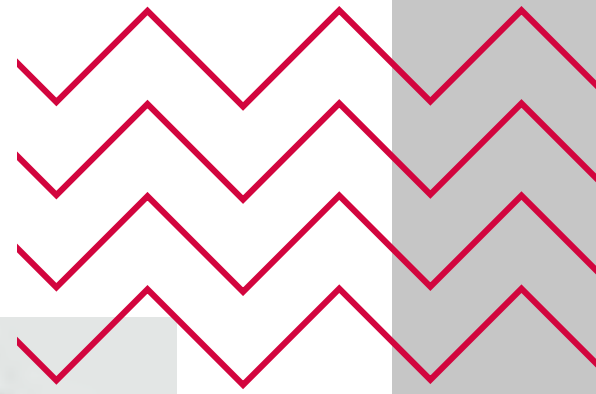




# NEW ACQUISITIONS. August 2025



С нестрогого учета прошлых лет  
для моего расчета 2010.  
В Мелитопольском



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## Dear friends and colleagues,

We are excited to present to you the list of the books we found rare and worthy of researching this summer.

This catalogue is focused on our usual topics and representing 140 years of books from Russia,

Ukraine and Soviet Union. Please see below the clickable table of content for your convenience in navigation:

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**All the best,  
Globus Rare Books & Archives and Bookvica Team**





# Avant-garde and book design

## 1 [FROM PROLETKULT TO LEF]

**Arvatov, B.** *Iskusstvo I klassy [i.e. The art and classes]*. Moscow: Gosizdat, 1923.87, [1] p.  
24×16 cm. Original illustrated wrappers. 1 of 7000 copies. Good condition. Tears of the front wrapper and the spine.

Rare.

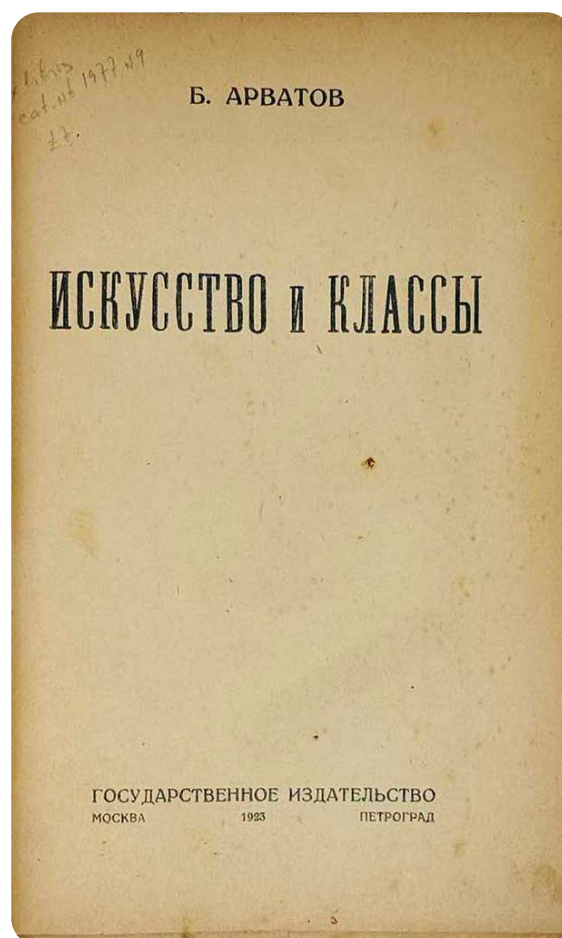
The classical work by one of the LEF ideologists Boris Arvatov (1896–1940). In this work many postulates of constructivist art was formulated. For the design of the wrapper the unknown artist used only typographical elements, which was the identification of this style in 1920s.

Arvatov proclaimed the unnecessary of panel painting, calling for all the art to be connected with the industry. This is a true declaration of the art for the proletariat, written by an art theoretician.

Arvatov was an active member of Proletkult, the organisation created during Civil War and supported by Lunacharskiy. This work could be regarded as the bridge between Proletkult ideology of discovering the art for the masses to LEF ideology with its aesthetics. Later Arvatov published several more articles, one of the most important ones being 'Rechetvorstvo' in LEF magazine #2, 1923, in regards to the relation of Khelbnikov/Kruchyonikh to constructivists.

➤ Two copies in the Worldcat: Getty and UNC.

\$ 1500



## 2 [COVER PROOF]

**Vereiskaia, E.** Tanya – revoliutsionerka [i.e. Tanya is a revolutionary]. [Moscow: Gosudarstvennoe izdatel'stvo, 1928]. 18,5×28,5 cm. Mint condition.

A constructivist cover proof for the first edition of the short story “Tanya is a revolutionary” by children’s writer Elena Vereiskaia (1886–1966). Born and studied in St Petersburg, she hid in Smolensk province for the Civil War where she taught children in a village school. In 1922, Vereiskaia came back to St Petersburg and joined Marshak’s group of writers. Since then, she collaborated to the magazines “Chizh”, “Yozh”, “Pioner”, “Koster”. She is the author of children’s stories and novels, reprinted during the Soviet era. This particular work was translated to languages of Soviet ethnic groups and published multiple times.

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

**\$ 650**



### 3 [COMPUTING HISTORY]

**Lenz, K.** Schetnye mashiny [i.e. Calculating Machines]. Moscow; Leningrad: Gosudarstvennoe izdatel'stvo, 1928. 160 pp.: ill. 20,5×13,5 cm. In original illustrated wrappers. Spine and covers slightly restored, otherwise mint. According to a stamp on t.p., the copy was used at the Kherson trade port in 1930s.

First and only Russian edition. One of 3000 copies.

Russian translation of the second German edition of 'Die rechenmaschinen und das maschinenrechnen' [Calculating Machines and Machine Calculation] was undertaken by E.R. Gagentorn who also enlarged the original text. His adaptation was edited by Naum Ilyich Idelson (1885-1951), a Soviet theoretical astronomer, mathematics and expert in the history of physics. Likely, the book was translated and edited during the period when Idelson headed the Petrograd (Leningrad) branch of the Pulkovo Computing Department.

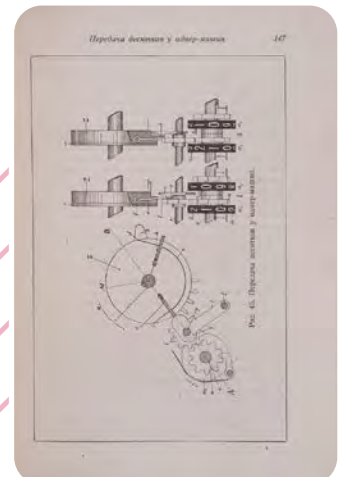
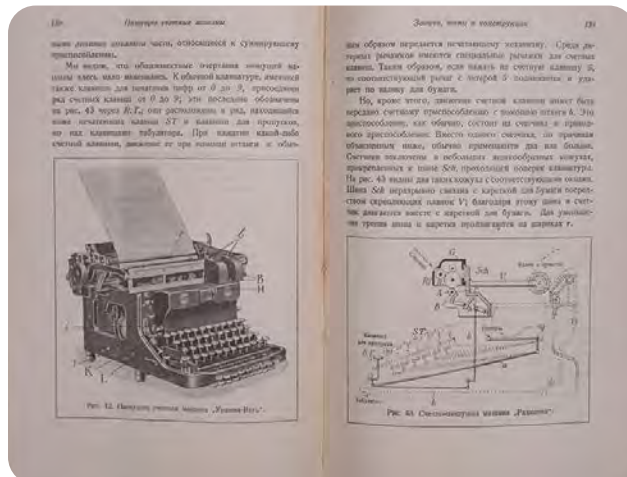


German engineer Karl Lenz introduced mechanisms and operation of different calculating machines. According to the editorial, "he describes a significant number of models <...> but he covers their major components only. In most cases he doesn't get to the technical details, believing that they are needed by a specialist designer, and not by the reader who is looking for orientation in the huge variety of modern machines <...>, so he left relatively important points in the shadows. That is why the translator and editor considered it necessary to make a small addition to the book, examining in more detail the mechanism for transmitting tens in two common in our country models, namely Odhner- and Thomas-machines".

The edition contains drawings and photographs of external view, schemes of internal construction of various machines.

➤ Worldcat doesn't track this edition.

**\$ 950**



## 4 [EL LISSITSKY]

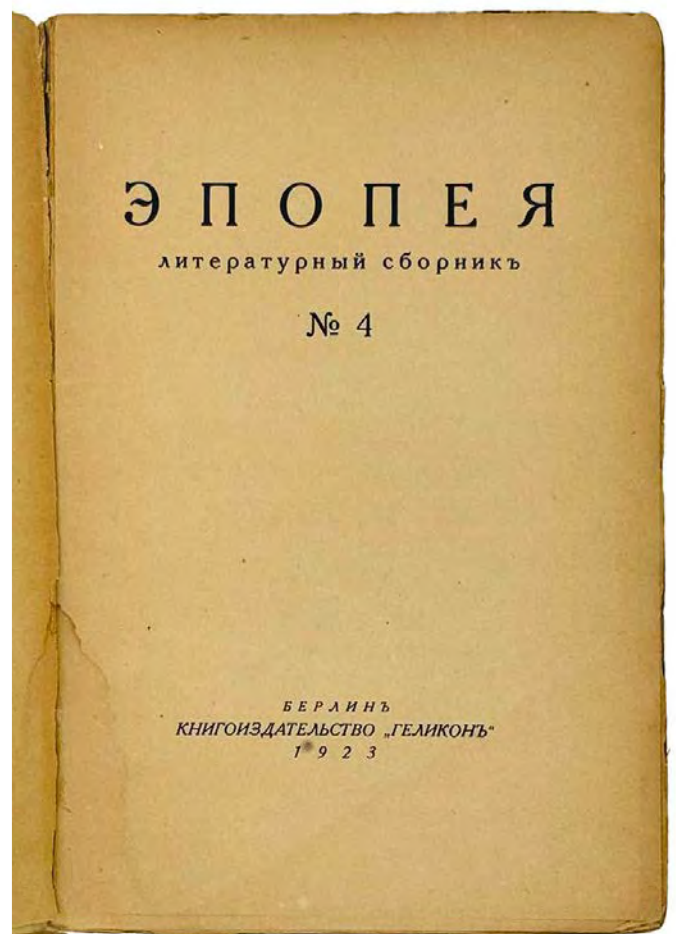
**Еропея: [i.e. The Epic. Literary monthly]** / Ed. Andrey Bely. M.; Berlin: Helikon, 1923. No. 4 (April). 272, [15] p.; 20.8×14 cm. In a red illustrated publishing cover by El Lissitsky. Few tears alongside the covers and the spine, but generally in very good condition – the spine, which is usually gone, preserved entirely.

The last of four issues published by Helikon Publishing House. The magazine became the brainchild of Andrey Bely (1880–1934), one of the most under-estimated Russian poets of the time.

In “Еропея”, Andrei Bely published his own works and also attracted such authors as Tsvetaeva, Remizov, Khodasevich, Livshits, Pilnyak and others contemporaries.

In this issue Bely’s memories of Alexander Block are published.

\$350



## 5 [PHOTOMONTAGE]

**Wells, H.** *Liudi kak bogi* [i.e. **Men Like Gods**]. Moscow; Leningrad: Zemlia i fabrika, 1930. 312 pp., 8 iils. 21×15 cm. In contemporary binding; original illustrated wrappers preserved. Some foxing and soiling occasionally, spine slightly rubbed, signatures on t.p. and front endpaper, otherwise very good.

First thus edition. One of 5000 copies.

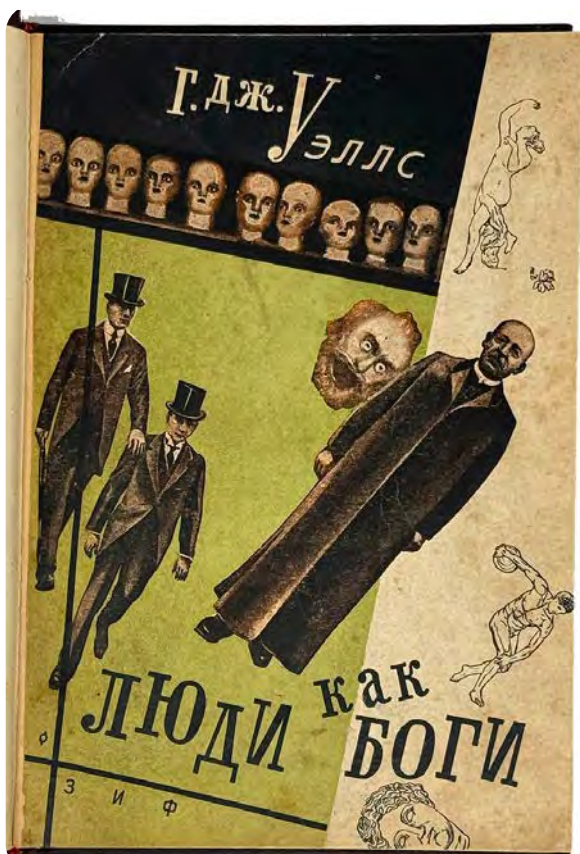
The earliest Russian translation of the utopian novel 'Men Like Gods' (1923) was undertaken by S. Adrianov and was published the same year with the title "Liudi-bogi" [Men-Gods].

This lifetime edition is particularly interesting for the design. It was printed as the 12th volume within 15-volume Complete Fantastic Works by Herbert Wells at the Zemlia i Fabrika publishing house. The photomontage cover design was created by Jewish artist Leonid Feinberg (1896–1980). He is known for his poetic and artistic activities. Among his works in book design, the 1930 cover designs for 'Zemlia i fabrika' are most recognizable. In this cover, he masterfully displayed two oppositions at one time. He attractively used a row of similar mannequin heads contrasting with English gentlemen in suits. For another comparison, the designer divided the space by colors in order to separate men from gods depicted as Greek statues. As a final accord,

the back cover shows a photo of a car flying between these two spaces.

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

In the early USSR, Wells' utopian ideas were close to Soviet propagators. The creation of a

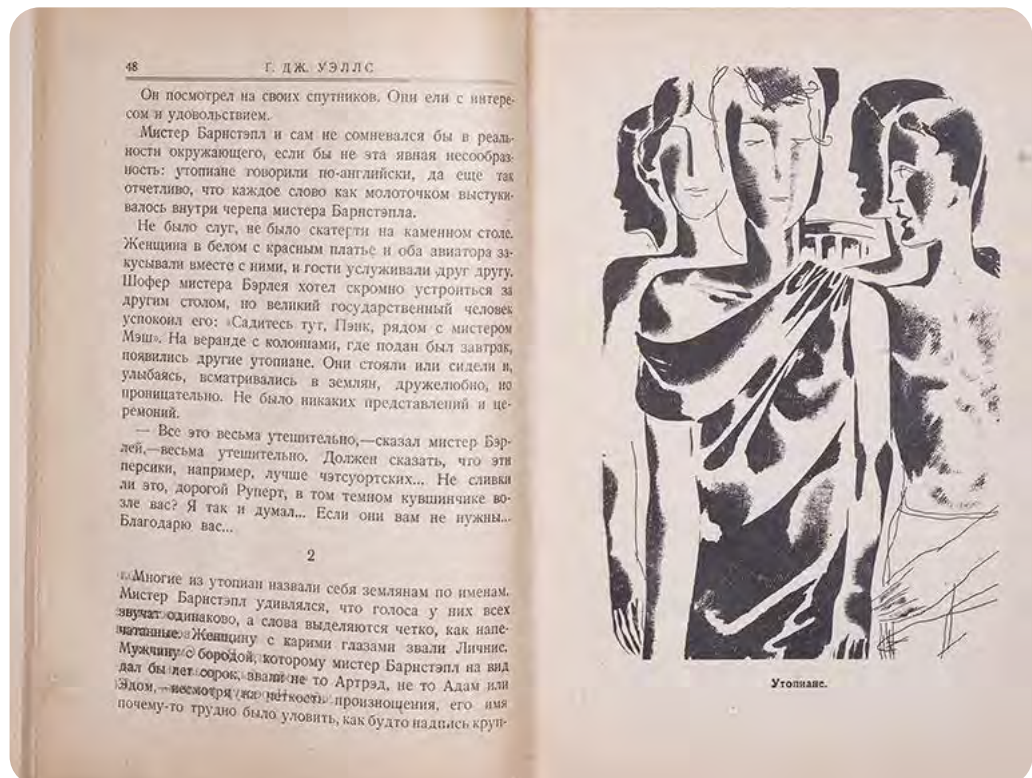
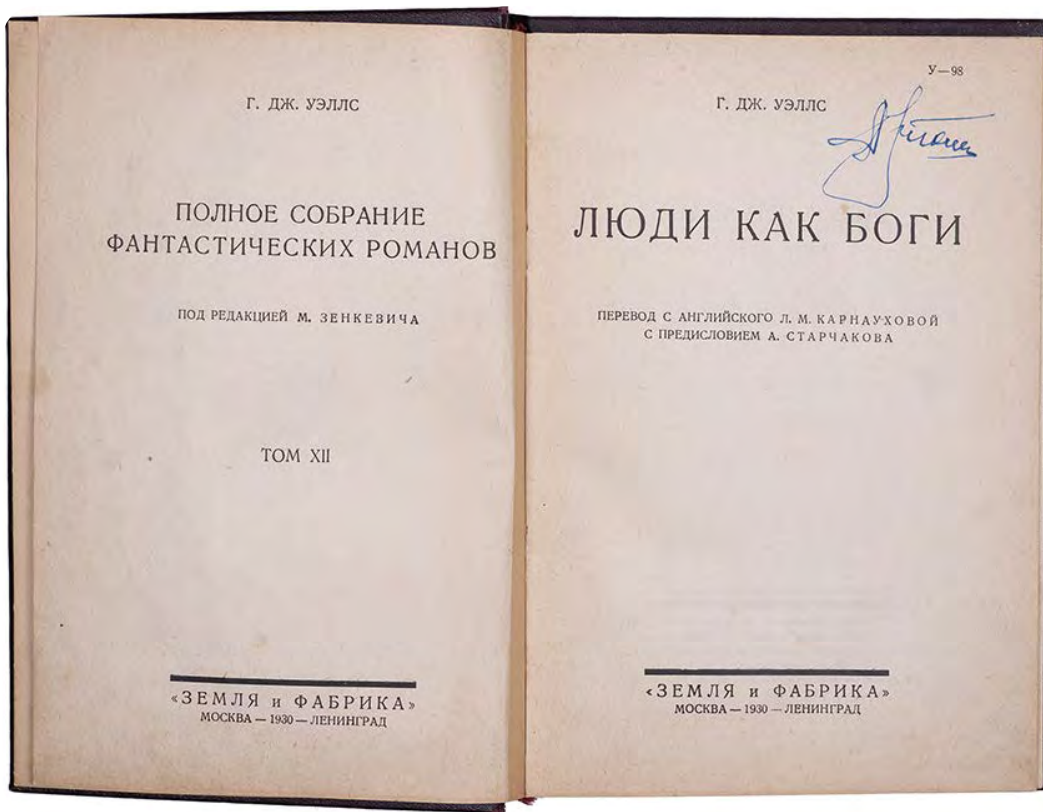


socialist society within which “people no longer need clothes” appeared in early Soviet publications multiple times. Obvious denunciation of the Soviet-Marxist system didn’t prevent the Russian publication of this work on collapse of the capitalist world.

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

➤ Worldcat doesn’t track this edition.

**\$750**



Он указывал на что-то, скрытое от мистера Барнстэпа стеной. Мистеру Барнстэпу пришлось подняться и перебраться через кучу щебня, чтобы посмотреть, в чем дело. Он увидел стройную девушку, также почти не одетую. Она была, очевидно, отброшена в стену, и смерть наступила мгновенно. Лицо было совершенно не тронуто, но череп сзади разможен. Ее красивый рот и серо-зеленые глаза были чуть приоткрыты, и выражение лица было такое, будто она все еще раздумывает над какой-то трудной, интересной проблемой. Она казалась не мертвой, а только равнодушной ко всему окружающему. Одной рукой она еще сжимала стеклянную ручку медного прибора, другая лежала безжизненно, ладонью вниз.

Несколько секунд все молчали. Все словно боялись нарушить течение ее мыслей.

Потом мистер Барнстэп услышал голос джентльмена, похожего на духовную особу, мягко произнесшего:

— Какие совершенные формы!  
 Я признаю, что был неправ,—задумчиво сказал мистер Бэрлей.—Я был неправ. Это не люди Земли. Очевидно. И мы не на Земле. Не могу себе представить, что случилось и где мы. Но перед лицом очевидности я всегда, не колеблясь, готов отказаться от своего мнения. Мир, в котором мы сейчас находимся, не наш. Это нечто...—Он помолчал.—Ничего...



— Какие совершенные формы!

ности и славу сражающихся. Мы будем лишь просить его оказывать нам помощь работой тыловой...

Мистер Барнстэп поднял руку.  
 — Нет,—сказал он.—Я не имею ни малейшего желания помогать вам. Я не вижу никакой аналогии между данным положением и условиями Великой войны, и, во всяком случае, я решительно против этого проекта... разбойного нападения на культуру. Прошу не считать меня принципиальным противником всякой борьбы, я вовсе не возражаю, когда надо бороться за правое дело... Я умоляю вас, мистер Бэрлей,—вы не только политик, но и человек высокой культуры, философ,—подумайте, на что вас толкают! На насилие! На борьбу! Но ведь стоит допустить одну ошибку, и возврата назад уже не будет!

— Мистер Барнстэп!—отвечал мистер Бэрлей с достоинством и с легкой укоризной в голосе.—Я уже обдумал. И мне кажется, я могу позволить себе сказать, что я человек с некоторым опытом, с некоторыми традициями, освященными опытом в области отношений между людьми. Я, быть может, не во всем согласен с моим другом, мистером Кэтскиллом. Нет! Я даже пойду дальше и скажу, что во многих отношениях совсем не согласен с ним. Если бы мне принадлежало здесь право единоличного решения, я сказал бы, что мы должны оказать этим утопизмам сопротивление из чувства самоуважения, какое он проектирует. Я полагаю, что мы могли бы действовать гораздо продуманней и гораздо успешней, чем делают мистер Кэтскилл. Но это мое личное мнение. Ни мистер Гэнкер, ни лорд Барреллинг, ни мистер Мэш, ни мсье Дюпон не разделяют его. А равно и мисс... и наши друзья... кх!.. техника. Мне же представляется, что прежде всего наша маленькая группа землян, заброшенных в этот



Каркасный утес.

Он не знал, как поступить. Оклимнуть утопизм и выдать свое присутствие он боялся. Трудно сказать, как утопизм после убийства Сэрнтайна отнеслись бы к землянину, прачщемуся в темном углу.  
 Он осмотрел веревочную лестницу, по которой утопизм...



Он изготовил несколько шаковых перчатков...

миссис Барнстэп догадаться, и можно заранее предсказать, что произойдет. Она самоотверженно возьмет на себя все хлопоты. Тебе нужно хорошо отдохнуть,—скажет она и выберет более или менее удаленное и дорогое место в Корнуолсе или в Шотландии, или в Бретани, закупить кучу дорожных вещей; когда все будет уложено, вспомнит—ах, забыла то или другое!—и в последнюю минуту поспешит багаж множеством неудобных свертков и привезет к нему мальчиков. По всей вероятности, сговорится с двумя-тремя компаниями знакомых, чтобы они приехали туда же для оживления. А те не забудут прихватить с собой худшие стороны своих характеров и будут неустанно надоедать. Не будет интересных разговоров. Будет много деланного смеха. Будут бесконечные игры... Нет!

Но как мужу уехать так, чтобы жена не узнала об этом? Как-нибудь, а уложить чемодан надо и надо вынести его из дому.

Мистер Барнстэп надеялся только на то, что у него был небольшой автомобиль и в полном его распоряжении. Само собой понятно, что этому средству сообщения отводилось много места в его тайных проектах. Автомобиль как будто облегчал отъезд, на вопрос «куда» давал вероятный ответ: из данного определенного места в то, что математики называют, кажется, focus. В этом звезде было что-то компанейское. Это подсказывало, пожалуй, едва уловимый ответ и на вопрос: с кем? Автомобиль был двухместный. В семье он был известен под названиями: «Ножная ванна», «Горница Кальмана» или «Желтая опасность». Как указывали эти названия, автомобиль был низенький, открытый, покрашенный в светложелтую краску. Мистер Барнстэп пользовался им, чтобы ездить из Сайденгема на службу: это обходилось гораздо дешевле сезонного бюджета. Днем автомобиль



Как уехать? Куда? С кем?

## 6 [MALEVICH]

**Fedorov-Davydov, A.** *Vystavka proizvedeniy K.S.Malevicha. [i.e.Exhibition of works by K.S. Malevich].* Moscow: State Tretyakov Gallery, 1929. 12 p. with covers. 17.5×13 cm. Covers are detached, but preserved in full in a plexiglass cover. Otherwise very good.



Reproduction of one of Malevich's works included in the brochure.

This booklet, published in conjunction with an exhibition of Malevich's works at the Tretyakov Gallery, includes a biography of the artist. The author, Aleksei Fedorov-Davydov (1900-1969), at the time the head of the Department of modern Russian art at the Tretyakov, was a prominent art historian. Malevich produced forty new works for this show. He had left behind the bulk of his mature works in Europe when he returned to Russia in 1927. In this new series of works the artist attempted to redefine himself, given that he had abandoned painting by 1922. In light of the current prevailing conditions he seemed to be reinventing himself in producing new works and antedating them back into the first decade of the century which would produce an historical narrative more suited to the homo sovieticus than can be discerned from the verified works on hand we have and details of his biography. No photographs exist of this exhibition. A fully illustrated catalogue was promised but never materialized, and this is the sole documentation for the event. Some of the work was exhibited in Ukraine in 1930, where the authorities closed down the show and confiscated the items, a dark portent. Within two years of this exhibition at the Tretyakov Gallery the Stalinist regime had rejected bourgeois abstract art, and Malevich was banned from creating anything of the sort. The paintings from this exhibition were stored in the Russian Museum and not available for view until almost 1980. Fedorov-Davydov's text seems to reflect the tension between Malevich's prominence and the pending rejection of his aesthetic, as he stresses exhibit's importance to up-and-coming artists. "On the one hand," he writes, "this era reached its climax with the whole system engendered by the isolation of bourgeois culture of art from life; on the other, it constructed the germs of those new forms of art that are now growing in front of our eyes".

**\$ 1500**





# Caricature

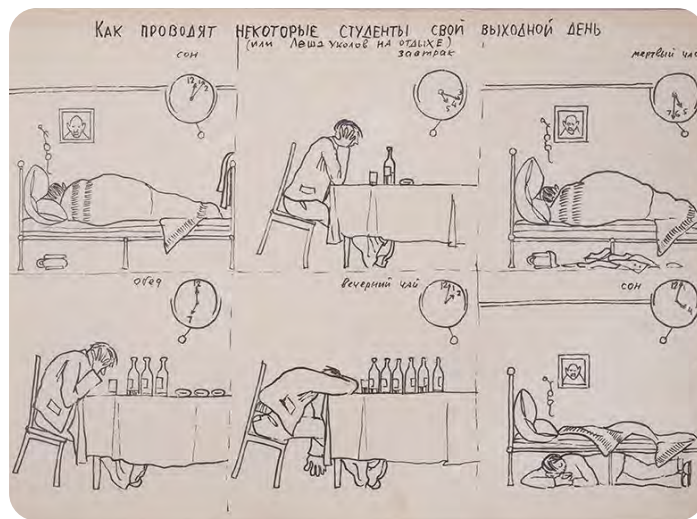
# 7 [SOVIET STUDENTS' CARICATURES]

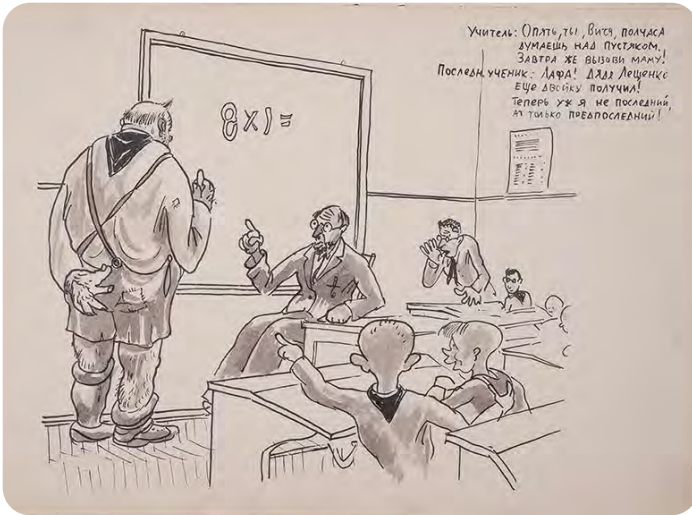
**Handmade caricature album by students.** Leningrad, 1930. 9 leaves. Paper, ink, watercolor. 20,5×29 cm. In contemporary wrappers with printed title on paper sticker. Some soiling, otherwise very good.



The album was co-created by V. Martynov and Yu. Malkin during their study in the Geographical Department of Leningrad University.

Despite his academic major, Vadim Martynov (1888–1952) became known as a graphic artist, architect and industrial designer, who worked at the People’s Commissariat of Railways before the Second World War. He was an urban dreamer fascinated by the scale of future changes in architecture and transport. During the war, he kept drawing and designing handmade periodicals for his troop. After WWII, he ended up in Germany and drew old cities destroyed by the military





actions. His later drawings of Leningrad are more conservative but

Martynov made fun of students from the same department. According to his drawings, some of them weren't moderate in alcohol consumption. A loosely inserted leaf shows comics "How Some Students Spend Their Day Off" with a smaller caption "Or Leshcha Ukolov Having Rest". Waking up in the afternoon, a character has breakfast of a hard drink, then sleeps, drinks again for lunch (at 7 pm), adds after midnight and falls asleep at four in the morning, without getting on the bed. The title page of the album is constructed as the opposition of professors and not so young students.



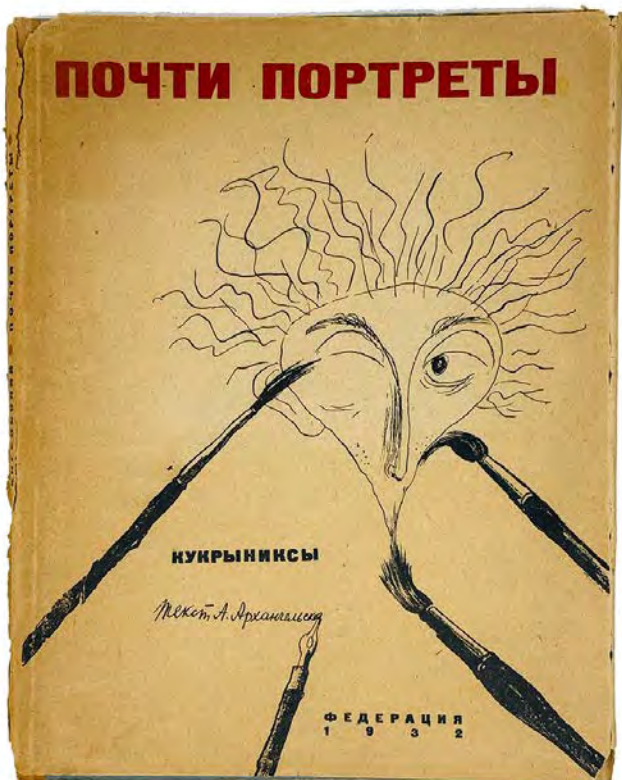
Three caricatures satirize the same person: the artist has drawn Leshchenko during geodesy practice and then imagined that Leshchenko had the same appearance when he was a young pioneer and when he was in school – clothes were changed, but stubble and a bald spot remained. Ukolov turns in one more time: he gives his first scientific report as a geomorphologist. Next to him, "a poor second-year student" is hiding and prompting him. Once Martynov has drawn a man who was called "an old woman" by contemporaries – they also talked idly that he stored money he earned in a sock. The last two leaves are dedicated to another student who drank a lot and was unsuccessful in giving speeches.

\$950



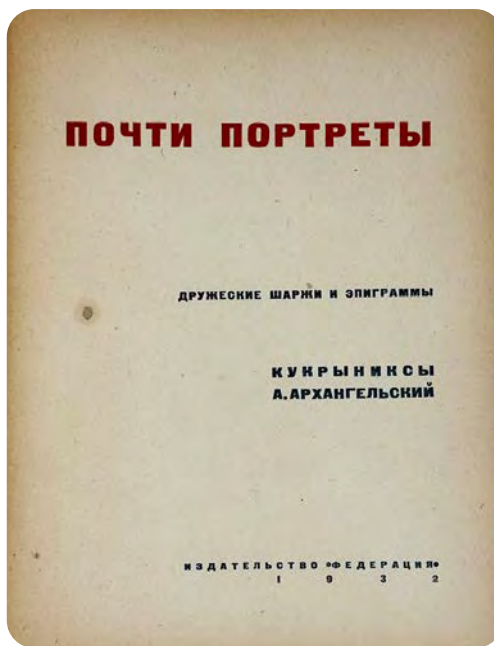
8 [KUKRYNIKSY]

**Kukryniksy.** Pochti portrety: Druzheskiye sharzhy i epigrammy [**Kukryniksy. Almost portraits: Friendly caricatures and epigrams**]. Moscow, 1932. 92 pp., ill. 29,5×23 cm. Publisher's card boards. Illustrated paper dust-jacket. Very good condition. With some spots and rubbings on the covers. Tear to the dust-jacket.

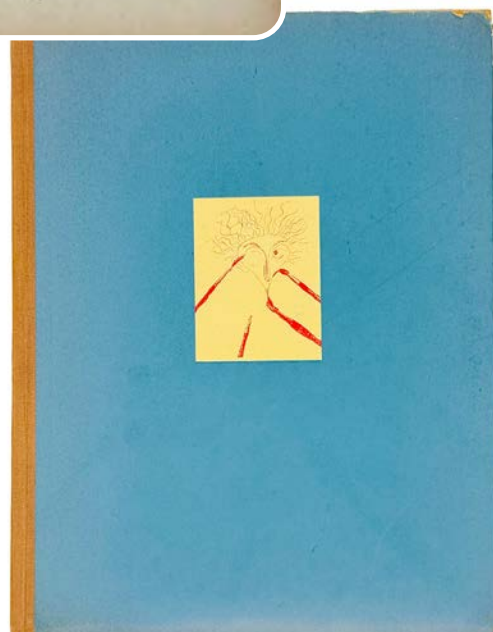


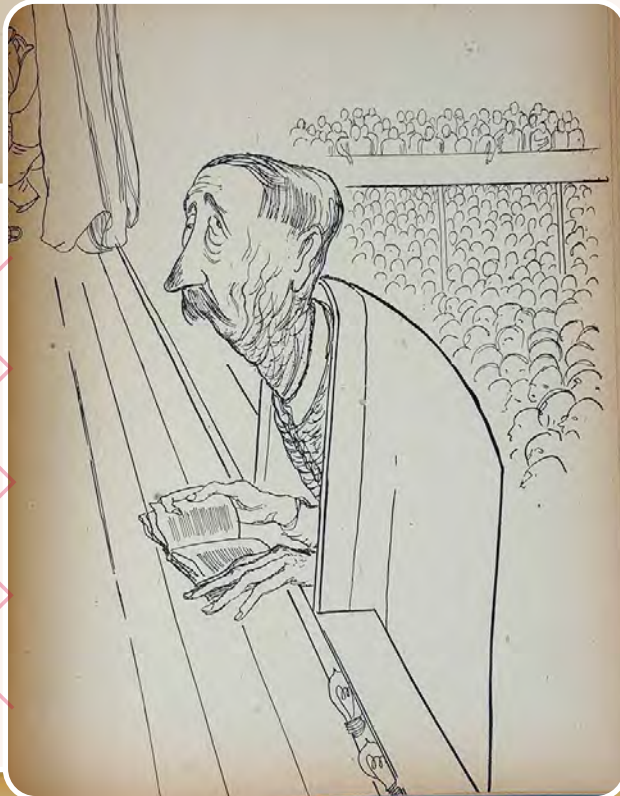
Kukryniksy was a creative group of three artists mostly famous for their caricatures. Here, they collaborated with Aleksander Arkhangel'skiy (1889–1938), poet and satirist. It's an exemplary collection of Soviet caricatures and satire. Among portraits of writers and other famous personalities one can find a caricature of Kukryniksy themselves. Each portrait is accompanied by an apt epigram by Arkhangel'skiy.

Rare in jacket.



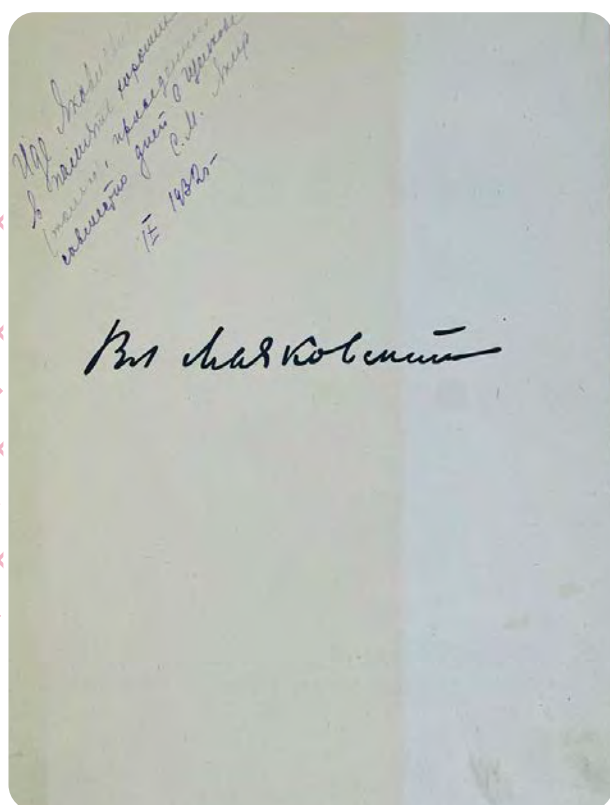
\$ 500





9 [ROSTA WINDOWS AND BEYOND]

**Katanyan, V.** Vladimir Mayakovskiy. Raboty po izobrazitel'nomu iskusstvu [i.e. **Vladimir Mayakovsky. Works on fine art.**] Moscow: Gosizdat, 1938. 288 pp., ill. 25×19 cm. Publisher's illustrated dust-jacket and card boards. Good condition. Some tears and losses of the dust-jacket, owner's inscription on the half-title, otherwise good.

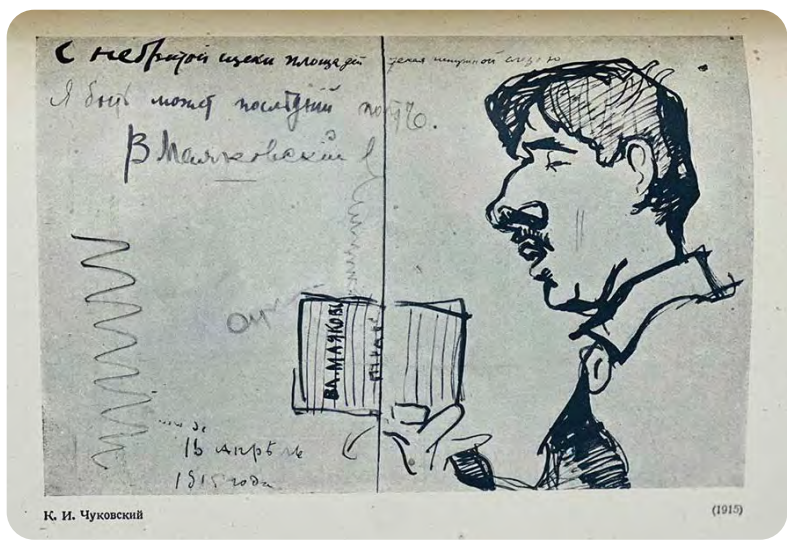
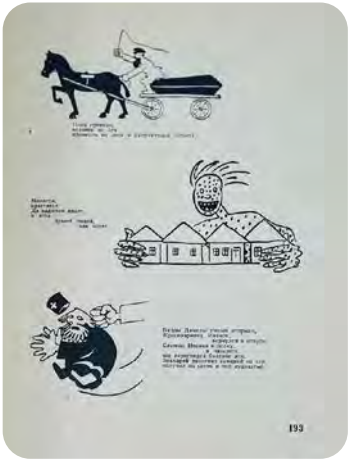


Introduction by Osip Brik. Includes the catalogue of Mayakovsky's work as an artist and a poster designer. Mayakovsky studied in the preparatory class of the Stroganov School, in the studios of artists S. Yu. Zhukovsky and P. I. Kelin. In 1911, he entered the Moscow School of Painting, Sculpture and Architecture – the only place where he was accepted without a certificate of reliability.

One of his most famous art was created during the Civil War, for ROSTA windows, the early Soviet propaganda bureau, that was set to fight (and win) the information war against the White Army.

The book includes panel art and drawings, as well as the poster design

**\$ 500**

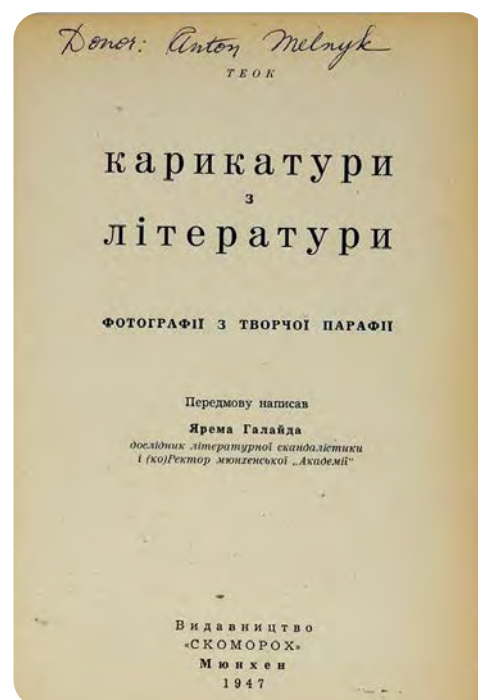


## 10 [UKRAINIAN]

**Kurpita, T.** Karikatury z literatury [i.e. **Carricatures from Literature**]. Munich: Skomorokh, 1947. 64 p. 20×15 cm.



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



First edition.

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

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

In the short period the publishing and literary life of the camps was vibrant. This book, published in 1947, gives us an interesting opportunity to look into the literary life of the Ukrainian community abroad at the time.



Worldcat shows copies in US at Cleveland Public Library, Harvard, University of Illinois, Library of Congress, Yale University Library, NYPL.

Author of the publication, Theodor Kurpita (1913- 1974) was the Ukrainian satirical writer, who has used many pen names during his lifetime (this time—Teok). Once a Soviet Ukraine author, since 1944 he has immigrated to Germany for the fear of Soviet occupation of Ukraine. Having become the editor-in-chief of the literary and scientific magazine “Native Word”, humorous organs.

“Hedgehog” and “Komar”. In 1949, he moved to the USA, settled in Chicago, earning money by manual labor, engaged in journalism. Since 1961, he was the editor-in-chief of the weekly “Ukrainian Life”.

In this book Kurpita has tried to create the satirical sketches on his fellow colleagues, making their style of writing and humorously commenting on their achievements. The full list of writers includes Oles Babii, Ivan Bagryany, Vasyl Barka, Sviatoslav Gordynskyi, Viktor Domontovych, Rostislav Yendyk, Ivan Kernytskyi, Yury Klen, Yuriy Kosach, Bohdan Kravtsiv, Ihor Kostetskyi, Vasyl Sofroniv-Levytskyi, Oksana Lyaturynska, Evgeny Malaniuk, Ivan Manila Leonid Mosendz,

Bohdan Nyzhankivskyi, Mykhailo Orest, Theodosius Osmachka, Leonid Poltava, Ulas Samchuk, Yar Slavutych, Mykola Stepanenko, Aleksa Stefanovych, Vasyl Chaplenko and Volodymyr Shayan.

Profile on ever writer includes a caricature, a humorous biography and made-up quotes that the author found funny.

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

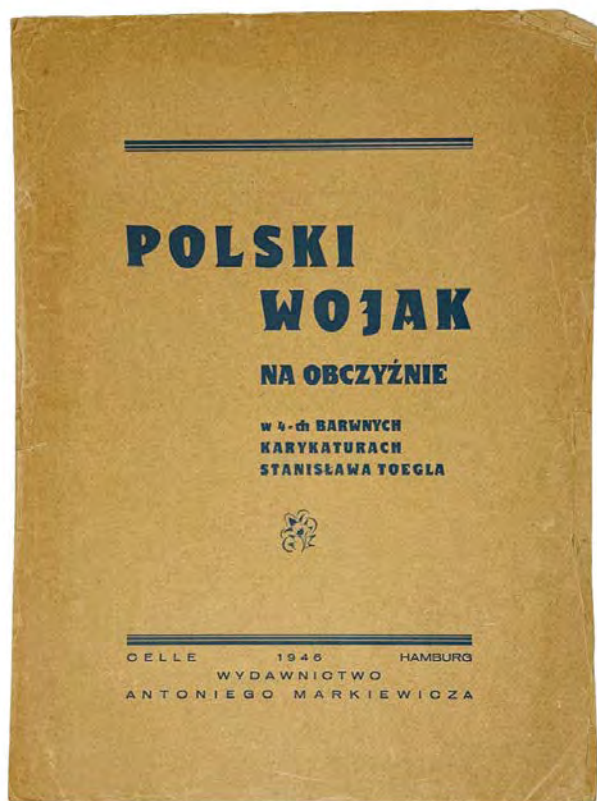
All in all, a great document, that is showing how the laughter and satire helped the community to get through uneasy years following WWII and forced immigration.

\$ 650



# 11 [POLISH CARRICATURE]

**Polski wojak na obczyźnie. w 4-ch Barwnych karykaturach Stanisława Toegla. [i.e. Polish soldier in exile. in 4 colored caricatures by Stanisław Toegl]** Celle; Hamburg: Wydawnictwo Antoniego Markiewicza, 1946. [4] l. Folio. 44×33 cm. Original printed wrappers. Wrappers are slightly rubbed. Otherwise in very good condiiton.



A lively collection of caricatures, depicting the life of Polish soldiers abroad. In the first image, the soldier is fighting with the desire to blink to a fellow army woman (the instruction reads 'it's a shame to blink, pan Shooter'), in the second one the three officers declare 'All the world belongs to us ... and the coffee plantations, in the third a civil woman is blinking at polish officer, who refuses to 'fraternize' . Also on the next one the three soldiers are shown in profiles, marching, with the inscription reads 'Boys sharp like razors'.

Stanisław Toegl (1905–1953) was a polish caricaturist and artists, he has participated in Warsaw uprising in 1944.

- Worldcat lists the following copies: National Library of Poland, National Library of Scotland and United States Holocaust Memorial Museum.

**\$ 650**

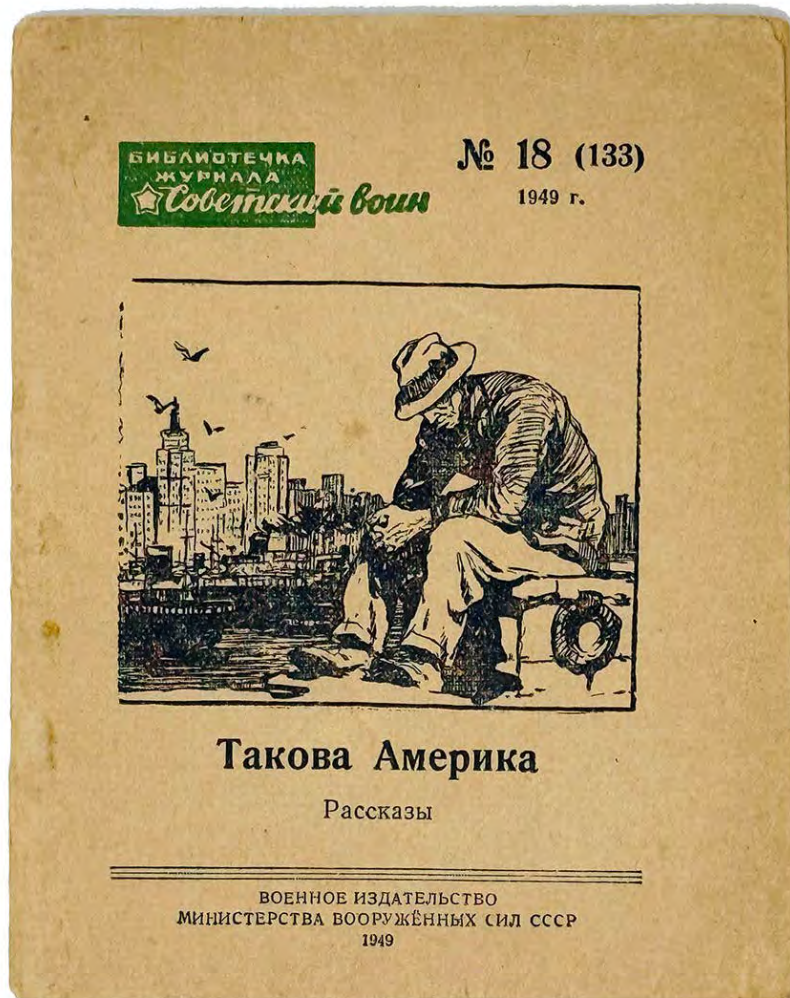




# Cold War

## 12 [THE VICES OF THE UNITED STATES OF AMERICA]

**Takova Amerika:** Rasskazy [i.e. **That's America: Short Stories**]. Moscow: izd-vo, 1949 (Tip. im. Timoshenko). 64 pp.: ill. 14.3×10.9 cm. In original publisher's illustrated wrappers. Fine condition.



Scarce. First and only edition. Edited by V. Panov. Translated from English by Soviet writer and translator Yuri Smirnov (1914-1987). Front wrapper and 7 black-and-white illustrations throughout by Petr Pinkisevich (1925-2004), a Soviet and Russian graphic artist and illustrator. After graduating from the Leningrad Art School in 1943, he joined the Workers' and Peasants' Red Army during World War II. Pinkisevich served as a junior lieutenant in the 37th Mechanized Brigade and was wounded in the leg during the battles for Warsaw in 1945. After demobilization in 1946, he worked as an artist-designer at the M. B. Grekov Studio of Military Artists. From 1952, he also contributed as an illustrator to magazines *Smena* [i.e. *Shift*] and *Ogonyok* [i.e. *Spark*].

An interesting piece of post-WWII Soviet propaganda, featuring short stories about the vices of the American political regime. The collection contains six texts by the American authors James Light, William Griffin, Saul Green, Allan Max, Jack Country, and Peter Quince. Titled "That's

America," the book opens with the short story "Christmas Furlough" (James Light) about a black WWII soldier's inability to get a bus seat home during his brief furlough. The rest of the texts delve into themes of racism, workplace denunciation, the abuse of power, and the oppression of workers. Among the featured stories are: "You are in America, Timmy," "If you are a Negro," "The Dubious Views of Miss Margaret Farch," "California Fruits," "There are Thousands of them," and "A Ghost."

The edition came out in the "Library of the Magazine 'Soviet Warrior'" series and was printed by the Voenizdat publishing house. Founded in Moscow in 1919, Voenizdat specialized in printing literature for the defense industry, including technical manuals and dictionaries. The publishing house also produced posters, pamphlets, fiction, and non-fiction literature, often with military themes.

**\$450**



— Что случилось, ниггер? — спросил он.



Мистер Риггс поспешно наклонился к ней.



Дай-ка сюда железо, Билл!



— Он дал мне эту книгу, — вдруг сказал мальчик.

## 13 [ZHITOMIRSKY]

## Lot of 4 editions:

**Krivitskii, A.** Koe-chto o Pentagone (Pamflety) [**i.e. Something about the Pentagon (Lampoons)**]. Moscow: Izdatel'stvo politicheskoi literatury, 1972. 112 pp.: ill. 20×12,5 cm. In original photomontage wrappers. Very good, tiny tears of spine, spine faded.

**Konstantinov, O.K.** Dyupony – bez maski [i.e. Duponts – without a mask]. Moscow: Politizdat, 1974. – 63 p.; 20×12,5 cm. In original photomontage wrappers. Fine.

**Chernyavsky, V.G.** Shpion № 1 : Pamflet o shefe razvedki SSHA Dzhone Alekse Makkoune. [**i.e. Spy No. 1: Pamphlet about the US intelligence chief John Alex McCone**]. Moscow: Gospolitizdat, 1963. 48 p.: Ill. 20×12,5 cm. In original photomontage wrappers. Very good, tiny tears of spine.

**Rumyantsev, F.Ya.** Finansovaya mafiya. [**i.e. Financial Mafia**]. Moscow: Politizdat, 1971. 80 p.; 20×12,5 cm. In original photomontage wrappers. Very good, tiny tears of spine.

First editions.

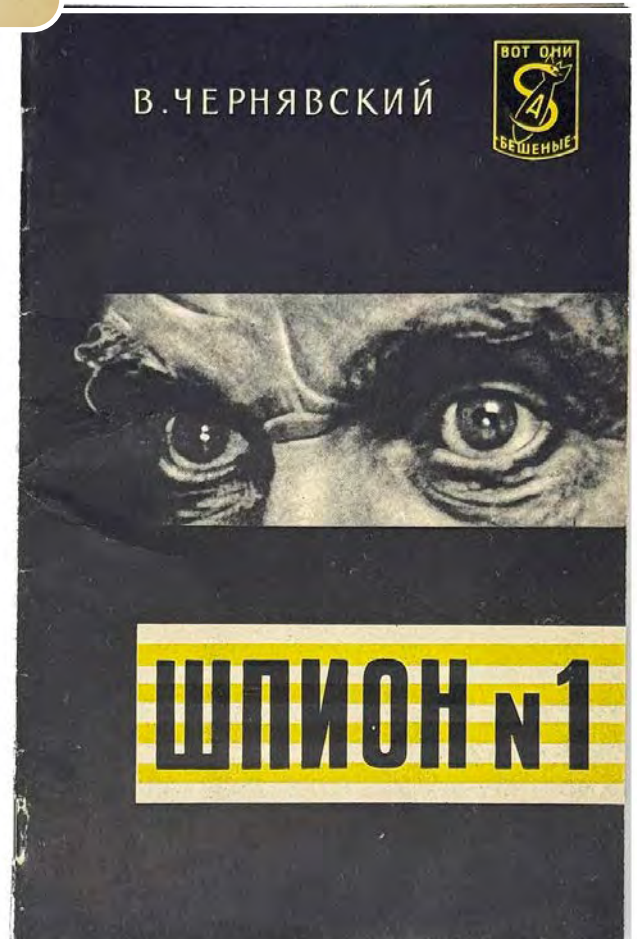
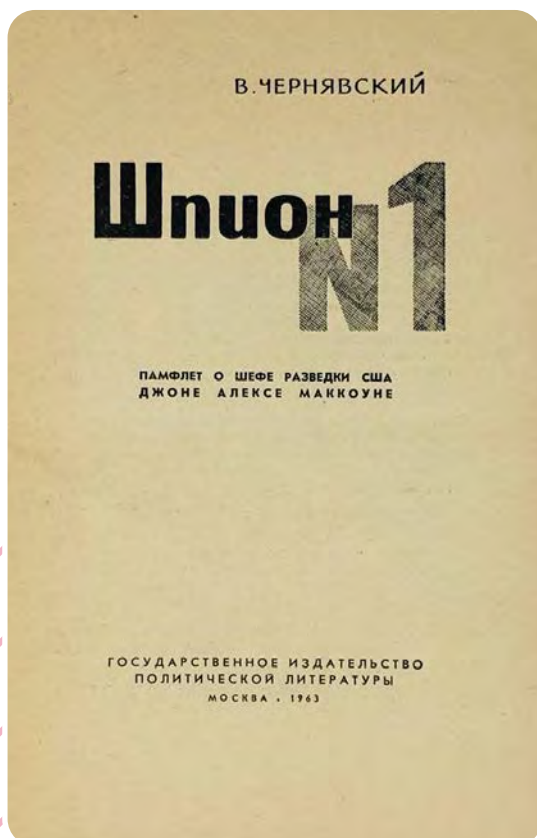
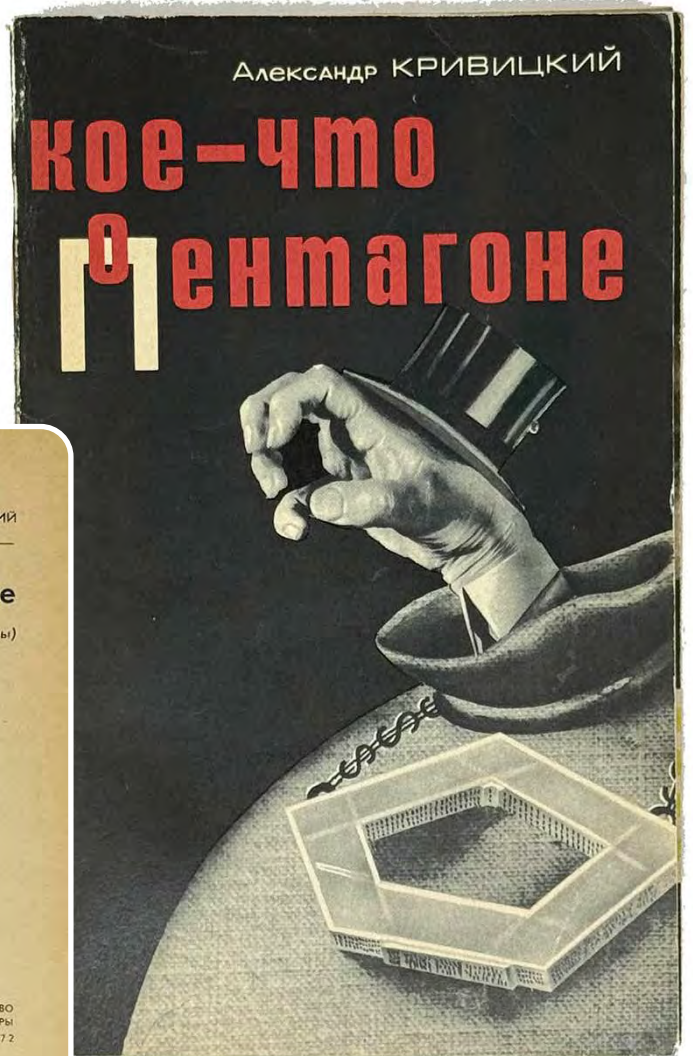
Political propaganda photomontages were created for cover design of the books and full-page illustrations by Alexander Zhitomirsky (1907–1993).

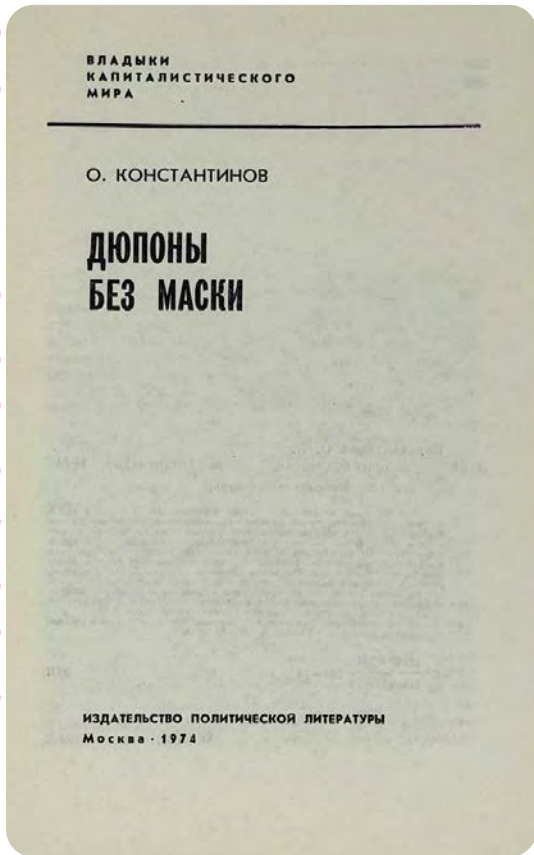
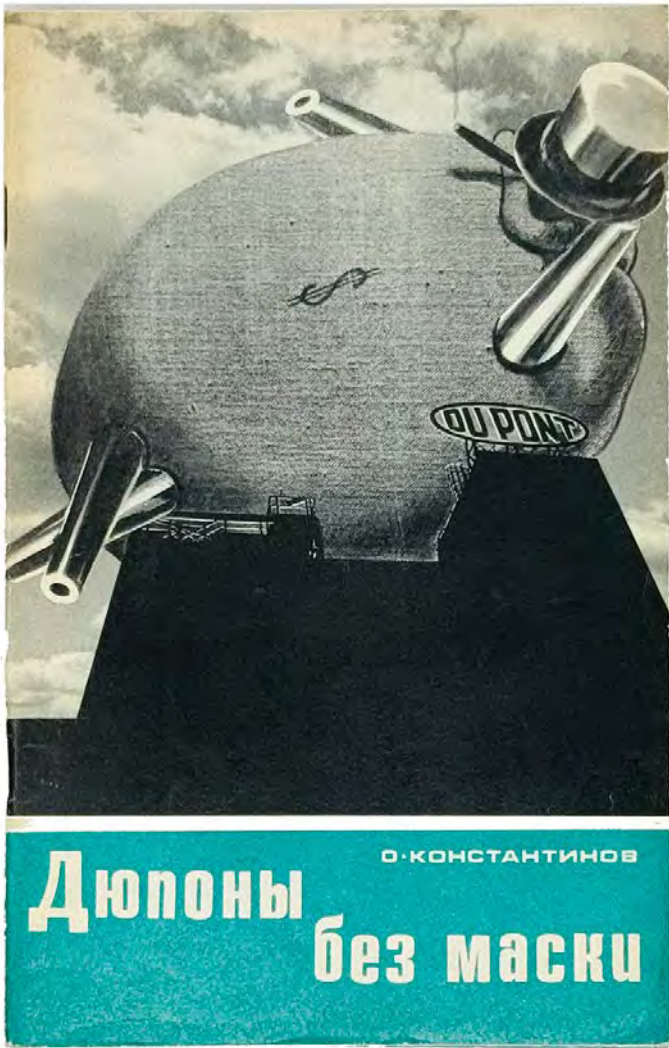
Starting to combine photographs in the late 1920s, he was influenced by Rodchenko, Lissitzky, Klutis, Stenberg brothers and experienced the visual language of communication.



His absolute oeuvre was designs of a propaganda magazine 'Front Illustrierte für Deutschen Soldaten' [Front Illustration for German Soldiers] published during World War II. It gained success thanks to grotesque photomontages and after the war was over, Zhitomirsky continued to create in a similar style. Throughout the Cold War period, Zhitomirsky produced powerful propaganda works related capitalist values, government leaders, threat to peace, disarmament, etc. In particular, among them was a series "Leaders of the Capitalist World" (1960s–1980s). Cold war propaganda publications united journalist essays that exposed "the true faces of huge companies, billionaires, and politicians". In this book, one photomontage features two white doves holding an atomic bomb captioned "US Army".

**\$ 2500**





ВЛАДЫКИ  
КАПИТАЛИСТИЧЕСКОГО  
МИРА

О. КОНСТАНТИНОВ

**ДЮПОНЫ  
БЕЗ МАСКИ**

ИЗДАТЕЛЬСТВО ПОЛИТИЧЕСКОЙ ЛИТЕРАТУРЫ  
Москва · 1974



# Culinary

## 14 [ALCOHOLIC BEVERAGES]

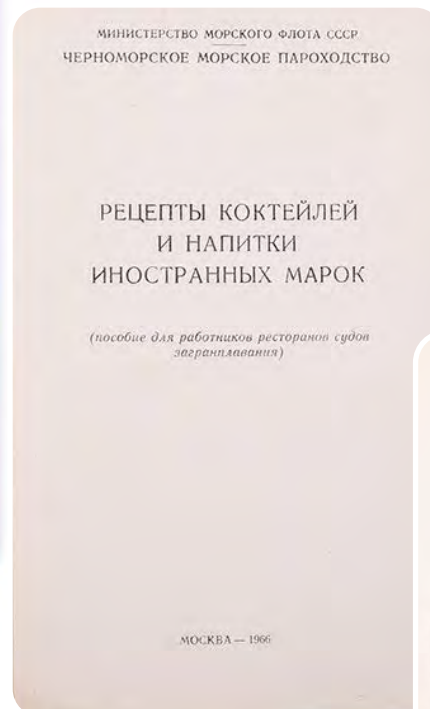
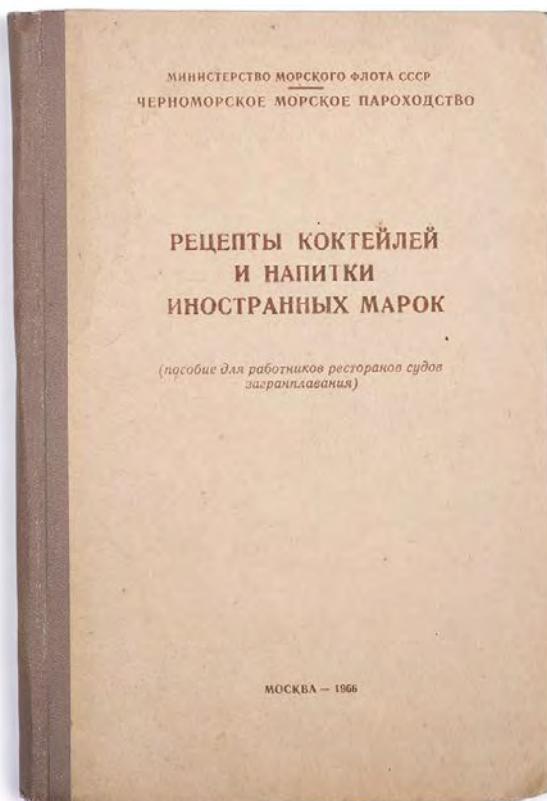
**Dubner, G., Zippa, L.** Retsepty kokteilei i napitki inostrannykh marok (posobie dlia rabotnikov restoranov sudov zagranplavaniia) [**i.e. Recipes of Cocktails and Foreign Label Drinks (Manual for Restaurant Employees of International Ocean Liners)**]. Moscow, 1966. 164 pp. 20,5×14 cm. In original cardboards. Bumped, ink signature on front flyleaf, small tear of front endpaper, otherwise mint.

First edition. One of 1000 copies. Very rare.

An interesting book that features interaction of Soviet and Western cultures through alcoholic drinks during the Cold War. It could be considered the earliest Soviet manual on mixing hard drinks.

Usually, only party officials could get into international

cruises. To take a trip, Soviet people needed to obtain two visas: entry and exit. The first one is a regular case. The exit visa was an invention of the USSR. Regional authorities decided whether a person



was worthy to leave the country. A destination might be less or more exotic. Since the early 1960s, the USSR made every possible effort expanding its influence on the African continent. Thus, Soviet tourist cruises and flights to Africa became one of the tools of Soviet international policy. After WWII, the Soviet Maritime Passenger Fleet was enlarged with ocean liners received as reparations: Berlin, Patria, Hansa, etc. Some of them started routes from Odesa, the only Soviet international port in the Black Sea. Frequently, Soviet cruise ships were rented for foreign tourists by international companies. In such cases, the service was oriented to foreigners and Soviet people weren't allowed to join them.

This edition was commissioned by the Black Sea Shipping Company. It was compiled for restaurant employees hired for international routes of foreigners. A half of the book lists common

### III. РЕЦЕПТЫ ИНОСТРАННЫХ КОКТЕЙЛЕЙ И ДРУГИХ СМЕШАННЫХ НАПИТКОВ

В ипшых рецептах мы условно придерживаемся классификации, рекомендуемой французскими барменами. Указываемые нами номера стаканов, бокалов, рюмок соответствуют порядковой нумерации стаканов, бокалов, рюмок, рекомендуемых французскими барменами (см. раздел II).

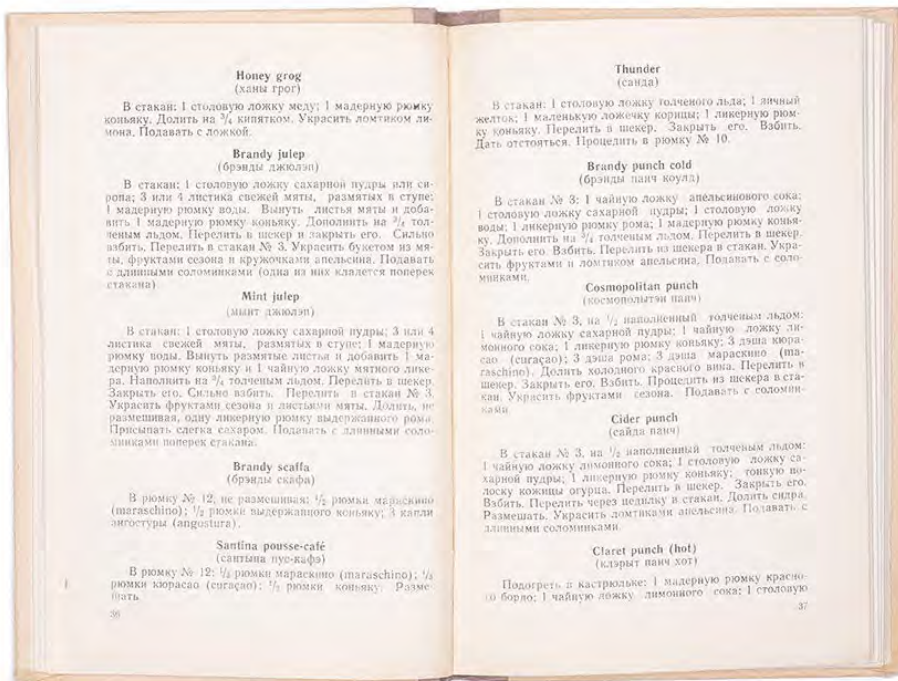
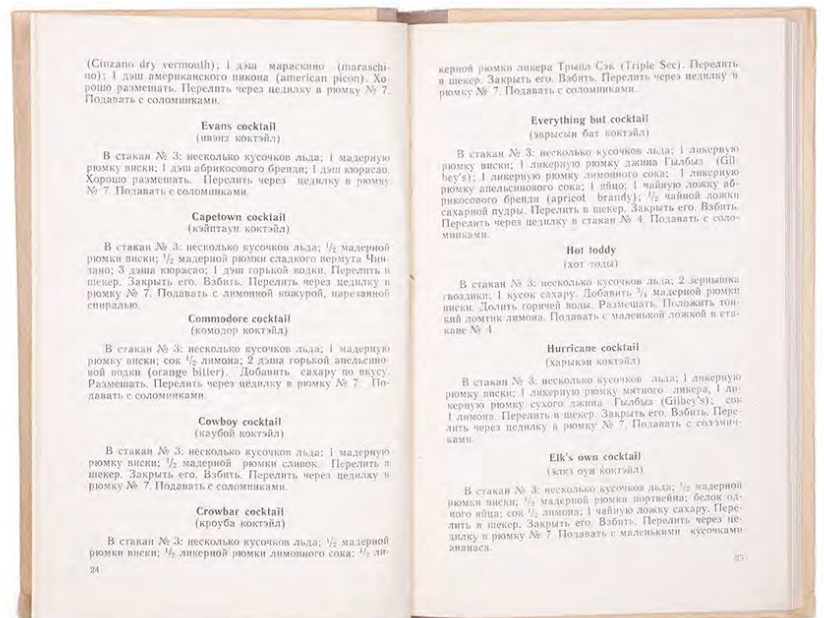
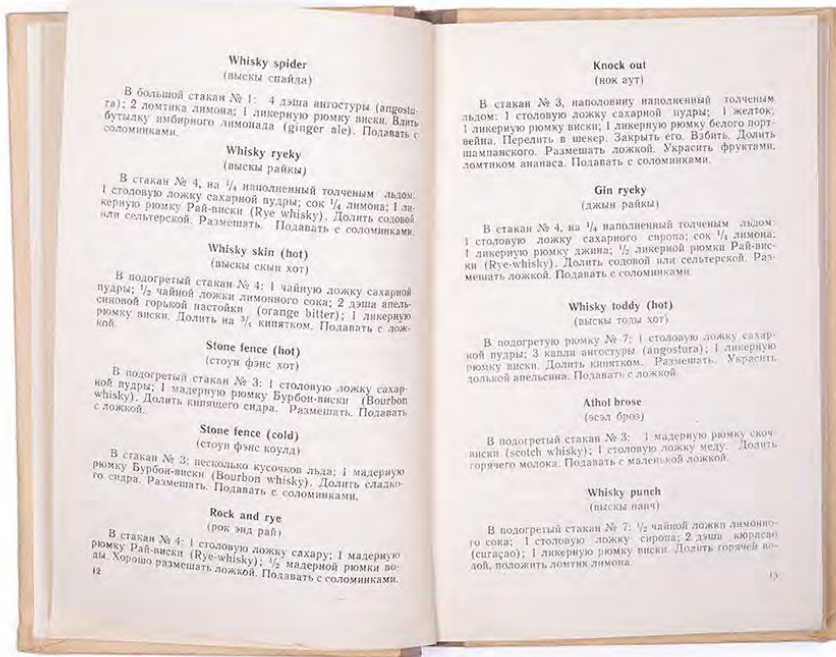
В рецептуре мы употребляем следующие меры: дэш (по-английски — dash, по-французски — trait) — количество капель, которое выливается при однократном наклонении бутылки со специальным дозировочным наконечником, равное 1/8 чайной ложки, или 6—7 каплям; ликерную рюмку емкостью 25 куб. см; мадерную рюмку емкостью 75 куб. см.

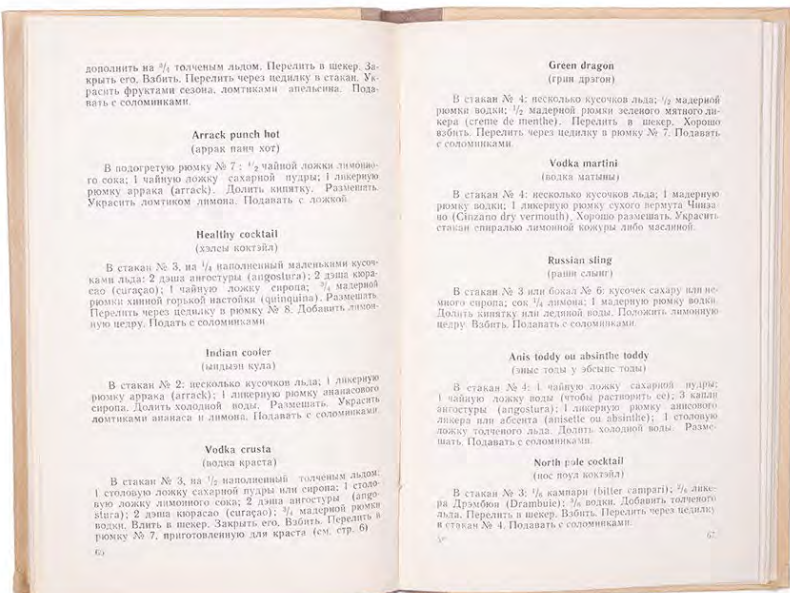
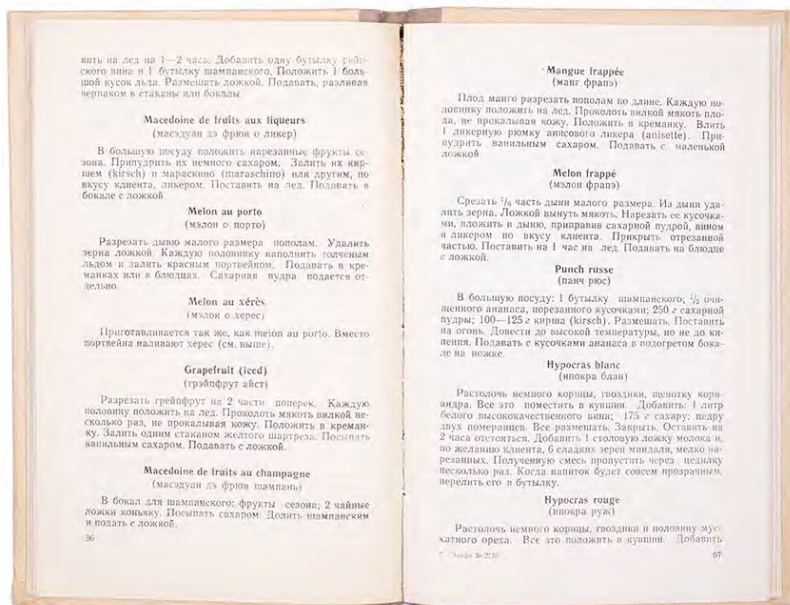
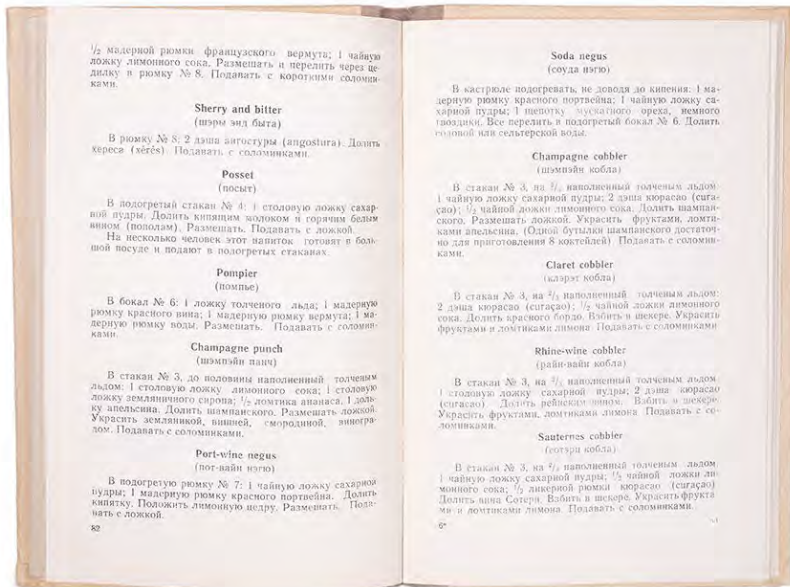
Следует заметить, что некоторые коктейли составляются по различным рецептам в разных странах. Мы приводим наиболее распространенные.

#### Whisky skin (cold) (виски скин коулд)

В стакан, на 1/4 наполненный толченым льдом, добавлять 1 чайную ложку густого сиропа; 1/2 чайной ложки лимонного сока; 2 дэша горькой апельсиновой настойки (orange bitter); 1 ликерную рюмку виски. Перелить в шейкер. Закрыть его. Сильно взбить. Перелить в рюмку № 11 через ситечко. Подавать с соломинками.

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cocktail recipes. Each one consists of an English or French name, its Russian transliteration, proportions of ingredients and general instructions on how to mix them and decorate a beverage. The manual includes foreign alcoholic and soft drinks, cigarettes: American of various sizes, British, French and Dutch, English-French-Russian dictionary and index.

In the Soviet Union, the first cocktail bar of foreign drinks and jazz music had opened on Tverskaia street during World War II. It was quite popular despite high prices. In fact, it was supervised by NKVD looking for non-socialist elements and the place served them well. In the early 1950s, the power changed and the bar was closed. In the late 1950s, a wide-scale anti-alcohol campaign was started, meanwhile currency bars for foreigners began to be created in hotels after the VI World Festival of Youth and Students (1957). At that time Soviet cocktails weren't impressive in variety. According to memoirs of the first Soviet bartender Alexander Kudriavtsev, recipes might be found in foreign magazines, received from clients or even invented on the fly. In particular, his book "Technique of Mixing Drinks" was published in 1978. Since the 1970s, bars were founded across the Soviet Union, yet hard liquors of private distillation remained the most common in rural

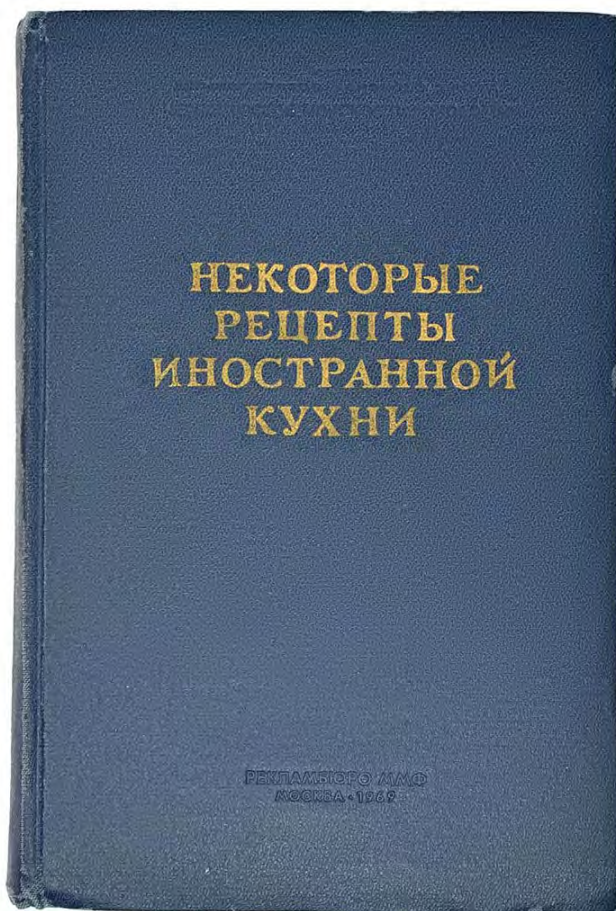
➤ Worldcat doesn't track this edition. **\$450**

## 15 [SEACRUISE IN USSR]

**Dubner, G. Ya., Gezha, A. A.** Nekotorie retsepty inostrannoi kuhni [**i.e. Some recipes for foreign cuisine**] Moscow: Advertising Bureau of the Ministry of the Navy, 1969. 235 pp. 1 of 7100 copies. 19×13 cm.

First and only edition. Blue cloth binding. Very good condition.

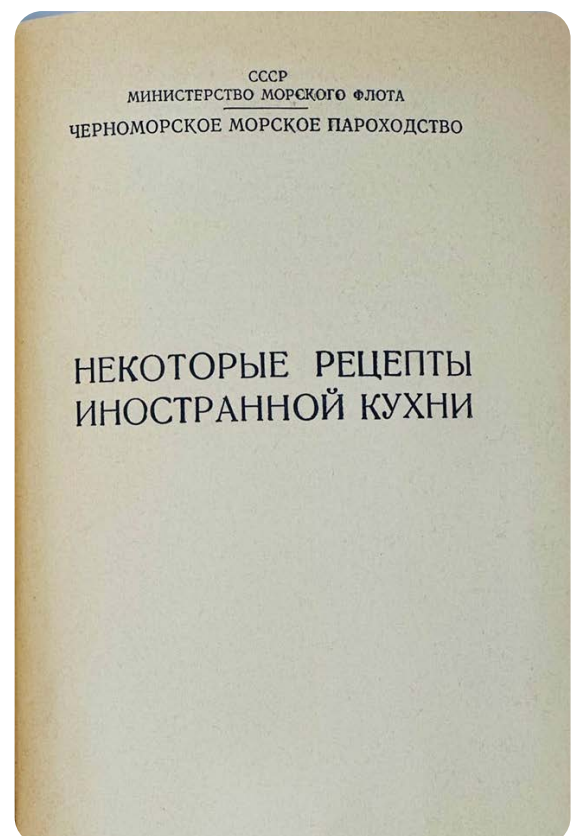
This collection is intended for restaurant workers on passenger ships on cruise voyages with foreign tourists. The most popular foreign culinary manuals were used as primary sources. The collection was compiled following consultations with master chef E. I. Sorochinsky.



Guests of the USSR had their own parallel life, inaccessible to either the average person or the cultural elite. Here every cook and sailor knew how to “from mai hart” to please the minister, what “risotto”, “Chablis” and “malyboro” are, what a good chartreuse smells like, why 30 types of sauces are needed and how to prepare a martini – things that fellow citizens of sailors God forbid, they found out in the late 1990s, but certainly not in the 1960s.

Sailing abroad was a prestigious place of work: sailors not only carried forbidden things and currency, bypassing all the rules and prohibitions, but could also try all this

splendor themselves: for sure, it was rare for guests to eat the entire dish for 10–15 people. Merchant, military, civil fleet, fishing fleet – few had the right to choose where to go, there were rotations. Sailors abroad were under the close attention of the KGB: interviews, reporting, control. There are known cases when reading Pasternak could be deprived of the right to sail abroad, but this was the cherished dream of many men, ordinary sailors, without connections in high offices.



сырой ветчины, петрушка, 100 г растительного масла.  
*Готовить 15 минут.*

Зеленые перцы очистить от зерен и нарезать узкими короткими полосками. Ветчину и лук также нарезать. Лук, перец и ветчину слегка обжарить в растительном масле, затем положить хорошо снеженные улитки, приправить солью, перцем, толченым чесноком и поджарить их до коричневой окраски. Посыпать рубленой петрушкой.

Подавать очень горячими на глубоком блюде.  
Улитки должны быть хорошо приправлены.

#### МЕДАЛЬОНЫ ИЗ ОМАРОВ а-ля НИЦЦА (на 6 персон)

Англ. *Nice style lobster medallions*  
Франц. *Médallions de homard à la niçoise*

12 тарталеток, 2 омара, по 400 г каждый, 200 г помидоров, 200 г фасоли, 200 г картофеля, 5 фаршированных маслин, 4 филе анчоуса, 200 г желе, 150 г майонеза, плитка желатина.  
*Готовить 25 минут.*

Отварить омаров обычным способом и дать им остыть в бульоне. Фасоль и картофель мелко нарезать, отварить отдельно, следить и охладить. Снять шкуру с помидоров, разрезать пополам, очистить от зерен, нарезать кружочками (12 штук) диаметром в 3 см, остальные помидоры нарезать мелко. Из мяса хвостов омара вырезать 12 штук правильной формы медальонов толщиной в 1,5 см. Остальное мясо омаров использовать для приготовления салата.

Кружочки из помидоров обмакнуть в желе и украсить ими и половинками фаршированных маслин медальон из мяса омаров. Каждый медальон слегка заглазировать желе, поставить на холод и дать застыть. Из фасоли, картофеля, томатов и мелко рубленного филе анчоуса приготовить салат, хорошо приправить, смешать с расплавленным желатином. Заполнить этим салатом тарталетки, разровнять поверхность, поставить в холодильник. Затем поверх салата поместить заглазированные медальоны и украсить кубиками желе. Поместить тарталетки на круглое блюдо, украсить веточками петрушки.

#### ЛАНГУСТЫ ПО-ПАРИЖСКИ (на 8 персон)

Англ. *Paris style rock lobster*  
Франц. *Langouste à la parisienne*

1 лангуст весом 1—1,3 кг, 1 кг салата из различных овощей, 8 донышек артишока, 4 сваренных вкрутую

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However, many of them agreed to do much more responsible work in exchange for the opportunity to eat food and travel freely. Foreign ships, especially those from tourist routes, were full of secret police officers and KGB personnel. We will never know which of the sailors, how many and what “orders” they carried out – who and how they scouted, knocked, leaked, prepared for recruitment and what intelligence they traded.

But now we can at least find out what kind of food these quiet conversations were going on.

➤ Worldcat doesn't track this edition.

\$ 450

выложить в смазанную маслом форму и тушить в водяной ванночке в духовом шкафу. Затем дать немного постоять. Выложить на блюдо и полить сметанным соусом.

#### ЯИЧНИЦА-ГЛАЗУНЯ ПО-АМЕРИКАНСКИ

Англ. *American style fried eggs*  
Франц. *Oeufs sur la plat à l'américaine*

8 яиц, 8 маленьких кусочков бекона, 30 г сливочного масла, 100 г томатного соуса.  
*Готовить 2—3 минуты.*

Кусочки бекона поджарить на раппере, положить их на дно смазанной сливочным маслом сковородки, вбить яйца и дожарить их в духовке.

При подаче к столу слегка полить вокруг томатным соусом.

#### ЯИЧНИЦА-БОЛТУНЯ ПО-ПОРТУГАЛЬСКИ

Англ. *Portuguese style scrambled eggs*  
Франц. *Oeufs brouillés à la portugaise*

8 яиц, 50 г сливок, 250 г помидоров, 20 г сливочного масла, столовая ложка растительного масла.  
*Готовить 8—10 минут.*

Помидоры очистить от шкурки и зернышек, нарезать и тушить в растительном и сливочном масле. Приготовленную предварительно яичницу смешать с большей частью помидоров, выложить на блюдо; сверху, в центре, поместить оставшиеся помидоры и посыпать рубленой петрушкой.

#### ЯИЧНИЦА-БОЛТУНЯ ПО-ОХОТНИЧЬИ

Англ. *Hunter style scrambled eggs*  
Франц. *Oeufs brouillés à la chasseur*

8 яиц, 50 г сливок, 200 г куриной печени, 70 г грибов, 50 г сливочного масла.  
*Грибы и печень готовить 5 минут.*

Крупно нарезать грибы и печень. Сначала зарумянить в сливочном масле грибы, затем добавить печень и поджарить ее до розовой окраски. Приправить. Поджаренные грибы и печень выложить поверх яичницы и посыпать рубленой петрушкой.

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добавить лук, лавровый лист и гвоздику и варить на медленном огне в течение 20 минут. Следить, чтобы не подгорело. Приправить и процедить.

#### СОУС «МОРНЭ»

Англ. *Mornay or cheese sauce*  
Франц. *Sauce Mornay*

1 л соуса «Бешамель», 2 яичных желтка, 50 г сливок, 200 г тертого сыра «Пармезан» или швейцарского сыра «Грийер».

Готовый соус «Бешамель» снять с огня, сгустить яичными желтками и сливками, очень осторожно деревянной ложкой вмешать тертый сыр, затем непродолжительное время варить на очень медленном огне, не доводя до кипения.

#### СОУС «АВРОРА»

Англ. *Auroga sauce*  
Франц. *Sauce Aurore*

1 л соуса «Бешамель», 200 г томатного пюре, 30 г сливочного масла.

Томатное пюре влить в соус «Бешамель», довести до кипения, снять с огня, вмешать сливочное масло. Хорошо приправить. Подавать к яйцам, рыбным и овощным блюдам.

#### СОУС «НАНТУА»

Англ. *Nantua sauce*  
Франц. *Sauce Nantua*

1 л соуса «Бешамель», 100 г ракового масла, 6 хвостиков раков.  
*Готовить 20 минут.*

Готовый соус «Бешамель» снять с огня, взбить с раковым маслом и хорошо приправить. Добавить нарезанные кубиками хвостики раков.

#### СОУС КАРДИНАЛЬСКИЙ

Англ. *Cardinal sauce*  
Франц. *Sauce cardinal*

1 л соуса «Бешамель», 150 г сливок, 100 г очень красного омарового масла.  
*Готовить 25 минут.*

21



# Children's books

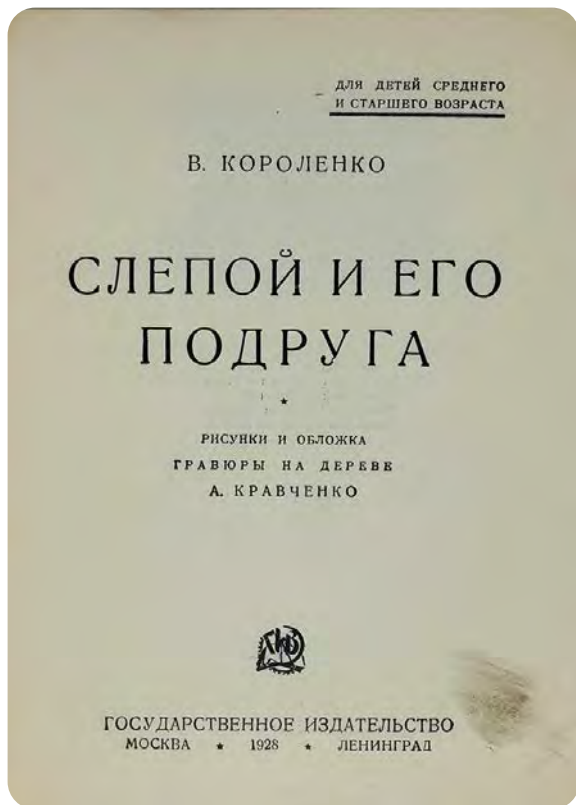
## 16 [KRAVCHENKO]

**Korolenko, V.** Slepoj i Ego Podruga. [**The Blind Man and His Friend**]. Moscow: GIZ, 1928. 21, [3] p. 17×13 cm. In original illustrated wrappers. Very good condition, minor wear and darkening.

First GIZ edition.

Illustrated by Aleksei Kravchenko (1889–1940), an artist of international repute, known for his landscape paintings and prints. In 1917 he was involved in the reorganisation of art in Moscow under the Revolution and executed propaganda decorations and designed a war loans poster. He participated in many shows both before and after the Revolution including the Society of Moscow Artists in 1913, the Third Touring Exhibition of the Sovetsk Regional subdepartment of the Museums Bureau in 1921 (with Kandinsky, Rodchenko & others), the 1925 4 Arts Exhibition and a one man show in Paris in 1927.





He was also included in the major show of 1927 marking the tenth anniversary of the Revolution as well as the 1932 Venice Biennale. He was a member of the Union of Moscow Artists formed in 1925 and designed trademarks, stamps, posters and book illustrations. In 1927 he participated in the International Exhibition of Book Art in Leipzig.

➤ Worldcat doesn't track this edition.

**\$450**



## 17 [KYIV IMPRINT]

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

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.

➤ **The only copy is located in Richmond Public Library.**

**\$ 450**

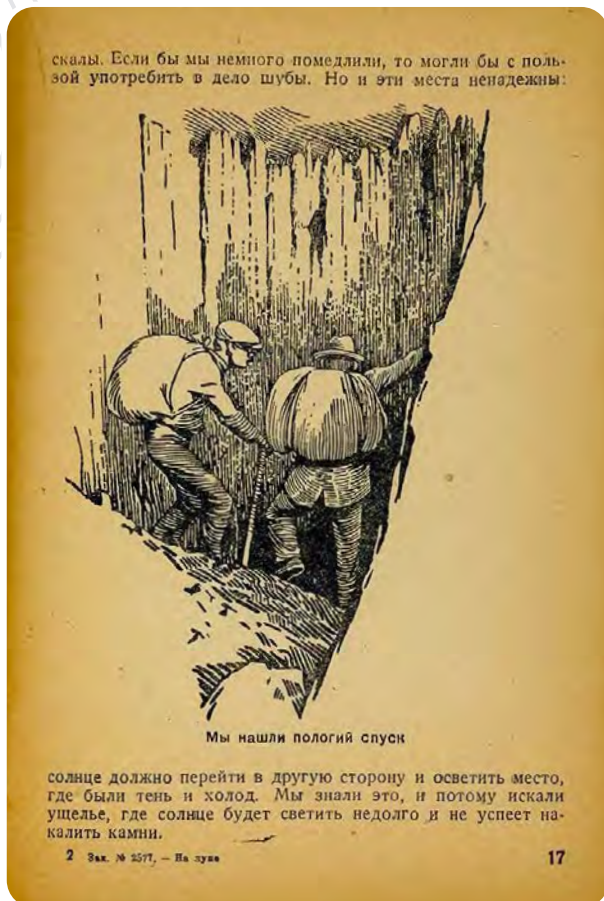


## 18 [HOW TO BUILD A CANOE]

**Zhitkov, B.S.** Samodelka [i.e. **Do it yourself. How to make an aboriginal vessel**]. Drawings by Vasily Vladimirov. Moscow–Leningrad: State Publishing House, 1927. 23 p., [1] p., ill. 17,3×13 cm. Illustrated publisher's wrappers. Spine is slightly rubbed, but overall in very good condition.

Children's book by famous Soviet writer and explorer Boris Zhitkov (1882–1938). Originally from Odessa, during the 1905 revolution, he was a member of a student combat unit that defended the Jewish quarter from pogromists, and transported weapons for the revolutionaries to Odessa from Romania and Bulgaria on a sailboat. After university, he made a career as a sailor and mastered several other professions. He worked as a navigator on a sailing vessel, was the captain of a research vessel, an ichthyologist, a metal worker, a shipbuilding engineer, a teacher of physics and drawing, the head of a technical school, and a traveler.





In 1909, Zhitkov became the captain of what would be called today a research vessel in an ichthyological expedition along the Yenisei, and sailed along the river to the Arctic Ocean.

Then, from 1911 to 1916, he studied at the shipbuilding department of the St. Petersburg Polytechnic Institute. During the study, he has participated as an intern in circumnavigation onboard of freight vessel. That was the trip, when he has visited the Pacific and kept the diary, that became the base for his future books.

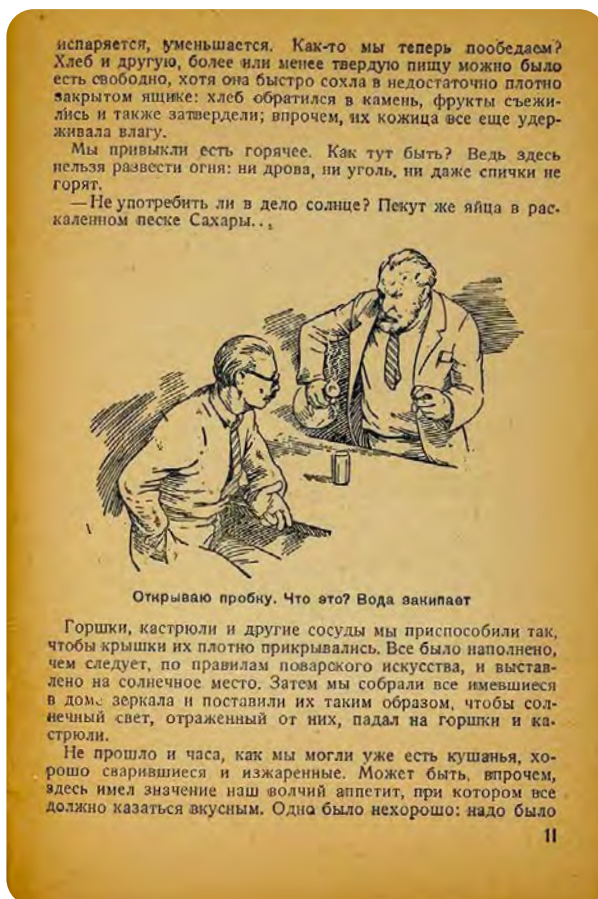
In 1920-1930s he became quite a well-known children's author. Most of his books are focused on the sea explorations, navigations: the short story cycles "On the water", "Above the water", "Under the water", "Mechanic Salerno" has been reprinted many times during Soviet years. He also is known as the pioneer in the genre of 'construction books' that became popular in 1930s: explaining to children in simple illustrated editions how basic technology works. In this book the detailed

description of the construction of double-hulled canoe used by Pacific Islanders are given - it is likely Zhitkov has studied the manufacturing during his circumnavigation, rather than in St. Petersburg Polytechnic.

The illustrations are by Vasily Vasilyevich Vladimirov (1880-1931) - Russian artist, engraver and book illustrator. Belonged to the artistic circle that stood at the origins of Russian symbolism. Member of the Argonauts' circle, close friend of A. Bely. He worked in the field of easel and book graphics, and was involved in engraving. Member and exhibitor of the Moscow Association of Artists. In his early work (1900s), he was close to the masters of the Union of Russian Artists. In the early 1920s, he moved to Petrograd, where he began working in the field of children's book illustration. V.V. Vladimirov collaborated with the publishing houses Raduga and Gosizdat, as well as the children's magazine Vorobey/Novy Robinson.

➤ Worldcat shows copies at University of Chicago Library and Richmond Public Library.

**\$650**



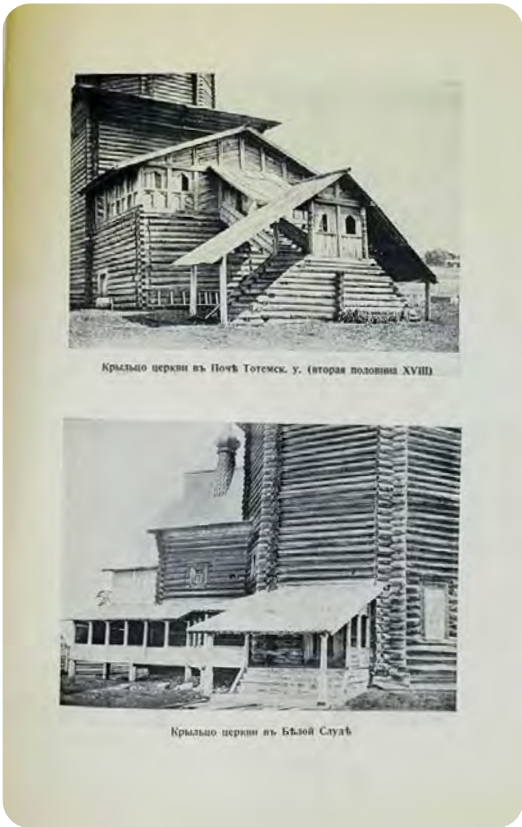
## 19 [BILIBIN]

**Ruskaia zemlia:** Almanakh dlia iunoshestva [i.e. **The Russian Land : Almanac for the Youth**]. Paris: YMCA-Press; Izd. Religiozno-pedagogicheskogo kabineta, 1928. 101, [3] pp.: ill., 2 ills. 24×19 cm. In original illustrated wrappers. Slightly foxed wrappers, but otherwise in very good condition.

An interesting almanac consisting of prose and poetry works by Russian emigrants. Both inserts feature 8 photographs of wooden buildings illustrating Ivan Bilibin's article "Folk Art of the North". The text is decorated with Bilibin's woodcut headpiece.

Bilibin published two different articles under this title and headpiece: a large essay printed in 'Mir Iskusstva' [The World of Art] in 1904, while living in Russia, and – smaller summary – in the 1928 emigre almanac. In 1902-1904, he traveled to three provinces of the Russian North and this influenced him greatly. In the article he recalls this trip: about endless forests and numerous rivers and lakes, stately northern people (who had never been serfs) and wooden buildings. The latter interested him a lot.





He considers wooden churches closer to folks than stone ones, due to the non-participation of architects in the construction, and talks about wooden churches. Along with the adoption of Christianity, Ancient Russia gradually adopted urban stone architecture, which was much more familiar to southern Byzantium than to the wooded areas of the northern country. That is why the first temples were built of wood, including a church that preceded St. Sophia Cathedral in Novgorod. Bilibin identifies the main types of wooden churches and outlines them briefly. The artist praises Kizhi structures and turns to wooden huts, which were even more difficult to preserve due to their active use.



During that trip, he also met a large amount of household items and ornamented clothes. Bilibin writes about the production of patterned fabrics, about animalistic and floral ornaments of the North, which transformed real images into fabulous ones. He had met keepers of embroidery traditions, local elder women, and they were enthusiastically talking about the old crafts. Unlike the criticizing article of 1904, this text was caused by Bilibin's nostalgia for the Russian northern provinces and their art. He revised the previous text and wrote the new one, recalling places, objects and his impressions.

Cover design of the almanac was created by Feodor Rojankovsky (1891-1970), a Russian emigre artist who gained fame as Rojan.

Along with Bilibin, the almanac attracted I. Bunin, A. Kuprin, I. Shmelev, A. Remizov, M. Osorgin, V. Zenzinov, A. Iablonsky, A. Cherny, G. Florovsky, I. Lagovsky, V. Zenkovsky, B. Vysheslavtsev and A. Alexandrovich.

\$ 100

**Zabila, N.** Khatynka na yalyntsi [i.e. **A hut on a Christmas tree**]. Lviv, Krakow: Ukrainske vydavnytstvo, 1943. [12] p. 14,5×22,5 cm. Original illustrated wrappers. Very good condition. Private stamp of the Ukrainian collector in Vienna on the rear cover.



The edition is printed by the only publisher of Ukrainian-language books under Nazi administration: Ukrainske vydavnytstvo. It was a controlled entity that allowed publishing of healthcare books.





The design of the book is by well-known graphic artist and caricaturist Edvard Kozak (1902–1992). In 1927–1944, the artist designed hundreds of books and periodicals. He worked under pseudonyms: Eko, Mamai, Hryts Zozulia, Maik Chichka, Avenir Lushniak, Kosy. He has immigrated to South America following the German retreat from Ukraine.

➤ Worldcat shows copies of this edition at University of Toronto and Princeton.

**\$ 950**



**Dernova-larmolenko, A. Vospitanie doshkol'nika [i.e. Education of a Preschooler].**

Leningrad: Leningradskaia Pravda, 1929. 32 pp. 14×11 cm. In original illustrated wrappers. Covers, title page and last leaf detached, small tears of inner margins, no upper staple, otherwise clean.

Supplement for a magazine "Hygiene and Health of Worker's and Peasant's Family". The author, physician Avgusta Dernova-larmolenko worked in the Leningrad Regional Department of People's Education and published several books on pedagogy in the 1920s.

It is an interesting small book explaining how to raise a socialist-minded child. The author examines how children of younger and older preschool age look and behave, how they differ and how an adult should behave with them, what games are useful for a child and how a child's participation in the household routines develops them. "Only at preschool age children are so willing to help with household routines. If they are not taught to work at this age, then later it will be much more difficult to do so. Boys need these skills no less. If a woman has entered the broad arena of work outside the home, then a man must be able to replace a woman where necessary, and be sure to take part in the entire domestic life of the family. Until this is widely understood, until it is implemented, there is no equality between a man and a woman. It is especially difficult to convince a father not to emphasize to his son that he can use women's labor, and that women should supposedly serve men."

In addition, Dernova-larmolenko explains that the family teaches a child to be part of a collective and the success of his/her further socialization depends entirely on the atmosphere in the family.

➤ Worldcat shows the only copy located in Columbia University.

**\$ 650**



## 22 [CHILDREN DAY CARE IN THE USSR]

**Yerman, S.** *Iasli v kolkhoze. Lektsiia 10 [i.e. Nursery in Collective Farm. Lecture 10]*. Moscow: Gosudarstvennoe meditsinskoe izdatel'stvo, 1930. 15 pp. 25×16 cm. In original printed wrappers. Tears of spine, blank corner of back cover lost, small and pale water stain on back cover, student name written in ink on front cover, otherwise very good. One of 2000 copies. No title page, as issued.



Very rare.

This early Soviet brochure contains one of the lectures sent to students of correspondence advance training of obstetricians. In addition to treating patients, the Soviet state assigned obstetricians the task of promoting and organizing new socialist institutions such as child care and women’s healthcare centers. In rural areas, they were available for the masses but were opened primarily within collective farms. Thus, crèches became one of the crucial propaganda tools during the collectivisation campaign and the earliest institution of communist education.

The brochure tells students about tips for organization of children day care in the socialist state. The major needs of each child care were premises (“houses of evicted kulaks should be granted to nurseries”), employees (“short-term courses should be organized to train daycare workers from collective farm women”) and funding nurseries from the budget of collective farmers. Other needs of both temporary (summer) and permanent nurseries list a baby changing table, wicker baskets (cradles), bed linen, dishes, a

primus, etc. All financial estimates are also published.

Interestingly, the author S. Erman considers permanent child care institutions a precursor to the children’s sectors in houses-communes (with children raising in them instead of living with parents).

As homework, students implemented following tasks and sent answers to the Department for Motherhood and Infancy: “Find out how many summer nurseries are in your area”, “Describe conditions of collective farm crèches which you were able to visit (employees and their qualifications, budget, attitude of the population towards nurseries, promotion of them, etc)”, “Inquire if there were mobile crèches in your area”.

➤ **Worldcat doesn't track this edition.**

**\$ 450**

14 С. С. Ерман

Необходимая мебель для яслей на 30 человек

№№ по пор.	Наименование предметов	Д е с я м я	
		Постоянные ясли	Летние ясли
		Узкий/П широкий	К о л и ч е с т в о
1	Кровать	30	30
2	Пеленальный стол	2	1
3	Шкаф для белья	1	1
4	Стол для раздачи	1	1
5	Стол канцелярский	1	1
6	Столчик	6	3
7	Стол для столовой	2	5
8	Стульчиков	30	30
9	Стулья канцелярских для матерей	6	3
10		6	3
11	Табуретки	—	—
12	Горки	1	1
13	Маяж	1	1
14	Шкаф для предм. ухода	1	—
15	Сундук для зимних вещей	1	1
16	Ванна	2	1
17	Горшки	15	6
18	Шкаф для свежих яиц	—	—
19	Кувшины	2	1
20	Шкаф для игрушек	1	1
21	Весы	1	1
22	Раскормо	1	1
23	Лавка стиральная	1	1
24	Вешалка	1	—

Необходимый набор белья в постоянных и летних яслях на 1 ребенка

№№ по пор.	Наименование предметов	Д е с я м я	
		Постоянные ясли	Летние ясли
		Узкий/П широкий	К о л и ч е с т в о
1	Ползунки хлопчатые	12	6
2	Ползунки вельветные	4	2
3	Корточки	3	2
4	Распашонок	4	2
5	Рубашечки	3	3
6	Лифчики	2	1
7	Подгузники	10	5
8	Шляпки	4	2
9	Пеленки летние	6	4
10	Пеленки вельветные	3	2
11	Чепчики	6	4
12	Платки носовые	3	2
13	Мешочки для носовых платков	2	1
14	Простынки	3	3
15	Нанесочки	3	3
16	Пододеяльник (простынка)	2	2
17	Полотенце	4	2
18	Салфетка клеенчатая	1	1
19	Фартушки	2	3
20	Ковылячки	4	3

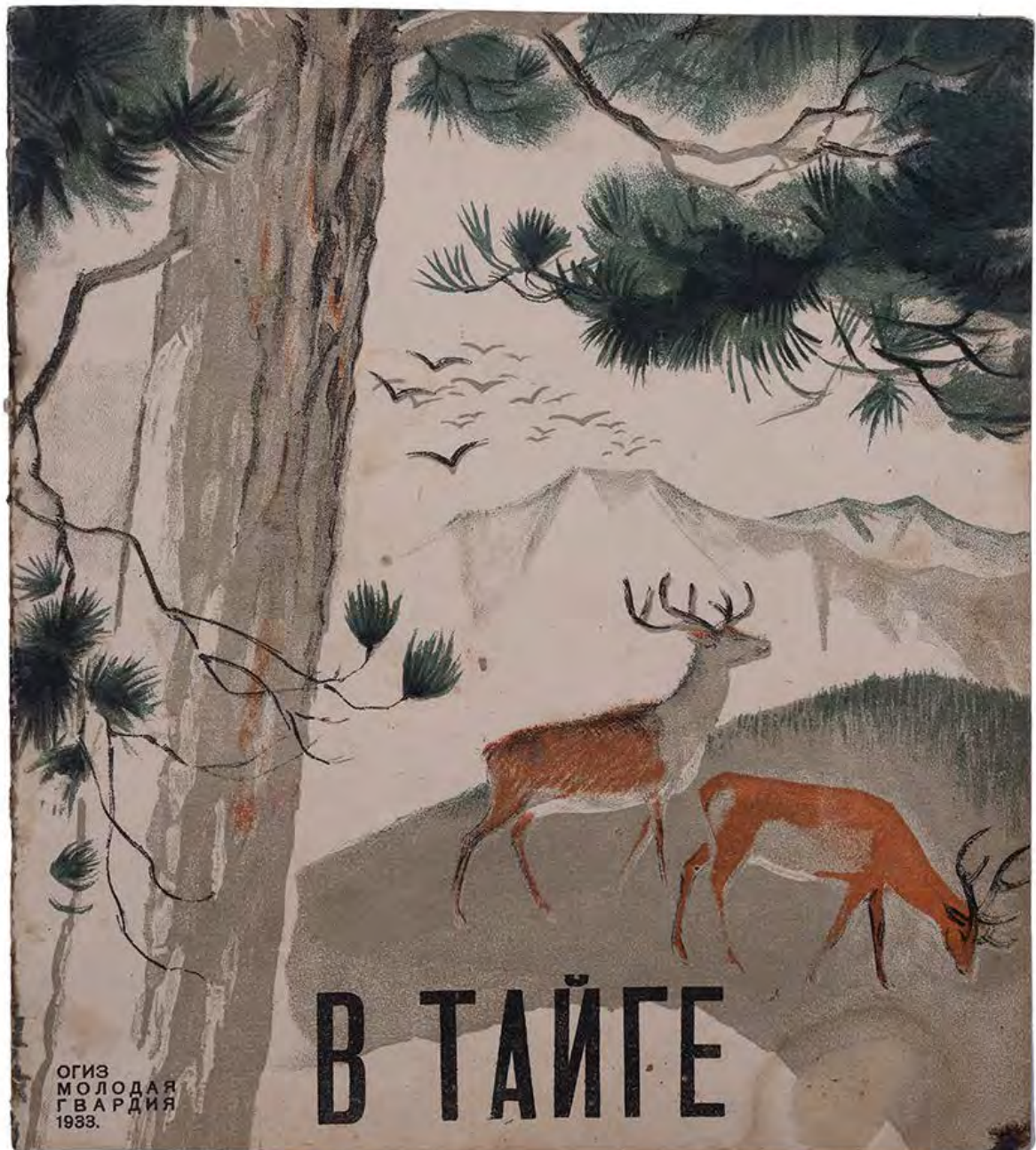


# Indigenous Peoples

## 23 [INDIGENOUS PEOPLE IN SIBERIA]

**Borovskaia, A.** V taige [i.e. In Taiga]. Moscow: Molodaia gvardiia, 1933. 16 pp.: ill., including wrappers. 21×18,5 cm. In original illustrated wrappers. Rusty spots around staples, some stains on front cover.

This early Soviet book for young children was created by Anna Borovskaia (1901–1983). She studied first in the Vologda Art College (1920–1922), then at the lithographic department of VKHUTEMAS (1923–1929). She worked in lithography and etching techniques, made layouts for greeting cards, illustrated books, propaganda posters and designed board games. In the early Soviet Union, Borovskaia released lots of posters on maternity and childhood, tips for accident prevention in the workplace.





Легко бегут лыжи Чурауля по снежной тайге.  
 Чурауль — смелый охотник.  
 У Чурауля зоркий глаз и ловкая рука.  
 И еще у Чурауля — хороший товарищ — лайка.

Белочек в пепельных шубках, лису — в красной, соболя — в черной, блестящей, с седыми островками, промыслил Чурауль.  
 А купец напоил тунгуса водкой.  
 И обманул, сбыв в обмен на драгоценные меха всякие пустячки: молочный и синий бисер, зеркальце, бусы...

This book tells about good changes in daily life of indigenous people of Siberia caused by sovietization. In the pre-revolutionary period, a local hunter sold furs of captured animals to merchants and was often deceived by them. Decades later, he became a witness of another rule: an official and open fur trade, collectives and public discussions. Meanwhile, the taiga remain the same flora and fauna.



Бьют безжалостно таежного зверя, и пустеет тайга...

Despite being released in 1933, the general image of the book resembles more 1920s designs, then 1930s.

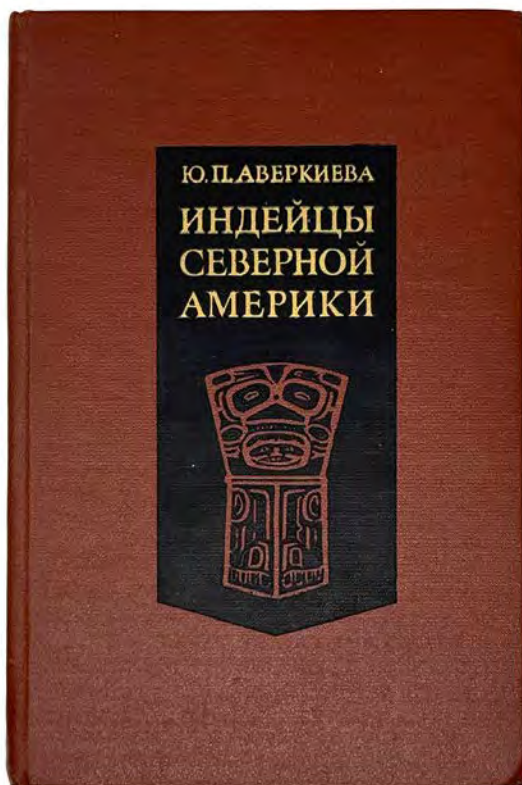
➤ The only copy is located in Princeton University.

**\$ 1500**



## 24 [INDIGENOUS PEOPLE OF AMERICA]

**Petrova-Averkiewa, J.** *Indeitsy Severnoi Ameriki: Ot rodovogo obshchestva k klassovomu [i.e. North American Indians: From Tribal to Class Society]*. Moscow: Nauka, 1974. 348 pp.: ill. 22×15 cm. In original full cloth with colored lettering and illustration. Fine.



First and only edition. One of 4500 copies. Cover design by A. Kovrizhkin.

The monograph is written by Julia Petrova-Averkiewa (1907–1980), the leading Soviet anthropologist of North American Indians and a woman of tough life. She was born into a family of Onega Pomor peasants in the Russian North and spoke Karelian fluently. In 1925, Julia Averkiewa was enrolled in the ethnographic department of the Leningrad State University, where she studied with Vladimir Tan-Bogoraz and Lev Sternberg. In 1929, she graduated from the university specializing in Finno-Ugric peoples, and was sent for a two-year internship at Columbia University. There she studied with Franz Boas and took part in a six-month trip to Vancouver Island to study the Kwakiutl people and lived among them.

Upon returning to the USSR, she entered the graduate school of the Academy of Sciences and was attached to the Museum of Anthropology and Ethnography. She worked on a candidate dissertation under the leadership of Nikolai Matorin and Vladimir Tan-Bogoraz. In early 1932, Averkiewa published her first scientific article dedicated to ethnology and physical anthropology in the magazine 'Soviet Ethnography'. In late 1935, she married Apollon Petrov, researcher of the USSR Academy of Sciences specializing in ancient Chinese philosophy. In 1935, Julia Petrova-Averkiewa published her thesis 'Slavery among the Tribes of the Northwestern Coast of North America'. In 1936, she was expelled from the Komsomol for political reasons and fired from work. For two years she worked as a librarian at the State Public Library (now Russian National Library). In 1937, she returned to scientific work. During World War II, she first was evacuated from Leningrad to Moscow, then to Povolzhye. From May 1942 to September 1943 and from 1945 to July 1947 she lived in Chongqing along with her husband sent as a diplomatic worker in China. In 1947, Julia Petrova-Averkiewa was arrested. Imprisoned, she gave birth and lost a child who was sent to the orphanage. In 1949, she was sentenced to 5 years in a GULAG camp in the Mordovian ASSR and then in Siberia. She returned to Moscow in 1954 and was fully rehabilitated two years later, getting access to scientific work. In 1962, she submitted a doctoral dissertation 'Decomposition of the Family Community and the Formation of Class Relations among the





Indians of the Northwestern Coast of North America”. Later she headed North American Studies at the Institute of Ethnography in Moscow. She took part in many international congresses on anthropology and ethnography, was a member of the Permanent Council of the International Union of Anthropological and Ethnological Sciences and was the editor-in-chief of the magazine ‘Soviet Ethnography’ in 1966–1980.

Despite years of repression, Petrova-Averkiewa remained a Marxist influenced by Lewis H. Morgan. This book

contains her analysis of various Native American tribes, including ethnogenesis, occupations, social systems, unions and conflicts, etc. As a Marxist scientist, she elaborates on the four main options for the collapse of the primitive societies and the formation of class relations. Lists of 5 maps and 17 illustrations are published at the end of the book.

➤ Copies are located in LoC, Columbia, Harvard, Princeton, Yale, Alaska Fairbanks, Cornell, Michigan, Wisconsin, Duke, North Carolina, Illinois, Chicago, Maryland, Missouri, Kansas Universities.

**\$ 750**



**Knorozov, Yu.V.** Ieroglificheskie rukopisi Maia [i.e. **The hieroglyphic manuscripts of Maya**].

St-Petersburg: Academy of Science, 1975. 272 p. 25,8×16,8 cm. Original illustrated wrappers. Very good condition.

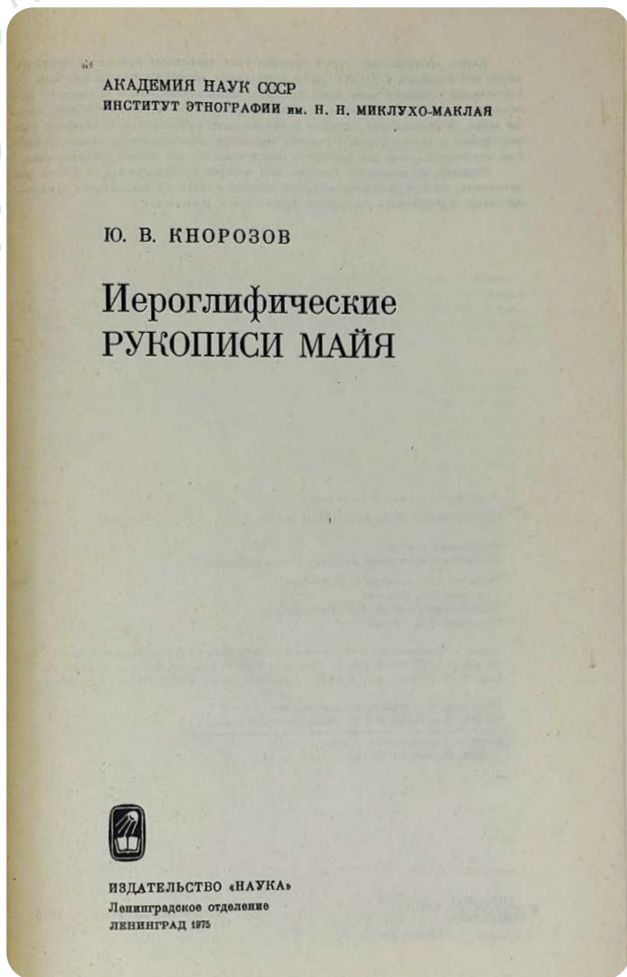
First edition.

Yuri Knorozov (1922–1999) was a Soviet and Russian linguist, epigraphist, and ethnologist. He is best known for the key role he played in the decipherment of the Maya script, the writing system of the Maya civilization of pre-Columbian Mesoamerica.

A preliminary report on the decipherment was published by Knorozov in the journal Soviet Ethnography in 1952. This contributed to Knorozov's transfer to the N. N. Miklouho-Maclay

Institute of Ethnography of the USSR Academy of Sciences, where he worked from August 1953 until the end of his life. In 1955, he defended his thesis "Diego de Landa's Report on Affairs in Yucatan as a Historical and Ethnographic Source", for which he was awarded the degree of Doctor of Historical Sciences, bypassing the candidate's degree. In the same year, a summary article "The Writing System of the Ancient Maya" and a translation of "Report on Affairs in Yucatan" were published. In 1956, he reported on the results of his work at the International Congress of Americanists in Copenhagen, but then remained banned from traveling abroad until 1990. In 1963, the monograph "Writing of the Mayan Indians" was published with a dictionary and a catalog of signs (540 units). He was awarded the medal "For Distinguished Labor" (1967). In 1975, this book "Hieroglyphic Manuscripts of the Maya" was published (translation and study of all surviving manuscripts).

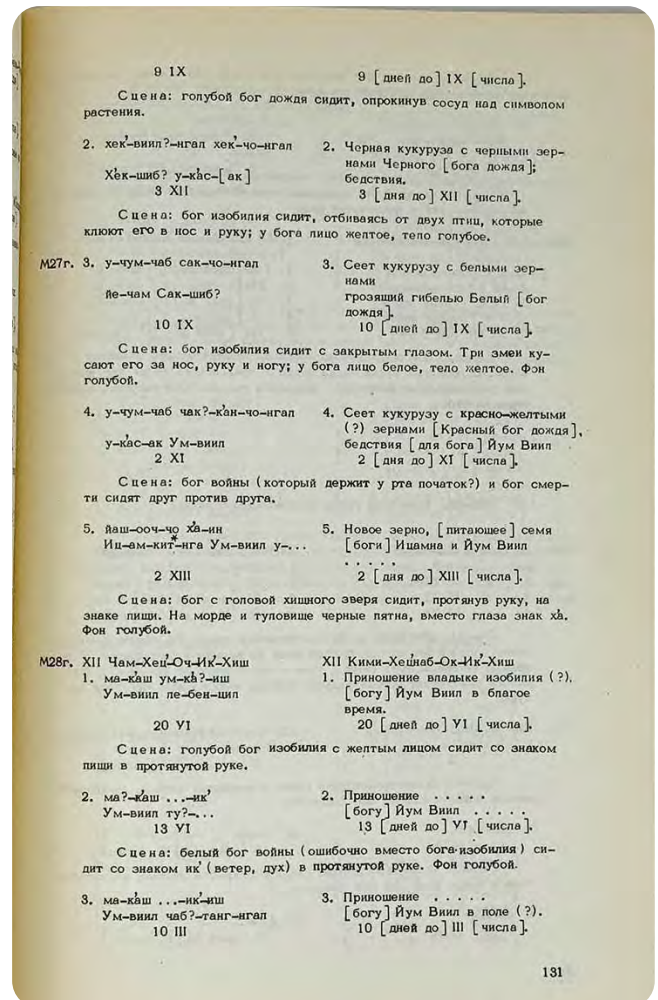
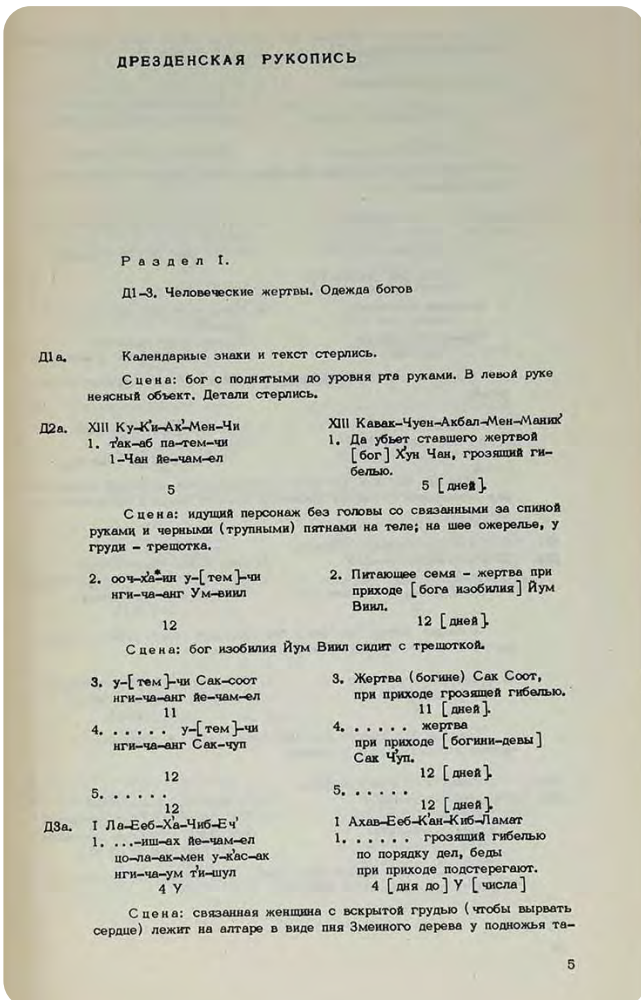


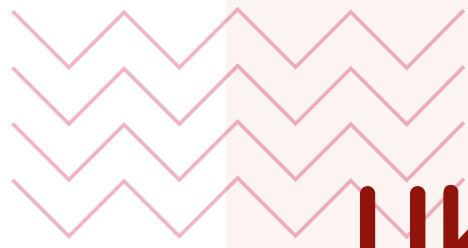


The book contains of the texts of all the surviving manuscripts - co-called 'Dresden manuscript', 'Paris manuscript', 'Madrid manuscript' and 'Grollier manuscript' - with the line by line translation by Knorozov. Also his comments on the preservation, provenance and significant details of the copies are given. The separate chapter is dedicated to the analysis of activities of the gods in manuscripts with the catalogue of gods responsible for agricultural practices (25 names) and fishing and hunting (5).

The characteristics of the Mayan life are given in the chapters of their dwellings, the life circle, structure of the society. The separate sub-chapters describe the magic in Mayan society, as well as medicine and other aspects of life.

\$ 750



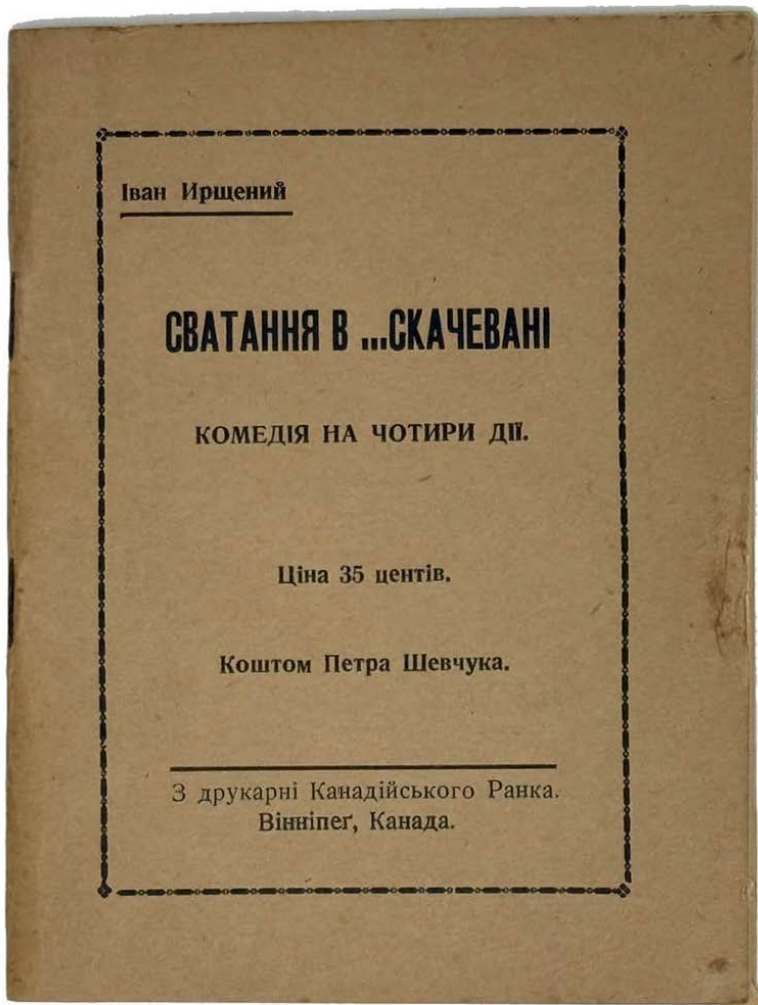


# Ukraine



## 26 [UKRAINIAN AMATEUR THEATRE IN CANADA]

**Yrshchenyi, Ivan (Bodrug, John).** Svatannia v ... Skachevani Komediia na Chotyry Dii [Matchmaking in ... Saskatchewan. A Comedy in Four Acts]. Winnipeg: Z Drukarni Kanadiiskoho Ranka for Petro Shevchuk, 1926. 61, [3] p. 15×11 cm. Original publisher's paper cover. In Ukrainian. Right edge of the brochure is bumped, minor defects to the lower right corner of the block; else fine.



Yrshchenyi is not a real surname, rather a Hutsul dialecticism. Hutsuls are a Ukrainian sub-ethnic group of the Carpaty mountains region using a mix of Romanian and Ukrainian languages. Thus yrshchenyi is an endonym evolved from the Russian khreshchenyi, an adjective meaning “baptised” or “christened”. Hutsul people were (and some still are) calling themselves yrshchenyi. This underlines the opposition to their heathen neighbours. And the author who chose this pseudonym was not only christened himself – but actively baptised others. The real author of this play is a priest named Ivan Bodruh. This fact was confirmed by us using supplementary documents accompanying the Bodruh’s archive donated to Library and Archives Canada and described by W. Holowacz and M. Momryk in John Bodrug Papers. MG 30, D 214. Finding aid no. 1664 (National Ethnic Archives, 1986). Ivan Bodruh (1874–1952) was born in Kolomiya, Austro-Hungaria. Hutshul people were independent and free of serfdom. Looking for better life opportunities, Bodruh joined the first Ukrainian immigrant wave heading to North America. He moved to Canada

during the third immigration wave in 1897 and westernised his name as John Bodrug. Bodruh was a pioneer in many senses. He was probably the first ever Ukrainian university student in the whole of North America. As an educated evangelist, he was an active enlightenment proponent, engaged in fundraising for local national Ukrainian schools. And while prior to WWI there were as few as a couple of thousand of Ukrainians, by early 1920’s Canada housed over 100 thousand of Ukrainians, with a noticeable percentage of them being literate. In spite of that, there was a need for national media. So a number of newly emerged local Ukrainian newspapers saw Bodruh’s editorial supervision, namely Kanadysky Farmer and Ranok: the latter one also covered the publishing process of the brochure. As Bodruh mostly wrote on local news and theologica, Svatannia appears to be his only work of fiction. In the short preface the author shares his hopes that the play will bring some “spiritual benefits”. And indeed the play stays true to the task of intellectual development of the viewers. Even at the cost of the artistic value.

Іван Иршений**СВАТАННЯ В ...СКАЧЕВАНІ**

КОМЕДІЯ НА ЧОТИРИ ДІЇ.

Ціна 35 центів.

Коштом Петра Шевчука.

---

 З друкарні Канадійського Ранка.  
 Вінніпег, Канада.

The play revolves around lives of two neighbouring farmer families with a boy and a girl from younger generation Handzia and Roman. Those two are the bride and groom respectively. The story is about the moral transformation of a rich but covetous and old-fashioned farmer who never got used to the more advanced Western style of living. His daughter Handzia wishes for their family to spend money in the correct way, for self-development and education and she asks to buy her a piano. But her father lives according to the traditional Hutsul way. He does not and nor wants to understand the modern times and his more open-minded fellow farmers. The old farmer even refuses to finance a new Ukrainian school! He tries to match Handzia with an unattractive and drinking but rich kid. But Handzia loves Roman and the boy proposes to leave for Saskatchewan and start a new family, build a new farm with the support of his own, more progressive family. Handzia agrees and runs away to Roman. Her future father-in-law and mother-in-law hide the poor girl from angry parents – and bless Roman and Handzia to start a new family, promising their parental and financial support. The newlyweds set up

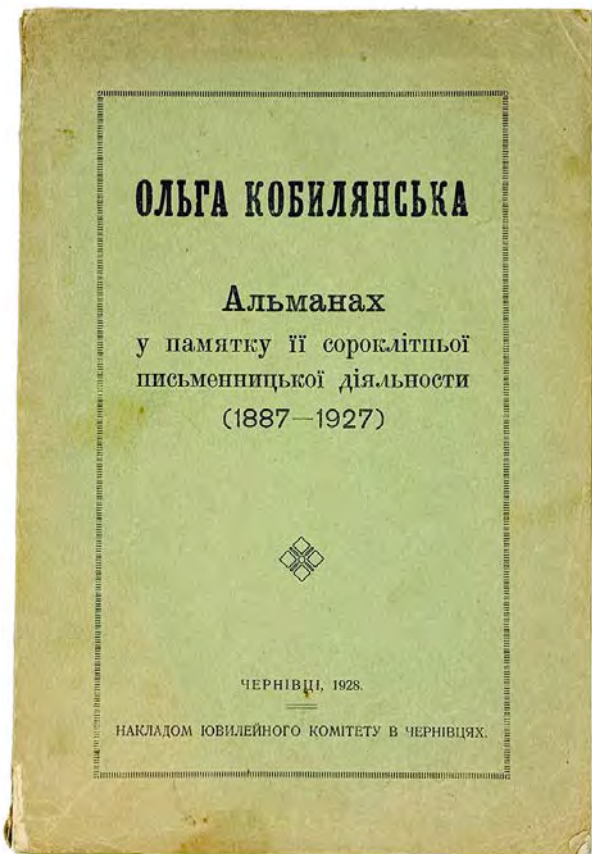
a wedding. Even the strict parents manage to forgive their daughter and join the feast. Everyone sings Canadian and Ukrainian songs. This melodramatic story conceals monologues on benefits of sobriety and communal fundraising. A really interesting dialogue happens in the fourth act with the characters comparing English and Ukrainian customs, laws and traditions. The rigidity of immigrant transformation and the troubles of cultural integration is not a common topic in fiction literature of the era. The author clearly roots for modernisation of the patriarchal Hutsul families in accordance with the newly acquired “Canadian way” of living. The closing pages provide advice for amateur actors. The tips are rather simple: learn the text by heart, recite it with a clear and loud voice, try to behave on stage according to your character. On the other hand, the viewers are advised not to bring children to the theatre and refrain from smoking. We were unable to find any information on the actual staging of this play. Yet judging from the advice mentioned, the stagings (if there were any) mostly happened in the rural area. Intriguingly, the audience’s reception of the play remains unknown. The dialogues feature a mix of Hutsul dialectisms and barbarisms like **доляр, англійчитися, лайсенс and дістрікт.**

- **Rare. Not in KVK. WorldCat finds 2 copies, both in Canada: University of Toronto and Library and Archives Canada, Ottawa. We were able to locate a copy at University of Manitoba within Slavic Studies Unique Collections (Ukrainian-Canadian Pamphlets).**

**\$ 650**

## 27 [KOBYLYANS'KA]

**Ol'ha Kobylyans'ka.** Al'manakh u pam'yatku ii sorokalitn'oyi pys'mennyts'koyi diyal'nosti [i.e. **Olha Kobylyanska. Almanac in memory of her forty years of writing activity**]. Chernivtsy: Jubilee committee, 1928. 311, [2] p. 23×15,5 cm. In original publisher's wrappers. Small tears of the spine, soviet receipt posted down the verso of the front cover, but generally very good.



First and only edition. Rare provincial imprint.

The book is a celebration of the literary career of Ukrainian classical writer Olha Kobylyanska, featuring poetry, written by the leading Ukrainian authors in order to congratulate Kobylyanska, memoirs about her by the fellow writers, her own autobiography and a few short pieces, written specially for the 'Almanac', the chronicle of the celebratory events in other parts of Ukraine, letters from the readers of Kobylyanska from around the world, and the first complete bibliography of Kobylyanska's works to the date.

Among the notable contributors to the collection are: Oleksandr Oles (real name Kandyba; 1878–1944), originally from Kharkiv, a symbolist poet known for his verse about WWI; Olha Duchimska (1883–1988), the poet of Hutsulshchyna and Boykovshchyna and the researcher of the local folklore, Katria Hrynevycheva (1875–1942), educator, and feminist. An activist in the

women's movement in Galicia, head of the Union of Ukrainian Women; young women writers Henya Galushinska, Olha Pavlyukh-Guzareva, Zenovia Buracinska as well as local authors from Chernivtsy.

Olha Kobylyanska (1863–1942), a Bukovina-born writer relatively unknown in the West, is considered a foundational figure in Ukrainian feminism theory and literature.

Her education and familial traditions shaped a unique voice. Joining her familiarity of Bukovina (modern Romania) local realities, Western and Russian literary traditions, she became highly aware of the dissatisfactory, suppressed state of Ukraine culture representation. Her



# ОЛЬГА КОБИЛЯНСЬКА

## Альманах

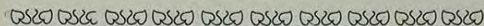
у пам'ятку її сороклітньої  
письменницької діяльності

(1887—1927)

Зладив  
Др. ЛЕВ КОГУТ



НАКЛАДОМ ЮБИЛЕЙНОГО КОМІТЕТУ В ЧЕРНІВЦЯХ.



О. Задума.

## Духові Ольги Кобилянської.

Святу із Нікеї Ірину  
Журила гріховная мати.  
Свята много Бога молбля.  
Для мамі спасення благи.

І раз по сердечній молитві  
Йй сон прецікавий майнувся.  
Це ясність вогнем запалала  
І голос могучий почувся:

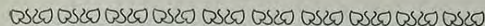
„Візьми ту сухую гілляку,  
Встроми її в землю плідючу.  
Щодня поливай неустанно.  
Суху відживить на родючу.

„Та глянь, щоб лиш ротом носила  
Живущого плину водиці,  
В молитві самотно ходила  
До тої чудної криниці.

„Та глянь, щоб ніколи не бракло  
Ні віри ані поривання,  
Щоб воля твоя не охляла  
Ні серед грізного страдання.

„Життя щоби пожертвувала  
Лиш виключно цьому змаганняю. —  
Хворост коли зазеленіє,  
Наспіє для мамі прощання...“

Ірина зі сну пробудилась.  
Поновно молитву скінчила,  
Узяла суху хворостину,  
У землю плідючу встромила.



Ольга Кобилянська.

## Про себе саму.

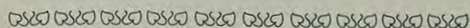
(Автобіографія в листах до проф. д-ра Степана  
Смаль-Стоцького.)

Чернівці, 15./12. (почато) — 17./12. (закінчено) 1921. р.

Високоповажаний дорогий наш пане професор!

П. Нусько М. передав мені Ваші щирі поздоровлення й переказав Ваше бажання щодо реферату й дописів на свято мого 30-літнього ювілея літературної праці. Скажу, що знаю, хоч, може, й не так, як би треба, а трохи інакше. Буду старатися, як найкоротше висловлюватися, бо час мабуть дуже короткий, і заки дійде все до Вас, Вам останеться не багато днів до злагодження реферату і друку якої-там розвідки. Зачну з біографії.

Як щось буде кому цікаво довідатися, хто я, чия й з якого роду, то скажу таке. Родина мого батька Юліана Кобилянського — з закордону; а останній член її, що проживав у Галичині, був мій дідо, а батько мій одніський його син. Дідо Яків жив у Бучачі, завідуючи частию ліса славного монастиря Василіянів, за що було дозволено моему батькові побирати науку в славіній на той час школі отців-монахів Василіянів. Це тревало не довго. Коли моему батькові було на 14 рік, дідо мій Яків помер, і батько усунений вже з школи, не маючи чим оплатувати науку, покинув рідні молодші й старші сестри зі злом мачухою й пішов, виписаний 14. роками й прегарним голосом, у світ. Подаючи тут і там у бідніших домах, за харч і одежину дітям науку, звертав на себе



## „Пресвятая Богородице, помилуй нас!“

Нарис\*) Ольги Кобилянської.

Суддя Я. М., поважний і маломовний чоловік, сильний курець, оповідав одного разу таке:

„Перебуваючи свого часу літом підчас судових ферій у свого вунка, протоєрея в селі Б., трафилось мені ось що: вуйко просив мене, щоб, вертаючи над вечір з проходу, які любив я робити в тамошній лісі, поступив я до його паламаря Феді Дзвонаря, попри котрого хату вела моя дорога і переказав йому, щоб на другий день зайшов до нього на роботу.“

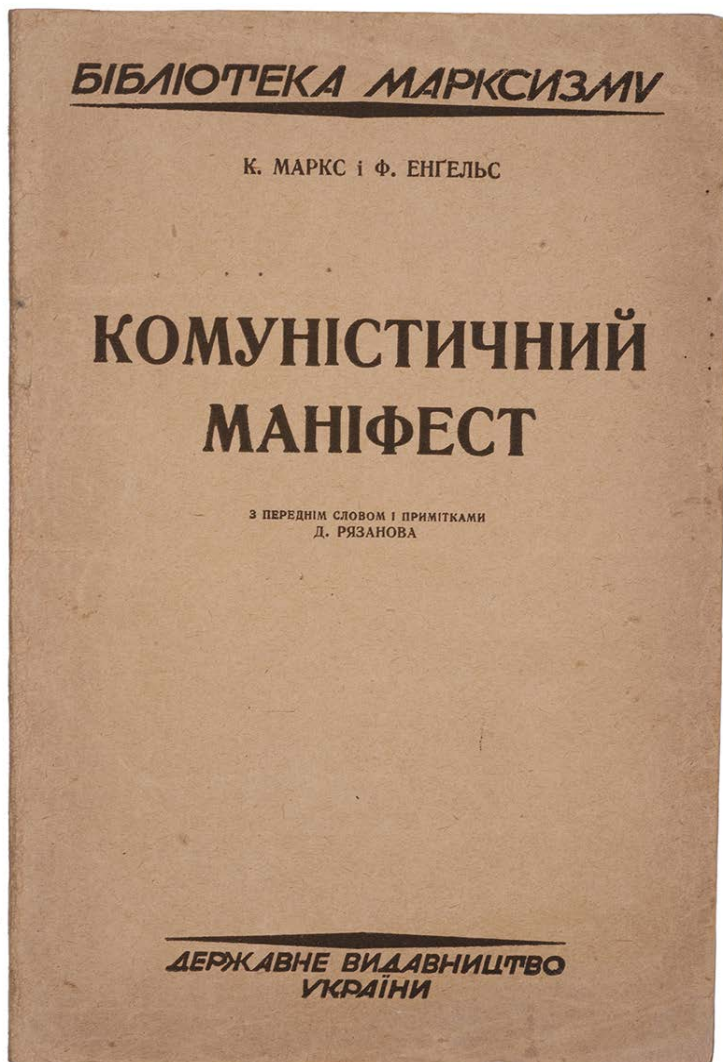
„Але будь осторожний! Там у нього злі собаки.“  
„Я прибіжав сповнити його бажання, що я й зробив опісля.“ І за цими словами доволі молодий ще поміж сивни, яка переблискувала в нього на висках, урядовець примовк на хвилину. Потягнувши папіроску і випустивши дим носом і кутиком ступених уст, він, наче то рівночасно вкладаючи туди й думку, почав своє оповідання: „Вертаючи над вечір додому, коли ще місяця не було видно, я опинився коло паламарєвої хати з садком, що стояла сама посередині подвір'я, обведена парканом, спонад котрого виднілася лиш її горішня часть, почавши від вікон вгору, між тим як нища її часть була заслонена парканом. Там жив паламар і те обійстя він неначе зумисне держав враз з собою в закритку, запарканене. Я потермосав фірткою, здавалося, з середини на замок замкненою і вона відчинилася; але мусів від неї відступити, бо проти мене скочили дві великі собаки, за-

\*) Призначений був до відчитання на академії.



## 28 [MARX IN UKRAINIAN]

**Marx, K., Engels, F.** Komunistychnyi manifest [i.e. **The Communist Manifesto**]. Kharkiv: Derzhavne vydavnytstvo Ukrainy, 1927. 290, [3] pp., [2] pp. of ads. 22×15 cm. In original printed wrappers. Spine and covers' edges restored, otherwise very good. One of 3000 copies.



This early Soviet book contains a Ukrainian translation of 'Manifest der Kommunistischen Partei' complemented with the foreword of the prominent Marxist theoretician.

The first Ukrainian edition of the manifesto appeared in Lviv. It was published by the Ukrainian Socialist Party in 1902. This particular adaptation was made from the second revised Russian edition. The book opens with the editorial to the first Russian edition and the foreword written by David Ryzanov in 1922.

Russian revolutionary David Ryzanov (real name David Goldendakh; 1870–1938) was an old associate of Leon Trotsky and a member of the Interdistrict Committee (the Mezhrayonka).

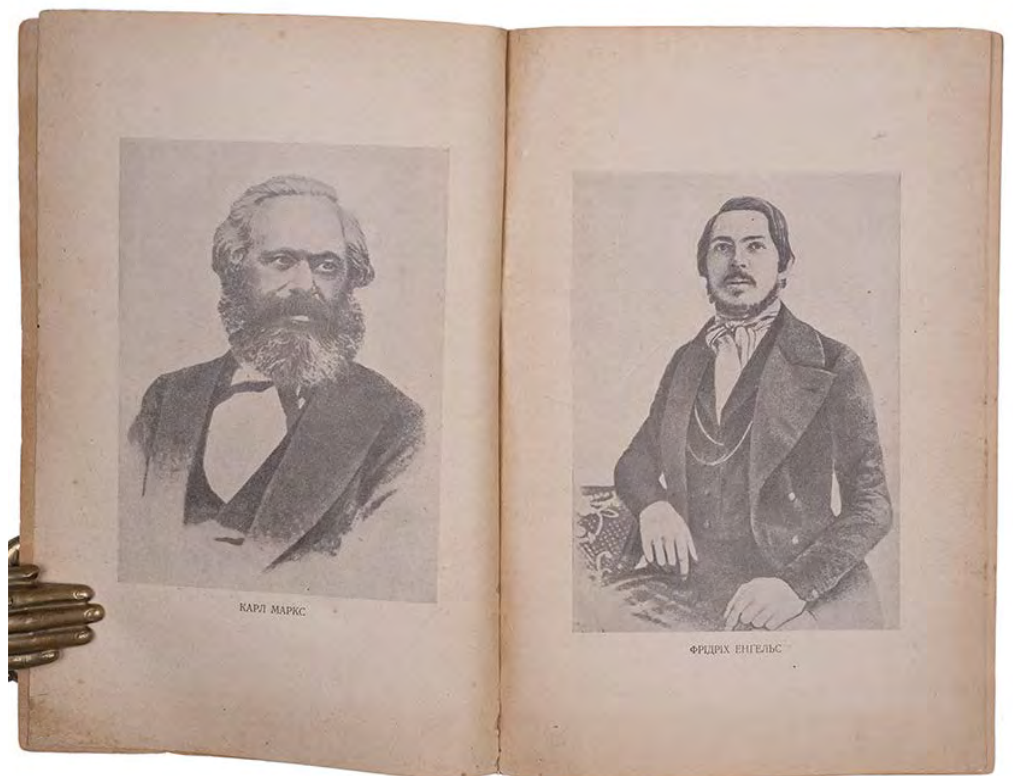
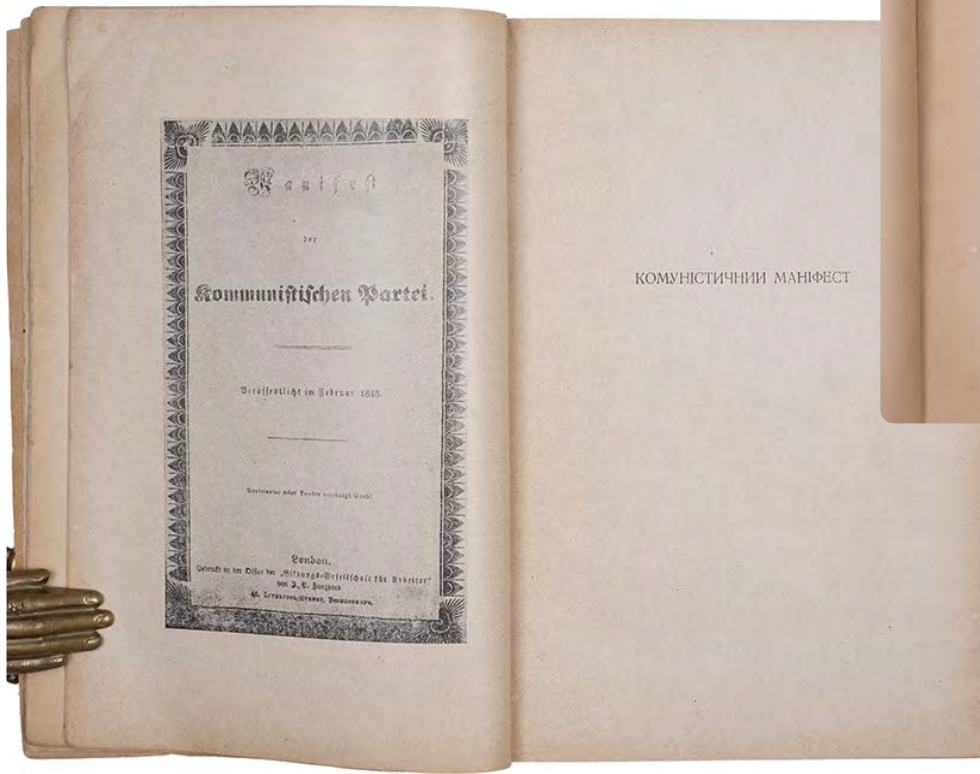
He had come back to Russia following the February Revolution and actually many of his suggestions were opposed to other Bolsheviks and the will of the party leaders in particular. Ryzanov stood as an opponent of the Bolshevik decision to dissolve the elected Constituent Assembly in January 1918. After the Treaty of Brest-Litovsk was signed Ryzanov resigned from the Bolshevik Party but temporarily. He authored a resolution calling for wages to be paid with physical

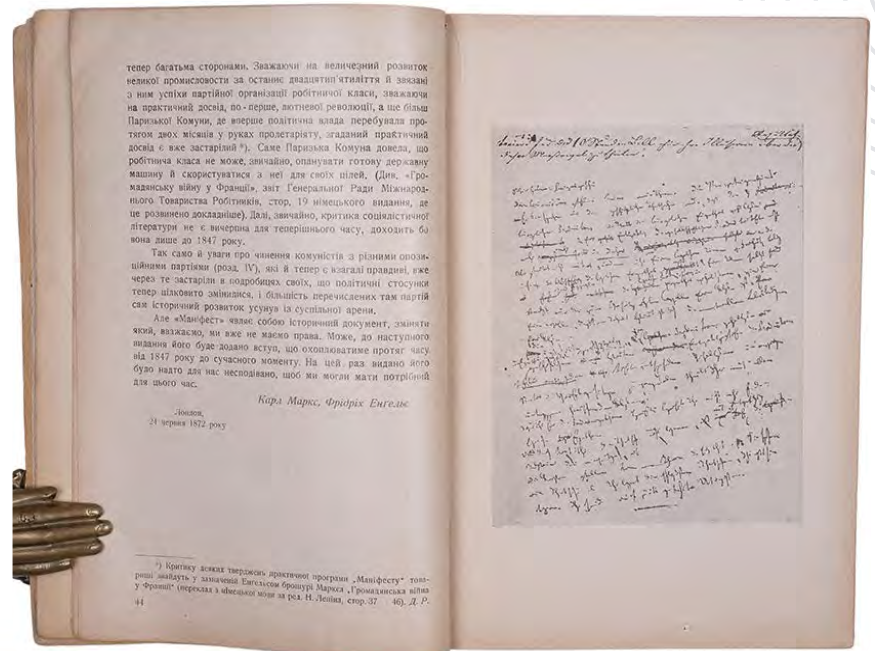
commodities rather than the devalued currency of the day. He was separated from any political activity within the country and turned to Marxist academic studies in 1921. By that time he had become the first director of the Marx-Engels Institute.

In early 1931, David Ryzanov was dismissed as director. He was blamed for Menshevik counter-revolutionary activity. He wasn't a participant of the trial over "Union Bureau of Mensheviks" but was sent in exile to Saratov. During the Great Terror years, his sentence was revised. He was again arrested as an alleged member of a "right-opportunist Trotskyist organisation and murdered in early 1938.

➤ Not found in Worldcat.

**\$750**



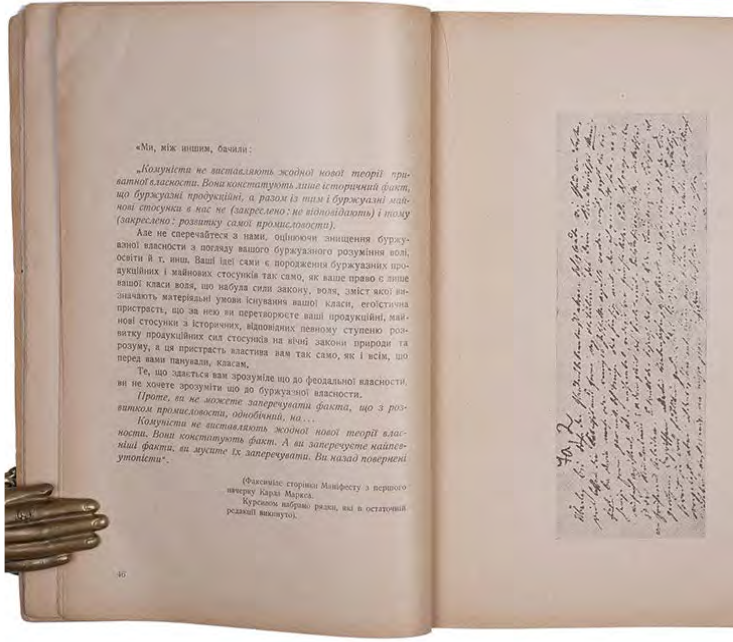


тепер багатьма сторонами. Завжди на величезний розвиток...

Курс Маркс, Фридрих Энгельс

Видане 21 вересня 1872 року

Критика деяких тверджень проєкту програми „Маніфесту“ товариства...



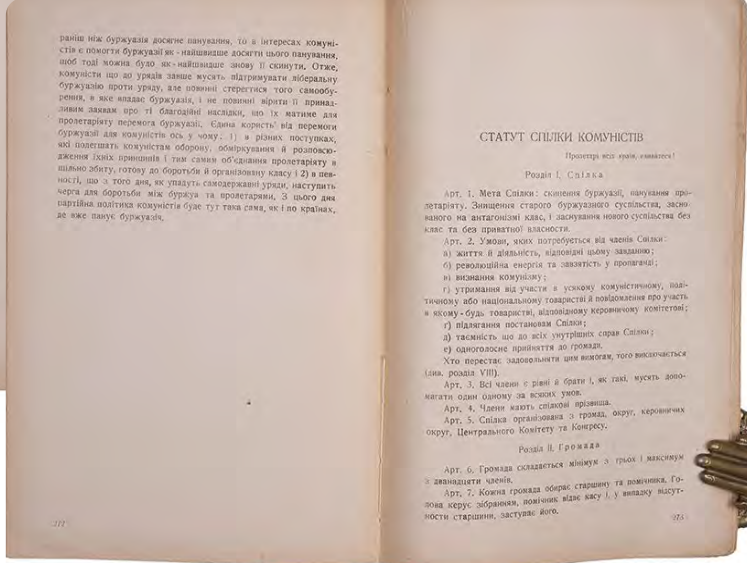
«Ми, ніж вищими, бачили:

Документи не виставляють жодної нової теорії...

Але не спречайтесь з нами, оцінюючи значення буржуазно-демократичної революції...

Проте, ви не можете заперечувати факти, що з розвитком промисловості, одиниць, то...

Факсиміле сторони Маніфесту з першого видання Курсу Маркса...



СТАТУТ СПІЛКИ КОМУНІСТІВ

Проект від 1847 року, редакція 1848

Розділ I. Співка

- Art. 1. Мета Співки: об'єднати буржуазні, промислові пролетаріати...

Розділ II. Громада

- Art. 6. Громада складається з груп і виконують звані дільні члени.

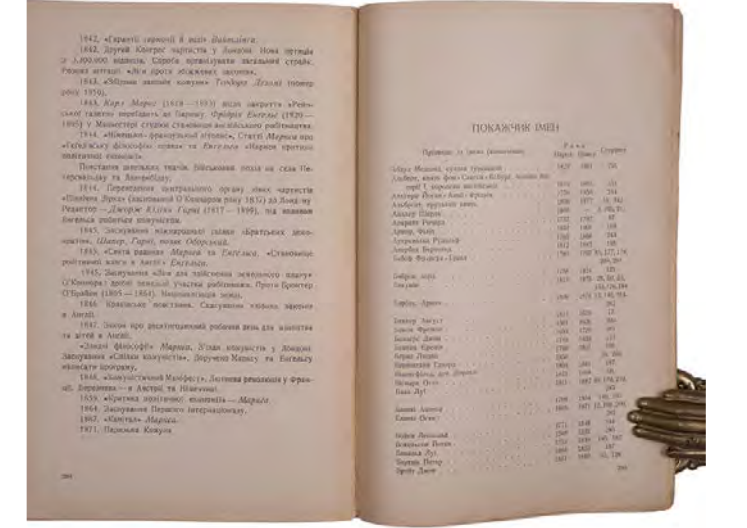


ВИМОГИ КОМУНІСТИЧНОЇ ПАРТІЇ В НІМЦЬКІЙ

- 1. Дві тисячі членів партії...

10. Маніфест був прийнятий після великої боротьби...

Курс Маркс, Курт Шейн



ПОКАЗНИК ІМЕН

Table with 3 columns: Name, Page, and other details. Includes names like Engels, Marx, etc.

## 29 [WARTIME GALICIA]

**Selians'kyi al'manakh [i.e. Peasant Almanac].** Lviv: Khliborobs'ke vydavnytstvo, 1941. 152 pp.: ill. 27,5×20 cm. In original illustrated thick wrappers. Spine and tears of covers and last leaves restored, stains on t.p., soiling occasionally, otherwise good.

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A wartime periodical published during the Nazi occupation. Rare survival of time.

According to the Molotov-Ribbentrop Pact, alongside the whole West Ukraine, Lviv was supposed to be joined to the USSR. The city was besieged by the Red Army troops and was surrendered to them in September 1939. In October 1939, "happy reunification with the Ukrainian SSR" was announced. Until the summer of 1941, Lviv was controlled by the USSR.





Some new Ukrainian and Jewish cultural enterprises were founded and developed in that period. At the same time, Soviet authorities initiated the 1940s mass repressions continued by the Nazis. Also, the latter launched an anti-semitic campaign in the Galicia district which signs are notable in this edition.

The verso of the title page features a photograph of festively dressed Ukrainians hospitably welcoming the Governor-General of Poland, Hans Frank with a korovai. The issue also includes a picture of those Ukrainians performing the Nazi salute. The editorial blames Jewish wealthy people for unfair business with Ukrainian farmers and stresses that the situation had changed in the Third Reich. One section explains the German administration divisions of the Poland territory. Most texts provide useful statistics and data as determination of the age of livestock, their maturity features, nutritional analysis for various kinds of milk, recommendations for fertilizing plants, etc.

The edition includes photos of the Hutsul orchestra, peasants during agricultural work, plows of various kinds, workers taking care of livestock and products, gardeners, industrial plants workers, livestock treatment.

Worldcat doesn't track this edition. \$1500







Паша на зразок

дугами в попередній періоді своє господарство... (Text describing agricultural work and crop management.)

В новій господарській ситуації в попередній періоді... (Text discussing economic and agricultural changes.)

Принцип універсальності в господарстві... (Text explaining the concept of universal farming.)

Важливою умовою успішного господарства... (Text highlighting key factors for successful farming.)

Важливою умовою успішного господарства... (Text highlighting key factors for successful farming.)

Тяжкий труд при своїй малій оплаті... (Text discussing labor conditions and wages.)

ГЛАВНЕ БУДІВНИЦТВО А ГОДИВІЯ ТВАРИН

Наші господарства повинні розширювати... (Text about expanding agricultural production.)

Крім того, треба збільшити... (Text about increasing livestock production.)

Крім того, треба збільшити... (Text about increasing livestock production.)

ПРАВНІ ОСНОВИ ХЛІБОРОБСЬКОЇ АДМІНІСТРАЦІЇ

Хліборобство в Україні... (Text discussing the legal basis of agriculture.)

Важливою умовою успішного господарства... (Text about successful farming conditions.)



Міжнародна українська школа перед Іваноградом (Губернатори др. І. Франко у правозисничому будинку)

ПРАВНІ ОСНОВИ ХЛІБОРОБСЬКОЇ АДМІНІСТРАЦІЇ

Хліборобство в Україні... (Text discussing the legal basis of agriculture.)

Важливою умовою успішного господарства... (Text about successful farming conditions.)



Міжнародна українська школа перед Іваноградом (Губернатори др. І. Франко у правозисничому будинку)

Постанови про посилення хліборобської продукції

1. Збільшення врожаю в Україні... (Text about increasing crop yields.)

2. Посилення уваги до хліборобства... (Text about strengthening support for agriculture.)

Постанови про посилення хліборобської продукції

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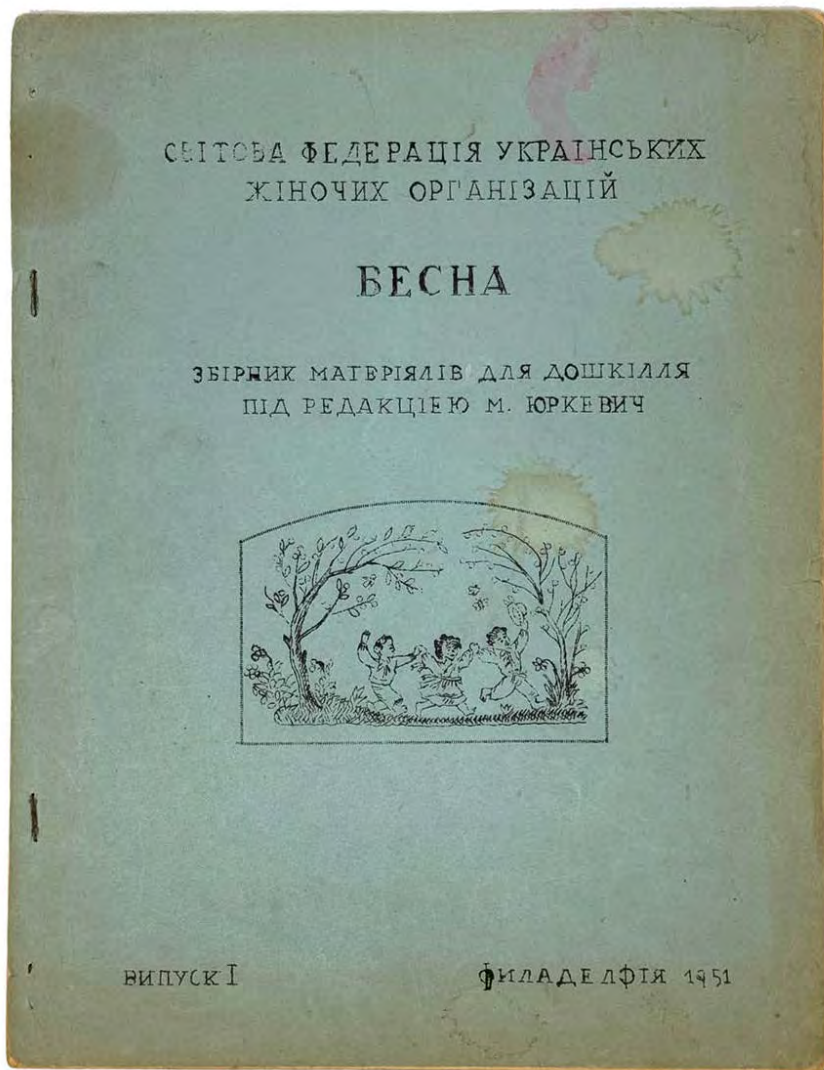
Постанови про посилення хліборобської продукції

1. Збільшення врожаю в Україні... (Text about increasing crop yields.)

2. Посилення уваги до хліборобства... (Text about strengthening support for agriculture.)

## 34 [UKRAINIANS IN USA]

**Lurkevych, Mariia (editor).** Vesna: zbirnyk materialiv dia doshkillia [**Spring: A Compilation of Preschool Materials**], issue no. 1 [only published] Philadelphia, PA: Svitova Federatsiia Ukrainykykh Zhinochykh Orhanizatsii, 1951. 32 p.: illustrations, musical scores; 28 cm. Text in Ukrainian. The cover shows signs of wear, including stains, minor tears, and general discoloration. The binding is stapled, and the rear wrapper may be missing unless intentionally printed that way. The pages are yellowed and have some stains.



The edition of Federation of Ukrainian Womens Organizations, based in Philadelphia.

As the Mariia lurkevych, the chair of the organization writes in the preface, explains that one of the main goals of the association and this edition is to help mothers to raise their children familiar with the native language: 'Our people are scattered all over the world, whose fate has sent them to the darkest corners of the globe, but sometimes they find the opportunity to raise their children accordingly. In a foreign environment, children tended to lose their national identity, gradually moving away from their parents and the Ukrainian community. The lack of Ukrainian children's literature contributed to this disaster. Kindergarten teachers and parents often find themselves without advice: what to read to children. Where to read a good poem written in one's native language, fairy tales and riddles – this edition comes to the rescue'.

A book includes the spring-themed compilation of educational materials

for preschool children. This first edition, part of a series [of which none followed], aims to support Ukrainian emigrant families in preserving their cultural heritage. The book includes songs, poems, and activities, all illustrated and designed to engage young children in learning about their Ukrainian roots.

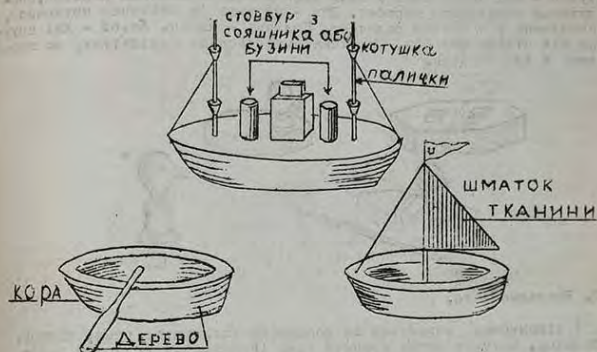
As of August 2025, OCLC records indicate that a single copy of this title is held at Indiana University.

**\$450**

травинкою. Ляльку одягти в який завгодно одяг з тканини або з тонкого паперу.

3. Човники з кори.

Їх легко видобати з грубого шматка осинової кори, а потім перевірити на воді, чи не перекидається він. Дитині можна показати, як треба знайти рівновагу. Для цього, коли човник перекидається, треба або зрізати кору з того боку, куди човник нахилився, або додати якусь вагу на протилежній бік. Додати стерно, сидіння, вітрило. Човник прикрасити прапорцем.



Для гри з водою можна також зробити пліт з гілочок. Нарізати однакової довжини рівненські гілочки, зв'язати їх довгими травинками. Поставити на пліт хатку з трьох гілочок, обкладених листям, ляльку з голудів або з чого іншого, і пустити по воді.

4. Гармата.

Колеса з картону або з круглого поліна прибити до довгої дерев'яної дошки. Вершок з картону. Дуло гармати - труба з грубого паперу.



Діти уставляються в коло, крок-два одне від одного. В середині одна дитина, що починає рухи. При словах "Ой на горі льон" - робить декілька кроків управо, "а в долині мак" - декілька разів уліво і задержується на місці і швидко дивляється на дитину посеред кола. При словах "просимо" виконують легкий поклін, при "зробіть ось так" виконують рух, що його започатковує дитина посеред кола. Співанку співають докочучи, тільки за кожним словом при словах "зробіть ось так" - виконують інші рухи /беруться за руки, присідають, прикладають, підіймають руки вгору, беруться в боки, притискають і т.д./ Під кінець гри замість "зробіть ось так" співають "загукайте враз" і гукають "гу". Початково дитину посеред кола може заступити провідниця.

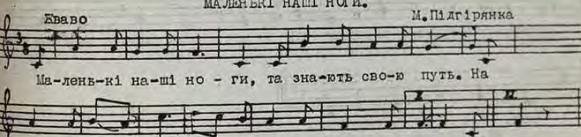
К И Ц Ь К А.



Де ти киць - ко хо-ди-ла. У мли - ні си - ді - ла  
Що там киць - ко ро - би-ла. Ми-теч-ко мо - ло - ла

Няв. Няв. Що ти, кицько, заробила.  
Паночку дунатів.  
Що ти, кицько, купила.  
Вубинів багато.  
З ким ти бублики поїла.  
З гостями у свято - няв - няв.

МАЛЕНЬКІ НАШІ НОГИ.



Ма-лень-кі на-ші но-ги, та зна-ють сво-ю путь. На  
служ-бу У - кра - і - ні, як ви-рос- туть, пі - дуть пі дуть

Маленькі наші руки Дитячі в нас серденька, Маленькі наші ноги,  
Та кріпнуть і ростуть. Та шире в них чуття, Та знають, куди йти.  
На службу України / Любили Україну / На службу України  
Вся праця віддадуть Будуть ціле життя. Діти, сестри й брати.

Заувага: Вивчивши співати пісеньку, треба добре пригладитися вправі: 1/ліва нога в перед, 2/постав, 3/права нога в перед, 4/постав, 5/ліва нога в бік, 6/постав, 7/права нога в бік, 8/постав, 9/обидві руки в бік, 10/обидві руки в перед, 11/руки на рамена, 12/постав, 13/ліва нога в перед, 14/права нога в перед /значить два кроки наперед/, 15/дотягнути ліву ногу до правої і постав. Тепер знову повторити рухи від фігури 9-ої/60 повторюється слова від "На службу" а кроки 13.14 і 16 зробити враз, щоб опинитися на першій місці.

ДЛЯ МАМИ

Маленька Галюся дуже заклопотана. Завтра - свято Матері. В дитячому садочку діти з виховательками приготували іспрезу для мам. Завтра прибрали квітками. Завтра діти будуть вітати своїх мамів у садочку.

Але Галюся хоче своїй мамі ще якусь приємну несподіванку зробити. Вона, сама Галюся, для своєї мамі, і надумалася Галюся: треба мамі гарних квітів купити, і... як би тістечок спекти. Чоло дуже любить тістечка. Але не зможе Галюся сама того зробити, ще маленька. Побігла до тітки Олі. "Тіточко Олечко, допоможіть мені спекти для мамі тістечок, я хочу завтра мамі подарувати" - просить Галюся. "Добре, охоче", - погодилася тітка. І захопилася обидві працювати. Тітуся Олі замісила тісто, розмочила пляшок, а Галюся шпательком коржик виробляла, зверху на кожен коржик вареної ягоди кладає. І спекли тістечка. Тоді побігла Галюся додому, до тата. Якраз тато дома був. "Тату, ходи зі мною до садівника, купимо для мамі квітів. Завтра х машину свято, - просить Галюся. "Ходім, донечка", - погодився тато. І пішли. Купили гарний букет. А не принесла його Галюся заради додому, а занесла до тітки Олі. Не хотіла, щоб мама сьогодні побачила подарунки. Завтра має бути мила несподіванка. На другий день /саме на свято/ Галюся встала раненько, ще мама спала. Розбудила тата і пішли разом до тітки Олі забрати подарунки для мамі. Вернувшись, тихесенько ввійшли до хати. Галюся поставила на стіл букет у гнечку з водою. Для букета тарілку з тістечками. А тоді ще взяла паперу і написала великими друкованими літерами:

МАМА  
Ма-на, ма-на,  
Мама, мама, мама, ма,  
Виповядати, чи писати,  
Чи читати, чи співати -  
Слова крадого нема.  
Чи сміти, чи гукати,  
Чи то хліба, чи води,  
Чи сорочку, чи штан ята,  
Все до мамі - не до тата;  
Там безпечно від біди.

Маме - на, Мамо - дай,  
Бо ти мама на те, знай,  
Зачадавав чоботята,  
Щоб схватити від тата,  
Ти до мамі утїкай.  
Посварить, покричить,  
Пощідує, тай почить.  
А як може трошки часом  
По штанятах вварить насом,  
То не дуже це боить.

"Той" щасливий, той живе,  
В кого рідна мати є;  
Той біди вже не вазнає,  
Бо про нього мати дбає -  
Без турбот такий росте.  
-oo0oo-  
Навчила мене мати  
Любити рідний край,  
І серцем всім кохати  
Ватківські рідні хати,  
Зелений, тихий гай.

ІV. ДЕНЬ МАТЕРІ

ТРАВЕНЬ

В одній околиці, між горами під лісом стояв монастир, а при ньому церква. Довкруги був гарний сад та город. В городі працював монах Матей, що був городником. Прийшла весна. Тільки сніг ще, наш городник вже порастає в саді. Копав грядки та виносить з теплярні розсадку... Чому наш городник так опіштить цього року, - питають люди і дивуються. А тим часом у садку показалась зелена травичка. Та виростуть найкраще найкращі квіти. - напевно на грядках городника.

Там і сталося. Пришов кінець квітня - на грядках розвіяли вже нарциси, братчики, півонії, лілей, навіть роки показали червоні пурп'янки. Городник узав помітив, перефшов поміч квітники та нух обтнати по найкращі квіти. Набрав повний оберток, несе до печері, що посередіні городу. А в тій печері стояла статуя Матері Божої. Городник сплів із квітів вінок, обвів ним стату, а решту квітів поставив біля ніг Марії. Завтра - перший день травня...

Приходять до печері монахи, ляди, прийшли тех діти з околиці. Любо їм оглядати печеру та Матір Божу в квітах. Стонили стату, та заспівали гарну пісню в честь Божої Матері: Маріє Діво, Царице моя.

Але чи не зів'януть ті квіти, - думають собі люди. Та городник про це подумав. Він насадив багато грядок. На одній квіти чають вчасніше, на другій пізніше. Він щодня зривав нові та сплітав свій вінок. Діти щодня приходили та співали пісню. І так увесь місяць май.

Про це розійшлась вістка по околиці, по всіх інших грядках. Як приходив знову май, то в інших церквах люди тех ставили квіти для Матері Божої. Звідсіля пішов звичай славити Марію увесь травень.

В наших українських церквах тех є повно свіжих квітів перед Матір'ю Божою у травні. В нашій садочку тех ставимо квіти.

День Матері /Легенда/

В місяці травні в квіття багаті,  
по землі ходить Божая Мати,  
І заглядає в кожен хатинку,  
де лиш голубить мати дитинку.

Де в неньки личко зрите хурбом,  
А в словах очі, зараз руков  
личенько гадить, сльози втирає,  
Пречиста Діво, Мати Свята.



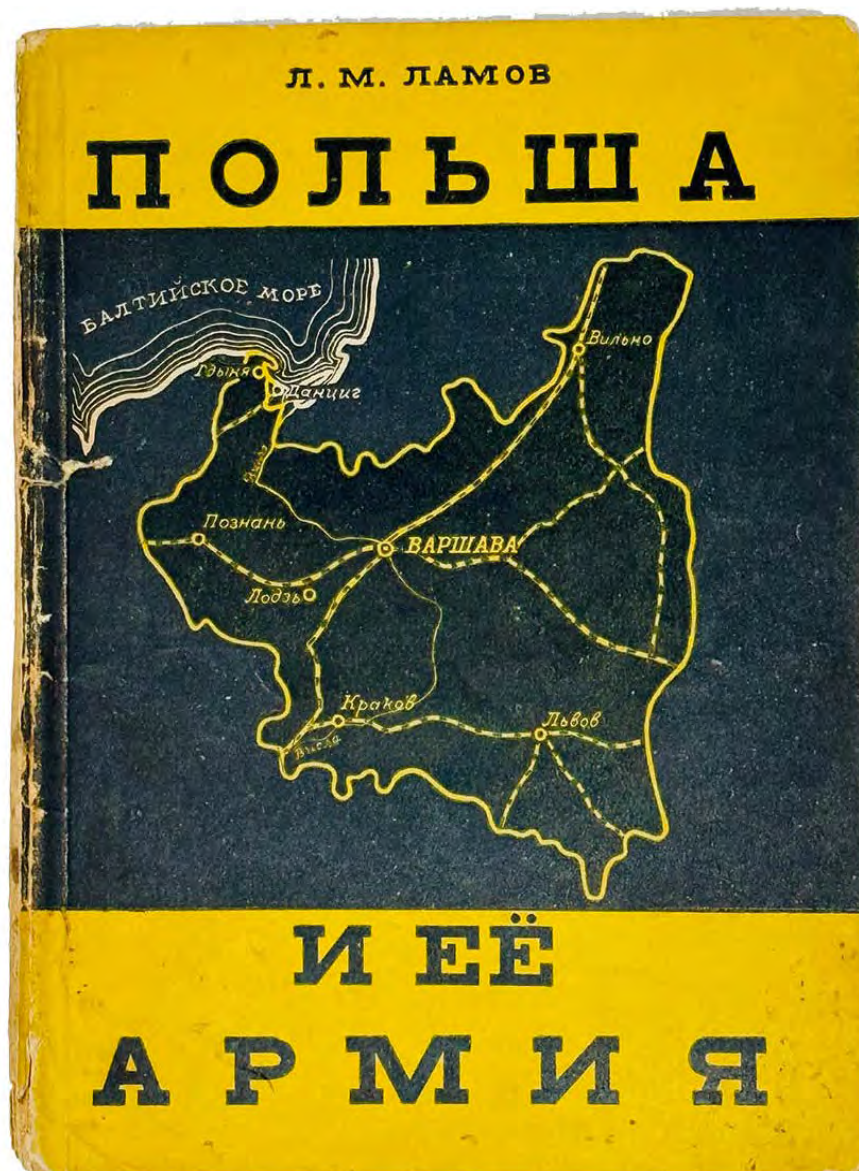
## 30 [POLISH ARMY PRE-1939]

**Lamov L. M.** Polsha i ieio armiya [i.e. Poland and its army]. Moscow: State military publishing house, 1937. 134, [2] p., 1 folding map: illustrations; 17×12 cm. Original illustrated wrapper. Few tears to the wrapper, signs of rust from the staples on the spine, otherwise in very good condition.

First and oil edition. Printed by the main Military Publisher of USSR, the edition was aimed at the everyday reader, its purpose was to prepare the ideological ground for the upcoming annexation of part of the Polish territory.

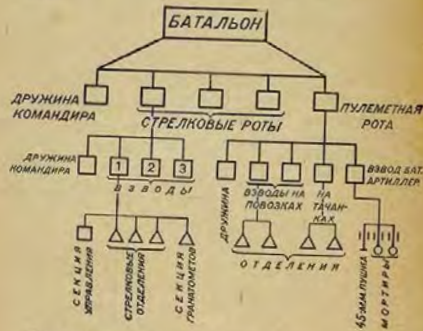
The author as often in the case with these publications, is hidden – the name on the title page is not real and the real identity of him remain uncertain.

The purpose of the publication is to present the future enemy in a negative light. The book begins with the history of the confrontation between the Polish army and the Soviet Union at the end of the civil war, in 1920. It is worth noting that from the first pages the Polish government is called fascist, and the war of 1920 is called “the confrontation between the Republic of Soviets and the White Poles.”



Стрелковая рота делится на 3 взвода. Каждый взвод состоит из 3 унитарных отделений (дружин) и секции гранатометчиков.

Отделение (дружина) большое по количеству — в нем 19 человек. Такого большого отделения нет ни в какой другой армии. Дружина (отделение) вооружена одним ручным пулеметом и карабинами.



Организация стрелкового батальона польской пехоты мирного времени

Вооружение польской пехоты раньше было очень разнородное. Оно осталось от различных армий и частью куплено за границей. В настоящее время на вооружении состоят: винтовка Маузера «польского типа», укороченная, калибра 7,92 миллиметра; ручной пулемет Браунинга; станковый пулемет Максим и Кольт; мортира

бронесил. В 1930 г. в Польше имелись один танковый полк и один отдельный бронетанковый дивизион. В 1935 г. в составе армии насчитывается уже 10 отдельных бронетанковых батальонов.

По данным германской печати, в 1934 г. в Польше имелось 600 танков и танкеток, а в 1935 г. численность этих машин возросла до 900 штук. Налицо, таким образом, увеличение танковых средств на 50 процентов за один только год.



Польский разведывательный танк ТК-3 (танкетка)

На вооружение польских бронесил окончательно принят в качестве легкого танка танк Виккерса (7-РТ). Вооружен одной пушкой и одним пулеметом. Предельная скорость движения — 35 километров в час. Толщина брони спереди и на бортах — 13 и верхней крышки — 5 миллиметров. Преодолевают рвы шириной до 2 метров, броды — до 90 сантиметров. На вооружение введена также усовершенствованная танкетка польского производства ТК-3; ее основные данные: вес 2,4 тонны, максимальная скорость 45 километров

Грубость, матерщина, взяточничество, избитие солдат — эти характерные черты унтер-офицеров — изображает и другой польский писатель — Униловский в рассказе «День польского рекрута». В этом рассказе передается, как в наказание солдата заставляли чистить зубной щеткой уборную и конюшню.

В повести «Солдаты» описывается множество фактов из жутких будней польской казармы.

Солдата здорово лягнула лошадь. Его в тяжелом состоянии отвезли в приемный покой. Командир — унтер-офицер — высказал свое мнение по этому поводу: «Лучше пусть конь искалечит солдата, чем солдат искалечит бы коня. В полке ежегодно прибывает несколько сот человек, а получить лошадь гораздо труднее».

Еще одна картина:

«Унтер-офицер Бискурневич обращается к солдату Заклицкому, который не овладел еще искусством откликаться на зов начальника с улыбкой на лице.

- Заклицкий!
- Слушаюсь!
- Вам известно, что у солдата всегда должно быть улыбающееся лицо?
- Молчание...
- Вам что, холодно?
- Нет, господин фейерверкер!
- Чего же вы дрожите?
- Мне действительно немножко холодно.
- Ребята, разогрейте его!
- Довольно! Довольно! Оставьте его! Заклицкий, вам тепло?
- Молчание.
- Заклицкий, вам тепло? Я вас спрашиваю вторично.
- Тепло...





### Война белополяков против | республики Советов

Современное польское буржуазное государство возникло после мировой империалистической войны.

Великая социалистическая революция в октябре 1917 г. низвергла русский империализм — главного поработителя Польши. Революционные раскаты в нашей стране отдались мощным эхом революций в Европе. В Германии рухнул трон кайзера Вильгельма. Под ударами революции рассыпалась монархия в Австрии. Благодаря социалистической революции в нашей стране стало возможным существование Польши как самостоятельного государства, которое образовалось в ноябре 1918 г.

Трудящимся Польши нехватало сил свергнуть эксплуататоров и утвердить свое господство. Государственную власть взяли в руки капиталисты и помещики. За ними остались и все богатства: земля, фабрики, заводы, банки.

Во главе польского государства стал Юзеф Пилсудский — ярый польский националист, в прош-

3

In addition to military reviews, the Polish state is characterized in a particularly negative light. Quote: “The fascist state is strangling the peasant with unbearable taxes. What kind of taxes does the peasant not pay? There are about 100 different taxes in Poland.» The chapter on national oppression describes in detail the oppression of the Ukrainian and Belarusian peoples. It is noted that more than 50% of the country’s territory is populated by various ethnic groups, and all of them are discriminated against. Anti-Ukrainian pogroms are mentioned separately. The methods of exploitation of the working class are described in detail. For example, at the Shlesserov Manufactory (a textile factory), half of the workers’ wages are paid in goods. The history of workers’ uprisings and resistance to the authorities is described in detail, with much attention paid to the shooting of workers in Lvov in 1936.

The Polish army is presented as a fairly powerful force. The author aims to explain that, in his opinion, the Polish ruling party is fascist and is actively preparing for war against the Soviet Union: mobilization is increasing, the number of weapons is on the rise as well. The unlucky position of the Polish soldier and the oppression by officers is emphasized

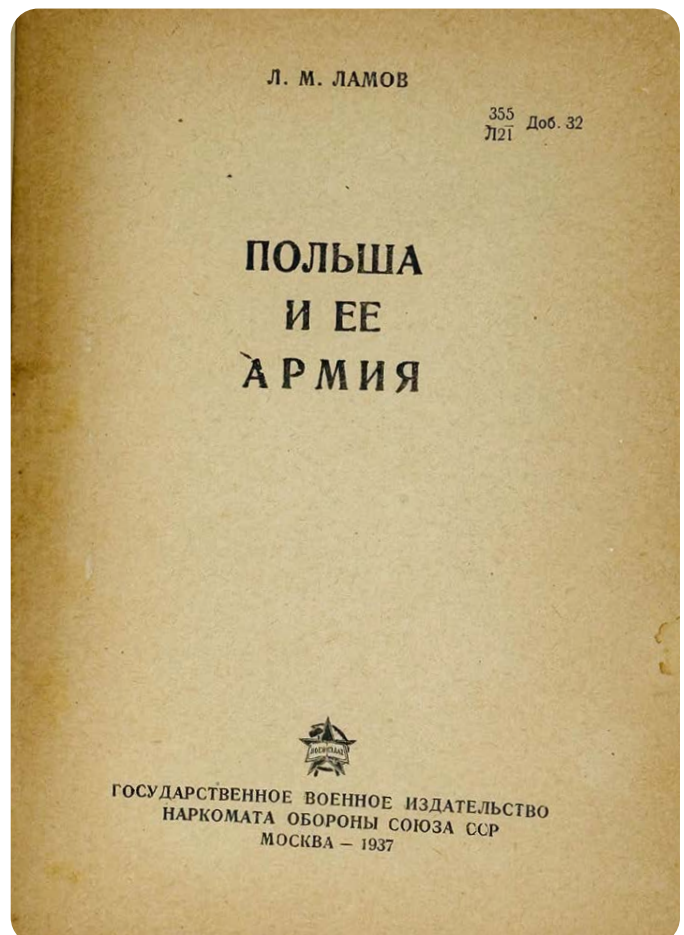
separately. Examples of injustice are given, as well as quotes from soldiers’ letters home. In general, the author prepares the Soviet reader for the inevitable confrontation with Poland. One of the last phrases of the book:

“The foreign policy of our neighbor – fascist Poland – in recent years is a policy of collusion with the main instigators of war in the West and East – with Germany and Japan. Therefore, our task is to be vigilant, to look both ways – to the East and to the West. If the fascist robbers try to attack Soviet soil, they will encounter not only the formidable, all-crushing force of the Red Army, but also the resistance of the workers and the oppressed of the whole world.”

Overall an interesting Soviet publication in light of what happened soon after. Rare.

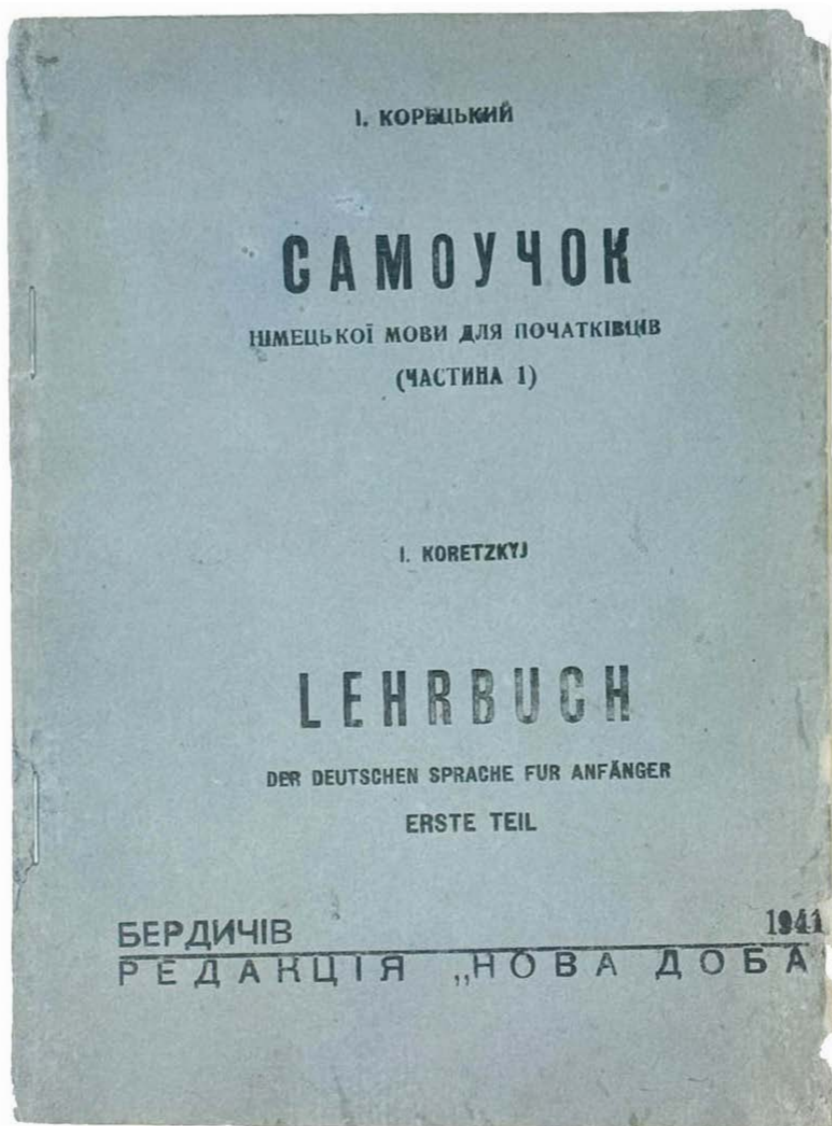
➤ **Not in the Worldcat.**

**\$ 650**



## 31 [BERDICHEV IMPRINT]

**Koretskyi, I.** Samouchok Nimetskoi Movy: v 30-tokh Lektsiiah z Naivazhnishymy Pravylamy Hramatyky ta Kliuchem do Vprav: dlia Pochatkivtsiv **[German Language Tutorial: in 30 Lessons with the Most Important Grammar Rules and a Key to Exercises. For Beginners]** Berdichev: Redaktsiia "Nova Doba", 1941. 32 p. 8vo (20×14,5 cm). Vol 1 of 3. Original publisher's typed softcover. Title also in German. In Ukrainian and German. Run not mentioned. German title reads: I. Koretzkyj Lehrbuch der Deutschen Sprache: zum Selbstunterricht in 30 Unter-Richtstunden mit den Wichtigsten Regeln der Grammatik und einem Schlüssel zu den Übungen. Fur Anfänger. Good contion. New staples.



This edition – either second or third – was printed by Nova Doba, a Berdychiv-based publisher that issued an eponymous newspaper from 1941 to 1943. Nova Doba on pair with a similar periodical Ukrainske Slovo was a regional kind-of-official newspaper of the occupational Nazi regiment, curated by the collaborationist Ukrainians. It included such rubrics like “From the Führer’s HQ”, “The Wehrmacht High Command reports”, caricatures on the Allied forces etc. It also included a Russian-language page. The run of Nova Doba was 11 000 copies. Nova Doba listed close to 50 workers. It operated its own typography named after hetman Bohdan Khmelnytskyi. (Kovalchuk, I. Stvorennia i Funktsionuvannia Berdychivskoi Okruzhnoi Hazety „Nova Doba” u Druhii Polovyni 1941 Roku / Drahomanivski Istorychni Studii : Zbirnyk Naukovykh Prats Molodykh Istorykiv. Kiev, 2013. pp. 293–302) During WWII the city of Berdichev was occupied from 1941 to 1944. Zhytomir region surely was in need of German-speaking specialists. This

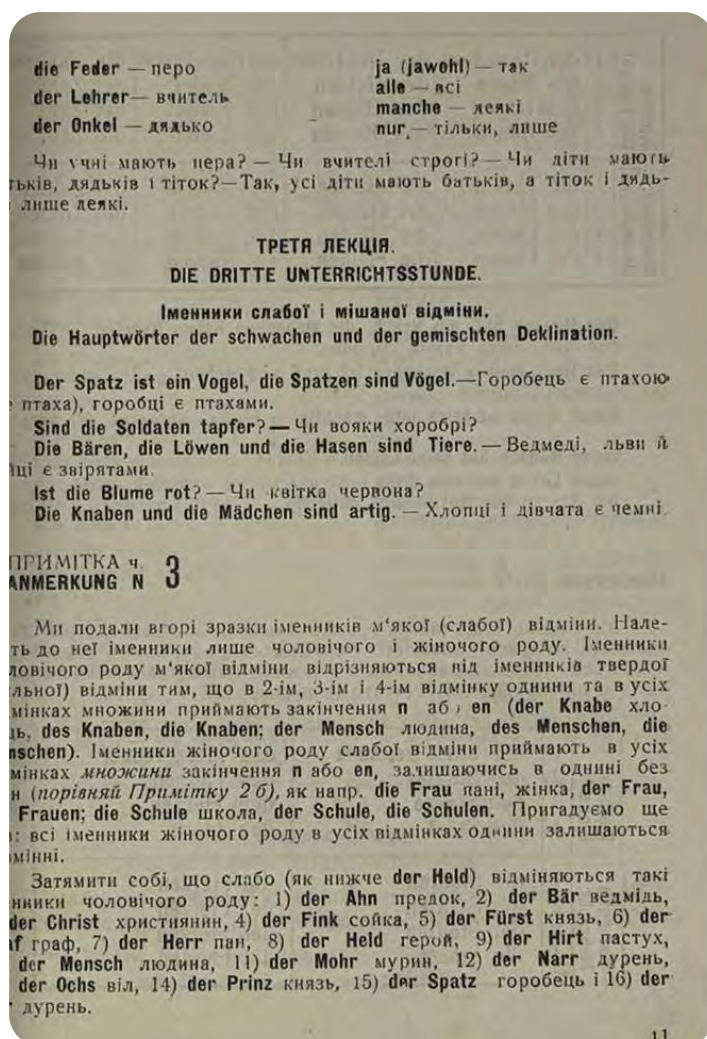
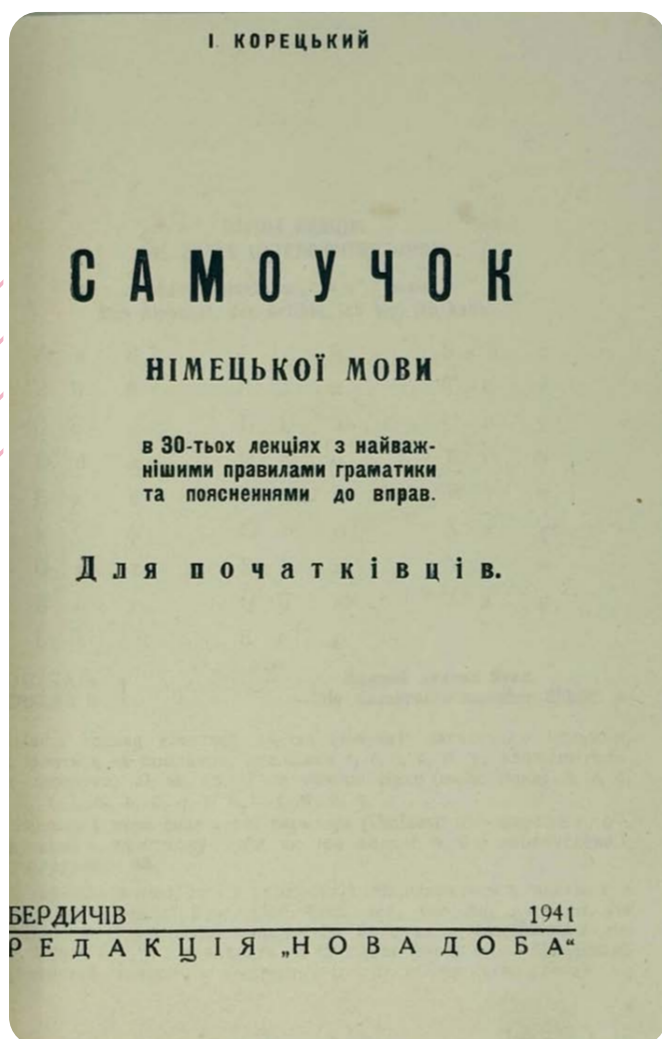
tutorial was a handy and self-dependent way for the willing Ukrainians to learn the language, without being absent from work on any kind of organised courses or schools. Autumn 1941 the region saw purges of Ukrainian nationalists who fell out of favour of Nazi regiment: they were becoming too active striving towards the independent state. Quite possibly, the persecution of nationalists and nationalist supporters led to a shortage of loyal German-speaking professionals. This Samouchok was a means to find new loyal employees around the important frontline region.

According to the 1st edition of 1940, the complete Samouchok was 139 pages long, with a total of 30 lectures and p. 106–139 being a list of answers to the questions and exercises. The tutorial published in III vols was 30 to 50 pages in each part and was issued in 3 vols. This vol. 1 provides 9 out of those 30. Samouchok ends abruptly on an unfinished exercise – but not because it's not complete – rather it's an artefact of a poor publishing process. The 9 lectures provided are basic rules for a novice learner and give an understanding of the alphabet, present past and future tenses, possessive pronouns, declension, conjugation, gender and a vocabulary of several hundred words. Its vocabulary looks like one aimed at basic everyday interactions: tools, work, food is among topics in the lectures. Nothing is known about the author. Overall an interesting wartime linguistic artifact. The Krakiw edition is in *Nimtsi v Ukrainy. Naukovo-Dopomizhnyi Bibliohrafichnyi Pokazhchyk 1917–1941* (Kiev, 1998), #983.

➤ Rare. Not in WorldCat. Not in KVK.

In Ukraine a copy of the complete book is present in Biblioteka Kyivskoho Stolychnoho Universytetu im. B. Hrinchenka. Not in the Russian State Library. Not in the National Library of Ukraine.

**\$750**



## 32 [LENINGRAD REGIMENT]

### 20y zapasniy avto-polk Lenfronta [i.e. 20th reserve auto-regiment of Leningrad front].

Official photo album with 18 large photographs with captions, taken for presentation purposes by the officers of the regiment, showing the everyday life of the regiment, their daily activities from reading clubs to barber shops, as well as visual propaganda (posters, art), the destroyed buildings and other attributes of the wartime. Ca. late 1943.

One Quatro cloth album, ca. 23×29 cm. 19 stock leaves, with 18 original gelatin silver photos mounted, all sized 16,2×22 cm. '20y zapasniy avto-polk Lenfronta' in black pen on the front cover. The album is likely hand-made at the regiment, as the stock leaves consisting of carton filling and two pieces of paper glued from each side, paper being taken from school exercise book covers of the time. One stock leaf is lacking a photo. Binding rubbed on extremities, the block is shaky, but holds. Overall in very good condition.

The album was likely done for the presentation purposes by the regiment commissioner to report on the regiment's everyday life. The regiment was formed in July, 1943 and existed until the end of the war. We date the album based on the dates of the posters, hanging from half-





destroyed building, covering the building's facade, announcing the recent advances of the Red Army in Ukraine – the liberation of Mariupol, Novorossiysk, Chernihiv and Poltava with dates in September, 1943, when it was achieved.

The photos in the album include the group photo of Chief of Staff of the regiment together with order bearers of the 1st fighter battalion of the Leningrad Front, three next photos are dedicatee to the canteen: photos of the team of cooks, officer canteen and soldier canteen with the images of the food, prepared for the Red Army men. Four photos are dedicated to the medical activities of the regiment: the group photo of the staff, dentist treating one of the order bearers, the check-up of the new arrivals, the ward. The following photos show work process at the barbershop, the shoemaker, tailor shops and the post office. The auditorium of the regiment theatre shown with the set of decorations. The agitation room (partkabinet) has 1 portraits of Stalin, as well as two bas-relief portraits of him on the walls, and a bust of Lenin.



The reading room shows officers and stage members reading papers and playing checkers, the map of the frontline is hanging underneath another portrait of Stalin. The billiard room shows a group of men engaged in a game of pool. The last photos titled 'Evening examination'



shows the female staff of the regiment lined up in the uniforms in the corridor.

Altogether on the photos sixteen different agitation posters are captured (textual and visual), all produced during WWII and purposed for the agitation in the army, as well as 5 oil paintings, that served the same purposes.

The regiment was stationed in Leningrad area and consisted of the personnel, that was trained and getting ready to be sent to the frontline. The auto-regiments were designed for the transportation of personnel, delivery of ammunition, fuel, food and other material resources necessary for conducting military operations, as well as for the evacuation of the wounded, sick, weapons and military equipment.

At the time the regiment was formed, the Siege of Leningrad was not over (as it officially finished in Jan, 1944), but the blockade ring was broken on January 18, 1943. It is possible



that the men of this regiment were later applied to the tasks for the besieged city.

Overall an interesting collection – a glimpse into the days of work and leisure at a Soviet regiment during WWII.

**\$ 1200**

## 33 [SECRET SERVICE HANDBOOK]

**Stihin, V., Bregeda, D.** Spravochnik po Voenno-Vozdushnym Silam Germanii i Italii [i.e. **A Handbook on the German and Italian Air Forces**]. Baku: Narodnyj Komissariat Voenno-Morskogo Flota Sojuza SSSR, 1943. 108 p. 15×21 cm. Publisher's embossed navy-blue cloth. In Russian.

Good to fair condition. Complete. Spine worn. Block is shaky with a few tears on the pages, one page is detached, some moderate soiling on the pages. Pencil marks on pp. 42, 46. Otherwise good.



Classified edition, copy no. 27. Approx. run of such handbooks was in the low 100's. Illustrations and cover design by P. Ajvazov.

During the whole WWII, Soviet lands were vulnerable to air attacks and a lot of effort was being put into collecting the information of the enemy's aircraft technical data. Brief leaflets and informational posters were issued for the civil services. Expanded manuals were printed for the officers. But this specific book has detailed information on the Luftwaffe and Regia Aeronautica that was secret even for Wehrmacht and Regio Esercito personnel.

The information includes thorough technical overview and plane designs shown from different viewpoints. There is also brief data on the army structure, insignia and uniform used in Italy and Germany. Information on arming, carrying and bombing capacities of each plane type is also at hand in the edition. Some details were not yet obtained by the intelligence at the date of publishing of this manual, thus, are missing and had to be filled by hand.

НАРОДНЫЙ КОМИССАРИАТ ВОЕННО-МОРСКОГО ФЛОТА СОЮЗА ССР  
РАЗВЕДЫВАТЕЛЬНЫЙ ОТДЕЛ ШТАБА КАСПИЙСКОЙ ВОЕННОЙ ФЛОТИЛИИ

Подлежит учету

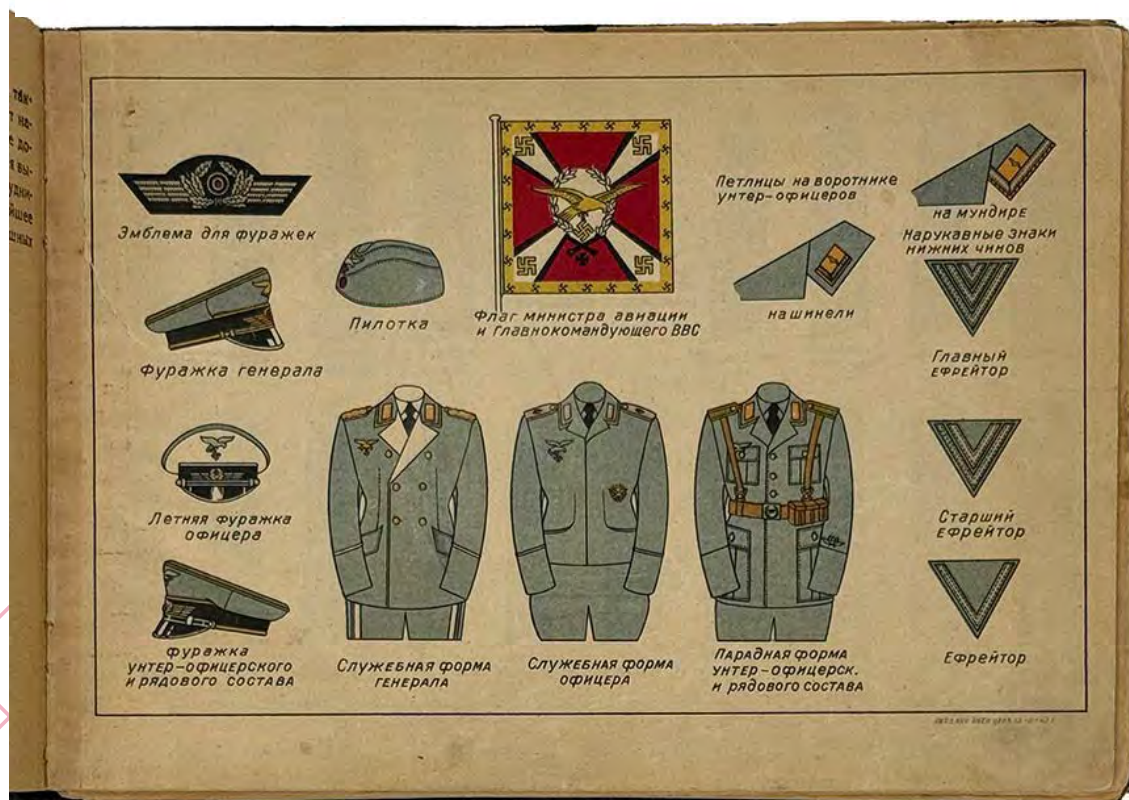
кн. № 97

## СПРАВОЧНИК

ПО ВОЕННО-ВОЗДУШНЫМ СИЛАМ ГЕРМАНИИ И ИТАЛИИ



Баку — 1943



The book was created by Razvedyvatel'nyj otdel Shtaba Kaspijskoj Voennoj Flotilii [i.e. Intelligence Department of the Headquarters of the Caspian Military Flotilla]. This Department was not studied publicly anywhere. So this album is an exciting opportunity to get an insight into the work of Soviet WWII intelligence. Some brief information is known on Caspian Military Flotilla: established during the early XVIII century, with time it evolved and existed till 1992. That year, the fleet was urgently transported to the inner Russian waters due to nervousness of the Soviet republic's independence disputes that resulted in establishing the countries of Turkmenistan, Kazakhstan and Azerbaijan. By 1943, the vessel count of the Flotilla was 175 vehicles plus dozens of aircraft. The Flotilla was especially active in guarding local oil bases and transport routes.

And the threat of air attacks was real: during only the first half of 1943, there were over 440 appearances of German aviation over the Caspian region, of which 74 were bombing raids and 200 were planning mine-laying.

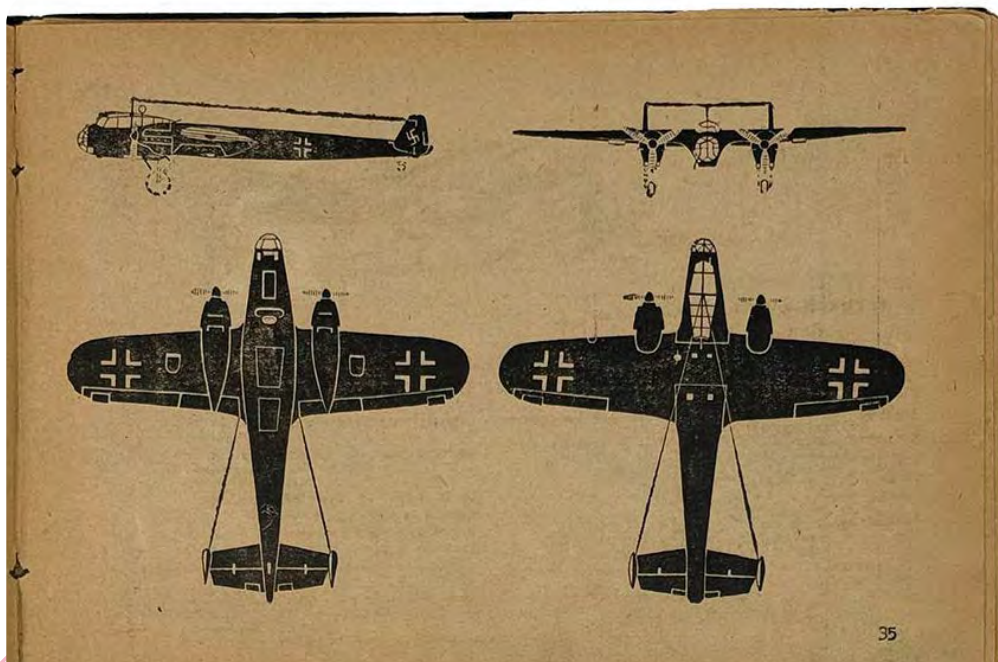
We were also able to trace some biographical details of the authors. Lt. Vasily Filadel'fovich (sic!) Stihin (1916–2013) went on to become a Colonel before his resignation. Stihin got into the military in 1938 and started to serve for the intelligence service shortly after. He conducted some successful personal field operations. During late 1939 he was commanded to the Caspian region with a task to form the local intelligence service. This assignment had to be fulfilled as the USSR was expecting Turkey to attack. Stihin saw the Victory Day in 1945 as a Head of the Secret Service of the Black Sea fleet. He took an active part in the Sebastopol operation and wrote some memoirs, touching also on his work as an intelligence officer at the Caspian Military Flotilla. The memoir

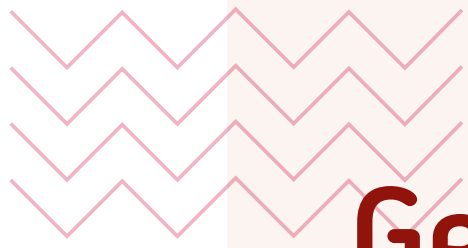
was published in 2004. His co-author, Dmitry Bregeda (1910 - ?) was a sea officer, in military service since 1932.

A rare South Caucasus wartime imprint.

➤ Not in WorldCat. Not in KVK. No in the Russian State Library.

**\$ 950**





# Georgia

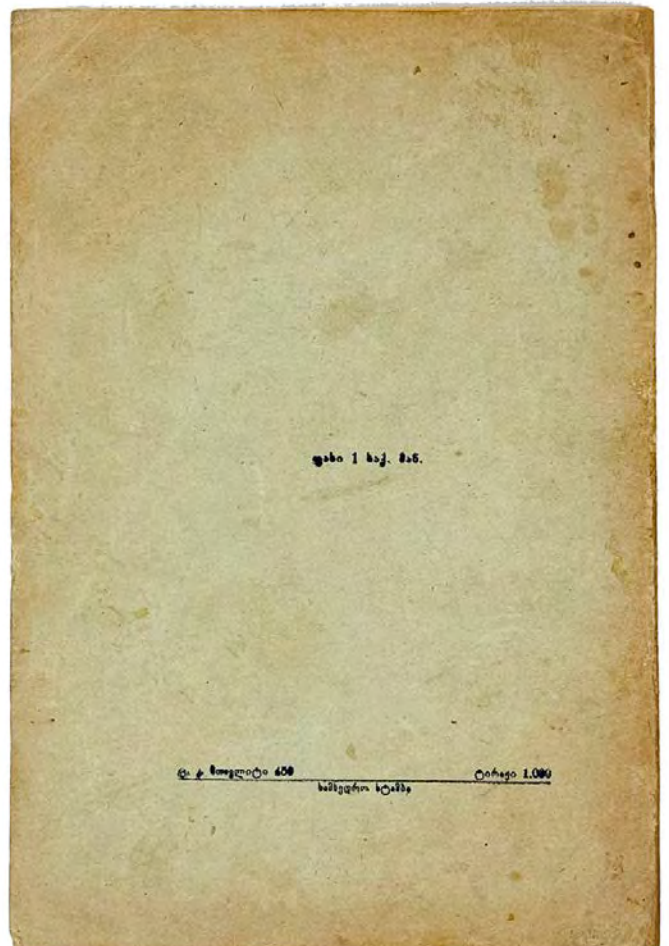


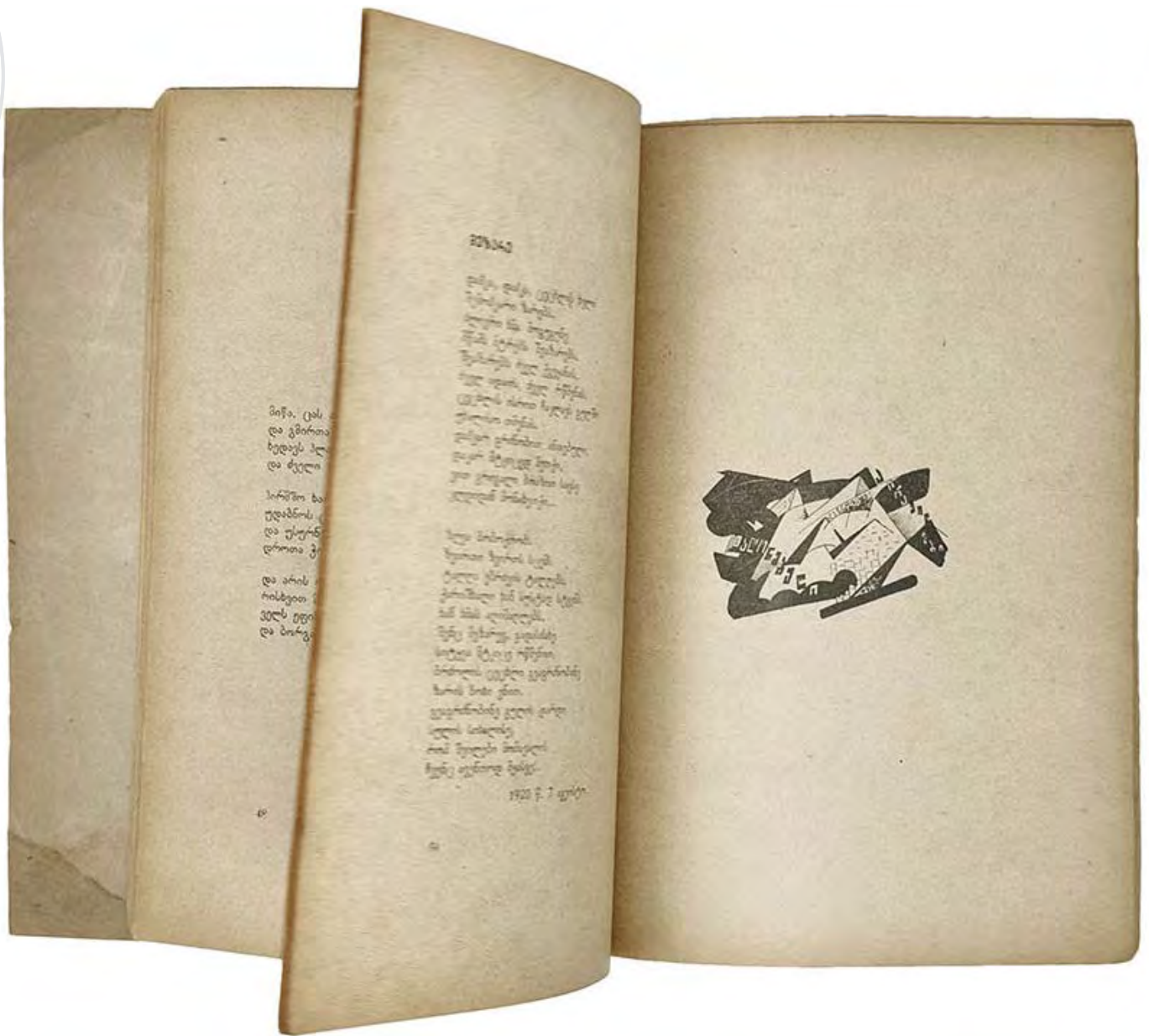
35 [GAMREKELI PRE-H2S04]

**Vakeli, I.** Sharavandedi: Leksebi da p'oemebi. Ts', 1 [i.e. **Aureole: Verses and Poems. The First Book**]cvTbilisi: Samkhedro stamba, 1923. 139, [4] pp. 22.5×15.5 cm. In original illustrated wrappers. Wrappers are slightly soiled. Corners of the spine supplied, but the lettering on the spine is preserved in full, blank lower corners of p. 41–44 lost, some pale water stains and small tears, otherwise very good and clean internally.

First edition. One of 1000 copies.

A very rare collaboration between two esteemed representatives of Georgian avant-garde, Iona Vakeli (1900–1988) and Irakli Gamrekeli (1894–1943). This book is probably one of the only examples by Gamrekeli of a series of abstract drawings for a book of poetry. The main motifs are the industrial city, pictured in chaotic lines and odd angles combined with dancing signboards.





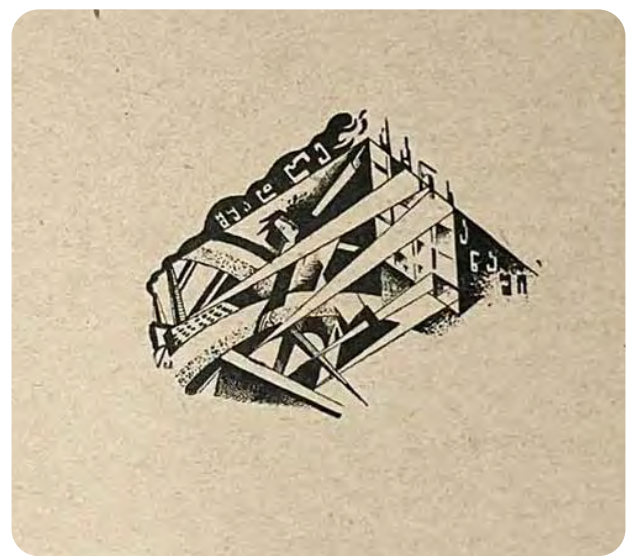
The work anticipates the design for H2SO4 periodical, that came out the next year. Interestingly Gamrekeli used the poor quality of paper available at the time to the advantage of his sharp black & white images.

Published in 1923, “Sharavantedi” marked a major breakthrough in the career of the Georgian proletarian poet and playwright, Iona Vakeli. Still only twenty-three years old, the Tbilisi State University student had been trying for several years to achieve success as a writer. Until “Sharavantedi” he had not managed to publish anything more than a pair of verses in the Georgian magazines “Rider”, “Theater and Life” and “The Communist”. Vakeli would go on to write many poems as well as an astonishing body of work in other fields – thousands of pages of Pushkin, Lermontov, and Goethe translations, and brilliant plays that were regularly performed on the Tbilisi stage, including “Shamil” (premiered on December 30, 1935; director, Dodo Antadze and Sergo Chelidze; stage designer, Tamar Abakelia), and “Aprakune Chimchimeli” (premiered on May 18, 1934; director, Vaso Godziashvili and Niko Godziashvili; stage designer, Petre Otskheli), etc.

Chepyzhov. New Georgian Book Design, 21.

➤ OCLC lists the only copy at Johns Hopkins University.

**\$ 1900**



## 36 [ILLUSTRATED]

**ოქტომბრელი** / Oktombreli [i.e. **Little Octobrists**]. Collection of 7 issues.

N.1,4,10,11.1945;N.5.1946; N.1,3.1947. Tbilisi: komunisti, 1945–1947.

Each issue has 18 pages, including the wrappers. 27×20 cm. Printrun of the issues 7000 copies. Tears to the spine of the issues 1 (1947) and 1,4 (1945). Occasional soiling, but generally in very good condition for a children's periodical.

The best monthly children's periodical of Georgian SSR at the time. Very rare. Our selection spreading over 2 years of late-war and after the war period.

The paper of 2 issues for the wartime period in 1945 is of poorer quality, but it improves towards the autumn issues. The issue, printed in January of 1941 included the portrait of Lavrentiy Beria and the poem dedicated to him by Revaz Margiani.

The poem and the portrait are crossed over with pencil – which was a common thing in books and periodicals after Beria's disgrace in 1950s. Usually the page would be turn off, so in this case we see a more careful approach to censorship.



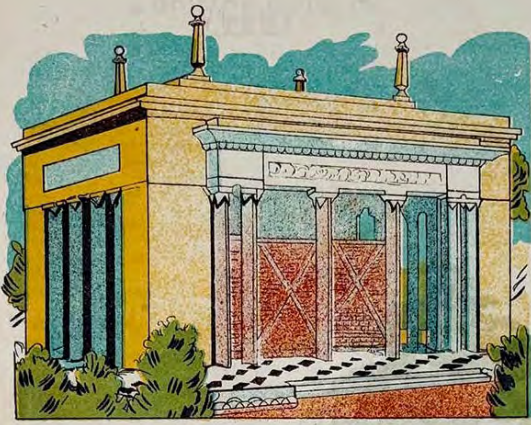


The issue, printed in April, 1945 includes the image of parade over the Kremlin on the cover, and the drawing of a Georgian soldier returning to his village (with caption მამა დაბრუნდა [i.e. Dad is back]) by S.Nadareishvili.

The October issues of 1945 includes the image of mandarine harvest and the work children were doing (artist Kote Kiknadze), accompanied by the anonymous poem about mandarines. May issues of 1946 is dedicated to 1 year anniversary of the Victory, but also have a number of riddles and puzzles for the kids to enjoy. March 1947 issue includes the panoramic image of the newly-built electrical plant in Khmarkhesi with an article about in by G.Shartnerashvili. January 1947 issue includes the New Year's celebratory poem by Grigol Abashidze with drawings by Andro Kandelaki. Issue 4,1945 includes a poem dedicated to a koala, and issue 10 from the same year - to a kangaroo. Both have illustrations.

The periodical issues have a rich





ჯელოდის სასლონ

კორომი სტუმრად მისულ თანას,  
კედრისა და ზაფხუნის,  
რა ხანებს, ან რა უნდა,  
რა თანება აუსრულდა?  
რას კითხვობს, რას ტიტიხებს,  
კარსულავით რად ცინციმის?  
შუის მტკვარი და ღიბი,  
დგას ჰატარა, მეუღრო სხელი...  
აქ ეოფილა მისი ბინა,  
კინც სამთალოს უძღვის წინა,  
კინც დაამხო ქვეყნად ბნელი  
და მონობა სამხელი...  
აქ დაირწა ის აგვანი,

აქ ისწავლა ანი, ბანი—  
საყვარელი დედა-ენა,  
ჯიჰის ცხენიც აქ აჭენა,  
აქ მიპროდა ღვინის ხანა,  
ცანგალა და არიფანა!  
კაისრდა, დავაყვანდა,  
საქართველოს სახეგარს გაცდა;  
ნაღველი და მწუხარება  
მან აქცია მუხარებად,  
მოკვლინა ჩაგრული მხსნელად  
და სამშობლო ასახელა!

მირიკი გაბაიაშვილი  
ნახტი ვახტანგ ჯაფარიძისა



ოქტომბრელი  
10



ნახტი კოტე კონძისა

მანდარინი

მემოდგომის მიწურულში  
გვემტება ერთი ხილი:  
ყველასათვის საყვარელი  
ოქროსფერი მანდარინი.  
ის კოლხეთის ბაღში ხარობს,  
არის ჩვენი თვალისჩინი,  
ოქროსფერად მოლივლივე  
საყვარელი მანდარინი.

ნარინჯების დიდი ბალი  
წყაოფებით არის სავსე  
და მშრომელთა ღამაზე სუფრას  
მისი ეშვი ალამაზებს.  
მემოდგომის მიწურულში  
ყველას გვიბოლავს ერთი ხილი:  
ჩვენითვის მუდამ საყვარელი  
ოქროსფერი მანდარინი.

გამოცემის № 22 სტაჰის შეფ. № 333 ტრაჰტი 7.000 ფე 01191 ფაბი ნ მან.

ლ. პ. ბერიას სახელობის პოლიგრაფიკომბინატი „კომუნისტ“ თბილისი, ლენინის ქ. № 28.  
ფარული ინსტრუმენტები დაბეჭდილი სსრკ კვების მჭვე. სახ. კომისარიატის ლითოგრაფიაში.

kaleidoscope of artists, who contributed their works - in each issues there are around 10 different works by different artists, commissioned for Oktombreli. Among them are Lado Gudishvili (he has usually contributed to the short poems about Georgian countryside or animals) , Samson Nadareishvili (the main artist of Georgian version of Crocodile periodical 'Niangi'), David Gabashvili, Robert Sturua, best known for his monumental paintings, Grigol Shirinashvili, best known for his drawings of Tbilisi types.

The reason why such periodical attracted so many talented artists were, among other things, financial - as an official printed organ of Georgian Youth Komsomol organization, they were compensated better, than in adult's periodicals - which was an important factor in wartime and after the war years.

The quality of the art and materials used for the production of this periodical make it a stand-out among other similar publications in national languages of USSR in the second half of 1940s.

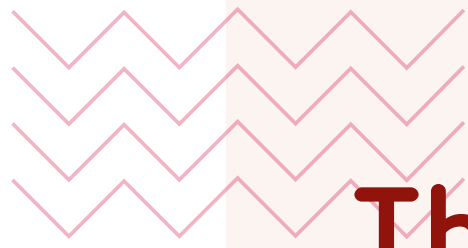
\$ 1500





გამოცემის № 72 სტამბის ზღმა 38 1070 ტონაზე 7000 რუ 1990/0

მ. ჯ. ხუცი ცხელიანი პედაგოგიკური ინსტიტუტი, თბილისი, ღვინძის ქ. 28  
 ყოველწლიური გამოცემის საპ. ცხელიანი ქვეყ. სემინარიის დირექტორის

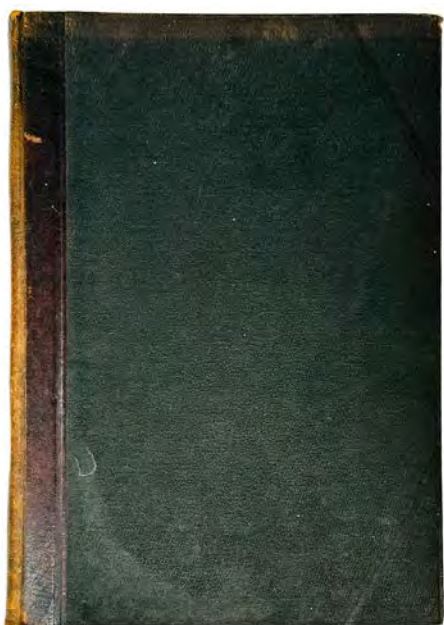
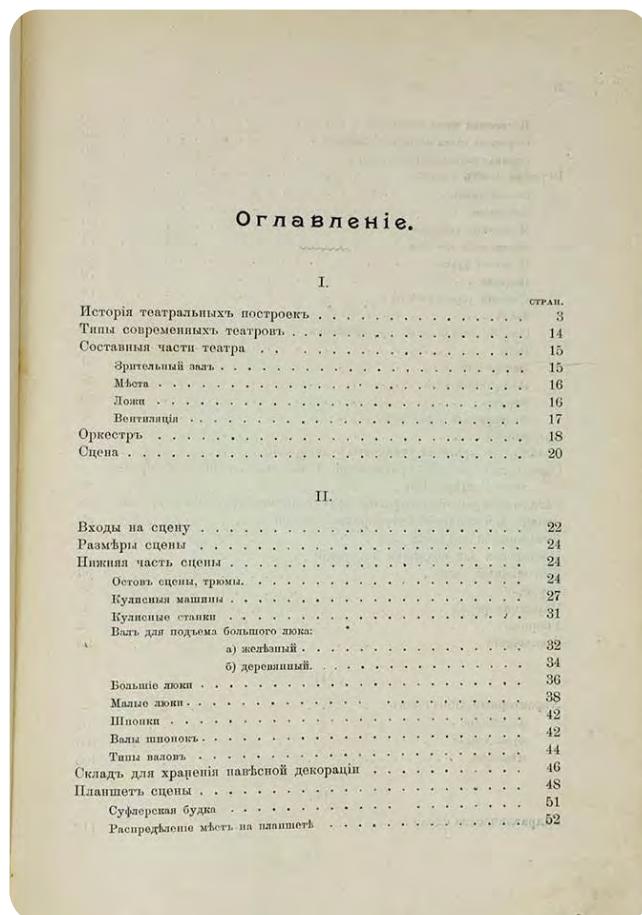


# Theatre

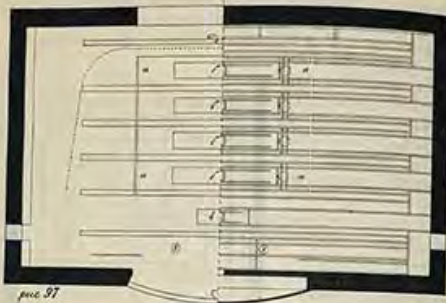


## 37 [STAGE DESIGN]

**Petrov, A.A.** *Ustroystvo teatral'noy stseny. So 136 risunkami v tekste [i.e. Theatrical stage arrangement. With 136 drawings in the text by A. Petrov]* St. Petersburg: Printing house of the main administration of appanages, 1903. [2], III, [1], 180 p., ill. 26.7×18 cm. Contemporary quarter-leather. Owner's inscription on the title page. Good clean copy.



One of the first manuals of its kind, it was compiled by the chief engineer of the St-Petersburg's Alexandrinskiy theatre Anton Petrov. The book starts with the historical overview of the machinery, used in the stage arrangements, than moves on to the types of the theatres, present in Russia at the time, with the different parts of the stages described in details, with all the storage rooms, exits and entrances, hatchways, details on the stage dimensions etc. All of the stages are divided into three categories – English, French and German. However the special chapters are dedicated to hydraulic stages, rotating stages, disassembled wooden stages for folk theatre and the stage for house performances.



рациональные пьестоны, устанавливаются в одном из углов передней части сцены под первую машинную галерею.

На чертеже 95 средняя часть сцены второго яруса в наклонном положении на правую сторону, третьего в таком же положении — на левую сторону и на четвертом ярусе в горизонтальном положении, так что в общем образуется род схода.

На чертеже 96 изображены люки в следующем положении: на порталном и первом ярусах (и, к) они опущены в уровень с полом первого яруса, а средняя часть сцены второго яруса (д) в уровень с планшетом, третьего (м) — опущена, четвертого (п) — поднята выше планшета в уровень с нижней крошкой горизонта и, наконец, пятого (о) — выше последнего люка четвертого яруса.



### Вращающаяся сцена.

Появившийся в очень недавнее время новый тип сцены — вращающейся вызвал желание сократить антракты, иногда затягивающейся на долгое время из-за перемены особенно сложных декораций, таковы устройства, которое давало бы возможность подвинуть в просвет арки, отделяющей зрительный зал от сцены, ту или другую часть ее, на которой заблаговременно поставлена уже декорация последующего акта во время хода предыдущего. Первоначальный вид вращающейся сцены был вращающийся на оси, поворотный, интересней на мой взгляд только в смысле чисто технического, на практике же театр, вводящий поворотную сцену, обладает весьма существенными недостатками, может служить для весьма ограниченного числа представлений, а именно для пьес, не требующих ни сложной постановки, ни эффектов в роде перемены а вие, на провалов, вие апосезов и т. п. Если устройство таковой сцены до некоторой степени и допускает эти эффекты, то в большинстве случаев они стесняют волю и фантазию машиниста и декоратора. Отсутствие на ней уклона, ввиду технических затруднений в устройстве его, требует очень значительного подъема яруса для зрителей, а первый ярус находится от зрителя дальше (рис. 100), чем на обыкновенной сцене. Мысль, что поворотная сцена сокращает антракты, справедливо только в том случае, если продолжительность его зависит от быстроты машиниста и рабочих; когда же пьеса требует переодичной артистичности, то в большинстве случаев антракты

### IX.

#### Поддѣлка декораций.

Под этим названием понимается изготовление из брусков, остовов по контурам или начерченной или написанной на холсте декораций, надлежит этого холста на бруски (остовы) и вырезка или выпилка, т. е. удаление с контура лишней частей холста, дерева или пивки, прикреплённых к брускам. Вообще к поддѣлке относится вся столярная и плотничная работа, дающая возможность повесить декорацию на надлежащем месте.

Остовы делаются из основных брусков, специально изготовляемых для театров толщиной в один и в полтора дюйма при трех с половиною дюймовой ширине их. Складывают они между собою на шпильку, т. е. с концов, которые должны быть соединены между собою, снижается в ширину бруска половина толщины их, после чего подучиваются углубления в брусках намазываются клеєм, вкладываются одно на другое и скрепляются гвоздями. Из изготовленных таким образом остовов декораций с обратной стороны их прикрепляется параллельно полу и на расстоянии от него разстоянии бруски, за который декорация приподнимается при перевозке ее с одного места на другое. Точно такой же брусок ставится и на верхней части всех остовов декораций для прикрепления к нему откосов; на шпильконых остовах брусок этот служит также для навешивания картин на шпильках, спускающихся на под карнизов, для чего он и должен быть установлен на высоте последних. Вертикальные

бруски у шпильконых, изображающие собою обшивку дверей и окон, ставится длиною от пола до вышеупомянутого горизонтального бруска для того, чтобы с лицевой стороны декораций, возможно было навесить на них занавеси или шторы на любой высоте. Верхний, горизонтальный брусок обшивки дверей и окон делается длиною в ширину остова. Вся установка производится в средней части его бруска для скрепления их между собою изготовляются вышеупомянутыми способами (в шпильку), а чтобы не ослабить прочности остова, не следует перерезать вертикальные бруски в средней части их. Для прочности остовов, в углах последних прикрепляется по одному откоосу из брусков или угольников из доски полудюймовой толщины.

Остовы декораций делаются пильными и складными, что зависит от ширины помещения склада и высоты среднего входа с улицы, через который, в случае надобности, можно было бы пронести их.

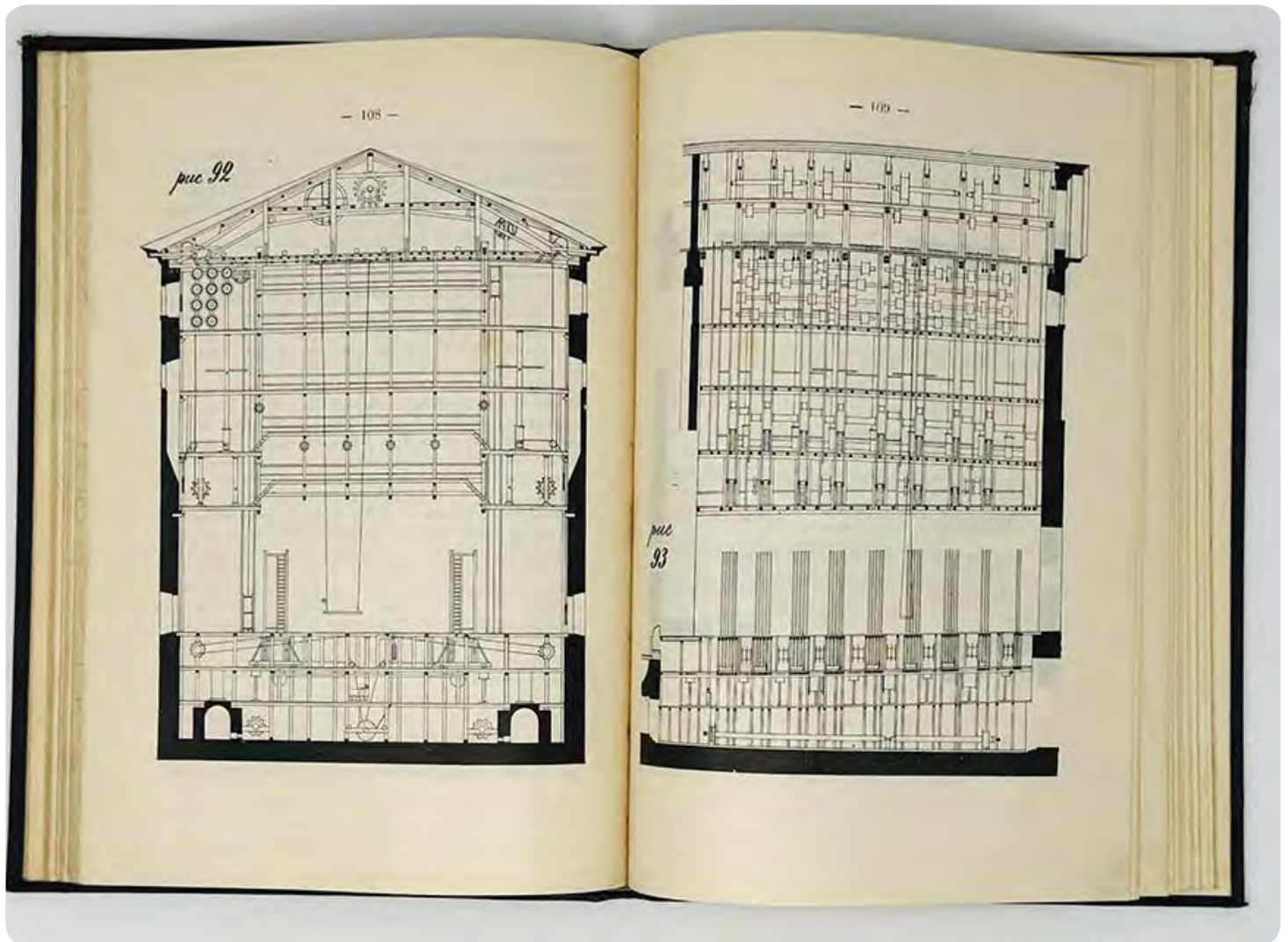
Не требуются во весь дверной проем в шпильконых прикрепляются вставляющиеся в них окна или складными стѣнками, которыми в большинстве случаев изготовляются из тех же брусков, рамками, притчею с лицевой стороны прикрепляется сшивающийся с их контур, шпилькой или желѣзом и служащий для прикрытия дверного паличника, писанного на шпильке. Иногда окна изготовляются и без прикрепляемого паличника, контура, а стѣнки делаются из полудюймовки шириною в 4 1/2 дюйма, склепанной в раму по величине дверного отверстия с паличником, притчею наружная лицевая их крошка соотвечает на шпильку для того, чтобы они были жестко зашиты на шпильке.

Платоны делаются пильными и складными по средине, в поперечном направлении сцены, притчею следует обращать внимание на то, чтобы склад не приходился на центр розетки, если таковая имеется, потому что склад всего приходится пропускать веревку для люстры и в таком случае надлежит предусмотреть проделать кроме холста и бруска, чего нельзя при-

The chapter dedicated to the special effects include the details on how to produce thunder (3 types), wind, rainfall and the sound of it, firearm shots (2 types), the sound of the moving carriage. The next chapter is dedicated to constructing the props using the tools available to the maker. The last chapter is dedicated to the fire safety of the stage, with all the possible disasters listed and how to avoid them. The book ends with the description of Japanese theatre and the difference in the stage arrangement there and the short theatrical dictionary so a person unfamiliar with the terminology, could, nevertheless, do the work.

➤ Rare. Not in the Worldcat.

**\$650**



## 38 [AMATEUR THEATRE]

**Kiselevskiy, Yan.** Bezumnaia lul'ka [i.e. **The Mad lul'ka**]. Moscow: Lithography of theatre library of S.F.Razsokhin, 1906. 95 p. 27,1×18 cm. Contemporary cloth binding. Very good condition.

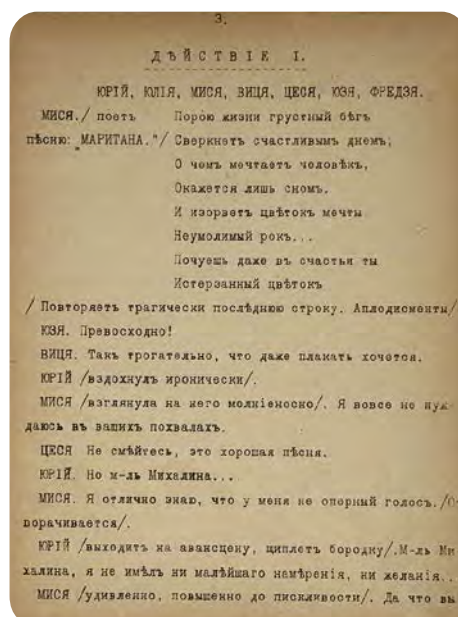


An interesting example of the play, likely printed in few dozen copies for the amateur theatre – the printing method used is similar to the editions of student lectures at the time, produced by the students and distributed among the classmates, who didn't attend the full course. In this case the publisher Sergei Razsokhin (1851–1929) is known to produce this type of cheap lithographic editions since 1880s. For this type of editions, as they have never entered the wide audience, it was easier to receive the censor's approval. Also, a lot of the time the translations were done by the contractors to 'Teatral'naia biblioteka' with little regard to copyright. As a result the amateur theatre (also known as 'Narodniy teatr') was able to perform a wide variety of plays, that they could borrow from 'biblioteka' and return after the performance was concluded.

In this particular case the transition from polish playwright Ian Kiselevsky is interesting not only because the play has not been published in a book form (Russian State Library catalogue doesn't know about the existence of this translation in seems), but also for the language

used by the translator: for example, we can see the rare example of pre-1917 usage of the word 'burzhui' in his work.

Rare as all editions of 'Teatral'naia biblioteka'.



**\$450**



## 39 [A SOVIET ANTIRELIGIOUS PLAY]

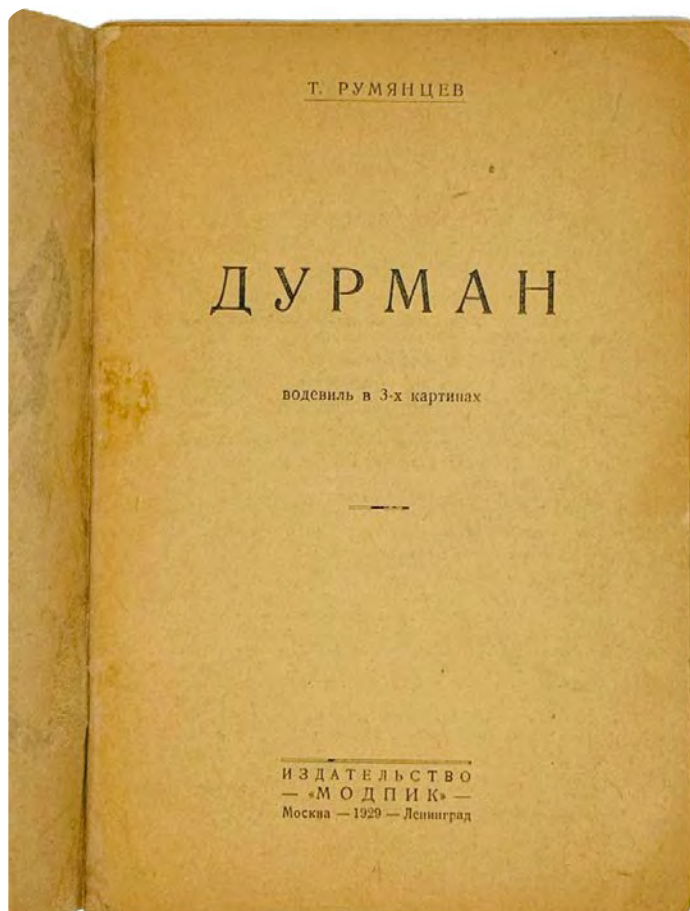
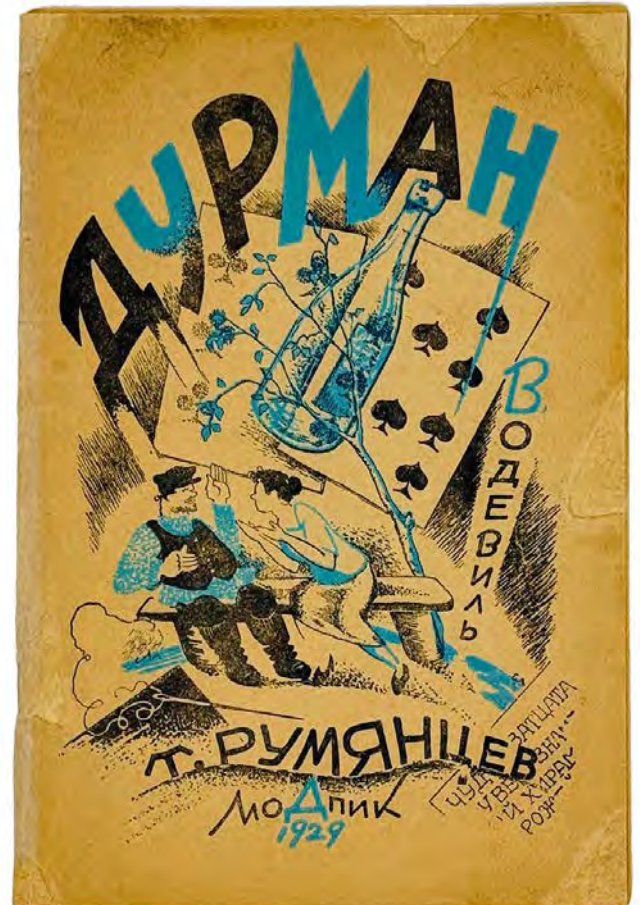
**Rumyantsev, T.** Durman: Vodevil' v tryokh kartinakh [i.e. **A Spell: A Vaudeville in 3 Acts**].

Moscow; Leningrad: izd-vo "MODP i K", 1929 ([Moskva]: tip. prom. koop. t-va "Rabochiy kommunar"). 24 pp. 20×13,5 cm. In original publisher's illustrated wrappers. Restored, few small stains, otherwise very good.

Scarce. First edition. 1 of 6,000 copies. Wrapper design by an unknown artist.

A vaudeville in 3 acts written by the Soviet journalist Timofey Rumyantsev (1886-?) at the dawn of antireligious propaganda (1928-1941) in the USSR. The text tells the story of two devout women, Agafya and Marya, who seek help from monks and palmists in an effort to achieve their desires: Agafya wishes to seduce a man she likes, and Marya tries to convert her atheist husband to Orthodoxy. Soon both women realize that they were scammed by swindlers disguised as priests and palmists.

The Russian Orthodox Church was the main target of the antireligious campaign in the



1920s and 1930s. Nearly all of its clergy, and many of its believers, were shot or sent to labor camps. More than 85,000 Orthodox priests were shot in 1937 alone. In the period between 1927 and 1940, the number of Orthodox Churches in the RSFSR fell from 29,584 to less than 500.

The book represents an important document of the USSR's efforts to eliminate religion in the 1920s.

➤ Worldcat shows the only copy of the edition at New York Public Library.

**\$ 750**

## 40 [TIFLIS IMPRINT]

**Gertso-Vinogradsky, P.T.** Teatral'nyye vospominaniya. Mar'ya Gavrilovna Savina. [i.e. **Theatrical Memories. Marya Gavrilovna Savina**]. Tiflis, 1929. 76 p. 17×12,5 cm. 1 of 2000 copies. Publisher's printed wrappers. Small tear of the spine from the bottom. Otherwise in near fine condition.

First and only edition.

Pyotr Titovich Gertso-Vinogradsky [suedenim Lohengrin] (1867–1929) – journalist, playwright, prose writer. Before the revolution he was considered the most popular journalist in Odessa after Vlas Doroshevich, contributing to many theatrical chronicles of the city. On of his start publication was called 'Secrets of the Newest Formation of St. Petersburg Clubs' portraying the capitals' casinos. During those years Gertso-Vinogradsky met Chekhov and Tolstoy.

In 1911–1912 he moved to Rostov-on-Don, edited the newspaper "Priazovsky Krai". After the October Revolution he lived in Tiflis and worked as an editor and columnist at Rabochaya Pravda.

The book is dedicated to one of the stars of Russian pre-revolutionary theatre Marya Savina (1854–1915).

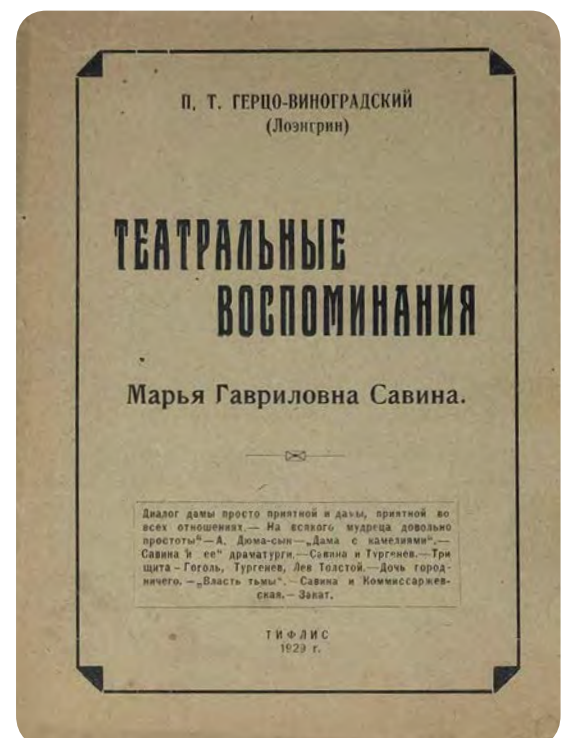
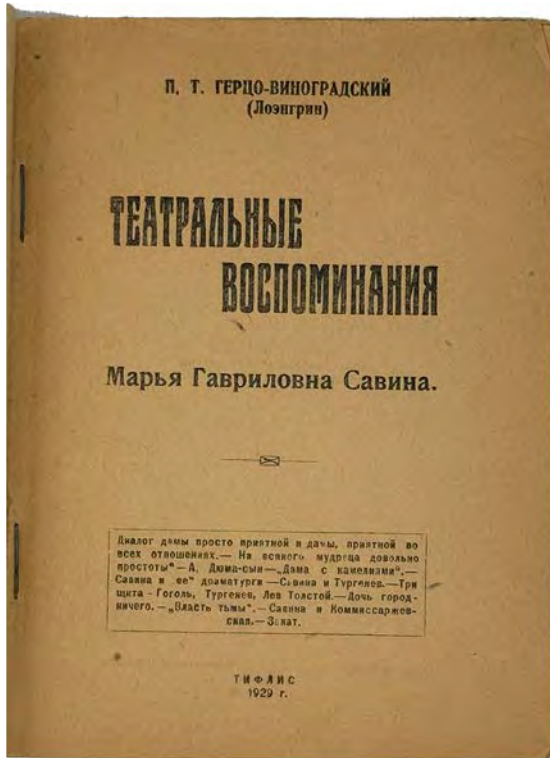
Savina, who was from Odessa herself, was seen frequently by Gertso-Vinogradsky on the stage as she was one of her favorite actresses. He didn't know her personally (but he makes the point, that she was the only one he didn't meet on purpose

although the chances he had, not to spoil the impression of her performances. As a result this book is an analysis of her work on stage (although being a journalist Gertso-Vinogradsky can't stop himself from including different anecdotes about her as well as rumors. He also gives the accounts of other admirers of her talent, also the ones who has seen her earlier roles (Gertso-Vinogradsky admits that unfortunately he didn't catch her earlier performances due to the age difference, so this material was very valuable to him as well.

The book ends with the chapter that compares Savina and Kommisarzhenskaia with several interesting quotes from the later as well as few details about her theatrical career.

Overall an interesting, local editions, printed privately by one of the finest journalistic voices of the former Empire.

**\$ 450**



## 41 [ON MEYERHOLD, STANISLAVSKY, EVEREINOV...]

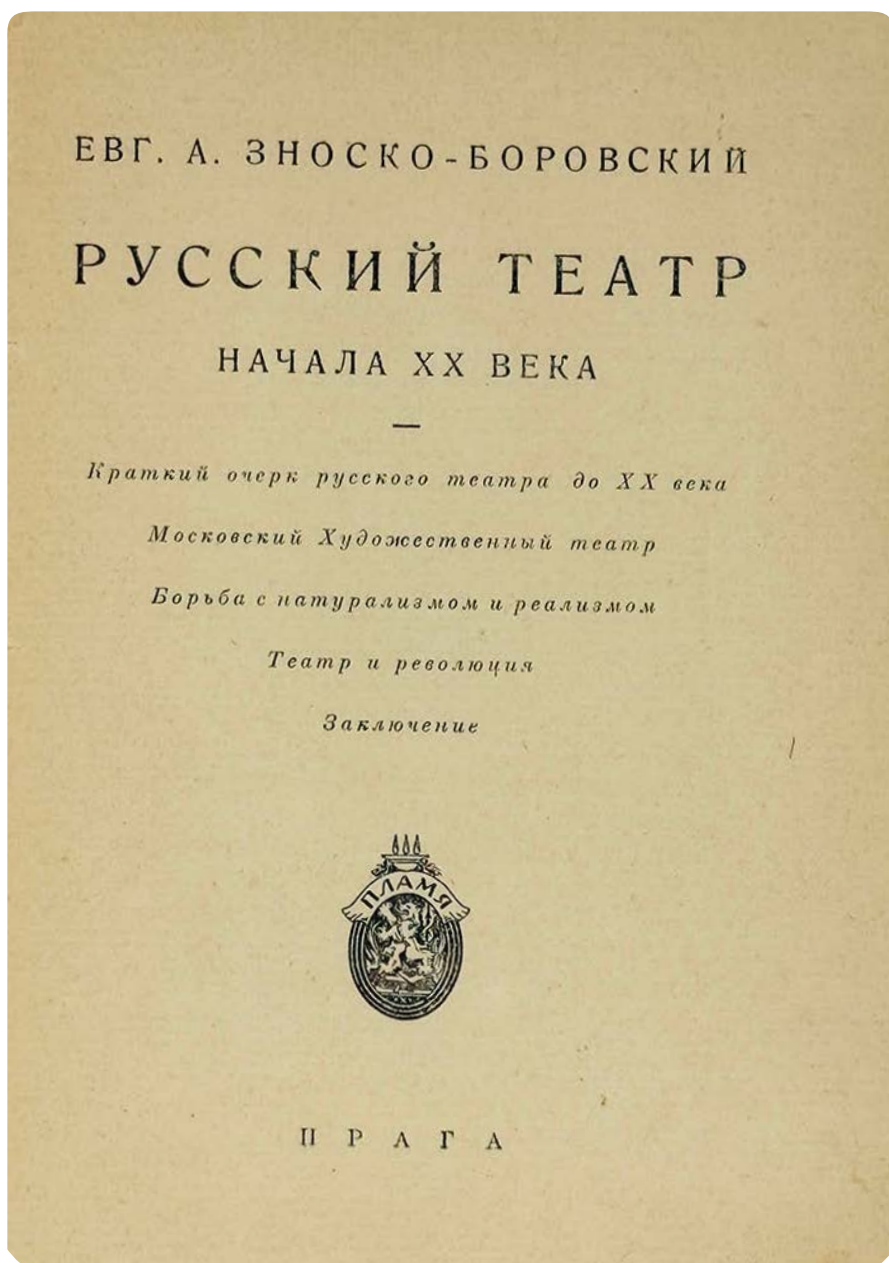
**Znosko-Borovsky E.A.** Russkiy teatr nachala XXgo veka [i.e. **Russian Theatre of the Early Twentieth Century**]. Prague: [Plamya, 1925]. [2], IV, 441, [2] p. 16.8×11.6 cm.  
 The content is listed on the title page: "A Brief Essay on Russian Theatre before the Twentieth Century. – Moscow Art Theatre. – The Struggle with Naturalism and Realism. – Theatre and Revolution. – Conclusion." Original illustrated wrappers. Very good condition. Couple of minor tears to the spine.

First and only edition. The history of the new Russian theatre began with the opening of the Moscow Art Theatre in 1898. The Art Nouveau era gave birth to many exceptional talents and invaluable phenomena in Russian theatre culture. This time was distinguished by a variety of theatre trends. The author talks about the work of the most significant directors of that period – K. Stanislavsky, V. Meyerhold, N. Evreinov, V. and F. Komissarzhevsky and A. Tairov.



Evgeny Aleksandrovich Znosko-Borovsky was friends with many theatre figures of that time, observed the process of the birth of new art from the inside. At that time, artists sought to create an individual face for the national theatre. Its features emerged in the struggle with realism. Several new strategies were born: symbolism, naturalism, modernism, chamber music, revolutionary-political theatre. The struggle of these trends raised the Russian theatre to unprecedented heights and gave it worldwide recognition.

E.A. Znosko-Borovsky shows the path of the Russian theater to realism, and from it to modernism, revealing the influence of Europe and the path of formation of originality. They went through the knowledge of their characteristic national features. The maturation of the Russian school of acting and its collapse at the beginning of the 20th century is shown. Thus, the realistic theater soon exhausted itself, since the images created by the actors turned into clichés, lost their individuality. Realism became a fake. V.I. Nemirovich-Danchenko and K.S. Stanislavsky found a way out of this situation at a table in the restaurant "Slavic Bazaar". All night they talked about what the new theater could be. They met the next day to start building it. The newborn troupe began work from scratch at a dacha in Pushkino. Half of the actors were young professionals, and half were amateurs. They were united by friendship and a dream of creating something unprecedented. The new theatre had a completely different worldview.



Evgeny Aleksandrovich Znosko-Borovsky (1884–1954) – writer and playwright, chess player and chess theorist. He graduated from the Alexander Lyceum and the Philological Faculty of St. Petersburg University. In 1904, he volunteered for the Russo-Japanese War and was awarded the St. George Cross. After returning from the Far East, he collaborated with the magazine Apollon. He published theatre reviews and a chronicle of literary life. In 1909, E.A. Znosko-Borovsky met V.E. Meyerhold and wrote his first play (The Cruiser Almaz, 1910). V.E. Meyerhold staged his comedy The Converted Prince. E.A. Znosko-Borovsky was Nikolai Gumilyov's second in the duel with Maximilian Voloshin in November 1909. The young playwright was a talented chess player and the only Russian master who won a game against J.R. Capablanca during his tour in Russia (1913). Vladimir Nabokov highly valued the work of E.A. Znosko-Borovsky as a chess theorist.

**\$ 350**

## 42 [STANISLAVSKY]

**Kommisarzhevskiy, F.** Tvorchestvo aktera i teoriya Stanislavskogo [i.e. **The art of the actor and the theory of Stanislavskiy**]. Petrograd: Svobodnoe iskusstvo, 1917. 120 p.: ill. 19×14,5 cm. Original cardboards with later spine. Overall in very good condition.

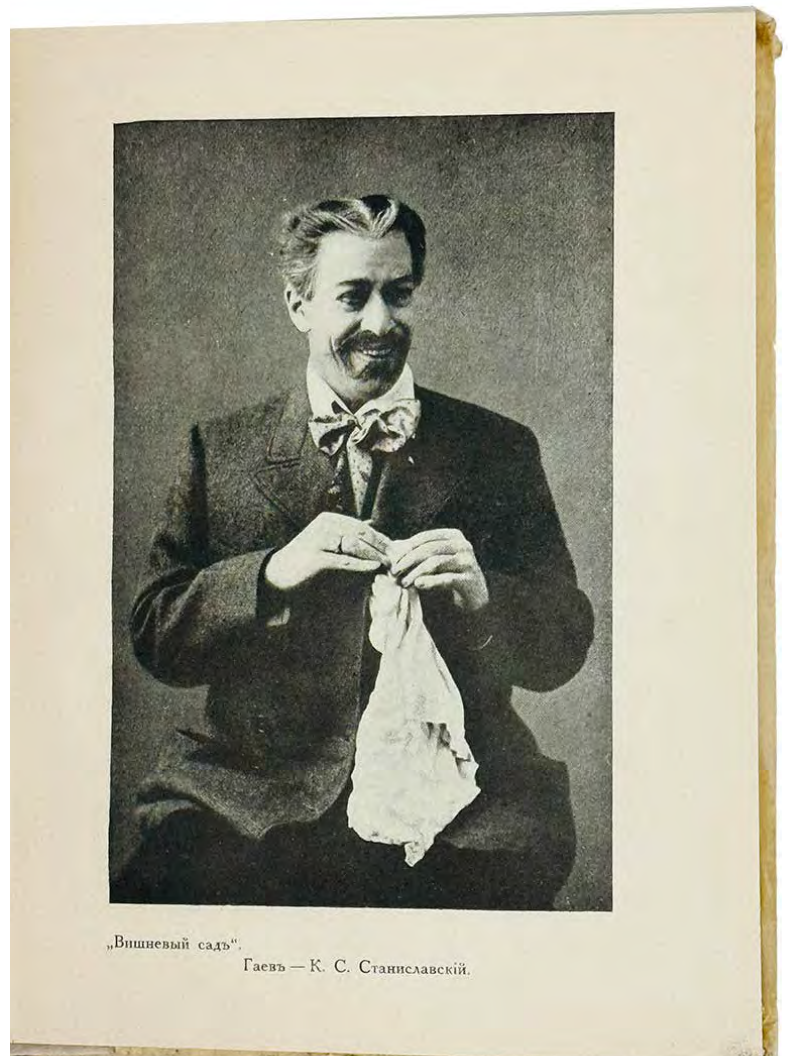
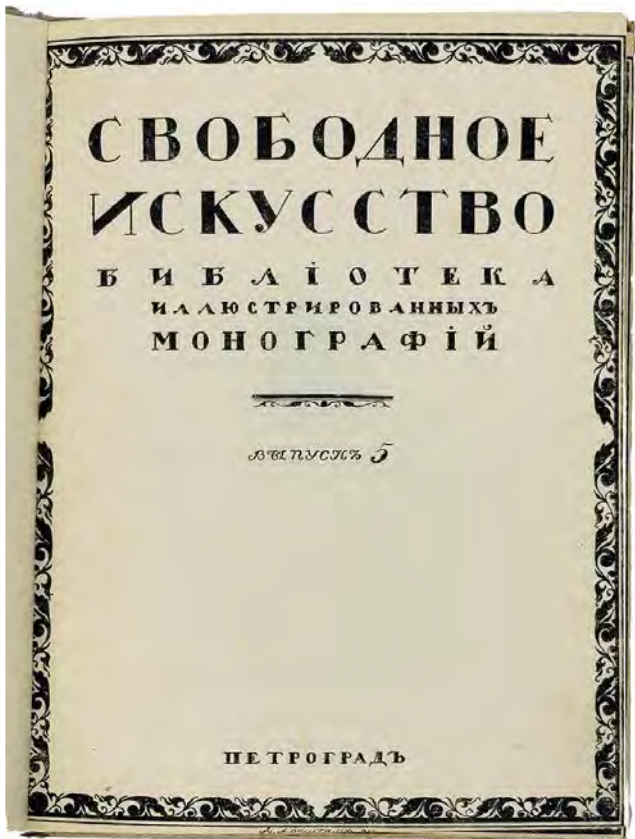
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First edition. The book came out in the series of illustrated monographs produced by 'Svobodnoe Iskusstvo'.

The book by one of the main figures in Russian pre-revolutionary theatre, Fyodor Komissarzhevskiy (1882-1954) is largely dedicated to another colossus of the time - Konstantine Stanislavskiy.

**\$250**





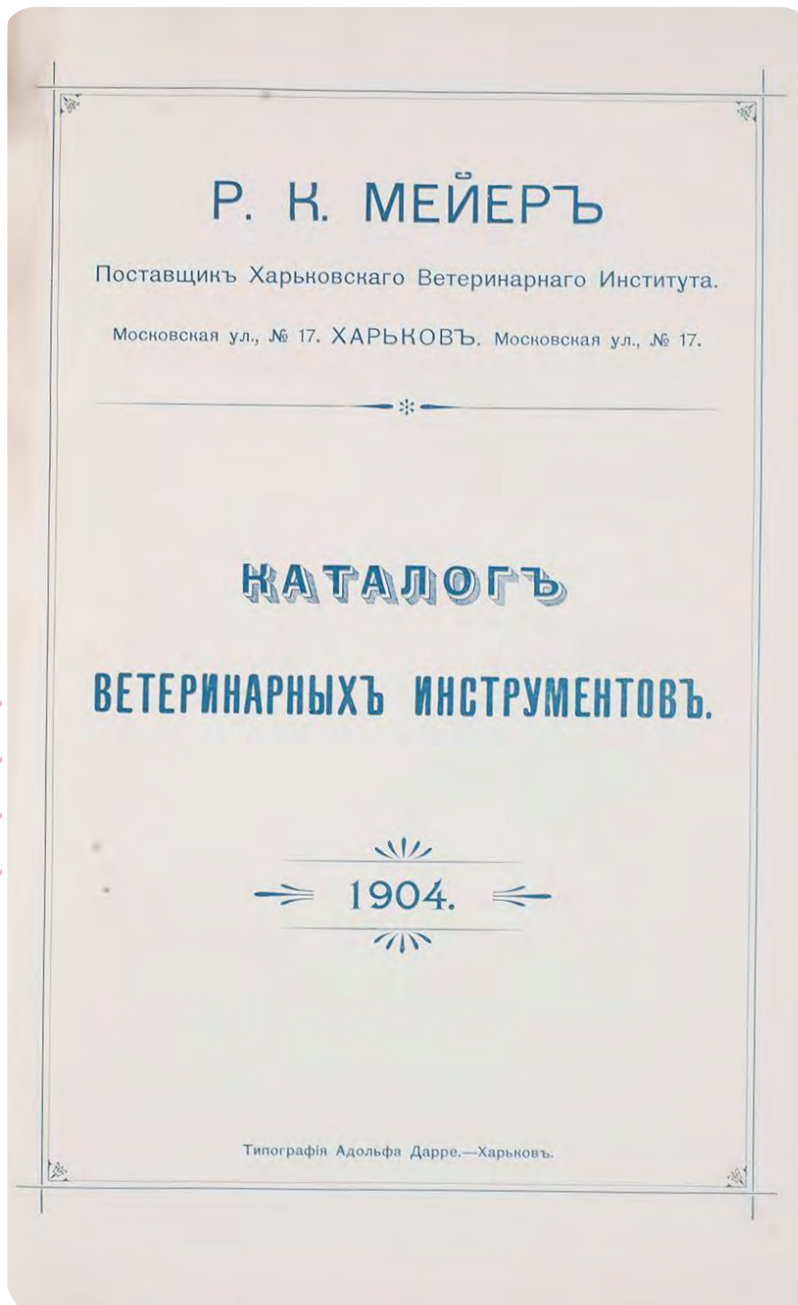


# The technical progress of XX<sup>th</sup> century

## 43 [VETERINARY MEDICINE]

**Katalog veterinarnykh instrumentov [i.e. A Catalogue of Veterinary Instruments]**

/ **R.K. Meier.** Kharkiv: Tip. Adol'fa Darre, 1904. [4], 322, [4] pp.: ill. 25,5×18 cm. In contemporary covers; marbled edges. Tears of the front cover, minor fragments of spine lost, otherwise very good and clean copy. Bookplate stamp on verso of title page.



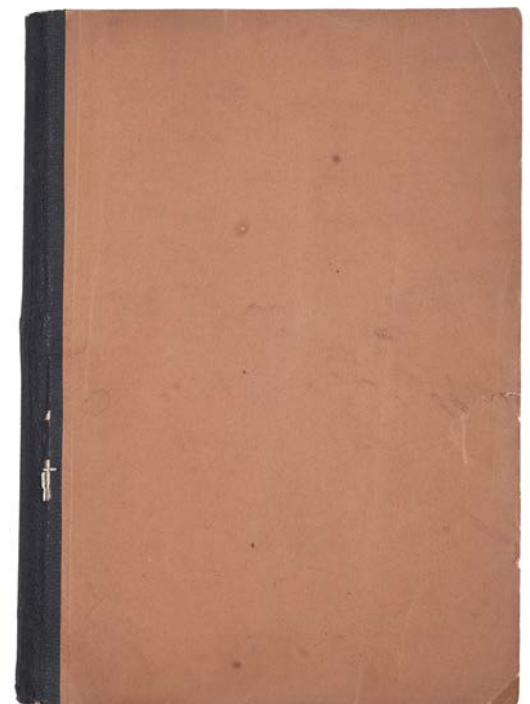
Meier provided medical instruments for human hospitals, private physicians, as well as veterinarians. In particular, this enterprise was an official supplier of Kharkiv Veterinary Institute. He offered goods at relatively low prices, despite the fact of high-quality instruments produced at H. Hauptner & R. Herberholz's factory in Berlin.

The richly illustrated catalogue features 4295 items, divided into 32 sections. Among them anesthesia machines, anatomical sets, obstetric, eye and dental surgical instruments, devices for pacification and trepanation, and many others.

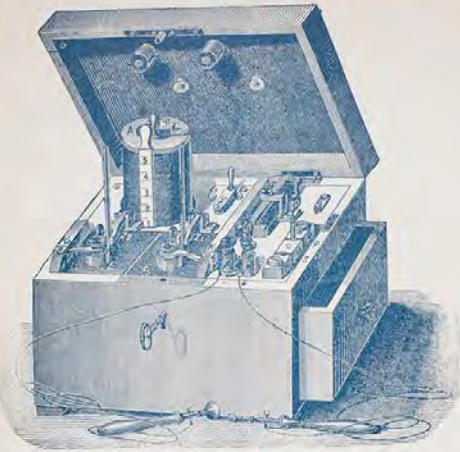
The catalogue includes the content put after the foreword and an index printed on the last pages.

➤ **Very rare with no copies located in Worldcat.**

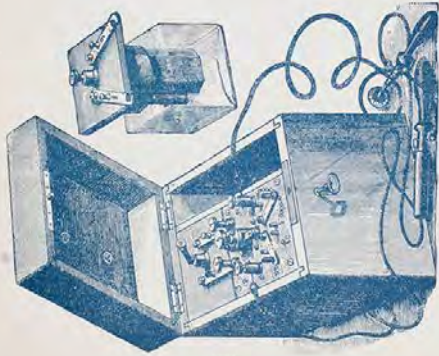
**\$ 950**



Р. К. Мейеръ.—Харьковъ.



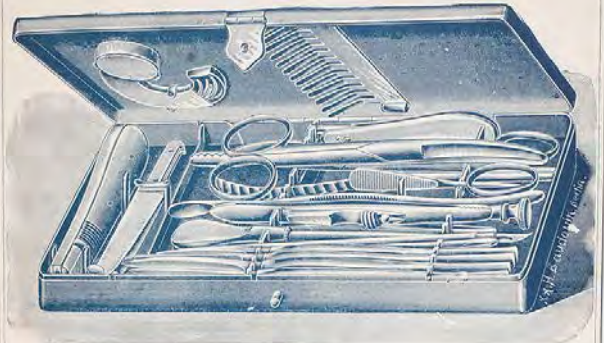
1061



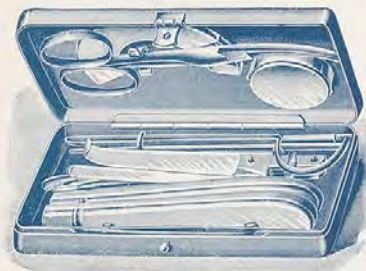
1062

— 127 —

Р. К. Мейеръ.—Харьковъ.



1496



1497

— 169 —

Р. К. Мейеръ.—Харьковъ.

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Железь	
553.* Топка по Биллингсу .....	2 50



542

— 62 —

Р. К. Мейеръ.—Харьковъ.



550

553



552

551

— 63 —

## 44 [FIRST BOOK ON ELECTRIFICATION OF THE RAILROADS]

**Konovalov.** Elektricheskie zheleznie dorogi [i.e. **The electric railroads**] / Edited by A.Goldberg. Moscow; Leningrad: OGIZ, 1931. [48] p. 17×25 cm. 1 of 7000 copies.

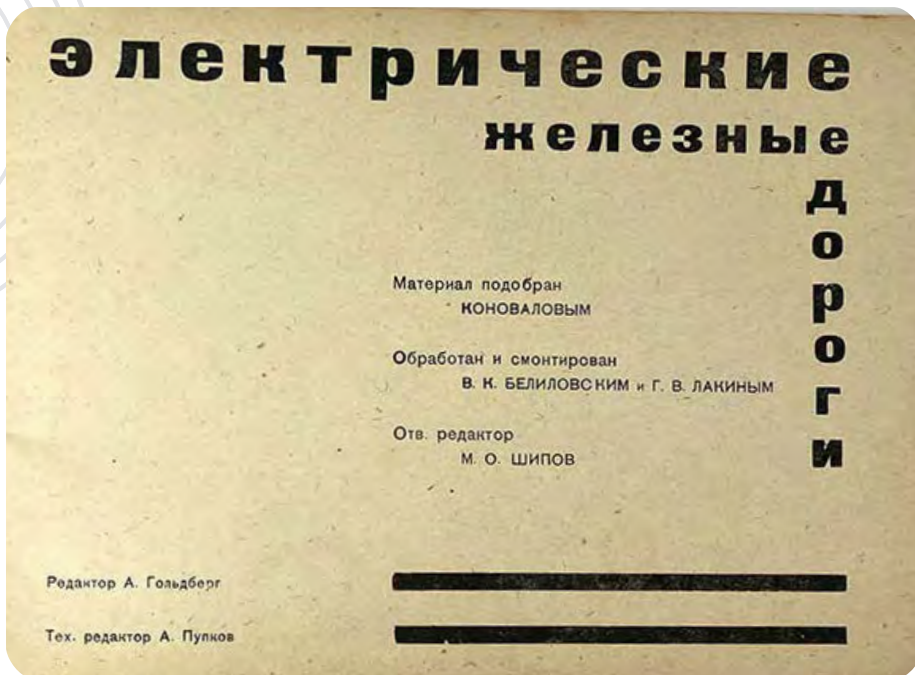
Original illustrated wrappers designed by A.Pupkov. The photo of the German electric locomotive on the front cover. Also on the cover the slogan 'To capturing the newest technology on the public transport!'

Wrappers are foxed, the block is clean. All in all in a good condition for a technical book.

The edition includes 20 tables (graphs and photographs) of the latest electric technology on the railroads.

The first electric railroad was opened in USSR in 1926 - in Azerbaijaj, on the basis of pre-revolutionary railroad. The Baku City Council approved the proposal to electrify the Baku-Sabunchi-Surakhani line, which was started in 1924. The branch was then equipped for direct current with a voltage of 1200 volts. But the rolling stock had to wait. 14 motor cars, manufactured by the Mytishchi Carriage Factory on the basis of already mastered trams, arrived in Baku only in 1926. Trailer (passenger and mail-luggage) cars were manufactured at the Bryansk plant, called the "Red Profintern". The electrical equipment was supplied by Elin Factory. After successful low voltage trials, the trains were tested on 13 May 1926 at full power.





The majority of the railroads were electrified in USSR after WWII, so this book could be regarded the first on the subject, actively arguing that the process needs to start. Lenin in 1920s has spoken in favor of electrification on the railroads, but at the time it was not possible yet. In 1930s the situation started to change and the electric railroads started to appear – mostly in mountain regions and in areas around big cities (for local trains). Caucasus was the place where the first lines were installed like the electric traction on the Khashuri-Zestaponi main railway (63 km) on the Surami mountain pass.

It used electric locomotive C (Surami) – the ancestor of the group of Suram electric locomotives built by General Electric for the USSR.

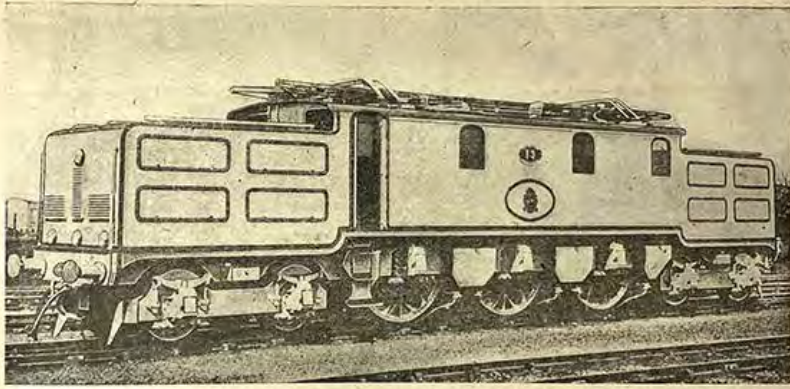
In the book the overview of the most advanced electrical technology on railroads in the West is given. With the examples from USA, Germany and some Russian railroads, the book could have been used as a manual for the engineers when creating new electrified lines in USSR.

➤ Rare. Worldcat doesn't track this edition.

**\$ 850**



ТАБЛИЦА 1



Электровоз постоянного тока

Мощность современных современных электровозов достигает 12000 л.с., благодаря чему они могут с большой скоростью везти поезда весом до 20 000 т.  
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районах электростанций — до 55—60%, против 7—8%, получаемых от паровоза, простота управления, отсутствие необходимости брать топливо и воду, преодоление крутых подъемов и др.  
 Эксплуатационные расходы при электрической тяге составляют 40—50% расходов при паровозном хозяйстве.

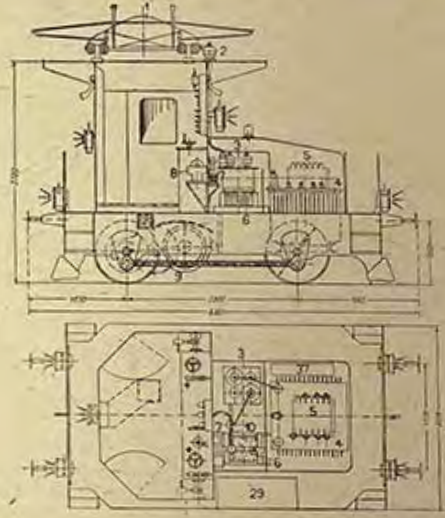
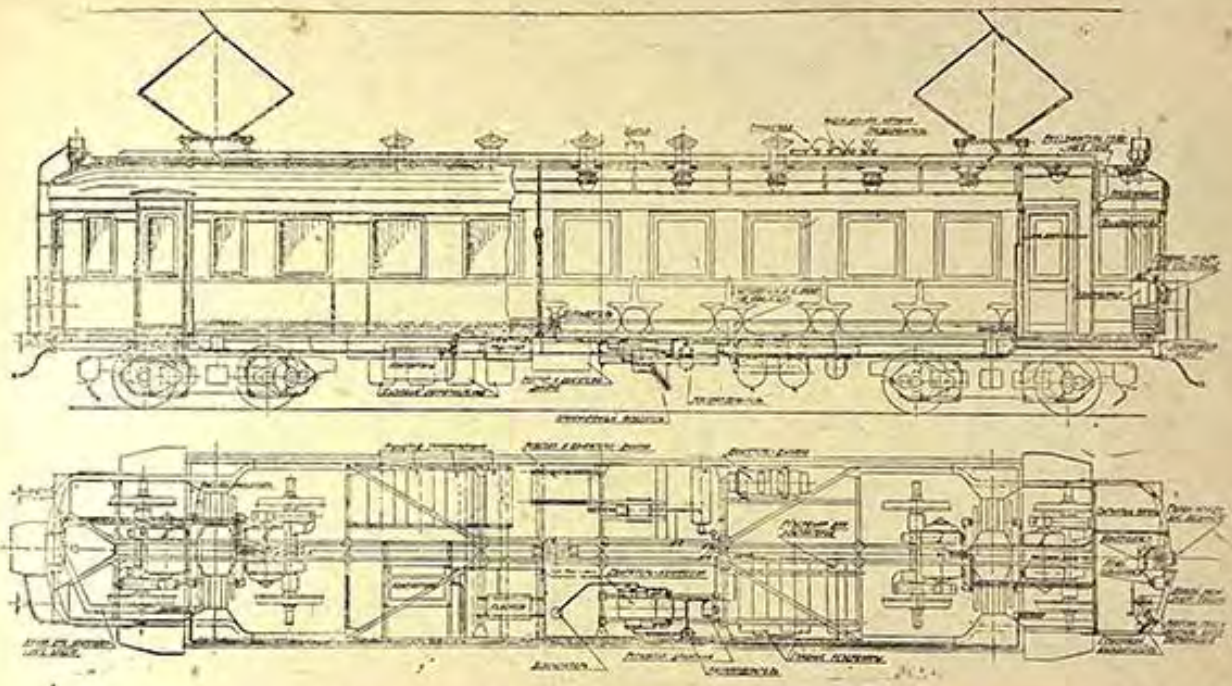


ТАБЛИЦА 5

Машинный электровоз швейцарский ж. д., 200 л.с., сил. разрез и план:  
 1) токоприемник (пантограф), 2) проходной изолятор, 3) главный выключатель, 4) ступенчатый трансформатор, 5) ступенчатый переключатель, 6) дроссельная катушка, 7) трансформатор тока, 8) реверсор, 9) тяговой электродвигатель, 10) заземляющий трансформатор, 2a) аккумуляторная батарея.

ТАБЛИЦА 7



Расположение двигателей и аппаратов управления на моторном вагоне Баку-Сабунчинской ж. д. (постоянный ток — 12000 вольт)

## 45 [HIGH-SPEED VESSELS]

**Kto skorei? [i.e. Who Is Speedier?].** [Leningrad]: Izd. Len. Obl. Soveta OSVODa, [1930s]. 12 pp.: ill. 15×18 cm. In original illustrated wrappers. Spine restored, small spots occasionally, otherwise very good.

This early Soviet children's book introduces various high-speed vessels of that time. The publication was commissioned by OSVOD, the Water Rescue Society founded back in the Russian Empire in 1866 and reformed in the Soviet Union.

Most early Soviet books were devoted to production technologies of diversified items and food. Several publications of that time explained to children the "evolutionary" path of transport from horse-drawn vehicles to airplanes and locomotives. This book is similar to them. Each page features a different type of water transport: outboard motor boat, gliding speedboat, flying boat, high-speed motor boat, racing boats, aquaplane, sea sledge, military torpedo boat.

In the USSR, aircraft designers were engaged in construction of gliders and flying boats. Soviet gliding construction began in the Central Aerohydrodynamic Institute (TSAGI) in 1920. Then, the construction of a wooden open passenger glider with a water propeller attracted many employees, including scientist Nikolai Zhukovsky and chief designer Andrei Tupolev. Gliders were constructed of the same material as airplanes (duralumin). Imported engines had been used for gliders for a long time.





ПОДВЕСНОЙ МОТОР

Чтоб у шляпки ход был скор, И несись во весь опор  
Подвесной привесь мотор, В голубой морской простор!



МОТОРНАЯ ЯХТА

Моторная яхта бежит по волнам. Сегодня—в прогулку. А завтра она  
В каютах уютно и весело нам. Для почты, разведки, дозора годна.



СКОРОСТНОЙ МОТОРНЫЙ КАТЕР

Четок мотора размеренный бой, Сто километров мы делаем в час!  
Вынесен корпус, нос—над водой, Ветер веселый, обгонишь ли нас?



СКОЛЬЗЯЩИЕ ЛОДКИ

Солнце ярко. Море зыбко, Как летающая рыбка  
Ловко правлю я!.. Лодочка моя!



ГОНОЧНАЯ ЛОДКА (скорость 216 км. в час)

Гоночная лодка держит полный ход На четыре тысячи лошадиных сил  
Этим бы мотором двигать пароход! Знаменитый гонциксним рекорд побил.

ГОНОЧНАЯ ЛОДКА (скорость 250 км. в час)

Гоночную лодку, быстро настигая, Эта посильнее. Шесть моторов мчат  
В перегонку мчится красная дружка В час на километров двести пятьдесят.

Despite publishing such a book in the 1930s, aquaplane and water skis weren't produced in the USSR until the 1950s – Soviet representatives returning from international competitions and Cold war magazines described life beyond the USSR. Until the 1950s, only wooden boats were available to ordinary people – they fished, ferried from shore to shore, and transported passengers. In 1955, a Kazan factory launched mass production of metal motorboats.

**\$ 1950**



**АКВАПЛАН и МОТОАКВАПЛАН**

—Я скользя по водной шире — А меня никто не тянет —  
Акваплан мой на буксире! Я на мотоакваллане!



**ЛЕТАЮЩАЯ ЛОДКА**

Легкие крылья и руль глубины... Птицей взлетела и села опять  
Быстро скользнула на гребень волны, Воду бурлить и мотором стучать!



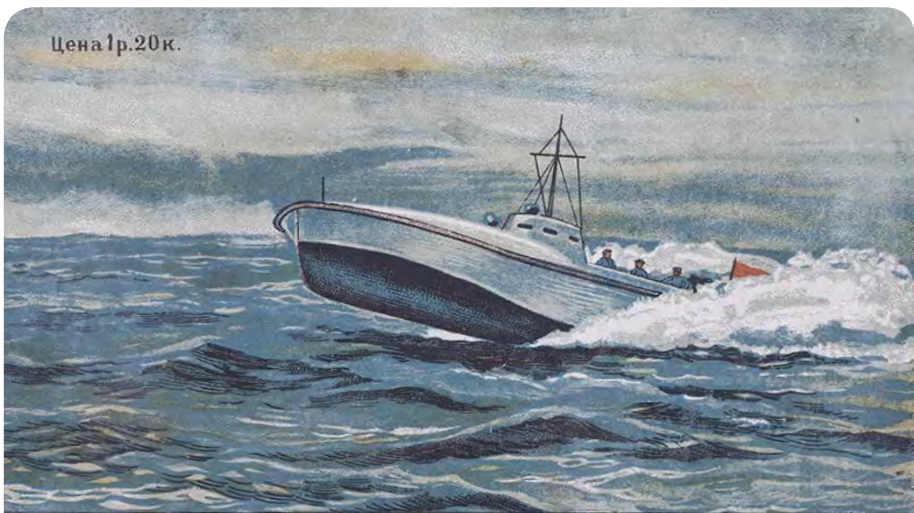
**МОРСКИЕ САНИ**

Плавно, смело в океане По волнам с разбегу  
Понеслись „морские сани“ Будто бы по снегу.



**ГЛИССЕР**

Сели в лодку плоскодонку, Через мели полетели!  
Мчимся с ветром впергонку, Нас несет вперед пропеллер...



Цена 1р.20к.

**ТОРПЕДНЫЙ КАТЕР**

На оборону служит он. Бежит стремительно назад.  
Быстрее всех — мотор силен. На страже стой, как часовой,  
Домчался, — выпустил снаряд, Торпедный катер боевой!

Составил В. Е. ГРИГОРЬЕВ Стихи Дм. ЦЕНЗОР Художник Е. В. ВОЙШВИЛЛО  
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# Sci-fi and space

46 [EARLY SOVIET SCI-FI]

**Nikolsen, B.** *Gloriana*. Fantasticheskii roman [i.e. **Gloriana. A Science-Fiction Story**].

Leningrad: Priboi, 1924. 134 pp.: ill. size In contemporary binding with original front cover preserved. condition



First and only edition. Rare. Cover design features an outlined man stepping over trams.

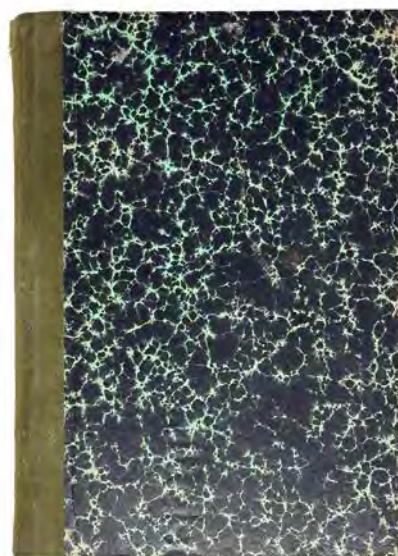
The first part of an early Soviet sci-fi dilogy 'Invisible Ones'. The works were written by Borgus Nikolsen. This name is only connected with this series and it is most likely a pseudonym of a Jewish writer and translator Noson-Nohim Frenkel (1890-1942). He was best known as a satirist writer Anatoly D'Aktil. He wrote feuilletons, satirical poems, parodies and songs. He contributed to numerous periodicals: "Satirikon", "Bich", "Strekoza", "Krasny Perets", "Begemot", "Mukhomor", "Birzhevye vedomosti", etc. He worked as a songwriter for a popular Soviet jazz-singer Leonid Utesov, variety theater 'Crooked Jimmy' in Rostov-on-Don. In Bolshevik Russia he gained fame as the author of the Red Cavalry March (music by Dmitry Pokrass) and 'March of the Enthusiasts' (music by Isaak Dunaevsky). The latter was one of the most popular songs at the annual Soviet May Day demonstrations. In all, D'Aktil contributed to the music of many Soviet movies.

The sci-fi novel tells about a scientist who develops a device *Gloriana* causing infrared and ultraviolet radiation and thus making any objects or living beings invisible. His servant, a young man named Jack stole the device and experienced many incredible adventures resembling 'The Invisible Man' by Herbert Wells. The novel is set in an American city and stresses the difference in life of social classes. The second book about Jack's adventures 'Massena' was published in 1927.



➤ Not found in Worldcat.

\$ 750

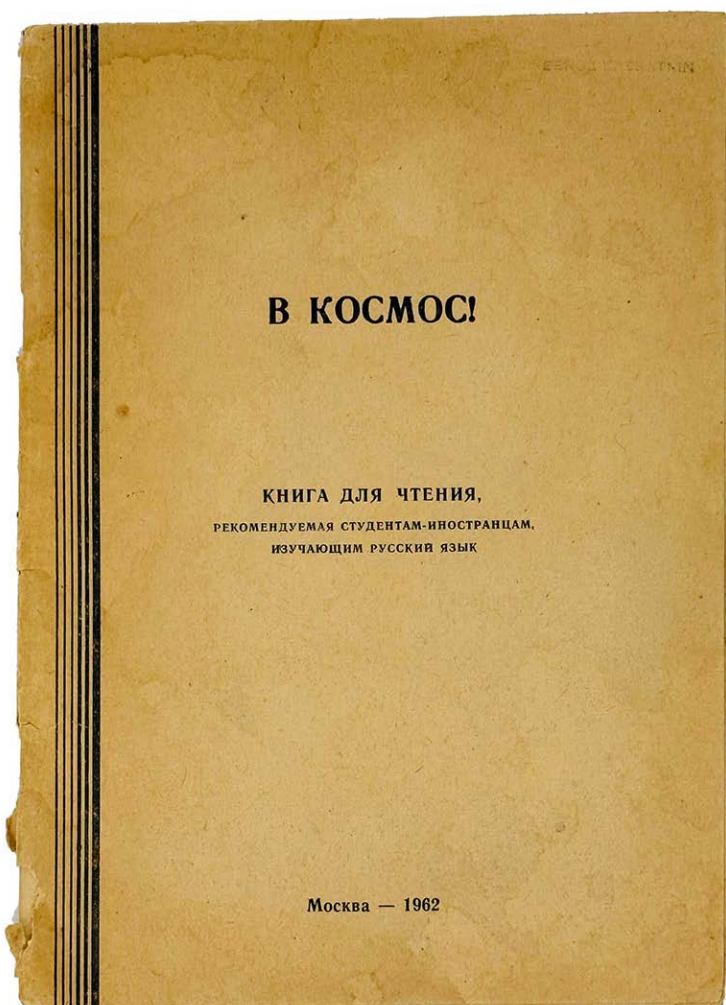


## 47 [LEARN RUSSIAN WITH GAGARIN]

**Grigorenko, R.** V kosmos! Kniga dlia chteniia, rekomenduemaia studentam-inostrantsam, izuchaiushchim russkii iazyk [i.e. **Into Space. Reading Book Recommended for Foreign Students Studying Russian**]. Moscow, 1962. 64 pp. 19,8×14 cm. In original printed wrappers. Pale water stains, tears of spine, otherwise good.

One of 7000 copies. The textbook by Remir Grigorenko was published by I.M. Sechenov First Moscow State Medical University. In particular, a university printing shop was involved in the production. It is a collection of texts for foreign students of Soviet universities. In the main year of the Soviet space industry, Grigorenko published a textbook on the specific topic. The author adapted fragments of Yuri Gagarin's "Road to Space" and newspaper publications.

**\$350**



#### ЧЕТВЕРТЫЙ ОБОРОТ

Во время четвертого витка корабль-спутник пролетел над Мадридом, Парижем, Копенгагеном, Ленинградом, Улан-Удэ, Шанхаем, Сиднеем. В начале четвертого витка, в соответствии с программой полета, у космонавта был часовой отдых. После отдыха космонавт сделал физзарядку и приступил к дальнейшему выполнению работ, предусмотренных полетным заданием. Отдых и физзарядка вернули бодрость Г. С. Титову, усталости как и не бывало.

В конце оборота, находясь над Южной Америкой, майор Титов передал приветствие народам Южной Америки.

#### ПЯТЫЙ ОБОРОТ

За семь часов полета вокруг земного шара советский космический корабль «Восток-2» пролетел 200 тысяч 400 километров.

При полете над территорией Советского Союза по радиотелевизионной системе поступили изображения, показывающие спокойное и улыбающееся лицо советского космонавта. По многоканальной радиотелеметрической системе продолжала поступать обширная информация научного характера, а также подробные данные о функционировании систем корабля-спутника «Восток-2».

Пролетая над Гуанчжоу, майор Титов передал приветствие народам Азии, а пролетая над Мельбурном, передал приветствие народу Австралии.

#### ШЕСТОЙ ОБОРОТ

За восемь с половиной часов полета космический корабль «Восток-2» пролетел 238 тысяч 400 километров и в 17 часов 42 минуты завершил шестой оборот вокруг Земли.

В 16 часов 55 минут на борт космического корабля «Восток-2» космонавту Титову была передана радиограмма от лет-

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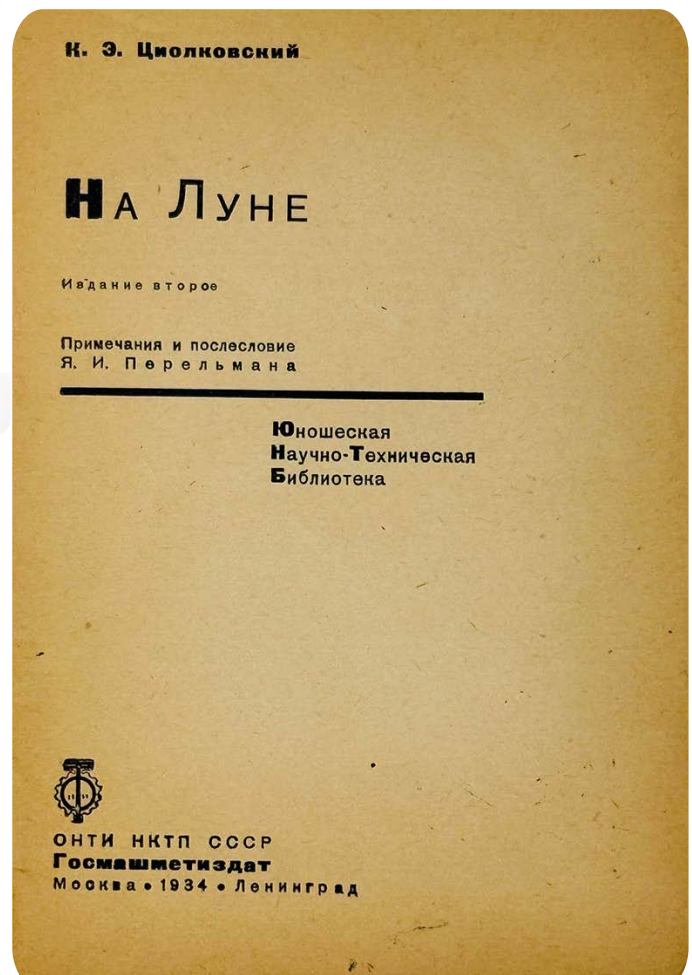
## 48 [TSIOLKOVSKY&amp;PERELMAN]

**Tsiolkovsky, K.** Na lune. Fantasticheskaya povest' [i.e. **On the Moon. Fantastic Tale**]. With commentary and afterwards by I.Perel'man. Moscow, Leningrad: Gosmashmetizdat, 1934. 38 pp.: ill. 19,5×13,2 cm. Original illustrated wrapper. Minor tears to the spine, otherwise in good condition. Second edition.



was one of the most reprinted editions for youth in Soviet Union, as well as later 'Entertaining Arithmetics'. His interest in space exploration is reflected in titles like 'Distant worlds. Astronomical essays' and 'Interplanetary travel. Flights into outer space and reaching celestial bodies' – first editions of both came out in 1910s. The later included passages like this one: 'In special impenetrable suits, like diving suits, – said Yakov Isidorovich, – the future

Konstantin Tsiolkovsky (1857–1935), one of the founding fathers of space science, is well-known for his astronautic theory. His research allowed rocket scientists after him to perform space travel. However, he is known as an author of several fiction pieces on the subject of space travel. This one originally came out in 1893, when Tsiolkovsky was not known to wider circles. By 1930s he already was considered one of the leading Soviet astro-physicists with rich bibliography. This book came in the series 'Scientific Technical Library for the Youth' and has the notes and afterward by Iakov Perel'man (1882–1942) Russian-Jewish physicist and popularizer of science, the pioneer of sci-fi in Russian. His book 'Entertaining physics'



Columbuses of the Universe, having landed on the planet, will risk leaving the celestial ship. With a supply of oxygen in a metal backpack on their backs, they will be able to wander on the soil of an unknown world, conduct scientific observations, study its nature.' He was a lifelong correspondent of Tsiolkovsky, it was to him the book 'Interplanetary travel' is dedicated. As Perel'man was a talented lecturer, he has played a role in educating the public about the genius of Tsiolkovsky. Tsiolkovsky followed Perel'man's activity as well and thanked him on many occasions in letters and in public, like in this letter from 1914:

"Dear Yakov Isidorovich! I received your letter and article in Sovremennoye Slovo and read it with pleasure," the scientist replied. "You raised a question that is dear to me, and I do not know how to thank you. As a result, I again took up the rocket and did something new. Thank you for your promise to send me your report if it is published. I read reports about it in many newspapers'.

Tsiolkovsky also wrote prefaces to several Perel'man's books in 1930s.

The illustrations by A.N.Savari has appeared in this edition for the first time.

Rare.

**\$650**

скалы. Если бы мы немного помедлили, то могли бы с пользой употребить в дело шубы. Но и эти места ненадежны:



Мы нашли пологий спуск

солнце должно перейти в другую сторону и осветить место, где были тень и холод. Мы знали это, и потому искали ущелье, где солнце будет светить недолго и не успеет накалить камни.

2 Зап. № 2577. — На луно

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испаряется, уменьшается. Как-то мы теперь пообедаем? Хлеб и другую, более или менее твердую пищу можно было есть свободно, хотя она быстро сохла в недостаточно плотно закрытом ящике: хлеб обратился в камень, фрукты съезились и также затвердели; впрочем, их кожа все еще удерживала влагу.

Мы привыкли есть горячее. Как тут быть? Ведь здесь нельзя развести огня: ни дрова, ни уголь, ни даже спички не горят.

— Не употребить ли в дело солнце? Пекут же яйца в раскаленном песке Сахары...



Открываю пробку. Что это? Вода закипает

Горшки, кастрюли и другие сосуды мы приспособили так, чтобы крышки их плотно прикрывались. Все было наполнено, чем следует, по правилам поварского искусства, и выставлено на солнечное место. Затем мы собрали все имевшиеся в доме зеркала и поставили их таким образом, чтобы солнечный свет, отраженный от них, падал на горшки и кастрюли.

Не прошло и часа, как мы могли уже есть кушанья, хорошо сварившиеся и изжаренные. Может быть, впрочем, здесь имел значение наш волчий аппетит, при котором все должно казаться вкусным. Одно было нехорошо: надо было

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