AFTER THE PALE.
The collection of books in Yiddish, Ukrainian and Russian printed in the Pale of Settlement territories, from the 1590s to 1940s.
FOREWORD

Dear friends & colleagues,

The Pale of Settlement was the region of Russian Empire formed 230 years ago outside of which the Jewish residency was mostly forbidden. In the 1790s Russia became a country with the largest Jewish population in the world (more than half of the Jewish world's population was living within the borders of Russian Empire at the time). By 2021 only 1.5% of the Jewish people reside in Russia. These numbers tell one of the most interesting and controversial stories in East European history.

The history of Jews in Russia and the Soviet Union has been of great interest to us and we would like to express this interest in the best way we can - by putting together a catalogue of 43 items that outlines the subject from unusual and unorthodox historical angles. The work on this catalogue has been going on for the last year and its production became possible after two collections of books were acquired by us - one in the USA and one in Russia - that formed the core of the catalogue with rare books and publications.

In March of 1917 The Provisional Government abolished the Pale. We dedicate most of our catalogue to the first 30 years after this event in attempt to give some example of how has changed the life of the territories that used to be the Pale.

We start by showing a couple of items from the territories pre-1905 when the Jews across Russian Empire were called 'inorodtsy' [i.e. people of different nation], we then proceed to the change in Yiddish publishing in the 1910s-1940s from underground literature and zionist printing to the carefree Jewish renaissance publications of 1917 (involving El Lissitzky, who was allowed to stay in Moscow legally for the first time), to the creation of Soviet Yiddish intelligentsia, the state funding of Yiddish publishing and the attempt to create 'The New Soviet Jew' with its own language, identity and way of life.

We tried to choose the important figures in Soviet culture of Jewish origin to outline how important the influence was in all of the spheres of culture - if not for people like Ehrenburg, Moisey Ginsburg, Lissitzky, Mikhoels, Solomon Yudovin, Osip Mandelshtam the cultural footprint of the pre-WWII USSR would have been different.

One of the specific examples of Jewish cultural influence we are showcasing in the catalogue is the importance of Jewish artists and writers for Russian children's books of the 1920s, we have picked 5 perfect chromolithograph editions of the genre admired by the book lovers universally.

The section of children's book is followed by the editions of the 1940s (from 1941 to 1947 to be specific) showing the fight of Jewish nation in times of Holocaust, some of the first printed evidences of the life in the ghettos and concentration camps.
FOREWORD

under nazis.

The large section of the catalogue is dedicated to the Ukrainian culture, as Jewish influence permeates every aspect of the culture of the Soviet Ukraine in the 1920s - architecture, literature, art, et al. Tragically a lot of Yiddish intelligentsia has mirrored the fate of Ukrainian cultural intelligentsia in the 1930s and 1940s: a large percent was killed or had to immigrate which also makes the two ethical groups that were well acquainted already after living side by side in the times of the Pale more related.

We sincerely hope that the books in this catalogue - the first-hand witnesses of the events of the 1910s-1940s in Jewish history - will add to the understanding of the subject and provide more data for the future researchers and collectors.

Zol zayn mit mazel!

Pavel Chepyzhov & the team
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01 [VILNIUS, 1595]

Evangelie Uchitelnoe [i.e. Gospel Homiliary]. Vilna: Mamoniči, [1595]. [399] leaves. 31x18 cm. Full leather 19th century binding with later spine and later leather bands for the clasps. The clasps are present and contemporary to the binding. New endpapers. Several leaves are framed and occasionally the missing bits of text supplied in manuscript. The last page is backed. Overall the block of the book is in a very good condition for the book of this period.

Extremely rare imprint from the Great Duchy of Lithuania, the so-called ‘Gospel Without Foliation’. The complete copy, with all the leaves present.

This edition is known in 26 copies which are located mostly in Russia, with 1 copy located outside of Russia in Cambridge in private collection and incomplete (see ‘Cyrillic Books printed before 1701 in British and Irish collections’. #48). The book came out without publishers’ information and identified by its printing materials.

The gospel which was printed in the same year as ‘Gospel With Foliation’ but likely in the smaller print run (as it appears to be scarcer), was intended as a reprint of 1569 edition of the same text - the edition, printed by Ivan Fyodorov and Pyotr Mstislavets in Zabludov upon their escape from Moscow.

Mamonichi’s typography was one of the first private presses in Western Russia. It was established in 1574 by Pyotr Mstislavets who in 1564 printed the first book to be produced in Moscow alongside Ivan Fedorov.

The context of this book gives an interesting insight into Orthodox-Catholic battle over the territories of modern Lithuania and Belarus. At the start of the 16th century – the main religion in the region was the Orthodox Christianity and the main language was Russian, Belorussian and their dialects. In the middle of the 16th century the Grand Duchy signed an agreement with Poland to create a unified state (Rzeczpospolita). After that the influence of the Catholic
Church gathered in Lithuania and its capital, Vilno, in particular. The first university in the country was founded by Jesuits in 1579. Book printing became an important tool in the battle for the influence. The book publishing in Poland at the end of the 16th century was already very well-developed, their numerous printers started to produce liturgical and polemical books to convert the population of Rzeczpospolita – starting with the noblemen. Yet, initially, a few voices were raised in Lithuania in support of the Orthodox Christianity. The answer was to print polemics and several Orthodox books - which were allowed by the state until the 1620s. The most successful typographers in this field were the typography of the Mamonichi brothers. They printed around 85 books in Russian, Greek and Polish. The brothers were successful in their publishing business - a lot of the books were sent and sold in Moscow.

This edition represents the period in Lithuania's history when many confessions coexisted in Vilnius (Vilna). Starting from the 14th century Jewish population of Vilnius was granted the freedom of conscience that didn’t exist in other parts of Eastern Europe. Guseva. 140.

$14,500
No 01
[LUBOK IN UKRAINIAN]

Evrei [i.e. The Jew]. [Ukraine, late 19th c.]. 44x34,5 cm. Steel engraving. Very good, a few tears. Text in simplified Ukrainian.

An example of antisemitic anecdote printed for the folk in the form of lubok.

The text tells the story of the Jewish seller who came to the nobleman to sell some silver jewelry, and stole from him the silver cup in the process. Upon being caught, the seller gets the sentence of 50 rods, but then the seller starts to negotiate with the policeman regarding the number of rods, offering to sell him the silver watch in exchange of reduction of rods. After the negotiation it seems that the watch was given to the policeman for free upon lifting the punishment completely.

This text could have been performed on stage or as a puppet comedy as it features three characters: nobleman, the seller and the policeman, each of them have lines to perform.

Lubok is a Russian popular print, characterized by simple graphics and narratives derived from literature, religious stories, and popular tales. Lubki prints were used as decoration in houses and inns. The tradition goes back to the early 18th century and they have been popular until the beginning of the Soviet rule.

Luboks are representative of the views and problems of the folk in different parts of the Russian empire - in this case the lubok is interesting because it shows the attitude towards Jewish population of Ukraine - judging by the image, we could definitely see the strong caricature element in it, but the text shows the more volumetric picture.

$950
Peretz, I. *Tsum yohtsayt* [i.e. *For the Anniversary*]. Vilnius: B.A. Kletskin, 1916. 47 pp. 22,5x16 cm. Original illustrated front cover preserved. Good. No back cover, front cover and spine repaired with paper, tears of edges and soiling, the early 1920s Soviet bookshop’s stamps on t.p. and front cover.

Extremely rare and remarkable wartime edition of Vilna publisher Boris Kletskin (1875–1937) that contains the first publication of Isaac Peretz’s story about the founder of Hasidic Judaism, Baal Shem Tov.

Vilnius and the rest of Lithuania were occupied by the German Army from 1915 until 1918. Thousands of Jewish refugees appeared in the country; the Jewish intelligentsia tried to do everything possible to organize the publication of new books, but it was extremely difficult. Most of the Yiddish publishing centers were occupied. Military censorship was fierce - the Jewish press was completely banned by the decree of the high military command in July 1916. Kletskin was considered the first genuine publisher of modern Yiddish literature. He had founded the publishing house in 1910, printed the pioneering magazines and a wide range of Yiddish fiction and non-fiction. During the wartime, he focused on publishing children’s literature that was reluctantly allowed. He managed to print the only adult book that was dedicated to the anniversary of the death of the great awakener of Yiddish-speaking Jewry, Isaac Leib Peretz (1852-1915).

Kletskin’s books always attracted the leading masters of that time. Among designers and illustrators were Marc Chagall, Benzion Zuckerman, Menachem and Nathan Birnbaum, Mendel Gorshman.

This book was designed by Benzion Zuckerman (1890–1942?), a Vilnius native with a European education, a master of the impressionist landscape. Initially studied at the Drawing School in Vilnius, Zuckerman later left for Berlin and Paris where he proceeded to learn art and had his first solo exhibition in Paris in 1913. During WWI, he lived in Moscow and later returned to Vilnius. In the 1920s, he successfully emigrated to Jerusalem. In his book graphics, the Art Nouveau style combined with Jewish national motives. This collection in memory of Isaac Peretz is an excellent example of such a synthesis.

The edition included Peretz’s earlier unpublished short story ‘Sermon-Gift: The Legend of the Baal Shem Tov’ (1907) and articles
about him by other writers by Baal Makhshoves (pen name of I.I. Elyashev), H.D. Nomberg and I. Zinberg. The latter, Israel Zinberg (or Sergei Tsinberg; 1873-1939) was one of the notable figures of Soviet Jewish culture. In the 1920-1930s, his works were often published in foreign publications and he was in active correspondence with friends and colleagues outside the USSR. He hardly cooperated with official Yiddish periodicals, but his apartment was one of the few centers of the Jewish diaspora in Leningrad. In 1938, he was arrested and exiled to the Far East camp.

Most thoughts expressed by the contemporaries and literary colleagues in this collection were subsequently taken up and developed in the monographs by other prominent Jewish literary critics.

$1,500

[BOROCHOV, D.B. Di klasen-interesen un di natsionale frage [i.e. Class Interests and the National Question]. Kiev: Der hamer, 1917. 38, [2] pp. 21x14 cm. No covers. In a good condition, the lower inner corner chipped.]

Second edition of the major work by a leading member of the Labor Zionist movement, Dov Ber Borochov (1881-1917). The first edition was published in Vilna in 1906.

In 1900, he joined the Russian Social Democratic Labor Party but it didn’t satisfy him in regards to the Jewish problems. Borochov sought to merge socialism and Zionism and was expelled from the RSDLP when he formed a Zionist Socialist Workers Union in Yekaterinoslav. He devoted all his 36-year life to the synthesis of socialism and Zionism. For Jewish people, he demanded to blend the
class struggle and nationalism.

Ber Borochov was the person who formed ideological principles of Poale Zion groups and spread them in Yiddish. Poale Zion organizations were started across the Jewish diasporas in the USA, Canada, England, Austria, Palestine in the 1900s. In 1906, Borochov and Yitzhak Ben-Zvi founded Poale Zion on the territory of the Russian Empire and promoted its principles worldwide. In particular, Borochov was active in organizing new branches in different countries. After the February Revolution in 1917, Borochov hurried to return to Russia but hadn’t seen the development of the party in new circumstances because of the disease. He died in Kiev and the second edition of his work came out there the same year.

The Russian branch suffered a major split in August 1919, when a dissident group formed the Jewish Communist Party (Poalei Zion). After it had merged into the Communist Party in 1922, Poalei Zion changed its name to the Jewish Communist Labour Party. Its Yiddish organ ‘Der proletarisher gedank’ (Proletarian Thought) was published in Moscow in 1926-1927, replacing a periodical ‘Evreiskaia proletarskaia mysł’ (Jewish Proletarian Thought; 1920-1926). The party was banned by Soviet authorities and dissolved in 1928. (Wikipedia)
SOVIET YIDDISH

05  [THE LAST NOVEL BY SHOLEM ALEICHEM IN KULTUR-LIGE]

Sholem Aleichem [Rabinovich S.]. *Motl Peysi dem khazns (ksovim fun a yingl a yosem). Tsveyte teyl: - In Amerike* [i.e. *Motl, Peysi the Cantor’s Son (The Writings of an Orphan Boy). Part 2: In America*]. Kiev: Kultur-Lige, 1922. 110, [2] pp. 21x14,5 cm. In original printed wrappers. Fragments of spine lost, pale contemporary stamps and ink marks of Ukrainian evening courses, a pencil note written on the front cover translates Yiddish lettering into Russian, the rear side of the cover features student’s pencil drawings, otherwise very good and clean.

First edition of the second part of the last novel by Sholem Aleichem that was printed on the territory of the former Russian Empire. One of 5000 copies. In Yiddish.

The book has no illustrations but a decorative stamp of Kultur-Lige publishing house. It was created by Iosif Chaikov’s (1888-1979) in 1922. He was a Ukrainian Jewish sculptor, graphic designer and teacher, active both before the revolution and as a Soviet artist. After studying in Paris from 1910 till 1914 he returned to Kiev where together with Lissitzky and others formed the Kultur Lige. He led sculpture classes there, supervised a children’s art studio and illustrated children’s books, and in post-revolutionary Kiev focused on billboards and agitational propaganda. In 1920, Chaikov was one of the initiators and participants of the First Jewish art exhibition organized by the Kultur Lige in Kiev. The artists of Kultur-Lige made considerable use of the graphic potential of Jewish script, the motifs and symbols of traditional Jewish art. For the stamp, Chaikov had used a variation of the biblical image of the Tree of Knowledge common in Jewish folk art. Besides, the image of the tree was quite often used as a publisher’s stamp by Jewish printers of the 16-17 centuries (Kazovsky, H. The artists of Kultur-Lige. Moscow, 2003).

Solomon Rabinovich (pen name Sholem Aleichem; 1859-1916) was one of the leading Yiddish writers in the period of the Jewish Renaissance. Since the 1890s, he was engaged in literature although
often couldn’t afford to print his editions. Initially, he lived in the Russian Empire but emigrated due to tsarist pogroms in 1905. Sholem Aleichem visited the West Ukrainian diaspora in Halychyna cities, then moved to New York in 1907 where published the first chapters of the novel about an orphan boy Motl. After he lectured in Europe and the United States he came back to New York in 1916 and died while working on the second part of ‘Motl, Peysi the Cantor’s Son’.

In Kiev, the Yiddish edition of the first part of the novel was printed at the State publishing house in 1921. Kultur-Lige premiered only the second book. Established in Kiev in 1918, the organization promoted Yiddish language literature, theater and culture - and was highly influential. Its active contributors were Marc Chagall, El Lissitzky, Iosif Chaikov and many other masters whose work is now rightfully considered a classic of the 20th century. Kultur-Lige institutions were nationalized in 1920 and its editions were taken under the control of the Soviet authorities and official politics toward Jewish people.

$750
Katalag #5 [i.e. Catalogue #5]. Moscow: Aktsyen gezelshaft 'Shul un bukh', 1927. 40 pp.: ill., [8] ads. 19x13,5 cm. In original covers with the publisher’s logo. Restored, glue traces on the inner margin of first and last pages, otherwise very good.

First and only edition. One of 15000 copies. Scarce. Constructivist cover is printed in Yiddish and Russian, the catalogue itself is in Yiddish. The catalogue could be regarded as the reference material for the avant-garde and constructivist book design of Moscow-published Yiddish books.

This is the fifth book trade catalogue of ‘Shul un bukh’ which significantly contributed to the Soviet Jewish publishing in 1923-1928. It contains nine sections from books on politics and art to educational literature and children’s books, and shows 38 covers of the 1920s Jewish editions. Extra lists contain books that had come out shortly before the catalogue itself, those books that were being printed and prepared for production. They are complemented with a propaganda poster promoting the agricultural life of socialist Jewish people, as well as advertisements of Yiddish magazines for the youth.

In the first decade of the Soviet Union, the newly formed state was a place of the highest enthusiasm to Yiddish mass culture for the working class. It meant atheistic, anti-bourgeois and communist country, but its official decrees widespread the fight against anti-semitism. The Soviet Union founded various periodicals, printing shops, publishing houses, theaters, schools and evening courses for Jewish people. There were hopes for a university starting Soviet Jewish studies in different fields and for the entire territorial formation.

For uninterrupted and active propaganda of communist ideas among Jews and their shock work in excess of norms, the Soviet Union needed well-organized printed materials in Yiddish. In 1918, a Yiddish newspaper ‘Der Emes’ [Truth] started to come out in parallel with Russian ‘Pravda’, the major newspaper of Bolsheviks and the whole Soviet Union. Its printing shop also served for the magazine ‘Der Apikoyres’ [Godless] and the
publishing house ‘Shul un bukh’ [School and Book]. In the late 1920s, studying Jewish history was reduced to the topic of class struggle in the Jewish community while “Jewish literature” excluded works of the majority of pre-revolutionary and all foreign Jewish writers. After 1931, a Soviet Jewish school finally lost its national character, becoming nothing more than a Soviet school in Yiddish. After 1933, schools teaching in Yiddish were preserved in the Birobidzhan region only.

$1,200

This book came out as a part of a Kultur-Lige series ‘Bibliotek Yidishe shrayber’ [Library of Yiddish Writers], issue 14, with the introduction by Jewish literary critic Boris Orshanskii (1884-1945). Constructivist cover design combines typographic linear borders and a drawn element. All issues of the series were published in the similar designs differing the main color only.

Founded in Kiev in early 1918, an organization Kultur Lige enlisted practically all the Yiddish cultural, political, scholarly figures of any fame that lived in Ukraine. It rapidly increased the number of independent branches outside Ukraine and gained the leading position in Jewish social and cultural life. Jewish kindergartens, schools, evening courses, art and theatrical sections were formed. Yet, the Kiev organization dominated, due to a variety of activities and notable contributors. Among them were Marc Chagall, El Lissitzky, Peretz Markish, Mark Epstein, Nathan Altman, Robert Falk, Solomon Nikritin, Abram Manevich, David Shterenberg and many other masters. The Kultur-lige Press was founded in early 1920 and published books from classic Yiddish authors to atomic physics. Soon after the Bolshevik takeover of Ukraine, almost all the institutions of the Kultur-League were forcibly taken away by the Soviet authorities and handed over to the Jewish Sections of the People’s Commissariat for Education. The Soviet Kultur-lige existed as the publishing house until 1924, mainly focusing on Yiddish textbooks for children. The Press was officially closed down in 1931.

This very rare edition consists of 17 works by writer and playwright David Pinski (1872-1959). He was born in the Russian Empire and tried his hand at writing in Russian since he was 13 years old. Seven years later Pinski went to study in Vienna but soon quit it. In Warsaw Pinski had met Isaac Peretz and began his lifelong associations with the Jewish workers’ movement. Peretz’s circle was developing new and radical approaches to modern Yiddish literature. This approach influenced Pinski’s creative output in those years. He became one of the
main contributors to `Yontev-bletlekh’ (1894-1896) and to the anthology ‘Literatur un lebn’ (1894), publications under Peretz’s editorship that played a pioneering role in disseminating radical and socialist thought among Jewish workers, to the extent possible under tsarist censorship. Peretz and Pinski positioned themselves quite close to the founders of the Jewish labor movement in Eastern Europe, and laid the foundation for Jewish worker literature in its various genres: serious fiction, popular scientific articles, and feuilletons. (Yivo Encyclopedia of Jews in Eastern Europe)

In 1899, Pinski emigrated to the USA where he wrote for and edited several Jewish labour periodicals. His propaganda plays could not be officially published and performed in Imperial Russia, but circulated in secret and were shown through amateur productions. After the 1917 Revolution, his works were highly accepted by the Soviet authorities. In 1918, his play ‘Der Eibiger Yied’ [The Enternal Jew] was to be the first play ever performed by the Habima Theater in Moscow (now the National Theater of Israel).
Ivanov, G. *Geografiya chastey sveta i vazhneyshikh stran (krome SSSR)* [i.e. *Geography of Parts of the World and Major Countries (Except for the USSR)*]. Moscow: Der Emes, 1941. 256 pp.: ill., maps. 22.6x14.9 cm. In original publisher’s cardboards. Spine and edges slightly rubbed. Otherwise near fine.

Scarce. Third edition. One of the most popular geography manuals in Yiddish published few years before the suppression of Jewish people in the Soviet Union.

In the USSR geography was introduced as a separate subject in school education in 1927. Seven years later, with the adoption of the decree ‘On Teaching Geography in Primary and Secondary Schools’ the position of geography in the curriculum fundamentally changed. From that time on, the Soviet education system started working on the improvement of the content of the academic subject, as a result of which new textbooks on geography began to appear.

In 1935, a graduate of the Saint Petersburg Imperial University and professor of geography, Germogen Ivanov (1868-1941), compiled the famous geography textbook for secondary schools, *Geography of Parts of the World and Major Countries (Except for the USSR)*. The textbook came out in multiple editions and was translated into numerous languages including Azerbaijani, Karelian, Komi, etc.

The Jewish edition of the textbook was printed in 1940, just a couple of years before the launch of the massive campaign against Jews in the Soviet Union. While in the 1920s and 1930s Soviet authorities made efforts to encourage ‘Soviet proletarian culture’ in Yiddish (as a countermeasure against the traditional Jewish ‘bourgeois’ culture), after the end of WWII books in Yiddish were banned from printing and antisemitism became a state policy.

Germogen Ivanov graduated from the Imperial Historical and Philological Institute (faculty of science) with the title of a gymnasium teacher in 1890. At around the same time, Ivanov met Miklouho-Maclay, under the influence of whom, he decided to devote himself to geography. Germogen graduated from the Imperial St. Petersburg University in the natural category of the Physics and Mathematics Faculty in 1895. The same year, he was approved as a teacher of physics and mathematical geography at the Shelter of Prince Peter Georgievich Oldenburgsky. The author of one of the most famous geography manuals, Ivanov was also
a teacher of general and commercial geography at the trading school named after Emperor Nicholas II from its foundation from 1897 to 1902.
JEWISH PERIODICALS

BIROBIDZHAN IS A COUNTRY OF GREAT OPPORTUNITIES: A PERIODICAL ABOUT THE FORMATION OF JEWISH SETTLEMENTS


Extremely rare as almost a complete year set of the magazine. The edition was published by the Society for Settling Toiling Jews on the Land (OZET) in 1927-1937. Printruns of 1931 issues varried 13000 - 25000 copies.

Cover designs feature photographs, photomontages and drawings. The issue #2 shows an advertisement for the 3rd OZET lottery: a large digit 3 consisting of pictures of Soviet Jewish people was mounted over a piece of a map. Complementing lettering was added below and above. Issues #10-17 have the identical cover design with a row of tractors plowing a field. A tractor was the key symbol of collectivization and was perfect for this magazine about Jewish settlement as well. A pattern with its image decorated the title on most first pages of the 1931 issues.

The period of the 1920-1930s was the heyday of Jewish culture on the territory of the former Russian Empire - not national culture, but international one. It was based on communism and tended to promote ideology among Jewish people through printed materials in Yiddish. At the same time the idea of consolidating the Jewish population on the territory of the USSR and creating its national statehood was being developed.

The public organization OZET complemented the official Committee (KOMZET) since 1925 aiming to encourage Jews to take
up agricultural work. Locating the Head Office in Moscow, OZET had offices all over the country, including UkrOZET (Kharkov), BelOZET (Minsk), TatOZET (Kazan), GruzOZET (Tbilisi), etc. Allied organizations in America, France, Germany, Australia, etc. promoted the Soviet settling Jewish people and raised money for that.

At different moments, the OZET focused on establishing Jewish agricultural colonies in the Crimea, Ukraine and Birobidzhan region in the Far East. In 1922-1936, many Jewish people moved to Crimea where five special areas were formed. Among the population of Belarusian towns and shtetls, OZET activists looked for claimants for migration to Crimea and Birobidzhan, groups of young people to send to Birobidzhan tractor courses. In 1928, the first trains with Jewish people had come to Birobidzhan - earlier no people of this ethnic group lived there. The population of the city started to increase, despite many settlers returned to their places of departure in the early stage. The main reasons
for this were unprepared to receive migrants, settlement, interruptions in the supply of consumer goods and climatic conditions. Yet, settled people united into cooperatives and communes setting up industrial and agricultural enterprises.

The early tasks of the OZET were to attract the public sympathy to the settlement plans in the Soviet Union and abroad, to supply Jewish kolkhozes with technique, to raise funds for the realization of these plans by organizing lotteries. Members of the OZET were mainly not Jewish people who promoted the campaign and acted against antisemitism. Later representatives of the OZET actively participated in the dekulakization and collectivization campaigns in the Jewish colonies. In 1926, a Jewish politician Shimen Dimanstein (1886-1937) was appointed the director of the OZET and the propaganda activity of the society was straightened. A lot of books were printed in Yiddish and Russian. The monthly magazine ‘Tribune’ started to come out instead of yearbooks ‘Jewish Peasant’ (1925-1926). Since 1929, ‘Tribune’ was published twice a month or once every ten days.

The magazine contains a huge number of photographs and drawings dedicated to Jewish workers and peasants, delegates of the 2nd OZET Congress (1930) and migrants to Birobidzhan. The issue #1 features photomontage on an OZET exhibition combining a picture of a booth and a portrait of its creator, Mikhail Dlugach (1893-1988) who was one of the leading designers of Soviet movie posters. He decorated the booth with constructivist diagrams promoting OZET achievements in the Jewish settlement. Another part of this exhibition was a map of Birobidzhan published in the issue #28/29. This early map of the Birobidzhan region was published by the OZET and was montaged in
the magazine with two portraits of Soviet politicians related to the campaign.

The magazine mirrored the Soviet settling chronicle, positioning news of Birobidzhan construction as the main topic. By 1931, 2700 Jewish migrants were registered in this city, including Lithuanian and Argentinian ones. Due to official orders, workers from Belarus and Ukraine were moved to Birobidzhan construction. Meanwhile, Jewish youth was attracted to “giants of industrialization” and other construction sites of the Soviet Union. Factories formed pairs with Jewish kolkhozes patronizing their development and interacting for the implementation of high quotas.

According to an article ‘Jewish Settlement on the Stage’ (#10), the campaign became a subject of theatrical performances as well. Peretz Markish’s debut play ‘Nit gedayget’ [Don’t worry] was one of the first of its kind and was premiered in the GOSET in 1931. The article overviewed its production and was illustrated with three photographs of characters.

The magazine regularly announced newly released Soviet books on Birobidzhan, OZET and Jewish workers in Yiddish and Russian.
The issue 13/14 included pictures of Birobidzhan periodicals.

The campaign proceeded and the Jewish Autonomous Oblast was established in 1934. OZET ceased its activity in 1938. In the Great Purge, various Jewish officials, scholars and public figures were executed - first of all, the OZET director and editor of ‘Tribune’, Dimanstein, as well as contributors Boris Zil’pert (1891-1938) and activist of Bund socialism Aaron Weinstein (1877-1938). The issue 19/20 included a list of high-ranking OZET members where some names were later crossed out by pencil. All indicated people were executed by Soviet authorities in the 1930s.

ON HOLD
In original illustrated wrappers. Covers detached from the text block, tears of spine, small pieces of paper glued to the first and last pages, otherwise very good.

One of 4000 copies. In Yiddish. Very rare.

An issue of the first Jewish atheist monthly that was published in 1931-1935.

The Soviet authorities embarked on bizarre yet extensive propaganda against Judaism from the first months of the Soviet regime. Among activities of the Evsection of the Communist Party (1918-1930) was an active fight against this religion. A number of “public trials” against such institutions as cheders, yeshivas and synagogues were staged in Kiev, Vitebsk, Rostov, etc. Closed and nationalized synagogues were turned into workers’ clubs. They were being closed as NEPmen places in the late 1920s and as Nazi’s places in the late 1930s. Rabbis were blamed for both trotskyism and agitation against Birobidzhan; they were arrested, imprisoned, exiled to concentration camps. In 1925, the League of Militant Atheists was formed, it consisted of 5 million members by 1932 and about 22 million by 1937. Its official Yiddish periodical was ‘Der Apikoyres’. The very first issue had come out in Kiev in 1923, but that editorial board didn’t proceed publishing. ‘Der Apikoyres’ was returned to a significantly changed country in almost ten years.

The editor-in-chief was a well-known figure in the Evsection, Moishe Altshuler (1887-1969). He was a Jewish linguist, writer and translator, taught in the Komintern University. Apart from ‘Der Apikoyres’, Altshuler edited periodicals ‘Tribuna’, ‘Yung Guard’, ‘Der Emes’. Being an activist of anti-religious propaganda against Judaism, he also published several books on this topic, including a special textbook ‘Anti-religyezer lernbukh’ (1929).

The design of the periodical through years was produced by painter and caricaturist Aron Hefter (1894–1963) almost alone. He studied at Vilna Art School in 1912-1915, then at VKHUTEIN in 1921-1924 under V. Favorskii, S. Gerasimov, D. Kardovskii. Since 1925, Hefter began to design periodicals and posters, publishing caricatures of...
politicians, clerics, public figures of Jewish theater and literature, as well as constructivist compositions and photomontages. In 1934, his personal exhibition was held in Moscow.

In particular, he created this interesting cover design where a drawn composition mixing industrial and agricultural worlds with an airplane and two tractors. A photograph of a Jewish (not too happy) worker was printed over the composition showing the forced involvement of the Soviet Jewry in the mentioned fields.

Caricatures against Judaism were produced by Mendel Gorshman, Dmitrii Moor, Mikhail Cheremnykh. Satirical works by the last two were sharper and their approach was close to the style of Hefter’s designs. This issue features the only caricature of a rabbi collaborating with a Nazi officer and a huge capitalist. In the early 1930s, Soviet anti-religious periodicals were illustrated with photographs rather than
drawn pictures and caricatures. The rear side of the front cover shows photographs from atheist demonstrations, including a children's march with a poster against Judaism. Pages contain photographs of Jewish children and youth during anti-religious and labor classes in a club, schools, library, as well as pictures of achievements of the time: a constructivist building, the first batch of steel from Magnitogorsk for the plant.

The issue includes a poem by a Soviet Jewish playwright and poet Samuel Halkin (1897-1960) who little later undertook translation of 'King Lear' for Yiddish performance at GOSET. It premiered in 1935 starring Solomon Mikhoels. Halkin actively participated in the work of the Jewish Anti-Fascist Committee (EAC) and was arrested in 1949, just like his colleagues. A heart attack became a reason to send him to a prison hospital, thus he avoided being shot but was exiled to the camp for 5 years.

$1,750
[SPIN-OFF OF CHAGALL DESIGNS IN VITEBSK]

Zhurnal Vitebskogo otdeleniia ROSTA [i.e. Magazine of the Vitebsk Branch of the ROSTA Agency] #1 [and all]. Vitebsk, 1921. 64 pp.: ill. 26x17,5 cm. In original illustrated wrappers. Very good, tears of spine and front cover, small holes in front cover (text and image aren’t attracted), unclear contemporary stamp on the first page, some soiling of covers.

The only issue of this edition. One of 1500 copies, according to the back cover. The introduction has information about 500 copies only. Cover lettering and most illustrations were printed by the linocut technique.

A native of Vitebsk, Marc Chagall (1887-1985) had come back to the city in 1917. He was appointed the city commissar of arts, founded the well-known People’s Art School and headed all decoration processes in Vitebsk for the first anniversary of the Revolution. It was his first large-scale project that influenced the life of the entire city during the Civil war. One of the key components of the city image at that time became ROSTA Windows. They echoed the city decoration made by Chagall personally and his assistants.

Vitebsk ROSTA Windows came out in 1919-1921. Apart from propaganda posters, one periodical and various ephemera were published. VitROSTA also organized mass events, established the local school of journalism and even the Theater of Revolutionary Satire. Among contributors were those independently minded artists whom Chagall invited to teach in the People’s Art School - El Lissitzky and S. Ludovin - as well as A. Braizer, A. Ahola-Valo, a director of branch M. Pustynin, writers I. Amskii, I. Bakhrakh, etc. Aiming to create a significant periodical with many authors, a small group of contributors signed their texts in different ways: full names, pseudonyms, initials. Thus, Pustynin also appeared as Darvaldai; Isaak Bakhrakh put initials I.B. and a pseudonym Isbakh below his texts. Apart from these pen-names, there are unidentified ones.

Just like other ROSTA editions across the country (posters
and pamphlets) this magazine was printed in a cheap technique of reproduction and in black only. It covered the forms of work of the local branch of ROSTA, the activity of its school of journalism, the chronicle of the most important events and the start of Vitebsk Jewish publishing business. One article was dedicated to ROSTA executive editors and their work with layouts. Another one was written about futurist “oral newspapers” being a kind of streaming news service. Texts are supplemented with linocut caricatures on White generals, priests and lightly anti-utopian pictures of readers.

The edition included text excerpts from local ROSTA posters and plays staged during the 1st agitprop event of the Vitebsk ROSTA. The creation of the Theater of Revolutionary Satire in Vitebsk in 1919 was a unique phenomenon in the activities of information services. The idea of this propaganda, semi-improvised theater came to the director of VitROSTA, poet-satirist Mikhail Pustynin who decided to liven up posters. Chagall was the major designer of farcical performances at this Vitebsk theater, including a revolutionary-burlesque parody “Comrade Khlestakov” that hadn’t been premiered. In 1920, the Theater of Revolutionary Satire also moved to Moscow where Meyerhold started to lead it.
Solomon Yudovin was no doubt one of the figures who helped to define and picture the face of Jewish art of the first quarter of XXth century. As a young man he has participated in the ethnographic expeditions, organized by his uncle Semyon An-Skiy (1863-1920) and the Jewish Historical Ethnographical Society across the Pale of Settlement in Ukraine and Belarus. The goal of these expeditions, held in 1912-1914 were to capture the everyday life and culture of the people across the Pale. Yudovin has worked as a photographer, artist and secretary, and as a result has collected a lot of data on the Jewish household items, ritual accessories, gravestones (matzevah), synagogue paintings, Jewish ornaments etc. These ornaments, pictured by Yudovin has influenced all the artists who was working in traditional style at the time, like Rybak and Lissitzky and became an important element of Jewish visual culture. and He has experimented with photos from the expeditions, in the method of photo-impressionism, but soon has found his main style of art that was the woodcuts and linotypes.

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

This book consists of 49 woodcuts and also includes the list of all the woodcuts and linotypes produced by the artist to the day.

In 1941-42 Yudovin has created a series of woodcuts picturing Leningrad under siege - this series became one of his best-known works.

$2,750
ILYA EHRENBURG

[EHRENBURG’S TAKE ON THE 1920s POETRY]


First edition. Rare.

Ilya Ehrenburg (1891–1967) was a prominent Jewish and Soviet critic, journalist and writer. He was one of the most connected people in 1910s-1920s in Paris, Berlin and Moscow. He is the best known for his WWII anti-nazi propaganda writings, which made him one of the official voices of USSR on the world scene. He was one of the main official voices of Jewish community in 1930-40s.

The book includes 14 essays written by Ilya Erenburg on the leading poets of the time according to him - the full list is: Akhmatova, Baltrushaitis, Balmont, Bryusov, Blok, Bely, Voloshin, Esenin, Ivanov, Mandelstam, Mayakovsky, Pasternak, Sologub, Tsvetaeva.

In Erenburg’s case he has met all of the poets and the essays are the combination of the thoughts on their poetry and the personal experience that the author shared with each of the poets. In Mayakovsky’s case, for example, he criticizes his current behavior and look, calling him ‘the businesslike gentleman’ that explains futurism to the Soviet officials and remembers the pre-revolutionary days of bright clothing and make up.

Erenburg has compared Mandelstam to a ‘pregnant woman, that looks not on outside world, but to the inside,’ and adds that he always crosses the road when sees a police station.

Boris Pasternak has received many praises from Erenburg in the short essay about him: ‘not a single one of his poems could be written before him’; ‘his magic is in his syntax’; ‘the rhythm of Pasternak is the rhythm of today’ etc.

1923 is an interesting year for such book to appear - Erenburg is already very well-connected and ‘knows everybody’, but the ideological
pressure is not playing part in his writings yet. He has just moved to Berlin where he publishes ‘Vesch’ magazine with El Lissitsky and his relationships with the young Soviet state hasn’t formed yet - in 1920 he has left Russian after being arrested by VCHK but released because of Bukharin’s intercession.

All in all an interesting collection of eye-witness accounts of the 1920s poets created by one of the most talented journalists of the day.

$1,200

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14 [DESIGN BY NATHAN ALTMAN]


Cover design by Nathan Altman.

The first book of prose by Ilya Erenburg (1891-1967), poet, journalist and translator. The book contains his memories of the WWI. Gelikon was one of the leading Russian publishers in Berlin at the time printing the contemporary authors with the designs of the important artists of the day – El Lisitzky, Vasily Matushin and others.

The first edition of this book had a wrapper by Altman as well,
but of different design.

This work is interesting because it’s created in the most productive period of Altman’s life when he was working for Kultur-Lige and Yiddish theatre (GOSEKT) in Moscow.

$1,500

[PHOTO CHRONICLE OF THE 1936 EVENTS IN SPAIN]


First and only edition. One of 15 000 copies. Rare as a complete set in this condition.

Two splendid albums devoted to Spanish people’s heroic struggle for their independence. The edition was compiled by Ilya
Ehrenburg (1891-1967) in 1936 while he was serving as a correspondent for 'Izvestia' newspaper.

Evgeny Golyakhovsky, El Lissitzky and Sophie Lissitzky-Kuppers were involved in designing two books respectively. Golyakhovsky was close with avant-garde artists but mostly tended to the style of Mir Iskusstva in his book ornaments and bookplates. The design of this edition is simple and austere. There are no adornments at all and it visually intensifies the drama of events.

Together, the albums contain 185 photographs by Chim (David Seymour), Ehrenburg himself, Gopsani, Lotar, Makovskaia, Mayo, Namuth, Reisner, Capa, Casas, Oples. This extremely rich photographic material became a chronicle showing the Spanish workers' struggle for independence and against fascism. Apart from photographs, the second volume includes John Hartfield's photomontage and 23 posters produced and spread in Spain during this time.

This was not the first time Ehrenburg wrote about Spain. In 1932, Malik publishing house (Berlin) issued 'Spanien heute', a book of essays with a wonderful design by John Hartfield and a lot of photographs taken by Ehrenburg in 1931. In the USSR, his travel notes 'Spain' were published in 1932 but without a single photograph. Its second edition (1935) was signed for publication without illustrations as well. Since that time, the political situation seriously changed. In February 1936, the bloc of left-wing parties 'Frente Popular' won the elections and soon after that Ehrenburg received an order to go to Spain from 'Izvestia' newspaper.

The first album is titled 'UHP' as an abbreviation of Uníos Hermanos Proletarios [Union of Proletarian Brothers], an activist group in the Spanish province of Asturias. 'United Proletarian Brothers' became a battle cry of the revolutionary masses in Spain. The magazine 'Soviet Photo' echoed: “That Spain, which was in the past and as it is recorded in the first volume of Ilya Ehrenburg's book, will no longer exist. There is no return to the past - poverty, hunger, exploitation”. Izogiz publishing house quickly decided to issue more than one album continuing with the book about events after July 18, 1936. Thus, the first volume was sent to printing in March 1937 and soon after that materials for the second book 'No pasaran!' were put into production.

Events in Spain were extensively covered in the Soviet press. Filmmakers B. Makaseev and R. Karmen were ordered by the Politburo to depart for Spain on 18 August 1936. Two days later, they sent 600
meters of exposed raw stock to Moscow. The first newsreel ‘One the Events in Spain’ debuted in large Soviet cities on 7 September. Soviet people were reading daily front-page accounts of the Spanish war and any visit to the cinema was likely to expose them to recent footage of the conflict. The Spanish war had been converted into a cause of enormous ideological and emotional importance for the workers of the USSR. (Getting It Wrong in Spain. P. 163)

Ilya Ehrenburg, unique among Soviet writers for having lived for long periods abroad, played a significant role in uniting forces of the creative intelligentsia in Europe against fascism. He was one of the organizers of the anti-fascist congress in Barcelona in 1938. His angry articles directed against fascism appeared constantly in the Soviet press, but his chief work was the two-volume ‘Spain’. Overall, he wrote 350 articles, essays and reports about this country between 1931-1939. (Karasik, M. The Soviet Photobook, 1920-1941. P. 596)
His next book 'In Spain. 1936-1938', after censorship cuts, was allowed to print in 1939, but soon the decision was changed and the set was scattered.
EL LISSITZKY

16 [LISSITZKY’S EXPERIMENTS WITH HEBREW ALPHABET]


Extremely rare issue of the important Yiddish periodical, printed two days before the October revolution with little-known illustrations by El Lissitsky.

These were the first appearance of the illustrations to this text, and this was also the only time Lissitsky appeared in the periodical.

The illustrations include the large portrait of king Solomon and 11 initials with the plot scene in each one. The initials are created for 11 letters of Yiddish alphabet. The graphic images reminisce the jewish national ornaments, as shown in Solomon Yudovin’s album on the subject as well as later works by Lissitsky, Rybak and Chagall for Cultur Lige.

The illustrating of children’s literature played an important part in Lissitsky’s life and this was one of the first experiences. The most iconic books were created next year in Kiev, alongside with artists mentioned above. In 1918 legendary ‘Khad Gadia’ was produced, the Jewish folk tale, illustrated by Lissitsky, - the book became the symbol of the Jewish Graphic Renaissance. In ‘Khad Gadia’ each image is accompanied by a book initial as well (in the top left corner), some of which were probably influenced by this earlier work from 1917.

In 1922, the new, transformed Lissitsky created classical children’s book ‘Supremmatcheskiy skaz pro dva kvadrata’ [i.e. Supreatic tale of two squares] in Russian, that kickstarted the constructivist movement in the children’s book design in USSR and led to one of the best examples of the book design of the decade.

The illustrations to Bialik’s poem must have been one of the
last designs Lissitsky had created in Moscow before going to Crimea, where in the spring of 1918 on the initiative of the Central Committee of the Culture League for a group of Jewish Kiev artists, a visiting creative workshop was organised.

1917 was the important year for Jews in Russia as after the February Revolution they were given the equal rights with the other citizens of the country and the same applied to the languages, so the book production in Yiddish and Hebrew have flourished. Also the debate on which language to use primarily became as actual as ever, with the ongoing confrontation of the Jewish socialists and Zionists in place.

Hayim Bialik (183-1934) was one of the greatest advocates of Yiddish language - he has argued, that 'The purpose of education is
determined by the people in accordance with the requirements of their culture’ and that was why his verse for children was written in Yiddish and became well-read soon.

**םיליתש** [i.e. The Saplings] has been printed irregularly for just over a year - 1917 until 1918 in Moscow with the headquarters in Kitay-Gorod. Among the authors who contributed to the periodical were H.N. Bialik, Yaakov Fichman, Shaul Tchernichovsky and Ben-Ami (Mordechai Rabinovich), also Eliezer Steinman.
[LITTLE KNOWN LISSITZKY DESIGN]

Crein, Alexandre. Ijaillit Une Larme [i.e. The Tear Has Appeared]. Moscow: Obschestvo evreiskoy muziki, 1919. 5 p. 35x26 cm. Original illustrated wrappers. Minor tears, otherwise in good condition.

Jewish sheet music piece, the wrapper is designed by Lazar (EL) Lissitzky. Text in Yiddish and Russian.

The design by Lissitzky has been done in his Moscow period, which lasted from 1915 until 1918. At the time Lazar was studying in Riga Polytechnic (evacuated to Moscow) which allowed him to lawfully stay in Moscow. After the fall of Pale of Settlement in 1917 he received his papers to legally stay in Moscow, but left for Kiev in 1919.

This early period of Lissitzky’s life is less documented than the others, but is equally interesting. After studying in Germany he took the keen interest in Jewish national motifs and has started to implement them in his own art. The best-known examples of Lissitzky’s book design at the time are legendary ‘Khad Gadia’ (1917) and the jewish
poetic compilation ‘U rek vavilonskikh’ (1917).

In the summer of 1916 Lissitzky together with Isaak-Ber Rybak took a trip to the Western parts of Russian Empire documenting the wall paintings in synagogues in Mogilev, Kopyys, Dubrovna and Druja. The ornaments were clearly used by Lissitzky in this and other similar designs.

Around 30 books, posters and illustrations are known, designed by Lissitzky for different printed matter in Yiddish. A lot of the art from
the period hasn’t survived, like the giant 2-meter ‘Prishestvie messii’ that was exhibited in 1917 in Saint-Petersburg at Mir Iskusstva exhibition.

It is argued that in 1919 upon his time in Vitebsk, inspired by Kazimir Malevich Lissitzky had adapted his signature style, defying the principles of new art, that allowed him to influence so heavily the international art and design of the 20th century.

Because of that it’s vital and important to see what formed Lissitzky as an artist before he went abstract and became a phenomenon as much as the artist.

After all, in 1916, after copying the XVIIIth century wall paintings from the synagogue in Mogilev (the images survived only because of Lazar’s work), he has praised it in periodical ‘Milgroym-Rimon’ as rapturously as he hasn’t praised anyone’s art before or after, comparing the paintings to the Roman basilicas, French baroque or the joy of seeing the newborn in the rays of the morning sunshine.

$2,700
ARCHITECTURE

[FIRST THEORETICAL WORK BY MOISEI GINZBURG]


Scarce. First edition. 1 of 2,000 copies. This important work dedicated to the problem of rhythm in architecture was written by one of the most prominent Soviet constructivist architects Moisei Ginzburg (1892-1946).

*Ritm v arkhitekture*, the first theoretical work by its author, was published in 1923, during Ginzburg’s years as Professor of the theory of architectural composition at VKHUTEMAS. Conceived as a pedagogical tool, the book serves as an attempt to reveal the true essence of architecture through the analysis of rhythm in the architectural styles of the past.

The book consists of two sections: Analysis of Rhythm and Problems of Rhythm. In the former, the author offers a systematic discussion of the dynamic qualities of geometric forms, which permeate the universe and reveal themselves in numerous ways: from the movement of planetary systems to human movement, dance, and song. Ginzburg goes on to examine the harmonious relationships between architectural forms, defining harmony as ‘the mathematical essence of rhythm’, and sets the rhythm of symmetry as the organic and ‘simple law of rhythm’. Most importantly, the author provides a detailed analysis of the architectural forms and rhythms of the past: from prehistoric menhirs to Renaissance palazzo, Palladian villas and baroque facades. Ginzburg sets parallelepiped as the most commonly utilized geometrical shape in various architectural styles and emphasizes the idea that increasing the number of architectural elements (such as columns) correspondingly increases the strength of the rhythmic sensation. Ginzburg illustrates his conclusion by contrasting the Parthenon with the Temple of Poseidon, with the latter being more powerful and the
former – more rhythmic. In the last chapter of the first section, the author attempts to transcribe the rhythmical properties of architectural compositions in a graphic system reminiscent of dance notation.

The second part, devoid of a chronological approach, is devoted to the description of compositional methods and the analysis of problems associated with rhythm: the problem of picturesqueness, the problem of monumentality, and the problem of harmony. The author brings the example of Venice as the embodiment of the systemized alternation of rhythmic strokes and intervals, which he describes as the rhythm at its purest form. In the following chapters, Ginzburg examines each of the aforementioned problems based on the examples from Ancient Greek and Egyptian architecture, Baroque, Renaissance, Gothic style, etc. The author also elaborates upon such topics as the development of action in a vertical length both in ancient and contemporary times, mathematical essence of rhythm, the evolution of rhythmic problems, etc. Ginzburg creates a kind of retrospective of rhythmic problems prevalent in different epochs and underlines the necessity to develop new forms in which the rhythmic beating of our
days will be manifested.

The edition includes 8 full-page (7 of which are photographs either by Salviati or Alinari) and 39 in-text illustrations depicting Colosseum, Doge's Palace in Venice, the Marciana Library, the Church of Saint Susanna in Rome, the Pitti Palace in Florence, etc.

Moisei Ginzburg was one of the leading Soviet architects, best known for his 1929 Narkomfin Building in Moscow. Shortly after graduating from Milano Academy (1914) and Riga Polytechnical Institute (1917), Ginzburg moved to Moscow and joined VKhUTEMAS in 1921. In 1924, Moisei published the book Stil’i epokha [i.e. Style and Epoch] that became the manifesto of Constructivist architecture. Ginzburg founded an architectural association, OSA Group (Organisation of Contemporary Architects), which had links with Vladimir Mayakovsky and Osip Brik’s LEF Group, and experimented with forms of Communal apartments. From the 1930s, Ginzburg, together with other avant-garde architects, was forced to give up on his constructivist inclinations and pursue the official style of Stalinist architecture adopted by the state.

Overall, the first theoretical work of the noted Soviet constructivist architect. $1,200

[ENCYCLOPEDIA OF CONSTRUCTIVIST HOUSE]

Ginzburg, Moisei. Zhilishche. Opyt piatiletnei raboty nad problemoy zhilischia [i.e. The Habitation. The results of five-year work on the problem of habitation]. Moscow: Gosstroyizdat, 1934. 192 p.: ill. 29,5x21,5 cm. 1 of 4000 copies. Original cloth binding. No dust-jacket. Some soiling, but otherwise very good. Contemporary owner’s inscription on the title page (A. Molokin, 1931).

Provenance: the book belonged to the well-known Kharkiv-based architect professor Alexander Molokin (1880-1951), the contributor to the ‘Sovetskaya arkhitektura’ magazine, the author of several important constructivist projects in Kharkiv including the complex of buildings for the students’ dormitories 'Gigant' (1928-1930).


This influential work of architectural theory by one of the founders of Soviet constructivism in architecture Moisei Ginzburg (1892-1946). The early theoretical works by Ginzburg have been compared to...
Le Corbusier’s texts for their influence on Russian architectural thought. Ginzburg is mostly famous for the Narkomfin building in Moscow. He was the founder of the OSA Group (Organisation of Contemporary Architects), which had links with Vladimir Mayakovksy and Osip Brik’s LEF Group. The OSA experimented with forms of Communal apartments to provide for the new Communist way of life. Its magazine “SA” (Sovremennaya Arkhitektura [i.e. Contemporary Architecture]) was created by Ginzburg, Vesnin brothers, Aleksei Gan, Varavara Stepanova, Alexander Rodchenko, it featured discussions of city planning and communal living, as well as the futuristic and avant-garde projects by Ivan Leonidov, Le Corbusier, Ivan Nikolaev and others.

This is the program work for Ginzburg, documenting his activities in late 1920s-early 1930s. The book is dedicated to the problem of habitation, the house in its entirety from the cultural aspects to mathematic calculations of the optimal cubature in one-bedroom apartment. Ginzburg tries to provide evidence for every aspect of the habitation: when describing the interior designs, he shows the reader the examples of cars and planes that should inspire the architect; when choosing the materials for the basements, the chemical proof is given.

The book is an encyclopedia of Soviet living in late 1920-early 1930s from architects point of view. Also mostly the good examples
of houses, communes, clubs and other buildings are given. 238 photos, plans and sketches provide better perspective on the visual side of things. The separate chapter is dedicated to the building of Magnitogorsk. The table of content and the list of illustrations are in French and German as well as in Russian.

Photos of the process of building the '2nd house of SNK' is photographed by Valentin Gruntal, who is famous for his cine-poetic children's books and photomontages [the most famous being 'Chto eto takoe']. The layout go p.112-113 remind us on the cine-poetic layouts in his other books.

$5,500
Zahalna karma Ukraine [i.e. The General Map of Ukraine] / compiled by Mikhail Diachishin. New York; Svoboda: The Ukrainian Folk Union in America, 1918. 20 3/4 x 33 3/4. In original printed slipcase (size 7 1/2 x 4 1/2). Generally well-preserved, few small tears of the slipcase.

The first edition of a historically significant map that shaped up the idea of the Greater Ukraine.

Published by the Ukrainian-language magazine Svoboda (i.e. The Freedom), that was the official organ of the Ukrainian Folk Union that was found in Pennsylvania in 1894.

The map shows the Ukraine as seen by the American Ukrainian immigrants and the nationalistic optimists in Ukraine, with the Western border includes parts of nowadays Poland and Belarus (including Brest), the Eastern part includes many regions of nowadays Russia, including Rostov, Belgorod, Sochi, Stavropol and a narrow corridor through Caucasus to Caspian Sea. To figure out why the borders are formed like this we need to look at Ukrainian history in the year of 1918 - as 1918 was fundamental for forming of Ukraine as a republic.

Independent Ukraine was proclaimed for the first time in November 1917 as Ukrainian National Republic and since that time became the Independent political subject. During the negotiations between Ukraine and Germany with its allies in Brest-Litovsk in January 1918, a member of the Ukrainian delegation, Oleksandr Sevryuk, described the territorial claims of his country as follows:

"These are the provinces of Volyn, Kyiv, Podil, Kherson, Tavriya, Kharkiv, Ekaterinoslav, Chernihiv, Poltava. These definitions are now very approximate. The third station wagon leaves for all other areas the right to join Ukraine... Also, the Black Sea Fleet was 80% recruited from Ukrainians. We are now insisting on the exchange of Ukrainian sailors in the Baltic for Russian ones on the Black Sea. The ports of Kerch, Simferopol, Yevpatoria and Sevastopol should be Ukrainian, despite the Crimean Tatar environment, because Ukrainians predominate in these
We see that those demands are much more modest than what is shown on the map. However the situation changed quickly and relying on German aid, the UPR government began to drive the Bolsheviks out of Ukrainian cities, and on February 27 (14), 1918, it began to formulate the preconditions for peace with Russia. According to this document, Kyiv was going to demand: “Part of the Kuban, part of the Rostov district, Taganrog district, Black Sea and Stavropol provinces, Putivl district of Kursk province, four districts of Voronezh province, the Ukrainian colony in Siberia - Green Wedge on the Amur. Crimea remains under the influence of Ukraine... The entire fleet in the Black Sea (including trade) belongs only to Ukraine” - this has much more correspondence with the present map. We believe it’s possible that it was printed some time in that part of the year.

Interesting is the question of Crimea in this period. It seemed that Ukraine’s intention to include, if not the entire Crimea, a significant part of it was expressed quite unequivocally, but contrary to common sense, it was never recorded in the Brest Peace Treaty on February 9
(January 27), 1918. As a result the Ukrainian troops were pushed away from the Crimean peninsula by German by May 1918.

It was assumed that in the future Russia would be transformed into a democratic federation, and Ukraine and Crimea would become its independent subjects - the states of the Ukrainian and Crimean Tatar peoples, respectively. Therefore, the Ukrainian Central Rada welcomed the convocation of the First Kurultay in Bakhchisarai and his declaration of intentions to create the Crimean People's Republic in the future. The final decision on the fate of both Russia and Ukraine and Crimea was to be taken by the All-Russian Constituent Assembly, but it did not work out that way.

It is most likely that on the map the Crimea is divided into two parts - upper part is Ukrainian and lower part Tatar as presumed by Ukrainian Central Rada at the time.

In April of 1918 the Ukrainian Central Rada was dismissed and the authoritative regime of hetman Skoropadskiy was established. In the fall of the following year the army of general Petlyura captured Kiev and nominally restored Ukrainian Republic. These events are described in Bulgakov’s ‘White Guard’. In the early 1919 Bolsheviks captured Kiev and most of Ukraine became Soviet.

ON HOLD

[MANIFESTO OF UKRAINIAN AVANT-GARDE ACTOR]

Tereshchenko, M. Mystetstvo diistva [i.e. Art of Performance]. Kiev: Derzhavne vydavnytstvo, 1921. 16 pp. 18x13,5 cm. In original wrappers with unknown avant-garde design. Spine restored, new back cover, some stains on covers, otherwise very good.

First and only edition. One of 1000 copies.

A unique manifesto for the freedom of avant-garde theatre actors was proclaimed by Mark Tereshchenko (1893-1982), Ukrainian theater and film director, film and theater theorist, pedagogue. He graduated from military paramedic school, worked in a hospital. At the same time, he studied at the Music and Drama School called after M. Lysenko. In 1916 he met Les Kurbas and soon made his debut in ‘Young Theater’ as an actor. During 1916-1919 Tereshchenko actively collaborated with the ‘Young Theater’, played many notable roles and became close friends with Kurbas. Later their paths diverged because
of different views on how an actor should participate in the theatrical production. Tereshchenko advocated “collective theater” and stood against the dictatorship of a director, while Kurbas insisted on the main role of the director’s vision. This initially personal discussion had turned to the pages of the press and other printed editions.

This particular brochure is the great evidence of their debates. On the title page, Tereshchenko was introduced as “a representative of a collective of actors named after Mikhailychenko”. In 1920, he formed his own troupe, the Drama Group of the All-Ukrainian Central Studio called after Gnat Mikhailychenko that became a notable phenomenon in the cultural and artistic life of Kiev. Experimental classes in the studio were conducted by composer Anatolii Butsky, poet Pavlo Tychyna, actor Vladimir Sladkopevtsev and others. Such avant-garde artists as Vadym Meller and Anatol Petrytsky created stage and costume designs. Tereshchenko headed the theater in 1921-1925 where he staged futuristic mass spectacles and organized street mass actions.

In parallel with A. Gastev’s idea of a worker as not an implementer but a director of a machine tool, Tereshchenko declared that a theatrical actor deserved to be a free creator. “An actor of the new proletarian theater must liberate him-/herself from the oppression of the director... in order to become an organizer of their own art... An artist will experience any action sincerely and will never speak false”.

According to Tereshchenko’s method of collective creation, performers freely interpreted the individual components of the proposed rhythmical scheme; a director-constructor built the entire composition from these individual pieces. The approach was realized in stagings ‘Heaven on Fire’, ‘Carnival’, ‘The Universal Necropolis’ performed by the Central Studio. (Modernism in Kyiv. 2010)

After this brochure, Tereshchenko published some related
articles, but the texts of his artistic declarations were actually removed from the history of the Ukrainian theater. Having adopted the official Soviet art as a creative credo, Tereshchenko tried to make his avant-garde statements be forgotten and was engaged in movie production. During World War II, the director lived in the occupied territory, thus he was ostracized from official orders.

In all, it is a valuable piece of Ukrainian avant-garde in general and a milestone in the establishment of proletarian theater.

ON HOLD

[FORERUNNER OF THE GULAG]

Zhizn’ DOPRa [i.e. DOPR’s Life] #4 1926. Kharkiv: Izd. Tsentral’nogo DOPRa #1, 1926. 59 pp: ill. 35x22,5 cm. In original illustrated wrappers. Spine repaired, tears, some small fragments of covers’ edges, stains and ink marks occasionally.

One of 50 copies. Extremely rare survival of the time, the magazine of a House of Social Forced Labor (DOPR). Covers, texts and illustrations were created by hand and then lithographed on glass. According to its cover, the magazine was produced since 1923.

The imprisonment as a form of criminal punishments was partly eliminated in 1920. Re-education through labor was considered as a progressive method and was soon widespread over the country. Convicted people were divided into two groups: dangerous individuals, completely isolated in special wards, and not dangerous ones, brought up in conditions of socially useful labor. DOPR was a chain of institutions established for forced labor. This one was located on the Kharkiv outskirts. Just like working communes for homeless children, DOPRs had workshops and vegetable gardens. In 1929, the USSR announced a resolution ‘On the Use of Labor of Criminal Prisoners’. The next year all previous re-educational labor institutions were closed and the GULAG system was established.

This curious magazine was produced in a technique steklografia. Despite the paper shortage in the country at the time, the edition came out in a pretty large format but compact layout.

Prose and poetic materials were written by prisoners promoting the DOPR as a well-organized institution with good conditions. Some texts overviewed the everyday life of DOPR. It contained a library, movie
No 22

projector, theatrical and art groups, sports club. It also held educational classes and produced their own periodical. Every cultural activity was described in articles like ‘Provided with Films’ or ‘More about Likbez’. The edition included an announcement of professional courses for fitters, electricians, woodworkers, automobile and motorcycle engineers, agricultural workers. An article ‘The 9th Cell’ provided some statistics about club activities in this DOPR, including a number of books bought for local library, lectures held and chess games played.

The texts were created in different handwriting and were illustrated with drawings, caricatures, designs of theater characters, but also a comic strip and a rebus. The general atmosphere of the magazine was highly positive, so it is interesting to find a drawing of a stabbing murder supplemented one crime case. Another violence was depicted under a story about how Soviet proletariat had overthrown the bourgeoisie. Apart from them, there are nice images of prisoners playing football, a comic strip about a woman going to be a politically active person. The magazine followed the state campaign of women’s liberation and published short notices about a free and deliberate woman in a communist country.

According to various monograms, at least four prisoners took
part in the design. Despite the fact that some drawings demonstrate a low level of art skills, the same people were most likely early Ukrainian tattoo masters who firstly worked with DOPR inmates.

A final article is hardly expected in this kind of periodical because it is a skillfully written review of a performance shown by a Kharkiv Blue Blouse group to prisoners. Differing it from Vsevolod Meyerhold or Boris Glagolin's popular approaches, the author complimented simple props and costumes, impressive tricks that were closer to the mass audience. This article emphasized the fact that the edition was known outside the DOPR itself.

ON HOLD
[EXECUTED UKRAINIAN REVIVAL]


Extremely rare almanac of the literary group ‘Zakhidna Ukraina’ [i.e. Western Ukraine], an organization that operated in 1925-1933. All members of the group were arrested and executed by NKVD for “counter-revolutionary activity”. Reproductions of Soviet artworks were printed on a prevailing part of the edition, supporting the texts. A significant part of the works belonged to representatives of the powerful Ukrainian revival, forced to end in the 1930s.

The edition comprises reproductions of 36 paintings, graphic works and engravings by Soviet artists, including avant-garde masters Illarion Pleshchinskii, Mark Epstein, Andrei Taran, Pavel Golubiatnikov, Viktor Palmov, as well as contemporary Ukrainian artists. Modern art historians regard the 1930s Ukrainian art as the starting point for the phenomenon of Soviet nonconformist art, generally associated with the Khrushchev Thaw. After 1932, along with the abolition of art and literary organizations, the Soviet state began to strengthen an anti-nationalist campaign. Due to the dominance of the peasant topic in Ukrainian works, they were blamed for propaganda of the bourgeois-kulak ideas, nationalism and formalism. A huge amount of Ukrainian artworks was withdrawn from circulation and exhibitions into limited access storages.

The story of this terror may start from the monumental artist Mykhailo Boychuk. Nowadays he is first associated with the executed Ukrainian revival and monumental art. Boychuk himself and most supporters of his principles (Boychukists) were executed in the 1930s. The Soviet authorities would continue to destroy their oeuvre even in the following decades. Artworks by his younger brother Timofii Boychuk (1896-1922, died of unspecified causes) and his wife Sofiya Nalepinska-Boychuk (1884-1937, executed) were published in this collection. The book also includes works by murdered boychukists Ivan Padalka (1894-1937) and Olexander Ruban (1900-1943). Jewish sculptors Josephine Dindo (1902-1953) and her spouse Bernard Kratko (1884-1960) suffered a similar fate. They immigrated and worked in Ukraine since the early
years of the Soviet state, creating impressive sculptures of socialist workers. Both were arrested in 1937 and survived 10-year sentences in the GULAG.

Cover design of this collection was created by Soviet artist Anton Sereda (1890-1961) who was considered a representative of Narbut’s art school. Since 1915, he headed the department of metal arts of the Caucasian Handicraft Committee in Tbilisi. Then Sereda worked and headed the Kharkov School of Printing Art (now the Ukrainian Academy of Printing) and the Kiev Arts Institute. His cover opens this series of reproductions that depict people suffering from the deluge, workers of heavy industry and the peacetime life of peasants, including a Jewish man from an OZET commune.

Texts mostly belonged to West Ukrainian writers. The social and political situation in Galicia and other regions of Western Ukraine after its annexation by Poland underwent specific changes, including suppression of revolutionary literary activity. Some Western Ukrainian writers emigrated after the military conflict with Poland in 1919. In
Kharkov, they formed their own organization in 1925, initially, as a section of a union of peasant writers 'Plow.' 'Zakhidna Ukraina' echoed trends of Soviet Ukrainian literature but developed peculiar features at the same time. In 1926, the group began to operate independently, uniting more than fifty writers and artists from Western Ukraine region. Among them were V. Atamaniuk, D. Zagul, V. Gzhitskii, M. Irchan, M. Kichura, M. Kozoris, O. Shmigelskii, I. Tkachuk and others. Branches of the organization were established in Kiev, Odessa, Dnepropetrovsk, Poltava. The organization was headed by Dmitry Zahul, then by Miroslav Irchan. Its major activity was propaganda of the Soviet rule in Western Ukraine. 'Zakhidna Ukraina' issued collections of works by several writers, as well as editions of individual works. The collection contains 11 literary works by seven society members and four Soviet writers. Together, texts were dedicated to the population of Galicia and Carpatho-Ukraine that were suffering from the war, flood and bureaucracy.

Among the writers is also a person who miraculously survived the Soviet 1930s. The futurist writer and public figure Mykola Bazhan (1904–1983) didn’t join the group, yet his literary activity was regarded as “anti-proletarian” in the 1930s, so he felt his arrest was imminent. In 1937, he translated Shota Rustaveli's epic poem 'The Knight in the Panther's Skin' into Ukrainian that had been favored by I. Stalin. Thanks to this, Bazhan escaped arrest and death.

In 1932, another member of the group, Iurko Nikiforuk (1896-1983) managed to publish a book ‘Zakhidna Ukraina : Materiialy do bibliografii’ listing works on Western Ukraine that was printed on the territory of Soviet Ukraine in 1917-1929. Fleeing Stalin's repressions, Nikiforuk moved from Kiev to Yaroslavl in 1934 and successfully hid there, working in local archives.

Of 11 works this almanac included, the bibliography lists only 3 works by Soviet writers and keep silent about others. Published once in the repressed almanac, this verse of ‘Zakhidna Ukraina’ was soon relegated to oblivion.

ON HOLD

24 [UKRAINIAN AVANT-GARDE]

Blysky. Iliustrirovanyi literaturno-mystetskyi i politychno-gromads'kyi zshitok [i.e. Shines. Illustrated Literary, Art, Politician and Social Magazine]
#3 Odessa: Provesen’, 1929. 56 pp.: ill. 22,5x17,5 cm. In original illustrated wrappers. Spine and front cover restored, some foxing on p.1, otherwise near fine and uncut.

One of 1000 copies. Extremely rare. A little-known and short-lived magazine ‘Blysky’ that flashed in the history of Ukrainian literature by only four issues in 1928-1929. Avant-garde cover design by artist Evgenii Verbytskii (1895-?) features a digit 3 stylized as a lightening.

The editorial board consisted of Vladimir Elin, Vladimir Gadzinskii, Arkadii Barsht, Vasili Mykoliuk and Lev Selivanov. One of them, writer Vladimir Gadzinskii (1888-1932) was known as a member of an avant-garde Ukrainian literary group ‘Selo i misto’ (1924-1927) that published a magazine ‘NeoLEF’ and group ‘Zakhidna Ukraina’. He experimented with the use of new industrial words and meanings in poetry - «rebellious cast iron», «pegasus on a tractor» - and died in

Worldcat doesn’t track this edition.
unclear circumstances in 1932.

Among authors are executed poets Evgenii Pluzhnik and Kesar Andriichuk, posthumously blamed for “bourgeois nationalism” Vasyl Ellan-Blakytny, literary critic Vedmitskii and poet Stepan Kryzhanivsky - it was his debut. The issue includes a wartime illustration by German avant-garde artist Heinrich Vogeler who sympathized with the socialist construction in the Soviet Union and visited it several times, as well as caricatures by Soviet artist V. Dukovich.

Apart from verses and prose pieces, the issue contains reviews on a magazine ‘Zakhidna Ukraina’ and ‘Bulletin Avantgardu’, both printed in 1928.

ON HOLD

[UKRAINIAN WEST VS EAST]

Galyts'ka ta bukovyns'ka poeziia XX viku [i.e. Galician and Bukovinian Poetry of the 20th Century]. Kharkiv: Knygospilka, 1930. LXX, 184 pp. 18,5x13,5 cm. In contemporary cardboards; original covers with constructivist design glued above. Rubbed, some tears of inner edge of the title page, last page of the table of contents lost, otherwise good and clean.

One of 4000 copies. Very rare collection of Ukrainian poetry of Galicia and Bukovina and its analyses by East Ukrainian (socialist) critic. Most likely, the edition was banned in the USSR.

The historical region Galicia was annexed by Kievan Rus in the 10th century turning into the Kingdom of Galicia-Volhynia by the 12th century. It was a strategically important and large territory. This principality pursued an active international policy in Eastern and Central Europe and then became a contested ground between European countries for a long time. Bukovina had a similar history being a subject of disputes between different countries. Almost half of the population was represented by Ukrainians. In the late 19th century, the development of Ukrainian culture in these lands arose. A network of Ukrainian educational institutions was built - and closed in the 1920s due to programs of Romanization. At the same time, East Galicia considered itself the West Ukrainian People’s Republic for nine months. In the 1920s, East and West Ukraines had separate territories and parallel cultures with different economics.

The collection includes poems by 15 representatives of “old,
young and youngest generations”. Their poetry was examined by Ukrainian literary historian Boris Iakubskii (1889-1944). His academic activity saw its heyday in the 1920s when he prolifically worked as a literary theorist and researcher of T. Shevchenko’s works. He worked as a newspaper editor in the occupied Kiev in the 1940s, later was arrested by Soviet authorities and died in a prison.

Iakubskii started from B. Lepkyi and P. Karmanskii, as poets who published works during the rise of Ukrainian culture and then shifted to younger generations. Sharpest criticism fell on Stepan Semchuk (1899-1984) and Olexander Mokh (pseud. Orest Petriichuk; 1900-1975). Each of them published one collection of poems in 1924. Iakubskii only casually wrote about them, noting that he brought their poems into the anthology only in order to show “how contemporary Galician poetry came down”. Mokh actually published the only book of his poems and then became a literary critic, but Semchuk kept up this activity. He released 9 more books of poems. Both emigrated to Canada and contributed to literature of the local diaspora.

This particular edition covered Galician and Bukovinian poetry published in the first 25 years of the 20th century, included short biographies and/or bibliographies.

Among the poets listed, five persons were executed by Soviet authorities through NKVD itself or GULAG camps in 1938-1941. Ostap Lutski (1883-1941), Frants Kokovski (1885-1940), Meletii Kichura (1881-1938) and Vasil Bobinsky (1898-1938) were murdered. Yuri Shkumeliak (1895-1965) survived a 10-year sentence in camp and was rehabilitated.

ON HOLD

One of 6100 copies. Extremely rare.

Constructivist cover design features drawing of grandiose Derzhprom construction (1928), the first high-rise reinforced concrete building in Ukraine and one of the most iconic examples of Kharkiv constructivist architecture. An image of Derzhprom was printed on the title page as well.

This edition is the great evidence of Kharkiv life in the first five-year plan and a highly valuable source on the development of Soviet Ukraine. The directory contains numerous advertisements of shops and factories, museums, retail products, mechanisms, magazines and even industrial exhibitions. Among them is one small but curious advertisement of electric lifts for workers - they were slowly spread during industrialization. The advertisements were placed on separate leaves, as well as alongside the lower edge of text pages. One of such small ads promoting subscription on a cheap fiction series 'Novels and Stories'.

Every section opens with a constructivist half-title featuring a small photograph of an exemplary building of this section. Kharkiv was a capital city until 1934 and advanced architecture was actively built there. Half-titles depict Traktorobud, Kharchosmak club, Newspaper and Book Publishing complex, Berezil Theater, DEZ factory, etc. The constructivist project of the Kharchosmak workers' club was designed by architect Alexander Linetskii (1884-1953) and was built in 1928-1930. Most of the time the whole building was occupied for theatrical performances, amateur and professional. Its original appearance was lost after the reconstruction in 1974-1976.

The directory includes diverse information that mirrors needs and opportunities of Kharkiv dwellers in the early 1930s. A section of the publishing business lists addresses of writers, composers, artists or mentioned an organization which a person worked in. The latter meant that people lived in corporate dormitories of those organizations.
In the 1920s Kharkiv remained one of the educational centers of Ukraine. The edition lists all contemporary scientific institutions, rabfaks, courses of distance education. Interestingly, after Kiev was stated the capital city and the party administrative organizations were transferred there, some universities were moved as well. Most likely, a similar situation was about large industrial and trade organizations located in Kharkiv and listed in this edition.

Lots of streets and squares changed their names that time. All new names were listed in the last section and were also indicated in the folding plan (43,5x37 cm) along with routes of Kharkiv trams.
South Russian city Armavir twice became the scene of wartime actions: in August 1942 and in January 1943. About six months the city was occupied by Nazis. It was of interest because Armavir was a kind of a gateway to the oil-bearing regions of Maykop and the Black Sea coast of the North Caucasus. Some Southern territories of Russia were liberated with the help of foreign military units, so this book might have belonged to a French officer.

First and only edition. One of 5600 copies. In French.

Very rare and notable wartime edition about Kharkov in World War II. The book was printed in September 1943, after a victory in the Fourth Battle of Kharkov [the Belgorod-Kharkov operation].

Book design referred to both a strategic Soviet success and significant losses. The back cover features two bird’s eye views. The upper photograph depicts the well-known Derzhprom building after Nazis had blown it up. Constructed in 1928, Derzhprom became the first reinforced concrete skyscraper in the USSR and one of the key constructivist buildings in Ukraine as well. After the attack, only its walls remained. The lower picture shows the Tractorobud (Tractor Plant) territory where most buildings had been destroyed and only the main structure remained in some state. The reconstruction of the plant began almost immediately in fall 1943.

This collection of materials were devoted to the Belgorod-Kharkov operation and its role in the war chronicle. As the final stage of the Battle of Kursk, it was the most triumphal Soviet offensive in 1943. The book included 5 essays, photographs of soldiers during an attack and after the victory, generals in charge of the operation, the liberated population walking through the city.

Similar pictures were printed on the front cover: vehicles with leisured soldiers and celebration salutes above the river.

Promoting the victory, Foreign Languages Publishing House published such editions in English, French and German at the same time.

ON HOLD

Legendary rarity. No paper copies located in Worldcat.

In Mandelstam’s lifetime bibliography children’s books occupy substantial space: of 9 lifetime poetry books that Osip Emilievich was able to produce, before he was banned by Soviet censorship indefinitely, four are the books of poetry for children.

All four of them are printed in 1925 (‘Primus’ is the one with the smallest print run of all) - the time when Mandelstams moved to Leningrad in the new flat. At the time in both Moscow and Leningrad the chromolithographic children’s book publishing started to gain its momentum: the best artist from right and left spectrums of the art field were trying their methods designing books for children. With the constructivist artists being very active in this particular field, claiming that the Soviet book for newborn citizens of the USSR should be as applied as possible, the whole field of book publishing for the children became also an artistic battleground, where different ideas clashed.

Mstislav Dobuzhinskiy (1875-1957), the prominent member of Mir Iskusstva group, represents less radical camp on this battlefield and he has managed to create the extremely popular images for one of the most iconic children’s books of the 1920s - as it concentrates on the object of primus (oil stove), that became the required attribute in the usual Soviet household. Mikhail Bulgakov has famously lifted the concept of primus to another level in ‘Master and Margarita’, making it almost into one of the characters of the narrative.

Later in the 1930s accused of being an attribute of the ‘everyday slavery’ [bytovoe rabstvo], primus didn’t have that connotation in the 1920s and were basking in the mushed deserved glory being the
symbol of the home comfort for thousands of habitants of Soviet cities and towns.

Dobuzhinskiy put his artist’s monogram on the cover of the book on the base of the primus, almost as a reminder to us, that not only the leftist artists left the mark in the creation of Soviet children’s books of 1920s. Dobuzhinskiy immigrated to Europe the same year and has spent his whole life in Riga, Paris and later New York where he died in 1957.
Чтобы вылечить и вымыть.
Старый примус золотой,
У него головку свинут
И назвал его водой.
Мешая, доктор примусный,
Примус вылечит бедной.
Борит свои травами
Чистит тонкой иглой.

Опять люблю я белье,
С белой рубашкой дружу;
Как пошлюсь на нее—
Голову, ухажу, сколько:
— Если бы я знал, как мне
Более стоять на себе!

Курица-красненька прыгает и скачет вниз;
— Дайте нам хоть перышко, на радостях: куда!
— Вот еще!
Куда вы тут?
Позащитец: куда вам? —
Мы вам не товарищи: ведомы: куда!
The co-author of this book - Osip Mandelstam (1891-1938), stayed in the USSR and faced a different fate: after the anti-Stalin poem written in 1933 he was arrested, exiled and then sent to the Far East, where he died in the transit prison in 1938.

$14,500

[DER EMES IN PUBLISHING CHILDREN’S BOOKS]

Zabaikalskii, V. *Malen’kie krasnoarmeitsy* [i.e. *Little Red Army Soldiers*]. Moscow: Molodaia gvardiia: Der Emes, 1930. 112 pp.: ill. 18x13 cm. In original illustrated wrappers. Minor tears of the spine, otherwise near fine.

First and only edition. One of 10 100 copies.

The good evidence of the fact that an Yiddish printing shop ‘Der Emes’ was involved in publishing official orders of Russian printed materials as well. For instance, this children’s book promoted re-education of street children by the Red Army.

By the mid-1920s, the Soviet state was forced to realize that its resources for orphanages were inadequate, that it lacked the capacity to raise and educate the USSR’s stray children. The Soviet state accepted different solutions to decrease a huge number of orphans and homeless children. Labor communes were established, night shelters were used and foster care by private families was promoted. This book told about an input of the Red Army which partially carried out a mission of social upbringing. In 1928-1929, some Leningrad military units “adopted” 2000 children from orphanages who studied to perform musical duties for the armed forces and joined local workshops.

An unknown artist was attracted to design the book, but the covers feature an interesting two-color artwork that resembles futurist editions of the 1910s, thanks to contrasting and naive mixture of green and red images. Inside, small drawings of street children were spread all over the double title page and laconic half-page illustrations were printed in the text.

In 1931, Minsk department of Tsentrizdat (The central publishing house of the peoples of USSR) issued an Yiddish edition of this book. It included the same illustrations but didn’t credit the artist as well.

ON HOLD
Ivensen, M. Nas mnogo [i.e. We Are Many]. Moscow: Molodaia gvardiia, 1932. 16 p.: ill. 16x13 cm. In original illustrated wrappers. Small tear of spine, otherwise near fine.

First and only edition. Very rare.

First book of poetry by Jewish children’s author Margarita Ivensen (1903 – 1977). The work promoted an idea that one child could do little, but together children were even able to stop the street traffic that seemed to be never-ending.

Laconic manner of this book resembles techniques of A. Deineka, N. Kupreianov, K. Kuznetsov. At the same time, it looks quite common to early Soviet children’s books. Some images were just outlined, while colored patches were used for the rest of them. Horses, trams, automobiles are moving in lines - they are depicted without background and often diagonally across a page. Dynamic, innovative perspectives and angles in contemporary photography were much easier applied to book illustration. In many editions, illustrations dominated the text and
occupied as much space as possible.

The children’s book illustrator Andrei Brei (1902-1979) created paintings and graphic works, book designs, lithographs and linocuts. He studied at State Free Art Workshops under P. Konchalovskii and S. Maliutin, at VKhUTEMAS under V. Favorskii, P. Pavlinov and N. Kupreianov. He contributed to editions of publishing houses 'Molodaia gvardiia', Detsgiz, 'Detskii mir' for more than 50 years. Among 200 books designed by him are 'Whom Shall I Be’ (1936) by V. Mayakovsky, 'A Little Book about Four Colours' (1935) by N. Sakonskaya. Since 1938 Brei had been engaged in production of children's filmstrips being the oldest creator of them in the USSR.

31

[TO CHILDREN ABOUT CONQUEST OF THE AIR]

Engel’, R. Veter: Kniga zagadok [i.e. The Wind: A Book of Riddles]. Moscow: Molodaia gvardiia, 1932. 16 pp.: ill. 18x13 cm. In original illustrated wrappers. Tiny corner of front cover lost, otherwise near fine.

First and only edition. Very rare.

The book of riddles by Jewish children’s author Rachel Engel’ (1900-1944) gathered ideas of world exploration, speed and technical progress. Every object listed is wind-driven or closely related to it: hasty airplanes that were completely made of Soviet details by 1932; large-scale airships, the construction of which began in the 1930s again, thanks to needs of Soviet Arctic expeditions. There is a high-altitude balloon although the country had no one by 1932. The Soviet Union was just preparing to launch the USSR-1 that lifted off in 1933. It is also interesting that a wall-mounted air conditioning unit was drawn next to a window with a view to the Kremlin. Up to 1955, home air conditioning was considered a bourgeois luxury. In 1940, a magazine ‘Heating and Ventilation’ published an article on this topic and was severely criticized.

The book included more simple and common objects as well: a paper windmill, colorful
balloons, toy sailboat, etc. A weathercock was described in a very Soviet way "It prepares bulletins about what kind of winds have flown to us".

The book was designed by Dmitrii Melnikov (1889-1966), known as a book illustrator and poster designer. He started to draw caricatures on public figures during his study at Moscow School of Painting, Sculpture and Architecture in the 1910s. He published drawings, as well as articles on art, in magazines 'Teatr i Rampa', 'Novyi Satirikon', 'Tvorchestvo'. In the 1930s, he made caricatures of masters of political caricatures Deni, Cheremnykh, Moor. Just like them, he designed propaganda posters and collaborated with the Soviet press.
Marshak, S. *Voina s Dneprom* [i.e. *War with the Dnieper River*]. Leningrad: Detgiz, 1935. [20] pp.: ill. 22,5x17 cm. In original illustrated wrappers. Slightly rubbed, small tears of the spine, stains occasionally, otherwise very good.

Third edition. Rare. Lithographic illustrations were created by Grigorii Sheviakov (1905-1982) who became the main artist of this poem. Premiered in 1931 with illustrations by G. Bibikov, ‘War with the Dnieper River’ changed its designer soon after that. The second edition came out in 1933 with colorful watercolor drawings by Leningrad VKhUTEIN graduate Grigorii Sheviakov. The front cover indicated a handwritten signature of the artist. In two years, Sheviakov showed up with the new design of Marshak’s poem that was produced in another technique and with other accents. The fourth edition was published with his illustrations as well. This principle to “reconstruct children’s book” every time in a different way was mainly caused by rapid changes of official art styles, censor’s demands and trends in the creation of literature for young communists. Thus, popular Marshak’s stories were reprinted with various illustrations throughout the Soviet period.

*Worldcat shows copies in Princeton, Southern Mississippi Universities, Art Institute in Chicago and Richmond Public Library.*
The agitprop poem was devoted to one of the giants of Soviet industrialization, Dnieper Hydroelectric Station. Established authority and formed the country, Soviet proletariat subordinated nature for the further development. Various editions glorified the dam, but Samuel Marshak (1887-1964) made a simple and catchy story for children.

Aiming to create poems similar to slogans of socialist competition in the 1930s, Marshak had published two poems for the youngest readers: ‘Competition Board’ and ‘War with the Dnieper River’. Both were printed in 1931 and depicted new phenomena charged with the revolutionary spirit of workers. The second one became more fortunate, relating to the construction of the triumphal project.

The verse was printed as narrow columns on rectos only while all rest space was filled by illustrations.

ON HOLD

[PU SHK IN YIDDI SH]

Pushkin, A.S. A mayse vegn dem Tsar Soltan = Skazka o tsare Saltane [i.e. The Tale of Tsar Saltan]. Moscow: Der Emes, 1937. 52 pp.: ill. 21x14 cm. In original illustrated wrappers, Yiddish and Russian titled on the front and back covers. Very good. Small tears of the wrappers, pale stains on some margins, previous owner’s bookplate on the recto of the front cover.


According to the 1897 census, 97% of the Jews of the Russian Empire called Yiddish their native tongue, after the revolution it was the official language of the “Jewish working masses” and was recognized as the language of general education and office work in the Soviet republics. In the 1920s-1930s, Soviet authorities made efforts to encourage «Soviet proletarian culture» in Yiddish as a countermeasure against the traditional Jewish «bourgeoisie» or «shtetl» culture.

Pushkin’s works were first translated into Hebrew in 1847 and had been actively adapted into both Jewish languages since the late 19th century. Still the prevailing number of simulations of Russian classics in Yiddish editions occurred in the early years of the Soviet Union. In 1918, the poem ‘Poltava’ was translated by A.I. Grodzenskii (1891-1941) to Yiddish and the next year he published ‘Eugene Onegin’
in Yiddish as well. Soon all Pushkin’s major works were adapted into Yiddish by Soviet translators and kept publishing until 1940. In 1948-1953, anti-semitism became a state policy and was preserved in some aspects even later. Since 1940, Pushkin’s works weren’t published in Yiddish in the USSR, excluding one little edition of ‘The Captain’s Daughter’ printed at the place of the former Berdichev ghetto in 1957.

This children’s book was printed by ‘Der Emes’ in memory of the 100th anniversary of the poet’s death. This Soviet publishing house operated in Moscow from the early 1920s till 1948. The main focus was on fiction in Yiddish and translations into this language. After its shutdown, the director, chief editor and a few other employees of ‘Der Emes’ were arrested.

$350
[PROPAGANDA OF THE HOLOCAUST IN OCCUPIED LATVIA]


Second enlarged edition. One of 10 000 copies. Extremely rare with no copies in Worldcat.

A wartime edition printed on the territory of the occupied Latvia that set the local population against both Jews and Bolsheviks.

Latvia became a part of Nazi’s Reichskommissariat Ostland in July 1941 and the German command created local volunteer units intended to fight against Jewish people, as well as Soviet partisans. They partially became a target due to the military occupation of the Baltic states by the Soviet Union two years earlier.

Since the date of the occupation, the daily newspaper ‘Tēvija’ came out promoting Nazi ideology and fixing the chronicle of the anti-semitic campaign. Ernests Kreišmanis, Arturs Kroders, Andrejs Rudzis, Pauls Kovaļevskis, Jānis Vītols were positioned as publishers and editors of this periodical in turns while the publication was under the control of the Nazi party. Its circulation was about 280,000 copies and almost every issue contained extremely anti-semitic and Russophobic articles and pamphlets. Among printed materials of ‘Tēvija’ propaganda was this book by writer Oļģerts Liepiņš (1906-1983) under pseudonym L. Kalnietis.

The book promoted the text of the most notorious document ‘The Protocols of the Elders of Zion’ in Latvian - but represented it in connection with the Soviet occupation in September 1939 - June 1941. “The experience of the Bolshevik year unequivocally introduced every Latvian to the essence of Jewry”, - the author wrote and proved further that most Bolshevik leaders were Jews. It doubled the rejection of the
Soviet rule and made people turn to Nazi “liberators”.

The edition opens with a quote by Adolf Hitler and goes on with the foreword where the professor Jēkaba Vītola urged Latvians to a ruthless struggle against Jewish people and Masonry. As exemplary, the activity of Gustavs Celmiņš was mentioned. In 1932, Celmiņš founded the Latvian nationalist group Ugunskrusts and later the Perkonkrusts. He advocated a radical re-organization of society and was exiled from Latvia in 1937-1941. Returned with Nazis, he actively participated in the anti-semitic campaign.

Illustrations of this book feature both related to the Protocols figures and well-known Jewish people: Sergius Nilus, Maurice Joly, Ahad Ha’am, Theodor Herzl, Karl Marx, Bolshevik leaders and their facsimile signatures, as well as Jewish workers greeting Red Army soldiers and socialist demonstrations in 1940. Apart from them, the book included a Jewish caricature of Nicolas II as a sacrificial rooster printed on a New Year postcard and a symbolic map showing stages of the expansion of the Jewish power throughout Europe and indicating cities in Russian.

$950
35 [WARTIME EDITION OF SONG OF THE SONGS]

Sholem Aleichem. Pesn’ pesnei [i.e. The Song of the Songs] / with afterword by R. Rubina. Moscow: Der Emes, 1944. 64 pp.: ill. 20x12 cm. Original publisher’s cardboard binding with the portrait of the author on the front cover. Covers rubbed, with small tears. Otherwise very good. The wartime edition of Sholem Aleichem’s (1859-1916) classical short stories. According to Russian National Library, 'Der Emes' has produced more than 100 editions in 1941-1945 in both Yiddish and Russian and their typography has stayed in Moscow as well. This one came out in March of 1944. Sholem Aleichem has remained the most popular author to print by this publishing house. $150

36 [TREBLINKA CAMP]

Grossman, V. Treblinker genem = Treblinskii ad [i.e. The Treblinka Hell]. Moscow: Der Emes, 1945. 88 pp.: ill. 14x10,5 cm. In original illustrated wrappers. Small fragments of spine and blank leaves lost, some tears, creases and soiling, otherwise very good. First separate edition. One of 15 000 copies. Translated to Yiddish by B. Kotik.
One of the earliest Soviet works about Holocaust. A wartime book that was printed a month before the Nazi’s military surrender.

Treblinka extermination camp was built and operated by Nazis in occupied Poland in 1942-1943. Apart from the Auschwitz camp, there was no place with more Jewish people tortured and murdered. Nazi’s Treblinka was divided into two parts: forced-labor camp Treblinka I for Polish prisoners and extermination camp Treblinka II. Only a small number of Jews survived this camp (after escaping in 1943).

The writer Vasilii (Iosif) Grossman (1905-1964) was one of the correspondents who were the first to estimate the number of people killed at Treblinka. In 1941, he was engaged as a war correspondent and wrote witness accounts from the frontlines of the battles of Moscow, Stalingrad, Kursk and Berlin. Meanwhile, his native town Berdichev in Ukraine was occupied by Nazis in 1941-1944 and most Jewish people were killed in the ghetto, including the writer’s mother.

In summer 1944, Soviet forces entered Poland. Grossman was entrusted to describe what had happened in Treblinka and how this place looked like after Nazis covered their tracks. In contrast to the observation of the Majdanek camp by another Soviet reporter K. Simonov, Treblinka was completely destroyed by Nazis and Grossman’s work was highly significant. ‘The Treblinka Hell’ first published in ‘Znamia’ magazine in fall 1944. It was written quickly and on the spot, preserving evidence for future generations. The separate edition in Russian was printed in May 1945 thus the separate edition with the Yiddish translation had come out a month earlier. The text of this book is supplemented with four full-page photographs of Grossman’s impressions: a road to the camp, electric fences, broken dishes, jars and pots - all that was left from the camp.

The original version of ‘The Treblinka Hell’ was revised by Grossman in 1958 thus the final version was prepared in parallel with his novel ‘Life
and Fate’. While Grossman was never arrested by the Soviet authorities, ‘Life and Fate’ and ‘Forever Flowing’ were censored. After the war, Grossman and Ilya Ehrenburg compiled ‘The Black Book’, a collection of testimonies and documents about the massacre of Jews by the Nazis in the occupied territories of the USSR and Poland. ‘The Black Book’ was published in English in 1947 in New York while the Soviet edition never appeared. The set was scattered in 1948 because the ideology required not to single out any nationality of the entire Soviet population that suffered during the war.

$1,500

[THE GREATEST POET OF THE HOLOCAUST]

Sutzkever, A. *Fun Vilner geto = Vilenskoe Getto* [i.e. *From Vilnius Ghetto*]. Moscow: Der Emes, 1946. 256 pp.: ill. 20x14 cm. In original cardboards. Good, covers rubbed and chipped, tear of the spine, stains occasionally. One of 10 000 copies.

The laconic design of the book was created by Soviet artist Hersh Inger (1910-1995). In 1926-1930 he studied under Marc Epstein at the Kiev Art and Industrial School and thanks to him absorbed ideas of the Kultur-Lige. Until the 1930s he worked in the Cubist manner. During wartime, the artist lived in evacuation and produced some series of artworks about the Holocaust. In 1944, Inger had come back to Moscow where met Sutzkever.

Memoirs of Vilnius ghetto were written down in 1944 by outstanding Yiddish poet and former prisoner of this ghetto, Avraham Sutzkever (1913-2010) soon after he moved to Moscow.

The Vilna ghetto existed from September 6, 1941 to September 23, 1943. Out of 38 thousand prisoners, about 2 thousand people survived. Sutzkever and his family were captured into the ghetto and his newborn son was murdered. Continuing to write in the Vilna ghetto, he became one of the organizers of local cultural life and one of the leaders of the Jewish Resistance. He was an active member of the Fareynikte Partizaner Organizatsye and fled together with them to the Soviet partisans in the forest. Sutzkever’s poems, written in the ghetto, were widely known among the Jewish partisans of Lithuania and inspired them to fight. At the request of Ehrenburg, Sutzkever and his wife were taken from a partisan base to Moscow by a special military aircraft in
1944. In Moscow, he got acquainted with Soviet Jewish public figures, talked about the Holocaust through radio broadcasts and at literary evenings, wrote the book of memoirs. As a witness, he participated in the Nuremberg trials and became known worldwide. In 1947, Sutzkever emigrated to Mandatory Israel and was engaged in military actions.

The book is richly illustrated with photographs of the ghetto (destroyed buildings, a barricade, a gate of the Vilna ghetto) and dwellers, among them is a portrait of artist Samuel Bak at age 6 years old whose family was being kept in the ghetto. The edition presented photographs of Jewish resistance fighters, including a group picture of the Fareynikte Partizaner Organizatsye and a portrait of Sutzkever with a machine gun. During the Vilnius occupation, a bulletin of the secret radio station and illegal anti-fascist ephemera were spread. They and other periodicals are featured as well.

The Russian translation of the memoirs was published only in 2008.

$950
**Smolar, H. Mstimeli getto** [i.e. *The Avengers of the Ghetto*]. Moscow: Der Emes, 1947. 128 pp: ill. 20,5x14 cm. In original illustrated wrappers. Some soiling of the spine, otherwise near fine.

The Russian edition of wartime memoirs ‘Fun Minsker geto’ by Hersh Smolar who was one of the leading members of the resistance in the Minsk ghetto and a commander of a partisan group operating in Belorussian forests.

The Minsk ghetto existed from July 1941 to October 1943, being the largest in the occupied territory of the Soviet Union. Headed by Isay Kazints, Mikhail Gebelev, Hersh Smolar and Matvey Pruslin, 22 underground groups with over 300 members were formed in the early months of the ghetto.

Polish and Soviet Yiddish writer Hersh Smolar (1905–1993) was involved in revolutionary activities from childhood. In 1918-1920 he became a leader of the local branch of the Jewish Socialist Youth Association. During the 1920 Polish-Soviet War, Smolar belonged to a revolutionary committee that had formed in Zambrow when the Red Army had occupied the town. Smolar fled to Soviet Russia in 1921, initially living in Kiev. He moved to Moscow two years later, after being admitted to the Yiddish department at the Communist University for the Peoples of the West. He helped to edit a newspaper ‘Yunge gvardye’ [Young Guard], then a Yiddish journal ‘Mayrevnik’. Smolar served as a Comintern agent in Poland from 1928 to 1939 - twice arrested, he spent six years in prison. After World War II began, he fled to Bialystok, where he gained prominence among refugee Polish Yiddish writers and as editor of the Communist newspaper ‘Byalistoker shtern’ [Byalistok Star]. Smolar did not manage to evacuate when Nazis attacked the Soviet Union in 1941 and was imprisoned in the Minsk ghetto (Yivo Encyclopedia of Jews
Smolar’s memoirs ‘Fun Minsker geto’ were written about partisans and came out in Yiddish in 1946. The translation to Russian was undertaken by writer and poet Mikhail Shambadal (1891-1964) well-known for adaptations of Sholem Aleichem’s works to Russian. In the 1940s, he worked in the Jewish Anti-Fascist Committee and contributed to periodicals ‘Eynikayt’ and ‘Der Emes’.

The Russian edition is illustrated with portraits of partisans who were able to escape from the Minsk ghetto and those of the rebels who had been executed by Nazis: M. Pruslin, M. Gebelev and Nina Lis.

$950

[THE FATE OF JEWISH PEOPLE THROUGH MEER AXELROD’S SKETCHES AND PAINTINGS]

Kvitko, L. Gezang fun mayn gemiṭ: 1941-1946 = Pesn’ moei dushi [i.e. Song of My Spirit]. Moscow: Der Emes, 1947. 200 pp., 6 ills. 20,5x13,5 cm. In original full-cloth with lettering and decoration on front cover and spine. Some stains, otherwise very good and clean.


Most likely the copy belonged to Yitzchak (Itzik) Kipnis (1896-1974), author of children’s stories, Yiddish poet and Jewish-Ukrainian translator. In 1948, he was arrested and sent to a labor camp in Siberia and was released only in 1955. Kipnis was allowed to return to Ukraine, but it was forbidden to settle in Kiev until the early 1960s. In particular, the signature on the front flyleaf dated 1961.

The book contains 6 reproductions of paintings on separate leaves, a vignette on the title page, head- and tailpieces designed by Soviet Belarusian artist Meer Axelrod (1902-1970), a well-known representative of the Jewish Renaissance in the early 20th century, a part of the Russian avant-garde that studied and artistically understood Jewish customs and traditional lifestyle.

Beginning with film posters in Minsk, the artist then moved to Moscow, studied at VKHUTEMAS and joined the Four Arts society. In 1930-1931, he experienced an indelible impression visiting the Crimean kolkhoz Voyo Nova where some Palestinian families settled during the Soviet campaign of the establishment of Jewish agricultural colonies. Observation of the commune had a strong influence on his further
creativity. After 1932, Axelrod suffered heavy criticism for formalism and turned to book illustration and design of GOSET performances. Being in evacuation in Alma-Ata with a cast of Eisenstein’s ‘Ivan the Terrible’, Axelrod met Jewish refugees from Poland and the occupied regions of the Soviet Union who told him early details of Holocaust. The artist transferred scenes of disasters, that he saw in his imagination, to paper and canvas, and this is how his largest series “The Nazi Occupation” appeared. Overall, he left a great heritage of more than six thousand paintings and graphic works.

In this particular edition, some illustrations depict the peaceful period of Jewish life in the 1930s. No fear and anxiety are in a picture where a family is celebrating the health of newborn babies. The rest of them reflected troubled times and the Jewish culture that was nearly swept away and destroyed by the war. Among them are a mother holding a lifeless child in her arms and children next to a breathless body of a woman.

The edition included wartime poetry by Yiddish writer Lev Kvitko (1890-1952), executed together with other members of the Jewish Anti-Fascist Committee (JAC) in 1952. During World War II, Kvitko edited a newspaper “Eynikayt”, anthology “Heymland” (1947–48). His poetry collections “Fayer af di sonim” (1941) and others urged readers to fight against the Nazis. This collection of 1941-1946 poems was first published in Yiddish, then Russian translation came out in 1956.

$950
Golinkin, M. *Evreiskiy teatr v Palestine* [i.e. *The Hebrew theater in Palestine*]. Odessa: Kinaret, [1920s]. Printed wrappers, the spine is restored. Otherwise very good.

A completely unrecorded brochure by the pioneer of Jewish opera inscribed by him to Fyodor Chaliapin on the front wrapper: “To Fiodor Ivanovich Chaliapin from devoted M. Golinkin”.

Mordekhai Golinkin (1885-1963) is considered the first one who started to direct operas in Hebrew. In his childhood in Odessa he was a member of the chorus in the local synagogue, after that he has studied in the conservatory in Warsaw. In 1896-1911 he directed different operas in Kiev, Kharkiv, Tiflis, Kazan, Saratov and in 1911 he met Chaliapin during his spell in Saint Petersburg. Chaliapin has asked Mariinsky theater to accept Golinkin as a director there, but his request was denied because of Golinkin’s faith. In 1917 Golinkin has published an article ‘The Temple of Art in Eretz Yisrael’ where he has stated that it’s impossible to imagine the rebirth of the land of Israel without the national art, including the opera sang in Hebrew. He has formed the Jewish chamber ensemble “Zimra” that was performing all over Russia. Chaliapin was a great supporter of Golinkin’s ideas and has performed Hatikvah together with the ensemble.

Soon after the revolution Golinkin was offered the post of the main conductor at Mariinsky but he declined and moved to Odessa where he decided to wait for the opportunity to go to Israel. That opportunity came in 1923 and he moved to Tel-Aviv. He started his own opera which performed ‘Traviata’ in Hebrew in Tel-Aviv in September of 1923. Later he has conducted operas in Tel-Aviv, Haifa, Jerusalem and found ‘The Israeli Opera company’. In 1928 he has seen Chaliapin again in New York and Chaliapin asked him to come to Paris and become the head of the Russian Opera in Paris, but Golinkin has turned that offer down.
Many of Golinkin’s efforts were abrupt because of the lack of money for the projects, but he kept on performing through the 1930s and the 1940s. In 1940 he had conducted the opera ‘La Juive’ by Jacques-François-Fromental-Élie Halévy.

Golinkin also has been responsible for creating the first Israeli Symphonic Orchestra in 1923.

His 1927 book ‘The Temple of the Arts’ became the classical for the development of the arts in Israel.

SOLD

[A PRAISE TO ‘A WELL-KNOWN JEWISH BOURGEOIS NATIONALIST’]

Zagorskiy, M. Mikhoels. Moscow; Leningrad: Izdatel’stvo Kinopechat’, 1927. 32 pp.: ill. 17.9x13.3 cm. In original illustrated publisher’s wrappers. The spine is slightly rubbed. Soviet bookshop stamp on the recto of the rear wrapper. Otherwise near fine.

Scarce. First edition. One of 5,000 copies. Art-nouveau style wrapper design with Mikhoel’s portrait by the celebrated Soviet graphic artist and book designer Mikhail Getmanskiy (1900–1955?). Mikhail worked in various publishing houses (Krug, Gosizdat, OGIZ, Degtiz) and was a staff artist of the magazine Tsirk i estrada [i.e. Circus and Entertainment]. The author and designer of the brochure Matematicheskiye attraktsiony [i.e. Mathematical Attractions] (1928) that reveals some secrets of fast counting.

Worldcat shows copies of the edition in Harvard Library, Library of Congress, the University of Chicago, University of North Carolina at Chapel Hill, University of Kansas, and University of Texas Libraries.
An interesting edition dedicated to one of the most prominent Soviet Jewish actors Solomon Mikhoels.

Written by the Soviet art critic and playwright Mikhail Zagorskiy (1885-1951), this book traces the life and creative path of the Jewish theatre and cinema actor, director of the Moscow State Jewish Theatre Solomon Mikhoels. The leader of the Jewish community was allegedly assassinated by the order of Stalin during the Soviet anti-Semitic campaign of the 1940s.

After dropping out from the law faculty of Petrograd University in 1918, Mikhoels joined Alexander Granovsky’s Jewish Theater Workshop, which was transformed into the Moscow State Jewish Theatre in 1925. In the mid-1920s, the Soviet Union was implementing the policy on nationalities that encouraged Jews, among others, to pursue their own culture under the aegis of the Soviet State. Against this background, Mikhoels, who played numerous roles in the theater (Puteshestviye Veniamina III [i.e. The Travel of Benjamin III] directed by Alexander Granovsky and designed by Robert Falk in 1927; Noch’ na starom rynke [i.e. Night at Old Market] directed by Alexander Granovsky and designed by Robert Falk in 1925; Agenty [i.e. Agents] directed by Alexander Granovsky and designed by Marc Chagall in 1921; Koldun’ya [i.e. Whitch] directed by Alexander Granovsky and designed by Isaak Rabinovich in 1922, etc.), quickly became one of the most beloved
Soviet actors, although not for long.

In 1928, a year after this book came out, Solomon was appointed the role of the artistic director of the theatre, which he held up until his death. During World War II, Mikhoels was actively involved in the fight against fascism, becoming the first chairman of the Jewish Anti-Fascist Committee. Mikhoels’ political and theatrical activity was cut short in 1948, when the director, together with the theatre critic Golubov-Potapov, died in a car accident in Minsk. Nevertheless, some authors claim that his death was staged on Stalin’s personal orders, and ‘disguised as a hit-and-run car accident’. Mikhoels was posthumously accused of a conspiracy to assassinate Soviet leaders (The Doctors’ Plot) and christened as a ‘well-known Jewish bourgeois nationalist’.

The present edition serves as a rare survival of the time as books about Mikhoels were withdrawn from libraries and destroyed during the Soviet anti-Semitic campaign.

The publication consists of 6 chapters: Childhood and Adolescence, In Granovsky’s Studio, First Plays in Moscow, On the Big Stage, Movie Jewish Happiness, and Summary. The author traces Mikhoels’ life from the early years through 1925, analyzing some of his most famous roles both in theatre and cinema. The edition includes 9 rare black-and-white illustrations showing Mikhoels as Badkhen in Noch’ na starom rynke [i.e. Night at the Old Market], Menakhem-Mendel’ in Agenty [i.e. Agents], Otsmakh in Koldun’ya [i.e. Witch], etc.

Overall, an important document of the time when the Soviet state pursued a Jewish-friendly political course.

$350

42

[ANALYSIS OF SOLOMON MIKHOELS’ CREATIVE PATH]

Lyubomirskiy, O. Mikhoels: Tvorcheskiy put’ nar. artista RSFSR [i.e. Mikhoels: Creative Path of People’s Artist of RSFSR]. Moscow; Leningrad: Iskusstvo, 1938. 116 pp., 1 frontispiece: ill. 19,9x13,8 cm. In original cloth binding with lettering on the front board. The spine is slightly rubbed. Soviet bookshop’s stamp and pen markings on the rear endpaper. Otherwise near fine.

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

This monograph on one of the most prominent Soviet Jewish actors and directors Solomon Mikhoels was published only a few years
before the launch of the anti-Semitic campaign.

Written by the Soviet art critic O. Lyubomirskiy, this book serves as an interesting review of the life and creative path of Solomon Mikhoels (1890-1948). At the time the edition was printed, Mikhoels was performing the role of the artistic director of the Jewish State Theatre (GOSET), where he started his acting career in the late-1910s and soon rose to prominence. The book focuses on the development of the Jewish Theatre in the Soviet Union and traces Mikhoels’ contribution to it. The author starts off with the brief overview of Solomon’s early years and proceeds with the detailed analysis of his major roles in the theatre. From Mikhoels’ first acting experiences to his work as a director, the book offers thorough description of Solomon’s career in GOSET: the role of Otstmakh in the play Koldun’ya [i.e. Witch] directed by Alexander Granovsky and designed by Isaak Rabinovich in 1922, the role of Alter in the play Mazel tov directed by Alexander Granovsky and designed by Marc Chagall in 1921, the role of Menachem Mendel Yakneoz in the play Agenty [i.e. Agents] directed by Alexander Granovsky and designed by Marc Chagall in 1921, the role of Lear in the play Korol’ Lir [i.e. King Lear] directed by Sergey Radlov and designed by Alexander Tyshler in 1935, etc. The author sets Mikhoels as the brightest star of the Jewish theatre and christens Solomon’s designation on the role of the director as the upheaval in the history of GOSET. Lyubomirskiy is distinguished with a strong criticism towards Alexander Granovsky, the former director of the theatre, who, according to the author, imparted the influence of grotesque trends to the GOSET. Interestingly, Lyubomirskiy condemns Marc Chagall’s work in the theatre as strictly formalist and reproaches Solomon for inheriting some of the adverse tendencies. The book also elaborates upon the main weak points of the 1930s Jewish State Theatre.

The edition includes a chronological list of Mikhoels’ work both as an actor and director and features 18 rare black-and-white illustrations showing Solomon in Koldun’ya [i.e. Witch], Korol’ Lir [i.e. King Lear], Agenty [i.e. Agents], Mazel tov, etc.

The book came out a few years before Mikhoels became actively involved in the fight against fascism, becoming the first chairman of the Jewish Anti-Fascist Committee. In 1948, during an anti-Semitic campaign launched by the Soviet Union, Solomon was allegedly assassinated (disguised as a hit-and-run car accident) on Stalin’s order. Mikhoels was posthumously accused of a conspiracy to
kill Soviet leaders (The Doctors’ Plot) and christened as a ‘well-known Jewish bourgeois nationalist’. The books about once beloved Jewish actor were withdrawn from libraries and destroyed.

The Soviet State Yiddish Theaters were part of a network of state-subsidized theaters in the Soviet Union. At its height in the 1930s, the network included four major theaters in Ukraine, Belarus, Birobidzhan, and Moscow, as well as some 15 minor theaters in smaller Jewish population centers. With the official promotion of Russian chauvinism in the postwar period, the Soviet State Yiddish Theaters had trouble finding an acceptable repertoire. The state-sponsored assassination of Solomon Mikhoels, director of the Moscow State Yiddish Theater, in January 1948 signaled the spiraling of official antisemitism. The following year, the Soviet State Yiddish Theaters were all closed down, and many people associated with the theaters were arrested.

$350

[EDEN CINEMA IN PALESTINE]


Extremely rare survival of the time. In English and Arabic.

This poster relates to both one of the earliest cinemas in Jaffa and the outstanding German actress Olga Chekhova (Tschechowa).
The Eden cinema was first opened in 1914 but was soon closed by the Turkish authorities. It was reopened in 1917 and ten years served as the only cinema in Tel-Aviv. It also hosted live performances being the only suited venue at that time. The poster had announced two motion pictures that were shown with the accompaniment of S. Garter’s orchestra during one week in the spring of 1930.

Most likely, one of them was a 1928 German silent drama film ‘Weib in Flammen’ [i.e. Woman in Flames] starring Olga Knipper-Chekhova (1897-1980). Olga Knipper was born in Russia and studied in the MKhAT studio. She married her cousin, actor Mikhail Chekhov in 1914 that made her the namesake of Anton Chekhov’s wife. Knipper-Chekhova started her career in the silent film industry in pre-Revolutionary Russia but emigrated to the Weimar Republic in 1920. By 1930, Chekhova had played in 40 motion pictures and would become more popular later. After 1933 Universum-Film Aktiengesellschaft (UFA) that shot ‘Woman in Flames’ was taken under control of the Nazi’s party while Chekhova turned into the main actress in the Third Reich.

$3,500