950. Pyongyang: Novaia Koreia, 1950. 64 pp.: ill. 29x21,5 cm. In original illustrated wrappers. In very good condition, spine and covers slightly rubbed, ink name of subscriber on front cover.

An early issue of the North Korean propaganda magazine "New Korea" released some days after the outbreak of the Korean War. In Russian. Printed after July 29, 1950, according to the chronicle on the last pages. The contemporary map of the Korean peninsula is printed on p. 61 indicating settlements, railways, sea ports and borders of country divisions. The country boundaries with China and the USSR are determined. According to this map, Korea hasn't been divided into two independent states earlier, so the Demilitarized Zone isn't drawn.

The magazine "New Korea" was created at the New Korea Publishing House in early 1950. Since 1959, it has been published as "Korea Today" at the Foreign Languages Publishing House. Being aimed at foreigners, the periodical was initially printed for Soviet readers only. Over time, the publishers significantly expanded the list of languages. Since 1951 the edition has been released in Chinese; since 1957 in English; since 1962 in French; since 1964 in Spanish and since 1980 in Arabic.

In 1948, as a result of Cold War tensions, the occupation zones in Korea became two sovereign states. The Korean War began on June 25, 1950 when North Korea invaded South Korea. North Korea was supported by China and the Soviet Union while South Korea was supported by the United States and allied countries.

In the mainstream of the Cold War, the imported into the USSR magazine widely spread news on the atrocities of the American intervention in Korea and the heroic struggle of the North Korean Army against it. The issue published a few texts by captive American soldiers who admitted guilt for their actions and advocated the withdrawal of foreign [especially American] troops from Korea. A group photo of some captives is added. Also, pictures of pilots, a sunk American battleship, and voluntary units are published.

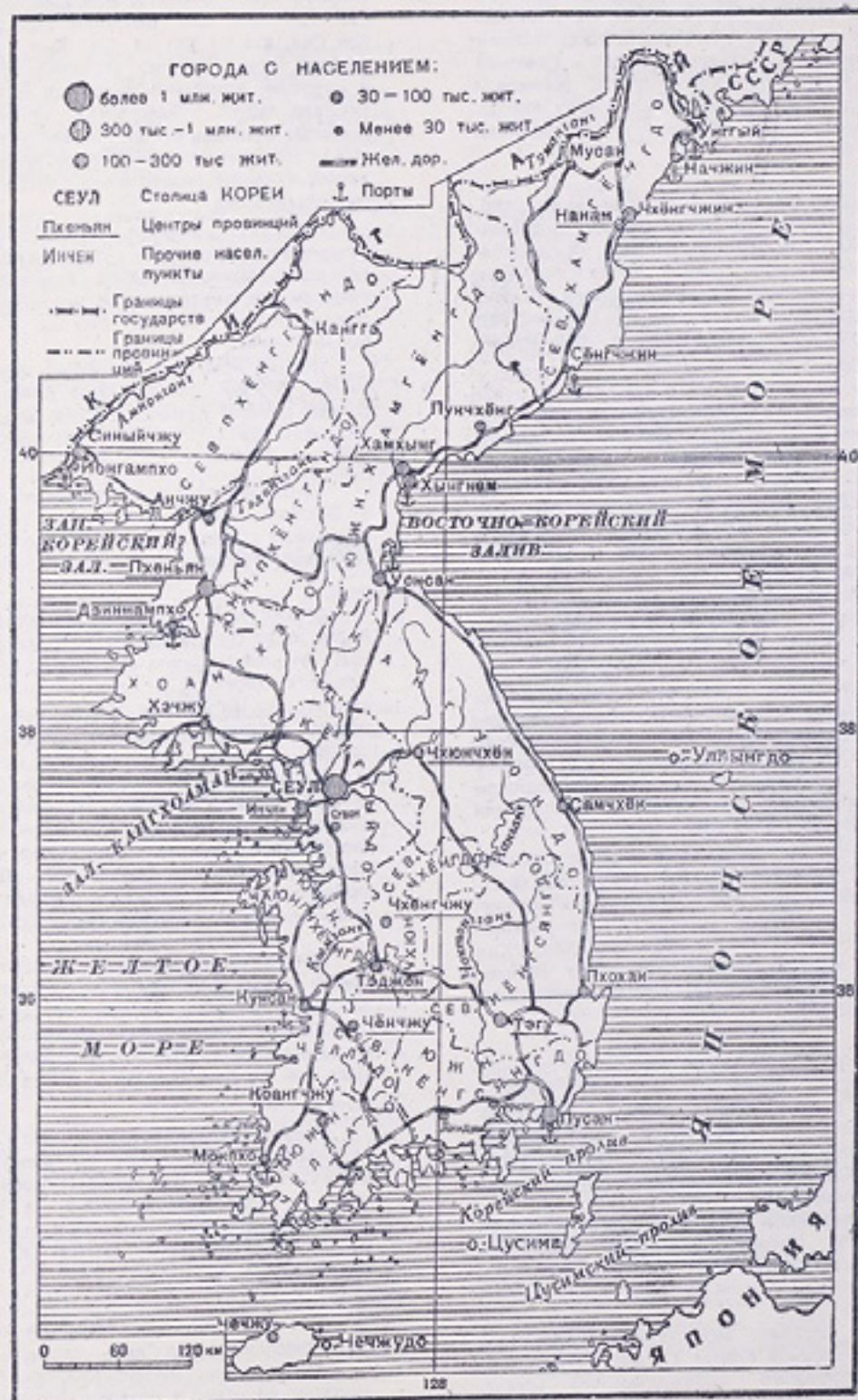
Until the fall of 1950, the South forces retreated. In particular, Seoul was first taken under control of the North Korean Army on June 28, 1950. According to the North Korean Constitution of 1948, Seoul was considered the capital of the country while Pyongyang was a temporary alternative. The issue features pictures of "North Korean tanks that were warmly welcomed by residents of Seoul", street demonstrations and recovery works.

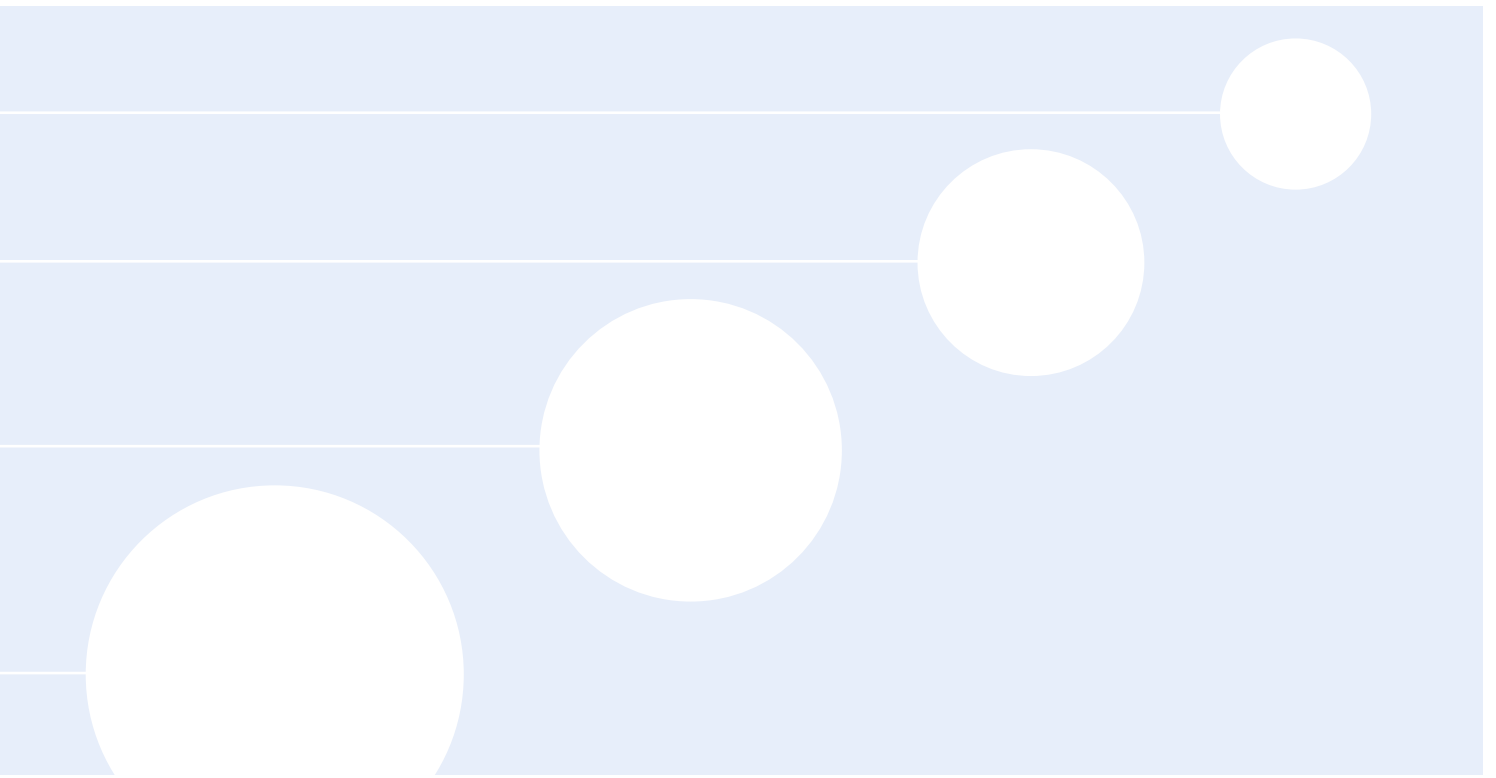
\$ 350



Worldcat shows the only copy located in LoC

КАРТА КОРЕИ





BOOK DESIGN

#18

[RUSSIAN TRANSLATIONS OF WORLD CLASSICS]

Conrad, J. Sluchai. Roman v dvukh chastiakh [i.e. *Chance. Novel in Two Parts*]. Leningrad: Kubuch, 1925. 344, [2] pp. + IV pp. of ads 18x13,5 cm. In original illustrated wrappers. Fragments of spine lost, with few tears of covers, otherwise very good and clean internally. First Russian edition. One of 6000 copies. Rare.

Cover design was created likely by G. Lvov, who is best known for his work in the 'Iunye Stroiteli' magazine.

The novel was translated from English by Russian writer and theatrical critic Vladimir Ashkinazi (1873-1941) under the pseudonym V. Azov. In other times, he also used pseudonyms Pek, Onegin and others.

Before the Revolution, he published in a huge number of periodicals: "Novosti dnia" [News of the Day], "Russian Vedomosti" [Russian News], "Russkoe slovo" [Russian Word], "Novosti" [News], "Rech" [Language], "Rossiya" [Russia], "Karandash" [Pencil], "Zritel" [Spectator], "Zarnitsy" [Heat Lighting], "Strekoza" [Dragonfly], "Budil'nik" [Alarm Clock], etc. He himself undertook the publication of the journal "Blagoy Mat" [Sound Foul Language], which was banned after the first issue for publishing a letter by a member of Socialist-Revolutionary Party, E. Sazonov. Ashkinazi's feuilletons were adapted into Polish, Czech, German and English. He also wrote one-act plays and farces that were staged at the Liteyny Theater and at the False Mirror Theatre.

In early 1906 Ashkinazi moved from Moscow to St. Petersburg. After the October Revolution, he continued to live in Petrograd, worked at the publishing house "Vsemirnaia literatura" [World Literature]. He edited more than 40 volumes of works by foreign writers [mostly Americans]. In December 1919 he was arrested as one of the leaders of the House of Writers. It was a professional writers' organization (1918-1922, Petrograd), established on the initiative and with the support of the Society for Mutual Assistance of Writers and Scientists. According to contemporary writer and co-founder A. Amfiteatrov, "Literary Mutual Aid Organizations have never been strong in Russia, and the October Revolution completely strangled them".

In 1926 Ashkinazi emigrated to France where collaborated with Paris-based emigre periodicals: "Poslednie novosti" [Latest News], "Satirikon" [Satyricon], "Illiustrirovannaia Rossiya" [Illustrated Russia], "7 dnei" [7 Days], as well as the Riga newspaper "Segodnya".

At the end, the edition contains a four-page advertisement of editions published at the Kubuch [Commission for Improvement of Daily Life of Students of the Leningrad Executive Committee]. There are books released, in print and under editorship, posters printed and two types of mourning badges in memory of Lenin.

\$ 550



#19

[RODCHENKO]

Tretiakov, S. Chzhungo [i.e. China]. Moscow: Gosizdat, 1927. 259, [2] pp.: ill.+ 3 pp. of eds. 20x13,5 cm. In original illustrated cardboards. Binding rubbed and bumped, with small fragments of covering paper lost from spine, tears of spine, water stain on upper edge, some soiling occasionally, signature on t.p. painted over with a marker, otherwise very good and mostly clean internally.

First edition with cover design created by Alexander Rodchenko. One of 4000 copies produced. The title is an alternative Cyrillic spelling of Zhōngguó, the Chinese name of the country. Traditional Chinese characters were used by Rodchenko in the cover design.

It is a rare publication by futurist poet and journalist Sergey Tretiakov (1892-1939), known as one of the major LEF theoreticians. The book contains the author's observations about the daily life of ordinary people in China in the 1920s. Some of his notes were earlier published in the press, some texts were printed for the first time.

Born in Latvia, Tretiakov moved to Moscow and enrolled in Moscow University. In 1913, he joined the ego-futurist group "Mezzanine of Poetry". During the Civil War, he lived and worked in Vladivostok, Beijing, Harbin, Chita. He was a member of the Far Eastern group "Creativity" and published his debut book of poetry 'Iron Pause' (1919) in Vladivostok. In 1922, he came back to Moscow and was employed in the Meyerhold Theater. At the same time, he took part in the creation of the LEF group and its magazine. In 1924, Tretiakov was invited as a Russian literature professor to Beijing National University. According to the introduction, Tretiakov had been living for 1,5 years in Beijing and managed to witness "amazing 1924 and 1925 when events changing each other almost reached the point of rebellion".

Of Chinese period impressions, Tretiakov formed two books: "Chzhungo" (1927) and "Den Shi-Khua" (1930). In this one, he wrote about agriculture and politics, street transport, Chinese women's position, feminism in China, traditional theater and street agitation, life of Beijing university, traditional rituals and anti-religious movement, etc.

Copies are located in California, Stanford, Hawaii, Illinois Universities, Getty Institute, New York and Los Angeles Public Libraries

Numerous photographs show a rural cart, bamboo rafting along canals, a peasant yard, transportation of live pigs, a water carrier, signboards of a trade street, theatrical production, amateur street performances, contemporary military generals and Beijing students, etc.

In 1930, the account was reprinted with the same design. In 1937, Sergey Tretiakov was arrested in Moscow and murdered. All his publications were banned.

\$ 950



#20

[FIRST FIVE-YEAR PLAN]

[Stalin, J.]. *Shest' uslovii pobedy tov. Stalina* [i.e. **Six Conditions of Victory by Comrade Stalin**]. N.p., [early 1930s]. 1 portrait mounted, 1 leaf folded in 6 pp. 3,3x2,9 cm. In original printed wrappers. Mint.

Extremely rare miniature propaganda book that encouraged executors of the first five-year plan. In the 1930s, most significant party and government documents were published in miniature format.

In June 22-23, 1931, Conference of Business Executives was held under the auspices of the C.C., C.P.S.U.(B.). It was attended by representatives of the economic organizations united under the Supreme Council of National Economy of the U.S.S.R. and by representatives of the People's Commissariat of Supply of the U.S.S.R. Stalin attended the conference on June 22 and 23, and on the latter date delivered his speech, "New Conditions—New Tasks in Economic Construction". (Marxist Internet Archive)

Since then, a huge variety of publications have been released expanding the whole text of the speech or its major quotes. Among the latter was this miniature edition. It contains a portrait of the leader and six quotes:

1)to recruit manpower in an organized way, by means of contracts with the collective farms, and to mechanize labor.

2)to put an end to the fluidity of manpower, to do away with wage equalization, to organize wages properly and to improve the living conditions of the workers.

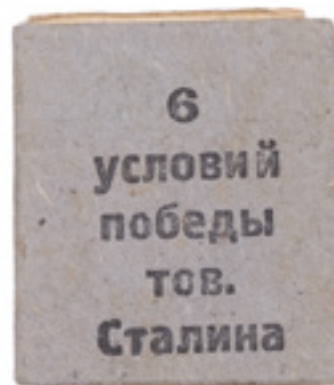
3)to put an end to lack of personal responsibility, to improve the organization of work and to secure the proper distribution of forces in our enterprises.

4)to see to it that the working class of the U.S.S.R. has its own industrial and technical intelligentsia.

5)to change our attitude towards the engineers and technicians of the old school, to show them greater attention and solicitude, to enlist their cooperation more boldly.

6)to introduce and reinforce business accounting, to increase accumulation within industry.

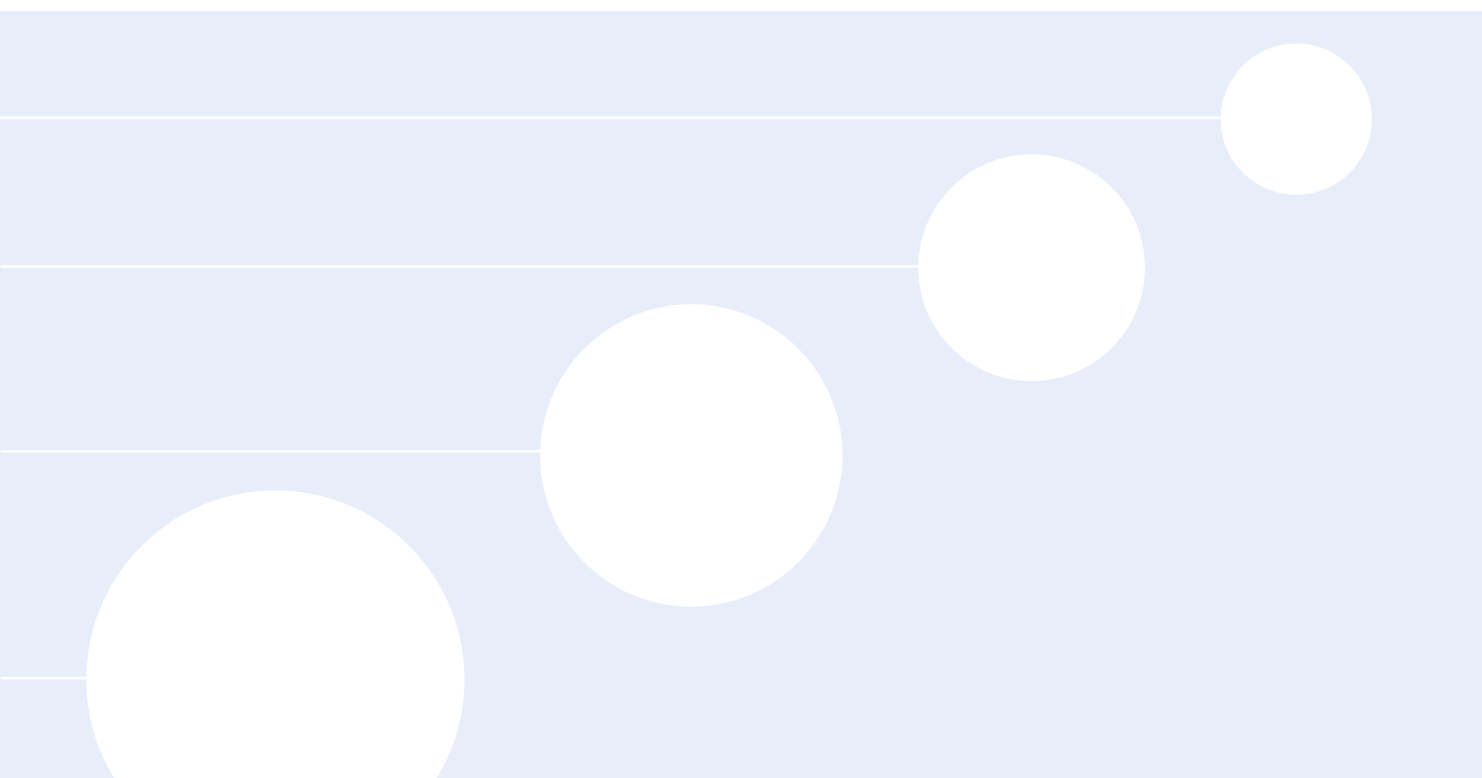
An all-Union movement was launched to implement the conditions along with a shock-working lifestyle.



Worldcat doesn't track this edition

\$ 950





HEALTH

#21

[SEX AND STD IN THE EARLY USSR]

Fridland, L. *Za zakrytoi dver'iu. Zapiski vracha-venerologa* [i.e. **Behind a Closed Door. Notes by a Venereologist**]. Leningrad: Izd. avtora, 1927. 204 pp. 20x14 cm. In original wrappers with letterpress design. Fragments of spine lost, covers rubbed, otherwise very good and clean internally.

Second enlarged edition published the same year as the first one. After five editions were printed, the book was banned in 1930.

It is the first and the best known work by Soviet venereologist Lev Fridland (1888-1960). He had been studying at the Medical department of Kyiv University until he was drafted into the army as a doctor. Later he passed graduation exams at Don University. In the 1910s, Fridland worked in hospitals in the Southern part of the Russian Empire. During the Civil War, Fridland was sentenced to death by Whites and then imprisoned for four years of hard labor until the release by the Reds. In the early USSR, Fridland practiced freely and prolifically wrote about medical cases.

'Behind a Closed Door' is a rare for the Soviet era publication about the blatant sexual ignorance and promiscuity in contemporary Russia. Such a book was able to be released in the 1920s only, in a short period of developing sexual education. Fridland starts with homosexuality in the early Soviet theater and a venereal case related to it. "The young man worried about spots on his body. He extended his arms and pointed to several pink dots near his elbow. The spots didn't itch or hurt, but they were unpleasant for him, since professional classes [of ballet] require bare hands.

I asked him to undress. I immediately saw a rash on his chest and stomach, which made me examine his groin folds. He blushed deeply and repeated, "I have nothing there. It's just my hands that worry me". However, there were swellings under his skin that were palpated like large beads. There was no doubt that the young man had syphilis. He was 16 years old. This disease is treatable. But it is known to us, physicians. For many, syphilis is a scarecrow. Sunken noses, ulcers from which there is no escape... I was washing my hands for a long time and was thinking about how to ease the blow".

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Worldcat shows copies of this edition located in Yale and Michigan Universities



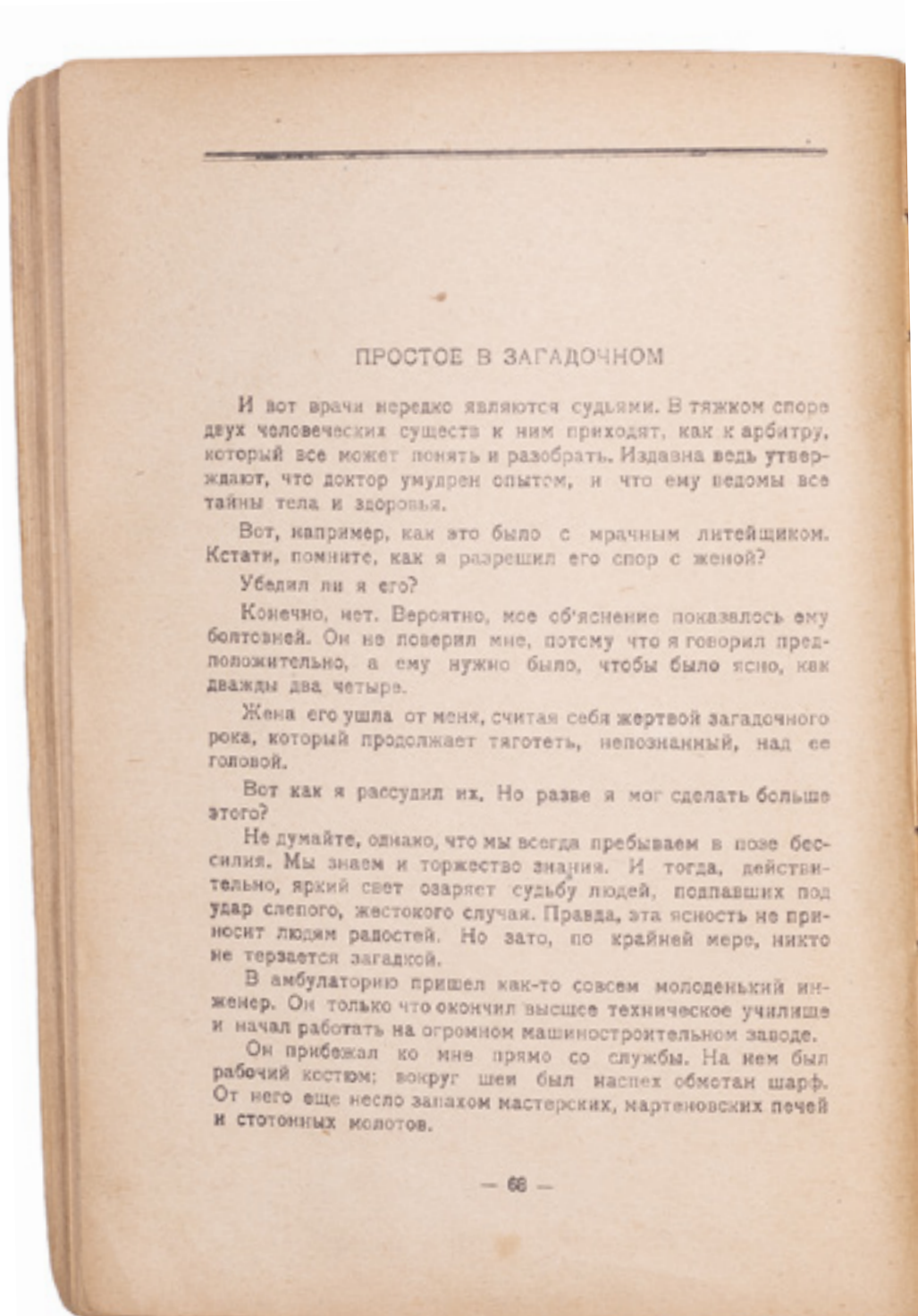
In all, Fridland recalls various patients with syphilis and gonorrhea and gives their stories. This book was certainly welcomed in the early Soviet Union, however the 1930s saw changes in official attitude toward mass sex education. It affected contraception policy, abortion practice and availability of topical information in general.

Among Fridland's writings are "Destiny under Control. Venereal Diseases and Marriage" (1928), "Something That Shouldn't Exist. Physician's

Notes on Sexual Suffering" (1928), "Treatment of Urethritis and Their Complications According to the Tansard's Method" (1929), "Under Anesthesia" (1948), "Elixir of Life" (1948; banned). Thus there was a huge pause between his medical publications.

Cover design was created by type designer and graphic artist Alexander Leo (1868-1943).

\$ 1500



#22

[MOTHERHOOD AND INFANTRY IN THE USSR]

Protoklitov, S. *Nuzhny li kolkhoznitse letnie iasli* [i.e. *If a Female Farmer Needs Summer Nurseries*]. Moscow; Leningrad: Gos. meditsinskoe izdatel'stvo, 1931. 16 pp. 17x12,5 cm. In original photomontage wrappers. Pale water stains on covers, rusty spot around staple, some small bookworm holes throughout copy, otherwise very good.
Fifth edition. Rare and remarkable propaganda book of the collectivization period.

The cover design features a peasant woman driving a tractor while children are spending time in a safe place. The letterpress design is also interesting and is built with a dynamic diagonal axis crossing the cover.

This book was published in a series "Healthy Daily Life in Collective Farms". The first edition of the work was released in 1926, since then it was reprinted in various languages of the Soviet Union, including Ingush and Southern Altai. Promotion of the topic was on high level, so the fifth edition indicates printrun of 100 thousand copies.

Nurseries were introduced in the early Soviet Union as an essential institution for a significant part of the population that was supposed to be joined to industrial and agricultural works. Women became full-time employees who could dedicate themselves to work. For employees of one enterprise, nurseries frequently emerged at the same building if there was a premise for that. For rural areas, nurseries were organized within collective farms for the summer season. Thus, the state obliged a peasant family to join a kolkhoz if they wanted to use the services of a nursery.

This small book tells about proper maintenance of such places and their advantages over alternatives: entrusting babies and toddlers of several families to one female neighbor; field work with babies; entrusting babies to older children of 5-10 years. The author elaborates on the basic needs of nurseries and how to organize them in a new place.

\$ 750

The only copy is located in University of California, Los Angeles





PHOTO & PHOTOMONTAGE

#23

[EARLY SOVIET PHOTOBOOK]

Ilyich. 10-IV 1870 – 21-I 1924. Moscow: Izd. Kul't-ob'edineniia Goskino, 1924. 25 leaves with photos. 8,7x16 cm. In original illustrated wrappers. Creases of covers and corners of some leaves, covers rubbed, with few tiny tears, otherwise very good and clean. Tissue paper leaves preserved. Rare. One of 1500 copies produced.

Illustrated cover design mixes drawn ornament with two well-known portraits of Lenin. No title page, as published.

This small photobook was released in memory of the former leader of the Communist party, along with thousands of books and magazine articles. This edition opens with his childhood portrait (1873). The image was enormously widespread, in particular, it was used for little octobrists' badges. This meant to be a part of daily life of almost every child in the USSR since the 1920s.

A photograph of the whole Ulyanov family is also included. A caption for each photo is printed on verso and in this caption compilers highlighted that brother Alexander Ulyanov was hanged for the attempt on the life of Emperor Alexander III. There are photos of Vladimir Ulyanov as a gymnasium student and a revolutionary in exile.

The following pictures present him as Vladimir Ilyich Lenin whom he became in 1901. There Lenin is giving a speech for workers after he has come to Petrograd in 1917; he attends various official events held during the Civil war, including demonstrations and other gatherings. Among them are two photos of him with delegates of the 2nd World Congress of the Communist International.

The last leaves feature Lenin lying in a coffin and the second temporary wooden mausoleum designed by A. Shchusev and installed in the spring of 1924. In contrast to the first version, two tribunes were attached to both sides. The need for a tribune appeared due to the large influx of visitors and mourning speeches. Five years later, the architect was commissioned to create a new mausoleum of stone that wouldn't rot.

In all, one of the earliest Soviet photobooks, it showcases the phenomenon in its development.

No copies found in the USA

\$ 950



#24

[BIBLIOGRAPHY ON LENIN]

*Lenin i o Lenine. Bibliograficheskii ukazatel' sochinenii Lenina i o Lenine, vypushchennykh Leningradskim otdeleniem Gosudarstvennogo izdatel'stva [i.e. **Lenin and On Lenin. Bibliographical Index of Works by Lenin and on Lenin Released at the Leningrad Department of State Publishing House**]. Leningrad: Lengiz, 1925. 112 pp.: ill. 15x11,5 cm. In original photomontage wrappers. Tears of spine, underlines and some soiling occasionally, some sections detached from each, otherwise very good.*

Bibliographical Index of Works by Lenin and on Lenin Released at the Leningrad Department of State Publishing House. Leningrad: Lengiz, 1925. 112 pp.: ill. 15x11,5 cm. In original photomontage wrappers. Tears of spine, underlines and some soiling occasionally, some sections detached from each, otherwise very good.

A remarkable cover features constructivist letterpress design and a photomontage composition of Singer House in Petrograd and Lenin's monument. After nationalization, the Petrograd Department of the State Publishing House was located in this historic building.

It is an interesting catalog listing all Lengiz publications promoting the former leader of the Communist party. It includes 56 Lenin's publications and 115 works on him, his methods, also separated sections "Lenin and Trotskyism" and "Lenin for clubs, reading huts and schools". In the section about Trotsky, compilers gathered works proving the divergence of principles of Lenin (i.e., the party) and Trotsky, their different approaches to the formation of a communist country, mistakes of the latter. There is a Bukharin's book "How the History of October Must Not Be Written" (1924) where the term "trotskyism" was recalled for the first time after 1917. Since then, the term had become unconditionally negative in Soviet publications.

Released in 1925, the edition is full of books by the names that later became banned: Zinov'ev, Kamenev, Bukharin, Kol'tsov, etc. The catalog is supplemented with a portrait of the leader and a project of his monument by architect A. Shchuko who depicted the statue on a river bank, under night illumination and flying airplanes. At the end, there are an alphabetical index of Lenin's publication and an index of articles on Lenin.

\$ 450

Worldcat shows copies located in California and Harvard Universities



#25

[THE THEORY OF PHOTOMONTAGE]

Morozov, S. *Fotoillustratsiia v gazete : V pomoshch' redaktsionnym rabotnikam* [i.e. **Photo Illustration in Newspaper: Helping Editors**]. Moscow: Goskinoizdat, 1939. 136 pp.: ill. 22,5x15 cm. In original cloth binding with lettering on the front cover. Very good, front cover slightly faded, ink signature on t.p., number on t.p. and front cover.

First and only edition. One of 2600 copies. Rare.

This is the first guide for photo editors in the Soviet Union. In the late 1930s, the number of outstanding Soviet photographers worked on stating art of socialist photography. In addition to the obvious innovations in presenting depicted objects, their works were notable because of the close connection with ideology. The author wrote: "Despite the genre and topic of shooting, the photojournalist should always remember ... all newspaper photographs are pieces of propaganda". And they were effective the only way when the picture editors knew the photographer's craft.

To the well-coordinated work of the picture editors, this manual contains the composition basics, illustrated with photographs by well-known masters like Ignatovich, Shaikhet, Brodsky and others. The examples are published with commentaries in captions. The author explains what camera equipment need to use and how to organize the photo laboratory, what kinds of photo illustrations the editors may print, which of them are better than others and how to arrange photographs among the text pieces. The bibliography is published at the end of the book.

The separate section is dedicated to photomontage, the author points out 3 ways of creating a photomontage picture and includes the checklist on how one could know the quality of photomontage.

\$ 950



Worldcat shows the copies in Library of Congress, Princeton and California Universities, New York Public Library

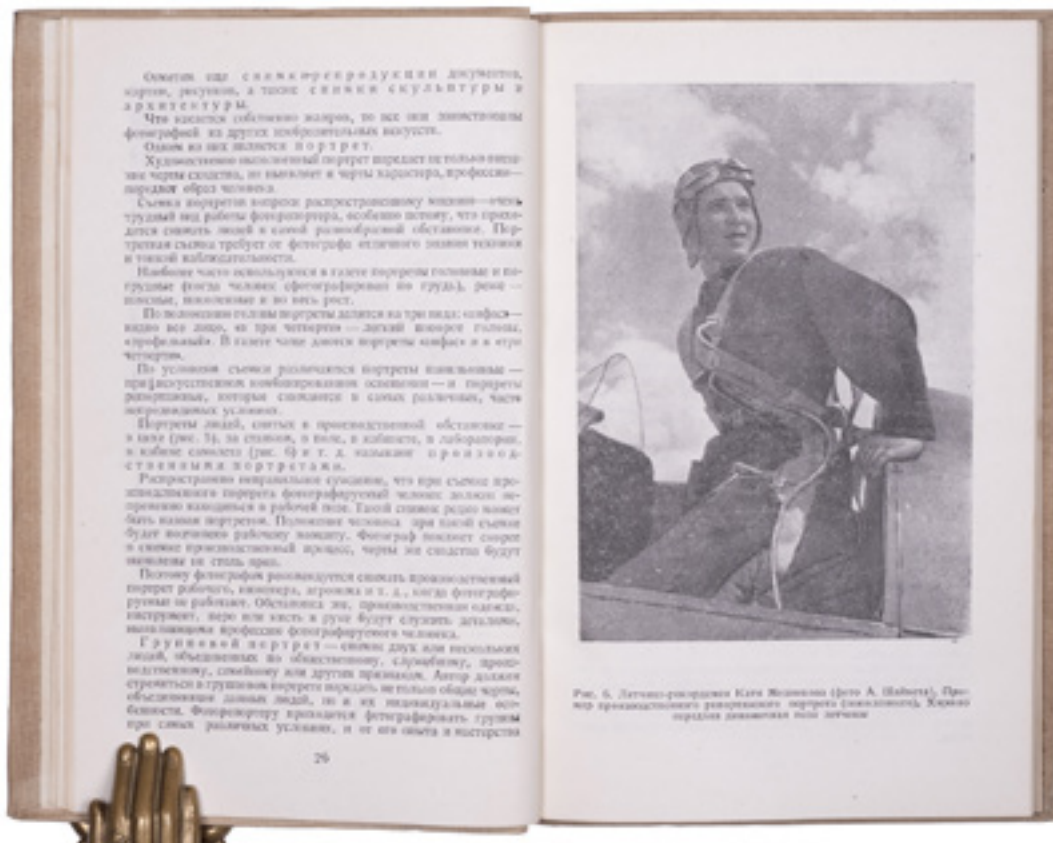


Рис. 32. Летчик-испытатель Кати Жук (фото А. Шабова). Пример производственного портрета (жизненного). Хорошо передана динамика полета летчицы



#26

[SOVIET YOUTH WITHOUT THE IRON CURTAIN]

Dolgoplov, I. *Zdravstvui, drug!* [i.e. **Hello, Friend!**]. Moscow: Molodaia gvardia, 1957. 96 leaves. 29,5x23 cm. In original cloth with colored debossed logo. Stains and ink mark on covers, shelfwear, tear of endpaper, otherwise very good internally.

Introduction and captions are printed in Russian, English, French and German.

This photo album was produced specially for the VI World Festival of Youth and Students held in Moscow in 1957.

During two weeks, the festival hosted over 30 thousand visitors from different countries. One of the Stalinist high-rises, the hotel 'Ukraine' was opened just before it. More than eight hundred various events were organized for and by guests: concerts, sports competitions, meetings of radio amateur engineers, exhibitions and the whole film festival showing works by young directors. It was a well-prepared and essential event in the post-WWII and post-Stalinist foreign affairs of the USSR. Soviet people kept in mind senses of relative freedom and transparency. The Iron Curtain temporarily got down and foreign culture was flourishing among socialist youth. It was after the Moscow festival that the fashion for jeans, bell-bottomed skirts, sneakers and rock and roll began to spread all over the Soviet Union. The phrase "For Peace and Friendship" was adopted as a slogan of this large-scale international event. Organizers issued a guide 'On Other Countries, Briefly', a newspaper 'Festival', song collections, agitational brochures, etc.

This welcoming album for guests includes numerous double-page, full-page and half-page photographs of Soviet people of various ethnic groups and occupations. The country showed off achievements in agriculture, industry, cultural and social policy through images of young and happy scientists, athletes, musicians, dancers, etc. The edition was compiled by artist and poster designer Igor Dolgoplov (1917-1991). He studied under Alexander Deineka, produced posters and became the chief artist of the magazine 'Ogonek' in 1958.

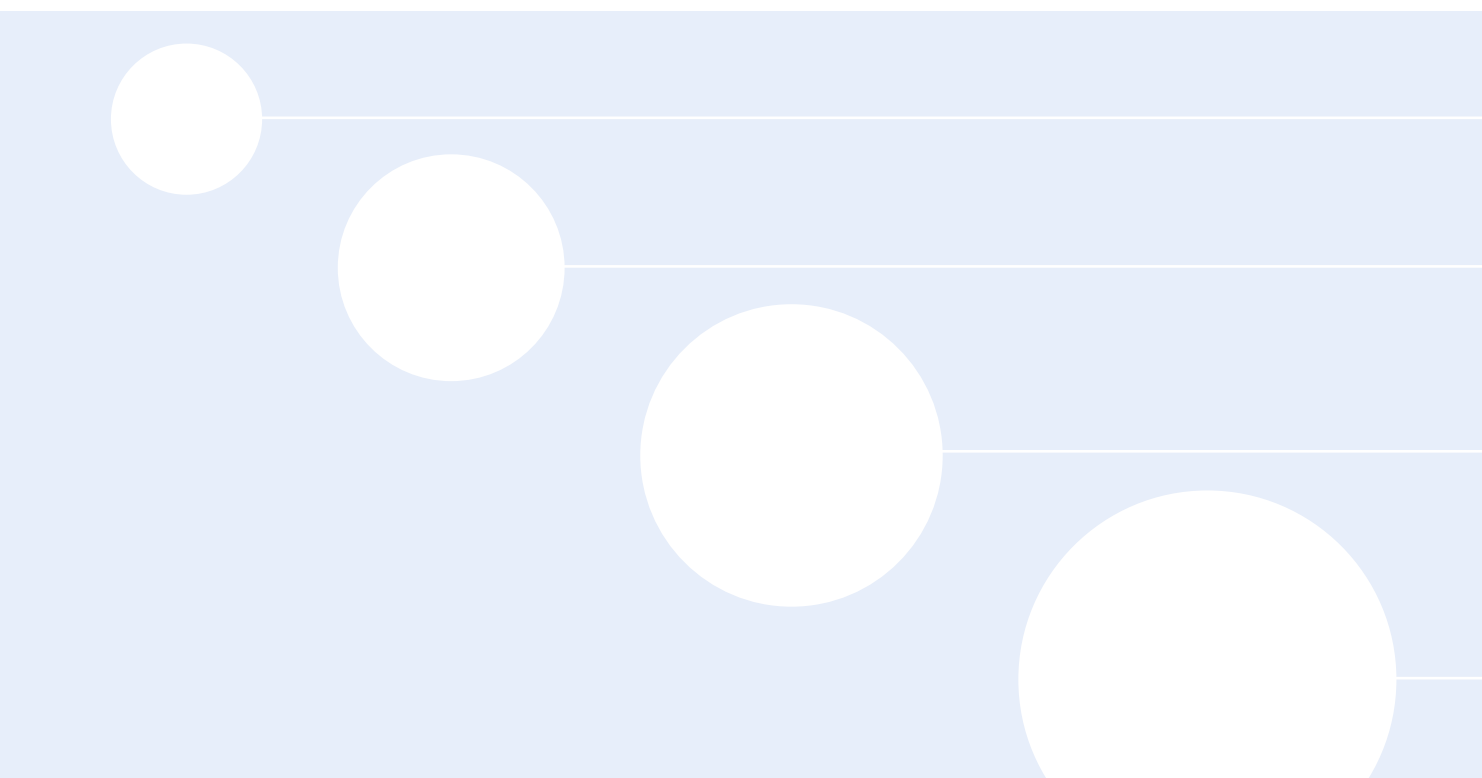
\$ 950

*Copies are located in LoC, Princeton, Illinois and
Florida Universities*





Morozov, S. Fotoillustratsiia v gazete : V pomoshch' redaktsionnym rabotnikam [i.e. Photo Illustration in Newspaper: Helping Editors]. Moscow: Goskinoizdat, 1939.



POLITICS

#27

[POLITICAL THOUGHTS IN THE EARLY 20TH CENTURY]

Stroganov, V. Russkii natsionalism. Ego sushchnost', istoriia i zadachi [i.e. Russian Nationalism. Its Essence, History and Tasks]. Saint Petersburg: Tip. A.S. Suvorina, 1912. 151 pp. 18x11,5 cm. In original printed wrappers. Spine restored, some soiling and foxing, ink underlines and pencil marks, ink signature on front cover. Restorer's mistake: p. 113-128 were inserted after p. 144.

This work was written by Viktor Stroganov who supported and cited a member of the All-Russian National Union, Pavel Kovalevsky. The All-Russian National Union was a conservative-liberal party formed in 1908 and gradually decayed during the First World War.

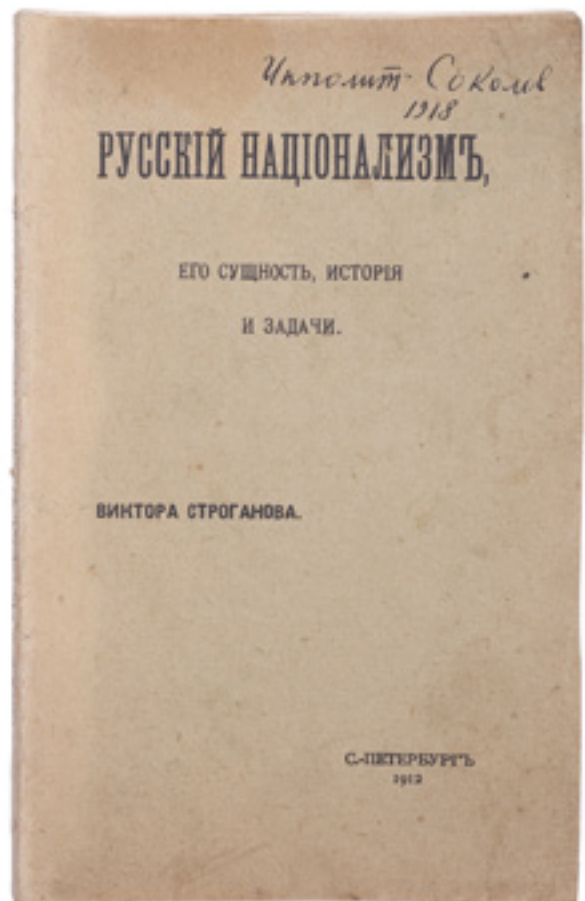
Ideas of Russian nationalism had emerged loudly in the early 19th century, within Decembrists' and Slavophiles' circles. It also was a significant element of the imperial doctrine of Nicolas I "Orthodoxy, Autocracy, and Nationality". This triad ensuring unique development of Russia was entrenched for many years and then was inherited by some conservative parties in the early 20th century.

The author Viktor Stroganov calls monarchists and social democrats the enemies of nationalism because they either destroy or deny the true spirit of nationalism. At the same time, he is for the monarchy because "it is historically traditional, it is a guarantee of people's freedom". He is against internationalism and cosmopolitanism. Among the tasks of Russian nationalism, Stroganov stresses ensuring civil rights and freedoms; state defense (due to a future war); mass education.

Worldcat shows paper copies located in Harvard, Washington Universities

He is severe upon contemporary Russian diplomacy declaring that "no department requires such a radical purge as the Ministry of Foreign Affairs". He also proposes reorganization of the legislative, administrative and judicial authorities.

\$ 1500



ВИКТОРА СТРОГАНОВА

РУССКІЙ НАЦІОНАЛИЗМЪ

ЕГО СУЩНОСТЬ, ИСТОРІЯ

И ЗАДАЧИ



С.-ПЕТЕРБУРГЪ

1912

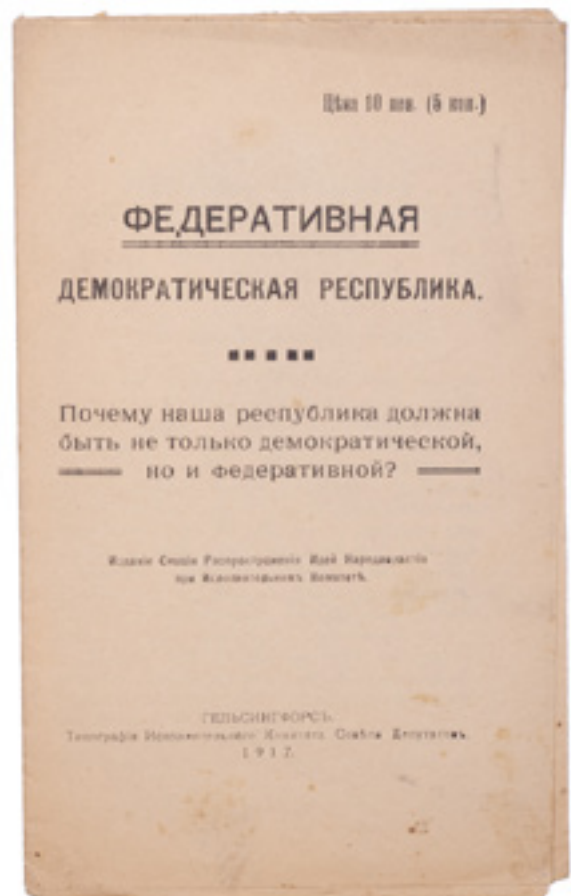
#28

[BEFORE THE BOLSHEVIKS SEIZED RUSSIA]

Chernokhvostov, G. *Federativnaia demokraticheskaia respublika. Pochemu nasha respublika dolzhna byt' ne tol'ko demokraticheskoi, no i federativnoi* [i.e. **Federative Democratic Republic. Why Should Our Republic Be Democratic But Also Federative?**]. Helsingfors: Izd. Seksii Rasprostraneniia Idei Narodovlastiia pri ispolnitel'nom Komitete, 1917. 14 pp. folded in half without staples. 19x12 cm. In original printed wrappers. Pale soiling of front cover, otherwise mint. No title page as issued.

The brochure was issued between February and October Revolutions of 1917. In these months, the monarchy had already been overthrown, the Petrograd Soviet of Workers' and Soldiers' Deputies was organized – most of its members were Socialist-Revolutionaries and Mensheviks. The brochure was released at the Socialist-Revolutionaries' printing shop.

The author Chernokhvostov called for insisting on a few crucial decisions that the All-Russian Constituent Assembly had to accept. According to Chernokhvostov, the creation of a federative democratic republic had to solve a problem of unfair management of different regions of Russia. "The country is inhabited by different peoples living in different conditions, so only the residents themselves can choose the best solution to their problems. If more than half of the population is Russian, then it may turn out that Russians will have a slight majority in the Legislative Assembly. Would it be fair if a small majority would impose their own language, their own rules, etc., on the rest? Clearly not. <...> We see that there is no particular need for a strong central government. The more rights will be taken away from it and given to local authorities, the better".



Worldcat doesn't track this edition

\$ 950



CHILDREN'S BOOKS

#29

[PRE-REVOLUTIONARY JUVENILE LITERATURE]

*Katalog detskikh knig knigoizdatel'stva A.D. Stupina [i.e. **Catalog of Children's Books of A.D. Stupin Publishing House**]. Moscow: A.D. Stupin, 1914. 82 pp. 20x15 cm. In original illustrated wrappers by V. S. Small spots on front cover, tears of spine with small fragments lost, covers detached from block, tears of blank margin of first leaf. Otherwise uncut and clean internally.*

Cover design was created by artist Vasily Spassky (1870-1923). He graduated from the Moscow School of Painting, Sculpture and Architecture and continued studying at Fernand Cormon's studio in Paris. When Spassky came back, he began contributing to designs of magazines 'Niva' [Field], 'Detskoe chtenie' [Children's Reading], 'Prosveshchenie' [Enlightenment], 'Svetliachok' [Firefly] and – that's more essential – books of Stupin Publishing House. He made a radical reform in the design of books of this publishing house, starting with the cover designs. Apart from that, he himself wrote and published nonfiction books for children. After the Revolution, he was invited to VTSIK publishing house for designing propaganda editions.

Alexei Dmitrievich Stupin (1846-1915) was one of the largest booksellers-publishers of the 1870-1880s. Then and later his enterprise published luboks, religious, folk, fiction, children's, reference and educational literature by Russian and foreign authors. Children's literature was published more than other segments. In particular, there was a popular series of miniature children's books "Bibliotekha Stupina" [Stupin's Library]. It opens this catalog, with an annotation on the series. 'Stupin's Library' included fairy tales, historical stories, travels, popular essays about the life of nature, games, fun, etc. According to contemporaries, he paid well to artists and engravers.

Stupin vastly decorated his books with engravings. He made his demands on artists, engravers, materials used, and on technique of publishing.

Stupin's books were printed in the best Moscow printing houses, owners of which considered it an honor to work with him. Stupin worked with writers and educators I. Derkachev, V. Avenarius, A. Fedorov-Davydov, artists and engravers M. Nesterov, I. Pavlov, I. Panov, N. Karazin, A. Apsit, V. Spassky, A. Yanov, K. Lebedev, et al.

Stupin himself died in 1915. Most likely, this is the last catalog of children's books he printed. The company [under the control of his son] continued publishing until nationalization in 1918.

Books are gathered in a table of two columns and are sorted by price.

\$ 350



Not found in Worldcat

#30

[CATALOG OF 1920s GIZ]

*Katalog detskikh knig [i.e. **Catalog of Children's Books**]. Leningrad: Gosudarstvennoe izdatel'stvo, 1924. 62 pp.: ill.+4 pp. of ads. 17,5x13 cm. In original illustrated wrappers.*

Cover design features a two-color woodcut illustration and letterpress design. An artist's monogram is unclear and is dated 1920.

This trade catalog lists children's books on sale in the early Soviet period, including editions of the State Publishing House and other publishing enterprises [mainly pre-revolutionary]. Among them are companies of Mirimanov, Popova, Wolff, Devrien, Soikin, also "Vsemirnaia literatura" [World Literature], "Knizhka za knizhkoii" [Book by Book], "Zhizn' i znanie" [Life and Knowledge], etc. They are divided into sections depending on readers' age. Nine reproductions of book cover design are included. Among them are nice examples of letterpress design influenced by avant-garde art: "Small Long-Eared Bat" (1923) designed by D. Mitrokhin and "Collection of Russian Tales" (1923).

Published before 1918, books of private enterprises were nationalized along with all properties of publishing houses and then the books were either liquidated or sold.

In all, this catalog is an interesting source on early 1920s book culture. It also contains 8 advertisements: separate editions and book series released at Leningrad department of GIZ, its trade organization and provincial publishers acting as LenGIZ branches. An advertisement for gift children's books contains Chukovsky's "Crocodile" that was severely criticized since 1925.

\$ 850

Not in Worldcat



#31

[CHILDREN'S LITERATURE WITHOUT IDEOLOGY]

Inber, V., Tipot, V. Kroshki sorokonozhki [i.e. *Tiny Centipedes*]. Leningrad; Moscow: Raduga, 1925. 16 pp.: ill. 28,5x22 cm. In original illustrated wrappers. Rubbed and bumped, spine and back cover restored, soiling occasionally, stamp of book collector Lev Turchinskii on t.p., otherwise very good.

First edition. One of 10000 copies. Rare as other original Raduga editions.

An early Soviet children's poem about a centipede family who counted the number of overshoes required for school.

Design was created by Soviet book illustrator and animation artist Vladislav Tvardovskii (1888-1942). He studied painting at the studio of Jean-Paul Laurens, then at Saint Petersburg Academy of Arts and Petrograd Institute of Civil Engineers. Since 1924, Tvardovskii contributed to designs of Raduga books. In the same time he began to work for the Sovkino film studio and his first silent animation film 'Small Screw' was released in 1927. Since 1934, Tvardovskii was employed as animator at the film factories "Lentekhsfilm" and "Reklamfilm".

The poem was co-written by poetess Vera Inber and playwright Viktor Tipot [pseudonym of Ginzburg]. For poetess Vera Inber (1890-1972), this publication was released in a rather safe period. She was a member of the Literary Center of Constructivists and made journalist trips abroad. Since 1927, being a distant relative of exiled Lev Trotsky, Inber tried to be more ideologically trustworthy and took on propaganda projects like a parade book on the White Sea-Baltic Canal.

In the early 1920s, one of her co-authors was Viktor Tipot (1893-1960). At that time they also co-produced the play 'Blue Diamond'. He was rather a scriptwriter and playwright. Most likely, 'Tiny Centipedes' is his only children's book.

After the October Revolution, Tipot became known as the initiator of the theater of miniatures "Krot" ("Congregation of the Knights of the Sharp Theatre"). In 1924, together with David Gutman, he founded the Moscow Theater of Satire. For some time Tipot was its artistic director. In the late 1930s, together with Gutman, he founded the Moscow Theater of Miniatures.

The Raduga publishing house reprinted the book twice in the 1920s. In the late Soviet Union, the work was published with other illustrations and the name of Viktor Tipot was erased from the authorship for some reason.

\$ 750



Worldcat shows paper copies located in Princeton, California Universities, Amherst College, NYPL



Inber, V., Tipot, V. Kroshki sorokonozhki [i.e. Tiny Centipedes]. Leningrad; Moscow: Raduga, 1925.

#32

[WESTFALEN]

Nebieri, V., Westfalen. *Zamarashka i Durashka* [i.e. **Messy and Goosey**]. Leningrad: Raduga, [1927]. 12 pp.: ill. 15x11,2 cm. In original illustrated wrappers. Tear of spine, some soiling and foxing, otherwise very good.

First and only edition. Very rare little-format Raduga book.

An early Soviet poetry book for younger children. It doesn't determine which of two sisters-artists, Elsa or Antonina Westfalen worked on this edition. Both contributed to the Russian book design occasionally and lived in Saint Petersburg/Leningrad.

Elsa Westfalen (1876-1942) studied at the Central School of Technical Drawing of Baron Stieglitz with G. Kotov and V. Savinsky. She is known for designs of carpets, book bindings and illustrations, and watercolor landscapes. In 1932, Elsa was employed as an art historian in the Hermitage. Antonina Westfalen (1881-1942) studied at the Drawing School of the Society for the Encouragement of Arts under I. Bilibin, N. Roerich, A. Rylov. As her masters, she collaborated with Evreinov's Ancient Theater, designed books and bookplates. Together, Elsa and Antonina Westfalen died of starvation during the Siege of Leningrad.

The author, writer Vera Nebieri (pseud. of Vera Vasilieva; 1887-1931) is mostly known as a translator of French works. In 1931, she was expelled from the All-Union Association of Writers due to ideological reasons. Likely, her life ended in the same year because of ideological reasons as well.

The book presents another story about little troublemakers. They tease animals, climb out a window into a street, care little about their appearance and clothing. Even if mothers catch and tidy up boys, they anyway return to their regular state.

\$ 650



Not found in Worldcat



#33

[SOVIET PHOTOGRAPHY AND ANIMATION]

*Sobachki prachki. Skazka dlia malen'kikh detei [i.e. **Laundress Dogs. Tale for Young Children**] / Photo by V. Griuntal and [L.] Rode, text by V. Grishanin. Moscow: Soyuzfoto: Fotokhudozhnik, 1938. 21 photographs. Photo: 9,6x14,6 cm. Folder: 10,5x16,5 cm. In original illustrated cardboard folder. Photos in mint condition, minor stains on blank edge of one photo. Folder rubbed, with tears and stains, otherwise good.*



Extremely rare. According to "The Impact Book of the Soviet Youngsters", Griuntal worked on two similar series of photographs, 29 prints in each. Karasik cited a magazine article, he hadn't had the photographs themselves. We haven't found another series and any other copy of this series in open sources and Russian libraries. In our copy, 21 photos are preserved.

Soviet Photo (1937, No 5/6) published a note: "In the previous year, photojournalist V. Griuntal and female children's writer Lidia Rode has started a new interesting project – the creation of photo films consisting of dynamic and funny photographs aimed at schoolchildren. Recently, on the instructions of "Fotokhudozhnik" [Photo Artist] of Soyuzfoto, Gryunthal made two children's photo collections of 29 frames each. For the photos, ordinary toys were used. The most difficult thing was to successfully choose an expressive type. The funnier the plot, the better. Pictures should cause laughter in young spectators".

No copies are found in Worldcat

Vladimir Griuntal (1898-1963) is known as a photographer from the October group, artist of photomontage and abstract photo compositions. In 1932, the photographer created a puzzle photobook 'What Is This?' together with G. Iablonskii. There close-ups of food and items were printed as clues to math tasks for kids.

This photo project resembles stop-motion animated films made with toys and dolls that later became popular in the USSR in the 1960s. The story shows 6 toys and various objects they used. Two dogs live together and work as laundresses for neighbors. Once clothing disappears from a rope where it was drying. A sniffer dog leads them to a monkey and then the monkey is caught on a jar of jam. Sick because of overeating, the monkey is nursed by dogs and finally begins to help them with laundry. Each photograph is complemented with a small caption in verse.

In all, an impressive project of the late 1930s.

\$ 1250





Sobachki prachki. Skazka dlia malen'kikh detei [i.e. Laundry Dogs. Tale for Young Children] / Photo by V. Griuntal and [L.] Rode, text by V. Grishanin. Moscow: Soyuzfoto: Fotokhudozhnik, 1938.



EVERYDAY LIFE

#34

[MANIFESTO FOR COLLECTIVE LIFE]

Shchekin, M. *Novyi byt, novaia sem'ia (sem'ia, liubov', brak, prostitutsiia) [i.e. New Lifestyle, New Family (Family, Love, Marriage, Prostitution)]*. Kostroma: Krasnyi pechatnik, 1924. 56 pp. 18,5x14 cm. In original printed wrappers. Pale water stains on front cover and upper margin of first leaves, otherwise very good and clean internally.

First edition. One of 3000 copies.

This is a curious provincial edition promoting collective dwelling and behavior. It was much more than anti-capitalist propaganda. This small, nondescript book became a tribune for socialist dreams. The Kostroma-based author, Mikhail Shchekin had written a range of books on the new lifestyle and sexual health issues – and his editions were banned (probably for Trotskyism). Other curious books by him are 'Anti-Religious Table Book' (1924) and 'Patterns and Norms of Sexual Life' (1925).

This work drew attention to the front of the daily routine and changes the Soviet people needed to implement. Shchekin suggested kitchen factories and nurseries, as well as a new type of houses: one-floor, with windows and doors on the roofs, that was supposed to be co-build in a long tape for economical purposes and contain an abundance of plants. In his plans, these buildings and general human nudity will discourage undesirable diseases because society will be under control. The marriage will be out-of-use and relationships will be free of any restrictions until people are healthy. Actually, he proposed to regulate an opportunity of any individual to have sexual relations in the socialist community. The scientific organization of labor and workers' clubs were included as the main components of the new life.

Shchekin's manifesto for collective life was based on a statement that "propaganda should gradually become the brain of mankind, dictating tendencies, desires and interests". That was his reason to deny contemporary art and hope for the printed word. In particular, he wrote about a phonograph that could automatically print all spoken words and might change the publishing business.

\$ 750



Worldcat doesn't track this edition

#35

[RESORTS VS ILLITERACY]

Bakhmetiev, V. Mikhei Kuz'mich na kurorte. Shuteinyi rasskaz [i.e. Mikhei Kuzmich at Resort. A Funny Story]. Moscow: Gostrudizdat, 1930. 31 pp.: ill. 17,5x12 cm. In original illustrated wrappers. Covers slightly soiled and faded, otherwise very good.

Seventh edition. Released at the Nizhpoligraf printing shop in Nizhny Novgorod. Illustrated with seven black-and-white linocuts.

This small likbez book was written during the establishment of mass hygiene in the USSR, including a system of sanatoriums for workers. Since the mid-1920s, in order to organize recreation places, the authorities set about restoring plundered and destroyed estates and mansions on the Black Sea coast and in the Caucasus. Each hospital was assigned to an enterprise or a party organization. Soviet society needed a healthy and sober worker and early Soviet resorts offered some procedures and injections, healthy food and wellness sleep. Frequently, such places also were attraction sites for prostitution and adultery.

In this book, the uncertainty around the word "resort" prompts peasants to choose an old man as the first mover. He doesn't have a sown field, so he may be absent during the season of summer field works. A neighbor warns an unintelligent wife of Mikhei Kuzmich that his age doesn't matter for Bolshevik women and adultery may take place. However, the wife agrees to his vacation after local authorities promise her a good amount of flour. The old man goes to the unknown. By trial and error, he gets acquainted with the sanatorium: mineral baths and other procedures, daily routine and examination by physicians. The text is saturated with words of provincial pronunciation.

No copies of this edition found in Worldcat

The writer Vladimir Bakhmetiev (1885-1963) was close with the Bolshevik party from 1905 and was arrested a few times by tsarist authorities. After the Revolution, he edited the party newspaper "Siberian worker" and was also the commissar for public education in Western Siberia. In his works, Bakhmetiev was an ardent supporter of literary realism.

\$ 650



#36

[PROPAGANDA: FIRST FIVE-YEAR PLAN]

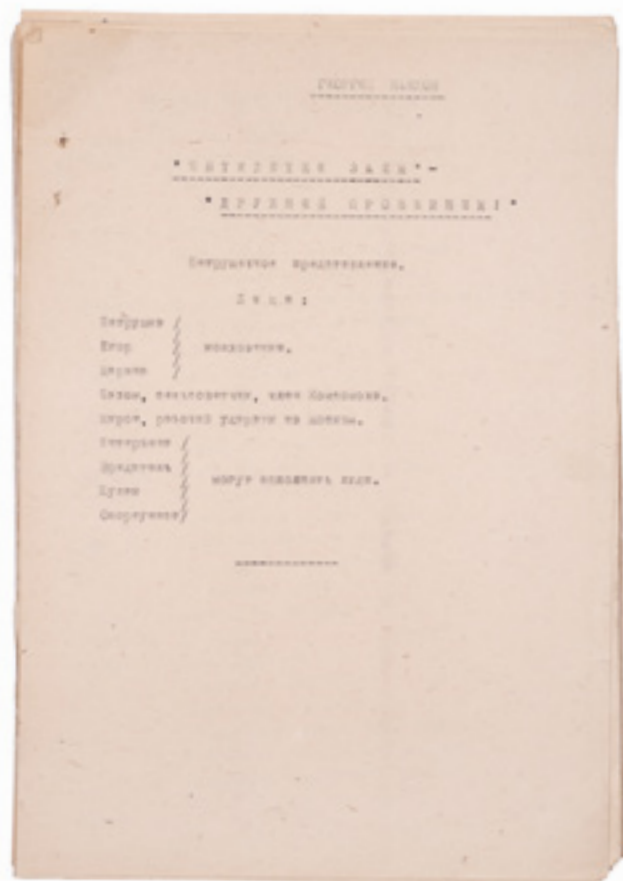
A collection of Soviet typewritten works for amateur staging which promote achievements of the first five-year plan. [1931].

- 1. Pavlov, G. Piatiletki zaem družnei provernem! [i.e. Let's Teamwise Implement a Loan of the Five-Year Plan!].** N.d. 12 leaves.
- 2. Shebuev, G. Marsh tret'ego goda [i.e. March of the Third Year].** N.d. 2 leaves.
- 3. Shebuev, G. Za vypolnenie – drat'sia [i.e. Struggle for the Implementation].** N.d. 3 leaves, including a reduced one.
- 4. German, P. Tretii, reshaiushchii... [i.e. The Third, the Crucial One...].** June 1931. 2 leaves.
- 5. Shiffers, L. Tretii, reshaiushchii. Teatralizovannyi doklad [i.e. The Third, the Crucial One. A Theatrical Report].** June 15, 1931. 8 leaves.

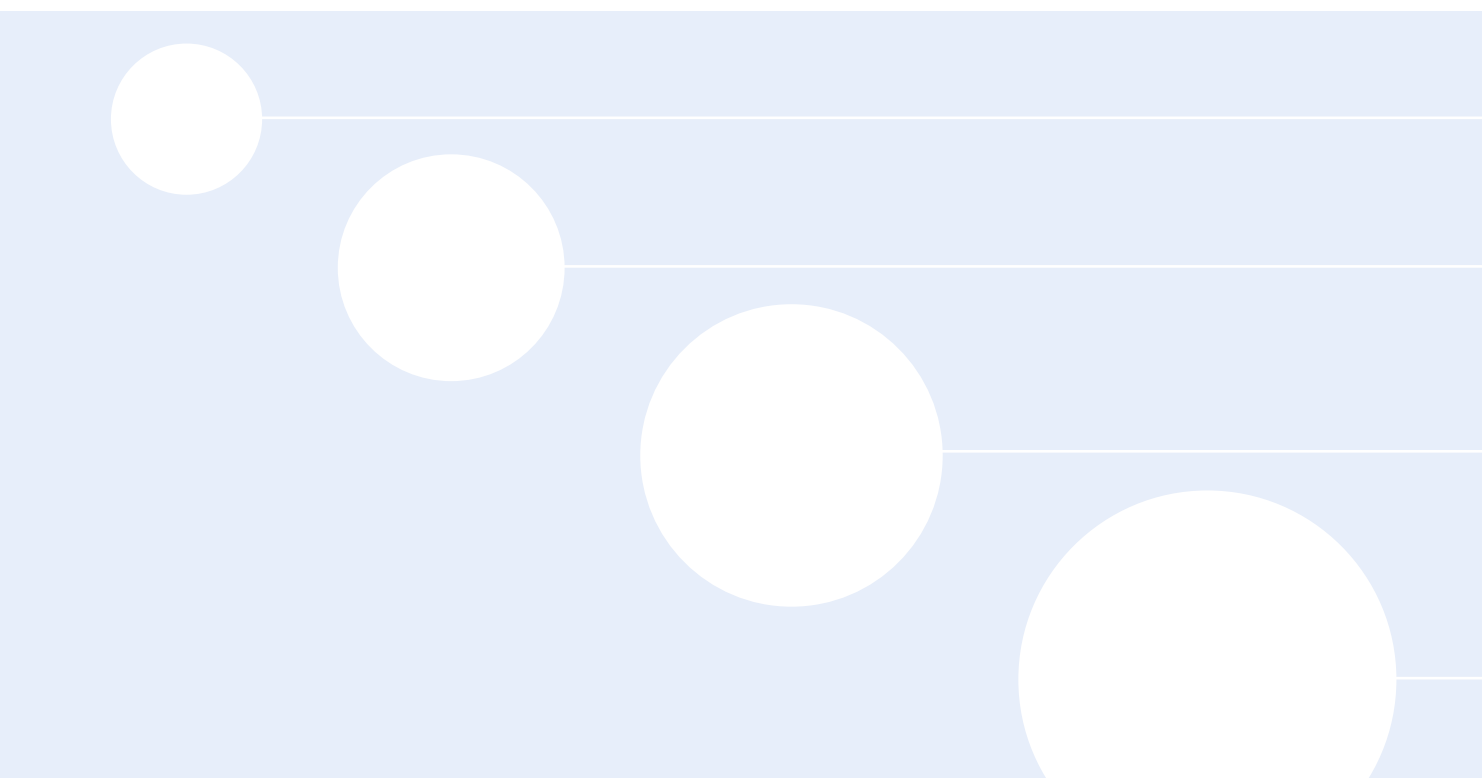
30x21 cm. Leaves tied together with clips. Some soiling, otherwise mint. Extremely rare and curious survival of time.

The first work is a play for a provincial puppetry show. A list of characters contains Petrushka and other kolkhoz residents, a Komsomol member, a shock worker from Moscow, also an interventionist, a foe, a kulak, an opportunist. The play starts with a debate about new state bonds issued. Since the Civil War, the population of the country became the main creditor of the Soviet government. It launched large-scale propaganda with calls to subscribe for bonds. The campaign involved leading cultural figures, including Mayakovsky who wrote poems and ditties addressed to peasants. The play was also targeted at collective farmers. It expounds terms of the 1931 bonds and tries to encourage spectators. An antagonist, Egor is against paying the state even more money. His rivals "expose" him and introduce various negative characters into the play as an argument why this financial support is indispensable.

All the following works are propaganda poems supposed to be recited for the public in person or via radio. The years 1931-1932 may be considered the golden time of socialist construction. It was financed by any means and overfulfilment was promoted as norm.



..... \$ 650



MISC

#37

[SOVIET NUCLEAR PHYSICS]

Landau Lev, Smorodinsky Yakov. *Lektsii po teorii atomnogo iadra* [i.e. **Lectures on Nuclear Theory**]. Moscow: Gostekhizdat, 1955. 140 pp. 20,5x13,5 cm. In original cloth with colored lettering. Shelf-wearing, otherwise very good.

First and only edition. One of 10,000 copies. Scarce.

The book contains lectures on the main concepts of nuclear theory by Nobel laureate, Lev Landau and his former student Yakov Smorodinsky. In 1954, the lectures were delivered to experimental physicists by Landau.

Born into a Baku-based Jewish family, Lev Landau (1908-1968) enrolled in the Baku University but transferred to Leningrad University in 1924. Two years later Landau published his debut works on theoretical physics. In 1929-1931, the People's Commissariat for Education sent him abroad to continue his education in European universities. During this trip, he was greatly influenced by Niels Bohr. In 1932-1937, Landau headed the Department of Theoretical Physics at the National Scientific Center Kharkiv Institute of Physics and Technology, and he lectured at the University of Kharkiv and the Kharkiv Polytechnic Institute. There Landau became the principal founder of a great tradition of theoretical physics, sometimes referred to as the "Landau school". In Kharkiv, he and his friend and former student, Evgeny Lifshitz, began writing the Course of Theoretical Physics, ten volumes that together span the whole of the subject and are still widely used. During the Great Purge, Landau was investigated within the UPTI Affair in Kharkiv, then he managed to leave for Moscow. In April 1938, Landau was arrested for a leaflet which compared Stalinism to German Nazism and Italian Fascism. He had been holding in the Lubyanka prison for a year and was released after letters from Kapitsa and Bohr to Stalin. Later Landau led a team of mathematicians supporting Soviet atomic and hydrogen bomb development.

He calculated the dynamics of the first Soviet thermonuclear bomb. For this work Landau received the Stalin Prize in 1949 and 1953, and was awarded the title "Hero of Socialist Labour" in 1954.

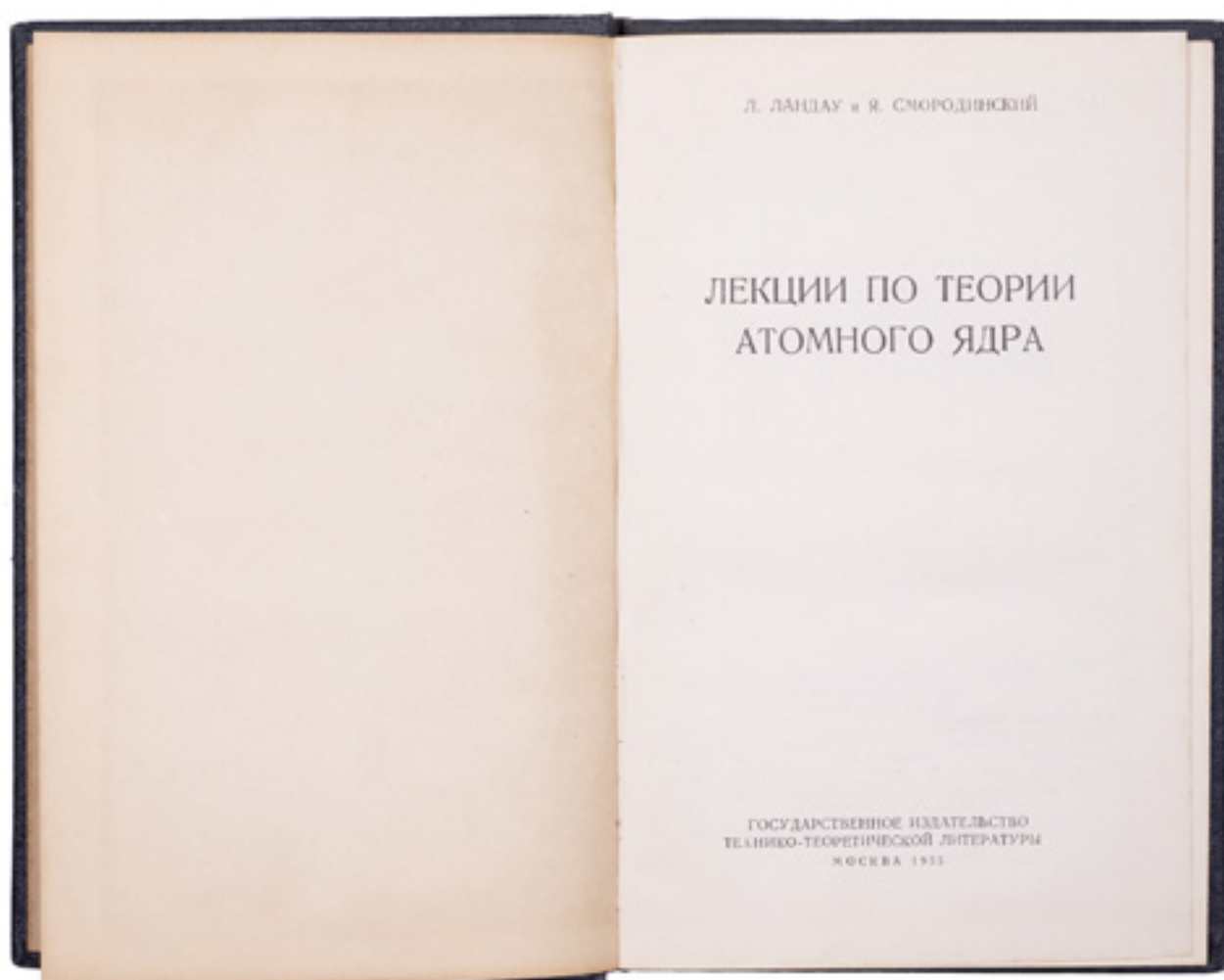
In 1962, Landau received the Nobel prize in Physics "for his pioneering theories for condensed matter, especially liquid helium". >>



Worldcat shows copies located in LoC, Columbia, Harvard, California, Princeton, Ohio, Washington, Texas, Brown, Pennsylvania Universities, NYPL

Some years earlier he co-wrote these lectures together with Yakov Smorodinsky (1917-1992) who later became a notable figure in nuclear physics. After graduating from the Faculty of Physics of Leningrad State University in 1939, Smorodinsky entered graduate school under Lev Landau at the Institute of Physical Problems of the USSR Academy of Sciences, where he worked until 1944. Then Smorodinsky was employed in Laboratory No. 2 of the USSR Academy of Sciences. He was engaged in the development of theoretical issues of atomic physics, creating the theory of cascades of diffusion machines for separating uranium isotopes. In 1946-1955, Smorodinsky's experiments were held on the base of the Moscow Mechanical Institute.

\$ 450



#38

[CRIMINOLOGY IN DESTALINIZATION ERA]

Svensson A., Wendel O. *Raskrytie prestuplenii. Sovremennye metody rassledovaniia ugovolnyh del* [i.e. **Crime Detection. Modern Methods of Criminal Investigation**]. Moscow: Izdatel'stvo inostrannoi literatury, 1957. 475, [1] pp.: ill. 20,5x14 cm. In original illustrated cloth with two-color letterpress design. Binding slightly rubbed, otherwise very good.

Russian edition of the book "Crime Detection. Modern Methods of Criminal Investigation" (1955) by Swedish criminologists Arne Svensson and Otto Wendel. Translation was undertaken by B. Glebov.

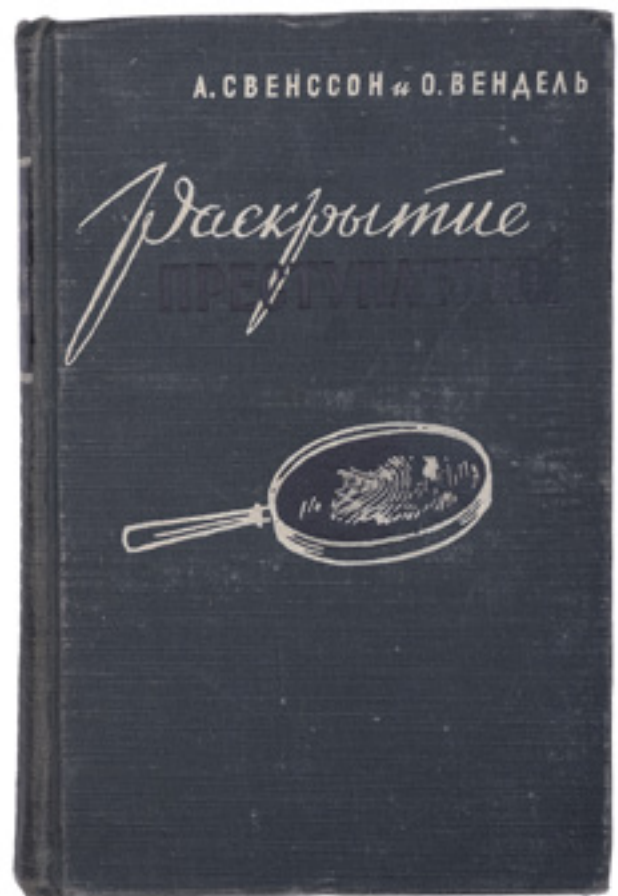
The Soviet edition of this practical well-illustrated manual opens with a foreword by Doctor of Law sciences, S. Mitrichev. Admiring materials provided by the authors and structure of their presentation, Mitrichev indicates differences of foreign and Soviet terminology.

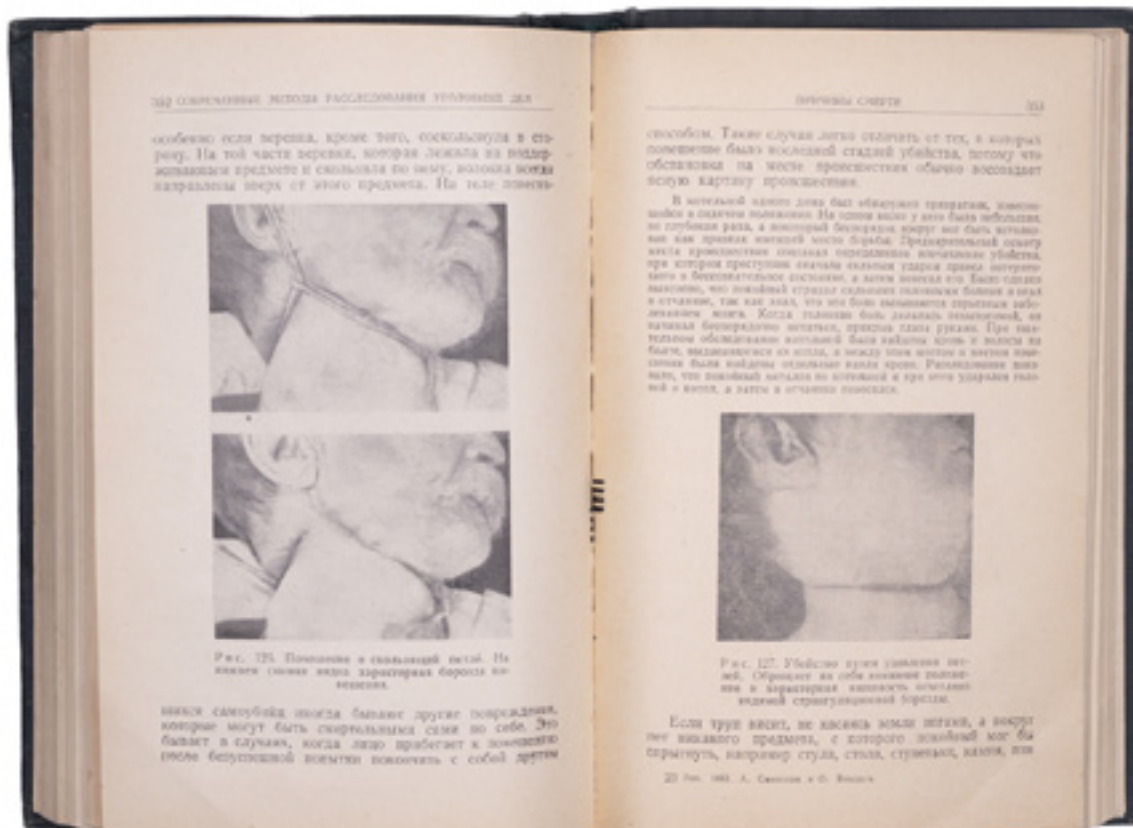
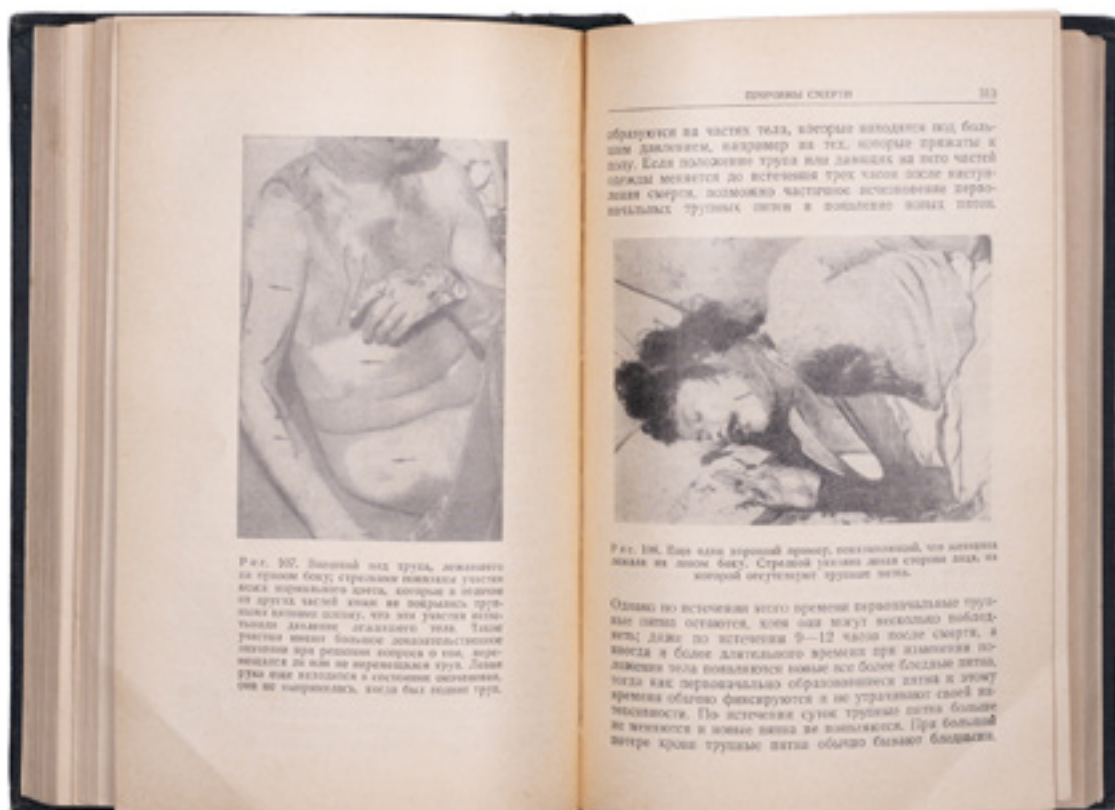
Since the late 1950s, new works on criminology were published instead of previous textbooks written by party officials involved in the Great Purge. New educational institutions of the Ministry of Internal Affairs of the USSR opened and attracted young people. Policemen themselves held preventive lectures and discussions. They attended factories, schools, dormitories, collective farms and other organizations.

Cover design was created by Mikhail Eltsufen (1913-1997). Born in Warsaw, he later moved to the USSR and studied at the Moscow Institute for Advanced Studies of Artists. Since 1968, he worked in the Creative and Production Workshop for Visual Agitation. Eltsufen is better known for propaganda social realist posters on collective farming, sport, the young pioneer movement, etc. His cover design differs from most manuals released for police officers in the late Soviet period.

\$ 350

Worldcat shows copies located in Princeton and Harvard Universities





#39

[SOVIET SAMIZDAT OF THE NEW THOUGHT BOOK]

[Atkinson, W.] Ramacharaka. Hatha Yoga. N.p., [1960s]. 32, 32-46 pp. 19,5x20 cm.

In contemporary wrappers fastened with staples, with title glued. Wrappers and first leaf faded, tears of covers and spine, with small fragments of edges lost, otherwise very good internally. Due to a typist's misprint, two pages were numbered as 32nd. Extremely rare.

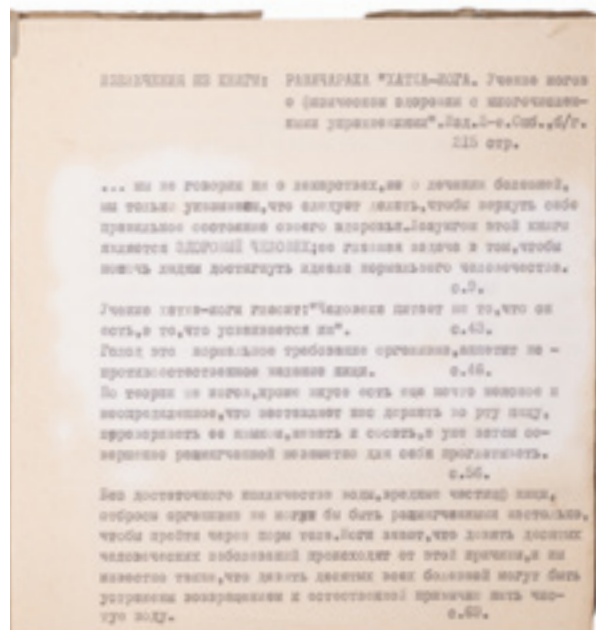
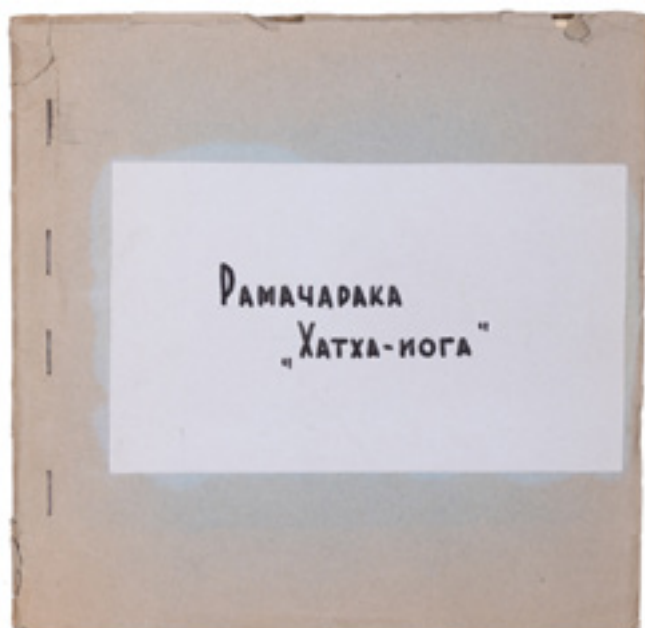
This Soviet self-published edition includes selected excerpts from a Russian translation released in the pre-revolutionary period. The copy contains a reduced version of the book 'Hatha Yoga or the Yogi Philosophy of Physical Well-Being' (1904) written by occultist William Walker Atkinson (1862-1932). Being an American pioneer of the New Thought movement, William Walker Atkinson wrote about 100 books, mainly under various pseudonyms.

Atkinson started writing a series of books under the name Yogi Ramacharaka in 1903, ultimately releasing more than a dozen titles under this pseudonym. The Ramacharaka books were published by the Yogi Publication Society in Chicago and reached more people than Atkinson's New Thought works did. In fact, all of his books on yoga are still in print today (Wikipedia).

Atkinson's books weren't officially published throughout the Soviet period, but Riga editions of 1920-1930s might be illegally imported and spread.

At the end, this samizdat copy contains an adapted excerpt "Ancient Egyptian Breathing Exercises" reprinted from a Polish magazine "Review" (1966, No. 1095-1996).

\$ 450







SALON DU LIVRE RARES

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CATALOGUE

SALON DU LIVRE RARES

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A black and white photograph of a person in a winter setting, wearing a hood and smoking a pipe, with a reindeer in the foreground. The person is looking down at the reindeer. The background shows a snowy forest with bare trees.

CATALOGUE

SALON DU LIVRE RARES