

The Russian avant-garde book 1910-1934

**Margit Rowell, Deborah Wye, with essays by Jared
Ash ... [et al.]**

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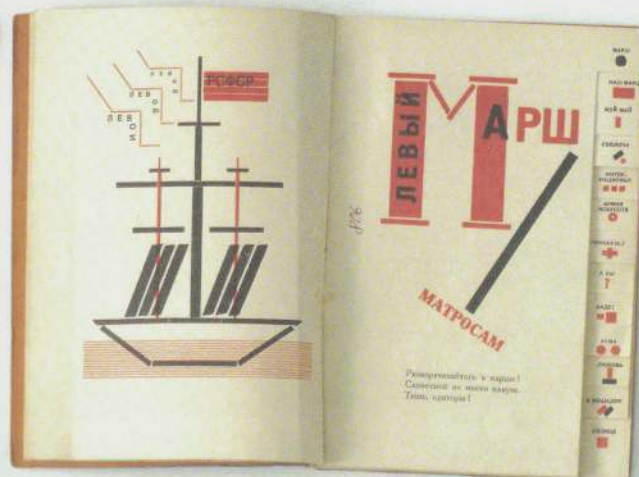
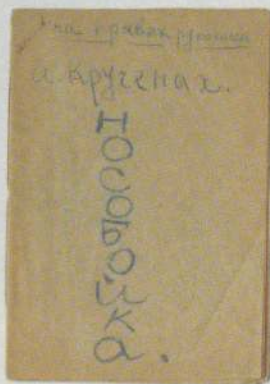
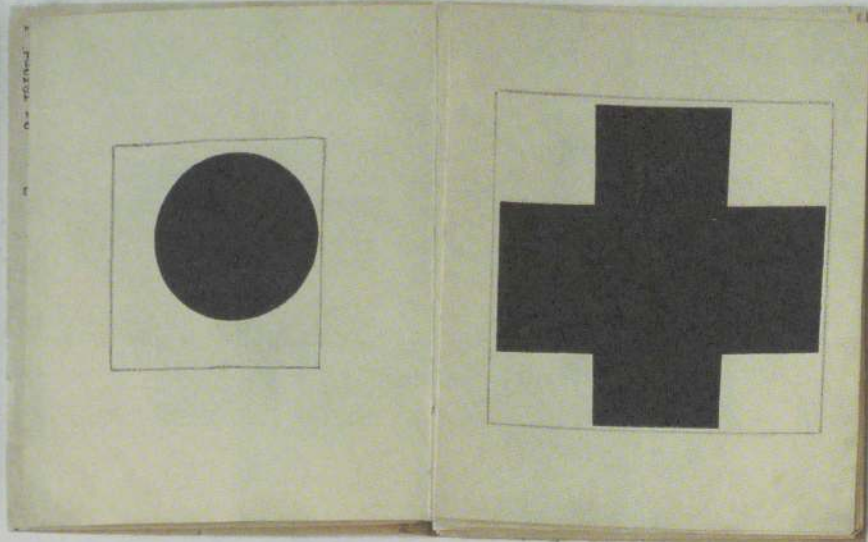
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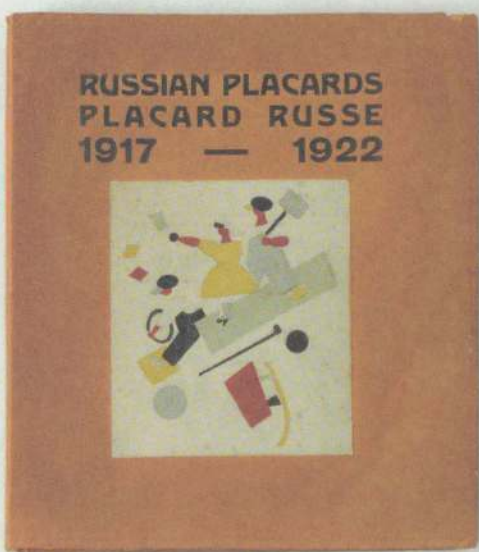
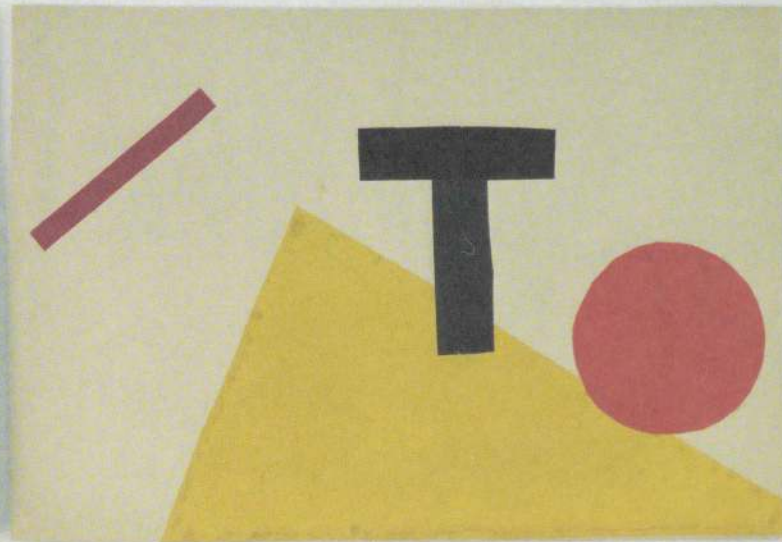
**THE RUSSIAN
AVANT-GARDE
BOOK 1910-1934**

The Museum of Modern Art, New York





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MUSEUM OF
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Gift of The Judith Rothschild Foundation

**THE
RUSSIAN
AVANT-
GARDE
BOOK**

1910—1934

Margit Rowell Deborah Wye

With essays by Jared Ash, Nina Gurianova, Gerald Janecek, Margit Rowell, and Deborah Wye

The Museum of Modern Art, New York Distributed by Harry N. Abrams, Inc., New York

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Foreword

The Museum of Modern Art has collected and exhibited illustrated books from its earliest years. In addition, through the inspiration of its founding director, Alfred H. Barr, Jr., who made the first of three visits to Russia in the winter of 1927–28, a year before the Museum opened in 1929, this institution has built an extraordinary collection of Russian avant-garde art in all mediums. It was, therefore, with excitement and gratitude that the Museum accepted The Judith Rothschild Foundation gift of some 1,100 illustrated books and 100 related works from this seminal period. Considered the finest of its kind in the world, this collection will now be available for future generations to be exhibited and studied in the context of nearly 400 Russian avant-garde works from the Museum's Departments of Painting and Sculpture, Drawings, Photography, Film and Media, Architecture and Design, Prints and Illustrated Books, and the Library. This publication, and the accompanying exhibition, proudly celebrate this momentous gift and also demonstrate to our audience the fundamental importance of the book medium in this moment of historic creativity.

The idea for forming this collection of Russian avant-garde books came from Harvey S. Shipley Miller, Trustee of The Judith Rothschild Foundation. Knowing of the interest of Judith Rothschild, and that of her family, in this period, he set out to make a definitive collection with the purpose of donating it to an institution. Formed in an astonishing burst of activity with the help of Jared Ash, The Judith Rothschild Foundation Curator, this collection is unique in its breadth and depth, and includes all the major books by such masters as Kazimir Malevich, Olga Rozanova, El Lissitzky, and Aleksandr Rodchenko, as well as publications in areas of special interest such as provincial material, children's literature, architecture, and Judaica.

In addition to the current exhibition and catalogue, the Museum's plans for this unique collection include a variety of initiatives. The first will be a Web-based catalogue raisonné with animations that display turning pages of the most important volumes. It is further hoped that a program for scholars will be established for collection-based research projects in art history, as well as related fields of literature and graphic design. Seminars for college students and Museum members are also planned to allow for the study of this material in the original rather than through slides.

This exhibition and catalogue would not have been possible without the dedication and commitment of its co-organizers: Deborah Wye, Chief Curator of the Department of Prints and Illustrated Books, an ardent proponent of Russian avant-garde printed art, and Margit Rowell, former Chief Curator in the Department of Drawings and Guest Curator for this project, a widely respected scholar of the period. They, along with the team of Jared Ash; Nina Gurianova, primary consultant; Gerald Janecek, consultant; Harper Montgomery, Assistant Curator; and the staff of the Department of Prints and Illustrated Books have brought this project to fruition in a remarkably short time with superlative results.

On this occasion, I wish to convey my special thanks to Harvey S. Shipley Miller, the originator and tireless supporter of this project and a devoted friend of The Museum of Modern Art. A committed patron of the arts, Mr. Miller has shown his passion as a collector and his infinite imagination and intelligence in compiling this superb collection. This exhibition and publication are testament to his vision and creativity.

Glenn D. Lowry
Director, The Museum of Modern Art

Donor's Statement

What an adventure—a two and one-half year juggernaut of collecting! It was a revelation when I first discovered Russian avant-garde books. These extraordinary works were produced in the revolutionary period between 1910 and 1934, after which Stalin's great terror effectively ended the last pure public expression of the avant-garde. Although I had been a print collector for many years, I was unprepared for the radical originality and variability of the Russian books themselves: their rough, handmade quality; the break with the traditional book format; the fusion of images; the verbal content, including texts that at times constituted scripts for performances. These were combined with the marriage of many disparate mediums such as collage, hand-stamping with rubber letters and even potatoes, hectography, gestural hand-coloring, and "found" objects—buttons, flower seeds, wallpaper, and kitsch materials. Russian artists' books, with their anarchic color washes bursting through the text and into the margins, differed qualitatively from the more conservative, typographic approach initiated by the Italian Futurists. These small, sewn or stapled volumes, often issued in limited editions with great variations among individual copies and frequently bearing mounted lithographs as well as drawn images, were startling indeed. Some even demanded to be read aloud in the transrational language of the Russian futurists called *zaum* with its syntactical innovations. In sum, most of what we think of as modernist idioms—Primitivism, Surrealism, Minimalism, Conceptual art, performance art—as well as folk art, Dada readymades, and even anti-art had their roots in Russia in the early decades of the century.

To me the overriding mystery was, Why the book? Why did the book in Russia become a primary aesthetic vehicle for mainstream artists, embodying many of their most radical innovations? Weren't "illustrated" artists' books common to many cultures and periods, although they took more conventional forms? The answer to these questions guided our search. Indeed, not only did we acquire multiple copies of a book, reflecting artistic variation, but we also amassed complete runs of scarce journals, broadsides, *lubki* (popular prints), and rarely seen provincial material.

No such effort—to assemble the most comprehensive and definitive single collection of Russian avant-garde books in the world—could have been accomplished solely by an autodidact, however passionate, in an astonishing two and one-half years. Many who are mentioned below made major contributions to the success of this endeavor.

First and foremost among the inspirations for the collection were the Russian art holdings of The Judith Rothschild Foundation, a legacy reflecting the profound interest in the Russian avant-garde of Judith's parents, the distinguished collectors Herbert and Nannette Rothschild. The initial launch of this collection was a call to Tara Reddi of Marlborough Gallery, from whom we hoped to acquire a Kazimir Malevich print for a traveling show of the Foundation's European masterworks collection. Tara explained that one didn't collect Malevich prints individually but rather by buying the *books* which contained the artist's original prints. She showed us Russian books with such amusing and unfamiliar titles as *Piglets*, *Let's Grumble*, *Explodity*, and *Worldbackwards*. We became increasingly excited by the handmade quality of the works, their variability and unprecedented formats. Tara was a touchstone and muse throughout. She took me to see the superb, small, but choice collection of materials formed by Robert Rainwater, Curator of the Spencer Collection at the New York Public Library. Shortly thereafter, Peter Hellyer and Christine Thomas of the Slavonic and East European Collections at The British Library

shared time and interest and gave me their second-to-last copy of the British Library's bibliography of such works.

Critically important early on was the addition of Jared Ash, who became Curator of Russian Art at The Judith Rothschild Foundation. Jared is not only brilliant, methodical, a connoisseur, and proficient in Russian, but he shared the excitement of the chase as well as a common aesthetic. He was our Palinurus, guiding me through uncharted waters. I don't believe we ever disagreed on an acquisition during our collecting partnership. At times we felt like mountain climbers roped at the waist—a feeling not unlike what Picasso and Braque experienced when describing the development of Cubism. Another fortunate "find" for us was Nina Gurianova, perhaps the most outstanding younger scholar of modern Russian art and books in the world today, who not only gave of her time and expertise but also became a true friend to the project.

A big mention must be made of my dear longtime friend, Margit Rowell, then Chief Curator, Department of Drawings at The Museum of Modern Art, who had broad experience with Russian art, having co-catalogued the Costakis Collection at the Guggenheim Museum in the 1970s. It was Margit who catalyzed my own desire to find an institutional home for the collection and made a compelling case for the Modern, for which the Museum owes her a great deal for the gift of this collection. Deborah Wye, Chief Curator, Department of Prints and Illustrated Books, shared Margit's enthusiasm for Russian works, having long been involved in the medium of artist's books.

An initial decision was made to hold the first comprehensive museum exhibition in America devoted solely to the aesthetic dimension of Russian avant-garde books. Many dealers donated generously to the collection, both singular works and their expertise. These include Svetlana Aronov, Jack Banning, Adam Boxer, Rosa Esman, Krystyna Gmurzynska, Alex Rabinovich, Mathias Rastdorfer, and the late Michael Sheehe. Tamar Cohen, Gerald Janecek, Varvara Rodchenko, and David Slatoff deserve our deepest gratitude for their donations of works. Elaine Lustig Cohen, one of the *grandes dames* of the field who, with her husband Arthur, was a pioneer through the Ex Libris bookstore and is an outstanding artist and graphic designer herself, donated significant works to the collection that she was never planning to part with, gave advice and encouragement from an artist's viewpoint, and was a stalwart friend.

The single most important donor and collector/scholar who made collecting this material his life's work was the Russian-born Boris Kerdimun. Boris has been a legend in bibliophilic circles. We purchased a part of his collection of unparalleled rarities, which had been accumulated book by book on a scholar's wages over many years, now known as the Boris Kerdimun Archive in the Foundation's collection. To our total astonishment, he then invited us to select whatever else we wanted as a gift. Several hundred more items thus entered our holdings, including a definitive group of works by Vladimir Mayakovsky. What extraordinary generosity, and what a great gift indeed to have Boris as a resource and touchstone throughout.

Other dealers gave time, expertise, reduced prices, and spotted works in someone else's shop to help us along. These marvelous altruistic friends include Rachel Adler, Mary Bartow, Anatoly Byzov, William English, Howard Garfinkel, Alex Lachmann, Barbara Leibowits, Martin Muller, Poul Peterson, Elizabeth Phillips, Georges Rucki, Howard Schickler, Cora H. van de Beek, John A. Vloemans, Michael R. Weintraub, and Larry Zeman.

Others who generously assisted us in a wide variety of ways and to whom we owe thanks include John E. Bowlt, Aliko Costakis, Jack Flam, Peter Galassi, Milan Hughston, Annely Juda, Edward Kasinec, Vladimir Krichevskii, Alexander Lavrentiev, Oleg Loginov, Rainer Michael Mason, Sheila Mintz, Barbara Piwowarska, Varvara Rodchenko, Sanford Rothschild, Maria Shust, Zelfira Tregulova, and Thomas Whitney.

Further, Christa M. Gaehde carefully studied and brilliantly conserved our *Suprematism: 34 risunka* book by Malevich. David Case was also helpful in its acquisition. And, in particular, I want to acknowledge the singular assistance of Lydie Marshall and members of her cooking school in Nyons, France, who formed a human chain in the garden of Lydie's château to phone-link me in New York with Tara while bidding for us from Nyons at the London auctions.

I am particularly delighted that the Foundation's collection and our reference library have found a home at The Museum of Modern Art. The institutional context and holdings, its long involvement in things Russian, beginning in the days of Alfred H. Barr, Jr., make this the perfect venue for this growing resource. Even Russian scholars are pleased that there is one center in the West where the glorious achievements of Russian art in book form in its full manifestation can be seen, studied, and appreciated.

The Modern's visionary director, Glenn Lowry, was the final critical piece. Initially a bit skeptical as to the works' inherent liveliness, Glenn was instantly converted on visual inspection and championed the exhibition at the Museum. His brilliant take on the works and what they had to say, and his infectious, enthusiastic commitment to the catalogue, the exhibition, the establishment of a Russian center at the Museum, and an on-line catalogue were intoxicating indeed. How lucky for us all that he was the steward when the collection was offered.

Finally, I must thank one extended family in particular—that of Aleksandr Rodchenko and Varvara Stepanova in Moscow. Their moral support, generous assistance, and, most importantly, true friendship spurred us to greater heights, and we are profoundly indebted to them for their understanding of the importance of the enterprise.

In sum, I hope the collection does for the serious viewer what it has done for us, what John Steinbeck is reported to have felt about his editor Pascal Covici: It has demanded of us more than we had and has thereby caused us to be better than we would have been without it.

Harvey S. Shipley Miller
Trustee, The Judith Rothschild Foundation

Art Issues/Book Issues: An Overview

Deborah Wye

For the initiated viewer, an illustrated book offers among the most intimate of art experiences.¹ Holding such a book in one's hand, perusing its pages, scrutinizing its images and text, the viewer relates to this distinctive art form in an altogether personal way. Unlike a painting, which makes an initial immediate impact, a book reveals itself only in a time-related sequence. To construct such an experience, the artist may simply present images or may assume the dual role of author and create text along with them. He or she may also collaborate with authors, sometimes generating ideas in tandem, or may join groups to issue manifestoes, periodicals, and other documents in book form that spread the spirit of participation in a particular movement. Yet, whatever shape a book takes, it is clear that this creative medium has a unique set of characteristics that influences one's perception and experience of it as a work of art.

The focus of this study is the book format as produced by Russian avant-garde artists and poets from 1910 to 1934. This period saw a remarkable proliferation of books in which artists were involved, and such books played a fundamental role in the aesthetic thinking of the day. Radical new forms appearing in both painting and poetry in the teens, offered by a close-knit community of artists and poets, provided the impetus. Despite the transformation of the cultural and political climate after the 1917 Revolution, the momentum of the earlier years continued into the 1920s with new book concepts emerging in response to new goals for society.

But with Stalinist decrees, finalized by 1934 and forbidding all but the practice of Socialist Realism in the arts, this chapter of avant-garde experimentation and innovation ended. These changing developments are explored in detail in essays within this catalogue, while the present overview provides a backdrop of issues relevant to an understanding of the illustrated book medium itself, on this singular occasion of its production.

AN ARTISTIC CONTEXT

The evolution of the book medium in Russia at this time was inspired by certain broad artistic changes, particularly the rise of modernist abstraction. A common impulse in avant-garde circles throughout Europe in the early years of the twentieth century was the desire to reject stultifying academic conventions and to challenge standard notions of representation. Artists sought new and vital forms of expression, often looking for inspiration outside their customary milieus. Some frequented carnivals and cabarets, believing that those living at the fringes of society embodied an emotional authenticity lacking in polite society. Others looked to folk and children's art and that of tribal cultures. Such sources were among the influences that led artists away from verisimilitude and toward an abstracted view of reality. A focus on the basic elements of art like color, shape, and line, without strict reference to motif, offered the possibility of more direct communication between artist and viewer.

Literary figures were integral to these artistic

circles, and innovation in literature existed side by side with advances in the visual arts. The work of French poet Stéphane Mallarmé, from the late nineteenth century, is particularly relevant to this subject. In his poem *Un Coup de dés jamais n'abolira le hasard*, he distributed words across the page in an unconventional spatial arrangement and employed varying font styles and sizes, thereby adding a new dimension to poetic representation. In the first decades of the twentieth century, poet and art critic Guillaume Apollinaire explored the visual possibilities of poetry further, while at the same time serving as spokesperson for new movements in French painting. The verse he characterized as *calligrammes* dispensed with punctuation and presented words in pictorial configurations. His poem *Il pleut* places type vertically down the page, flowing like raindrops. Such challenges to linearity in poetry coincided with a Cubist splintering of two-dimensional space on canvas. In Italy, as well, there was a break with the old order in art and literature, as poet and theorist Tommaso Filippo Marinetti called for an embrace of modern life with its potential for speed, danger, and cacophony. His poetic experiments with typographic design emphasized vivid compositional expressiveness and were known as *parole in libertà* (words-in-freedom). He proselytized on behalf of the Italian Futurist movement even in Russia, traveling there in 1914 and meeting many of the artists and poets under consideration here.

Russian artists from Moscow and St. Petersburg shared in this atmosphere of creative ferment in which traditional conventions were overturned. Many visited Western Europe and brought back provocative ideas gleaned from Expressionism, Fauvism, Cubism, and Futurism. For those who did not travel abroad, there were exhibitions and private collections of Western art in Russia that enabled them to be well informed about new developments. But they also sought distinctly native solutions to the current challenges. Looking to their own rich history of icon painting and to such familiar vernacular expressions as sign painting and the popular *lubki* (prints that sold for pennies to the general populace), they established pictorial vocabularies that incorporated elements from Western European art but enlarged upon them. References to indigenous motifs, with bold, energetic drawing and brushwork, characterized an artistic style called Neo-primitivism; compositions depicting lines of emanating light were known as Rayist; and spatial investigations of fractured forms in motion contributed to Cubo-Futurism.

Russian literary figures shared in this spirit of experimentation. Many were versed in both art and literature, like the influential poets Aleksei Kruchenykh and Vladimir Mayakovsky, who began their careers in art school. Poets and artists also interacted socially, in spite of rivalries among exhibiting groups. Many of the participants were close friends, spouses, or siblings and, working together, they constituted an empowering mass. As painters sought new, abstracted forms of expression, Russian poets scrutinized language to discover its rudimentary components. To challenge representation, they

dispensed with logic and took words out of their normal contexts, often isolating word fragments and focusing on their related sounds. Even the graphic identity of letters was exploited for potential new meaning. The abstracted, rebuilt, and revitalized poetic form that resulted was called *zaum*, a word roughly translated as "beyond" or "outside of" reason.² Numerous examples of *zaum*, and other explorations of verse, can be found in book collaborations with such artists as Natalia Goncharova, Mikhail Larionov, Kasimir Malevich, Olga Rozanova, and others. (See "Futurist Poets and Painters"; p. 62.)

This period of literary and artistic activity throughout Europe was slowed considerably by the sobering effects of World War I. In Russia Goncharova responded with her 1914 *Mystical Images of War* (pp. 95–97), in which she adopted a Primitivist drawing style and Cubo-Futurist compositional structure, also including references to motifs of Russian history. Later, in Germany, the artist Otto Dix reacted with vivid, literal renderings in his series *The War*, comprised of fifty etchings depicting horrors he had witnessed in the trenches (fig. 1). Other poets and artists focused on the irrationality of combat. A group from Switzerland and Germany banded together in a movement designated by the nonsense term "Dada." Overtones of disillusionment, despair, and nihilism permeated this group's activities, which often took the form of performances in cabarets. The journal *Cabaret Voltaire* (1916) was one manifestation of these efforts. Dadaist artistic strategies also included an emphasis on chance occurrences—the juxtapositions of random materials in collage and merged fragments of disparate images in photomontage. This focus on systems to express irrationality can be compared to earlier experiments with *zaum* poetry in Russia. Kruchenykh, one of its leading practitioners, found new uses for this creative strategy in his *Universal War* of 1916 (pp. 103–05). Playful collages of brightly colored abstract shapes confound the viewer with titles like "Military State," "Betrayal," "Heavy Artillery," and "India's Battle with Europe." The artist called this book an example of



Fig. 1. OTTO DIX. *Shock Troop Advancing Under Gas Attack* from the portfolio *The War*. Berlin: Karl Nierendorf, 1924. Etching, aquatint, and drypoint, 7 $\frac{1}{16}$ x 11 $\frac{1}{16}$ " (19.3 x 28.8 cm). Ed.: 70. The Museum of Modern Art, New York. Gift of Abby Aldrich Rockefeller.

Fig. 2. LÁSZLÓ MOHOLY-NAGY. *Bauhausbücher 8: Malerei, Photographie, Film* by László Moholy-Nagy. Munich: Albert Langen, 1925. Letterpress, 9 1/16 x 7 1/16" (23 x 17.9 cm). Ed.: unknown. The Museum of Modern Art Library, New York



"poetic zaum shaking the hand of pictorial zaum."³

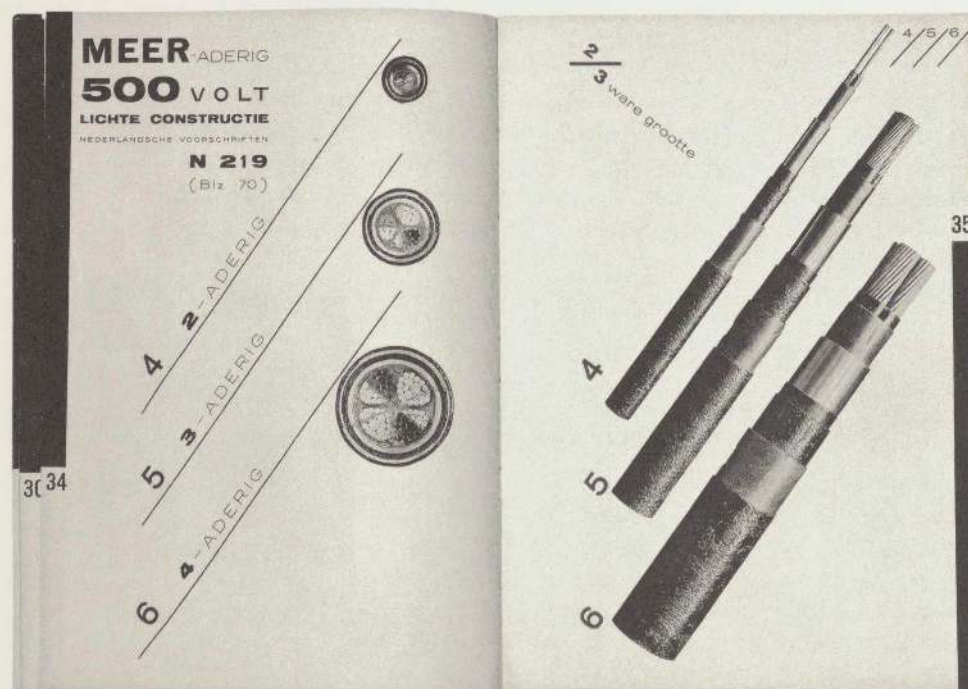
During the teens and 1920s, artists also experimented with geometrized abstraction. Piet Mondrian in Holland was a central figure in the search for a visual language of essence and purity. In Russia, Malevich exhibited paintings with a radically abstract vision he called Suprematism. He disseminated his principles not only through exhibitions but also through teaching, most importantly at an art school in the city of Vitebsk. It was there that his *Suprematism: Thirty-Four Drawings* (pp. 148–50), a small book serving as a visual treatise

of abstract imagery, was printed and published in 1920.

Later in the 1920s and 1930s, the irrational impulses of the Dada movement evolved into Surrealism, particularly in Paris. Poets and painters delved into the subconscious to acknowledge the potent force of dreams and nightmares. Such explorations, however, had little impact in Russia, where the Soviet experiment had taken hold. In a spirit of utopian idealism, many artists there used principles of abstraction to embrace progressive and utilitarian ends. The rationality of geometry merged with functionality in a new artistic direction known as Constructivism. Similar goals, without the stimulus of revolutionary changes in government, were found in other countries as well, as abstractionists sought practical outlets in typography, graphic design, weaving, furniture, and architecture. In Germany such practice was formalized in the workshops of the Bauhaus, a school established with this utopian impulse as an underlying concept. Industrial materials were favored for their evocation of machine efficiency, while techniques like photography prospered over painting. Book design achieved a highly recognizable style there built on clarity and order in the work of László Moholy-Nagy and others (fig. 2). Similar approaches emerged from the De Stijl movement in The Netherlands. The Dutch designer Piet Zwart, for example, favored layout and typography that incorporated geometric abstraction in highly ordered yet dynamic compositions (fig. 3).

In Russia, artists also turned to practical commissions, designing ceramics, fashioning textiles and clothing, devising installations for exhibitions and sets for the theater, and also planning advertising posters and

Fig. 3. PIET ZWART. *NKF: N.V. Nederlandsche Kabelfabriek Delft*. 1928. Letterpress, 16 1/2 x 11 3/4" (42 x 29.8 cm). Ed.: unknown. The Museum of Modern Art, New York. Jan Tschichold Collection, Gift of Philip Johnson



packaging for manufacturing products. In this atmosphere, book covers became a primary vehicle for visual experimentation. Aleksandr Rodchenko reaffirmed the basic rectilinear and geometric volume of the book as object by building cover compositions with interlocking forms recalling architecture, grid structures that asserted flatness, and designs wrapped around from front to back (pp. 189–93). El Lissitzky, on the other hand, maintained a connection to the imaginary spaces of Suprematist canvases with covers on which compositions of letters and shapes often played against background fields of white (pp. 196, 197). Vavara Stepanova's cover and endpapers for *Collected Poems* by Nikolai Aseev (p. 241) demonstrate how abstracted photography and layout could conjure up new kinds of representation. The reader almost has the sense of grasping a fragment of machinery while holding this small volume. Yet, at about this same time, photographic strategies would serve other, targeted goals of representation in strident examples of propaganda in book form. Principles of abstraction, however, continued to function as basic compositional underpinnings, not only for cover and page designs, but also for overall structures (pp. 235–45).

A BOOK CONTEXT

Since illustrated books offer many possibilities of format, it is not surprising that approaches to the medium have varied and defining terms have arisen among specialists.⁴ In the modern and contemporary period, there is a particular division between two phenomena: the "artist's book" and the *livre d'artiste* (book of the artist). While these terms seem precisely the same in meaning, a clear distinction has emerged, and an exploration of the individual characteristics of each genre helps provide a conceptual framework for appreciating the complex achievement of the Russian avant-garde book.

The artist's book is the newer concept and generally embraces those works in which primary responsibility rests with the visual artist and in which a unified conception results. Other defining factors are large editions and low cost to purchasers, both of which are aimed at reaching broad audiences and are facilitated by the use of inexpensive papers and commercial printing processes. Ed Ruscha's *Twentysix Gasoline Stations* (fig. 4) of 1962 is considered by many to be the first example of the artist's book phenomenon, with the genre flourishing in the idealistic period of the late sixties and seventies. Incorporating a small format, Ruscha assembled a series of black-and-white photographs of gasoline stations, taken on the highway between Los Angeles and Oklahoma City, where his parents lived. These shots are arranged in a mostly geographical sequence, and there is no text other than the name and location of each station. Ruscha himself published this book, which first appeared in an edition of 400 copies, selling for just a few dollars. Second and third editions resulted in printings of nearly 4,000 copies by 1969. Copies of the first edition are now exceedingly rare and expensive, and even later editions are well beyond the modest means of the intended audience.



Fig. 4. EDWARD RUSCHA. *Twentysix Gasoline Stations* by Edward Ruscha. 1962. Photolithograph, 7 x 5½" (17.8 x 14 cm). Hollywood: National Excelsior Publication (Edward Ruscha). Ed.: 400. The Museum of Modern Art, New York

The *livre d'artiste*, by contrast, is remarkable for its hand-pulled etchings, lithographs, screenprints, or woodcuts printed on specially chosen papers. With editions limited to prescribed numbers of copies, these books are expensive and aimed at the serious collector. From the point of view of concept and structure, the *livre d'artiste* is rarely the vision of a single individual. In addition to the artist, there are several other creative forces at work: in particular the publisher, the author, and sometimes even the fine art printer. Among the first examples of this tradition, which flourished in the twentieth century particularly in France (hence the French term), is Pierre Bonnard's *Parallèlement* (fig. 5) of 1900, an illustrated book of Paul Verlaine's poetry. Even though this book was published by Ambroise Vollard and includes lithographs printed by Auguste Clot, two of the

Fig. 5. PIERRE BONNARD. *Parallèlement* by Paul Verlaine. Paris: Ambroise Vollard, 1900. Lithograph, 11 5/8 x 9 3/8" (29.5 x 23.9 cm). Ed.: approx. 200. The Museum of Modern Art, New York. Louis E. Stern Collection



Fig. 6. JEAN (HANS) ARP. *Vingt-cinq poèmes* by Tristan Tzara. Zurich: Collection Dada, 1918. Woodcut, 7¾ x 5½" (19.7 x 13.5 cm). Ed.: unknown. The Museum of Modern Art, New York. Purchase



Fig. 7. MAX ERNST. *Répétitions* by Paul Eluard. Paris: Au Sans pareil, 1922. Letterpress, 8¾ x 5¾" (21.7 x 13.6 cm). Ed.: 350. The Museum of Modern Art Library, New York



most distinguished practitioners in their fields, it possesses a remarkable unity in its conception, with illustrations in pale sanguine ink surrounding the text. Published in an edition of 200, this *livre d'artiste* includes 10 copies on China paper with a supplementary suite of prints, 20 additional copies on China paper, and 170 on Holland paper.

The fact that a unified vision is among the most noteworthy attributes of an artist's book, and that it can be found in Bonnard's *livre d'artiste*, demonstrates immediately that these book genres are fluid notions. The work of the Russian avant-garde shows characteristics of both phenomena, as well as additional variations, underlining the complexity and rich potential of the book as a visual art medium. Something of this complexity is reflected even in the way book arts are absorbed into museum collections. At The Museum of Modern Art, for example, the library's holdings include most artists' books and artist-initiated periodicals, as well as

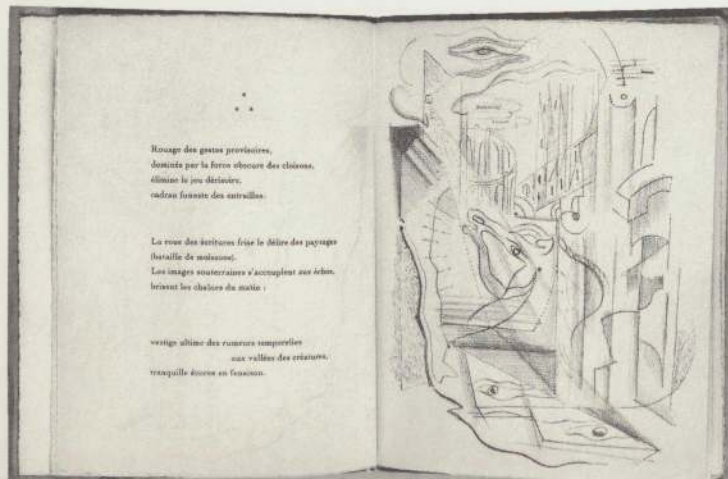
occasional examples of *livres d'artiste*. The Photography Department maintains those illustrated books in which photography is the dominant technique. The Department of Prints and Illustrated Books contains the primary collection of *livres d'artiste* and also artist's book titles, particularly if the artists are represented in the print collection; it also houses a few periodicals with prints. Finally, some books and periodicals featuring distinctive graphic design and typography are kept in the Department of Architecture and Design.

The Artist's Involvement

Among the variety of roles that artists assume in the production of illustrated books is that of collaborator with an author who shares aesthetic concerns. Such associations were common in the Russian avant-garde period as, for example, painter Mikhail Larionov and poet Aleksei Kruchenykh came together in 1912 and 1913 for such books as *Old-Time Love*, *Pomade*, and *Half-Alive* (pp. 66, 67, 83). With inventive page designs combining illustrations and poetry and printed in the same technique of lithography, these books underscore a sense of contact between the literary and the artistic. Similar interaction is found as Kruchenykh works with his companion, the artist Olga Rozanova, on the 1913 *A Little Duck's Nest . . . of Bad Words* (pp. 76, 77). After the Revolution, among the most fruitful collaborative relationships was that between Rodchenko and Mayakovsky (pp. 189-92, 210, 211, 213, 214), but this phenomenon is also seen in the area of children's books with artist Vladimir Lebedev joining forces with writer Samuil Marshak (pp. 171, 172, 179).

Outside Russia, the Dada and Surrealist movements stand out as fostering comparable interchanges. Among the most active poets in this regard was Tristan Tzara, who worked with Jean (Hans) Arp (fig. 6) and many other artists. Another was Paul Eluard, who frequently engaged in joint book ventures. One project with Max Ernst, entitled *Répétitions* (fig. 7), begins with a poem inspired by the artist and titled with his name.

Fig. 8. ANDRÉ MASSON. *Simulacre* by Michel Leiris. Paris: Éditions de la Galerie Simon (Daniel-Henry Kahnweiler), 1925. Lithograph, 9¾ x 7½" (24.5 x 19.1 cm). Ed.: 112. The Museum of Modern Art, New York. Gift of Walter P. Chrysler, Jr.



Poet Michel Leiris and painter André Masson also demonstrate how artistic thinking can be intertwined in *Simulacre* (fig. 8), with some poems, and the dreamlike compositions that accompany them, devised while the two friends were together, basing their creative efforts on the Surrealist method of automatism.⁵

Another approach to the book finds artists taking on the function of authors and providing texts as well as illustrations. Lissitzky's *Of Two Squares: A Suprematist Tale in Six Constructions of 1922* (pp. 153–55) includes his own verbal fragments as integral components of the page compositions. As this tale for children unfolds, however, the overall effect is one of visual animation rather than narrative storytelling. Similarly, the Viennese artist Oskar Kokoschka, who wrote the text for *Die träumenden Knaben* (fig. 9), put emphasis on its visual aspects. Set in black type echoing the outlines of his illustrations, the story is confined to vertical bands at the far right of each page, focusing communication primarily on the imagery. Kokoschka called this work a “picture poem.”⁶ Other major figures of modern art, such as Vasily Kandinsky, Fernand Léger, Henri Matisse, and Pablo Picasso, employed other strategies for combining their own words and images. In the contemporary period, Louise Bourgeois continues this tradition, finding a welcoming outlet for literary endeavors in the medium of the illustrated book.

It is less common, however, for an established writer to take responsibility for the visual elements of a book. Most notable among the Russian practitioners of this approach are Kruchenykh and Mayakovsky, who, as has been noted, were adept in both modes. Kruchenykh created a series of booklets in 1917–19 in which text and design merge (pp. 112–15). In *Universal War*, cited above, his collages were so accomplished that, for a long time, they were attributed to the artist Rozanova (pp. 103–05). Mayakovsky, for his part, contributed both art and text to books of a popular nature after the Revolution. His cartoonlike illustrations are clearly aimed at a mass readership (pp. 162–65). Outside Russia, an author who set an early precedent was Alfred Jarry, a late-nineteenth-century figure whose books often contained his own woodcut illustrations. More recently, the Belgian conceptual artist Marcel Broodthaers, who began his career as a poet, created a series of artist's books in the 1960s and 1970s that is considered a vital aspect of his work.

Group efforts are another category of artistic involvement. In Russia, early anthologies of art and poetry now seem like the incubating laboratories for the emerging avant-garde (pp. 63–65). The small volume *Victory over the Sun* (p. 74), documenting a 1913 performance, shows yet another conception. As a kind of souvenir of an event that included a musical score by Mikhail Matiushin, text by Kruchenykh, and sets by Malevich, it continues to evoke an air of excitement as one recalls this seminal event. Likewise, one can grasp something of the energy and volatility of the Dada movement by perusing the ephemeral pamphlets and periodicals its members produced. Kurt Schwitters's publica-

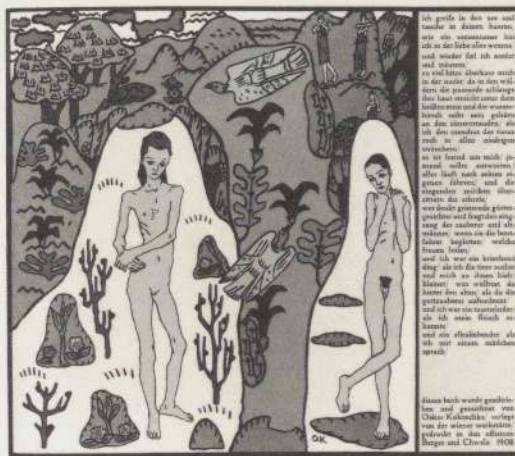


Fig. 9. OSKAR KOKOSCHKA. *Die träumenden Knaben* by Oskar Kokoschka. Vienna: Wiener Werkstätte, 1908 (distributed by Kurt Wolff, Leipzig, 1917). Lithograph, 9 $\frac{7}{16}$ x 10 $\frac{1}{16}$ ” (24 x 27.5 cm). Ed.: 275. The Museum of Modern Art, New York. Louis E. Stern Collection

tions, under the umbrella term “Merz” (figs 10, 11), are important examples. Similarly, the Surrealists took full advantage of the periodical format with *Le Surréalisme au Service de la Révolution*, *Documents*, and other titles providing platforms for their rival agendas.⁷ Meanwhile, Constructivist artists from various countries were issuing journals espousing their positions. In Czechoslovakia, *Red* (fig. 12) reflects the utopian world views of artists there, while in Russia, issues of *LEF* (pp. 190, 209) and *New LEF* (p. 236) capture the avant-garde's attempts to adapt artistic practice to new Revolutionary ideals.

The Role of the Publisher

Following collaborations of artists and writers, the significance of another contributor—the publisher—must be noted, since the production of an edited book requires many decisions that are routinely handled by such a person or entity. Questions regarding the number



Fig. 10. KURT SCHWITTERS. *Merz*, no. 11. Kurt Schwitters, ed. Hannover: Merzverlag, 1924. Letterpress, 11 $\frac{15}{16}$ x 8 $\frac{3}{8}$ ” (30.4 x 22 cm). Ed.: unknown. The Museum of Modern Art Library, New York

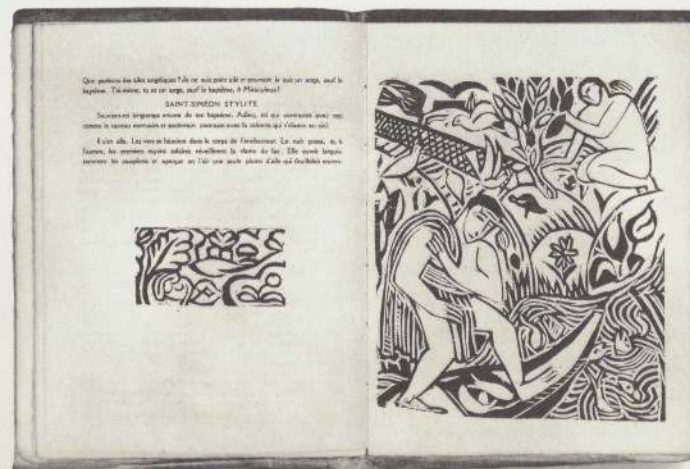
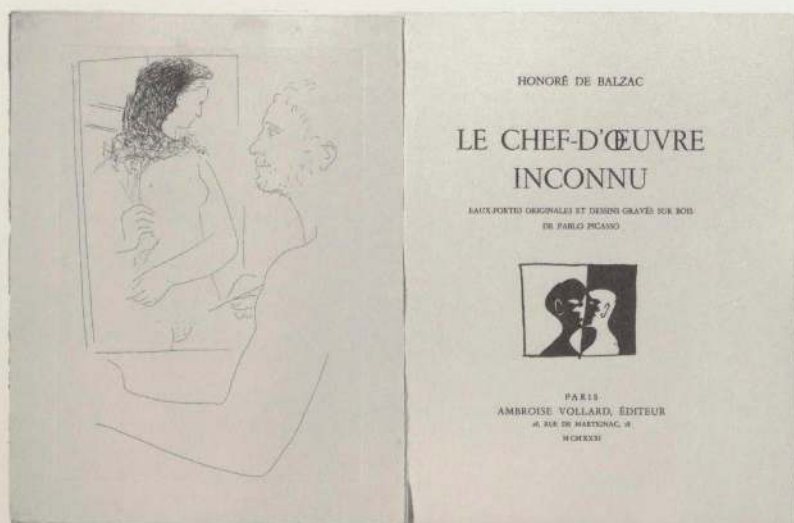
Fig. 11. KURT SCHWITTERS. *Die Kathedrale* by Kurt Schwitters. Hannover: Paul Steegemann, 1920. Lithograph and collage, 8 $\frac{13}{16}$ x 5 $\frac{1}{8}$ ” (22.4 x 14.3 cm). Ed.: approx. 3,000. The Museum of Modern Art, New York. Gift of Edgar Kaufmann, Jr.

Fig. 12. **KAREL TEIGE**. *Red*, no. 1. Karel Teige, ed. Prague: Odeon, 1927. Letterpress, 9 1/8 x 7 1/8" (23.3 x 18.2 cm). Ed.: unknown. The Museum of Modern Art Library, New York



Fig. 13. **PABLO PICASSO**. *Le Chef-d'oeuvre inconnu* by Honoré de Balzac. Paris: Ambroise Vollard, Éditeur, 1931. Etching and wood engraving, 12 1/16 x 9 1/16" (33 x 25.2 cm). Ed.: 340. The Museum of Modern Art, New York. Louis E. Stern Collection

Fig. 14. **ANDRÉ DERAIN**. *L'Enchanteur pourrissant* by Guillaume Apollinaire. Paris: Henry Kahnweiler, 1909. Woodcut, 10 1/16 x 7 7/8" (26.5 x 20.0 cm). Ed.: 106. The Museum of Modern Art, New York. Louis E. Stern Collection



spaces, and other non-profit organizations, or from general art book publishers who encourage this kind of creative work as a sideline. Such supporters hope to facilitate rather than influence the artist in the realization of his or her concept, and they rarely expect financial remuneration.

For the *livre d'artiste*, the domain of publisher has been more complicated. Working with many of the most important artists of the modern period, these publishers have initiated projects that might never have come into being without their daring and imagination and that have since become essential to an understanding of the artists' oeuvres. In view of the fact that sales of such relatively luxurious books are to a small and rarified market, publishers have made this effort primarily as a labor of love and not as a significant business investment. Usually connected to the art world in one way or another—many as gallery owners or print publishers—these creative individuals have harbored visions of their own for this medium, and their biases show through in the books that have resulted.

In the distinguished twentieth-century French tradition of this medium, the art dealer Ambroise Vollard is perhaps the most celebrated publisher. He spared nothing for the sumptuous volumes he issued. Often choosing texts by historic figures rather than contemporaries, Vollard usually invited artists to respond with full-page, handpulled prints, as well as additional, small-scale illustrations that enlivened text pages. *Le Chef-d'oeuvre inconnu* by Honoré de Balzac, with illustrations by Picasso (fig. 13), is a typical example of this model. Daniel-Henry Kahnweiler, like Vollard a gallery owner, was closely linked to both artistic and literary figures of his day and relished bringing them together for book projects. An example from the Fauve and Cubist circles is *L'Enchanteur pourrissant* (fig. 14), with the first published text of Guillaume Apollinaire and woodcuts by

of copies, the costs and means of production, and the ultimate distribution of the book, for instance, are often decided by the publisher, who provides initial funding for the project and shares in profits from sales. Given the fundamental nature of these questions, it is not surprising that this decision-maker may have substantial influence over a book's concept. Such a mediating role for the publisher should be kept in mind, since the artwork that results no longer constitutes the direct communication between artist and viewer that one expects in painting and other mediums.

Within the tradition of the artist's book genre, if a publisher other than the artist is involved, this person or organization usually remains in the background. Since such books are often produced in the most inexpensive way possible, funding is not a major impediment. Financial support may come from museums, alternative

André Derain; a Surrealist volume of note is *Soleils bas* (fig. 15), with the first published poems of Georges Limbour and etchings by André Masson. The eminent publisher Efstratios Tériade, known simply as Tériade, was initially associated with periodicals such as *Cahiers d'art* and *Minotaure*. For illustrated book projects, he gave artists primary responsibility, even fostering the uses of their handwritten texts. Matisse's *Jazz* (fig. 16) is a remarkable example of this approach to the medium.

In Russia, the publishing tradition of the *livre d'artiste* did not take hold among avant-garde artists, even though ornate art books had filled a market position in the earlier years of the century and continued to be produced into the 1920s.⁸ In fact, it was in part a reaction against such deluxe productions that the artists of the early teens created their small handmade books. Most of these were published by the artists themselves or by friendly patrons in their immediate circle, in editions of about 300 to 400. Under such circumstances, the conception of the book stayed firmly in the hands of the artists and authors, and the resulting communication with viewers was direct and without the mediating sensibility of an opinionated publisher.

The poet Kruchenykh, who had a consuming interest in books throughout his life as author, illustrator, collector, and bibliographer, was a driving force in production. Choosing the publishing imprint EUY, which derives from the word for lily,⁹ he was responsible for such early examples as *Forestly Rapid* (p. 72), *The Poetry of V. Mayakovsky* (p. 75), and other titles. Another active participant in artistic circles at that time who helped ensure that such publications appeared was the musician Mikhail Matiushin. His imprint Zhuravl' (crane) can be found on several anthologies of poetry and art, including *Roaring Parnassus*, *The Three*, and *A Trap for Judges* (pp. 71, 75, 63). Although not contributing members in these artistic undertakings, Georgii Kuz'min and Sergei Dolinskii also served as patrons when they agreed to publish *A Slap in the Face of Public Taste*, *Pomade*, *Half-Alive*, and *Hermit, Hermitess: Two Poems* (pp. 63, 67, 83, 78). This was a friendly gesture rather than a business venture, and the two men were only guaranteed, in the words of historian Vladimir Markov, "the gratitude of posterity" for their efforts.¹⁰

After the 1917 Revolution, such artist-initiated books continued to appear in the outpost of Tiflis, the capital of Georgia, where many members of the avant-garde sought refuge from the upheavals of civil war. Kruchenykh was among this group, and it is not surprising that he continued to issue books on his own and also joined in publishing activities with artists and poets who formed the 41° group.¹¹ Their imprint appears on publications that were often noteworthy for typographic elements, due in part to the influence of one of the group's leaders, Il'ia Zdanevich, who had apprenticed in a printer's shop. Some examples from 1919 are *Fact*, which displays the 41° publishing logo (p. 119); *Lacquered Tights* and *Milliork* (p. 125), with distinctive cover designs; and the elaborately conceived volume, *To Sofia Georgievna Melnikova: The Fantastic Tavern* (p. 122).

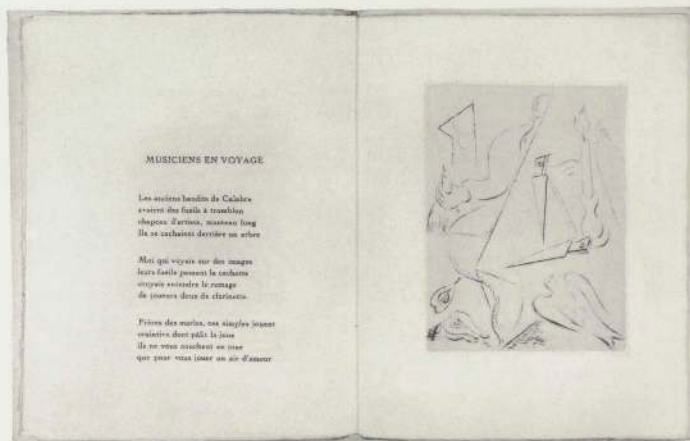


Fig. 15. **ANDRÉ MASSON.** *Soleils bas* by Georges Limbour. Paris: Éditions de la Galerie Simon (Daniel-Henry Kahnweiler), 1924. Drypoint, 9½ x 7½" (24.2 x 19 cm). Ed.: 112. The Museum of Modern Art, New York. Gift of Walter P. Chrysler, Jr.

During the period just before and immediately following the Revolution, illustrated books also appeared from publishers of specialized subjects. Raduga in Moscow and Leningrad was among those that issued children's books, while several others, such as Kultur Lige and Idisher Folks Farlag in Kiev, published Judaica. Since these publishers, some arising from artists' groups, had specific content and markets, they obviously influenced the conception of books under their imprints. Books of Judaica were sometimes published in editions of several thousand, while children's books routinely found as many as 10,000 readers. This is a dramatic turn of events for illustrated books now considered

Fig. 16. **HENRI MATISSE.** *Jazz* by Henri Matisse. Paris: Tériade, 1947. Pochoir. 16½ x 12½" (42 x 32.2 cm). Ed.: 270. The Museum of Modern Art, New York. Louis E. Stern Collection

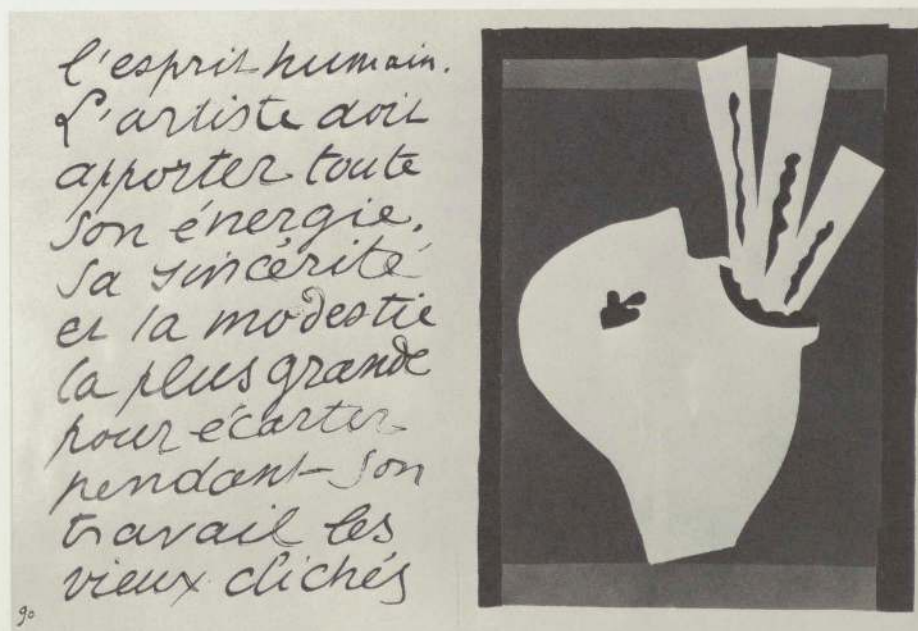


Fig. 17. SOL LEWITT. *Geometric Figures & Color* by Sol LeWitt. New York: Harry N. Abrams, Inc., 1979. Letterpress, 7¹⁵/₁₆ x 7¹⁵/₁₆" (20.3 x 20.3 cm). Ed.: unlimited. The Museum of Modern Art Library, New York

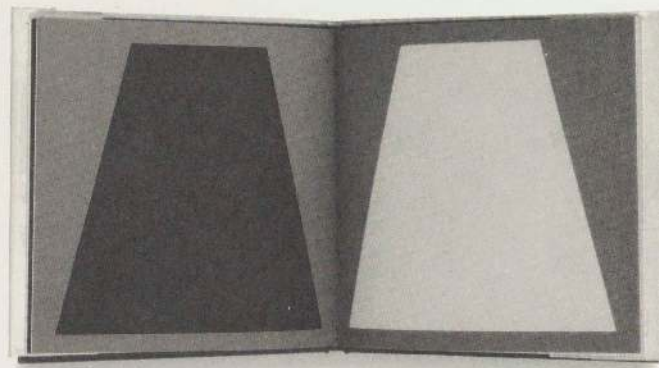
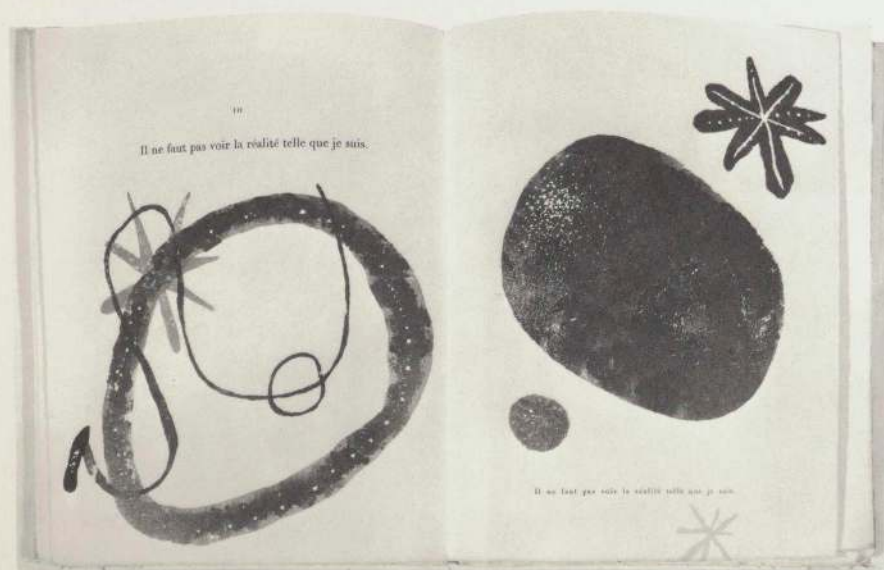


Fig. 18. DIETER ROTH. *bok 3b und bok 3d (gesammelte werke, no. 7)*. Stuttgart: hansjörg mayer, 1974. Letterpress, 9¹/₁₆ x 6¹/₁₆" (23.1 x 17 cm). Ed.: 1,000. The Museum of Modern Art Library, New York



Fig. 19. JOAN MIRÓ. *À toute épreuve* by Paul Éluard. Geneva: Gérald Cramer, 1958. Woodcut, 12⁹/₁₆ x 9¹³/₁₆" (32 x 25 cm). Ed.: 130. The Museum of Modern Art, New York. Louis E. Stern Collection



modernist works of art, and a broad outreach continued when the official apparatus of the government took over most publishing activity.¹²

Even though the arts were not a high priority for Gosudarstvennoe izdatel'stvo, the state publisher, the work of avant-garde artists and poets found a vast audience through its sponsorship when compared to the self-publishing ventures of the earlier period. The collaborative work of Mayakovsky and Rodchenko for *About This: To Her and to Me* in 1923 (p. 210), as well as that of Semen Kirsanov and Solomon Telingater for *Kirsanov has the 'Right of Word'* in 1930 (p. 217), for example, were issued in editions of 3,000 copies. The scope of pulp novels like those in the *Mess Mend or Yankees in Petrograd* series by author Jim Dollar [Marietta Shaginian] in 1924, with covers by Rodchenko (p. 212), was 25,000

readers. Broader yet was the purview of the government's propaganda magazines, which appeared in several languages primarily for distribution beyond the country's borders. In the 1930s, accomplishments of the Soviet regime were touted in issues of *USSR in Construction* (pp. 242, 243) designed by Lissitzky and Rodchenko, and published in combined foreign-language editions that grew to over 100,000 copies. By this late period, the influence of the government publisher over content was absolute, providing a highly unusual level of outside mediation over the resulting artworks.

The Concept of Unity

Among the most visually and conceptually satisfying illustrated books are those in which the viewer experiences a sense of wholeness from start to finish. For many of the reasons cited above, this has been central to the definition of the artist's book and sometimes more difficult to achieve in the *livre d'artiste*. Ruscha's work has been previously singled out, but others who work in the artist's book medium also demonstrate this singularity of vision because they alone shape the overall concepts involved. Sol LeWitt and Dieter Roth, each of whom has created a major corpus of artist's books, have taken full advantage of the unique nature of this format to create sustained dialogues with their viewers (figs. 17, 18). For the *livre d'artiste*, on the other hand, the model that most often provides a unified vision is one in which author's text and artist's illustrations are integrated. Outstanding examples are *À toute épreuve* (fig. 19), with Joan Miró's woodcuts encircling the poems of his friend Paul Éluard, and *Le Chant des morts*, with Picasso's illuminations serving as a dual form of writing as they interact with Paul Reverdy's manuscript text (fig. 20).

One book of a hybrid form which succeeds in creating a remarkably unified statement is *La Prose du Transsibérien et de la petite Jehanne de France* of 1913, with text by Blaise Cendrars and illustrations by Sonia Delaunay-Terk (fig. 21). Delaunay-Terk was a Russian living in Paris, and this book, self-published there by Cendrars, was immediately made known to fellow artists

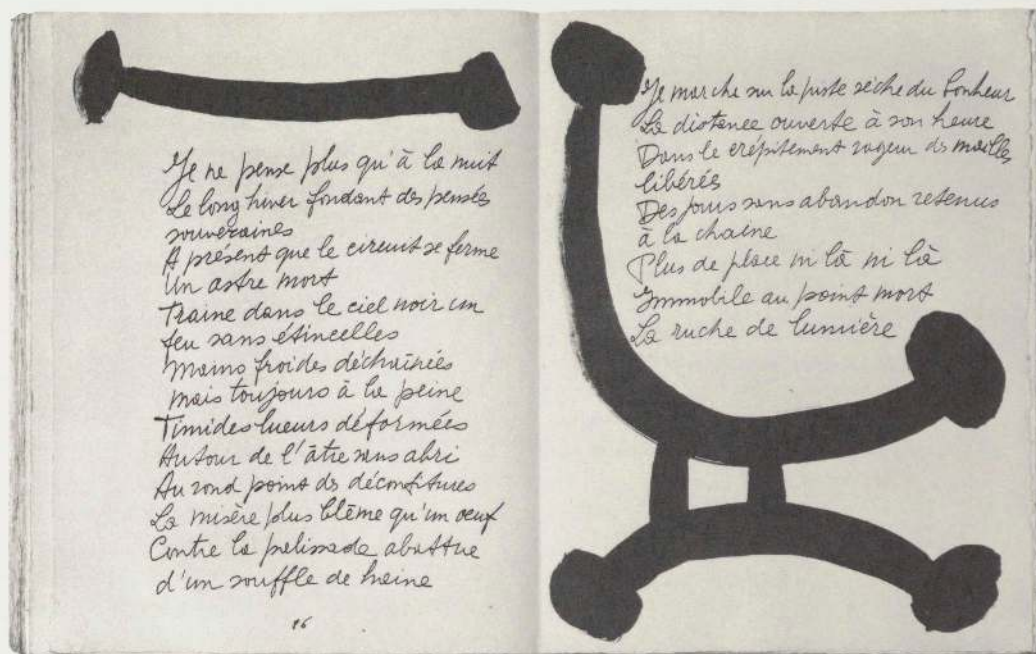


Fig. 20. PABLO PICASSO. *Le Chant des morts* by Pierre Reverdy. Paris: Tériade, 1948. Lithograph, 16 1/2 x 12 3/16" (42 x 32 cm). Ed.: 270. The Museum of Modern Art, New York. Louis E. Stern Collection

in Russia when they also were beginning to create books in earnest. While the abstract designs, lively colors, and fusion of text and imagery of this book can be compared to Russian examples like *A Little Duck's Nest . . . of Bad Words* of 1913 (pp. 76, 77) and *Te li le* of 1914 (pp. 84, 85), its structure actually defies the sequential reading and viewing that is so central to the book experience. The artist's and author's goal of simultaneity is fully attained only when the book is unfolded vertically to dimensions of 78⁵/₁₆ x 14¹/₄ inches and becomes, in effect, a wall piece. The level of refinement in the production of its edition further separates this book from Russian examples. Its creators planned for copies on parchment, Japanese paper, and imitation Japanese paper, all enclosed in painted, handmade covers of goatskin or parchment.¹³

Using strategies of their own, Russian avant-garde artists also created books that are noteworthy for their evocation of conceptual unity. Such unity persisted from the early period, when artists and poets were entirely in control of production; it continued when some specialized publishers were involved; and it was still in evidence even in the late stage of government control. In all these instances, visual aspects of the book remained firmly in the hands of the artists, and this was the underlying factor in their cohesiveness.

In early examples such as *A Game in Hell* of 1912 (p. 70) by Khlebnikov and Kruchenykh, Natalia Goncharova's illustrations invade the manuscript text pages, asserting their presence and adding an artistic voice seamlessly to the poetic one. Efforts by groups of

artists, such as *Explodity* (p. 72) of 1913, achieve an effect of wholeness through a sense of spontaneous interaction among individual contributors. In *Futurist Sergei Podgaevskii's Easter Egg* of 1914 (p. 79), unity is derived by appropriating the model of the personal scrapbook, with snippets of text, odd bits of collage, and potato cuts creating a sense of immediacy throughout.

Later, Lissitzky demonstrated a unified approach to the book in two distinctly different projects: *The Tale of a Goat* (pp. 138–40), issued in 1919 by a publisher of Judaica and illustrating a Passover tale; and *For the Voice* (pp. 194–95), issued in 1923 by a branch of the state publishing house and presenting poems by his contemporary, Mayakovsky. An unfolding wrapper immediately engages the reader in *The Tale of a Goat* by means of an interior design of abstract forms that suggest the otherworldly and find echoes in abstracted figural compositions on individual pages. In addition, texts are placed in arches integral to the compositions, with a color-coding system that links characters to their places in the story.¹⁴ A few years later, Lissitzky depended on physical structure, typographic design, and color to serve as organizing forces in *For the Voice*. An ingenious thumb-index allows readers to quickly find favorite poems, while signs and symbols constitute an accompanying visual "conversation" as texts are read aloud. Lissitzky would characterize such a concept as "a unity of acoustics and optics."¹⁵

As the effects of the Revolution evolved into more defined social practice, artists began using new methods involving photography and graphic design to

Fig. 21. SONIA DELAUNAY-TERK. *La Prose du Transsibérien et de la petite Jehanne de France* by Blaise Cendrars. Paris: Éditions des Hommes Nouveaux (Blaise Cendrars), 1913. Pochoir, 78 $\frac{3}{16}$ x 14 $\frac{1}{4}$ " (199 x 36.2 cm). Ed.: approx. 60–100. The Museum of Modern Art, New York. Purchase



create a sense of wholeness in their book formats. In the service of propaganda, *USSR in Construction* (pp. 242, 243) has been cited by some specialists as "the most highly developed and consistent achievement of Soviet graphic design."¹⁶ Both Rodchenko and Lissitzky produced extraordinary issues of this magazine by exploiting close-up and angled photography and dramatic layouts to achieve a cinematic effect as pages are turned. Lissitzky said of the project: "We are approaching the book constructed like a film: plot, development, highpoint, dénouement."¹⁷

The Position of Text

The fundamental role of literature in the avant-garde book cannot be adequately addressed in this essay, but should be more fully acknowledged here. The aesthetic thinking of writers and artists is related in movements throughout the modern period, with important examples from the time of the Symbolists in Paris in the late-nineteenth century to the more recent New York School of the 1950s. Such bonds were particularly strong in the first half of the twentieth century, as sympathetic figures joined together to issue manifestoes or edit periodicals that proclaimed their beliefs. As has been noted, Surrealist poets and painters, in particular, shared concerns and methods, as they plumbed the unconscious as a source for art. Miró, for one, has said that he learned more from the poets with whom he was acquainted than from the artists, and other examples of such rapport are manifested in the many illustrated book collaborations from that time.¹⁸ The Russian avant-garde period, as well, was striking in this regard even though the artistic milieu of Moscow or St. Petersburg was very different from that of Paris, a city where art galleries, a publishing apparatus, and a ready audience encouraged the development of the *livre d'artiste* among leading painters.

Still, the role of literature in the development of modern art, generally, and the role of the illustrated book in particular, have not received the attention they merit. Academic specialization in one or the other fields of art history or literature, for example, has proved a hindrance for most scholars and curators. Books have also been an anomaly in art museums that have traditional collection departments and audiences expecting painting and sculpture to be on display. And, while literary interpretation is not the expertise of curators, even standard cataloguing procedures need to be stretched to accommodate the requirements of books. For the Russian material, additional issues arise. Knowledge of the Russian language is rare, making even basic information regarding titles and authors difficult to transcribe in records. But, most importantly, the extraordinary visual distinctiveness that artists and authors brought to bear on the textual portions of these books requires special attention. Going well beyond standard design formats and font choices, their inventive effects are accomplished through the use of printed manuscript texts, printed manuscript designs, typographic designs, and lettering that contribute as much to the definition of these books as artworks as do their illustrations.¹⁹

In *Half-Alive* (p. 83), for example, the printed manuscript text is aligned closely to illustrations in the margins, with the reader responding to both almost simultaneously. The use of lithography throughout contributes to this integration. When Rozanova splashes watercolor additions over the printed manuscript text of *A Little Duck's Nest . . . of Bad Words* (pp. 76, 77), one critic calls the achievement "a unique colorpoetry, analogous to colormusic."²⁰ With similar distinctiveness, the text of *The Adventures of Chuch-lo* (p. 168), a children's book, seems painted with the same brush as that used for the illustrations, and its distribution across facing pages provides a sense of visual equality with them.

In the remarkable pamphlets Kruchenykh published in Tiflis, printed manuscript designs occupy every page and there is no standard text or illustrations (pp. 112–15). The blurry purple achieved with the hectographic technique, the soft blue of carbon paper printing, and the occasional irregularity of rubber stamp, are used to depict letters, numbers, and signs that stand in stark contrast to the rationally organized words one expects in books; even those fluent in Russian are not meant to decipher conventional meanings here. Conflating poetry and visual art, Kruchenykh utilizes the page as a backdrop for abstract compositions arranged by inner laws and rhythms issuing from both literary and artistic realms.

Typographic elements available in a printer's shop offer other artistic possibilities for texts. In Kamenskii's "ferro-concrete" poems (pp. 92, 93), segments of verse are portioned off into irregularly shaped and delineated areas of the page, in reference to structural molds for poured concrete. Created in 1914, these visual poems serve as precursors of the extraordinary range of typographic designs found in later years. In 1919–20 in Tiflis, for example, treatises published by members of the 41° group include letters of various sizes and shapes that take on characteristics of individual personalities and hint at the pitch of voice in the spoken word (pp. 118, 120). Still later, in the Constructivist period, lettering and typographic design were employed to stress the clear and functional delivery of information. Geometry served as a tool with boxes, underlines, and arrows to direct the reader. *October: The Struggle for a Proletarian Class Position on the Visual Arts Front* (p. 232), a publication of 1931 that sought to adapt artistic goals to proletarian concerns, is one example. Yet avant-garde uses of typography and design were also employed in official reports on Soviet industry and for state-run architectural competitions (pp. 230, 231).

The Question of Function

In addition to comprising noteworthy conceptual structures and visual attributes, the Russian avant-garde book also fulfilled distinctive roles for its audiences. From the period of the early teens to the time of the Revolution and after, there is an abrupt shift in emphasis from goals aimed at private aesthetic experience to those geared to public consumption. The audience for the early works was a small intellectual elite, consisting of those with a

keen interest in the visual arts and poetry that is typical for illustrated books elsewhere. The audience after the Revolution continued to include those interested in artistic endeavors, but the focus shifted to a much wider readership. Later, when the government had a specific message to deliver to its citizenry, or wanted to reach out beyond the boundaries of the country to propagandize, it chose as a vehicle the illustrated book or magazine, conceived by means of avant-garde visual principles.

Small format books from the early period now seem like personal offerings from the artists and writers to their readers. Their homemade qualities communicate the idea that each volume is in some way unique, aimed at a coterie of friends, and created simply for the sake of one's imagination and in the spirit of contemplation. Since these small books can be held in one's hand and perused in a matter of minutes, absorbing their illustrations and texts is an intense and intimate experience. Upon finishing, the reader feels included in a private world made up only of initiates.

This desire to communicate a private aesthetic experience remains in literary works of the later period, as poets and artists continued to collaborate. Mayakovsky and Rodchenko's work on joint projects during these years, for instance, recalls the personal relationships of the earlier period. However, a larger proportion of the material after the Revolution reflects a turnabout in the function of the book. Artists and writers contributed to volumes that contained educational materials, practical information, and, finally, propaganda. Lissitzky's cover for the *Committee to Combat Unemployment* (p. 151), a report to an official congress in 1919, reflects the optimism of the early years. It makes use of compositional devices that thrust upward and carry a message of progress and hope for a society based on rational ideals. The placards of Vladimir Lebedev, designed for windows of the telegraph office and meant to communicate even to the illiterate through colorful abstract shapes, are brought together in a charming book designed for export (pp. 160, 161).

Such hope and enthusiasm are also conveyed in books for children, which depend on visual signs rather than conventional representation. Many had social agendas, such as Lissitzky's *Of Two Squares: A Suprematist Tale in Six Constructions* (pp. 153–55), which tells the tale of a victorious red square over black chaos, and Lebedev's *Yesterday and Today* (p. 171), which shows technical advances in everyday products. *Ice Cream* (p. 172), seemingly purely for pleasure, has social and satirical dimensions as well, yet its illustrations reflect the pure geometry of Suprematism.

Abstract design principles spread to the structures of architectural journals and also to those aimed at the trades. An easy-to-reference thumb index was included in the 1927 catalogue *All-Union Printing Trades Exhibition: Guidebook* (p. 228) and wraparound covers with a bold photograph of a plentiful field of wheat provide inspiration in the journal *Let's Produce* of 1929 (p. 237). Interior page layouts, purposeful sequencing of pages, and devices like foldouts and cover flaps also

became tools for avant-garde artists to create myth and assert power in book formats. While such visual concepts and structures are typically exploited by artists to manipulate the viewer's experience, they were used here expressly for government directives. Through the conceptual potential of photography and the principles of abstraction, artists succeeded in creating enhanced forms of representation that aggrandized Soviet power and accomplishments (pp. 238–45). While in the early teens artists had struggled to create a visual language that dispensed with conventional motifs and focused instead on a vital, new language of abstraction, artists in the 1930s used these abstract principles to create yet a new form of fictive representation.

A Trajectory of Experience

All the Russian books discussed and illustrated in this catalogue can be spread out together in an area the size of a classroom. By studying them, preferably in chronological order, one can begin to grasp some sense of this highly significant chapter in the art of the twentieth century. The excitement of early avant-garde experimentation in the teens, the utopian idealism of the post-revolutionary years, and finally the militant power and oppression of the Stalinist regime, are all captured in these pages as a potent historical record. Through these books one has an intimate glimpse of an extraordinary trajectory of artistic innovation and human experience.

Books of all kinds have this power to offer one-to-one communication, but illustrated books offer the additional insights of the visual artist. Using the possibilities inherent in printed pages bound together and issued in editions, artists have contributed a further dimension to the multifaceted story of modern art. Since these books are not as widely known and appreciated as other mediums of the visual arts, gathering them together here not only offers a unique opportunity to broaden our understanding of the Russian avant-garde, but also underlines the fact that by breaking down hierarchies and seriously considering so-called minor art forms like illustrated books, unique insights can be drawn. The complexity of an historical period is truly revealed when as many as possible of its cultural artifacts are examined.

NOTES

- 1 The term "illustrated book" is adopted here because it is the designation used by The Museum of Modern Art's Department of Prints and Illustrated Books, where The Judith Rothschild Foundation gift of Russian books will reside. While those with a keen interest in books in which artists have been involved often disagree about terminology relating to them, the Department uses "illustrated book" as an umbrella term that encompasses a variety of book formats. This essay on Russian books refers to some of the issues arising from variations in book terminology.
- 2 Gerald Janecek, *Zaum: The Transrational Poetry of Russian Futurism* (San Diego: San Diego State University Press, 1996), p. 1.
- 3 Quoted in Patricia Railing, *More About Two Squares/About Two Squares*, facsimile ed. (Cambridge, Mass.: MIT Press, 1991), p. 36.
- 4 In a large body of literature on the subject of illustrated books, several titles are recommended for important overviews. Three that combine various book genres in their discussions are Riva Castleman, *A Century of Artists Books* (New York: The Museum of Modern Art, 1994); Carol Hogben and Rowan Watson, eds., *From Manet to Hockney: Modern Artists' Illustrated Books* (London: Victoria and Albert Museum, 1985); and Jaroslav Anděl, *The Avant-Garde Book: 1900-1945* (New York: Franklin Furnace, 1989). Two titles that focus on the artists' books genre are Johanna Drucker, *The Century of Artists' Books* (New York: Granary Books, 1995) and Stefan Klima, *Artists Books: A Critical Survey of the Literature* (New York: Granary Books, 1998).
- 5 Lawrence Saphire and Patrick Cramer, *André Masson, The Illustrated Books: Catalogue Raisonné* (Geneva: Patrick Cramer Publisher, 1994), p. 24.
- 6 Hogben and Watson, eds., *From Manet to Hockney*, p. 118.
- 7 A remarkable study from the 1970s that remains essential for information regarding the periodical format in the Dada and Surrealist periods is Dawn Ades's *Dada and Surrealism Reviewed* (London: Arts Council of Great Britain, 1978).
- 8 John E. Bowlit, "A Slap in the Face of Public Taste: The Art of the Book and the Russian Avant-Garde," in Charles Doria, ed., *Russian Samizdat Art* (New York: Willis Locker and Owens, 1986), pp. 14-18.
- 9 Gerald Janecek, *The Look of Russian Literature: Avant-Garde Visual Experiments, 1900-1930* (Princeton: Princeton University Press, 1984), p. 88.
- 10 Vladimir Markov, *Russian Futurism: A History* (London: MacGibbon and Kee, 1969), p. 45.
- 11 *Ibid.*, p. 338.
- 12 For a discussion of state publishing house activities, see Susan P. Compton, *Russian Avant-Garde Books, 1917-34* (Cambridge, Mass.: MIT Press, 1993), pp. 20-26.
- 13 See Monica Strauss, "The First Simultaneous Book," *Fine Print* 13 (July 1987): 139-50.
- 14 Nancy Perloff and Eva Forgacs, *Monuments of the Future: Designs by El Lissitzky* (Los Angeles: Getty Research Institute, 1998), p. 2.
- 15 Quoted in *El Lissitzky 1890-1941* (Cambridge, Mass.: Harvard University Art Museums, 1987), p. 62.
- 16 Richard Hollis, *Graphic Design: A Concise History* (London and New York: Thames and Hudson, 1997), p. 50; see also p. 20. For a page-by-page analysis of the design achievement of USSR in Construction, see Victor Margolin, *The Struggle for Utopia: Rodchenko, Lissitzky, Moholy-Nagy, 1917-1946* (Chicago: University of Chicago Press, 1996), pp. 166-213.
- 17 Margarita Tupitsyn, "Back to Moscow," in Tupitsyn, *El Lissitzky; Beyond the Abstract Cabinet: Photography, Design, Collaboration* (New Haven: Yale University Press, 1999), p. 43.
- 18 For a discussion of Surrealist illustrated books, see Renée Riese Hubert, *Surrealism and the Book* (Berkeley: University of California Press, 1988) and Robert Rainwater, "Au rendez-vous des amis: Surrealist Books and the Beginning of Surrealist Printmaking," in Gilbert Kaplan, ed., *Surrealist Prints* (New York: Atlantis, 1997).
- 19 The subject of book texts as visual art in themselves has also been explored under the rubric of "visual poetry," which has its own body of literature.
- 20 Evgenii Kovtun, "Experiments in Book Design by Russian Artists," *The Journal of Decorative and Propaganda Arts* 5 (summer 1987): 54.

A Game in Hell, hard work in heaven: Deconstructing the Canon in Russian Futurist Books

Nina Gurianova

*A Game in Hell, hard work in heaven
our first lessons were pretty good ones
together, remember?
We nibbled like mice at turbid time
In hoc signo vinces!*¹

This poem, whose first line has, in retrospect, acquired symbolic importance, may be a key to understanding the major quest behind the poetics of the early Russian avant-garde. Written in 1920 by Velimir Khlebnikov and dedicated "To Alesha Kruchenykh," it refers to the first lithographed Futurist book, *A Game in Hell*, that Khlebnikov co-authored with Kruchenykh and published in 1912 (p. 70). In it the proverbial "Futurist devil," seen through the lens of dark irony and the grotesquerie of *lubki* (cheap popular prints of the eighteenth and nineteenth centuries), appears for the first time, playing with a sinner who has bet his soul in a card game.

"A Game in Hell" and "hard work in heaven" are phrases that describe the first creative lessons for all Russian "Futurians," poets and painters alike, who learned to prefer riddles and paradoxes and ignore determinism in life and art. They refrained from sinking into predictability, and although they existed in the "hell" of the quotidian, they refused to belong to it. Early Russian Futurism was one of the most resistant movements of the avant-garde: resistant to tradition and to any ideological or aesthetic compromise. An awareness of history allowed the Russian Futurists, especially Khlebnikov, to perceive the rhythms of "turbid time" that exists beyond

any defined goal or purpose, "without why," according to its own laws. They believed that one can break through to this experience only by means of "work" and "a game": in other words, by making art as if it were a game. The open space for this game was a new kind of art, and the fundamental condition for its existence was the maximal union of creativity and unbounded joy in the element of play (accidentally, there is one and the same word—*igra*—for "play" and "game" in Russian), with its vital energy and spontaneity. The poetics of play and chance manifested themselves in the aesthetics of the early Russian avant-garde as an *anarchic* method of making art without rules, not just a technique.

The concept of the Futurist book emerged as a strong reaction against the creation of any absolute model, against any perception of art as an ordered, rational structure. It represents a constant deconstruction (or *dis-konstruktsiia*, as the Russian Futurist poet, artist, and theoretician David Burliuk put it in 1913) of the established canon, rather than a pure demolition of it.

deconstruction is the opposite of construction.
a canon can be constructive.
a canon can be deconstructive.
construction can be shifted or displaced.

*The canon of displaced construction.*²

This sequence of binary oppositions leads to affirmation through negation, and makes it clear to the

reader that Burliuk's "deconstruction" (or rather, in the most precise translation, "disconstruction") does not yet exist on its own, but follows "construction" and is etymologically and semantically secondary to it. Burliuk's notion of deconstruction, which he applied to aesthetics, differs from the modern philosophical concept. However, there are some points where they overlap in a very general way, e.g., the deconstruction of the origin, or canon.

When inviting the artist, poet, and author Elena Guro, for example, to design one of his books, Kruchenykh emphasized her ability to bring forth the presence of life, as a unique quality of her talent: "Technique and artificiality are not important, but life is."³ The Russian Futurists explored the irrational mechanics of the creation of images and associations irrespective of craftsmanship. They gave priority to chance over choice, intuition over skill, and intensity of life over the lifeless structure of "isms."

This was a very intoxicating moment in Russian cultural history; artists and writers were searching for a new philosophy of artistic practice. Unlike the post-revolutionary avant-garde, which dedicated itself to seeking what the role of the artist in the new society should be, they were struggling to overcome whatever boundaries had been thought to define art. Their notion of "art for life" and "life for art" developed into the theoretical concept.⁴ This concept is very far removed from the later constructivist and productionist utilitarian slogans of "art into life" as well as the decadent and aestheticist idea of "art for art's sake." In some respects, the early Russian avant-garde was like Zurich Dada or the American avant-garde of the 1950s, when one after another all the rules were challenged and the creation of any absolute model or canon was rigorously opposed. This was not so much a history of schools and movements as of personalities.

The theoretician, linguist, and co-author of one of Kruchenykh's books, Roman Jakobson, precisely points out the major achievement and innovation of Russian Futurism in its challenge to all the rules: "It is the Russian Futurists who invented a poetry of the 'self-developing, self-valuing word,' as the established and clearly visible material of poetry."⁵ In Futurist books, the word becomes the main "event of art," serving as an *object* of creation more than a *means* of communication. This notion of the autonomous and self-sufficient word—"the word as such"—was the foundation upon which all of Russian poetic Futurism lay. This is what defined its original texture and gave it a distinct national coloring. In his "Technical Manifesto of Futurist Literature" (1912), the Italian Futurist leader Filippo Tommaso Marinetti proclaimed the dawning of a new age that must then be expressed in a new language. Despite all his innovations, however, novelty of theme still predominated over novelty of method, for Marinetti did not go beyond introducing unexpected analogies and grammatical irregularities. The Russian Futurists' goal was to effect a profound renewal of language on the level of structure. Khlebnikov's and Kruchenykh's principal idea was that "the work of art is the art of the word."

The means for disseminating words are books.

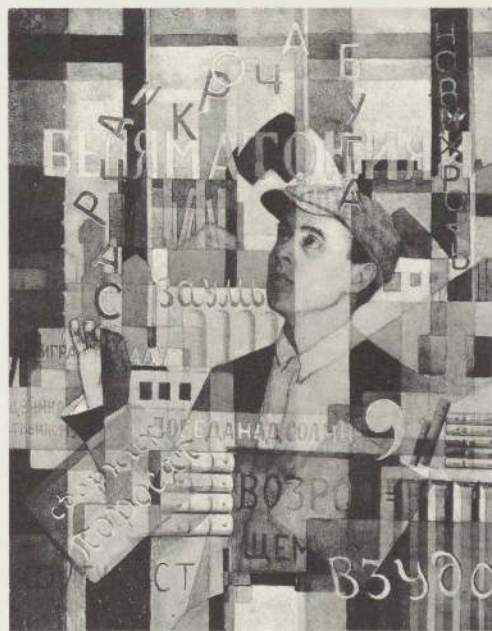


Fig. 1. IVAN KLIUN. *Kruchenykh and his Books*. 1920s. Watercolor and paper. Courtesy of the Mayakovsky Museum, Moscow. © Mayakovsky Museum

The Russian Futurists were faced with the necessity of creating a new model of the book that could accommodate their poetic and visual aspirations, by projecting their idea of "the word as such" onto the notion of the book. They conceived of the book as an art object, which possesses the wholeness of a living entity. The experience of visual arts was an important ingredient in the activity of the Futurist poets, many of whom were trained as artists: Kruchenykh, Vladimir Mayakovsky, and David Burliuk to name a few. The Futurist books of 1912–17 exist outside of any established genre, at the crossroads of painting and poetry. They contain in embryo an enormous potential for breaking down any aesthetic stereotypes. And if we follow Jakobson's notion of poetry as language in its aesthetic function, then we can define the Futurist book as nothing less than a book in its aesthetic function: a book which loses its *usefulness*—its communicative function—and acquires the self-sufficiency of an autonomous work of art.

It was Kruchenykh who in 1912 inspired and produced the first lithographic books (fig. 1) that served as a creative laboratory for the avant-garde. This book production worked as an experimental field in which, as David Burliuk noted in 1920, "entire models of the new style"⁶ were made. Kruchenykh returned artists to the book by placing them on the same footing as authors and making them not intermediaries, or just illustrators, but literally co-authors and co-creators. In this collaboration Kruchenykh enlisted the artists Mikhail Larionov, Natalia Goncharova, Kazimir Malevich, Olga Rozanova, Nikolai Kul'bin, Pavel Filonov, and others who shaped the visual image of the Futurist poetry of Khlebnikov, Kruchenykh, Vasilii Kamenskii, David Burliuk, and Mayakovsky (fig. 2). These artists and poets formed a



Fig. 2. Aleksei Kruchenykh, David Burluk, Vladimir Mayakovsky, Nikolai Burluk, and Benedikt Livshits. 1913. Private archive, Moscow



Fig. 3. Sergei Dolinskii and Georgii Kuz'min. 1914. Courtesy of A. Vasiliev, Paris. © A. Vasiliev

group called Gileia; they were also known as Cubo-Futurists. Together they not only devised an absolutely new aesthetic concept of the artist's book, but in so doing they broke all ties with traditional book production.

First of all, the Russian Futurists did not have publishers in the strict sense of the word; most of the books were produced by the artists and poets themselves, sometimes with the modest financial support of friends who did not censor or control the work, or expect any profits. Several lithographed books were published in this way with monetary assistance from Sergei Dolinskii and Georgii Kuz'min (fig. 3), young aviators and friends of Mayakovsky. Kruchenykh's albums *War* (with linocuts by Rozanova; 1916; pp. 100–102) and *Universal War* (1916; pp. 103–05) were fully sponsored by Andrei Shemshurin, a scholar of Old Russian manuscripts. Of course, the production costs were extremely low.⁷ By working in the most economical way possible, the Futurists achieved total artistic control over the final product, which allowed them to create a book as an artistic form that was independent of the whims of the publishing enterprise or the art world. It also enabled them to avoid dealing with expensive and often imperfect reproduction machinery. Ironically, in the age of mechanical reproduction, the most extreme innovators, Kruchenykh and Rozanova, freed themselves from any technological process involving expensive machinery.

What should be emphasized in this regard, however, is the primacy of the visual element over the literary and poetic one in the development of the tendency toward *zaum*, often translated into English as "transrational" or "beyondsense."⁸ The concept of *zaum* was conceived by poets through their direct contact with visual abstraction, and the transformation of the written (not yet transrational) word into an autonomous visual form in the early Futurist books.⁹ One cannot just read a Futurist book: as the Russian modernist writer Aleksei Remizov put it, to experience a Futurist book, one should "see, listen to, and feel it."¹⁰ When Kruchenykh reworked his 1913 manifesto "Declaration of the Word as Such" in 1917, he attempted to illustrate the process of the creative poetic act, concluding with the formula "in music—the sound, in painting—color, in poetry—the letter (thought = vision + sound + line + color)."¹¹

A crucial part of the aesthetic of Futurist books is their tactile, physical quality: they are small, almost palm-size, and made of cheap, rough paper but of rich texture and particular color tones (sometimes they used flashy wallpaper). Since the Futurist book still remained an object, its authenticity was closely related to its "thingly" nature, its texture. The Russian Futurists assigned particular importance to handwriting and the handcrafted quality of their books; they believed that only an original manuscript in the poet's or artist's own hand is capable of fully conveying the music, texture, and rhythm of the verse.

It is a generic feature of Russian Futurism that a letter must be perceived as a visual sign, a word as an object. What the Italian Futurists wanted to achieve in dramatic phonic declamations of their poetry the

Russians sought to achieve in inimitable visual images of the word: "The letter is not a means but a goal in itself. Those who realize this cannot reconcile themselves with the factory letter-label (script) . . . to give verbal art complete freedom, we use arbitrary words to liberate ourselves from the subject and study the color, the music of the word, syllables, sounds."¹² If words can be perceived as objects, they can become painterly themes. The unity of the page, produced by lithography, approaches an organic synthesis of design and text in which one flows out of the other, and the "pictorial" nature of the letter and handwritten text is inseparably connected with the lines of the drawing.

In all of the Futurists' poetic declarations, this visual image of the word is accorded definitive significance, and the concept of the "word-image" became a kind of symbol of the synthesis of poetry and painting to which the Russian avant-garde aspired. The specific essence of this notion in the "auto-writing" (Kruchenykh's term) of Futurist books becomes apparent when it is compared with the Italian *tavole parolibere* (free-word pictures).

The first experiments in this direction appeared in 1912, in Marinetti's *parole in libertà* (words-in-freedom) in Italy (see fig. 4) and in Kruchenykh's first lithographed books in Russia. They were followed the next year by Marinetti's manifesto *L'immaginazione senza fili e le parole in libertà* (*Unbound Imagination and Free Words*) and Kruchenykh and Khlebnikov's booklet *The Word as Such* (1913; p. 74). Marinetti declared that the Italian Futurists had liberated not only meter and rhythm but also syntax, and introduced a new orthography and means of deforming words, attaining a new level of graphic "plurality." In *parole in libertà* he generally took the machine as his ally—a "typographic revolution," which produced a suprapersonal, extraindividual result. By contrast, Kruchenykh entrusted "the word as such" not to the typographer but to the individuality of the artist, who restores to it the uniqueness of the pictorial quality of writing, thus transforming the written or printed "word" into an artwork. This presence of the artist's hand is what erases the boundary between poetry and visual art, two forms of creative activity.

Even in the handwritten Italian *tavole parolibere* of 1914 and 1915 and later, none of the authors permitted themselves such a bold fusion of the poetic and painterly canons. After all, the manuscript of the poet—even if he is experimenting with the potential of the graphic shape of the word—still belongs first of all to the autonomous poetical tradition rather than to the painterly one. Also belonging in equal measure to this tradition are Khlebnikov's and Kruchenykh's original manuscripts, but not their Futurist books.

In Rozanova's 1914 composition dedicated to the memory of the poet Ivan Ignatiev and executed to verses by Khlebnikov, there is a reverse metamorphosis in which the poetic "text" appears with the immediacy of an image, initially perceived as a drawing and subject to the laws of painting. This graphic sheet, executed using a two-tone (black and blue) hectographic printing technique,¹³ which gives each impression a very individual texture sim-

ilar to watercolor, creates a painterly impression.

The synthesis of color and sound, the painterly and the poetic, became complete in Khlebnikov and Kruchenykh's *Te li le* (1914; pp. 84, 85), created with the same hectographic technique using seven colors. It was in this edition that Rozanova (Kul'bin was her co-illustrator of Khlebnikov's verses) brought her art to a culmination. Kruchenykh wrote of this work:

The word (letter), of course, has undergone a great change here; perhaps it has even been replaced by painting, but what does a "drunkard of paradise" care about all this prose? And I have already met persons who bought *Te li le* without understanding anything about *dyr-bulshchyl* [Kruchenykh's first transrational poem] but who admired its painting . . .

On the matter of instantaneous writing:

1. The first impression (by correcting it 10 times we lose it and perhaps therefore lose everything).
2. By correcting, thinking over, polishing, we banish chance from art that in momentary art of course occupies an honored place; by banishing chance we deprive our works of that which is most valuable, for we leave only that which has been experienced and thoroughly acquired, and all of the life of the unconscious goes to pot!¹⁴

In *Te li le* (published in an edition of fifty) Kruchenykh included his own and Khlebnikov's poetry from their earlier books, where they had widely exploited the potential of the "irregularities" of *zau*m and the rich possibilities they offer for creating that laconicism of "implied meaning" that Guro claimed "forces one to decode the book and ask of it a new, partially revealed potential."¹⁵ In some respects Kruchenykh's instantaneous auto-writing anticipates the method of automatic writing developed by the French Surrealists.

The hieroglyphic quality or visual image of the word is intensified, and its ornamental nature eclipses the concrete, everyday meaning contained in it. At some moment the poetic word is completely transformed into image and is primarily perceived visually as an inimitable, enigmatic picture. The word is viewed rather than read, and what is comprehended above all is not its semantic meaning but its graphic, visual sense, which is apprehended momentarily (as though its meaning is unintelligible or unknown). "Writing and reading must be instantaneous!"¹⁶

In advertisements for new Futurist editions, often printed on the back covers or the last pages of the preceding publications, books do not "come out" or get "published"; instead, they "take off" and "fly out." A dynamic aspiration to overcome the laws of gravity is expressed in this airborne metaphor, a striving for new dimensions, for metaphysical "victory over the earth" that the poet Il'ia Zdanevich cited, a symbolic "earth" which Malevich called an all-too-human "green world of



Fig. 4. FILIPPO TOMMASO MARINETTI. *Zang Tumb Tumb: Adrianopoli Ottobre 1912: Parole in Libertà* by Marinetti. 1914. Letterpress, 8 x 5 $\frac{1}{16}$ " (20.4 x 13.5 cm). Ed. unknown. The Museum of Modern Art, New York. Gift of The Judith Rothschild Foundation (Boris Kerdimun Archive)

flesh and bone." This trope of "flying books" with pages as wings had been envisioned by Stéphane Mallarmé, but it could have been introduced into the poetics of Russian Futurism from yet another source. There is a peculiar commentary on the Russian word for "book"—*kniga*—in the most authoritative Russian dictionary, edited by Vladimir Dal' in the second half of the nineteenth century. Among other meanings of this word, Dal' mentioned that in a certain dialect of the Czech language, the word *kniga* is a name for a bird. The etymology of the word *kniga* remains ambiguous, and there are several versions of its origin. Futurists, with their cult of the word, did not miss an opportunity to flirt with this ambiguity: their playful imagination created one metamorphosis after another, and in their provocative artistic space, including their book titles, a book becomes a bird ("new books fly out" from a Futurist advertisement), a bomb (*Explodity*), a nest (*A Little Duck's Nest . . . of Bad Words*), and a parasite (*Transrational Boog*; in Russian the title is *Zaumnaia gniga*, with its contamination of the words *kniga* and *gnida* [nit]).

In the very title of his book *Explodity* (1913; fig. 5), Kruchenykh insinuates a break or abrupt shift. In a letter to her sister, Rozanova discloses that the Futurist neologism "explodity" means a bomb. In the beginning of the twentieth century, following Friedrich Nietzsche and Mallarmé, the book as a simile for a bomb used to be a key metaphor in modernist discourse. It stood for the strife produced by art, the aggressive collision of two realities: art and life.¹⁷

In his wordplay, Kruchenykh goes one step further, and intentionally arrives at a realization of the modernist trope, the projection of a rhetorical device into artistic reality, the turning of a poetic metaphor into a



Fig. 5. NATAN AL'TMAN, NATALIA GONCHAROVA, NIKOLAI KUL'BIN, KAZIMIR MALEVICH, AND OLGA ROZANOVA. *Explodity* by Aleksei Kruchenykh. 1913. Lithographed cover by Kul'bin, 6 $\frac{7}{8}$ x 4 $\frac{5}{8}$ " (17.5 x 11.8 cm). Ed.: 350. The Museum of Modern Art, New York. Gift of The Judith Rothschild Foundation

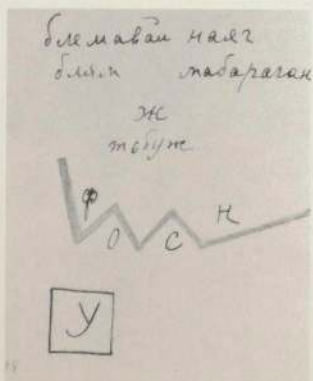


Fig. 6. OLGA ROZANOVA AND ALEKSEI KRUCHENYKH. *Visual Poetry*. 1916. India ink and watercolor, 3 $\frac{3}{8}$ x 2 $\frac{1}{2}$ " (8.6 x 7 cm). Courtesy of the Manuscript Division, © Russian State Library, Moscow

fact, a real object, which takes the shape of a book. To name something is an intentional act of creation that in Futurist poetics becomes a "magical" act. As Kruchenykh proclaimed in "Declaration of the Word as Such": "The artist has seen the world in a new way and, like Adam, proceeds to give things his own names."¹⁸ In this respect the avant-gardists are rather like savages who know how to invoke, worship, and play with objects. For them, to name or to draw something means to possess and control it and create it anew.

One of the main poetic principles in *Explodity*—the composing of verse using disharmonious, alliterative cacophony—merges with the split visual appearance of the book. Sheets with words printed by rubber stamps are mixed with pages handwritten in lithograph crayon and interspersed with equally intense lithographs in which, as in a dream, recognizable details disappear into an infinity of splitting, shifting, and even "exploding" forms. Later, in the 1920s, Kruchenykh recalled that in his two books, *Explodity* and *Worldbackwards* (1912), "Very significantly . . . there was a tremor, an explosion, that was expressed not only in the structure of phrases and lines, but in the exploded script as well."¹⁹

Following this technique, initially used by Larionov in *Pomade* (1913; p. 67), Rozanova and Kruchenykh painted some of the copies of *Explodity* by hand in watercolor over lithographs. As a result, the rich visual texture mirrors various poetic devices—deformations, shifts, plays on the non-coincidence of a unit of meaning and a word—paralleling deliberate coloration in painting (free-flowing color, as seen in *lubok* or in children's drawings) that ignores and goes beyond the outline of the depicted object. The artist has the same recourse as the poet to devices of deformation of the object and realized metaphor to convey dissonance and an intonation that the Futurists called *zloglas* (cacophony). The increasing tempo of Kruchenykh's poetic speech is impetuous, structured on his principle of "incorrectness" in which his abstract *zoum* is interjected into traditional narration.

This brings to mind an oral tradition that contrasted with the written canon, namely, the ritual language of the Khlyst flagellant sect.²⁰ In this discourse all the usual coordinates of "practical speech" have been lost, and the logical intellect does not have time to grasp a word it has recognized submerged in the alogical context.²¹ The result is that the texture, color, and rhythm of each page convey more than an "exploded" logical meaning. The entire book reads like a single poetic theme, played out with a vital, indomitable, irrational energy of creation—that very "joy of creation" that produces art.

There is a strong element of artistic aggression in such an approach. In the early Russian avant-garde, as opposed to Italian Futurism, the anarchist concept of "creative destruction" was linked not so much to the notion of destruction as to resistance, the fight not *with*, but *for*. Destruction, but always for the sake of new creation. This approach was almost deconstructive in shattering old poetic and artistic canons into pieces to be

recycled as building materials for the creation of the new *designs from fragments*.²² With the publication of *Worldbackwards* (pp. 68, 69) this became one of the main aesthetic devices in Futurist books.

The dynamics of the Futurist shift—temporal, spatial, and semantic displacement, the dislocation of form, rhythm, and time—shape the unique image of this book. Its title, *Worldbackwards*, expresses the refutation of linear physical time. In appearance the book was no less innovative than its title. Its design united the traditional Neo-primitivist style with the early abstractions of Rayism invented by Larionov: a scattering of laconic lines seem only to suggest a drawing, and are ready to rearrange themselves in ever-new patterns in the spectator's eye, like the shapes in a kaleidoscope.

Later a similar perception inspired Kruchenykh's notion of "swirling letters" in his minimalist reduction in the editions of 1917–19 published in Tiflis. He explained the orchestration of the visual appearance of his poetry (fig. 6) in his letter to Kirill Zdanevich, who designed Kruchenykh's book *Learn, Artists! Poems* (1917; p. 111): "Please do not alter (out of artistic absentmindedness) the verses I'm sending when you copy them; I want the letters and words to follow the attached model—swirling letters—i. e., the drawing inside the letters, the letters in the frame of the drawing and intersected by the drawing, but in general I'm relying on your taste and imagination."²³

In their transrational poetry, or *zoum*, Khlebnikov and Kruchenykh appealed not to logic but to intuition, the irrational, unconscious knowledge that exists beyond any linguistic structures. This emphasis on the difference between notion and experience sheds some light on the epistemology of the early avant-garde. The process of creation becomes the final goal and result, more important than the accomplished work of art itself. The subject of transrational speech becomes speech itself, and in this art the creative process takes precedence over end results. In this case the Futurist principle of the world reversed, the "world backwards," becomes an anarchic principle: the deconstruction of teleological tradition and of the "World as a Book" archetype which perceives the whole universe as a text, a structure, an *arche*, in its unalterable monumentality.

For the Futurists, first and foremost, a book represented a perfect laboratory for their formal experiments. However, it also paved the way for their independent place in the art world, and played a very important role in Futurist politics at a moment when the shocking challenge of aesthetic message was being substituted for the criterion of quality. From the very start, Futurist books were intentionally turned against everything in the Symbolist's *livre d'artiste*; in a sense, they were conceived and advertised by their authors as anti-*livre d'artiste*. Kruchenykh wrote in *The Three* (1913; p. 75): "I really don't like endless works and big books—they can't be read at a single sitting, and they do not give you any sense of wholeness. Books should be small, but contain no lies; everything is its own, belongs to that book, down to the last ink stain."²⁴

Unlike the expensive and refined art books (see fig. 7), Futurist books were small, rough, loud inside and out, and cheap (see fig. 8). Most of the lithographed editions cost 30 to 70 kopecks. The only cheaper books were those in popular series aimed at the lowest social classes.²⁵ By putting such prices on their work, Futurists were able to create an audience, mostly of students. "Aleksei Kruchenykh and I have illustrated some books together which are selling very well, so we should clear quite a bit on them," Rozanova informed her sister in 1913.²⁶ But the situation was not always the same. "In Moscow no one knows of the existence of your new books," wrote Jakobson to Kruchenykh in February 1914. "I pointed this out to the clerk at [the bookstore], asked him to put them in the window. He answers: 'Thank God no one knows!'"²⁷

The reaction of the bewildered clerk marks an important aspect of the Futurist book: its provocative nature. It was an intense, aggressive, artistic gesture. Retrospectively, Kruchenykh stressed that "Futurist scandals" had nothing to do with common "hooliganism" or refusals to follow societal rules. They were, instead, a super-tactic, the most effective advertising strategy, the fastest way to market a new aesthetic ideology and enable the movement to succeed. The history of Russian Futurism as a literary movement started with such a strategic episode. Mikhail Matiushin relates in his memoirs a case of artistic provocation involving the first edition of *A Trap for Judges* (1910; p. 63) that was aimed against Symbolists, in this case members of the poet and writer Viacheslav Ivanov's inner circle: "This book fell like a bomb among the mystics at Viacheslav Ivanov's. The Burluiks came to him very piously, and Ivanov welcomed them cordially. Then, as they were leaving, these 'scoundrels' stuffed every pocket of all the coats and cloaks of those present with a copy of *Trap*."²⁸

By spreading their most extreme aesthetic ideas in book form, avant-gardists broke into the reality of ambivalent social space, and dictated their own conditions:

Not so long ago the artists fled the crowd and locked themselves up in a secluded place. This was known as art for art's sake. It is time to come out, time to dictate the conditions, time to take over . . . We do not conceive of artistic activity apart from endless oppression of the crowd and forcing upon it that which we think necessary. To be an artist is to be an aggressor—we gladly accept this epithet. Only when you have understood this will you understand us and our goal.²⁹

In a sense, Russian Futurists were anarchists in their art, but anarchists throwing books as if they were bombs. They saw themselves engaged in the radical liberation of the human spirit. As realized in Futurist books, this anarchic anti-canoncity of the early Russian avant-garde was not so much an attempt just to *épater le bourgeois*, but a method of cognition, or new epistemo-

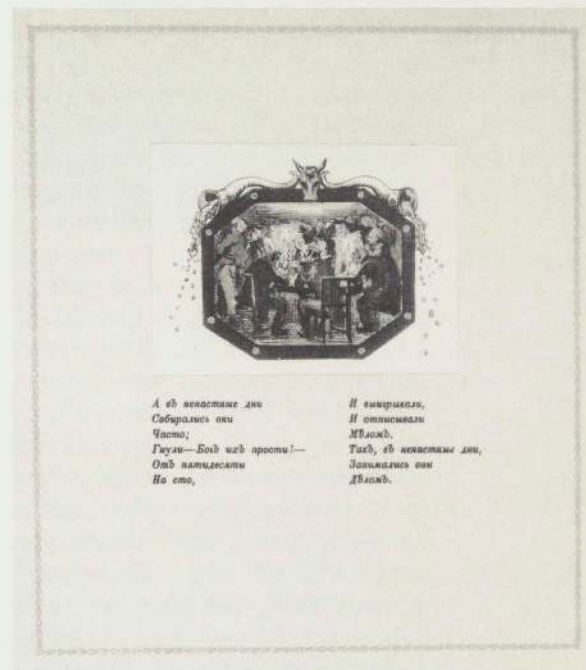


Fig. 7. ALEXANDER BENOIS *Queen of Spades* by Aleksandr Pushkin. Letterpress, 11 5/8 x 9" (29.5 x 22.9 cm). St. Petersburg: R. Golike and A. Vil'borg, 1911

logy, a conscious expansion of artistic space through the deconstructing of aesthetic cliché. It was an attempt to explode traditional, academic, symbolist, and other established models of rational perception based on book learning (even inside the avant-garde movement itself): "They ask us about the ideal, about pathos? It's not a question of hooliganism, or of heroic deeds, or of being a fanatic or a monk. All Talmuds are equally destructive to the wordwright, what constantly remains with him is only the word as (such) itself."³⁰

Alexander Benois, who sarcastically called the first Futurist books "buffoonish little albums," was actu-



Fig. 8. Russian Futurist books by OLGA ROZANOVA. 1913-16



Fig. 9. DAVID BURLIUK, VLADIMIR BURLIUK, AND VASILII KAMENSKII. *Tango with Cows: Ferro-concrete Poems* by Vasilii Kamenskii. 1914. Letterpress on wallpaper by Kamenskii, 7 $\frac{1}{16}$ x 7 $\frac{1}{16}$ " (18.9 x 19.2 cm). Ed.: 300. The Museum of Modern Art, New York. Gift of The Judith Rothschild Foundation



Fig. 10. LADO GUDIASHVILI, ALEKSEI KRUCHENYKH, SER-GEI, IGOR' TERENCEV, AND IL'IA ZDANEVICH. Salon album of Leonid Baushev. 1915–25. Pen and ink by Zdanevich, 6 $\frac{1}{16}$ x 10 $\frac{1}{4}$ " (17 x 26 cm). The Museum of Modern Art, New York. Gift of The Judith Rothschild Foundation

ally not so wrong. He was responding to the provocative, performance-like nature of these Futurist creations, with their ambivalence toward genre and canon, their vitality of farce and spectacle, where boundaries between “the stage” and the audience do not exist, reality and play merge, and art is made without rules. The infamous opening line of Alfred Jarry’s performance of *Ubu Roi* (1896), consisting of a single word—*merdre* (for “shit”)—is of the same nature as the aggressively ironic gesture in Kruchenykh’s *Exploidity*, with its final word—*shish* (taboo equivalent of the English “prick” in slang)—spread all over the last page.

The Futurist aspiration to broaden the limits of the book by driving it toward performance is reflected in the expanding notion of the book, in the “explosure” and annihilation of its canonic form. “Destroy completely the book in art (an inert form of conveying words by means of paper and typeface), and turn directly to the art of life, putting poetry and thoughts on fences, walls, houses, factories, roofs, on the wings of airplanes, on the decks of ships, on sails, with electric projectors in the sky, on clothing.”³¹ So Kamenskii urged his fellow Futurists. In *Tango with Cows* (1914; p. 92), he started by mapping his visual “ferro-concrete poems,” printed on bright wallpaper. Being an airplane pilot himself, fascinated with technology, Kamenskii was practically the only Futurist of this early period who experimented exclusively with typography and letterpress. Most of the poems in his book are conceived as a blueprint, describing and visually depicting a fragmented space with an “entrance” and “exit” to the text, in which scattered events of poetic memory—the excursion to the Shchukin art gallery, a walk in Constantinople, even the flight of an airplane—are precisely recorded in spatial succession each on a single page.

Thus the visual construction of the poem “Shchukin Museum” (fig. 9) consisted of a big square divided into several segments, separated by line, with words and names of artists inside of each: one had Matisse, and word associations with his paintings; another Monet and the exclamation “No!” next to it; another Picasso, etc. The arrangement exactly follows the display of paintings in the museum, room by room. Kamenskii energetically involves his reader in a dialogue, an interaction, as if inviting him to come along. What is interesting, however, is that the author does not force his reader-spectator to take a certain route, does not lead him only in one direction; instead, Kamenskii allows his reader-companion to wander, to get through the poem and make sense of it in his own way. A Futurist author always avoids closure, leaving an open space for endless interpretations, re-readings, and re-writings, enabling his reader-spectator to become a co-author, a co-creator.

During the same years that Khlebnikov, Kruchenykh, and Kamenskii were concentrating on the visual texture of their books, Il’ia Zdanevich was developing, in his words, “polyphonic, polycorporeal creation” of “multi-poetry” to convey “our many faced and split existence.” In his search, Zdanevich concentrated on the category of sound, but later, during his Tiflis period (see

fig. 10), found a unique visual form, structured almost like a musical score, to reflect the polysemous chords of the truly “symphonic” sound of his poetry: “Correcting our defective mouths, we have come to orchestral poetry, speaking in crowds and everything different . . . And multi-poetry, which you cannot read silently, runs flushed onto the stage to take the trenches by storm.”³²

Ivan Ignatiev, a member of another Futurist group competing with Gileia and called Ego-Futurists, attempts a synthesis of the arts in his poem “The Third Entrance”: verbal fragments are accompanied by musical notes, and the poet explains that “‘to the reader’ (this term sounds strange here, for the reader must also be a viewer, and a listener, and most of all, an intuitive) is given: word, color, melody, and a *schema* of rhythm (movements) noted down at the left.”³³ The most radical poetic performance of the era was accomplished by another Ego-Futurist Vasilisk Gnedov, who often took part in Futurist evenings and debates together with the Gileias. His collection *Death to Art* contains fifteen poems. The final work, “Poem of the End,” consists only of the title and a blank page. Here Gnedov, anticipating the theoretical positions of Conceptual art in the latter half of the twentieth century, seems to be pointing to the limits of traditional literature: “Poem of the End” existed not only as a minimalist visual text—reduced to its zero form—but also as a gesture, as a pure performance. Markov mentions that Ignatiev gave a description of Gnedov’s recitation of the poem: “He read with a rhythmic movement. The hand was drawing a line: from left to right and vice versa (the second one cancelled the first, as plus and minus result in minus). ‘Poem of the End’ is actually ‘Poem of Nothing,’ a zero, as it is drawn graphically.”³⁴

No less provocative was a book that Kruchenykh prepared in 1914, *Transrational Boog* (p. 82), which was mentioned earlier. His co-author this time was the young Roman Jakobson, using the pseudonym Aliagrov. Although the cover reads 1916, the work was done in 1914 and appeared in 1915.³⁵ The imperative “*I forbid you to read this in a sound mind!*” that stands as the book’s introduction refutes rationality and the logic of communicative function, and rejects any intellectual values, thus implying complete freedom from words as means of communication. Through “words as such” the reader is forced to turn to “life as such,” to its organic, irrational essence existing outside all canons. In his *zaum*, Kruchenykh is not appealing to his readers’ logic and their ability to solve verbal rebuses, or their book knowledge. Instead, he is manipulating spellbound readers to look into the depths of their unconscious, of their irrational visions, their sensuality, to produce allusions and associations beyond the boundaries of the intellect. In some sense, transrational poetry could be compared with the unconscious of the soul, the core hidden behind the “poker face” of the poet—who is the bluffer, the creator of the unspoken enigma: “The enigma . . . A reader, who is first of all curious, is sure that the transrational has some meaning, some logical sense. So that he is caught by a ‘bait’—on the enigma, mystery . . . Whether

an artist is hiding in the soul of the transrational intentionally—I do not know."³⁶

The object of transrational discourse here becomes the discourse itself, and the creative process is abstracted and ritualized so it acquires the meaning of both the object and the result of creation. This discourse is self-sufficient. Present in this extreme broadening of the space of poetry is the danger that poetry will self-destruct and "dissolve" its own structure.

As a visual counterpart to the poetry in *Transrational Boog*, which was printed in ink with rubber stamps, Rozanova used color linocuts from her playing cards series of 1914 that were in no way connected with the verses. The forms of card signs appear here in a collage in the draft version of the cover (1915; Mayakovsky Museum, Moscow). Rozanova dramatically modified this for the final version of the cover. The blazing heart cut from glossy red paper, as if tattooed on the cover, was actually pinned to it by a button from a man's underwear, pasted on the very heart. The irony and alogism of this collage with a real button—it now seems a timid parallel to Marcel Duchamp's Readymades—were ideal visual counterparts to Kruchenykh's and Aliagrov's "shocking" transrational poetry (*zaum*) of 1914.

One of the first theoreticians of transrational language, Viktor Shklovskii, reminisced about this in the 1980s: "Above all, it is not meaningless language. Even when it was deliberately stripped of meaning, it was a form of negating the world. In this sense it is somehow close to the theater of the absurd. Transrational language is a language of pre-inspiration, the rustling chaos of poetry, *pre-book*, *pre-word* chaos out of which everything is born and into which everything disappears."³⁷

In the syncretic spectacle of the Futurist book, the visual reality of transrational words, like that of play, is deprived of any communicative, utilitarian function and becomes not only dominant but self-sufficient. Sprinkling "correct" language with *zaum* and phonetic sounds is shocking because it is unexpected and puts the readers (or spectators) in the desired state of "weightlessness," calling into question their notions of reality. A Futurist book became a form to capture chaotic flux, immediacy, spontaneity—all the ephemeral elements of life.

The poetics of Alogism, of dissonance, of the absurd is at the core of Russian Futurist aesthetics, where boundaries of balanced harmony are dismissed. In the realm of Futurist books, as in the theater of the absurd, the imagined and the real are melded, and fantastic details merge with an everyday context, creating a new, irrational projection: "Our verbal creativity is generated by a *new deepening* of the spirit, and it throws new light on everything. Its genuine novelty does not depend on new themes (objects)."³⁸ Two decades later, in the first manifesto of Antonin Artaud's Theatre of Cruelty, a similar magic of creation found its full realization.

The "theater of Alogism" of Russian Futurist books is not so much a total theatricalization of life, "theater as such," as it is a model of the free and spontaneous "game as such." Hans-Georg Gadamer argues that the principle of the experience of play is similar to the

experience of art: it is the process of the game, with its temporality, its unpredictable yet repetitive rhythm, that rules the player.³⁹

In the early Russian avant-garde, the rhythm of the game, of art and of life itself, overlapped and intertwined, fast and intense as a heartbeat, as irregular and repetitive as Mayakovsky's "ladder" verse (*lesenka*). The avant-garde expressed a fascination with temporality, reflected in the physical movement of human beings, in their "live" rhythm: "We shattered rhythms. Khlebnikov gave status to the poetic meter of the living conversational word. We stopped looking for meters in textbooks; every motion generates for the poet a new free rhythm."⁴⁰

The motif of the game in Futurist books became not only a representational motif, but a means of self-cognizance, *self-presentation*. On this stage it grows into a dynamic and unpredictable model of esoteric being, a way of life. "Despite its 'senselessness,' the world of the artist is more sane and real than the world of the bourgeoisie, even in a bourgeois sense of the word," wrote Kruchenykh.⁴¹ One cannot explain the unexplained, transform the unconscious into the world of consciousness. It is impossible to explain the irony and anarchic humor of the game by everyday logic, from the perspective of common sense. The very logic of the game—as well as of the creative process—is different: it is the logic of the absurd, of the dream, of the unconscious.

Indeed, if we consider any creative process as desire (the desire to materialize one's own unconscious, to liberate oneself from the heaviness of those repressed "demons" of one's own, and to exorcise, spit it out) then this creative process can be considered as ritual, and literary or artistic work as the creation of "the kinship between writing and death."⁴² I interpret this famous expression by Michel Foucault as referring to partial death in an initiation. The physical process of painting or writing can be compared with the ritual performance of initiation in which the writer exiles a part of his unconscious, inevitably "killing" that part of his "self," hidden in the unconscious: "Writing is now linked to sacrifice and to the sacrifice of life itself."⁴³ This partial "death," however, is necessary and becomes the origin of a new spring for the author's creative unconscious.

The process of creating a work of art, like the process of creating a game, is a physical one. In the poetics of Russian Futurist books the process and the experience are, in the end, more important than the result or the experiment: "Wordwrights should write on the cover of their books: *once you've read it – tear it up!*"⁴⁴ In creative practice, the artist attunes himself to the very flow of being, with its changeable, elusive motion. The open acceptance of chance, of the moment, creates the essence of "being present," the essence of bringing forth the moment of truth. This is the most important moment in the poetics of initiation and play, as it is in the poetics of artistic creation within the early Russian avant-garde.

NOTES

- 1 Translated by Paul Schmidt in *Collected Works of Velimir Khlebnikov. Vol. III: Selected Poems* (Cambridge, Mass.: Harvard University Press, 1997), p. 79.
- 2 David Burliuk, "Cubism," in John E. Bowlt, ed., *Russian Art of the Avant-Garde: Theory and Criticism, 1902-1934* (New York: Thames and Hudson, 1988), p. 76.
- 3 Nina Gurianova, ed., *Iz literaturnogo naslediiia Kruchenykh* (Berkeley: Berkeley Slavic Specialties, 1999), p. 190.
- 4 "The course of art and a love of life have been our guide. . . . After the long isolation of artists, we have loudly summoned life and life has invaded art, it is time for art to invade life" (Ilya Zdanevich and Mikhail Larionov, "Why We Paint Ourselves: A Futurist Manifesto, 1913," in Bowlt, ed., *Russian Art of the Avant-Garde*, p. 81).
- 5 Roman Jakobson, *My Futurist Years*, edited by Bengt Jangfeldt and Stephen Rudy (New York: Marsilio Publishers, 1997), p. 177.
- 6 Cited in the collection *Zhiv Kruchenykh!* (Moscow: Vserossiiskii soiuz poetov, 1925), p. 18.
- 7 "Both *A Game in Hell* and my other (also irreverent) little book *Old-Fashioned [Old-Time] Love I* [Kruchenykh] copied myself in lithographic pencil. . . . Natalia Goncharova's and Mikhail Larionov's drawings, of course, were a friendly gratis favor. We were forced to scour Moscow for the three-ruble down payment to the printer. . . . It cost me nearly the same effort to publish my subsequent 'EUY' [EUY was Kruchenykh's press] works (1912-1914). The books published by 'Gileia' were done on David Burliuk's modest means. The burden of *A Trap for Judges I and II* was shouldered by Elena Guro and Mikhail Matiushin" (Gurianova, ed., *Iz literaturnogo naslediiia Kruchenykh*, p. 56). On book production see V. Poliakov, *Knigi russkogo futurizma* (Moscow: Gileia, 1998).
- 8 Paul Schmidt invented the latter term.
- 9 In 1919 Malevich published his essay "On Poetry," the principal concepts of which are based on the thesis that there is a generic similarity between certain abstract categories—like rhythm and tempo—in painting, poetry, and music: "There is poetry in which there remains pure rhythm and tempo, like movement and time; here rhythm and tempo are based on letters, as signs containing one or another sound . . . the same as in painting and music" (Kazimir Malevich, "O Poezii," in *Izobrazitel'noe iskusstvo* 1 [1919]: 32).
- 10 Letter from Remizov to Kruchenykh, August 26, 1917, archive of the Mayakovsky Museum, Moscow.
- 11 Gurianova, ed., *Iz literaturnogo naslediiia Kruchenykh*, pp. 203-04.
- 12 A. Kruchenykh and V. Khlebnikov, "Gamma glasnykh," unpublished manuscript, 1914, private archive, Moscow.
- 13 Practically abandoned nowadays, this technique uses a duplicating machine that operates by transferring ink from an original drawing to a gelatin slab, from which prints are made. The usual number of copies that can be printed is fewer than one hundred.
- 14 Letter from Kruchenykh to Andrei Shemshurin, September 29, 1915, manuscript department of the State Russian Library (ex-Lenin Library), folder 339. 4. 1.
- 15 Anna Ljunggren and Nina Gurianova, eds., *Elena Guro: Selected Writings from the Archives* (Stockholm: Almqvist & Wiksell, 1995), p. 92.
- 16 See note 14, folder 339. 4. 19.
- 17 See, for example: "My writing is a bomb that I throw; life outside myself is a bomb thrown at me: one bomb striking another bomb in a shower of shrapnel, two sets of intersecting sequences. The shrapnel fragments of my writing are the forms of art" (Andrei Bely, "Arabeski," in A. Zis' et al., eds. *Andrei Bely: Kritika. Estetika. Teoriia simbolizma* [Moscow: Iskusstvo, 1994], vol. 2, p. 200).
- 18 Kruchenykh, "Declaration of the Word as Such," in Anna Lawton and Herbert Eagle, eds., *Russian Futurism through Its Manifestoes, 1912-1928* (Ithaca: Cornell University Press, 1998), p. 67.
- 19 Letters from Kruchenykh to A. Ostrovskii, in R. Ziegler, "Briefe von A. E. Krucenyx an A. G. Ostrovskij," *Wiener Slawistischer Almanach* 1 (1978): 5.
- 20 It should be noted that Kruchenykh's correspondence from this period indicates that he was reading works on sects and the Old Believers.
- 21 In 1913 Kazimir Malevich introduced the theory of Alogism in art and created a whole group of paintings and drawings in a style he called Alogism or Transrational Realism, which was immediately picked up by other artists and poets. It played a crucial role in the development toward abstraction in art and poetry. Alogism is based on the refutation of logic and common sense in order to engage intuition and the unconscious, and broadly corresponds to the play of dissonance and displacement (or Futurist *shift*, as it was defined by Kruchenykh in 1912).
- 22 "You know, poetry up to now was a stained-glass window (Glasbilder), and like the sun's rays passing through its panes, romantic demonism, imparted picturesqueness to it. But here is victory over sun and the f-ray (from your own works). The glass is blown up, from the fragments . . . we create designs for the sake of liberation. From demonism, from zero, we create any convention whatsoever, and in its intensity, its force, is the pledge of aristocracy in poetry" (Jakobson, *My Futurist Years*, p. 104).
- 23 Letter from Kruchenykh to Zdanevich, 1917, archives of the State Russian Museum, St. Petersburg, folder 177.
- 24 A. Kruchenykh, V. Khlebnikov, and E. Guro, *Troe* (St. Petersburg: Zhuravl, 1913), p. 13.
- 25 Among modernist editions, one issue of the literary and artistic Symbolist journal *Apollon* in 1913 cost 1 ruble and 75 kopecks, approximately four times more than most of the Futurist productions; a typical *livre d'artiste* like Pushkin's *Queen of Spades* with facsimile illustrations by the renowned artist and writer Alexander Benois cost 10 rubles; and the special numbered edition for connoisseurs of the same book cost 35 rubles, making it fifty times more expensive than *Explodity*.
- 26 Letter from Olga Rozanova to Anna Rozanova, 1913, archive of Chaga-Khardzhiev Foundation, Stedelijk Museum, Amsterdam.
- 27 Jakobson, *My Futurist Years*, p. 105.
- 28 Mikhail Matiushin, "Nashi pervye disputy," *Literaturnyi Leningrad*, October 20, 1934.
- 29 Il'ia Zdanevich, "Notes," unpublished manuscript, 1914, archive of the State Russian Museum, St. Petersburg, folder 177, doc. 26.
- 30 Aleksei Kruchenykh and Velimir Khlebnikov, "The Word as Such," in Lawton and Eagle, eds., *Russian Futurism through Its Manifestoes*, p. 56.
- 31 Vasilii Kamenskii, *Ego-moia biografii velikogo futurista* (Moscow: Kitovras, 1918), p. 6.
- 32 Zdanevich, "Mnogovaia poeziia," unpublished manuscript, 1914, archive of the State Russian Museum, St. Petersburg, folder 177, doc. 22.
- 33 I. V. Ignatyev, "Ego-Futurism," in Lawton and Eagle, eds., *Russian Futurism through Its Manifestoes*, p. 128.
- 34 Vladimir Markov, *Russian Futurism: A History* (Berkeley and Los Angeles: University of California Press, 1968), p. 80.
- 35 "Kruchenykh and I together published *Zaamnaia gniga* ('Transrational Boog') . . . By the way, it's not true that it came out in 1916. Kruchenykh put the date 1916 so that it would be a book of the future. But it actually appeared earlier; in any event, all the work on it was done in 1914" (Jakobson, *My Futurist Years*, pp. 17-18).
- 36 Gurianova, ed., *Iz literaturnogo naslediiia Kruchenykh*, pp. 201, 202.
- 37 V. Shklovskii, "O zaumnom iazyke. 70 let spustia" in M. Marzaduri, D. Rizzi, and M. Evzlin, eds., *Russkii literaturnyi avangard. Dokumenty i issledovaniia* (Trento: Università di Trento, 1990), p. 304.
- 38 A. Kruchenykh, "New Ways of the Word" (1913) in Lawton and Eagle, eds., *Russian Futurism through Its Manifestoes*, p. 77.
- 39 Hans-Georg Gadamer, *Truth and Method*, 2nd rev. ed. (New York: Continuum, 1999), p. 105.
- 40 From "A Trap for Judges, 2," in Lawton and Eagle, eds., *Russian Futurism through Its Manifestoes*, p. 54.
- 41 A. Kruchenykh, *Vozroshchem!* (Moscow: EUY, 1913), p. 9.
- 42 Michel Foucault, "What is An Author?" in Foucault, *Language, Counter-Memory, Practice: Selected Essays and Interviews* (Ithaca: Cornell University Press, 1992), p. 116.
- 43 *Ibid.*, p. 117.
- 44 A. Kruchenykh and V. Khlebnikov, "From *The Word as Such*," in Lawton and Eagle, eds., *Russian Futurism through Its Manifestoes*, pp. 61-62.

Primitivism in Russian Futurist Book Design 1910–14

In the introduction to his book *"Primitivism" in 20th Century Art*, William Rubin notes the relative paucity of scholarly works devoted to "primitivism—the interest of modern artists in tribal art and culture, as revealed in their thought and work."¹ While considerable attention has been paid to primitivism in early-twentieth-century French and German art in the time since Rubin's 1984 publication, Western awareness of a parallel trend in Russia remains relatively limited to scholars and specialists. Yet, the primary characteristics that Russian artists recognized and revered in primitive art forms played as profound a role in shaping the path of modern art and literature in Russia as they did in the artistic expressions of Western Europe. "Primitive" and "primitivism," as they are used in this text, are defined as art or an art style that reveals a primacy and purity of expression. There is little or no regard for laws dictated or imposed by nature, science, academic instruction, or convention. In no sense are these terms meant to be derogatory or pejorative, however. Indeed, so-called primitive artists bore with pride the names that their critics called them—barbarians or savages—and they were not offended by accusations that they were "uncivilized."

The primitivist movement in Russia (1909–14) bridged the period between Symbolism (1904–08) and the styles that most distinguish the early Russian avant-garde—Cubo-Futurism, Alogism, and Rayism (1912–14), and Suprematism (1915–20). Embracing primitivism and Neo-primitivism (the latter was so named by its pro-

ponents in 1913), Russian artists such as Mikhail Larionov, Natalia Goncharova, Kazimir Malevich, and Olga Rozanova espoused the fundamental aesthetic principles and theories, set the priorities, and developed the courage to abandon naturalism in art in favor of free creation, pure expression, and, ultimately, abstraction.

The present work focuses on the illustrated book as the ideal framework in which to examine primitivism in Russia. Through this medium, artists and writers of the emerging avant-garde achieved one of the most original responses to, and modern adaptations of, primitivism, and realized the primary goals and aesthetic credos set forth in their statements and group manifestos. These artists drew on a wide range of primitive art forms from their own country: Old Russian illuminated manuscripts, miniatures, wood carvings, icons, and hand-painted religious woodcuts; antiquities and works dating from pre-Christianized Russia (particularly those of the Scythians and other Asiatic peoples); folk art, such as *lubki* (popular prints, usually hand-colored), blockbooks, toys, shop signs, distaffs, and embroidery; and the work of "modern" primitives (children, self-taught artists, commercial sign painters, and the nomadic tribes of Siberia and Central Asia).

The book form allowed Russian artists to explore new materials and techniques. Images could be reduced to their essentials, and elements of color could be embraced in their primacy. Collaborations between artists and poets increased the expressive potential of

Jared Ash



Fig. 1. Letter V (detail) from *Archangelic Evangelists*. Early 13th-century manuscript. State Historical Museum, Moscow



Fig. 2. "Ladder of St. John," from a 16th-century manuscript. The Paul M. Fekula Collection

the written word and letter forms. This collective effort challenged the established practices in book design, art, and poetry, and advanced a shared political and ideological platform. Russian art and poetry were revitalized, making them more reflective of the Russian people, their spirit and traditions. Blurring the lines between "high" and "low" art, these books showed an equal reverence for the images of everyday and those of the sacred. These innovative approaches to the concept of the book meant that Russian artists could claim their own achievements, outside of Western influences.

The characteristics most commonly associated with Western primitivism² were already evident in Russian art by 1907–08. Reviews of exhibitions and articles on artistic developments and trends in Russia document an awareness on the part of both artists and their audience of "that *primitivism* to which contemporary painting has come."³ Works shown in 1908 at the *Wreath-Stephanos* exhibition in Moscow and at the *Contemporary Trends in Art* exhibition in St. Petersburg were noted by critics for their distortion, "'simplification of form' taken to 'absolute naïveté,'"⁴ and the bold and expressive use of bright colors and "nervous brushstrokes."⁵

Like the Fauves, Cubists, and German Expressionists, Russian artists who embraced primitivism aspired toward "realism" in painting (the depiction of "the essence of objects") as opposed to "naturalism" ("the outward imitation of their form").⁶ As the writer Aleksandr Shevchenko explains in his 1913 essay *Neo-Primitivism: Its Theory, Its Potentials, Its Achievements*: "We can no longer be satisfied with a simple organic copy of nature. We have grown used to seeing it around us altered and improved by the hand of man the creator, and we cannot but demand the same of Art."⁷

Heightened awareness of contemporary trends and developments in Western art affirmed, encouraged, and further fueled non-naturalistic tendencies. Russian artists themselves cite their introduction to Post-Impressionism as having provided the initial impetus for Russian Neo-primitivism. Western artists whose influences are most clearly seen in early Russian primitivism (1907–09) are Paul Cézanne, Vincent van Gogh, and Paul Gauguin, in whose works, suggested David Burliuk in 1908, could be found "hopes for the rebirth of Russian painting."⁸ Several years later, Burliuk hailed these three artists' rediscovery of "works of 'barbaric' art (the Egyptians, the Assyrians, Scythians, etc.)" as "the sword that smashed the chains of conventional academism . . . so that in color and design (form) it [art] could move from the darkness of slavery toward the path of bright springtime and freedom."⁹ By extension, Russian artists also admired French contemporaries in whose works they recognized a furthering of the aesthetic principles espoused by Cézanne, van Gogh, and Gauguin. Most notably, these were Henri Matisse, Georges Braque, Pablo Picasso, and Kees van Dongen, to whose works and writings Russian artists had been introduced through reproductions in art journals, exhibitions, private collections, and independent travel and study abroad.

As Shevchenko explains in *Neo-Primitivism*,

"The word *neoprimitivism* on the one hand testifies to our point of departure, and on the other—with its prefix, *neo*—reminds us also of its involvement in the painterly traditions of our age."¹⁰ Like Matisse and Picasso, Russians such as Larionov, Goncharova, and Malevich based their work on a synthesis of the principles found in primitive art forms and Post-Impressionist paintings.

Of the primitive art forms that were of greatest interest to their Western counterparts, those for which Russian artists shared an enthusiasm include Japanese and Chinese woodcuts, Persian and Indian miniatures and manuscripts, Egyptian and Byzantine art, children's drawings, and decorated ritual objects. In his essay "Principles of the New Art" (1912), Vladimir Markov notes: "The ancient peoples and the East did not know our scientific rationality. These were children whose feelings and imagination dominated logic . . . naïve, uncorrupted children who intuitively penetrated the world of beauty and who could not be bribed by realism or by scientific investigations into nature."¹¹

While Russian artists were familiar with, and had access to, many of the same foreign art forms as their European contemporaries,¹² works to which Russian artists were most drawn and are most reflected in their own art are those that they encountered outside the walls of collections and institutions, in the villages and cities of Russia, Ukraine, and Central Asia. As Evgenii Kovtun notes, Russian artists "had on their very own doorstep an active deposit of peasant art from which their art drew direct stimulus. There was no need to sail to Tahiti, as Gauguin had done; an artist need only head for Viatka or Tula province in order to come across remote, sometimes even archaic, traditions of popular art."¹³

In 1912, when Aleksei Kruchenykh introduced the practice of using handwritten texts for *Old-Time Love* (p. 66) and *A Game in Hell* (p. 70), he was motivated by more than merely the desire to perpetuate the assault on accepted trends and traditional aesthetics of book design that had been launched with the pages printed on wall-paper in *A Trap for Judges* (1910; p. 63) and the sack-cloth covers of *A Slap in the Face of Public Taste: In Defense of Free Art, Verse, Prose, Essays* (1912; p. 63). Recognizing the expressive potential of handwritten words and letters, and the attention paid to the visual form of the text in traditional Russian art, Kruchenykh and others devoted themselves to restoring the importance assigned to the written word found in ancient texts, ideographic writing, and hieroglyphics, and urged "wordwrights" "to entrust their children to an artist, not a typesetter."¹⁴ As the collective introduction to *A Trap for Judges II* (1913; p. 63) proclaims, "We began to endow words with content on the basis of their graphic and *phonic characteristics*,"¹⁵ and in doing so, recaptured the cohesion of text and imagery found in traditional forms of the past.

Artists and authors recognized religious manuscripts as works in which "the life of letters" is well understood, noting the love with which "the illuminations [and] the letters are embellished."¹⁶ Using words such as *Trebnikh* (Missal) or *Izbornik* (Verse) in their book titles,

Futurists referred to religious texts, thereby creating a link between their works and manuscripts.¹⁷ The link is further established by the use of archaic lettering and handwritten transcriptions in books such as *Explodity* by Kruchenykh (1913; pp. 72, 73), and *!* by Vladimir Maya-kovsky (1913; p. 89). In Pavel Filonov's transcription of two poems in Velimir Khlebnikov's *A Selection of Poems with an Afterword by the Wordsmith: 1907–1914* (1914; p. 90), the ornamentation and anthropomorphism of letters present a particularly rich example of a modern adaptation of the traditional treatment of text in manuscripts (see fig. 1). Here the arrangement of text and illustrations also resembles Old Russian manuscripts.¹⁸

Rozanova and Goncharova also adopted manuscript-like layouts in their respective editions of *A Game in Hell* (pp. 70, 80, 81), such as that of the early-sixteenth-century example shown here (fig. 2). Rozanova's devils show a similar correspondence to those in the manuscript; in Goncharova's edition, the vertical, narrowly compressed, single-figure portraits suggest a parody of her own monumental series of paintings titled *Evangelists*,¹⁹ and reveal additional connections to icons and miniatures.

Futurist artists' interpretations of religious images and sacred subjects were often out of favor with the general public and the authorities, and occasionally, unacceptable. A depiction of St. George by Vladimir Burliuk in the anthology *Roaring Parnassus* (1914; p. 71) played a central part in the book's confiscation and censorship, perceived by the Petersburg Commission on Printing Affairs as a clear "desecration of a sacred image, and an obscene affront to holy subjects and sanctity."²⁰ In addition to the artist's trademark dislocation of the subject's eye, Vladimir's publication of the image in the company of his brother David's three-breasted nude women and pelvic-centric "sacks of lard" (as Burliuk himself referred to them)²¹ added an extra element of offense. Similar subversions of sacred images and art forms were created by Sergei Podgaevskii in *Futurist Sergei Podgaevskii's Easter Egg*,²² in which the artist's illustration "Resurrection" is an abstract, petroglyph-like potato cut (1914; p. 79), and in Khlebnikov's collection of verse, in which Filonov's tribute to the Old Russian manuscript tradition becomes slightly less orthodox, considering that the figure to whom the poem is devoted, Perun, the God of Lightning and Thunder, is the chief deity of Russian paganism.

Another source to which books such as Goncharova's *A Game in Hell* show clear reference are blockbooks of the nineteenth century—illustrated stories cheaply printed on a single sheet of paper, then folded into book form. Blockbooks are an extension of *lubki*, or popular prints, both of which are generally considered to be "low" art. Aesthetic elements of *lubki* that are most evident in book illustrations include: the inseparability and arrangement of text and image on the page; flattened or inverse perspective and non-scientific proportions; an economy of means defined by simplicity of drawing, flowing lines, and a lack of superfluous detail; and a bold, non-naturalistic, unbounded use of color.

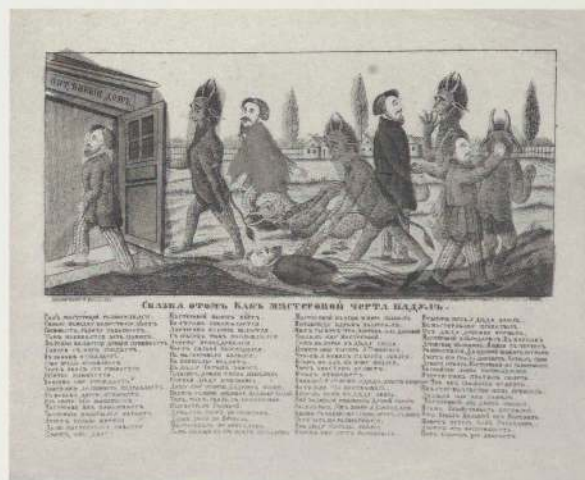


Fig. 3. *The Tale of How the Workman Fooled the Devil*. Moscow, 1882. Lithograph with watercolor and gouache additions, 6 1/8 x 14 1/8" (17.7 x 37 cm). The Russian Museum, St. Petersburg

Lubki depict subjects ranging from saints and apostles to historical battles and heroes and images of everyday village life. Relying heavily upon folk epic, satire, puns, and anecdotes, the *lubok* is recognized for the degree to which it "retains its primitive character and . . . ancient crudeness of taste," in contrast to the Western orientation of professional Russian art to which Peter the Great had directed it.²³ It was precisely the vulgarity, sincerity, and popular spirit of these models to which Futurists were drawn, while artists against whom they were reacting, those associated with the World of Art, "tended to 'aestheticize' popular culture, remove 'vulgarity,' and streamline it for consumption by an elegant, educated, and sophisticated clientele."²⁴

In some instances, artists presented their own interpretations of popular *lubki*, such as Ivan Puni's childlike rendering of "Susanna and the Elders"²⁵ for *Roaring Parnassus* and Rozanova and Malevich's edition of *A Game in Hell* (p. 80), a poem that Kruchenykh admits having conceived of as "an ironic, *lubok*-inspired, parody of the archaic devil"²⁶ (fig. 3). The text in Futurist books also mirrors that of *lubki*, in which misspellings and manual corrections, such as superscript and subscript letter insertions and crossed-out words, add an extra degree of crudeness, purity, and non-refinement.

Hand-painted copies are among the most distinctive, cherished, and celebrated examples of Russian Futurist book design, and offer the clearest connection to the *lubok*. In *Neo-Primitivism*, Shevchenko identifies the "running color, i. e., color passing beyond the contour of an object," found in Old Believers' *lubki* and Russian icons as exemplary representations of movement and vitality.²⁷

Rozanova's hand-painted editions stand out as especially dynamic, innovative achievements. In her hand-colored copies of *A Little Duck's Nest . . . of Bad Words* by Kruchenykh (1913; pp. 76, 77), Rozanova "imitates no one and tackles problems which no one before her had confronted. . . . She gives the illustrations,



Fig. 4. Shaman's drum. 19th century. Leather, wood, and metal, 22½" (56 cm) diam. Peter the Great Museum of Anthropology and Ethnography, St. Petersburg



Fig. 5. Recumbent deer with bird-headed antler tines. Scythian. 5th century B.C. Gold. From Ak-Mechet, Crimea. Rendering by Lynn-Marie Kara. Original in the Hermitage, St. Petersburg



Fig. 6. Poletop in the shape of a bird's head with superimposed imagery and hanging bells. 6th century B.C. Bronze. Rendering by Lynn-Marie Kara. Original in the Hermitage, St. Petersburg

or rather the color treatment of the book, a particular role. . . . Not only the illustrations but the pages of text, too, are colored. . . . Rozanova looks for the inner, emotional interaction between color and word. . . . The 'action' of color invading the figurative fabric of the verse reconstructs the whole book 'organism' along new lines."²⁸ Rozanova further exploits color to achieve an even greater cohesion of text and illustration in *Te li le* (1914; pp. 84, 85), one of the crowning achievements of Russian Futurist book design, with its paradigmatic synthesis of painting and poetry.

In their essay "Poetic Principles," Nikolai and David Burliuk note: "In the transition from *iconographic* to *symbolic* to phonetic script we lost the *skeleton* of the language and ended up with verbal rickets. Only a deep-rooted good taste saved our copyists and painters, who embellished capital letters and inscriptions on signboards. *Often, only barbarism can save art.*"²⁹ Painted shop signs, directed at a population defined by "total (with no exaggeration) illiteracy," were considered by artists like David Burliuk to be works in which "the people's genius for painting found its only realization" with "no analogies" in Western culture.³⁰ These signs appealed to Russian Futurists for many of the same reasons that *lubki* did. Both offered a boldness of color and easily recognizable and often amusing iconography; there was a naïveté to the renderings and an imaginative relationship of text to illustration.

Artists also found inspiration in the work of children. For the cover of Elena Guro's posthumously published *Baby Camels of the Sky* (1914; p. 71), Mikhail Matiushin used a drawing by Guro's seven-year-old niece.³¹ Kruchenykh listed Zina V., a fourteen-year-old girl, as his co-author for *Piglets* (1913; p. 74); he also compiled and published a collection entitled *Actual Stories and Drawings by Children* (1914; p. 71). Il'ia Rogovin's illustrated transcription of Khlebnikov's poem "About Dostoevsky" in *Worldbackwards* (1912; pp. 68, 69), and drawings by David Burliuk, Mayakovsky, and Puni for *Roaring Parnassus* (1914; p. 71) and *Missal of the Three: A Collection of Poems and Drawings* show a clear affinity for children's art. Deliberate attempts to achieve "infantile" truth and purity were made by using a variety of unsophisticated printing methods, including a child's handheld type set,³² and printing texts replete with crossed-out words, manual corrections, misspellings, backward letters, and arbitrary capitalization.³³

Shamanic rituals and decorated objects of nomadic peoples scattered across Siberia and Central Asia provided Futurist artists with an indigenous repository of "tribal" art. The Dashkov Ethnographic Collection in Moscow was an exceptional repository of shamanic costumes, ritual objects, and documentary materials,³⁴ and shamanic dances were performed at the Union of Youth in St. Petersburg and at the Polytechnic Museum in Moscow in 1911.³⁵ Khlebnikov's "Shaman and Venus," first published in *A Trap for Judges II*, and poems by Kruchenykh influenced by shamanic chants find visual parallels in illustrations by Nikolai Kul'bin for *Explodity* (1913; pp. 72, 73), and Larionov for

Worldbackwards (1912; pp. 68, 69) and *Half-Alive* (1913; p. 83). These drawings suggest that their artists have borrowed symbols and stylistic devices from ritual-related art and decorated objects, most notably shamanic drums (fig. 4), and horse sticks, which are central ceremonial implements in making spiritual journeys to other worlds.³⁶

Whereas primitivism in early-twentieth-century Western art manifested itself predominantly in the conventional art forms of painting, sculpture, and prints, primitivism in Russia extended nearly simultaneously into poetry and literature. The aim of Russian artists to free art from the restrictions of naturalism and common sense, and to create distinctly Russian art forms was paralleled in poetry by the efforts and aspirations of Kruchenykh and Khlebnikov. Just as Goncharova, Larionov, Rozanova, and the Burliuks seized upon the simplicity, innocence, and purity of *lubki*, icons, manuscripts, and Russian folklore, poets, too, turned to these forms, as well as to ritual language and prayers of Russian religious sectarians.

These poets and other writers sought a renewal of language from its very roots, and proclaimed their inalienable right to word creation, in "an attempt to give back to the word and image the primordial purity and immediacy they had lost. What had once been a poetic image, with time had become transformed into a verbal cliché, depleted from overuse and stripped of emotional impulses."³⁷ Their pursuit of a primeval Russian language led them to expand the scope of their retrospection to antiquity, mythology, and prehistory. As Anna Lawton notes, "Their search for the 'word as such'" propelled the Russian Futurists on a "voyage backward to a prehistoric age, where words sprouted like fragrant flowers in the virgin human soul, . . . where the word in its pristine purity created myth; and where the human being, in a prelogical state of mind, through the word discovered the universe."³⁸

In his poem "The Burial Mound of Sviatogur" (1908), Khlebnikov posed the question: "Will we forever remain mockingbirds, imitating Western songs?"³⁹ He advocated purging the Russian language of Western words, and finding replacements for them in the vocabularies of other Slavic peoples.⁴⁰ In a letter to Kruchenykh dated August 13, 1913, he wrote: "For me, the important thing is to remember that the elements of poetry are elemental forces. . . . The life of Pushkin's time and circle thought and spoke a foreign tongue, translating into Russian. As a result lots of words are missing. Others languish in the captivity of Slavic dialects."⁴¹

Kruchenykh shared Khlebnikov's dismay about the languid state of Russian language and poetry. It was precisely the desire to recover the primordialness of Russian and the elemental forces of poetry that led to Kruchenykh's landmark poem "*Dyr bul shchyl*," composed entirely of unknown words and formed from sounds unique to the Russian language.⁴² First published in *Pomade* (1913; p. 67), the poem was hailed by Kruchenykh for possessing "more of the Russian national spirit than in all of Pushkin."⁴³

In their denunciation and renouncement of Western trends and culture, Russian Futurists saw parallels between themselves and legendary figures and peoples from their country's glorious, barbaric past: Stenka [Stepan] Razin, "a renegade Cossack," who, in 1670, "summoned the masses to seize their freedom, take the land, destroy the nobility and establish self-government,"⁴⁴ and was executed for acts against the Church and for fostering a revival of paganism; and, most notably, the Scythians, indefatigable warriors on horseback cited by Herodotus for their intolerant rejection of foreign practices and beliefs.⁴⁵

In 1913 the Burliuks and their associates (Khlebnikov, Mayakovsky, Kruchenykh, and Benedikt Livshits) adopted the name Gileia for their circle. In classical history Gileia is the setting of some of the deeds of Hercules and is the name by which the ancient Greeks referred to Chernianka, an area in the Ukraine near Kherson, the Dnieper River, and the Black Sea, inhabited by Scythians in the time of antiquity and by the Burliuk family from 1907 to 1914. Larionov, Khlebnikov, Kruchenykh, and Livshits all visited the Burliuks during this time, and in Livshits's opinion, it is Gileia that provided "the intersection of those co-ordinates which brought forth the movement in Russian poetry and painting called Futurism."⁴⁶

The Burliuks' home was surrounded by vast expanses of the steppes and Scythian burial mounds, ongoing excavations of which enabled the Burliuks and their guests to view Scythian art forms *in situ*, as well as in the archaeological museum of Kherson. Livshits recalls that the Burliuks worked in their studio surrounded by "Scythian jugs of bristling brushes, planes and palette-knives and brass Turkestan vessels of unknown use."⁴⁷ Since the year of their move to Chernianka in 1907, Vladimir and the Burliuks' father were involved in activities related to the study of Scythian culture.⁴⁸

The references to Scythian art, most prominent in the drawings of the Burliuks, range from the superficial and iconographic to profoundly sophisticated and informed adaptations of the central principles and devices of Scythian expression. In some instances, the illustrations are presented in the form of Scythian artifacts themselves. In drawings by Vladimir Burliuk for *Works, 1906-1908* (1914) and other publications of the period, the artist decorated the borders with a row of holes, which give the images the appearance of decorative plaques, similar to those the Scythians affixed to their clothing or their bow and arrow quivers and other objects (see fig. 5).

The depiction of forms and figures with different orientations is one of the most common devices used by Scythian artists to portray movement, a distinctive and fundamental principle of Scythian art.⁴⁹ Just as the example in fig. 5 reveals new subjects as it is rotated and viewed at different angles, the Burliuks' illustrations employ a similar lack of fixed orientation: animals and other figures are depicted upside down, at ninety-degree rotations, and running in various directions along the borders of an image.



Fig. 7. DAVID BURLIUK AND VLADIMIR BURLIUK. "Peasant and Horses," *The Croaked Moon* by David Burliuk, Nikolai Burliuk, Velimir Khlebnikov, et al. 1913. Lithograph by D. Burliuk, 7 1/16 x 5 1/16" (19.5 x 15.1 cm). Ed.: 1,000. The Museum of Modern Art, New York. Gift of The Judith Rothschild Foundation

The isolation of the animal and the depiction of only its most essential parts are other devices adopted by the Burliuks from Scythian art (see fig. 6).⁵⁰ In "Peasant and Horses" (fig. 7), an illustration for *The Croaked Moon* (1913; p. 64), David Burliuk combines the principle of rotation with the Scythians' tendency to place disparate images in dense arrangements. A drawing by Vladimir for *Milk of Mares* (1914; fig. 8), whose title itself refers to one of the most distinguishing features of Scythian culture,⁵¹ shows that he possesses not only an understanding of the prominence of the bird motif in Scythian imagery, but also an awareness of this tendency toward isolation.

Transformation and evolution represented by the emergence of one form or figure from another are Scythian principles that the Burliuks transferred to their own works. In an illustration by David for the *First Journal of the Russian Futurists* (1914), a human face emerges from a horse's rump. In another illustration by Vladimir for the same journal (fig. 9), he adapts the Scythian practice of using one form or figure as a container for others; in this instance, when the image is turned ninety degrees clockwise, the chariotlike form becomes the eye and beak of a bird of prey. The horse's ears are transformed into the head of another animal, shown in profile.

Other artists were inspired by the structural and aesthetic properties of stone statues that stood atop Scythian burial mounds in the Ukraine. The true origins and purposes of these statues remain unknown, thereby presenting ideal models for artists and poets seeking subject matter without fixed meanings or concrete associations.⁵² "Stone maidens," found in the fields of Eurasia and Siberia and in the ethnographic museums of

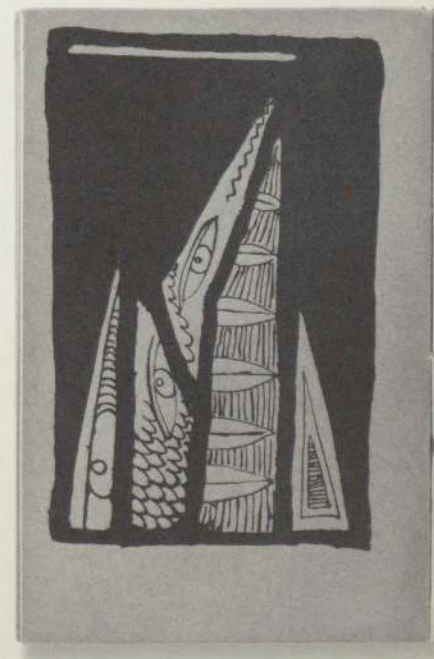
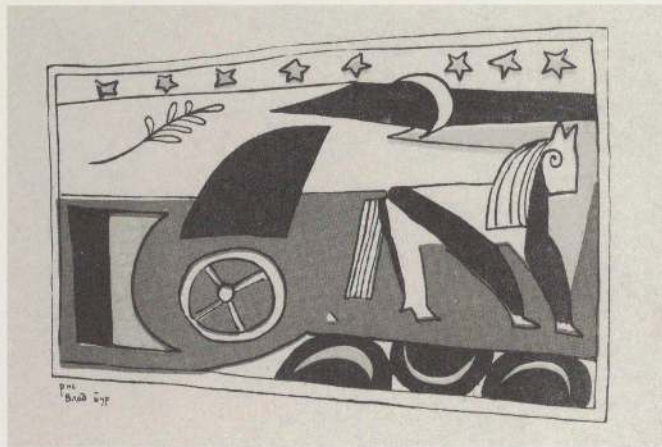


Fig. 8. DAVID BURLIUK AND VLADIMIR BURLIUK. *Milk of Mares: Drawings, Verse, Prose* by David Burliuk, Nikolai Burliuk, Vasili Kamenskii, et al. 1914. Lithograph by V. Burliuk, 7 1/16 x 4 1/16" (19.5 x 12.5 cm). Ed.: 400. The Museum of Modern Art, New York. Gift of The Judith Rothschild Foundation

Fig. 9. DAVID BURLIUK, VLADIMIR BURLIUK, ALEXANDRA EXTER, AND VASILII KAMENSKII. *Futurists: First Journal of the Russian Futurists*. 1914. Lithograph (detail) by V. Burliuk, 9 7/8 x 7 1/4" (25.1 x 18.5 cm). Ed.: unknown. The Museum of Modern Art, New York. Gift of The Judith Rothschild Foundation



St. Petersburg and Moscow, also served as models (fig. 10). These maidens, prominent subjects in Goncharova's early Neo-primitive paintings, also appear in the artist's illustrations for *Gardeners over the Vines* (1913; p. 87) and in *Worldbackwards*. Larionov borrowed aesthetic and structural elements from archaic sculptural forms for his drawings as well. His totemlike illustrations for *Half-Alive* and *Pomade* resemble wooden and stone idols from a range of prehistoric periods, discovered in archaeological excavations in Russia and the Ukraine in the second half of the nineteenth century and the first decade of the twentieth century.⁵³

The variety of primitive forms and images to which Russian Futurists were drawn, despite their apparent differences in temporal origin or outward appearance, share two fundamental distinctions: stylistically, all are examples of pure, direct expression of the spirit and inner soul, unimpeded by academicism, scientific knowledge, or common sense; and thematically, all are images that in themselves, or in their renderings by modern artists, defy the conventions, accepted trends, and established norms of the traditional *livre d'artiste*. Although the forms were familiar to the educated observer as well as to the general public, the Futurists threw a new light on them by placing them in unconventional contexts and thus suggesting uncommon interpretations.⁵⁴

While rooted in tradition, Russian Futurists were not mired in it; national art forms merely provided Russian Futurists with a point of departure toward undiscovered and unexploited creative experiments. The novelty, dynamism, and monumentality of tradition-inspired achievements made by Rozanova and others within the medium of the illustrated book are perhaps best evidenced by the fact that *A Little Duck's Nest* and *Te li le*—both with clear and deliberate references to traditional art forms—were included in the *International Futurist Free Exhibition* at the Sprovieri Gallery in Rome in 1914⁵⁵ by Filippo Tommaso Marinetti, the founder of Italian Futurism, a devoted champion of modern technology and the epitome of anti-traditionalism.



Fig. 10. Idol from an excavation near Dolmatov and Akulinino, Moscow region. N.d. Stone, height approx. 12" (30.5 cm). State Historical Museum, Moscow

As Kruchenykh recalls in his memoirs, "With the wrapping and wallpaper of our first anthologies, books and declarations, we launched an attack on the extravagant tastelessness of the bourgeois[ie's] verges and gilded bindings, stuffed with the diseased pearls and drunken lilies of gentle little boys."⁵⁶ With pages of poor-quality paper of various sizes, weights, and colors, and text printed by lithographed handwriting, handheld type, and rubber stamps, Futurist collaborations further expressed the anti-academicism and anti-conventionalism of their creators, and issued a direct challenge to the exaggerated elegance, lavish illustrations, and premium papers of the traditional *livre d'artiste*. The book became another means by which artists and poets reclaimed art and literature from their esteemed positions and blurred the lines between "high" and "low" by re-interpreting, and expanding upon, the iconography and aesthetic principles of popular, indigenous art forms.

The extent to which Russian Futurists explored primitivism within the medium of the illustrated book, and the degree to which Futurist book design is indebted to primitivism are unparalleled among Western contemporaries of the same period. The celebration of the primacy of the primary artistic elements (color, texture, and form), the spirituality and experience of the creative process, and the tradition-inspired innovation that Russian Futurist artists and writers realized in their first five years of book design held significant implications for publications in subsequent years. Elements of traditional Russian art forms, particularly *lubki*, prevail in works of Judaica, children's books, and printed propaganda of the post-revolutionary years. Even certain books published in the 1920s and 1930s reflect the chief characteristics and creative spirit of early Futurist publications.

NOTES

- 1 William Rubin, "Modernist Primitivism: An Introduction," in Rubin, ed., "Primitivism" in 20th Century Art: Affinity of the Tribal and the Modern (New York: The Museum of Modern Art, 1984), p. 1.
- 2 For more on primitivism in Western Europe, see Robert Goldwater, *Primitivism in Modern Art*, enl. ed. (Cambridge, Mass.: Belknap Press, 1986); Charles Harrison, Francis Francina, and Gillian Perry, *Primitivism, Cubism, Abstraction: The Early Twentieth Century* (New Haven: Yale University Press, 1993); Peter Selz, *German Expressionist Painting* (Berkeley and Los Angeles: University of California Press, 1974); and Jill Lloyd, *German Expressionism: Primitivism and Modernity* (New Haven: Yale University Press, 1991).
- 3 Sergei Makovsky, "Golubaia Roza," *Stranitsy khudozhestvennoi kritiki*, St. Petersburg [1909], book 2, p. 147, quoted in John E. Bowlt, "Neo-primitivism and Russian Painting," *The Burlington Magazine* 116, no. 852 (Mar. 1974): 134.
- 4 Dubl'-ve, "Vystavka sovremennykh techenii v iskusstve," *Petersburgskii listok*, April 26, 1908, p. 2; quoted in Boris M. Kalaushin, ed., *Burliuk, tsvet i rifma* (St. Petersburg: Apollon, 1995), p. 63.
- 5 A. Timofeev, "Venok," *Rul'* 8 (January 18, 1908), p. 28, quoted in Kalaushin, ed., *Burliuk*, p. 651.
- 6 Aleksandr Shevchenko, *Neo-primitivizm. Ego teoriia, ego vozmozhnosti, ego dostizheniia* (Moscow: Izd. avtora, 1913), pp. 21-22; Eng. trans. in John E. Bowlt, ed., *Russian Art of the Avant-Garde: Theory and Criticism, 1902-1934*, 2nd ed. (New York: Viking Press, 1988), p. 50. Similar ideas are expressed by Albert Gleizes and Jean Metzinger in *Du Cubisme* (Paris: E. Figuière, 1912), which appeared in Russian translation in 1913, and by Vasily Kandinsky, in "Concerning the Spiritual in Art" (1911), reprinted in Charles Harrison and Paul Wood, eds., *Art in Theory, 1900-1990: An Anthology of Changing Ideas* (Oxford: Blackwell, 1992), p. 87.
- 7 Shevchenko, *Neo-primitivizm*, p. 8.
- 8 David Burliuk, preface to *Venok* exhibition catalogue, November 1908, in Bowlt, ed., *Russian Art*, p. 11.
- 9 D[avid] Burliuk, "The 'Savages' of Russia," in Wassily Kandinsky and Franz Marc, eds., *The Blaue Reiter Almanac* (Munich: R. Piper Verlag, 1912); documentary ed., Klaus Lenkheit, ed. (New York: Viking Press, 1974), p. 79.
- 10 Shevchenko, *Neo-primitivizm*, p. 13.
- 11 Vladimir Markov, "Printsipy novogo iskusstva" [first part], *Soiuz molodezhi 1* (Apr. 1912): 8; Eng. trans. in Bowlt, ed., *Russian Art*, p. 27.
- 12 Through private collections and ethnographic and archaeological museums in Moscow and St. Petersburg, Russian artists knew art forms from a multitude of cultures from around the world. The collection of Peter the Great in St. Petersburg and the Dashkov Ethnographic Collection of the Rumiantsev Museum in Moscow had tens of thousands of objects and artworks acquired through expeditions and donations. The sketchbooks of Olga Rozanova document her visits to these collections: "[There are drawings of] Scythian stone statues, . . . Tungusian shamans, wooden Enisei and North American idols, fragments of Buddhist icons, and Egyptian motifs, all provided with meticulous explanatory notes" (Nina Gurianova, *Exploring Color: Olga Rozanova and the Early Russian Avant-Garde, 1910-1918* (Amsterdam: G & B Arts International, 2000), p. 19).
- 13 Evgenii Kovtun, "Experiments in Book Design by Russian Artists," *The Journal of Decorative and Propaganda Arts* 5 (summer 1987): 51.
- 14 A. Kruchenykh and V. Khlebnikov, "Bukva kak takovaiia" ["The Letter as Such"], 1913, in A. Kruchenykh, ed., *Neizdannyi Khlebnikov* (Moscow: Izd. gruppy družei Khlebnikova, 1930), vol. 18, p. 7.
- 15 D. Burliuk, E. Guro, N. Burliuk, V. Mayakovsky, K. Nizen, V. Khlebnikov, B. Livshits, and A. Kruchenykh, untitled manifesto, *A Trap for Judges II* (St. Petersburg: Zhuravl', 1913), n.p.
- 16 N. and D. Burliuk, "Poeticheskaia nachala," *Pervyi zhurnal russkikh futuristov*, no. 12 (1914): 82.
- 17 The reference to the *Izbornik Sviatoslava* of 1073 is noted by A. E. Parnis in his essay, "O metamorfozakh, olenia, i voina. K probleme dialoga Khlebnikova i Filonova," in Parnis, ed., *Mir Velimira Khlebnikova: Stati issledovaniia 1911-1998* (Moscow: Iazyk russkoi kultury, 2000), p. 645.
- 18 See examples in G. I. Vzdornov, *Iskusstvo knigi v Drevnei Rusi: Rukopisnaia kniga Severo-Vostochnoi Rusi XII-nachala XV vekov* (Moscow: Iskusstvo, 1980), cat. no. 108 and others.
- 19 N. I. Khardzhiev, "Pamiati Natalii Goncharovoi (1881-1962) i Mikhaila Larionova (1881-1964)," *Iskusstvo knigi* 5 (1968), reprinted in Khardzhiev, *Stati ob avangarde*, edited by V. Rakinin and A. Sarabianov (Moscow: Arkhiv russkogo avangarda, 1997), vol. 1, p. 220.
- 20 Notes of the January 31, 1914, session of the Petersburg Commission on Printing Affairs (quoted in G[leb] Iu. Ershov, "Knizhnaia grafika P. N. Filonova," *Russkaia i zarubezhnaia grafika v fondakh Gosudarstvennoi Publichnoi biblioteki im. M. E. Saltykova-Shchedrina: sbornik nauchnykh tudov*, comp. and edited by E. V. Barkhatova [Leningrad: Gosudarstvennaia Publichnaia biblioteka imeni M. E. Saltykova-Shchedrina, 1991], p. 65).
- 21 Aleksei Kruchenykh, *Nash vykhod. K istorii russkogo futurizma*, edited by R. Duganov (Moscow: RA, 1996), p. 84.
- 22 Also commonly translated as *Jottings of the Futurist Sergei Podgaevskii*, the translation used here was suggested in conversation with Nina Gurianova, who recognized the word *pysanka* as the Ukrainian word for Easter egg, and which is entirely logical in view of the book's thematic content and visual elements.

- 23 I. Snegirev, "O prostonarodnykh izobrazheniiakh," *Trudy Obshchestva liubitelei Rossiiskoi slavesnosti pri Moskovskom Universitete*, chap. 4 (Moscow, 1824), p. 126; quoted in Alla Sytova, *The Lubok: Russian Folk Pictures 17th to 19th Century* (Leningrad: Aurora, c. 1984), p. 10.
- 24 John E. Bowlt, "A Brazen Can-Can in the Temple of Art: The Russian Avant-Garde and Popular Culture," in Kirk Varnedoe and Adam Gopnik, eds., *Modern Art and Popular Culture: Readings in High and Low* (New York: The Museum of Modern Art, 1990), p. 136.
- 25 Several variants of a *lubok* of the same name are in *Russkiiia narodnyia kartinki. Sobral i opisal D. A. Rovinskii. Posmertnyi trud. pechatan pod nabliudeniem N. P. Sovko* (St. Petersburg: Izd. P. Golike, 1900), cat. nos. 841-43.
- 26 Kruchenykh, *Nash vykhod*, p. 50.
- 27 Shevchenko, *Neoprimitivizm*, pp. 25-26; Eng. trans. in Bowlt, ed., *Russian Art*, p. 52.
- 28 Kovtun, "Experiments in Book Design," pp. 53-54.
- 29 N. and D. Burliuk, "Poeticheskiia nachala," p. 82; Eng. trans. in Anna Lawton and Herbert Eagle, eds., *Russian Futurism through Its Manifestoes, 1912-1928* (Ithaca: Cornell University Press, 1988), p. 83.
- 30 David Burliuk, "On Cottage-Craft in Art," *Moscow Gazette*, February 25, 1913; reprinted in Alla Povelikhina and Yeygeny Kovtun, *Russian Printed Shop Signs and Avant-Garde Artists* (Leningrad: Aurora, 1991), p. 186.
- 31 Mikhail Matiushin, "Russkie kubofuturisty. Vospominaniia Mikhaila Matiushina," in Khardzhiev, *Stati ob avangarde*, vol. 1, p. 159.
- 32 Vladimir Poliakov, *Knigi russkikh kubofuturizma* (Moscow: Gileia, 1998), p. 243.
- 33 The interest of Russian Futurist artists and poets in children's art is discussed at length in Gleb Pospelov, "Larionov and Children's Drawings," and Yuri Molok, "Children's Drawing in Russian Futurism," in Jonathan Fineberg, ed., *Discovering Child Art: Essays on Childhood, Primitivism, and Modernism* (Princeton: Princeton University Press, 1998).
- 34 See *Piatidesiatiletie Rumianskago Muzeia v Moskve, 1862-1912* (Moscow, 1913), p. 174.
- 35 Anthony Parton, *Mikhail Larionov and the Russian Avant-Garde* (Princeton: Princeton University Press, 1993), p. 102.
- 36 For a discussion of the influence of these rituals and objects on Kandinsky's art, see Peg Weiss, *Kandinsky and Old Russia: The Artist as Ethnographer and Shaman* (New Haven: Yale University Press, 1995), p. 77. Anthony Parton draws a direct connection between Buryat mythology and iconography and Larionov's book graphics, noting that Larionov himself owned an original Buryat drawing (see Parton, *Mikhail Larionov*, pp. 96-112).
- 37 Kovtun, "Experiments in Book Design," p. 47.
- 38 Lawton and Eagle, eds., *Russian Futurism*, p. 18.
- 39 Velimir Khlebnikov, "The Burial Mound of Sviatogur" in Charlotte Douglas, ed., *Collected Works of Velimir Khlebnikov, Vol. I: Letters and Theoretical Writings* (Cambridge, Mass.: Harvard University Press, 1987), p. 233.
- 40 See Khlebnikov's letter to Kruchenykh, early 1913, reprinted in *ibid.*, p. 73.
- 41 Cited in *ibid.*, p. 82.
- 42 A. Kruchenykh, unpublished writing, 1959, quoted in N. I. Khardzhiev, "Sud'ba Kruchenykh," *Svantevit: Dansk Tidkrift for Slavistik*, 1975; reprinted in Khardzhiev, *Stati ob avangarde*, vol. 1, p. 301.
- 43 A. Kruchenykh and V. Khlebnikov, *Slovo kak takovoe* (Moscow, 1913), p. 9.
- 44 Frank M. Bartholomew, "The Russian Utopia," in E. D. S. Sullivan, ed., *The Utopian Vision: Seven Essays on the Quincentennial of Sir Thomas More* (San Diego: San Diego State University Press, 1983), p. 74.
- 45 Herodotus, *The Histories*, trans. Aubrey de Selincourt. Rev. ed. (London: Penguin Books, 1996), book IV, p. 239.
- 46 Benedikt Livshits, *The One and a Half-Eyed Archer* [1933], trans. by John E. Bowlt (Newtonville, Mass.: Oriental Research Partners, 1977), pp. 58-59.
- 47 *Ibid.*, p. 48.
- 48 Between 1907 and 1911 David and Vladimir Burliuk took part in excavating nearly fifty tombs in the Crimea (Katherine S. Dreier, *Burliuk* [New York: The Société Anonyme, 1944], pp. 49-50). See also Ekaterina Bobrinskaia, "'Skifstvo'v russkoi kulture nachala XX veka i skifskaiia tema u russkikh futuristov," in Bobrinskaia, *Rannii russkii avangard v kontekste filosofskoi i khudozhestvennoi kultury rubezha vekov: ocherki* (Moscow: Gosudarstvennyi institut iskusstvovnaniia, 1999), p. 200, n. 129.
- 49 Ellen Reeder, "Scythian Art," in Reeder, ed., *Scythian Gold: Treasures from Ancient Ukraine* (Baltimore: Walters Art Gallery, 1999), p. 43.
- 50 *Ibid.*, p. 46.
- 51 Herodotus, *The Histories*, book IV, p. 217.
- 52 In this regard, the appeal that Scythian statues held for the Russian avant-garde is similar to the impact that African art had on the French Cubists. See Jack Flam, "Matisse and the Fauves," in Rubin, ed., *"Primitivism" in 20th Century Art*, p. 212.
- 53 See *Avant les Scythes; prehistoire de l'art en U.R.S.S.* (Paris: Editions de la reunion des musées nationaux, 1979) for examples of prehistoric figures and petroglyphs found in Odessa and surrounding areas between 1900 and 1910 whose forms resemble Larionov's.
- 54 Aleksei Kruchenykh, "Novye puti slova," reprinted in Vladimir Markov, ed., *Manifesty i programmy russkikh futuristov* (Munich: Wilhelm Fink Verlag, 1967), p. 72.
- 55 See "Esposizione Libera Futurista Internazionale," in Donald E. Gordon, *Modern Art Exhibitions, 1900-1916* (Munich: Prestel, 1974), vol. 2, p. 813.
- 56 Kruchenykh, *Nash vykhod*, p. 94.

Kruchenykh contra Gutenberg

Aleksei Kruchenykh (1886–1968) still retains the reputation given him in the 1920s by his Futurist colleagues and the general public as the “wild man of Russian literature.”¹ The main reason for this is his creation of the most radical form of so-called transrational language (*zaum*), which involved the production of poetry using invented or distorted words of indeterminate meaning. His first and to this day most famous poem in transrational language, “*Dyr bul shchyl*,” was published in March 1913, and remains the focal point of controversy about the excesses (or achievements) of Russian Futurist verbal experimentation. The poem and similar ones by Kruchenykh and other *zaumniks* confront the boundary between meaning and meaninglessness and address the question of whether words can ever be totally meaningless or abstract. In this case, there seems to be a subliminal erotic message.² Kruchenykh was one of the most extreme and persistent practitioners of transrational language, outpacing even Velimir Khlebnikov, his co-inventor of the term and concept, who intended that his coinages at least eventually have a clear meaning.

Certainly *zaum* was one of the things that drew attention to the Russian Futurists. In fact it put them ahead of the Italian Futurists in radicalness and was a feature Filippo Tommaso Marinetti found hard to understand when he encountered it during his visit to Russia in February 1914. But at least as important and notable in the public’s perception of the Russian Futurists’ radicalism was the nature of their book production. Here,

too, Kruchenykh emerged as one of the most inventive and extreme members of the Russian avant-garde.

If Kruchenykh had consciously set out to dismantle (nowadays we might say “deconstruct”) the legacy of Johannes Gutenberg (c. 1397–1468), it is unlikely that he could have done it more completely. Gutenberg’s legacy of linear movable type and mass-produced books is such an innate part of modern Western culture that we are almost blind to its effects on our thought patterns and cultural assumptions. Yet these effects are arguably profound. As Marshall McLuhan has speculated, “A child in any Western milieu is surrounded by an abstract explicit visual technology of uniform time and uniform continuous space in which ‘cause’ is efficient and sequential, and things move and happen on single planes and in successive order.”³ Print culture created a society of silent, isolated readers having their own “inner direction.” “Manuscripts were altogether too slow and uneven a matter to provide either a fixed point of view or the habit of gliding steadily on single planes of thought and information. . . . [B]alanced interplay of the senses became extremely difficult after print stepped up the visual component in Western experience to extreme intensity.”⁴ In a series of remarkable book works of 1912 to 1920, Kruchenykh and his collaborators challenged this legacy in an unprecedentedly complete way, step-by-step departing from our European expectations about what a twentieth-century book should be.⁵

This was a time when the basic parameters for

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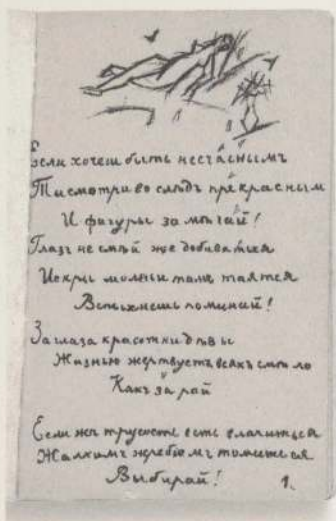


Fig. 1. MIKHAIL LARIONOV. *Old-Time Love* by Aleksei Kruchenykh. 1912. Lithograph, 5 5/8 x 3 1/16" (14.3 x 9.2 cm). Ed.: 300. The Museum of Modern Art, New York. Gift of The Judith Rothschild Foundation

the various arts were being questioned and reformulated by many innovators. If it was probably not quite true that, as Virginia Woolf put it, "in or about December, 1910, human character changed,"¹⁶ nevertheless something happened to change the situation, whether this was an accumulation of technological advances or an increase in international contacts and tensions. Rather suddenly the trend in all the arts was to interrogate the nature of every art form and to establish and maximally focus on the most basic traits, goals, and means in each of them. If, for example, the essence of painting was color and shape on a surface (photography had replaced painting's purely reproductive, depictive function), then how could the artist make the best expressive use of those elements? Correspondingly, what was the essence of literature? Quite literally it was the letters of a text on a page. How can they best be made maximally expressive? Surely the traditionally printed book did not do that very well.

Kruchenykh was certainly not the only one experimenting with new or rediscovered ways of presenting texts. We can point to Stéphane Mallarmé's *Un Coup de dés* (1897), Blaise Cendrars's and Sonia Delaunay-Terk's *La Prose du Transsibérien* (1913), Guillaume Apollinaire's *calligrammes* (1918), and the florid typography of Italian Futurism as other examples of how to escape at least in part the straitjacket of Gutenbergian printing. But Kruchenykh attacked the problem from more sides than anyone else at the time.

To begin with, let's enumerate the features of the Gutenberg legacy that were going to be challenged. The intent and result of movable type printing were to efficiently produce numerous identical copies of a given text. This technology supplanted certain features of the manuscript book: typesetting produced a rigidly linear text and did not easily permit departures from it, such as multidirectional (non-horizontal) writing or insertions; uniform typefaces resulted in uniformity of letterforms

and general visual texture, and often a single typeface and point size were used throughout a large text; no handwork was possible, except as implicit in the invisible type composition process with its hidden decisions about spacing, hyphenation, etc.; there was little or no variation from copy to copy, except in the form of defects in manufacturing, and all typographical errors appeared in all copies; technically there was a problem in trying to include non-typeset materials, such as illustrations, which require separate treatment, must be isolated from the typeset text, and employ a different technology. A corollary to the uniformity of copies was that each copy in the print run of a book would have the same cover, paper, page size, typeface, and editing style. Departures from these basic format components would be considered to be defects, to be failures in quality control.

We can now examine how Kruchenykh went about challenging these expectations. His very first publications show significant departures from the norm. Even his first, non-Futurist book, *All Kherson in Cartoons, Caricatures, and Portraits* (1910), was a set of unlabeled sketches of the leading figures of Kherson society (Kruchenykh came from the seaport city of Kherson, in Ukraine), and reflected his art-school training rather than his abilities as a writer. But it is his first Futurist books of 1912 that draw our attention for their shocking originality. *Old-Time Love*, done with Mikhail Larionov (fig. 1; p. 66), and *A Game in Hell*, with Khlebnikov (the first edition was illustrated by Natalia Goncharova; fig. 2; p. 70), are remarkable less for their poetic innovations than for their being presented in lithographed manuscript. In one fell swoop, Kruchenykh eliminated typeset printing from the picture, replacing it with manuscript culture, if employing a duplication technology—lithography—that post-dated printing, having been discovered by Alois Senefelder in 1798. In the case of *Old-Time Love*, the text and illustrations were inscribed in lithographic crayon together, and in places the pictorial components even penetrated the poem, providing a somewhat crude look with the spatial freedom of a genuine illuminated manuscript. The handwork was fully visible, and the only difference here from a true manuscript was that lithography permitted the printing of several hundred copies.

A Game in Hell looked even more like a traditional illuminated manuscript with a profusion of striking illustrations, but these were prepared independently by Goncharova and are distinctly separate from the text. If *Old-Time Love* is in a crude semi-cursive that matches the intentionally clumsy semi-literate love-note style of the poetic text, the script style here is more formal and blocky, and resembles the early typefaces used in Russian printing-press publications, which were nevertheless closely modeled on manuscript letterforms (fig. 3). In Kruchenykh's day this font style was still used for Russian Orthodox Church publications, and so its presence in this parodically irreverent work has a blasphemous element to it. The second edition of *A Game in Hell* (1914), with illustrations by Olga Rozanova and Kazimir Malevich, demonstrates yet another possible

Fig. 2. NATALIA GONCHAROVA. *A Game in Hell* by Velimir Khlebnikov and Aleksei Kruchenykh. 1912. Lithograph, 7 1/4 x 5 3/4" (18.3 x 14.6 cm). Ed.: 300. The Museum of Modern Art, New York. Gift of The Judith Rothschild Foundation



relationship of text to illustration. In this case the text on many pages is made to fill the irregular space left by the illustration (pp. 80, 81). The script style itself is also rather irregular, somewhere between the more cursive letterforms of *Old-Time Love* and the block style of the first edition of *A Game in Hell*.

In these three works, Kruchenykh has demonstrated a range of possible relationships between text and illustration that are readily available when one is released from the constraints of letterpress. He also demonstrates the expressive potential of manuscript text, which was the subject of his manifesto with Khlebnikov, "The Letter as Such" (1913). There, in hyperbolic form, the main point is that the script matters: "A word written in individual longhand or composed with a particular typeface bears no resemblance at all to the same word in a different inscription."⁷ In letterpress, while some recognition may be given to the effect of a particular typeface, once it is chosen, as a rule the entire text is set uniformly and each individual word looks exactly the same in every instance. In a handwritten manuscript, however, each word would be at least slightly different, and the expressive element would be maintained.

"There are two propositions:

1. That mood changes one's longhand during the process of writing.
2. That the longhand peculiarly modified by one's mood conveys that mood to the reader, independently of the words."⁸

As is well known in modern advertising, the script used in logos and other contexts has an effect, perhaps only subconsciously, and must be carefully chosen to create the desired image of a company (think of the very different impressions created by the simple block letters of Kmart and the elegant cursive of Lord and Taylor). Whether one's own handwriting reveals profound and complex facets of one's personality, as graphologists plausibly maintain,⁹ it nevertheless produces a certain impression on the reader. A neatly articulated small script says one thing, and a broad illegible scrawl says something quite different. It is a metonymic factor of personality that characterizes one as much as the way we speak and the kinds of books we read. It is a factor eliminated by Gutenberg and restored by Kruchenykh.¹⁰

Kruchenykh continued to produce manuscripted books throughout his career, adding some further variations, such as change of page orientation, hand-coloring, and compositions of letters and shapes in which it was sometimes difficult to say what was a letter and what was a shape, but the essential parameters were established in 1912.¹¹ It should be noted, though, that whatever flexibilities of manuscript production were involved in these initial examples, they were fixed on the lithographic stone and became an invariable part of each of the copies produced. The prints of each copy of the given book were more or less unvaried, and each copy was essentially the same, except in some instances where the kind of paper it was printed on was not uniform or hand-coloring was occasionally added.

However, also in 1912, Kruchenykh introduced

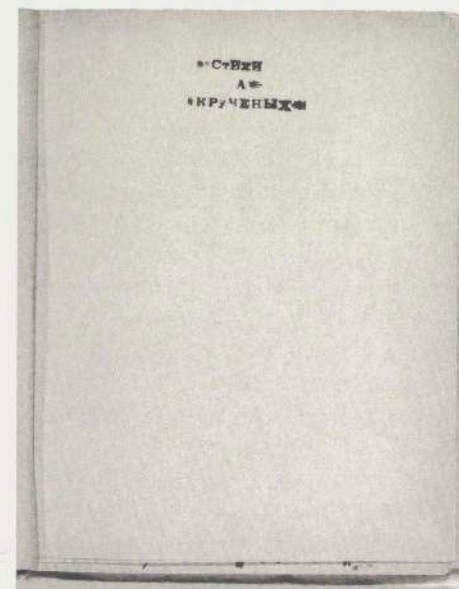
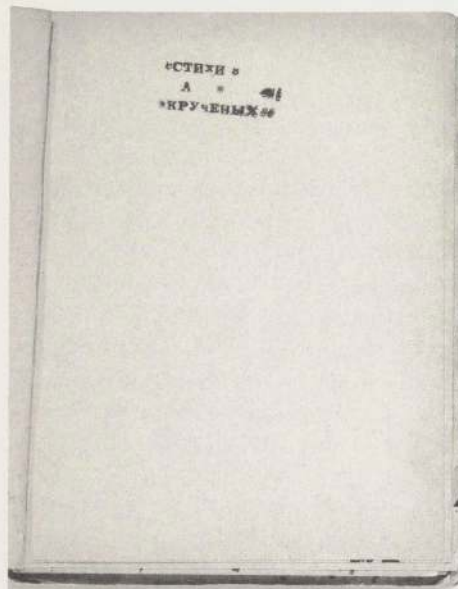
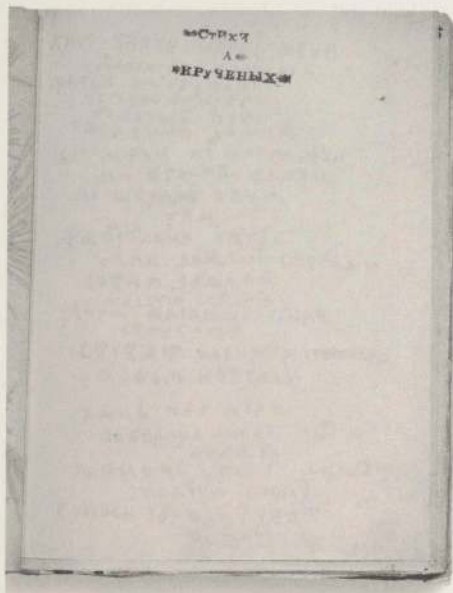
yet another challenge to the Gutenberg legacy: the book with variations in page order. *Worldbackwards* is a miscellany that is more than usually miscellaneous. The Russian scholar of Futurism, Evgenii Kovtun, described it like this: "From page to page the shape of the script, its graphics and rhythm change: now it is calmly rounded, now angular, broken, nervous, now precipitously flying, as if weightless, now heavily printing the words. The lines are now bunched together, filling the whole page, now are freely spaced on the page, forming harmonious relationships between black and white. Pages of text are interspersed with full-page illustrations, drawings interweave themselves into the manuscript text, now interrupting it, now positioning themselves on the margins. Every time there is a new harmony, a new plastic organization of the page. As a whole the collection is built on the alternation of contrasts which do not permit the reader's attention to wane."¹²

In this context, it is a great boon to scholarship on this subject that The Judith Rothschild Foundation was able to assemble five copies of *Worldbackwards* (pp. 68, 69), and, in so doing, permitted the direct comparison of these copies and led to a clearer impression of the extent to which each copy is *different*.¹³ As Kovtun and others have noted, the miscellany is remarkably heterogeneous in its general contents. There are completely independent lithographed illustrations in various styles by various artists not linked to any text; lithographed pages that combine manuscript text by either Kruchenykh or Khlebnikov in varying scripts with illustrations by various artists (Larionov, Goncharova, Nikolai Rogovin) similar to the previous examples; pages of rubber-stamped text that mix typefaces and upper and lower case letters in the same words and lines, with or without additional handwork; pages that are oriented sometimes vertically, sometimes horizontally; various weights and colors of paper; and pages not trimmed uniformly. To these features have been added a cover consisting of two main collaged elements, a lithographed title-authors panel and a generally leaf-shaped cutout.

The leaf-shaped cutout varies considerably in form, color, and type of paper, and the title sometimes appears above the leaf, sometimes below. This alone guarantees that each copy is unique. However, a comparison of the five Rothschild copies and individual copies in various other collections reveals that the order of pages in the miscellany also differs from copy to copy, and copies of individual pages may also differ. Even the lithographed pages may vary in paper color or weight. Some have been run through the printing press twice. But the most surprising differences relate to the rubber-stamped pages. Given the number of copies produced (220), one would have expected that the pages created by a rubber stamp kit would have been turned out rapidly by stamping each with the same stamp or set of stamps. If the text consisted of a number of lines and would not fit on the same stamp holder, then the spacing and orientation might be expected to differ as they do. And the ink color and letters added by potato cut (a piece of potato carved into a letter or shape,



Fig. 3. IVAN FYODOROV. *The Acts of the Apostles*. Moscow, 1564. Woodcut, 8¼ x 5½" (21 x 14 cm). The Russian State Library, Moscow



Figs. 4–6. NATALIA GONCHAROVA, MIKHAIL LARIONOV, NIKOLAI ROGOVIN, AND VLADIMIR TATLIN. Pages from three different copies of *Worldbackwards* by Velimir Khlebnikov and Aleksei Kruchenykh. 1912. Rubber stamp and potato cut by Kruchenykh, approx. 7 ½ x 5 ½" (19 x 14 cm). Ed.: 220. The Museum of Modern Art, New York. Gift of The Judith Rothschild Foundation

inked, and used like a stamp) might also vary. But most unexpectedly, even a simple, short text, such as the page "Stikhi A. Kruchenykh" (Poems by A. Kruchenykh),¹⁴ varies widely in the Rothschild copies (figs. 4–6). Not only is the potato-cut *T* not always present,¹⁵ but the stamps themselves have been composed with various upper and lower case letter combinations plus stars and other decorations, a time-consuming, unanticipated move away from mass production. And in one copy, the page is absent altogether. In other words, one must be careful about making any generalizations on the basis of a single copy of this work, since Kruchenykh has reintroduced the concept that each copy of a book will be unique.

A somewhat similar situation is present in the two editions of *Explodity* (the first and second editions appeared in the spring and fall, respectively, of 1913; pp. 72, 73). While the differences between copies of each edition are evidently fewer (however, fewer copies of each were available for comparison), differences between the two editions are of significance. The second edition is billed as "expanded," leading one to believe that the original contents remain, while additions have been made. In fact, a number of rubber-stamped texts have been dropped or replaced by others, either with different poems in the same medium or the same text in new lithographed versions by Rozanova.¹⁶ Figs. 7 (first edition) and 8 (second edition) show corresponding rubber-stamped and lithographed pages, allowing one to test the hypothesis from "The Letter as Such" about words in two different scripts or typefaces having no resemblance to each other.¹⁷ Heterogeneity is clearly the hallmark of these productions.

On the other hand, *Pomade* (1913; p. 67), while completely lithographed, adds another dimension

of manual production by having its texts and illustrations (in some copies hand-colored by the artist) mounted on gold-leafed paper, making each page a framed print and creating an ironic contrast between the primitiveness of the script and drawing and the elegance of the presentation. It also allows us to examine another challenge to the Gutenberg legacy, namely, the matter of uniformity of letterforms. As noted above and illustrated in figs. 4–7, rubber-stamped pages had used a deliberately chaotic mix of letters and spacings.¹⁸ *Pomade* demonstrates a similar effect in manuscript form. If *Old-Time Love* and *A Game in Hell* had been rather consistent in using either cursive or block letter forms, respectively,¹⁹ the poems in *Pomade* freely mix the two in alternating lines and even within the same line. In fig. 9, for example, in the first line the first and third words are written in cursive, while the second word is all in block letters. Throughout the page, words in cursive alternate with words in block script in no observable pattern. There are even words in which the two scripts are mixed within the same word (e.g., *serdets* at the end of line eight, which changes scripts in the middle). A similar mixture of scripts was also used in *Half-Alive* (1913; p. 83). Such inconsistency would likely prompt a psychographologist to suggest that the writer was psychologically disturbed. And, in fact, several Russian commentators at the time indeed thought this was the case.²⁰

As has been suggested in regard to several previous examples, Kruchenykh and his collaborators were continually exploring various possible relationships between text and drawing ("illustration" is perhaps too restrictive a term for what is going on here). On the one extreme, there might be no connection whatsoever between a given poem and the drawings that precede or

follow it in a book (we have seen that the order of pages can even vary); on the other end of the spectrum, as above examples have shown, text and drawing might share the same visual space, interpenetrate, or be shaped to each other, creating a closer bond between the two elements than is possible in letterpress printing combined with illustrations. Kovtun also points out that in many cases in the lithographed books the drawings are an integral part of the text: "One can see a new approach to illustration which consists in the fact that the artist has ceased to retell the text by means of drawing. The illustrations are not merely tied to the text—they develop and complete the poetic images or contrast with them. Therefore there is no illustrator in the usual sense in these collections: the artist has become the coauthor of the poet or prosaist."²¹

Pomade provides at least one example in which the drawing holds a hidden key to an interpretation of the poem, namely, the famous *zaum* poem "Dyr bul shchyl" and its accompanying Rayist drawing by Larionov (p. 67). The drawing conceals the figure of a nude woman with her legs spread out, and this substantiates an erotic decoding of the poem-triptych.²²

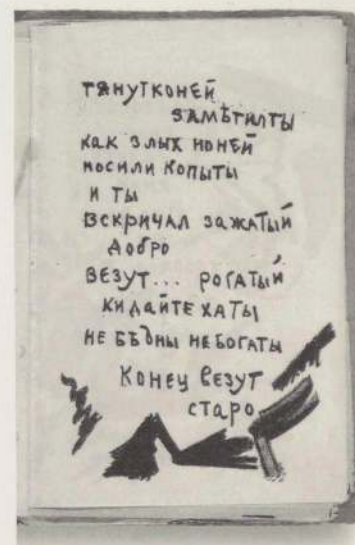
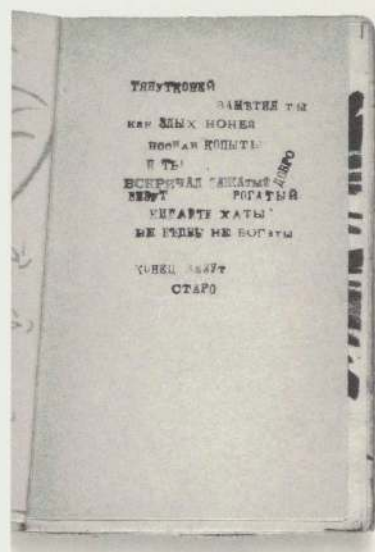
In the years 1915–17 Kruchenykh, often in close collaboration with Olga Rozanova, explored several other options. In *A Little Duck's Nest . . . of Bad Words* (1913; pp. 76, 77) and *Te li le* (1914; pp. 84, 85) color came to the fore. In *A Little Duck's Nest*, Rozanova provided hand-coloring not only for the drawings, but also for the purely textual pages, creating a more harmonious and organic effect than the Cendrars and Delaunay-Terk *Transsibérien*. In *Te li le* even the words were produced in varicolored hectography (a process similar to mimeography). In *Transrational Boog* (1915; p. 82) a consistent and brilliant series of Cubist-style linocuts with a playing-card theme is interspersed with Kruchenykh's rubber-stamped texts, mostly in *zaum* and having no notable connection with the Rozanova works. This reverses the traditional pattern in which the text provides the coherent thread and the illustrations give visual realization to individual moments in a narration.

In *War* (1916; pp. 100–102), a letterpress table of contents lists not only the titles to Rozanova's woodcuts, but also provides *zaum* texts to go along with some of the Rozanova works. In other words, some of the poems appear only in the table of contents. Other poems, however, appear as separate woodcut text pages in the body of the book, and are listed in the table of contents only as "Poem by A. Kruchenykh." In addition, some of Rozanova's pictures include related texts introduced as "Excerpt from a Newspaper Bulletin," for which the picture is an illustration. Thus we have multiple forms of text-illustration combination and separation. In *Universal War* (1916; pp. 103–05), on the other hand, we have complete separation between text and illustration, a move within a single work from literature to the purely visual. The letterpress table of contents provides both titles and *zaum* texts for Kruchenykh's brilliant collages, which are totally textless and abstract. At the same time, we have a maximum contrast between

typographic reproduction and handmade original collages, each of which is thereby slightly different.²³

The book *1918* (1917; pp. 107–110), done in collaboration with Kirill Zdanevich, provides yet another variant. Its broad-page format allows the juxtaposition of what might be a full-page text with a full-page illustration (p. 109). Though the two are separated by the brown wrapping-paper background on which they are mounted, one can view them at the same time. The Cubist drawings and the angular script harmonize well, the thin lines of both seeming to be at once letters and abstract shapes. In a similar vein, pages in *Learn, Artists! Poems* (1917; p. 111) obliterate the distinction between writing and drawing. In fig. 10, individual letters become part of an abstract composition, while in fig. 11, the title and artist's signature become part of the rhythmic strokes of the drawing.

Kruchenykh's final assault on Gutenberg may have been particularly motivated by economic and physical necessity. The method of production that went into the works that Kruchenykh labeled "Autographic Books (Hectograph)," 1917–20²⁴ must have been dictated in large part by lack of both money and available printing resources. Essentially each was a booklet or chapbook consisting of a small set of pages (typically ten to twenty leaves) produced in various ways not requiring a printing press or lithography. Most often they are hectography, but there is also carbon copy, rubber stamp, typescript, and simple penciled manuscript. The paper used was whatever was at hand, ranging from stationery to lined school-notebook paper and graph paper. In other words, Kruchenykh basically made use of office supplies available to someone working as a draftsman for the Erzurum Railway, as he was at the time. Since hectography could create a goodly number of copies from a single original before the stencil wore out and the copies became too



Figs. 7, 8. NATAN ALTMAN, NATALIA GONCHAROVA, NIKOLAI KUL'BIN, KAZIMIR MALEVICH, AND OLGA ROZANOVA. Pages from two different copies of *Exploidy* by Aleksei Kruchenykh. 1913. Rubber stamp by Kruchenykh (fig. 7); lithograph by Rozanova (fig. 8), 6 7/8 x 4 5/8" (17.4 x 11.8 cm) (irreg.). Ed.: 350 and 450 (2nd ed.). The Museum of Modern Art, New York. Gift of The Judith Rothschild Foundation.

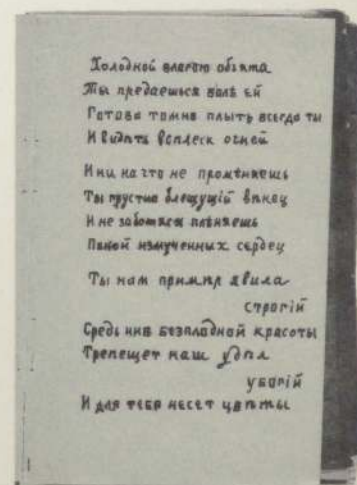


Fig. 9. MIKHAIL LARIONOV. *Pomade* by Aleksei Kruchenykh. 1913. Lithograph, 5 3/4 x 3 7/8" (14.7 x 9.9 cm). Ed.: 480. The Museum of Modern Art, New York. Gift of The Judith Rothschild Foundation



Figs. 10, 11. **ALEKSEI KRUCHENYKH AND KIRILL ZDANEVICH. *Learn, Artists! Poems*** by Aleksei Kruchenykh. 1917. Lithograph by Kruchenykh (fig. 10) and Zdanevich (fig. 11), 9 3/16 x 7 1/4" (23.6 x 18.5 cm). Ed.: approx. 250. The Museum of Modern Art, New York. Gift of The Judith Rothschild Foundation

light to be usable, pages produced this way turn up constantly. Carbon copies, of course, are limited to five to ten copies at most, the top one of which is the original manuscript and the backmost copies of which are faint and fuzzy to the point of illegibility.

Some of the items have printed covers evidently produced in Tiflis (Tbilisi) by 41° with the help of Il'ia Zdanevich and showing the influence of his typographic styling (*Melancholy in a Robe* [1919; p. 118], and the series *Zamaul* [1919; pp. 112, 113], numbered 1–4, and *Mutiny* [1920], numbered 1–10); but most have covers that are handmade. A complete set of the entire hectographic series has yet to be assembled, but analysis of a number of them has revealed that they have been organized in a unique way. The principle of somewhat haphazard assembly had been established already in *Worldbackwards*, but here it is taken much farther. In the Gutenberg context, one tends to assume that there is a distinction to be made between a book and a manuscript, that is, a manuscript exists in a single handwritten copy while a book exists in multiple (numerous) identical copies, and one copy of a work with a given title will have the same contents as another. What if a title was merely the rubric for an ad-hoc assemblage of miscellaneous pages from an available stock? What if many different titles contained a similar assemblage of pages from the same stock? What if only a single copy of a given title was made?

Another factor is that these essentially handmade booklets were most often composed of a set of leaves folded in half and bound in the middle by a thread. If the given leaf was hectographed to have two pages of text on it (left and right halves on one side of the leaf), then, depending on its position in the booklet, the right page might appear in recto followed by a blank

page, while the left page would appear in verso preceded by a blank page in recto, or vice versa. Moreover, the second page would have to appear in the sequence in the book dictated by the position of the first in the given assemblage. In addition, the kinds of texts so arranged might be quite various, from prose statements to abstract compositions. Rarely, however, was there anything we might be inclined to call an illustration. Whatever purely graphic elements there might be were usually limited to simple lines added to a composition of words or letters. Thus, as book productions these works are quite minimalist in essence. The result is an unprecedented degree of unpredictability in which pages of text, blank pages, manuscript, hectographs, carbons, etc., appear in haphazard order. Copies of some pages appear under many titles, while other pages are unique handwritten originals.

Let's briefly look at some examples. The Judith Rothschild Foundation collection contains three copies of *Melancholy in a Robe*, each of which is different. Two of the copies are nearly identical, except for a few pages that are hectographed in one, typewritten carbon in the other, and the pages are assembled in a slightly different order. The third copy (p. 118) is quite different and is mostly done in original pencil. It also includes a series of seven additional pages of quotes illustrating the hidden "anal eroticism" of Russian literature in various famous authors. These additional pages toward the beginning of the book provide page space for a similar number of additional texts symmetrically positioned later in the book, making this copy almost twice the size of the other two copies. This third copy is a second edition, made in 1919,²⁵ when Kruchenykh had gathered more quotes but evidently had run out of copies of many of the original pages and had to create new ones by hand.

With *Zamaul II* (1919) we have a more extreme example. As has been previously discussed and illustrated,²⁶ whole other books can appear as components of a given item. The case discussed was a copy of *Transrational Language* (1921) from the Institute of Russian Literature in St. Peterburg, which contained, in *matreshka*-like form (that is, in a form reminiscent of Russian wooden dolls nesting one inside the other) *From All Books* (1918), inside of which was *F/nagt* (1918), inside of which, at the center sideways and folded in half, was a typeset copy of the flyer "Declaration of Transrational Language." Again, given the nature of the situation we have discovered in these works, one must always be sure to specify precisely which copy of a title one is referring to, since other copies are likely to differ significantly.²⁷ Such is the case with *Zamaul II*. Like the copy of *Transrational Language* just described, the copy of *Zamaul II* in the Rothschild Foundation collection opens with the title page of *From All Books*, but thereafter follow pages entirely different from those in the *Zaum* copy. And the next layer of the *matreshka* is not *F/nagt*, but a complete copy of *Kachildaz* (1918; pp. 114, 115), an entirely different work,²⁸ but there is no printed "Declaration." On the other hand, a second copy²⁹ of *Zamaul II* (both have the same typeset cover³⁰

so one would expect them to have the same contents) has no reference to *From All Books* but some of the same pages as the first copy, though each copy also has pages the other one does not have. However, the core is once again a complete copy of *F/nagt* (with the one rubber-stamped page replaced by a handwritten carbon copy), in the middle of which is a page with the hectographed text "*Chardzhuinyi/A. Kruchenykh*" (From Chardzhui/A. Kruchenykh), something none of the other copies have.

If all this sounds confusing and hard to keep track of, it is. Gone is the sense that any of these assemblages form anything like an intentionally organized unity. One would be on very shaky ground indeed, if one were to attempt an interpretation based on the order or content of the pages gathered under a given title. At best, one might comment on individual pages as units. Admittedly, many of the pages are similar, consisting of a few letters or *zaum* words variously positioned in combination with a few straight or curved lines. Some pages have only lines, some only words. In any case, this reduces the nature of the book in Kruchenykh's hands to a minimal level: a group of pages bound together on the left and given a title.

Further than this Kruchenykh did not go, however. He did not challenge the codex format (though he roughed its edges a bit), and he did not turn the book into a book object, as has happened in more recent decades in the West and in Russia.³¹ For Kruchenykh the book remained an object one could hold, turn the pages of, and read at least on an elementary level. Nevertheless he challenged nearly all the other expectations we have about the nature of books.

In the context of a conceptual framework set up by Walter Benjamin in 1936, we can say that Kruchenykh confronted the issue of "art in the age of mechanical reproduction"³² in an original way. Kruchenykh attempted to dismantle a legacy that had been in place for a lot longer than photography and film, which were Benjamin's chief concern. But some of the same rules apply: "That which withers in the age of mechanical reproduction is the aura of the work of art. . . . the technique of reproduction detaches the reproduced object from the domain of tradition. By making many reproductions it substitutes a plurality of copies for a unique existence."³³ Kruchenykh instead exploded the Gutenberg tradition from within. In the disguise of a profoundly reproductive medium, he created books that were in fact unique. In contrast to obviously and intentionally unique book works, Kruchenykh's works have the appearance of multiplicity; and in contrast to elegant *livres d'artistes* with hand-coloring, etc., Kruchenykh's works have the appearance of sloppiness and disorder. Their aura as artworks is paradoxically hidden in an overtly anti-market stance that makes them all the more valuable today.³⁴

At the same time, Kruchenykh was one of the early pioneers in returning to us the physicality and activeness of the book and of writing: "Writing can't be an object because the world is a world of verbs and to

write is a thing that someone does. Writing is an action in the world. Writing is the mind, any mind with language in its mind, and active in the world."³⁵ Writing is action, drawing is action, writing is drawing. Restoration of the physical presence of the book and the text is a major aspect of European modernism, as Jerome McGann's *Black Riders* and others have argued in recent years.³⁶ Kruchenykh shared "the view that meaning invests a work at the level of its physical appearance and linguistic signifiers."³⁷

In a discussion of Emily Dickinson's manuscript fascicles with their lineation, various scripts, and variant readings, McGann notes: "In a poetry that has imagined and executed itself as a scriptural rather than a typographical event, all these matters fall under the work's initial horizon of finality."³⁸ Hence the argument applied to Dickinson and others applies to Kruchenykh as well: the scripted and hectographed (or lithographed or rubber-stamped or whatever) original version of a poem is its true embodiment, and facsimile reproduction, rather than typographic presentation, is what is required.³⁹ If, as Ronald Silliman puts it, "Gutenberg's moveable type erased gesturalty from the graphemic dimension of books,"⁴⁰ then Kruchenykh was one of the modernists who restored gesture to the text.

By dismantling the Gutenberg legacy, by opening the space of the page and the space of the book, by returning to the book its gestural physicality, by deconstructing its rigid linearity, Kruchenykh opened the mind to the post-Gutenberg era that is upon us.

NOTES

- 1 This is the title of a collection of articles about him, *Buka russkoi literatury*, edited by Sergei Tret'iakov in 1923.
- 2 For a discussion of *zau*m in general and of this poem in greater detail see Gerald Janecek, *Zaum: The Transrational Poetry of Russian Futurism* (San Diego: San Diego State University Press, 1996).
- 3 Marshall McLuhan, *The Gutenberg Galaxy* (New York: Signet, 1969), p. 28.
- 4 *Ibid.*, p. 39.
- 5 Perhaps this occurred in Russia because, as McLuhan points out (*ibid.*, pp. 30–31), at the time it was still a "profoundly oral" society where eighty percent of the population was illiterate. As he further observes: "Just in the degree to which we penetrate the lowest layers of non-literate awareness we encounter the most advanced and sophisticated ideas of twentieth-century art and science" (p. 37).
- 6 Virginia Woolf, "Mr. Bennett and Mrs. Brown" [1924], in *Collected Essays* (New York: Harcourt, Brace & World, 1967), vol. 1, p. 320.
- 7 V. Khlebnikov and A. Kruchenykh, "The Letter as Such," in Anna Lawton and Herbert Eagle, eds., *Russian Futurism through Its Manifestoes, 1912–1928* (Ithaca: Cornell University Press, 1988), p. 63.
- 8 *Ibid.*
- 9 For instance, Dr. Herry O. Teltscher on the first page of his book *Handwriting—Revelation of Self: A Source Book of Psychographology* (New York: Hawthorn Books, 1971), makes the following statements: "Handwriting is a permanent record of personality, a mirror in which are reflected character traits, abilities, emotions; orientation toward the environment and people in general; intellect; approach to tasks; values; strong points and weak ones; even past experiences and present state of development; the amount of physical strength and resilience—all are set down by the stroke of the pen. . . . Samples from school days bear little resemblance to present-day writing. Similarly, a letter during a happy, healthy period looks quite different from one that was penned when the writer was sad, depressed, or ill. . . . The hand merely holds the pen or the pencil; it is the brain that directs the movements of the hand, which is responsible for the manner in which the letters are formed or the lines are spaced."
- 10 While it is clear that Kruchenykh was the main moving force behind these lithographed books, there is good evidence that often the artists, rather than Kruchenykh himself, were responsible for scripting the texts. This accounts for a certain consistency in the look of texts illustrated by Larionov (*Old-Time Love, Pomade, Half-Alive*), as contrasted to those illustrated by Goncharova (*A Game in Hell* [1st ed.], *Desert Dwellers*), Nikolai Kul'bin (*Explodity, Te li le*), or Rozanova (*A Little Duck's Nest . . . of Bad Words, Te li le*). The manifesto "The Letter as Such" allows for, even encourages, this: "Of course, it is not mandatory that the wordwright be also the copyist of a handwritten book: indeed, it would be better if the wordwright entrusted this job to an artist" (Lawton and Eagle, eds., *Russian Futurism*, p. 64).
- 11 A set of facsimile reproductions of six manuscript books produced by Kruchenykh (*Worldbackwards, Hermits, Half-Alive, Explodity, A Game in Hell* [2nd ed.], and *Selected Poems*, with Khlebnikov) was issued by La Hune (Paris) and Avant-Garde (Moscow) in 1993, edited by Nina Gurianova, using copies of the books in the Central State Archive of Literature and Art, Moscow. For further discussion and illustrations of Kruchenykh's manuscript books see Vladimir Poliakov, *Knigi russkogo futurizma* (Moscow: Gileia, 1998), esp. pp. 200–27.
- 12 E. F. Kovtun, *Russkaia futuristicheskaia kniga* (Moscow: Izd. Kniga, 1989), p. 79.
- 13 These differences had been mentioned already in 1928 by Kruchenykh's friend and supporter Andrei Shemshurin: "It often happened that one and the same publication had all the copies completely varied." Shemshurin explained that Kruchenykh resorted to publishing by hand in part for lack of financial means to produce printed books, in part because printers refused to publish such "rubbish." A. Shemshurin, "Slishkom zemnoi chelovek," in S. Sukhoparov, ed., *Aleksei Kruchenykh v svidetel'stvakh sovremennikov* (Munich: Verlag Otto Sagner, 1994), p. 62.
- 14 In some copies these introductory pages are misplaced and what follows is someone else's work, or there are two such pages in a row.
- 15 The copy reproduced in the Gurianova set (see note 11) has a potato cut *T*, as does one of the copies in the Rothschild Foundation.
- 16 For more details see Gerald Janecek, *The Look of Russian Literature: Avant-Garde Visual Experiments, 1900–1930* (Princeton: Princeton University Press, 1984), pp. 94–96; and Poliakov, *Knigi russkogo futurizma*, pp. 254–55.
- 17 See a similar juxtaposition in Susan P. Compton, *The World Backwards: Russian Futurist Books 1912–16* (London: British Museum Publications, 1978), p. 77, with accompanying discussion.
- 18 One detail to note is that letters that were positioned above the baseline of the given word are only those Cyrillic letters that are invertible (*o, i, n*) and that this effect was easy to produce in a rubber-stamp kit. It merely involved inverting a lower-case letter in the composing stick; no special spacing devices were needed, as they would have been for other letters.
- 19 It should be noted that a few pages in the first edition of *A Game in Hell* use cursive script instead of its prevailing block lettering.
- 20 On this see Janecek, *Zaum*, pp. 153–61.
- 21 Kovtun, *Russkaia futuristicheskaia kniga*, pp. 127, 130.
- 22 For a detailed interpretation of the poem see Janecek, *Zaum*, pp. 49–69.
- 23 For a detailed interpretation

- of this work see Juliette Stapanian, "Universal War 'b' and the Development of *Zaum*: Abstraction Towards a New Pictorial and Literary Realism," *Slavic and East European Journal* 29, no. 1 (1985): 18–38.
- 24 A. Kruchenykh, *Zaumnyi iazyk u Seifullinnoi, Vs. Ivanova, Leonova, Babelia, I. Sel'vinskogo, A. Veselogo i dr.* (Moscow: VSP, 1925), p. 61.
- 25 See Tat'iana Nikol'skaia, "Fantasticheskii gorod": *Russkaia kul'turnaia zhizn' v Tbilisi (1917–1921)* (Moscow: Piataia strana, 2000), pp. 81, 124.
- 26 Janecek, *Look*, pp. 108–11. These pages also provide a complete reproduction of one hectographic book, *F/nagt* (1918), fig. 89. Additional illustrations and interpretation of pages from these works can be found in my *Zaum*, pp. 235–50.
- 27 For instance, the Foundation's copy of *Zaum* differs significantly from the copy just described.
- 28 A copy of *Kachildaz* with the same pages as found in this copy of *Zamaul II* is located in the Institute of Russian Literature in St. Petersburg.
- 29 This copy belongs to a private collector, who graciously allowed me to obtain a color copy of it.
- 30 Very likely the printed covers were in greatest supply and had to be filled with varying pages, of which there were significantly fewer copies.
- 31 For a recent collection of articles on the nature of the book see Jerome Rothenberg and Steven Clay, eds., *A Book of the Book: Some Works & Projections About the Book & Writing* (New York: Granary Books, 2000). For a discussion of Russian book objects see M. Karasik, ed., *Bukhkamera ili Kniga i stikhii* (St. Petersburg: Izd. M. K., 1997).
- 32 Walter Benjamin, "The Work of Art in the Age of Mechanical Reproduction," in Hannah Arendt, ed., *Illuminations* (New York: Schocken Books, 1969), pp. 217–51.
- 33 *Ibid.*, p. 221.
- 34 Their current marketability can be measured by rising prices as the uniqueness of each copy becomes increasingly evident. It can also be measured by the growing occurrence of forgery. Paradoxically, the crude handwork involved increases opportunities to falsify. If each copy is different, then the fact that a newly "discovered" copy is different from a copy of known authenticity might be seen as a plus, not a minus.
- 35 Alan Davies, *Signage* (New York: Roof Books, 1987), p. 132, as quoted in Jerome McGann, *Black Riders: The Visible Language of Modernism* (Princeton: Princeton University Press, 1993), p. 138.
- 36 In addition to books already referred to, a few others to mention are Marjorie Perloff, *Radical Artifice: Writing Poetry in the Age of Media* (Chicago: University of Chicago Press, 1991); Steve McCaffery and bpNichol, *Rational Geomancy: The Kids of the Book-Machine. The Collected Research Reports of the Toronto Research Group, 1973–1982* (Vancouver: Talonbooks, 1992); Johanna Drucker, *Figuring the Word: Essays on Books, Writing, and Visual Poetics* (New York: Granary Books, 1998) and her essay "Visual Performance of the Poetic Text" in Charles Bernstein, ed., *Close Listening: Poetry and the Performed Word* (Oxford: Oxford University Press, 1998), pp. 131–61; and Jay Sanders and Charles Bernstein, *Poetry Plastique* (New York: Marianne Boesky Gallery and Granary Books, 2001).
- 37 McGann, *Black Riders*, p. 12.
- 38 *Ibid.*, p. 38.
- 39 Vladimir Markov's anthology, A. E. Kruchenykh, *Izbrannoe* (Munich: Wilhelm Fink Verlag, 1973), was a pioneering event in this area by providing all the selections in photocopy form. The facsimile set of works edited by Nina Gurianova (see note 11) is another valuable step which adds scale, color, and variation of paper type. Notably, Kruchenykh's poem-triptych "*Dyr bul shchyl*" is given in photocopy of the original with translation in Jerome Rothenberg and Pierre Joris, eds., *Poems for the Millennium* (Berkeley: University of California Press, 1995), vol. 1, pp. 232–33. However, the Kruchenykh selections in V. N. Al'fonsov and S. R. Krasitskii, eds., *Poeziiia russkogo futurizma* (St. Petersburg: Akademicheskii proekt, 1999), pp. 206–37, have all been reset in type, though a few items by other poets are given in photocopy. Krasitskii's new edition of the collected poetry, Aleksei Kruchenykh, *Stikhotvoreniia, Poemy, Romany, Opera* (St. Petersburg: Akademicheskii proekt, 2001), is also entirely typeset.
- 40 Ronald Silliman, *The New Sentence* (New York: Roof Books, 1995), p. 41.

Constructivist Book Design: Shaping the Proletarian Conscience

Margit Rowell

We . . . are satisfied if in our book the lyric and epic evolution of our times is given shape. —El Lissitzky¹

One of the revelations of this exhibition and its catalogue is that the art of the avant-garde book in Russia, in the early decades of this century, was unlike that found anywhere else in the world. Another observation, no less surprising, is that the book as it was conceived and produced in the period 1910–19 (in essentially what is known as the Futurist period) is radically different from its conception and production in the 1920s, during the decade of Soviet Constructivism. These books represent two political and cultural moments as distinct from one another as any in the history of modern Europe. The turning point is of course the years immediately following the October 1917 Revolution.

The Russian Futurist movement of poets and painters is often compared to the better known Futurist movement in Italy. Yet Russian Futurism, as discussed elsewhere in this catalogue, emerged in a different context, corresponded to other objectives, and was broader in its sources and scope than its Italian counterpart. In the context of poetry or the printed text, both movements endeavored to free the written word from the Gutenberg legacy,² often replacing traditional linear syntax by dynamic clusters of verbal and visual signs (fig. 1). However, Russian Futurist books were anti-orthodox in a manner that goes far beyond the limited production of Futurist books in Italy. As a brief reminder, Russian

Futurist books were unconventionally small, and whether or not they were made by hand, they deliberately emphasized a handmade quality. The pages are unevenly cut and assembled. The typed, rubber- or potato-stamped printing or else the hectographic, or carbon-copied, manuscript letters and ciphers are crude and topsy-turvy on the page. The figurative illustrations, usually lithographed in black and white, sometimes hand-colored, show the folk primitivism (in both image and technique) of the early *lubok*, or popular woodblock print, as well as other archaic sources,³ and are integrated into and integral to, as opposed to separate from, the pages of poetic verse. The cheap paper (sometimes wallpaper), collaged covers, and stapled spines reinforce the sense of a hand-crafted book. The nature of these books, printed, with few exceptions, in editions of several hundred copies, was furthermore determined by a penury of paper and of technical resources.

These books, created by Futurist poets and painters living in the same communities and sharing the same ideals, show the exuberant and irrational vitality and improvisation that characterized all their activities, from their Futurist “soirées” or poetry readings, to their street demonstrations to their easel paintings and transitional poetry. Produced in multiple copies, these small volumes were also designed to transmit a subversive message to the world at large. Yet in view of the limited means of production, it was a small world at best. Notwithstanding this fact, through all their mediums and

manifestations, the Russian Futurists attempted to transform the definition, perception, and function of art.

The many faces of the Futurist book, as it emerged and flourished in St. Petersburg, Moscow, Tiflis, and elsewhere in Russia, are brilliantly illustrated in the Judith Rothschild Foundation collection exhibited here. These collaborations between artists and poets are unique in the history of the designed or illustrated book. Yet starting about 1919–20, these unequaled experiments and individual voices would be virtually stilled, and the book, as well as all other manifestations of artistic activity, would be redefined as a vehicle of a collective ideology, to be anonymous in style and societal in purpose.

One cannot insist enough on this distinction between Russian Futurism and Soviet Constructivism. Whereas the first sprang spontaneously from the intensely irrational, deliberately eccentric, and indeed anarchistic life of the poets and painters, the second was determined by a political and social ideology dictated by official sources, and a normative production program. Despite the fact that the original leaders of Constructivism were initially painters, they turned their backs on easel painting, something the Futurist painters did not do. Indeed the Futurist painters' manner and imagery remained intact in their books, which were simply another vehicle for diffusing their message. Conversely, Constructivist books show an attempt to establish and propagate a standardized, rational, visual language, considered more appropriate to the sociopolitical preoccupations and industrial production techniques that would represent the Communist world. In this context, the role of the artist would also be recast as a catalyst for social change, conceived first as a "worker," comparable to the proletarian worker, and eventually as a "constructor" or "engineer." The notion of art as the expression of individual genius was officially proscribed, and replaced by an art that would be politically effective, socially useful, and mass-produced.

With a view to developing a new aesthetic and training artists to serve art's new societal function, two important institutions were set up by official decree in 1920: the INKhUK (Institute of Artistic Culture), within which the scientific and theoretical bases of Constructivism were formulated; and the VKhUTEMAS (Higher State Artistic and Technical Workshops), which consisted of studios for training "highly qualified master artists for industry."⁴ The faculty of both institutions included at one time or another most of the avant-garde painters and architects of the period. Among them were Liubov' Popova, Aleksandr Rodchenko, Varvara Stepanova, and the architect Aleksandr Vesnin who, at their 1921 exhibition *5 x 5 = 25* (pp. 184, 185), proclaimed the death of painting. Others, who came and went at one or the other institution, included Vasily Kandinsky, Aleksei Gan, Vladimir Tatlin, El Lissitzky, Kazimir Malevich, Gustav Klutskis, to mention only these.⁵ Although the debates and instruction in the early years reflected the participants' original vocations, these would be distilled into a theory and practice intended to support the needs and purpose of Communist society. The



Fig. 1. FILIPPO TOMMASO MARINETTI. *Les Mots en liberté futuristes*. 1915, printed 1919. Letterpress, 10³/₁₆ x 9¹/₄" (25.9 x 23.5 cm). The Museum of Modern Art, New York. Jan Tschichold Collection, Gift of Philip Johnson.

underlying doctrine was that of the effective "organization of materials," a premise that extended to society in general and indeed to all aspects of human life. The proposed curriculum consisted of a systematic investigation of the fundamental constituents of visual expression, from line, color, and form, to space, light, texture, and volume. This program was implemented in the VKhUTEMAS workshops through the analysis of specific materials and the study and application of production techniques. In retrospect, the VKhUTEMAS has often been seen as a Soviet Bauhaus. Ironically, the projects realized by its students rarely achieved the ultimate phase of industrial production, due to a lack of materials and advanced technology.

Theoretically and practically, Constructivist goals went through many modifications as both of these institutions underwent transitions and upheavals, and the major players changed.⁶ Nonetheless, the overriding aim remained constant: to generate objective methods for the rational ordering of materials so as to create practical, economical, and mass-produced objects of everyday use. Such a program, based on a political ideology and elementary formal, structural, and technical codes, engendered a methodology that could be easily taught, and, although it could be variously interpreted (a kind of *ars combinatoria*), it was not to be transgressed.

This background is useful to the understanding of Constructivist book and poster design, which, in the early 1920s, was governed by principles of material integrity, functional expediency, and societal purpose. These priorities, conceived according to rigorous political directives, and addressing a vast and largely illiterate audience, could only be realized through the use of a standardized visual vocabulary. The end result was a revolution in graphic design that was among the earliest and most radical in the Western world. However, it is important to stress that this expression of modernism



Fig. 2. JAN TSCHICHOLD. "Lindauers Bellisana." c. 1920s. Advertisement

may be seen virtually as a by-product of the Soviet purpose. The primary objective was the dissemination of the utopian promise of social transformation and a collective culture. A comparison of Soviet graphic design with contemporaneous movements emerging in Europe and the United States shows that whereas the basic vocabulary—space, color, typography—and a will to rationalize visual culture were identical, the context was entirely different. Western European graphic design was internationalist, as opposed to nationalist, and reflected the values of capitalism (fig. 2). Free expression and democratic egalitarianism, individual experience, material comfort and prosperity, as well as the reality of advanced technology were the motivating factors for social, economic, and stylistic change. In other words, the capitalist dream was different, as was its targeted audience. Consequently Western European graphic design developed in the arena of commercial advertising for a consumer market, whereas Soviet design was based on an ideological commitment to reshape the proletarian conscience.

Despite the Soviet program that sought to replace individual expression with a collective, anonymous idiom, as this exhibition shows, artists managed to interpret the system in a variety of manners, either by honoring its objectives, or by stretching or transgressing its boundaries. In this context, Rodchenko and Lissitzky are exemplary of two distinct approaches: one that attempts to work *within* the system, the other that appears to work *around* it. Both artists invented a distinctly personal and original style that in each case reflects a Soviet adaptation of the basic tenets of twentieth-century graphic design.

Rodchenko began his career as an "Art nouveau" painter, showing a predominant interest in the abstract decorative patterning of that genre. His late exposure to Futurism, in 1914, precluded his participation in Futurist activities. That same year he moved to Moscow and, by 1915, he was already experimenting with a purely abstract vocabulary, producing works with compass and ruler, and emphasizing flatness and monochromatic color fields (fig. 3). Simultaneously, he encountered Tatlin and Vesnin, who aroused his interest in materials and architecture. Between 1915 and 1917, Rodchenko pursued not only his painterly experiments but applied the same abstract principles to utilitarian objects and, in 1918, to geometric spatial constructions.

Rodchenko's early and radical departure from the spatial illusionism intrinsic to conventional painting practice and his precocious invention of an abstract formal language help to explain his seamless transition to Constructivism. Indeed, as one of the founding members of INKhUK, he contributed to the elaboration of the theoretical tenets of Constructivism. His early (1921 and 1922) covers for the proto-Constructivist books, *Transrational Language* and *Transrationalists* (pp. 186, 187), show his rigorous commitment to flatness, linear constructions, and experiments with texture, through linoleum cut and collage. His later work in graphic design may be seen as one of the purest applications of Constructivist theory and methodology.

Rodchenko's approach to ordering materials so as to obtain a maximum visual impact through an economy of means is visible in his earliest printed book covers from the period 1923–25. His designs are straightforward and concise. His palette is deliberately restricted to two (or occasionally three) flatly applied hues, chosen for contrast and legibility. The titles were set in large block characters, printed either from existing wood or metal typefaces or, more often, from letters he drew or made himself. The sans-serif characters, printed in either a positive (dark on light) or a negative (light on dark) mode, are uniform (without expressive modulations) and evenly spaced, according to a horizontal, vertical, or perpendicular grid. In his most representative style, Rodchenko left little in the way of an empty ground, and never conceived it as an active void, as would Lissitzky or some Western European graphic designers. His surfaces are generally densely filled with colored panels and/or a bold lettering, orthogonally organized in a flat, compartmented, and well-balanced whole.

A few examples serve to illustrate Rodchenko's method and the resulting aesthetic. His cover for Nikolai Aseev's *Selected Verse* of 1923 (p. 189) shows the author's name in black, spelled out from top to bottom on a vertical medial axis, and overlaid on the book's title, printed in large orange block letters. Although the title's lettering (*Izbran*) is turned ninety degrees (reading from bottom to top), it is also aligned on a central axis and virtually fills the surface plane. The choice of orange for the book's title sets off the author's name in relief, and contributes to the legibility of each. The unusual introduction of lower-case characters within the author's name transforms the angularity of the upper-case letterforms into a softened poetic flow, suggestive of the book's poetic content. The period after the author's patronymic, echoing the period after the first initial, suggests a break between author and title, and contributes to the symmetry and stability of the design.⁷

In *Mayakovsky Smiles, Mayakovsky Laughs, Mayakovsky Jeers* (1923; p. 189), Rodchenko divided the whole surface of the cover into six roughly equal horizontal bands. The absence of black, the alternating colors of green and red, and the negative printing (in white) of the handmade letters, create a sense of levity such as that proposed by the title. The equal space allotted to each word produces an even rhythm which is fortuitously broken by the shorter word "laughs" (*smeetsia*, in the fourth line) in which the letters must be expanded to fill the frame, and in so doing "dilate" the overall design.

Other examples of Rodchenko's pure Constructivist style may be seen in the catalogue covers for L. S. Popova's 1924 posthumous exhibition and for the two catalogues for the USSR section of the Paris International Exposition of Decorative and Modern Industrial Arts of 1925 (p. 191). In all three cases, the large sans-serif characters are evenly sized and spaced, and set predominantly in the negative, a device that "highlights" the closely set flat planes of color. These works show more clearly than did the earlier ones how Rodchenko generally framed out (and thereby contained)

his design, never running his color to the edges. Symmetry, balance, and a vertical medial axis, strongly contrasted saturated planes separated by linear reserves of white, as well as a symbolic reference to content define Rodchenko's classic style.

Although revolutionary codes and a desire for visual and emotional impact privileged the colors red, white, and black⁸ occasionally in later years, when content seemed to require it, Rodchenko experimented with other palettes. The turquoise and terra-cotta used in *Spain, the Ocean, Havana, Mexico, America* (1926; p. 191) are traditional for evoking Spanish and "new world" cultures.⁹ The rhythmic asymmetry within the grid echoes the skewed geometry of archaic forms, reinforced by the slightly stilted, splayed lettering that Rodchenko drew himself. The cover for *The Chinese Girl Sume-Cheng* of 1929 (p. 193) is another case in point. Its exotic palette (turquoise and purple), stick-form lettering, and "chopstick" motifs suggest an oriental context and content. The empty white ground, unusual for Rodchenko, sets off the idea and effect of a spare calligraphy.

Indeed, in the late twenties, Rodchenko loosened his palette and experimented more freely with structure and texture, in manners he had not exploited earlier. This may be seen in the "trembling" letterforms, choice of colors (turquoise and brown), and flocking technique on the cover for Vladimir Mayakovsky's *The Bedbug* of 1929 (fig. 4). In general, the works from the late twenties and early thirties appear less static and austere. The integration of ideogrammatic symbols, such as arrows, or the splaying of letterforms, as seen in the letter "I" or "and" in *There and Back* (1930; p. 190), or the optically vibrating diagonals and "telescoped" title (suggesting an amplified voice) of *Orator* (1929; p. 193) are dynamically effective and appealing. By this time, Rodchenko had several years of magazine (*LEF, New LEF*; pp. 209, 236) and advertising work behind him,¹⁰ in which bold graphics, pictograms, and ideograms addressing a targeted audience were essential. These experiences surely heightened his understanding of the psychological manipulation of audience response through the ordering of graphic materials.

As we can see, Rodchenko's graphic work was governed by the Constructivist program: to organize material, reflect content, produce a visual impact, and be economically and mechanically mass-produced. Theoretically and practically, the relatively uniform grids, letterforms, and color codes could be easily applied and generally understood. Ironically, despite the Constructivist ethos to produce a collective and anonymous aesthetic, a fully mechanized technology was not available to totally erase the artist's individual interpretation and his or her hand, so that although Rodchenko excelled in his implementation of the methodology, his designs are immediately recognizable as his own. In other words, his adherence to the visual strategies of Constructivism nonetheless gave birth to a personal style.

Lissitzky's approach to abstract graphic design is quite distinct from that of Rodchenko. This is logical, in that his origins and his experience were singularly dif-

ferent. Lissitzky's Jewish background and his association with Suprematism propagated a metaphysical dimension that his Constructivist colleagues denied. Moreover, the many years he spent abroad put him in a more distant relationship to orthodox Constructivism.

In formal or visual terms, Lissitzky's early experience with Jewish book design (see fig. 5 and pp. 136–39) initiated him to the expressive potential of a modulated pen-and-ink line, or (in this case Hebrew) script, something he would capitalize on in his later typographic experiments. His encounter with Malevich in 1919 in Vitebsk would be decisive for his subsequent artistic development, both as concerns his *Prout* paintings (1919–23) and his book and poster design. The influence of Suprematism is seen not only in his formal motifs, but in his spatial configurations, which show superterrestrial abstract forms floating in an active and infinite void. A trained architect, Lissitzky had a sure understanding of three-dimensional space, which generated his axiometric depictions of interlocking volumes. This training is also evident in the draftsman's precision (and precision instruments) with which he organized his two-dimensional surfaces.

The two earliest examples of Lissitzky's mature graphic work included here, the covers for Malevich's *On New Systems in Art: Statics and Speed*, and for a brochure *Committee to Combat Unemployment*, were both executed in 1919 in Vitebsk. Quite different from each other in conception and objectives, both nonetheless propose a new visual and spiritual vocabulary.

It is useful to compare *On New Systems in Art* to Malevich's earlier book *From Cubism and Futurism to Suprematism: New Painterly Realism* of 1916 (p. 147). Although Malevich placed a black square on the cover of the earlier book, it has none of the inherent energy of Lissitzky's later design. Malevich's cover shows the typical layout and mechanical type of a conventional publication. Conversely, Lissitzky's circle and square motifs are unevenly silhouetted and framed, and positioned slightly off center. The tension set up by this subtle asymmetry is heightened by the eccentric placement of the small horizontal, vertical, and diagonal handwritten inscriptions. This combination of a deliberately crude drawing style and an expressive handwriting, with none of the traditional focus on title or author, appears at first glance to echo the poetic anarchy of early Futurist books. However, this was the cover of a pedagogical treatise, and Lissitzky's design had a didactic purpose: to jar the reader's ingrained perceptual habits and initiate him or her to a formal language that expressed an indeterminate and dematerialized world view.

In Lissitzky's brochure cover for *Committee to Combat Unemployment* (p. 151), the artist creates a more pictorial dynamic field in which the floating two-dimensional and three-dimensional motifs suggest a utopian architecture. The vertical thrust of the composition is reinforced by the diagonal and curved handwritten notations. Although there is no explicit reference to a subject or content, the message is ideologically precise. We are in the presence of a new world in construction, a



Fig. 3. ALEKSANDR RODCHENKO. Line and compass drawing. 1915. Pen and ink on paper, 10¹/₁₆ x 8¹/₁₆" (25.5 x 20.5 cm). A. Rodchenko and V. Stepanova Archive, Moscow



Fig. 4. ALEKSANDR RODCHENKO. *The Bedbug* by Vladimir Mayakovsky. 1929. Letterpress cover, 7³/₁₆ x 5⁵/₁₆" (19.4 x 13.5 cm). Ed.: 3,000. The Museum of Modern Art, New York. Gift of The Judith Rothschild Foundation (Boris Kerdimun Archive)



Fig. 5. NATAN AL'TMAN AND EL LISSITZKY. *Catalogue of the Exhibition of Paintings and Sculptures by Jewish Artists*. 1917. Letterpress by Lissitzky, 6 1/4 x 4 1/2" (15.9 x 11.4 cm). Ed.: unknown. The Museum of Modern Art, New York. Gift of The Judith Rothschild Foundation

world of spiritual renewal, with the vector of upward motion stretching beyond the curve of the globe.

Lissitzky's later graphic work, while it shares certain ideals and visual premises of orthodox Constructivism, developed mostly outside the Soviet Union. Although he taught architecture on two occasions at the VKhUTEMAS, much of his time, between 1921 and 1926, was spent in Western Europe. Aside from his sojourns in Western sanatoriums (for tuberculosis), he was allowed to travel freely, his fluency in German making him an apt spokesman for modern Russian art abroad. During his travels, Lissitzky met most of the major non-objective artists and graphic designers active at the time, including members of the Bauhaus. Whereas it has sometimes been suggested that Lissitzky's mature graphic style may have been influenced by his Western colleagues, it is now generally accepted that it was the opposite that transpired. In fact, the radical transformation of Bauhaus graphic design under László Moholy-Nagy in 1923 (introducing greater clarity but also emphasizing dynamic asymmetry) is attributed to Lissitzky's influence.

Lissitzky was also friendly with members of the Dada group, in particular Kurt Schwitters and Hans Arp. Although their "revolutionary" stance was quite different from his own (theirs being more sociocultural than ideological), he was sensitive to their freedom, iconoclasm, and sense of play, their interest in organic processes and biological systems, and their general rejection of social and artistic conventions. The German Dadaists' free-wheeling use of typography was already advanced by this time (Lissitzky's close contacts with the Dada group began in 1922), and it has been argued that his collaborations with Schwitters on the journal *Merz* produced a cross-fertilization or mutual exchange of fantasy and more rigorous geometric design. Finally, Lissitzky found production facilities and techniques in Germany that were far superior to those in Russia.

Lissitzky's book cover designs between 1922 and 1923 are noteworthy for a graphic design based essentially on typographic invention. Whether the cover surface shows a fluidly deployed line of energy (*Bird without a Name: Collected Verse 1917-1921*; p. 197), or an asymmetric yet balanced construction (*Vladimir Mayakovsky, "Mystery" or "Bouffe"*; p. 197), or a combination of both (*Object*; p. 196), it is the typography that determines, shapes, and orders the layout of the composition. His type fonts of immensely varied sizes, shapes, and weights produce an optical, phonetic, and semantic resonance. For Lissitzky, a text should be "optically" expressive, a visual carrier of the "strains and stresses" of the phonetic voice.¹¹ This typographic representation of verbal and emotional content is what defined the book, in Lissitzky's eyes, as a highly "functional" object.

Despite the diversity of Lissitzky's book covers from 1922-23, consistent elements make them recognizable as a personal style. The first is that the whole surface/cover exists as an empty ground, extending to the edges and suggesting an infinite extension in space. The lettering and geometric motifs appear to float in

front of this spatially undetermined plane. The dynamic asymmetry of each composition, whether organic or tectonic, is nonetheless balanced or resolved. In almost every case, the typeface is different, selected for each specific book. The combination of varied shapes, sizes, and weights of typeface creates a rhythmic effect that is heightened by the use of positive, filled (dark on light) characters in unbroken sequence with negative, transparent (light on dark) characters. Often the lettering is accompanied by a single colored or shaded geometric motif. His palette during this period is usually (but not always) limited to black, white, and a half-tone, as opposed to contrasting hues.

Although it may seem fastidious to try to determine the common denominators in such a variety of designs, this exercise helps to clarify Lissitzky's fundamental differences with orthodox Constructivist practice. Constructivist design, as we have suggested, corresponded to a rational method and a reductive formal vocabulary adapted to produce a standardized aesthetic for mass communication. Conversely, Lissitzky's manner of working corresponded to a looser system, based on the optically expressive potential of the printed word, and in which he freely manipulated typefaces and accents in relation to the content of each book. To take a few examples at random, all published in 1922: the block lettering and planar elements on the cover of *Object* (p. 196) project a pronounced objectlike quality; the cover of *Rabbi* (p. 197) elicits a resonance to Jewish culture, not only through the shape of the letters but also in the stark patterning in black and white,¹² whereas the hairline graphics and delicate lyricism of *Bird without a Name: Collected Verse 1917-1921* (p. 197) suggest the dematerialized movement of a bird taking flight.

These books, like most of the others from the early 1920s exhibited here, were published outside the Soviet Union, and in particular in Berlin, where the technical resources were rich and varied. The sophisticated type fonts and printing techniques available there meant that Lissitzky, unlike Rodchenko (with a few exceptions), did not have to draw or handcraft his letterforms himself. His most famous typographically functional book is, of course, his 1923 conception for Mayakovsky's volume of poetry, *For the Voice* (p. 194), it too produced in Berlin. Whereas the cover is a superb example of Lissitzky's familiar system, using a typographic structure accompanied by expressively evocative graphic motifs, it is on the inner pages, and in particular, the opening page of each poem, that one discovers Lissitzky's extraordinary inventiveness in the use of letterpress typography. From the exclusive resources of the compositor's typecase (fonts, rules, curves, circles, wavy lines, symbols), he invented bold red and black pictograms, mixing letters and abstract motifs, to visually project the exuberant and exclamatory nature of Mayakovsky's poems. Furthermore, since Mayakovsky's volume of poetry was meant for recitation,¹³ Lissitzky's invention of a thumb-tab index for ease in finding each poem epitomizes the notion of the book as a functional object.¹⁴

The Lissitzky-Mayakovsky collaboration on

For the Voice provides insights into their personal relationship to Soviet culture and ideology. Both men were intensely committed to the Soviet renewal of society, but they did not adhere to a literally political, methodical, or utilitarian art. Although they believed in "functionalism" and mechanical production, they rejected the Constructivists' programmatic rationalization of the creative process and defended the importance of creative intuition. Their art would revolutionize the collective conscience through its break with past traditions, and it would be functional through the invention of accessible and mass-produced forms. For example, in *For the Voice*, Mayakovsky's poem dedicated to the "Third International," accompanied by Lissitzky's geometrically abstract design of a hammer, sickle, and the roman numeral III,¹⁵ illustrates the approach of each: the optical and phonetic impact of the artistic form and poetic verse is primary; nonetheless the underlying political message is explicit and perfectly clear.

Needless to say, the story of Constructivist graphics cannot be told exclusively through the examples of these two artists. As we have seen, Rodchenko and Lissitzky, each according to his beliefs and resources, pioneered the revolution in abstract graphic design that took place in the Soviet Union in the 1920s. Yet, as this collection shows, many other artists working during this period invented their own graphic idioms in relation to the historical and cultural circumstances of the time. The diverse manners of implementing or transgressing an aesthetic system engendered by a unique political situation provide the texture and content of Soviet book design during this period. They further demonstrate its specificity in contrast to its Western European counterpart.

Although abstract graphic metaphors would continue to be explored throughout the decade of the twenties, in approximately 1923–24, this extraordinary activity, conceived to "reorganize" a collective sensibility, came under criticism, as being too abstract and esoteric for mass consumption. It was thought that a more "factual" expression would better serve the cause. This led to the promotion of film, photography, and photomontage, seen as more truthful mediums for disseminating the social and political realities of contemporary Soviet life. A study of the catalyzing role of film in the development of photography and photomontage goes beyond the scope of this essay. Nonetheless, it is important to consider that the film industry was nationalized in 1919, and gained immediate and widespread popularity. More specifically, the technical innovations in film construction (for example, montage) and the ideological syntheses that films proposed were fundamental to the development and acceptance of the mediums of photography and photomontage.

The Constructivist artist Gustav Klutsis was the earliest theorist of photomontage. In an anonymous essay published in *LEF* in 1924¹⁶ entitled "Illustration and Photomontage," he wrote:

By photomontage, we mean the exploitation of photography as a visual medium. The combina-

tion of isolated photographs is to be substituted for the composition of graphic images. The rationale for this substitution is based on the fact that photography is the exact retention of visible facts and not their illustration. For the viewer, this precision and documentary fidelity endow the photograph with such a force of persuasion that no type of graphic representation can ever equal it. A poster on hunger composed of photographs of people suffering from hunger provokes a far greater impact than a drawing on the same theme . . . Photographs of cities, landscapes or faces move the viewer much more than paintings.¹⁷

In a later text of 1931, Klutsis further developed these ideas:

Photomontage . . . is closely related to the development of industrial culture and forms of art for mass propagation. . . . In the evolution of photomontage one may distinguish two directions. One emerged from American advertising. It is called advertising photomontage, is formalist in character, and has been particularly used by Western Dadaists and Expressionists. The second developed autonomously in the Soviet Union. . . . In its own right, it represents a new art of the masses, because it represents the art of Socialist Construction. . . .

The old disciplines in the visual arts (drawing, painting, graphic art), with their obsolete techniques and working methods, are insufficient to satisfy the demands of the Revolution as concerns the tasks of agitation and propaganda on a massive scale. Essential to photomontage is the exploitation of the physicommechanical forces of the camera (optics) and of chemistry, put to the service of agitation and propaganda. . . . *Art must be at the same high level as socialist industry.*¹⁸

Thus photomontage was heralded by Klutsis as the new artistic medium, both for its documentary truth and for its exploitation of advanced science and industry, two key themes of Socialist reconstruction. In Klutsis's first article of 1924, he singled out Rodchenko as a model, for his covers, posters, and works of propaganda and illustrations, citing, in particular, his collaboration with Mayakovsky on *About This: To Her and to Me* of 1923 (pp. 210, 211). This appears somewhat paradoxical in that Rodchenko's photomontage work prior to 1924 was focused on popularizing culture as opposed to directly serving propaganda. Rodchenko's photomontages for *About This*, Mayakovsky's love poem to Lily Brik, were poetic and content-driven, and totally unrelated to the "agitational" priorities described above. His 1924 photomontages for the covers of the small-format popular mystery series *Mess Mend or Yankees in Petrograd* (p. 212) provide a better sense of his use of the medium

Fig. 6. ALEKSANDR RODCHENKO. Poster for the film *Cinema-Eye* by Dziga Vertov. 1924. Lithograph, 35³/₄ x 26³/₄" (90.8 x 68 cm). The Museum of Modern Art, New York. Given anonymously



between 1924 and 1926. The cutout photographic figures and motifs distributed in a fragmented and surprisingly expressionist narrative over a colorful geometric ground give the impression of simultaneous cinematographic scenes "montaged" over an abstract Constructivist décor. The cinematographic reference is of course not arbitrary in that during the same period, Rodchenko was designing film titles for Dziga Vertov's newsreel films *Kino-Pravda* (*Cinema-Truth*; 1922) and "montaged" posters for his short-film series *Cinema-Eye* (1924; fig. 6).

Rodchenko's best photomontage work was realized after 1924, when he began to take his own photographs, which became a highly personal, expressive medium. The dramatic camera angles for which he became famous are closely related to contemporaneous cinematographic experiments. Although his adherence to Constructivist codes and a shortage of technology may be seen to have somewhat inhibited his purely abstract designs, the combination of this training, his exposure to the cinema, and his personal mastery of photography produced some of his finest works. The integration or overlay of his expressive black-and-white photographs with dynamic and boldly colored patterns is unequalled in the book covers of the early to mid-1920s (see pp. 214, 215). One could argue that it was here, as nowhere else, that Rodchenko found his true voice.

The 1927–28 covers of the magazine *New LEF*

(p. 236) are more orthodox illustrations of Constructivist goals, their effectively organized formal language projecting a synthesis of aesthetic clarity and innovation and political/cultural meaning. The layout of the covers is characterized by a rigorous grid, flat bright colors, and distinctly lettered titles. The photographic elements are straightforward details of Soviet life, isolated, silhouetted, and enlarged for maximum visual and psychological impact. These dynamic black-and-white images, often details or fragments and sometimes diagonally tipped, set up a subtle tension in relation to the overall design.

Rodchenko's layouts for the magazine *Let's Produce* in 1929 (p. 237) show an increased emphasis on the photographic image as a vehicle of propaganda. The enlarged yet cropped close-up shots fill the frame, and at the same time fill the viewer's perceptual field, mesmerizing his or her attention by these powerful evocations of Soviet industrial or agricultural reality.

Two book covers of 1926 and 1927, *Syphilis* (p. 214) and *Materialization of the Fantastic* (p. 215), works of literature as opposed to propaganda, manifest more purely aesthetic experiments. The portrait-subject in each is modeled by a play of light and shadow, the first produced by underexposure, the second by a seemingly cinematic splicing technique. The ambiguous status of these human faces—reality or fantasy?—is reinforced by the colorful graphic incident in each, suggesting a lunar haze or sharp beams of light. These examples serve to confirm that the photographic medium liberated Rodchenko's creative voice.

Lissitzky's interest in photography during this period again shows a different orientation, and is closer to the concepts developing simultaneously in Germany (at the Bauhaus, for example). In his early work with photography, Lissitzky was less politically motivated (even in terms of seeking popular appeal) than was Rodchenko. Whereas in most of Rodchenko's photomontage work the photograph is focused, cut, and collaged in an image that represents primary content, Lissitzky was more intrigued by the mechanics of photography and the mysterious metaphors produced by dark-room experiments. Closer to Man Ray, whose photograms he admired, he was not interested in photography for its documentary truth, or as an index of reality, but explored it as an artistic technique for producing a "new vision," based on the texture, symbolism, and ambiguity it allowed. The cover of *Architecture of VkhUTEMAS: The Works of the Department of Architecture, 1920–1927*, (1927; p. 216), as that of *Notes of a Poet* (1928; p. 215) and again his layered self-portrait used by Jan Tschichold on the cover of *Photo-Eye* (1929; p. 216) bear this out. Each of these examples shows a veiled image, made from superimposed negatives, that is more textural than "truthful," more symbolic than factual, more ambivalent than clear. Lissitzky's use of photography as a design element is seen in his three architecture books—*France*, *America*, and *Russia* of 1930 (pp. 228, 229)—in which the photomontaged images are blurred and transformed into generic schematic structures. An emphasis on the curvilinear, the vertical, and the diago-



Fig. 7. GUSTAV KLUTSIS. *The Dynamic City*. 1919. Photomontage, 14³/₄ x 10¹/₈" (37.5 x 25.8 cm). State Museum of Latvia, Riga

nal, respectively, creates symbolically eloquent abstract fields and shifting textured grounds.

The above descriptions make patently clear that photomontage was not a language of truth but a language of fiction. As an art form based on fragmentation, isolation, and the displacement of photographic images from their original "factual" function and context, it could not be truly expected to document reality. At the same time, it is this that would make it singularly appropriate to the needs of propaganda. Both photomontage and propaganda, by their very process and purpose, deform factual reality, deleting significant details in order to highlight others. The more successful artistically the photomontage, which is to say the more constructed its image, the farther removed it is from factual truth. Similarly, propaganda is a reconstructed relation of events that deliberately fabricates a mythology.

Whether conceived for popular cultural appeal or an agitational purpose, the aesthetic "untruths" of photomontage were sublimated into new truths during the early Constructivist period. Heralded as the new visual language, photomontage had many adepts, among them Sergei Sen'kin, Stepanova, Solomon Telingater, and others represented here. Unsurprisingly, perhaps, the artist who believed the most unconditionally in the medium as a political instrument was Klutsis. A disciple of Malevich and colleague of Lissitzky, Klutsis was probably the first to introduce collaged photographic elements into a (in this case Suprematist) composition (fig. 7).¹⁹ He was also photomontage's first theorist, proclaiming it as *the* medium of the new Soviet society.

Starting in the mid-1920s, Klutsis's photomontage work already shows a powerful and distinctive agitational style. Despite his defense of photography and photomontage for their "exact retention of visible facts," in most of these works the relationship to factual reality is tenuous at best. Klutsis's silhouetted photographic images, cut and displaced from their original context, are subsequently reorganized and recontextualized within an invented "tableau." The special issue of *The Young Guard: For Lenin*, dedicated to Lenin in 1924 (p. 235), shows prime examples of Klutsis's photomontage technique, complemented by an elaborate graphic style. The figure of Lenin in different guises is present in every plate, each time situated at an imaginary political event. An interesting aspect of these early propaganda works is that they depict Lenin not only as an emblematic leader exhorting the masses, but also as an ordinary citizen, in baggy suit, without heroic features. It is not Lenin as a unique, authoritarian, and concrete personality (as in later years Stalin would wish to be represented), but Lenin as a romantic, energetic force of everyman's revolution.²⁰ The inscribed slogans were "street" slogans, familiar but anonymous.

The use of photographic panels or strips framing a nameless but not faceless mass of Soviet citizens is another of Klutsis's inventions that is extremely effective. A sea of faces integrated into geometric planes and ideograms creates a potent social and visual texture. Finally, Klutsis's use of abstract motifs, framing devices,

and ideograms in red and black organize and energize the ideological content. Among them, his arrows pointing up and down or in a rotational movement, his abstract schemas echoing his own projects for podiums and loudspeakers (fig. 8), and his diagonal bands that zigzag across a heterogeneous population, are visually and ideologically powerful and personal.

Klutsis, like Rodchenko, worked closely with the cinema in the late 1920s. He was a member of ARK (Revolutionary Association of Cinematographers) and ODSK (Society of the Friends of Soviet Cinema), and produced designs for film magazines and catalogues (p. 232). He had an intimate knowledge of Sergei Eisenstein's and Vertov's montage work and adapted montage techniques to his photomontages. In the late 1920s, he began shooting his own photographs, creating "revolutionary" mise-en-scènes with his friends that would serve as his raw material. Although his photomontages dealt exclusively with agitation or propaganda content up until 1930, his interpretations are sensitive and original.

It is interesting to note that one of Klutsis's models in the West was the German photomontage artist John Heartfield, and in this he was not alone (p. 238). A comparison of Heartfield's and Klutsis's works is useful to understanding the difference between German Dada photomontage (and Heartfield in particular) and its Soviet counterpart. Heartfield chose photomontage as a democratic "machine art" with which to wage an aggressive ideological war against the existing political and social capitalist values of Germany after World War I. His montaged posters and magazine illustrations project a brutally satirical and caustic attack on all forms of authority, targeting the hypocrisy and flawed leadership of modern society (fig. 9). The power and complexity of his images lay in a subtle dialectic of contradictions which it was left to the viewer to decipher.

Heartfield would state, in the pages of the magazine *Gefesselter Blick* in 1930: "New political problems require new means of propaganda. For this, photography has the greatest power of persuasion."²¹ This statement rings strikingly close to that of Klutsis, quoted earlier. Yet the context and the solutions of the two artists could not have been more different. Soviet practitioners of agitational-political photomontage used their medium to glorify authority, its leaders, and its values. They could not afford to be critical, satirical, or negative. And, since the objective was to organize the "materials" of the Revolution and shape the proletarian conscience, only one level of reading/meaning was acceptable.

The October group, founded in 1928, was an association of artists committed to raising the cultural level of the working class and to organizing the collective way of life through the new technological means of the mass media.²² Rodchenko, Lissitzky, and Klutsis were among its members. Despite their ambitions to serve the official cultural program, as we have seen, the photomontage works of these three artists could hardly be perceived as anonymous vehicles of sociopolitical propaganda. On the contrary, each of them showed a sensitive and personal vision in the use of technology as a medium

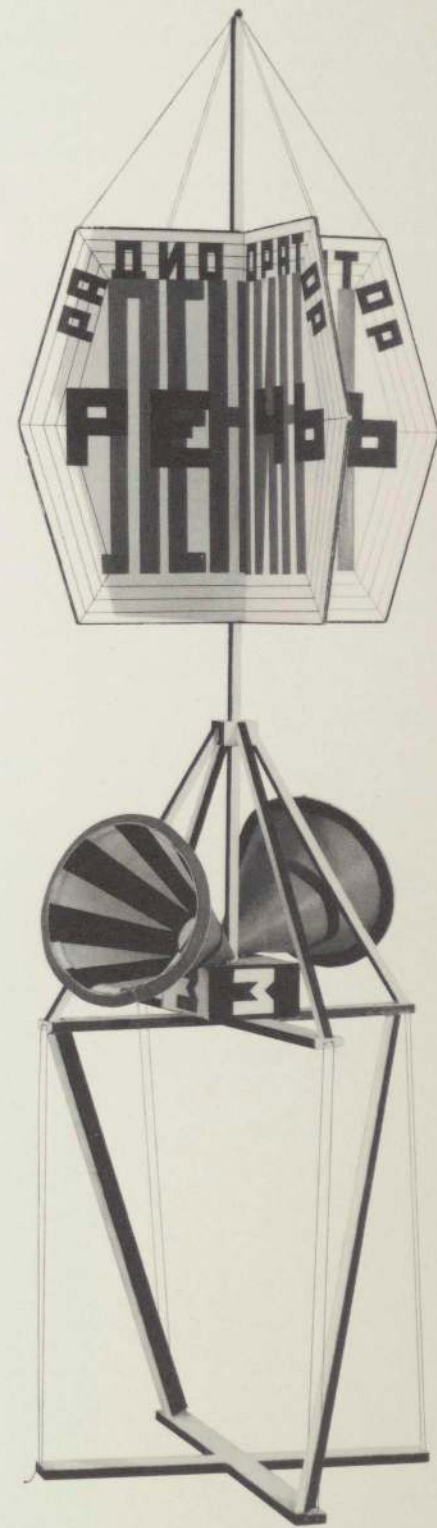


Fig. 8. GUSTAV KLUTSIS. Maquette for *Radio-Announcer*. 1922. Construction of painted cardboard, paper, wood, thread, and metal brads, 45³/₄ x 14¹/₂ x 14¹/₂" (116.2 x 36.8 x 36.8 cm). The Museum of Modern Art, New York. Sidney and Harriet Janis Collection Fund



Fig. 9. JOHN HEARTFIELD. *The Meaning of the Hitler Salute; Little Man ask for Big Gifts*. 1932. Advertising poster, 18 $\frac{3}{8}$ x 13" (46.7 x 33 cm). Akademie der Künste, Berlin

for addressing the collective conscience. Nonetheless, in 1930, the October group artists were attacked by other more Realist schools (in particular, the AkhRR, or Association of Artists of Revolutionary Russia, founded in 1922) as being impersonal and mechanistic in their vision, and formalist, foreign, and arcane in their results.²³ From that time on, the Communist Party would determine the form and content of all published graphic work, and posters and book covers were subjected to rigid censorship at every phase of production. Enlarged portrait photographs of Stalin dominated virtually every image, representing him as a heroic figure of authority, as opposed to an abstract, energetic force and, ironically, one might say, as a czarist presence, as opposed to a "comrade" (fig. 10). The earlier collective slogans were eliminated, replaced by quotations from Stalin's speeches and tracts.²⁴ And the size and layout of the textual material overwhelmed what remained in the way of rigorously controlled and stereotyped images. Finally, in 1931, Stalin proclaimed that photography and photomontage were too cold, but more than that, *too truthful* in relation to a reality become problematic. Even straightforward documentary photography and the monumental "factographic"²⁵ photofriezes used in the streets and for trade exhibitions (p. 228) would become suspicious. It was decreed that photographic images be replaced by a "humanist realism" based on the reintegration of painting and drawing, in order to "soften" and retouch the reality of events and better serve the sociopolitical circumstances.

Fig. 10. GUSTAV KLUTSIS. *The Reality of Our Program*. 1931. Lithograph, 56 $\frac{3}{8}$ x 40 $\frac{3}{4}$ " (143.2 x 103.5 cm). The Merrill C. Berman Collection



This brief discussion of the context and strategies that generated and governed Constructivist graphic design is admittedly vastly incomplete. It does not pretend to cover all the artists working at the time, nor to examine in depth their formal and technical achievements. The objective has been to try, through the study of specific examples in this exhibition, to clarify the distinctive traits of Soviet graphics and photomontage in the 1920s. It has also been to elucidate how Soviet artists worked within or around the conditions imparted to them. And finally, but in fact primarily, this collection and its exhibition draw attention to the extraordinary sociocultural role of the book.

It goes without saying that the printed book, ever since its invention, has been seen as a prime vehicle for diffusing information to the broadest possible audience. For this reason, both in its visual presentation and in its content, it represents an ideal index of sociopolitical and cultural circumstances. If we may allow ourselves a bold comparison, the Soviet emphasis on literacy may be compared to that of the sixteenth-century Reformation in Northern Europe. In both cases, literacy was not promoted as an end in itself, but as a means: to eradicate the oral traditions, irrational beliefs, and popular superstitions of a basically illiterate population, and replace them by a focused corpus of rules and ideas transmitted through the written word. Of course, aside from the historical contexts, which were vastly different, one essential distinction between these two cultural moments was the supreme authority being served: on the one hand, God and the Church, and, on the other, a secular State. But in both instances, the objective was to convert and subjugate a vast, undifferentiated society.

The books and periodicals produced in the years following the Soviet Revolution were oriented toward transforming the cultural sensibility of the masses. And to say that the artists and poets who produced them were inspired and energized by the perspective of creating a new collective culture would be an understatement, so great was their enthusiasm and belief. In this context, many of the books that appeared in the early post-revolutionary period (the poetry of Mayakovsky and Aleksei Kruchenykh, for example) were radically revolutionary in poetic form and content but largely hermetic to an untutored audience. Consequently, the idea of engaging artists to create a new—simple and direct—visual language for these book covers and layouts was in theory a logical initiative. Who but the most "revolutionary" artists of the period were better equipped to attract and shape the proletarian conscience through the unmediated impact of visual experience? However, this is where the story becomes more complex.

The remarkable publications brought together here were conceived and produced by some of the greatest artists and poets of the twentieth century. What they demonstrate is that art, by definition, cannot serve other truths than its own. Despite the engagement of these artists and poets in the service of an ideological system, despite their professed loyalty to its aims, values, and strategies, the only revolution they could honor and

express was artistic, as opposed to political. Whereas the historical situation required rhetorical statements of an explicit message addressed to a collective audience and ultimately to a passive viewer, the best of the artists and poets working during this period developed a visual and poetic language in which the political message was submergled or sublimated, and which demanded an active intellectual involvement to be understood.

Nonetheless, this utopian dream to propose artistic truths as political truths is what produces the dialectical tensions that define Soviet graphic design. The inherent contradiction between a populist purpose and a modernist aesthetic, a contradiction that could not and would not be resolved, creates the force and singularity of the Soviet style, and distinguishes it from the ideals and formal language of its counterparts in the Western capitalist world. The sad coda of this story is that with the advent of Stalinism in the early 1930s, these revolutionary metaphors of abstraction and photomontage would be totally suppressed, and replaced, first, by a photo-journalism or "factography," and then by the painterly illusionism of Socialist Realism. A political prosaism would be substituted for individual *poesis*, and the ideal of mass communication would be unequivocally fulfilled, as is seen in the final works in this exhibition.

NOTES

- 1 El Lissitzky, *Gutenberg-Jahrbuch*, Mainz, 1926/27, quoted in Sophie Lissitzky-Küppers, *El Lissitzky: Life, Letters, Text* (London and New York: Thames and Hudson, 1992), p. 363.
- 2 See Janecek essay, pp. 41–49.
- 3 See Ash essay, pp. 33–40.
- 4 Christina Lodder, *Russian Constructivism* (New Haven and London: Yale University Press, 1983), p. 112.
- 5 All of these artists are represented in this exhibition.
- 6 The history of these institutions and the changes in orientation under different directors may be loosely compared to those of the Bauhaus.
- 7 It is interesting to note that in Rodchenko's original maquette, the period after the patronymic is missing, and therefore was added later. See Magdalena Dabrowski, Leah Dickerman, and Peter Galassi, *Aleksandr Rodchenko* (New York: The Museum of Modern Art, 1998), p. 206, pl. 129.
- 8 According to Darra Goldstein, "These colors had become symbolic of the Revolution's black night, white snows and red blood" (Goldstein, "Selling an Idea: Modernism and Consumer Culture" in Deborah Rothschild et al., *Graphic Design in the Mechanical Age: Selections from the Merrill C. Berman Collection* [New Haven and London: Yale University Press, 1998], p. 103).
- 9 This title traces Mayakovsky's 1925 trip to America on the ocean liner *Espagne* that crossed the "ocean," made a port call in Havana, and docked in Mexico, from where he traveled overland to New York City.
- 10 Between 1923 and 1925, after the founding of NEP (Lenin's New Economic Policy) in 1921, Rodchenko collaborated with Mayakovsky on advertising campaigns to promote the products of state-supported enterprises.
- 11 See El Lissitzky, "Typography of Typography," in Lissitzky-Küppers, *El Lissitzky*, p. 359.
- 12 This pattern echoes the rhythmic black stripes on the borders of the white *tallith*, the traditional Jewish prayer shawl.
- 13 The Russian title has also been translated as *For Reading Out Loud*.
- 14 Lissitzky would use this device again in 1927 for a catalogue of the *All-Union Printing Trades Exhibition*, designed in collaboration with Solomon Telingater (p. 228).
- 15 This illustration shows a rare, if not unique, instance in this book in which Lissitzky hand-made a motif (that of the curved C-shaped sickle) rather than using existing fonts.
- 16 First attributed to Rodchenko, it has since been argued that the text is by Klutsis. See Hubertus Gassner et al., *Gustav Klucis, Retrospectiva* (Stuttgart: Gert Hatje, 1991), Spanish ed., p. 307. Translation mine.
- 17 Ibid.
- 18 Ibid., p. 308. Translation mine.
- 19 Klutsis's photomontage, *The Dynamic City*, dated 1919, is considered the first example of Soviet photomontage, and shows a dynamically abstract Suprematist composition into which have been integrated photographic fragments of buildings and workers' figures. It is parallel in date with the earliest photomontages of the Berlin Dada group—John Heartfield, George Grosz, Raoul Hausmann, and Hannah Höch—but of course it is very different in spirit. See *Gustav Klucis, Retrospectiva*, pl. 50.
- 20 See Hubertus Gassner, "Aspectos del fotomontaje," in *Gustav Klucis, Retrospectiva*, pp. 190–91.
- 21 Quoted in Jeremy Aynsley, *Graphic Design in Germany 1890–1945* (Berkeley and Los Angeles: University of California Press, 2000), p. 167.
- 22 See Leah Dickerman, ed., *Building the Collective: Soviet Graphic Design, 1917–1937. Selections from the Merrill C. Berman Collection* (New York: Princeton Architectural Press, 1996), p. 32.
- 23 Ibid.
- 24 See Margarita Tupitsyn, "Escenarios de autoria," in Glassner et al., *Gustav Klucis, Retrospectiva*, pp. 261, 264–65.
- 25 See Benjamin Buchloh's remarkable essay, "From Faktura to Factography," *October* 30 (fall 1984): 83–118, for the definition and discussion of "factography" and Lissitzky's use of this photojournalistic medium at the 1928 Pressa trade fair in Cologne.

Note to the Reader

In the plate captions, all of the artists who worked on a book or other publication are listed first, in alphabetical order. Titles are sometimes given in shortened form; full titles can be found in the Checklist. The corresponding number of the Checklist appears in brackets at the end of each caption. When titles of individual images are known, they have been included either under the image or in a listing below the main caption. All titles have been translated by The Museum of Modern Art's research team, except for El Lissitzky's *Of Two Squares: A Suprematist Tale in Six Constructions* (pp. 153–55), for which we depended on Patricia Railing (see Bibliography). Interior pages of some volumes are illustrated. If all interior pages appear, the caption includes the phrase, "shown in entirety." All measurements reflect page sizes, height preceding width.

**A SLAP IN
THE FACE
OF PUBLIC
TASTE**

1910-24

FUTURIST POETS AND PAINTERS

1910–16

The first collection of Futurist poetry, *A Trap for Judges* (1910; p. 63), marked the initial collaboration of David and Nikolai Burliuk, Elena Guro, Vasiliï Kamenskii, and Velimir Khlebnikov. These poets became known as the Gileia group. *A Trap for Judges* was followed by the well-known collaborative publication, *A Slap in the Face of Public Taste* (1912; p. 63), which advocates the overthrow of the “classics of the past,” attacks the “idols of the present,” and orders that poets’ rights “be revered.” *A Slap* was the first in a series of Futurist books of 1910–16 that produced an effect analogous to the *succès de scandale* of the exhibitions of the avant-garde painters.

The interconnection between poetry and art in Russia was reflected in the articles and manifestoes of the avant-garde, the result being daring experiments in the creation of unique genres such as the Futurist theater and the Futurist book. This interconnection was expressed in the “linguistic” consciousness of the early avant-garde, manifest in a tendency to expand the domains of the poetic and visual languages and in the gravitation of painters toward poetic forms and of poets toward visual categories.

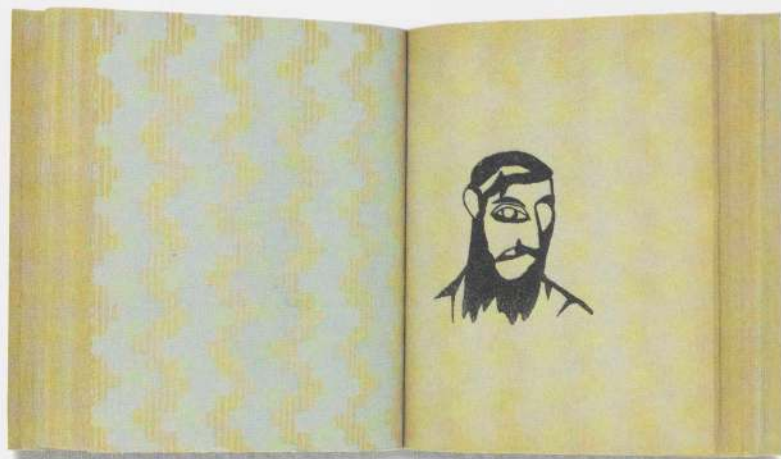
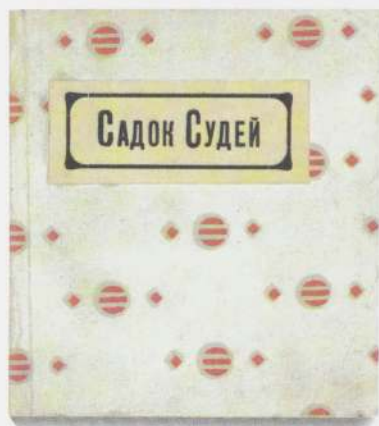
The Futurist poets, many of whom began their careers as painters (the Burliuks, Guro, Aleksei Kruchenykh, and Vladimir Mayakovsky), were in constant collaboration with avant-garde artists from the Union of Youth group (among them Pavel Filonov, Nikolai Kul’bin, and Olga Rozanova) in St. Petersburg and Mikhail Larionov’s group of Neo-primitivists in Moscow (Natalia Goncharova, Il’ia Zdanevich, and others). Larionov and Goncharova—the first collaborators on Kruchenykh’s and Khlebnikov’s texts—created the visual conception of lithographic publications from which all subsequent ones derived. From 1913 on, most of Kruchenykh’s and Khlebnikov’s books were designed by Rozanova, whose major contributions included a strong injection of color, the introduction of the rare printing technique of hectography, and the innovative use of linoleum cut. In 1913–14 Kasimir Malevich introduced the theory of Alogism in art, which had an enormous impact on the development toward abstraction in visual terms as well as in poetry. The poet Kamenskii was also a daring experimenter in the visual mode, combating the monotony of ordinary typography by unconventional distributions of words on a page and the mixing of different fonts.

The improvisations that these artists and poets brought to the book form drew from the most disparate of sources: from neolithic sculptures, cliff drawings, and Chinese calligraphy, to medieval illuminated manuscripts, and the richly visual *lubki* (popular, inexpensive prints). They found inspiration in the shocking minimalist “fence graffiti,” copied from the walls of soldiers barracks, as well as in the refined poetic manuscript style evident in the works of the French Symbolists. While they expressed a knowledge of purely Western models, by and large, they rejected them. In Russian Futurist books a letter or a word was to be perceived as a painterly theme (word-image), and individual pages were accorded the status of unique artworks. The Futurist poets’ principle of incompleteness or implication imparted ambiguity to the work and afforded the viewer the possibility of various interpretations. Nikolai Burliuk once compared a word to a “living organism,” and the same may be said of these lithographed books.

N. G.

Right and below:
VLADIMIR BURLIUK. *A Trap for Judges*
 by David Burliuk, Nikolai Burliuk,
 Elena Guro, Vasilii Kamenskii, et al.
 1910. Ed.: 300. Letterpress on
 wallpaper, 4 $\frac{7}{8}$ x 3 $\frac{1}{4}$ " (12.4 x
 10 cm) [1]

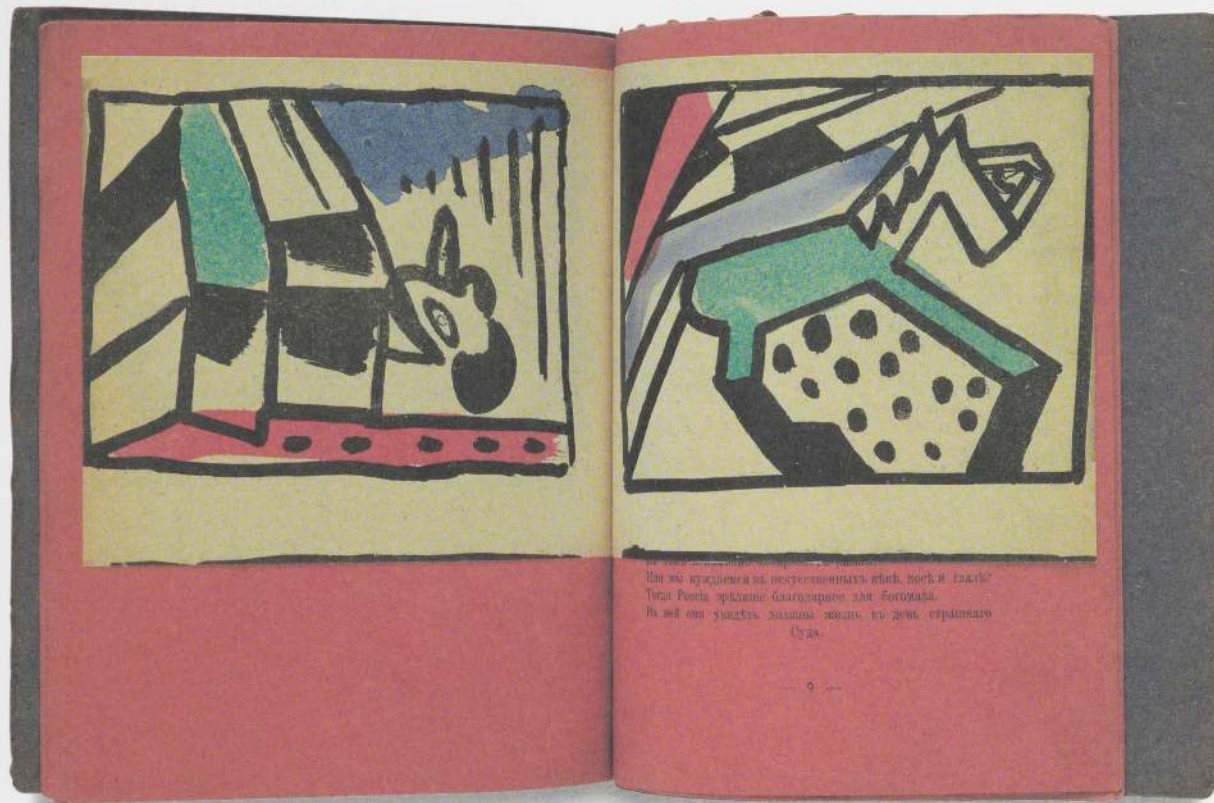
BURLIUK. "Portrait of Sergei
 Miasoedov." Letterpress



Below:
**DAVID BURLIUK, VLADIMIR BURLIUK,
 NATALIA GONCHAROVA, ELENA GURO,
 AND MIKHAIL LARIONOV. *A Trap for
 Judges II*** by David Burliuk, Nikolai
 Burliuk, Elena Guro, Velimir
 Khlebnikov, et al. 1913. Ed.: 800.
 Letterpress on wallpaper, 7 $\frac{1}{4}$ x
 6 $\frac{1}{2}$ " (19.5 x 16.5 cm) [53]

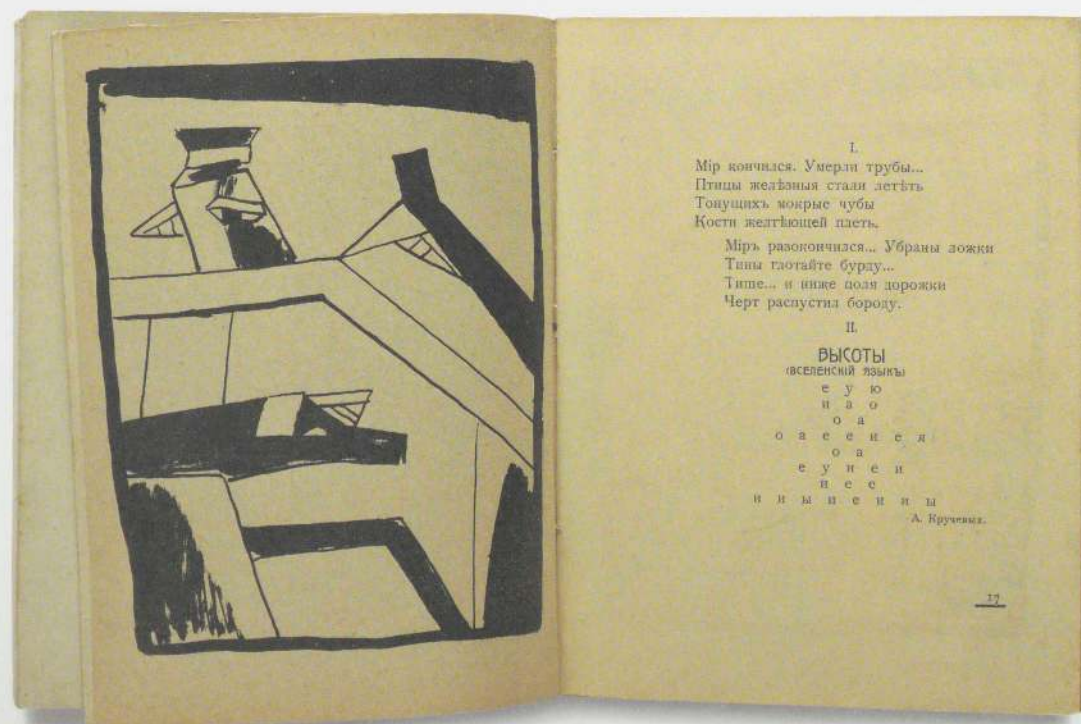


*A Slap in the Face of Public Taste: In
 Defense of Free Art, Verse, Prose,
 Essays* by David Burliuk, Nikolai
 Burliuk, Vasily Kandinsky, Velimir
 Khlebnikov, et al. 1912. Ed.: 600.
 Letterpress on burlap, 9 $\frac{1}{4}$ x 6 $\frac{1}{4}$ "
 (23 x 17 cm) [12]



DAVID BURLIUK AND VLADIMIR BURLIUK. *The Bung, A Collection: Velimir Khlebnikov; David, Vladimir, and Nikolai Burliuk; Drawings, Verse* by David Burliuk, Nikolai Burliuk, and Velimir Khlebnikov. 1913. Ed.: 450. Lithograph with water-color by V. Burliuk, 9 $\frac{3}{16}$ x 7 $\frac{1}{16}$ " (23.3 x 18 cm) [20]

DAVID BURLIUK AND VLADIMIR BURLIUK. *The Crooked Moon: Collection of the Sole Futurists of the World!!* by David Burliuk, Nikolai Burliuk, Velimir Khlebnikov, Aleksei Kruchenykh, et al. 1913. Ed.: 1,000. Lithograph by V. Burliuk, 7 $\frac{1}{16}$ x 5 $\frac{15}{16}$ " (19.5 x 15.2 cm) [19]



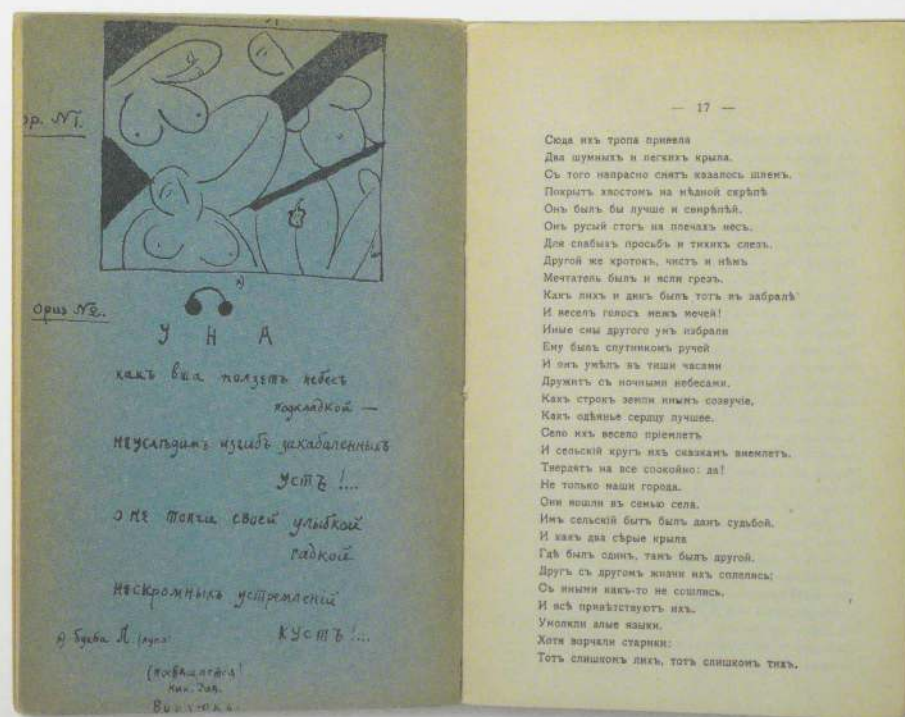
I.
 Мир кончился. Умерли трубы...
 Птицы железные стали лететь.
 Тонущих мокрые чубы
 Кости желтющей плети.

Мирь разоломчился... Убраши ложки
 Тыны глотайте бурду...
 Тыше... и ниже поля дорожки
 Черт раслусти бороду.

II.
 ВЫСОТЫ
 (вселенский язык)
 е у ю
 и а о
 о а
 о а е е и е л
 о а
 е у н е и
 н е с
 н и н и н и н и
 А. Крученых.



DAVID BURLIUK AND VLADIMIR
BURLIUK. *Milk of Mares: Drawings,
Verse, Prose* by David Burliuk,
Nikolai Burliuk, Vasiliï Kamenskii,
Velimir Khlebnikov, et al. 1914.
Ed.: 400. Watercolor by V. Burliuk
(top), lithograph by D. Burliuk (bot-
tom), 7¹/₁₆ x 4¹⁵/₁₆" (19.5 x
12.5 cm) [63]



Зр. УТ.



Ориг. УЭ.

У Н А

какъ виа ползеть небесъ
каждкой —
неуслышимъ и злибъ захабаленныхъ
Устѣ !...
о мѣ тоячи своей улыбкай
радкой
нескромныхъ устремлений
Кустѣ !...

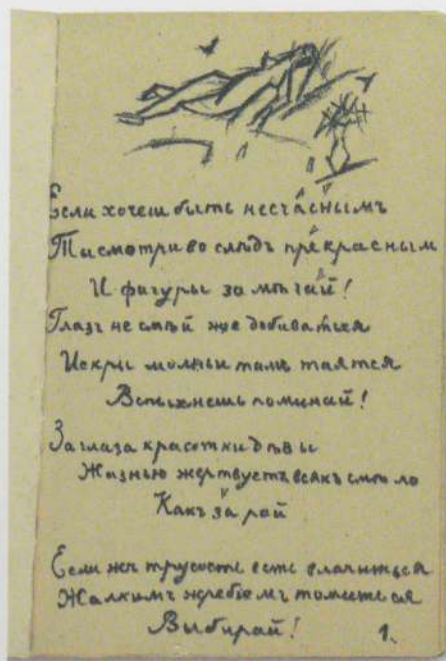
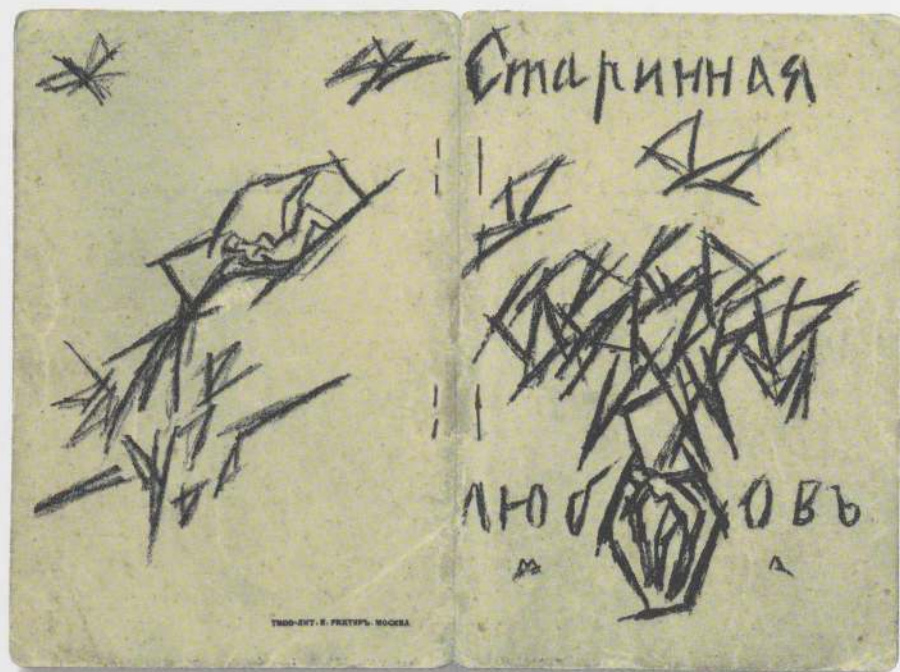
А Бучка Л. (ориг.)

(худож. лѣва)
Кин. Зав.
Вид. Х. о. к. а.

— 17 —

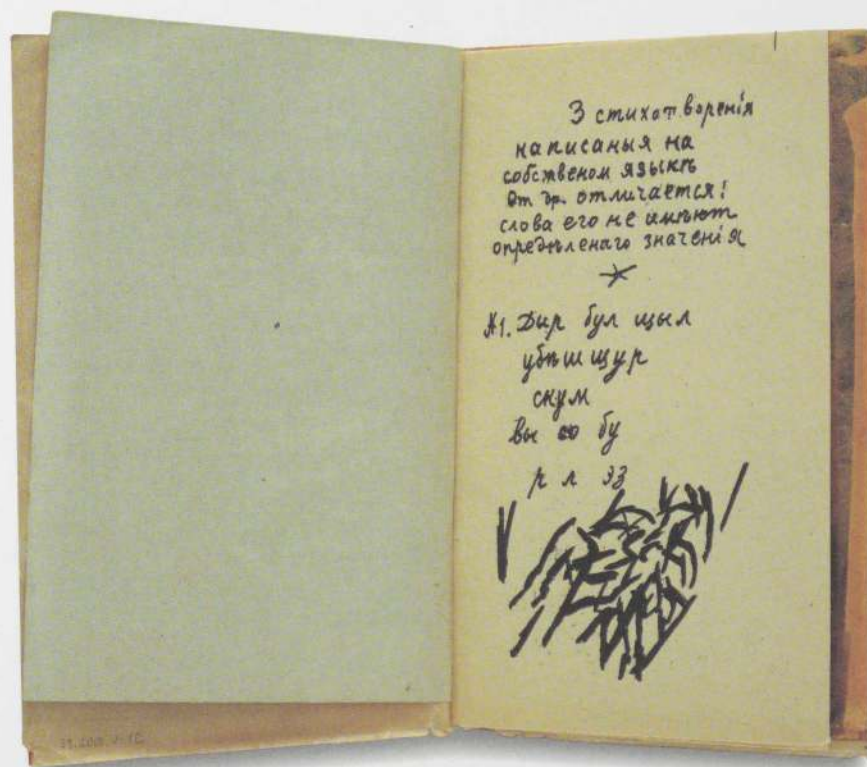
Сюда изъ тропы привела
Два шумныхъ и легкихъ крыла.
Съ того напрасно снятъ казалось шлемъ.
Покрѣтъ хвостомъ на нѣданой скрѣпѣ
Онъ былъ бы лучше и свѣрѣпѣй.
Онъ русый стогъ на плечахъ несъ.
Дожь слабѣтъ просьба и тихихъ слезъ.
Другой же кротокъ, чистъ и нѣтъ
Мечтатель былъ и ясли грозъ.
Какъ лихъ и дикъ былъ тотъ въ забралѣ
И веселье гонимъ мечей!
Иные сны другого укъ избрала
Ему былъ спутникомъ ручей
И онъ ужилъ въ тиши часами
Дружить съ ночными робсаки.
Какъ строкъ земли лишь созвучие,
Какъ одиные сердцу лучшее.
Село ихъ весело приенлетъ
И сельскій кругъ ихъ связзаны внемлетъ.
Твердятъ на все спокойно: да!
Не только наши города.
Они вошли въ семью села.
Инь сельскія бытъ были данъ судьбой.
И какъ два сѣрые крыла
Гдѣ былъ сонъ, такъ былъ другой.
Другъ съ другомъ жизни ихъ сопеласы:
Съ янныи какъ-то не сошлись,
И всѣ прѣизстають ихъ.
Унопли алые языки.
Хотя ворчали старики:
Тотъ слишкомъ лихъ, тотъ слишкомъ тихъ.

MIKHAIL LARIONOV. *Old-Time Love* by
Aleksei Kruchenykh. 1912. Ed.: 300.
Lithograph, 5 5/8 x 3 1/4" (14.3 x
9.2 cm) [9]





MIKHAIL LARIONOV. *Pomade* by Aleksei Kruchenykh. 1913. Ed.: 480. Lithograph, 5 $\frac{1}{16}$ x 4 $\frac{1}{8}$ " (15.2 x 10.5 cm) [35]



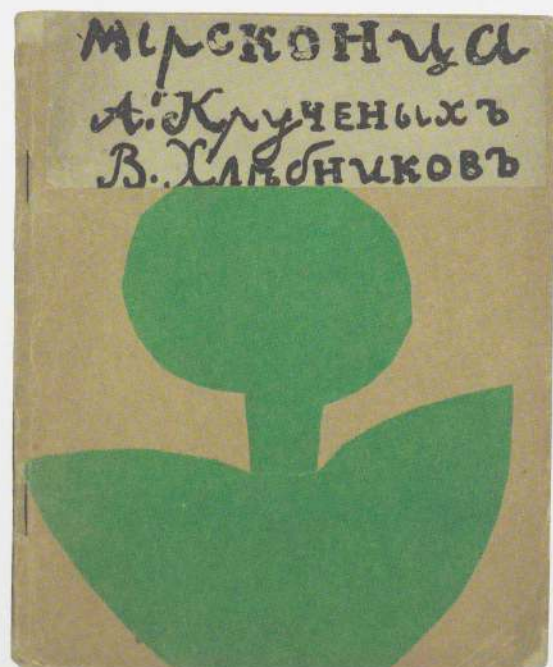
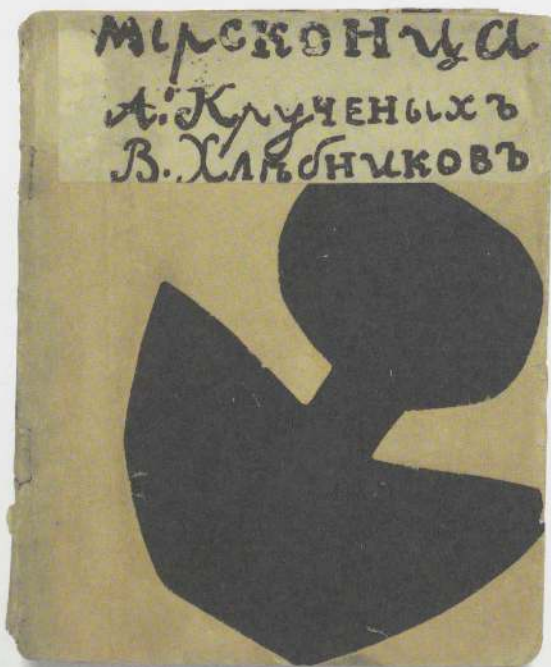
Below:
Pomade. Example with watercolor additions, 5 $\frac{3}{4}$ x 3 $\frac{7}{8}$ " (14.7 x 9.9 cm) [34]



NATALIA GONCHAROVA, MIKHAIL LARIONOV, NIKOLAI ROGOVIN, AND VLADIMIR TATLIN. Four examples of *Worldbackwards* by Velimir Khlebnikov and Aleksei Kruchenykh. 1912. Ed.: 220. Collaged covers by Goncharova, approx. 7 1/2 x 5 3/16" (19 x 13.2 cm) [top: 16, 15; bottom: 17, 18]

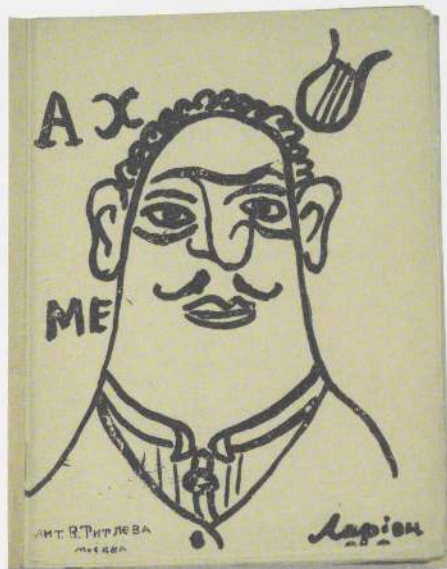
Opposite:
Fifth example of *Worldbackwards* [14]

a: Goncharova. Collaged cover;
b, d, e, h: Larionov. Lithograph;
c: Kruchenykh. Rubber stamp;
f, g, i: Goncharova. Lithograph

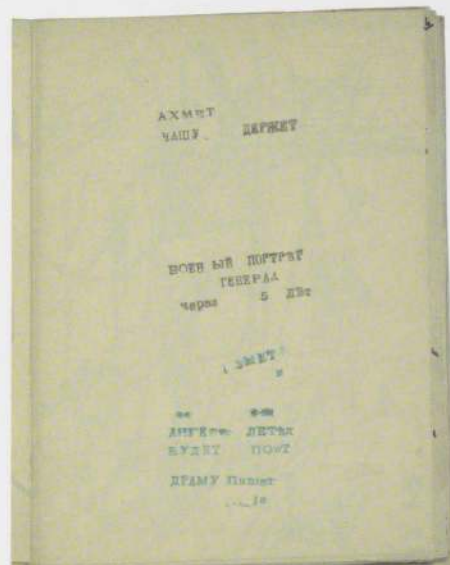




a



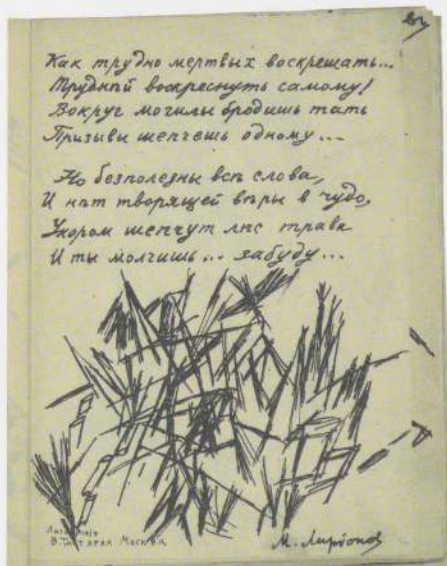
b



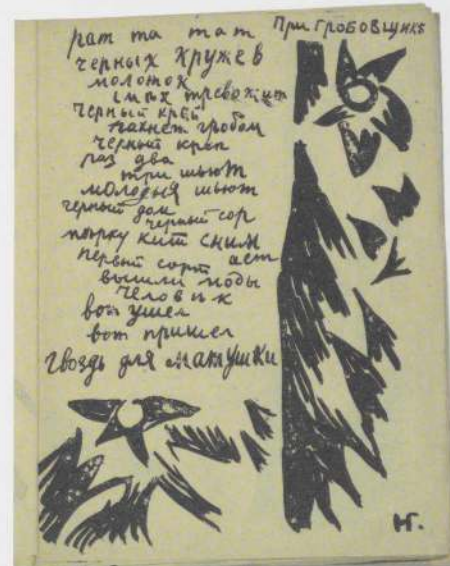
c



d



e



f



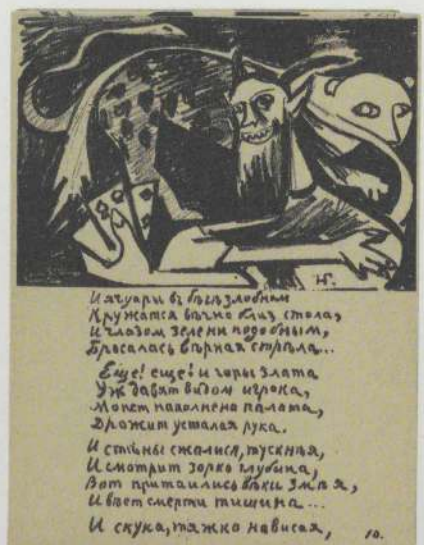
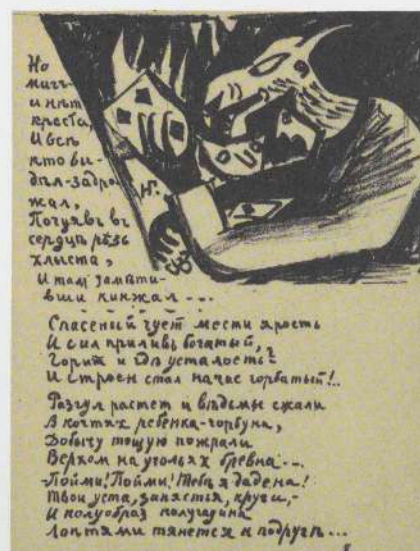
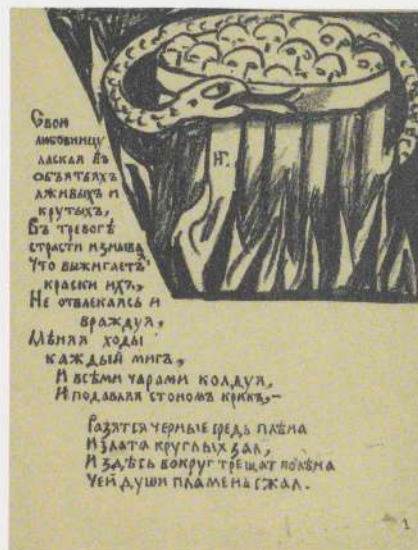
g



h

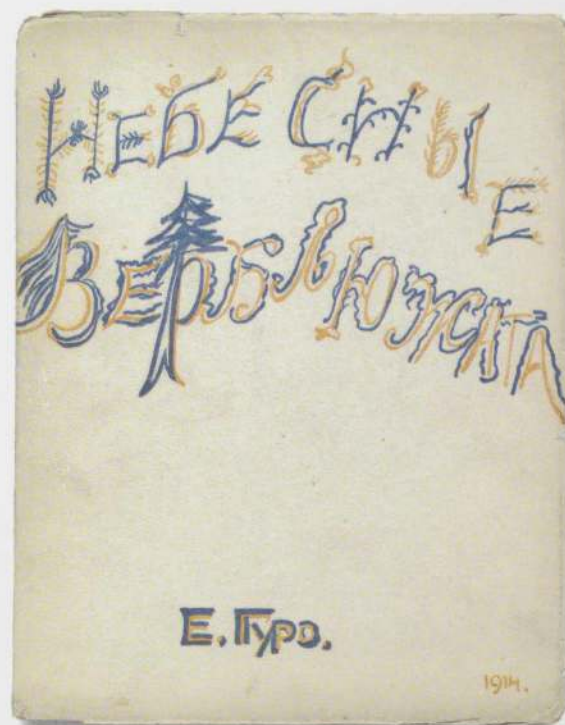


NATALIA GONCHAROVA. *A Game in Hell*
by Velimir Khlebnikov and Aleksei
Kruchenykh. 1912. Ed.: 300.
Lithograph, 7 3/16 x 5 1/2" (18.3 x
14.6 cm) [7]



Right:
DAVID BURLIUK, VLADIMIR BURLIUK, PAVEL FILONOV, IVAN PUNI, AND OLGA ROZANOVA. *Roaring Parnassus: Futurists* by David Burliuk, Nikolai Burliuk, Elena Guro, Velimir Khlebnikov, et al. 1914. Ed.: 1,000. Letterpress cover by Puni, 8¾ x 6⅞" (22.3 x 16 cm) [92]

Far right:
MARIANNA ERLIKH AND ELENA GURO. *Baby Camels of the Sky* by Elena Guro. 1914. Ed.: 750. Letterpress cover by Erlikh, 8⅞ x 6⅞" (21.5 x 16.9 cm) [71]



P. BAKHAREV, MARIANNA ERLIKH, AND NINA KUL'BINA. *Actual Stories and Drawings by Children* compiled by Aleksei Kruchenykh. 1914. Ed.: unknown. Lithograph, 9 x 7⅞" (22.9 x 18.2 cm) [96]

a: Erlikh. "Fir-Tree Queen";
 b: Kul'bina. "German, Tsar, Frenchman..."



Right:
**NATAN ALTMAN, NATALIA GONCHAROVA,
 NIKOLAI KUL'BIN, KAZIMIR MALEVICH,
 AND OLGA ROZANOVA. *Explodity* by
 Aleksei Kruchenykh. 1913. Ed.: 350.
 Lithographed cover by Kul'bin, 6 $\frac{7}{8}$ x
 4 $\frac{5}{8}$ " (17.5 x 11.8 cm) [56]**

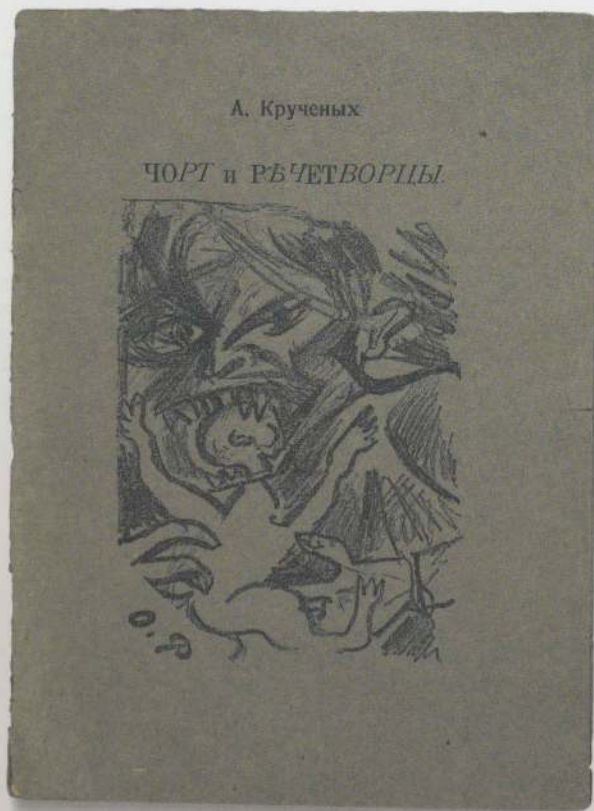
Far right and opposite:
***Explodity*, 2nd ed. Ed.: 450.
 Lithograph. [55]**

a: Rozanova. Cover. Lithograph; b, f,
 g: Kul'bin. Lithograph; c: Rozanova.
 Lithograph; d: Malevich. "Prayer."
 Lithograph; e: Kruchenykh. Rubber
 stamp



a

**OLGA ROZANOVA. *The Devil and
 the Speechmakers* by Aleksei
 Kruchenykh. 1913. Ed.: 1,000.
 Lithograph, 8 $\frac{1}{2}$ x 6 $\frac{1}{4}$ " (22.4 x
 15.8 cm) [41]**



**ALEKSEI KRUCHENYKH, NIKOLAI
 KUL'BIN, AND OLGA ROZANOVA. *Forestly
 Rapid* by Velimir Khlebnikov and
 Aleksei Kruchenykh. 1913.
 Ed.: 400. Lithographed covers by
 Rozanova, 5 $\frac{7}{8}$ x 3 $\frac{1}{2}$ " (14.9 x
 10.2 cm) [49]**





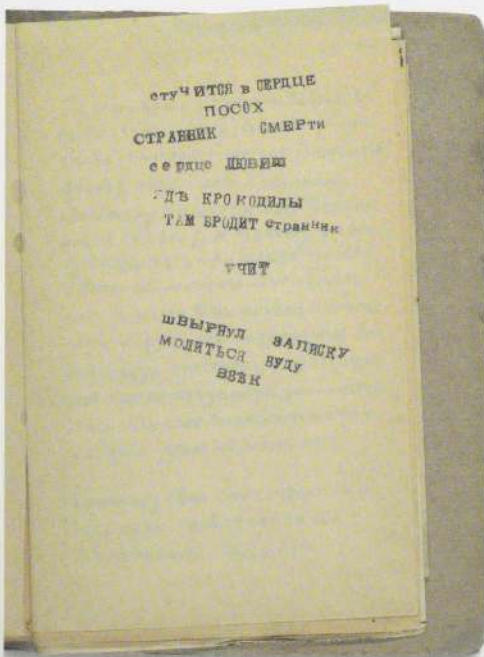
b



c



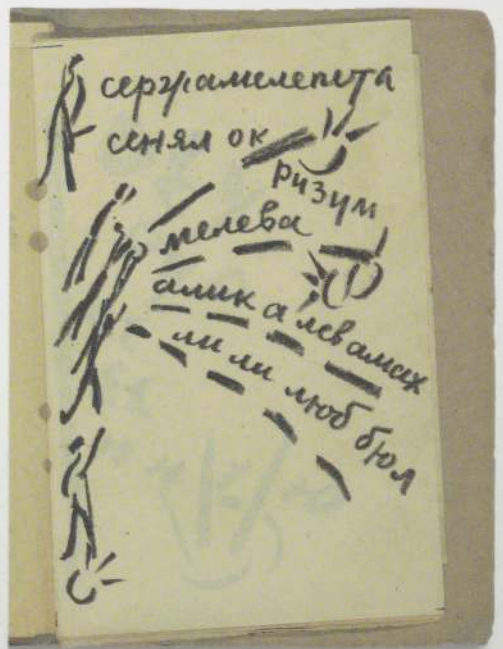
d



e



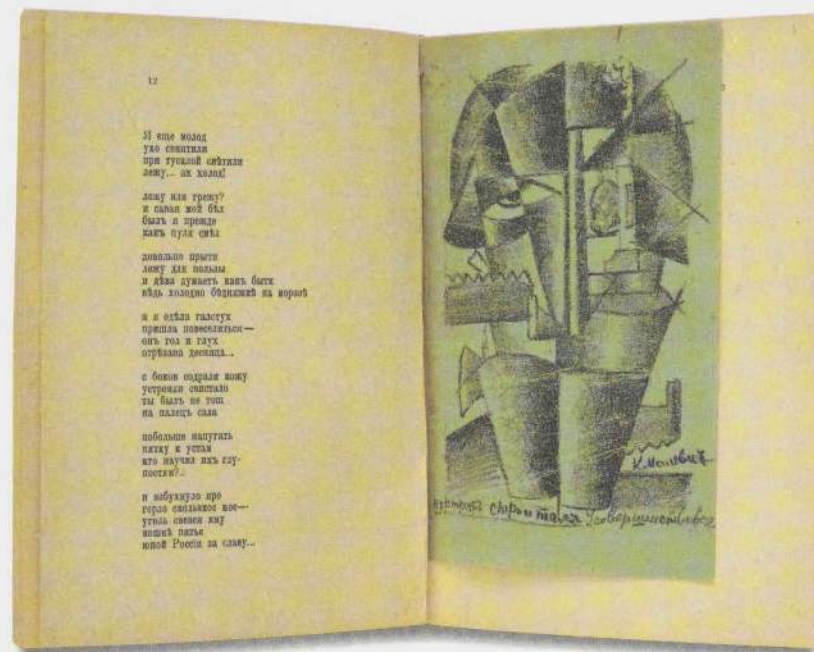
f



g

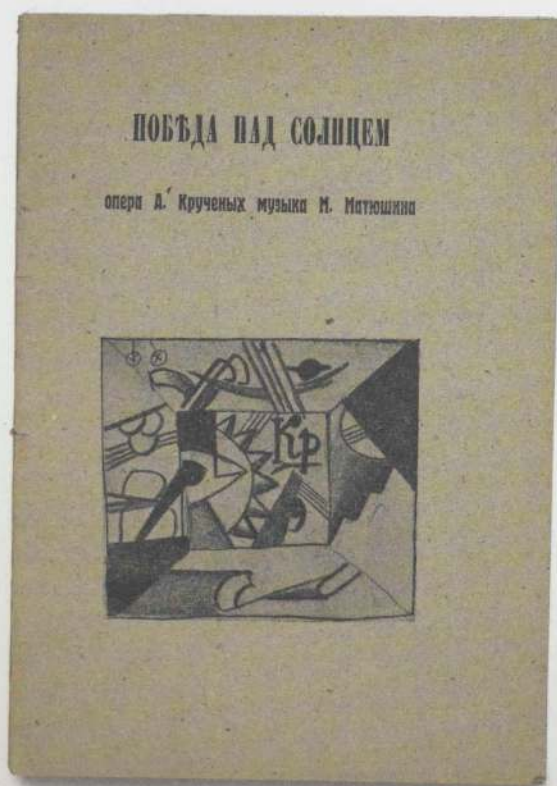


"Peasant Woman"



"Perfected Portrait of a Constructor"

Above and right:
KAZIMIR MALEVICH. Piglets by Aleksei
 Kruchenykh and Zina V. 1913.
 Ed.: 550. Lithograph, 7¹¹/₁₆ x
 5¹¹/₁₆" (19.6 x 14.4 cm) [37]



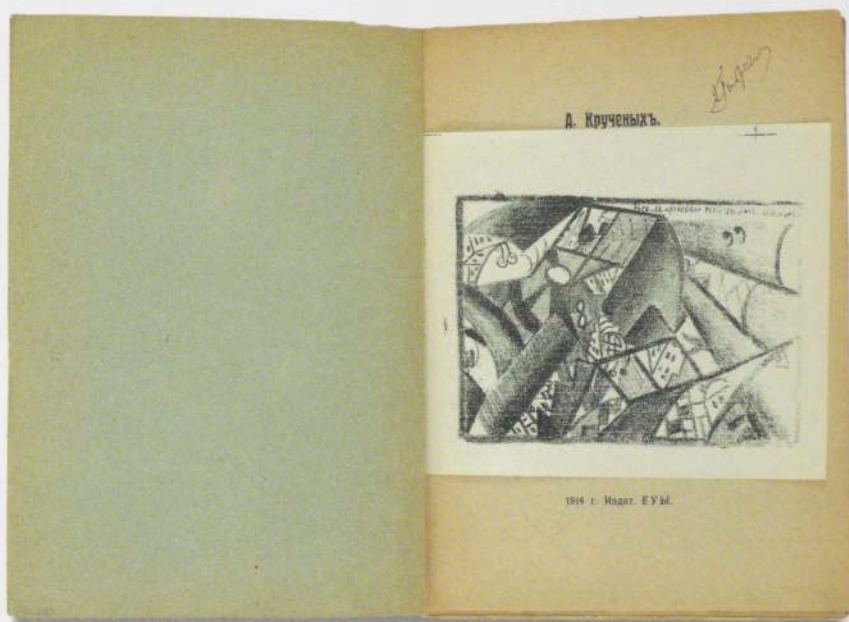
Far left:
**DAVID BURLIUK AND KAZIMIR
 MALEVICH. Victory over the Sun:
 An Opera** by Velimir Khlebnikov,
 Aleksei Kruchenykh, and Mikhail
 Matiushin. 1913. Ed.: 1,000.
 Letterpress cover by Malevich,
 9⁵/₁₆ x 6¹¹/₁₆" (24.4 x 17 cm) [21]

Left:
**KAZIMIR MALEVICH AND OLGA
 ROZANOVA. The Word as Such** by
 Velimir Khlebnikov and Aleksei
 Kruchenykh. 1913. Ed.: 500.
 Lithographed cover ("Woman
 Reaping") by Malevich, 9³/₁₆ x
 7³/₁₆" (23.4 x 18.8 cm) [39]



Above:
KAZIMIR MALEVICH AND OLGA ROZANOVA. *Let's Grumble* by Aleksei Kruchenykh. 1913. Ed.: 1,000. Lithograph ("Peasant Woman Going for Water") by Malevich, 7 1/2 x 5 1/2" (19 x 14 cm) [40]

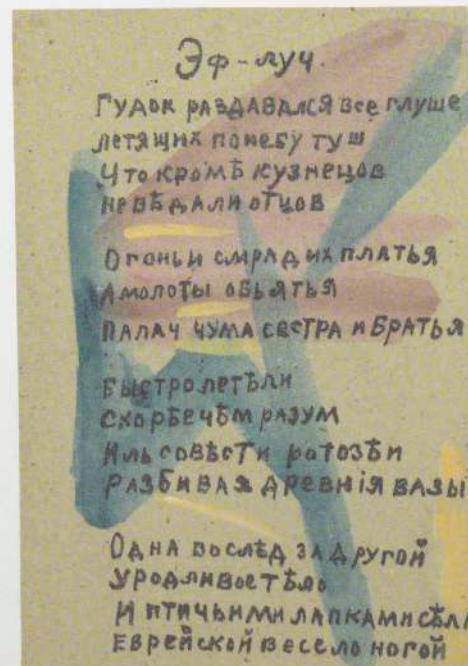
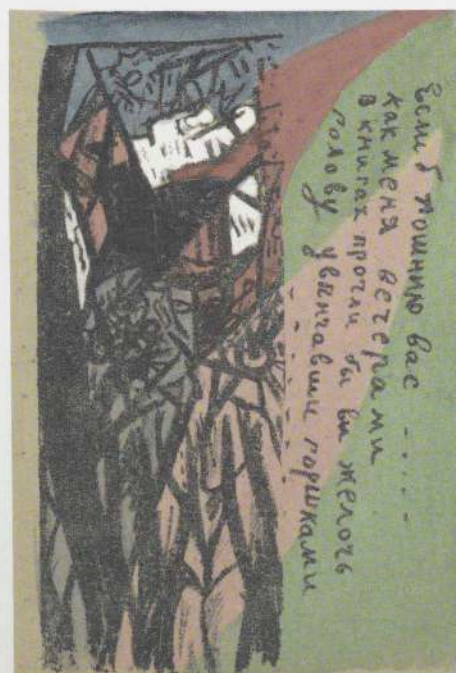
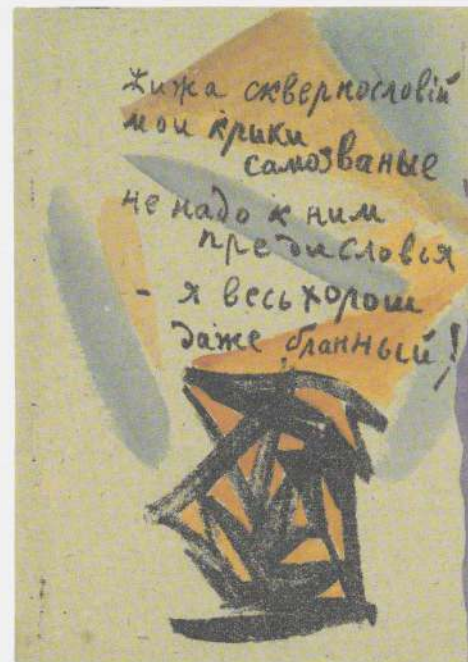
Below:
DAVID BURLIUK AND KAZIMIR MALEVICH. *The Poetry of V. Mayakovsky* by Aleksei Kruchenykh. 1914. Ed.: 1,000. Lithograph ("Universal Landscape") by Malevich, 7 15/16 x 5 7/8" (20.3 x 15 cm) [69]



KAZIMIR MALEVICH. *The Three* by Elena Guro, Velimir Khlebnikov, and Aleksei Kruchenykh. 1913. Ed.: 500. Lithograph, 7 3/16 x 7 1/16" (19.3 x 18 cm) [38]



OLGA ROZANOVA. *A Little Duck's Nest . . . of Bad Words* by Aleksei Kruchenykh. 1913. Ed.: 500 (100 with hand additions). Letterpress cover with watercolor additions (below), lithograph with watercolor and gouache additions (right and opposite), 7 3/8 x 4 13/16" (18.8 x 12.2 cm) [43]

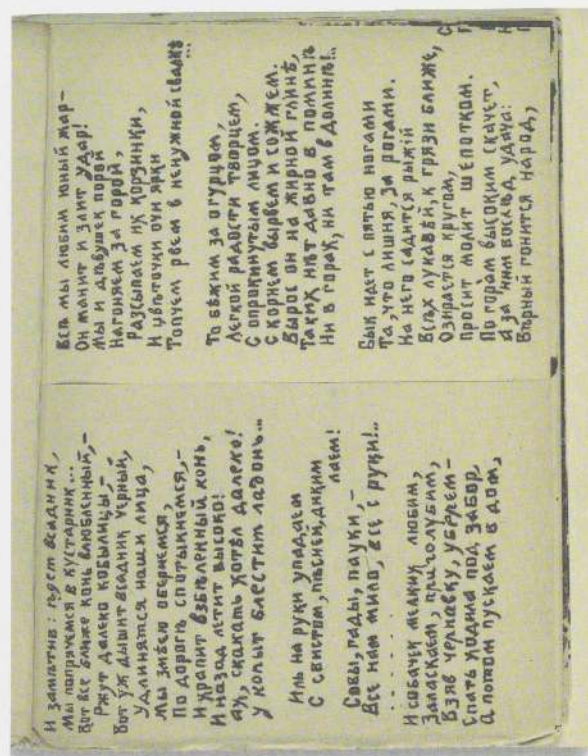




Я планила стило на ретивах
 Пришедших охранять мой прах
 — сколько скорби слезливо
 в приуренных головах —
 Плевая пуской разбудит сик
 А мнѣ не надо плача
 Живу в вѣках иных
 Всегда живу... как клуча
 ... Живет зкѣ и просвѣта
 Ясь
 для сильных и ретивых
 Гени от себя фросая ясь
 И его неисчислен
 простор.

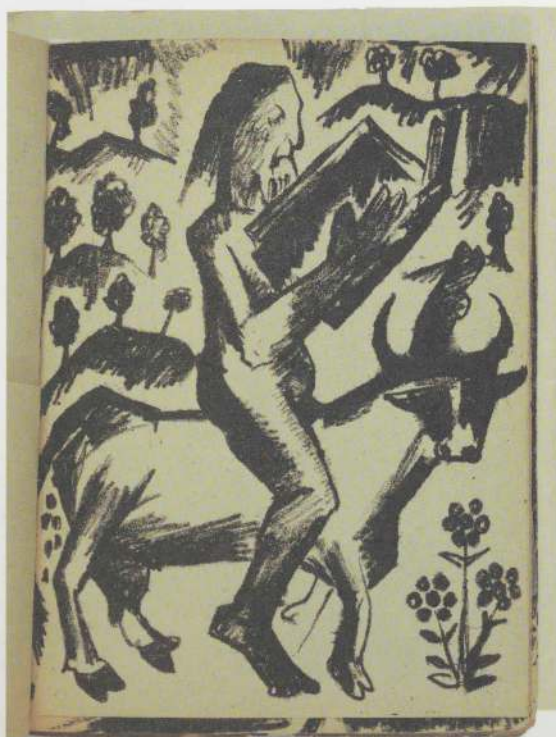


И вот не знавшато болѣзней
 Краснѣла сдѣлаз нога
 Что бунт или начинка пирога
 Что для отечества полезней
 а-а! жадно бстичну живых
 законы и предѣлы мнѣ ли?
 И костью залуцу в ряды
 зтобы навѣх глазбионѣмъ-
 ли



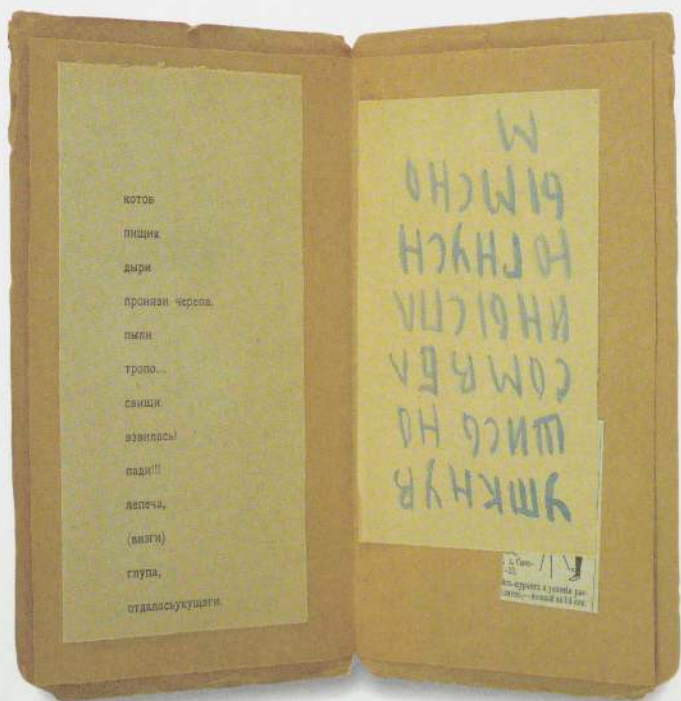
NATALIA GONCHAROVA AND MIKHAIL
LARIONOV. *Hermits; Hermitess: Two
Poems* by Aleksei Kruchenykh.
1913. Ed.: 480. Lithograph, 7 3/8 x
5 5/8" (18.7 x 14.3 cm) [28]

a: Larionov. Cover; b, c: Goncharova





SERGEI PODGAEVSKII. *Futurist Sergei Podgaevskii's Easter Egg* by Sergei Podgaevskii. 1914. Ed.: unknown. Potato cut, collage, watercolor, letterpress, and typed text, 7 1/2 x 4 3/8" (19 x 11.2 cm); shown in entirety. [83]



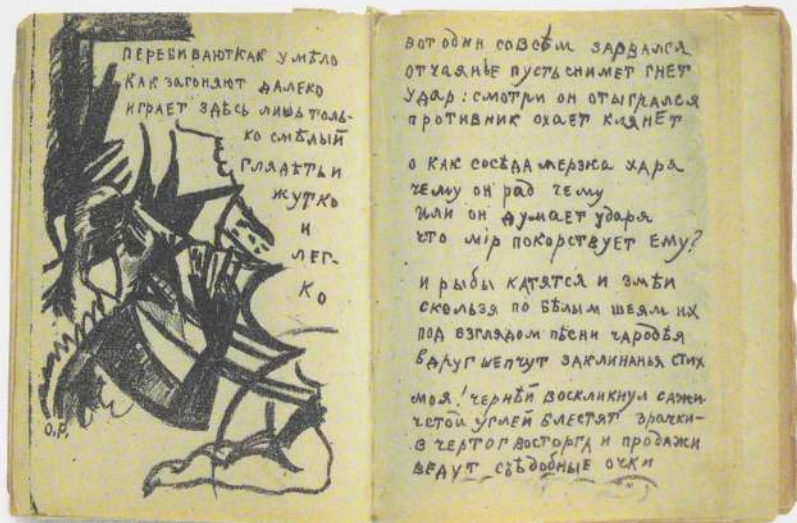
KAZIMIR MALEVICH AND OLGA
ROZANOVA. *A Game in Hell*, 2nd ed.,
by Velimir Khlebnikov and Aleksei
Kruchenykh. 1914. Ed.: 800.
Lithograph, 7 1/8 x 5 1/4" (18.1 x
13.3 cm) [79]

a: Malevich. Covers

Opposite:
Second example of *A Game in Hell*
[80]

b-d, f: Rozanova; e: Malevich





ПЕРЕБИВАЮТ КАР УМЯЛО
КАК ЗАГОНАЮТ ДАЛЕКО
ИГРАЕТ ЗАБЬ ЛИБЬ ТОЛЬ-
КО СМЕДЫЙ
ГЛАДЯТЪ И
ЖУРКО
И
ЛЕГ-
КО

ВОТ ОНИ СОВОСМ ЗАРВАЛАСЯ
ОТЧАЯНЬЕ ПУСТЬ СНИМЕТ ГНЕУ
УДАР: СМОТРИ ОН ОТЫГНАЛСЯ
ПРОТИВНИК ОХАЕТ КИДНЕТ

О КАК СОСЕДА ЖЕРЗКА УДРА
ЗЕМУ ОН РАД ЗЕМУ
ИЛИ ОН ДУМАЕТ УДАРА
ЧТО МІР ПОКОРЕСТВУЕТ ЕМУ?

И РЫБЫ КАТАТСЯ И ЗИМЪИ
ОКОМЪЯ ПО БЫЛИМ ШЕЛЫ ИХ
ПОД ВЗГЛЯДОМ ПЬЕНИ ЧАРОВЪЯ
БАДУГ ШЕЛЧУТ ЗАКЛИНАНЪЯ СІХ

МОВА! ЧЕРНЪИ ВОСКЛИКНУ СІМЪИ
ЧЕТОИ УМЛЕЙ БЛЕСТАЮТЪ ЗРАЧКИ-
В ЧЕРТОГ ВОСТОРАГА И ПРОДАЖИ
ВРАУТ СЪБОДОНЬЕ ОУКИ



САМОСТОЯТЕЛЬНЫ ВЪИ РЫБИ
НИЦ СЕЙМ
ВІАСЪ КАК НОЧЬЮ
МОТЫЛЪКИ
ЧЕРТИТ РЯД ЖАР-
КИХ КЛЕЙМ
ВО СКАТУ БЕСОВЕТОИ
РУКИ

ВЪАМІНА ПЕСТРА
КАК ЖАБА
СІДИТ НА ЖЕ-
РЕНЪЯХ НОГАХ
У РТА ПРІЯТ-
НОЯ УХАБА
СМЪШАЛА СЪЛО-
СТАЮ ДЪСКИН!
АХ!
И ПРОИГРАВЪИЕСЯ ТУТ
СОСЕТ РАЗБИТЫИ ПЛЕЦУ СВОЮ
ТВОРЕУ СИСТЕМЪЕ ВСЕ ТАК ДОРО
ОН КЛЯНУТЪ ЗОЛОТОИ

А ВОТ УМЪИ РИ
ВІЗІТИ ЗАВКА
ЭТО? ЧТО? ЗАТІМ
СЕЙ КРИК
ЖЕНА СТОИТИ ЖИ-
ВАЯ СТАВКА
ЕЕ ДЕРЖАЛ
ХВОСТАИ СТАРИЕ

ПІХІТИТ, РУКОИ И НОСОИ
ТЯНЕТ
СЕРДИТ НА ТЕЛЪКО ЛЪ-
ЗУТ СЛОНИ
ТОТО МОТО ТЫЛЪКО СЛА-
КО ВЪЗГЛЯНЕТ
СЕРДИТО ТОТЪС РО-
РОМ КЛОИТЕТ

ОНА ПРАВДИЦА И
ИПОБНЕИ
СКОМАСЪ ДЪЗАНІЕ
САЕРЖАЛ
И ДЫШЕТ ГРУДЪ ЕЕ
СВОБОДНОИ
ВОЛИЗИ ВСЕЛЪЮ
КРУЖАВА



И ВЪЯНІСЯ ВЪЕРЪ
ВЕСЕЛЪИ ТУЗ
И ПАДА СЪ ШЕЛЪСТОМ
ПАТЕРКА
И КРУТИТ СВОИ
МЫШІИ И УС
ИГРОК У РОВЪИ
СМОТРИТЪ ЗОРНО

И О МУЖАХ КОРЕНЕ-
ШІСЪ ШУМЛЕР
СПРОСИЛ У ЧЕРТА:
ПЛОХО БРАТИ
ЗАТРЕПЕТАЛ... МЕНЯ
Ы НЕ НАДУМИ
ТОЛКНУ В СОСЕДА,
ВИНОВАТ!

СТАРИК УВЪЕРЕН
ЫЛ С СЕБО
ТАД, В ЛИЦЪ УС-
ИЪ ШКУМІДО
И НЕ ПОВЪРИЛ
ОН СУДЪЕ
СЛАДИТ КОВАРИНО ЗЛО И
РЫСЬЮ

С АЛЪБОИ ВО ВЪЗРЪТ ПРЪСЪ-
БОИ ДЕНЕГ!
СІВЪЗЪ РОМОНЪ ГАЛІ
И СВИСТ
СВОИ ОПУСТА СІДНОЛИВО
ВЪНИК
СТОЯЛА ВЪРЪИ
ЛИНУЛА ЛИСТ

ОНА НА ПЯТЪЕ НАСТУПИ-
ЛА
ПРІДВИВ ШЕДРА
ПРЪРЪХИ
НА ВСЕ ВЪЗІРАЛА ГОРЪС-
МИВО
ВОЛОСТОРАЛИИ СТЪЛКИ
А МЕЖУ ТЪМ ВАРІЛИСЪ
В ЛЪДОИ
ДРОЖАЛИ ВЪИКИ ИНЫВА-
ЛИ
ЕЗ, НЕБЪСІАНЫЕ СОСЪБИ
ВЪДЪСЪ СУДИИ ДРЪГО ЛЮДЪ КАРЪС-



И ВОТ НА МІР СОСЪВ
СМЪТЕНЬЕ
ИГРОК ОТЕРОШЕННЫИ
А РОЖАЛ
ИХ СУД НЕ ВЪДІЛ
СНІХОЖДЕНЪЯ
ОН ДУМУ В ЗЛАТО ОБРАШАЛ
СМЪЮН, ЧТО ТУТ ДРОВАЛ
БЕЗ ПЕЧНО
УВАЛ КАК БУДО В ЗА-
ПЪДОИ
СКАЗАТАТО БЪЛЪСЪ СЕРДЪУ
ЛЪЧЪ НО
ВСЕ СОЖИГАЛОСЪ ДАНЬЮ
ДНЮ
ЛЮБИ МЕНЪ ВЪДЫИ ВЪНЕУ
КЛАСЫ
ПОД НОЖ ТОСКЛИВАИ
ПЪРВЕИ
НИКОМ УПАЛ ОН НА
ВЪСЪИ
А ТУБ (ПЛАДИ) ВЪЛЪИ
ТЪМ ЛЕН



И ЕСЛИ НЕБО УПАДЕТ
И ХРАМ СОЖЖЕННЫИ ПРЪСВЕ-
КАЕТ
ВЪЕДИНІИ РАД НАРАДО ПОВЕДЕТ
ВЪДЪ СМЪНЪ ТОТЪ КТО НЕ ЗНАЛОТ
ВОТ Я ИЗРЕК ПРЪМУДРОУТЪ ДДА
ЗА ЧТО И СЪДУ Ю ВЪСЪМ ЗАДОМ

СТАЛИ ВЪЕУ ПРЪСЛУМЪ СІМЪКНУИ
СВОЕ ДОРО ВЪВЪИЛИ НА ПЛЕЩИ
И ТЪНЪИИ ШДГОМ ОШЛОГНУЛ
ДОМОИ ДОМОИ ОТ СЪЗИ

И УМИ ДЕННО И СЪБІДОМО
ЗА ИНИ ПОВІЛА РОЖКА И ТА
РУКИ КОСНУВІИШЬ БОДЪЛАНВО
И СТАЛО ЖАЛЪЕ ТЪМ МЕТЪА

САУМАНКУ ГЛА-
ЗЪЮ РАБОТА
СКАЖИ КАКИ ДОЛЖНО
ПЕМОТИ?
ЧАРІЦА Я! К ПЛАМ
ОКОТЪ
ИМЕКАМ ІНДІИТИ КИУ ПРЪВЪ
СОША Я В ПЪДЪЕМНІИ
ИМОЛА
ЗЕМЛЕ ОСТАЛИСЪ ГАИИ
ДОЛОГИ ПЕСИРИЛА Я И О-
ДРА
ЛІСТАМИ СЛАДНИИ И
КРАСИИ
ТЫ СЛОВЪИ УНИИ НЕКА-
САЛЪСЪ
ЛЕГІШИ НА РУБИЩЕ В
ПЪИИ
И Я СІДУ ТРОПОИ СПЕ-
СІВОИ
ТЪБИ ПОПРАВИТЬ КОСТА-
ЛИ
ТЪБ ІСКАЛА Я ДЪБИНО
ПРЪШЛА И ТЪМ И МОЖ
СЪЛА ОСТАВІЛА ГЪМО
УМЕРЪ ВЪИКИ СОЛА

OLGA ROZANOVA. *Transrational Boog*
 by Aliagrov (Roman Jakobson) and
 Aleksei Kruchenykh. 1915. Ed.:
 140. Linoleum cut, collage, and
 rubber stamp, 8 1/16 x 7 13/16" (22 x
 18.8 cm) [107]

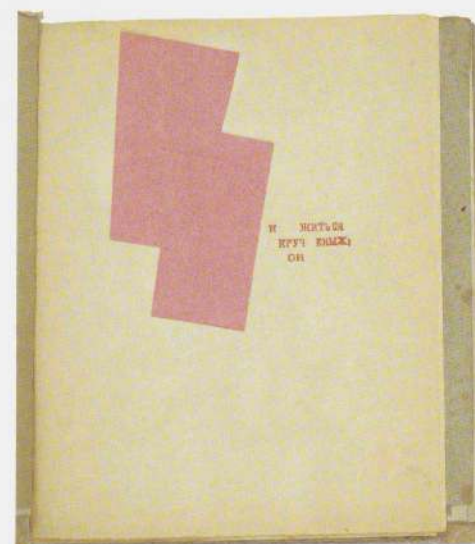
a: Rozanova. Collaged cover;
 b, d-g: Rozanova. Linoleum cut;
 c: Kruchenykh. Collage and rubber
 stamp



a



b



c



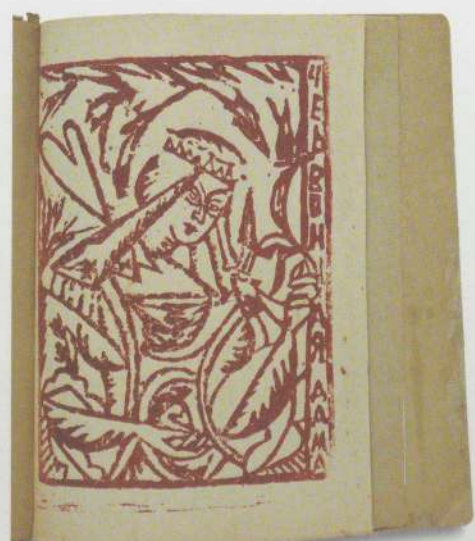
d



e



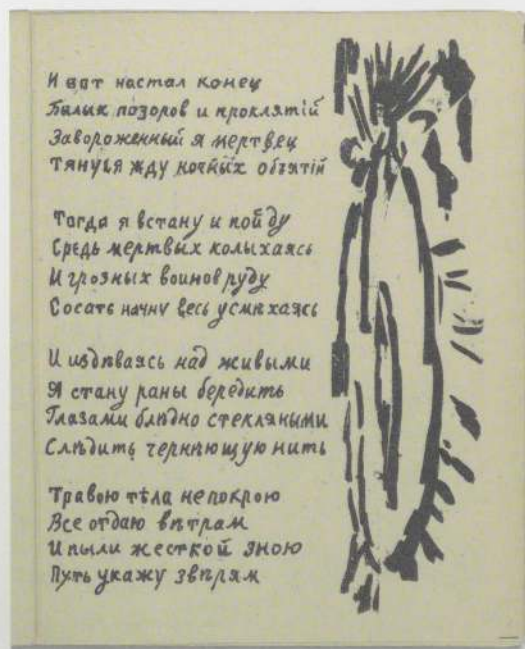
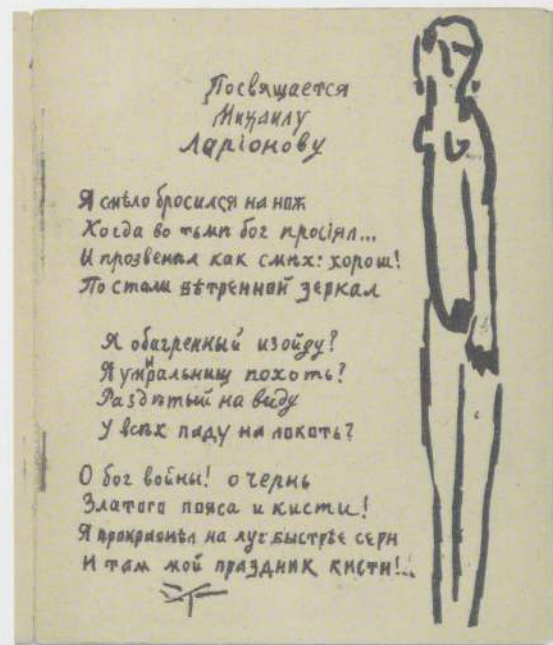
f



g



MIKHAIL LARIONOV. *Half-Alive* by
Alekssei Kruchenykh. 1913. Ed.:
480. Lithograph, 7 1/4 x 5 13/16"
(18.4 x 14.8 cm) [33]





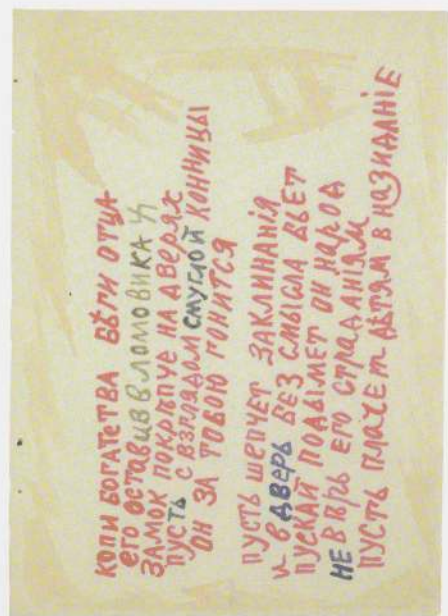
a

NIKOLAI KUL'BIN AND OLGA ROZANOVA.
Te li le by Velimir Khlebnikov and
 Aleksei Kruchenykh. 1914. Ed.: 50.
 Hectograph, 9 1/4 x 6 1/2" (23.5 x
 16.5 cm) [77]

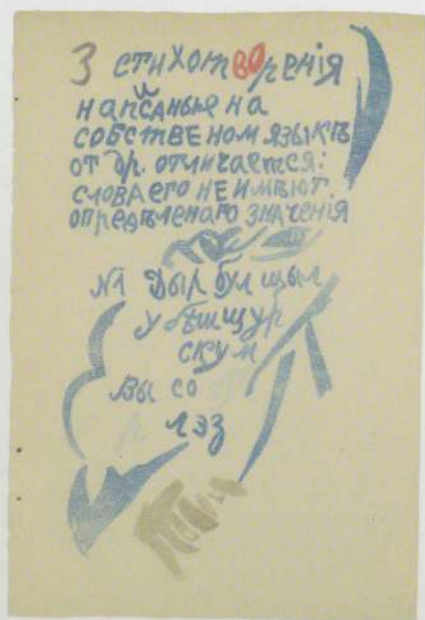
a: Rozanova. Cover; b-i: Rozanova;
 j-l: Kul'bin



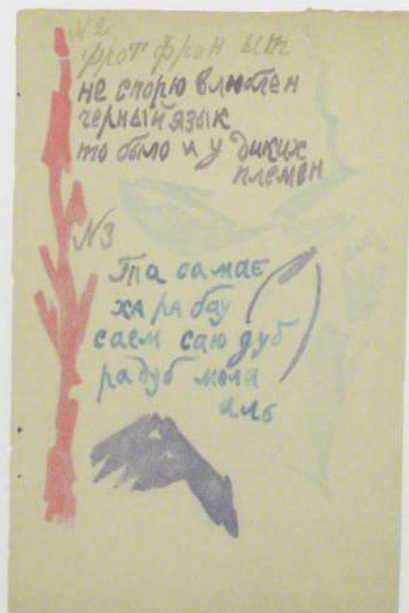
b



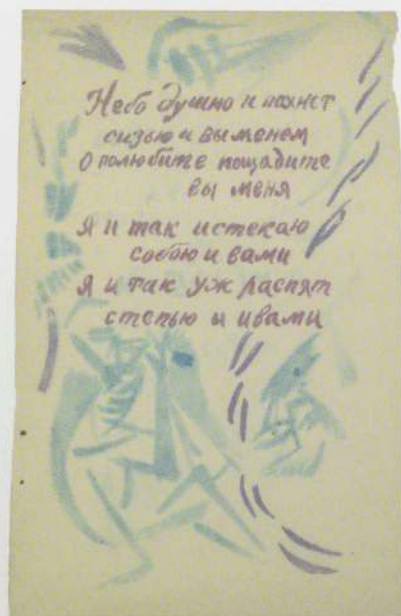
c



d



e



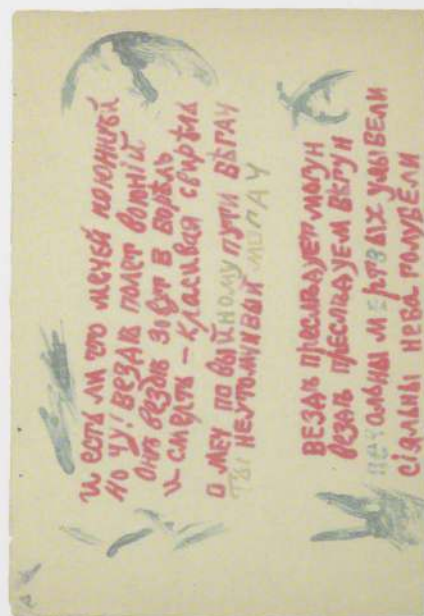
f



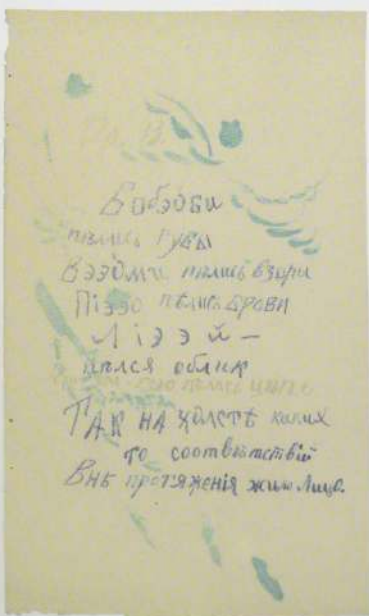
g



h



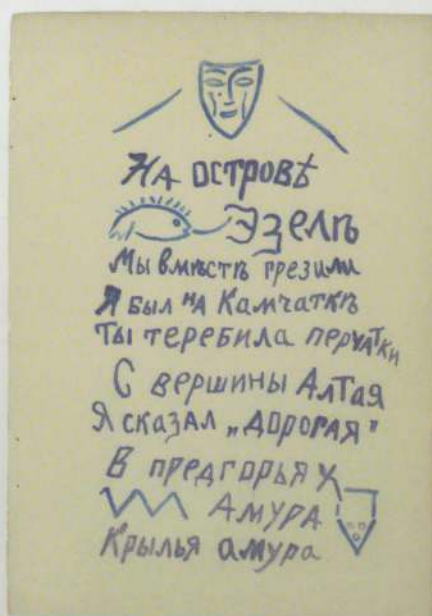
i



j



k

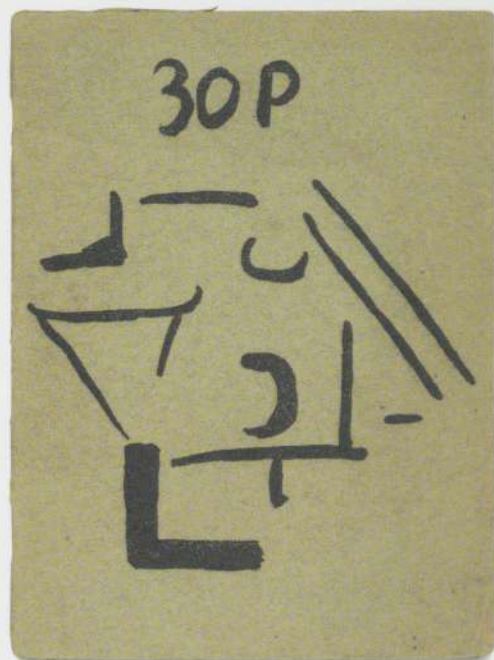


l



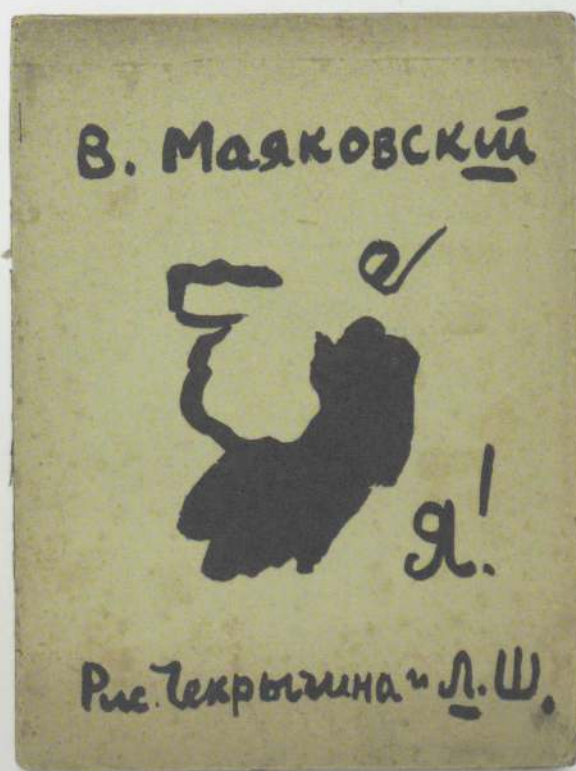


DAVID BURLIUK and unknown artist.
Took: The Futurists' Drum by Nikolai
 Aseev, Osip Brik, Vasilii Kamenskii,
 Velimir Khlebnikov, et al. 1915.
 Ed.: 640. Letterpress cover by
 unknown artist, 14 $\frac{3}{16}$ x 9 $\frac{7}{16}$ " (36 x
 25.1 cm) [99]

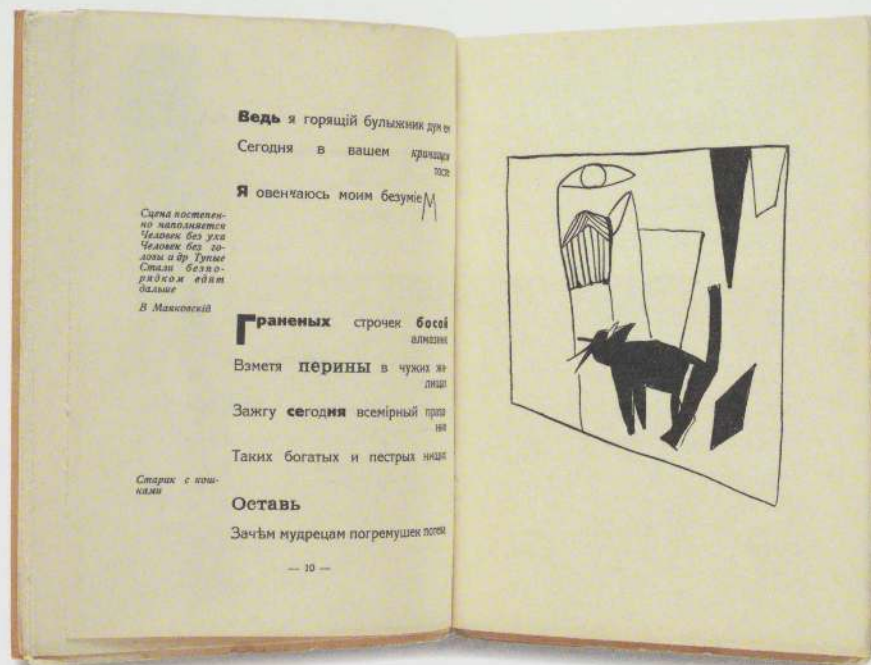


MARIIA SINIAKOVA. *Vision* by Nikolai
 Aseev. 1914. Ed.: 200. Lithograph,
 7 x 5 $\frac{1}{16}$ " (17.8 x 13.1 cm) [87]

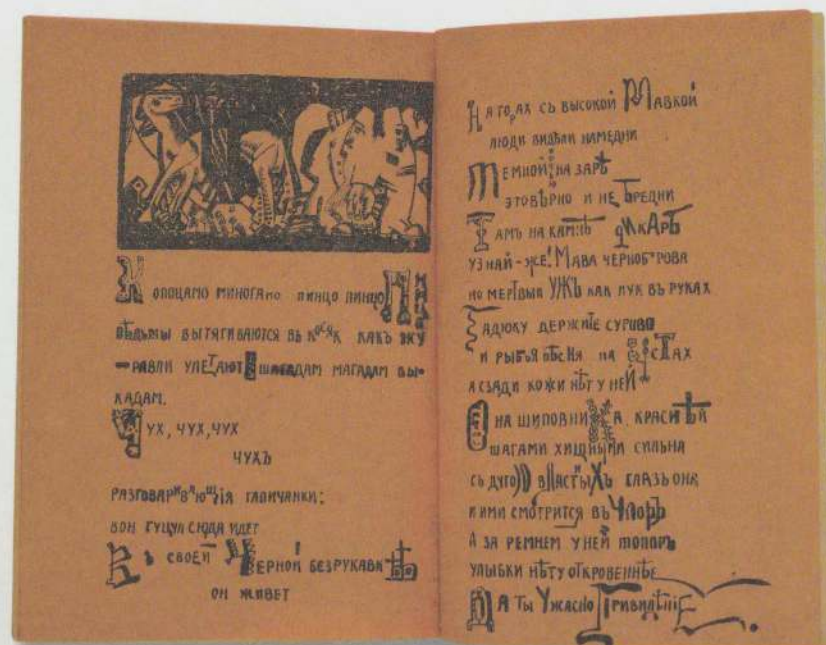
VASILII CHEKRYGIN, VLADIMIR
 MAYAKOVSKY, AND LEV SHEKHEL.
И by Vladimir Mayakovsky. 1913.
 Ed.: 300. Lithographed cover by
 Mayakovsky, 9 $\frac{3}{16}$ x 6 $\frac{15}{16}$ " (23.9 x
 17.6 cm) [50]



Right and opposite:
DAVID BURLIUK AND VLADIMIR BURLIUK.
Vladimir Mayakovsky: A Tragedy in
Two Acts with a Prologue and an
Epilogue by Vladimir Mayakovsky.
 1914. Ed.: 500. Letterpress by V.
 Burliuk, 7 x 5³/₁₆" (17.8 x 13.2 cm)
 [65]



**PAVEL FILONOV, KAZIMIR MALEVICH,
 AND VLADIMIR MAYAKOVSKY. A
 Selection of Poems with an Afterword
by the Wordsmith: 1907–1914
 by Velimir Khlebnikov. 1914.
 Ed.: 1,000. Lithograph by Filonov,
 7¹/₁₆ x 5⁷/₁₆" (19.6 x 13.8 cm)
 [91]**





Мы солнца приколем любимым
на платье
Из звезд накуем серебрящихся
брошек

О бросьте квартиры
Идите и гладьте
И гладьте сухих и черных
кошек

Человек без уха

Это правдА
Над городом где Флюгеров
древки

Женщина с черными пещерами
век

Мечется и кидает на тротуары
плевики

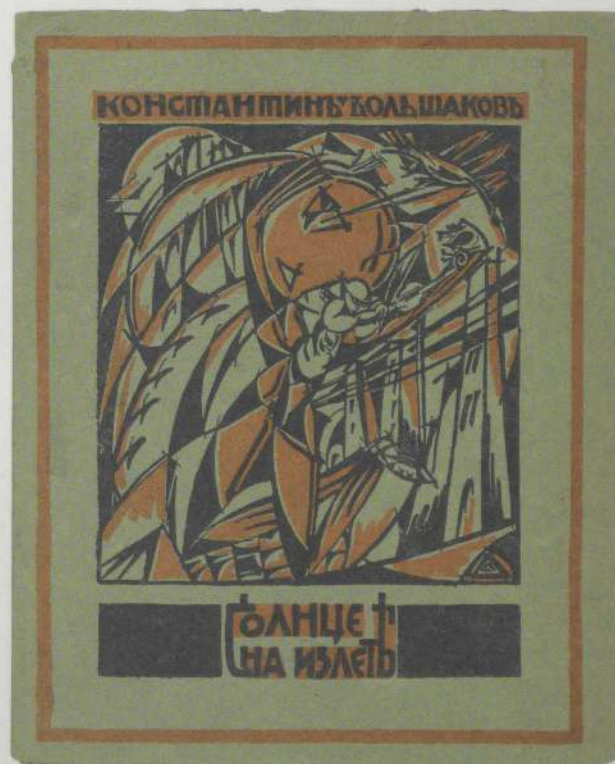
А плевики вырастают в огром-
ных калек

— 14 —



Left:
PAVEL FILONOV. *Sermon-Chant on
Universal Sprouting* by Pavel Filonov.
1915. Ed.: 300. Photomechanical
reproduction, 9 $\frac{3}{16}$ x 7 $\frac{1}{4}$ " (23.4 x
18.5 cm) [101]

Right:
EL LISSITZKY. *The Spent Sun: Second
Book of Poems, 1913-1916* by
Konstantin Bol'shakov. 1916.
Ed.: 480. Letterpress, 9 $\frac{1}{16}$ x 7 $\frac{1}{4}$ "
(23.1 x 18.4 cm) [126]



DAVID BURLIUK, VLADIMIR BURLIUK,
AND VASILII KAMENSKII. *Tango with
Cows: Ferro-concrete Poems* by Vasilii
Kamenskii. 1914. Ed.: 300.
Letterpress cover and spreads on
wallpaper by Kamenskii, 7 7/16 x
7 9/16" (18.9 x 19.2 cm) [94]



VASILII KAMENSKII. *Naked Among the Clad* by Vasilii Kamenskii and Andrei Kravtsov. 1914. Ed.: 300. Letterpress cover and spreads on wallpaper by Kamenskii, 7 1/16 x 7 3/8" (19.5 x 18.7 cm) [76]



THE THEME OF WAR

1914–16

Russian military success at the beginning of World War I inspired a wave of politically engaged and readily available art: *lubki* (prints), postcards, brochures, and albums, all reflecting the subject of war. The war immediately became a major topic of discussion among the leaders of the avant-garde. Vladimir Mayakovsky and Kazimir Malevich, among others, attempted to revive the *lubok* genre in their colorful posters and postcards based on military themes and published by *Segodniashnii lubok* (Today's Lubok) (see p. 98). The subject of war afforded an immediate opportunity to infuse social content into artistic experiments, and the creation of new forms was harnessed to the search for an expressive language in which to portray the growing anxieties of twentieth-century society.

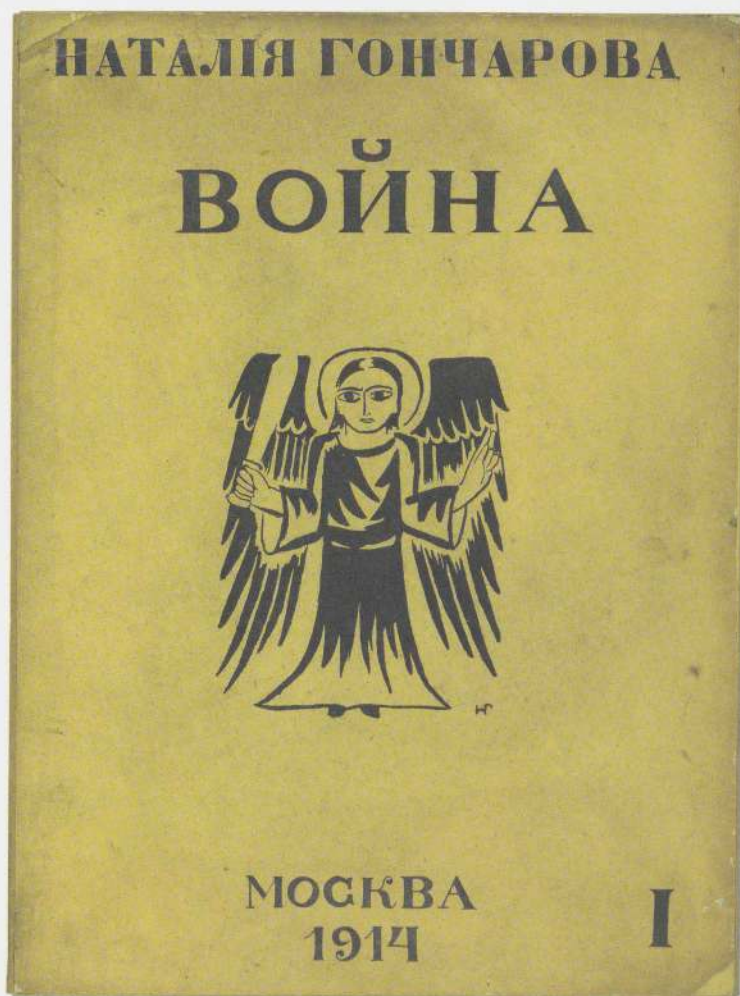
Among the most profound and unique artistic responses to the war were Natalia Goncharova's series of lithographs, *Mystical Images of War* (1914; pp. 95–97); Olga Rozanova's portfolio *War* (1916; pp. 100–102); and Aleksei Kruchenykh's album of collages entitled *Universal War* (1916; pp. 103–05). They represent three different artistic approaches to the theme, reflecting Neo-primitivist, Futurist, and Suprematist aesthetics.

Goncharova, in her epic treatment of war, combined innovation with traditional forms, particularly icons and *lubki*. However, her series has nothing in common with a pseudo-folk style or with the propaganda spirit of posters or postcards. In her *Mystical Images*, a sense of ritual performance dominates the cycle. Goncharova creates her own mythology of war, combining the revived heraldry of the Russian coat of arms ("The White Eagle"), symbols of Britain and France ("The British Lion" and "The French Cock"), apocalyptic images ("The Doomed City" and "The Pale Horse"), and recognizable details of present-day military uniforms, factory smokestacks, and airplanes. A keen awareness of history emerges through visual allusions and allegories. Goncharova chose for her series a dramatic contrast of black and white, but also hand-colored four copies.

Unlike Goncharova's war epics, which are rooted in a Neo-primitivist aesthetic, Rozanova's *War* is subjective and elusive. Her color linoleum cuts accompanying Kruchenykh's poetry were conceived within the artistic current of Futurism, drawing inspiration directly from the present. She combines the stringent documentary quality of newspaper chronicles ("Excerpt from a Newspaper Bulletin") with elements of the romantic grotesque and the fantastic ("Airplanes over the City"). In a collage for the cover, she clearly applied her knowledge of Suprematism. In its solemn simplicity of colors and shapes, this work can be compared with Kazimir Malevich's Suprematist canvases shown at the *Last Futurist Exhibition of Pictures: 0.10* of 1915.

This abstract collage by Rozanova served as the prototype for Kruchenykh's album *Universal War*. Here Kruchenykh creates a totally abstract anti-utopian prophesy of a "universal" war, utilizing pure rhythm, form, and color. One of the outstanding merits of this album, which appeared at the same time as Jean (Hans) Arp's first Dadaist collages, and thirty years before Henri Matisse's celebrated *Jazz* series, is its implementation of the concept of collage as an artistic metaphor for the discordant concordance of the epoch. In Kruchenykh's album, collage as an artistic method transcends mere technique. N. G.

This page and overleaves:
NATALIA GONCHAROVA. *Mystical Images of War: Fourteen Lithographs*
by Natalia Goncharova. 1914. Ed.:
unknown. Letterpress cover; litho-
graphs, 12¹⁵/₁₆ x 9³/₄" (32.8 x 24.7
cm) [73]



"St. George the Victorious"



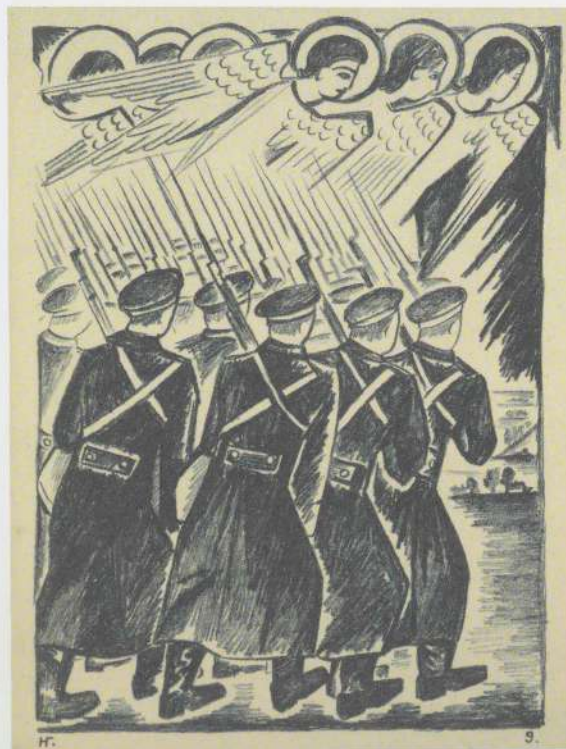
"The White Eagle"



"The French Cock"



"Peresviet and Oslibaia"



"Christian Host"



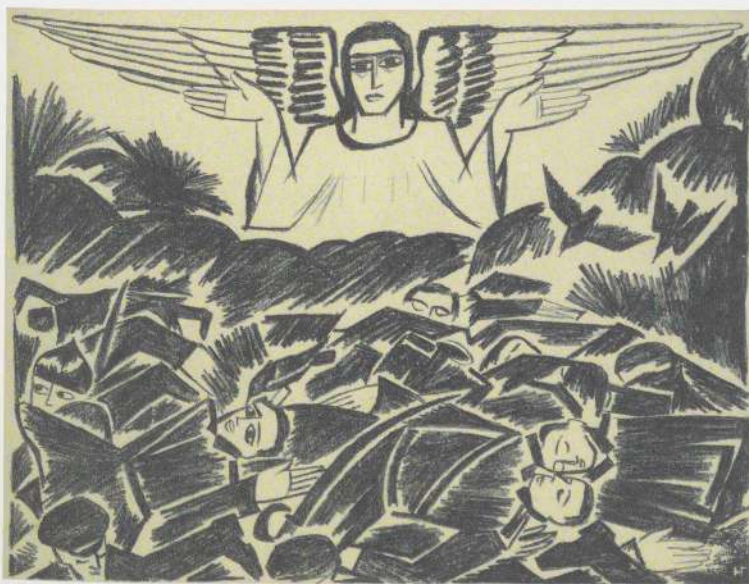
"Angels and Airplanes"



"The Doomed City"



"The Pale Horse"



"A Common Grave"

KAZIMIR MALEVICH. *Wilhelm's Carousel*, with verse by Vladimir Mayakovsky. 1914. Ed.: unknown. Lithographed poster, 14 1/16 x 22 1/16" (38 x 56 cm) [1127]



"On the outskirts of Paris, my army gets trounced, and I run in circles, not helping one ounce"

Right:
KAZIMIR MALEVICH. Patriotic Propaganda Postcards with verse by Vladimir Mayakovskiy. 1914.
 Ed.: unknown. Lithograph, 5 $\frac{1}{16}$ x 3 $\frac{3}{8}$ " (14.1 x 9.2 cm) [1128]



Глядь, по глядь, умъ баяно Вкола;
 Нѣщевъ пучить-значить нмело!

"Look over there by the Vistula River; the Germans' bellies are swelling, let's have 'em for dinner!"



Капъ захвали за Лык-
 Видимъ нѣщевъ прыгъ да прыгъ!

"While on the way to visit Lyk, we see the Germans leap by leap!"



Шель астриецъ въ Радилонки,
 Да попалъ на бабю нмело.

"An Austrian set off, Radizvill-bound, a peasant woman's pitchfork is what he found!"

Below:
 Unknown artists. **Russia's War with the Germans in Pictures**. c. 1914.
 Ed.: unknown. Lithograph with watercolor and gouache additions, 12 $\frac{9}{16}$ x 9 $\frac{3}{16}$ " (32 x 24.3 cm) [89]



"General Radko Dmitriev"



"Vaska: Cat of Prussia, Enemy of Russia"

These pages and overleaf:
OLGA ROZANOVA. *War* by Aleksei
Kruchenykh. 1916. Ed.: 100.
Linoleum cut and collage, 16 ¼ x
12 ½" (41.2 x 30.6 cm) [131]



Frontispiece

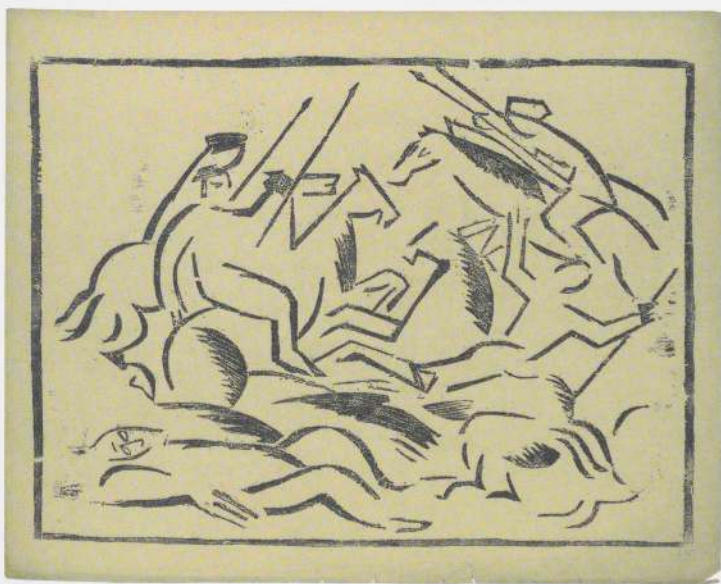


"Destruction of the City"

РЪЖЕТ ВЛАЖНУЮ ЗЕМЛЮ
СОШНИК
Провода стиснули жирную
стѣну
ЖЕЛѢЗО ЗВЕНИТ ЖЕЛѢЗО
СВИСТИТ
ДАЙТЕ ПОЖИТЬ И ЖЕЛѢЗУ



"Airplanes over the City"



"Battle"



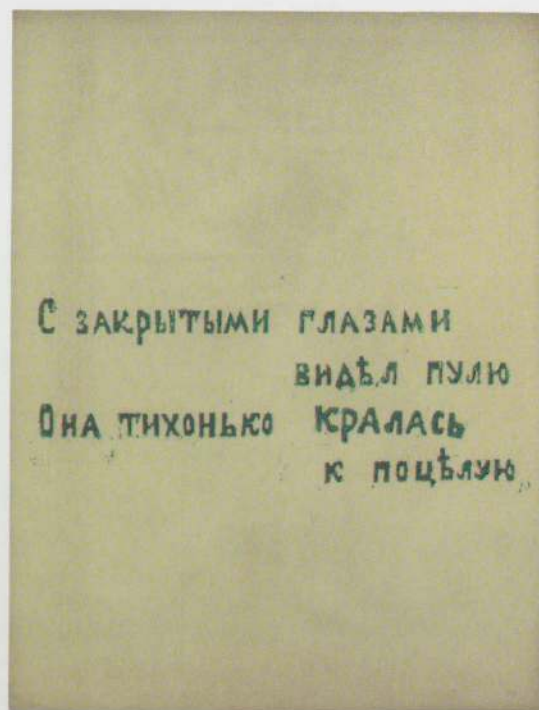
"To the Death"



"Excerpt from a Newspaper Bulletin"



"Excerpt from a Newspaper Bulletin"



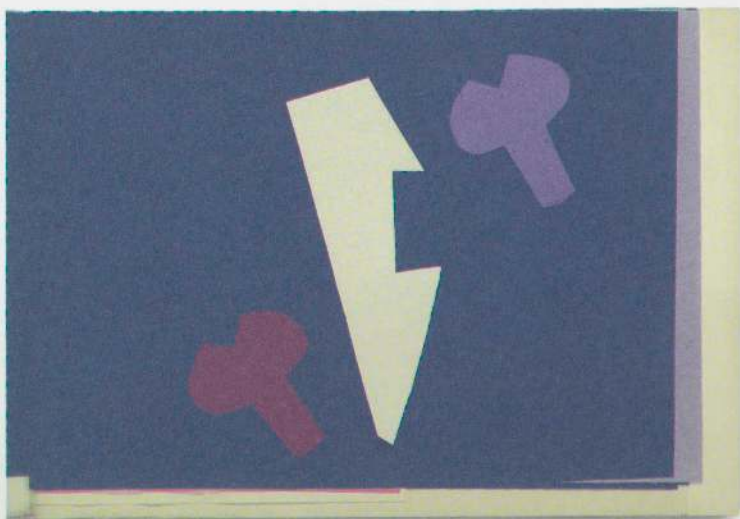
"Battle in Three Spheres (Land, Sea, and Air)"

ВСЕЛЕНСКАЯ ВОЙНА.

Ъ

А. КРУЧЕНЫХ. ЦВѢТНАЯ КЛЕЙ.

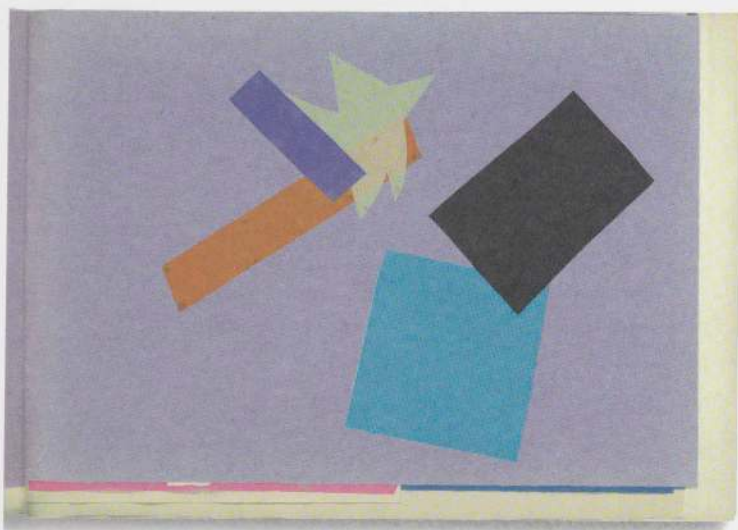
This page and overleaves:
ALEKSEI KRUCHENYKH. *Universal War*
by Aleksei Kruchenykh. 1916.
Ed.: 100 (12 known examples).
Letterpress cover and
collage, 8¹⁵/₁₆ x 12¹³/₁₆" (22.7 x
32.5 cm); illustrations shown in
entirety. [122]



a "Futurist's Battle with the Ocean"



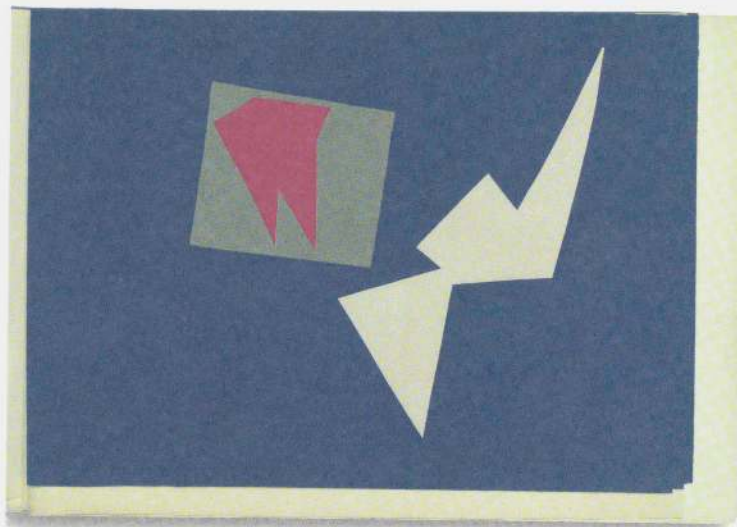
b "Mars's Battle with Scorpio"



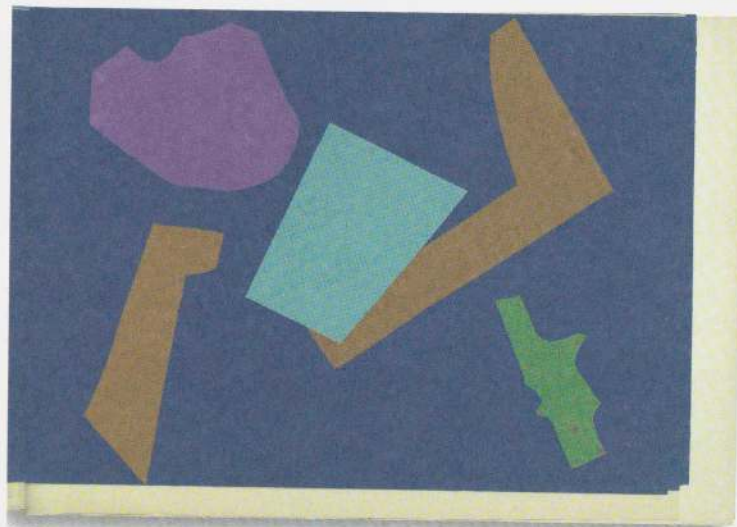
c "Explosion of a Trunk"



d "Battle with the Equator"



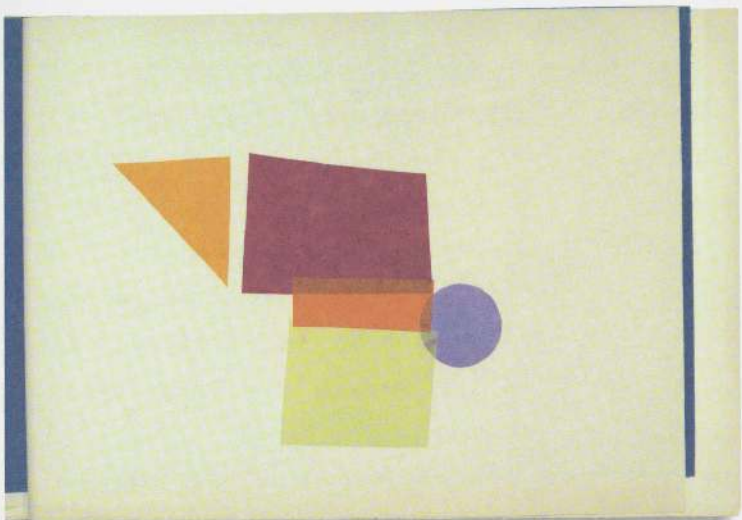
e "Betrayal"



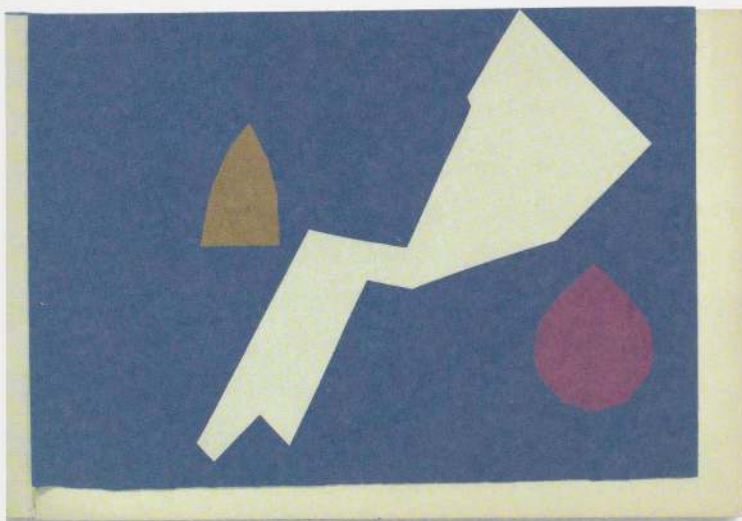
f "Destruction of Gardens"



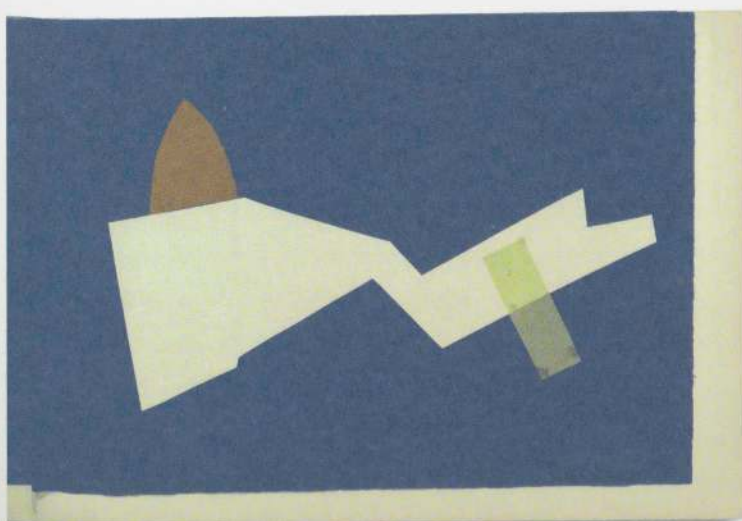
g "India's Battle with Europe"



h "Heavy Artillery"



i "Germany in a Fervor"



j "Germany in the Dust"



k "Victory's Request"



l "Military State"

A REVOLUTION OF THE PRINTED WORD

1917–24

Tiflis (now Tbilisi), the capital of the Georgian Republic, was a hotbed of literary and artistic activity for a few years after the Revolution. Between 1917 and 1921, under the moderate rule of the Mensheviks, it was a place of relative freedom, and a number of Russian avant-gardists took up residence there. The central figure was Il'ia Zdanevich, a native of Tiflis who was enamored of Italian Futurism and became an expert in innovative typographic techniques that emulated, and in some cases surpassed, the Italians. Aleksei Kruchenykh, Igor' Terent'ev, Zdanevich, and others formed the avant-garde group 41°, which was centered at the Fantastic Tavern, a cabaret in a downtown Tiflis basement. The group propagated *zaum* (transrational or "beyond reason" language), and their influence had an unprecedented effect on the international literary climate of the city.

In the area of book works, this period produced some spectacularly innovative results. On one avant-garde extreme were the elaborate typographic publications produced by Zdanevich. Among these is the anthology *To Sofia Georgievna Melnikova: The Fantastic Tavern* (1919; p. 122) with its multiple languages and carefully chosen typefaces and paper. This anthology includes a particularly fine fold-out typographic composition, including collage, by Zdanevich. In addition to publications of his own one-act plays, which culminated in the Paris edition of his *Lidantiu as a Beacon* (1923; p. 126), Zdanevich also designed and supervised editions of works by Kruchenykh. The trademark features of Zdanevich's hand are a multiplicity of typefaces on a single page, an expressive choice of typefaces, and unorthodox positioning of text segments (both vertically and diagonally).

On the opposite extreme were the very simply made "hectograph" books of Kruchenykh duplicated on a mimeograph-like machine, or by hand, using carbon paper, but with equally avant-garde content (pp. 112–17). In these modest-looking booklets, Kruchenykh violated nearly all the rules of Gutenbergian book production by mixing papers, haphazardly varying duplication techniques, inserting pieces of one book into another, and varying the contents and order of the pages from one copy to another of the "same" work. The textual components of the pages were typically treated as independent units to be shuffled at will and looked upon at least as much as visual artifacts as words to be read. Many pages consist of minimalist compositions of letters and simple graphic elements. Some pages are entirely blank. Neither of these two extremes has been surpassed since.

Somewhere in between is the distinctive lithographed work of 1917, entitled *1918* (p. 107), produced by Kruchenykh in collaboration with Vasili Kamenskii and Zdanevich's artist brother Kirill. This book is unusual in its size and format, with many pages having two panels mounted next to each other on heavy brown wrapping paper, one panel showing a poem by Kruchenykh or Kamenskii, the other an abstract drawing, both done by Kirill. The work also includes two full-spread panels, one an evocation of Tiflis itself, conceived by Kamenskii and executed by Kirill and Kamenskii, and the other a visual poem-diagram with the sun, all by Kamenskii.

By 1921 Zdanevich, Kruchenykh, and other key avant-garde figures had left Tiflis, Georgia came under Soviet control, and a brilliant but brief period of cultural activity ended.

G. J.

VASILII KAMENSKII, ALEKSEI KRUCHENYKH, AND KIRILL ZDANEVICH. **1918** by Vasilii Kamenskii and Aleksei Kruchenykh. 1917. Ed.: unknown (6 known complete examples). Lithograph, collage, and letterpress, approx. 9⁷/₁₆ x 14⁹/₁₆" (24 x 37 cm) [165]

a: Kruchenykh. Letterpress and collaged cover

Below and overleaves:
Second example of **1918**, shown in entirety. [164]

a: Kruchenykh. Letterpress and collaged cover; b: Kamenskii and Zdanevich. "Tiflis" by Kamenskii. Lithograph; c: Kamenskii. "Sun (Lubok)" by Kamenskii. Lithograph; d: (left) Kamenskii. "K (The Blade)" by Kamenskii; (right) Zdanevich. Lithograph and collage; e: (left) Zdanevich. "Of Armenians" by Kruchenykh; (right) Zdanevich. Lithograph and collage; f: (left) Zdanevich. "Untitled" by Kruchenykh; (right) Zdanevich. Lithograph and collage; g: (left) Zdanevich. "Untitled" by Kruchenykh; (right) Zdanevich. Lithograph; h-n: Kruchenykh. Collage; o: Zdanevich. List of Futurist publications. Lithograph



a



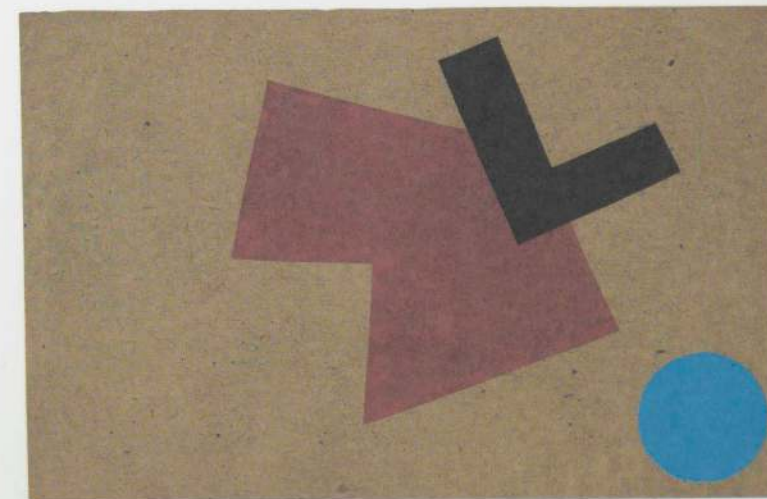
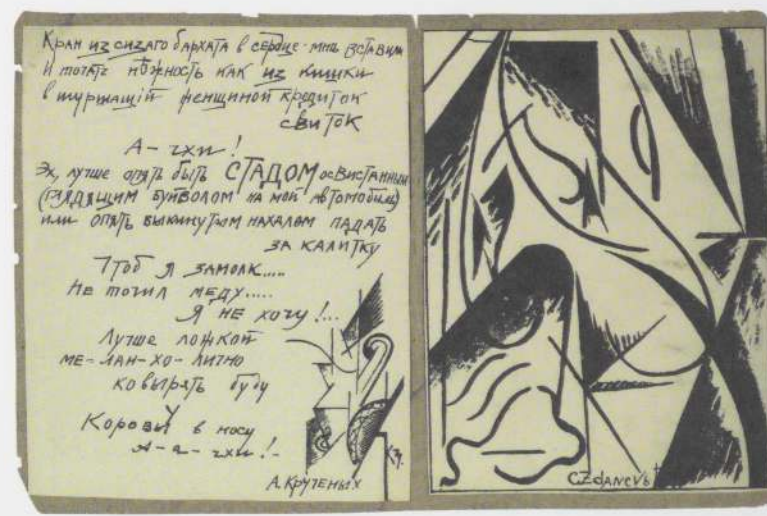
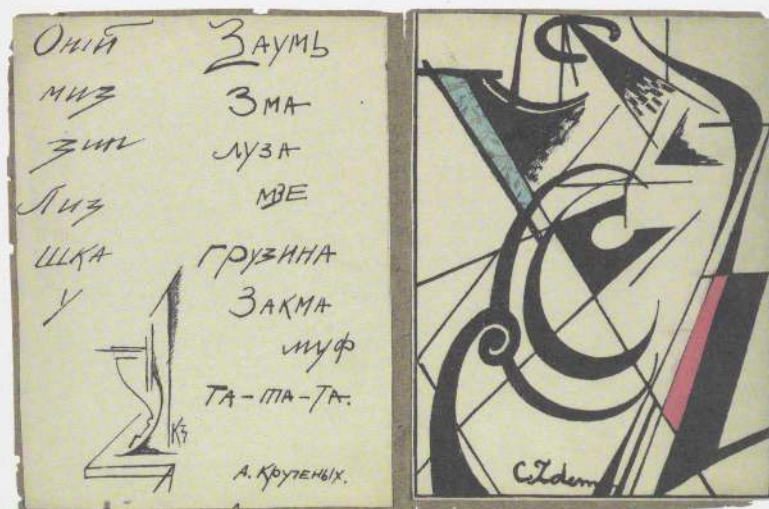
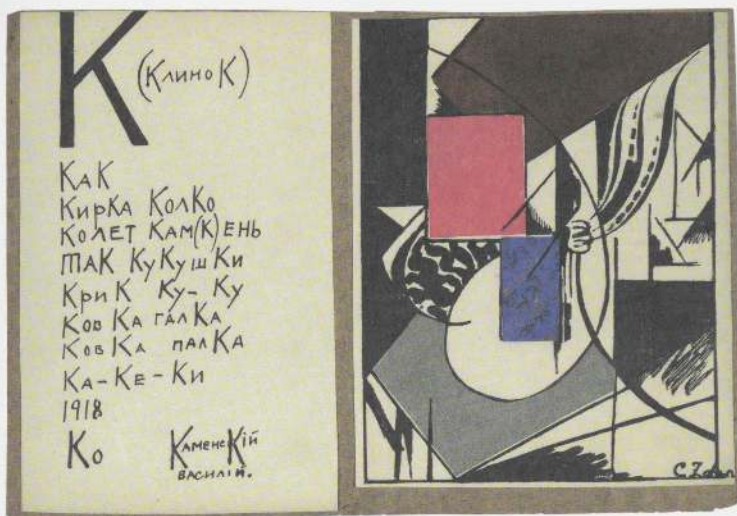
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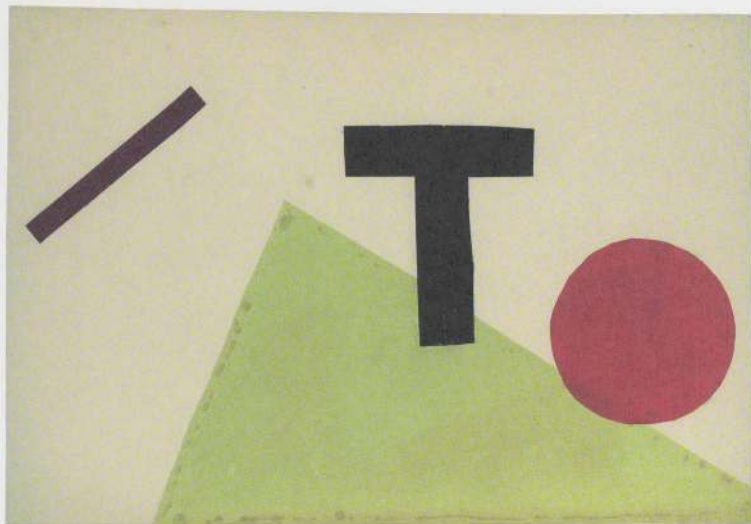


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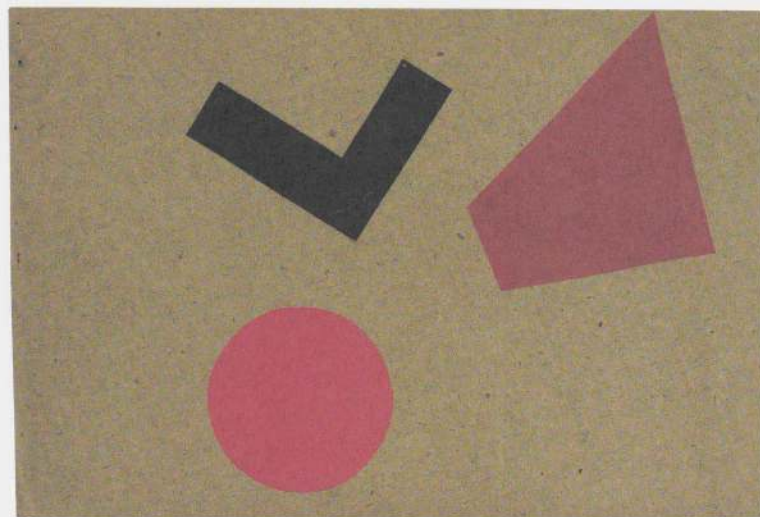


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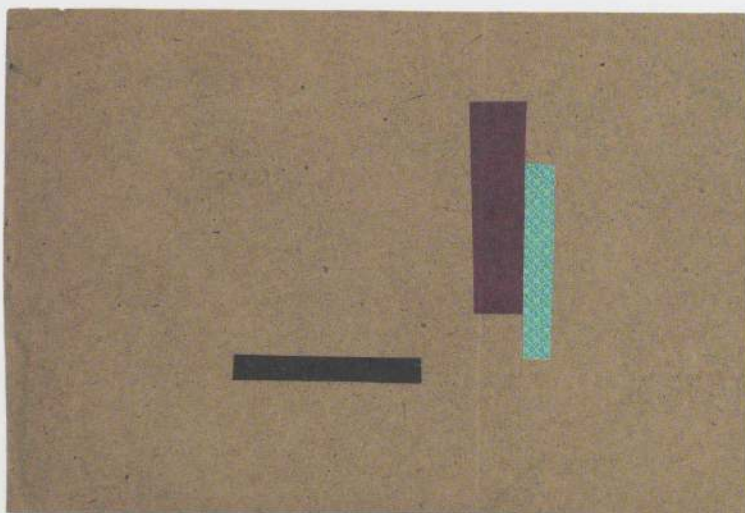




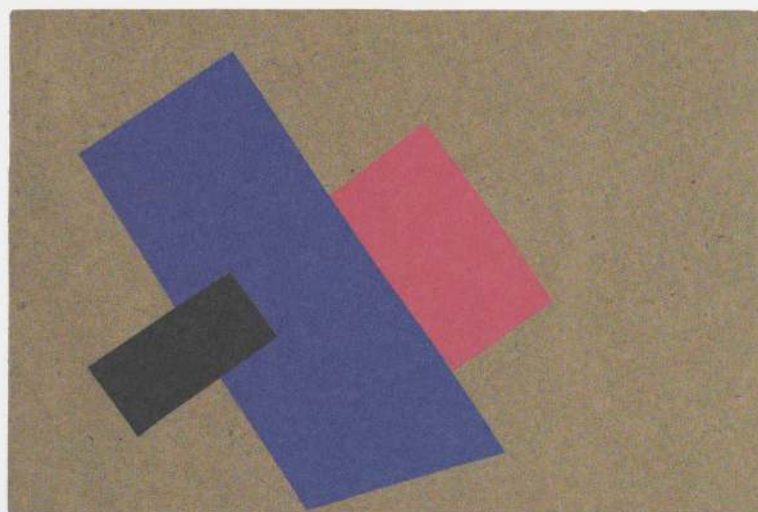
j



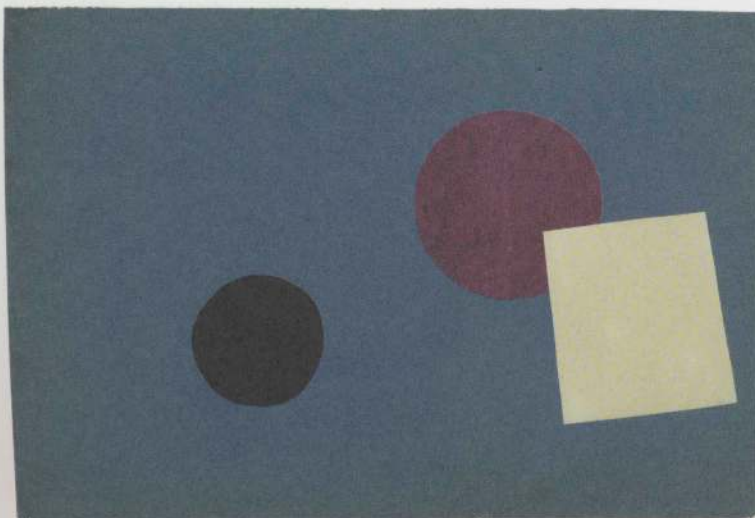
k



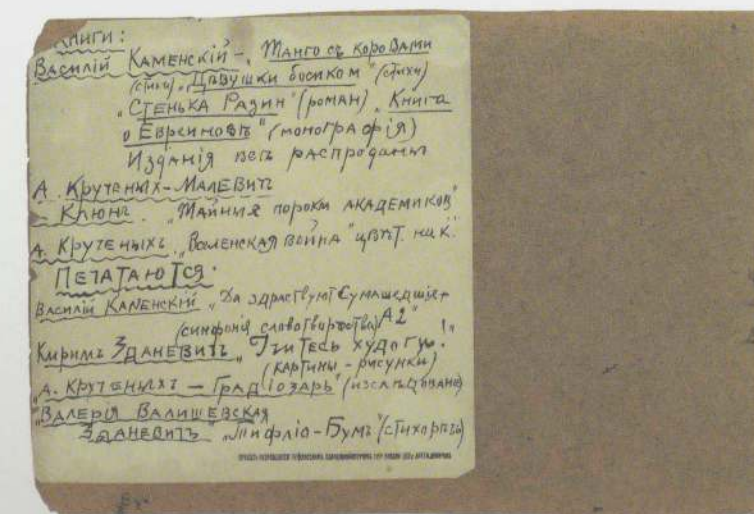
l



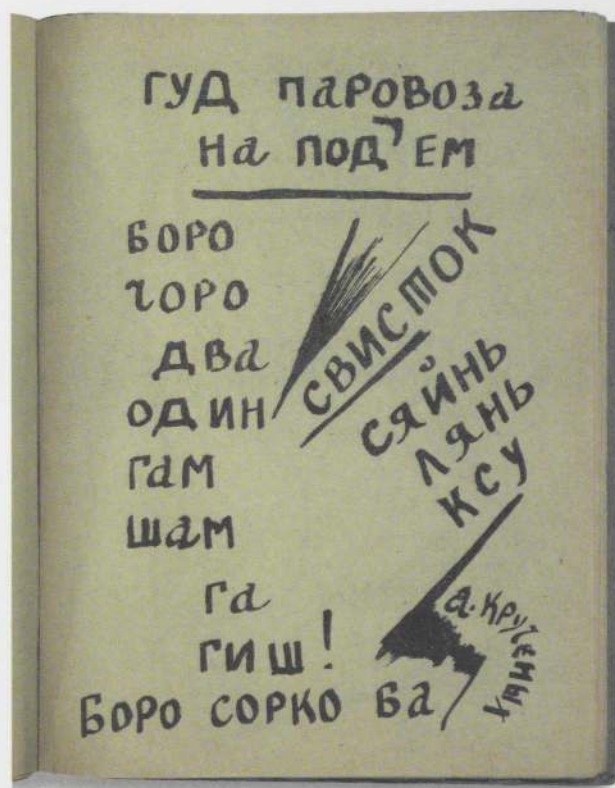
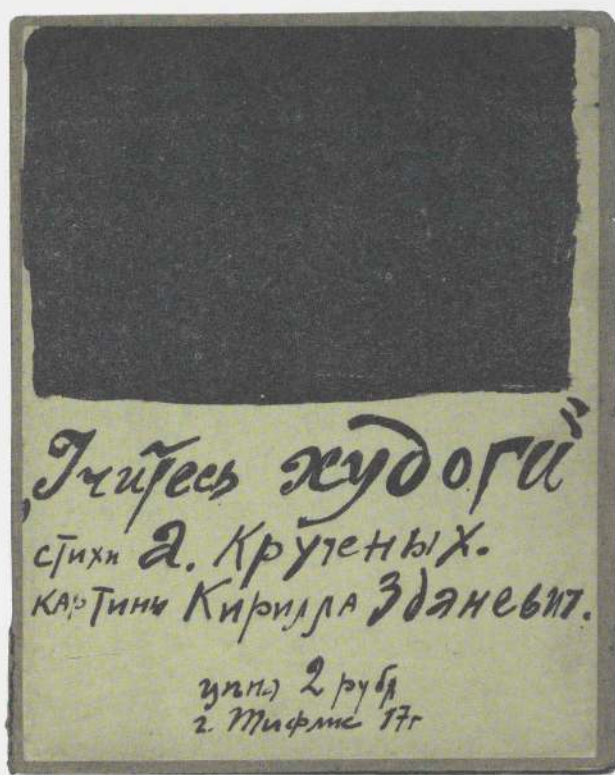
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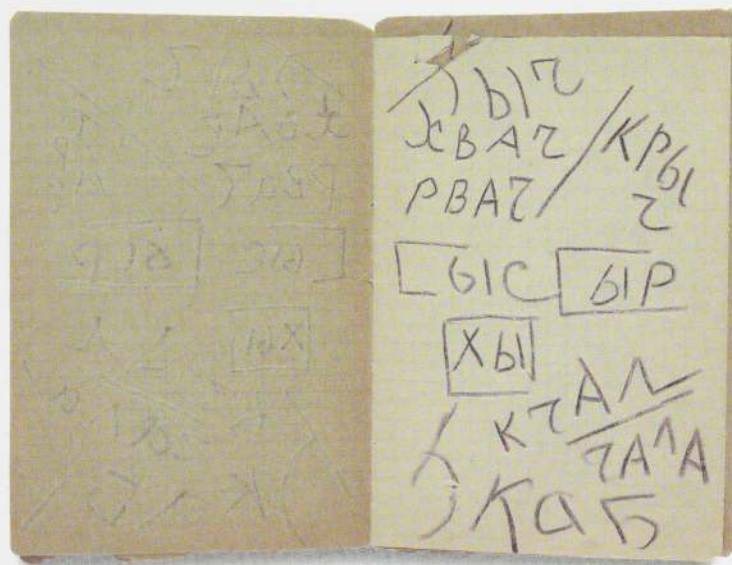
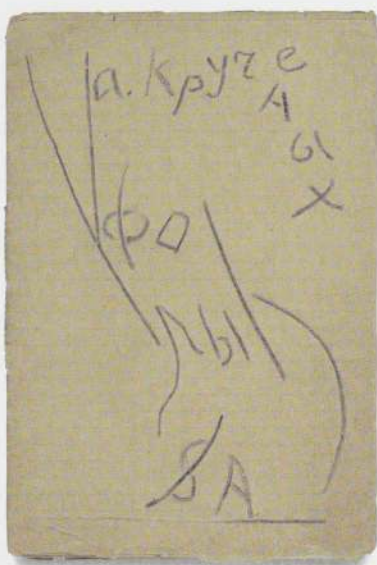
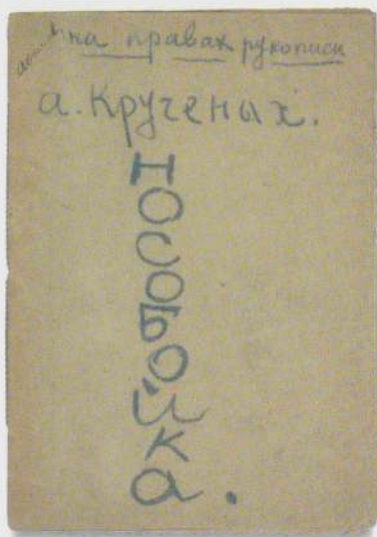
o



ALEKSEI KRUCHENYKH AND KIRILL ZDANEVICH. *Learn, Artists! Poems* by Aleksei Kruchenykh. 1917. Ed.: approx. 250. Lithographed cover by Zdanevich, 9 $\frac{1}{16}$ x 7 $\frac{3}{4}$ " (23.6 x 18.5 cm) [152]

a, b: Kruchenykh; c: Zdanevich



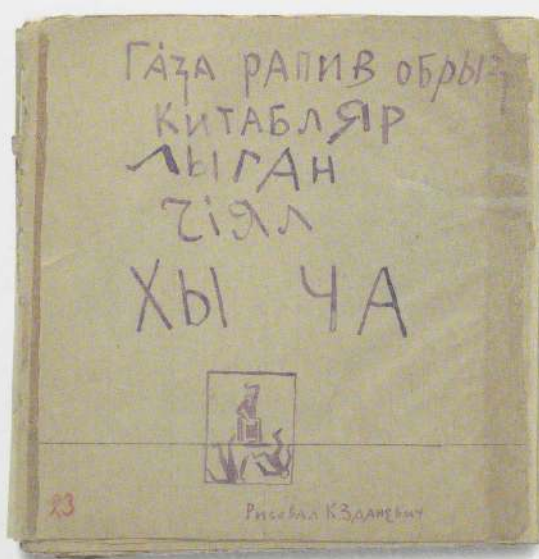


Above:
ALEKSEI KRUCHENYKH. *Nosoboika*
 by Aleksei Kruchenykh. 1917.
 Ed.: 30–50. Carbon copy, 6 x
 4 3/8" (15.3 x 11.2 cm) [151]

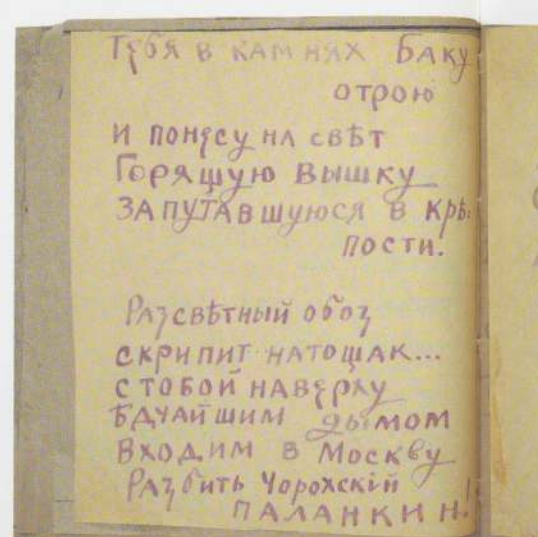
Above center and right:
ALEKSEI KRUCHENYKH. *Fo-ly-fa*
 by Aleksei Kruchenykh. 1918.
 Ed.: 30–50. Carbon copy, 6 1/16 x
 4 3/8" (16.4 x 11.2 cm) [183]

Right:
**VLADIMIR BURLIUK, ALEKSEI
 KRUCHENYKH, AND KIRILL ZDANEVICH.**
Flowery Boardwalk by Aleksei
 Kruchenykh. 1919. Ed.: 30–50.
 Hectograph, 6 3/16 x 6 1/16" (15.7 x
 15.4 cm) [265]

a: Zdanevich; b: Kruchenykh



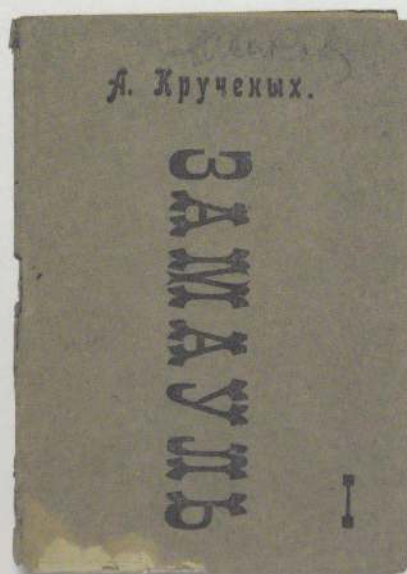
a



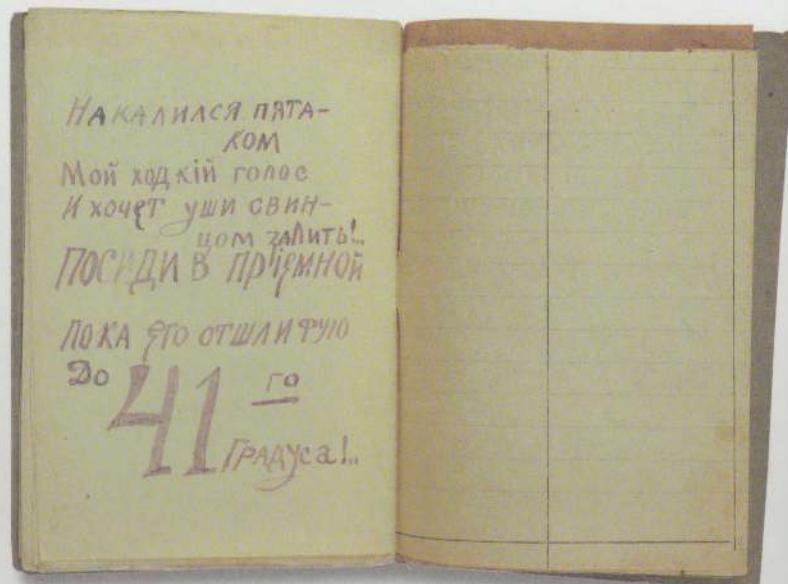
b

Right and far right:
**ALEKSEI KRUCHENYKH AND MIKHAIL
 LARIONOV. *Zamaul I*** by Aleksei
 Kruchenykh and Tat'iana Vechorka.
 1919. Ed.: 30–50. Hectograph and
 letterpress, 6 7/16 x 4 1/4" (16.3 x
 10.8 cm) [226]

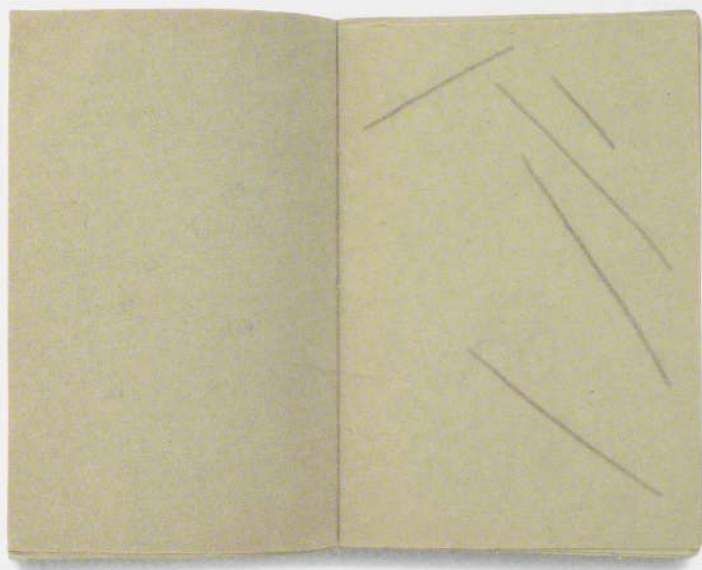
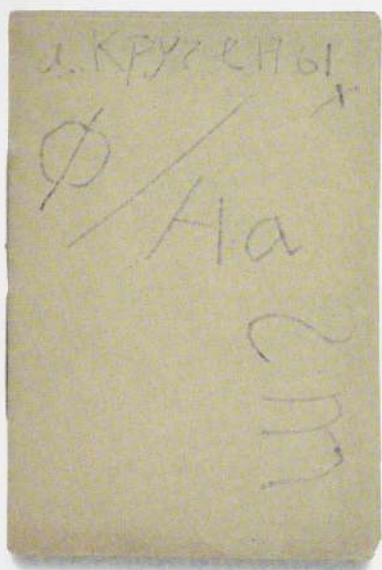
a: Letterpress cover;
 b: Kruchenykh. Hectograph



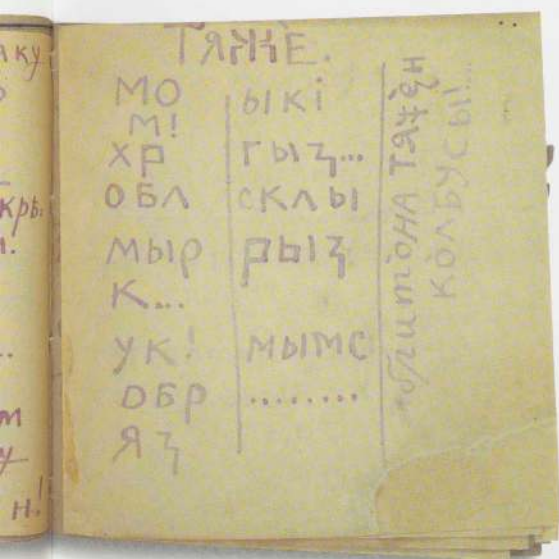
a



b

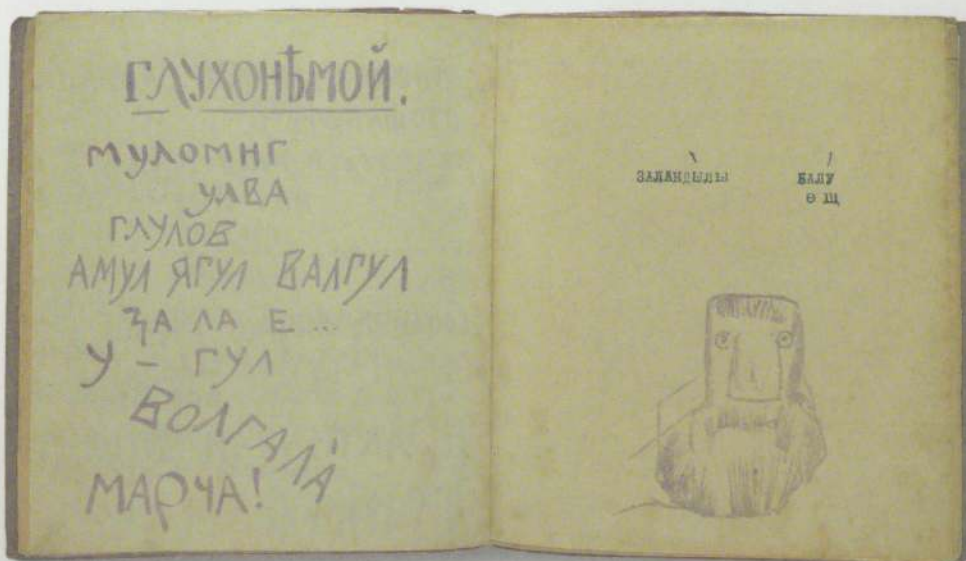
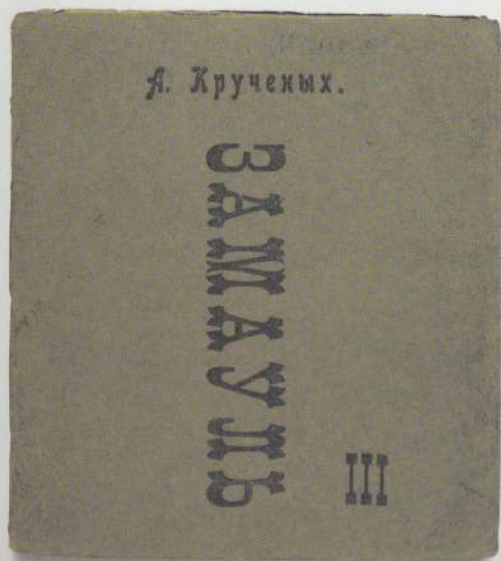


Left:
ALEKSEI KRUCHENYKH. *Enagt*
 by Aleksei Kruchenykh. 1918.
 Ed.: 30-50. Carbon copy, 6 3/8 x
 4 1/8" (16.2 x 10.5 cm) [182]



Below left and below:
**VLADIMIR BURLIUK, PAVEL FILONOV,
 ALEKSEI KRUCHENYKH, AND NIKOLAI
 ROGOVIN. *Zamaul III*** by Aleksei
 Kruchenykh. 1919. Ed.: 30-50.
 Hectograph and letterpress, 6 1/2 x
 5 13/16" (16.5 x 14.8 cm) [266]

a: Letterpress cover;
 b: Kruchenykh. Hectograph;
 c: Filonov. Hectograph

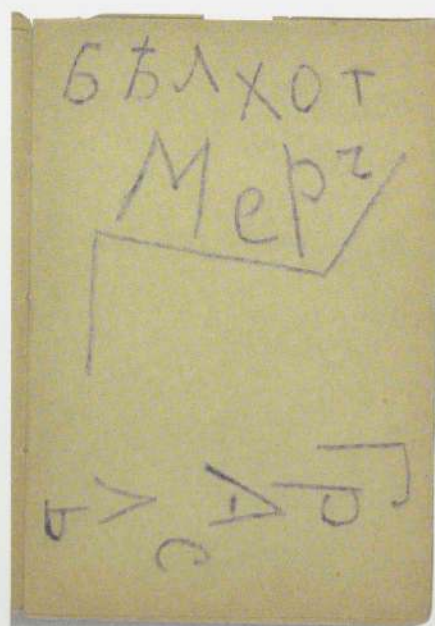
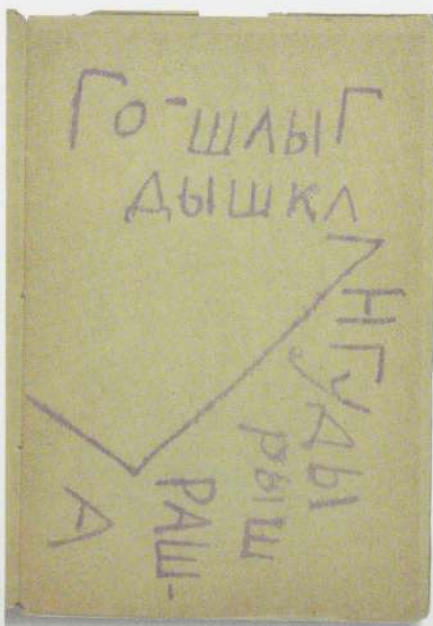
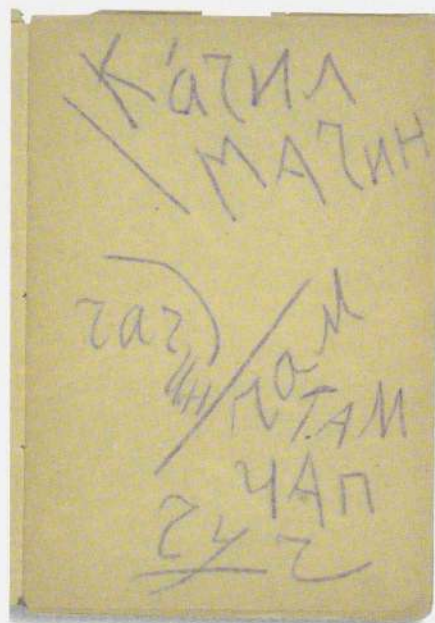
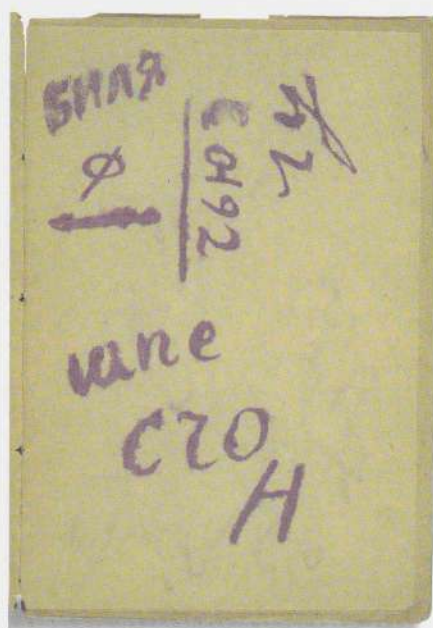
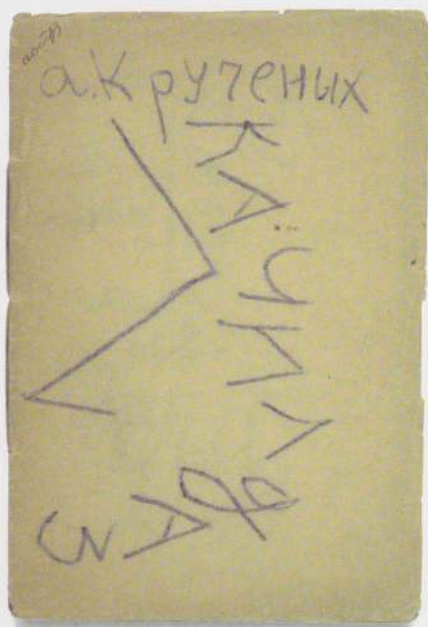


a

b

c

ALEKSEI KRUCHENYKH. *Kachildaz*
by Aleksei Kruchenykh. 1918.
Ed.: 30-50. Carbon copy and
hctograph, 6 1/8 x 4 3/8" (15.6 x
10.6 cm); shown in entirety. [184]



Handwritten Cyrillic characters and symbols on a piece of cardboard, including a large 'С', a 'D', and a 'Q'.

Handwritten Cyrillic characters and symbols on a piece of cardboard, including a large 'X' and a 'Z'.

Handwritten Cyrillic words and symbols on a piece of cardboard, including 'РЕЛЬ', 'ТЕЛЬ', 'ФЕЛЬ', and 'НАУЛЬ'.

Handwritten Cyrillic words and symbols on a piece of cardboard, including 'БО', 'ЛО', '361', '3АРК', and '2'.

Handwritten Cyrillic words and symbols on a piece of cardboard, including 'СУЛЬКА' and 'СВА'.

Handwritten Cyrillic words and symbols on a piece of cardboard, including 'БАУ ФА', 'АЛЕТ', '1С3Ж', and '30У'.

ALEKSEI KRUCHENYKH and unknown artist. *Itchily: Itchy Itchiness* by Aleksei Kruchenykh. 1921. Ed.: 30–50. Watercolor, hectograph, colored pencil, crayon, and rubber stamp, 6¹⁵/₁₆ x 5³/₁₆" (17.6 x 13.2 cm) [344]

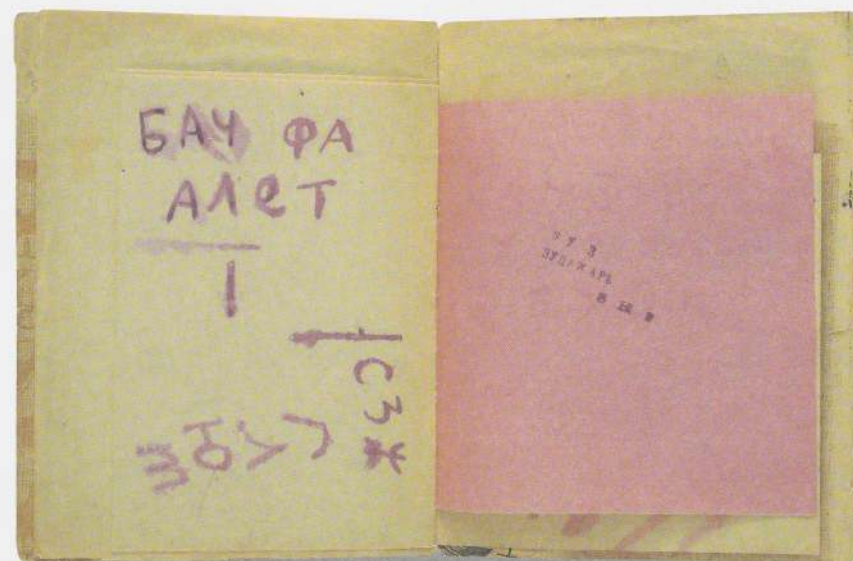
a: Unknown artist. Cover. Watercolor and colored pencil; b (left): printed found paper; (right): Kruchenykh. Crayon; c: Kruchenykh. Hectograph and rubber stamp; d: Kruchenykh. Watercolor and colored pencil



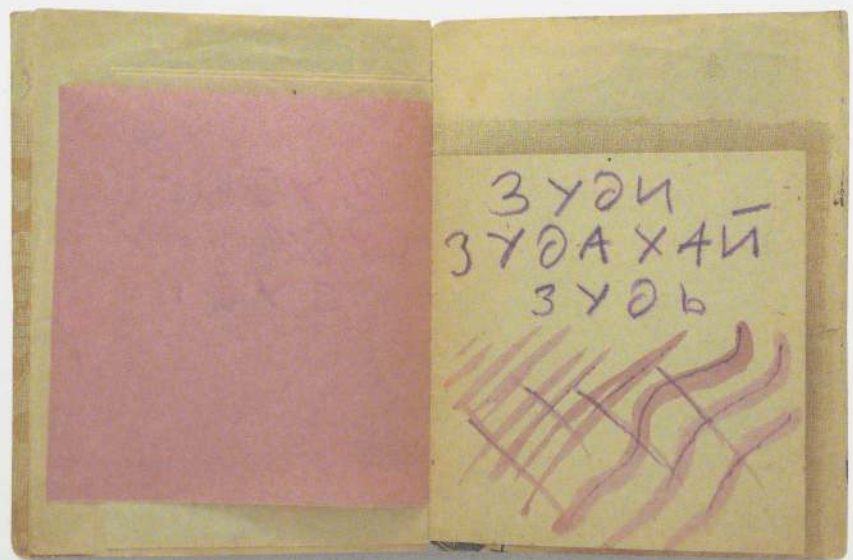
a



b



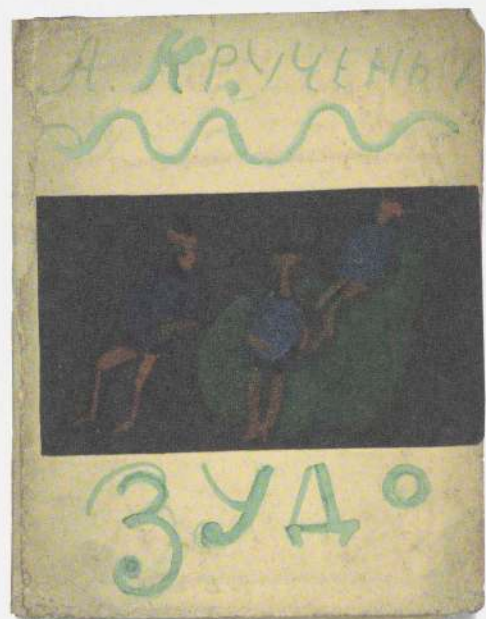
c



d

ALEKSEI KRUCHENYKH AND ALEKSANDR LABAS. *Itchily: Itchy Itchiness* by Aleksei Kruchenykh. 1921.
 Ed.: 30–50. Oil paint, watercolor, ink, rubber stamp, and hectograph, 6¹/₁₆ x 5³/₁₆" (17.6 x 13.2 cm) [340]

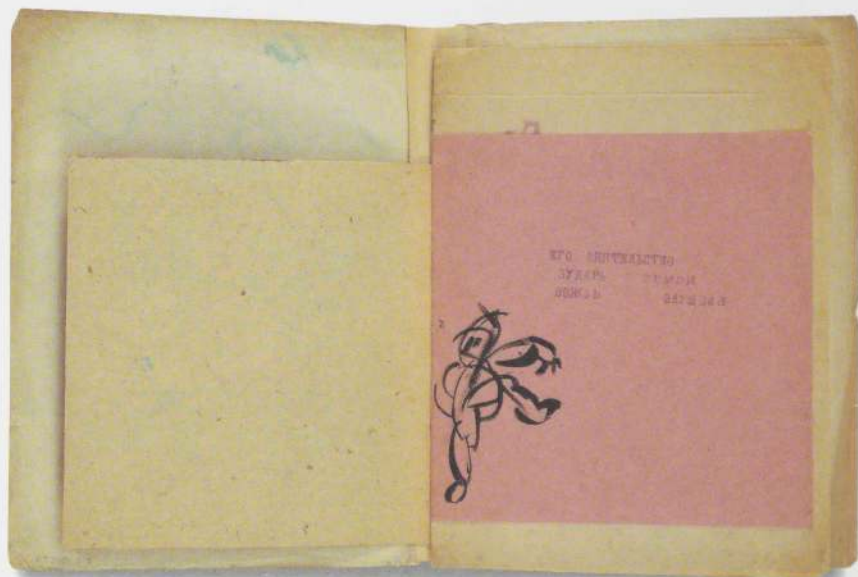
a: Labas. Oil paint and watercolor cover; b,d: Kruchenykh. Ink;
 c: Kruchenykh. Ink and rubber stamp



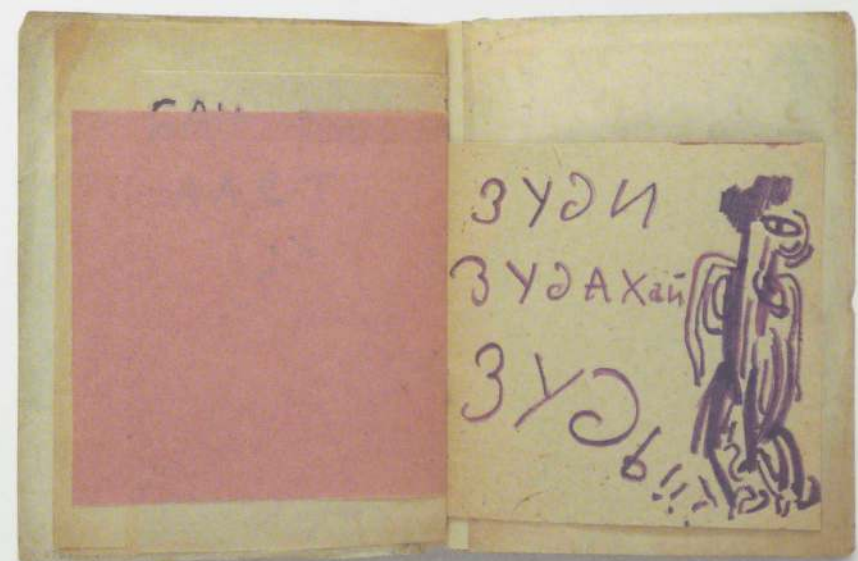
a



b



c



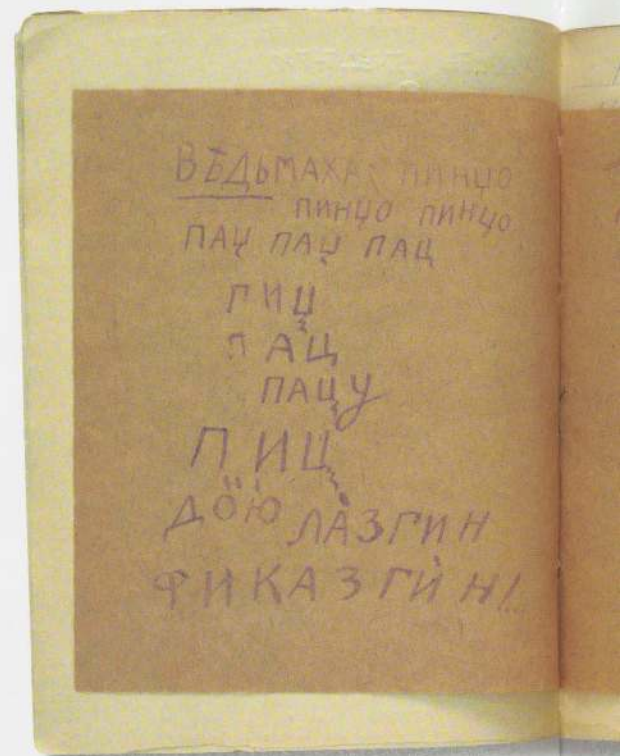
d

IL'IA ZDANEVICH AND KIRILL ZDANEVICH. *Melancholy in a Robe: The History of 'Kaka,' Anal Eroticism*, 2nd ed., by Aleksei Kruchenykh. 1919. Ed.: 50. Letterpress, hectograph, carbon copy, and pencil. 8³/₁₆ x 7¹/₄" (21.8 x 18.5 cm) [272]

a: Il'ia Zdanevich. Letterpress cover; b: Kruchenykh. Hectograph

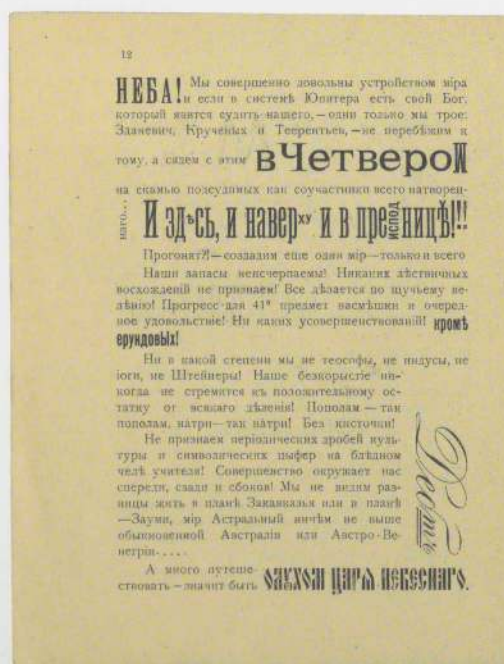


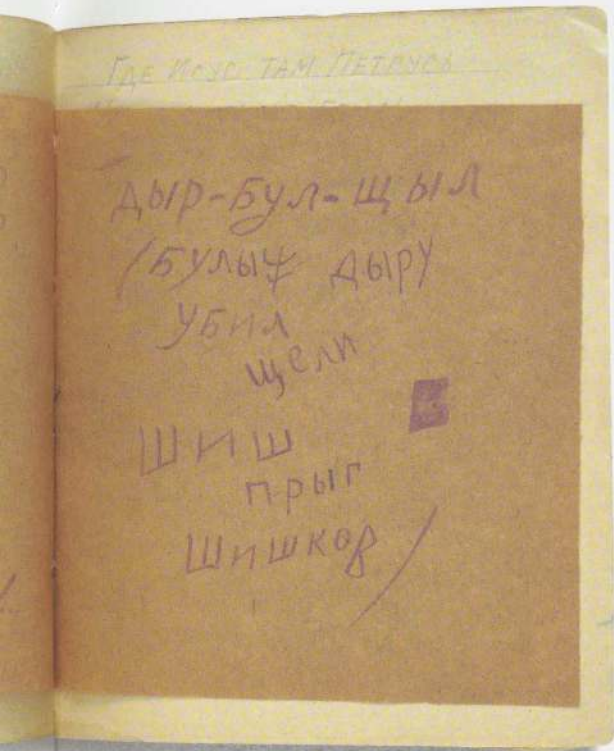
a



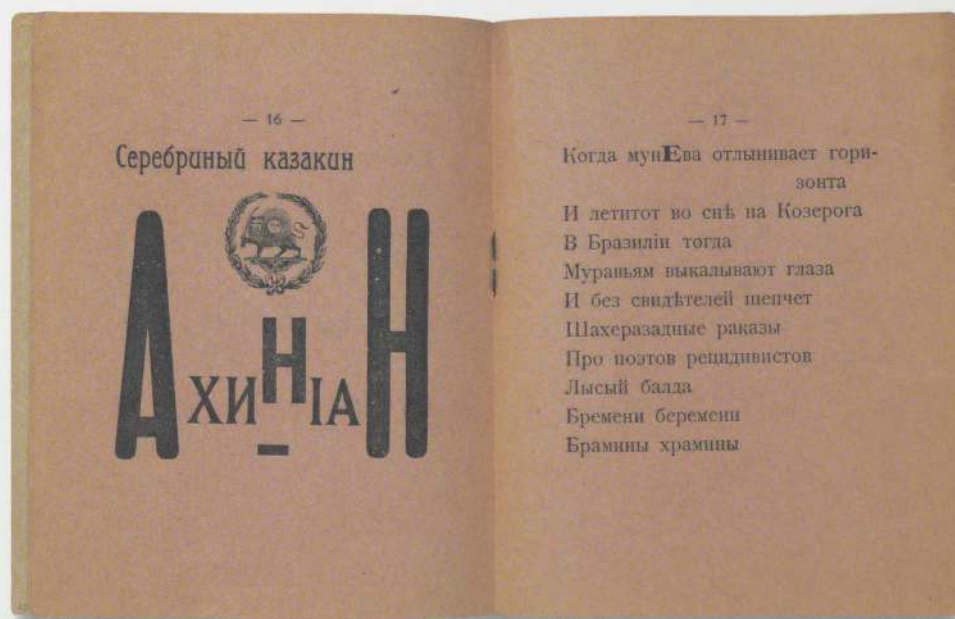
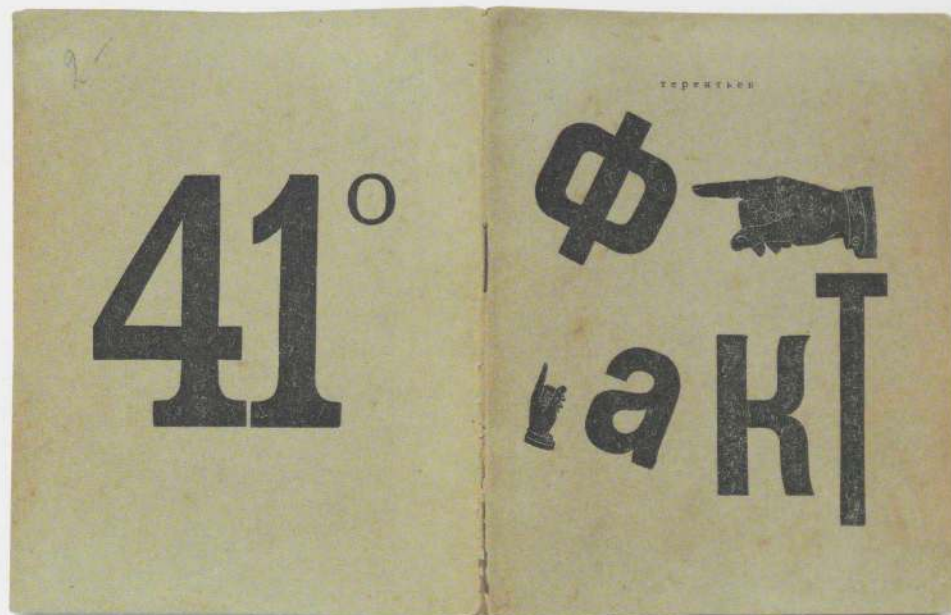
b

IGOR' TEREENT'EV. *Treatise on Total Obscenity* by Igor' Terent'ev. 1919-20. Ed.: approx. 250. Letterpress, 8³/₁₆ x 6³/₁₆" (21.8 x 16.9 cm) [255]



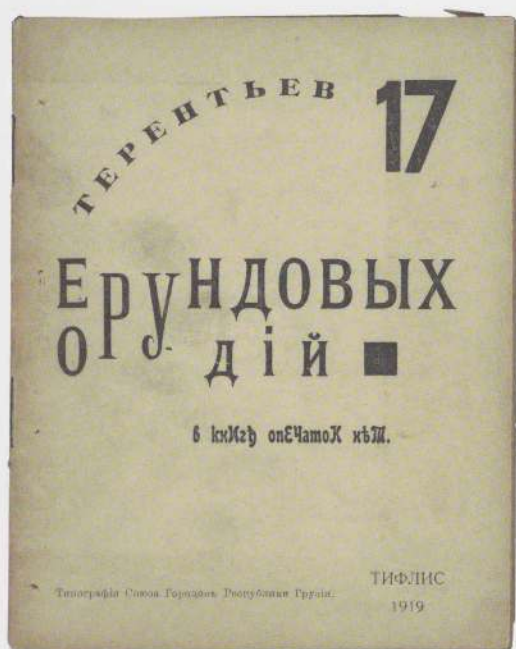


Below:
IGOR' TEREŃEV. Fact by Igor'
 Terent'ev. 1919. Ed.: approx. 250.
 Letterpress, 6 13/16 x 5 3/8" (17.3 x
 13.7 cm) [252]

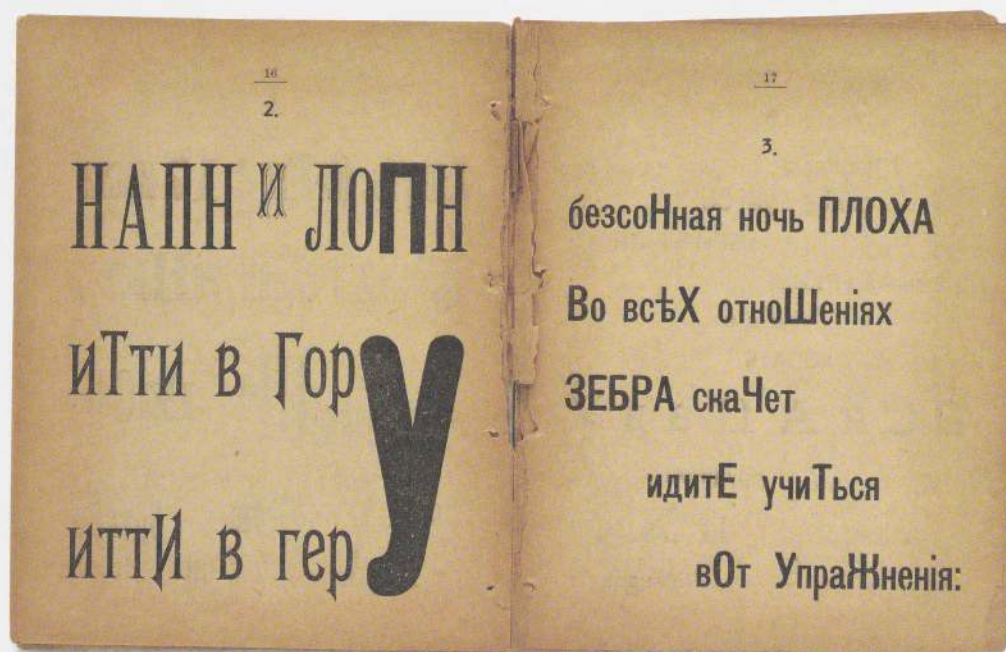


IGOR' TEREŒ'EV AND KIRILL
ZDANEVICH. *Seventeen Nonsensical
Implements* by Igor' Terent'ev. 1919.
Ed.: approx. 250. Letterpress,
6¹¹/₁₆ x 5⁵/₁₆" (17 x 13.5 cm)
[257]

a: Terent'ev. Cover; b: Terent'ev



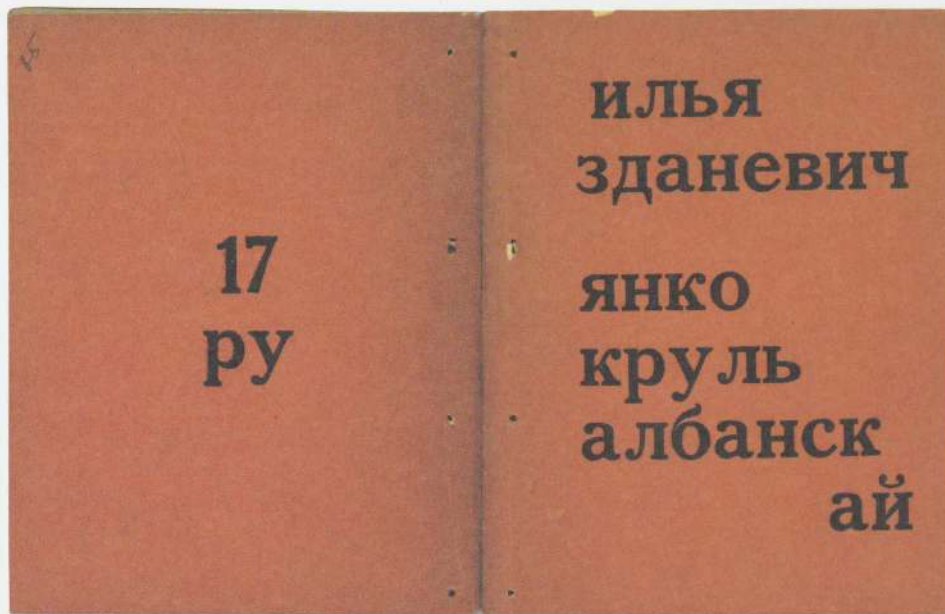
a



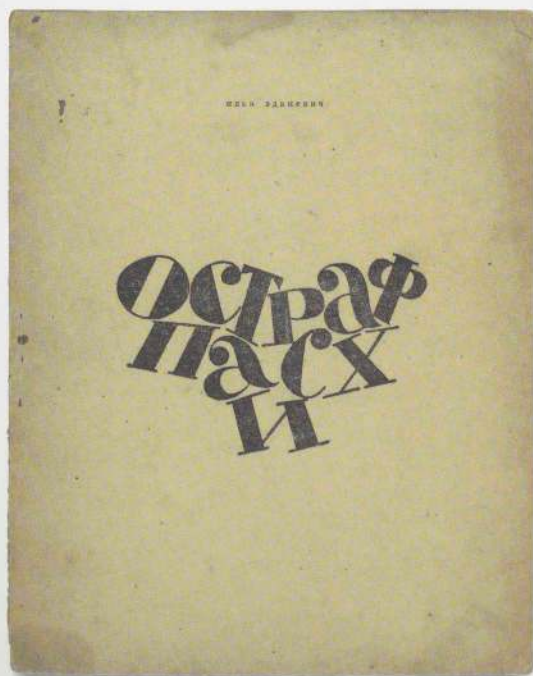
b

KIRILL ZDANEVICH. *Obesity of Roses:
On the Poetry of Terent'ev and Others*
by Aleksei Kruchenykh. 1918.
Ed.: approx. 250. Letterpress,
watercolor, gouache, and ink, 7¹⁵/₁₆
x 5¹¹/₁₆" (20.2 x 14.5 cm) [214]

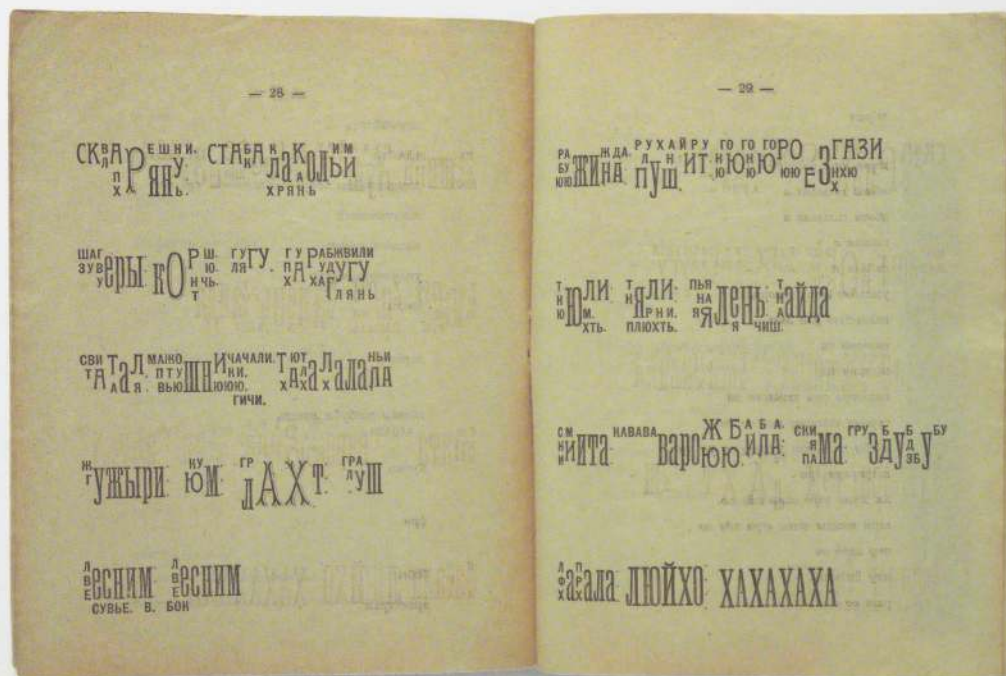




IL'IA ZDANEVICH. *Yanko King of Albania* by Il'ia Zdanevich. 1918. Ed.: 105. Letterpress, 5 $\frac{3}{4}$ x 4 $\frac{3}{16}$ " (14.7 x 10.7 cm) [211]



IL'IA ZDANEVICH. *Easter Island* by Il'ia Zdanevich. 1919. Ed.: approx. 200. Letterpress, 8 $\frac{1}{16}$ x 6 $\frac{3}{16}$ " (21.7 x 16.7 cm) [269]





a

ALEKSANDR BAZHBEUK-MELIKOV,
NATALIA GONCHAROVA, LADO
GUDIASHVILI, MIKHAIL KALASHNIKOV,
IGOR' TEREENT'EV, UNKNOWN ARTIST,
SIGIZMUND VALISHEVSKII, IL'IA
ZDANEVICH, AND KIRILL ZDANEVICH.
*To Sofia Georgievna Melnikova: The
Fantastic Tavern.* Il'ia Zdanevich, ed.
1919. Ed.: 180. Letterpress and
collage, 6 7/8 x 5" (16.8 x 12.7 cm)
[263]

First example [263]:
a: K. Zdanevich. Letterpress cover;
e: I. Zdanevich, incorporating
photomechanical reproduction of
drawing by Goncharova; f, g: I.
Zdanevich

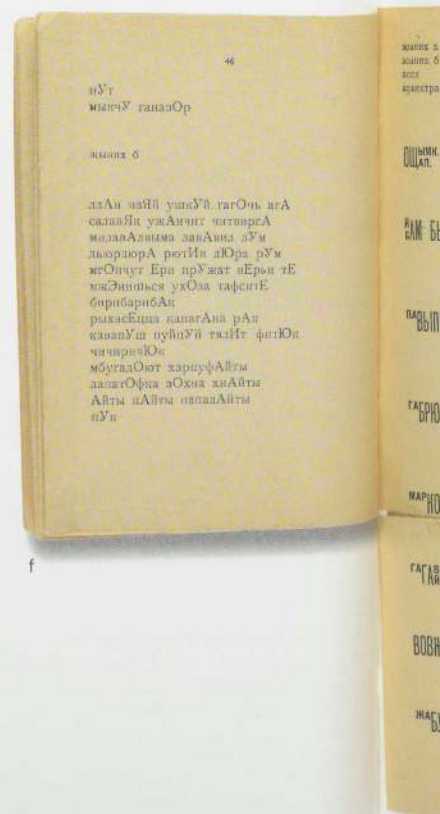
Second example [264]:
b: I. Zdanevich. Letterpress
and collage; c: I. Zdanevich;
d: Kruchenykh



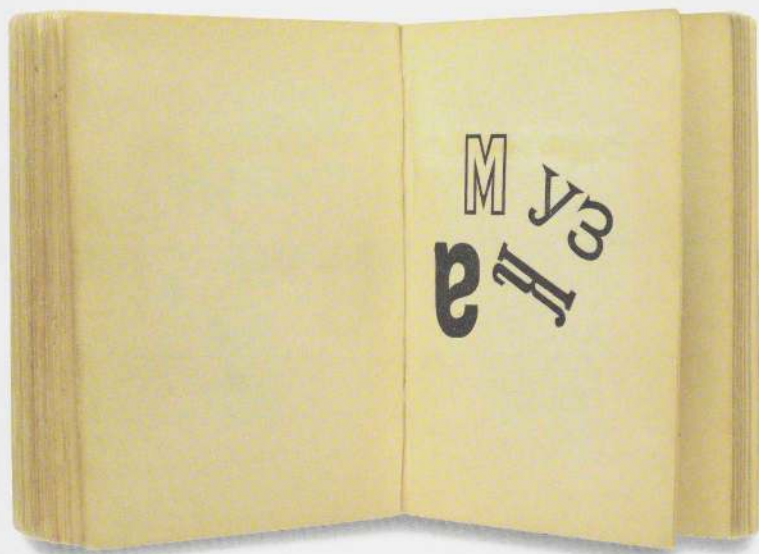
c



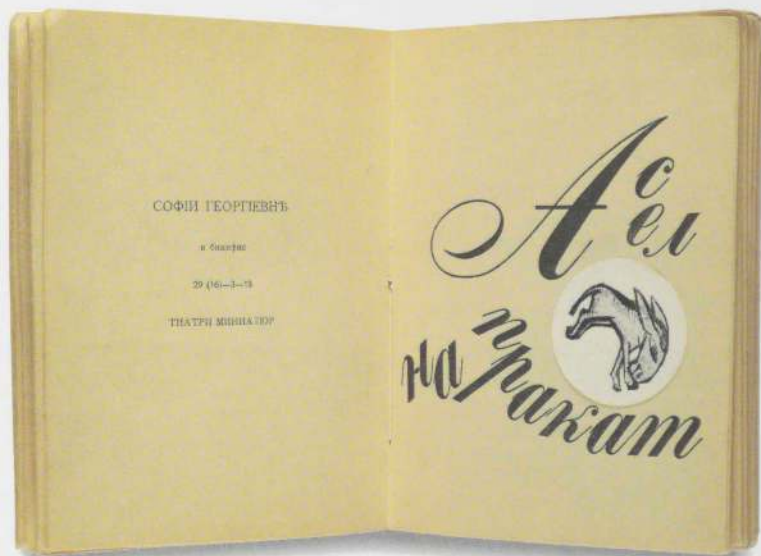
b



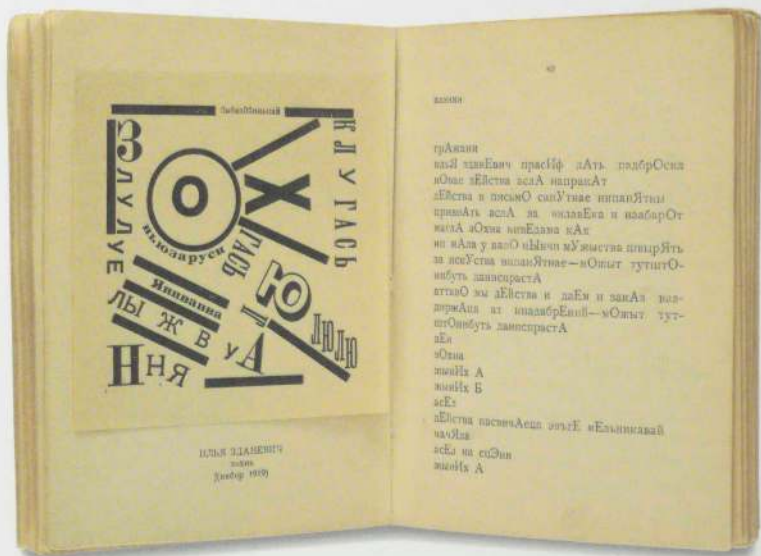
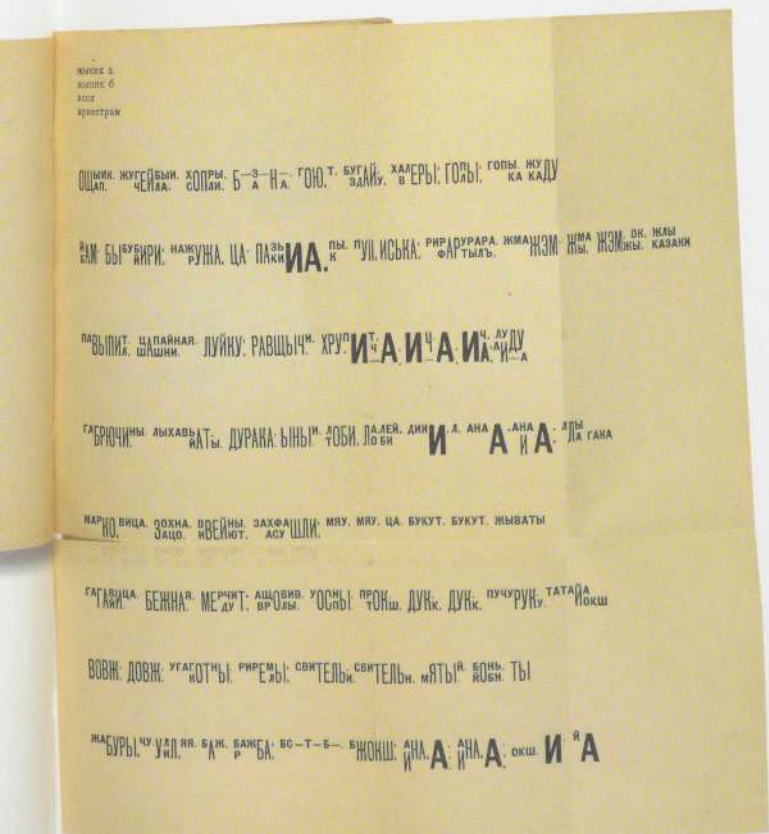
f



d



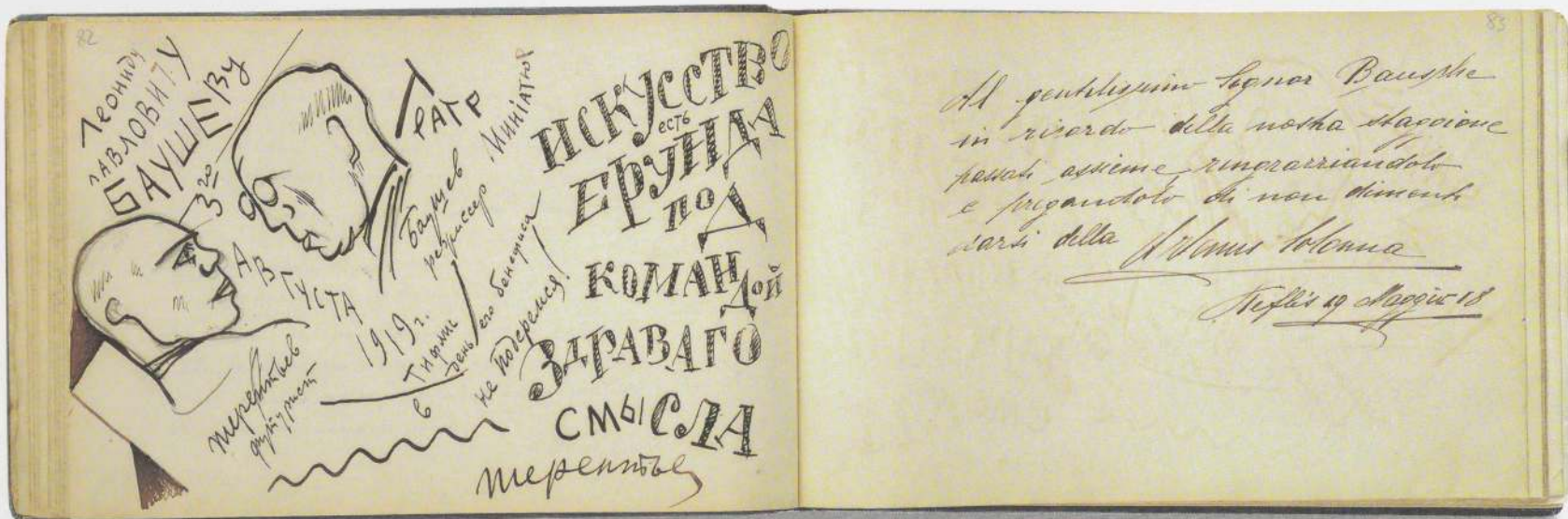
e



б



a



b

Above:
LADO GUDIASHVILI, ALEKSEI
KRUCHENYKH, SER-GEI, IGOR'
TERENT'EV, AND IL'IA ZDANEVICH.
Salon album of Leonid Baushev.
1915-25. Ink, pencil, and collage,
6¹¹/₁₆ x 10¹/₄" (17 x 26 cm)
[1132]

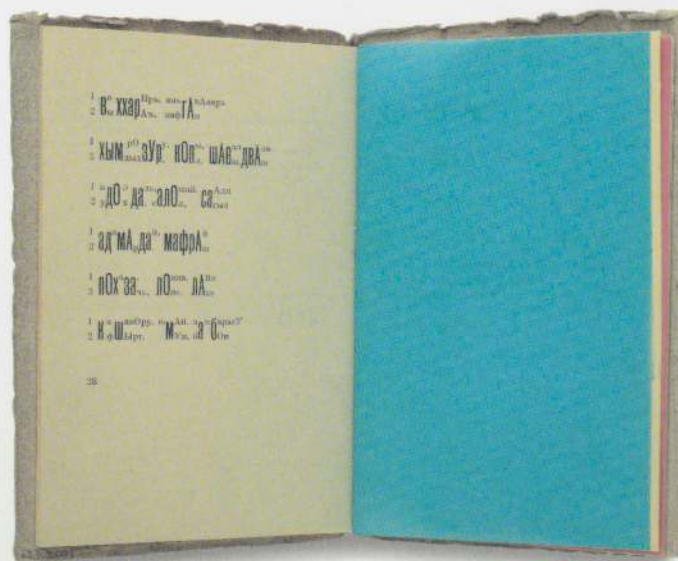
a: Kruchenykh. Collage and ink.
1918; b: Terent'ev. Ink and pencil.
1919

Right:
IL'IA ZDANEVICH AND KIRILL
ZDANEVICH. *Record of Tenderness:*
Hagiography of Il'ia Zdanevich by
Igor' Terent'ev. 1919. Ed.: approx.
250. Letterpress cover by Il'ia
Zdanevich, 5⁷/₁₆ x 5¹⁵/₁₆" (13.8 x
15.2 cm) [273]



Right:
IL'IA ZDANEVICH. *Milliork* by Aleksei Kruchenykh. 1919. Ed.: approx. 250. Letterpress, 8 7/8 x 5 1/8" (22.5 x 15 cm) [268]

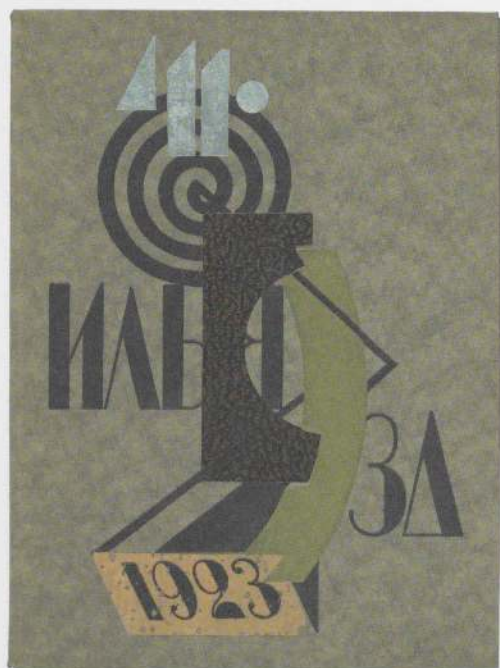
Far right:
IL'IA ZDANEVICH. *Lacquered Tights* by Aleksei Kruchenykh. 1919. Ed.: approx. 250. Letterpress, 7 1/8 x 5 1/8" (20 x 14.9 cm) [267]



Left:
IL'IA ZDANEVICH. *As though Zga* by Il'ia Zdanevich. 1920. Ed.: approx. 200. Letterpress, 6 1/2 x 4 1/2" (16.5 x 11.5 cm) [328]

NAUM GRANOVSKII AND ILIAZD.
Lidantiu as a Beacon by Iliazd [Il'ia
 Zdanevich]. 1923. Ed.: 530.
 Letterpress and collage, 7 1/2 x 5 1/2"
 (19 x 14 cm) [459]

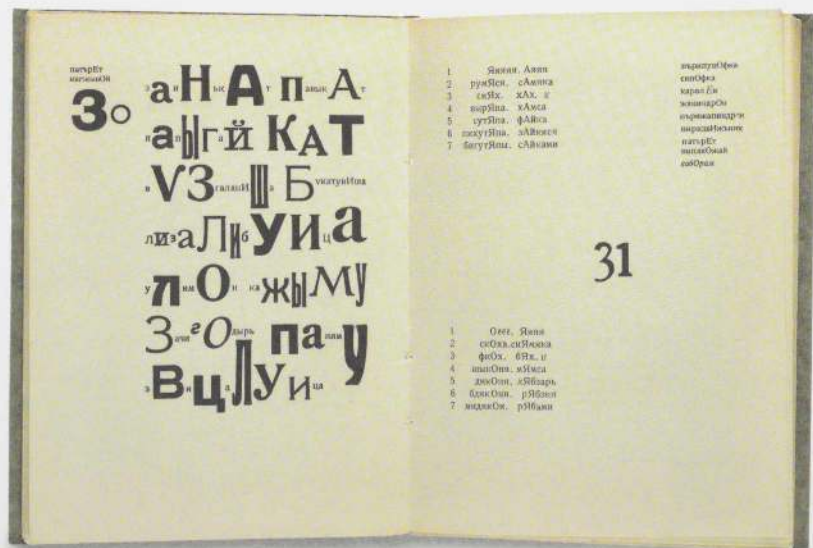
a: Granovskii. Letterpress and col-
 laged cover; b-f: Iliazd. Letterpress



a



b



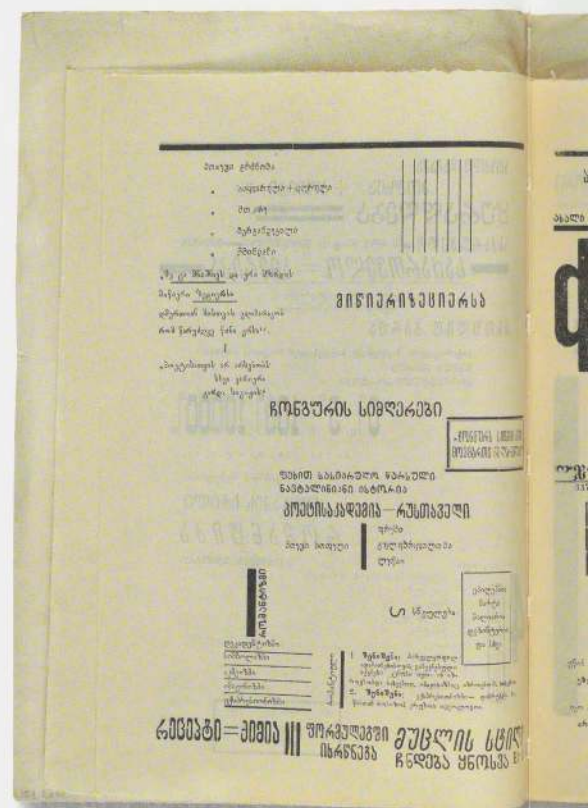
c

IRAKLII GAMREKELI AND BENO
GORDEZIANI. *H₂SO₄* (journal), no. 1
by Bidzina Abuladze, Sh.
Alkhazishvili, Akakii Beliashvili,
Niko Chachava, et al. 1924.
Ed.: 1,000. Letterpress, 11 5/16 x
7 7/8" (28.7 x 20.1 cm) [534]

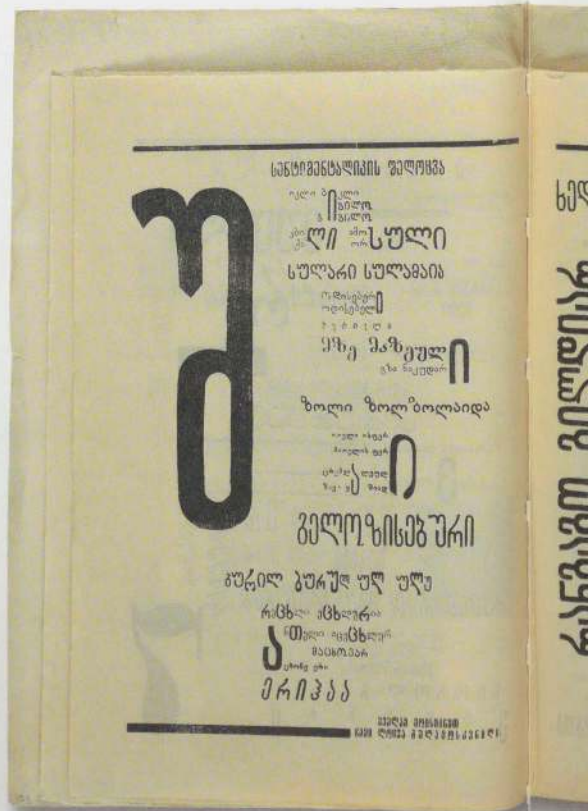
a-e: Gamrekeli



a



b



d

VERNACULAR VARIATIONS AND JUDAICA 1916–23

Through lecture tours, performances, and independent travel, David Burluk, Vasilii Kamenskii, and Vladimir Mayakovsky brought Futurism beyond the main centers of Moscow and Petrograd. By the end of the second decade of the twentieth century, Futurist-inspired publications distinguished by the use of everyday materials and by handmade production methods appeared in Kharkov, Sevastopol, and Vladivostok while continuing in Moscow and Petrograd. Unique elements of collage are found on Mariia Siniakova's cover for *The Fourth Book of Verse: I Love Your Eyes!* (1916; p. 132), on Vasilii Kamenskii's *Barefoot Girls* (1917; p. 134), and on Vasyl' Iermilov's cover for the *Verse of Ekaterina Neimaer* (1920; p. 133). Hand-coloring appears on Iermilov's cover for *Ladomir* (1920; p. 133) and hand-drawn lettering on his cover for *Seven Plus Three* (1918; p. 133). A severe paper shortage and general lack of resources sharply reduced the number of books published in these years, and limited their formats as well as edition sizes of some titles. *Ladomir*, for example, was printed in fifty copies, with the help of Iermilov's brother, who worked in the lithography shop of the Southern Railroad.

These handmade features and a relatively "primitive" style suggest the continued legacy of popular folk art forms, especially that of the *lubok* (woodcut print). The *lubok* influence is particularly apparent in works published by the artists' collective Segodnia (Today) in Petrograd (pp. 131, 132). Founded by Vera Ermolaeva in 1918, Segodnia published poems, short stories, children's tales, and even a translation of Walt Whitman's *Pioneers* (p. 131), all illustrated with linoleum cuts, many of them hand-colored.

The Jewish books from approximately the same period were also strongly influenced by traditional art forms and motifs. The earliest books shown here appeared in 1917 in the wake of the February Revolution, after a 1915 ban on Yiddish and Hebrew publications was rescinded. A Jewish cultural renaissance had been underway since 1916, as poets and artists expressed a desire to create a new Jewish culture. With the ban lifted, Yiddish publishing houses produced children's books, cultural journals, and collections of poetry and folk tales, illustrated and designed by El Lissitzky, Natan Al'tman, and Marc Chagall, among others. In addition to Russian folk art forms, the artists drew upon traditional Jewish iconography found on ritual objects and gravestones and in synagogues, incorporating them into their own designs, as seen in Lissitzky's logo for the Idish (Yiddish) publishing house (p. 141). Inspired by the rich graphic rhythms, stresses, and accents of Hebrew script, the artists also paid particular attention to the expressive potential of the physical form of words and letters, and sought a visual unity between text and imagery. Experiments with abstraction that Lissitzky and others would explore in their secular works starting in 1919 appear in some of these examples, most notably in the three-fold cover of Lissitzky's *The Tale of a Goat* (1919; pp. 138, 139) and *Ukrainian Folk Tales* (1922; p. 144) and the diagonal dynamism seen on Chagall's cover for *Stream* (1922; p. 143).

J. A.

Right:

EKATERINA TUROVA. *Conifers* by Natan Vengrov. 1918. Ed.: 1,000 (125 with watercolor additions). Linoleum cut with watercolor additions, 7⁷/₈ x 5⁷/₈" (20 x 14.9 cm) [199]

Far right:

VERA ERMOLAEVA. *Today* by Natan Vengrov. 1918. Ed.: 1,000. Linoleum cut, 7¹³/₁₆ x 5⁷/₈" (20.2 x 14.9 cm) [178]

Below left:

VERA ERMOLAEVA. *Baby Mice* by Natan Vengrov. 1918. Ed.: 1,000 (125 with watercolor additions). Linoleum cut with watercolor additions, 8³/₁₆ x 5¹⁵/₁₆" (20.8 x 15.1 cm) [175]

Below right:

VERA ERMOLAEVA. *Pioneers* by Walt Whitman. 1918. Ed.: 1,000 (125 with watercolor additions). Linoleum cut with watercolor additions, 7¹³/₁₆ x 5¹⁵/₁₆" (20.2 x 15.1 cm) [177]



Right:
EKATERINA TUROVA. *For Two* by
 Mikhail Kuzmin. 1919. Ed.: 1,000
 (125 with watercolor additions).
 Linoleum cut with watercolor addi-
 tions, 8 x 5¹/₆" (20.4 x 15.2 cm)
 [258]

Far right:
IURI ANNEKOV. *Quarter Past Eight* by
 Iurii Annenkov. 1919. Ed.: 1,000.
 Linoleum cut, 7¹/₂ x 5⁷/₈" (20.3 x
 15 cm) [216]

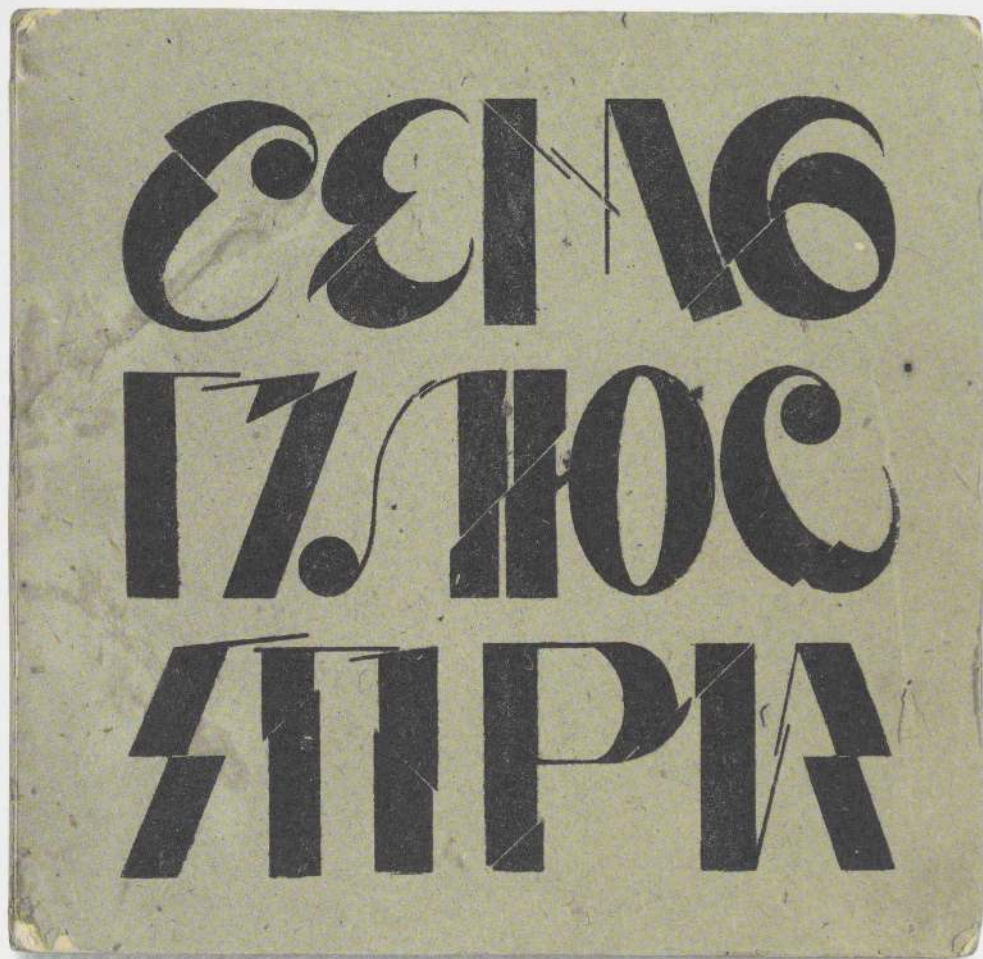


PETR MITURICH. *Zangezi* by Velimir
 Khlebnikov. 1922. Ed.: 2,000.
 Lithograph, 9¹/₂ x 6³/₁₆" (24.2 x
 16.1 cm) [417]



MARIA SINIAKOVA. *The Fourth Book of Verse: I Love your Eyes!* by Nikolai
 Aseev. 1916. Ed.: 480 (3 known
 copies with collage). Collage, 7⁷/₈ x
 6¹/₂" (20 x 15.5 cm) [138]



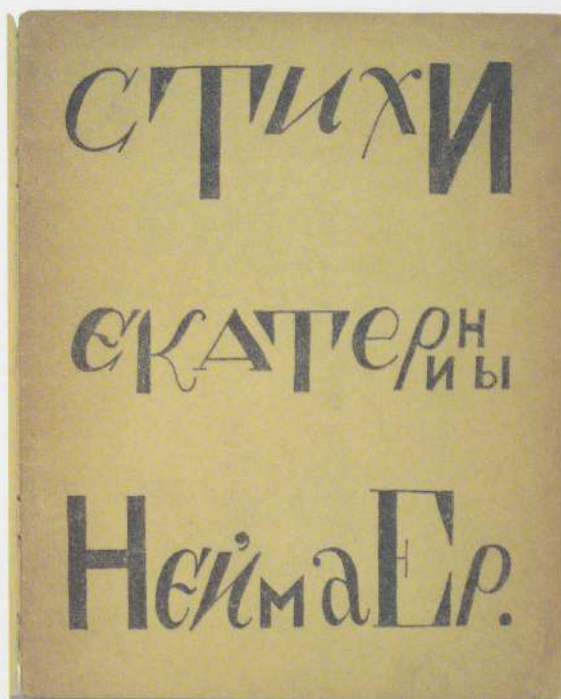


VASYL' IERMILOV. *Seven Plus Three*.
1918. Ed.: 200. Letterpress, 11 $\frac{1}{16}$
x 12" (29.4 x 30.5 cm) [209]

VASYL' IERMILOV. *Ladimir* by
Velimir Khlebnikov. 1920. Ed.: 50.
Lithograph with watercolor addi-
tions, 6 $\frac{1}{4}$ x 4 $\frac{3}{8}$ " (15.9 x 11.2 cm)
[296]



a



b

VASYL' IERMILOV. *Verse of Ekaterina
Neimaer* by Ekaterina Neimaer.
1920. Ed.: 50. Lithograph, collage,
and pencil, 8 $\frac{3}{4}$ x 6 $\frac{1}{16}$ " (22.2 x
17.6 cm) [298]

a: Collaged cover; b: Lithographed
title page

Right:
VASILII KAMENSKII. *Barefoot Girls*
 by Vasilii Kamenskii. 1917.
 Ed.: 1,000. Letterpress mounted on
 foil, 7⁷/₁₆ x 5⁵/₁₆" (18.9 x 13.5 cm)
 [150]

Far right:
VLADIMIR MAYAKOVSKY and unknown
 artist. *Radio* by Vadim Baian, Mariia
 Kalmykova, and Boris Poplavskii.
 c. 1920. Ed.: unknown. Linoleum
 cut, 11¹⁵/₁₆ x 8¹¹/₁₆" (30.3 x 22
 cm) [308]



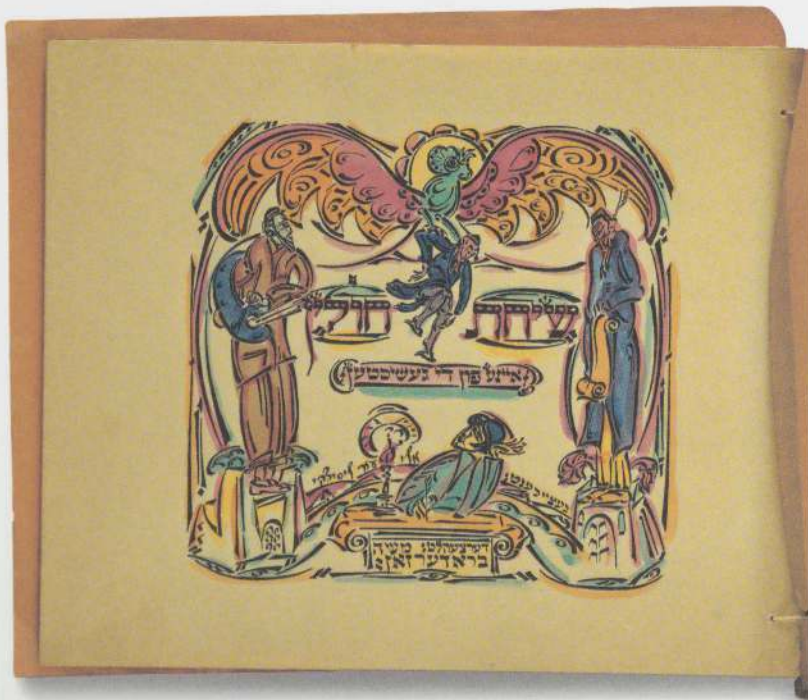
Left:
 Unknown artist. *From the Battery of
 the Heart* by Vadim Baian,
 Konstantin Bol'shakov, Mariia
 Kalmykova, and Georgii Zolotukhin.
 1922. Ed.: unknown. Linoleum cut
 and watercolor, 8¹/₁₆ x 7⁵/₁₆" (20.5
 x 18.6 cm) [440]

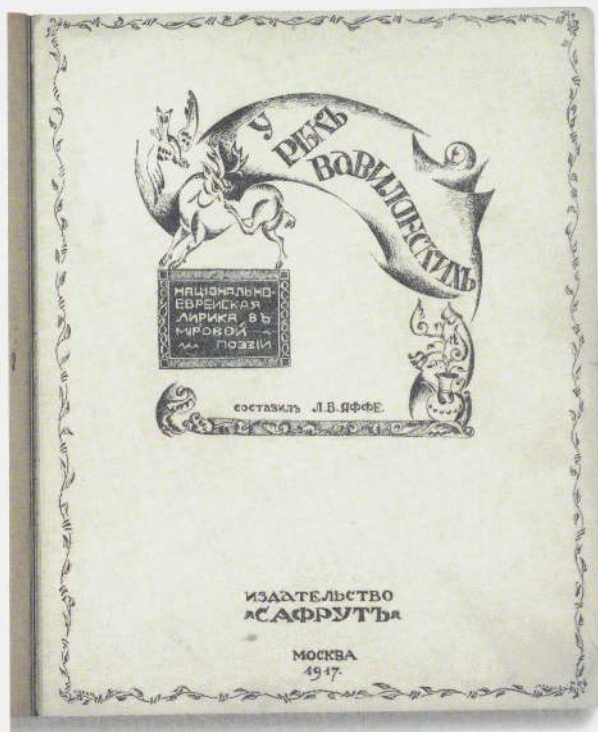
Right:
 Unknown artist. *Drunken Cherries*,
 2nd ed., by Al'bin Azovskii, Vadim
 Baian, Boris Bobovich, Nikolai
 Elenev, et al. 1920. Ed.: unknown.
 Gold ink and letterpress on wall-
 paper, 9¹/₁₆ x 6¹/₂" (23.1 x 16.6
 cm) [322]



Right:
EL LISSITZKY. *Small Talk: The Legend of Prague*, 2nd ed., by Moshe Broderzon. 1917. Ed.: unknown. Letterpress, 8⁷/₈ x 11¹/₈" (22.5 x 28.2 cm) [156]

Below:
Small Talk: The Legend of Prague. 1st ed. with watercolor additions. Ed.: 110. [155]

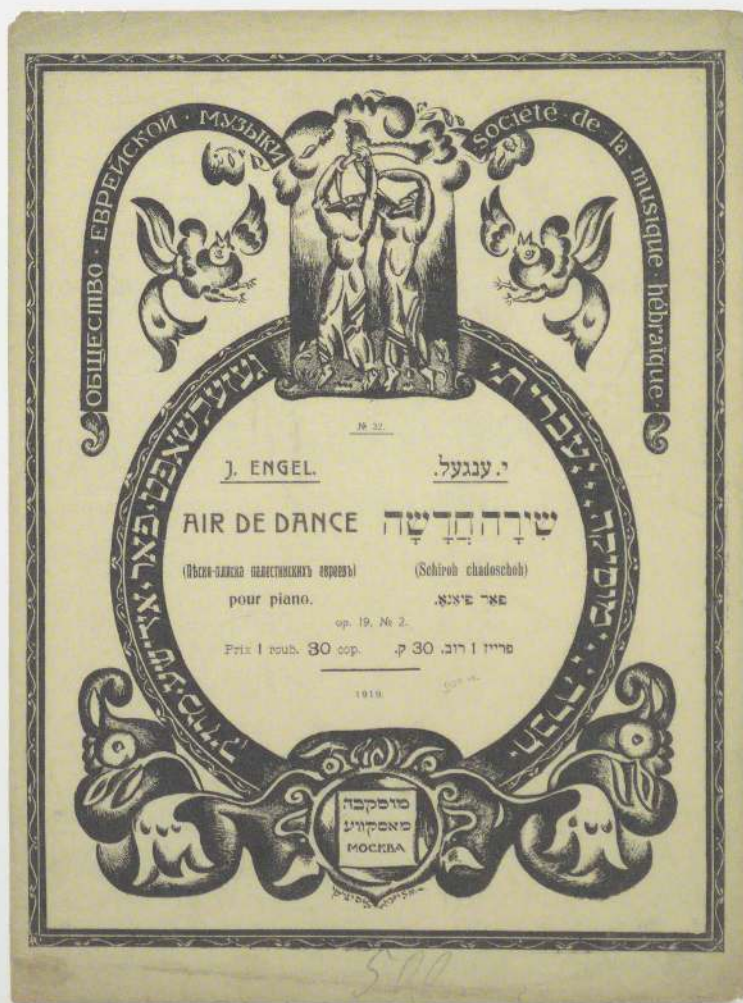




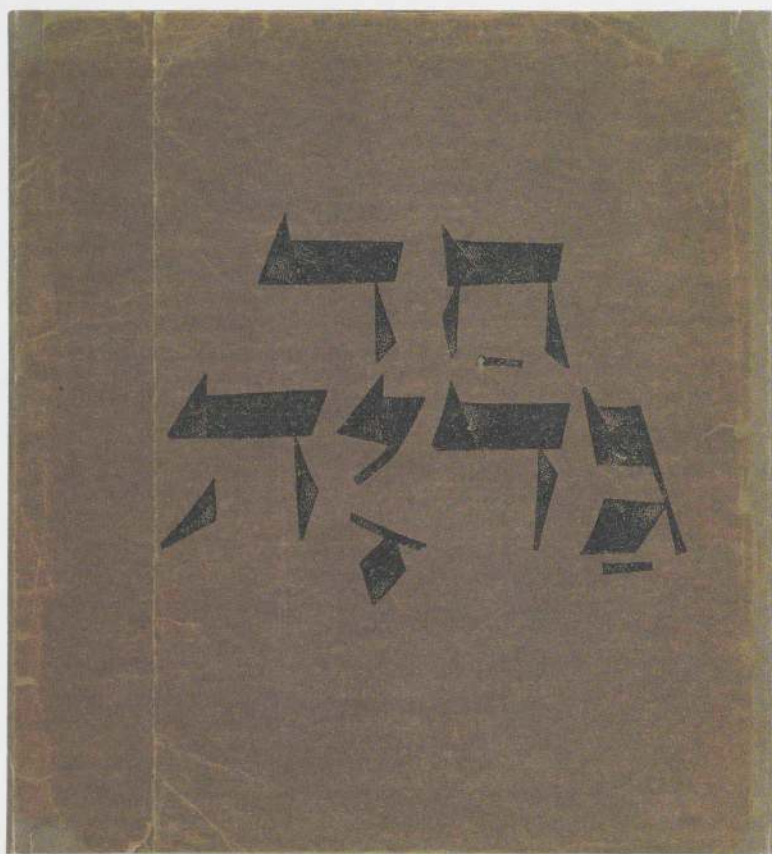
EL LISSITZKY. *By the Rivers of Babylon: Jewish Lyrics in World Poetry* compiled by L. B. Iaffe. 1917. Ed.: 5,000. Letterpress, 8 1/16 x 7 3/16" (22.8 x 18.2 cm) [157]



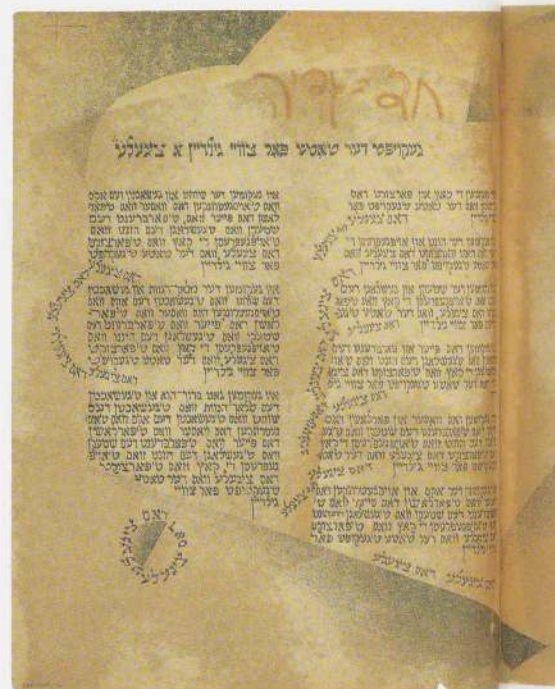
Above: MARC CHAGALL, EL LISSITZKY, and unknown artist. Brochure for *Schomir* Publishing House. 1918. Ed.: unknown. Letterpress cover by unknown artist, 6 7/16 x 6 5/16" (16.3 x 16 cm) [173]



Left: EL LISSITZKY. *A New Song* by Josef Engel. 1919. Ed.: 500. Letterpress sheet music, 14 3/16 x 10 7/16" (36 x 26.5 cm) [230]



a



b



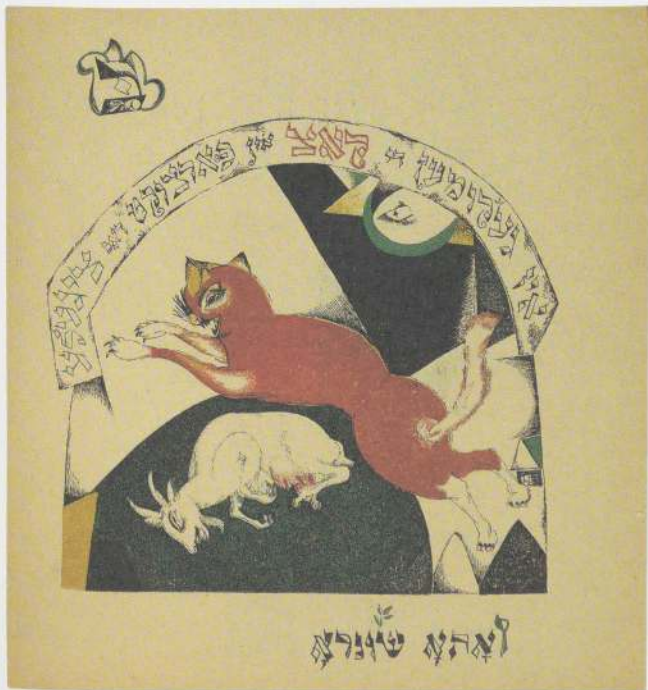
Title page



"Father Bought a Kid for Two Zuzim"

These pages and overleaf:
EL LISSITZKY. *The Tale of a Goat*
 by El Lissitzky. 1919. Ed.: 75.
 Lithograph, 10 3/4 x 10 1/8" (27.4 x
 25.7 cm) [231]

a: Wrapper closed; b: Wrapper open



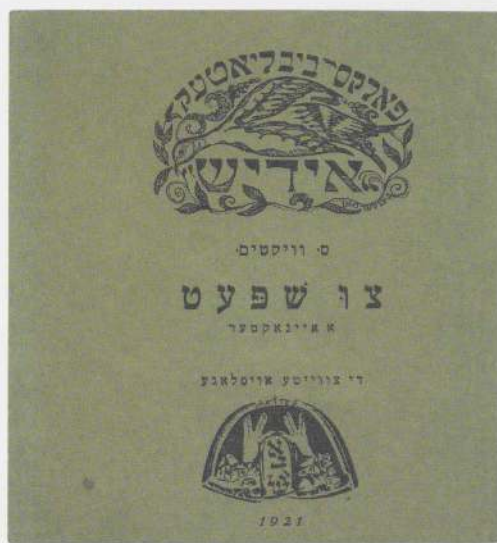
"Then Came a Cat and Ate the Kid"



"Then Came Water and Quenched the Fire"



N 5.

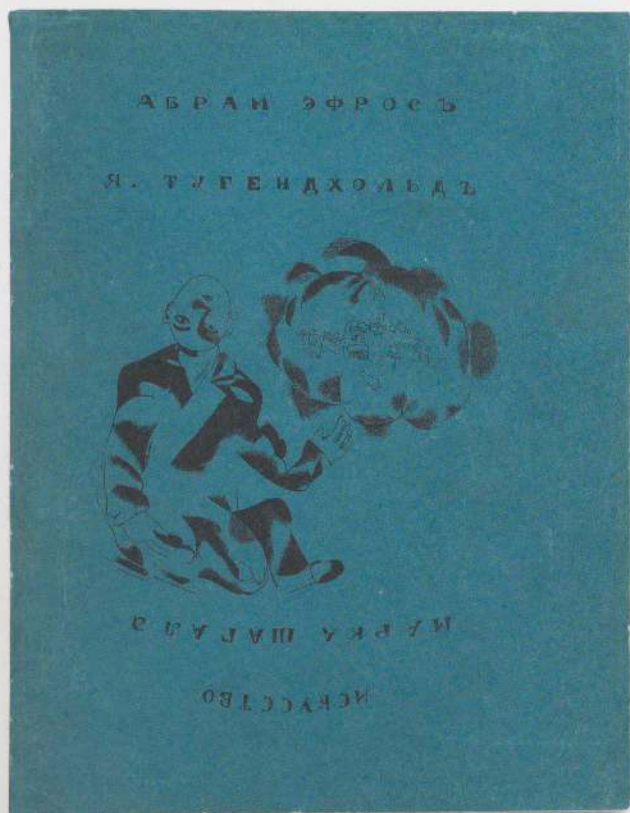


Far left:
SOLOMON IUDOVIN. "Tombstone from Olyka, 1791" from *Jewish Folk Ornament*. 1920. Ed.: 100. Linoleum cut, 8 7/8 x 7 3/16" (22.6 x 18.2 cm) [299]

Left:
EL LISSITZKY AND BEN-ZION TSUKHERMAN. *Too Late: A One-Act Play* by S. Viktim. 1921. Ed.: unknown. Letterpress, 6 5/8 x 6 1/8" (16.8 x 15.5 cm) [347]

MARKO EPSHTEIN AND GRIGORII ROZE. *The Atheist*. L. Bravarnik, P. Kazakevitch, and E. Portnoy, eds. 1923. Ed.: 3,000. Letterpress cover by Epshtein, 13 3/4 x 10 3/8" (35 x 26.4 cm) [456]



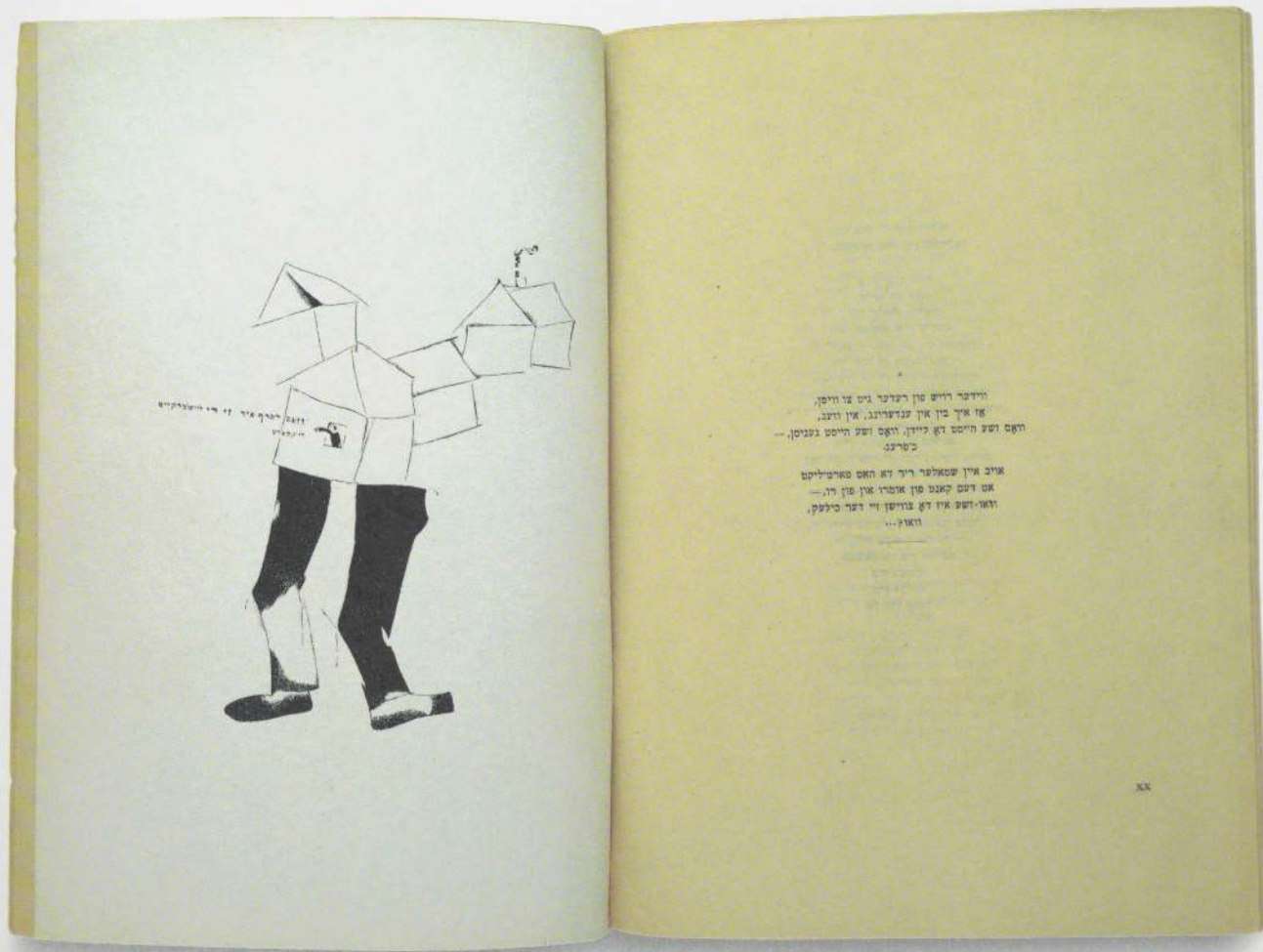


MARC CHAGALL. *The Art of Marc Chagall* by Abram Efros and Yakov Tugendkhol'd. 1918. Ed.: 850. Letterpress, 11 1/2 x 9 1/16" (29.3 x 23 cm) [172]



IOSEF CHAIKOV. *The Pile* by Peretz Markish. 1922. Ed.: 3,000. Letterpress, 7 1/16 x 4 1/16" (18 x 11.3 cm) [374]





Opposite right and this page left:
MARC CHAGALL. Mourning by David
 Hofstein. 1922. Ed.: 4,500.
 Letterpress, 13 $\frac{5}{8}$ x 9 $\frac{3}{4}$ " (34.6 x
 24.7 cm) [373]

MARC CHAGALL. Stream (journal),
 no. 2, by Nahum Auslander,
 Yehezkel Dobrushin, Samuel
 Godiner, S. Gordon, et. al. 1922.
 Ed.: 2,000–3,000. Letterpress
 cover, 9 $\frac{15}{16}$ x 6 $\frac{15}{16}$ " (25.3 x
 17.7 cm) [372]





Above:
EL LISSITZKY. Ukrainian Folk Tales.
 Leib Kvitko, trans. 1922. Ed.:
 unknown. Photogravure, 8 5/16 x
 6 1/8" (21.2 x 15.5 cm) [409]

Right:
EL LISSITZKY. Culture and Education
 (journal), nos. 2-3. I. Petshenik
 and Sh. Tomsinski, eds. 1920.
 Ed.: 4,000. Letterpress, 10 1/8 x
 6 1/2" (25.7 x 16.6 cm) [305]



**TRANSFORM
THE WORLD!**

1916-33

SUPREMATISM AND THE NON-OBJECTIVE VISION 1916–32

Kazimir Malevich introduced Suprematism to the public in December 1915 at the *0.10* exhibition. In his brochure *From Cubism and Futurism to Suprematism* (p. 147), printed for the opening of the show, he described Suprematism as a non-objective art freed from any representation of objects and based on the purity of abstract geometric forms. This was the first publication to declare the new mode. In 1916 Aleksei Kruchenykh created an unprecedented visual model of a Suprematist book in his abstract collages for *Universal War* (pp. 103–05). He interpreted Suprematism as “transrational” painting based on Malevich’s notion that every painted surface is a living form, and every form constitutes a world.

Malevich considered his style as synthetic and universal: according to his utopian vision, Suprematism was to be applied to painting, sculpture, architecture, music, poetry, theater, and book design. These aspirations were partly realized in the activities of UNOVIS (Founders of the New Art), a group of revolutionary artists formed in 1920–22 in Vitebsk, where Malevich had gone to teach at the local art school in 1919. Among the members of UNOVIS were Il’ia Chashnik, Vera Ermolaeva, and El Lissitzky. As teachers they soon transformed the school into a new kind of art institution combining education and research with workshops in practical commissions. This utilitarian approach led members of UNOVIS to produce a table of Suprematist symbols which one could apply to decorating streets and designing posters, books, textile, porcelain, and other objects. A UNOVIS leaflet of 1919 proclaimed: “Wear the black square as a mark of the world economy. Draw the red square in your workshops as a mark of the world revolution in the arts.” Revolution affected both the social and aesthetic program of UNOVIS, provoking a deliberate transition in avant-garde self-image from individual consciousness to “collective creativity.” This unusual union of different artistic voices marked their newsletter, *The Path of UNOVIS* (p. 152), and the almanac *UNOVIS*.

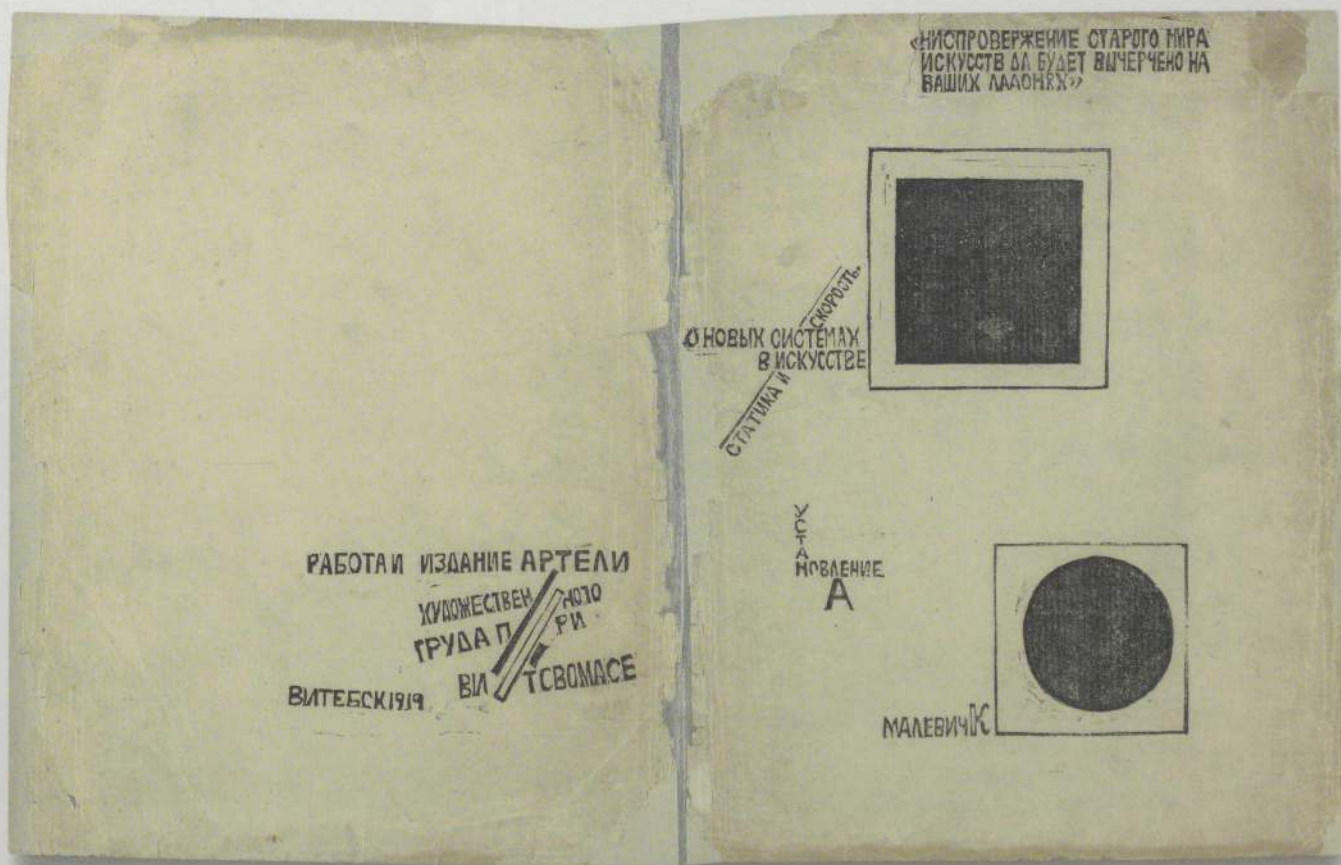
These publications, including Malevich’s *On New Systems in Art* (1919; p. 147) and *Suprematism: Thirty-Four Drawings* (1920; pp. 148–50), were supervised by Lissitzky, who directed the print workshop at Vitebsk. He compared a book to an architectural structure that should be built with the aid of typographic machinery, but could not achieve this ideal due to a shortage of equipment. Therefore, printed production, accomplished on the only available lithographic press, hardly corresponded to UNOVIS’s objective of the “creation of a contemporary type of book.” Lissitzky’s own Suprematist book was realized only later in his *Of Two Squares: A Suprematist Tale in Six Constructions* (1922; pp. 153–55): a book for children about two squares, black and red, that fly to earth from afar. Printed in Berlin, *A Suprematist Tale* unites the cosmic ideas of Suprematism and the Constructivist techniques of book design.

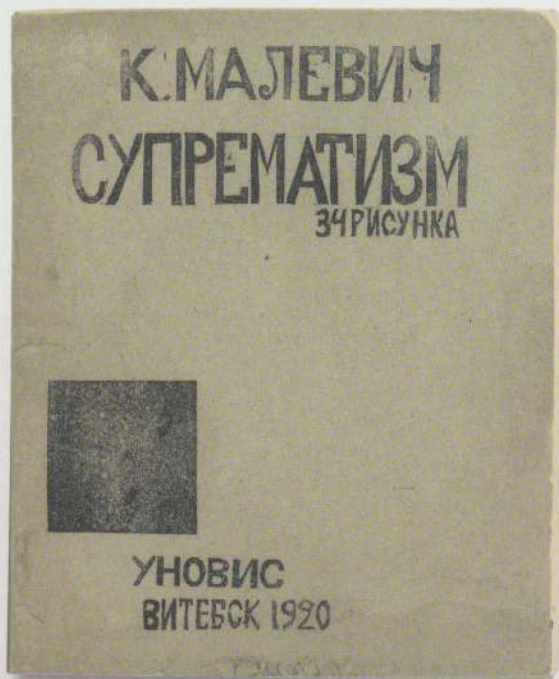
Malevich’s philosophy and practice of Suprematism inspired many individual approaches toward non-objectivity in art. Mikhail Matiushin’s theory of color was one of them. Matiushin’s non-objective vision was based on organic color forms as opposed to Malevich’s geometric abstractions. A *Guide to Color: Rules of the Variability of Color Combinations* (1932; pp. 156, 157), handmade by the teacher and his students, became one of the very last publications related to the early Russian avant-garde. N. G.



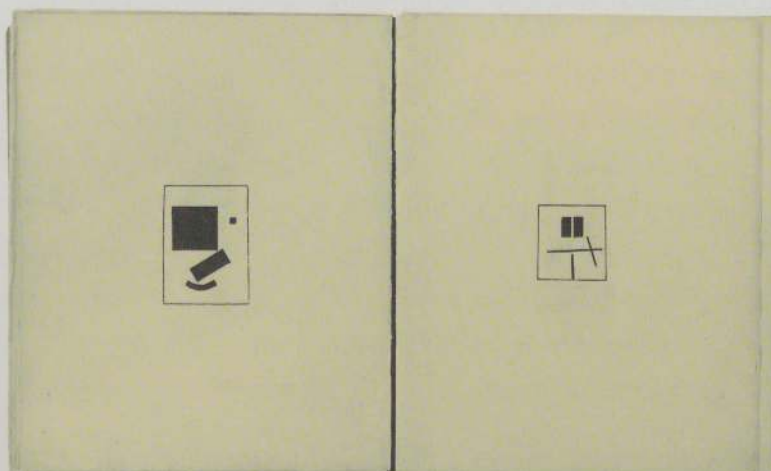
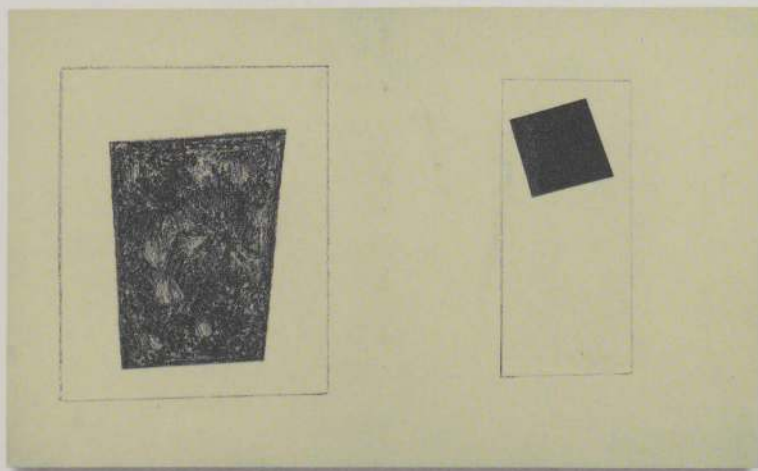
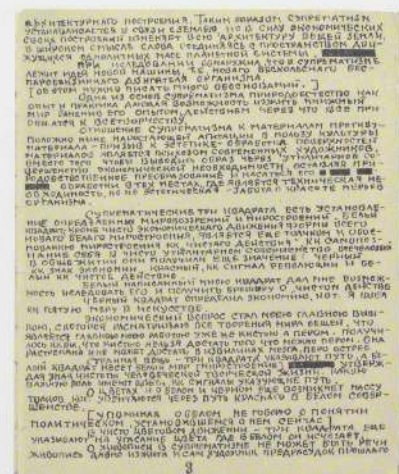
KAZIMIR MALEVICH. *From Cubism and Futurism to Suprematism: New Painterly Realism*, 3rd ed., by Kazimir Malevich. 1916. Ed.: unknown. Photolithograph, 7 1/16 x 5 1/8" (18 x 13 cm) [129]

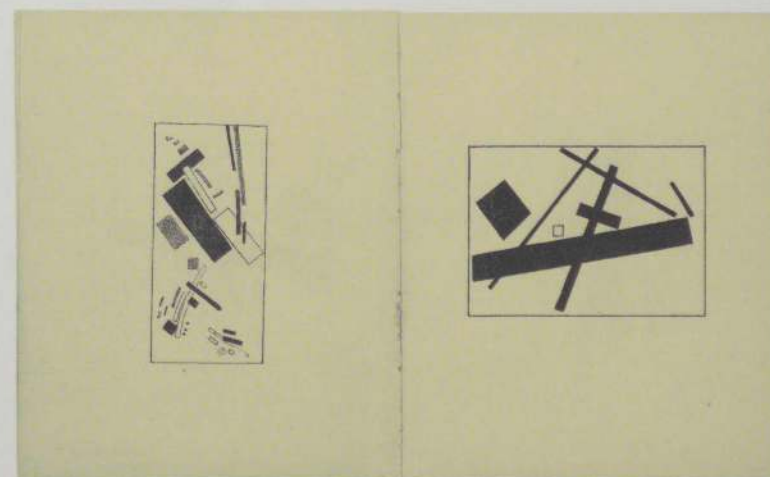
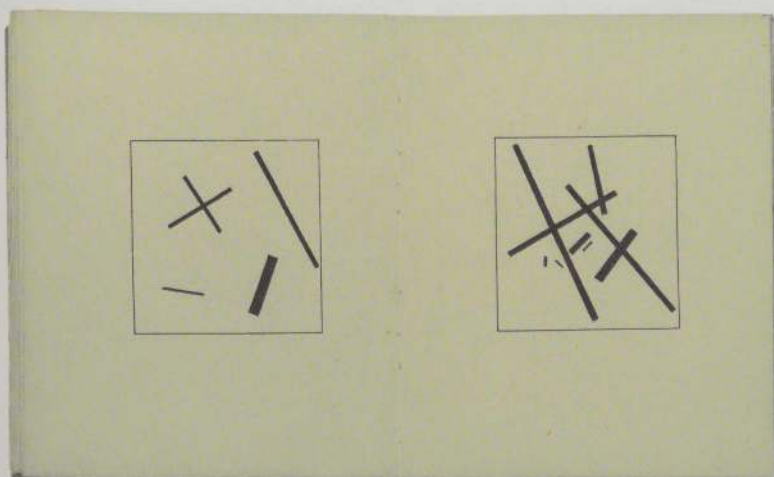
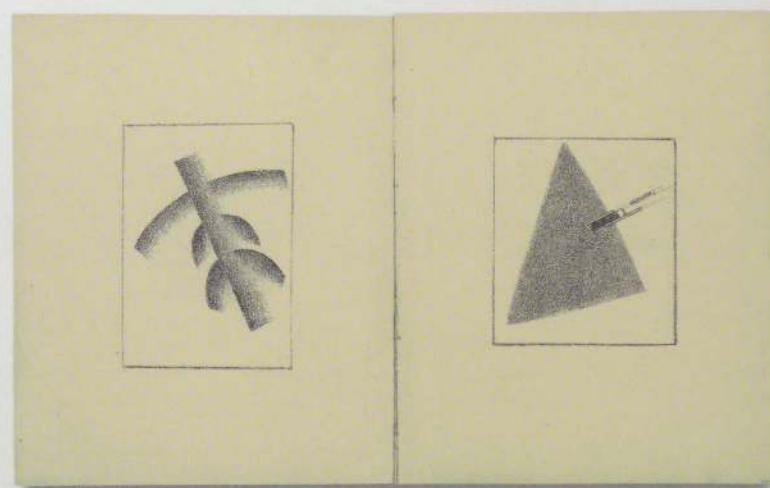
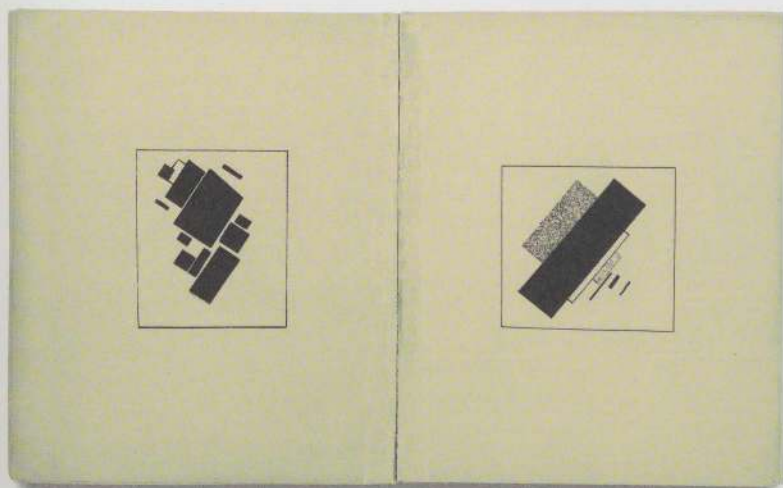
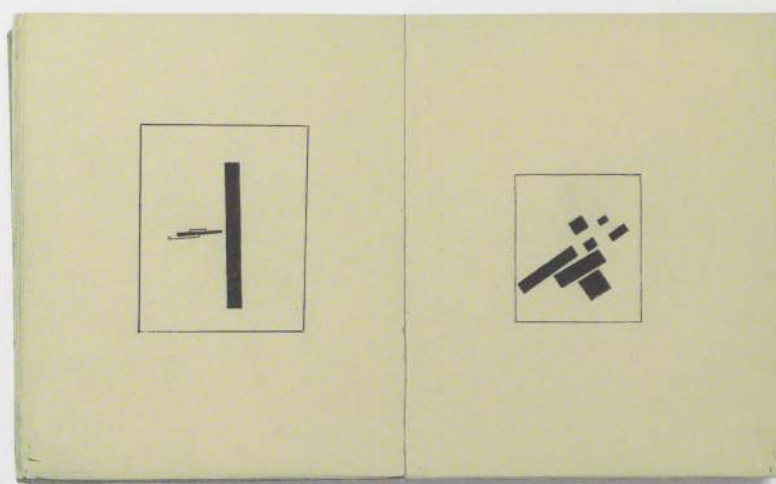
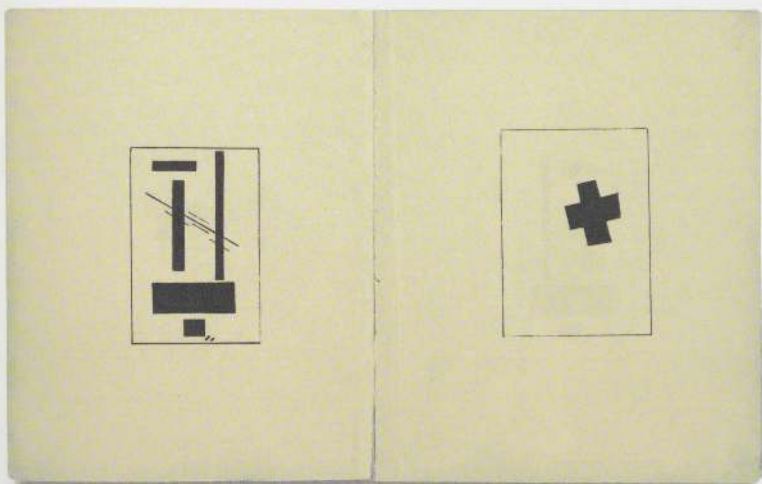
EL LISSITZKY AND KAZIMIR MALEVICH. *On New Systems in Art: Statics and Speed* by Kazimir Malevich. 1919. Ed.: 1,000. Lithographed covers by Lissitzky, 9 x 6 7/8" (22.9 x 17.5 cm) [236]

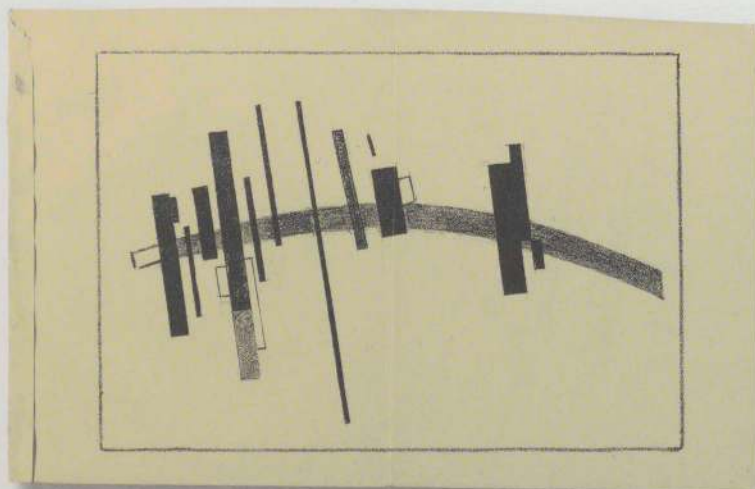
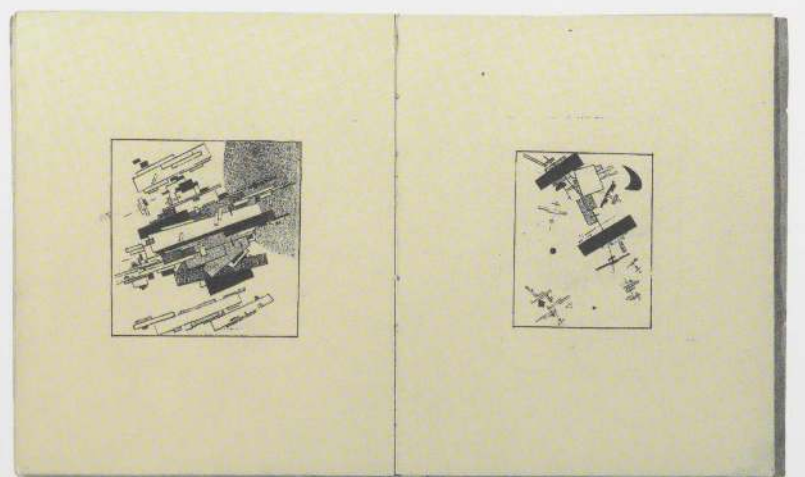
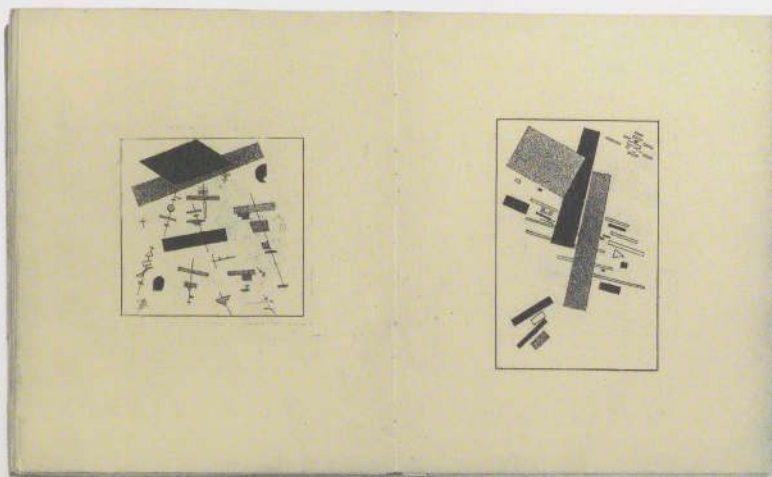
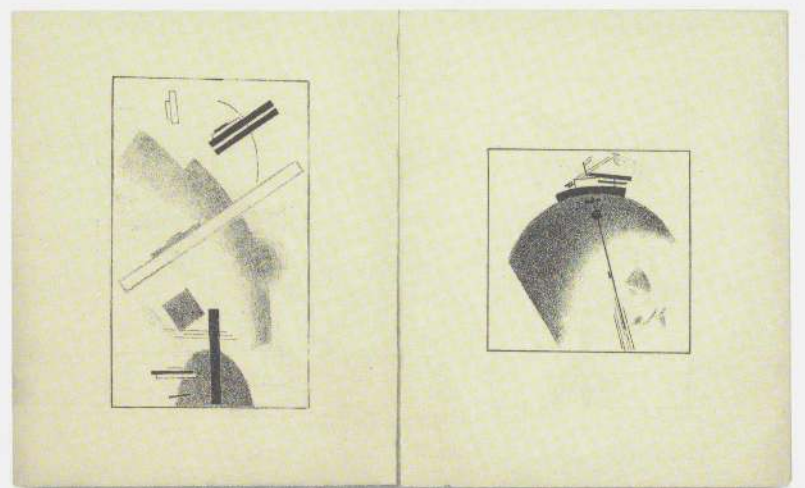
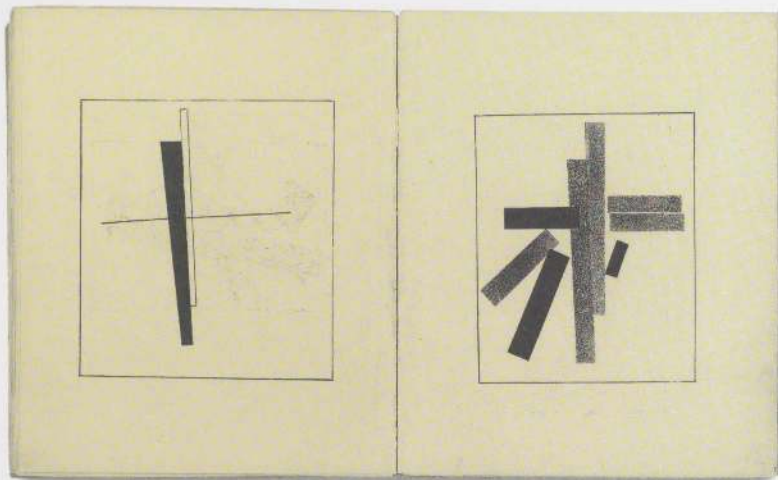




These pages and overleaf:
KAZIMIR MALEVICH. *Suprematism: Thirty-Four Drawings* by Kazimir Malevich. 1920. Ed.: unknown (11 to 14 known examples outside the former USSR). Lithograph, 8 9/16 x 7 1/16" (21.8 x 18 cm) [307]



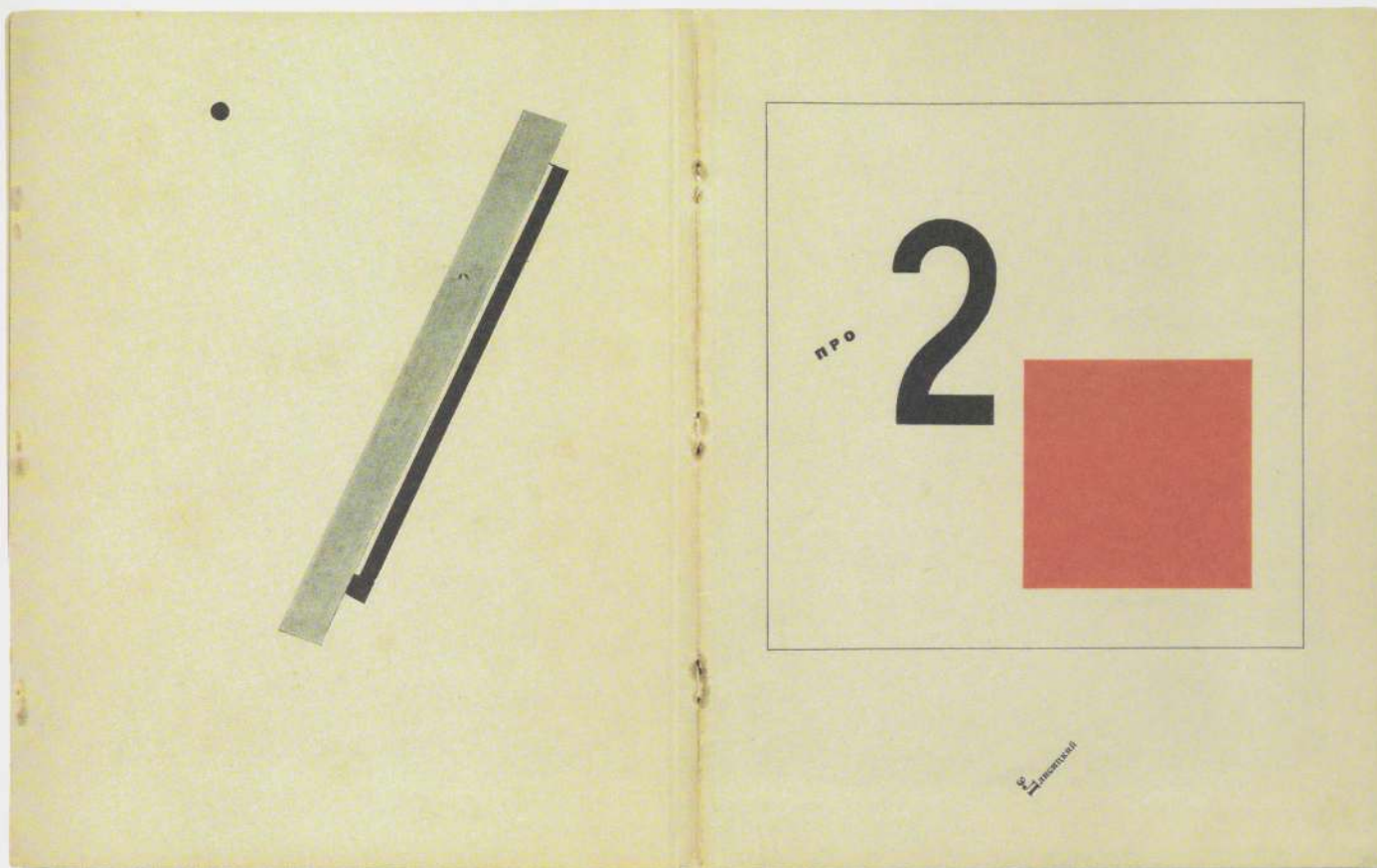




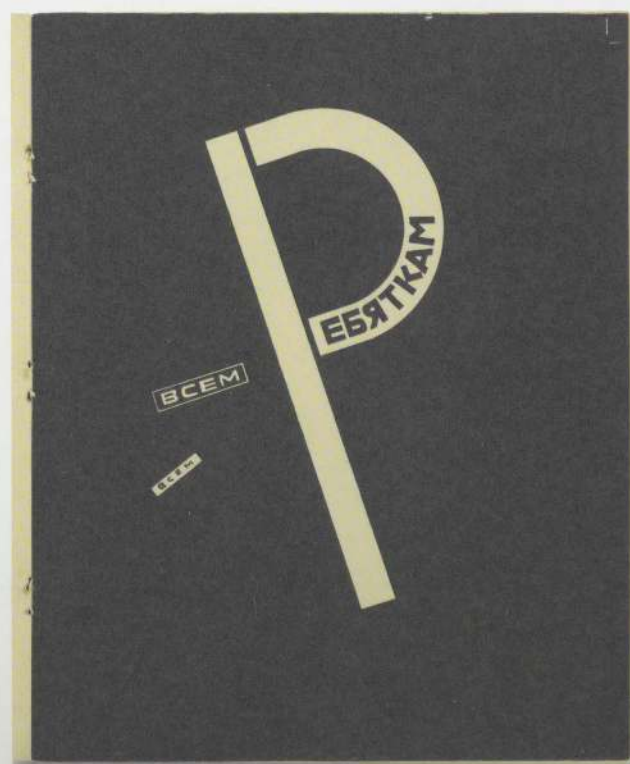
Right:
KAZIMIR MALEVICH. *First Series of Lectures, Given at a Short-Term Course for Teachers of Drawing* by Nikolai Punin. 1920. Ed.: 1,500–2,000. Letterpress, 8⁷/₁₆ x 5¹/₂" (21.5 x 14 cm) [306]



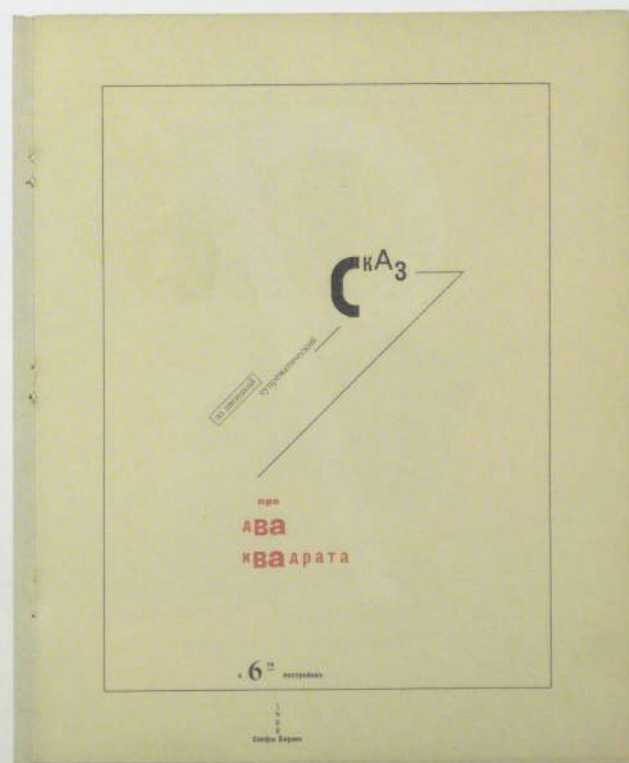
EL LISSITZKY. Cover from *Committee to Combat Unemployment*. 1919. Ed.: unknown (5 known examples). Lithograph, 8³/₄ x 7³/₁₆" (22.2 x 18.2 cm) [234]



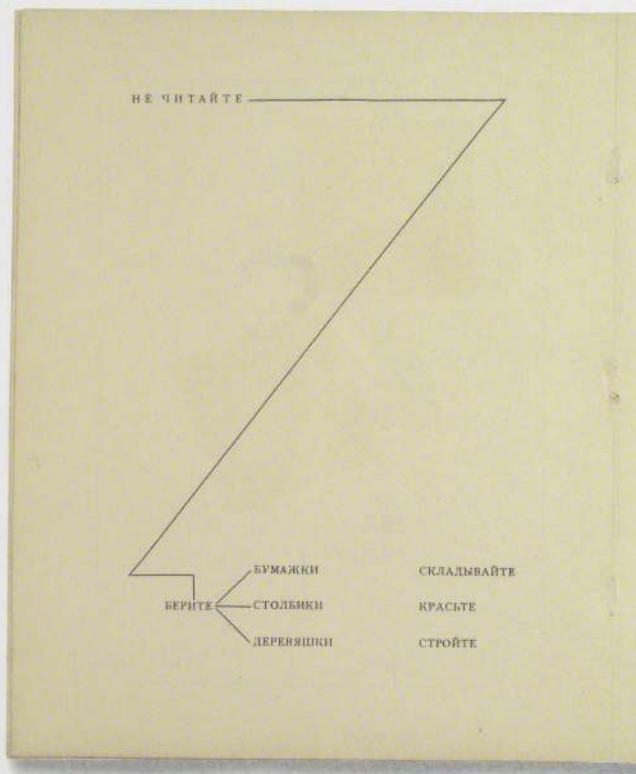
This page and overleaves:
EL LISSITZKY. *Of Two Squares: A Suprematist Tale in Six Constructions*
 by El Lissitzky. 1922. Ed.: unknown (plus 50 hardbound, signed and numbered). Letterpress, 10¹⁵/₁₆ x 8⁷/₈" (27.9 x 22.5 cm); shown in entirety. [405]



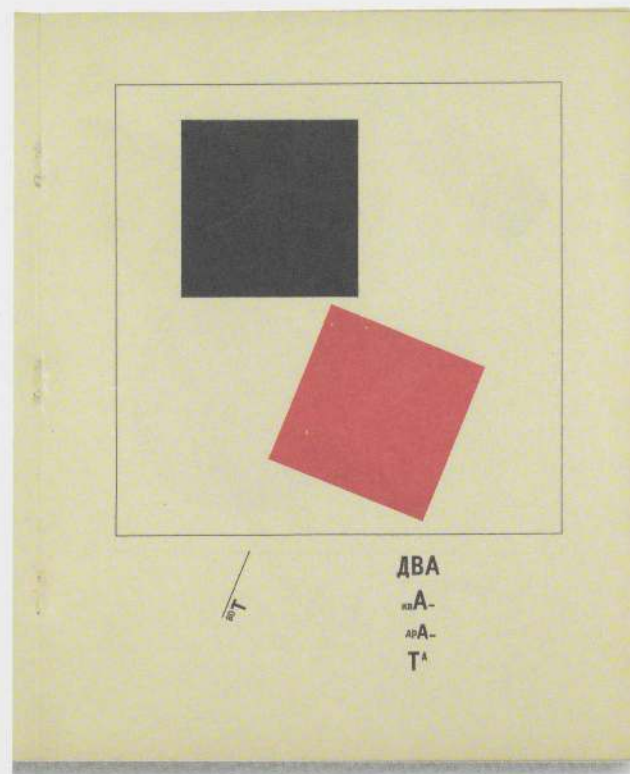
a "to all, to all children"



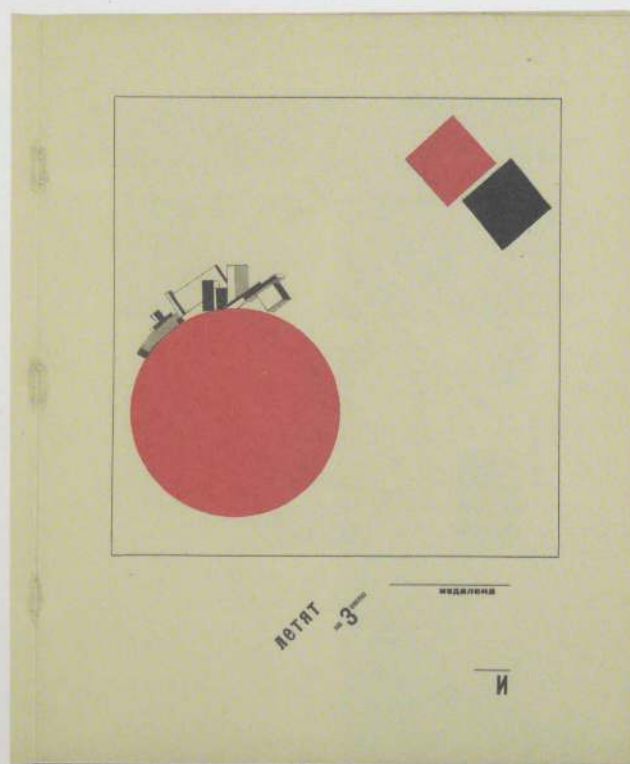
b "El Lissitzky, a suprematist tale about two squares in six constructions, 1922, Skify, Berlin"



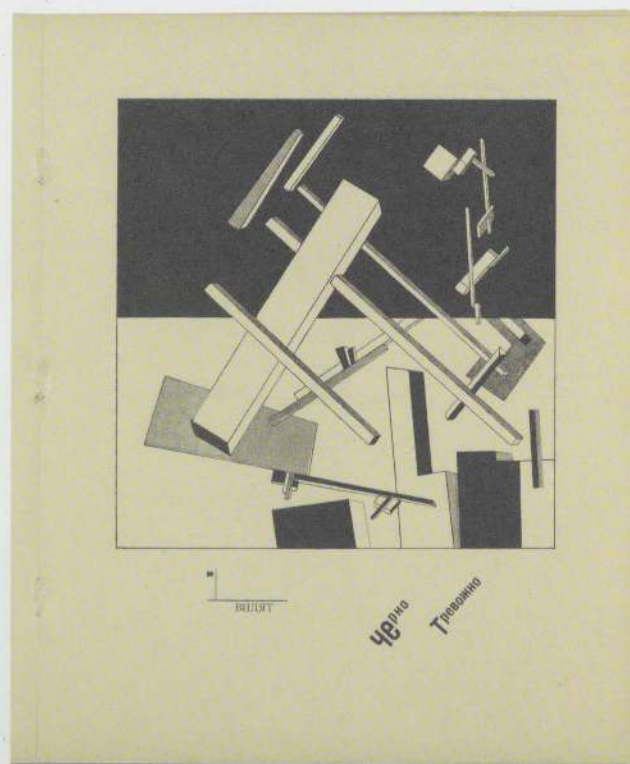
c "don't read, take paper, columns, blocks, fold, color, build"



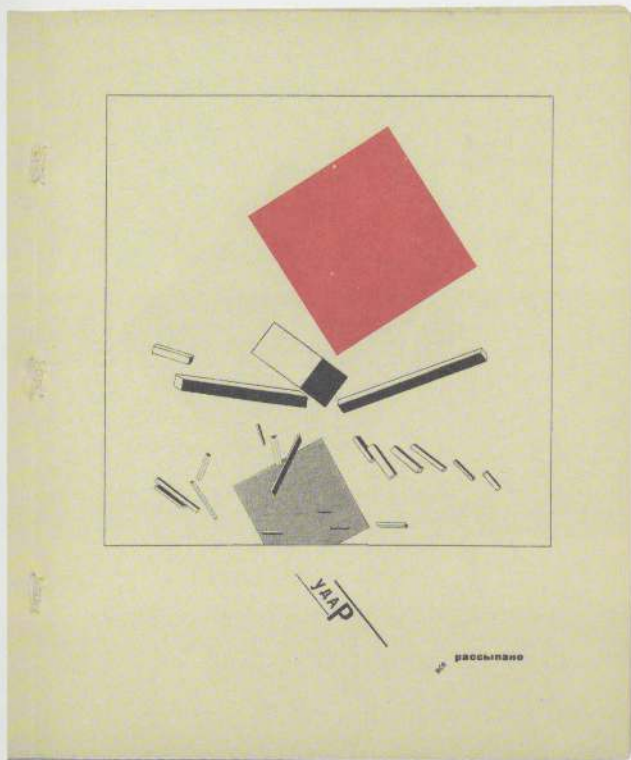
d "here are two squares"



e "Flying to earth from afar and"



f "and they see black alarming"



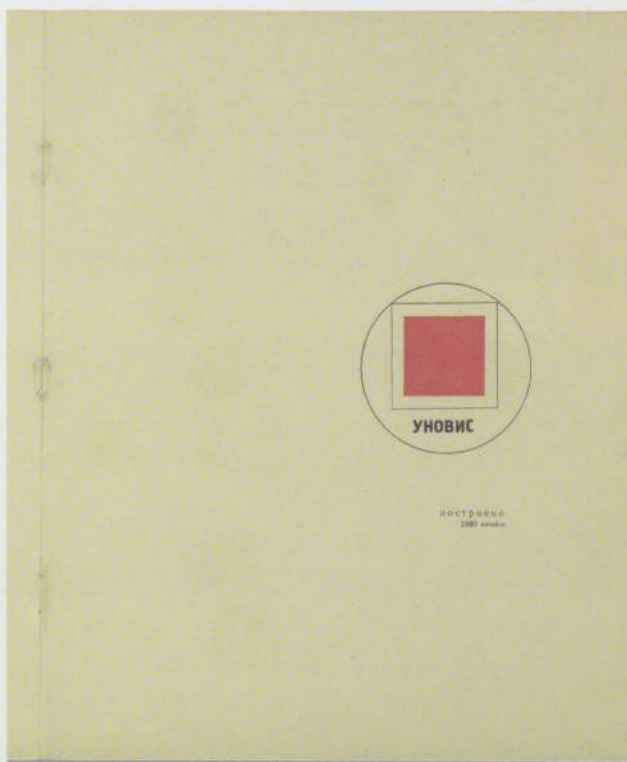
g "crash all scattered"



h "and on the black settled red clearly"



i "here it ended, further"



j "Unovis, constructed 1920, Vitebsk"

MIKHAIL MATIUSHIN. *A Guide to Color: Rules of the Variability of Color Combinations* by Mikhail Matiushin. 1932. Ed.: 400. Gouache on paper, hinged together into four accordion-folded portfolios, dimensions vary from 4³/₁₆ x 56¹/₄" (12.5 x 142.9 cm) to 4⁷/₈ x 42¹/₈" (12.4 x 107 cm) [997]





POPULAR REVOLUTIONARY IMAGERY 1918–32

In the wake of the October Revolution of 1917, Futurist artists and poets devoted themselves to liberating society from the bourgeois art of the past and creating in its place a proletarian art—a classless art, everywhere and for everyone. In the *Futurists' Newspaper* of 1918, Vladimir Mayakovsky urged readers to reject those who offer the “petrified fossils” of old art and instead embrace “the big healthy chunks of brutal art which we [Futurists] give you.” He further called upon artists and writers to bring forth their pots of paint and brushes “to illuminate all the sides, foreheads, and chests of cities, railway stations, and the ever-galloping herds of railway carriages,” and proclaimed, “All art to all the people!”

The Futurists found an ally in Anatolii Lunacharskii, the head of the People's Commissariat for Enlightenment, who in February 1918 established the Department of Fine Arts within the Commissariat. This department published three periodicals: *Fine Art*, only one issue of which appeared; *Art: Bulletin of the Department of Visual Arts in the People's Commissariat for Enlightenment* (p. 164); and *The Art of the Commune* (p. 164). Mayakovsky's well-known slogan “the streets are our brushes, the squares our palettes,” graced the cover of *Art of the Commune's* debut issue of December 7, 1918.

Lunacharskii also served as editor for *Rye-Word: A Futurists' Revolutionary Reader* (1918; p. 165), the first literary collection published and supported by the new government. *Rye-Word's* cover by Mayakovsky, featuring a crudely painted shaft of rye against a stark white background, evoked sustenance and nourishment to a culturally starved population.

In 1919, as the Bolsheviks fought to retain control of Russia and stave off an overthrow by the opposing White Army, Mayakovsky again assumed the role of patriotic propagandist, writing verse for the portfolio *Heroes and Victims of the Revolution: October 1917–1918* (1918; p. 160), and creating posters for the Russian Telegraph Agency (ROSTA), the organ responsible for post-revolutionary agitation and propaganda production.

The importance of ROSTA in promoting popular revolutionary imagery cannot be overlooked. The agency commissioned large propaganda posters to be displayed in empty shop windows at strategic points in major cities. Mayakovsky's earliest ROSTA posters (1919) were inspired by the traditional *lubok* (popular print), and showed caricatural images (of the soldier, and the bourgeois, for example) designed for instant recognition by an audience of passersby. Vladimir Lebedev, working for ROSTA in Petrograd, developed his own personal style, using brightly colored, geometric forms to address issues ranging from alcoholism to the worldwide struggle of communism against capitalism (pp. 160, 161).

Adol'f Strakhov's *Alphabet of the Revolution, 1917–1921* (1921; p. 159) and Mayakovsky's *The Soviet Alphabet* (1919; pp. 162, 163) were also tools of propaganda, with the goal of imparting a certain civic-mindedness and moral code to the new Soviet citizenry. *The Soviet Alphabet* was written by Mayakovsky as a morale booster for Red Army soldiers and was distributed to those boarding trains for the Front. Though often misidentified as a children's book, this parody of an old pornographic alphabet uses language and situations better suited to the trenches than to the nursery.

J. A.

ADOLF STRAKHOV. *Alphabet of the Revolution, 1917-1921* by unknown author, 1921. Ed.: unknown. Lithograph, 11 7/16 x 15 1/8" (29 x 38.4 cm) [357]

У.С.С.Р. — ПРОЛЕТАРИИ ВСЕХ СТРАН, СОЕДИНЯЙТЕСЬ! —

АЗБУКА РЕВОЛЮЦИИ 1

1917. 25 Октября — 7 Ноября 1921.

А рена мира представляла
Сплошной кровавый кавардак.
Буржуа прови было мало,—
Подняли весь народ для драк.

Сносили многое солдаты,
Терпел безропотно народ,
Пока под грохот канонады
Вдруг не возник переворот.

Тогда настал для нас рассвет,—
Страною править стал Совет.

Издание Полит. Управления Харьковской Воен. Окр. ЕКАТЕРИНОСЛАВ. ИЗО.

У.С.С.Р. — ПРОЛЕТАРИИ ВСЕХ СТРАН, СОЕДИНЯЙТЕСЬ! —

АЗБУКА РЕВОЛЮЦИИ 2

1917. 25 Октября — 7 Ноября 1921.

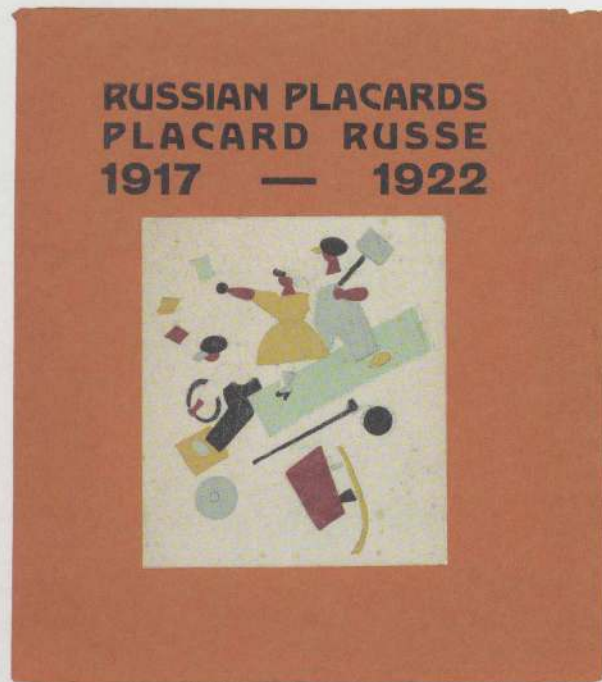
Б орьба не кончилась, конечно.
Пришлось самих буржуев бить.
Не все же было их беспечно
Играть в картишки, да кутить.

Крестьянам надобна земляна,
Рабочия—фабрика, завод.
Собрали буржуев по постелькам,
Метлою вывел их народ.

Был доуни дан по всем концам:
Лануган—мир, пойна—дворцам.

Издание Полит. Управления Харьковской Воен. Окр. ЕКАТЕРИНОСЛАВ. ИЗО.

Right and opposite:
VLADIMIR LEBEDEV, *Russian Placards 1917–1922* by Vladimir Lebedev. 1923. Ed.: 1,700. Lithograph, 8 3/8 x 7 1/2" (21.3 x 19 cm) [474]



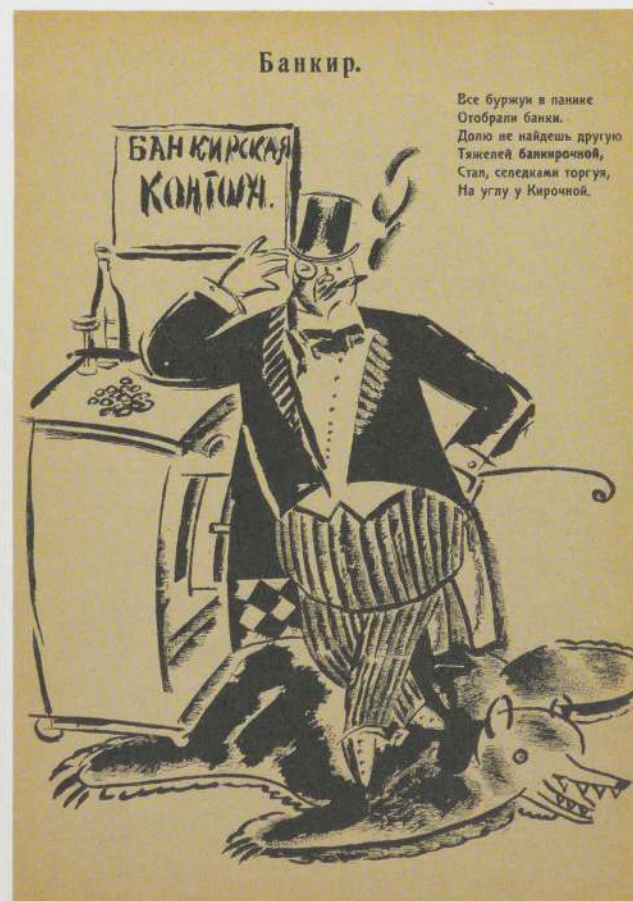
"A Workman with a Wheelbarrow Full of Rubbish"

KSENIIA BOGUSLAVSKAIA, VLADIMIR KOZLINSKII, SERGEI MAKLETSOV, AND IVAN PUNI. *Heroes and Victims of the Revolution: October 1917–1918* by Vladimir Mayakovsky. 1918. Ed.: 3,000. Lithograph, 13 1/8 x 9 3/8" (33.4 x 23.9 cm) [206]

a: Kozlinskii; b: Boguslavskaiia



a "Motorist"



b "Banker"



"The Lamentation of the Entente"



"A Workman Sweeping the Criminal Elements out of the Republic"

Unknown artist. *We: Verse* by Petr Oreshin. 1922. Ed.: 2,000. Letterpress, 6 1/2 x 5" (16.5 x 12.8 cm) [442]





VLADIMIR MAYAKOVSKY. *The Soviet Alphabet* by Vladimir Mayakovsky. 1919. Ed.: 3,000-5,000. Lithograph with watercolor additions, 7 $\frac{3}{16}$ x 9 $\frac{5}{16}$ " (19.2 x 24.5 cm) [237]





В ОРОВЕ ТРУДНО БЕ-
ГАТЬ БЫСТРО.
ЕРЕНСКИЙ БЫЛ
ПРЕМЬЕР МИНИСТРОМ.

12



АКЕИ ПОДАЮТ НА
БЛЮДЕ.
ЛОЙД ДЖОРДЖ СЛУЖИЛ
И ВЫШЕЛ В ЛЮДИ.

13



ОТ СВЕТА БУРЖУ-
ЯМ ОТДЫХ СЛАДКИЙ.
РАМВАЕМ Б, БЕЗ ПЕ-
РЕСАДКИ!

20



ПРАВЫХ ЛОЗУНГ
„УЧРЕДИЛКА“
ЖЕЛИ ЖИВ ЕЩЕ
КУРИЛКА!?

21



НЦЫ ОХОЧИ
ЗРЯ ПРИВРАТЬ.
ДЕНИЧ ХОЧЕТ
ПИТЕР БРАТЬ.

28



КВАТОР МУЧАЕТ
ИСПАРИНА
С-ЭРА СМОЙ-УВИ-
ДИШЬ БАРИНА.

29



Above:
VASILY KANDINSKY. Art: *Bulletin of the Department of Visual Arts in the People's Commissariat for Enlightenment* (newspaper), no. 4, contributions by Osip Brik, Vasily Kandinsky, Vladimir Mayakovsky, Olga Rozanova, et al. 1919. Ed.: unknown. Letterpress, 20¹⁵/₁₆ x 13¹⁵/₁₆" (53.2 x 35.5 cm) [223]

Above right:
NATAN AL'TMAN. *The Art of the Commune* (newspaper), no. 8, contributions by F. Birbaum, Vera Ermolaeva, Boris Kushner, Nikolai Punin, et al. 1919. Ed.: unknown. Letterpress, 17¹¹/₁₆ x 12¹¹/₁₆" (45 x 32.2 cm) [169]



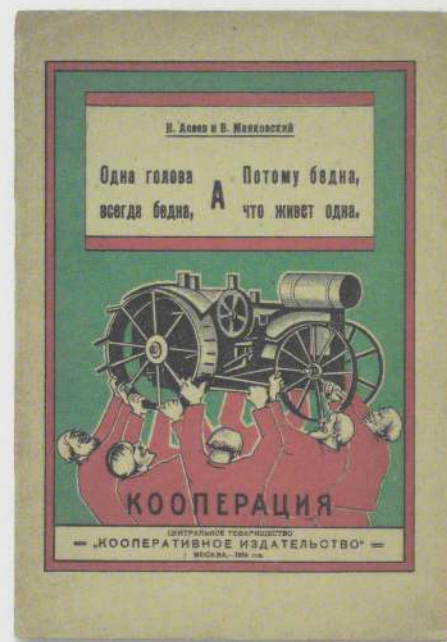
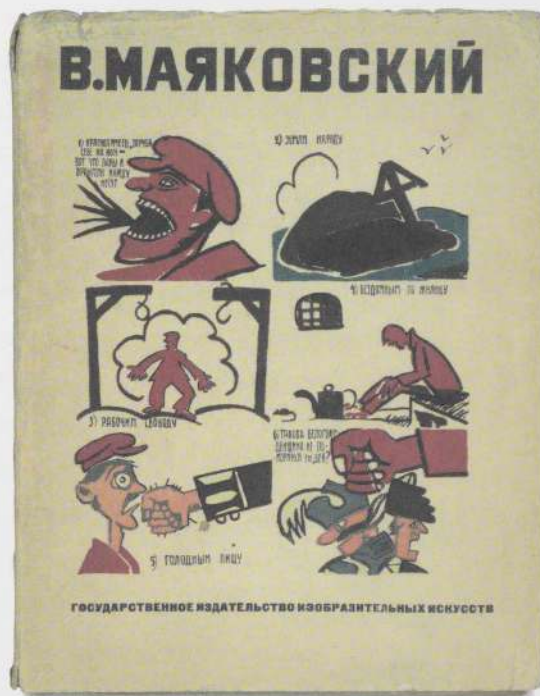
SAMUII ADLIVANKIN. *Story of how Fadei Found out about the Law that Protects Working People: The Labor Code* by Samuil Adlivankin, Vladimir Mayakovsky, and Sergei Tret'akov. 1924. Ed.: 30,000. Lithograph, 6⁷/₈ x 4¹⁵/₁₆" (17.4 x 12.5 cm) [524]



VLADIMIR MAYAKOVSKY. *Mayakovsky Gallery: Those I Have Never Seen* by Vladimir Mayakovsky. 1923. Ed.: 10,000. Letterpress, 7⁷/₈ x 5¹⁵/₁₆" (19.4 x 13.5 cm) [482]

Right:
NIKOLAI DENISOVSKII AND VLADIMIR MAYAKOVSKY. *Vladimir Mayakovsky.*
 Vasilii Katanian, ed. 1932.
 Ed.: 6,500. Letterpress, 9 1/2 x 7 1/4" (24.2 x 18.4 cm) [988]

Far right:
VLADIMIR MAYAKOVSKY. *A Head Alone is Prone to Moan and Moans Because it is Alone* by Nikolai Aseev and Vladimir Mayakovsky. 1924.
 Ed.: 20,000. Lithograph, 8 1/16 x 6" (22 x 15.3 cm) [537]



Far left:
VLADIMIR MAYAKOVSKY. *Rye-Word: A Futurists' Revolutionary Reader.*
 Anatolii Lunacharskii, ed. 1918.
 Ed.: 5,000. Letterpress, 10 1/16 x 7 13/16" (27.1 x 19.8 cm) [190]

Left:
IOSEF CHAIKOV. *The Jewish Peasant* (journal), no. 2. Iu. Gol'de, ed. 1926. Ed.: 5,000. Letterpress, 9 7/8 x 6 1/8" (25.1 x 15.5 cm) [639]

BOOKS FOR CHILDREN 1917-31

One of the lesser-known cultural by-products of the October Revolution of 1917 was a renaissance in children's books. Prior to that, schooling in Russia was not mandatory, those schools that did exist had inadequate and obsolete classrooms and curricula, and many children were taught at home. In fact, half the population (adults and children alike) was illiterate. In the post-revolutionary period, education became a priority. Modern schools were constructed, and pre- and elementary-school facilities were integrated into factory complexes, their schedules corresponding to the shifts of the workers, many of whom were now women.

It was decreed at this time that children's books would no longer be based on the usual fairy tales and nursery rhymes. The objective of this new literature would be to portray more real-life scenarios intended to reflect the transformations of society and instruct its young audience in the activities, inventions, and values of Soviet reality. It was meant to produce creative and responsible young citizens and, to this end, the content and images were rigorously supervised by a government agency.

Many of these illustrated books were created by major writers and artists of the period. These slight volumes, designed to shape the juvenile conscience through a nuanced formulation of ideas by the most accomplished literary minds, were enhanced by visual concepts and motifs invented by artists of the avant-garde. Indeed, the interlacing of words and images seen in these collaborations of poets and painters is often reminiscent of earlier Futurist books. Their brightly colored and stylized silhouettes crisply printed on good paper, sometimes echoing ROSTA (or agit-prop) poster art, were articulated by a dynamic layout and accompanied a playful typography specially conceived to fire the child's imagination. As El Lissitzky would state in 1926/27: "By reading, our children are already acquiring a new plastic language; they are growing up with a different relationship to the world and to space, to shape and to colour." Even Lissitzky's Yiddish books for children, despite their more traditional settings and stories, show a graphic invention that breaks with earlier conventions (pp. 174-76).

Prior to the Stalinist period, that is, before 1927, children's books carried a subtle, as opposed to a literal, ideological message. They explored the beauties of Russian flora and fauna, the excitement of electrification, industrialization, or mechanized travel, and the appeal of practical or leisure activities. Other books implicitly emphasized the values of human effort, cooperation, and participation in collective life. Still others contained more exotic references as a means of broadening the young readers' horizons. The importance of this sector of Soviet cultural renewal is confirmed by the size of the editions. In comparison to adult books of the early 1920s, usually published in 1,500 to 3,000 copies, children's books of the mid-1920s were produced in editions of 10,000 to 15,000 copies. In 1926 Samuil Marshak's and Vladimir Lebedev's book *Luggage* (p. 179) was printed in 30,000 copies and, by 1934, the average print-run of a children's book numbered 100,000 copies.

M. R.

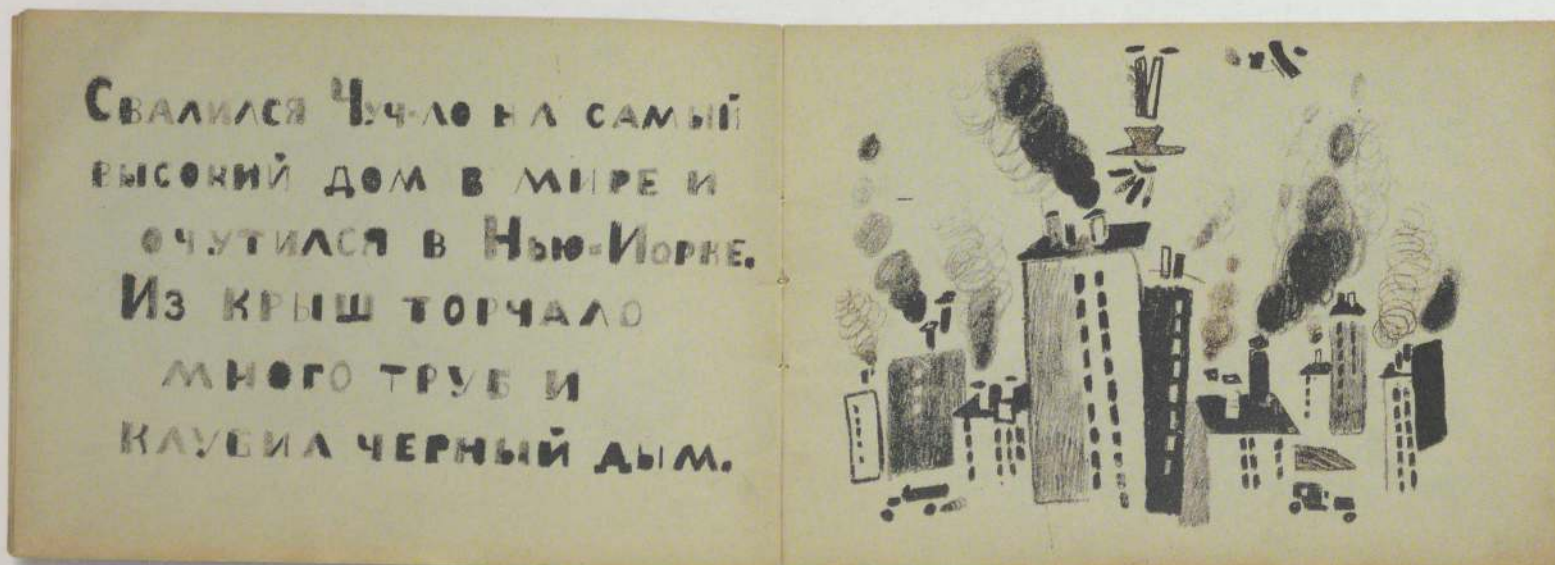
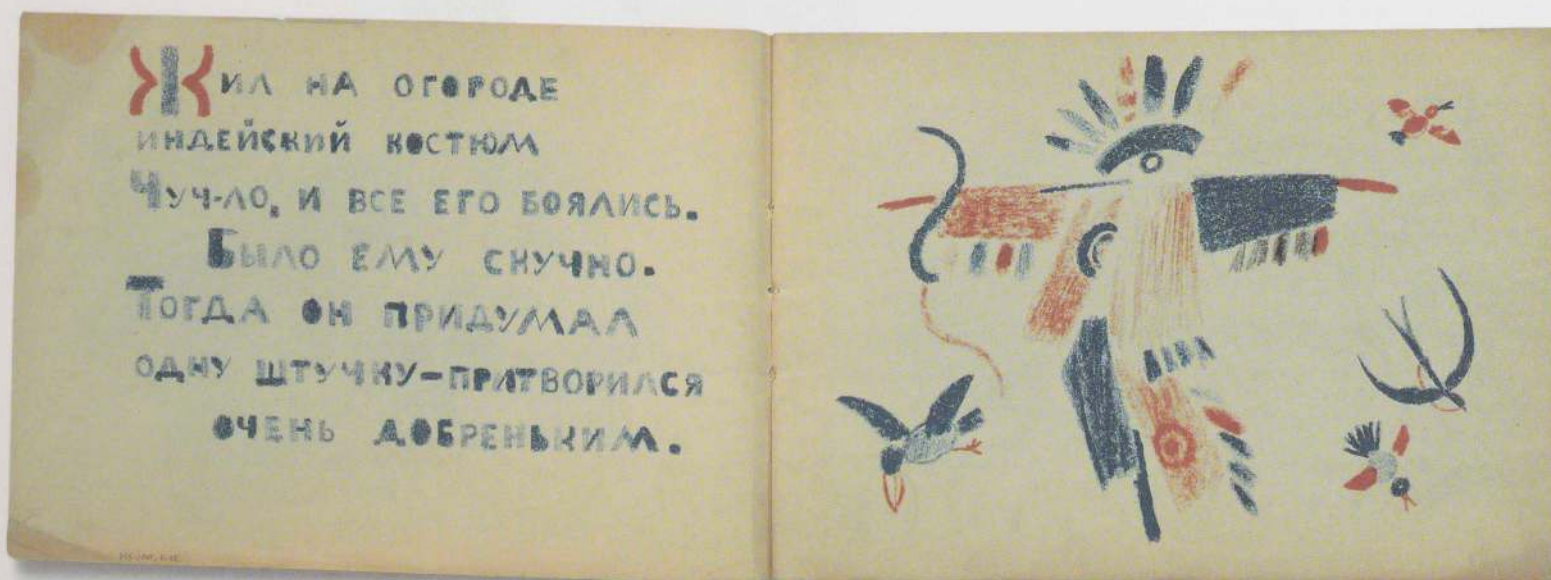
PETR MITURICH. *Piano in the Nursery*
by Artur Lur'e. 1920. Ed.: unknown.
Letterpress, 12 1/8 x 10 7/8" (30.8 x
27.7 cm) [309]



Below:
ISAACHAR BER RYBACK. *Little Tales for
Little Children* by Miriam Margolin.
1922. Ed.: unknown.
Photolithograph, 8 7/16 x 10 9/16"
(21.5 x 26.8 cm) [434]



VLADIMIR LEBEDEV. *The Adventures of Chuch-lo* by Vladimir Lebedev. 1922. Ed.: unknown. Lithograph, 6¹/₁₆ x 9¹/₂" (17 x 24.1 cm) [399]



VLADIMIR LEBEDEV. *The Alphabet*
by Vladimir Lebedev. 1925.
Ed.: 15,000. Lithograph, 9¹¹/₁₆ x
7⁹/₁₆" (24.6 x 19.2 cm) [601]



VLADIMIR LEBEDEV. *The Hunt* by
Vladimir Lebedev. 1925. Ed.:
10,000. Lithograph, 11 x 8 3/4"
(28 x 22.3 cm) [603]



VLADIMIR LEBEDEV. *Yesterday and Today* by Samuil Marshak. 1925.
 Ed.: 10,000. Lithograph, 11 x 8 3/8"
 (28 x 21.3 cm) [605]



Познакомилась в столовой
 Я сегодня с лампой новой.
 Говорили, будто в ней
 Пятьдесят горит свечей.

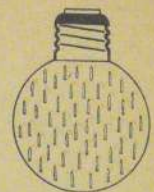
Ну и лампа! На смех курам!
 Пузырёк под абажуром,
 В середине пузырька
 Три-четыре волоска.

Говорю я:— Вы, гражданна,
 Вероятно, иностранна.
 Любопытно посмотреть,
 Как вы будете гореть.
 Пузырёк у вас запаян.
 Как зажнёт его хозяин?

А гражданна мне в ответ
 Говорит:— Вам дела нет.

Я, конечно, не стерпела.
 Почему же нет мне дела?
 В этом доме десять лет
 Я давала людям свет
 И ни разу не коптела.
 Почему же нет мне дела?

Да при этом — говорю —
 Я без хитрости горю,
 По старинке, по привычке
 Зажигаюсь я от спички —
 Вот ная свечна или печь.
 Ну, а вас нельзя замечь.
 Вы, гражданна,
 Самозванна,
 Вы не лампочка, а склянна!



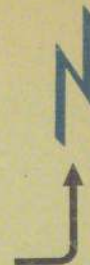
А она мне говорит:

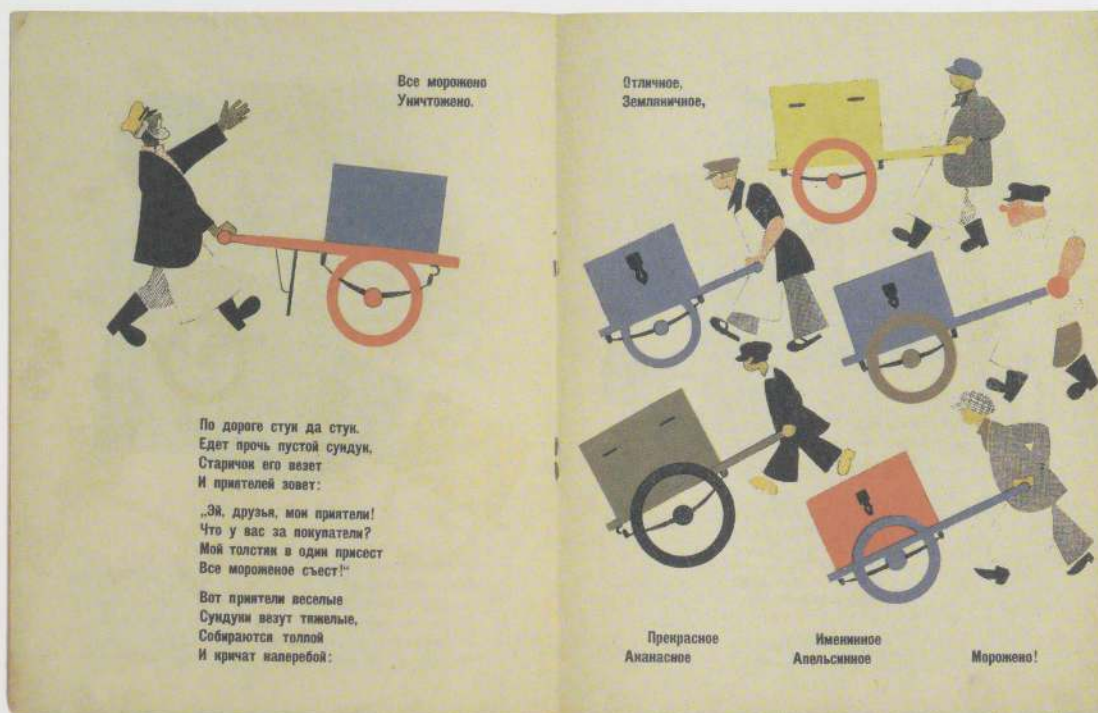
— Глупая вы баба,
 Фитилёк у вас горит
 Чрезвычайно слабо,
 Между тем, как от меня
 Льётся свет чудесный,
 Потому что я родня
 Молнии небесной!

Я — ЭЛЕКТРИЧЕСКАЯ
 ЭКОНОМИЧЕСКАЯ
 ЧЕШСКАЯ
 ЧЕШСКАЯ



ЛАМПА!





VLADIMIR LEBEDEV. *Ice Cream* by
Samuil Marshak. 1925.
Ed.: 10,000. Lithograph, 10⁷/₁₆ x
8⁷/₁₆" (27.7 x 21.7 cm) [602]

VLADIMIR LEBEDEV. *The Circus* by
Samuil Marshak. 1925. Ed.:
10,000. Lithograph, 10¹⁵/₁₆ x
8³/₄" (27.8 x 22.2 cm) [604]



В. МАЯКОВСКИЙ



РИСУНКИ К.ЗДАНЕВИЧ

ЛЬВА показываю я



КЕНГУРУ.

СМЕШНАЯ ОЧЕНЬ

РУКИ

ВДВОЕ
КОРОЧЕ



НО ЗА ЭТО

У НЕЙ

НОГИ ВДВОЕ

ДЛИННЕЙ



KIRILL ZDANEVICH. *Whichever Page You Take, Lo and Behold An Elephant or a Lioness* by Vladimir Mayakovsky. 1928. Ed.: 10,000. Lithograph, 10 3/4 x 8 5/16" (27.4 x 21.2 cm) [788]

**ПОДБРАСЫВАЕТ СРАЗУ
И ЛОВИТ ОН ШУТЯ**



**ФАРФОРОВУЮ ВАЗУ,
БУТЫЛКУ И ДИТЯ.**

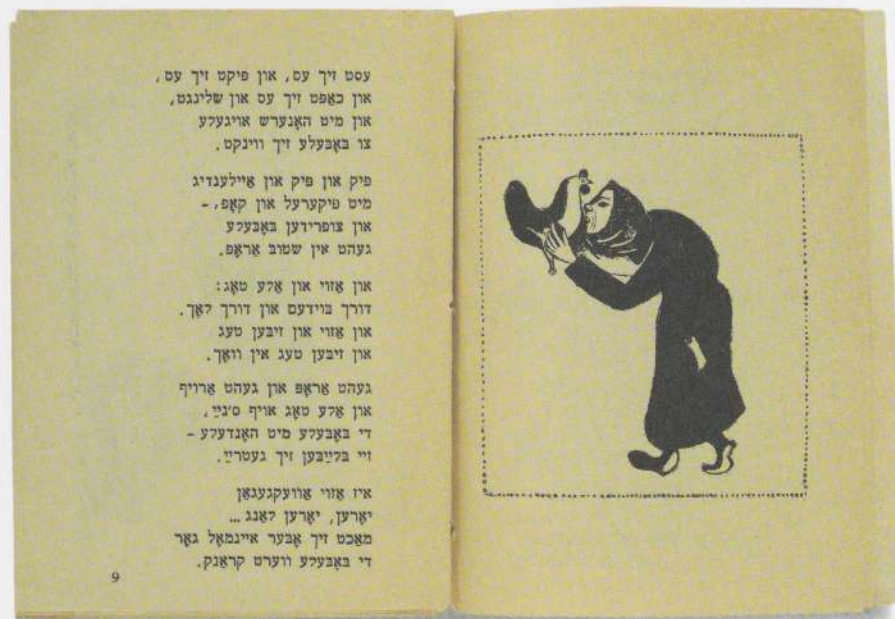
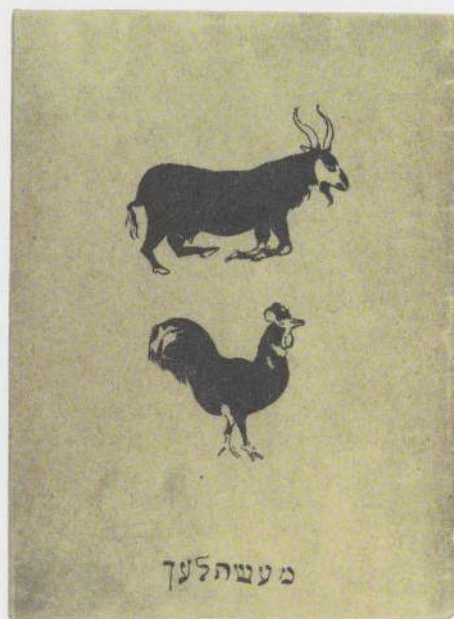
К И Д И Т Я .

С Л О Н Е Н О К



VLADIMIR LEBEDEV. *The Elephant's Child* by Rudyard Kipling. 1922. Ed.: 1,500. Letterpress, 10 1/2 x 8 1/8" (26.7 x 20.7 cm) [400]

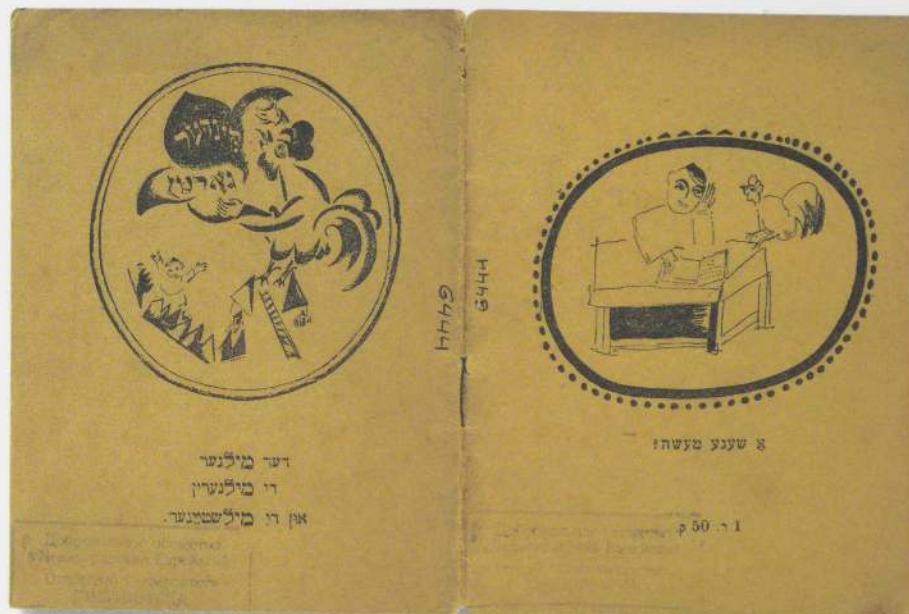
MARC CHAGALL. *A Story about a Rooster: The Little Kid* by Der Nister. 1917. Ed.: unknown. Letterpress, 6 1/4 x 4 3/8" (15.9 x 11.8 cm) [146]



EL LISSITZKY. *The Mischievous Boy* by Mani Leib. 1919. Ed.: unknown. Lithograph, 9 3/4 x 7 3/8" (24.8 x 19.3 cm) [235]



EL LISSITZKY. *The Miller, His Wife, and Their Millstones* by Uncle Ben Zion [Ben Zion Raskin]. 1919.
Ed.: unknown. Letterpress, 6 3/4 x 4 1/8" (15.5 x 11.6 cm) [232]

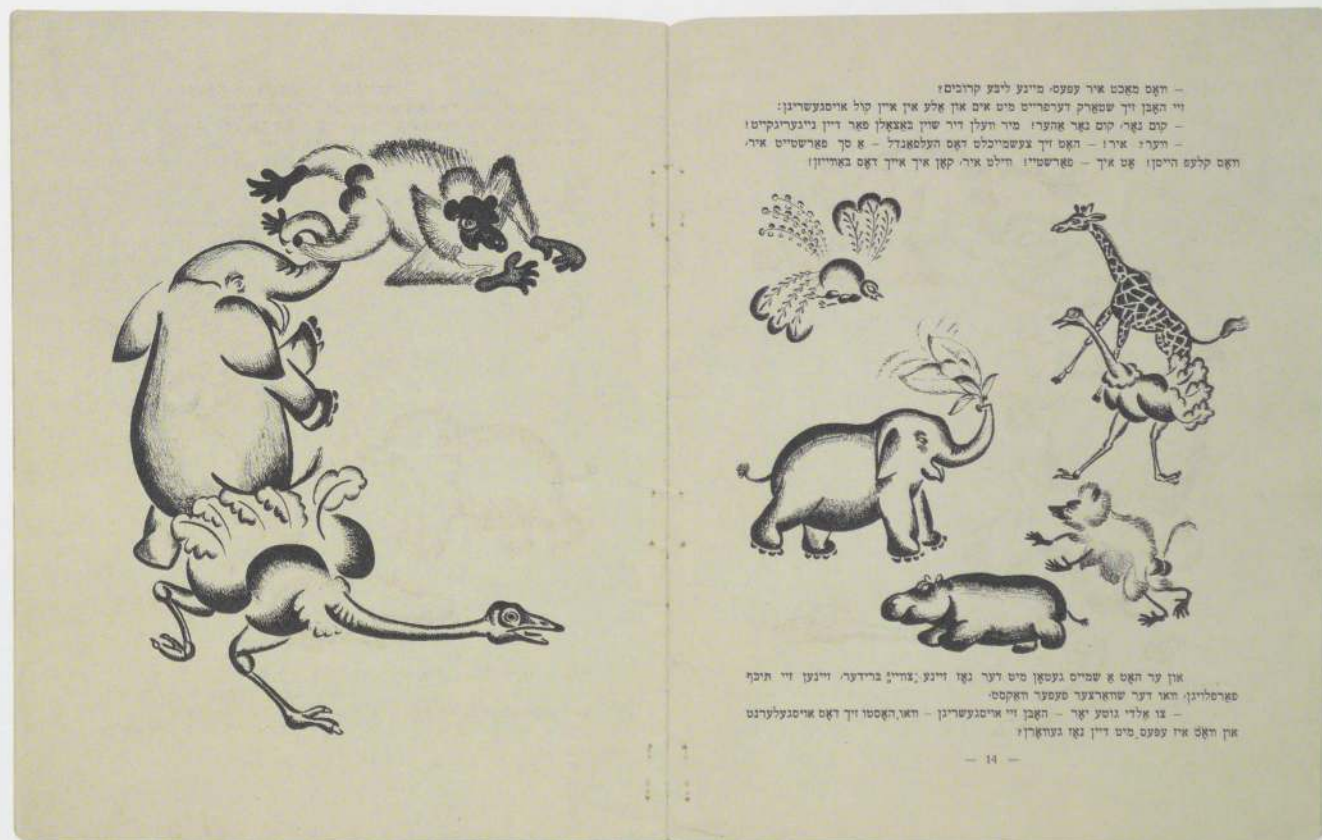


EL LISSITZKY. *The Hen that Wanted a Comb* by Uncle Ben Zion (Ben Zion Raskin). 1919. Ed.: unknown. Lithograph, 4 5/16 x 5 3/4" (11 x 14.7 cm) [233]

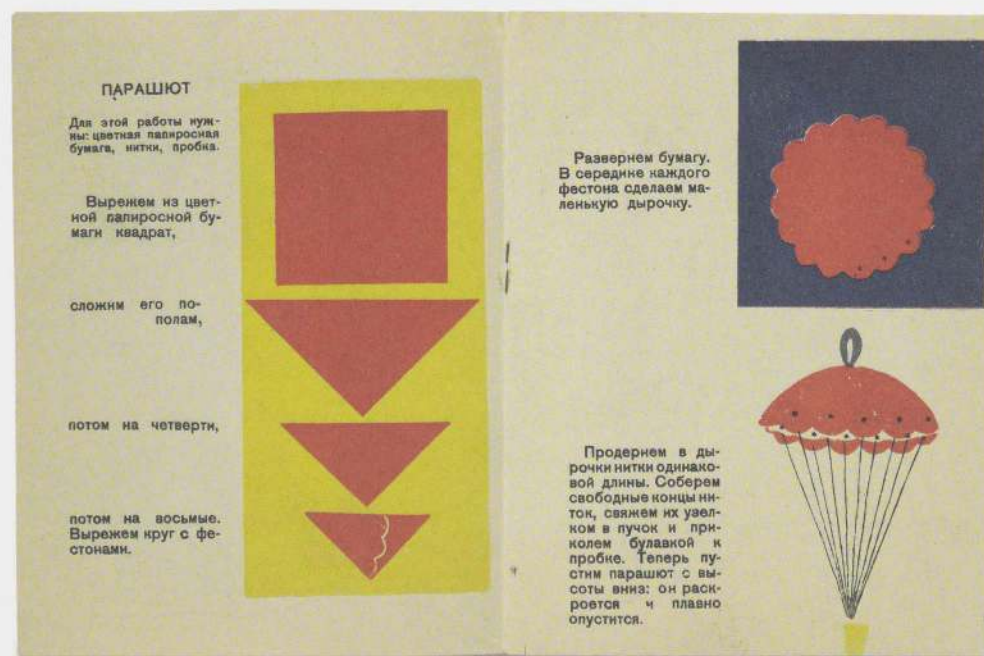
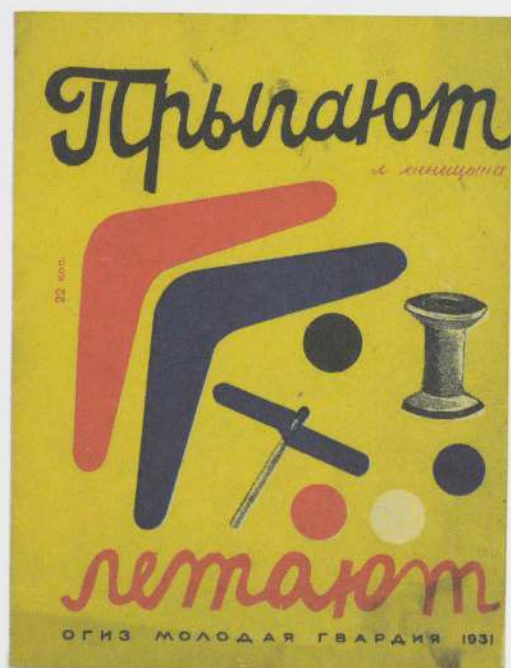




EL LISSITZKY. *The Elephant's Child*
by Rudyard Kipling. 1922. Ed.:
unknown. Letterpress, 10 $\frac{3}{4}$ x
8 $\frac{7}{16}$ " (27.4 x 21.5 cm) [402]



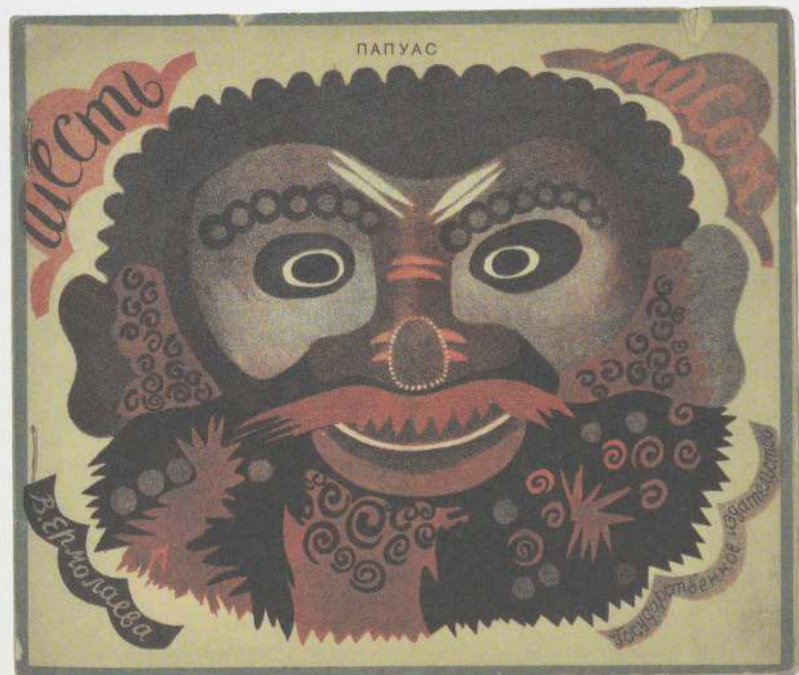
MARIJA SINIAKOVA. *They Bounce, They Fly* by L. Sinitsyna. 1931.
Ed.: 50,000. Lithograph, 7 7/8 x 5 3/4" (19.4 x 14.7 cm) [958]





VLADIMIR LEBEDEV. *Luggage*
by Samuil Marshak. 1926.
Ed.: 30,000. Lithograph, 7½ x
5⅞" (19 x 15 cm) [650]

VERA ERMOLAEVA. *Six Masks* by
Vera Ermolaeva. c. 1925–30.
Ed.: 15,000. Lithograph, 7⅞ x
8⅞" (19.5 x 22.8 cm) [585]



"Papuan"



"White"

CONSTRUCTIVIST GRAPHIC DESIGN 1918–31

In 1928 Aleksei Gan, one of the major theorists of Constructivism, proposed a basic definition of Constructivist graphics as applied to books and agitational literature. In this document, he stated that Constructivist design was based on a methodology conceived in relation to an aesthetic and utilitarian program. More explicitly, he defined the prime objectives of the Constructivist project as an emphasis on economical and mechanical production techniques, a standardized artistic language, ideologically driven social and political imperatives, and an appeal to a mass audience. Figurative incident, individual expression, symbolism, and academic formal traditions were banned from the new artistic canon. This program, combined with a systematic pedagogy, was taught in the post-revolutionary art institutions where most of the major avant-garde artists were instructors: the INKhUK (for theory) and the VKhUTEMAS (for practical application). The guiding principle—to rationally order visual material—corresponded to a much broader political objective, that of controlling all aspects of Soviet life.

Despite the new definition of art and the artist as instruments in the service of the State, and notwithstanding the firm goals that art should be anonymous and address the collective conscience, the examples of Constructivist graphic design assembled here show a broad diversity of individual approaches and styles. The first books in this section may be considered proto-Constructivist, and include handmade as well as mechanical elements. Notable among them is the $5 \times 5 = 25$ catalogue (pp. 184, 185) for an exhibition of 1921 that was a watershed in its proclamation of the death of painting. Two years later a pure Constructivist graphic style emerged in which crisply drawn letters, bright and contrasting colors, and a dynamic yet balanced layout were the chosen means for achieving maximum clarity, serving mass production, reflecting content, and appealing to a proletarian audience.

Aleksandr Rodchenko and El Lissitzky were the major representatives of the Constructivist aesthetic as represented here. Coming from different origins and with dissimilar trainings and perspectives, each created from the basic vocabulary of Constructivism an extraordinarily original, eloquent, and personal style. Rodchenko's book covers exemplify the tenets of pure Constructivist design and manifest the artist's genius in working within a Soviet system that sorely lacked advanced production methods and often necessitated an execution by hand. Lissitzky, on the contrary, created many of his book covers in Berlin, where he had access to a broader range of international models and more sophisticated printing techniques.

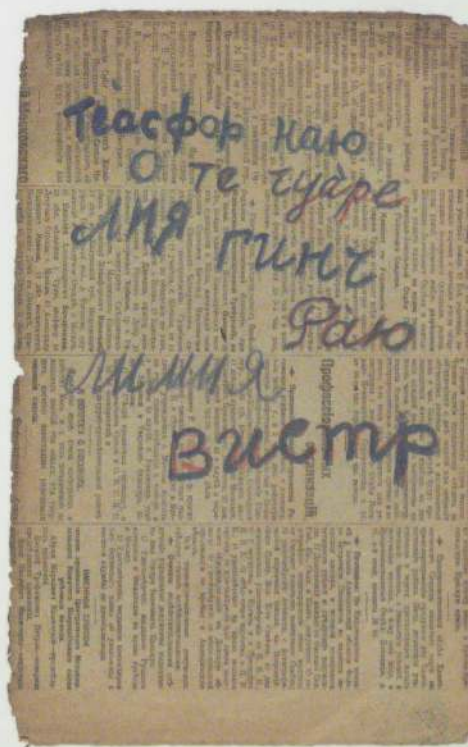
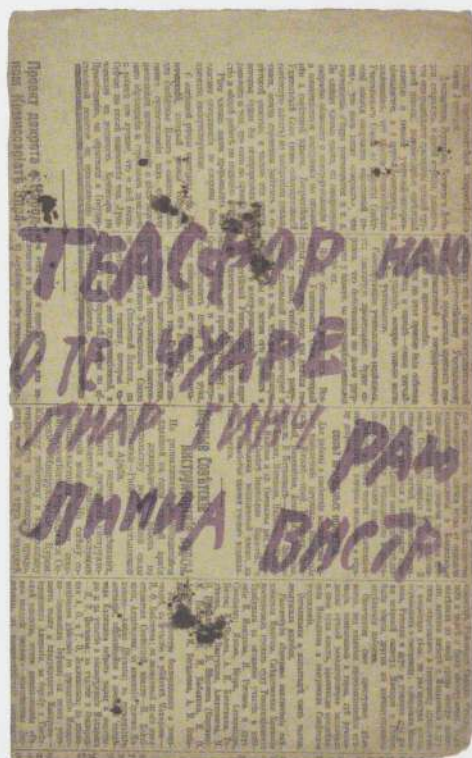
These two figures should not, however, overshadow the contributions of other artists presented here in which the basic graphic premises are interpreted in original and sometimes less-orthodox designs. They illustrate the resources of each artist's imagination within the rigorous strictures of the Constructivist system. It is furthermore worth calling attention to the singular book covers by the Latvian-born Gustav Klutsis, whose sober motifs of dynamic floating constructions defy the ideology of abstraction and project a more explicitly utopian message (p. 204).

M. R.

VARVARA STEPANOVA. *Gaust chaba* by
 Varvara Stepanova. 1919. Ed.: 54.
 Watercolor and collage on news-
 paper, approx. 10¹³/₁₆ x 6³/₄" (27.5
 x 17.1 cm)

Below: First example [250]

Bottom: Second example [251]

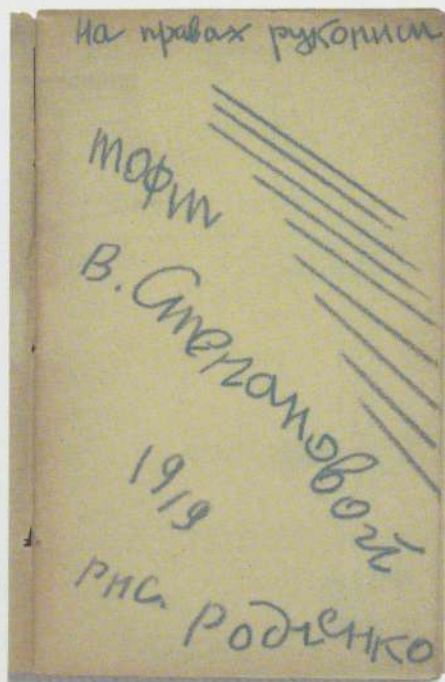


ALEKSANDR RODCHENKO AND VARVARA
STEPANOVA. *Toft* by Varvara
Stepanova. 1919. Ed.: 30. Carbon
copy, 7 1/8 x 4 5/16" (18.1 x 11 cm)
[240]

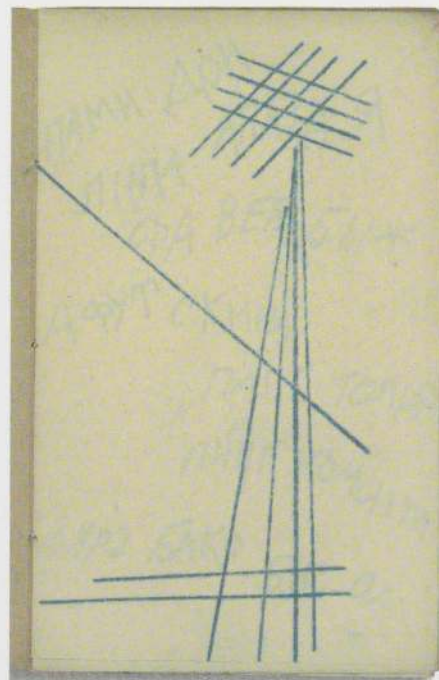
a: Rodchenko and Stepanova. Cover;
b: Rodchenko and Stepanova; c, e,
g, i: Rodchenko; d, f, h: Stepanova



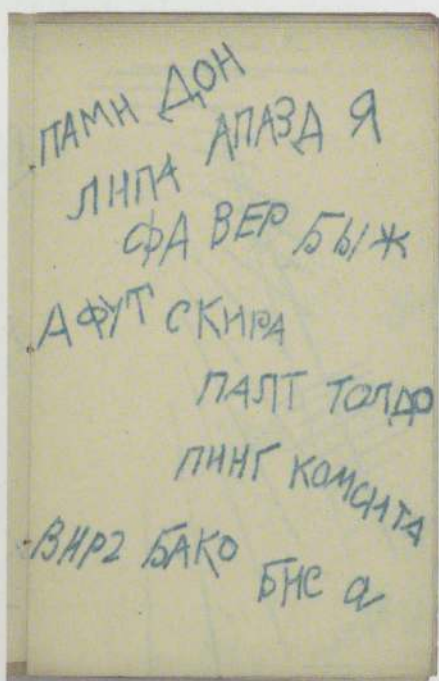
a



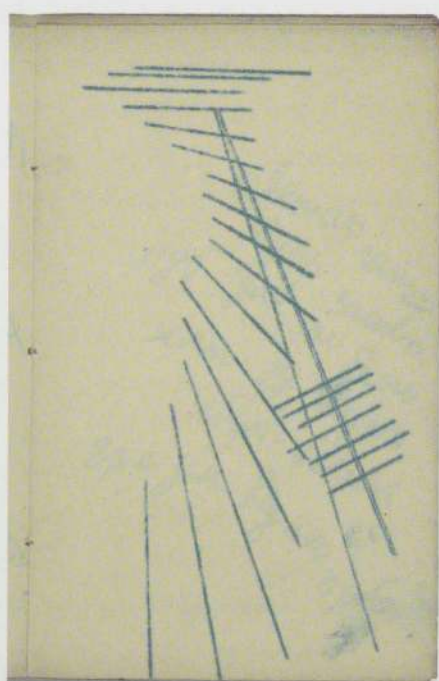
b



c



d



e

твсвар ште
Зурр захве
нуз угай юл Било
янт зу вест
лдут вадлек
Гре ун вадлек
орбо.

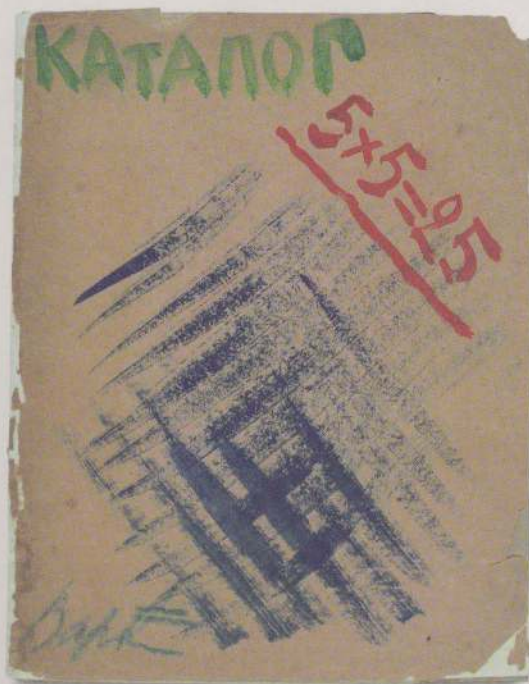


Ныт олоб
шы о найге дриин
РАЙ ДАГАР
сар ката иракид
Але ран
ЕНГАРЫ РАЙБАРЫ
40 арго
АР Вале
ТАРАЙТЫ

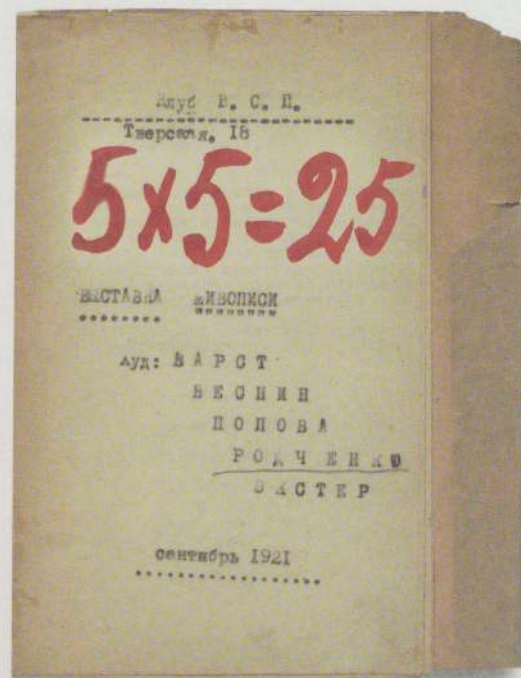


ALEXANDRA EXTER, LIUBOV' POPOVA,
ALEKSANDR RODCHENKO, VARVARA
STEPANOVA, AND ALEKSANDR VESNIN.
5 x 5 = 25: An Exhibition of Painting
by Alexandra Exter, Liubov' Popova,
Aleksandr Rodchenko, Varvara
Stepanova, and Aleksandr Vesnin.
1921. Ed.: 25. Gouache, pencil,
colored pencil, and linoleum cut,
6¹/₁₆ x 4³/₁₆" (17.6 x 11.1 cm);
illustrations shown in entirety. [362]

a: Stepanova. Cover. Gouache;
b: Stepanova. Carbon copied type
with gouache additions; c: Exter.
Gouache and pencil; d: Rodchenko.
Colored pencil; e: Popova. Linoleum
cut; f: Vesnin. Gouache and pencil;
g: Stepanova. Linoleum cut



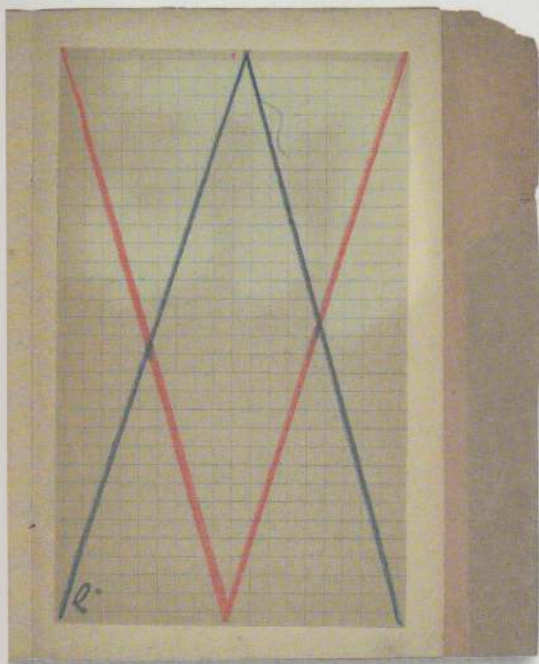
a



b



c



d



e



f



g

ALEKSEI KRUCHENYKH AND ALEKSANDR RODCHENKO. *Transrational Language* by Aleksei Kruchenykh. 1921. Ed.: 30–50. Collage, pencil, colored pencil, hectograph, carbon copy, and rubber stamp, approx. 6⁷/₁₆ x 4³/₈" (16.4 x 11.2 cm)

a: Rodchenko. Variant cover design. Collaged linoleum cut, pencil, and colored pencil [1160]; b: Rodchenko. Collage including linoleum cut, pencil, and colored pencil cover; c: Kruchenykh. Hectograph and carbon copy [341]

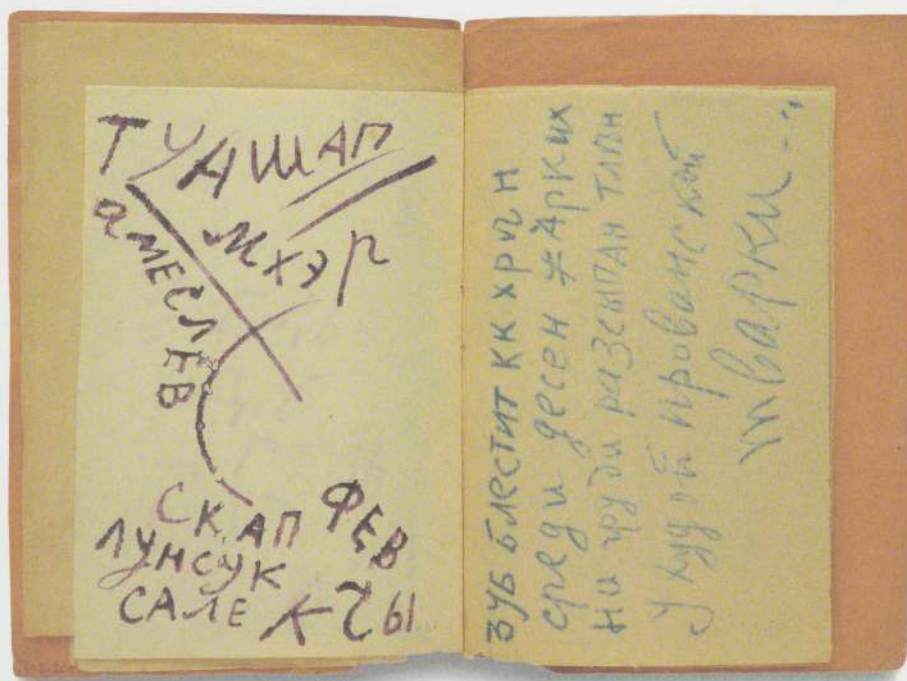
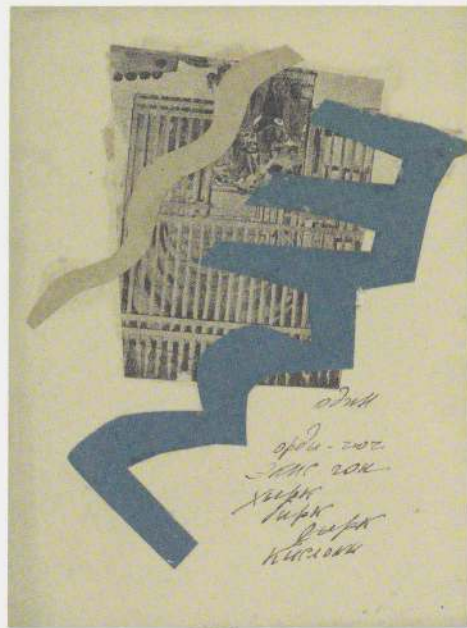


a



b

VARVARA STEPANOVA. Illustration for *Gly-gly* by Aleksei Kruchenykh. 1919 (unpublished). Collage and pen and ink, 6 x 4¹/₂" (15.3 x 11.5 cm) [1144]



c

ALEKSEI KRUCHENYKH AND ALEKSANDR RODCHENKO. *Transrationalists* by Velimir Khlebnikov, Aleksei Kruchenykh, and Grigorii Petnikov. 1921. Ed.: unknown. Linoleum cut and collage, 7¹⁵/₁₆ x 5" (20.3 x 12.8 cm)

Two examples [342, 343]
a and c: Rodchenko. Covers. Linoleum cut
cut; b: Kruchenykh. Collage



a

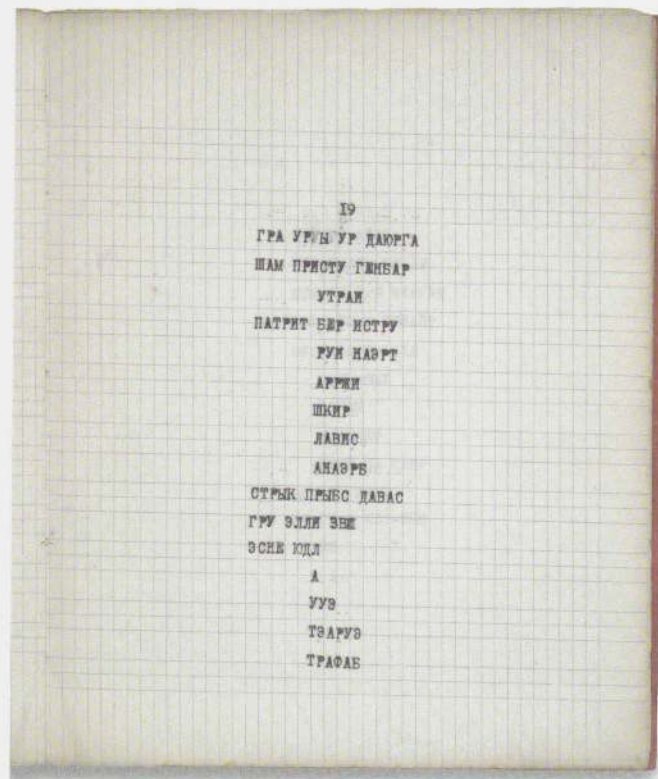
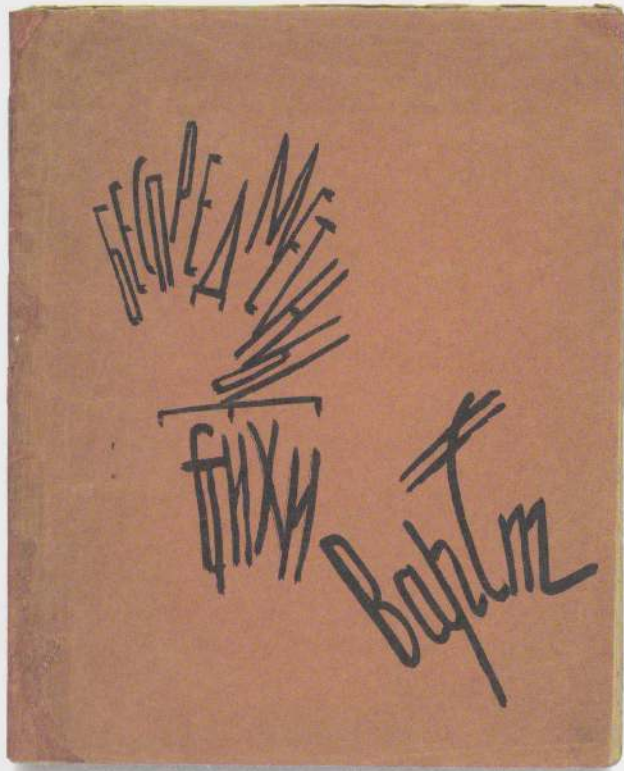


b



c

VARVARA STEPANOVA. *Abstract Verse*
by Varvara Stepanova. 1918. Ed.: 5.
Pen and ink and carbon copied
typed text, 9 x 7³/₁₆" (22.9 x 18.3 cm)
[197]



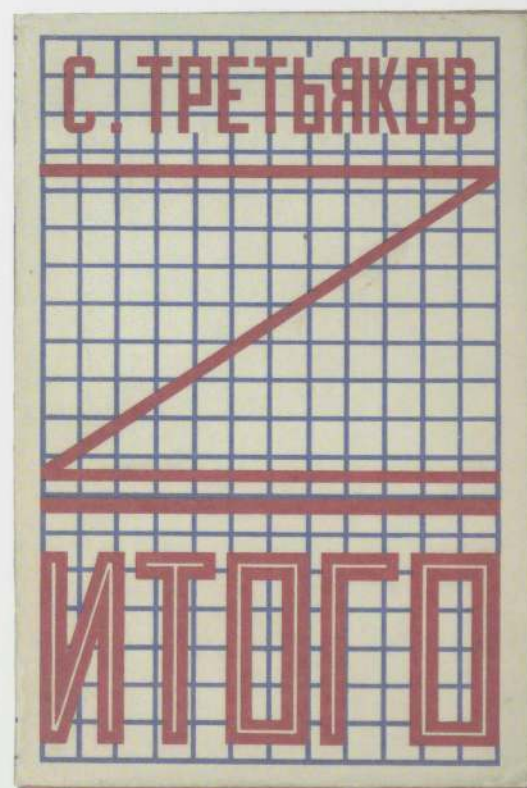
Below:
ALEKSANDR RODCHENKO. Selected Verse, 1912–1922 by Nikolai Aseev. 1923. Ed.: 3,000. Letterpress, 7¹⁵/₁₆ x 5⁵/₁₆" (20.2 x 14.2 cm) [498]



Above:
ALEKSANDR RODCHENKO. Mayakovsky Smiles, Mayakovsky Laughs, Mayakovsky Jeers by Vladimir Mayakovsky. 1923. Ed.: 5,000. Letterpress, 6⁷/₈ x 4⁷/₈" (17.4 x 12.4 cm) [503]

Right:
ALEKSANDR RODCHENKO. Flight: Aviation Verse. Nikolai Aseev, ed. 1923. Ed.: 3,000. Letterpress, 9 x 5¹/₁₆" (22.9 x 14.5 cm) [502]

Far right:
ALEKSANDR RODCHENKO. Altogether by Sergei Tret'iakov. 1924. Ed.: 2,000. Letterpress, 9³/₁₆ x 6¹/₈" (23.3 x 15.6 cm) [545]

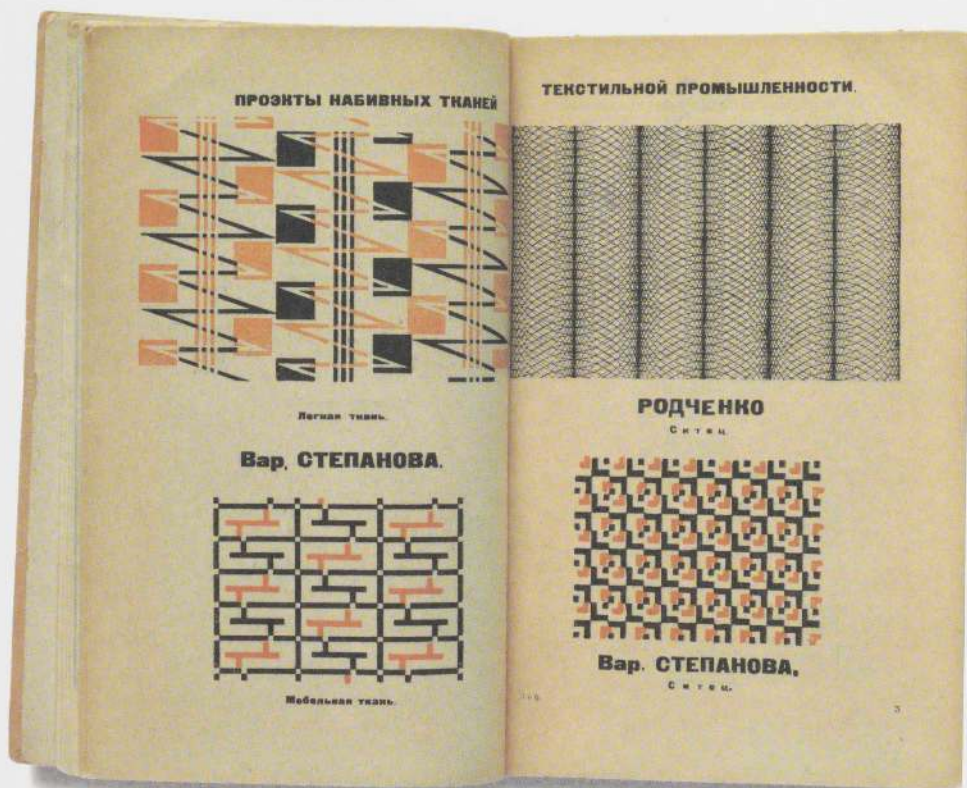




a

LIUBOV' POPOVA, ALEKSANDR
RODCHENKO, AND VARARA STEPANOVA.
LEF: Journal of the Left Front of the Arts,
no. 2. Vladimir Mayakovsky, ed.
1924. Ed.: 2,000. Letterpress,
8¹⁵/₁₆ x 5³/₄" (22.7 x 14.6 cm)
[500]

a: Rodchenko, incorporating
a design by Popova. Cover;
b: Stepanova (left); Rodchenko and
Stepanova (right)

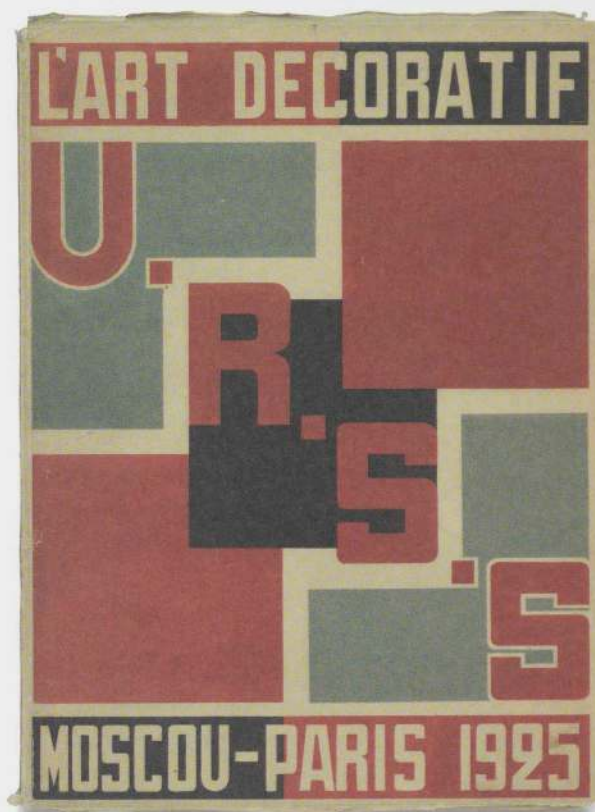
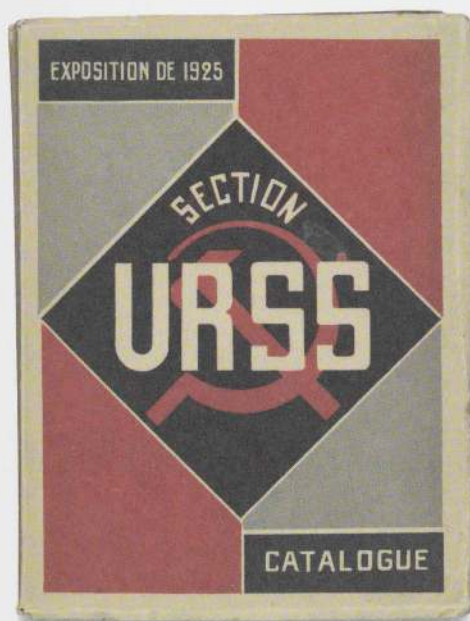


b

ALEKSANDR RODCHENKO. *There and
Back* by Vladimir Mayakovsky. 1930.
Ed.: 3,000. Letterpress, 6⁷/₈ x
4¹⁵/₁₆" (17.5 x 12.6 cm) [893]



ALEKSANDR RODCHENKO. *USSR*
Section: Catalogue of the 1925
Exhibition by P. S. Kogan, A. Miller,
 and B. T. 1925. Ed.: unknown.
 Letterpress, 6 $\frac{1}{16}$ x 5 $\frac{1}{8}$ " (17 x
 13 cm) [618]



ALEKSANDR RODCHENKO. *Decorative and Industrial Art of the USSR*. Viktor Nikolskii and Iakov Tugendkhol'd, eds. 1925. Ed.: 3,000. Lithograph, 10 $\frac{3}{16}$ x 7 $\frac{3}{4}$ " (26.8 x 19.7 cm) [614]

ALEKSANDR RODCHENKO. *Spain, the Ocean, Havana, Mexico, America* by Vladimir Mayakovsky. 1926. Ed.: 2,000. Letterpress, 7 $\frac{1}{8}$ x 5 $\frac{1}{2}$ " (18.1 x 13.9 cm) [655]



ALEKSANDR RODCHENKO. *Catalogue of the Posthumous Exhibition of the Artist-Constructor L. S. Popova* by Osip Brik and P. 1924. Ed.: 1,000. Letterpress, 6 $\frac{3}{4}$ x 5 $\frac{5}{8}$ " (17.2 x 14.3 cm) [546]

ALEKSANDR RODCHENKO. *No. 5*.
New Verse by Vladimir Mayakovsky.
1928. Ed.: 3,000. Letterpress,
6¹¹/₁₆ x 4¹³/₁₆" (17 x 12.3 cm)
[760]



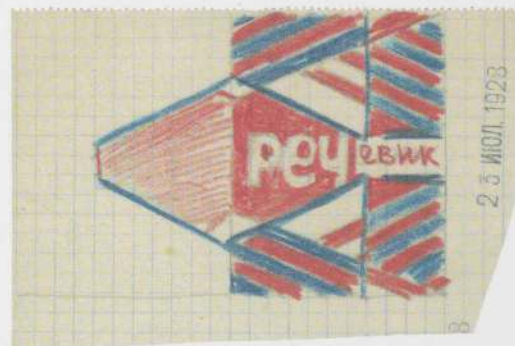
ALEKSANDR RODCHENKO. *It's Nice Outside* by Petr Neznamov. 1929.
Ed.: 3,000. Letterpress, 6¹⁵/₁₆ x
4¹⁵/₁₆" (17.7 x 12.5 cm) [821]





Left:
ALEKSANDR RODCHENKO. *Orator* by
 Sergei Tret'iakov. 1929. Ed.: 2,000.
 Letterpress, 6¹/₁₆ x 4¹⁵/₁₆" (17 x
 12.6 cm) [826]

Below:
ALEKSANDR RODCHENKO. Study for
 cover of *Orator*. 1928. Pencil and
 colored pencil, 3¹/₈ x 4⁵/₈" (7.9 x
 11.8 cm) [1183]

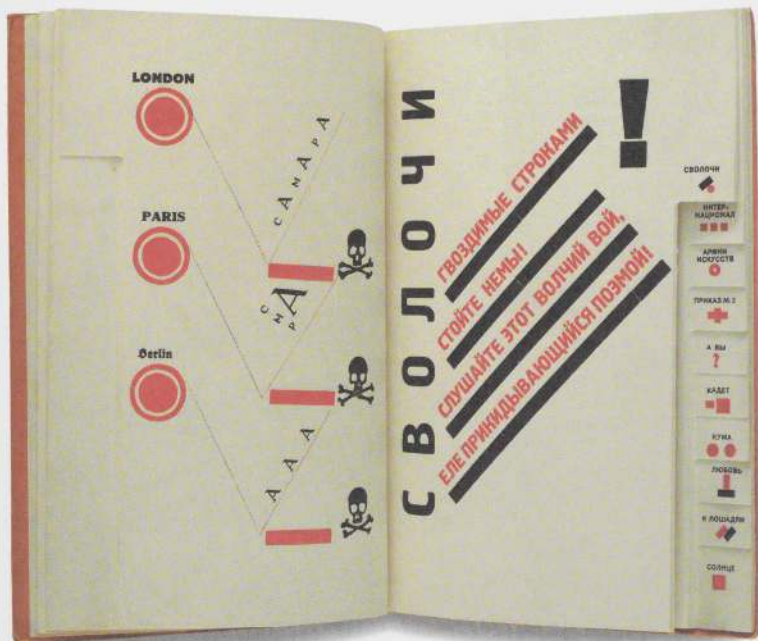


ALEKSANDR RODCHENKO. *The Chinese
 Girl Sume-Cheng* by Sume-Cheng.
 1929. Ed.: 7,000. Letterpress,
 7³/₄ x 5¹/₄" (19.7 x 13.4 cm) [822]



EL LISSITZKY. *For the Voice* by
 Vladimir Mayakovsky. 1923. Ed.:
 2,000–3,000. Letterpress, 7 3/8 x
 4 1/16" (18.7 x 12.5 cm) [478]

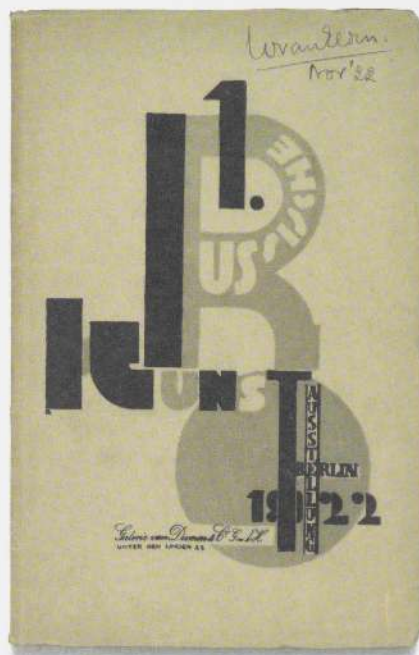
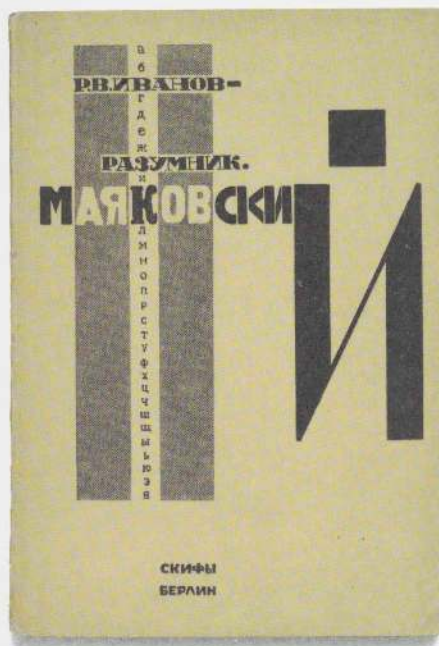






Above:
EL LISSITZKY. *Wendingen* (journal),
 vol. 4, no. 11. H. T. Wijdeveld, ed.
 1921. Ed.: approx. 1,400.
 Letterpress and lithograph, 12¹⁵/₁₆
 x 12¹/₂" (32.9 x 31.8 cm) [346]

Left:
EL LISSITZKY. *Object* (journal), nos.
 1-2 and 3. Il'ia Erenburg and El
 Lissitzky, eds. 1922. Ed.: unknown.
 Letterpress, 12³/₁₆ x 9¹/₄" (31 x
 23.5 cm) [410, 411]



Far left:
EL LISSITZKY. *Vladimir Mayakovsky, "Mystery" or "Bouffe"* by R. V. Ivanov-Razumnik. 1922. Ed.: unknown. Letterpress, 8¹¹/₁₆ x 5¹³/₁₆" (22.1 x 15.1 cm) [412]

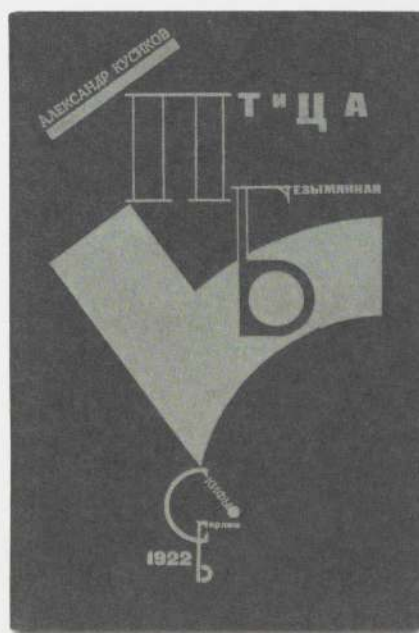
Left:
EL LISSITZKY. *The First Russian Art Exhibition* by A. Holitscher, Dr. Redslob, and David Shterenberg. 1922. Ed.: unknown. Letterpress, 8³/₄ x 5⁵/₁₆" (22.2 x 14.2 cm) [404]

Below left:
EL LISSITZKY. *Rabbi* by Olga Forsh [A. Terek]. 1922. Ed.: unknown. Letterpress, 7¹³/₁₆ x 5⁷/₁₆" (19.8 x 13.8 cm) [407]



EL LISSITZKY. *Bird without a Name: Collected Verse 1917–1921* by Aleksandr Kusikov. 1922. Ed.: unknown. Letterpress, 8³/₁₆ x 5¹/₈" (20.8 x 13 cm) [406]

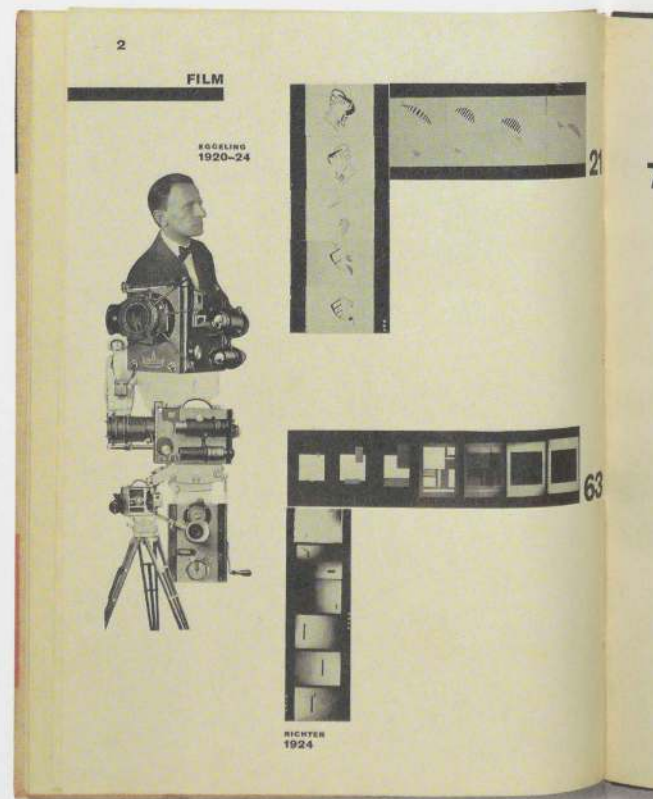
EL LISSITZKY. *The Theater Unbound* by Aleksandr Tairov. 1923. Ed.: unknown. Letterpress, 9⁵/₈ x 6⁵/₈" (24.5 x 16.8 cm) [477]





EL LISSITZKY. *Broom* (journal), vol. 4, no. 3. Harold Loeb, ed. 1923. Ed.: unknown. Letterpress, 13 1/8 x 8 7/8" (33.3 x 22.6 cm) [476]

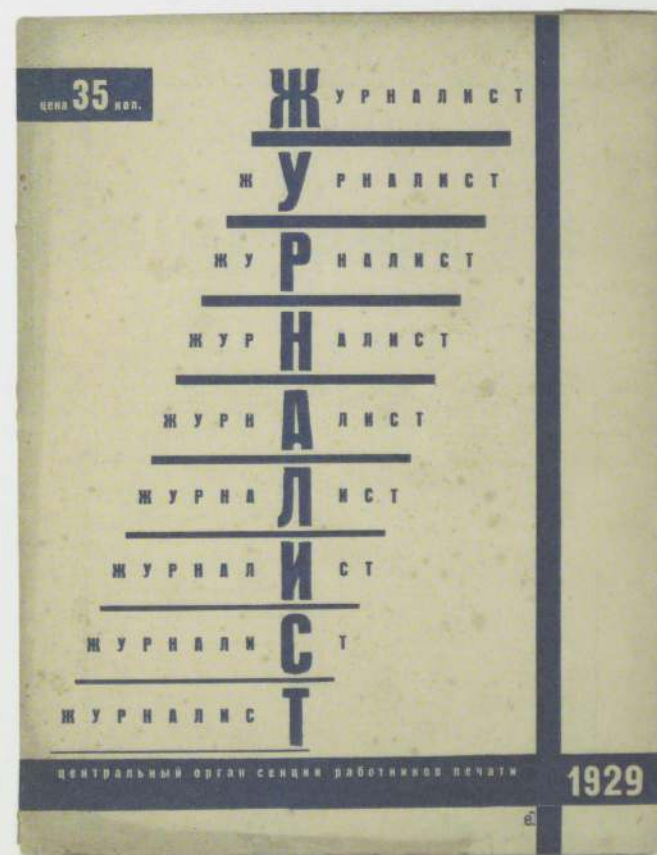
EL LISSITZKY. *The Isms of Art, 1914-1924* by Hans Arp and El Lissitzky. 1925. Ed.: unknown. Letterpress, 10 1/8 x 7 1/16" (25.7 x 19.5 cm) [607]



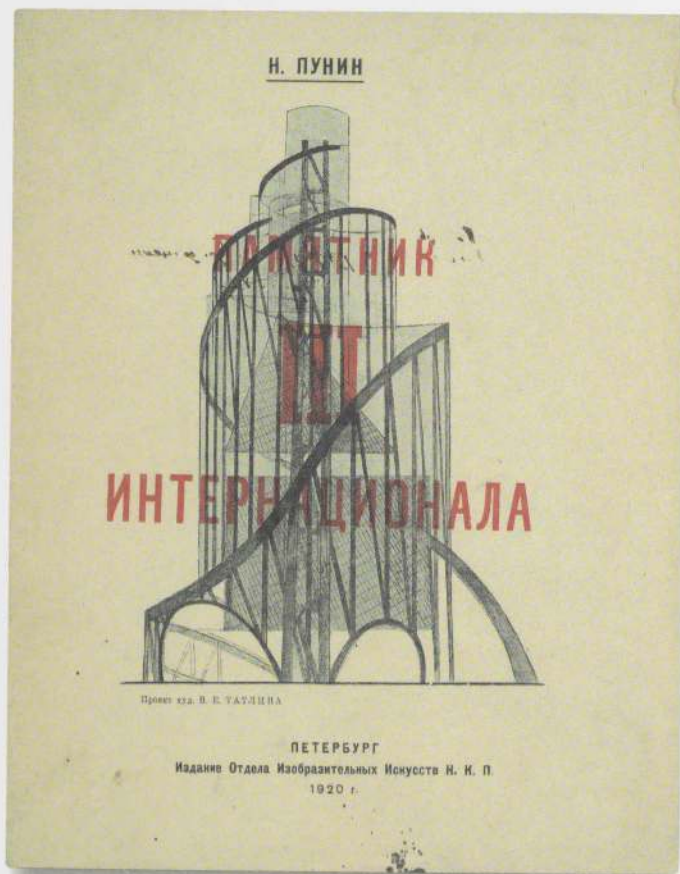


EL LISSITZKY. *Good! An October Poem*
by Vladimir Mayakovsky. 1927.
Ed.: 3,000. Letterpress, 8 1/8 x
5 3/8" (20.6 x 13.7 cm) [703]

EL LISSITZKY. *Journalist* (journal),
no. 1. A. P. Mariinskii, ed. 1929.
Ed.: 10,000. Letterpress, 11 3/4 x
8 15/16" (29.9 x 22.7 cm) [813]

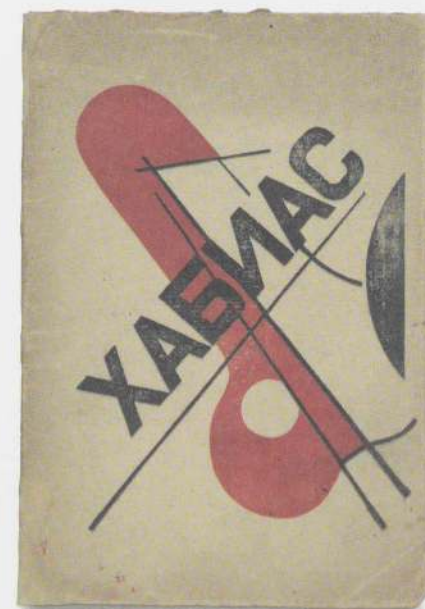


VLADIMIR TATLIN. *Monument to the Third International* by Nikolai Punin. 1920. Ed.: unknown. Letterpress, 11 x 8⁵/₈" (28 x 21.9 cm) [317]



ALEKSEI GAN. *Constructivism* by Aleksei Gan. 1922. Ed.: 2,000. Letterpress, 9³/₈ x 7⁵/₈" (23.8 x 19.4 cm) [387]

KHABIAS. *Poem-lets* by Khabias [Nina Komarova]. 1922. Ed.: 100. Letterpress, 7¹/₈ x 4³/₄" (17.9 x 12.1 cm) [391]

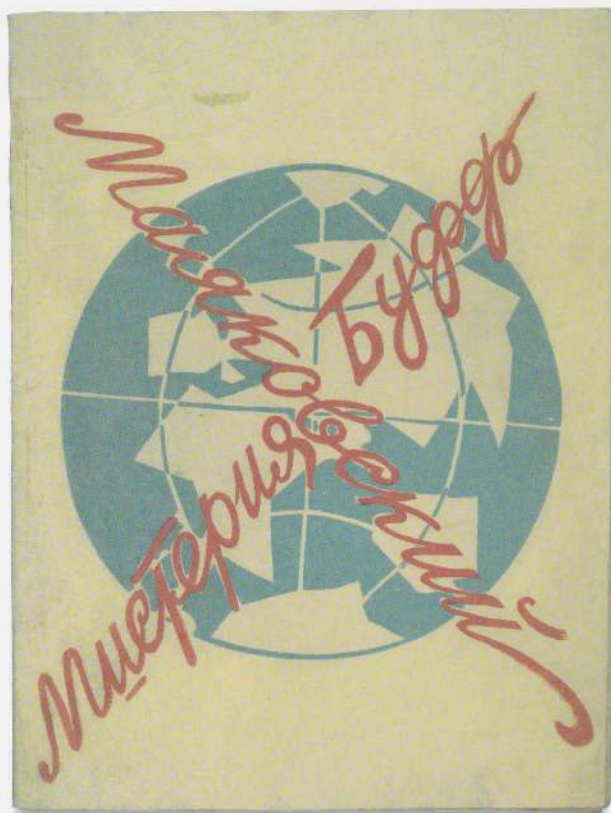


Right:

VLADIMIR MAYAKOVSKY. *Mystery Bouffe: A Heroical, Epical, and Satirical Portrayal of our Times* by Vladimir Mayakovsky. 1918. Ed.: 5,000. Lithograph, 10¾ x 8⅞" (27.3 x 20.5 cm) [187]

Far right:

GRIGORII BERSHADSKII. *The Flying Proletariat* by Vladimir Mayakovsky. 1925. Ed.: 30,000. Lithograph, 8⅞ x 6" (22.5 x 15.3 cm) [578]



Far left:

BORIS ZEMENKOV. *A Multitude: Dialectical Poems Committed by a Nothingist* by Riurik Rok. 1923. Ed.: 1,000. Letterpress, 8¾ x 7⅞" (22.3 x 18.1 cm) [523]

Left:

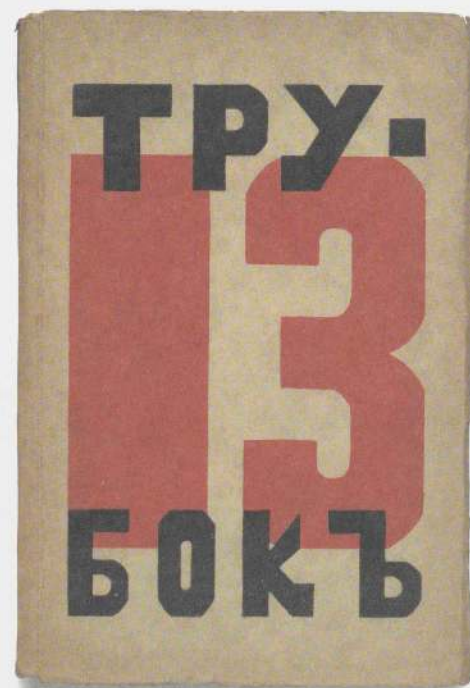
NATAN AL'TMAN. *Swimming Voyagers* by Mikhail Kuzmin. 1923. Ed.: unknown. Letterpress, 7⅞ x 5¼" (20 x 13.4 cm) [451]

NATAL'IA NAGORSKAIA AND MIKHAIL
PLAKSIN. *Phonetics of the Theater*
by Aleksei Kruchenykh. 1923.
Ed.: 2,000. Letterpress, 7 1/16 x
5 1/4" (18 x 13.3 cm) [492]

a: Nagorskaia (front cover);
b: Plaksin (back cover)



LIUBOV' KOZINTSEVA. *Thirteen Pipes* by
Il'ia Erenburg. 1923. Ed.: unknown.
Letterpress, 7 3/8 x 4 3/16" (18.8 x
12.3 cm) [464]



ANTONINA SOFRONOVA. *From Easel to
Machine* by Nikolai Tarabukin.
1923. Ed.: 2,000. Letterpress,
9 1/16 x 6 1/8" (23 x 15.6 cm) [511]





GEORGII STENBERG AND VLADIMIR STENBERG. *The Kamerny Theater* by Iakov Apushkin. 1927. Ed.: 5,000. Letterpress, 6 $\frac{1}{16}$ x 5 $\frac{1}{8}$ " (17 x 13 cm) [718]

KIRILL ZDANEVICH. *At the Turning Point in the Ranks* by Aleksandr Afinogenov. 1927. Ed.: 2,000. Letterpress, 6 $\frac{7}{8}$ x 5" (17.4 x 12.8 cm) [729]



Right:
ALEKSEI CHICHERIN, NIKOLAI KUPREIANOV, AND BORIS ZEMENKOV. *Total Exchange* by Aleksei Chicherin, Il'ia Selvinskii, and Kornelii Zelinskii. 1924. Ed.: 1,500. Letterpress cover by Kupereianov, 9 $\frac{3}{8}$ x 6 $\frac{7}{8}$ " (23.8 x 17.5 cm) [567]

Far right:
VARVARA STEPANOVA. *Mountain Roads (Planning, Construction, and Repair Maintenance of Ordinary Roads in Mountainous Regions)* by E. P. Zalesskii. 1925. Ed.: 5,080. Letterpress, 9 $\frac{1}{8}$ x 5 $\frac{1}{16}$ " (23.2 x 15.2 cm) [623]



GUSTAV KLUTSIS. *All Russian Union of Poets: Second Collection of Verse* by Nikolai Aduiev, Agra, Iakov Apushkin, N. Bogoslovskii, et al. 1922. Ed.: unknown. Letterpress, 7 1/8 x 4 7/8" (18 x 12.4 cm) [394]



GUSTAV KLUTSIS. *On the Battle against Hooliganism in Literature* by Aleksei Kruchenykh. 1926. Ed.: 5,000. Letterpress, 6 3/4 x 5 1/8" (17.1 x 12.9 cm) [645]

GUSTAV KLUTSIS AND MARIIA SINIANKOVA. *Four Phonetic Novels* by Aleksei Kruchenykh. 1927. Ed.: 500. Letterpress covers by Klutsis, 10 x 6 1/2" (25.4 x 16.5 cm) [700]



GUSTAV KLUTSIS. *Krucenykh Lives!* by David Burliuk, Boris Pasternak, Sergei Rafalovich, Tat'iana Tolstaia, et al. 1925. Ed.: 1,000. Letterpress, 7 1/4 x 5 3/8" (18.5 x 13.6 cm) [595]

GUSTAV KLUTSIS AND VALENTINA KULAGINA. *Lenin's Language: Eleven Devices of Lenin's Speech* by Aleksei Kruchenykh. 1925. Ed.: 5,000. Letterpress cover by Kulagina incorporating a drawing by Klutsis, 7 x 5 1/8" (17.8 x 13.1 cm) [596]



VALENTINA KULAGINA-KLUTSIS. *Transrational Language in Seifullinaia, vs. Ivanov, Leonov, Babel, I. Selvinskii, A. Veselyi, and Others* by Aleksei Kruchenykh. 1925. Ed.: 3,000. Letterpress, 7 1/16 x 5 3/8" (18 x 13.7 cm) [599]



Right:
LIUBOV POPOVA. *Waltz: In Memory of Scriabin* by E. Pavlov. 1922. Ed.: 200. Letterpressed sheet music, 12 1/16 x 9 3/16" (33 x 23.7 cm) [422]

Far right:
LIUBOV POPOVA. *Musical New Land* (journal), no. 4. S. M. Chemedanov and D. A. Chernomordikov, eds. 1924. Ed.: 1,500. Letterpress, 12 x 8 15/16" (30.5 x 22.8 cm) [542]





Above:
VASYL' IERMILOV. *Vasyl' Iermilov*
 (Ukrainian painting series) by
 Valerian Polishchuk. 1931. Ed.:
 2,000. Letterpress and die cut,
 9¾ x 7¼" (24.7 x 18 cm) [935]

Right:
**NIKOLAI SOKOLOV. *South LEF: Journal
 of the Left Front of the Arts in the
 Southern USSR***, no. 3. Leonid
 Nedolia, ed. 1924. Ed.: 3,000.
 Letterpress, 10¼ x 6¼" (26 x
 17.3 cm) [553]





a



b

Above and right:
MYKHAILO SEMENKO AND OLEH SHYMKOV. *A Semaphore for the Future: Panfuturists' Apparatus* (journal), no. 1, Mykhailo Semenko, ed. 1922. Ed.: 500. Letterpress, 10 $\frac{1}{16}$ x 6 $\frac{1}{16}$ " (26.8 x 17 cm) [435]

a: Shymkov. Cover; b: Semenko

Right:
HENKE MELLER. *Panfuturists' October Anthology*. Mykola Bazhan and Geo Shkurupii, eds. 1923. Ed.: 1,000. Letterpress, 8 $\frac{3}{4}$ x 6 $\frac{3}{4}$ " (22.3 x 17.2 cm) [487]



PHOTOGRAPHY AND PHOTOMONTAGE

1923–33

Around 1923–24, just as the Constructivist graphic mode was being put into circulation, that same aesthetic was challenged as being too esoteric for a proletarian audience. Whereas these abstract graphics had a powerful visual impact, it was through words (lettering and typography) that meaning was conveyed. On the other hand, photography could propose similar messages through immediately familiar images, even to an illiterate public. It was therefore proclaimed that the more “factual” medium of photography would better serve the Soviet cause.

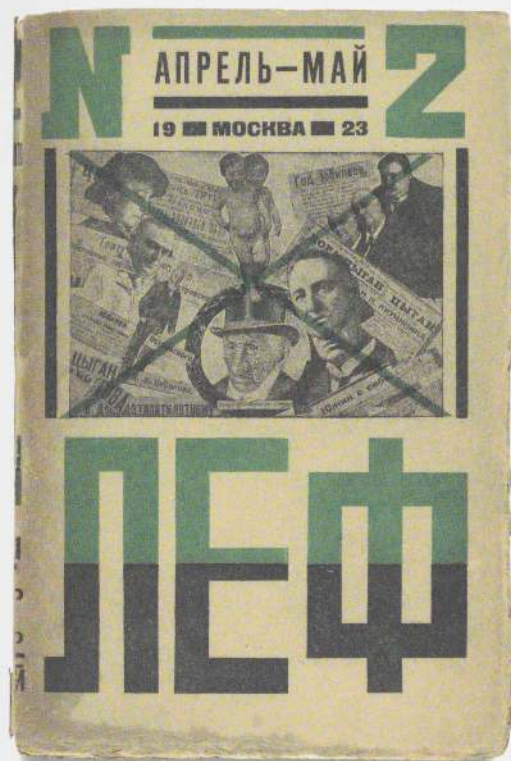
Throughout Europe in the 1920s, photography and photomontage were privileged experimental mediums. Yet a comparison of the Soviet implementation of these techniques to contemporaneous experiments at the Bauhaus in Germany, for example, shows two distinct perspectives. Whereas the first was intended to serve an ideological purpose, the objective of the second was to create a formal vocabulary of modernism. Notwithstanding these considerations, early Soviet photomontage was not explicitly political. Its goal was to be factual and accessible. Generally narrative and populist in form and subject matter, it was also visually dense, often combining colored graphics with photographs in order to reinforce dramatic impact and convey content.

Most of the Soviet artists who turned to photomontage were either familiar with or actively involved in the cinematographic industry, nationalized in 1919, as a perfect vehicle for mass communication. Aleksandr Rodchenko, in particular, worked with Dziga Vertov and Sergei Eisenstein, both of whom radically transformed the cinematographic experience in the early to mid-1920s. These film directors' exploitation of the montage technique—the combining of frames of film in a creative order with the goal of achieving a reality that was more powerful than that of the raw material—produced the signature style of early Soviet cinema. Within this process, they used eccentric cuts and dissolves, and were sensitive to rhythmic patterns and (in the case of Eisenstein) to the free association of images.

Rodchenko designed film titles for the screen for Vertov's newsreels and documentaries, and montaged posters for the films of both men. His posters for Vertov in particular combine close-up shots in different scales and perspectives with a strong graphic element, a formula that carried over into his (and many of his colleagues') book cover designs. Indeed, many of Rodchenko's early photomontaged book covers appear as montaged cinematic narratives. In somewhat later works, dramatic lighting effects and spliced perspectives and silhouettes bear witness again to a cinematographic inspiration.

Rodchenko achieved most of his effects through the medium of collage, or a cutting and pasting of his fragmented shots. Lissitzky, on the contrary, was more interested in photography as a dark-room technique. His manipulation of negatives and photogram processes corresponded to the more sophisticated inventions and models he had learned or seen abroad. Immaterial and timeless, his images show a technical subtlety and complexity that has yet to be completely understood. Curiously, the Stenberg brothers' integration of photomontage was often a simulation, imitating the grisaille effects of photographic material through handmade brushwork (p. 218).

M. R.



ALEKSEI GAN. *Long Live the Demonstration of Everyday Life!* by Aleksei Gan. 1923. Ed.: unknown. Letterpress, 8 $\frac{3}{4}$ x 7 $\frac{1}{8}$ " (22.3 x 18.1 cm) [457]



ANTON LAVINSKII. *Not a Fellow-Traveler* by Osip Brik. 1923. Ed.: 3,000. Letterpress, 8 $\frac{7}{8}$ x 5 $\frac{1}{8}$ " (22.6 x 15.2 cm) [472]



Far left:
ALEKSANDR RODCHENKO AND VARVARA STEPANOVA. *LEF: Journal of the Left Front of the Arts*, no. 2. Vladimir Mayakovsky, ed. 1923. Ed.: 5,000. Letterpress, 9 $\frac{3}{16}$ x 6 $\frac{1}{16}$ " (23.4 x 15.4 cm) [500]

Left:
ALEKSANDR RODCHENKO. *LEF: Journal of the Left Front of the Arts*, no. 3. Vladimir Mayakovsky, ed. 1923. Ed.: 3,000. Letterpress, 8 $\frac{1}{16}$ x 5 $\frac{7}{8}$ " (22.8 x 15 cm) [500]



ALEKSANDR RODCHENKO. *Mess Mend or Yankees in Petrograd* (serialized novel); *Mask of Vengeance*, no. 1, and *The Black Hand*, no. 7, by Jim Dollar (Marietta Shaginian). 1924. Ed.: 25,000. Letterpress, approx. 7 x 4 7/8" (17.8 x 12.4 cm) [548]

PYOTR GALADZHEV. *One Minute, 1,000 Episodes, 10,000,000 Faces, 100,000 Kilometers* (serialized novel); *Sanctuary of the Devil and Devils*, no. 1, and *In the Land of the Sphinx*, no. 3, by Vilbur Gress. 1925. Ed.: 50,000. Letterpress, approx. 6 3/4 x 5 1/2" (17.2 x 12.9 cm) [590]



GEORGII STENBERG. *Imagists* by Riurik Ivnev, Anatolii Mariengof, Matvei Roizman, and Vadim Shershenevich. 1925. Ed.: 2,000. Letterpress, 8 7/8 x 7 1/4" (22.5 x 18.4 cm) [622]

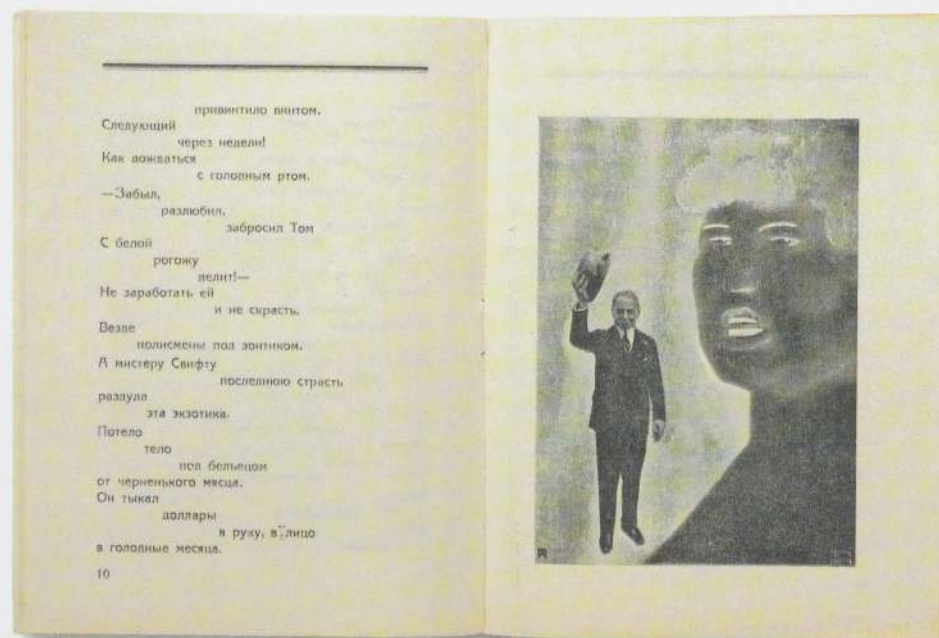
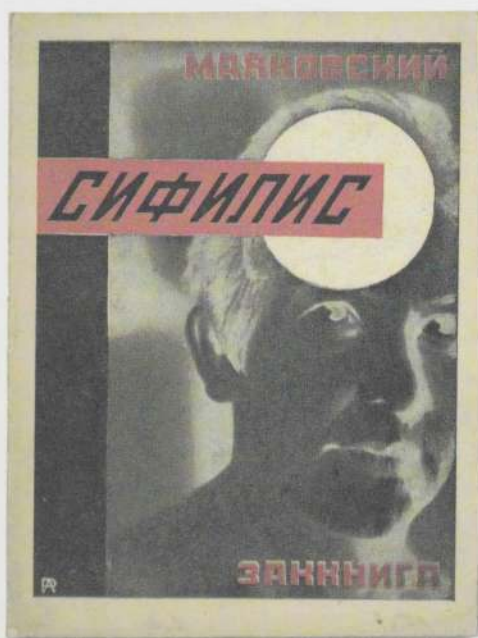


ALEKSANDR RODCHENKO. *Business*. Il'ia Sel'vinskii and Kornelii Zelinskii, eds. 1929. Ed.: 2,000. Letterpress, 8 7/8 x 5 15/16" (22.5 x 15.1 cm) [820]



ALEKSANDR RODCHENKO. *To Sergei Esenin* by Vladimir Mayakovsky. 1926. Ed.: 10,000. Letterpress, 6 7/8 x 5 1/8" (17.5 x 13 cm) [659]

ALEKSANDR RODCHENKO. *A Conversation with a Tax Collector*
about Poetry by Vladimir Mayakovsky.
 1926. Ed.: 5,000. Letterpress,
 6 7/8 x 5" (17.4 x 12.7 cm) [657]

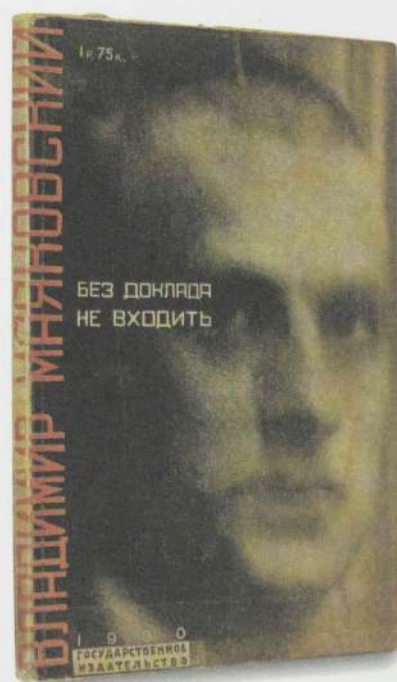
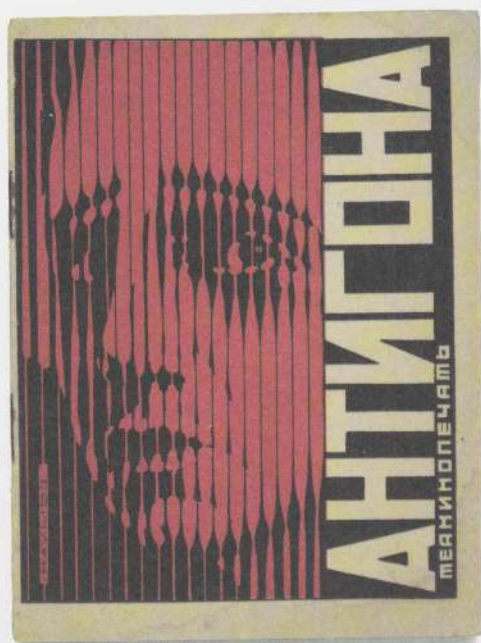


ALEKSANDR RODCHENKO. *Syphilis*
 by Vladimir Mayakovsky. 1926.
 Ed.: 5,000. Letterpress, 6 3/4 x
 5 1/8" (17.2 x 13 cm) [662]

ALEKSANDR RODCHENKO.
Materialization of the Fantastic by
 Il'ia Erenburg. 1927. Ed.: 5,000.
 Letterpress, 6¹³/₁₆ x 5⁷/₈" (17.3 x
 13 cm) [714]



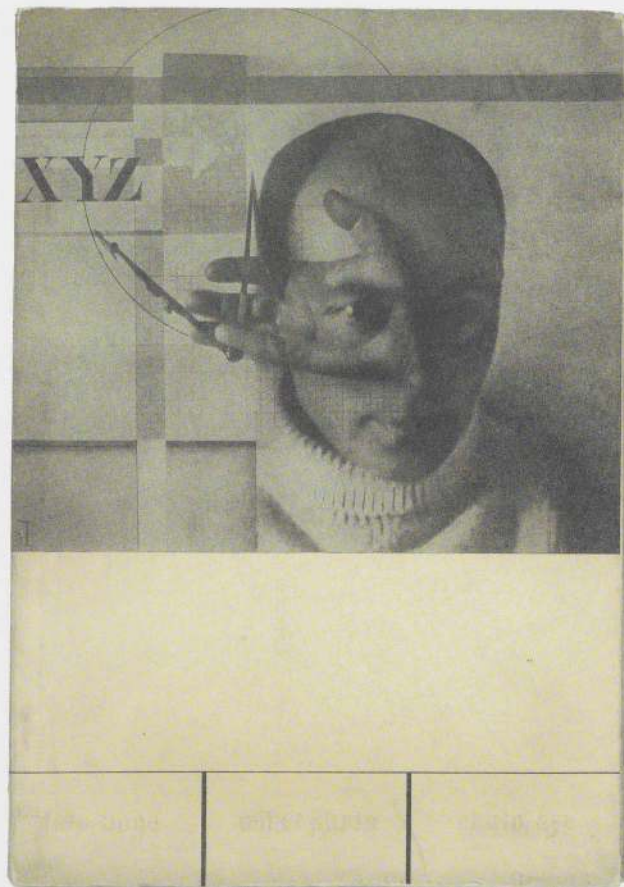
EL LISSITZKY. *Notes of a Poet* by Il'ia
 Sel'vinskii. 1928. Ed.: 3,000.
 Letterpress, 6¹/₁₆ x 4³/₄" (17 x
 12.1 cm) [750]



Far left:
BORIS NAUMOV. *Antigone* by Val'ter
 Gazenklev, A. Shenshin, and
 Aleksandr Tairov. 1928. Ed.: 3,000.
 Letterpress, 6³/₄ x 5" (17.1 x
 12.8 cm) [755]

Left:
SERGEI SEN'KIN. *No Admittance with-
 out being Announced* by Vladimir
 Mayakovsky. 1930. Ed.: 3,000.
 Letterpress, 7¹⁵/₁₆ x 5¹/₄" (20.1 x
 13.4 cm) [902]

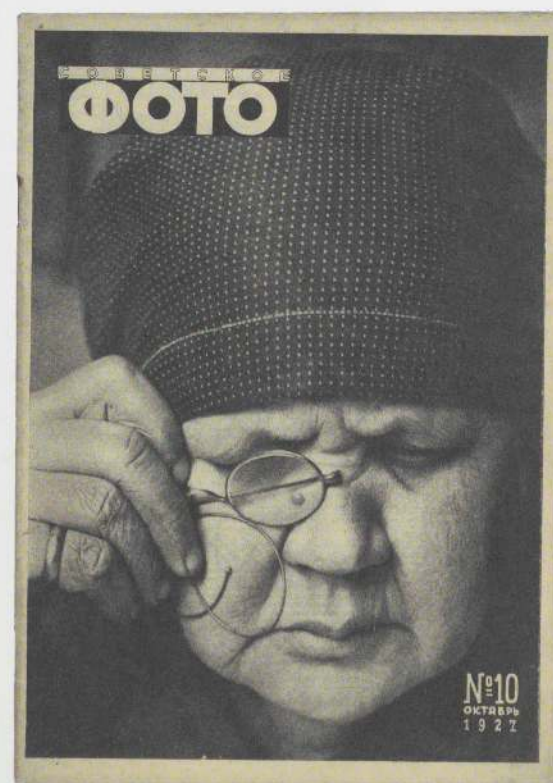
EL LISSITZKY AND JAN TSCHICHOLD.
Photo-Eye. Franz Roh and Jan
 Tschichold, eds. 1929. Ed.:
 unknown. Letterpress, 11½ x
 7¾" (29.3 x 19.4 cm) [814]



EL LISSITZKY. *Architecture of
 VKhUTEMAS: The Works of the
 Department of Architecture,
 1920–1927* by N. Dokuchaev and
 Pavel Novitskii. 1927. Ed.: 1,000.
 Letterpress, 9¾ x 6¾" (24.3 x
 16 cm) [702]



ALEKSANDR RODCHENKO. *Soviet Photo*
 (journal), no. 10. Mikhail Kol'tsov
 and V. Mikulin, eds. 1927.
 Ed.: 14,000. Letterpress, 10¾ x
 7¼" (26.3 x 18.4 cm) [716]





SOLOMON TELINGATER. *Kirsanov has the 'Right of Word'* by Semen Kirsanov. 1930. Ed.: 3,000. Letterpress, 7¹³/₁₆ x 3⁷/₁₆" (19.9 x 8.8 cm) [913]

BOR R. (attrib. to KONSTANTIN RAMENSKII). *Mayakovsky's Youth* by Vasilii Kamenskii. 1931. Ed.: 5,000. Letterpress and lithograph, 6¹¹/₁₆ x 4⁷/₈" (17 x 12.4 cm) [951]

SOLOMON TELINGATER. *At the Top of One's Voice* by Vladimir Mayakovsky. 1931. Ed.: 10,000. Letterpress, 7³/₈ x 4¹³/₁₆" (18.7 x 12.3 cm) [966]



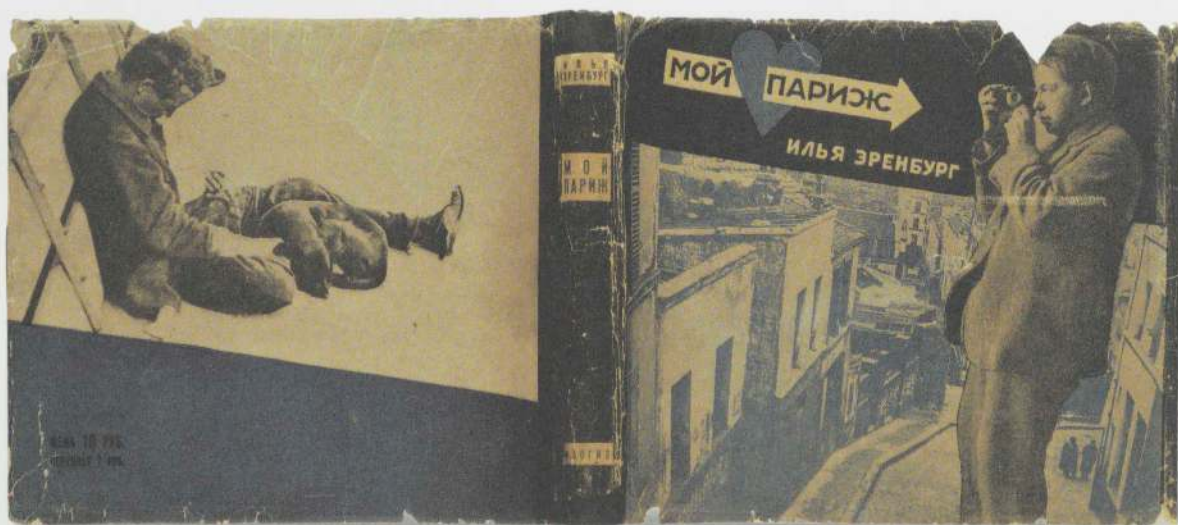
GEORGII STENBERG AND VLADIMIR
STENBERG. *Thirty Days* (journal),
no. 1. A. Venediktov, ed. 1929.
Ed.: 50,000. Letterpress, 10 $\frac{3}{16}$ x
6 $\frac{15}{16}$ " (26.4 x 17.6 cm) [831]



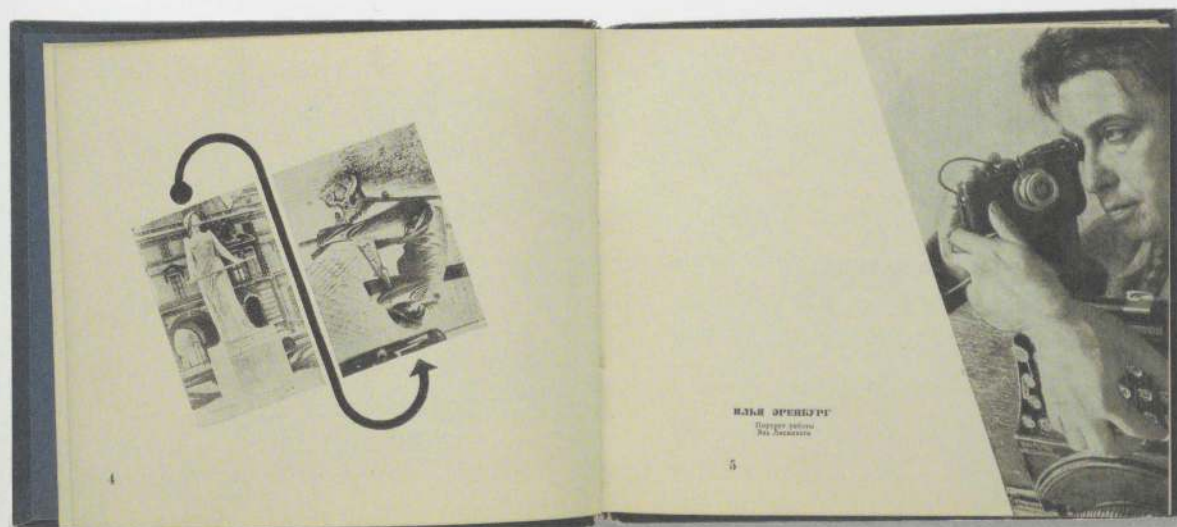
GEORGII STENBERG AND VLADIMIR
STENBERG. *Red Wheat Field* (journal),
no. 14. Anatolii Lunacharskii, ed.
1929. Ed.: 90,000–100,000.
Lithograph and photogravure, 12 x
9 $\frac{3}{16}$ " (30.5 x 23.3 cm) [673]



Right and opposite below:
IL'IA ERENBURG AND EL LISSITZKY.
My Paris by Il'ia Erenburg and
El Lissitzky. 1933. Ed.: 5,000.
Letterpress dust jacket and spread,
6 $\frac{5}{16}$ x 7 $\frac{1}{4}$ " (16 x 18.5 cm)
[1024]



ALEKSANDR RODCHENKO. *Moscow Speaks* (journal), no. 11. M. Smolenskii, ed. 1931. Ed.: 50,500. Lithograph, photogravure, and die cut, 11 ¹⁵/₁₆ x 8 ³/₄" (30.4 x 22.3 cm) [953]

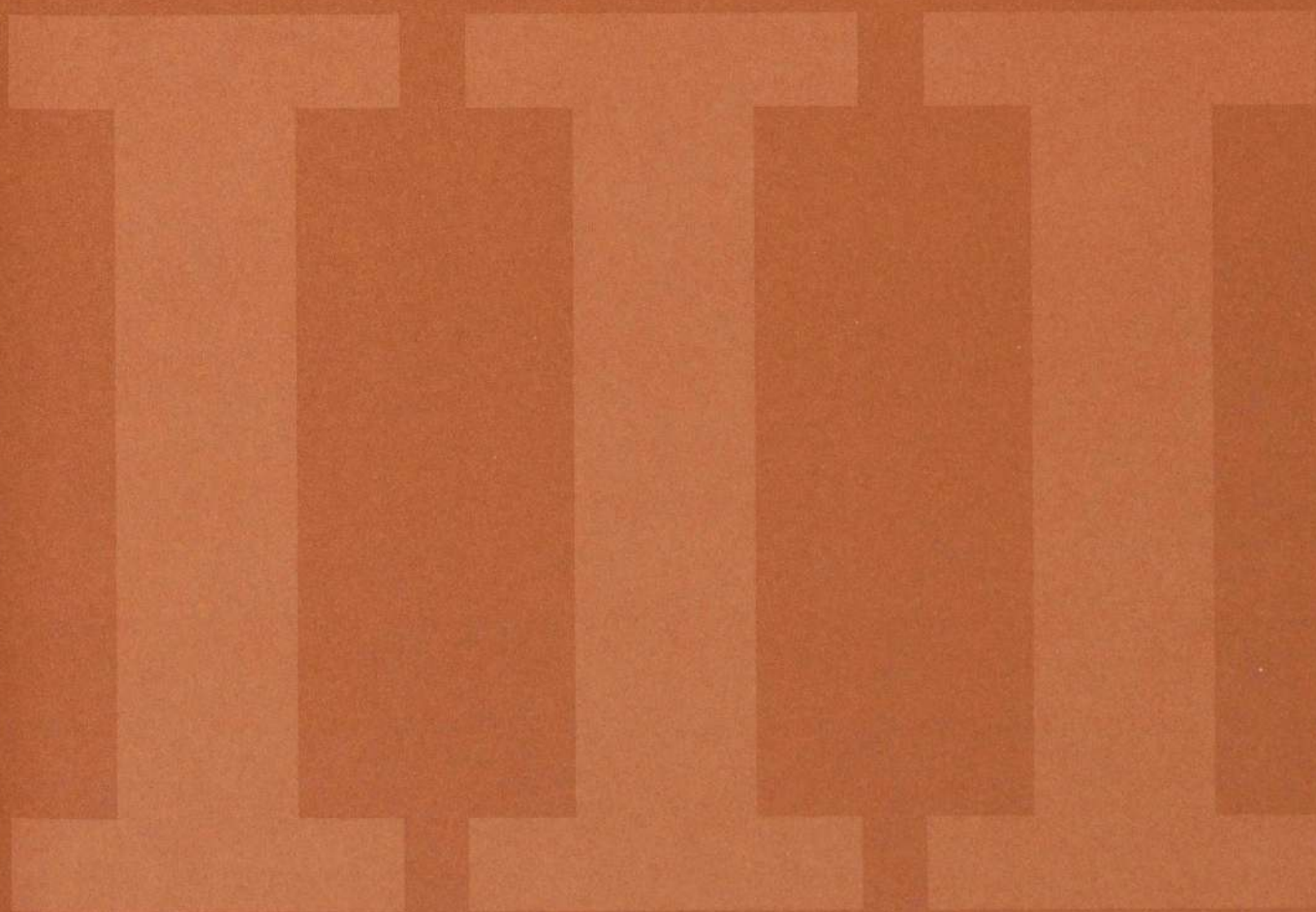




ALEKSANDR RODCHENKO. *Journalist*
(journal), no. 3. A. P. Mariinskii, ed.
1930. Ed.: 8,000. Letterpress,
11⁷/₁₆ x 8⁷/₁₆" (29 x 21.5 cm)
[895]

BUILDING SOCIALISM

1924-34



ARCHITECTURE AND INDUSTRY 1926–33

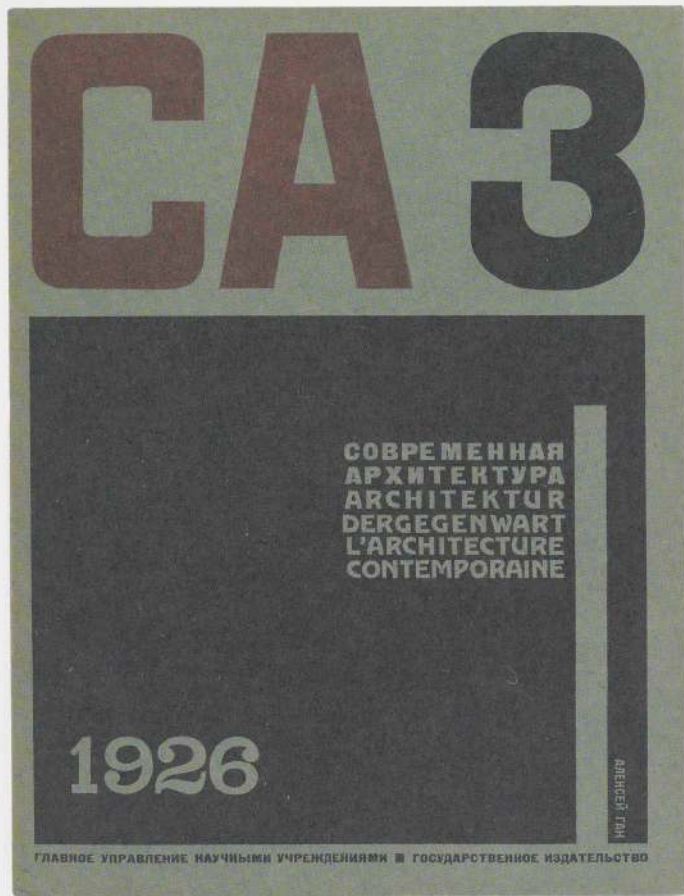
The “reconstruction” of the Soviet Union was a key theme in the post-revolutionary period. Prior to 1917 Russia lagged far behind the West in terms of modernization and industrialization, and much urban and domestic architecture was inspired by the glories of an imperial past or else by provincial rural traditions. After the revolution, what more appropriate utopian symbol could be devised than that of modern city complexes rising from the ruins of a crumbled empire?

Communal housing, schools, libraries, palaces of culture, and workers' clubs would transform individual existence into a collective, communal life. Huge government office buildings commissioned from major architects would symbolize the strong leadership and ideology of the new Soviet regime. This deliberate break with the past and push to progress produced some of the most forward-looking architectural projects in the twentieth century. Unfortunately, due to later events, the names of architects such as Moisei Ginsburg, Nikolai Ladovsky, the Vesnin brothers, Konstantin Melnikov, Ivan Leonidov, Iakov Chernikhov, and Ilja Golosov, to mention only these, are less familiar in the West than they should be. Their visionary concepts produced in the 1920s and 1930s are unequalled elsewhere in the world.

Whereas a majority of these ambitious projects were never realized, fortunately they were documented in the architectural periodicals and books published at the time. Noteworthy among these was *CA (Contemporary Architecture)* (1926–30; pp. 223–25), the principal organ of the Union of Contemporary Architects, founded in Moscow in 1925. One of the most impressive architectural journals anywhere during that period, it contained illustrated reports on architecture in the West (by Walter Gropius, Le Corbusier, Erich Mendelsohn, and Frank Lloyd Wright, for example) as well as in the Soviet provinces, historical studies and theoretical discussions, and drawings and photographs of radically innovative urban designs.

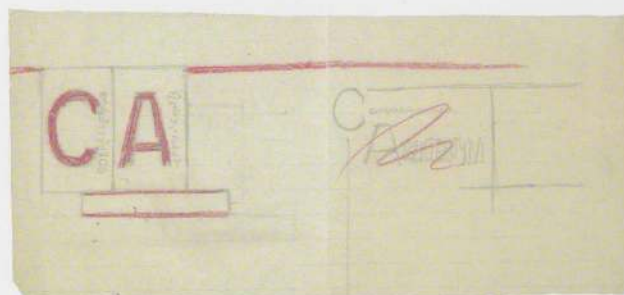
CA and the contemporaneous *Building Moscow* (1924–41; p. 226) provide a rich repertory of Soviet models that continue to inspire architects to this day. Furthermore, their dynamic layout and design, consigned to the best graphic artists of the period (Aleksei Gan, Aleksandr Rodchenko, Gustav Klutssis, the Stenberg brothers, Solomon Telingater, and El Lissitzky among them), not only translate the excitement of this phase of radical aesthetic and social renewal, but bear witness to the interdisciplinary nature of the artistic community. These publications communicated Soviet architecture's ideals and concepts to the vast population of the Soviet Union as well as to an international community. Indeed, during these decades, architectural associations, symposia, and publications created an open forum for international exchange.

Other vehicles for disseminating Soviet industrial progress were the publications—catalogues for trade fairs, books, manifestoes, and reports—devoted to industrial and cultural production in the USSR. Despite a content that was far from seductive, these volumes show a remarkable graphic invention, sometimes imaginatively inspired by that very content, and designed for popular appeal. Lissitzky's and Telingater's catalogue for the All-Union Printing Trades Exhibition of 1927, with its full-page horizontal tab index, is one of the more well-known examples of such visual and practical ingenuity (p. 228). M. R.



Left and bottom:
ALEKSEI GAN. *CA: Contemporary Architecture* (journal), no. 3. Moisei Ginzburg and Aleksandr Vesnin, eds. 1926. Ed.: 1,500. Letterpress, 11 $\frac{7}{8}$ x 9" (30.1 x 22.9 cm) [641]

Below:
VARVARA STEPANOVA. Study for cover of *Contemporary Architecture*. 1929. Pencil and colored pencil, 3 $\frac{3}{4}$ x 8 $\frac{5}{16}$ " (9.5 x 21.2 cm) [1188]

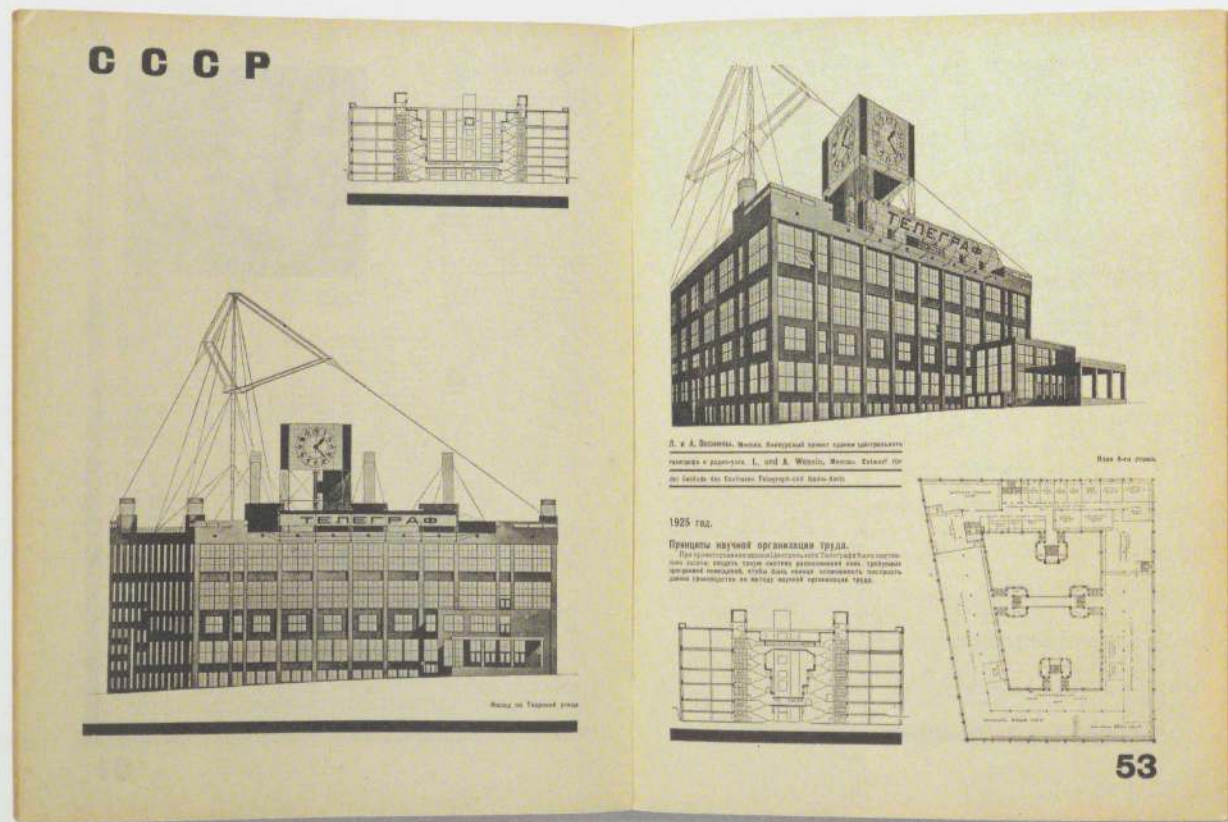
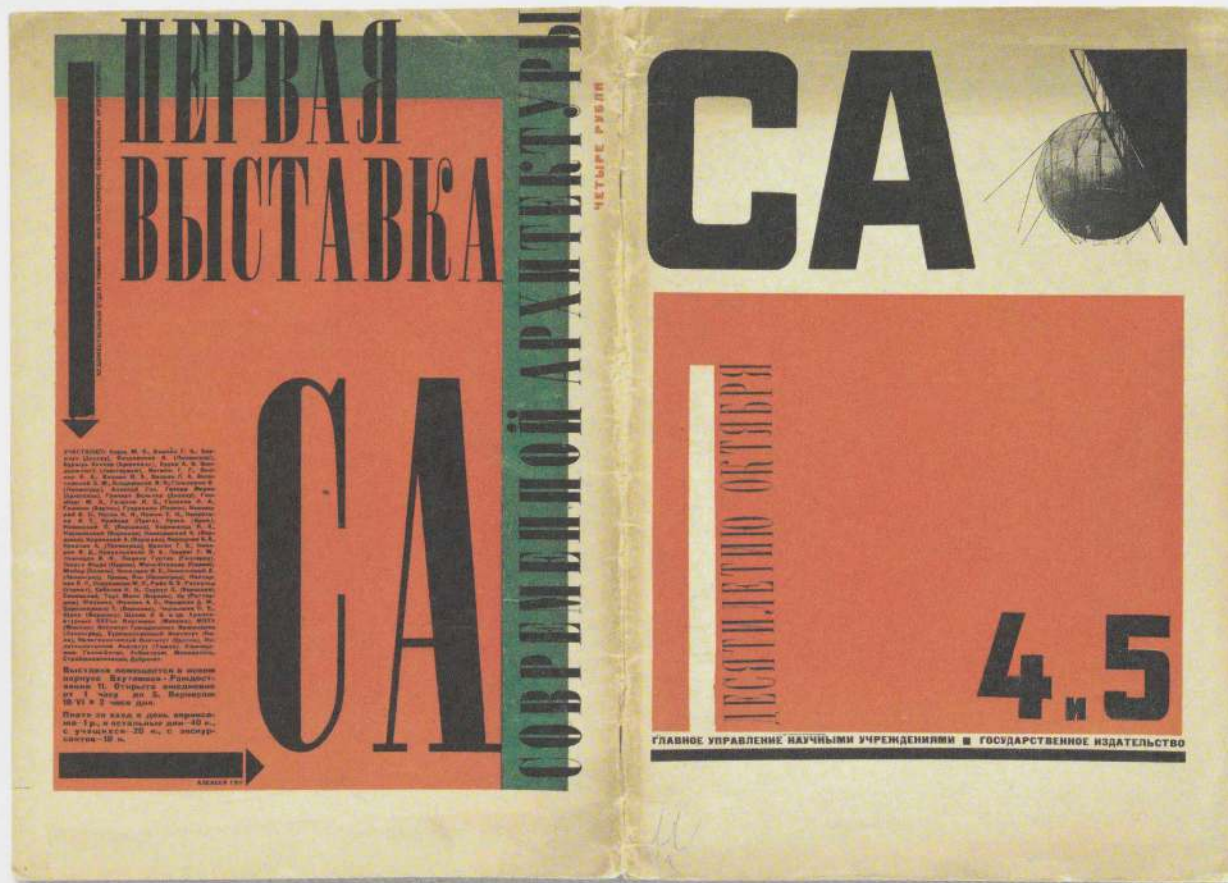


Right:

ALEKSEI GAN. CA: Contemporary Architecture (journal), nos. 4-5. Moisei Ginzburg and Aleksandr Vesnin, eds. 1927. Ed.: 2,200. Letterpress, 13½ x 9½" (34.3 x 24 cm) [641]

Below:

ALEKSEI GAN. CA: Contemporary Architecture (journal), no. 2. Moisei Ginzburg and Aleksandr Vesnin, eds. 1926. Ed.: 1,500. Letterpress illustrations by Leonid Vesnin and Aleksandr Vesnin, of Central Telegraph building, Moscow, 11⅞ x 9" (30.1 x 22.9 cm) [641]

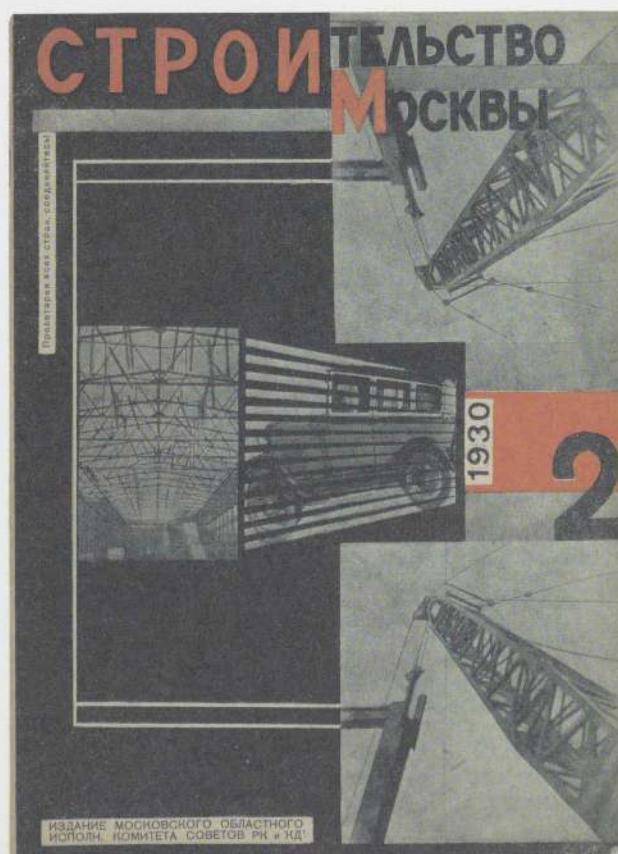




MIKHAIL MASLIANENKO, GEORGII STENBERG, AND VLADIMIR STENBERG. *Building Moscow: Monthly Journal of The Moscow Soviet of Workers, Peasants, and Red Army Deputies*, no. 11. N. F. Popov-Sibiriak, ed. 1930. Ed.: 14,000. Letterpress covers by Stenbergs, 11 3/4 x 8 1/4" (29.9 x 21 cm) [922]

GEORGII STENBERG AND VLADIMIR STENBERG. *Building Moscow: Monthly Journal of The Moscow Soviet of Workers, Peasants, and Red Army Deputies*, no. 7. N. F. Popov-Sibiriak, ed. 1929. Ed.: 9,000. Letterpress, 12 x 8 15/16" (30.5 x 22.8 cm) [830]

MIKHAIL MASLIANENKO AND NIKOLAI PRUSSAKOV. *Building Moscow: Monthly Journal of The Moscow Soviet of Workers, Peasants, and Red Army Deputies*, no. 2. N. F. Popov-Sibiriak, ed. 1930. Ed.: 10,000. Letterpress cover by Prussakov, 11 5/8 x 8 3/8" (29.5 x 21.3 cm) [885]

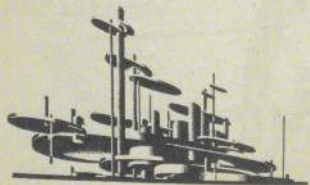




230
Сложная композиция
как композиция из
многих брусьев
(конструктивная
фантазия)

нально обнаружить это начало крайне затруднительно, кроме тех случаев, когда мы непосредственно комплектуем какую-нибудь конструкцию. Став на путь конструирования, мы невольно должны в дальнейшем пройти через все те этапы его, которые создают целостность искомого решения. Этапы конструирования могут быть подразделены на основании специфических признаков моторного порядка. Сюда следует отнести:

- желание иметь конструктивную связь частей между собою,
- последовательность объединения элементов,
- осмысленность сочетания,



124

236
Театральная композиция
по тому
"Неразрыв"

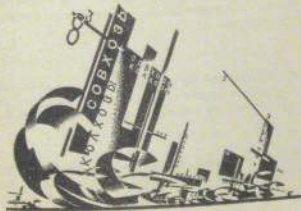


237
Сложная композиция
как композиция для
моторного. Сила
сложной конструкции
такая же, как и
или той же

- формообразование,
- убедительность,
- реакцию воздействия.

а) Наше желание конструктивно увязать части между собою базируется на потребности совершить такое действие и служит двигателем во всей работе конструирования.

б) Конструктивная последовательность объединения элементов является естественным следствием рациональной увязки частей между



238

Театральная композиция
по тому
"Неразрыв"

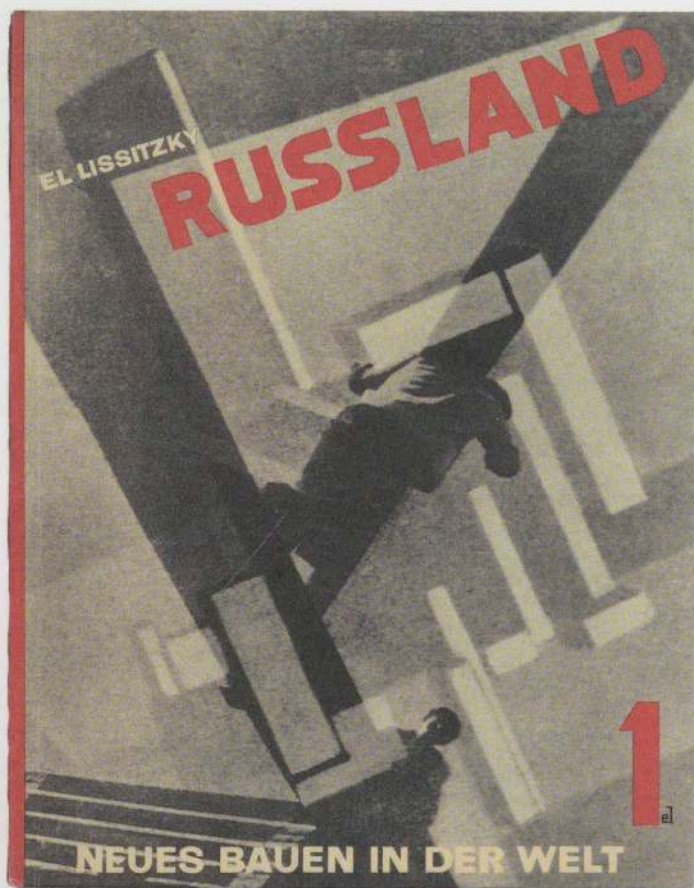
125

IAKOV CHERNIKHOV. *Architectural Fantasies: 101 Compositions in Color, 101 Architectural Miniatures* by Iakov Chernikhov, 1933, Ed: 3,000. Letterpress, 11 3/4 x 8 1/16" (29.9 x 20.5 cm) [1022]

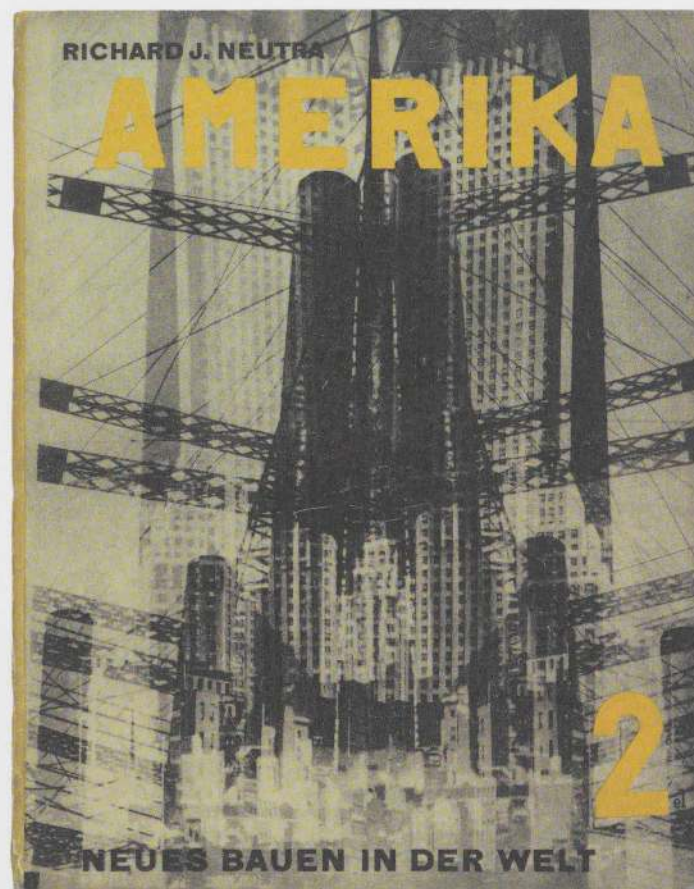


28

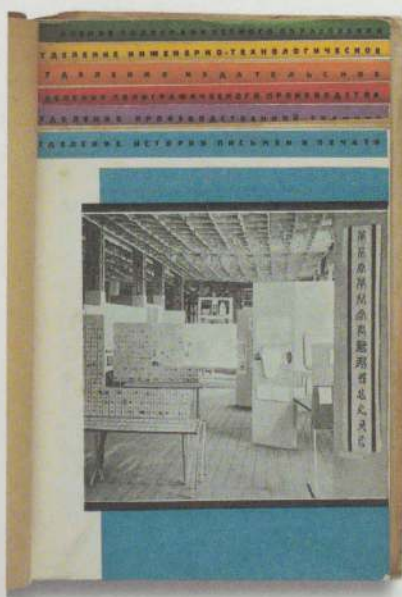
Фантастическая композиция организации пространства сложных по форме и сочетанию элементов сооружения. Выразительная концентрация составляющих и показательная демонстрация своеобразных сочетаний масс сооружения. Сильно выраженная динамичность.



EL LISSITZKY. *Russia: The Reconstruction of Architecture in the Soviet Union (New Ways of Building in the World)*, vol. 1, by El Lissitzky. 1930. Ed.: unknown. Photolithograph, 11 $\frac{5}{16}$ x 8 $\frac{7}{16}$ " (28.8 x 21.5 cm) [883]



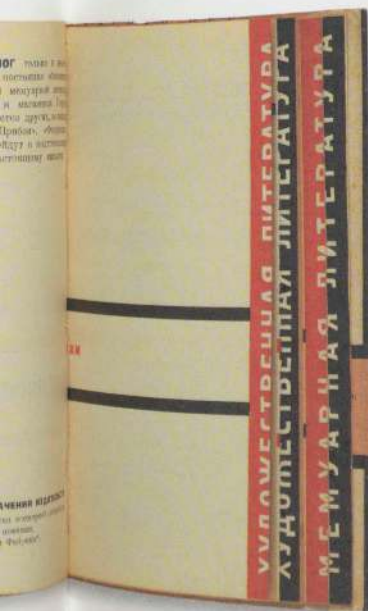
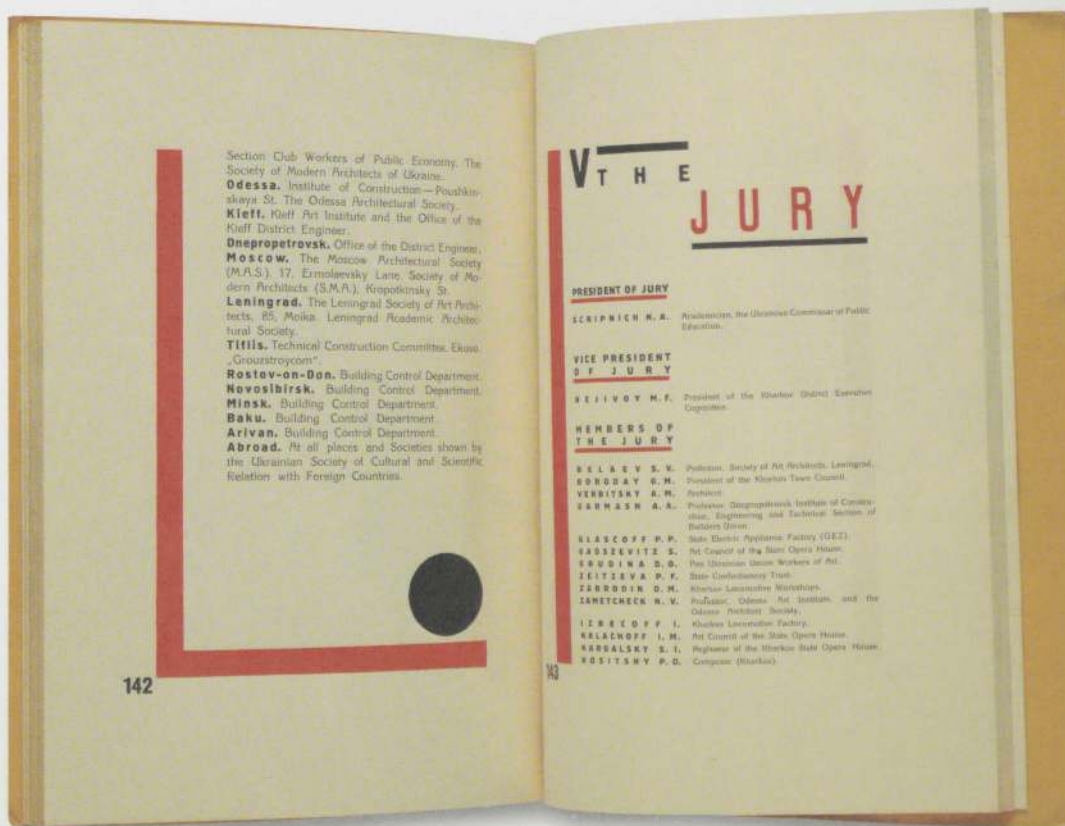
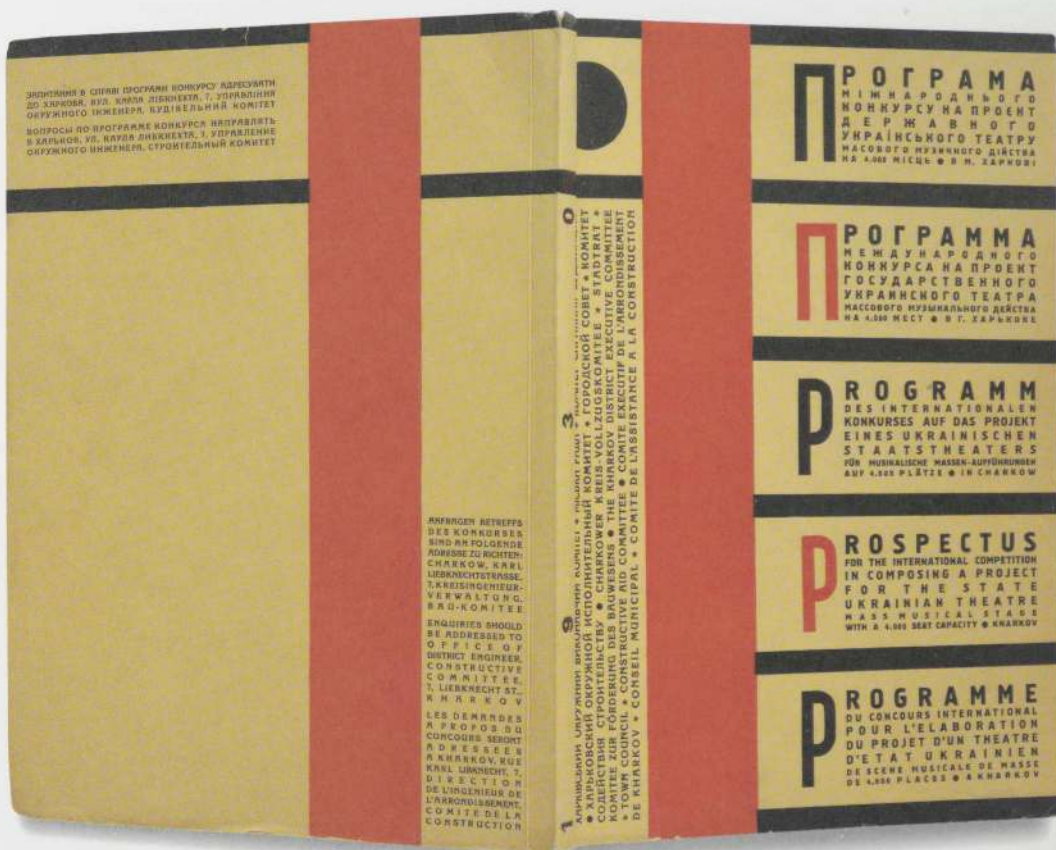
EL LISSITZKY. *America: The Development of Style in New Buildings in the United States (New Ways of Building in the World)*, vol. 2, by Richard Neutra. 1930. Ed.: unknown. Photolithograph, 11 $\frac{7}{16}$ x 8 $\frac{3}{4}$ " (29 x 22.3 cm) [881]



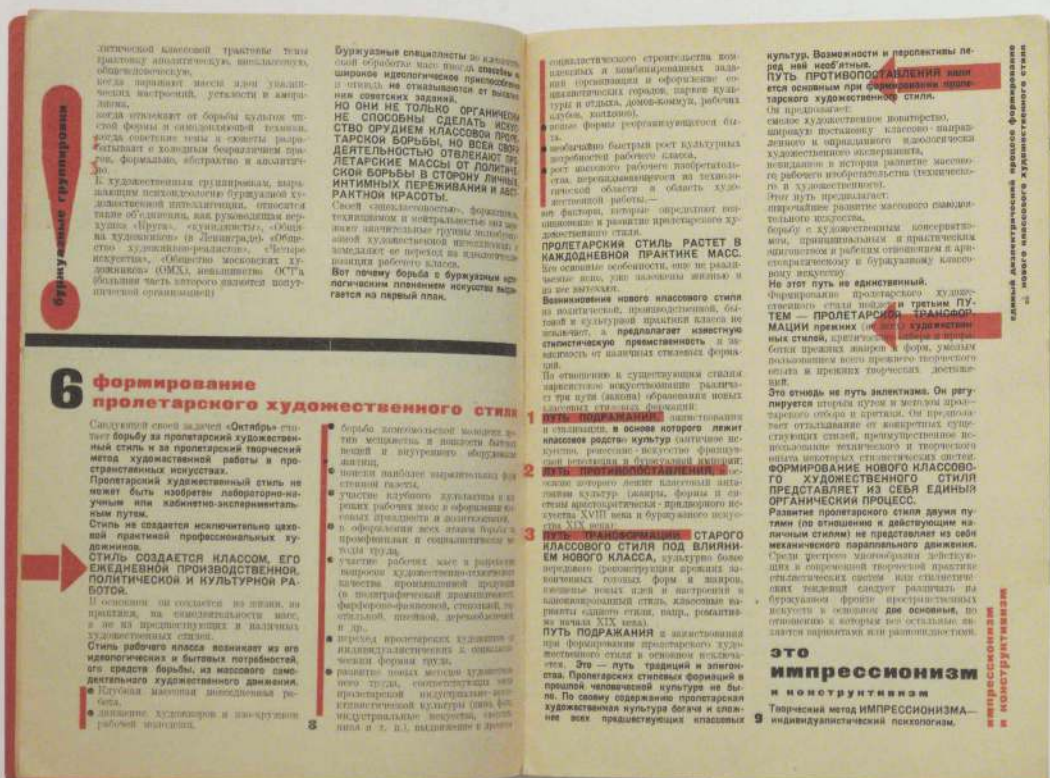
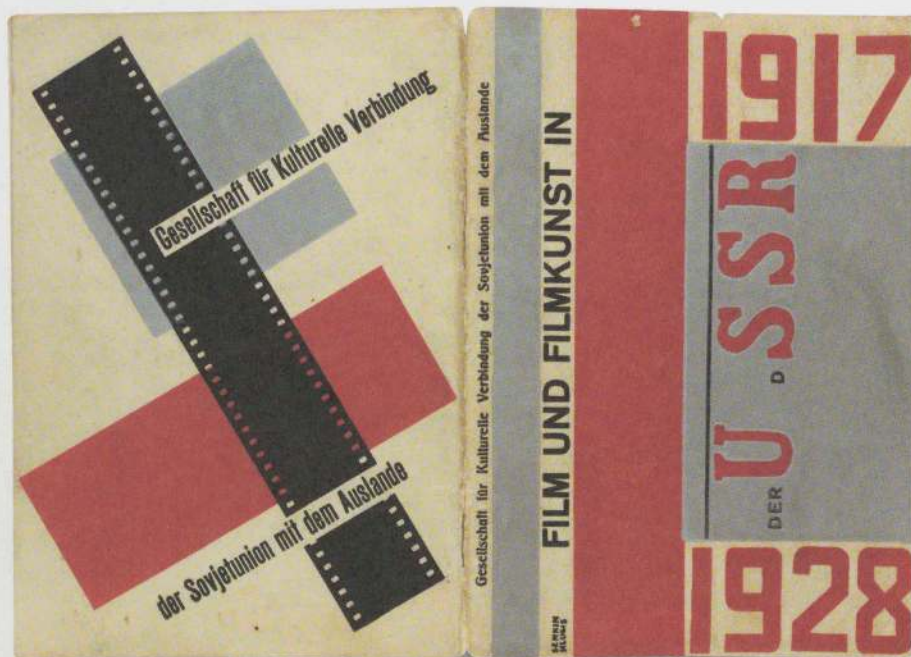
EL LISSITZKY AND SOLOMON TELINGATER. *All-Union Printing Trades Exhibition: Guidebook*. M. O. Shenderovich, ed. 1927. Ed.: 5,000. Letterpress cover and index by Lissitzky, 6 $\frac{3}{4}$ x 4 $\frac{5}{16}$ " (17.1 x 11 cm) [705]

ADOL' STRAKHOV. *Prospectus for an International Design Competition for the State Ukrainian Theater: A Music Hall with a Four-Thousand-Seat Capacity in Kharkov.* 1930.

Ed.: 3,000. Letterpress, 11 $\frac{5}{16}$ x 7 $\frac{3}{16}$ " (28.8 x 19.8 cm) [907]



GUSTAV KLUTSIS AND SERGEI SEN'KIN.
Film and Film Art in the USSR. 1928.
Ed.: unknown. Letterpress, 8 $\frac{5}{16}$ x
5 $\frac{3}{4}$ " (21.2 x 14.7 cm) [743]



EL'BRUS GUTNOV, N. SPIROV, AND
SOLOMON TELINGATER. *October: The
Struggle for a Proletarian Class
Position on the Visual Arts Front*.
1931. Ed.: 5,000. Letterpress,
10 $\frac{3}{8}$ x 7 $\frac{7}{8}$ " (26.4 x 18.7 cm)
[983]

VASYL' IERMILOV AND ANATOL' PETRYTS'KYI. *The Soviet Theater* (journal), no. 1. O. Petrenko-Levchenko, ed. 1929. Ed.: unknown. Letterpress cover by Iermilov, 9 5/16 x 7" (23.7 x 17.8 cm) [800]



VASYL' IERMILOV. *The Storming of an Epoch: Report on Ukrainian Literature for the Twelfth All-Ukrainian Congress*. N. Lakyza and Serhii Pylypenko, eds. 1931. Ed.: 5,200. Letterpress, 11 5/16 x 8 1/4" (28.7 x 20.9 cm) [934]



PHOTOGRAPHY IN THE SERVICE OF PROPAGANDA

1924–34

Photography and photomontage gained widespread notoriety in the 1920s, with the prime objective of popularizing culture. Slightly later in the decade, there emerged what one might call a hard-line agitational photomontage, conceived specifically for propaganda purposes. According to the medium's initial theorist, Gustav Klutssis, this reformed visual language was representative of a "new art of the masses," and embodied the true Soviet spirit and style. It emerged independently from the formalist tendencies of "advertising photomontage" (Klutssis's words) prevalent in the West. The repertory of images of this agitational style would draw on and glorify significant historical and social events, and industrial and economic manifestations of progress in the Soviet Union, as opposed to the cultural phenomena and literary heroes found in the medium in the earlier years.

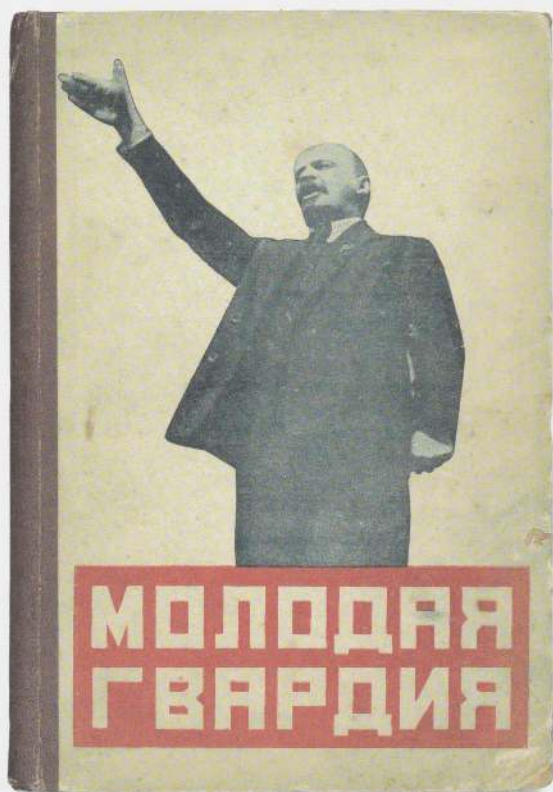
These silhouetted, cropped, and assembled black-and-white images combined with bold, colored (predominantly red and black) graphics carry an aggressive message of collective purpose and economic prosperity. In vivid displays, art is called to the service of propaganda, and the factual truths of the original documentary photographs reorganized and manipulated in order to express the new truths of the Communist cause.

Klutssis, Aleksandr Rodchenko, and Varvara Stepanova, each in a different spirit, turned their energies to this politicized orientation of photomontage with enthusiasm and dedication. Klutssis's photomontages from this period are compositionally and graphically complex, whereas Rodchenko and Stepanova concentrated on perspectival and framing devices, close-up shots, and serial repetition to induce the photograph to speak a language for the masses by itself.

El Lissitzky, who had originally shunned documentary photography, radically changed his perspective sometime after his return to the Soviet Union from abroad in 1925. His new perception of photography in terms of factual content and a social and political function is evident in his designs for commercial and industrial trade fairs and their accompanying catalogues, which became his major activity after 1926. Lissitzky's installation for the Soviet pavilion at the International Press Exhibition in Cologne in 1928 is exemplary of his new direction, consisting of a monumental "photo-frieze" (78 feet long by 11½ feet high) narrating the history and achievements of the Soviet press. The relatively conventional assemblage of "factual" photographs illustrating the theme "The Task of the Press is the Education of the Masses" confirms his disavowal of his earlier, more experimental approach. The impact of the Cologne "photo-frieze" was nonetheless overwhelming, and has been compared to a hypnotic cinematic experience. Lissitzky's catalogue and its fold-out images (p. 240) echo the installation in miniature, a "typographic kino show," as he liked to call it.

Aggressive and unequivocal as to its message, this form of staged or slanted photojournalism would enjoy a long career in the years to come. It would be injected into everyday life through huge photograph panels lining the streets. It would also be recast with deliberately dramatic cinematic effects in the pages of illustrated periodicals such as *USSR in Construction* (1930-49; pp. 242, 243) put to the service of the painful realities of the Stalinist regime.

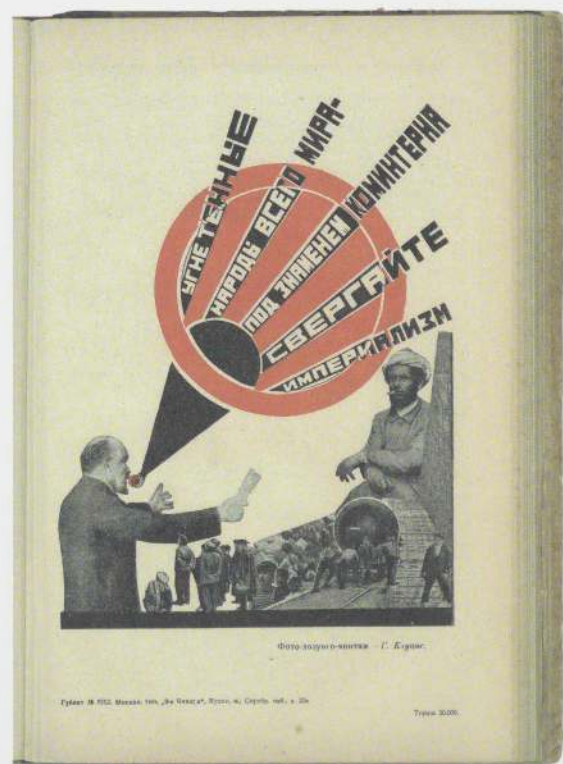
M. R.



a



b



c

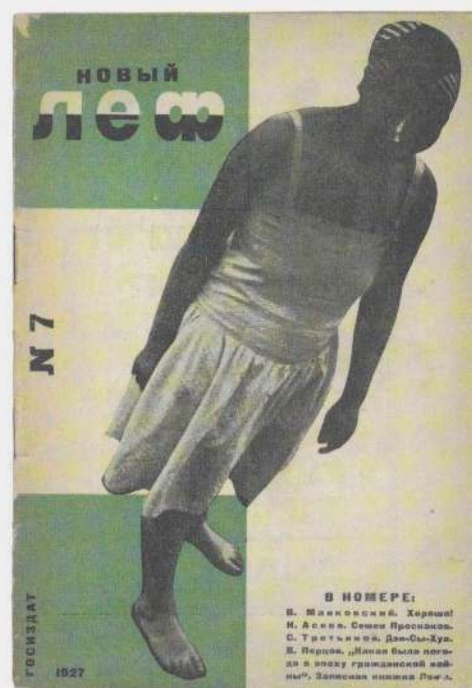
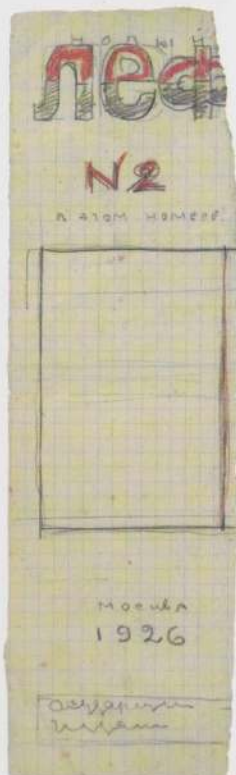


d

GUSTAV KLUTSIS, ALEKSANDR
RODCHENKO, AND SERGEI SEN'KIN.
The Young Guard: For Lenin.
L. Averbakh, Bela-Kun, L. B.
Kamenev, and O. Tarkhanov, eds.
1924. Ed.: 20,000. Letterpress by
Klutsis, 10 ¼ x 6 13/16" (26 x 17.3
cm) [568]

a-d: Klutsis. Cover and pages

Below:
ALEKSANDR RODCHENKO. Study for
 cover of *New LEF*. 1926. Pencil and
 colored pencil, 10 $\frac{3}{16}$ x 3 $\frac{1}{8}$ " (26.9
 x 8 cm) [1178]

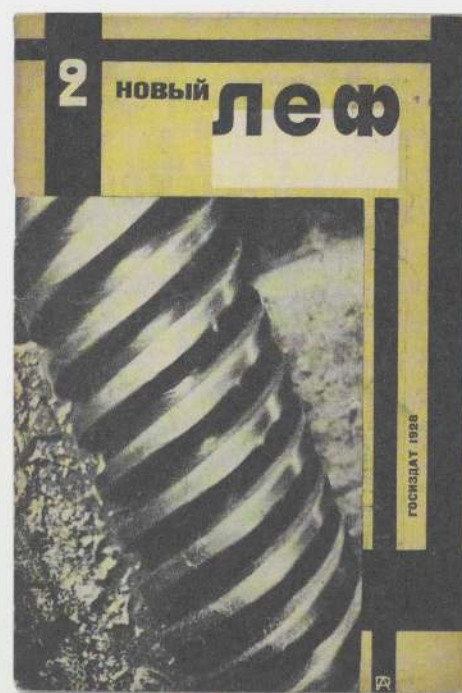


Top left:
ALEKSANDR RODCHENKO. *New LEF: Journal of the Left Front of the Arts*, no. 6. Vladimir Mayakovsky, ed. 1927. Ed.: 3,000. Letterpress, 8 $\frac{1}{16}$ x 5 $\frac{1}{16}$ " (22.7 x 15.2 cm) [715]

Top right:
ALEKSANDR RODCHENKO. *New LEF: Journal of the Left Front of the Arts*, no. 7. Vladimir Mayakovsky, ed. 1927. Ed.: 2,500. Letterpress, 8 $\frac{1}{16}$ x 5 $\frac{1}{16}$ " (22.7 x 15.2 cm) [715]

Bottom left:
ALEKSANDR RODCHENKO. *New LEF: Journal of the Left Front of the Arts*, no. 1. Vladimir Mayakovsky, ed. 1928. Ed.: 3,500. Letterpress, 8 $\frac{1}{16}$ x 6 $\frac{1}{16}$ " (22.8 x 15.4 cm) [715]

Bottom right:
ALEKSANDR RODCHENKO. *New LEF: Journal of the Left Front of the Arts*, no. 2. Vladimir Mayakovsky, ed. 1928. Ed.: 3,000. Letterpress, 8 $\frac{1}{16}$ x 5 $\frac{1}{16}$ " (22.8 x 15.2 cm) [715]



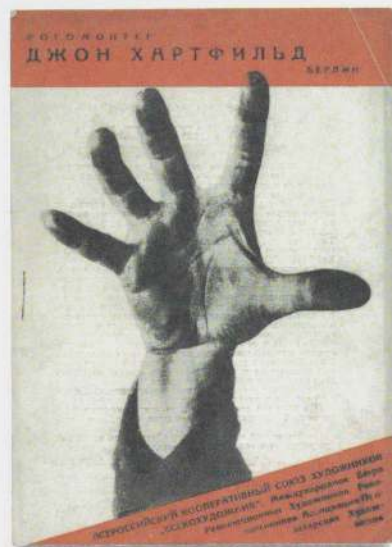


Left:
ALEKSANDR RODCHENKO. *Let's Produce* (journal), no. 10.
 M. Kostelovskaia, ed. 1929.
 Ed.: unknown. Letterpress,
 11 1/16 x 9 1/16" (30.3 x 23 cm)
 [852]

Below:
ALEKSANDR RODCHENKO. *Let's Produce* (journal), no. 6.
 M. Kostelovskaia, ed. 1929.
 Ed.: 22,200. Letterpress,
 11 1/16 x 9 1/16" (30.3 x 23 cm)
 [852]



Right:
**SOLOMON TELINGATER. *The
 Photomontage John Heartfield***
 by Sergei Tret'iakov. 1931.
 Ed.: 1,000. Letterpress, 6¹³/₁₆ x
 4⁷/₈" (17.3 x 12.4 cm) [964]



Far right:
**GUSTAV KLUTSIS. *Party Membership
 Card Number 224332: Poems about
 Lenin***
 by Aleksandr Bezymenskii.
 1930. Ed.: 15,000. Letterpress,
 6³/₄ x 4¹⁵/₁₆" (17.2 x 12.5 cm)
 [874]





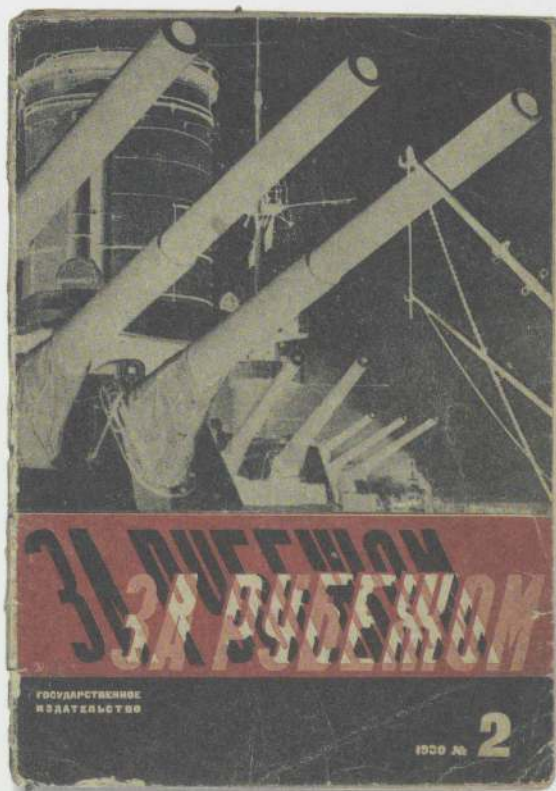
a

b

Above:
GUSTAV KLUTSIS AND SOLOMON TELINGATER. Artists' Brigade
 (journal), no. 1. Pavel Novitskii,
 ed. 1931. Ed.: 6,000. Letterpress,
 11 1/8 x 8 3/16" (28.2 x 21.2 cm)
 [940]

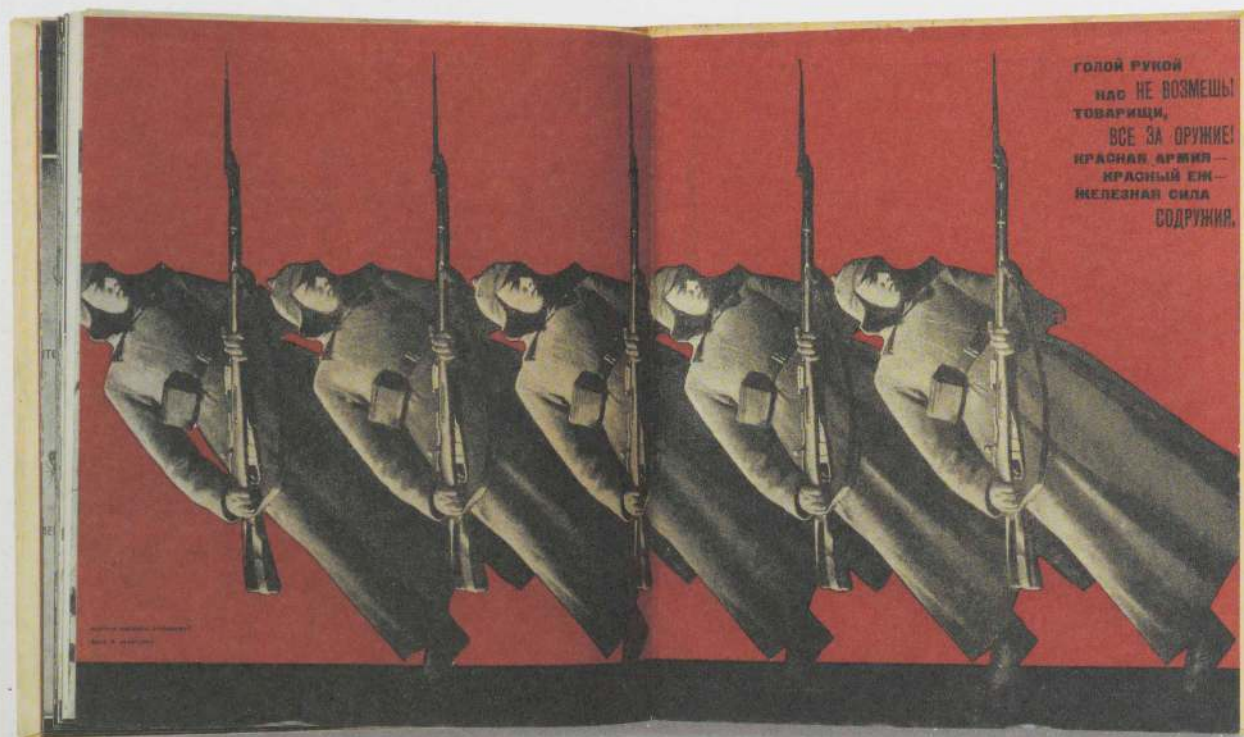
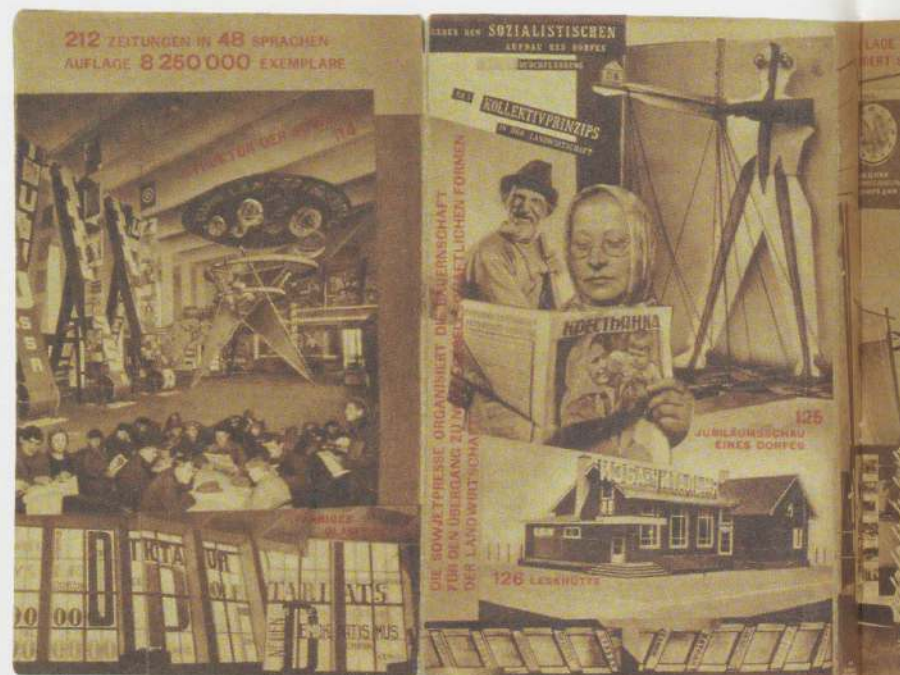
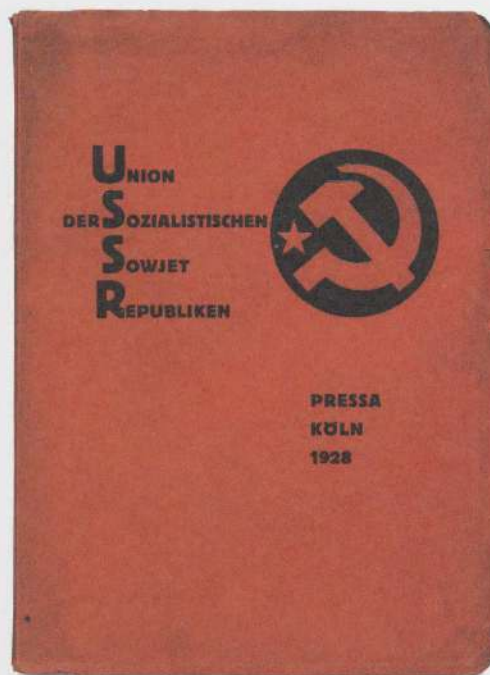
a: Klutsis; b: Telingater

Opposite:
GUSTAV KLUTSIS. Memorial to Fallen Leaders. Feliks Kon, ed. 1927.
 Ed.: 10,000. Lithograph, 13 1/2 x
 10 1/4" (34.3 x 26 cm) [699]



ALEKSANDR RODCHENKO AND VARVARA STEPANOVA. Abroad (journal), no. 2.
 Maksim Gorky, ed. 1930.
 Ed.: 25,000. Letterpress cover by
 Rodchenko, 10 x 7 1/16" (25.4 x
 18 cm) [896]

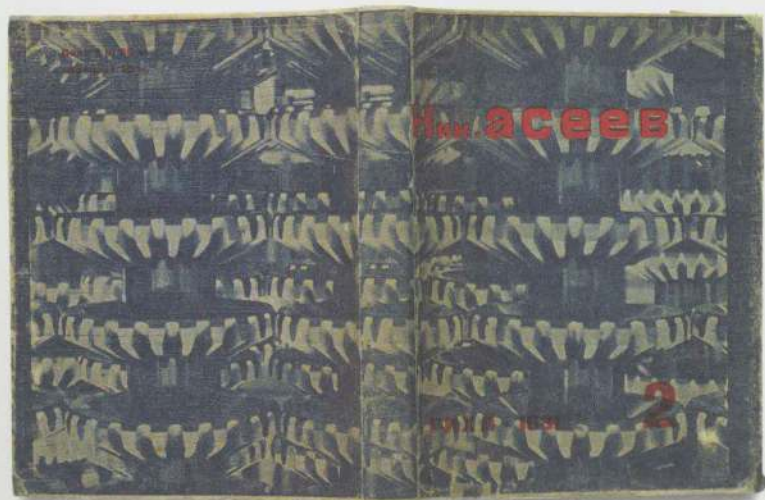
EL LISSITZKY. *Catalogue of the Soviet Pavilion at the International Pressa Exhibition, Cologne*. 1928. Ed.: unknown. Photogravure, letterpress, and embossing, 8 1/8 x 5 1/8" (20.7 x 13 cm) [747]

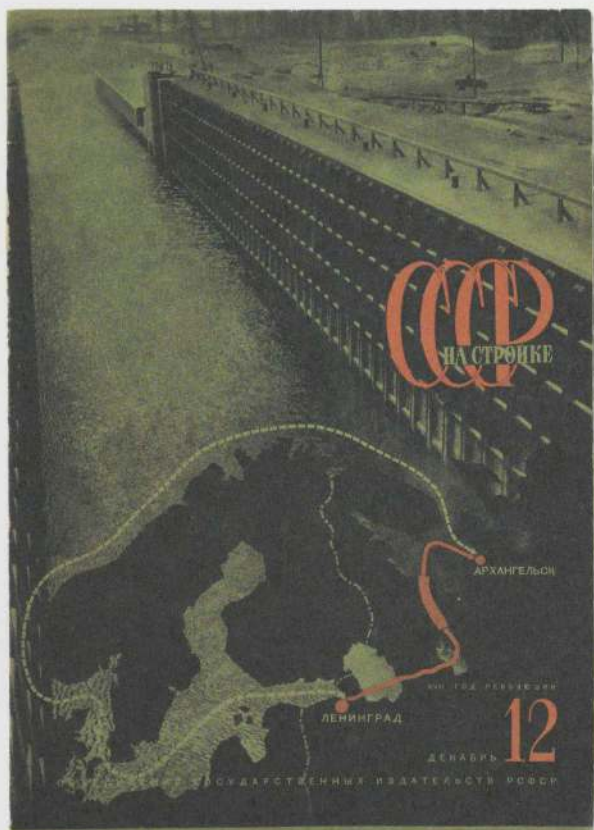


VARVARA STEPANOVA. *A Menacing Laughter: The ROSTA Windows* by Vladimir Mayakovsky. 1932. Ed.: 3,000. Letterpress endpapers, 9 7/16 x 8 3/16" (24 x 20.5 cm) [1006]



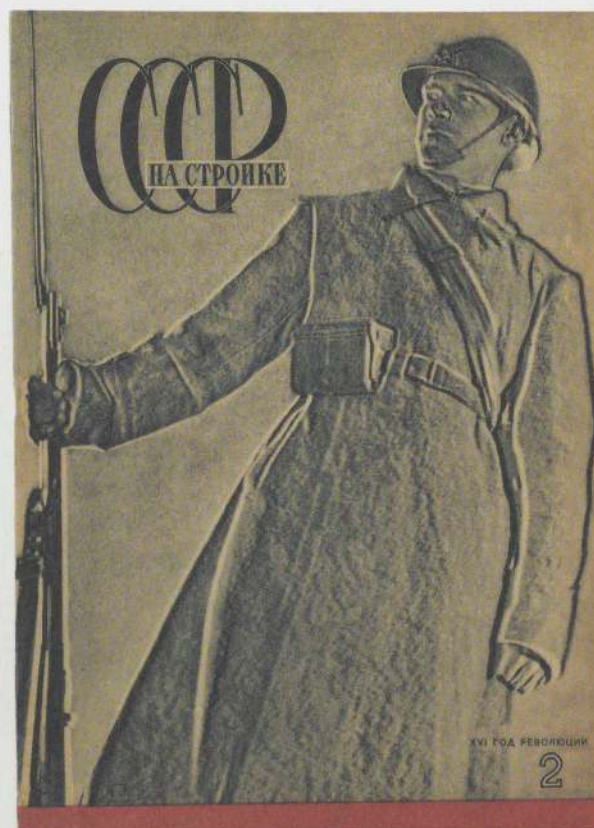
VARVARA STEPANOVA. *Collected Poems*: vol. 1, 1912–25, and vol. 2, 1925–27. 2nd ed., by Nikolai Aseev. 1931. Ed.: 3,000. Letterpress dust jacket and endpapers incorporating photographs by Rodchenko, 5 3/4 x 4 5/16" (14.7 x 10.9 cm) [1959, 1960]

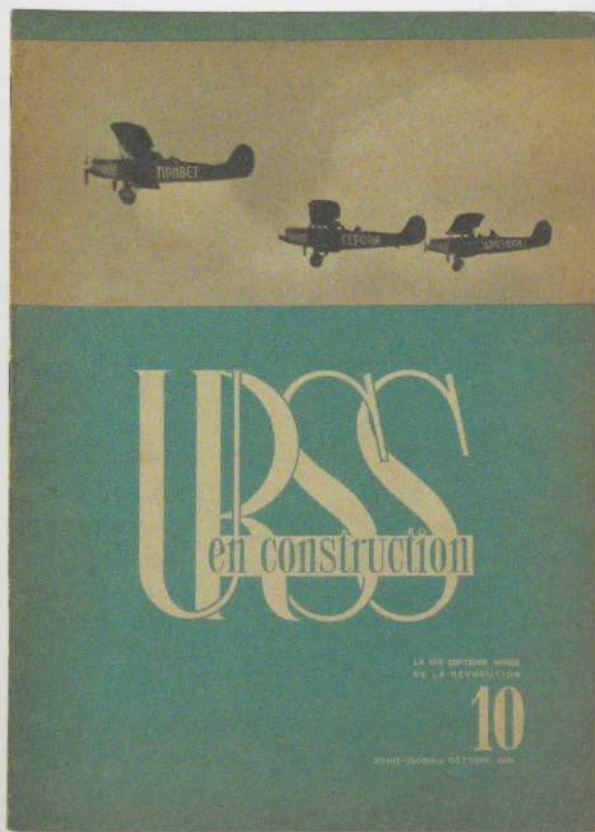
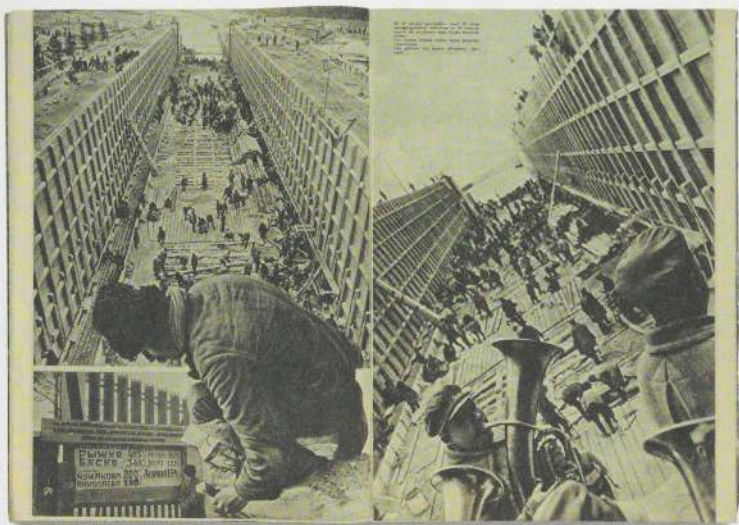




Left, above, and opposite top:
ALEKSANDR RODCHENKO. USSR in Construction: The Baltic-White Sea Canal (journal), no. 12. G. Piatakov, ed. 1933. Ed.: 45,505. Photogravure and lithograph, 16 $\frac{7}{16}$ x 11 $\frac{1}{16}$ " (41.7 x 29.7 cm) [1026]

Below and right:
EL LISSITZKY. USSR in Construction: Fifteen Years of the Red Army (journal), no. 2. G. Piatakov, ed. 1933. Ed.: 60,250. Photogravure, 16 $\frac{5}{16}$ x 11 $\frac{3}{16}$ " (41.5 x 29.5 cm) [1025]

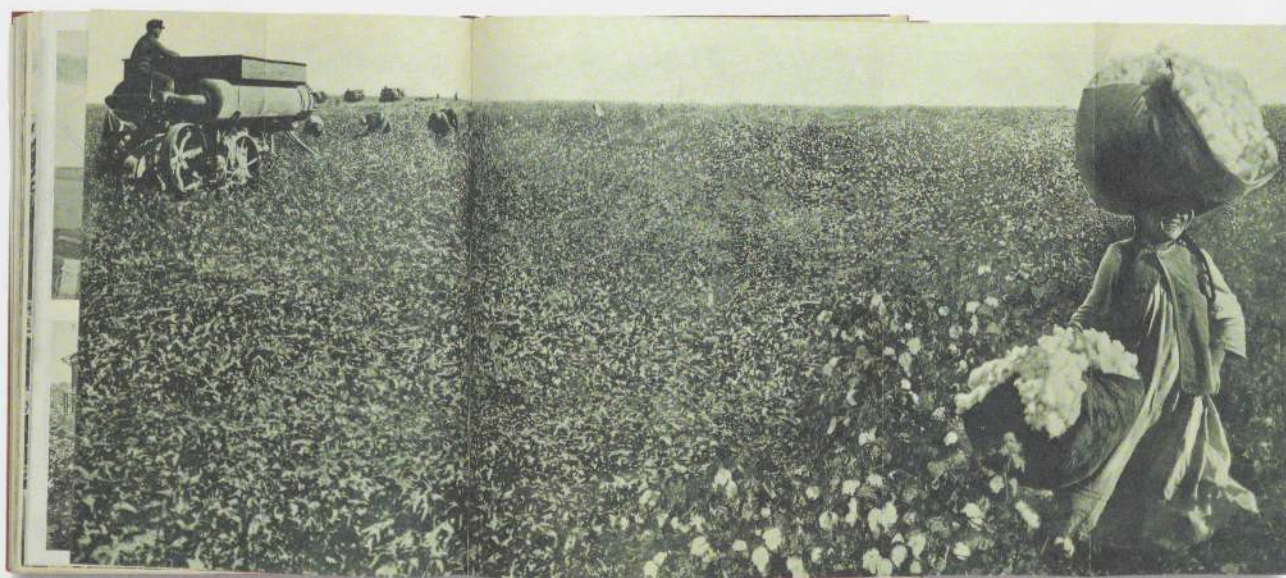


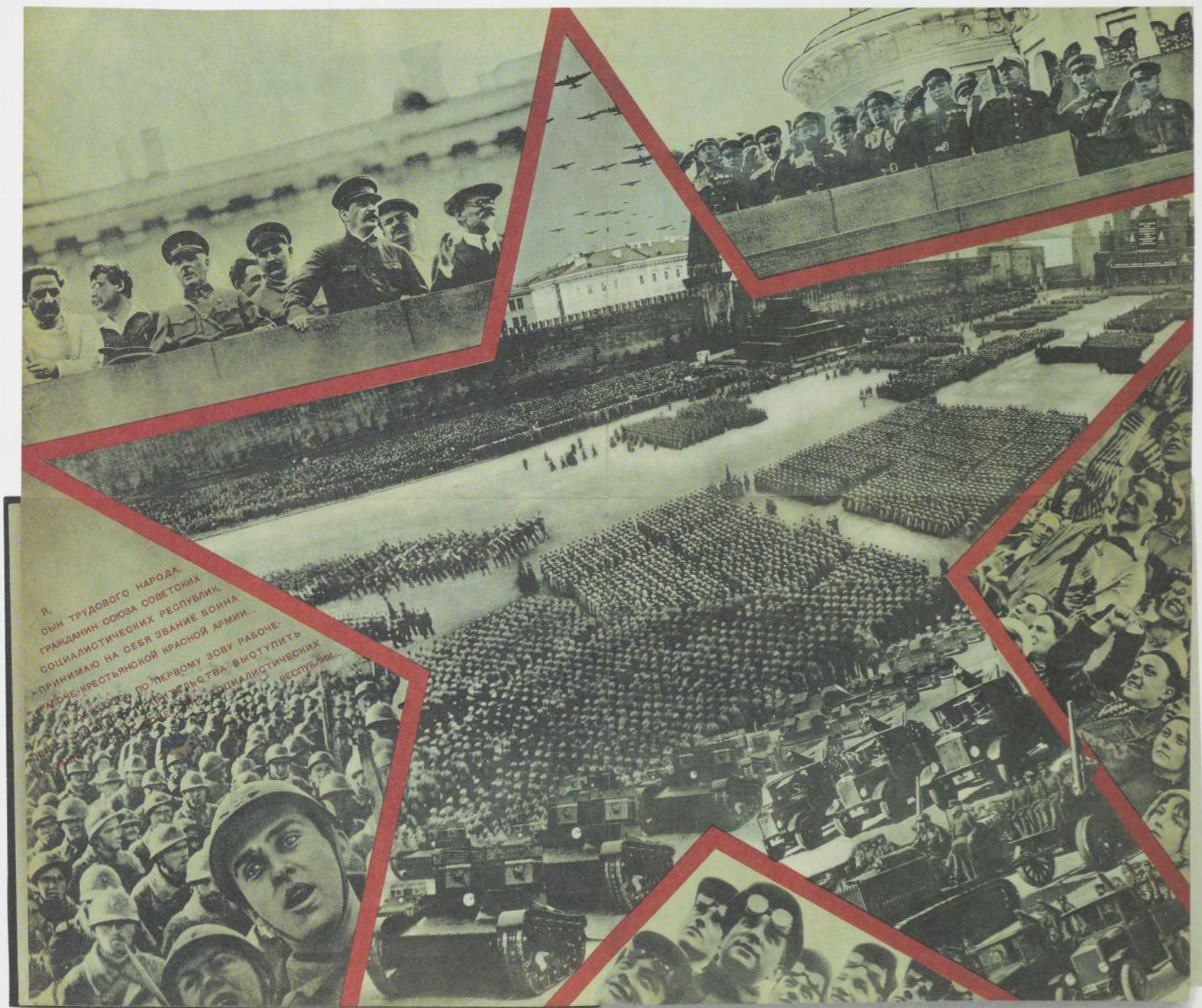


EL LISSITZKY AND SOPHIE LISSITZKY.
*USSR in Construction: The Cheliuskin
 Epic* (journal), no. 10. G. Piatakov,
 ed. 1934. Ed.: 4,875. Photogravure
 and lithograph, 16 $\frac{7}{16}$ x 11 $\frac{5}{16}$ "
 (41.8 x 29.5 cm) [1048]



ALEKSANDR RODCHENKO AND VARVARA
STEPANOVA. *Ten Years of Soviet
Uzbekistan*. M. Trusunkhodzhaev
and N. Vyshnepol'skaia, eds. 1934.
Ed.: 2,200. Photogravure, letter-
press, and lithograph, 11 1/16 x
9 3/16" (28.7 x 23.3 cm) [1050]





EL LISSITZKY. *Worker-Peasant Red Army*. F. E. Radionov, ed. 1934.
 Ed.: 25,000. Photogravure and
 letterpress fold-out, 11 1/8 x 13 3/8"
 (29.6 x 34 cm) [1044]

NON-OFFICIAL PUBLICATIONS

1928–33

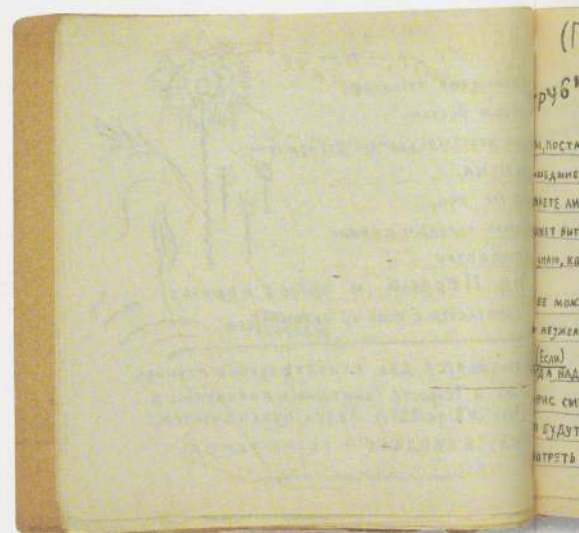
In the Stalinist period, beginning in 1928, avant-garde artists faced increasing pressure to devote their talents to the depiction of proletarian reality in the service of Socialist concerns. Poets penned odes to steel production and oil refineries, and artists competed for State commissions to design albums commemorating industrial achievements, Red Army anniversaries, and other Soviet victories. An exception to this general rule was the poet and artist Aleksei Kruchenykh, who maintained his life-long commitment to creative freedom. In a move that recalled his first forays into publishing and early lithographed books, Kruchenykh returned to self-publishing and to the use of non-mechanical printing processes, producing books with manuscript text by *steklopechat* (glass printing), a lithography-like process, to produce edition sizes of up to 150 copies. As an editor and compiler, Kruchenykh published, among other projects, the monumental *Unpublished Khlebnikov* comprised of twenty-four volumes of previously unpublished works and variants of published works found in Khlebnikov's personal notebooks after his death. Each was written in longhand by various artists and authors and featured new or previously published illustrations. Although Kruchenykh lived until 1968, he published his last two books of poetry—*The Ironyad* and *The Rubiniad*—in 1930. Later, he compiled albums, bibliographies, and archival accounts to preserve the legacy of himself, his contemporaries, and Russian Futurism.

The first Soviet edition of the Finnish folk epic *Kalevala* (1933; p. 247), supervised by Pavel Filonov, is the only other contemporaneous work that can be said to have perpetuated the aesthetic theories of the Futurist avant-garde. A collective work by Filonov's students, under his direction, *Kalevala* openly defies the strict demands of Socialist Realism in its fusion of non-objective imagery with figurative, recognizable subject matter.

J. A.



a



b

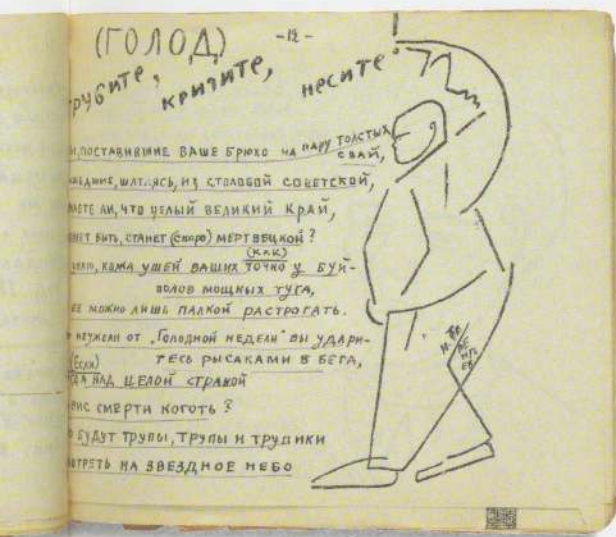
Right:

KIRILL ZDANEVICH. *The Unpublished Khlebnikov* (series, no. 13, by Velimir Khlebnikov. Aleksei Kruchenykh, ed. 1929. Ed.: 130. Lithograph, 6¹⁵/₁₆ x 8¹¹/₁₆" (17.6 x 22 cm) [784]

Below:

KIRILL ZDANEVICH. *The Unpublished Khlebnikov: A Scratch among the Clouds* (series), no. 14, by Velimir Khlebnikov. Aleksei Kruchenykh, ed. 1930. Ed.: 130. Lithograph, 6¹¹/₁₆ x 8¹/₁₆" (17 x 20.5 cm) [784]





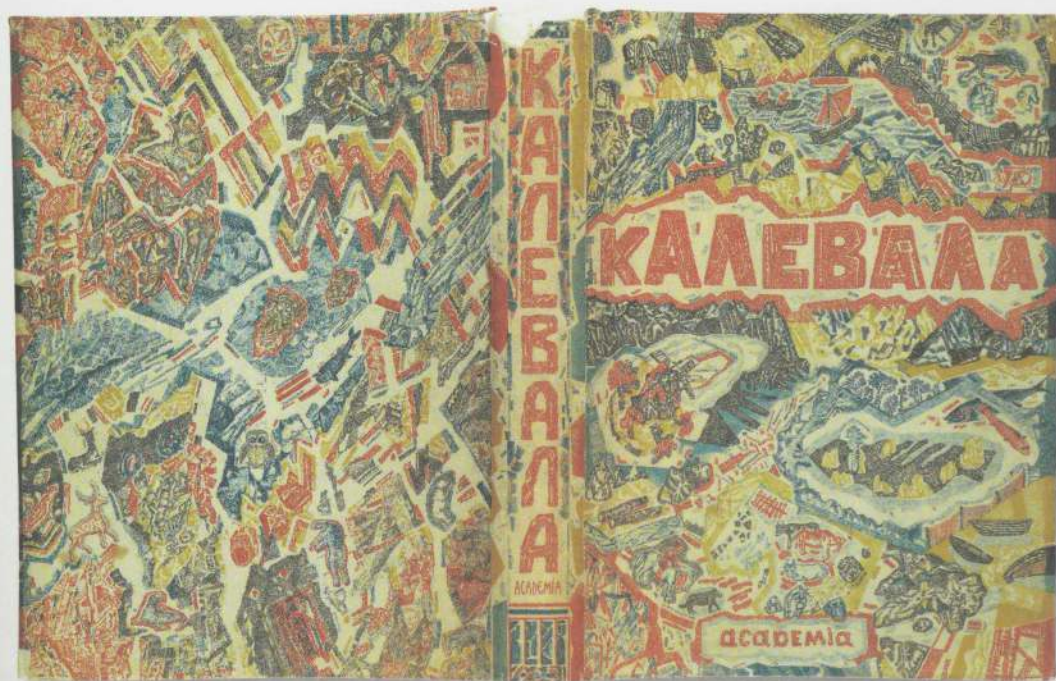
Opposite top and above:
IVAN KLIUN AND IGOR' TEREŒ'EV. The Unpublished Khlebnikov: 1916–1921 (series), no. 9, by Velimir Khlebnikov. Aleksei Kruchenykh, ed. 1928. Ed.: 100. Lithograph, 7³/₁₆ x 7¹/₈" (18.2 x 20 cm) [784]

a. Kliun; b. Terent'ev

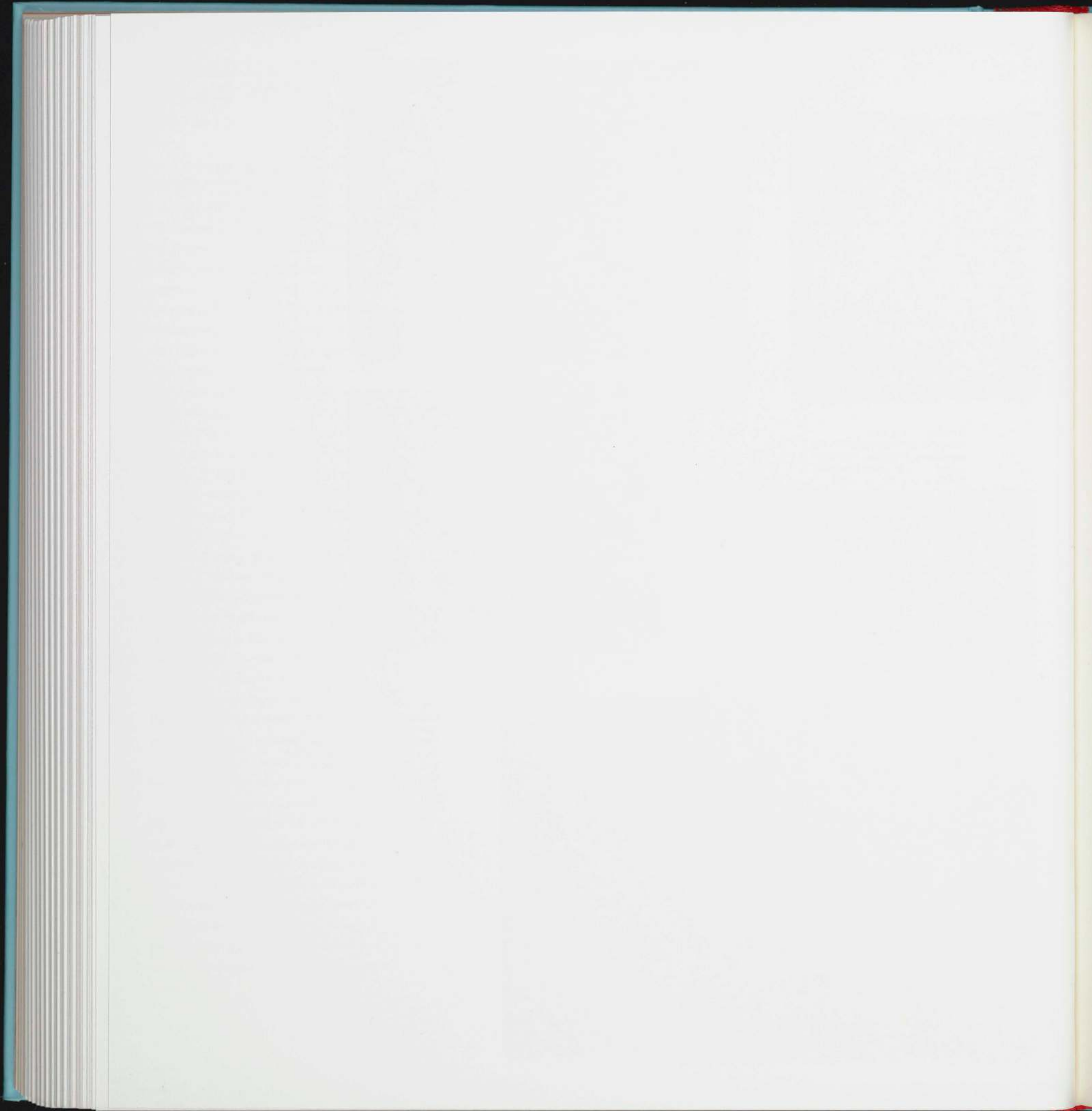


Left:
IVAN KLIUN AND IGOR' TEREŒ'EV. The Ironyad: Lyrics by Aleksei Kruchenykh. 1930. Ed.: 150. Lithographed cover by Kliun, 7¹/₁₆ x 7¹⁵/₁₆" (18 x 20.1 cm) [873]

Center:
NATALIA GONCHAROVA. The Unpublished Khlebnikov: Vila and the Wood Goblin; Perun (series), no. 17 by Velimir Khlebnikov. Aleksei Kruchenykh, ed. 1930. Ed.: 150. Lithograph, 6⁵/₁₆ x 7¹¹/₁₆" (16.9 x 19.5 cm) [784]



Left:
 Collective of Masters of Analytic Art—Pavel Filonov's School. **Kalevala: A Finnish Folk Epic**. Dmitrii Bubrikha, ed. 1933. Ed.: 10,300. Lithograph, 9³/₁₆ x 6⁷/₁₆" (24.3 x 17.5 cm) [1023]



Checklist of The Judith Rothschild Foundation Gift

Coordinated by Harper Montgomery under the direction of Deborah Wye.

Researched and compiled by Jared Ash, Sienna Brown, Starr Figura, Raimond Livasgani, Harper Montgomery, Jennifer Roberts, Carol Smith, Sarah Suzuki, and Sandra Wong.

This checklist is a comprehensive record of The Judith Rothschild Foundation gift to The Museum of Modern Art in 2001. The cataloguing system reflects museum practice in general and the priorities of The Museum of Modern Art's Department of Prints and Illustrated Books in particular. Unlike most bibliographies and library catalogues, it focuses on artists rather than authors, and pays special attention to mediums that describe the artistic contributions to individual books. (See explanation under "Medium descriptions" below.) Full documentation regarding medium is included for those works illustrated in the catalogue, as well as for some additional volumes that were considered for possible illustration during the course of the project. Eventually, each book will be fully catalogued in this way, and the entire list will be available on the Museum's Web site. D.W.

Organization of this checklist is in two chronological sections, each subdivided by year. Entries numbered 1 to 1120 comprise books, journals, and other book-related formats such as sheet music, newspapers, etc. Entries 1121 to 1225 consist of Related Material: drawings, photographs, maquettes, letters, proofs, etc.; an Addendum follows. An entry with the number in orange indicates that the work is illustrated in the plate section. A page number to locate that illustration is at the end of the entry. Five separate indices list artists, authors, English and foreign-language titles, and publishers.

Artists are listed alphabetically within each year; works by the same artist in a given year are listed alphabetically by the foreign title. Works illustrated by two artists are listed under the artist whose last name comes first alphabetically; those illustrated by three or more artists are listed under "various artists," with each artist's name listed alphabetically in parentheses. The designation "Russian Book Collection" is given to those books in which there are no artistic contributions in the form of illustrations or design elements, but which were collected by The Judith Rothschild Foundation for contextual purposes.

Titles are given in the transliterated original language (Russian, Ukrainian, Yiddish, Hebrew, Belarussian, etc.), according to the Library of Congress system, followed by English translations in parentheses.

Authors or editors follow the English titles, listed alphabetically if more than one.

Publication data consisting of place of publication, publisher, date of publication, and total edition size is provided whenever known. In some cases, this information was found in the book itself; in other cases it was

ascertained through research. When a place of publication or the publisher was neither printed in the book nor identified through research, the designation "n.s." (not stated) is used. Similarly, an edition size is sometimes given as "unknown" if the print run could not be verified. City names are given as they appear printed in each book; in different books the same city may be listed, for example, as Petersburg, St. Petersburg, Petrograd, or Leningrad. Foreign-language words that mean publisher or press, such as Izdanie (Izd), Vkydavnytsvo, Farlag, Verlag, Edizione, etc., have generally been omitted from publishers' names. These names have been standardized for consistency throughout the checklist. Abbreviations and alternate names for publishers are cross-referenced in the Index of Publishers.

Formats are designated as book, journal, newspaper, sheet music, pamphlet, portfolio, etc. in entries 1 to 1120. **Journals** are listed by artist(s) within a given year. If the entire run of a particular journal is represented in the Collection, and the attribution for each issue is to the same artist, that journal is described in one entry under the first year of publication. For example, the complete run of seven issues of *LEF* (1923–25) with covers by Aleksandr Rodchenko is found in one entry in 1923 under Rodchenko. For journals such as *CA* (1926–30), in which different artists contributed to different issues, the run has been separated according to artist. If an artist contributed to more than one issue of a particular journal, these contributions are grouped together in the first year a contribution was made. For example, the thirteen issues of *CA* to which Aleksei Gan contributed between 1926 and 1928 are found in one entry in 1926 under Gan. To locate all the issues of a particular journal that are part of the collection, readers are advised to consult the Index of Titles.

Pagination is distinguished in two ways: the term "leaf" indicates that printing occurs on only one side of a sheet; "page" is used when printing occurs on both sides of a sheet. Page or leaf numbers are bracketed if they are not printed within the book itself and were instead counted and verified by the Museum's cataloguers. When they are printed in the book, page or leaf numbers as listed here refer to the last printed number in the book. (Some books have one or more additional pages beyond this last-numbered page, consisting, for example, of a final page or two of text, back matter such as tables or indices, blank pages, etc.) The number of plates (usually reproductions) outside the regular pagination is also stated whenever relevant.

Dimensions are given in inches and centimeters, height preceding width.

For books and journals, dimensions given are for the largest page and, in cases where the page sizes vary by more than 1/4," they are designated irregular ("irreg. "). For the Related Material, single-sheet dimensions in which the height or width varies from one end to the other by more than 1/4" are similarly designated irregular.

Medium descriptions (focusing on those books illustrated in the catalogue) are intended to convey as fully yet concisely as possible the artistic contributions to these books. The following components have been considered: overall design, cover, illustrations, and text. However, these components are mentioned only if they are known or determined to have been specially prepared by the artist(s) in question. Covers or texts consisting of standard design formats are not mentioned. Text attributions within the medium description refer to the person who designed or transcribed the text (which is not necessarily the author of the text). In some cases this designer or hand is unknown, and no attribution is provided.

Printing techniques—letterpress, lithography, hectography, linoleum cut, photogravure, etc.—have been identified and used in conjunction with the words "illustration," "text," "typographic design," or "lettering," in order to specify the technical means by which these different aspects of the book were printed.

"**Typographic design**" is the term used to designate only those instances in which the typography is used in innovative ways as determined by the Museum's cataloguers. It refers to those designs that utilize prefabricated type elements, such as would have been part of a letterpress printer's inventory. By contrast, "**lettering**" refers to an artist's hand-lettered design, intended for reproduction through lithography or letterpress printing. As used here, both terms encompass letters as well as other abstract or decorative design elements.

"**Manuscript text**" is used to signify texts that were handwritten and then printed; portions of these that represent a poetic deviation from a standard line-by-line presentation are designated as "manuscript designs."

Photomechanical reproductions of paintings, drawings, or other artworks are generally not mentioned as illustrations unless they have been deemed of special relevance to the overall artistic structure or meaning of the book or journal. Therefore, reproductions functioning in a manner comparable to documentary images in an art-history textbook or journal are not mentioned. This is especially relevant to books that include plates, since these are generally reproductions, and to journals, many of which contain scattered reproductions.

Support papers are mentioned only if they are colored or otherwise unusual.

Inscriptions that are of particular historical or literary interest on individual books are noted.

The Credit line, Gift of The Judith Rothschild Foundation, pertains to all items on this checklist. To save space and avoid redundancy, this line does not appear in the individual entries. An additional credit may appear in parentheses near the end of certain entries, indicating that The Judith Rothschild Foundation acquired that book from a source it wishes to credit. The complete credit line for such a work would be, for example, "The Museum of Modern Art, New York. Gift of The Judith Rothschild Foundation (Boris Kerdimun Archive)."

Accession numbers have been designated for each book through the Museum's registration system. The first part of the number indicates the order in which the work was accessioned into the Museum's collection, within the year that it was acquired; the second part of the number, 2001, indicates the year of accession; the third part, where present, indicates the numbered illustrations in that book. (It should be noted that the number of illustrations usually does not include those pages designated as plates in the pagination, since such plates are, for the most part, reproductions.) In the case of serialized works such as journals, the third part may also contain a series of letters, which refer to the different volume numbers that are part of that entry. A few works on the checklist have a different kind of number at the end of the entry, always beginning with the letters TR. These items are objects that were added to the collection most recently and had not yet received final accession numbers before this catalogue went to press. The accession number or, in certain instances, the "TR" number, is useful when corresponding with the Museum about a specific work or when ordering photographs.

1. Burliuk, Vladimir. *Sadok sudei* (*A Trap for Judges*) by various authors (David Burliuk, Nikolai Burliuk, Elena Guro, Vasilii Kamenskii, Velimir Khlebnikov, Sergei Miasoedov, and Ekaterina Nizen). St. Petersburg: Zhuravl', 1910. Edition: 300. Book: 131 leaves, $4\frac{7}{8} \times 3\frac{1}{2}$ " (12.4 x 10 cm). Wallpaper cover with text mounted on front; 10 letterpress illustrations; text and illustrations all printed on verso of wallpaper leaves. 21.2001.1-10 [p. 63]
2. Kruchenykh, Aleksei. *Ves' Kherson v karikaturakh, sharzhakh i portretakh. Vypusk 1-i* (*All Kherson in Cartoons, Caricatures, and Portraits: First Issue*) by Aleksei Kruchenykh. Kherson: the author, 1910. Edition: unknown. Book: [2] leaves, $8\frac{1}{2} \times 6\frac{1}{8}$ " (21.6 x 17.5 cm). 431.2001
3. Unknown artists. *Slovolitnia G. F. Mader v Tiflis* (*The G. F. Mader Type Foundry in Tiflis*). Tiflis: [n.s.], 1910. Edition: unknown. Book: [141] leaves, including [1] $\frac{1}{8}$ sized leaf, $9\frac{1}{2} \times 7\frac{1}{4}$ " (24.1 x 18.5 cm). (Boris Kerdimun Archive). 427.2001
4. Various artists (Aleksandr Andreev, Nikolai Kul'bin, A. A. Nikolaev, Liudmila Shmit-Ryzhova, N. M. Siniagin, and Evgenii Vashchenko). *Studiia impressionistov* (*Impressionists' Studio*). Nikolai Kul'bin, ed. St. Petersburg: N. I. Butkovskaia, 1910. Edition: 2,000. Book: 127 pages, plus [5] plates, $11\frac{1}{4} \times 7\frac{1}{2}$ " (28.5 x 19 cm). 429.2001

5. Russian Book Collection. *Ustav obshchestva khudozhnikov "Bubnovyi valet"* (*Statutes of the "Jack of Diamonds" Association of Artists*). Moscow: [n.s.], 1911. Edition: unknown. Book: 8 pages, $6\frac{1}{16} \times 5$ " (17 x 12.7 cm). (Boris Kerdimun Archive). 430.2001
6. Various artists (Boris Anisfeld, Sergei Chekhonin, Vladimir Chambers, Mstislav Dobuzhinskii, Aleksandr Iakovlev, and Sergei Sudeikin). *Speculum animae* (*Mirror of the Soul*) by Sergei Rafalovich. St. Petersburg: Shipovnik, 1911. Edition: 2,200. Book: 98 pages, $9\frac{3}{4} \times 7\frac{3}{8}$ " (24.7 x 18.7 cm). 428.2001

7. Goncharova, Natalia. *Igra v adu* (*A Game in Hell*) by Velimir Khlebnikov and Aleksei Kruchenykh. Moscow: [n.s.], 1912. Edition: 300. Book: 14 leaves, $7\frac{3}{16} \times 5\frac{1}{2}$ " (18.3 x 14.6 cm). Cover with litho-

graphed manuscript text and illustration on front; 13 lithographed illustrations; lithographed manuscript text. 31.2001.1-14 [p. 70]

8. Guro, Elena, and Mikhail Matiushin. *Osenii son. P'esa v chetyrekh kartinakh* (*Autumnal Dream: A Play in Four Acts*) by Elena Guro. St. Petersburg: N. I. Butkovskaia, 1912. Edition: 500. Book: 57 pages, plus [5] plates, $7\frac{1}{2} \times 5\frac{1}{8}$ " (19 x 13 cm) (irreg.). 432.2001
9. Larionov, Mikhail. *Starinnaia liubov'* (*Old-Time Love*) by Aleksei Kruchenykh. Moscow: the author, 1912. Edition: 300. Book: 14 leaves, $5\frac{5}{8} \times 3\frac{1}{16}$ " (14.3 x 9.2 cm). Cover with lithographed illustrations on front and back; 4 lithographed illustrations; lithographed manuscript text. 41.2001.1-6 [p. 66]
10. Russian Book Collection. *Obshchestvo khudozhnikov "Soiuz molodezhi"* (*The Union of Youth Artists' Society*), no. 1, by various authors (Vladimir Markov', Iosif Shkol'nik, and Eduard Spandikov). St. Petersburg: Soiuz molodezhi, 1912. Edition: 500. Journal: 24 pages, plus [6] plates, $9\frac{3}{8} \times 6\frac{7}{16}$ " (23.2 x 16.4 cm). 434.2001
11. Russian Book Collection. *Obshchestvo khudozhnikov "Soiuz molodezhi"* (*The Union of Youth Artists' Society*), no. 2, by various authors (Elie Faure, Vladimir Markov', et al.). St. Petersburg: Soiuz molodezhi, 1912. Edition: 500. Journal: 42 pages, plus [6] plates, $9\frac{1}{2} \times 6\frac{1}{8}$ " (24.2 x 15.5 cm). 433.2001
12. Russian Book Collection. *Poshchecchina obshchestvennomu vkusu. V zashchitu svobodnogo iskusstva. Stikhi, proza, stat'i* (*A Slap in the Face of Public Taste: In Defense of Free Art. Verse, Prose, Essays*) by various authors (David Burliuk, Nikolai Burliuk, Vasily Kandinsky, Velimir Khlebnikov, Aleksei Kruchenykh, Benedikt Livshits, and Vladimir Mayakovsky). Moscow: G. L. Kuz'min, 1912. Edition: 600. Book: 112 pages, $9\frac{1}{16} \times 6\frac{1}{16}$ " (23 x 17 cm). Brown burlap cover with letterpress text on front; pages printed on coarse brown paper. 20.2001 [p. 63]
13. Russian Book Collection. *Poshchecchina obshchestvennomu vkusu. V zashchitu svobodnogo iskusstva. Stikhi, proza, stat'i* (*A Slap in the Face of Public Taste: In Defense of Free Art. Verse, Prose, Essays*) by various authors (David Burliuk, Nikolai Burliuk, Vasily Kandinsky, Velimir Khlebnikov, Aleksei Kruchenykh,

Benedikt Livshits, and Vladimir Mayakovsky). Moscow: G. L. Kuz'min, 1912. Edition: 600. Book: 112 pages, $8\frac{1}{16} \times 6\frac{7}{8}$ " (22.7 x 17.5 cm). (Boris Kerdimun Archive). 1086.2001

14. Various artists (Natalia Goncharova, Mikhail Larionov, Nikolai Rogovin, and Vladimir Tatlin). *Mirskontsa* (*Worldbackwards*) by Velimir Khlebnikov and Aleksei Kruchenykh. Moscow: [n.s.], 1912. Edition: 220. Book: [38] leaves, $7\frac{3}{8} \times 5\frac{7}{16}$ " (18.7 x 13.8 cm) (irreg.). Cover with silver foil collage by Goncharova and lithographed manuscript text mounted on front; 28 lithographed illustrations (13 by Goncharova, 10 by Larionov, 4 by Rogovin, and 1 by Tatlin); lithographed manuscript and rubber stamped text. 32.2001 [p. 69]
15. Various artists (Natalia Goncharova, Mikhail Larionov, Nikolai Rogovin, and Vladimir Tatlin). *Mirskontsa* (*Worldbackwards*) by Velimir Khlebnikov and Aleksei Kruchenykh. Moscow: [n.s.], 1912. Edition: 220. Book: [39] leaves, $7\frac{1}{4} \times 5\frac{1}{2}$ " (18.4 x 14 cm) (irreg.). Cover with marbled paper collage by Goncharova and lithographed manuscript text on blue paper mounted on front; 28 lithographed illustrations (13 by Goncharova, 10 by Larionov, 4 by Rogovin, and 1 by Tatlin); lithographed manuscript and rubber stamped text. 33.2001 [p. 68]
16. Various artists (Natalia Goncharova, Mikhail Larionov, Nikolai Rogovin, and Vladimir Tatlin). *Mirskontsa* (*Worldbackwards*) by Velimir Khlebnikov and Aleksei Kruchenykh. Moscow: [n.s.], 1912. Edition: 220. Book: [38] leaves, $7\frac{1}{16} \times 5\frac{1}{2}$ " (18 x 14 cm) (irreg.). Cover with glossy black paper collage by Goncharova and lithographed manuscript text mounted on front; 28 lithographed illustrations (13 by Goncharova, 10 by Larionov, 4 by Rogovin, and 1 by Tatlin); lithographed manuscript and rubber stamped text. 34.2001 [p. 68]
17. Various artists (Natalia Goncharova, Mikhail Larionov, Nikolai Rogovin, and Vladimir Tatlin). *Mirskontsa* (*Worldbackwards*) by Velimir Khlebnikov and Aleksei Kruchenykh. Moscow: [n.s.], 1912. Edition: 220. Book: [38] leaves, $7\frac{1}{2} \times 5\frac{1}{2}$ " (19 x 14 cm) (irreg.). Cover with black paper collage by Goncharova and lithographed manuscript text mounted on front; 28 lithographed illustrations (13 by Goncharova, 10 by Larionov, 4 by Rogovin,

and 1 by Tatlin); lithographed manuscript and rubber stamped text. 35.2001 [p. 68]

18. Various artists (Natalia Goncharova, Mikhail Larionov, Nikolai Rogovin, and Vladimir Tatlin). *Mirskontsa* (*Worldbackwards*) by Velimir Khlebnikov and Aleksei Kruchenykh. Moscow: [n.s.], 1912. Edition: 220. Book: [38] leaves, $7\frac{1}{2} \times 5\frac{3}{16}$ " (19 x 13.2 cm) (irreg.). Cover with glossy green paper collage by Goncharova and lithographed manuscript text mounted on front; 28 lithographed illustrations (13 by Goncharova, 10 by Larionov, 4 by Rogovin, and 1 by Tatlin); lithographed manuscript and rubber stamped text. 36.2001 [p. 68]
- 1913
19. Burliuk, David, and Vladimir Burliuk. *Dokhlai luna. Sbornik edinstvennykh futuristov mira!! Poetov Gileia. Stikhi, proza, stat'i, risunki, oforty* (*The Croaked Moon: Collection of the Sole Futurists of the World!! The Gileia Poets: Verse, Prose, Essays, Drawings, and Etchings*) by various authors (David Burliuk, Nikolai Burliuk, Velimir Khlebnikov, Aleksei Kruchenykh, Benedikt Livshits, and Vladimir Mayakovsky). Moscow: Futuristy "Gileia," 1913. Edition: 1,000. Book: 119 pages, plus [17] plates, $7\frac{11}{16} \times 5\frac{15}{16}$ " (19.5 x 15.2 cm). 16 lithographed illustrations, 3 letterpress illustrations, and 2 etched illustrations. 25.2001.1-17 [p. 64]
 20. Burliuk, David, and Vladimir Burliuk. *Zatyckha. Sbornik. Velimir Khlebnikov; David, Vladimir, Nikolai Burliuki. Risunki. Stikhi* (*The Bung, A Collection: Velimir Khlebnikov; David, Vladimir, and Nikolai Burliuk; Drawings, Verse*) by various authors (David Burliuk, Nikolai Burliuk, and Velimir Khlebnikov). Kherson: Futuristy "Gileia," 1913. Edition: 450. Book: 13 leaves, plus [2] double-page plates, $9\frac{3}{16} \times 7\frac{1}{16}$ " (23.3 x 18 cm). Blue construction paper cover; 2 lithographed illustrations with watercolor additions (1 each by David and Vladimir Burliuk); text printed on red paper. 29.2001.1-2 [p. 64]
 21. Burliuk, David, and Kazimir Malevich. *Pobeda nad solntsem. Opera* (*Victory over the Sun: An Opera*) by Velimir Khlebnikov, Aleksei Kruchenykh, and Mikhail Matiushin. St. Petersburg: [n.s.], 1913. Edition: 1,000. Book: 23 pages, $9\frac{9}{8} \times 6\frac{11}{16}$ " (24.4 x 17 cm). Cover with letterpress illustration by Malevich on front, and letterpress illustration by Burliuk on back. 48.2001 [p. 74]
 22. Goncharova, Natalia. Three plates from *Pustynnikii; Pustynnitsa. Dve poemy* (*Hermits; Hermitess: Two Poems*) by Aleksei Kruchenykh. Moscow: G. L. Kuz'min and S. D. Dolinskii, 1913. Edition: 480. Sheets: (1), $7\frac{1}{4} \times 5\frac{11}{16}$ " (18.4 x 14.5 cm); (2), $7\frac{1}{4} \times 5\frac{11}{16}$ " (18.4 x 14.4 cm); (3), $7\frac{1}{2} \times 5\frac{11}{16}$ " (19 x 14.4 cm). 3 lithographed illustrations. (Donation of Elaine Lustig Cohen). 6.2001.1-3
 23. Goncharova, Natalia. *Serdtshe v perchatke* (*Heart in a Glove*) by Konstantin Bol'shakov. Moscow: Mezonin poezii, 1913. Edition: unknown. Book: [16] pages, $8\frac{3}{4} \times 5\frac{3}{8}$ " (21 x 15 cm). 442.2001
 24. Goncharova, Natalia. *Vertogradari nad lozami* (*Gardeners over the Vines*) by Sergei Bobrov. Moscow: Lirika, 1913. Edition: 500. Book: 162 pages, plus [10] double-page plates, $7\frac{1}{16} \times 4\frac{5}{8}$ " (17.9 x 11.7 cm). Blue paper cover with letterpress illustration in gold on front; 1 letterpress illustration and 10 double-page lithographed illustrations. 45.2001.1-12 [p. 87]
 25. Goncharova, Natalia. *Vystavka kartin Natalii Sergeevny Goncharovoi 1900-1913* (*Exhibition of Paintings by Natalia Sergeevna Goncharova 1900-1913*), second edition, by Natalia Goncharova. Moscow: Ts. A. Miunster, 1913. Edition: unknown. Book: 12 pages, plus [3] plates, $7\frac{11}{16} \times 5\frac{3}{4}$ " (19.6 x 14.6 cm). 444.2001
 26. Goncharova, Natalia, and Mikhail Larionov. *Luchizm* (*Rayism*) by Mikhail Larionov. Moscow: K. i K., 1913. Edition: 1,000. Book: 21 pages, [6] plates, $5\frac{3}{4} \times 4\frac{5}{8}$ " (14.7 x 11.8 cm). 436.2001
 27. Goncharova, Natalia, and Mikhail Larionov. *Natal'ia Goncharova, Mikhail Larionov* (*Natalia Goncharova, Mikhail Larionov*) by Eli Eganbiuri [Il'ia Zdanevich]. Moscow: Ts. A. Miunster, 1913. Edition: 525. Book: 39 pages, XXI pages, plus [54] plates, $11\frac{13}{16} \times 9\frac{1}{16}$ " (30 x 23 cm). 437.2001
 28. Goncharova, Natalia, and Mikhail Larionov. *Pustynnikii; Pustynnitsa. Dve poemy* (*Hermits; Hermitess: Two Poems*) by Aleksei Kruchenykh. Moscow: G. L. Kuz'min and S. D. Dolinskii, 1913. Edition: 480. Book: [22] leaves, $7\frac{3}{8} \times 5\frac{5}{8}$ " (18.7 x 14.3 cm). Cover with lithographed illustration by Larionov and manuscript text on front, and lithographed manuscript text on back; 14 lithographed illustrations by Goncharova; lithographed manuscript text. 40.2001.1-16 [p. 78]

29. Iakulov, Georgii. *Orientalia (Orientalia)* by Marietta Shaginian. Moscow: Al'tsion, 1913. Edition: 500. Book: 53 pages, 8 $\frac{7}{8}$ x 6 $\frac{1}{4}$ " (22.6 x 15.8 cm). (Boris Kerdimun Archive). 440.2001
30. Krychev's'kyi, Vasil'. *Blyskavitsi. Suspil'na studiia (Flashes of Light: A Social Study)* by Mykhailo Iatskiv. Kiev-Lvov: Ukrain'ska-rus'ka vydavnycha spilka, 1913. Edition: 1,250. Book: 92 pages, 7 $\frac{3}{16}$ x 4 $\frac{3}{4}$ " (19.8 x 12 cm) (irreg.). (Boris Kerdimun Archive). 931.2001
31. Larionov, Mikhail. *Oslinyi khvost i Mishen' (Donkey's Tail and Target)* by various authors (S. Khudakov, Mikhail Larionov, and Varsanofii Parkin). Moscow: Ts. A. Miunster, 1913. Edition: 525. Book: 151 pages, 11 $\frac{7}{8}$ x 8 $\frac{7}{8}$ " (30.1 x 22.5 cm). Cover with letterpress illustration on front; 10 lithographed illustrations, tipped in. 43.2001 [p. 88]
32. Larionov, Mikhail. *Oslinyi khvost i Mishen' (Donkey's Tail and Target)* by various authors (S. Khudakov, Mikhail Larionov, and Varsanofii Parkin). Moscow: Ts. A. Miunster, 1913. Edition: 525. Book: 151 pages, 11 $\frac{7}{8}$ x 8 $\frac{7}{8}$ " (28.7 x 21.8 cm). Cover with letterpress illustration on front; 9 lithographed illustrations, tipped in. (This copy lacks the illustration on page 71.) (Boris Kerdimun Archive). 70.2001
33. Larionov, Mikhail. *Poluzhivoi (Half-Alive)* by Aleksei Kruchenykh. Moscow: G. L. Kuz'min and S. D. Dolinskii, 1913. Edition: 480. Book: [17] leaves, 7 $\frac{1}{4}$ x 5 $\frac{1}{2}$ " (18.4 x 14.8 cm). Cover with lithographed illustrations on front and back; 15 lithographed illustrations; lithographed manuscript text. 37.2001.1-17 [p. 83]
34. Larionov, Mikhail. *Pomada (Pomade)* by Aleksei Kruchenykh. Moscow: G. L. Kuz'min and S. D. Dolinskii, 1913. Edition: 480. Book: [17] leaves, 5 $\frac{3}{4}$ x 3 $\frac{7}{8}$ " (14.7 x 9.9 cm). Glossy red paper cover with lithographed illustration with watercolor additions and lithographed manuscript text, both mounted on front; 11 lithographed illustrations, 7 with watercolor additions mounted on gold-leafed paper; lithographed manuscript text. 38.2001.1-12 [p. 67]
35. Larionov, Mikhail. *Pomada (Pomade)* by Aleksei Kruchenykh. Moscow: G. L. Kuz'min and S. D. Dolinskii, 1913. Edition: 480. Book: [17] leaves, 5 $\frac{1}{2}$ x 4 $\frac{1}{8}$ " (15.2 x 10.5 cm) (irreg.). Glossy red paper cover with lithographed illustration and manuscript text both mounted on front, and lithographed manuscript text mounted on back; 11 lithographed illustrations, 7 mounted on gold-leafed paper; lithographed manuscript text. 39.2001.1-12 [p. 67]
36. Larionov, Mikhail. Four illustrations from *Pomada (Pomade)*. Moscow: G. L. Kuz'min and S. D. Dolinskii, 1913. Edition: 480. [4] leaves, (1) 4 $\frac{1}{2}$ x 3 $\frac{1}{16}$ " (11.4 x 9.3 cm); (2) 4 $\frac{1}{16}$ x 4 $\frac{1}{8}$ " (11.6 x 10.5 cm); (3) 4 $\frac{1}{16}$ x 3 $\frac{3}{16}$ " (11.6 x 8.5 cm); (4) 4 $\frac{1}{2}$ x 3 $\frac{1}{16}$ " (11.5 x 9.3 cm). 4 lithographs. (Donation of Elaine Lustig Cohen). 232.2001.1-4
37. Malevich, Kazimir. *Porosiata (Piglets)* by Aleksei Kruchenykh and Zina V. St. Petersburg: [n.s.], 1913. Edition: 550. Book: 15 pages, 7 $\frac{1}{16}$ x 5 $\frac{1}{16}$ " (19.6 x 14.4 cm). Cover with lithographed illustration on pale green paper mounted on front; 1 lithographed illustration on pale green paper, tipped in. 49.2001.1-2 [p. 74]
38. Malevich, Kazimir. *Troe (The Three)* by various authors (Elena Guro, Velimir Khlebnikov, and Aleksei Kruchenykh). St. Petersburg: Zhuravl', 1913. Edition: 500. Book: 96 pages, 7 $\frac{7}{16}$ x 7 $\frac{1}{16}$ " (19.3 x 18 cm). Cover with lithographed manuscript design and illustration on front, and lithographed manuscript text on back; 4 photomechanical reproductions; all pages printed on pale green paper. 52.2001 [p. 75]
39. Malevich, Kazimir, and Olga Rozanova. *Slovo kak takovoe (The Word as Such)* by Velimir Khlebnikov and Aleksei Kruchenykh. Moscow: [n.s.], 1913. Edition: 500. Book: 15 pages, 9 $\frac{3}{16}$ x 7 $\frac{3}{8}$ " (23.4 x 18.8 cm). Cover with lithographed illustration by Malevich on pale green paper mounted on front; 1 lithographed illustration by Rozanova on pale green paper, tipped in. 50.2001 [p. 74]
40. Malevich, Kazimir, and Olga Rozanova. *Vozropshchem (Let's Grumble)* by Aleksei Kruchenykh. St. Petersburg: [n.s.], 1913. Edition: 1,000. Book: 12 pages, [3] plates, 7 $\frac{1}{2}$ x 5 $\frac{1}{2}$ " (19 x 14 cm) (irreg.). Cover with letterpress typographic design on front; 3 lithographed illustrations (2 by Malevich and 1 by Rozanova). 53.2001.1-4 [p. 75]
41. Rozanova, Olga. *Chort i rechetvortsy (The Devil and the Speechmakers)* by Aleksei Kruchenykh. St. Petersburg: [n.s.], 1913. Edition: 1,000. Book: 16 pages, 8 $\frac{1}{16}$ x 6 $\frac{1}{4}$ " (22.4 x 15.8 cm). Brown paper cover with lithographed illustration on front. 56.2001 [p. 72]
42. Rozanova, Olga. *Chort i rechetvortsy (The Devil and the Speechmakers)* by Aleksei Kruchenykh. St. Petersburg: [n.s.], 1913. Edition: 1,000. Book: 16 pages, 8 $\frac{1}{16}$ x 6 $\frac{1}{4}$ " (22.7 x 16.1 cm). (Donation of Tamar Cohen and David Slatoff). 435.2001
43. Rozanova, Olga. *Utinoe gnezdyshko . . . durnykh slov (A Little Duck's Nest . . . of Bad Words)* by Aleksei Kruchenykh. St. Petersburg: [n.s.], 1913. Edition: 500 (100 with hand additions). Book: [22] leaves (unbound), 7 $\frac{3}{8}$ x 4 $\frac{1}{16}$ " (18.8 x 12.2 cm) (irreg.). Cover with watercolor and gouache additions on front; 14 lithographed illustrations with watercolor and/or gouache additions; lithographed manuscript text with watercolor and/or gouache additions. 17.2001.1-22 [pp. 76, 77]
44. Rozanova, Olga. *Utinoe gnezdyshko . . . durnykh slov (A Little Duck's Nest . . . of Bad Words)* by Aleksei Kruchenykh. St. Petersburg: [n.s.], 1913. Edition: 500 (100 with hand additions). Book: [22] leaves, 7 $\frac{3}{8}$ x 4 $\frac{3}{4}$ " (18.8 x 12 cm) (irreg.). Purple construction paper cover with letterpress text collaged on front and back; 14 lithographed illustrations; lithographed manuscript text. 63.2001
45. Rozanova, Olga, and Iosif Shkol'nik. "*Soiuz molodezhi' pri uchastii poetov "Gileia" (The Union of Youth in Collaboration with the Gileia Poets)*, no. 3, by various authors (David Burliuk, Nikolai Burliuk, Elena Guro, Velimir Khlebnikov, Aleksei Kruchenykh, Benedikt Livshits, Mikhail Matiushin, Olga Rozanova, and Eduard Spandikov). Petersburg: Soiuz molodezhi, 1913. Edition: 1,000. Book: 82 pages, plus [11] plates and [1] overleaf, 9 $\frac{1}{2}$ x 9 $\frac{1}{16}$ " (24.1 x 23 cm). Purple construction paper cover with letterpress illustration on front; 11 lithographed illustrations (6 by Rozanova and 5 by Shkol'nik). 60.2001
46. Rozanova, Olga, and Iosif Shkol'nik. "*Soiuz molodezhi' pri uchastii poetov "Gileia" (The Union of Youth in Collaboration with the Gileia Poets)*, no. 3, by various authors (David Burliuk, Nikolai Burliuk, Elena Guro, Velimir Khlebnikov, Aleksei Kruchenykh, Benedikt Livshits, Mikhail Matiushin, Olga Rozanova, and Eduard Spandikov). Petersburg: Soiuz molodezhi, 1913. Edition: 1,000. Book: 82 pages, plus 11 plates, 9 $\frac{7}{16}$ x 8 $\frac{1}{16}$ " (24 x 22.8 cm). Purple construction paper cover with letterpress illustration on front; 11 lithographed illustrations, (6 by Rozanova, 5 by Shkol'nik). 80.2001.1-12
47. Shevchenko, Aleksandr. *Neo-primitivizm. Ego teoriia, ego vozmozhnosti, ego dostizheniia (Neo-Primitivism: Its Theory, Means, and Achievements)* by Aleksandr Shevchenko. Moscow: the author, 1913. Edition: 1,000. Book: 31 pages, plus [12] plates, 8 $\frac{7}{8}$ x 7 $\frac{1}{16}$ " (22.5 x 18 cm). 439.2001
48. Siniakova, Mariia. *Tavro vzdokhov. Poema (Brand of Sighs: A Poem)* by Boris Kushner. Moscow: Aveniura, 1913. Edition: 300. Book: 16 pages, 8 $\frac{3}{16}$ x 5 $\frac{1}{16}$ " (22.4 x 14.4 cm). (Boris Kerdimun Archive). 461.2001
49. Various artists (Aleksei Kruchenykh, Nikolai Kul'bin, and Olga Rozanova). *Bukh lesinnyi (Forestry Rapid)* by Velimir Khlebnikov and Aleksei Kruchenykh. St. Petersburg: EUY, 1913. Edition: 400. Book: [22] leaves, 5 $\frac{7}{8}$ x 3 $\frac{1}{16}$ " (14.9 x 10.2 cm) (irreg.). Pale green paper cover with lithographed illustrations by Rozanova on front and back; 16 lithographed illustrations (3 by Rozanova, 1 by Kul'bin, and 12 headpieces and tailpieces by Kruchenykh); lithographed manuscript text; all pages printed on pale green paper. 55.2001 [p. 72]
50. Various artists (Vasilii Chekrygin, Vladimir Mayakovsky, and Lev Shekhtel [Lev Zhegin]). *Ia! (I!)* by Vladimir Mayakovsky. Moscow: G. L. Kuz'min and S. D. Dolinskii, 1913. Edition: 300. Book: 16 leaves, 9 $\frac{3}{8}$ x 6 $\frac{1}{16}$ " (23.9 x 17.6 cm). Cover with lithographed manuscript text and illustration by Mayakovsky on front; 8 lithographed illustrations (5 by Chekrygin and 3 by Shekhtel); lithographed manuscript text by Chekrygin. (Boris Kerdimun Archive). 42.2001 [p. 89]
51. Various artists (Viktor Bart, Natalia Goncharova, Mikhail Larionov, Aleksandr Shevchenko, Illarion Skuie, and an anonymous child). *Printsipy kubizma i drugikh sovremennykh techenii v zhivopisi vsekhn vremen i narodov (Principles of Cubism and Other Modern Trends in Painting of All Ages and Peoples)* by Aleksandr Shevchenko. Moscow: the author, 1913. Edition: unknown. Book: 24 leaves, plus [9] plates, 6 $\frac{1}{2}$ x 4 $\frac{1}{16}$ " (16.5 x 11.9 cm). Cover with lithographed manuscript text and illustration by Shevchenko on front; 9 lithographed illustrations (2 by Shevchenko, 2 by Bart, 2 by Skuie, 1 by Goncharova, 1 by Larionov, and 1 by an anonymous child); lithographed typed text. (Donation of Tamar Cohen and David Slatoff). 71.2001.1-10
52. Various artists (Viktor Bart, Natalia Goncharova, Mikhail Larionov, Aleksandr Shevchenko, Illarion Skuie, and an anonymous child). *Printsipy kubizma i drugikh sovremennykh techenii v zhivopisi vsekhn vremen i narodov (Principles of Cubism and Other Modern Trends in Painting of All Ages and Peoples)* by Aleksandr Shevchenko. Moscow: the author, 1913. Edition: unknown. Book: 24 leaves, plus [9] plates, 6 $\frac{1}{2}$ x 4 $\frac{1}{16}$ " (16.5 x 11.9 cm). Cover with lithographed manuscript text and illustration by Shevchenko on front; 9 lithographed illustrations (2 by Shevchenko, 2 by Bart, 2 by Skuie, 1 by Goncharova, 1 by Larionov, and 1 by an anonymous child); lithographed typed text. 72.2001.1-10
53. Various artists (David Burliuk, Vladimir Burliuk, Natalia Goncharova, Elena Guro, and Mikhail Larionov). *Sadok sudei II (A Trap for Judges II)* by various authors (David Burliuk, Nikolai Burliuk, Elena Guro, Velimir Khlebnikov, Aleksei Kruchenykh, Benedikt Livshits, Vladimir Mayakovsky, Militza, and Ekaterina Nizen). St. Petersburg: Zhuravl', 1913. Edition: 800. Book: 107 pages, 7 $\frac{1}{16}$ x 6 $\frac{1}{2}$ " (19.5 x 16.5 cm). Wallpaper cover with title mounted on front; 15 letterpress illustrations (6 by Guro, 3 by D. Burliuk, 2 by Goncharova, 2 by Larionov, and 2 by V. Burliuk); all pages printed on pale green paper. 22.2001 [p. 63]
54. Various artists (David Burliuk, Nadezhda Burliuk, Vladimir Burliuk, Vladimir Mayakovsky, and Vladimir Tatlin). *Trebnikh troikh. Sbornik stikhov i risunkov (Missal of the Three: A Collection of Poems and Drawings)* by various authors (David Burliuk, Nikolai Burliuk, Velimir Khlebnikov, and Vladimir Mayakovsky). Moscow: G. L. Kuz'min and S. D. Dolinskii, 1913. Edition: 1,100. Book: 86 pages, plus [13] plates, 8 $\frac{3}{16}$ x 6 $\frac{1}{16}$ " (20.8 x 17 cm). 443.2001
55. Various artists (Natan Al'tman, Natalia Goncharova, Nikolai Kul'bin, Kazimir Malevich, and Olga Rozanova). *Vzorial' (Exploidy)*, second edition by Aleksei Kruchenykh. St. Petersburg: [n.s.], 1913. Edition: 450. Book: [29] leaves, 6 $\frac{7}{8}$ x 4 $\frac{3}{8}$ " (17.4 x 11.8) (irreg.). Cover with lithographed illustration by Rozanova on front; 17 lithographed illustrations (10 by Kul'bin, 3 by Rozanova, 2 by Malevich, 1 by Al'tman, and 1 by Goncharova); lithographed

- manuscript and rubber stamped text includes 3 pages of manuscript and 6 pages of rubber stamp by Kruchenykh. 54.2001.1-20 [pp. 72, 73]
56. Various artists (Natan Al'tman, Natalia Goncharova, Nikolai Kul'bin, Kazimir Malevich, and Olga Rozanova). *Vzorval' (Exploidy)* by Aleksei Kruchenykh. St. Petersburg: [n.s.], 1913. Edition: 350. Book: [31] leaves, 6 7/8 x 4 5/8" (17.5 x 11.8 cm) (irreg.). Cover with lithographed illustration by Kul'bin on front, and lithographed manuscript text on back; 15 lithographed illustrations (9 by Kul'bin, 2 by Malevich, 2 by Rozanova, 1 by Al'tman, and 1 by Goncharova); lithographed manuscript and rubber stamped text. 64.2001.1-16 [p. 72]
57. Various artists (A. Gribatnikov, Nikolai Grigoriev, I. Mikhel'son, N. Semenov, et al.). *Za chto nas b'ut. Vtoroe izdanie sbornika. Neo-futurizm (Why They Beat Us: Second Edition of the Collection Neo-Futurism)* by various authors (Egor Fedotov, Iv. Gorev, A. Gribatnikov, I. Mikhel'son, et al.). Kazan: [n.s.], 1913. Edition: unknown. Book: 29 pages, plus [81] pages, 10 13/16 x 8 3/8" (27.5 x 21.3 cm). 438.2001
58. Zak, Lev. *Plamia pyshet (Flame is Raging)* by Riurik Ivnev. Moscow: Mezonin poezii, 1913. Edition: 500. Book: [16] pages, 8 5/16 x 5 3/4" (21.1 x 14.7 cm). (Boris Kerdimun Archive). 441.2001
- 1914
59. Al'tman, Natan. *Solntsa potselui. Stikhi (Kiss of the Sun: Verse)* by Arnold Volkovskii. St. Petersburg: [n.s.], 1914. Edition: unknown. Book: 69 pages, 9 7/8 x 7 1/4" (25.1 x 18.5 cm). 552.2001
60. Bobrov, Sergei. *Nochnaia fleita. Stikhi (Nocturnal Flute: Verse)* by Nikolai Aseev. Moscow: Lirika, 1914. Edition: 200. Book: 31 pages, 7 1/2 x 5 1/2" (19.1 x 14 cm). 449.2001
61. Bobrov, Sergei. *Rukonog (Brachiopod)* by various authors (Nikolai Aseev, Sergei Bobrov, Vasilisk Gnedov, et al.). Moscow: Tsentrifuga, 1914. Edition: 250. Book: 46 pages, 8 3/4 x 5 3/8" (22.3 x 13.6 cm). 450.2001
62. Burliuk, David, and Vladimir Burliuk. *Dokhlaia luna. Stikhi, proza, stat'i, risunki, oforty (Croaked Moon: Verse, Prose, Essays, Drawings, and Etchings)*, second edition, by various authors (Konstantin Bol'shakov, David Burliuk, Nikolai Burliuk, Vasilii Kamenskii, Velimir Khlebnikov, Aleksei Kruchenykh, Benedikt Livshits, Vladimir Mayakovsky, and Vadim Shershenevich). Moscow: Pervyi zhurnal russkikh futuristov, 1914. Edition: unknown. Book: 132 pages, plus 19 plates, 9 5/16 x 7 3/16" (23.6 x 18.3 cm). 26.2001.1-19
63. Burliuk, David, and Vladimir Burliuk. *Moloko kobylits. Risunki, stikhi, proza. (Milk of Mares: Drawings, Verse, Prose)* by various authors (David Burliuk, Nikolai Burliuk, Vasilii Kamenskii, Velimir Khlebnikov, Aleksei Kruchenykh, Benedikt Livshits, Vladimir Mayakovsky and Igor Severianin). Moscow: Futuristy "Gileia," 1914. Edition: 400. Book: 89 pages, plus [4] inserted pages, and [14] plates, 7 1/16 x 4 1/16" (19.5 x 12.5 cm). 8 lithographed illustrations on blue paper (2 by David Burliuk and 6 by Vladimir Burliuk) and 2 watercolor illustrations (1 each by David Burliuk and Vladimir Burliuk). 27.2001.1-10 [p. 65]
64. Burliuk, David, and Vladimir Burliuk. *Tvoreniia. 1906-1908 (Works, 1906-1908)* by Velimir Khlebnikov. Moscow: Futuristy "Gileia," 1914. Edition: 480. Book: 106 pages, plus [8] plates, 8 3/16 x 5 1/4" (20.8 x 13.4 cm). 453.2001.1-8
65. Burliuk, David, and Vladimir Burliuk. *Vladimir Maiakovskii. Tragediia v dvukh deistviakh s prologom i epilogom (Vladimir Mayakovsky: A Tragedy in Two Acts with a Prologue and an Epilogue)* by Vladimir Mayakovsky. Moscow: Pervyi zhurnal russkikh futuristov, 1914. Edition: 500. Book: 44 pages, plus [7] plates, 7 x 5 3/16" (17.8 x 13.2 cm). 7 letterpress illustrations (4 by V. Burliuk and 3 by D. Burliuk); text of letterpress typographic designs. (Boris Kerdimun Archive). 75.2001.1-7 [pp. 90, 91]
66. Burliuk, David, and Vladimir Burliuk. *Vladimir Maiakovskii. Tragediia v dvukh deistviakh s prologom i epilogom (Vladimir Mayakovsky: A Tragedy in Two Acts with a Prologue and an Epilogue)* by Vladimir Mayakovsky. Moscow: Pervyi zhurnal russkikh futuristov, 1914. Edition: 500. Book: 44 pages, plus [7] plates, 6 15/16 x 5 5/8" (17.7 x 13 cm) (irreg.). 7 letterpress illustrations; text of letterpress typographic designs. 76.2001
67. Burliuk, David, and Alexandra Exter. *Volch'e solntse. Kniga stikhov vtoraiia (Wolves' Sun: Second Book of Verse)* by Benedikt Livshits. Moscow-Kherson: Futuristy "Gileia," 1914. Edition: 480. Book: 64 pages, plus [5] plates, 6 15/16 x 4 5/16" (17.6 x 11 cm). 454.2001
68. Burliuk, David, and Kazimir Malevich. *Riav! Perchatki, 1908-1914 (Roar! The Gauntlets, 1908-1914)* by Velimir Khlebnikov. St. Petersburg: EUY, 1914. Edition: 1,000. Book: 29 pages, 9 11/16 x 6 1/16" (24.6 x 17 cm). 910.2001
69. Burliuk, David, and Kazimir Malevich. *Stikhi V. Maiakovskogo. Vpyt (The Poetry of V. Mayakovsky. [Vpyt])* by Aleksei Kruchenykh. St. Petersburg: EUY, 1914. Edition: 1,000. Book: 29 pages, plus [1] plate, 7 15/16 x 5 7/8" (20.3 x 15 cm) (irreg.). Pale green paper cover with letterpress illustration by Burliuk on front; 1 lithographed illustration by Malevich. 51.2001 [p. 75]
70. Burliuk, David, and Olga Rozanova. *Stikhi V. Maiakovskogo. Vpyt (The Poetry of V. Mayakovsky [Vpyt])* by Aleksei Kruchenykh. St. Petersburg: EUY, 1914. Edition: 1,000. Book: 32 pages, plus [1] plate, 7 15/16 x 5 7/8" (20.1 x 15 cm) (irreg.). Cover with letterpress illustration by Burliuk on front; 1 lithographed illustration by Rozanova on green paper inserted before title page. 61.2001.1-2
71. Erlikh, Marianna, and Elena Guro. *Nebesnye verbluzhata (Baby Camels of the Sky)* by Elena Guro. St. Petersburg: Zhuravl', 1914. Edition: 750. Book: 126 pages, 8 7/16 x 6 5/8" (21.5 x 16.9 cm). Cover with letterpress text by Erlikh; 21 letterpress illustrations (including 15 headpieces and tailpieces) and 9 photomechanical reproductions (4 tipped in), all by Guro. 447.2001 [p. 71]
72. Erlikh, Marianna, and Elena Guro. *Nebesnye verbluzhata (Baby Camels of the Sky)* by Elena Guro. St. Petersburg: Zhuravl', 1914. Edition: 750. Book: 126 pages, 8 7/16 x 6 7/16" (21.4 x 16.4 cm). Cover with watercolor manuscript text by Erlikh; 21 letterpress illustrations (including 15 headpieces and tailpieces) and 9 photomechanical reproductions (4 tipped in), all by Guro. (Donation of Tamar Cohen and David Slatoff). 79.2001
73. Goncharova, Natalia. *Misticheskie obrazy voiny. 14 litografii (Mystical Images of War: Fourteen Lithographs)* by Natalia Goncharova. Moscow: V. N. Kashin, 1914. Edition: unknown. Portfolio: 14 plates, 12 15/16 x 9 3/4" (32.8 x 24.7 cm). Yellow paper folder with letterpress illustration on front; 14 lithographed illustrations. 193.2001 [pp. 95-97]
74. Guro, Elena, and Nadezhda Liubavina. *Sharmanka. P'esy, stikhi, proza (The Barrel Organ: Plays, Verse, Prose)*, second edition by Elena Guro. St. Petersburg: Zhuravl', 1914. Edition: unknown. Book: 218 pages, 7 1/2 x 5 1/2" (19 x 13.9 cm). (Boris Kerdimun Archive). 451.2001
75. Kamenskii, Vasilii. *Nagai sredi odytykh (Naked Among the Clad)* by Vasilii Kamenskii and Andrei Kravtsov. Moscow: Rossiiskie futuristy, 1914. Edition: 300. Book: [16] leaves, 7 15/16 x 7 3/16" (20.1 x 19.2 cm) (irreg.). Wallpaper cover with text mounted on front; 5 letterpress illustrations; text includes letterpress ferro-concrete poems and letterpress typographic designs by Kamenskii; all pages printed on verso of wallpaper leaves. 67.2001.1-5
76. Kamenskii, Vasilii. *Nagai sredi odytykh (Naked Among the Clad)* by Vasilii Kamenskii and Andrei Kravtsov. Moscow: Rossiiskie futuristy, 1914. Edition: 300. Book: [16] leaves, 7 15/16 x 7 3/8" (19.5 x 18.7 cm) (irreg.). Wallpaper cover with text mounted on front; 5 letterpress illustrations; text includes letterpress ferro-concrete poems and letterpress typographic designs by Kamenskii; all pages printed on verso of wallpaper leaves. 68.2001.1-5 [p. 93]
77. Kul'bin, Nikolai, and Olga Rozanova. *Te li le (Te li le)* by Velimir Khlebnikov and Aleksei Kruchenykh. St. Petersburg: [n.s.], 1914. Edition: 50. Book: [15] leaves, 9 1/4 x 6 1/2" (23.5 x 16.5 cm) (irreg.). Cover with hectographed manuscript text and illustration on front, and hectographed manuscript text on back, both by Rozanova; 14 hectographed illustrations (11 by Rozanova and 3 by Kul'bin); hectographed manuscript text. (Boris Kerdimun Archive). 62.2001.1-15 [pp. 84, 85]
78. Kul'bin, Nikolai, and Olga Rozanova. *Te li le (Te li le)* by Velimir Khlebnikov and Aleksei Kruchenykh. St. Petersburg: [n.s.], 1914. Edition: outside edition of 50. Book: [8] leaves, plus 1 uncut sheet, page: 9 1/16 x 6 1/4" (23 x 15.9 cm) (irreg.); sheet: 14 5/8 x 17 3/4" (37.2 x 45.1 cm) (irreg.). Book: cover with hectographed illustration and manuscript text on front, and hectographed manuscript text on back, both by Rozanova; 8 hectographed illustrations (5 by Rozanova and 3 by Kul'bin); hectographed manuscript text.
- Uncut sheet: 6 hectographed illustrations by Rozanova with hectographed manuscript text. Signed by Kruchenykh; Kruchenykh and/or Rozanova gave to Filippo Tommaso Marinetti during his trip to St. Petersburg in January 1914. 202.2001.1-10 [p. 86]
79. Malevich, Kazimir, and Olga Rozanova. *Igra v adu (A Game in Hell)*, second edition, by Velimir Khlebnikov and Aleksei Kruchenykh. St. Petersburg: [n.s.], 1914. Edition: 800. Book: [40] leaves, 7 1/8 x 5 3/4" (18.1 x 13.3 cm) (irreg.). Cover with lithographed illustrations by Malevich on front and back; 26 lithographed illustrations (23 by Rozanova and 3 by Malevich); lithographed manuscript text. 47.2001.1-29 [p. 80]
80. Malevich, Kazimir, and Olga Rozanova. *Igra v adu (A Game in Hell)*, second edition, by Velimir Khlebnikov and Aleksei Kruchenykh. St. Petersburg: [n.s.], 1914. Edition: 800. Book: [40] leaves, 7 1/8 x 5 3/8" (18 x 13.7 cm). 26 lithographed illustrations (3 by Malevich and 23 by Rozanova); lithographed manuscript text. This copy lacks the cover with lithographed illustrations by Malevich on front and back. (Donation of Gerald Janecek). 57.2001.1-26 [p. 81]
81. Malevich, Kazimir, and Olga Rozanova. *Igra v adu (A Game in Hell)*, second edition, by Velimir Khlebnikov and Aleksei Kruchenykh. St. Petersburg: [n.s.], 1914. Edition: 800. Book: [40] leaves, 7 1/8 x 5 3/4" (18.1 x 13.3 cm) (irreg.). Cover with lithographed illustrations on front and back by Malevich; 26 lithographed illustrations (23 by Rozanova and 3 by Malevich); lithographed manuscript text. 46.2001.1-28
82. Marinetti, Filippo Tommaso. *Zang Tumb Tumb: Adrianopoli Ottobre 1912: Parole in Libertà* by Filippo Tommaso Marinetti. Milan: Poesia, 1914. Edition: unknown. Book: 225 pages, plus [1] plate and [1] foldout, 8 x 5 5/16" (20.4 x 13.5 cm) (irreg.). (Boris Kerdimun Archive). 1089.2001
83. Podgaevskii, Sergei. *Pisanka futurista Sergeia Podgaevskago (Futurist Sergei Podgaevskii's Easter Egg)* by Sergei Podgaevskii. Futurgrad [Moscow-Zen'kov]: Ygekhykhiu [the author], 1914. Edition: unknown. Book: [4] pages, 7 1/2 x 4 3/8" (19 x 11.2 cm). Cover with letterpress and typed text mounted on front, and watercolor illustration and typed text on back; 2 potato cut illustrations and 2 text pages with collage additions; watercolor

- manuscript, letterpress, and typed text; all illustrations and text mounted or tipped in. 44.2001.1-5 [p. 79]
84. Russian Book Collection. *Buben (Tambourine)* by Bozhidar. Moscow: Liren', 1914. Edition: unknown. Book: 12 pages, 6¹/₁₆ x 5¹/₄" (17.7 x 13.4 cm). 445.2001
85. Russian Book Collection. No. 4. *Vystavka kartin. Futuristy, luchisty, primitiv (Number Four: An Exhibition of Paintings: Futurists, Rayists, Primitives)*, by Mikhail Larionov. Moscow: [n.s.], 1914. Edition: unknown. Book: 12 pages, plus [15] plates, 7³/₄ x 6" (19.7 x 15.3 cm). 448.2001
86. Russian Book Collection. *Pittura Scultura Futuriste: Dinamismo Plastico (Futurist Painting and Sculpture: Artistic Dynamism)* by Umberto Boccioni. Milan: Poesia, 1914. Edition: unknown. Book: 469 pages, plus [53] plates, 7¹/₁₆ x 5¹/₂" (20.2 x 13.9 cm) (irreg.). (Boris Kerdimun Archive). 1085.2001
87. Siniakova, Mariia. *Zor (Vision)* by Nikolai Aseev. Moscow: Liren', 1914. Edition: 200. Book: 16 pages, 7 x 5¹/₈" (17.8 x 13.1 cm). Cover with lithographed illustration and title on front; lithographed manuscript text. 77.2001 [p. 89]
88. Unknown artist. *Kabluk futurista. Stikhi (Futurist's Heel: Verse)* by Aleksandr Durov and Lev Markov. Moscow: [n.s.], 1914. Edition: unknown. Book: [24] pages, 8¹/₄ x 5¹/₁₆" (20.9 x 14.5 cm). 446.2001
89. Unknown artists. *Kartinki-Voina russkikh s nemtsami (Russia's War with the Germans in Pictures)*. Petrograd: F. G. Shilov, c. 1914. Edition: unknown. Portfolio: [4] pages, plus [101] plates, 12³/₁₆ x 9⁹/₁₆" (32 x 24.3 cm) (irreg.). 101 lithographed illustrations with watercolor and gouache additions (10 on green paper); lithographed manuscript text. 204.2001.1-101 [p. 99]
90. Various artists (David Burliuk, Vladimir Burliuk, Alexandra Exter, and Vasilii Kamenskii). *Futuristy. Pervyi zhurnal' russkikh' futuristov' (Futurists: First Journal of the Russian Futurists)*, no. 1-2. Vasilii Kamenskii, ed. Moscow: D. D. Burliuk, 1914. Edition: unknown. Journal: 157 pages, plus 4 plates, 9⁷/₈ x 7¹/₄" (25.1 x 18.5 cm). 5 letterpress illustrations (4 by Vladimir Burliuk and 1 by David Burliuk) and 2 photomechanical reproductions of works by Exter; letterpress text includes typographic designs by Kamenskii. 78.2001
91. Various artists (Pavel Filonov, Kazimir Malevich, and Vladimir Mayakovsky). *Izbornik stikhov s poslesloviem rechiaria. 1907-1914 gg. (A Selection of Poems with an Afterword by the Wordsmith: 1907-1914)* by Velimir Khlebnikov. St. Petersburg: EUY, 1914. Edition: 1,000. Book: 48 pages, plus [16] leaves, 7¹/₁₆ x 5⁷/₁₆" (19.6 x 13.8 cm). Cover with letterpress illustration by Mayakovsky on front; 11 lithographed illustrations with manuscript text by Filonov on 16 leaves of orange paper, and 1 letterpress reproduction of a drawing by Malevich. 58.2001 [p. 90]
92. Various artists (David Burliuk, Vladimir Burliuk, Pavel Filonov, Ivan Puni, and Olga Rozanova). *Rykaiushchii parnas. Futuristy (Roaring Parnassus: Futurists)* by various authors (David Burliuk, Nikolai Burliuk, Elena Guro, Velimir Khlebnikov, Aleksei Kruchenykh, Benedikt Livshits, Vladimir Mayakovsky, and Igor' Severianin). St. Petersburg: Zhuravl', 1914. Edition: 1,000. Book: 119 pages, 8³/₄ x 6⁵/₁₆" (22.3 x 16 cm). Cover with letterpress illustration by Puni on front; 20 letterpress illustrations (5 by David Burliuk, 8 by Vladimir Burliuk, 2 by Filonov, 3 by Puni, and 2 by Rozanova); some pages printed on cream paper, some on heavy brown paper, and some on blue paper. 28.2001 [p. 71]
93. Various artists (David Burliuk, Vladimir Burliuk, Pavel Filonov, Ivan Puni, and Olga Rozanova). *Rykaiushchii parnas. Futuristy (Roaring Parnassus: Futurists)* by various authors (David Burliuk, Nikolai Burliuk, Elena Guro, Velimir Khlebnikov, Aleksei Kruchenykh, Benedikt Livshits, Vladimir Mayakovsky, and Igor' Severianin). St. Petersburg: Zhuravl', 1914. Edition: 1,000. Book: 119 pages, 8⁵/₁₆ x 6⁷/₁₆" (21.8 x 16.4 cm). (Boris Kerdimun Archive). 1087.2001
94. Various artists (David Burliuk, Vladimir Burliuk, and Vasilii Kamenskii). *Tango s korovami. Zhelezobetonnye poemy (Tango with Cows: Ferro-concrete Poems)* by Vasilii Kamenskii. Moscow: D. D. Burliuk, 1914. Edition: 300. Book: [16] leaves, 7⁷/₁₆ x 7⁹/₁₆" (18.9 x 19.2 cm) (irreg.). Wallpaper cover with letterpress typographic design mounted on front; 3 letterpress illustrations (1 by Vladimir Burliuk and 2 by David Burliuk); text includes ferro-concrete poems and letterpress typographic designs by Kamenskii; all printed on verso of wallpaper leaves. 73.2001 [p. 92]
95. Various artists (David Burliuk, Vladimir Burliuk, and Vasilii Kamenskii). *Tango s korovami. Zhelezobetonnye poemy (Tango with Cows: Ferro-concrete Poems)* by Vasilii Kamenskii. Moscow: D. D. Burliuk, 1914. Edition: 300. Book: [16] leaves, 7⁷/₁₆ x 7⁹/₁₆" (18.9 x 19.2 cm) (irreg.). Wallpaper cover with letterpress typographic design mounted on front; 3 letterpress illustrations (1 by Vladimir Burliuk and 2 by David Burliuk); text includes ferro-concrete poems and letterpress typographic designs by Kamenskii; all printed on verso of wallpaper leaves. 74.2001
96. Various children (P. Bakharev, Marianna Erlikh, and Nina Kul'bina). *Sobstvennye razskazy i risunki detei (Actual Stories and Drawings by Children)* compiled by Aleksei Kruchenykh. St. Petersburg: EUY, 1914. Edition: unknown. Book: 48 pages, 9 x 7³/₁₆" (22.9 x 18.2 cm) (irreg.). 15 lithographed illustrations, and 1 page of lithographed manuscript text, all on orange paper; remaining pages of text are printed on pale green paper. 23.2001.1-5 [p. 71]
101. Filonov, Pavel. *Propeven' o prorosli mirovoi (Sermon-Chant on Universal Sprouting)* by Pavel Filonov. Petrograd: Mirovyi razsvet [Mikhail Matiushin], 1915. Edition: 300. Book: 26 pages, plus [3] plates, 9³/₁₆ x 7¹/₄" (23.4 x 18.5 cm). Cover with photomechanical reproductions mounted on front; 3 photomechanical reproductions tipped in. 59.2001 [p. 91]
102. Goncharova, Natalia. *Armianskii sbornik (An Armenian Collection)* by various authors (A. Chobanian, A. Dzhivelegov, S. Kara-Murza, et al.). Moscow: Zvezda, 1915. Edition: unknown. Book: 270 pages, 7⁷/₈ x 5¹/₄" (20 x 13.3 cm). 455.2001
103. Goncharova, Natalia. *Vesna posle smerti. Stikhi (The Spring after Death: Verse)* by Tikhon Churilin. Moscow: Al'tsion, 1915. Edition: 240. Book: 90 pages, 12¹/₁₆ x 9¹/₁₆" (32.9 x 24.6 cm). 1109.2001
104. Goncharova, Natalia. *Vesna posle smerti. Stikhi (The Spring after Death: Verse)* by Tikhon Churilin. Moscow: Al'tsion, 1915. Edition: 240. Book: 90 pages, 12³/₄ x 9⁵/₈" (32.4 x 24.5 cm). (Boris Kerdimun Archive). 1110.2001
105. Kliun, Ivan. *Tainye poroki akademikov (Secret Vices of Academicians)* by various authors (Ivan Kliun, Aleksei Kruchenykh, and Kazimir Malevich). Moscow: [n.s.], 1915. Edition: 450. Book: 32 pages, plus [1] plate, 8⁷/₈ x 7¹/₁₆" (22.6 x 18 cm). 472.2001
106. Lentulov, Aristarkh. *Vesennnee kontragenstvo muz. Sbornik (The Vernal Forwarding Agency of the Muses: A Collection)*. David Burliuk and Samuil Vermel', eds. Moscow: D. Burliuk and Samuil Vermel', 1915. Edition: 500. Book: 107 pages, plus [1] plate, 9¹/₁₆ x 7³/₁₆" (25 x 18.6 cm). (Boris Kerdimun Archive). 1111.2001
107. Rozanova, Olga. *Zaumnaia gniga (Transrational Boog)* by Aliagrov [Roman Jakobson] and Aleksei Kruchenykh. Moscow: [n.s.], 1915. Edition: 140. Book: 21 leaves, 8¹/₁₆ x 7¹/₁₆" (22 x 18.8 cm). Cover with collage of glossy red paper and button on front; 9 linoleum cut illustrations and 1 collage illustration, rubber stamped text. 66.2001.1-21 [p. 82]
108. Rozanova, Olga. *Zaumnaia gniga (Transrational Boog)* by Aliagrov [Roman Jakobson] and Aleksei Kruchenykh. Moscow: [n.s.], 1915. Edition: 140. Book: 21 leaves, 8¹/₁₆ x 7¹/₁₆" (22 x 19.5 cm). Cover with collage of glossy red paper and button on front; 9 linoleum cut illustrations and 1 collage illustration; rubber stamped text. 65.2001.1-21
109. Russian Book Collection. *Liniiia Petrograd-Vitebsk. Sokrashchennyi prodol'nyi profil i skhematicheskie plany stantsii (The Petrograd-Vitebsk [Railroad] Line: A Horizontally Compacted Outline and Schematic Plan of Stations)*. Petrograd: Obshchestvo Moskovsko-Vindavorybinskoi zheleznoi dorogi, 1915. Edition: unknown. Map: [56] leaves, accordion-folded, 8⁷/₁₆ x 4¹/₂" (21.5 x 11.4 cm) (each section). Lithographed fold-out illustration. 85.2001
110. Siniakova, Mariia. *Letorei. Kniga stikhov (Summer Soarer: Book of Verse)* by Nikolai Aseev and Grigorii Petnikov. Moscow: Liren', 1915. Edition: 260. Book: 32 pages, 8¹/₁₆ x 6¹/₁₆" (22.8 x 17.7 cm). 457.2001
111. Sudeikin, Sergei. *Pro scena sua (Pro scena sua)* by Nikolai Evreinov. St. Petersburg: Prometei, 1915. Edition: unknown. Book: 181 pages, 9³/₁₆ x 6⁷/₁₆" (23.4 x 16.4 cm). 459.2001
112. Unknown artist. *Oblako v shtanakh. Tetraptikh (Cloud in Trousers: A Tetraptych)* by Vladimir Mayakovsky. Petrograd: Osip Brik, 1915. Edition: 1,050. Book: 63 pages, 6¹/₁₆ x 4¹/₁₆" (17 x 12.2 cm). (Boris Kerdimun Archive). 69.2001
113. Unknown artist. *Oblako v shtanakh. Tetraptikh (Cloud in Trousers: A Tetraptych)* by Vladimir Mayakovsky. Petrograd: Osip Brik, 1915. Edition: 1,050. Book: 64 pages, 6⁵/₈ x 4¹/₁₆" (16.8 x 12.5 cm). 458.2001
114. Various artists (David Burliuk, Vladimir Burliuk, Nikolai Kul'bin, Aristarkh Lentulov, Aleksei Remizov, Olga Rozanova, and Mariia Siniakova). *Strelets (The Archer)*, vol. 1. Aleksandr Belenson, ed. St. Petersburg: Strelets, 1915. Edition: 5,000. Journal: [242] pages, 9¹/₄ x 6¹/₁₆" (23.5 x 17.6 cm). Orange construction paper cover with letterpress illustration and manuscript text by Kul'bin on front; 12 letterpress illustrations on blue construction paper (2 by David Burliuk, 1 by Vladimir Burliuk, 3 by Rozanova, 2 by Kul'bin, 1 by Lentulov, 1 by Siniakova, 1 by Vrubei, and 1 by Wyndham Lewis), 4 letterpress

- illustrations (1 by Kul'bin, 2 by David Burliuk, 1 by Remizov); publisher's logo by David Burliuk. 24.2001 [p. 87]
115. Various artists (David Burliuk, Vladimir Burliuk, Nikolai Kul'bin, Aristarkh Lentulov, Aleksei Remizov, Olga Rozanova, and Mariia Siniakova). *Strelets (The Archer)*, vol. 1. Aleksandr Belenson, ed. St. Petersburg: Strelets, 1915. Edition: 5,000. Journal: 216 pages, plus 12 plates, 10 x 7½" (25.5 x 19 cm). (Donation of Tamar Cohen and David Slatoff). 911.2001.A
116. Various artists (David Burliuk, Vladimir Burliuk, and Aristarkh Lentulov). *Vesennnee kontragenstvo muz. Sbornik (The Vernal Forwarding Agency of the Muses: A Collection)*. David Burliuk and Samuil Vermel', eds. Moscow: D. Burliuk and Samuil Vermel', 1915. Edition: 500. Book: 107 pages, 10⅞ x 7½" (27 x 19.6 cm). 462.2001
- 1916**
117. Al'tman, Natan. *Alef-bet (Alef-bet)* by F. Shargorodskaja. Odessa: Morii, 1916. Edition: unknown. Book: 87 pages, 8¾ x 6½" (22.2 x 17.7 cm). 860.2001
118. Bruni, Lev. *Samosozhzhienie. Otkrovenia (Self-Immolation: Revelations)* by Riurik Ivnev. Petrograd: Ocharovannyi strannik, 1916. Edition: 300. Book: 16 pages, 9½ x 6½" (24.1 x 16 cm). 469.2001
119. Exter, Alexandra. *Neuvazhitel'nyia osnovaniia (Weak Foundations)* by Ivan Aksenov. Moscow: Tsentrifuga, 1916. Edition: 200. Book: 46 pages, plus [2] plates, 14½ x 10½" (35.7 x 26.7 cm). 2 etched illustrations. 643.2001
120. Exter, Alexandra. *Neuvazhitel'nyia osnovaniia (Weak Foundations)* by Ivan Aksenov. Moscow: Tsentrifuga, 1916. Edition: 200. Book: 46 pages, plus [2] plates, 14½ x 10½" (35.7 x 26.7 cm). 2 etched illustrations. 644.2001
121. Goncharova, Natalia. *Vtoroi sbornik Tsentrifugi (The Second Tsentrifuge Collection)* by various authors (Sergei Bobrov, Konstantin Bol'shakov, Bozhidar, Riurik Ivnev, Velimir Khlebnikov, Boris Kushner, Konstantin Olimpov, Boris Pasternak, Gregorii Petnikov, Fedor Platov, and Evgenii Shilling). Moscow: Tsentrifuga, 1916. Edition: 200. Book: 112 columns, 11½ x 8½" (29.1 x 21.5 cm). Cover with letterpress illustration on front. 645.2001
122. Kruchenykh, Aleksei. *Vselenskaia voina (Universal War)* by Aleksei Kruchenykh. Petrograd: Andrei Shemshurin, 1916. Edition: 100 (12 known examples). Book: [14] leaves, 8⅜ x 12⅜" (22.7 x 32.5 cm). 12 collage illustrations (9 on blue construction paper, 2 on white paper, and 1 on purple construction paper). 198.2001.1-12 [pp. 103-105]
123. Kruchenykh, Aleksei. *Vselenskaia voina (Universal War)* by Aleksei Kruchenykh. Petrograd: Andrei Shemshurin, 1916. Edition: 100 (12 known examples). Book: [14] leaves, 8¾ x 12⅜" (22.3 x 32.5 cm). 12 collage illustrations (9 on purple construction paper, 2 on white paper, and 1 on blue construction paper). 197.2001.1-12
124. Kul'bin, Nikolai. *Strelets (The Archer)*, vol. 2. Aleksandr Belenson, ed. Petrograd: Strelets, 1916. Edition: 2,000. Journal: 143 pages, 10 x 7½" (25.5 x 18 cm). 911.2001.B
125. Lentulov, Aristarkh, and Georgii Zolotukhin. *Chetyre ptitsy. Sbornik stikhov (Four Birds: A Collection of Verse)* by various authors (David Burliuk, Vasilii Kamenskii, Velimir Khlebnikov, and Georgii Zolotukhin). Moscow: K, 1916. Edition: 480. Book: 96 pages, 9 x 7¼" (22.9 x 18.5 cm). 464.2001
126. Lissitzky, El. *Solntse na izlete. Vtoraia kniga stikhov, 1913-1916 (The Spent Sun: Second Book of Poems, 1913-1916)* by Konstantin Bol'shakov. Moscow: Tsentrifuga, 1916. Edition: 480. Book: 63 pages, 9½ x 7¼" (23.1 x 18.4 cm) (irreg.). Cover with letterpress illustration on front. 159.2001 [p. 91]
127. Lissitzky, El. *Solntse na izlete. Vtoraia kniga stikhov, 1913-1916 (The Spent Sun: Second Book of Poems, 1913-1916)* by Konstantin Bol'shakov. Moscow: Tsentrifuga, 1916. Edition: 480. Book: 63 pages, 9½ x 7¾" (23.4 x 19.2 cm) (irreg.). (Boris Kerdimun Archive). 1088.2001
128. Lopukhin, Aleksandr, and Fedor Platov. *Peta. Pervyi sbornik (Peta: First Collection)* by various authors (Nikolai Aseev, Sergei Bobrov, Konstantin Bol'shakov, F. Chartov, Velimir Khlebnikov, Aleksandr Lopukhin, Fedor Platov, Evgenii Shilling, and Viacheslav Tret'iakov). Moscow: Peta, 1916. Edition: 1,000. Book: 48 pages, plus [2] plates, 8⅞ x 5⅜" (22.6 x 14.8 cm). 468.2001
129. Malevich, Kazimir. *Ot kubizma i futurizma k suprematizmu. Novyi zhivopisnyi realizm (From Cubism and Futurism to Suprematism: New Painterly Realism)*, third edition, by Kazimir Malevich. Moscow: [n.s.], 1916. Edition: unknown. Book: 31 pages, plus [2] plates, 7½ x 5½" (18 x 13 cm). Cover with photolithographed illustration on front; 2 photolithographed illustrations. 87.2001 [p. 147]
130. Narbut, Georgii. *Ogni. Istoriia literatura. Kniga pervaiia (To the Fire: A History of Literature. The First Book)*. Evgenii Liatskii, Boris Modzalevskii, and Aleksandr Sivers, eds. Petrograd: Ogni, 1916. Edition: unknown. Book: 315 pages, 8⅜ x 5½" (20.8 x 13.6 cm). (Boris Kerdimun Archive). 1084.2001
131. Rozanova, Olga. *Voina (War)* by Aleksei Kruchenykh. Petrograd: Andrei Shemshurin, 1916. Edition: 100. Book: [16] leaves, 16¼ x 12½" (41.2 x 30.6 cm). Brown paper cover with linoleum cut text and collage illustration on front; 9 linoleum cut illustrations (1 mounted on brown paper), and 1 collage illustration on brown paper; linoleum cut text. 368.2001 [pp. 100-102]
132. Russian Book Collection. *Fleita pozvonochnik (The Backbone Flute)* by Vladimir Mayakovsky. Petrograd: Vzial [Osip Brik], 1916. Edition: 600. Book: 15 pages, 9½ x 6½" (23.7 x 16 cm). (Donation of Tamar Cohen and David Slatoff). 907.2001
133. Russian Book Collection. *Fleita pozvonochnik (The Backbone Flute)* by Vladimir Mayakovsky. Petrograd: Vzial [Osip Brik], 1916. Edition: 600. Book: 15 pages, 9½ x 6½" (24.5 x 16.7 cm). (Boris Kerdimun Archive). 1018.2001
134. Russian Book Collection. *Prostoe kak mychanie (As Simple as Mooing)* by Vladimir Mayakovsky. Petrograd: Parus, 1916. Edition: 2,000. Book: 116 pages, 8⅞ x 5¾" (21.4 x 14.7 cm) (irreg.). (Boris Kerdimun Archive). 1027.2001
135. Russian Book Collection. *Prostoe kak mychanie (As Simple as Mooing)* by Vladimir Mayakovsky. Petrograd: Parus, 1916. Edition: 2,000. Book: 116 pages, 8½ x 5½" (21.6 x 14.5 cm) (irreg.). (Boris Kerdimun Archive). 1028.2001
136. Russian Book Collection. *Truba marsian (The Martians' Trumpet)* by various authors (Nikolai Aseev, Bozhidar, Velimir Khlebnikov, Grigorii Petnikov, and Mariia Siniakova). Moscow: Liren', 1916. Edition: 300. Sheet: 25⅜ x 16¼" (64 x 41.2 cm). Lithograph. 1124.2001
137. Siniakova, Mariia. *Buben. Stikhi (Tambourine: Verse)*, second edition, by Bozhidar. Moscow: Liren', 1916. Edition: 400. Book: 42 pages, plus [1] double page plate, 8 x 6½" (20.4 x 16 cm). 463.2001
138. Siniakova, Mariia. *Chetvertaia kniga stikhov: "Oi konin dan okein!" (The Fourth Book of Verse: I Love your Eyes!)* by Nikolai Aseev. Moscow: Liren', 1916. Edition: 480 (3 known examples with collage). Book: [16] pages, 7⅞ x 6½" (20 x 15.5 cm). Cover with collage illustration on front. 1120.2001 [p. 132]
139. Siniakova, Mariia. *Chetvertaia kniga stikhov: "Oi konin dan okein!" (Fourth Book of Verse: I Love your Eyes!)* by Nikolai Aseev. Moscow: Liren', 1916. Edition: 480. Book: [16] pages, 8⅜ x 6½" (20.5 x 15.9 cm). 467.2001
140. Various artists (Aristarkh Lentulov and reproductions of works by various artists). *Moskovskie мастера. Zhurnal' iskusstv' (Moscow Masters: Journal of the Arts)* by Nikolai Aseev, David Burliuk, Nikolai Burliuk, et al. Moscow: [n.s.], 1916. Edition: 1,000. Journal: 100 pages, plus [10] plates, 10⅞ x 7⅞" (26.8 x 20 cm). 465.2001
141. Various artists (Aristarkh Lentulov and reproductions of works by various artists). *Moskovskie мастера. Zhurnal' iskusstv' (Moscow Masters: Journal of the Arts)* by Nikolai Aseev, David Burliuk, Nikolai Burliuk, et al. Moscow: [n.s.], 1916. Edition: 1,000. Journal: 100 pages, plus [10] plates, 10¼ x 7½" (26 x 19 cm). 466.2001
142. Various artists (David Burliuk, Vladimir Burliuk, Nikolai Gushchin, Vasilii Kamenskii, Nikolai Kul'bin, Aristarkh Lentulov, and Georgii Zolotukhin). *Sten'ka Razin. Roman (Stenka Razin: A Novel)* by Vasilii Kamenskii. Moscow: K., 1916. Edition: 1,000. Book: 194 pages, 9½ x 6½" (24 x 16.4 cm). (Boris Kerdimun Archive). 470.2001
- 1917**
143. Al'tman, Natan. *Samosozhzhienie. Kniga stikhov 1912-1916 gg. (Self-Immolation: Book of Verse, 1912-1916)* by Riurik Ivnev. Petrograd: Felana, 1917. Edition: unknown. Book: 104 pages, 8¼ x 5½" (21 x 14.5 cm). 475.2001
144. Al'tman, Natan, and El Lissitzky. *Katalog vystavki kartin i skulptury khudozhnikov evreev (Catalogue of the Exhibition of Paintings and Sculptures by Jewish Artists)*. Moscow: Evreiskoe obshchestvo pooshchreniia khudozhnikov, 1917. Edition: unknown. Book: [18] pages, 6¼ x 4½" (15.9 x 11.4 cm). Cover with letterpress illustration by Al'tman on front; 1 letterpress illustration by Lissitzky. 163.2001.1-2
145. Bobrov, Sergei. *Lira lir. Tret'ia kniga stikhov (Lyre of Lyres: Third Book of Verse)* by Sergei Bobrov. Moscow: Tsentrifuga, 1917. Edition: unknown. Book: 68 pages, 8⅞ x 5½" (22.6 x 14 cm). 474.2001
146. Chagall, Marc. *A mayse mit a hon. Dos tsiigele (A Story about a Rooster: The Little Kid)* by Der Nister. Petrograd: Vilner farlag fun B.A. Kletzin, 1917. Edition: unknown. Book: 30 pages, 6¼ x 4⅞" (15.9 x 11.8 cm). Cover with letterpress illustration on front; 8 letterpress illustrations. 345.2001.1-9 [p. 174]
147. Den'shin, Aleksei. *Viatskaia gliniannaia igrushka v risunkakh (Ceramic Toy Figurines of Viatka in Drawings)* by Aleksei Den'shin. Moscow: the author, 1917. Edition: 300. Book: 21 pages, plus 51 leaves, 8⅞ x 8⅞" (21.5 x 21.5 cm). 876.2001
148. Exter, Alexandra. *Pikasso i okrestnosti (Picasso and Environs)* by Ivan Aksenov. Moscow: Tsentrifuga, 1917. Edition: 1,000. Book: 62 pages, plus 12 plates, 10⅞ x 7½" (27 x 20.3 cm) (irreg.). 909.2001
149. Fazini, Sandro. *Chudo v pustyne. Stikhi (Miracle in the Desert: Verse)* by various authors (Eduard Bagritskii, Isidor Bobovich, Anatolii Fioletov, Vladimir Mayakovsky, Vadim Shershenevich, Petr Storit'syn, Sergei Tret'iakov, and Georgii Tsagarelii). Odessa: [n.s.], 1917. Edition: unknown. Book: 80 pages, 8½ x 7¼" (21.6 x 18.4 cm). 473.2001
150. Kamenskii, Vasilii. *Devushki bosikom. Stikhi (Barefoot Girls: Verse)* by Vasilii Kamenskii. Tiflis: the author, 1917. Edition: 1,000. Book: 144 pages, 7⅞ x 5½" (18.9 x 13.5 cm) (irreg.). Purple construction paper cover with letterpress text mounted on gold foil mounted on front. 140.2001 [p. 134]
151. *Kruchenykh, Aleksei. *Nosoboika (Nosoboika)* by Aleksei

- Kruchenykh. Tiflis: the author, 1917. Edition: 30-50. Book: [10] leaves, 6 x 4 $\frac{3}{8}$ " (15.3 x 11.2 cm) (irreg.). Cover with carbon copied manuscript text on front; carbon copied manuscript text. (Boris Kerdimun Archive). 109.2001 [p. 112]
152. Kruchenykh, Aleksei, and Kirill Zdanevich. *Uchites' khudogi! Stikhi (Learn Artists! Poems)* by Aleksei Kruchenykh. Tiflis: [n.s.], 1917. Edition: approx. 250. Book: [26] leaves, 9 $\frac{1}{16}$ x 7 $\frac{1}{4}$ " (23.6 x 18.5 cm). Brown paper cover with lithographed manuscript text and illustration mounted on front; 16 lithographed illustrations; lithographed manuscript text includes manuscript designs by Kruchenykh. 100.2001.1-19 [p. 111]
153. Kruchenykh, Aleksei, and Kirill Zdanevich. *Uchites' khudogi! Stikhi (Learn Artists! Poems)* by Aleksei Kruchenykh. Tiflis: [n.s.], 1917. Edition: approx. 250. Book: [26] leaves, 9 $\frac{1}{4}$ x 7 $\frac{1}{8}$ " (23.5 x 18.1 cm). Brown paper cover with lithographed manuscript text and illustration mounted on front; 16 lithographed illustrations; lithographed manuscript text includes manuscript designs by Kruchenykh. Dedication from Kirill Zdanevich to Kara-Darvish. 101.2001.1-19
154. Kruchenykh, Aleksei, and Kirill Zdanevich. *Uchites' khudogi! Stikhi (Learn Artists! Poems)* by Aleksei Kruchenykh. Tiflis: [n.s.], 1917. Edition: approx. 250. Book: [26] leaves, 9 $\frac{1}{16}$ x 7 $\frac{1}{4}$ " (23.7 x 18.4 cm). Brown paper cover with lithographed manuscript text and illustration mounted on front; 16 lithographed illustrations; lithographed manuscript text includes manuscript designs by Kruchenykh. Inscription on title page from Kruchenykh to Vasilii Kataniian; signed by Kirill Zdanevich. (Anonymous donation). 419.2001.1-19
155. Lissitzky, El. *Sikhes kholin. Prager legende (Small Talk: The Legend of Prague)* by Moshe Broderzon. Moscow: Schomir, 1917. Edition: 110. Book: [18] pages, 9 $\frac{1}{16}$ x 11" (23.1 x 28 cm). Orange construction paper cover; 17 letterpress illustrations (1 with watercolor additions). 213.2001 [p. 136]
156. Lissitzky, El. *Sikhes kholin. Prager legende (Small Talk: The Legend of Prague)*, second edition, by Moshe Broderzon. Moscow: Chaver, 1917. Edition: unknown. Book: [18] pages, 8 $\frac{7}{8}$ x 11 $\frac{1}{8}$ " (22.5 x 28.2 cm). Overall design; cover with letterpress illustration on front; 17 letterpress illustrations. 212.2001 [p. 136]
157. *Lissitzky, El. *U rek vavilon-skikh. Natsional'no-evreiskaia lirika v mirovoi poezii (By the Rivers of Babylon: Jewish Lyrics in World Poetry)* compiled by L. B. laffe. Moscow: Safrut, 1917. Edition: 5,000. Book: 219 pages, 8 $\frac{15}{16}$ x 7 $\frac{1}{16}$ " (22.8 x 18.2 cm). Cover with letterpress illustration on front. 161.2001 [p. 137]
158. Padalka, Ivan. *Dytiacha rozvaha. Zbirka zabavok dlia ditei (Childish Amusement: Collection of Games for Children)* compiled by S. Tytarenko. Kiev: Krynytsia, 1917. Edition: unknown. Book: 52 pages, 8 $\frac{5}{8}$ x 6 $\frac{3}{4}$ " (21.9 x 17.1cm). (Boris Kerdimun Archive). 932.2001
159. Russian Book Collection. *"Krizis iskusstva" i sovremennaia zhivopis'. Po povodu lektsii N. Berdiaeva. Voprosy zhivopisi. Vypusk 4-i (The "Crisis in Art" and Contemporary Painting: Apropos of a Lecture by N. Berdiaev. Questions on Painting: Fourth Issue)* by Aleksei Grishchenko. Moscow: the author, 1917. Edition: unknown. Book: 29 pages, 9 $\frac{3}{4}$ x 6 $\frac{7}{16}$ " (24.8 x 16.4 cm). (Boris Kerdimun Archive). 478.2001
160. Russian Book Collection. *Tsentrifuga knigoizdatel'stvo. Katalog no. 1 (The Centrifuge Publishing House: Catalogue no. 1)*. Moscow: Tsentrifuga, 1917. Edition: unknown. Pamphlet: [4] pages (one folded sheet), 8 $\frac{1}{16}$ x 5 $\frac{1}{2}$ " (22.1 x 13.9 cm). 476.2001
161. Russian Book Collection. *Voina i mir (War and the Universe)* by Vladimir Mayakovskiy. Petrograd: Parus, 1917. Edition: 2,000. Book: 47 pages, 8 $\frac{3}{16}$ x 5 $\frac{3}{8}$ " (21.7 x 13.6 cm). 477.2001
162. Russian Book Collection. *Vremennik (Chronicle)*, no. 2 by various authors (Vasilii Kamenskii, Velimir Khlebnikov, and Grigorii Petnikov). Moscow: [n.s.], 1917. Edition: unknown. Book: 6 pages, 8 $\frac{13}{16}$ x 6 $\frac{15}{16}$ " (22.4 x 17.6 cm). (Anonymous donation). 479.2001
163. Russian Book Collection. *Vystavka kartin Kirilla Zdanevicha (Exhibition of the Paintings of Kirill Zdanevich)* by Eli Eganbiuri [Il'ia Zdanevich] and Aleksei Kruchenykh. Tiflis: [n.s.], 1917. Edition: unknown. Book: 8 pages, 6 $\frac{7}{8}$ x 4 $\frac{3}{16}$ " (17.4 x 11 cm). (Boris Kerdimun Archive). 480.2001
164. Various artists (Vasilii Kamenskii, Aleksei Kruchenykh, and Kirill Zdanevich). 1918 by Vasilii Kamenskii and Aleksei Kruchenykh. Tiflis: [n.s.], 1917. Edition: unknown (6 known complete examples). Book: [13] leaves, 9 $\frac{1}{16}$ x 13 $\frac{1}{2}$ " (23 x 34.3 cm) (irreg.). Brown paper cover with letterpress text and collaged title by Kruchenykh mounted on front; 2 lithographed ferro-concrete poems (1 by Kamenskii, 1 by Kamenskii and Zdanevich) mounted on brown paper; 4 lithographed illustrations (3 with collage additions) by Zdanevich with 4 lithographed *zaum* poems (1 by Kamenskii and 3 by Kruchenykh), each pair mounted on brown paper; and 7 collage illustrations by Kruchenykh (4 on brown paper, 1 on blue paper, 1 on cream paper, and 1 on ivory paper); lithographed manuscript text by Zdanevich. 200.2001.1-15 [pp. 107-110]
165. Various artists (Vasilii Kamenskii, Aleksei Kruchenykh, and Kirill Zdanevich). 1918 by Vasilii Kamenskii and Aleksei Kruchenykh. Tiflis: [n.s.], 1917. Edition: unknown (6 known complete examples). Book: [13] leaves, 9 $\frac{1}{16}$ x 14 $\frac{9}{16}$ " (24 x 37 cm) (irreg.). Brown paper cover with letterpress text and collaged title by Kruchenykh mounted on front; 2 lithographed ferro-concrete poems (1 by Kamenskii and 1 by Kamenskii and Zdanevich) mounted on brown paper; 4 lithographed illustrations (3 with collage additions) by Zdanevich with 4 lithographed *zaum* poems (1 by Kamenskii and 3 by Kruchenykh), each pair mounted on brown paper; and 7 collage illustrations by Kruchenykh (4 on brown paper, 1 on blue paper, 1 on cream paper and 1 on graph paper); lithographed manuscript text by Zdanevich. (Boris Kerdimun Archive). 206.2001.1-15 [p. 107]
166. Various artists (Vasilii Kamenskii, Aleksei Kruchenykh, and Kirill Zdanevich). 1918 by Vasilii Kamenskii and Aleksei Kruchenykh. Tiflis: [n.s.], 1917. Edition: unknown (6 known complete examples). Book: [8] leaves (6 blank) (incomplete), 10 x 13 $\frac{3}{4}$ " (25.5 x 35 cm). Brown paper cover with letterpress text and black ink manuscript title mounted on front; 1 lithographed ferro-concrete poem by Kamenskii and Zdanevich mounted on brown paper, and 1 lithographed *zaum* poem by Kruchenykh mounted on brown paper; 1 leaf of lithographed manuscript text by Zdanevich mounted on inside back cover. This copy lacks 1 lithographed ferro-concrete poem by Kamenskii, 4 lithographed illustrations [3 with collage additions] by Zdanevich and 3 of the 4 *zaum* poems that accompany them, and 7 collage illustrations by Kruchenykh. Inscribed by Valeria and Kirill Zdanevich to Nikolai Cherniavskii. (Boris Kerdimun Archive). 661.2001.1-4
167. Zdanevich, Kirill. Page from 1918, listing related publications. Tiflis, 1917. Sheet: 8 $\frac{1}{8}$ x 7 $\frac{15}{16}$ " (20.6 x 20.2 cm) (irreg.). (Boris Kerdimun Archive). 893.2001
168. Zdanevich, Kirill. Page from 1918, listing related publications. Tiflis, 1917. Sheet: 8 $\frac{1}{2}$ x 7 $\frac{15}{16}$ " (20.7 x 20.2 cm) (irreg.). (Boris Kerdimun Archive). 892.2001
- 1918
169. Al'tman, Natan. *Iskusstvo kommuny (The Art of the Commune)* (complete set), contributions by various authors (Natan Al'tman, F. Birbaum, Osip Brik, Marc Chagall, V. E., Boris Kushner, M. Levin, Kazimir Malevich, Vladimir Mayakovskiy, Ivan Puni, Nikolai Punin, Eduard Spandikov, Viktor Shklovskii, and David Shterenberg). Petrograd: Izo NKP, 1918-19. Edition: unknown. Newspapers: 4 pages each, 17 $\frac{7}{8}$ x 12 $\frac{1}{2}$ " (45.4 x 31.8 cm). Letterpress lettering (masthead) on first page of each issue. 370.2001.A-S [p. 164]
170. Annenkov, Iurii. *Dvenadsat' (The Twelve)* by Aleksandr Blok. Petersburg: Alkonost, 1918. Edition: 300. Book: 87 pages, 12 $\frac{3}{16}$ x 9 $\frac{1}{2}$ " (31.3 x 24.2 cm). 640.2001
171. Annenkov, Iurii. *Dvenadsat' (The Twelve)*, third edition, by Aleksandr Blok. Petersburg: Alkonost, 1918. Edition: 10,000. Book: 61 pages, 13 $\frac{9}{16}$ x 9 $\frac{13}{16}$ " (33.8 x 25 cm). 639.2001
172. Chagall, Marc. *Iskusstvo Marka Shagala (The Art of Marc Chagall)* by Abram Efros and Iakov Tugendkhol'd. Moscow: Gelikon, 1918. Edition: 850. Book: 51 pages, 11 $\frac{1}{2}$ x 9 $\frac{1}{16}$ " (29.3 x 23 cm). Cover with letterpress illustration on front. 211.2001 [p. 142]
173. Chagall, Marc, and El Lissitzky. Brochure for *Schomir* Publishing House. Moscow: Schomir, 1918. Edition: unknown. Brochure: 1 folded sheet, 6 $\frac{7}{16}$ x 6 $\frac{5}{16}$ " (16.3 x 16 cm) (folded). Cover with letterpress illustration by unknown artist on front, and letterpress illustration by Chagall on back; 2 letterpress illustrations (1 each by Chagall and Lissitzky). 155.2001 [p. 137]
174. Chekhonin, Sergei. *Teatr "Letuchaia mysh" N. F. Balieva* (N. F. Baliev's Theater, "The Bat") by Nikolai Efros. Moscow: [n.s.], 1918. Edition: unknown. Book: 48 pages plus [29] leaves, one [4]-page insert, 11 $\frac{7}{8}$ x 9 $\frac{3}{16}$ " (30.2 x 23.3 cm). 1096.2001
175. Ermolaeva, Vera. *Myshata (Baby Mice)* by Natan Vengrov. Petrograd: Segodnia, 1918. Edition: 1,000 (125 with watercolor additions). Book: [4] pages, 8 $\frac{3}{16}$ x 5 $\frac{15}{16}$ " (20.8 x 15.1 cm). Cover with linoleum cut illustration with watercolor additions on front; 2 linoleum cut illustrations with watercolor additions. 145.2001 [p. 131]
176. Ermolaeva, Vera. *Petukh (The Rooster)* by Natan Vengrov. Petrograd: Segodnia, 1918. Edition: unknown. Sheet: 15 $\frac{7}{8}$ x 11 $\frac{7}{8}$ " (40.4 x 30.1 cm) (irreg.). Linoleum cut with watercolor additions. 371.2001
177. Ermolaeva, Vera. *Pionery (Pioneers)* by Walt Whitman. Petrograd: Segodnia, 1918. Edition: 1,000 (125 with watercolor additions). Book: [4] pages, 7 $\frac{15}{16}$ x 5 $\frac{15}{16}$ " (20.2 x 15.1 cm). Cover with linoleum cut illustration with watercolor additions on front; 3 linoleum cut illustrations with watercolor additions. 149.2001.1-4 [p. 131]
178. Ermolaeva, Vera. *Segodnia (Today)* by Natan Vengrov. Petrograd: Segodnia, 1918. Edition: 1,000 (125 with watercolor additions). Book: [4] pages, 7 $\frac{15}{16}$ x 5 $\frac{7}{8}$ " (20.2 x 14.9 cm). Cover with linoleum cut illustration on front; 3 linoleum cut illustrations. 151.2001 [p. 131]
179. Golubev-Bagriaporobnii, Leonid. *Pesni buntuiushchogo tela (Songs of a Rebellious Body)* by Kara-Darvish. Tiflis: [n.s.], 1918. Edition: unknown. Book: 49 leaves, 8 $\frac{7}{16}$ x 5 $\frac{7}{8}$ " (21.4 x 15 cm). (Boris Kerdimun Archive). 486.2001
180. Grigor'ev, Boris. *Raseia (Russia)* by various authors (Boris Grigor'ev, Nikolai Radlov, and Pavel Shchegolev). Petersburg: V. M. Iasnyi, 1918. Edition: 750. Book: 42 pages, plus [35] plates, 13 x 9 $\frac{5}{16}$ " (33.1 x 23.6 cm). (Donation of Tamar Cohen and David Slatoff). 679.2001
181. Kandinsky, Vasily. *V. V. Kandinskii. Tekst khudozhnika (V. V. Kandinsky: The Artist's Text)* by Vasily Kandinsky. Moscow: Izo NKP, 1918. Edition: unknown. Book: 56 pages, 11 $\frac{7}{8}$ x 8 $\frac{1}{8}$ " (30.1 x 20.6 cm). 490.2001
182. Kruchenykh, Aleksei. *Fhagt (Fhagt)* by Aleksei Kruchenykh. Tiflis: the author, 1918. Edition:

- 30-50. Book: [10] leaves, 6 $\frac{3}{8}$ x 4 $\frac{1}{8}$ " (16.2 x 10.5 cm) (irreg.). Cover with carbon copied manuscript design on front; text of hectographed manuscript designs, carbon copied manuscript designs, and rubber-stamped text designs. 106.2001 [p. 113]
183. Kruchenykh, Aleksei. *Fo-ly-fa (Fo-ly-fa)* by Aleksei Kruchenykh. Tiflis: the author, 1918. Edition: 30-50. Book: [10] leaves, 6 $\frac{1}{16}$ x 4 $\frac{3}{8}$ " (16.4 x 11.2 cm) (irreg.). Graph paper cover with carbon copied manuscript design on front; 1 pencil illustration; text of carbon copied and pencil manuscript designs; all on graph paper leaves. 107.2001 [p. 112]
184. Kruchenykh, Aleksei. *Kachildaz (Kachildaz)* by Aleksei Kruchenykh. Tiflis: the author, 1918. Edition: 30-50. Book: [10] leaves, 6 $\frac{1}{8}$ x 4 $\frac{3}{16}$ " (15.6 x 10.6 cm) (irreg.). Cover with carbon copied manuscript design on front; text of hectographed and carbon copied manuscript designs. (Boris Kerdimun Archive). 108.2001 [pp. 114, 115]
185. Lissitzky, El, and Vera Mukhina. *Zhizn' i tvorchestvo Polia Gogena. "Noa Noa." Puteshestvie na Taiti (The Life and Art of Paul Gauguin: Noa Noa, Travels in Tahiti)* by Paul Gauguin and Iakov Tugendkhol'd. Moscow: D. Ia. Makovskii and Sons, 1918. Edition: 1,000. Book: 168 pages, plus [2] plates, 12 $\frac{3}{16}$ x 8 $\frac{7}{8}$ " (31 x 22.5 cm). 491.2001
186. Liubavina, Nadezhda. *Aleksandra Dorinskaia. Tantsy (Aleksandra Dorinskaia: Dances)*. Petrograd: Segodnia, c. 1918. Edition: unknown. Pamphlet: 1 sheet, 8 $\frac{1}{2}$ x 10 $\frac{3}{4}$ " (21.6 x 27.3 cm) (unfolded). 1126.2001
187. Mayakovsky, Vladimir. *Misteriia-Buff. Geroicheskoe epicheskoe i satiricheskoe izobrazhenie nashei epokhi (Mystery Bouffe: A Heroical, Epical, and Satirical Portrayal of our Times)* by Vladimir Mayakovsky. Petrograd: IMO, 1918. Edition: 5,000. Book: 78 pages, 10 $\frac{3}{4}$ x 8 $\frac{1}{16}$ " (27.3 x 20.5 cm) (irreg.). Cover with lithographed manuscript text and illustration on front. 167.2001 [p. 201]
188. Mayakovsky, Vladimir. *Misteriia-Buff. Geroicheskoe epicheskoe i satiricheskoe izobrazhenie nashei epokhi (Mystery-Bouffe: A Heroical, Epical, and Satirical Portrayal of Our Times)* by Vladimir Mayakovsky. Petrograd: IMO, 1918. Edition: 5,000. Book: 78 pages, 10 $\frac{3}{4}$ x 7 $\frac{7}{8}$ " (27.3 x 20 cm). (Boris Kerdimun Archive). 1022.2001
189. Mayakovsky, Vladimir. *Misteriia-Buff. Geroicheskoe epicheskoe i satiricheskoe izobrazhenie nashei epokhi (Mystery-Bouffe: A Heroical, Epical, and Satirical Portrayal of Our Times)* by Vladimir Mayakovsky. Petrograd: IMO, 1918. Edition: 5,000. Book: 78 pages, 10 $\frac{3}{4}$ x 7 $\frac{15}{16}$ " (27.3 x 20.1 cm). (Boris Kerdimun Archive). 1023.2001
190. Mayakovsky, Vladimir. *Rzhano slovo. Revoliutsionnaia khrestomatiia futuristov (Rye-Word: A Futurists' Revolutionary Reader)*. Anatolii Lunacharskii, ed. Petrograd: IMO, 1918. Edition: 5,000. Book: 58 pages, 10 $\frac{1}{16}$ x 7 $\frac{13}{16}$ " (27.1 x 19.8 cm) (irreg.). Cover with letterpress illustration on front. 174.2001 [p. 165]
191. Rodchenko, Aleksandr. *Korinfiiane. Tragediia (The Corinthians: A Tragedy)* by Ivan Aksenov. Moscow: Tsentrifuga, 1918. Edition: 500. Book: XIV pages, 66 pages, 7 x 5 $\frac{1}{16}$ " (17.8 x 13.8 cm). 483.2001
192. Russian Book Collection. *Gazeta futuristov (Futurist Newspaper)*, no. 1, contributions by various authors (Ia. Borodin, David Burliuk, "Dokto," Vasilisk Gnedov, N. Iakobson, Vasilii Kamenskii, Lukashevich, Vladimir Mayakovsky, "Orasov," and Sergei Spasskii). Moscow: ASIS, 1918. Edition: unknown. Newspaper: [2] pages (1 sheet), 27 $\frac{1}{16}$ x 21" (70.3 x 53.4 cm) (irreg.). 12.2001
193. Russian Book Collection. *Gazeta futuristov (Futurist Newspaper)*, no. 1, contributions by various authors (Ia. Borodin, David Burliuk, "Dokto," Vasilisk Gnedov, N. Iakobson, Vasilii Kamenskii, Lukashevich, Vladimir Mayakovsky, "Orasov," and Sergei Spasskii). Moscow: ASIS, 1918. Edition: unknown. Newspaper: [2] pages (1 sheet), 27 $\frac{1}{16}$ x 21" (70.3 x 53.4 cm) (irreg.). (Boris Kerdimun Archive). 1117.2001
194. Russian Book Collection. *Magnolii. Stikhi (Magnolias: Verse)* by Tat'iana Vechorka. Tiflis: Kol'chug, 1918. Edition: unknown. Book: 27 pages, 6 $\frac{1}{2}$ x 5" (16.6 x 12.8 cm). (Boris Kerdimun Archive). 484.2001
195. Siniakova, Mariia. *Miting dvortsov, 1917-1918. Alliterovannaia proza (A Rally of Palaces, 1917-1918: Alliterative Prose)* by Boris Kushner. Petrograd: Aventiura, 1918. Edition: 1,000. Book: 7 pages, 8 $\frac{1}{16}$ x 6 $\frac{3}{4}$ " (22 x 17.1 cm). (Boris Kerdimun Archive). 485.2001
196. Siniakova, Mariia. *Porosl' solntsa. 3-ia kniga stikhov (The Sun's Verdure: Third Book of Verse)* by Grigorii Petnikov. Moscow: Liren', 1918. Edition: unknown. Book: 16 pages, plus [2] plates, 9 $\frac{3}{16}$ x 6 $\frac{7}{16}$ " (25 x 16.3 cm). (Boris Kerdimun Archive). 488.2001
197. Stepanova, Varvara. *Bespredmetnye stikhi (Abstract Verse)* by Varvara Stepanova. Moscow: [the artist], 1918. Edition: 5. Book: [34] leaves, plus [1] blank insert, 9 x 7 $\frac{3}{16}$ " (22.9 x 18.3 cm). Orange paper cover with ink manuscript design on front; carbon copied typed text, some portions overwritten in ink; all on graph paper leaves. 93.2001 [p. 188]
198. Terent'ev, Igor'. *Poema o solntse (Poem about the Sun)* by Iurii Degen. Tiflis: [n.s.], 1918. Edition: unknown. Book: 20 pages, 5 $\frac{1}{2}$ x 3 $\frac{15}{16}$ " (13.9 x 10.1 cm). 487.2001.1-2
199. Turova, Ekaterina. *Khvoi (Conifers)* by Natan Vengrov. Petrograd: Segodnia, 1918. Edition: 1,000 (125 with watercolor additions). Book: [4] pages, 7 $\frac{7}{8}$ x 5 $\frac{7}{8}$ " (20 x 14.9 cm). Cover with linoleum cut illustration with watercolor additions on front; 3 linoleum cut illustrations, 2 with watercolor additions. 143.2001 [p. 131]
200. Turova, Ekaterina. *O sud'be ognennoi (On Fiery Destiny)* by Aleksei Remizov. Petrograd: Segodnia, 1918. Edition: 1,000 (125 hand-colored). Book: [4] leaves, 7 $\frac{13}{16}$ x 5 $\frac{7}{8}$ " (19.8 x 15 cm). 908.2001
201. Unknown artist. *Baron v zaplannyykh shtanakh. Tragicheskaiia poema (Baron in Patched Trousers: A Tragic Poem)* by Georgii Evangulov. Tiflis: Kol'chug, 1918. Edition: unknown. Book: 6 pages, 6 $\frac{7}{8}$ x 4 $\frac{1}{4}$ " (17.4 x 10.8 cm). (Anonymous donation). 906.2001
202. Unknown artist. *Chelovek. Veshch' (Man: Object)* by Vladimir Mayakovsky. Moscow: ASIS, 1918. Edition: 2,250. Book: 60 pages, 7 x 5 $\frac{1}{4}$ " (17.8 x 13.4 cm). (Boris Kerdimun Archive). 1017.2001
203. Unknown artist. *Ego-moia biografiia velikogo futurista. 7 dnei predislovii. 3 portreta (His-My Biography of a Great Futurist: Seven Day Introduction, Three Portraits)* by Vasilii Kamenskii. Moscow: Kitovras, 1918. Edition: unknown. Book: 228 pages, plus [3] plates, 9 $\frac{15}{16}$ x 6 $\frac{1}{4}$ " (25.2 x 15.9 cm). 481.2001
204. Unknown artist. *Oblako v shtanakh. Tetraptikh (Cloud in Trousers: A Tetrptych)* by Vladimir Mayakovsky. Moscow: ASIS, 1918. Edition: 1,500. Book: 61 pages, 6 $\frac{3}{8}$ x 5 $\frac{1}{8}$ " (16.9 x 13 cm). (Boris Kerdimun Archive). 1026.2001
205. Unknown artist. *Zvuchal' vesnianki. Stikhi (Sound Song of the Pipe of Spring: Verse)* by Vasilii Kamenskii. Moscow: Kitovras, 1918. Edition: unknown. Book: 160 pages, 10 $\frac{1}{8}$ x 6 $\frac{3}{16}$ " (25.8 x 15.7 cm). (Boris Kerdimun Archive). 492.2001
206. Various artists (Kseniia Boguslavskaiia, Vladimir Kozlinskii, Sergei Makletsov, and Ivan Puni). *Geroi i zhertvy revoliutsii. Oktiabr' 1917-1918 (Heroes and Victims of the Revolution: October 1917-1918)* by Vladimir Mayakovsky. Petrograd: Izo NKP, 1918. Edition: 3,000. Portfolio: [19] leaves, 13 $\frac{1}{8}$ x 9 $\frac{3}{8}$ " (33.4 x 23.9 cm). 18 lithographed illustrations (6 by Kozlinskii, 5 by Puni, 4 by Boguslavskaiia, and 3 by Makletsov). 195.2001.1-19 [p. 160]
207. Various artists (Kseniia Boguslavskaiia, Vladimir Kozlinskii, Sergei Makletsov, and Ivan Puni). *Geroi i zhertvy revoliutsii. Oktiabr' 1917-1918 (Heroes and Victims of the Revolution: October 1917-1918)* by Vladimir Mayakovsky. Petrograd: Izo NKP, 1918. Edition: 3,000. Portfolio: [19] leaves, 13 $\frac{3}{16}$ x 9 $\frac{7}{16}$ " (33.5 x 24 cm). 18 lithographed illustrations (6 by Kozlinskii, 5 by Puni, 4 by Boguslavskaiia, and 3 by Makletsov). (Boris Kerdimun Archive). 701.2001
208. Various artists (E. Ravel, A. Slavin, N. Tsitskovskii, and Vitalii Usenko). *Iskhod. Al'manakh pervyi (Exodus: First Almanac)* by various authors (Iulii Khozhalkin, Grigorii Kolobov, Osip Mandel'shtam, Anatolii Mariengof, Ivan Startsev, S. Stogov, and Boris Virganskii). Moscow-Petrograd: Khudozhestvennyi klub, 1918. Edition: unknown. Book: 28 pages, plus [6] plates, 8 $\frac{15}{16}$ x 6 $\frac{1}{4}$ " (22.7 x 15.8 cm). 482.2001
209. Various artists (Volodymyr Bobryts'kyi, Volodymyr Diakov, Vasyli' Iermilov, Aleksandr Gladkov, Borys Kosariiev, Mane-Katz, Miankal', Mykola Myshchenko, Heorhii Tsapok, and Boeslav Tsybys). *Sem' plus tri (Seven Plus Three)*. Kharkov: Sem', 1918. Edition: 200. Book: 56 pages, plus [22] tissue paper overlays, and [1] loose leaf, 11 $\frac{3}{16}$ x 12" (29.4 x 30.5 cm) (irreg.). Cover with letterpress lettering on front by Iermilov; 28 photomechanical reproductions,
- tipped in and protected by tissue paper overlays; letterpress text includes typographic designs; most pages are heavy, textured brown paper. 372.2001.1-2 [p. 133]
210. Various artists (Lado) Gudiashvili, Vasilii Katanian, Sigizmund Valishevskii, and Kirill Zdanevich). *Ubiistvo na romanticheskoi pochve. Stikhi (Murder on Romantic Grounds: Verse)* by Vasilii Katanian. Tiflis: Feniks, 1918. Edition: unknown. Book: 15 pages, 6 $\frac{11}{16}$ x 5 $\frac{1}{16}$ " (17 x 12.9 cm). (Boris Kerdimun Archive). 489.2001
211. Zdanevich, Il'ia. *Ianko krul albanskai (Yanko King of Albania)* by Il'ia Zdanevich. Tiflis: Sindikat, 1918. Edition: 105. Book: 16 leaves, 5 $\frac{3}{4}$ x 4 $\frac{3}{16}$ " (14.7 x 10.7 cm). Orange paper cover with letterpress typographic design on front; letterpress text includes typographic designs. (Boris Kerdimun Archive). 121.2001 [p. 121]
212. Zdanevich, Kirill. *Malokholiia v kapote. Istoriia kak anal'naia erotika (Melancholy in a Robe: The History of "Kaka," Anal Eroticism)* by Aleksei Kruchenykh. Tiflis: [n.s.], 1918. Edition: 50. Book: [18] leaves, 8 $\frac{11}{16}$ x 6 $\frac{7}{8}$ " (22.1 x 17.5 cm). Hectographed manuscript text and designs. This copy lacks the cover by Il'ia Zdanevich with letterpress typographic design on front. (Boris Kerdimun Archive). 95.2001
213. Zdanevich, Il'ia, and Kirill Zdanevich. *Malokholiia v kapote. Istoriia kak anal'naia erotika (Melancholy in a Robe: The History of "Kaka," Anal Eroticism)* by Aleksei Kruchenykh. Tiflis: [n.s.], 1918. Edition: 50. Book: [18] leaves, 8 $\frac{13}{16}$ x 7" (22.4 x 17.8 cm) (irreg.). Cover with letterpress typographic design on front by I. Zdanevich; hectographed manuscript text and designs, and carbon copied typed text by K. Zdanevich. 96.2001
214. Zdanevich, Kirill. *Ozhirenie roz. O stikhakh Terent'eva i drugikh (Obesity of Roses: On the Poetry of Terent'ev and Others)* by Aleksei Kruchenykh. Tiflis: [n.s.], 1918. Edition: approx. 250. Book: 30 pages, 7 $\frac{15}{16}$ x 5 $\frac{11}{16}$ " (20.2 x 14.5 cm). Cover with pen-and-ink, watercolor, and gouache illustration on front (portrait of Sofiia Melnikova). (Boris Kerdimun Archive). 110.2001 [p. 120]
- 1919
215. Al'tman, Natan. *Iskusstvo negrov (African Art)* by Vladimir Markov [Voldemars Matvejs]. Petersburg: Izo NKP, 1919.

- Edition: 3,000. Book: 153 pages, 10 x 6⁵/₁₆" (25.5 x 16.7 cm). 503.2001
216. Annenkov, Iurii. *¼ deviatogo (Quarter Past Eight)* by Iurii Annenkov. Petrograd: Segodnia, 1919. Edition: 1,000 (125 with hand additions). Book: [4] pages, 7¹⁵/₁₆ x 5⁷/₈" (20.3 x 15 cm). Cover with linoleum cut illustration on front; 4 linoleum cut illustrations. 138.2001 [p. 132]
217. Baxter, W. *In Batoum, 1918–19 (In Batum, 1918–19)* by W. Baxter. Tiflis: [n.s.], 1919. Edition: unknown. Book: [14] leaves, 8³/₈ x 5¹/₂" (21.9 x 14 cm) (irreg.). (Anonymous donation). 502.2001
218. Burliuk, David, and Vasilii Kamenskii. *Gazeta futuristov (Futurists' Newspaper)*, first and only issue, with contributions by Mikhail Barakhovich, David Burliuk, Vasilii Kamenskii, and Vladimir Mayakovsky. Tomsk: Fakel, 1919. Edition: unknown. Newspaper: [2] pages (1 sheet), 17¹³/₁₆ x 12³/₄" (45.3 x 32.4 cm). 2 letterpress illustrations by Burliuk; letterpress text and typographic designs by Kamenskii. 1118.2001 [p. 135]
219. Degen, Iurii, and Igor' Terent'ev. *Etikh Glaz. Stikhi (Of These Eyes: Verse)* by Iurii Degen. Petrograd: Feniks, 1919. Edition: unknown. Book: 16 pages, 7³/₈ x 5¹/₂" (18.7 x 13 cm). 496.2001
220. Falileev, Vadim. *Moskva. Zhurnal literatury i iskusstva (Moscow: Literature and Art Journal)*, no. 3. Solomon Abramov, ed. Moscow: Tvorchestvo, 1919. Edition: unknown. Journal: 15 pages, 12¹/₄ x 9¹⁵/₁₆" (31.2 x 25.2 cm). 642.2001
221. Goncharova, Natalia. *Samum (Simoom)* by Valentin Parnakh. Paris: [n.s.], 1919. Edition: unknown. Book: 43 pages, plus [3] plates, 8⁷/₈ x 6¹/₂" (22.5 x 15.6 cm). 507.2001
222. K., N. *Chort palenyi (The Singed Devil)* by B. Mordvinkin. Moscow: Gosudarstvennoe izdatel'stvo, 1919. Edition: unknown. Book: 35 pages, 9¹/₂ x 7¹/₄" (23.2 x 18.4 cm). (Boris Kerdimun Archive). 494.2001
223. Kandinsky, Vasily. *Iskusstvo. Vestnik otdela izobrazitel'nykh iskusstv narodnogo Komissariata po prosveshcheniiu (Art: Bulletin of the Department of Visual Arts in the People's Commissariat for Enlightenment)*, complete set of 8 issues, contributions by various authors (Osip Brik, Vasily Kandinsky, Vladimir Mayakovsky, Olga Rozanova, Vadim Shershenevich, Viktor Shklovskii, David Shterenberg, Varvara Stepanova, and Nadezhda Udal'tsova). Moscow: Izo NKP, 1919. Edition: unknown. Newspapers: vary from 4 to 9 pages, dimensions vary from 20¹⁵/₁₆ x 13¹⁵/₁₆" (53.2 x 35.5 cm) to 13³/₈ x 9⁵/₈" (34.6 x 24.5 cm). Letterpress illustrations in most issues. 377.2001.A-H [p. 164]
224. Khodasevich, Valentina. *Mal'va (The Mallow)* by Maksim Gorky. Petrograd: Petrogradskii Sovet Rabochikh i Krasnykh Deputatov, 1919. Edition: 100,000. Book: 67 pages, 8⁹/₁₆ x 5³/₁₆" (21.8 x 14.2 cm). (Boris Kerdimun Archive). 504.2001
225. Kruchenykh, Aleksei. *Zamaul' II (Zamaul II)* by Aleksei Kruchenykh. Baku: 41°, 1919. Edition: 30–50. Book: [30] leaves, 6⁵/₁₆ x 4⁹/₁₆" (15.9 x 11 cm). Cover with letterpress typographic design on front; carbon copied, hectographed, and pencil manuscript text and designs, and rubber-stamped text designs. (Boris Kerdimun Archive). 113.2001
226. Kruchenykh, Aleksei, and Mikhail Larionov. *Zamaul' I (Zamaul I)* by Aleksei Kruchenykh and Tat'iana Vechorka. Baku: 41°, 1919. Edition: 30–50. Book: [20] leaves, 6⁷/₁₆ x 4¹/₄" (16.3 x 10.8 cm) (irreg.). Cover with letterpress typographic design on front; 2 hectographed illustrations by Larionov; hectographed manuscript text and designs by Kruchenykh. 112.2001 [p. 112]
227. Kupreianov, Nikolai. *Iamby. Sovremennye stikhi, 1907–1914 (Iambs: Contemporary Verse, 1907–1914)* by Aleksandr Blok. Petersburg: Alkonost, 1919. Edition: unknown. Book: 33 pages, 7⁵/₁₆ x 4¹/₂" (18.6 x 11.4 cm). 499.2001
228. Lentulov, Aristarkh. *Iav'. Stikhi (Reality: Verse)* by various authors (Andrei Belyi, Sergei Esenin, Vasilii Kamenskii, et al.). Moscow: Iav', 1919. Edition: unknown. Book: 69 pages, 10¹/₄ x 6³/₄" (26 x 17.1 cm). 500.2001
229. Lentulov, Aristarkh. *Iav'. Stikhi (Reality: Verse)* by various authors (Andrei Belyi, Sergei Esenin, Vasilii Kamenskii, et al.). Moscow: Iav', 1919. Edition: unknown. Book: 69 pages, 10⁹/₁₆ x 6⁷/₁₆" (26.9 x 16.4 cm). 501.2001
230. Lissitzky, El. *Air de dance pour piano / pesnia plaska palestinskikh evreev / shira chadashah (Dance Music)* by Josef Engel. Moscow: Obshchestvo evreiskoi muzyki, 1919. Edition: 500. Sheet music: 4 pages (1 folded sheet, including cover), 14³/₈ x 10⁷/₁₆" (36 x 26.5 cm). Cover with letterpress illustration on front. 208.2001 [p. 137]
231. Lissitzky, El. *Chad gadya (The Tale of a Goat)* by El Lissitzky. Kiev: Kultur Lige, 1919. Edition: 75. Book: [12] loose leaves, 10³/₄ x 10¹/₈" (27.4 x 25.7 cm). Folder with lithographed lettering on exterior and illustrations and lettering on interior; 11 lithographed illustrations. 210.2001.1–12 [pp. 138–40]
232. Lissitzky, El. *Der milner, di milnerin, un di milshtayner (The Miller, His Wife, and Their Millstones)* by Uncle Ben Zion [Ben Zion Raskin]. Kiev: Idisher Folks Farlag, 1919. Edition: unknown. Book: 13 pages, 6¹/₂ x 4⁹/₁₆" (15.5 x 11.6 cm). Cover with letterpress illustrations on front and back; 10 letterpress illustrations; cover and pages printed on orange paper. 348.2001.1–12 [p. 175]
233. Lissitzky, El. *Di hun vos hot gevolt hoben a kam (The Hen that wanted a Comb)* by Uncle Ben Zion [Ben Zion Raskin]. Kiev-St. Petersburg: Idisher Folks Farlag, 1919. Edition: unknown. Book: 14 pages, 4⁹/₁₆ x 5³/₄" (11 x 14.7 cm). Cover with lithographed illustration on front; 9 lithographed illustrations. 349.2001.1–10 [p. 176]
234. Lissitzky, El. Cover from *Komitet po bor'be s bezrabotnitsei (Committee to Combat Unemployment)*. Vitebsk: [n.s.], 1919. Edition: unknown (5 known examples). 8³/₄ x 7³/₁₆" (22.2 x 18.2 cm). Lithographed manuscript text and illustration on front, and lithographed illustration on back. 84.2001 [p. 151]
235. Lissitzky, El. *Ying! tsiing! khvat (The Mischievous Boy)* by Mani Leib. Kiev-St. Petersburg: Idisher Folks Farlag, 1919. Edition: unknown. Book: [12] pages, 9³/₄ x 7³/₁₆" (24.8 x 19.3 cm). Cover with lithographed illustration on front; 10 letterpress illustrations. 362.2001.1–11 [pp. 174, 175]
236. Lissitzky, El, and Kazimir Malevich. *O novykh sistemakh v iskusstve. Statika i skorost' (On New Systems in Art: Statics and Speed)* by Kazimir Malevich. Vitebsk: Artel' khudozhestvennogo truda pri Vitsvomas (Vitebskikh svobodnykh masterskikh), 1919. Edition: 1,000. Book: 32 pages, plus [3] plates, 9 x 6⁷/₈" (22.9 x 17.5 cm). Cover with lithographed manuscript text and illustrations by Lissitzky on front and back; 6 lithographed illustrations by Malevich; lithographed manuscript text. 86.2001.1–6 [p. 147]
237. Mayakovsky, Vladimir. *Sovetskaia azbuka (The Soviet Alphabet)* by Vladimir Mayakovsky. Moscow: the author, 1919. Edition: 3,000–5,000. Book: 30 pages, 7⁵/₁₆ x 9⁵/₈" (19.2 x 24.5 cm) (irreg.). Cover with lithographed manuscript design with watercolor additions on front; lithographed manuscript text incorporating 28 illustrations with watercolor additions. 175.2001.1–29 [pp. 162, 163]
238. Miturich, Petr. *Skaz gramotnym detiam (Tale for Educated Children)* by Petr Miturich. Petrograd: [n.s.], 1919. Book: 10 pages, 9³/₁₆ x 8⁵/₈" (23.4 x 21.9 cm). Cover with letterpress illustration on front; 4 letterpress illustrations. 358.2001.1–4
239. Remizov, Aleksei. *Elektron (Electron)* by Aleksei Remizov. Petersburg: Alkonost, 1919. Edition: 4,000. Book: 32 pages, 5¹/₁₆ x 4³/₈" (14.2 x 11.2 cm). 495.2001
240. Rodchenko, Aleksandr, and Varvara Stepanova. *Toft (Toft)* by Varvara Stepanova. Moscow: the author, 1919. Edition: 30. Book: [12] leaves, 7¹/₈ x 4⁹/₁₆" (18.1 x 11 cm). Cover with carbon copied manuscript text and illustration on front by Rodchenko and Stepanova; 7 carbon copied illustrations by Rodchenko; carbon copied manuscript text by Stepanova. (Anonymous donation). 99.2001.1–14 [pp. 182, 183]
241. Russian Book Collection. *Ia vizhu vse (I See All)*, no. 2, by Nikolai Evreinov. Tiflis: [n.s.], 1919. Edition: unknown. Journal: 8 pages, 8⁷/₈ x 6¹/₂" (22.5 x 15.6 cm). (Anonymous donation). 498.2001
242. Russian Book Collection. *Misteriia-Buff. Geroicheskoe epicheskoe i satiricheskoe izobrazhenie nashei epokhi (Mystery-Bouffe: A Heroical, Epical, and Satirical Portrayal of Our Times)*, second edition by Vladimir Mayakovsky. Petrograd: IMO, 1919. Edition: 14,000. Book: 71 pages, 8⁷/₈ x 6⁷/₈" (22.5 x 17.5 cm) (irreg.). (Boris Kerdimun Archive). 1024.2001
243. Russian Book Collection. *Misteriia-Buff. Geroicheskoe epicheskoe i satiricheskoe izobrazhenie nashei epokhi (Mystery-Bouffe: A Heroical, Epical, and Satirical Portrayal of Our Times)*, second edition by Vladimir Mayakovsky. Petrograd: IMO, 1919. Edition: 14,000. Book: 71 pages, 8⁹/₁₆ x 6¹¹/₁₆" (21.7 x 17 cm). (Boris Kerdimun Archive). 1025.2001
244. Russian Book Collection. *Puti tvorchestva (Path of Creative Work)*, no. 5. K. Bolotov, ed. Kharkov: Izo NKP, 1919–20. Edition: unknown. Journal: 46 pages, 11¹/₈ x 8¹/₂" (28.2 x 21.6 cm). (Boris Kerdimun Archive). 715.2001
245. Russian Book Collection. *Revolutsionnoe iskusstvo (Revolutionary Art)*, no. 1, by various authors (Marc Chagall, Kazimir Malevich, Ivan Puni, et al.) Vitebsk: Sektsiia agitatsii i propagandy – Izo NKP, 1919. Journal: 12 pages, 13³/₁₆ x 8³/₁₆" (33.8 x 21.5 cm). 265.2001
246. Russian Book Collection. *Zheleznyi frant (The Iron Dandy)* by Aleksei Kruchenykh. Baku: the author, 1919. Edition: unknown. Book: [12] pages, 7 x 4³/₈" (17.8 x 11.1 cm). Cover with ink manuscript text on front and back; ink manuscript text. 115.2001
247. Shevchenko, Aleksandr, A. *Shevchenko. Poiski i dostizheniia v oblasti stankovoi zhivopisi (A. Shevchenko: Experiments and Achievements in Easel Painting)* by Aleksei Grishchenko and N. Lavrskii. Moscow: Izo NKP, 1919. Edition: 3,000. Book: 34 pages, plus 4 plates, 11¹³/₁₆ x 8³/₁₆" (30 x 21.7 cm). (Boris Kerdimun Archive). 700.2001
248. Shterenberg, David. *Izobrazitel'noe iskusstvo (Visual Art)*, no. 1 by various authors (Osip Brik, Vasily Kandinsky, Kazimir Malevich, Nikolai Punin, and V. Solov'ev). Petersburg: Izo NKP, 1919. Edition: unknown. Journal: 87 pages, 14¹/₁₆ x 10³/₁₆" (35.7 x 26.2 cm). 641.2001
249. Shterenberg, David. *Izobrazitel'noe iskusstvo (Visual Art)*, no. 1, by various authors (Osip Brik, Vasily Kandinsky, Kazimir Malevich, Nikolai Punin, and V. Solov'ev). Petersburg: Izo NKP, 1919. Edition: unknown. Journal: 87 pages, 14³/₁₆ x 10⁷/₁₆" (36 x 26.5 cm). (Boris Kerdimun Archive). 849.2001
250. Stepanova, Varvara. *Gaust chaba (Gaustr chaba)* by Varvara Stepanova. Moscow: [n.s.], 1919. Edition: 54. Book: [4] leaves (incomplete; complete book comprises 15 leaves plus cover), 10¹³/₁₆ x 6³/₄" (27.5 x 17.1 cm) (irreg.). Watercolor manuscript text on found newspaper leaves. 201.2001.1–4 [p. 181]
251. Stepanova, Varvara. *Gaust chaba (Gaustr chaba)* by Varvara

- Stepanova. Moscow: [n.s.], 1919. Edition: 54. Book: [2] leaves (incomplete; complete book comprises 15 leaves plus cover), 10^{13/16} x 6^{7/8}" (27.5 x 17.4 cm) (irreg.). Collage illustration; colored crayon and gouache manuscript text, both on found newspaper leaves. (Anonymous donation). 2545.2001.1-2 [p. 181]
252. Terent'ev, Igor'. *Fakt (Fact)* by Igor' Terent'ev. Tiflis: 41°, 1919. Edition: approx. 250. Book: 30 pages, 6^{13/16} x 5^{3/8}" (17.3 x 13.7 cm). Cover with letterpress typographic design and illustration on front; letterpress text includes typographic designs; all pages printed on pink paper. 120.2001 [p. 119]
253. Terent'ev, Igor'. *Fakt (Fact)* by Igor' Terent'ev. Tiflis: 41°, 1919. Edition: approx. 250. Book: 30 pages, 6^{7/8} x 5^{3/8}" (17.5 x 13.6 cm). Cover with letterpress typographic design and illustration on front; letterpress text includes typographic designs. (Boris Kerdimun Archive). 119.2001
254. Terent'ev, Igor'. *Kheruvimy svistiat (The Cherubims are Whistling)* by Igor' Terent'ev. Tiflis: Kuranty, 1919. Edition: unknown. Book: 6 leaves, 9^{1/2} x 6^{3/4}" (24.2 x 17.2 cm). Cover with letterpress typographic design and illustration on front. Inscribed by Igor' Terent'ev to Misha Kalashlegkov. 122.2001
255. Terent'ev, Igor'. *Traktat o splashnom neprilichii (Treatise on Total Obscenity)* by Igor' Terent'ev. Tiflis: 41°, 1919-20. Edition: approx. 250. Book: 15 pages, 8^{3/16} x 6^{3/8}" (21.8 x 16.9 cm). Cover with letterpress typographic design on front; letterpress text includes typographic designs. 132.2001 [p. 118]
256. Terent'ev, Igor'. *Traktat o splashnom neprilichii (Treatise on Total Obscenity)* by Igor' Terent'ev. Tiflis: 41°, 1919-20. Edition: approx. 250. Book: 15 pages, 8^{1/16} x 6^{3/8}" (22 x 16.8 cm). Cover with letterpress typographic design on front; letterpress text includes typographic designs. (Boris Kerdimun Archive). 131.2001
257. Terent'ev, Igor', and Kirill Zdanevich. *17 erudovykh orudii (Seventeen Nonsensical Implements)* by Igor' Terent'ev. Tiflis: 41°-Feniks, 1919. Edition: approx. 250. Book: 32 pages, 6^{13/16} x 5^{3/16}" (17 x 13.5 cm). Cover with letterpress typographic design by Terent'ev on front; 2 linoleum cut illustrations by Kirill Zdanevich; letterpress text includes typographic designs by Terent'ev. (Boris Kerdimun Archive). 118.2001.1-3 [p. 120]
258. Turova, Ekaterina. *Dvum (For Two)* by Mikhail Kuzmin. Petrograd: Segodnia, 1919. Edition: 1,000 (125 with watercolor additions). Book: [4] pages, 8 x 5^{1/16}" (20.4 x 15.2 cm). Cover with linoleum cut illustration with watercolor additions on front. 141.2001 [p. 132]
259. Unknown artist. *Zheleznaia pauza (Iron Pause)* by Sergei Tret'iakov. Vladivostok: [n.s.], 1919. Edition: unknown. Book: 64 pages, 10^{3/4} x 7^{1/2}" (26.1 x 19 cm). 154.2001
260. Various artists (Georgii Iakulov, Petr Konchalovskii, Aleksei Morgunov, N. Rozenfel'd, and Svetlov). *Avtografy (Autographs)* by various authors (Konstantin Bal'mont, Sergei Esenin, Viacheslav Ivanov, Riurik Ivnev, Vasilii Kamenskii, Anatolii Lunacharskii, Anatolii Mariengof, Boris Pasternak, Ivan Rukavishnikov, and Vadim Shershenevich). Moscow: Imazhinisty, 1919. Edition: unknown. Book: [16] pages, 11^{13/16} x 8^{15/16}" (30 x 22.8 cm). 646.2001
261. Various artists (Iurii Degen, D. P. Gordeev, Lado Gudiasvili, and Igor' Terent'ev). *Feniks (Phoenix)*, no. 1. Iurii Degen, ed. Tiflis: Feniks, 1919. Edition: unknown. Journal: 15 pages, 8^{3/4} x 6^{13/16}" (22.3 x 17.6 cm). 497.2001
262. Various artists (Volodymyr Bobryts'kyi, Volodymyr Diakov, Vasyli' Iermilov, Mykola Kalmykov, Borys Kosariiev, Vasyli' Picheta, and Mariia Siniakova). *Sbornik novogo iskusstva (Collection of the New Art)* by various authors (Nikolai Aseev, Aleksei Gastev, Elena Guro, Velimir Khlebnikov, Vladimir Mayakovskiy, Grigorii Petnikov, Valentin Rozhitsyn, and Fedor Shmit). Kharkov: Izo NKP, 1919. Edition: unknown. Journal: 24 pages, 15^{7/16} x 10^{15/16}" (39.2 x 27.8 cm). 851.2001
263. Various artists (Aleksandr Bazhbeuk-Melikov, Natalia Goncharova, Lado Gudiasvili, Mikhail Kalashnikov, Igor' Terent'ev, unknown artist, Sigizmund Valishevskii, Il'ia Zdanevich, and Kirill Zdanevich). *Sofii Georgievne Mel'nikovoi. Fantasticheskii kabachek (To Sofia Georgievna Melnikova: The Fantastic Tavern)*. Il'ia Zdanevich, ed. Tiflis: 41°, 1919. Edition: 180. Book: 190 pages, plus [2] fold-outs, 6^{3/8} x 5" (16.8 x 12.7 cm). Cover with letterpress illustration by Kirill Zdanevich on front; 2 fold-out letterpress typographic designs (1 with collage) by I. Zdanevich and 25 tipped in photomechanical reproductions of works in various mediums by various artists (6 by K. Zdanevich, 5 by Goncharova, 4 by Valishevskii, 3 by Gudiasvili, 3 by Terent'ev, 2 by Bazhbeuk-Melikov, 1 by unknown artist); letterpress text includes typographic designs by Kruchenykh, Terent'ev, and I. Zdanevich. Inscription and dedication from Il'ia Zdanevich to Sofia Melnikova. 136.2001.1-3 [pp. 122, 123]
264. Various artists (Aleksandr Bazhbeuk-Melikov, Natalia Goncharova, Lado Gudiasvili, Mikhail Kalashnikov, Igor' Terent'ev, unknown artist, Sigizmund Valishevskii, Il'ia Zdanevich, and Kirill Zdanevich). *Sofii Georgievne Mel'nikovoi. Fantasticheskii kabachek (To Sofia Georgievna Melnikova: The Fantastic Tavern)*. Il'ia Zdanevich, ed. Tiflis: 41°, 1919. Edition: 180. Book: 190 pages, plus [2] fold-outs, 6^{1/2} x 4^{13/16}" (16.6 x 12.2 cm). 2 fold-out letterpress typographic designs (1 with collage) by I. Zdanevich, and 25 tipped in photomechanical reproductions of works in various mediums by various artists (6 by K. Zdanevich, 5 by Goncharova, 4 by Valishevskii, 3 by Gudiasvili, 3 by Terent'ev, 2 by Bazhbeuk-Melikov, 1 by unknown artist); letterpress text includes typographic designs by Kruchenykh, Terent'ev, and I. Zdanevich. 137.2001.1-2 [pp. 122, 123]
265. Various artists (Vladimir Burliuk, Aleksei Kruchenykh, and Kirill Zdanevich). *Tsvetistyie tortsy (Flowery Boardwalk)* by Aleksei Kruchenykh. Baku: [n.s.], 1919. Edition: 30-50. Book: [52] pages, 6^{3/16} x 6^{1/16}" (15.7 x 15.4 cm). (Front and back covers missing); 4 hectographed illustrations (3 by Zdanevich and 1 by Burliuk); hectographed manuscript text and designs and carbon copied typed text (8 pages printed on lined notebook paper and 4 pages on textured brown paper). 111.2001 [pp. 112, 113]
266. Various artists (Vladimir Burliuk, Pavel Filonov, Aleksei Kruchenykh, and Nikolai Rogovin). *Zamaul' III (Zamaul III)* by Aleksei Kruchenykh. Baku: 41°, 1919. Edition: 30-50. Book: [20] leaves, 6^{1/2} x 5^{13/16}" (16.5 x 14.8 cm) (irreg.). Cover with letterpress typographic design on front; 5 hectographed illustrations (1 by Kruchenykh, 2 by Filonov, 1 by Burliuk, 1 by Rogovin); rubber-stamped text designs, and hectographed manuscript text and designs. 114.2001 [p. 113]
267. Zdanevich, Il'ia. *Lakirovanoe triko (Lacquered Tights)* by Aleksei Kruchenykh. Tiflis: 41°, 1919. Edition: approx. 250. Book: 32 pages, 8^{7/8} x 5^{7/8}" (22.5 x 15 cm). Cover with letterpress typographic design on front. Signed by Dmitrii Gordeev. 126.2001 [p. 125]
268. Zdanevich, Il'ia. *Milliork (Milliork)* by Aleksei Kruchenykh. Tiflis: 41°, 1919. Edition: approx. 250. Book: 32 pages, 8^{7/8} x 5^{7/8}" (22.5 x 15 cm). Cover with letterpress typographic design on front. Signed by Dmitrii Gordeev. 126.2001 [p. 125]
269. Zdanevich, Il'ia. *Ostraf paskhi (Easter Island)* by Il'ia Zdanevich. Tiflis: 41°, 1919. Edition: approx. 200. Book: 31 pages, 8^{3/16} x 6^{3/16}" (21.7 x 16.7 cm). Cover with letterpress lettering on front; letterpress text includes typographic designs. 506.2001 [p. 121]
270. Zdanevich, Il'ia. *Ostraf paskhi (Easter Island)* by Il'ia Zdanevich. Tiflis: 41°, 1919. Edition: approx. 200. Book: 31 pages, 8^{5/16} x 6^{13/16}" (21.2 x 17.3 cm). Cover with letterpress lettering on front; letterpress text includes typographic designs. (Boris Kerdimun Archive). 127.2001
271. Zdanevich, Il'ia. *Ostraf paskhi (Easter Island)* by Il'ia Zdanevich. Tiflis: 41°, 1919. Edition: approx. 200. Book: 31 pages, 8^{1/16} x 6^{1/2}" (21.4 x 16.5 cm). Cover with letterpress lettering on front; letterpress text includes typographic designs. 128.2001
272. Zdanevich, Il'ia, and Kirill Zdanevich. *Malokholiia v kapote. Istoriia kak anal'naia erotika (Melancholy in a Robe: The History of 'Kaka,' Anal Eroticism)*, second edition, by Aleksei Kruchenykh. Tiflis: [n.s.], 1919. Edition: 50. Book: [32] leaves, 8^{3/16} x 7^{1/4}" (21.8 x 18.5 cm) (irreg.). Cover with letterpress typographic design on front by I. Zdanevich; hectographed and carbon copied manuscript text and designs, and pencil manuscript text. Pencil manuscript text by Kruchenykh. 97.2001 [pp. 118, 119]
273. Zdanevich, Il'ia, and Kirill Zdanevich. *Rekord nezhnosti. Zhitie Il'i Zdanevicha (Record of Tenderness: Hagiography of Il'ia Zdanevich)* by Igor' Terent'ev. Tiflis: 41°, 1919. Edition: approx. 250. Book: 22 pages, 5^{7/16} x 5^{15/16}" (13.8 x 15.2 cm). Cover with letterpress typographic design by I. Zdanevich on front; 10 letterpress illustrations by K. Zdanevich; letterpress text includes typographic designs by I. Zdanevich. (Boris Kerdimun Archive). 130.2001.1-11 [p. 124]
274. Zdanevich, Il'ia, and Kirill Zdanevich. *Rekord nezhnosti. Zhitie Il'i Zdanevicha (Record of Tenderness: Hagiography of Il'ia Zdanevich)* by Igor' Terent'ev. Tiflis: 41°, 1919. Edition: approx. 250. Book: 22 pages, 5^{7/16} x 5^{15/16}" (13.8 x 15.2 cm). Cover with letterpress typographic design by I. Zdanevich on front; 10 letterpress illustrations by K. Zdanevich; letterpress text includes typographic designs by Il'ia Zdanevich. 129.2001.1-11
275. Zdanevich, Il'ia, and Kirill Zdanevich. 41°. *Ezhenedel'naia gazeta (41°: Weekly Newspaper)*, July 14-20, 1919 (only issue), contributions by various authors (Aleksei Kruchenykh, Igor' Terent'ev, and Il'ia Zdanevich). Tiflis: 41°, 1919. Edition: unknown. Newspaper: [4] pages (1 folded sheet), page: 23^{1/8} x 16^{3/4}" (58.7 x 42.5 cm). Overall design by I. Zdanevich; 1 lithographed illustration by K. Zdanevich. (Boris Kerdimun Archive). 1125.2001
276. Zdanevich, Kirill. A. *Kruchenykh grandiozar (A. Kruchenykh, the Grandiose)* by Igor' Terent'ev. Tiflis: 41°, 1919. Edition: unknown. Book: 16 pages, 8^{1/4} x 6^{11/16}" (21 x 17 cm). Orange paper cover with woodcut illustration by Zdanevich on front. (Boris Kerdimun Archive). 92.2001
277. Zdanevich, Kirill. A. *Kruchenykh grandiozar (A. Kruchenykh, the Grandiose)* by Igor' Terent'ev. Tiflis: 41°, 1919. Edition: unknown. Book: 16 pages, 8^{1/4} x 6^{3/4}" (20.9 x 17.1 cm). 493.2001
278. Zdanevich, Kirill. *Smert' i burzhui. P'esa (Death and the Bourgeois: A Play)* by Iurii Degen. Tiflis: Feniks, 1919. Edition: unknown. Book: 11 pages, 6^{13/16} x 5^{3/8}" (17.6 x 13.7 cm). (Boris Kerdimun Archive). 508.2001
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279. Annenkov, Iurii. *Tsar Maksimilian. Teatr Alekseia Remizova. Po svodu V. V. Bakrylova (Tsar Maksimilian: Aleksei Remizov's Theater, According to V. V. Bakrylov)* by Aleksei Remizov. Petersburg: Alkonost, 1920. Edition: unknown. Book: 126 pages, 6^{5/8} x 4^{15/16}" (16.8 x 12.5 cm). 531.2001
280. Balaginaia, T. *Vtoroe serdtse. Pervaiia kniga stikhov (Second Heart: First Book of Verse)* by Georgii Evangulov. Tiflis: L. P. Val'derman, 1920. Edition: unknown. Book: 30 pages, 6^{7/8} x 4^{1/4}" (17.4 x 10.8 cm). (Anonymous donation). 914.2001

281. Bazankur, Liverii. "ODI". *Al'manakh (ODI: Almanac)*, no. 2, by various authors (A. B., Aleksandr Chachikov, Mikhail Danilov, Aleksandr Gerbsman, N. Gratsianskaia, Dina Leikhter, Leo Mirianin, and Vladimir Zdanevich). Batum: ODI, 1920. Edition: 1,000. Book: 40 pages, 8 $\frac{3}{8}$ x 6 $\frac{1}{2}$ " (20.7 x 16.5 cm). (Boris Kerdimun Archive). 505.2001
282. Bondarenko, Hryhorii. *Vesniianki. Zbirka (Spring Songs: A Collection)*. Kharkov: Vseukrititkom, 1920. Edition: 3,000. Book: 31 pages, 7 $\frac{3}{16}$ x 5" (18.2 x 12.8 cm). (Boris Kerdimun Archive). 535.2001
283. Chernyshev, Nikolai, and Sergei Gerasimov. *Chetvero iz marsydia (Four from the Garret)* by Amfian Reshetov and N. Rudin. Moscow: [n.s.], 1920. Book: [37] pages, 8 $\frac{1}{2}$ x 5 $\frac{3}{4}$ " (20.5 x 14.7 cm). Cover with linoleum cut text on front; 8 lithographed illustrations (4 by Gerasimov and 4 by Chernyshev); lithographed manuscript text. 139.2001
284. Echeistov, Georgii. *Serenada (Serenade)* by Ivan Aksenov. Moscow: Mastartchuv, 1920. Edition: 100. Book: [8] pages, 5 $\frac{3}{8}$ x 4 $\frac{3}{16}$ " (13.7 x 10.7 cm). 528.2001.1-2
285. Erdman, Boris. *2 x 2 = 5. Listy imazhinista (2 x 2 = 5: Pages of an Imagist)* by Vadim Shershenevich. Moscow: Imazhinisty, 1920. Edition: 6,000. Book: 48 pages, 7 $\frac{3}{16}$ x 5 $\frac{3}{16}$ " (18.2 x 13.2 cm). (Boris Kerdimun Archive). 509.2001
286. Erdman, Boris. *Koevangelieran (Ko-gospels-ran)* by Aleksandr Kusikov. Moscow: Pleiada, 1920. Edition: unknown. Book: [32] pages, 10 $\frac{7}{16}$ x 7" (26.5 x 17.8 cm). 515.2001
287. Erdman, Boris. *Korobeiniki schast'ia (Peddlers of Happiness)* by Aleksandr Kusikov and Vadim Shershenevich. Kiev: Imazhinisty, 1920. Edition: unknown. Book: [40] pages, 7 $\frac{1}{16}$ x 5 $\frac{1}{8}$ " (17.9 x 13 cm). (Boris Kerdimun Archive). 518.2001
288. Erdman, Boris. *Loshad' kak loshad'. Tret'ia kniga liriki (A Horse is like a Horse: Third Book of Lyrics)* by Vadim Shershenevich. Moscow: Pleiada, 1920. Edition: unknown. Book: [76] pages, 10 $\frac{1}{16}$ x 6 $\frac{1}{16}$ " (27.1 x 17.7 cm) (irreg.). (Boris Kerdimun Archive). 521.2001
289. Erdman, Boris. *Poema poem (Poem of Poems)*, second edition, by Aleksandr Kusikov. Moscow: Imazhinisty, 1920. Edition: unknown. Book: [32] pages, 7 $\frac{1}{8}$ x 5 $\frac{1}{2}$ " (20.1 x 13.7 cm). 524.2001.1-7
290. Erdman, Boris. *Poema poem (Poem of Poems)*, second edition, by Aleksandr Kusikov. Moscow: Imazhinisty, 1920. Edition: unknown. Book: [32] pages, 7 $\frac{1}{8}$ x 5 $\frac{1}{2}$ " (20 x 14 cm). (Donation of Tamar Cohen and David Slatoff). 525.2001.1-7
291. Ganin, Aleksei. *Kiburaba (Kiburaba)* by Aleksei Ganin. Moscow: Glina, 1920. Edition: unknown. Book: [12] pages, 8 $\frac{1}{16}$ x 6" (22.7 x 15.3 cm). 514.2001
292. Goncharova, Natalia. *Gorod. Stikhi (The City: Verse)* by Aleksandr Rubakin. Paris: A. R. [Aleksandr Rubakin], 1920. Edition: 325. Book: 54 pages, plus [9] plates, 8 $\frac{1}{16}$ x 5 $\frac{11}{16}$ " (22.8 x 14.5 cm) (irreg.). 513.2001
293. Goncharova, Natalia. *Prozrachnyia teni. Obrazy (Transparent Shadows: Images)* by Mikhail Tsetlin [Amari]. Paris-Moscow: Zerna, 1920. Edition: 1,150. Book: 69 pages, 9 $\frac{1}{16}$ x 5 $\frac{1}{2}$ " (23 x 14 cm). (Boris Kerdimun Archive). 526.2001.1-2
294. Iakulov, Georgii. *Ruki galstukom (Arms like a Necktie)* by Anatolii Mariengof. Moscow: Imazhinisty, 1920. Edition: unknown. Book: [16] pages, 13 $\frac{3}{8}$ x 10 $\frac{3}{8}$ " (34 x 26.3 cm). 665.2001
295. Iakulov, Georgii. *V nikuda. Vtoraia kniga stikhov (Going Nowhere: Second Book of Verse)* by Aleksandr Kusikov. Moscow: Imazhinisty, 1920. Edition: 7,000. Book: 79 pages, 10 $\frac{1}{2}$ x 7 $\frac{1}{16}$ " (26.6 x 18 cm) (irreg.). (Boris Kerdimun Archive). 534.2001
296. Iermilov, Vasil'. *Ladomir (Ladomir)* by Velimir Khlebnikov. Kharkov: EV [Vasil' Iermilov], 1920. Edition: 50. Book: 30 pages, 6 $\frac{1}{4}$ x 4 $\frac{3}{8}$ " (15.9 x 11.2 cm). Cover with lithographed manuscript text and illustration with watercolor additions on front; lithographed manuscript text. Inscribed by Khlebnikov. 144.2001 [p. 133]
297. Iermilov, Vasil'. *Ladomir (Ladomir)* by Velimir Khlebnikov. Kharkov: EV [Vasil' Iermilov], 1920. Edition: 50. Book: 30 pages, 6 $\frac{3}{16}$ x 4 $\frac{1}{2}$ " (15.7 x 11.5 cm). (Anonymous donation). 414.2001
298. Iermilov, Vasil'. *Stikhi Ekateriny Neimaer (Verse of Ekaterina Neimaer)* by Ekaterina Neimaer. Kharkov: the author, 1920. Edition: 50. Book: 31 pages, 8 $\frac{3}{4}$ x 6 $\frac{1}{16}$ " (22.2 x 17.6 cm). Cover with collaged illustration on front; 17 lithographed illustrations with watercolor additions; lithographed manuscript text. 152.2001.1-18 [p. 133]
299. Iudovin, Solomon. *Idisher folks-ornament (Jewish Folk Ornament)*. Vitebsk: Vitebsker Y. L. Peretz Gezelshaft, 1920. Edition: 100. Portfolio: 26 loose plates, plus [2] leaves, 8 $\frac{7}{8}$ x 7 $\frac{3}{16}$ " (22.6 x 18.2 cm). Wrapper with linoleum cut illustration on front and inside of front; 27 linoleum cut illustrations. Dedication from Iudovin to Abram Efros. 164.2001.1-28 [p. 141]
300. Komardenkov, Vasilii. *Konnitsa bur'. Stikhi (Storm Cavalry Verse)* by various authors (Sergei Esenin, Mikhail Gerasimov, Riurik Ivnev, Nikolai Kluiuev, Anatolii Mariengof, and Petr Oreshin). Moscow: M.T.A.Kh.S., 1920. Edition: unknown. Book: [36] pages, 8 $\frac{11}{16}$ x 5 $\frac{13}{16}$ " (22 x 14.8 cm). 516.2001
301. Kruchenykh, Aleksei. *Poetichnyi kalendar. Iz knigi Miatezh II (Poetic Calendar: From the Book Mutiny II)* by Aleksei Kruchenykh. Baku: the author, 1920. Edition: 30-50. Book: [6] leaves, 9 $\frac{1}{16}$ x 7 $\frac{3}{16}$ " (23 x 18.3 cm) (irreg.). Cover with carbon copied manuscript text on front; carbon copied manuscript text and 1 leaf of pencil manuscript text. Inscribed by Kruchenykh. 98.2001
302. Kruchenykh, Aleksei. *Zamaul' iubileinaia (Zamaul' Jubilee)* by Aleksei Kruchenykh. Baku: the author, 1920. Edition: 30-50. Book: [16] leaves, 8 $\frac{1}{16}$ x 7 $\frac{3}{16}$ " (22.7 x 18.3 cm) (irreg.). Cover with carbon copied manuscript text on front; carbon copied manuscript text. 102.2001
303. Kupreianov, Nikolai. *Dvenadtsat' (The Twelve)* by Aleksandr Blok. Sofiia: Rossiskoe-Bolgarskoe knigoizdatel'stvo, 1920. Edition: unknown. Book: 36 pages, 10 $\frac{11}{16}$ x 6 $\frac{9}{16}$ " (21.2 x 16 cm) (Donation of Alex Rabinovich). 511.2001
304. Larionov, Mikhail. *Les douze (The Twelve)* by Aleksandr Blok. Paris: La Cible, 1920. Edition: 510. Book: [48] pages, 10 $\frac{1}{16}$ x 8 $\frac{1}{16}$ " (27.9 x 22 cm). 519.2001
305. Lissitzky, El. *Kultur un bildung. Organ fun der idisher apteylung b dem tsentraln bildungs-Kamisariat (Culture and Education: Organ for the Yiddish Division of the Central Commissariat for Education)*, nos. 2-3 (25-26). I. Petshenik and Sh. Tomsinski, eds. Moscow: Folkskomisariat fer bildung, 1920. Edition: 4,000. Journal: 80 pages, 10 $\frac{1}{8}$ x 6 $\frac{1}{2}$ " (25.7 x 16.6 cm). Cover with letterpress illustration on front. 157.2001 [p. 144]
306. Malevich, Kazimir. *Pervyi tsikl lektsii chitannykh na kratkos-rochnykh kursakh dlia uchitelei risovaniia (First Series of Lectures, Given at a Short-Term Course for Teachers of Drawing)* by Nikolai Punin. Petrograd: Izo NKP, 1920. Edition: 1,500-2,000. Book: 84 pages, 8 $\frac{7}{16}$ x 5 $\frac{1}{2}$ " (21.5 x 14 cm). Pink construction paper cover with letterpress illustrations on front and back. 88.2001 [p. 151]
307. Malevich, Kazimir. *Suprematizm. 34 risunka (Suprematism: Thirty-Four Drawings)* by Kazimir Malevich. Vitebsk: UNOVIS, 1920. Edition: unknown (11 to 14 known examples outside the former USSR). Book: 3 pages, plus [34] plates, 8 $\frac{9}{16}$ x 7 $\frac{1}{16}$ " (21.8 x 18 cm) (irreg.). Cover with lithographed manuscript text and illustration on front; 34 lithographed illustrations (including 2 fold-outs); lithographed manuscript text. 82.2001 [pp. 148-50]
308. Mayakovskiy, Vladimir, and unknown artist. *Radio (Radio)* by various authors (Vadim Baian, Mariia Kalmykova, and Boris Poplavskii). Sevastopol: Taran, c. 1920. Edition: unknown. Book: 12 pages, plus [1] plate, 11 $\frac{1}{16}$ x 8 $\frac{1}{16}$ " (30.3 x 22 cm). Cover with linoleum cut text and illustration by unknown artist on front; 1 letterpress illustration by Mayakovskiy. 150.2001 [p. 134]
309. Miturich, Petr. *Roial' v detskoii (Piano in the Nursery)* by Artur Lur'e. Petersburg: Gosudarstvennoe muzykal'noe izdatel'stvo, 1920. Edition: unknown. Book: [46] pages, 12 $\frac{1}{8}$ x 10 $\frac{7}{8}$ " (30.8 x 27.7 cm). Cover with letterpress illustration on front; 8 letterpress illustrations. 225.2001 [p. 167]
310. Russian Book Collection. *O zhenskoi krasote (On Feminine Beauty)* by Aleksei Kruchenykh. Baku: Literaturno-izdatel'skii otdel poli'todela Kaspflota, 1920. Edition: unknown. Book: [5] pages, 8 $\frac{7}{16}$ x 5 $\frac{1}{8}$ " (21.5 x 13 cm). 522.2001
311. Russian Book Collection. *Ot Sezanna do Suprematizma. Kriticheskie ocherki (From Cézanne to Suprematism: A Critical Essay)* by Kazimir Malevich. [n.s.]: Izo NKP, 1920. Edition: unknown. Book: 16 pages, 6 $\frac{7}{8}$ x 4 $\frac{3}{8}$ " (17.4 x 11.1 cm). 523.2001
312. Russian Book Collection. *Soblazn afish (The Seduction of Posters)* by Tat'iana Vechorka. Tiflis: [n.s.], 1920. Edition: unknown. Book: 16 pages, 7 $\frac{1}{16}$ x 4 $\frac{7}{16}$ " (18 x 11.3 cm). (Boris Kerdimun Archive). 529.2001
313. Russian Book Collection. *Solntse. Poema (The Sun: A Poem)* by Boris Korneev. Tiflis: Kuranty, 1920. Edition: unknown. Book: 11 pages, 4 $\frac{1}{16}$ x 3 $\frac{1}{16}$ " (12.5 x 11 cm). (Boris Kerdimun Archive). 530.2001
314. Russian Book Collection. *Tsvamma. Poema (Tsvamma: A Poem)* by Vasilii Kamenskii. Tiflis: Kuranty, 1920. Edition: unknown. Book: 10 pages, 6 $\frac{3}{4}$ x 5 $\frac{1}{8}$ " (17.2 x 13 cm). (Boris Kerdimun Archive). 532.2001
315. Russian Book Collection. *Uziulgan umid. Izbrannye stikhotvoreniia (Broken Hope: Selected Poems)* by Abdulla Tukaeu [Gabdulla Tukai]. Kazan: Gosudarstvennoe izdatel'stvo Kazanskoe otdeleniia, 1920. Edition: 5,000. Book: 28 pages, 7 $\frac{1}{2}$ x 6 $\frac{1}{8}$ " (19 x 15.5 cm). 533.2001
316. Siniakova, Mariia. *Liren' (Liren')* by various authors (Nikolai Aseev, Elena Guro, Velimir Khlebnikov, Vladimir Mayakovskiy, Boris Pasternak, and Grigorii Petnikov). Moscow: Liren', 1920. Edition: unknown. Book: 40 pages, 6 $\frac{1}{4}$ x 4 $\frac{3}{8}$ " (15.8 x 12 cm). 520.2001
317. Tatlin, Vladimir. *Pamiatnik III Internatsionala (Monument to the Third International)* by Nikolai Punin. Petersburg: Izo NKP, 1920. Edition: unknown. Book: [4] pages, 11 x 8 $\frac{5}{8}$ " (28 x 21.9 cm). Cover with letterpress illustration on front; 1 letterpress illustration. 215.2001.1-2 [p. 200]
318. Tatlin, Vladimir. *Tatlin protiv kubizma/Pamiatnik III Internatsionala (Tatlin against Cubism/Monument to the Third International)* by Nikolai Punin. Petersburg: Gosudarstvennoe izdatel'stvo and Izo NKP, 1920-21. Edition: unknown. Book: 25 pages, 18 plates, plus [4] page booklet and 5 leaf typed manuscript, 11 $\frac{3}{16}$ x 8 $\frac{7}{8}$ " (29.4 x 22.5 cm). 925.2001
319. Unknown artist. *Fiz!!! Kul't!!! Ura!!! (Fit!!! Ness!!! Hooray!!!)* by Valentin Kruchinin and Oskar Osenin. Moscow: V.S.F.K., 1920. Edition: 10,000. Sheet music: [1] folded sheet, 14 x 10 $\frac{1}{16}$ " (35.6 x 26.5 cm) (folded). Cover with lithographed illustration on front. 192.2001
320. Unknown artist. *Korabli. Vtoraia kniga stikhov (Ships)*

- Second Book of Verse*) by Anna Radlova. Petersburg: Alkonost, 1920. Edition: unknown. Book: 56 pages, 6³/₁₆ x 4³/₄" (16 x 12 cm). 517.2001
321. Unknown artist. *Obvaly serdtsa. Al'manakh (Cave-ins of the Heart: An Almanac)* by various authors (Vadim Baian, Boris Bobovich, Mariia Kalmykova, and Osip Mandel'shtam). Sevastopol: Taran, 1920. Book: 16 pages, 12¹/₁₆ x 8⁷/₁₆" (30.7 x 21.5 cm). 146.2001
322. Unknown artist. *P'ianyia vishni (Drunken Cherries)*, second edition, by various authors (Al'bin Azovskii, Vadim Baian, Boris Bobovich, Nikolai Elenev, Anna Grianova, Mariia Kalmykova, Osip Mandel'shtam, and Igor' Severianin). Sevastopol: Taran, 1920. Edition: unknown. Book: 16 pages, 9¹/₁₆ x 6¹/₂" (23.1 x 16.6 cm). Wallpaper cover with letterpress text and gold ink manuscript text on front. 148.2001 [p. 134]
323. Unknown artist. *Serdts'e v zaplatakh (Heart in Patches)* by Valentin Azarevich and M. Te. St. Petersburg: [n.s.], 1920. Edition: unknown. Book: 29 pages, 7¹/₁₆ x 5³/₁₆" (18 x 13.6 cm). (Boris Kerdimun Archive). 527.2001
324. Unknown artist. *Solntse bunt i rza. Sbornik stikhov vtoroi (Sun Revolt and Rye: Second Collection of Verse)* by Georgii Svetlyi. Tashkent: Geswawood, 1920. Edition: unknown. Book: [32] pages, 6⁷/₁₆ x 4³/₁₆" (16.3 x 10.7 cm). (Boris Kerdimun Archive). 227.2001
325. Unknown artist. *Zemlia! Zemlia! (Land! Land!)* by Demian Bednyi. Moscow: Gosudarstvennoe izdatel'stvo, 1920. Edition: unknown. Book: 47 pages, 8¹¹/₁₆ x 7" (22 x 17.8 cm). (Boris Kerdimun Archive). 536.2001
326. Various artists (N. Bugoslavskaiia, D. El'kina, and A. Kurskaia). *Doloi negramotnost'. Bukvar' dlia vzroslykh (Down with Illiteracy: An ABC Book for Grown-ups)* by various authors (N. Bugoslavskaiia, D. El'kina, and A. Kurskaia). Moscow: Gosudarstvennoe izdatel'stvo-Vserossiiskaia chrezvychnaia komissiiia po likvidatsii bezgramotnosti, 1920. Edition: 50,000. Book: [30] pages, 10⁹/₁₆ x 7¹¹/₁₆" (26.8 x 17.5 cm). 510.2001
327. Volkov, Aleksandr. *Gazali (Verse)* by Dzhura. Tashkent: Geswawood, 1920. Edition: unknown. Book: 24 pages, 7¹/₈ x 4³/₈" (18.1 x 11.1 cm). 512.2001
328. Zdanevich, Il'ia. *Zga iakaby (As though Zga)* by Il'ia Zdanevich. Tiflis: 41°, 1920. Edition: approx. 200. Book: 44 pages, plus [10] tissue inserts, 6¹/₂ x 4¹/₂" (16.5 x 11.5 cm). Overall design; cover with letterpress lettering on front; 10 tissue paper inserts in various colors; letterpress text includes typographic designs. 133.2001 [p. 125]
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329. Aleksandrova, Vera. *Iskandar name (The Book of Alexander)* by Aleksandr Kusikov. Moscow: Imazhinisty, 1921-22. Edition: 500. Book: [16] pages, 12¹³/₁₆ x 10¹/₄" (32.5 x 26 cm). 649.2001
330. Al'tman, Natan. *Lenin. Risunki (Lenin: Drawings)* by Natan Al'tman. Petersburg: Izo NKP, 1921. Edition: 100. Portfolio: [14] leaves, 16¹/₂ x 12¹/₂" (42 x 31.8 cm). 850.2001
331. Al'tman, Natan. *Lenin. Risunki (Lenin: Drawings)* by Natan Al'tman. Petersburg: Izo NKP, 1921. Edition: unknown. Book: 14 leaves, 8³/₄ x 7³/₄" (22.2 x 18.5 cm). 919.2001
332. Annenkov, Iurii. *Iskustvennaia zhizn' (Artificial Life)* by Aleksandr Belenson. Petersburg: Strelets, 1921. Edition: 1,000. Book: 88 pages, plus [1] plate, 8¹/₈ x 6¹/₂" (20.6 x 16.6 cm). (Boris Kerdimun Archive). 540.2001
333. Annenkov, Iurii. *Revolutsiia i front (Revolution and the Front)* by Viktor Shklovskii. Petrograd: [n.s.], 1921. Edition: unknown. Book: 134 pages, 9¹/₄ x 6¹/₈" (23.5 x 15.5 cm) (irreg.). 548.2001
334. Dobuzhinskii, Mstislav. *Podorozhnik. Stikhotvoreniia (Provisions: Poems)* by Anna Akhmatova. Petrograd: Petropolis, 1921. Edition: 1,000. Book: 58 pages, 4⁵/₈ x 3³/₁₆" (11.7 x 8.4 cm). 547.2001.1-2
335. Erdman, Boris. *Kooperativy vesel'ia. Poemy (Cooperatives of Merriment: Poems)* by Vadim Shershenevich. Moscow: Imazhinisty, 1921. Edition: unknown. Book: 32 pages, 8³/₄ x 5¹¹/₁₆" (22.3 x 14.4 cm). (Boris Kerdimun Archive). 543.2001
336. Ermolaeva, Vera. *Put' UNOVISA (The Path of UNOVIS)*, no. 1, contributions by various authors (Il'ia Chashnik, Lazar Khidekel', Ivan Kliun, Nina Kogan, and Kazimir Malevich). Vitebsk: UNOVIS, 1921. Edition: unknown. Newsletter: 6 pages, 13¹/₁₆ x 8³/₈" (35.5 x 21.9 cm). 1 lithographed illustration with colored pencil additions; lithographed manuscript text. (Boris Kerdimun Archive). 196.2001 [p. 152]
337. Exter, Alexandra. *Zapiski rezhissera (Notes of a Director)* by Aleksandr Tairov. Moscow: Kamernyi Teatr, 1921. Edition: 3,000. Book: 189 pages, 8¹⁵/₁₆ x 6¹/₈" (22.8 x 15.6 cm). 553.2001
338. Goncharova, Natalia. *Conte de Tsar Saltan et de son fils le glorieux et puissant prince, Gvidon Saltanovich et de sa belle Princesse Cygne (Tale of the Tsar Saltan and of his Son, the Glorious and Powerful Prince Gvidon Saltanovich, and of his Beautiful Swan Princess)* by Alexander Pushkin. Paris: La Sirene, 1921. Edition: 599. Book: [48] pages, 11³/₁₆ x 8³/₁₆" (28.4 x 21.7 cm). 539.2001
339. Iakulov, Georgii. *Tuchelet. Kniga poem (Cloud-Soarer: A Book of Poems)* by Anatolii Mariengof. Moscow: Imazhinisty, 1921. Edition: 1,000. Book: [16] leaves, 6⁵/₈ x 5" (16.9 x 12.7 cm). 551.2001
340. Kruchenykh, Aleksei, and Aleksandr Labas. *Zzudo. Zudutnye zudesia (litchily: Itchy Itchiness)* by Aleksei Kruchenykh. Moscow: [n.s.], 1921. Edition: 30-50. Book: [10] leaves, 6¹⁵/₁₆ x 5³/₁₆" (17.6 x 13.2 cm) (irreg.). Cover with watercolor manuscript text and mounted oil paint illustration by Labas on front; 2 ink illustrations with ink manuscript text; 2 leaves of rubber-stamped text on pink paper (1 with pen-and-ink illustration) and 4 leaves of hectographed manuscript designs (2 on graph paper), all by Kruchenykh. 117.2001.1-9 [p. 117]
341. Kruchenykh, Aleksei, and Aleksandr Rodchenko. *Zaum' (Transrational Language)* by Aleksei Kruchenykh. Baku/Moscow: [n.s.], 1921. Edition: 30-50. Book: 20 leaves, 6⁷/₁₆ x 4³/₈" (16.4 x 11.2 cm) (irreg.). Orange paper cover with collaged linoleum cut illustration and colored pencil and pencil manuscript text by Rodchenko on front; text of hectographed and carbon copied manuscript designs by Kruchenykh, rubber stamped text designs by Kruchenykh, and 2 leaves of letterpress text. 103.2001.1-19 [p. 186]
342. Kruchenykh, Aleksei, and Aleksandr Rodchenko. *Zaumniki (Transrationalists)* by various authors (Velimir Khlebnikov, Aleksei Kruchenykh, and Grigorii Petnikov). Moscow: EUY, 1921. Edition: unknown. Book: 21 pages, 7¹⁵/₁₆ x 5" (20.3 x 12.8 cm). Pink paper cover with linoleum cut illustrations and text by Rodchenko on front and back; 1 collage illustration on blue construction paper by Kruchenykh inserted before page 1. 104.2001.1-3 [p. 187]
343. Kruchenykh, Aleksei, and Aleksandr Rodchenko. *Zaumniki (Transrationalists)* by various authors (Velimir Khlebnikov, Aleksei Kruchenykh, and Grigorii Petnikov). Moscow: EUY, 1921. Edition: unknown. Book: 21 pages, 8¹/₄ x 5⁵/₁₆" (21 x 14.2 cm). Green paper cover with linoleum cut illustrations and text by Rodchenko on front and back; 1 collage illustration on blue construction paper by Kruchenykh inserted before page 1. 105.2001.1-3 [p. 187]
344. Kruchenykh, Aleksei, and unknown artist. *Zzudo. Zudutnye zudesia (litchily: Itchy Itchiness)* by Aleksei Kruchenykh. Moscow: the author, 1921. Edition: 30-50. Book: [10] leaves, 6¹⁵/₁₆ x 5³/₁₆" (17.6 x 13.2 cm) (irreg.). Cover with colored pencil manuscript text and watercolor illustration by unknown artist on front; 1 watercolor and colored pencil illustration; 1 crayon manuscript design (title page), 2 leaves of rubber-stamped text on pink paper (1 with pen-and-ink illustration), and 4 leaves of hectographed manuscript designs (2 on graph paper), all by Kruchenykh. 116.2001.1-9 [p. 116]
345. Kyrnars'kyi, Marko. *Zbirnyk sektsii mystetstv (Collection of Sectors of the Arts)*, no. 1 by various authors (Fedor Ernst, O. Gutsalo, and Vadim Modzalevs'kyi). Derzhavne Vydavnytstvo Ukrainy, 1921. Edition: 2,000. Book: 53 pages, plus [1] plate, 12³/₈ x 9¹/₁₆" (31.4 x 23 cm). (Boris Kerdimun Archive). 720.2001
346. Lissitzky, El. *Wendingen (Wendingen)*, vol. 4, no. 11. H. T. Wijdeveld, ed. Amsterdam: De Hooze Brug, 1921. Edition: approx. 1,400. Journal: 18 pages, 12¹⁵/₁₆ x 12¹/₂" (32.9 x 31.8 cm). Wraparound cover with lithographed and letterpress illustration. 376.2001 [p. 196]
347. Lissitzky, El, and Ben-Zion Tsukherman. *Tsu shpet. Einakter (Too Late: A One-Act Play)* by S. Viktim. Kovno-Berlin: Idish Ferlag, 1921. Edition: unknown. Book: 10 pages, 6⁵/₈ x 6¹/₈" (16.8 x 15.5 cm). Green textured paper cover with letterpress illustration by Tsukherman and tail-piece/publisher's logo by Lissitzky on front. 160.2001 [p. 141]
348. Malevich, Kazimir. *K voprosu izobrazitel'nogo iskusstva (On the Question of Figurative Art)* by Kazimir Malevich. Smolensk: Gosudarstvennoe izdatel'stvo, 1921. Edition: 1,000. Book: 15 pages, 10⁷/₁₆ x 6¹⁵/₁₆" (26.5 x 17.7 cm). 912.2001
349. Miller, Grigorii. *Karma ioga. Poema (Karma Yoga: A Poem)* by Georgii Shtorm. Rostov-on-the-Don: Vserossiiskii soiuz poetov Rostovske na Donu otdeleniie, 1921. Edition: 750. Book: 31 pages, plus [1] plate, 9³/₁₆ x 6³/₈" (23.4 x 16.2 cm). 542.2001
350. Miller, Grigorii. *Ot Riurika Roka chteniia. Nichevoka poema (Readings from Riurik Rok: Poem of a Nothingist)* by Riurik Rok. Moscow: Khobo, 1921. Edition: unknown. Book: 15 pages, 7 x 5³/₁₆" (17.8 x 13.2 cm). 544.2001
351. Pal'mov, Viktor. *Oklik mira (Call of the World)* by Sergei Aymov. Kharbin: Sovet Professional'nykh Proizvodstvennykh Soiuzov v Polose Otchuzhdeniia K.V.Zh.D., 1921. Edition: unknown. Book: 16 pages, plus [1] plate, 10⁷/₈ x 8¹/₄" (27.6 x 20.9 cm). Cover with lithographed manuscript text and illustration on front, and lithographed illustration on back; 2 lithographed illustrations. 147.2001
352. Pleshchinskii, Illarion. *Taranom slov (With a Battering Ram of Words)* by various authors (Arii Lane, Mikhail Merkushev, and Semen Polotskii). Kazan: Vitrina poetov, 1921. Edition: 1,000. Book: 23 pages, 6¹/₂ x 4¹/₄" (16.5 x 10.8 cm). 550.2001
353. Russian Book Collection. *A (A)* by various authors (Boris Pereleshin, Aleksandr Rakitnikov, and Ippolit Sokolov). Moscow: [n.s.], 1921. Edition: unknown. Book: 14 pages, 6¹¹/₁₆ x 4⁷/₁₆" (17 x 11.3 cm). (Donation of Tamar Cohen and David Slatoff). 538.2001
354. Russian Book Collection. *150,000,000* by Vladimir Mayakovsky. Moscow: Gosudarstvennoe izdatel'stvo, 1921. Edition: 5,000. Book: 70 pages, 6¹⁵/₁₆ x 5¹/₄" (17.7 cm 13.3 cm). (Donation of Svetlana Aronov). 537.2001
355. Russian Book Collection. *150,000,000* by Vladimir Mayakovsky. Moscow: Gosudarstvennoe izdatel'stvo, 1921. Edition: 5,000. Book: 70 pages, 7¹/₁₆ x 5⁵/₁₆" (18 x 13.5 cm) (irreg.). (Boris Kerdimun Archive). 1029.2001

356. Shterenberg, David. *Iskusstvo v proizvodstve (Art in Production)*, vol. 1, by various authors (David Arkin, Osip Brik, A. Filippov, David Shterenberg, A. Toporkov, and Vasilii Voronov). Moscow: Izo NKP, 1921. Edition: 5,000. Journal: 42 pages, 8 $\frac{7}{8}$ x 6 $\frac{3}{4}$ " (22.6 x 17.2 cm). 541.2001
357. Strakhov, Adol'f. *Azbuka revoliutsii, 1917-1921 (Alphabet of the Revolution, 1917-1921)* by unknown author. Kharkov: Politupravleniia Khar'kovskogo voennogo okruga, 1921. Edition: unknown. Book: 28 leaves, 11 $\frac{7}{16}$ x 15 $\frac{1}{8}$ " (29 x 38.4 cm). 28 lithographed illustrations. 369.2001.1-28 [p. 159]
358. Unknown artist. *D'Gori (D'Gori)* by Maik Iohansen. Kharkov: Vseukrlitkom, 1921. Edition: 3,000. Book: 24 pages, 6 $\frac{3}{8}$ x 5" (16.9 x 12.7 cm). Inscribed from Iohansen to D. Gordeev. (Boris Kerdimun Archive). 958.2001
359. Unknown artist. *Shliakhy mistetsva. Misiachnykh khudozhn'oh sektora holovopolitovsivty (Pathways of Art: Monthly of the Arts Sections of the Main Political Education Department)*, vols. 2 (1921), 1 and 2 (1922), and 5 (1923), by various authors. Kharkov: (A, B, C) Vseukrlitkom, (D) Mystetstvo, 1921-23. Edition: (A) 3,000, (B and C) 5,000, (D) 3,000. Journal: pagination varies from 68 pages to 149 pages, plus [4] plates, Dimensions: various from 12 $\frac{3}{16}$ x 8 $\frac{7}{16}$ " (32 x 21.5 cm) to 13 $\frac{3}{16}$ x 10 $\frac{7}{16}$ " (34.4 x 26.5 cm). (Boris Kerdimun Archive). 717.2001.A-D
360. Vabbe, A. *Samoe glavnoe. Dlia kogo komediia, a dlia kogo i drama v 4-kh deistviiakh (The Most Important Thing: To Some People a Comedy, to Others a Drama, in Four Acts)* by Nikolai Evreinov. Reval, Estonia: Bibliofil', 1921. Edition: unknown. Book: 108 pages, 8 $\frac{3}{16}$ x 5 $\frac{3}{8}$ " (21.7 x 14.3 cm). 549.2001
361. Various artists (M. Andreevskaia, D. Fedorov, Ilarion Pleshchinskii, N. Shikalov, and Vera Vil'kovskaia). *Pervaia vystavka graficheskago kollektiva Vsadnik (First Exhibition of the Graphics Collective Vsadnik (The Horseman))* by N. S. Shikalov. Kazan: Vsadnik, 1921. Edition: 500. Book: 24 pages, 8 $\frac{3}{4}$ x 6 $\frac{3}{4}$ " (20.7 x 17.1 cm). 546.2001
362. Various artists (Alexandra Exter, Liubov' Popova, Aleksandr Rodchenko, Varvara Stepanova, and Aleksandr Vesnin). "5 x 5 = 25: Vystavka zhivopisi" (5 x 5 = 25: An Exhibition of Painting) by various authors (Alexandra Exter, Liubov' Popova, Aleksandr Rodchenko, Varvara Stepanova, and Aleksandr Vesnin). Moscow: [the authors], 1921. Edition: 25. Book: [12] leaves, 6 $\frac{15}{16}$ x 4 $\frac{3}{8}$ " (17.6 x 11.1 cm). Cover with gouache manuscript text and illustration by Stepanova on front; title page with gouache manuscript text by Stepanova; 2 gouache and pencil illustrations (1 by Exter and 1 by Vesnin), 2 linoleum cut illustrations (1 by Popova and 1 by Stepanova on orange paper), and 1 colored pencil illustration on graph paper by Rodchenko, all mounted; typed carbon copied text. (Anonymus donation). 90.2001.1-6 [pp. 184, 185]
363. Various artists (Leon Bakst, Ivan Bilibin, Leonid Brailovskii, Sergei Chekhonin, L. E. Chirikov, Natalia Goncharova, Boris Grigor'ev, Boris Kustodiev, Mikhail Larionov, and Georgii Shlikt). *Zhar-ptitsa (Fire-Bird)*, nos. 1-14 (complete run). Aleksandr Kogan, ed. Berlin-Paris: Russkoe iskusstvo, 1921-26. Edition: unknown. Journal: pagination ranges from 36 to 46 pages, Dimensions: 12 $\frac{3}{16}$ x 9 $\frac{3}{8}$ " (32 x 24.4 cm) (various). 858.2001.A-M
364. Various artists (Natan Al'tman, Iurii Annenkov, Vera Ermolaeva, Nadezhda Liubavina, and Ekaterina Turova). *Zverushki (Beasties)* by Natan Vengrov. Moscow: Gosudarstvennoe izdatel'stvo, 1921. Edition: 10,000. Book: 35 pages, 12 $\frac{1}{2}$ x 9 $\frac{3}{16}$ " (31.7 x 23.3 cm). 1534.2001
365. Zenkevich, Boris. *Pashnia tankov (Ploughed Field of Tanks)* by Mikhail Zenkevich. Saratov: Sarrabis, 1921. Edition: 2,000. Book: 29 pages, 6 $\frac{3}{8}$ x 4 $\frac{15}{16}$ " (16.9 x 12.6 cm). 545.2001
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366. Annenkov, Iurii. *Braga. Vtoraia kniga stikhov, 1921-1922 (Home-Brewed Beer: Second Book of Verse, 1921-1922)* by Nikolai Tikhonov. Moscow-Petersburg: Krug, 1922. Edition: 3,000. Book: 110 pages, 7 $\frac{15}{16}$ x 5 $\frac{1}{16}$ " (20.3 x 14.4 cm). (Boris Kerdimun Archive). 584.2001
367. Annenkov, Iurii. *Portrety (Portraits)* by various authors (Mikhail Babenchikov, Mikhail Kuzmin, and Evgenii Zamiatin). Petersburg: Petropolis, 1922. Edition: 900. Book: 169 pages, 12 $\frac{15}{16}$ x 9 $\frac{5}{16}$ " (33 x 23.7 cm). 664.2001
368. Arnshtam, Aleksandr. *Polishinel'. Tango (Polichinelle: Tango)* by Evrenii Borisov and Grigorii Mashkevich. Rostov-on-the-Don: Muzykal'nyi Magazin, 1922. Edition: 1,000. Sheet music: 3 pages, 13 $\frac{1}{16}$ x 10 $\frac{1}{8}$ " (33.2 x 25.8 cm). 663.2001
369. Baev, Aleksei. *Zaiach'ia misterii (Mystery of a Hare)* by Vasilii Kamenskii (lyrics) and Aleksei Arkhangel'skii (music). Moscow: Arion, 1922. Edition: 500. Sheet music: 7 pages, 12 $\frac{15}{16}$ x 9 $\frac{15}{16}$ " (33 x 25.2 cm). (Boris Kerdimun Archive). 669.2001
370. Bedumovaia, Elena, and Pavel Kuznetsov. *Moi zhurnal - Vasilii Kamenskogo (My Journal: Vasilii Kamenskii)*, no. 1 (only issue published). Vasilii Kamenskii, ed. Moscow: Vasilii Kamenskii, 1922. Edition: 3,000. Journal: 16 pages, 13 $\frac{3}{4}$ x 9 $\frac{15}{16}$ " (33.7 x 25.3 cm). Cover with lithographed manuscript text and illustration on front. 194.2001 [p. 135]
371. Bedumovaia, Elena, and Pavel Kuznetsov. *Moi zhurnal - Vasilii Kamenskogo (My Journal: Vasilii Kamenskii)*, no. 1 (only issue published). Vasilii Kamenskii, ed. Moscow: Vasilii Kamenskii, 1922. Edition: 3,000. Journal: 16 pages, 13 $\frac{3}{8}$ x 9 $\frac{15}{16}$ " (33.4 x 25.3 cm). 655.2001
372. Chagall, Marc. *Shtrom (Stream)*, nos. 1-4 (complete run) by various authors (no. 1 by Nahum Auslander, Marc Chagall, Yehezkel Dobrushin, S. Gordon, et al.; no. 2 by Nahum Auslander, Yehezkel Dobrushin, Samuel Godiner, S. Gordon, David Hofstein, A. Kishnirov, Peretz Markish, Der Nister, and D. Volkenshtein; no. 3 by Nahum Auslander, David Bergelson, Dvorye Chorol, et al.; no. 4 by Nahum Auslander, Ester Chasis, Yehezkel Dobrushin, Samuel Godiner, et al.). Moscow: Shtrom, 1922-23. Edition: 2,000-3,000. Journal: pagination varies from 79 to 95 pages, 9 $\frac{15}{16}$ x 6 $\frac{15}{16}$ " (25.3 x 17.7 cm) (various). Each cover with the same letterpress illustration on front. (Donation of Elaine Lustig Cohen). 158.2001.A-D [p. 143]
373. Chagall, Marc. *Troyer (Mourning)* by David Hofstein. Kiev: Kultur Lige, 1922. Edition: 4,500. Book: XXIII pages, 13 $\frac{3}{8}$ x 9 $\frac{3}{4}$ " (34.6 x 24.7 cm). Cover with letterpress illustration on front; 5 letterpress illustrations (2 on white paper); letterpress text includes typographic designs. 214.2001.1-6 [pp. 142, 143]
374. Chaikov, Iosef. *Di Kupe. Poema (The Pile: A Poem)* by Peretz Markish. Kiev: Kultur Lige, 1922. Edition: 3,000. Book: 35 pages, 7 $\frac{1}{16}$ x 4 $\frac{7}{16}$ " (18 x 11.3 cm) (irreg.). Cover with letterpress illustration on front. 156.2001 [p. 142]
375. Cherkesov, Iurii, and Nikolai Kul'bin. *Vrata tesnye. Vtoraia kniga stikhov (Narrow Gates: Second Book of Verse)* by Aleksandr Belenson. Petersburg: Strelets, 1922. Edition: 300. Book: 45 pages, 6 $\frac{3}{8}$ x 4 $\frac{13}{16}$ " (16.8 x 12.3 cm). 581.2001
376. Dobuzhinskii, Mstislav. *Svinopas. Skazka Andersena (Swineherd: Andersen's Tale)* by Hans Christian Andersen. Petersburg-Berlin: Z. I. Grzhebin, 1922. Edition: 2,000. Book: 14 pages, 11 $\frac{3}{4}$ x 9 $\frac{1}{16}$ " (29.8 x 23.1 cm). 872.2001
377. Dobuzhinskii, Mstislav. *Tristia (Tristia)* by Osip Mandel'shtam. Petersburg-Berlin: Petropolis, 1922. Edition: 3,000. Book: 75 pages, 5 $\frac{15}{16}$ x 4 $\frac{3}{8}$ " (15.2 x 11.2 cm). 579.2001
378. Echeistov, Georgii. *Lirika. Stikhi (Lyrics: Verse)* by various authors (Georgii Deshkin, Mikhail Gal'perin, Vladimir Giliarovskii, et al.). Moscow: Neoklassiki, 1922. Edition: 1,000. Book: 30 pages, 6 $\frac{15}{16}$ x 5 $\frac{3}{8}$ " (17.7 x 13 cm). (Boris Kerdimun Archive). 573.2001
379. Echeistov, Georgii. *Lirika. Stikhi (Lyrics: Verse)* by various authors (Georgii Deshkin, M. Gal'perin, V. Giliarovskii, et al.). Moscow: Neoklassiki, 1922. Edition: 1,000. Book: 30 pages, 6 $\frac{15}{16}$ x 5 $\frac{3}{8}$ " (17.6 x 13 cm). (Boris Kerdimun Archive). 574.2001
380. Echeistov, Georgii. *Lirika. Vtoroi sbornik. Stikhov (Lyrics: Verse, Second Anthology)* by various authors (Varvara Butiagina, Ada Chumachenko, Georgii Deshkin, et al.). Moscow: Neoklassiki, 1922. Edition: 1,000. Book: 32 pages, 6 $\frac{1}{16}$ x 4 $\frac{3}{16}$ " (17 x 12.6 cm). (Boris Kerdimun Archive). 575.2001
381. Echeistov, Georgii. *Razocharovanie (Disappointment)* by Anatolii Mariengof. Moscow: Imazhinisty, 1922. Edition: unknown. Book: [16] pages, 6 $\frac{13}{16}$ x 5 $\frac{3}{8}$ " (17.3 x 13.1 cm). (Boris Kerdimun Archive). 577.2001
382. Echeistov, Georgii, and M. N. Vladimirova. *Tsiganskaia vengerka (Hungarian Gypsy Dance)* by Viacheslav Kovalevskii. Moscow: Ozar', 1922. Edition: 1,000. Book: 15 pages, 7 $\frac{15}{16}$ x 5 $\frac{15}{16}$ " (19.5 x 15.1 cm). 568.2001
383. Erdman, Boris. *Krasnyi alkogol (Red Alcohol)* by Matvei Roizman and Vadim Shershenevich. Moscow: Imazhinisty, 1922. Edition: unknown. Book: 22 pages, 9 $\frac{3}{16}$ x 6 $\frac{3}{8}$ " (23.3 x 16.2 cm). 562.2001
384. Exter, Alexandra. *Aleksandra Ekster kak zhivopisets i khudozhnik stseny (Alexandra Exter as an Artist and a Theater Designer)* by Iakov Tugendkhol'd. Berlin: Zaria, 1922. Edition: unknown. Book: 31 pages, plus [4] plates, plus 39 plates, 8 $\frac{3}{16}$ x 5 $\frac{7}{8}$ " (21.8 x 15 cm). 556.2001
385. Exter, Alexandra. *Edgar Dega i ego iskusstvo (Edgar Degas and his Art)* by Iakov Tugendkhol'd. Moscow: Z. I. Grzhebin, 1922. Edition: 2,000. Book: 89 pages, 11 $\frac{15}{16}$ x 8 $\frac{1}{2}$ " (30.3 x 21.6 cm). 572.2001
386. Fedotov, S. *Zapoved' zor' (Commandment of Dawns)* by Mikhail Berezin and Semen Polotskii. Kazan: Imazhinisty, 1922. Edition: 1,000. Book: [16] pages, 6 $\frac{1}{8}$ x 4 $\frac{1}{8}$ " (15.6 x 10.5 cm). (Boris Kerdimun Archive). 582.2001
387. Gan, Aleksei. *Konstruktivizm (Constructivism)* by Aleksei Gan. Tver: Tverskoe izdatel'stvo, 1922. Edition: 2,000. Book: 70 pages, 9 $\frac{3}{8}$ x 7 $\frac{5}{8}$ " (23.8 x 19.4 cm). Cover with letterpress lettering on front. 180.2001 [p. 200]
388. Grigor'ev, Boris. *Raseia (Russia)* by various authors (Gr. Aleksei, Alexander Benois, Boris Grigor'ev, Anatolii Shaikovich, and N. Tolstoi). Berlin: S. Efron, 1922. Edition: unknown. Book: [40] pages and [3] leaves, plus [47] plates, 10 x 7 $\frac{3}{4}$ " (25.4 x 19.7 cm). 1094.2001
389. Iakulov, Georgii. *Abem (Abem)* by Susanna Mar. Moscow: In.s., 1922. Edition: 500. Book: 30 pages, 6 $\frac{7}{16}$ x 4 $\frac{13}{16}$ " (16.4 x 12.2 cm). (Boris Kerdimun Archive). 570.2001
390. Istselenov, N. *Plias Irodiady (The Dance of Herodiade)* by Aleksei Remizov. Berlin: Trirerema, 1922. Edition: 500. Book: [68] pages, 7 $\frac{15}{16}$ x 5 $\frac{11}{16}$ " (20.3 x 14.5 cm). (Donation of Tamar Cohen and David Slatoff). 563.2001.1-53
391. Khabias [Nina Komarova]. *Stikhetty (Poem-lets)* by Khabias [Nina Komarova]. Petrograd: Bespredmetniki, 1922. Edition: 100. Book: [10] pages, 7 $\frac{1}{16}$ x 4 $\frac{3}{4}$ " (17.9 x 12.1 cm). Cover with letterpress lettering on front. Inscription on title page from Khabias to the poet Elizaveta Styrskaiia. 179.2001 [p. 200]
392. Kliun, Ivan. *Sdvigologiiia russkogo stikha. Traktat obizhal'nyi i pouchal'nyi (Shiftology in Russian Verse: A Derivative and Informative Treatise)* by Aleksei Kruchenykh. Moscow: MAF, 1922. Edition: 2,000. Book: 48 pages, 7 $\frac{1}{4}$ x 5 $\frac{3}{16}$ " (18.5 x 13.5 cm). 398.2001

393. Kliun, Ivan. *Sdvigolgiia russkogo stikha. Traktat obizhal'nyi i pouchal'nyi* (*Shiftology in Russian Verse: A Derivative and Informative Treatise*) by Aleksei Kruchenykh. Moscow: MAF, 1922. Edition: 2,000. Book: 46 pages, 7 1/4 x 5 1/2" (18.4 x 14 cm) (irreg.). 595.2001
394. Klutsis, Gustav. *Vserossiiskii soiuz poetov. Vtoroi sbornik stikhov* (*All Russian Union of Poets: Second Collection of Verse*) by various authors (Nikolai Aduiev, Agra, Iakov Apushkin, N. Bogoslovskii, Georgii Deshkin, V. Lapin, T. Levit, Osip Mandel'shtam, N. Minaev, Nina Khabias-Komarova, A. Olenin, Boris Pasternak, Ia. Polonskii, Matvei Roizman, S. Rubanovich, and Evgenii Shilling). Moscow: Vserossiiskii soiuz poetov, 1922. Edition: unknown. Book: [32] pages, 7 1/6 x 4 7/8" (18 x 12.4 cm). Cover with letterpress illustration on front. 290.2001 [p. 204]
395. Kravchenko, Aleksei. *Nash zhurnal* (*Our Journal*), no. 2. D. M. Rudometov, ed. Moscow: Kinopechat', 1922. Edition: 5,000. Journal: 16 pages, 13 7/16 x 10 1/8" (34.2 x 25.7 cm). 656.2001
396. Lagorio, Maria. *12 zeichnungen. Litografien* (*Twelve Drawings: Lithographs*). Berlin: Trirema, 1922. Edition: 100. Book: [13] leaves, 8 15/16 x 6 15/16" (22.8 x 17.7 cm). 554.2001.1-12
397. Lavinskii, Anton. *13 let raboty* (*Thirteen Years of Work*), vols. 1-2 by Vladimir Mayakovsky. Moscow: VKhUTEMAS, 1922. Edition: 10,000. Book: vol. 1, 304 pages; vol. 2, 464 pages, 7 3/16 x 4 1/2" (18.3 x 11.5 cm) (irreg.). (Boris Kerdimun Archive). 1016.2001.A-B
398. Lavinskii, Anton. *13 let raboty* (*Thirteen Years of Work*), vol. 2, by Vladimir Mayakovsky. Moscow: VKhUTEMAS, 1922. Book: 464 pages, 7 1/4 x 4 1/2" (18.4 x 11.4 cm). Cover with letterpress lettering on front, back, and spine. 186.2001.1-2
399. Lebedev, Vladimir. *Priklucheniia Chuch-lo* (*The Adventures of Chuch-lo*) by Vladimir Lebedev. Petersburg: Epokha, 1922. Edition: unknown. Book: [20] pages, 6 11/16 x 9 1/2" (17 x 24.1 cm). Cover with lithographed manuscript text and illustration on front, and lithographed illustrations; lithographed manuscript text. 355.2001.1-12 [p. 168]
400. Lebedev, Vladimir. *Slonenok* (*The Elephant's Child*) by Rudyard Kipling. Petrograd: Epokha, 1922. Edition: 1,500. Book: 14 pages, 10 1/2 x 8 1/8" (26.7 x 20.7 cm). Cover with letterpress illustration on front; 11 letterpress illustrations. 359.2001.1-12 [p. 173]
401. Leger, Fernand. *A vse-taki ona vertitsia* (*And All the Same the World Goes Round*) by Il'ia Erenburg. Moscow-Berlin: Gelikon, 1922. Edition: unknown. Book: 139 pages, plus [16] plates, 7 1/8 x 5 3/4" (20 x 14.7 cm). 555.2001
402. Lissitzky, El [Kraft]. *El'fandel* (*The Elephant's Child*) by Rudyard Kipling. Berlin: Shveln, 1922. Edition: unknown. Book: 14 pages, 10 3/4 x 8 7/16" (27.4 x 21.5 cm). Cover with letterpress illustrations on front and on back; 12 letterpress illustrations. 350.2001.1-14 [p. 177]
403. Lissitzky, El. *Epopeia. Literaturnyi sbornik* (*Epopee: Literary Anthology*), nos. 1-4 (2 complete runs). Andrei Belyi, ed. Moscow-Berlin: Gelikon, 1922-23. Edition: unknown. Journal: pagination ranges from 272 to 309 pages, 8 7/16 x 5 1/2" (21.4 x 13.9 cm) (various). Covers with letterpress lettering on front. 319.2001.A-D, 855.2001.A-D
404. Lissitzky, El. *Erste russische Kunstausstellung* (*The First Russian Art Exhibition*) by various authors (A. Holitscher, Dr. Redslob, and David Shterenberg). Berlin: Internationale Arbeiterhilfe, 1922. Edition: unknown. Book: 31 pages, plus [49] plates, 8 3/4 x 5 9/16" (22.2 x 14.2 cm). Cover with letterpress lettering on front. 304.2001 [p. 197]
405. Lissitzky, El. *Pro dva kvadrata. Suprematicheskii skaz v 6-ti postroikakh* (*Of Two Squares: A Suprematist Tale in Six Constructions*) by El Lissitzky. Berlin: Skify, 1922. Edition: unknown (plus 50 hardbound, signed and numbered). Book: [20] pages, 10 15/16 x 8 7/8" (27.9 x 22.5 cm). Cover with letterpress illustrations on front and back; 6 letterpress illustrations; text of letterpress lettering and typographic designs, plus last page printed black. 89.2001 [pp. 153-55]
406. Lissitzky, El. *Ptitsa bezymianaiia. Izbrannye stikhi 1917-1921* (*Bird without a Name: Collected Verse 1917-1921*) by Aleksandr Kusikov. Berlin: Skify, 1922. Edition: unknown. Book: 62 pages, 8 3/16 x 5 1/8" (20.8 x 13 cm). Black construction paper cover with letterpress lettering printed in white on front. 282.2001 [p. 197]
407. Lissitzky, El. *Ravi* (*Rabbi*) by Olga Forsh [A. Terek]. Berlin: Skify, 1922. Edition: unknown. Book: 62 pages, 7 13/16 x 5 7/16" (19.8 x 13.8 cm). Cover with letterpress lettering on front. 283.2001 [p. 197]
408. Lissitzky, El. *Shest' povestei o legkikh kantsakh* (*Six Tales with Easy Endings*) by Il'ia Erenburg. Moscow-Berlin: Gelikon, 1922. Edition: unknown. Book: 163 pages, 7 15/16 x 5 7/16" (20.2 x 13.8 cm). Wraparound cover with letterpress lettering; 6 letterpress illustrations. 284.2001.1-7
409. Lissitzky, El. *Ukrainishe folk-maises* (*Ukrainian Folk Tales*). Leib Kvitko, trans. Berlin: Der idisher seksie bam kamisariat far folkbildung, 1922. Edition: unknown. Book: 88 pages, 8 5/16 x 6 1/8" (21.2 x 15.5 cm). Cover with photogravure lettering on front and back; 10 letterpress illustrations. (Donation, in part, of Elaine Lustig Cohen in memory of Arthur A. Cohen). 162.2001.1-11 [p. 144]
410. Lissitzky, El. *Veshch* (*Object*), no. 1-2. Il'ia Erenburg and El Lissitzky, eds. Berlin: Skify, 1922. Edition: unknown. Journal: 32 pages, 12 3/16 x 9 1/4" (31 x 23.5 cm). Red construction paper cover with letterpress lettering on front and back; letterpress text includes typographic designs. Inscribed on cover by Natan Al'tman. 219.2001.A [p. 196]
411. Lissitzky, El. *Veshch* (*Object*), no. 3. Il'ia Erenburg and El Lissitzky, eds. Berlin: Skify, 1922. Edition: unknown. Journal: 24 pages, 12 3/16 x 9 1/4" (31 x 23.5 cm). Orange construction paper cover with letterpress lettering on front and back; letterpress text includes typographic designs. Inscribed on cover by Natan Al'tman. 219.2001.B [p. 196]
412. Lissitzky, El. *Vladimir Maiakovskii, "Misteriia" ili "Buff"* (*Vladimir Mayakovsky, "Mystery" or "Bouffe"*) by R. V. Ivanov-Razumnik. Berlin: Skify, 1922. Edition: unknown. Book: 55 pages, 8 11/16 x 5 15/16" (22.1 x 15.1 cm). Cover with letterpress lettering on front. (Boris Kerdimun Archive). 285.2001 [p. 197]
413. Masiutin, Vasilii. *Dvenadtsat'* (*The Twelve*) by Aleksandr Blok. Berlin: Neva, 1922. Edition: unknown. Book: 22 pages, plus [4] plates, 9 5/8 x 7 1/8" (24.4 x 18.1 cm). 559.2001.1-5
414. Masiutin, Vasilii. *Povest' Peterburgskaia ili sviatoi-kamengorod* (*A Petersburg Tale or the Saint-Stone-City*) by Boris Pilniak. Moscow-Berlin: Gelikon, 1922. Edition: unknown. Book: 125 pages, 5 13/16 x 4 1/8" (14.8 x 10.5 cm). 576.2001
415. Masiutin, Vasilii. *Ruslan und Ludmila* (*Ruslan and Ludmilla*) by Alexander Pushkin. Munich: Orchis, 1922. Edition: unknown. Book: 67 pages, plus [9] plates, 13 1/8 x 9 1/2" (33.4 x 24.2 cm). 672.2001
416. Mitrokhin, Dmitrii. *Tsar' Devitsa. Poema-skazka* (*Tsar Maiden: A Fairytale-Poem*) by Marina Tsvetaeva. Moscow: Gosudarstvennoe izdatel'stvo, 1922. Edition: 2,000. Book: 159 pages, 7 1/16 x 5 3/8" (17.9 x 13.6 cm). 580.2001
417. Miturich, Petr. *Zangezi* (*Zangezi*) by Velimir Khlebnikov. Moscow: [n.s.], 1922. Edition: 2,000. Book: 35 pages, 9 1/2 x 6 5/16" (24.2 x 16.1 cm). Cover with lithographed manuscript text and illustration on front. 153.2001 [p. 132]
418. Miturich, Petr. *Zangezi* (*Zangezi*) by Velimir Khlebnikov. Moscow: [n.s.], 1922. Edition: 2,000. Book: 35 pages, 9 1/2 x 6 5/16" (24.2 x 16.2 cm). (Anonymous donation). 422.2001
419. Mykhailov, Iukhym. *Pereklad vybranykh tvoriv E. Verkharna* (*Translations of Selected Works by Emile Verhaeren*) by Mykola Tereshchenko. Kiev: Spilka, 1922. Edition: 2,000. Book: 60 pages, 6 11/16 x 4 15/16" (17 x 12.5 cm). (Boris Kerdimun Archive). 944.2001
420. Pakulin, Viacheslav. *Teatral'nye novatsii* (*Theatrical Innovations*) by Nikolai Evreinov. Petrograd: Tret'ia strazha, 1922. Edition: 2,000. Book: 118 pages, 9 1/16 x 6 3/16" (23 x 15.7 cm). 578.2001
421. Poliakov, Sergei. *V sumerkakh. Stikhi* (*In the Twilights: Verse*) by Viktor Iablonskii. Moscow: the author and artist, 1922. Edition: 1,500. Book: 15 pages, 8 3/4 x 6 1/16" (22.2 x 16.7 cm). (Boris Kerdimun Archive). 452.2001
422. Popova, Liubov'. *Val's. Pamiati Skriabina* (*Waltz: In Memory of Scriabin*) by E. Pavlov. Moscow: Gosudarstvennoe muzykal'noe izdatel'stvo, 1922. Edition: 200. Sheet music: 7 pages, 12 15/16 x 9 5/16" (33 x 23.7 cm). Cover with letterpress typographic design on front. 18.2001 [p. 205]
423. Russian Book Collection. *Biblioteka poetov* (*Library of Poets*), no. 1. Vasilii Kamenskii, ed. Moscow: Biblioteka poetov, 1922. Edition: 1,000. Book: 15 pages, 9 1/16 x 6 1/4" (23 x 15.8 cm). (Boris Kerdimun Archive). 557.2001
424. Russian Book Collection. *Bog ne skinut. Iskusstvo, tserkov', fabrika* (*God is Not Cast Down: Art, Church, Factory*) by Kazimir Malevich. Vitebsk: UNOVIS, 1922. Edition: 2,000. Book: 40 pages, 6 3/4 x 4 5/16" (17.1 x 11 cm). 571.2001
425. Russian Book Collection. *Golodniak* (*Famine*) by Aleksei Kruchenykh. Moscow: the author, 1922. Edition: 1,000. Book: [24] pages, 6 13/16 x 4 15/16" (17.3 x 12.5 cm). 560.2001
426. Russian Book Collection. *Liubliu* (*I Love*) by Vladimir Mayakovsky. Moscow: VKhUTEMAS, 1922. Edition: 2,000. Book: 47 pages, 6 5/16 x 5" (16.7 x 12.8 cm). 585.2001
427. Russian Book Collection. *Liubliu* (*I Love*) by Vladimir Mayakovsky. Moscow: VKhUTEMAS, 1922. Edition: 2,000. Book: 44 pages, 6 7/16 x 5 1/8" (16.3 x 13 cm). (Boris Kerdimun Archive). 1019.2001
428. Russian Book Collection. *Liubliu* (*I Love*), second edition, by Vladimir Mayakovsky. Moscow: VKhUTEMAS, 1922. Edition: 3,000. Book: 47 pages, 6 11/16 x 4 3/16" (17 x 10.7 cm). 586.2001
429. Russian Book Collection. *Maiakovskii izdevaetsia. Pervaia knizhitsa satiry* (*Mayakovsky Jeers: First Booklet of Satire*), second edition, by Vladimir Mayakovsky. Moscow: VKhUTEMAS, 1922. Edition: 5,000. Book: 48 pages, 6 3/4 x 4 3/16" (17.2 x 10.7 cm). 374.2001
430. Russian Book Collection. *Maiakovskii izdevaetsia. Pervaia knizhitsa satiry* (*Mayakovsky Jeers: First Booklet of Satire*), second edition, by Vladimir Mayakovsky. Moscow: VKhUTEMAS, 1922. Edition: 5,000. Book: 48 pages, 6 3/4 x 4 3/16" (17.1 x 10.9 cm). (Boris Kerdimun Archive). 1021.2001
431. Russian Book Collection. *Stal'noi solovei* (*Steel Nightingale*) by Nikolai Aseev. Moscow: VKhUTEMAS, 1922. Edition: 1,000. Book: 24 pages, 6 9/16 x 5 1/8" (16.7 x 13 cm). 566.2001
432. Russian Book Collection. *Stal'noi solovei* (*Steel Nightingale*), second expanded and revised edition by Nikolai Aseev. Moscow: VKhUTEMAS, 1922. Edition: 2,000. Book: 27

- pages, 6½ x 4¾" (16.6 x 10.9 cm). 373.2001
433. Russian Book Collection. *Zudesnik. Zudutnye zudesa (Itchician: Itchy Itchiness)* by Aleksei Kruchenykh. Moscow: the author, 1922. Edition: unknown. Book: [16] pages, 6½ x 5" (16.5 x 12.7 cm). 569.2001
434. Ryback, Isaachar ber. *Mayselekh far kleyninke kinderlekh (Little Tales for Little Children)* by Miriam Margolin. Petrograd: Der idisher sektse bam kamisariat far folkbildung, 1922. Edition: unknown. Book: [24] pages, 8½ x 10¾" (21.5 x 26.8 cm). Cover with photolithographed illustrations on front and back; 10 lithographed illustrations. 2540.2001.1-12 [p. 167]
435. Semenko, Mykhailo, and Oleh Shymkov. *Semafor u maibutnie. Aparat panfuturystiv (A Semaphore for the Future: Panfuturists' Apparatus)*, no. 1, Mykhailo Semenko, ed. Kiev: Hol'fshtroum, 1922. Edition: 500. Journal: 55 pages, plus [8] pages, 10¾ x 6½" (26.8 x 17 cm) (irreg.). Cover with letterpress typographic design by Shymkov on front; 8 pages with letterpress typographic designs by Semenko. (Boris Kerdimun Archive). 311.2001 [p. 207]
436. Sokolov, Mikhail. *100 poetov. Literaturnye portrety (One Hundred Poets: Literary Portraits)* by Boris Gusman. Tver: Tverskoe izdatel'stvo, 1922. Edition: 1,500. Book: 288 pages, 8½ x 6½" (21.4 x 16.5 cm). (Boris Kerdimun Archive). 583.2001
437. Telingater, Solomon. *Volshebnyi ulov. Chetyrmdatsat' stikhovoreni (Bewitching Catch: Fourteen Poems)* by Iurii Degen. Baku: Degur, 1922. Book: 40 pages, 4¾ x 3¼" (11.3 x 8.3 cm). 2556.2001
438. Unknown artist. *Chernye fakeily (Black Torches)* by Emile Verhaeran. Moscow: Gosudarstvennoe izdatel'stvo, 1922. Edition: unknown. Book: 41 pages, 8¾ x 5¼" (21.2 x 13.4 cm). (Boris Kerdimun Archive). 558.2001
439. Unknown artist. *Gostinitsa dia puteshestvuiushchikh v prekrasnom (Hotel for Travelers in the Marvelous)*, nos. 1-4 (complete run). N. Savkin, ed. Nos. 1 and 2: Moscow: Vol'nitsa, 1922-23, Imazhinye ed.; nos. 3 and 4: Moscow: Assotsiatsii vol'nodumtsev, 1924. Edition: 1,500 to 2,000. Journal: pagination ranges from [16] to [24] pages, 13¼ x 10¼" (34.9 x 26.1 cm) (various). 648.2001.A-D
440. Unknown artist. *Iz batarei serdtsa (From the Battery of the Heart)* by various authors (Vadim Baian, Konstantin Bol'shakov, Mariia Kalmykova, and Georgii Zolotukhin). Sevastopol: Taran, 1922. Edition: unknown. Book: 15 pages, 8½ x 7¾" (20.5 x 18.6 cm). Cover with linoleum cut text over watercolor on front. 142.2001 [p. 134]
441. Unknown artist. *Maiakovskii izdevaetsia. Pervaia knizhitsa satiry (Mayakovsky Jeers: First Booklet of Satire)* by Vladimir Mayakovsky. Moscow: VKhUTEMAS, 1922. Edition: 5,000. Book: 48 pages, 6¾ x 4¾" (17.2 x 10.9 cm). (Boris Kerdimun Archive). 1020.2001
442. Unknown artist. *My. Stikhi (We: Verse)* by Petr Oreshin. Saratov: R.V.Ts., 1922. Edition: 2,000. Book: 62 pages, 6½ x 5" (16.5 x 12.8 cm). Cover with letterpress illustrations on front and back, both continuing onto insides. 168.2001.1-4 [p. 161]
443. Unknown artist. *Srublennyi potselui (A Felled Kiss)* by various authors (Vadim Baian, Konstantin Bol'shakov, and Mariia Kalmykova). Sevastopol: Taran, c.1922. Edition: unknown. Book: 12 pages, 8½ x 6¾" (22 x 17.5 cm) (irreg.). 565.2001
444. Unknown artist. *Taras Shevchenko (Taras Shevchenko)* by an unknown author. Kharkov: Tsentral'nyi Komitet KSMU, 1922. Edition: 10,000. Book: 39 pages, 6¾ x 4¾" (17.4 x 12.6 cm) (irreg.). (Boris Kerdimun Archive). 950.2001
445. Various artists (N. Borovkov, A. Nikitin, and V. Zhmurov). *Gorn (The Furnace)* by various authors (Boris Arvatov, Boris Kushner, Semen Rodov, Nikolai Tarabukin, et al.). Moscow: Vserossiiskii Proletkul't, 1922. Edition: 4,000. Journal: 163 pages, plus [2] plates, 10¾ x 7¾" (27 x 18 cm). (Boris Kerdimun Archive). 561.2001
446. Various artists (Vasilii Chekrygin, Nikolai Chernyshev, Sergei Gerasimov, Vera Pestel, Sergei Romanovich, and Aleksandr Shevchenko). *Makovets. Zhurnal iskusstv (Makovets: Journal of Art)*, nos. 1 and 2. A. M. Chernyshev, ed. Moscow: Mlechnyi put', 1922. Edition: 650. Journal: pagination ranges from 31 pages to 32 pages, Dimensions: 12¾ x 9¾" (31.5 x 24.5 cm) (various). (Boris Kerdimun Archive). 653.2001.A-B
447. Various artists (Natan Al'tman, Iurii Annenkov, Lev Brunii, Marc Chagall, M. Dobuzhinskii, Nikolai Kul'bin, Vladimir Lebedev, and Ivan Puni). *Strelets. Sbornik tretii i poslednii (The Archer: Third and Final Collection)*. Aleksandr Belenson, ed. St. Petersburg: Strelets, 1922. Edition: 300. Book: 184 pages, plus 14 plates, 11¼ x 7¾" (28.6 x 19.3 cm). 911.2001.C
448. Zdanevich, Kirill. *Strana Sovetskaia (The Soviet Country)* by Sergei Esenin. Tiflis: Sovetskii Kavkaz, 1922. Edition: 5,000. Book: 62 pages, 7½ x 5¾" (20.2 x 14.7 cm). (Boris Kerdimun Archive). 627.2001
449. Zdanevich, Kirill. *Strana Sovetskaia (The Soviet Country)* by Sergei Esenin. Tiflis: Sovetskii Kavkaz, 1922. Edition: 5,000. Book: 62 pages, 7½ x 5¾" (20.3 x 13.5 cm). 628.2001
450. Zemenkov, Boris. *Sobachii iashchik. Trudy tvorcheskogo biuro nichevokov. Vypusk pervyi (A Dog's Box: Works by the Creative Bureau of the Nothingists. First issue)*, second edition. Sergei Sadikov, ed. Moscow: Khobo, 1922. Edition: 300. Book: 14 pages, 9¾ x 6¾" (24 x 15.5 cm). 564.2001
- 1923
451. Al'tman, Natan. *Plavaiushchie puteshestvuiushchie. Roman (Swimming Voyagers: A Novel)* by Mikhail Kuzmin. Berlin: Petropolis, 1923. Edition: unknown. Book: 276 pages, 7¾ x 5¼" (20 x 13.4 cm) (irreg.). Cover with letterpress lettering on front. 183.2001 [p. 201]
452. Archipenko, Alexander. *Oleksander Arkhipenko (Alexander Archipenko)* by Hans Hildebrandt. Berlin: Ukrain'ske Slovo, 1923. Edition: unknown. Book: 28 pages, plus [50] plates, 12¾ x 8¾" (30.8 x 22.6 cm). 670.2001
453. Arnshtam, Aleksandr. *Al' Barrak. Oktiabr'skie poemy (Al Barrak: October Poems)*, second edition, by Aleksandr Kusikov. Berlin-Moscow: Nakanune, 1923. Edition: unknown. Book: 79 pages, 7¾ x 4¾" (18.7 x 12 cm). (Boris Kerdimun Archive). 587.2001
454. Chagall, Marc. *Mark Shagal (Marc Chagall)* by Boris Aronson. Berlin: Petropolis, 1923. Edition: unknown. Book: 26 pages, plus [21] plates, 9½ x 7¼" (25.3 x 18.5 cm). 592.2001
455. Echeistov, Georgii. *Khevranskoe vino (Hebron Wine)* by Matvei Roizman. Moscow: Vserossiiskii soiuz poetov, 1923. Edition: 1,000. Book: 46 pages, 7½ x 5¾" (19 x 13 cm). (Donation of Elaine Lustig Cohen). 303.2001
456. Epshtein, Marko, and Grigorii Roze. *Der Apikvires (The Atheist)*. L. Bravarnik, P. Kazakevitsh, and E. Portnoy, eds. Kiev: Kampan, 1923. Edition: 3,000. Book: 24 pages, 13¼ x 10¾" (35 x 26.4 cm). Cover with letterpress illustrations on front and back by Epshtein; includes letterpress illustrations by Epshtein and Roze. 209.2001 [p. 141]
457. Gan, Aleksei. *Da zdravstvuet demonstratsiia bytal (Long Live the Demonstration of Everyday Life!)* by Aleksei Gan. Moscow: [n.s.], 1923. Edition: unknown. Book: 15 pages, 8¾ x 7½" (22.3 x 18.1 cm). Cover with letterpress lettering and photographic illustration on front. (Boris Kerdimun Archive). 2496.2001 [p. 209]
458. Granovskii, Naum, and Iliazd [Ili'ia Zdanevich]. *Lidantiu faram (Lidantiu as a Beacon)* by Iliazd [Ili'ia Zdanevich]. Paris: 41°, 1923. Edition: 530. Book: 61 pages, 7½ x 5½" (19 x 13.8 cm). Gray paper cover with letterpress lettering and collage illustration by Granovsky on front; text includes letterpress typographic designs by Iliazd. 124.2001
459. Granovskii, Naum, and Iliazd [Ili'ia Zdanevich]. *Lidantiu faram (Lidantiu as a Beacon)* by Iliazd [Ili'ia Zdanevich]. Paris: 41°, 1923. Edition: 530. Book: 61 pages, 7½ x 5½" (19 x 14 cm). Gray paper cover with letterpress lettering and collage illustration by Granovsky on front; text includes letterpress typographic designs by Iliazd. Dedication from Iliazd to Joseph Sima. (Boris Kerdimun Archive). 125.2001 [pp. 126, 127]
460. Grigor'ev, Boris. *Zhar-ptitsa (Fire-Bird)*, no. 11, Aleksandr Kogan, ed. Berlin: Russkoe Iskusstvo, 1923. Edition: unknown. Journal: 40 pages, plus [2] plates, 12¾ x 9¾" (31.3 x 23.9 cm). (Donation of Tamar Cohen and David Slatoff). 674.2001.A
461. Kliun, Ivan. *Faktura slova. Deklaratsiia (Verbal Texture: A Declaration)* by Aleksei Kruchenykh. Moscow: MAF, 1923. Edition: 2,000. Book: [24] pages, 7 x 5½" (17.8 x 13.2 cm) (irreg.). 590.2001
462. Kliun, Ivan, and Natal'ia Nagorskaia. *Buka russkoi literatury (The Bogyman of Russian Literature)* by various authors (David Burliuk, Sergei Rafalovich, Sergei Tret'iakov, and Tat'iana Tolstaia). Moscow: 41°, 1923. Edition: 2,000. Book: 44 pages, 7¼ x 5¾" (18.4 x 13.8 cm). (Boris Kerdimun Archive). 588.2001
463. Kliun, Ivan, and Natal'ia Nagorskaia. *Buka russkoi literatury (The Bogyman of Russian Literature)* by various authors (David Burliuk, Sergei Rafalovich, Sergei Tret'iakov, and Tat'iana Tolstaia). Moscow: 41°, 1923. Edition: 2,000. Book: 44 pages, 7¼ x 5¾" (18.5 x 13.8 cm). 589.2001
464. Kozintseva, Liubov'. *Trinadtsat' trubok (Thirteen Pipes)* by Ili'ia Erenburg. Moscow-Berlin: Gelikon, 1923. Edition: unknown. Book: 257 pages, 7¾ x 4¾" (18.8 x 12.3 cm). Cover with letterpress lettering on front. 185.2001 [p. 202]
465. Kravchenko, Aleksei. *Russkaia grafika za gody revoliutsii, 1917-1922 (Russian Graphics in the Years after the Revolution, 1917-1922)* by Aleksei Sidorov. Moscow: Dom Pechati, 1923. Edition: 3,000. Book: 113 pages, 9¾ x 6¾" (24.4 x 17.5 cm). (Boris Kerdimun Archive). 703.2001
466. Lagorio, Maria. *Don Zhuan (Don Juan)* by E. T. A. Hoffmann. Berlin: Val'ter' & Rakint, 1923. Edition: 300. Book: 17 pages, 13¾ x 10¾" (35.2 x 27 cm) (irreg.). 677.2001
467. Larionov, Mikhail. *Solntse. Poema (The Sun: A Poem)* by Vladimir Mayakovsky. Moscow-Petersburg: Krug, 1923. Edition: 5,000. Book: [32] pages, 6¾ x 4¾" (16.3 x 12.3 cm). 598.2001
468. Larionov, Mikhail. *Solntse. Poema (The Sun: A Poem)* by Vladimir Mayakovsky. Moscow-Petersburg: Krug, 1923. Edition: 5,000. Book: [32] pages, 6¾ x 4¾" (16.3 x 12.2 cm) (Boris Kerdimun Archive). 1049.2001
469. Larionov, Mikhail. *Solntse. Poema (The Sun: A Poem)* by Vladimir Mayakovsky. Moscow-Petersburg: Krug, 1923. Edition: 5,000. Book: [24] pages, 6¾ x 4¾" (16.4 x 12.2 cm). (Boris Kerdimun Archive). 1050.2001
470. Lavinskii, Anton. *Lirika (Lyrics)* by Vladimir Mayakovsky. Moscow-Petrograd: Krug, 1923. Edition: 5,000. Book: 91 pages, 6½ x 5¾" (17.7 x 13.2 cm). Cover with letterpress lettering on front. (Boris Kerdimun Archive). 190.2001
471. Lavinskii, Anton. *Lirika (Lyrics)* by Vladimir Mayakovsky. Moscow-Petrograd: Krug, 1923. Edition: 5,000. Book: 91 pages, 7½ x 5¼" (18 x 13.4 cm). (Boris Kerdimun Archive). 1034.2001
472. Lavinskii, Anton. *Ne poputchitsa (Not a Fellow-Traveler)* by Osip Brik. Moscow-Petrograd:

- LEF, 1923. Edition: 3,000. Book: 36 pages, 8 $\frac{3}{8}$ x 5 $\frac{1}{16}$ " (22.6 x 15.2 cm). Cover with letterpress lettering and illustration on front. 338.2001 [p. 209]
473. Lebedev, Vladimir. *Medved' (The Bear)* by Vladimir Lebedev. Moscow-Petrograd: Mysl', 1923. Edition: 10,000. Book: [8] pages, 10 $\frac{9}{16}$ x 7 $\frac{3}{16}$ " (26.8 x 19.2 cm). 868.2001
474. Lebedev, Vladimir. *Placard Russe 1917-1922 (Russian Placards 1917-1922)* by Vladimir Lebedev. Petrograd: Strelets, 1923. Edition: 1,700. Book: 23 plates, plus 23 overleaves, 8 $\frac{3}{8}$ x 7 $\frac{1}{2}$ " (21.3 x 19 cm). Orange paper cover with lithographed illustration mounted on front; 23 lithographed illustrations; letterpress text printed on tissue paper overleaves. Signed and inscribed by Natan Al'tman. 173.2001.1-24 [pp. 160, 161]
475. Lebedev, Vladimir. *Tri kozla (Three Goats)* by Vladimir Lebedev. Moscow-Petrograd: Mysl', 1923. Edition: 10,000. Book: [8] pages, 10 $\frac{7}{16}$ x 7 $\frac{1}{16}$ " (26.5 x 19.3 cm). 873.2001
476. Lissitzky, El. *Broom*, vol. 4, no. 3, and vol. 5, no. 4. Harold Loeb, ed. Berlin-New York: Broom, 1923. Edition: unknown. Journal: (vol. 4), 212 pages, 13 $\frac{1}{8}$ x 8 $\frac{7}{8}$ " (33.3 x 22.6 cm); (vol. 5), [46] pages, 10 $\frac{3}{4}$ x 7 $\frac{3}{16}$ " (27.3 x 19.8 cm). Each cover with letterpress lettering on front. 216.2001.A-B [p. 198]
477. Lissitzky, El. *Das Entfesselte Theater (The Theater Unbound)* by Aleksandr Tairov. Potsdam: Gustav Kiepenheuer, 1923. Edition: unknown. Book: 122 pages, plus [11] plates, 9 $\frac{3}{8}$ x 6 $\frac{3}{8}$ " (24.5 x 16.8 cm). Cover with letterpress lettering on front. 278.2001 [p. 197]
478. Lissitzky, El. *Dlia golosa (For the Voice)* by Vladimir Mayakovsky. Moscow-Berlin: Gosudarstvennoe izdatel'stvo, 1923. Edition: 2,000-3,000. Book: 61 pages, 7 $\frac{3}{8}$ x 4 $\frac{1}{16}$ " (18.7 x 12.5 cm) (irreg.). Overall design; orange construction paper cover with letterpress typographic design on front; 24 letterpress illustrations; letterpress text includes typographic designs and page tabs. 281.2001.1-25 [pp. 194, 195]
479. Lissitzky, El. *Dlia golosa (For the Voice)* by Vladimir Mayakovsky. Moscow-Berlin: Gosudarstvennoe izdatel'stvo, 1923. Edition: 2,000-3,000. Book: 61 pages, 7 $\frac{3}{8}$ x 5 $\frac{1}{16}$ " (18.7 x 13 cm) (irreg.). Overall design; orange construction paper cover with letterpress typographic design on front; 24 letterpress illustrations; letterpress text includes typographic designs and page tabs. Signed by Mayakovsky. 280.2001.1-25
480. Lissitzky, El (attributed to). *Oksn (Oxen)* by Yitzkhak Kipnis. Kiev: Vidervuks, 1923. Edition: 1,500. Book: 23 pages, 6 $\frac{3}{8}$ x 5 $\frac{1}{16}$ " (17.1 x 13.5 cm). 2508.2001
481. Mayakovsky, Vladimir. *Dezertir (Deserter)* by Vladimir Mayakovsky. Moscow: Krasnaia nov', 1923. Edition: 15,000. Book: 13 pages, 6 $\frac{1}{16}$ x 5" (16.7 x 12.7 cm). (Boris Kerdimun Archive). 1030.2001
482. Mayakovsky, Vladimir. *Maiakovskaia galereia. Te kogo ia nikogda ne videl (Mayakovsky Gallery: Those I Have Never Seen)* by Vladimir Mayakovsky. Moscow: Krasnaia nov', 1923. Edition: 10,000. Book: 63 pages, 7 $\frac{3}{8}$ x 5 $\frac{1}{16}$ " (19.4 x 13.5 cm). Cover with letterpress illustration on front; 14 letterpress illustrations. 166.2001.1-15 [p. 164]
483. Mayakovsky, Vladimir. *Maiakovskaia galereia. Te kogo ia nikogda ne videl (Mayakovsky Gallery: Those I Have Never Seen)* by Vladimir Mayakovsky. Moscow: Krasnaia nov', 1923. Edition: 10,000. Book: 63 pages, 7 $\frac{1}{16}$ x 5 $\frac{1}{16}$ " (19.6 x 13.5 cm). (Boris Kerdimun Archive). 1035.2001
484. Mayakovsky, Vladimir. *Ni znakhar', ni bog, ni angely boga - krest'ianstvu ne podmoga (Neither Healer, Nor God, Nor the Angels of God are any Help to the Peasantry)* by Vladimir Mayakovsky. Moscow: Krasnaia nov', 1923. Edition: 20,000. Book: 35 pages, 6 $\frac{3}{8}$ x 4 $\frac{1}{16}$ " (16.8 x 12.6 cm). Cover with letterpress lettering and illustration on front; 26 letterpress illustrations. 169.2001.1-27
485. Mayakovsky, Vladimir. *Ni znakhar', ni bog, ni angely boga - krest'ianstvu ne podmoga (Neither Healer, Nor God, Nor the Angels of God are any Help to the Peasantry)* by Vladimir Mayakovsky. Moscow: Krasnaia nov', 1923. Edition: 20,000. Book: 35 pages, 6 $\frac{1}{16}$ x 5" (17 x 12.8 cm). (Boris Kerdimun Archive). 1037.2001
486. Mayakovsky, Vladimir. *Obriady (Rites)* by Vladimir Mayakovsky. Moscow: Krasnaia nov', 1923. Edition: 20,000. Book: 40 pages, 6 $\frac{3}{16}$ x 5" (16.7 x 12.7 cm). (Boris Kerdimun Archive). 1040.2001
487. Meller, Henke. *Zhovtnevyi zbirnyk panfuturystiv (Panfuturists' October Anthology)*. Mykola [Niko] Bazhan and Geo Shkurupii, eds. Kiev: Hol'fstrom, 1923. Edition: 1,000. Book: 40 pages, 8 $\frac{3}{4}$ x 6 $\frac{3}{4}$ " (22.3 x 17.2 cm). Cover with letterpress lettering on front and back; letterpress text includes typographic designs. 318.2001 [p. 207]
488. Meller, Vadym. *Barykady teatru (Barricades of the Theater)*, no. 1 (1923) and no. 2/3 (1924) by various authors. Kiev: Berezil', 1923-24. Edition: 1,500. Journal: no. 1: 16 pages; no. 2/3: 20 pages, 12 $\frac{1}{16}$ x 9 $\frac{1}{16}$ " (32.3 x 25.3 cm). Each cover with letterpress typographic design on front. (Boris Kerdimun Archive). 217.2001.A-B
489. Nagorskaia, Natal'ia. *Apokalipsis v russkoi literature (The Apocalypse in Russian Literature)* by Aleksei Kruchenykh. Moscow: MAF, 1923. Edition: 2,000. Book: 46 pages, 7 $\frac{1}{4}$ x 4 $\frac{3}{4}$ " (18.5 x 12 cm) (irreg.). 375.2001
490. Nagorskaia, Natal'ia. *Apokalipsis v russkoi literature (The Apocalypse in Russian Literature)* by Aleksei Kruchenykh. Moscow: MAF, 1923. Edition: 2,000. Book: 46 pages, 7 $\frac{1}{4}$ x 5 $\frac{1}{2}$ " (18.5 x 14 cm). 916.2001
491. Nagorskaia, Natal'ia. *Sobstvennye rasskazy, stikhi i pesni detei (Actual Stories, Poems, and Songs by Children)* compiled by Aleksei Kruchenykh. Moscow: 41", 1923. Edition: 3,000. Book: 16 pages, 7 $\frac{1}{16}$ x 5 $\frac{3}{8}$ " (18 x 13.6 cm) (irreg.). 597.2001
492. Nagorskaia, Natal'ia, and Mikhail Plaksin. *Fonetika teatra (Phonetics of the Theater)* by Aleksei Kruchenykh. Moscow: 41", 1923. Edition: 2,000. Book: 42 pages, 7 $\frac{1}{16}$ x 5 $\frac{1}{4}$ " (18 x 13.3 cm). Cover with letterpress typographic design by Nagorskaia on front, and letterpress lettering by Plaksin on back. Inscriptions and corrections to text by Kruchenykh. 178.2001.1-6 [p. 202]
493. Nivinskii, Ignatii. *Printsessa Turandot. Teatral'no-tragicheskaiia Kitaiskaia skazka v 5 aktakh (The Princess Turandot: A Theatrical, Tragic Chinese Story in Five Acts)* by Carlo Gozzi. Moscow-Petrograd: Gosudarstvennoe izdatel'stvo, 1923. Edition: 3,000. Book: 222 pages, plus [26] plates, 12 $\frac{13}{16}$ x 9 $\frac{1}{4}$ " (32.5 x 23.5 cm). 671.2001
494. Noskov, Georgii. *Stal'noi stroi. Stikhi, 1921-1922 (The Steel Line: Poems, 1921-1922)* by Semen Rodov. Tver: Oktiabr', 1923. Edition: 2,000. Book: 82 pages, 6 $\frac{1}{16}$ x 4 $\frac{13}{16}$ " (17 x 12.3 cm). 599.2001
495. Paramonov, A. *Von samogon! (Out with the Hooch!)* by Vladimir Mayakovsky. Ekaterinburg: Uralkniga, 1923. Edition: unknown. Book: 16 pages, 6 $\frac{7}{8}$ x 5 $\frac{1}{8}$ " (17.4 x 13 cm). (Donation of Alex Rabinovich). 600.2001
496. Petrov-Vodkin, Kuzma. *Samarkandiia. Iz putevykh nabroskov 1921 g. (The Land of Samarkand: Travel Notes 1921)* by Kuzma Petrov-Vodkin. Petersburg: Akvilon, 1923. Edition: 1,000. Book: 49 pages, 10 $\frac{3}{8}$ x 8 $\frac{1}{16}$ " (26.4 x 21.5 cm). 602.2001
497. Puni, Ivan. *Sovremennaia zhivopis' (Contemporary Painting)* by Ivan Puni. Berlin: L. D. Frenkel', 1923. Edition: unknown. Book: 36 pages, plus XXIV plates, 12 $\frac{3}{16}$ x 9 $\frac{5}{16}$ " (31 x 23.7 cm). (Donation of Tamar Cohen and David Slatoff). 673.2001
498. Rodchenko, Aleksandr. *Izbran. Stikhi, 1912-1922 (Selected Verse, 1912-1922)* by Nikolai Aseev. Moscow-Petersburg: Krug, 1923. Edition: 3,000. Book: 128 pages, 7 $\frac{1}{16}$ x 5 $\frac{1}{16}$ " (20.2 x 14.2 cm). Cover with letterpress letterings on front, back, and spine. 296.2001 [p. 189]
499. Rodchenko, Aleksandr. *Kamen'. Pervaia kniga stikhov (Stone: First Book of Verse)* by Osip Mandel'shtam. Moscow-Petrograd: Gosudarstvennoe izdatel'stvo, 1923. Edition: 3,000. Book: 95 pages, 7 $\frac{1}{16}$ x 4 $\frac{15}{16}$ " (18 x 12.5 cm). 591.2001
500. Rodchenko, Aleksandr. *LEF. Zhurnal levogo fronta iskusstv (LEF: Journal of the Left Front of the Arts)*, nos. 1-7 (complete run). Vladimir Mayakovsky, ed. Moscow-Leningrad: Gosudarstvennoe izdatel'stvo, 1923-25. Edition: 1,500-5,000. Journal: pagination ranges from 143 to 252 pages, 9 $\frac{1}{4}$ x 6 $\frac{1}{8}$ " (23.5 x 15.5 cm) (various). Each cover with letterpress lettering (and some also with photographic or photomontage illustrations) on front, and letterpress lettering on back (publisher's logo) and spine; letterpress texts include typographic designs; B (no. 2, 1923) includes 2 letterpress illustrations (sportswear design by Varvara Stepanova and poster design by Rodchenko); E (no. 2, 1924) incorporates a design by Liubov' Popova on cover, 4 pages of letterpress illustrations of textile designs by Popova, Stepanova, and Rodchenko, and 1 letterpress photomontage of Popova by an unknown artist. 309.2001.A-G [pp. 190, 209]
501. Rodchenko, Aleksandr. *LEF. Zhurnal levogo fronta iskusstv (LEF: Journal of the Left Front of the Arts)*, nos. 2 and 3. Vladimir Mayakovsky, ed. Moscow-Petrograd: LEF, 1923. Edition: 3,000-5,000. Journal: pagination ranges from 177 to 186 pages, 9 $\frac{1}{4}$ x 6 $\frac{1}{8}$ " (23.5 x 15.5 cm) (various). 856.2001.A-B
502. Rodchenko, Aleksandr. *Let. Avio-stikhi (Flight: Aviation Verse)*. Nikolai Aseev, ed. Moscow: Krasnaia nov', 1923. Edition: 3,000. Book: 60 pages, 9 x 5 $\frac{1}{16}$ " (22.9 x 14.5 cm). Cover with letterpress lettering on front, and letterpress lettering (publisher's logo) on back; 3 letterpress photomontage illustrations. 297.2001.1-4 [p. 189]
503. Rodchenko, Aleksandr. *Maiakovskii ulybaetsia. Maiakovskii smeetsia. Maiakovskii izdevaetsia. (Mayakovsky Smiles, Mayakovsky Laughs, Mayakovsky Jeers)* by Vladimir Mayakovsky. Moscow-Petersburg: Krug, 1923. Edition: 5,000. Book: 109 pages, 6 $\frac{7}{8}$ x 4 $\frac{7}{8}$ " (17.4 x 12.4 cm). Cover with letterpress lettering on front, and letterpress lettering (publisher's logo) on back; 1 letterpress lettering (frontispiece publisher's logo) by Iurii Annenkov. 298.2001 [p. 189]
504. Rodchenko, Aleksandr. *Maiakovskii ulybaetsia. Maiakovskii smeetsia. Maiakovskii izdevaetsia. (Mayakovsky Smiles, Mayakovsky Laughs, Mayakovsky Jeers)* by Vladimir Mayakovsky. Moscow-Petersburg: Krug, 1923. Edition: 5,000. Book: 109 pages, 6 $\frac{13}{16}$ x 5" (17.3 x 12.7 cm). Cover with letterpress lettering on front, and letterpress lettering (publisher's logo) on back; 1 letterpress lettering (frontispiece publisher's logo) by Iurii Annenkov. (Boris Kerdimun Archive). 299.2001
505. Rodchenko, Aleksandr. *Pro eto. Ei i mne (About This: To Her and to Me)* by Vladimir Mayakovsky. Moscow: Gosudarstvennoe izdatel'stvo, 1923. Edition: 3,000. Book: 43 pages, plus [8] plates, 9 $\frac{1}{16}$ x 5 $\frac{1}{16}$ " (23 x 15.1 cm). Cover with letterpress lettering and photomontage illustration on front, and letterpress lettering (publisher's logo) on back; 8 letterpress photomontage illustrations. 341.2001.1-9 [pp. 210, 211]
506. Rodchenko, Aleksandr. *Pro eto. Ei i mne (About This: To Her and to Me)* by Vladimir Mayakovsky. Moscow: Gosudarstvennoe izdatel'stvo, 1923. Edition: 3,000. Book: 43 pages, plus [8] plates, 8 $\frac{1}{16}$ x

- 5 1/16" (21.8 x 14.4 cm). Cover with letterpress lettering and photomontage illustration on front, and letterpress lettering (publisher's logo) on back; 8 letterpress photomontage illustrations. 342.2001.1-9
507. Rodchenko, Aleksandr. *Prospekt LEF, no. 2 (Prospectus for second issue of LEF)*, Vladimir Mayakovsky, ed. Moscow: Gosudarstvennoe izdatel'stvo, 1923. Edition: 2,000. Journal: 13 pages, 9 3/4 x 6 1/8" (23.2 x 15.5 cm). (Anonymous donation). 857.2001
508. Russian Book Collection. *Ozymyia. Al'manakh tr'okh (Winter Grain: Third Almanac)* by various authors (Ievhen Malaniuk, Mykhailo Osyka, and Mykhailo Selehi). Kalish: Veselka, 1923. Edition: unknown. Book: 50 pages, 6 1/8 x 5 1/2" (15.5 x 14 cm). (Boris Kerdimun Archive). 943.2001
509. Russian Book Collection. *Siren' (The Lilac)* by Kara-Darvish. Tiflis: [n.s.], 1923. Pamphlet: [4] pages, 6 3/16 x 4 3/16" (15.7 x 11 cm) (folded). (Boris Kerdimun Archive). 731.2001
510. Ryback, Issacher Ber. *Shtetl. Meyn chruver heyim, a gedechenish (The Shtetl: My Destroyed Home, A Recollection)* by Issacher Ber Ryback. Berlin: Shveln, 1923. Edition: unknown. Book: XXXI leaves, 13 1/16 x 19 5/16" (33.2 x 49.1 cm). (Donation of Elaine Lustig Cohen). 853.2001
511. Sofronova, Antonina. *Ot mol'berta k mashine (From Easel to Machine)* by Nikolai Tarabukin. Moscow: Rabotnik prosveshcheniia, 1923. Edition: 2,000. Book: 44 pages, 9 1/16 x 6 3/8" (23 x 15.6 cm). Cover with letterpress lettering on front. (Donation of Tamar Cohen and David Slatoff). 182.2001 [p. 202]
512. Sokolov, Mikhail. *Opyt teorii zhivopisi (Essay on the Theory of Painting)* by Nikolai Tarabukin. Moscow: Proletkul't, 1923. Edition: 3,000. Book: 69 pages, 8 1/16 x 5 7/8" (22 x 15 cm). (Donation of Ubu Gallery). 593.2001
513. Strakhov, Adol'f. *Do peremohy! Revoliutsiina chytanka—deklamator (To Victory! Revolutionary Text—Declamation)* by Mykola Panchenko. Kiev: Derzhavne Vydavnytstvo Ukrainy, 1923. Edition: unknown. Book: 336 pages, 8 3/16 x 5 1/2" (20.5 x 14 cm). Inscribed by Strakhov. (Boris Kerdimun Archive). 933.2001
514. Unknown artist. *Krasnaia panorama (Red Panorama)*, no. 16. Ivan Flerovskii, ed. Moscow: Krasnaia gazeta, 1923. Edition: 3,000. Journal: 16 pages, 12 3/16 x 8 1/16" (31 x 22.4 cm) (irreg.). Cover with letterpress lettering and photographic illustration on front, and letterpress photomontage illustration on back. 181.2001
515. Unknown artist. *Nove rizdvo. Zbirnik (New Christmas: An Anthology)* by various authors (V. Cherednychenko, Hryhorii Epik, A. Paniv, and I. Senchenko). Poltava: Poltav's'kyi Gubkom K.S.M.U., 1923. Edition: 4,000. Book: 69 pages, 6 5/8 x 5 1/16" (16.8 x 12.9 cm). 941.2001
516. Unknown artist. *Skify (The Scythians)* by Aleksandr Blok. Simferopol': Krymskoe Gosudarstvennoe izdatel'stvo, 1923. Edition: 5,000. Book: 38 pages, 5 5/16 x 3 3/4" (14.2 x 9.5 cm). 596.2001
517. Unknown artist. *Sten'ka Razin. Dlia khora s soprovozhdeniem orkestra narodnykh instrumentov (Stenka Razin: For a Choir with the Accompaniment of an Orchestra of Folk Instruments)* by Aleksandr Kastal'skii. Moscow-Petrograd: Muzsektor Gosudarstvennoe izdatel'stvo, 1923. Edition: 5,000. Book: 5 pages, 10 3/8 x 6 7/8" (26.3 x 17.4 cm). 603.2001
518. Unknown artist. *Stikhi o revoliutsii (Poems about the Revolution)* by Vladimir Mayakovsky. Moscow: Krasnaia nov', 1923. Edition: 7,000. Book: 124 pages, 6 7/8 x 5" (17.4 x 12.7 cm). (Boris Kerdimun Archive). 1051.2001
519. Unknown artist. *Stikhi o revoliutsii (Poems about the Revolution)* by Vladimir Mayakovsky. Moscow: Krasnaia nov', 1923. Edition: 3,000. Book: 98 pages, 6 7/8 x 5 1/4" (17.4 x 13.3 cm). (Boris Kerdimun Archive). 1052.2001
520. Unknown artist. *Stikhi o revoliutsii (Poems about the Revolution)* by Vladimir Mayakovsky. Moscow: Krasnaia nov', 1923. Edition: 3,000. Book: 98 pages, 6 7/8 x 5 3/16" (17.4 x 13.2 cm). (Boris Kerdimun Archive). 1053.2001
521. Unknown artist. *Svetozvony. Pervyi sbornik svetovykh sonat (Tinkling Light: The First Collection of Illuminated Sonnets)* by unknown author. [N.s.]: [n.s.], 1923. Edition: unknown. Book: V pages, 7 3/16 x 5 1/4" (18.3 x 13.3 cm). 594.2001
522. Various artists (P. S. Chichkanov, M. Gerasimov, E. S. Samorodov, and V. I. Ter-Pogosov). *BAKRABUSED [Bakinskii rabochii u sebja doma] (The Baku Worker at Home)*; two volumes, one in Russian and one in Azeri. Al. Iakovlev, ed. Baku: Bakinskii Rabochii, 1923. Edition: 300. Book: [36] pages, plus [6] plates, 14 3/16 x 10 1/16" (37.6 x 27.2 cm), and Azeri edition: Book: 45 pages, plus [2] plates, 13 3/16 x 11 1/16" (34.5 x 29.1 cm). Both issues inscribed to Iakovlev. 203.2001.A-B
523. Zemenkov, Boris. *Sorok sorokov. Dialekticheskie poemy nichevokom sodeiannye (A Multitude: Dialectical Poems Committed by a Nothingist)* by Riurik Rok. Moscow: Khobo, 1923. Edition: 1,000. Book: 32 pages, 8 3/4 x 7 1/8" (22.3 x 18.1 cm). Cover with letterpress lettering on front. 184.2001 [p. 201]
- 1924**
524. Adlivankin, Samuil. *Rasskaz pro to, kak uznal Fadei zakon, zashchishchaiushchii rabochikh liudei. Kodeks zakonov o trud (Story of how Fadei Found Out about the Law that Protects Working People: The Labor Code)* by various authors (Samuil Adlivankin, Vladimir Mayakovsky, and Sergei Tret'iakov). Moscow: Trud i kniga, 1924. Edition: 30,000. Book: 47 pages, 6 7/8 x 4 15/16" (17.4 x 12.5 cm). Cover with lithographed illustration on front; 26 letterpress illustrations. 171.2001.1-27 [p. 164]
525. Adlivankin, Samuil. *Rasskaz pro to, kak uznal Fadei zakon, zashchishchaiushchii rabochikh liudei. Kodeks zakonov o trude (Story of how Fadei Found Out about the Law that Protects Working People: The Labor Code)* by various authors (Samuil Adlivankin, Vladimir Mayakovsky, and Sergei Tret'iakov). Moscow: Trud i kniga, 1924. Edition: 30,000. Book: 47 pages, 6 7/8 x 4 15/16" (17.4 x 12.5 cm). (Boris Kerdimun Archive). 1048.2001.1-27
526. Alekseev, Nikolai. *Karpenko-Karyi. Krytychno bihografychny narys (Karpenko-Karyi: A Critical-Biographical Sketch)* by Serhii Efremov. Kiev: Sorobkop, 1924. Edition: 5,000. Book: 111 pages, 9 1/16 x 5 7/8" (23 x 15 cm). (Boris Kerdimun Archive). 936.2001
527. Al'tman, Natan. *Sovremennaia evreiskaia grafika (Contemporary Jewish Graphics)* by Boris Aronson. Berlin: Petropolis, 1924. Edition: 300. Book: 104 pages, 12 1/16 x 9 1/16" (32.3 x 24.6 cm). 205.2001
528. Annenkov, Iurii. *Kak pakhnet zhizn' (How Life Smells)* by Aleksandr Bezymenskii. Moscow: Krasnaia nov', 1924. Edition: 6,000. Book: 87 pages, 7 13/16 x 5 1/4" (19.8 x 13.3 cm). (Boris Kerdimun Archive). 611.2001
529. Borovyi, Serhii. *Misto (The City)* by Volodymyr Sosiura. Kharkov: Chervonyi shliakh, 1924. Edition: 3,000. Book: 59 pages, 6 1/16 x 4 1/2" (15.4 x 11.5 cm). (Boris Kerdimun Archive). 939.2001
530. Chekhonin, Sergei. S. *Chekhonin (S. Chekhonin)* by Abram Efron and Nikolai Punin. Moscow-Petrograd: Gosudarstvennoe izdatel'stvo, 1924. Edition: 3,000. Book: 112 pages, plus 12 plates, 11 5/16 x 8 7/8" (28.8 x 22.5 cm). 924.2001
531. Danylov, N. *Iugo LEF. Zhurnal levogo fronta iskusstv iuga S.S.S.R. (South LEF: Journal of the Left Front of the Arts in the Southern USSR)*, no. 1 (from the complete run of 5). Leonid Nedolia, ed. Odessa: Iugo-Lef, 1924. Edition: 3,000. Journal: 14 pages, 10 9/16 x 6 7/8" (26.8 x 17.5 cm) (irreg.). 306.2001.A
532. Efimov, B. *Komsomolliia. Stranitsy epopei (The Komsomol: Pages of an Epic)* by Aleksandr Bezymenskii. Moscow: Gosudarstvennoe izdatel'stvo, 1924. Edition: 12,000. Book: 40 pages, 12 1/4 x 9 11/16" (31.2 x 24.6 cm). 651.2001
533. Ender, Boris. *K zaumi. Fonicheskaia muzyka i funksii soglasnykh fonem (Toward a Transrational Language: Phonic Music and the Functions of Constant Phonemes)* by Aleksandr Tufanov. Petersburg: the author, 1924. Edition: 1,000. Book: 48 pages, 8 3/16 x 5 5/8" (20.8 x 14.3 cm) (irreg.). (Boris Kerdimun Archive). 610.2001
534. Gamrekeli, Iraklii, and Beno Gordeziani. *H2SO4 (H2SO4)*, no. 1, by various authors (Bidzina Abuladze, Sh. Alkhazishvili, Akakii Beliashvili, Niko Chachava, Simon Chikovani, Zhango Gogoberidze, Paule Nozadze, and N. Shengelaia). Tiflis: H2SO4, 1924. Edition: 1,000. Journal: [96] pages (numbered as 48 leaves), 11 3/16 x 7 7/8" (28.7 x 20.1 cm). Cover with letterpress typographic design by Gamrekeli on front; photomechanical reproductions of works by Gamrekeli and Gordeziani throughout; text of letterpress typographic designs (some incorporating photomechanical reproductions). 134.2001 [pp. 128, 129]
535. Goncharova, Natalia. *Die Mar von der Heerfahrt Igrors (The Lay of Igor's Campaign)*. Munich: Orchis, 1924. Edition: 700. Book: 80 pages, plus 24-page publishers insert, 10 7/16 x 7" (26.5 x 17.8 cm). 601.2001.1-38
536. Klutskis, Gustav. *Gazeta. Organizatsiia i tekhnika gazetno-go dela (The Newspaper: Organization and Technical Aspects of Newspaper Affairs)*, third expanded edition, by Platon Kerzhentsev. Moscow: Krasnaia nov', 1924. Edition: 7,000. Journal: 173 pages, 8 15/16 x 5 13/16" (22.7 x 15.2 cm). (Boris Kerdimun Archive). 607.2001
537. Mayakovsky, Vladimir. *Odna golova vseгда bedna, a potomu bedna, chto zhivet odna (A Head Alone is Prone to Moan and Moans Because it is Alone)* by Nikolai Aseev and Vladimir Mayakovsky. Moscow: Kooperativnoe izdatel'stvo, 1924. Edition: 20,000. Book: 28 pages, 8 1/16 x 6" (22 x 15.3 cm). Cover with lithographed illustration on front; 21 letterpress illustrations. 170.2001.1-22 [p. 165]
538. Mayakovsky, Vladimir. *Odna golova vseгда bedna, a potomu bedna, chto zhivet odna (A Head Alone is Prone to Moan and Moans Because it is Alone)* by Nikolai Aseev and Vladimir Mayakovsky. Moscow: Kooperativnoe izdatel'stvo, 1924. Edition: 20,000. Book: 28 pages, 8 3/4 x 6 1/16" (22.2 x 15.4 cm). (Boris Kerdimun Archive). 1041.2001.1-22
539. Mazel', Ruvim. *O Kurske, o komsomole, o mae, o polete, o Chapline, o Germanii, o nefti, o 5 Internatsionale i o proch (About Kursk, about the Komsomol, about May, about Flight, about Chaplin, about Germany, about Oil, about the Fifth International, and about More)* by Vladimir Mayakovsky. Moscow: Krasnaia nov', 1924. Edition: 5,000. Book: 90 pages, 6 3/4 x 5 1/16" (17.2 x 12.9 cm). (Boris Kerdimun Archive). 1038.2001
540. Mazel', Ruvim. *O Kurske, o Komsomole, o mae, o polete, o Chapline, o Germanii, o nefti, o 5 Internatsionale i o proch (About Kursk, about the Komsomol, about May, about Flight, about Chaplin, about Germany, about Oil, about the Fifth International, and about More)* by Vladimir Mayakovsky. Moscow: Krasnaia nov', 1924. Edition: 5,000. Book: 90 pages, 6 3/4 x 5 1/16" (17.2 x 12.9 cm). (Boris Kerdimun Archive). 1039.2001

541. Ostroumova-Lebedeva, Anna. *Ostroumova-Lebedeva* by Alexander Benois and Sergei Ernst. Moscow-Petrograd: Gosudarstvennoe izdatel'stvo, 1924. Edition: 3,000. Book: 93 pages, plus [19] plates, 11 $\frac{1}{8}$ x 9 $\frac{3}{16}$ " (30.1 x 23.4 cm). (Boris Kerdimun Archive). 702.2001
542. Popova, Liubov', *Muzikal'naia nov'*. (Musical New Land), no. 4. S. M. Chernodanov and D. A. Chernomordikov, eds. Moscow-Leningrad: Muzsektor Gosudarstvennoe izdatel'stvo, 1924. Edition: 1,500. Journal: 43 pages, 12 x 8 $\frac{1}{16}$ " (30.5 x 22.8 cm). Cover with letterpress lettering on front and back; letterpress text includes typographic designs. 13.2001 [p. 25]
543. Pozharskii, Sergei and V. I. Pozharskii. *Chernyi vaal. Novelli* (Black Vessel: Novellas) by Paul Tsekhi; A. G. Gornfeld, ed. Leningrad: Seiatel' [E. V. Vysotskogo], 1924. Edition: 4,000. Book: 140 pages, 8 $\frac{1}{16}$ x 5 $\frac{1}{2}$ " (20.5 x 14 cm). 605.2001
544. Ridiger, L. *Inoe solntse. Stikhi i poetry* (The Other Sun: Verse and Poetry) by Aleksandr Bezymenskii. Moscow: Novaia Moskva, 1924. Edition: 7,000. Book: 135 pages, 6 $\frac{1}{16}$ x 5 $\frac{1}{8}$ " (17.6 x 13 cm). 609.2001
545. Rodchenko, Aleksandr. *Itogo. Stikhi* (Altogether: Verse) by Sergei Tret'iakov. Moscow: Gosudarstvennoe izdatel'stvo, 1924. Edition: 2,000. Book: 93 pages, 9 $\frac{3}{16}$ x 6 $\frac{3}{8}$ " (23.3 x 15.6 cm). Cover with letterpress lettering on front, and letterpress lettering (publisher's logo) on back; letterpress text includes typographic designs. 295.2001 [p. 189]
546. Rodchenko, Aleksandr. *Katalog posmertnoi vystavki khudozhnika konstruktora L. S. Popovoi* (Catalogue of the Posthumous Exhibition of the Artist-Constructor L. S. Popova) by Osip Brik and P. Moscow: VKhUTEMAS, 1924. Edition: 1,000. Book: 12 pages, plus [12] plates, 6 $\frac{3}{4}$ x 5 $\frac{3}{8}$ " (17.2 x 14.3 cm). Cover with letterpress lettering on front. (Donation of Elaine Lustig Cohen). 314.2001 [p. 191]
547. Rodchenko, Aleksandr. *Kniga o knigakh. Dvukhnedel'nyi bibliograficheskii zhurnal* (A Book about Books: Biweekly Bibliographic Journal) no. 1-2 (April 1924). Sergei Mstislavskii, ed. Moscow: Gosudarstvennoe izdatel'stvo, 1924. Edition: 5,000. Journal: 123 pages, 9 $\frac{3}{8}$ x 6 $\frac{1}{2}$ " (24.5 x 16.5 cm). 612.2001
548. Rodchenko, Aleksandr. *Mess Mend ili lanki v Petrograde* (Mess Mend or Yankees in Petrograd), vol. 1-10 (complete run of serialized novel in 10 volumes) by Jim Dollar [Marietta Shaginian]. Moscow-Leningrad: Gosudarstvennoe izdatel'stvo, 1924. Edition: 25,000. Book: 331 consecutively numbered pages in complete set, 7 x 4 $\frac{7}{8}$ " (17.8 x 12.4 cm). Each cover with letterpress lettering and photomontage illustration on front, and letterpress lettering on back; letterpress texts include typographic designs. 344.2001.A-J [p. 212]
549. Rodchenko, Aleksandr. *Novyi byt i iskusstvo* (The New Way of Life and Art) by Marietta Shaginian. Tiflis: Zakniga, 1924. Edition: 4,000. Book: 93 pages, 6 $\frac{7}{8}$ x 4 $\frac{3}{4}$ " (17.4 x 12.1 cm). 744.2001
550. Rodchenko, Aleksandr. *Prospekt knig po sel'skomu khoziaistvu* (Prospect of Books about Agriculture). Moscow: Gosudarstvennoe izdatel'stvo, 1924. Edition: 10,000. Book: 19 pages, 9 $\frac{1}{16}$ x 5 $\frac{1}{16}$ " (23 x 15.2 cm). 415.2001
551. Russian Book Collection. *Dva stikhotvoreniia* (Two Poems) by Vladimir Mayakovsky. Moscow: VKhUTEMAS, 1924. Edition: 30. Book: 20 pages, 6 $\frac{1}{4}$ x 4 $\frac{1}{2}$ " (15.8 x 11.4 cm) (irreg.). (Boris Kerdimun Archive). 1031.2001
552. Russian Book Collection. *Rasskaz o Klime kupivshem krest'ianskii zaem i Prove ne podumavshem o schast'i svoem* (The Story of Klim Who Bought a Peasant Bond and of Prov Who Didn't Know the Luck that was His Own) by Vladimir Mayakovsky. Moscow: Finanssovaia Gazeta, 1924. Edition: 200,000. Book: 19 pages, 8 $\frac{1}{16}$ x 6 $\frac{1}{8}$ " (22.4 x 15.5 cm). (Boris Kerdimun Archive). 1046.2001
553. Sokolov, Nikolai. *Iugo LEF. Zhurnal levogo fronta iskusstva S.S.S.R.* (South LEF: Journal of the Left Front of the Arts in the Southern USSR), nos. 2, 3, and 4. Leonid Nedolia, ed. Odessa: Iugo-Lef, 1924. Edition: 3,000. Journal: pagination ranges from 14 to 16 pages, 10 $\frac{1}{4}$ x 6 $\frac{1}{16}$ " (26 x 17.3 cm) (irreg.). C (no. 3): Cover with letterpress lettering and typographic designs on front and back; letterpress text includes typographic designs. 306.2001.B-D [p. 206]
554. Sokolov, Nikolai. *Iugo LEF. Zhurnal levogo fronta iskusstva S.S.S.R.* (South LEF: Journal of the Left Front of the Arts in the Southern USSR), no. 2. Leonid Nedolia, ed. Odessa: Iugo-Lef, 1924. Edition: 3,000. Journal: 15 pages, 10 $\frac{1}{8}$ x 6 $\frac{1}{16}$ " (25.8 x 17.3 cm). Inscription on front cover reads: "To the Leftist Front of the Arts, Moscow." (Anonymous donation). 305.2001
555. Strakhov, Adol'f. *Klenovi lystky* (Maple Leaves) by Vasyli' Stefanyk. Kharkov: Derzhavne Vydavystvo Ukrainy, 1924. Edition: 4,000. Book: 330 pages, 6 $\frac{1}{16}$ x 4 $\frac{3}{4}$ " (17.3 x 12 cm). (Boris Kerdimun Archive). 937.2001
556. Strakhov, Adol'f. *Komunarova liul'ka* (Communist's Pipe) by Il'ia Erenburg. Kharkov: Derzhavne Vydavystvo Ukrainy, 1924. Edition: 3,000. Book: 32 pages, 7 $\frac{3}{16}$ x 4 $\frac{1}{16}$ " (18.3 x 12.5 cm). (Boris Kerdimun Archive). 613.2001
557. Tarkhanov, Mikhail. *Parizhskie arabeski* (Parisian Arabesques) by Joris-Karl Huysmans. Moscow: [n.s.], 1924. Edition: unknown. Book: 8 pages, 6 $\frac{3}{16}$ x 4 $\frac{1}{16}$ " (15.7 x 11 cm). (Boris Kerdimun Archive). 615.2001
558. Unknown artist. *Futurizm i revoliutsiia. Poeziia futuristov* (Futurism and Revolution: Futurists' Poetry) by Nikolai Gorlov. Moscow: Gosudarstvennoe izdatel'stvo, 1924. Edition: 2,000. Book: 85 pages, 7 $\frac{3}{16}$ x 5 $\frac{3}{16}$ " (18.2 x 13.2 cm). 606.2001
559. Unknown artist. *Gusinyi shag. Mushtrovka v amerikanskikh universitetakh* (Goose-Step: A Study of American Education) by Upton Sinclair. Moscow: Krasnaia nov', 1924. Edition: 8,000. Book: 210 pages, 9 $\frac{1}{16}$ x 6 $\frac{1}{8}$ " (23.1 x 15.5 cm). (Boris Kerdimun Archive). 608.2001
560. Unknown artist. *Kinonedelia* (Film Week), nos. 27, 29, and 35. K. G. Arshavskii, ed. (nos. 27, 29), K. G. Arshavskii and A.I. Syркиn, eds. (no. 35). Leningrad-Moscow: Sevzapkinomezhrabpom, 1924. Edition: 12,000 to 20,000. Journal: pagination varies from 9 to 24 pages, Dimensions: 13 $\frac{1}{16}$ x 10 $\frac{3}{16}$ " (34.8 x 26.2 cm) (various). 650.2001.A-C
561. Unknown artist. *Moskovskaia Amerika. Pervaia kniga stikhov, 1919-1923* (Muscovite America: First Book of Verse, 1919-1923) by D. Tumannyi. Moscow: Novaia Moskva, 1924. Edition: 2,000. Book: 64 pages, 7 $\frac{1}{16}$ x 5 $\frac{1}{4}$ " (18 x 13.4 cm). (Boris Kerdimun Archive). 614.2001
562. Unknown artist. *Osinni zori. Zbirka poezii* (Autumnal Stars: A Collection of Poetry) by Volodymyr Sosiura. Kharkov-Kiev: Knyhospilka, 1924. Edition: 3,000. Book: 75 pages, plus 1 plate, 6 $\frac{3}{4}$ x 4 $\frac{3}{8}$ " (17.1 x 11.2 cm). (Boris Kerdimun Archive). 942.2001
563. Unknown artist. *500 novykh ostrot i kalamburov Pushkina* (Five Hundred New Jokes and Puns of Pushkin) by Aleksei Kruchenykh. Moscow: the author, 1924. Edition: 2,000. Book: 71 pages, 6 $\frac{1}{16}$ x 5" (17.3 x 12.8 cm). 604.2001
564. Unknown artist. *Siniaia bluza. Zhivaiia universal'naia gazeta* (Blue Blouse: Live Universal Newspaper), fourth issue. B. Iozhanin, ed. Moscow: Trud i kniga, 1924. Edition: 15,000. Book: 93 pages, 9 $\frac{1}{16}$ x 5 $\frac{1}{16}$ " (23 x 15.2 cm). 616.2001
565. Unknown artist. *Velykodnia kazka* (An Easter Fable) by B. Manzhos. Kharkov: Shliakh osvity, 1924. Edition: 5,000. Book: 31 pages, 8 $\frac{3}{4}$ x 5 $\frac{1}{16}$ " (22.3 x 15.2 cm). (Boris Kerdimun Archive). 952.2001
566. Unknown artist. *Veshchi etogo goda. Do 1 avgusta 1923 g.* (Works of this Year: Up to 1 August 1923) by Vladimir Mayakovsky. Berlin: Nakanune, 1924. Edition: unknown. Book: 108 pages, 7 $\frac{7}{16}$ x 4 $\frac{1}{16}$ " (18.9 x 12.6 cm). (Boris Kerdimun Archive). 1056.2001
567. Various artists (Aleksei Chicherin, Nikolai Kupreianov, and Boris Zemenkov). *Mena vsekh* (Total Exchange) by various authors (Aleksei Chicherin, Il'ia Selvinskii, and Kornelii Zelinskii). Moscow: Konstruktivisty poety, 1924. Edition: 1,500. Book: 83 pages, 9 $\frac{3}{8}$ x 6 $\frac{7}{8}$ " (23.8 x 17.5 cm). Cover with letterpress lettering by Kupreianov on front; 1 letterpress photomontage illustration by Zemenkov; 6 letterpress illustrations by Chicherin; letterpress text includes typographic designs. 315.2001.1-7 [p. 203]
568. Various artists (Gustav Klutsis, Aleksandr Rodchenko, and Sergei Sen'kin). *Molodaia gvardiia. Leninu* (The Young Guard: For Lenin). L. Averbakh, L. B. Kamenev, Béla Kun, and O. Tarkhanov, eds. Moscow: Molodaia gvardiia, 1924. Edition: 20,000. Book: 512 pages, 10 $\frac{1}{4}$ x 6 $\frac{1}{16}$ " (26 x 17.3 cm). Cover with letterpress photomontage illustration by Klutsis on front; 17 letterpress photomontage illustrations (10 by Klutsis, 6 by Sen'kin, and 1 by Rodchenko). 401.2001.1-18 [p. 235]
569. Various artists (Galina Chichagova and Olga Chichagova). *Puteshestvie Charli* (Charlie's Travels) by N. G. Smirnov. Moscow-Leningrad: Gosudarstvennoe izdatel'stvo, 1924. Edition: 5,000. Book: 24 pages, 10 $\frac{1}{8}$ x 8 $\frac{1}{2}$ " (25.7 x 21.6 cm). TR11417.1
570. Zdanevich, Kirill. *Literatura da skhva* (Literature and the Rest), no. 1. Niko Chachava, ed. Tiflis: H2SO4, 1924-25. Edition: 1,600. Journal: 106 pages, 8 $\frac{3}{16}$ x 6 $\frac{7}{16}$ " (21.7 x 16.3 cm). 675.2001
571. Zimin, Grigorii. *Sodom. 10 risunkov iz tsikla, "Narcotique"* (Sodom: Ten Illustrations from the "Narcotique" Series). Moscow: [n.s.], 1924. Edition: 25. Portfolio: [2] leaves, 10 plates, 7 x 5 $\frac{1}{8}$ " (17.8 x 13 cm) (each). 897.2001
572. Adlivankin, Samuil. *Pesni rabochim* (Songs for Workers) by Vladimir Mayakovsky. Moscow: Doloi negramotnost', 1925. Edition: 3,000. Book: 97 pages, 7 x 5 $\frac{1}{8}$ " (17.8 x 13 cm). (Donation of Alex Rabinovich). 625.2001
573. Adlivankin, Samuil. *Pesni rabochim* (Songs for Workers) by Vladimir Mayakovsky. Moscow: Doloi negramotnost', 1925. Edition: 3,000. Book: 97 pages, 6 $\frac{1}{16}$ x 5 $\frac{1}{8}$ " (17.7 x 13 cm). (Boris Kerdimun Archive). 1045.2001
574. Alekseev, Nikolai (attributed to). *Partbilet no. 224332. Stikhi o Lenine* (Party Membership Card Number 224332: Verse about Lenin) by Aleksandr Bezymenskii. Kharkov: Proletarii, 1925. Edition: 10,000. Book: 47 pages, 6 $\frac{3}{4}$ x 6 $\frac{1}{2}$ " (17.1 x 16.5 cm). (Boris Kerdimun Archive). 624.2001
575. Al'tman, Natan. *Evreiskii krestianin* (The Jewish Peasant), vol. 1 (from complete run of 2 volumes). Iu. Gol'de, ed. Moscow: OZET, 1925. Edition: 3,500. Journal: 158 pages, 9 $\frac{1}{16}$ x 5 $\frac{1}{16}$ " (25.2 x 15.1 cm). 177.2001.A
576. B., K. E. *Russkii revoliutsionnyi plakat* (The Russian Revolutionary Poster) by Viacheslav Polonskii. Moscow: Gosudarstvennoe izdatel'stvo, 1925. Edition: 3,000. Book: 192 pages, plus [54] plates, 13 $\frac{3}{8}$ x 10 $\frac{1}{16}$ " (34.6 x 26.5 cm). 696.2001
577. Belukha, Evgenii. *Dvenadtsat' ballad* (Twelve Ballads) by Nikolai Tikhonov. Leningrad: Gosudarstvennoe izdatel'stvo, 1925. Edition: 5,000. Book: 34 pages, 6 $\frac{7}{8}$ x 5" (17.4 x 12.7 cm). (Boris Kerdimun Archive). 617.2001
578. Bershadskii, Grigorii. *Letaiushchii proletarii* (The Flying

- Proletariat*) by Vladimir Mayakovsky. Moscow: Avioizdatel'stvo-Aviakhim, 1925. Edition: 30,000. Book: 64 pages, 8 $\frac{1}{8}$ x 6" (22.5 x 15.3 cm). Cover with lithographed lettering and illustration on front. 189.2001 [p. 201]
579. Bershanskii, Grigorii. *Letaiushchii proletarii (The Flying Proletariat)* by Vladimir Mayakovsky. Moscow: Avioizdatel'stvo-Aviakhim, 1925. Edition: 30,000. Book: 64 pages, 8 $\frac{1}{8}$ x 5 $\frac{7}{8}$ " (22.6 x 15 cm). 622.2001
580. Bershanskii, Grigorii. *Letaiushchii proletarii (The Flying Proletariat)* by Vladimir Mayakovsky. Moscow: Avioizdatel'stvo-Aviakhim, 1925. Edition: 30,000. Book: 64 pages, 8 $\frac{1}{8}$ x 5 $\frac{7}{8}$ " (22.5 x 15 cm). (Boris Kerdimun Archive). 1033.2001
581. Bobritsky, Vladimir. *The Skygirl* by Ivan Narodny. London-New York: Briton, 1925. Edition: unknown. Book: 103 pages, 9 $\frac{3}{4}$ x 6 $\frac{7}{8}$ " (24.7 x 17.5 cm). Inscribed by Narodnyi to Sergei Sudeikin. 915.2001
582. Burliuk, David. *Otkrytie Ameriki (Discoveries of America)* by Vladimir Mayakovsky. New York: New World, 1925. Edition: unknown. Book: 11 pages, 5 $\frac{1}{2}$ x 4 $\frac{1}{2}$ " (14.8 x 10.5 cm). (Boris Kerdimun Archive). 1042.2001
583. Egorov, Vladimir. *Kinonedelia (Film Week)*, no. 12. K. G. Arshavskii, ed. Leningrad-Moscow: Sevzapkino-Mezhrabpom, 1925. Edition: 40,000. Journal: 24 pages, 13 $\frac{1}{16}$ x 10 $\frac{3}{16}$ " (34.8 x 26.2 cm). 650.2001.D
584. Ender, Boris (attributed to). *Kul'tura kino (The Culture of Film)*. Bela Balasz, ed. Leningrad-Moscow: Gosudarstvennoe izdatel'stvo, 1925. Edition: 10,000. Book: 95 pages, 9 $\frac{1}{8}$ x 5 $\frac{1}{2}$ " (23.2 x 15.2 cm). 632.2001
585. Ermolaeva, Vera. *Shest' masok (Six Masks)* by Vera Ermolaeva. Leningrad: Gosudarstvennoe izdatel'stvo, c. 1925-30. Edition: 15,000. Book: [9] pages, 7 $\frac{1}{16}$ x 8 $\frac{1}{16}$ " (19.5 x 22.8 cm). Cover with lithographed illustration on front; 5 lithographed illustrations. 1127.2001.1-6 [p. 179]
586. Ermolaeva, Vera. *Top-top-top (Top-top-top)* by Nikolai Aseev. Leningrad: Gosudarstvennoe izdatel'stvo, 1925. Edition: unknown. Book: [12] pages, 10 $\frac{3}{8}$ x 7 $\frac{1}{16}$ " (26.4 x 19.5 cm). 2489.2001
587. F., P. A. *Pesni krest'ianam (Songs for Peasants)* by Vladimir Mayakovsky. Moscow: Doloi negramotnost', 1925. Edition: 5,000. Book: 167 pages, 6 $\frac{1}{16}$ x 5 $\frac{1}{8}$ " (17.7 x 13 cm). (Boris Kerdimun Archive). 1044.2001
588. Favorskii, Vladimir. *Kniga Ruf' (The Book of Ruth)*. Moscow: M. i S. Sabashnikov, 1925. Edition: 1,900. Book: 42 pages, 10 $\frac{3}{16}$ x 7 $\frac{13}{16}$ " (25.9 x 19.8 cm). 918.2001
589. Galadzhiev, Petr. *Kino-akter (Film Actor)*, by Valentin Turkin. Moscow: Kinopechat', 1925. Edition: 10,000. Book: 64 pages, 5 $\frac{3}{4}$ x 4 $\frac{7}{16}$ " (14.6 x 11.3 cm). 621.2001
590. Galadzhiev, Petr. *Odna minuta. 1,000 epizodov. 10,000,000 lits. 100,000 kilometrov (One Minute, 1,000 Episodes, 10,000,000 Faces, 100,000 Kilometers)*, vols. 1, 2, and 3, by Vilbur Gress. Moscow: the author, 1925. Edition: 50,000. Book (serialized novel in 3 volumes): vol. I: 62 pages; vol. II: 38 pages; vol. III: 34 pages, 6 $\frac{3}{4}$ x 5 $\frac{1}{16}$ " (17.2 x 12.9 cm). Each cover with letterpress lettering and photomontage illustration on front; letterpress texts include typographic designs. 339.2001.A-C [p. 212]
591. Horokh, L. *S'ohodni. Poezii (Today: Poetry)* by Volodymyr Sosiura. Kharkov: Derzhavne Vydavnytstvo Ukrainy, 1925. Edition: 3,000. Book: 110 pages, 5 $\frac{7}{8}$ x 4 $\frac{9}{16}$ " (15 x 11 cm). (Boris Kerdimun Archive). 948.2001
592. Izenberg, Vladimir. *Tol'ko novoe (Just the New)* by Vladimir Mayakovsky. Leningrad-Moscow: Gosudarstvennoe izdatel'stvo, 1925. Edition: 4,000. Book: 55 pages, 6 $\frac{3}{8}$ x 4 $\frac{3}{8}$ " (16.9 x 11.8 cm). 629.2001
593. Izenberg, Vladimir. *Tol'ko novoe (Just the New)* by Vladimir Mayakovsky. Leningrad-Moscow: Gosudarstvennoe izdatel'stvo, 1925. Edition: 4,000. Book: 55 pages, 6 $\frac{1}{16}$ x 5" (17 x 12.7 cm). (Boris Kerdimun Archive). 1054.2001
594. Izenberg, Vladimir. *Tol'ko novoe (Just the New)* by Vladimir Mayakovsky. Leningrad-Moscow: Gosudarstvennoe izdatel'stvo, 1925. Edition: 4,000. Book: 55 pages, 6 $\frac{7}{8}$ x 5 $\frac{3}{16}$ " (17.4 x 13.2 cm). (Boris Kerdimun Archive). 1055.2001
595. Klutskis, Gustav. *Zhiv Kruchenykh! (Kruchenykh Lives!)* by various authors (David Burliuk, Boris Pasternak, Sergei Rafalovich, Tat'iana Tolstaia, and Sergei Tret'iakov). Moscow: Vserossiiskii souiz poetov, 1925. Edition: 1,000. Book: 44 pages, 7 $\frac{1}{4}$ x 5 $\frac{3}{8}$ " (18.5 x 13.6 cm). Cover with letterpress illustration on front; 3 letterpress illustrations. 293.2001.1-4 [p. 204]
596. Klutskis, Gustav, and Valentina Kulagina. *Iazyk Lenina. Odinaadtsal' priemov Leninskoi rechi (Lenin's Language: Eleven Devices of Lenin's Speech)* by Aleksei Kruchenykh. Moscow: Vserossiiskii souiz poetov, 1925. Edition: 5,000. Book: 60 pages, 7 x 5 $\frac{1}{8}$ " (18.5 x 13.1 cm). Cover with letterpress lettering and illustration by Kulagina (incorporating a drawing by Klutskis) on front; 4 letterpress illustrations by Klutskis. 287.2001.1-5 [p. 205]
597. Kulagina-Klutskis, Valentina. *Lef-agitki Maiakovskogo, Aseeva, Tret'iakova (Leftist Propaganda by Mayakovsky, Aseev, and Tret'iakov)* by various authors (Nikolai Aseev, Aleksei Kruchenykh, Vladimir Mayakovsky, and Sergei Tret'iakov). Moscow: Vserossiiskii souiz poetov, 1925. Edition: 3,000. Book: 61 pages, 7 x 5 $\frac{1}{8}$ " (17.8 x 13 cm). Cover with letterpress lettering on front. 288.2001
598. Kulagina-Klutskis, Valentina. *Zapisnaia knizhka Velimira Khlebnikova (Velimir Khlebnikov's Notebook)* by Velimir Khlebnikov and Aleksei Kruchenykh. Moscow: Vserossiiskii souiz poetov, 1925. Edition: 2,000. Book: 30 pages, 7 $\frac{1}{16}$ x 5 $\frac{1}{16}$ " (17.9 x 12.9 cm) (irreg.). Cover with letterpress lettering on front. 291.2001
599. Kulagina-Klutskis, Valentina. *Zaumnyi iazyk u Seifullinovi, vs. Ivanova, Leonova, Babelia, I. Sel'vinskogo, A. Veselogo i dr. (Transrational Language in Seifullinaia, vs. Ivanov, Leonov, Babel, I. Selvinskii, A. Veselyi, and Others)* by Aleksei Kruchenykh. Moscow: Vserossiiskii souiz poetov, 1925. Edition: 3,000. Book: 58 pages, 7 $\frac{1}{16}$ x 5 $\frac{3}{8}$ " (18 x 13.7 cm). Cover with letterpress lettering on front; letterpress text includes 2 lettered designs. 292.2001 [p. 205]
600. Kupreianov, Nikolai. *Gosplan literary. Sbornik literaturnogo tsentra konstruktivistov (The State Plan of Literature: Anthology of the Literary Center of Constructivists)*. Il'ia Sel'vinskii and Kornelii Zelinskii, eds. Moscow-Leningrad: Krug, 1925. Edition: 3,000. Book: 144 pages, plus 4 pages, 9 $\frac{1}{16}$ x 6 $\frac{1}{16}$ " (23 x 17.7 cm). 620.2001a-b
601. Lebedev, Vladimir. *Azbuka (The Alphabet)* by Vladimir Lebedev. Leningrad: Gosudarstvennoe izdatel'stvo, 1925. Edition: 15,000. Book: [32] pages, 9 $\frac{1}{16}$ x 7 $\frac{1}{16}$ " (24.6 x 19.2 cm). Cover with lithographed illustration on front; 31 lithographed illustrations. 346.2001.1-31 [p. 169]
602. Lebedev, Vladimir. *Morozhenoe (Ice Cream)* by Samuil Marshak. Moscow-Leningrad: Raduga, 1925. Edition: 10,000. Book: [12] pages, 10 $\frac{7}{8}$ x 8 $\frac{3}{16}$ " (27.7 x 21.7 cm). Cover with lithographed illustration on front; 13 lithographed illustrations. 353.2001.1-14 [p. 172]
603. Lebedev, Vladimir. *Okhota (The Hunt)* by Vladimir Lebedev. Moscow-Leningrad: Raduga, 1925. Edition: 10,000. Book: 12 pages, 11 x 8 $\frac{3}{4}$ " (28 x 22.3 cm). Cover with lithographed illustration on front; 12 lithographed illustrations. 354.2001.1-13 [p. 170]
604. Lebedev, Vladimir. *Tsirk (The Circus)* by Samuil Marshak. Leningrad: Raduga, 1925. Edition: 10,000. Book: [12] pages, 10 $\frac{13}{16}$ x 8 $\frac{3}{4}$ " (27.8 x 22.2 cm). Cover with lithographed illustration on front; 12 lithographed illustrations. 360.2001.1-13 [pp. 172, 173]
605. Lebedev, Vladimir. *Vchera i segodnia (Yesterday and Today)* by Samuil Marshak. Moscow-Leningrad: Raduga, 1925. Edition: 10,000. Book: [12] pages, 11 x 8 $\frac{3}{8}$ " (28 x 21.3 cm). Cover with lithographed illustration on front; 12 lithographed illustrations. 361.2001.1-13 [p. 171]
606. Levin, Moisei. *Smert' komandarma (Death of the General Commander)* by Adrian Piotrovskii. Leningrad: Kooperatsiia, 1925. Edition: 4,000. Book: 100 pages, 5 $\frac{15}{16}$ x 4 $\frac{7}{16}$ " (15.2 x 11.3 cm). 626.2001
607. Lissitzky, El. *Die Kunstismen/ Les ismes de l'art/ The Isms of Art/ Kunstismus, 1914-1924* by Hans Arp and El Lissitzky. Zurich, Munich, and Leipzig: Eugen Rentsch, 1925. Edition: unknown. Book: 48 pages, 10 $\frac{1}{8}$ x 7 $\frac{1}{16}$ " (25.7 x 19.5 cm). Cover with letterpress lettering on front; letterpress text includes typographic designs. 279.2001 [pp. 198, 199]
608. M., D. *Geroicheskie poemy (Heroic Poems)* by Sergei Vashentsev. Moscow: Sovremennaia Rossiia, 1925. Edition: 2,000. Book: 42 pages, 6 $\frac{1}{16}$ x 5 $\frac{1}{8}$ " (17.6 x 13.1 cm). (Boris Kerdimun Archive). 619.2001
609. Manatiev, Ivan. *Rasskaz o tom, putem kakim s bedoi upravilsia Akim (The Story of How Akim Coped with Misfortune)* by Nikolai Aseev and Vladimir Mayakovsky. Moscow: Kooperativnoe izdatel'stvo, 1925. Edition: 28,365. Book: 26 pages, 8 $\frac{3}{4}$ x 5 $\frac{1}{16}$ " (22.2 x 15.1 cm). 636.2001
610. Manatiev, Ivan. *Rasskaz o tom, putem kakim s bedoi upravilsia Akim (The Story of How Akim Coped with Misfortune)* by Nikolai Aseev and Vladimir Mayakovsky. Moscow: Kooperativnoe izdatel'stvo, 1925. Edition: 28,365. Book: 26 pages, 8 $\frac{3}{4}$ x 5 $\frac{7}{8}$ " (22.2 x 15 cm). (Boris Kerdimun Archive). 1047.2001
611. Mei, Evgen. *K. S. M. Poezii (K. S. M. Poetry)* by Pav. Usenko. Kharkov: Derzhavne Vydavnytstvo Ukrainy, 1925. Edition: 3,000. Book: 81 pages, 6 $\frac{7}{8}$ x 5 $\frac{1}{16}$ " (17.4 x 12.9 cm). (Boris Kerdimun Archive). 935.2001
612. Mei, Evgen. *Snihy. Poezii (Snow: Poetry)* by various authors (Aleksandr Bezymenskii, Grigorii Petnikov, and Volodymyr Sosiura). Kharkov: Derzhavne Vydavnytstvo Ukrainy, 1925. Edition: 3,000. Book: 64 pages, 4 $\frac{13}{16}$ x 3 $\frac{3}{4}$ " (12.2 x 8.2 cm). (Boris Kerdimun Archive). 949.2001
613. Meller, Vadym. *Ryhoty Mak-Leistona, Harri, Ruperta ta ynshykh dama v chornomu (Adventures of Mac-Leiston, Harry, Rupert, and the Searchers for the Lady in Black)* by V. Vetselius. Kiev: Derzhavne Vydavnytstvo Ukrainy, 1925. Edition: 10,000. Book: 30 pages, 6 $\frac{7}{8}$ x 5 $\frac{1}{8}$ " (17.5 x 13 cm). (Boris Kerdimun Archive). 946.2001
614. Rodchenko, Aleksandr. *L'Art decoratif et industriel de l'U.R.S.S. (Decorative and Industrial Art of the USSR)*. Viktor Nikol'skii and Iakov Tugendkhold, eds. Moscow: Comité de la section de l'U.R.S.S. à l'exposition internationale des arts décoratifs, 1925. Edition: 3,000. Book: 122 pages, plus [13] plates, 10 $\frac{1}{16}$ x 7 $\frac{3}{8}$ " (26.8 x 19.7 cm). Cover with lithographed lettering on front. 223.2001 [p. 191]
615. Rodchenko, Aleksandr. *Narodnye massy v russkoi revoliutsii. Ocherki russkoi revoliutsii (The Masses in the Russian Revolution: Essays on the Russian Revolution)*, third edition, by Albert Reese Williams. Moscow-Leningrad: Gosudarstvennoe izdatel'stvo, 1925. Edition: 10,000. Book: 11 pages, 188 pages, plus [11]

- plates, 8¹/₁₆ x 5¹/₁₆" (22 x 14.8 cm) (irreg.). 623.2001
616. Rodchenko, Aleksandr. *Nauchnaia organizatsiia truda (Scientific Organization of Labor)* by Frederick Winslow Taylor. Moscow: Transpechat' NKPS, 1925. Edition: 3,000. Book: VI pages, 292 pages, 9¹/₁₆ x 5¹/₁₆" (23.1 x 15.2 cm). 913.2001
617. Rodchenko, Aleksandr. *Parizh (Paris)* by Vladimir Mayakovsky. Moscow: Moskovskii rabochii, 1925. Edition: 8,000. Book: 40 pages, 6⁷/₈ x 5¹/₈" (17.4 x 13.1 cm). Cover with letterpress lettering and photographic illustration on front (Boris Kerdimun Archive). 327.2001
618. Rodchenko, Aleksandr. *Section URSS: Exposition de 1925 (USSR Section: Catalogue of the 1925 Exhibition)* by P. S. Kogan, A. Miller, and B. T.). Paris: [n.s.], 1925. Edition: unknown. Book: 227 pages, 6¹/₁₆ x 5¹/₈" (17 x 13 cm). Cover with letterpress lettering on front. 312.2001 [p. 191]
619. Shol'te, E. *Vladimir Il'ich Lenin (Vladimir Ilych Lenin)* by Vladimir Mayakovsky. Leningrad-Moscow: Gosudarstvennoe izdatel'stvo, 1925. Edition: 10,000. Book: 94 pages, 6³/₄ x 5" (17.1 x 12.7 cm). (Boris Kerdimun Archive). 1057.2001
620. Siniakova, Mariia. *Razboinik Van'ka-Kain i Son'ka-Manikiurshchitsa. Ugolovnyi roman (The Robber Van'ka-Kain and Son'ka the Manicurist: A Crime Novel)* by Aleksei Kruchenykh. Moscow: Vserossiiskii soiuz poetov, 1925. Edition: 1,000. Book: 27 pages, 10¹/₄ x 6¹/₂" (26 x 16.5 cm). Cover with lithographed illustration on front; 6 lithographed illustrations. 172.2001.1-7
621. Sokolov, Nikolai. *Tserkov' i gosudarstvo v epokhu velikoi frantsuzskoi revoliutsii (The Church and State in the Age of the French Revolution)* by Alfonse Olar. Kharkov: Derzhavne Vydavnytstvo Ukrainy, 1925. Edition: 5,000. Book: IX pages, 101 pages, 9¹/₁₆ x 6³/₁₆" (23 x 15.7 cm). (Boris Kerdimun Archive). 630.2001
622. Stenberg, Georgii. *Imazhinisty (Imagists)* by various authors (Riurik Ivnev, Anatolii Mariengof, Matvei Roizman, and Vadim Shershenevich). Moscow: the authors, 1925. Edition: 2,000. Book: 38 pages, 8⁷/₈ x 7¹/₄" (22.5 x 18.4 cm). Cover with letterpress lettering and photomontage illustration on front. 322.2001 [p. 213]
623. Stepanova, Varvara. *Gornye dorogi (proektirovanie, postroika i remontnoe sodержanie obyknovennykh dorog v usloviakh gornoj mestnosti) (Mountain Roads (Planning, Construction, and Repair Maintenance of Ordinary Roads in Mountainous Regions))* by E. P. Zalesskii. Moscow: Transpechat' NKPS, 1925. Edition: 5,080. Book: 108 pages, 9¹/₈ x 5¹/₁₆" (23.2 x 15.2 cm). Red construction paper cover with letterpress lettering on front. 187.2001 [p. 203]
624. Stepanova, Varvara. *Sovremennye metody ograždieniia bezopasnosti sledovaniia poezdov (Contemporary Methods of Self-Defense and Safety for Train Travels)* by N. O. Roginskii. Moscow: Transpechat' NKPS, 1925. Edition: 5,080. Book: 143 pages, 6⁷/₈ x 5¹/₈" (17.4 x 13 cm). 638.2001
625. Strakhov, Adol'f. *Komuna. Deklamator (The Commune: A Book of Declamations)*. Mykola Khvyl'ovyi, ed. Kharkov: Derzhavne Vydavnytstvo Ukrainy, 1925. Edition: 10,000. Book: 303 pages, V pages, 7⁷/₈ x 4⁵/₈" (20 x 11.8 cm). (Boris Kerdimun Archive). 938.2001
626. Suetin, Nikolai. *Dem'ian Bednyi. Kritiko-biograficheskie ocherk (Demian Bednyi: A Critical-Biographical Essay)* by Pavel Medvedev. Leningrad: Kubuch, 1925. Edition: 7,000. Book: 69 pages, 9¹/₈ x 5¹/₁₆" (23.2 x 14.8 cm). 631.2001
627. Suetin, Nikolai. *Genri Ford. Ford i fordizm (Henry Ford: Ford and Fordism)* by G. Genkel. Leningrad: Kubuch, 1925. Edition: 6,000. Book: 76 pages, 8¹/₁₆ x 5⁷/₈" (22 x 15 cm). 618.2001
628. Unknown artist. *Hol'fshtróm. Zbirnyk I (Gulfstream: First Anthology)* by various authors (Mykola Bazhan, L. Frenkel, O. Kapler, Hryts'ko Koliada, S. Levitina, Grigorii Petnikov, Mykhailo Shcherbak, N. Shcherbina, Geo Shkurupii, Oleksa Slisarenko, and V. Vorus'kii). Kharkov: Derzhavne Vydavnytstvo Ukrainy, 1925. Edition: 3,000. Book: 172 pages, 9¹/₈ x 5⁷/₈" (23.2 x 15 cm). Cover with letterpress lettering and photomontage illustration on front. (Boris Kerdimun Archive). 313.2001
629. Unknown artist. *Litografiia (Lithography)* by Max Friedlander. Leningrad: Academia, 1925. Edition: 2,000. Book: 49 pages, plus [12] plates, 9 x 5⁷/₈" (22.9 x 15 cm). (Boris Kerdimun Archive). 633.2001
630. Unknown artist. *O popovskoi zabote, o saranche i o samolete (On Priestly Concerns, Locusts, and the Airplane)* by Berezov and Glagolev. Moscow: Obshchestvo družei vozdushnogo flota, 1925. Edition: 50,000. Book: 32 pages, 7¹/₁₆ x 5¹/₁₆" (20.2 x 13.5 cm). (Boris Kerdimun Archive). 634.2001
631. Unknown artist. *Oblako v shtanakh. Tetraptikh (Cloud in Trousers: A Tetrptych)* by Vladimir Mayakovsky. Moscow: Ogonek, 1925. Edition: 50,000. Book: 31 pages, 5⁷/₈ x 4⁵/₁₆" (15 x 11 cm). 635.2001
632. Unknown artist. *Smert' Lenina (The Death of Lenin)* by unknown author. Leningrad: Gosudarstvennoe izdatel'stvo, 1925. Edition: 50,000. Book: 27 pages, 6³/₄ x 4¹/₁₆" (17.1 x 12.5 cm). (Donation of Ubu Gallery). 637.2001
633. Unknown artist. *Vaktsii nad morem (A Holiday on the Sea)* by Gustav Gaershtam. Lvov: Ukrain's'ke Pedagogichne tovaristvo, 1925. Edition: unknown. Book: 96 pages, 7⁷/₈ x 5⁷/₁₆" (20 x 13.8 cm). (Boris Kerdimun Archive). 951.2001
634. Unknown artist. *Vorozhka. P'iesa na 3 dii (Sorceress: A Play in Three Acts)* by Vasyli' Khudiak. Kharkov: Derzhavne Vydavnytstvo Ukrainy, 1925. Edition: 5,000. Book: 30 pages, 7⁷/₈ x 5³/₄" (20 x 14.7 cm). (Boris Kerdimun Archive). 953.2001
635. Usachov, Oleksii. *Drukarstvo ioho pochatok i poshyrennia v evropi, XV-XVI vv (The Art of Printing: Its Origin and Spread in Europe, XV-XVI Centuries)* by Pavlo Popov. Kiev: Derzhavne Vydavnytstvo Ukrainy, 1925. Edition: 3,000. Book: 72 pages, 6³/₄ x 5¹/₁₆" (17.1 x 12.9 cm). (Boris Kerdimun Archive). 934.2001
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636. Al'tman, Natan. *Evreiskoe shchast'e (Jewish Luck)*. Moscow: [n.s.], 1926. Edition: unknown. Book: [8] pages, 11⁷/₈ x 8¹/₁₆" (30.2 x 22.7 cm). Cover with lithographed lettering and illustration on front, and lithographed illustration on back. 165.2001
637. Bilibin, Ivan. *Zhar-ptitsa (Fire-Bird)*, no. 14. Aleksandr Kogan, ed. Berlin: Russkoe iskusstvo, 1926. Edition: unknown. Journal: 48 pages, plus [4] plates, 12¹/₂ x 9¹/₂" (31.7 x 24.2 cm). (Donation of Tamar Cohen and David Slatoff). 674.2001.B
638. Chaikov, Iosef. *Bereishit (In the Beginning)*. Moscow-Leningrad, [n.s.], 1926. Edition: unknown. Book: 199 pages, 9¹/₁₆ x 5⁷/₈" (23 x 15 cm). 861.2001
639. Chaikov, Iosef. *Evreiskii krestianin (The Jewish Peasant)*, vol. 2 (from complete run of 2 volumes). lu. Gol'de, ed. Moscow: OZET, 1926. Edition: 5,000. Journal: 302 pages, plus [1] fold-out, 9⁷/₈ x 6¹/₈" (25.1 x 15.5 cm). Cover with letterpress illustration on front. 177.2001.B [p. 165]
640. Evenbakh, Evgeniia. *Stol (Table)* by Boris Zhitkov. Leningrad: Gosudarstvennoe izdatel'stvo, 1926. Edition: 10,000. Book: [8] pages, 8⁵/₁₆ x 6⁷/₁₆" (21.1 x 16.3 cm). 418.2001
641. Gan, Aleksei. SA. *Sovremennaia Arkhitektura (CA: Contemporary Architecture)*, nos. 1, 2, 3, 4, and 5-6 (1926); 1, 2, 3, and 4-5 (1927); and 3, 4, 5, and 6 (1928) (from complete run of 27 issues). Moisei Ginzburg and Aleksandr Vesnin, eds. Moscow: Gosudarstvennoe izdatel'stvo, 1926-30. Edition: 1,500-2,500. Journal: pagination ranges from [20] to 44 pages, 13¹/₂ x 9¹/₂" (34.3 x 24 cm) (various). Covers with letterpress lettering on front and back; letterpress text includes typographic designs. 218.2001. A, B, C, D, E, F, G, H, I, M, N, O, P [pp. 223-25]
642. Iudovin, Solomon. *Vitebsk u graviurakh S. Iudovina (Vitebsk in the Engravings of S. Iudovin)* by I. P. Furman. Vitebsk: Vitebske Akrugove Tavarystvo Kraiznaustva, 1926. Edition: 400. Book: 45 pages, 9⁵/₁₆ x 6⁷/₈" (23.7 x 17.5 cm). 863.2001
643. Izenberg, Vladimir. *Kukhnia (The Kitchen)* by Osip Mandel'shtam. Moscow-Leningrad: Raduga, 1926. Edition: 8,000. Book: [8] pages, 10¹/₁₆ x 8¹/₁₆" (27.8 x 22 cm) (irreg.). Cover with lithographed illustration on front; 8 lithographed illustrations. 352.2001.1-9
644. Klutsis, Gustav. *Khuligan Esenin (Esenin the Hooligan)* by Aleksei Kruchenykh. Moscow: the author, 1926. Edition: 2,000. Book: 26 pages, 7 x 5¹/₁₆" (17.8 x 12.9 cm). 742.2001
645. Klutsis, Gustav. *Na bor'bu s khuliganstvom v literature (On the Battle against Hooliganism in Literature)* by Aleksei Kruchenykh. Moscow: the author, 1926. Edition: 5,000. Book: 32 pages, 6³/₄ x 5¹/₁₆" (17.1 x 12.9 cm). Cover with letterpress illustrations on front and back. 289.2001.1-2 [p. 204]
646. Kulagina, Valentina. *Chornaia taina Esenina (Esenin's Dark Secret)* by Aleksei Kruchenykh. Moscow: the author, 1926. Edition: 5,000. Book: 24 pages, 7³/₈ x 5¹/₄" (18.8 x 13.4 cm). 739.2001
647. Kulagina, Valentina. *Liki Esenina. Ot kheruvima do khuligana (Esenin's Face: From Cherub to Hooligan)* by Aleksei Kruchenykh. Moscow: the author, 1926. Edition: 5,000. Book: 24 pages, 7¹/₂ x 5³/₁₆" (19.1 x 13.2 cm). 743.2001
648. Kulagina, Valentina. *Novyi Esenin. O pervom tome "Sobraniia stikhovoreniia" (New Esenin: On the First Volume of the Collection of Poems)* by Aleksei Kruchenykh. Moscow: the author, 1926. Edition: 5,000. Book: 24 pages, 7¹/₂ x 5¹/₄" (19 x 13.4 cm). 745.2001
649. Kupreianov, Nikolai. *Spor mezdu domami (A Dispute Between Buildings)* by Nikolai Agnivitsev. Moscow-Leningrad: Raduga, 1926. Edition: unknown. Book: 14 pages, 10¹/₁₆ x 8³/₄" (27.8 x 22.2 cm). 2505.2001
650. Lebedev, Vladimir. *Bagazh (Luggage)* by Samuil Marshak. Moscow-Leningrad: Raduga, 1926. Edition: 30,000. Book: [8] pages, 7¹/₂ x 5⁷/₈" (19 x 15 cm). Cover with lithographed illustration on front; 8 lithographed illustrations. 347.2001.1-9 [p. 179]
651. Levin, Moisei. Playbill for a performance of *Vishnevyi Sad (The Cherry Orchard)* by Anton Chekhov, Moscow, 1926. Pamphlet: [4] pages (1 folded sheet), 10¹/₁₆ x 7³/₁₆" (27.9 x 18.2 cm). Lithographed illustration on front. 255.2001
652. Litvak, M. *Odin frank (One Franc)* by Pol' Eriikh (music) and Irina Kunina. Leningrad: the author, 1926. Edition: 3,000. Sheet music: 5 pages, 13⁷/₁₆ x 10³/₁₆" (34.2 x 26.2 cm). 658.2001
653. Mitrokhin, Dmitrii. *Karusel' (Carousel)* by Boris Pasternak. Leningrad: Gosudarstvennoe izdatel'stvo, 1926. Edition: 10,000. Book: [12] pages, 10⁷/₈ x 7⁷/₈" (27.6 x 20 cm). 866.2001
654. Rerberg, Ivan. *Tret'ia fabrika (The Third Factory)* by Viktor Shklovskii. Moscow: Krug, 1926. Edition: 5,000. Book: 139 pages, 6⁵/₁₆ x 4⁷/₈" (16 x 12.4 cm). 754.2001
655. Rodchenko, Aleksandr. *Ispaniia. Okean. Gavana. Meksika. Amerika (Spain, the Ocean, Havana, Mexico, America)*

- by Vladimir Mayakovsky. Moscow-Leningrad: Gosudarstvennoe izdatel'stvo, 1926. Edition: 2,000. Book: 89 pages, 7 1/8 x 5 1/2" (18.1 x 13.9 cm). Cover with letterpress lettering on front. (Boris Kerdimun Archive). 294.2001 [p. 191]
656. Rodchenko, Aleksandr. *Moe otkrytie Ameriki (My Discoveries of America)* by Vladimir Mayakovsky. Moscow-Leningrad: Gosudarstvennoe izdatel'stvo, 1926. Edition: 3,000. Book: 142 pages, 7 1/8 x 5 1/2" (18.1 x 13.9 cm). (Boris Kerdimun Archive). 1036.2001
657. Rodchenko, Aleksandr. *Razgovor s finanspektorom o poezii (A Conversation with a Tax Collector about Poetry)* by Vladimir Mayakovsky. Tiflis: Zakkniga, 1926. Edition: 5,000. Book: 14 pages, plus [1] plate, 6 7/8 x 5" (17.4 x 12.7 cm). Cover with letterpress lettering and photomontage illustration on front, and letterpress photomontage illustration on back; 1 letterpress photomontage illustration. (Boris Kerdimun Archive). 328.2001.1-3 [p. 214]
658. Rodchenko, Aleksandr. *Razgovor s finanspektorom o poezii (A Conversation with a Tax Collector about Poetry)* by Vladimir Mayakovsky. Tiflis: Zakkniga, 1926. Edition: 5,000. Book: 14 pages, plus [1] plate, 6 7/8 x 5" (17.4 x 12.7 cm). Cover with letterpress lettering and photomontage illustration on front, and letterpress photomontage illustration on back; 1 letterpress photomontage illustration. 329.2001.1-3
659. Rodchenko, Aleksandr. *Sergeiu Eseninu (To Sergei Esenin)* by Vladimir Mayakovsky. Tiflis: Zakkniga, 1926. Edition: 10,000. Book: 15 pages, 6 7/8 x 5 1/8" (17.5 x 13 cm). Cover with letterpress lettering and photomontage illustrations on front and back; 2 letterpress photomontage illustrations. (Boris Kerdimun Archive). 330.2001.1-4 [p. 213]
660. Rodchenko, Aleksandr. *Sergeiu Eseninu (To Sergei Esenin)* by Vladimir Mayakovsky. Tiflis: Zakkniga, 1926. Edition: 10,000. Book: 15 pages, 6 7/8 x 5 1/8" (17.4 x 13 cm). Cover with letterpress lettering and photomontage illustrations on front and back; 2 letterpress photomontage illustrations. 331.2001.1-4
661. Rodchenko, Aleksandr. *Shturm i natysk. Poemy (Assault and Onslaught: Poems)* by Hryts'ko Koliada. Moscow: Selo i Misto, 1926. Edition: 5,000. Book: 94 pages, 6 1/16 x 5 1/8" (17.6 x 13 cm). (Boris Kerdimun Archive). 751.2001
662. Rodchenko, Aleksandr. *Sifilis (Syphilis)* by Vladimir Mayakovsky. Tiflis: Zakkniga, 1926. Edition: 5,000. Book: 15 pages, 6 3/4 x 5 1/8" (17.2 x 13 cm). Cover with letterpress lettering and photomontage illustration on front; 2 letterpress photomontage illustrations. (Boris Kerdimun Archive). 752.2001.1-3 [p. 214]
663. Rodchenko, Aleksandr. *Sifilis (Syphilis)* by Vladimir Mayakovsky. Tiflis: Zakkniga, 1926. Edition: 5,000. Book: 15 pages, 6 3/4 x 5 1/8" (17.2 x 12.9 cm). Cover with letterpress lettering and photomontage illustration on front; 2 letterpress photomontage illustrations. 332.2001.1-2
664. Rotov, Konstantin. *Povest' o ryzhem Motele, gospodine inspektore, ravnine Isaia, i komissare Blokh (A Tale about Red-Headed Motel, the Gentleman Inspector, Rabbi Isaiah, and Commissar Bloch)* by Iosif Utkin. Moscow: Pravda, 1926. Edition: 10,000. Book: 32 pages, 8 7/8 x 7 1/16" (22.5 x 18 cm). (Donation of Elaine Lustig Cohen). 567.2001
665. Russian Book Collection. *Esenin i Moskva kabatskaia. Liubov' khuligana (Esenin and Moscow Riff-Raff: Hooligan's Love)*, third edition, by Aleksei Kruchenykh. Moscow: the author, 1926. Edition: 3,200. Book: 32 pages, 6 7/8 x 5 1/16" (17.4 x 12.9 cm). 740.2001
666. Russian Book Collection. *Gibel' Esenina. Kak Esenin prishel k samoubiistvu (Esenin's Death: How Esenin Came to Commit Suicide)* by Aleksei Kruchenykh. Moscow: the author, 1926. Edition: 5,000. Book: 18 pages, plus [1] plate, 7 3/16 x 5 1/4" (18.2 x 13.4 cm). 741.2001
667. Russian Book Collection. *Izbrannoe iz izbrannogo (Selected from the Selected)* by Vladimir Mayakovsky. Moscow: Ogonek, 1926. Edition: 18,000. Book: 54 pages, 5 7/8 x 4 3/8" (14.9 x 11.1 cm). (Boris Kerdimun Archive). 1032.2001
668. Russian Book Collection. *Ukrainski kilymy (Ukrainian Carpets)* by M. Shchepot'ieva. [n.s.]: Muzei ukrains'koho mystetstva, 1926. Edition: 1,000. Book: 7 pages, 6 7/8 x 5 1/8" (17.4 x 13 cm). (Boris Kerdimun Archive). 940.2001
669. Russian Book Collection. *Nazadnystvo Hartu ta zaklyk grupy myttsiv Avangard (The Backwardness of [the] Hart [Association] and an Appeal by the Artists' Group "Avangard")* by various authors (Vasyl' Iermilov, O. Levada, Valeriian Polishchuk, and Georgii Tsapok). Kharkov: [n.s.], 1926. Edition: 3,000. Book: 23 pages, 6 3/4 x 4 15/16" (17.2 x 12.6 cm). (Boris Kerdimun Archive). 1101.2001
670. Russian Book Collection. *Nazadnystvo Hartu ta zaklyk grupy myttsiv Avangard (The Backwardness of [the] Hart [Association] and an Appeal by the Artists' Group "Avangard")* by various authors (Vasyl' Iermilov, O. Levada, Valeriian Polishchuk, and Georgii Tsapok). Kharkov: [n.s.], 1926. Edition: 3,000. Book: 23 pages, 6 3/4 x 4 15/16" (17.2 x 12.6 cm). (Boris Kerdimun Archive). 1102.2001
671. Shlepianov, Il'ia. *Teatral'nyi oktiabr'. Sbornik I (Theatrical October: First Collection)*. Vasili Fedorov, A. Gvozdev, Vsevolod Meierhol'd, Rafail, and Zinaida Raikh, eds. Leningrad-Moscow: Teatral'nyi oktiabr', 1926. Edition: 3,000. Book: 180 pages, plus [5] foldouts, 9 3/16 x 6 1/16" (23.4 x 15.4 cm). 753.2001
672. Stenberg, Georgii, and Vladimir Stenberg. *Ekran (Screen)*, no. 12, March 27. G. I. Geroniskii, ed. Moscow: Rabochaia gazeta, 1926. Edition: 225,000. Journal: 15 pages, 11 3/8 x 7 11/16" (28.9 x 19.5 cm). 917.2001
673. Stenberg, Georgii, and Vladimir Stenberg. *Krasnaia niva (Red Wheat Field)*, no. 21 (May 23, 1926), no. 13 (March 25, 1928), and no. 14 (April 1, 1929). Anatolii Lunacharskii, V. P. Polonskii, and I. I. Stepanov-Skvortsov, eds. Moscow: Izvestiia, 1926-29. Edition: 90,000-100,000. Journal: pagination ranges from 15 to 22 pages, 12 1/8 x 8 1/16" (30.8 x 22.8 cm) (irreg.). C (no. 14, 1929): Cover with lithographed and photogravure illustration on front. 307.2001.A-C [p. 218]
674. Stenberg, Georgii, and Vladimir Stenberg. *Novyi zritel' (The New Spectator)*, no. 52 (155), December 28. M. I. Rozen, ed. Moscow: [n.s.], 1926. Edition: 20,000. Journal: 32 pages, 10 1/4 x 6 7/8" (26.1 x 17.5 cm). 922.2001
675. Sunderland, I. *Guliam (We are Strolling)* by Vladimir Mayakovsky. Leningrad: Priboi, 1926. Edition: 10,130. Book: [12] pages, 10 5/8 x 7 3/16" (27 x 19.3 cm). Cover with lithographed illustration on front; 13 lithographed illustrations. 351.2001.1-14
676. Teige, Karel. *Abeceda (Abeceda)* by Vitezslav Nezval. Prague: J. Otto, 1926. Edition: 2,000. Book: 37 pages, 11 13/16 x 9 1/16" (30 x 23 cm). 1093.2001
677. Unknown artist. *Fokstrot No.1 (Fox-trot No.1)* by Iurii Miliutin (music). Moscow: the author, 1926. Edition: 5,000. Sheet music: 3 pages, 13 1/8 x 10 1/8" (33.3 x 25.8 cm). 647.2001
678. Unknown artist. *Kovboiskii tanets (Cowboy Dance)* by A. Anatolev (arrangement) and G. Lershmil' (music). Leningrad: the author, 1926. Edition: 3,000. Sheet music: 3 pages, 13 1/16 x 10 1/8" (33.2 x 25.8 cm). 652.2001
679. Unknown artist. *Liubov' k trem apelsinam. K postanovke opery Sergeia Prokof'eva (Love for Three Oranges: On the Production of Sergei Prokofiev's Opera)* by various authors (V. Dranishnikov, Igor' Glebov, and Sergei Radlov). Leningrad: Academia, 1926. Edition: 1,000. Book: 36 pages, 6 5/8 x 4 13/16" (16.9 x 12.2 cm). (Boris Kerdimun Archive). 750.2001
680. Unknown artist. *Meri Pickford. Fokstrot (Mary Pickford: Fox-trot)* by A. Anatolev (music) and Boris Timofeev (lyrics). Leningrad: the author, 1926. Edition: 2,000. Sheet music: 3 pages, plus [1] insert, 13 1/16 x 10 1/8" (33.2 x 25.8 cm). 654.2001
681. Unknown artist. *Osennie list'ia. Stikhi (Autumn Leaves: Verse)* by V. D. Bondarenko. New York: [n.s.], 1926. Edition: unknown. Book: 120 pages, 8 15/16 x 6 5/8" (22.8 x 16.8 cm). 746.2001
682. Unknown artist. *Pereval. Sbornik. Kniga chetvertaia (The Crossing: A Collection, Fourth Book)*. M. Barsukov, ed. Moscow-Leningrad: Krug, 1926. Edition: 4,000. Book: 174 pages, 9 3/16 x 6 1/8" (23.3 x 15.5 cm) (irreg.). (Boris Kerdimun Archive). 747.2001
683. Unknown artist. *Pervyi Pervomai. Otkuda povel rabochii klass 1-oe maia v pervyi raz (The First May First: How the Working-Class People Began Celebrating May Day)* by Nikolai Aseev and Vladimir Mayakovsky. Leningrad: Priboi, 1926. Edition: 10,000. Book: 16 pages, 7 13/16 x 5 7/16" (19.9 x 13.8 cm). 748.2001
684. Unknown artist. *Pervyi Pervomai. Otkuda povel rabochii klass 1-oe maia v pervyi raz (The First May First: How the Working-Class People Began Celebrating May Day)* by Nikolai Aseev and Vladimir Mayakovsky. Leningrad: Priboi, 1926. Edition: 10,000. Book: 16 pages, 7 3/4 x 5 3/8" (19.7 x 13.6 cm). (Boris Kerdimun Archive). 1043.2001
685. Unknown artist. *Pid osinnimy zoriamy. Druha knyzhka lirky (Under Autumnal Stars: The Second Book of Lyrics)* by Maksym Ryl's'kyi. Kharkov: Derzhavne Vydavnytstvo Ukrainy, 1926. Edition: 3,000. Book: 99 pages, 5 7/16 x 4 1/16" (13.8 x 10.3 cm). (Boris Kerdimun Archive). 945.2001
686. Unknown artist. *Plakat (The Poster)* by A. Bogachev. Leningrad: Blago, 1926. Edition: 5,000. Book: 38 pages, plus 6 plates, 10 7/8 x 7 13/16" (27.7 x 19.8 cm). (Donation of Tamar Cohen and David Slatoff). 923.2001
687. Unknown artist. *Plakat i reklama posle Oktiabria (The Poster and Advertisement after October)*. V. K. Okhochinskii, ed. Leningrad: Vystavochnyi komitet, 1926. Edition: 3,000. Book: 32 pages, plus [2] plates, 8 15/16 x 5 13/16" (22.7 x 15.1 cm). 749.2001
688. Unknown artist. *Rozbiinyk Karmeliuk (The Brigand Karmeliuk)* by L. Starty's'ka-Cherniakhiv's'ka. Kharkov: RUKH, 1926. Edition: 10,000. Book: 107 pages, 6 7/8 x 5" (17.5 x 12.7 cm). (Boris Kerdimun Archive). 947.2001
689. Unknown artist. *Shumit nochnoi marsel' (Marseille at Night makes Noise)* by Iurii Miliutin (music). Moscow: the author, c. 1926. Edition: 5,000. Sheet music: 3 pages, plus [1] insert, 13 1/16 x 10 1/8" (33.3 x 25.8 cm). 666.2001
- 1927
690. Chekhonin, Sergei. *Vlast' sovetov za 10 let 1917-1927 (Ten Years of Soviet Power 1917-1927)*. P. I. Chagin and L. N. Voitovskii, eds. Leningrad: Krasnaia gazeta, 1927. Edition: 70,000. Book: XXXV pages, 183 pages, plus [21] plates, 11 1/16 x 8 1/16" (29.7 x 22.7 cm). 668.2001
691. Deni, Viktor. *Na papirosnoi korobke (On a Cigarette Box)* by Dem'ian Bednyi. Moscow-Leningrad: Zemlia i fabrika, 1927. Edition: 10,000. Book: 69 pages, 7 1/16 x 5 1/16" (18 x 13.5 cm) (irreg.). (Boris Kerdimun Archive). 762.2001
692. Gan, Aleksei, and Ivan Leonidov. *SA. Sovremennaia Arkhitektura (CA: Contemporary Architecture)*, nos. 6 (1927), and 2 (1928) (from complete run of 27 issues). Moisei Ginzburg and Aleksandr Vesnin, eds. Moscow: Gosudarstvennoe izdatel'stvo,

- 1927–28. Edition: 2,000 to 2,200. Journal: [30] pages, 12 x 9 $\frac{1}{8}$ " (30.5 x 23.2 cm) (irreg.). 218.2001.J, L
693. Gorbovets, Zinovii. *Z. I. Gorbovets. Graviury na dereve* (Z. I. Gorbovets: Woodcuts) by I. P. Furman and Vsevolod Voinov. Vitebsk: [n.s.], 1927. Edition: 75. Book: 15 pages, plus 10 plates, 9 $\frac{7}{16}$ x 6 $\frac{11}{16}$ " (24 x 17 cm). 757.2001
694. Iakulov, Georgii, and Evgenii Lansere. *Ognennaia rubashka. Roman* (The Fiery Shirt: A Novel) by Khalide-Edib-Khanum. Tiflis: Zakkniga, 1927. Edition: 3,000. Book: 188 pages, 6 $\frac{11}{16}$ x 4 $\frac{3}{4}$ " (17 x 12 cm). (Boris Kerdimun Archive). 764.2001
695. Il'in, Nikolai. *My i pradedy. Stikhi* (We and our Forefathers: Verse) by Vladimir Mayakovsky. Moscow: Molodaia gvardiia, 1927. Edition: 3,000. Book: 34 pages, 7 $\frac{1}{8}$ x 5 $\frac{7}{16}$ " (20 x 13.8 cm). (Boris Kerdimun Archive). 1066.2001
696. Il'in, Nikolai. *My i pradedy. Stikhi* (We and our Forefathers: Verse) by Vladimir Mayakovsky. Moscow: Molodaia gvardiia, 1927. Edition: 3,000. Book: 34 pages, 7 $\frac{1}{8}$ x 5 $\frac{7}{16}$ " (20.3 x 13.8 cm). (Boris Kerdimun Archive). 1067.2001
697. K., B. *Henial'ni krystaly. Poezii* (Crystals of Genius: Poetry) by Valerian Polishchuk. Kiev: MASA, 1927. Edition: 1,000. Book: 70 pages, 7 $\frac{1}{16}$ x 4 $\frac{3}{16}$ " (17.9 x 11.6 cm). Inscribed by Polishchuk. (Boris Kerdimun Archive). 961.2001
698. K., B. *Motyvy. Poezii zbirka IV, 1923–1926* (Motifs: Collection of Poetry, 1923–1926) by Dmytro Zahul. Kiev: Derzhavne Vydavnytstvo Ukrainy, 1927. Edition: 3,000. Book: 181 pages, 5 $\frac{3}{16}$ x 4" (13.5 x 10.2 cm). (Boris Kerdimun Archive). 966.2001
699. Klutsis, Gustav. *Pamiati pogibshikh vozhdiei* (Memorial to Fallen Leaders). Feliks Kon, ed. Moscow: Moskovskii rabochii, 1927. Edition: 10,000. Book: 88 pages, plus [22] plates and [4] page insert, 13 $\frac{1}{2}$ x 10 $\frac{1}{4}$ " (34.3 x 26 cm). Cover with lithographed photomontage illustrations on front and back. 224.2001.1-2 [p. 238]
700. Klutsis, Gustav, and Mariia Siniakova. *Chetyre foneticheskikh romana* (Four Phonetic Novels) by Aleksei Kruchenykh. Moscow: the author, 1927. Edition: 500. Book: 38 pages, 10 x 6 $\frac{1}{2}$ " (25.4 x 16.5 cm). Cover with letterpress illustrations by Klutsis on front and back; 6 lithographed illustrations by Siniakova. 286.2001.1-8 [p. 204]
701. Kri'd'n, Iu. *Kryminal'na khronika. Opovidannia* (A Criminal Chronicle: A Narrative) by Volodymyr Iaroshenko. Kiev: MASA, 1927. Edition: 3,000. Book: 61 pages, 6 $\frac{15}{16}$ x 4 $\frac{9}{16}$ " (17.6 x 11.6 cm). (Boris Kerdimun Archive). 965.2001
702. Lissitzky, El. *Arkhitektura VKhUTEMAS. Raboty arkhitekturnogo fakul'teta VKhUTEMASa, 1920–1927* (Architecture of VKhUTEMAS: The Works of the Department of Architecture, 1920–1927) by N. Dokuchaev and Pavel Novitskii. Moscow: VKhUTEMAS, 1927. Edition: 1,000. Book: XIII pages, 45 pages, 9 $\frac{9}{16}$ x 6 $\frac{5}{16}$ " (24.3 x 16 cm). Cover with letterpress typographic design and photographic illustration on front, and letterpress typographic designs on back and spine. 336.2001 [p. 216]
703. Lissitzky, El. *Khorosho! Oktiabr'skaia poema* (Good! An October Poem) by Vladimir Mayakovsky. Moscow-Leningrad: Gosudarstvennoe izdatel'stvo, 1927. Edition: 3,000. Book: 104 pages, 8 $\frac{1}{8}$ x 5 $\frac{3}{8}$ " (20.6 x 13.7 cm). Wraparound cover with letterpress typographic design. (Boris Kerdimun Archive). 277.2001 [p. 199]
704. Lissitzky, El. *Khorosho! Oktiabr'skaia poema* (Good! An October Poem) by Vladimir Mayakovsky. Moscow-Leningrad: Gosudarstvennoe izdatel'stvo, 1927. Edition: 3,000. Book: 104 pages, 8 $\frac{1}{8}$ x 5 $\frac{3}{8}$ " (20.6 x 13.7 cm). Wraparound cover with letterpress typographical design. 276.2001
705. Lissitzky, El, and Solomon Telingater. *Vsesoiuznaia poligraficheskaiia vystavka. Putevoditel'* (All-Union Printing Trades Exhibition: Guidebook). M. O. Shenderovich, ed. Moscow: Komitet poligraficheskoi vystavki, 1927. Edition: 5,000. Book: [248] pages, 6 $\frac{3}{4}$ x 4 $\frac{5}{16}$ " (17.1 x 11 cm). Overall design, including tabbed pages by Lissitzky; cover with letterpress lettering and typographic design by Lissitzky on front; letterpress text includes typographic designs by Telingater. 395.2001 [p. 228]
706. Lozowick, Louis. *Teatr buch. Zamlung* (Theater Book: Collection) by various authors (Nahum Auslander, Yehezkel Dobrushin, A. Girshtein, Y. Libamirski, Y. Nisinav, Y. Riminik, and N. Shtif). Kiev: Kulture lige, 1927. Edition: 1,500. Book: 182 pages, 8 $\frac{3}{4}$ x 6 $\frac{1}{4}$ " (22.2 x 15.8 cm). (Donation of Elaine Lustig Cohen). 815.2001
707. Marenkov, Oleksii. *Vyshnevi usmishky teatral'ni* (Theatrical Cherry Smiles) by Ostap Vyshnia. Kharkov: Derzhavne Vydavnytstvo Ukrainy, 1927. Edition: 10,000. Book: 62 pages, 7 x 4 $\frac{13}{16}$ " (17.8 x 12.3 cm). (Boris Kerdimun Archive). 975.2001
708. Miturich, Petr. *Vsem. Nochnoi bal. Nakhlebniki Khlebnikova: Maiakovskii-Aseev* (For All; The Night Ball; Khlebnikov's Parasites: Mayakovsky-Aseev) by Al'vek and Velimir Khlebnikov. Moscow: the author, 1927. Edition: 2,000. Book: 29 pages, 6 $\frac{13}{16}$ x 4 $\frac{13}{16}$ " (17.3 x 12.2 cm). 768.2001
709. Moholy-Nagy, László. *Die gegenstandslose Welt. Bauhausbücher 11* (The Non-objective World—Bauhausbücher 11) by Kazimir Malevich. Walter Gropius and László Moholy-Nagy, eds. Munich: Albert Langen, 1927. Edition: unknown. Book: 104 pages, 9 $\frac{1}{16}$ x 6 $\frac{15}{16}$ " (23.1 x 17.6 cm). 756.2001
710. Moskalenko, P. *Ziv'ialie lystia. Lyrichna drama* (Withered Leaves: A Lyrical Drama) by Ivan Franko. Kharkov: RUKh, 1927. Edition: 3,000. Book: 104 pages, 6 $\frac{3}{4}$ x 4 $\frac{1}{2}$ " (17.1 x 11.4 cm). (Boris Kerdimun Archive). 977.2001
711. Mrkvicki, Otakar, and Karel Teige. *V protochnom pereulke. Roman* (On Protochny Lane: A Novel) by Il'ia Erenburg. Paris: Gelikon, 1927. Edition: 1,000. Book: 224 pages, 7 $\frac{1}{2}$ x 5 $\frac{7}{16}$ " (19.1 x 13.8 cm). 1105.2001
712. Petryts'kyi, Anatol'. *Chervonyi perets'. Satyrychno-humorystychnyi dvotyzhnevnyk* (Red Pepper: A Satirical-Humoristic Bi-Weekly), no. 21, by various authors (Vas. Chechvians'kyi and Andrei Dudka). Kharkov: Robitnycha gazeta proletar, 1927. Edition: 11,000. Journal: 12 pages, 14 $\frac{3}{8}$ x 10 $\frac{3}{8}$ " (36.5 x 27 cm). (Boris Kerdimun Archive). 713.2001.A
713. Rerberg, Ivan. *Ulialaevshchina. Epopeia* (Ulialaev Adventure: Epopée) by Il'ia Sel'vinskii. Moscow: Krug, 1927. Edition: 3,000. Book: 147 pages, 6 $\frac{3}{4}$ x 5" (17.2 x 12.7 cm). 767.2001
714. Rodchenko, Aleksandr. *Materializatsiia fantastiki* (Materialization of the Fantastic) by Il'ia Erenburg. Moscow-Leningrad: Kinopechat', 1927. Edition: 5,000. Book: 30 pages, 6 $\frac{13}{16}$ x 5 $\frac{1}{8}$ " (17.3 x 13 cm). Cover with letterpress lettering and photomontage illustrations on front and back. 326.2001.1-2 [p. 215]
715. Rodchenko, Aleksandr. *Novyi LEF. Zhurnal levogo fronta iskusstv* (New LEF: Journal of the Left Front of the Arts), nos. 1–12 (1927), and 1–12 (1928) (complete run). Vladimir Mayakovsky (1927–28) and Sergei Tret'iakov eds. (1928). Moscow: Gosudarstvennoe izdatel'stvo, 1927–28. Edition: 2,400–3,500. Journal: ranges from 47 to 88 (double issues) pages, plus [4] pages, 9 $\frac{1}{16}$ x 5 $\frac{15}{16}$ " (23 x 15.2 cm). Each cover with letterpress lettering, usually with photographic or photomontage illustration(s), on front or as wraparound; each issue with 4 pages of reproductions of photographs by Rodchenko and/or other photographers. 317.2001.A-V [p. 236]
716. Rodchenko, Aleksandr. *Sovetskoe foto* (Soviet Photo), no. 10. Mikhail Kol'tsov and V. Mikulin, eds. Moscow: Ogonek, 1927. Edition: 14,000. Journal: [28] pages, 10 $\frac{3}{8}$ x 7 $\frac{1}{8}$ " (26.3 x 18.4 cm). Cover with letterpress photographic illustration on front. 333.2001 [p. 216]
717. Russian Book Collection. *Kak delat' stikhi* (How to Create Verse) by Vladimir Mayakovsky. Moscow: Ogonek, 1927. Edition: 14,500. Book: 53 pages, 5 $\frac{11}{16}$ x 4 $\frac{3}{8}$ " (14.5 x 11.2 cm). (Boris Kerdimun Archive). 1060.2001
718. Stenberg, Georgii, and Vladimir Stenberg. *Kamernyi teatr* (The Kamerny Theater) by Iakov Apushkin. Moscow-Leningrad: Kinopechat', 1927. Edition: 5,000. Book: 63 pages, 6 $\frac{11}{16}$ x 5 $\frac{1}{8}$ " (17 x 13 cm). Cover with letterpress lettering on front and back. 188.2001 [p. 203]
719. Tatlin, Vladimir. *Noveishie techeniia v russkom iskusstve. I. Traditsii noveishego russkogo iskusstva* (New Trends in Russian Art: I. Traditions of the New Russian Art) by Nikolai Punin. Leningrad: Gosudarstvennyi Russkii muzei, 1927. Edition: 3,000. Book: 13 pages, 6 $\frac{13}{16}$ x 4 $\frac{15}{16}$ " (17.3 x 12.5 cm). 763.2001
720. Unknown artist. *Avtobiografiia. Poemy. Stikhi*. (An Autobiography: Poems, Verse) by Vasilii Kamenskii. Tiflis: Zakkniga, 1927. Edition: 2,000. Book: 63 pages, 8 $\frac{3}{4}$ x 5 $\frac{7}{8}$ " (22.3 x 15 cm). (Boris Kerdimun Archive). 755.2001
721. Unknown artist. *10 rokov zhovtnia. Katalog iuvileinoi vystavky* (Ten Years of October: Catalogue of the Celebratory Exhibition) by unknown author. Kharkov-Kiev: Narkomos U.S.R.R., 1927. Edition: unknown. Book: 42 pages, 6 $\frac{3}{4}$ x 4 $\frac{15}{16}$ " (17.1 x 12.5 cm). (Boris Kerdimun Archive). 954.2001
722. Unknown artist. *Izo Leningradskogo Proletkul'ta za desiat' let* (Tenth Year Anniversary of the Leningrad Proletkul't Art Department) by unknown author. Leningrad: Proletkult, 1927. Edition: 3,000. Book: 19 pages, 6 $\frac{3}{4}$ x 4 $\frac{1}{4}$ " (17.2 x 10.8 cm). 758.2001
723. Unknown artist. *Kataloh vystavky "Khudozhnyk s'ohodni" v zaliakh Vseukrains'koho Sotsial'noho Muzeiu* (Catalogue of an Exhibition of the Artist Today in the Halls of the All-Ukrainian Museum). Kharkov: NKOTa KhOV ROBMIS, 1927. Edition: 1,000. Book: 40 pages, 8 $\frac{1}{16}$ x 6 $\frac{11}{16}$ " (21.8 x 17 cm). (Boris Kerdimun Archive). 759.2001
724. Unknown artist. *Koliivshchyna* (povstannia Maksyma Zalizniaka) (Koliivshchyna [Movement of the Haydamaks]) by Mykola Panchenko. Kharkov: Derzhavne Vydavnytstvo Ukrainy, 1927. Edition: 3,000. Book: 103 pages, 7 $\frac{3}{4}$ x 5 $\frac{13}{16}$ " (19.7 x 14.8 cm). 760.2001
725. Unknown artist. *Maiakovskii vo ves' rost* (Mayakovsky in all his Magnitude) by Georgii Shengeli. Moscow: Vserossiiskii soiuz poetov, 1927. Edition: 4,000. Book: 49 pages, 8 $\frac{15}{16}$ x 5 $\frac{3}{8}$ " (22.7 x 13.7 cm). (Boris Kerdimun Archive). 1065.2001
726. Unknown artist. *Opyty. Kniga stikhov predvaritel'naia, 1925–1926* (Experiences: Preliminary Book of Verse, 1925–1926) by Semen Kirsanov. Moscow-Leningrad: Gosudarstvennoe izdatel'stvo, 1927. Edition: 2,000. Book: 128 pages, 7 $\frac{13}{16}$ x 5 $\frac{1}{4}$ " (19.9 x 13.3 cm). (Boris Kerdimun Archive). 765.2001
727. Unknown artist. *Radi domash-n'ego odchaga. Povest' literaturnyi* (For the Sake of the Home: A Tale) by Ivan Franko. Kharkov: Proletarii, 1927. Edition: 4,000. Book: 220 pages, 7 $\frac{1}{16}$ x 5 $\frac{5}{16}$ " (17.9 x 13.5 cm) (irreg.). (Boris Kerdimun Archive). 969.2001
728. Unknown artist. *U put'. Poezii* (Along the Way: Poetry) by Dm. Hordienko. Kharkov: Derzhavne Vydavnytstvo Ukrainy, 1927. Edition: 2,000. Book: 38 pages, 5 $\frac{3}{16}$ x 3 $\frac{15}{16}$ " (13.2 x 10 cm). (Boris Kerdimun Archive). 973.2001
729. Zdanevich, Kirill. *Na perelome v riady. Drama v 4-kh deistviakh i v 8-i kartinakh* (At the Turning Point in the Ranks: A Drama in

- Four Acts and Eight Scenes) by Aleksandr Afinogenov. Moscow: Moskovskoe teatral'noe izdatel'stvo, 1927. Edition: 2,000. Book: 88 pages, 6⁷/₈ x 5" (17.4 x 12.8 cm). Cover with letterpress lettering on front. Dedication from Afinogenov to N. Fatov. 191.2001 [p. 203]
730. Zdanevich, Kirill. *Pis'ma. Stikhi (Letters: Verse)* by Kolau Cherniavskii. Tiflis: [n.s.], 1927. Edition: 1,000. Book: 30 pages, 8¹/₂ x 5⁷/₈" (22.8 x 15 cm). (Boris Kerdimun Archive). 766.2001
- 1928**
731. Al'tman, Natan. *Lik voiny (The Face of War)* by Il'ia Erenburg. Moscow-Leningrad: Zemlia i fabrika, 1928. Edition: 10,000. Book: 122 pages, 7³/₁₆ x 5³/₁₆" (18.2 x 13.2 cm). 783.2001
732. Deineka, Aleksandr. *Pro loshadei (About Horses)* by V. Vladimirov. Moscow: Gosudarstvennoe izdatel'stvo, 1928. Edition: 20,000. Book: [8] pages, 7³/₄ x 5¹/₂" (19.7 x 15.1 cm). 870.2001
733. Dorfman, Elizaveta, and B. Tatarinov. *Sinie zagadki, krasnye razgadki (Blue Riddles, Red Solutions)* by Samuil Marshak. Leningrad: Gosudarstvennoe izdatel'stvo, 1928. Edition: 15,000. Book: 5 pages, 3⁷/₈ x 5¹/₂" (9.8 x 14.8 cm). Cover with lithographed illustrations on front and back; 4 lithographed illustrations and 1 collage illustration. 416.2001.1-6
734. Ermolaeva, Vera. *10 fokusov chudodeeva (Ten Conjurers' Tricks)* by Mikhail Il'in. Moscow-Leningrad: Gosudarstvennoe izdatel'stvo, 1928. Edition: 35,000. Book: 15 pages, 6¹/₂ x 5¹/₄" (17.6 x 13.3 cm). TR11417.8
735. Ermolaeva, Vera. *Devchonki (Little Girls)* by Boris Zhitkov. Leningrad: Gosudarstvennoe izdatel'stvo, 1928. Edition: 10,000. Book: [8] pages, 7⁷/₁₆ x 5¹/₂" (18.9 x 14 cm). 2490.2001
736. Fridkin, Boris. *Legenda pro Tilia Ulenshpigelia (The Legend of Til Eulenspiegel)* by Charles de Coster. Kharkov: Ukrain's'kyi robitnik, 1928. Edition: 3,162. Book: 207 pages, 7⁵/₈ x 5¹/₄" (19.4 x 13.3 cm). (Boris Kerdimun Archive). 782.2001
737. Kh., R. *Liudi konnye. Rasskazy (Cavalry: Stories)* by D. Krutikov. Moscow: Nedra, 1928. Edition: 5,000. Book: 193 pages, 7⁷/₈ x 5³/₈" (20 x 13.7 cm). (Boris Kerdimun Archive). 773.2001
738. Kliun, Ivan. *Neizdannyy Khlebnikov (The Unpublished Khlebnikov)*, no. 5, by Velimir Khlebnikov; Aleksei Kruchenykh, ed. Moscow: Gruppya družel Khlebnikova, 1928. Edition: 100. Series: 20 leaves, 6³/₁₆ x 8" (16.7 x 20.4 cm). 1106.2001.A
739. Klutsis, Gustav. *15 let russkogo futurizma (1912-1927 gg.) (Fifteen Years of Russian Futurism [1912-1927])* by Aleksei Kruchenykh. Moscow: Vserossiiskii soiuz poetov, 1928. Edition: 1,000. Book: 67 pages, 6¹/₁₆ x 5¹/₁₆" (17 x 12.9 cm). Cover with letterpress typographic design on front. (Boris Kerdimun Archive). 91.2001
740. Klutsis, Gustav. *15 let russkogo futurizma (1912-1927 gg.) (Fifteen Years of Russian Futurism [1912-1927])* by Aleksei Kruchenykh. Moscow: Vserossiiskii soiuz poetov, 1928. Edition: 1,000. Book: 67 pages, 6¹/₁₆ x 5¹/₁₆" (17 x 12.9 cm). 769.2001
741. Klutsis, Gustav. *Priemy Leninskoi rechi. K izucheniu iazyka Lenina (Methods of Lenin's Discourse: For the Study of Lenin's Language)* by Aleksei Kruchenykh. Moscow: Vserossiiskii soiuz poetov, 1928. Edition: 1,000. Book: 60 pages, 6³/₄ x 5¹/₈" (17.2 x 13 cm). 786.2001
742. Klutsis, Gustav. *Priemy Leninskoi rechi. K izucheniu iazyka Lenina (Methods of Lenin's Discourse: For the Study of Lenin's Language)* by Aleksei Kruchenykh. Moscow: Vserossiiskii soiuz poetov, 1928. Edition: 1,000. Book: 60 pages, 6³/₄ x 5¹/₈" (17.2 x 13 cm). 785.2001
743. Klutsis, Gustav, and Sergei Sen'kin. *Film und Filmkunst in der USSR, 1917-1928 (Film and Film Art in the USSR)*. Moscow: Gesellschaft für Kulturelle Verbindung der Sowjetunion mit dem Auslande, 1928. Edition: unknown. Book: 55 pages, 8⁵/₁₆ x 5³/₄" (21.2 x 14.7 cm). Cover with letterpress lettering and typographic designs on front and back. 386.2001 [p. 232]
744. Konashevich, Vladimir. *Petrushka inostranets (Petrushka the Foreigner)* by Samuil Marshak. Moscow-Leningrad: Raduga, 1928. Edition: 30,000. Book: [8] pages, 7¹/₂ x 5³/₄" (19 x 14.7 cm). 869.2001
745. Lebedev, Vladimir. *Verkhom (On Horseback)* by Vladimir Lebedev. [n.s.]: Gosudarstvennoe izdatel'stvo, 1928. Edition: unknown. Book: [8] pages, 8¹/₁₆ x 10⁷/₁₆" (22.7 x 25.7 cm). 871.2001
- 8¹/₁₆ x 10⁷/₁₆" (22.4 x 27.7 cm). 875.2001
746. Leonidov, Ivan. SA. *Sovremennaiia arkhitektura (CA: Contemporary Architecture)*, no. 1 (from complete run of 27 issues). Moisei Ginzburg and Aleksandr Vesnin, eds. Moscow: Gosudarstvennoe izdatel'stvo, 1928. Edition: 2,500. Journal: 40 pages, 12 x 9¹/₈" (30.5 x 23.2 cm) (irreg.). 218.2001.K
747. Lissitzky, El. *Katalog des Sowjet-Pavillons auf der Internationalen Presse-Ausstellung, Köln 1928 (Catalogue of the Soviet Pavilion at the International Pressa Exhibition, Cologne, 1928)*. Cologne: Komitee des Sowjet-Pavillons auf der Internationalen Presse-Ausstellung, 1928. Edition: unknown. Book: 111 pages, plus one [14] leaf fold-out, 8¹/₂ x 5¹/₈" (20.7 x 13 cm). Overall design; orange paper cover with letterpress typographic design and embossed logo on front; 1 photogravure photomontage illustration, accordion-folded. 274.2001 [pp. 240, 241]
748. Lissitzky, El. *Khorosho! Oktiabr'skaia poema (Good! An October Poem)*, second edition, by Vladimir Mayakovsky. Moscow-Leningrad: Gosudarstvennoe izdatel'stvo, 1928. Edition: 10,000. Book: 104 pages, 8³/₁₆ x 5³/₈" (20.8 x 13.7 cm). (Boris Kerdimun Archive). 1061.2001
749. Lissitzky, El. *Union der Sozialistischen Sowjet Republiken (Union of Socialist Soviet Republics)* by unknown author. Cologne: [n.s.], 1928. Edition: unknown. Book: 16 pages, 11¹/₄ x 8³/₁₆" (28.5 x 21.2 cm). 420.2001
750. Lissitzky, El. *Zapiski poeta. Povest' (Notes of a Poet: A Tale)* by Il'ia Sel'vinskii. Moscow-Leningrad: Gosudarstvennoe izdatel'stvo, 1928. Edition: 3,000. Book: 91 pages, plus [1] fold-out, 6¹/₁₆ x 4³/₄" (17 x 12.1 cm). Wraparound cover with letterpress lettering and photomontage illustration. 335.2001 [p. 215]
751. M., E. *Okolytsi. Poezii (Environs: Poetry)* by Oles Donchenko. [n.s.]: Derzhavne Vydavnytstvo Ukrainy, 1928. Edition: 2,000. Book: 64 pages, 5³/₈ x 3¹/₁₆" (13.7 x 8.8 cm) (irreg.). (Boris Kerdimun Archive). 968.2001
752. Marenkov, Oleksii. *Sava pere-mozhets'. Kazka (Sava the Helper: A Story)* by R. Troiaiker. Kharkov: Derzhavne Vydavnytstvo Ukrainy, 1928. Edition: 10,000. Book: [8] pages, 8¹/₁₆ x 10¹/₈" (22.7 x 25.7 cm). 871.2001
753. Minin, E.S. *Vitsebskii masta-ki gravery (Master Engravers of Vitebsk)* by I. P. Furman. Vitebsk: Vitebske Akrugove Tavarystvo Kraiaznaustva, 1928. Edition: 60. Book: 29 pages, 9³/₈ x 6⁷/₈" (23.8 x 17.5 cm). 779.2001.1-4
754. Myshchenko, Mykola. *Avenita (Avenita)* by Oleksa Slisarenko. Kharkov: Knyhospilka, 1928. Edition: 15,000. Book: 48 pages, 6³/₈ x 5¹/₈" (16.8 x 13 cm). (Boris Kerdimun Archive). 957.2001
755. Naumov, Boris. *Antigona (Antigone)* by various authors (Val'ter Gazenklever, A. Shenshin, and Aleksandr Tairov). Moscow: Tea-kino-pechat', 1928. Edition: 3,000. Pamphlet: 16 pages, 6³/₄ x 5" (17.1 x 12.8 cm). Cover with letterpress lettering and illustration on front. 320.2001 [p. 215]
756. Pleshchinskii, Il'iarion. *Mystets'ko - tekhnichnyi vysh. Zbirnyk Kyivs'koho Khudozhn'oho Instytutu. 1 (Artistic-Technical High School: Miscellany of the Kiev Art Institute)*, no. 1. Ivan Vrona, ed. Kiev: Kyivs'kyi Khudozhnii Instytut, 1928. Edition: 750. Book: 75 pages, 11¹/₁₆ x 9¹/₈" (30.3 x 23.2 cm). (Boris Kerdimun Archive). 711.2001
757. Pravosudovich. *Teatr (The Theater)* by Daniil Kharms. Leningrad: Gosudarstvennoe izdatel'stvo, 1928. Edition: 15,000. Book: [8] pages, 7³/₁₆ x 5⁷/₈" (19.2 x 14.9 cm). 2524.2001
758. Rodchenko, Aleksandr. *Liudivrediteli. Shakhtinskoe delo (Saboteurs: The Shakhtinsk Case)* by various authors (Abram Agranovskii, Al. Alevich, and Grigoriy Ryklin). Moscow-Leningrad: Gosudarstvennoe izdatel'stvo, 1928. Edition: 4,000. Book: 326 pages, 7¹/₄ x 5¹/₈" (18.5 x 13 cm). 784.2001
759. Rodchenko, Aleksandr. *Novyi LEF. Zhurnal levogo fronta iskusstv (New LEF: Journal of the Left Front of the Arts)*, nos. 3-5, 8, and 9 (from complete run of 22 issues). Sergei Tret'iakov, ed. (Vladimir Mayakovsky edited nos. 3, 4, 5). Moscow: Gosudarstvennoe izdatel'stvo, 1928. Edition: 2,400-3,500. Journal: 47 pages, plus [4] pages, 8¹/₁₆ x 5⁷/₈" (22.7 x 15 cm). (Boris Kerdimun Archive). 316.2001.A-E
760. Rodchenko, Aleksandr. No. S. *(Novye stikhi) (No. S. [New Verse])* by Vladimir Mayakovsky. Moscow: Federatsiia, 1928. Edition: 3,000. Book: 107 pages, 6¹/₁₆ x 4¹/₁₆" (17 x 12.3 cm). Wraparound cover with letterpress lettering. (Boris Kerdimun Archive). 301.2001 [p. 192]
761. Rodchenko, Aleksandr. No. S. *(Novye stikhi) (No. S. [New Verse])* by Vladimir Mayakovsky. Moscow: Federatsiia, 1928. Edition: 3,000. Book: 107 pages, 6³/₄ x 5¹/₁₆" (17.2 x 12.9 cm). 300.2001
762. Roskin, Vladimir. *Rabochii gorod. Stikhi i pesni (Workers' City: Verse and Songs)* by Aleksandr Blagov. Moscow-Leningrad: Moskovskii rabochii, 1928. Edition: 3,000. Book: 92 pages, 6¹/₁₆ x 5¹/₈" (17.3 x 13 cm). (Boris Kerdimun Archive). 776.2001
763. Rozhdestvenskaia, E. *Moia imeninnia. Poema (My Name Day: A Poem)* by Semen Kirsanov. Moscow-Leningrad: Zemlia i fabrika, 1928. Edition: 2,000. Book: 50 pages, 7⁷/₈ x 5¹/₁₆" (20 x 13.5 cm). (Boris Kerdimun Archive). 761.2001
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771. Unknown artist. *Byt protiv menia (Everyday Life is Against Me)* by various authors (Vladimir Bogdanovich, Evgenii Ryss, Il'ia Segal', and Vsevolod Voevodin). Leningrad: Krasnaia gazeta, 1928. Edition: 10,000. Book: 32 pages, 10 $\frac{1}{2}$ x 8 $\frac{3}{16}$ " (27.5 x 20.8 cm). 864.2001
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774. Unknown artist. *Germaniia. Katalog knig. Politika, ekonomika, istoriia, literatura (Germany: A Catalogue of Books on Politics, Economics, History, and Literature)*. Moscow-Leningrad: Gosudarstvennoe izdatel'stvo, 1928. Edition: 5,000. Book: 101 pages, 7 $\frac{1}{2}$ x 5 $\frac{1}{4}$ " (19.5 x 13.3 cm). (Donation of Tamar Cohen and David Slatoff). 772.2001
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779. Unknown artist. *Radians'ke mystetstvo (Soviet Ukrainian Art)*, no. 6. K. Kravchenko, ed. Kiev: Radians'ke mystetstvo, 1928. Edition: 1,000. Journal: 20 pages, 10 $\frac{7}{16}$ x 6 $\frac{1}{16}$ " (26.5 x 17.3 cm). (Boris Kerdimun Archive). 1005.2001
780. Unknown artist. *Razlom. P'esa v chetyreh aktakh (Break: A Play in Four Acts)* by Boris Lavrenev. Moscow: Voennyi vestnik, 1928. Edition: 6,000. Book: 92 pages, 8 $\frac{1}{16}$ x 5 $\frac{3}{4}$ " (22.1 x 14.7 cm). 787.2001
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819. Prussakov, Nikolai. *Stroitel'stvo Moskvy. Ezhemesiachnyi zhurnal Moskovskogo oblastnogo ispolnitel'nogo komiteta Soveta R., K. i K. deputatov (Building Moscow: Monthly Journal of the Moscow Soviet of Workers, Peasants, and Red Army Deputies)*, no. 8. N. F. Popov-Sibirskii, ed. Moscow: Moskovskii Sovet Rabochikh Krest'ianskikh i Krasnoarmeiskikh Deputatov, 1929. Edition: 9,000. Journal: 39 pages, 12 $\frac{1}{16}$ x 8 $\frac{3}{8}$ " (30.6 x 23.1 cm). 228.2001.H1-3
820. Rodchenko, Aleksandr. *Biznes. Sbornik literaturnogo tsentra konstruktivistov (Business: Collection of the Literary Center of Constructivists)*. Il'ia Sel'vinskii and Kornelii Zelinskii, eds. Moscow: Gosudarstvennoe izdatel'stvo, 1929. Edition: 2,000. Book: 260 pages, 8 $\frac{7}{8}$ x 5 $\frac{15}{16}$ " (22.5 x 15.1 cm). Cover with letterpress photomontage illustration on front. 337.2001 [p. 213]
821. Rodchenko, Aleksandr. *Khorosho na ulitse. Stikhi (It's Nice Outside: Verse)* by Petr Neznamov. Moscow: Federatsiia, 1929. Edition: 3,000. Book: 94 pages, 6 $\frac{15}{16}$ x 4 $\frac{15}{16}$ " (17.7 x 12.5 cm). Wraparound cover with letterpress lettering. 380.2001 [p. 192]
822. Rodchenko, Aleksandr. *Kitaianka Sume-Cheng (The Chinese Girl Sume-Cheng)* by Sume-Cheng. Moscow-Leningrad: Gosudarstvennoe izdatel'stvo, 1929. Edition: 7,000. Book: 148 pages, 7 $\frac{3}{4}$ x 5 $\frac{1}{4}$ " (19.7 x 13.4 cm). Cover with letterpress lettering on front and back. 792.2001.1-2 [p. 193]
823. Rodchenko, Aleksandr. *Klop. Feericheskaia komediia. Deviat' kartin (The Bedbug: A Fantastical Comedy, Ten Scenes)* by Vladimir Mayakovskiy. Moscow-Leningrad: Gosudarstvennoe izdatel'stvo, 1929. Edition: 3,000. Book: 69 pages, 7 $\frac{3}{16}$ x 4 $\frac{15}{16}$ " (18.2 x 12.5 cm). 793.2001
824. Rodchenko, Aleksandr. *Klop. Feericheskaia komediia. Deviat' kartin (The Bedbug: A Fantastical Comedy, Ten Scenes)* by Vladimir Mayakovskiy. Moscow-Leningrad: Gosudarstvennoe izdatel'stvo, 1929. Edition: 3,000. Book: 69 pages, 7 $\frac{3}{8}$ x 5 $\frac{1}{16}$ " (19.4 x 13.5 cm). Wraparound cover with letterpress lettering. (Boris Kerdimun Archive). 381.2001
825. Rodchenko, Aleksandr. *Program for Klop (The Bedbug)*, by Vladimir Mayakovskiy, February 18, 1929. Pamphlet: [4] pages (1 folded sheet), 5 x 4 $\frac{3}{8}$ " (12.8 x 11.7 cm) (folded). 260.2001
826. Rodchenko, Aleksandr. *Rechevik. Stikhi (Orator: Verse)* by Sergei Tret'iakov. Moscow-Leningrad: Gosudarstvennoe izdatel'stvo, 1929. Edition: 2,000. Book: 191 pages, 6 $\frac{11}{16}$ x 4 $\frac{15}{16}$ " (17 x 12.6 cm). [p. 193] Wraparound cover with letterpress lettering. 383.2001 [p. 193]
827. Russian Book Collection. *Katalog pervoi vystavki Moskovskoi Assotsiatsii Khudozhnikov Dekoratorov (Catalogue of the First Exhibition of the Moscow Association of Artists-Decorators)* by various authors (Nadezhda Giliarovskaia, Ivan Korolev, Anatolii Lunacharskii, and L. Obolenskii). Moscow: Moskovskaia Assotsiatsiia Khudozhnikov Dekoratorov (MAKHD), 1929. Edition: 2,000. Book: 32 pages, 6 $\frac{3}{4}$ x 5" (17.2 x 12.7 cm). (Boris Kerdimun Archive). 1099.2001
828. Russian Book Collection. *Vystavka proizvedenii K. S. Malevicha (Exhibition of Works by K. S. Malevich)* by Aleksei Fedorov-Davydov. Moscow: Gosudarstvennaia Tret'iakovskaia Gallereia, 1929. Edition: 1,000. Book: 10 pages, 6 $\frac{13}{16}$ x 5" (17.3 x 12.8 cm). 799.2001
829. Sedel'nikov, Nikolai. *Stroitel'stvo Moskvy. Ezhemesiachnyi zhurnal Moskovskogo oblastnogo ispolnitel'nogo komiteta Soveta R., K. i K. deputatov (Building Moscow: Monthly Journal of the Moscow Soviet of Workers, Peasants, and Red Army Deputies)*, no. 11. N. F. Popov-Sibirskii, ed. Moscow: Moskovskii Sovet Rabochikh Krest'ianskikh i Krasnoarmeiskikh Deputatov, 1929. Edition: 9,000. Journal: 39 pages, 11 $\frac{11}{16}$ x 9" (29.7 x 22.9 cm). 228.2001.K1-2
830. Stenberg, Georgii, and Vladimir Stenberg. *Stroitel'stvo Moskvy. Ezhemesiachnyi zhurnal Moskovskogo oblastnogo ispolnitel'nogo komiteta Soveta R., K. i K. deputatov (Building Moscow: Monthly Journal of the Moscow Soviet of Workers, Peasants, and Red Army Deputies)*, no. 7. N. F. Popov-Sibirskii, ed. Moscow: Moskovskii Sovet Rabochikh Krest'ianskikh i Krasnoarmeiskikh Deputatov, 1929. Edition: 9,000. Journal: 39 pages, 12 x 8 $\frac{13}{16}$ " (30.5 x 22.8 cm). Cover with letterpress lettering and photomontage illustration on front, and letterpress lettering on back. 228.2001.G1-4 [p. 226]
831. Stenberg, Georgii, and Vladimir Stenberg. *30 Dnei (Thirty Days)*, no. 1, A. Venediktov, ed.; no. 2, V. Solov'ev, ed. A (no. 1): Moscow: Zemlia i fabrika, 1929. B (no. 2): Moscow: Khudozhestvennaia literatura, 1931. Edition: 40,000-50,000. Journal: A (no. 1): 94 pages, 10 $\frac{3}{8}$ x 6 $\frac{15}{16}$ " (26.4 x 17.6 cm); B (no. 2): 79 pages, 9 $\frac{15}{16}$ x 6 $\frac{15}{16}$ " (25.3 x 17.6 cm). A (no. 1): Cover with letterpress photomontage illustration on front; letterpress, some photographic, by various artists. 302.2001.A-B [p. 218]
832. Stepanova, Varvara. *Kniga i revoliutsiia (The Book and Revolution)*, no. 7. Platon Kerzhentsev, ed. Moscow: Gosudarstvennoe izdatel'stvo, 1929. Edition: 10,000. Journal: [52] pages, 9 $\frac{7}{8}$ x 6 $\frac{15}{16}$ " (25.1 x 17.6 cm). Overall design; cover with letterpress lettering and typographic designs on front, back, and insides. (Anonymous donation). 389.2001

833. Stepanova, Varvara. Prospectus for *Za rubezhom*. Moscow: Gosudarstvennoe izdatel'stvo, c. 1929-30. Edition: unknown. Pamphlet: [4] pages, 7¹/₁₆ x 5¹/₁₆" (19.3 x 14.2 cm) (folded). Cover with letterpress lettering and photographic illustration on front. (Anonymous donation). 2550.2001
834. Stepanova, Varvara. SA. *Sovremennaia Arkhitektura (CA: Contemporary Architecture)*, nos. 4-6 (1929) and 1-2 (1930). Nos. 4-6, Moisei Ginzburg ed.; nos. 1-2, Moisei Ginzburg and Aleksandr Vesnin, eds. Moscow-Leningrad: Gosudarstvennoe izdatel'stvo, 1929; Moscow: Gosudarstvennoe izdatel'stvo, 1930. Edition: 2,750-4,000. Journal: pagination ranges from [31] to 63 pages, 12 x 9¹/₈" (30.5 x 23.2 cm) (irreg.). 218.2001.T, U, V, W
835. Surikov, Aleksandr. *Pushtorg. Roman (Fur Trade: A Novel)* by Il'ia Sel'vinskii. Moscow-Leningrad: Gosudarstvennoe izdatel'stvo, 1929. Edition: 3,000. Book: 191 pages, 7³/₈ x 5³/₁₆" (19.4 x 13.2 cm). 1103.2001
836. Tarkhanov, Mikhail. *Forzatsy (Flyleaves)* by Mikhail Tarkhanov. Moscow: Vkhutein, 1929. Edition: 100. Book: 10 pages, 7¹/₁₆ x 6" (20.2 x 15.3 cm). (Boris Kerdimun Archive). 789.2001.a-c
837. Tatlin, Vladimir. *Vo-pervykh i vo-vtorykh (Firstly and Secondly)* by Daniil Kharms. Moscow-Leningrad: Gosudarstvennoe izdatel'stvo, 1929. Edition: 10,000. Book: 20 pages, 10⁷/₁₆ x 7¹/₁₆" (26.5 x 19.9 cm). 421.2001.1-9
838. Telingater, Solomon. *Khudozhestvennaia literatura. Memuarnaia literatura. Katalog knig (Fiction and Memoirs: Catalogue of Books [Published by Gosizdat])*. Moscow: Gosudarstvennoe izdatel'stvo, 1929. Edition: 10,000. Book: 105 pages, 7¹/₁₆ x 4¹/₁₆" (19.3 x 12.3 cm). Overall design including tabbed pages; wrap-around cover with letterpress lettering and typographic design; letterpress text includes typographic designs. 388.2001 [pp. 230, 231]
839. Telingater, Solomon. *Stroitel'stvo Moskvyy. Ezhemesiachnyi zhurnal Moskovskogo oblastnogo ispolnitel'nogo komiteta Soveta R., K. i K. deputatov (Building Moscow: Monthly Journal of the Moscow Soviet of Workers, Peasants, and Red Army Deputies)*, no. 10. N. F. Popov-Sibirskii, ed. Moscow: Moskovskii Sovet Rabochikh Krest'ianskikh i Krasno-armeiskikh Deputatov, 1929. Edition: 9,000. Journal: 31 pages, 11¹/₁₆ x 9¹/₁₆" (30 x 23 cm). 228.2001.J1-2
840. Terent'ev, Igor', and Kirill Zdanovich. *Nezdannyi Khlebnikov (The Unpublished Khlebnikov)*, no. 12, by Velimir Khlebnikov. Aleksei Kruchenykh, ed. Moscow: Gruppya družei Khlebnikova, 1929. Edition: 100. Series: 20 leaves, 6³/₈ x 8³/₁₆" (16.9 x 20.8 cm). 1106.2001.B
841. Tsapok, Georgii. *Khameleonovini (Shades of Chameleons)* by Ievhen Iavorov's'kyi. Kharkov-Kiev: Derzhavne Vydavnytstvo Ukrainy, 1929. Edition: 5,000. Book: 176 pages, 7³/₈ x 5¹/₁₆" (18.7 x 12.9 cm) (irreg.). (Boris Kerdimun Archive). 963.2001
842. Turganov, K. 97. *P'iesia (Ninety-Seven: A Play)* by Mykola Kulish. Kharkov: Derzhavne Vydavnytstvo Ukrainy, 1929. Edition: 5,000. Book: 131 pages, 6⁷/₈ x 5¹/₈" (17.4 x 13.1 cm). (Boris Kerdimun Archive). 955.2001
843. Unknown artist. *Inga. Psykhologicheskii montazh v 4 djeistviakh) A. Glebova (Inga: A. Glebov's Psychological Montage in Four Acts)* by various authors (Elena Eikhengol'ts, Anatolii Glebov, Aleksandr Rodchenko, and M. A. Tereshkovich). Moscow: Tea-kino-pechat', 1929. Edition: 5,000. Book: 47 pages, 4¹/₁₆ x 3¹/₁₆" (12.5 x 8.5 cm). 790.2001
844. Unknown artist. *Istoriia iskusstv vseh vremen i narodov. Kniga 6-ia, 1929 (The History of Art of All Times and Peoples: Book Six, 1929)* by E. F. Gollerbakh. Leningrad: P. P. Soikin, 1929. Edition: 13,000. Journal: pages 281-327, 10¹/₈ x 6³/₄" (25.8 x 17.2 cm). (Boris Kerdimun Archive). 791.2001
845. Unknown artist. *Kniga o bronze i chernozeme (Book about Bronze and Black Earth)* by Nikolai Simmen. Kharkov: Gosudarstvennoe izdatel'stvo Ukrainy, 1929. Edition: 2,000. Book: 114 pages, 6⁷/₈ x 5¹/₁₆" (17.4 x 13 cm). (Boris Kerdimun Archive). 1100.2001
846. Unknown artist. *Literatura fakta. Pervyi sbornik materialov rabotnikov LEFa (Literature of Fact: The First Collection of Works by Members of LEF)*. N. F. Chuzhak, ed. Moscow: Federatsiia, 1929. Edition: 3,000. Book: 268 pages, 7¹/₄ x 5¹/₈" (18.5 x 13 cm). 794.2001
847. Unknown artist. *Rannii Sel'vinskii (Early Selvinsky)* by Il'ia Sel'vinskii. Moscow-Leningrad: Gosudarstvennoe izdatel'stvo, 1929. Edition: 3,000. Book: 255 pages, 6³/₁₆ x 5" (16.7 x 12.8 cm). (Boris Kerdimun Archive). 1104.2001
848. Unknown artist. *Revoliutsionnaia poeziia zapadnoi ukrainy (Revolutionary Poems of the Western Ukraine)*. Vasyli' Atamaniuk, ed. Kiev: Assotsiatsiia Revoliutsionnykh Russkikh Pisatelei, 1929. Edition: 10,000. Book: 44 pages, 6³/₄ x 5¹/₈" (17.1 x 13.1 cm). (Boris Kerdimun Archive). 970.2001
849. Unknown artist. *Sluzhbovets' (Civil Servant)*, no. 43. V. Gutman, ed. Kharkov: Vseukrains'ko komitet ta Kharkivs'ka okrfilii profspilky rad torgsluzhbovtsiv, 1929. Edition: 25,000. Journal: [14] pages, 11¹/₈ x 8¹/₁₆" (28.3 x 21.7 cm). (Boris Kerdimun Archive). 718.2001
850. Unknown artist. *Vybrani tvory (Selected Works)* by Hryts'ko Hryhorenko. Kiev: Chas, 1929. Edition: 4,000. Book: 247 pages, 7³/₁₆ x 4⁵/₈" (18.2 x 11.7 cm) (irreg.). (Boris Kerdimun Archive). 974.2001
851. Unknown artist. *Zhivopis' ili fotografiia (Painting or Photography)* by László Moholy-Nagy. Moscow: Ogonek-Sovetskoe foto, 1929. Edition: 7,000. Book: 87 pages, 9¹/₈ x 6¹/₁₆" (23.2 x 17 cm). (Boris Kerdimun Archive). 800.2001
852. Various artists (Aleksandr Rodchenko and various artists). *Daesh'! (Let's Produce)*, nos. 1-14 (complete run). M. Kostelovskaia, ed. Moscow: Rabochaia Moskva, 1929. Edition: from 14,200 to 23,000. Journal: pagination ranges from [16] to [32] pages, 11¹/₁₆ x 9¹/₁₆" (30.3 x 23 cm) (irreg.). F (no. 6): Cover with letterpress lettering and photographic illustrations by Rodchenko on front, and letterpress illustration by Deineka on back; letterpress illustrations by various artists throughout; letterpress text includes typographic designs. J (no. 10): Wraparound cover with letterpress lettering and photographic illustration by Aleksandr Rodchenko; letterpress illustrations by various artists throughout; letterpress text includes typographic designs. 220.2001.A-N [p. 237]
853. Various artists (Ivan Padalka, Anatol' Petryts'kyi, et al.). *Literaturnyi iarmarok. Al'manakh misiachnyk. Knyha tretia (133) (Literary Fair: A Monthly*
- Almanac. Third Book [133])* by various authors. Kharkov: Derzhavne Vydavnytstvo Ukrainy, 1929. Edition: 5,000. Book: 240 pages, plus 2 plates, 8¹/₄ x 5¹/₂" (20.9 x 13.9 cm) (irreg.). (Boris Kerdimun Archive). 928.2001
854. Zdanovich, Kirill. *Nezdannyi Khlebnikov (The Unpublished Khlebnikov)*, no. 13, by Velimir Khlebnikov. Aleksei Kruchenykh, ed. Moscow: Gruppya družei Khlebnikova, 1929. Edition: 130. Series: 20 leaves, 6¹/₁₆ x 8⁷/₁₆" (17.6 x 21.4 cm). 1106.2001.C
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855. Barutchev, A. K. *Ezhagodnik obshchestva arkhitektorov khudozhnikov. [Jahrbuch des Architekten Künstler Vereins] (Yearbook of the Society of Architect Artists)*, vol. 13 by various authors. Leningrad: Obshchestvo arkhitektorov-khudozhnikov, 1930. Edition: 2,000. Book: 163 pages, 13³/₁₆ x 10¹/₈" (34.5 x 25.8 cm). Cover with letterpress typographic designs on front and back. 226.2001
856. Burliuk, David, and Ivan Kliun. *Zhivoi Maiakovskii. Razgovory Maiakovskogo (Mayakovsky Live: Mayakovsky's Conversations)*, no. 2. Aleksei Kruchenykh, ed. Moscow: Gruppya družei Maiakovskogo, 1930. Edition: 300. Book: 18 leaves, 9¹/₁₆ x 6¹/₈" (23 x 15.5 cm) (irreg.). 412.2001.B
857. Chernikhov, Iakov. *Ornament. Kompozitsionno-klassicheskie postroeniia (Ornament: Compositional-Classical Constructions)* by Iakov Chernikhov. Leningrad: the author, 1930. Edition: 3,100. Book: 221 pages, plus VII plates, 11¹/₁₆ x 8³/₁₆" (30 x 20.8 cm). 714.2001
858. Dubyn's'kii, Hr.. *Nash literaturnyi parnas (Our Literary Parnassus)* by Hr. Dubyn's'kii. Kharkov-Kiev: Derzhavne Vydavnytstvo Ukrainy, 1930. Edition: 1,000. Book: IX pages, plus 35 plates, 11¹/₁₆ x 8¹/₄" (30 x 21 cm). (Boris Kerdimun Archive). 712.2001
859. Ermolaeva, Vera. *Dve sobaki (Two Dogs)* by I. A. Krylov. Moscow-Leningrad: Gosudarstvennoe izdatel'stvo, 1930. Edition: 1,000. Book: 6 pages, 6⁷/₈ x 4¹/₁₆" (17.4 x 12.6 cm). TR11417.5
860. Ermolaeva, Vera. *Khoroshie sapogi (Good Boots)* by Nikolai Zabolotskii. Leningrad: Gosudarstvennoe izdatel'stvo, 1930. Edition: 15,000. Book: [8] pages, 7³/₁₆ x 5¹/₁₆" (19.3 x 14.8 cm). 1466.2001
861. Ermolaeva, Vera. *Kot i povar (The Cat and the Cook)* by I. A. Krylov. Moscow-Leningrad: Gosudarstvennoe izdatel'stvo, 1930. Edition: 100,000. Book: 6 pages, 7¹/₈ x 5" (18.1 x 12.7 cm). TR11417.7
862. Ermolaeva, Vera. *Lzhets (The Liar)* by I. A. Krylov. Moscow-Leningrad: Gosudarstvennoe izdatel'stvo, 1930. Edition: 100,000. Book: 6 pages, 6¹/₁₆ x 5¹/₁₆" (17.3 x 12.9 cm). TR11417.3
863. Ermolaeva, Vera. *Mnogo zverei (A Lot of Wild Animals)* by Aleksandr Vvedenskii. Moscow-Leningrad: Gosudarstvennoe izdatel'stvo, 1930. Edition: 15,000. Book: [8] pages, 7⁵/₈ x 5⁷/₈" (19.4 x 14.9 cm). TR11417.4
864. Ermolaeva, Vera. *Rybaki (Fishermen)* by Aleksandr Vvedenskii. Leningrad: Molodaia gvardiia, 1930. Edition: 10,000. Book: [8] pages, 8⁷/₈ x 7¹/₂" (22.6 x 19.1 cm). 1467.2001
865. Ermolaeva, Vera. *Zoosad na stole (Table-Top Zoo)* by Lev Iudin. Leningrad: Gosudarstvennoe izdatel'stvo, 1930. Edition: 20,000. Book: [8] pages, 8³/₄ x 7¹/₂" (22.3 x 19 cm). 2491.2001
866. Gan, Aleksei [attrib. to] (no. 4) and unknown artist (no. 15). *Za rulem. Dvukhnedel'nyi zhurnal vsereiiskogo obshchestva "Avtodor" (At the Wheel: Fortnightly Magazine of the All-Russian Avtdor Society)*, nos. 4 and 15. N. Osinskii, ed. Moscow: Ogonek, 1930. Edition: 56,000 (no. 4) and 70,000 (no. 15). Journal: 31 pages, 9³/₄ x 6¹/₁₆" (24.8 x 17.7 cm) (approx.). 814.2001.A-B
867. Gippius, Andrei. *Maiakovskii po-frantsuzski. 4 poemy perevod Andreia Gippiusa (Mayakovsky in French: Four Poems Translated by Andrei Gippius)* by Vladimir Mayakovsky. Moscow: Andrei Gippius, 1930. Edition: 150. Book: 46 leaves, 8⁷/₈ x 6⁷/₈" (22.5 x 17.5 cm). (Boris Kerdimun Archive). 1064.2001
868. Ivanova, Vera. *M. lu. D. (I. Y. D.) [International Youth Day]* by Vladimir Mayakovsky. Moscow-Leningrad: Gosudarstvennoe izdatel'stvo, 1930. Edition: 50,000. Book: 16 pages, 6³/₄ x 4¹/₁₆" (17.1 x 12.6 cm). (Donation of Alex Rabinovich). 810.2001
869. Ivanova, Vera. *M. lu. D. (I. Y. D.) [International Youth Day]* by Vladimir Mayakovsky. Moscow-Leningrad: Gosudarstvennoe izdatel'stvo, 1930. Edition: 50,000. Book: 16 pages, 6³/₁₆ x

- 4 7/8" (16.7 x 12.4 cm). (Boris Kerdimun Archive). 1063.2001
870. Karra, A., and Mikhail Maslianenko. *Stroitel'stvo Moskvy. Ezhemesiachnyi zhurnal Moskovskogo oblastnogo ispolnitel'nogo komiteta Soveta R., K. i K. deputatov (Building Moscow: Monthly Journal of the Moscow Soviet of Workers, Peasants, and Red Army Deputies)*, no. 5. N. F. Popov-Sibirskii, ed. Moscow: Moskovskii Sovet Rabochikh Krest'ianskikh i Krasno-armeiskikh Deputatov, 1930. Edition: 13,500. Journal: 31 pages, 11 1/16 x 8 5/16" (29.7 x 21.2 cm). 228.2001.0
871. Kasian, Vasil'. *Chervona khustyna. Opovidannia (The Red Kerchief: A Short Story)* by A. Holovko. Kharkov-Kiev: Derzhavne Vydavnytstvo Ukrainy, 1930. Edition: 20,000. Book: 23 pages, 6 3/4 x 4 13/16" (17.1 x 12.3 cm). (Boris Kerdimun Archive). 981.2001
872. Kliun, Ivan. *Rubiniada. Lirika (The Rubiniad: Lyrics)* by Aleksei Kruchenykh. Moscow: the author, 1930. Edition: 130. Book: 18 leaves, 7 7/16 x 8 5/8" (18.9 x 21.9 cm). 405.2001
873. Kliun, Ivan, and Igor Terent'ev. *Ironiada. Lirika (The Ironyad: Lyrics)* by Aleksei Kruchenykh. Moscow: the author, 1930. Edition: 150. Book: 19 leaves, 7 1/16 x 7 15/16" (18 x 20.1 cm). Cover with lithographed manuscript text and illustration by Kliun on front; 1 lithographed illustration by Terent'ev; lithographed manuscript text. 409.2001.1-2 [p. 247]
874. Klutsis, Gustav. *Partbilet no. 224332. Stikhi o Lenine (Party Membership Card Number 224332: Poems about Lenin)* by Aleksandr Bezymenskii. Moscow-Leningrad: Gosudarstvennoe izdatel'stvo, 1930. Edition: 15,000. Book: 93 pages, 6 3/4 x 4 15/16" (17.2 x 12.5 cm). Cover with letterpress photomontage illustrations on front and back. 402.2001.1-2 [p. 238]
875. Kraim, M. *Zlochynets'. Novelia pro amerykans'ku spravedlyvist' (Criminal: Novel about American Justice)* by Pasanto. Lvov: Vikna, 1930. Edition: 1,000. Book: 16 pages, 8 7/16 x 5 13/16" (21.5 x 14.5 cm) (irreg.). (Boris Kerdimun Archive). 998.2001
876. Kriukov, Mykola. *Marusia. Istorychna povist' (Marusia: A Historical Tale)* by Marko Vovchok. Kharkov-Kiev: Knyhospilka, 1930. Edition: 2,000. Book: XIII, 121 pages, 7 1/4 x 5 1/8" (18.5 x 13.1 cm) (irreg.). (Boris Kerdimun Archive). 1000.2001
877. Kruchenykh, Aleksei, and Igor Terent'ev. *Zhivoi Maiakovskii. Razgovory Maiakovskogo (Mayakovsky Live: Mayakovsky's Conversations)*, no. 1. Aleksei Kruchenykh, ed. Moscow: Gruppa druzei Maiakovskogo, 1930. Edition: 200. Book: 20 leaves, 8 9/16 x 6 1/16" (21.8 x 15.4 cm). Green construction paper cover with lithographed manuscript text and illustration by Terent'ev on front; lithographed manuscript text by Kruchenykh. 412.2001.A
878. Krychev's'kyi, Vasil'. *Dmytro Levyts'kyi (Dmytro Levyts'kyi)*. Ukrainian painting series by I. Chukyn. Kiev: RUKh, 1930. Edition: 1,500. Book: 30 pages, plus XIX plates, 9 13/16 x 7" (25 x 17.8 cm). (Boris Kerdimun Archive). 1011.2001
879. Krychev's'kyi, Vasil'. *Mykhailo Boichuk (Mykhailo Boichuk)*. Ukrainian painting series by O. Slipko-Moskal'tsiv. Kharkov: RUKh, 1930. Edition: 1,500. Book: 51 pages, plus XII plates, 9 13/16 x 6 7/8" (24.6 x 17.5 cm). (Boris Kerdimun Archive). 1009.2001
880. Krychev's'kyi, Vasil'. *Taras Shevchenko (Taras Shevchenko)*. Ukrainian painting series by Ol. Novyts'kyi. Kiev: RUKh, 1930. Edition: 3,000. Book: 31 pages, 25 plates, 10 x 7 3/16" (25.5 x 18.2 cm). (Boris Kerdimun Archive). 1010.2001
881. Lissitzky, El. *Amerika. Die Stilbildung des neuen Bauens in den Vereinigten Staaten (Neues Bauen in der Welt. Band 2) (America: The Development of Style in New Buildings in the United States [New Ways of Building in the World])*, vol. 2, by Richard Neutra. Vienna: Anton Schroll & Co., 1930. Edition: unknown. Book: 163 pages, 11 7/16 x 8 3/4" (29 x 22.3 cm). Cover with lithographed lettering and photographic illustration on front, and lithographed lettering (publisher's advertisement) on back. 363.2001 [p. 228]
882. Lissitzky, El. *Frankreich. Die Entwicklung der neuen Ideen nach Konstruktion und Form (Neues Bauen in der Welt. Band 3) (France: The Development of New Ideas of Construction and Form [New Ways of Building in the World])*, vol. 3, by Roger Ginburger. Vienna: Anton Schroll & Co., 1930. Edition: unknown. Book: 132 pages, 11 7/16 x 8 7/8" (29 x 22.5 cm). Cover with lithographed lettering and photographic illustration on front, and lithographed lettering (publisher's advertisement) on back. 364.2001 [p. 229]
883. Lissitzky, El. *Russland. Die Rekonstruktion der Architektur in der Sowjetunion (Neues Bauen in der Welt. Band 1) (Russia: The Reconstruction of Architecture in the Soviet Union [New Ways of Building in the World])*, vol. 1, by El Lissitzky. Vienna: Anton Schroll & Co., 1930. Edition: unknown. Book: 103 pages, 11 1/16 x 8 7/16" (28.8 x 21.5 cm). Cover with lithographed lettering and photographic illustration on front, and lithographed lettering (publisher's advertisement) on back. 366.2001 [p. 228]
884. Malevich, Kazimir, and Dmitrii Mitrokhin. *Kniga izbrannykh stikhotvorenii (Book of Selected Poems)* by Grigorii Petnikov. Kharkov: Gosudarstvennoe izdatel'stvo Ukrainy, 1930. Book: 100 pages, 6 15/16 x 4 1/2" (17.7 x 11.4 cm). Cover with letterpress illustrations on front and back. 83.2001
885. Maslianenko, Mikhail, and Nikolai Prussakov. *Stroitel'stvo Moskvy. Ezhemesiachnyi zhurnal Moskovskogo oblastnogo ispolnitel'nogo komiteta Soveta R., K. i K. deputatov (Building Moscow: Monthly Journal of the Moscow Soviet of Workers, Peasants, and Red Army Deputies)*, no. 2. N. F. Popov-Sibirskii, ed. Moscow: Moskovskii Sovet Rabochikh Krest'ianskikh i Krasno-armeiskikh Deputatov, 1930. Edition: 10,000. Journal: 31 pages, 11 5/8 x 8 3/8" (29.5 x 21.3 cm). Overall design by Maslianenko; cover with letterpress lettering and photomontage illustration on front, and letterpress lettering on back, both by Prussakov; letterpress text includes typographic designs. 228.2001.M1-4 [p. 226]
886. Mitrokhin, Dmitrii. *Iskusstvo oktiabr'skoi epokhi (Art of the October Epoch)* by Iakov Tugendkhol'd. Leningrad: Academia, 1930. Edition: 3,070. Book: 193 pages, plus [1] plate, 8 15/16 x 5 13/16" (22.8 x 15.2 cm). (Boris Kerdimun Archive). 808.2001
887. Petryt'skyi, Anatol'. *M. Zhuk (M. Zhuk)*. Ukrainian painting series by Iukhym Mykhailiv. Kharkov: RUKh, 1930. Edition: 1,000. Book: 31 pages, [19] plates, 9 1/2 x 6 3/8" (24.2 x 16.8 cm). (Boris Kerdimun Archive). 1008.2001
888. R., Bor [attrib. to Konstantin Ramenskii]. *Spektakl' segodnia (Performance Today)* by A. Korbon and N. Korepanov. Moscow: Vserabis, 1930. Edition: 5,000. Book: 210 pages, 6 11/16 x 4 13/16" (17 x 12.3 cm). 804.2001
889. Rodchenko, Aleksandr. *Chzhungo. Ocherki o Kitae (Chzhungo: Essays on China)*, second edition, by Sergei Tret'iakov. Moscow-Leningrad: Gosudarstvennoe izdatel'stvo, 1930. Edition: 5,000. Book: 347 pages, 7 3/8 x 5" (19.4 x 12.7 cm). (Boris Kerdimun Archive). 801.2001
890. Rodchenko, Aleksandr. *Ob agit-i proz-iskusstve (On Agitation and Productive Art)* by Boris Arvatov. Moscow: Federatsiia, 1930. Edition: 3,000. Book: 223 pages, 6 5/8 x 4 3/4" (16.8 x 12 cm). (Boris Kerdimun Archive). 803.2001
891. Rodchenko, Aleksandr. *Poslednii sovremennik (The Last Contemporary)* by Semen Kirsanov. Moscow: Federatsiia, 1930. Edition: 3,000. Book: 95 pages, 6 13/16 x 4 3/4" (17.7 x 12 cm). 811.2001
892. Rodchenko, Aleksandr. *Stal'nye struzhki (Steel Chips)* by Ildwal Jones. Moscow-Leningrad: Zemlia i Fabrika, 1930. Edition: 5,000. Book: 271 pages, 8 1/4 x 5 3/8" (21 x 13.7 cm) (irreg.). 812.2001
893. Rodchenko, Aleksandr. *Tuda i obratno (There and Back)* by Vladimir Mayakovsky. Moscow: Federatsiia, 1930. Edition: 3,000. Book: 93 pages, 6 7/8 x 4 15/16" (17.5 x 12.6 cm). Wraparound cover with letterpress lettering. (Boris Kerdimun Archive). 385.2001 [p. 190]
894. Rodchenko, Aleksandr. *Tuda i obratno (There and Back)* by Vladimir Mayakovsky. Moscow: Federatsiia, 1930. Edition: 3,000. Book: 93 pages, 6 3/4 x 4 15/16" (17.2 x 12.5 cm). Wraparound cover with letterpress lettering. 384.2001
895. Rodchenko, Aleksandr. *Zhurnal'ist (Journalist)*, no. 3. A. P. Mariinskii, ed. Moscow: Ogonek, 1930. Edition: 8,000. Journal: [32] pages, 11 7/16 x 8 7/16" (29 x 21.5 cm). Cover with letterpress photographic illustrations on front and back. 396.2001.B1-2 [p. 220]
896. Rodchenko, Aleksandr, and Varvara Stepanova. *Za rubezhom (Abroad)*, no. 2. Maksim Gorky, ed. Moscow: Gosudarstvennoe izdatel'stvo, 1930. Edition: 25,000. Journal: 78 pages, 10 x 7 1/16" (25.4 x 18 cm). Cover with letterpress lettering and photomontage illustration by Rodchenko on front, letterpress illustration by Mecheslav Dobrokovskii on back, and letterpress photomontage illustrations by Stepanova on insides; 3 letterpress photomontage illustrations by Rodchenko, and letter-
- press illustrations, some photographic, by various artists. 403.2001.1-7 [p. 239]
897. Rozanova, A. *Radio-dumka. Fantastychna povist' (Radio-Head: A Tale of the Fantastic)* by Iakov Kal'nyts'kyi. Kharkov-Kiev: Derzhavne Vydavnytstvo Ukrainy, 1930. Edition: 5,000. Book: 133 pages, 7 1/16 x 5 1/16" (18 x 12.9 cm). Inscribed by Kal'nyts'kyi. (Boris Kerdimun Archive). 992.2001
898. Russian Book Collection. *Chytacham i peredplatnykam ukrains'koho maliarstva (Prospectus for Reader-Subscribers to "Ukrainian Painting")*. Kiev: RUKh, 1930. Edition: unknown. Pamphlet: [2] pages, 5 3/8 x 3 5/8" (13 x 9.2 cm). (Boris Kerdimun Archive). 995.2001
899. Russian Book Collection. *Podorozh uchenoho doktora Leonardo i ioho maibut'oi kokhanky prekrasnoi Al'chestyu slobozhans'ku Shvaitsarii (Journey of the Erudite Doctor Leonardo and his Future Lover, the Beautiful Alchesta of Cantonal Switzerland)* by Maik lohansen. Kharkov: Proletarii, 1930. Edition: 5,100. Book: 213 pages, 6 3/4 x 4 7/16" (15.8 x 11.3 cm) (irreg.). (Boris Kerdimun Archive). 990.2001
900. Russian Book Collection. *Vladimir Maiakovskii. Odnodnevnaia gazeta (Vladimir Mayakovsky: One-Day Newspaper)* by various authors (M. Chumandrii, G. Gorbachev, Bor Likharev, et al.) Leningrad: Sovetskii pisatel', 1930. Edition: 70,000. Newspaper: 4 pages, 21 3/8 x 13 15/16" (55 x 35.4 cm). 19.2001
901. Russian Book Collection. *Za proletarskoe iskusstvo. Proekt platformy dlia konsolidatsii proletarskikh sil na izo-fronte (Toward a Proletarian Art: Project Platforms for the Consolidation of Proletarian Power on the Art Front)* by unknown author. Moscow-Leningrad: Izobrazitel'noe iskusstvo, 1930. Edition: 12,000. Book: 31 pages, 11 13/16 x 8 1/16" (30 x 20.5 cm). (Boris Kerdimun Archive). 708.2001
902. Sen'kin, Sergei. *Bez doklada ne vkhodit' (No Admittance without being Announced)* by Vladimir Mayakovsky. Moscow and Leningrad: Gosudarstvennoe izdatel'stvo, 1930. Edition: 3,000. Book: 110 pages, 7 15/16 x 5 1/4" (20.1 x 13.4 cm). Cover with letterpress lettering and photographic illustration on front. (Boris Kerdimun Archive). 273.2001 [p. 215]

903. Shcheglov, Mykhailo. *Vsesvit (The World)*, no. 27, by various authors (Mykhailo Biriukov, I. Gadenko, Matvei Karyk, M. Mais'kii, and A. Petrazhyts'kii). Kharkov: [n.s.], 1930. Edition: unknown. Journal: 14 pages, 12 $\frac{3}{16}$ x 8 $\frac{7}{16}$ " (31 x 21.5 cm). (Boris Kerdimun Archive). 719.2001
904. Sobolev, Dmitrii. *Grafika (Drawings)* by Dmitrii Sobolev. Moscow: the author, 1930. Edition: 1,000. Book: 14 leaves, 6 $\frac{5}{8}$ x 5" (16.9 x 12.8 cm). (Boris Kerdimun Archive). 982.2001
905. Sobolev, Dmitrii. *Khudozhnik Dmitrii Sobolev (The Artist Dmitrii Sobolev)* by S. Biriukov and Oleg Diomidov. Moscow: [n.s.], 1930. Edition: 1,000. Book: 25 pages, 6 $\frac{11}{16}$ x 4 $\frac{3}{4}$ " (17 x 12 cm). (Boris Kerdimun Archive). 802.2001
906. Stepanova, Varvara. *Literaturnaia gazeta (The Literary Newspaper)*. Special edition: Memorial issue dedicated to Mayakovsky, April 17, 1930, by various authors (Aleksandr Bezymenskii, An. Charov, Konstantin Finn, B. Fridman, M. Gel'fand, Mikhail Golodnyi, D. Kal'm, Art. Khalatov, T. Kish, Mikhail Kol'tsov, Bela Kun, Boris Kushner, P. Lavut, B. Malkin, V. Popov-Dubovskii, and Sergei Tret'iakov). Moscow: Komsomol'skaia Pravda, 1930. Edition: unknown. Newspaper: [4] pages (1 folded sheet), 26 $\frac{7}{16}$ x 19 $\frac{13}{16}$ " (67.1 x 50.4 cm). Overall design, incorporating photographic illustrations by Aleksandr Rodchenko and others. (Accompanied by a 1982 English translation facsimile published by Museum of Modern Art, Oxford, 23 $\frac{3}{4}$ x 16 $\frac{7}{8}$ " [60.3 x 42.8 cm]). 325.2001.A-B
907. Strakhov, Adol'f. *Programma mezhdunarodnogo konkursa na proekt gosudarstvennogo Ukrainskogo Teatra. Massovogo muzykalnogo deistva na 4,000 mest v Khar'kove (Prospectus for an International Design Competition for the State Ukrainian Theater: A Music Hall with a Four-Thousand-Seat Capacity in Kharkov)*. Kharkov: Proletarii, 1930. Edition: 3,000. Book: 183 pages, plus [1] fold-out, 11 $\frac{3}{16}$ x 7 $\frac{13}{16}$ " (28.8 x 19.8 cm). Wraparound cover with letterpress typographic design; letterpress text includes typographic designs. 391.2001 [p. 231]
908. Strakhov, Adol'f. *Programma mezhdunarodnogo konkursa na proekt pamiatnika T. G. Shevchenku v g. Kharkove (Prospectus for an International Design Competition for a Monument to T. G. Shevchenko in Kharkov)*. Kharkov: Proletarii, 1930. Edition: 1,500. Book: 101 pages, [15] plates, 9 $\frac{3}{4}$ x 7" (24.8 x 17.8 cm). (Boris Kerdimun Archive). 1003.2001
909. Surikov, Aleksandr. *Bania. Drama v 6-ti deistviiakh s tsirkom i feierverkom (The Bathhouse: A Drama in Six Acts with Circus and Fireworks)* by Vladimir Mayakovsky. Moscow-Leningrad: Gosudarstvennoe izdatel'stvo, 1930. Edition: 5,000. Book: 77 pages, 7 $\frac{13}{16}$ x 5 $\frac{3}{16}$ " (19.8 x 13.2 cm). (Boris Kerdimun Archive). 1058.2001
910. Surikov, Aleksandr. *Komandarm 2 (Commander of the Second Army)* by Il'ia Sel'vinskii. Moscow-Leningrad: Gosudarstvennoe izdatel'stvo, 1930. Edition: 3,000. Book: 159 pages, 7 $\frac{11}{16}$ x 5 $\frac{1}{8}$ " (19.5 x 13 cm). 809.2001
911. Suvorov, P. *Kryl'ia sovetov (The Wings of the Soviet)* by I. Stuchinskaia. Moscow-Leningrad: Gosudarstvennoe izdatel'stvo, 1930. Edition: 20,000. Book: 15 pages, 8 $\frac{7}{16}$ x 6 $\frac{3}{4}$ " (21.5 x 17.1 cm). 1530.2001
912. Telingater, Solomon. SA. *Sovremennaia arkhitektura (CA: Contemporary Architecture)*, nos. 3, 4, 5, and 6 (from complete run of 27 issues). Moisei Ginzburg and Aleksandr Vesnin, eds. Moscow: Gosudarstvennoe izdatel'stvo, 1930. Edition: 4,000. Journal: pagination ranges from 16 leaves to [32] pages, 12 x 9 $\frac{1}{8}$ " (30.5 x 23.2 cm) (irreg.). AA (no. 6): Cover with letterpress lettering on front and back; letterpress text includes typographic designs. 218.2001.Y, Z, X, AA [p. 225]
913. Telingater, Solomon. *Slovo predstavliaetsia Kirsanovu (Kirsanov has the 'Right of Word')* by Semen Kirsanov. Moscow: Gosudarstvennoe izdatel'stvo, 1930. Edition: 3,000. Book: [84] pages, 7 $\frac{13}{16}$ x 3 $\frac{7}{16}$ " (19.9 x 8.8 cm). Overall design; wraparound cover with letterpress typographic design, lettering, and photomontage illustrations; letterpress text includes typographic designs. 343.2001 [p. 217]
914. Terent'ev, Igor', and Kirill Zdanevich. *Turnir poetov (Tournament of Poets)* by various authors (Nikolai Aseev, Vera Inber, Valentin Kataev, Velimir Khlebnikov, Semen Kirsanov, Aleksei Kruchenykh, Vladimir Mayakovsky, Boris Pasternak, N. Sakonskaia, Il'ia Sel'vinskii, Igor' Terent'ev, Tat'iana Tolstaia, and Sergei Tret'iakov). Moscow: Gruppya lefovtssev, 1930. Edition: 150. Book: 18 leaves, 6 $\frac{3}{4}$ x 8 $\frac{3}{8}$ " (17.2 x 21.3 cm). 411.2001
915. Titov, Boris. *Stradaniia moikh druzei. Tret'ia kniga stikhov, 1928-1929 (The Suffering of My Friends: Third Book of Verse, 1928-1929)* by Vladimir Lugovskoi. Moscow: Federatsiia, 1930. Edition: 3,000. Book: 123 pages, 6 $\frac{11}{16}$ x 4 $\frac{3}{4}$ " (17 x 12 cm). 805.2001
916. Unknown artist. *Der Sturm. Sonderheft: Sowjet-Union (Der Sturm, Special Issue: The Soviet Union)* by Herwarth Walden. Berlin: Der Sturm, 1930. Edition: unknown. Journal: 72 pages, plus [4] loose pages, 9 $\frac{15}{16}$ x 7 $\frac{9}{16}$ " (25.3 x 19.3 cm). (Donation of Elaine Lustig Cohen). 807.2001
917. Unknown artist. *Na zakhidn'omu fronti bez zmin (All Quiet on the Western Front)* by Erich Maria Remarque. Kharkov: Ukrain's'kyi robitnik, 1930. Edition: unknown. Book: 127 pages, 8 $\frac{13}{16}$ x 5 $\frac{9}{16}$ " (22.4 x 14.2 cm). (Boris Kerdimun Archive). 1098.2001
918. Unknown artist. *Prozaikiy 90-900 rr. (Prose Writers from the Years 90 to 900)*. Iv. Myrontsia, ed. Kharkov-Kiev: Knyhospilka, 1930. Edition: 5,000. Book: LI pages, 238 pages, 7 $\frac{3}{16}$ x 5 $\frac{1}{8}$ " (18.3 x 13 cm). (Boris Kerdimun Archive). 991.2001
919. Unknown artist. *Sotsgorod. Problema stroitel'stva sotsialisticheskikh gorodov (The Socialist City: The Problem of Building Socialist Cities)* by Nikolai Miliutin. Moscow-Leningrad: Gosudarstvennoe izdatel'stvo, 1930. Edition: 7,000. Book: 82 pages, plus [1] plate, 9 $\frac{1}{2}$ x 10 $\frac{3}{8}$ " (23 x 26.3 cm). 697.2001
920. Unknown artist. *Ulialaevshchina. Epopeia (Ulialaev Adventure: Epopee)*, second edition, by Il'ia Sel'vinskii. Moscow-Leningrad: Gosudarstvennoe izdatel'stvo, 1930. Edition: 3,000. Book: 159 pages, 7 $\frac{1}{16}$ x 4 $\frac{7}{16}$ " (17.9 x 11.3 cm). 813.2001
921. Unknown artist. *Vystrel. Komediia v stikhakh (The Shot: A Comedy in Verse)* by Aleksandr Bezymenskii. Moscow-Leningrad: Gosudarstvennoe izdatel'stvo, 1930. Edition: 5,000. Book: 205 pages, 6 $\frac{11}{16}$ x 4 $\frac{13}{16}$ " (17 x 12.3 cm). (Boris Kerdimun Archive). 806.2001
922. Various artists (Mikhail Maslianenko, Georgii Stenberg, and Vladimir Stenberg). *Stroitel'stvo Moskvyy. Ezhemesiachnyi zhurnal Moskovskogo oblastnogo ispolnitel'nogo komiteta Soveta R., K. i K. Deputatov (Building Moscow: Monthly Journal of the Moscow Soviet of Workers, Peasants, and Red Army Deputies)*, no. 11. N. F. Popov-Sibirskii, ed. Moscow: Moskovskii Sovet Rabochikh Krest'ianskikh i Krasnoarmeiskikh Deputatov, 1930. Edition: 14,000. Journal: 39 pages, plus [1] loose page insert-ed before first page, 11 $\frac{3}{4}$ x 8 $\frac{1}{4}$ " (29.9 x 21 cm). Overall design by Maslianenko; wraparound cover with letterpress lettering and photomontage illustration by Stenberg; letterpress text includes typographic designs. 228.2001.P [p. 226]
923. Various artists (Mikhail Maslianenko, Georgii Stenberg, and Vladimir Stenberg). *Stroitel'stvo Moskvyy. Ezhemesiachnyi zhurnal Moskovskogo oblastnogo ispolnitel'nogo komiteta Soveta R., K. i K. Deputatov (Building Moscow: Monthly Journal of the Moscow Soviet of Workers, Peasants, and Red Army Deputies)*, no. 3. N. F. Popov-Sibirskii, ed. Moscow: Moskovskii Sovet Rabochikh Krest'ianskikh i Krasnoarmeiskikh Deputatov, 1930. Edition: 12,000. Journal: 39 pages, 11 $\frac{3}{16}$ x 8 $\frac{5}{16}$ " (30 x 21.2 cm). 228.2001.N
924. Various artists (Andronova, Raspopina, and Sigina). *Tekhnicheskii poligrafist. Gazeta studentov, rabochikh, sluzhashchikh i pedagogov poligraf-tehnikuma v moskve (The Art of the Printer: Newspaper of the Students, Workers, Employees, and Teachers of the Polygraphic-Technical School in Moscow)*, no. 3. E. Nurkas, ed. Moscow: Iach. VKP (B), VLKSM, 1930. Edition: 100. Newspaper: 8 page accordion fold, plus [1] fold-out, 18 $\frac{1}{16}$ x 11 $\frac{13}{16}$ " (45.9 x 30 cm). Overall design by Andronova and Sigina, with masthead by Raspopina; letterpress text includes typographic designs. 1123.2001 [p. 229]
925. Various artists (vol. 1: Igor' Terent'iev and vol. 2: David Burliuk, Ivan Kliun, and Vladimir Mayakovsky). *Zhivoi Maiakovskii. Razgovory Maiakovskogo (Mayakovsky Live: Mayakovsky's Conversations)*, vols. 1-2 (from complete set of 3). Aleksei Kruchenykh, ed. Moscow: Gruppya druzei Maiakovskogo, 1930. Edition: 300. 2 books (2 volumes from complete set of 3): vol. 1, 20 leaves; vol. 2, 18 leaves, vol. 1: 8 $\frac{1}{2}$ x 6 $\frac{11}{16}$ " (21.6 x 17 cm); vol. 2: 9 $\frac{3}{4}$ x 6 $\frac{3}{4}$ " (23.2 x 17.2 cm). (Boris Kerdimun Archive). 1083.2001.A-B
926. Zdanevich, Kirill. *Zverinets (Menagerie)* by Velimir Khlebnikov. Aleksei Kruchenykh, ed. Moscow: Gruppya druzei Khlebnikova, 1930. Edition: 130. Book: 17 leaves, 8 $\frac{3}{8}$ x 6 $\frac{5}{16}$ " (21.3 x 16 cm). 930.2001
927. Zdanevich, Kirill. *Zverinets (Menagerie)* by Velimir Khlebnikov; Aleksei Kruchenykh, ed. Moscow: Gruppya druzei Khlebnikova, 1930. Edition: 130. Book: 17 leaves, 8 $\frac{3}{8}$ x 6 $\frac{5}{16}$ " (21.3 x 16 cm). 930.2001
928. Chernikhov, Iakov. *Konstruktivnaia arkhitekturnykh i mashinnykh form (The Construction of Architectural and Machine Forms)* by Iakov Chernikhov. Leningrad: Leningradskoe obshchestvo arkhitektorov, 1931. Edition: 5,150. Book: 232 pages, plus [40] plates, 11 $\frac{3}{4}$ x 8 $\frac{1}{4}$ " (29.8 x 21 cm). Wraparound cover with letterpress typographic design; 405 letterpress illustrations; letterpress text includes typographic designs. 379.2001.1-405 [p. 227]
929. Chernikhov, Iakov. *Osnovy sovremennoi arkhitektury. Eksperimental'no-issledovatel'skie raboty (Foundations of Modern Architecture: Experimental Research Studies)*, second edition, by Iakov Chernikhov. Leningrad: Leningradskoe obshchestvo arkhitektorov, 1931. Edition: 3,150. Book: 96 pages, plus 44 plates, 12 x 8 $\frac{7}{16}$ " (30.5 x 21.5 cm). Cover with letterpress illustration mounted on front; 6 letterpress illustrations. 365.2001.1-7
930. Deneika, Aleksandr. *Rabis (Rabis)*, no. 27. M. Imas, ed. Moscow: Profizdat, 1931. Edition: 9,100. Journal: 24 pages, 9 $\frac{15}{16}$ x 6 $\frac{7}{8}$ " (25.2 x 17.4 cm). 824.2001
931. Dobrokovskii, Mecheslav. *Brigada khudozhnikov (Artists' Brigade)*, no. 5-6. Pavel Novitskii, ed. Moscow: Izobrazitel'noe iskusstvo, 1931. Edition: 6,500. Journal: 44 pages, plus [4] plates and [1] foldout, 11 $\frac{3}{8}$ x 8 $\frac{7}{16}$ " (29.6 x 21.5 cm). 404.2001.D
932. Dobrokovskii, Mecheslav. *Brigada khudozhnikov (Artists' Brigade)*, no. 5-6. Pavel Novitskii, ed. Moscow: Izobrazitel'noe iskusstvo, 1931. Edition: 6,500. Journal: 46 pages, plus [2], 11 $\frac{3}{16}$ x 8 $\frac{5}{16}$ " (30 x 21.7 cm). 859.2001.B

933. Fridkin, Boris. *Iapans'ka liryka fedal'noi doby (Japanese Lyrics of the Feudal Ages)*. Ol. Kremen, trans. Kharkov: RUKh, 1931. Edition: 3,000. Book: 88 pages, 5 $\frac{3}{4}$ x 4 $\frac{5}{16}$ " (14.7 x 10.9 cm). Incribed by Kremen. (Boris Kerdimun Archive). 984.2001
934. Iermilov, Vasil'. *Shturm doby. Raport ukrains'koi literatury 12 vseukrains'komu z'izdovi rad. Ukrains'kaadians'ka literatura za doby rekonstruktsii (The Storming of an Epoch: Report on Ukrainian Literature for the Twelfth All-Ukrainian Congress)*. N. Lakyza and Serhii Pylypenko, eds. Kharkov: Literatura i mystetstvo, 1931. Edition: 5,200. Book: 377 pages, 11 $\frac{3}{16}$ x 8 $\frac{3}{4}$ " (28.7 x 20.9 cm). Wraparound dust jacket with letterpress lettering; wraparound cover with letterpress lettering; 1 letterpress photomontage illustration; letterpress text includes typographic designs. (Boris Kerdimun Archive). 393.2001 [p. 233]
935. Iermilov, Vasil'. *Vasyl' Iermilov (Vasyl' Iermilov)*. Ukrainian painting series by Valerii Polishchuk. Kharkov: RUKh, 1931. Edition: 2,000. Book: 57 pages, 9 $\frac{3}{4}$ x 7 $\frac{1}{16}$ " (24.7 x 18 cm). Cover with letterpress typographic design and die-cut on front, and letterpress typographic design on back; letterpress text includes typographic designs. Signed by Iermilov. (Boris Kerdimun Archive). 394.2001 [p. 206]
936. Il'in, Nikolai. *Slony v Komsomole (Elephants in the Komsomol)* by Vladimir Mayakovsky. Moscow: Molodaia gvardiia, 1931. Edition: 5,155. Book: 94 pages, 6 $\frac{7}{8}$ x 4 $\frac{3}{8}$ " (17.4 x 12 cm). 1073.2001
937. Il'in, Nikolai. *Za iaponskim morem (Beyond the Sea of Japan)* by David Arkin. Moscow: Molodaia gvardiia, 1931. Edition: 5,300. Book: 102 pages, 6 $\frac{3}{4}$ x 4 $\frac{13}{16}$ " (17.2 x 12.2 cm). 830.2001
938. Karra, A. *Stroitel'stvo Moskv. Ezhemesiachnyi zhurnal Moskovskogo oblastnogo ispolnitel'nogo komiteta Soveta R., K. i K. deputatov (Building Moscow: Monthly Journal of the Moscow Soviet of Workers, Peasants, and Red Army Deputies)*, no. 12. N. F. Popov-Sibirskii, ed. Moscow: Moskovskii Soveta Rabochikh Krest'ianskikh i Krasnoarmeiskikh Deputatov, 1931. Edition: 16,500. Journal: 29 pages, 11 $\frac{7}{16}$ x 8 $\frac{1}{4}$ " (29 x 21 cm). 228.2001.Q
939. Kharybin, P. *Angliia (England)* by Il'ia Erenburg. Moscow: Federatsiia, 1931. Edition: 10,200. Book: 61 pages, 6 $\frac{15}{16}$ x 4 $\frac{13}{16}$ " (17.6 x 12.3 cm). 816.2001
940. Klutsis, Gustav, and Solomon Telingater. *Brigada khudozhnikov (Artists' Brigade)*, no. 1. Pavel Novitskii, ed. Moscow: Izobrazitel'noe iskusstvo, 1931. Edition: 6,000. Journal: 32 pages, plus [1] insert, 11 $\frac{1}{8}$ x 8 $\frac{3}{16}$ " (28.2 x 21.2 cm). Overall design by Telingater; cover with letterpress lettering and photomontage illustrations by Telingater on front and back (back cover incorporates poster design by Klutsis); letterpress lettering and photomontage illustrations by Klutsis on inside covers and both sides of back cover flap; letterpress text includes typographic designs. 404.2001.A [p. 239]
941. Klutsis, Gustav, and Solomon Telingater. *Brigada khudozhnikov (Artists' Brigade)*, no. 1. Pavel Novitskii, ed. Moscow: Izobrazitel'noe iskusstvo, 1931. Edition: 6,000. Journal: 32 pages, 11 $\frac{1}{8}$ x 8 $\frac{3}{16}$ " (28.2 x 21.2 cm). 859.2001.A
942. Krastashevskii, G. *Stikhi i ugot' (Poems and Coal)* by Aleksandr Zharov. Moscow: Molodaia gvardiia, 1931. Edition: 10,000. Book: 45 pages, 6 $\frac{3}{4}$ x 4 $\frac{15}{16}$ " (17.1 x 12.5 cm). (Boris Kerdimun Archive). 826.2001
943. Lebedev, Vladimir. *Doska sorevnovaniia. Na likvidatsiiu proryva (Competition Bulletin Board: For the Elimination of Hitches)* by Samuil Marshak. Moscow-Leningrad: Molodaia gvardiia, 1931. Edition: 100,000. Book: [20] pages, 8 $\frac{3}{4}$ x 6 $\frac{7}{8}$ " (22.2 x 17.5 cm). 865.2001
944. Lebedev, Vladimir. *Usatyi polosaty (The Whiskered, Striped One)* by Samuil Marshak. Leningrad: Molodaia gvardiia, 1931. Edition: 10,000. Book: [12] pages, 11 $\frac{5}{16}$ x 8 $\frac{13}{16}$ " (28.7 x 22.4 cm). 874.2001
945. Lissitzky, El, and Dmitrii Moor. *Brigada khudozhnikov (Artists' Brigade)*, no. 4. Pavel Novitskii, ed. Moscow: Izobrazitel'noe iskusstvo, 1931. Edition: Journal: 31 pages, 6,000, 12 $\frac{1}{16}$ x 8 $\frac{9}{16}$ " (30.6 x 21.8 cm). 404.2001.C
946. Mavrina, Tat'iana. *My vas zhdem, tovarishch ptitsa, otchego vam ne letitsia? (We are waiting for You, Comrade Bird, Why Don't You Fly?)* by Vladimir Mayakovsky. Moscow-Leningrad: Izobrazitel'noe iskusstvo, 1931. Edition: 35,000. Book: 15 pages, 6 $\frac{3}{4}$ x 4 $\frac{15}{16}$ " (17.2 x 12.6 cm). (Boris Kerdimun Archive). 1068.2001
947. Mayakovsky, Vladimir. *Gotov'sia! Tsel'sia! (Ready! Aim!)* by Vladimir Mayakovsky. Moscow-Leningrad: Khudozhestvennaia literatura, 1931. Edition: 25,000. Book: 155 pages, 6 $\frac{1}{16}$ x 4 $\frac{5}{16}$ " (16.7 x 11 cm). 927.2001
948. Mayakovsky, Vladimir. *Gotov'sia! Tsel'sia! (Ready! Aim!)* by Vladimir Mayakovsky. Moscow-Leningrad: Khudozhestvennaia literatura, 1931. Edition: 25,000. Book: 155 pages, 6 $\frac{1}{16}$ x 4 $\frac{5}{16}$ " (16.4 x 11 cm). (Boris Kerdimun Archive). 1059.2001
949. Moholy-Nagy, László. *Smert' Vladimira Maiakovskogo (The Death of Vladimir Mayakovsky)* by Roman Jakobson and D. Sviatopolk-Mirskii. Berlin: Petropolis, 1931. Edition: unknown. Book: 65 pages, 7 $\frac{1}{16}$ x 5 $\frac{3}{8}$ " (19.2 x 13.6 cm). 825.2001
950. Petryts'kyi, Anatol'. *H. Diadchenko (G. Diadchenko)*. Ukrainian painting series by lukhmy Mykhailiv. Kharkov: RUKh, 1931. Edition: 2,000. Book: 29 pages, [19] plates, 9 $\frac{13}{16}$ x 7 $\frac{1}{16}$ " (25 x 18 cm). (Boris Kerdimun Archive). 1007.2001
951. R., Bor [attrib. to Konstantin Ramenskii]. *Iunost' Maiakovskogo (Mayakovsky's Youth)* by Vasilii Kamenskii. Tiflis: Zakkniga, 1931. Edition: 5,000. Book: 83 pages, plus [1] plate, 6 $\frac{1}{16}$ x 4 $\frac{7}{8}$ " (17 x 12.4 cm). Cover with letterpress lettering and lithographed illustrations on front and back. (Boris Kerdimun Archive). 323.2001.1-2 [p. 217]
952. R., Bor [attrib. to Konstantin Ramenskii]. *Iunost' Maiakovskogo (Mayakovsky's Youth)* by Vasilii Kamenskii. Tiflis: Zakkniga, 1931. Edition: 5,000. Book: 83 pages, plus [1] plate, 6 $\frac{7}{8}$ x 4 $\frac{11}{16}$ " (17.4 x 11.9 cm). Cover with letterpress lettering and lithographed illustrations on front and back. 324.2001.1-2
953. Rodchenko, Aleksandr. *Govorit Moskva (Moscow Speaks)*, no. 11. M. Smolenskii, ed. Moscow: NKPT, 1931. Edition: 50,500. Journal: 15 pages, 11 $\frac{15}{16}$ x 8 $\frac{3}{4}$ " (30.4 x 22.3 cm). Cover with lithographed lettering and die-cut on front to reveal photogravure illustration on page 1, and lithographed lettering on back. 221.2001 [p. 219]
954. Russian Book Collection. *Tvorcheskii put' Maiakovskogo (The Creative Path of Mayakovsky)* by Osip Beskin. Voronezh: Kommuna, 1931. Edition: 3,150. Book: 91 pages, 7 $\frac{3}{8}$ x 5 $\frac{1}{8}$ " (18.8 x 13 cm). (Boris Kerdimun Archive). 1079.2001
955. Russian Book Collection. *Za samousvidomlennia ta proletars'ke nastanovlennia v obrazotvorchomu mystetstvi (Toward Self-Enlightenment and a Proletarian Fine-Arts Attitude)* by Mykola Skrypnyk. Kharkov: Asotsiatsiia Khudozhnykiv Chervono i Ukrainy (AKhChU), 1931. Edition: 3,000. Book: 41 pages, 6 $\frac{7}{8}$ x 4 $\frac{7}{8}$ " (17.4 x 12.4 cm). (Boris Kerdimun Archive). 996.2001
956. Sedel'nikov, Nikolai. *Brigada khudozhnikov (Artists' Brigade)*, no. 2-3. Pavel Novitskii, ed. Moscow: Izobrazitel'noe iskusstvo, 1931. Edition: 6,500. Journal: 32 pages, 11 $\frac{13}{16}$ x 8 $\frac{9}{16}$ " (30 x 21.7 cm). 404.2001.B
957. Sedel'nikov, Nikolai. Cover for *USSR periodica (USSR Periodicals)*. 1931. 1 folded sheet: 7 $\frac{1}{16}$ x 9 $\frac{1}{2}$ " (18 x 24.2 cm) (folded). Letterpress typographic designs on front and back. (Donation of Galerie Gmurzynska). 241.2001
958. Siniakova, Mariia. *Prygaiut, letaiut (They Bounce, They Fly)* by L. Sinitsyna. Moscow: Molodaia gvardiia, 1931. Edition: 50,000. Book: [8] pages, 7 $\frac{3}{8}$ x 5 $\frac{3}{4}$ " (19.4 x 14.7 cm). Cover with lithographed manuscript text and illustration on front; 10 lithographed illustrations. 356.2001.1-11 [p. 178]
959. Stepanova, Varvara. *Sobranie stikhotvorenii. Tom 1. Stikhotvoreniiia 1912-25 (Collected Poems, vol. 1, Poems: 1912-25)*, second edition, by Nikolai Aseev. Moscow-Leningrad: Khudozhestvennaia literatura, 1931. Edition: 3,000. Book: 257 pages, 5 $\frac{3}{4}$ x 4 $\frac{5}{16}$ " (14.7 x 10.9 cm). Overall design; dust jacket with wraparound letterpress photomontage illustration (incorporating photograph by Aleksandr Rodchenko); red cloth cover with letterpress text in silver; front and back endpapers with letterpress photo-montage illustrations (incorporating photograph by Rodchenko); letterpress text includes typographic designs. 417.2001.A [p. 241]
960. Stepanova, Varvara. *Sobranie stikhotvorenii. Tom 2. Stikhotvoreniiia 1925-27 (Collected Poems, vol. 2, Poems: 1925-27)*, second edition, by Nikolai Aseev. Moscow-Leningrad: Khudozhestvennaia literatura, 1931. Edition: 3,000. Book: 204 pages, 5 $\frac{13}{16}$ x 4 $\frac{1}{16}$ " (14.8 x 11 cm). Overall design; dust jacket with wraparound letterpress photomontage illustration (incorporating photograph by Rodchenko); red cloth cover with letterpress text in silver; front and back endpapers with letterpress photomontage illustrations (incorporating a photograph by Rodchenko); letterpress text includes typographic designs. 417.2001.B [p. 241]
961. Stepanova, Varvara. *Sobranie stikhotvorenii. Tom 3. Poemy i skazki (Collected Poems, vol. 3, Poems and Stories)*, second edition, by Nikolai Aseev. Moscow-Leningrad: Khudozhestvennaia literatura, 1931. Edition: 3,000. Book: 255 pages, 5 $\frac{11}{16}$ x 4 $\frac{1}{4}$ " (14.5 x 10.8 cm). 2551.2001
962. Surikov, Aleksandr. *Pushtorg. Roman (Fur Trade: A Novel)* by Il'ia Sel'vinskii. Moscow-Leningrad: Khudozhestvennaia literatura, 1931. Edition: 3,000. Book: 192 pages, 7 $\frac{11}{16}$ x 5 $\frac{3}{16}$ " (19.5 x 13.2 cm). 823.2001
963. Tarkhanov, Mikhail. *Propisnye i strochnye bukvy razlichnykh shrifto (Capital and Lower-case Letters of Different Typefaces)* by Mikhail Tarkhanov. Moscow: Poligraf tekhnikum, 1931. Edition: unknown. Book: [16] pages, 5 $\frac{1}{16}$ x 4 $\frac{3}{8}$ " (14.5 x 11.2 cm). (Boris Kerdimun Archive). 1071.2001
964. Telingater, Solomon. *Fotomontazh Dzhon Khartfil'd (The Photomontager John Heartfield)* by Sergei Tret'iakov. Moscow: Vsekokhudozhnik, 1931. Edition: 1,000. Brochure: [4] pages (1 folded sheet), 6 $\frac{13}{16}$ x 4 $\frac{7}{8}$ " (17.3 x 12.4 cm). Cover with letterpress typographical design and photomontage illustration on front. 399.2001 [p. 238]
965. Telingater, Solomon. *Vestnik buri (Herald of the Storm)* by D. Iur'ev. Moscow: Molodaia gvardiia, 1931. Edition: 100,250. Book: 38 pages, 8 $\frac{7}{16}$ x 6 $\frac{7}{8}$ " (21.4 x 17.4 cm). 829.2001
966. Telingater, Solomon. *Vo ves' golos (At the Top of One's Voice)* by Vladimir Mayakovsky. Moscow-Leningrad: Khudozhestvennaia literatura, 1931. Edition: 10,000. Book: 12 pages, 7 $\frac{3}{8}$ x 4 $\frac{13}{16}$ " (18.7 x 12.3 cm). Cover with letterpress photomontage illustration on front, and letterpress photographic illustration on back; letterpress photographic illustrations on inside covers; letterpress text includes typographic designs. 334.2001.1-4 [p. 217]
967. Telingater, Solomon. *Vo ves' golos (At the Top of One's Voice)* by Vladimir Mayakovsky. Moscow-Leningrad: Khudozhestvennaia literatura, 1931. Edition: 10,000. Book: 12 pages, 7 $\frac{1}{16}$ x 4 $\frac{13}{16}$ " (18.9 x 12.2 cm). (Boris Kerdimun Archive). 1081.2001

968. Telingater, Solomon. *Vo ves' golos (At the Top of One's Voice)*, second edition, by Vladimir Mayakovsky. Moscow-Leningrad: Khudozhestvennaia literatura, 1931. Edition: 10,000. Book: 12 pages, 7 3/8 x 4 13/16" (18.8 x 12.3 cm). (Boris Kerdimun Archive). 1082.2001
969. Titov, Boris. *Uplotnenie zhizni. Stikhi, 1927-1929 (Compression of Life: Verse, 1927-1929)* by Leonid Lavrov. Moscow: Federatsiia, 1931. Edition: 3,000. Book: 94 pages, 7 x 4 15/16" (17.8 x 12.5 cm). (Boris Kerdimun Archive). 828.2001
970. Unknown artist. *Bol'shevikam pustyni i vesny. Stikhi (To Bolsheviks of the Desert and Spring: Verse)* by Vladimir Lugovskoi. Moscow-Leningrad: Khudozhestvennaia literatura, 1931. Edition: 5,000. Book: 70 pages, 5 11/16 x 4 3/8" (14.4 x 11.1 cm). (Boris Kerdimun Archive). 926.2001
971. Unknown artist. *Doma-Kommuny (Communal Houses)*. S. Krauz and B. Tokarev, eds. Leningrad: Kubuch, 1931. Edition: 5,100. Book: 83 pages, 10 x 13 3/8" (25.4 x 34 cm). 695.2001
972. Unknown artist. *Kondrat'evshchina v Gruzii (Kondratev's Group in Georgia)* by K. Gordeladze. Tiflis: Zakkniga, 1931. Edition: 2,000. Book: 38 pages, 7 1/16 x 4 5/8" (17.9 x 11.8 cm) (irreg.). (Boris Kerdimun Archive). 818.2001
973. Unknown artist. *Krasnyi front. Poema (The Red Front: A Poem)* by Louis Aragon. Moscow-Leningrad: Khudozhestvennaia literatura, 1931. Edition: 5,000. Book: 15 pages, 6 13/16 x 4 15/16" (17.3 x 12.5 cm). (Boris Kerdimun Archive). 819.2001
974. Unknown artist. *Niko Pirosmashvili. Iliustrovannii katalog vistavki (Niko Pirosmashvili: The Illustrated Exhibition Catalogue)* by D. Shevarnadze and M. Zubar. Kharkov-Kiev-Odessa: Vseukraïns'ke tovaristvo Kul'tzv'iazky z zakordonom Sektor Mistetstv Narkomosviti USSR, 1931. Edition: 1,500. Book: 27 pages, plus [8] plates, 6 1/8 x 4 5/8" (15.6 x 11.7 cm). (Boris Kerdimun Archive). 820.2001
975. Unknown artist. *I-i derzhavnyi dramatychnyi teatr im. T. Shevchenka (The First State Dramatic Theater named in Honor of T. Shevchenko)* by various authors (I. Iukhymenko, K. Kapats'kyi, and N. Lebediv). Kharkov-Dnipropetrovs'koe: Literatura i mystetstvo, 1931. Edition: 7,000. Book: 62 pages, 6 13/16 x 4 15/16" (17.7 x 12.5 cm). (Boris Kerdimun Archive). 978.2001
976. Unknown artist. *Piatiletka. Poema (The Five-Year Plan: A Poem)* by Semen Kirsanov. Moscow-Leningrad: Khudozhestvennaia literatura, 1931. Edition: 10,000. Book: 173 pages, plus 8 double-sided plates, 7 9/16 x 5 1/4" (19.3 x 13.3 cm). (Donation of Tamar Cohen and David Slatoff). 929.2001.a-b
977. Unknown artist. *Privet revoliutsionnym pisateliam mira. Stikhi (Greetings to the Revolutionary Writers of the World: Verse)* by Anatol' Gidash. Moscow-Leningrad: Khudozhestvennaia literatura, 1931. Edition: 5,000. Book: 16 pages, 6 7/8 x 5 1/16" (17.5 x 12.9 cm). (Boris Kerdimun Archive). 822.2001
978. Unknown artist. *Proletars'ka mystets'ka shkola v borot'bi za promfinplan (The Proletarian Artistic School in the Struggle for the "Promfinplan" [Industrial and Financial Plan])* by various authors (Ie. Kholostenko, R. Mamontov, Monaienko, and S. Tomakh). Kharkov: RUKh, 1931. Edition: 2,000. Book: 26 pages, 13 plates, 9 15/16 x 6 9/16" (25.3 x 16.7 cm). (Boris Kerdimun Archive). 1004.2001
979. Unknown artist. *Tri rechi (Three Speeches)* by Vladimir Mayakovsky. Moscow: Molodaia gvardiia, 1931. Edition: 15,300. Book: 31 pages, 5 5/8 x 4 1/16" (14.3 x 10.3 cm). (Boris Kerdimun Archive). 1078.2001
980. Unknown artist. *Udarnyi kvartal. Stikhi (Shock Quarter: Verse)* by Semen Kirsanov. Moscow: Molodaia gvardiia, 1931. Edition: 5,000. Book: 92 pages, 6 3/4 x 4 15/16" (17.2 x 12.5 cm). (Boris Kerdimun Archive). 827.2001
981. Unknown artist. *Zemnye zvezdy. Tret'ia kniga stikhov (Terrestrial Stars: Third Book of Verse)* by Georgii Kreitan. Tiflis: Zakkniga, 1931. Edition: 2,000. Book: 111 pages, plus [1] 1/3 size leaf, 8 x 5 9/16" (20.4 x 14.2 cm). (Boris Kerdimun Archive). 831.2001
982. Various artists (Georgii Stenberg, Vladimir Stenberg, G. Geronksii, and I. Roginskii). *Brigada khudozhnikov (Artists' Brigade)*, no. 7. Pavel Novitskii, ed. Moscow: Izobrazitel'noe iskusstvo, 1931. Edition: 4,000. Journal: 26 pages, 11 7/16 x 8 5/16" (29 x 21.2 cm). 404.2001.E
983. Various artists (El'brus Gutnov, N. Spirov, and Solomon Telingater). *Oktiabr'. Borba za proletarskie klassovye pozitsii na fronte prostranstvennykh iskusstv (October: The Struggle for the Proletarian Class Position on the Visual Arts Front)*. Moscow: Izobrazitel'noe iskusstvo, 1931. Edition: 5,000. Book: 27 pages, 10 3/8 x 7 7/8" (26.4 x 18.7 cm). Cover with letterpress typographic designs on front and back; letterpress text includes typographic designs. 390.2001 [p. 232]
984. Various artists (El'brus Gutnov, N. Spirov, and Solomon Telingater). *Oktiabr'. Borba za proletarskie klassovye pozitsii na fronte prostranstvennykh iskusstv (October: The Struggle for the Proletarian Positions on the Visual Arts Front)*. Moscow: Izobrazitel'noe iskusstvo, 1931. Edition: 5,000. Book: 27 pages, 10 3/8 x 7 7/8" (26.3 x 18.6 cm). 426.2001
985. Various unknown artists. *Dognat' i peregnat' v tekhniko-ekonomicheskom otnoshenii peredovye kapitalisticheskie strany v 10 let. 70 kartinnye diagramma otkrytkakh (To Catch Up With and Surpass the Leading Capitalist Countries in Technical and Economic Affairs in Ten Years: Seventy Pictorial Diagrams on Postcards)*. A. M. Lis, ed. Moscow-Leningrad: Izobrazitel'noe iskusstvo, 1931. Edition: 25,000. Portfolio: 23 pages, plus [70] postcards, 5 7/8 x 4 1/2" (15 x 10.5 cm) (irreg.) (each). 70 postcards with letterpress illustrations. 424.2001.1-71
986. Zotov, K. *Odna shestaia. Stikhi (One-sixth: Verse)* by Stepan Shchipachev. Moscow-Leningrad: Khudozhestvennaia literatura, 1931. Edition: 5,000. Book: 78 pages, 5 3/4 x 4 3/16" (14.7 x 10.7 cm). (Boris Kerdimun Archive). 821.2001
987. Zusman, Leonid. *Povest' o ryzhem Motele, gospodine inspektore, ravvine Isaie, i Komissare Blokh (A Tale about Red-Headed Motel, the Gentleman Inspector, Rabbi Isaiah, and Commissar Blokh)* by Iosif Utkin. Moscow-Leningrad: Khudozhestvennaia literatura, 1931. Edition: 3,000. Book: 48 pages, 6 11/16 x 4 15/16" (17 x 12.6 cm). (Donation of Elaine Lustig Cohen). 308.2001
988. Denisovskii, Nikolai, and Vladimir Mayakovsky. *Vladimir Maiakovskii (Vladimir Mayakovsky)*. Vasilii Katanian, ed. Moscow: Izobrazitel'noe iskusstvo, 1932. Edition: 6,500. Book: 287 pages, 9 1/2 x 7 1/4" (24.2 x 18.4 cm). Overall design and cover by Denisovskii, incorporating illustrations by Mayakovsky on front; reproductions of works by Mayakovsky throughout. (Boris Kerdimun Archive). 176.2001 [p. 165]
989. Fisher, Georgii. *Saryn' na kichku! Stikhi izbrannye (To the Bow, Scum! Selected Verse)* by Vasilii Kamenskii. Moscow: Federatsiia, 1932. Edition: 5,500. Book: 111 pages, 6 3/4 x 4 15/16" (17.2 x 12.6 cm). 845.2001
990. Fridkin, Boris. *Lysty z chuzhykh kraiv: Pol'shchi, Nimechchyny, Chekhii, Avstrii, Italii, Frantsii (Letters about Foreign Countries-Poland, Germany, Czechia, Austria, Italy, and France)* by Ievhen Cherniak. Kharkov-Kiev: Literatura i mystetstvo, 1932. Edition: 3,000. Book: 204 pages, 8 1/4 x 5 3/4" (21 x 14.7 cm). (Boris Kerdimun Archive). 985.2001
991. Horovyts, V. A. and H. S. Hural'nik. *Odes'kyi derzhavnyi robitychnyi teatr, opery ta baletu. P'iat' rokov (The Odessa State Workers' Theater, Opera and Ballet: Five Years)* by Ia. Dzhaman and I. Iakymovich. Odessa: Odes'kyi derzhavnyi teatr, opery ta baletu, 1932. Edition: 5,000. Book: 71 pages, 5 5/8 x 8 1/4" (14.3 x 21 cm). (Boris Kerdimun Archive). 989.2001
992. Iermilov, Vasilii. *Baiky (Fairy Tales)* by Mykyta Hodovanets'. Poltava: RUKh, 1932. Edition: 3,000. Book: 118 pages, plus [1] plate, 5 5/8 x 3 3/8" (14.2 x 9.9 cm). (Boris Kerdimun Archive). 979.2001
993. Lebedev, Vladimir. *Kras' i risui (Color and Draw)* by Vladimir Lebedev. Petrograd: Molodaia gvardiia, 1932. Edition: 75,000. Book: [8] pages, 4 3/16 x 5 11/16" (11.6 x 14.4 cm). 867.2001
994. Levin, Aleksei. *Polnoe sobranie sochinenii, tom VII. Vladimir Il'ich Lenin. Poema (The Complete Collected Works, vol. 7, Vladimir Ilych Lenin: A Poem)* by Vladimir Mayakovsky; Lili Brik and Vasilii Katanian, eds. Moscow-Leningrad: Khudozhestvennaia literatura, 1932. Edition: 70,000. Book: 128 pages, plus 3 plates, 7 1/2 x 5 1/16" (19.1 x 12.9 cm). (Boris Kerdimun Archive). 1070.2001
995. Lissitzky, El. *SSSR na stroike. Ezhemesiachnyi illiustrovannyi zhurnal. Posviashchen Dnepostroiu (USSR in Construction, Monthly Illustrated Journal: Dnepostroi)*, no. 10. G. Piatakov, ed. Moscow: Izobrazitel'noe iskusstvo, 1932. Journal: [40] pages, plus [8] page fold-out, 16 1/4 x 11 13/16" (41.3 x 30 cm). 852.2001.A
996. Lissitzky, El. *SSSR stroit sotsializm (The USSR is Building Socialism)* by an anonymous author. Leningrad: Izobrazitel'noe iskusstvo, 1932. Edition: 25,000. Book: XXV pages, 282 pages, 13 1/16 x 9 13/16" (33.8 x 25 cm). (Boris Kerdimun Archive). 698.2001
997. Matiushin, Mikhail. *Spravochnik po tsvetu. Zakonomernost' izmeniaemosti tsvetovykh sochetanii (A Guide to Color: Rules of the Variability of Color Combinations)* by Mikhail Matiushin. Moscow-Leningrad: Izobrazitel'noe iskusstvo, 1932. Edition: 400. Portfolio: 1 booklet with 31 pages of text, plus 30 plates arranged into 4 accordion-folded sections (3 with 8 plates hinged together and 1 with 6 plates hinged together). Booklet: 9 11/16 x 6 11/16" (24.6 x 17 cm); Plates: 4 15/16 x 6 15/16" (12.5 x 17.7 cm). 30 gouaches. 81.2001 [pp. 156, 157]
998. Matiushin, Mikhail. *Spravochnik po tsvetu. Zakonomernost' izmeniaemosti tsvetovykh sochetanii (A Guide to Color: Rules of the Variability of Color Combinations)* by Mikhail Matiushin. Moscow-Leningrad: Izobrazitel'noe iskusstvo, 1932. Edition: 400. Portfolio: 1 booklet with 31 pages of text, plus 24 plates arranged into 3 accordion-folded sections, each with 8 plates hinged together. This copy lacks the fourth section with 6 plates. Booklet: 9 11/16 x 6 11/16" (24.6 x 17 cm); plates: 4 15/16 x 6 15/16" (12.5 x 17.7 cm). 24 gouaches. 1095.2001.a-d
999. Moor, Dmitrii. *Bezbozhnik. Antireligiozniyi al'bum-kniga. X Let (The Atheist: An Anti-Religion Ten-Year Commemorative Album)* by F. Putintsev. Moscow: GAIz, 1932. Edition: 5,100. Book: 59 pages, 8 15/16 x 11 5/8" (22.7 x 29.5 cm). 834.2001
1000. Padalka, Ivan. *Zakhar Berkut. Obraz hromads'koho Zhyttia Karpats'koi Rusy v XIII vitsi (Zahar Berkut: The Image of Public Life, Carpatho-Russia in the Eighteenth Century)*, second edition, by Ivan Franko. Kharkov: Literatura i mystetstvo, 1932. Edition: 20,200. Book: 167 pages, 7 15/16 x 5 1/4" (20.2 x 13.3 cm). (Boris Kerdimun Archive). 997.2001
1001. Roslov, G. *Oformlenie massovogo prazdnestva i demonstratsii (Decorations for Public Celebrations and Demonstrations)* by Adriana Magidson and Iurii Shchukin. Moscow-Leningrad: Izobrazitel'noe iskusstvo, 1932. Edition: 7,000. Book: 74 pages, 8 3/16 x 5 7/8" (21.2 x 15 cm). 842.2001

1002. Rudens'kyi, Ia. *Za proletars'ki mystets'ki kadry (For Proletarian Art Employees)* by S. Tomakh and Ie. Kholostenko. Kharkov: RUKh, 1932. Edition: 2,070. Book: 90 pages, 9¹/₁₆ x 6¹/₁₆" (24.6 x 17.3 cm). (Boris Kerdimun Archive). 1014.2001
1003. Russian Book Collection. *Radians'kyi obrazotvorchiy front (Soviet Figurative Arts Front)*, no. 1. S. Tkachenko, ed. Kharkov: Mystetsvo, 1932. Edition: 3,500. Book: 60 pages, plus [20] plates, 12⁵/₁₆ x 9¹/₄" (31.3 x 23.5 cm). (Boris Kerdimun Archive). 716.2001
1004. Shifrin, Nisson. *Kem byt'?* (*What to Become?*), fourth edition, by Vladimir Mayakovsky. Moscow-Leningrad: Molodaia gvardiia, 1932. Edition: 25,000. Book: 22 pages, 8³/₁₆ x 7⁷/₁₆" (22.8 x 19.3 cm). 1525.2001
1005. Shterenberg, David. *Rasskazy (Stories)* by Isaac Babel'. Moscow: Federatsiia, 1932. Edition: 6,200. Book: 217 pages, plus [8] plates, 7¹/₂ x 5¹/₈" (19 x 13 cm). 844.2001
1006. Stepanova, Varvara. *Groznyi smekh. Okna ROSTA (A Menacing Laughter: The ROSTA Windows)* by Vladimir Mayakovsky. Moscow-Leningrad: Khudozhestvennaia literatura, 1932. Edition: 3,000. Book: 79 pages, 9⁷/₁₆ x 8¹/₁₆" (24 x 20.5 cm) and 9⁷/₁₆ x 3¹/₂" (24 x 8.9 cm). Overall design; wraparound dust jacket with letterpress lettering; cover with letterpress lettering on front; duplicate letterpress photomontage illustration on front and back endpapers (incorporating photograph by Boris Ignatovich); photomechanical illustrations throughout; letterpress text includes typographic designs; every other leaf is narrow-sized. (Boris Kerdimun Archive). 400.2001.1-3 [p. 240]
1007. Stepanova, Varvara. *Groznyi smekh. Okna ROSTA (A Menacing Laughter: The ROSTA Windows)* by Vladimir Mayakovsky. Moscow-Leningrad: Khudozhestvennaia literatura, 1932. Edition: 3,000. Book: 79 pages, 9³/₈ x 8" (23.9 x 20.4 cm) (irreg.). (Boris Kerdimun Archive). 836.2001
1008. Stepanova, Varvara. *Groznyi smekh. Okna ROSTA (A Menacing Laughter: The ROSTA Windows)* by Vladimir Mayakovsky. Moscow-Leningrad: Khudozhestvennaia literatura, 1932. Edition: 3,000. Book: 79 pages, 9³/₈ x 8" (23.9 x 20.4 cm) (irreg.). (Donation of Tamar Cohen and David Slatoff). 837.2001
1009. Stepanova, Varvara. *Groznyi smekh. Okna ROSTA (A Menacing Laughter: The ROSTA Windows)* by Vladimir Mayakovsky. Moscow-Leningrad: Khudozhestvennoi literatura, 1932. Edition: 3,000. Book: 79 pages, 9³/₈ x 8" (23.8 x 20.4 cm) (irreg.). (Boris Kerdimun Archive). 838.2001
1010. Stepanova, Varvara. *Groznyi smekh. Okna ROSTA (A Menacing Laughter: The ROSTA Windows)* by Vladimir Mayakovsky. Moscow-Leningrad: Khudozhestvennaia literatura, 1932. Edition: 3,000. Book: 79 pages, 9³/₈ x 8" (23.8 x 20.4 cm) and 9³/₈ x 3¹/₂" (23.8 x 8.9 cm). 839.2001
1011. Stepanova, Varvara. *Sobranie stikhotvoreni. Tom 4. Stikhi 1926-1929 gg. (Collected Poems, vol. 4, Verse 1926-1929)*, second edition, by Nikolai Aseev. Moscow-Leningrad: Khudozhestvennaia literatura, 1932. Edition: 3,000. Book: 225 pages, 5¹/₁₆ x 4⁵/₁₆" (14.5 x 10.9 cm). 2549.2001
1012. Telingater, Solomon. *Govorit' li'ich (Ilych Speaks)*. Moscow: Molodaia gvardiia, 1932. Edition: 30,000. Book: 32 pages, plus [32] pages, 8⁹/₁₆ x 6¹/₁₆" (21.8 x 17 cm). 835.2001
1013. Unknown artist. *Bloshchitsia. Feierichna komediia (The Bedbug: A Fantastical Comedy)* by Vladimir Mayakovsky. [n.s.]: Hart, 1932. Edition: 3,000. Book: 75 pages, 6³/₄ x 4⁵/₈" (17.1 x 11.8 cm). (Boris Kerdimun Archive). 980.2001
1014. Unknown artist. *Brigada khudozhnikov (Artists' Brigade)*, no. 10. Aleksandr Antonov, ed. Moscow: Izobrazitel'noe iskusstvo, 1932. Edition: 6,000. 62 pages, plus [2] foldouts, 9¹⁵/₁₆ x 6¹/₁₆" (25.3 x 17.3 cm). 859.2001.C
1015. Unknown artist. *Pesni truda i revoliutsii. Stikhotvoreniia (Songs of Work and Revolution: Poems)* by Akop Akopian. Tiflis: Zakkniga, 1932. Edition: 2,000. Book: 86 pages, 6⁷/₈ x 4¹/₁₆" (17.5 x 12.2 cm). (Boris Kerdimun Archive). 843.2001
1016. Unknown artist. *Rozbroiennia (Disarmament)* by Anatolii Lunacharskii. Kharkov: Proletar, 1932. Edition: 17,000. Book: 30 pages, 7⁷/₈ x 5⁵/₁₆" (20 x 13.5 cm). (Boris Kerdimun Archive). 993.2001
1017. Unknown artist. *Vasyl' Ovchynnikov (Vasil' Ovchinnikov)* by Ie. Kholostenko. Kharkov: RUKh, 1932. Edition: 2,000. Book: 15 pages, XXV plates, 10 x 7" (25.5 x 17.8 cm). (Boris Kerdimun Archive). 1013.2001
1018. Unknown artists. *Brigada khudozhnikov (Artists' Brigade)*, nos. 1 (8), 2 (9), and 10. Aleksandr Antonov, ed. Moscow: Izobrazitel'noe iskusstvo, 1932. Edition: 6,000 each. Journal: pagination ranges from 55 pages, plus [6] plates, to 63 pages, plus [4] plates, 9¹⁵/₁₆ x 6⁷/₈" (25.3 x 17.5 cm). 404.2001.F,G,H
1019. Various artists (Leonid Akishin, Natan Al'tman, Vladimir Baranoff-Rossiné, Kseniia Boguslavskaiia, The October Brigade, The Decorative Arts Institute, David Buryshkin, Mstislav Dobuzhinskii, Duplitskii, Izoram, Vladimir Kozlinskii, Boris Kustodiev, Vladimir Lebedev, Sarra Lebedeva, Mikhail Matiushin, Proletkul't, David Shterenberg, N. A. Trotskii, and unknown artist). *Khudozhestvennoe oformlenie massovykh prazdnestv v Leningrade, 1918-1931 (Decorations for Public Celebrations in Leningrad, 1918-1931)* by A. S. Gushchin. Moscow-Leningrad: Izobrazitel'noe iskusstvo, 1932. Edition: 5,000. Portfolio: 31 pages, plus 48 plates, 5⁷/₈ x 4¹/₈" (14.8 x 10.4 cm). 48 photomechanical reproductions, 30 of works in various mediums by various artists (2 by Sarra Lebedeva; 1 each by Akishin, Al'tman, Boguslavskaiia, Baranoff-Rossiné, Buryshkin, Dobuzhinskii, Duplitskii, Kozlinskii, Kustodiev, Lebedev, Matiushin, Shterenberg, Trotskii, and unknown artist. 4 by Izoram, 3 by The October Brigade, 2 by Decorative Arts Institute, 2 by Proletkul't), and 18 of photographs by anonymous photographers. 425.2001.1-49
1020. Voronetski, Boris. *1909 god. Stikhi (The Year 1909: Verse)* by Aleksandr Gitovich. Moscow-Leningrad: Molodaia gvardiia, 1932. Edition: 3,000. Book: 53 pages, 6¹/₁₆ x 4³/₄" (17 x 12 cm). (Boris Kerdimun Archive). 832.2001
1021. Aivazovskii, K. A. *Chkheidze na literaturnye temy (K. A. Chkheidze on Literary Themes)* by K. A. Chkheidze. Prague: Evraziitsy, 1933. Edition: unknown. Book: XIX pages, 34 pages, 9¹/₈ x 5¹⁵/₁₆" (23.2 x 15.2 cm). (Boris Kerdimun Archive). 367.2001
1022. Chernikhov, Iakov. *Arkhitekturnye fantazii. 101 kompozitsiia v kraskakh, 101 arkhitekturnaia miniatura (Architectural Fantasies: 101 Compositions in Color, 101 Architectural Miniatures)* by Iakov Chernikhov. Leningrad: Mezhdunarodnaia kniga, 1933. Edition: 3,000. Book: 102 pages, plus 101 plates, 11³/₄ x 8¹/₂" (29.9 x 20.5 cm). 214 letterpress illustrations (including 113 in black, in-text, and 101 in color, hors-text). 378.2001.1-214 [p. 227]
1023. Collective of Masters of Analytical Art—Pavel Filonov's School (Elena Bortsova, Tat'iana Glebova, Nina Ivanova, Efraim Lesov, Mikhail Makarov, Vladimir Meshkov, Alisa Poret, Nina Soboleva, Liubov' Tagrina, Mikhail' Tsybasov, Konstantin Vakhremeev, Sof'ia Zaklikovskaia, and Pavel Zal'tsman). *Kalevala. Finskii narodnyi epos (Kalevala: A Finnish Folk Epic)*. Dmitrii Bubrikha, ed. Moscow-Leningrad: Academia, 1933. Edition: 10,300. Book: XX, 329 pages, plus [11] plates, 9⁹/₁₆ x 6⁷/₈" (24.3 x 17.5 cm). Dust jacket with wraparound lithographed illustration; cloth board cover with letterpress illustrations on front and back; 64 lithographed illustrations. 410.2001.1-65 [p. 247]
1024. Erenburg, Il'ia, and El Lissitzky. *Moi Parizh (My Paris)* by Il'ia Erenburg and El Lissitzky. Moscow: Izobrazitel'noe iskusstvo, 1933. Edition: 5,000. Book: 235 pages, 6⁵/₁₆ x 7¹/₄" (16 x 18.5 cm). Dust jacket with wrap-around letterpress photomontage illustrations by Lissitzky (incorporating photographs by Erenburg); 3 letterpress photomontage illustrations by Lissitzky (incorporating photographs by Erenburg), and 109 reproductions of photographs by Erenburg. 407.2001.1-4 [pp. 218, 219]
1025. Lissitzky, El. *SSSR na stroike. Ezhemesiachnyi illiustrirovannyi zhurnal. Posviashchen 15 letiiu krasnoi armii (USSR in Construction, Monthly Illustrated Journal: Fifteen Years of the Red Army)*, no. 2. G. Piatakov, ed. Moscow: Izobrazitel'noe iskusstvo, 1933. Edition: 60, 250. Journal: [40] pages, including [8] two-third size pages, [4] with foldouts, 16⁵/₁₆ x 11⁵/₈" (41.5 x 29.5 cm). Overall design; cover with photogravure illustration on front; photographic and photomontage illustrations, printed in photogravure, throughout. 852.2001.B [p. 242]
1026. Rodchenko, Aleksandr. *SSSR na stroike. Ezhemesiachnyi illiustrirovannyi zhurnal. Belomorsko-Baltiiskii Kanal (USSR in Construction, Monthly Illustrated Journal: The Baltic-White Sea Canal)*, no. 12. G. Piatakov, ed. Moscow: Izobrazitel'noe iskusstvo, 1933. Edition: 45,505. Journal: [42] pages, plus [6] page fold-out, 16⁷/₁₆ x 11¹/₁₆" (41.7 x 29.7 cm). Overall design; cover with photogravure illustration and lithographed
- typographic design on front; photographic and photomontage illustrations, printed in photogravure, throughout. 852.2001.C1-36 [pp. 242, 243]
1027. Russian Book Collection. *Formalizm v zhivopisi (Formalism in Painting)* by Osip Beskin. Moscow: Vsekokhudozhnik, 1933. Edition: 5,000. Book: 87 pages, 8³/₄ x 6¹/₈" (22.3 x 15.5 cm). (Boris Kerdimun Archive). 704.2001
1028. Russian Book Collection. *Proza Maiakovskogo. Meksika (Mayakovsky's Prose: Mexico)* by Vladimir Mayakovsky. Moscow: Zhurnal'no-Gazetnoe obedinenie, 1933. Edition: 50,000. Book: 44 pages, 5³/₄ x 3¹⁵/₁₆" (14.6 x 10 cm). (Boris Kerdimun Archive). 1072.2001
1029. Russian Book Collection. *Ves' Leningrad. Adresnaia i spravochnaia kniga (All Leningrad Address and Telephone Directory)*. N. P. Miasnikov, ed. Leningrad: Lenoblspolkoma i lensoveta, 1933. Edition: 4,000. Telephone directory: 63 pages, 441 pages, 10³/₈ x 7¹/₁₆" (26.4 x 19.6 cm). 877.2001
1030. Sedel'nikov, Nikolai. *Komsomol'skie stikhi (Komsomol Verse)* by Vladimir Mayakovsky. Moscow: Molodaia gvardiia, 1933. Edition: 10,300. Book: 178 pages, 1 plate, 6⁵/₈ x 4⁷/₈" (16.9 x 12.4 cm). (Boris Kerdimun Archive). 1062.2001
1031. Sedel'nikov, Nikolai. *Tekhnika kombinirovannoi kinos'emki (The Technique of Combined Filming)* by Vladimir Nil'sen. Moscow: Legkaia promyshlennost', 1933. Edition: 5,175. Book: 138 pages, 8¹⁵/₁₆ x 5¹/₁₆" (22.7 x 14.5 cm). 847.2001
1032. Sedliar, Vasyl'. *Bernard Kratko (Bernard Kratko)* by Ie. Kholostenko. Kharkov: Mystetstvo, 1933. Edition: 1,000. Book: 12 pages, 33 plates, 10¹/₄ x 7¹/₄" (26 x 18.5 cm). (Boris Kerdimun Archive). 999.2001
1033. Sedliar, Vasyl'. *Mykola Rokyts'kyi (Mykola Rokyts'kyi)* by Ie. Kholostenko. Kharkov: RUKh, 1933. Edition: 2,070. Book: 18 pages, 28 plates, 9⁷/₈ x 7¹/₁₆" (25.1 x 18 cm). (Boris Kerdimun Archive). 1001.2001
1034. Sedliar, Vasyl'. *Zinovii Tolkachov (Zinovii Tolkachov)* by Ie. Kholostenko. Kharkov: RUKh, 1933. Edition: 2,170. Book: 21 pages, [40] plates, 9³/₄ x 7" (24.8 x 17.8 cm). (Boris Kerdimun Archive). 1015.2001
1035. Shtemberg, Ir. *Govorit Radio Alzhir. Poema satira (This is Radio Algiers Speaking: A*

- Satirical Poem*) by Azat Vshtuni. Tiflis: Zakkniga, 1933. Edition: 5,000. Book: 45 pages, plus [8] plates, 9¹/₁₆ x 6⁷/₁₆" (23 x 17.5 cm). (Boris Kerdimun Archive). 817.2001
1036. Stepanova, Varvara. *Itogi pervoi piatiletki - vypolnen v chetyre (Fulfill the First Five-Year Plan in Four Years)* by Josef Stalin. Moscow: Partiinoe izdatel'stvo, 1933. Edition: 100,000. Book: 79 pages, 11⁷/₁₆ x 8⁷/₁₆" (30.2 x 22.5 cm). 222.2001
1037. Stepanova, Varvara. *Tekhprop (Tech-prop)*. Moscow: Krest'ianskaia gazeta, 1933. Sheet: 21¹/₄ x 30⁵/₁₆" (54.4 x 77 cm). Letterpress. (Anonymous donation). 267.2001
1038. Tarkhanov, Mikhail. *Propisnye i strochnye bukvy razlichnykh shriftov (Capital and Lower-case Letters of Different Typefaces)* by Mikhail Tarkhanov. Moscow: Poligraf tekhnikum, 1933. Edition: unknown. Book: [16] pages, 4⁷/₁₆ x 3¹/₄" (11.3 x 8.2 cm). (Boris Kerdimun Archive). 848.2001
- 1934**
1039. Fradkin, Moisei. *Mandry Ven'iamyna Tre't'oho (The Vagrancy of Benjamin the Third)* by Mendele Moikher-Sforim. Kharkov: Radians'ka literatura, 1934. Edition: unknown. Book: 173 pages, 6¹/₂ x 4⁵/₁₆" (16.5 x 11.8 cm). (Boris Kerdimun Archive). 988.2001
1040. Gidoni, Grigorii. *Sobranie 30 ekslibrisov so stat'ei avtora (A Collection of Thirty Ex Libris Plates with an Essay by the Artist)* by Grigorii Gidoni. Leningrad: the author, 1934. Edition: 550. Book: 7 pages, plus [21] plates, 7¹³/₁₆ x 5¹/₂" (19.8 x 14 cm). 846.2001
1041. Iermilov, Vasil'. *Literaturnyi raport XII i XVII. Z'izdiv partii (Literary Report: To the Twelfth and Seventeenth Party Congresses)*. Ivan Kulyk, I. Kyrylenko, and Ivan Mykytenko, eds. Kharkov: Literatura i mystetstvo, 1934. Edition: 3,585. Book: 278 pages, plus 1 plate, 9⁵/₁₆ x 6¹/₁₆" (24.5 x 17 cm). (Boris Kerdimun Archive). 841.2001
1042. Kliun, Ivan. *Knigi N. Aseeva za 20 let (Twenty Years of Books by N. Aseev)* by Aleksei Kruchenykh. Moscow: the author, 1934. Edition: 50. Book: 7 leaves, 9³/₈ x 7¹/₂" (23.8 x 19.1 cm). (Boris Kerdimun Archive). 1097.2001
1043. Lissitzky, El. *Arkhitektura SSSR (Architecture of the USSR)*. Moscow: Zhuran'no-gazetnoe obedinenie, 1934. Edition: 4,000. Book: 71 pages, 11³/₄ x 8³/₄" (29.8 x 22.2 cm). 694.2001
1044. Lissitzky, El. *Raboche-Krest'ianskaia Krasnaia Armiia (Worker-Peasant Red Army)*. F. E. Radionov, ed. Moscow: Izobrazitel'noe iskusstvo, 1934. Edition: 25,000. Book: [200] pages, plus [1] fold-out, 11⁵/₁₆ x 13³/₁₆" (29.6 x 34 cm). Blue cloth cover with embossed illustration on front; photographic illustrations, including some photomontages, throughout (including 1 double-sided fold-out), some in letterpress and some in photogravure. 207.2001 [p. 245]
1045. Lissitzky, El, and Sophie Lissitzky. *Sovetskie subtropiki (The Soviet Subtropics)*. Mikhail Kol'tsov, ed. Moscow: Izobrazitel'noe iskusstvo, 1934. Edition: 20,000. Book: 216 pages, including 1 fold-out, 11⁵/₁₆ x 8¹/₁₆" (29.5 x 22.1cm). (Boris Kerdimun Archive). 1092.2001
1046. Lissitzky, El, and Sophie Lissitzky. *USSR in Construction: Four Victories*, no. 2. G. Piatakov, ed. Moscow: Izobrazitel'noe iskusstvo, 1934. Edition: unknown. Journal: [42] pages, including [1] foldout, 16⁷/₁₆ x 11⁵/₁₆" (41.8 x 29.5 cm). 852.2001.D
1047. Lissitzky, El, and Sophie Lissitzky. *SSSR na stroike. Posviashchen sovetskoi nauke (USSR in Construction: Soviet Science)*, no. 6. G. Piatakov, ed. Moscow: Izobrazitel'noe iskusstvo, 1934. Edition: 55,295. Journal: [50] pages, including [14] half-pages, plus [1] unbound duplicate page, 16⁷/₁₆ x 11⁵/₁₆" (41.8 x 29.5 cm). 852.2001.E
1048. Lissitzky, El, and Sophie Lissitzky. *URSS en Construction L'Épopée du Tchéliouskine (USSR in Construction: The Cheliuskine Epic)*, no. 10. G. Piatakov, ed. Moscow: Izobrazitel'noe iskusstvo, 1934. Edition: 4,875. Journal: [41] pages, plus [1] page fold-out and [8] half-size pages, 16⁷/₁₆ x 11⁵/₁₆" (41.8 x 29.5 cm) (irreg.). Overall design; cover with lithographed lettering and photolithographed illustration on front; photographic and photomontage illustrations, printed in photogravure, throughout by various photographers. 852.2001.F [p. 243]
1049. Rerberg, Ivan. *Vladimir Il'ich Lenin. Poema (Vladimir Ilych Lenin: A Poem)* by Vladimir Mayakovsky. Moscow: Sovetskaia literatura, 1934. Edition: 10,000. Book: 101 pages, 11⁷/₁₆ x 8¹/₁₆" (29 x 22.1 cm). (Boris Kerdimun Archive). 707.2001
1050. Rodchenko, Aleksandr, and Varvara Stepanova. *10 let Uzbekistana SSR (Ten Years of Soviet Uzbekistan)*. M. Trusunkhodzhaev and N. Vyshnepol'skaia, eds. Moscow: Izobrazitel'noe iskusstvo, 1934. Edition: 2,200. Book: [226] pages, plus [8] leaves of acetate, [3] fold-outs, and [2] narrow leaves (this copy with a few pages missing), 11⁵/₁₆ x 9³/₁₆" (28.7 x 23.3 cm) (irreg.). Overall design; red cloth slipcase and cover with letterpress typographic design on front and lithographed illustrations on endpapers; photographic and photomontage illustrations throughout, some in letterpress and some in photogravure, plus 8 transparent overlays (6 clear and 2 red) with letterpress illustrations and/or text, 2 lithographed maps, and 1 die-cut illustration; letterpress text includes typographic designs. 408.2001.1-11 [p. 244]
1051. Stepanova, Varvara. *Zavety Lenina zhenshchinam vsego mira (Lenin's Testament to Women of the World)* by Klara Zetkin. Moscow: Partiinoe izdatel'stvo, 1934. Edition: 10,000. Book: 78 pages, 11⁵/₁₆ x 8³/₄" (29.6 x 22.2 cm). 699.2001
1052. Stepanova, Varvara. *Zavety Lenina zhenshchinam vsego mira (Lenin's Testament to Women of the World)* by Klara Zetkin. Moscow: Partiinoe izdatel'stvo, 1934. Edition: 10,000. Book: 78 pages, 11⁵/₁₆ x 8³/₄" (29.6 x 22.3 cm). (Boris Kerdimun Archive). 709.2001
1053. Telingater, Solomon. *1914-i. Dokumental'nyi pamflet (The Year 1914: A Documentary Lampoon)* by Il'ia Feinberg. Moscow: Internatsional'naia, 1934. Edition: 10,000. Book: 92 pages, plus 4 plates and 2 8-page foldouts, all with overlays, 9³/₄ x 4³/₁₆" (24.7 x 11 cm) (irreg.). 833.2001
1054. Zelikson, M. A. *Kamernyi teatr i ego khudozhniki, 1914-1934 (The Kamerny Theater and its Artists, 1914-1934)*. Abram Efos, ed. Moscow: Vserossiskoe teatral'noe obshchestvo, 1934. Edition: 3,500. Book: XLVII pages, 211 pages, plus [36] leaves, 11¹/₂ x 8⁵/₁₆" (29.3 x 21.2 cm). 1090.2001
1055. Zhukov, B. *Kremli'. Stikhi (The Kremlin: Verse)* by Gsem Lakhuti. Moscow-Tashkent: Obedinenie gosudarstvennykh izdatel'stv sredneaziatskoe otdelenie, 1934. Edition: 8,150. Book: 23 pages, 6⁵/₈ x 4¹⁵/₁₆" (16.8 x 12.6 cm). (Boris Kerdimun Archive). 840.2001
- 1935**
1056. Epple, L. *Vladimir Il'ich Lenin. Poema (Vladimir Ilych Lenin: A Poem)* by Vladimir Mayakovsky. Moscow: Khudozhestvennaia literatura, 1935. Edition: 50,000. Book: 125 pages, 5¹/₁₆ x 4¹/₁₆" (14.5 x 10.7 cm). (Boris Kerdimun Archive). 1080.2001
1057. Kasian, Vasil'. *Poeziia T. G. Shevchenka (The Poetry of T. G. Shevchenko)*. Andrii Khvyliya and E. S. Shabliovskiy, eds. Kharkov: Literatura i mystetstvo, 1935. Edition: 5,000. Book: 455 pages, 10 x 6³/₄" (25.5 x 17.2 cm). (Boris Kerdimun Archive). 738.2001
1058. Troshin, Nikolai. *O zhelezno-odorozhnom transporte SSSR (Railroad Transport in the USSR)*. Moscow: Transzheldorizdat, 1935. Edition: 5,000. Book: [77] leaves, including 4 with fold-outs and 2 with overlays, 9⁵/₈ x 13¹/₄" (23.2 x 33.7 cm). Black cloth cover with metal relief mounted on front; 2 lithographed illustrations on endpapers; 1 die-cut illustration with fabric collage illustration on verso, and photographic and photomontage illustrations, printed in lithography, letterpress, and photogravure, throughout. 272.2001
- 1936**
1059. Mayakovsky, Vladimir. *Maiakovskii ulybaetsia. Maiakovskii smeetsia. Maiakovskii izdevaetsia. (Mayakovsky Smiles, Mayakovsky Laughs, Mayakovsky Jeers.)* by Vladimir Mayakovsky. Moscow: Khudozhestvennaia literatura, 1936. Edition: 35,000. Book: 387 pages, plus [1] plate, 7¹/₂ x 4³/₄" (19.1 x 12cm). (Boris Kerdimun Archive). 685.2001
1060. Nalepins'ka, Sofiia. *Obrazotvorche mystetstvo. Al'manakh 3 (Fine Arts: Almanac No. 3)*. D. Hrudyn, ed. Kiev: Mystetstvo, 1936. Edition: 1,000. Journal: 311 pages, plus [19] plates and [2] fold-outs, 10⁵/₁₆ x 6⁷/₁₆" (26.2 x 17.5 cm). (Boris Kerdimun Archive). 736.2001
1061. Radishchev, A. *Oboronnye stikhi (Verses of War)* by Vladimir Mayakovsky. Moscow: Khudozhestvennaia literatura, 1936. Edition: 50,000. Book: 125 pages, 6¹/₂ x 4¹/₈" (16.8 x 10.5 cm). (Boris Kerdimun Archive). 729.2001
1062. Russian Book Collection. *Obrazotvorche mystetstvo. Al'manakh 4 (Fine Arts: Almanac No. 4)* by D. Hrudyn, ed. Kiev: Mystetstvo, 1936. Edition:
- 1,000. Journal: 347 pages, plus [27] plates, 10³/₈ x 6⁷/₈" (26.4 x 17.5 cm). (Boris Kerdimun Archive). 737.2001
1063. Smolianskii, A. *Stikhi o Komsomole (Verse about the Komsomol)* by Vladimir Mayakovsky. Moscow: Khudozhestvennaia literatura, 1936. Edition: 50,000. Book: 123 pages, 6¹/₁₆ x 4¹⁵/₁₆" (17 x 12.5 cm). (Boris Kerdimun Archive). 1074.2001
1064. Unknown artist. *Maiakovskii v Gruzii (Mayakovsky in Georgia)*. A. Tatarishvili, ed. Tbilisi: Zaria vostoka, 1936. Edition: 10,000. Book: 196 pages, 7³/₁₆ x 4¹⁵/₁₆" (18.2 x 12.5 cm). (Boris Kerdimun Archive). 725.2001
1065. Unknown artist. *Ukrains'ka narodna vyshyvka (Ukrainian National Embroidery)* by A. Kashyrin, ed. Kharkov: Mystetstvo, 1936. Edition: 10,000. Book: 20 leaves, 5¹/₁₆ x 7³/₁₆" (14.4 x 18.6 cm). (Boris Kerdimun Archive). 994.2001
- 1937**
1066. Denisovskii, Nikolai. *150,000,000. Poema (150,000,000: A Poem)* by Vladimir Mayakovsky. Moscow: Khudozhestvennaia literatura, 1937. Edition: 15,000. Book: 93 pages, 1 plate, 8³/₁₆ x 5¹/₁₆" (20.8 x 14.4 cm). (Boris Kerdimun Archive). 1107.2001
1067. Denisovskii, Nikolai. *Stat'i, pisma, rechi (Screenplays, Essays, Letters, and Lectures)* by Vladimir Mayakovsky. Moscow-Leningrad: Iskusstvo, 1937. Edition: 3,000. Book: 233 pages, plus [7] plates, 8³/₈ x 5¹/₂" (22.5 x 14 cm). (Boris Kerdimun Archive). 691.2001
1068. Russian Book Collection. *M. G. Burachek (M. G. Burachek)* by Mykola Burachek. Kiev: Mystetstvo, 1937. Edition: 3,000. Book: 82 pages, plus 1 plate, 5³/₄ x 4¹/₁₆" (14.7 x 11 cm). (Boris Kerdimun Archive). 987.2001
1069. Russian Book Collection. *V masterskoi stikha Maiakovskogo (In the Studio of Mayakovsky's Verse)* by Vladimir Trenin. Moscow: Sovetskii pisatel', 1937. Edition: 10,000. Book: 209 pages, 6¹/₂ x 5" (16.5 x 12.8 cm). (Boris Kerdimun Archive). 732.2001
1070. Siniakova, Mariia. *Oblako v shtanakh. Tetraptikh (Cloud in Trousers: A Tetrptych)* by Vladimir Mayakovsky. Moscow: Khudozhestvennaia literatura, 1937. Edition: 15,000. Book: 39 pages, plus 4 plates, 8³/₁₆ x 5¹/₁₆" (21.8 x 15.1 cm). (Boris Kerdimun Archive). 1069.2001

1071. Various artists [Evgenii Goliakovskii (vol. 1), and El Lissitzky and Sophie Lissitzky (vol. 2)]. *Ispaniia (Spain)*, vols. 1-2 (complete set), by Iliia Erenburg. Moscow-Leningrad: Izobrazitel'noe iskusstvo, 1937. Edition: 15,000. Book: pagination ranges from 102 to 151 pages. Dimensions: 11¹/₁₆ x 8⁷/₈" (30.3 x 22.5 cm) (various). (Boris Kerdimun Archive). 705.2001.A-B
- 1938**
1072. Russian Book Collection. V. V. *Maiakovskii. Polnoe sobranie sochinenii. Avtobiografiia. Daty zhizni i raboty, bibliografiia* (V. V. *Mayakovsky, Complete Collected Works. An Autobiography: Dates of His Life and Work and a Bibliography*). Osip Brik, ed. Moscow: Khudozhestvennaia literatura, 1938. Edition: 10,000. Book: 165 pages, plus [5] plates, 7¹¹/₁₆ x 5¹/₈" (19.5 x 13 cm). (Boris Kerdimun Archive). 690.2001
- 1939**
1073. Russian Book Collection. *Maiakovskii gazetchnik (Mayakovsky the Journalist)* by Semen Tregub. Moscow: Politicheskaiia literatura, 1939. Edition: 10,000. Book: 77 pages, plus [1] plate, 5⁷/₁₆ x 4³/₁₆" (13.8 x 10.7 cm). (Boris Kerdimun Archive). 682.2001
1074. Russian Book Collection. *Vladimir Maiakovskii (Vladimir Mayakovsky)* by Mark Serebrianskii. Smolensk: Gosudarstvennoe izdatel'stvo, 1939. Edition: 10,000. Book: 87 pages, 7¹/₂ x 4¹⁵/₁₆" (19 x 12.5 cm). (Boris Kerdimun Archive). 693.2001
1075. Tyshler, Aleksandr. *Stikhi o rodine (Verse about the Homeland)* by Vladimir Mayakovsky. Moscow: Sovetskii pisatel', 1939. Edition: 20,000. Book: 31 pages, 6³/₁₆ x 4³/₁₆" (16.7 x 10.6 cm). (Boris Kerdimun Archive). 1075.2001
1076. Tyshler, Aleksandr. *Stikhi o rodine (Verse about the Homeland)* by Vladimir Mayakovsky. Moscow: Sovetskii pisatel', 1939. Edition: 20,000. Book: 31 pages, 6³/₁₆ x 4³/₁₆" (16 x 10.8 cm). (Boris Kerdimun Archive). 1076.2001
1077. Tyshler, Aleksandr. *Tri rasskaza (Three Stories)* by Vladimir Mayakovsky. Moscow: Sovetskii pisatel', 1939. Edition: 20,000. Book: 14 pages, 6⁷/₁₆ x 4¹/₄" (16.3 x 10.8 cm). (Boris Kerdimun Archive). 1077.2001
1078. Unknown artist. *Kratkaia letopis' zhizni i raboty V. V. Maiakovskogo (A Short Chronicle of the Life and Work of V. V. Mayakovsky)* by Vasilii Katanian. Moscow: Sovetskii pisatel', 1939. Edition: 10,000. Book: 71 pages, plus [1] plate, 6¹¹/₁₆ x 4⁵/₁₆" (17 x 11 cm). (Boris Kerdimun Archive). 680.2001
- 1940**
1079. Brylov, E. A. V. V. *Maiakovskii v portretakh i illiustratsiakh (V. V. Mayakovsky in Portraits and Illustrations)* by N. A. Golubentsev. Leningrad: Gosudarstvennoe uchebno-pedagogicheskoe izdatel'stvo Narkomprosa RSFSR, 1940. Edition: 10,000. Book: 169 pages plus [2] plates, 11¹/₂ x 8¹¹/₁₆" (29.2 x 22 cm). (Boris Kerdimun Archive). 1108.2001
1080. Dvorakovskii, Valerian. *Maiakovskomu. Sbornik vospominanii i statei (For Mayakovsky: Collection of Reminiscences and Essays)*. Compiled by Vsevolod Azarov and Sergei Spasskii. Leningrad: Khudozhestvennaia literatura, 1940. Edition: 10,000. Book: 345 pages, plus [5] plates, 8⁷/₁₆ x 6⁵/₁₆" (21.5 x 16 cm). (Boris Kerdimun Archive). 728.2001
1081. Epifanov, Gennadii. *Maiakovskii 1930-1940. Stat'i i materialy (Mayakovsky 1930-1940: Essays and Materials)* Boris Eikhnenbaum, ed. Leningrad: Sovetskii pisatel', 1940. Edition: 10,000. Book: 322 pages, plus [1] plate, 5¹/₂ x 4⁵/₁₆" (14 x 11 cm). (Boris Kerdimun Archive). 726.2001
1082. Khyzhinskii, Leonid. *Vladimir Maiakovskii. Sbornik 1 (Vladimir Mayakovsky: Collection 1)* by Aleksandr Dymshits and Orest Tsekhnovits'er. Moscow-Leningrad: Akademiia Nauk SSSR, 1940. Edition: 3,000. Book: 362 pages, plus [7] plates, 9¹⁵/₁₆ x 6¹/₂" (25.2 x 16.5 cm). (Boris Kerdimun Archive). 735.2001
1083. Kyrnars'kyi, Marko. *Maiakovskii i ego sputniki, Vospominaniia (Mayakovsky and his Fellow-Travelers: A Reminiscence)* by Sergei Spasskii. Leningrad: Sovetskii pisatel', 1940. Edition: 10,000. Book: 157 pages, 5¹/₂ x 4¹/₄" (14 x 10.8 cm). (Boris Kerdimun Archive). 722.2001
1084. Kyrnars'kyi, Marko. *Maiakovskii-plakatist. Kriticheskii ocherk (Mayakovsky the Poster-Artist: A Critical Essay)* by Isaak Eventov. Leningrad-Moscow: Iskusstvo, 1940. Edition: 3,000. Book: 72 pages, plus [1] plate, 8¹¹/₁₆ x 6¹/₂" (22 x 16.5 cm). (Boris Kerdimun Archive). 727.2001
1085. Levin, Aleksei. *Maiakovskii dramaturg (Mayakovsky the Dramaturg)* by Aleksandr Fevral'skii. Moscow-Leningrad: Iskusstvo, 1940. Edition: 3,000. Book: 154 pages, plus [1] plate, 7¹¹/₁₆ x 4¹⁵/₁₆" (19.5 x 12.6 cm). (Boris Kerdimun Archive). 681.2001
1086. Levin, Aleksei. *Rasskazy o Maiakovskom (Stories about Mayakovsky)* by Vasilii Katanian. Moscow: Khudozhestvennaia literatura, 1940. Edition: 10,000. Book: 324 pages, plus [14] plates, 6¹/₂ x 4¹/₈" (16.5 x 10.5 cm). (Boris Kerdimun Archive). 689.2001
1087. Rifting, G. *Nash sovremennik. O V. V. Maiakovskom (Our Contemporary: About V. V. Mayakovsky)* by Viktor Pertsov. Moscow: Khudozhestvennaia literatura, 1940. Edition: 25,000. Book: 154 plates, plus [7] plates, 6⁵/₁₆ x 4³/₁₆" (16.1 x 10.6 cm). (Boris Kerdimun Archive). 688.2001
1088. Russian Book Collection. *Maiakovskii (Mayakovsky)* by Aleksandr Fadeev. Moscow: Gosudarstvennoe izdatel'stvo, 1940. Edition: 50,000. Book: 19 pages, 6⁷/₁₆ x 4³/₁₆" (16.3 x 10.7 cm). (Boris Kerdimun Archive). 721.2001
1089. Russian Book Collection. *Maiakovskii i Krym (Mayakovsky and Crimea)* by L. Korotkov. Simferopol: Gosudarstvennoe izdatel'stvo, 1940. Edition: 5,000. Book: 87 pages, plus [1] plate, 7¹/₄ x 4¹³/₁₆" (18.5 x 12.2 cm). (Boris Kerdimun Archive). 683.2001
1090. Russian Book Collection. *Maiakovskii. Materialy i issledovaniia (Mayakovsky: Materials and Studies)*. Viktor Pertsov and Mark Serebrianskii, eds. Moscow: Khudozhestvennaia literatura, 1940. Edition: unknown. Book: 472 pages, plus [21] plates, 7³/₄ x 5¹/₈" (19.7 x 13 cm). (Boris Kerdimun Archive). 687.2001
1091. Russian Book Collection. *Maiakovskii v Rostove. Sbornik (Mayakovsky in Rostov: Collection)*. N.K. Ivanov, ed. Rostov-on-the-Don: Rostovskoe Oblastnoe izdatel'stvo, 1940. Edition: 10,000. Book: 90 pages, plus [1] plate, 7¹¹/₁₆ x 5⁷/₁₆" (19.6 x 13.8 cm). (Boris Kerdimun Archive). 686.2001
1092. Russian Book Collection. *Vladimir Maiakovskii (Vladimir Mayakovsky)* by Semen Tregub. Moscow: Khudozhestvennaia literatura, 1940. Edition: 50,000. Book: 71 pages, 6⁷/₁₆ x 4³/₁₆" (16.4 x 11 cm). (Boris Kerdimun Archive). 734.2001
1093. Russian Book Collection. V. V. *Maiakovskii. Polnoe sobranie sochinenii v dvenadsati tomakh. Poemii 1919-1927 (V. V. Mayakovsky: Complete Collection of Essays in 12 Volumes: Poems 1919-1927)* vol. 6, by Vladimir Mayakovsky; V. Katanian, ed. Moscow: Khudozhestvennaia literatura, 1940. Edition: 20,000. Book: 556 pages, plus [4] plates, [1] fold out, and [2] partial page inserts, 7¹/₂ x 5" (19 x 12.8 cm). (Boris Kerdimun Archive). 692.2001
1094. Russian Book Collection. V. V. *Maiakovskii. Polnoe sobranie sochinenii v dvenadsati tomakh. Stikhi, 1926-1927 (V. V. Mayakovsky: Complete Collection of Essays in Twelve Volumes: Verse, 1926-1927)*, vol. 8, by Vladimir Mayakovsky; V. Katanian, ed. Moscow: Gosudarstvennoe izdatel'stvo, 1940. Edition: 20,000. Book: 546 pages, plus [16] plates and [2] fold-outs, 7¹/₂ x 5¹/₈" (19 x 13 cm). (Boris Kerdimun Archive). 733.2001
1095. Timov, B. *Maiakovskii-sam. Ocherk zhizni i raboty poeta (Mayakovsky Himself: Essay on the Life and Work of the Poet)* by Lev Kassil'. Moscow-Leningrad: Detskaia literatura, 1940. Edition: 67,000. Book: 108 pages, 7¹³/₁₆ x 5" (19.8 x 12.8 cm). (Boris Kerdimun Archive). 684.2001
1096. Unknown artist. *Maiakovskii-sam. Ocherk zhizni i raboty poeta (Mayakovsky Himself: Essay on Life and Work of Poet)* by Lev Kassil'. Moscow-Leningrad: Detskaia literatura, 1940. Edition: 25,000. Book: 58 pages, plus [1] plate, 6³/₈ x 4⁵/₁₆" (16.2 x 11 cm). (Boris Kerdimun Archive). 724.2001
- Post-1940**
1097. Russian Book Collection. *Poetika Maiakovskogo (Poetry of Mayakovsky)* by L. Timofeev. Moscow: Sovetskii pisatel', 1941. Edition: 5,000. Book: 104 pages, 6¹/₂ x 4¹/₁₆" (16.5 x 10.4 cm). (Boris Kerdimun Archive). 730.2001
1098. Unknown artist. *Taran (Taran)* by Aleksandr Prokof'ev. Leningrad: Khudozhestvennaia literatura, 1942. Edition: 7,000. Book: 86 pages, 6¹/₁₆ x 4⁷/₁₆" (15.4 x 11.3 cm). (Boris Kerdimun Archive). 905.2001
1099. Russian Book Collection. *Maiakovskii novator iazyka (Mayakovsky, Innovator of Language)* by Grigorii Vinokur. Moscow: Sovetskii pisatel', 1943. Edition: 5,000. Book: 133 pages, 6³/₁₆ x 4¹/₈" (16.7 x 10.5 cm). (Boris Kerdimun Archive). 723.2001
1100. Rodchenko, Varvara and Varvara Stepanova. *Innostrannye gosti na vsesoiuznoi sel'skokhoziastvennoi vystavke (Foreign Visitors at the USSR Agricultural Exhibition)*. Moscow: Ministry of Agriculture of the USSR, 1957. Book: 116 pages, plus [8] pages of plates, 11¹/₈ x 8¹/₁₆" (28.2 x 22 cm). 2553.2001
1101. Iermilov, Vasil'. *Vasil' Dmytrovich Iermilov. Katalog vystavka (Vasil' Dmitrovich Iermilov: Exhibition Catalogue)* by L. I. Krychev's'kyi. Kharkov: Kharkiv's'ke oblasne tovarystvo khudozhnykiv, 1962. Edition: 300. Book: 21 pages, [16] plates, 8³/₈ x 6³/₁₆" (21.9 x 16.1 cm). (Boris Kerdimun Archive). 1012.2001
1102. Lavrent'ev, Nikolai and Varvara Rodchenko. *Beloe-chnoe. Stikhi (White and Black Verse)* by Nikolai Gribachev. Moscow: Sovetskii pisatel', 1965. Edition: 35,000. Book: 96 pages, 6³/₈ x 4¹/₁₆" (16.3 x 11.8 cm). 1478.2001
1103. Rodchenko, Varvara. *Kniga liriki (Book of Lyrics)* by Semen Kirsanov. Moscow: Sovetskii pisatel', 1966. Edition: 50,000. Book: 390 pages, 8³/₁₆ x 6¹/₂" (21.1 x 16.6 cm). (Donation of Varvara Rodchenko). 902.2001
1104. Rodchenko, Varvara. *Dustjacket for Prodlennyi polden' (The Prolonged Afternoon)* by Boris Slutskii. Moscow: Sovetskii pisatel', 1971. Sheet: 6¹/₂ x 5³/₁₆" (16.5 x 13.5 cm) (folded). (Donation of Varvara Rodchenko). 884.2001
1105. Rodchenko, Varvara. *Kogda opadaiut list'ia. Stikhi (When Leaves Fall: Verse)* by Balash Azeroglu. Moscow: Sovetskii pisatel', 1971. Edition: 8,700. Book: 77 pages, 6⁷/₁₆ x 5" (16.4 x 12.8 cm). 2536.2001
1106. Rodchenko, Varvara, and Nikolai Lavrent'ev. *Poemny vospominaniia. Maksim Gor'kii. Vladimir Maiakovskii (Poems-Reminiscences: Maksim Gorky, Vladimir Mayakovsky)* by Pavel Zheleznov. Moscow: Khudozhestvennaia literatura, 1973. Edition: 25,000. Book: 101 pages, plus 8 pages, 7¹³/₁₆ x 4³/₈" (19.8 x 12 cm). (Donation of Varvara Rodchenko). 903.2001
1107. Rodchenko, Varvara. *Brochure for the State Museum of V. V. Mayakovsky. M. Zharkhin, ed. Moscow: Reklama, 1974. Edition: 50,000. Pamphlet: [8] pages (1 folded sheet), 8³/₈ x 5⁷/₁₆" (21.8 x 13.6 cm). 1518.2001*

1108. Rodchenko, Varvara. Cover for *Evgenii Vinkour* by Al. Mikhailov. Moscow: Sovetskii pisatel', 1974. Sheet: 7¹⁵/₁₆ x 5⁷/₁₆" (20.3 x 13.7 cm). Lithograph. 1519.2001
1109. Rodchenko, Varvara. Dustjacket for *Ideologicheskaia borba i literatura (The Ideological Battle and Literature)* by Al'bert Beliaev. Moscow: Sovetskii pisatel', 1980. Edition: unknown. Sheet: 8³/₁₆ x 17³/₈" (20.8 x 44.2 cm) (open). Lithograph. 1520.2001
1110. Rodchenko, Varvara. *Stikhi raznykh let. Iz neizdannogo (Poems from Various Years: Unpublished)* by Boris Slutskii. Moscow: Sovetskii pisatel', 1988. Edition: 47,000. Book: 271 pages, 8³/₈ x 5⁷/₁₆" (21.3 x 13.8 cm). (Donation of Varvara Rodchenko). 904.2001
- Not Dated**
1111. Myshchenko, Mykola. *Horobnyi nochi (Stormy Night)* by S. Musiak. Kharkov-Kiev: Knyhospilka, n.d. Edition: unknown. Book: 71 pages, 6³/₄ x 5¹/₄" (17.1 x 13.3 cm). (Boris Kerdimun Archive). 983.2001
1112. Ruban, O. *Zhakeriia (Peasant Insurrection)* by Birger and Berliant. Kiev: Molodyi Bil'shovyk, n.d. Edition: 8,000. Book: 35 pages, 5³/₄ x 4¹/₁₆" (14.6 x 10.4 cm). (Boris Kerdimun Archive). 976.2001
1113. Sadylenko, Iurii. *Al'bom portretiv ukrains'kykh pys'menykiv (Album of Portraits of Ukrainian Writers)* by Mykola Zerov. Kiev: Sialvo, n.d. Edition: 10,000. Book: 7 pages, plus [19] plates, 13¹¹/₁₆ x 9¹/₂" (34.7 x 24.2 cm) (irreg.). (Boris Kerdimun Archive). 710.2001
1114. Titov, Boris. *Sredi lesov i polia (Among the Forests and Glades)* by Sergej Aliakrinskii. Moscow: Maski, n.d. Edition: 1,000. Sheet music: 3 pages, 12¹⁵/₁₆ x 10" (33 x 25.5 cm). 667.2001
1115. Unknown artist. *Liuborats'ki. Simeina khronika (The Lyuboratskys: A Family Chronicle)* by Anatol' Svydnytskyi. Kiev: Chas, n.d. Edition: 5,000. Book: 285 pages, 6³/₄ x 4³/₄" (17.1 x 12 cm). (Boris Kerdimun Archive). 986.2001
1116. Unknown artist. *Nelli (Nelly)* by K. N. Podrevskii (music and lyrics), and B. Prozorovskii (music). Leningrad: the author, n.d. Edition: 3,000. Sheet music: 3 pages, 13³/₈ x 10³/₁₆" (33.3 x 25.9 cm). 657.2001
1117. Zdanevich, Kirill. *Orientalia (Orientalia)* by K. N. Pali (lyrics) and B. Prozorovskii (music). Tiflis: [n.s.], n.d. Edition: unknown. Sheet music: 4 pages, 13¹⁵/₁₆ x 10¹/₂" (35.5 x 26.6 cm). 659.2001
1118. Zdanevich, Kirill. *Pesenki Versalia. Akvarel' (Little Songs of Versailles: Watercolors)* by E. Nagrodskii (lyrics) and B. Prozorovskii (music). Tiflis: Kavkazskii Posrednik, n.d. Edition: unknown. Sheet music: [2] pages, 14¹/₁₆ x 10³/₁₆" (35.8 x 26.8 cm). 660.2001.A
1119. Zdanevich, Kirill. *Pesenki Versalia. Markiza i korol' (Little Songs of Versailles: King of the Marquis)* by I. E. Fon'-Freiman (lyrics) and B. Prozorovskii (music). Tiflis: [n.s.], n.d. Edition: unknown. Sheet music: 4 pages, 14¹/₁₆ x 10³/₁₆" (35.8 x 26.8 cm). (Boris Kerdimun Archive). 660.2001.B
1120. Zdanevich, Kirill. *Pesenki Versalia. Kaprizy markizy (Little Songs of Versailles: The Marquess's Whims)* by I. I. (lyrics) and B. Prozorovskii (music). Tiflis: [n.s.], n.d. Edition: unknown. Sheet music: 4 pages, 13¹/₄ x 10" (33.6 x 25.5 cm). 660.2001.C
- Related Material**
- c. 1900**
1121. Various unknown artists. Collection of printers' proofs of miscellaneous Russian commercial packaging designs. c. 1900-1910s. Sheets of various dimensions: from 3³/₁₆ x 5¹⁵/₁₆" (8.4 x 15.2 cm) to 7¹/₂ x 10" (19 x 25.5 cm). 7 chromolithographs and one lithograph printed in color. (Boris Kerdimun Archive). 882.2001.1-8
1122. Various unknown artists. Fifteen postcards of Tiflis (c.1900-30) and one of Kharkov (c. 1925). Various publishers and edition sizes. Sheet (irreg.): 4¹/₈ x 5⁷/₈" (10.5 x 14.9 cm) (each). (Boris Kerdimun Archive). 16 postcards (8 letterpress, 5 gravure, 2 colotype, letterpress, and chromolithograph). 879.2001.1-16
- 1913**
1123. Rozanova, Olga. Untitled (Futurist landscape). 1913. Sheet: 9⁹/₁₆ x 6¹⁵/₁₆" (24.3 x 17.7 cm). Pen and ink. 11.2001
- 1914**
1124. Al'tman, Natan. Maquette for illustrations for *Solntsa Potselei. Stikhi (Kiss of the Sun: Verse)* by Arnol'd Volkovskii. St. Petersburg, 1914. Sheet: 14³/₈ x 8¹¹/₁₆" (31.2 x 22 cm). Pastel, gouche, and ink on cut and pasted paper mounted on cut and pasted green construction paper
- mounted on red construction paper. (Donation of Alex Rabinovich). 16.2001
1125. Goncharova, Natalia. Untitled. c. 1914. Sheet: 8¹⁵/₁₆ x 12¹/₈" (22.7 x 30.8 cm). Pencil. 254.2001
1126. Malevich, Kazimir. Patriotic propaganda postcards with verse by Vladimir Mayakovsky. Moscow: Segodniashnii lubok, 1914. Edition: unknown. Sheet: 5⁵/₁₆ x 3³/₁₆" (14.2 x 9 cm) (each). 6 postcards with lithographed illustrations. 896.2001.1-6
1127. Malevich, Kazimir. *Vil'gel'mova Karusel' (Wilhelm's Carousel)* with verse by Vladimir Mayakovsky. Moscow: Segodniashnii lubok, 1914. Edition: unknown. 14¹⁵/₁₆ x 22¹/₁₆" (38 x 56 cm). Lithographed poster. 14.2001 [p. 98]
1128. Malevich, Kazimir, and Vladimir Mayakovsky. Patriotic propaganda postcards with verse by Vladimir Mayakovsky. Moscow: Segodniashnii lubok, 1914. Sheet: 5⁵/₁₆ x 3⁵/₈" (14.2 x 9.2 cm) (each). 18 postcards with lithographed illustrations (11 by Malevich and 7 by Mayakovsky). 423.2001.1-18 [p. 99]
1129. Mashkov, Il'ia. Untitled propaganda poster from World War I ("Wilhelm's Sausage Shop"), with verse by Vladimir Mayakovsky. Moscow: Segodniashnii lubok, 1914. Sheet: 21 x 28" (53.4 x 71.2 cm). (Donation of Elaine Lustig Cohen). Lithographed poster. 1121.2001
1130. Mayakovsky, Vladimir. Untitled anti-German propaganda poster from World War I ("The Battle of Sokal") with text by Vladimir Mayakovsky. Moscow: Segodniashnii lubok, 1914. Edition: unknown. Sheet: 22¹³/₁₆ x 15³/₄" (57.9 x 40 cm); Comp.: 21¹/₄ x 13¹¹/₁₆" (53.9 x 34.7 cm) (irreg.). Lithographed poster. 10.2001
- 1915**
1131. Russian Book Collection. Manifesto handbill for the 0.10 exhibition by Ivan Kliun, Kazimir Malevich, and M. Menkov. Petrograd: 1915. Sheet: 8¹/₈ x 5¹/₁₆" (20.7 x 14.5 cm). Letterpress. (Boris Kerdimun Archive). 230.2001
1132. Various artists (Lado Gudiashev, Aleksei Kruchenykh, Ser-Gei [Sergei Skripitsyn], Igor' Terent'ev, and Il'ia Zdanevich). Salon album of Leonid Baushev. 1915-25. Book: [278] pages, 6¹/₁₆ x 10¹/₄" (17 x 26 cm). 1 collage illustration with pen and ink text by Kruchenykh, 4 pen and ink illustrations (1 with manuscript designs by Terent'ev, 1 by Ser-Gei on pink paper, 2 by Gudiashev, tipped in, and 1 with wash by Ser-Gei on board mounted on last leaf), and 2 pencil illustrations by Terent'ev; ink manuscript texts by various hands including 1 ink manuscript design by Zdanevich. Belonged to Baushev, Director of the Tiflis Theater of Miniatures. Most drawings and texts signed and dated "Tiflis, 1918." (Boris Kerdimun Archive). 135.2001.1-9 [p. 124]
- 1917**
1133. Rozanova, Olga. Untitled manuscript of verse. c. 1917. Sheet: 3³/₁₆ x 5¹/₄" (8.4 x 13.4 cm). Ink. (Anonymous donation). 249.2001
1134. Rozanova, Olga. Untitled manuscript of verse. c. 1917. Sheet: 5³/₄ x 4¹/₁₆" (14.6 x 10.4 cm). Letterpress on red construction paper. (Anonymous donation). 253.2001
1135. Rozanova, Olga. Untitled *zaum* composition. c. 1917. Sheet: 8³/₄ x 6³/₄" (22.3 x 17.2 cm). Typed text and carbon-copied typed text. (Anonymous donation). 270.2001
1136. Zdanevich, Il'ia, and Kirill Zdanevich. Untitled drawing and manuscript of poem "Love on the Decline," by Il'ia Zdanevich, with a drawing by K. Zdanevich. 1917. Sheet: 6³/₄ x 5¹³/₁₆" (17.2 x 14.8 cm). Pen and ink with pencil. (Boris Kerdimun Archive). 245.2001
1137. Zdanevich, Kirill. Untitled. c. 1917. Sheet: 7¹⁵/₁₆ x 4" (22.2 x 10.2) (irreg.). Pen and ink. (Boris Kerdimun Archive). 268.2001
1138. Zdanevich, Kirill. Untitled. c. 1917. Comp.: 8³/₈ x 4¹⁵/₁₆" (21.3 x 12.5 cm) (irreg.); Sheet: 9¹/₄ x 5" (23.5 x 12.7 cm). Lithograph. (Boris Kerdimun Archive). 231.2001
- 1918**
1139. Kruchenykh, Aleksei. Manuscript note about Tatiana Vechorka. c. 1918. Sheets: dimensions vary from 3³/₁₆ x 6¹⁵/₁₆" (8.1 x 17.6 cm) to 7¹/₄ x 11¹⁵/₁₆" (18.5 x 30.4 cm) (irreg.). Pencil. (Boris Kerdimun Archive). 233.2001.1-2
1140. Russian Book Collection. Loose pages of documentation on 41°. c. 1918. [4] sheets, 10¹/₄ x 7" (26 x 17.8 cm) (each). Letterpress. (Boris Kerdimun Archive). 854.2001
1141. Russian Book Collection. Loose pages of documentation on
- 41° from magazine of the period, Tiflis. c. 1918. Sheet: 14³/₁₆ x 7³/₈" (36 x 18.8 cm). Letterpress. (Boris Kerdimun Archive). 251.2001
1142. Zdanevich, Il'ia. Announcement for a series of lectures on Italian Futurism to be delivered by Il'ia Zdanevich at the Fantastic Tavern in Tiflis. 1918. Edition: unknown. Sheet: 7 x 10³/₄" (17.8 x 27.3 cm). Letterpress. (Donation of Michael Sheeha). 261.2001
1143. Zdanevich, Kirill. Visiting card of Kara-Darvish, with drawing by Kirill Zdanevich entitled "The Furious Lady." Tiflis, 1918. Sheet: 2⁹/₁₆ x 4³/₈" (6.6 x 11.1 cm). Pencil. (Boris Kerdimun Archive). 271.2001
- 1919**
1144. Stepanova, Varvara. Illustration for *Gly-gly (Gly-gly)* by Aleksei Kruchenykh. 1919. (unpublished). Sheet: 6 x 4¹/₂" (15.3 x 11.5 cm). Collage and pen and ink on cardboard. (Anonymous donation). 2546.2001 [p. 186]
1145. Stepanova, Varvara. Untitled. 1919 (printed 1998). Sheet: 8¹¹/₁₆ x 6¹/₂" (22.1 x 16.5 cm). Linoleum cut with watercolor additions. 2544.2001
1146. Stepanova, Varvara. "Varst" (artist's monogram). 1919. Sheet: 5 x 6¹/₁₆" (12.7 x 16.7 cm) (irreg.). Linoleum cut. 2547.2001
1147. Terent'ev, Igor'. Manuscript of *Rekod nezhnosti: Zhitie Il'ia Zdanevicha (Record of Tenderness: Hagiography of Il'ia Zdanevich)* by Igor' Terent'ev. Tiflis: 41°, 1919. Book: 6 unbound leaves, 12¹³/₁₆ x 6⁵/₈" (32.5 x 16.8 cm) (irreg.). Colored pencil and ink. (Boris Kerdimun Archive). 264.2001
1148. Valishevskii, Sigizmund [Waliszewski]. Untitled (Gurdjeiff in Tiflis). 1919. Sheet: 7¹/₂ x 5" (19 x 12.7 cm). Pencil. (Boris Kerdimun Archive). 257.2001.1-3
1149. Zdanevich, Kirill. Untitled. 1919. Sheet: 11³/₁₆ x 10⁷/₁₆" (28.4 x 26.6 cm) (irreg.). Pen and ink. 4.2001
1150. Zdanevich, Kirill. Untitled. c. 1919. Sheet: 8¹⁵/₁₆ x 9¹/₁₆" (22.8 x 23 cm). Pencil. (Boris Kerdimun Archive). 269.2001
- 1920**
1151. K., F. P. Advertisement for Transpechat'. Moscow: Transpechat' NKPS 1920s. Edition: 50,000. Sheet: 10¹/₂ x 6⁷/₈" (26.7 x 17.5 cm). Letterpress. 8.2001

1152. Lebedev, Vladimir. Maquette/proof for the poster *Chastushka. (Ekh, gorit moe serdechko...)* (Folk Song [Akh, My Heart's Afire!]). Petrograd: ROSTA, 1920. Sheet: 34 1/8 x 23 3/8" (86.7 x 58.7 cm). Letterpress with pencil additions. 1116.2001
1153. Malevich, Kazimir. Untitled (Suprematist Cross). 1920 (printed 1973). Edition: 75. Sheet: 12 3/8 x 10 1/8" (31.4 x 25.7 cm). Linoleum cut. 3.2001
1154. Stepanova, Varvara. Untitled (two figures). 1920 (printed 1998). Sheet: 6 15/16 x 5 11/16" (17.7 x 14.5 cm). Linoleum cut with watercolor additions. 2548.2001
1155. Stepanova, Varvara (after). Untitled. 1920 (printed 1999). Sheet: 6 11/16 x 5 3/16" (17 x 13.2 cm). Linoleum cut. (Anonymous donation). 244.2001
1156. Terent'ev, Igor'. Invitation to Terent'ev's May Day soirée. Tiflis: [n.s.], c. 1920. Edition: unknown. Sheet: 4 7/16 x 5 7/16" (10.9 x 13.8 cm). Linoleum cut. (Boris Kerdimun Archive). 248.2001
1157. Unknown artist. *Organizatsiia proizvodstva pobeda nad kapitalisticheskim stroem* (Organization of Production is Victory over the Capitalist Regime). c. 1920. Sheet: 7 3/8 x 17 7/8" (18.7 x 44.8 cm). Lithographed poster. 1.2001
1158. Zdanevich, Il'ia. Invitation to a lecture given by Zdanevich, on October 23 in Tiflis. 1920. Sheet: 3 1/16 x 4 13/16" (8.5 x 12.5 cm). (Boris Kerdimun Archive). Letterpress. 246.2001
- 1921**
1159. Rodchenko, Aleksandr. Cover design for *Zaumniki* (Transrationalists), Petrograd, 1921 [variant], printed later. Sheet: 10 7/8 x 8 1/8" (27.7 x 20.6 cm). Letterpress with watercolor additions. (Anonymous donation). 237.2001
1160. Rodchenko, Aleksandr. Cover for *Zaum' Nestroch'e* (Transrational Language: *Nestroch'e*) by Aleksei Kruchenykh, 1921. 1 folded sheet, 6 15/16 x 5 11/16" (17.6 x 14.1 cm) (folded). Orange paper cover with collaged linoleum cut and colored pencil illustration and colored pencil and pencil manuscript text on front. (Anonymous donation). 94.2001 [p. 186]
1161. Rodchenko, Aleksandr. Untitled. c. 1921. Sheet: 4 1/16 x 2 1/2" (10.4 x 6.3 cm). Colored pencil. (Anonymous donation). 662.2001
- 1922**
1162. Al'tman, Natan [attrib. to]. Lenin inkwell. c. 1922-23. 4 13/16 x 5 1/2 x 5 7/8" (12.2 x 14 x 15 cm) (irreg.). Porcelain. 1122.2001.a-c
1163. Remizov, Aleksei. "Society of Monkeys" diploma. 1922. Sheet: 9 3/8 x 12 1/2" (23.9 x 31.8 cm) (irreg.). Watercolor, ink, cut and pasted colored and metallic papers and colored crayon. 2.2001
1164. Strakhov, Adolf. 29 hand-carved chess figures. c. 1922. Dimensions: various from 1 3/16 x 1 5/16 x 1 5/16" (3 x 2.5 x 2.5 cm) (irreg.) to 4 1/2 x 1 3/8 x 1 3/8" (11.5 x 3.5 x 3.5 cm) (irreg.). Wood. (Boris Kerdimun Archive). 1113.2001.1-29
- 1923**
1165. Kruchenykh, Aleksei. *Valia Zdanevich*. 1923. Sheet: 13 3/16 x 8 7/16" (33.5 x 21.5 cm). Collage with photograph, pencil and watercolor manuscript text. (Boris Kerdimun Archive). 5.2001
1166. Rodchenko, Aleksandr. 3 Dobrolet badges. c. 1923. 1 1/16" (1.8 cm) (diameter). Champlevé enamel in blue, white, and light blue. 1114.2001.1-3
1167. Unknown artist. *Portrait of D. P. Gordeev*. 1923. Sheet: 7 1/8 x 5 7/16" (18.1 x 13.8 cm). Letterpress. (Boris Kerdimun Archive). 256.2001
- 1924**
1168. Rodchenko, Aleksandr. Printer's proof of cover for *Kniga o knigakh* (Book about Books), no. 4, Moscow, 1924. Sheet: 10 1/2 x 6 13/16" (26.7 x 17.7 cm). Letterpress. 240.2001
1169. Rodchenko, Aleksandr. Untitled (Aleksandr Vesnin). 1924. Sheet: 4 1/2 x 3 3/8" (11.5 x 8.6 cm). Gelatin silver print. 2527.2001
1170. Rodchenko, Aleksandr. Untitled (Aleksei Gan). 1924. Sheet: 4 7/16 x 3 3/16" (11.3 x 8.5 cm). Gelatin silver print. 2528.2001
1171. Rodchenko, Aleksandr. Untitled (Varvara Stepanova and Liubov' Popova). 1924. Sheet: 4 9/16 x 5 13/16" (11.6 x 15.1 cm). Gelatin silver print. 2530.2001
1172. Rodchenko, Aleksandr. Untitled illustration for cover of *Mess Mend*. 1924. Sheet: 5 13/16 x 4 13/16" (15.2 x 12.3 cm). Gelatin silver print. 2529.2001
- 1925**
1173. Chashnik, Il'ia (attributed to). *Ex-Libris for P. V. Gubar* (Black Triangle with Red Square). 1925. Edition: unknown. Sheet: 2 3/8 x 2" (6 x 5.1 cm). Lithographed bookplate. 920.2001 [p. 152]
1174. Chashnik, Il'ia (attributed to). *Ex-Libris for P. V. Gubar* (Red Triangle with Black Square). 1925. Edition: unknown. Sheet: 2 1/2 x 2 1/4" (6.4 x 5.7 cm). Lithographed bookplate. 471.2001 [p. 152]
1175. Rodchenko, Aleksandr. Cover design for *Organizatsiia proizvodstva i uchet proizvoditel'nosti masterskikh zh.d* (Organization of Production and Inventory of Railroad Workshop Output) by M. P. Puzanov. Moscow: Transpechat' NKPS. 1925. Sheet: 9 13/16 x 6 9/16" (25 x 16.7 cm). Letterpress. (Anonymous donation). 236.2001
1176. Rodchenko, Aleksandr. Untitled (silhouette of Vladimir Mayakovsky). 1925. Sheet: .1: 3 3/16 x 2 7/16" (9 x 6.2 cm); .2: 3 13/16 x 3 3/16" (10 x 8.5 cm) (irreg.). Paper cut-out. (Anonymous donation). 266.2001.1-2
1177. Rodchenko, Aleksandr. Untitled (Self-portrait with poster for *Battleship Potemkin*). c. 1925. Sheet: 3 3/4 x 4 9/16" (9.6 x 11.6 cm). Gelatin silver print. 2533.2001
- 1926**
1178. Rodchenko, Aleksandr. Study for cover of *Novyi LEF* (New LEF). 1926. Sheet: 10 9/16 x 3 1/8" (26.9 x 8 cm) (irreg.). Pencil and colored pencil on graph paper. (Anonymous donation). 242.2001 [p. 236]
1179. Unknown artist. Announcement for screening of *Bronenosets Potemkin* (Battleship Potemkin), Revenko Theater, September 13, 1926. Edition: 75. Sheet: 12 3/8 x 42 3/16" (31.4 x 107.2 cm). Letterpress. 9.2001
- 1927**
1180. Lissitsky, El. Invitation to the All-Union Printing Trades Exhibition. Moscow, 1927. Edition: unknown. 1 folded sheet: 4 3/8 x 5 3/8" (11.1 x 13.7 cm) (folded). Letterpress. 247.2001
- 1928**
1181. Chernikhov, Iakov. *Dimensional Curve Interlace*. 1928-30. Sheet: 11 13/16 x 9 7/16" (30.4 x 24 cm). Ink, watercolor, and pencil. (Donation of Svetlana Aronov). 243.2001
1182. Kliun, Ivan. Sketch for *Turnir Poetov* (Tournament of Poets). 1928. Sheet: 6 3/16 x 8 9/16" (16.7 x 21.8 cm). Gouache. 263.2001
1183. Rodchenko, Aleksandr. Study for cover of *Rechevik* (Orator) by Sergei Tretiakov. 1928. Sheet: 3 1/8 x 4 5/8" (7.9 x 11.8 cm) (irreg.). Pencil and colored pencil on graph paper. (Anonymous donation). 258.2001 [p. 193]
1184. Sedel'nikov, Nikolai. Printer's proof for cover for *Avtomobil' i upravlenie im* (The Automobile and Driving It) by I. V. Gribov. 1928. Sheet: 11 1/4 x 22 3/16" (28.6 x 57.3 cm). (Donation of Galerie Gmurzynska). Letterpress. 1115.2001
1185. Sedel'nikov, Nikolai. Maquette and printer's proof for cover of *Remont Avtomobilei* (Automobile Repair) by I. V. Gribov. 1928. Maquette sheet: 9 11/16 x 20 9/16" (24.6 x 52.3 cm); proof sheet: 13 x 22 1/4" (33.1 x 56.6 cm). Maquette: collage of gouache, ink, and 4 letterpress photographic illustrations over gouache and ink on paper; proof: letterpress. 1119.2001.1-2
- 1929**
1186. Rodchenko, Aleksandr. Untitled (Varvara Stepanova). 1929-30. Sheet: 5 7/16 x 3 3/4" (14.2 x 9.6 cm). Gelatin silver print. (Anonymous donation). 899.2001
1187. Sedel'nikov, Nikolai. Printer's proof of cover for *Chto stoit voina* (The Cost of War) by A. Buikov, Moscow, 1929. Sheet: 9 1/16 x 12 3/16" (23.1 x 30.9 cm). Letterpress. (Donation of Galerie Gmurzynska). 238.2001
1188. Stepanova, Varvara. Study for cover of *Sovremennaia Arkhitektura* (Contemporary Architecture), Moscow, 1929. Sheet: 3 3/4 x 8 9/16" (9.5 x 21.2 cm). Pencil and colored pencil on lined paper. (Anonymous donation). 259.2001 [p. 223]
1189. Zdanevich, Kirill. Study for *Tribun Poetov* (Tribune of Poets). Moscow, 1929. Sheet: 8 3/4 x 13" (22.3 x 34 cm). Gouache. 262.2001
- 1930**
1190. Rodchenko, Aleksandr. Untitled. c. 1930s. Sheet: 10 13/16 x 6 3/16" (27.5 x 16.1 cm). Watercolor. 2531.2001
1191. Russian Book Collection. Admission ticket to attend the funeral and wake of V. Mayakovsky, April 17, 1930. Sheet: 4 1/16 x 5 7/8" (11 x 15 cm). Letterpress. (Boris Kerdimun Archive). 7.2001
1192. Sedel'nikov, Nikolai. Printers proof for cover for *Iskra* (The Spark), no. 1. Moscow, 1930. Sheet: 11 3/4 x 8 5/8" (29.8 x 21.9 cm). Letterpress. (Donation of Galerie Gmurzynska). 239.2001
1193. Stepanova, Varvara. Letterhead for the journal *Za rubezhom* (Abroad). Moscow, 1930. Edition: unknown. Sheet: 11 5/8 x 8 3/16" (29.6 x 21.1 cm). Letterpress. (Anonymous donation). 250.2001
1194. Unknown artist. Logo for the journal *USSR in Construction*. 1930. Sheet: 3 3/8 x 4 3/8" (8.6 x 11.1 cm). Gelatin silver print. 2558.2001
1195. Zdanevich, Kirill. Maquette for cover of *Agronomy* by S. Epremim. c. 1930. Sheet: 8 5/16 x 5 5/8" (21.2 x 15 cm). Cut and pasted relief halftone print and cut and pasted gelatin silver print with gouache, ink, and pencil additions on board. (Boris Kerdimun Archive). 252.2001
1196. Zdanevich, Kirill. Untitled (Tiflis). c. 1930s. Sheet: 8 1/16 x 12 1/8" (20.5 x 30.8 cm). Pen and ink. (Boris Kerdimun Archive). 894.2001
- 1931**
1197. Liubimov, Aleksandr. Award for an outstanding shockworker. 1931. Sheet: 12 1/4 x 8 1/2" (31.2 x 21.6 cm). Photolithograph. 881.2001
- 1933**
1198. Stepanova, Varvara. Agit-prop broadside published by *Krest'ianskaia gazeta*, Moscow, 1933. Sheet: 5 5/16 x 12 13/16" (13.5 x 36.8 cm). Letterpress. (Anonymous donation). 234.2001
1199. Stepanova, Varvara. Agit-prop broadside published by *Krest'ianskaia gazeta*, Moscow, 1933. Sheet: 5 3/4 x 14 3/4" (14.6 x 37.5). Letterpress. (Anonymous donation). 235.2001
- Post-1935**
1200. Unknown artist. Performance schedule for the Meyerhold Theater, Moscow, week of Jan. 1-10, 1937. Moscow: [n.s.], 1936. Edition: 450. Sheet: 32 3/8 x 24 1/2" (82.3 x 62.3 cm). Letterpress. 15.2001
1201. Rodchenko, Aleksandr. Untitled (Varvara Stepanova). 1937. Sheet: 5 1/2 x 3 11/16" (13.9 x 9.3 cm). Gelatin silver print. 2532.2001
1202. Stepanova, Varvara. Logo for the album *Krasnaia armia* (The Red Army). 1937. Sheet: 8 3/16 x 7 1/4" (21.8 x 18.5 cm). Pen and ink with pencil. 2552.200
1203. Rodchenko, Aleksandr and Varvara Stepanova. Page layout

- for Mayakovsky memorial issue of *USSR in Construction*, no. 7, 1940. Sheet: $6\frac{3}{16} \times 4\frac{1}{4}$ " (16.1 x 10.8 cm). Gelatin silver print. 2534.2001
1204. Russian Book Collection. Archive of letters and postcards written by Aleksei Kruchenykh to his niece, Olga Fedorovna. c. 1940s-60s. Sheets: dimensions vary from $3\frac{1}{16} \times 5\frac{1}{16}$ " (10.1 x 14.5 cm) to $11\frac{5}{8} \times 8\frac{1}{4}$ " (29.6 x 21 cm). 900.2001.1-25
1205. Elin, V. M. *Zheleznodorozhnyi transport—rodnoi brat krasnoi armii (Railroad Transport—The Red Army's Brother)* Moscow: Ogiz-Gospolitizdat, 1941. Edition: 25,000. Sheet: $13\frac{9}{16} \times 27\frac{1}{4}$ " (34.5 x 69.5 cm). Letterpress. 1112.2001
1206. Lavrentiev, Nikolai. Untitled (Ivan Shagin and Varvara Stepanova). 1945. Sheet: $4\frac{1}{4} \times 5\frac{15}{16}$ " (10.8 x 15.1 cm). Gelatin silver print. 2506.2001
1207. Kovrigin, V. Untitled (Aleksandr Rodchenko and Varvara Rodchenko). 1948. Sheet: $5\frac{1}{2} \times 3\frac{3}{16}$ " (13.9 x 9 cm). Gelatin silver print. (Donation of Varvara Rodchenko). 880.2001
1208. Lavrent'ev, Nikolai. Untitled (E. I. Kogan, Nikolai Sedel'nikov, Solomon Telingater, G. I. Rublev, Varvara Stepanova, and I. D. Krichevskii at the first exhibition of book artists, Moscow). 1948. Sheet: $4\frac{3}{16} \times 6\frac{3}{4}$ " (10.6 x 17.1 cm). Gelatin silver print. 2507.2001
1209. Various artists (V. Gruental, Nikolai Lavrent'ev, Varvara Rodchenko, and Varvara Stepanova). Illustrations for *Great Plan*, an album about forest planting in deserts and fields (never published). 1948. Sheets of various dimensions: from $1\frac{1}{2} \times 4\frac{3}{4}$ " (3.8 x 12.1 cm) (irreg.) to $7\frac{1}{2} \times 5\frac{9}{16}$ " (19 x 14.2 cm). 5 gelatin silver prints and 2 gelatin silver prints cut and pasted together. (Donation of Varvara Rodchenko). 889.2001.1-6
1210. Unknown artist. Untitled. 1952. Sheet: $2\frac{15}{16} \times 4\frac{3}{4}$ " (7.6 x 12.1 cm). Colored pencil and pencil. (Donation of Tamar Cohen and David Slatoff). 397.2001
1211. Rodchenko, Varvara. Study for cover of *Beloe-chnoe (White and Black)* by Nikolai Gribachev. 1965. Sheet: $7 \times 5\frac{1}{2}$ " (17.8 x 14 cm) (folded). Relief halftone with embossing and ink additions. (Donation of Varvara Rodchenko). 883.2001
1212. Rodchenko, Varvara. Untitled illustration (photogram) for *Kniga liriki (Book of Lyrics)* by Semen Kirsanov. 1966. Sheet: $7\frac{15}{16} \times 5\frac{3}{4}$ " (20.3 x 14.6 cm). Gelatin silver print. (Donation of Varvara Rodchenko). 886.2001
1213. Rodchenko, Varvara. Untitled illustration (photogram) for *Kniga liriki (Book of Lyrics)* by Semen Kirsanov. 1966. Sheet: $6\frac{1}{4} \times 3\frac{3}{16}$ " (15.9 x 9.1 cm). Gelatin silver print. (Donation of Varvara Rodchenko). 887.2001
1214. Rodchenko, Varvara. Postcard advertisement for *Kinokalendar' (Movie Calendar)*. Moscow: Iskustvo, 1967. Sheet: $6\frac{3}{4} \times 5\frac{1}{2}$ " (17.1 x 14 cm) (folded). Letterpress. (Donation of Varvara Rodchenko). 891.2001
1215. Rodchenko, Varvara. Illustration (photogram) for children's book *God za godom (Year by Year)*. 1969. Sheet: $9\frac{3}{16} \times 6$ " (23.4 x 17 cm). Gelatin silver print. 2535.2001
1216. Rodchenko, Varvara. Study (photogram) for cover of *Prodlennyi polden' (The Prolonged Afternoon)* by Boris Slutskii. 1971. Sheet: $7\frac{1}{8} \times 5\frac{11}{16}$ " (18.1 x 14.5 cm). Gelatin silver print. (Donation of Varvara Rodchenko). 895.2001
1217. Rodchenko, Varvara. Study (photogram) for cover of *Gornye zori (The Mountain Range)* by Sooronbai Dzhusuev. 1972. Sheet: $6\frac{5}{8} \times 5\frac{1}{8}$ " (16.9 x 13.1 cm). Gelatin silver print with cut and pasted gelatin silver print additions. (Donation of Varvara Rodchenko). 898.2001
1218. Lavrent'ev, Nikolai, and Varvara Rodchenko. Study for cover of *Poemy-vospominaniia. Maksim Gor'kii, Vladimir Maiakovskii (Poems-Reminiscences: Maksim Gorky, Vladimir Mayakovsky)* by Pavel Zheleznov. Moscow: Khudozhestvennaia literatura, 1973. Sheet: $8\frac{9}{16} \times 6\frac{3}{16}$ " (21.8 x 15.7 cm). Photomontage. 2538.2001
1219. Lavrent'ev, Nikolai, and Varvara Rodchenko. Illustrations for *Poemy-vospominaniia. Maksim Gor'kii, Vladimir Maiakovskii (Poems-Reminiscences: Maksim Gorky, Vladimir Mayakovsky)* by Pavel Zheleznov. 1973. Sheets: Dimensions: from $7\frac{15}{16} \times 5\frac{1}{2}$ " (20.2 x 13.9 cm) to $8\frac{3}{8} \times 5\frac{13}{16}$ " (21.3 x 14.8 cm). Seven gelatin silver prints. (Donation of Varvara Rodchenko). 890.2001.1-7
1220. Rodchenko, Varvara. Printer's proof for cover for *Neokonchennye spory (Unfinished Argument)* by Boris Slutskii. c. 1978. Sheet: $7\frac{1}{2} \times 11\frac{15}{16}$ " (19 x 28.8 cm). Letterpress. (Donation of Varvara Rodchenko). 901.2001
1221. Rodchenko, Varvara, and Nikolai Lavrentiev. Illustration for lyric verse of Bella Akhmadulina. 1978. Sheet: $8\frac{1}{8} \times 6\frac{7}{8}$ " (20.6 x 15.5 cm). Gelatin silver print. (Donation of Varvara Rodchenko). 888.2001
1222. Rodchenko, Varvara. Composition (photogram) for fly-leaf. 1985. Sheet: $5\frac{7}{16} \times 8\frac{11}{16}$ " (13.8 x 22 cm). Gelatin silver print. (Donation of Varvara Rodchenko). 878.2001
1223. Rodchenko, Varvara. Untitled (photogram). 1985. Sheet: $7\frac{3}{4} \times 5\frac{9}{16}$ " (19.7 x 14.2 cm). Gelatin silver print. (Donation of Varvara Rodchenko). 885.2001
1224. Rodchenko, Varvara. Untitled (photogram). 1989. Sheet: $9\frac{7}{16} \times 7\frac{3}{8}$ " (24 x 18.8 cm). Gelatin silver print. 2537.2001
1225. Rodchenko, Varvara. Untitled (photogram). 1992. Sheet: $8\frac{3}{4} \times 6\frac{1}{16}$ " (22.3 x 15.3 cm). Gelatin silver print. 1521.2001
1226. Chichagova, Galina. *Krasnyi bilet. Sbornik pionerskikh rasskazov (Red Ticket: A Collection of Pioneer Stories)*. Compiled by M. Stremiakov. Moscow: Novaia Moskva, 1924. Edition: 6,000. Book: 63 pages, $7\frac{3}{16} \times 5\frac{1}{4}$ " (18.2 x 13.3 cm). TR 11420.1
1227. Dobuzhinskii, Mstislav. *Primus (Primus Stove)* by Osip Mandel'shtam. Leningrad: Vremia, 1925. Edition: 8,000. Book: [16] pages, $11\frac{3}{8} \times 9\frac{1}{16}$ " (28.9 x 23.1 cm). TR 11420.2
1228. Ender, Boris. *2 tramvaia (Two Trams)* by Osip Mandel'shtam. Leningrad: Gosudarstvennoe izdatel'stvo, 1925. Edition: 10,000. Book: [12] pages, $10\frac{3}{8} \times 7\frac{13}{16}$ " (26.4 x 19.9 cm). TR 11420.3
1229. Ermolaeva, Vera. *Krasnosheika (Little Redneck)* by Nikolai Aseev. Moscow-Leningrad: Gosudarstvennoe izdatel'stvo, 1927. Edition: 35,000. Book: 13 pages, $6\frac{3}{4} \times 5\frac{1}{8}$ " (17.1 x 13 cm). TR 11420.4
1230. Gromov, A. *Zavod (Factory)* by A. Gromov. Leningrad: Gosudarstvennoe izdatel'stvo, 1930. Edition: 50,000. Book: [8] pages, $4\frac{3}{8} \times 5\frac{5}{8}$ " (11.1 x 14.3 cm). TR 11420.5
1231. Kupreianov, Nikolai. *Skazka o Pete tolstom rebenke i o Sime, kotoryi tonkii (The Tale of Petya, the Fat Child, and about Sima, who is Thin)* by Vladimir Mayakovsky. Moscow: Moskovskii rabochii, 1925. Edition: 10,000. Book: 25 pages, $11\frac{7}{8} \times 8\frac{3}{4}$ " (30.2 x 22.3 cm). TR 11420.6
1232. Lebedev, Vladimir. *Vselii chas (Happy Hour)* by Samuil Marshak. Leningrad: Ezh, 1929. Edition: 30,000. Book: [48] pages, $8\frac{9}{16} \times 6\frac{15}{16}$ " (21.8 x 17.6 cm). TR 11420.7
1233. Shterenberg, David. *Tsvety (Flowers)* by David Shterenberg. Moscow: Gosudarstvennoe izdatel'stvo, 1930. Edition: 10,000. Book: [8] pages, $5\frac{11}{16} \times 5\frac{1}{16}$ " (14.5 x 12.9 cm). TR 11420.8

Addendum

These late additions to the checklist were acquired by The Judith Rothschild Foundation in January 2002 and will be accessioned into The Museum of Modern Art's collection at a later date. They are listed alphabetically by artist's name.

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Compiled by Jared Ash

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Acknowledgments

The collection of Russian avant-garde books donated by The Judith Rothschild Foundation and presented here represents the most comprehensive single collection of its kind in the world. It can be considered a landmark in The Museum of Modern Art's collecting history. Consisting of more than 1,200 items, it was assembled with great passion and intelligence by Harvey S. Shipley Miller, Trustee, The Judith Rothschild Foundation. There are no adequate words with which to thank Mr. Miller, first, for the inspired vision that motivated his pursuit, secondly, for designating the Museum as recipient of this unique collection, and finally for providing ourselves and the Museum's audience with firsthand access to an essential area in the history of modernism. We are deeply indebted to him. In this same regard, we would like to acknowledge the enthusiasm and support of the Museum's Director, Glenn Lowry, who, upon first seeing these exceptional books at The Judith Rothschild Foundation, immediately understood their significance and the role they could play in the context of the extensive Russian avant-garde holdings already in the Museum's permanent collection. We are grateful for his insights and guidance.

A project of this ambition and scope solicited the talents of many individuals, and we are beholden to all of them in their diverse roles. From the beginning, three outside specialists participated in a core advisory group: Jared Ash, Curator, The Judith Rothschild Foundation; Nina Gurianova, Fellow, Society of Fellows, Harvard University, as primary consultant; and Gerald Janecek, Professor of Russian and Eastern Studies, University of Kentucky, as consultant. A specialist in the area of Russian avant-garde books, Mr. Ash assisted Mr. Miller in the formation of this collection and was essential in the conceptualization of the project as a whole. In addition, he participated on a nearly daily basis at the Museum in preparations for the catalogue. Nina Gurianova, whose expertise in this area of study is unmatched, worked tirelessly to help sort through the material and contribute to the initial selection for presentation in the catalogue and exhibition. She also provided research and advice on Russian language questions throughout the course of the project, particularly relating to the checklist. Gerald Janecek, a scholar of this period and its literary aspects, contributed greatly to the initial planning meetings and was often called upon for additional help relating to his expertise.

This project, including the catalogue and exhibition, as well as the accessioning of the gift of 1,200 works into the Museum's permanent collection, has been the most complex ever engaged in by the Department of Prints and Illustrated Books. The fact that it was accomplished with consummate professionalism in less than a year's time is a testament to the extraordinary staff of the Department. The project was coordinated by Harper Montgomery, Assistant Curator, who demonstrated exceptional intelligence, skill, and perseverance from the earliest stages to fruition. She has truly been a pleasure to work with for all those who con-

tributed in large or small ways to accomplishing our common goal.

The Departmental team undertook a myriad of tasks, many prepared jointly, and all in cooperation. Every member had essential responsibilities and each worked with diligence and enthusiasm as the many parts of this extremely rewarding, yet daunting, project came together. First, the storage, registration, and condition checking of the collection required the development and management of a database that would accommodate the needs of the exhibition, catalogue, and permanent collection records. Basic cataloguing included medium descriptions that challenged Print Department expertise and required extensive discussion and interpretation. Provenance study was essential for every book. Research was undertaken on artists, authors, publishers, and edition sizes, with object files prepared for individual volumes. Photography of these fragile books demanded constant curatorial supervision. The administration and, finally, the concordance and proofreading of so many records—for captions, checklist, and indices—all with extensive Russian-language elements, was executed with care and precision. All of this was accomplished by Sarah Suzuki, Curatorial Assistant, Research and Collections, who functioned as primary assistant to Ms. Montgomery; Sienna Brown, Cataloguer; Starr Figura, Assistant Curator, who also oversaw the interpretative aspects of medium descriptions; and Jennifer Roberts, Curatorial Assistant, Research and Collections. Further assistance was provided by Carol Smith, Research Assistant; Emily Capper, Administrative Assistant; James Kopp, Preparator; and Jennifer Herbert, Assistant to the Chief Curator. Several interns were integral to this team effort as well. They included Raimond Livasgani, who spent a year with us and was the major contributor to the provenance study, among his many other tasks; Cornelia Koch; Olga Ivanova; and Barbara Piwowska. Sandra Wong, a freelance registrar, was especially valuable during the initial months of cataloguing. Outside specialists who generously answered research questions were Ellen Lupton, Director, Graphic Design Department, Maryland Institute College of Art, and Rainer Michael Mason, Chief Curator of Prints, Cabinet des Estampes/Musée d'art et d'histoire, Geneva. Edward Kasinec, Curator, Slavic and Baltic Division, The New York Public Library, helped with our Ukrainian translations.

Contributions by members of other departments at the Museum were also essential to the success of this ambitious undertaking. Working most closely with the Print Department was the staff of the Paper Conservation Laboratory. Karl Buchberg, Senior Conservator, and members of his staff, including Erika Mosier, Associate Conservator; Narelle Jarry, former Mellon Fellow; and Scott Gerson, Mellon Fellow, were consulted not only for treatment of these books, but also for advice regarding medium, condition checking, and proper procedures for photography and installation. Lynda Zycherman, Associate Conservator for

sculpture, helped with related objects in the gift and also provided Yiddish translations. The Department of Imaging Services also played a major role through the advice of Mikki Carpenter, Director, Kate Keller, Head of Fine Art Photography, and Erik Landsberg, Manager of Image Technology Development. A custom-designed cradle for book photography was researched and acquired, also with the help of Karl Buchberg, and Cynthia Frame, former Preservation Specialist of the Library and Archives. Nearly 1,100 photographs were taken with skill and sensitivity by John Wronn, Digital Fine Arts Photographer, and by Tom Griesel, Fine Arts Photographer. Jerry Neuner, Director of the Department of Exhibition Design and Production, fearlessly confronted the monumental challenge of devising an exhibition concept for a huge number of small and varied objects. With his usual skill and imagination he absorbed the ideas of the two curators and devised inspired solutions with an overall style and legibility that pleased both. His team in the areas of framing and presentation, most notably Peter Perez, Framing Conservator-Frameshop Foreman, found original solutions for the complex problems of book display. Among Mr. Perez's many ingenious inventions was a magnet system which allowed books to be laid open for photography without unsightly strapping.

With the advice of Michael Maegraith, Publisher, and Harriet Bee, Editorial Director of the Publications Department, in determining overall parameters, this catalogue is among the Museum's most extensive and scholarly presentations of the permanent collection. Joanne Greenspun, Editor, and Christopher Zichello, Production Manager, must be cited as collaborators for the extraordinary effort they provided in its production. Ms. Greenspun's patient editorial hand guided us, always with good humor, as she caught our own enthusiasm for the subject and shared our passion for these extraordinary books. The same can be said for Mr. Zichello, who balanced our wishes with the production schedule, keeping track of all components of the book and offering good advice along the way. He also coordinated the design team of Patrick Seymour and Catarina Tsang from the firm Tsang Seymour, who have managed to present this large amount of material with beauty, clarity, and sensitivity. We owe them special thanks for an exceptional book design.

As in all projects of this scale, many more people at the Museum played important roles behind-the-scenes. We depended on Jennifer Russell, Deputy Director for Exhibitions and Collection Support, for guidance throughout for the New York showing of the exhibition and its tour. We are also grateful to her team of Maria DeMarco Beardsley, Coordinator, Exhibition Program; Carol McGrath, former Associate Coordinator of Exhibitions; John Alexander, Senior Registrar Assistant; Jennifer Wolfe, Senior Assistant Registrar; and Monique Le Blanc, Registrar Assistant. Legal advice, particularly pertaining to provenance issues, was pro-

vided by Stephen Clark, Associate General Counsel, and provenance research was facilitated by Cristel Hollevoet-Force, Research Assistant, and Anna Swinbourne, Curatorial Assistant, Painting and Sculpture. The graphics team included Burns Magruder, Senior Graphic Designer, and Claire Corey, Production Manager, with Cassandra Heliczer, Associate Editor, providing assistance. The symposium was facilitated by Josiana Bianchi, Associate Educator. The Web site was overseen by Keisuke Mita, Associate Director of Information Technology, and co-produced by George Hunka, Producer, Online Services, and Ellen Lindner, Associate Producer, Online Services, with Julia Corcoran, Assistant Editor of Writing Services. Anh Tuan Pham, Lead Designer and Production Director, and Benjamin Aranda, Concept Designer, were responsible for the look and navigation of the site. Harper Montgomery served as Project Lead.

Finally, we are grateful to The Judith Rothschild Foundation and to the Blanchette Hooker Rockefeller Fund for jointly funding the catalogue, to The International Council of The Museum of Modern Art for supporting the exhibition, and also to Anna Marie and Robert F. Shapiro, the Trust for Mutual Understanding, The Cowles Charitable Trust, and Joanne M. Stern for their additional funding. The Museum's Development team consisted of Monika Dillon, Director, Exhibition Funding and Associate Director External Affairs; Jennifer Grausman, Manager of Exhibition Funding; and Mary Hannah, Development Officer; all overseen by Deputy Director of External Affairs, Michael Margitich. We owe them a debt of gratitude for seeing that this publication and exhibition could be presented in the way we envisioned it. Last, but far from least, we would like to thank Anna Marie Shapiro, Chair of the Trustee Committee for Prints and Illustrated Books, as well as all the members of the Committee for overwhelmingly supporting the acquisition of this monumental gift for the Museum's permanent collection.

Deborah Wye, Chief Curator, Department of Prints and Illustrated Books

Margit Rowell, Guest Curator

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The exhibition travels to the Museo Nacional Centro de Arte Reina Sofía, Madrid, November 4, 2002-January 27, 2003; and the Museum für Angewandte Kunst, Frankfurt am Main, September 24, 2003-January 25, 2004.

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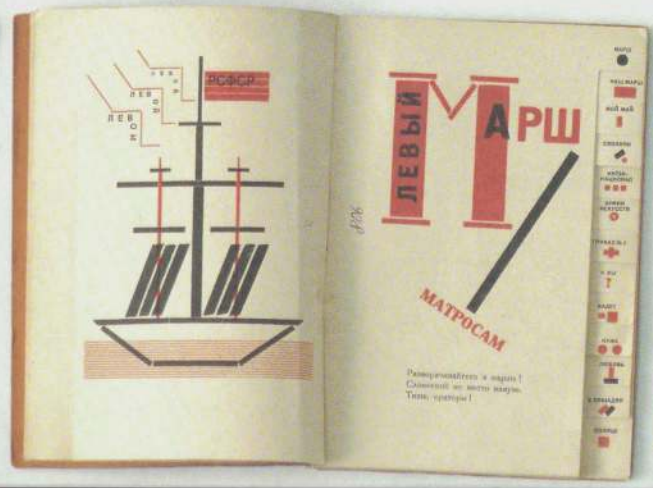
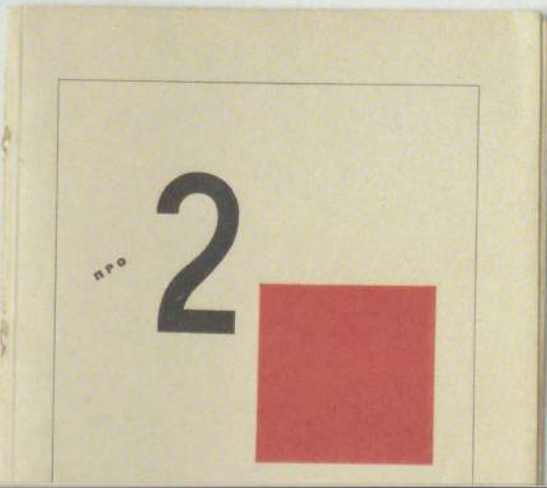
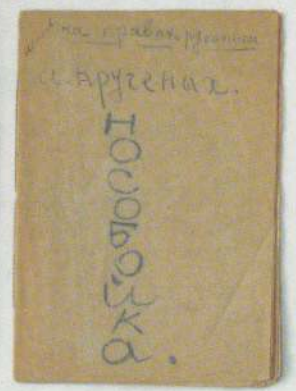
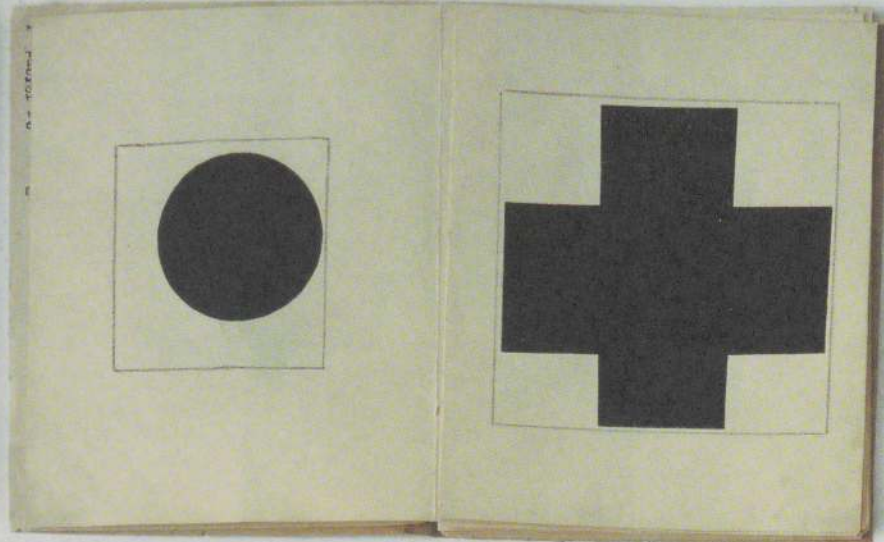
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