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Dear friends and colleagues,

We are glad to present to you our big summer catalogue, which represents the main areas we are currently working on in the world of rare books.

We begin with a book that needs no introduction: the first printed Bible in Cyrillic, the Ostrog Bible of 1581, the lifework of **Ivan Fyodorov**. Following it is a textbook manuscript from the Nyasvizh Academy, created a century later, and a rare edition of the Kyiv Psalter with commentary. This edition is notable for containing one of the earliest images of a Black person in a Slavic book, found in one of its woodcuts. This concludes our early books selection, which is followed by the science section, in which 3 books by **Lobachevsky**, **Mendeleev** and **Tsiolkovsky** are present.

Our main focus however remains on important, rare or under-appreciated Soviet books. This July a very handsome selection of books on Soviet architecture features in our catalogue, with such contributors as **Chernikhov**, **Khiger**, **El Lissitzky**, **Vesnina brothers**, **Shchusev**, **Arkin**, **Matsa** and others. El Lissitzky, one of our all-time favorite book people, has made it also into the 'Periodical' section, where one of the issues of 'The Broom' could be found, designed by him. Another notable examples of book design from this catalogue include the **Faik Tahirof**'s masterpiece 'New York', 'Red Cavalry' by **Alexander Rodchenko** and 'Rabskiy Trud' by **Sergei Sen'kin**.

Children's books have consistently appeared in our lists, and this time there are nine of them. They demonstrate that, even during times of repression for authors and artists in the Soviet era, there was always an opportunity to create more alternative works in the realm of children's literature.

One of the last sections of the catalogue is dedicated to books on America in Soviet tradition – next to Tahirov's take on New York we placed book on Hollywood by **Ayn Rand** to-be and **Pyotr Suvorov**'s take on classical story about Chicago by Ben Heght. Also in the catalogue, the first Russian Moby Dick with **Rockwell Kent**'s illustrations and the debut work by **Vsevolod Meyerhold**.

All the books could be previewed at **Globus Books** in **San Francisco**, upon request, or sent by approval.

Please enjoy! We always welcome your feedback, specific requests about collection development or finding scarce titles for you.

EARLY BOOKS & MANUSCRIPTS 1581-1697 |
SCIENCE | **ARCHITECTURE** | **PERIODICALS**
 | **SOVIET PARADE BOOKS** | **CHILDREN'S BOOKS** |
THEATRE & CINEMA | **BLACK HISTORY** | **AMERICA**

Yours,
Globus Rare Books & Bookvica Team



The background features several thin, curved pink lines that sweep across the top and sides of the page, creating a sense of movement and framing the text.

EARLY BOOKS & MANUSCRIPTS 1581-1697

1. { OSTROG BIBLE, LISTRATOV COPY }

Bibliya siretch knigi vethogo I novogo zaveta [i.e. **The Bible, or the books of New and Old Testament**]. Ostrog: Ivan Fedorov, 1581. 8 manuscript leaves, 2, 2 mss l., 5-276, 1-78, 78-89, 91-180, 1-30, 1-56, 1-71, 8 mss leaves. 30,5x19cm.

XIXth century Russian Old-Believer binding, with gilt lettering and ornaments covering the spine and the boards. No clasps. Binding is a bit scuffed, but generally very well-preserved.

The book includes 18 leaves added in manuscript in XIXth century to supply the missing parts, and 611 of the original leaves of the book. The leaves supplemented are added soon after the book was bought by Listratov in 1847. Pages are generally clean and have good wide margins. A few fragments throughout the book are added in manuscript as well.

The leaves supplied in manuscript has been added by a specially commissioned 'pisar' [i.e. scribe] in XIXth century by the owner, whose calligraphic colophon could be found on the verso of the last page. From the colophon we learn that the book was bought by Bronnitsy-based Ole-Believer merchant for 120 silver rubles and that the scribe's name was Egor Kharitonov from Moscow. There leaves supplied are added with meticulous accuracy. It's clear that Kharitonov had another complete example of the Bible in front of him, when making additions. Especially it's impressing as usually the text added roughly resembles the original, occupies more space and leaves (as 50-line, two-column layout is hard to replicate), but in this case the job is done with amazing accuracy, Fyodorov's marks and title page are also copied to the tiny decorative elements of the original.

This makes this copy an interesting evidence of the affection Old-Believer community had towards the Bible and its printer (now considered a saint by the Old-Believer church) – clearly it was bought by Listratov with the purpose to restore it to the state of completeness, and in that process he has seen as much a soul-saving mission as well as bibliophilic.



The milestone of Slavonic printing, the first Bible, printed in Cyrillic, for decades it served as a statement for the ability to produce books and conduct education process for the Orthodox communities of Rzeczpospolita.

Prepared and completed by Ivan Fedorov (?-1583), the legendary printer from Moscow, who is responsible for first-printed books in modern-day Russia and Ukraine, as well as some early printing in Belarus. This particular edition could be considered his biggest achievement.

Published on the estate and at the expense of Prince Konstantin Konstantinovich Ostrozhsy (1526-1608). It became a significant point in arguments against the Catholic elites of the country that Church Slavonic was a language used by educated individuals, demonstrating that the



printed Bible could exist not only in Latin within the Rzeczpospolita. The scholarly circle formed around the prince, headed by Gerasim Smotritsky, was preparing the publication of the Bible. One of the main sources of the text was the manuscript of the Gennadian Bible (late 15th century), as well as other Slavic and Greek manuscripts and printed editions of biblical books, incl. publications of Francis Skaryna, translations of which were made by the Belarusian pioneer himself.

The Ostrog Bible was printed in sheets, a total of 628 sheets (1256 pages) - this is the first such voluminous publication made in Cyrillic font. The frame of the Moscow (1564) and Lviv (1574) Apostles was used to decorate the title page. On the back of the title page a heraldic composition was placed - the coat of arms of Prince K.K. Ostrozhsy and armorial poems composed by Gerasim Smotritsky; he also wrote the Preface on behalf of K.K. Ostrozhsy in Greek and Church Slavonic languages.

The first edition of the Bible by Ivan Fedorov.



price: **39.500 USD**





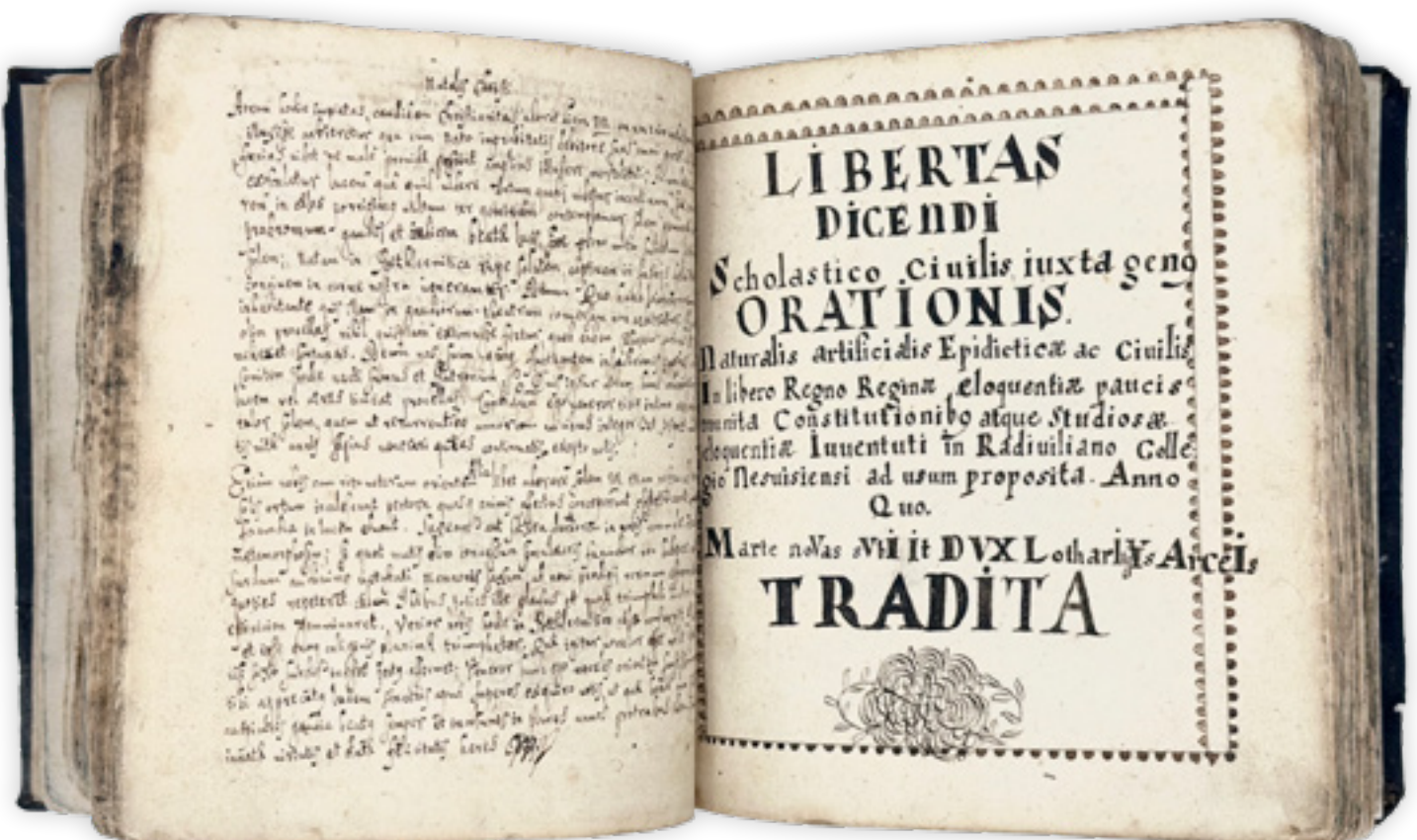
2. { NYASVIZH JESUIT COLLEGIUM }

Libertas dicendi Scholastico civilis iuxta genus orationis. Naturalis artificialis Epidicticae ac Civilis In libero Regno Reginae eloquentiae paucis munita Constitutionibus atque Studiosae eloquentiae Juventuti in Radiviliano Collegio Nesuisiensi ad usum proposita [i.e. **Study in speech for the civil scholar according to the genre of speech. Natural Artificial Epidictic and Civil In the Free Kingdom of the King's Eloquence, Protected by a Few Constitutions and Studied Eloquence of the Youth in the Radzivilian College of Nyasvizh, in the year 1684**]. Nyasvizh, [1680s]. [148] l. 18x15,2 cm.

Period full-calf binding. New endpapers. Good condition. In Latin and Polish.

A rare example of the textbook, used by the students of Nyasvizh college in Poland (now – Belarus), it gives us the chance to peak into a studying process at one of the oldest schools of Eastern Europe, analyze the variant of Latin used in those areas, appreciate the amount of Polish used in this manuscript.

The manuscript doesn't have an opening title page,, possibly a few pages of the original manuscript are missing from the beginning. The title page, however, survived of the second part of the manuscript.





Nyasvizh Jesuit Collegium (Collegium Nesvisiensis) is a closed secondary educational institution of the classical (philological) type that existed in 1586–1773, the third of the Jesuit collegiums (after Vilna and Polotsk) on the territory of the Great Duchy of Lithuania, open the reign of the Polish king and Grand Duke of Lithuania Stefan Batory (1533–1586). It was founded by Prince Nicholas Christopher Radziwiłł, who bore the nickname Orphan (Mikołaj Krzysztof Radziwiłł Sierotka; 1549–1616). Like other Jesuit schools, the Nesvizh college educated students in the Catholic spirit in accordance with the current achievements of European humanities and pedagogy.

Rhetoric, the highest level of humanities education in Jesuit colleges, was studied in the fifth, senior, grade, along with mythology, geography and ancient history. Students mastered oratory, the art of writing letters, and developed skills in conducting conversations - greetings and farewells, public and private.

The contents of the manuscript fully correspond to the title on the title page. The sections highlighted in the textbook (Elocutio; Sententia; Eruditiones; Articulus; Sectio; Distinctio, etc.) confirm the objectives of the textbook. The text is accompanied by examples in Latin, and, more importantly, in Polish. At the same time, didactic paragraphs or poetic fragments are presented only in Latin, and prose speeches and arguments can not only be written in Polish, but in this case they are not abstract, but are dedicated to the realities of the Polish-Lithuanian Commonwealth, for example, history: "Elocutio. Rozumiem że starożytne cnych Polaków postęпки..."

The date on the title page, as often happens in baroque manuscripts, has written in code: Anno quo Marte noVas sVblIt DVX LotharIngVs ArCels» (MVVIIIDVXLIVCI). We believe the riddle solves as MDCLXXXVIII, and the war mentioned is The Great Turkish War (1683–1699), when, during the 1684 campaign, the nominal Duke of Lorraine Charles-Leopold (1643–1690) crossed the Danube, took Visegrad and defeated the Turkish Army twice at Gran and Vac, approaching Pest and Buda.

The presented manuscript is remarkable evidence of how, during the Great Turkish War, in which most European powers took part, in the East of Europe – on the territory of modern Belarus – a system of European humanities education was built in Latin and Polish. The manuscript, rewritten in 1684, is interesting as an example of Latin used in Eastern Europe, and as evidence of the formation and existence of the Polish literary language in the eastern territories of the Grand Duchy of Lithuania, also - as a source on the history of pedagogy, including the history of Russian -European cultural interactions pre-Peter the Great, since the Polish-Lithuanian Commonwealth was for a significant part of the 17th century the main intermediary between Europe and Moscow kingdom and many important figures, who have reformed the civil and church politics in Ukraine, Belarus and Russia went to Nyasvizh Jesuit Collegium.



price: **9.500 USD**



3. { BLACK KING OF MAGI IN KYIV PSALTER }

Psalter with commentary. Kyiv: Lavra press, 1697. [2 – supplied in later manuscript], 1-29,[3], 260, 84 leaves. 30,5x19 cm.

Original wooden boards, full leather binding. Spine is rebaked in XXth century. One later clasp. 7 leaves from the original leaf formula are missing, supplied in manuscript. The afterword by Krokovkiy and the ending of the book are preserved.

Some pages are restored, occasionally text is supplied – it's clear, that the book was in intense use after it was produced. One leaf from the preface is bound with the afterword by mistake.



A great example of the Kyiv Pechersk Lavra press of Mazepa time.

The book includes 57 woodcuts and 49 headpieces, that makes it one of the most illustrated Cyrillic editions of XVIIth century. The woodcuts are created by well-known local masters Ilia and Ioann Reklinskiy, some specifically for this edition. Ilia is best known for contributing to the printed edition of Paterik in 1661.

For this edition it's important to note, that the woodcut of 'Adoration of the Magi' includes the image of Black King among the Magi – highly unusual for the Orthodox iconography of XVIIth century.

The book was edited during the time of archbishop of Lavra Iosaf Krokovskiy (1648-1717), one of the most enlightened heads of the monastery in XVIIth century. Around 1673, he went to complete his education in the West, where he attended lectures at various foreign educational institutions,



including the College of St. Athanasius in Rome. Upon returning from abroad to Kyiv, he was tonsured a monk at the Kyiv Pechersk Lavra and was soon appointed professor of the Kiev-Mohyla Collegium. At the college, Iosaf taught rhetoric (1683) and philosophy (1685-1689). At the beginning of 1689, while remaining prefect of the college, Iosaf was elected abbot of the Kyiv St. Nicholas Monastery, then appointed rector for the 1689/90 academic year. During the period of his rectorship (1693-1697), archbishop Iosaf did a lot to strengthen the economic position of the college, gained fame as an outstanding teacher of theology and ensured that it was recognized as an institution of higher education.

This edition differs from the other psalters of the time because it has the brief commentary on the psalms, for the first psalms the commentary is printed in the begging of the book, and the rest are commented on the margins.

Guseva. 164. Zapasko/Isaevich. 716
Not in the Worldcat

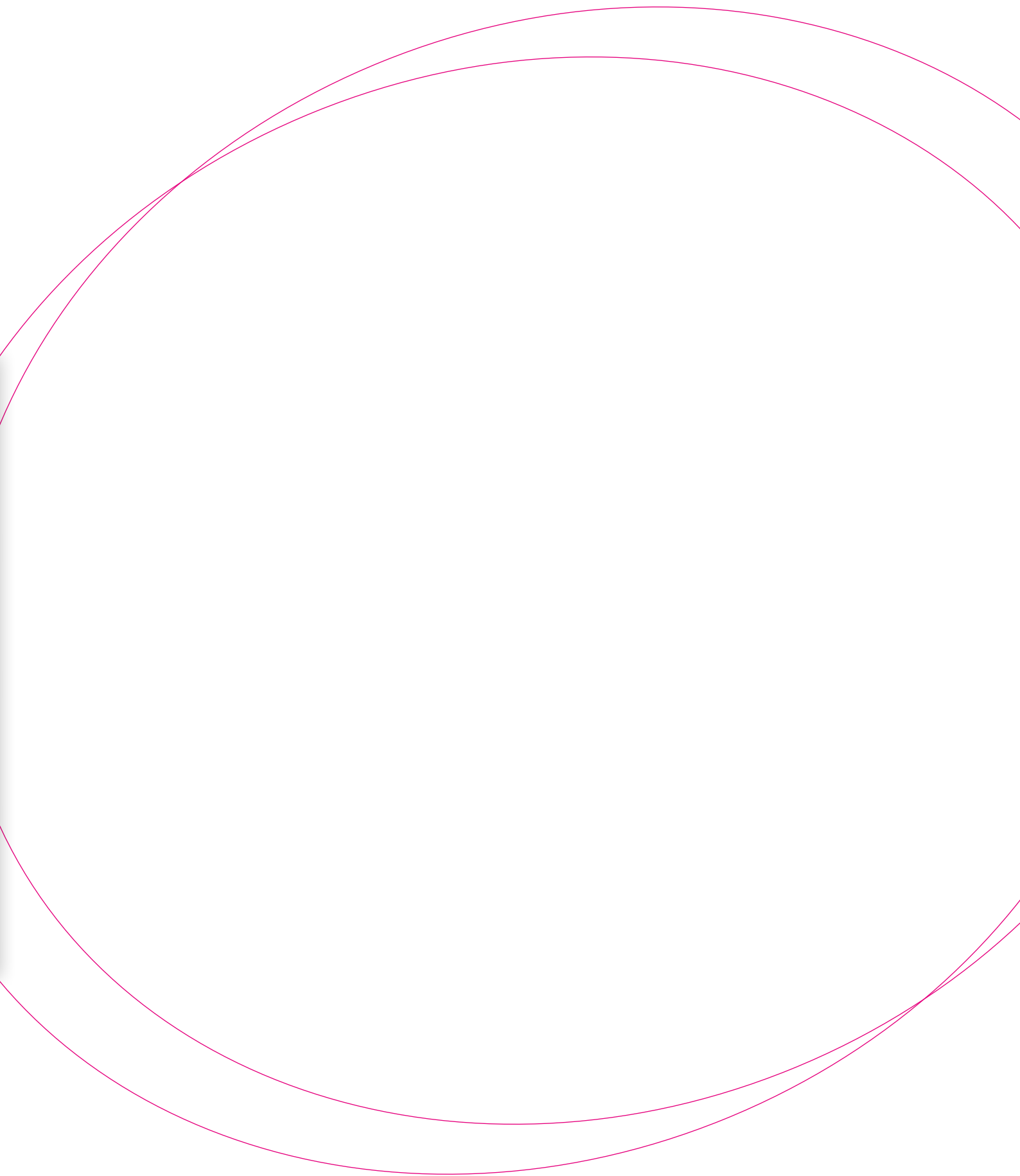


The book is a product of Lavra typography at its best: it has 5 different fonts, complicated layouts and intense use of book initials and other woodcuts. It could be regarded as one of the best works of Lavra typography in the early Peter The Great years.



price: **7.500 USD**





SCIENCE

4. { LOBACHEVSKY }

Lobachevskii, Nikolay. Algebra ili vychislenie konechnykh [**Algebra or the Calculus of Finite Numbers**]. Kazan: V Universitetskoy tipografii, 1834. X,528, [2 -errata] p. 21,5x13 cm.

Contemporary half-leather. Neatly rebaked. Period inventory number on the title page in ink, likely of private library. No other marks throughout the block, book was not used in any educational library. Overall in very good condition.



Nikolay Lobachevsky (1792-1856) without a doubt was one of the brightest minds that came out of Russian scientific field in the last 300 years. His groundbreaking critics of Euclid principles came out in a small university paper in Kazan in 1830s. Although now it's obvious that that particular theory was Lobachevsky's main scientific achievement, he was writing papers and books on other topics: algebra, pure mathematics, trigonometry, astronomy, etc. First edition of the only substantial book published in the life-time of the author, in which he demonstrates the immediate numerical determination of algebraic equations, which was also discovered independently at about the same time by the Belgian Dandelain and the Swiss K. Graffe. Lobachevskii was the founder of non-Euclidian geometry publishing his discoveries as On the Principles of Geometry in the Kazan' Messenger in 1829-30, which included his paper read to the University Department of Physics and Mathematics in 1826.

Extremely rare. Physical copies located at Harvard, Staatsbibliothek zu Berlin and Linda Hall Library



price: **22.500 USD**

АЛГЕБРА
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Сочинилъ

Н. Лобачевскій.

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КАЗАНЬ.

ВЪ УНИВЕРСИТЕТСКОЙ ТИПОГРАФІИ.

1834.

5. { MENDELEEV ON GASES }

Mendeleev, D. Ob uprugosti gazov: Otchet, predstavl. pred. Imp. Rus. tekhn. o-va Petru Arkadiyevichu Kochubeyu. CH. 1 [i.e. On the Elasticity of Gases: A Report Presented to the Chairman of the Imperial Russian Technical Society Petr Arkadieyich Kochubey. Part 1 and all published]. St-Peterburg, 1875. XVI, 262, [1] pp., 12 ill. 34x17 cm.

Contemporary binding with marbled boards and blue cloth spine. Gilt lettering on the spine. Pre-revolutionary stamp on the title page. Overall in a very good condition.



First edition. One of the most important works on the elasticity of gases.

Mendeleev became engaged in the study of the topic in the early 1870s, after the publication of the final volume of *Osnovi khimii* [i.e. The Principles of Chemistry] (1869-1871). The discovery, which turned the 19th century scientific world upside down, was initially directed at a different cause. Mendeleev used the research on the elasticity of gases as a means to achieve his long-pursued dream of constructing an aerostat. Originally conceived as a way to raise money for the necessary equipment, the study turned out to be what the scientist would later regard as one of the most important achievements of his life. An outcome of Mendeleev's 4 year-long investigation of permanent gases at low pressure was published in the first volume of *On the Elasticity of Gases* (1875).

In the edition, the author re-examined commonly accepted combination of Boyle's (at constant temperature the pressure is inversely proportional to the gas volume) and Gay-Lussac's (the pressure is directly proportional to absolute temperature) laws and connected them with the third, Avogadro's law (equal volumes of gases at the same temperature and pressure contain the same number of molecules). Most importantly, Mendeleev incorporated constants from all of the previous laws into one universal gas constant ($R=8,3145 \text{ J/Mole K}$; taking a single equation for all pure gases and their mixtures) and transformed the original expression of the ideal gas law ($PV=R(t+267)$ - Clapeyron's equation) into the updated formula (nowadays known as $PV=nRT$). The equation, "essentially important in the physicochemical sense" (D.M),

connected empirical conclusions about gas properties to the new theory, demonstrating that the volume of the gas was directly proportional to the number of moles and, temperature, and inversely proportional to the pressure. Another important feature of the book is the detailed information about the instruments Mendeleev used or created during his studies of the gas compression.



On the Elasticity of Gases is likely to be the first publication introducing a precursor of the altimeter - a differential barometer the scientist invented to gauge differences in the elevation. Because of the unusual choice of the manometrical liquid, the newly developed instrument was 15 times more precise than the preceding one. The barometer had proved a huge success and in 1875 Mendeleev was awarded a golden medal at the International Geographic Exhibition in Paris. Commissioned by the Imperial Russian Technical Society, the book was conceived to be published in two volumes. However, despite of numerous requests, the author had never printed the sequel, possibly because his interest shifted to the air flying.

The edition features 12 tables illustrating various instruments (manometer, gas meter, differential barometer, hydrogen thermometer, cathetometer, etc., and their application during different experiments.



price: **7.500 USD**



6. {TSIOLKOVSKY}

Tsiolkovsky, K. Tiazhest' ischezla [i.e. Weight Has Gone]. Moscow: Gosmashmetizdat, 1934. 110, [2] pp., 1 folding scheme, 1 ill. 20x14,5 cm.

In modern half leather with marbled covers. Good. Title page and last leaf repaired with corner of table of contents and corner fragment of ink note on t.p. lost, some other leaves repaired without loss.

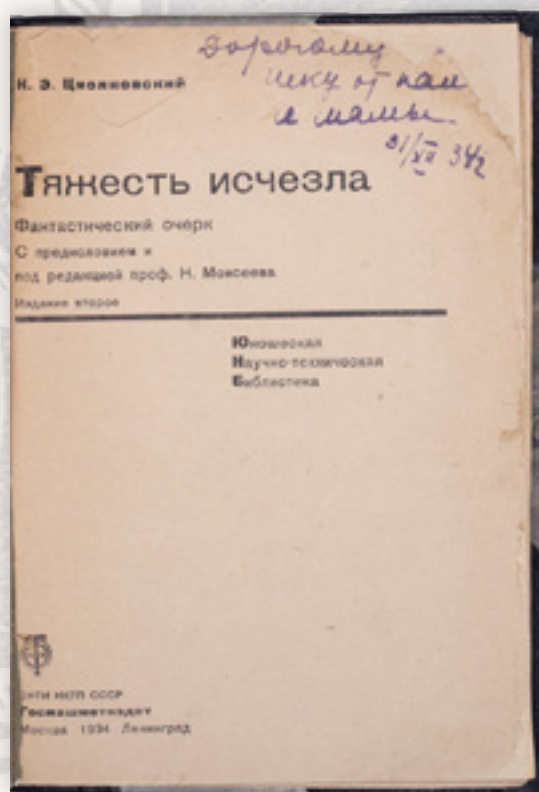
Lifetime edition of one of the earliest works re-printed during the active involvement of the scientist in Soviet projects.



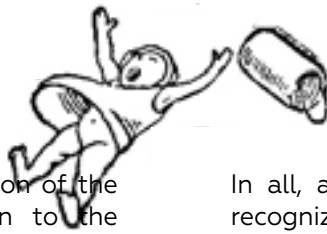
Originally, the text was a series of science fiction essays published with the title "Dreams of the Earth and Sky and the Effects of Universal Gravity" in 1895. The author, Konstantin Tsiolkovsky (1857-1935) is one of the founding fathers of space science, well-known for his astronautic theory. His research allowed rocket scientists after him to perform space travel. But as important as his scientific works are his cosmist beliefs in the ability of intergalactic travels and inhabiting other planets. That altogether makes Konstantin Tsiolkovsky one of the most unorthodox and advanced scientists of his time. In the early 1930s, Tsiolkovsky actively collaborated with official projects of Soviet airship construction. In particular, he was a scientific consultant to the enterprise Dirizhablestroy located near Moscow where he worked together with the invitee Umberto Nobile.

The State Publishing House on Mechanical Engineering, Metalworking and Ferrous Metallurgy firstly published the work in 1933. The foreword is written by astronomer and expert in celestial mechanics Nikolai Moiseev (1902-1955).

Professor Moiseev explained the Soviet reprint of the work: "The historical value of this fantasy is indisputable, but since interplanetary flights haven't yet been carried out, behind any scientifically healthy fantasy on the topic of astronomy there still remains the value of propaganda literature on one of the most fascinating technical issues that captures the imagination of mankind. Together with Moiseev's foreword, in which he analyzes this and other works on space voyages, Tsiolkovsky's essays received the proper frame.



Worldcat doesn't track this edition

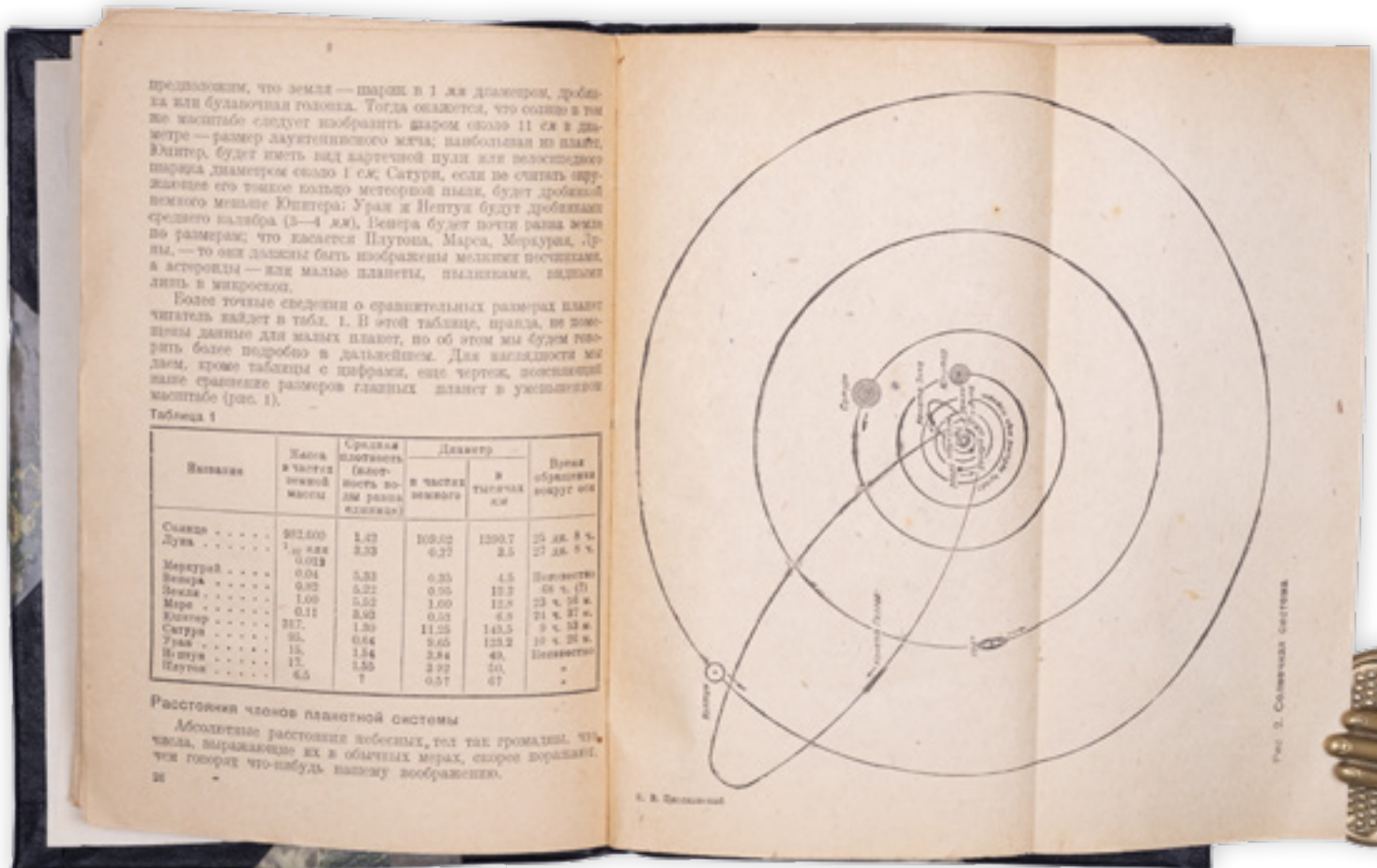


The book begins with a brief description of the planetary system as an introduction to the range of issues that follow. What follows is the first fantasy: "What would happen on Earth if it stopped attracting bodies located on its surface?" [and also stopped rotating around an axis, but still holds the air]. The next part tells about a man who meets inhabitants of asteroids. The natives explore interplanetary space, build multi-story trains on large asteroids to lift themselves off the planet before flying. Later, Tsiolkovsky revised this early theory about rocket trains.

In all, an interesting return to print of a less recognizable work. The following year Tsiolkovsky died, due to stomach cancer.



price: **1.250 USD**





ARCHI
TECTURE

7. { TO THE ROOTS OF THE FIRST RUSSIAN PROFESSIONAL UNION OF ARCHITECTS }

Yezhegodnik Moskovskogo arkhitekturnogo obshchestva. Vypusk 1 [i.e. **Yearbook of the Moscow Architectural Society. Issue 1**]. Moscow: Tipografiya T-va I. D. Sytina, 1909 (1910 on the title-page). 122, [2] pp.: ill. 20.9x29.7 cm.

In owner's contemporary binding with original printed wrapper mounted to the front board. Soiling and staining. Lacks the half-title. Otherwise in a good condition.

Scarce. First edition. With numerous illustrations, 7 of which are in color. The first-ever issue of the yearbook of the Moscow Architectural Society.



The first Russian professional union of architects and constructing engineers, Moscow Architectural Society was founded in 1867 on the initiative of the architect Mikhail Bukovsky (1801-1885). The initial composition of the MAO consisted of 40 members, who laid the foundation for the systematic study of ancient Russian architecture and organized architectural exhibitions and competitions. These kinds of events played an important part in creating an advantageous atmosphere for architectural designing and its further development.

In 1909, the society began to publish Mao yearbooks to showcase its activities and projects carried out throughout a year. The present edition serves as the first-ever issue of the yearbook (1908-1909), which was edited by the Russian architect and the follower of modernist trends in architecture Nikolay Kurdyukov (1868-1924). At the time of the publication, the Society was headed by the architect Fyodor Schechtel (1859), and included honorary chairman Grand Duke Vladimir Alexandrovich (1847-1909), honorary members P. Uvarova, N. Nikitina, R. Gedike, E. Zhiber, A. Popova, as well as 107 fellow members, 3 employees, and 17 amateur members. During the year, MAO organized 8 competitions including Russian Drama Theater of F. Volkov (winner N. Spirin; the building is active up to date).

Worldcat shows copies of the edition at Harvard University and Getty Research Institute

The edition consists of four sections (Architecture, Painting, Sculpture, Applied Arts) and showcases designs of Gogol's sculpture in Moscow (Architect N. Andreev; active), interior design of a church (Architect D. Andreev), The apartment building of the Trinity Church on Gryazekh (Architect S. Vashkov. Rebuilt in 1944-1945 partly losing its initial appearance), a project design of a dacha (L. Vesnin), Monument to the first publisher Ivan Fedorov in Moscow (Architect I. Mashkov; active),



two color illustrations from a travel album of the artist V. Egorov, Russian motives by the artist and architecture S. Noakovsky, posters for the Black Sea floating exhibition of Russian products by the artist G. Pashkov, sketch of the scenery for Rimsky-Korsakov's The Snow Maiden by the artist F. Fedorovsky, etc.

Even though the publication is called 'a yearbook', there were only 6 of such editions with the last one being printed in 1930. Illustrations are preceded by a text on the society's activities, members, architectural competitions, their result, etc.

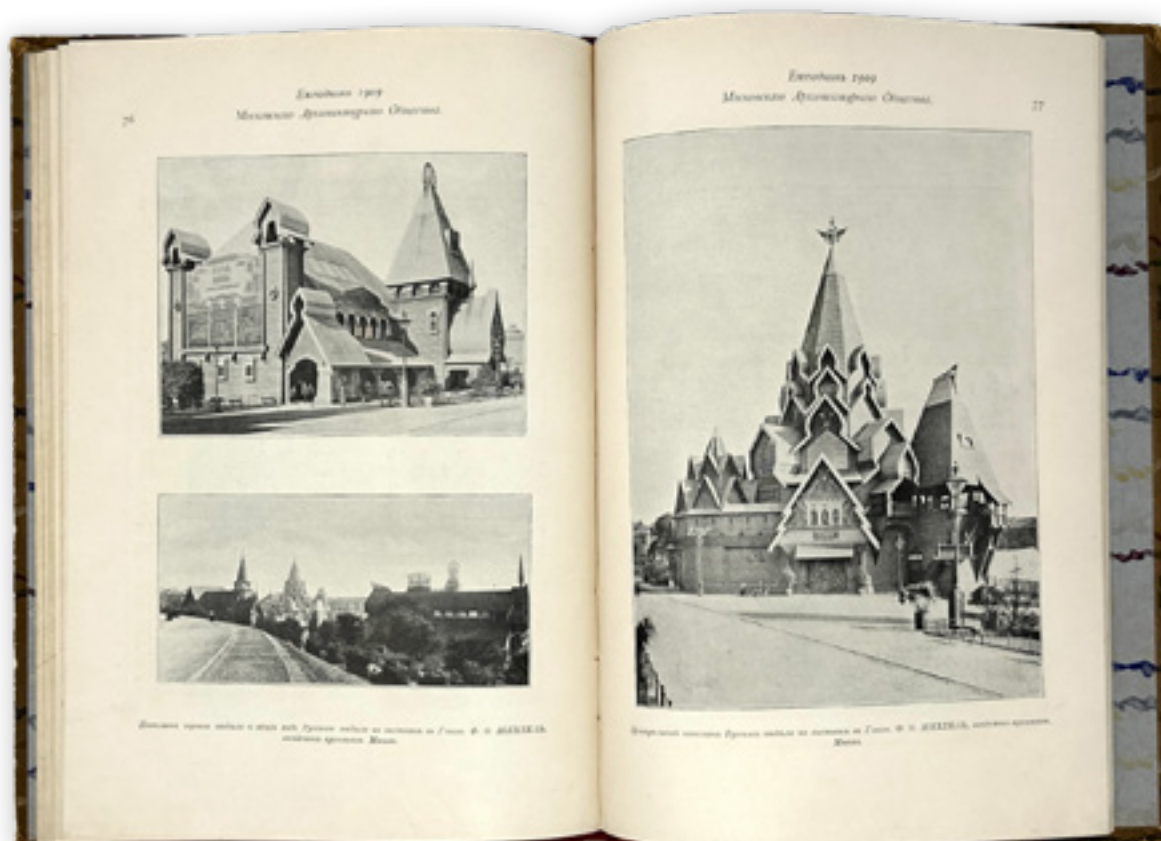
After the October Revolution, the Moscow Architectural Society continued its activities, organizing in 1917-1921 cycles of public lectures, holding competitions, and carrying out practical work on the protection of architectural monuments. In 1930, the Moscow Architectural Society ceased to exist, entering the Moscow Regional Branch of the All-Union Architectural and Scientific Society (MOVANO). In turn, MOVANO was liquidated in 1932 in connection with the creation of the Union of Architects of the USSR.

Overall, an important evidence of architectural processes of the time.



price: **950 USD**





8. {AIRFIELDS}

Wegener, A.I. Osveschenie aerodroma [i.e. **The lighting of the airfield**] / Moscow; Izdanie akademii Vozhdushnogo flota imeni N.E. Zhukovskogo, 1924. 24 p.: ill. 25x17 cm.

Original illustrated wrappers. Spine is chipped with a fragment of it lost (no text affected). Otherwise good. First and only edition. The manual was printed for the educational use with the print run of 500 copies. At the last page the signatures of voenkom and the head of educational department of the academy are copied, allowing the edition to into publication.

The edition is glass-printed, including 9 drawings in text.



One of the first books on the subject, this work combines all the knowledge on the use of light at airfields and airports.

It was written by Alexander Wegener (1882-1927), the well-known aviator and engineer. He has started his career in 1900s, when during Russo-Japanese War he was the member of 1st East Siberian Aeronautical Battalion.

In the summer of 1911, Captain A. N. Wegener, head of practical classes at the Gatchina School of Aviation, built the Wegener 1 biplane. According to the design, the aircraft was similar to the Farman-IV, but had seats for two people, a student and an instructor, covered by a fairing, with a switchable student-controlled (possibly a world first), as well as some design improvements. The plane was used as a training plane at the school. Wegener spent the entire 1912 in France, practicing at aircraft factories and schools. Military pilot (1913). In 1913 he was sent to England to participate in special experiments in shooting from airplanes.

From the beginning of the First World War, he commanded the 14th Aeronautical Company of the 9th Army.

In April 1916, he created and headed the first organization in Russia intended for State testing of aviation equipment - the Main Airfield near St. Petersburg. In 1918 he joined the Red Army.

On September 23, 1922, he was appointed the first head of the Air Fleet Academy.

No copies found in the Worldcat

In 1927 he was arrested and executed soon after on accusations of counter-revolutionary activity.

This book is the 3rd publication Wegener produced in his lifetime. Despite its low print run it became a very influential work in the field of airport construction. It was supplemented with 9 drawings by the author.



price: **850 USD**



9. { CONSTRUCTION OF FLAT REINFORCED CONCRETE ROOFS }

Stolkind, M. Ploskiye zhelezobetonnyye kryshi, ikh ustroystvo i izolyatsiya [i.e. **Flat Reinforced Concrete Roofs, Their Construction and Isolation**]. Moscow: Mosk. nauch. izd-vo "Makiz", 1928. 136 pp.: ill., schemes, tables. 15.4x22.5 cm.

In owner's contemporary quarter cloth. Rubbed. Otherwise in very good condition.

An early Soviet book about flat reinforced concrete roofs, peculiarities of their construction and isolation. Scarce. First edition. 1 of 3,000 copies.



The extensive development of civil and industrial construction in the 1920s USSR brought forward a number of new architectural issues. In an effort to replace archaic roof shapes, Soviet architects began to resort to more practical flat roofs, which soon became widely-utilized across the Soviet Union. In this book, the engineer M. Stolkind reviews peculiarities of flat reinforced concrete roofs and sheds light on means of their construction and isolation. The edition is particularly valuable considering that the author was among the first Soviet architects to participate in the construction of flat roofs. The work contains a number of detailed drawings, calculations, estimates, etc., relating to more than 30 structures, and also includes a detailed description of all those materials from the combination of which a flat roof is formed, in particular, insulating materials. The book concentrates on both Soviet and foreign practice (Fiat Lingotto factory) in flat roof construction and offers detailed analysis of the architectural process from the calculation of iron I-beams to overlap with insulation with infour earth and roofing felt. In domestic construction, the author reviews such flat-roofed buildings as the Lantsutsky factory, Glukhovskaya factory, Old Bavaria factory in Leningrad, Yartsevskaya factory, etc. Importantly, in some cases the description is supplemented with roof tests, in which the author shares roof evaluation results. The edition contains numerous schemes and tables as well as few photographs showing Fiat Lingotto and Yartsevskaya factories.

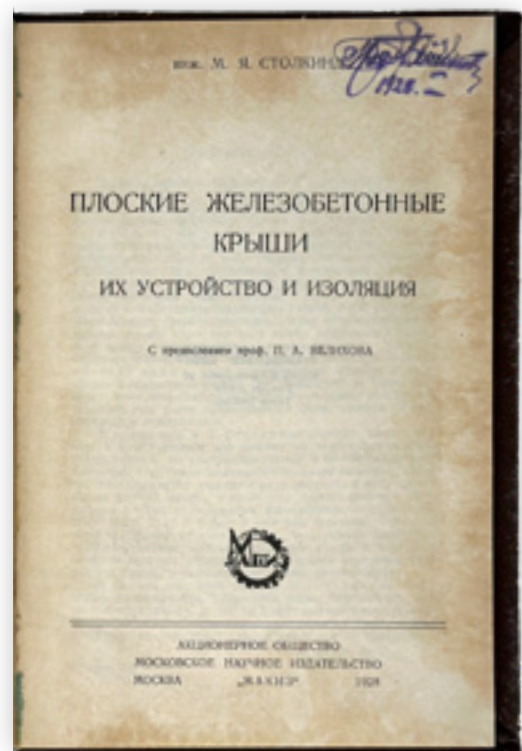
No copies found in Worldcat

The book consists of 3 sections: flat roofs in future; flat roofs abroad; and materials used in the construction of flat concrete roof.

Overall, an extremely rare and interesting insight into peculiarities of flat roof construction in the 1920s Soviet Union.



price: **750 USD**



Концы крыши сделаны вырезами (черт. 66, 67) и приподняты над уровнем ее на 6 м. Конструкция крыши—железобетонные перекрытия. Крыша изолирована толщ-цементом и асфальтом. Сток воды производится по трубам, проведенным внутри здания.



Черт. 67. Общий вид автозавода „Фиаг“.

Крыша снаружи железобетонным парапетом, высотой $1\frac{1}{2}$ м внутри здания и 3 м снаружи.

Вода, благодаря постоянным уклонам, не задерживается и дуть на крыше не бывает. Снег на крыше быстро тает, чтобы



Рис. 66. Вид завода фабрика „Фиаг“ в Турине с плоской крышей.

снег быстро тает, на крыше проведенные сигнальные ребристые трубы, нагревающие поверхность до нужной температуры и находящийся так снег быстро тает.

Автомобили подаются на крышу по специальным лифтам. Крыша дает возможность испытывать машины на самом заводе и развивать максимальную скорость.

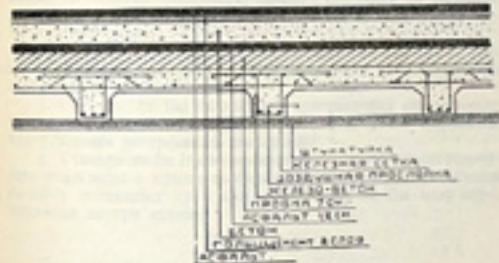
Общий вид крыши изображен на черт. 68, 69.



Рис. 69. Восточная часть тротуара на крыше завода „Фиаг“.

Плоская крыша, применяемая в Германии.

В Германии применяют следующую конструкцию плоских бетонных крыш. На железобетонную плиту (черт. 70) с ребристыми балками кладутся пробковые плиты (2 см), изолированные сверху асфальтом толщиной в 12 мм. На асфальте делается



Черт. 70. Плоская крыша, применяемая в Германии.

была бетонная подстилка на гравии состава 1:3:4. Сверху наносится два слоя толщ-цемент и покрывается асфальтом. По ребристым балкам натянута железная сетка и штукатурка раствором алебаstra и извести.

10. { GUIDELINES FOR THE BUILDERS }

Belyaev, S.V. Planirovka, ustroistvo i oborudovanie zdaniy. [i.e. **The planning, the arrangement and equipment of buildings**]. Moscow; Leningrad: Moskovskoe aktsionernoe izdatelskoe obschestvo, 1927. 189, [3] p. 23x15,5 cm.

Original printed cardboards. Spine being fragile, has lost a few of its pieces at the edges. The binding is rubbed. The inscription on the p.3 is rubbed off. Otherwise good.

First edition. Accompanied with 470 illustrations.



An important theoretical work by the professor of architecture, the renowned St-Petersburg architect professor Sergey Belyaev (1871-1945). In 1910s he was involved in two architectural projects, that represented the different paths in Russian art history. He was the head of the architectural committee of Petergof, overlooking the development of the town-palace. Also after 1906 he taught Architecture at the Highest Polytechnic School for Females - the first educational establishment of such kind, that in Soviet times evolved into several schools, including VKHUTEMAS. He was also the head of the committee for preserving St-Petersburg historical architecture and the committee of the museum of Old St-Petersburg (closed down in 1918). This book is another example how in architect community in 1920s the boundaries between 'old' and 'new' were not as much in affect as in other parts of Soviet life.

The book itself contains a detailed overview of the types of buildings that existed in Soviet Union in 1920s. Chapter one is in the inhabited buildings, in which apartment blocks as well as one-family houses are described, as well as communal houses.

The chapter on industrial construction is the shortest one, however the good amount of text is dedicated to the buildings of the libraries, schools, museums, theaters, places for communal gatherings (interestingly the word 'club' is not used in text, as well as 'worker's club'). Belyaev finishes with overview on hospitals and bathhouses.

No copies found in the Worldcat

The palaces and different types of pre-revolutionary buildings in which he specialized pre-1917. However the modernist ideas of 1920s find little room in this monograph, as if it was not printed around the time of some of the bravest experiments in Russian architectural history.

The book came out in series 'Building's encyclopedia' and the supposed reading audience were non-architects, who are involved on all the levels in construction.



price: **650 USD**



Профессор С. В. БЕЛНЕР

ПЛАНИРОВКА, УСТРОЙСТВО И ОБОРУДОВАНИЕ ЗДАНИЙ



с 470 рисунками в тексте

МОСКОВСКОЕ АКЦИОНЕРНОЕ
ИЗДАТЕЛЬСКОЕ ОБЩЕСТВО
МОСКВА — 1907 — ЛЕНИНГРАД

Лестничные трапеции (рис. 62—64) служат для устройства в зданиях, где лестницы имеют форму трапеции, а не прямой линии. Они состоят из двух частей: верхней, которая служит для перехода от одной лестницы к другой, и нижней, которая служит для перехода от лестницы к коридору или другому помещению. Трапеции могут быть выполнены из дерева, металла или бетона. Их форма и размеры зависят от конкретных условий строительства.

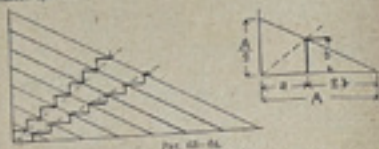


Рис. 62—64.

30 см. Ширина, как и у обычных, лестничных ступеней, должна быть не менее 30 см, а ширина, как и у обычных, лестничных ступеней, должна быть не менее 30 см. Ширина, как и у обычных, лестничных ступеней, должна быть не менее 30 см.

Карниз лестницы, как и у обычных, должен быть выполнен из дерева, металла или бетона. Его ширина должна быть не менее 10 см. Карниз лестницы, как и у обычных, должен быть выполнен из дерева, металла или бетона. Его ширина должна быть не менее 10 см.



Рис. 65.

Рис. 66—67.

на 1—2 ступени выше, чем у обычных, и должна быть не менее 10 см. Ширина, как и у обычных, должна быть не менее 30 см. Ширина, как и у обычных, должна быть не менее 30 см. Ширина, как и у обычных, должна быть не менее 30 см.

Полы в коридорах (рис. 68—69) должны быть выполнены из дерева, металла или бетона. Их ширина должна быть не менее 10 см. Полы в коридорах (рис. 68—69) должны быть выполнены из дерева, металла или бетона. Их ширина должна быть не менее 10 см.

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Рис. 68.

Рис. 69—70.

Лестницы в зданиях должны быть выполнены из дерева, металла или бетона. Их ширина должна быть не менее 10 см. Лестницы в зданиях должны быть выполнены из дерева, металла или бетона. Их ширина должна быть не менее 10 см.

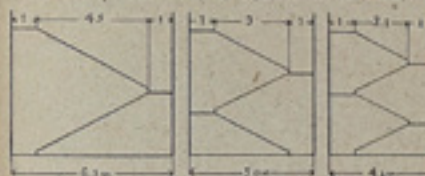


Рис. 71—73.

Полы в коридорах (рис. 71—73) должны быть выполнены из дерева, металла или бетона. Их ширина должна быть не менее 10 см. Полы в коридорах (рис. 71—73) должны быть выполнены из дерева, металла или бетона. Их ширина должна быть не менее 10 см.

11. { CLASSIC CONSTRUCTIVIST DESIGN BY EL LISSITZKY }

Arkhitektura: Raboty Arkitecturnogo fakul'teta Vkhutemasa, 1920-1927 [i.e.

Architecture: Works of the Architecture Faculty of VKhUTEMAS, 1920-1927]. Moscow: VKhUTEMAS, 1927. XIII, [3], 45 pp.: ill. 24,2x17,3 cm.

In publisher's wrappers and constructivist photomontage dust-wrapper designed by El Lissitzky. Illustrated with 45 photogravures of student architectural drawings. Very good. Restoration of small tears of dust-wrapper. First edition. One of 1000 copies. Very rare.



Lissitzky's picture of the hand with the slide rule with its innovative use of type is one of the most celebrated of all Constructivist designs. In order to educate the newly empowered masses, Lenin's government established the Higher Art and Technical Studios, known as VKHUTEMAS in 1920. Both a vibrant teaching institution and a massive design laboratory, Vkhutemas was a setting where training and experimentation took place side by side. Moreover, it introduced an entirely different model of education — a place for collective life, labour, and creativity. Hundreds of students facilitated the process of formulating how modern art, architecture, and design can be thought of, produced, and experienced. The continuous feedback between the educational process, research, and testing performed at various scientific cabinets and laboratories at Vkhutemas ensured continuous design innovation.

The school counted among its ranks such protagonists of the Russian avant-garde as Alexander Rodchenko and Varvara Stepanova, Alexander Vesnin, and Lyubov Popova, El Lissitzky and Vladimir Tatlin, Kazimir Malevich and Nikolay Ladovsky. Vkhutemas, along with Inkhuk (Institute of Artistic Culture), became a platform for the institutionalization of the avant-garde movement

that distilled radical artistic experiments into a systematized body of knowledge. ('Walker Reader', Jun 19, 2017) It ceased to exist in 1930. Among key aspects of the school's educational structure was its outreach and exchange which included many initiatives such as school-wide and international exhibitions and publications, such as this edition.



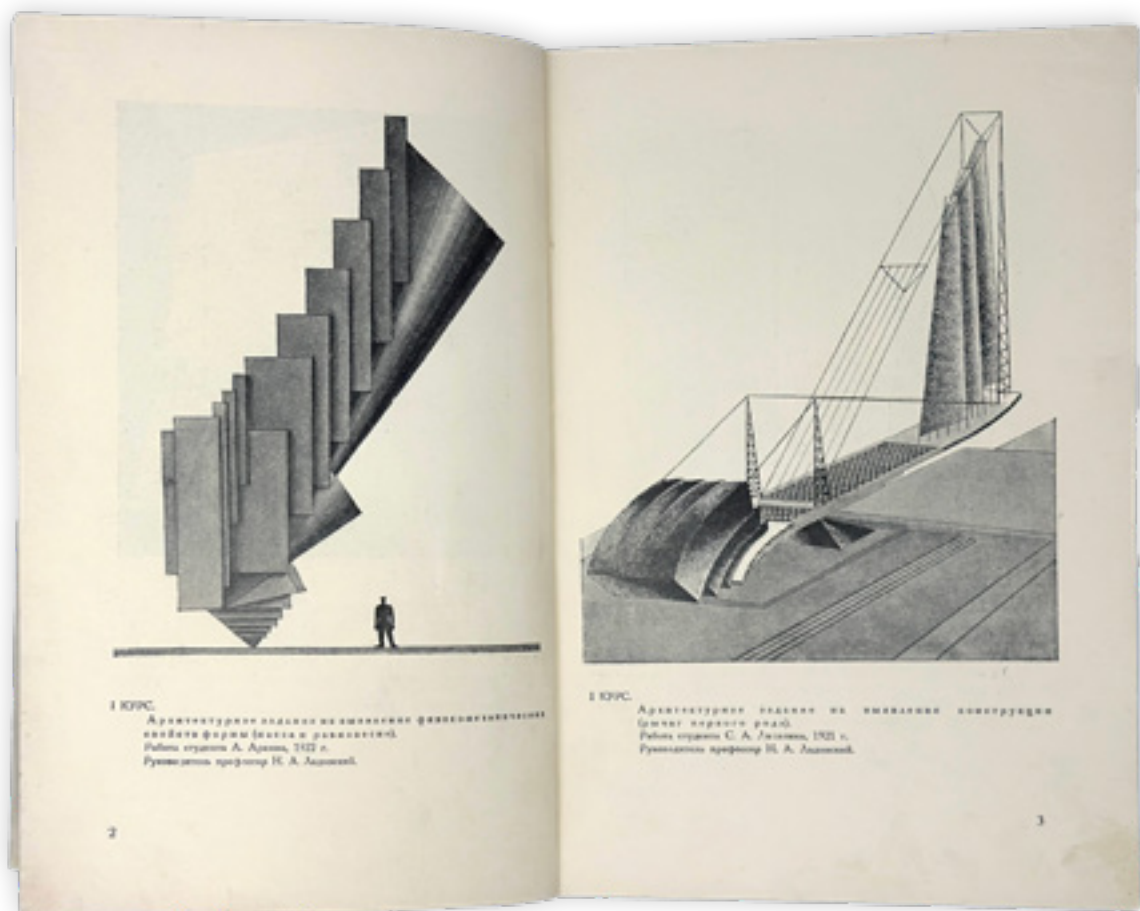
Worldcat locates copies at libraries of
Yale University, Columbia University,
Getty Research Institute, Amherst College,
Arizona State University, Art Institute of Chicago,
National Gallery of Art Library

The book presents the work of VKHUTEMAS students, renderings of factories, the Palace of Labor, communal housing and other state-sponsored projects (mostly unrealized): D. Arkin (Architectural task of identifying the physical and mechanical properties of the form - mass and balance), M. Turkus (Communal House for Workers), R. Zaltsman (House of housing stock), D. Bulgakov (Avtogorazh) , G. Glushchenko (Higher School Building - VKHUTEMAS), A. Tamm (Planning of the Moscow Zoo), A. Kurovsky (Printing House of the Izvestia VTSIK newspaper), I. Sobolev (Bread Factory), S. Glagolev (Planning of the stadium in the Leninsky District mountains) and others.

The workshops were headed by both avant-garde innovators and traditionalists: Vesnin brothers, Shchusev, Kokorin, Rytsky, Ladovsky, Dokuchaev. In 1926 the faculty of architecture was divided into three workshops: housing architecture; the architecture of public, industrial and factory buildings; planning and decorative spatial architecture. The student had to do at least one project per year of study at which of them. Being an architect by training, Lissitzky was one of the first to understand the significance of the artistic search for «left» art for the development of modern architecture. Working at the intersection of architecture and visual art, he did a lot to bring those formal aesthetic discoveries that helped shape the modern artistic culture to the new architecture.



price: **9.500 USD**



12. { ARCHITECTURAL EVOLUTION OF THE 1920s }

Khiger, R.I. Puti arkhitekturnoi mysli. 1917-1932 [i.e. **Ways of Architectural Thought. 1917-1932**]. Moscow: Izogiz, 1933. 144 pp.: ill., 2 ill. 13x10 cm.

In original printed wrappers. Near fine condition. From the series «Library of the 'Art' Magazine» edited by O.M. Beskin. Very rare.



This book is a brilliant richly illustrated compilation on 1920-30s art and architecture with a focus on constructivism. With a folding plate of a final design The Palace of the Soviets (this was one of the first images accessible to the public).

Roman Khiger (1901-1985) was a Soviet architecture critic, architect and engineer, one of the ideologists of constructivism. In 1930s he was one of the leading architecture critics in USSR. In 1928 he on his own initiative wrote an article «On the Matter of Constructivism Ideology in Modern Architecture» and brought it to the well-known magazine 'Sovremennaya Arkhitektura' (i.e. Modern Architecture). In that article he enunciated principles of constructivism and gave harsh response to its critics. The article was published and Khiger was hired and later became a deputy to Vesnin and Ginsburg on the editorial board. He was the first to professionally characterize and describe Melnikov and Golosov's art, remarkable architects of 1920s constructivism whose names were little known until 1980s.

This edition is divided into sections: period of romanticism and symbolism, formalism, constructivism and functionalism, neoclassicism and eclecticism, proletarian architecture, problems and perspectives of a near future.

With almost 30 black and white architecture designs and photos. Among them are designs by Vesnin brothers, Golosov, Shchuko, Shchusev, Fomin, Golosov, Leonidov, and some other distinguished architects.



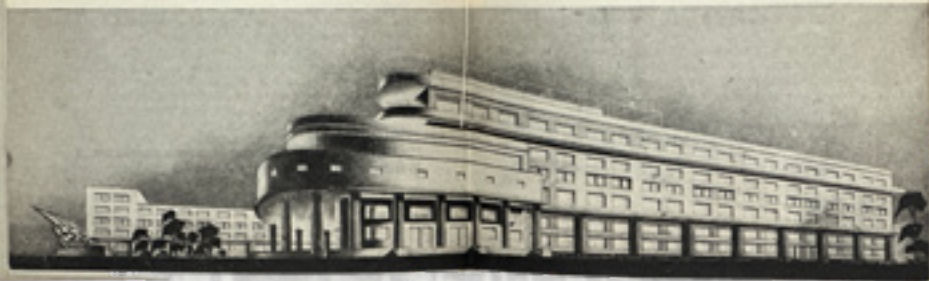
price: **1.200 USD**



эффектом символической формальной обработки к технико-индустриальным мотивам, стремясь подчеркнуть насущность архитектурных проектов коллективной мыслью пролетариата. Инженерно-индустриальная форма рассматривалась как символ, за которым скрываются силы пролетариата, преобразующего жизнь, насущного значения, формы, рычаги, движущей силой микроэкономической воли и инерционной инерции. Мощная конструкция — открытой, подчеркнутой — должна была передать и выразить силу воображаемого трудового коллектива. На этой символической основе возникла разновидность символического формализма, которую правильней было бы назвать «живым техницизмом». В архитектурных проектах этой разновидности формализма мы видели культивирование инженерной формы, только как формы, не несущей подчас никакой другой нагрузки, кроме эмпирически-выразительной (например, например, большого зала Дворца труда в виде гигантского зубчатого колеса и др.).

Символическая техника в качестве крепкой традиции вошла во все последующее развитие послереволюционной архитектуры, с особой силой возманив в моменты разработки проектов крупных общественных сооружений монументального характера.

Однако основная романтико-символическая волна вскоре сошла, и авангардное движение в архитектуре пошло на убыль. По мере постепенного осуждения хозяйственной жизни страны, укрепления ее экономической мощи и размеров



13. { CHERNIKHOV DREAMS }

Chernikhov, Y.G. Arkhitekturnyye fantazii: 101 kompozitsiya v kraskakh. 101 arkhitekturnaya miniatyura [i.e. **Architectural Fantasies: 101 Compositions in Color. 101 Architectural Miniatures**]. Leningrad: Leningr. obl. otdeleniye Vses. obiedineniya «Mezhdunarodnaya kniga», 1933. 102 pp., 101 ill. in colour mounted on the leaves: ill. 30,8x22,3 cm.

In original publisher' cloth with blind stamping. Binding is slightly bumped, but overall good and clean inside. First edition. Scarce. One of 3000 copies.

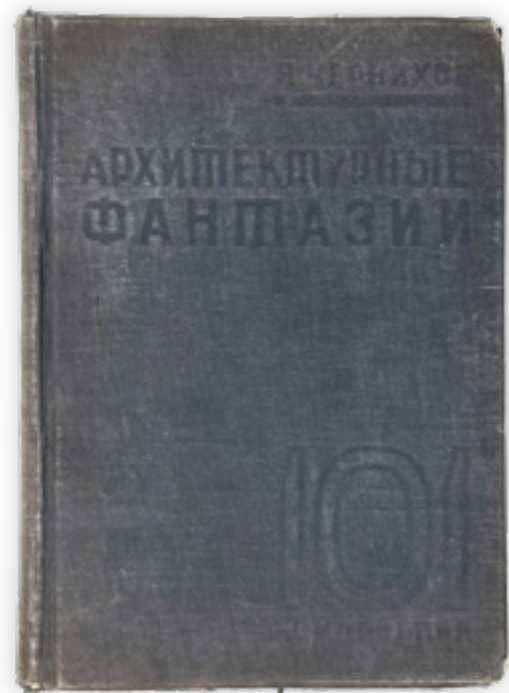


This is the last and one of the most powerful works published during Yakov Chernikhov's lifetime (1889-1951). Standing somewhat aside from the 1920s avant-garde circles, Chernikhov investigated the constructive principles of architecture and developed his own unique style characterized by the amalgam of different movements, namely suprematism, cubism, and expressionism. This kind of architectural eclecticism and an idea of a new world proposed by the architecture were unsurprisingly met with considerable resistance from the authorities.

Written in 1933, *Architectural Fantasies* was a culmination of the author's search for the form and images of a new architecture initiated by him in his previous books: *The Art of Graphic Representation* (1927), *Fundamentals of Contemporary Architecture* (1930), *The Construction of Architectural and Machine Forms* (1931), etc.

Although the Soviet Piranesi (as Chernikhov was often referred to) was always distinguished for his revolutionary tendencies, *Architectural Fantasies* exceeded all expectations: meticulous compositions depicting utopian cities and buildings, fantasies

envisioning an industri-alized future and colourful designs unordinary for the 'cloudy' architecture of the 1920s Soviet Union practically shook society. Against this background, it is a mystery how the censorship allowed something so extraordinary to appear in print.



The seeds of the architect's fantasies never had a chance to germinate in the Soviet Union: his graphical work was denounced as merely fantastical and formal. Chernikhov had no other choice but to continue his practice under the new social-realist revival. From 1935

until his death in 1951, the architect worked continuously on a series of drawings in the majority of which he inclined towards historical traditions.

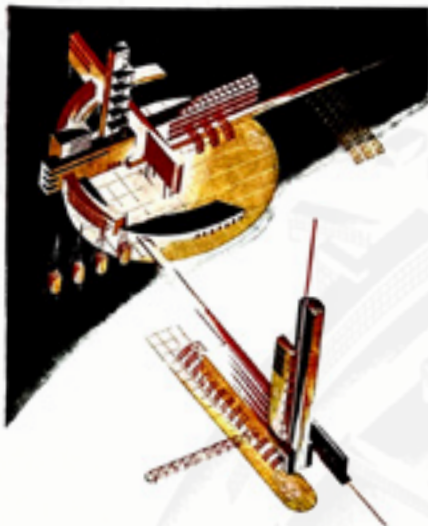
The potential of Architectural Fantasies lay dormant until Chernikhov and other Constructivist architects were "rediscovered" in the 1980s, inspiring a new generation of architects worldwide in a movement that was labelled "deconstructivist".

It is important to note, that few of his designs were built and very few appear to have survived. Amongst the latter is the tower of the Red Carnation factory in St. Petersburg.



price: **6.500 USD**





46

Объем-плоская показательная архитектурная композиция. Демонстрация объединенных элементов в выразительной пространственности.



54

Аксинометрическое изображение упрощенных объектов сооружений в конструктивно-оптимальных решениях. Показательное выделение главириона участка в некотором оплошном сочетании групп зданий.



12

Композация выделенных сооружений структурированного тела с выразительной устремленностью. Целостная двухцветовая строгая гамма.



42

Демонстрация конструктивно-объединенных монолитных элементов сооружения. Выразительная такелованность единства масс и массивная упрощенность участвующих частей.

Сложная композиция из изогнутых объемов — сооружений в аксонометрическом отображении. Надуманное построение (третий вариант).

14. { WINTER-TIME CONSTRUCTION }

Sizov, V.N. Betonirovanie v zimnee vremia v voprosakh i otvetakh [i.e. **Concreting in Winter in questions and answers**] / edited by professor B.G.Skramtaev. Moscow; Leningrad: Gosstroizdat, 1934. 148 p. 22,3x15 cm.

1 of 5000 copies produced. Original printed wrappers. Pieces of spine lost, otherwise good.
First and only edition.



As Boris Skramtaev (1905-1966) puts in his preface the reasons for winter concreting come from the needs of the 2nd 5-year-plan. Indeed in this period, the Soviet Industrialization has embraced many constructions in the Arctic and the Far East, where the condition for the concreting were rough, and in some places, for example on Kolyma in the areas under the supervision of 'Dal'stroy' on Far East, deep-frozen soil was common.

The format of the book is unusual – the Q&A consists of more than 300 questions on the subjects of: the influence of low temperatures on the strength of concrete, factors that accelerate the setting and hardening of concrete, possible deformations, questions about how to conduct work in winter, calculation of concrete cooling and control of the entire process.

No copies found in the Worldcat

The first segment includes the answers to the question why this even necessary and how is it possible. The first answer right away refers to American experience in this field, calling Soviet builders to follow by example.

Interesting work on the important element of Industrialization in the Soviet Union.



price: **350 USD**



15. { DNEIPER DAM }

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

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



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

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

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

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



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

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

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

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



price: **3.500 USD**

7



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

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

16. { MILITARY CONSTRUCTION pre-WWII }

Tekhnicheskie usloviya i normy na proektirovanie voinskikh zdaniy [i.e. **The technical conditions and norms for projecting military buildings**]. Moscow: Gosudarstvennoe voennoe izdatelstvo narkomata soyuza SSR, 1939. 144 p., 3 folding tables. 15,5x13,5 cm.

To be distributed according to the special lists, our copy being number 1644. The print-run is not stated.

Original cloth binding. Two ink stains on the front cover, from the top and the bottom of the cover. Pencil marks and marginalia in the first half of the book. The contemporary signature of the first owner on the title page of the book. Otherwise good.



An interesting work, that gives the overview of the Soviet readiness for the military construction prior to the war. It has been prepared by team of architects and engineers of Apartment and operational management of the Red Army.

As the unknown author states in the preface, the norms and regulations have been printed in haste (the reason is not stated), despite the fact, that the previous collection of the same kind was produced in 1929. He also adds that the current work should be seen as a temporary collection of norms, but the next edition would be produced only after the war in late 1940s.

Despite the urgency to produce the norms, they did not included the correlation of construction projects with air defence standards, which authors recommended to take into separate consideration in case-by-case basis.

The book includes detailed norms for all kinds of military constructions, that were different from the civil ones. The chapters include the information on barracks, headquarters and administrations, kitchens, canteens, commanding staff's houses, medical institutions, baths, laundries, bakeries, storage facilities and ice rooms, fire stations, stables, veterinary stations, forges, clubs, guardhouses, airfields, hangars, testing stations for aircraft engines and so on. The separate chapters are dedicated to stone and wooden constructions.

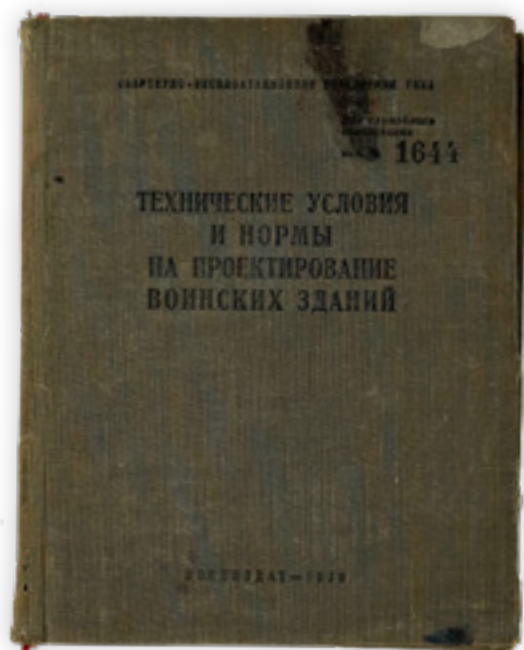
The first part of the book is marked and annotated, presumably by a person, who was overlooking the construction on the ground. In some cases, he has written next to the whole sections 'no need'

[i.e. ne nuzhno], namely barber rooms and hospitals, sections, dedicated to the kitchens, vegetable storages, and barracks.

Most of the military infrastructure of the Red Army, built in the West of the country, was conquered in the first weeks of plan 'Barbarossa' and in many cases the construction had to be started anew, often in improvised fashion as the fighting went on. In those circumstances this book likely served as the only guidance for the military engineers in the first years of the full-scale war in 1940s.



price: **950 USD**



Rare. Not in the Worldcat

2. Готовность — по социальной инструкции.

8. В районах с сильными ветрами, где наблюдается запыление кровли пылью и суги в аданна, не имеющие поточков, допускается напыление под шафер пергамента и т.д.

2. Изучаются в приведенных ниже Частных технических условиях условия пробования древесины отдельных частей, должны проводиться согласно особым указаниям КЭФ РХКА (см. таблицы-вкладыши).

10. В красильщике должны быть порошки, ситец, пробирок, ванна, и прочие принадлежности металлургического части должны быть медные, литейные или из алюминия или оловянные.

[illegible][illegible]

17. { FULL RUN }

Akademiya arkhitektury : Organ Vsesoyuznoy akad. arkhitektury pri TSIK Soyuza SSR. [i.e. **Academy of Architecture: Organ of the All-Union Academy of architecture at the Central Executive Committee of the USSR**]. Moscow: Publishing house of the All-Union Academician. architecture at the Central Executive Committee of the USSR, 1934-1937.

Issues 1-2 (1934), 1,2,3-4,5,6 (1935), 1,2,3,4,5,6 (1936), 1,2,3 (1937). 27x21 cm. Original publisher's cloth bindings. P.113-114 of N1-2 (1935) and p.29-30 of N1 (1936) are misbound. Bindings are re-backed, minor staining of the pages, but overall in very good condition.

Complete run of the periodical.

One of the most important and influential architecture periodicals at the time, printed in 3750-5000 copies for the members of Architect Union of USSR.



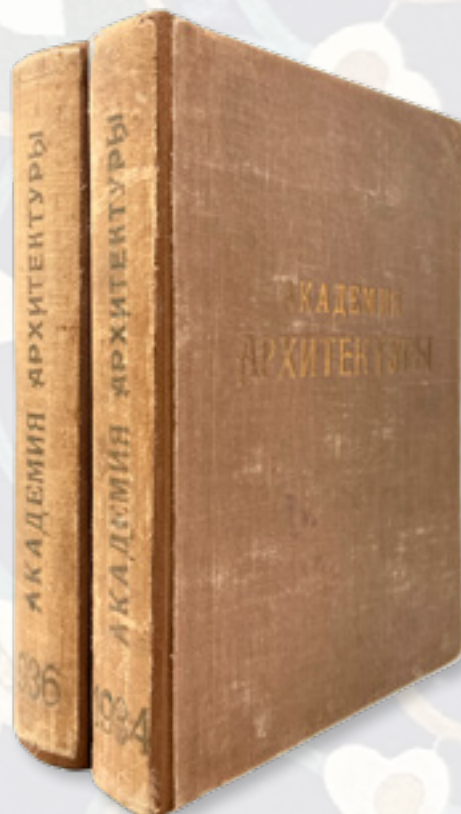
The magazine has included the research projects of the members of the academy, the blueprints and photos of the ongoing projects, the summary of the architectural news outside of USSR, with the photos of the recently completed buildings, the history section and the bibliography. One section is called 'The tribune of the architect', dedicated to the theory of architecture – for example, in this section in the 1-2, 1935 issue two articles are placed 'The principles and work of the architectural-project workshop number 6 by N.Kolli (he has led one of the most advanced team of Soviet architects at the time, completing several of the first metro stations, as well as suggesting the designs for the main stadium of USSR 'Tsentralniy stadion SSSR (not completed), and Palace of the Arts in Uld-Ude (Buriatia, not completed) and 'On architectural face of the Soviet factory' by I.Nikolaev.

The regular contributors to the magazines were Alexander Kuznetsov (1874-1954), Lazar Rempel (1907-1992), Alexei Nekrasov (1887-1950), Evgeniy Lansere (1879-1942), Nikolai Kolli (1894-1956), Ivan Matsa (1893-1974), Arkadiy Arkin (1904-1983) and others. The periodical included discussions or the projects of all the important ongoing buildings of 1930s – Moscow Metro, White Sea Baltic channel and other Stalin-inspired constructions, Magnitogorsk, Palace of the Soviets etc.

In 1937 the Architectural exhibition took place in Moscow, the event was covered extensively in the last issue of the periodical, as well as the first meeting of the Architects' Union. The planning

of the cities and works on parking architecture also included, for example the work by Iosif Goldenberg (1907-1984), 'The planning of cities of USSR' and 'Green cities and park architecture' by Leonid Lunts.

The architecture students also receive a chance to publish their projects in the periodical, to them a separate section is dedicated in the issues, that were printed close to the end of the school year. One of these selections include the designs for the North River Terminal on Moscow River,

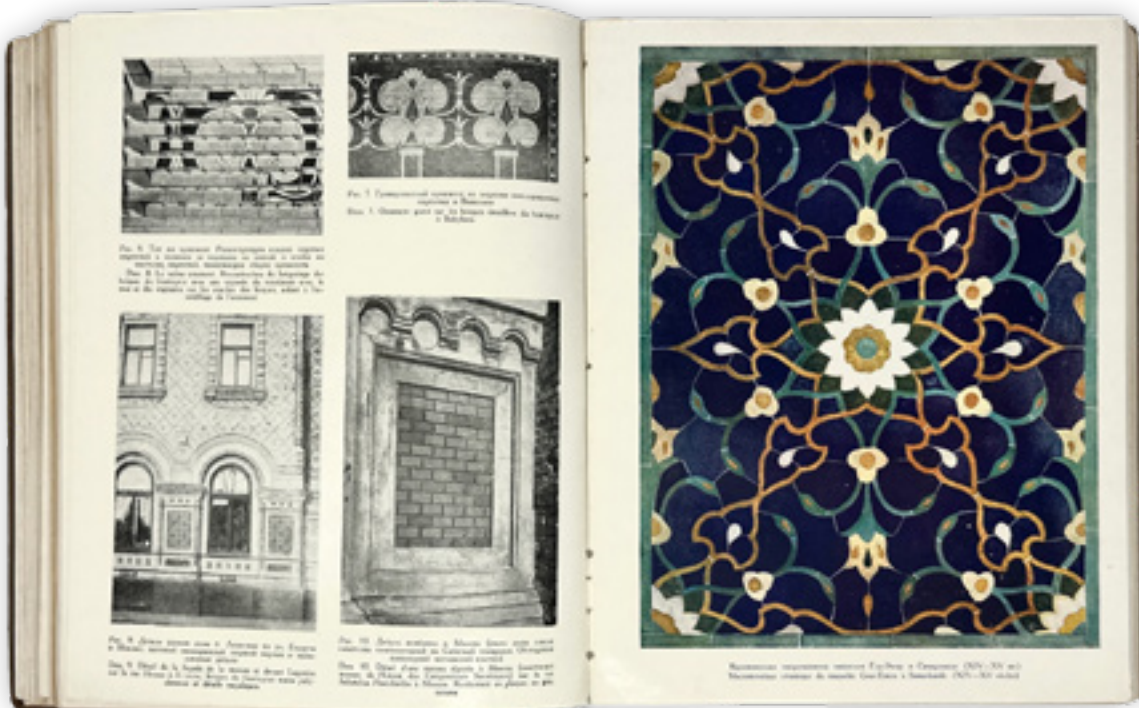


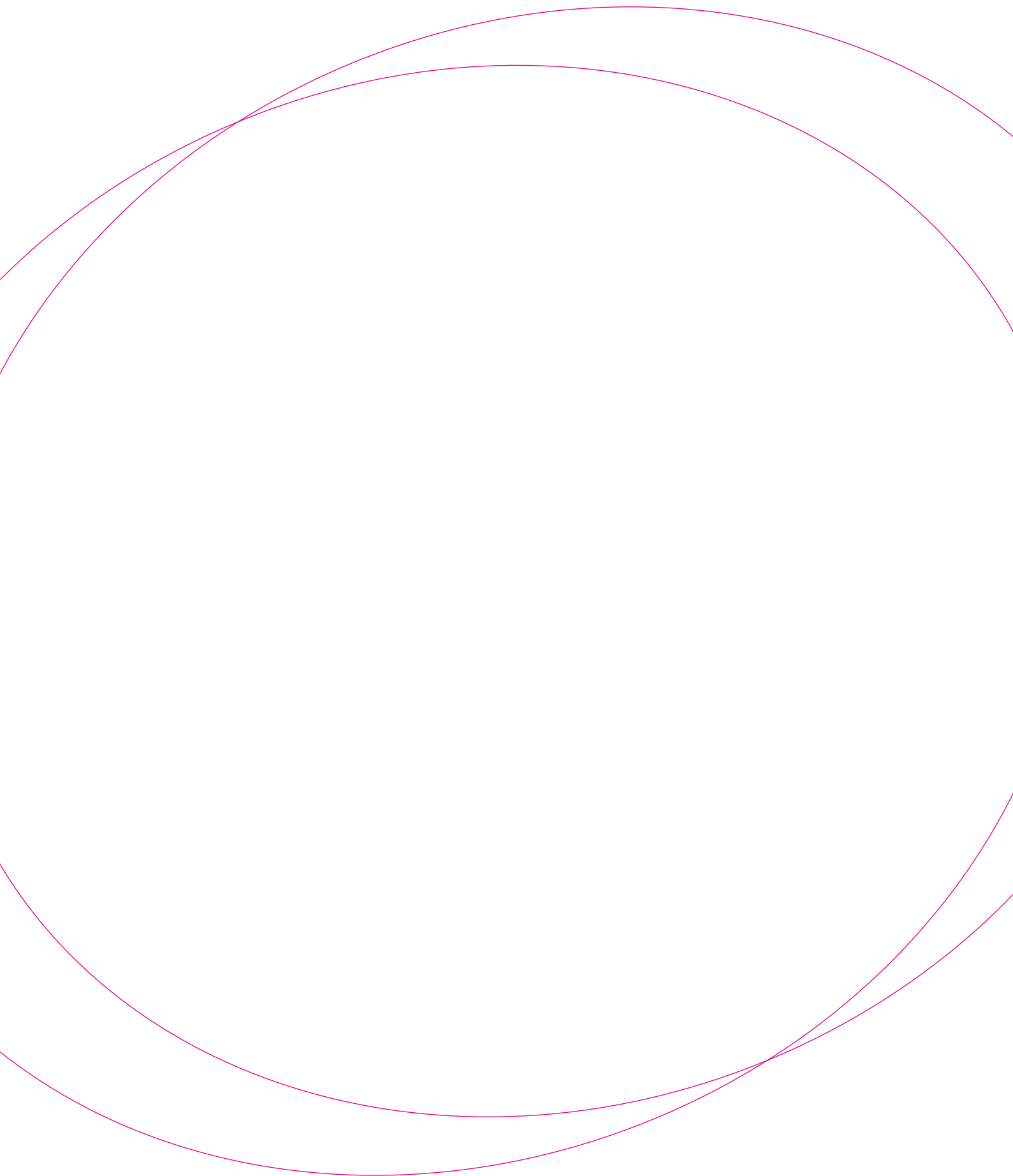
which was eventually built in 1937. Overall, comparing this periodical with 'Stroitelstvo Moskvy' or 'Arkhitektura SSSR', we can notice the broader topics for the articles, with many foreign projects covered, as well as from the furthest parts of USSR. The tables of content and captions for the photos are dubbed in French, as well as in Russian.

The typical length of the issue was around 80 pages with the double issues usually having 130 plus pages.



price: **7.500 USD**





PERIODICALS

18. { LISSITZKY }

Broom: An International Magazine of the Arts Vol. 4, No. 3. Berlin, 1923. 34x23 cm.

In original constructivist wrappers. Very good condition. Neat restoration of the edges of the issue.



Woodcut cover design was created by El Lissitzky (1890-1941), one of the leading figures in Russian avant-garde art. He is best known for his photomontage experiments and international art projects. In 1922, Lissitzky moved to Berlin as a cultural representative. He worked on establishing contacts between Russian and German artists, as well as introducing Russian avant-garde into European modernism.

The monthly 'Broom' (1921-1924) was instrumental in introducing Americans to European modernist art through reproduction of works. Among texts is an article "A Note on Modern Russian Art" by Ukrainian artist Louis Lozowick (1892-1973) who later emigrated to the USA and published a book on Russian constructivism.

Worldcat shows paper copies located in LoC, California, Chicago, Minnesota, Notre Dame, Central Florida Universities, NYPL, Philadelphia Museum of Art



price: **1.950 USD**



[illegible]

It was the teacher's boat — it seemed — she thought, longer than her own. Fishing, then, doubtless, as every woman is to let her hair fly. Finally split with anger as had kind others before and fishing to the full.

The woman climbed into bed and revivified her husband with her cold feet. Why so cold and wet? I have been to the brothers to buy their sheep, but they refused and beat me!

Therese's cousin, his son. They went to the brothers' house, told them and all their people, and dissembled them one by one as they were brought from within. Only the women were left. There as one would ask: What? said Therese. Should we go too? This story she told twice the five women and left them that.

In conclusion, I am sure that the family has no heart to punish its sister as the daughter that she is proud of them, that there is little property in view for their offspring. — Hence it seems to pass that no one here that time forward thought them worthy of sight but evil. *End in his own*

WILLIAM CROSBY WILSON



George Ormerod

The Stages of Death



George Gandy

number

APPROVED: _____

Madisonians were the period most propitious for the production of art, for then belief and existence were one. We might even say that there is something madisonian in every genuine artist. Belief is still the foundation of the artist's existence;—he it only the belief in his own fiction. A great measure of reality is retained in the grasp of the artist.

It has been said that God exists inasmuch as he is believed in. Not true in Britain where it is not believed. The human masses have no longer any belief or reverence (as it was stated in these pages three months ago) in the "Mightiness of Money"; in our society has no longer a God.

The artist, glorified by the history of art, is perhaps only a refinement in this golden society. I imagine that our lovely Swedish business men consider the artist, living in dreams and children, much as they consider the fugitive. Let him leave his studio and waste his heart in only like vapours, his self-education of this age concerned: beauty, wealth, power, class, —

The artist, who can inspire such people seriously must be moved out of hard wood, must lose their stiffness and will control, must sweep the whole bundle of flowers.

large λ may be the parameter of the first

The name of George Hesse evokes a new style of drawing.—*James* points to, very good pictures, of which his largest, "Gnomes," a "Winter's Tale" is undoubtedly a remarkable production, but his artistic profile is most distinct in his drawings.—He has a style, which does not derive from Cassius or Pissarro, from Manet or Rodin, or from any other of the artistic theories of to-day. His manner deep, glassy, hard, even line, which never ceases with an apocryphal, exists independent of other art. It exists as the style of George Hesse.

The last case of this kind was *Drummond*. He was floating precisely a flume during about a lag. *Agathis* made ready to submerge his horn. Do you know how the *Agathis* passes the lag which it will submerge in? *Drummond's* leaving the k and within gunshot then at the first sound of his horn: the *Pearl King*, the "santa lightship", the judge, the lawyer and Robert Watson, that Johnny pump-up of public fraud.

19. { DZIGA VERTOV }

LEF. Zhurnal Levogo fronta iskusstv [i.e. **LEF. Magazine of the Left Front of Arts**].
Moscow: 3ya tipo-litografiya transpechati, 1923.

#3 (1923): 40, [1], 40a, 41-186, [1] pp.: ill.+5 pp. of ads. 23x15 cm. Original constructivist wrappers by Alexander Rodchenko. Layout and letterpress by Varvara Stepanova. Bits of spine are missing from the top and the bottom. Occasional foxing on the front wrapper. Otherwise very good.



This issue of LEF magazine is one of the six printed in 1923-1924 in the original 'LEF', the theory from this periodical has long outlived its authors and became fundamental for understanding Russian constructivism.

This issue includes the articles by Osip Brik, Igor Terentiev, Boris Arvatov, Nikolay Chuzhak, poems by Khlebnikov, Tretiakov and Aseev etc.

An article about Rodchenko's students from this issue is illustrated with photographs of their constructivist furniture projects.

Arguably the most important in this LEF issue are two pieces – one by Sergei Eisenstein on 'Montage of attractions' film editing method suggested and used by the master; and Dziga Vertov's manifesto on Kino-Oki [i.e. Cinema Eyes].

In this manifesto author talks about this concept, that he sees at the advanced version of human eye, when the brain is relaxed and perception is clear. The 9-page article's layout is also avant-garde, with main postulates printed in squares, the font varies throughout the pages etc. It's safe to assume that the composition of this article's layout was created by Varvara Stepanova as well.



price: **850 USD**



20. {PINUS}

Krasnaia Niva [i.e. **The Red Niva**]. #9, 1930. 19 p. 30x23 cm.

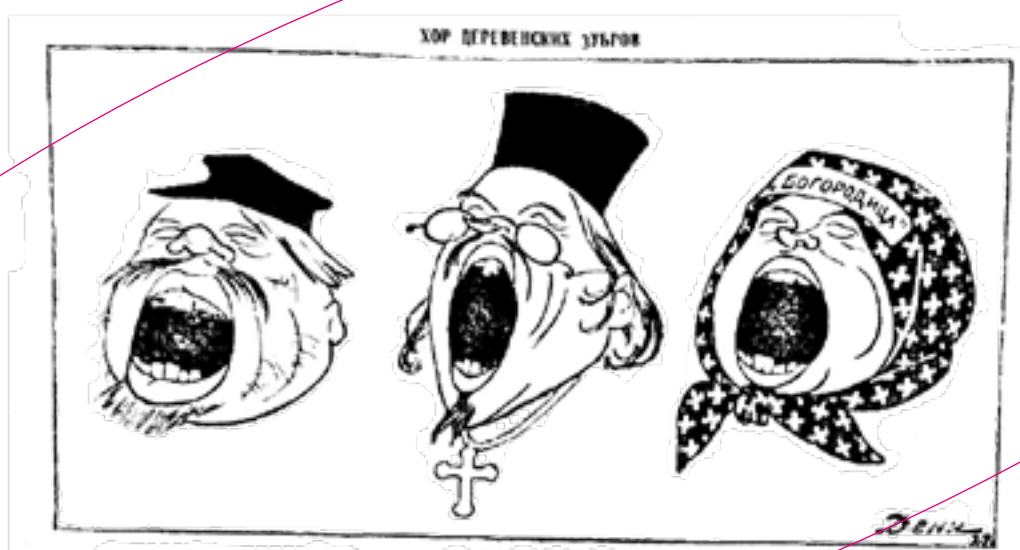
Original illustrated wrappers. Spine is rubbed, otherwise good.



Photomontage by Natalia Pinus (1901-1986), VKHUTEIN graduate who is best-known for her work in poster design. Her designs for books and magazines are less-known. Interesting content in this issue: drawings by Moor, Deni and Filippovich; reproductions of AHR posters; photos by Nikolai Petrov with Pinus montages; the advertising for the magazin 'Proletarskiy avangard' (Proletarian avant-garde).



price: **750 USD**



21. { RODCHENKO }

Internationale Literatur [i.e. **International Literature**]. #1,2 for 1932. Moscow: Staatsverlag für schöne literatur, 1932. No.1: 160 pp.: ill., 2 ills. No.2: 118, [2] pp.: ill. 25,5x17,5 cm.

In original constructivist wrappers with flaps of the back covers. #1: Tears of the spine, rubbed, some stains, otherwise very good. #2: Small fragments of the spine lost, faded, minor tears of the spine and covers, otherwise very good and clean internally.

In German. Rare. Constructivist cover design and layout of the magazine produced by Alexander Rodchenko (1891-1956).



It features a red (Communist) globe that is either "declaring" internationally relevant literature or is being invaded by it. A flap of each back cover contains a table of contents and brief info on the contributors to the issues. The periodical was edited by the Polish writer Bruno Jasieński (pseud. of Wiktor Zysman; 1901-1938), known as the leader of the Polish Futurist movement. In 1929, Jasieński moved to the Soviet Union and settled in Leningrad where he accepted Soviet citizenship. Jasieński became editor-in-chief of the Polish-language monthly *Kultura mas* [i.e. Culture of the Masses].

From 1933 to 1937, he worked in the editorial staff of the multilingual magazine *Internatsionalnaia literatura* [i.e. International Literature]. He worked in various literary departments of the Communist party and at the Union of Soviet Writers. By the mid-1930s, he became a strong supporter of Genrikh Yagoda's political purges within the writers' community. After Yagoda's arrest in 1937, Jasieński lost a powerful protector. Soon, Jasieński was expelled from the party and was caught up in repressions. In 1937, he was accused of counter-revolutionary activity and executed.

The multilingual magazine *Internatsionalnaia literatura* (1933-1945) was the central organ of the International Association of Revolutionary Writers. The magazine succeeded the periodical

Literatura mirovoi revoliutsii [i.e. Literature of World Revolution] (1931-1932) and published prose works, theoretical and critical articles. Issue #1 includes the article "Das revolutionäre Theater im faschistischen Japan" [i.e. The Revolutionary Theater in Fascist Japan] written by Seki Sano and translated by E. Balashova. Two inserts supplement the text and show pictures of the production. Issue #2 contains the section "Die Sowjet Schriftsteller an die ausländischen freude des sozialistischen aufbaus" [i.e. The Soviet Writers on the Foreign Joy of Socialist Construction] that houses essays by N. Aseev, I. Selvinskii, K. Selinskii, L. Nikulin, etc., and features small portraits of contributors.



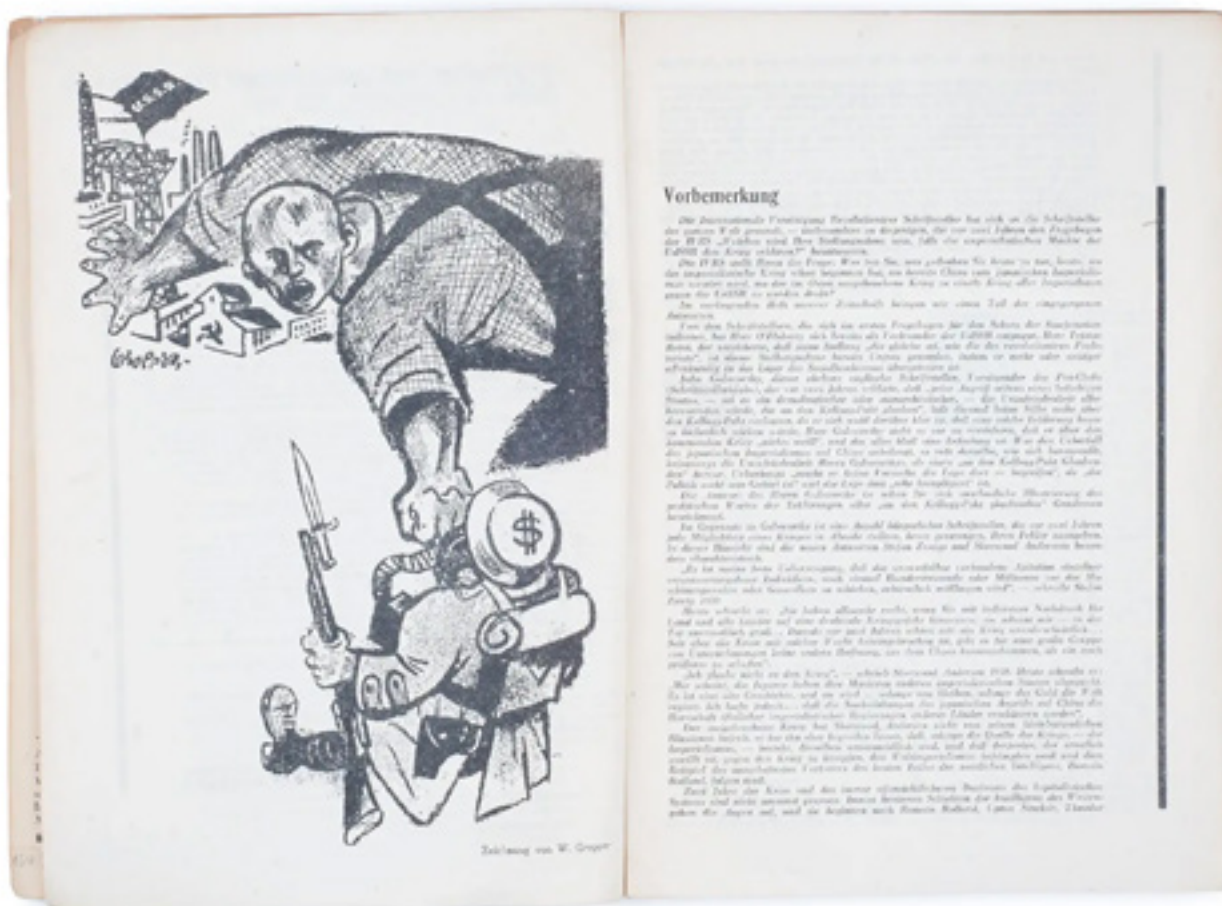
Worldcat shows copies of this issue located in Wisconsin and Minnesota Universities, Amherst College. Some 1932 issues are located in Harvard University

The Hungarian writer Antal Hidas, whose works and whose portrait are published in the magazine, was warmly welcomed in the USSR but was arrested during the Great Purge and exiled until 1944. The Austrian writer Hugo Huppert published the poem "Schanghai" in No.2. In 1927, Hugo Huppert was invited to the USSR. He traveled across the country for a long time and from 1934, was the editor of the Moscow Deutsche Zentral Zeitung [i.e. Central German Newspaper] (the organ of the German section of the Communist International). He also edited Internationalen Literatur – Deutsche Blätter [i.e. World Literature - German Pages] in 1936. During the Great Terror, Huppert supported the Stalinist purge and criticized several of his coworkers. In 1938, Huppert was arrested and released in a year. Issue #2 published two illustrations created by the American artist William Gropper.

A small drawing illustrates Hugo Huppert's poem with a Communist who won a battle. Another illustration is a full-page drawing, featuring a huge but weaponless worker standing against an armed enemy.



price: **950 USD**



22. { FULL RUN OF RADIO ENTHUSIAST }

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

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

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

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

#1-10, 11/12 for **1927**;

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

#1-12 for **1929**;

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

Overall 81 issues.

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

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

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



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

Not found in Worldcat



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

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

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



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

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



price: **12.000 USD**



Ежемесячный
журнал
ВЦСПС и МОСПС

РАДИОЛЮБИТЕЛЬ

посвященный
общественным и техни-
ческим вопросам радио-
любительства

№ 11

1929

Московский эфир

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

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

Все это, конечно, нужно, но...

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

Что думал т. Любич три года назад

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

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

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

XII ГОДОВЩИНА ОКТЯБРЯ В МОСКВЕ



Эскадрилья аэропланов над Спасской башней Кремля

есть мачты, здания, приборы для подводимого тока.

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

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

А теперь?

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

ВЦСПС показал пример...

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

и поплатился

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

Отстроиться, конечно, можно, но...

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



Престарелая няня никак не может разобрать, кто кому мешает.



SOVIET **PARADE** BOOKS

23. {TELINGATER}

Voroshilov, K. Stalin i Krasnaya armiya [i.e. **Stalin and the red army**]. Moscow: Partizdat; Krasniy proletariy, 1938. 40, [2] p., 8 l.ill., 5 maps 32,7 x 26,5 cm.

1 of 5000 copies produced.

Original cloth binding. Fabric red ribbon-bookmark. Bas-relief of the coat of arms of RSFSR on the front cover.

Very good condition, occasional soiling of the pages, spine is slightly rubbed. On the front endpaper there's a contemporary inscription 'To Dinochka Pronina, the swell pioneer, for her good grades from her mother. April. 1938. Moscow'.



The first edition. The book was written by Kliment Voroshilov (1881-1969), the minister for defence at the time and designed by Solomon Telingator (1903-1969), one of the most prolific Soviet designers of 1930s and the student of El Lissitzky.

Apart from him a group of designers and technical editors were working on the book, including V.Lodiagin (headpieces and endings), D.Pichugin (the picturesque endpapers), N.Lebedeva (polygraphic supervisor) and A.De-Lazari as a map designer.

The typographic work executed by 'Krasniy proletariy' is on very high level.

The book is the classic 'gala' Soviet book dedicated to Stalin's relations with the Red Army. It's supplied with the maps and the artwork reproductions, dedicated to Stalin. The covered period is mostly the Civil War of 1917-1921 praising Stalin in all the possible ways as an army commander.

Several facsimiles show the important telegrams from Lenin to Stalin and back and from Dzerzhinskiy to Stalin during the same years.



price: **1.500 USD**



24. { RODCHENKO }

Pervaya Konnaia [i.e. **The first cavalry**]. Moscow: OGIZ, IZOGIZ, 1938. 282 p.+ various inserted leaves. 36x31 cm.

Original green cloth binding with red gilt. Original cloth folder with mounted photographs.
Second edition. Extremely rare with the folder. Complete set.



One of the best-known editions, prepared together by Alexander Rodchenko and Varvara Stepanova. With photographs by Alexander Rodchenko, Arkadiy Shaikhet, Ivan Shogin etc.

The printing was conducted at 1st Exemplary Printing Works of Poligrafkniga Trust of OGIZ; 5th Lithography Works of Mosoblpoligraftrust; Typesetting and Printing Shop of IZOGIZ; Moscow Printing Institute; Ivan Fyodorov 21st Printing Works of OGIZ; 24th Lithography Works of OGIZ.

The book was printed using different techniques: lithography, bronzing and lacquering (for half-titles, maps, endpapers and poster reproductions), relief printing (for photographs and texts) and photogravure.

The book was supposed to reflect the history of the legendary First Cavalry Army, that played a pivotal role in the Civil War and allowed the Red Army to be victorious on different fronts - whenever the frontline was in a deadlock, the First Cavalry was sent there for a surprise attack on the positions of the White Guard. However, few historical photographs and the evidence survived from the Civil War years, so how much of the Soviet myth is actual is hard to say nowadays. However this book, one of the most elaborate examples of Soviet pre-war printing, centrally played a pivotal part in creating the myth. According to Varvara Stepanova, the challenge of designing photo-book without the photos from the time was real - they had to supplement with the photos,



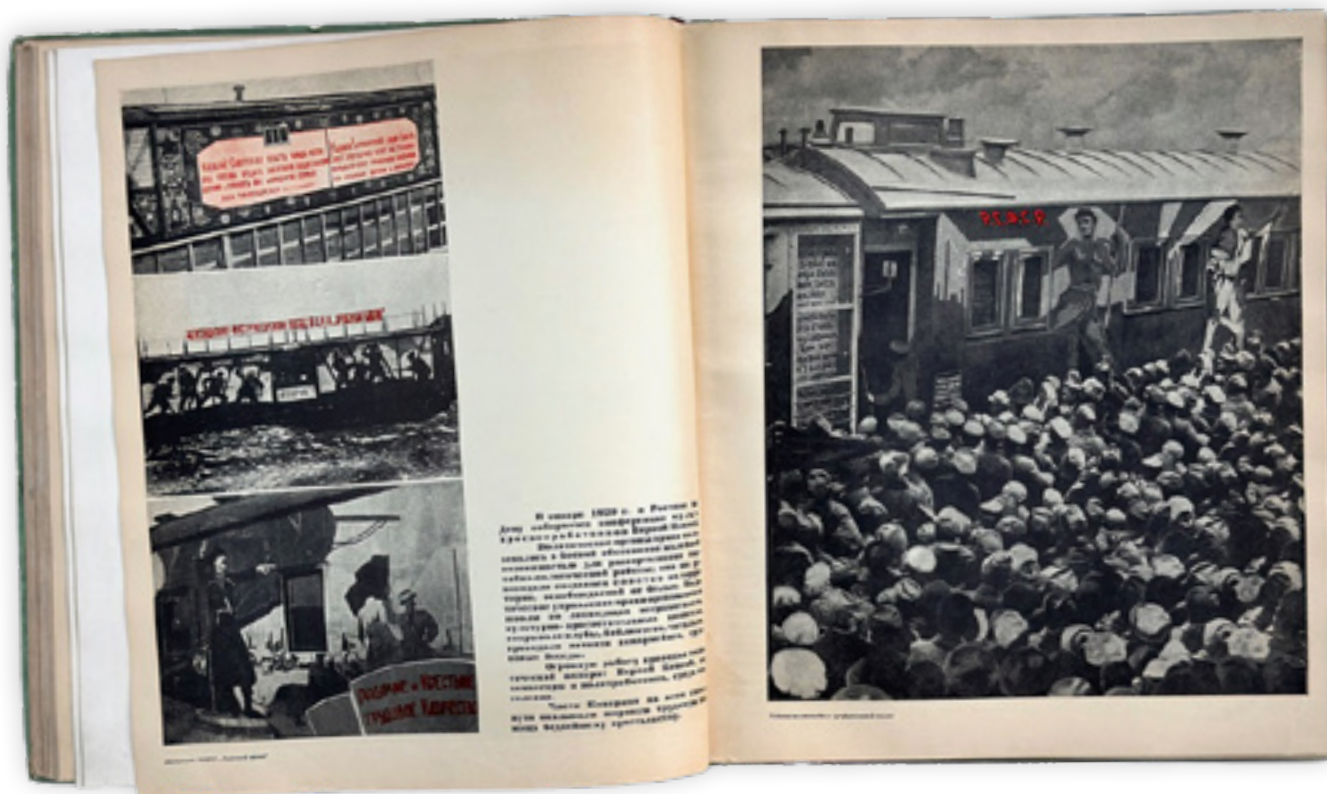
taken later, of the same regiment, as well as with the portraits of the commanders, the posters from civil war and the documents and telegrams that have survived. As a result the album contains a lot of photo-collages and panoramic shots.

A lot of the photographs purposely were taken from below - an unusual angle at the time, as if the viewer is looking on horsemen from the ground. It also added the monumental effect, sought by the creators.



price: **13.500 USD**





25. { TRIUMPH OF SOVIET MEAT INDUSTRY }

Kolbasy i miasokopchenosti [i.e. **Sausages and Smoked Meat Products**]. Leningrad: Pishchepromizdat, 1938. 274 pp.: ill. 31x44 cm.

In original cloth with silver debossed lettering and embossed ornament on front cover; block fastened with red cord. Owner's inscription on the half-title. Small crack at the top of the spine. Very good condition.

First and only edition. One of 4000 copies. Scarce.

Compiled by Abram Konnikov (1901-1981), one of the well-known figures in the Soviet food industry, co-author of the legendary cookbook "The Book of Tasty and Healthy Food" (1939).

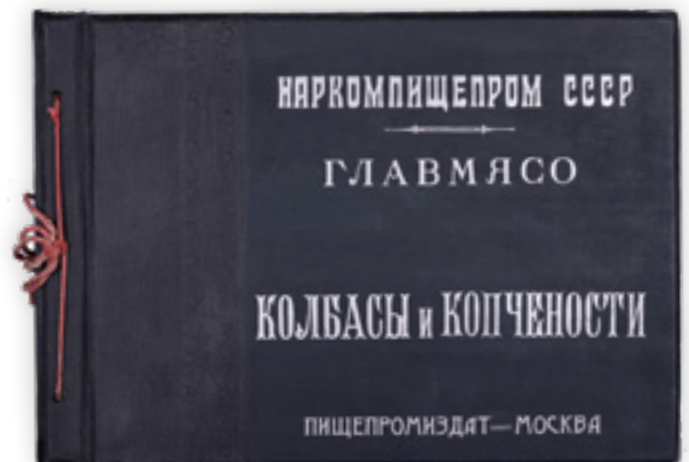


This parade edition was published by the Main Directorate of the Meat Industry for wealthy party officials. Despite shortage of food lasting all the Soviet decades, some social groups were profusely supplied, in particular, with high-calorie meat and meat products. This heavy album of 6,5 kilograms was intended to lie on wide office tables.

The catalog contains meat products which didn't appear in ordinary stores at that time: recipes and drawn images were published to demonstrate achievements of the meat industry. These sausages and smoked meats were cooked at the enterprises of the People's Commissariat for Food Industry.

In the early 1930s, a delegation of the Soviet meat industry was sent to Chicago to master new technologies and practices. The People's Commissar for the Food Industry, Anastas Mikoyan visited the USA personally in 1936 and managed to achieve the rapid development of the food industry. The new butchery combinats were equipped with advanced machinery.

Unlike most parade editions of that time, the layout of this catalog is rather inelaborate, without photomontages and fold-outs. The entire album was printed on coated paper leaves. Recipes of the products are placed on the verso of leaves. The recto of leaves features colored lithographic illustrations by V. Loginov that attract much more attention. Overall 121 images show High-Grade Checkered Glazed Sausage, First-Class Russian Frankfurters, High-Grade Sujuk Sausage, High-Grade Smoked Mutton Ham, etc.



The only copy is located in Chicago University



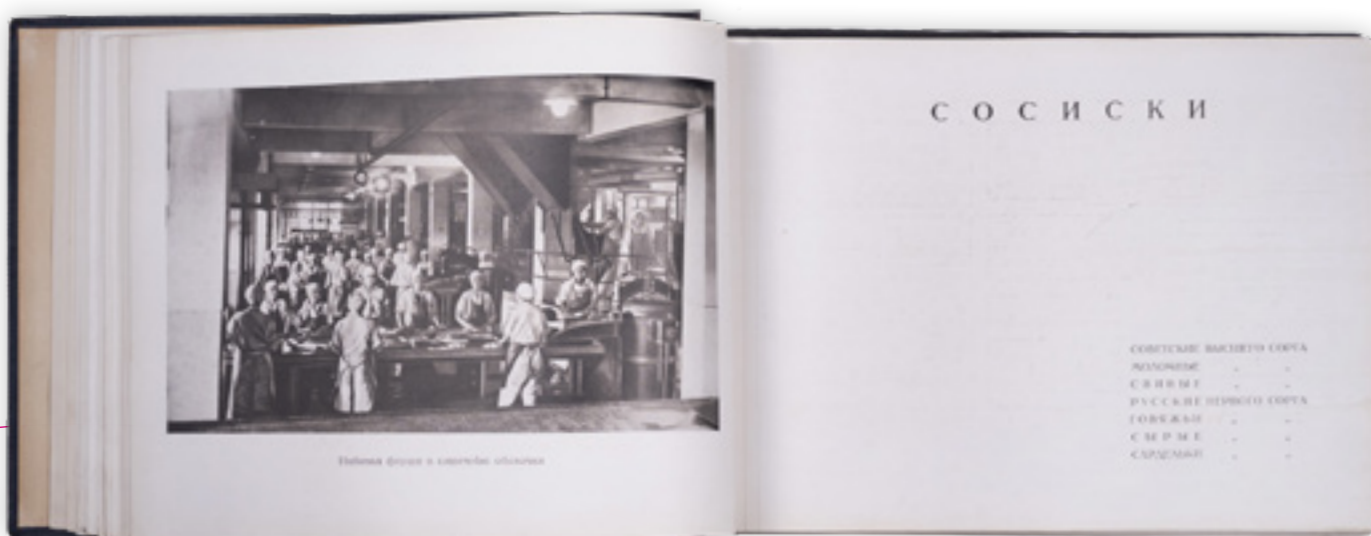
ЕВРЕЙСКАЯ ВЫСШЕГО СОРТА
HIGH-GRADE JEWISH SAUSAGE

The captions defined them in Russian and English. According to the printer's information, the book illustrations have been created for about 2 years. The products were divided into 11 sections. Each one opens with a photograph: the Leningrad Butchery Combinat named after Kirov, the Semipalatinsk Butchery Combinat, processing mincemeat, new machinery installed, and so on. Also, the edition closes with a photo of the Engels Butchery Combinat.

This large album was outrun by thin non-parade albums on separate types of meat products; they came out under the same title "Sausages and Smoked Meat Products" but consisted of 30-70 pages only. Of a few versions of the 1938 edition published, this one was the most expensive.



price: **RESERVED**





**CHILDREN'S
BOOKS**

26. { UKRAINIAN RENAISSANCE }

Budiak, Yu. Aist i liagushki [i.e. **Stork and Frogs**]. / Translated into Russian by A. Pavlova. Kyiv: Kul'tura, 1930. 12 pp.: ill. 17,5x17 cm.

In original illustrated wrappers. Tears of front and back covers repaired, traces of pencil on the back cover, soiling, otherwise good.



A children's book by remarkable Ukrainian writer Yuri Budiak (pseudonym of Yuri Pokos; 1879-1942). Born in the Poltava province, he debuted with his own poems in 1895. He frequently changed jobs, served as a sailor and even participated in the Second Boer War.

After he came back to Ukraine in 1906, he published in periodicals 'Rada' [Union], 'Literaturno-naukovi visnyk' [Literary and Scientific Messenger], 'Ukrains'ka khata' [Ukrainian House]. After the February Revolution of 1917, Yuri Budiak was an active figure in the Ukrainian movement and worked in the Central Rada, then in the Bila Tserkva society 'Prosvita' [Enlightenment]. In 1922 and 1924 he was arrested by Soviet authorities blaming him for welcoming Petliura – however, he was acquitted.

In the 1920s, he joined the literary group 'Plug' [Plow] and regularly published. At that time, he released seven poetry collections and several prose books, including children's stories. In the mid-1930s, a range of Ukrainian literary representatives were executed. Yuri Budiak was also arrested and accused of counter-revolutionary and nationalist journalist activities. He was sentenced to five years of GULAG camps. Budiak had survived the sentence but died in occupied Kyiv in 1943.

The only copy is located in Richmond
Public Library

This children's poetry book was designed by Mikhail Yantsyn (1890-1942). He was known as a book illustrator, landscape and portrait painter, theater artist. Born in the Turkestan region, he graduated from the Skobelev gymnasium, then studied at the Faculty of Law of St. Petersburg University and the Central School of Technical Drawing of Baron A.L. Stieglitz. His spouse was children's writer Vera Vasil'eva with whom he moved to Kyiv in the late 1920s.

price: **650 USD**





У прудочка
На листочке
Сидит квакушка —
лягушка
Да всё: ну-у!
Да всё: ну-у!
Две других из камыша
Тихо, тихо, чуть дыша,

Да всё: ну-у!
Да всё: ну-у!
Им четвертая
соседа
Их сестрица —
однолетка
Ду-ду-дуу!
Ду-ду-дуу!

А лягушка
белобрюшка:
Ква-ки-ка!
Ква-ка-ка!
Им с зеленого
листка:
Ква-ки-ка!
Ква-ка-ка!
Ну-ка, братцы,
Ну, сестрицы,

Вылезайте
из водицы,
Вылезайте
на лужок —
Погулять и
порезвиться
На зелёный бережок!
Кво-ква-кво!
Кво-ква-квок!



Прыг-прыг-прыг
К ним лягушонок,
Лягушонок-
несмышлёнок,
Квак—квакнул:
Уто-
нул!
Уто-
нул!
Лист хвать его
за брюшко,
Клювом длинным
вверх взметнул!
И...
глотнул!

Прыг-прыг
пятая лягушка,
Их весёлая подружка,
Да: Где кум?
Где же кум?
Отвечают ей подружки,
Сестры-квакушки —
лягушки:
У-то-
нул!

У-то-
нул!
Да ну-ну?
У-то-
нул!
Кум, наш кум
У-то-
нул?
У-то-
нул!

27. { SOVIET NATIONAL POLITICS }

Tarakhovskaia, E. *Amare detskii sad* [i.e. **Our Kindergarten**]. Moscow: Molodaia gvardiia, 1932. 16 pp.: ill. 21x18,5 cm.

In original illustrated wrappers. Very good, some soiling, small tear of spine, few ink notes, small piece of paper glued to front cover, traces of glue on spine.

Lithographed throughout. Edited by Jewish children's author Esfir' Emden.



This early Soviet children's book represents the development of national minorities in the USSR through a story about a kindergarten built for socialist Romani people. The Romani word "amare" means "our". Thus, the title combines Romani and Russian words.

Since 1925, the propaganda of socialist changes had begun for Romani people as well. The All-Russian Romani Union was formed in 1925, the workers' clubs were founded and the schools were opened for teaching the new written Romani language, the periodical "Romany Zoria" [i.e. Romani Dawn] was published, the Moscow Romen Theatre was organized in 1931. That was the time of cultural renaissance based on Soviet ideas. In the late 1930s, when the campaign of Romani stable habitation had no success, every project, excluding theater, was closed.

This book shows how Romani children spend time as communists while their grown-ups work at factories. The children praise Budenny, organize their own carpentry workshop, gather at a meeting and discuss topical questions. This book compares their old and new daily life in simple details. At the meeting, one participant asks why a child from non-socialist family is prohibited to leave a living tent and has no toys. A leader of the meeting replies that together they will produce some toys for that child.

Worldcat shows copies located in Princeton, Wisconsin, Chicago Universities, Vassar College

The edition is designed by Nina Pamyatnykh (Kashina; 1903–1985). She graduated from the Perm Regional Art College in 1922, where she studied under I. Ikonnikov, kept studying at VKHUTEMAS-VKHUTEIN in Moscow in 1922–1930. Among her masters were K. Istomin, V. Favorsky, P. Miturich, N. Kupreyanov. Her spouse was artist Mikhail Nedbaylo. As an illustrator, she collaborated with OGIZ and the Molodaya Gvardiya publishing house. During WWII, she designed propaganda posters for the TASS Agency.



In the best tendencies of early Soviet children's books, Nina Pamyatnykh created a range of notable compositions for illustrations and depicted characters freely: some of them are just outlined, others are drawn as colored spots. To show children's olive skin, yellow and gray colors were superimposed on each other when printed. In all, only four colors were used for the creation of this remarkable work.



price: **1.500 USD**



28. { DEINEKA }

Kirsanov, S. Vstretim tretiy [i.e. Let's meet the third] / design and the cover by Alexander Deineka. Moscow; Leningrad: GIZ, 1930. 12 p. 20,4 × 15 cm.

Slight soiling of the front wrapper. The bleak traces of children's fingers on the title page, otherwise a very good copy.



A great collaboration work by two influential Soviet avant-garde figures – poet Semyon Kirsanov (1906-1972) and artist Alexander Deineka (1899-1969)

One of the last Soviet futurists, Kirsanov wrote his first poem *Smeshno, kak budto zhizn' dana* [i.e. It's Funny, as if Life is Given] in Odessa in 1916. From the early years, Kirsanov actively propagated avant-garde tendencies in literature and was the organizing force behind the Southern Association of Futurists (1921). In 1926, Semyon published his first collection of poems *Pritsel. Rasskazy v rifmu* [i.e. Aim. Stories in Rhyme], which was followed by his most famous work *Opyty* [i.e. Experiments] a year later. Having achieved widespread fame, Kirsanov together with Alexander Bezymensky, Vladimir Lugovsky, and Ilya Selvinsky, traveled abroad for public appearances in Prague and Paris in 1935. At the beginning of World War II, Kirsanov led the literary brigade in the TASS Windows organized on his initiative and in June 1941 volunteered for the front where he took part in the liberation of Sevastopol and Riga. After demobilization in 1945, Semyon published few collections of poems and actively participated in foreign literary conferences. Among 64 books issued by the author, *Slovo predostavlyatsya Kirsanovu* [i.e. The Word Belongs to Kirsanov] (1930) went down in history as a masterpiece of Soviet book design for Solomon Telinganter's constructivist layout.

Alexander Deineka was both a very important artist for the establishment of revolutionary art in early 1920s, as well as establishing the principles of Socialist realism, the style that dominated in Soviet art for decades. During the Civil war, he created local ROSTA Windows and designed agitational trains. Moved to Moscow, Deineka enrolled at VKhUTEMAS and, with other graduates, founded OST society, then was a member of the October group and 'Vsekokhudozhnik' institution.



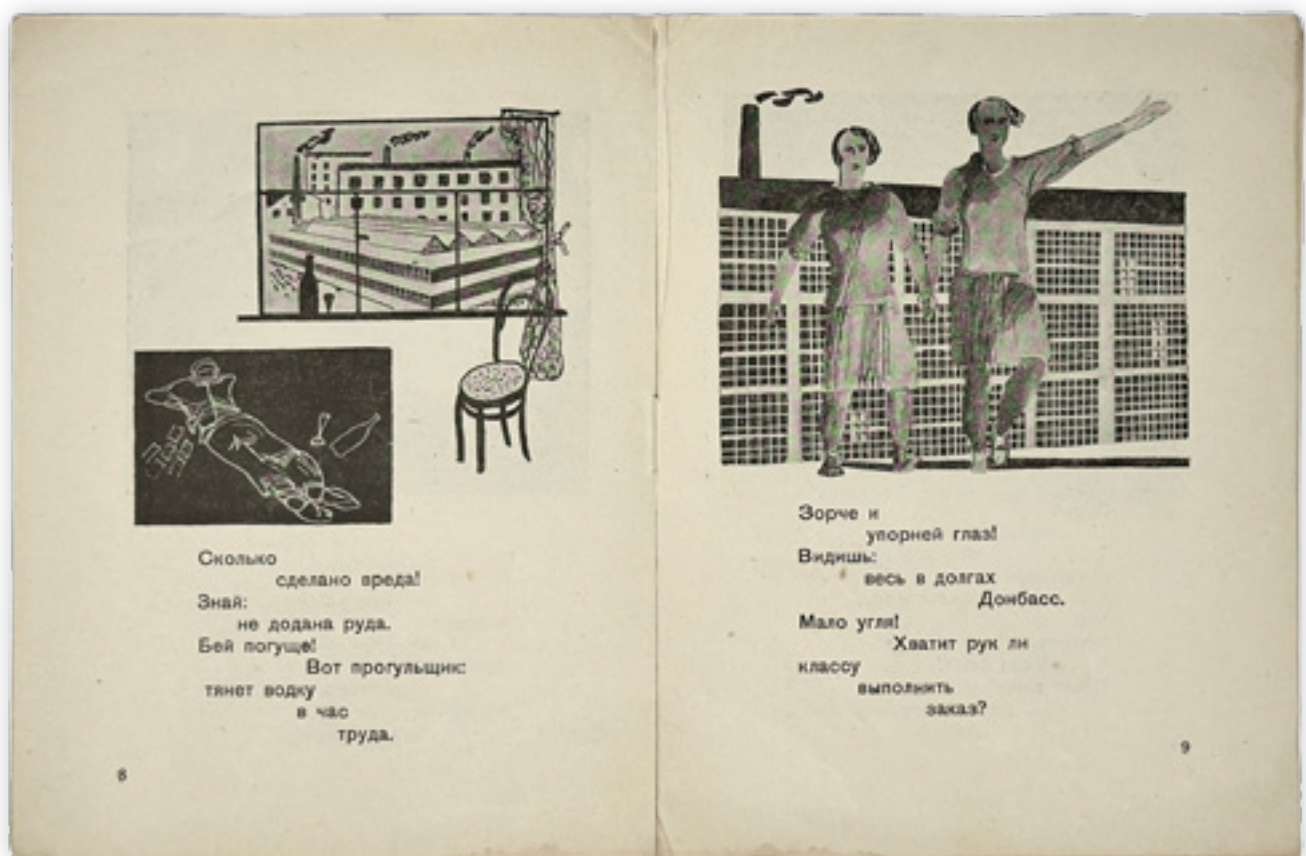
In arts Deyneka was as influential as Mayakovsky in poetry. He designed books, posters, building and street decoration, created paintings and graphics, murals and mosaics. He focused on relevant topics and rhythm of the Soviet life. He is mostly known for images of athletes, praising physical strength, while Deyneka was also attracted to aviation in the 1930s. Among his works are a mural 'Civil aviation' (1932) created for kitchen-factory, painting 'Parachute Jumper' and watercolor 'Seaplane over the bay' (both 1934). Two Moscow Metro stations, Mayakovskaya and Novokuznetskaya, have his mosaics.

The book itself is great example of cinépoetry in Soviet children's book – as usual for Kirsanov he has paid a great attention to the layout of the book and composed accordingly with the artist's vision. As a result each strophe is accompanied by Deineka's sketch and the rhythm of the poem is emphasized by the illustrations.

The text is dedicated to the greeting of the 3rd year of the 5-year plan, it portraits the workers of Ukraine (Mariupol, Kerch and Donbass feature in verse and images), who are ready to complete the work ahead of schedule.



price: **1.500 USD**



29. { POPOVA & MAYAKOVSKY }

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

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

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



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

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

Worldcat locates copies in US at UPenn and Princeton only

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



price: **14.500 USD**





30. {SUVOROV}

Piskunov, K. Gigant [i.e. **The Giant**]. Moscow: GIZ, 1930. 32 p. 21,7x17,5 cm. Piskunov, K. Gigant [i.e. The Giant]. Moscow: GIZ, 1930. 32 p. 21,7x17,5 cm.

Original illustrated wrapper. Near fine condition. Slight soiling on the right upper corner of the wrapper, Soviet bookshop stamp at the rear wrapper.

Design of the book by Pavel Suvorov, who also created montage designs of children's photobooks 'Krasin in the Ice', 'Wings of the Soviets', 'How Human Thought Up God'. An art historian Mikhail Karasik wrote that Suvorov's impressive method "to visually construct this book was manipulations with pictures, a combination of fragments, close-up views and panoramas".



The book itself is a journalistic essay about the building of one of the most well-known stepp kolkhoz of late 1920s – 'The Giant' in Rostov region of South Russia - a story about the development of the steppes, about the first settlers and their life in tents, about the construction of a headquarters, followed by dormitories, hospitals, schools - illustrated with a documentary film of photographs, turned into an epic work. The scale of field work is conveyed through filming rows of tractors, combines, plows, seeders, and sheaf binders. One of the photographs shows a tower installed in the middle of a field, from which the cameraman and assistants film all these parades of agricultural machinery. The photograph of the "Budenovka tractor driver" has become widely known in many publications: during the Civil War, she fought with the whites in the same steppes, only before she drove a horse, and now she drove a tractor. The same tractor driver with a huge wrench and her assistant with a hammer are "fixing" the tractor, or rather posing in another popular photograph - "Heavy layers of earth stuck around the wheels of the tractor." The book ends with a telegram to Moscow: "The spring sowing of 1930 has been completed in full." Mikhail Ivanovich Kalinin was right: "The Bolsheviks conquered both the wind and the earth."

Not found in Worldcat

Suvorov masterly embroidered the photography in the narrative of the story, in which one of his main heroes is another 'giant' – the american tractor Fordson, that was widely used in the first stages of the development of the land.

One of the best examples of Soviet children's photobooks of 1930s.



price: **1.250 USD**



Настал первый день пахоты.
В этот день полетели телеграммы во все газеты:
— Слушай, Москва, слушай, Ленинград, Севастополь,
Архангельск! Сегодня тракторы Гиганта выйдут в поле.
Начинается бой за землю!
Рано утром штаб отдал приказ:
— Запускай моторы!
Треста тракторов, с прицепами плугами и боро-
нами, приготовились к походу. Трактористы уселись на
места.
— Пошли! — раздался второй сигнал. И тракторная
колонна двинулась. Бой начался.



8

В Сальских степях родилась Нонна армян Буден-
ного. Тонкая, красивая степь, была с казанами на
солнечном масле. Хорошее возникло это в авторской
Буденовой. Сама она с легкой конницей
отбоявила степь у белых. Но раз переехала
ее из конца в конец. И опять надо
итти. Нам раньше управляла она ко-
ней, так теперь управляет трактором.
В Гиганте много бывших Буденовцев.



9



Без труб, без корпусов работала зерновая фабрика.
В кухне корпуса втиснувшись ей? На десятках километров
разбросаны стоянки бригад.

На стоянках — палатки, дома на колесах, походные

каждой бригаде свои повара.

Каждый день на полях работа, варится в кухне обед.

У рабочих — много хлопот повара.

Принимая гостей, угощая кашей — издали кри-

рабочие.

Выходя руки, ждут получить обед.



В короткий перерыв надо успеть и пообедать, и
газету почитать. Можно и в шахматы сыграть. А кому не
сидится на месте, те лежат.

Но вот перерыв кончился. Снова гудит поля Гиганта.



13



31. { KONASHEVICH & CHUKOVSKY }

Chukovsky, K. Telefon [i.e. **Telephone**]. Moscow: Detizdat: Fabrika detskoi knigi, 1938. [16] pp. 14,5x11 cm.

In original illustrated wrappers. Covers soiled, tears of spine, otherwise very good.

No title page, as issued. Lithographed in color throughout.

Lifetime edition of the legendary poem illustrated by one of the leading Soviet designers of children's books, Vladimir Konashevich.



This fantastic story by Korney Chukovsky (1886-1969) debuted in 1926. It is quite autobiographical. The main character is exhausted by telephone calls from animals and his dream is just silence and quiet: "I haven't slept for three nights, I'm tired". So was Chukovsky, he suffered from severe insomnia. According to his daughter Lydia Chukovskaya, people constantly called him with various requests, and he helped many. The calls often woke him up when he finally managed to fall asleep after a debilitating period of insomnia.

The earliest design by Konstantin Rudakov features the author himself. Later the poem was entrusted to V. Konashevich and K. Rotov. With their illustrations, the work was reprinted and translated to other languages multiple times. These Konashevich's drawings were first published without color in 1934. Being a larger format (22 cm in height), that edition included the title page with a drawing of a hare rotating the phone dial. In the 1938 edition, this hare was colored and moved to the front cover.

Not found in Worldcat



Since the 1930s, "Telephone" involved Doctor Aibolit who received phone calls instead of the author. Konashevich depicted the character on a few drawings. In 1944, Mikhail Tsekhanovsky directed an animated film 'Telephone' that enlarged a number of animals calling. After the war, the text itself was slightly extended from 8 sections to 11.



price: **350 USD**



32. { WARTIME GEORGIA }

Soblyudaite pravila ulichnogo dvizheniya [i.e. **Obey the rules of the road**]. Tbilisi: OPP Gruz.otdel Khudfonda SSSR, 1942. 8 p. 10x13 cm.

1 of 15000 copies. Original illustrated wrapper. Tear to the spine, otherwise good.

First and only edition. Very rare, as it was distributed among children and was not intended for keeping.



An interesting Children's book, a guide to safe walking, teaching the children the safe conduct of the roads of Georgian SSR, printed in the midst of WWII, in the beginning of the battle for Caucasus, which threatened the whole region to become occupied by the Nazi forces. As of summer 1942, when this book was already produced and distributed, the offensive on Tiflis began, though it was destined never to reach the Georgian capital.

The book itself doesn't have any war associations in its design or content - t's a story of a rabbit, who is portrayed as a reckless walker, at first he nearly got run over by a crocodile, wearing a bourgeois attire, than he gets borrowed bike crushed into an elephant, and finally, while trying to jump on a tram in a desperate attempt not to miss school, he gets his paws broken. The final image depicting the class of animals being tutored by a monkey on the safe walking.

Interestingly, the book came out in the artistic publishing body, associated with the artistic fund of Georgian SSR, that was usually producing exhibiting catalogues and different printed materials, associated with the artistic needs.

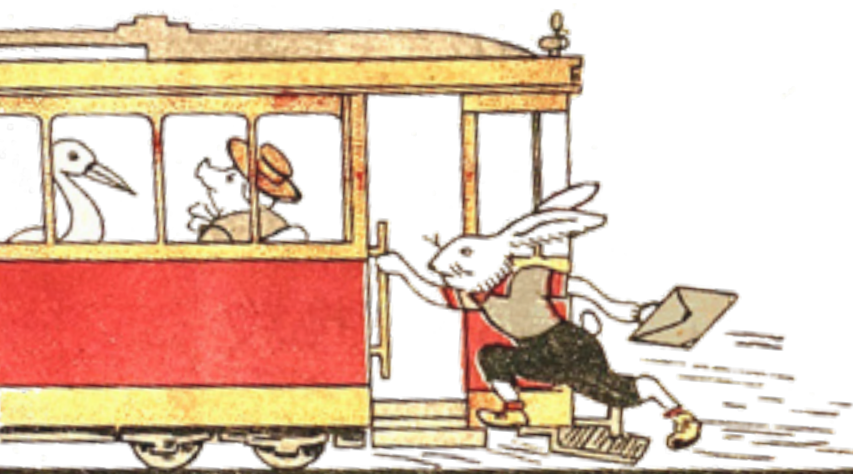


It was approved by Georgian section of the Minsitry of Education for pre-school children, so it remains a mystery why this publisher was used. However it can explain the book's striking design. The artist in charge was G.M.Cherkashin, of whom nothing is known. According to the catalogue of National Library of Russia, this was his only work in book design.



Overall an interesting survival of its time.
Not in the Worldcat

price: **550 USD**



33. { SOVIET MYSTICS }

Kochnev, M. Serebriannaia priazha [i.e. **The silver yarn. The fairy-tales of Ivanovo textile workers**]. Moscow: Sovetskiy pisatel, 1946. 260 p. 20x14 cm.

Original publisher's textile binding with floral ornament. Overall good condition.

First and only edition.



Mikhail Kochnev (1914-1974) was a Soviet folklorist and a poet, who was born and raised in Yuriv-Polskiy area of Ivanovo region, close to the border with Vladimir region. As a young man, he has travelled to Moscow to go to Moscow State University, in 1930s he was working as a journalist and printing his stories and poems in periodicals. In 1940s he has fought in World War II, and upon return went back to his home region of Ivanovo to collect the local folk tales, which resulted in the publication of this book.

Ivanovo (formerly known as Ivanovo-Voznesensk) was a very important factory region and was frequently called the Red Manchester in 1900-1910s. Because of the density of the factory workers, it has played a significant part in the revolutionary events of 1905 and 1917, with some of the most known demonstrations and uprising have happened in the region, including the oppression from tsarist police. Many of the early Bolshevik leaders originated from the region, including Mikhail Frunze.

However, this book, unlike the other publications about Ivanovo and its workers, does not glorify the revolutionary past, but actually was written by Kochnev documenting some stories and folk-tales, that existed around the factories for decades. Because of the high percentage of female workers in Ivanovo, most of the main characters in 20 short stories, presented in this volume are women.

Another important attribute of the stories, that somehow slipped away from the ever-monitoring eyes of Soviet censors is the large number of mystical elements in the folklore – that goes along with the folk beliefs of Central Russia, but doesn't go along with the atheistic principles of Soviet State. In the story 'Devil's finger' the young Yakov tries to reason with the devilry around one factory, in 'Kind mind's joy' the worker Dunya makes a pact with witches, and in 'Katernia's happiness' old weaver Marya decides to ask the spirits of the diseased weavers their opinion on how they were treated on the factory floor and whom to blame – what follows is the conversation between the old-timer and her recently gone colleagues.

All in all, an interesting regional piece of Soviet folklore.



price: **350 USD**

34. { SOVIET CHAT GPT }

Shim, E. Sochini stikhi, mashina [i.e. **Write poetry, machine!**] Moscow: Detskaia literature, 1974. 14, [2] p. 28x21 cm.

Original illustrated wrappers. Good condition, rear cover is slightly worn.

First and only edition. The playful introduction to Soviet cybernetics for children.



Eduard Shim (1930-2006) was a prominent Soviet author of children's books and plays. Svyatozar Ostrov (born 1941) is a Leningrad-based artist, who has worked in Lebedev style of illustration (according to the artist) and was active as an illustrator of children's periodical 'Kostyor' in 1970-80s.

The plot of the story involves a young 'innovator', who has picked up a random 'machine' on the street, re-modelled it into a computer and brought to the lab. Upon developing the machine, it has started to solve harder tasks and learnt to message back, than to speak back to the human. The 'innovator' has fallen in love and came to the lab to ask the machine for help; however, it was not programmed for such tasks, but it was learning quickly – in conversation with the 'innovator' it has learnt about the existence of poetry and how to compose verse. In the end it managed to produce one poem for 'innovator' to present to his girlfriend, that read like this:

*Знай, по стоимости ты
Дороже всего света!
И я давно тебя люблю
Именно за это!*

Not found in Worldcat

[i.e. You should know, that your cost is higher, than the whole world. This is exactly why I love you for a while]. 'Innovator' listens to the verse, says it's funny and tells the machine, that it has served the purpose of making him laugh. After that the machine asks, if it could ever overcome the humans and the innovator says 'never', goes away and turns the machine off.



price: **350 USD**



The background features two thin, light pink arcs that sweep across the top and bottom of the page, framing the text.

**THEATRE &
CINEMA**

35. { FIRST BOOK }

Meyerhold, V. O teatre [i.e. **About Theatre**]. St-Petersburg: Prosveschenie, 1913. V, [2], 208 p. 24,5x17 cm.

In modern binding, marbled paper boards. Publisher's wrapper bound in. Wrapper slightly restored, mild foxing in the beginning of the block, otherwise in very good condition. Contemporary reader's marginalia and underlining in pencil and pen throughout – expressive witnesses to the effect the book made on the theatre public of the day.

Wrapper design by Yuri Bondi (1989-1926), best-known for his later work in ROSTA windows, he has also collaborated with Meyerhold on a number of projects as a stage designer and playwright.



First book by Vsevolod Meyerhold (1874-1940), one of the most well-known figures in Russian avant-garde theatre, his experiments with symbolism and expressionism secured him the place in the modernisation of the theatre worldwide, and his tragic death in 1940 during the Purge has made his legacy even more crucial.

He has started as an actor, but already in 1900s has had a number of plays directed by him, or in collaboration with the others. Meyerhold became famous early playing leads in Chekhov lifetime adaptations, alongside with Chekhov's wife, Olga Knipper, and would have a career ahead of him in the best theatre of the country, Moscow Art Theatre, under the guidance of Stanislavsky and Nemirovich-Danchenko. However, he has set on reforming the old theatre tradition, that was represented by these masters. In 1900-1910s his experimental outlook has been formed, and by 1920s it was allowed to flourish on the bigger scale – Meyerhold theatre still remains one of the main highlights of Russian theatre history.

In this book the principles of Meyerhold's vision are formulated. Meyerhold tried to return acting to the traditions of Commedia dell'arte, rethinking them for the contemporary theatrical reality. His theoretical concepts of the "conditional theatre" were met with understanding and support of the Symbolist poets and playwrights of the day, including Zinaida Gippius, Alexander Block and Fyodor Sollogub. Around the time a teenage Sergei Eisenstein would be inspired by the works of Meyerhold.

In this work Meyerhold gives a detailed overview of his experiments to the day, theorizes about the aims of the theatre as he saw it, outlines the plans for the future of his work. The list of director's work by him followed by author's notes on the productions. Altogether book reads not quite the manifesto usually associated with avant-garde personalities of the day, but rather a very meticulous CV of a working artist, who explains his process and means in details and gives the references to the work concluded.



price: **1.500 USD**



Режиссеръ, уловивъ ритмъ рѣчи, скоро теряетъ ключъ къ дирижированію (3-й актъ «Вишневаго сада»), потому, что не замѣчаетъ, какъ Чеховъ отъ утонченнаго реализма перешелъ къ лиризму, мистически углубленному.

Нашедши ключъ къ исполненію пьесъ А. П. Чехова, театръ увидѣлъ въ немъ шаблонъ, который сталъ прикладывать къ другимъ авторамъ. Онъ сталъ исполнять «по-чеховски» Ибсена и Матерлинка.

Объ Ибсенѣ въ этомъ театрѣ мы писали. Къ Матерлинку онъ подошелъ не черезъ музыку Чехова, а все тѣмъ же способомъ рационализаци. Дѣйствующія лица «Слѣпыхъ» были разбиты на характеры, а Смерть въ «Непрошенной» являлась въ видѣ облака изъ тюля.

Все было очень сложно, какъ вообще въ Натуралистическомъ театрѣ, и совсѣмъ не условно, какъ, наоборотъ, все условно въ пьесахъ Матерлинка.

У Художественнаго Театра была возможность выйти изъ тупика: прійти къ Новому Театру черезъ лирическій талантъ музыкальнаго Чехова, но музыку его онъ сумѣлъ подчинить въ дальнѣйшей работѣ техникѣ и разнымъ штучкамъ и къ концу своей дѣятельности потерялъ ключъ къ исполненію своего же автора — совершенно такъ же, какъ нѣмцы потеряли ключъ къ исполненію Гауптмана, который рядомъ съ бытовыми пьесами началъ создавать пьесы («Шлюкъ и Яу» и «А Пиппа пляшетъ»), требующія иного къ нимъ подхода.

III.

ЛИТЕРАТУРНЫЯ ПРЕДВѢСТІЯ О НОВОМЪ ТЕАТРѢ.

Гдѣ-то читалъ, что сцена создаетъ литературу. Это не такъ. Если и есть у сцены вліяніе на литературу, то только одно: она нѣсколько задерживаетъ ея развитіе, создавая плеяду писателей «подъ господствующее направленіе» (Чеховъ и тѣ, что «подъ Чехова»). Новый Театръ вырастаетъ изъ литературы. Въ ломкѣ драматическихъ формъ всегда брала на себя иниціативу литература. Чеховъ написалъ «Чайку» раньше,



36. { THE IMPORTANCE OF THE MOSCOW ART THEATRE }

Kogan, P. Obshchestvennoye znachenie MKHT [i.e. **Social Importance of Moscow Art Theatre**]. Moscow: Teakinopechat', 1929. 34, [2] pp.: ill. 12.7x16.6 cm.

In original publisher's wrapper. Loss of the pieces of the spine. Otherwise in a very good condition.

Scarce. First edition. 1 of 4,000 copies.

Wrapper design by Nikolay Rogachev (1890-1953), a Soviet graphic artist, theatre artist, and pedagogue. As a theatre artist, his first work, the scenery for the plays *Bespredannitsa* [i.e. *The Beside Woman*] and *Pozhar Moskvy* [i.e. *The Fire of Moscow*] appeared in 1912 in the theatre at the factory of L. Rabenek (Shchelkovo). In the next two years, in the summer months, he served as a decorator at the theatre of N. Popov near St. Petersburg, where he made the scenery for the play "Tartuffe". Rogachev collaborated with MTYUZ, Music Hall, and State Circus. As an artist, he traveled with the State Kharkov Red Banner Theatre to Vladivostok (1927-1928), where he staged a number of productions with the director Yu. Sobolev. Rogachev's work in book design is lesser-known.



Printed in 1929, this edition deals with the topic of the social importance of the Moscow Art Theatre (MKHT) during revolutionary struggle. The author, Russian literary historian Piotr Kogan (1872-1932), emphasizes the role of the Moscow Art Theatre in strengthening the anti-tsarist wave and argues that if it were not for the theatre, "then much in the mentality of people who lived in one of the most difficult eras that preceded the great revolution would have escaped the gaze of the researcher and would remain gloomy".

The book underlines the idea of the theatre fighting hand in hand with the revolutionaries for the collapse of the outdated political and social order. According to Kogan, this fight was reflected in the repertoire of the theatre, which gradually started including works of Ibsen, Maeterlink, Pshibishevsky, Chekhov, Knut Hamsun, Leonid Andreev, and altered plays by Ostrovsky, Shakespeare, and Schiller. The author also underlines the immense contribution of Konstantin Stanislavsky (1863-1938), a co-founder of the Moscow Art Theatre and one of the leading theatre directors of his generation, whose plays Kogan perceived as a tool for fighting philistinism. In conclusion, the author sums up: "The theatre walked along the path alongside the entire Russian society, suffered from its torment,

suffered its doubts, survived our difficult days and went out on the right and clear path together with its native country."

The edition is supplemented with 5 black and white illustrations showing the Russian actress Maria Andreeva and the actor Georgy Burdzhakov in the *Sunken Bell* (premiere 19 October 1898,



Worldcat shows copies of the edition at Harvard University, Library of Congress, and University of Washington Libraries

directed by Stanislavsky and Sanin, set design by Viktor Simov), the first act of the play *Dyadya Vanya* [i.e. Uncle Ivan] (premiere 26 October 1898, directed by Stanislavsky and Nemirovich-Danchenko, set design by Simov), etc.

Piotr Kogan was a Russian and Soviet literary historian and critic, translator, and the Head of the State Academy of Arts (1921-1925). After graduating from the Historical and Philological Faculty of Moscow University, Kogan moved to St. Petersburg and became Privat-Associate Professor of the Department of Germanic-Romance Philology of St. Petersburg University

in 1911-1918. At different times, he collaborated with such periodicals as *Russkaya Mysl'* [i.e. Russian Thought], *Russkoye slovo* [i.e. Russian Word], *Kur'yer* [i.e. Courier], etc. Kogan is the author of several articles in the New Encyclopedic Dictionary of Brockhaus and Efron and in the first edition of the Great Soviet Encyclopedia.



price: **450 USD**



37. { ACTING MASTERY }

Petrov, E. Akter pered kino-apparatom [i.e. **Actor in Front of a Camera**]. Moscow: Teackinopechat', 1929. 52 pp. 12.9x16.6 cm.

In original publisher's wrappers. Age-toned. Otherwise near fine. Second revised edition. First edition printed in 1926.

This interesting book about acting mastery and the ways of its improvement was compiled by the noted soviet writer, playwright, and journalist Evgeny Petrov (1902-1942) in 1929.



The edition serves as a kind of manual for actors and offers detailed instructions on how to act in front of a camera. The book consists of three main sections: techniques, actor, and school. The first section of the publication is dedicated to the technical side of cinematography and elaborates upon such topics as the brief history of film, movie stock, film camera, video projector, film editing, etc. In the second section, the author offers numerous recommendations for actors on how to properly act in front of a camera. According to Petrov, a movie actor needs to have an accurate orientation to the camera, light, footage, etc., and present reality in an organized manner, clearly remembering the boundaries of the frame. Other advices include adhering to the composition of the frame, selecting costumes according to the law of identifying colors, detailed knowledge of favorable lighting of one's face, etc. The third and final section of the book features information about the ways of improving acting mastery.

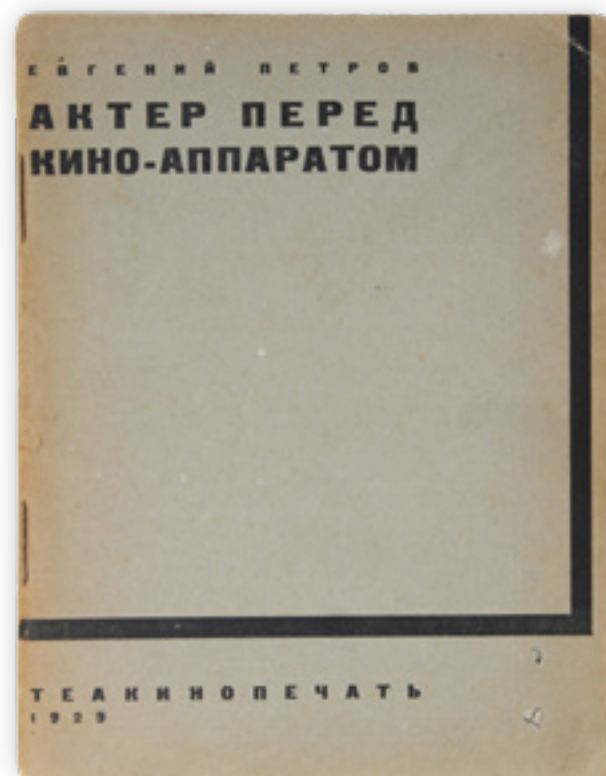
After underlying the importance of inner rhythm and actor-director relationship, the author advises actors to pay attention to their physical culture and to improve their acting skills based on such movies as Chaplin's *A Woman of Paris* (1923), D. Griffith's *Broken Blossoms* (1919), etc.

Evgeny Petrov was a popular author in the 1920s and 1930s Soviet Union. He often worked in collaboration with Ilya Ilf (1897-1937) with whom he wrote *Dvenadtsat stulyev* [i.e. *The Twelve Chairs*], released in 1928, and its sequel, *Zolotoy telyonok* [i.e. *The Little Golden Calf*], released in 1931. From the late 1920s to 1937, the co-authors wrote several theatrical plays and screenplays,

as well as many humorous short stories and satirical articles in the magazines: *Chudak*, *30 days*, *Krokodil*, *Ogoniok*, and the newspapers *Pravda*, *Literaturnaya Gazeta*, etc. Following Germany's invasion of the Soviet Union, Petrov became a war correspondent. He was killed in a plane crash while returning from besieged Sevastopol.



price: **450 USD**



Worldcat shows one copy of the edition at
University of Arizona Libraries

38. { THE CHERRY ORCHARD IN KHARKOV }

Balukhaty, S., Petrov, N. Dramaturgiya Chekhova : K postanovke p'yesy «Vishnevyy sad» v Khar'k. teatre dramy [i.e. **Chekhov's Dramaturgy: «The Cherry Orchard» on the Stage of the Kharkov Theatre of the Russian Drama**]. [Kharkov]: Khar'k. teatr rus. dramy, 1935. 206, [2] pp., 3 ill.: ill. 20x14 cm.

In original publisher's cloth binding. Fine condition.

Scarce. First edition. 1 of 3,200 copies. Binding and bass-relief of Anton Chekhov by the noted Russian graphic artist and book illustrator Vladimir Konashevich (1888-1963).

In the period from 1922 to 1924, Vladimir was the member of Mir Iskusstva artistic organization and later the Society of Painters. After changing a number of occupations in the 1920s, Konashevich finally focused his interests on graphic art and started collaborating with different publishing houses including Raduga [i.e. Rainbow]. Some of his most famous works in book design include Korney Chukovsky's Mukha-Tsokotukha [i.e. Fly Tsokotukha] (1924), Samuil Marshak's Pozhar [i.e. Fire], etc.



The Cherry Orchard (1903) was the last play written by the noted Russian playwright Anton Chekhov (1860-1904). It was first published in Znaniye (Book Two, 1904) almanac and came out as a separate edition later that year in Saint Petersburg, via A.F. Marks Publishers. The play revolved around an aristocratic Russian landowner who returned to the family estate (which included a large and well-known cherry orchard) just before it was auctioned to pay the mortgage.

The Cherry Orchard premiered at the Moscow Art Theatre on 17 January 1904 in a production directed by Konstantin Stanislavski (1863-1938) and Vladimir Nemirovich-Danchenko (1858-1943). Widely regarded as a classic of 20th-century theatre, the play is identified as one of the four outstanding plays by Chekhov, along with The Seagull, Three Sisters, and Uncle Vanya.

This book was published on the occasion of the production of the Cherry Orchard at the Kharkov Theatre of the Russian Drama by the Soviet theatre director Nikolay Petrov (1890-1964) in 1935. The edition contains four articles: Chekhov's Dramaturgy by the Soviet literary critic Sergey Balukhaty (1893-1945), About the Cherry Orchard by Nikolay Petrov (the director of the play at the Kharkov Theatre in 1935), Bibliography by the Soviet literary critic Ksenya Muratova (1904-1998), and an Appendix to Balukhaty's article.



In the book, the authors offer readers a general outline of Chekhov's dramaturgy and a detailed description of the play *The Cherry Orchard*. The text starts with Chekhov's biographical brief and proceeds with the examination of his plays from the earliest through the latest: *Bezottsovshina* [i.e. *Fatherless*], humorous one-act plays of vaudeville, the play *Ivanov*, *Leshy* [i.e. *The Wood Demon*], *Chayka* [i.e. *The Seagull*], *Dyadya Vanya* [i.e. *Uncle Vanya*], *Tri Sestry* [i.e. *Three Sisters*], and *Vishnevyy sad* [i.e. *The Cherry Orchard*].

The edition features lesser-known correspondence between Chekhov and Stanislavsky (founder of the Moscow Art Theatre), the director Vladimir Nemirovich-Danchenko (founder of the Moscow Art Theatre), O. Knipper (Chekhov's wife), etc. The letters reveal interesting details regarding Chekhov's work on the plays and show the playwright's concerns about the production of *The Cherry Orchard* in the Moscow Art Theatre. The text reveals the correlation between the dramaturgical style of the playwright and the socio-political changes in different time periods.

Special attention is given to Chekhov's last play, which according to the authors greatly influenced Russian theatre and bolstered the introduction of original stage principles as well as the new perception of directors' work in the theatre.

The edition features a bibliography of works dedicated to the playwright and includes numerous black and white illustrations showing Chekhov, his correspondence with Nemirovich-Danchenko and scenes from his plays staged at different times at the Moscow Art Theatre.

Overall, an interesting study of the dramaturgy of one of the greatest playwrights in world theatre history.



price: **450 USD**



"Вишневый сад", I акт. – Постановка Московского Художественного театра.

39. { RODCHENKO, 2 + STEPANOVA }

Shub, E. Krupnym planom [i.e. **In Close-Up**]. Moscow: Iskusstvo, 1958. 253, [2] pp.: ill., 24 ills.+6 part-title leaves. 23x18 cm.

In original full cloth with stamped Shub's facsimile, in original dust-jacket with letterpress design on front part and spine. Tears of dust wrappers, one of them repaired, minor fragments lost, pale water stain. Last two leaves faded, contemporary ink inscription on front flyleaf, otherwise mint.

First and only lifetime edition. One of 5000 copies.



Design was created by Alexander Rodchenko (1891-1956) and Varvara Stepanova (1894-1958). The edition was published a few months after Stepanova passed away. Being prepared that late, the project most likely involved their daughter Varvara Rodchenko.

The book collects memoirs by one of the pioneers of Soviet full-length documentary films, camera woman and film editor, Esfir Shub (1894-1959). She is best known for re-editing of foreign films for ideological purposes as well as her trilogy of documentary films, "Fall of the Romanov Dynasty" (1927), "The Great Road" (1927), and "The Russia of Nicholas II and Leo Tolstoy" (1928). She was among the founders of Soviet visual propaganda. Since criticism of formalism had started, her figure stood out more and more, pushing Vertov into the shadows.

Born into a Jewish family in the Chernihiv region, she studied Russian literature at the Higher Courses for Women in Moscow in 1911-1917. In the newly formed state Esfir Shub first was a secretary of Vsevolod Meyerhold at the Theatrical Department of the People's Commissariat for Education and became involved in constructivist theater. Her spouse was an ideologist of constructivism, Alexei Gan who published the film journal Kino-Fot. She turned to cinematography in the early NEP period and witnessed all the changes of the 1920s. Her memoirs were profusely flavored with ideological phrases, but the texts still remained a description of events that happened.

Being close to Dziga Vertov, she differed from Kinooks. In 1926, the newspaper "Kino" published her words "it is necessary to remove the futuristic sign, turn to authentic chronicle material and make revolutionary stories of it". Soon after that, she really did it. In the USSR, it was she who first used reels stored in state archival funds to create the film "Fall of the Romanov Dynasty" (1927). Contrary to the criticism of her contemporaries, she picked up the archives of pre-revolutionary films and used them profitably in revolutionary cinema. What lay dead weight was skillfully combined and presented for the purposes of early Soviet propaganda, and the non-fiction nature of the footage strengthened the socialist condemnation of autocracy and capitalism.



Worldcat shows copies located in LoC, Stanford, Cornell, Chicago, Notre Dame, Texas Tech Universities, Davidson College

An impression from the film was colossal. Mayakovsky put Shub on a par with Eisenstein. Along with Dziga Vertov, she was considered the pride of Soviet cinematography. "Fall of the Romanov Dynasty" became the canon of its genre, and S. Eisenstein, A. Kapler, M. Romm and others tried to equate subsequent documentary works with it. The work was a significant event for another reason. Only directors and screenwriters had the right to receive royalties in the USSR. The original order for financial payment for the film didn't name Shub as a "director". This outraged Mayakovsky and he staged a protest. He achieved a change in the order, the title of Shub as a director and the payment of all the money due to her. This served as a precedent for changing attitudes towards documentary creators.

Of the early trilogy, two films aren't preserved up to this day. Shub made negative copies of the originals and returned the reels themselves to archives. However, other directors frequently cut out pieces of tapes, in order to use the same footage in their works. Cases of selfish consumerism led to the loss of the main copies. Most likely, a similar fate befell "The Russia of Nicholas II and Leo Tolstoy" and "The Great Road". Stills from them are published in the book.

The book includes Shub's memoirs on early years of Bolshevik rule, semi-destroyed Moscow, new organizations, new artistic tendencies, film production, contemporary filmmakers:

S. Eisenstein, D. Vertov, V. Pudovkin, A. Dovzhenko, S. Yutkevich, A. Zarkhi, et al. Separate chapters are dedicated to V. Mayakovsky, S. Eisenstein, V. Vishnevskii – the last was a scriptwriter for Shub's film "Spain" (1939).

The text is illustrated with newsreel stills featuring Lunacharsky in front of propaganda train and Lunacharsky with Mayakovsky; a photo of director Lev Kuleshov with cameraman Alexander Levitskii during production of "The Extraordinary Adventures of Mr. West in the Land of the Bolsheviks" (1924); photos of Vertov, Kaufman, Svilova, Shub with Shostakovich; a group photograph of Soviet filmmakers toured to Berlin in 1929. There are also two film stills from "The Extraordinary Adventures of Mr. West in the Land of the Bolsheviks", a still with Vsevolod Pudovkin as an actor (The Death Ray, 1925), a still from "The Symphony of Donbas", a still from "Battleship Potemkin" with Rodchenko's program to the film, theater exterior design dedicated to it and the film crew. A reproduction of Charlie Chaplin's approving letter to Vertov and a reproduction of an advertising poster for "Fall of the Romanov Dynasty" are included.

In 1975, the book was reprinted with the title "Cinematography, My Life".



price: **650 USD**





BLACK HISTORY

40. { DRAFT SUBMITTED TO CENSOR }

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

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

Bilingual. In Georgian and Russian. Ink and Gouache.



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

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

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

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



price: **2.500 USD**



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

41. { CHILDREN'S }

Kovalensky, A. Sakharniy trostnik [i.e. **Sugar Cane**]. Moscow; Leningrad: GIZ, 1926. 16 p.: ill. ; 22x13 cm.

Original illustrated wrappers. The front cover is slightly foxed, small tears of the spine from both edges. Otherwise good.

First edition. The second one followed in 1928. Not found in Worldcat.



This children's book aligns with the prevailing trend in Soviet juvenile literature of the 1920s, which depicts various world nations in an empowered manner while casting a critical eye on their colonizers.

In this case the unnamed location in Africa or Southeast Asia sees the story of the aboriginal tribe co-exist in harmony with the surrounding nature. In details described the everyday life, leisure, hunting and cooking of the enclave. The story ends with the coming of the white people to prey on the local sugar cane, when the author hears the roars of the factories and machinery, while the sounds of animals no longer could be heard.

Comparing to the other books, praising the industrialisation and the rhythms of XXth century from the same decade, this text emphasizes the happy life of the tribe in pre-industrial time, which is unusual. It's a reminder, that by 1926 the merits of what should be written in a children's book as well as in all Soviet literature, were not yet fully formed and certain freedom of expression was allowed.

The design of the book is by Ivan Rerberg (1882-1957) – one of the important figures in Soviet Book design of 1920s. He has started to participate in exhibitions when he was 18 years old.

He primarily focused on book design, specializing in designing covers, bindings, and book decorations for various publications. His work extended such publishing houses of his time as Federatsiya, Vremya, and Krug. Kovalensky crafted covers for a diverse range of materials, such as translated novels, poems, scientific literature, memoir collections, magazines, sheet music, and reference books. His career in cover design began in 1918 with magazine covers, particularly notable for "Among Collectors" (1921 - 1924). In 1930s he created classical designs for the "Academia" publishing house.





Alexander Viktorovich Kovalensky (1897-1965) was a mystic and a poet well-known within limited circles. He earned his livelihood through writing children's books and translating works. He had connections with the Symbolists and was the second cousin of Alexander Blok and Sergei Solovyov Jr. Additionally, he was a friend of Daniil Andreev, exerting a significant influence on him.



price: **950 USD**



42. { SERGEI SEN'KIN }

Kronman, Ye. Rabskii trud [i.e. **Slave Labor**]. Moscow: Izogiz, 1931. 32 pp.: ill. 26x18 cm.

In original illustrated wrappers. Some soiling on covers, spine and corners of covers slightly restored, otherwise mint. First and only edition. One of 5000 copies.

An early Soviet propaganda book collecting foreign artworks against capitalism.



Photomontage design for both covers and the innovative layout were created by Sergei Sen'kin (1894-1963), one of the prominent figures of Soviet propaganda art, representative of avant-garde and constructivism. Sen'kin has been an important link between suprematism and constructivism: he worked with Malevich and Lissitzky in Vitebsk and was a member of UNOVIS in 1921, but then he became one of the active members of the Left Front of Arts in Moscow, collaborating with Rodchenko, Mayakovsky and Stepanova. Sen'kin's works resemble the style of Gustav Klutsis and show the same high level of skill. In 1919, they met each other at the Free State Art Workshops where both studied under K. Malevich. Soon artists started to work together and founded an experimental studio of "new practical realism" which meant agitational art. Together with Lissitzky and Klutsis, Senkin designed the Soviet pavilion at the International Press Exhibition in Cologne (1928), contributed to the design of the Soviet pavilion at the 1939 New York World Exhibition. Although traditionally the early development of photomontage in the USSR is attributed to Klutsis, Sen'kin's role shouldn't be underestimated.

The book served as a rebuttal of attacks toward the Soviet forced labor system published in English sources. As a reply, this book showcased works by 14 foreign socialist artists. Among them are George Grosz, John Heartfield, Théophile Steinlen, Käthe Kollwitz, Frans Masereel,

Not found in Worldcat

ГДЕ ЖЕ ВЫХОД?

Rudolf Schlichter, et al. The book reproduces newspaper caricatures, engravings, posters, drawings, one painting, two photomontages and a photo of Scottsboro Boys. Racism against African-American people is highlighted among general problems of the bourgeois world. One illustration combines newspaper headlines on lynching cases.

The visual propaganda is complemented by slogans, excerpts from press, provoking quotes.



price: **3.500 USD**



РАСТВОР В АМЕРИНЕ

Размерная во время войны буржуазия Америки тяжело поражена инфляцией. В Америке 12 миллионов безработных. Живые подати частным благотворительным организациям не приносит.

Рабыню убеждают, что единственное спасение — в борьбе. Чтобы спасти их от кровавой борьбы, превращается старое, «испытанное» средство — развешивание моральной угрозы.

Как русский царь старался в свое время направить рабочих одной народности на рабочих другой, так „духурина“ американская буржуазия возбуждает белых пролетариев против негров.

Европейские погромы царской России, стали объектом кровавых нигилистских погромов в парадной, демократической Австрии.



В прошлом году было заключено пятьдесят негритянских рабочих.

ОБЪЕДИН. СУД ЛИНЧА

Ред. колл. В. Гурманов



Часть вторая

4-Hierp. notatum



Copyright © 1999
by John Wiley & Sons, Inc.

„Ты уже бывал в профсоюз
не вступил, черная овсянка!”



Part. v. 9. 18. 18. 18. 18.



Фотомонтаж кд. Дина Бардина

Пусть господствующие классы содрогнутся перед коммунистической революцией.
Пролетарии могут бороться в ней только славя цитя.

ПРОЛЕТАРИИ ВСЕХ СТРАН, СОЕДИНЯЙТЕСЬ!

43. { SOVIET ANTI-RACIST }

Nesturkh, M. Chelovecheskie rasy [i.e. **Human Races**]. Moscow: Uchpedgiz, 1958. 101, [3] pp.: ill., 8 ill., 2 folding maps. 22,5x15 cm.

In original cloth with colored lettering; illustrated endpapers. Good, fragment of p. 85-86 lost. Complete copy.

Signed by the author on half-title: "To dear "omului" – the true Homo Sapiens – from a small author of a small book, an anthropologist-primatologist with the best wishes and for a good memory. M.F. Nesturkh. April 15, 1959. Moscow".

Second revised edition. Illustrated throughout with ethnographic and anthropological pictures.



The book was supposed to be studied by biology teachers at Soviet high schools. In this paper, anthropology is applied as another battlefield of the Cold War.

The book is written by Soviet anthropologist Mikhail Nesturkh (1895-1979) whose main works are devoted to the ecology, taxonomy and paleontology of primates, problems of human origin and racial studies. He graduated from the natural science department of the Faculty of Physics and Mathematics of Novorossiysk University in Odesa in 1916, then moved to Moscow and studied in graduate school at the Institute of Anthropology of Moscow State University. In the 1920s, Nesturkh worked at the Timiryazev Research Institute and the Research Institute of Anthropology of Moscow State University, later headed its Laboratory of Anthropogenesis and Primatology. Nesturkh became one of the founders of the Museum of Anthropology of Moscow State University (1931).

In three chapters the author elaborates on human races, according to terms of Soviet anthropology, their emergence and interaction, and proves their biological equality. The fourth chapter is entirely dedicated to criticism of "pseudoscientific racist theories of imperialists" that existed while the Soviet state was friendly to all races and nations. Nesturkh writes: "Racism seeks to explain social inequality in capitalist society by the laws of nature and serves as an ideological weapon of the bourgeoisie in its struggle for class dominance".



Worldcat shows copies of this edition located in LoC, Illinois, Wisconsin, Notre Dame, George Mason, Cornell, Stony Brook Universities, Smith College, National Library of Medicine

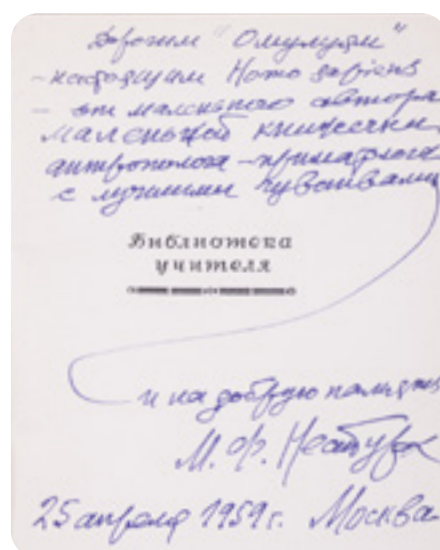
He contradicts hypotheses that connect races and languages, races and psyche. The author refers to anti-racist research by Miklouho-Maclay, Chernyshevsky, Sechenov.

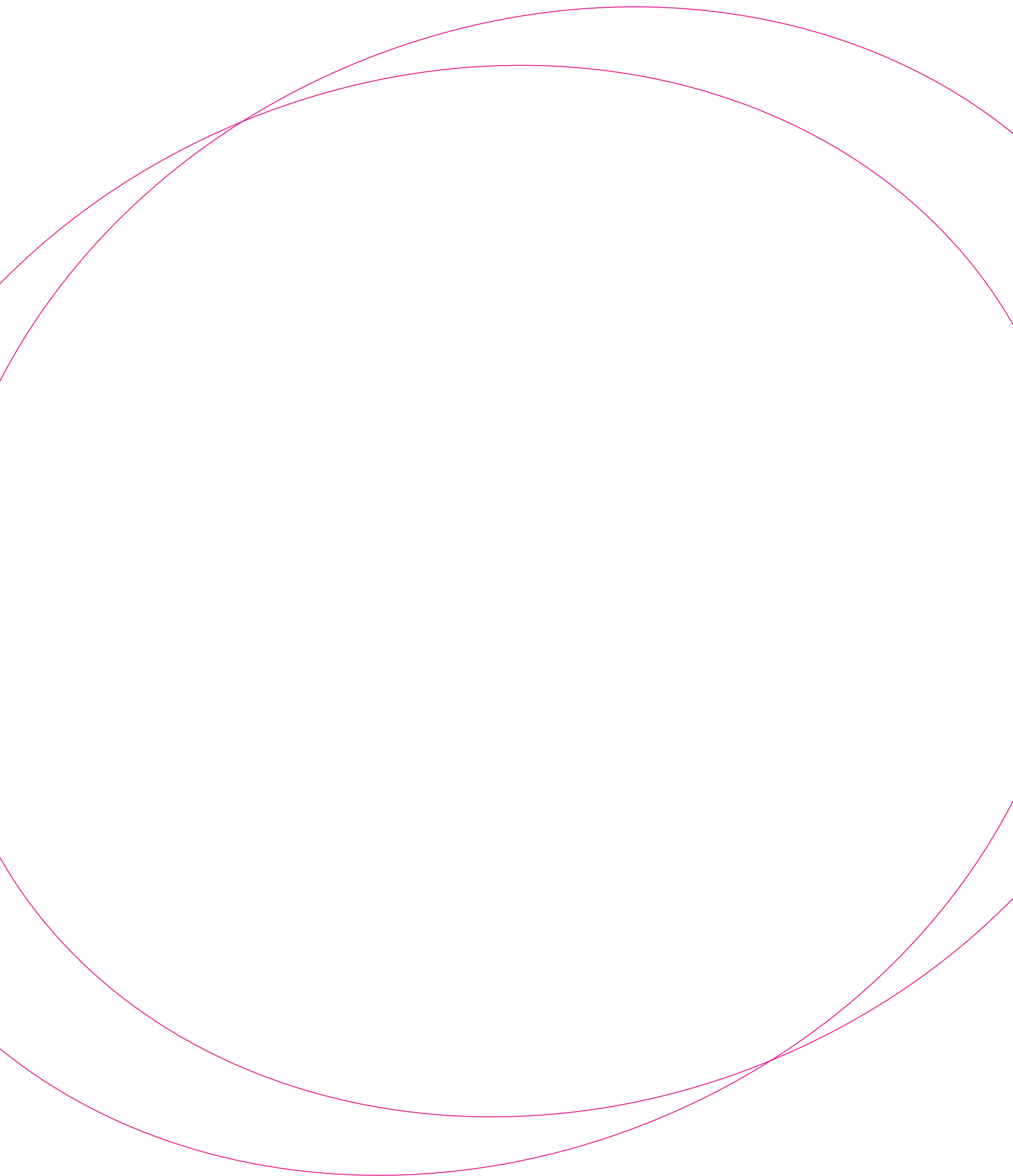
The last chapter is composed on favorable national policy in the USSR. The book keeps silent about Stalinist repressions toward entire ethnic groups but mentions early Soviet achievements in a mass literacy campaign, wide industrialization and cultural renaissance of indigenous people.

The edition includes colored inserts with portraits of various ethnic groups or races and endpapers show them as well. They are added with two folding geographical schemes: 1) Scheme of the geographical distribution of the main groups of anthropological types in late 15th century"; 2) Groups of anthropological types among the peoples of the USSR. The latter indicates 13 anthropological types, according to Soviet scientist N. Cheboksarov.



price: **750 USD**





AMERICA

THE MISSISSIPPI SONG.

44. { SOVIET SHEET MUSIC DESIGN: NATIVE AMERICANS }

Nossowker, J. The Mississippi Song. Leningrad: Izdanie avtora, [1920s]. 4 pp.: music score. 36x27,5 cm.

J. NOSSOWKER.

In original illustrated wrappers. Tears of edges, corners chipped, some pale water stains, two Leningrad and Tbilisi bookstore stamps on back cover, otherwise good.

One of 1000 copies.



An early Soviet sheet music brochure with an excellent cover design. It is a part of an international song repertoire published in the 1920s. In that decade, all music genres were issued, including officially forbidden foreign dance music and national motifs of different ethnic groups. This particular brochure introduced music from far America. The avant-garde design was created in red and black inks. Painting the skin of a couple in red, the artist didn't color their clothes and showed the difference between them in textile ornaments.

Since the early years, the USSR positioned itself as the state with a friendly attitude towards all ethnic groups repressed in the bourgeois world, including African-Americans and Native Americans. However, sheet music designs featuring their images were not common.

Worldcat shows copies located in Princeton and Columbia Universities



price: **550 USD**

45. { AYN RAND }

Rosenbaum, A. Gollivud, amerikanskiy kino-gorod [i.e. **Hollywood, An American Movie-City**]. Moscow; Leningrad: Kinopechat', 1926. 48 pp.: ill., portr., ads . 16.5x13 cm.

Original photomontage wrappers. Very good, staples slightly rusty.
First edition. Scarce.



This is the second and the last book written by the famous Russian-American writer and philosopher Ayn Rand (1905-1982) before emigrating to the United States of America.

On October 2, 1921, Alisa Rosenbaum enrolled at the Petrograd University in the department of social pedagogy that combined history, philology, and law. Along with many other bourgeois students (Alisa was to a Russian-Jewish bourgeois family), she was purged from the university shortly before graduating. After complaints from a group of visiting foreign scientists, however, many of the purged students were allowed to complete their work and graduate, which she did in October 1924. Alisa then continued her studies at the State Technicum for Screen Arts, where she, as a part of an assignment, wrote a 2,500-word monograph on the Polish actress Pola Negri. In 1925, her writing came out as a separate edition in the Popular Cinema Library series. A year later, Alisa printed her second and the last work *Hollywood, An American Movie-City* before emigrating to the United States. She became a permanent American resident in July 1929 and an American citizen on March 3, 1931. Rand's first literary success came with the sale of her screenplay *Red Pawn* to Universal Studios in 1932, although it was never produced. This was followed by the courtroom drama *Night of January 16th*,

first produced by E. Clive in Hollywood in 1934 and then successfully reopened on Broadway in 1935. After two early novels that were initially unsuccessful, she achieved fame with her 1943 novel, *The Fountainhead*. In 1957, Rand published her best-known work, the novel *Atlas Shrugged*. Afterward, she turned to non-fiction to promote her philosophy, publishing her own periodicals and releasing several collections of essays until her death in 1982.

This edition, with remarkable photomontage wrappers and illustrations throughout, is dedicated to 'the city of happiness' - Hollywood and the 1920s movie industry stars.



price: **1.950 USD**





Знаменитые кино-режиссеры:
В первом ряду — Сесиль де-Миль и Эрнст Любич;
во втором — Джеймс Крюз и Давид Гриффит;
внизу — Эрик фон-Строгейм и Рэкс Ингрэм.

46. { NEW YORK IS NOT AMERICA }

New York: (An Outline) / planned and compiled by **John Kashkeen**; il. and maps arranged by F. Tahiroff; suppl.: vocabulary and explanatory notes by M. Lorie: Leningrad: Co-operative publishing society of foreign workers in the U.S.S.R. (Comintern Press), 1933. 157, [3] p.: ill., [8] pages, [2] Manhattan maps folding. 21X14,7 cm.

Covers are slightly bumped, a tear to one of the folding maps. Private French ex-libris on the title page. Otherwise in very good condition.

The first and only edition, produced by one of the main Tatar designers of all time, the founder of TatLEF, Faik Tagirov (1906-1978).



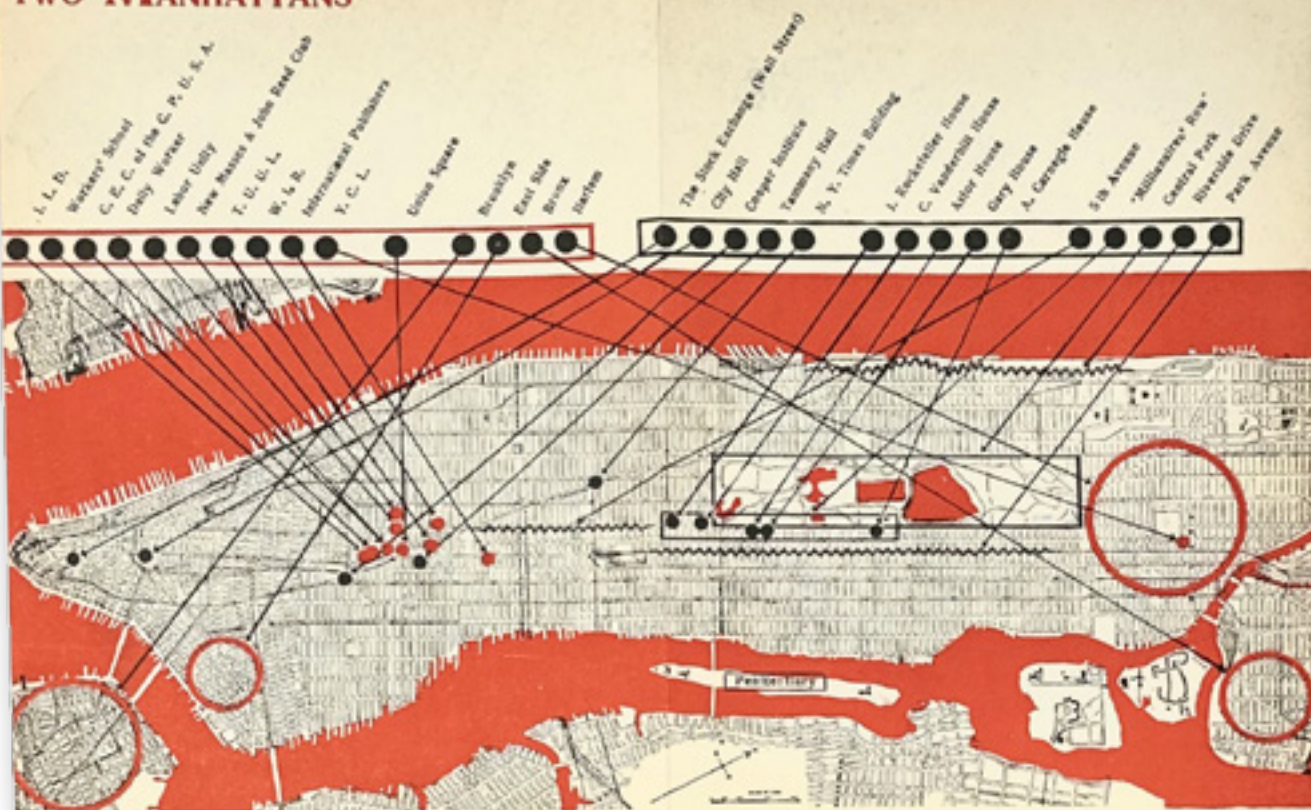
Tagirov was familiar with the experience of contemporary constructivist artists. Influenced by them, he at the same time focused on national culture. He became an active member of the TatLEF or SULF (1923-1926) along with K. Chebotarev and A. Platunova. Lacking its own periodical, TatLEF had made its tribune of wall newspapers and Tagirov designed the Tatar-language posters 'Sulf'. In his work, Tagirov synthesized the ancient traditions of Islamic art with the techniques of the European avant-garde, combining Arabic graphics with constructivist aesthetics and actively using photomontage.

In 1925, Tagirov enrolled at the Printing Department of VKHUTEMAS and started to design books in the Tatar language for the Central Publishing House of the Peoples of the USSR. He created some books together with Alexandra Korobkova (1905-1998), his colleague and wife. Further creative and scientific activity of Tagirov was associated with the type design. He stayed in Moscow where he was able to fully implement LEF's slogan "Art for Production". From 1930 to 1934, Tagirov was a postgraduate student at the Moscow Printing Institute where he taught the course of the theory and practice of type design.



TWO MANHATTANS

page "10"



page "10"

Commissioner Whelan



The book was printed "for export purposes"; American apologists of the USSR took part in its creation: Dreiser, Dos Passos, John Reed, etc. But the main advantage of the book is Tahirov's left-progressive design; this is his only book designed entirely from the cover to photomontages and fonts. The rest of his book design is dominated by decorated covers, a rare example of a book assembled by him in its entirety.

This book can be compared with "For the Voice" by Lissitzky/Mayakovsky; according to critics, in it Tagirov demonstrated the creation of a "new architecture" of the book.

The book was created after the establishment of diplomatic relations between the USSR and the USA, so we can "enjoy" the rather curious pro-American pathos of Soviet propaganda.



price: **9.500 USD**



PRICE 8 RUBLES



47. { RUSSIAN-AMERICAN BOOK DESIGN }

Heght, Ben. Tysiacha i odin den' v Chikago [i.e. **A thousand and one afternoons in Chicago**]. Moscow: GIZ, 1928. 216 p.: ill. 21x14 cm.

1 of 4000 copies. Original illustrated cardboards together with the modern protective case. First edition in Russian. Extremely rare. Produced at the 1st Exemplary Typography in Moscow (1ya Obraztsovaya tipografiya).



Designed by Pyotr Suvorov using the original illustrations by Herman Gross. The book is an interesting example of Soviet designer taking the English original edition and re-adapting the layouts and the existing illustrations to the needs of Russian edition.

Pyotr Suvorov (1901-1968) was a very important figure for early to mid-Soviet book design. A VKHUTEMAS graduate, he has later become the professor of printing arts in Surikov Art School in Moscow and has written books on book design and lithography in 1940-1960s. In 1930s he has collaborated with Nikolay Kupriyanov on developing the technique of multi-layer lithography.

In 1940s he was the editor-in-chief of Detgiz publishing house.

Ben Hecht (1894-1964) was an American journalist, novelist, playwright and screenwriter. *A Thousand and One Afternoons in Chicago* is from his early career as a journalist, being a collection of columns he wrote for the *Chicago Daily News* from 1921-1922. In the late 1920s, Hecht and Charles MacArthur wrote the Broadway hit *The Front Page*, which was later adapted into a film. Moving to Hollywood, Hecht became a successful screenwriter, working on films like *Scarface* (1932), *Nothing Sacred* (1937), *Gunga Din* (1939) and *Notorious* (1945).

Only four copies recorded in USA, according to Worldcat



Together with:

Heght, Ben. A thousand and one afternoons in Chicago / design and illustrations by Herman Rosse. Chicago: Chicago Daily News, 1922. 290 p. 21x15 cm.

Original illustrated cardboards. Slightly bumped, but overall in very good condition. First edition.



price: **1.950 USD**



Heght, Ben. [i.e. A thousand and one afternoons in Chicago].
Moscow, 1928

Heght, Ben. A thousand and
one afternoons in Chicago.
Chicago, 1922



48. { FIRST RUSSIAN MOBY-DICK, ROCKWELL KENT }

Melville, H. *Mobi Dik* [i.e. **Moby-Dick, or the White Whale**]. Moscow: Gos. izdatel'stvo geograficheskoi literatury, 1961. 840 pp.: ill. 25x15,5 cm.

In original illustrated cloth with lettering on the spine; colored head, in original illustrated dust jacket. Tiny tears of the dust jacket, few small spots on the fore edge, pen inscription on the blank leaf, otherwise near fine.

First Russian edition. One of 7000 copies.



Design by Andrei Goncharov (1903-1979) included illustrations by Rockwell Kent. Goncharov studied in the Second State Free Art Workshops, then in VKHUTEMAS. Since 1923, he contributed to the book design of publishing houses 'Academia', 'Molodaia gvardiia', Gosizdat, etc. He joined Deineka and Pimenov in OST art society and participated in its exhibitions. Among institutions where he taught was Moscow Institute of Printing Arts (1948-1979). By the time this book was published, Goncharov had written a couple of books on the craft of graphic artists.

The adaptation of 'Moby-Dick' into Russian was undertaken by translator Inna Bernstein (1929-2012). She initiated this case during the highest point of the Cold War, brought it to the publisher and achieved success - the second edition was printed the next year, completely reproducing the first edition. Melville's masterpiece was reprinted more than 10 times until the dissolution of the USSR.

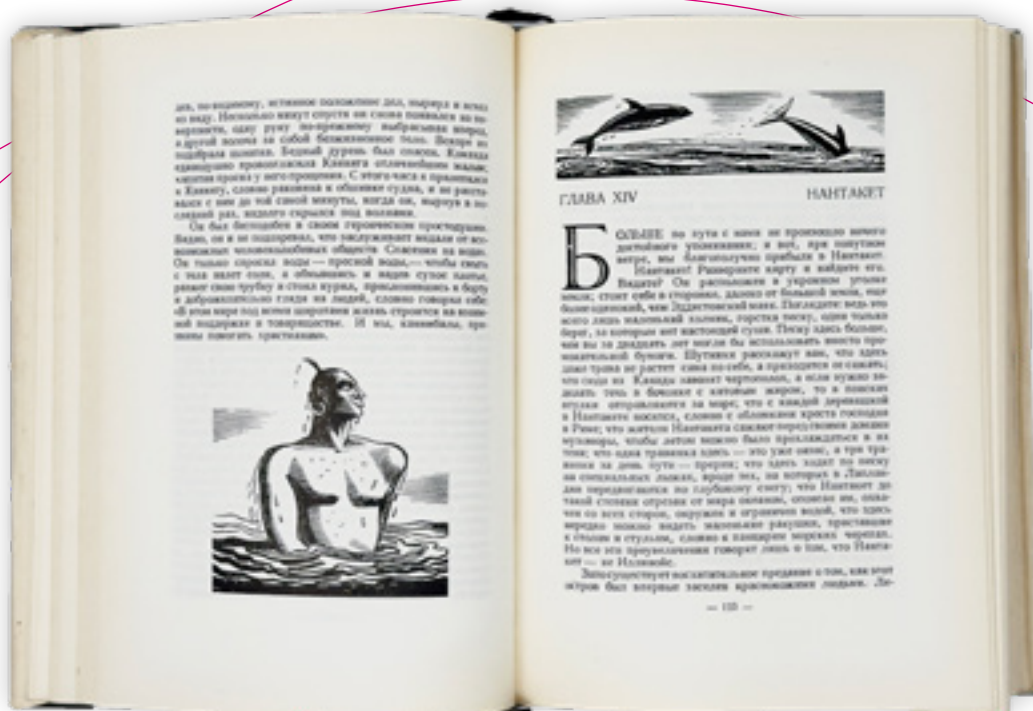
Worldcat shows the only copies in LoC and Princeton Universities

The introduction was written by critic and literary historian Abel Startsev (1909-2005) who imposed socialist understanding of the novel. "Tens and hundreds of pages are devoted to the detailed classification of whales in the Atlantic and Pacific Oceans. However, he [author] was unable to give any classification of the whales and sharks of American capitalism on Wall Street and Broadway, from which, no doubt, he could draw much more significant conclusions on the issue that worried him".



price: **950 USD**





49. { INTERVIEW WITH STALIN }

Beseda tovarishcha Stalina s predsedatelem amerikanskogo gazetnogo ob'yedineniya "Skriggs-Govard n'yuspeypers" gospodinom Roy Govardom 1-go marta 1936 goda [i.e. **Comrade Stalin's Conversation with the Chairman of the American Newspaper Association Scripps-Howard Newspapers, Mr. Roy Howard, March 1, 1936**]. Moscow: Partizdat, 1936. 24 pp.: portr. 13x18.9 cm.

In original publisher's printed wrappers. Foxing of the wrappers. Otherwise in a very good condition. Scarce.



This is the text of the interview given by Joseph Stalin to Roy Howard (1883-1964), American journalist and the chairman of Scripps Howard Newspapers.

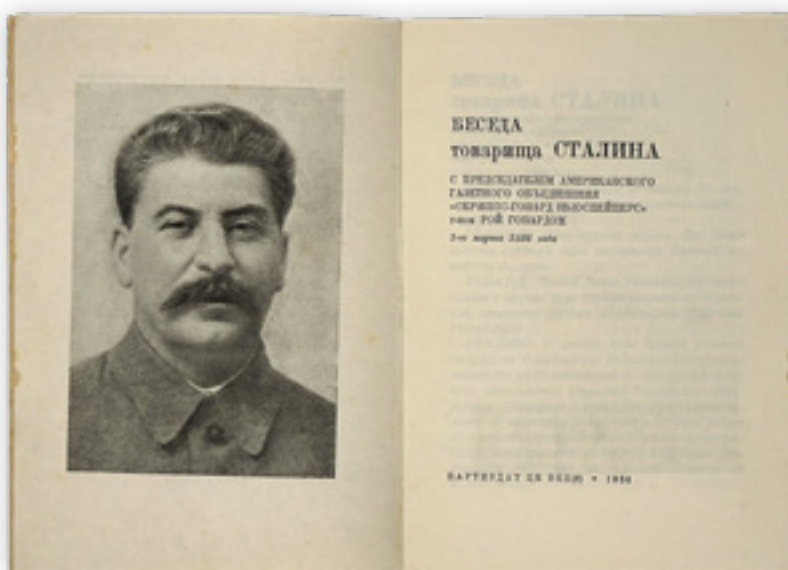
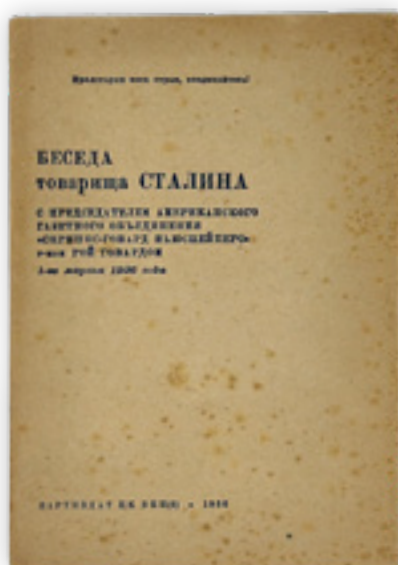
On March 1, 1936, Stalin granted an interview to Roy Howard, which, unlike his earlier exchanges with foreigners, he allowed to be published in mass-circulation newspapers. In the famous interview, the Soviet leader talked about Soviet Union's relationship with Japan, the inevitability of war, fascism, the importance of Franco-Soviet pact, relations between the USSR and the United States, and the "most democratic constitution in the world" or the 1936 Constitution of the Soviet Union, which at the time of the interview was in

its development stage. The Constitution was adopted on December 6, 1936, and asserted the leading role of the All-Union Communist Party (Bolsheviks) and legally cemented the totalitarian control of the party by General Secretary Joseph Stalin preceding the Great Purge. Interestingly, the next day after the interview, Howard discovered that the conversation had been "edited" by Kremlin authorities. When Stalin saw the original draft, he ordered Howard's version restored.

The brochure contains the text of one of the most famous interviews of the 20th century.



price: **350 USD**



50. { NEW YORK'S WORKERS EDITION }

Novokreschensky, O [Valentina Dmitryeva]. **Lipochka Popovna**. [New York]: Rabocheye knigoizdatel'stvo, 1912. 64 pp. 13.8x20.4 cm.

Loss of the pieces of the spine, tears to the wrappers. Otherwise good.
Scarce. First edition.



A short story about Lipochka Popovna, the daughter of a priest, who becomes a victim of the Tsarist regime.

The story was written by Valentina Dmitryeva (1859-1947), a Russian/Soviet writer, teacher, medical doctor and revolutionary. In 1873, she was admitted to the Tambov Girl's Secondary School. After graduating, Valentina took a job as a teacher in a village school, one of the few positions open to women, and published articles in the press about the poor state of public education. She was dismissed from her post after writing a critical letter to the authorities, and prohibited from teaching. Dmitryeva spent almost as much time aiding revolutionary activists as she did on her studies, allowing her room to be used for storing illegal literature and as a safe house for wanted revolutionaries. In the early 1900s, Valentina travelled abroad where she was able to publish her anti-Tsarist work *Lipochka Popovna* in 1902 (Paris). The edition, which was illegally transported to Russia, became Dmitryeva's most famous book.



price: **550 USD**

Зорче и
упорней глаз!

Видишь:
весь в долгах
Донбасс.

Мало угля!

Хватит рук ли
классу
выполнить
заказ?

