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The cover and page designs include details from the books listed here.

A notable photomontage book by 'Tatar Rodchenko'



1. New York: (An Outline).

Preface in Russian. Text in English.

Planned and compiled by John Kashkeen.

Illustrations and maps arranged by F. Tahiroff.

Supplement (in Russian and English): vocabulary and explanatory notes by M. Lorie.

Moscow, Co-operative publishing society of foreign workers in the USSR, 1933.

8vo, 157, [3] pp., 2 fold.l.ill., ill.; 24 pp. (commentary brochure); 32 pp. (dictionary).

In original pictorial wrappers with photomontage. Without belly band.
Supplements issued without wrappers (as published).
In good condition, lightly rubbed, some creasing, minor soiling, tears to folded illustration leaves, dampstaining to corners (supplements).

Rare full set. The only edition.

This unique '*book for reading and study*', as described in the preface, is a collection of excerpts from contemporary American literature about life in New York and the working people who, as the editors note, '*through their labor create its visible yet deceptive splendor*'. To illustrate this, the compilers selected works by authors such as John Reed, John Dos Passos, Michael Gold, Theodore Dreiser, A.B. Magill, Joseph North, Allan Johnson, Konrad Bercovici, Charles Andrew Merz, Nathan Ash, and O. Henry.

However, the most remarkable aspect of this book is its design, created by the Tatar-born master of book art **Faik Tagirov** (1906–1978), one of the most innovative graphic designers in the USSR during the 1930s and a vivid representative of the Kazan avant-garde. Tagirov studied under Vladimir Favorsky and Lev Bruni at Vkhutemas. In 1923, he became a member of the presidium of the Tatar branch of the Left Front of the Arts (TatLEF) and its national wing, '*Sulf*'. He also took part in promoting the new Tatar Latin-based alphabet (Yanalif), and was involved in organizing the artistic associations October and Young October. In 1930, Tagirov was sent to Germany to study art and printing techniques. Upon his return, he entered the postgraduate program at the Moscow Polygraphic Institute, where he also led his own course, '*Theory and Practice of Typography*'. Later, he continued his career as a researcher in the field of type design and lettering.

Notably, for both the illustrations and photomontage in this collection '*New York*', Tagirov used 1929 photographs by Walker Evans, including such remarkable works as '*42nd Street*', '*Workmen Sitting on Sidewalk*', and '*City Lunch Counter*'.

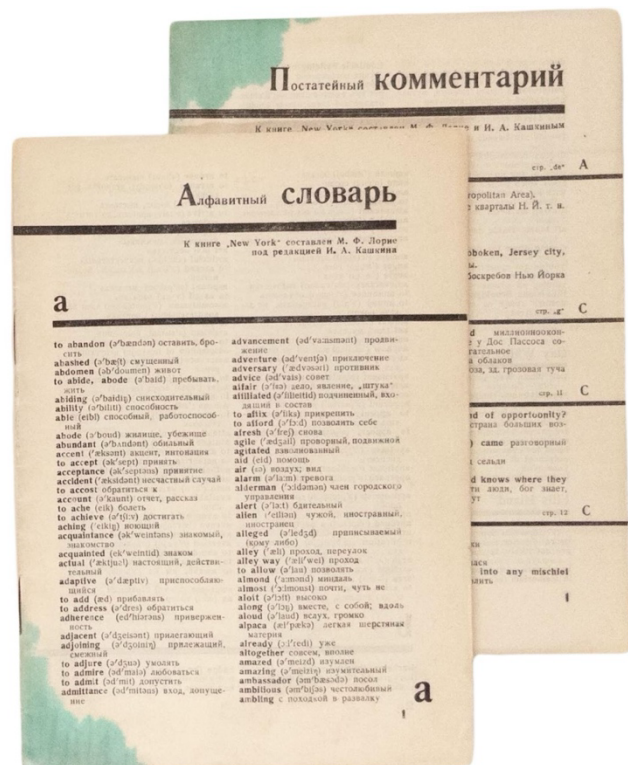
The book became a significant event in Soviet art circles and was honored with a special discussion and exhibition at the House of the

Press, attended by El Lissitzky, Alexander Rodchenko, Aleksei Gan, Dmitry Moor, Solomon Telingater, and Vladimir Favorsky.

Interestingly, that the book was published in 1933 – the year in which full diplomatic relations between the USSR and the United States were established. This marked the end of nearly sixteen years without official ties following the Bolshevik Revolution of 1917 and the US refusal to recognize the Soviet government.

Despite OCLC listing ten copies of this edition, only three libraries hold both supplements: Harvard University Library, the New York Public Library, and Johns Hopkins University Library.

\$ 14,000



The important photobook designed by Lissitzky



2. **Ehrenburg, Ilya** [Spain. UHP. ¡No pasarán!: 2 vols.]. Ispaniia. UHP. ¡No pasarán!

Book design by Evgenii Goliakhovskii (vol.1), Es and El Lissitzky (vol. 2).

[Leningrad], OGIZ-Izogiz, 1937.

4to, vol. 1. 102, [2] pp., ill.; vol.2. 151, [1] pp., ill.

In original embossed cloth and modern slipcase. With errata slips.
In good condition, lightly rubbed to spine and edges, some faint browning, small stain to vol.2.

The only edition. One of 15 000 copies published.

This important two-volume photobook on the Spanish Civil War presents the conflict through the lens of renowned photographers, including future founders of Magnum Photos **Robert Capa** and **David 'Chim' Seymour**, portrait master **Hans Namuth**, photojournalist **Georg Reisner**, prominent Catalan photographer **Gabriel Casas**, and French photographer and cinematographer **Eli Lotar**. One of the volumes also

features the photomontage '*Madrid 1936. ¡No pasarán! – ¡Pasaremos!*' created in 1936 by **John Heartfield**.

The design of the second volume was created by **El Lissitzky** (1890–1941), a pivotal figure in both the Russian and Western European avant-garde movements, in collaboration with his wife, **Sophie Lissitzky-Küppers** (1891–1978) – a German art historian, writer, collector, and prominent patron of the avant-garde. Following Lissitzky's death, Sophie was deported to Novosibirsk as an '*enemy foreigner*'.

The accompanying essays were written by the celebrated Soviet writer and journalist **Ilya Ehrenburg** (1891–1967), who played a pivotal role in introducing Spain to Soviet readers. He was one of the first Soviet writers to visit the country in 1926 and went on to write extensively about it. Passionate about Spanish culture, he even learned the language and translated the poetry of Jorge Manrique, Juan Ruiz, and Gonzalo de Berceo into Russian.

In 1936, Ehrenburg returned to Spain as a correspondent for the Soviet newspaper '*Izvestia*', this time to cover the unfolding civil war. He not only reported from the front lines but also participated in key cultural events, such as the Second International Writers' Congress in 1937, where he stood alongside André Malraux, Ernest Hemingway, Stephen Spender, and Pablo Neruda.

The Soviet Union had a deep interest in the Spanish Civil War. Although it initially supported the Non-Intervention Pact, the USSR shifted its stance once Germany and Italy openly intervened in support of Franco. In response, the Soviet Union became the primary state supporter of the Republican government. Beyond providing military assistance, the Soviet Union launched an extensive propaganda campaign to bolster the Republican cause. Domestically, propaganda played a key role in shaping public opinion and mobilizing popular support. The Soviet government utilized newspapers, radio broadcasts, films, posters, and books to spread awareness and solidarity. Notably, a 1.5% levy was introduced on

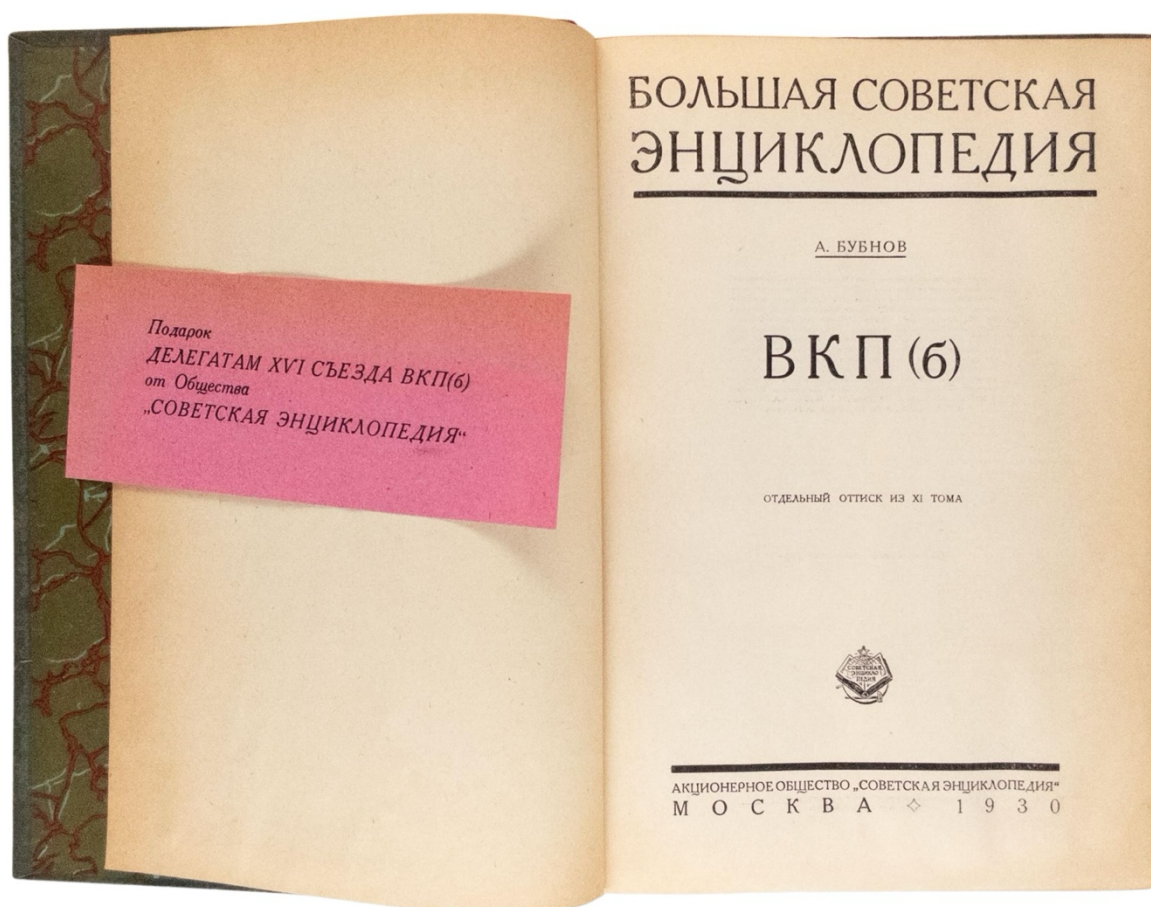
workers' wages to raise funds in aid of the Spanish Republic, and mass demonstrations and solidarity campaigns were organized across the country. This photobook was one of the elements of that broader cultural and ideological effort.

OCLC locates two complete copies in the USA: one at the Getty Library and another at New York University. Florida International University holds only the second volume.

\$ 7,000



Banned offprint



3. **Bubnov, A.** [All-Union Communist Party (Bolsheviks)]. ВКП(б).

*Moskva, Aktsionernoe obshchestvo «Sovetskaia Entsiklopediia», 1930.
8vo, 544 cols., 10 l.ill.*

In original cloth. Gilt-lettered and decorated to front cover and spine.
With an inserted sheet reading 'A gift to the delegates of the 16th Congress of the All-Union Communist Party (Bolsheviks) from the Society 'Soviet Encyclopedia'.

In good condition, lightly rubbed and soiled, some dampstaining to lower margin.

Very rare offprint. Banned edition. One of 7 000 copies published.

This offprint from one of the volumes of the Great Soviet Encyclopedia is entirely devoted to the history of the All-Union Communist Party

(Bolsheviks) and was written by **Andrei Bubnov** (1883–1938), a prominent Bolshevik revolutionary, politician, military leader, key figure in the Bolshevik movement in Ukraine, and People's Commissar for Education from 1929.

This particular copy was presented to one of the delegates of the 16th Congress of the All-Union Communist Party (Bolsheviks), held in Moscow from June 26 to July 13, 1930. In addition to major industrial and agricultural decisions, this Congress focused on intensifying the campaign against so-called '*right-wing deviationists*', Trotskyism, and bureaucratic inefficiency. The Congress reinforced Stalin's leadership and centralized power within the Party, marking a transitional moment toward Stalin's personal dictatorship. Notably, it was the first congress without significant opposition to the Party leadership, further consolidating Stalin's control and paving the way for the repressive policies of the early 1930s.

It is well documented that a significant number of delegates – including members of the Central Committee, other senior officials elected at this congress (and many individuals mentioned in this book) – were later arrested, executed, or otherwise purged in the years that followed. The 16th Congress was one of the last to be dominated by the '*old guard*'; subsequent years saw the increasing centralization of Stalin's power and the systematic elimination of perceived '*opposition*' or '*unreliable elements*' within the party and government.

Interestingly, despite the fact that Leon Trotsky was expelled from the Communist Party and removed from power in 1927 – and officially exiled from the USSR in February 1929 – he is still mentioned in this book. Several sections are devoted to Trotskyism, and Trotsky's portrait is preserved among the members of the Central Committee of the 6th Congress in 1917.

Bubnov himself was arrested in October 1937 and executed during the Stalinist purges. Following his arrest and execution, his works were

banned and his name was systematically erased from official publications.

We couldn't trace any copy of this edition in the USA or European libraries via OCLC.

\$1,350



First Nobile's Russian book



4. **Nobile, Umberto** [A Flight Over the Polar Regions]. Polet Cherez Poliarnye Oblasti.

Translated from the Italian.

Moskva, Aviakhim, 1926.

8vo, 58, [1] pp., [4] pp.cat., ill.

In original pictorial wrappers.

Near very good condition, very lightly rubbed and soiled, owner stamp 'Iz knig S.S. Stankova' to title page.

The only Russian translation. First Nobile's Russian book. One of 10 000 copies published.

The book is a Russian translation of a work – probably the article '*Il volo transpolare*', published in Rome in 1925 – by **Umberto Nobile** (1885–1978), the Italian aviator, aeronautical engineer, and Arctic explorer. Nobile was a developer and promoter of semi-rigid airships and is best known for designing and piloting the airship Norge, which on 12 May 1926 completed the first verified journey of any kind to the North Pole – an overflight. It was also the first aircraft to cross the polar ice cap between Europe and America. Although the expedition was led by the Norwegian explorer Roald Amundsen, Nobile served as the airship's commander and played a crucial role in its success. Nobile later designed and flew the Italia, his second polar airship. The 1928 Italia expedition ended tragically in a crash, prompting an international rescue effort.

In this book – written before the first expedition – Nobile discusses the goals of polar research, earlier expeditions, the use of aircraft in Arctic exploration, meteorological conditions in the polar regions, and the concept of an expedition aboard an Italian airship. He also describes the flight from Rome to Spitsbergen, preparations for the journey – including the airship itself, its bases, and landing procedures at the destination – as well as the challenges, risks, and prospects of success inherent in such an enterprise.

The book includes illustrations depicting the Norge, its interior, a basket used to lower the crew from the airship to the ground, and a map showing the route and Spitsbergen landscapes.

Interestingly, during its expedition, the airship Norge stopped in Gatchina near Leningrad. On April 15, 1926, it arrived there after a 17-hour flight from Oslo. This stop formed part of its journey to the North Pole, with Gatchina serving as a staging point before the final leg of the polar flight. According to some sources, the airship's crew originally

included the Soviet radio operator Gennady Olonkin, but just before departure Amundsen unexpectedly excluded him from the expedition.

The translator and the cover designer remain unknown. However, the book was published by Aviakhim – formally, the Society for the Assistance of Defense, Aircraft, and Chemical Construction – an organization whose mission was to promote civil defense training among the Soviet population and to support the armed forces by disseminating knowledge related to aviation, chemical defense, and general military preparedness.

The copy likely comes from the private library of **Sergei Stankov** (1892–1962), a prominent Soviet botanist and professor at Moscow State University.

We couldn't trace any copy of this edition in the USA or European libraries via OCLC.

\$ 950

A Woman Journalist on the first Soviet aviation flight 'Moscow-Beijing-Tokyo'



5. **Rikhter, Zinaida** [My Journeys by Land, Sea, and Air]. *Moi Puteshestviia po Sushe, Moriu i Vozdukhу*.

Supplement to the magazine 'Vokrug Sveta'.
Cover design and illustrations by N. Kochergin.

Leningrad, Izdatel'stvo "Krasnaia gazeta", 1930.
8vo, 142, [1] pp., ill.

In original pictorial wrappers and modern clamshell box.
In good condition, rubbed and lightly soiled, short tears to edges, tears to spine, pencil mark to back cover.

The only edition of this collection of essays.

This book is a collection of essays by **Zinaida Rikhter** (Richter; 1890–1967), a journalist and traveler recognized as one of the first Soviet women to undertake major journeys as a reporter and travel writer in the 1920s and 1930s. The essays reflect her travels between 1923 and 1928 through the North Caucasus, the Far Northwest (Murmansk Oblast), China and Mongolia, Eastern Siberia, Wrangel Island, and Kyrgyz nomadic camps (the so-called '*Asian Switzerland*'). Originally published in newspapers, they were later gathered and issued as a separate volume.

Among the most remarkable pieces is '*Velikii Perelet*' ('The Great Flight'), which recounts the 1925 Moscow–Beijing–Tokyo flight through Mongolia – the first time Soviet aviators crossed the entire USSR from west to east. Rikhter took part in this event – likely only as far as Beijing – becoming the first woman to participate in such an air expedition. She vividly described how the airplanes affected the local population in Mongolia, her experiences in Chinese towns, and much more.

During a stop in China (before reaching Beijing), she noted that they had halted near the residence of Feng Yuxiang, a powerful warlord who controlled much of Northwest China. Feng, leader of the Guominjun (National People's Army), had seized Beijing in a 1924 coup, overthrowing the Zhili clique and imprisoning President Cao Kun. He later established his base in Kalgan (modern Zhangjiakou). When the Soviet expedition passed through the area, Rikhter observed that the site was decorated with two flags – the USSR and the Kuomintang (KMT), who at that time were allied with the Guominjun.

At the time, the Soviet Union regarded the Kuomintang (KMT) as a useful ally against Western and Japanese influence in China. In the 1920s, the Soviets provided political, military, and organizational support, formalized in the 1923 Sun–Joffe Manifesto, and encouraged the First United Front (1924–1927) between the KMT and the Chinese Communist Party (CCP).

Relations broke down in 1927, when Chiang Kai-shek purged the Communists in the Shanghai Massacre, sparking a long civil war. The USSR later renewed its support for the KMT during the Second Sino-Japanese War (1937–1945), but after World War II shifted decisively to backing the CCP, aiding their victory over the Nationalists.

We couldn't trace any copy of this edition in the USA or European libraries via OCLC.

\$ 1,250

Cover by Hugo Gellert



6. Val'be, Boris [John Reed]. Dzhon Rid.

[Cover by Hugo Gellert].

Leningrad, Krasnaia gazeta, 1930.

8vo, 116, [2] pp., ill.

In original pictorial wrappers.

In good condition, lightly rubbed, losses to spine, traces of creasing to front cover.

The only edition. One of 15 000 copies published.

The book is dedicated to **John Reed** (1887–1920) – the American journalist and communist activist who became an accidental witness to the events of the Russian Revolution in Petrograd and later chronicled them in his famous work *'Ten Days That Shook the World'*. Reed hoped to see a similar communist revolution in the United States and in 1919 co-founded the short-lived Communist Labor Party of America. He died of spotted typhus in Moscow in 1920 and was honored with a hero's burial by the Soviet government. Reed remains one of only five Americans interred at the Kremlin Wall Necropolis.

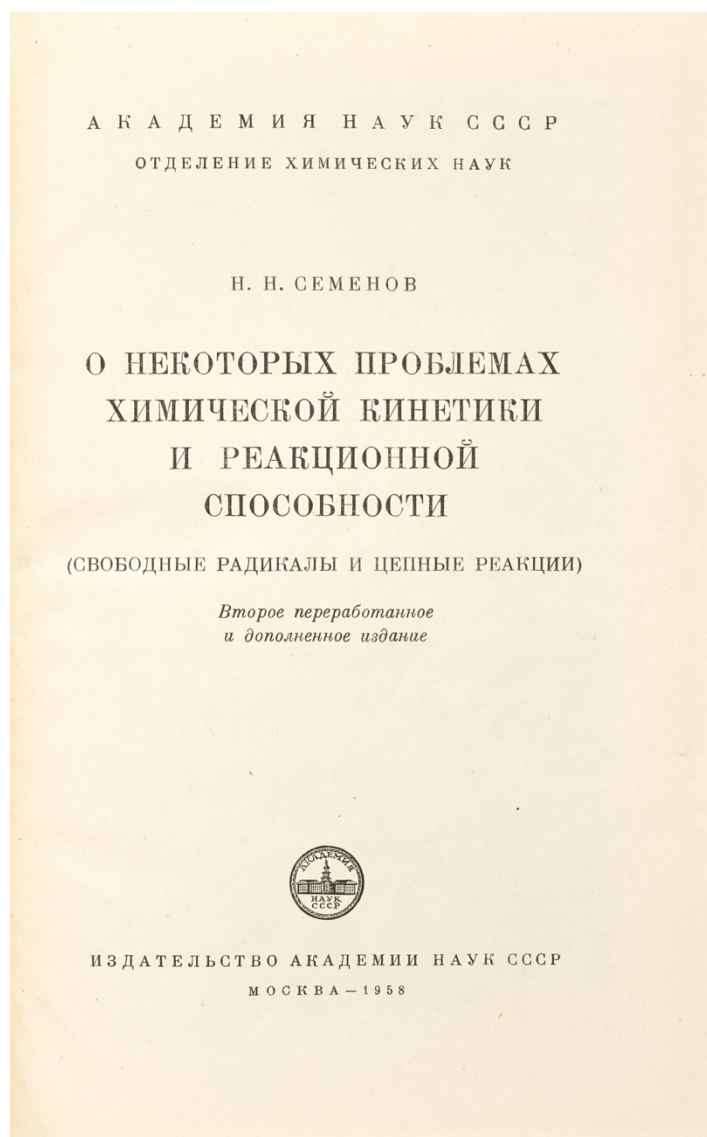
Of particular interest is the book's cover, which was borrowed (likely without authorization) from the October 1930 issue of *'New Masses'* – an American Marxist magazine closely associated with the Communist Party USA (CPUSA) and published from 1926 to 1948. *'New Masses'* succeeded earlier radical socialist journals such as *'The Masses'* (1911–1917), where Reed himself had worked. The October 1930 issue was a special John Reed number, and its cover was designed by **Hugo Gellert** (1892–1985), a Hungarian-American illustrator and muralist who was also a member of the Communist Party. Gellert worked as a staff artist for *'The New Yorker'* and *'The New York Times'*, and during World War II he helped organize *'Artists for Defense'* and later served as chairman of *'Artists for Victory'*.

The book also features a portrait of John Reed made during the Second Congress of the Communist International in Moscow in the summer of 1920 by the renowned Soviet painter Isaak Brodsky, best known for his portraits of Vladimir Lenin and other revolutionary leaders. Reed died only a few months later, in October of that same year.

OCLC locates one copy of this edition only, at the New York Public Library.

\$ 450

**Signed and inscribed by the one and only Soviet Nobel
Laureate in Chemistry**



7. **Semyonov, Nikolay** [Some Problems in Chemical Kinetics and Reactivity: (Free Radicals and Chain Reactions)]. O Nekotorykh Problemakh Khimicheskoi Kinetiki i Reaktsionnoi Sposobnosti: (Svobodnye Radikaly i Tsepnye Reaktsii).

Second enlarged edition.

Moskva, Akademiia Nauk SSSR, 1958.

8vo, 685, [2] pp.

In publisher's binding. With errata leaf. Signed and inscribed to first free endpaper.

In good condition, lightly worn.

Signed and inscribed by the author: 'Dorogomu Alndru Naumovichu / Frumkinu ot avtora / 28/XII-58 N. Semenov' [To dear Alexander Naumovich Frumkin from author. December 28th, 1958. N. Semyonov].

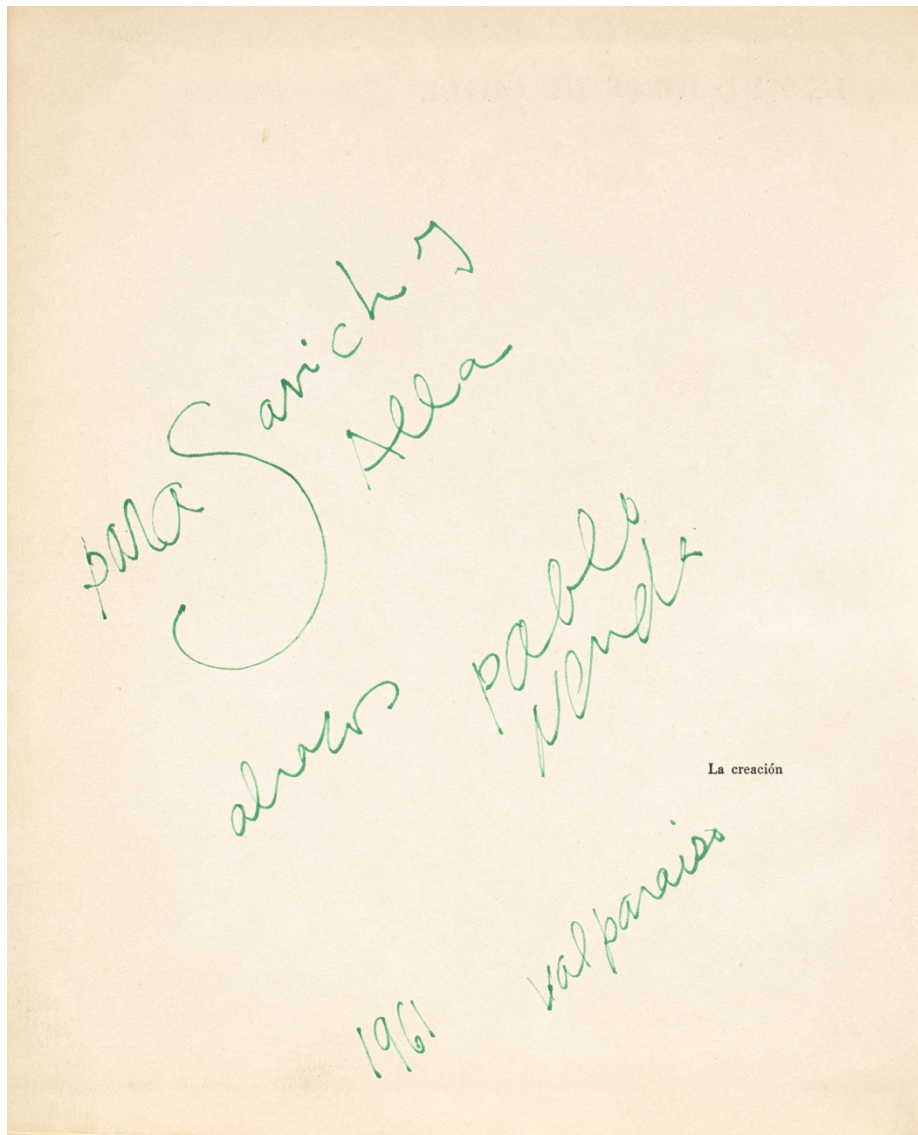
Books signed by Soviet Nobel Laureates are very rare. One of 7 000 copies published.

The author of this book was a physicist, chemist and a leader of the Soviet nuclear weapons program **Nikolay Semyonov** (1896-1986), who was awarded the 1956 Nobel Prize in Chemistry with Sir Cyril Hinshelwood for their researches into the mechanism of chemical reactions. He became the first Russian Nobel laureate in Chemistry and remained the only Nobel Prize winner in chemistry from the homeland of Dmitri Mendeleev up to 2023. Semyonov also was the first Soviet citizen to receive a Nobel Prize.

This second enlarged edition of the classic Semyonov's book was signed to his friend and colleague, an electrochemist, member of the Russian Academy of Science **Alexander Frumkin** (1895-1976), who regarded as a founding father of modern theoretical electrochemistry.

\$ 7,000

Signed and inscribed by Pablo Neruda to his Russian translator



8. Neruda, Pablo [The Stones of Chile]. Las Piedras de Chile.

Photos by Antonio Quintana.

Cover by Matilda Urrutia.

Buenos Aires, Losada, [1960].

8vo, 132, [1] pp., ill.

In original white cloth and pictorial dust jacket. Signed and inscribed on p. 4.

In good condition, corners a little bumped, slight browning to cloth edges, dj rubbed, small losses to dj spine and corners.

Signed and inscribed by the author: 'para Savich y / Alla / abrazos / Pablo / Neruda / 1961 / Valparaíso' [For Savich and Alla, with hugs, Pablo Neruda, 1961, Valparaíso]. **First edition.**

This copy of poems by the Chilean poet, diplomat, and Nobel Prize laureate **Pablo Neruda** (1904–1973) was inscribed to the poet and translator **Ovadi Savich** (1896–1967) and his wife **Alia** (Alguta; 1904–1991), the daughter of a Moscow rabbi.

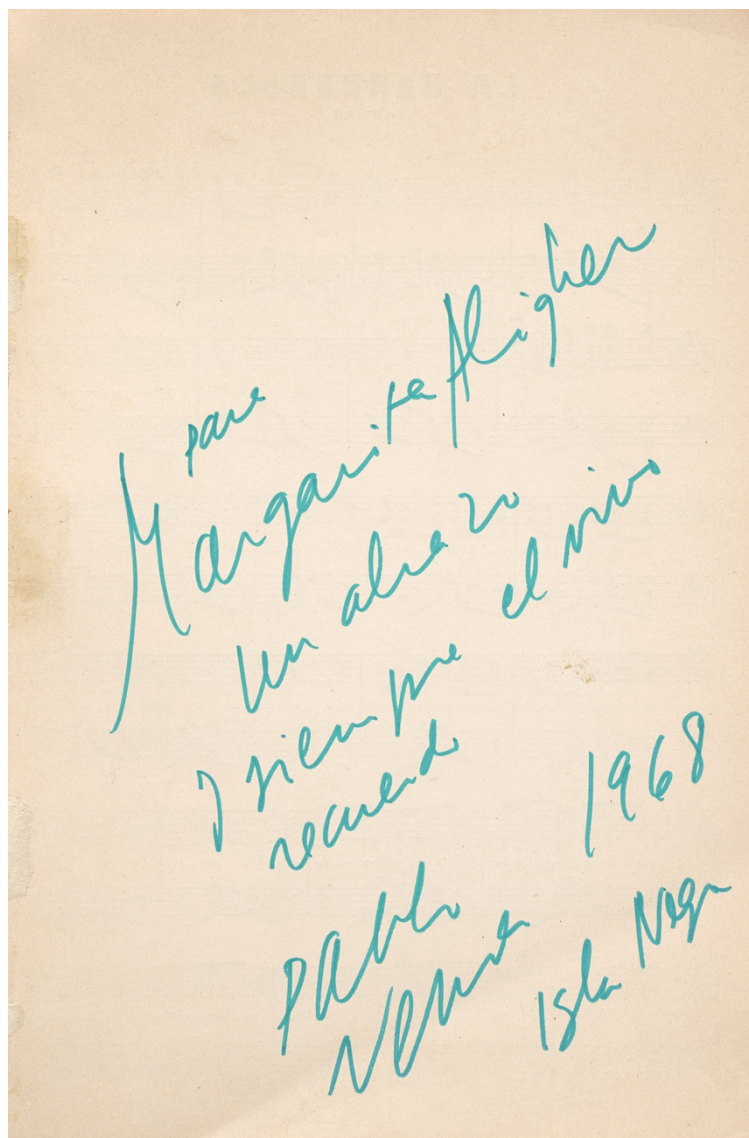
Savich, who was born in Warsaw, studied and worked as an actor in Moscow before moving abroad in 1922 – first to Berlin and later to Paris, where he worked as a correspondent for a Soviet newspaper. There he befriended the writer Ilya Ehrenburg, whom Neruda described as his '*very dear friend*'. Savich also served as a TASS correspondent in Spain during the Civil War. Although he initially did not speak Spanish, he learned the language quickly and became one of the finest translators of Spanish-language poetry. In 1939, he returned to the USSR.

Savich translated many of Neruda's poems, and Neruda mentioned him in his memoirs (English translation, 1977): '*And this same year, in Moscow, they buried the poet Ovadi Savich, who translated Gabriela Mistral's poetry as well as mine and did it not only faithfully and beautifully but with shining love*'.

This copy comes from the private library of **Lev Ospovat** (1922–2009), a literary critic, translator, and biographer of the poet Federico García Lorca and the artist Diego Rivera. It is known that Ospovat was close to Savich: he wrote a review of Gabriela Mistral's poetry collection edited by him. Moreover, a known photograph shows Pablo Neruda together with Savich and Vera Kuteishchikova, a prominent scholar of Latin American literature, Ospovat's wife and a close friend of Neruda.

\$ 900

Signed and inscribed by the author to the Russian female-poet



para
Margarita Aligher
un abrazo
y siempre el mio
recuerdo
Pablo
Neruda
1968
Isla Negra

9. Neruda, Pablo [The Barcarolle]. La Barcarola.

Buenos Aires, Losada, [1967].

8vo, 163, [2] pp., music.

In original wrappers. Signed and inscribed to half title.

In good condition, rubbed, tears and small losses to spine.

Signed and inscribed by the author: 'para / Margarita Aligher / un abrazo / y siempre el mio / recuerdo / Pablo / Neruda / 1968 / Isla Negra' ['For Margarita Aligher a hug and always my remembrance, Pablo Neruda 1968 Isla Negra']. **First edition.**

Chilean poet **Pablo Neruda** (1904–1973), recipient of the 1971 Nobel Prize in Literature, signed this book for **Margarita Aliger** (1915–1992), a Soviet poet, journalist, and translator who also translated his works.

In a memoir essay '*Chiliiskoe Leto*' ('Chilean Summer') published in Moscow in 1966, Aliger recalled knowing Neruda personally. Although Neruda first visited the USSR in 1949 and returned several times afterward, they were not introduced on those occasions. She did not specify the exact year they met (likely in the 1950s or early 1960s) but wrote that their friendship began when she arrived in Santiago and received a phone call from Neruda, who introduced himself as her friend. Their connection grew from there: Aliger twice traveled with Neruda across Chile and stayed in his house at Isla Negra, on the central Chilean coast. She even dedicated the poem '*Tri Stikhotvoreniia o Poete*' ('Three Poems to a Poet') to him.

\$ 1,200

Signed and inscribed by Ilya Kabakov



10. **Markusha, Anatolii** [This Is Where the Strongmen Live]. Zdes' Zhivut Silachi.

Illustrated by Ilya Kabakov.

Moskva, Izdatel'stvo "Malysh", 1981.

8vo, 79, [1] pp., ill.

In original pictorial boards. Signed and inscribed to the rear of endpaper. Near very good condition, lightly rubbed and soiled.

Signed and inscribed by the artist: 'Dorogoi / Dine / ot / Il'i / na pamiat' / s lubov'u / 17.12.91 g.' [To dear Dina from Ilya, as a keepsake, with love. December 17, 1991]. **It was uncommon for Kabakov to sign his books. The only edition with these illustrations.**

This book, written by pilot and author **Anatolii Markusha** (real name Arnol'd Lur'e; 1921–2005), was illustrated by **Ilya Kabakov** (1933–2023),

one of the most influential figures in late 20th-century contemporary art and widely regarded as the most significant Russian artist of his era.

Kabakov, a graduate of the V.I. Surikov State Art Institute, began his career in Moscow as a children's book illustrator – an occupation that provided a stable income and a creative outlet within the constraints of Soviet censorship. At the same time, he developed a parallel artistic life rooted in conceptual and satirical experimentation, far from the official art world. This dual existence eventually positioned him as the founder and leading voice of Moscow Conceptualism, an unofficial art movement that emerged in the 1960s–1980s. In the late 1980s, Kabakov emigrated to the West, first to Austria and then to the United States.

Kabakov first illustrated Markusha's '*This Is Where the Strongmen Live*' in 1965. For this expanded edition – which also includes '*Khitraila Tochka*' ('The Cunning Dot') and '*Eto Vam ne Igrushki*' ('These Are Not Toys') – he created a striking new visual concept and a largely new series of illustrations, some of which drew from earlier versions but were significantly reimagined in style and detail. All three stories are thematically linked by their focus on production: how tools evolve over time, how toys are manufactured, and the idea of '*strongmen*' – not people, but inventive objects that assist in everyday life. These include both real and fantastical creations, such as a flying car, household cleaning robots, an alarm clock that wakes you up by spraying water, and what seemed like science fiction in Kabakov's time – an electric kick scooter. The result is a work that resembles a *livre d'artiste* more than a typical children's book.

\$ 7,000

One of the earliest collections of Korean folk tales published in the USSR



11. Kucheriavenko, Vasilii [Korean Folk Tales]. Koreiskie Skazki.

Cover and illustrations by Yu. Makarov.

Vladivostok, Primizdat, 1951.

8vo, 22, [2] pp., ill.

In original pictorial wrappers and modern clamshell box.

In good condition, some sunning to cover, lightly soiled, small tears, light creasing, some rust to staples.

Rare first edition published in the Russian Far East. One of 30 000 copies published.

The earliest connections between Russia and Korea date back to the 17th century, eventually leading to the establishment of official diplomatic relations in the 19th century. However, these ties significantly weakened following the Russo-Japanese War (1904–1905) and Japan's subsequent occupation of Korea. Despite the large number of Koreans who emigrated to the Russian Empire and later settled in the Soviet Union – by the early 1930s, tens of thousands of Koreans lived in the Russian Far East – their culture remained largely unstudied. Moreover, between August and October 1937, ethnic Koreans in the Far East were forcibly deported to Kazakhstan and Uzbekistan under accusations of being '*Japanese spies*'. This marked the first mass deportation of an ethnic group during Stalin's regime.

Everything changed in August 1945, when the USSR entered the war against Japan and Soviet forces occupied the northern part of the Korean Peninsula. The Soviet Union played a critical role in the subsequent division of Korea and became a key supporter of North Korea, providing extensive military, economic, and political assistance. This close alliance spurred a wave of cultural exchange – Russian language and culture spread throughout North Korea, while Korean music, art, and literature gained popularity in the USSR.

Books were an essential part of this cultural dialogue. A growing number of Korean works across various genres were translated into Russian. Folk tales, in particular, saw a revival in the 1950s. While the earliest known Russian-language collection of Korean folk tales was compiled by writer and essayist Nikolai Garin-Mikhailovsky during his travels in the Far East (published as '*Koreiskie Skazki*' in 1900), interest in this genre had largely faded – until its resurgence in the mid-20th century.

In addition to this particular edition – which was likely the first collection of Korean folk tales published in the USSR – the 1950s saw a surge in such publications, including a reissue of Garin-Mikhailovsky's earlier work. Remarkably, Korean tales appeared not only in Russian but also in Belarusian, Armenian, Chuvash, Udmurt, and other languages.

The author of this book is listed as Far Eastern writer **Vasilii Kucheriavenko** (1910–1982), whose work focused primarily on the people of Primorsky Krai and regional folklore. While not the original author of the stories, Kucheriavenko acted as a collector and literary adapter. During World War II, he served in the Pacific Fleet and took part in military operations in Korea, where he also worked as a war correspondent. After the war, he published several collections of Korean folk tales.

This collection includes five tales, among them a Russian adaptation of the famous story '*Heungbu and Nolbu*'. The illustrations were created by artist **Yurii (Georgii) Makarov** (1921–1992), who studied at the School for Gifted Youth at the Academy of Arts, though he did not complete the program. Like Kucheriavenko, he also served in the Pacific Fleet. Makarov is especially known for his illustrations of Soviet science fiction novels and is now regarded as a key figure in Soviet retrofuturist art.

We couldn't trace any copy of this edition in the USA or European libraries via OCLC.

\$ 1,200

One of the Four Masters of Modern Chinese Literature



12. **Zhang, Tianyi** [Pioneer Friends: Stories about Chinese Children].
Druzia-Pionery: Rasskazy o kitaiskikh detiakh.

Translated from Chinese by A. Gatov.

Illustrations by N. Kochergin.

Moskva-Leningrad, Detgiz, 1953.

8vo, 31, [1] pp., ill.

In original pictorial wrappers.

In good condition, rubbed to spine, owner mark to title.

Rare first edition. One of 30 000 copies published.

The author of this book is Chinese writer **Zhang Tianyi** (张天翼; 1906–1985), recognized by literary historian Hsia Chih-tsing as one of the '*Four Masters of Modern Chinese Literature*' and among the first to produce significant works in the dystopian genre in Chinese literature. From the early 1950s, he turned his focus to children's literature, earning wide respect and serving as a member of the All-China People's Committee for Child Welfare. During the Cultural Revolution, however, Zhang was among those repressed: following harsh criticism of his work, his publications were halted, and he was sent to a cadre school – a type of rural commune established to re-educate Communist Party members through manual labor. He spent about two and a half years there before being released due to health issues, and was never able to fully return to his literary career.

The book includes three stories from 1952 about Chinese schoolchildren and the moral choices they face. In the first, '*Xiao Hong Goes to the Movies*' (去看電影), a girl on her way to see the film '*Young Michurins*' finds a notebook that a passenger has just dropped. She hesitates between returning it – risking missing the movie – or ignoring it. The second story, '*The Story of Luo Wenying*' (羅文應的故事), follows a boy who dreams of joining the People's Liberation Army but is too lazy to work toward his goal. His friends support and encourage him to build discipline. In the third, '*Them and Us*' (他們和我們), a pioneer group feels hurt when they are left out of a concert performance and assigned to make the wall newspaper instead. However, when the performing team suddenly needs help during one of their acts, the excluded group must decide whether to step in.

These stories were translated by writer, translator, and Sinologist **Aleksandr Gatov** (pen name Agei; 1913–1972), who served as a war correspondent in China until 1948. Upon his return, he taught at Moscow

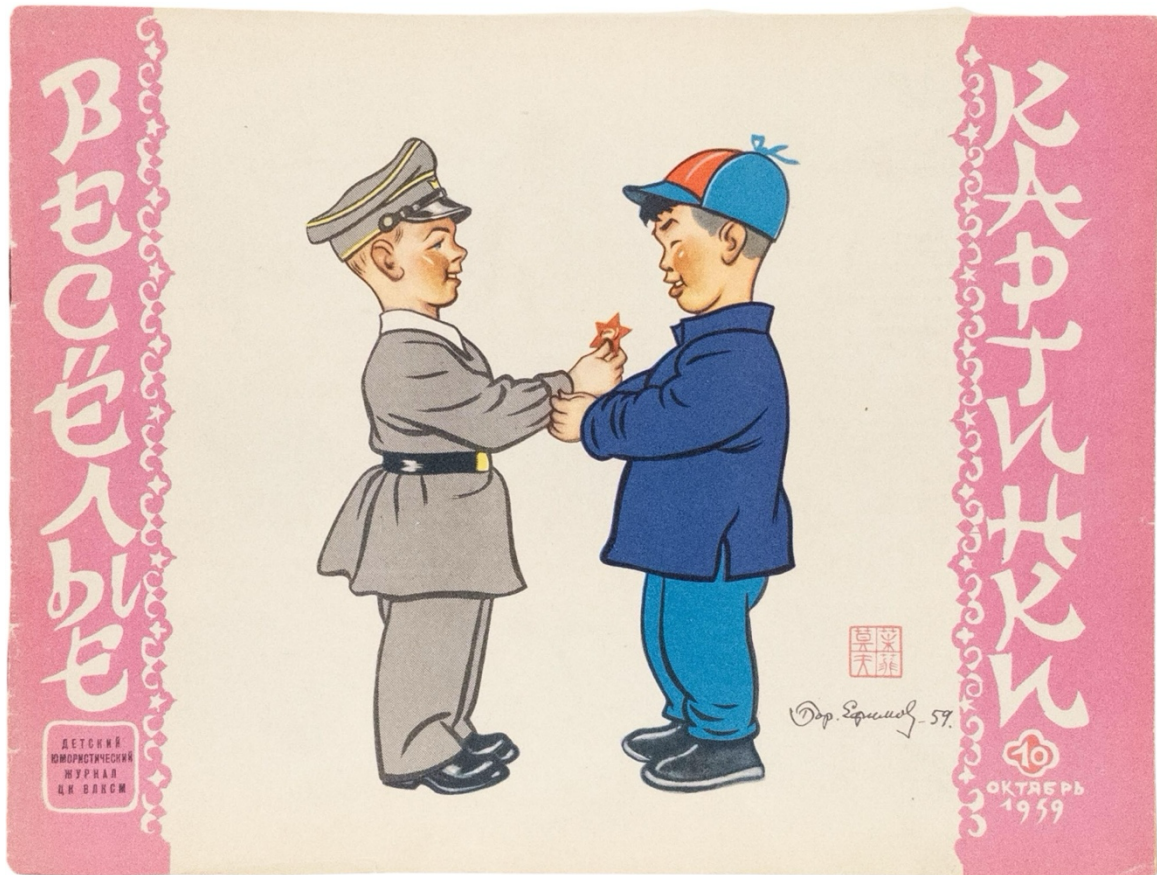
State University and introduced Soviet readers to 20th-century Chinese literature through his translations.

The illustrations were created by graphic and poster artist **Nikolai Kochergin** (1897–1974). A graduate of the Stroganov School of Industrial and Applied Arts, he collaborated for many years with the Detgiz publishing house, where he became especially renowned for his illustrations of Russian and indigenous folktales.

We couldn't trace any copy of this edition in the USA or European libraries via OCLC.

\$ 750

Chinese comic artists in Soviet children's magazine



13. [Funny Pictures: Children's Humor Magazine of the Central Committee of the Komsomol]. Veselye Kartinki: Detskii umoristicheskii zhurnal Tsk VLKSM. No 10, 1959.

Cover by Boris Efimov.

[Authorized translation of Chinese poems and fairy tales by Ia. Akim].

[Moscow, Izd-vo Tsk VLKSM "Molodaia gvardiia"], 1959.

Oblong 8vo, [16] pp.incl.wr., ill.

In original pictorial wrappers. Issued without title page.

In good condition, light wear to spine and wrapper edges, small tears to front cover.

This issue of 'Veselye Kartinki' (1956-present), one of the most beloved Soviet children's magazines, showcases several comic stories written by Chinese authors. It commences with an exciting announcement that the

beloved protagonist **Xiao Peng You**, hailing from the renowned Chinese magazine of the same name (小朋友 / Little Friends), which has been in publication since 1922, has now joined the pages of '*Veselye Kartinki*'. This collaboration presents a collection of engaging stories in comic-style format, faithfully adapted from the original Chinese issues.

Notably, one of the comic stories published in this issue was created by **Zhang Leping** (张乐平; 1910-1992), a prominent Chinese comic artist who played a significant role in the development of modern mahua (Chinese-language comics) in China.

Moreover, this issue showcases comic-style stories created by esteemed Soviet illustrators such as Yurii Uzbiakov, Vladimir Suteev, Ivan Semenov, and Yurii Vasnetsov.

The cover, designed in a Chinese painting style, is the artistic creation of **Boris Efimov** (1900-2008), a renowned artist primarily recognized for his political caricatures. Notably, the cover features a red seal with Efimov's name in Chinese, evoking the aesthetics of traditional Chinese art.

This particular issue bears the remnants of the Sino-Soviet friendship. In the late 1950s, the relationship between Mao Zedong and Nikita Khrushchev became significantly strained, primarily due to Khrushchev's efforts to de-Stalinize the USSR and the growing collaboration between the United States and the Soviet Union. Consequently, on July 16, 1960, the USSR decided to recall all of its specialists from China, further contributing to the deterioration of their bilateral ties.



14. **Yan Wenjing / 严文井** [A Strange Journey / 奇怪的旅行]. Udivitel'noe Puteshestvie.

Adapted by Zhang Zaixue [张再学].

Illustrations by Liu Jiyou [刘继卣].

Pekin, Izdatelstvo literatury na inostrannykh iazykakh, 1957.

Oblong 12mo, [2], 66 pp., ill.

In original pictorial wrappers.

In good condition, light overall wear, minor tears to spine.

Most likely, the first separate Russian edition of a graphic novel in color.

This adaptation of a tale featuring the timid girl Dindin and the ant Red Brows, who aids her transformation into courage by Chinese children's writer **Yan Wenjing** (1915-2005), was initially published as a graphic novel in Beijing in 1954. It was translated and published in Russian in 1957 and in English in the same year.

These types of books are known as lianhuanhua (连环画), a form of palm-sized picture books featuring sequential drawings that were popular in China during the 20th century and influenced modern manhua (Chinese-language comics).

The illustrations for the novel were crafted by **Liu Jiyou** (Liu Chi-Yu; 1918-1983), a renowned Chinese artist who studied at the Academy of Fine Arts in Tianjin and later served as the director of the Federation of Chinese Artists.

In the late 1950s in the USSR, at least four graphic novels translated from Chinese and published by the Foreign Languages Press in Beijing were released. These editions emerged following the plenary session of the China Writers Association and the All-Chinese meeting of young writers in 1956. During this event, a program outlining the Writers' Union's activities for 1956-1957 was adopted, including the active distribution of various works from the China Writers Association, including children's books. This program had a significant impact on the development of children's literature, with many subsequent children's books being written by young authors.

Comic book culture was largely absent in the Soviet Union during the 20th century. While occasional satirical or children's stories in the form of graphic narratives did make appearances in periodical editions, it didn't gain significant popularity until the 2010s. Before this, the prevailing culture was that of lubok – a pictorial story printed on a separate sheet that served as the Russian precursor to comics.

We couldn't trace any copy of this edition in the USA or European libraries via OCLC.

'Novela intelectual'



15. **Espina, Concha** [The Metal of the Dead / El Metal de los Muertos].
Metall Mertvikh.

Translation from Spanish by T. Gertsenshtein.

Cover by P. Snopkov.

Leningrad, "Mysl'", 1927.

12mo, 255, [1] pp.

In original pictorial wrappers and modern clamshell box.

Near very good condition, light wear to wrappers, small chip to upper edge of front cover, small losses to spine, owner signature to title page.

The only Russian translation. Second and last Espina's Russian book. One of 5 000 copies published.

Concha Espina (1869/77/79–1955), renowned as one of Spain's leading novelists, is often regarded as the first Spanish woman writer to earn her livelihood exclusively through her writings. She achieved tremendous popularity and was nominated for the Nobel Prize on multiple occasions. Her novels were translated into various languages, including English, German, Swedish, French, Italian, and Russian. Espina is credited with pioneering a new genre in Spain known as the '*novela intelectual*', characterized by its blend of sentiment and psychological realism.

In 1926, her first work in Russian, a translation of '*La Esfinge Maragata*' (1914), was published. The following year saw the Russian release of '*El Metal de los Muertos*' ('The Metal of the Dead'; 1920), one of her most successful works. This novel delves into the lives of Spanish miners in Rio Tinto who fought against foreign exploitation. It was often likened to Emile Zola's '*Germinal*' and received high praise from the Spanish novelist and philosopher Miguel de Unamuno. '*The Metal of the Dead*' was the second and final book by Concha Espina to be translated into Russian.

Soviet critics recognized Espina as one of the most significant contemporary Spanish writers, lauding her talent for predominantly '*psychological novels rooted in autobiographical material, particularly her skill in crafting female characters*'.

Both of Espina's books in Russian were translated by **Tatiana Gertsenshtein** (1882–1972), a notable female translator renowned for her translations from English, Italian, Portuguese, and Spanish, which included works by Vicente Blasco Ibáñez, Eça de Queiroz, Franco Sacchetti, and Antonio Fogazzaro.

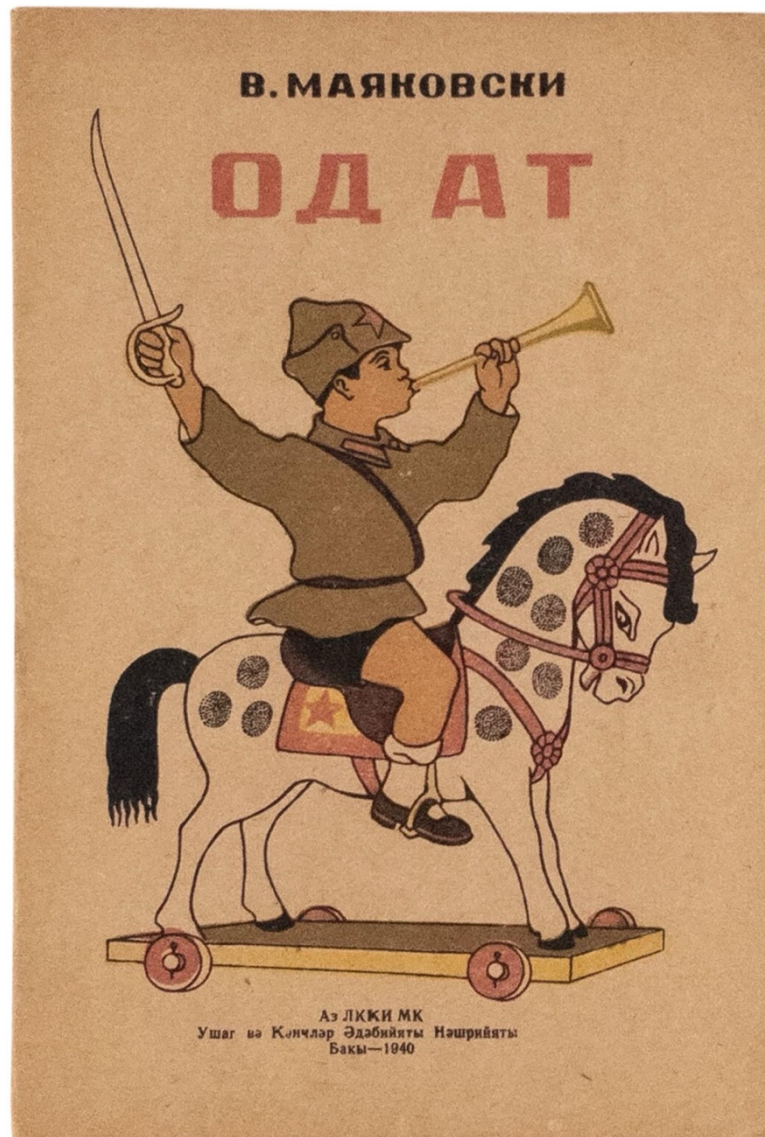
The cover design was created by **Petr Snopkov** (1900–1942), a graphic and theater artist who studied at VKhUTEMAS/VKhUTEIN alongside

Alisa Poret and was married to her during the 1930s. In 1941, he was arrested and subsequently perished in a labor camp.

We couldn't trace any copy of this edition in the USA via OCLC. The one copy of this edition is at the National Library of Spain.

\$ 950

Mayakovsky in Azerbaijani language



16. **[Mayakovsky] Maiakovski, V.** [The Fire Horse]. Od At.

Translation by Ə. Fövzi.

Illustrations by A. Brei and P. Krylov.

Baku, Uşaq və Gənclər Ədəbiyyatı Nəşriyyatı, 1940.

8vo, 18, [2] pp., ill.

In original pictorial wrappers.

Near very good condition, very lightly rubbed, very faint dampstaining, bookplate stamp 'Ex Libris Surovezhinskie chetvergi' on front cover verso, owner marks in pencil to back cover.

Very rare. One of 10 000 copies published.

This book is a collection of two children's poems by the Futurist poet **Vladimir Mayakovsky** (1893–1930), published in Baku (Azerbaijan SSR) in the Azerbaijani language. Notably, it is printed in the Azerbaijani Cyrillic alphabet.

The Azerbaijani language underwent several major script reforms in the 20th century. Originally written in the Arabic script, it was changed to Latin in 1929 as part of Soviet language reforms, and later to Cyrillic in 1939. From January 1, 1940, Cyrillic became the official script – this edition was signed for printing in March 1940, making it an early example of Azerbaijani Cyrillic use.

Interestingly, in 1947 the letter 'Ц' (used for Russian borrowings) was removed from the alphabet, followed by 'Э', 'Ю', 'Я', and the replacement of 'Й' with 'Ј' in 1958. After the dissolution of the Soviet Union, Azerbaijani officially reverted to the Latin script, though Cyrillic remained in limited use until 2001.

According to the bookplate stamp, this copy was associated with '*Surovezhinskie chetvergi*' ('Surovezhin's Thursdays') – literary evenings held for many years in the apartment of one of Moscow's oldest bibliophiles, **Nikolai Surovezhin** (1903–1990), head of the sales department at '*Moskniga*'.

We couldn't trace any copy of this edition in the USA or European libraries via OCLC.

\$ 1,300

The only book by Blanca Lydia Trejo published in Russian



17. **Trejo, Blanca Lydia** [Marimba: A Tale of the Mexican Indians].

Marimba: Skazka meksikanskikh indeitsev.

Translated from Spanish and adapted by E. Kedrova and I. Cherevataia.

Illustrations by I. Prager.

Moskva, Detgiz, 1961.

8vo, 17, [3] pp., ill.

In original pictorial wrappers.

In good condition, rubbed, small tears to spine.

Rare first and only edition. The only book by Blanca Lydia Trejo published in Russian.

This story is set among the Indigenous peoples of Mexico who were colonized by white settlers. A group of them escaped and found refuge deep in the forest. One day, the main character, Pluma de Quetzal (translated as Pero in the Russian edition), overhears a conversation among the jungle's trees and plants, who wish to help the oppressed. One of them, the hormiguillo tree, claims it has absorbed the sound of the world beneath its bark and can release it as beautiful music. Enchanted by the melody, Pluma returns the next day – but the tree remains silent. The villagers believe the tree has driven Pluma mad and decide to cut it down. From its wood, they craft a musical instrument that becomes known as the marimba – a percussion instrument made of wooden bars struck with mallets.

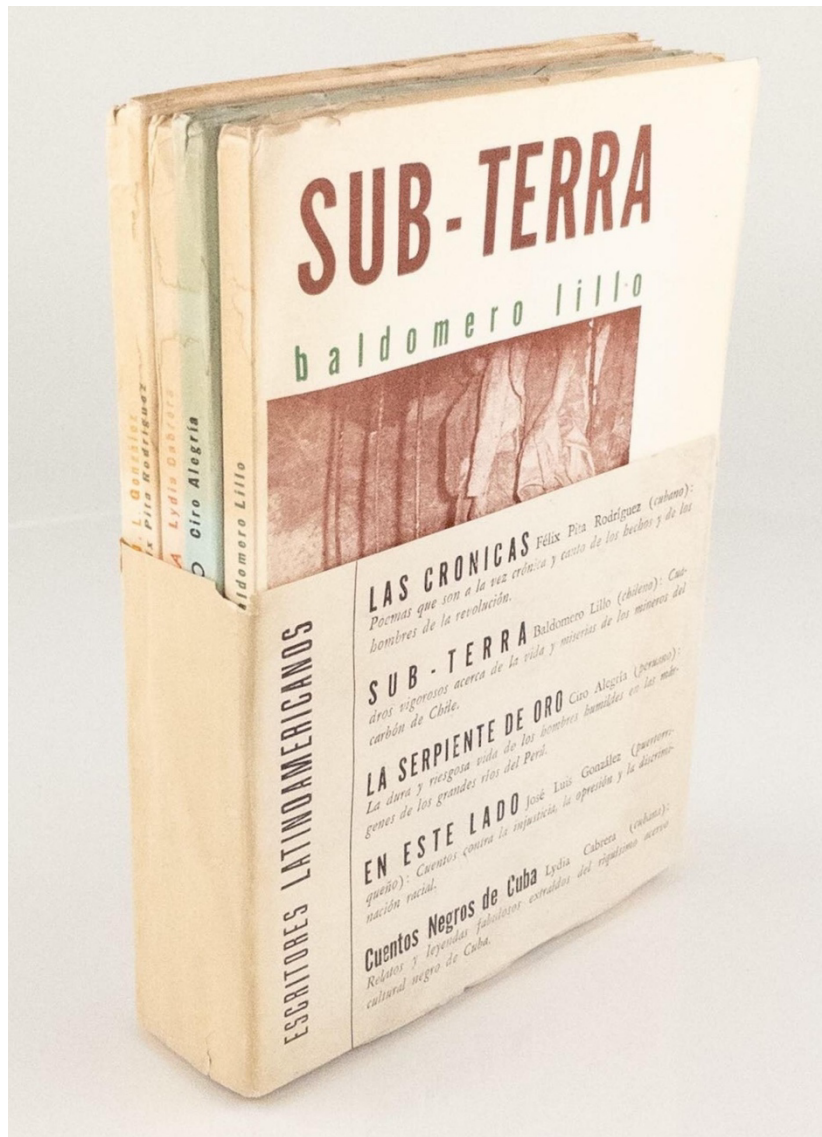
The story was written by **Blanca Lydia Trejo** (1906–1970), an outstanding Mexican writer, educator, researcher, diplomat, and feminist activist. She helped establish several libraries in Mexico, directed schools, and was one of the first scholars and critics of children's and youth literature in the country. Her 1950 work '*La literatura infantil en México desde los aztecas hasta nuestros días*' ('Children's Literature in Mexico from the Aztecs to the Present Day') remains one of the earliest overviews of Mexican children's literature.

The illustrations for the book were created by artist **Igor Prager** (1934–2015), who emigrated to Canada in the early 1970s.

OCLC locates two copies of this edition: at Stanford University and the University of Oregon Libraries (Collection of Lucille Ogle).

\$ 650

With rare belly band



18. Five books by Latin American authors published by 'Nuevo Mundo'. Series 'Escritores Latinoamericanos'.

1. **Rodríguez, Félix Pita** [The Chronicles: Poetry under Command]. Las Crónicas: Poesía bajo consigna;
2. **Lillo, Baldomero** [Underground]. Sub-Terra;
3. **Alegría, Ciro** [The Golden Serpent]. La Serpiente de Oro;
4. **González, José Luis** [On This Side]. En Este Lado;
5. **Cabrera, Lydia** [Black Tales from Cuba]. Cuentos Negros de Cuba.

La Habana, Nuevo Mundo, 1961.

8vo, 96 pp.; 154, [4] pp.; 160 pp.; 123, [4] pp.; 154 pp.

In original pictorial wrappers and modern clamshell box. With rare belly band for all five books features blurbs for each.

In good condition, lightly rubbed and soiled, small tears to belly band, some sunning to wrappers and spine.

First edition of 'Las Crónicas' by Félix Pita Rodríguez.

This collection includes works by five Latin American authors: the Cuban journalist, poet, and literary critic **Félix Pita Rodríguez** (1909–1990); the Chilean naturalist writer **Baldomero Lillo** (1867–1923); the distinguished Peruvian novelist **Ciro Alegría** (1909–1967); one of the most important Puerto Rican authors of the 20th century, **José Luis González** (1926–1996); and the Cuban ethnographer and writer **Lydia Cabrera** (1899–1991), an authority on Santería and other Afro-Cuban religions.

All five books were published by Nuevo Mundo, a publishing house in Cuba known for its focus on history, culture, and the social sciences, particularly in relation to Latin America and the Caribbean, including Cuba.

Of the five authors, two are of Cuban origin. Notably, Félix Pita Rodríguez, an active communist, was exiled from Cuba for many years and returned only in 1960, after Castro's overthrow of the Batista government. In contrast, Lydia Cabrera left the country shortly after the revolution, in 1960, and never returned.

This collection comes from the private library of **Aleksandr Anikst** (1910–1988), a Russian Shakespearean scholar.

\$ 650

Tajik literature



19. **Mirzo, Gaffar** [The Little Imp Without Horns or a Tail]. Chertenok Bezrogiy, Beskhvostyi.

Translation by M. Fofanova.

Illustrations by B. Budnyi.

[Dushanbe, Izdatel'stvo "Irfon", 1964].

8vo, [16] pp.incl.wr., ill.

In original pictorial wrappers. Issued without title.

Near good condition, wrappers professionally restored along spine and edges.

Very rare edition published in Dushanbe (Tajikistan). The only edition in Russian.

This poem tells the whimsical story of toys in a store that come to life at night. Upset that their high prices are keeping buyers away, the toys gather to find a way to lower the costs and be sold at last. In the end, they take matters into their own hands – rewriting the price tags. The next day, thanks to their efforts, all the dolls and toys are sold.

This poem, subtly critiquing Soviet economic policies, was written by the prominent Tajik poet **Gaffar Mirzo** (Ġafor Mirzo/Ġaffār Mīrzā; 1929–2006).

The poem was translated into Russian by **Marianna Fofanova** (1921–1998), a female poet and renowned translator from Tajik. The illustrations were created by **Vladlen Budnyi** (b. 1931), a graphic artist and illustrator based in Dushanbe.

We couldn't trace any copy of this edition in the USA. There is one copy of this edition, held by the Berlin State Library.

\$ 550

**First Russian translation of any of Rex Stout's works. Translated
by a Soviet spy**



20. **Stout, Rex** [The Doorbell Rang / In Our Contemporary]. Zvonok v Dver' / Nash Sovremennik. No 2-5 (February-May).

Translation by An. Gorsky and Yu. Smirnov.

Illustrations by E. Shukaev.

Moskva, Izdatel'stvo, "Literaturnaia gazeta", 1967.

8vo, 127, [1] pp., ill. (each No).

In original pictorial wrappers and modern clamshell box.

In good condition, lightly rubbed and soiled, small loss to back cover edge (No 2).

First Russian translation of any of Stout's works.

Rex Stout's relationship with the Soviet Union and his political stance toward it were complex. During the late 1930s and 1940s, Stout was an outspoken opponent of fascism and Nazism. He publicly supported aid to the Allies and criticized isolationist movements such as America First. However, after the Second World War, Stout's political views diverged

sharply from Soviet ideology. He became a vocal critic of Stalinism, regarding it as another form of tyranny akin to fascism. Stout condemned manipulative propaganda from both the political left and right, and he opposed McCarthyism for turning anti-communism into political hysteria. In his essays, he warned that McCarthy's tactics threatened democracy more than they protected it.

These positions drew the attention of the FBI under J. Edgar Hoover, who viewed Stout as a suspicious liberal '*sympathizer*' because of his prewar left-leaning activism. His FBI file reportedly included references to his biting satire of the Bureau in '*The Doorbell Rang*' (1965), one of the most memorable novels in his celebrated Nero Wolfe series, noted for its bold critique of the FBI and its director.

Ironically, Rex Stout's works – especially the Nero Wolfe stories – became unexpectedly popular in the Soviet Union and remain widely read in Russia today, despite their American origins and the politically charged climate of the mid-20th century. His works began to appear in Russian translation in the late 1960s and 1970s, notably in '*Nash Sovremennik*' ('Our Contemporary'), a literary magazine known for its conservative and patriotic orientation – most likely as a way to attract subscribers.

The first Russian translations of Stout's works (including this one) were prepared by **Yurii Smirnov** (1914–1987) and **Anatoly Gorsky** (1907–1980) – the latter not only a translator but also a Soviet intelligence officer.

Gorsky began his career in the Soviet internal security service (OGPU) in 1928. In 1936, he was transferred to foreign intelligence and assigned to England. During the 1939 purges, the London residency was dissolved, and Gorsky was recalled to Moscow. Having survived the repressions, he was later reappointed as London resident, serving as First Attaché and Second Secretary at the Soviet Embassy. Under his supervision operated around twenty agents, including members of the Cambridge Five – a group of British spies who passed information to the Soviet Union

during and after the Second World War. From 1944, Gorsky served as resident in the United States, where he oversaw the activities of Elizabeth Bentley, an American NKVD agent handler. After Bentley's defection to the FBI, Gorsky was recalled to the USSR. He later worked in internal security and eventually turned to literary translation, producing Russian versions of works by Arthur Conan Doyle, J. B. Priestley, Rafael Sabatini, Rex Stout, and others.

The popularity of '*The Doorbell Rang*' – one of Stout's most celebrated novels in the USSR – stemmed from the fact that it demonstrated to Soviet readers the degree of freedom Americans had to criticize their own government. Nevertheless, this translation did not appear in book form until 1973.

The translation was illustrated by **Evgenii Shukaev** (1932–1988), an artist, cartoonist, and caricaturist who for many years served as the principal illustrator for 'Krokodil', the famous Soviet satirical magazine. He also created the illustrations for Carroll's '*Alice*', published in Moscow in English in 1966–1967.

\$ 1,200

Georgian literature



21. **Vazha-Pshavela** [The Wedding of the Jays]. Svad'ba Soek.

Translation from Georgian by F. Tvaltvadze and V. Ordzhonikidze.

Illustrations by I. Gabashvili.

[Tbilisi], "Nakaduli", [1968].

8vo, [16] pp.incl.wr., ill.

In original pictorial wrappers. Issued without title.

In good condition, rubbed, creasing, small tears to spine.

Very rare edition published in Tbilisi (Georgia). The only edition of these illustrations. First separate Russian-language edition. One of 20 000 copies published.

This story tells how the jay Zakharia marries the jay Ketevan. During a lively wedding feast, the merry (and somewhat drunk) birds inexplicably

decide to invite a passing eagle – the king of birds – to join their celebration. The eagle accepts, but his presence makes everyone uneasy – everyone except a tipsy woodpecker who begins to mock him. Fearing the eagle's potential wrath, the other birds tie the woodpecker to a tree and gag him. At that very moment, a fox attacks the birds, but the eagle swiftly kills the predator with a single blow. He then frees the woodpecker and, surprisingly, forgives him.

Interestingly, the wedding scene features numerous allusions to traditional Georgian wedding customs. Despite the official ban on religion in the Soviet Union, the story opens with the jays being wed in a religious ceremony, and even includes the word 'Amen'.

The tale was written in 1893 by the renowned Georgian poet and writer **Vazha-Pshavela** (the pen name of Luka Razikashvili; 1861–1915). Born into a family of clergymen in the mountainous Pshavi region of Eastern Georgia, he initially studied at the Pedagogical Seminary and later enrolled in the Faculty of Law at St. Petersburg University. However, financial difficulties forced him to return home. In his work, Vazha-Pshavela vividly portrayed the daily life, values, and psychology of his fellow Pshavs. Beyond literature, he was also a prominent figure in Georgia's national liberation movement.

In 1957, this story by Vazha-Pshavela was partially adapted into an animated film, and later, in the 1979, into a musical of the same name.

The book was illustrated by **Ioseb (Iosif) Gabashvili** (1908–1973), a Georgian graphic artist, painter, and stage designer. A graduate of the Tbilisi State Academy of Arts, where he studied under Eugene Lanceray, Gabashvili worked extensively in set and book design, including illustrations for children's literature.

We couldn't trace any copy of this edition in the USA or European libraries via OCLC.

Lithuanian literature



22. **Žilinskaitė, Vytautė** [The Castle of Liars]. Zamok Lgunov.

Translation from Lithuanian by B. Zalesskaia and G. Gerasimov.

Illustrations by Adasa Skliutauskaitė.

Moskva, Izdatel'stvo "Malysh", 1977.

8vo, 44, [4] pp.incl.wr., ill.

In original pictorial wrappers.

Near very good condition.

Likely, the only edition of these illustrations.

The story follows a boy named Dinas, who lies constantly and one day finds himself in the Castle of Liars, where everything and everyone is fake. Dinas quickly realizes that he doesn't enjoy this world and tries to escape. Eventually, he succeeds and learns an important lesson – that lying is wrong. He decides to always tell the truth and returns home.

The story was originally written in 1968 by **Vytautė Žilinskaitė** (1930–2024), a prominent Lithuanian female prose writer, humorist, and author of children's literature. In 2008, her novella '*Kintas*' was included in the IBBY Honour List.

Notably, this tale was adapted into a Russian-language animated film in 1983.

The illustrations were created by **Adasa Skliutauskaitė** (1931–2023), a Lithuanian female artist, puppeteer, and children's book illustrator. The first edition of '*The Castle of Liars*' with illustrations by Skliutauskaitė was published in Vilnius in 1974. While we have not been able to examine a complete copy for comparison, the cover design of the original differs notably. In 2013, the story was republished in Russian with new illustrations by Skliutauskaitė herself, who slightly reworked the 1977 drawings.

OCLC locates only one copy of this edition, held by the Berlin State Library.

\$ 250



23. **Kal'ma, N.** [Joseph and Mutara: Congolese Boys]. Zhozef i Mutara: Kongolezskie mal'chiki.

Series 'Tvoi sverstniki' ('Your Peers').

Illustrations by V. Losin and E. Monin.

Moskva, Izdatel'stvo "Detskii mir", 1962.

8vo, [32] pp.incl.wr., ill.

In original pictorial wrappers.

Near very good condition, minor soiling, rust to staples.

Most likely, the only edition of these illustrations.

This is the story of two brothers, Joseph and Mutara, from a village in Congo who are deceived by two white men and taken to Brussels to be

displayed as exhibits at the World Fair – most likely referring to Expo 58. Forced to sit in a glass booth, the boys are made to act cheerful inside a staged, idealized setting filled with modern furniture, delicious food, and various toys. The display is intended to demonstrate how life in Congo had '*improved*' under Belgian and American influence. After several harrowing days marked by fear and the death of their lemur, the boys are rescued by two doctors – a white woman and an African man – who recognize their illness and distress. In the end, the brothers are able to return home.

The story was written by **Anna Kal'manok** (pen name N. Kal'ma; 1908–1988), a children's author and translator. Although there is no confirmed evidence that she visited **Expo 58**, the narrative most likely refers to the 1958 Brussels World's Fair and its controversial Congo pavilion, which included a so-called '*indigenous village*' – an exhibit that has since been widely condemned as a human zoo. In mid-July of that year, the Congolese participants protested the demeaning treatment they received from spectators and demanded to return home, bringing the exhibit to an abrupt end and prompting some sympathetic coverage in the European press.

The book was illustrated by two friends – graphic artists and book illustrators – **Veniamin Losin** (1931–2012) and **Evgenii Monin** (1931–2002). Notably, one of the illustrations features the Atomium, the iconic centerpiece of Expo 58.

Interestingly, the story was first published simultaneously in Moscow and Sverdlovsk in 1962. It was subsequently republished in 1963 in the Udmurt language and in 1964 in the Southern Altai language – though most likely with different illustrations.

We couldn't trace any copy of this edition in the USA. OCLC locates one copy of this edition in the Berlin State Library.



24. **Vazhdaev, Viktor** [Baramba the Braggart: Based on African Folktales].
Khvastun Baramba: Po motivam afrikanskikh narodnykh skazok.

Illustrations by Leonid Zusman.

Moskva, Izdatel'stvo "Detskaia literature", 1966.

8vo, 14, [2] pp., ill.

In original pictorial wrappers.

In good condition, lightly rubbed, small tears to spine.

The only edition with these illustrations. The only standalone edition of this story.

This story follows Samba Bimbiri Baramba, a boastful man who believed himself to be the strongest person in the world. He marries a woman named Kumba, who decides to teach him a lesson in humility. Together, they travel to meet her family – who turn out to be giants. They are so enormous that Baramba is unable to lift even one of their sandals.

During dinner, Baramba accidentally falls into a bowl belonging to one of Kumba's brothers, who swallows him by mistake. After being rescued, Baramba witnesses the arrival of two more giants who come to propose to Kumba's sister. Their booming voices disturb a massive old man who, thinking the noise was made by birds, hurls a stick at them.

The stick strikes the village with such force that the entire village is launched into the sky. Somehow, it ends up landing in a little girl's eye. She begins to cry, but her mother comforts her, and eventually, the village settles back to earth.

Through this chaotic adventure, Baramba learns a humbling lesson: for every great power, there may always be a greater one.

This story, inspired by African folklore, was written by **Viktor Vazhdaev** (1908–1978), a collector of folktales and author of literary fairy tales. It was illustrated by **Leonid Zusman** (1906–1984), a graphic artist known for his work in book and theater design. Zusman studied at VKhUTEIN under Kuzma Petrov-Vodkin in Leningrad and later at VKhUTEMAS under David Shterenberg.

OCLC locates this edition only in Poland, in Toruń and Warsaw.

\$ 420

Vietnam in the early 1960s



25. Vietnam: A Photographic Collection from a Soviet Scientist's Archive.

Vietnam, February-October 1963.

353 photos, 8x7 cm. - 30x24 cm.

Some soiling and rubbing, creasing to some photo edges, traces of glue on the reverse of some photos. Some photographs signed on the reverse in pencil and blue ink. Accompanied by an envelope from a Hanoi photo studio. Among the photographs is a souvenir photo that was used as a postcard (dated 1962).

Interesting photographs taken in Vietnam during the wartime period.

This is the photo archive of **Dmitrii Timokhin**, a distinguished scientist in the field of preventive medicine, Doctor of Medical Sciences, Professor, and Senior Researcher at the Research Institute of Complex Hygiene Problems. His research focused on hygiene-related issues in industries such as mining, coal, chemical production, and non-ferrous metallurgy. He served at the Embassy of the USSR in the Democratic Republic of Vietnam, most likely from the beginning of his assignment until October 1963.

During the Vietnam Wars, the Soviet Union was the principal foreign supporter of North Vietnam, providing extensive military, economic, technical, and intelligence assistance. Soviet experts staffed North Vietnamese factories, trained thousands of Vietnamese professionals, and supported public health and education initiatives. Travel to North Vietnam was generally forbidden to American citizens. Nevertheless, some prominent Americans – particularly antiwar activists, journalists, and cultural figures – were able to visit with permission from the North Vietnamese government, usually through invitations or arrangements via third countries such as France or the Soviet Union, mostly in the late 1960s and early 1970s. For this reason, any photographs from this period, especially from the early 1960s, are of exceptional historical importance.

The main focus of Timokhin's photographs was Hanoi, where he captured numerous landmarks and institutions, including the Hanoi Opera House, the National Institute of Hygiene and Epidemiology, Đồng Xuân Market, St. Joseph's Cathedral, Cửa Bắc Church, One Pillar Pagoda, the Temple of Literature (Văn Miếu), the headquarters of the Buddhist Sangha of Vietnam at Quán Sứ Pagoda, the former Banque de l'Indochine (now the State Bank of Vietnam), the Vietnam National Museum of History, the Vietnam Military History Museum (with wreckage of American planes), and Quán Thánh Temple.

In addition to Hanoi, Timokhin also photographed Haiphong (Vietnam's third-largest city), the Cathedral of Bắc Ninh, and several sites of natural

and cultural importance, such as Tam Đảo National Park, Monkey Island, Hạ Long Bay, Hương Temple, Hoang Xa Cave, and Hương Tích Cave.

Beyond landscapes and architecture, the collection reflects local life and traditions: a traveling circus, festival dances, New Year celebrations, rice farming, fishing, and the everyday routines of Soviet specialists in Vietnam. One striking photo shows an official announcement of an approaching typhoon.

Among the particularly notable images are two group photographs of Soviet children with **Hồ Chí Minh** (likely unpublished until now) and two photographs featuring members of **ethnic minority groups** – one a group portrait with Timokhin (presumably of the Hmong people) and another taken on a road (Tày people).

\$ 8,200





26. [Haile Selassie I] Collection of Photos from the Archive of a Soviet Diplomat.

Ethiopia, West Bengal, Egypt, Afghanistan, Calcutta, 1941-1958.

46 photos, 6,5x6,5 cm. - 18x12 cm.

Some rubbing, creasing to some photo edges, tear to one photo, traces of glue on the reverse of some photos, photographer's stamp 'H. Boyadjian / Addis Ababa' to some photo reverses. Some photographs signed on the reverse in blue and black ink. One photo is mounted on a paper sheet, while several others are either mounted or placed in a cardboard photo albums.

Interesting collection featuring early photographs of the Emperor of Ethiopia.

These photographs come from the archive of **Victor Kozlov** (1905–1984), a Soviet diplomat who served as the first Envoy Extraordinary and Plenipotentiary of the USSR to Ethiopia between 1944 and 1946. Interestingly, there had been no diplomatic relations between the USSR

and Ethiopia until 1943, despite the fact that the Soviet Union was one of only five nations that refused to recognize Italy's occupation of Ethiopia during the Second Italo-Ethiopian War (1935–36).

Among the most notable images are those depicting **Haile Selassie I** (1892–1975), Emperor of Ethiopia from 1930 to 1974, who is also venerated as a divine figure in **Rastafarianism**, a religion that emerged in the 1930s. Since the collection also includes photographs of the building that housed the permanent Soviet exhibition in Addis Ababa, it is possible that the Emperor was photographed inside the cultural center during its opening. Official sources note that the exhibition opened on 19 March 1945 and was intended to promote Soviet culture, although several of these photographs are dated 1944 on the reverse.

During Haile Selassie's reign, Ethiopia leaned politically toward the West, relying mainly on the US and UK for aid and support. Nevertheless, the USSR signed several agreements and provided limited technical and economic assistance.

Several photographs bear the stamp of **Haygaz (Haigaz) Boyadjian**, who became the official court photographer of Ethiopia in 1941. His father, an Armenian immigrant, had earlier served as one of the first professional photographers for Emperor Menelik II.

In addition to official events, the collection also features Kozlov's photographs from his travels around Ethiopia – capturing local people, landscapes, and scenes of everyday life – as well as several photographs taken in Egypt.

Two photos in this collection take us to another period of Kozlov's career. In 1957–1958, he was the USSR Consul General in Calcutta (India). One of the photos shows the opening of a Soviet book exhibition in Calcutta (dated October 21, 1957), while another documents a grand dinner at the residence of the Governor of West Bengal (February 1958). At that time, the governor (until 1967) was Padmaja Naidu, an Indian freedom fighter and politician.

Finally, one photograph of a hunter with his trophy is inscribed on the reverse, likely in Amharic, and dated 1937.

\$ 1,500



'30,000 students across Kazakhstan'



27. [Student Construction on the Virgin Lands]. Studencheskaia Tselinnaia Stroika.

N.p., 1966.

Oblong 4to, 32 photos.

In original cloth.

In good condition, lightly rubbed and soiled.

Rare photoalbum.

The tradition of student construction brigades in the Soviet Union was a major youth labor movement with early roots in the 1920s, but it was officially formed in 1959 at the Physics Department of Moscow State University. These brigades, known as stroyotryads, were temporary teams of university students organized by the Komsomol (Communist Union of Youth) to work – primarily during vacation periods – on construction and agricultural projects across the USSR. By the mid-1960s, the movement had expanded into a nationwide phenomenon.

The work was often physically demanding and technically skilled, involving infrastructure development, agricultural labor, and restoration efforts. Beyond the labor itself, the movement fostered ideological education, camaraderie, and opportunities for travel and cultural exchange. Student brigades played a key role in large-scale projects such as the construction of the Baikal-Amur Mainline (BAM) railway in the 1970s, symbolizing the contribution of Soviet youth to national development. From 1959 until the dissolution of the Soviet Union in 1991, millions of students participated. Despite the physically demanding nature of the work and often harsh living conditions, many participants later recalled the experience with warmth and nostalgia.

As noted in the short preface to this photoalbum, it is a '*photo-narrative about the 1966 Virgin Lands campaign*', documenting the work of '*30,000 students across Kazakhstan*' – showcasing both moments of construction and everyday student life, including amateur performances and leisure. Each page features a short caption alongside an original mounted photograph. The overall design and concept of the book are reminiscent of the iconic Soviet constructivist photobooks of the 1930s.

Interestingly, participants included not only young people from across the Soviet republics, but also from abroad. This album, for example, includes photographs of a student from Lithuania and others of a girl and several women working as cooks from Czechoslovakia. Furthermore, one of the photographs depicts a tent camp, with each tent marked by the abbreviation of the country its occupants came from – including the German Democratic Republic (GDR), the Polish People's Republic, and the Hungarian People's Republic. Research shows that in the 1960s and 1970s, student brigades promoted Soviet internationalism by involving youth from both socialist and non-socialist countries in joint labor and cultural activities.

Several photographs in the album are dedicated to a monument titled '*Glory to the Soviet People – Conquerors of Space*'. Although no further information about the monument is provided, and no other images

accompany it, the presence of Valery Bykovsky – a renowned Soviet cosmonaut – suggests that the monument may have been dedicated in his honor. During his multi-day spaceflight aboard Vostok-5 in June 1963, Bykovsky completed his mission and landed near the village of Karatal in northern Kazakhstan. It is known that the monument was built with the funds and efforts of local Komsomol members and youth, and it has been preserved to this day.

\$ 3,500



Ukrainian artist illustrates Evenki stories



28. [Little Uniany: A Folk Tale of the Evenki People]. Malenkii Uniany: Evenkiiskaia narodnaia skazka.

Retold by M. Bulatov.

Illustrations by A. Rybachuk.

Moskva, Izdatel'stvo "Detskii mir", 1962.

8vo, 19, [1] pp., ill.

In original pictorial wrappers.

Near very good condition, lightly rubbed.

Rare first and only standalone edition. The only edition of these illustrations. Printed in Minsk.

This is a tale from the Evenki people, a Tungusic ethnic group from Eastern Siberia, about a nomadic camp attacked by a flying, man-eating shaman named Korendo. He devours all the inhabitants except for one old woman and a baby boy, whom she names Uniany and raises. As he grows up, Uniany resolves to avenge his people. He forges a pair of giant wings and sets off in search of the shaman, visiting the tents of the shaman's many wives. Eventually, he finds Korendo and, in an airborne battle, breaks the shaman's wings. Korendo falls and dies, and from his burst belly emerge the people he had swallowed, who return to their homes.

The text was prepared by the noted folklorist and writer **Mikhail Bulatov** (1913–1963) and was first published in the magazine *'Sibirskie Ogni'* in 1937.

The illustrations were created by **Ada Rybachuk** (1931–2010), a Ukrainian painter, muralist, sculptor, and architect. She studied at the Kyiv State Art Institute under Oleksii Shovkunenko. After her first trip to the Arctic North in 1954, Rybachuk, along with her artistic partner and husband Volodymyr Melnychenko, spent a total of about seven years living and working there. During this time, they produced numerous graphic series, linocuts, and children's book illustrations.

OCLC locates three copies of this edition, at Stanford University, the Cleveland Public Library, and the University of Washington Libraries.

\$ 350



29. **Freiberg, E.** Boie.

Illustrations by N. Kochergin.

Leningrad, Gosudarstvennoe Izdatel'stvo Detskoi Literatury, 1963.

8vo, 20 pp., ill.

In original illustrated wrappers.

Near very good condition, lightly rubbed and soiled, very light rust to staples.

First edition with these illustrations.

This story about the Evenki, a Tungusic ethnic group from Eastern Siberia, follows a boy named Vania – a common Russian name rather

than an indigenous one – who is affectionately called **boie** (from the Evenki word for ‘*comrade*’ or ‘*friend*’) because he uses it to address everyone. Eager to join his parents on a geological expedition, Vania is finally allowed to come along. On the second morning of the expedition, he wakes early, puts on the oversized boots of the expedition leader, and wanders off into the taiga. There, he meets a bear cub and plays with it until the mother bear appears. His loyal dog saves him just in time, and Vania runs back to camp. He eventually finds the boots and reunites with his dog. Everyone agrees the brave boy is well on his way to becoming a true hunter.

The story was written by geologist and prominent polar explorer **Evgenii Freiberg** (1889–1981). He worked at the All-Union Arctic Institute and later at the Research Institute of Arctic Geology. After retiring, he devoted himself to writing memoirs and stories.

The lively illustrations were created by graphic and poster artist **Nikolai Kochergin** (1897–1974). He studied at the Stroganov School of Industrial and Applied Arts and later collaborated for many years with the Detgiz publishing house, where he became especially known for his illustrations of Russian and indigenous folktales.

OCLC locates one copy of this edition only, held by Stanford University Library.

\$ 280



30. **Snegirev, Gennadii** [Blue Tuva]. Golubaia Tuva.

Illustrations by Ivan Bruni.

Moskva, Izdatel'stvo "Malysh", 1965.

8vo, [44] pp.incl.wr., ill.

In original pictorial wrappers.

Near very good condition, minor tear to front cover.

First edition. The only edition with these illustrations.

This book offers a glimpse into Tuva, in southern Siberia – its taiga landscapes and the traditional way of life of the people who inhabit it. It explores how they live: hunting bears and sables, fishing, herding reindeer, and maintaining a profound connection with the natural world.

The author, **Gennadii Snegirev** (1933–2004), was a writer and traveler who journeyed extensively throughout the USSR, including the Commander Islands, Tuva, and Central Asia, capturing the essence of these remote regions in his work.

The book's illustrations were created by **Ivan Bruni** (1920–1995), the son of renowned avant-garde painter and graphic artist Lev Bruni. His mother was the daughter of Konstantin Balmont, a prominent Symbolist poet and key figure of Russia's Silver Age. Ivan Bruni studied at the Art Academy of Latvia and the Surikov Art Institute in Moscow under the guidance of Vladimir Favorsky. From 1959 to 1962, he served as the chief artist at the Detskiy Mir publishing house.

OCLC locates one copy of this edition only, held by Stanford University Library.

\$ 250



31. **Shestalov, Yuvan** [A Fur Coat Floats on the Water]. Po Vode Shuba Plyvet.

Retold from the Mansi by S. Kozlov.

Illustrations by M. Miturich and I. Bruni.

[Moscow], Izdatel'stvo "Malush", 1966.

8vo, [20] pp.incl.wr., ill.

In original pictorial wrappers. Issued without title page.

Near very good condition, very light wear to spine and wrapper edges.

Second edition.

This is a collection of children's poems about wild animals and their role in the life of the **Mansi people** – an Ob-Ugric Indigenous group living in

the Khanty–Mansi (West Siberia). The poems were written by **Yuvan Shestalov** (1937–2011), a writer and poet of Mansi origin, widely regarded as the founder of modern Mansi literature and its most prominent representative.

He first published his poems in 1957, and it is important to acknowledge that prior to Shestalov, poetic expression among the Mansi existed primarily through shamans and their ritual performances. In this context, Shestalov's lyrical work can be seen as the beginning of a new literary era and the foundation of written Mansi poetry.

The illustrations were created by two artists: **May Miturich** (Miturich-Khlebnikov, 1925–2008), nephew of the Futurist poet Velimir Khlebnikov and son of avant-garde artist Vera Khlebnikova. A graduate of the Moscow Polygraphic Institute, Miturich was later awarded the Japanese Order of the Rising Sun. The second illustrator, **Ivan Bruni** (1920–1995), was the son of renowned avant-garde painter and graphic artist Lev Bruni, and grandson of the Symbolist poet Konstantin Balmont, a prominent figure of Russia's Silver Age. Bruni studied at the Art Academy of Latvia and later at the Surikov Art Institute in Moscow under Vladimir Favorsky. From 1959 to 1962, he served as the chief artist at the Detskiy Mir publishing house.

We couldn't trace any copy of this or first edition in the USA. OCLC locates two copies of the first 1962 edition, both in Germany.

\$ 380



32. **Kharms, Daniil** [The Game]. Igra.

Illustrations by M. Miturich and I. Bruni.

Moskva, Izdatel'stvo "Detskii mir" Ministerstva Kul'tury RSFSR, 1962.

8vo, [32] pp.incl.wr., ill.

In original pictorial wrappers.

Near very good condition, lightly worn, minor tears to back cover.

First book by Kharms published after his rehabilitation. The only edition with these illustrations.

This collection features 11 poems by **Daniil Kharms** (1905–1942), one of Russia's most prominent avant-garde and absurdist writers, and a

founder of the Oberiu collective. His brief but brilliant life ended tragically: following his second arrest in August 1941, Kharms feigned insanity to avoid execution. Nevertheless, a military tribunal ordered him confined to the psychiatric ward of the '*Kresty*' prison, where he died of starvation during the siege of Leningrad. He was officially exonerated in July 1960, following a request by his sister. This edition is the first official publication of Kharms's works following his death.

The book's illustrations were created by two artists. **May Miturich** (Miturich-Khlebnikov, 1925–2008), a graduate of the Moscow Polygraphic Institute, was the nephew of Futurist poet Velimir Khlebnikov and son of avant-garde artist Vera Khlebnikova. He was later awarded the Japanese Order of the Rising Sun. The second illustrator, **Ivan Bruni** (1920–1995), was the son of avant-garde painter and graphic artist Lev Bruni, and the grandson of Symbolist poet Konstantin Balmont, a key figure of Russia's Silver Age. Bruni studied at the Art Academy of Latvia and the Surikov Art Institute in Moscow, where he trained under Vladimir Favorsky. From 1959 to 1962, he served as the chief artist of the Detsky Mir publishing house.

Interestingly, it is likely that for the poem '*Chto Eto Bylo*' ('What Was That'), the artists created a portrait of Kharms himself.

We couldn't trace any copy of this edition in the USA or European libraries via OCLC.

\$ 350

'Formalists' meet Nonconformists



33. **Sapgir, Genrikh** [The Tale of the Star Map]. Skazka Zvezdnoi Karty.

Illustrations by Alisa Poret.

[Moscow], Izdatel'stvo "Detskii mir", 1963.

8vo, [48] pp., ill.

In original pictorial wrappers.

Near very good condition, lightly rubbed, some soiling to one page.

Very rare. The only edition of these illustrations.

This book is a poem about a boy named Vitia who gazes at a star map and dreams of becoming a cosmonaut, probably inspired by the first human spaceflight in 1961.

It was written by **Genrikh Sapgir** (1928–1999), a poet, translator, and prominent figure in the Soviet Nonconformist Art movement. A member of the postwar underground artistic circle known as the Lianozovo Group, Sapgir is regarded as one of the most innovative poets of the 1960s and 70s. His friend and biographer, David Shrayer-Petrov, called him an '*avant-garde classic*', likening his work to that of Khlebnikov, Kharms, and Lewis Carroll. Despite his influence, Sapgir was not permitted to publish original poetry for adults in the USSR until 1989.

The book is illustrated with remarkably sensitive images by **Alisa Poret** (1902–1984), a prominent Russian avant-garde artist. A student of Kuzma Petrov-Vodkin at VKhUTEIN, Poret later joined Pavel Filonov's school of Analytical Art, where she became one of his leading students. Starting in 1928, she worked with the Detgiz publishing house and collaborated with the avant-gardist and absurdist poet Daniil Kharms. But during the 1930s Poret was forced to temper her distinctive style due to formalism accusations. Many of her early works were tragically lost during the siege of Leningrad. She is also known for creating the character designs for '*Winnie the Pooh and His Friends*' in the first Russian edition.

We couldn't trace any copy of this edition in the USA or European libraries via OCLC.

\$ 1,500

The Cuban Revolution in a Soviet children's poem



34. **Akim, Ia.** [The Drummer's Letter]. Pis'mo Barabanshchika.

Illustrations by V. Kul'kov.

[Moscow], Izdatel'stvo "Malysh", 1964.

8vo, [16] pp.incl.wr., ill.

In original pictorial wrappers.

In good condition, lightly rubbed, some dog-earing.

The only standalone edition.

This book features a poem by children's poet and translator **Iakov Akim** (1923–2013) about a boy who dreams of growing a beard like Fidel

Castro. After watching a film about the Cuban Revolution, he becomes inspired to join Castro and help liberate Cuba from the dictatorship of Fulgencio Batista. On the final page, we see the text of the boy's letter to Castro, accompanied by an illustration of a postman delivering the letter to Castro as he speaks on stage.

Interestingly, this poem – connected to the Cuban Revolution – was first published in 1961 in the children's magazine '*Murzilka*' (No. 4), shortly after the revolutionary victory in January 1959.

Initially, the Soviet Union viewed the Cuban Revolution with skepticism. At the time, most in the USSR knew little about Cuba – it was rarely mentioned in newspapers, books, or films, and was seen as a distant, almost exotic island. According to later accounts by Soviet Premier Nikita Khrushchev, neither the Central Committee of the Communist Party nor the KGB had any clear understanding of who Castro was or what he was fighting for.

Gradually, however, Soviet attitudes shifted. Cuba's revolutionary success offered the USSR an opportunity to extend its influence in the Western Hemisphere and challenge American dominance during the Cold War. In early 1960, Cuba and the Soviet Union established diplomatic and economic ties, culminating in trade agreements and military support from Moscow.

Beginning in the early 1960s, Cuba was introduced and increasingly romanticized in Soviet popular culture. Spanish language courses, Cuban culture weeks, and performances of Cuban revolutionary songs by groups like the Red Army Choir became common. Soviet publishers began releasing books by and about Cubans, including works by Cuban poets and revolutionaries. Moreover, in 1964, the Soviet-Cuban Friendship Society was established. Notably, Yuri Gagarin was named the society's president, underscoring Cuba's symbolic importance to Soviet ideology and diplomacy.

The relationship reached a dramatic peak during the Cuban Missile Crisis in October 1962, when the USSR deployed nuclear missiles on Cuban soil. The subsequent de-escalation disappointed Castro, who felt sidelined by Soviet decision-making. To repair relations, the USSR invited Castro for a state visit in 1963, during which he became the first foreign leader to stand on the tribune of Lenin's Mausoleum and observe the May Day parade.

The illustrations for the book were created by **Vladimir Kul'kov** (1928-?), a children's book illustrator.

OCLC locates one copy of this edition in the US only: at Stanford University. There is one copy in the Berlin State Library.

\$ 450

Fitness for children



35. **Severnyi, Aleksandr** [My Physical Education]. Moia Fizkul'tura.

[Moscow, "Fizkul'tura i Sport", 1958].

8vo, [20] pp.incl.wr., ill.

In original pictorial wrappers. Issued without title.

In good condition, minor soling, spine and edges scuffed, tears to spine.

First edition. Printed in Yaroslavl.

This activity book is dedicated to the principles of physical education and features two sets of exercises, each accompanied by short rhyming

verses and illustrations demonstrating how to perform them. The exercises include movements inspired by figures such as '*the pioneer stance*', '*the monkey*', '*the dancer*', '*the woodcutter*', '*the squirrel in a circle*', '*the Suvorov cadet*', '*the Georgian girl*', '*the Uzbek girl*', and more.

Little is known about the author, who may have also created the illustrations. What is known is that in the late 1950s, five children's books in verse by Aleksandr Severnyi were published.

We couldn't trace any copy of this edition in the USA or European libraries via OCLC.

\$ 550

Fitness for children



36. **Praksein, T.A.** [Line Up for Exercise!]. Na Zariadku Stanovis'!

Illustrations by O. Novozonov.

[Moscow, "Fizkul'tura i sport", 1968].

8vo, [16] pp.incl.wr., ill.

In original pictorial wrappers. Issued without title.

Near very good condition, lightly rubbed and soiled.

Second edition of these illustrations.

This children's book features a poem about the importance of physical exercise for kids, emphasizing the need to begin each day with a

workout right after waking up, followed by wiping the body down with a damp towel. Uniquely, the exercises are described directly within the verses of the poem.

Published by the specialized Soviet publishing house '*Fizkul'tura i sport*' ('Physical Culture and Sports'), the book served as a form of health and fitness propaganda aimed at children.

The delicate illustrations were created by **Oleg Novozov** (1926–?), who also worked as the chief artist at the '*Diafilm*' Studio – a film studio that produced diafilms (slide films), a popular medium for visual education and entertainment in the Soviet Union.

We couldn't trace any copy of this edition in the USA or European libraries via OCLC.

\$ 320

A master of the short story



37. **Kazakov, Yurii** [How I Built a House]. *Kak Ia Stroil Dom*.

Illustrations by F. Lemkul.

Moskva, Izdatel'stvo "Detskaia literature", 1967.

8vo, 11, [5] pp., ill.

In original pictorial wrappers.

Near very good condition, lightly rubbing to spine.

The only edition.

This whimsical story follows a man with countless relatives who decides to build a house to accommodate them all. He starts by building the

smoke but soon runs out of materials for the house itself. Feeling discouraged, he imagines the house that could exist beneath this smoke, and in his imagination, it appears in full. Inspired, he gathers all his relatives to this place, where there is no house, only beautiful smoke – and they live there happily ever after.

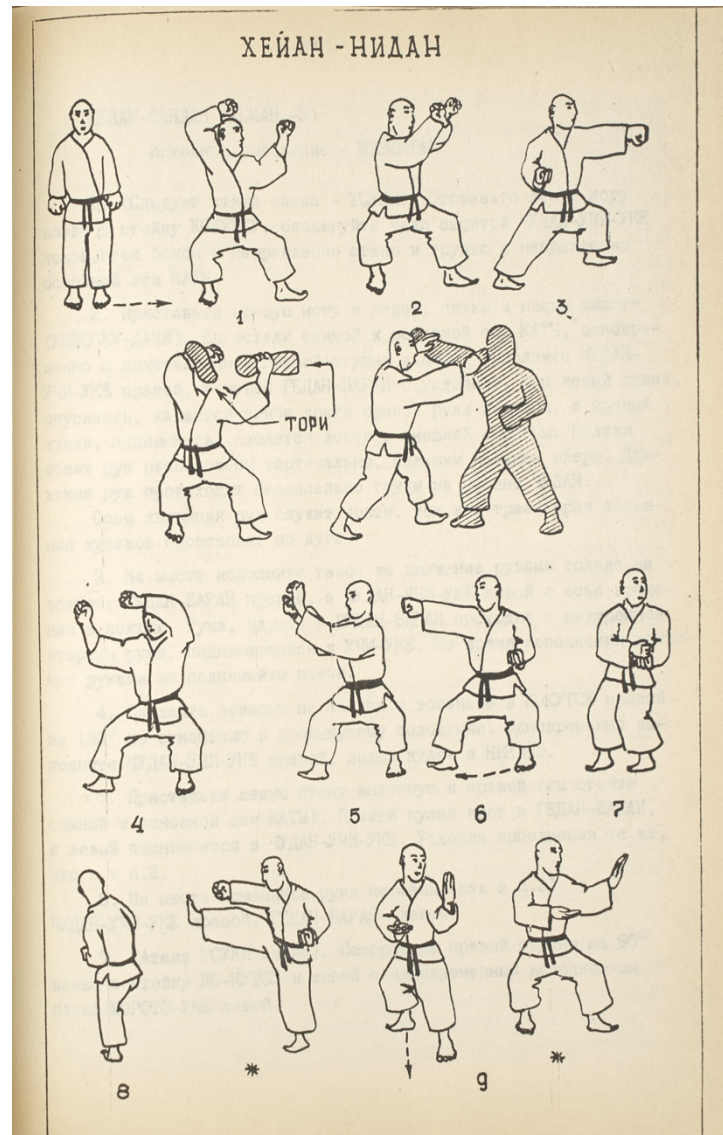
This absurdist story, rich in allusions and subtle critique of the Soviet regime, was written by **Yuri Kazakov** (1927–1982), a master of the short story *‘who worked in the classic Russian lyrical style of Anton Chekhov and Ivan Bunin’*. Originally trained as a musician, Kazakov later devoted himself to literature.

The illustrations for this book were created by the renowned children’s book artist **Fyodor Lemkul** (1914–1995). A graduate of the State Polygraphic Technical School, Lemkul spent his entire career working in children’s publishing. He was also a passionate collector of antique glass, and after his death, his collection was donated to the Museum of Private Collections, part of the Pushkin State Museum of Fine Arts in Moscow.

We could not locate any copies of this edition in the United States.

\$ 350

Samizdat of Karate manual by a former KGB agent



38. **Trukamura, Ro; Kazil, Anatol** Karate Do. Photocopied typescript.

Moskva [Kyiv], 1979.

4to, 2-117 l., [34] l.ill. (karate moves).

In owner's paper-covered boards. Misprints in pagination: starts with l. 2, l. 15 is followed by 13, two l. 35, l. 96 is followed by 98 (without loss).

In good condition, light staining to covers, small tears to back cover edge and spine.

A very rare early manual on karate in the USSR. [One of 200 copies issued].

This rare book was compiled by karate coach and former KGB informant **Rudolf Katsenbogen** (b. 1938), together with his student **Oleg Trusov**. Both authors used pseudonyms to conceal their identities.

Katsenbogen was first introduced to karate in the mid-1950s through a friend – an Armenian descendant of White émigrés who had lived in China and returned with knowledge of karate and kung fu. Inspired, Katsenbogen began practicing the martial art in secret.

By the early 1970s, as interest in karate was growing in the USSR and official clubs began to open, he started giving interviews to Soviet periodicals and teaching the discipline. His activities attracted attention not only from enthusiasts but also from the KGB.

In 1978, karate was officially recognized as a sport by the Soviet Committee for Physical Culture and Sport under the Council of Ministers. Around that time, a Ukrainian publishing house approached Katsenbogen with an offer to publish a karate manual. Although the manuscript was submitted, the book was never published, and no explanation was provided. This led to the creation of this samizdat (self-published) edition, limited to just 200 copies. The true authors remained uncredited; readers were led to believe it was a translation of a work by Japanese and French coaches.

Interestingly, in the same year that this samizdat appeared, an official manual titled *'Karate Combat: A Lesson-by-Lesson Program for Sports School Departments'* was published. However, it too was issued by a small press and notably lacked any instructional illustrations or diagrams of movements.

Unfortunately, the rise of karate was short-lived. In 1981, a criminal statute was introduced against *'illegal training in karate'*, abruptly halting the sport's rapid spread. The crackdown likely stemmed from state anxieties: authorities feared that karate enthusiasts harbored anti-Soviet

sentiments and that the Eastern philosophy associated with the practice could undermine communist ideology. Due to its perceived ideological threat and the difficulty of state regulation, karate was banned. Numerous training groups were disbanded, and many coaches were arrested and imprisoned. The sport remained underground until its revival in 1989.

In March 1981, a criminal case was brought against Katcenbogen. Authorities raided his apartment and charged him with distributing the samizdat manual and engaging in illegal entrepreneurial activity – namely, accepting payment for karate lessons. He was sentenced to four years in prison but was unexpectedly released after serving just one year.

\$ 700

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