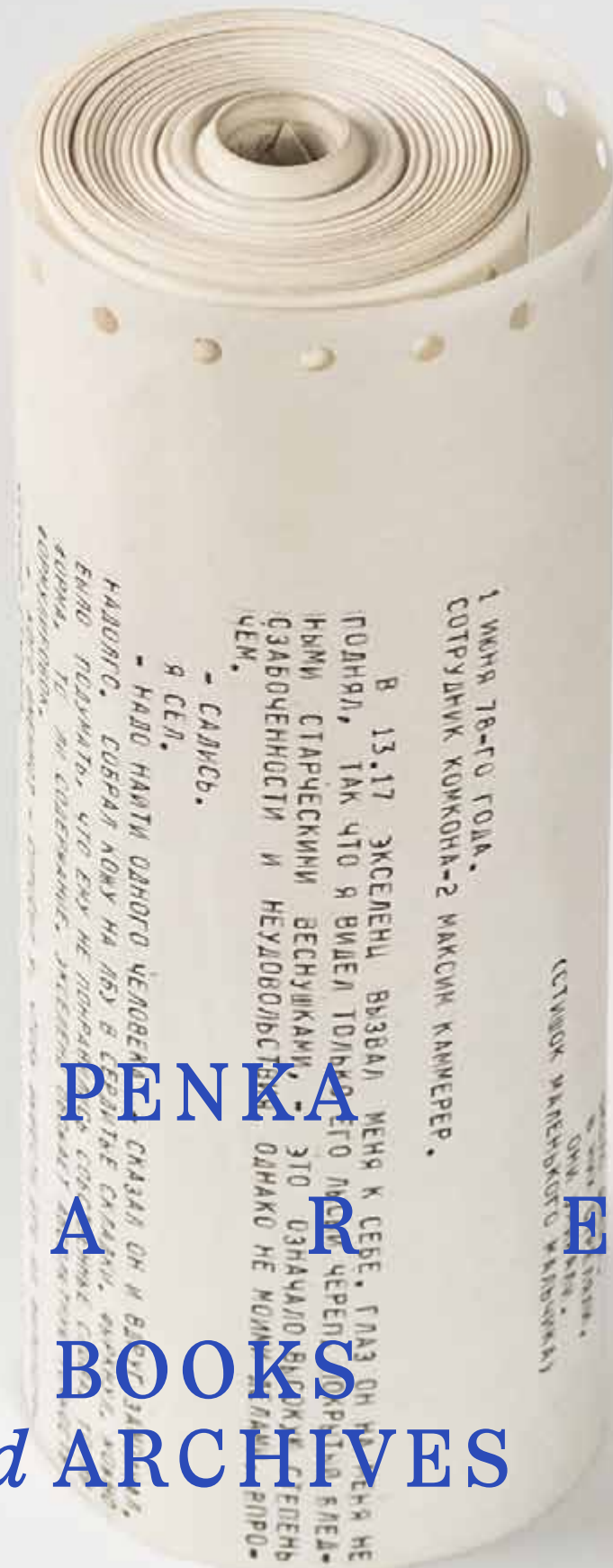
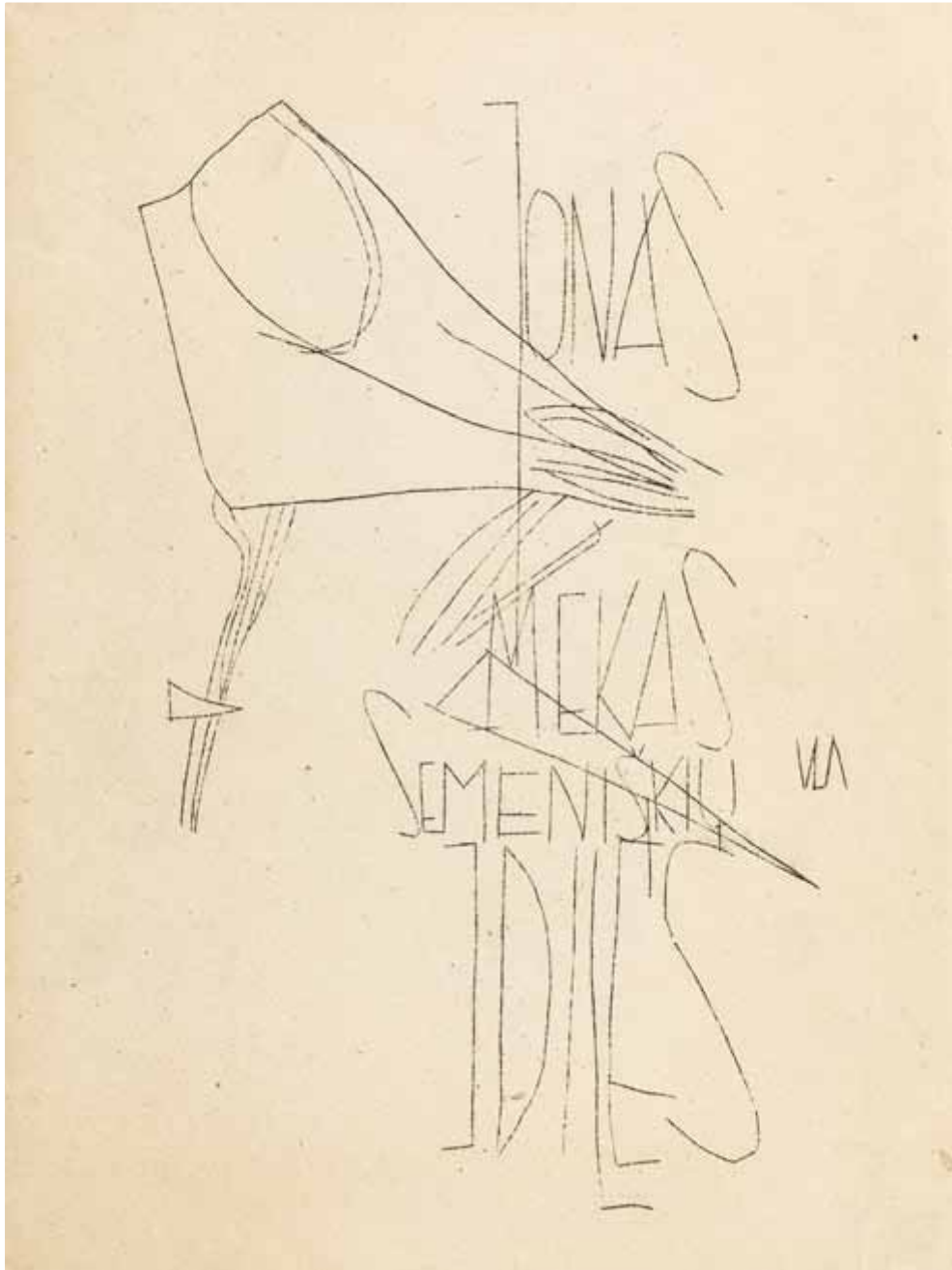


Eastern Europe | Summer 2025

PENKARE
BOOKS
and ARCHIVES



EARLY WORK BY MEKAS, PRINTED IN A GERMAN DP CAMP



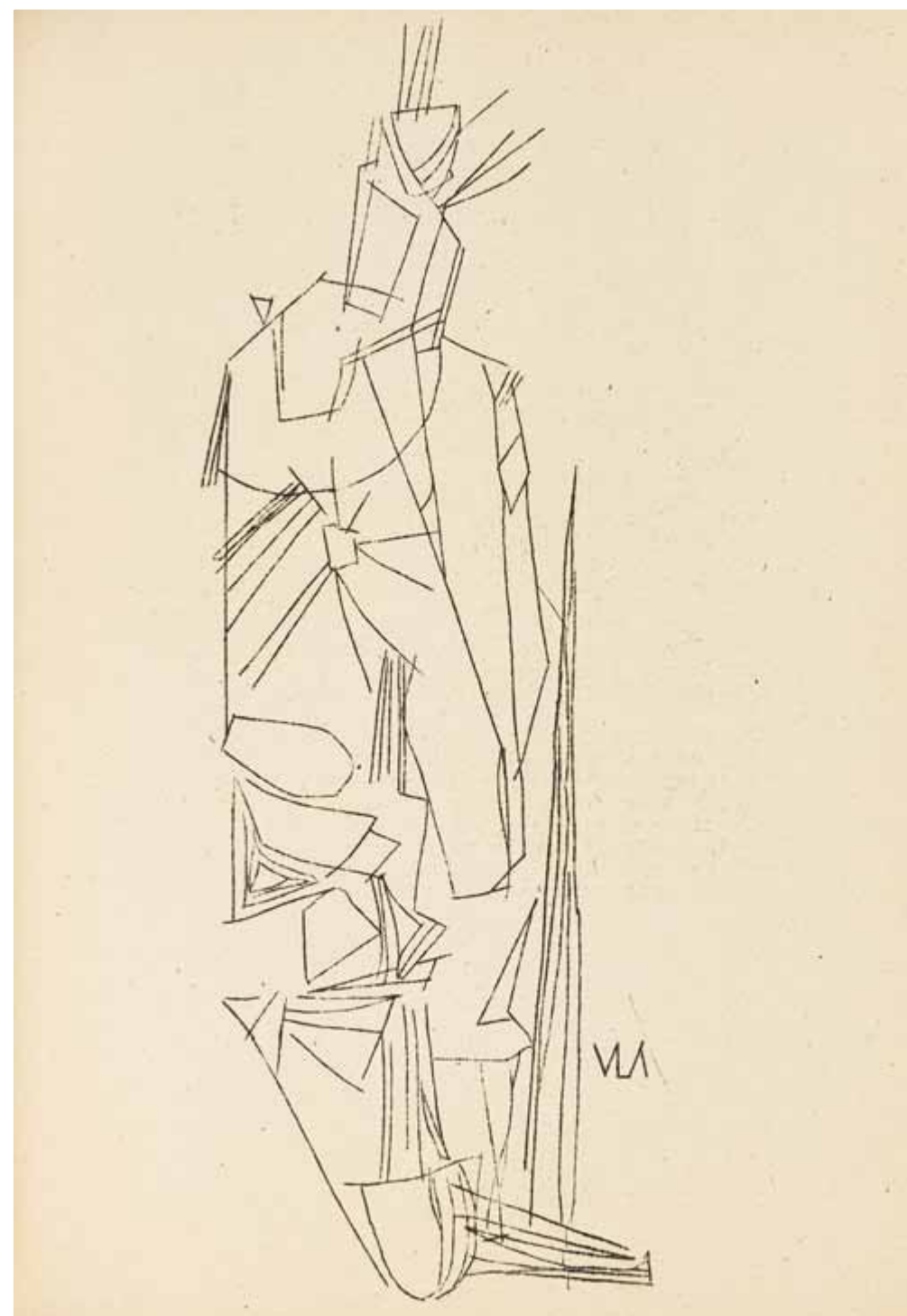
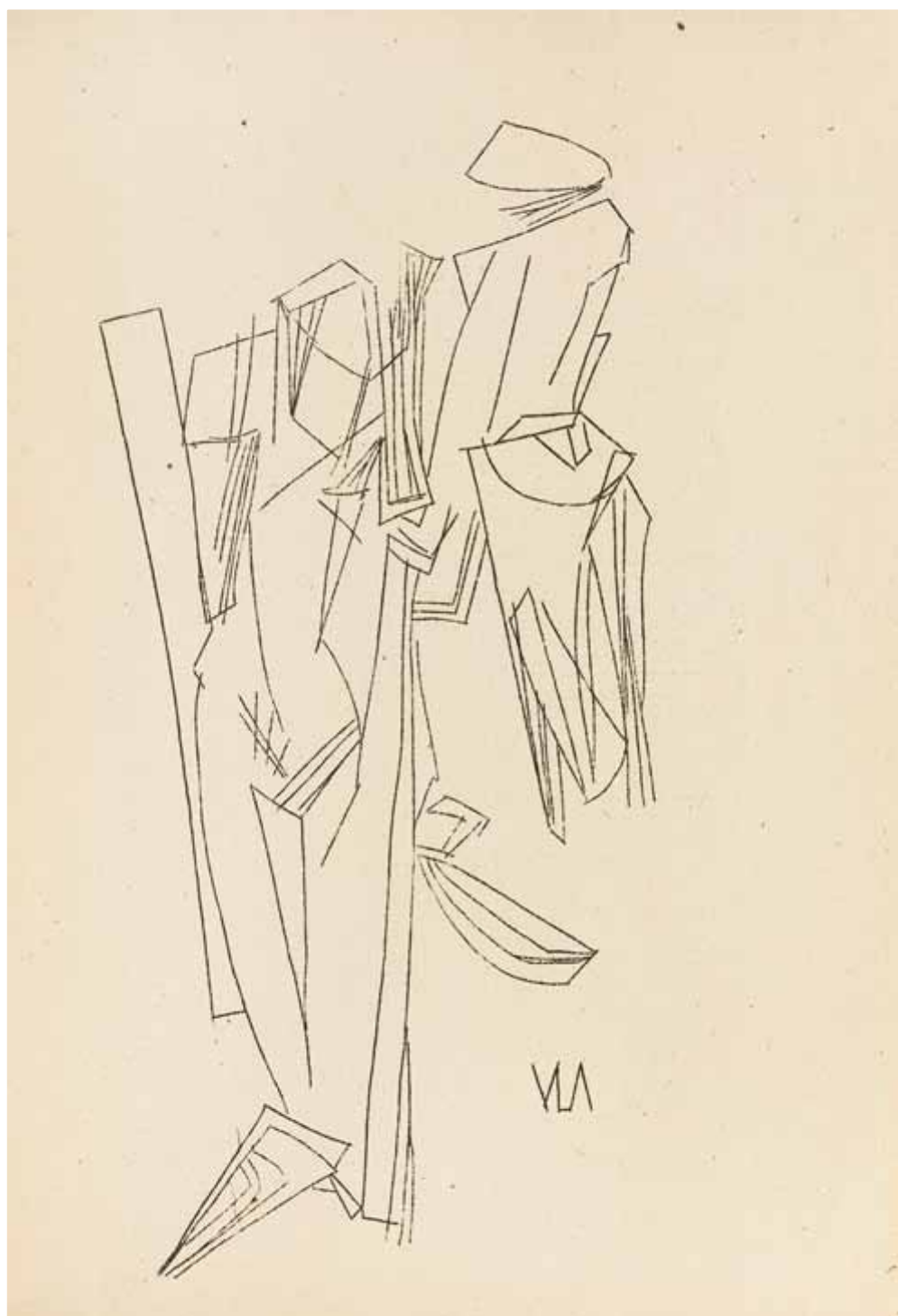
- 1 Mekas, Jonas and Vytautas L. Adamkevičius, illustrator | **Semeniškių idilės [Idylls of Semeniskiai]** | Kassel, DP Camp Mattenberg: “Giedra”; Leidykla Žvilgsniai, 1948 | Quarto (26.8 × 21.2 cm) | Original staple-stitched mimeographed pictorial wrappers; [35] pp. of mimeographed text to rectos and versos; five full-page drawings by Adamkevičius, in addition to cover and drawn title page | Minor wear to spine, primarily upper portion; block beginning to loosen; still about very good | (55069)

€4,500

Early DP-era publication by the Lithuanian-American Fluxus artist, poet, and cinematographer Jonas Mekas (1922–2019), illustrated with five full-page drawings by Vytautas L. Adamkevičius (1923–1998). The book was published mimeographically in a camp for Lithuanian Displaced Persons (DP) in post-war Germany, where Mekas, his brother Adolfas, and Adamkevičius found themselves after World War II, after fleeing from occupied Lithuania, where Mekas had been active in the resistance. Together, they also published several jointly-authored volumes of experimental prose and poetry under the “Žvilgsniai” imprint, as well as the eponymous avant-garde literary and arts journal (three issues appeared in 1947–1948). In 1949, Mekas would move to New York, embarking on his career as an experimental film maker and fluxus artist.

The fragile publication offers a very rare window into Jonas Mekas’ formative period. In 2007, an English translation by Adolfas Mekas was published in New York, on which the poet John Ashbery remarked: “Nature, all but unmediated, pulses through the poems of recollected childhood that renowned filmmaker Jonas Mekas wrote in displaced camps in Germany just after World War II. Barred from returning to his native Lithuania, which had been occupied by the Russians, he concentrated instead on conjuring lost landscapes in free-verse ‘idylls’ that recall Virgil’s Georgics, Hölderlin, Stifter, Clare, Leopardi, Rilke, Pasternak, and William Carlos Williams, and are as direct as cinematography.” This is one of the scarcest of Mekas’ known DP publications, with a print run of only 200 copies.

As of June 2025, KVK, OCLC locate no copies in North America. We know of one copy held at the Lithuanian National Library, and another copy is held in a German institution.



LAYING THE GROUNDWORK FOR LITHUANIAN INDEPENDENCE

- 2 **Sajūdžio žinios: lietuvos persitvarkymo Sajūdžio leidinys** [News of the Movement: journal of the Lithuanian Restructuring Movement], nos. 2–20, 31–43, 45–48, 50–85, 85A in 73 fascicles | Vilnius: self-published, 1988–1989 | Single folded sheets, some with an additional inserted leaf; 4–6 pp. per issue | Mimeographed, computer-printed, and xeroxed text and illustrations on paper of varying stock | Good or better; a few issues lightly trimmed; a number of issues removed from prior binding, with three small holes to left margin and rubber traces | (54503)

€2,500

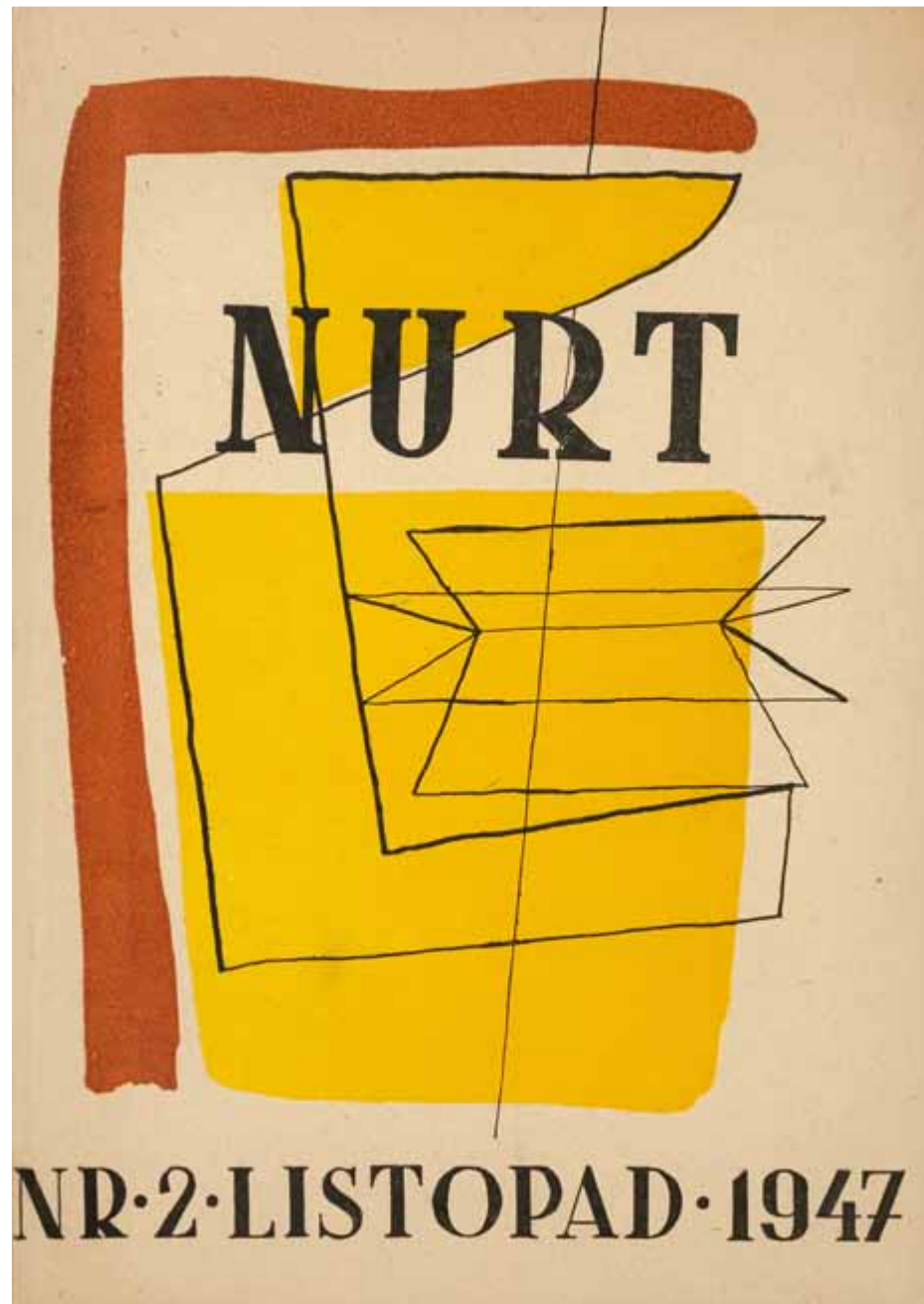
A significant run, lacking nos. 1, 21–30, 44, 49, 86–89 but including most of the rare early issues, of the important Lithuanian anti-communist opposition bulletin, published illegally as a samizdat, and the first widely disseminated periodical not subjected to censorship after many years. It resulted from the first congress of the Sajūdis-movement, fully known as the Lithuanian Restructuring Movement (or just “The Movement”), an independent citizen’s movement that sought to implement Glasnost and democracy in Lithuania, bring autonomy and sovereignty to the Lithuanian SSR, and to eliminate all traces of Stalinism. The group specifically used the term “occupation” regarding the Soviet presence in Lithuania and the journal contained the first parts in print of the “Secret Protocol” of the Molotov-Ribbentrop Pact, which further invalidated the Lithuanian Communist Party in the eyes of the public. Hastily compiled and crudely printed on paper of varying stock, the bulletin’s impact on the peaceful liberation of Lithuania from the Kremlin’s influence cannot be overestimated. Also included here is no. 17, which contained the secret protocol of the Molotov-Ribbentrop Pact, published here for the first time in the Soviet Union, which would lead to a rally in Soviet Lithuania.

The first issue appeared on June 13, 1988 and the last “true” (illegal) issue was printed on September 16, 1989. Beginning with no. 90, the journal became official and legal, and its print runs rose steeply. An additional 26 issues were published, but it no longer had its former unique position in the public sphere, as it now competed with other free newspapers. Aside from articles about current events and efforts that would culminate in Lithuania’s independence in 1991, the present issues contain caricatures, letters by readers, and poems.

According to our source, original copies of the first twenty or so issues are of utmost rarity: they were published in 150–200 copies each and read to pieces or pasted in public settings; outside of Vilnius, they were often re-copied in order to facilitate wider distribution, often with other titles thus creating dozens of separate periodicals in the provinces. Many issues were printed by an underground printer at the Physics Institute in Vilnius. It has also been asserted, that the distribution of Sajūdis was enabled by bribes to certain KGB officers, who turned a blind eye.

Issues are held at four Lithuanian libraries, but only the collection of the National Library is comparable to the present group in terms of completeness. As of July 2025, KVK, OCLC appear to show only one holding in North America, at Wisconsin-Madison.





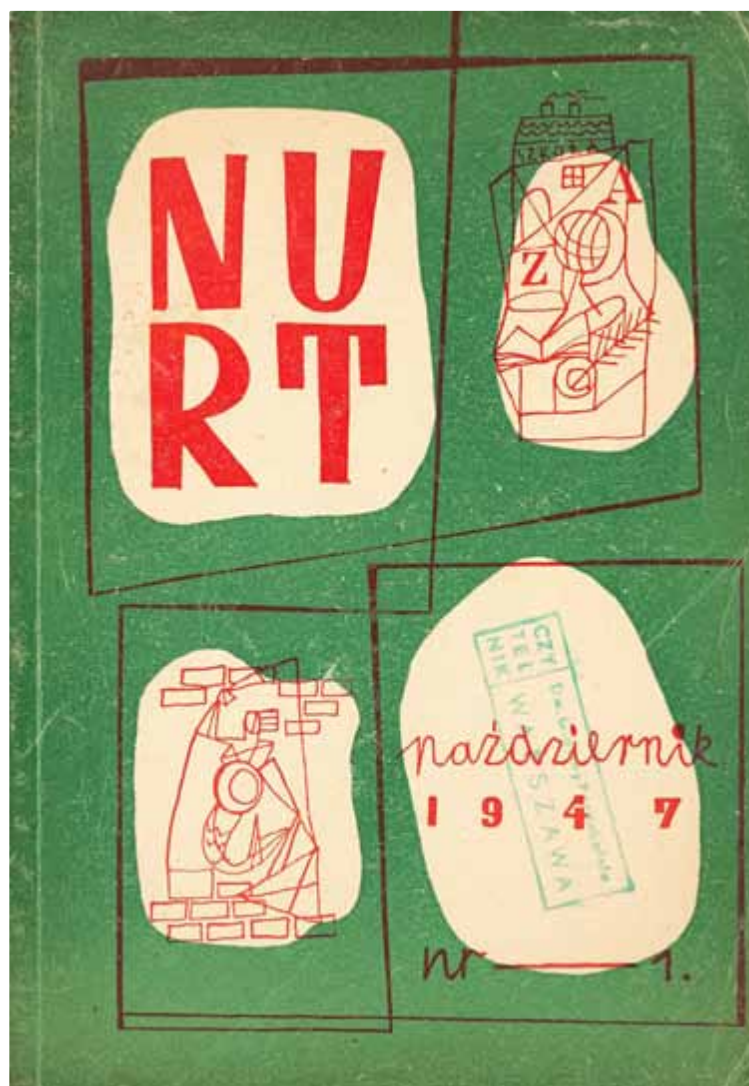
- 3 Borowski, Tadeusz, editor; Marian Bogusz and Jan Lenica, artists | **Nurt: literatura, nauka, życie** [The current: literature, science, life]. Nos. 1–2 (all published) | Warsaw: Robotnicza Spółdzielnia Wydawnicza “Prasa”, 1947 | Original pictorial wrappers by Marian Bogusz; 80 and 96 pp. | Illustrations throughout from drawings and with reproductions of artworks, many full-page, including works by Toyen, Aristide Maillol, Picasso, Strzemiński, Stażewski, and others | Light overall wear and unobtrusive professional repair to wrappers of the first issue; toning due to stock; issue no. 1 with damp stain to first few pages and stamp of a Polish publisher to front wrapper; else about very good; the second issue very good or better | (52750)

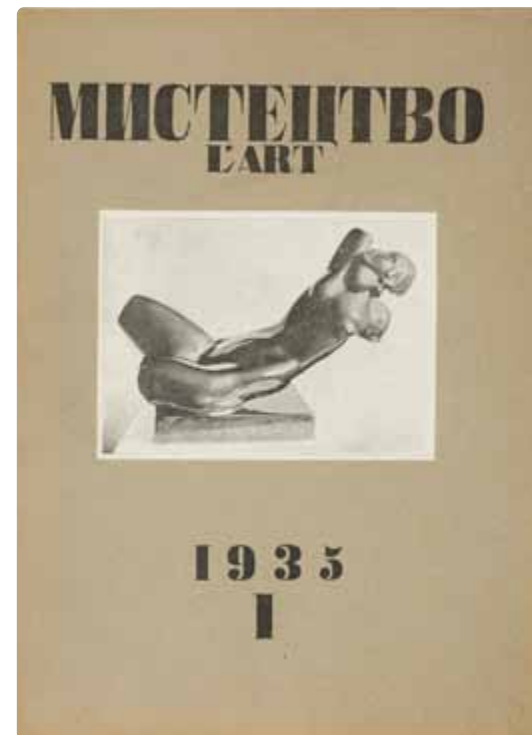
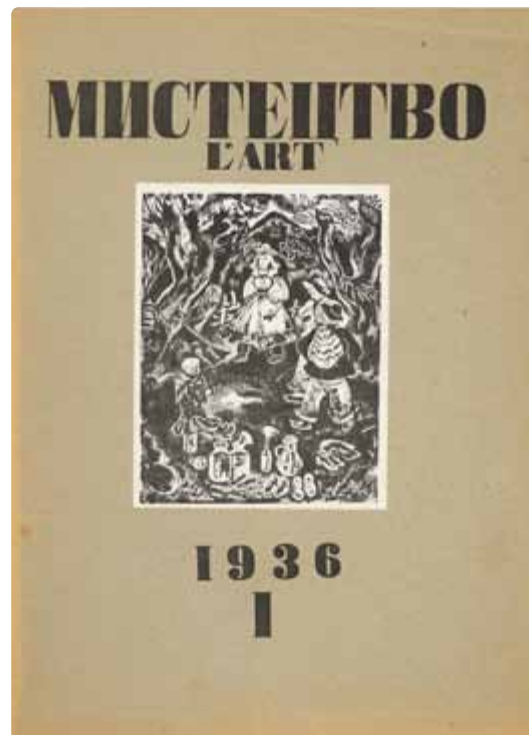
€2,500

Two issues (all published) of one of the most significant literary and cultural magazines of post-WWII period, edited by the writer, journalist, and key personality of post-war Polish literature, Tadeusz Borowski (1922–1951). The first volume included translations of Sartre, Steinbeck (translation of “The Raid”), and Aragon, with illustrations by the young Polish artists and members of the new Polish avant-garde Jan Lenica (1928–2001) and Marian Bogusz (1920–1960), who also designed the covers of the publication. The second volume includes an extended article on cubism, as well as reproductions of works of Polish avant-garde masters such as Władysław Strzemiński, Henryk Stażewski, and Tadeusz Kantor. The first issue also contains a short gloss about Ernest Hemingway.

Born in Zhytomyr, and raised in Warsaw, Borowski started out as a poet, publishing several poetic cycles clandestinely during WWII. Involved with the leftist underground in Warsaw, he was eventually arrested in 1943, and would go on to survive the Auschwitz and Dachau concentration camps. The experience led him to turn away from poetry, and to publish prose works such as “We Were in Auschwitz” (1946) and “This Way to The Gas Chamber Ladies and Gentlemen” (1948), which would become classics of Polish literature. In the interim he would try his hand as an editor of this monthly literary magazine, which quickly ran into trouble with the censors. Two months into the publication Borowski received a letter from a friend, a literary critic announcing the journal’s demise: “Comrade Z. Pióro was here and said that Nurt had been finally throttled. Before it burst forth. Exactly as I predicted. He told me the reason was the contents of the issue: Sartre, Koestler, Steinbeck. Evidently not so much young literature on the attack, as old Trotskyites” (See T. Drewnowski ed. *Postal Indiscretions: The Correspondence of Tadeusz Borowski*, p. 181). The wrapper designer, Marian Bogusz would go on to work with the painter and photographer Zbigniew Dłubak to found Grupa 55 which would position itself against the aesthetics of Socialist Realism, paving the way for the Polish Neo-Avant Garde.

As of June 2025, no copies located outside of Poland via KVK, OCLC.

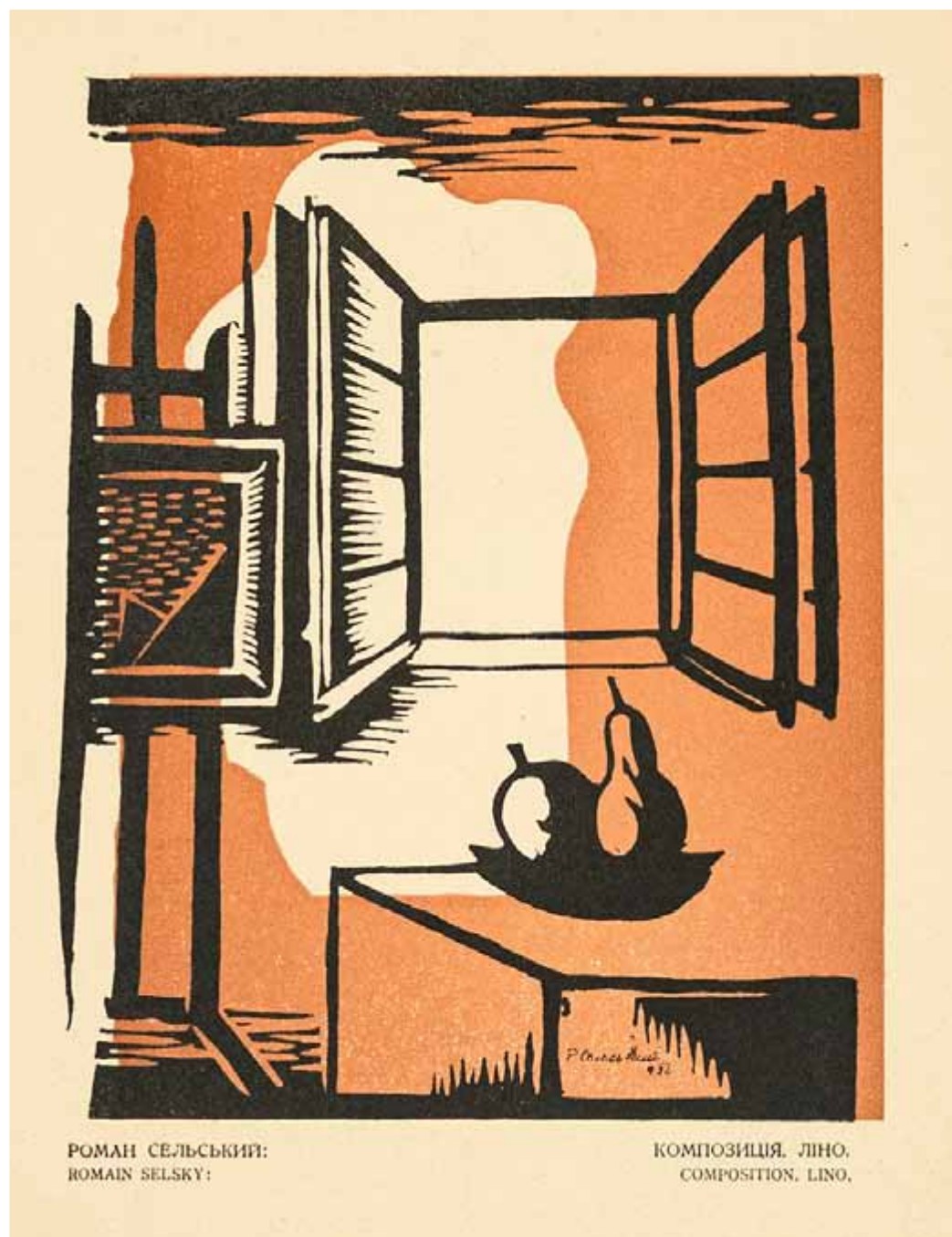




- 4 Kovzhun, Pavlo, editor | **Mystetstvo — L'art: orhan Asotsiiatsii nezalezhnykh ukrains'kykh mysttsiv. L'art: revue de l'art ukrainienne [Art. A publication of the independent artists of Ukraine]. Nos. 1–6 (all published)** | L'viv: Asotsiiatsii nezalezhnykh ukrains'kykh mysttsiv, 1932–1936 | Quartos (34.5 × 24.5 cm; 22.8 × 14.7 cm) | Original printed staple-stitched wrappers with one illustration pasted to front wrapper; ca. 32 pp. per issue, with nos. 1–4 with continuous pagination | Table of contents in Ukrainian and French | Illustrations throughout, some in monochrome | Light soil and fading to wrappers due to stock | No. 1 with a few pages detaching from block; nos. 5 and 6 chipped to spine extremities | Still about very good | (P6447)

€7,500

A complete run (six issues in five fascicles) of this Ukrainian language art journal published by the Association of Independent Ukrainian Artists (AIUA), edited by one of the key figures of Ukrainian avant-garde Pavlo Kovzhun (1896–1939). Published in Ukrainian in L'viv, at the time part of Poland and independent of Soviet Ukraine until 1939, the objective of the journal and of AIUA at large, was to act as a bridge in Ukrainian arts. The journal's program printed to inside of front wrapper declared: "Mystetstvo contains articles on Ukrainian and foreign painting, graphics, sculpture, architecture, applied arts, art technology, restoration, museology, art theory, monographs on individual artists and art trends. Mystetstvo will offer wide coverage to artistic life in Ukrainian lands and in the west". A significant group of Ukrainian artists fled to Paris after the upheavals of the Bolshevik Revolution and Civil War of 1918–1922. Mystetstvo worked to build stable relations with the "Paris Group" and with the Western European art world, by regularly reviewing Western exhibitions. The journal also established contact with "Dnieper Ukraine", by reviewing the work of the artists of Ukrainian SSR presented at the International Graphic Arts Exhibition in Warsaw in 1935. Mystetstvo continued the work of "Ukrainske mystetstvo" (Ukrainian art; 1926), but was "significantly more versatile and thematically balanced than any of its predecessors". Art historian Yuliia Pivtorak notes that "It was the most successful attempt to establish an art magazine in Western Ukraine in the first third of the 20th century" (See: "Ukrainian Art Periodicals in the 1920s" in Demchuk and Levchenko eds. *Entangled Art Histories in Ukraine*, 2025). Contributors to the journal included Otto Hahn, Yaroslava Muzyka, Mykhailo Osinchuk, Myroslava Chapelska, Volodymyr Lasovskyi, Mykhailo Draga, and Pavlo Kovzhun among others.



The head editor of the journal, Pavlo Kovzhun, entered the Ukrainian art scene with a scandal in 1913 as part of the first Ukrainian Futurist group with the writer Mykhailo Semenko, and the painter Vasyl' Semenko. Their publishing enterprise "Kvero" resulted in two Futurist books before the outbreak of WWI (See Ilnytzkyj, *Ukrainian Futurism 1914–1930*, p. 4.). After WWI and the Civil War, where he fought on the side of the Ukrainian People's Republic, Kovzhun settled in L'viv, where he was involved in numerous artistic periodicals starting with "Mytusa", a modernist literary and artistic monthly published in 1922. In the late 1920s he collaborated with avant-garde periodicals such as *Nova generatsiia* (New generation), a Futurist magazine published by Mykhailo Semenko in Soviet Kharkiv. He also illustrated numerous publications and designed periodical and book covers in this period in a variety of styles, from Art Deco to Constructivism.

As of June 2025, KVK, OCLC show copies at six institutions in North America, only two of these with complete runs.



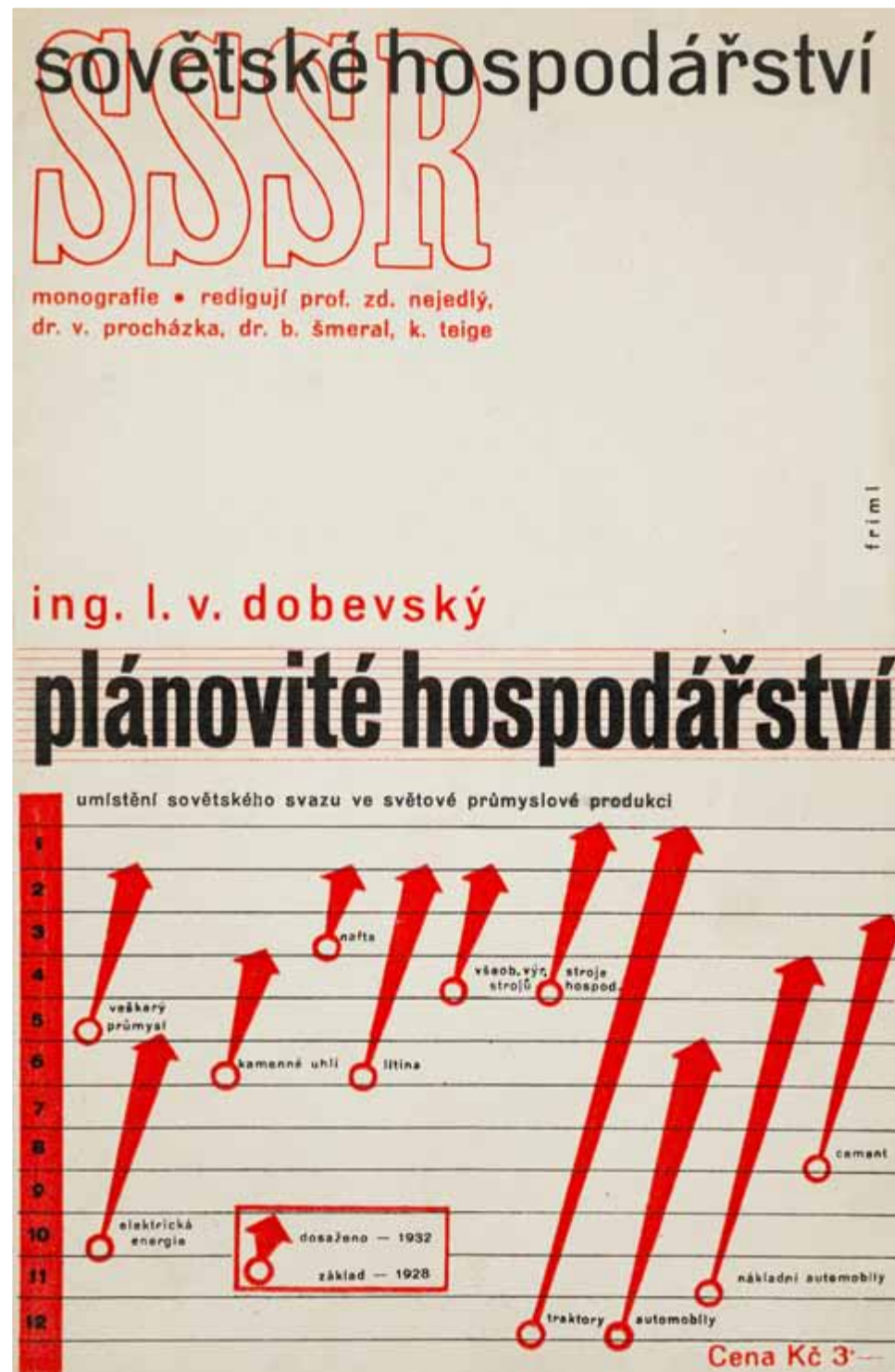
О. САХНОВСЬКА.
O. SACHNOWSKA.

ЖІНКА НАРОДНИЦІ. ДЕРЕВОРИТ.
PROLECTRICE DU PEUPLE. GRAVURE EN BOIS.



ОЛЕКСА УСАЧОВ:
OLEKSA OUSATCHOW:

ДЕРЕВОРИТ.
GRAVURE EN BOIS.

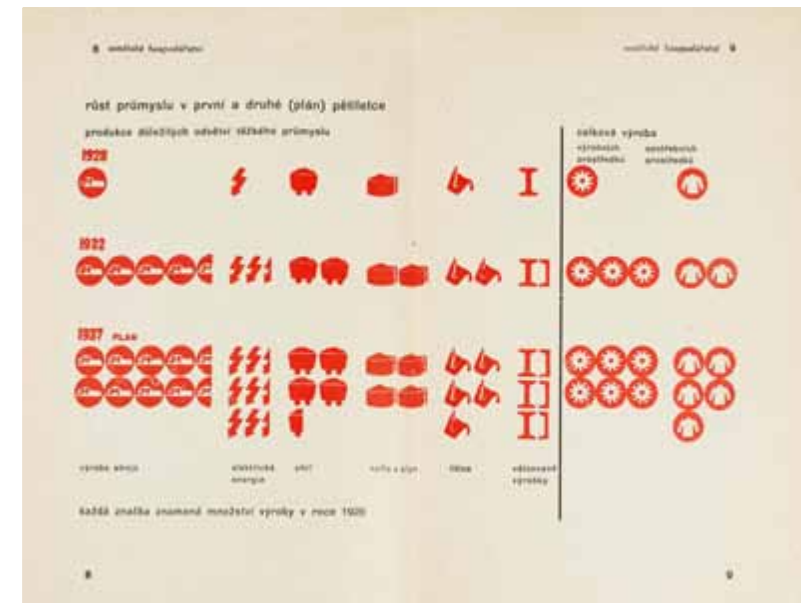


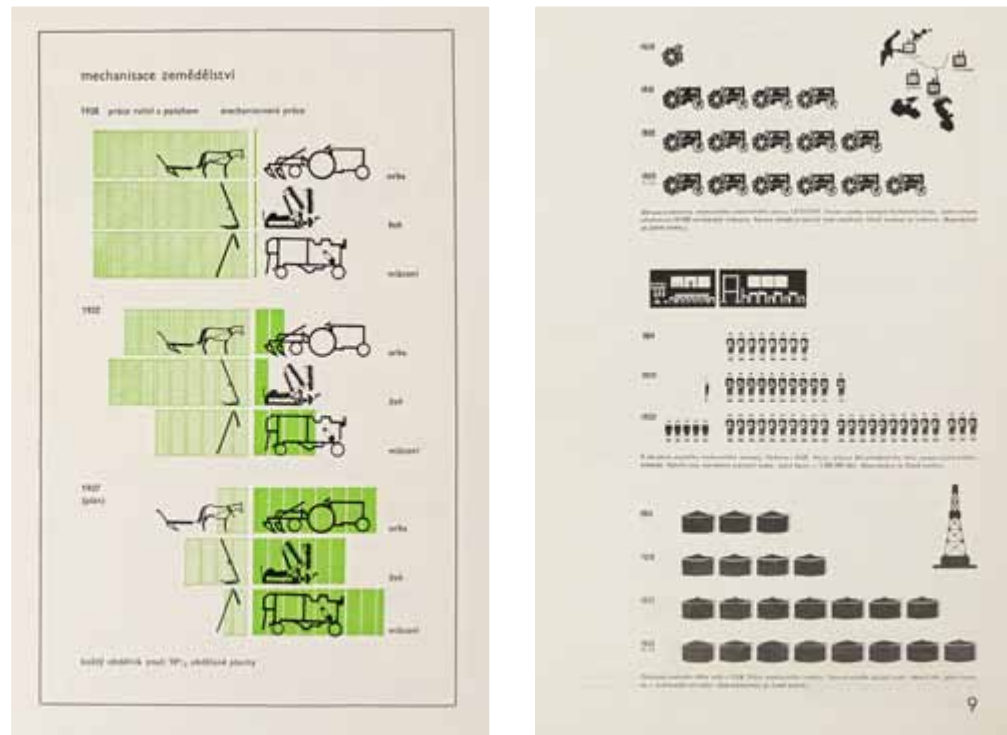
- 5 Dobešský, L. V. and Jiří Friml, designer | **Plánovité hospodářství** [The planned economy] | Prague: Společnost pro hospodářské a kulturní sblížení s SSSR, 1934 | Octavo (21.2 × 13.5 cm) | Original pictorial wrappers; 32 pp. | Illustrated with a large isotype graphic on two facing pages, printed in red, and one chart printed in black | A very good, uncut and unopened copy in protective mylar | (55184)

€450

Single volume in this series of monographs published by the Society for Economic and Cultural Rapprochement with the USSR, which covered all aspects of Soviet economics, culture, and daily life, and was jointly edited by Zdeněk Nejedlý, V. Procházka, B. Šmeral, and Karel Teige. Teige was also responsible for the overall design and typography of the series. The wrapper design of this volume are attributed to Karel Poličanský, an architect and book designer who used the pseudonym Jiří Friml. Dobešský's overview of the socialist planned economy contains an isotype graphic mapping the actual and projected growth of Soviet industry during the first and second Five-Year Plans, likely the work of the Moscow Izostat (Isotype Statistics) Bureau, which was influenced by Otto Neurath and the Vienna Method of infographics. A second graph presents the structure of the Soviet planning organs. The short work concludes with a lengthy multilingual bibliography that also lists numerous Soviet works.

As of July 2025, KVK, OCLC show two copies outside of the Czech Republic, only one of them in North America.





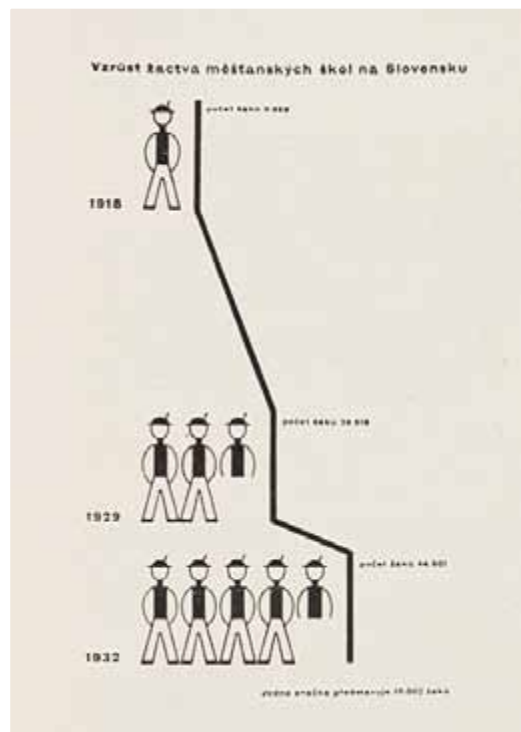
- 6 Konvička, Vladimír, author and design | **Obrazová statistika v kreslení škol měšťanských a vyššího stupně škol obecných** [Pictorial statistics in the drawing of secondary schools and higher general schools] | Prague: Nákladem Československé grafické unie A.S. v Praze, [1934] | Quarto (29.3 × 20.8 cm) | Original staple-stitched printed wrappers; 28 pp. including wrappers | Thirteen pages with isotype graphics, including two in color | Lacking the twenty-nine leaves of isotype illustrations, which were apparently issued along with the pamphlet | Very good, save for light rust from staples to gutter of last few leaves | (55185)

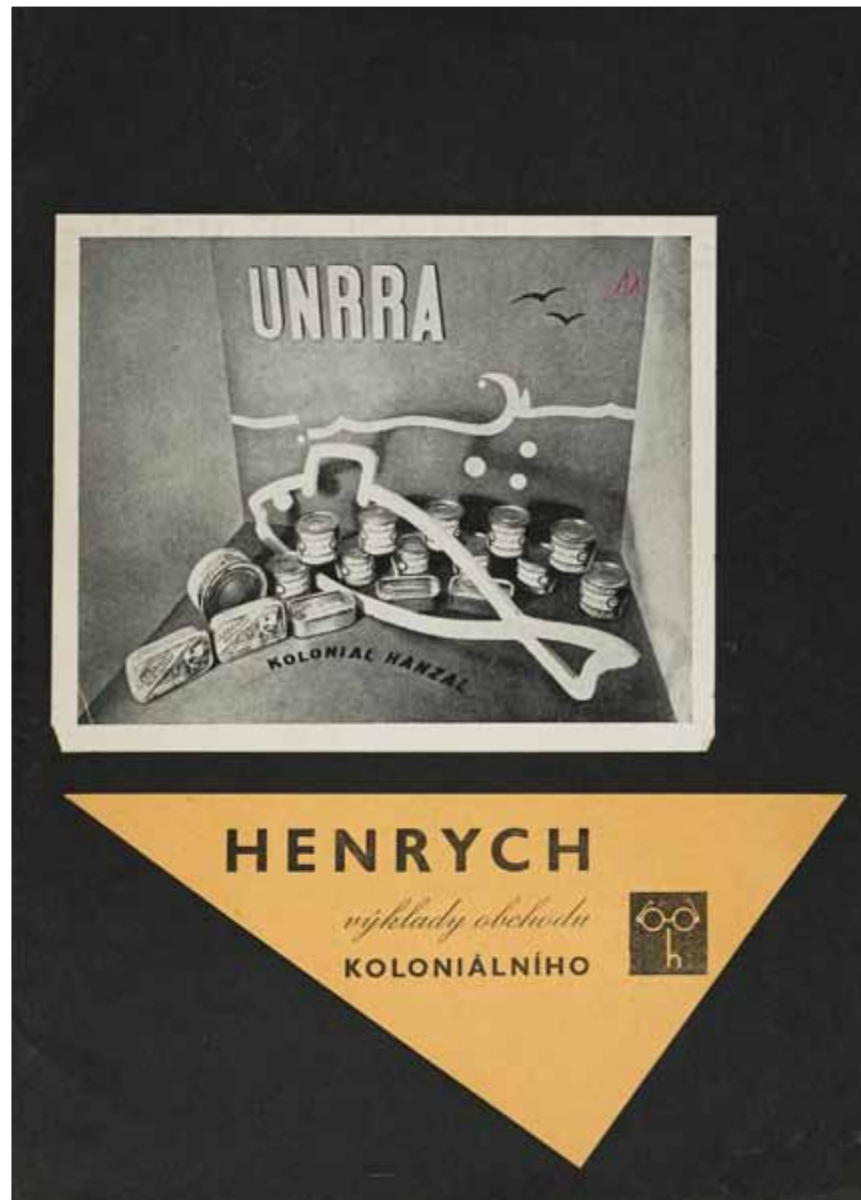
€950

Konvička (1900–1971), originally from near Hodonín, was a teacher and author of several works on pedagogy and schooling, with a special interest in art education, crafts, and visual statistics. From 1928 to 1934, he was active at the Masaryk Experimental Differentiated School in Zlín, the home of the illustrious Tomáš Baťa Shoe Company, which shaped the infrastructure and culture of the entire town. The school was one of three experimental schools in Czechoslovakia, which allowed students to explore various hands-on projects, rather than following traditional syllabi, and it had direct ties to Baťa. Derek Sayer describes the entrepreneur's ambition for the town as follows: "Zlín in Moravia, Tomáš Baťa's company town, is a show-piece of designed modern living. Its administrative building, a seventeen-story skyscraper built in 1937–38, may well have been the tallest building in Europe at the time. Still more distinctive was Baťa's provision of standardized family houses and apartments for his workers and a range of social amenities from "Masaryk Schools" to hospitals to community centers... It is an eminently modernist vision, which the visiting Le Corbusier, for one, much appreciated" (Derek Sayer, *The Coasts of Bohemia*, p. 200). The building housing the progressive Masaryk Schools, built in 1927–1928 after plans by František Lydie Gahura, was also a cutting edge construction, which was demolished in 1988.

In the present work, Konvička speaks to drawing instructors at schools and outlines the basic principles of visual statistics. He discusses Otto Neurath and the Vienna Method, as well as the Moscow Institute of Visual Statistics (Izostat), which in its own ways applied Neurath's methods. Another figure whose work he singles out as pioneering in this field is Augustin Tschinkel. Via the Czech journal "Země Sovětů" (Land of the Soviets), various examples of Soviet Isotype illustrations have made it onto the pages of Konvička's book. The pamphlet apparently accompanied twenty-nine leaves of isotype illustrations, which are described in detail within, but are lacking here.

As of July 2025, KVK, OCLC show no copies apart from the Czech National Library.





- 7 Studio Henrych (Josef Henrych) and F. Trousil, photographer | **Výklady obchodu koloniálního** [General goods store window displays] | Prague: self-published, [ca. 1945–1946] | Quarto (30 × 21.2 cm) | Original wrapper of stiff black paper, with photograph and printed label affixed to front wrapper and printed logo affixed to rear wrapper; bifolium printed on facing pages with descriptions of contents and colophon; nine leaves of stiff laid paper with mounted reproductions of photographs and unique collage elements of colored and patterned paper cutouts and small pencil drawings; one additional leaf of differently colored stock with black and white illustrations affixed to recto and verso | Minor wear to wrappers and affixed photographs; occasional toning; else about very good | (55200)

€1,500

Portfolio of photographs with original collage elements, carried out by students of Josef Henrych's school and studio for shop window design. Organized by the typographer and commercial designer Josef Henrych (1907–1977), who began to publish manuals on “cutting-edge shop window arrangements” in the 1930s, Atelier Henrych became Studio Henrych after World War II and continued its mission of injecting creativity and verve into show window dressing. The present album focuses on items such as canned food, fresh produce, meat preserves, rum, liqueurs, wine, and other groceries. These are arranged in dynamic, innovative ways with original design elements. The table of contents provides short explanations as well as credits for the individual works (some are joint efforts of the Studio). Interestingly, the photograph on the cover shows a display dedicated to UNRRA, the United Nations Relief and Rehabilitation Administration, which was supporting Czechoslovakia with food aid, among other things, after World War II. Presumably, the album was thus created in the months following the end of the war. One other album is known to have been issued, focusing on drug store goods.

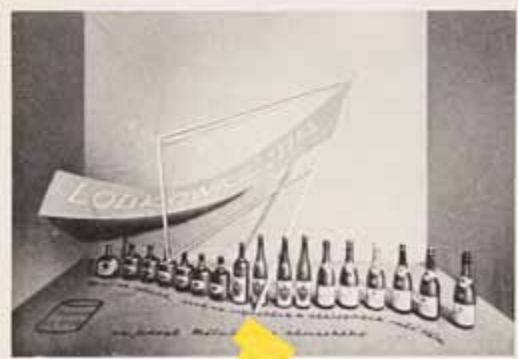
Beyond his work at the Studio, Henrych contributed to the field in publications and editorial work. At the age of 30, he began publishing articles in the journal “Výkladní Skříň” (Display Window) and authored several books on display design and arrangement. His efforts helped professionalize the field of advertising and the commercial arts in Czechoslovakia, influencing an entire generation of designers.

As of July 2025, not in KVK, OCLC. Not held at the Czech National Library. We can only trace the copy at the Prague Museum of Art and Design.

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- 8 Brik, Osip, Natan Al'tman, and Nikolai Punin, editors; Mark Chagall, artist | **Iskusstvo kommuny** [Art of the commune], nos. 1–19 (all published) | Petrograd: Izdanie Otdela Izobrazitel'nykh Iskusstv Komissariata Narodnogo Prosveshcheniia, 1918–1919 | Folded newsprint (45 × 32 cm); 4 pp. each | Toned due to stock; most issues with some light professional restoration to tears along folding lines and leaf edges | Leaves of newsprint somewhat fragile, still about very good | (54687)

€15,000

A complete run of this Futurist newspaper published in 1918–1919 in Petrograd (St. Petersburg), with numerous first printings by Vladimir Mayakovsky, as well as contributions by theoreticians Osip Brik, Viktor Shklovsky, and artists Natan Altman, Mark Chagall, Vera Ermolaeva, Kazimir Malevich, and David Shterenberg, among others. The jagged heading of the newspaper was also designed by Mark Chagall especially for this newspaper. Published under the slogan: “Our newspaper is for all those interested in the creation of the future art of the commune,” the issues include manifestos, theoretical articles, reviews, and original poetry. Of special note are first printings of Mayakovsky’s poems “Prikaz po armii iskusstva” (no. 1), “Radovat’sia rano” (no. 2), “Poet rabochii” (no. 3), “Toi storone” (no. 4), “Levyi marsh” (no. 6), “Potriasaiushchie fakty” (no. 7), and “S tovarishcheskim privetom Maiakovskii” (no. 10). Mark Chagall’s article on the new art school in Vitebsk and a call to join its ranks appeared on the pages of the paper (no. 3), Malevich contributed articles on architecture (no. 10) and his famous statement on museums (no. 12). Viktor Shklovsky’s article “O kinematografe” was also first published in this newspaper (no. 12). With most of the above articles re-published in later anthologies, art historian Margarita Tupitsin has referred to the publication as a crucial mouthpiece for Futurist ideas and “the earliest source of art criticism charged with sociopolitical tendencies” (See: Tupitsin, “The Soviet Photography”, p. 5).

The newspaper is also notable for the declaration of the short-lived Futurist group Komfut (short for Communist Futurism) in no. 8 and subsequent discussion of the group in no. 9. The movement was a reaction to the burgeoning “Proletkult” movement, with its focus on more traditionally realist approaches, and an attempt to fuse Futurist aesthetics with communist politics. One of the issues features the slogan below the head: “There is no beauty outside of struggle, there are no masterpieces without violence” (Net krasoty vne bor’by, net shedevrov bez nasiliia). Another features the slogan: “Enough marching, Futurists! Take a leap — into the future.” Starting with no. 11 articles on the persecution of the Futurists start to appear, such as “Freedom and dictatorship in art” and “Persecution of Futurists” (no. 14). The newspaper was issued by the Department of Visual Arts at the People’s Commissariat of Enlightenment, which had replaced the Russian Ministry of Culture after the October Revolution. The Department was run by many of the contributors to this periodical, who also carried out museum development work and organized art exhibitions.

Getty 264. MoMA 169 (pictured on p. 164). See also: Christina Lodder, “Art of the Commune: Politics and Art in Soviet Journals, 1917–20” (in Art Journal, 52, 1).

As of June 2025, KVK, OCLC we can trace only four runs in North America.







- 9 Marsov, Andrei and Vadim Romanov, artist | **Liubov' v tumane budushchego (istoriia odnogo romana v 4560 godu)** [**Love in the fog of the future: a story of one love affair in the year 4560**] | Leningrad: Gublīt, 1924 | Octavo (19 × 14 cm) | Original staple-stitched illustrated wrappers; 39 pp. | Light soil and foxing to wrappers; fading due to stock | Still about very good | (54951)

€1,200

First and only freestanding edition of this dystopian satire exploring the theme of the impossibility of personal happiness in a totalitarian society ruled by a single ideology, with Futurist-inspired wrappers by Vadim Romanov (possibly a pseudonym). Published during a period of New Economic Policy (NEP; 1921–1928), when some modest private enterprise was possible in the Soviet Union; the author, Andrei Marsov (1901–after 1939?), seems to have paid to publish this work in a print run of 2,000 copies. Due to its clearly critical treatment of Soviet reality, despite the great popularity of the science fiction genre, the work was never re-published in the Soviet Union. In the post-Soviet period it has been translated into French, and reprinted in several Science Fiction anthologies, most recently in 2022. Andrzej Drózdź points to Andrei Marsov as one of the courageous authors of the early 1920s who “mysteriously disappeared” after the publication of this satire, naming him alongside Yevgenii Zamiatin and Andrei Platonov as one of the founders of the Soviet dystopian novel genre (See “Parodies of Authority in the Soviet Anti-utopias from 1918–1930,” in *More after More: Essays Commemorating the Five-Hundredth Anniversary of Thomas More’s Utopia*, 2016).

As of July 2025, no copies located in KVK, OCLC.

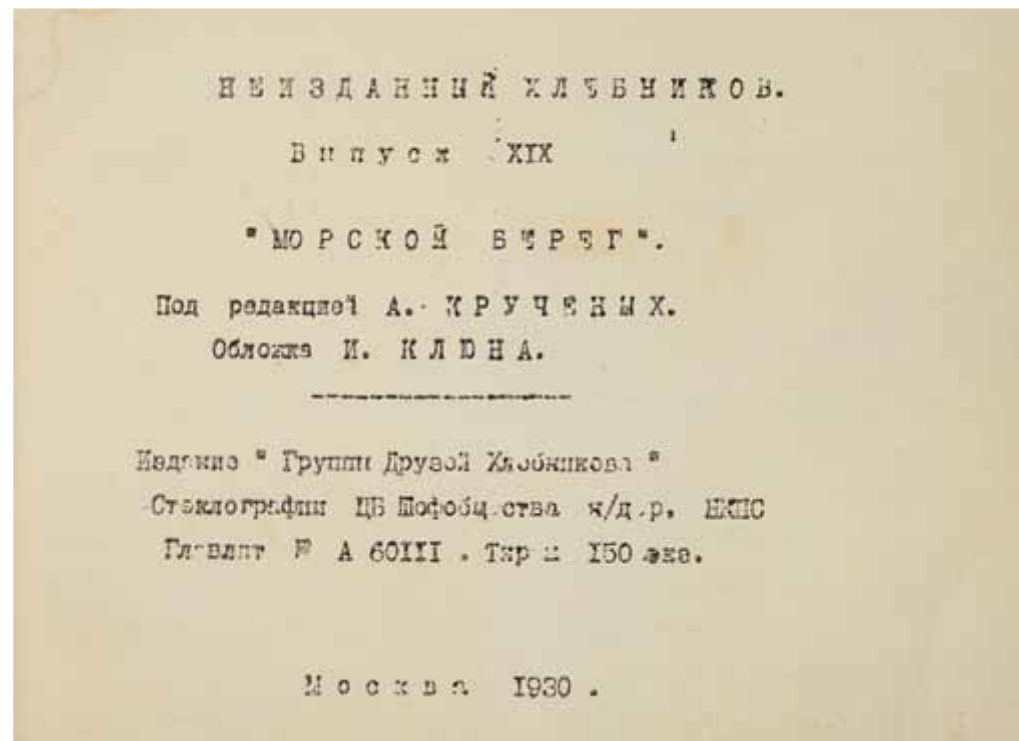


- 10 Tarasov, A[leksandr]. G., O[skar]. E. Vol'tsenburg, Ia[kov]. E. Kiperman, and A[leksandr]. Ia. Vilenkin, editors | **Krasnyi bibliotchnyi front: materialy Leningradskoi gubernskoi bibliotchnoi konferentsii 23–26 iunia 1924** [The red library front: materials of the Leningrad provincial library conference June 23–26, 1924] | Leningrad: Izdatel'stvo Knizhnogo Sektora GUBONO, 1924 | Octavo (22.5 × 15.2 cm) | Original pictorial wrappers; 105, [1] pp. | Very good or better | (54746)

€950

A collection of essays on the development of Soviet libraries, treating topics such as village libraries, traveling (peredvizhnye) libraries, political library education and including the librarian's conference resolutions, appended with a table of percentages of books to be collected in Soviet libraries by subject matter. The striking Constructivist wrappers printed in black and red, including the word "Front" spelled vertically, with the rest of the title placed horizontally inside the letter shapes are unattributed, but are closely reminiscent of the wrapper designs produced by Aleksandr Rodchenko in this period, which also combined vertical and horizontal lettering (See nos. 498, 546 in *The Russian Avant-Garde Book 1910–1934*). Rodchenko was a professor at VKhUTEMAS starting in 1922, with works like this possibly created by one of his students. With literacy and political education being major topics in this period, Rodchenko also presented a design of the Workers' Club Library at the Paris World's Fair in 1925. The editors of the present volume all published other works on library organization and management throughout the 1920s, including titles such as "The Political Poster in the Library", "How to read the Newspaper at the Village Library", and "How to Set Up an Agitational Trial in the Village Reading Room".

As of June 2025, KVK, OCLC show two copies worldwide, one in North America.



- 11 Khlebnikov, Velimir (born Viktor), Aleksei Kruchenykh, editor, and Ivan Kliun (Klyun), artist | **Neizdannyi Khlebnikov. Vypusk XIX. "Morskoi bereg"** [Unpublished Khlebnikov. Volume XIX. "Sea shore"]. Edited by A[leksei] Kruchenykh | Moscow: Izdanie "Gruppy Druzei Khlebnikova", 1930 | Oblong octavo (16.3 × 21.6 cm) | Original side-stapled pictorial hectographed wrapper; 16 leaves of hectographed typescript to rectos | Some fraying to lower edge of wrapper; small missing section to lower right corner; stain to upper margin; else good | (54791)

€1,800

First edition. Posthumous publication of this short poetic work by one of the central figures of Russian Futurism, Velimir Khlebnikov (1885–1922), with wrapper design by the Russian avant-garde painter and graphic artist Ivan Klyun (1873–1943). Best remembered for his zaum (trans-sense) poetic experiments, Khlebnikov was also one of the authors of the central manifesto of Russian Futurism, "A slap in the face of public taste" (1913), as well as the prelude to the Futurist opera "Victory over the sun" (1913). After his early death, fellow Futurist poet and collaborator Aleksei Kruchenykh took on the work of editing and publishing this posthumous series. "In a move that recalled his first forays into publishing and early lithographed books, Kruchenykh returned to self-publishing and to the use of non-mechanical printing presses, producing books with manuscript text by steklopechat (glass printing), a lithography-like process, to produce edition sizes of up to 150 copies. [...] Each was written in longhand by various artists and authors and featured new or previously unpublished illustrations" (See Rowell and Wye, *The Russian Avant-garde book 1910–1934*, pp. 248). All in all, thirty volumes were prepared for publication in 1928–1933, with only twenty four published. The wrappers for the various volumes were designed by avant-garde artists such as Kirill Zdanevich, Igor' Terent'ev, Natalia Gontcharova, and Ivan Klyun. The present work, written in 1922, shortly before the author's death, continues his linguistic experiments, and is published here along with margin annotations by the Soviet novelist Yurii Olesha. One of 150 copies.

As of June 2025, KVK, OCLC show four copies in North America.

Валентин Хлебников.

МОРСКОЙ БЕРЕГ.

Встрел отцел, морщин отцел;
Я волеи быть цел, но волни умчали
от цели.

На набе бни воен приказ: уберай
Синяя степь рыбака
Билась о жизни бока. }
Умчурное море, чели, где встрел
Омерзным воли.

И волни смечалась над смертью
своей.

Заметки на полях Ю. ОЛИШИ

Не знаю, почему "морской
берег"? Почему переход на тему
восстания?

Может быть, это отдельные стро-
ки.

Латинское *Убо* - хочу.

Ритмическое и синтаксичес-
кое совершенство

Обрати внимание: здесь
всего две строки.

Вот это надо заучить
наизусть молодым поэтам.
Это значит: *умчалось*,

DIY FOR SOVIET CHILDREN



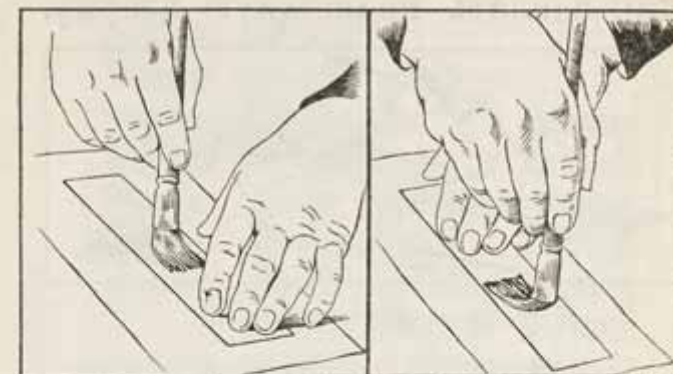
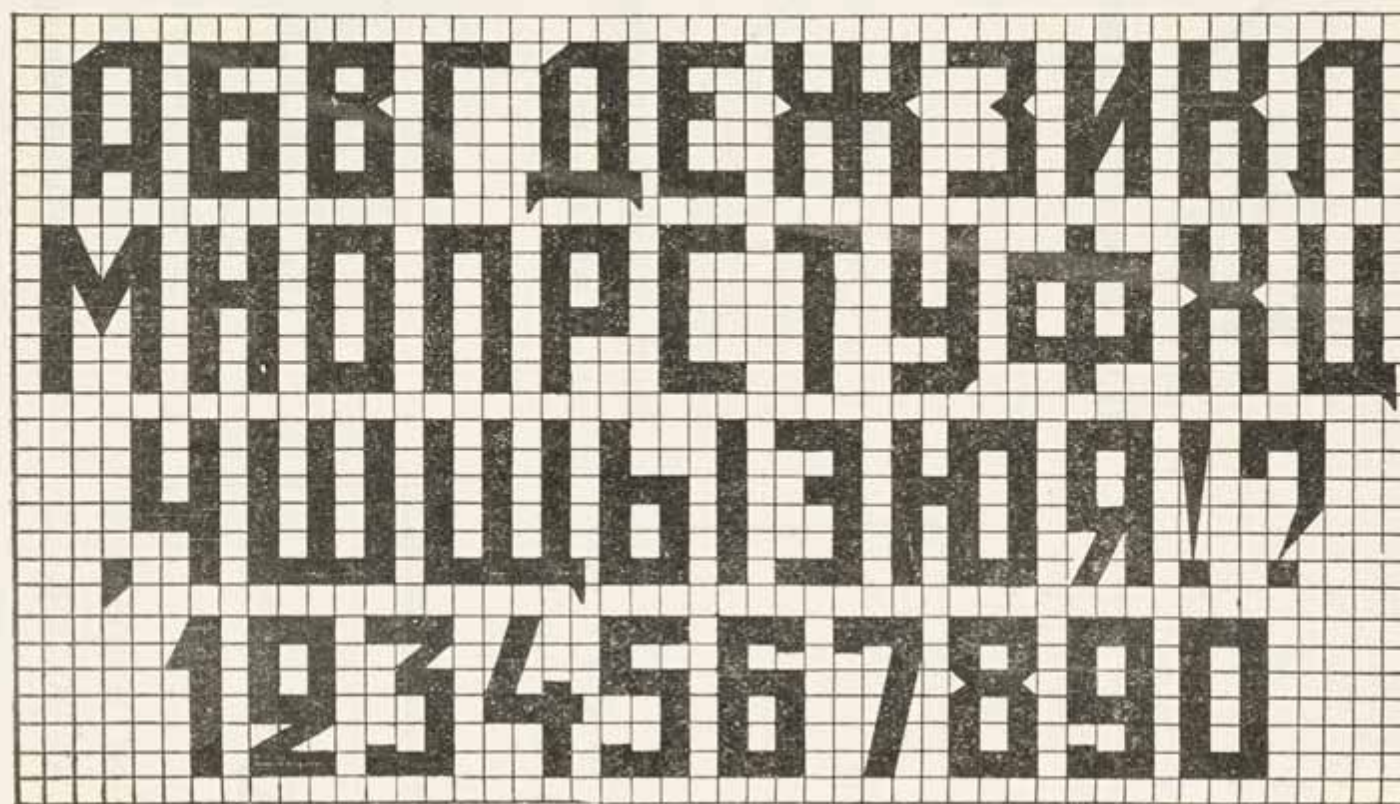
- 12 Polianskii, S[ergei Nikolaevich] and N[ikolai Ivanovich] Tkachenko, with G. Gunava, wrapper design | **Svoimi rukami. Kniga pervaiia. Posobie po trudu dlia pervoi gruppy shkol I stupeni** [Do it yourself. Book one. A crafts manual for primary school (grades 1–4)] | Moscow; Leningrad: Gosudarstvennoe izdatel'stvo, 1930 | Octavo (20 × 13.5 cm) | Original pictorial wrappers; 107, [5] pp. | Three additional leaves with color illustrations laid in | Signed and inscribed to the Soviet pedagogue Ivan F. Svadkovskii by the author | Spine extremities lightly frayed; crease to lower corner of front wrapper; else about very good | (55198)

€800

A DIY manual with illustrated step-by-step instructions for a variety of crafting projects for Soviet elementary school children (grades one through four), including making stencils and letters for posters, sewing, knitting, spinning yarn, woodworking, bookmaking, making of flags, notebooks, and other classroom decorations. Printed in large font and written in easy language appropriate for new readers, the manual opens with rules of conduct in a crafting studio. A template for creating a moveable alphabet is included, and the students are invited to make the letters and write out the rules as their first crafting project. A rural audience is assumed in the text as one of the illustrations shows a family spinning yarn at home, with the question “How is yarn spun in your family”? The illustrations also show students going to various craftsmen (*kustari*) and taking tool donations for their classrooms, a practice similar to the ongoing collectivization. The opening page of the book invites the students to critique the text and make suggestions for improvement, another practice typical for the period. Finally, the children are instructed on making their own toys, such as carts and dolls, making toy furniture out of cardboard and wood. Three additional leaves in color show the process of making classroom decorations out of color paper. Little is known of the two authors, Sergei Polianski and Nikolai Tkachenko, who both published several other instruction manuals on crafting and pedagogy. This copy was owned by Ivan Fomich Svadkovskii (1895–1977), a Soviet scholar and pedagogue, and specialist in questions of didactics and child education, and a key figure at the Communist Academy for Education (*Akademiia Vospitaniia*).

As of July 2025, KVK, OCLC show two copies worldwide, and none in North America.

Алфавит букв и цифры.



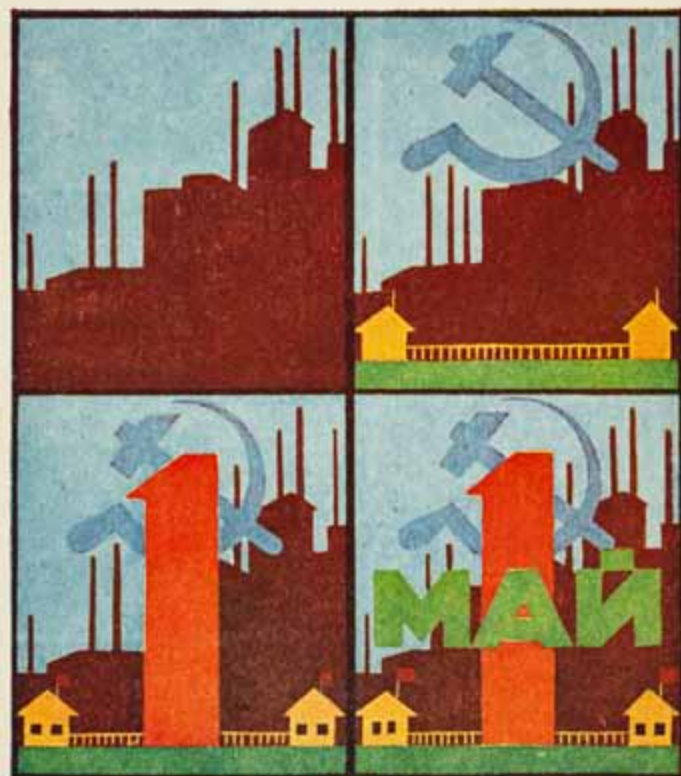
Как намазывать полоски.



Как склеивать буквы из полосок.

На голубую бумагу
наклейте фабрику.

Наклейте серп и молот,
домики и луг.



Наклейте цифру,
флажки и окошки.

Наклейте слово
„май“.

Своими руками. Кн. 1-я.

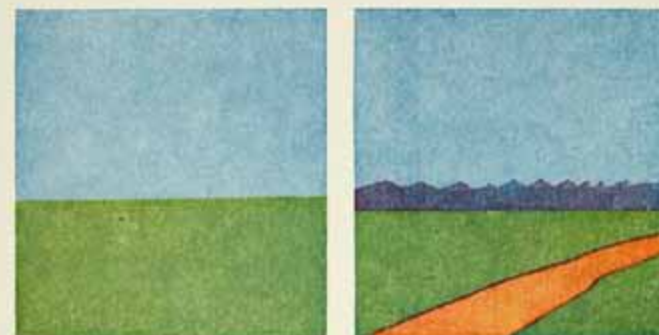


Сделайте такие картинки из цветной бумаги.
Попробуйте сделать другие картинки.

Своими руками. Кн. 1-я.

Склейте голубую и зе-
леную бумажки.

Вырежьте лес и до-
рожку. Наклейте их.



Наклейте облачка и
ствол березы.

Наклейте кусточки и
листву березы.

Своими руками. Кн. 1-я.

- 13 Mislavskii, Nikolai and V[era Nikolaevna] Lantsetti, artist | **Dneprostroi** | Moscow; Lenin-grad: Gosudarstvennoe izdatel'stvo, 1930 | Octavo (21.7 × 17.5 cm) | Original staple-stitched photo-montage wrappers; 31, [1] pp. | Illustrations throughout | Very good | (55199)

€1,500

Second edition (both in 1930) of this Constructivist children's photo-book about Dneprostroi, the enormous hydroelectric power station on the Dnipro river in Eastern Ukraine, built in 1927–1932. Dneprostroi became one of the flagship Soviet construction projects of the first Five-Year Plan, and the largest hydroelectric dam in Europe. Created in the style of a propaganda newsreel, this volume offers vivid documentation of the construction process, contrasting the “wild river” with the “harnessed river”, showing the creation of the enormous model of the dam built to test the engineering, the flood that interrupted the construction and threatened to destroy the project, and the various uses of the electricity generated by the dam.

The Constructivist layout and photo-montage wrapper design for this book was done by the graphic artist Vera Lantsetti (1893–1965), known as the master of the children's photo book. Lantsetti studied at VKhUTEMAS in Moscow, a school often compared to the Bauhaus for its experimental edge. In this volume, Lantsetti uses Constructivist layout, with changing text sizes and fonts setting the rhythm of the reading. Lantsetti's other works for children on industrial topics include Viktor Shklovsky's “Turksib” (1930), Leo Kassil's “Planetarii” (1931), and Yevgenii Rein's “How a tractor works” (1931), among others. Lantsetti also designed propaganda posters for the Soviet news agency TASS during WWII. An innovator in using photography in children's books, Lantsetti's work is understudied. Little is known about the author, Nikolai Mislavskii, who seems to have published one other work for children, “Magnitogorsk” (1931).

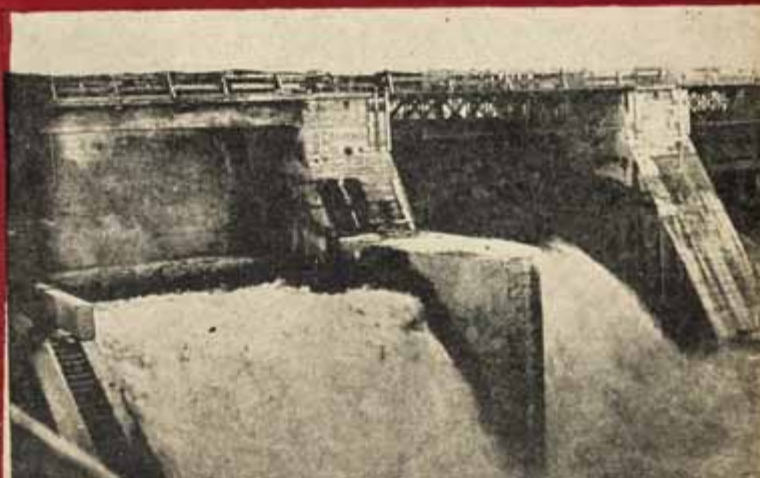
No. 388 of the Lur'e collection (Kniga dlia detei 1881–1939, Moscow: ULEI, 2009).

As of June 2025, KVK, OCLC show six copies in North America.





ГОСУДАР-
СТВЕННОЕ
ИЗДАТЕЛЬ-
СТВО
1930

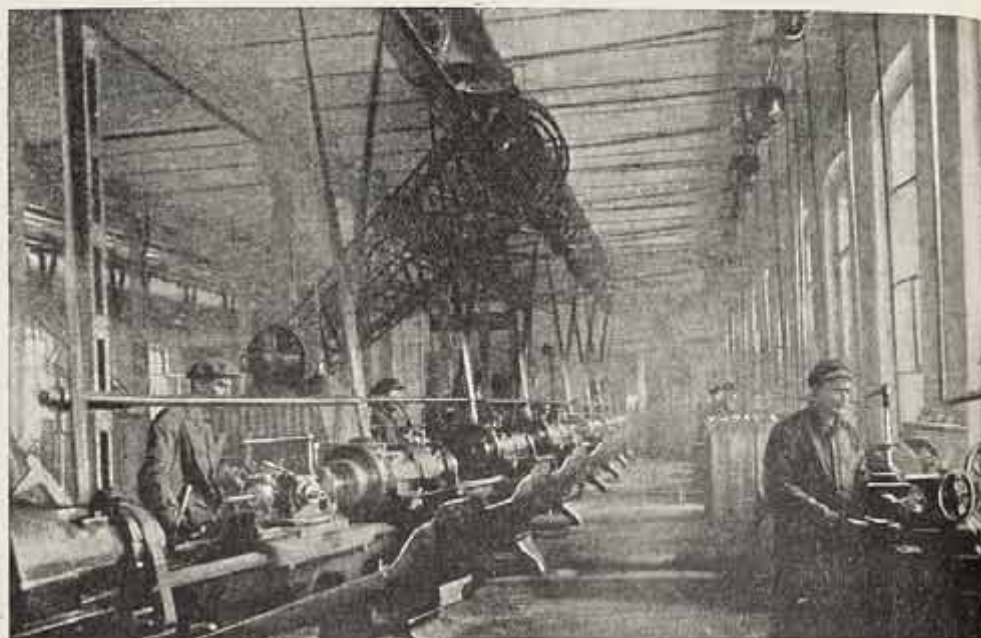


25 коп.



ДНЕПРО- СТРОЙ

Н. МИСЛАВСКИЙ



ЭЛЕКТРИ- ЧЕСТВО

ПРИВОДИТ В ДВИЖЕНИЕ
СТАНКИ И МАШИНЫ НА
ЗАВОДАХ И ФАБРИКАХ.

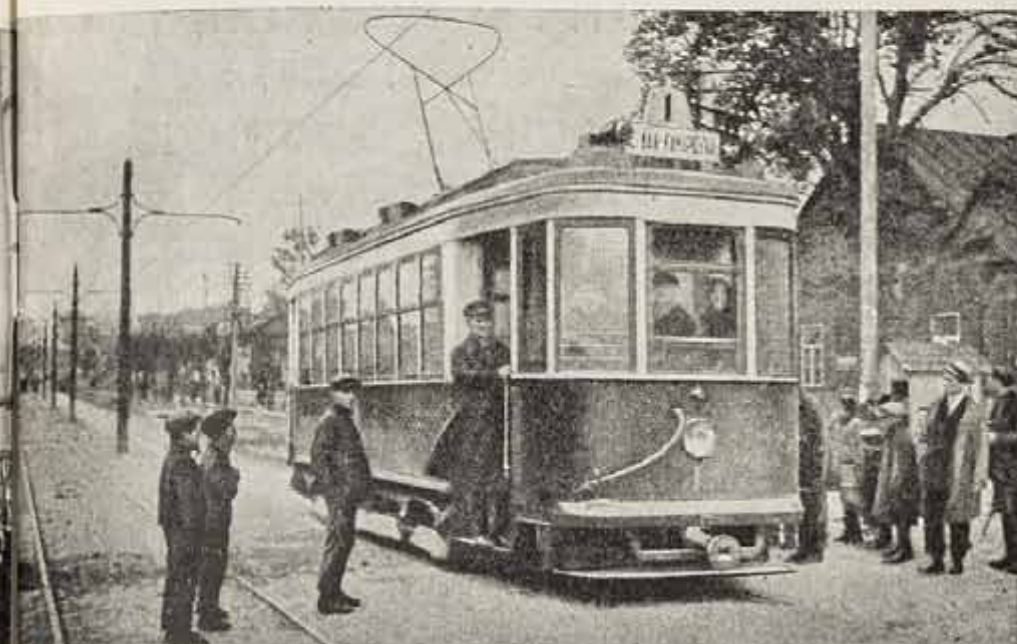
ОСВЕЩАЕТ ГОРОДА И
ДЕРЕВНИ.

ДВИГАЕТ ПОЕЗДА И
ТРАМВАИ.

ПЕРЕДАЕТ ТЕЛЕГРАММЫ.

ВАРИТ ПИЩУ.

ЛЕЧИТ ЛЮДЕЙ.

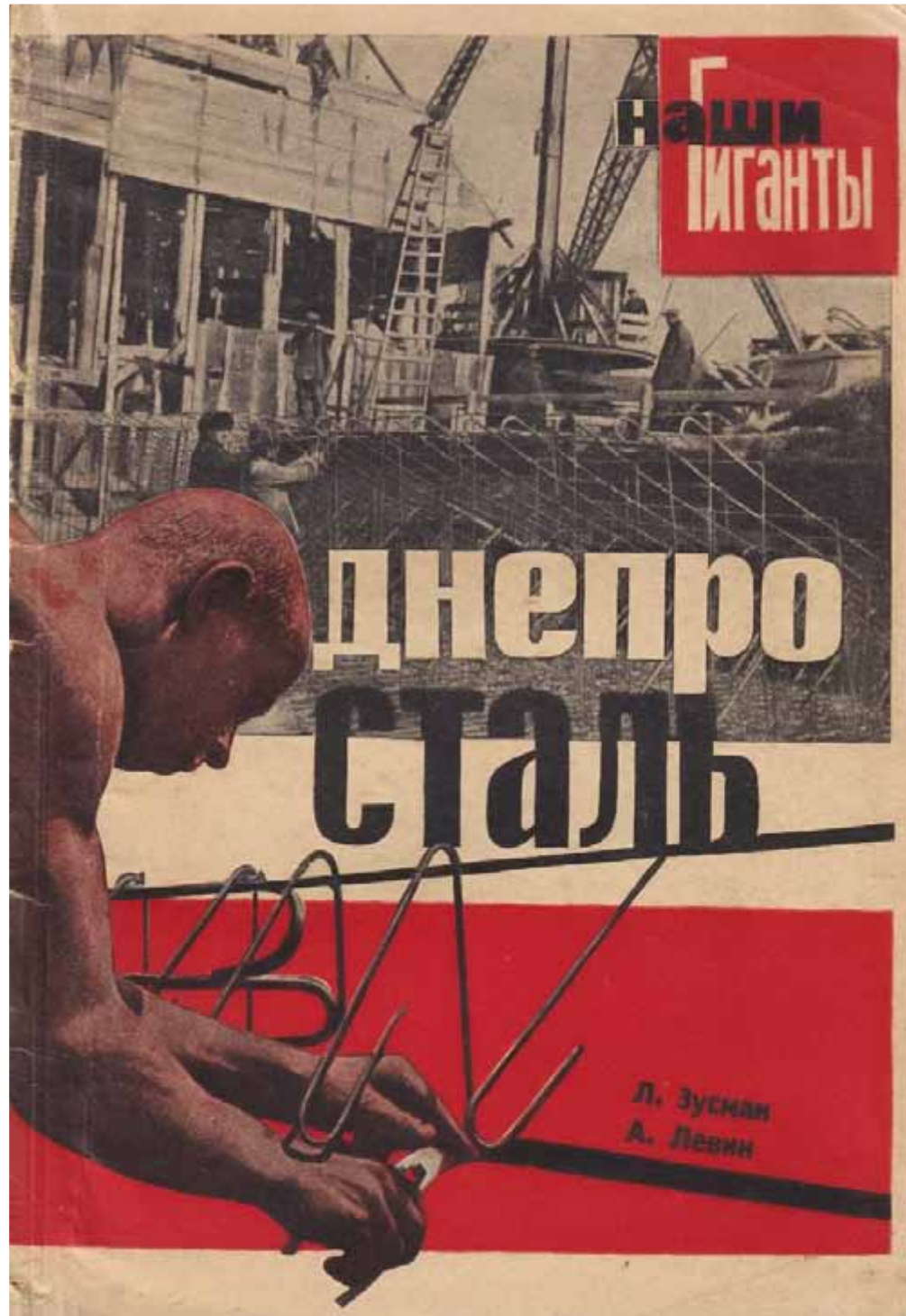


Вот какой молодец
электрический ток!
Но и стоит он не дешево:
много надо электростанции
угля — нефти — дров.

А на **ВОДЯНЫХ**
электростанциях
ВОДА ДВИГАЕТ МАШИНЫ.

Такие станции
очень выгодны.





- 14 Zusman, L[ev Lazarevich] and A[bram Meerovich] Levin; V. Vinograd | **Dneprostal'** [**Dnipro steel**] | Series name at head of title: Nashi giganty [Our giants] | Moscow: Gosudarstvennoe nauchno-tekhnicheskoe izdatel'stvo, 1931 | Octavo (20.7 × 14.3 cm) | Original photo-illustrated wrappers; 67 [1] pp. | With 35 illustrations from photographs and maps | One foldout chart | Light soil and foxing to wrappers | Spine chipped along extremities; small loss to corner of rear wrapper; a few pencil marks to margins; still about very good.

WITH:

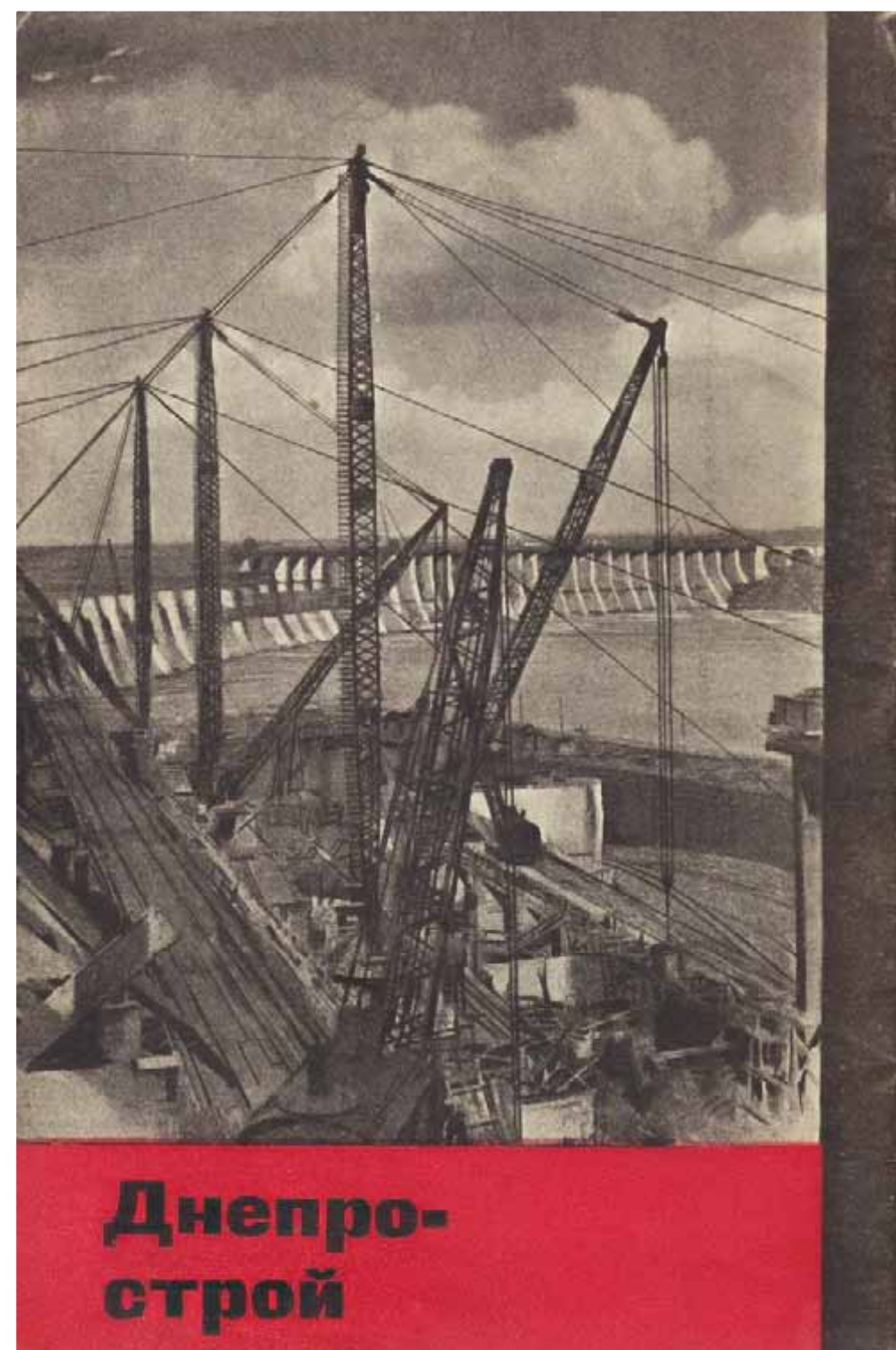
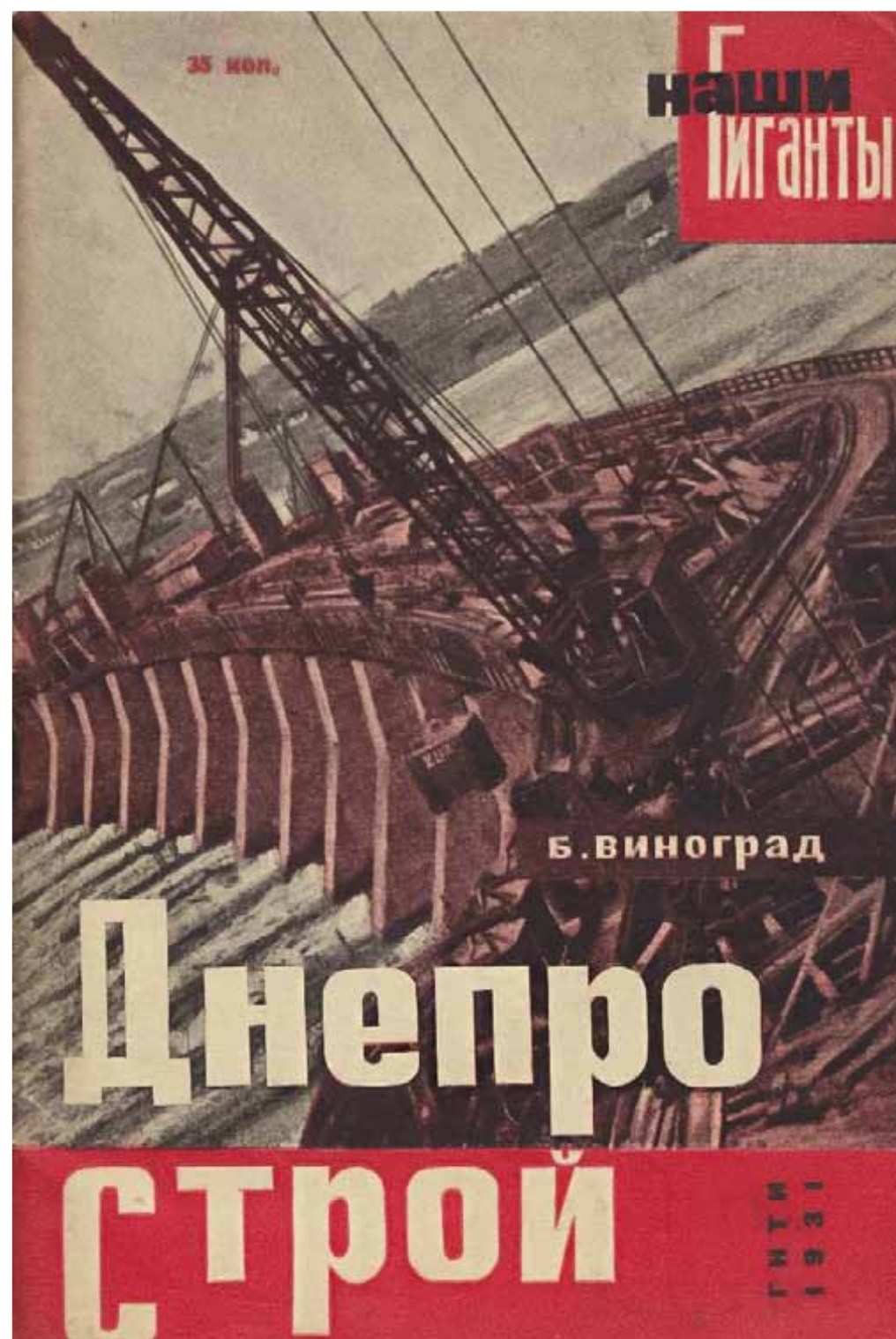
Dneprostoi [**The Dnipro hydroelectric power plant**] | Moscow: Gosudarstvennoe nauchno-tekhnicheskoe izdatel'stvo, 1931 | Octavo (20.7 × 14.3 cm) | Original photo-illustrated wrappers; 55 [1] pp. | With 30 illustrations primarily from photographs | Light soil and foxing to wrappers; four small pencil marks to margins; else very good | (54947)

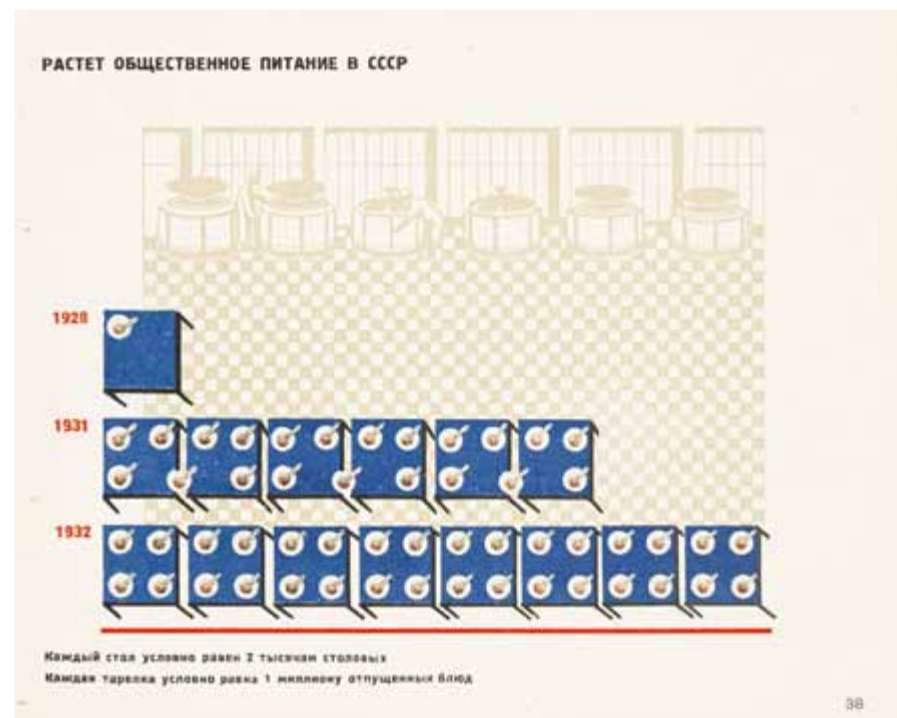
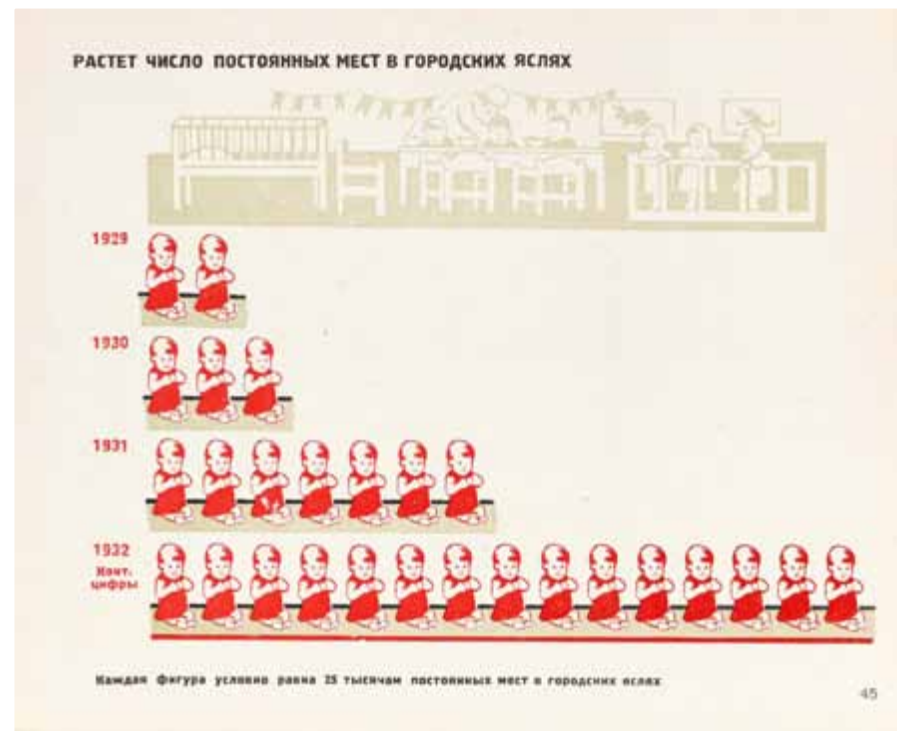
€1,600

Two richly-illustrated brochures on the massive construction projects of the Dnipro Metallurgical Combine and the Dnipro Hydroelectric Dam, with Constructivist photo-montage wrappers (unattributed). Written in a simple and direct language, and illustrated throughout, the volumes were likely intended as promotional material to attract new workers. The photo-illustrations tell a step-by-step story of the construction and operation of the steel factory and the power plant respectively, both built during the first Five-Year Plan (1928–1932) in Zaporizhzhia (Ukraine). The texts include maps of the construction, charts with statistical information about the workers of the projects, and graphs of steel and energy production in industrialized nations in comparison with the Soviet Union, demonstrating the need for Soviet growth. The photos show the construction process, a variety of machines, new dormitories and communal kitchens built for future workers. The Dneprostoi brochure contains group portraits of Komsomol shock workers who “beat all records in pouring concrete,” while the special section on “Labor and Human Resources” in the Dneprostal' brochure acts as promotional material, noting that the factory will need over 14,000 workers and 1000 engineers.

These Russian-language brochures were the first editions, later translated into numerous languages of ethnic minorities living in the Soviet Union including Udmurt, Komi, Moksha, Erzya, Mari, etc. likely to attract workers from these regions to work at the new factories in Ukraine. Part of the series of publications “Our giants” (nashi giganty), similar brochures were published about the Metallurgical Factory in Kuznetsk, the Berezniki Chemical Plant, Uralsmash (Ural Heavy Machinery Plant) in Yekaterinburg, among others, all with photo-montage wrappers, of which only one can be traced to the avant-garde artist and VKhUTEMAS graduate Nikolai Sedel'nikov.

As of June 2025, KVK, OCLC show one copy of each volume in North America.



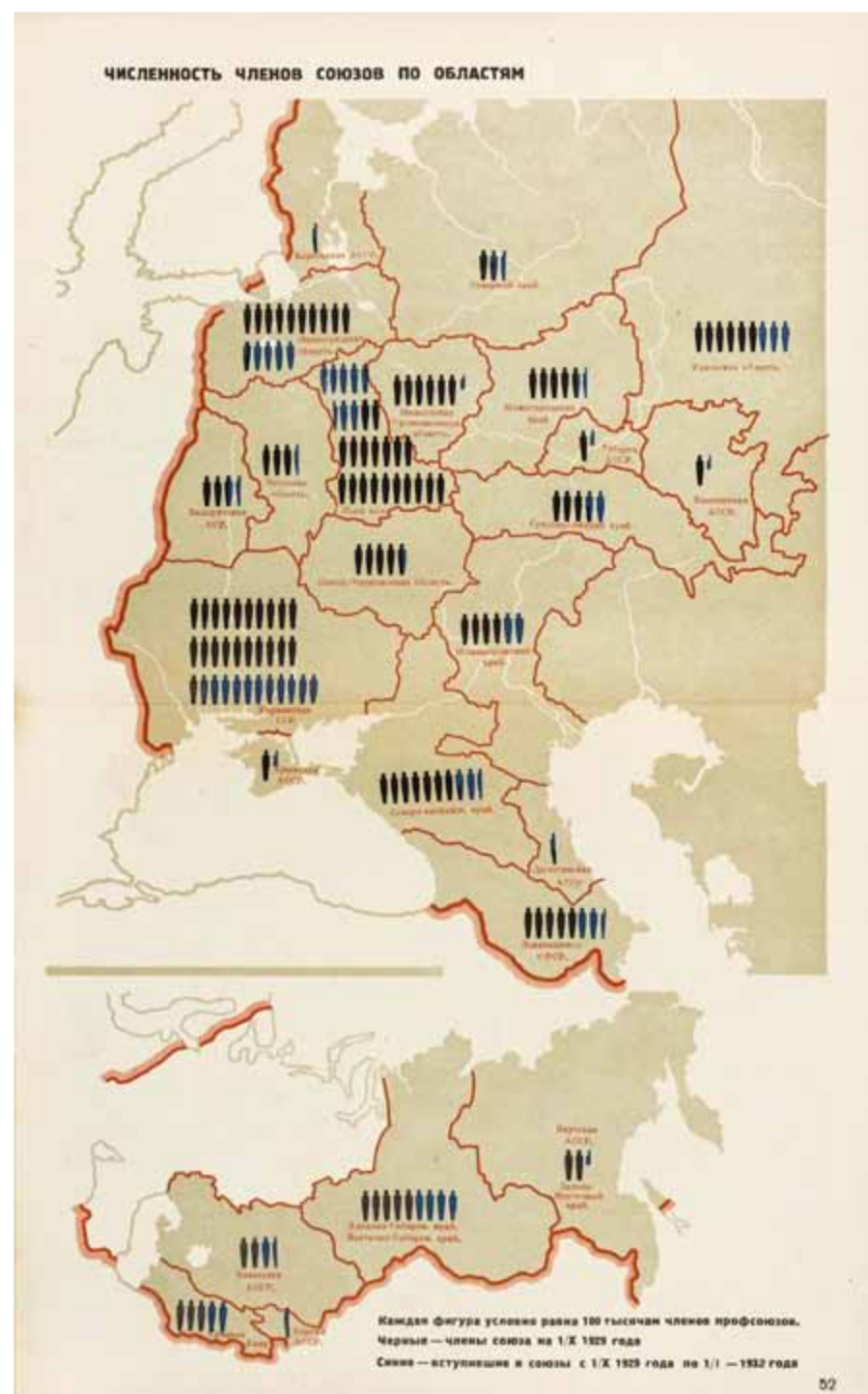


- 15 Kogan, L. M., editor and I[van Petrovich] Ivanitskii, designer | **Profsoizy SSSR v bor'be za piatiletku v chetyre goda. Ot VIII k IX s'ezdu profsoiuzov (diagrammy i tablitsy)** [Trade Unions of the USSR in the struggle for the Five-Year Plan in four years. From the 8th to the 9th Congress of Trade Unions (diagrams and tables)] | Moscow: OGIZ-IZOGIZ, [1932] | Original blue cloth portfolio with title embossed in gold, with three flaps and string ties, measuring 19 × 23.5 cm; housing [5] leaves of text printed recto and verso, including title and colophon, and 66 leaves of illustrations to rectos, with four of the leaves folding out to a larger diagram, all loosely inserted as issued | Folder edges lightly scuffed; printed leaves discolored due to stock; still very good | (55178)

€7,500

Rare propaganda album containing loose leaves of picture diagrams celebrating the progress of the first Five-Year Plan, using a mix of pictograms inspired by the “Vienna method” and unique work of Soviet graphic designers led by the graphic artist Ivan Ivanitskii (1896–1970). Developed by the Marxist economist and sociologist Otto Neurath and the Constructivist designer Gerd Arntz, the “international picture language” or pictograms (isotypes) democratized the visualization of statistical data by using images, de-emphasizing the use of exact numbers, information which they claimed did not stay as easily with the viewer. The diagrams in the present set span the years 1928–1932, and showcase the Soviet national income, rate of electrification, production of oil, coal, iron, developments in heavy industry such as production of tractors and automobiles, as well as consumer products such as shoes, canned goods etc. Social developments are also represented through pictograms, such as the number of earners per household, growth of wages, worker benefits such as trips to sanatoriums, reduction of work hours, growth in availability of public food service such as worker canteens, developments in housing construction and availability of nursery spots. Finally, educational information is represented, such as the number of students attending worker colleges and universities, growth of literacy among workers, and a general increase in education spending in the Soviet Union. Two inserts, one with an introduction by Ivanitskii, the other with more precise statistical information that accompany the diagrams, complete the album.

The designer of this set, Ivan Ivanitskii, worked on data visualization in children’s textbooks as well as board game design prior to working with Otto Neurath in the Leningrad Izostat starting in 1932. A research institute and publishing house, Izostat created easy-to-read graphics for Soviet posters, newspapers, and propaganda albums such as this one. In this set, initiated prior to his collaboration with Neurath, Ivanitskii combined his own system of pictograms shown as on a newsreel (see nos. 6, 15–16, 40) with the more laconic system developed by Neurath and Arntz. In the introduction to the set Ivanitskii writes: “At present, this major work is being carried out by the Institute of Graphic Statistics (Izostat), specially organized under the Central Executive Committee of the USSR. In the near future, the Institute will publish its diagrams, as well as a collection of signs, which can serve as a model for further work in this direction. When



compiling this album, we did not have the opportunity to use all the results of the experience of the Vienna Museum and therefore limited ourselves to using only the general principles of this method: the images of objects were given conditionally and schematically, since it was intended to give not a naturalistic image of the object, but only its understandable image.” Once the institute was opened, Ivanitskii would come to direct it, in the same year publishing his brochure on the topic, titled “Izostatistika i ven-skii metod” (Visual Statistics and the Vienna Method; 1932).

According to Vladimir Laptev, the Leningrad branch of Izostat where Ivanitskii worked was developing a style of its own, a mix of laconic modernism and realism, with statistical information appearing against a thematically appropriate background, such as a coal mine as a background for the pictograms of coal cars representing coal production. “Despite the obvious influence of the Vienna method of pictorial statistics, this album is considered to be, undoubtedly, an independent work of Soviet artists, whose supervision in the part of drawing up diagrams was carried out by I. P. Ivanitskii, and not by isostatists sent from Vienna.” See: Vladimir Laptev, *Russkaia infografika* (St. Petersburg: Izd-vo Politekhnikheskogo Universiteta, 2018, pp. 224–227). In addition to this set, Ivanitskii designed diagrams for: “Dognat’ i peregnat’ v tekhniko-ekonomicheskom otnoshenii peredovye kapitalisticheskie strany v 10 let” (1931), using primarily his own method.

Created and printed in record time for the 9th Congress of Trade Unions in April 1932, the set contains small errors, missing diagrams numbered 24 and 55 (which are also missing from the table of contents). The set was translated into English and published later the same year for international distribution as “The Struggle for Five Years in Four” with some important changes in diagram design and color, as well as some diagrams which were omitted entirely. In the English version, which is much more common, the omissions include two leaves with information about Soviet worker budgets (nos. 34–35), a chart showcasing the positive impacts of worker self-critique (no. 29), and a diagram showing the growth of Soviet worker wages as compared with the decline in wages of workers in the USA (no. 46). Published during the Great Depression in the US and in Western Europe, the last diagram in the English language set shows the growth of unemployment around the world. The Russian language set concludes with a large foldout chart showing the structure of Soviet worker unions. One of 8000 copies. Despite high print runs, such albums tend to be extremely uncommon in commerce, both due to their unwieldy format and the fact that many of the diagrams and graphs would have been used in “wall newspapers” and other public forums, and would have quickly become obsolete.

As of July 2025, KVK, OCLC show one copy of the Russian language version worldwide, and none in North America.

РОСТ КОЛЛЕКТИВИЗАЦИИ В ПРОЦЕНТАХ К ОБЩЕМУ ЧИСЛУ КРЕСТЬЯНСКИХ ХОЗЯЙСТВ

1928



1931

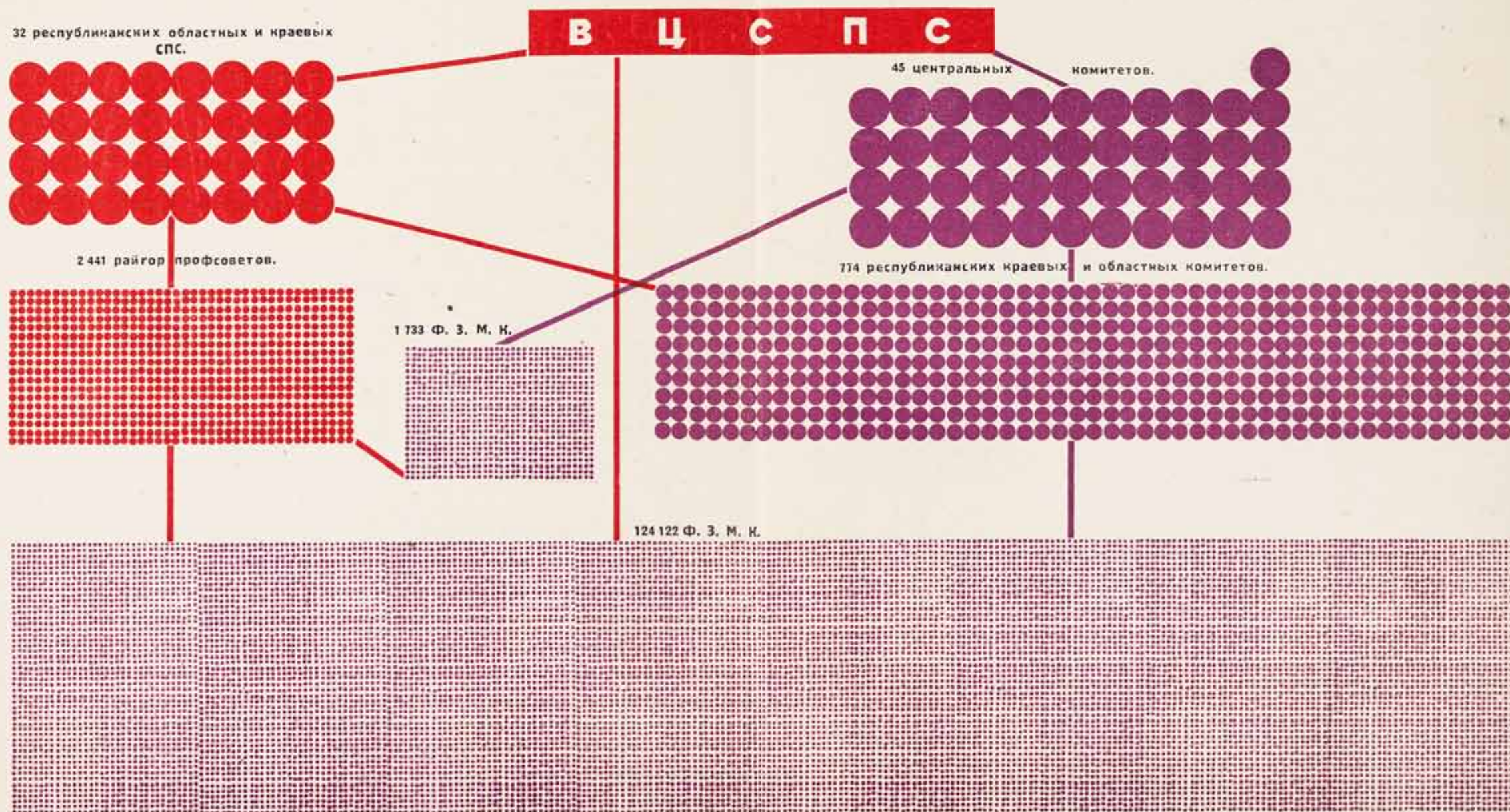


1932 план



Каждая изба условно равна 5 процентам крестьянских хозяйств.

СХЕМА СЕТИ ПРОФОРГАНИЗАЦИЙ



Настоящие анбокс достигли достижений по количественной системе, заключающейся в том, что большое количество продуктов инкапсулируется соответственно большому количеству анбокса, а не малому количеству анбокса.

Настоящие анбокс достигли достижений по количественной системе, заключающейся в том, что большое количество продуктов инкапсулируется соответственно большому количеству анбокса, а не малому количеству анбокса.

Например, если 1.000 рабочих выложены одной человеческой фигурой, то 2.000 рабочих будут выложены двумя фигурами, 3.000 — тремя и т. д., причем все фигуры будут одинакового размера.

Этот метод дает возможность путем принудительного образования кинетизировать шагирон, сделать ее более полярной, а следовательно, из-за ее более высокой полярности и способности к созданию образцов, в достаточной мере компенсирующей для образования этих для этого шага.

Длительность времени, затраченного на выполнение задания, была принята равной 10 мин. В течение этого времени учащиеся выполняли задание, а преподаватель наблюдал за процессом работы и при необходимости давал подсказки.

В настоящее время эту большую работу проводят у нас следующие организации при ЦНХ СССР: Институт экспериментальной статистики, в будущем Институт статистики, свои программы, а также в будущем Институт, который имеет послужить образцом для дальнейшего работ в этом направлении.

[illegible]

Кроме того мы давали дополнительный рисунок для объяснения того, что с показанием правостороннего провала. Так, в аннотации «Добыча нефти» перед показом образно описано, что такое нефть, а дополнительный рисунок, изображающий нефтяные вышки, говорит о том, что нефть добывают из скважины. В аннотации написано о добыче, а не о потреблении нефти. И тут случилась, когда мы давали рисунок для рабочих разных отраслей труда, мы давали одинаковый рисунок маленького человека, работающего за станком, для всех, кто должен был дать рисунок соответствующего труда: производства либо сельского, либо городского, либо сельского.

Исполнение диаграмм по новому методу предполагает участие специалистов педагогическим и иной области графика. При издании настоящего пособия, подготовленного в основном педагогами в IX классе профтехшколы, указанные условия соблюдать было не только трудно, но и невозможно. Поэтому в качестве диаграмм и их оформления.

Крайне ограниченный срок, в течение которого был отпечатан альбом, не дал возможности одновременно исправить некоторые недостатки, допущенные в процессе печати.

H. Harnswell

1913

9 190200

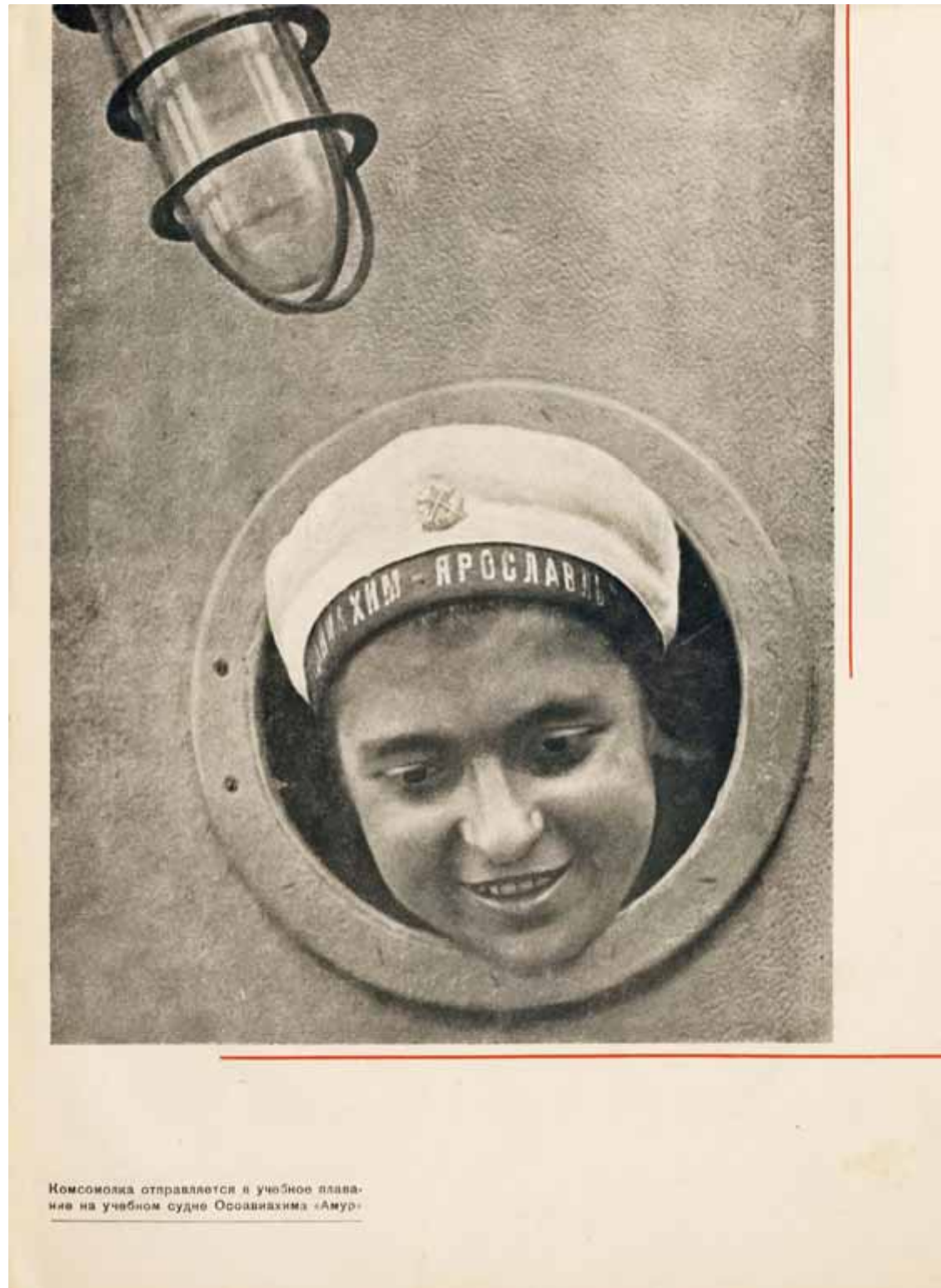
1-800-275-2759

1932.

88,000,000

Намдан дүгээр үзүүлэлт рүүд 1 жилийн нэлээдт ихдэжээ.

Каждый квадрат миллиметра содержит около 1 миллиарда химических выработанных атомов энергии



- 16 Tsetkin, Klara (Clara Zetkin) and Varvara Stepanova, designer | **Zavety Lenina zhenshchinam vsego mira [Lenin's Precepts for the Women of the Whole World]** | Moscow: Partiinoe izdatel'stvo, 1934 | Quarto (30.3 × 23 cm) | Original embossed grey cloth over boards with decorative photo-illustrated endpapers; 78, [2] pp. | Half-title with a gift inscription to a female university student, who received the book as a prize for excellent academic work, along with the university's stamp | Cloth somewhat rubbed and soiled; corners scuffed; light foxing to first few pages; pencil mark to p. 75; else still about very good | (55179)

€2,500

First edition of this photo book with the feminist text by Clara Zetkin, the German feminist activist and Communist politician, designed by one of the central figures of Soviet Constructivist design, Varvara Stepanova. An introductory note to the volume reads: "This brochure was intended by Clara Zetkin for Germany, for the International Women's Day, but the coming to power of the Fascists prevented its publication. This work is published in full in Russian for the first time." The book was printed posthumously in 1934, with Zetkin passing away shortly after arriving in Moscow in 1933, her final exile following Hitler's ban on all leftist parties in Germany. Zetkin's text, which speaks to the connection between the Communist and the feminist causes, is illustrated with photographs of the women's army battalions in Petrograd, women pilots at the summer flight school, peasant women in political education classes, women shock workers, numerous photographs of daycares and nurseries, women's literacy class, women parachut jumpers, snipers, members of sports unions and defense brigades. According to Karasik, the most famous photo in the book, on par with the iconic portrait of Clara Zetkin with Rosa Luxembourg, is the closeup shot of a young woman member of Osoaviakhim (civil defence training organisation) about to take off on a training voyage of the ship "Amur", taken by Yelizaveta Ignatovich. The photographers whose works appear in the volume (Aleksandr Rodchenko, Yelizaveta Ignatovich, Yeleazar Langman, Yevgenia Lemberg) were previously associated with the "October" a group of Constructivist artists, photographers, architects, and designers active in 1928–1932.

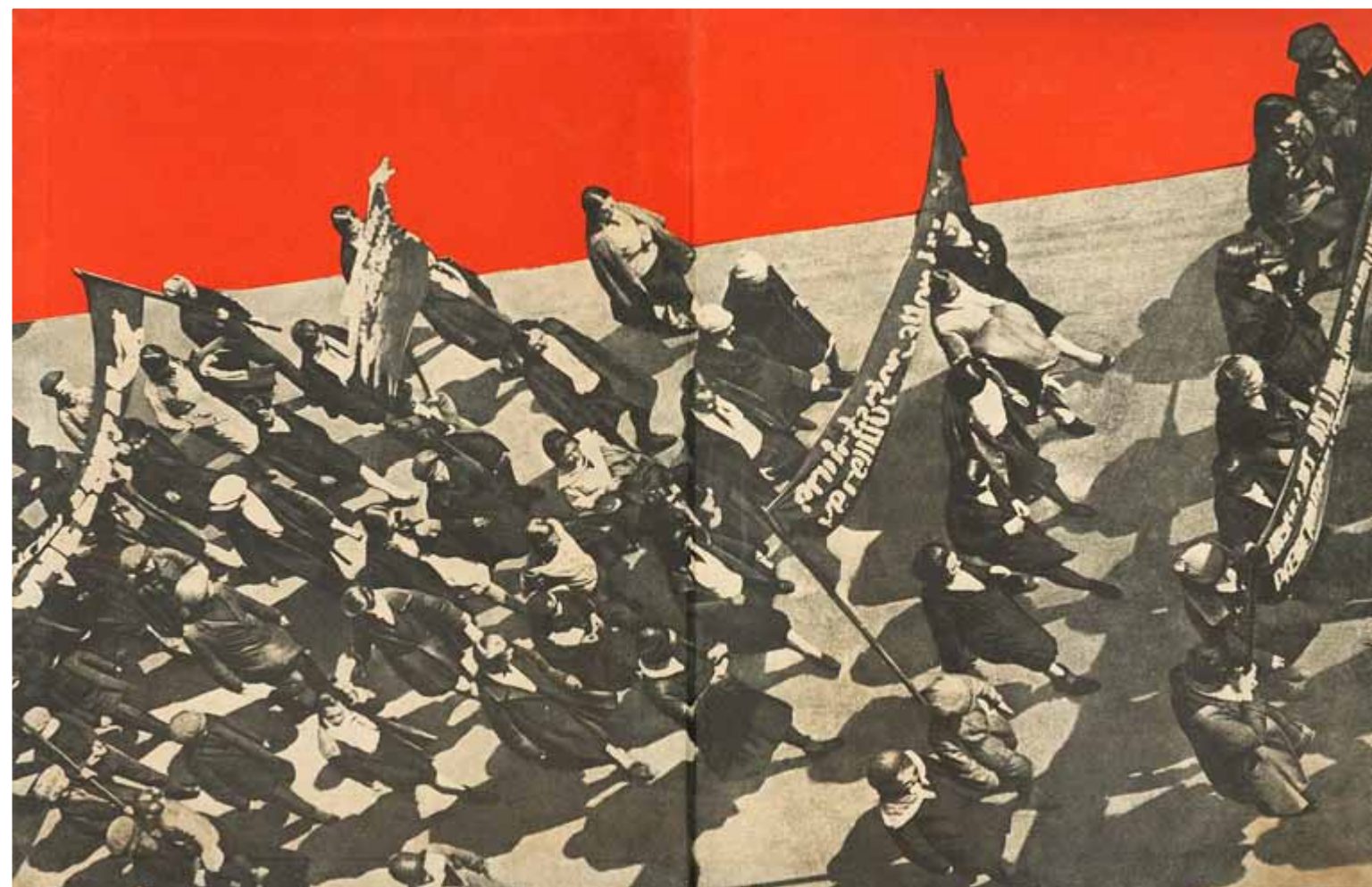
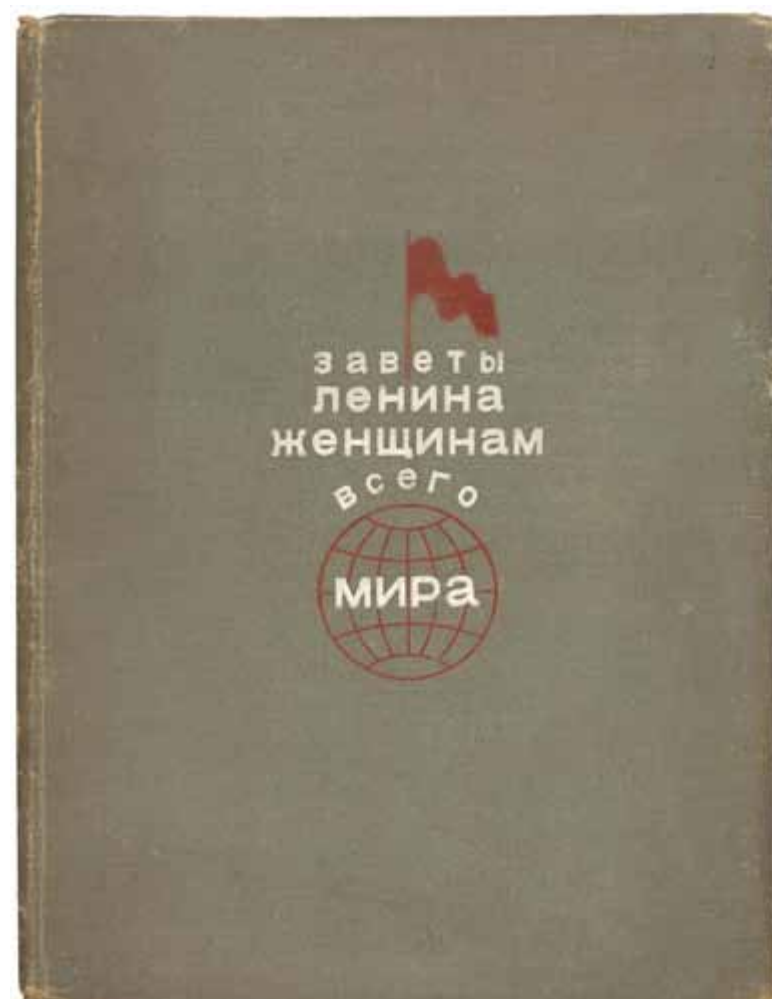
The designer of the album, Varvara Stepanova (1894–1958), studied at the Kazan School of Fine Arts in 1910–1913, followed by the Stroganov Academy of Arts in Moscow. In 1921 she would take part in the groundbreaking Constructivist exhibition 5×5=25 (alongside Aleksandra Ekster, Lyubov Popova, Aleksandr Rodchenko and Aleksandr Vesnin), with the participants announcing the "end of painting" and the beginning of "construction". Stepanova would go on to focus on book design and typography, collaborating especially with publications such as LEF, Novyi LEF, CA (Sovremennaiia arkhitektura) [Modern architecture], Sovetskoe kino [Soviet cinema], Kniga i revoliutsiia [The book and revolution], among others. In 1924 she became a professor of textile design at VKhUTEMAS, a school often compared to the Bauhaus in its experimental drive. Stepanova often worked in collaboration with her partner, the master Constructivist artist and photographer Aleksandr Rodchenko, whose photos also appear in this volume, and who is most likely responsible for the photograph on the endpapers. See Karasik, *The Soviet Photobook 1920–1941*, p. 364.

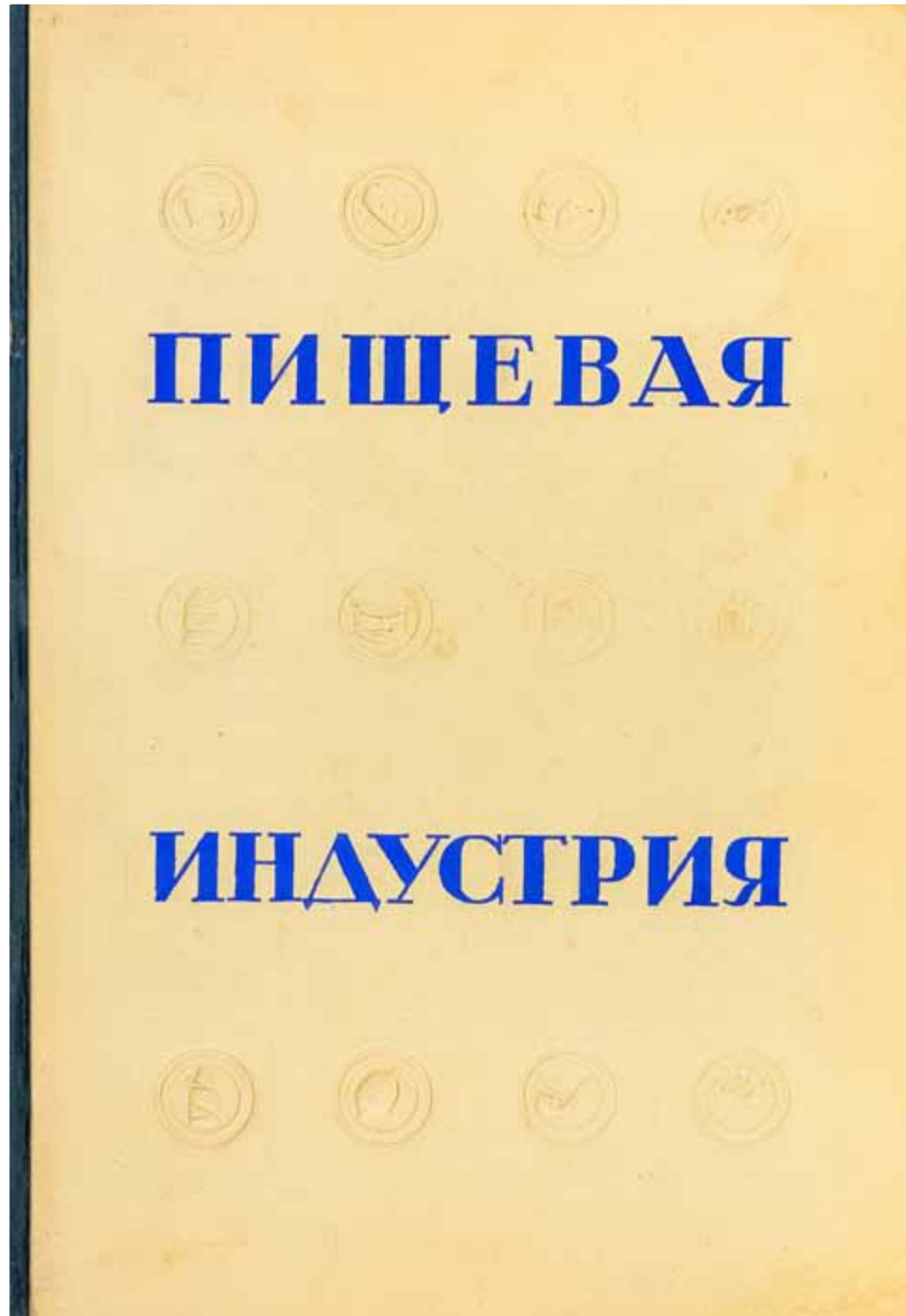
As of July 2025, KVK, OCLC show four copies of the first edition worldwide, with two copies held in North America.



Работница фабрики «Каучук» т. Нестеренко,
выигравшая первый приз на II Всесоюзном
комсомольском стрелковом состязании







- 17 Lissitzky, El and Sophie Lissitzky-Küppers, artists; Mikoyan, Anastas, text; Sergei Ingulov, editor | **Pishchevaia industriia** [**The Food Industry**] | Moscow: OGIZ-IZOGIZ, 1936 | Folio (38 × 25.5 cm) | Original embossed tan and blue cloth over boards, with photomontage endpapers; [250] pp. | Photographs, maps, diagrams, drawings throughout, many in color and some folding | With original printed dedication card laid in: “To the delegate of the Emergency 8th All-Union Congress of the Soviets.” Light soil to boards; inconspicuous restoration to front hinge; corners lightly scuffed; small tear to front endpaper; lacking the original card slipcase; else about very good | (55046)

€16,000

An iconic photomontage album celebrating the Soviet food industry, designed by El Lissitzky and Sophie Lissitzky-Küppers. Gifted to the delegates of the Emergency 8th All-Union Congress of the Soviets in December 1936, the text excerpts are taken from a speech delivered by the Soviet Commissar of Trade, Anastas Mikoyan. The endpapers for the volume are lavish two-page photomontage spreads of agricultural plenty, with numerous illustrations throughout the album showcasing the industrial production of eggs, milk, cheese, butter, bread, meat, fish, fruits, and vegetables, as well as sugar, candy, and confections, tea, tobacco, alcohol, perfume, soap, and cosmetics. The album also shows the industrial infrastructure of food production, including maps with the locations of collective farms, large-scale refrigeration facilities, meatpacking factories, fish processing plants, and sugar factories, among others. Food safety and hygiene are emphasized throughout with images of factory workers in laboratory white coats, as well as mandatory manicures for workers of some food production factories. A large section dedicated to the Stakhanovites of the food industry shows individual portraits of workers and shares production success stories. Conceived in 1935 as a visual aid to the speech on the Stakhanovite movement in the food industry given by Anastas Mikoyan, the volume was released almost a year later in November 1936, beset by difficulties the designers encountered with the censorship. The delay in publication necessitated an interim volume titled “Listy iz al'boma” [Leaves from the album] which was larger in format but much reduced in content, lacking the maps and the double page spreads. The present volume would serve as inspiration for Soviet Union’s most famous cookbook, the 1939 “The Book of Tasty and Healthy Food” (Kniga o vkusnoi i zdorovoi pishche). A project similarly spearheaded by Mikoyan, the book signaled a return to domestic cooking after a decade of promoting communal eating at worker canteens.



The album is especially valuable as a document of the creative process and collaboration of the avant-garde masters El Lissitzky and Sophie Lissitzky-Küppers. The couple collaborated on other projects prior to this album, but as Peter Nisbet points out, because Lissitzky was undergoing treatment in a sanatorium during the planning of this album, the entire design process was carried out through letters, which included sketches and drafts (later published). “For no other graphic design undertaking of the 1930s does there exist such detailed (although, of course, still incomplete) evidence of the progress of design and collaboration, with clues to the roles of the various personalities involved, the tactical maneuvering undertaken by the designers, and the relationship of formal decisions to the ideological content” (See: Perloff and Reed eds. “Situating El Lissitzky: Vitebsk, Berlin, Moscow”, pp. 211–234). One of the central conflicts with the publisher was the cover for the album which was to be “made out of two sheets of celluloid — one opaque and white, the other transparent and blue green (to be placed over an embossed card) — and an album case, for which Lissitzky wanted to experiment with “woven straw or tree fibers”, design decisions that were supposed to “transform the book into a sculpture.” As pointed out by Karasik, the final cover does resemble a “marble slab”, but lacks the tactile qualities the designers intended. Karasik, *The Soviet Photobook 1920–1941*, p. 402.

One of 6000 copies.

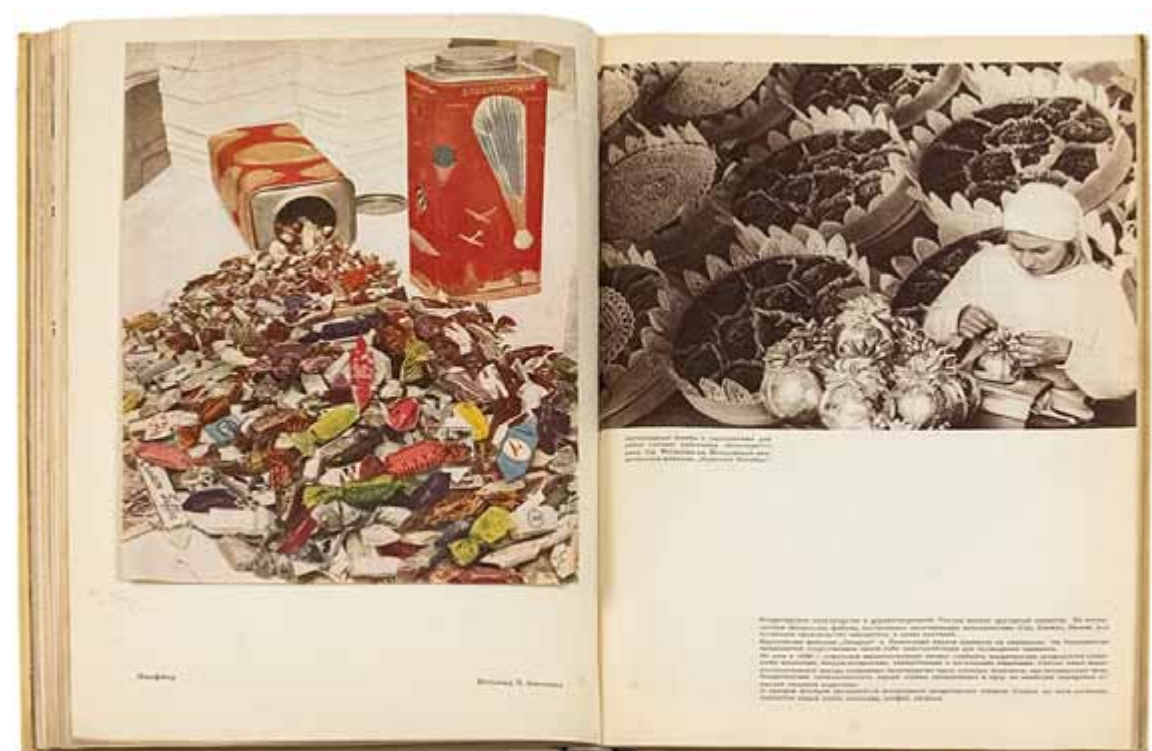
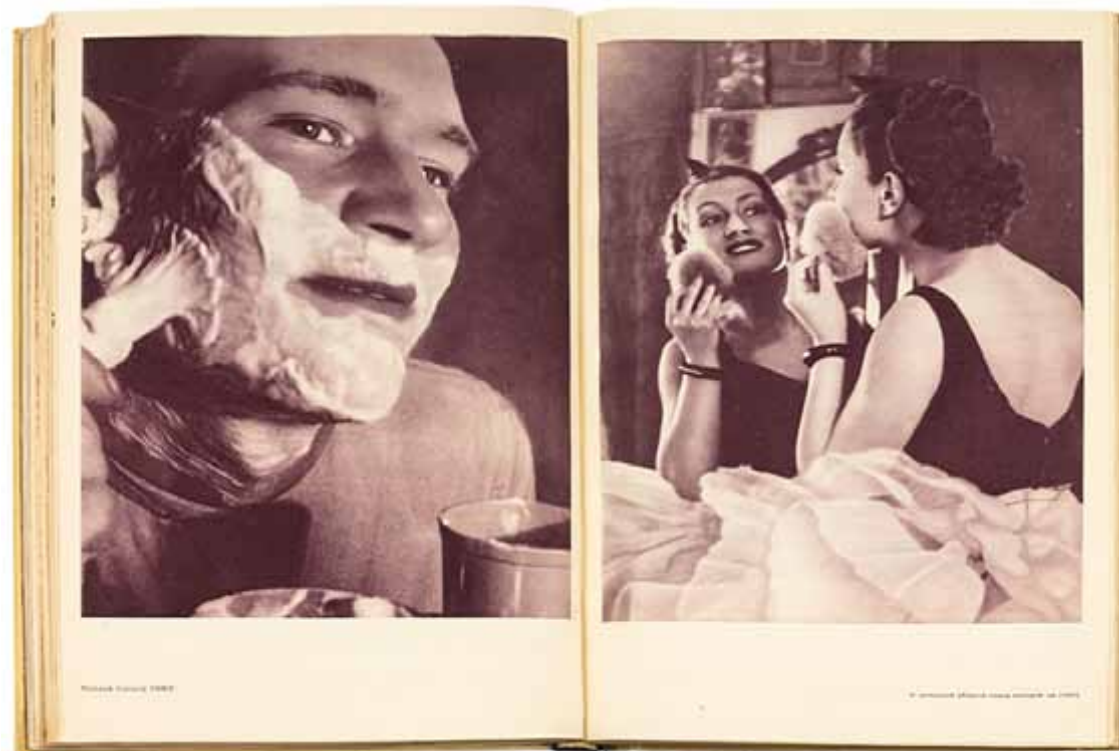
Rare. As of July 2025, KVK, OCLC show only one copy in North America. The shorter portfolio version is held by four institutions worldwide, three in North America.



В дни народных праздников

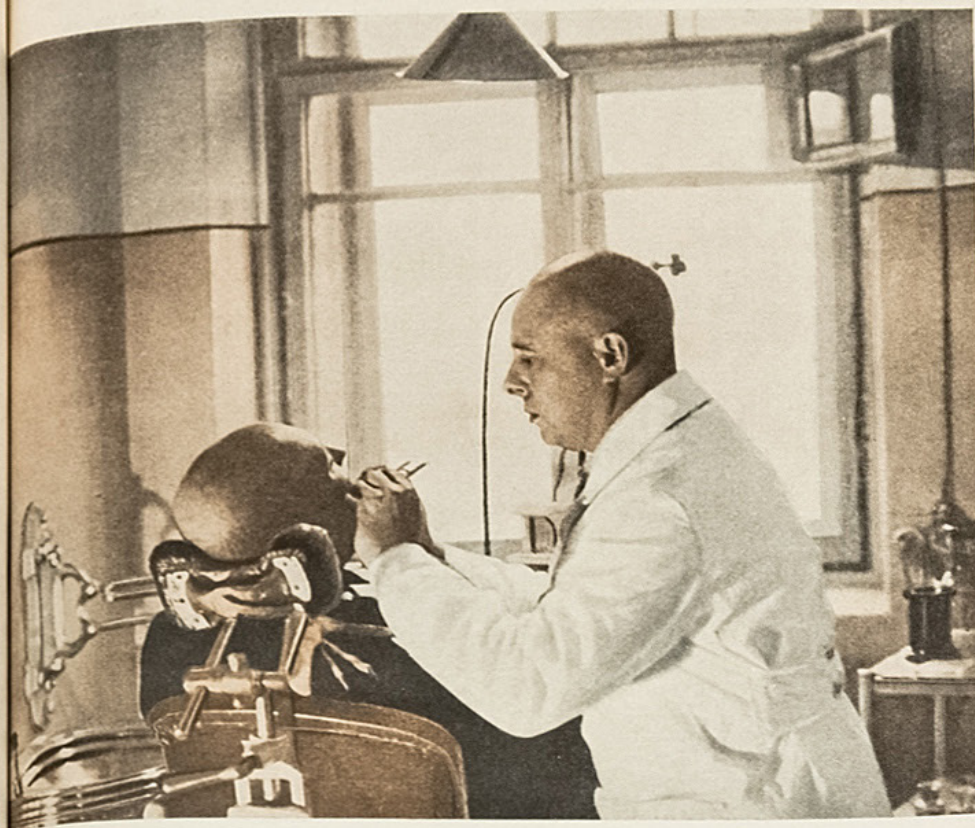


Перед торжественным обедом





Тов. А. И. Микоян сказал: «Маникюр — это уже не привилегия барынь из верхних этажей старого мира. Маникюр теперь — необходимый туалет для работниц пищевых предприятий. Мы гигиенические навыки вслестически поддерживаем». Маникюр введен на всех крупных пищевых предприятиях. Маникюры — в штате. Отметки о маникюре — в санитарных книжках каждого рабочего.



У работника пищевого предприятия должны быть здоровые зубы. На многих пищевых предприятиях есть свои образцовые зубо врачебные кабинеты.



Нина Золотарева, ленинградская пионерка (Ленинград), во время парада пионеров в 1935 году и получившая в подарок от пионеров Сталина портрет.





- 18 Gorfunkel', V. M., editor and E[vgenii Nikolaevich] Goliakhovskii, artist | **Pechat' strany sotsializma [Publishing in the land of socialism]** | Moscow: Vsesoiuznyi Nauchno-Izdatel'skii Institut Izobrazitel'noi Statistiki TsUNKhU Gosplana SSSR, 1939 | Quarto (34 × 25.8 cm) | Original embossed mustard cloth over boards; 80, [I] pp. | Light soil and wear to boards; corners slightly scuffed; internally very good | (55180)

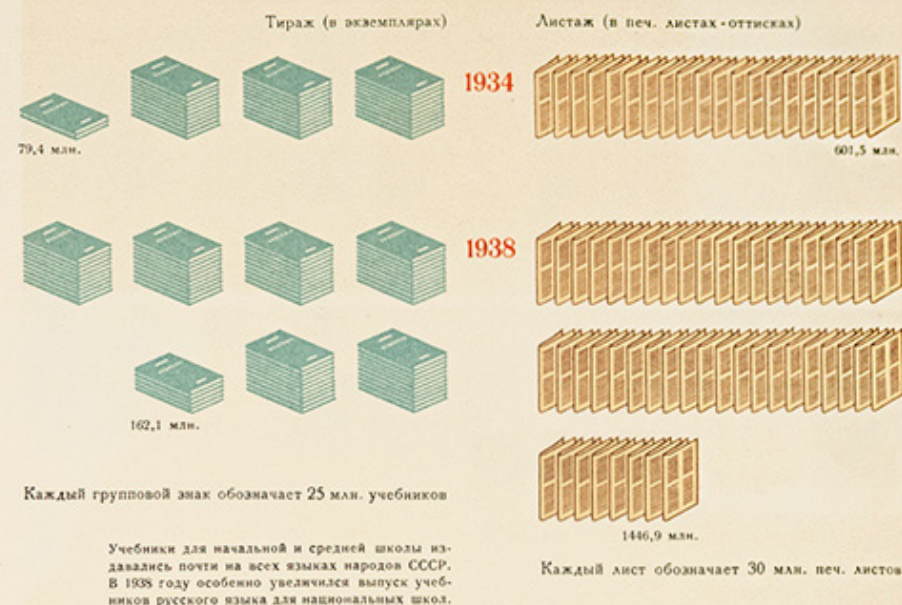
€2,000

A richly illustrated propaganda album of visual statistics about the publishing and print culture of the Soviet Union, with a notable emphasis on the multilingualism policy in Soviet publishing. The volume was one of the culminating projects of Izostat (the All-Union Institute of Visual Statistics). The double-page graph in the center of the book, titled “The renaissance of national cultures of the peoples of the USSR”, shows publishing statistics for 100 languages printed in the Soviet Union. The caption below states: “In the USSR books are published in 111 languages. The Socialist October Revolution brought culture to peoples who previously did not have a written language, let alone a literary tradition. More than 40 peoples of the USSR received a written language under Soviet rule.” In addition to the languages of the Soviet Republics, such as Armenian, Belorussian, Georgian, and Ukrainian, the graph includes languages of ethnic minorities such as Komi-Zarianskii, Chuvash, Buriat, Udmurt, Kurdish, Jewish (Bukharian), Tatar-Crimean to name a few. Other diagrams show information about the growth of publishing in the local languages in the various Soviet Republics, publications for children “in the local languages”, as well as the publishing of national epics such as the Armenian heroic epic poem “David of Sasoun”. A section dedicated to the publishing of “national authors” is also of note, listing publication statistics for authors such as Shota Rustavelli (Georgia), Taras Shevchenko (Ukraine), Yanka Kupala (Belarus), Sholom-Aleikhem (Jewish), Suleiman Stal'ski (Dagestan), Dzhabul Dzhabaev (Kazakhstan). An appendix with more detailed information about the statistical data closes the album.

A research institute and publishing house, Izostat operated in 1930–1940, creating easy-to-read graphics for Soviet posters, newspapers, and albums such as this one, using the “Vienna method” developed by the Marxist economist and sociologist Otto Neurath and the Constructivist designer Gerd Arntz. The “international picture language” or pictograms (isotypes) developed by Neurath and Arntz democratized the visualization of statistical data by using images, de-emphasizing the use of exact numbers, information which they claimed did not stay as easily with the viewer.



ВЫПУСК УЧЕБНИКОВ ДЛЯ НАЧАЛЬНОЙ И СРЕДНЕЙ ШКОЛЫ



Arntz and Neurath both visited the Soviet Union regularly in the early 1930s and helped with the creation and development of Izostat. The present album is an example of late Izostat publishing, with a mix of modernist infographics and Socialist Realist illustration, such as the tipped-in reproductions of the works of the Georgian graphic artist Sergo Kobulatze (1909–1978) and the Soviet-Armenian artist Bagdosar Mesropian (1913–2002). The designer of the volume, Evgenii Goliakhovskii (1902–1971), also studied in Tiflis (Georgia), before moving to Moscow to study with the master print-maker Vladimir Favorskii and with Igor Grabar at the Stroganov Academy. Today Goliakhovskii is best remembered for his exlibris designs.

While the album indicates that publishing in Russian continued to dominate Soviet print culture, this emphasis on multilingualism seemed to be a strategic decision for the Bolsheviks in distinguishing themselves from Russian Imperial policies. Linguist Lenore Grenoble writes that at the formation of the Soviet Union “as of 1921, some 46 percent of the population was non-Russian; the non-Russian intellectuals tended to be nationalists politically and were strong supporters of self-determination. [...] Lenin believed that no single language should be given the status of state language; rather he promoted national equality and self-determinism. [...] Article 121 of the Constitution of 1936 guaranteed Soviet citizens the right to instruction in their own mother tongue” (See Language Policy in the Soviet Union, p. 36). This album opens with quotations from the 1936 Constitution (also known as the Stalin Constitution), about freedom of speech and freedom of press, rights which proved as elusive as multilingualism in Soviet publishing.

See: Vladimir Laptev, *Russkaia infografika*. St. Petersburg: Izd-vo Politekh-nicheskogo Universiteta, 2018.

As of July 2025, KVK, OCLC show copies at six institutions in North America.

РАСЦВЕТ НАЦИОНАЛЬНОЙ КУЛЬТУРЫ НАРОДОВ СССР



РАСПРЕДЕЛЕНИЕ КНИЖНОЙ ПРОДУКЦИИ В 1937 г. ПО
ЯЗЫКАМ В СОПОСТАВЛЕНИИ С 1913 г. (В ПЕЧАТЫХ ЕДИНИЦАХ)

НА РУССКОМ ЯЗЫКЕ В 1937 г. ИЗ-
ДАНО 27564 ПЕЧАТНЫХ ЕДИНИЦ

■ ПОКАЗАНО КОЛИЧЕСТВО ПОЧАТЫХ ОДНЦОВ В 1943 г.
■ ПОКАЗАНО КОЛИЧЕСТВО ПОЧАТЫХ ОДНЦОВ В 1937 г.

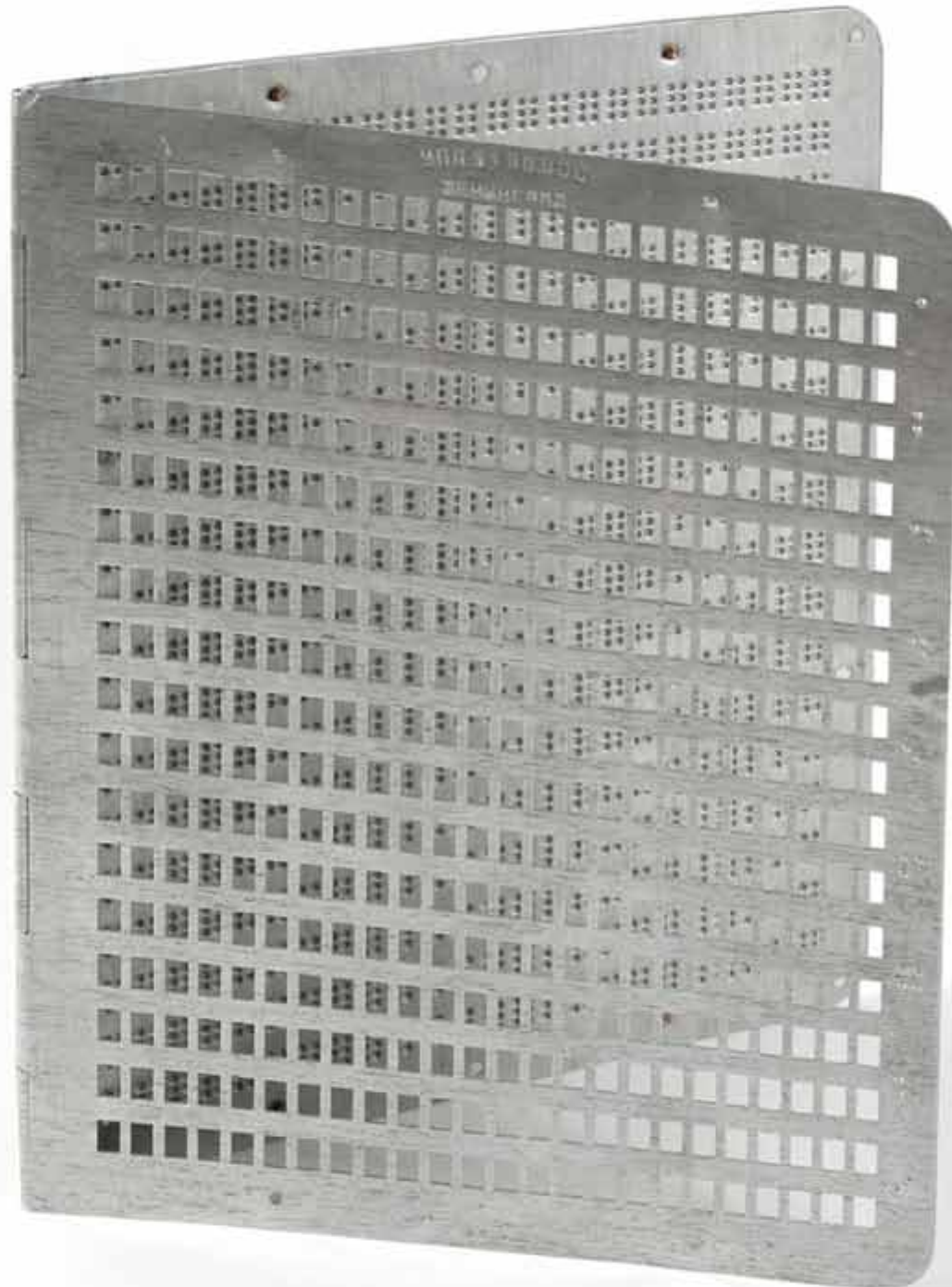


В СССР книги издаются на 111 языках. Октябрьская социалистическая революция привнесла к культуре народы, не имевшие раньше не только литературы, но даже и письменности. Только при советской власти получили письменность более 40 народов СССР.

КНИГ НА ЯЗЫКАХ НАРОДОВ СССР (КРОМЕ РУССКОГО)

Тираж в ман. печатаніи





- 19 **Folding metal slate for writing in Russian Braille** | Leningrad: UPP No. 1 LO VOS [Uchebno proizvodstvennoe predpriatie No. 1. Leningradskii otдел Vsesoiuznogo obshchestva slepykh], ca. 1959–1966 | Double-sided metal slate measuring 24 × 18.5 cm, with 18 lines of 24 six-dot symbols | Lines numbered on the right-hand side in pairs from one to nine, also in Braille | Top and bottom plate are secured in place with two pins at the upper and lower extremity | Also included is a stapled blank exercise booklet measuring 25 × 19 cm with 28 blank leaves, and two separate sheets filled with Braille text and Russian manuscript alphabet and numbers in ink | Very good | (55117)

€1,200

Folding slate apparatus for writing in Russian Braille, mass-produced by the Training and Production Enterprise of the Leningrad (St. Petersburg) section of the All-Union Society for the Blind (LO VOS). A special stylus, similar to a blunt awl which was clamped or placed on the finger was used for writing, with the first two pages of the included exercise book containing markings made with the help of such stylus. Compared to earlier versions, this template made writing faster by eliminating the need to move the stencil. Modelled on German templates, this seems to be one of the earliest mass-produced writing tools for writing in Russian Braille.

The Braille alphabet was first adapted to the Russian language in 1884 by the translator, publisher, and educator Anna Adler, a pioneer of education for the blind in Russia. A headmistress of the first Moscow school for blind children, she adapted Braille to Russian after a trip to Western Europe in 1881–1884, where books and primers in the Braille alphabet were already in wide use. Adler also typeset and published the first book in Russian Braille, “A Collection of Articles for Children’s Reading” in 1885, later spearheading the creation of the first Braille library in Russia, and contributed to the first issue of the Braille journal “Zhizn’ slepykh” (Life of the blind) in 1924. Adler’s work laid the foundation for education for the blind in Russia, which continued into the Soviet period, with the creation of the Soviet Society for the Blind in 1924. The mass-production of Braille writing devices in the Soviet Union began in the mid 1940s, likely spurred by the increase of the number of blind persons due to WWII. As thousands of blind veterans returned to Soviet cities, the All-Russian Society for the Blind and the state took on the task of educating, integrating, and employing veterans, with dozens of workshops organized throughout Soviet cities. The state was extremely interested in labor resources for the restoration and modernisation of the economy. As a result, blind individuals were given the chance to receive secondary education, and to access a variety of workplaces.

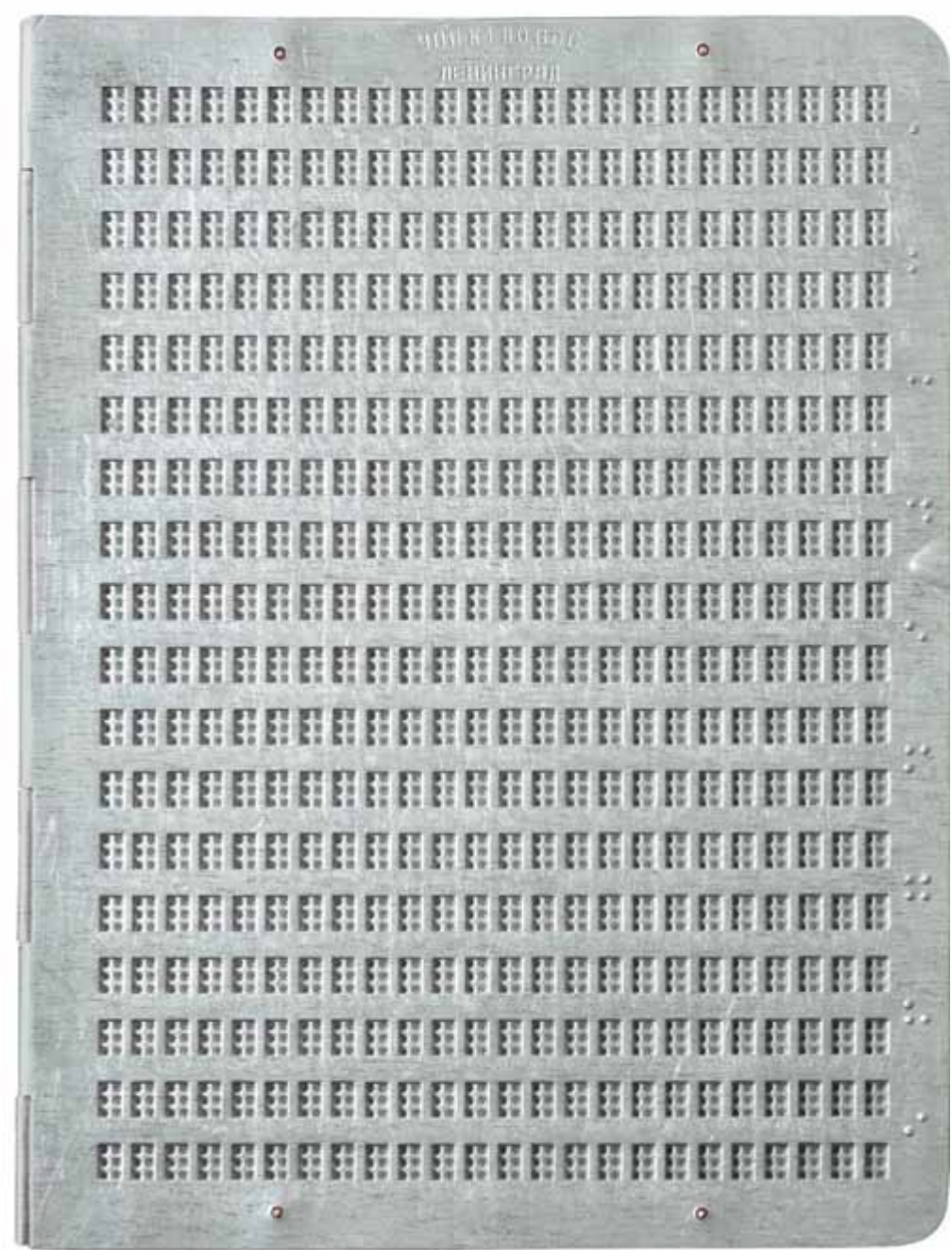
The reorganisation of the Society for the Blind and the establishment of the Leningrad Department took place in 1959 with the Training and Production Enterprise (UPP-1) existing in its original form until 1966. Therefore this template with the engraved mention of UPP-1 LO can be dated as having been created between 1959 and 1966. At least three variants of templates similar to this one are known, including smaller templates with 4 and 18 lines, as well as one similar to the 18-line template but with recesses relief-engraved on the outer side (likely for double-sided writing). The museum of the All-Russian Society for the Blind holds history records and a variety of early Soviet Braille writing templates such as this one.

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9	10						



20 Strugatskii, Arkadii and Boris Strugatskii | **Zhuk v muraveinike** [**A Beetle in an Anthill**] | [Leningrad]: self-published, ca. 1979–1982 | A roll of computer print paper with perforations to left edge measuring 21.5 × ca. 3300 cm | Printed to recto only, pagination 3–109 preserved with last 25 cm of the roll left blank | Edges lightly creased; else very good | (55116)

€950

A samizdat scroll containing the full text of the 1979 science fiction detective novella by the Strugatsky brothers, “Zhuk v muraveinike” [Beetle in an anthill], printed here on special perforated paper typically used for recording data from continuous operation of recording devices such as geological sensors. The present samizdat is an experiment, unusual both for its scroll format, and for the fact that this work of the cult sci-fi duo was never officially banned, as was typical for samizdat works. It was likely created due to the scarcity and great popularity of the authors, and as a tribute. Unlike their 1967 novella “The Ugly Swans”, which was banned in 1967 and circulated widely in samizdat, the text of “Beetle in the anthill” appeared in serialized form in the popular science youth journal “Znanie-sila” [Knowledge is power] in nos. 9–12 (1979) and nos. 1–6 (1980). The text is preceded by a poetic epigraph, which the authors had to remove in the first separate publication of the novel in 1982 due to censorship pressure. The epigraph appears in the present scroll, which must have been typeset from the 1979 magazine version, since the pre-publication manuscript had a different title.

The brothers Arkadii (1925–1991) and Boris (1933–2012) Strugatsky published their first story “From beyond” in 1957, becoming in the following decades the most popular and widely read sci-fi authors in the Soviet Union. This work is notable for being a turning point for the Strugatsky brothers, away from the utopian themes of their work of the 60s and 70s, and into more clearly marked dystopian vision typical of their work of the 1980s. The main themes of the present work, the inadequacy of human perception for comprehending reality, and the inevitability of the appearance of secret police even in a society where communism is victorious, makes this samizdat printing on a roll intended for recording machine-detected scientific data especially interesting. It also speaks to the great popularity of the works of the Strugatsky brothers in the scientific community.

The partially preserved inscription “Leningrad” on the margin of the paper roll, as well as the code “registry No. 2972 LFDB” identify the roll as created according to GOST 7826, most likely before 1982. Such rolls were typically attached to a cardboard spool and had perforations on both sides, to fix the paper on the drum of the recording device. The perforations were removed on the right side of this roll, likely to allow for inserting the roll into the printer. While samizdat versions of Strugatsky texts are not uncommon, this is an extremely unusual format for any samizdat text. We have not encountered any samizdat works in this format in the trade or in public collections.

