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Anthony and Cleopatra in Afanasy Fet's translation

1 Russkoye Slovo [Russian Word]. № II. February.

[Translation by A. Fet].

SANKTPETERBURG, IZD. GR. KUSHELEVYM-BEZBORODKO, V TIP.
RUMINA I KOMP., 1859.

8VO, [4], 338, 2, 33-154, 36, 25-30, 33-46, [6] PP.

In owner's hardback.

In good condition, worn to edges, water-stained to some page margins, bookplate on the endpaper, owner's stamps on the half-title and title page, Moscow Higher Women's Courses library's stamp on the title page and p. 175, loss of p. 3-32 (part II), p. 37 (part III), p 31-32 (attachment). Anthony and Cleopatra play text with no loss.

First appearance of Anthony and Cleopatra in Afanasy Fet's translation (54-208 pp.).

Afanasy Fet (1820-1892) a poet, memoirist and the leading representative of the 'Parnassian' movement which propagated the ideals of 'pure' art. Fet's poetry was devoted to the topics of nature and love and was far away from any political and social issues. Apart from his lyrics, he was an important translator from German French, English, Latin and Polish. He devoted much time and effort to the translation of works by Schiller, Byron, Goethe, Schopenhauer, Musset, etc. In his translations, Fet made a consistent attempt to reproduce the literal meaning and to secure the formal elements of the original for which he was often criticized by his contemporaries. Fet was awarded a prestigious Pushkin prize for his translations of Horace in 1883 (*Russian Writers on Translation. An anthology.* Ed. by Brian Kames Baer and Natalia Olshanskaya. London and New York: Routledge, 2014. P. 47)

The poet translated two Shakespeare's plays: *Anthony and Cleopatra* and *Julius Caesar*. These translations were subjects for debate with Ivan Turgenev, one of the great Russian classic writers of the XIXth century. Fet also read this translation of *Anthony and Cleopatra* while visiting Leo Tolstoy in November 1857 and Tolstoy wrote in his diary: '...ignited me for art with his conversations... I can't sleep'. According to his notes, this meeting has influenced Tolstoy's writing style in *The Cossacks* novel.

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АНТОНІЙ И КЛЕОПАТРА *)

ШЕКСПИРА

переводъ

А. ФЕТА.

ДѢЙСТВУЮЩІЯ ЛИЦА:

| | |
|--------------------------|---|
| М. Антоній, | } триумвиры. |
| Октавій Цезарь. | |
| М. Эмилій Лепидъ. | |
| Секстъ Помпей. | |
| Домитій Энобарбъ, | } приверженцы Антонія. |
| Вентидій, | |
| Эросъ, | |
| Скаръ. | |
| Дерцетъ. | |
| Димитрій, | |
| Филовъ. | |
| Меценатъ, | } приверженцы Цезаря. |
| Агриппа, | |
| Доллабелла, | |
| Проклуей, | |
| Тирей, | } приверженцы Помпея. |
| Галлъ. | |
| Менсъ, | |
| Менскратъ, | |
| Варрій. | |
| Тавръ, | восначальникъ у Цезаря. |
| Квиндій, | восначальникъ у Антонія. |
| Силій, | одинъ изъ вождей у Вентидія. |
| Эвероній, | посолъ Антонія къ Цезарю. |
| Алексаъ, | } придворные Клеопатры. Гадатель. Поселенникъ. |
| Мардіанъ, | |
| Селевъ, | |
| Диомедъ, | |
| Клеопатра, | царица Египта. |
| Октавіа, | сестра Цезаря и жена Антонія. |
| Хармианъ, | } прислужницы Клеопатры. |
| Ира. | |

Вожди, воины, вѣстники и прочіе придворные.

Мѣсто дѣйствія въ различныхъ частяхъ Римской Имперіи.

*) Представляя на судъ образованной публики переводъ «Антонія и Клеопатры», считаю неизлишнимъ замѣтить, что я присоединилъ въ выпискахъ только необходимѣйшія объясненія текста и тѣ варианты по экземпляру *Booth's*, которые явно измѣняютъ въ данномъ мѣстѣ смыслъ, въ пользу дѣла. Читатели извинятъ немногіе 6-тистопные стихи, встрѣчающіеся въ моемъ переводѣ, тѣмъ болѣе, что у Шекспира не только такіе стихи, но и лишніе всякой мѣры, не рѣдкость.

Переводчикъ.

2 Shakespeare, William Tragediya o Korole Richarde IIim [Tragedy of King Richard the Second].

Parallel text in Russian and English.

Translation by M. Tchaikovsky.

MOSKVA, TIPOGRAFIYA T-VA I.N. KUSHNEREV I KO, 1906.

8VO, [2], 207 PP.

In publisher's wrappers. With glassine jacket.

In good condition, partly unopened copy, tears and losses on the glassine jacket, losses on the spine.

First and only edition of the translation. In very rare dust-jacket.

Rare bilingual edition.

The author of the translation is Modest Tchaikovsky (1850–1916), well-known dramatist, librettist, poet, translator and the younger brother of the composer Peter Tchaikovsky. Modest lived in the shadow of his brother but owned their own place in cultural history. Productions of his plays enjoyed great success and many of the most prominent actors of the time performed in them. He also translated from French, Italian and English. He published two books of his Shakespeare's translations.

This edition aimed to be as close as possible to the original. First Russian prose translation of the tragedy published in 1841. After that there had been four more translations and many separate extracts. Unfortunately, most of them disregard or gave only minor attention to rhyme, rhythm, metre, the structure of the stanza, the number of lines and other elements of Shakespeare's form.

This is the first publication of the play with parallel English text. 'Possibly it was precisely an instinctive protest against the prevailing 'woolliness' of verse in translation which caused Tchaikovsky to set himself the problem of preserving the verse form in Shakespeare... Non-observance of rhyme, or elongation of line, are exceptionally rare in his translation. It should be remembered that Tchaikovsky's translation was something of an experiment, one of the first (and in the history of translations of *Richard II*, the very first) attempts by a translator, at whatever cost, to keep within the framework set by the original of rhyme, rhythm, number of lines... in some places to the point of literalness' (Borovsky V. *Modest Tchaikovsky — Drama-tist, Librettist, Critic, Translator* // New Zealand Slavonic Journal, 1997).

OCLC LOCATES TWO COPIES OF THIS EDITION: IN THE CAMBRIDGE UNIVERSITY LIBRARY AND THE YALE UNIVERSITY LIBRARY.

£950



**3 Shakespeare, William Sonety [Sonnets].
Parallel text in Russian and English.
Translation by M. Tchaikovsky.**

MOSKVA, TIPOGRAFIYA T-VA I.N. KUSHNEREV I KO, 1914.

8VO, 157, [3] pp.

In publisher's wrappers. Without glassine jacket.

In good condition, wears and stains to the cover, foxing to some pages, bookstore's stamp on the back cover.

First edition of the translation.

Rare bilingual edition.

This edition was prepared by Modest Tchaikovsky (1850–1916), well-known dramatist, librettist, poet, translator and the younger brother of the composer Peter Tchaikovsky. The translation preserves the metre of the original—iambic pentameters, whereas the overwhelming majority of translations of the XIX—beginning of the XX century are written in six-foot iambic lines. Furthermore, the edition was printed with parallel English text because Tchaikovsky believed that the translator should leave 'the writer alone as much as possible and move the reader toward the writer'.

Proceeds from the sale of the book were donated to benefit 'the suffering Belgians'. A number of Russian books were also produced to express sympathy for or raise money for Belgian refugees.

Tchaikovsky's translation hasn't been reissued until 2010 and the new Sonnets Russian translation appeared only in 1948.

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WILLIAM SHAKESPEARE



SONNETE



ВИЛЬЯМА ШЕКСПИРА



СОНЕТЫ



4 **Barrie, J.M. Belaya Ptichka [The Little White Bird].**
Series Vsemirnaya literatura, N° 49.
Translation by A. Damanskaya.
Edited and preface by P. Guber.

PETERBURG, VSEMIRNAYA LITERATURA, 1922.

18MO, 328, [2] PP., 4 PP. (ADVERTISING).

Inserted in half leather binding from the late 19th century with gilt spine and label.
Publisher's wrappers preserved.

In good condition, with new endpapers, leather worn to edges, slightly water-stained to the covers and some page margins, pp. 65–96 bound before pp. 33
Limited to 3 500 copies.

Second Russian book edition of The Little White Bird. The only edition in new spelling.
Lifetime edition.

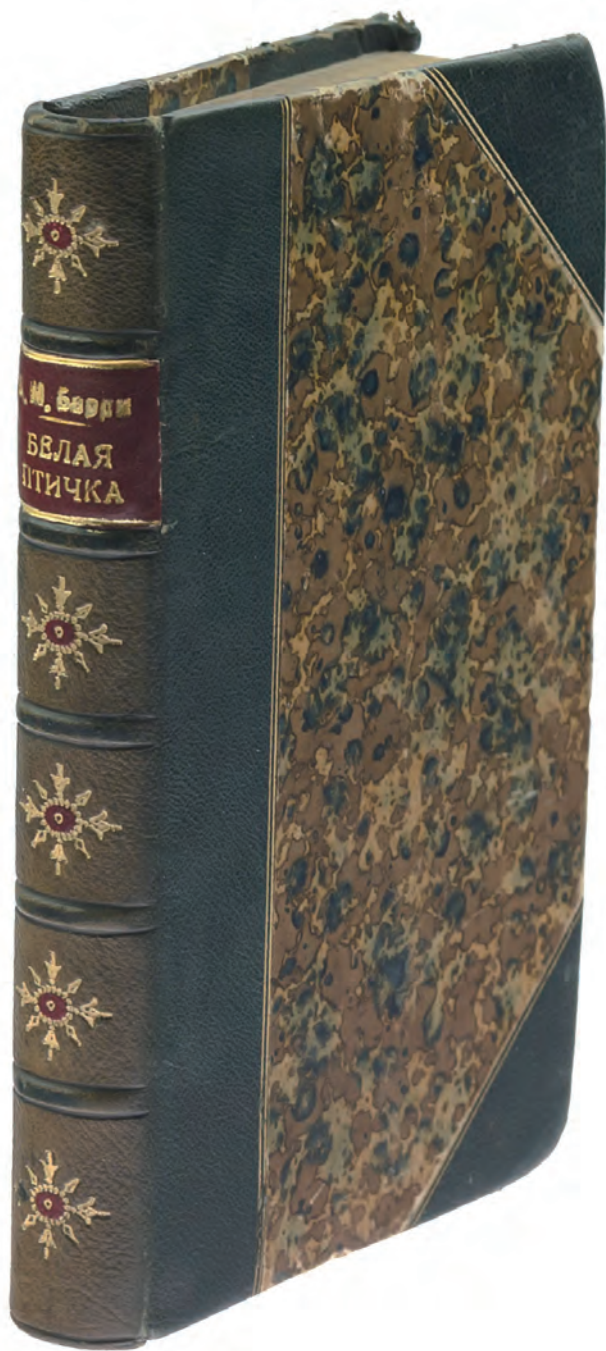
The Little White Bird (1902) in Russian was first published in magazine *Letopis'* (Chronicle) in 1917 and the following year as a book. J.M. Barrie's famous Peter Pan figure was introduced to Russian readers in this translation.

It was prepared by writer, prominent translator and literary critic Avgusta Damanskaya (1877–1959). She had a negative attitude to the Russian Revolution, emigrated in 1920 and settled down in Paris. However, émigré life was marked by poverty and uncertainty. In her letter to Maxim Gorky, the notable Soviet writer and founder of the World Literature (Vsemirnaya literatura) publishing house, she asked to send some of the money for translations that've been published in the USSR. Last edition of this translation appeared in Berlin in 1923. Furthermore, Peter Pan character was forgotten in the USSR until 1968.

The author of the preface is Petr Guber (1886–1940), writer and 'one of the best Leningrad translators'. He was arrested in 1938 and died in prison.

VERY RARE. THE RUSSIAN STATE LIBRARY HAS JUST ONE COPY OF THIS EDITION, THAT IS QUITE UNUSUAL. WE COULDN'T TRACE ANY COPY OF THIS EDITION IN USA OR EUROPEAN LIBRARIES VIA OCLC.

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М. Барри
БЕЛАЯ
ПТИЧКА

Liam O'Flaherty's *The Assassin* in Russian

5 *Vestnik Inostrannoy Literatury* [Foreign Literature Herald]. №№ 6–8.

[Translation by N. Kamionskaya]

MOSKVA-LENINGRAD, GOSUDARSTVENNOE IZDATELSTVO, 1928.
8VO, № 6, JUNE — 159, [1] PP., ILL.; № 7, JULY — 159, [1] PP., ILL.;
№ 8, AUGUST — 158, [1] PP., 1 PP. (ADVERTISING), ILL.

In publisher's wrappers.

In good condition, stains on the cover, small tears on the spine, owner's mark on
№ 6 front cover.

Limited to 3 000 copies (each issue).

**First and only Russian translation of Liam O'Flaherty's *The Assassin*
(№ 6 — 5–54 pp., № 7 — 41–95 pp., № 8 — 47–91 pp.).**

Liam O'Flaherty (1896–1984), major figure in the Irish literary renaissance, a young founder of the Irish Communist Party. He became the most widely translated contemporary Irish writer in the Soviet Union during the interwar period. Four of his books were issued in Russian only in 1927. O'Flaherty traveled to the USSR in spring and wrote about his impressions in *I Went to Russia* (1931). Some of his observations are funny, some are sad, but all speak of truthful experience. Most likely, that's why the last O'Flaherty's Russian book was published in 1931.

According to the Soviet critics, O'Flaherty's *The Assassin* has diminished the image of the Irish National Liberation movement. That's why the novel has never appeared as a book.

This and some other translations of O'Flaherty were prepared by Natalia Kamionskaya (1901–1997). The *Assassin's* translation was based on manuscript.

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6

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外國文學雜誌

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ГОСУДАРСТВЕННОЕ ИЗДАТЕЛЬСТВО

6 Lawrence, D. H. *Synov'ya i Lubovniki* [Sons and Lovers]. Novel.

[Translation by N. Chukovsky].

Series Biblioteka noveyshey literatury Tom XLIX.

RIGA, KNIGOIZDATEL'STVO "GRAMATU DRAUGS", 1929.

8VO, 278 PP., 2 PP. (ADVERTISING).

In owner's hardback.

In good condition. Small crack on the spine, slightly wears to the spine, owner's mark on the title page, slightly water-stained to page margins.

Second edition of rare Russian translation.

Lifetime edition.

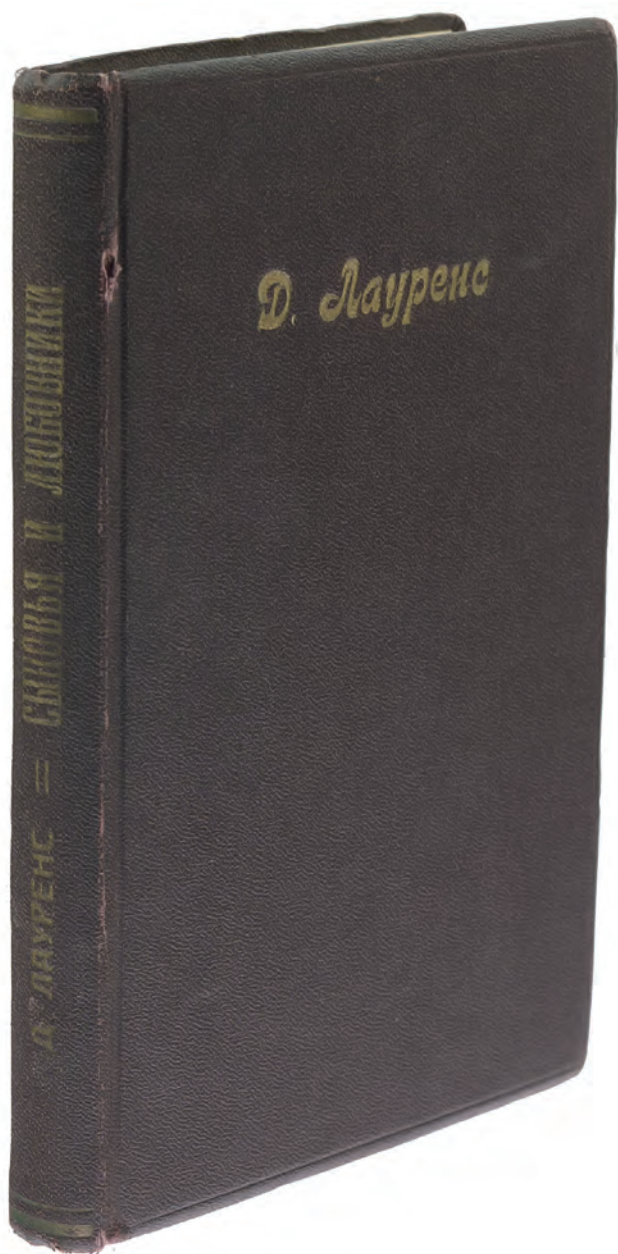
First Russian edition of *Sons and Lovers* (1913) was issued in Leningrad in 1927. Translation was prepared by poet and writer Nikolay Chukovsky (1904–1965), the son of Korney Chukovsky, one of the most popular Russian children's poets. This talented translation is practically unknown nowadays.

In 1929 Chukovsky's version was reprinted in Riga without the translator's name as a pirate edition.

In 1999 *Sons and Lovers* was selected by the Modern Library 'as one of the 100 best novels in English of the 20th century'.

THERE IS NO INFORMATION ABOUT THIS EDITION IN *THE RECEPTION OF D.H. LAWRENCE IN EUROPE* (EDITED BY C. JANSOHN AND D. MEHL. CONTINUUM, 2007).
OCLC LOCATES TWO COPIES OF THIS EDITION: IN THE UNIVERSITY OF ILLINOIS AT URBANA-CHAMPAIGN AND THE UNIVERSITY OF ALBERTA LIBRARIES.

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Д. ЛАУРЕНС = СЫНОВЬ И ЛЮБОВНИКИ

Д. Лауренс

7 Aldington, Richard Dočh' Polkovnika [The Colonel's Daughter].

Translation by Z. Vershiĭina.

Preface by D. Mirsky.

Book design by L. Litvak.

MOSKVA, KHUDOZHESTVENNAYA LITERATURA, 1935.

8VO, 291, [5] PP.

In publisher's binding.

Near good condition. Small losses of paper on the cover, stains to the cover, worn to the cover and edges, stains on pages, water-stained to some page margins.

Limited to 10 000 copies.

First Russian edition.

Second Aldington's book in Russian.

The Russian translation of *The Colonel's Daughter* appeared three years after Russian publication of *Death of a Hero*. Prince Dmitry Svyatopolk-Mirsky (1890-1939), political and literary historian, supplied a preface for the novel. He returned to the Soviet Union from emigration in London in 1932. Later during Great Purge, he was arrested. His name was banned and removed from the Soviet literature.

According to preface Aldington used Anton Chekhov's literary techniques: for example, in the dialogue between the main character Georgina Smithers and Dolly Casement, 'a lesbian'. Finding such character trait in Soviet book is unexpected. For many decades lesbianism and homosexuality were taboo themes for the Soviet people. It was treated as a deviation from the sexual norm, as a perversion or an illness. Article 121 of the Soviet Criminal Code expressly prohibited only male homosexuality. However, women could be sent to prison, although no specific statute prohibited lesbianism, or forced to undergo medical treatment.

Aldington spent three weeks in the USSR as a guest of the Soviet Writers Union in 1962. He wrote to William Haley, telling of his extraordinary and unforgettable Russian welcome and explaining that he had discovered he was one of the best-known English authors, especially among young Russians' (Doyle, C. Richard Aldington: A Biography. Macmillan, 1989).

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Р. ОЛДИНГТОН



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ГОБЛЕТСКИЙ

'The main source' of English poetry

8 **Antologiya Novoy Angliyskoi Poezii [Anthology of New English Poetry].**

Preface and comments by M. Gutner.

[Prepared by D. Mirsky].

Book design by A. Leo.

LENINGRAD, KHUDOZHESTVENNAYA LITERATURA, 1937.

8VO, 453, [2] PP.

In publisher's binding.

In very good condition. Without dust jacket as issued. Slightly dusty.

Limited to 5 300 copies.

Most likely, these is first appearance of Lawrence's verses in Russian.

Signed for printing on November, 21 1937.

The book still considered as the best anthology in Russian of English poetry from the mid-Victorian period of the 1930s.

The real compiler of the anthology was political and literary historian Prince Dmitry Svyatopolk-Mirsky (1890–1939), who was arrested on 3rd June 1937 and died in prison. He brought together a splendid team of translators and called into play all the knowledge he had accumulated about English poetry. Mirsky's biographer G.S. Smith wrote: 'The translators Mirsky used in his anthology were all based in Leningrad, and he set up the project during a visit there in September 1935. The finished anthology was in the process of publication when Mirsky was arrested; in order to save the enterprise, his name was completely removed from the book and replaced by that of M. Gutner, one of his team of translators. Gunter, a young scholar who was soon killed [died of starvation — A.S.] in the Second World War, was immortal through this deception' (G.S. Smith *D.S. Mirsky: A Russian-English Life, 1890–1939*. Oxford University Press, 2000).

The collection includes verses by 53 authors, among them: William Morris, Wystan Hugh Auden, Robert Louis Stevenson, Oscar Wilde, Rudyard Kipling, William Butler Yeats, James Joyce, Gilbert Keith Chesterton, David Herbert Lawrence, Thomas Sterns Elliot, Richard Aldington and many others. Dorothy Galton, the secretary of SSEES, supplied the raw materials for the book.

According to one version the translations from D.H. Lawrence were prepared by Mirsky himself (no indication of the translator's name is given). In another, the translator of two poems — *Embankment at the Night Before the War* and *Snake* — was Valentin Stenich (Smetanich; 1898–1939). In 14 November 1937 he was arrested and executed.

Joseph Brodsky told that the anthology became 'the main source' of English poetry to him.

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АНТОЛОГИЯ
НОВОЙ
АНГЛИЙСКОЙ
ПОЭЗИИ

ГОСЛИТИЗДАТ

**9 Butler, Samuel Zhiznennyi Put' [The Way of All
Flesh].**

Translated from English [by P. Guber].

[Preface 'English Stendhal' by P. Guber].

Book design and frontispiece by T. Tsinberg.

LENINGRAD, KHUDOZHESTVENNAYA LITERATURA, 1938.

8VO, FRONTISPIECE, 495, [1] PP.

In publisher's binding.

Near very good condition.

Limited to 10 300 copies.

First and only edition of the translation.

First Butler's book in Russian.

Firstly *The Way of All Flesh*, a semi-autobiographical novel by Samuel Butler (1835–1902), was published posthumously in 1903.

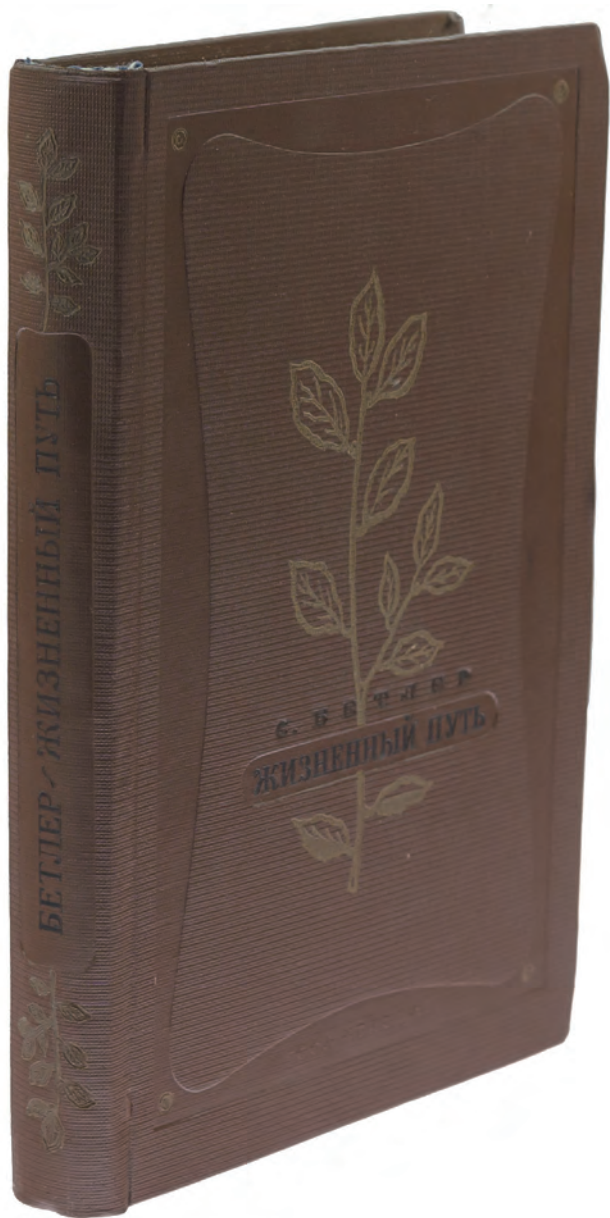
Russian edition was signed for printing on 23 April 1938. Four months later Petr Guber (1886–1940), writer and 'one of the best Leningrad translators', who prepared this book, was arrested and died in prison. That's why his name was forgotten and disappeared from the title page. The translator stayed anonymous until 1967. New Russian translation appeared only in 2009.

Book design and powerful frontispiece were created by Jewish graphic artist and writer Tamara Tsinberg (1908–1977). She studied at VKhUTEMAS under Vladimir Favorsky, a key figure for Russian graphic design of the XXth century.

In 1998 *The Way of All Flesh* was selected by the Modern Library 'as one of the 100 best novels of all time'. Butler's novel also influenced George Orwell. The writer called it 'a great book'.

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БЕТЛЕР - ЖИЗНЕННЫЙ ПУТЬ

С. БЕТЛЕР
ЖИЗНЕННЫЙ ПУТЬ

10 Cronin, Archibald T'sítadel' [The Citadel].

Translation by M. Abkíña.

Preface by O. Nemerov'skaya.

Book design by V. Zenkovičh.

Illustrations by Yu. Petrov.

LENINGRAD, KHUDOZHESTVENNAYA LITERATURA, 1940.

8VO, FRONTISPIECE, 431, [1] PP., ILL.

In publisher's binding.

In good condition. Slightly wears at the edges and spine, bookstore's stamp at the back endpaper.

Limited to 10 000 copies.

First Russian edition.

Third Cronin's book in Russian.

Cronin was one of the few contemporary British novelists to be published in the USSR. His social-problem novels and especially *The Citadel* (1937) were most widely read as examples of both technical modernization and social criticism. "To some extent, of course, *The Citadel* was simply useful anti-British propaganda: Britain's medical system as described by Cronin is the product of a decaying political and social system" (McKibbin R. *Democracy and Political Culture: Studies in Modern British History*. Oxford University press, 2019). That's why the Soviet medical circles were impressed by the novel.

The first three Cronin's books in Russian were translated by Maria Abkina (1892-?), who was a part of 'the Soviet school' of literary translation headed by Ivan Kashkin. In 1941 her translation of *The Citadel* was republished, which was quite rare for foreign books in the USSR.

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А.Кронин



ЦИТАДЕЛЬ

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ЦИТАДЕЛЬ

МОСКВА

The rarest Russian edition of *Nineteen Eighty-Four* published in 1984

11 Orwell, George 1984 [*Nineteen Eighty-Four*].

Translated from English.

Preface by G. Gerasimov.

MOSKVA, IZDATEL'STVO "PROGRESS", 1984.

8VO, 257, [3] PP.

In publisher's wrappers.

Near good condition, tears and cracks on the cover, loss on the spine, stained to covers, owner's mark on the half-title.

Frist Russian edition published in the USSR.

Rare Nomenklatura Samizdat.

Copy #409.

The most talked-about book in the year 1984 was *Nineteen Eighty-Four* (1949) by George Orwell. Numerous articles tried to compare Orwell's fictional world with present day and beyond. The book had been translated into 65 languages, more than any other novel in English until then. The warnings of George Orwell were more than ever relevant, and the world order of 1984 resembled in some ways the world of the novel.

First Russian edition of Orwell's dystopia, as anti-Soviet propaganda, appeared in Posev publishing house in Frankfurt am Main in 1957. It's considered that Joseph Stalin's Soviet Union was the model for the dark totalitarian society George Orwell portrayed in his novel *Nineteen Eighty-Four*. The book was prohibited by communists, even the mentioning of it could cause troubles. However, the Samizdat books, home-printed illegal literature, flourished, despite all the danger of this business.

No matter how hard the Soviets tried to ignore this dystopia, 1984 has come.

This first Soviet edition of the novel is part of the special series.

Such books, mostly translations, weren't intended to distribute through bookstores or libraries. They were sent out to Soviet authorities according to the special list (for each edition was compiled a new list). Each number in the list corresponds to the number on the cover. There is no information about the size of the publishing run. It was assumed that after reading every copy had to be returned. The translators names had never appeared on the title pages of these editions.

It's interesting that according to the book preface the novel devoted to the military and economic might of the United States. The book was issued during the Soviet-Afghan War and Big Brother's slogan 'War is Peace' was changed to 'Nuclear Arms is Peace'. Furthermore, for the Soviet authorities *Nineteen Eighty-Four* was just some weird tale about what world would have become, if the USSR had not won WWII.

In the Soviet Union the novel was published officially in 1989 only after the fall of Glavlit's censorship system.

PANKOV YU. SPECIAL ASSIGNMENT LITERATURE. MOST WELL-KNOWN BOOKS LIST.

#8 // PRO KNIGI. № 2 (18). 2011.

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Джордж ОРУЭЛЛ

1984

Москва
ИЗДАТЕЛЬСТВО «ПРОГРЕСС»
1984

The importance of free trade between Great Britain and Russia

12 [Michell, T.] *Otchet o Sovremennom Sostoyanii Torgovli mezhdru Velikobritanii i Rossii* [Report on the Present State of Trade between Great Britain and Russia].

S.-PETERBURG: V TIPOGRAFII MAYKOVA, 1866.

8VO, 93, [1] PP., [2] FOLDED LEAVES OF PLATES.

In publisher's wrappers.

In good condition, uncut copy, tears and minor losses on the covers and spine, wears on the cover, slightly stained on the front and back cover, some leaves are falling out.

It was a tough time for Anglo-Russian trade relations. Since 1822 Russian government approved the policy of protectionism. The tariff of 1822 prohibited the import of 300 types of goods and the export of 21. Despite this the growth in Russia's foreign trade continued and the value of exports and imports doubled (including smuggled through Prussia). The tariff reduction of 1857 favored the rapid construction of the Russian railway network, which in turn were the principal cause of the development of Russian industry. In May 1865 the tariff had been reduced again. That's why it seemed possible that Russia, 'the last stronghold of the pure protective system', might succumb to Western commercial example of free trade. 'For the Anglo-Austrian Treaty of 1865 had strongly emphasized that 'the principal states of Europe [combined] into a commercial coalition based on the principles of free trade, from which the great Empire of Russia alone yet keeps aloof'... British diplomats actively canvassed the merits of free trade in Moscow and St Petersburg, aided in part by the visit of a delegation from the British Association of Chambers of Commerce...' (Howe, A. *Free Trade and Liberal England, 1846-1946*. 1997).

The author of this book, Thomas Michell (1835-1899), the British attaché (later Consul) at St Petersburg, based this report on the impressions of the All-Russia Exhibition of the Products of Russian Manufacture, which took place in Moscow in 1865. The advancement of Russian industry and the increasing product quality, for example in the cotton and wool industry, were pleasantly surprised the British Association of Chambers of Commerce members. The book compares English and Russian product quality on one side and draws attention to free trade in Russia on the other side. However, the best propagandist efforts of Michell had only a small liberalizing effect on the Russian tariff largely because of the mercantilist policy sustained by Russian merchants and manufacturers.

In English the report was presented to both Houses of Parliament and issued in Parliamentary Papers in 1866.

OCLC LOCATES ONLY ONE COPY OF THIS EDITION: IN THE UNIVERSITY OF CHICAGO LIBRARY.

£950

ОТЧЕТЪ
О
СОВРЕМЕННОМЪ СССТОЯНІИ ТОРГОВЛИ
МЕЖДУ
ВЕЛИКОБРИТАНІЕЙ
И
РОССІЕЙ.

С.-ПЕТЕРБУРГЪ.

1800.

An El Dorado for small business'

13 Dadonov, V. *Sotsializm bez Politiki: Goroda-Sady Budushchego v Nastoyashchem [Socialism Without Politics: Garden City of the Future and Present]*.

MOSKVA: TIPO-LITOGRAFIYA I.N. KUSHNEREV I KO, 1913.

8VO, 120 PP., ILL., MAPS.

In publisher's wrappers.

In good condition, cracks and small tears on the cover, loss on the spine, slightly stained to the cover, bookseller's mark on the back cover.

Early Russian edition about the Garden City movement. The first and only edition of the book.

This Urban Planning Concept was devised by the English town planner Ebenezer Howard in 1898. It was a response to the need for improvement in the quality of urban life, which had changed since the Industrial Revolution.

Serfdom survived in Russia longer than in any other major European country and was not abolished until 1861. That's why in the years before the Great War, Russia remained slowly modernization nation. Small percentage of the population living in cities was concentrated in Moscow and Saint Petersburg and tripled after 1870. However, the garden city idea attracted the greatest interest and had the most lasting influence exactly in Russia. Early Soviet projects for planned communities show a continuity with prerevolutionary ideas.

In 1909, after small party of some Russians toured English Garden cities, first Russian edition of Howard's *Garden Cities of Tomorrow* appeared. In 1913 the organization of a Russian garden-city society was established. "Though its charter required it to stand "outside parties", most of the membership came from the Social Revolutionary party, which, despite its name, was far from radical... A tract published by the Russian Garden City Society in 1913, *Socialism Without Politics: Garden Cities of the Future and Present*, advocated a nonrevolutionary path to socialism based on municipal land acquisition and housing schemes built by the cooperative movement aided by enlightened capitalists' (Buder, S. *Visionaries and Planners: The Garden City Movement and the Modern Community*. Oxford, 1990). Furthermore, the author suggested to use unemployed workers (mostly freed peasants) in city construction. He called those cities 'an El Dorado for small business' where everyone will find their place and do their bidding.

The book contains the concepts of English and German Garden city projects: Letchworth Garden City (the world's first), Hampstead Garden Suburb, Bournville, Hellerau (first garden city in Germany) and Ulm. Russian programs also presented: Russia's first Garden City of Prozorovka (now Kratovo, 40 km. from Moscow), designed for the employees of the Moscow-Kazan railway, and the garden settlement at Khodynka Field (unexecuted).

The book illustrated with city plans and rare photos (streets, houses, factories and boulevards).

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В. ДАДОНОВЪ.

**СОЦІАЛИЗМЪ БЕЗЪ ПОЛИТИКИ:
ГОРОДА — САДЫ БУДУЩАГО
ВЪ НАСТОЯЩЕМЪ.**

СОДЕРЖАНІЕ: Идея Говарда.— Принципы современной планировки городовъ.— Англійскіе и нѣмецкіе города-сады. Русскіе дачные поселки.— **ГОРОДЪ-САДЪ НА ХОДЫНСКОМЪ ПОЛѢ ВЪ МОСКВѢ.**



МОСКВА—1913.

The Grand Alliance good wartime relationship reflected in music

The second front was opened on June 6, 1944. However, Great Britain and the United States first committed aid to the USSR in late 1941. The importance of Lend-Lease cannot be overestimated. The Soviet people's sympathy for the Allies reflected in films and songs. For example, performances for the frontline troops were supplemented by British and American songs including jazz, which was strictly banned by the Soviet regime until the end of 1941. It's interesting, that some of these songs were subsequently recorded and released during the WWII.

14 Anglijskie i Amerikanske Pesni [British and American Songs].

Translation by S. Bolotin and T. Sikorskaya.

Edited and composed by G. Shneerson.

Titles of songs in Russian and English. Lyrics in Russian.

MOSKVA, MUZGIZ, 1944.

8VO, 86, [4] PP. (LYRICS AND MUSICAL NOTES).

In original illustrated wrappers.

In good condition, wear to the cover, small losses and tears on the cover and spine, bookstore's stamp on the back cover.

Limited to 3 000 copies.

Signed for printing on September 5, 1944.

This collection consists of twenty important British folk and sea songs, American Civil War songs, blues, jazz, musical theatre and movie songs. Russian versions of these songs were issued for vocal and choir performances.

It includes the following: *King Arthur's Servants; Blow, the Wind, South-erly; John Anderson, My Jo* (by Robert Burns); *Billy Boy; The Oak and the Ash; Oh, no John; Oh Shenandoah; The Rio Grande; Convoy* (by Aubrey Bowman); *The Battle Hymn of the Republic; Old Folks at Home; When Johnny Comes Marching Home; Dixie's Land; Heav'n, Heav'n* (Going to Shout all over God's Heav'n); *St. Louis Blues* (by W.C. Handy); *Ol' Man River* (by Jerome Kern); *Love Walked In* (by George Gershwin); *Don't Sit Under the Apple Tree* (by Glenn Miller); *This Is the Army; Mr. Jones* (by Irving Berlin); *Wings Over the Navy* (by Harry Warren).

The book was prepared by a musicologist and conductor Grigoriy Schneerson (1901–1982). During the WWII he headed the Department of Music in VOKS (All-Union Society for Cultural Relations with Foreign Countries). He helped popularize the Soviet music abroad and the foreign music in the USSR.

Russian translations of the lyrics were prepared by two poets — Samuil Bolotin (1901–1970) and his wife Tatyana Sikorskaya (1901–1984).

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АНГЛИЙСКИЕ
И
АМЕРИКАНСКИЕ
ПЕСНИ

МУЗГИЗ 1944 МОСКВА

**15 Hašek, Jaroslav *Isповed' Starogo Kholostyaka*
[Confession of an Old Bachelor / Zpověd starého
mládence].**

[Translation by M. Skachkov].

RIGA, "KNIGA DLYA VSEKH", 1928.

8VO, 205, [1] PP., 2 PP. (ADVERTISING).

In publisher's wrappers.

In good condition, small tears on the cover and spine.

Czech humorist Jaroslav Hašek (1883–1923) became well-known mainly for his novel *The Good Soldier Švejk*. It has been translated into about 60 languages and became a classic, especially in the USSR.

In 1915 Hašek was captured on the Russian front and recruited to serve in the voluntary Czechoslovak Legions, formed in Russia to struggle against Austria-Hungary. He wrote reportages from the army for magazines and newspapers, feuilletons and articles in Russian. Hašek took part in the organization of international units of the Red Army and participated in combat operations even in Siberia. *The Good Soldier Švejk* was created between 1921 and 1923 after his return from Russia. First Hašek's book in Russian, *The Good Soldier Švejk*, was issued in 1926.

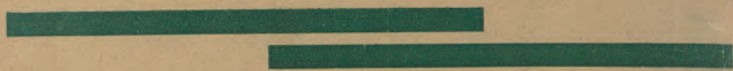
Two editions of Hašek's stories titled *Confession of an Old Bachelor* were issued at the same year in Moscow and Riga. Moscow edition was prepared by Mikhail Skachkov (1896–1937), poet and critic. He returned to the Soviet Union in 1926 from emigration in Prague and served at the International Association of Revolutionary Writers. Skachkov was arrested in 1933 and executed in 1937. His translation was republished in Riga without the translator's name as a pirate edition. The edition includes 25 stories.

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— ЯРОСЛАВ
ХАШЕК —

ИСПОВЕДЬ
СТАРОГО
ХОЛОСТЯКА



The starting point of the Chinese Civil War in children book

16 Serebryakova, Galina Riksha [Rickshaw].

Illustrated by A. Korotkin.

[MOSCOW], OGIZ-MOLODAYA GWARDIYA, 1932.

32MO, 39, [1] PP., ILL.

In illustrated publisher's hardcover.

In good condition, wear at the edges, small losses to the spine, cracks on the spine, with new endpapers over old ones, owner's mark on the half-title.

Limited to 20 000 copies.

First and only edition of these illustrations.

Working as a journalist, Galina Serebryakova (1905–1980), revolutionary, journalist and writer, was sent on assignments in China, Geneva and Paris in 1927-1928. She was married to a politician Leonid Serebryakov, then to a minister of finance and ambassador of USSR to the the United Kingdom Grigori Sokolnikov. He was executed during the Great Purge. Galina was arrested in 1937 and spent over twenty years in the Gulag prisons. All her books were banned in Russia and held on library special storage section till 1956.

Unusual black&white illustrations by A. Korotkin who made several other editions about China for young readers. The drawings've put on the pages without margins.

This story devoted to poor Chinese guy Li Fuang who became rickshaw in Beijing. His friend told him about Lenin and the Communists before his death. Li Fuang was forcibly recruited into the Army but was able to escape. During the Shanghai massacre he joined the rebel group and was shot. This real incident took place on 12 April 1927 in Shanghai and was the violent suppression of Communist Party of China organizations by the military forces of Chiang Kai-shek and conservative factions in the Kuomintang. The KMT arrested and executed hundreds of members of the CPC. Chiang Kai-Shek's Kuomintang was supported by the USSR and was in a united front with the Chinese Communist Party up until the point of the massacre. Many historians consider this the starting point of the Chinese Civil War.

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£580



What happened before history began

17 Chistyakov, Antonin Vova Letit v Kosmos [Vova Travels into Space].

Illustrated by A. Khmylev.

KALININ, KALININSKOE KNIZHNOE IZDATEL'STVO, 1961.

8VO LANDSCAPE, 16 PP., ILL.

In publisher's illustrated wrappers.

Near good condition, wear at the edges and spine, cracks on the cover, tears on the spine.

Limited to 100 000 copies.

First and only edition.

Rare provincial edition.

The book was signed for printing on 4 March 1961 — one month and one week before Yuri Gagarin became the first human to journey into outer space.

The main character of this children's story, Vova (nickname from Vladimir), plans to land the handmade spaceship (from barrel and tricycle) with his sister, friends and dog Pchelka on the Moon. Actually, there are two dogs, Pchelka and Mushka were launched into space aboard Korabl-Sputnik 3 (Sputnik 6) in December 1960. They perished during reentry.

As long as the names of the first Soviet cosmonaut team members were kept secret, the spreading rumours named Vladimir Ilyushin as a possible first man in space. There is another coincidence with the name of the book's hero. In 1964 the cosmonaut Vladimir Komarov piloted the first spaceflight to carry more than one crew member. Komarov was the first human to die in a space flight when the spacecraft crashed during its return to Earth on April 24, 1967.

WE COULDN'T TRACE ANY COPY OF THIS EDITION IN USA OR EUROPEAN LIBRARIES VIA OCLC.

£560



Вова
ЛЕТИТ
В КОСМОС

А. Тустяков

Tatar folktale in Arabic

18 [Tuḡay, Ġabdulla] ياقوط لال دبع [al-Ghūlah (Shūrali)
/ Shurale] (يلروش) ةلوش

Translation from Kazan Tatar into Arabic [by G.A. Iṣhmukhametov]. Russian title in colophon.

Translation by دمحمشي! يدمحأ ثايغ [Ghiyāth Ahmadi
Īshmuhammad].

Illustrations and cover design by فوموكابأ يالوكين [Nikolay
Abakumov].

[MOSCOW, DĀR AN-NASHR "AL-ILM", 1969]. ١٩٦٩، "رادا"وكسوم،
ملعأ" رشن-ا

8VO, 28 PP., ILL.

In publisher's illustrated wrappers.

In good condition, slight wear at the edges and spine.

Gabdulla Tuḡay (1886–1913), a great Tatar poet, one of the founders of the Tatar literature and modern Tatar language. The poem *Shurale* (1907) is, probably, the most well-known Tatar poem in the entire 1000-year-old history of the Tatar literature. It has been translated into 15 languages.

Shurale is a forest spirit in Bashkir and Tatar mythology. He has long fingers, a horn on its forehead, and a woolly body. A person who befriends *Shurale* can learn the secrets of magic. He lures victims to a thicket and can tickle them to death.

The poem was originally written in Arabic script, which remained the usual script for Tatar until 1928. A Latin alphabet (Jaalif) was used from 1928 but superseded by a Cyrillic alphabet in 1939.

The translator, G. Ishmukhametov was a librarian in Kazan State University who specialized in old Arabic manuscripts.

Unusual edition.

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£450

عبدالله
طوقای

الفولة (شورس)



Manga for children based on Dostoyevsky's classic novel

19 手塚治虫 [Tezuka, Osamu] 罪と罰 [Tsumi to Batsu / Crime and Punishment].

Based on Fyodor Dostoevsky's book. Russian title.

Series COM名作コミックス.

[TOKYO], 虫プロ [MUSHI PRO], 昭和43 [1968].

8VO, 132 PP. CHIEFLY ILL.

In publisher's illustrated wrappers.

In good condition, slightly wear at the edges, small stains to the cover.

Second edition.

The modern style of manga comics was developed and popularized by Osamu Tezuka (1928–1989), a cartoonist, animator and film producer, who is nowadays known as 'the father of manga'. He was obsessed with Disney comics and cartoons since his childhood. He fused elements of traditional Japanese art with Disney's style and created his unique blend of manga comics. His first works were published in the late 1940s and immediately gained a cult following.

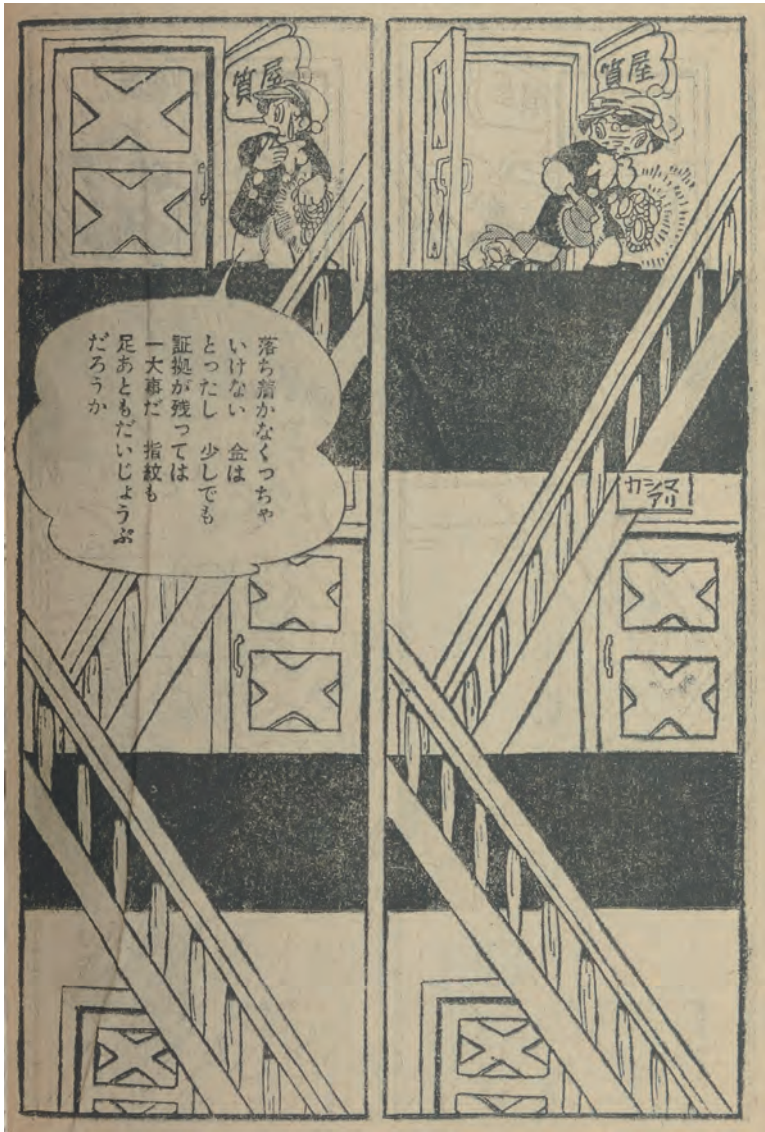
In 1947, while still a student, Tezuka himself played a comic-relief house-painter in his school's rendition of *Crime and Punishment*. He stood on top of a tall staircase, which terrified him greatly as Tezuka was afraid of heights. He was disappointed when he discovered that all the audience could see of him on stage was his feet. Later Tezuka included this scene in the manga.

First edition of *Crime and Punishment* in Tezuka's adaptation was published in 1953. This book was issued as the New Year supplement to COM manga magazine, which was started by Tezuka.

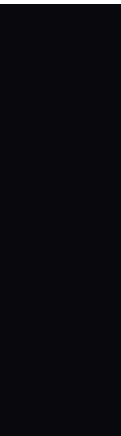
The artist 'wanted to introduce to children works of world literature by means of manga'. However, his version differs greatly from the Dostoevsky classic. For example, he changed scene and put Raskolnikov in the pre-revolutionary Saint Petersburg—nearly 50 years away when the novel was first published. Furthermore, the sequence about Raskolnikov's magazine article which describes the 'superior man' is quite interesting. 'In the next panel, however, the silhouette is that of a Napoleonic military leader, the text anachronistically lists Hitler, Stalin and Eisenhower along with Napoleon in this class of superior men. The fact that such a man may be ahead of his time is illustrated in the final two panels. One shows the superior man tied to a cross and being stoned by an angry crowd; the following panel shows two people kneeling and praying to an image of the crucified man' (Drazen, P. *Holy Anime!: Japan's View of Christianity*. 2017).

First English-language version was published in 1990 and first Russian edition appeared only in 2011.

OCLC LOCATES ONE COPY OF THIS EDITION IN CHINA (THE NANJING UNIVERSITY LIBRARY) AND FOUR COPIES IN JAPAN (THE GAKUSHUIN UNIVERSITY LIBRARY, THE NATIONAL ART CENTER LIBRARY, THE OSAKA PREFECTURAL CENTRAL LIBRARY CENTER FOR INTERNATIONAL CHILDREN'S LITERATURE AND THE YOSHIHIRO YONEZAWA MEMORIAL LIBRARY OF MANGA AND SUBCULTURES).



落ち着かなくつちや
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一大事だ 指紋も
足あともだいじょうぶ
だろうか



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