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CZECH ART, HISTORY, POLITICS
1

Collection of thirty books, exhibition catalogs, and original work documenting Czechoslovak concrete poetry.

[Mostly Czechoslovakia, 1963–1993]. $15,000

Gathering scarce publications and exhibition catalogs of leading figures of Czechoslovak concrete poetry, such as Jiří Kolář, Jiří Valoch, Josef Hiršal (1920–2003), and his partner Bohumila Grögerová (1921–2014), this collection documents the phenomenon of Czechoslovak concrete poetry in the mid-1960s. Also featured is more letterist-influenced work, both in book design and original artworks, by Ladislav Novák and Eduard Ovčáček. Of further importance are key theoretical works, such as Grögerová and Hiršal’s translations of Max Bense (1967), as well as catalogs of key exhibitions of Czech concrete poets. Also included are several original works and books by Josef Hiršal.

Mary Ellen Solt noted in her 1968 essay: “Czech concrete poetry has been influenced by the aesthetic of Max Bense as well as by the poetry of the Noigandres group of Brazil, but it has developed along lines which have allowed it to become distinctive in its own right. Due in part, no doubt, to the close contact between poets and painters in Prague and to the fact that some of the Czech poets themselves are gifted graphic artists, much of Czech concrete poetry is of distinguished graphic quality” (in Concrete Poetry: A World View; 1968). After the Soviet invasion, concrete poetry became increasingly unacceptable to the literary establishment and most titles presented here date to 1963–1968. The authors were forced to published in samizdat form; others worked in children’s literature or as translators. Please inquire for our complete catalog. (P6373)

2

V boj! [Into battle!].

Družstvo v prvním sledu [First Order Cooperative] and Vojtěch Preissig. Sixteen issues (nos. 17, 18, 19, 22, 24, 25, 26, 30, 31, 32-33, 34, 35, 38, 39, 40). [Prague, 1939]. Quartos (29.5 × 21 cm). Original side-stapled mimeographed pictorial wrappers, between 10 and 21 leaves of original and carbon copy typescript to rectos. Light overall wear and old vertical creases; generally very good. $12,000

Sixteen issues of a rare journal published shortly after the German occupation of Czechoslovakia by the “First Order Cooperative,” an organization active from March to November 1939, and by former Czech Legion soldier Josef Škalda. Early on, Škalda was able to engage well-known intellectuals such as Milada Mareská, Kafka’s former lover Milena Jesenská, and the famous Secessionist artist and book designer Vojtěch Preissig. Members of the Cooperative were arrested in November 1939 (Škalda was ultimately executed in Berlin for treason). Preissig, who had been responsible for the design andoversaw the reproduction of the journals since the beginning (in part due to his excellent connections as a book designer), assumed control over the second phase of printing, which ended when he, along with his daughter, was arrested in 1940. Preissig died at Dachau in 1944.

V boj is considered to be most important journal of the resistance (and notably not communist in orientation, a fact which the post-war regime preferred to obscure). The issues contain original articles and news reports, including updates from various regions of the country; translations of foreign press reports; and news transcripts of foreign radio broadcasts. Each issue was produced over several days, usually in the conspirators’ apartments; Preissig’s three daughters helped type out the manuscripts. His daughters also recorded news from foreign radio broadcasts, and Josef Škalda obtained foreign printed news through a contact at the censorship department of the Prague police. Clandestine distribution through the entire country was carried out by a network of ca. 500 former soldiers, Sokol gymnastic members, intellectuals, and spies. The journal became so effective at fomenting resistance to the Nazis that the Gestapo moved swiftly to determine the publishers, and to punish for high treason anyone found in possession of a copy. As one researcher suggests, Preissig and his circle underestimated the ruthlessness of the Nazis, who were far more brutal than the Austro-Hungarian authorities they had resisted during WWI. Tragically, Preissig’s distinctive style was so evident from his drawings for the mimeographed covers that most of his acquaintances, even those sympathetic to the cause, refused to be involved. See also Marta Marková, Auf ins Wunderland: Das Leben der Alice Rühl-Gerstel (2007), p. 345–346.

As of February 2020, we can trace a single holding via KVK and OCLC. The Czech National Library apparently does not hold the journal, but shows only several volumes of a 1992 reprint. (50569)

3

Hrady smrti. (Barevnými dřevoryty vyzdobil Josef Váchal).

[Dedicated to death. With color woodcuts by Josef Váchal].


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. 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 related to their own surrealist experiments. Deml also maintained close ties to contemporary artists, such as František Bilek. His friendship with the painter and printmaker Váchal – an equally 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. One of 500 copies printed. Sáňka 183. As of November 2019, KVK and OCLC show four copies in North America. (50286)

[CZECH UNOFFICIAL ART CATALOGS]

4 Edice Situace [Situations], nos. 1–15 (all published). In the scarce original printed cloth-covered case.


The complete run of these fifteen catalogs of unofficial, conceptual Czechoslovak art from the Normalization era, semi-legally printed by the Jazz Section, an organization of jazz musicians that operated within the Czechoslovak Musicians’ Union and thereby gained the right to publish bulletins for supposedly private use by its members. Until its forced closure in 1986, the Jazz Section operated in a legal “gray zone”: it played an important part in countering strict Normalization cultural policies by publishing material related not only to music, but also unofficial art and theater. For more on the Jazz Section, see Social Currents in Eastern Europe, pp. 128. The head of the Jazz Section, Karel Srp, served as editor of the present series and wrote the short introductions to the catalogs. Each issue features numerous full-page photographic reproductions showing artworks, happenings, performances, as well as original text, biographical information, and lists of exhibitions. The artists covered are, in order of publication: Adriena Šimotová, Karel Miler, Jitka Svobodová, Milan Grygar, Emila Medková, Stanislav Kolíbal, Jan Svoboda, Eva Kmentová, Libor Fára, Václav Boštík, Karel Malich, Dalibor Chatrný, Hugo Demartini, Vladimír Janoušek. Overall design by Joska Skalník. Working in a range of media, from wire sculptures to performance art and happenings, many of them worked in obscurity during the 1970–80s, but have since emerged to greater acclaim. Complete sets are scarce, and we have not previously encountered the original slipcase. As of November 2019, KVK and OCLC show only three complete runs. The Czech National Library only holds three of the fifteen catalogs. (50329)

[THE END OF THE PRAGUE SPRING]

6 Large archive documenting the Czech response to the 1968 invasion.

[Czechoslovakia, mostly Prague, 1968–1969]. $9,500

A significant collection of original broadsides, pamphlets, small posters, and periodicals documenting the Soviet invasion, the Czechoslovak public’s reaction, and the subsequent rollback of the liberties gained during the so-called Prague Spring. The bulletins and handbills provide a valuable ground’s eye view of the fateful events of 1968, both in Prague and in the provinces. The arrival of Russian troops on tanks on August 21, 1968 heralded the onset of the so-called Normalization period, presided over by Gustáv Husák, and marked the end of the political and cultural liberalization in the mid to late 1960s. Nearly 150 Czech citizens were killed during the invasion, and many more wounded during protests. The response of the public was one of largely non-violent, but active resistance: soldiers were misdirected, street signs were removed, food and water were denied the occupants, and anti-Soviet posters and slogans appeared overnight.

These materials document this response of the public, largely in Prague. The handbills describe various measures taken, and they exhort workers, students, and public servants to hamper the work of the Soviet soldiers, so that the country may continue the process of “democratization.” They also provide access to relevant news. Others are exemplary of the Czechs’ attempt to appeal to the hearts and minds of the soldiers: written
in both Polish and Russian, numerous broadsides address the Warsaw Pact troops directly, often with a touching naivety, and reminding them, for instance, of the common achievements of WWII. The collection also contains numerous examples of original literary works, humorous ditties, and even a satirical “menu” for invaders, offering such delicacies as “Occupants’ eggs in Warsaw salad, price: 5 rubles.” Mostly printed on A4-sized paper, this group also reflects a variety of improvised publishing techniques, such as hectography, original typescript, and offset printing. Together, the material captures both the tenseness of the political situation and the resolve of the Czechoslovak citizens to resist the Soviet occupants. A number of these items are reproduced in *Sedm pražských dní: 21–27. srpen 1968* (Prague: Historický ústav ČSSR), an early documentation of the invasion published illegally in the winter of 1968. References: *The Prague Spring and the Warsaw Pact Invasion of Czechoslovakia in 1968* (2010). (P6195)

**7 Španělsku [For Spain]. Subtitle from cover illustration: Poesía y crítica al servicio de la causa popular.**


Attractively illustrated volume issued in solidarity with Spanish Republican forces, by the Committee for the Aid of Democratic Spain. Czech sympathies for the Spanish cause were high; approximately 1500 Czechoslovak soldiers fought against General Franco's army in the International Brigades, largely Soviet-mobilized foreign troops that numbered nearly 32,000 fighters in total. With contributions by F. Halas, Egon E. Kisch, Lope de Vega, F. García Lorca, M. Bergmanová, Max Brod, E. F. Burian, Josef Čapek, Karel Čapek, Václav Černý, H. Matějová, Otakar Mrkvička, Zdeněk Nejedlý, S. K. Neu- mann, Vížězslav Nezval, Ivan Olbracht, Jaroslav Seifert (who was also a co-editor), Vojtěch Tittelbach, and numerous others. Illustrated with reproductions of works by Picasso, Kokoschka, Toyen, Štyrský, M. Filla, and others. The cover reproduces a drawing by Gaya originally used on a poster printed at Valencia by the U.G.T. C.N.T. Texts in Czech, with several contributions in German. Some texts are translated from Spanish. This copy is signed and inscribed (to one Fichera) by the Catalan cello virtuoso Pablo Casals (1876–1973), better known as Pablo Casals, an impassioned supporter of Republican Spain who eventually settled in exile. The book contains a short essay on Casals, which the musician has also signed. A scarce document of international efforts – early thirties, with texts and illustrations by by almost all major architects, artists and authors of the period. Teige’s master piece of design and one of the most attractive avant-garde magazines of the interbellum (Vloemans, *Avantgarda*, 102). Thirty issues were published from 1927–1931, including special issues on Bauhaus, Soviet art, Apol- linaire, Moscow May Day celebrations, French poetry, and Italian Futurism/Maritnelli. The journal was the most described, and visually striking, publication of the avant-garde group Devětsil, based around such figures as Karel Teige, Jaroslav Seifert and Adolf Hoffmeister, and the primary source of information on constructivism, poetism, and developments in West European arts. The first year contains a special issue on modern architecture (no. 5), with contributions on/bauhaus, Le Corbusier, Rietveld, Jaromír Krejcar, Teige, and Hoffmeister, and a special issue on avant-garde theatre (no. 7). The latter features contributions by Honzl, Nezval, Vančura, Voskovec and Werich, Oberl, Mayerová, and Hoffmeister, especially on the “Prague Free Theatre” (Osobozené divad- lo), influenced by Dadaism and Futurism, and loosely allied with the Devětsil Group. The other issues with contributions, including numerous leaves of plates, reproductions in the text, and typographically appealing ads (for Bauhaus, relevant publications, etc.), by M. A. Avraamov, Konstantin Biebl, Degas, Julius Fučík, Man Ray, Philippe Soupault, Paul Strand, Hans Arp, Apollinaire, Blaise Cendrars, Chaplin, Giorgia de Chirico, Theo v. Doesburg, Julius Fucík, El Lisitský, Moholy-Nagy, Piet Mondrian, Otakar Mrkvička, Max Ernst, L. Feininger, Paul Klee, E. Linhart, El Lisitsky, Picabia, Piscator, Zdeněk Rossmann, J. Seifert, Ives Tanguy, V. Tatin, L. Theremin, Tristan Tzara, and many others. Among the highlights of volumes two and three are the Marinetti issue, an issue dedicated to Apollo- naire, the “Foto film typo” issue, an issue devoted to the surrealist group “Le grand jeu,” an issue containing Teige’s study on the sociology of architecture. They also feature many contributions by Nezval, Rimbaud, Brouk, Le Corbusier, Leger, Malevich, Moholy-Nagy, Dziga Vertov, Tschichold, and others, and artworks by Grosz, Le Corbusier, Picasso, Bohu- slav Fuchs, Toyen, Feininger, Štyrský, Paul Klee, van Doesburg, etc. The wrappers feature valuable information and adverts for publications, exhibitions, and events. (50071)
RussiAn Art and Avant-garde

[Acmeism in the caucaSuS]


Tbilisi: T-vo Sogomonian i Siuch’ian, 1918–1919. Octavos (22.5 × 18 to 26.5 × 18 cm). Original pictorial wrappers; 76 and 92 pp. Very good. $1,800

Two issues (of three published) of the short-lived Georgian literary and arts journal, loosely affiliated with Tbilisi acmeists as well as visual artists. Edited by Anna A. Antonovskaya (1885–1967), it contains contributions by Sergei Gorodetskii, G. A. Khazarov, V. P. Kushtabshvili, Sergei Rafalovich, T. Tabidze, A. Chachikov, Iuri Degen, N. Bel-Kona Liumbomirskiaia, Ovanes Tumanian, Nikol Baratashvili, Akber Sadykov, Aleksandr Petrokovskii, Grigori Robakidze, and others. With illustrations and vignettes by B. I. Riabov, A. S. Petrokovskii, Lado Gudiashvili, L. Azarapetian, A. A. Tal’tsman, S. Gruzenberg, and others. Wrappers and frontis designed by M. G. Kalashnikova. With a review of Russian futurism by D. G. and articles on Anna Akhmatova. Also features necrologues, reviews of newly published books and journals, as well as art exhibitions. As of February 2020, KVK and OCLC only show a copy of the first issue in Germany. (50571)

[soviet proletarian arts journal]


Assotsiatsiia khudozhnikov revoliutsii [Association of Revolutionary Artists]. Altogether 42 issues in 3 fascicules. Moscow: AKhR, 1929–1932. Quarto (29.5 × 17.5 cm). Original decorative and pictorial wrappers; 16–64 pp. per issue. Numerous illustrations in the text and on plates, including several full-page color plates as well as folding plates. A few issues with light soil and wear to spine; overall a very good set in the original wrappers. $19,500

A complete run, in the original wrappers, of the monumental journal of the Association of Artists of the Revolution (ARA), one of the most important resources on the development of Soviet avant-garde art during the late 1920s and early 1930s, before the official turn toward a stricter socialist realist canon around 1934. Forty-two issues were published from April 1929 to May 1932, under two different titles: in 1931, after the first twenty issues, the title became Za proletarskoe iskusstvo (“For a proletarian art”).

The front wrapper of the first issue reproduces the declaration of the group, which calls for implementing readily understandable creative forms throughout all aspects of life, including painting and graphic prints, but also worker’s clubs, graphic design, architecture and interior decoration, forms of recreation and mass festivities. Although it was hostile to the bourgeois tradition as well as abstraction, many of the designs and works discussed and pictured are among the most innovative avant-garde works of the period, including constructivist tendencies. Among the groups whose work was discussed are October (Oktiabr’), OST, and IZORAM. Many issues contain overviews of exhibitions held throughout the Soviet Union, as well as more detailed reviews. A number of contributions deal with children’s art education and autodidactism. The journal also sought to link Soviet art with its counterparts in leftist art circles abroad. Foreign proletarian art is represented by George Grosz, Kaethe Kollwitz, Heinrich Zille and others. Among Soviet artists whose work is featured are E. Katsman, A. Nemov, Iu. Shchukin, A. Magidson, S. Boim, M. Lebedeva, P. Konchalovskii, M. Cheremnykh, D. Sherenberg, and countless others. The early wrappers were designed by Boris Titov and A. Nemov, and the editor was A. A. Antonov. After an initially low print run of only 2,000 copies, the circulation soon reached 10,000. In 1932, the journal was forcibly shuttered and numerous of its contributors were later repressed during the Stalin Terror of the late 1930s. A very valuable resource, extremely scarce complete in both parts and with all original wrappers. As of November 2019, KVK and OCLC only show two complete runs. (50183)

[soviet photomontage propaganda]

11 Front-Illustrierte: für den deutschen Soldaten, no. 2 (August 1941) through no. 83 (July 1944).

Altogether 63 issues of 97 total published. [Moscow?], 1941–1944. Various sizes. Original photo-illustrated self-wrappers; most 4 pp. each. Paper size varied, some trimmed, most offset in various color halftones with red highlights, some scattered toning and creasing as expected, slight rubbing, minor scattered pencil and red pencil marks to a few issues, slight rubbing, no. 2 with some marginal tearing, overall very good. $17,500

A rare and substantial group of this scarce, irregularly published Soviet propaganda serial, known only in three partial holdings in North America. Distributed aerially over German-held territories form 1941–1945, it reported on catastrophic losses on the Eastern Front and urged German soldiers to surrender, with reproductions of grim photographs of violence and privation, often juxtaposed with images of the comforts of home, notable for its striking photomontages and typographic design, and including caricatures of Hitler and German generals. Front-Illustrierte was perhaps the most ambitious aerial propaganda series of WWII, maintaining its distinctive layout and almost exclusive use of photomontage over four years and close to 100 issues. The dramatic slogans promise misery and death to the Germans while the startling and sophisticated illustrations reveal the ongoing significance of Russian avant-garde iconography in Soviet art, and its convincing repurposing as enemy propaganda toward an audience familiar with the visual techniques of international modernism.

The front wrapper of the first issue reproduces the declaration of the group, which calls for implementing readily understandable creative forms throughout all aspects of life, including painting and graphic prints, but also worker’s clubs, graphic design, architecture and interior decoration, forms of recreation and mass festivities. Although it was hostile to the bourgeois tradition as well as abstraction, many of the designs and works discussed and pictured are among the most innovative avant-garde works of the period, including constructivist tendencies. Among the groups whose work was discussed are October (Oktiabr’), OST, and IZORAM. Many issues contain overviews of exhibitions held throughout the Soviet Union, as well as more detailed reviews. A number of contributions deal with children’s art education and autodidactism. The journal also sought to link Soviet art with its counterparts in leftist art circles abroad. Foreign proletarian art is represented by George Grosz, Kaethe Kollwitz, Heinrich Zille and others. Among Soviet artists whose work is featured are E. Katsman, A. Nemov, Iu. Shchukin, A. Magidson, S. Boim, M. Lebedeva, P. Konchalovskii, M. Cheremnykh, D. Sherenberg, and countless others. The early wrappers were designed by Boris Titov and A. Nemov, and the editor was A. A. Antonov. After an initially low print run of only 2,000 copies, the circulation soon reached 10,000. In 1932, the journal was forcibly shuttered and numerous of its contributors were later repressed during the Stalin Terror of the late 1930s. A very valuable resource, extremely scarce complete in both parts and with all original wrappers. As of November 2019, KVK and OCLC only show two complete runs. (50183)
The futurist publishing collective Artel “Segodnia” (Artist Collective “Today”; 1918–1919) printed children’s books, poetry, and lubki by left-leaning artists. The avant-garde publishing collective was deliberately chosen to echo AIZ, and its work was later praised by Heartfield during a 1961 Berlin retrospective arranged to commemorate the legendary photographer’s 70th birthday. See Konstantin Akinsha, The Second Life of Soviet Photonovice, 1935–1980s, PhD diss., University of Edinburgh, 2012, pp. 249–279. (50274)

**[FIRST RUSSIAN MONOGRAPH ON GEORGE GROSZ]**

12 Litso kapitala: 55 risunkov Georga Grossa [The face of capital: 55 drawings by George Grosz].


Very rare Russian album of fifty-five satirical drawings by George Grosz, originally published in 1921 as Das Gesicht der herrschenden Klasse, here with Russian translations of the captions. A number of drawings were first included in Grosz’ anti-militarist cycle “Gott mit uns.” The book is the first Soviet publication dedicated to Grosz (the same year saw the publication of a memoir by Gustav Noske, with drawings by Grosz). The publisher, Mezhrabpom (an acronym meaning International Workers’ Aid), was a German-Soviet organization formed to combat famine during the Civil War. During NEP, it helped fund and develop the burgeoning Soviet film industry and also continued in other ways to serve as a link between Germany and the USSR. One of only 1000 copies. Very rare in the trade. As of January 2020, KVK and OCLC show a single copy. (50570)

**[FUTURISM FOR CHILDREN]**

13 Group of nine works published by the Artel’ “Segodnia” futurist publishing collective.

Petrograd: “Segodnia,” [1918–1919]. Octavos (ca. 20.3 × 15 cm). Original staple-stitched linocut-printed wrappers; [4] pp. (not including wrappers). Linocut-printed publisher’s device to rear wrappers. All with numerous vignettes and larger, sometimes full-page, illustrations throughout the text. Overall very good; a few volumes with light spotting or light wear to spine. $12,500

The futurist publishing collective Artel “Segodnia” (Artist Collective “Today”; 1918–1919) printed children’s books, poetry, and lubki by left-leaning artists. The avant-garde artist Vera Ermolaeva founded and operated the collective out of her apartment at 4 Baskov Lane in Petrograd in the early days of the Russian Civil War. A contemporary reviewer wrote: “...the destruction of print culture gave birth to a new form of “kus-tarny” (hand-crafted) art publication. A collective of writers and artists has formed in St. Petersburg. They write, and make linocuts, typeset and print everything themselves. One can find solace in the fact that the current crisis forces us to return to the currently cheaper method of old-fashioned handmade craftsmanship” (“Tvorchestvo,” no. 4, Kharkov, 1919). Inspired in equal parts by futurist experiments in bookmaking and wartime paper and ink shortages, this artist collective was less an aesthetic grouping and more an “art production unit” with “work aimed at the consumer.” Its goal was to revitalize children’s book publishing and to make new books affordable. Printed on rough paper, their hand-crafted linoleum print books with images that communicated an “unaccustomed sense of displacement” were typically made of four folded leaves, in 1000 copies, with 125 copies hand-colored by the artists. “Segodnia” published fifteen books in all. With their “emphatic simplicity” and a “dominance of unstable diagonal lines” the books “accentuated the formalist-primitivist element in the greater avant-garde project” (Evgeny Steiner, Stories for Little Conrades, pp. 13–22). The artists’ use of linoleum blocks to print the image and sometimes the text were forerunners to other hand-crafted print projects of the period such as the famous Petrograd ROSTA windows. Although short-lived, the activities of “Segodnia” became a path-breaking event in the history of the Soviet children’s book. Many of the artists from the collective, including Ermolaeva herself, went on to work for Leningrad Detgiz, a pioneer in children’s book publishing. Other artists in the group included Iurii Annenkov, Natan Altman, Nikolai Lapshin, Elena Turova, Nadezhda Liubavina, with texts by Aleksei Remizov, Mikhail Kuzmin, Sofia Dubnova, Sergei Esenin, Evgenii Zamiatin, Natan Vengerov, Ivan Sokolov-Mikitov.

Books of the Artel “Segodnia” were featured in the Russian Avant-Garde Book exhibit at MoMA in 2002 (see the catalog, pp. 130–132). They also appeared in exhibits at the Mayakovskoye Museum, Moscow and the Pompidou Center, Paris. In 2018, the 100th anniversary of “Segodnia” was celebrated with an exhibit at the Anna Akhmatova house, St. Petersburg. See also Lemmens & Stommels, Russian book Art, 1904–2005, no. 28. (50567)

14 Kataloh druhoi vseukrains’koi khudozhn’oi vystavki NKO USRR: maliarstvo, hrafika, skul’ptura, foto-kino, teatraln’oe oform. [Catalog of the second all-Ukraine exhibition of the NKO USRR].

[Odessa]: Vydannia Narkomosu U.S.R.R., 1929. Small octavo (17 × 13 cm). Original decorative wrappers with a constructivist design after M. A. Pavliuk; 45 pp. and 47 leaves of plates. Light wear to spine; still about very good. $1,100

Scarce Ukrainian catalog for an exhibition held at Odessa, Lugansk, Donetsk, Kharkiv, and other towns. Divided into sections including painting, graphic art, sculpture, stage and set design, as well as photography and film, the catalog lists 735 works by 203 participating artists. Alongside realist and modernist artists, the catalog featured the work...
of numerous Ukrainian avant-garde artists from Odessa and Kyiv, such as Oleksander Bohomazov, Viktor Pal'nov, Pavel Golubiatnikov, Teofil Fraierman, as well as several students of Mykhailo Boichuk, particularly Onufrii Biziukov and Krylyo Hvozdyk. A separate section devoted to VUFKU (the All-Ukrainian Photo Cinema Administration), or the state run film concern, lists numerous photographs, lithographs, and film posters, including for work by Dziga Vertov and Oleksandr Dovzhenko. With forty-seven reproductions. One of 4000 copies printed.

As of February 2020, KVK and OCLC only show three copies, all in North America. (50576)
**SEMINAL GERMAN EXHIBITION IN THE SOVIET UNION**

17 1 vseobshchaia germanskaia khudozhestvennaia vystavka [First all-German art exhibition].


Catalog, with introductory articles and reproductions, published for the 1924 Moscow showing of the First German Art Exhibition in the USSR, which was jointly organized by the Soviet state and German artists residing in the Soviet Union, to benefit artists in need. It was shown in Moscow, Leningrad, and Saratov and contained a broad selection of works representing tendencies such as Expressionism, Abstract Expressionism, Cubism, and Realism. The catalog lists 501 works by artists including Willi Baumeister, Heinrich Zille, Ernst Fuchs, Emil Nolde, Oskar Nerlinger, Moholy-Nagy, Max Pechstein, Rudolf Belling, Oskar Kokoshka, Kathê Kollwitz, Otto Dix, and many others. The exposure to such a wide range of leading German artists had a significant impact on the Russian avant-garde. Another catalog, without illustrations, was also published specifically for the Leningrad tour of the exhibition. The publisher, Mezhrabpom (an acronym for International Workers’ Aid), was a German-Soviet organization formed to combat famine during the Civil War. During NEP, it helped fund and develop the burgeoning Soviet film industry and also continued in other ways to serve as a link between Germany and the USSR. One of 3000 copies. As of November 2019, KVK and OCLC show copies at the British Library, Tate, Metropolitan Museum, and the Getty. (50332)

**FIRST TRANS-CAUCASSIAN CULTURAL OLYMPIAD**

19 Pervaia Olimpiada iskusstv narodov Zakavkaz’ia [The First Olympiad of the Arts held by the Peoples of Transcaucasia] (with additional title information in Georgian, Azeri, and Armenian).

[Tbilisi, 1934]. Oblong quarto (21.5 × 30.3 cm). Cloth grip binder with pictorial (photo-montage) paper-covered boards; illustrated title leaf and final leaf; [2] pp. preface; portrait of Stalin, followed by [33] card leaves with sixty-six full-page photographs affixed to rectos and versos. Boards worn and lightly chipped; light damp stains to front matter; else about very good. **$2,750**

Striking album of photographs documenting the first “Olympiad” of the arts and culture by the people of Transcaucasia, or modern day Georgia, Armenia, and Azerbaijan. According to the preface, the event was held on June 1–5, 1934, at Lavrentii Beria’s suggestion, and it was the largest celebration of the arts held in Soviet Transcaucasia. The 1500 performers, who also included Turks, Kurds, Greeks, Ossetians, and many other nationalities, presented the “best examples of folk art – national in form, yet socialist in content.” The musical performances, for example, combined traditional songs of the working peasantry with new tunes sung by Kolkhoz workers. The preface describes the enthusiastic festivities: “The streets of Tbilisi resounded with music and teemed with streams of singing and dancing people... We became witnesses of that culture, national in form and proletarian in content, about which Stalin has spoken.” The striking, large-format photographs are tipped into blue printed borders and feature printed captions in Russian. Among the many subjects depicted are dancers on the street, the Mingrelian Ethnographic Choir led by Akhal-Senaki, the building of the Tbilisi State Opera, dancers of the Armenian ensemble led by S. Lisitsian, an orchestra of Turkish women from Baku, female Choghrur players from Georgia, Ashuji playing the Saz, and much else. With photo-graphically illustrated title leaf printed in Russian, Georgian, Azeri, and Armenian, as well as a striking full-page photo-montage to the final endpaper. Not in KVK, OCLC. We can only trace a copy at the Georgian National Library. (50129)

St. Petersburg: v Tipografii Gubernskogo Pravleniia, 1812. Octavo (20.5 × 12.5 cm). Contemporary dark green calf, with gilt-tooling and red spine label; 48, [1], 43, 44, and 43 pp. Small gilt heraldic superexlibris to base of spine. In Russian, with Latin, French, and German translations, each section preceded by a new title and with separate pagination. Copper-engraved frontis and plate, by A. Ukhtomskii, after I. Ivanov. Printed on light blue paper. Light wear to foot of spine; some foxing to first and last leaves; else a very good copy. $14,000

A tremendous copy of this important work on the creation of one of Europe’s great libraries, now the Russian National Library. The volume reproduces the ukase and related documents by Alexander I formalizing the new library, as well as the detailed bylaws and rules for librarians and library users. Signed and inscribed to Mariia Alekseevna Naryshkina (1762–1823), by the first director of the newly formed Russian Imperial Library, Aleksei Nikolaevich Olenin (1763–1843). Naryshkina was one of the earliest graduates of the famous Smolny Institute, and one of Catherine the Great’s favorite ladies-in-waiting.

Provenance: through the trade; formerly held in the library of Prince Vorontsov, Odessa, the uncle of the dedicatee, with his bookplate to front pastedown. Later bookshop stamp of L. V. Khiddekel’, active in Tbilisi, Georgia ca. 1880s–1910.

Slavica Gottingensia, 8524. Cat. Russica 144 (the Latin part only). Burstein 8. We cannot trace any of the four parts at Western or Russian auctions of the past years. As of December 2019, KVK and OCLC show copies at LOC (the Yudin copy), Columbia, Yale and Harvard (both apparently incomplete), and Staatsbibliothek zu Berlin and Göttingen (both without the Latin part), as well as at the Grolier Club. (50568)

Truzhenitsa vostoka [Working women of the east]. Fifteen separate titles published in the series.


Approximately half of the titles published in this very rare series, edited by Vladimir Aleksandrovich Gurko-Kriazin (1887–1931) and published by the Soviet publishing house “Protection of motherhood and childhood.” Each includes a colorful wrapper with an ethnographic depiction of a woman in the respective national garb. The books were meant for a wide audience, allowing them to “learn about the every day life, legal and economic situation of the women of the Soviet and foreign East” as well as to “showcase the work and accomplishments of the party and the Soviet government in the emancipation of the working woman of the East.” The booklets also provide information about the local revolutionary movements. The titles in the series indicated a very broad Eurocentric conception of the “East” including ethnic minority groups living on Russian territories such as Tatar, Mari, Komи (Zyrian) and the peoples of Kamchatka, nations that became part of the Soviet Union such as Armenia, Georgia and Tajikistan, as well as non-Soviet nations such as Turkey and Persia. The project was carried out by the Soviet Association of Eastern Scholars, an organization with a decidedly orientalist gaze (as captured by the jewel-toned wrappers of the publications), and which conformed to the colonialist and expansionist politics of this early Soviet period. The series were commissioned by the Woman’s Section of the CPSU, broadly focused on “the emancipation of women.” After the Bolshevik revolution, a decree of December 1917 gave Soviet women equal rights in family law. The right to vote and run for office soon followed, as well as the right to abortion, giving Soviet women more rights than women anywhere in the world. Alexandra Kollontai spearheaded these progressive policies. In 1920 she created the organization for “Protection of motherhood and childhood” which published these brochures as well as other agitational materials, educational primers, and public health posters pertaining to women’s health. The Women’s Section was reorganized in 1930 and liquidated in 1934 because the “women’s question” was declared to be resolved.

See: Yulia Gradskova, Soviet Politics of Emancipation of Ethnic Minority Women: Nationalka, pp. 69–72. As of January 2020, we can only trace two substantial, but incomplete runs at Berkeley and Harvard, and a single issue at NYPL. Please inquire for a complete list of titles. (50575)
22 Londonskii s’ezd Rossiskoi Sotsial’demokraticheskoi Rabcchei Partii: polnyi tekst protokolov [The London Congress of the Russian Social-Democratic Workers’ Party: the complete text of the protocols].

Sakulin, Prof. P. N. Moscow: Tipografiia T-va I. D. Sytina, 1917. Octavo (20.8 × 14.8 cm). Original printed wrappers; 16 pp. Wrappers with old vertical crease and moisture stain (not affecting text); else very good. $1,250

First edition of speeches and other proceedings from the Congress, which was planned to take place in Denmark, but forbidden by the government, after which it moved to London for April and May of 1907. The 342 delegates included members of all factions, Mensheviks, Bolsheviks, Bundists, Polish, Latvian, and Lithuanian Social Democrats. The volume reproduces the list of attendees, the protocols of the meetings, the resolutions, and additional material in the supplements. After the seeming reconciliation of the Bolsheviks and Mensheviks during the Fourth Congress (Stockholm, 1906), this congress firmly established the Bolsheviks’ leadership role and set the stage for lead-up to the October Revolution and the ensuing coup under Lenin. Although the proposal to help organize an armed insurrection in Russia was prevented by Martov and fellow moderate social democrats, under Lenin’s lead the Bolsheviks took the majority at the congress and would control the Party’s Central Committee in subsequent years. “This was the most remarkable galaxy of talent ever assembled at a Social Democrat congress. Plekhanov, Martov, Axelrod, Deutsch, and Dan were brilliant exponents of the Menshevik cause. The Bolshevik delegates included... Lenin, Bogdanov, Zinoviev, Kamenev... Gorky... Trotsky, recently escaped from exile” (Alan Woods, Bolshevism: The Road to Revolution, p. 114. The congress was even attended by a young Stalin, lurking under the cover “Ivanov” and “Koba” and able to observe Lenin and Trotsky up close. (S0572)

23 Novoe russkoe pravopisanie [The new Russian orthography].

Sakulin, Prof. P. N. Moscow: Tipografia T-va I. D. Sytina, 1917. Octavo (20.8 × 14.8 cm). Original printed wrappers; 16 pp. Wrappers with old vertical crease and moisture stain (not affecting text); else very good. $2,000

Evidently the first stand-alone publication to treat the complex changes to Russian orthography initiated long before WWI, but famously brought to fruition after the February Revolution. Sakulin sketches the origins of the effort to “simplify” the Russian language and reproduces, at length, the results of the resolution passed on May 11, 1917, which led to the removal of four letters, as well as orthographical changes to some case endings, such as the genitive. A third section presents the linguistic and historical reasons for these changes, resulting in the author’s assertion that the reform leads to a more “scientific” orthography, based on the gradual development of Russian, rather than a mere simplification along the lines of “write as you hear.” The plan as outlined by Sakulin was approved by the Provisional Government, which mandated its use in Soviet schools beginning in 1917, and the Bolshevik decree of December 23, 1917 finally ordered the May resolution to be implemented without exceptions. KVK, OCLC only show the copy at Aix-en-Provence; Harvard holds a microfilm. (P6520)


Solov’yev, S. P., editor. Soviet Union, 1944. Quarto (31 × 22 cm). Original gray buckram with gilt lettering to front board; 99 leaves of ink manuscript text and fifty-five watercolor images, all but three in full color, some full-page and behind translucent calque. Eighteen watercolor vignettes and initials, and five pencil portraits of the authors. Boards lightly rubbed; small loss to head of spine; ink inventory numbers to endpapers; occasional light finger-soling; else very good. $6,500

Unique manuscript anthology of war-themed poetry, lavishly illustrated with watercolor drawings, many of them full-page, and dedicated to the heroes of the Red Army on its twenty-sixth anniversary. Published in February 1944, the volume contains verse by various lieutenants of the Red Army, stationed with the 25th reserve regiment, among them M. Ostain, S. Solov’yev, L. Sysin, S. Kulabuchov, V. Shchetinin, and I. Kolesnikov. A two-page preface praises the “political significance” of channeling the creative impulses and “holy hate” for the fascist enemy of the “intelligentsia among the officers” toward literary and artistic works. A number of images are copies of famous motifs, but the majority are the creation of the artists. Conceived as a kind of patriotic presentation album, probably intended for a very high-ranking officer of the Red Army.

The watercolor illustrations include two full-page portraits of Stalin and Mayakovsky, the text of the Soviet Hymn in a decorative frame, and five of the authors are depicted in pencil portraits, with short biographical texts. They show soldiers passing dead civilian victims on their way into battle, dead Red Army soldiers in the field, soldiers entering themselves around a fire, Kiev in flames, and many other touching scenes. The poems include “A meeting with Vladimir Mayakovsky,” “The Ballad of Sniper Nechugovsky,” “A Farewell Song,” “Letter to a German Woman,” and many other genres. We were unable to locate further information on this officer’s regiment, which was most likely stationed in the Russian North-West or on the Baltic Front. Unique and unrecorded (not in KVK, OCLC; not held by the Russian State and National Libraries). (P05108)

Stoker, Bram. Sofia: Izd-vo Zarnitsy, [1927]. Octavo (17.5 × 12.5 cm). Original printed red wrappers; 177 pp. About very good. $2,250

Early translation of Bram Stoker’s Dracula for Russian émigrés, published and printed in Sofia, Bulgaria. Apart from its entertainment value, the choice of Dracula is highly interesting. Recent scholarship argues that Stoker channeled Victorian fears about an ever more powerful Russia and its growing influence in the Balkan states (See J. Cain, Bram Stoker and Russophobia, 2006). Just as important, however, were the anti-Semitic overtones of Stoker’s novel, and the desire of many Russian émigrés at the time to attribute the terror of the Revolution to a supposedly evil Jewish influence. A curious artifact reflecting an unexpected choice of literature in translation for a Russian diaspora press. An adaptation of the work was first published in Russia in 1902, with a serialized publication following in 1912/13, after which this is the earliest appearance in book form, in a new but unattributed translation. It would remain the last until 1990: the novel was not republished during the Soviet Union. See: Simone Berni, Dracula: The Mystery of the Early Editions, 2016. As of February 2020, KVK and OCLC only show only two copies of this edition, of which one in North America. (50574)

26 Svodnyi spisok knig, podlezhashchikh isklucheniui iz bibliotek i knigotorgovoi seti, chast’ 1; chast’ 2 [A consolidated list of books to be removed from libraries and the book trade, parts one and two].


Printed by the publishing house of the Ministry of Defense, these two censorship lists reflect the Thaw-era desire to de-Stalinize Soviet history. Among the newly prohibited works are a bibliography of Stalin’s writings for 1902–1939, works by Stalin himself (collected volumes of his speeches, poetry, and other works), as well as anything that was part of the creation of the cult of personality, with titles such as “Georgian poetry and songs about Stalin,” “Children about Stalin,” “Portraits of Stalin: an album.” Most notably, seven pages of this index list of books to be removed from libraries and the book trade, parts one and two.

De-Stalinizing Soviet Libraries during the Thaw


Döderlein, Johann Alexander. Nürnberg: J. E. Adelbulner für W. M. Endter Erben, 1724. Small quarto (21 × 17.5 cm). Contemporary half-calf over five raised bands; gilt title to spine; 142 pp. Folded engraving, measuring 50 × 42 cm, tipped in. Boards lightly rubbed and scuffed; trace of private label to lower spine; very small tear to the plate; still very good. $2,750

Attractive Sammelband containing five works by Döderlein, including 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 Theodor-Ikone aus dem Pskower Kunstkreis wurde zu Beginn des 16. Jahrhunderts geschaffen. Es wird angenommen, dass das Bild von einem
Mitglied der Familie Reter von einer Reise oder einer Kriegsfahrt nach Russland oder Polen mitgebracht wurde. Wahrscheinlich war es Philipp Reter (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 patrons. In an attractive contemporary binding with four other works by the historian, philologist, and pedagogue Döderlein (1675–1745), a German polymath of the Baroque era and a member of Prussian Academy of Sciences. Cat. Russica D683. (50437)

Illustrated by Joseph Chaikov (also spelled Tshaykov and Tchaikov, 1888–1979), the Lithuanian Jewish artist and graphic designer, who co-founded the Kultur-Lige in Kiev along with El Lissitzky and Boris Aronzon. From 1912–1914 he studied in Paris, where he founded the Jewish artist group Machmadim and exhibited in the Salon d'Automne in 1913. Back in Kiev, he taught sculpture, designed numerous children's books, and eventually relocated to teach sculpture at Vkhutemas in Moscow. The illustrations in the present work are a striking example of the attempt to combine the tradition of Jewish folklore with European and Russian avant-garde tendencies, and are reminiscent of El Lissitzky's better-known drawings for Chud Gadua (1919), with roosters and chickens rather than goats. The book is typically encountered in poor condition, due to the paper stock used, and is scarce in comparably good condition. As of February 2020, not in KVK or OCLC. We can only trace the copy at the Lithuanian National Library. (50432)

Toegel, Stanisław. Celle and Hamburg: Antoni Markiewicz, 1946. Folios (approx. 44 × 34 cm each). Three portfolios of ten, twelve, and four offset-lithographed color plates, mounted to card leaves, with introductory matter in Polish and English. Captions in Polish, English, and French. The fragile portfolios chipped and housed in mylar sleeves; contents very well preserved; all three portfolios housed in a recent cloth archival case with spine label. $15,000

Three complete portfolios of striking anti-Nazi caricatures, created by a Polish forced laborer in Göttingen during the final months and in the weeks following World War II. Toegel (1905–1953) was a trained lawyer and autodidact artist, who was sent to a forced labor camp in Germany following the repression of the Warsaw Uprising in October 1944, during which he participated on the side of the Polish Home Army (Armia Krajowa). He found himself in Göttingen, where he worked for a paper mill, which apparently allowed him to set aside paper for his own artistic use. In spite of the obvious danger of such activities, he created numerous satirical sketches of Nazi leaders and
SS officers while still a POW at the forced labor camp, and during the disorienting final months of the war. Following liberation, Toegel was relocated to a camp for Displaced Persons (DPs) in Osnabrück, in the British Zone of Occupation. There he copied out and colored his war-time sketches (which are signed “Göttingen 1945” in the plates), and created several others (signed “Osnabrück 1945”), and two portfolios were published in editions of 1450 copies each in 1946 (the print run of the third portfolio is unknown). Toegel also created several illustrations for at least two DP journals published near Osnabrück. In 1948, he returned to Poland, where he died in 1953. The publisher, Antoni Markiewicz, was possibly another former DP camp resident. The portfolios were printed by Emil Falke in Hamburg and distributed by F. W. Döbereiner (also Hamburg).

_Hitleriada Macabra_ primarily depicts Nazi leaders and SS officers, who are shown as ruthless, sadist monsters, and was apparently based on Toegel’s experiences during the Warsaw Uprising. The last image in the portfolio depicts Nazi officers looting artworks in Warsaw following the squashed Uprising. Some of the prints included are titled: “The Butcher,” “Preliminary investigations,” “Strength through joy,” “A sharp shooter,” “What makes them smile,” “Guard by the walls of the ghetto,” “Hanging by the nose: the 8 day torture of Jan Blazejowski” and others.

The second portfolio, _Hitleriada Furiosa_, reflects the final days of World War II and contains darkly humorous depictions of the remaining Nazi leaders and the impending downfall of the Reich. One wonders to what extent these sketches were circulated during the final days of the war. The preface to the edition notes: “Among defensive and offensive weapons employed totally in the Second World War political satire took its own place. It had a large significance as a poisonous instrument of diversion. It was an efficient medicine for oppressed people against resignation, against despair, against prostration.” Among the captions of these illustrations are: “The day of reckoning,” “Germany, Germany over all,” “The three German Gods,” “Germany will never surrender,” and others.

For an extensive discussion of Toegel’s work in the context of international anti-Nazi satire and caricatures, as well as caricatures created in concentration camps, see an essay by Axel Feuß, accessible at https://www.porta-polonica.de/de/atlas-der-erinnerungsorte/stanislaw-toegel.

As of February 2020, KVK and OCLC show two, one, and one copy respectively in North America of these three portfolios. (50322)