

Simon Beattie

Russian Books

Summer 2011

Literature, music, the theatre, history, and politics, including works by Buturlin, Glinka, Gogol, Grechaninov, Lomonosov, Rimsky-Korsakov, Tolstoy, Pearl Buck, Ben Hecht, Kant, Doris Lessing, J.D. Salinger, August von Schlözer, Mary Shelley, J.R.R. Tolkien, H.G. Wells, and Walt Whitman

1. [ALEXANDER I.] **A volume of over 120 ukazy**, January to June 1802, and including:

Dogovor družby torgovli i moreplavaniia ... Traité d'Amitié de commerce et de navigation conclu entre Leurs Majestés l'Empereur de toutes les Russies et le Roi de Suède ... St. Pétersbourg, de l'Imprimerie Impériale 1801; pp. 37, [3], printed in double columns.

Tarif o sbore poshlin s privozimyykh i vyvozimyykh iz Turetskikh Oblastei Rossiiskimi poddannymi Tovarov, postanovlennyyi mezhdru Rossiiskoiu Imperieiu i Portoiu Ottomanskoiu Avgusta 11 dnia 1799 goda [*Tariff of customs duty on goods imported and exported by Russian subjects from the Turkish regions, resolved between the Russian Empire and the Ottoman Porte on 11 August 1799; Turkish title*] ... V Sanktpeterburge, 1801 goda. Pечатano v Imperatorskoi Tipografii; pp. 4, 66, [2], printed in double columns.

Folio, 128 *ukazy*, varying in length from 1 to 49 leaves; printed on a variety of different coloured paper stocks; with a 17-page contemporary ms. index at the beginning; contemporary half calf, rebacked preserving original spine, corners restored; Library of Congress bookplate and duplicate stamp.

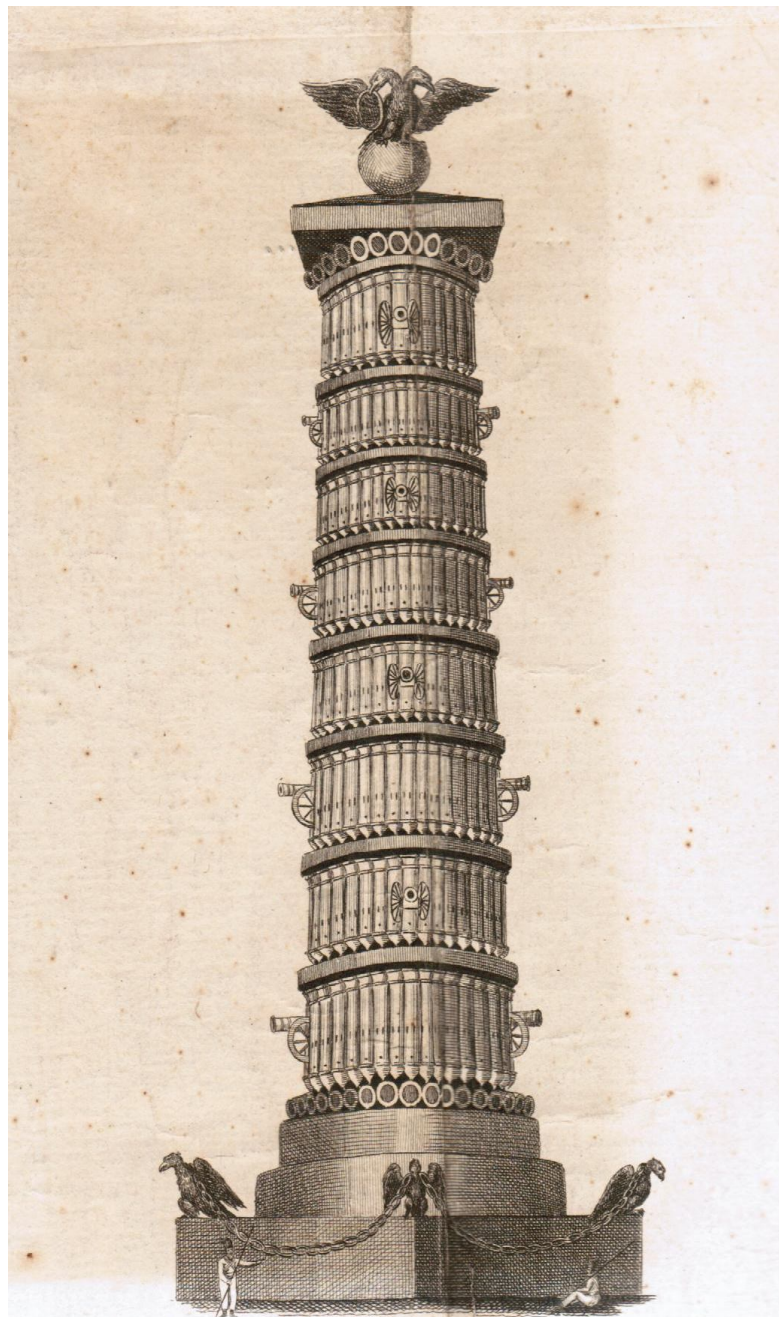
Neither the treaty with Sweden nor the tariffs agreed with the Ottoman Empire is listed in OCLC.

2. [ALEXANDER I.] **Memorable Design, and Description of a Column formed of Cannons** erected in Moscow by order of Alexander the First Emperor of Russia, out of the conquered French Artillery ... [Leghorn?, 1840s?]

Oblong folio broadside (425 × 570 mm), the description of the column printed in English, Italian, and Greek, with an engraved illustration ('Gio. Batta Guerazzi disegno e vende in Livorno', platemark 230 × 155 mm) in the centre; a few marks and some dust-soiling, the odd short tear; creased where previously folded, old tear sometime repaired. £1200

A very curious trilingual description of an equally curious piece of anti-Napoleonic Russian showing off. 'The Conqueror proud of all his conquests took the rash decision to penetrate into Russia, and even in the ancient Metropolis of this vast Empire, by which means he t[h]ought to have accomplished his ambitious views, but we shall see the end of them.'

I have been unable to locate any other reference to the column (it is not the Alexander Column in St Petersburg). Alexander died in 1825. This also mentions Nelson's Column, which was completed in 1843.



BALMONT TRANSLATES WHITMAN

3. BAL'MONT, Konstantin Dmitrievich. Revoliutsionnaia poeziia Evropy i Ameriki: Uitman [*The revolutionary poetry of Europe and America: Whitman*]. Gosudarstvennoe izdatel'stvo, Moskva [1922].

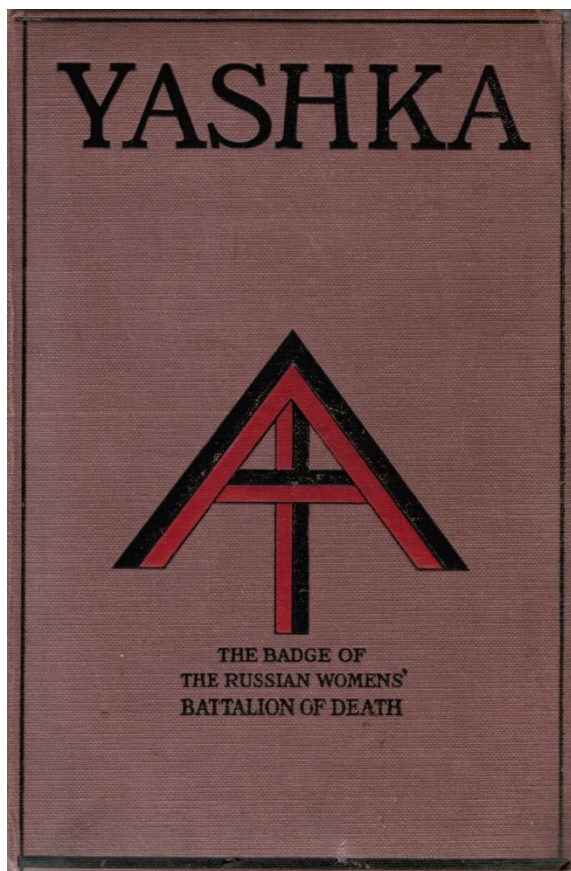
Large 8vo (240 × 167 mm), pp. 57, [3]; uncut in the original printed wrappers, a little dust-soiled, spine restored, extremities chipped. £525

First edition thus, reprinting 38 poems from Balmont's 1911 translation of *Leaves of Grass*, 'the first book of selected Whitman poems in [Russian] translation' (*The New Whitman Handbook*, p. 311), with a new preface (dated 13 February 1920) characterising the poetry of Whitman, 'more than any other European or American poet', as the poetry of liberation.

Libman 6020. OCLC locates 3 copies in America (Harvard, Stony Brook, Wisconsin).

'THE GREATEST WOMAN OF THE CENTURY' (EMMELINE PANKHURST)

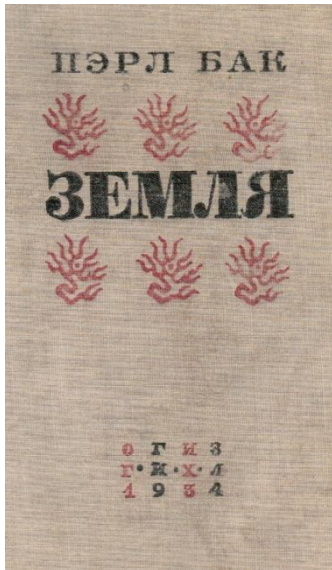
4. BOCHKAREVA, Mariia Leont'evna. Yashka. My Life as Peasant, Exile and Soldier. By Maria Botchkareva, Commander of the Russian Women's Battalion of Death, as set down by Issac [*sic*] Don Levine. London, Constable and Company ... [1919].



8vo (198 × 138 mm), pp. xii, 339, [1], with photographic portrait frontispiece; light marginal browning, the odd pencil mark; uncut in the original publisher's cloth, light wear, label removed from front pastedown. £180

First British edition, stamped 'Presentation copy' on the title. 'In the early summer of 1917 the world was thrilled by a news item from Petrograd announcing the formation by one Maria Botchkareva of a woman's fighting unit under the name "The Battalion of Death." With this announcement an obscure Russian peasant girl made her début in the international hall of fame ... Mrs Emmeline Pankhurst called her the greatest woman of the century' (Introduction).

Bochkareva's White Army sympathies led to her exile from Russia after the Revolution, and she travelled to America, where she dictated her biography to the journalist Isaac Don Levine. She returned to Russia in 1918, attempted to form another women's unit, but was captured and finally executed by the Bolsheviks in 1920.



5. BUCK, Pearl. Zemlia. Perevod s angliiskogo N. L. Daruzes [*The Earth. A translation from the English by Nina Daruzes*]. Gosudarstvennoe izdatel'stvo khudozhestvennoi literatury, Moskva – Leningrad, 1934.

8vo (192 × 128 mm), pp. 266, [2]; a little waterstaining in the gutter in places, but still a good copy in the original publisher's cloth, decorated in black and red, some soiling and discoloration, short tears to front hinge. £900

Very rare first edition in Russian of the Pulitzer Prize-winning *The Good Earth* (1931), the first work by Buck to appear in Russian, preceded only by extracts from Daruzes' translation in *Internatsional'naia literatura* earlier in the year.

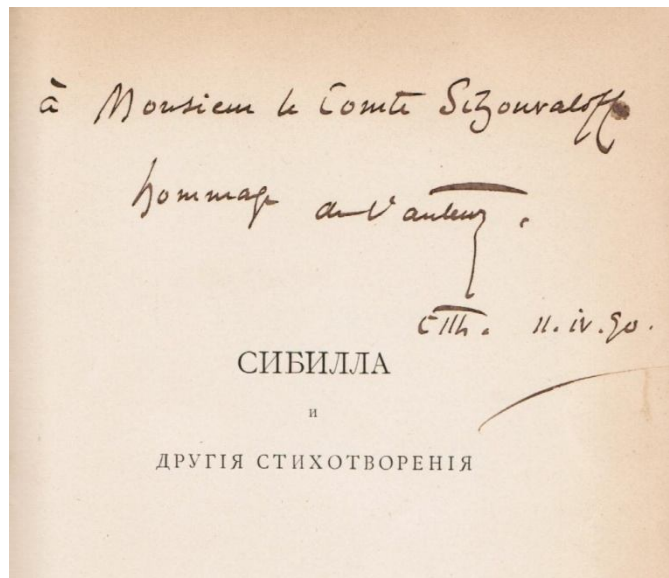
Libman 1127. Not in OCLC.

6. BUTURLIN, Count Petr Dmitrievich. Sibilla i drugiiia stikhotvoreniia [*The Sibyl and other poems*]. S.-Peterburg, Tipografiia A. S. Suvorina ... 1890.

8vo in fours (200 × 136 mm), pp. xi, [1], 138, plus final blank; inscribed 'à Monsieur le Comte Schouvaloff / hommage de l'auteur. СПб. 11.iv.90' on the half-title and with an autograph ms. correction to one word on p. 134; light marginal browning; old vellum, endleaves rather dusty, with the original printed wrappers bound in at the end. £1100

Presentation copy of the first edition of Buturlin's first collection of Russian poetry.

Buturlin (1859–1895), widely regarded as the master of the sonnet in Russian (*Sibilla* contains some early examples), was born in Italy and educated in England. In fact, his first published collection of verse was in English, *First Trials* (Florence, 1878, no copy traced), and he continued to publish in London journals, under the pseudonym 'Francis Earle'. (There is even one English poem included here, as a kind of preface to the book.) He began to write in Russian in the mid 1880s, and a few of his poems appeared in *Nabliudatel'* and *Russkii vestnik*, but most of the verse in *Sibilla* appears in print for the first time. After serving as a diplomat, Buturlin returned to Russia in 1892 to devote himself to poetry. But he fell seriously ill from tuberculosis and died aged only 36.



Kilgour 216, to which OCLC adds copies at Stanford and Kansas.

7. [CHARPENTIER, Jean-Baptiste]. *Éléments de la langue russe* ou Méthode courte et facile pour apprendre cette langue conformément à l'usage ... Seconde édition. A Saint Pétersbourg. De l'Imprimerie de l'Académie Impériale des Sciences. 1791.

8vo (193 × 124 mm), pp. [12], 368 (the last mispaginated '668'); the odd mark, some light waterstaining in places, but inoffensive; contemporary mottled calf, spine chipped at head. £1000

Second edition. *Svodnyi katalog* 614. OCLC locates only 3 copies (BnF, Oxford, British Library).

Based on Lomonosov's important grammar of 1757, Charpentier's book was the eighteenth-century market leader for Westerners wanting to learn Russian. Before it was first published, in 1768, there was nothing at all available in Russia, and as no Russian grammar or dictionary was published in Britain at all in the eighteenth century, it was to Charpentier that Britons also turned. See Anthony Cross, *By the Banks of the Neva*, p. 393.

VIOLENT GOVERNMENT

8. [CHERTKOV, Vladimir.] *Pravitel'stvennyia nasillia v ostzeiskikh guberniakh i rizhskie bezporiadki v mae 1899 g.* [*The government acts of violence in the Baltic states and the Riga riots of May 1899*] V. Tchertkoff, Maldon, Essex, England. 1900.

8vo (187 × 122 mm), pp. 25, [7]; uncut and unopened; unbound as issued, some oxidation from the staple. £450

First edition, no. 13 in the series *Listki Svobodnago Slova* ('Feuilles de la Parole Libre'), based on an article on the recent riots in Riga written for the exiled Tolstoyan Count Vladimir Chertkov by the Latvian Marxist, Fricis Roziņš (1870–1919). At the end are four pages of advertisements for Chertkov's publications, including Tolstoy's *Voskresenie* with illustrations by Leonid Pasternak.

Vladimir Chertkov (1854–1936) had left Russia for England in 1897, settling at Purleigh in Essex, where he founded the Free Age Press. Three years later and the Press had transferred to Christchurch on the south coast (the wrapper here announces the move), where Chertkov's mother, who lived for most of the year in Bournemouth, bought him a building for printing in and another for a new Tolstoyan commune. See also item 38.

Not found in COPAC or OCLC.

9. [CONCERT, ST PETERSBURG.] 1857. *Au profit des indigents*, secourus par l'Association française de bienfaisance à St. Pétersbourg. Grand concert vocal et instrumental dans la salle de l'Assemblée de la Noblesse le Mardi, 5. Février 1857 à 8 heures du soir ... 19 Ianvaria 1857 g. ... v Tipografii Imperatorskikh S[ankt]. P[eter]. B[urgskikh]. Teatrov N. P. Bogdanova.

Folio broadside (535 × 430 mm), in French and Russian, printed in double columns on thin paper; rather creased where previously folded, lower corner torn away (text unaffected), but in very good condition overall. £900

18 57



AU PROFIT DES INDIGENTS.

SECOURS PAR L'ASSOCIATION FRANÇAISE DE BIENFAISANCE à St. Pétersbourg

GRAND CONCERT VOCAL ET INSTRUMENTAL

DANS LA SALLE DE L'ASSEMBLEE DE LA NOBLESSE Le Mardi, 5. Février 1857 à 8 heures du soir

PROGRAMME

- 1. Ouverture
2. Trio de L'Italiana
3. Duo de Traviata
4. Trio de Don Giovanni
5. Valse: Choeur de Brava
6. Trio de Il Lombardi

2e PARTIE

- 7. Marche de la Leda
8. Deux morceaux pour Piano
9. Air russe
10. Duo de Brava
11. Trio à Canon
12. Marche de Siège de Gand

On trouve des Bilets pour Concert à la Librairie de M. A. Clavel... Au Magasin de Musique de M. Bernard... Au Magasin de Musique de M. Rattner...

Le Jour du Concert à l'Assemblée de la Noblesse Prix du billet 5 Rbl. à la Galerie 2 Rbl.

FRANCOUSKIY BLAGOTVORITELNIY OBSHCHESTVO, v. S. Peterburg BOLSHOY VOKALNIY I INSTRUMENTALNIY KONCERT.

Въ залѣ Дворянскаго Общества, Во Вторникъ, 5-го Февраля, 1857 года. НАЧАЛО ВЪ 8 ЧАСОВЪ.

ПРОГРАММА

- 1. Увертюра
2. Trio изъ оперы Итальянка
3. Дуэтъ изъ оперы Травиата
4. Trio изъ оперы Донъ Кихотъ
5. Вальсъ: Хоръ изъ оперы II Бракъ
6. Trio изъ оперы Il Lombardi
7. Квартетъ изъ оперы Бракъ
8. Два пьеса для фортепьяно
9. Дуэтъ изъ оперы II Бракъ
10. Дуэтъ изъ оперы II Бракъ
11. Trio à Canon
12. Маршъ изъ оперы Олео Ганъ

Оркестръ итальянской оперы подъ управленіемъ К. Коперъ. Въ кассу билетнаго сбора... МУЖИЧЬИХЪ — БУВАНУСЪ, БЕРНАРЪ, ЦЕЛЫСЪ, БРОТНЕРЪ, ВАЛЬСЪ, Als Ville de Lyon, АСПЪЦЪ, КОЛОДЕРОВЪ ВАЛЪ, ЕЩЕВЪ

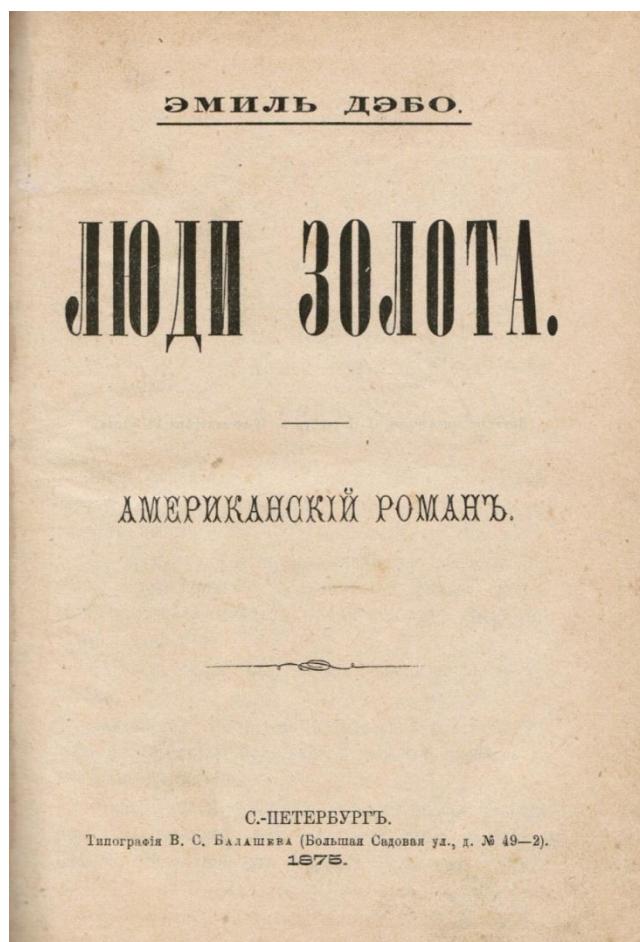
Въ день Концерта въ Дворянскомъ Обществе. Цѣна билета 5 руб. въ галерей 2

A poster for a gala charity concert, given in aid of St Petersburg's Association française de bienfaisance, then celebrating its 40th anniversary, at the city's great Salle des Nobles (now the St Petersburg Philharmonia) in the winter of 1857. Among the international opera stars engaged to perform were the Italian bass Ignazio Marini, tenor Enrico Calzolari (a fixture of the St Petersburg stage from 1853–75), the French contralto Emilie de Méric Lablache (a 'M. Lablache' is also listed; by this time, the legendary bass Luigi Lablache was presumably past his prime, so this could be his son, Federico, or perhaps Emilie's husband, Nicola), the young soprano Angiolina Bosio, French bass Joseph Tagliafico, 'one of the most highly valued singers of his day' (New Grove), and Verdi favourites, the soprano Marcella Lotti della Santa (guest soloist at the Russian Court Opera, 1857–8) and the famous baritone Achille De Bassini. The music included works by Rossini, Verdi, Mozart, Mercadante, Donizetti, Meyerbeer, and the Russian composer Aleksandr Varlamov.

GANGS OF NEW YORK

10. DESBEAUX, Émile. Liudi zolota. Amerikanskii roman [*The Golden Men. An American novel*]. S.-Peterburg. Tipografiia V. S. Balasheva ... 1875.

8vo (196 × 136 mm), pp. 229, [3]; old stamps (to four pages) of the Library of the 4th Finnish Rifles; a very good copy in contemporary quarter roan, cloth tips, spine lettered gilt; somewhat rubbed, but sound. £1500



First edition in Russian of *Le mystère de Westfield, roman américain* (1875) by the popular writer and playwright, Émile Desbeaux (1845–1903). Extremely rare: OCLC locates only two copies of the French edition (both at the Bibliothèque nationale), and none of this Russian version, although it was followed by a second edition in 1879.

A young Frenchman who seeks refuge on a—naturally—dark and stormy night awakes the next morning to find that the shack is the scene of a triple murder and a suicide. Soon, clues lead to a secret society called the Golden Men, who have been blamed for various crimes (disappearances, fires, railway accidents) in New York and the states around, and a shady English peer. The sensational narrative occasionally breaks off to remark on American life (a digression on drinking in America prefaces a scene in a Brooklyn bar, and the final chapter describes The Tombs prison), which would presumably have been as interesting to French readers as much as Russian. The immediacy of translation and publication in Russian, only months after the French original, certainly suggests a ready readership.

A SOVIET CINEMA CLASSIC

11. DUNAEVSKY, Isaak Iosifovich. Sportivnyi marsh iz kino-fil'ma "Vratar" ... Stikhi V. Lebedeva-Kumacha [*The Sport March from the film "The Goalkeeper" ... Words by Vasily Lebedev-Kumach*]. Muzgiz, Moskva, 1937.

4to (302 × 227 mm), pp. 5, [1]; leaves dusty and a little ragged in places, slight loss of printed border to front cover. £700

A classic song from a well-known piece of Soviet cinema, written by one of Russia's favourite songwriters (*New Grove*). Jonathon Wilson writes: 'When British children play football, most of them want to be the centre-forward, scoring the goals and grabbing the glory. In the Russian schoolyard,

though, the big argument is over who plays in goal. Even four decades after he inspired the USSR to the World Cup semi-final in 1966, Lev Yashin, the only goalkeeper to have been named European Footballer of the Year, regularly tops polls as Russia's greatest-ever sportsman ...

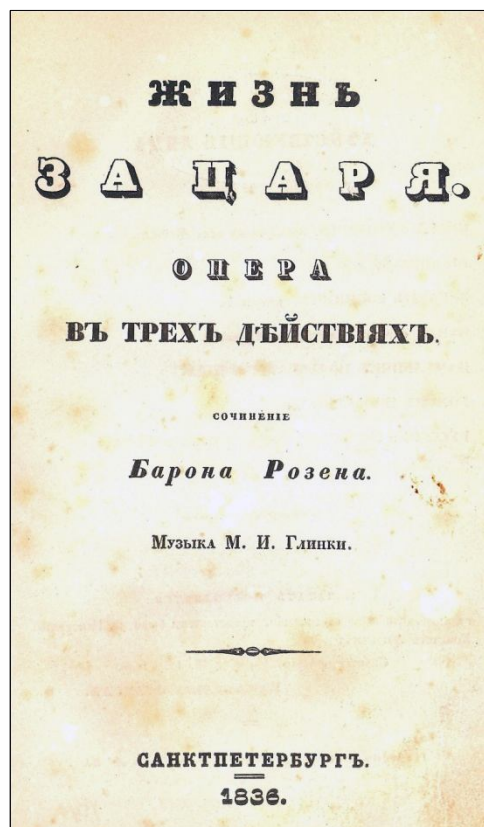
The Russian love affair with the goalkeeper probably began in 1936 with the film *Vratar (Keeper)*, Semyon Timoshenko's hugely popular comedy-musical adaptation of Leo Kassil's novel, *Vratar Respubliki*. Its hero, Anton Kandidov, played by the Russian matinee idol Grigori Pluzhnik, worked stacking watermelons onto a cart, and became so adept at catching those that fell that he was noticed by a scout and called up to play in goal for an unnamed Russian team. The climax of the film came when, having made a series of fine saves against a touring side [dressed in black, with menacing Nazi-like symbols], he ran the length of the field to score a last-minute winner. Just in case anybody hadn't worked out the political message, the most famous song of the film [i.e. "Sportivnyi marsh"] contained the lines, "Hey, keeper, prepare for the fight / You are a sentry in the goal / Imagine there is a border behind you", the final verse of Dunaevsky's song here (*The Guardian*, 1 November 2006).

Not in COPAC or OCLC.

THE FIRST RUSSIAN OPERA

12. GLINKA, Mikhail Ivanovich. Zhizn' za Tsaria. Opera v trekh deistviiakh [*A Life for the Tsar. An opera in three acts*] ... Sanktpeterburg. [Snegirev,] 1836.

8vo (202 × 128 mm), pp. [2], 73, [1]; early embossed stamp of a Moscow bookseller to title; old ms shelfmark at head of title; some light foxing and the occasional small stain, but a very good copy in recent wrappers. £3750



First edition of the libretto for *A Life for the Tsar*. Extremely rare: it is not listed in COPAC, KVK or OCLC. This was the opera's only contemporary appearance in print. The music (as a vocal score) was not published until 1857, and the full score appeared as late as 1881.

The earliest Russian opera to achieve permanent repertory status (hence the cornerstone of the Russian national repertory) and the first to be performed abroad (in Prague under Balakirev, 1866), *A Life for the Tsar* was, quite simply, the first Russian opera that was truly an opera (not a Singspiel), competitive with yet stylistically distinct from its most advanced Western European counterparts. For these reasons its historical significance is impossible to overrate: in Yury Keldish's memorable phrase, the opera "marked the boundary between the past and the future of Russian music", and it was immediately so perceived (especially, at first, by literary men such as Pushkin and Gogol) ...

A Life for the Tsar was hatched in the aristocratic literary salon of the poet Vasily Andreyevich Zhukovsky, to which Glinka became attached immediately on his return to St Petersburg from Italy in 1834. "When I declared my ambition to undertake an opera in Russian", Glinka recalled

in his memoirs, “Zhukovsky sincerely approved of my intention and suggested the subject of Ivan Susanin”, ... the quasi-legendary hero of popular resistance to Polish infiltration in the wake of the ‘False Dmitry’'s triumph over Boris Godunov in the early 17th century ... Except for the epilogue, which he wrote himself (it remains a prime historical document of Nikolayan state ideology), Zhukovsky farmed out the actual task of composing the text to his court colleague Baron [Egor] Rozen, the German-born secretary to the tsarevich’ (*New Grove*).

The opera was later divided into five acts, rather than three. The traditional Act 2, A Ball given by the Head of the Polish detachment, is here Act 1, Scenes 5–6. Act 2 here begins with Susanin’s Hut (Act 3 in later versions), Act 3 with A forest glade; night (Act 4 in later versions). Zhukovsky’s Epilogue (Act 5) is here Act 3, Scene 3.

13. GOGOL’, Nikolai Vasil’evich. Nouvelles choisies ... traduites du russe par Louis Viardot [i.e. Ivan Turgenev]. Paris, Librairie de L. Hachette et C^{ie} ... 1853.

Small 8vo (177 × 110 mm), pp. [4], vi, 162, [2]; uncut in the original printed wrappers, a little soiled, upper joint starting at head. £250

First edition thus, reprinting three of the stories—*Les Mémoires d’un Fou*, *Un Ménage d’autrefois*, *Le Roi des Gnomes* (i.e. *Zapiski sumasshedshogo*, *Starosvetskie pomeshchiki*, and *Vii*)—published by Viardot as *Nouvelles russes* in 1845 (Gogol’s first appearance in French, translated by Turgenev as Viardot knew no Russian).

Viardot has rewritten the preface for this edition, taking into account Gogol’s death in 1852, and adding him to a list of Russian writers who died young: Ryleev (died aged 30), Pushkin (37), Griboedov (34), Lermontov (30), Belinsky (almost 37) etc., and, remarkably perhaps, Dostoevsky, ‘envoyé à vingt-deux ans, et pour toujours, aux mines de Sibérie’, whose work would not appear in French for another thirty years.

Boutchik 397. OCLC locates 4 copies in America: Yale, Illinois, Cornell, and the New York Public Library.

14. GOGOL’, Nikolai Vasil’evich. The Inspector: a Comedy ... Translated from the Russian by T. Hart-Davies, Bombay Civil Service. Calcutta: Thacker, Spink and Co. 1890.

8vo (182 × 124 mm), pp. [6], iii, [3], 104, with a 32-page publisher’s catalogue (dated July 1892) at the end; a very good copy in the original publisher’s cloth, rather dulled, spine a little sunned, a few marks to the front board, short snag to upper joint at head; ownership stamp of W. Shunter to the front free endpaper. £1200

Very rare first edition in English of *Revizor* (1836). ‘It is strange that this master-piece of Russian comedy has never ... been translated into English before. A translation of it exists in German [by Wilhelm Lange, Leipzig, c.1877], a version of very doubtful merit, and occasional glaring inaccuracy, and Prosper Mérimée has rendered it into French [Paris, 1853] ... It is certainly time that English readers should have the opportunity of judging a work which has been a classic in Russia for upwards of fifty years ... The jubilee performances of this great comedy which I witnessed in the theatres of Moscow and St Petersburg in 1886 were attended with an enthusiastic appreciation which plainly showed the conviction of the Russian world that the “Revizor” deserved to rank among those immortal theatre-pieces, more durable than brass, which it is the province of genius alone to create’ (Preface).

Thomas Hart-Davies (1849–1920) served for 28 years in the Bombay Civil Service. ‘Long furloughs from India and bachelor freedom had enabled him to travel widely. He had been round the world at least eight times, and knew well remote countries, such as Siberia, Persia, and the least accessible South American republics’ (*The Times*, 9 January 1920). His other translations include *Catullus* (London, 1879), *Sind Ballads* (Bombay, 1881), and Ryleev’s *Voinarofskyi, and other Poems* (Calcutta, 1879, enlarged London, 1886).

Line, p. 19. OCLC locates only 4 copies: British Library, London Library, National Library of Wales, and UCLA.

REVOLUTIONARY MUSIC

15. GRECHANINOV, Aleksandr Tikhonovich. *Liturgia Domestica*. [1926/7.]

4to (350 × 275 mm), pp. 78; some browning due to paper stock, initial and final leaves chipped (slight loss to bottom corner of final leaf, touching one note), hole to final leaf sometime repaired (loss of a couple of notes/rests), two tears skilfully repaired; bound with string; preserved in a conservation-grade manila phase box. £1500

Ozalid page proofs, with autograph corrections by the composer. Formerly in the possession of the music bibliographer and bookseller, Cecil Hopkinson (1898–1977), with his pencil stock number to the first page.



Grechaninov (1864–1956) is best known for the sublime choral music he wrote for the Russian Orthodox Church. It is what you expect to hear in Russian church music, comparable to, say, the style of Rachmaninov’s *Vespers*. But there was evidently also an unorthodox streak in Grechaninov, for he was the first (and, maybe, the last) Russian composer to write sacred music *with instrumental accompaniment*.

The *Liturgia Domestica* was written in 1917, at the time of the October Revolution. Grechaninov recalls the time in his memoirs: 'Many music lovers like to sing church music while accompanying themselves at the piano. Yet the average amateur experiences considerable difficulty in trying to play from a choral score written in four parts. I decided to write a simple sacred song for a single voice with piano accompaniment, to the words "O Holy God." Later I added several liturgic chants to it and put them together under the ancient title *Demestvonnaya*, that is, Domestic Liturgy.

'I wrote this Liturgy in the autumn of 1917 during the Bolshevik uprising in Moscow. The bitterness of the *Hallelujah* in this Liturgy is explained by my horrible experiences during that period. Every time I hear this Liturgy the memories of those dreadful days come to mind. Peaceful citizens kept vigil in their homes. There were trenches right in front of our house. No one dared appear in the streets. Gunfire and the sound of the cannonade broke the ominous silence. At any moment a stray bullet or a cannonball might have hit our house which stood between the battle lines ...' (*My Life*, tr. Nicolas Slonimsky, New York, 1952, p. 121).

Grechaninov soon expanded on his initial ideas, scoring the work for tenor, strings, harp, and celeste, and the premiere was given in Moscow in 1918. He later added four further movements, conducting the premiere of this version himself in Paris in 1926 (he had left Russia the year before; in 1939, he emigrated to America). These page proofs date from the Paris period, and show Grechaninov returning to his original scoring intention—a domestic piece for voice(s) and piano. It was published in 1927 by A. Gutheil (S. & N. Koussewitzky) in Moscow and Breitkopf & Härtel in Leipzig; the printing itself was done in Paris by Delanchy-Dupré.



TWENTIES CHICAGO FOR A SOVIET AUDIENCE

16. HECHT, Ben. Tysiacha i odin den' v Chikago. Risunki Germana Rossa. Pervod s angliiskago P. Okhrimenko [*A Thousand and one Afternoons in Chicago. Illustrations by*

Herman Rosse. Translated from the English by Pyotr Okhrimenko. [Moskva.] 1928.
Gosudarstvennoe izdatel'stvo.

8vo (206 × 135 mm), pp. 215, [1]; striking black-and-white illustrations throughout, some full-page; light marginal browning due to paper stock, the usual old bookseller markings to the rear free endpaper; original illustrated boards and endpapers (see illustration above) designed by P. Suvorov, extremities rubbed, joints worn but very firm, spine chipped in places. £800

First (and apparently only) edition in Russian of one of the earliest books produced by the great screenwriter (*Some like it hot, Gone with the Wind, Mutiny on the Bounty*, etc. etc.), himself the son of Russian–Jewish immigrants: ‘journalism extraordinary; journalism that invaded the realm of literature’, as Hecht’s editor at the *Chicago Daily News* called it.

Pyotr Fyodorovich Okhrimenko (1888–1975), a translator for the Komintern, produced numerous translations of American literature in the 1920s and ’30s: Jack London, Mark Twain, Ernest Hemingway, Upton Sinclair, Sherwood Anderson. A staunch Tolstoyan, he had decided to emigrate to America after the 1905 Revolution. But he was unable to find work, so he asked Tolstoy himself for help and was provided with a letter of recommendation to Thomas Edison, who took him on in one of his factories. He returned to Russia in 1911.

Libman 6622. OCLC locates 3 copies only (Illinois, Brigham Young, Wisconsin).

AND THE BAND PLAYED ON...

17. JOYCE, Archibald. Osennii son (Songe d’automne). Muzyka A. Dzhois ... Notnaia torgovlia i Izdatel'stvo „Neva“ K. V. Ivanova. S[ankt]P[eter]B[urg] ... Magasin de musique et Edition „Neva“ K. W. Iwanoff. St. Pétersbourg ... [After 1908].

4to (343 × 263 mm), pp. 7, [1]; edges rather dusty, contemporary stamp of the St Petersburg music shop Ya. Sokolov, later price stamp to the back cover. £650

Apparently first Russian edition of the hugely popular work by the ‘English Waltz King’, Archibald Joyce (1873–1963), composer and conductor of ‘the first modern dance band in Britain’ (*Cambridge History of Twentieth-Century Music*). It has been suggested that *Songe d’automne* was the piece being played when the *Titanic* went down in 1912.

Not found in OCLC.

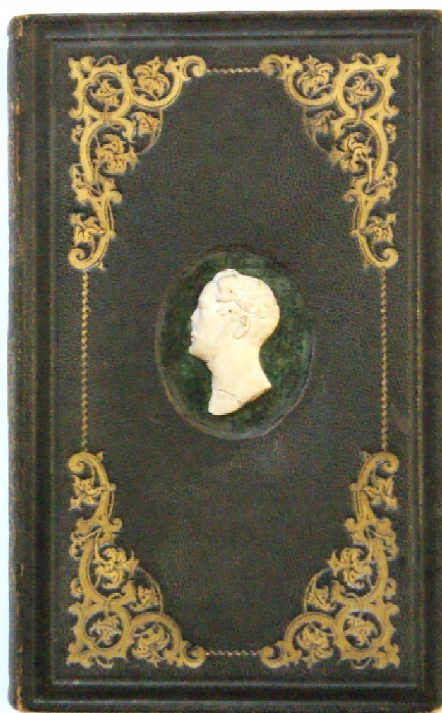
18. KANT, Immanuel. Kritika sposobnosti suzhdeniia. Pervod N. M. Sokolova [*The Critique of Judgement. Translated by Nikolai Sokolov*]. S.-Peterburg Izdanie M. V. Popova. 1898.

Large 8vo (233 × 160 mm), pp. 390, 5, [1]; some light browning due to paper stock, short tear and creasing to upper corner of title; contemporary half calf, cloth tips (worn), rebacked preserving most of the original spine. £2500

First edition in Russian, translated by the ill-fated poet and critic Nikolai Sokolov. Ten years later, still in his forties, he poisoned himself with vinegar essence in ‘a moment of madness’.

The appearance of Kant in Russian had to wait quite a long time; it was only in the 1860s, along with a general revival in public life and culture following the emancipation of the serfs in 1861 and other reforms, that Russia began to take notice of the philosopher's work. The *Critique of Pure Reason* appeared in Russian in 1867 (tr. Vladislavlev), and again, in a shortened form, in 1878 (tr. Panayev). Sokolov produced his complete translation in 1896–7. See Nelly Motroschilowa, 'Kant in Russland: Bemerkungen zur Kant-Rezeption und Edition in Russland anlässlich des Projektes einer deutsch-russischen Ausgabe ausgewählter Werke Immanuel Kants', *Kant-Studien* 91 (2000), 73–95.

OCLC locates the copy at the National Diet Library, Japan, only.



19. KORF, Modest Andreevich. Die Thronbesteigung des Kaisers Nicolaus I. von Russland im Jahre 1825. Nach seinen eigenen Aufzeichnungen und den Erinnerungen der Kaiserlichen Familie auf Befehl Sr. Majestät des Kaisers Alexander II. herausgegeben von Baron M. v. Korff. Deutsche Ausgabe. Berlin, 1858. Allgemeine Deutsche Verlags-Anstalt. (Sigismund Wolff.)

8vo (220 × 134 mm), pp. [2], 143, [1]; front free endpaper sometime cut away; contemporary hard-grain morocco (or a cheaper leather, or cloth, made to resemble it) stamped in gilt and blind, all edges gilt, one corner worn, the Russian Imperial eagle to the rear cover, a relief portrait of Nicholas I in plaster set in the front cover within a green velvet surround, the nose chipped and a short crack to the neck, but sound. £350

Korf (1800–1876) attended the Lycée at Tsarskoe Selo with Pushkin, before embarking on a career in ministerial service. Between 1849 and 1861 he served as director of the Imperial Public Library in St Petersburg. *Vosshestvie na prestol imperatora Nikolaiia I-go*, his account of the accession of Nicholas I, was first printed in 1848, in only 25 copies for the Imperial Family, with a second edition in 1854 (again, 25 copies only). A 'public' edition came out in 1857, quickly followed by a fourth and a

fifth edition, with translations—English, French, German—the same year. The present edition reprints one of two rival first editions in German, but it was the binding which drew my attention.

20. LESSING, Doris. Muraveinik ... Perevod s angliiskogo S. Terekhinoi i I. Manenok pod redaktsiei M. Bogoslovskoi [*The Antheap ... Translated from the English by S. Terekhina and I. Manyonok, edited by M. Bogoslovskaya*]. Izdatel'stvo "Pravda" Moskva. 1956.

Small square 8vo (129 × 167 mm), pp. 63, [1]; original printed wrappers, spine sunned, rubbed.

LESSING, Doris. Marta Kvest ... Perevod s angliiskogo T. A. Kudriavtsevoi. Redaktor V. O. Stanevich [*Martha Quest ... Translated from the English by T. A. Kudryavtseva, edited by V. O. Stanevich*]. Izdatel'stvo Inostrannoi Literatury. Moskva – 1957.

8vo (200 × 131 mm), pp. 339, [5]; leaves toned due to paper stock; original publisher's cloth, rubbed at extremities. Together £1500

First editions in Russian: Lessing's first appearance in the language, published only a few years after the works came out in the West (1953 and 1952 respectively). Lessing's works were presumably chosen for translation due to her Communist sympathies but, ironically, it was in 1956 that she rejected Communism, following the Soviet invasion of Hungary.

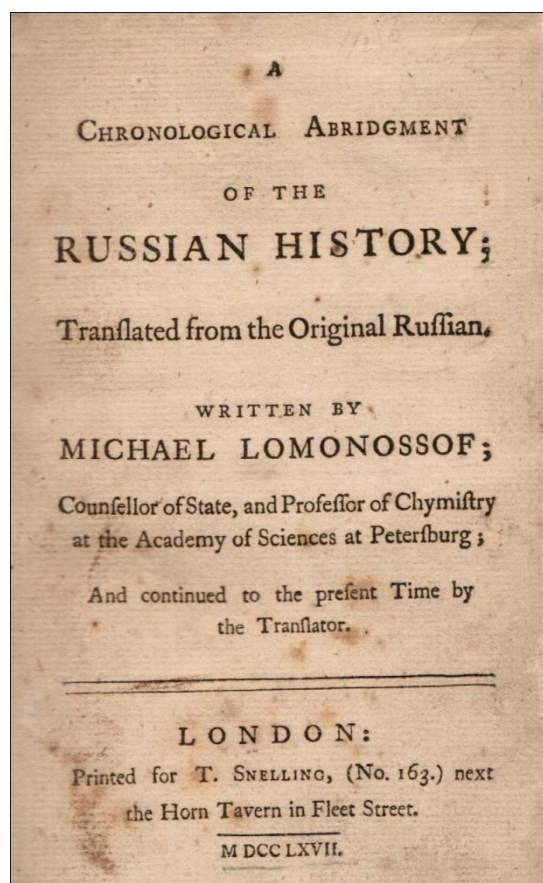
Both books are extremely rare. For *Muraveinik*, OCLC locates copies at Amsterdam and StaBi Berlin only (none in COPAC), and *Marta Kvest* is not in either OCLC or COPAC.

21. LOMONOSOV, Mikhail Vasil'evich. A Chronological Abridgment of the Russian History; translated from the original Russian. Written by Michael Lomonossov; Counsellor of State, and Professor of Chymistry at the Academy of Sciences at Petersburg; and continued to the present Time by the Translator. London: Printed for T. Snelling ... 1767.

8vo (195 × 116 mm), pp. [2], 2, vi (one leaf misbound), 85, [1]; spotting and light offsetting throughout, old tape repair to pp. i–ii (text still legible, leaf dusty and a little ragged at the edges); old library half cloth, upper joint cracking but firm, bookplate of Warrington Museum, two-letter stamp at foot of title. £1500

Very rare first edition in English of *Drevnaia Rossiiskaia istoriia* (1764), 'many of the materials of which have never appeared in the English language' (dedication), abridged and translated by 'J. G. A. F.' and dedicated to the diplomat Aleksei Musin-Pushkin.

'By any measure, Lomonosov is a giant figure in

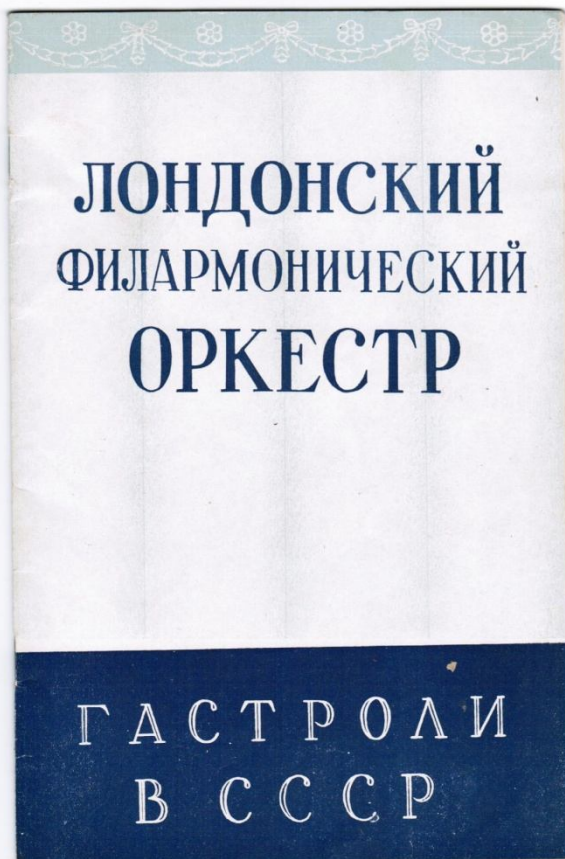


Russian science and Russian letters of the 18th century' (Terras). **This is his only contemporary appearance in English.** Pushkin later wrote: 'Lomonosov was a great man. He erected the first [Russian] University. Or rather, he was our first University ... Combining an extraordinary power of will with an extraordinary power of perception, Lomonosov embraced all branches of learning. A thirst for science was his overwhelming passion. Historian, rhetorician, mechanic, chemist, mineralogist, artist and poet, he investigated all things and penetrated all things.'

ESTC lists 8 copies, only one of which is outside Europe, at Harvard.

COLD WAR CULTURAL DIPLOMACY

- 22. [LONDON PHILHARMONIC ORCHESTRA.]** Londonskii filarmonicheskii orkestr. Gastrol'i v SSSR, Moskva–Leningrad. Sentiabr'–oktiabr' 1956 [*London Philharmonic Orchestra. Tour to the USSR, Moscow–Leningrad. September–October 1956*].



8vo (219 × 142 mm), pp. [16]; original printed wrappers, some dust-soiling to the back cover. £400

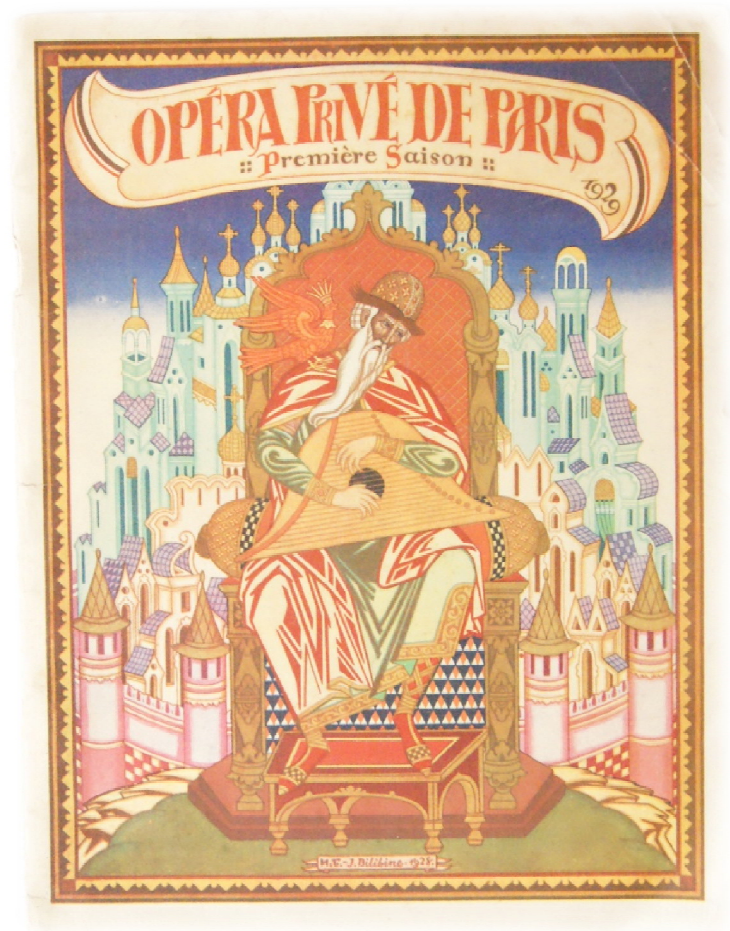
The official programme, with information on both performers and composers, published by the Soviet *Gastrol'biuro* (Tour Office) for the LPO's tour to Russia under Sir Adrian Boult in 1956, the first British orchestra ever to perform there. Repertoire included Vaughan Williams' 5th Symphony, Holst's *The Planets*, Bax's *Rogue's Comedy Overture*, Alan Rawsthorne's *Symphonic Studies*, the Elgar and Walton Violin Concertos (with Campoli as soloist), Britten's *Four Sea Interludes* from *Peter Grimes*, and Malcolm Arnold's 2nd Symphony, plus works by Shostakovich, Khachaturian, Mussorgsky, and Rachmaninov.

- 23. MASSOVYE PESNI k desiatiletiiu Oktiabr'skoi revoliutsii** [*Mass songs for the Decennial of the October Revolution*]. [Leningrad,] izdatel'stvo LGSPS, 1927.

Small square 8vo (144 × 110 mm), pp. 64; a very good copy in the original printed wrappers, one small chip to rear cover. £850

A collection of thirty songs ('Songs of the Revolution', 'Songs of Penal Servitude', 'Komsomol Songs', 'Workers' Songs') published by the Cultural Section of the Leningrad Soviet of Trade Unions for the

vast celebrations to mark the Decennial of the October Revolution. At the end are suggested topics for reading and excursions in the city (the Museum of the Revolution, the War Museum, plus various exhibitions), also the programme for a performance by the Leningrad All-Soviet Workers' Choir and Orchestras, which is to included works by Beethoven, Borodin, Grieg, Mozart, Rimsky-Korsakov, Tchaikovsky, and Wagner. An advertisement on the back cover tells you where to acquire 'everything for the demonstration during the October Revolution Decennial celebrations'.



24. OPÉRA PRIVÉ DE PARIS. Première Saison. 1929. [Paris, Publicité commerciale & théâtrale, 1929.]

4to (315 × 243 mm), pp. [26]; with 9 mounted colour illustrations (portrait of Maria Kuznetsova, and stage and costume designs by Korovin); original illustrated wrappers by Bilibin, a little creased and dust-soiled. £200

Programme for the production of Borodin's *Prince Igor* at Paris's newly established Opéra Privé, with choreography by the groundbreaking Michel Fokine and set designs by the leading Russian Impressionist Konstantin Korovin. It was the brainchild of the great soprano Maria Kuznetsova, supported by her husband, the industrialist Alfred Massenet, who wished 'de ré甯usciter à Paris l'Opéra Russe dans toute sa splendeur d'antan'.

The first season also included Rimsky-Korsakov's *Tale of Tsar Saltan*, *The Snow Maiden*, and *The Invisible City of Kitezh*.

NOT IN ESTC

25. PLATON, Archbishop of Tver and Kashin, later Metropolitan of Moscow. A

Sermon preached in the Chapel of the Imperial Palace of St. Petersburg, August 15, 1773, on the Reception of Her Imperial Highness Natalia Alexievna, Grand Duchess of Russia, into the Greek Church. By the Most Rev. Father in God, Plato ... Translated from the Original, in the Russian Language, by John Glen King, D.D. F.R.S. and A.S. Chaplain to the British Factory at St. Petersburg. London: Printed for J. Ridley ... 1774.

8vo (194 × 120 mm), pp. [2], ii, [5]–12; title-page a little browned, last page slightly soiled, else a good copy, disbound, glue traces to left edge of the title and small holes in the gutter of the final leaf; armorial bookplate to title verso of the diplomat Sir Robert Gunning, Bart. (1731–1816), minister plenipotentiary to the Russian court 1771–6, and a favoured member of Catherine's court. £800

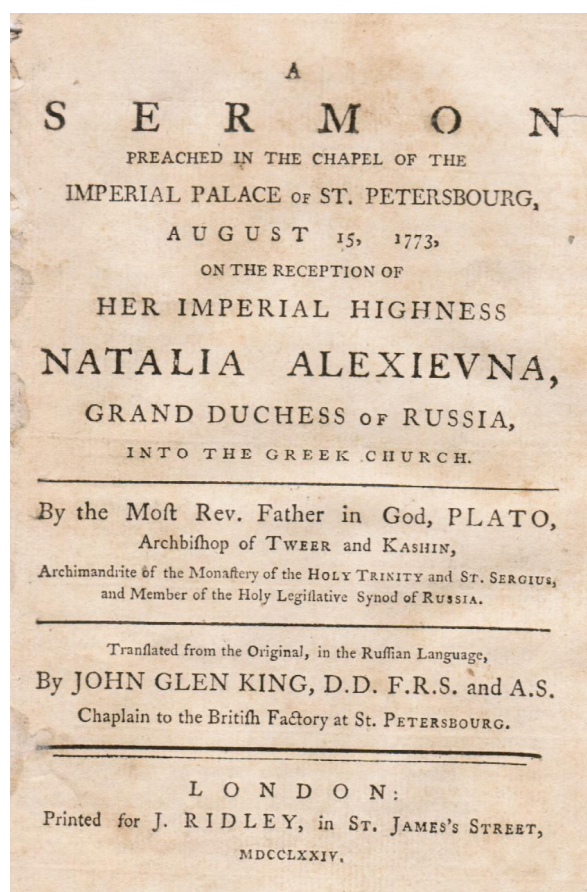
First and only edition, unrecorded. The dedicatee of this translation is Charlotte Boyle Walsingham (1738–1790), daughter of the politician (and satirical poet) Sir Charles Hanbury Williams, ambassador to Russia 1755–7.

Platon (1737–1812) was one of the great hierarchs of the eighteenth century. A master of rhetoric and a prolific writer, he became a highly-regarded figure in Western Europe thanks to his *Pravoslavnoe uchenie (Orthodox Teaching, 1765)*, the lessons he gave to Catherine the Great's son, Paul, which was translated into Latin, French, German, English, and Greek. Dostoevsky refers to Platon's discussions with Diderot over the existence of God in *The Brothers Karamazov*.

Natalia Alexeievna is the assumed Russian name of Wilhelmina Louisa (1755–1776), the youngest of three daughters of the Landgrave of Hesse-Darmstadt sent to Russia on an international blind date for Paul in 1773. His choice was instant, and Wilhelmina was quickly brought into the fold, Platon being appointed her personal religious counsellor prior to her conversion to the Orthodox Church, the occasion of this sermon. The couple married in September 1773.

Platon continued to rise, appointed Archbishop (1775) then Metropolitan of Moscow (1787). Natalia Alexeievna had a less rosy future. Although she captivated the court, cracks began to appear in the marriage and she embarked upon a high-profile affair with Razumovsky (beknownst to all the court, except Paul). She died shortly after giving birth to a stillborn child of uncertain parentage, leaving Paul inconsolable with grief.

Not in ESTC (or COPAC or OCLC), which lists Platon's *Oration, pronounced by Order of Her Imperial Majesty, at the Tomb of Peter the Great ... (1770)*: BL, Lambeth, Liverpool, ULL, Alberta, Walpole, plus an Oxford printing, also 1770, Cambridge only.

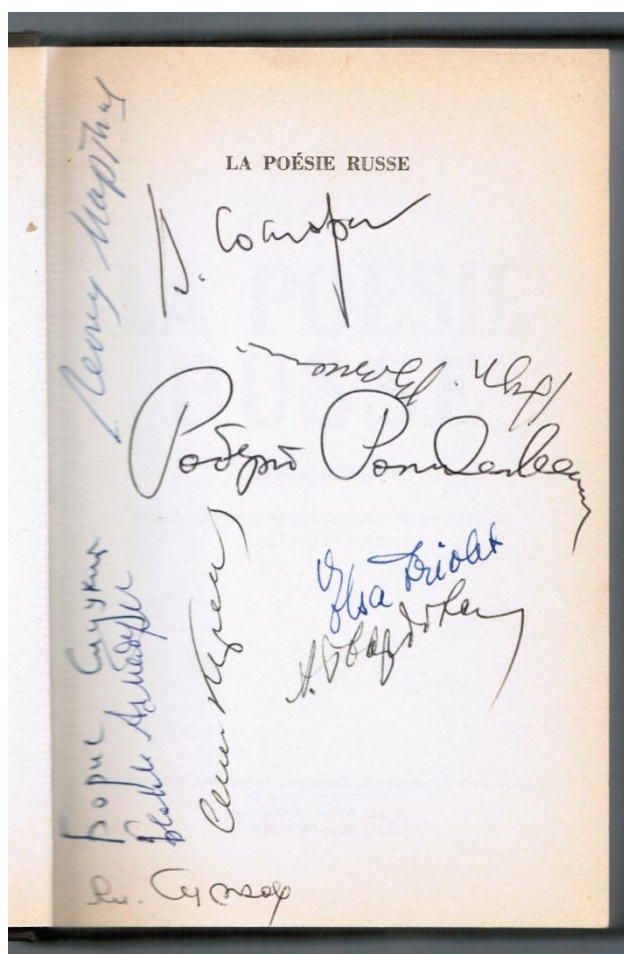


SIGNED BY NINE POETS

26. LA POÉSIE RUSSE. Edition bilingue. Anthologie réunie et publiée sous la direction de Elsa Triolet. [Paris,] Éditions Seghers, [1965].

8vo (210 × 135 mm), pp. 573, [3]; light marginal browning only; original publisher's cloth, with dust-jacket, a few nicks, slight dust-soiling. £650

First edition, with introductions on the art of translation by Elsa Triolet and on Russian poetry by Roman Jakobson. 94 poets are included, among them Lomonosov, Krylov, Pushkin, Lermontov, Balmont, Blok, Akhmatova, Pasternak, Mandelstam, Tsvetaeva, Mayakovsky, and Esenin.

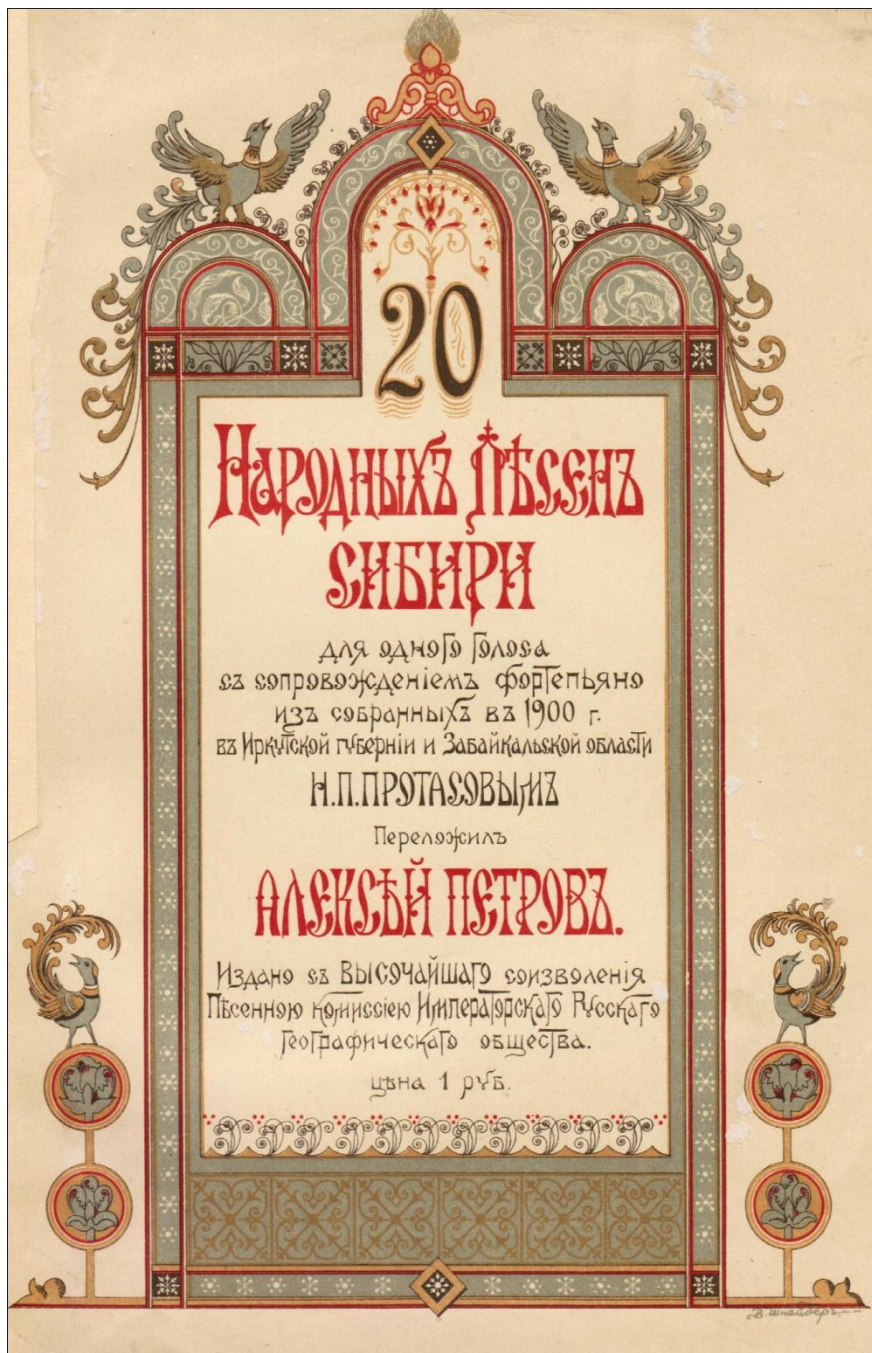


Signed on the half-title by Triolet (herself Russian by birth), and by the poets Leonid Martynov (1905–1980), Semyon Kirsanov (1906–1972), Aleksandr Tvardovsky (1910–1971), Konstantin Simonov (1915–1979), Boris Slutsky (1919–1986), Robert Rozhdestvensky (1932–1994), Andrei Voznesensky (1933–2010; 'one of the most daring writers of the Soviet era'), Viktor Sosnora (b.1936), and Bella Akhmadulina (1937–2010; 'a treasure of Russian literature', Joseph Brodsky).

27. PROTASOV, Nikolai Petrovich. 20 narodnykh pesen Sibiri dlia odnogo golosa s soprovozhdeniem fortep'iano iz sobrannykh v 1900 g. v Irkutskoi gubernii i Zabaikal'skoi oblasti N. P. Protasovym. Perelozhil Aleksei Petrov. Izdano ... Pesennoiui Komissieiu Imperatorskago Russkago Geograficheskago Obshchestva [20 Siberian folk-songs for solo

voice with piano accompaniment from those collected in 1900 in the province of Irkutsk and the Transbaikal region by Nikolai Protasov. Arranged by Aleksei Petrov. Published ... by the Song Commission of the Imperial Russian Geographical Society]. [St Petersburg?, 1902.]

Large 8vo (272 × 195 mm), pp. 34, plus final blank; a very good copy in the original chromolithographed wrappers designed by V. P. Shneider, the front one mounted on a stub (slight loss toward the spine, but far from the printed area), a few marks, later cloth spine and protective endpapers in the Soviet style. £1200



First edition, very rare: OCLC locates the Harvard copy only. Nikolai Protasov (1865–1903), an active member of the Eastern Siberian section of the Imperial Russian Geographical Society, was the first to go about a proper collection of the folk-songs of Siberia. In 1901 he recorded, on a phonograph, almost 150 songs, writing some of them out in notation. It is twenty of these songs which are published here, although Protasov's complete collection did not appear in his lifetime, and it has even been suggested that he burned his manuscripts in despair at not being able to see his work in print.

According to the preface, it was thanks to Rimsky-Korsakov that these songs appeared at all. He gave them to the Commission set up by the Tsar in 1897 to collect Russian folk-songs, which published them as a follow-up to another folk-song collection, by Balakirev, Lyadov and Lyapunov.

28. RICHARDSON-GARDNER, Robert. A Trip to St. Petersburg. [London, privately printed by T. Brettell & Co.] 1872.

8vo (181 × 123 mm), pp. 91, [1]; offset onto the title-page from the front free endpaper; original cloth lettered gilt, a little discoloured in places and rather musty, spine worn at extremities, hinges cracked; inscribed 'With the Writer's Compliments', armorial bookplate of Sir Philip Rose (1816–1883), later stamp to front free endpaper. £225

Sole edition, privately printed. 'In the hope of affording some little amusement to my friends, the following Letters have been reprinted from the "Windsor and Eton Herald," for private circulation.'

The Welsh barrister Robert Richardson-Gardner (1827–1898), later MP for Windsor, went to Russia in the winter of 1871–2. His letters home, serialized in his local paper, record his impressions of the city, where he was presented to the Tsar and attended a ball at the Winter Palace, and went tobogganing, attended the opera, and enjoyed a typical Russian bath-house. They also visit Moscow, where he focuses particularly on the food. OCLC locates copies at BL, Cambridge, Oxford, Yale, Harvard, and NYPL.

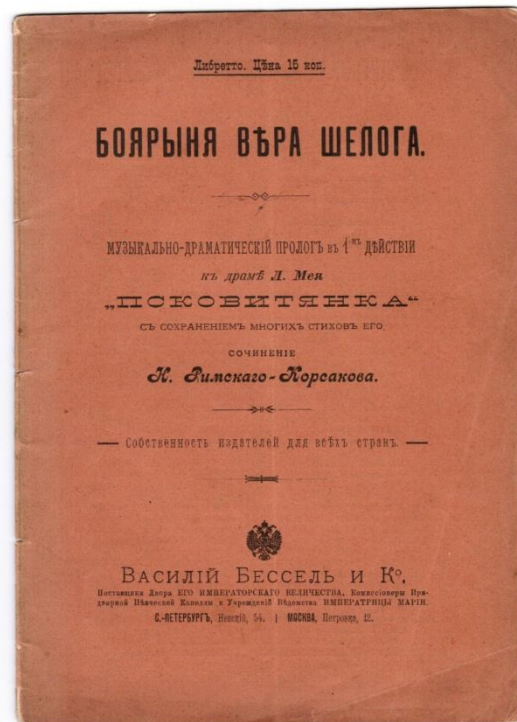
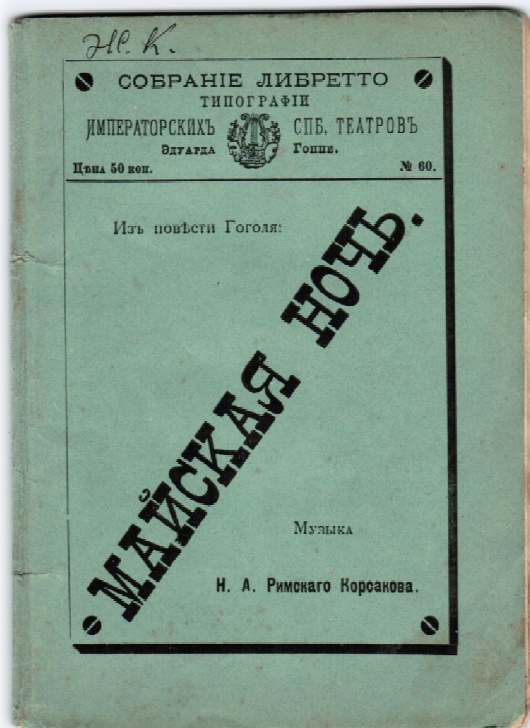
29. RIMSKY-KORSAKOV, Nikolai Andreevich. Maiskaia noch'. Volshebno-komicheskaia opera v trekh deistviiakh [*May Night. A magical-comic opera in three acts*] ... S.-Peterburg. Izdanie Eduarda Goppe. Tipografiia Imperatorskikh S[ankt]p[eter]b[urgskikh]. teatrov. 1879.

8vo (173 × 123 mm), pp. 67, [1]; light marginal browning, short tears in the gutter from the original stitching, but a very good copy, uncut in the original printed wrappers, lettered 'N.R.K' at head. £1800

First edition of the libretto for *May Night*, written by Rimsky-Korsakov himself after Gogol's story of the same name in *Vechera na khutore bliz Dikan'ki* (*Evenings on a Farm near Dikanka*, 1831). It was premiered at the Mariinsky Theatre, St Petersburg, in January 1880. The music (as an orchestral score) was not published until 1881, by Rahter in Hamburg and Büttner in St Petersburg.

'The summer of 1877 I spent at the villa in Shuvalov Park ... [and] in the intervals between regular work, my thoughts turned more and more frequently to Gogol's *May Night*. Since childhood I had adored *Evenings on a Farm*; I preferred *May Night*, perhaps, to all the other stories of that cycle. Even during our engagement, my wife had often urged me some day to compose an opera on this subject. Together we had read this story on the day [in 1872] I proposed to her. Since then the thought of *May Night* had never left me ...' (Rimsky-Korsakov, *My Musical Life*, tr. Joffe, pp. 188–9).

Not in COPAC or OCLC.



30. RIMSKY-KORSAKOV, Nikolai Andreevich. Boiarynia Vera Sheloga. Muzykal'no-dramaticheskii prolog v 1-^m deistvii [*The Noblewoman Vera Sheloga. A musical-dramatic prologue in one act*] ... Vasilii Bessel' i K^o ... S.-Peterburg ... Moskva ... [1898].

8vo (196 × 139 mm), pp. 16; Bessel's stamp at the foot of the title; creased where previously folded; original printed wrappers, edges a little dust-soiled, spine chipped at head and foot. £1500

First edition of the libretto for *Vera Sheloga*, written by Rimsky-Korsakov himself. Although conceived as a prologue to his first opera, *Pskovitianka* (*The Maid of Pskov*, 1879), based on the Lev Mei's 1859 play of the same name, a note here on p. [2] states that it may also be performed as a stand-alone piece. It was premiered, at Moscow's Solodovnikov Theatre, in December 1898.

Not in COPAC or OCLC, which record copies of an 1898 piano score at Harvard and the British Library only.

31. SALINGER, J[erome]. D[avid]. Grustnyi motiv. Rasskazy [*Blue Melody. Stories*] ... Izdatel'stvo « Pravda », Moskva, 1963.

Small 8vo (167 × 129 mm), pp. 62, [2]; a very good copy in the original printed wrappers. £500

First edition, published in the series "Ogonëk", containing four stories: 'Blue Melody', about an African-American jazz singer (its first appearance in Russian, translated by Inna Bernstein), 'Dawn at the Dinghy' (reprinted from *Novyi mir*, 1962, translated by Nora Gal), 'The



Laughing Man' (its first appearance in Russian, translated by Vladimir Zhelvis), and 'For Esmé – with Love and Squalor' (reprinted from *Novyi mir*, 1961, translated by Sulamif Mitina).

This is a relatively early appearance in Russian for Salinger. His first, a (partial?) translation of *The Catcher in the Rye* for *Internatsional'naia literatura*, had been in 1960.

Libman 5500. OCLC locates 2 copies, at UCLA and Harvard.

32. [SAVINA, Mariia Gavrilovna.] Russkoe stsenicheskoe iskusstvo za granitsej. Articheskaia poezdka M. G. Savinoi s truppoi v Berlin i Pragu [*The Russian stage abroad. The tour of Maria Savina and her troupe to Berlin and Prague*] ... S.-Peterburg. Tipografiia Glavnago Upravleniia Udelov ... 1909.



Large 8vo (260 × 168 mm), pp. [8], xv, [1], 126, [2], 380, 352, [8]; with a photographic plate and a few other illustrations in the text; some scattered foxing; uncut in the original printed wrappers, a little marked, some tears along the joints and chipped at extremities, but sound. £300

First edition, rare. OCLC locates copies at Stanford and Chicago only. Not in COPAC.

Maria Savina (1865–1915) was one of Russia's greatest actresses, 'the real great tsarina in the Imperial Theatre: "Maria Gavrilovna Savina reigned on the stage. She loved it, she could do it. Whatever happened, she always came out on top"' (Ostrovsky, pp. 237–9).

The present work documents a tour she made to Berlin and Prague in 1899, the first such tour ever made by a Russian actress. The first section is made up of extracts from Savina's own diary, the second and third with numerous contemporary reports from the press, both abroad and Russian.

Arkady Ostrovsky, 'Imperial and private theatres, 1882–1905', *A History of Russian Theatre*, eds. Leach and Borovsky (CUP, 1999), pp. 218–53.

33. [SCHLOEZER, August Ludwig von]. Of the Russian Annals. Four Dissertations. [*In:*] Selections from the most celebrated foreign literary Journals. Volume the first [–second]. London: Printed for J. Debrett ... 1798.

2 vols, 8vo (220 × 138 mm), pp. viii, 526, [2]; viii, 528, [8] advertisements for H. D. Symonds; some light spotting; entirely uncut in early quarter cloth, typed spine labels, shelfmarks direct-lettered gilt, bookplate of the Worcester Library (instituted 1790) in each volume. £1200

First and only edition, compiled by the Russophile William Tooke, containing, on pp. 293–438 in volume II, the first appearance in English of Schlözer's 'pioneering dissertations on Russian history' (*Oxford DNB, sub Tooke*). The four dissertations cover 'Of the antient history of Russia: of Nestor, his writings and continuators', 'On antient Russian history in general, its vast extent, its divisions, and its importance', 'On the sources of antient Russian history' (sources both foreign and domestic, chronicles, chronographs, family registers, military registers, church books, 'coins, &c. dug up out of the ground'), and 'On the Russian annals' ('names of the manuscripts, outward form and texture of them ... inward composition of them ... sketch of a critical edition' etc.).

ESTC locates only 3 sets in the US (NYPL, Newberry, Trinity College Hartford).



34. SHELLEY, Mary. Frankenshtein ili Sovremennyi Prometei. Roman. Perevod s angliiskogo Z. Aleksandrovoi [*Frankenstein or The modern Prometheus. A novel. Translated by Zinaida Aleksandrova*]. Izdatel'stvo "Khudozhestvennaia literature", Moskva 1965.

8vo (165 × 125 mm), pp. 245, [3]; light marginal browning due to paper stock; original publisher's cloth, with illustrated dust-jacketed, short tears along lower joint at foot and fore-edge at the top. £950

First edition in Russian of *Frankenstein*, with a long introductory preface by Anna Elistratova, a leading Russian authority on English Romanticism (*Bairon*, 1956; *Robert Berns*, 1957; *Uil'iam Bleik*, 1957). 'In the age of cybernetics, atomic energy and nuclear weapons Mary Shelley has become particularly topical. References to *Frankenstein* are frequently to be found in today's periodicals, articles on current affairs, and speeches by politicians in Britain and the USA. The image of Frankenstein has begun to be associated with the problems of the modern world ...' (pp. 22–3).

Extremely rare: OCLC locates a sole copy, at the University of Manitoba, to which COPAC adds one at Bodley.

35. SOUBIES, Albert. Musique russe et musique espagnole. Paris, Librairie Fischbacher ... 1894.

8vo (252 × 163 mm), pp. 16; inscribed by the author on the title; original printed wrappers. £50

First edition, reprinted from the *Revue d'art dramatique*. OCLC locates only two copies (Bibliothèque nationale, British Library). A second followed in 1896.

Soubies (1846–1918) was 'one of the most renowned critics of his time' (*New Grove*). Here, he makes the unusual, yet intriguing comparison between the music of Russia and Spain, two countries on the edge of Europe, and each with its own distinctive musical traditions.

36. [TEA.] Magasin russe N. Koreschtschenko de Moscou. 15 [*over-stamped in red*: 5], Boulevard de la Madeleine. Paris. Instruction pour l'emploi du Samovar russe ... [Paris,] Lith. Vidal ... [mid nineteenth century].

Small broadside (270 × 210 mm); creased where previously folded, a few chips and tears. £250



'To the Mongols who ruled the country for over 200 years until the mid fifteenth century the Russians owe two great features of their daily civilized life: tea and the samovar. Of all beverages, tea alone has the proverbial power to relieve *toska*, the sadness and melancholy which traditionally burden the Russia spirit. The samovar which dispenses it is a time-honoured symbol of Russian hospitality. [Witness its presence in the works of Tolstoy and, in particular, Dostoevsky.] It stands for the hearth, the warmth of a Russian welcome, the restorative powers of a glass of tea around the stove after hours in sub-zero temperatures. The word means "self-boiler" and the samovar is just that, a portable water heater made traditionally of brass and fuelled with pine cones or charcoal. On top rests a teapot containing a powerful infusion. To pour a glass of tea, a little of this concentrate is diluted with boiling water from the urn. This way it is always fresh, never stewed' (Lesley Chamberlain, *The Food and Cooking of Russia*, p. 297).

Nikolai Koreshchenko was a tea merchant, with a shop called 'Kitai' ('China') on Moscow's fashionable Kuznetsky Most. (His tea is even mentioned in Elena Molokhovets' classic *Podarok molodym khozaikam* (*A Gift to Young Housewives*, 1861), the Russian Mrs Beeton.) I have been unable to ascertain when he opened a shop in Paris, but it may tie in with the Exposition Universelle of 1867, as there are references to a Russian restaurant with his name in the city at that time.

37. TOLKIEN, J[ohn]. R[onald]. R[euel].

Khraniteli. Letopis' pervaya iz epopee "Vlastelin kolets". Nemnogo sokrashchennyi perevod s angliiskogo Andreia Kistiakovskogo i Vladimira Murav'eva [*The Custodians. The first chronicle of the epopee "The Lord of the Rings". Slightly abridged translation from the English by Andrei Kistiakovsky and Vladimir Muraviev*] ... Moskva, "Detskaia Literatura", 1982.

Large 8vo (235 × 164 mm), pp. 333, [3]; title and initials printed in blue and black; a very good copy in the original decorated cloth, slightly smudged (in the inking process?).

£800

First edition in Russian of *The Fellowship of the Ring*; the other two parts of the novel were not published until 1990.

OCLC locates a sole copy, at the Bodleian. There are also copies in the Tolkien Collection at Marquette University, and at the Library of Congress.

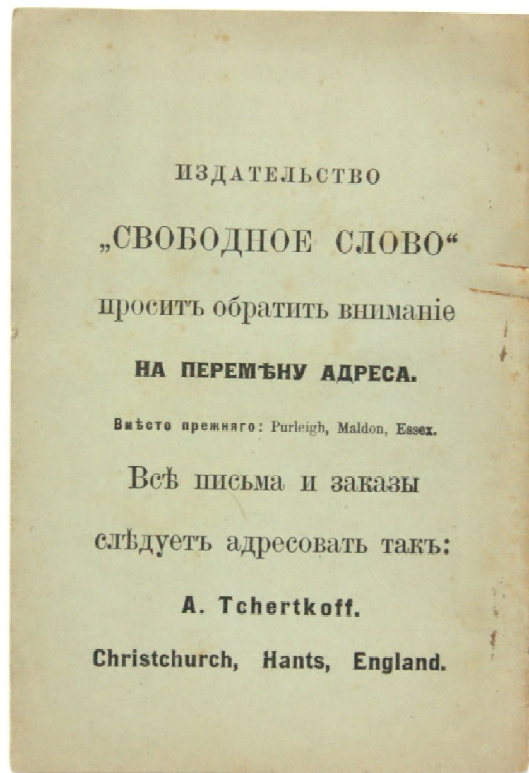


38. TOLSTOI, Lev Nikolaevich. Gde vykhod? ... O polozhenii rabochago naroda [*Where is the way out? ... On the state of the working people*] ... Izdanie "Svobodnago Slova". No. 44. A. Tcherkoff. Christchurch, Hants, England. 1900.

8vo (181 × 124 mm), pp. 17, [1]; a very good copy in the original printed wrappers, a little spotty at the edges, short tear to front cover.

£750

First edition, no. 18 in the series *Listki Svobodnago Slova* ('Feuilles de la Parole Libre'): a chapter from Tolstoy's unfinished *Vozzvanie* (*An Appeal*, 1897–8) on the economic and political state of things. Selections from letters written by Tolstoy to the Chertkovs are printed at the end.



Tolstoy produced a number of versions of his *Appeal*, and in the end sent four different ones to Chertkov in England, although he never completed the work and it remained unpublished until 1952. In September 1900, Chertkov asked Tolstoy if he could print individual chapters from the work. *Gde vykhod?*, published at the beginning of November, was the first to appear. It was first published in Russia in 1906, in *Obnovlenie*, copies of which were seized by the authorities. The first separate printings in Russia were 1917–8, when three editions came out.

Vladimir Chertkov (1854–1936) had left Russia for England in 1897, settling at Purleigh in Essex, where he founded the Free Age Press. Three years later and the Press had transferred to Christchurch on the south coast (the wrapper here announces the move), where Chertkov's mother, who lived for most of the year in Bournemouth, bought him a building for printing in and another for a new Tolstoyan commune. See also item 8.

COPAC lists the Leeds copy only (although there is also one at the British Library), to which OCLC adds those at Berkeley, Illinois, and Harvard.

39. WELLS, H[erbert]. G[eorge]. Three rare translations, highlighting continued Russian interest in the English author's work between the Wars.

a) Mister Britling i voina. Roman. Avtorizovannyi perevod s angliiskago M. Likiardopulo [*Mr Britling and the War. A Novel. Authorized translation from the English by Mikhail Likiardopulo*]. Izd. "Parus", P[e]t[ro]g[rad]. 1918.



8vo (213 × 148 mm), pp. 387, [1]; inkstain to p. 189; uncut in the original printed wrappers, spine defective in places, old paper repair to tear on front cover.

£1200

First edition in Russian in book form (it was serialized in *Letopis'* in the second half of 1916) of *Mr Britling sees it through* (1916), in Gorky's words 'the best, most daring, truthful, and humane book written in Europe during the course of this accursed war' (*Selected Letters*, 1997, p. 195).

Mikhail Likiardopulo (1883–1925), Oscar Wilde's major Russian translator, was secretary of the Symbolist journal *Vesy* (*The Scales*). He acted as a foreign correspondent for various Russian newspapers during the First World War, and was subsequently on the staff of *The Morning Post* in London. It is thought that he also worked for the British secret service. He died in England and is buried at Brighton.

Levidova & Parchevskaya, *Gerbert Dzhordzh Uells: bibliografiia russkikh perevodov ... 1898–1965* (1966), 239, listing no further editions. Not in COPAC or OCLC.

b) Mir Vil'iana Klissol'da. Roman pod novym uglom zreniia. Perevod s angliiskogo N. P. Vel'mina, V. A. Barbashevoi i S. G. Zaimovskogo. Redaktsiia i vstupit. stat'ia S. S. Dinamova [*The World of William Clissold. A novel from a new point of view. Translated from the English by N. P. Velmin, V. A. Barbasheva and S. G. Zaimovsky. Edited with an introductory essay by S. S. Dinamov*] ... Gosudarstvennoe izdatel'stvo. Moskva – Leningrad, 1928.

8vo (190 × 136 mm), pp. xlvii, [2], 559, [1]; embossed ownership stamp ('Г.') to initial two leaves, light dampstain to bottom corner towards the end, the odd mark elsewhere, pencil underlining to p. 275; original illustrated wrappers, surface wear, recased at some point with new endpapers (but not recently), spine perished, now covered with tape. £800

First edition in Russian of *The World of William Clissold. A novel at a new angle* (1926), with a long introduction.

Levidova & Parchevskaya 374, listing no further editions. OCLC locates the Illinois copy only. Not in COPAC.



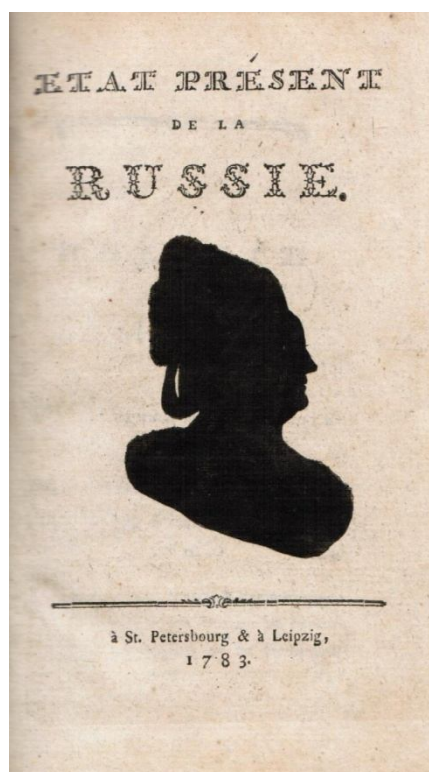
c) Igrok v krocket [and Oblik griadushchego]. Avtorizovannyi perevod s angliiskogo S. Zaimovskogo. Predislovie P. Balashova [*The Croquet Player* [and *A View of the Future*]. *Authorized translation from the English by Zaimovsky. Introduction by Balashov*]. Gosudarstvennoe izdatel'stvo "Khudozhestvennaia literature". Moskva 1938.

8vo (170 × 116 mm), pp. 220, [4]; title printed in brown and black; a very good copy in the original cloth-backed boards, ink ownership inscription (dated 1938) to front free endpaper. £750

First edition in Russian in book form of *The Croquet Player* (1936), which had first appeared in *Internatsional'naia literatura* in January–February 1937. The same year saw the first appearance in Russian of Wells's screenplay for Alexander Korda's *Things to come* (1936), also in *Internatsional'naia literatura* and as a separate publication by Zhurgaz (a sole copy in OCLC, at Illinois), from which it is reprinted here. Levidova & Parchevskaya 139. COPAC and OCLC locate the Cambridge copy only.

40. [WOENSEL, Pieter van]. Etat présent de la Russie. à St. Petersbourg & à Leipzig, 1783.

Small 8vo (162 × 94 mm), pp. viii, 206; with a fine silhouette portrait of Catherine the Great to the title; some occasional light offsetting; a very good copy in contemporary speckled calf, flat spine gilt in compartments, lightly rubbed at extremities. £700



First edition in French, translated from the author's own German version (also 1783), of *De tegenwoordige staat van Rusland* (Amsterdam, 1781), to which the anonymous French translator has added some peculiar footnotes of his own ('Only a doctor would write like this', etc.).

Van Woensel was a Dutch physician who went to Russia, aged 24, to work at the Infantry Hospital in St Petersburg. 'As he explains in his preface, Woensel, by 1781, had spent more than six years in Russia. His précis, which is largely a description of St Petersburg, contains an interesting portrait of Catherine II, whose silhouette head appears on the title-page. "One need not be a Lavater," writes our doctor, "to judge that such a handsome physiognomy reveals the most sensitive heart and the most enlightened spirit ... Her passions are strong, and that can probably extend to vehemence. She has a solid judgement, intuition, strength of mind; she is devoid of prejudices generally, and particularly of those of her sex." There are, in no particular order, short chapters on the court, the Winter Palace, the Hermitage and its collections, the Summer Palace, the Academy of Sciences and its members, the Imperial Library and Kunstammer, the Academy of Fine Arts, music, the education system, the sciences, medicine,

private collectors, and so on. Chapter XXXIX, one of the longest, is devoted to a description of St Petersburg ... The following chapter deals with the statue of Peter the Great [the "Bronze Horseman"], which was still not in place when Woensel was writing ... His enthusiastic account of both the statue and its rocky pedestal is revealing of the excitement generated by Falconet's work ...

"There is every appearance," Woensel writes of St Petersburg, "that in two centuries this will be the first city of the universe" (Vincent Giroud, *St Petersburg: a portrait of a great city*, p. 41).