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

1. Dickens Charles Sverchok na pechi [The Cricket on the Hearth].

[TRANSLATION BY M. SHISHMAREVA]. COVER AND ILLUSTRATIONS BY
A. KRAVCHENKO
MOSKVA-LENINGRAD, GOSUDARSTVENNOE IZDATEL'STVO, 1925.
16MO, 143, [1] PP., ILL.
In publisher's illustrated wrappers
Near very good condition

Limited to 4 000 copies.

Fine illustrated edition of *The Cricket on the Hearth* (1845) in Russian.

For the first time this translation appeared in Dickens's Collected works (St. Petersburg, vol. 7, 1894). Our edition doesn't contain the translator's name.

Cover, headpieces, endpieces and five full-page woodcuts by graphic artist Aleksey Kravchenko (1889–1940). He is considered a master of woodcut. He studied at Simon Hollosy's art school in Munich and at the Moscow School of Painting, Sculpture and Architecture under Konstantin Korovin and Valentin Serov. He was a member of the Four Arts Society of Artists.

For the first time Russian artists illustrated Dickens' works in the end of the XIX century. In the 20s of the XX century new generation of the Russian graphic artists, avant-garde minds, came back to Dickens and prepared illustrated editions of *Great expectations* (Mitrokhin and Budogoskii, 1929 and 1935), *Hard times* (Favorsky, 1933), *The posthumous papers of the Pickwick club* (Milashevsky 1933). A. Kravchenko was among the first of them.

FRIDLENDER, KATARSKY, #576

OCLC LOCATES TWO COPIES OF THIS EDITION ONLY: IN THE HARVARD LIBRARY AND THE MARBURG UNIVERSITY LIBRARY.

£ 300



Original illustration to Alice's Adventures in Wonderland

2. Gukova Julia Alice with Long Neck. N.p., 1990.

31×25 CM, WATER COLORS AND PENCIL ON PAPER, IN GOOD CONDITION,
SIGNED, TEARS, STAINS ON THE BACK SIDE.

Julia Gukova (b. 1961) studied under Russian conceptualist artist Vitaly Komar at one of Moscow art secondary school. Lately finished Moscow Polygraphic Institute and the private school-studio under Alisa Poret (1902–1984), Pavel Filonov's disciple.

Gukova's diploma work—illustrations for *A Midsummer Night's Dream* (1987)—was published as her second book. She illustrated several children books, including Andersen's and L. Frank Baum's fairy tales. The illustrations for *Alice's Adventures...* are still the best known.

For the first time Gukova's illustrations for *Alice...* were published for Wien edition in 1991. In the same year, for this book, she won the International GIELJ Competition Prize of Graphical Nomination (Paris). After that illustrations appeared in Japanese (Tokyo, 1995) and Russian (Moscow, 2003) editions.

£ 950



First Russian translation of Alice's Adventures in Wonderland edited by Soviet state publishing house.

3. Carroll Lewis Alisa v Strane Chudes [Alice in Wonderland].

Translation by A. Olenich-Gnenenko. Cover by V. Biriukov. Illustrations by John Tenniel.

ROSTOV-NA-DONU, ROSTOVSKOE OBLASTNOE KNIGOIZDATEL'STVO, 1940.

8VO, 107, [1] PP., ILL., IN PUBLISHER'S ILLUSTRATED WRAPPERS.

In good condition, spine slightly rubbed, crack and minor losses on the spine, tears.

Limited to 20 000 copies. First printing.

Rare provincial edition. First edition of this translation.

This totally new translation was published firstly in Soviet times in one of the State publish houses though far away from the Russian book center, since Moscow publishers were afraid about Carroll's absurdism. Previously the novel was translated in Russian for the one of the private publish houses in 1923.

This version translation has been made to be as literal and closer to the original text as possible and was reissued four times until Demurova's classical version appeared in 1967.

The translator, Aleksandr Olenich-Gnenenko (1893–1963), a journalist and poet, lived in Omsk and then in Rostov-on-Don. His translations of Edgar Allan Poe's verses are still highly valued.

This edition was published with original Tenniel's illustrations, but the cover made by the artist Victor Biriukov (1898–1983).

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£ 520



Shakespeare's tragedy for children in Pasternak's translation

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

Series Shkol'naya biblioteka.

TRANSLATION BY B. PASTERNAK. ILLUSTRATIONS BY ELENA RODIONOVA. COVER BY NIKOLAY FIDLER. FOREWORD AND COMMENTS BY M. MOROZOV.

MOSKVA-LENINGRAD, DETGIZ, 1944.

8VO, 121, [3] PP., FRONTISPIECE, 7 PL., IN PUBLISHER'S ILLUSTRATED WRAPPERS.

In good condition, bookstore's stamp to the back cover.

Limited to 50 000 copies.

War-time edition.

First edition of this adapted version of Romeo and Juliet for children in Pasternak's translation.

In the end of 1930s Pasternak became a translator: '...not by good fortune through misprision, and if conditions were better I ought not to be translating at all' (Makaryk, McHugh. Shakespeare and the Second World War. 2012).

Two extracts from *Romeo and Juliet* appeared in magazines in 1941 (30 Dney, #4 and Internatsional'naya Literatura, #5), but the beginning of the WWII interrupted his work. In October 1941, Pasternak was evacuated to Chistopol, where he finished the translation in February 1942. He wrote to his first wife, Eugeniya Pasternak that he was totally absorbed in his work and had not written to anyone for more than two months — 'a conscious sacrifice for Romeo and Juliet' (Sergeeva-Klyatis. Pasternak v Zhizni. 2015). It costs him 'more pains' than *Hamlet*, first Shakespeare's play translated by Pasternak. In Chistopol he gave publicly reading at Teacher's House on February 26. Tickets cost four and five rubles, and 'the event was held as a benefit performance for soldiers of the Red Army' (Boris Pasternak: A Literary Biography. Vol. 2. 2004). After first extremely rare glassprinting edition issued in 100 copies, the play was not published for a year. Pasternak believed that it was due to deteriorating political situation between the Soviet Union and the UK: '...it had an effect on Shakespeare and after him on me, so my shares falling...' (Lucenko. '...Pod Ruku s Morozovym'. 2016).

The first official edition was published by OGIZ in February 1944. Next edition should have been published by Detgiz, state publishing house of children's literature. The author of the preface, a literary critic, Shakespearean Mikhail Morozov (1897–1952) called this translation 'a magnificent artistic creation', but however was not agree to publish this translation in children's edition. Pasternak corrected, edited and shortened the translation especially for children.

Most likely, an artist Elena Rodionova (1912–1996) prepared these illustrations to *Romeo and Juliet* before the WWII. The illustration with balcony scene for the first time appeared in magazine 30 Dney (Thirty Days #4, 1941, p. 42).

ZAKHARENKO, 1955. #113.

OCLC LOCATES FOUR COPIES OF THIS EDITION IN THE USA (COLUMBIA UNIVERSITY LIBRARIES, YALE UNIVERSITY LIBRARY, HARVARD UNIVERSITY LIBRARY, UNIVERSITY OF WISCONSIN — MADISON LIBRARY) AND TWO COPIES IN THE UK (UNIVERSITY OF OXFORD LIBRARY, UCL LIBRARY).

£ 400



5. **Kozintsev Grigoriy Nash Sovremennik Vil'yam Shekspir [Our Contemporary William Shakespeare].**

DUST JACKET AND ENDPAPERS BY S. VIRSALADZE.

LENINGRAD-MOSKVA, ISKUSSTVO, 1966.

12MO, 348, [4] PP., IN PUBLISHER'S HARDCOVER AND DUST JACKET.

Signed and inscribed copy in good condition, dust jacket repaired, small stains on the hardcover.

Limited to 25 000 copies. Second edition.

Singed and inscribed by the author, probably, to the artist Georgiy Bogdanov (1913-?): 'To Georgiy Aleksandrovich Bogdanov in memory of the Leningrad "Hamlet". 22 XII 66'.

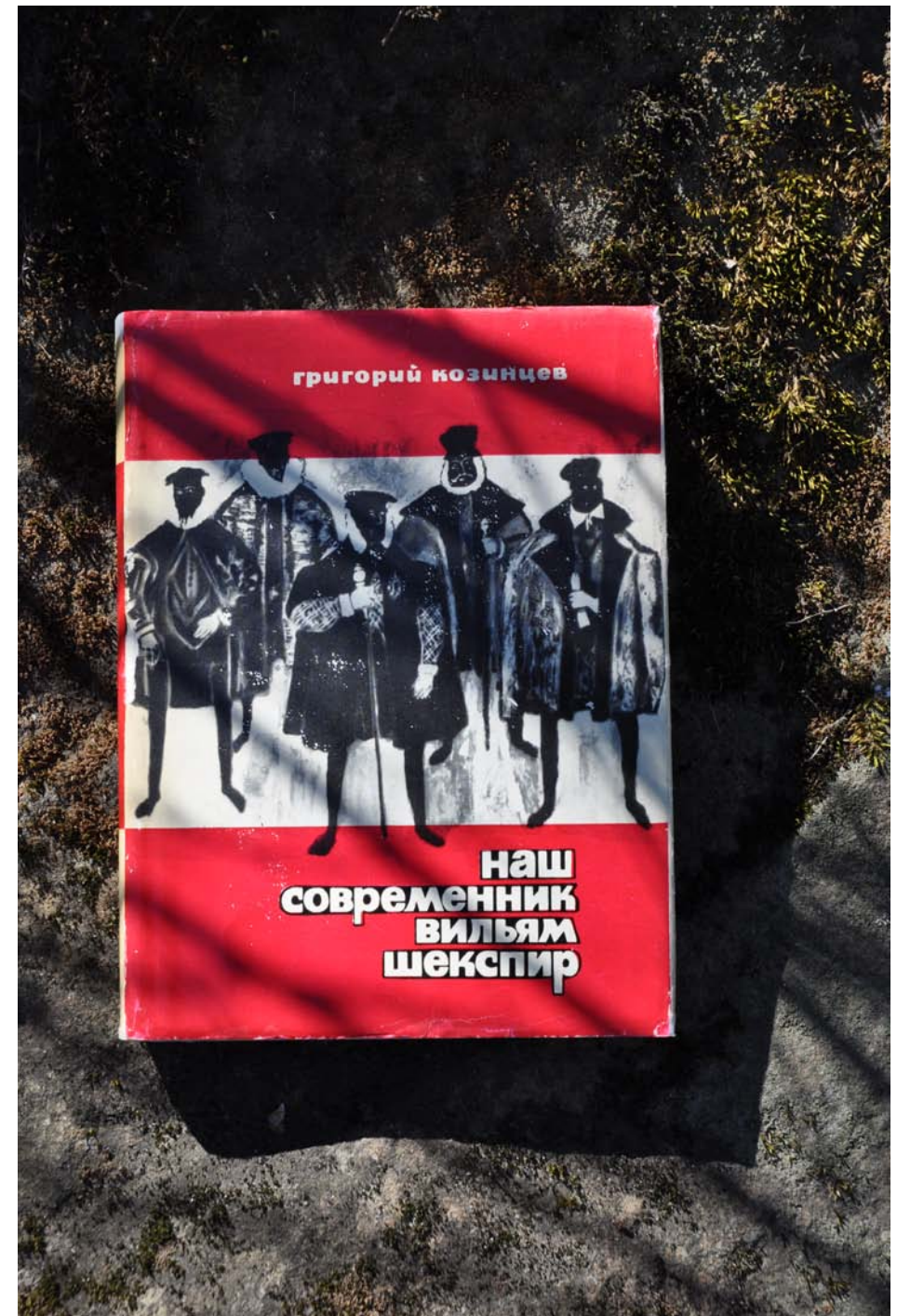
Grigoriy Kozintsev (1905–1973) — ‘the great Russian director of Shakespearean cinema’, who started as an artist and studied at school of Alexandra Exter in Kiev and Natan Al'tman in Petrograd.

Kozintsev planned to perform *Hamlet* as a pantomime since early 1920s at his avant-garde theater workshop The Factory of the Eccentric Actor (FEKS). In 1954 he staged *Hamlet* based on a translation by Boris Pasternak with music composed by Dmitry Shostakovich at Pushkin Theatre in Leningrad. Finally he produced film adaptation based on the play production in 1964. The film was got number of awarded including the Special Prize of the International Film Festival in Venice.

The book is closely connected to his work on the play and the film. The second edition was completed with the steps in production of *Hamlet* — the play (1954) and the film (1964). The book includes Kozintsev's diary entries and letters quotes by Boris Pasternak, Innokenty Smoktunovsky (stared as Prince Hamlet) and Dmitry Shostakovich.

Book design with movie costume sketches by Simon (Soliko) Virsaladze (1909–1989) — a designer of ballet, film and opera and chief designer of the Bolshoi Ballet in Moscow from 1964 until his death.

This book was translated in English and published in London in 1967 (Shakespeare: Time and Conscience).



Othello as 'Action film'



6. [Bukhoveckiy Dmitriy] 'Othello' (Venecianskiy Mavr) [Othello (The Moor of Venice)].

KOZMODEMYANSK, GOSTIPOGRAFIYA, [1922?].

17,9×20,8 CM, 1 LEAF.

In good condition, minor tears.

Limited to 200 copies.

Extremely rare provincial film poster for Othello (1922) for the German silent film directed by later Hollywood émigré, the originally Ukrainian Dmitriy Bukhoveckiy (Dimitri Buchowetzki; 1885–1932). He emigrated from Soviet Ukraine in 1919 and worked as a director and screenwriter in Europe and USA at Paramount and Metro-Goldwyn-Mayer. It was the second German *Othello* film adaptation. Emil Jannings, first Oscar recipient for Best actor, played the role of Othello here.

The poster was published in Kozmodemyansk (the Mari El Republic in Volga region) and the film was called 'an exclusively feature film' and 'an action film', which 'took place in Venice and Cyprus Island'.

Signed by 'Natasha Rostova'

**7. [Tolstoy Leo, Bondarchuk Sergei, Solov'ev Vasiliy]
"Voyna i Mir". Rezhisserskiy scenariy v chetyrekh chastyakh.
["War and Peace". Shooting script in four parts]**

[MOSKVA], TIPOGRAFIYA IZD-VA MGU, 1962.

4TO ALBUM, 250, [1] PP., IN ORIGINAL BINDING.

Signed and inscribed copy in good condition, edges slightly bumped, browned front cover, slightly waterstained to margins on p. 220-251, spine and back cover.

Limited to 500 copies.

Extremely rare War and Peace shooting script 'For Official Use Only'.

Twice signed and inscribed, firstly by 'Natasha Rostova', played by actress Ludmila Savelyeva (b. 1942), to director of Leo Tolstoy Museum-Estate Yasnaya Polyana Aleksey Kochetov (1910-2004): 'Dear Alexey Nikolayevich! I really liked "Yasnaya Polyana" and I hope to come back again and just a little bit longer. And thank you for your attention to me and to all of us. 3/VI-64. L. Savelyeva. 'Natasha Rostova'.

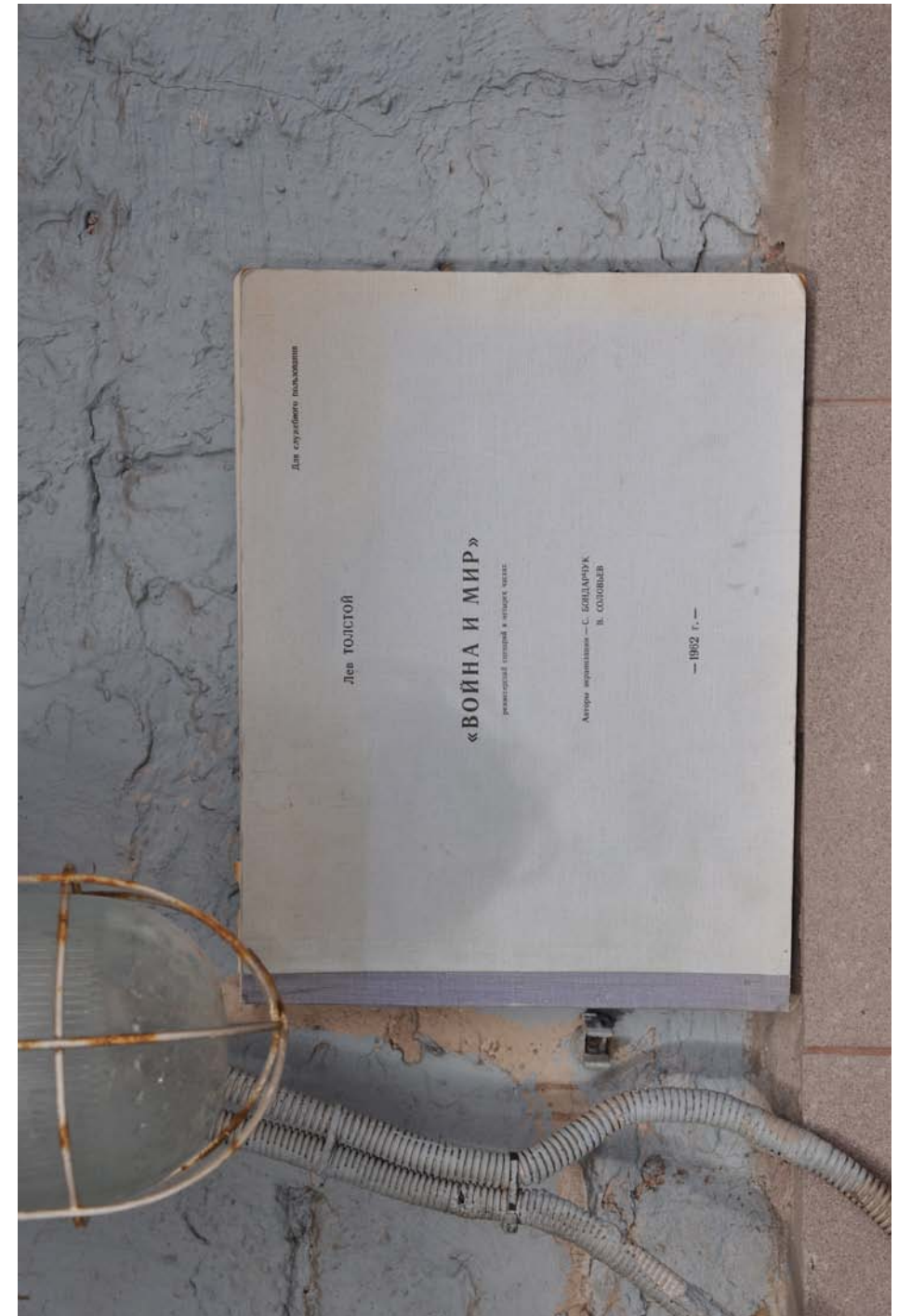
Another inscription is made by screenwriter Vasiliy Solov'ev (1925-2012): 'Dear Aleksey Nikolaevich! In memory of meeting. This is not "War and Peace", but only a sign of my great love to L.N. Tolstoy. 29/III-64'. Most likely, this copy was a gift by Solov'ev to Kochetov, and Savelyeva signed it on one of her later visits.

The film (4 series, 1965-1967, directed by Sergei Bondarchuk) became one of the most important in the history of Soviet cinema. Some scenes were filmed in the Tolstoy's Estate Yasnaya Polyana, for example, the conversation between Pierre and Prince Andrei at avenue of limes.

For the Soviet Union this film was a question of honour or 'the answer' to King Vidor's version (1956) with Audrey Hepburn and Mel Ferrer as Natasha Rostova and Andrei Bolkonsky. So *War and Peace* 'was a weapon in the Cold War' (Youngblood. Bondarchuk's War and Peace, 2014). Filmmakers were allowed access to more than forty museum collections. The Ministry of Defence of the USSR sponsored battle scenes. Filming began in 1962 and lasted until August 1967. *War and Peace* won The Golden Globe Award for Best Foreign Language Film (1969) and The Academy Award for Best Foreign Language Film (1969). It was Savelyeva who received the Oscar on the scene.

WE COULDN'T TRACE ANY COPY OF THIS EDITION IN USA OR EUROPEAN LIBRARIES VIA OCLC. THE ONE COPY LOCATES IN THE RUSSIAN STATE LIBRARY. IT WAS HELD ON LIBRARY SPECIAL STORAGE SECTION TILL 1994.

£ 3500



Signed and Translated by Member
of Censorship Commission

**8. Wells H.G. Mech Mira [The War That Will End War].
[Preface and translation by G. Nazarov]**

ПЕТРОГРАД, ТИП. ИМПЕРАТОРСКОГО УЧИЛИЩА ГЛУХОНЕМЫХ,
1915.

8vo, VIII, 132, [2] pp., in PUBLISHER'S WRAPPERS.

Signed and inscribed by the translator. In good condition, cracks and small losses on the spine, owner's mark on the spine, slightly browned cover, tear on the back cover, foxing, repaired.

One of two first editions of Wells's *The War That Will End War* (1914) published in 1915 in Russia. The only edition of this translation.

Signed and inscribed by the translator, an employee of the Petrograd Military Censorship Commission and staff captain Grigoriy Nazarov to colleague, lieutenant Medar: 'For lieutenant Medar, military censorship officer in the memory from the translator G. Nazarov 13/IX-16 Petrograd'. This inscription is the only one possibility to identify the translator who wasn't mentioned in the edition.

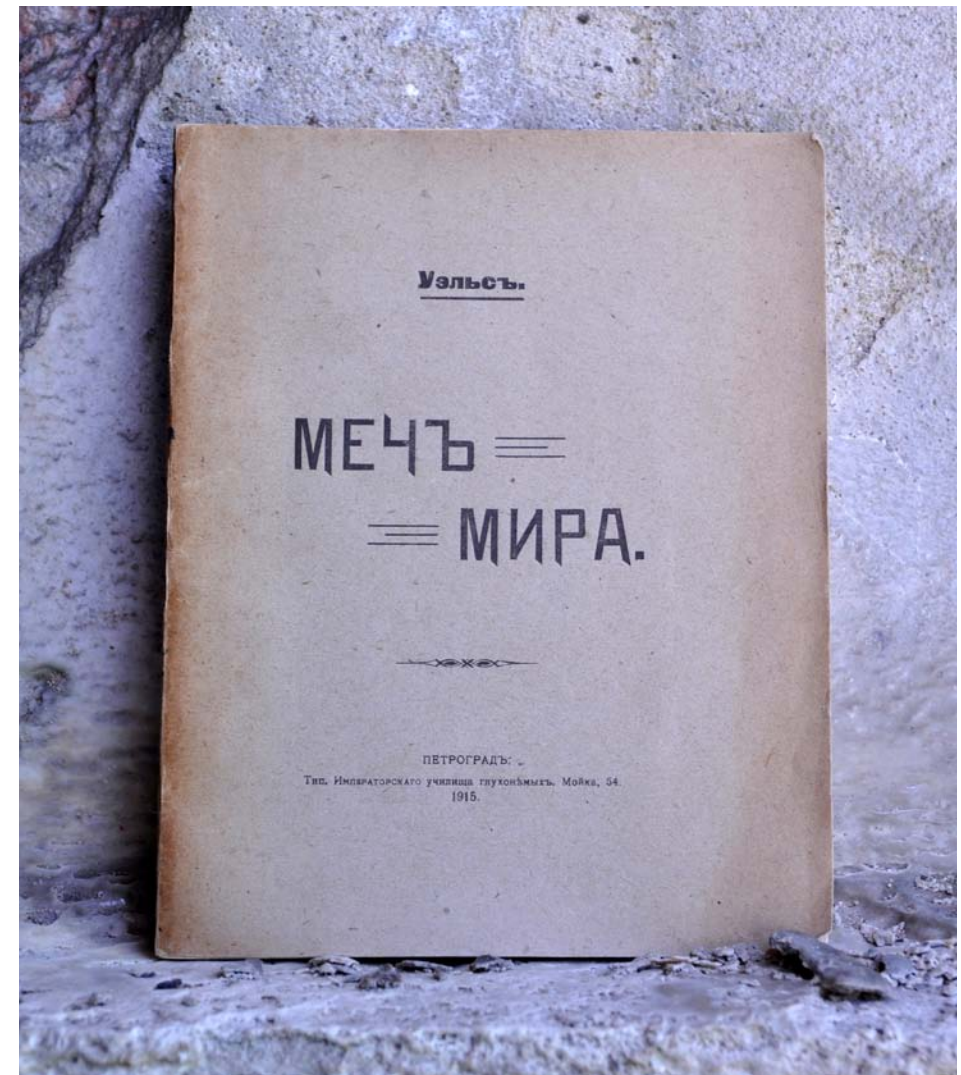
It was the only translation prepared by G. Nazarov. During The Great War he served in a fortress artillery regiment and was awarded the Order of Saint Anna (2nd class) in 1916.

Wells published a number of articles in London newspapers immediately after the outbreak of the War, which destroyed the old life and open way for new advances. The book edition was issued in the same year. Wells was very popular in Russia, but as a fiction writer. However, this collection of articles about the war became interesting for the military, so it was translated immediately after publishing. Unfortunately, the original text was cut and all unflattering thoughts about the role of Russia in the war disappeared. For example, the sentence about 'the reunite of the three fragments of Poland' published without offer to the Tsar of Russia to 'crowned King of Poland'.

LEVIDOVA, #351 (THE TRANSLATOR WASN'T MENTIONED).

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£ 1500



The first Beardsley's album in Russia.

9. Berdsley [Beardsley].

IN RUSSIAN AND ENGLISH.

SELECTED AT THE RECOMMENDATION OF K. SOMOV. RELIEF BLOCK BY FRISHMUT I MARKS.

SANKT-PETERBURG, SHIPOVNIK, TOVARISCHESTVO "VOL'NAYA TIPOGRAFIYA", 1906.

12MO, [4], 5-62, [1] LEAVES, ILL., IN PUBLISHER'S ILLUSTRATED HARDCOVER

In good condition, small losses on the spine, edges slightly bumped, two small stains on the front cover, owner's stamp on p. 1.

Fine edition with 61 woodcut reproductions of Beardsley's graphics.

The edition includes list of illustrations (in Russian and English), list of books, illustrated by Beardsley and bibliography.

Graphics for this book were selected by 'the subtlest artist', member of *Mir iskusstva* (World of Art) movement, Konstantin Somov (1869-1939). He 'became acquainted' with Beardsley's art about 1894 and closely followed his work over the years. Some of his drawings was 'exploiting the artifice of the Rococo and the decadence of Beardsley' (Howard. Art Nouveau: International and National Styles in Europe, 1996).

Many Russian poets and artists imitated Beardsley's distinctive style, for example, Leon Bakst, Nikolay Feofilaktov, Miss (Anna Remizova-Vasileva), Sergey Lodygin, and Dmitriy Mitrokhin. First Russian article about the illustrator was published in the magazine *Mir iskusstva* (World of Art) in 1899. Igor Grabar, Russian painter and historian of art, called first issue of this magazine '*Russian Studio*', as *The Studio* magazine illustrated by Beardsley.

The last monograph on Beardsley was published in 1926 in Russia and during the Soviet period his name was almost forgotten.

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£ 440



OSCAR WILDE is one of the most popular British writers in Russia. 'If Germany was the country which started Oscar Wilde's literary rehabilitation, Russia is the place where interest in his writing has never faded to this day' (The Importance of Reinventing Oscar: Versions of Wilde During the Last 100 Years, 2002). After returning from Russia in 1913, Robert Ross, Wilde's friend and literary executor, wrote to Vyvyan Holland, Wilde's second son: 'Your father is regarded there as a sort of a hero and he is one of the few authors who is admired both by the intellectual and ultra-Tory party'. Wilde's reputation as 'a Decadent sufferer' influenced to Russian artists of the Silver Age, especially to the symbolists and first of all to poet Mikhail Kuzmin, 'the Russian Wilde'. Russian poet Nina Petrovskaya wrote in her memoirs that despite the approaching revolution of 1905 the people demanded some new scandalous stories, which could caught the public imagination: 'Incredible interest in Oscar Wilde was revived, his *De Profundis*, *The Ballad of the Reading Gaol*, *The Picture of Dorian Gray* and *Salome* were instantly sold out — the last two books are very expensive "luxury editions by Grif" (Literaturnoe nasledstvo. Valeriy Brjusov. vol. 85, 1976). Before the Revolution of 1917 his Complete Works were published four times. However, by the end of the 1920s, Wilde's books publishing almost stopped and reappeared only during the Thaw.

10. Wilde Oscar Ballada Redingskoy Tur'my [The Ballad of Reading Gaol].

TRANSLATION BY K. BALMONT. COVER BY M. DURNOV.

MOSKVA, SKORPION, 1904.

12MO, [8], 49 PP., [6] PP. ADVERTISING, IN PUBLISHER'S ILLUSTRATED WRAPPERS.

Near very good condition, minor crack on the spine, small loss on the back cover, owner's mark on the first page.

Second Russian edition of the poem. First edition of the translation.

First Ballad's translation by N. Korn (by repute, pen-name used by Korney Chukovsky) appeared with many mistakes in 1903. The following year another version by Konstantin Balmont (1867–1942), Russian symbolist poet and translator, was published. In the summer of 1902 Balmont traveled to England and visited the town of Reading, where Wilde was imprisoned as the ballad's main character. In November 1903 Balmont also gave the report Oscar Wilde's Poetry and The Ballad... and this translation on the Literary-Artistic Circle meeting in Moscow. He compared Wilde to Nietzsche and called him 'the greatest English writer of the end of the last century'. Balmont also prepared translations of works by Edgar Allen Poe, P. B. Shelley, Walt Whitman and Robert Burns. His translations always were full of his own manner, 'Balmontic motifs'.

Cover with the portrait of Oscar Wilde was created by painter, poet, architect and Balmont's friend Modest Durnov (1867–1928). Contemporaries called him 'a demon', 'thought master' and 'Moscow Dandy'. By repute, he met Wilde during his trip to London once.

This book was in the private library of Russian artist Mikhail Tarkhanov (1888–1962), a master of endpapers and bookbinding. Tarkhanov studied at Stroganov School for Technical Drawing (which later became VKhUTEMAS) under Vladimir Favorsky and Wassily Kandinsky.

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£ 1400



First Russian translation of Wilde's Salomé

11. Wilde Oscar Salomeya [Salomé]. Drama.

TRANSLATION BY V. AND L. ANDRUSON. EDITED AND PREFACE BY
K. BALMONT. COVER BY M. DURNOV
MOSKVA, GRIF, 1904.

8VO, 57, [1] PP., [2] PP. ADVERTISING, IN ILLUSTRATED HARDCOVER.
In good condition, repaired, small losses of paper on the front and back cover, crack on
the back cover, foxing on the back cover and some pages, owner's mark on the front cover
and title-page.

First Russian translation of Wilde's play Salomé (1893).

Many Russian readers learned about Wilde from an article devoted to banned *Salome* (Artist, #22, 1892, p. 155). In the year of this Russian edition, the play was first performed in Russia. It has been rewritten by translator and screenwriter Baroness Aleksandra Radoshevskaya under the title *Dance of the Seven Veils*. Heroes of the play were moved to Egypt, and their names were changed. The play was premiered at the private theatre in Saint-Petersburg. Later *Salome* was staged by Nikolai Evreinov and Vsevolod Meyerhold. However these two productions were banned and the original play was first produced in 1917 only. Despite that, the text of the play was allowed to be published.

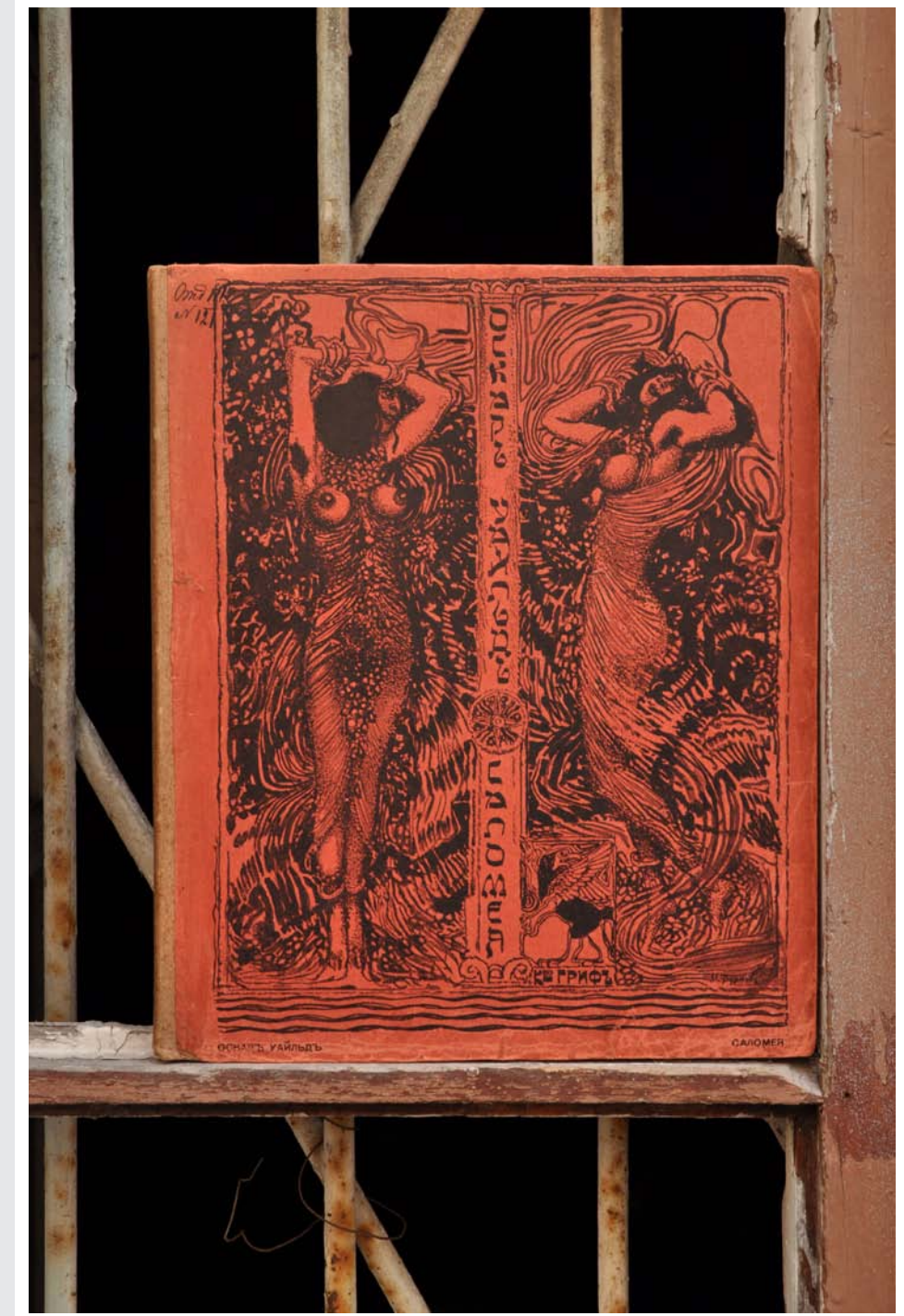
Translation was prepared by Fenno-Swedish brothers Vladimir (?–1928) and Leonid (1875–1930) Andruson. Leonid was a poet and self-taught translator. Vladimir was a doctor and became the head of the leprosarium near Leningrad.

The translation was edited by poet and translator Konstantin Balmont (1867–1942). Probably, he did not like this 'amateur' translation. Together with his wife Ekaterina Andreeva, he prepared the new translation of *Salome*, that was published later, in 1908.

Impressive cover with Russian title in the Hebrew letters style by painter, poet, architect and Balmont's friend Modest Durnov (1867–1928).

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AND THE UNIVERSITY OF CALIFORNIA LIBRARIES.

£ 1400



12. Wilde Oscar Molodoy Korol' [The Young King].

TRANSLATION BY M. LIKIARDOPULO. COVER AND ILLUSTRATIONS BY V. SURENIANTS

MOSKVA, IZDANIE V.M. SABLINA, 1909.

8VO, [6], 35, [1] PP., 1 PLATE, IN PUBLISHER'S ILLUSTRATED HARDCOVER. In good condition, repaired, slightly stained to the cover and some pages, small losses of paper on edges and back cover, slightly waterstained to margins of some pages, owner's mark on the first endpaper.

First edition of this full translation of the story. Previous versions were Wilde's retelling only.

For the first time this story was included in *Sbornik dlya bol'shikh i malen'kikh detey* (Collection of Stories for Big and Small Children, 1907), which was seized. The censorship decided that the book showed the injustice in the social system and the ways to stop it (Roznatovskaya. Oskar Uayl'd v Rossii, 2010).

Our translation was prepared by Wilde's most important translator, journalist and secretary of the symbolist magazine *Vesy Mikhail Likiardopulo* (Popandopulo; 1883–1925). He had produced fine translations of almost all Wilde's works. Likiardopulo was familiar with Alfred Douglas and Robert Ross, who allowed to make a copy of Wilde's *Florentine Tragedy*, a fragment of a never-completed play. By repute, Likiardopulo was a Russian-Greek-English spy. In 1919 he emigrated to Great Britain and his translations stopped printing in Russia.

Illustrations and cover design by an Armenian painter and art critic Vardges Sureniants (1860–1921). He studied at the Moscow School of Painting, Sculpture and Architecture and the Academy of Fine Arts in Munich. The illustrations were reproduced by zincography and title, text and headpieces are in brown.

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£ 450



13. Zvezdochka [Star]. Magazine. #1, #2, #4

N.p., N.p., 1910?

LESS THAN 64MO (4*3,5), #1—[12] PP., ILL.; #2—[20] PP., ILL.; #4—[12] PP., ILL.

INK, COLORED PENCILS.

In good condition, stained on some pages.

Handwritten miniature children's magazine created by an unknown child.

Issues includes fairy tales, short stories, verses (by Russian children's poets), riddles, rebuses, magazine subscriber's drawings and 'readers' letters'. According to these letters, a child made this magazine in a countryside, where she/he spent summer holidays. In 'Our Post' column a child wrote that she/ he missed his friends, who was in Moscow.

The first issue includes a comics Strange Illness about a pelican who swallowed balloons and the well-known Russian folk tale *Teremok* (# 1) in an old version where animals lived in a horse skull.

The magazine dates for the pre-revolutionary orthography.

£ 950



Original illustration for the first Russian translation of Peter Pan: The Boy Who Would Not Grow Up

14. Miturich Mai The Darling Family.

N.P., 1970?.

24×15, 1 LEAVE, WATER COLORS ON PAPER.

IN GOOD CONDITION.

Tender original illustration for the first Russian translation of J.M. Barrie's play Peter Pan: The Boy Who Would Not Grow Up (issued in 1971).

May Miturich (Miturich-Khlebnikov, 1925–2008) was a 'classic' of children's illustration and nephew of futurist poet Velimir Khlebnikov. He studied under his father, an artist Petr Miturich and at the Moscow Polygraphic Institute, where later he taught. In 2005 he was awarded the Japanese Order of the Rising Sun.

This second Russian edition of the play was the only edition with Miturich's illustrations. By repute the edition of 1971 was aimed for narrow audience only and was not circulated in shops and small libraries for next ten years.

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