

RUSSIAN LITERATURE AND TRANSLATIONS

**РУССКАЯ
ЛИТЕРАТУРА
И ПЕРЕВОДЫ**

BERNARD QUARITCH 2017

BERNARD QUARITCH LTD

40 SOUTH AUDLEY ST, LONDON W1K 2PR

Tel: +44 (0)20-7297 4888 *Fax:* +44 (0)20-7297 4866

e-mail: rarebooks@quaritch.com

web site: www.quaritch.com

Bankers: Barclays Bank plc, Level 27, 1 Churchill Place, London E14 5HP

Sort code: 20-65-82 *Swift code:* BARCGB22

Sterling account: IBAN: GB98 BARC 206582 10511722

Euro account: IBAN: GB30 BARC 206582 45447011

U.S. Dollar account: IBAN: GB46 BARC 206582 63992444

VAT number: GB 840 1358 54

Mastercard, Visa, and American Express accepted



List 2017/2

© Bernard Quaritch 2017

1-51 RUSSIAN LITERATURE

РУССКАЯ ЛИТЕРАТУРА

- 1 АХМАТОВА, Анна Андреевна. Подорожник.
АКХМАТОВА, Anna Andreevna. Podorozhnik. [*The Wayside Plant*]. Petrograd, "Petropolis", 1921.

12mo, pp. 61, [1], with a frontispiece; a good copy in the original illustrated wrappers (spine and edges worn and chipped), **frontispiece and wrappers designed by Mstislav Dobuzhinskii**. £600

First edition: a collection of 38 poems written between 1917 and 1919. These were Akhmatova's first poems about the civil war and were later included in the larger collection *Anno Domini MCMXXI* published in early 1922. There followed a period of stigmatisation brought on in part by the execution of her former husband Nikolai Gumilev (see items 15-16 etc.) in 1921, and her work was effectively banned in 1925. She only began to recover her reputation in the 1950s.

Kilgour 7; Rowell & Wye 334; Tarasenkov p. 24.



- 2 АХМАТОВА, Анна Андреевна. Стихотворения (1909-1960).
АКХМАТОВА, Anna Andreevna. Stikhotvoreniia (1909–1960). [*Poems (1909–1960)*]. Moscow, Gosudarstvennoe Izdatel'stvo Khudozhestvennoi Literatury, 1961.

16mo, pp. 318, [2], with photographic portrait of Akhmatova; a fine copy in the original blue and iridescent gilt publisher's cloth. £250

First edition: a severely censored selection of poems, taken both from the early books *Evening* (1912), *Rosary* (1914), *White Flock* (1917), and *Plantain* (1921), and also from Akhmatova's later collections *Reed* and *Seventh Book*. Some of these latter poems are published here for the first time.

For Akhmatova as a translator see item 52.

- 3 АЛЕКСАНДРОВА, Зинаида и Алексей ЛАПТЕВ. Колхозная весна.
 ALEKSANDROVA, Zinaida and Alexei LAPTEV. Kolkhoznaia vesna. [*Kolkhoz Spring*]. Moscow,
 OGIZ Molodaia Gvardiya, 1932.

8vo, ll. [8] including the decorative printed wrappers, in full colour throughout, wire-sewn as issued, faint inkstamp 'printed in Soviet Union' to the front cover, a few small marks, else very good. £550

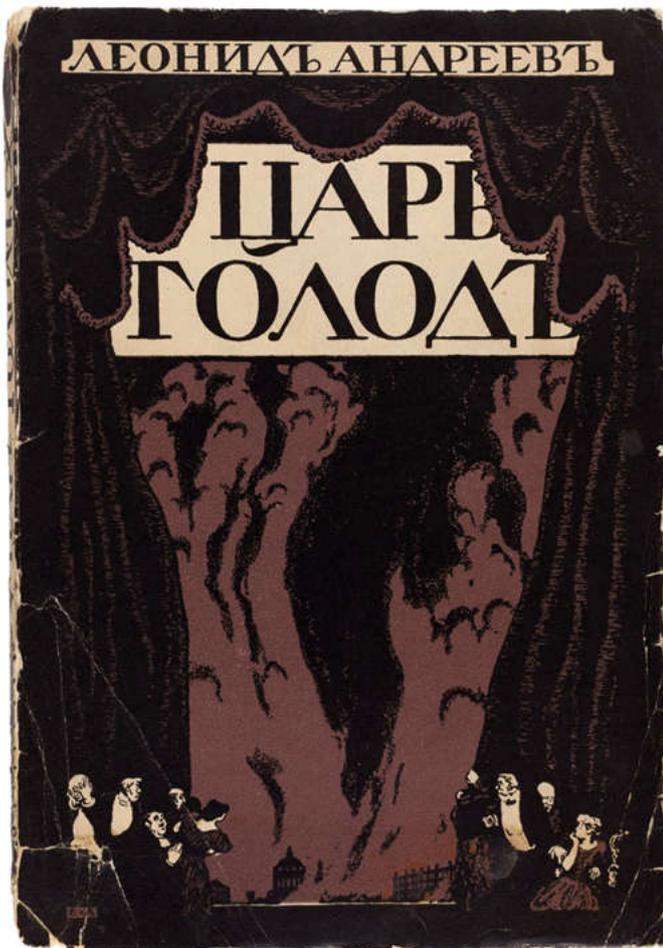
First edition of a poem for children profusely illustrated with drawings by Alexei Laptev. It depicts an idyllic vision of efficiency and popular strength on a collective farm, with old fashioned ploughs replaced by ranks of new tractors (including American 'Fordson' models), and combine harvesters, while the workers live in happy community.



The early years of the 1930s saw the promotion of collectivization and industrialization in agriculture to the exclusion of almost everything else. By 1936, 90% of agriculture in the Soviet Union had been collectivized, a process that was deplored by much of the peasantry, widely perceived as a return to serfdom.

- 4 АНДРЕЕВ, Леонид Николаевич. Цар Голод. Представление в пяти картинах.
ANDREEV, Leonid Nikolaevich. Tsar Golod. Predstavlenie v piati kartinakh. [*King Hunger. A play in five scenes with a prologue*]. [*St Petersburg,*] 'Shipovnik', 1908.

8vo, pp. 127, [17], with a folding engraved frontispiece and 7 illustrations in the text by E. Lansere, and eight leaves of advertisements; a very good copy, uncut in the original illustrated wrappers by Lansere, spine chipped at head and tail and sometime repaired; in a folding cloth box. £800



First edition of this play exploring the years of famine and strikes leading up to and after the 1905 Revolution.

Andreev was one of the most popular writers in Russia during the first decade of the 20th century: his fame 'was almost on a par with that of Chekhov and Gorky. The fact remains that his talent and topical themes, his literary techniques combining tradition and modernism, the boldness of his imagination, and a captivating sketchiness of thought in dealing with complex moral-psychological and philosophical problems, endeared him to a significant segment of the intelligentsia ... [and] ensure for him a permanent place in Russian literature' (Victor Terras). *Tsar Golod* was translated into English in 1911 as *King Hunger*.

Kilgour 33.

- 5 БУЛГАКОВ, Михаил Афанасьевич. Дни Турбиных. Последние дни (А.С. ПУШКИН).
BULGAKOV, Mikhail Afanas'evich. Dni Turbinykh. Posledenie dni (A.S. Pushkin). [*The Days of the Turbins. The Last Days (A. S. Pushkin)*]. Moscow, "Iskusstvo", 1955.

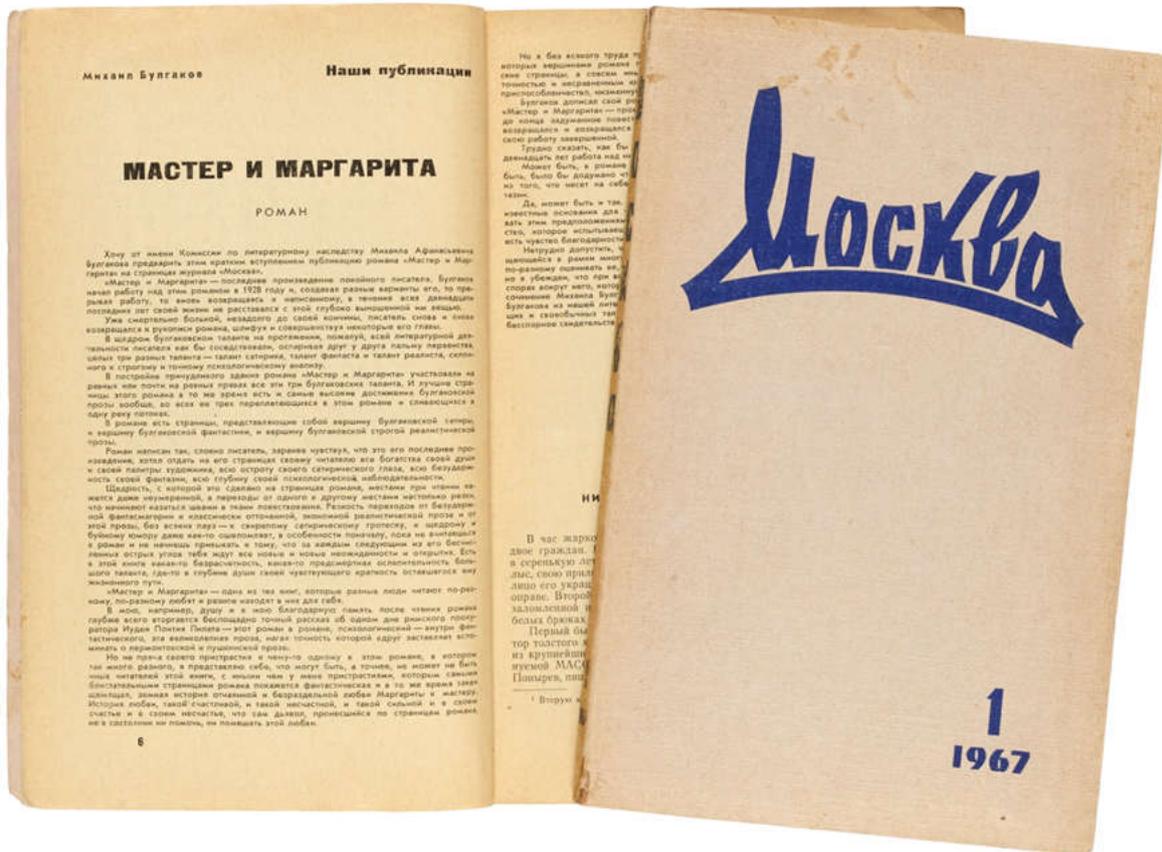
8vo, pp. 119, [1], with a frontispiece portrait of Bulgakov and eight leaves of plates after photographs of performances; a fine copy in the original publisher's taupe cloth, lettered gilt. £1500

First complete edition. *The Days of the Turbins* was Bulgakov's most important play, and the one on which his lasting reputation as a dramatist depends. It took as its basis his novel *The White Guard* (written 1921-3), which itself derived from an earlier (destroyed) play 'The Turbin Brothers'. *The White Guard* was banned during serialization in *Rossiiia* in 1925 (and only published complete in Paris in 1927-9), but its adaptation for the stage, *The Days of the Turbins* was a sell-out when it premièred on 5 October 1926.

Its theme was 'the fate of Russian intellectuals and officers of the Tsarist Army caught up in revolution and civil war' (Terras), and despite the controversy, it was a favourite of Stalin, who attended no fewer than 15 times. All of Bulgakov's plays were banned in 1929, but he was allowed back into circulation after joining the Moscow Arts Theatre; *The Days of the Turbins* was hastily re-staged in 1932, after Stalin casually asked why it was no longer running. Portions of the play had been published in 1927 as interpolations in a corrupt text of *The White Guard*, and an English translation had been printed in Boston in 1934, but the present edition was the first appearance of the complete Russian text.

The Last Days was not staged until 1943, after Bulgakov's death, when it ran under the title *Alexander Pushkin*. The plates illustrate stagings of *The Days of the Turbins* at the Moscow Arts Theatre in 1926 and the Stanislavsky Theatre in 1954, and of *The Last Days* in 1943 and at Warsaw in 1949.

Ellendea Proffer, *An international bibliography of works by and about Mikhail Bulgakov*, no. 23.



THE RARE FIRST APPEARANCE

6 БУЛГАКОВ, Михаил Афанасьевич. Мастер и Маргарита.
BULGAKOV, Mikhail Afanas'evich. Master i Margarita [*The Master and Margarita*], contained in two numbers of : Москва. Moskva. [Moscow]. Moscow, 'Moskva', November 1966 and January 1967.

2 parts (1966, pt. II; 1967, pt. I), 8vo; light browning to paper, but a very good copy in the original printed wrappers, lightly marked and with some repair to spines; in a blue morocco folding box. £7500

The first appearance in print in any format of *The Master and Margarita*, serialised in two issues of the journal *Moskva* in November 1966 and January 1967. Although the novel had been completed in 1938, in

common with most of Bulgakov's prose it was not published until long after his death from an inherited kidney disorder in 1940.

During his life, Bulgakov was best known for the plays he contributed to Konstantin Stanislavsky's and Nemirovich-Danchenko's Moscow Art Theatre. He published a number of novels and stories through the early and mid 1920s, but by 1927 his career began to suffer from criticism that he was too anti-Soviet. By 1929 his career was ruined: government censorship prevented publication of any of his work and staging of any of his plays, and Stalin personally forbade him to emigrate. This first printing of his best known work is a censored version of the text, eliminating much of the anti-Soviet satire, yet it still caused an immediate sensation on publication. The first edition in book form was published by the YMCA Press in Paris in 1967, also with the censored version of the Russian text. The full text was first published in English later in 1967 (there are two different English translations, one of the censored text and one of the full text). The first appearance of the full text in Russian was published in Frankfurt in 1969.

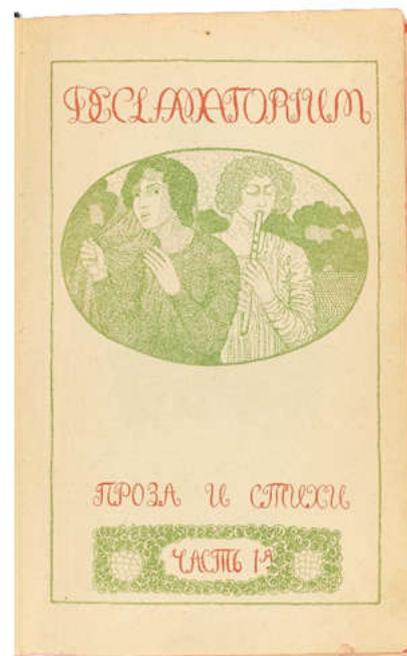
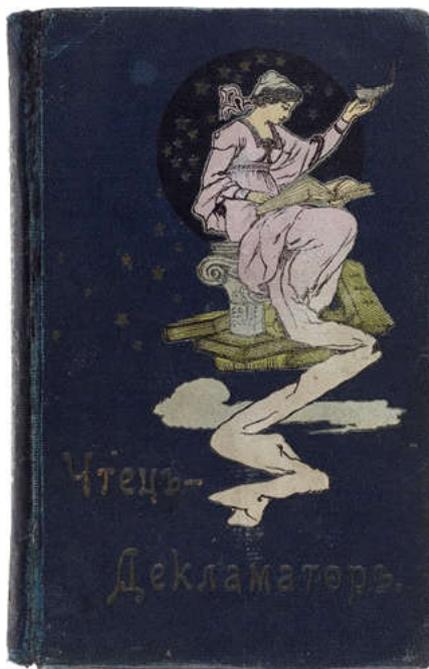
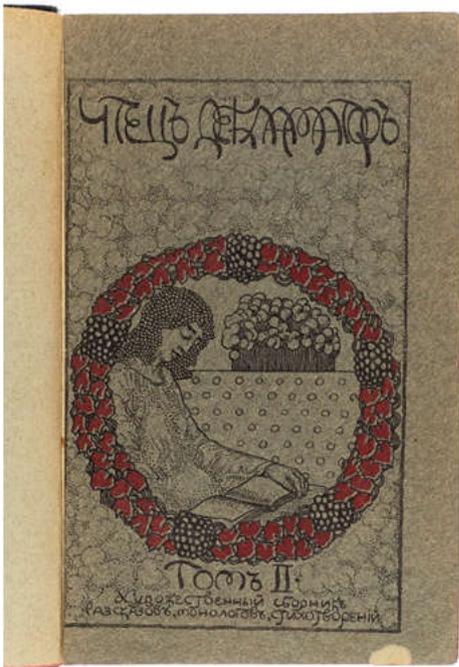
7 БУТУРЛИН, *Граф* Петр Дмитриевич. СОНЕТЫ. Посмертное издание.
BUTURLIN, *Count* Petr Dmitrievich. Sonety. Posmertnoe izdanie. [*Sonnets. Posthumous edition*].
[*Kiev, Frontskevich,*] 1895.

8vo, pp. [6], 58; a fine copy in French contemporary cloth-backed boards (signed by Pierson-Henry Joseph), with the original blue-grey printed paper wrappers bound in. £1200

First edition, rare: fifty-seven sonnets by the diplomat and poet Count Pyotr Buturlin (1859-1895). This is a gentle and lyrical collection, in a form for which Buturlin was particularly known, and draws on the ancient world and Pan-Slavic mythology for inspiration, as well as his own broad European experience.

Born in Florence and educated in England, Buturlin published his first collection of poetry in Florence in English (*First Trials*, 1878, no copy traced), but began to contribute Russian verse to periodicals during the 1880s. His first Russian collection, *Sibilla i drugie stikhotvoreniia* [The Sibyl and other poems] appeared in 1890, and a collection of 20 sonnets came out the following year.

Kilgour 218. OCLC shows five copies: Universiteitsbibliotheek Amsterdam, Harvard, Columbia, Library of Congress, and UC Berkeley. Not in COPAC.



- 8 ЧТЕЦ-ДЕКЛАМАТОР. Художественный сборник стихотворений, рассказов и монологов ... I. Declamatorium: проза и стихи. II. Сатира и юмор ... Издание второе. Том второй. СHTETS-DEKLAMATOR. Khudozhestvennyi sbornik stikhotvorenii, razskazov i monologov ... I. Declamatorium: proza i stikhi. II. Satira i iumor. ... Izdanie vtoroe. Tom vtoroi. [*The Reciter. An artistic collection of poetry, tales, and monologues ... I. Declamatorium: prose and verse. II. Satire and humour ... Second edition. Volume II.*] [Kiev, I. I. Samonenko, 1906.]

8vo, pp. [iv], 484, viii; title and divisional title printed in red and green, **numerous photogravure portraits in the text**; light browning to the edges, some coloured pencil marks in the margins; original decorated cloth featuring a coloured Art Nouveau design of a woman reading to front cover, rear cover stamped in blind, illustrated wrappers bound in. £450

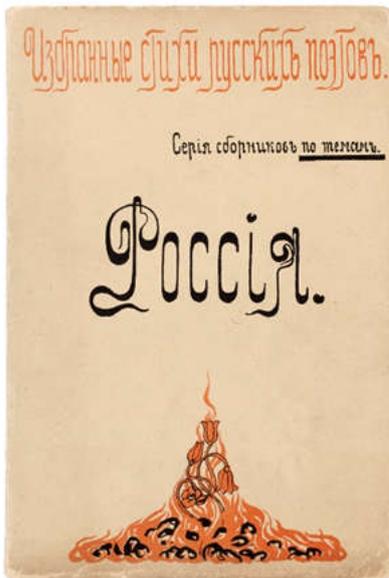
Ivan and Fyodor Samonenko's hugely popular series 'for reading at entertainments, drama courses, literary evenings etc.' (there were at least 12 editions before the Revolution) highlights Russia's passion for performance at the time. The first volume, containing lyric poetry and humorous verse, had appeared in 1902. A second volume, in 1905, of which this is the second edition, expanded by over 150 pages, added

prose. Further volumes came out in 1908 (verse and prose), 1909 (contemporary poetry, including from America and Europe), and 1916 (humour and satire).

The present volume includes poetry by, among others, Gorky, Bely, Blok, Balmont, Gippius, Bunin, Sologub, and Teffi, whose well-known satirical poem 'Pchelki' makes an early anthologized appearance here.

OCLC records one copy only, at the University of Leeds; and two of the first edition (Georgetown and Wisconsin).

- 9 [ЭРЕНБУРГ, БАЛЬМОНТ, ЛЕРМОНТОВ, ПУШКИН, ТОЛСТОЙ, ТУРГЕНЕВ, И.Т.Д.]. Избранные стихи русских поэтов. Серия сборников по темам. Россия.
[ERENBURG, BAL'MONT, LERMONTOV, PUSHKIN, TOLSTOY, TURGENEV, *et al.*] *Izbrannye stikhi russkikh poetov. Serii sbornikov po temam. Rossiia. [Selections of verse by Russian poets. A series of collections by theme. Russia]. [St Petersburg, Stasiulevich,] 1914.*



8vo, pp. [2], 139, [1]; blank margin of pp. 7-8 torn away, else a very good copy in the original illustrated stiff paper wrappers, printed in red and black. £250

First edition of a patriotic anthology of poems on the theme of 'Russia', organised chronologically from Odоеvsky to Kliuev. The theme is religiously adhered to, with contributions from both dead and living authors, including, as well as those listed above, Aksakov, Bely, Blok, Soloviev, Fofanov, Sologub, Briusov, Vyacheslav Ivanov, Sasha Cherny, etc. Ehrenburg was then in exile in Paris, and the two poems by him here (written 1912-3) appear for the first time in Russia.

The publisher M. M. Stasiulevich was founder and editor of pre-Revolutionary Russia's premier literary journal, *Vestnik Evropy*. He does not appear to have issued further titles in the series, though he published 2 volumes of a 'Series of collections by period' instead of 'by theme', in the same year.

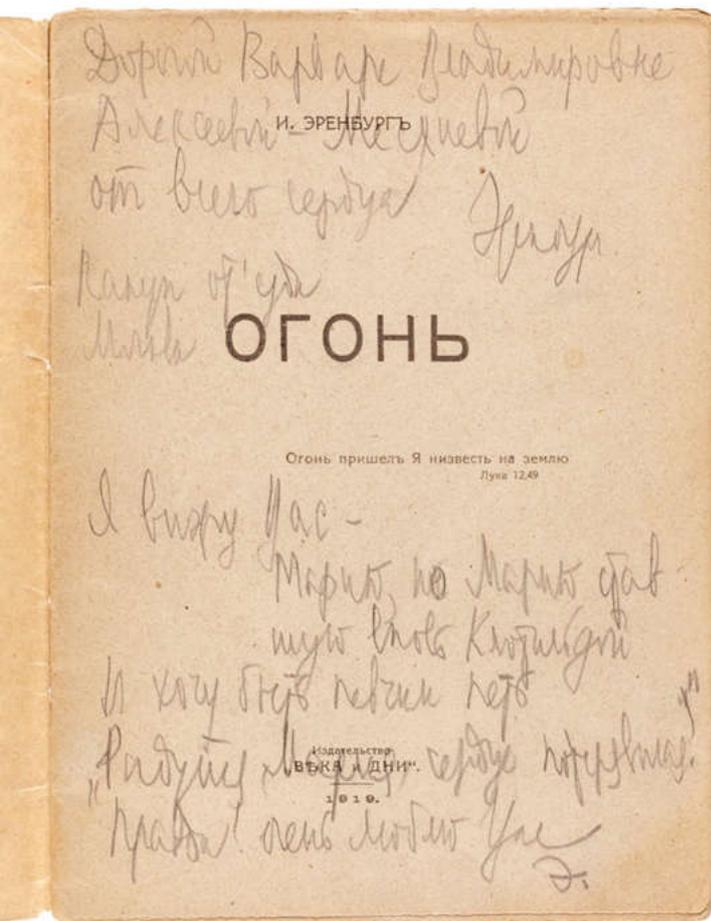
PRESENTATION COPY, PUBLISHED BY LEV VYGOTSKY

10 ЭРЕНБУРГ, Илья Григорьевич. Огонь.

ERENBURG, Il'ia Grigorievich. Ogon'. [Fire]. [Gomel], "Veka i Dni", 1919.

Small 8vo, pp. 39 + 1 page advertisements; paper toned, but in good condition in the original printed wrappers, wrappers lightly soiled and worn; in a folding cloth box.

£2000



First edition. **With a long signed presentation inscription in Russian on title-page to the actress Varvara Alekseeva-Meskhieva** (b. 1898) in pencil, covering the title-page: 'To dear Varvara Vladimirovna Alekseeva-Meskhieva, from the heart / Ehrenburg / On the eve of departure / Moscow[?]. I see you now - Mary, but Mary once again as Clotilda, and I wish to be a choirboy, and to sing "Hail Mary, oh lost heart!" It is true, I love you very much. E.' (our translation). The allusion to Mary is in the style of a prayer, a motif also used elsewhere by Ehrenburg, who produced a similar inscription for Ariadna Efron, daughter of Marina Tsvetaeva, as recounted in her memoirs: 'To Alya... Hail Mary, our hope, Hail Mary, oh lost heart!'

Ogon' was the first book of only two books published by 'Ages and Days', the publishing house set up in the newly liberated Gomel (now Belarus) by the future psychologist Lev Vygotsky in partnership with his brother David and Semyon Dobkin – they issued only two works before paper-shortages forced them to shut up shop. Lev Vygotsky later became a prominent Soviet developmental psychologist, though his work did not come to the fore in the West until the 1970s.

Varvara Alekseeva-Meskhieva was one of the most famous Soviet actresses, and a popular habitu  of the literary salons of Moscow and St Petersburg. She appeared in a variety of roles in theatres including the

Moscow Dramatic Theatre and the Theatre of the Red Army in Moscow. She later moved to Tbilisi, where she was elected the leading Soviet artist of Georgia in 1943. Ehrenburg recalls in his memoirs the young actress reading the works of Mayakovsky in the House of Media (later The Central House of Journalists) in March 1921.

Although perhaps better known in the West as a prose writer and journalist, Ehrenburg began his literary career as a poet. The present collection is one of eleven collections of his poetry published between 1911 and 1923. The title is taken from Luke 12:49: 'I am come to send fire on the earth...'

Kilgour 295; Tarasenkov p. 424.

- 11 ЭРЕНБУРГ, Илья Григорьевич. Рассказы.
ERENBURG, Il'ia Grigorievich. Rassказы. [*Tales*]. Moscow,
"Ogonek", 1926.

12mo, pp. 50, [1], 3 (advertisements), without front free endpaper;
paper slightly affected by damp, small signature of former owner to
title and front cover; in the original illustrated paper wrappers,
lightly soiled, spine partially defective. £250

A very rare ephemeral publication comprising two short stories by
Ehrenburg: 'Aksionernoe obshchestvo "Merkiur-de-Riussi"' and
'Opytno-pokazatel'naia koloniia No. 62'. Both stories had been
published four years earlier in a collection of six stories by
Ehrenburg with illustrations by El Lissitsky.

OCLC records a copy at Harvard only.



12 ФЕДИН, Константин Александрович. Сад.
FEDIN, Konstantin Aleksandrovich. Sad. [*The Orchard*]. Petrograd, 1922.

12mo, pp. 31, [1]; title printed in green and black, text within green border, light stain to lower blank margin at beginning and end, but generally a very good copy in the original printed wrappers; in a folding cloth case. £1000

First edition, rare, of Konstantin Fedin's first book, a short story which was awarded first prize by the House of Writers. An old gardener watches sadly as the orchard he cared for and the manor house of the old owners are turned over to a Soviet orphanage and fall into neglect. In the end the gardener sets the house and orchard on fire.

OCLC records four copies, at Amherst, Columbia, Cambridge, and Bayerische Staatsbibliothek. A second edition was published in 1924, also rare.



PRESENTATION COPY

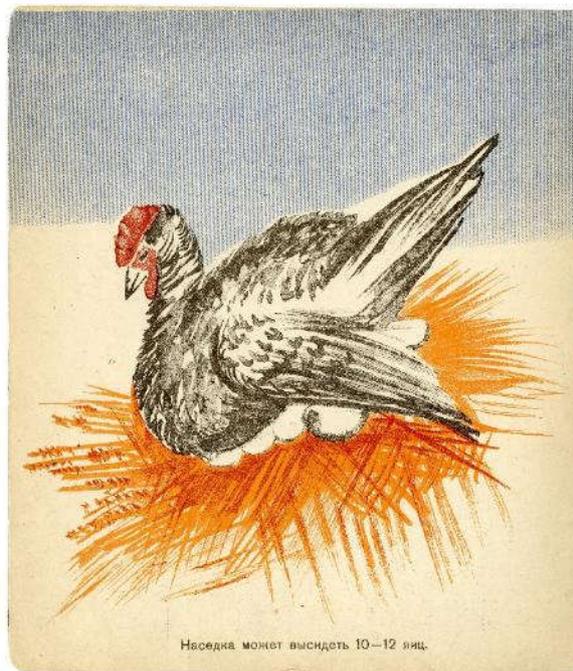
- 13 ГОНЧАРОВА, Наталья, художница. КОДРЯНСКАЯ, Наталья. Сказки.
GONCHAROVA, Natalia, *illustrator*. KODRIANSKAIA, Natalia [CODRAY, Natalie]. *Skazki*.
[*Fairytales*]. Paris, 1950.

4to, pp. 284; **with 15 illustrations after works by Goncharova**, 6 in colour, one repeated to the upper cover, large decorative initials; uncut and unopened, a fine copy in the original paper wrappers; **with a presentation inscription in English to 'Mr Franz Erenwirt [possibly the Munich publisher Franz Ehrenwirth] with compliments from the autor (sic) / 1951'**. £450

First and only edition, limited to 1000 copies.

A collection of charming fairytales, appealingly illustrated by Natalia Goncharova.





14 ГРАНАВЦЕВА, Мария. Домашние птицы

GRANAVTSEVA, Mariia. Domashnie ptitsy. [Domestic birds]. Moscow, OGIz, Molodaia Gvardiia, 1931.

4to, ff. [6], including the original printed paper wrappers, printed in full colour throughout; wire-sewn as issued, wrappers a little dusty, spine fragile, else very good. £350

First edition, a children's book on domestic birds, their care, hatching and rearing on a large scale, told almost entirely in pictures. Poultry-keeping was considered a desirable pastime in the Soviet Union, which even hosted an international commercial exhibition in its honour in 1966. Here feeding-trays are built, eggs incubated, chicks reared, and the result is a farmyard full of chickens, geese, turkeys and ducks.

Mariia Granavtseva was a painter and graphic artist, most famed for her landscapes and still life works, which are represented in many museum collections. She began working as an illustrator for children's books in the 1920s, and the present work is the only one for which she provided both illustrations and text.

OCLC records four copies: Amherst, Columbia, Princeton, and Chicago.

ORIENTALIST PUPPET-PLAY

- 15 ГУМИЛЕВ, Николай Степанович. Дитя Аллаха. Арабская сказка.
GUMILEV, Nikolai Stepanovich. Ditia Allakha. Arabskaia skazka. [*The Child of Allah. An Arabic tale*].
Berlin, "Mysl'", 1922.

12mo, pp. 48; a very good copy in the original printed wrappers.

£325

Second edition of a dramatic poem (or verse play) written c. 1915-6, when Gumilev was on active service, for the puppet-theatre he organised with N. I. Butkovskaia in St Petersburg. Perhaps never performed, it was first published in 1917 in the journal *Apollon*, and then in a separate offprint (very rare). This Berlin edition is posthumous – Gumilev had been arrested and executed by the Cheka in 1921, accused of involvement in the (fabricated) Tagantsev conspiracy. Maxim Gorky had obtained his release by a personal appeal to Lenin, but too late to save him.

Ditia Allakha is 'possibly his most beautifully written work in dramatic form, with its mixture of humour, fantasy and elegant stylisation' (*Russian Theatre in the Age of Modernism*), and its generalist oriental mode incorporates verse forms derived from Malay and Persian poetry. The fairy-tale plot follows a *peri* who comes to the world of men and encounters three suitors, a young but impure man (who is killed by a unicorn), a Bedouin (dispatched by the ghost of Alexander the Great), and the Caliph (killed by Solomon's ring); she finds her match instead in the poet Hafiz.

Tarasenkov, p. 116.

- 16 ГУМИЛЕВ, Николай Степанович. Колчан. 4-я книга стихов. Издание второе.
GUMILEV, Nikolai Stepanovich. Kolchan. 4-ia kniga stikhov. Izdanie vtoroe. [*The Quiver. 4th book of Poems. Second edition*]. Berlin, Petropolis, 1923.

8vo, pp. 108, [2, ads], [2, blank]; a fine copy in the original printed paper wrappers, and with the original glassine dustjacket.

£250

Second edition of the collection of poems with which Gumilev 'reached the peak of his powers' (Bristol, *A History of Russian Poetry*, p. 207).

The Quiver (first published 1916) 'shows a mature poet of remarkable versatility. The lead poem, "To the Memory of Annensky," is a noble tribute to the poet's mentor; the last is an equally inspired "Ode to D'Annunzio: On his Recital in Genoa." The collection includes several war poems: "War," "Offensive," "Death," and "A Vision" ... *The Quiver* has several poems in an elegiac mode in which the poet takes stock of life. One of these, "Iambic Pentameters," is perhaps Gumilyov's one great love poem (he wrote many, but they all seem somewhat pale and abstract). In it he wistfully admits the loss of a great love (Akhmatova, of course): "I lost you, as did mad King Nal / Lose Damayanti in a game of dice." (Terras, *History*, p. 436).

Tarasenkov, p. 116.

For translations by Gumilev see items 63 and 67.

WORLD-BEATING

17 ГУРЕВИЧ, Михаил, и Андрей ИГУМНОВ. Комсомол Кузнецкстроя.
GUREVICH, Mikhail, and Andrei IGUMNOV. Komsomol Kuznetskstroia. [*The Komsomol of Kuznetsk Construction*]. Moscow, OGIZ, Molodaia Gvardiia, 1932.

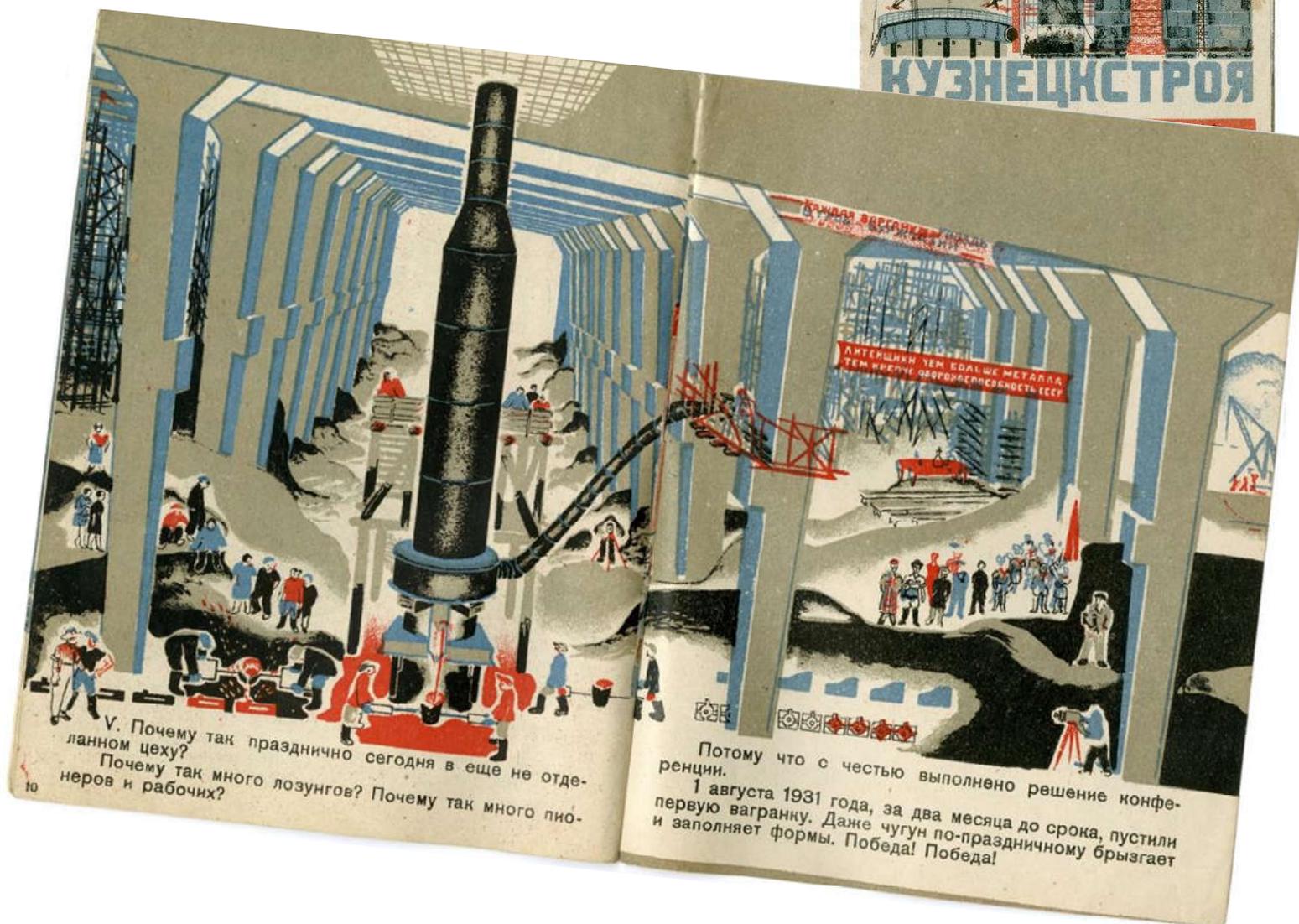
8vo, ff. [12], including the original printed paper wrappers, wire-sewn as issued, in full colour throughout; fine; 'Printed in Russia' inkstamp to the upper wrapper. £750

First edition, rare. An attractive juvenile publication to celebrate the construction of a mega-factory: the Novokuznetsk metallurgical plant, which was destined to be the very largest, and most powerful, factory in Europe, one of the cornerstones of the first Five Year Plan and the jewel in the crown of the new industrialisation of the USSR. Though a tentative plan had existed for many years, construction works began only in 1929. Full capacity was obtained four years later.

The present work shows the early stages of the endeavour in a child-friendly format, from planning to the advent of eager workers who break the ground undeterred by the Siberian frost and snow. An American working on the site is astonished at the rate of industry (and presumably by his presence in Soviet Siberia). The final spread celebrates the factory's first output – on 1 August 1931.

OCLC shows three copies: Cambridge; Harvard and Chicago.

[17]



У. Почему так празднично сегодня в еще не отделанном цеху?
Почему так много лозунгов? Почему так много пионеров и рабочих?

Потому что с честью выполнено решение конференции.
1 августа 1931 года, за два месяца до срока, пустили первую вагранку. Даже чугун по-праздничному брызгает и заполняет формы. Победа! Победа!

DR KRUPOV

- 18 [ГЕРЦЕН, Александр Иванович]. ИСКАНДЕР (*псевдоним*). Прерванные рассказы... Издание второе - исправленное автором.
[HERZEN, Aleksandr Ivanovich]. ISKANDER (*pseud.*). Prervannyye razskazy... Izdanie vtoroe - ispravlennoe avtorom. [*Interrupted tales... Second edition, corrected by the author*]. London, Trübner & Co., 1857.

8vo, pp. [xii], 203; some light browning to last few leaves, but a very good copy in slightly later cloth, ms lettering to spine. £1250

Second, corrected edition, rare, of this collection of four short stories, which had initially been published in Russian periodicals, and were first collected and published as one volume in 1854 in London. Herzen lived in London from 1852 until 1864, where he founded the Free Russian Press, printing works for illegal distribution in Russia.

The present collection contains the stories 'Dolg prezhde vsego', 'Povrezhdennyi', 'Mimoezdom', and the well-known 'Doktor Krupov', which 'presents the idea of madness as purely relative and suggests the presence of epidemic madness in society itself and the whole course of human history. The Voltairean sarcasm of this story was only too apparent to the contemporary reader' (*Cambridge history of Russian literature*).

OCLC records two copies only at the Staatsbibliothek Berlin and University of Leipzig, and two copies of the first edition, at Harvard and Columbia.

SOVIET SCI-FI SATIRE

- 19 ИВАНОВ, Всеволод Вячеславович, и Виктор Борисович ШКЛОВСКИЙ. Иприт. Роман. Выпуск I[-IX].
IVANOV, Vsevolod Viacheslavovich, and Viktor Borisovich SHKLOVSKII. Iprit. Roman. Vypusk I [-IX]. [*Mustard Gas. A novel. Parts I-IX*]. Moscow, Gosizdat, [1925].

Nine parts, as issued, small 8vo; each part uncut in the original illustrated wrappers by Boris Titov; leaves a little browned, spines chipped, but a very good set; private ownership stamps to a few pages; preserved in a cloth box. £2500

First edition, a complete set of a rare satirical science fiction novel, issued serially. Ivanov (1895–1963) and Shklovsky (1893–1984) both had connections to the Serapion Brothers, a literary group who upheld the creed that art must be independent of political ideology. *Iprit* is a parody of Soviet science fiction, involving a deadly new gas designed for use in a future world war. Ivanov and Shklovsky both later capitulated to the Soviet demands of realistic art.

'In the 1920s [they] were young, talented and angry. The new aesthetic, morality and philosophy were likewise young and uncompromising. Ivanov and Shklovsky believed the Kremlin to be the source of the scarlet, life-giving blood which could renew the world, but it was being drained away by the City of London ... They did not like this, and they blamed it on the world revolution' (from the 2005 edition, the first to be published in Russia since 1929).

Getty 274 (part 5 only, mis-attributing the cover design to S. B. Telingator); Hellyer 157; not in MoMA.





Михаилу Наумовичу
Павловскому
на юбилей памяти
от автора
Довид Кнут
Париж, июль, 49

PRESENTATION COPY

20 КНУТ, Довид, псевдоним. [то есть Давид Фиксман.] Избранные стихи.
KNUT, Dovid, pseud. [i.e. David Fiksman]. Izbrannye stikhi. [Selected poems]. Paris, Imprimerie moderne, 1949.

8vo, pp. 190, with four black & white lithographs by Iakov Shapiro laid in loose (as issued); printing error on pp. 132-3, text still legible, else a very good copy in the original printed paper wrappers, glassine dust-jacket (browned, foxed, and chipped); **inscribed by Knut on the initial blank to Mikhail Naumovich Pavlovskii**, dated Paris, July 1949. £450

First edition, a presentation copy; this is one of 100 copies on 'édita moyen âge' paper from an edition of 200.

The Jewish-Russian poet Dovid Knut (1900-1955) grew up in Kishinev (Chisinau, then Romania, now Moldova), where he contributed verse to periodicals from the age of 14, before moving to France in 1920.

His astonishingly miscellaneous CV includes work as a chemical engineer, an eatery-house owner, a dyer, and a tricycle courier; meanwhile he was at the forefront of the émigré literary community in Paris, contributing regularly to periodicals and publishing five collections of poetry: *Of my Millennia* (1925), *Second Book of Poems* (1928, well-reviewed by Nabokov), *Satyr* (1929), *Paris Nights* (1932) and *Daily Love* (1938). In the late 1930s he became interested in Zionism, travelling to Israel with Scriabin's daughter (they married in 1940 – after publishing an anti-Nazi pamphlet he escaped to Switzerland, while she became a hero of the Resistance and was killed in 1944). Knut moved to Israel in 1949.

The present volume assembles work from four of Knut's previous collections as well as selections from the cycle 'Prarodina' ('Foremotherland'), completed in 1939; his last surviving Russian poem, it dealt with Palestine and had only appeared in periodical form.

See *An Anthology of Jewish-Russian Literature*, I, 446-457.

ONE OF THE FIRST RUSSIANS TO COME UNDER THE INFLUENCE OF BYRON

21 КОЗЛОВ, Иван Иванович. Чернец, киевская повесть.
KOZLOV, Ivan Ivanovich. Chernets, kievskaja povest'. [*The monk, a tale of Kiev*]. St Petersburg,
National Education Department Press, 1825.

8vo, pp. [2], 64; old shelf-mark to title, some contemporary ms. annotations; reinforced at inner margin throughout, tear through pp. 13-14 repaired with slight loss, marginal repairs to two leaves, a few spots and stains, last leaf dusty; still a sound copy in later nineteenth-century quarter textured cloth and marbled boards, green paper spine label. £1800

First edition, rare, of Kozlov's magnum opus, a Byronic poem that brought him success on a par with that of Pushkin; the unsigned preface is probably by Zhukovsky, the introductory poem is dated September 1824. '*The Monk* was for twenty years of our century the same as Karamzin's *Poor Liza* was for ninety years of the last ... For a few years before it was published the poem travelled in manuscript all across Russia. It took an abundant and full tribute in tears from beautiful eyes; men knew it by rote' (Belinsky, quoted in Smirnov-Sokol'skii).

Kozlov (1779-1840) enjoyed a successful military and civil service career before being struck by paralysis in 1821, becoming completely blind. Already with a strong command of French, he learned English and German and took to writing, translating Scott, Byron and Moore. 'Kozlov was one of the first Russians to come under the influence of Byron and to translate him into Russian ... [*The Monk*] is a Byronic confessional poem, a tale of love, death, and revenge shrouded in an atmosphere of mystery ... [It] enjoyed three successive printings' (Terras), and spawned numerous imitators. *Chernets* presented an ambiguous Byronic hero; it is a story of a terrible crime and of ultimate repentance. The hero loses his wife and child through the intrigues of a villain, and passes seven years in the wilderness, before tracking down and killing the felon; he retires to a monastery to repent.

Kozlov also played host to a distinguished literary salon, attended by Zhukovsky and Pushkin, to whom he sent a copy of *Chernets*; Pushkin replied in the form of a poem: 'Pevets! Kogda ia pered toboi ...'. Inevitably, comparisons were made between the poets by contemporaries – Byron had also played a part in Pushkin's poetical formation – not always in Pushkin's favour. Viazemsky, for example, wrote to Aleksandr Turgenev in 1825 that, 'there is in *Chernets* more feeling, more thought than in Pushkin's poems'.

Kilgour 556; Smirnov-Sokol'skii 762. OCLC shows 4 copies: Harvard, Yale, Columbia and Library of Congress.

TRANSRATIONAL LANGUAGE

- 22 КРУЧЕННЫХ, Алексей Елисеевич. Заумный язык у: Сейфуллиной, Вс. Иванова, Леонова, Бабеля, И. Сельвинского, А. Веселого, и др.
KRUCHENYKH, Aleksei Eliseevich. Zaumnyi iazyk u: Seifullinoy, Vs. Ivanova, Leonova, Babelia, I. Sel'vinskogo, A. Veselogo, i dr. [*Transrational language in Seifullina, Vs. Ivanov, Leonov, Babel, I. Selvinsky, A. Vesoly and others*]. Moscow, Publishing house of the All-Russian Union of Poets, 1925.

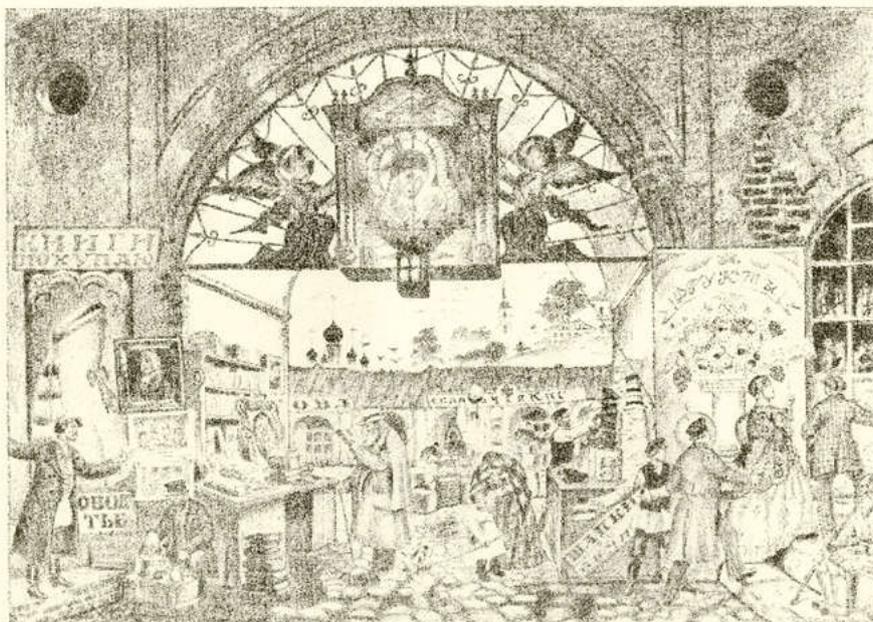
12mo, pp. 59, [5, bibliography of works by Kruchenykh and advertisements]; a very good copy in the original wrappers, printed in red and black with a woodcut design by Valentina Kulagina-Klutsis, some edge wear, a little dusty; cloth box. £650

First edition, a critical study of six poets by 'the most effective theoretician of cubo-futurism and its most loyal and consistent advocate of transrational language ... or the destruction of meaning in poetry ... For

Kruchonykh, transrational language also reflected the confusion and chaos of modern life' (Terras). Included at the end is his 'Declaration No. 5. On transrational language in contemporary literature'.

Getty 392; Hellyer 260; MoMA 599; Compton, *Russian Avant-Garde Books 1917-34*, p. 80 + illustration.





- 23 КУСТОДИЕВ, Борис Михайлович. 14 Литографии.
KUSTODIEV, Boris Mikhailovich. 14 Litografii. [14 Lithographs]. *St Petersburg, Komitet Populiarizatsii Khudozhestvennykh Izdanii, 1921.*

Folio (41 x 32 cm), 18 unnumbered leaves comprising half-title, illustrated lithograph title-page, illustrated lithograph list of contents, and **14 full-page lithograph plates**, 1 blank leaf; internally in very good condition; loose in the original blue printed wrappers [*cover title: 'Shestnadtsat' Avtolitografii'* referring to the 16 lithographed leaves], wrappers very worn, spine defective. £1350

First edition: **no. 226 of 300 copies**, of this collection of lithographs by the popular Astrakhan-born painter, sculptor, and book-illustrator Boris Kustodiev (1878-1927).

Kustodiev studied under Repin at the St Petersburg Academy, and his work is widely exhibited in Russian museums. He is particularly known for his romantic, nostalgic depictions of Russia in a bygone age, overwhelmingly happy scenes despite the illness that left him paraplegic in 1916. The present collection features idylls of country and small-town life – a carnival, a village fair, etc., a nude by the riverbank – with figures in traditional Russian dress.

Thieme-Becker XXII, p. 142-3 (mentioning the present work). OCLC records 5 copies, at Yale, Dickinson College (Pennsylvania), Bayerische Staatsbibliothek (Munich), the Hoover Institute, and the Getty Center.



BEFORE AND AFTER

24 КУТАТЕЛАДЗЕ, Аполлон Караманович. Грузия.

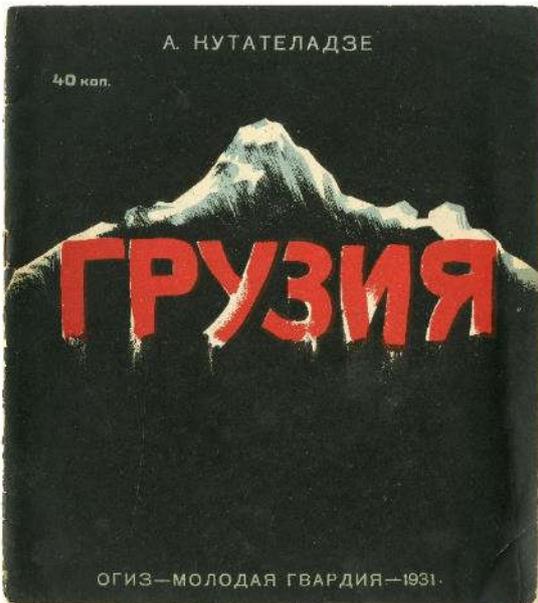
KUTATELADZE, Apollon Karamanovich. Gruzia. [Georgia]. Moscow, OGIZ, Molodaia Gvardia, 1931.

8vo, ff. [8], including the original printed paper wrappers; in full colour throughout ; a few lines a little duplicated in the printing process else fine; wire-sewn as issued; small 'printed in Russia' inkstamp to the second leaf. £950

First edition, rare. A children's guide to Georgia, the birthplace of Stalin, covering each province in turn and showing how they have changed for the better under Soviet rule.

Explanatory text is accompanied by a series of vivid drawings focussing on technological and cultural developments. Where once peasants laboured with oxen in the fields under whip-toting boyars, Socialism has brought tractors and machinery, hunter-gathering has been replaced by factories, mines have been opened, energy comes from new hydro-electric plants, new crops are grown, schools and hospitals have been opened, and religion and superstition have been banished. The last leaf shows an election, with people from all walks of life voting unanimously for Stalin, who stands at the centre.

OCLC records 4 copies: Cambridge, Columbia, Princeton, and Chicago.



LITERARY RUSSIA

25 ЛИДИН, Владимир Германович, редактор. ЛИТЕРАТУРНАЯ РОССИЯ. Сборник современной русской прозы.

LIDIN, Vladimir Germanovich, editor. LITERATURNAIJA ROSSIIA. Sbornik sovremennoi russkoi prozy. [*Literary Russia. A Collection of contemporary Russian prose*]. I [*all published*]. Moscow, "Novye vekhi", 1924.

8vo, pp. 403, [1], with 28 vignette portraits; a very good copy, slightly shaken, in the original printed paper wrappers with a typographic design in blue and black, spine browned and cracked (though sound), old booksellers' stamps to rear cover. £1500

First edition of an avant-garde collection of short stories and excerpts from novels, with autobiographical sketches and bibliographies by each of the 28 contributors, all written especially for this collection.

'This is not an anthology. Usually an anthology prints that which, in one way or another, is already well-recognized; in this collection there are authors who have no finished work to their name – other than this collection ...' (Introduction). Well-established authors such as Bely, Remizov and Shaginian sit alongside future greats like Valentin Kataev, whose first novel was to appear later in the year, Leonid Leonov, with the early short tale 'Petushikhinskii prolom' ('The break-up of Petushikha'), and **Konstantin Fedin, who contributes an extract from *Goroda i gody* ('Cities and Years', 1924) – this is apparently the first appearance in print of any part of 'one of the first major novels in Soviet literature'** (Terras).

The authorial biographies and bibliographies contain much of interest. Zamiatin, for example, notes that 'In 1921-22, I wrote the novel *We*; the novel was translated into English in New York; in Russian it is still unpublished, and when it will be I do not know.' Zoshchenko is characteristically wry – 'In 1919 I returned to a primordial state. In 1921 I busied myself with literature' – while Remizov turns his biography into a nine-page short-story of its own. Other notable contributions come from Ehrenburg, Grigoriev, Nikitin, Pilniak (an extract from *The Naked Year*), Seifullina, and Shaginian. The editor, Vladimir Germanovich Lidin [*alias* Gomberg], was himself a prolific writer of short fiction, and contributes a story from *Myshinye budni* ('Drab days', 1923). *Literaturnaia Rossiia* was evidently intended to continue with further volumes, but none was published.

ЛИТЕРАТУРНАЯ

РОССИЯ

АНДРЕЙ БЕЛЫЙ
С. БУДАНЦЕВ
С. ГРИГОРЬЕВ
ЕВГ. ЗАМЯТИН
ЕФИМ ЗОЗУЛЯ
МИХ. ЗОЩЕНКО
ВС. ИВАНОВ
ИВ. КАСАТКИН
БАА. КАТАЕВ
МИХ. КОЗЫРЕВ

ЛЕОНИД ЛЕОНОВ
ВЛ. Л И Д И Н
Н. А Л И Ш К О
А МАЛЫШКИН
А. НЕВЕРОВ
Н. НИКИТИН
А. НИЖКОП-ПРИМЬИ
БОР. ПИЛЬНИК

АА. РЕМИЗОВ
ВАНТ. РОМАНОВ
А. СЕЙФУЛИНА
ЮРИЙ СЛЕЗКИН
АНДРЕЙ СЕБОЛЬ
КОНСТ. ФЕДИН
ВЛЬГА ФОРШ
М. ШАГИНЯН
И. ЭРЕИБУРГ
АА. ЯКОВЛЕВ

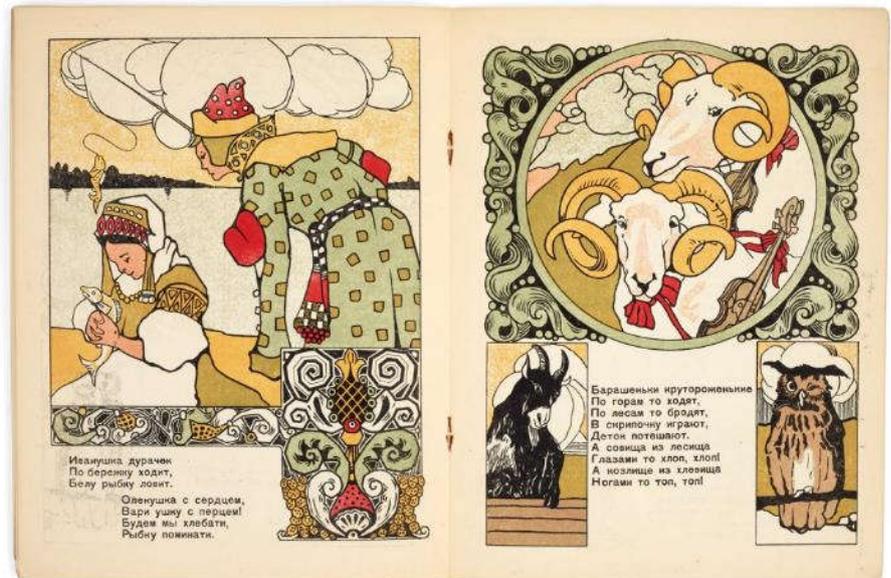
PUBLISHED IN CHINA FOR RUSSIAN ÉMIGRÉS

- 26 [ЛОЖКИН, Александр Васильевич, художник]. Вешние зор'ки. Песенки.
[LOZHKIN, Aleksandr Vasilievich, *illustrator*]. Veshnie zor'ki. Pesenki. [*Spring Sunrises. Little songs.*]
Harbin, L. Luk'ianov. [1910-20s?]

Large 4to, ff. [12], including card covers; printed on thick paper, with colour-lithograph illustrations throughout in yellow, orange, red, green and black; some damage to rear cover (insect? acid?), else a very good copy. £750

First edition published in China (?), extremely rare, of a fabulous Silver Age children's book, with full-page illustrations by Lozhkin, an artist, illustrator and designer who also worked with Fabergé.

The first edition was apparently published by Knebel' in Moscow, in a couple of undated variants with the illustrations differently arranged. The present edition was published in Harbin, in NE China near the Russian border, which had been an important Russian base in the Russo-Japanese War (1904-5) and whose émigré population would be swelled by more than 100,000 White Russians after the 1917 Revolution.



OCLC shows a single copy, at North Carolina. Of the first edition, we can trace only one copy, at the Russian State Library; there was also another Harbin printing, for Zaitsev, of which we find one copy, at the National Library of Russia. A facsimile was issued in 2016.

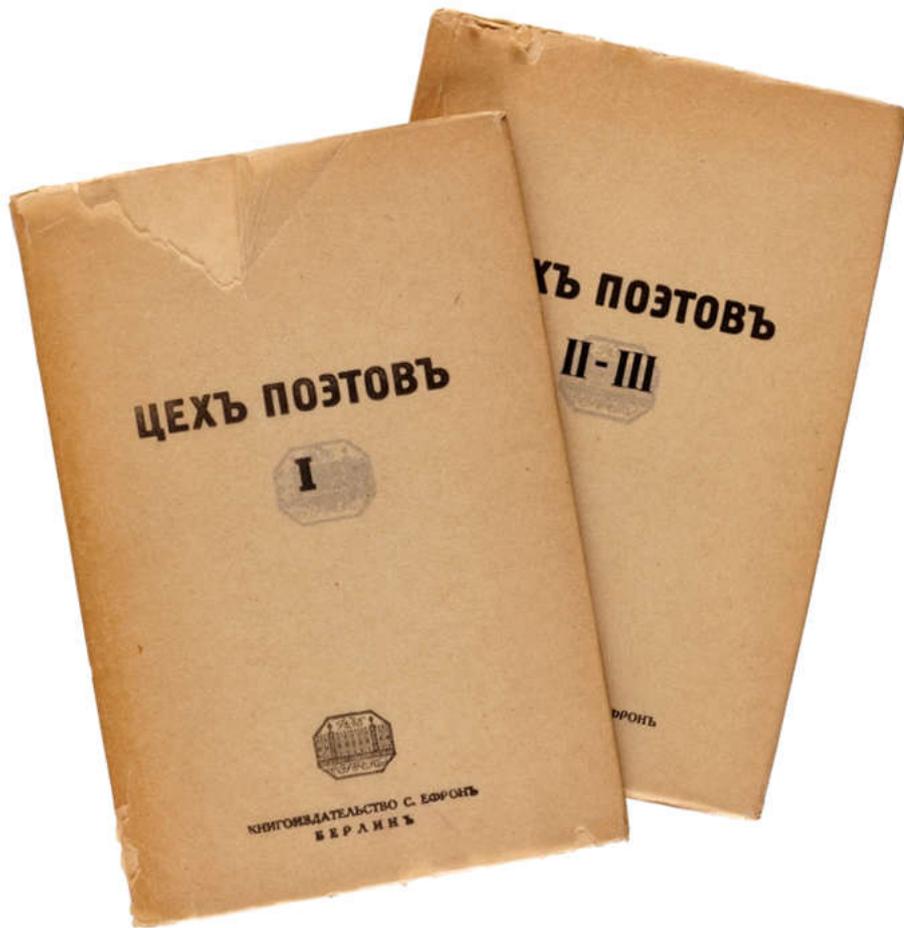


Трень-брень, гусельни,
Золотые струночки!
Уж вы, гусельни, гудите,

Малых детей веселите!
Пляши, дедушка Матвей,
Не жалеи своих лаптей!



Из-за лесу, из-за гор
Едет дядюшка Егор.
Он на сивой на телеге,
На дубовой лошади;
Топорищем подпоясан,
Нушан за поясом.



ACMESISTS REVIVED

- 27 [МАНДЕЛЬШТАМ, ГУМИЛЕВ, и др.]. ЦЕХЪ ПОЭТОВЪ I [-III].
[MANDEL'SHTAM, GUMILEV *et al.*] TSEKH POETOV I [-III]. [POETS' GUILD I-III]. Berlin, S. Efron,
1922[-3].

Two vols., 8vo, pp. 89, [7]; 114, [6], with initial and terminal blanks in each volume; fine copies in the original stiff paper wrappers, covers stamped gilt with the publisher's device, original printed glassine jackets (chipped, a few tears).

£1250

First edition. The first Poets' Guild had been formed in 1911 with members including Gumilev, Gorodetsky and Mandelstam, the core of whom became known as the Acmeists. 'With the coming of the

First World War and the Revolution, Guild meetings ceased' (Terras), though publishing continued for another year. Part I here comprises work from this first incarnation of the Guild, including two poems ('Tristia' and 'Cherepakha') by Mandelstam, and others by Sologub, Kuzmin, and Blok.

Towards the end of 1920 in St Petersburg some of the poets who had been part of the original Guild decided to re-form, the founder members being Gumilev, Ivanov, Lozinsky and Otsup. The new Guild issued several almanacs: *Novyi Giperborei* (1921), *Drakon* (1921) and the present work. Parts II and III here contain work written since around 1918, including six poems and an essay by Gumilev, who had been arrested and executed by the Cheka in August 1921. Mandelstam later followed a similar fate, exiled in 1934, finally arrested and sent to his death in a gulag in 1938.

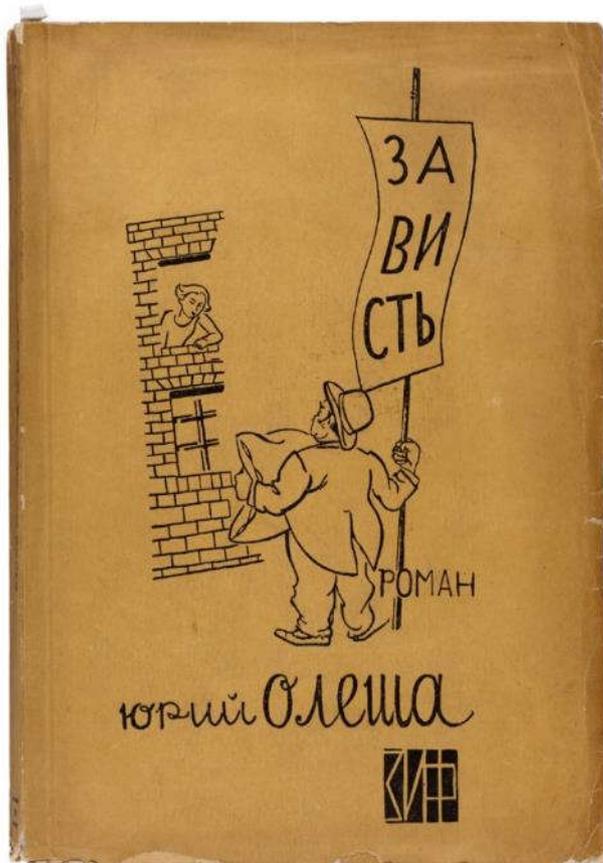
THE MOST 'MODERNIST' OF ALL RUSSIAN NOVELS

28 ОЛЕША, Юрий Карлович. Зависть. Роман, с рисунками Натана Альтман.
OLESHA, Iurii Karlovich. Zavist'. Roman, s risunkami Natana Al'tman. [*Envy. A novel, with drawings by Nathan Altman*]. Moscow-Leningrad, "Zemlia Fabrika", [1928].

8vo, pp. 144, **with two full-page illustrations by Nathan Altman printed on a green background and highlighted in pink**; a very good copy, uncut, a few pages opened roughly, in the original illustrated wrappers by Altman, slightly skewed; in a folding cloth box. £3000

First edition of this famous short satirical novel which 'catapulted Olesha into the first rank of Soviet writers' (Terras). It was fêted by both Soviet and émigré critics and established the young writer's reputation almost overnight. Olesha later adapted it as a play, *Zagovor chuvstv* (The Conspiracy of Feelings) in 1929.

'*Envy* deals with the conflict between new Soviet men, dedicated yet practical, and ineffectual dreamers who have preserved vestiges of an outmoded bourgeois mentality. Each side is represented by two generations, the fortyish and the young. The conflict is staged with masterful ambiguity. While "Soviet man" is obviously winning, his success is viewed through the eyes of the envious losers, with whom the reader may very well identify, and his positive image is undercut by cleverly planted subliminal detail. Even today *Envy* remains the most "modernist" of all Russian novels' (*Cambridge History of Russian Literature*).



[28]

[29]

ZHIVAGO

- 29 ПАСТЕРНАК, Борис Леонидович. Доктор Живаго.
PASTERNAK, Boris Leonidovich. Doktor Zhivago. [*Doctor Zhivago*]. Milan, Feltrinelli, [March 1959].

8vo, pp. [4], 567, [1] blank; a very good, fresh copy in the original paper boards with illustrated dust-jacket by Ampelio Tettamanti. £2000

First authorised edition in the original Russian of *Doctor Zhivago*. According to Carlo Feltrinelli's account of his father's involvement in the history of the book's publication (*Senior Service*, tr. Alastair McEwen,

London, Granta, 2001), Feltrinelli's was preceded by a number of unauthorised Russian editions, in Europe and America, but under international law *Zhivago* was effectively an 'Italian' book and the copyright remained with Feltrinelli.

For Pasternak's work as a translator see items 56, 57, 64, 80, 87.

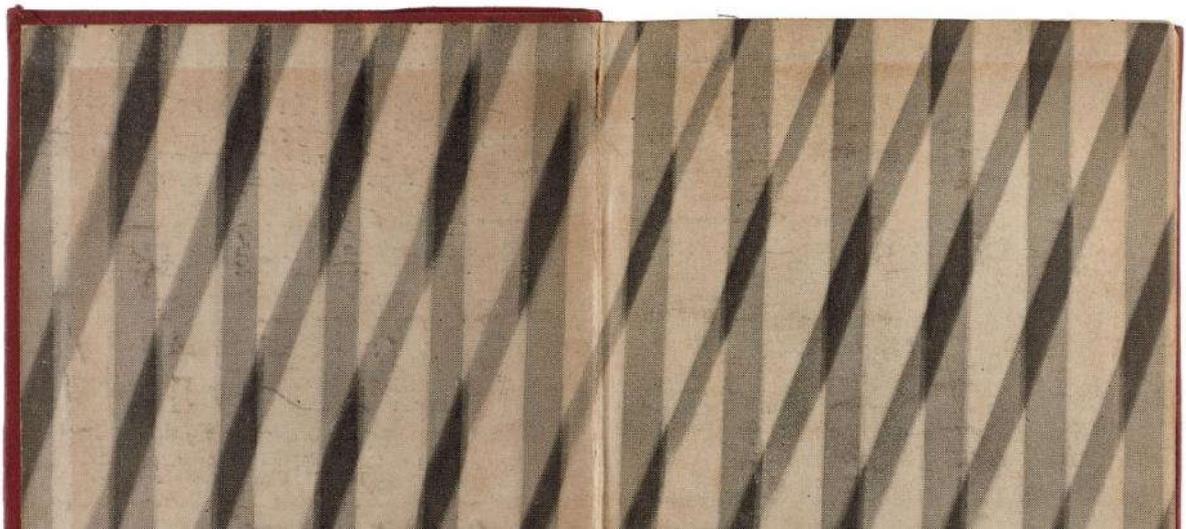
MODERNIST TRAVELOGUE

30 ПИЛЬНЯК, Борис, псевдоним. [то есть Борис Андреевич Воган.] Камни и корни.
PIL'NIAK, Boris, pseud. [i.e. Boris Andreevich Vogau]. Kamni i Kornii. [Rocks and roots]. Moscow, SovLit, 1934.

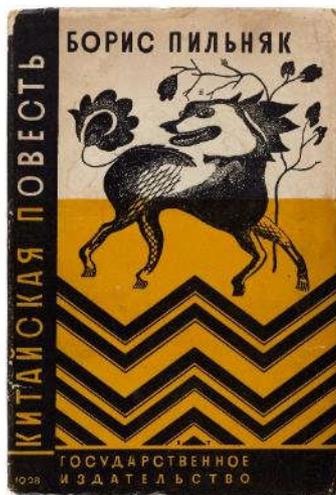
8vo, pp. 195, [1]; a very good copy in the original red cloth printed in black and blind, patterned endpapers. £300

First edition in book form, a strange modernist travelogue in which Pilniak critically reworks his earlier *Korni iaponskago solntsa* (Roots of the Japanese Sun, 1927). The text consists of lengthy citations from the original work, commentary by R. Kim from Pilniak's *Collected Works*, and further commentary by Pilniak on both the original text and Kim's critical apparatus.

Kamni i korni was first serialised in *Novyi Mir* in 1933, and here appears with further editorial changes. The multiple levels of interpretation and the renegotiation of earlier texts bear witness to an artist in a constant and shifting battle with the favour or disfavour of the State.



- 31 ПИЛЬНЯК, Борис, псевдоним. [то есть Борис Андреевич Вогау.] Китайская повесть.
 PIL'NIAK, Boris, pseud. [i.e. Boris Andreevich Vogau]. Kitaiskaia povest'. [A Chinese tale]. Moscow and Leningrad, Gosizdat, 1928.



8vo, pp. 96, [2], + advertisement leaf; light marginal browning to title, but a very good copy in the original publisher's decorated boards, some wear to spine. £350

First edition. A visit to the Far East in 1927 gave Pilniak material for a number of works, such as the present one, but controversy back in Russia grew over an earlier story, *Povest' nepogashennoi luny* (*The Tale of the Unextinguished Moon*, 1926, which had strongly suggested that Stalin was responsible for ordering the death of Mikhail Frunze, a leading military figure in the Revolutions of 1905 and 1917), and Pilniak was finally arrested in 1937. He was assassinated on 21 April 1938.

ONE OF THE FOUNDERS OF RUSSIAN REALISM

- 32 ПИСЕМСКИЙ, Алексей Феофилактович. Повести и рассказы ... в трех частях.
 PISEMSKII, Aleksei Feofilaktovich. Povesti i razskazy ... v trekh chastiakh. [Stories and tales ... in three parts]. Moscow, Stepanova, 1853.

3 vols., 12mo (with three half-sheets to a gathering); contents leaf at the end of vol. II; in Russian contemporary cloth, spines lettered gilt with the Cyrillic initials 'I.P.' at foot; spines a little faded, some wear, but overall in very good condition. £4800

Very rare first collected edition of the works of Pisemsky, including the first appearance in book form of many of his acclaimed early stories – *Tiufiak* (*The Muff*, translated into English as *The Simpleton*), *Pitershchik* (*The Petersburger*), *Mr Batmanov*, *Brak po strasti* (*Marriage by Passion*), and *Komik* (*The Comic Actor*), together with his first play, *Ipokhondrik* (*The Hypochondriac*).

Pisemsky (1821-81), together with Dostoevsky and Turgenev, was one of the founders of Russian realism. He 'was in his own time regarded as much more characteristically Russian than his more cultured

contemporaries. And this is true, Pisemsky was in much closer touch with Russian life, in particular with the life of the uneducated middle and lower classes, than were the more genteel novelists. He was, together with Ostróvsky. and before Leskóv, the first to open that wonderful gallery of Russian characters of *non-noble* birth which is one of the greatest things in Russian literature yet to be discovered by the West. Pisemsky's great narrative gift, and exceptionally strong grip on reality make him one of the best Russian novelists' (Mirsky).

While French and German versions had already appeared by the end of the nineteenth century, much of Pisemsky's work still awaits translation into English.

Not in Kilgour, although there is a copy at Harvard. OCLC adds Wisconsin.

PUSHKIN – COLLECTED WORKS ...

- 33 ПУШКИН, Александр Сергеевич. Сочинения ... Том первый [–шестой + Приложения] ...
Издание Я. А. Исакова.
PUSHKIN, Aleksandr Sergeevich. Sochineniia ... Tom pervyi [–shestoi + Prilozheniia] ... Izdanie Ia.
A. Isakova. [*The Works ... Vol. 1 [–6 + Supplement]*]... Edited by Ia. A. Isakov]. *St Petersburg, Eduard Prats, 1859-60.*

7 vols., 8vo, engraved portrait and 1 folding plate (facsimile of a manuscript) in vol. 1; some light spotting and staining (slightly heavier at beginning of vol. 2), but a very good copy in a later 19th-century ?Belgian binding of half morocco, marbled boards, marbled edges, spines lettered in French; some minor wear to extremities; from the collection of the 19th-century Belgian book collector and translator of Pushkin, Alphonse Claeys de Thielt, with his booklabel; later signature 'Daniel Warmotte, Brussels 1899'. £8000

Third collected edition of the works of Pushkin, **very rare**, complete with the supplement volume compiled by Grigorii Gennadi; this is the first edition to be edited by Isakov.

In 1872 the owner of this copy, Alphonse Claeys, published a French translation of Pushkin's story 'Demoiselle Paysanne' ('Baryshnia krest'ianka' from the *Tales of Belkin*, 1831) in Brussels, together with a translation of Aleksandr Druzhinin's 'Polinka Saxe'; these translations are still in print.

Kilgour 893 (Supplement volume only).

... AND COLLECTED PAPERS

- 34 ПУШКИН, Александр Сергеевич. Бумаги ... Выпуск первый [*больше ничего*].
PUSHKIN, Aleksandr Sergeevich. Bumagi ... Vypusk pervyi [*all published*]. [*Papers ... First Part*].
Moscow, University Press (M. Katkov), 1881.

Large 8vo, pp. vi, [3]-204, with eight plates of facsimiles loosely inserted at the end (letters and drawings, printed on variously coloured paper, six folding, one with a tear repaired); a very good copy in the original publisher's quarter black morocco and pebbled cloth, spine worn, front joint cracked but sound. £1200

First edition, rare, edited by P. I. Bartenev. 'In the present book are collected the papers of Pushkin preserved by his son Aleksandr Aleksandrovich and now given by him to the Moscow Rumiantsovskii Museum. Added to those are the letters of Pushkin to Goncharova and the marginalia in a new edition of his works, belonging to G. S. Chirikov. Almost all of these have previously appeared in *Russkii Arkhiv* in 1880 and 1881' ('Foreword'). Although Pushkin's manuscripts had come to the Rumiantsovskii Museum after the Pushkin celebrations in 1880, Bartenev, editor of the periodical *Russkii Arkhiv*, was the first (and at that time only) person allowed access to them.

The material selected by Bartenev, all appearing here for the first time in book form, includes a 'New chapter from "The Captain's Daughter"' (pp. 3-12); 31 letters by Pushkin, including nine to his wife Natalia Goncharova (some in French with translations); a number of letters addressed to Pushkin; and transcriptions from his notebooks, including much poetry. The lithographic facsimiles at the end comprise letters, a page of rough notes for *Poltava* (the leaf having been torn out of Pushkin's working notebooks by Annenkov for this purpose), and a number of drawings. Despite the title-page no further volumes followed, as public access to the material was granted shortly after.

OCLC shows copies at Oxford, Colorado, Harvard and Columbia. Not in Smirnov-Sokol'skii.

- 35 РОМАНОВ, Пантелеймон Сергеевич. Русь.
ROMANOV, Panteleimon Sergeevich. Rus'. [*Russia*]. *Moscow, M. & S. Sabashnikov, 1923-4.*

Two vols., large 8vo, pp. 134, [2]; 147, [1]; vol. I uncut; both parts **in the original decorative wrappers by Lev Bruni**; leaves lightly browned, small waterstain to final leaf in vol. I,; spine of vol. I chipped at head, small repair to spine of vol. II. £1200

First edition, the first two parts of an epic novel, which describes rural life in pre-Revolutionary Russia. Three more parts came out over the next 12 years, issued by a different publisher in a different city; all individual parts are very rare and a complete copy would be excessively so.

'Of the landowning gentry and without much success before the Revolution, Romanov [1885–1938] succeeded in becoming one of the most successful Soviet writers of the 1920s and 1930s. He won fame mostly with his satirical stories of the NEF period, in which he exposed the seamy sides of the new society' (Terras).

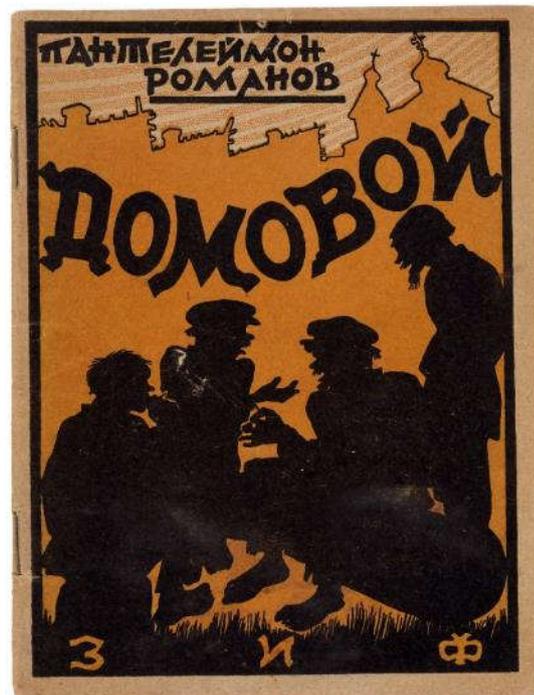
OCLC lists copies of these first two parts at Indiana, Kansas, Dartmouth College, and the National Library of Sweden, and a copy of the second part only at Harvard.

- 36 РОМАНОВ, Пантелеймон Сергеевич. Домовой.
ROMANOV, Panteleimon Sergeevich. Domovoi. [*The house-sprite*]. Moscow & Leningrad, "Zemlia i Fabrika", [1926].

Square 8vo, pp. 29, [3]; leaves lightly browned; original illustrated wrappers, rear cover scratched, with resultant hole to the final two leaves, affecting a couple of words only. £350

First edition, published in the 'Worker-Peasant Library' series, containing four short stories: *Domovoi* ('The house-sprite'), *Opis'* ('The list'), *Obshchestvennye raboty* ('Social work', a fragment from *Rus'*, see previous item), and *Druznyi narod* ('A friendly people').

Not in OCLC.



'TO LERMONTOV'

- 37 РОЗЕНГЕЙМ, Михаил Павлович. Стихотворения.
ROZENGEIM, Mikhail Pavlovich. Stikhotvoreniia. [Poems] ... *St Petersburg, Artillery Department Press, 1858.*

8vo, pp. [7], '3'-266', [3], with a half-title and a final errata leaf; a few spots and stains, later cutting of a German translation of 'Albion' pasted at end of contents; a very good copy in contemporary quarter red roan and blue marbled boards, spine worn, front joint cracking. £2000

First edition of Rozengeim's first book, very rare, a collection of 76 poems in a patriotic martial mood. Rozengeim (1820-1887) had published his first poems in 1837 in *Syn Otechestva* while at Cadet School (in the footsteps of Lermontov, six years his senior), but modesty and a long military career had kept him from further publication until the second half of the 1850s, when he began to contribute to periodicals.

Among the poems here are two addressed, posthumously, 'To Lermontov' pp. 132-5, several translations from Pierre-Jean de Beranger, and a number of pieces on the Caucasus and Ukraine. Despite a harsh critical reception, especially from Dobroliubov, who travestied him in *Svistok* as 'Konrad Lilienschwager' [= Lily-brother-in-law, a parody of Rosen-oheim = Rose-uncle], his poems achieved a certain popular success, and were set to music as folk songs and by Glière. Further expanded editions followed in 1864, 1882 and 1889.

Fekula 5234 (this copy). OCLC records three copies, at Columbia, Virginia, and the British Library. There is also a copy at the National Library of Russia.

SOVIET WOMEN WORKERS

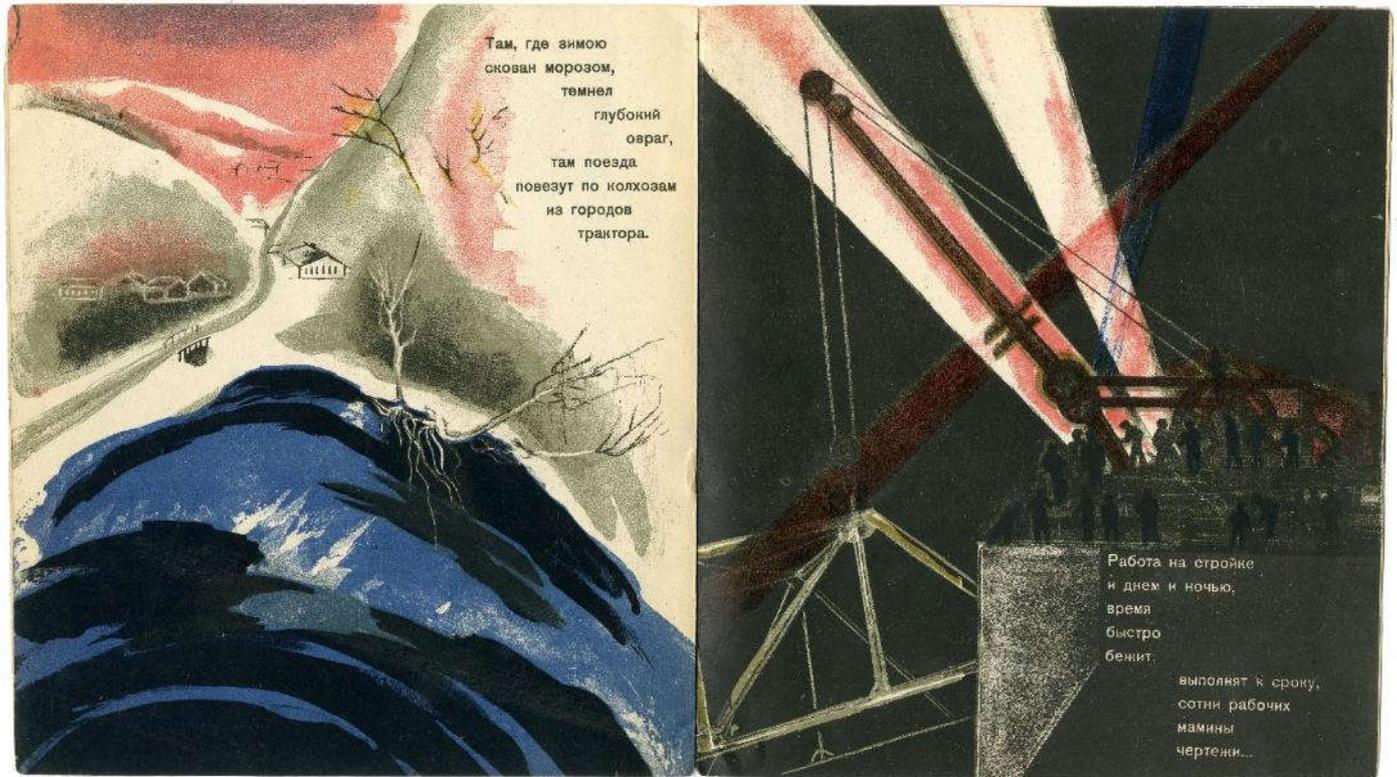
- 38 САКОНСКАЯ, Нина, и Т. ЗВОНАРЕВА. МАМИН МОСТ.
SAKONSKAIA, Nina, and T. ZVONAREVA. Mamin most. [*Mummy's Bridge*]. *Moscow, OGIZ, Molodaia Gvardiia, 1933.*

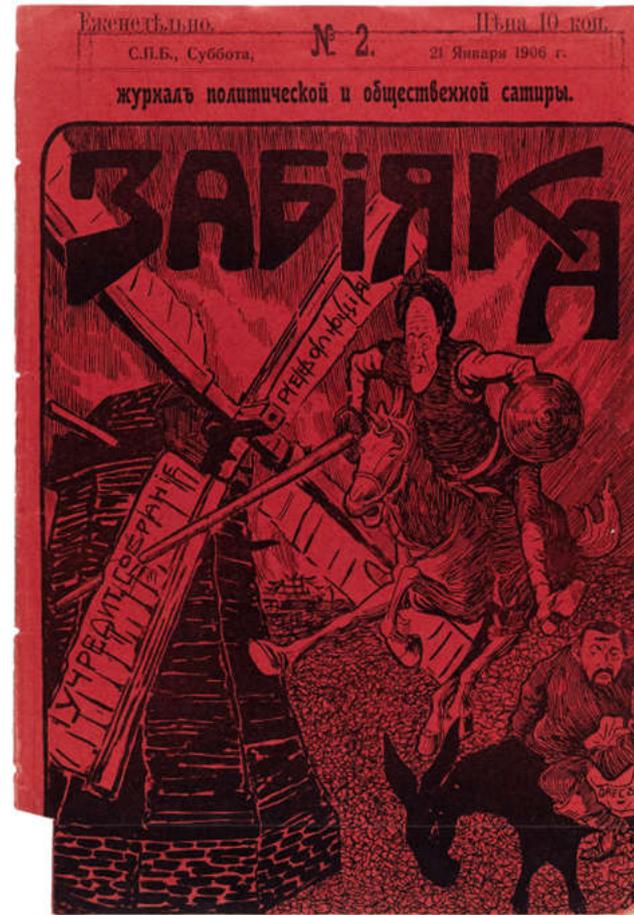
8vo, ff. [16], including the original printed paper wrappers, wire-sewn as issued, in full colour throughout, a few small marks, spine splitting; inkstamp 'Printed in Soviet Union' to the upper wrapper. £850

First edition of an illustrated children's book highlighting the contribution of women to the technological advances of Soviet Russia: 'They build factories, bridges, airplanes – construction across the nation ... Alongside us mothers are working, a million labouring mothers' – at the 'Dinamo' factory, in automotive construction, building houses. Maikin's mummy, though, has a personal project – to build a cheap yet sturdy railway bridge. At the end is a parade celebrating 8 March, International Women's Day.

This is a charming manifestation of the Communist ethos of intellectual gender equality, coupled with the importance of raising a family – one spread shows the mother at her work with Maikin playing with an educational toy at her feet.

OCLC records copies at McGill, Harvard, Columbia, Princeton, Library of Congress, and Saint Louis Public Library.





SATIRE, REVOLUTION AND REPRESSION

39 САТИРИЧЕСКИЕ ЖУРНАЛЫ периода первой российской революции.
 [SATIRICAL MAGAZINES.] A fine collection of 38 issues of 18 different satirical or literary periodicals from the period immediately after the 1905 Revolution. *St Petersburg, various publishers, c. August 1905 to April 1906.*

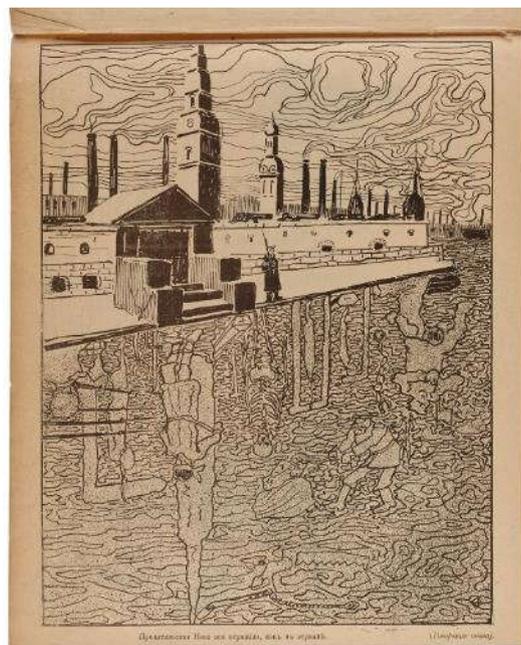
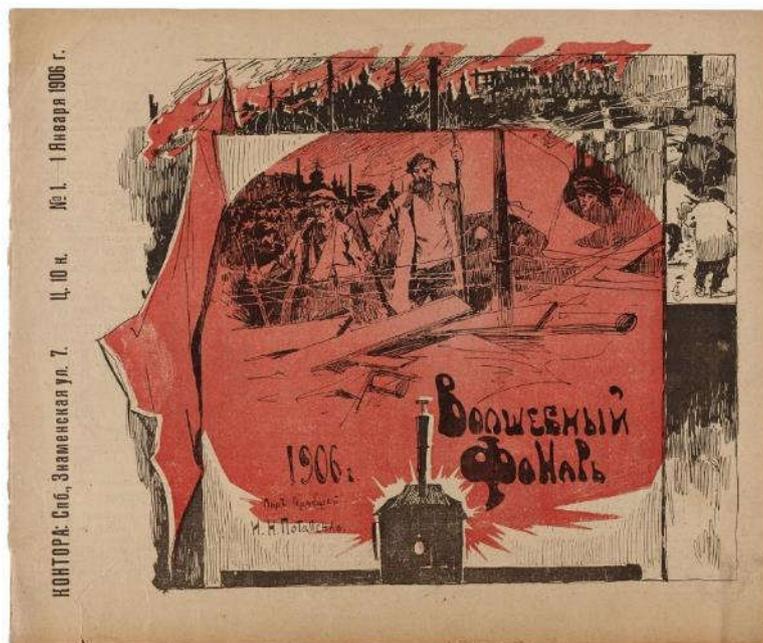
38 issues, folio or oblong folio, most printed in multiple colours and with illustrations, some folded as issued, a few minor repairs, but generally in very good condition. £18,000

On 9 January 1905, 150,000 striking Petersburgers and their families converged outside the Winter Palace to hand a petition to the Tsar, demanding basic civil rights and labour laws. But the peaceful demonstration, led by Father Gapon, was broken up by live rounds from the Imperial Guards; as many as a thousand people were killed, and several thousand others injured. The 1905 Revolution – in Lenin’s words, ‘the dress rehearsal for the October Revolution’ – had begun.

‘Alongside the struggle in the street and factory was the struggle for the free press. Ministers and clerics suffered assassination more by the pen than the bullet as the revolution strove for the expression of powerful emotions long suppressed. A flood of satirical journals poured from the presses, honouring the dead and vilifying the mighty. Drawings of frenzied immediacy and extraordinary technical virtuosity were combined with prose and verse written in a popular underground language ... For a few brief months the journals spoke with a great and unprecedented rage that neither arrest nor exile could silence. At first their approach was oblique, their allusions veiled, and they fell victim to the censor’s pencil. But people had suffered censorship for too long. Satirists constantly expanded their targets of attack, demolishing one obstacle after another as they went, thriving on censorship’ (Cathy Porter, *Blood & Laughter: Caricatures from the 1905 Revolution*, 1983).

The present collection comprises 38 very rare examples issued in this brief period when censorship was defied, and the journals were regularly banned, confiscated, suppressed and often destroyed. Extremely popular, for the most part they appeared in very short runs, sometimes closing down and starting up again under a different name in a matter of weeks. **9 numbers included in our collection were confiscated after publication**, but presumably continued to be sold on street corners. Caricatures are contributed by Isaac Brodsky, Aleksandr Lyubimov, and Semon Prokhorov among others, and include many famous revolutionary images. The list of literary contributors includes Sasha Cherny, Kornei Chukovsky, Aleksandr Kuprin, Fedor Sologub (*see index*) and Nadezhda Teffi.

Among those found here are four issues of *Zritel’* [*The Observer*], the first of the revolutionary journals, including the confiscated issue 24; 3 issues of *Pulemet* [*The Machine Gun*], including the confiscated issue 5; 4 issues of *Nagaechka* [*Little Whip*], including the confiscated issue 4, with Prokhorov’s famous cover image, a blood-soaked scene entitled ‘9 January’; and 10 [of 15] issues of *Sprut* [*Octopus*], including the confiscated issues 4 and 44.



A brief list of the collection follows. Further details are available on request.

- ЗРИТЕЛЬ. ZRITEL'. [*The Observer*]. Nos. 9, 21, 24 [of 25] of Year 1, and No. 1 of Year 2. *St Petersburg, "Sever"/A. M. Lesman, 7 August 1905 – 1 January 1906. No. 24 was confiscated.*
- ПУЛЕМЕТ. PULEMET. [*The Machine Gun*]. Nos. 2, 3, 5 [of 6]. *St. Petersburg, "Trud", [1905]. No. 5 was confiscated.*
- ПЛАМЯ. PLAMIA. [*Flame*]. No. 3 [of 4]. *St. Petersburg, "Rossiia", 23 December 1905.*
- НАГАЕЧКА. NAGAЕCHKA. [*The Little Whip*]. Nos. 1 – 4 [of 5]. *St Petersburg, M. Vilenchik, November 1905 – January 1906. No. 4 was seized at the newspaper-sellers.*
- БУРЕЛОМ. BURELOM [*The Windfall*]. Christmas no. [*i.e. No. 2*]. *St. Petersburg, "Vladimirskaiia", 25 December 1905. Confiscated.*
- ПУЛИ. PULI. [*Bullets*]. Nos. 1 – 2 [of 2 in 1905. A further 7 nos. were published in 1906]. *St. Petersburg, E. A. Eizinger, 1905.*
- ВОЛШЕБНЫЙ ФОНАРЬ. VOLSHEBNIY FONAR'. [*The Magic Lantern*]. No. 1 [of 8]. *St Petersburg, K. A. Chetverikov, 1 January 1906.*
- ВАМПИР. VAMPIR. [*The Vampire*]. No. 7 [of 8]. *St. Petersburg, M. S. Person, 1906.*
- СПРУТ. SPRUT. [*The Octopus*]. 1, 3 – 5, 7 – 9, 11 – 12, 15 [of 15]. *St. Petersburg, A. M. Mendelevich, 23 December 1905 – 26 April 1906. Nos. 4 and 11 were confiscated.*
- ЗАБИЯКА. ZABIIAKA. [*The Trouble-maker*]. No. 2 [of 4]. *St Petersburg, "Obshchestvennaia pol'za", 21 January 1906.*
- КРАСНЫЙ СМЕХ. KRASNYI SMEKH. [*Red laughter*]. No. 1 [of 3]. *St. Petersburg, tip. Busselia, 1 January 1906.*
- МАСКИ. MASKI. [*Masks*]. No. 4 [of 9]. *St Petersburg, Ia. Baliany, 22 February 1906.*
- ОВОД. OVOD. [*The Gadfly*]. No. 1 [of 6]. *St. Petersburg, G. Pozharov, 1906.*
- ЗАРНИЦЫ. ZARNITSY. [*Summer Lightning*]. No. 6 [of 9]. *St Petersburg, G. P. Pozharov, 1906. Confiscated.*
- ЗАРЕВО. ZAREVO. [*Glow*]. No. 2 [of 4]. *St. Petersburg, Liundorf, February 1906.*
- ЗЛОЙ ДУХ. ZLOI DUKH. [*The Evil Spirit*]. No. 1 [of 2]. *St Petersburg, "Narodnaia pol'za", 1906. Confiscated.*
- КОСА. KOSA. [*The Scythe*]. Nos. 1, 6 [of 7]. *St. Petersburg, M. S. Person, 1906. No. 6 was confiscated.*
- ВОДОВОРОТ. VODOVOROT. [*The Whirlpool*]. Nos. 2 (extra), 5 [of 9]. *St. Petersburg, Vilenchik, 1906.*

- 40 ШАГИНИАН, Мариэтта Сергеевна. Гете.
SHAGINIAN, Marietta Sergeevna. Gëte. [Goethe]. *Moscow and Leningrad, Academy of Sciences of the USSR, 1950.*

8vo, pp. 191, [1], with frontispiece and 3 full-page illustrations; a very good copy in the original publisher's cloth, upper board lettered in gilt and blind, spine lettered gilt, a little rubbed. £350

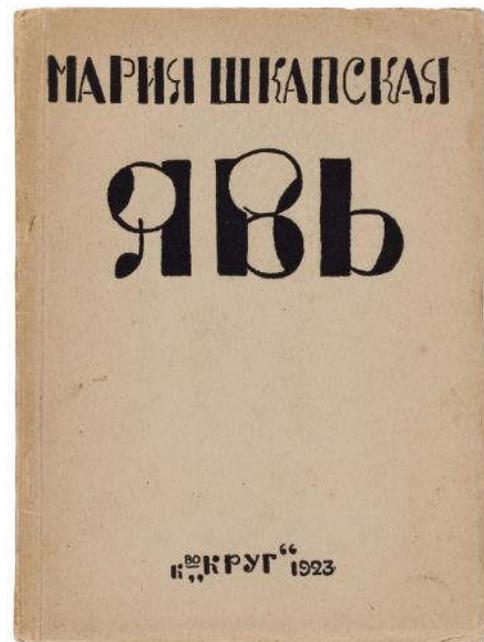
First edition. Goethe was Shaginian's idol, as attested by her *Puteshestvie v Veimar (Journey to Weimar)*. Here she presents a scholarly work on the great German writer, which particularly examines Russian (and Soviet) appreciations.

CIVIL WAR ATROCITY

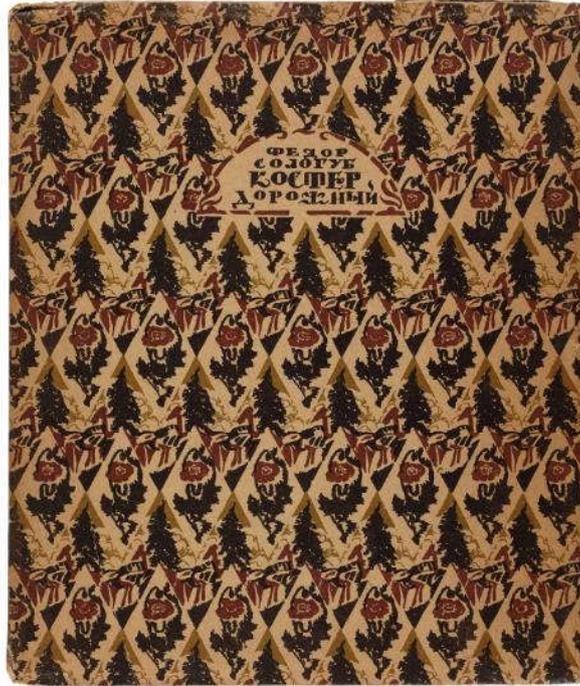
- 41 ШКАПСКАЯ, Мария Михайловна. Явь. Поэма.
SHKAPSKAIA, Mariia Mikhailovna. Iav'. Poema.
[*Reality. A poem*]. *Moscow & St Petersburg, "Krug", 1923.*

12mo, pp. 28 including **2 full-page illustrations by Lev Bruni**; 2 pp. publisher's advertisements; a very good copy, with minimal browning to paper; in the original printed wrappers designed by Bruni. £400

First edition, written by the poet on a visit to Romny in Ukraine. 'Shkapskaia (1891-1825), while committed to the revolutionary cause from the start, produced, in her poetry, fierce critiques of Civil War violence, rather than comfortable endorsements of Bolshevik policy; in *Reality (Iav', 1923)*, for example, she offers a representation of a political execution that only external evidence (the place and date of composition) indicates must be a White atrocity, rather than a Red one' (*The Routledge Companion to Russian Literature*).



Tarasenkov p. 417.



SYMBOLIST VERSE

42 СОЛОГУБ, Федор Кузьмич, псевдоним. [то есть Федор Тетерников]. Костер дорожный.
SOLOGUB, Fedor Kuz'mich, pseud. [i.e. Fedor Teternikov]. Koster dorozhnyi. [A wayside fire]. Moscow
and Petrograd, ["Tvorchestvo",] 1922.

8vo, pp. 45, [3]; uncut in the original publisher's decorative wrappers.

£550

First edition, containing three cycles of verse by the leading Symbolist: 'Vneshnii krug' (*Outer circle*), 'Put' (*Path*), and 'Predel' (*Limit*). This was one of the last collections of Sologub's poems to appear before the state banned any further publication of his work in 1923. He continued to write 'for the drawer', and even became chairman of the Petersburg Writers' Union in 1926, only to die the following year.

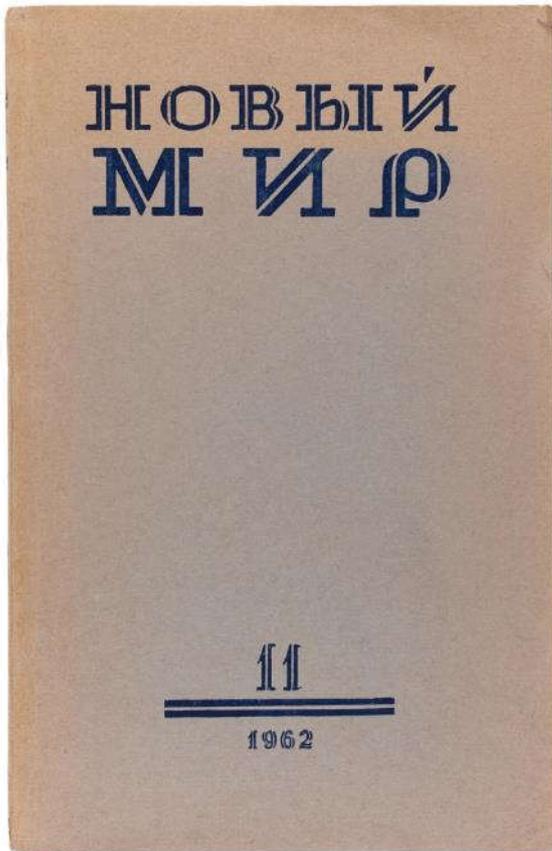
Getty 741; Tarasenkov p. 351; not in Kilgour.

See also items 8, 9, 27, 39 for anthology appearances, and items 55 and 91 for his translations of Balzac and Voltaire.

ONE DAY IN THE LIFE OF IVAN DENISOVICH

- 43 СОЛЖЕНИЦЫН, Александр Исаевич. Один день Ивана Денисовича.
SOLZHENITSYN, Aleksandr Isaevich. Odin den' Ivana Denisovicha. [*One Day in the Life of Ivan Denisovich*] [in: Новый Мир. *Novyi Mir*, XXXVIII, 11, November 1962]. Moscow, 1962.

Large 8vo; pp. 288 (of which the novel comprises pp. 8-74); in the original grey printed wrappers, small nicks to front cover, spine (and edges of covers) slightly sunned, folding cloth box. £1500



First appearance in print of Solzhenitsyn's first novel, printed in the most prestigious Soviet literary journal, *Novyi Mir*. It is often ranked among the most important books published in the twentieth century, and was cited specifically during Solzhenitsyn's presentation with the Nobel Prize in 1970.

'The speech denouncing Stalin at the 22nd Communist Party Congress in 1961 emboldened Solzhenitsyn to submit *One Day* for publication to Aleksandr Tvardovsky, editor of the Moscow literary journal *Novyi Mir*. Premier Nikita Khrushchev piloted a special resolution through the Central Committee authorizing its publication; it appeared in November 1962, and Solzhenitsyn found himself catapulted to literary fame by his first published work, not only for its intrinsic merits but for the very fact that the government was allowing fictional treatment of a formerly forbidden topic, life in Stalin's forced-labor camps' (Terras).

Donald M. Fiene, *Alexander Solzhenitsyn*, 1.

FIRST BOOK

45 ТОЛСТОЙ, Алексей Николаевич. Лирика.

TOLSTOI, Aleksei Nikolaevich. Lirika. [*Lyrics*]. St Petersburg, [S. M. Muller,] 1907.

8vo, pp. 75, [1, blank], iii (contents), [1] blank; printed on thick paper, lightly browned; uncut in the original blue-grey paper wrappers, extremities sunned, the front cover lithographed in white to a design by K. P. van der Vliet, spine chipped at head and foot, Russian booksellers' marks to rear cover, red crayon mark to half-title; in a folding cloth box. £1000

First edition, very rare: 'the first published work of the official novelist of the Soviet Union' (Kilgour). Tolstoi was only 24 when this collection of verse was published. It relies heavily on the Symbolists for inspiration (there is one poem entitled 'To A. Bely'), a youthful dalliance before Tolstoi discovered his *métier* as a realist writer.

Kilgour 1190; Tarasenkov, p. 373. OCLC shows copies at the British Library, Staatsbibliothek Berlin, Harvard, and Stanford only. There is also a copy at Helsinki University Library.

46 ТОЛСТОЙ, Лев Николаевич. Хозяин и работник. Повесть.

TOLSTOI, Lev Nikolaevich. Khoziain i robotnik. Povest'. [*Master and Man. A Story*]. St Petersburg, V. S. Balashev and Co., 10 March 1895.

8vo, pp. 64, with a frontispiece portrait of Tolstoy; slightly age-toned but a very good copy in the original pale green printed paper wrappers, chipped and worn at edges and to spine, early 20th century blue bookseller's stamp to foot of front cover; in a folding cloth box. £3000

One of the earliest printings of one of Tolstoy's greatest late short stories, revolving around a Damascene moment in the life of an avaricious landowner.

Written in late 1894, 'Master and Man' was first published simultaneously in the periodical *Severnnyi Vestnik* and by Tolstoy's own publishing house, 'Posrednik', in Moscow on 5 March 1895, selling 15,000 copies in four days. According to Raevskii's memoirs, the 14th volume of Sofia Tolstoy's edition of his *Complete Works*, containing the story, was published on the same day (5 March), and sold 15,000 copies by 4 o'clock. On 9 March 'Posrednik' published a 'national edition' at 3 kopeks. The present edition, published in St

Petersburg, was cleared by the censors on 10 March. Despite the large print runs all early printings are very rare.

Vasili Andreevich Brekhunov and one of his peasants, Nikita, make a journey into a forest which Brekhunov wishes to buy. Brekhunov's desire to forestall competition by making the first offer makes him press on in the face of a dangerous snowstorm and the pair are forced to camp. Nikita resigns himself to death by overexposure, and Brekhunov leaves him to die but then undergoes a spiritual conversion. Realising the futility of his previous lifestyle in the face of the power of nature (and God), he returns to save Nikita's life by lying on top of him to keep him warm. His own life is sacrificed in the process.

Many have traced parallels with Tolstoy's own spiritual conversion, and the novella is often seen as a companion piece to the similarly transformative *Death of Ivan Ilyich* (1886). The story was immediately and universally popular, with editions all across Russia, and translations into English, German and French within the year.

OCLC records the Harvard, Kilgour copy only (Kilgour 1202); not in COPAC or the National Library of Russia.

TOLSTOY ON CHINA

47 ТОЛСТОЙ, Лев Николаевич. I. Письмо к Китайцу. (Октября 1906 г.) II. Китайская мудрость'. Мысли китайских мыслителей, собранные Л. Н. Толстым.
TOLSTOI, Lev Nikolaevich. I. Pis'mo k Kitaitsu. (Oktabria 1906 g.) II. Kitaiskaia mudrost'. Mysli kitaiskikh myslitelei, sobrannyya L. N. Tolstym. [I. *Letter to a Chinese*. (October 1906). II. *Chinese Wisdom. Thoughts of Chinese thinkers, collected by L. N. Tolstoy*]. Moscow, "Posrednika", 1907.

Large 8vo, pp. 41, [3]; a very good copy, untrimmed, stapled as issued, in the original printed paper wrappers, with a portrait of Tolstoy on the front cover, wrappers slightly soiled. £2250

First edition in the original Russian, very rare, of Tolstoy's open letter to the Malaysian-Chinese man of letters Gu Hongming, who had sent several of his works to Tolstoy, including *Papers from a Viceroy's Yamen* (1905). In Tolstoy's view China (like Russia, Persia and Turkey) was then in transition from despotism towards a Western model of industrialised democracy. This was in his mind a disastrous road – much to be preferred would be continued peaceful agriculturalism without central government, guided by

Confucian philosophy and not retaliating against Western encroachment. The thoughts of Confucius and Lao-tse (the founder of Taosim) make up the majority of the second part here.

The work was first published in German in the *Neue Freie Presse* in November 1906, followed by periodical appearances in December in French, and then in Russian translated from the French. The present publication was the first to print the letter in the original Russian. See *Polnoe sobranie sochinenii*, 36, 695-6.

Not in OCLC or COPAC.

RUSSIAN FUTURISM

48 ТРЕТЬЯКОВ, Сергей Михайлович. Железная пауза.

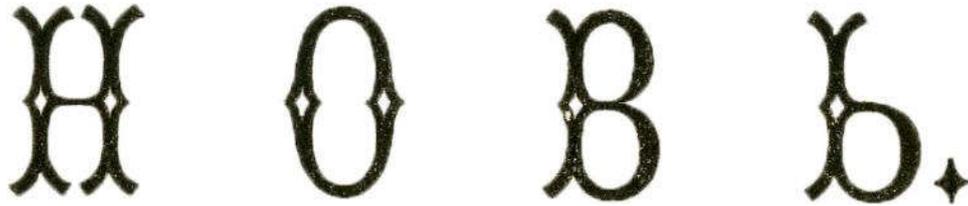
TRET'IAKOV, Sergei Mikhailovich. Zheleznaia pauza. [*Iron Pause*]. Vladivostok, [I. Korst], 1919.

Large 8vo, pp. 64, apparently issued without a title-page; lightly browned, one corner repaired, one leaf with small paper-flaw, inner margin of a few leaves strengthened; re sewn in the original printed wrappers, some minor discoloration, spine repaired. £800

First edition, rare: Tretyakov's first collection of poetry. The constructivist playwright, writer and special correspondent for *Pravda*, Sergei Tretyakov (1892-1939), began publishing in 1913. *Zheleznaia pauza* collected the bulk of his pre-Revolutionary poetry, with some pieces in an urban futurist mode (an automobile ride to the beach, clanking metal and factories), though essentially impressionistic rather than surreal; as well some more recent work (see Vladimir Markov, *Russian Futurism, a History*, 1968).

Soon after publication, Tretyakov became heavily involved in the Siberian futurist movement known as *Tvorchestvo* (Creation) along with artists such as Nikolai Aseev and David Burluk. He was a key contributor to the constructivist journal *LEF* (1923-1925), and co-edited *Novyi LEF* (1927-1928). Tretyakov was arrested in 1937 and died in a prison camp two years later; he was posthumously rehabilitated in the 1960s.

MoMA 259; Tarasenkov p. 374. OCLC cites copies at Harvard, New York Public Library, and Stanford.



AS POWERFUL AS *UNCLE TOM'S CABIN*

49 ТУРГЕНЕВ, Иван Сергеевич. НОВЬ. РОМАН.

TURGENEV, Ivan Sergeevich. Nov'. Roman. [*Virgin Soil. A Novel*]. Moscow, 1878.

Large 8vo, pp. 303; some light spotting, but a good copy in Russian contemporary half roan, rubbed.

£1500

First edition printed in Russia of Turgenev's novel about the Populists of the 1870s. It was first published in the journal *Vestnik Evropy* in 1877, followed shortly afterwards by an edition published in Leipzig.

Turgenev's final novel, as well as his longest and most ambitious, *Virgin Soil* explores several aspects of the Populist movement (as *Father and Sons* had dealt with Nihilism) through the characters of a student, Nezhdanov, illegitimate son of an aristocrat, who seeks to radicalise the peasantry while working as tutor to a landowner's son, and the less optimistic owner of a local factory. It was the novel that launched his fame in the West: 'a month after it was published fifty-two young men and women were arrested in Russia on charges of revolutionary conspiracy, and a shocked public in France, Britain, and America turned to the novel for enlightenment. Its effect on American readers was enormous: as powerful, in its way, as the effect of *Uncle Tom's Cabin* had been' (V. S. Pritchett, 'Turgenev and "Virgin Soil"', *New York Review of Books*, 17 March 1977).

Kilgour 1226. OCLC records copies, at Oxford, Yale, Harvard, Columbia, Berlin, and Sheffield.

50 ТУРГЕНЕВ, Иван Сергеевич. Полное собрание сочинений ... Посмертное издание.
TURGENEV, Ivan Sergeevich. Polnoe sobranie sochinenii ... Posmertnoe izdanie. [*The Complete collected works ... Posthumous edition*]. St Petersburg, Glazunov, 1883.

10 vols., 8vo; with an engraved portrait and a folding facsimile of Turgenev's handwriting in vol. I; stamp of the Orthodox Church in Stockholm on title-pages and p. 67 of each volume; a few occasional spots and stains, but a very good, clean copy in Russian contemporary half morocco gilt, cloth sides; with the initials 'R.K.' stamped in gilt at foot of spines, and contemporary shelf-label to pastedowns. £4500

First complete collected edition of Turgenev, the author's last literary undertaking.

There had been earlier collected editions, by the publishers Salaev, but none was very satisfactory (Turgenev was particularly irritated by the sloppy proof-reading). In the summer of 1882, Turgenev received the publisher Glazunov at Bougival to discuss a new collected edition, which Turgenev, though ailing, was to edit himself. He set to work that November, and continued at such a pace that he had managed to read through everything before his death nine months later. At that point two of the ten volumes had already been printed, and another two were almost ready; the remaining six were rushed through in three months, using three different printers. Such was its popularity that a second edition was published in 1884.

Not in Kilgour. Smirnov-Sokol'skii 1201 (1884 edition).

51 ТУРГЕНЕВ, Иван Сергеевич. Стихотворения.
TURGENEV, Ivan Sergeevich. Stikhotvoreniia. [*Poems*]. St Petersburg, [V Tipografii Glazunova], 1885.

8vo, pp. [vi], 230, engraved headpieces; some light spotting, particularly at beginning and end, but a good copy in Russian contemporary quarter roan, rubbed. £1200

First edition: a collected volume of Turgenev's poems omitted from the *Complete collected works* of 1883, issued by the same publisher.

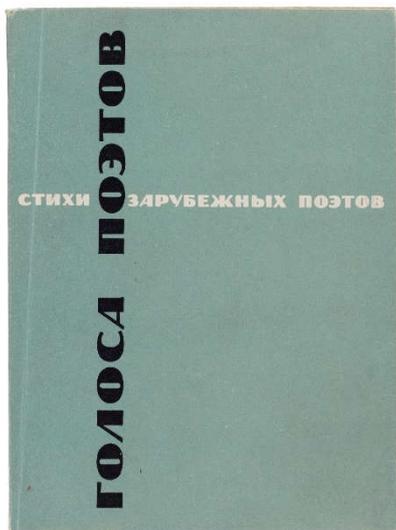
Kilgour 1229; not in Smirnov-Sokol'skii.

52-91 TRANSLATIONS

ПЕРЕВОДЫ

Anthologies or collaborative works are listed by their translator(s) or titles, other works by the author of the original work being translated – in Roman or Cyrillic type as most appropriate.

FOREIGN VOICES



52 АХМАТОВА, Анна Андреевна, *переводчица*. Голоса поэтов. Стихи зарубежных поэтов.

АКХМАТОВА, Anna Andreevna, *translator*. Golosa poetov. Stikhi zarubezhnykh poetov. [*Poets' voices. Verses of foreign poets*]. Moscow, "Progress", 1965.

Small 8vo, pp. 175; a fine copy in the original printed wrappers; small bookplate to verso of half-title. £450

First edition: translations by Akhmatova of a selection of pieces by Polish, Czech, Slovak, Bulgarian, Yugoslavian, Norwegian, and Indian poets. She published six volumes of translations during her lifetime but, despite her success, she complained that for a poet translating was 'comparable to devouring one's own brains'.

FROM SHAKESPEARE TO PUSHKIN

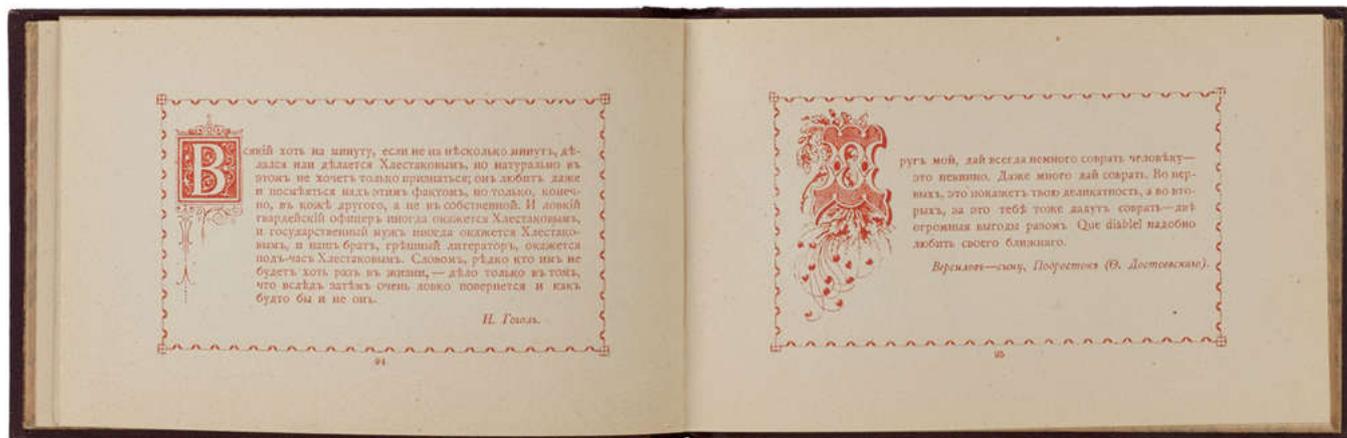
- 53 АЛББОМ цитат из сочинений С. Аксакова, Ауэрбаха, Гете, Гейне, Грибоедова, В. Гюго ...
AL'BOM tsitat iz sochinenii S. Aksakova, Auerbacha, Gete, Geine, Griboedova, V. Giugo [etc.] [*Album of quotations from Aksakov, Auerbach, Goethe, Heine, Griboedov, Hugo*]. St Petersburg, M. M. Stasiulevich, 1885.

Oblong 8vo, pp. [4], 160; each page within a decorative border, decorative initials throughout, printed variously in green, blue, purple and red; a fine copy in the original maroon cloth, front cover stamped in silver and gilt. £375

A very attractive gift object – a ready-made commonplace book of quotations in Russian from both native and foreign authors, sometimes listed by the name of the character that delivers the lines. Apart from the writers listed above, the collection includes extracts from Byron, Dickens, Dostoevsky, Gogol (*Dead Souls*), Nekrasov, Pushkin (*Eugene Onegin*), Proudhon, Lermontov, Shakespeare (*Macbeth*, *Hamlet*, *Merry Wives* etc.), Schiller, Tolstoy (*War and Peace*), Turgenev, and many more.

The publisher, M. M. Stasiulevich, was founder and editor of pre-Revolutionary Russia's premier literary journal, *Vestnik Evropy*.

Very rare: not in COPAC or OCLC.



THE JEWISH TWAIN

- 54 АЛЕЙХЕМ, Шолем, *псевдоним [то есть. Соломон Наумович Рабинович]*. Шолом Алейхем. Перевод с еврейского С. Орлонской. За советом. Немец. Дети.
ALEICHEM, Sholem [*pseud. Solomon Naumovich Rabinovich*]. Sholom Aleikhem. Perevod s evreiskago S. Orlonskoi. Za sovetom. Nemets. Deti. [*Sholem Aleichem. Translated from Hebrew (in fact Yiddish) by S. Orlonskaia. Advice. The German. Children.*] St Petersburg, M. G. Kornfel'd, 1911.

12mo, pp. 62, [2]; slightly browned, edges thumbed, but a good copy, uncut in the original blue printed paper wrappers, worn. £2000

Very rare first edition in Russian of three humorous stories by the 'Jewish Mark Twain', the Ukrainian-born author and playwright Sholem Aleichem, now probably best remembered through the musical based on his stories, *Fiddler on the Roof*.

The Yiddish originals were 'An eytse' (1904), 'Der Daytsh' (1902), and a shorter piece we have been unable to identify; this would appear to be their first appearance in book form. They are published here as No. 10 in a series linked to the magazine *Satirikon*, the major Russian satirical magazine of the period – other contributors in the series included Teffi (Nadezhda Buchinskaia) and Arkady Averchenko.

Aleichem had left Russia to avoid the pogroms and settled in New York in 1905, though he returned to the country on a series of lecture tours. His main language of composition was Yiddish and he championed its use as a literary language, though he also wrote in Hebrew and Russian. In 1904 he was editor of the anthology *Hilf* ('Help'), published to aid victims of the Khisinev pogrom, and translated several stories by Tolstoy for the book.

Not in OCLC or COPAC. There is a copy at the National Library of Russia.

- 55 BALZAC, Honoré de. СОЛОГУБ, Федор Кузьмич, *псевдоним [то есть Федор Тетерников]*, переводчик. Озорные сказки.
SOLOGUB, Fedor Kuz'mich, *pseud. [i.e. Fedor Teternikov]*, translator. Ozornye skazki. [*Contes drolatiques*] ... Petersburg, "Poliarnaia Zvezda", 1922.

8vo, pp. 56, with woodcut head- and tailpieces by Favorskii; pale stain to head of title-page, slightly toned throughout, but a very good copy in the original illustrated paper wrappers by Favorskii, spine with a few horizontal splits, small bookseller's stamp to rear cover. £500

First edition, very rare, of Sologub's translation of two of Balzac's satirical *Contes drolatiques*, 'The fair Imperia' and 'The fair Imperia married'.

OCLC records two copies only, at the British Library, and Syracuse University.



56 BARATASHVILI, Nikoloz. ПАСТЕРНАК, Борис Леонидович, переводчик. СТИХОТВОРЕНИЯ.
PASTERNAK, Boris Leonidovich, translator. Stikhotvoreniia. [Poems]. Moscow, "Pravda", 1946.

8vo, pp. 44, [4]; ink inscription to the title, stamp of A. S. Rumiantsev to blank title verso; a very good copy in the original printed wrappers, old bookseller's stamps to back cover. £600

First edition. Nikoloz Baratashvili (1817–1845) is 'the greatest of the Georgian Romantic poets ... [and] one of the first Georgians to fire a modern nationalism with European Romanticism ... He died of malaria, unmourned and unpublished. His influence was long delayed, until the Georgian literary journals were established. Posthumously, as his lyrics were rediscovered by the next generation and published between 1861 and 1876, he came to be idolized: his longest poem, the historical *Fate of Georgia* (1839), which he wrote at the age of 22, became famous as one of the most inspiring and articulate laments for his or any other crushed country, while *Merani* (1842) fascinated later Georgian poets as a mystic, apocalyptic vision of the future' (Rayfield, *The Literature of Georgia*, p. 156). Both these poems are included here.

'Together with Rustaveli, Baratashvili was the first Georgian poet to incite such enthusiasm and invite translation, a process he has resisted, though Pasternak's free Russian versions are recognizable poems' (*op. cit.*, p. 161). Pasternak followed up later in the year with an anthology of Georgian poetry that included the present translations (*see next*).

Tarasenkov p. 295.

57 BARATASHVILI, Nikoloz, et al. ПАСТЕРНАК, Борис Леонидович, переводчик. Грузинские поэты.
PASTERNAK, Boris Leonidovich, translator. Gruzinskie poety. [Georgian Poets]. Moscow, Sovetskii
pisatel', 1946.

Small 8vo, pp. 125, [3]; title-page printed in red and black; a very good copy in the original printed wrappers, slightly dusty, minor restoration to spine. £750

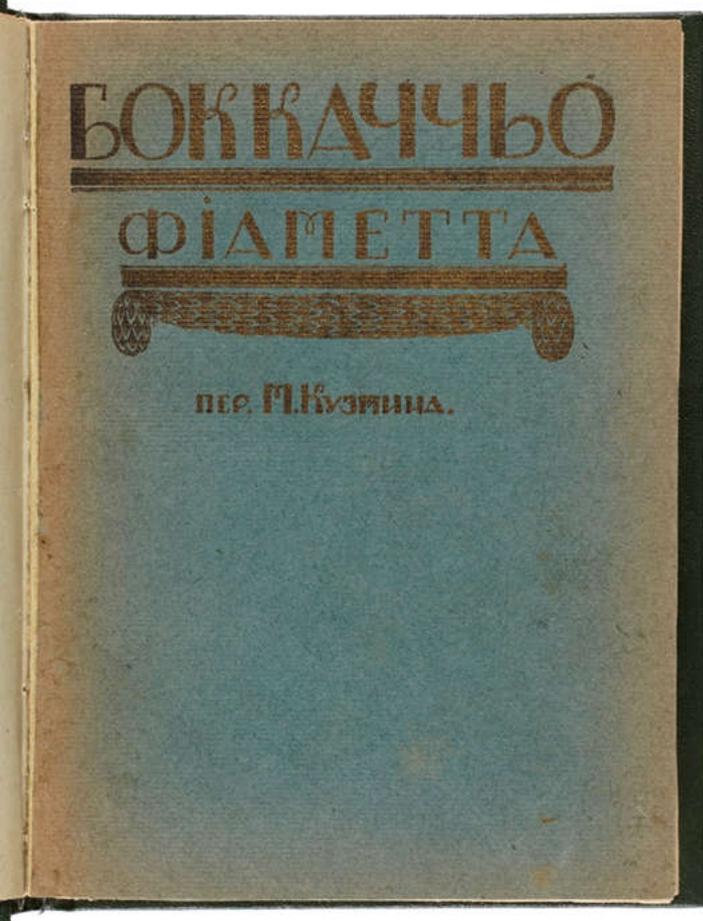
First edition, comprising Pasternak's translations of most of the surviving oeuvre of Nikoloz Baratashvili, first published in a very rare volume earlier in the year (*see previous*), and here supplemented by new translations of works by Akaki Tseretili, Vazha Pshavela (pseud. of Luka Razikashvili), and Pasternak's friend Simon Chikovani (pp. 63-122).

As Baratashvili's centenary approached in 1945, Simon Chikovani sought out Pasternak to produce commemorative translations; 'They included some of Pasternak's finest work, which became widely read, recited and anthologized' (Barnes, *Boris Pasternak: a Literary Biography*). Pasternak attended the centenary in October 1945, gave public readings and published an article on Baratashvili. The favourable response inspired these further translations.

Tarasenkov p. 295.

*For further translations by Pasternak
see items 64, 80 and 87.*





- 58 ВОССАЦЦИО, Giovanni. КУЗМИН, Михаил Алексеевич, переводчик. Боккаччо. Фиаметта. KUZMIN, Mikhail Alekseevich, translator. Bokkachch'o. Fiametta. [Boccaccio. Fiammetta.]. St Petersburg, M. G. Kornfel'd, 1913.

Sm. 8vo, pp. [ii], 216; a good copy in modern cloth, original upper wrapper (green paper printed in gold) bound in and attached with tape to inner margin of title-page. £1200

Extremely rare first edition of Kuzmin's translation of Boccaccio's *Fiammetta*. 'The *Fiammetta* is the first prose romance in which the heroine is made the narrator, and in which the vicissitudes of sentiment are the matter of the story... Boccaccio is the inventor of one of the principal types of the modern novel' (W. P. Ker). It was Kuzmin's first important translation – he went on to publish translations from Apuleius and Shakespeare.

No copy recorded in OCLC or COPAC. Not in Tarasenkov.

THE GOLDEN AGE IN THE SILVER AGE

- 59 CALDERÓN, Pedro. БАЛЬМОНТ, Константин Дмитриевич, переводчик. [шмуц-титул:] Сочинения Кальдерона перевод с испанского. BAL'MONT, Konstantin Dmitrievich, translator. [Half-title:] Sochineniia Kal'derona perevod s ispanskago. [The Works of Calderon translated from Spanish]. [Moscow, M. and S. Sabashnikov, 1900-1902-1912].

Three vols. bound in two, 8vo, volumes I and III bound together (both with half-titles, none called for in volume II), folding table in volume II; a very good set, bound without the advertisements at the end of

volume I, in Russian contemporary half brown morocco and pebbled cloth, lettered in Cyrillic 'P. R.' at foot of spine. £1800

First edition of all three volumes of Balmont's translations from Calderon, comprising: *El purgatorio de San Patricia* (volume I); *La vida es sueño, La devoción de la cruz, El príncipe constante* and *Amar despues de la muerte* (volume II); and *El médico de su honra* (volume III).

Though the later translations by Pasternak are now better known, and there had been earlier translations into Russian, Balmont's were of particular importance in his œuvre, testament to an abiding interest in the Spanish Golden Age that coincided with the period of his fascination with theosophy. *La vida es sueño* in particular he considered the highest achievement in all Spanish literature. His long foreword in volume I provides a critical appreciation of Calderón, and volume II includes several essays (by Balmont and Max Krenkel) and a critical bibliography.

Because of the widely-spaced publication, complete sets are inevitably rare, volume III almost always wanting. OCLC shows no copies of volume III, within sets or separately; there is a complete set at the National Library of Russia.

Tiapkov, *Bibliografia K. D. Bal'monta*, 214, 263 and 657.

WITH TWO VERSE TRANSLATIONS BY ZHUKOVSKY

60 [CANTAR DE MIO CID.] ЧУДИНОВ, Александр, и др., переводчики. Поэма и избранные романсы о Сиде в переводах русских писателей. Испанский народный эпос ... Издание И. Глазунова. CHUDINOV, Aleksandr, and others, *translators*. Поэма и избранные романсы о Сиде в переводах русских писателей. Испанский народный эпос ... Издание И. Глазунова. [*Poem and selected romances of El Cid in translations by Russian authors. A Spanish national epic ... Published by I. Glazunov*]. St Petersburg, Glazunov, 1897.

8vo, pp. [2], iv, 157, [1], with a frontispiece illustration; a very good copy in the original pale green printed wrappers, spine darkened, booksellers' stamps to covers. £1250

First edition of a prose translation into Russian of *Cantar de mio Cid*, by the writer and folklorist Aleksandr Chudinov, followed by verse translations of three related romances on the reigns of Fernando, Don Sancho and Don Alfonso, by Zhukovsky, Chudinov and Berg, and a short essay on El Cid as a historical figure.

'The *Poema de mio Cid* has been translated into all European languages. In Russian the content of this work has been known, until now, only in the short retelling included in the excellent examination of El Cid by Buslaev [Fyodor Buslaev, *Ispanskii narodnyi epos o Side*, 1864]. This, and the prose translation of the poems printed in the present volume, produced specially for this edition, are, it would seem, the only translations in Russian' (Introduction).

The work was issued as part of the second series of Chudinov's 'Russkaia Klassnaia Biblioteka', which also included the *Chanson de Roland*, the *Nibelungenlied*, Ossian, and the prose Eddas.

Not in Palau. OCLC records four copies: BL; Harvard, Ohio State, and Waseda.

THE FIRST RUSSIAN CASANOVA

61 CASANOVA, Giacomo. Мемуары.
Memuary. [*Memoirs*] ... *St Petersburg, V. I. Gubinsky, 1887.*

8vo, pp. [ii], 373, [1]; some light browning, but a good copy in old half cloth.

£1750

Very rare first edition in Russian of Casanova's famous *Histoire de ma vie*, published as part of Vladimir Chuiko's series 'European Writers and Thinkers'. The anonymous translation, made presumably from the German version published in the 1820s, or the French back-translation which followed it, is naturally selective, but it **includes the account of Casanova's visit to Russia in 1781 and his meeting with Catherine the Great in St Petersburg**. (It was these unreliable versions which also served as the basis for the first English translation, by Arthur Machen, in 1894. The complete original French text was not published until 1960-2.)

OCLC records a single copy, at Illinois.

PICKWICK

- 62 DICKENS, Charles. ВВЕДЕНСКИЙ, Иринарх, переводчик. Замогильные записки Пикквикского Клуба ... Роман ... С портретом и биографией Чарльза Диккенса. Составленною Н. И. Шульгиным.
VVEDENSKY, Irinarkh, translator. Zamogil'nyia zapiski Pikkvikskago Kluba ... Roman ... S portretom i biografieiu Charl'za Dikkensa. Sostavlennoi N. I. Shul'ginym. [*The Posthumous Papers of the Pickwick Club ... a novel ... With a portrait and biography of Charles Dickens. Compiled by N. I. Shul'gin*].
St Petersburg, K. N. Plotnikov, 1871.

2 vols., 8vo, pp. xxx, 512; [2], 579, [1], with an albumen print portrait of Dickens mounted within a green printed border; generally rather foxed, one marginal tear repaired in volume II; in contemporary quarter morocco and pebbled cloth, rubbed. £2750

First complete edition, very rare, of Irinarkh Vvedensky's influential translation of the *Pickwick Papers*. When it first appeared, serialised in *Otechestvennye Zapiski* in 1846, and in book form in 1850, it was heavily mangled by the censors, with wholesale deletions and amendments that softened the more politically strident passages of the original. **Here those omitted or altered passages are restored.** The photographic portrait of Dickens, new to this edition, is a copy print from a *carte de visite* portrait by Mason & Co, c. 1870.

Dickens had a reputation in Russia that almost equalled that in his home country – read in tears by Dostoevsky and by Tolstoy. Portions of *Pickwick* had appeared in the late 1830s, but the first full translation from Dickens was of *Oliver Twist* in 1841. 'I am convinced we understand Dickens in Russia almost as well as the English do, perhaps even with all the nuances. It may well be that we love him no less than his own countrymen' (Dostoevsky, *Diary of a Writer*). By 1849, Vvedensky was writing to Dickens that he was 'read with great zeal from the banks of the Neva to the remotest limits of Siberia'; the pair never met however – when the Russian translator came to London in 1853, Dickens was out of town.

Pickwick was of particular influence on Dostoevsky, who read the first edition while in exile in Siberia in the 1850s; he would later write to his niece that 'Dickens's *Pickwick* (an infinitely weaker conception than *Don Quixote*, but all the same immense) is also funny, and succeeds only because of this quality. Compassion arises for the beautiful when it is laughed at and ignorant of its own worth, and so sympathy arises in the reader. This rousing of compassion is the secret of humour'. Tolstoy also began reading Dickens in the 1850s, and went on to read and re-read almost all of his works, both in Russian and later in English, and to cite *Pickwick* and *David Copperfield* in *What is Art?*

Vvedensky, who taught Russian literature at the Artillery School, was an indefatigable translator and his four renditions of Dickens were central to the latter's reputation in Russia. Though riddled with inaccuracies and passages of Vvedensky's own invention, they captured the spirit of the original: 'He did not understand Dickens's words, but he understood Dickens himself' (Chukovsky).

Not in OCLC, which shows no edition before 1884. Not in COPAC, which lists a single copy of the first edition, at Oxford. There is however a copy at North Carolina, provided by us in 2012.

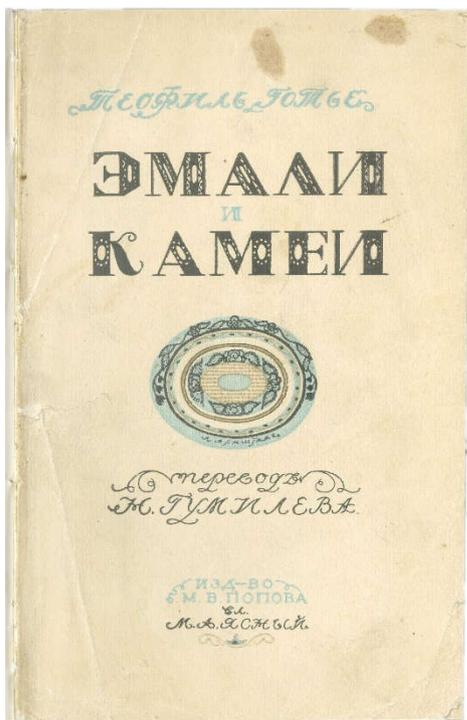
63 GAUTIER, Théophile. ГУМИЛЕВ, Николай Степанович, *переводчик*. Эмали и камеи.
GUMILEV, Nikolai Stepanovich, *translator*. Emali i kamei. [*Émaux et camées* or *Enamels and Cameos*].
[*St Petersburg, M. V. Popov, 1914.*]

8vo, pp. 246, [5] contents, [1] blank + 8 pp. advertisements; Russian ink ownership inscription to half-title; fingermarks to pp. 99 and 161, else bright and clean; half cloth, with the original front wrapper (by A. Arnshtam) bound in. £850

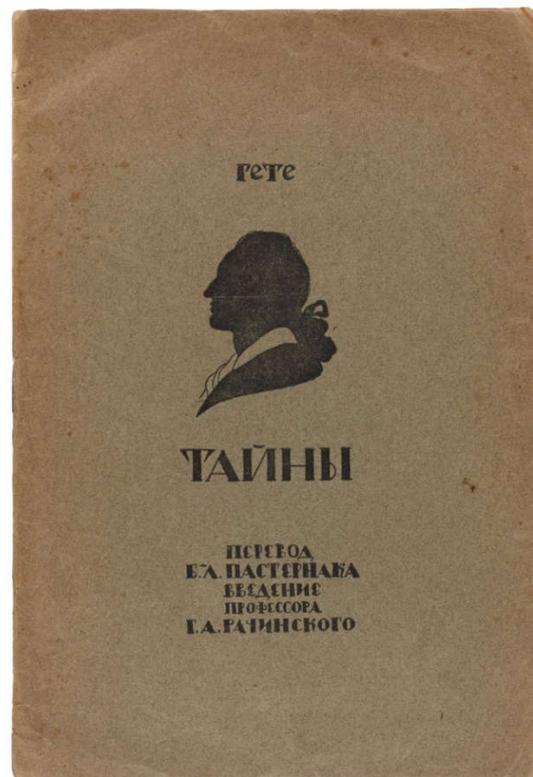
First edition, very rare: Gumilev's first published volume of translation, and Gautier's first appearance in Russian. This is the only contemporary edition; it first received a reprint (in a bilingual edition) some 75 years later.

Gautier's *Émaux et camées* was originally published in 1852, and added to in subsequent editions. They were perfect models for Gumilev in helping form his ideas of Acmeism, the poetic movement he was instrumental in founding in 1912. In his challenging article, 'Acmeism and the heritage of symbolism', published in January that year, he had called for 'an exact notion of the relation between the subject and the object. If the unknown is not cognizable, it is futile to make guesses; poetry can do much better with man and his body, his joys, and his sorrows. Shakespeare knew the inner life of man; Rabelais, the flesh and its delights; Villon, God and vice, while Gautier gave this world the cloak of faultless form.' *For Gumilev's translations of Villon see item 67.*

OCLC locates copies at Cambridge, Harvard and Wisconsin only. Kilgour 422; Tarasenkov p. 116.



[63]



[64]

- 64 GOETHE, Johann Wolfgang von. ПАСТЕРНАК, Борис Леонидович, переводчик. Тайны. PASTERNAK, Boris Leonidovich, translator. Tainy. [*Die Geheimnisse* or *The Mysteries*]. Moscow, Izdatel'stvo Sovremennik, 1922.

8vo, pp. 32; silhouette portrait of Goethe on title and front cover; small ink initials to title, bookseller's marks inside back cover, but a very good, large, fresh copy in the original printed wrappers, slightly discoloured, spine worn.

£2000

First and only edition, very rare, of Pasternak's early translation of Goethe's epic fragment *Die Geheimnisse* (*The Mysteries*); with a long introductory note by Professor Grigorii Rachinskii. He went onto translated *Faust* and a number of other poems, publishing a *Collected Works* of Goethe in Russian in 1950,

Tarasenkov, p. 295. OCLC records copies at Yale, Harvard, and Amherst only.

TRANSLATED BY VIARDOT (AND TURGENEV?)

- 65 ГОГОЛЬ, Николай Васильевич. GOGOL', Nikolai Vasil'evich.
VIARDOT, Louis, *translator*. Tarass Boulba ... [*Тарас Бульба* or *Taras Bulba*]. Paris, Librairie de L. Hachette et Cie, 1853.

8vo, pp. [4], iv, 215; a very good copy in the original yellow printed wrappers, some light wear to joints.

£250

First separate appearance of Gogol's story in the French translation by Louis Viardot, published in the series 'Bibliothèque des chemins de fer'. The translation had previously appeared in 1845 in the collection 'Nouvelles russes', where Turgenev is named as co-translator.

THE OVERCOAT: FIRST FRENCH TRANSLATION

- 66 [ГОГОЛЬ, Николай Васильевич, Михаил Юрьевич ЛЕРМОНТОВ, и граф Владимир Александрович СОЛОГУБ]. [GOGOL', Nikolai Vasil'evich, Mikhail Iurievich LERMONTOV, and Count Vladimir Aleksandrovich SOLOGUB].
MARMIER, Xavier, *translator*. Au bord de la Néva. Contes russes ... Un héros de notre temps. Le manteau. La pharmacienne. [*On the banks of the Neva. Russian stories ... A Hero of our Time* (Герой нашего времени). *The Overcoat* (Шинель). *The Pharmacist* (Аптекарь)]. Paris, Michel Lévy, 1856.

12mo, pp. [4], 339, [1] contents; some browning and spotting throughout, printing flaw to p. 337 affecting a couple of words; old private library stamps to title and final page, shelf-number stamped to half-title, bookplate; contemporary green quarter calf, marbled paper sides, spine gilt, extremities worn, spine a little discoloured, small chip at head of spine.

£450

Rare first edition of this collection (reprinted 1865), containing the first appearance in French of Gogol's famous story, *Shinel'* (*The Overcoat*, 1842).

Xavier Marmier (1809–1892), a traveller and man of letters (as professor of foreign literature at Rennes he did much to encourage the study of Scandinavian literature in France), also here translates Lermontov's *Geroi nashego vremeni* (*A Hero of Our Time*, its second appearance in French (the first was in Chopin's *Choix*

de Nouvelles Russes, 1853)) and Sologub's *Aptekarsha* ('The Chemist's Shop-girl'), seemingly the first French translation of a work which enjoyed nineteenth-century editions in German, Hungarian, Polish etc., but has never appeared in English.

COUNTER-REVOLUTIONARY TRANSLATIONS

67 ГУМИЛЕВ, МАНДЕЛЬШТАМ, ЭРЕНБУРГ, *и др., переводчики*]. Поэты французского возрождения, антология.
[GUMILEV, MANDELSTAM, ERENBURG, *et al, translators*]. Poety frantsuzskogo vozrozhdeniia, antologiia. [*Poets of the French Renaissance, an anthology*]. Leningrad, Goslitizdat, 1938.

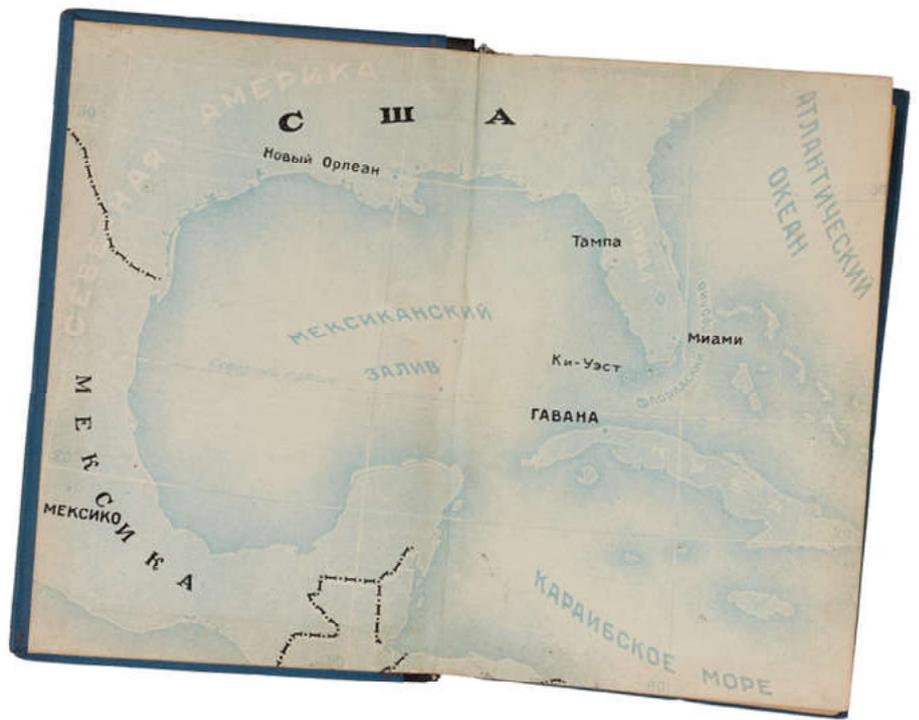
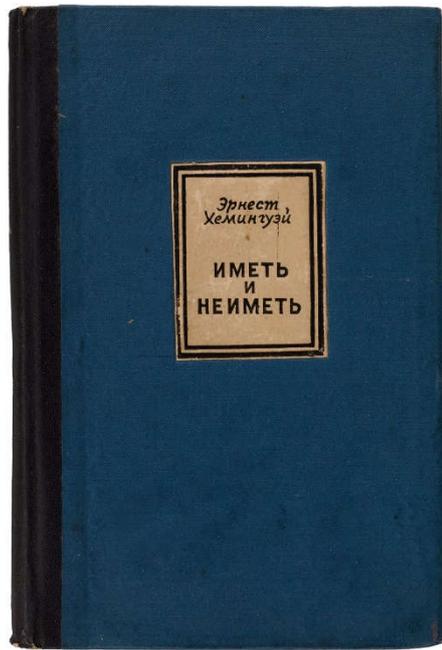
8vo, pp. 302, [2], with printed errata slip at the end; title-page printed in red and black; old library stamps and shelfmarks (cancelled) to title-page and a few internal leaves, else a good copy in the original pale cloth, blocked in red and yellow, trace of label removed from head. £1750

First edition of a rare anthology of translations from Villon, Marot, Ronsard, Du Bellay, and others. **Two of the Villon translations are attributed in the index to Mandelshtam, but are in fact by Nikolai Stepanovich Gumilev** (1886-1921), husband of Anna Akhmatova, who had been arrested and executed for his alleged involvement in the Tagantsev conspiracy, *see items 15-16*.

Since the beginning of the Great Purge in 1937, Mandelshtam himself had been under systematic assault from the authorities. This volume was published in January 1938; in May Mandelshtam was arrested, in August he was sentenced to five years' labour, and by the end of December he was dead. The motivations for naming Mandelshtam in the roster of translators here are still the subject of debate – the potential risk to the editor and publisher was great. But then so was the very inclusion of the work of a banned author; and apart from Gumilev's translations there were those by the recently arrested Ivan Lukhachev (1902-1972), whose renditions of verses by Du Bellay, Desportes and d'Aubigny are left anonymous.

Perhaps there is a clue to motives if we recall that Mandelshtam had published an essay 'François Villon' in 1910 in which he presented the artist as victim of the state. If Mandelshtam was not complicit in the deception, which is itself possible, his name must certainly be a coded attack on the apparatus of oppression.

OCLC shows copies at Yale and New York Public Library only.



- 68 HEMINGWAY, Ernest. КАЛАШНИКОВА, Евгения, переводчица. *Иметь. и не иметь.*
KALASHNIKOVA, Evgeniia, translator. *Imet' i ne imet'* [To have and have not]. Moscow, Goslitizdat, 1938.

12mo, pp. 237, [3]; light browning, creases to a few pages, but generally a very good copy in the publisher's binding of half cloth, printed paper label to front cover, illustrated endleaves. £1250

First edition in Russian of *To Have and Have Not* (1937), with an introduction by the Soviet critic Ivan Anisimov. Hemingway's first appearance in Russian was *Death in the Afternoon* in 1934 (in fact selections from four books), when he was praised in the Soviet Union as an active anti-Fascist, and he soon became a favourite foreign author of both the intellectuals and the masses – 'in 1937, when the editors of a Russian literary magazine asked fifteen leading Soviet writers to name their favourite non-Russian author, nine of them named Hemingway' (Deming Brown, 'Hemingway in Russia', *American Quarterly* 5:2, 1953). Soviet critics drew attention to the present work in particular as the first in which hot to grips with economic, social and class problems, suggesting that the protagonist Harry had elements of the proletarian hero.

The translator Evgenia Kalashnikova had translated Hemingway's *Farewell to Arms* in 1936. She went on to translate Thackeray, Bernard Shaw, Dickens, Scott Fitzgerald, C. S. Lewis, Theodore Dreiser, John Steinbeck and many others into Russian.

OCLC records copies at Princeton, South Carolina, and Virginia only.

69 HUGO, Victor. СОРОКИН, М. переводчик. Лирические стихотворения.
SOROKIN, M. translator. Liricheskiia stikhotvoreniia. [Lyric poetry]. St Petersburg, I. Benken, 1834.

12mo in half-sheets, pp. [4], 101, [3]; old stamp of a school library in Rovno (Ukrainian Rivne) and ms. ink shelfmarks to title and front free endpaper, some light foxing throughout, else a good copy in contemporary Russian half sheep, some worming to upper joint, lacking spine label. £800

First edition, very rare: the first appearance of Hugo's poetry in Russian. There had been a few other Russian translations of Hugo earlier in the 1830s, of both his fiction (*Le dernier jour d'un condamné*; *Han d'Islande*) and his plays (*Hernani*; *Angelo*), but it was with the present verse collection that Hugo first found success in Russia. He did remain controversial though – *Notre Dame de Paris* was banned; and the censor Nikitenko was imprisoned at the end of the year for eight days for passing the poem 'To a Beauty'.

The poems included are: *Un chant de fête de Néron*; *Cri de guerre du mufti*; *La fiancée du timbalier*; *Adieu de l'hôtesse arabe*; *À Ramon, duc de Benav*; *La mêlée*; *La Fée et la Péri*; *La ville prise*; *Les deux îles*; *Aestuat infelix*.

Not found in OCLC.

THE TRIAL AND THE THAW

70 КАФКА, Franz. РАЙТ-КОВАЛЕЛА, и др., переводчики. Роман, новеллы, притчи
[RAIT-KOVALELA, et al., translators]. Roman, novelly, pritchi. [A novel [*The Trial*], novellas, parables].
Moscow, "Progress", 1965.

Squarish 8vo, pp. 613, [3]; two-page title and divisional titles printed in red and black; original cloth, with dust-jacket, spine lightly soiled, a few nicks to the edges. £1350

First edition in Russian of *Der Prozess*, part of the 'recent unprecedented publication' (Struc) of Kafka in Russian. Also published here are a number of short stories, some of which had previously appeared in Ukrainian and Russian in Soviet periodicals. The translators include R. Rait-Kovaleva (*see item 84*), I. Tatarinova, R. Galperinna, S. Apt, L. Chernaya, M. Abezgauz, S. Shlapoberskaya, N. Kasatkina, and V. Stanevich.

'The knowledge and appraisal of Franz Kafka in the Soviet Union is involved in that strange political development of recent years known as "the Thaw." Though it is political in nature, "the Thaw" has had ramifications in areas like literature, mostly of a liberalizing nature ... Two gatherings of writers and responses to those gatherings seem to be responsible. First there was the Kafka Conference in Prague in May of 1963. This was a conference attended by a number of European intellectuals. Secondly there was the International Writers' Congress in Leningrad in August of 1963. The Leningrad Congress could boast the attendance of Sartre, Robbe-Grillet, Nathalie Sarraute, Angus Wilson, William Golding, and Hans Enzensberger ... [and] almost every Western writer acknowledged the debt of the modern novel to Proust, Joyce, and Kafka. It is significant that Robbe-Grillet expressed disappointment at the hostile Soviet criticism of these men. It sounded to him no different than that of his own "reactionary" country' (Struc, pp. 193, 195–6).

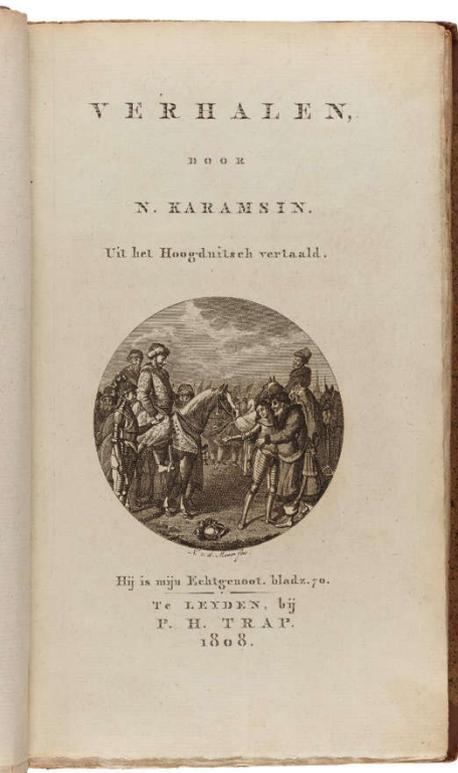
In December 1963, the Ukrainian journal *Vsesvit* published excerpts from *Amerika*, *Die Verwandlung*, *Der Prozess*, *Der Kübelreiter*, and *Beim Bau der Chinesischen Mauer*. Complete Russian versions of some of these (among them *Die Verwandlung* and *In der Strafkolonie*, which are also included in the present collection), by S. Apt, followed in *Inostrannaia Literatura* in January 1964.

Roman S. Struc, 'Franz Kafka in the Soviet Union: a report', *Monatshefte*, 57/4 (University of Wisconsin Press, 1965), pp. 193–197.

OCLC locates 4 copies in America: Indiana, Illinois, Western Washington University, Los Angeles Public Library.

ONE OF THE FIRST RUSSIAN NOVELISTS TO ACHIEVE TRANSLATION

- 71 КАРАМЗИН, Николай Михайлович. KARAMZIN, Nikolai Mikhailovich.
ROEMER, Jan. *translator*. Verhalen ... Uit het Hoogduitsch vertaald. [*Stories ... translated from German*]. Leyden, P. H. Trap, 1808.



8vo, pp. iv, 150, [4], with an additional engraved title-page with a vignette by N. van der Meer, and a terminal leaf of advertisements; small private library stamp to half title, neat signature to front endleaf; a very good copy, uncut in contemporary half calf gilt over sprinkled boards, red morocco lettering-piece to spine, joints worn, head and tail of spine and corners chipped. £600

First edition in Dutch, very rare, of four of Karamzin's most important short prose narratives: *Natal'ya, boyarskaya doch'* (Natalya, the Boyar's daughter, 1792), *Evgenii i Yuliya* (Evgeniy and Julia, 1789), *Bednaya Liza* (Poor Lisa, 1792), and *Frol Silin: blagodetel'nyi chelovek* (Frol Silin, a Virtuous Man, 1791).

Karamzin was one of the first Russian writers to attract notice in Western Europe, probably on the back of his *Letters of a Russian Traveller* (1797-1801), an account of a journey round Germany, France, Switzerland and England in 1789-90. Few Russian literary works of any kind had been translated by this date. The present translation by J. Roemer (who had also translated Karamzin's *Letters*) is apparently taken from a German translation by J. Richter.

Poor Lisa is Karamzin's best known fictional work, and a classic of Russian sentimentalism. 'The subject of Karamzin's first and best-known tale, *Poor Liza* (1792), is the story of the seduced girl who is abandoned by her lover and commits suicide – a favorite theme of the sentimental age. The success of the story was immense. A pond in the environs of Moscow where Karamzin located Liza's suicide became a favorite shrine of sentimental Muscovites. Karamzin was the first Russian author to give prose fiction a degree of attention and artistic finish that raised it to the rank of literature' (Mirsky).

OCLC records two copies only, both in the Netherlands.

- 72 КАРАМЗИН, Николай Михайлович. KARAMZIN, Nikolai Mikhailovich.
VON BIEDENFELD, Ferdinand, *translator*. Aglaja. Romantische und historische Erzählungen. Nach dem Russischen ... [*Aglaja. Romantic and historical stories. From the Russian ...*]. Leipzig, Brockhaus, 1819.

Small 8vo, pp. 16, 272; in the original printed boards, worn and discoloured; with the small stamp of the Fürstliche Hofbibliothek Donaueschingen on verso of title. £750

First appearance of a collection of eight prose pieces by Karamzin (1766-1826) in German translation. Although the work takes the title of the first Russian literary almanac, *Aglaja*, published by Karamzin in two volumes, 1794-5, it is actually a selection of pieces by Karamzin taken both from *Aglaja* and from his last journal, *Vestnik Evropy*, 1802-1803. The pieces include 'Athenian Life' (1795), 'Sierra Morena' (1795), 'Martha the Governor' (1803), and 'A Flower on the grave of my Agathon' (1793).

Goedeke X, 280, 10. **Very rare; OCLC records two copies: Strasbourg and Bern.**

PUSHKIN FOR GERMANS

- 73 KÖNIG, Heinrich Josef. Literarische Bilder aus Russland... Mit den Bildnissen von Dershawin und Puschkin [*Literary pictures from Russia ... With portraits of Dershavin and Pushkin*]. Stuttgart & Tübingen, Cotta, 1837.

Sm. 8vo, pp. xii, 354 + errata leaf, with engraved portraits of Derzhavin (as frontispiece) and Pushkin; occasional spotting; in contemporary calf-backed boards, gilt spine, rubbed. £450

First edition. König's popular survey of Russian literature for a German audience, published shortly after Pushkin's death, which 'kindled a lively debate with the result that Russian literature became a subject of everyday interest in Germany' (Terras). König considers over forty Russian writers, beginning with an account of the early Christian writers (St Dimitry, Feophan Prokopovich, etc), and early secular writers such as Lomonosov and Derzhavin, continuing with Karamzin, the fabulists (Khemnitzer and Krylov), and dramatists (Fon Vizin, Kapnist and Griboedov), and a long account of contemporary poets such as Pushkin and his circle, novelists (including Gogol), dramatists, critics and journalists. There are a couple of short extracts, but the only full translation is of a poem 'To England' by Aleksei Khomyakov.

Heinrich Josef König (1790-1869) based his book on conversations with Nikolai Aleksandrovich Melgunov (1804-1867), a contemporary and acquaintance of Pushkin, and it provides an early account of Pushkin's life, and his physical appearance and demeanour, as well as his poetry. In 1839 König and Melgunov introduced Gogol to the German reading public with a translation of 'The Diary of a Madman' (from the *Arabeski* (1835)).

Goedeke 10, 309, 30.

HIS FIRST WORK IN TRANSLATION

74 ЛЕРМОНТОВ, Михаил Юрьевич. LERMONTOV, Mikhail Iur'evich.
BUDBERG-BENNINGSHAUSEN, Roman, *translator*. Der Novize ... [Музыру or *The Novice* ...]. Berlin, *Weilhelm Besser, 1842*.

8vo, pp. [viii], 45; spotted; in the original blue-green printed wrappers, a little spotted and dust-soiled, spine restored; neat early ownership note to inside front wrapper; in a folding cloth box. £1200

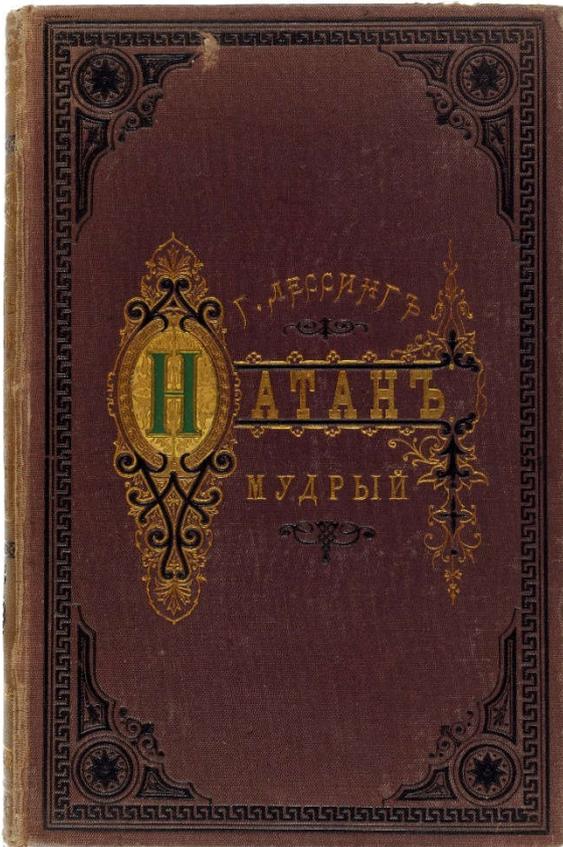
First edition in German, very rare, of Lermontov's narrative poem *The Novice* (*Mtsyri*, 1833). With the exception of some extracts from *A Hero of our Time* which appeared in German periodicals in 1841-2, this is **apparently the first appearance of any of Lermontov's work in translation**. "The Novice" (*Mtsyri*, 1833), the most carefully constructed and polished of [Lermontov's long narrative] poems is a poetic monologue, the confession of a young novice who, haunted by the memory of a free life and nostalgia for his native village, escapes his prison-like existence in the monastery and spends three days alone in the mountains, but loses his way and is brought back to his cell to die. Written in Iambic tetrameter, the swiftly moving narrative carries the reader along by its vigorous style, and dynamic rhythm, phrasing, and diction' (Terras).

The German-Baltic poet and translator Roman Budberg-Benningshausen (or Bönningshausen, 1816-1858) also published a translation of excerpts from *A Hero of our Time* under the title *Aus dem Kaukasus* in Berlin in 1843.

OCLC records copies at the Staatsbibliothek Berlin and University of Frankfurt only.

- 75 LESSING, Gotthold Ephraim. КРЫЛОВ, Виктор, *переводчик*. Натан мудрый. Драматическое стихотворение ... С историческим очерком и примечаниями к тексту перевода. KRYLOV, Viktor, *translator*. Natan mudryi. Dramaticheskoe stikhotvorenje ... S istoricheskim ocherkom i primechaniiami k tekstu perevoda. [*Nathan the Wise (Nathan der Weise). A dramatic poem ... With a historical essay and notes to the translated text*]. St Petersburg, Stasiulevich, 1875.

8vo, pp. [6], cii, [2], 215, [1], 16, with an engraved frontispiece portrait; some foxing, especially to preliminaries, but a very good copy in the original decorated purple cloth, blocked in black and gilt, spine faded. £2000



First edition in Russian, very rare, of *Nathan der Weise* (1779).

The translation, first published in *Vestnik Evropy* in 1868, was by the dramatist Viktor Krylov (1838-1908), a friend of Cesar Cui from schooldays and author of the libretto to his *Kavkazskii plennik*. Krylov was author of more than thirty plays and seventy translations from German and French. His long prefatory essay, dated 1874, includes a biography of Lessing, the history of the composition of *Nathan der Weise*, and a critical appreciation. Following the text of the play is a 16-page critical bibliography, including translations.

OCCL records a single copy, at the Staatsbibliothek zu Berlin.

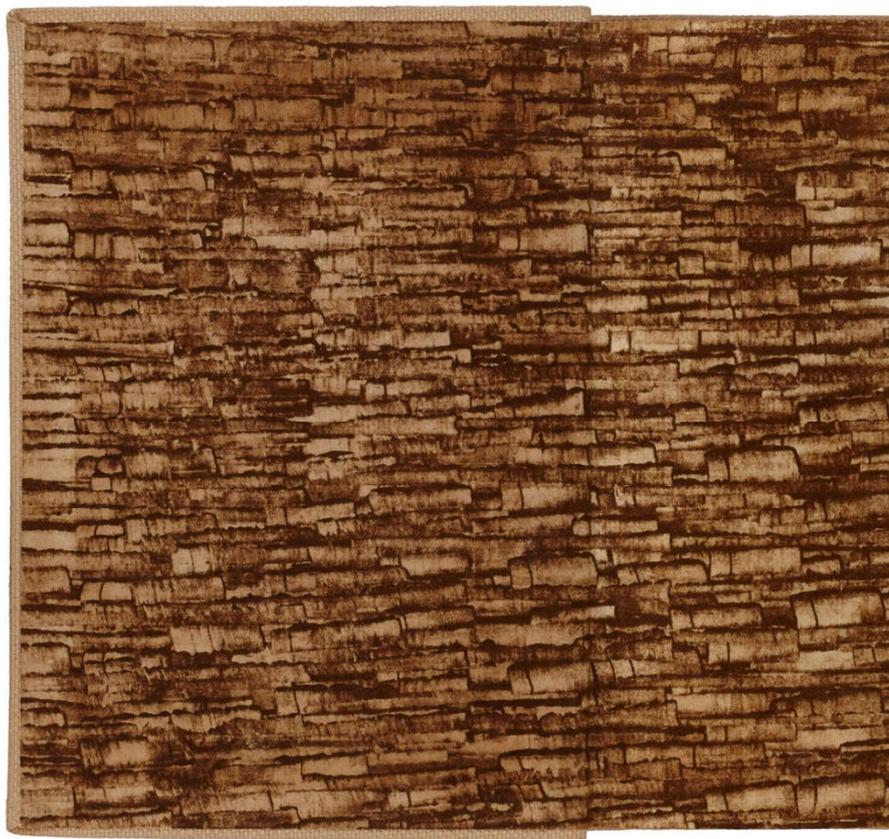
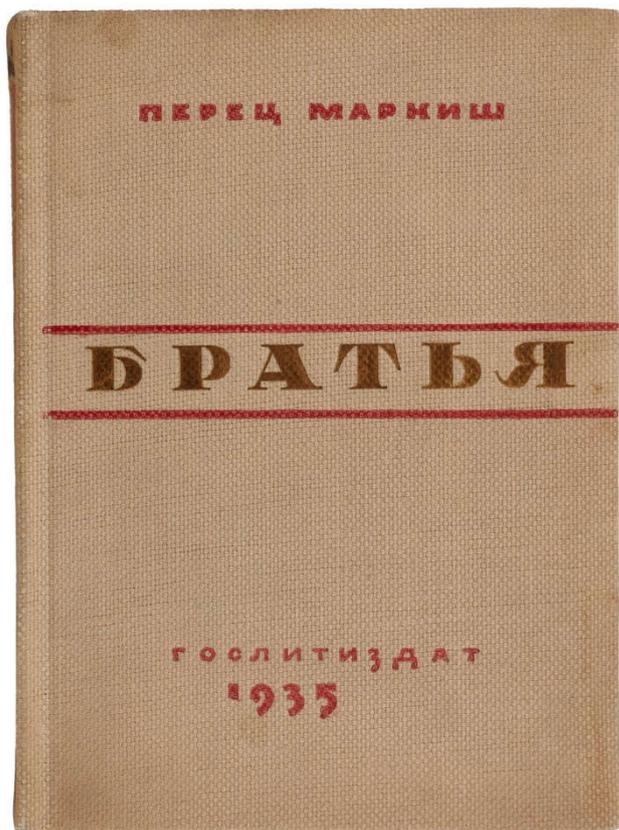
FROM THE YIDDISH

- 76 МАРКИШ, Перец Давидович. ВРОДСКИЙ, Д. и др., переводчики. Братья.
MARKISH, Peretz Davidovich. BRODSKII, D. et al., translators. Brat'ia. [Brothers]. Moscow, Goslitizdat,
1935.

Small 8vo, pp. 256, [7], + errata slip, engraved head- and tail-piece illustrations; a very good copy in the original cloth, patterned endpapers. £1200

First edition in Russian of Markish's epic poem *Brider* (*Brothers*, Kiev, 1929), an optimistic work glorifying the Communist regime. The editor is Grigory Petnikov, and the translators D. Brodsky, V. Bugaevsky, S. Lipkin, Maria Petrova, A. Tarkovsky, N. Ushakov, A. Shteinberg and A. Shpirt.

OCLC records a copy at UC Berkeley only.



- 77 MARLOWE, Christopher. БАЛЬМОНТ, Константин, *переводчик*. Трагическая история доктора Фауста.
BAL'MONT, Konstantin, *translator*. Tragicheskaia istoriia doktora Fausta. [*The Tragedy of Doctor Faust*]
... *Moscow, K. F. Nekrasov, 1912.*

4to, pp. 152; portion of head of title cut away (to remove a signature), else a good copy, untrimmed in the publisher's printed wrappers, spine worn, front cover abraded to remove a signature. £500

First edition in book form, scarce, of Balmont's translation of Marlowe's *Faustus*, first published over two issues of the journal *Zhizn* in 1898. The present edition added Balmont's translation of a short foreword by Havelock Ellis, and a longer introductory essay by Balmont, 'O tipe Fausta', in which he compares Marlowe's play to the 'chaos' of Goethe's *Faust* and Faust to the characters of Don Juan and Prometheus.

OCLC shows copies at Cambridge; Yale, Maryland, Wisconsin; and National Library of Israel.

FRENCH ADAPTATIONS OF PUSHKIN AND ZHUKOVSKY

- 78 МЕЩЕРСКИЙ, Элим Петрович. MESHCHERSKII, Elim Petrovich. Les roses noires. [*Black roses*] ...
Paris, Amyot, 1845.

8vo, pp. [4], 428; scattered foxing throughout, but still a very good copy, upper edges gilt, the others uncut, in French contemporary half morocco, spine lettered gilt. £600

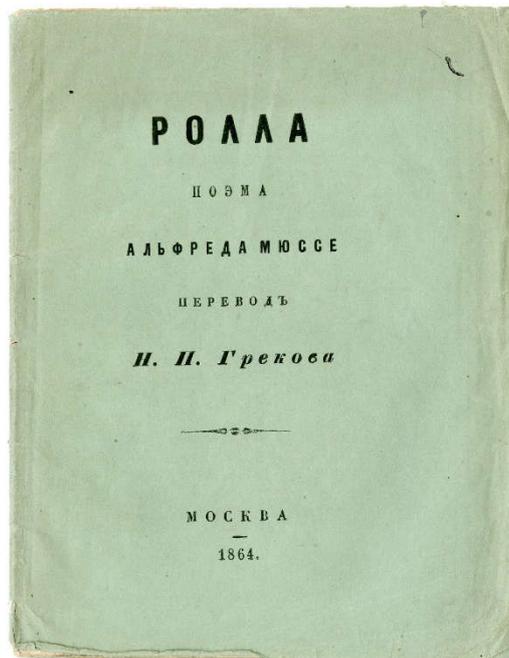
First edition of this posthumous collection, which **includes a short dramatisation of Pushkin's *The Gypsies***, 'un charmant poëme d'Alexandre Pouschkinn, le grand écrivain que pleure la Russie'.

The inspiration for the other pieces is often Russian, both historical (the False Dmitri; the story of Artamon Matveev, the ill-fated adviser of Peter the Great) and literary (his short drama 'Svetlana' is based on Zhukovsky's famous ballad). Others highlight Meshchersky's interests in European culture, with appearances from Raphael, Camoens, and Faust.

Meshchersky served in Russian missions to Dresden, Turin and Paris, and all his writings were published abroad: *De la littérature russe* (Marseilles, 1830); *Lettres d'un russe, adressés à MM. les rédacteurs de la Revue Européenne* (Nice, 1832); *Les boréales* (Paris, 1839); and *Les roses noires* (Paris, 1845). His sudden death at the

age of just 36 moved Victor Hugo to write a letter of condolence to the young poet's grieving mother, which is printed here on p. 425: 'C'était un beau talent parmi les hommes; c'est une âme radieuse dans le ciel. Il avait tout reçu de la providence; rien ne lui avait été refusé. Il était en toute chose digne d'envie et de tendresse; c'était une nature d'exception, il a eu une destinée d'exception.'

Mezhov, *Puschkiniana*, 3278. OCLC locates copies at Duke, Stanford, British Library, Anna Amalia Bibliothek (Weimar), Montpellier, and Bibliothèque Nationale de France.



79 MUSSET, Alfred de. ГРЕКОВ, Николай Порфирьевич, *переводчик*. Ролла, поэма.
GREKOV, Nikolai Porfir'evich *translator*. Rolla, поэма. [*Rolla, a poem*] ... Moscow, F. B. Miller, 1864.

12mo, pp. 36; title-page lightly foxed, but a very good copy, uncut, in the original pale green printed paper wrappers. £1750

First edition in Russian of Musset's *Rolla* (1833), a poetic reinterpretation of the Don Juan myth, translated by the poet Nikolai Porfirevich Grekov (1810-1866). A bankrupt playboy decides to commit suicide, but

first returns to a young prostitute to reflect on his wasted life. It is only as he dies in her arms that he first experiences love.

Musset was the only French poet held in any esteem by Pushkin. 'Dès années 1830, Musset acquiert en Russie une vaste notoriété', his work for the stage banned by the censors but followed keenly by, for example, Turgenev. His later admirers included Tolstoy and Gorky (Mikhail Treskounov, 'Musset en Russie', *Oeuvres et opinions* 1(25), Moscow, 1965).

Grekov also translated *Romeo and Juliet* and Goethe's *Faust* and published several collections of original poems and stories. Some of his poems were set to music by Tchaikovsky (who also set pieces by Musset).

Not in OCLC, COPAC or KvK. There is a copy at the National Library of Russia.

VON KLEIST, SHAKESPEARE, BYRON, VERLAINE

80 ПАСТЕРНАК, Борис Леонидович, переводчик. Избранные переводы.

PASTERNAK, Boris Leonidovich, translator. *Izbrannye perevody*. [Selected translations]. Moscow, "Sovetskii pisatel'", 1940.

8vo, pp. 200, with frontispiece portrait of Heinrich von Kleist and 6 more portraits included in pagination; a very good copy in the original publishers' boards, head and tail of spine slightly worn, old Soviet bookshop ticket inside back cover. £550

First edition: a volume of Pasternak's translations, produced during the 8-year period when he was prohibited from publishing his own work. The volume includes translations of works by Heinrich von Kleist (*Prinz Friedrich von Homburg*), Shakespeare ('Orpheus with his lute ...', from *Henry VIII*; the song 'Winter' from *Love's Labours Lost*, and Sonnets 66 and 73), Sir Walter Raleigh, Byron, Keats, Verlaine, and Hans Sachs.

Tarasenkov, p. 295.

PUSHKIN IN SWEDISH

- 81 [ПУШКИН. PUSHKIN.] LÉNSTRÖM, Carl Julius. Alexander Puschkin. Rysslands Byron. Ett Skaldeporträtt ... första [-sednare] Del [*Alexander Pushkin, the Russian Byron. A poetical portrait ... first [-second] part*] ... Upsala, Leffler och Sebell; 1841.

Two parts, 8vo, pp. [6], 32, with the title-pages to both parts bound at the front; small repair to inner margin of final leaf, else a good copy in modern cloth boards. £500

First edition, very rare, of a study of Pushkin by the Swedish literary historian C. J. Lénström delivered at the Gustavian Auditorium on 8 December 1841.

It includes a number of long passages from Pushkin in Swedish translation, opening with a 62-line section of 'The Conversation between the Bookseller and the Poet'. Some major works like *Eugene Onegin* are dealt with only in summary, but there are extracts from *The Prisoner of the Caucasus*, *The Fountain of Bakhchisaray*, *The Robber Brothers*, *The Stone Guest* and *Boris Godunov*. The work closes with a five-page section drawn of the latter.

This is the first substantial study of Pushkin in Swedish, containing what may be the earliest translations of his work into Swedish – nothing earlier is recorded at the National Library of Sweden or in OCLC for example, though there may have been some in periodical form.

OCLC shows two copies only: National Library of Sweden, and Centre for Research Libraries (part 2 only).

... AND IN CZECH

- 82 ПУШКИН, Александр Сергеевич. PUSHKIN, Aleksandr Sergeevich. TÁBORSKÝ, František *translator*. Můj rodokmen [*My genealogy/Моя родословная*]. [*Prague, Průmyslová tiskárna, 1937.*]

8vo, 12 unnumbered leaves, with 10 full-page lithographs in the text by Karel Svobinský; a very good copy in the original printed wrappers, original glassine wrappers (a little chipped) preserved. £250

First edition, privately printed, of this Czech translation of Pushkin's *Moia rodoslovnaia* ('My genealogy', 1830), the great Russian poet's defence of his ancestry against some recent racial slurs. The fine illustrations are by Karel Svobinský (1896–1986), who is best known for his designs for Czech postage stamps.

František Táborský (1858–1940) was a minor poet whose translations (of Lermontov, Griboedov, and Blok, as well as Pushkin) helped Russian literature find a Czech audience. 'From the aspect of literary history his most significant contributions relate to Pushkin, about whom he wrote over the course of half a century, later collecting his observations in an important monograph', *Puškin, pěvec svobody* (Kšicová, p. 167), also published in 1937, the centenary of Pushkin's death.

OCLC locates 3 copies only (Toronto Public Library, Illinois, MIT). See Danuše Kšicová, *Ruská poezie v interpretaci Františka Táborského* (Brno, 1979).



DELVIG AND OTHERS

- 83 RADIUS, J. S. C. de, *editor*. Characteristic Features of Russian and Slavic Poetry, with Specimens, translated by English Authors ... London, Printed by Seyfang & Co. [for the author], 1854.

Small 8vo, pp. [viii], 80, [4, list of subscribers]; a very good copy in the original red decorated cloth, spine lettered gilt, all edges gilt. £325

Only edition. This little book contains what must be some of the earliest translations of Ukrainian, Serbian, Bulgarian, Slovene, Slovak, and Sorb verse into English. It certainly offers an early example of comparative Slavonic studies. Most of the specimens, however, are Russian, among them Delvig's famous 'Solovei moi, solovei' (here 'Nightingale, O Nightingale').

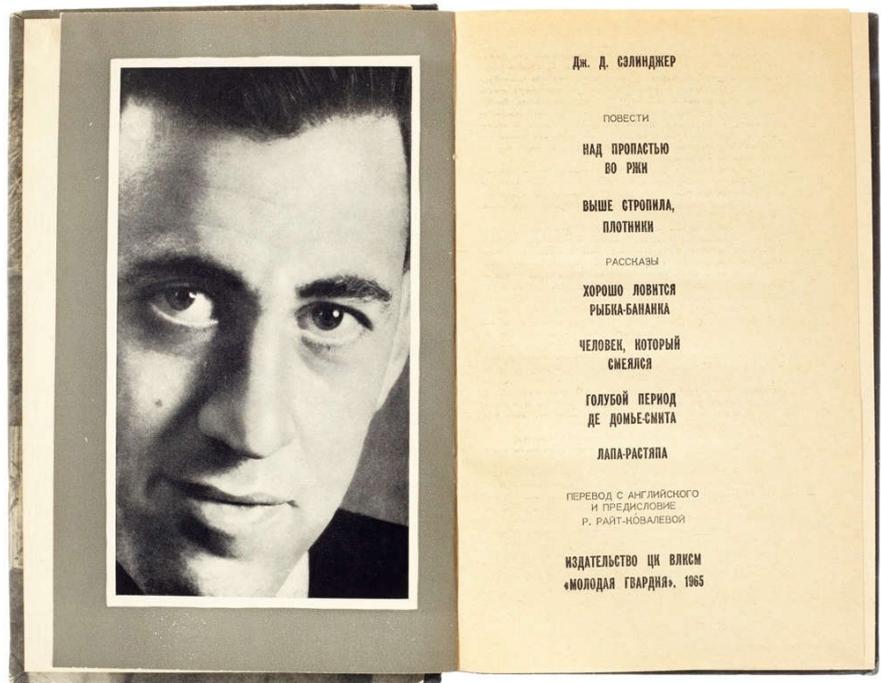
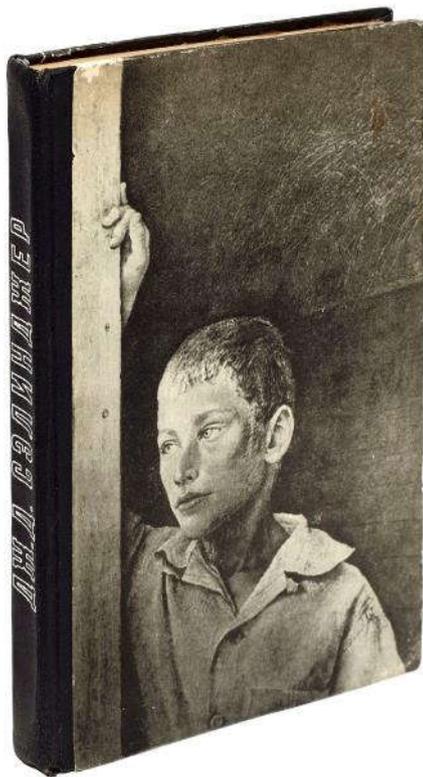
We can find nothing about Radius, who describes himself as 'a Native of Volhynia, Southern Russia' (one of the oldest Slav settlements in Europe, now western Ukraine). He wrote a handful of books, the most popular being an *Abridged History of Christianity*, which saw three editions. The 'English authors' who provided the translations are an equal mystery – the only one named is the American poet James Gates Percival.

CATCHER IN THE RYE

- 84 SALINGER, J. D. РАЙТ-КОВАЛЕВА, Рита Яковлевна, *переводчица*. Повести ... Рассказы. RAIT-KOVALEVA, Rita Iakovlevna *translator*. Povesti ... Rasskazy. [Stories ... Tales]. Moscow, Molodaia Gvardiia, 1965.

8vo, pp. 253, [3], with a photographic frontispiece portrait of Salinger; a very good copy in the original publisher's pictorial paper boards by Boris Zhutovsky taken from a fragment of a painting by Edward Weiss, black cloth spine lettered in white, very light edge and corner wear; library-stamp to the front free end paper. £1250

First edition in book form of the first Russian translation of *Catcher in the Rye* (1951), together with other works by Salinger which also appear here for the first time: the novella *Raise High the Roof Beam, Carpenters*, and four other stories first published in the *New Yorker* ('A Perfect Day for Bananafish'; 'The Laughing Man'; 'De Daumier-Smith's Blue Period' and 'Uncle Wiggily in Connecticut').



Catcher in the Rye, its title rendered as *Nad propast'iu vo rzhi* (literally 'Over the abyss in the rye'), had first appeared in *Inostrannaia literatura* in 1960, its publication made possible by the brief relaxation of censorship during 'The Thaw', and it quickly became a popular sensation. 'The Party authorized the novel's translation believing that it exposed the rotting core of American capitalism, but Soviet readers were more likely to see the novel in broader terms, as a psychologically nuanced and universally appealing portrait of a misfit who rebels against the pieties of a conformist society' (Reed Johnson, 'If Holden Caulfield spoke Russian', *The New Yorker* 22 September 2013), even after censorship of the text and the removal of the obscenities. The social impact was in many ways increased by the subtle Russianisation of the text – *kotlety* replace hamburgers, for example. Despite more recent attempts at a more 'accurate' translation, this remains the canonical and best-loved version in Russian.

Rait-Kovaleva specialised in adapting modern American and British novels for Soviet audiences, and translated works by Steinbeck, Sinclair Lewis, Galsworthy, Greene, Faulkner, Vonnegut etc. Here she adds

an introduction, with a brief life of Salinger, noting his unwillingness to have a public presence. He had suppressed photos of himself since the first issue of *Catcher in the Rye*, but one is included here as a frontispiece.

For an analysis of *Catcher in the Rye* and its translations into Russian and Ukrainian in historical perspective, see Nataliya M. Rudnytska, 'Soviet Censorship and Translation in Contemporary Ukraine and Russia' (*Translation Journal*, 17:2, April 2013).

Very rare. OCLC records the British Library only.

GEORGE SAND: THE MOTHER OF RUSSIAN REALISM

85 SAND, George, *pseud.* [*i.e.* Aurore DUPIN, *baronne Dudevant*]. КВИНТИЛИЯ ... Перевод с французскаго. Kvintiliia ... Perevod s frantsuzskago. [*Quintilia ... Translated from the French*] ... *St Petersburg, N. Grech, 1837.*

2 vols., 8vo, pp. [4], 296; [4], 248, [2]; some dampstaining at the beginning and end of each volume, more so to vol. I; contemporary Russian half roan, spines direct-lettered and numbered gilt, rubbed, some repairs to spines and corners, marbled paper to sides and endleaves renewed. £1800

First edition in Russian, very rare, of *Le secrétaire intime* (1834), an early appearance in Russian for the French novelist; the translator is unknown.

'Nowhere in the world did George Sand's works find a warmer reception than in tsarist Russia, where there formed around her a veritable cult ... One eye-witness to her enormous popularity in Russia was the international opera star Pauline Viardot, who wrote to her close friend in 1847 that: "là-bas tous vos ouvrages sont traduits à mesure qu'ils paraissent, que tout le monde les lit du haut en bas de l'échelle, que les hommes vous adorent, que les femmes vous idolâtrèrent et qu'enfin vous régniez sur la Russie plus souverainement que le tzar."

'Perhaps the most authoritative testimony we have to Sand's importance in Russian literary history is found in Prince Mirsky's highly regarded *History of Russian Literature*. In it Mirsky credits Sand with being the major source of the Russian realist novel: "Russian realism was born in the second half of the forties ... In substance it is a cross between the satirical naturalism of Gogol and an older sentimental realism revived

and represented in the thirties and forties by the then enormously influential George Sand. Gogol and George Sand were the father and mother of Russian realism and its accepted masters during the initial stages"" (Carole Karp, 'George Sand and the Russians', *George Sand Papers*, 1976, pp. 151-2).

Françoise Genevray, 'Les traductions russes des oeuvres de George Sand de 1833 à 1866', *Les amis de George Sand*, 2001, p. 74.

Not in OCLC.

TOLSTOY SOURCE?

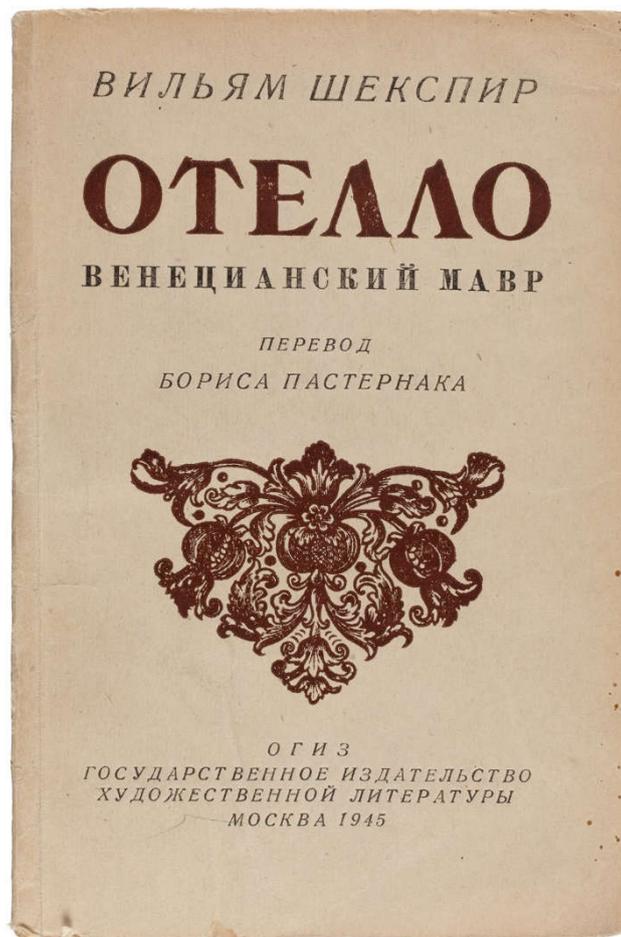
86 SCHNITZLER, Jean-Henri. ЕЛЬНИЦКИЙ, А., переводчик. Ростопчин и Кутузов. Россия в 1812 году. Перев. с предисловием и примечаниями ...
EL'NITSKII, A. *translator*. Rostopchin i Kutuzov. Rossiia v 1812 godu. Perv. s predisloviem i primechaniiami. [*Rostopchin and Kutuzov. Russia in the year 1812. Translated and with a foreword and notes*]. *St Petersburg, "Luch", 1912.*

8vo, pp. 235, [3]; somewhat browned, title-page slightly spotted and with small scrape touching one word, pp. 191-2 stained; early quarter cloth and marbled boards. £300

First edition in Russian of *La Russie en 1812, Rostopchine et Koutousof* (1863), a history of Russia during the Napoleonic wars. The generals Rostopchin and Kutuzov would appear as major characters in *War and Peace* (1865-7), and Schnitzler's original appeared just as Tolstoy began work on his novel.

Schnitzler (1802-1871), lived in Russia 1823-8, where he was an eye-witness to the Decembrist revolt of 1826, and collected the historical material that formed the basis of his numerous works on Russian history and personages.

OCLC records copies at Suny at Buffalo, Ohio, and Pennsylvania only.



87 SHAKESPEARE, William. ПАСТЕРНАК, Борис Леонидович, переводчик. Отелло, венецианский мавр.

PASTERNAK, Boris Leonidovich, translator. Othello, venetsianskii mavr. [*Othello, the Moor of Venice*. Moscow, Ogiz, 1945.

8vo, pp. 139, [1]; browning throughout, as usual; original printed wrappers, slightly creased; faint pencil annotations in Swedish to first 20 or so pages. £1000

First edition of Pasternak's translation. 'Pasternak was attached to Shakespeare for all his creative life. In his best early verse collection *My Sister Life* (pub. 1922), the poem "English Lessons" featured Desdemona

and Ophelia “letting their passions slip from their shoulders like old rags” and entering into the “reservoir of the universe” ...’ (Zdeněk Stříbrný, *Shakespeare and Eastern Europe*, OUP, 2000, p. 98).

Pasternak claimed that he translated *Othello* ‘against my will; I never liked it’, but like his other Shakespeare translations, produced in the 40s when he was unable to publish his own verse, it can be seen as ‘an oblique comment on Soviet public life’ (Barnes) – *Othello* was ‘a man of history and a Christian’, *Iago* (like Stalin) was ‘unconverted, prehistoric, and bestial’.

Tarasenkov p. 296.

BALMONT'S SHELLEY

- 88 SHELLEY, Percy Bysshe. БАЛЬМОНТ, Константин Дмитриевич, переводчик. Сочинения Шелли... Выпуск 7-и, Ченчи, трагедия, 1819.
BAL'MONT, Konstantin Dmitrievich, translator. Sochineniia Shelli... Vypusk 7-i, Chenchi, tragediia, 1819. [*The Works of Shelley... Part 7, The Cenci, a tragedy, 1819*]. Moscow, Mamontov, 1899.

8vo, pp. xxiv, [2], 178, [2 ll.]; a very good copy, uncut in the original printed wrappers, light wear to spine, old stamps to rear cover. £900

First edition of Balmont's translation of Shelley's *The Cenci*, volume 7 of his verse translation of the complete works of Shelley into Russian, which he began in 1893. Balmont was a polyglot, having studied some forty languages, but he admired English above all and in addition to Shelley he translated nearly all of Whitman and Poe, as well as works by Shakespeare, Marlowe, Blake, Coleridge, Byron, Tennyson, Swinburne, and Wilde. ‘So complete was Balmont's immersion in the watercolor fluidity of the English language, that he may paradoxically be considered an English poet writing in Russian’ (Terras).

OCLC records copies at Harvard, Bodley and British Library only. Tiapkov, *Bibliografiia K. D. Bal'monta*, 184.

- 89 SWIFT, Jonathan. ГАББЕ и ЗАДУНАЙСКАЯ, переводчики. Гулливер у Лиллипутов ... пересказали для детей ... Рисунки Ж. Гранвилля.
GABBE and ZADUNAISKAIA, translators. Gulliver u Lilliputov ... pereskazali dlia detei ... Risunki Zh. Granvillia. [*Gulliver among the Lilliputians ... adapted for children ... Drawings by G. Grandville.*] Leningrad, Ogiz, 1935.

4to, pp. 65, [3], with a frontispiece and numerous illustrations in the text; export stamp to foot of title-page; children's scrawls to rear endpaper; in the original decorated cloth, sunned, pencil marks to front cover.

£150

Second edition of Gabbe and Zadunaiskaia's *Gulliver* for Russian children, the canonical Soviet text, first published in 1931 with colour illustrations by Aleksei Pakhomov. Pakhomov came under severe criticism during the early 1930s, abandoning colour and concentrating on graphic work; for this second edition his illustrations were replaced with selections from the classic nineteenth-century versions by Grandville.

Not in OCLC, which shows only the first (Princeton and Chicago), and later editions.

TO RAISE MONEY FOR THE DOUKHOBORS

- 90 ТОЛСТОЙ, Лев Николаевич. TOLSTOY, Lev Nikolaevich.
MAUDE, Louise, translator. Resurrection. A novel. [*Воскрешение*]. London, The Brotherhood Publishing Co., 1900.

Tall slim 8vo (207 x 87 mm), pp. [4], 495, [1]; some foxing particularly to first gathering, 2 leaves fragile at edges; in the original publisher's binding of wood-effect paper boards lettered in gilt on upper cover, some light wear but generally a very good copy.

£550

Variant issue of the second edition in English in book form. This authorised translation of Tolstoy's *Resurrection* by Louise Maude was first introduced to English readers in instalments in the journal *The Clarion*, starting in March 1899. The novel was then published during the course of 1899 and in early 1900 by the Brotherhood Publishing Company in 13 separate parts, and in June 1900 the present edition was compiled from remainders which were bound up and published as one volume. An earlier one-volume illustrated edition appeared in March 1900.

Great interest was aroused in English readers by the appearance of Tolstoy's novel, the proceeds of which were to go towards helping the Doukhobors, a religious group, to flee persecution in Russia and settle in Canada.

Line p. 46.

CANDIDE

91 VOLTAIRE, François Marie Arouet de. СОЛОГУБ, Федор Кузьмич, псевдоним [то есть Федор Тетерников], переводчик. Кандид, или оптимизм. Роман. Перевод с немецкого... SOLOGUB, Fedor Kuz'mich, pseud. [i.e. Fedor Teternikov], translator. Kandid, ili optimizm. Roman. Perevod s nemetskago... [*Candide, or optimism. A novel. Translated from the German...*]. St Petersburg, "Panteon", 1909.

Small 8vo, pp. [3]-154, with engraved frontispiece portrait of Voltaire; a very good copy in the original printed wrappers, dust-soiled. £500

First edition, very rare, of Sologub's translation of *Candide*. The leading Symbolist poet, short-story writer, novelist and dramatist, dubbed by Volynsky 'a kind of Russian Schopenhauer', was one of the most famous writers of his day. He also translated a great deal of poetry into Russian, particularly Verlaine, as well as works by Oscar Wilde, Balzac, and Maupassant.

OCLC records copies at Yale and Bern only.

Index of authors, translators and illustrators

Akhmatova	1, 2, 52	Gabbe	89
Aksakov	9	Gautier	63
Aleksandrova	3	Gippius	8
Aleichem	54	Goethe	25, 64
Al'tman	28	Gogol	53, 65, 66
Andreev	4	Goncharova	13
Bal'mont	8, 9, 59, 77, 88	Gorky	8
Balzac	55	Granavtseva	14
Baratashvili	56, 57	Grekov	79
Bely	9, 25	Gumilev	15, 16, 27, 63, 67
Beranger	37	Gurevich	17
Blok	8, 9, 27	Hemingway	68
Boccaccio	58	Herzen	18
Brodskiy, I.	39	Hugo	69, 78
Bruni	35, 41	Igumnov	17
Budberg-Benningshausen	74	Ivanov	19
Bulgakov	5, 6		
Bunin	8		
Buturlin	7		
Byliev	44	Kafka	70
Byron	21, 53, 80	Kalashnikova	68
Calderón	59	Karamzin	71, 72
Casanova	61	Kataev	25
Cherny	9, 39	Keats	80
Chikovani	57	Knut	20
Chudinov	60	Koenig	73
Delvig	83	Kozlov	21
Dickens	53, 62	Kodrianskaia	13
Dobuzhinskii	1	Kruchenykh	22
El'nitskii	86	Krylov	75
Erenburg	9, 10, 11, 25, 67	Kustodiev	23
Fedin	12, 25	Kuzmin	27, 58

Kutateladze	24	Salinger	84
Lansere	4	Sand	85
Laptev	3	Schnitzler	86
Leonov	25	Shaginian	25, 40
Lessing	75	Shakespeare	53, 80, 87
Lidin	25	Shelley	88
Liubimov	39	Shkapskaia	41
Lozhkin	26	Shklovskii	19
Lénström	81	Sologub, F. K.	8, 9, 27, 39, 42, 55, 91
Lermontov	9, 37, 53, 66, 74	Sologub, V. A.	66
Lukhachev	67	Solzhenitsyn	43
Mandelstam	27, 67	Sorokin	69
Markish	76	Svolinský	82
Marlowe	77	Swift	89
Marot	67	Tambi	44
Maude	90	Teffi	8, 39
Meshcherskii	78	Táborský	82
Musset	79	Tolstoi, A. N.	45
Orlonskaia	54	Tolstoi, L. N.	9, 46, 47, 53, 90
Olesha	28	Tret'iakov	48
Pasternak	29, 56, 57, 64, 80, 87	Turgenev	9, 49, 50, 51, 53, 65
Percival	83	Verlaine	80
Pil'niak	25, 30, 31	Viardot	65
Pisemskii	32	Villon	67
Prokhorov	39	Voltaire	91
Pshavela	57	Von Biedefeld	72
Pushkin	9, 33, 34, 53, 73, 78, 81, 82	Von Kleist	80
Radius	83	Vvedenskii	62
Rait-Kovaleva	70, 84	Zadunaiskaia	89
Ronsard	67	Zamiatin	25
Remizov	25	Zhukovsky	21, 61, 78
Roemer	71	Zvonareva	38
Romanov	35, 36		
Rozengeim	37		
Sakonaskaia	38		