A substantial run of this short-lived avant-garde journal, one of the only Czech periodicals clearly influenced by Dada. Published by Ctibor Blatný, E. F. Burian, Jindřich Hýbler and Jiří Mařánek, it contains musical “sketches” and compositions, cryptic anecdotes, ramblings, and theoretical articles, including a translation of S. A. Boguslavsky’s essay on Moscow composers and a piece titled “Polydynamics” by E. F. Burian. Tam-tam also features reproductions of work by Štyrský, Toyen, Šíma, Obstel, and Rodchenko. While it does not use the term “Dada” itself, Jindřich Toman has suggested that the journal’s name, which translates to “there-there” (in German: da-da), points to its aesthetic orientation. More importantly, Toman notes the aggressive, iconoclastic tone of the contributions, its faible for fragmentary and illogical proclamations, and a general tendency toward a “beautiful ugliness” (see his essay “Teď to vidíš, teď už ne,” 2007). The four issues also feature some of the most striking typographic compositions of the Czech avant-garde. Although he is not credited explicitly, they are most likely the work of Karel Teige. Typographic manicules, which Teige used during this period, are also a frequent device in Kurt Schwitters’ design for *Merz*, the Hannover Dada periodical, to which Teige’s compositions bear a certain resemblance. Another telling detail are the vertically crossed lines, found on the rear wrappers of one of the issues. Not in Vloemans. Rare, with no copies found in KVK, OCLC. According to its online catalog, the Czech National Library at some time deaccessioned its only copy of a single issue (no. 2).

A key publication by the Bulgarian avant-garde, this anthology contains translations of Richard Dehmel, Carl Einstein, Ilya Ehrenburg, and Vladamir Mayakovskiy, as well as the Bulgarian Modernist writers Mutafkov, Lamar, and Nikolai Rainov. It also acquainted Bulgarian readers with Western artists through reproductions of works by Chagall (in color), Klee, Kokoschka, Masereel and others. Among the Bulgarian artists included are Ivan Milev and Sirak Skitnik. The editor, Geo Milev (1895–1925), was an important Bulgarian literary critic and expressionist poet who began his career as a translator and popularizer of Western poets and philosophers such as Friedrich Nietzsche. He was a leading propagandist of modernist and avant-garde tendencies in Bulgaria and edited the eponymous journal from 1919 to 1921. In 1924 he began to publish the leftist journal Plamak (The Flame). Milev’s increasingly political work provoked scrutiny by the authorities. He was killed during an interrogation after the bombing of a Sofia cathedral by communists.

“Published the year of the September uprising and the ensuing suppression to which Geo Milev and Yasenov were to fall prey in 1925, the almanac and its cover design of geometric abstraction clearly demonstrates the proximity of Milev’s circle to the constructivist aesthetics of the Russian revolution. Four tiny drawings by Mircho Kachoulev representing the four seasons must also be mentioned. The appendix contains a listing of international magazines of the avant-garde, i.e. ‘Ca Ira’, ‘Der Sturm’, ‘De Stijl’, ‘Zenit’, ‘MA’ and ‘Little Review’” (Jacono 2013, p. 24).

Jacono 14. No copies in the trade and none recorded at auction. KVK, OCLC only show the copy at the Frick Art Library.

[ESTONIAN AVANT-GARDE]

and fifteen smaller illustrations by Vahtra in the text. Printed on thick paper. A very good copy with very light wear to upper edge. € 2500

One of the most striking publications of the Estonian avant-garde, this book shows the breadth of Barbarus’ constructivist literary aspirations. The volume consists of five poetic cycles, “Geometrical Man,” “Human Space,” “The Cast of Man,” “Living Monuments,” and “Paris,” illustrated by fifteen vignettes and one full-page original woodcut print by Jaan Vahtra. In the book for a 2012 exhibition of Estonian avant-garde art, Tilt Hennoste writes, citing Barbarus: “His positive programme is a declaration of revolution and the role of the poet as creator of new life: ‘... new poetry is written on the wall of the big city with an electric finger, is created in the smoke of factory chimneys, the burning flames of smelting ovens: new poetry is cosmic, international, the poetry of humanity [...].’ Barbarus’s poetry became Constructivist. The first fruit of this is the manifestation of Estonian Constructivism, Geomeetriline Inimene, featuring Barbarus’s texts accompanied by illustrations and designs by Jaan Vahtra [...] this was the first pure Estonian metropolitan poetry collection, the sources of which one can find in contemporary French poetry” (Geomeetriline inimene, 81). The constructivist principle is also embodied visually in the poetic texts, through indentation, enjambment, ellipses, varying font sizes, as well as vertical and horizontal lines. Barbarus (Johannes Vares, 1890–1946), lived as a doctor in Pärnu, from where he pursued his literary career and was also active as a socialist politician. KVK, OCLC show three copies, at Bayerische Staatsbibliothek, the British Library, and the Frick Art Library.


First appearance in Estonian of Nikolai Kulbin’s essay on Cubism (1915), translated by the Futurist writer Albert Kivikas. Kulbin sketches the development of Cubism, focusing on Cezanne, Picasso, and Andre Derain, while also referring to Russian artists of the turn of the century. This translation of his essay would have been a seminal influence on the development of Estonian modernist art in the 1920s. Following Estonian independence, visual experimentation flourished, especially around the Pallas art school in Tartu, where Cubist and Suprematist elements were promoted. Kulbin (1868–1917) was a Russian artist, art theorist and representative of Russian Futurism associated with the Cubo-Futurist “Hylaea” group. With a striking linocut cover design, most likely by Ado Vabbe, one of the most prominent Estonian modernist artists active in Tartu. KVK, OCLC only show the copy at Columbia University.


The third book of poems by the Estonian modernist Rudolf Reiman, overlooked by critics at the time, partly because it was published in the Estonian province, where Reiman lived. It comprises a poetic cycle of twelve poems, each representing one month of the year. Friedebert Tuglas, another key figure of Estonian literary modernism, considered Reiman one of the greatest lyric poets of the time, whose verse was formally complicated to the point of virtuosity. Beautifully illustrated with twelve smaller and one large woodcut print by Jaan Vahtra (1882–1947), Estonia’s most important experimenter with expressionist, cubist, and constructivist tendencies. Vahtra was trained in Riga and St. Petersburg. Upon returning to Estonia, he joined the Pallas School and helped found the Group of Estonian Artists, both in Tartu. Beginning in 1923, he developed a distinct cubist and constructivist style that he promoted through his teaching, book illustrations and art practice. Art historian Mai Levin writes: “At that time of stormy innovation the new art was too new to be distinctly analysed and classified. The view of Herwath Walden that expressionism included cubism, futurism and other trends was shared by many [...] So the works of our cubists-constructivists are until 1923 typically expressionistic, despite a tendency towards a slightly cubistic angularity.” This was the second work to appear in the series “Ellai”; the first was a bound suite of woodcuts by Vahtra entitled Blanc et noir (1921), issued in 100 numbered copies. According to the colophon, this title was published in 550 copies. KVK and OCLC only show the copy at Columbia University.
6. Binkis, Kazys. **100 Pavasarių arba pavasario linksmybės ir sielvartai ir kitų apdūmojimų šio metų laiko nuotaikai pritaikinti ir bent kiek naujoviškai parašyti per Kazimierą Binkį** [100 Springs or spring’s festivities and sorrows and other thoughts on the mood of this season, in a somewhat innovative way written by Kazimier Binki]. Kaunas: Įduota kaštu Pranciškaus Stikliaus metuose, 1926. Octavo (17.5 × 12.5 cm). Original pictorial wrappers; 45 pp. Bookstore stamp to rear wrapper; last pages lightly damp-stained; else a very good copy, with the front wrapper in an excellent state. € 1500

Second edition of this important collection of Lithuanian futurist poems, which fuse the local tradition of spring-time poetry with international literary tendencies, producing a “brilliant work of Lithuanian vernal avant-garde” (Christoph Zürcher). With a striking constructivist cover design by an unattributed artist (originally published in 1923, the first edition featured a more decorative, modernist wrapper design). Binkis (1893–1942) was a founding member of the Keturi Vėjai group and among the most skilled poets of the Lithuanian literary avant-garde. Beginning in 1920, he regularly spent time in Berlin, where he attended lectures on literature, art, and philosophy and became fascinated by German Expressionism. In 1922, he began organizing his so-called “montage” events in Kaunas – public readings and discussions of recent arts and literature – which quickly led to the publication of Keturi Vėjai (The Four Winds, 1922–1928) and the creation of the eponymous first Lithuanian avant-garde movement, which included Salys Šemerys, Juozas Tysliava, Teofilis Tilvytis and numerous others. Rare; no copies in the trade or at auction. KVK, OCLC show a single copy, at the University of Toronto.


First and only edition of the author’s first book, a satirical narrative poem in three parts, which amounts to a pastiche of the avant-garde styles of contemporary Lithuanian poets, particularly those of Faustas Kūra, Juozas Tysliava, and J. A. Herbačiauskas. The volume’s witty parodic effect is achieved by an exaggerated mixture of various stylistic layers, tones, and plots, especially the high symbolist manner of
the originals with colloquial, popular, and avant-garde idioms. Apart from Kazys Binkis, Tilvytis (1904–1969) is considered the second leading figure of the “Four Winds” (Keturi Vėjai) group. Interestingly, he later became a conservative member of the Soviet Writer’s Union who detested all things modern and adhered to a strict socialist realism. Nevertheless, at the time this was one of the most influential depictions of the futurist style, which the Lithuanians had picked up primarily through the works of Vladimir Mayakovsky. With a striking cover by Pulgis Žemaitis, about whom we were unable to find further information; at once grotesque and delightfully dynamic, his drawn letter shapes convey the association of radio with lightning-like speed and immediacy. See also Salaris, Futurisms in the World (2015), p. 676: “Among Lithuanian avant-garde books it is the one that most fully embodies the Futurist spirit, from the cover to the theme and the poetic technique.” Not found in the trade or at auction. KVK, OCLC show a single copy, at Kent State.


An extensive catalog (listing 734 positions) of modernist and avant-garde drawings, graphic prints, paintings, sculpture and architectural designs, by members of the largest Ukrainian art association, which was dissolved in 1932. It had resisted the aesthetic directives of Soviet Moscow throughout the 1920s, and was repeatedly criticized for its supposedly nationalist and traditionalist tendencies. The core group of ARMU were part of the so-called “shot renaissance” (“rozstriliane vidrodzhennia”) of the 1920–30s, a generation of artists and writers who perished during the Stalinist purges of 1937. Printed matter bearing their names was systematically removed from libraries and bookstores in the late 1930s. In particular disfavor was the modernist painter Mykhailo Boichuk (1882–1937), whose arrest and execution (he was accused of being “an agent of the Vatican”) affected an entire generation of students, known as the “Boichukists,” who practiced an innovative kind of monumental painting. Ten works by Boichuk are listed in the catalog, along with a reproduction of a woodcut and a painting. Also pictured is a constructivist painting by Vasyl’ Ermilov and works by Vadym Meller, Ivan Padalka, Viktor Pal’miv, M. Sharonov, M. Shekhtman, V. Sedliar and others. Extremely scarce; KVK, OCLC only show the copy at the Frick Art Library.

[UKRAINIAN AVANT-GARDE]


A collection of literary and art criticism published on the five-year anniversary of the literary organization “Molodniak.” Among the authors subjected to a rigorous Marxist critique were Mikhail Ivchenko, Borys Antonenko-Davodyviych, Oles’ Dosvitnii, Pavel Usenko, as well as the Kiev avant-garde journal Nova heneratsiia (“New generation”). Many of these writers would soon become victims of the Stalinist repressions of the late 1930s, and not few of them died as a result of imprisonment or execution. With a striking constructivist wrapper design and publisher’s mark by Vasyl’ Yermilov (1894–1968), the Ukrainian constructivist and neo-primitivist painter and graphic designer, who studied in Moscow, was well-acquainted with Vladimir Mayakovsky and David Burliuk, and was a member of ARMU, the Association of Revolutionary Art of Ukraine. Rare, like all publications of the interwar Ukrainian avant-garde. Not found in KVK, OCLC.


[UKRAINIAN PANFUTURIST THEATRE]
Rare ephemeral publication of an essay on Tereshchenko’s theory of “panfuturist” theatre, supplemented by two poetic “plot sketches” for collectively produced plays, “Nebo horyt” (“Heaven on Fire”) and “Pershyi budynok novoho svitu” (“The first day of the new world”). Tereshchenko’s essay first appeared in the Ukrainian Futurist journal *Semafor u maibutnie* (a sole issue appeared in May 1922), which is advertised on the rear wrapper. The brochure is both an announcement of the “panfuturist” journal and a separate manifesto of revolutionary avant-garde theatre based on a new method of collective creativity. Tereshchenko thought that the actor of a proletarian theatre should liberate himself from the rule of author, director, set designer and even machinist, just as workers must escape socio-economic strictures. “Collective motion and creation with revolutionary symbolism were used to transform the great expectations of the working masses into theatre by the Mykhailychenko performers” (Hanna Veselovska, in *Modernism in Kiev*, p. 264). Along with Heo Shkurupii, Mikhail Semenko, and others, Tereshchenko was a signatory of the Ukrainian Panfuturist manifesto published in the same year, which sought to combine Italian and Russian Futurism in a specifically Ukrainian form. One of only 1000 copies. Not in KVK, OCLC. The journal itself (*Semafor u maibutnie*) is only held by the British Library.


First and only issue of this journal of literary and art criticism by the eponymous group of Kiev Futurists around Mikhail Semenko, Heo Shkurupii, and Mykola Bazhan, published in April 1927. “Boomerang” was a short-lived formation that boasted an impressive list of members from the Ukrainian literary and film world, as per the rear wrapper of this issue. The group only released one other publication, *Zustrich na perekhresnii stantsii* (Meeting at the Crossing Station), with a cover by Vladimir Tatlin (also 1927). With articles by the three editors and avant-garde film director Oleksandr Perehuda’s essay on the development of Ukrainian literature and cinema. Among the topics discussed are the problem of the national versus international in industrial culture, with Semenko speaking out in favor of cultural internationalism. This independent futurist publication, with its aspirations...
toward a new movement, “created serious problems for Bazhan and Shkurupià who were at the time official members of VAPLITE. On 21 April 1927 this organization condemned Bumetanàh as ‘a politically illiterate caper’ and demanded the two writers quickly explain ‘their attitude toward VAPLITE,’” the Free Academy of Ukrainian Literature, a proletarian literary association loyal to the aesthetics of the Soviet government. For an extensive discussion of Bumetanàh see Ilnytskyi, Ukrainian Futurism, pp. 109–116. With a fine constructivist wrapper design, unattributed. One of 600 copies printed. KVK and OCLC show only the copy at the Bibliothèque nationale de France.


A scarce collection of futurist poetry by this unknown Russian poet from Ukraine, who celebrates electricity and radio communication, space flight and immortality, and whose inspiration seems drawn primarily from Vladimir Mayakovsky and the proletarian bard of technological progress, Aleksei Gastev. In one of the poems, Simmen names James Watt, Thomas Edison, and Vladimir Lenin as figures in a single line of progress, and calls for an “October of the spirit.” With a striking wrapper design evoking themes of Russian cosmism, space exploration, and wireless communication, and five vignettes in the same style on the book’s section titles. The year of publication is given as V (i.e. after the October Revolution). Simmen published two more books of poems the same year, and another, already less avant-gardistic work, appeared in 1929 (Kniga o bronze i chernozeme). Not in Getty, Russian Modernism. Very rare, with none of Simmen’s four books of verse located in KVK or OCLC.

[UKRAINIAN SURREALISM, PRINTED IN PRAGUE]


Third and last book of poems by Khmeliuk (sometimes spelled Khmeluk, 1903–1986), a Ukrainian post-impressionist painter and poet mostly active in the emigration. After his involvement in the Ukrainian-Soviet Civil War of 1917–1920, Khmeliuk, who was originally from Lviv, studied at the Cracow Academy of Fine Arts and after 1923 at Charles University in Prague, where he developed a highly unusual style incorporating elements of Dada, futurism, and surrealism. One recent scholar describes the present work as combining “nightmares, hallucinations, humor, parody, statistical details, newspaper articles, and historical facts in a manner that resembles Breton’s surrealism” (Anna Bila, Ukrain’s’kyi literaturnyi avanhard, 368). Daily life in the Czech capital features prominently in the various texts. One of the poems is entitled “Hymn to high-valued currency”; another (“Praise of the fish”) descends into a kind of zaum'-like nonsense language.

After 1928, Khmeliuk lived in Paris and played a prominent role in the Ukrainian art community. His work was exhibited worldwide and is held in many noted collections and museums. With wrapper design, illustrations, and handwritten text, all stencil-copied by cyclostyle, by Yury Vovk (1899–1961), another Ukrainian modernist artist living in Prague at the time. A highly unusual book, which fuses the futurist spirit with the provincial charms of 1920s Prague, as seen by a Ukrainian immigrant. Extremely rare, with no copies located in KVK or OCLC. Not held by the Czech National Library.

CHILDREN’S BOOKS


A Czech alphabet book for small children, with thirty lithographed plates showing the various letters, printed in blue and red in different typefaces and accompanied by an illustration, with captions in
Czech and German. Though the Czech alphabet uses forty-two distinct letters, these include modifications of the twenty-six Latin letters with diacritical marks. This alphabet book only includes five letters with diacritics and omits the relatively infrequently used “W”. The printed section lists sample syllables and longer sentences for basic reading practice, an overview of the ABC, and a multiplication table.

One of the earliest Czech alphabet books, published in the South Bohemian province by the publisher Alois Landfras, an important figure in Czech publishing during the period of national awakening and linguistic revival. Dates of publication established based on the Czech National Library catalog. KVK, OCLC show copies at the British Library, Indiana, Princeton, as well as Universitätsbibliothek Frankfurt am Main.

[WITH STENCIL DESIGNS BY A FEMALE WIENER WERKSTÄTTE ARTIST]


Scarcce book of fairy tales for children, illustrated by Minka Podhajská (1881–1963), a student at the Wiener Werkstätte and later a prominent toy designer. Along with Fanny Harlfinger-Zakucka, she belongs to a little-known generation of female students who, though they played a considerable role in the Vienna Secession, have been largely forgotten. Both studied at the Kunstgewerbeschule and published work in the leading journals of the movement, Ver Sacrum and Die Fläche. Podhajská’s illustrations show the influence of Adolf Böhm’s course in stenciling: she creates dynamic, yet very delicate compositions by combining negative white space with small stenciled forms. Podhajská also designed toys for the Wiener Werkstätte. After relocating to Prague in 1919, she co-founded the Czech Female Artists Association in 1921 and organized exhibitions both in Prague and Paris. Aside from her work as an illustrator, she became known for her stylized wooden toy figures. “Rejecting the fin-de-siècle’s oversaturated civilization, Minka Podhajska tapped two main sources
for inspiration: children’s drawings and traditional wooden peasant toys” (see Megan Brandon-Faller, “‘An Artist in Every Child – A Child in Every Artist’: Art for the Child at the Kunstschau 1908,” 2012). An important example of Podhajská’s work as an illustrator, and scarce: KVK, OCLC show only the copies at Yale and Princeton.

[POCHOIR WRAPPERS BY YOUNG CHILDREN]


A Russian fairy tale printed for children of Russian émigrés in France, with illustrations by the ten-year-old Zhena Kovarshaya, the daughter of Ilya Kovarshaya and Lidia Kovarshaya, an editor-and-publisher duo which had left Soviet Russia in 1919. Each of the five copies features a variant wrapper, decorated by hand using different patterns, most likely using the pochoir technique. Given small irregularities, it appears that this work was also carried out by children. The publisher, J. Povolozky, also ran a gallery in Paris in the 1920s and was known for his collaboration with Russian avant-garde artists Mikhail Larionov and Natalia Goncharova. KVK, OCLC show copies (one each) at NYPL, Princeton, Stanford, and UNC Chapel Hill, without specifying which of the wrapper variants are held. Not at the Russian State or National Library. Not in Savine.

[A CHILDREN’S BOOK BY THE MAN WHO SAVED CHURCHILL]


First and only edition of this Ukrainian-language children’s book by Iuriii Budiak (real name: Pokos, 1879–1942), the man who allegedly saved a young Winston Churchill from execution during the Boer War. At the time, Budiak was a commander of a small Boer unit. Out of gratitude, Winston Churchill’s family helped get Budiak admitted to Oxford, but due to his poor English skills he eventually returned to Kiev, where he published numerous children’s books. For unclear reasons, neither he nor Churchill chose to reveal more details about their encounter in South Africa. In 1935 Budiak was sent to a Soviet forced labor camp; he died in 1942 during the German occupation of Kiev. Not in KVK or OCLC.


A collection of articles on art created by children, illustrated with drawings and prints, some full-page and in color. The volume was produced by the Central House of Children’s Art Education, an institution that furthered the study and practice of children’s art through classes, conferences, and exhibits from the early 1930s through 1952. The essays touch on childhood psychology; on children’s art and realism (an article by the Russian graphic artist Vladimir Favorsky); and on the difference between children’s art in the West and the Soviet Union. The book’s most valuable part, however, is the artwork itself. Shown in abundant reproductions, it ranges from simple drawings by three and four-year-olds to complex watercolor drawings on political and historical subjects (such as “The Red Partisan,” by Oleg Rubtsov, 12 years old). A number of works are clearly influenced by the still-current fascination with avant-garde visual vocabularies; one of the articles points out cases of purely abstract drawings by young adults. In a separate section, four young “artist[s] are profiled up-close. The editor, Osip Beskin (1892–1969), was a Soviet literary and art critic who edited the journal Iskusstvo and authored numerous monographs on Soviet artists. Wrappers by M. I. Razulevich. With short summaries in French. KVK, OCLC show the copies at LOC, National Art Library London (V&A), Sheffield, Southern Illinois, USC, and Yale.
D. G. Sobolev. Edited by G. V. Labunskaja. Detskaia karikatura [Caricatures by children]. Moscow: Tsentral’nyi dom khudozhhestvennogo vospitaniia detei RSFSR imeni A. S. Bubnova, 1934. Octavo (21.6 × 14.6 cm). Original staple-stitched printed wrappers; 16 pp. Small private bookplate to front wrapper verso; else very good or better. € 300

Another scarce publication by the Central House of Children’s Art Education, which furthered the study and practice of children’s art through classes, conferences, and exhibits since the early 1930s. It describes the results of teaching Soviet children the art of the socio-political caricature from an early age, based on prime examples by Mayakovsky, Moor, Deni, and others. Illustrated with numerous sample caricatures by young students 13–17 years of age. An appendix provides details of two experimental art studios run by the artist Dmitri Sobolev, which allowed selected school children to practice the art of the caricature. One of only 350 copies printed (“as a manuscript”). From the library of art historian and long-time head of the Hermitage Library, Oskar Vol’tsenburg, with his bookplate. KVK and OCLC locate only the copies at McGill University and LSE Library.


Scarce collection of musical notes for Soviet Pioneer bugle calls, such as “raising the flag,” “gathering,” “marching,” “bedtime,” and “ceremonial marching,” for use in the Young Pioneer camps and during marches. Among the composers are Alexander Goedicke, Viktor Bely, and Nikolai Chemberdzhi. The Pioneers were a mass organization for Soviet children aged 10–15 which existed from 1922 to 1991, analogous to Western scouting organizations. With an unattributed wrapper design in red and green, showing a young pioneer in a camp setting blowing his horn. Not in KVK or OCLC.

Knizhka malyshke [A little book for a little kid]. Edited by A. Kudriavtseva. München-Schleissheim: Zlatoust, [1947]. Oblong octavo (20.5 × 14 cm). Original pictorial wrappers; 40 pp. Publisher’s device to rear wrapper and small black-and-white drawings throughout. About very good; some rust to staples and light wear to spine extremities. € 600
Rare anthology of Russian children’s verse produced by this publishing house of the Russian “Displaced Persons” (DP) camp Schleissheim, in the American occupied zone of Germany. Both the editor of the book, A. Kudriavtseva, and the illustrator, Robert Shlykevich, were likely displaced persons (nothing is known about them). The book contains poems by a range of Russian authors, including Agniia Barto, who went on to win the Stalin Prize in 1949. Others represented in the book include: the nineteenth-century poet K. A. Peterson; Korney Chukovsky, a popular children’s writer; and Sasha Chernyi, a Silver Age poet, children’s author, and satirist, who emigrated after the Russian Revolution. Interestingly, in some instances the poems vary slightly from other versions of the well-known verse. For example, in Barto’s “Snegir’” (1939) the first line is changed from “on the Arbat” (the famous boulevard in Moscow) to the more generic “on the prospect”. The DP publisher “Zlatoust” was founded in 1946 and had strong anti-communist leanings. Rare, with no copies in KVK, OCLC. Not at the Russian State or National Library.

CZECH ART AND LITERATURE

[UNRECORDED PORTFOLIO OF SYMBOLIST LITHOGRAPHS]

22. Adámké, Rudolf. Sen, život duše. 10 původních litografií [Dream, the life of the soul. A portfolio of ten original lithographs]. Prague: Veraikon, 1920. Original portfolio (28 × 25 cm), with lithographed title, colophon, and ten lithographs on separate leaves, with protective calques. Blind-embossed title label affixed to front wrapper. Portfolio lightly worn, with small loss to lower spine and old tape repair to spine; contents very good or better. € 950

Unrecorded portfolio of ten striking lithographs by Adámké (1882–1953), a theosophical and mystic painter and graphic artist who participated in the Sursum Art Association, which defined itself as expressly anti-realist and concerned with “spiritual and cultist” themes. Among its other members were Emil Pacovský, Josef Váchal, Jan Konůpek, Jan Zrzavý, and Rudolf Medek. The Czech critic Gustav Jaroš considered this lithographed cycle not only Adámké’s most important work, but saw it as unique in Czech art for its imaginative
immediacy; he coined the term “soulpainting” ("dušemalba") to describe it. Adámek’s ethereal drawings have titles such as “The soul’s awakening” and “Approaching the mysterium.” Not located in KVK, OCLC. Not at the Czech National Library.

[SCARCE EARLY CZECH WORK ON GEORGE WASHINGTON]


Two pamphlets of historical lectures about the American Revolution and George Washington, published in a series of popular educational booklets. Journalist and writer Karel Tůma (1843–1917) was a noted political activist who fought for various liberal causes. In 1868 he was sentenced to jail for his political editorials. In these pamphlets, he also contextualizes his impassioned account of Washington’s struggle by reference to the Czechs’ love for freedom, and to the dear memory of famous leaders such as Jan Hus, Jiří Žižka, and Jan Amos Komenský. The book is one of the earliest Czech accounts of Washington’s life. The rear wrappers of both volumes feature a description of the progressive aims of the publication series. Outside the Czech Republic, KVK and OCLC show copies of the first volume at the Austrian National Library, British Library, Herder-Institut, Texas A&M, Utah and Yale; the Washington biography is held only by the Czech National Library.

[FIRST EDITION OF ČAPEK’S MOST FAMOUS WORK]

The rare first edition of Čapek’s most famous work, a groundbreaking science fiction play in which the word ‘robot’ was used for the first time. With the striking woodcut cover design by the author’s brother and close collaborator, Josef Čapek, as well as his publisher’s mark and vignette to the title page. It was Josef, in fact, whom Karel credited with coining the term, based on Czech robota, meaning ‘hard labor’ or ‘slavery.’ “Čapek’s invention of the contemporary idea of the robot was a direct response to the radical cultural and economic transformations produced by increasing industrialisation. Rather than the spectacle of mechanical life made by man, as seen on the eighteenth-century stage, R.U.R. reflected the glowing fears that man himself had become machine” (Elizbeth Stephens, “We Have Always Been Robots,” in Robots and Art, p. 34). A great success locally, the play was translated and performed throughout the world almost immediately. One of 2000 copies printed. Decidedly scarce in such excellent condition.

[ILLUSTRATED BY JOSEF VÁCHAL]


First edition of this book of occult-themed verse, accompanied by five full-page color woodcuts by the visionary mystic Czech painter and graphic artist Josef Váchal (1884–1969), whose prolific work combined Expressionist and Symbolist impulses in an eclectic and altogether unique style. The poet Šimánek (1883–1959) was a member of the hermeticist group Universalia and the symbolist movement Sursum, both of which were heavily influenced by occult theosophical and occult interests. Though a major Czech modernist writer, and considered by some a pioneer of Czech science fiction, Šimánek is today largely neglected. An important collaboration between poet and artist, combining attractive typography with Váchal’s evocative and exotic color woodcuts. This is copy 179 of 260 numbered copies. The colophone notes that “no new editions of this book will ever be printed,” suggesting that Váchal’s printing blocks were destroyed after its production. Sáňka 131. KVK, OCLC show the copies at the Austrian National Library, Penn State, and University of Illinois.

First edition of this expressionistic “found” prose poem by Jakub Deml (1878–1961), one of the most bizarre and enigmatic figures in Czech interwar literature, in a stunning original binding. A Catholic priest from rural Moravia, Deml constantly seemed to rebel against the church, maintained suspiciously close ties to his female muses, and was involved in various public scandals, all while creating an enormous body of written work, often published in small bibliophile editions. He is seen as an important representative of Czech modernist literature and writers such as Vítězslav Nezval considered his highly associative texts to be related to their own surrealist experiments. Deml also maintained close ties to contemporary artists, such as František Bílek. His friendship with the painter and printmaker Váchal – a similarly complex and contrarian figure – was short and intense, but resulted in this early collaboration. Váchal’s ominous black and yellow woodcuts complement and complete Deml’s brooding, difficult dream-inspired prose poem about life after death. In an artistic morocco binding that manifests its own interpretation of the “castle of death” image. One of 500 copies printed. Sáňka 183. KVK, OCLC show copies at the British Library, University of Chicago, Harvard, Toronto, and Yale.


A substantial collection of 138 titles showcasing what has been termed the “cubist” or “angular” style of Czech modernist book design, a dominant aesthetic in Czech bibliophile culture from ca. 1912 to 1918. In his landmark study of the tendency, *Czech Cubism and the Book* (2004), Jindřich Toman notes that it “bears a striking resemblance to the architecture and furniture of what has traditionally been called Czech...
that she began to correspond with Kafka, who eventually broke off the contact, but entrusted her with his diaries in 1922. She later returned to Prague, where she married the Bauhaus architect Jaromír Krejcar and was close to the Czech avant-garde group Devětsil. The anthology was the first volume of a projected series entitled “Žena” (“Woman”), which was to be edited by Milena but did not materialize. Jesenská later joined the Czech Resistance and died in the Ravensbrück concentration camp. KVK, OCLC only show the copies at the Czech National Library and the British Library (which featured the book on its European studies blog in August 2016).


Scarce collection of Czech “poetist” verse, written during the heyday of early radio broadcasting. Arranged in the cycles “Tears on the Asphalt” and “Smiles in Space,” and with titles such as “Berlin,” “Hamburg,” and Venice,” the poems conjure a sense of imaginary travel through space and time. They celebrate the modern European city, with its means of transportation and communication, mention Josephine Baker, Montmartre, the cinema, and prostitutes – all transmitted through the poet via the metaphor of the radio. Most likely, the “spiral” in the title, much like the black and orange typographic cover, alludes to the lit display of an early radio receiver. Many of the poems are titled after various cities, as though the author had “tuned” into the various frequencies offered on the display. No. 100 of only 125 copies printed, signed by the author. KVK, OCLC show no copies outside the Czech Republic.


This group features many of the most notable designs mentioned in Toman’s study, by artists such as V. H. Brunner, Josef Čapek, František Kysela, Jaroslav Benda, and Method Kaláb, for covers, publisher’s bindings, and book illustrations. It also shows how the style was reflected in previously undocumented ephemera and periodicals of the period. A distinct group of items shows how “angular” book design was interpreted in the Bohemian provinces, such as in Pilsen, as well as how it endured into the 1920s. Many items are not held in libraries outside the Czech Republic; a significant number of books are not featured in Toman’s study. Special emphasis has been placed on condition, making this the core of an excellent visual resource on early twentieth-century Czech book design. A full list, including descriptions and OCLC counts, can be supplied.

[KAFKA’S FORMER LOVER ON THE “WOMEN’S QUESTION”]


First and only edition of a volume of essays and newspaper editorials by Milena Jesenská, the journalist and translator best known for her intense, yet brief (and largely epistolary) romantic relationship with Kafka. Jesenská touches on questions of modern life, such as fashion and interior decorating, with a light style that occasionally resembles later “self help” writing. Curiously, she takes a rather conservative view of the “women’s question” and female emancipation. Her book features a printed dedication to “my dear father” and was meant as a gesture of reconciliation with her estranged parents. The relationship was strained following Jesenská’s liaison with the Bohemian Ernst Pollak: her father briefly committed her to a psychiatric clinic, after which Jesenská eloped to Vienna, where she also flirted with drugs and alcohol. It was during this unhappy marriage that she began to correspond with Kafka, who eventually broke off the contact, but entrusted her with his diaries in 1922. She later returned to Prague, where she married the Bauhaus architect Jaromír Krejcar and was close to the Czech avant-garde group Devětsil. The anthology was the first volume of a projected series entitled “Žena” (“Woman”), which was to be edited by Milena but did not materialize. Jesenská later joined the Czech Resistance and died in the Ravensbrück concentration camp. KVK, OCLC only show the copies at the Czech National Library and the British Library (which featured the book on its European studies blog in August 2016).

[THE AMERICAN WAY OF LIFE THROUGH CZECH EYES]
Osička (1888–1949) was a Czech scholar and writer who earned his Ph.D. at Northwestern University and wrote a number of books about life and culture in the United States. This collection of essays, co-authored with his wife, contains light-hearted impressions about American daily life, many of them with a leftist slant, and with titles such as “The noon break of an American worker,” “How they drank in America,” “The American movies,” or “Central Park in the winter.” One of the chapters examines student life at Harvard. With five delightful drawings by Ladislav Süss, along with Karel Teige a founding member of the Czech avant-garde formation Devětsil. Outside the Czech Republic, KVK, OCLC only show the copies at Indiana, Minnesota Historical Society, and Yale University.

[CZECH UNOFFICIAL ART AND SAMIZDAT]


Three portfolios with illustrations of Chatrný’s conceptual string installation from the early 1970s, as well as drawings that playfully explore the relationship between line, plane, and space. Each illustration signed by the artist; one portfolio includes text by the concrete poet and artist Jiří Valoch, a key figure in unofficial and experimental Czech art and poetry of the 1960–70s. Chatrný (1925–2012) began as a graphic artist but turned to experimental materials and conceptual approaches in the 1950s. Surveys of the relationship between two- and three-dimensionality are typical of his work regardless of the medium. One of the most well-known Czech post-war artists of the unofficial scene, with work widely represented in Czech galleries and abroad. The original string installation was shown at Dům umění (House of Art) in Brno, which was directed by Gerta Pospíšilová, a leading figure in Brno independent art in the early 1970s, the first years of the Czechoslovak “Normalization” era. 25 and 50 copies each. None of the portfolios are found in KVK, OCLC. Not at the Czech National Library.

First edition, illegally published as samizdat and distributed in twenty-seven copies, each personalized and inscribed to a close friend. Vacuľík (1926–2015) was a writer, journalist, and publisher who became an important signatory of Charter 77. This monumental work is an intimate diary-like record of one year in the life of a Czech dissident and unofficial literary figure. It is unique in the perspective it offers onto Czechoslovak society in the late 1970s, during the height of the stifling and often repressive “Normalization” period under Gustáv Husák. It also describes the day-to-day business of the “Edice Petlice,” the samizdat publishing operation run by Vacuľík from 1972, which issued many important works of the period. Other passages capture the activities of the secret police and Vacuľík’s personal relationship with his assigned Secret Police investigator. The book had an enormous, often scandalizing impact throughout the 1980s – it was openly criticized by many fellow dissidents for its frank portrayal of the scene. It continues to be seen as Vacuľík’s main work today. Additionally, the forty photographic prints make it an important visual document of the Czechoslovak dissident community. This is the personal copy of the noted Czech sculptor Olbram Zoubek. KVK, OCLC only show the copy at University of Toronto (a presentation copy to Josef Škvorecký).


Catalog for the unofficial retrospective exhibition organized at the Institute of Macromolecular Chemistry of the Czechoslovak Academy
With a striking series of photographs, the book documents Kafka’s unique large-scale land art installations, which situate large minimalist objects within the natural landscape. Born in 1952, Kafka developed this genre beginning in the late 1970s, during the height of the Czech “Normalization” era, when non-conformist artists were treated with suspicion and often persecuted. The author’s own documentation is supplemented by superb photographs by the performance artist Tomáš Ruller, Hana Hamplová, Miroslav Jodas, and Pavla Michálková. Typography and overall design by the artist. Curiously – and ironically, given its rather alternative nature – the catalog was printed surreptitiously by an acquaintance of Kafka’s at the printing office of Prague’s Pankrác prison (USNV Praha, or Útvar Sboru nápravné výchovy), which housed numerous political prisoners in the 1950s. With introductory texts by Josef Hlaváček and František Šmejkal, as well as a biographical overview, a list of exhibitions, and a bibliography. A scarce document of the unofficial Czech art scene in the 1980s. KVK, OCLC show the copies at Tate Library, Bibliotheca Albertina, and Duke University.

**TYPOGRAPHY**

34. *Obraztsy shriftov i ukrašenii* [A specimen of typefaces and decorative elements]. August 1925. Moscow: Tipografiia “Krasnoi Gazety” imeni V. Volodarskogo, 1925. Large octavo (25 × 17 cm). Publisher’s beige cloth, decorative front wrapper bound-in; 304 pp. A few pencil marks to pages, as usual with used Soviet type specimens; still about very good. € 550

Unrecorded font specimen book, published by the printer’s shop of the “Red Newspaper” (*Krasnaia gazeta*, a Soviet daily of the 1920–1930s) in August 1925. It showcases a wide range of fonts, including decorative cuts, large sizes, and ornamental frames and borders, many of them pre-revolutionary (such as those of the Leman or Berthold foundries). With an alphabetic index. One of the largest and most decorative Soviet specimens we have handled. A scarce survival, like most typographic samples, which were usually treated as reference works on the job and later discarded. Not in KVK, OCLC. Not held by the Russian State or National Libraries.
Obraztsy shriftov i ukrashenii [A specimen of typefaces and decorative elements]. Moscow: Tipografiia Redaktsionno-Izdatel'skogo Otdela V.Ts.S.P.S., 1926. Octavo (22 × 14.8 cm). Original decorative wrappers; 32 pp. Large folding plate, measuring 69 × 65 cm. A few pencil marks to verso of plate; else about very good. € 750

Another unrecorded Soviet font specimen book, published by the printer’s shop of the publishing section of the All-Union Central Council of Trade Unions in 1926. It features a wide range of fonts, including decorative cuts, large sizes, and ornamental frames and borders, many of them pre-revolutionary. Also included are samples of wooden fonts, which were produced in extremely large sizes for use in posters and banners; they are displayed on a separate folding plate. The sample text follows its own humorous and almost poetic pattern. Like most typographic samples, which served as reference works on the job and were eventually discarded, a scarce survival, especially with the striking folding plate intact. Not in KVK, OCLC. Not held by the Russian State or National Libraries.

[BIBLIOGRAPHY OF CARVED TYPEFACES BY JOSEF VÁCHAL]


This rare reference work catalogs, illustrates, describes, and analyzes the unique woodcut letter forms created for his artist books by the visionary Czech painter and graphic artist, Josef Váchal (1884–1969), who was profoundly influenced by esoterical and mystic thought. The essay by the noted typographer and book designer, Karel Dyrynk (1876–1949), is accompanied by many full-page reproductions of Váchal’s fonts, including one page in black and red. This is copy no. 46 of only 60, signed by the author, printed on thick Zanders paper, and published by Arno Sáňka, the Czech bibliographer of fine press editions. Sáňka 3018. KVK, OCLC show only the copies at the British Library and Yale.
The first Western monograph on a Russian artwork, the hagiographic icon of Theodor Stratilates, housed at the church in Kalbensteinberg, Germany. Long attributed to Novgorod-era masters, the icon is now generally thought to be from the Pskov region, though its exact origin remains unclear: “Die Theodorus-Ikone aus dem Pskower Kunstkreis wurde zu Beginn des 16. Jahrhunderts geschaffen. Es wird angenommen, dass das Bild von einem Mitglied der Familie Rieter von einer Reise oder einer Kriegsfahrt nach Russland oder Polen mitgebracht wurde. Wahrscheinlich war es Philipp Rieter (1566-1633 oder 1635)” (Dekanat Gunzenhausen). The large engraving of the icon shows the saint at the center, surrounded by twelve scenes from his life, which are explained by Döderlein, who interprets not only its iconography, but transcribes and translates the Slavonic inscriptions. Praising Peter the Great and Russia’s new-found fame abroad, he notes that the Empire’s earlier obscurity made him doubt that a Russian icon could be located in a German church at all. Ultimately, Döderlein achieves a remarkable feat of inter-cultural mediation: his work not only educates German readers about Russian art and religion, but makes the foreign icon useful for spiritual contemplation by local parishioners. The historian, philologist, and pedagogue Döderlein (1675–1745) was a German polymath of the Baroque era and a member of Prussian Academy of Sciences. Cat. Russica D683.
Our copy lacks only a part of the supplements and edicts. Still scarce in this state of completion, with almost no auction records both in Russia and abroad. In 2007, the Mollo-Stroganov copy (containing volume 1 only) sold for 3000 GBP. One of 1200 copies. Bitovt 1683. Svodnyi katalog 2282. Sopikov 4096.

Locke, John and Nikolai Nikitich Popovskii. O vospitani detei gospodina Lokka. Perevedeno s frantsuzskago na rossiiskoi iazyk Imperatorskogo Moskovskogo Universiteta Professozom Nikolaem Popovskim. chast' I, izdanie vtoroe [Some Thoughts Concerning Education. Translated from the French into Russian by Nikolai Popovskii, professor of Moscow University, part I, second edition]. Moscow: v Tipografii Kompanii Tipograficheskoi, 1788. Octavo (22 × 14 cm). Contemporary calf; red and gilt-lettered spine label; VIII, 323 pp. Bookplate of Martin Winkler. Boards rubbed; front free end paper lightly soiled; one leaf with small tear to margin, not affecting text; still about very good. € 2.500

First of two parts of the first Russian translation of Locke’s famous pedagogical reflections, the second edition (first published 1759), but very rare. “Despite the fact that Locke occupied a central place in European Enlightenment thought, his works were little known in Russia... Prokopovich, Kantemir, Tatishchev and perhaps Peter himself were acquainted with Locke’s ideas, but for most Russians in the eighteenth century Locke was little more than an illustrious name. Locke’s one book that did have a palpable impact was his Some Thoughts Concerning Education... Yet though Locke as pedagogue was popular, his reception in Russia, as Marc Raeff has noted, was overshadowed by the then current ‘infatuation with Rousseau’s pedagogical ideas’” (Marcus C. Levitt, “On Locke’s Reception in Eighteenth-Century Russia,” 219). Moreover, moralist literature as such was only scarcely published in Russia during the second half of the century.

Originally written for a close friend, Locke’s 1693 text sets out a system for training noblemen by fostering healthy bodies and virtuous minds, based on the philosopher’s assumption that all children are born without innate ideas and characteristics. The work was perhaps the most influential work on education of the eighteenth century, widely translated into other European language and acknowledged by thinkers from Leibniz to Rousseau. This edition, based on a French translation, contains an interesting preface defending Locke from
his Russian critics, who rejected his “Englishness” and challenged the applicability of his ideas in Russia. Popovskii argues that Locke’s thoughts hold value for preparing the children of “honest parents” anywhere to better serve their fatherland. He justifies Locke’s methods for toughening the body, such as washing with cold water, by citing examples from antiquity, and even suggests extending Locke’s approach to children of non-noble birth. From the collection of noted German scholar and icon collector Martin E. Winkler (1893–1982). Neither edition in Bitovt. Svodnyi katalog 3721. Aside from a microform at Harvard, not in KVK, OCLC.

[ THE “BIRTH CERTIFICATE” OF RUSSIAN CENSORSHIP ]


This slim directive officially instated the practice of preliminary censorship in the Russian Empire. Approved on July 9, 1804, The legal document required that authors receive a censor’s approval before publishing any manuscript. Special censorship committees were established at the universities of St. Petersburg, Moscow, Kazan, Tartu and Vilnius. Alexander I thus set the stage for the often tense and fractious relationship between writer and censor in the Golden Age of Russian letters, when writers such as Pushkin, Lezmontov, and Gogol wrote their finest works. The legal code not only prohibits the publication of material that “clearly denies the existence of God, agitates against faith and the laws of the fatherland, offends the supreme powers, or is otherwise entirely contrary to the spirit of our social order and peace” (paragraph 19). It also mandates that any author who was thought to violate this requirement would be prosecuted to the full extent of the law. However, it also contains instructions beneficial to authors, such as a rule requiring censors to be impartial and to apply the less offensive interpretation to an ambiguous passage. Writers and publishers could also appeal a negative decision by the censor. The directive thus balanced Catherine the Great’s enlightened views with the desire for greater control of the press resulting from the French Revolution. After the Decembrist uprising of 1825, Nicholas I replaced this law with a much more oppressive version. Rare; not found in KVK or OCLC, which only show microfilm copies.

In the second half of the eighteenth century, the Russian Freemasons created a rich and varied poetic output, with leading writers of the time taking part in the Masonic cause: Ivan Lopukhin (1756–1816), Nikolai Novikov (1744–1818), Aleksandr Sumarokov (1717–1777) and Mikhail Kheraskov (1733–1807). Much of its spiritual and aesthetic inspiration, however, was drawn from translations of English and German mystic and philosophical writings. This example of a Russian Masonic manuscript, beautifully executed with calligraphic flourishes, reproduces the text of a printed edition (ca. 1784, only held by the Russian State Library) of the works of Hans Heinrich von Ecker und Eckhoffen. (The printing of the book was evidently interrupted, as it breaks off on page 192, and the manuscript also contains only six of the eleven speeches found in the German original). Von Ecker (1750–1790) was a German Freemason and Rosicrucian, who served as Master of a lodge in Vienna, and who propagated his own secret Order of Knights and Brothers of Light, which notably was open to accepting Jews. This collection of speeches, meant for ritual use during congregations, is also a literary work expressing the author’s idiosyncratic understanding of the Masonic tradition, which includes other strands of hermeticism and occult practices.

Beginning in 1785, Catherine the Great persecuted the Masonic movement, which was widespread in Russia at the time, by confiscating the publications of Novikov, and later jailing or exiling noted Masons. According to Svodnyi katalog, the present work was among numerous books confiscated during a house search of Novikov in 1792, and Catherine ordered it burned. Evidently very few copies survived, of which only one is documented, at the Russian State Library (see Svodnyi katalog 8581). During the reign of Alexander I, the system of lodges spread more widely, not only in Moscow and St. Petersburg, but also throughout the provinces. Tolstoy’s depictions of Masonic rituals in
War and Peace remain one of the most vivid evocations of the movement during this period. Soon, however, Alexander I's policies also grew more conservative and all lodges were prohibited in 1822. His successor, Nicolas I, continued these repressive measures in view of the fact that the Decembrist Uprising of 1825 was largely led by members of the Masonic community.

Given this repressive climate, early Masonic manuscripts from Russia are very uncommon and can be viewed as a form of clandestinely circulated proto-samizdat. KVK and OCLC locate no copies of the printed edition. We were also unable to trace other manuscripts of this title.

42. [Silesius, Angelus, i.e. Johann Scheffler, and Ivan Lopukhin, translator]. Rościki Tsvety, pomeshchenne v semi tsvetnikakh. Pechatan v Moskve v Universitetskoj Tipografii u N. Novikova, 1784 goda [Paradisiacal Flowers, placed in seven flower gardens. By N. Novikov and company, printed by Novikov in Moscow at the University Printer's in 1784]. Russia, ca. 1810–1820. Contemporary quarter-calf, paper-covered boards; sprinkled edges; 36 leaves of holograph text to rectos and versos, in brown ink, measuring 22 × 17.5 cm. Decorative calligraphic title leaf. Boards rubbed, a few spots to title and throughout text; old wormhole to spine; else very good. € 2,000

Manuscript copy, presumably dating to the first third of the nineteenth century, of Ivan Lopukhin's Russian translation of a key work of mystical poetry by the German Baroque poet Angelus Silesius, Der Cherubinische Wandersmann (The Cherubinic Wanderer, 1675). Born Johannes Scheffler in Silesia, Silesius was a German doctor, theologian, and author of spiritual epigrams, most of which, as in this case, were written in Alexandrine couplets. Inspired by Jacob Böhme and other German mystics, these often paradoxical and striking meditations on God and the soul were one of many sources of inspiration for Russian Masonic circles. This manuscript reproduces the text of the Russian translation, published by the Masonic writer and publisher Nikolai Novikov in 1784, which consists of a selection of couplets from the original work, with an original Russian title. Novikov's title plays on the double meaning of the word tsvet as both “color” and “flower,” as well as on the mystical symbolism of the number seven (the epigrams are arranged into seven “flower gardens”. His translation of this text was later mocked by Catherine the Great in her anti-alchemical play “The Deceiver” (1786). Early Masonic manuscripts
from Russia are very uncommon and can be seen as a form of clandestinely circulated proto-samizdat. KVK and OCLC locate no copies of the printed Novikov edition. We were also unable to trace other manuscript copies of this title.

[AN IMPORTANT PREDECESSOR OF GOGOL]

43. Narezhnyi, Vasilii. Slavenskie vechera [Slavic Evenings], parts one and two (complete). St. Petersburg: V Tipografii Aleksandra Smirdina, 1826. 12mo (16.5 × 10 cm). Contemporary calf; [4], IV, 149, [1] and [1], 141, [1] pp. Binding rubbed to joints and edges; wormhole to upper board; internally very good. € 1.500

First full edition of this early historical novel by Vasilii Narezhnyi (1780–1825), today considered a key predecessor of Nikolai Gogol. The first part was published in 1809, and this stand-alone edition, supplemented with related short stories that had appeared in various literary journals, was compiled after his death in 1825. In 1826, the Foreign Review noted the appearance of Slavic Evenings and found that it “evinces the popularity of this interesting collection of traditional and historical narratives. they are written in a kind of poetical prose, and have a considerable degree of Ossianic colouring, which well befits their subjects” (vol. 1, 311–12). Influenced by French writer Alain-René Lesage, Narezhnyi made use of picaresque literary techniques and satire to depict Russian byt (everyday life). Though less well-known today, he was widely read in his time. Narezhnyi succeeded in combining Russian subject matter with European narrative form, thereby advancing the development of the Russian novel. His interest in regional, especially Ukrainian motifs, and his attention to the gray and uncouth sides of Russia make him a pioneer of the Russian novel of everyday life. With its occasionally unrefined style, his prose also marks a departure from the Sentimentalist tradition toward Russian realism, and he is justly seen as an important predecessor of Russia’s famous realist writer Nikolai Gogol. KVK, OCLC only show the copies at Madison-Wisconsin (vol. 2 only) and at Universitäts-Bibliothek Sachsen-Anhalt (Halle).

44. Zhukovskii, Vasilii Andreievich; L. Maidel’, illustrator. Nal’i damaianiti. Indiiskaia povest’ [Nala and Damayanti; adapted from the Mahabharata]. St. Petersburg: Izdanie Fishera, 1844. Octavo (24 × 16.5 cm). Contemporary cloth binding with spine title in German; 201 pp. Two full-page illustrations, 30 historiated initials, and six large illustrative tailpieces engraved by M. Michelsen, A. Gern, and G. Kally, after drawings by L. von Maidel; one lithographed portrait. Title-page and text in wood-engraved ornamental borders. With the author’s gift inscription to Eduard von Olberg on the title page: “to Olberg, connoisseur and patron of Russian literature, from Zhukovsky.” Binding rubbed; endpapers and pastedowns sometime replaced; frontis plate detached; light foxing and staining. Price on request

A very rare presentation copy by one of Russia’s foremost Romantic poets, who is often credited with introducing the movement in Russia. Zhukovsky (1783–1852) was perhaps the most beloved Russian writer before the age of Pushkin, who continued to be enormously influential throughout the first half of the nineteenth century. He served as court tutor to the wife of Nicholas I and their son, Alexander II. In addition to writing original poetry and prose, Zhukovsky was also a prolific translator who introduced Russian readers to, among others, the works of Byron, Goethe, and Schiller, and many of his translations still rank as unsurpassed classics—for instance, his adaptation of Goethe’s “Erlkönig” (“Lesnoi tsar’”). From 1837 to 1841 he worked on this “Indian tale,” an adaptation of a fragment from the Mahābhārata (living in Germany at the time, Zhukovsky used the translation by Friedrich Rückert of the Nalopākhyaṇa, part of the Hindu epic).

The dedicatee was Eduard von Olberg (1800–1863), a Prussian major general and one of the first translators of Alexander Pushkin’s poetry into German. He rose to a scandalous fame as head of the General Staff in Poznan, after leading the brutal repressions against the Polish Uprising of 1848 (Friedrich Engels mentions him in a note on Germany’s politics in Poznan: “Neue Politik in Posen,” in Neue Rheinische Zeitung, no. 21, June 21, 1848). In his diaries, Zhukovsky refers to Olberg twice during a visit to Berlin in May 1838; our inscription suggests that they also encountered each other at a later date. Between 1835 and 1840, Olberg published a number of translations ranging from the correspondence of Generals Suworov and Danilevsky, to a selection of Russian Ro-
network. The process of traveling using this system, which meant progressing in many shorter etaps and repeatedly changing coaches, is documented in key literary works of the late eighteenth and early nineteenth centuries. Among the most famous are the short stories of Alexander Pushkin and Alexander Radishchev’s journey from St. Petersburg to Moscow. But the writer who truly immortalized the Russian coach system was Nikolai Gogol, whose Dead Souls contain minute and highly humorous descriptions of the inconveniences accompanying such travels and the conditions on the roads. Not surprisingly, Gogol himself wrote a concise review of this particular atlas for the journal Sovremennik (largely critical: he considered the folding map to be a hindrance on the road). Gogol began work on Dead Souls in 1835 and continued in 1836–1841; in 1842, the work was first published. It is highly likely that the writer, who lived in Italy for most of these years, relied on Savinkov’s atlas for recalling Russian topography and constructing the route of his protagonist Chichikov. 

Paul I reformed the cartographic production in the Russian Empire early during his reign, creating the “Maps Depot” in 1796, which employed cartographers such as Savinkov. This work is decidedly more scarce than the “Pocket atlas of postal routes” (Karmannyi pochtovyi atlas) published by the Maps Depot in 1808 and 1820. We locate no copies in the trade or at auction, either in Russia or the West. Not in KVK or OCLC. We only trace the copy at the Russian National Library, which lacks the engraved map.

A very handsome copy of this rare atlas of Russian postal routes, entirely engraved by Aleksandr D. Savinkov (1769–after 1835), one of the most accomplished map makers of his era. Intended for active use on the road, the book is a relic of the time when the coach system (Iamskaia gon’ba) was the only means for long-distance travel through the Russian Empire. Each page lists the various stations and transfer possibilities along a given route. A large colored folding map shows the entire route

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45. [THE POSTAL ROUTE ATLAS GOGOL USED IN WRITING DEAD SOULS]

Ukazatel’ gubernskikh i uezdnykh pochtovykh dorog v Rossii

[45. A guide to guberniia and uezd postal routes of the Russian Empire, compiled by A. Savinkov based on the latest constitution of postal routes and stations, with a road map]. St. Petersburg: A. D. Savinkov, 1836. Octavo (23.8 x 14.2 cm). Contemporary full red goat, elaborately tooled and gilt, with marbled endpapers, preserving the original marbled wrappers (front and back), and engraved title label; thirty-six engraved pages. In the original red card slipcase. With the folding engraved and hand-colored map, measuring 51 x 43 cm. Slipcase scuffed and lightly discolored; spine a bit sun-tanned; else very good. € 8,500

A very handsome copy of this rare atlas of Russian postal routes, entirely engraved by Aleksandr D. Savinkov (1769–after 1835), one of the most accomplished map makers of his era. Intended for active use on the road, the book is a relic of the time when the coach system (Iamskaia gon’ba) was the only means for long-distance travel through the Russian Empire. Each page lists the various stations and transfer possibilities along a given route. A large colored folding map shows the entire route

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46. [FIRST TRANSLATION OF PUSHKIN’S ‘HISTORY OF PUÇACHEV’]

Pushkin, Aleksandr and Hirschmann Brandeis, translator. Geschichte des Puçatschew’schen Aufzuzius. Aus dem Russischen des Alexander Pushkin von H. Brandeis [History of the Puçachev Rebellion; in the original: Istorìia Puçachevskogo bunta]. Stuttgart: Johann Friedrich Cast, 1840. Octavo (19 x 11.5 cm). Publisher’s printed green wrappers; XVIII, 258 pp. Light wear to wrapper edges; else about very good; an uncut and unopened copy. € 1,000

First German translation of Pushkin’s controversial narrative of the peasant uprising led by the Don Cossack Emelian Ivanovich Puçachev (1742–1775), and apparently the first translation of this work into any foreign language. Pushkin’s lively interest in this popular revolt inspired him to write both his better-known novel The Captain’s
Lent (a necessity, given that nearly all peasants at the time were illiterate). Nevertheless, the Tsarist authorities correctly predicted that large parts of the peasant populace would be displeased with the conditions of the reform: it stipulated large payments for the use of farm land and, in many cases, the continued dependence on rich land owners (especially in the case of house-serfs, which were left without a livelihood). Troops were sent to various parts of the Empire, but numerous uprisings took place, especially in the Kazan’ and Penzen regions. A number of historians have argued that, rather than diffusing social tensions and antipathy toward the regime, the unfair and overly complicated mechanism of liberation actually made the 1861 reform the first in a chain of events leading to the 1917 Revolution.

Scarce, especially in a comparably fine state of preservation. Provenance: the stock of Lawrence Feinberg Rare Books, ca. 1970; through the trade. KVK and OCLC only locate copies at the British Library, Harvard, Princeton, and Stanford.

Tsar Alexander II. Kratkoe izlozhenie prav i obiazannostei krest’ian i dvorovykh liudei, vyshedshikh iz krepostnoi zavisimosti [A brief summary of the rights and duties of peasants and house-serfs relieved from feudal dependency]. St. Petersburg, 1861. Octavo (24.7 × 16.7 cm). Original sewn printed wrappers; [2], 37, [5] pp. Very good, uncut and unopened; with tiny private ink stamp to rear wrapper verso. € 1.800

First and only edition of this simplified guidebook to the rights and duties of peasants that resulted from the Emancipation act of 1861, one of the key liberal reforms in Russian history, which abolished serfdom throughout the Empire. When Alexander II, after years of laying the legal and socio-economic groundwork, signed the “Manifesto” granting peasants the status of free citizens on February 19, it was accompanied by seventeen legal acts that specified the conditions for their liberation and the purchase of farm land. In order to prevent chaos, it was decided to issue this synopsis of the laws, which could be distributed throughout the Empire and read from the pulpits during Lent (a necessity, given that nearly all peasants at the time were illiterate). Nevertheless, the Tsarist authorities correctly predicted that large parts of the peasant populace would be displeased with the conditions of the reform: it stipulated large payments for the use of farm land and, in many cases, the continued dependence on rich land owners (especially in the case of house-serfs, which were left without a livelihood). Troops were sent to various parts of the Empire, but numerous uprisings took place, especially in the Kazan’ and Penzen regions. A number of historians have argued that, rather than diffusing social tensions and antipathy toward the regime, the unfair and overly complicated mechanism of liberation actually made the 1861 reform the first in a chain of events leading to the 1917 Revolution. Scarce, especially in a comparably fine state of preservation. Provenance: the stock of Lawrence Feinberg Rare Books, ca. 1970; through the trade. KVK and OCLC only locate copies at the British Library, Harvard, Princeton, and Stanford.

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An extremely uncommon illegally produced Russian edition of Tolstoy's work against the oppressive conditions in the Tsarist regime and the struggle of the Russian peasant. Informed by his active engagement for the working masses and his growing conflict with the Orthodox Church, Tolstoy's treatise was conceived as a shorter article on pacifism, but turned into a long and bold indictment of the religious and political system. Needless to say, it stood little chance of being published in Russia. According to Nikolay Strakhov, the censors considered this to be the “most harmful book” they were ever forced to forbid. A French edition was published in 1893 and Constance Garnett’s English version followed in 1894. The same year saw the first Russian-language edition, issued in Berlin, followed by an 1895 Geneva edition and Chertkov’s London edition in 1898. Our copy states the year 1896 on the first leaf, as does the wrapper of the Geneva edition, but it is unclear whether this refers to the source text or this “edition” itself.

The text was reproduced by hectograph, a printing process invented by Mikhail Alisov in 1869, and used widely among Russian revolutionaries as well as religious sectarians into the twentieth century. It was hand-copied onto sheets of paper using a mixture of aniline inks and glycerol. The result was transferred onto a gelatin pad, creating a “matrix” from which several copies could be printed by hand (usually no more than a few dozen). Due to the length of the text, this copy was written by at least three distinct hands. Such books constitute an early form of samizdat, and were produced and distributed at great risk to those involved. The Svodnyi kataloog of Russian prohibited editions of the nineteenth century lists all known typographic editions and two hectographed ones, but not our version. Two small raised stamps of Russian paper manufacturers (the “Ditiatkovskoe tovarishchestvo” and “Kniazia Paskevicha”) point to a Russian origin and a production date in or shortly after the year stated on the edition (1896). We are unable to trace any analogous copies of Tolstoy’s work in KVK or OCLC.
songs sung during work shifts, and “chastushki,” simple rhymed folk poems often used for ironic or satirical subjects. Such songs were not only sung during exclusive gatherings or excursions, but also used for offensive propaganda purposes. “The Komsomol led the charge against religion, often engaging in what their Communist elders defined as ‘hooligan’ behavior such as taunting priests on the street or marching around the church during service singing revolutionary songs” (Geyer and Fitzpatrick, Beyond Totalitarianism, p. 273). This was one of the earliest songbooks of its kind; it was published in 1925 and went through fourteen editions by 1928. Of these various editions, KVK and OCLC only show copies at Bayerische Staatsbibliothek, Cambridge University, IISG (Amsterdam), Leipzig, NYPL, and the University of Texas.


Rare souvenir booklet distributed during the premiere of Shostakovich’s opera “The Nose” (marked “not for sale”). The opera was produced by Nikolai Smolich, with artist V. V. Dmitriev and conductor Samuil Samosud. Shostakovich wrote the libretto with Georgii Ionin, Aleksandr Preis, and Evgeny Zamyatin. The booklet carefully justifies the opera’s musical complexity to proletarian viewers – an important step given the controversy around the opera even before its premiere. A brief statement of Shostakovich’s aims follows, then two short articles by the critic Ivan Sollertinskii and the stage designer. The final leaf is a feedback form, to be filled out and submitted by the viewers.

First begun in 1927, when Shostakovich was only twenty-one, “The Nose” was the composer’s first opera. His turn to the nineteenth-century writer Gogol (and, in part, Dostoevsky) was controversial: “the opera was harshly criticized by the proletarian wing for its avoidance of a Soviet theme, its musical complexity, and its inaccessibility to the masses” (Laurel E. Fay, Shostakovich: A Life, 55). The present brochure clearly attempts, as much as possible, to counter these accusations. Shostakovich had enough sympathizers to complete the project and the opera.
premiered on January 18, 1930. It was halted after sixteen performances, and as a result of the intensifying campaign against the composer it would not be performed again in the Soviet Union until 1974. Nevertheless, “Shostakovich was inordinately fond of his first opera; he judged people by whether they were ‘for’ or ‘against’ it” (Fay 56).

The booklet is presumably also one of the last official mentions in Soviet print of Zamyatin. By the late 1920s, the author of the famous dystopian novel We was constantly attacked in the press and from 1930–1988 his writing was not published. In 1931, after petitioning Stalin, he was granted permission to emigrate. KVK, OCLC show only the copy at the Slonimsky Collection at the Library of Congress.

[A SONG BOOK FOR COLLECTIVE FARMS]

53. Kolhoznyi pesennik. Zbirnyk kolhospiv’s’kykh pisen’ [A song book for collective farms]. Moscow: Muzgiz, 1933. Octavo (17.8 × 13.3 cm). Original staple-stitched decorative wrappers; 56 pp. Light rust to staple; a few tiny nicks to wrapper edges; else very good. € 250

A collection of songs for workers on Soviet collective farms (kolkhoz, an acronym for kollektivnoe khoziaistvo), published by the Soviet music publisher Muzgiz in 1933. Curiously, the book is bilingual throughout, with all lyrics given in both Russian and Ukrainian. Among the songs are such works as “50 Tractors” and “Harvest Dance,” many of them with words by known Soviet writers, such as Demian Bednyi, Nikolai Aseev, and Semen Kirsanov. Not found in KVK or OCLC.

[THE CIRCULAR WHICH BEGAN THE GREAT TERROR?]

54. [Stalin, Joseph]. Sekretno. Zakrytoe pis’mo TsK VKP(b). Uroki sobytii, sviazannых s zlodeiskim ubiistvom tov. Kirova. Ko vsem organizatsiiam Partii [Secret. Internal letter by the Central Committee of the All-Union Communist Party: The lessons of the events connected with the vile murder of comrade Kirov. To all organizations of the Party]. [Moscow: Central Committee], 1935. Quarto (29.3 × 20.6 cm). Staple-stitched self-wrappers; 6 pp. Old creases; hole-punched to margin; pre-war inventory stamp of a provincial political police department; a few pencil marks; still good or better. € 2,500
An extremely scarce copy of a document that arguably helped pave the way toward the Stalinist mass purges of the 1930s. The mysterious murder of Sergei Kirov (1886–1934), still unresolved today, became the initial impulse for the atrocious repressions of the mid- to late-1930s, known today as the Great Terror. Some historians even conjecture that Stalin himself ordered the assassination. Hours after the crime became known, it was declared that the communist functionary had fallen victim to an anti-Soviet conspiracy with roots in the Party itself. Orders demanded swift investigations and the quick execution of court verdicts. This text, which bears clear marks of Stalin’s own writing style, played a crucial part in radicalizing the political rhetoric and instigating paranoid fears of a plot against the Soviet State. It declares responsible a Leningrad terrorist group consisting of members of the Zinov’ev faction, led by Lev Kamenev and Grigorii Zinov’ev, which is claimed to be a covert White Army organization with counter-revolutionary goals. It calls for not only excluding such “double-dealers” from the Party, but for arresting and isolating them and thereby “completely eradicating this evil” (this passage is highlighted using red pencil). In Russia, the text was first published in 1989, in issue 8 of Izvestiia pK Kpss, a journal that made public internal archival documents relating to upper echelons of the Communist Party. Stalin is also suggested to be the author of this document in M. Vaiskopf, Pisatel’ Stalina (Stalin the Writer, 2001). Not in KVK or OCLC.

[AN ANTI-NAZI ALPHABET FOR FRONT SOLDIERS]


A very scarce survival, this fully illustrated volume of anti-German anecdotes, ditties, rhymes, chastushki, and caricatures was compiled and produced by Red Army soldiers serving on the North-Western Front during World War II (presumably somewhere in the Leningrad Region or close to Finland). Of particular interest is a section titled “The Red-Army ABC”: here each letter of the alphabet is illustrated with an anti-Nazi vignette, accompanied by a rhymed couplet that combines whimsy with a vicious hate of the fascist enemy. The entry for the final
letter, “ia” (which means “I” in Russian), reads: Ia – vsei azbuke venets, ia – dela Gitlera konets! (“I am the crown of the entire alphabet, I am Hitler’s demise!”) None of the authors and caricaturists (primarily one F. Sigal) appear to be known. The postal address for contributions is a military field post office of the North-Western Front. Not in KVK, OCLC. Not held by the Russian State or National Library.

56. Two original books of matches produced during the Siege of Leningrad, with anti-German verses and images. Leningrad: “Mineral,” ca. 1941-1942. Two crudely cut blocks of matches, unused, loosely inserted in folded envelope measuring 15.4 × 5.3 cm, printed to recto and with friction strip. Lightly worn and discolored; about very good. € 800

Two fascinating mementos of the dark days of the Leningrad Blockade, one of the longest and most fatal sieges in recorded history, during which German forces encircled the Northern capital for nearly 900 days in the hopes of looting and razing the city where the Revolution had begun. Over half the population was evacuated; those who remained endured in terrifying conditions as a result of disrupted food, energy, and heating supplies. A number of small workshops produced matches in makeshift operations during this period, among them the cooperative “Mineral.” What makes these extremely scarce survivals especially interesting are the printed images showing the Baltic Fleet and anti-aircraft artillery in front of the Peter and Paul Fortress, as well as the two rhymed verse, which evoke the spirit of resilience that played such a key role in the Leningraders’ ability to break the siege and to preserve their city: “We’re firmly hitting the German scum. / The sons of our homeland stand / as one thunderous wall / in defense of Leningrad.”

57. Sukharebski, Lazar Markovich. Patokinografiia v psikhia trii i nevropatologi. Le cinéma et la mentalité morbide (La pathopsychocinéigraphie) [Cinematography in psychiatric and neuropathological research]. Moscow: Biomedgiz, 1936. Octavo (20 × 14.5 cm). Publisher’s embossed blue cloth; 244, [7] pp. and [39] pages of illustrations. About very good; owner inscription; hinges a bit tender; text very good. € 1,400
One of the strangest pseudo-scientific experiments to emerge in the early Soviet period, with its combination of utopian fervor and avant-garde pathos, was this little-known study of the effects of cinema on the psyche and the medical uses of film. Born in 1899, Sukharebskii worked as a poet, screen writer, medical doctor, and author of works on psychiatry and psychotherapy. He was a member of the Russian Dadaist group “Nichevoki” (the “Nothingists”), and his poems were included in the Nichevoki manifesto “My” (“We,” 1920). In the second half of the 1920s, after receiving his medical degree, Sukharebskii began to collaborate with the major Soviet film studios in Moscow and Leningrad, writing scripts for documentaries and motion pictures, as well as several books about the cinema. This work introduces Sukharebskii’s concept of patokinografiia, or Pathocinematography, which encompasses a range of cinema’s effects on the mind, both positive and negative, as well as its usefulness for psychiatric research. He critiques films in terms of their psycho-physical effect, and also discusses the use of cinema in documenting medical procedures. The most intriguing section concerns the role of films in treating mental illnesses and disorders such as alcoholism and drug addiction. The importance of using moving images and speech to impact the mass psyche was certainly not missed in the period of high Stalinism. Nevertheless, Sukharebskii’s fate during the years of the Great Terror and World War II is unclear. It is not known what became of the studio for “pathopsychocinematographic” investigations which Sukharebskii had built in a small village near Moscow after the publication of this text. He reemerged with new publications in the 1960s and, in the 1970s, became one of the leaders of the Soviet discipline of “Yuvenology,” or the attempt to combat the aging process. Curiously enough, it is unknown when Sukharebskii died. One of 3000 copies. With a multi-lingual bibliography and numerous illustrations, showing film stills and equipment. KVK, OCLC show only the copy at the National Library of Medicine.


A scarce photo-illustrated album for medical professionals, which gathers over one hundred original photographs of patients in Moscow hospitals with various physical and psychiatric afflictions (such as Parkinson’s Disease, cancer, schizophrenia and drug addiction). Its goal is to reveal correlations between the diseases and various facial expression. With a chapter explaining facial anatomy and a contribution by Lazar Sukharebskii entitled “The Face in Pathology,” he suggests implementing “photo-cinematographic” methods to better identify illnesses, and envisions that “cybernetic machines” will soon be able to make automatic diagnoses based on facial parameters. A bizarre and utterly disturbing work. The photographs were taken by F. F. Novitsky. KVK, OCLC show only the copy at the National Library of Medicine.

59. Samizdat copies of three political satirical poems of the Perestroika period. Soviet Union, ca. 1982–1989. Four leaves of original and carbon copy typescript to rectos, measuring ca. 28.5 × 20.5 cm each. Old creases; text on one leaf reenforced with pencil; about very good. € 380

A group of satirical political poetry in samizdat form, published and distributed surreptitiously during the early 1980s and the Perestroika years. Citing stylistic elements of Russian medieval folklore, these texts take aim at the political faults of Leonid Brezhnev and Mikhail Gorbachev. Two of the poems are variations on popular satirical rhymes that began to circulate around 1986, “The Last Judgment” (“Strashnyi sud”) and “Lenya Brezhnev, open your eyes” (“Lenia Brezhnev otkroi glaza”). With obscene language and multiple references to Soviet popular culture and Russian-American relations, they capture the frustrations of ordinary citizens with food shortages and fear of nuclear catastrophe: “Lenya Brezhnev, open your eyes, / we have no meat nor sausages, / no vodka and no wine, / nothing but radiation all around.”

One text imagines Gorbachev being judged by Lenin and Stalin after his death. In the other, full of obscene Russian slang, Gorbachev attempts to secure peace by offering Reagan the famous Soviet pop stars Alla Pugacheva and Sofia Rotaru – as well as his own wife, Raisa, if he can manage the task quickly. The third text is an apparently unrecorded fable entitled, “The lion, the bear, and the sheep” (“Lev, medved’ i barany”), which criticizes Brezhnev’s senility and Gorbachev’s political aspirations around 1984-1985 in a more allegorical vein. A highly interesting group of expressive political folklore from the Perestroika era, which is increasingly attracting the attention of researchers. See, for instance, the recent anthology, Russkii politicheskii fol’klor (Russian Political Folklore, ed. A. Panchenko, 2013), which also includes numerous variants of these texts.
According to leading Akhmatova specialist Roman Timenchik, the poet’s “auto-bibliography” from her personal archive names this as the first book of her poems to appear abroad, even before the reprint of Chetki (Berlin, 1921). Timenchik also dates the book to 1921, although the wrappers state 1922 as the year of publication: “The first émigré book by Akhmatova appeared in 1921; this is a sort of curious rarity. The book was published in Zagreb […] and was printed in a printer’s shop that had only Serbian, but no Russian type available, resulting in a surprising edition with rather absurd and funny mistakes, and many confused letters. Apparently the book was typeset by a Serb or Croat” (Timenchik, in a 2006 interview). Although printed on fine laid paper, the book does contain numerous printer’s errors and small deviations from the original texts. It remains unclear who commissioned the edition. At the time, many Russian émigrés arrived in Yugoslavia, stimulating interest in Russian modernist literature among local literary circles in Belgrade and Zagreb. Beginning in 1922, Akhmatova’s work was subjected to censorship and, with the exception of the war years, was published almost exclusively by exile presses until the Thaw. Rare; we are unable to find any other mention of this publication in the literature, nor any records in the trade or at auction. KVK, OCLC show the copies at the Library of Congress and the University of Toronto (the latter is a rebound copy).

61. Collection of over 50 pieces published by or related to the National Alliance of Russian Solidarists (NTS), a counter-revolutionary anti-communist resistance organization active in exile. Mostly West Berlin and Frankfurt am Main, ca. 1941–1960. € 1,200
A remarkable collection of leaflets, handbills, camouflage publications, informational brochures, stickers, printed and mimeographed news bulletins, as well as smaller ephemera with anti-Stalin paroles, all issued by a “revolutionary anti-communist” group of Russian émigrés called the National Alliance of Russian Solidarists (NTS). Founded in exile in Serbia in the 1930s, the Solidarist movement stood for a combination of anti-Stalinism, democratic socialism, and Russian nationalism, and saw itself as neither left- nor right-wing (though some scholars have accused the NTS of Fascist leanings). From its headquarters in Frankfurt am Main, where it also ran the Posev publishing house, it directed various efforts at distributing anti-Soviet propaganda through its worldwide network of agents. The NTS published works received from the Soviet Union as tamizdat – a word analogous to samizdat, but derived from tam (there) and izdat’ (to publish), and referring to things published abroad. It also was behind some of the more daring Cold War efforts to distribute propaganda material in the Soviet Union, such as using hot air balloons launched in Berlin. The NTS also created “Radio Free Russia,” which broadcast into the Soviet zone, but was eventually closed by West German authorities. Given their shadowy methods and the fact that the NTS and its members were the subject of numerous attacks and assassination attempts by Soviet agents, they were increasingly viewed with suspicion and hostility by their local communities. Of particular interest in this small archive are two examples of camouflage publications – two fake Soviet rubles with propaganda text and a newspaper masked as an issue of Pravda. A full list of the contents is available by request.

[HEMINGWAY’S “KILLERS” IN UKRAINIAN]

62. Khors 1: krasne pys’menstvo ta mystetstvo (The ukrainian magazine of literature and arts. La revue ukrainienne de la Litterature et des arts. Die ukrainische zeitschrift für schöne Literatur und Kunst.). [Regensburg]: Vydavnytstvo “ukrains’ke slovo,” 1946. Octavo (20 × 14 cm). Original pictorial wrappers with vignette to rear wrapper; [4], 192 pp. illustrations and portraits. Wrappers lightly worn; text toned due to paper stock; front and rear wrappers beginning to detach along crease. € 600
A literary anthology of astounding breadth and ambition, given the dire circumstances: the book was issued by Ukrainian stateless Displaced Persons (DPs) in camps near Munich, Germany, shortly following WWII. “The motto of Khors is taken out of a poem by Yuriy Klen, in which the Ukraine, the child of the god Khors, is being compared with the sunflower that always faces the sun […] The motto of Khors: only such artistic creations are of importance, the creator of which possesses his own world in himself and reflects it by means of his own irreproducible methods.” In addition to original Ukrainian prose and lyric poetry, such previously unpublished writing by Yevhen Malanıuk, much of which reflected the tribulations of the war era, it contains original translations of Hemingway (“The Killers”), Friedrich Hölderlin, Petrarch, Federico García Lorca, Karel Schulz and many others. KVK, OCLC show copies at the French National Library, Hoover, Indiana, Minnesota, NYPL, Urbana Champaign, Alberta, and Ottawa Universities. Not in Luczkiv.

[ A CZECH MUSICAL SOIRÉE IN SIBERIA ]

63. Program československého večera 16. XII 1918, Omsk, Sibiř. Program of the Czechoslovak Evening Given 16th of December 1918, Omsk, Siberia. Single leaf, measuring 75.5 x 30 cm, printed recto and verso with elaborate lithographed calligraphic text and images; folded three times to create a booklet containing both the evening’s program and the lyrics of three songs in Czech, English, French, and Russian, as well as a decorative cover design. Only light wear; very good. € 450

An apparently unrecorded lithographed program, produced in four languages, for a Czechoslovak Evening held in Omsk, Siberia, by members of the Czechoslovak Legion, during their famed anabasis in the years of the Russian Civil War. After the Treaty of Brest-Litovsk effectively closed the European Eastern Front, the Legion forces found themselves on the side of the imperiled Tsarist forces as they moved East to Vladivostok and to transport ships bound for home. Their effort on behalf of the White Army was seen as helping their goal of an independent Czech state, free from Austro-Hungarian rule. Despite the often dire circumstances they faced, the troops had access to provisional, but increasingly sophisticated, printing operations during the troops’ movements and achieved a remarkably varied print culture: from newspapers printed on moving trains, to bulletins hectographed in small villages, to the more elaborately produced journals and books printed during longer periods of rest. The program for this musical evening reflects a spirit of mutual respect and collaboration, with works by international composers (Dvořák, Schumann, Smetana, Rubinstein, Verdi), to be followed by dancing. We were unable to trace any other copies through KVK or OCLC.

64. Kritskii, Mikhail Aleksandrovich (1882-1969); Evgenii P. Vashchenko, illustrator. Skazanie o gallipolìskom sideniì [The tale of the Gallipoli Sitting]. [Belgrade]: Tip. gazety “Russkoe delo”, [1921]. Octavo (20.8 x 15.4 cm). Original pictorial wrappers; [2], 16 pp. Eighteen small vignettes and decorative capitals, as well as original woodcut illustrations for the front wrapper, title page, and vignette to rear wrapper, in black and red, most likely by Evgenii Vashchenko. Wrappers with faint soil; overall very good. € 650

Rare first edition of this prose poem about the Russian “sitting” at Gallipoli, the period of exile of the defeated White Army forces of General Wrangel, which were evacuated via Crimea and housed in barracks on the peninsula in the Agean Sea from 1920 to 1923. Stylistically, the text emulates an early Russian epos, which is visually reinforced by decorative initials in the medieval Russian manner. A time of great hardship, the Gallipoli experience also strengthened the resolve of the anti-Bolshevik exiles and birthed the “White Movement” that would continue to combat Soviet rule from all throughout the diaspora. Writers such as Ivan Bunin and Ivan Shmelev later spoke of the great significance of Gallipoli for Russian culture abroad. The illustrator was himself part of the evacuated troops and painted the Iconostasis of the camp church. After 1921, he lived in Sofia, Bulgaria. With a printed dedication to general Kutepov, who commanded the armed forces during this difficult period, and a hand-written gift inscription by B. Fisher to one Olga Nikolaevna de Fonton, in Sofia, 1924. We locate no copies at Russian auctions or in the trade. KVK and OCLC show copies at IISG (Amsterdam), Bayerische Staatsbibliothek, Staatsbibliothek zu Berlin, UCL, British Library, and Columbia University.
First edition of Russian modernist and dystopian writer Evgenii Zamyatin’s play, set in sixteenth-century Spain during the Inquisition. Zamyatin returned to Russia shortly before the October Revolution after working abroad for many years; he wrote numerous short stories in the following years and was one of the most well-known but also controversial writers by the early 1920s. The present work was recognized by contemporaries as an allegory of the Soviet Cheka, or secret police. A short preface to the work notes that “Those who were convinced of their infallibility decided to drive all who disobeyed into their paradise by means of weapons and bonfires.” Completed in 1920, it was first published in 1922 by the Berlin émigré publishing house “Slovo” (“The Word”). A number of reviews took note of its anti-Soviet pathos and helped set off the long-running campaign against Zamyatin, who was only able to leave the Soviet Union in 1931, after personally petitioning Stalin. With attractive drawn wrappers by Alexander Arnshtam, a noted artist and graphic designer who had left Russia for Berlin in 1921.