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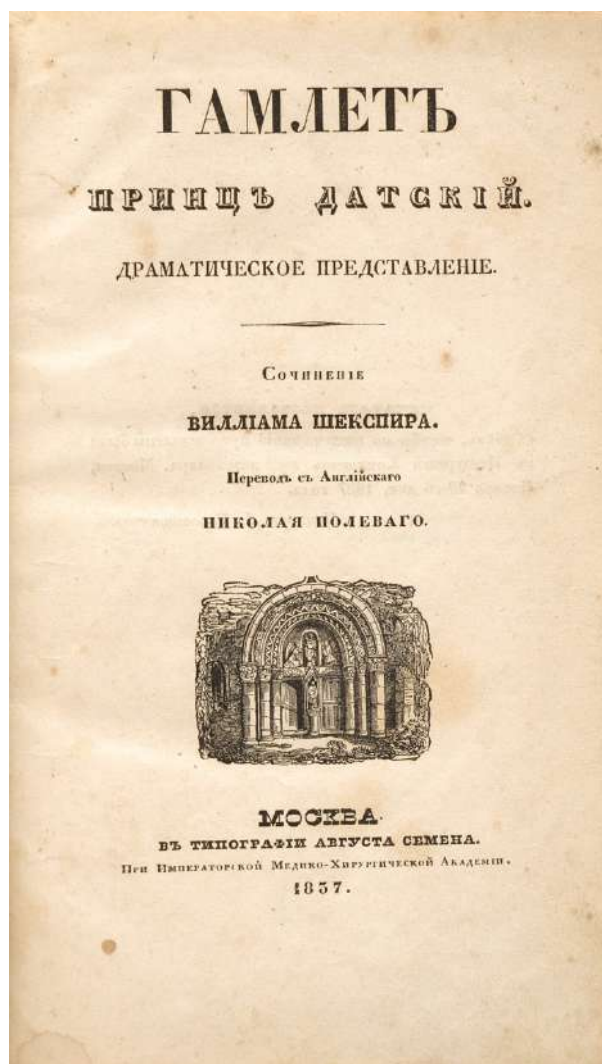
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The cover and page designs include details from the books listed here.

First introduced Dostoevsky to Shakespeare



1. **Shakespeare, William** [Hamlet, Prince of Denmark: A Dramatic Performance]. Gamlet, Prints Datskii: Dramaticheskoe predstavlenie.

Translation from English by Nikolai Polevoi.

Moskva, v tipografii Avgusta Semena, 1837.

8vo, 207 pp.

In contemporary half leather. Stamped to the bottom of the spine
ПОПОВ.

In good condition, lightly rubbed to spine and corners, rear hinge
cracked, owner signature to first free endpaper 'Iz biblioteki sviashch.
Mikhaila Sosnovskogo' [From the library of Father Mikhail Sosnovskii].

First edition of this translation.

It is known that the first Russian translations of *'Hamlet'* began to appear as early as 1749, but until 1828, these were incomplete.

The first complete Russian translation of *'Hamlet'* appeared in 1828, and a second full translation—by **Nikolai Polevoy** (1796–1846), a prominent journalist and Romantic writer—marked a pivotal moment in introducing Shakespeare's tragedy to Russian audiences.

Though Polevoy's translation involved significant modifications—he omitted certain scenes and characters he deemed nonessential, shortened monologues, and infused the text with contemporary Russian idioms and sentiments — *'Hamlet'* nonetheless struck a powerful chord with Russian readers and theatergoers. His portrayal of Hamlet emphasized the character's spiritual anguish, existential despair, and disillusionment with humanity—resonating deeply with the frustrations of a generation of young Russian intellectuals who yearned for reform but remained politically powerless. This was particularly poignant in the aftermath of the Decembrist Uprising of 1825 and during the oppressive reign of Nicholas I.

Polevoy's translation also found lasting success on the stage. Its premiere took place on January 22, 1837, at Moscow's Maly Theatre, with the renowned actor Pavel Mochalov in the title role. The production became a major cultural event, helping to establish *'Hamlet'* as a cornerstone of the Russian theatrical canon. Moreover, Polevoy's *'Hamlet'* was performed on stage well into the twentieth century and thus had a stage life far longer than any other translation of its time.

Contemporary critics, including the influential Vissarion Belinsky, praised Polevoy's adaptation for its emotional intensity and cultural impact: *'it helped to establish the glory of Shakespeare's name in Russia, not only within literary circles but throughout all reading and theatergoing society'* (Levin, Y. Dostoevskii i Shekspir / Dostoevskii: Materialy i issledovaniia, Vol. 1, 1974).

According to some researchers, it was Polevoy's translation that first introduced a sixteen-year-old Dostoevsky to Shakespeare. It is believed that Dostoevsky memorized entire passages, and they stayed with him so vividly that he continued quoting from this version in the 1860s and 1870s—even after newer translations had appeared.

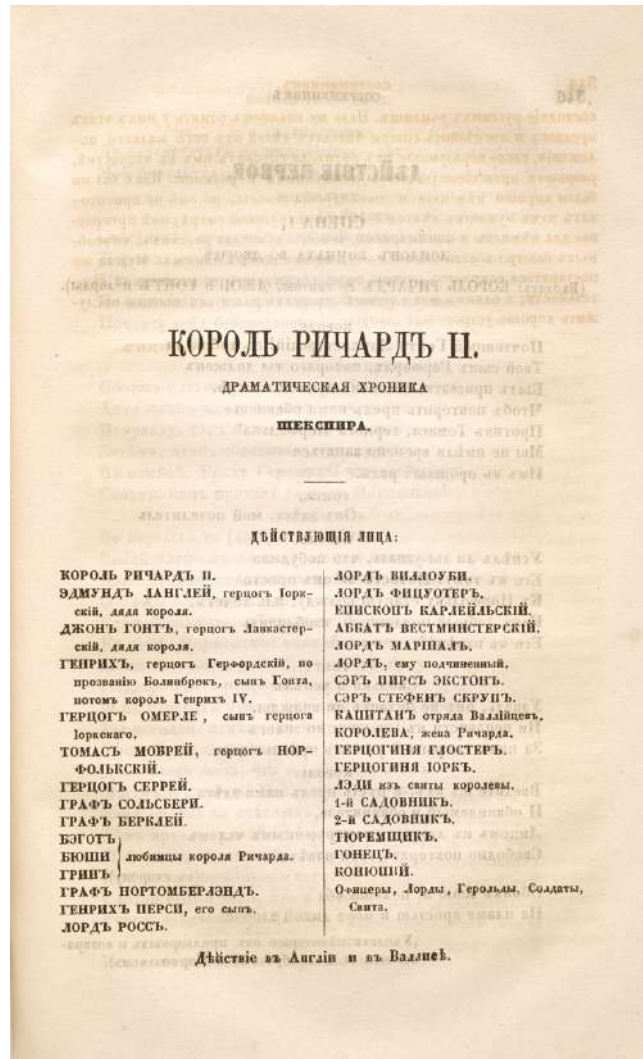
Polevoy's *'Hamlet'* also influenced Russian literature more broadly: for instance, Anton Chekhov included quotations from Polevoy's translation in his play *'The Seagull'*.

It is also worth noting that the book was dedicated to Serge Poltoratzky (1803–1884), a bibliophile, bibliographer, and friend of the poet Alexander Pushkin. The censor's permission was dated January 29, 1837—the very day of Pushkin's death.

OCLC locates three copies of this edition: in the Folger Shakespeare Library, the New York University Library (Abu Dhabi), and the Polish Library in Paris.

£4,500

One of the earliest Russian verse translations of the play



2. [Shakespeare, William] [King Richard II: A Dramatic Chronicle / In The Contemporary: A Literary and Political Journal]. Korol' Richard II: Dramaticheskaja khronika / Sovremennik: Zhurnal literaturnyi i politicheskii. Vol. CVIII, No V, May 1865.

[Translation by A. Sokolovskii].

SanktPeterburg, v tipografii Karla Vulfa, 1865.

8vo, 532, 304, 3, [1] pp.

In contemporary half leather, spine lettered in gilt. Original wrappers preserved.

In good condition, rubbed, joint splitting, corners a little bumped, pencil marks to title and some pages, owner stamp 'Iz knig A.V. Kokoreva'.

First publication of this translation.

The first complete Russian translation of Shakespeare's *'Richard II'* was made by Nikolai Ketcher and published in 1841 as part of a collection titled *'Dramaticheskie Sochineniia'* ('Dramatic Works'), which also included *'King John'* and both parts of *'Henry IV'*.

This new translation in verse—one of the earliest Russian verse translations of the play—was prepared by **Aleksandr Sokolovskii** (1837–1915), a translator and publisher. Beginning in the 1860s, Sokolovskii undertook the ambitious task of translating the complete works of Shakespeare, which he eventually compiled and published in an eight-volume edition between 1894 and 1898. For this monumental achievement, he was awarded the Pushkin Prize in 1901—the highest literary honor in pre-revolutionary Russia.

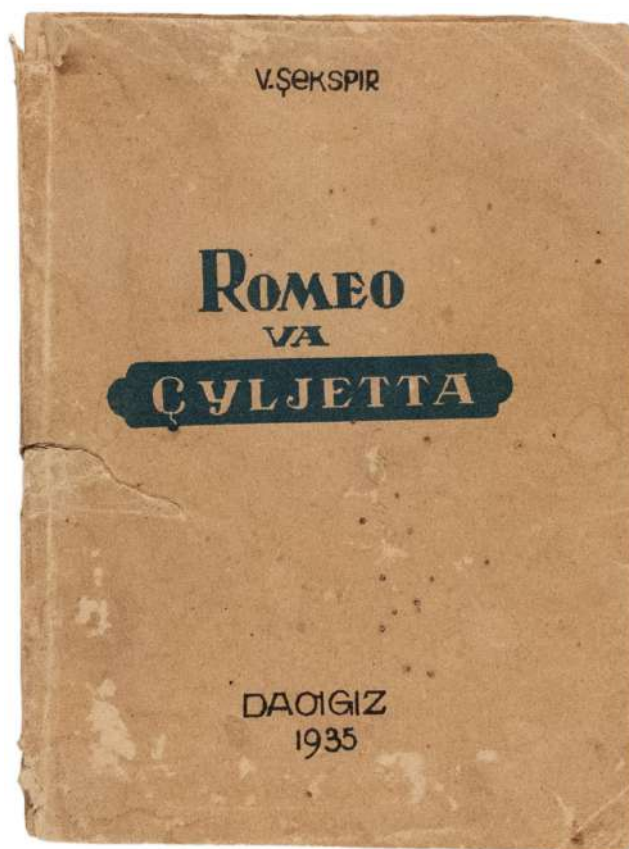
In 1865, another translation of *'Richard II'* appeared, prepared by Vsevolod Kostomarov and published in the collection *'Polnoe Sobranie Sochinenii Vil'iama Shekspira v Russkom Perevode'* ('The Complete Works of William Shakespeare in Russian Translation').

This particular copy comes from the private library of **Aleksandr Kokorev** (1883–1965), a philologist, professor at Moscow University, and distinguished collector.

We couldn't trace any copy of this edition via OCLC. The Smithsonian Library has photocopy of this edition only.

£1,500

Shakespeare in lingua franca of the Northern Caucasus



3. [Shakespeare, William] Şekspir, V. [Romeo and Juliet]. Romeo va Çyljetta.

Translation by T. Beibulatov.

*Mahac-Qala [Makhachkala], Daqhukumat Basmasъ, 1935.
12mo, 158 pp.*

In original wrappers.

Near good condition only, rubbed and lightly soiled, losses to spine, tear from spine through entire book block, owner marks to back cover in pencil.

An extremely rare translation of 'Romeo and Juliet' into the Kumyk language. One of 1 000 copies published.

This extremely rare translation of Shakespeare's '*Romeo and Juliet*' was made into the **Kumyk language**—a Turkic language spoken primarily by

the Kumyks in Dagestan, North Ossetia, and Chechnya. Kumyk also served as the lingua franca of the Northern Caucasus for centuries. What makes this translation especially significant is that it was written in the Latin-based alphabet derived from Yañalif (the '*New Turkic Alphabet*')—the first Latin script introduced during the Soviet Latinization campaign of the 1930s for Turkic languages. Prior to this, the Kumyk language had been written using the Arabic script. The Latinized form of Kumyk existed only briefly, from 1928 to 1938, before it was officially replaced by the Cyrillic alphabet as part of Soviet language policy—a script that remains the official alphabet for Kumyk to this day.

The translation was prepared by **Temir-Bulat Beibulatov** (1879–1942), a Kumyk poet, translator, folklorist, playwright, director, composer, and actor—an individual with a fascinating and complex life story. Following the 1917 Revolution, Beibulatov initially supported Dagestan's independence and wrote anti-Bolshevik works. He later joined the White Army and, in 1920, was imprisoned in a Soviet concentration camp for captured White Guards.

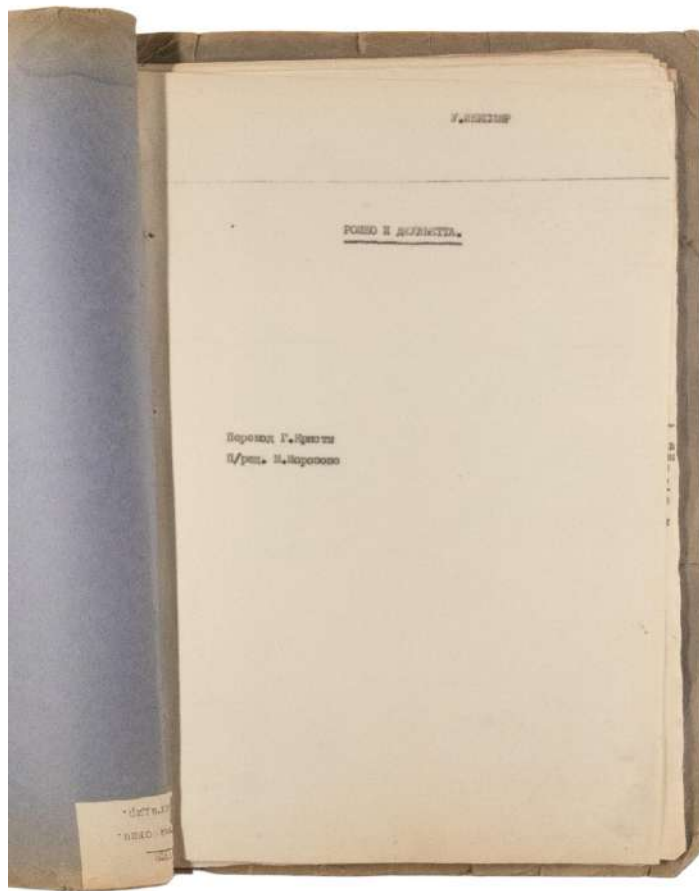
After his release and return to Dagestan, Beibulatov turned to cultural and educational work. He became a central figure in the founding of the State Kumyk Drama Theater in 1930, serving as its musical director and head of the literary department. He wrote plays and musical compositions, staged and performed in productions, acted in films, and was one of the founders of the Dagestan Song and Dance Ensemble.

As a translator, Beibulatov translated a wide range of works into Kumyk—including Russian classical poetry, folk and revolutionary songs, and even texts by Shakespeare (according to some sources, he also translated '*Othello*'), Lope de Vega, and Harriet Beecher Stowe.

In 1940 Beibulatov was repressed and later died in a labor camp.

We couldn't trace any copy in OCLC or in Russian main libraries.

£4,500



4. **Shakespeare, William** [Romeo and Juliet]. Romeo i Dzhul'etta.
Typescript.

Translation by G. Kristi.

Under the editorship of M. Morozov (with his preface).

N.p., [1945?].

4to, [3], 46 l.

In handmade wrappers with a handwritten title on the front cover, bound with threads. With few manuscript additions in ink.

In good condition, rubbed, some sunning to covers, tears and small losses to cover corners, some corners dog-eared.

A typescript of a rare Russian translation, prepared by a theater director.

Third (?) copy.

This Russian translation of *'Romeo and Juliet'* was prepared by **Grigorii Kristi** (1908–1973), a theater director, teacher, theater scholar, and librettist. He trained at Stanislavsky's Opera-Dramatic Studio under the guidance of Zinaida Sokolova, the younger sister of Konstantin Stanislavsky, and later dedicated himself to studying and publishing the legacy of the great director. Kristi worked as a director at the Stanislavsky Opera-Dramatic Theater (now Electrotheatre Stanislavsky) and served as the chief director of musical programming at the Central Television Studio.

Kristi likely prepared this translation of *'Romeo and Juliet'* for a new production at the Stanislavsky Opera-Dramatic Theater, which most likely was never realized. It should be emphasized that this is Kristi's most significant work as a translator, although he also contributed to the translation and stage adaptation of two other texts: *'The Duenna'*, based on the comedy by R. Sheridan, and the opera *'The Barber of Seville'* by G. Rossini.

The typescript also includes a brief but important introduction by the prominent literary critic and Shakespearean scholar **Mikhail Morozov** (1897–1952), discussing the distinctive qualities of Kristi's translation. Morozov notes that although Shakespeare has been translated into Russian many times, it is often difficult to find a version truly suitable for stage performance—many are either too literal or too archaic. Among the modern translations of *'Romeo and Juliet'* available at the time, Morozov highlights those by Tatiana Shchepkina-Kupernik and Boris Pasternak. He characterizes the former as weak and static, while the latter, by Pasternak, he finds overly realistic.

Kristi, according to Morozov, initially set out to create a composite translation based on existing versions, but soon transitioned to developing his own original work, ultimately proving himself to be an excellent theatrical translator. Morozov emphasizes that Kristi's main goal was to convey subtext and emotional depth, and that the literary quality of his version is deserving of high praise. He concludes by stating that Kristi's translation is exceptionally well-suited for performance and succeeds in capturing the spirit of the original.

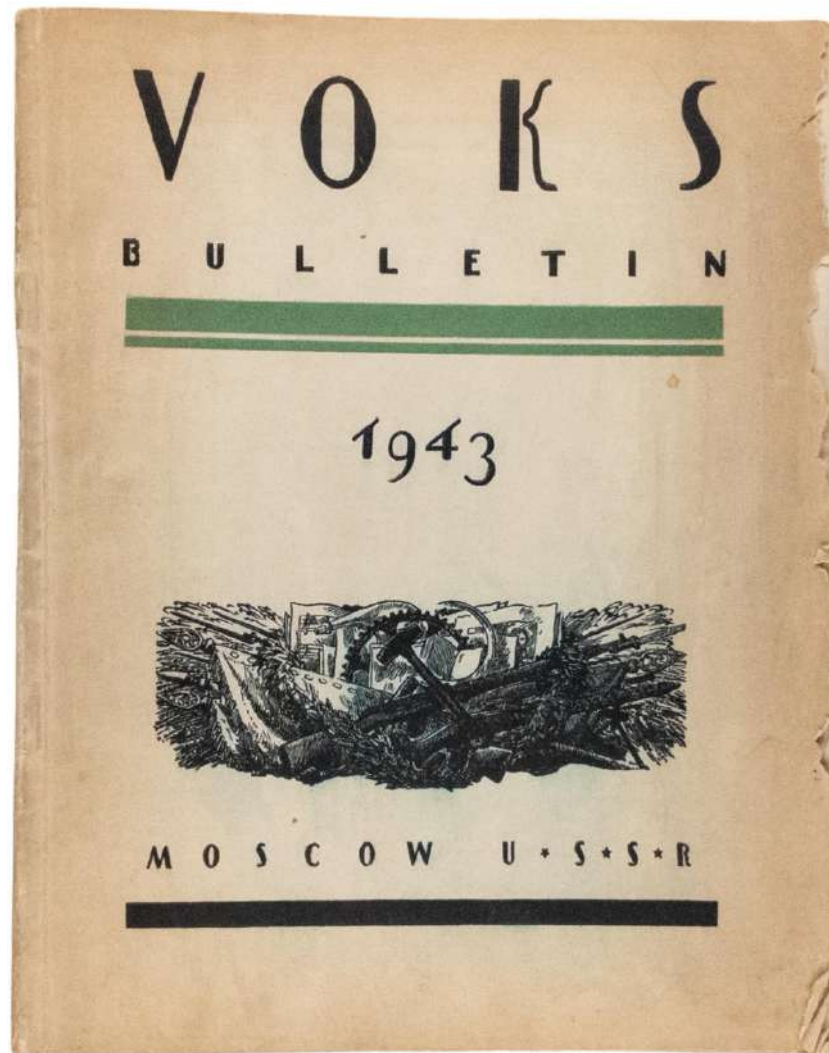
Kristi's translation was officially published in 1960 in very small number of copies in Moscow by the Department for the Distribution of Dramatic Works of the All-Union Administration for the Protection of Copyrights.

This typescript of the play was likely used in preparation for the 1955 production of '*Romeo and Juliet*' directed by Pavel Khomskii at the Riga Youth Theatre.

Provenance: From the archive of **Pavel Khomskii** (1925–2016), chief director and artistic director of the Mossovet Theatre. Khomsky studied at the K. Stanislavsky Opera-Dramatic Studio, where Kristi taught. From 1951 to 1959, Khomskii served as a director at the Riga Youth Theatre.

£750

Pasternak on Shakespeare in English



5. [**Pasternak, Boris**] VOKS Bulletin. No 3-4 (1943).

In English.

Editor-in-Chief Vladimir Kemenov.

Moscow, U.S.S.R. Society for Cultural Relations with Foreign Countries,
[1943].

8vo, 67, [1] pp., ill.

In original pictorial wrappers and modern slipcase.

In good condition, lightly rubbed and soiled, some sunning to wrappers,
some chipping to front cover, dogears to front cover and some pages.

**A rare and little-known essay on Shakespeare by Pasternak in English.
Wartime edition.**

The bulletin was prepared and published by the **All-Union Society for Cultural Relations with Foreign Countries** (VOKS) – a Soviet propaganda organization created to present the new country (the USSR) to the world in a favorable light and to cultivate support among foreign intellectuals and scholars. The organization coordinated exchanges between Soviet and foreign writers, artists, scientists, musicians, and other cultural figures. It organized exhibitions, lectures, concerts, sports events, and publications aimed at strengthening the Soviet Union's international image.

VOKS also published its own multilingual periodical – the VOKS Bulletin – in English, German, and French, which was distributed to institutions around the world.

One of the most significant pieces in this particular issue is the essay '*Concerning Shakespeare*' by Boris Pasternak (p. 57). It was originally published under the title '*Moi Novye Perevody*' ('My New Translations') in issue No. 47 of '*Ogonyok*' magazine in 1942, while this edition appears to be its only publication in English.

William Shakespeare was a lifelong passion and subject of serious study for **Boris Pasternak** (1890–1960). To mark the 300th anniversary of Shakespeare's death, Pasternak wrote two essays – both of which, unfortunately, have not survived. In the late 1930s and 1940s, he began translating Shakespeare's tragedies. Over time, he completed Russian translations of eight of Shakespeare's plays – '*Hamlet*', '*Romeo and Juliet*', '*Antony and Cleopatra*', '*Othello*', '*King Lear*', '*Macbeth*', and both parts of '*Henry IV*' – as well as the *Sonnets*. His translations are still regarded as among the finest in the Russian language.

In this essay, Pasternak reflects on the wartime circumstances under which he translated '*Romeo and Juliet*', his plans to work on '*Antony and Cleopatra*' for a production at the Moscow Art Theatre, and the

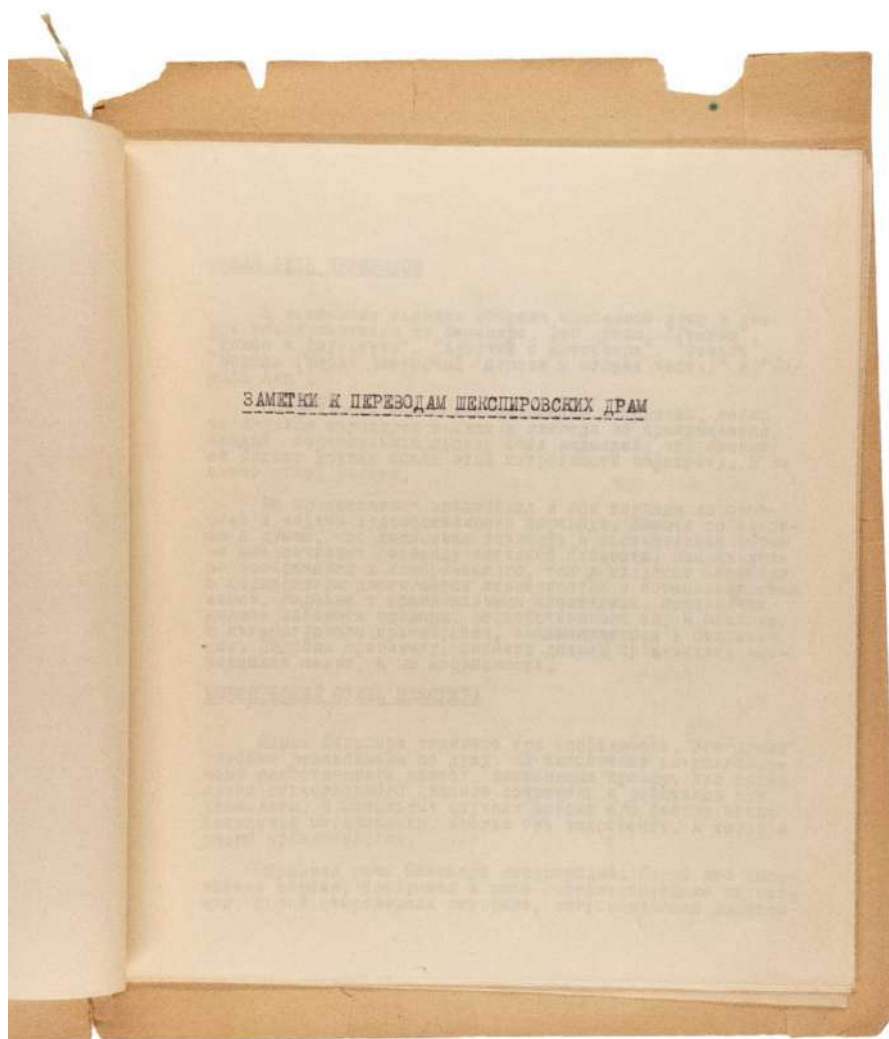
contrasting attitudes toward Shakespeare expressed by figures such as Voltaire and Tolstoy. Particularly striking are Pasternak's own thoughts – remarkably free and unconventional for a Soviet writer. He writes: *'We hear the voice of a genius, a king among kings and a judge over the gods, the voice of the later western democracies, the foundation of which is the proud merit of toiler and fighter'*.

The English-language version of the essay is referenced in Lazar Fleishman's *'Boris Pasternak: The Poet and His Politics'* (Harvard University Press, 1990), but it appears to have received little attention elsewhere.

This issue is accompanied by another edition of the VOKS Bulletin (January–February 1941), published in Russian and featuring an article by a literary critic, Shakespearean Mikhail Morozov (1897–1952) titled *'Shekspir na Sovetskoi Stsene'* ('Shakespeare on the Soviet Stage').

£1,200

From the author's original manuscript



6. **[Pasternak, Boris]** [Notes on Translations of Shakespeare's Plays].
Zametki k Perevodam Shekspirovskikh Dram. Typescript.

N.p., [1949].

8vo, [2], 20 l.

In handmade wrappers, bound with threads.

In good condition, front cover detached but present, rubbed, some sunning to covers, with chipping to wrapper edges.

A typescript on Pasternak's translations of Shakespeare, from the collection of the illegitimate daughter of Grand Duke Nicholas Konstantinovich of Russia. First copy.

Although the author is not named in this early typescript, it is an essay by **Boris Pasternak** (1890–1960) on his translations of Shakespeare's plays.

Pasternak is known to have written the first version of these notes in late May and June of 1946, originally intended as a preface to the forthcoming edition of *'Vil'iam Shekspir v perevode Borisa Pasternaka'* ('William Shakespeare as Translated by Boris Pasternak'), which was being prepared for publication by *'Iskusstvo'* publishing house. The essay was also submitted to the literary journal *'Zvezda'*, but following the Central Committee's August 1946 resolution *'On the Journals Zvezda and Leningrad'*, it was never published there. Furthermore, it was not included as a preface in the two-volume edition of Shakespeare's plays in Pasternak's translation, published in 1949–1950, for which it was originally written.

Interestingly, an abridged English version of Pasternak's notes, titled *'Some Remarks by a Translator of Shakespeare'* but published anonymously, appeared in 1946 in issue no. 9 of the Moscow-based international journal *'Soviet Literature'*, which was intended for a foreign readership. Subsequently, Pasternak translated *'King Lear'* and *'Macbeth'*, adding reflections on these works to his essay. The Russian text was published in 1956, a slightly shortened and edited version, appeared in the anthology *'Literaturnaia Moskva'* ('Literary Moscow'). The complete version of the notes was published only in 1983 in the book *'Vozdushnye Puti: Proza raznykh let'* ('Air Routes: Prose from Different Years').

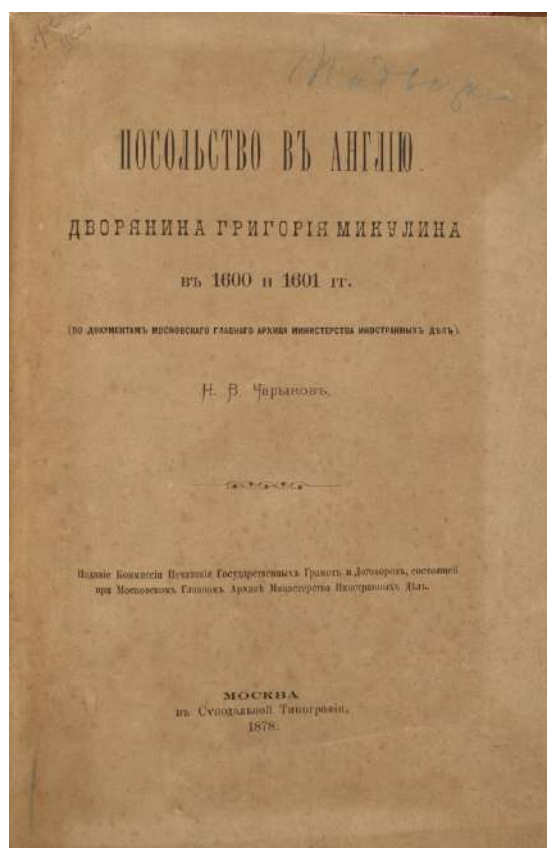
This typescript comes from the archive of **Daria (Darya) Chasovitina** (1896–1966), the illegitimate daughter of Grand Duke Nicholas Konstantinovich of Russia, a grandson of Nicholas I. She was born in Tashkent (now Uzbekistan) as the result of a liaison between the Grand Duke and the daughter of a local Cossack, during his exile following a scandal involving the theft of three valuable diamonds from the revetment of a cherished family icon. Before the October Revolution, Daria studied violin, training in both Norway and Saint Petersburg under

the renowned Hungarian violinist Leopold Auer. She was later associated with the Russian Anthroposophical Society. Following the onset of repressions against its members and her own interrogation by a GPU agent, she acquired a typewriter and supported herself through typing work. Daria is known to have collaborated with the poet and translator Sophia Parnok, the writer Marietta Shaginyan, and even Andrei Platonov. A lesser-known detail of her life is that she also maintained contact with Boris Pasternak and Alexander Solzhenitsyn. In 1946, she was among the small circle of individuals who attended one of the first readings of the early chapters of Pasternak's *'Doctor Zhivago'*.

It is highly likely that she made this copy of Pasternak's notes herself from the author's original manuscript, which was completed in 1949 (at that time, Pasternak added the chapter on *'King Lear'*).

£1,800

The earliest known portrait of an ambassador of the Russian state



7. **Charykov, N.V.** [The Embassy to England of the Nobleman Grigorii Mikulin in 1600 and 1601: (Based on Documents from the Moscow Main Archive of the Ministry of Foreign Affairs)]. Posol'stvo v Angliu Dvorianina Grigoriia Mikulina v 1600 i 1601 gg.: (Po dokumentam Moskovskogo glavnogo arkhiva Ministerstva inostrannykh del).

Moskva, Komissiia pechataniia gosudarstvennykh gramot i dogovorov, 1878. 8vo, port., 37 pp.

In card-boards, red cloth spine and corners. Original wrappers preserved inside.

In good condition, lightly rubbed, sunning to front wrapper, owner marks to front wrapper.

The book details the diplomatic mission sent by Tsar Boris Godunov to Queen Elizabeth I of England in 1600–1601, led by **Grigorii Mikulin**, a Russian nobleman and statesman. Its official purpose was to inform the English court of Boris Godunov's accession to the Russian throne.

However, the embassy also aimed to assess England's foreign relations—particularly with Turkey and Poland—and to explore potential political alliances.

The delegation, which included Mikulin, clerk Ivan Zinoviev, and other attendants, traveled from Arkhangelsk to London, where they met with Queen Elizabeth and her ministers. The mission also sought to recruit foreign specialists for service in Russia and to resolve matters concerning English merchants operating in Russian territory.

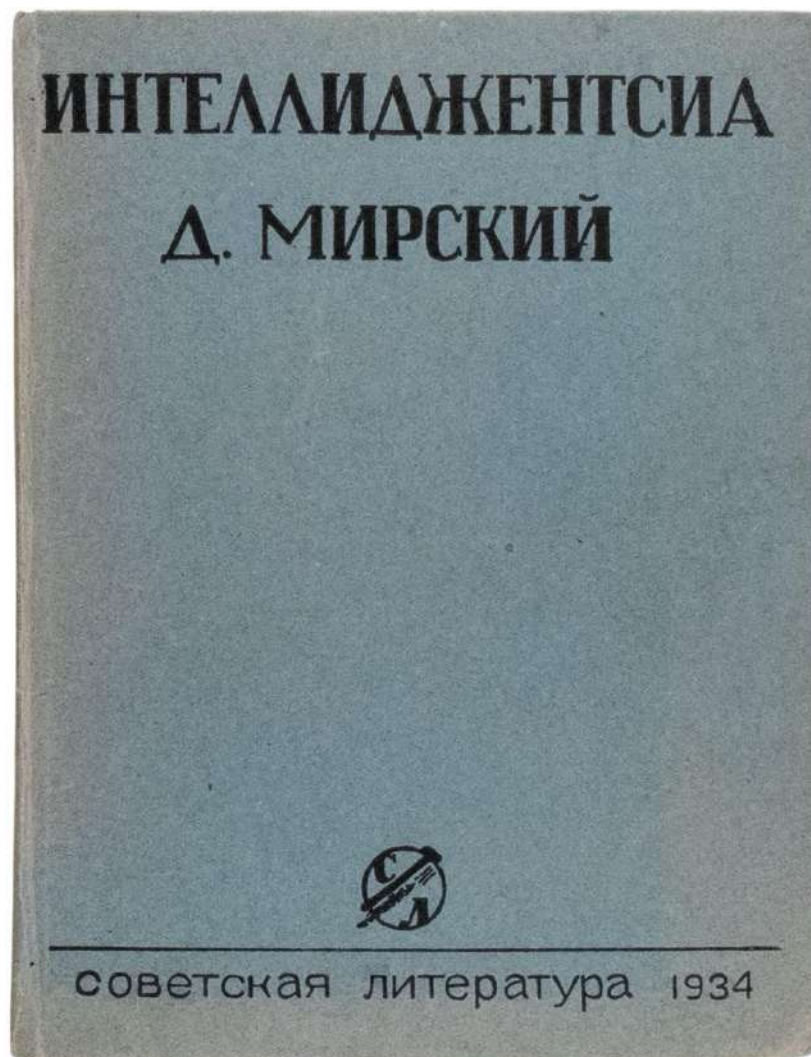
Drawing from archival documents—including reports, correspondence, and the embassy's official account—the book presents not only the political negotiations but also observations about English society, such as accounts of court life and events like the Essex Rebellion. Notably, Mikulin joined the soldiers in defending the Queen during the rebellion, which left a favorable impression on her. It is also known that Mikulin was invited to hunt in the royal reserves—an exceptional honor, as such privileges were previously not granted to foreign ambassadors.

The author, **Nikolai Charykov** (1855–1930), was a diplomat, Privy Councillor, senator, and Russia's Ambassador Extraordinary and Plenipotentiary to Turkey. He was also a noted philosopher, historian, and a full member of the Imperial Russian Historical Society.

This work was originally published as an article in the monthly journal '*Drevniaia i Novaia Rossiia*' ('Ancient and Modern Russia') in 1876 (Vol. 2, No. 8). It was later issued as a separate offprint for sale through the Archive of the Ministry of Foreign Affairs, and subsequently published as a standalone book.

It is also worth noting that this book features the portrait of Grigorii Mikulin—originally created by an unknown English artist, later acquired by Russian diplomats, and preserved in the Main Archive of the Ministry of Foreign Affairs. This is the earliest known portrait of an ambassador of the Russian state.

£1,500



8. **Mirsky, D.** [The Intelligentsia of Great Britain]. Intellidzhentsia.

Book design by Liia Ratner.

Moskva, Sovetskaia literatura, 1934.

12mo, 137, [4] pp.

In original boards and moder slipcase.

Near very good condition, lightly sunned.

The only edition. One of 10 000 copies published.

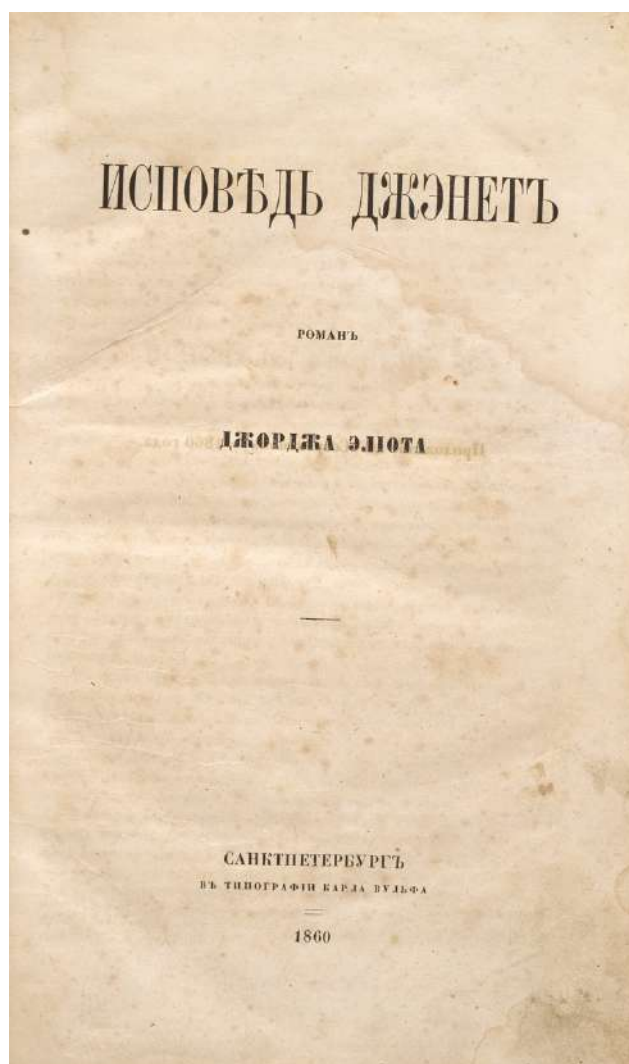
Prince **Dmitry Svyatopolk-Mirsky** (1890–1939), a distinguished political and literary historian, offers in this book an in-depth analysis of the ideas and sentiments of the British intelligentsia during the first third of the 20th century. First of all, Mirsky explores the origins of the British

intelligentsia, linking its emergence to the crises of capitalism after World War I. He delves into the progressive movements, discussing figures like George Bernard Shaw, H.G. Wells, G.K. Chesterton, John Maynard Keynes, and Bertrand Russell. The work also examines the 'highbrow' intellectuals, including members of the Bloomsbury Group, such as Aldous Huxley and Virginia Woolf, focusing on their responses to war, emancipation, and political shifts. In the end, Mirsky addresses the relationship between the intelligentsia and religion, the sciences, and communism, analyzing the complex interplay between intellectuals and these domains. Interestingly, almost all the figures Mirsky mentioned in this work and tried to introduce to Russian readers remained more or less unknown until the end of the Soviet era. By the way, it is known that Orwell termed the book a '*terribly malignant but very able book*', seeing in it '*the archetype of Marxist literary criticism*'.

From 1921 to 1932, Mirsky resided in London, lecturing on Russian literature at King's College London. During this period, he became an advocate for Russian modernism, participating in British literary salons and contributing to T. S. Eliot's magazine '*Criterion*'. He was notably influenced by Russian formalism. Vladimir Nabokov praised Mirsky's English-language work, '*A History of Russian Literature*', describing it as '*the best history of Russian literature in any language, including Russian*'. In 1931, Mirsky joined the Communist Party of Great Britain. The following year, he returned to the USSR. On June 3, 1937, he was arrested under charges of espionage and subsequently died in a labor camp.

The book was originally published in Russian and later translated into English by Alec Brown, appearing under the title '*The Intelligentsia of Great Britain*' in 1935.

First and only Russian translation of this story



9. **Eliot, George** [Janet's Repentance]. *Ispoved' Dzhenet.*

SanktPeterburg, v tipografii Karla Vulfa, 1860.

8vo, 166 pp.

In contemporary half leather and brown cloth boards. Bound with: Heine, Heinrich [Italy: from 'Travel Pictures']. Italiia : iz "Putevykh kartin". 62, 52 pp.

Professional restoration to spine, lightly rubbed, traces of private library label to spine, worm tracks to front cover, dampstaining to pages, scattered foxing.

First and only Russian translation of this story.

The first book **by George Eliot** (Mary Ann Evans; 1819-1880) to appear in Russian was an anonymous translation of her debut novel, *'Adam Bede'*, published in 1859. Remarkably, this was not only the first of Eliot's works to be translated into Russian, but also the very first translation of her writing into any foreign language—just shortly after the novel's original release in London. *'Adam Bede'* went on to become Eliot's most frequently republished work in Russian.

The following year saw the appearance of another translation of *'Adam Bede'*, as well as translations of *'The Mill on the Floss'* and stories from Eliot's early collection *'Scenes of Clerical Life'* (1857). A Russian version of *'Janet's Repentance'*, again published anonymously, appeared as a supplement to the journal *'Sovremennik'* ('The Contemporary'). The other two stories from the collection—*'The Sad Fortunes of the Rev. Amos Barton'* and *'Mr. Gilfil's Love Story'*—were published as a supplement to another leading journal, *'Russkii Vestnik'* ('The Russian Messenger'). However, as far as we know, these two translations were never issued as standalone books.

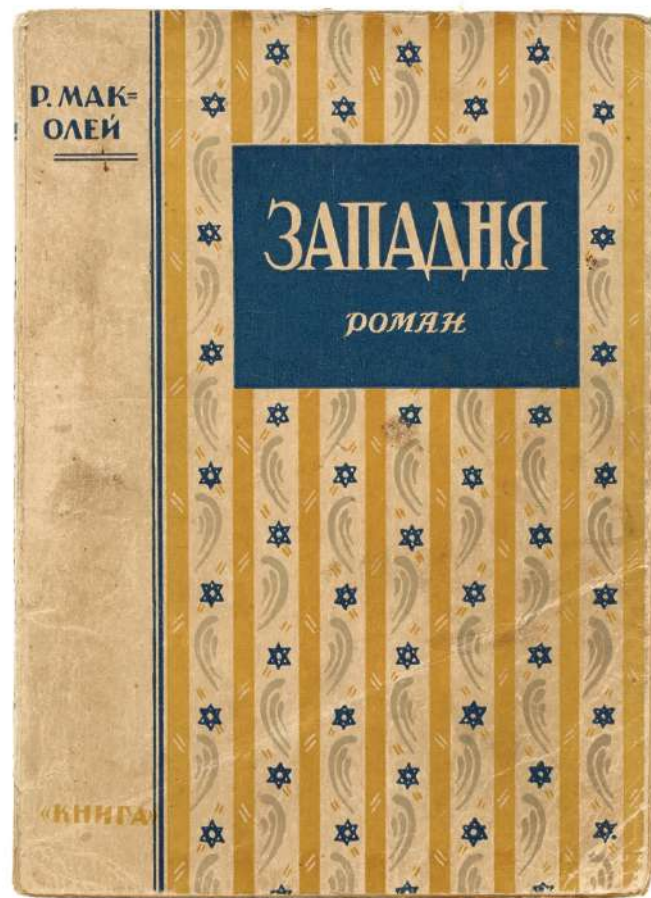
It is worth noting that most of George Eliot's novels were published in Russian the same year they appeared in English, suggesting that she had a well-established readership in Russia. Judging by the number of editions her works went through, no other English author—apart from Dickens—enjoyed such popularity.

It is well known that **Leo Tolstoy** maintained a lifelong interest in George Eliot's work. He mentioned her frequently in his diaries and letters, and several of her novels have survived in his personal library, bearing his marginal notes. Of all her writings, *'Janet's Repentance'* made perhaps the strongest impression on him—some scholars believe it may have served as inspiration for his own story, *'Father Sergius'*.

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

£3,800

The only Russian translation



10. **Macaulay, Rose** [Crewe Train: A novel]. Zapadnia: Roman.

Translation by D. Gorfinkel'.

[Cover by A. Ushin].

Leningrad-Moskva, Izdatel'stvo "Kniga", [1927].

8vo, 220, [2] pp.

In original pictorial wrappers.

In good condition, lightly rubbed and soiled, traces of creasing to front cover, neatly repair to spine end, stains to back cover, scattered foxing, short tears to some page edges..

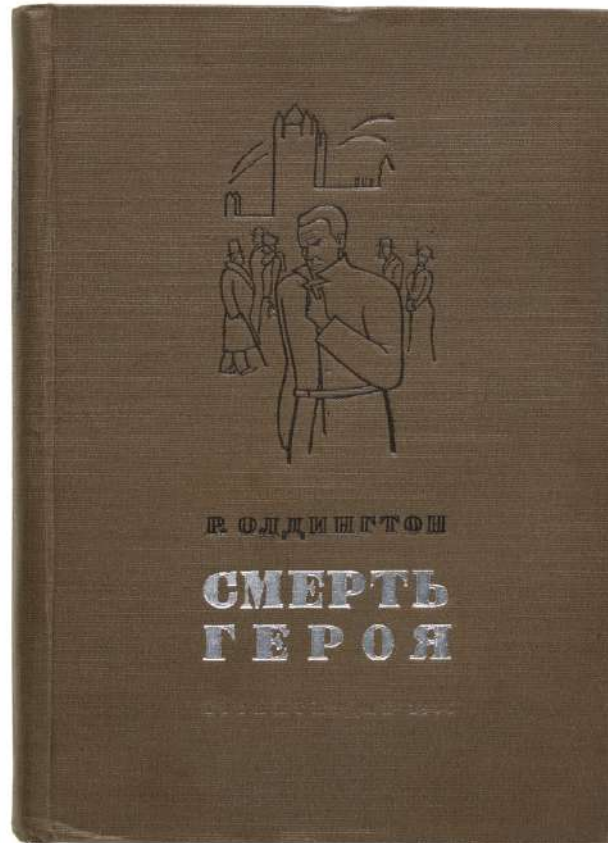
The only Russian translation. Second and last Macaulay's book in Russian. One of 4 200 copies published.

The first Russian translation of a book by **Rose Macaulay** (1881–1958)—an English writer influenced by Virginia Woolf and also known for her biographies, travelogues, and poetry—appeared in 1926 with the publication of *‘Orphan Island’*. The following year, two more of her works were published in Russian: a new translation of *‘Orphan Island’* and the first and only Russian translation of *‘Crewe Train’* (1926). Despite the fact that these books were translated soon after their original publication, they remained the only works by Macaulay available in Russian. As a result, she has remained almost unknown to Russian readers.

According to an article on Macaulay in *‘Literaturnaia Entsiklopediia’* (‘Literary Encyclopedia’), Soviet critics believed that she *‘expressed the moods of the radical circles of the English petty-bourgeois intelligentsia, and the psychological focus and aestheticism of her early works were highly characteristic of the post-Versailles ‘period of stabilization’*. While *‘Orphan Island’* was described as *‘a talented, sarcastic novel, a pamphlet against the morality of English society’* and seen as *‘a flash of radicalism’*, it was noted that later Macaulay *‘returned to her earlier psychological focus, becoming even more distanced from reality’*.

The translation was prepared by **Daniil Gorfinkel’** (1889–1966), a poet, editor, and translator who was initially trained as an engineer but began teaching and translating from English, French, and German in the 1920s. He was also a member of the literary group *‘Zvuchashchaia Rakovina’* (‘The Sounding Shell’) under the leadership of Nikolai Gumilev, co-founder of the Acmeist movement, whom Gorfinkel’ considered his mentor. Gorfinkel’ translated works by Jack London, Theodore Dreiser, H. G. Wells, Stefan Zweig, Thomas Mann, Friedrich Schiller, Heinrich Heine, and more.

A beautiful book design was created by **Alexey Ushin** (1904–1942), a graphic and book artist who tragically died during the Siege of Leningrad.



11. **Aldington, Richard** [Death of a Hero]. Smert' Geroia.

Authorized translation from English by A. Krivtsova and E. Lann.

Preface by Iv. Anisimov.

[Book design by L. Litvak].

Moskva, Khudozhestvennaia literatura, 1935.

8vo, 355, [4] pp.

In original pictorial cloth.

Near very good condition, small stains to back board, corners of back board lightly bumped, some water-staining to outer margin of last pages.

Second and final edition of this translation of Aldington's first book in Russian. One of 10 000 copies printed.

'*Death of a Hero*' (1929) by **Richard Aldington** (1892-1962), a novel dedicated to the so-called '*lost generation*' and one of his most significant works, was first translated into Russian in 1932, marking the author's debut in the Russian literary scene. It's interesting that Maxim Gorky, often referred to as the '*founder of Socialist Realism*', described the novel as '*angry and full of terrible despair*'.

This authorized translation was a collaborative effort by **Aleksandra Krivtsova** (1896–1958) and her husband, writer and translator **Evgenii Lozman**, known by his pen name Lann (1896–1958). Together, they undertook the translation of various literary works, including those by Charles Dickens and Joseph Conrad. They are also known for producing the first Russian translation of Stephen Crane's *'The Red Badge of Courage'*. The couple's lives ended tragically. When Alexandra discovered she had cancer, they decided to commit suicide together. However, Eugene survived and was accused of murdering his wife. He died soon after, before being arrested.

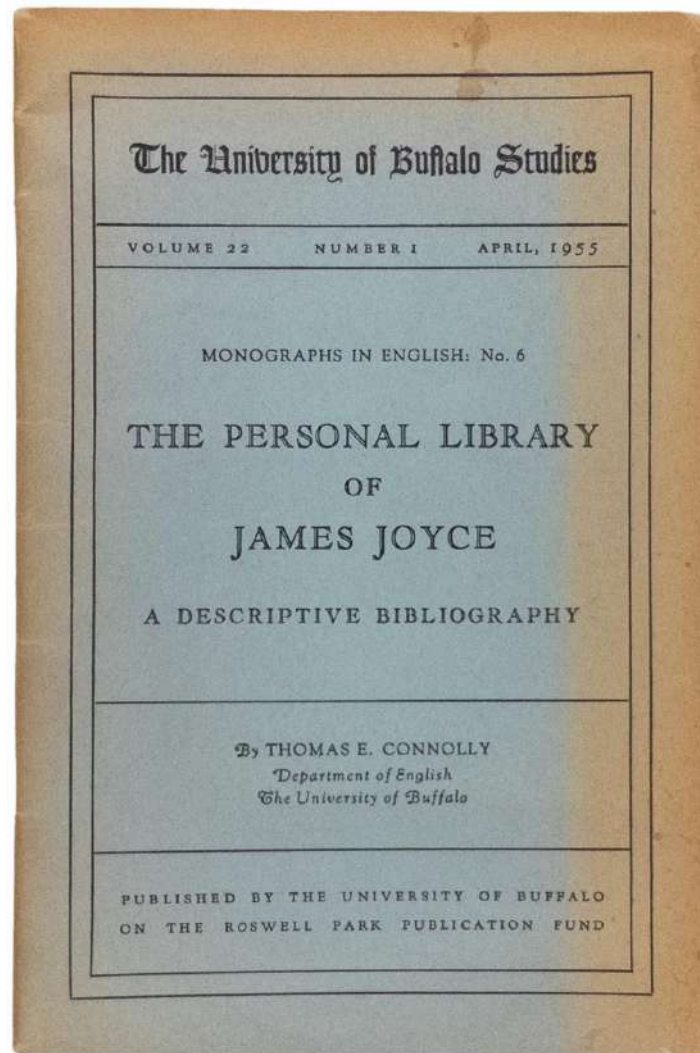
In contrast to the previous edition of this translation, this one includes a new preface written by the literary critic **Ivan Anisimov** (1899-1966). He served as the head of the department of world literature at the Institute of Red Professors during the 1930s and later as the director of the Gorky Institute of World Literature from 1952 to 1966.

In his preface, Anisimov lauds Aldington as one of England's most cultured and talented writers, who depicts the crisis of contemporary art and the *'decline of Europe'*. However, Anisimov criticized Aldington for not embracing the 'new world' and not participating in the *'revolutionary struggle against capitalism'*. Additionally, he noted that Aldington did not allow the novel's main character to stand up against England – *'old bitch'*. The preface also makes reference to *'The Colonel's Daughter'*, Aldington's second work translated into Russian and also published in 1935, where Anisimov believes Aldington lost the grand pathos present in *'Death of a Hero'*, his best work.

A new translation of the novel appeared only in 1961.

In 1962, not long before his death, Aldington was invited by the Soviet Writers' Union to celebrate his 70th birthday and spend three weeks in the USSR. *'Ironically, Soviet scholars ranked RA considerably higher among twentieth-century British writers than did his own countrymen. That RA should be so honored just before his death was happy and fortunate. His letters and diary entries that tell of his visit make heart-warming reading'* (Norman T. Gates. *Richard Aldington: An Autobiography in Letters*. Penn State Press, 2010).

Signed and inscribed by the author



12. **Connolly, Thomas E.** *The Personal Library of James Joyce: A descriptive bibliography.*

Series Monographs in English, No.6, Vol.22, No.1.

Buffalo, University of Buffalo, 1955.

8vo, 58 pp., [2] l.facs.

In original wrappers. Signed and inscribed inside front cover.

In good condition, lightly sunned, minor soiling, owner mark to title, dampstain to lower corners.

Signed and inscribed by the author: 'For Marshall A. Best / Sincerely, / Thomas E. Connolly 2/11/60'.

This is the first edition of the bibliography of James Joyce's personal library, compiled by **Thomas E. Connolly** (1918–2002), a literary critic and professor of English at the University of Buffalo. In the winter of 1938–1939, Joyce significantly downsized his personal library in preparation for moving out of his Paris apartment. The surviving collection is believed to represent his '*working library*'. In early autumn of 1950, the Lockwood Memorial Library at the University of Buffalo acquired Joyce's collection, which comprised 468 items. Connolly not only compiled a complete list of the books and periodicals but also provided detailed and accurate descriptions of each item.

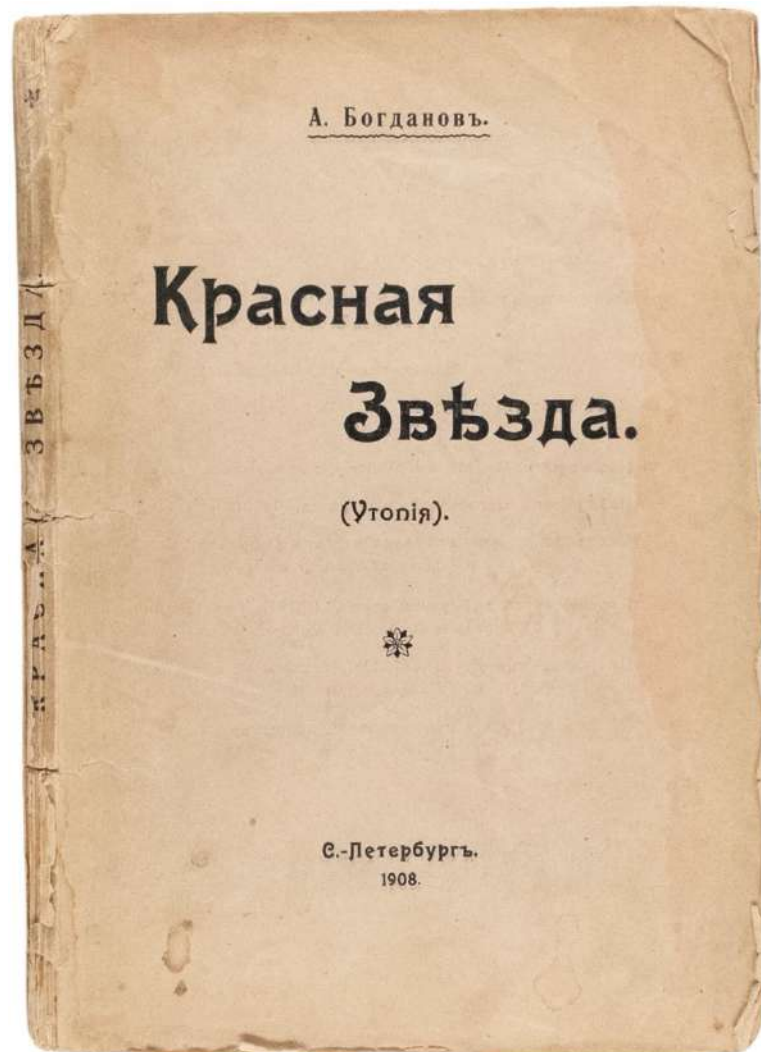
The bibliography is organized into several sections: books; periodicals containing items by or about Joyce; miscellaneous periodicals; and miscellaneous pamphlets. Of particular interest to Joyce scholars are three notable groups within the collection: dictionaries, presentation copies, and a unique selection of periodicals.

It is known that the first edition contains two errors: Item No. 248 should read, '*Faithfully translated from the French, with variorum notes, and numerous illustrations by Gustave Doré*', and Item No. 404 – '*reviewed by Valery Larbaud*' – should read '*revised by Valery Larbaud*'. A corrected second edition was issued in 1957.

This copy is signed to **Marshall A. Best** (1901–1982), an editor at The Viking Press. Over the course of his long career, he became one of the firm's leading editors and eventually served as chairman of its executive committee.

£250

The First Bolshevik Utopia



13. **Bogdanov, A.** [[Red Star: A Utopia]. Krasnaia Zvezda: Utopia.

S.-Peterburg, "T-vo Khudozhestvennoi Pechati", 1908.

8vo, 156 pp.

In original wrappers and modern clamshell box.

In near good condition, rubbed, lightly bowed, minor soiling, small losses to spine, splitting to spine and title, curling to cover edges, short tears to cover, some dampstaining, pictorial bookplate 'Ex Libris Villi Petritskogo' on front cover verso and bookplate stamp 'Iz knig V.A. Petritskogo' on title and last page.

Very rare first edition, especially in the original wrappers.

This first Bolshevik utopia, set in a communist society on Mars, is one of the earliest and most significant novels about the planet. In the story, the Martians, facing a shortage of radioactive materials, plan to colonize Earth and annihilate humanity. The protagonist, a revolutionary Earthling named Leonid, sets out to disrupt their plans. During his journey, he discovers a Martian society built on principles of gender equality, classlessness, and free love.

The novel features remarkably prescient descriptions of technologies that were unimaginable at the time, including jet engines, television, computers, nuclear power, and even environmental pollution.

A sequel titled '*Engineer Menni*' was published in 1913 and met with sharp criticism from Vladimir Lenin himself.

The author, **Alexander Bogdanov** (born Malinovsky; 1873–1928), was a physician, philosopher, science fiction writer, Marxist intellectual, and one of the founders of the Russian socialist movement – a true polymath and visionary. He made pioneering contributions to blood transfusion, systems theory, and cybernetics. A major figure in the early Russian Social Democratic Labour Party and a serious rival to Lenin, Bogdanov's death remains shrouded in mystery, with rumors suggesting either suicide or political murder. He died after a blood transfusion using the blood of a student who was unknowingly infected with malaria and tuberculosis.

The novel was not translated into English until 1982.

This copy comes from the private library of **Villi (Velimir) Petritskii** (1931–2022), a culturologist, Doctor of Philosophical Sciences, academic, and renowned book collector known for his research on the life and legacy of Albert Schweitzer.

OCLC locates two copies of this edition: in the University of Bern Library and the University of Warsaw Library.

£1,900

The spacecraft is described in detail



14. **Krasnogorskii, B., Sviatskii, D.** [[Islands of the Ethereal Ocean: An Astronomical Novel]. *Ostrova Efirnogo Okeana: Astronomicheskii roman.*

Free supplement to No. 12 of the journal 'Vskhody'.

Petrograd, Tipografia "Razsvet", 1914.

8vo, 256 pp., ill.

In original wrappers.

Near very good condition, lightly rubbed, tears to spine.

Early Russian science fiction novel. First edition.

This novel is a sequel to the earlier work '*Po Volnam Efira*' ('On the Waves of the Ether', 1913), written by journalist and author **Boris Krasnogorskii**. In this story, a group of enthusiasts from the Petrograd-based club '*Nauka i Progress*' ('Science and Progress') successfully launches an interplanetary spacecraft. The book is considered a notable example of Russian pre-revolutionary science fiction, reflecting the era's fascination with space exploration, technological progress, and utopian ideals.

The vessel, equipped with a solar sail—a large mirror that reflects sunlight to generate propulsion—embarks on a journey through the '*ethereal ocean*', a poetic term for outer space. Among other challenges, the protagonists' spacecraft is pursued by a rival expedition, which fires several cannon shots at them. Although the authors do not name the country behind the second craft, clues such as the German-sounding name '*Gustav Sternzeller*', the use of '*Frau*' as a form of address, and the geographic hints (a country bordering both France and Russia) clearly point to Germany.

A projectile from the enemy craft damages the rudder, causing the Russian ship to drift. Near Jupiter, the crew manages to stabilize the flight and begins the return journey toward Venus, where the spacecraft eventually lands.

While exploring the planet, the travelers discover drinkable water, edible shellfish, and nuts. Eventually, they encounter and befriend two Germans—Stein and Blumenberg—who had crash-landed during their own descent. In the end, the protagonists are able to repair their ship and return to Earth.

The spacecraft is described in detail, incorporating contemporary scientific ideas such as solar pressure propulsion (solar sail), the nebular hypothesis, and theories of the ether, which at the time was still believed to be the medium that filled outer space.

The novel was co-authored by **Daniil Sviatskii** (1881–1940), an astronomer and meteorologist, and a member of the Russian Society of

Cosmology Enthusiasts (Russkoe obshchestvo lubitelei mirovedeniia), a learned society devoted to the popularization of natural and physical-mathematical sciences. Due to his involvement in this society, Sviatskii was arrested in 1930 and sent to work on the construction of the White Sea–Baltic Canal. After his release, he lived and worked in Kazakhstan, where he wrote a major scholarly work, *'Essays on the History of Astronomy in Ancient Rus'*, which was published only twenty years after his death.

OCLC locates one copy of this edition only: in the National Library of Poland.

£1,800

A unique artists' books created by a Leningrad underground poet and artist



15. Khvostenko, Alexei [A Report on Matters in Petersburg].

Soobshchenie o Delakh v Peterburge.

[Leningrad?], 1963.

8vo, 22 pp., ill.

In hand-painted wrappers and modern slipcase. The entire text is handwritten and accompanied by ink drawings. One full-page illustration is done in an abstract style (watercolor).

In good condition, lightly rubbed and soiled, small tears to edges, minor losses to spine.

One-of-a-kind author's self-published edition.

Aleksei Khvostenko (known as Khvost; 1940–2004) is considered one of the most vivid figures of Soviet unofficial culture – an avant-garde poet, singer-songwriter, artist, and sculptor. Often referred to as the '*grandfather of Russian rock*', Khvostenko co-wrote (with Anri

Volokhonsky) the song '*The Golden City*', which gained iconic status in Russia after being performed by Boris Grebenshchikov in the 1987 cult film '*Assa*'.

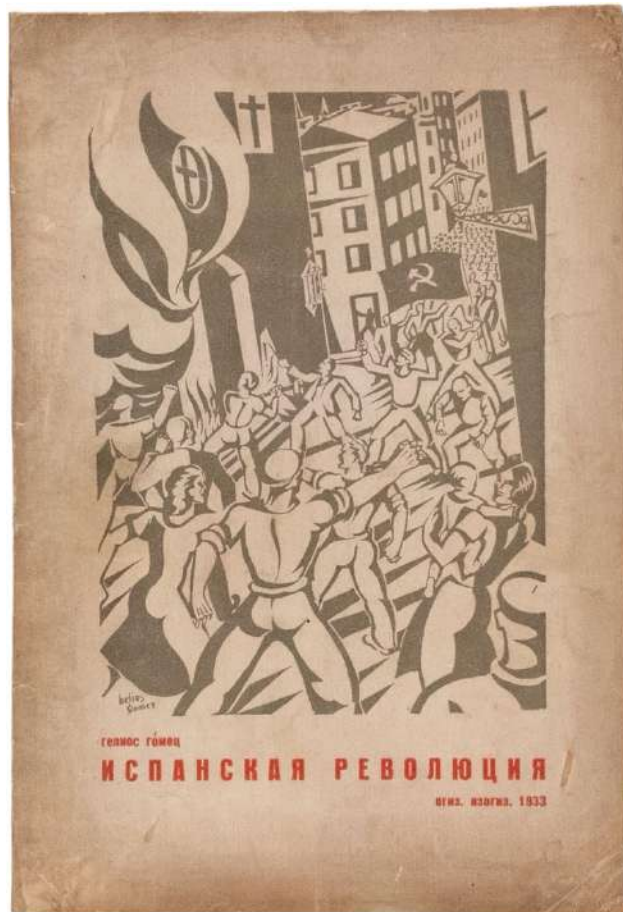
In addition to his literary work, Khvostenko was an accomplished painter and sculptor, known for his innovative collages, although his art was never officially exhibited in the USSR. In 1977, under pressure from Soviet authorities, he was forced to emigrate and eventually settled in Paris, where he began referring to himself as an '*artist complete*'. In France, Khvostenko became a central figure in the Russian émigré literary community. Together with writer Vladimir Maramzin, he published the influential underground journal '*Ekho*', and served as vice-president of the Association of Russian Artists and Writers in Paris. He organized art exhibitions, released books and music albums, and staged theatrical productions. While living in France, Khvostenko also recorded several song albums, including collaborative works with the Russian rock band '*Auktsyon*' in the 1990s.

It is believed that Khvostenko's first book, '*Podozritel*' ('The Suspector'), was originally published in samizdat in 1965. However, our copy of '*A Report on Matters in Petersburg*' is dated 1963. Moreover, while '*The Suspector*' circulated in samizdat in a simple design, this copy is a true artist's book.

The text of this hand-crafted book was compared with the version published in the 2005 anthology '*Verpa*' and contains several minor differences. Additionally, this book includes the poem '*Shabashnaya Pesn*' '*Ved'my*' ('Witch's Sabbath Song'), which is typically published separately, outside the cycle.

Provenance: From the collection of the medievalist scholar, Professor of French Universities Nanterre-La Défense and Rennes II, **Ksenia Muratova** (1940-2019). Muratova lived in Paris from the early 1970s and communicated closely with Khvostenko.

£45,000



16. **Gomets, Gelios [Gómez, Helios]** [The Spanish Revolution]. Ispanskaia Revolutsiia.

Preface by I. Matsa.

Moskva-Leningrad, OGIZ-Izogiz, 1933.

8vo, V, [43] pp., ill.

In original pictorial wrappers and modern slipcase.

In good condition, lightly rubbed and soiled, professional restoration to spine and corners, owner stamp 'Pertsmaher' to title, very faint dampstaining.

Extremely rare first and only edition. One of 3 000 copies printed.

This album is the second by **Helios Gómez** (1905–1956), an Andalusian painter, poster artist, anarchist-communist activist, and writer, renowned as the '*red tie artist*'. Gómez began his artistic career within the Spanish anarchist movement, leading to his exile from Spain in 1927. During his

time in Europe, he absorbed various artistic influences. Upon returning to Spain in 1930, he engaged with the Confederación Nacional del Trabajo (CNT) and joined the Communist Party of Spain (PCE), believing it to be the most organized force against fascism.

His activism led to an invitation from Soviet authorities to represent Spain at the International Congress of Proletarian Artists in Leningrad, commemorating the 15th anniversary of the Russian Revolution.

Between late 1932 and February 1934, Gómez spent approximately a year and a half in the USSR, traveling extensively and gaining insights into Soviet life. He even worked as a laborer in the Kuznetsk factories in Western Siberia, earning the honorary title of 'shock worker' (udarnik).

During his stay, Gómez published his second album, '*Spanish Revolution*', in 1933, which featured 20 drawings. Half of the drawings (numbers 4 to 13) were exclusive to this album, while the remaining ten had appeared in his first album '*Días de Ira*' (Berlin, 1930) or later in '*Viva Octubre*' (Brussels, 1935) - sourced from the book '*Romaníes europeos: Vidas más allá de los estereotipos*' by Eve Rosenhaft and María Sierra, 2022.

Although Gómez held an exhibition at the Pushkin Museum in Moscow, it was attended only by his close friends. Disillusioned with the Soviet regime, particularly due to Stalinist repression, Gómez left the USSR abruptly, leaving behind 100 original works from his exhibition, which have since been lost.

Notably, '*Spanish Revolution*' was published in a limited print run, resulting in minimal exposure among Soviet readers. The only known trace of Gómez's work in the USSR is a postcard featuring his drawings.

By the way, Gómez's memoir '*Dos años entre los bolcheviques*' ('Two Years Among the Bolsheviks') was published posthumously in 2022.

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

£4,500



17. ["The Gusliar": A Collection of Folk and Revolutionary Songs for an Orchestra of Russian Folk Instruments (Domras and Balalaikas) and Choir (Ad Libitum)]. "Gusliar": Sbornik Narodnykh i Revolutsiionnykh Pesen dlia Orkestra Russkikh Narodnykh Instrumentov (Domry i Balalaiki) i Khora (Ad Libitum).

Part II.

Moskva-Petrograd, Muzykalnyi sektor Gosizdata, 1923.

4to, 26 pp. of music.

In original pictorial wrappers.

Near very good condition, lightly rubbed to back cover, short tears to back cover.

A rare collection of notes for Russian folk instruments.

Two volumes of musical scores were published under this title. The first volume opens with a preface by **Aleksandr Ilukhin** (1900–1972) – a musician, conductor, and prominent figure in the field of Russian folk instrumental music. In 1921, he participated in the founding of the first Moscow Great Russian Orchestra of Folk Instruments and was actively involved in establishing folk orchestras in various military and civilian institutions. His most significant achievement was the founding and leadership of the country's first Department of Folk Instruments at the Gnessin State Musical and Pedagogical Institute, which enabled performers of Russian folk instruments to receive a comprehensive musical education. It can be assumed that he also prepared the arrangements for all the songs in this collection.

This second volume contains sheet music for the following ten musical pieces: *'Zvonili zvony v Novgorode'* (*The Bells Rang in Novgorod*), *'Protiazhnai'* (*Drawn-out Traditional Song*), *'Govoril-to mne serdechnyi drug'* (*My Faithful Friend Once Told Me*), *'Ty ne stoi, kolodets'* (*Don't Stand Still, Well*), *'Ai, utushka lugovaia'* (*Ah, Little Meadow Duck*), *'Na gore to kalina'* (*On the Hill Stands a Guelder-Rose*), *'Koliada-Moliada'* (*traditional winter solstice chant*), *'Pokhoronnyi marsh'* (*Funeral March*), *'Oktiabr'skaia'* (*October Song*), *'Internatsional'* (*The Internationale*).

The collection concludes with *'The Internationale'*, symbolically closing the publication.

OCLC locates two copies of this part: in the National Library of France and the University of Illinois Library.

After the Revolution, the ideologists of the new state sought to use games as a tool for shaping the younger generation—children who had not yet been influenced by the morals and ideology of the past. They were seen as '*blank slates*' on which, through strong and deliberate ideological influence—including carefully selected games—it was possible to quickly mold the '*new person*', a devoted fighter for class struggle and a builder of the communist society.

Anatoly Lunacharsky, the People's Commissar of Education, emphasized the significance of play, stating that it is the foundation of all fine arts, poetry, science, religion, and the ceremonial aspects of statehood. He further asserted: '*Children should not only be allowed to play but should be encouraged to do so. It is necessary to carefully, with a gentle hand and loving fingers, guide the lively stream in a favorable direction, along a favorable path*'.

This idea was understood as a direct call to action, leading to the publication of numerous game collections and instructional guides throughout the 1920s. At the same time, various commissions, bureaus, and departments were established to focus on children's upbringing through play. A particular area of emphasis was physical development—ensuring the next generation was not only ideologically aligned but also physically strong and prepared to interpret political events through the '*right*' perspective.

Lullaby about the leader's death



18. **Korchmarev, Klimentii** [Lullaby: For Low Voice with Piano Accompaniment]. *Kolybelnaia: Dlia Nizkogo Golosa s Soprovozhdeniem Fortepiano.*

Text by G. Lubimov.

Moskva, Gosudarstvennoe izdatelstv Muzykalnyi sektor, 1924.

4to, 5,[1] pp.notes incl.wr.

In original pictorial wrappers.

In good condition, lightly sunned, short tears to cover and pages, losses to spine, small losses to edges.

A rare music score of a lullaby referencing the deceased Vladimir Lenin.

One of 10 000 copies published.

This is a rare edition of a musical score for a lullaby written shortly after Vladimir Lenin's death. The lyrics are particularly unusual – structured like a traditional cradle song yet infused with early Soviet-era themes, including references to factories and the Revolutionary struggle. What makes it especially intriguing is the inclusion of Lenin's Mausoleum and Lenin himself in the text: *'There Ilyich lies in his tomb, guarding the world's happiness / Trouble will not frighten us; a faithful guardian watches over us'.*

Notably, the cover design features an image of the second version of Lenin's Mausoleum, designed by Alexey Shchusev and built from wood in May 1924. The first version, completed in late January of the same year, was much simpler and smaller. The final version, constructed from marble and granite, was completed in 1930.

Interestingly, this musical score was published in arrangements for both low and high voice.

OCLC locates one copy of this edition only: in the National Library of France.

£950



19. **Palepa, G.** [USSR, Help!: (A Maze Game)]. SSSR, Pomogi!: (Igra v labirint).

Series [Revolutionary Games of Young Pioneers] Revoliutsionnye igry unykh pionerov, No 11.

Leningrad-Moskva, Izd-vo "Petrograd", 1925.

16mo, 30, [2] pp., ill.

In original pictorial wrappers.

Near good condition, restored along spine and with repair to cover edges and title, rubbed, lightly soiled, some dampstaining.

A rare book from a series of outdoor games promoting Soviet propaganda to children. First edition. One of 12 000 copies published.

One notable example of such games was the series 'Revolutionary Games of Young Pioneers', first published in 1925. The series, consisting of

approximately 40 issues, featured games designed to reinforce Soviet ideals. Each book contained one game, with the description of its rules preceded by a short story illustrating the historical or ideological basis of the plot—such as the centuries-old struggle of the working class, the defense of the USSR against external threats, and significant international events.

This particular issue, titled '*USSR, Help!*,' presents a game in which the USSR—the only country powered by workers and peasants—fights against the League of Nations, depicted as an organization that '*subordinates everyone to the capitalists of the great powers*'. It is a large-scale game, accommodating up to 100 children, with some participants representing oppressed nations such as Bessarabia, Belarus, or the Ruhr region. The players from the USSR must rescue them and evade the League of Nations players. One of the main goals of this game was to emphasize that the USSR was '*the only country on the planet where national minorities receive respect and liberty*'.

Interestingly, in 1936, the introduction of political content into games was condemned as pedagogically harmful, as it allowed children to take on the roles of negative characters such as capitalists, White soldiers, or fascists. As a result, this series of game books was banned.

The book's author was **Grigorii Palepa** (1886–1976), an athlete and a member of the Russian Olympic team at the 1912 Summer Olympics in Stockholm. During participating in the Great War, he was captured and spent several years in a German prison camp. Upon his return in 1918, he became a graphic artist and a physical education instructor-methodologist.

At the end of this issue, a list of other games from the series is published.

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

£1,500



20. **Palepa, G.** [[NOT (Labor Relay)]. NOT (Trudovaia Estafeta).

Series [Revolutionary Games of Young Pioneers] Revoliutsionnye igrы unykh pionerov, No 33.

Leningrad-Moskva, Izd-vo "Petrograd", 1925.

16mo, 31, [1] pp., ill.

In original pictorial wrappers.

In good condition, restored along spine and with repair to cover edges, lightly rubbed, owner note to front cover and some pages.

A rare book from a series of outdoor games promoting Soviet propaganda to children. One of 12 000 copies published.

One notable example of such games was the series '*Revolutionary Games of Young Pioneers*', first published in 1925. The series, consisting of approximately 40 issues, featured games designed to reinforce Soviet ideals. Each book contained one game, with the description of its rules preceded by a short story illustrating the historical or ideological basis of the plot—such as the centuries-old struggle of the working class, the defense of the USSR against external threats, and significant international events.

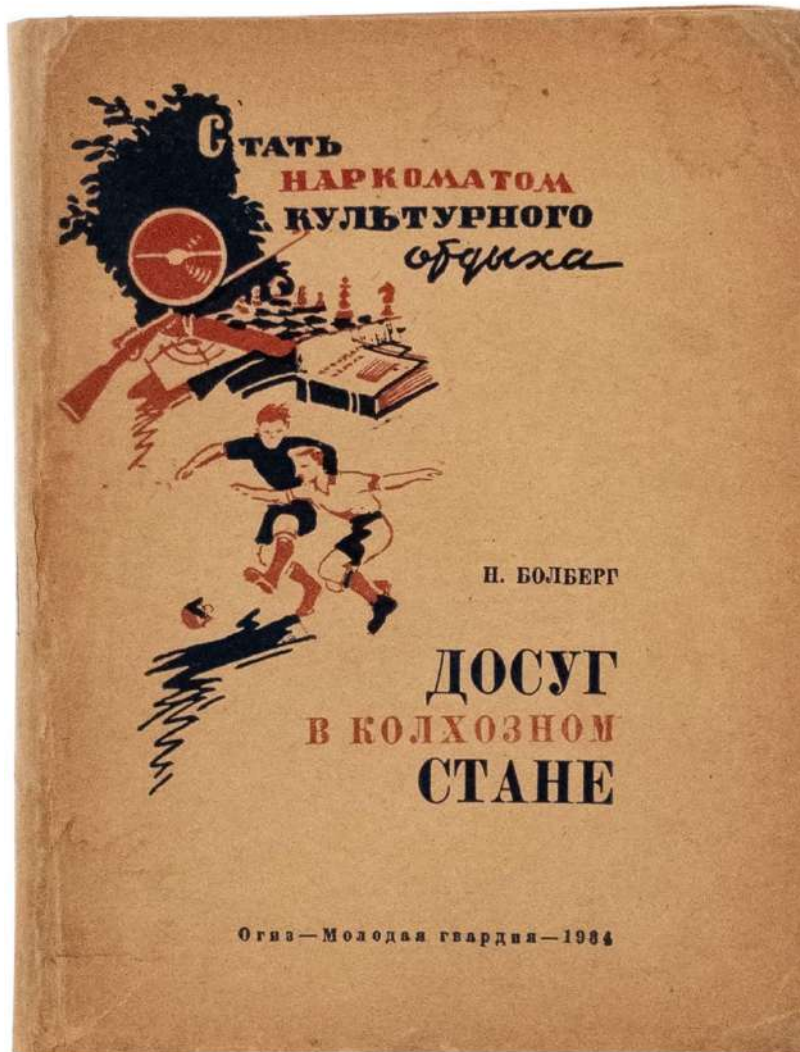
This particular issue, titled '*NOT*' (an abbreviation for 'Scientific Organization of Labor'), draws on the studies of **Aleksei Gastev** (1882-1939), a key theorist of scientific labor management in Soviet Russia and the founder and director of the Central Institute of Labour, who was arrested in 1938 and lately executed. The game (sometimes called a '*labor game*') is designed to engage children in labor-related activities while applying a scientific approach, such as carrying various items (water, rocks, soil, or goods) in a relay format, emphasizing its importance, particularly for children in orphanages. It was assumed that by learning to work through this scientific approach to labor, children would apply these principles in their adult lives—in factories, the army, agriculture, and beyond.

The book's author was **Grigorii Palepa** (1886–1976), an athlete and a member of the Russian Olympic team at the 1912 Summer Olympics in Stockholm. During participating in the Great War, he was captured and spent several years in a German prison camp. Upon his return in 1918, he became a graphic artist and a physical education instructor-methodologist.

At the end of this issue, a list of other games from the series is published.

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

£1,500



21. **Bolberg, N.** [Leisure in the Kolkhoz Camp]. *Dosug v Kolkhoznom Stane*.

Series [Becoming the People's Commissariat of Cultural Leisure] *Stat' narkomatom kulturnogo otdykha*.

Edited by Samson Gliazer.

[Moscow], OGIZ, *Molodaia gvardiia*, 1934.

12mo, 62, [2] pp., ill.

In original pictorial wrappers.

In good condition, restored along spine and with minimal repair to upper right corner, lightly rubbed, some very faint dampstaining to front cover, owner stamp 'Iz knig E. Minskina' to title.

Despite the fact that most research on Soviet-era daily life focuses on people's labor activities, it is important to highlight their leisure, a key aspect of human life in every culture. Publications on this topic were often reminiscent of medieval literature—full of teachings and instructions on righteous living, such as how to build relationships within the family, how to create a social circle, and how to organize leisure in different living environments and seasons.

This particular book focuses on a specific class of Soviet society—the peasants or collective farmers—and aims to '*provide material, teach how to live interestingly, and culturally organize the leisure of collective farmers in the field camp*', a temporary accommodation site for agricultural workers, designed to support their daily needs and optimize logistics during work on remote farmland.

Before organizing the field camp, it was necessary to create '*the core of mass event organizers and entertainers*' from Komsomol youth. The book contains scripts for leisure activities for weekdays, working days, and days off for kolkhoz peasants. These activities are divided into morning (chanting slogans, singing inspiring songs together), afternoon (creating wall newspapers about recent achievements, playing outdoor and board games, listening to and discussing radio news), and evening (singing and dancing). Special attention is given to days off, with each event varying under the control of Komsomol organizations and party organizers. Among other activities, the author suggests creating wall newspapers (including examples of letter design), reading aloud and retelling stories, with a particular emphasis on participating in intellectual games (such as chess and battleship) and physical games, including a ball toss game where players aim at targets depicting a thief, an alcoholic, and a White Guard. The book concludes with a list of recommended literature and radio programs for entertainment planning.

Interestingly, this book was published as part of a series with the somewhat odd title '*Becoming the People's Commissariat of Cultural Leisure*'. Most likely, this series contains only two books—this one and

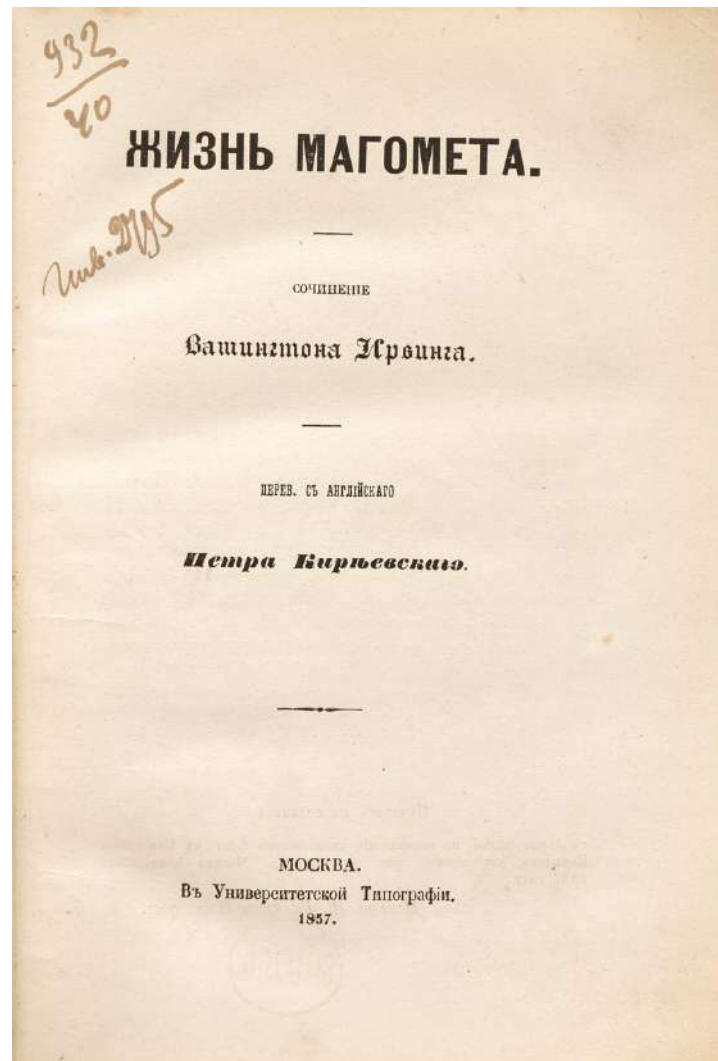
another titled '*Komsomol Collective Farm Stadium*', both published in 1934.

Based on the owner's stamp, this copy comes from the library of **Efim Minskin** (1906–1987), an extracurricular educator and one of the leading experts on play in the USSR.

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

£900

First Russian translation



22. **Irving, Washington** [Life of Mahomet]. Zhizn' Magometa.

Translation from English by Petr Kireevskii.

Moskva, V Universitetskoi Tipografii, 1857.

8vo, [4], 290, [1] pp.

In contemporary half leather.

In good condition, rubbed, losses to corners and spine, traces of library label to spine, mark to title in ink, illegible library stamps in Arabic script, several leaves misbound out of sequence (pp. 241–256).

First Russian translation. First edition.

Despite the fact that the Russian Empire were Muslim had a large Muslim population, most Russians had limited and often biased knowledge of Islam, and Orientalist scholarship was only developing in the 19th century. Russian policy toward Islam fluctuated between repression and periods of relative toleration or pragmatic accommodation. However, no well-educated Russian in the nineteenth century could ignore the significant role Islam and Muslim peoples had played in the empire's past. One of the few contexts in which Muslims appeared in Russian poetry and fiction was the empire's prolonged, often brutal military campaign to conquer the largely Muslim-populated Caucasus.

It was in this context that the appearance of *'Life of Mahomet'* (1850) by **Washington Irving** (1783–1859)—an American writer and diplomat, and one of the first American authors to gain international recognition—became a notable event in Russian intellectual circles. Irving's biography is widely regarded as the first major Western work to portray Muhammad in a relatively sympathetic and balanced light. More than a straightforward biography, *'Life of Mahomet'* offers a character study that delves into Muhammad's personality, motivations, and the historical circumstances of his mission. Irving, though writing from a 19th-century Christian perspective and stopping short of acknowledging Muhammad's prophethood, presents him as a sincere reformer, intellectually gifted and guided by a deep religious purpose.

The book was translated into Russian by **Pyotr Kireevskii** (Kireevsky; 1808–1856), a folklorist, translator, philologist, and ardent Slavophile. Kireevsky's involvement is especially intriguing, given the Slavophile movement's emphasis on Russia's spiritual heritage and suspicion of Western liberalism—making his choice to translate this Western-written biography of the founder of Islam particularly significant. The translation was published posthumously.

It is known that Fyodor Dostoevsky owned a copy of *'Life of Mahomet'* (this first edition), and traces of Islamic influence can be found in some

of his works. Interestingly, Dostoevsky's interest in Islam and Muslims may have been linked to his epilepsy—referred to in his time as the *'falling sickness'*—a condition he shared with Muhammad and which he believed granted him a special insight into Islamic spirituality.

By the way, the first Russian book about Muhammad was most likely *'Magomet kak Prorok'* ('Muhammad as a Prophet') by Akhmet Devlet-Kildeev, one of the first Tatar Muslim modernists and publicists, published only in 1881. In the preface, the author writes that *'it is not unnecessary to acquaint the Russian public with the religion of Muhammad, about which it has only the vaguest notions'*.

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

£1,500

Second Russian Turkestan Expedition



23. [The East: Journal of Literature, Science, and Art]. Vostok: Zhurnal literatury, nauki i iskusstva. Is. 1-2.

Peterburg, Izd-vo "Vsemirnaia literature", 1922-1923.

8vo, Is.1. 126, [2] pp., 6 l.ill.; Is.2. 164, [4] pp., 5 l.ill.

In original pictorial wrappers. Partly unopened (is.2).

In good condition, lightly rubbed, sunned, losses and cracks to spine, tears to cover edges, owner stamp 'D.B. Astradantsev' to front cover and title.

Rare issues featuring a landmark article on the Caves of the Thousand Buddhas and the first Russian translation from 'The Tales of Ise'. One of 3 000 (Nº 1) and 4 250 (Nº 2) copies published.

This important journal 'Vostok' was published between 1922 and 1925 in five issues, edited by leading Russian Orientalists, including the , Soviet sinologist Vasily Alekseyev, the Mongolist Boris Vladimirtsov, the Arabist

Ignaty Krachkovsky, and Sergei Oldenburg, a distinguished scholar and academician renowned for his pioneering research on Central Asian Buddhist sites. The journal featured translations of classical works from Eastern literatures, scholarly articles in the field of Oriental studies, and contributions on art and science, all focused on the cultures of the East. As Oldenburg stated in the preface to the first issue, the journal sought to '*bring the East closer to a broad circle of conscious Russian readers*', by illuminating both the spiritual traditions of the ancient East and the dynamic transformations of the modern East. Many of the texts appeared in Russian for the first time in '*Vostok*'.

The first issue included a translation of four novellas from '*Liaozhai zhiyi*', the celebrated collection of classical Chinese tales by Qing dynasty writer Pu Songling, which also appeared in Russian as a separate book in 1922. It also featured two translated excerpts from '*The Hundred Thousand Songs*' by Milarepa, one of Tibet's most renowned yogis and mystical poets; prose poems by Ameen Rihani, the Lebanese-American writer, intellectual, and political thinker; and the first Russian translation from Bengali of a work by Rabindranath Tagore—a short piece titled '*Malen'kaia Poema v Proze*' ('A Little Poem in Prose'; possibly a free translation of 'The Rainy Day').

In addition, the first issue featured a brief article by Oldenburg titled '*The Caves of the Thousand Buddhas*', which included photographs from the **Second Russian Turkestan Expedition** (1914–1915). His records are particularly valuable today, as many of the monuments he documented have since been damaged or lost; the full version of his report was only published in Chinese in 2005 and has yet to appear in either Russian or English.

Other significant contributions included an article by Alekseev titled '*The Chinese Republic*', which offered a concise historical overview of the republic; a study titled '*The First Secret Society of the Young Bukharans*', detailing the origins of a reformist secret society founded in 1909 in

Bukhara that formed part of the Jadidist movement aimed at modernizing Central Asia along Western scientific lines.

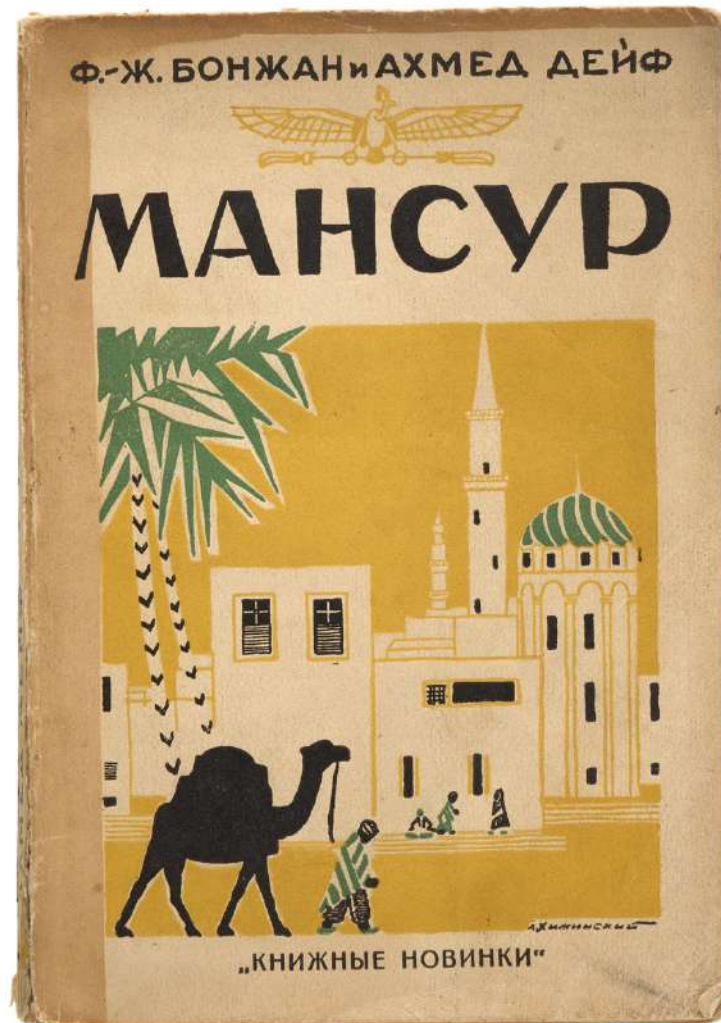
The second issue featured translations of poetry by Li Bo (Li Bai) from the classical Chinese collection '*Gu Feng*' ('In the Old Manner'). Notably, it also included excerpts from '*The Tales of Ise*', one of the foundational texts of classical Japanese literature, translated by Nikolai Konrad, a Latvian-Soviet Orientalist and founder of the Soviet school of Japanese studies. These likely represented one of the earliest Russian translations of the work, and in 1923, Konrad's full book-length translation was published—the first complete European-language translation. Other highlights included an article on '*Indo-Persian and modern Indian painting*', an article about the First Congress of Russian Egyptologists held in August 1922, along with several other significant scholarly and literary contributions.

Many of the authors featured in these issues were subjected to repression as 'spies'. Some, like Julian Shchutsky, a sinologist, Mikhail Tubianskii, an Indologist, Tibetologist, and Mongolist, and Alexander Samoylovich, an Orientalist-Turkologist, were executed.

This copy comes from the private library of **Dmitrii Astradentsev** (1904–1945), a composer and pianist, one of the pioneers of film music in Russia.

£1,200

Al-Madrasa al-Ḥadītha



24. **Bonjean, F.-J., Deif, Ahmed** [Mansour: Histoire d'un enfant du pays d'Égypte]. Mansur.

Translation from French P. Ariian and V. Nebieri.

Cover by L. Khizhinskii.

[Preface R. Arskii].

[Leningrad], "Knizhnye novinki", 1928.

8vo, [2], VII, [3], 5-265, [1] pp., [2] pp.cat.

In publisher's pictorial wrappers. Partly unopened copy.

In good condition, light overall wear and soil to wrappers, spine and

front cover sun-tanned, small cracks to spine, small tear to back cover, small losses to some pages edges.

First and only edition of this translation. Second and last edition of this novel in Russian. One of 5 000 copies published.

In 1924, the French writer **François Bonjean** (1884-1963) collaborated with **Ahmed Deif** (also known as Ahmed Dayf; 1880-1954), an Egyptian, to create a captivating novel recounting the adventures of Mansour, a child from Egypt, and the daily life in the country. This novel garnered immense popularity and paved the way for two more books about Egypt. Despite the success, this novel was never translated into English.

Ahmed Dayf played a significant role in Egypt's literary landscape. He was among the first young Egyptians to be sent to France for advanced studies and dissertation writing, and he emerged as a trailblazing literary critic advocating the development of a national literature in Egypt.

The novel's distinct style aligned with the literary movement known as **Al-Madrasa al-Ḥadītha** (The Modern School), which emerged in Egypt in 1917. As proponents of this modernist movement, their members delved into the search for a uniquely Egyptian literature and a distinct Egyptian identity.

The first Russian translation of this first novel appeared in Kharkiv in 1925. A second translation followed, prepared by two female writers and translators, **Praskovia Arian** (1864-1949) and **Vera Nebieri** (1887-after 1931).

Praskovia Arian was not only a talented translator but also known as the influential founder of the female magazine *'First Women's Calendar'* (1889-1915) covering women's issues in Russia. She also established the First Women's Technical Institute, contributing to women's empowerment and education.

Vera Nebieri, an accomplished graduate from Sorbonne University, worked as a Parisian correspondent for Russian newspapers.

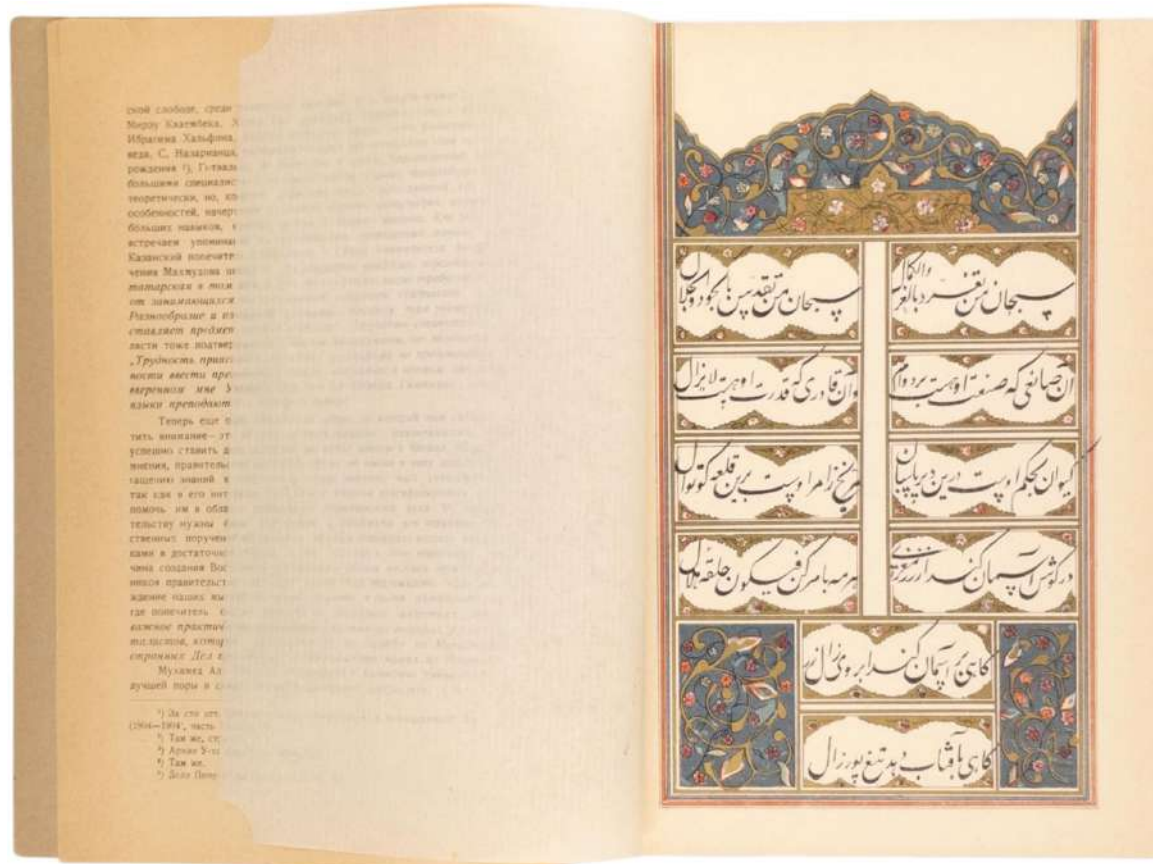
Remarkably, this joint translation project stands as the only novel that these two exceptional women collaborated on.

The cover design of this book was crafted by the illustrious graphic artist, illustrator, and master of easel engraving, etching, and lithography, **Leonid Khizhinskii** (1896-1972). His artistic journey began at the Ukrainian Academy of Arts in Kyiv, where he honed his skills. Later, he furthered his education at VKhUTEMAS/VKhUTEIN, studying under the guidance of accomplished mentors like Vladimir Konashevich and Dmitry Mitrokhin.

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

£650

Tatar school of calligraphy



25. **Dul'skii, P.M.** [Kazan Calligrapher Ali Makhmudov: (An Essay from the History of Oriental Studies at Kazan University)]. Kazanskii Kalligraf Ali Makhmudov: (Ocherk iz istorii vostokovedeniia v Kazanskom universitete).

Kazan, [Tatpolifraf], 1930.

8vo, 8 pp., 1l.ill.

In original wrappers and modern paper folder. Signed and inscribed to front cover verso. With a small portrait mounted at the top edge only and illustration with a tissue guard.

Near very good condition, slight browning, rust to staples, owner stamp to back cover verso.

Very rare limited edition. Signed and inscribed by the author:

'Glubokouvazhaemomu / Il'e Samoilovichu / Zil'bershteinu / ot avtora /

PD. 1943' [To the highly respected Ilya Samoilovich Zilberstein from the author. P.D. 1943]. One of 150 copies published.

This is an offprint from the journal '*Vestnik Nauchnogo Obshchestva Tatarovedeniia*' ('Bulletin of the Scientific Society for Tatar Studies', No. 9–10, 1930), dedicated to **Ali Makhmudov** (Muhammad-Galey Makhmudov; 1824–1891), a renowned Tatar calligrapher who taught Arabic calligraphy at the Oriental Faculty of Kazan University from 1843 until the faculty's closure in 1855. He was the only university lecturer of Tatar origin, and his name is associated with the flourishing of the professional Tatar school of calligraphy. The offprint includes a facsimile of a page from a Persian poem in verse, copied by Makhmudov in the **ta'liq** script style, which is currently preserved in the National Archive of the Republic of Tatarstan.

This publication is particularly significant as one of the first scholarly studies on the art of Eastern calligraphy among the Kazan Tatars. The transition from the Arabic script to the Latin alphabet in 1928—and later to Cyrillic—led to a decline in Arabic calligraphy. This situation was further exacerbated by the Bolsheviks' crackdown on Islam. A modest revival of calligraphy began only in the post-war years, though it was highly fragmented and lacked professionalism. A true renewal of Tatar calligraphic art became possible only after the Perestroika, when attitudes toward religion began to change.

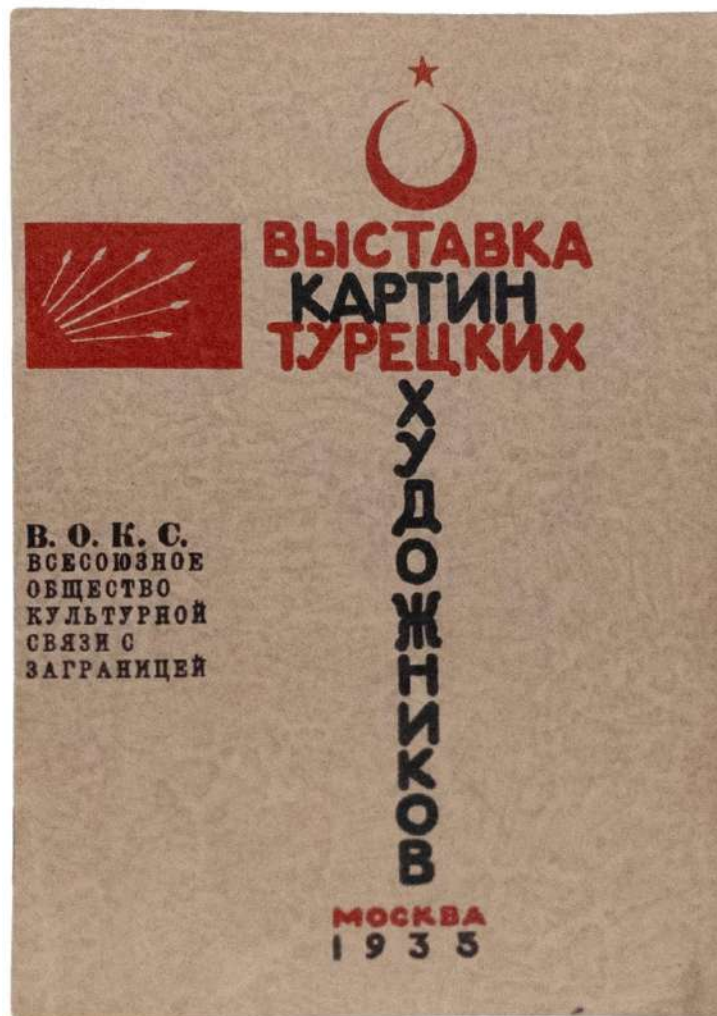
The author of this study is **Petr Dulsky** (1879–1956), an art historian and local historian. Since 1911, he lived in Kazan and dedicated himself to researching the city's architectural monuments, local painting, and graphic arts. On his initiative and under his editorship, '*Kazanskii Muzeinyi Vestnik*' ('Kazan Museum Bulletin'), the first Soviet journal dedicated to museum studies, was published. He was one of the founders of the Kazan Circle of Book Lovers and co-editor of its journal '*Kazanskii Bibliofil*' ('Kazan Bibliophile').

This copy is inscribed by Dulsky to **Ilya Zilberstein** (1905–1988), a prominent literary and art critic, public figure, and editor of the multi-volume series '*Literaturnye Pamiatniki*' ('Literary Heritage'). Zilberstein was also one of the USSR's most important collectors. He played a key role in establishing the Museum of Private Collections—now part of the Pushkin State Museum of Fine Arts in Moscow—whose core holdings were based on his personal collection. Zilberstein also contributed significantly to the founding of the Central State Archive of Literature and Art and actively facilitated the return of historical documents and cultural artifacts from abroad and private hands into Soviet state collections and archives.

According to surviving correspondence, in 1943 Dulsky was actively invited to contribute to the preparation of the first volume of '*Khudozhestvennoe Nasledie*' ('Artistic Heritage') on the artist Ilya Repin, under Zilberstein's editorial direction.

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

£750



26. [Exhibition of Paintings by Turkish Artists]. Vystavka Kartin Turetskikh Khudozhnikov.

Moskva, [V.O.K.S.] [Printed in Istanbul] , 1935.

8vo, 16 pp.

In original wrappers.

Near very good condition, small tear to lower margin at front cover.

Very rare catalog. Most likely the first catalog of Turkish art published in Russian.

The Republic of Turkey was proclaimed on October 29, 1923, and two years later, a nonaggression treaty between Turkey and the Soviet Union

was signed, accelerating cultural relations between the two countries in various fields such as education, science, cinema, theater, music, and art.

In 1926, Turkey launched an innovative '*Floating Exhibition*' aboard the SS Karadeniz, aiming to showcase its modern culture, art, and industry to various European port cities. The journey began in Stockholm on July 22, with a stop in Leningrad on July 28. This marked the first exhibition of Turkish art in the USSR; however, as far as we know, no catalog was published in Russian—only a few newspaper articles and a handful of photographs document the event.

Nearly a decade later, in 1935, a stationary exhibition of Turkish artists took place in Moscow. Organized by the All-Union Society for Cultural Relations with Foreign Countries (VOKS), an institution dedicated to fostering cultural ties between the Soviet Union and other nations. From a Soviet periodical, we determined that it opened on December 31st, led by the renowned Turkish painter and teacher **İbrahim Çallı**, and featured 80 paintings by both old and new generations of Turkish artists. By the way, it is important to remember that before the establishment of the Republic of Turkey, figurative painting was not widely accepted due to religious restrictions. It was only with Mustafa Kemal Atatürk that the development of modern Turkish art was encouraged, and artists were sent to Europe to study Western techniques.

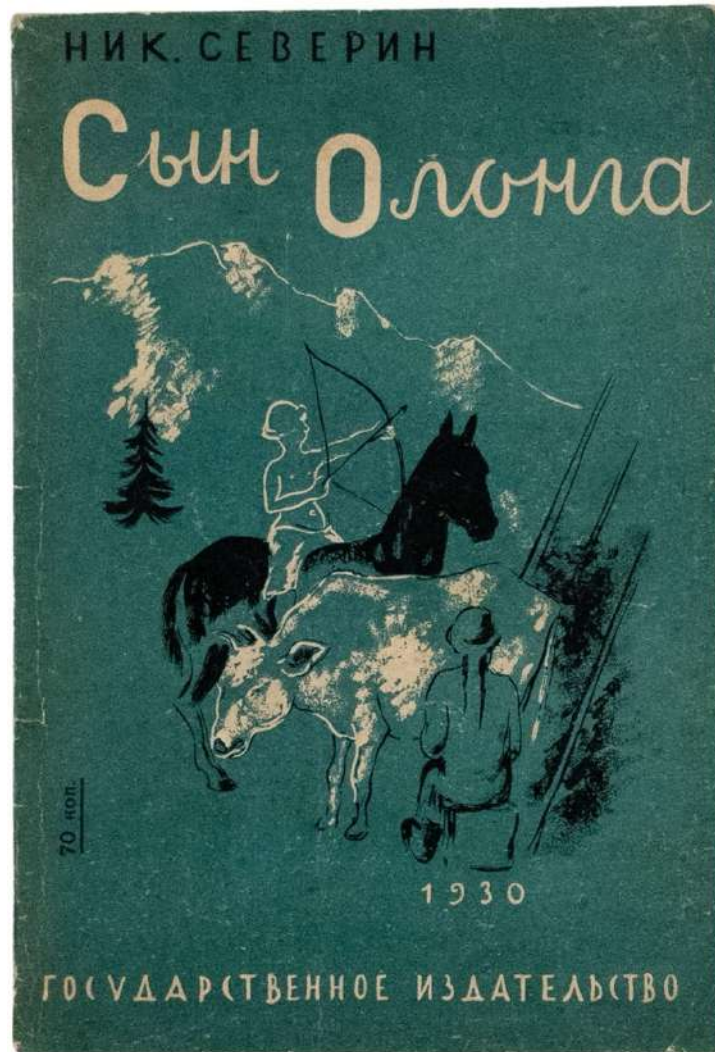
The exhibition was accompanied by the printed catalog. It included brief biographies of participating artists such as İbrahim Çallı, a founding member of the Society of Ottoman Painters, as well as Namık İsmail, Bedri Rahmi Eyüboğlu, Ali Avni Çelebi, Şefik Bursalı, Feyhaman Duran, Turgut Zaim, Şevket Dağ, Sami Yetik, and Nazmi Ziya Güran, among others. It's important to mention that many artists who participated in the exhibition were closely connected to Namık İsmail. Many of them were his students, and most had also studied in Paris, where they were strongly influenced by the Impressionist movement. This connection highlights the modern, European influence on Turkish art during this period.

Notably, the catalog was published by '*Kâğıtçılık ve Matbaacılık Anonim Şirketi*' (which translates to 'Paper and Printing Joint Stock Company'), a Turkish company active in the paper and printing industry during the early to mid-20th century.

We couldn't trace any copy of this edition via OCLC.

£1,200

Daily life and traditions of the Altai people



27. **Severin, Nik.** [The Son of Olon: An Altai Tale]. Syn Olonga: Altaiskaia povest'.

Illustrations by V. Roskin.

Moskva-Leningrad, Gosudarstvennoe izdatel'stvo, 1930.

8vo, 135, [1] pp., ill.

In original pictorial wrappers.

In good condition, lightly rubbed, some sunning to spine, tears to spine, owner stamp 'Biblioteka V.S. Barysheva' to title.

First edition. The only edition with these illustrations. One of 10 000 copies printed.

This novel centers on the Altai people, exploring their daily life and traditions, including shamanic rituals and beliefs, traditional hunting methods, and more. It also depicts the interactions between the Altai and Russians—highlighting the efforts of Russian Orthodox missionaries to baptize the local population, the upheavals brought on by the 1917 Revolution, and the devastation caused by raids of the White Army, particularly those led by Alexander Kaigorodov, a real historical figure known for his leadership in anti-Bolshevik partisan activities in the Altai region. The story culminates with the establishment of Soviet rule in the region and the creation of the Oirot Autonomous Oblast, which existed from 1922 to 1948.

Over the course of the narrative, the characters met the **Kerzhaks**, Old Believers from the Nizhny Novgorod region in central European Russia who fled to Siberia following religious persecution in the early 18th century. They also played the role of partisans in Kolchak's army. Interestingly, according to the 2002 census, only 18 people in Russia identified themselves as Kerzhaks.

Notably, the text features vocabulary specific to the Altai people, accompanied by Russian translations, as well as traditional songs and proverbs characteristic of their culture.

Unfortunately, little information about the author of this book, **Nikolai Severin** (Popov), has survived. However, it is known that until the early 1960s, stories and essays about Altai and Siberia—as well as adapted Kazakh, Altai, and Kalmyk fairy tales—were published under his name.

The book features striking illustrations with folkloric motifs by **Vladimir Roskin** (1896–1984), a painter, poster artist, illustrator, and master of architectural and artistic design. Roskin studied at several institutions and with notable artists: he attended the Stroganov School and the Moscow School of Painting, Sculpture and Architecture, and also trained under Fyodor Rerberg and in Ilya Mashkov's studio. He was closely associated with Vladimir Mayakovsky and collaborated with him on the

'ROSTA Windows' propaganda series. In 1928, Roskin took part in the design and decoration of the International Pressa Exhibition in Cologne as a member of El Lissitzky's team. Throughout his career, he worked as an artist and designer at several major international exhibitions. In 1937, he was awarded the Grand Prix at the World Exhibition in Paris. Sadly, many of his works were lost during World War II.

OCLC locates one copy of this edition only: in the Bavarian State Library.

£400

Textbook in the Chuvash language: Turkic language spoken in European Russia.



28. Grigor'ev, P., Feodorov, Em. [Exercise Book: A learning book for the 3rd group in the first-level primary school]. Sataŭ Këneki: Përremësh sypăklă shkulta 3-mësh kruppăra vërenmelli këneke.

Shupashkar [Cheboksary], Čăvashsen patshalăkc istattĕlstvi, 1931.

8vo, 124, [1] pp., [2] pp.cat.

In original pictorial wrappers. Signed and inscribed in Russian to title. In good condition, lightly soiled and rubbed, small repair to some page edges.

Signed and inscribed by one of the authors: ‘Mnou eta / kniga napisana / v 1931 godu. / P. Grigorev’ [This book was written by me in 1931. P. Grigoriev]. One of 15 000 copies printed.

This textbook, containing math problems and exercises, is written in the **Chuvash language**—a Turkic language spoken in European Russia, primarily in the Chuvash Republic and neighboring regions. Chuvash is the only surviving member of the Oghur branch of the Turkic language family, one of the two major branches of Turkic languages.

Today, Chuvash is written using the Cyrillic script, which includes all the letters of the Russian alphabet along with four additional characters unique to Chuvash. However, the writing system has undergone several transformations over time. The first attempt to create a Chuvash alphabet occurred in the late 18th century, based on the Russian script. In the 1860s–1870s, Ivan Yakovlev—a Chuvash educator, reformer, and writer—developed a more systematic Chuvash alphabet using Russian graphical elements, tailored to the phonetics of the Chuvash dialect. This became the foundation of the modern Chuvash writing system.

Alphabet reforms continued over time: the original set of 47 characters was eventually reduced to 27. Important additions included specific characters for soft consonants, such as *ç*, *ӧ*, and *ӧ̈*, while some Russian letters were replaced by new ones like *ӑ* and *ӗ*. A revised Chuvash primer based on this alphabet was published in 1873, and this system remained unchanged for the next 50 years.

With the advent of the Soviet era, significant reforms were introduced to the Chuvash script, in line with the USSR’s broader national language policies. These reforms aimed to bring Chuvash orthography and pronunciation closer to Russian. For instance, in 1926, the letter *ӧ* was officially replaced by *Ч* (Ch), though this change was not fully implemented until 1933. Notably, the presence of *ӧ* in the title and text of this textbook, along with other pre-reform letters, indicates that it was

published shortly before the full alphabet reform took effect, making it a valuable artifact from the final stage of the pre-reform Chuvash script.

One of the authors of the book was **Petr Grigor'ev** (1897–1973), one of the first historians and a key figure in the development of historical scholarship in Chuvashia, as well as an active member of the Society for the Study of the Chuvash Region. From 1941 to 1951, he served as the director of the Chuvash Research Institute of Language, Literature, and History. Following the rhythm of daily life, his textbook is structured around exercises that reflect the realities of the time, including themes related to kolkhozes (collective farms), industry, and factories.

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

£1,800

[Kazakhs, Circassians, Samoyeds, Khevsurians, and Uzbeks]



29. [Little Octobrists at School]. Oktiabriata na Uchebe. Magazine-textbook for the 2nd group of Moscow Oblast Elemenatary Schools. No 3.

Cover by P. Aliakrinskii.

Illustrations by P. Aliakrinskii, Vasil'ev, V. Ermolov, V. Ladiagin and V. Shcherbakov.

[Moscow], MOONO, Uchpedgiz, 1932.

8vo, 48 pp., ill.

In original pictorial wrappers and modern paper folder. Issued without title-page.

In good condition, lightly rubbed, wrappers somewhat foxed, with light fraying and splitting to spine extremities.

Rare in good condition.

The 1920s and 1930s were a period of experimentation in the Soviet education system, ranging from complete exclusion of textbooks to the use of unified textbooks. The scientific and pedagogical section of the GUS (State Academic Council) was responsible for changing '*books for reading*' (textbooks) into '*books for working*', which were adapted to local situations and daily life.

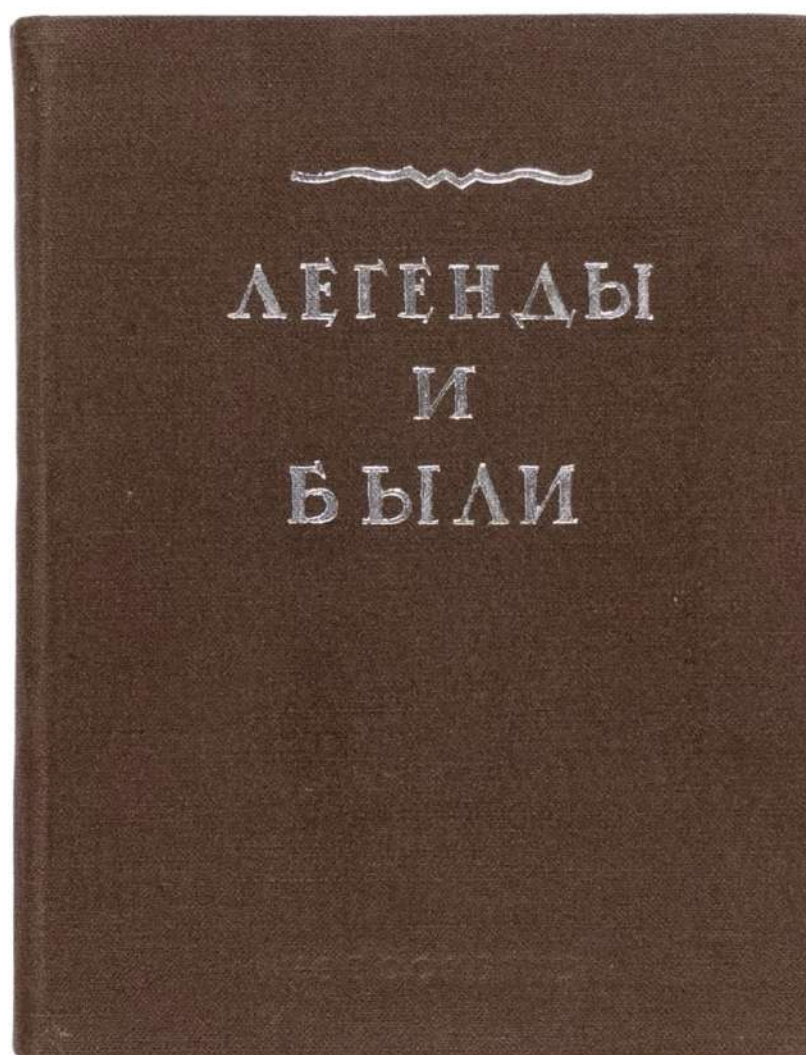
One significant innovation during this time was the creation of magazine-textbooks—a completely unique blend of periodical and textbook, composed of new and creative content without regard for past materials. These textbooks highlighted the successes of the five-year plan, new political and social campaigns, and the experiences of the children's communist movement. The idea of magazine- or newspaper-textbooks first appeared in periodicals in 1926, but the first one was not issued until 1930 due to the start of the first five-year plan. The emergence of magazine-textbooks was driven by the transition to an experimental continuous workweek and plans to implement year-round schooling. Furthermore, in 1930, universal primary schooling was implemented, leading to the appearance of these new textbooks (used together with other textbooks and materials). From March 1930 to June 1932, more than 30 monthly magazine-textbooks were issued throughout the Soviet Union, with issues from Leningrad and Moscow being considered general for all Soviet children. In 1933, the unified system of textbooks was established, putting an end to experimental innovations.

'*Oktiabriata na Uchebe*' was published in 1932, and only five issues were released. This textbook issue focuses on the ethnic groups of the USSR and how their lives changed after the October Revolution. It includes verses and short stories about Kazakhs, Circassians, Samoyeds,

Khevsurians, and Uzbeks. Additionally, the textbook contains agriculture tips such as protecting plants from frost or preparing seeds for sowing, as well as natural experiments and questions, such as monitoring frogs or mosquitoes. An atheistic poem about Easter is printed on the back cover.

The issue is illustrated with rare photos of various ethnic groups from Central Asia, featuring an uneducated census in the South Caucasus, Kalmyk women and a milk separator, admission into the Komsomol, and nursery in Turkmenistan.

£1,200



30. [Legends and True Tales: Stories of the Altai Craftsmen]. Legendy i Byli: Skazaniia altaiskikh masterovykh.

Notes, article, and commentary by A. Misurev.

Preface by M. Azadovsky.

Novosibirsk, Novosibirskoe oblastnoe izdatel'stvo, 1938.

16mo, 131, [1] pp.

In original brown cloth. Without dust jacket as issued. With errata slip. Near very good condition, text block lightly cracked in a few places.

A rare provincial edition. First edition. One of 10 000 copies published.

This collection of legends and true tales is devoted to Altai industrial workers' folklore and is considered the first comprehensive book on this topic.

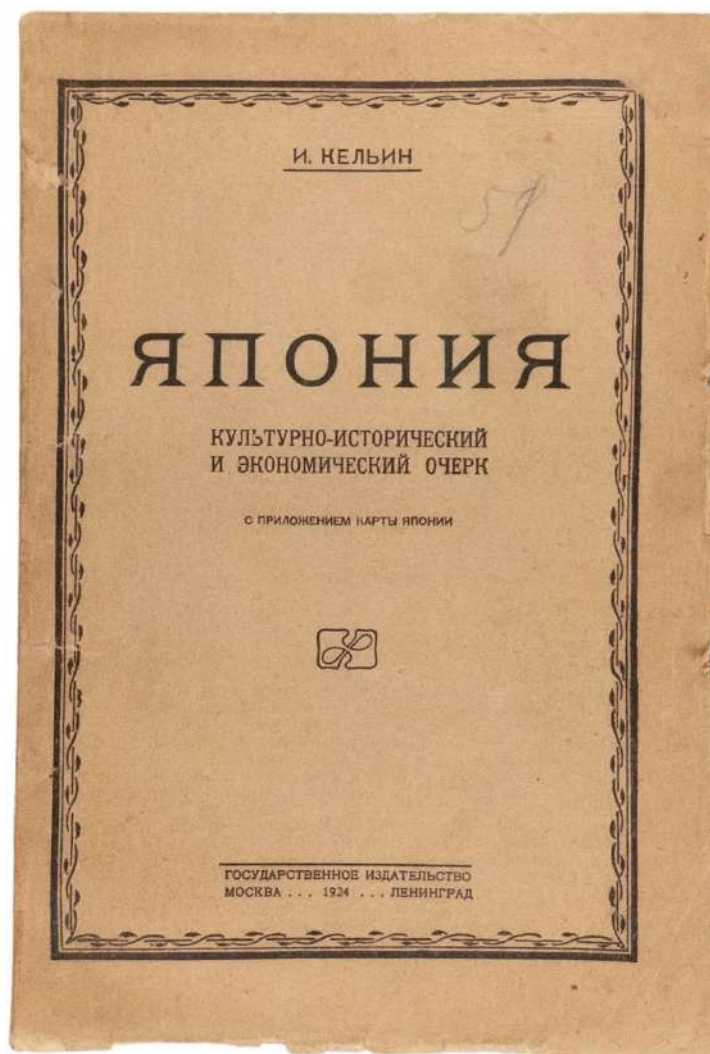
This part of folklore was poorly researched before. Before the Revolution, it was not a part of scholarly research and remained largely unknown, as the primary focus was on peasants and their folklore. The deliberate collection of factory and plant folklore began only in 1923-1925, but it progressed very slowly. Moreover, the early studies mainly focused on songs and ditties, and only later were workers' fairy tales, legends, traditions, and narratives recorded, which significantly expanded the concept of workers' folklore. Most likely, one of the first books on this topic was published in Smolensk (Western Russia), containing texts and articles under the title *'Folklore of Factory and Plant Workers'* in 1934.

One of the least explored areas remained Siberia, particularly Altai. This collection compiles significant texts on the subject, including versions of goldfield songs, narratives, and legends – a kind of *'chronicle'* where history is intricately intertwined with fantasy, recorded by the collector in various factory settlements. The texts in this book were gathered by the folklorist between 1936 and 1938, with a few reprinted from pre-revolutionary editions. Moreover, at the end, there is an article of historical content discussing the history and life of Altai industrial workers, an overview of the scarce earlier materials of such folklore, how the material in this book was gathered by the folklorist, and commentary on each piece of folklore included.

The book was prepared by **Aleksandr Misurev** (1909-1973), a writer and folklorist, known as a collector of workers' (mountain mining) folklore in the Siberian region. This is Misurev's first book featuring legends and true tales, while the second edition of this collection, revised and expanded under the title *'Legends and True Tales: Folklore of the Old Miners of Southern and Western Siberia'*, was published in 1940.

The preface for the book was written by **Mark Azadovsky** (1888-1954), a prominent scholar of folklore and Russian literature, and a professor. Since before the Revolution, he participated in ethnographic expeditions across Siberia, including those commissioned by the Imperial Academy of Sciences and the Russian Geographical Society. For many years, he headed the Department of Folklore at Leningrad State University, but was dismissed during Stalin's anti-cosmopolitan campaigns of 1948-1953.

The only edition of a comprehensive overview of Japan in Russian in
1920s



31. **Kel'in, I.** [Japan: A Cultural-Historical and Economic Overview].
Iaponiia: Kulturno-istoricheskii i ekonomicheskii ocherk.

Including a map of Japan.

Moskva-Leningrad, Gosudarstvennoe izdatel'stvo, 1924.

8vo, 167, [1] pp., map.

In original wrappers.

In good condition, wrappers professionally restored along spine and with minimal repair to corners, short tears and minor losses to edges, lightly

rubbed, owner marks to front cover, title ('V. Aboltin / 4/II 25'), and text, short tear along folds (map), professional restoration to map.

The only edition. One of 5 000 copies published.

This early Soviet review of Japan—one of the first of its kind—offers a comprehensive overview of the country across multiple disciplines. It covers a physical and geographical survey of Japan, demographics (anthropological type, character and spiritual life, religion, public education), a brief historical outline of Japan, and an extensive section on the national economy, including primary industries (agriculture, livestock, fishing, mining, forestry), manufacturing, trade, and the merchant fleet.

The review also discusses Japan's major cities, the impact of the Russo-Japanese War on the national economy, the '*Pacific Question*', and the economic rivalry among Japan, Great Britain, and the United States. It touches on nationalist propaganda such as Pan-Mongolism in the Dutch East Indies and French Indochina, Japan's role in World War I, and an analysis of Japan through the lens of capitalism as well as socialist and communist ideology. The study concludes with a bibliography of works in English and German on Japan.

Interestingly, the map included in the book was taken from a pre-revolutionary publication, as evidenced by the use of old Russian orthography in the place names.

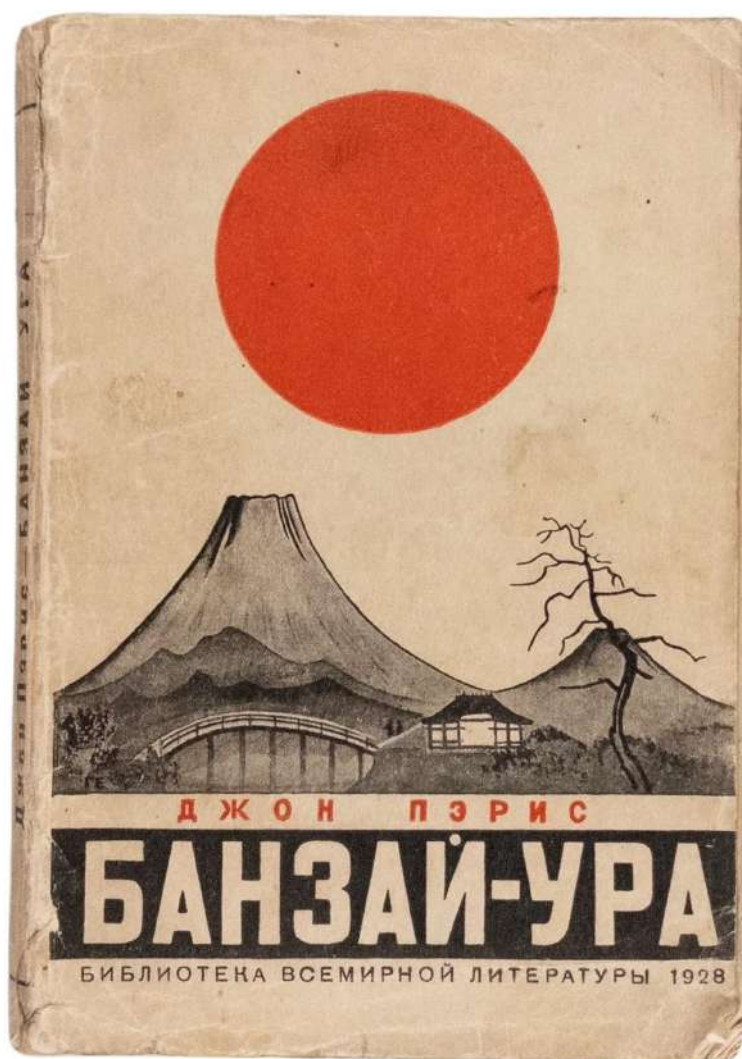
Unfortunately, very little is known about the author, **Ivan Kel'in**.

According to the preface and archival sources, Kel'in taught at the Petrovskoye Commercial School of the St. Petersburg Merchants' Society until 1916. After that, his traces vanish. The preface also reveals that the book is based on a course Kel'in taught at the school, which drew on foreign literature and included updated information. Curiously, during the Soviet period, he published only two books: this one, and the textbook '*Essays on Economic Geography*' in 1926.

Of particular interest is the ownership inscription on the title page, which bears the signature of **Vladimir Aboltin** (1899–1978)—a Soviet diplomat, military intelligence officer, orientalist, and economist, known for numerous works on the Far East. In 1925, he participated in negotiations with Japan over the return of Northern Sakhalin following Japanese occupation, and subsequently oversaw economic management of the region. This copy of the book contains numerous pencil annotations in his hand.

OCLC locates two copies of this edition: in the British Library and the Berlin State Library.

£1,200



32. **Paris, John** [Banzai (Hurrah!): A novel]. Banzai! - Ura!: Roman.

Series Biblioteka vseмирnoi literatury.

Translation from English by V. Zhivotova.

Cover by G. Echeistov.

Leningrad, [Gosizdat], 1928.

8vo, 291, [3] pp., [2] pp.ad..

In original pictorial wrappers and modern slipcase.

Near good condition, overall wear, light dust-staining to cover, small tears to wrapper edges, creasing to wrappers, small losses to spine, restored along spine, ink owner signature to half-title, small loss to p. 61-64 upper edges.

First and only Russian translation. Paris's second Russian book. One of 5 000 copies printed.

This is the first and only Russian translation of the novel '*Banzai (Hurrah!)*' (1925) by **John Paris** (the pseudonym of Frank Ashton-Gwatkin; 1889-1976), a British novelist, diplomat, and Foreign Office official who significantly influenced British foreign policy in the Far East in the early 20th century. In 1929, he was sent to the Soviet Union to work at the British Embassy in Moscow but returned after a year to be the secretary of the Anglo-Soviet Debt Committee under Lord Goschen. Due to his interest in economic affairs, he played a crucial role in establishing the Economic Relations Section in the Foreign Office, and became its first head in 1934.

This novel, reflecting Paris's period of residence in Japan, tells the story of a young Japanese boy seething with unrest and discontent, who comes to England to free himself from the shackles that the rigid conventions of Japan forced upon him. The story also depicts his involvement in the Tokyo streetcar riots and the great earthquake of 1923.

The book cover was crafted by the illustrious illustrator, renowned graphic and theater artist, as well as futurist poet, **Georgii Echeistov** (1897-1946). Echeistov honed his skills as a student under the tutelage of Vladimir Favorsky, a pivotal figure in Russian graphic art and book design during the 20th century, at VKhUTEMAS. Prior to that, he studied in the painting workshop of Boris Grigoriev.

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

£450



33. **Khaïama** [Trade Union Movement in Japan]. Profdvizhenie v Iaponii.

Series [Assistance to International Education] V pomoshch internatsional'nomu vospitaniu.

Moskva, Izdatelstvo V.Ts.S.P.S., 1930.

12mo, 107 pp., [1] pp.ad.

In original pictorial wrappers and modern paper folder.

In good condition, wrapper edges and some page edges creased.

One of 5 000 copies published.

Books about the world trade union movements began to be published in the USSR in 1924, shortly after the establishment of the Red International of Labor Unions, commonly known as Profintern. This

international body was created by the Communist International (Comintern) to coordinate communist activities within trade unions, serving as a counterweight to the influence of the so-called '*Amsterdam International*' – the social-democratic International Federation of Trade Unions, which the Comintern deemed an obstacle to the World Revolution. Interestingly, starting in 1925, in the struggle for influence, books about trade union movements in specific countries began to emerge in the USSR, covering Germany, England, Palestine, the USA, Czechoslovakia, France, Poland, and Japan.

This book was authored by the Soviet politician, orientalist, and Japanologist **Khaim Eidus** (pen name U. Khaiama; 1896-1972). He graduated from the Japanese branch of the Oriental department of the Red Army Military Academy. In the following year, 1925, he served as the USSR Consul in Japan for a year. From 1926 to 1931, he held the position of Deputy Head of the Colonial Sector of Profintern. After that, he transitioned to scholarly pursuits, engaging in research at the Institute of Economics and the Institute of Oriental Studies of the USSR Academy of Sciences.

Eidus incorporated into his book a concise history of Japan's industrial development, covering the Meiji Restoration and modernization, along with his projections. The book also encompasses information about the Japanese proletariat and its economic circumstances, including wages, working conditions, housing conditions, occupational diseases, industrial accidents, mortality, insurance, and unemployment. Furthermore, it delves into the strike struggles of Japanese labor, the professional and political movements of the Japanese proletariat, and their associated challenges. Notable figures and movements mentioned include Katayama Sen (片山 潜), the co-founder of the Japanese Communist Party; Suzuki Bunji (鈴木 文治), the founder of Yūaikai (友愛会), the Japanese trade union later renamed to Sōdōmei (総同盟); the Nihon Rōdō Kumiai Hyōgikai (日本労働組合評議会), the leadership of the Left Wing of the Japanese Labor Movement; and the Rodo Nominto (労働農

民党), the Labor-Farmer Party. The book concludes with a chapter detailing the repressions faced by these parties, unions, and their activists. It also explores the global connections of the Japanese proletariat, with particular concern expressed by Eidus regarding their association with the Amsterdam International.

£400



34. **Lapin, B.** [The Destruction of Kentai]. Razrushenie Kentai.

Illustrations by T. Mavrina.

[Moscow], OGIZ, Molodaia gvardiia, 1932.

12mo, 77, [3] pp., ill.

In original illustrated boards and modern paper folder. Illustrated endpapers. Errata slip laid in.

Near very good condition, very lightly rubbed and soiled, rust to staples, owner marks to title in pencil.

First edition of the novel. The only edition of these illustrations. One of 20 000 copies printed.

The novel is set in Korea during its period of Japanese military control (after Korea became a Japanese colony in 1910) and centers on the fictional exploit of Aratoki Shokai, a young officer who has just graduated from flight school and been assigned to a military base in Korea. In his first flight, he is shot down by Korean rebels and captured. By accident, Aratoki triggers Japanese airstrikes (he didn't intend it—the air commanders mistakenly interpreted his actions as a signal to attack) on himself and the location where he was captured, yet somehow he survives. Remarkably, he emerges unscathed and becomes a national hero. The author explores how myths about war are created.

The author of the novel, **Boris Lapin** (1905–1941), was a writer, poet, playwright, journalist, and war correspondent. Lapin had exceptional linguistic abilities; he was fluent in English, French, German, Polish, Bulgarian, and also studied Eastern languages, including Farsi, Tajik, Mongolian, Chukchi, Urdu, and Chinese. Deeply interested in Oriental studies, he traveled extensively across the USSR—from the Karakum Desert and the Pamir Mountains to the Chukotka Peninsula—and also visited Turkey, Mongolia, and Japan. He began his career as an expressionist poet but later shifted to fiction and documentary prose. Lapin died during the encirclement near Kyiv in 1941.

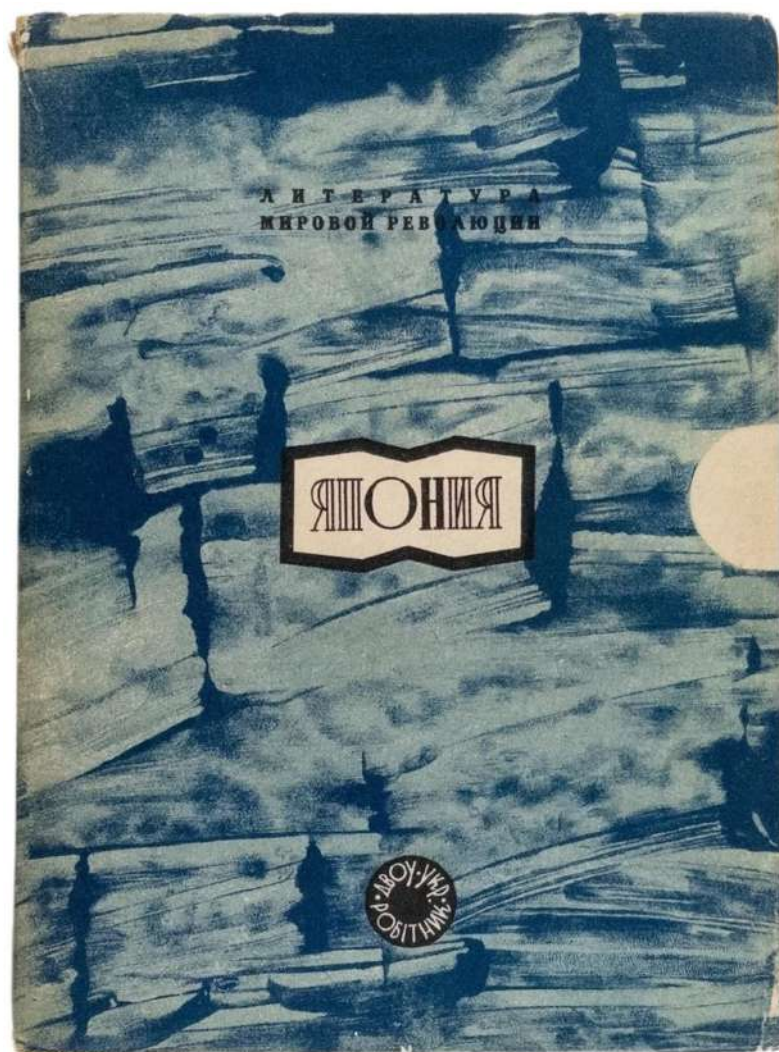
Interestingly, this novel was slightly revised and published under the title '*The Feat*' in 1933, the year after '*The Destruction of Kentai*' was released.

Skillful illustrations were crafted by **Tatiana Lebedeva** (1900/1902-1996), better known by her mother's surname, which she used as a pseudonym - Mavrina. She studied at VKhUTEMAS under Robert Falk. She was a member of '*Group 13*', an association of graphic artists created in 1929. After World War II, Mavrina developed her unique and easily recognizable style, a '*method that combined the traditions of Russian primitivism with the painterly experiments of the early decades of the 20th century*'. Mavrina holds the distinction of being the first Russian artist to

receive the Hans Christian Andersen Awards for her contributions to children's book illustrations in 1976.

OCLC locates one copy of this edition only: in the University of Oxford Library.

£600



35. **Kobayashi, Takiji; Tokunaga, Naoshi [Sunao]; Fujimori, Seikichi** [Japan: A Collection]. Iaponiia: (Sbornik).

Series [Literature of the World Revolution] Literatura mirovoi revoliutsii.

Title in Russian and English.

Preface by I. Vladimirskii.

Kharkov, Ukrainskyi robotnyk, 1933.

8vo, 302, [2] pp.

In original illustrated stiff card wrappers, pictorial dust jacket and modern slipcase. Partly unopened.

In good condition, dj lightly rubbed with short tears and small loss to

spine, wrappers detached from book block. Despite it all, a fine copy indeed.

Rare edition of Japanese proletarian prose in very nice design. One of 12 000 copies printed.

The Japanese government imposed severe repression on proletarian authors, as the Japanese Communist Party had been banned since its establishment in 1922. While not all writers were directly associated with the party, the Union of Japanese Proletarian Cultural Organizations (also known as KOPF) was, leading to widespread arrests, such as the infamous March 15 incident—a 1928 crackdown on socialists and communists by the Japanese government. Some authors were tortured to death by the police, while others were forced to renounce their socialist ideologies.

This rare collection of Russian translations of Japanese prose features works by three significant proletarian writers, often referred to as '*Taisho workers' literature*': **Takiji Kobayashi** (小林 多喜二; 1903–1933), **Sunao Tokunaga** (徳永 直; 1899–1958) – mistakenly called Naoshi in the book – and **Seikichi Fujimori** (藤森 成吉; 1892–1977), the first chairman of the All-Japan Proletarian Arts League.

The collection includes two works by Kobayashi ('*The Crab Cannery Ship*' (Kani Kōsen/蟹工船) and '*The Fifteenth of March, 1928*' (San ichi-go jiken/三・一五事件)), two by Tokunaga ('*Tokyo: The City Without Work*' (Shitsugyō toshi Tōkyō/失業都市東京) and '*The Efficiency Committee*' (Nōritsu iinkai/能率委員会)), and one by Fujimori ('*The Man Who Did Not Applaud*' (Hakushu shinai otoko/拍手しない男)).

It is known that Kobayashi's '*The Cannery Boat*'—his major work about the harsh lives of cannery workers, fishermen, and seamen aboard a cannery ship—was first published in Russian in the magazine '*The World Revolution Literature*' (No. 2, 1932) and as a separate book in the same year. The publication of the novel included in this collection is posthumous, as Kobayashi's tragic death at the age of 29 in prison is

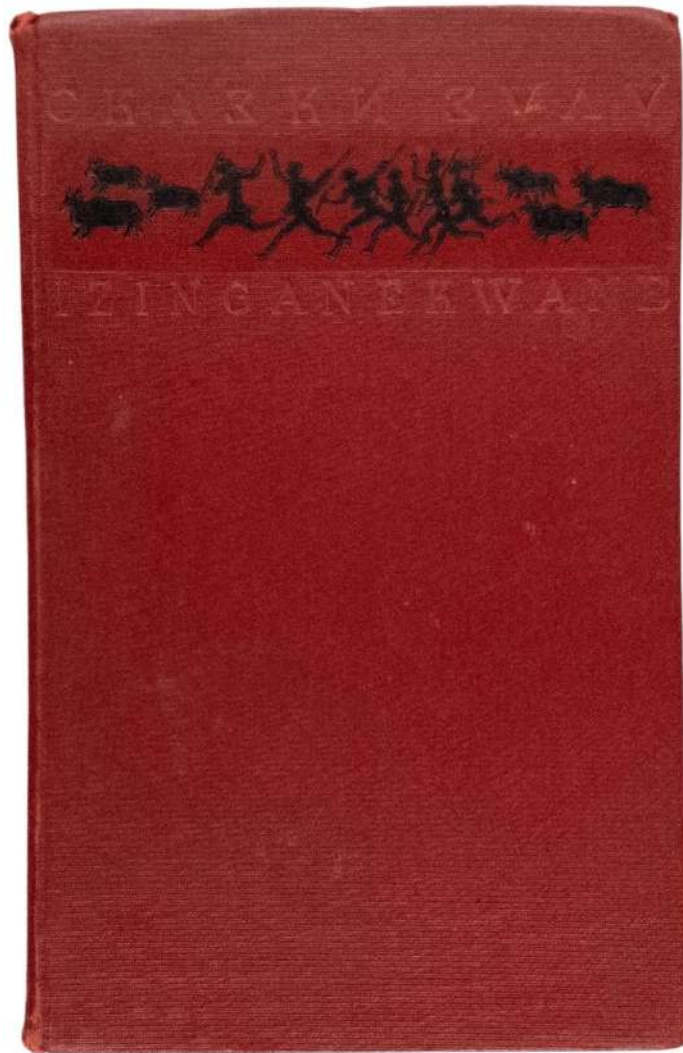
referenced in the book. Although the translator's name is not mentioned, we can assume that this is a reissue of the first translation prepared by **Nataliya Feldman** (1903–1975), who also translated Matsuo Bashō, wrote important Japanese textbooks, and was the wife of the leading Soviet Japan specialist, Nikolai Konrad, who was arrested as a Japanese spy in 1938.

The preface of this book is unexpectedly more of a political and economic overview of 1930s Japan, with a wealth of data, than a preface for a collection of prose. It details the nation's military aggression and the economic crisis that echoed the global Great Depression, highlighting the hardships faced by Japanese workers and peasants. The narrative also explores the revolutionary movement, supported by the underground Japanese Communist Party. The author then introduces the anthology itself, emphasizing its role as a collection of '*revolutionary literature of Japan*'. These works aim to depict the realities faced by peasants, the unemployed, and students, while also capturing the anti-war sentiments of the time.

It's likely that this collection was published by the same publishing house in Ukrainian in 1934.

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

£1,800



36. [Zulu Tales]. Skazki Zulu=Izinganekwane.

Series Iazyki i literatura Afriki.

Preface, translation and comments by I. Snegirev.

Illustrations by N. Ushin.

Book design by A. Ushin.

Moskva-Leningrad, Izdatel'stvo Akademii nauk SSSR, 1937.

8vo, [4], 246, [2] pp., 10 l.ill., ill.

In original pictorial red cloth and modern slipcase. Issued without dj.

In good condition, lightly rubbing to spine, minor soiling.

Rare translation of African oral literature into Russian, featuring beautiful illustrations. First edition. One of 10 225 copies printed.

This collection features 40 selected tales from the oral folklore of the Zulu people—the largest ethnic group in South Africa—translated directly from the Zulu language. It represents the first attempt to translate samples of African oral literature into Russian from the original language. The first Russian publication of Zulu tales appeared in 1873 under the title *'Basni i Skazki Dikikh Narodov'* ('Fables and Tales of the Wild Peoples'), but it was a translation from English.

This 1937 book is based on *'Nursery Tales, Traditions, and Histories of the Zulus, in Their Own Words'* (1868), which presents the original Zulu text alongside an English translation. It was compiled and translated by **Reverend Henry Callaway** (1817–1890), an Anglican missionary and Bishop of St John's, Kaffraria, in the Church of the Province of Southern Africa. Callaway recorded these tales from various members of the Zulu community across different clans. **Albert Tonas Nzula** (1905–1934), a prominent leader in the South African labor and communist movement, a Zulu by nationality, assisted the translator with preparing the commentary and teaching the translator the Zulu language. Nzula was repeatedly persecuted by the authorities, and in the final two years of his life, he worked in Moscow.

The preface, *'The Zulu and Their Folklore'*, explores Zulu society in the context of its narrative tradition. Both the preface and the translations were done by **Igor Snegiryov** (1907–1946), a distinguished Egyptologist, historian of the Ancient East, and Africanist-linguist. A student of renowned orientalist Vasily Struve and Nikolai Marr, he joined the Institute of Language and Thought at the USSR Academy of Sciences in 1931 and became part of its Africanist group. He defended his PhD dissertation on *'Loanwords in Modern Zulu'* and contributed to the first Soviet Africanist journal *'Africana'*, which also published the USSR's first bibliography of African languages. In July 1941, Snegiryov went to the front, was captured, and later arrested by SMERSH counterintelligence. He was sentenced to 10 years in a labor camp, where he died. Many of his manuscripts were lost.

The book's brilliant cycle of illustrations and its design were created by brothers **Nikolay Ushin** (1898–1942), a celebrated theater and book illustrator, and **Alexey Ushin** (1904–1942), a graphic and book artist. Both tragically died during the Siege of Leningrad.

'*Zulu Tales*' was published as the first volume in the planned series '*Languages and Literature of Africa*', which, however, remained the only installment.

£350



37. **Osipova, Z.** [Golden Childhood]. Zolotoe Detstvo.

Illustrations by M. Mikhaelis.

[Cheboksary], Chuvashknigoizdat, 1967.

8vo, [12] pp.incl.wr., ill.

In original pictorial wrappers. Issued without title page.

Near very good condition, vary faintly spotted, lightly rubbed, short tear to back cover.

Rare provincial edition. The author's first book (the second was published only in 2023). One of 30 000 copies published.

This collection of children poems was written by **Zinaida Osipova** (?-1983), a poet and translator who was also the wife of a prominent

Chuvash writer, playwright, and physician, one of the founders of professional Chuvash dramatic theater.

The cover and delicate illustrations were created by **Margarita Mikhaelis** (1898–1981), a children's book illustrator of German origin. She was the wife of graphic artist and painter Pavel Kharybin, who was arrested and died in a camp during the Great Purge. Branded as a '*family member of a traitor to the homeland*', Margarita was forced to leave Moscow and settle in Chuvashia, where she had a lasting impact on the local art scene.

This cover is particularly notable for featuring a **Chuvash child** (a Turkic ethnic group) in an everyday scene alongside Slavic-looking children. In the USSR, depictions of different nationalities were often confined to dedicated publications promoting the '*friendship of nations*'. Such representations typically focused on larger ethnic groups, primarily from the Soviet republics, rather than smaller communities like the Chuvash people. Here, however, we see a quiet, natural moment of childhood—an uncommon and significant artistic choice for the time.

£350

Signed and inscribed by the author



38. **Loznevoi, Aleksandr** [The Black Bird: Chukchi Tales]. Chernaia Ptitsa: Chukotskie Skazki.

Illustrations by P. Ostrovskii.

Cheliabinsk, Iuzhno-Uralskoe knizhnoe izdatelstvo, 1978.

8vo, 38 pp.incl.wr., ill.

In original pictorial wrappers and modern paper folder. Signed and inscribed inside front wrapper. Issued without title page.

In good condition, light wear to wrappers and spine fold, minor losses to spine.

Rare provincial edition. Only edition with these illustrations. Signed and inscribed by the author: 'Dorogomu Vasiliu / Dmitrievichu Sokolovu - / zamechatelnomu pisatel', / ostro myslashchemu cheloveku, / frontoviku, na plechi / kotorogo legla novaia / tiazhest – voskresit obraz / velikogo stratega nashego / vremeni marshala / Zhukova / ALoznevoi 78 g. / P.S. Skazki, konechno, / tebe v etom ne / pomogut, no ty / ikh prochitai' [To dear Vasily Dmitrievich Sokolov, an outstanding writer, a sharp-minded individual, a veteran, on whose shoulders a new burden has fallen—to revive the image of the great strategist of our time, Marshal Zhukov. A. Loznevoi, 1978. P.S. Of course, fairy tales won't help you in this, but you should read them].

This collection of Chukchi fairy tales was compiled by **Alexander Loznevoy** (1911–2005), a poet, writer, and journalist. After World War II, he worked for newspapers in Chukotka, where he diligently collected and adapted numerous local tales into Russian. These stories formed the basis of '*Chukchi Tales*', first published in 1956 in Minsk and Vladivostok, with slight variations in content between the editions. Over time, the collection expanded and was republished multiple times.

This Chelyabinsk edition features 14 tales, including '*The Black Bird*', '*The All-Powerful Katgyrgyn*', '*The Bear and the Wind*', '*How the Crow Outwitted the Fox*', '*The Reindeer and the Giant Goby*', '*Ugly Fame*', '*The Fox and the Bear*', '*The Tale of Boy Gat*', '*The Wicked Stepmother and the Overseas Spider*', '*The Tail*', '*How the Crows Wanted to Kill the Seagull*', '*Memyl' and Kele*', '*Land and Water*', '*Umka and the Lion*', and '*Eskimo and Chukcha*'. It is likely that four of these tales were published here for the first time.

The illustrations were created by **Petr Ostrovskii** (1910–1990), a renowned artist best known for his caricatures. Interestingly, he also illustrated the earlier Minsk edition of '*Chukchi Tales*', but for this 1978 edition, he created an entirely new set of drawings. Notably, all full-page illustrations in this book are placed on the left-hand side, which is unusual, as they are typically published on the right.

This book was signed to **Vasily Sokolov** (1919–1990), a writer specializing in the Great Patriotic War. He had personal connections with Soviet Marshals Georgy Zhukov and Konstantin Rokossovsky. In 1988, Sokolov published '*Marshal Zhukov: How We Remember Him*'.

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

£350

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