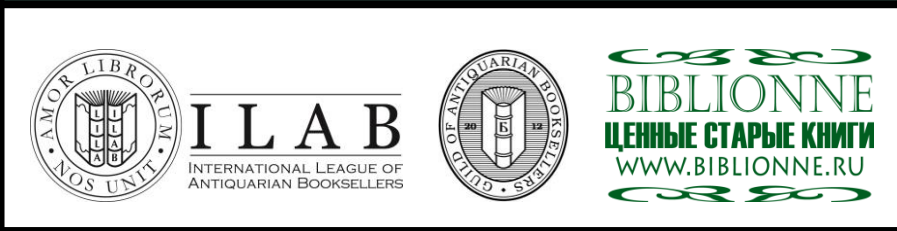


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♦  
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## TO TRANSLATE, OR NOT TO TRANSLATE? THAT IS THE QUESTION

The translator's work was very important to Boris Pasternak. It was almost the only way for him to work as a man of letter and to stay away from repression. During Stalin's era, translation was the safest, like children's literature, it allowed 'a legitimate escape from the present'.

His main idea as a translator was to 'make Shakespeare' Russian poet. Pasternak translated seven Shakespeare's plays into Russian language only: *Hamlet*, *Romeo and Juliet*, *Antony and Cleopatra*, *Othello*, *Henry IV*, *King Lear* and *Macbeth*. In 1943 the British Embassy has written to Pasternak a letter with thanks for his Shakespeare translation work.

For the first time Pasternak interested in Shakespeare's poetry in the 1910s. due to correspondence with his friend, who was at Cambridge. Lately he wrote to Marina Tsvetaeva about that time: 'Thirteen years ago, I dreamed of England ... and set aside money for a trip to London' (1926). For 300th anniversary of Shakespeare, Pasternak wrote two articles for the newspaper *Russkiye Vedomosti*, unfortunately there are lost. In 1919 he wrote a poem *Shakespeare*.

**1. Shakespeare William** Gamlet. Prints Datskii. Tragediia [Hamlet. Prince of Denmark. Tragedy].

Translation by Boris Pasternak. Covers, frontispiece and head-pieces by V. Favorsky.

*Moskva, Goslitizdat, 1941, 172 p., ill, frontispiece, 8vo, in original uncut wrappers. In good condition, slightly stained to front cover.*

First book edition of Hamlet in Pasternak's translation - one of the best Hamlet's translations in Russian language.

For the first time complete translation of Hamlet was published in magazine *Molodaia Gvardiia* (№ 5-6, 1940). But for the book edition Pasternak largely changed text by order of publishing house. In total there are about twelve variants of translation published. They vary from an edition to an edition.

Design by Vladimir Favorsky - a key name in Russian graphic art and book design of the twentieth century. He studied in Muenchen in Simon Hollosy's school. Later he taught in VKhUTEMAS, became a woodcut master.

Short afterword with the bibliographical review of Hamlet's translation in Russian by literary critic, Shakespearean scholar Mikhail Morozov. He headed the cabinet of Shakespeare and Western European theater at the All-Russian Theatrical Society.

Zakharenko, 1995. # 112.

OCLC locates only one copy in UK: in

University of Cambridge.

[English literature. Nobel prize laureate in Literature. Illustrated edition]

(5721)

£ 1100



**2. Shakespeare William** Gamlet. Prints Datskii [Hamlet. Prince of Denmark].

Translation by Boris Pasternak. Preface and comments - M. Morozov. Illustrations by N. Kuz'min, [Eugène Delacroix and Mikhail Vruble]. Series Shkol'naia Biblioteka.

*Moskva-Leningrad, Detgiz, 1942, [1], portrait, 184 p., ill., 8vo, in original wrappers. In good condition, crack on front cover, rebacked, spine restored, new endpapers.*

Signed to print 7/VIII 1942. The book was issued during the Second World War.

Second book edition of Hamlet in Pasternak's translation.

Vsevolod Meyerhold, Soviet theater director, asked to Pasternak translate this play in 1938. Meyerhold decided that Hamlet should be played by two actors: man and woman. One should read tragic monologue another mimicking him. Meyerhold tested for Hamlet, his wife, an actress Zinaida Reich.

Pasternak finished his translation in the spring of 1939. By this time Meyerhold was arrested and shot, his wife was killed by unknown person in her apartment. Pasternak felt he could also be arrested. He wanted to finish this translation as his latest book. He wrote in a letter to his father that he would have gone mad without the work on Hamlet.

The only publication of illustrations by Russian artist Nikolai Kuz'min. His portrait of late Zinaida Reich in character of Hamlet is placed on the front cover.

Preface for this publication is illustrated with photos of English, American, Armenian and Russian actors. It is more detailed as compared with the first edition of the translation. In the preface mentioned theatrical performance of

Hamlet by Russian director Sergei Radlov who at that time had already been in occupied territory, and later left the Soviet Union with his theater with German troops. After the war, Radlov came back to Russia and was arrested.

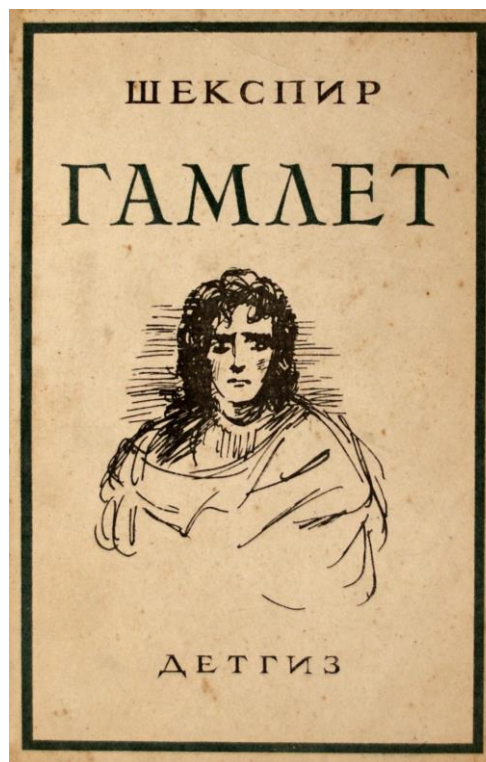
Zakharenko, 1995. # 112

OCLC locates three copies, all are in USA: Harvard Library, University of Wisconsin-Madison and Stanford University.

[English literature. Nobel prize laureate in Literature. Illustrated edition]

(5722)

£800



**3. Shakespeare William** Antonii i Kleopatra [Antony and Cleopatra].

Translation by Boris Pasternak. Illustrations by M. Pikov.

*Moskva, OGIz, Goslitizdat, 1944, 148 pp., 5 plates, portrait, 8vo, in original wrappers. In near very good condition, minor loss on spine.*

First edition of *Antony and Cleopatra* in Pasternak's translation. The only separate edition of translation.

Signed to print 3/VI 1944. The book was issued during the Second World War.

This is third Shakespeare's play that Pasternak translated. This translation was ordered from the Moscow Art Theatre. He started it immediately after the translation of *Romeo and Juliet* was completed. The translation was ready for printing at the end of June 1943.

Mikhail Morozov, soviet literary critic, wrote about this translation as 'the most successful', 'It is more than a translation. It is the meeting of poet with poet'. Pasternak described *Cleopatra* as 'the Nastasya Filippovna of antiquity', referred to heroines such as *Anna Karenina* and *Madame Bovary*.

Illustrations by Mikhail Pikov. He studied in VKhUTEMAS under Vladimir Favorsky, a master of woodcut.

Zakharenko, 1995, # 114.

OCLC locates two copies in UK: University of Oxford and University of Cambridge.

[English literature. Nobel prize laureate in Literature. Illustrated edition]

(5723)

£450

**4. Shakespeare William** Otello, Venetsianskii Mavr [The Tragedy of Othello, The Moor of Venice].

Translation by Boris Pasternak. Cover by N. Il'in.

*Moskva, GIKhL, 1945, 140 pp., 8vo, in original wrappers. In good condition, wears to back cover, small losses of spine and cover, owner's inscription on title-page.*

Limited to 25 000 copies.

Second edition of Otello in Pasternak's translation. First edition was glassprinting and unofficial, limited to 300 copies. It's practically unobtainable.

This translation was intended for production in the *Small Theatre* [Malyi Theatre] in Moscow, 'which put spurs to me and hurried up'. Pasternak finished the translation in July 1944. Olga Freudenberg, philologist and Pasternak's cousin, wrote that he translated Othello 'not only in Russian language, but on the meaning of language'. Nevertheless Pasternak translated Othello 'against his will': 'It seems to me former member of family... and I'm terrible simplify it'. In a scene where Othello stifles Desdemona, Pasternak added the remark 'poniard her'.

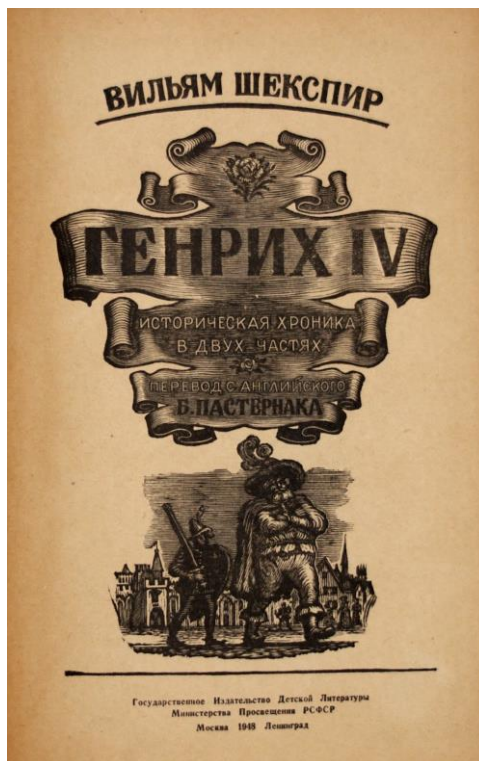
Zakharenko, 1995. # 115.

OCLC locates two copies in UK at University of Cambridge and University of Birmingham.

[English literature. Nobel prize laureate in Literature. Illustrated edition]

**(5723)**

**£ 250**



**5. Shakespeare William** Genrikh IV [Henry IV]. Istoricheskaja Khronika v Dvukh Chastiakh [Historical Chronicle in Two Parts].

Translation by Boris Pasternak. Afterword and comments by M. Morozov.

Illustrations by F. Konstantinov.

*Moskva-Leningrad, Detgiz, 1948, 256 pp., ill., 8vo, in original publisher's binding. In good condition, corners bumped, short tears at top edge of two leaves.*

First edition of Henry IV in Pasternak's translation.

Pasternak signed a new contract for the translation of both parts of Henry IV in January of 1945. The translation was completed in August 1945 immediately after his father death. Leonid Pasternak died in Oxford in July 1945. It was 1923 when Boris Pasternak saw him last time.

Afterword by literary critic, Shakespearean scholar Mikhail Morozov. He headed the cabinet of Shakespeare and Western European theater at the All-Russian Theatrical Society.

Illustrations by Fedor Konstantinov. He studied in the Moscow Institute of Fine Arts under Vladimir Favorsky, a master of woodcut. He also created illustrations to Romeo and Juliet (1944) translated by Pasternak.

Zakharenko, 1995. # 116.

OCLC locates only one copy of the edition, in Harvard Library.

[English literature. Nobel prize laureate in Literature. Illustrated edition]

**(5724)**

**£350**

**6. Phelan Jim** ...I vintovkami i dubinami [And Blackthorns].

Translation by N. Vol'pin, G. Prokunina. Preface by A. Starcev. Illustrations by I. Brullin.

*Moskva, Inostrannaia literatura, 1947, 275 pp., 12mo, in illustrated original wrappers. In good condition, small losses to spine, spots to back cover, owner's inscription on the title page.*

The first and only edition in Russian of Jim Phelan's novel *And Blackthorns* (1944). The second and last Phelan's book in Russian in Soviet era times.

Translator Nadezhda Volpin has published poems in Imaginism style. She gave birth to Sergei Yesenin's son, Alexander Esenin-Volpin. She translated novels of Walter Scott, Conan Doyle, Sinclair Lewis, Herbert Wells etc.

Foreword by Abel Startsev, literary critic and translator. He was arrested during the anti-Semitic campaign in 1948 as American spy and was imprisoned until 1955. The book with his name inside were banned, his prefaces had to be removed from survived copies.

We couldn't trace any copy in OCLC.

*[Irish literature. Banned]*

**(5725)**

**£ 350**

**7. O'Flaherty Liam** Vesennii Sev [Spring Sowing].

Stories. Series Biblioteka Ogonek. # 478. Translation by P. Okhrimenko.

*Moskva, Akts. Izd. O-vo Ogonek, 1929, 40 pp., 18mo, in original wrappers. In good condition, small loss of lower part of the cover and few pages, stain to back cover, mark from a paperclip on spine.*

Limited to 15 000 copies.

Collection of short stories of Irish novelist Liam O'Flaherty. He actively published in USSR before the beginning of the 1930s. He visited Moscow on April 23, 1930 to collect material for a book on Bolshevism. The book *I Went To Russia* (London, 1931) has been criticized in USSR and after that his stories wasn't published in Russian anymore. Later O'Flaherty calling this book 'the most reprehensible thing' he had ever done.

The edition contains stories: *Spring Sowing, The Landing, The Wild Sow, A Shilling, The Reaping Race*. First time first four stories issued in *Spring sowing* (London, 1924) and the last story was published in *The best short stories of 1925* (London, 1926).

The translator Petr Okhrimenko lived in USA in 1908-1911, worked at Edison plant. He translated in Russian works of Jack London, Sinclair Lewis, Ernest Hemingway etc.

OCLC locates only one microfilm copy in British Library.

*[Irish literature]*

**(5726)**

**£ 250**

**8. Celine Louis-Ferdinand** Puteshestvie na kraj nochi [Voyage au bout de la nuit / Journey to the End of the Night].

Translation by Elsa Triolet. Preface by Ivan Anisimov.

*Moskva, Khudozhestvennaia literatura, 1934, 295 pp., 8vo, in original publisher's binding. In near very good condition.*

Limited to 15 000 copies.

Second edition of the translation of the novel *Voyage au bout de la nuit* (1932) in Russian. This edition was published eleven months later after first edition. New preface was added, the text of the translation was slightly edited.

As original publication of the novel became a bestseller, Leon Trotsky wrote an article, where compared Celine with Rabelais. He invited Elsa Triolet to translate the novel into Russian language. She left Russia in 1919 and became Louis Aragon's wife. The novel was published in USSR with substantive cuts and Celine accused Elsa Triolet and Louis Aragon of distortion of the text. According to François Gibault, Celine's biographer, novel was translated by unknown person in Moscow. Triolet only helped him or her to understand the meaning of some words. Later Soviet critic called Celine as 'aesthetics of mud' after the publication of the novel *Mort a credit* (1936). Russian translations of all Celine's books put in libraries special storage section after the publication of pamphlets *Mea Culpa* (1936) and *Bagatelles pour un massacre* (1937).

Rare, especially in such condition.

OCLC locates two copies in University of Utah and National Library of Israel.

*[French literature. Banned]*

**(5727)**

**£ 620**

## FOYLES SPEAKS RUSSIAN

**9. V. i G. Foil. W. & G. Foyle, Ltd.** Knigoprodavtsy. Knigi novye i poderzhannye. [Booksellers. Second Hand and New Books]. 121-125, Charing Cross Road, London, W.C.2. England.

[London], N.p., [ca 1924], 8vo. In good condition, trace of folding.

The letter was sent to 'clients' in the Soviet Union. The letter to customers offering agency services: supply of books and periodicals (in English, French, German, Spanish and Italian), shipping of editions before their official release, inform about book market. Letter was signed by William Foyle. List of thematic catalogs published below.

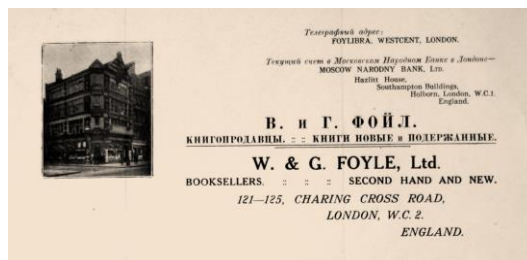
There is no date on the list, but the store was located at this address from 1920 to 1929. In the letter mentioned 'stability of Russian exchange rate'. The rouble rate to the dollar has totally stabilized in 1924. Foyles had an account with Moscow Narodny Bank (Hazlit House, Southampton Buildings, Holborn, London). It was operated in London since 1915 and became British legal entity as an independent bank in 1919. Bank was added into Soviet banking system after British government recognition of Soviet Union and anglo-soviet trade agreement was signed in 1924. So this advertising could not be sent earlier than 1924.

Most likely, this advertising was successful. Daughter of Gilbert Foyle, Christina arrived in the USSR in 1932 to demand debts.

[Advertising. Ephemera]

(5728)

£ 220



**10. Vsesoyuznaya Selsko-Khozyaystvennaya Vystavka.** Knizhka-Raskraska [All-Union Agricultural Exhibition. Coloring book]. Illustrations by A.M. Dobroklonskaya

Moskva, Illustratsionno-izdatel'skoe biuro VSKhV, 1940, [16] pp., ill., 12mo landscape, in original wrappers. In very good condition.

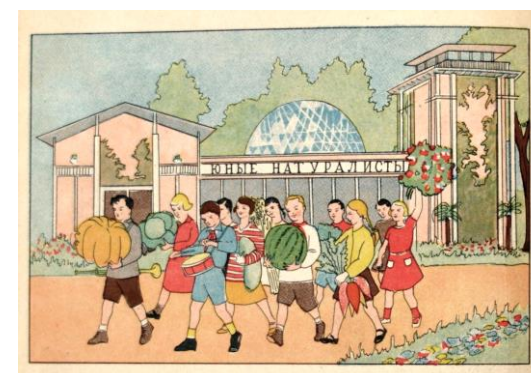
Rare advertising edition for children. about the first version of All-Union Agricultural Exhibition (later VDNKh - Exhibition of Achievements of National Economy) - famous Russian amusement park located in Moscow. The grand opening of the exhibition took place on 1 August 1939. Since 1948 exposition was renovated and have not survived till nowadays.

The book includes illustration of old version of the Tractor-Driver and Collective Farmer monument by R. Budilov and A. Strekavin. In the new version the hand of Tractor Driver was removed from the waist of Collective Farmer.

[Activity book. Advertising]

(5729)

£ 250



## ORIGINAL RUSSIAN 'EDITION' OF THE FILM WAR AND PEACE

### 11. Voyna i Mir [War and Peace].

Text by E. Bauman, V. Shalunovskii. Photos by V. Uvarov. Illustrations by A. Sokolov.

[Moskva-Kiev], *Informatsionno-reklamnoe biuro Upravleniia kinofikatsii i kinoprokata; Kievskaya fabrika tsvetnoi pechati*, 1966, [16] pp., ill., 8vo, in original wrappers. In good condition, minor scrapes to spine and covers.

Advertising leaflet of War and Peace film (directed by Sergei Bondarchuk, 4 series, 1965-1967) - one of the most important film in the history of Soviet cinema. The Russian version of the film based on the Tolstoy's novel War and Peace became a question of honour for Soviet Union. Filmmakers were allowed access to

museum collections, the Ministry of Defence of the USSR sponsored battle scenes.

This edition was published for the first run of the first series of the film. The color and black and white photographs by set designer Vladimir Uvarov.

*War and Peace* won the Golden Globe Award for Best Foreign Language Film (1969) and the Academy Award for Best Foreign Language Film (1969).

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

[Advertising. Ephemera. Photomontage]

(5730)

£ 380

### 12. Arseenkov V. BAM - Trassa Muzhestva [The BAM - Route of Courage].

*Moskva, Planeta*, 1974, 3 parts, 210\*100 sm. In good condition, tear repaired.

Triptych. Photomontage

The advertising poster for young soviet people.

The Baikal-Amur Mainline (the BAM) is a broad gauge railway line in Russia. It was being built with long breaks from 1938 to 1984. In 1974 the BAM was one of the main projects in the Tenth Five Year Plan (1976-1980). Soviet leader Leonid Brezhnev decided not to use prison labor at this construction: 'The BAM will be constructed with clean hands only!' He charged to the Young Communist League (Komsomol) to join in 'the construction project of the century'. Since April 1974 this project became a Komsomol foremost project. Poster signed to print in February 1974.

[Photomontage. Poster]

(5731)

£ 1600





**13. Serge Lifar** A l'Aube de Mon Destin chez Diaghilew. Sept Ans aux Ballets Russes [At Dawn of My Destiny with Diaghilev. Seven Years from Russian Ballet].

Cover by Alexandre Benois. Paris,

Albin Michel, 1949, 159 pp., [16], .ill., portrait, 8vo, in original wrappers. Signed and inscribed copy in good condition, uncut and unopened copy, little rubbed on spine.

Singed and inscribed by the author.

The book by Ukranian ballet dancer and choreographer Serge Lifar. He emigrated in 1921 and joined to Les Ballets Russes, the Diaghilev's troupe. He founded the Paris Institut Chorégraphique, later renamed the Université de la Danse. Lifar was a choreographer and director of the Paris Opera in 1947-1958. Frontispiece, a portrait of the author by Jean Cocteau. Rare black and

white photos of Lifar in different performances, rehearsals, photo with Diaghelev, with Lifar's teacher Italian ballet dancer Enrico Cecchetti, with Russian ballerina Mathilda Kshesinskaya. Two photos are made by Man Ray.

[Russian ballet. Signed]

(5732)

£ 450

Four performances were shown on the second day. It was excerpts from the opera *Ruslan and Lyudmila* by Mikhail Glinka and *Sadko* by Nikolai Rimsky-Korsakov, ballet *La Sylphide* by Jean-Madeleine Shneytshoeffler and *Petrushka* by Igor Stravinsky.

[Ephemera. Russian avant-garde]

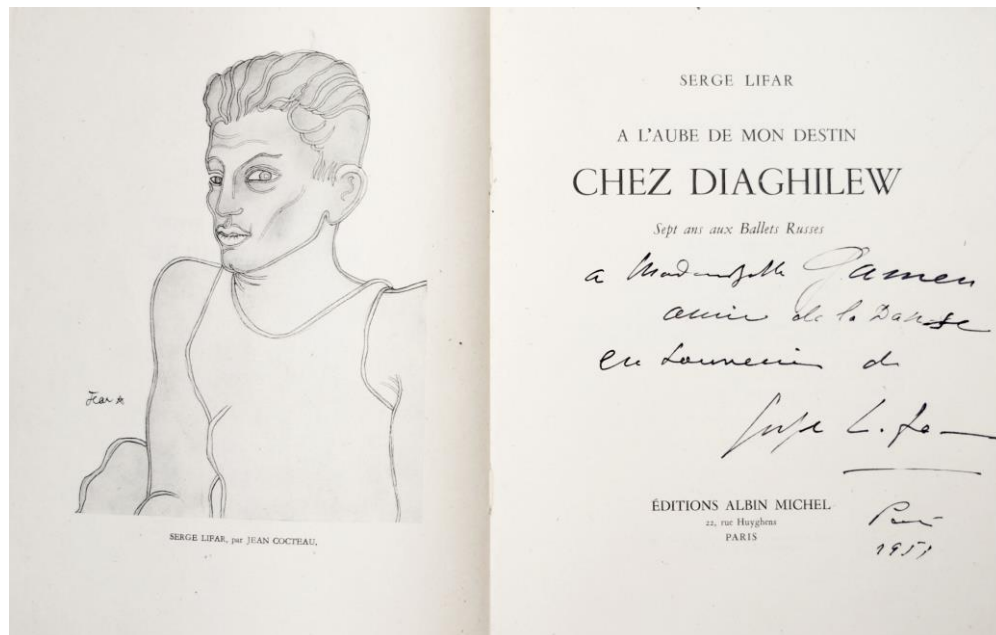
(5733)

£ 180

**14. Programma Torzhestv po Povodu 100-letnego Iubileia Bol'shogo Teatra** [The Program of Celebrations on the 100th Anniversary of the Bolshoi Theatre].

Moskva, Goznak, 1925, [8] pp., 4to. In good condition.

Celebration was held on 1<sup>st</sup> and 2<sup>nd</sup> February 1925.



**15. Zheleznaia Doroga [The Railroad].**

Series Knizhka-malyshka.

Illustrations by E. Safonova.

*Moskva, Detgiz, 1937, [12] pp., ill., 64mo, in original wrappers. In good condition, but first two leaves slightly cut*

Livre d'artiste. First edition.

Elena Safonova studied in VKhUTEMAS under Kuzma Petrov-Vodkin. She was close to OBERIU (the Union of Real Art), Russian avant-garde futurist association. She illustrated books of Aleksandr Vvedensky and Daniil Kharms, prominent poets of OBERIU. In 1932 she was arrested and send into exile with members of this



union.

OCLC locates two copies in Princeton University and Western Michigan University.

*[Children books. Picture books]*

**(5734)**

**£ 220**

**16. Perrault Charles Kot v Sapogakh [Puss in Boots].**

Fairy tale. Series Bibliotekha detskogo sada.

Illustrations by V. Tauber.

*Moskva-Leningrad, Detgiz, 1946, 20 pp., ill., 4to, in illustrated original wrappers. In good condition, stain to back cover.*



First edition.

The edition contains two movable plate (a third of book pages), which is an example of 'metamorphosis', or changes made by leafing parts of the picture. Torn page method was not repeated in other editions.

Illustrations by Victor Tauber. He studied at the VKhUTEMAS, but his friends considered him as a futurist.

We couldn't trace any copy in OCLC.

*[Interactive kid's book. Prepop-up Soviet Book. Movable book]*

**(5735)**

**£ 220**



# Вильям Шекспир