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Cover and page design with details from our books in this list.

Galley Proof of Byron's Don Juan with translator's mark

1 Byron George Don Zhuan. [Don Juan]. Translation by Georgy Shengeli.

MOSKVA, KHUDOZHESTVENNAYA LITERATURA, 1946.

8VO, 535, [1] PP.

In owner's hardback.

In good condition, small losses of paper on the cover, worn to edges, stains, proofreader's marks, desktop publisher's and printing house's stamps, owner's marks (comparisons with early translations).

Galley proof for the first edition of *Don Juan* in Georgy Shengeli's translation. One line handwritten by the translator: 'Pust' nasha molitva letit, svetla,' [And whatsoe'er may be his prayer; / Let ours be for his soul]. (Canto XVI, p. 496).

Georgy Shengeli (1894-1956), Russian poet, translator and literary scholar.

He published no new poetry of his own after 1935. 'As was the case with many other poets-turned-translators, his classically oriented, unpolitical verse was considered incompatible with official literary dogma after the First Congress of Soviet Writers in 1934'. (Witt S. Byron's Don Juan in Russian and the Soviet school of translation, 2016).

Shengeli read *Don Juan* on the winter 1918-1919 and dreamed to translate it. The translation of *Don Juan* was begun in 1938. Shengeli continued this work during the WWII in evacuation in Central Asia and completed it in 1943.

The book was signed for print on December 29, 1946 and was issued on the fall 1947. Poets Anna Akhmatova and Boris Pasternak highly appreciated this translation. Pasternak called Shengeli at around 3 a.m. and said: 'It's a book I can't put down'. However, Shengeli considered this translation his 'crown of thorns'.

Shengeli's translation was criticized by Ivan Kashkin, a translator of Anglo-American literature and the founder of literary translation in the USSR. He 'pointed out ideological shortcomings in the edition' and blamed the general orientation toward exactness. (Witt S. Socialist realism in translation. The theory of a practice, 2016). Furthermore, Shengeli changed Byron's iambic pentameter to iambic hexameter (attempted to retain the lightness of character). Kashkin also claimed, that Shengeli 'had distorted and denigrated the picture of Field Marshal Suvorov and the Russian soldiers' (present in Byron's original text). Most likely, Kashkin was afraid that Shengeli's translation philosophy will become the principle for the Soviet school of translation. After all these challenges Shengeli resigned from the translation section of the Writer's Union.

Don Juan in Shengeli's translation is no longer being published.

OCLC LOCATES ONLY ONE COPY OF 1947 EDITION IN THE BRITISH LIBRARY.

£ 1800

ДЖОРДЖ БАЙРОН

ДОН-ЖУАН

ПЕРЕВОД
ГЕОРГИЯ ШЕНГЕЛИ

О Г И З

Государственное издательство
ХУДОЖЕСТВЕННО-ЛИТЕРАТУРЫ
МОСКВА
1946

ENGLISH
LITERATURE.
TRANSLATION.
NOBEL PRIZE
LAUREATE.
ILLUSTRATED
EDITION.

'Quiet tragedy'

2 Shakespeare William Korol' Lir [King Lear].

Translation by Boris Pasternak.

Covers, frontispiece and head-pieces by Vladimir Favorsky.

Afterword and comments by Mikhail Morozov.

MOSKVA, KHUDOZHESTVENNAYA LITERATURA, 1949.

8VO, FRONTISPIECE, 161, [3] PP., ILL.

In publisher's illustrated wrappers.

In good condition, edges slightly rubbed, small losses on the spine, foxing.

Limited to 10 000 copies.

First edition of *King Lear* in Pasternak's translation. Signed for print on November 24, 1948.

Pasternak became a translator in the end of 1930s, 'not by good fortune' – it was almost the only way to work as a man of letter. He translated eight plays by Shakespeare – *Hamlet, Romeo and Juliet, Antony and Cleopatra, Othello, Henry IV, King Lear* and *Macbeth*.

Pasternak finished *King Lear's* translation in the fall of 1947. He described *King Lear* as 'quiet tragedy' in which love is the main victim. In the letter to philologist Olga Freidenberg he wrote: 'I once translated well and it was to no good; the only way to take revenge is to do the same badly and carelessly fast... I do not care about Lear and about how good – or how bad – my translation will be. It does not matter at all now' (Shakespeare and the Second World War, 2012). At that time Pasternak was focused on his novel *Doctor Zhivago*. The manuscript of this translation was kept by Pasternak's friend, poet and futurist Aleksei Kruchenykh.

In first edition the Duke of Albany expresses very dangerous idea for Stalin's era: 'Let's follow this shadow example Of longevity and long-suffering'. For second edition of translation appeared later in 1949 in Detgiz's edition Pasternak changed only the last two lines: the tragedy ended with the words: 'The old man got through it hard and inflexible. We will never be able to experience it'.

Book design was prepared by Vladimir Favorsky (1886-1964), a key figure for Russian graphic design of the XXth century and a professor at VKhUTEMAS. He also illustrated first book edition of *Hamlet* in Pasternak's translation.

Short afterword and comments were created by Pasternak's 'private critic', literary critic and Shakespearean scholar Mikhail Morozov (1897-1952). He headed the cabinet of Shakespeare and Western European theater at the All-Russian Theatrical Society.

The script for Soviet drama film *King Lear* (1971), directed by Grigori Kozintsev, was based on Pasternak's translation.

ZAKHARENKO, 1995. # 118.

OCLC LOCATES ONLY ONE COPY OF THIS EDITION, IN THE HOUGHTON LIBRARY.

£ 800



ШЕКСПИР

КОРОЛЬ МИР



**3 [Hood Thomas]. Tomas Gud (1798-1845).
Biograficheskiy Ocherk Angliyskogo Poeta, s Pílozheniem
Ego Stikhotvoreniy. [Thomas Hood (1798-1845). Biographical
sketch of the English poet with selections from his poems].
Señes Inostrannye poety.**

Translations by D. Mikhalovskiy, F. Miller, V. Burenin.

MOSKVA, OBSHCHESTVO RASPROSTRANENIYA POLEZNYKH KNIG, 1901.
18MO, 48 PP.

In publisher's wrappers.

In good condition, wears to the spine and covers, small cracks on the spine.

First Russian book edition with Hood's verses.

The book contains 7 verses: *The Bridge of Sighs; The Song of the Shirt; The Lady's Dream; The Lee Shore; The Dream of Eugene Aram; The Lay of the Laborer; A Parental Ode to My Son, Aged Three Years and Five Months.*

For the first time Hood's poem, *The Song of the Shirt*, was translated into Russian by a poet Mikhail Mikhailov (1829-1865) and published in magazine *Sovremennik* (№ 9, 1860). However, the poem was interpreted as 'politically dangerous' and was banned, especially among young people.

Nevertheless, this publication inspired Russian self-educated peasant-poets as Spiridon Drozhzhin and Ivan Surikov to create folklore-influenced ballads, some of which were put to music.

RARE.

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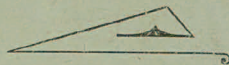
£ 350

ИЗДАНИЕ ОБЩЕСТВА РАСПРОСТРАНЕНИЯ ПОЛЕЗНЫХЪ КНИГЪ.

ИНОСТРАННЫЕ
ПОЭТЫ



ТОМАСЪ ГУДЪ



съ приложениемъ
его стихотвореній.

МОСКВА, 1901.

Цѣна десять копѣекъ.

First appearance of Ulysses in Russian

Yevgeny Zamyatin's article (Sovremenniy Zapad, vol. 2, 1923) was one of the first mentions of Ulysses in the USSR. The author of dystopian novel We, called Ulysses 'a sonorous slap in the face of Britain and Ireland'. Dmitry Svyatopolk-Mirsky, a former Bloomsbury worshipper and an influential critic, compared Joyce with Shakespeare (Versty, № 3, 1928). Poet Anna Akhmatova modified the sentence from Ulysses ('You cannot leave your mother an orphan') and used it as an epigraph to her cycle of poems Potsberds.

In the 1930s, two serious attempts to translate Ulysses were undertaken (1934; 1935-1936). By way of contrast, at the First Congress of Soviet Writers in 1934 Karl Radek, an International Communist leader, declared: 'A heap of dung, crawling with worms, photographed by a cinema apparatus through a microscope such is Joyce's work'. During the period of the Great Terror 'any "heterodoxy and formalism" was regarded as a kind of treason'. In 1937 Joyce's Russian translators were arrested and 'disappeared into the Stalinist torture-chambers' (Censorship across Borders, 2011). After that all publications of Joyce's works were stopped.

4 Novinki Zapada [New books from the West].

Anthology. №1.

Edited by E. Lann.

Series Biblioteka inostrannoy literatury.

MOSKVA-LENINGRAD, ZEMLYA I FABRIKA, 1925.

8VO, 251, [3] PP.

In publisher's illustrated wrappers.

In good condition, rebacked, new spin, cracks on the front cover, slightly water-stained to the covers and page margins, stains.

Limited to 5 000 copies.

First Russian translation from Ulysses.

The one and only edition of the translation.

The anthology includes five fragments from Joyce's Ulysses (p. 65-94; episodes 1, 7, 12, 17 and 18).

Extracts were translated by Valentin Zhitomirsky (1896-1977). He 'tried to tell the Russian reader of the large Joyce's novel in a summary form and in the form of a collage at the same time' (Stepura S. The Joyce schemes and their importance to the first Ulysses translations in Russia of 1920-1930s, 2016). Later Soviet translators offered only separate episodes from the novel.

The preface by writer and translator Evgeniy Lann (1896-1958) gives an outline plan of the novel. Lann also informed the readers why first publications of the novel took place in America and in France. The preface also contains some quotes by Ezra Pound, Richard Aldington and other critics.

First complete Russian translation of Ulysses appeared in 1989 only and became 'a sign of liberation in Russia'.

RARE.

OCLC LOCATES THREE COPIES OF THIS ANTHOLOGY: IN THE HARVARD LIBRARY, THE UNIVERSITY OF ILLINOIS LIBRARY AND THE UNC CHAPEL HILL LIBRARY.

£ 1800

НОВИ НКИ

БА

ПА

ДА

1

2

3

4



Б Е М А Я И О Д Б Р И К А И

**5 Forster E.M. Poezdka v Indiyu. [A Passage to India].
Novel.**

Translation by Vasilij Isakov.

Illustrations by Adrian Kaplun.

LENINGRAD, KHUDOZHESTVENNAYA LITERATURE, 1937.

8VO, FRONTISPIECE, 310, [2] PP., ILL.

In publisher's binding.

In good condition, foxing to the cover, stains on pages.

Limited to 10 300 copies.

First and only edition of the translation.

Second and last Forster's life-time book in Russian.

This last Forster's novel was the one and only novel translated in Russian during the author's lifetime.

First it was issued by privately-owned publishing house in 1926 (translator Lidiya Nekrasova was arrested during Great Purge and died in prison). Our copy is from the edition of second translation appeared in the State publishing company in 1937. The edition has no any preface or comments. The novel was translated by Vasilij Isakov. Not so much known about his days and works. He was an *editor* in State publishing company and a book collector. He also translated works of John Priestley and James Aldridge into Russian. Probably, he prepared his translations occasionally.

Forster's novels were not widely known in Russia earlier and still a few people know his books. Though in 2017 the third new translation of *A Passage to India* printed in Moscow.

In June 1935 Forster participated in the International Congress for the Defense of Culture in Paris, where he talked about communism as a hope for the future. Later, Forster was impressed by Andre Gide's *Back from the U.S.S.R.* (1937), where the author wrote about 'the denial of creative freedom' in the Soviet Union. (Rukun A. E.M. Forster as Critic, 2016). Forster was also disappointed with Lenin's interest 'in the creation and enjoyment of works of art'. In his review of *Back from the U.S.S.R.*, he hoped that 'free expression would come to be seen as an important facet of social life in Russia'.

Illustrations were prepared by graphic artist Adrian Kaplun (1887-1974). He studied at the School of Technical Drawing of Baron Alexander von Stieglitz. Kaplun also travelled widely across Russia and was in Leningrad during the WWII.

A Passage to India considered as one of the greatest works of the XXth century.

VERY RARE.

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£ 1400

Э.М.ФОРСТЕР

ПОЕЗДКА



В ИНДИЮ

ГОСЛИТИЗДАТ

MAP.
GREAT WAR.
CARICATURE.
PROPAGANDA.

Anthropomorphic map

6 Hark! Hark! The Dogs do Bark! Sefio-Comique Map of Europe at War. Designed and printed by Johnson, Riddle & Co.

With a note by Walter Emanuel.

LONDON, G.W. BACON & Co., 1914.
CHROMOLITHOGRAPHED MAP, 55,7X75,6 CM.,
FOLDED IN COVER (8vo).

In original wrappers. In good condition. Rebacked, several repairs to original folds. Owner's stamp to the front cover, small ink stain on the bottom edge of the map.

This satirical map of Europe represented combatant nations by caricatures of dogs and people, which displaying their attitudes towards the War.

There is Germany is the Dachshund, Austrian is a Mongrel. Belgium is a little Griffon, France a large Poodle and Britain is the Bulldog led by a figure in naval uniform. Nicholas II, the last tsar of Russia, shown driving a steamroller accompanied by a Russian bear.

The text was prepared by British humorist and author of anthropomorphic dog books Walter Emanuel (1869-1915). He commented the political situation in Europe in the early stages of the Great War.

£ 1950



The copy with examples of postcards and entry ticket.

7 Vystavka Angliyskikh Plakatov Velikoy Voïny v Imperatorskoy Akademii Khudozhestv, Otkrytaya 1-go Maya 1916 g. [Exhibition of English Posters of the Great War in the Imperial Academy of Arts, Opened on May 1, 1916]. In Russian and Latin.

PETROGRAD, [TIP. AKTC. O-VA IZD. DELA "KOPEYKA"], 1916.

8VO, 93 PP., [11] PLATES.

In owner's modern binding, original wrappers preserved in.

In good condition, slightly warped book binding, small tear and stains on the cover, owner's mark on the first page, slightly water-stained to page margins. The copy contains press cutting.

Exhibition ticket is glued to p. 3.

During Great War, the impact of the poster as a means of propaganda and communication was greater than at any other time during history. These posters distinguished them from previous printings. They were distributed widely. And more important, they were so well designed that people started to collect them and display them at exhibitions.

This exhibition displayed English propaganda posters (brought from Great Britain), uniforms of the British Army (from the collection of the Imperial Intendancy Museum, St. Petersburg) and military postcards (from Sergey Khitrovo's and Vladimir Kazin's private collection).

The historian Jahn Hubertus wrote: 'A lively exchange of poster exhibitions brought English recruiting posters to Petrograd in May 1916 and Russian war loan posters to London and to New York's Plaza Hotel in 1917. In addition, a long article in Niva (magazine) in the fall of 1915, accompanied by several reproductions, introduced English war posters to the Russian public, just in time for the first war loan posters in early 1916.' (Patriotic Culture in Russia During World War I, 1998).

The common version of exhibition catalogue includes descriptions of 217 English posters. Our copy has also 32 thematic postcard sections and illustrated with original propaganda poster postcards (on black thin paper without legend).

The catalogue also contains three articles: England and Military Posters by Polish writer and anti-communist Ferdynand Antoni Ossendowski (1876-1945), First Contacts and Acquaintances between Englishmen and Russia by writer and journalist Ivan Bozheryanov (1852-1919) and A Brief History of the English Army Organization by Vladimir Khristoforovich Kazin.

Admission fees from the exhibition were donated to the Army Medical Services. They were headed by the Grand Duchess Maria Pavlovna of Russia (1854-1920), the president of the Academy of Fine Arts, where the exhibition held.

RARE.

WE COULDN'T TRACE ANY COPY OF THIS EDITION (SMALL OR ENLARGED VERSION) IN USA OR UK VIA OCLC.

NATIONAL LIBRARY OF CZECH REPUBLIC HAS ONE COPY.

£ 550

WHO'S ABSENT?



Is it You?

**8 Mirnyi Dogovor mezhdu Germaniyei, Avstro-Vengriyei,
Bolgaríey i Turtciyei s Odney Storony, i Rossiye - s Drugoy.
[Peace Treaty between Germany, Austria-Hungary, Bulgaria
and the Ottoman Empire, on the One Side, and Russian – on
the Other Side].**

In Russian and Latin.

MOSKVA, T-VO TIPOGRAFIÍ A.I. MAMONTOVA, [1918].

4TO, 32 COL. ON [16] PP.

Issued without wrappers and title page.

In good condition, folded, small tears.

The Treaty of Brest-Litovsk was signed on 3rd March 1918 in Brest-Litovsk. Bolshevik Russia gave up close to half its European territory and recognized the independence of Ukraine: 'She lost Poland, the Baltic states, part of White Russia, and the Baltic islands. Including the independent Ukraine, she gave up 1.3 million square miles and 63 million people. This included most of her industry and agriculture'. It was 'the most derogatory and humiliating treaty' for Russia, which considered as an act of treason. Historian Spencer Tucker wrote: 'The treaty was the ultimate betrayal of the Allied cause and sowed the seeds for the Cold War'. (The European Powers in the First World War, 2013). On the other side it did provide some relief to the Bolsheviks, already fighting the Russian Civil War.

In 1918 three editions of the Treaty were issued in Russian. Our edition was published without map and duty rate tables.

OCLC locates three copies of this edition in USA: in the Stanford University Library, in the University of Maryland Library and in the Ralph J. Bunche Library of the US Department of State.

МИРНЫЙ ДОГОВОРЪ

между Термакіей, Австро-Венгріей, Болгаріей и Турціей, съ одной стороны, и Россіей—съ другой.

Такъ какъ Германія, Австро-Венгрія, Болгарія и Турція, съ одной стороны, и Россія—съ другой согласились прекратить состояніе войны и возможно скорѣе закончить мирныя переговоры, то были назначены полномочными представителями:

Отъ Имперскаго Германскаго Правительства: Статсъ-секретарь министерства иностранныхъ дѣлъ, имперскій действительный тайный совѣтникъ, Рихардъ фонъ Кизельманъ.

Имперскій посланникъ и полномочный министръ д-ръ фонъ Розенбергъ.

Королевства Прусскаго генераль-майоръ Гоффманъ, начальникъ генеральнаго штаба Верховнаго Главнокомандующаго на Восточномъ фронтѣ, и капитанъ флота имперіи Горль.

Отъ императорскаго и королевскаго объединеннаго австро-венгерскаго правительства:

Министръ императорскаго и королевскаго Дома и иностранныхъ дѣлъ, его императорскаго и королевскаго апопостолскаго величества, тайный совѣтникъ Оттокаръ графъ Чериниъ фонъ и ду Худенцичъ, чрезвычайный полномочный посолъ его императорскаго и королевскаго апопостолскаго величества, тайный совѣтникъ Кабетанъ Мерей фонъ Каюсъ-Мерей, генераль-отъ-инфантеріи его императорскаго и королевскаго апопостолскаго величества, тайный совѣтникъ Максимилианъ Чичеричъ фонъ Бичниъ.

Отъ королевскаго болгарскаго правительства:

Андрей Топчевъ, королевскій чрезвычайный посланникъ и полномочный министръ, Петръ Ганчевъ, начальникъ генеральнаго штаба, королевскій военный уполномоченный и флигель-адъютантъ его величества болгарскаго короля и прикомандированный къ высочайшей особѣ его величества германскаго императора, д-ръ Теодоръ Анастасовъ, королевскій первый секретарь мисіи.

Отъ императорскаго турецкаго правительства:

Его высочество Обрангъ Хакии Паша, бывший великій визиръ, сенаторъ, посолъ его императорскаго величества султана въ Берлинъ, Его превосходительство генералъ отъ кавалеріи и адъютантъ его императорскаго величества султана Зеип Паша.

Отъ русскаго правительства:

Григорій Яковлевичъ Сокольниковъ, членъ Центр. Исполн. Комит. Сов. Раб., Солд. и Крестьян. Депутатовъ.

Левъ Михайловичъ Караханъ, членъ Центр. Исполн. Комитета Совѣтовъ рабоч., солдат. и крестьянскихъ депутатовъ.

Георгій Васильевичъ Чичеринъ, помощникъ Народнаго Комиссара по иностраннымъ дѣламъ и Григорій Ивановичъ Петровский, Народный Комиссаръ по внутреннимъ дѣламъ.

Уполномоченные собрались въ Брестъ-Литовскъ для мирныхъ переговоровъ и послѣ прельзавенія въ законъ полномочій, признавшихъ составленными въ правильной и надлежащей формѣ, пришли къ соглашенію относительно слѣдующихъ постановленій.

СТАТЬЯ I.

Германія, Австро-Венгрія, Болгарія и Турція, съ одной стороны, и Россія—съ другой объявляютъ, что состояніе войны между ними прекращено;

они рѣшили впредь жить между собою въ мирѣ и согласіи.

СТАТЬЯ II.

Договаривающіеся стороны будутъ воздерживаться отъ всякой агитаціи или пронаціи противъ правительства или государствственныхъ и военныхъ учрежденій другой стороны. Поскольку это обязательство касается Россіи, оно распространяется и на области, занятія державами четвернаго союза.

СТАТЬЯ III.

Области, лежащія къ западу отъ установленной договаривающимися сторонами линіи и принадлежавшія раньше Россіи, не будутъ болѣе находиться подъ ея верховной властью; установленная линія обозначена на приложенной картѣ (Приложение I), являющейся существенной составной частью настоящаго мирнаго договора. Точное опредѣленіе этой линіи будетъ выработано германско-русскою комиссіей.

Для означенныхъ областей изъ ихъ прежней принадлежности къ Россіи не будетъ вытекать никакихъ обязательствъ по отношенію къ Россіи. Россія отказывается отъ всякаго вмешательства во внутренній дѣла этихъ областей. Германія и Австро-Венгрія намѣреваются опредѣлить будущую судьбу этихъ областей въ согласіи съ ихъ населеніемъ.

СТАТЬЯ IV.

Германія готова, какъ только будетъ заключенъ всеобщій миръ и проведена полностью русская демобилизація, очистить области, лежащія восточнѣе указанной въ абзацѣ I ст. III линіи, поскольку статья VI не постановляетъ иного. Россія отдѣляетъ все отъ нея зависящее, чтобы обезпечить скорѣйшее оконченіе провинцій Восточной Анатоліи и ихъ правоторное возвращеніе Турціи.

Округа Ардагана, Карса и Вагума также незамедлительно будутъ очищены отъ русскихъ войскъ. Россія не будетъ вмешиваться въ новую организацію государственно-правовыхъ и международно-правовыхъ отношеній этихъ округовъ, а предоставитъ населенію ихъ установитъ новый строй въ согласіи съ соседними государствами, въ особенности съ Турціей.

СТАТЬЯ V.

Россія незамедлительно произведетъ полную демобилизацію своей арміи, включая и военныя части, вновь образованная изъ теперешнихъ правительствами.

Кромѣ того, свои военныя суда Россія либо переведетъ въ русскія порты и оставитъ тамъ до заключенія всеобщаго мира, либо немедленно разоружитъ. Военныя суда государствъ, преобладающихъ и даже въ состояніи войны съ державами четвернаго союза, поскольку эти суда находятся въ сферѣ власти Россіи, приравниваются къ русскимъ военнымъ судамъ.

Запретная зона въ Илдовитокъ охватитъ остат-

WWII.
SMALL PRESS.
SIGNED.

‘...you are the one bright spot in Anglo-
Russian relations’
First Lady Diplomacy.

**9 Churchill S. Clementine Moya Poezdka v SSSR. [My
visit to Russia].
In Russian and Latin.**

LONDON, WILLIAMS, LEA & CO., 1945.

8VO, 19 PP., PORTRAIT.

In editor's full-leather binding.

In good condition, slightly warped book binding, wears to the spine and edges.

**Signed and inscribed by the author: ‘To Madame Buchueva / with greetings
from / Clementine S. Churchill / November 1945’.**

Baroness Clementine Ogilvy Spencer-Churchill (1885-1977), a chairwoman of the Red Cross Aid to Russia Fund (1941-1946), arrived in Moscow on April, 2 1945. Prime Minister wrote to his wife on that day: ‘At the moment you are the one bright spot in Anglo-Russian relations...’ (Soames M. Winston and Clementine: The Personal Letters of the Churchills, 2001).

Her visit, the whole month and a half, took place during the Red Army's offensive operations. Until now, historians are puzzled why Clementine spent so long in the Soviet Union.

Mrs. Churchill visited Moscow, Leningrad, Stalingrad, Kislovodsk, Essentuki, Pyatigorsk, Rostov-on-Don, Sevastopol, Yalta, Simferopol and Odessa. Her trip was full of visits to hospitals, factories, children's homes. She met with Joseph Stalin.

Meeting the Victory Day in Moscow, Mrs. Churchill spoke on the Moscow radio with an open message from Winston Churchill: ‘It is my firm belief that on the friendship and understanding between the British and Russian peoples depends the future of mankind’ (Soames M. Clementine Churchill. 2011).

While Churchill's Fund greatly assisted the Soviets with medical supplies, food and equipment for hospitals she was awarded the Order of the Red Banner of Labour by the Soviet government.

‘Upon her return to Britain, Mrs. Churchill's sense of indebtedness to her Soviet hosts prompted her to commission a Russian translation of her fundraising booklet, My Visit to Russia. Penned immediately upon her return to Britain and published by Hutchinson & Co. Ltd. of London within the month, the English version of the booklet was distributed throughout Britain, North America and Australia at a price of one shilling. It was printed using cheap materials: rough heavy newsprint paper with a construction paper cover glued to a hastily sewn spine. These were the days of paper rationing, after all. In contrast, the Russian edition was printed on high quality photographic paper with a gold-embossed leather-bound hard cover and neatly sewn binding...’ (Cross A. A People Passing Rude: British Responses to Russian Culture, 2012).

Most likely, this book was published to distribute among Soviet leaders. That's why, the book is in leather binding and with high quality paper. Russian translation was cut nearly by half compared with original edition.

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МОЯ ПОЕЗДКА
В СССР

Клементина С. Черчилль

ЛОНДОН 1945 г.

10 Campbell-Johnson Alan Ser Antoni Iden. [Sir Anthony Eden]. A Biography. In Russian and Latin.

MOSKVA, IZ-VO INOSTRNOY LITERATURY, 1956.

8VO, 261, [3] PP.

In original wrappers.

In good condition, slightly spotted to the cover, crack and tear to the front cover, usual stamp to the front cover.

Copy #324.

Frist and only Russian edition of Campbell-Johnson's Sir Anthony Eden. A Biography (1955).

The series of such books weren't intended to distribute through bookstores or libraries. The books, mostly translations, were sent out to Soviet authorities according to the special list (for each edition was compiled a new list). Each number in the list corresponds to the number on the cover. There is no information about the size of the publishing run. It was assumed that after reading every copy had to be returned.

During the WWII, Britain's Foreign Secretary Anthony Eden (1897-1977) sternly opposed to the Soviet borders as they existed prior to the German invasion in June 1941. On the other side, Eden, a Prime Minister of the United Kingdom since April 1955, attempted to relax international tension by welcoming to Great Britain the Soviet leaders Nikita Khrushchev and Nikolay Bulganin (1956).

Eden's biography was prepared by British Liberal Party politician and journalist Alan Campbell-Johnson (1913-1998).

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ИДЕН

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ИНОСТРАННОЙ ЛИТЕРАТУРЫ
Москва, 1956

**11 Volkov M. Kriket. Angliyskaya Igra v Myach. [Cricket.
English Ball Game].**

Popular game guide. With 12 images.

PETROGRAD, MOSKVA, IZDANIE T-VA M.O. VOL'F, 1915.

12MO, 50, [2] PP., ILL.

In publisher's illustrated hardback.

In good condition, worn to edges, small stains on the front cover.

This game guide contains some information about laws and gameplay, clothing and equipment, glossary of cricket terms (in English and Russian). Hambledon Club, the foremost cricket club, and cricketer Richard Nyren were mentioned in the last part 'Cricket history'.

The edition is illustrated with pictures by Francis Hayman and Thomas Gainsborough (ascribed). These illustrations were published in W.G. Grace's Cricket (1891) and signed 'belonging to the Marylebone Club'.

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М. ВОЛКОВЪ



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СЪ 12 РИСУНКАМИ



ИЗДАНИЕ Т-ВА М. О. ВОЛЬФЪ
ПЕТРОГРАДЪ И МОСКВА



Цѣна 50 коп.

12 Ushinskiy K. Pobasenki. [Little Tales].
Series Knizhka-malyshka.
Illustrations by E. Krimmer.

MOSKVA, DETIZDAT TSK VLKSM, 1941.

48MO, [12] PP., ILL.

In original illustrated wrappers.

In good condition, wear to the cover, small stains.

Limited to 500 000 copies.

The one and only edition of the illustrations.

The book was illustrated by Eduard Krimmer (1901-1974), a graphic artist, illustrator, theatrical and cinema designer. He studied at the Odessa Institute of Art under Vladimir Mueller and moved to Petrograd in 1923. Krimmer attended Kazimir Malevich's Circle in 1928 and created his own creative rules. He illustrated over thirty books for Raduga publishing house, including Daniil Kharm's *How an Old Woman Went Shopping for Ink* (1929). Later, in the beginning of 1930s, Krimmer destroyed most of his paintings following the arrests of Kazimir Malevich, Daniil Kharm's, Alexander Vvedensky, Vera Yermolaeva and many others. Some of them were executed or died in prison.

Eduard Krimmer survived as Alisa Poret and Elena Safonova did, but totally changed his style. This edition was his first work published after ten years of silence.

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