
Simon Beattie

Russian Literature Week 2019

A selection from stock

HYMNE RUSSE – VOLKSLIED DER RUSSEN.
componiert von ALEXIS LVOFF.
Allegro Maestoso.

CANTO

Gott sei des Herrschers Schutz! Mächtig und weise
Dieu pro-te-ge le Czar! il est puis-sant et

PIANO

herrschi Kr zum Ruh-me zum Ruh-me uns uns.
sa-ge, il rè-gne pour no-tre gloire gloire.

1. 2.

Choir de Rousses N° 182. S. 2285.



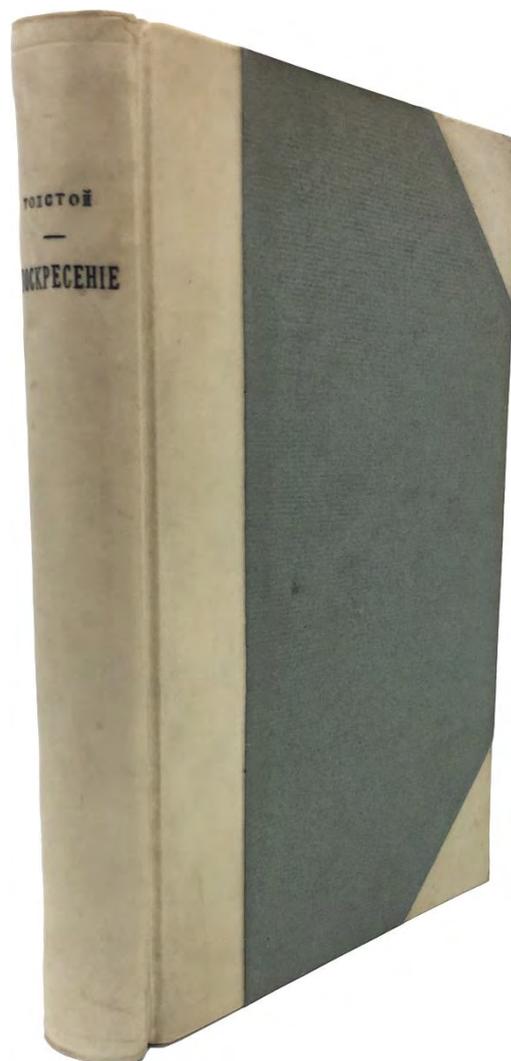
01. TOLSTOI, Lev Nikolaevich. Voskresenie. Roman [Resurrection. A novel] ... Izdanie Vladimira Chertkova. [In English:] V. Tchertkoff. Purleigh, Maldon, Essex, England. 1899.

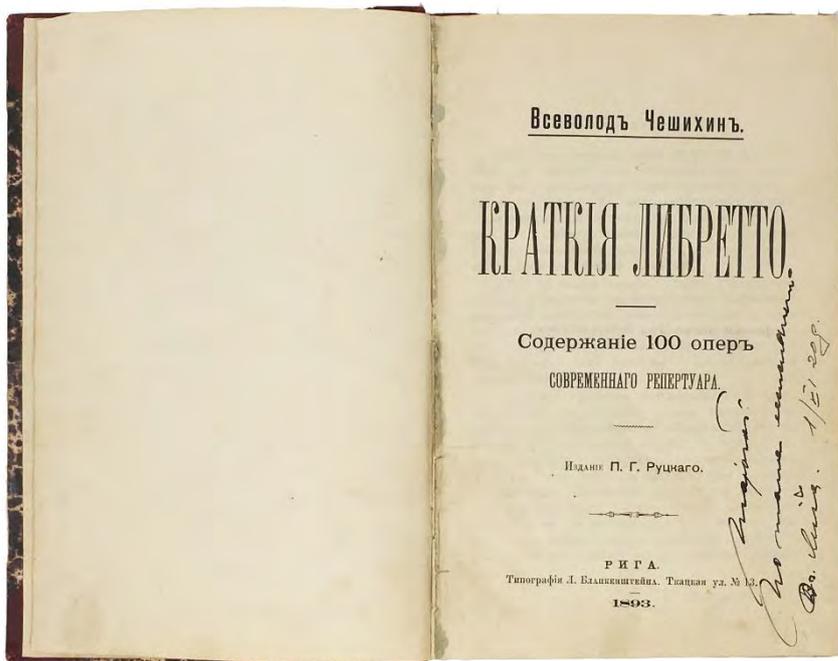
8vo (204 × 138 mm), pp. 360 [of 447; lacking the third part]; light stain in the gutter of the half-title, the odd spot elsewhere, small chip to the upper margin of p. 285; contemporary half vellum, bookplate sometime removed. £150

First separate edition. *Voskresenie*, Tolstoy's last novel, might never have been published at all, were it not for the Tsar's persecution of the Doukhobors (literally, 'spirit-wrestlers'), a pacifist Christian sect eventually exiled to Canada. Tolstoy had begun writing the book in the late 1880s; the urgent need to raise money for the Doukhobors' emigration fund led to his finishing the novel in 1899, and all proceeds from the sale of the book were to go towards the fund.

Arrangements were made for the book to be published simultaneously in Russia and the West. In Russia, as Aylmer Maude, the carpet salesman turned Tolstoy champion whose wife translated the book into English, put it: 'whole chapters, as well as parts of chapters and many stray sentences here and there, fell under the strokes of the executioner with the red pencil.' Thus, throughout 1899 as Tolstoy worked on the proof sheets for the novel's (censored) appearance in the journal *Niva* (then published in book form by A. F. Marks in St Petersburg), marked-up copies were also sent piecemeal to England for publication, uncensored, in both Russian and English translation. Both were issued serially. For some reason, the original owner of this copy did not wait for the final parts to arrive before having it bound.

Kilgour 1204; Slatter, *The Russian Émigré Press in Britain, 1853–1917*, 385.





02. CHESHIKHIN, Vsevolod Evgrafovich. *Kratkiia libretto. Soderzhanie 100 oper sovremennago repertuara [Brief libretti. Summarizing 100 operas from the contemporary repertoire].* Izdanie P. G. Rutzkago. Riga. Tipografiia L. Blankenshteina ... 1893.

8vo (213 × 135 mm), pp. 276, [v]–xiii, [3]; page number on p. 211 trimmed, printing flaw to pp. 215 and 219 from a crease in the sheet when in the press, short tear to p. xii; occasional light foxing; neat paper repairs to pp. 17, 67, and 112/113, slight cracking to book block in places; ink inscription (dated 1920) to title; old half cloth by V. Yudin in Riga (binder's stamp to front pastedown), rubbed. £800

First edition, very rare. Cheshikhin (1865–1934) was a leading scholar of Russian opera. Here he presents synopses for 100 operas, by Arensky, Auber, Beethoven, Bellini, Berlioz, Bizet, Boieldieu, Boito, Borodin, Brüll, Cherubini, Cui, Dargomyzhsky, Donizetti, Dütsch, Flotow, Glinka, Gluck, Goldmark, Gounod, Halévy, Hérold, Leoncavallo, Lortzing, Marschner, Mascagni, Massenet, Meyerbeer, Moniuszko, Mozart, Mussorgsky, Nápravník, Nicolai, Ponchielli, Rimsky-Korsakov, Rossini, Rubinstein, Serov, Valentina Serova, Spohr, Spontini, Tchaikovsky, Thomas, Verdi, Verstovsky, Wagner, and Weber.

WorldCat lists a 1915 edition (150 operas), but not this earlier version.



OPERA UNDER THE TSARS

03. [OPERA.] An impressive collection of 39 Russian opera libretti, 1859–1916, most in the original printed wrappers, featuring Bizet, Delibes, Donizetti, Gounod, Mascagni, Massenet, Meyerbeer, Mozart, Rimsky-Korsakov, Rossini, Rubinstein, Saint-Saëns, Serov, Tchaikovsky, Verdi, and Weber, plus premieres of works by Davidov, Flotow, Mussorgsky, and Nápravnik. £12,000

‘Many literary-operatic encounters treat the relationship between Russian and Western traditions, since the Imperial Theater directorate generously funded the latter during most of the nineteenth century, to the detriment of the former. But viewing Western opera merely as a usurper of Russian operatic loyalties, as some Russian critics did, obscures the essential role Western opera played in the evolving patterns of Russian social life ... These operatic influences stretch across the vast and inclusive middle space of cultural life, long an underexplored area for Russia, whose historical particularities inhibit discussion of categories like “middle estate” and “middlebrow culture” ... [even though] the cultural middle ground in Russia provides the real theater for opera in the nineteenth century, the place where opera could truly circulate socially ...

‘Opera-going was a decidedly creative endeavor for its Russian practitioners. But before the urban Russian population could insinuate itself into the field of operatic consumption, Western opera culture first had to be appropriated from abroad. In this sense, Russian opera-going represents a horizontal, cross-cultural import, as well as a socially

vertical, internal one ... In Russia's case, this ... was imposed primarily by Italy and France, nineteenth-century centers of the operatic cosmos' (Julie A. Buckler, *The Literary Lorgnette: attending Opera in Imperial Russia*, Stanford UP, 2000, pp. 1–3).

i) AUBER, Daniel François Esprit. Fra-Diavolo ou L'hôtellerie de Terracine ... [*In Cyrillic:*] Fra-Diavolo ili Gostinitsa v Terrachine ... S.-Peterburg. Izdanie Eduarda Goppe, Tipografa Imperatorskikh Spb. teatrov. 1875.

8vo (156 × 112 mm), pp. 203, [1]; printed in French and Russian on facing pages; early private ownership stamp (Nikolai Nikitich Sharypov) to the half-title; original printed wrappers, spine partially defective.

ii) BIZET, Georges. Karmen ... Perevod dlia peniia G. A. Lishina. 4-e izdanie. S.-Peterburg. Izdanie tipogr. Imperatorskikh SPB. teatrov ... 1894.

8vo (169 × 123 mm), pp. 107, [1]; additional Italian title-page, and Italian text on facing pages; original printed wrappers, waterstained, spine chipped at head, old bookseller's marks to rear cover.

iii) BIZET, Georges. Iskateli zhemchuga. (Les pêcheurs de perles) ... Perevod s ital'ianskago, podkhodiashchii pod ital'ianskoi tekst I. Ia. Setova. Izdanie tret'e. Moskva. Muzykal'naia trgovlia P. Iurgensona ... 1908.

8vo (170 × 129 mm), pp. 40; upper corner of title cut away; original printed wrappers, old bookseller's stamp to front cover, rehinged.

iv) BIZET, Georges. 1912. Mariinskii teatr. Vo vtornik, 18-go dekabria, v 3-i raz: Iskateli zhemchuga ... [St Petersburg, 1912.]

8vo (167 × 113 mm), pp. [14]; self-wrappers.

v) BOITO, Arrigo. Mefistofel' ... (po Gete) ... Izdanie 2-e S. M. Boguslavskago. Kiev. Tipografiia T. G. Meinandera ... 1910.

8vo (176 × 111 mm), pp. 16; contemporary bookseller's stamp to title; a few marks to pp. 8–9; original printed wrappers.

vi) DAVIDOV, Aleksei Avgustovich. Beatrisa ... S.-Peterburg Tipografiia „Iakor“ ... 1912.

8vo (174 × 108 mm), pp. 32; Bessel stamp to p. [4]; original printed wrappers; old bookseller's marks to rear cover.

First edition of the libretto to Davidov's opera, by the dance critic Valerian Svetlov after Maurice Maeterlinck's play *Sœur Béatrice*. The premiere took place in June 1912, at the railway station in Pavlovsk, just outside St Petersburg

vii) DELIBES, Léo. Lakme ... Izdanie II e S. M. Boguslavskago. Kiev. Tipografiia „Petr Barskii“ ... 1909.

8vo (171 × 108 mm), pp. 16; contemporary stamp of Baku bookseller M. B. Mirzabekiants to the title; leaves browned; original illustrated wrappers.

viii) DONIZETTI, Gaetano. Favoritka ... Moskva. Tipografii A. V. Kudriavtsevoi ... 1876.

16mo (143 × 115 mm), pp. 59, [5] blank; original printed wrappers, spine chipped at foot, old bookseller's marks to rear cover.

ix) FLOTOW, Friedrich von. Naida ... Perevod pod partituroiu P. Kalashnikova. Sanktpeterburg. V tipografii F. Stellovskago. 1865.

8vo (198 × 140 mm), pp. v, [6]–56, [2]; Stellovsky stamp to title; dust-soiling along upper edge of the title, a few spots elsewhere; paper backstrip.

Apparently the first edition of the libretto (at least in Russian), passed by the censor on 31 October. The opera was premiered in St Petersburg on 11 December 1865.

x) GOUNOD, Charles. Faust ... S.-Peterburg. Izdanie tipografii Imperatorskikh teatrov ... 1891.

8vo (177 × 127 mm), pp. 80; corner of p. 67 ragged; official Soviet export stamp to final page; original printed wrappers, spine perished, front cover all but loose.

xi) GOUNOD, Charles. Faust ... Perevod S. Aleksandrova ... Izdanie chetvertoe. Muzykal'noe izdatel'stvo P. Iurgenson v Moskve ... 1916.

8vo (170 × 128 mm), pp. 48; upper margin of title cut away, some creasing elsewhere; stamp of music seller L. Vinkler to title and front cover; original printed wrappers, spotted.

xii) HALÉVY, Fromental. Zhidkova ... Izdanie Z. M. Sakhnina ... Kiev, Tipo-litografiia „Progress“ ... [1906].

Small 8vo (140 × 103 mm), pp. 29, [1]; leaves lightly browned; original printed wrappers; ink inscription to front cover.

xiii) MASCAGNI, Pietro. Sel'skaia chest' ... Russkii perevod M. M. Ivanova ... S.-Peterburg. Tipografiia Trenke i Fiusno [*wrapper*: Izdanie M. Bernarda] ... 1891.

8vo (176 × 110 mm), pp. 33, [1]; additional Italian title-page, and Italian text on facing pages; original printed wrappers, lightly dust-soiled.

xiv) MASSENET, Jules. Korol' Lagorskii ... S.-Peterburg. Izdanie Eduarda Goppe. Tipografiia Imperatorskikh Spb. teatrov. 1881.

8vo (172 × 118 mm), pp. 85, [1], plus final blank; additional Italian title-page, and Italian text on facing pages; short tear to front cover and Italian title-page, closed tear to three leaves in the first gathering; original printed wrappers; inscription to front cover.

With a printed playbill for a performance of the opera at the Bolshoi Theatre, 22 January 1882, loosely inserted.

xv) MASSENET, Jules. Manon ... S.-Peterburg. Tipografiia Imperatorskikh C.-Peterburgskikh Teatrov. 1899.

8vo (175 × 122 mm), pp. 129, [1]; additional Italian title-page, and Italian text on facing pages; original printed wrappers, waterstained, old bookseller's marks to rear cover.

xvi) MASSENET, Jules. Manon ... Perevod vpolne prisposoblennyi dlia peniia ... V. Kolomiitsova ... [Tipografiia i litografiia S. L. Kinda. S.-Peterburg ... 1907].

Square 8vo (206 × 168 mm), pp. 79, [1]; title-page rehinged, stained; front wrapper missing.

xvii) MEYERBEER, Giacomo. Ioann Leidenskii ... S.-Peterburg. Izdanie Eduarda Goppe. Tipografiia Imperatorskikh Spb. teatrov. 1875.

8vo (173 × 117 mm), pp. [3]–177, [1]; additional French title-page, and French text on facing pages; some mild foxing; original printed wrappers, lacking half-title and front cover.

xviii) MEYERBEER, Giacomo. Afrikanka ... Perevod, prisposoblennyi dlia peniia, G. A. Lishina. S.-Peterburg. Izdanie Eduarda Goppe, Tipografiia Imperatorskikh Spb. teatrov. 1876.

8vo (170 × 124 mm), pp. 115, [1]; additional French title-page, and French text on facing pages; a couple of leaves loose; some light spotting; original printed wrappers, a few marks, spine torn at foot.

xix) MEYERBEER, Giacomo. Afrikanka ... Perevod Kirska. Moskva. Muzykal'naia torgovlia P. Iurgensona ... 1892.

8vo (168 × 126 mm), pp. 71, [1]; final gathering browned; early ink ownership inscription to title and front cover; original printed wrappers, spine chipped at foot and torn along lower joint.

xx) MEYERBEER, Giacomo. Gugenoty ... Moskva. Tipografiia E. K. Oleninnoi ... 1878.

Small 8vo (141 × 97 mm), pp. 112; original printed wrappers, corners of front cover torn away, with resultant dust-soiling to the title; old bookseller's marks and finger smudge to rear cover.

xxi) MOZART, Wolfgang Amadeus. Don Zhuan ... S.-Peterburg. Izdanie Tipografii Imperatorskikh SPB. teatrov ... 1896.

8vo (180 × 127 mm), pp. 107, [1]; additional German title-page, and German text on facing pages; stitching loose in places; original printed wrappers, ms. ink to spine.

xxii) MUSORGSKII, Modest Petrovich. Sorochinskaia iarmarka (po Gogoliu) ... Okonchena v 1916 g. Ts. Kui ... Vasilii Bessel' i Ko. ... Petrograd ... Moskva ... [1916].

8vo (219 × 148 mm), pp. 51, [1]; original printed wrappers, two tears repaired to front cover, rear cover missing; extremities dusty.

First edition of the libretto for *The Fair at Sorochintsy* (as completed by Cui), written by Mussorgsky himself.

xxiii) NÁPRAVNIK, Eduard. Dubrovskii ... Libretto Modesta Chaikovskago ... S.-Peterburg. Tipografiia Imperatorskikh Spb. Teatrov ... 1894.

8vo (175 × 133 mm), pp. 78; original printed wrappers, rear cover missing, old paper backstrip; old bookseller's marks to final blank;

Apparently the first edition of the libretto (by Tchaikovsky's brother), passed by the censor on 10 December. The opera was premiered in January 1895.

xxiv) PONCHIELLI, Amilcare. Al'dona ... S.-Peterburg. Izdanie Eduard Goppe Tipografra Imperatorskikh SPb. teatrov ... 1883.

8vo (173 × 115 mm), pp. 91, [1]; additional Italian title-page, and Italian text on facing pages; some light browning and mild waterstaining; original printed wrappers, a little chipped; old bookseller's stamp to rear cover, stamp of St Petersburg bookseller M. V. Popov and official Soviet export stamp to final page.

xxv) PONCHIELLI, Amilcare. Dzhiokonda ... S.-Peterburg. Izdanie Eduard Goppe, Tipografiia Imperatorskikh Spb. teatrov ... 1883.

8vo (174 × 120 mm), pp. 111, [1]; additional Italian title-page, and Italian text on facing pages; some early annotation; original printed wrappers, a little soiled, old paper backstrip.

xxvi) RIMSKY-KORSAKOV, Nikolai Andreevich. Sadko ... S.-Peterburg. Tipo-Litografiia S. L. Kinda ... [1898].

8vo (217 × 153 mm), pp. 84; original printed wrappers, a few marks, (blank) section of rear cover torn away.

xxvii) RIMSKY-KORSAKOV, Nikolai Andreevich. Sadko ... Izdanie S. M. Boguslavskago. [Kiev, 1908.]

8vo (167 × 108 mm), pp. 16; contemporary stamp of Baku bookseller M. B. Mirzabekiants to the title; original illustrated wrappers.

xxviii) ROSSINI, Gioachino. Chenerentola ... Pervod pod muzykal'nuiu partitsiu Ap. Grigor'eva. V tipografii F. Stellovskago. [St Petersburg, 1863.]

8vo (179 × 120 mm), pp. 81, [1]; printed in Italian and Russian on facing pages; Stellovsky stamp to title; some spotting, inkspots to p. 13; paper backstrip, short tears.

xxix) RUBINSTEIN, Anton Grigor'evich. Neron ... Izdanie S. M. Boguslavskago. Kiev. Tipografiia I. I. Chokolova ... 1908.

Small 8vo (172 × 112 mm), pp. 15, [1]; original printed wrappers, front cover rehinged.

xxx) SAINT-SAËNS, Camille. Samson i Dalila ... Pervod sobstvennost' A. Gutkheil'. Moskva, u A. Gutkheil', postavshchika Dvora Ego Imperatorskago Velichestva ... [1903].

8vo (218 × 144 mm), pp. 40; small private ownership stamp at foot of title; original printed wrappers.

xxxix) SEROV, Aleksandr Nikolaevich. Rogneda ... Moskva. V Universitetskoi tipografii (M. Katkov) ... 1885.

8vo (190 × 128 mm), pp. vii, [8]–74; some foxing in the final gathering; original printed wrappers, spine worn in places, old bookseller's marks to rear cover, private inkstamp to front cover.

xxxix) SEROV, Aleksandr Nikolaevich. Iudif ... Moskva. Universitetskaia tipografiia ... 1889.

8vo (184 × 132 mm), pp. 68; some light foxing; original printed wrappers, spine chipped at head, old bookseller's marks to rear cover, ink smudge to front cover.

xxxix) TCHAIKOVSKY, Petr Ilych. „Oprichnik“ ... Vasilii Bessel i K^o. ... S.-Peterburg ... Moskva ... [1896].

8vo (196 × 127 mm), pp. 39, [1]; Bessel stamp at foot of title; original printed wrappers, edges dust-soiled, a few nicks to spine.

xxxix) TCHAIKOVSKY, Petr Ilych. Charodeika ... 2-e izdanie. Moskva. Muzykal'naia torgovlia P. Iurgensona ... 1901.

8vo (169 × 129 mm), pp. 42; light marginal browning due to paper stock; original printed wrappers, spine worn at extremities.

xxxix) VERDI, Giuseppe. Don Carlo. [In Cyrillic:] Don Karlos ... Izdanie knigoprodavtsa M. O. Vol'fa, tipografa Imperatorskikh Sanktpeterburgskikh Teatrov. Sanktpeterburg ... Moskva ... 1869.

Large 8vo (252 × 181 mm), pp. 36; printed in Italian and Russian in double columns; first and last pages dust-soiled, a few corners ragged, backstrip torn in places.

xxxix) VERDI, Giuseppe. Ernani ... Perevod P. I. Kirsas. Moskva. Muzykal'naia torgovlia P. Iurgensona ... 1892.

8vo (164 × 126 mm), pp. 48; original printed wrappers.

xxxix) VERDI, Giuseppe. Traviata ... Izdanie tret'e. S.-Peterburg. Tipografiia Imperatorskikh Spb. Teatrov ... 1894.

8vo (173 × 123 mm), pp. 99, [1]; additional Italian title-page, and Italian text on facing pages; original printed wrappers, soiled, upper corner of front cover torn away, old bookseller's marks to rear cover.

xxxviii) VERDI, Giuseppe. Trubadur ... S.-Peterburg. Izdanie tipografii Imperatorskikh S.-Peterburgskikh Teatrov ... 1898.

8vo (172 × 129 mm), pp. 89, [1]; additional Italian title-page, and Italian text on facing pages; original printed wrappers, upper corner of front cover torn away, spine chipped at head; old bookseller's marks to rear cover, and official Soviet export stamp to final (blank) page.

xxxix) WEBER, Carl Maria von. [Drop-head title:] Freishiuts ... [St Petersburg, Stauf, 1859.]

8vo (164 × 122 mm), pp. 13, [1]; original paper backstrip; slightly dust-soiled, old bookseller's marks to rear cover.

INSCRIBED

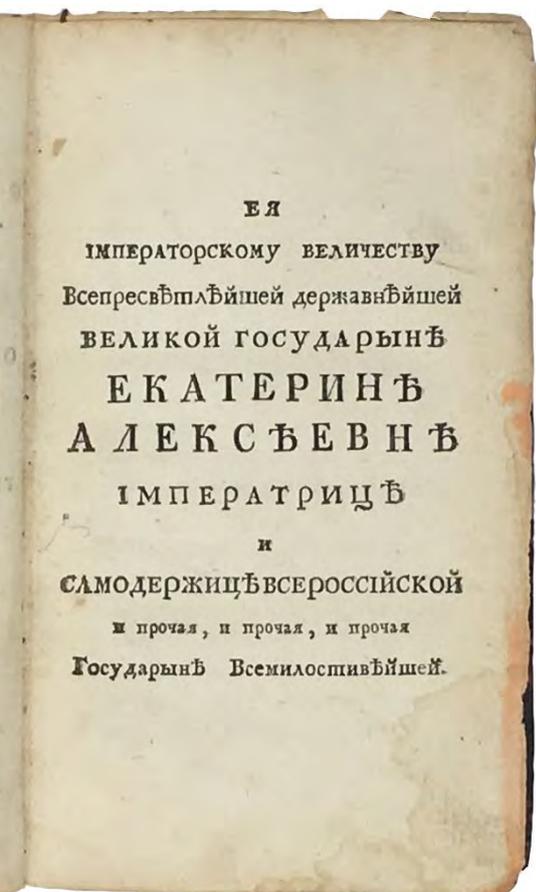
04. UVAROV, Sergei Semenovich, Count. Esquisses politiques et littéraires ... avec un essai biographique et critique par M. Léouzou Leduc. Paris Gide et C^{ie} ... 1848.

8vo (225 × 143 mm), pp. [4], 292, [4]; with an engraved portrait frontispiece by Bosselmann after Kaniewski; some foxing throughout; contemporary quarter calf, green vellum tips, spine lightly rubbed. £200

First edition, with a long biographical sketch (pp. [3]–73). Inscribed by Leduc to the duc de Luynes on the half-title.

DEDICATED TO THE NEW EMPRESS

05. XENOPHON. Ksenofonta o dostopamiatnykh delakh i razgovorakh Sokratovykh chetyre knigi i opravdanie Sokratovo pred sudiiami, perevedennyya s Grecheskago iazyka Nadvornym Sovetnikom Grigoriem Poletikoiu [*Xenophon's four books of the memorable deeds and conversations of Socrates and the apology of Socrates before his judges, translated from the Greek by Court Counsellor Hryhorii Poletyka*]. V Sanktpeterburge pri Imperatorskoi Akademii Nauk 1762.



12mo (158 × 92 mm), pp. [16], 420; woodcut floral title vignette; fore-margin of front free endpaper and initial two leaves a little frayed and waterstained, tear to Б6–7, short wormtracks to p. 263ff touching running titles only, underlining in purple pencil to pp. 188–9; contemporary full calf, a few stains, corners worn, spine creased, defective at head, with loss of the leather in the upper compartment, spine label missing; ink ownership inscription ('Tikhomirov') to front endpapers. £2500

First edition in Russian of both the *Memorabilia* and the *Apology*, translated by the Ukrainian writer and politician Hryhorii Poletyka (1725–1784), who also produced Russian versions of Aristotle (1757) and Epictetus (1759), compiled the Academy's multilingual dictionary of Russian, Greek, Latin, French, German, and English (1763), 'lost one personal library to a fire, amassed another, and wrote one of the first histories of Ukraine' (Okenfuss, *The Rise and Fall of*

Latin Humanism in Early-Modern Russia, p. 162).

The book was published the same year Catherine the Great acceded to the throne, and is dedicated to her.

Svodnyi katalog 3336; Sopikov 5828. WorldCat locates a sole copy, at Harvard.

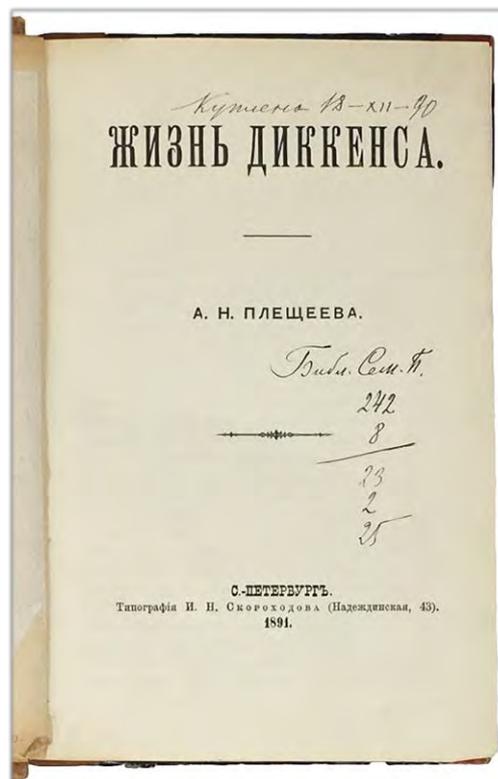
06. [DICKENS.] PLESHCHEEV, Aleksei Nikolaevich. Zhizn' Dikkensa [The Life of Dickens] ... S.-Peterburg. Tipografiia I. N. Skorokhodova ... 1891.

8vo (189 × 120 mm), pp. [2], 294, ii; with photographic portrait frontispiece by Shtein (browned); closed tear in the gutter of final leaf of text; contemporary quarter sheep, rubbed, cloth tips, purchase note (dated December 1890) to the title; old bookseller's marks and later sticker to rear pastedown. £300

Simon Beattie

Rare books, manuscripts, music, ephemera

First separate edition, originally published across six numbers of Anna Evreinova's journal *Severnyi vestnik* (an early supporter of the young Chekhov) in 1890. Like Dostoevsky, the poet Aleksei Pleshcheev (1825–1893) had been arrested as a radical in 1849 and sentenced to death, only for his sentence to be commuted to penal servitude. After ten years in exile, he returned to Moscow, where he contributed to literary journals, published a number of novels and, more importantly perhaps, ran a kind of literary salon. Tolstoy, Turgenev, and Tchaikovsky were all among his acquaintance, and Pleshcheev's verse provided lyrics for Rimsky-Korsakov, Mussorgsky, Rachmaninov, and Tchaikovsky. The latter's *16 Songs for Children* (1883) contained 14 poems by Pleshcheev (notably 'Legenda', a translation of the American poet Richard Henry Stoddard's 'The young child Jesus had a garden', best known to English-speaking audiences now as the Christmas piece 'The Crown of Roses', in a back-translation by Percy Dearmer).



Pleshcheev had translated a chapter on slavery from Dickens' *American Notes* in 1863. He bases his biography here on Du Pontavice de Heussey's *L'inimitable Boz* (1889).

Fridlender & Katarskii 1357. WorldCat lists a sole copy, at the New York Public Library.

AN 'AMERICAN' BINDERY IN THE CRIMEA

07. KOLTSOV, Aleksei Vasil'evich. *Stikhotvoreniia ...*

Deviatoe izdanie K. T. Soldatenkova [*Poems ... Ninth edition, published by Kozma Soldatyonkov*]. Moskva. Tipografiia V. F. Rikhter ... 1887.

8vo (203 × 134 mm), pp. [4], 167, [1], iii, [1]; early ink ownership inscription to the front free endpaper; contemporary polished quarter roan, cloth sides, extremities worn, slight stain to upper board. £500

A standard nineteenth-century edition of Koltsov (1809–1842), 'the Russian Burns', in a standard contemporary binding. The interest here lies in the binder's stamp to the rear pastedown, in Russian: 'American binding workshop. James Steinsberg ["Dzhems Shteinsberg"]',

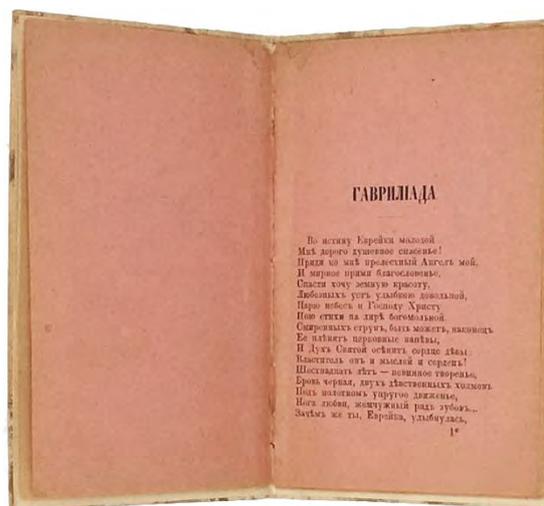


Simferopol, Politseiskaya St.’ I can find nothing on him, or his bindery. Was a Russian binder simply calling his bindery ‘American’, and using an American-sounding name? There is more research to be done.

FOR CLANDESTINE CIRCULATION

08. PUSHKIN, Aleksandr Sergeevich. Gavriiliada. (Snovidenie) A. S. Pushkina. (Gawriiliada von Puschkin.) [*The Gabrieliad. (A dream) by A. S. Pushkin.* ‘Tsar’grad: Simonides i Ko.’ [i.e. Leipzig, E. L. Kasprowicz, between 1889 and 1904].

12mo (120 × 80 mm), pp. 23, [1]; **printed on pink paper**; twentieth-century marbled paper boards, the original upper printed wrapper (restored and partially adhered to title-page) bound in. £3000



An extremely rare edition of Pushkin’s ‘Gavriiliada’, printed in Germany (in Weimar by G. Uschmann) for clandestine circulation in Russia. The Polish publisher Erazm Lukasz Kasprowicz (1835–1922) was engaged by Brockhaus in Leipzig in 1859, where he founded the *Bibliothek Russischer Autoren* in 1861, and opened his own ‘Slavische Buchhandlung’ in the city in 1864. At that time Saxony was known for its liberal censorship, and Kasprowicz specialised in publishing texts which had been suppressed by the Russian censors, and smuggling them back into Russia where they circulated illegally. The text of the present edition is apparently based on the (equally rare) edition printed in Geneva(?) in 1889, which has a few small omissions but is not heavily censored.

Pushkin wrote his blasphemous parody of the Annunciation in 1821. It was too scurrilous to be published during his lifetime, and it circulated anonymously in manuscript until, in 1828, it came to the attention of Tsar Nicholas I. A retired staff-captain V. F. Mitkov was arrested for reading the poem to his servants, and Pushkin was ordered to appear before the military governor-general of St Petersburg. Pushkin initially denied having written the poem, but the work was known to be his, and he was obliged to write a letter to the Tsar confessing and expressing contrition, to avoid a second period in exile.

‘Far from Jerusalem lives the beautiful Mary, whose “secret flower” “Her lazy husband with his old spout / In the mornings fails to water”. God

sees her, and, falling in love, sends the archangel Gabriel down to announce this to her. Before Gabriel arrives, Satan appears in the guise of a snake; then, turning into a handsome man, seduces her. Gabriel interrupts them; the two fight; Satan, vanquished by a bite “in that fatal spot / (Superfluous in almost every fight) / That haughty member, with which the devil sinned”, limps off, and his place and occupation are assumed by Gabriel. After his departure, as Mary is lying contemplatively on her bed, a white dove – God, in disguise – flies in at the window, and, despite her resistance, has its way with her.

Tired Mary
Thought: “What goings-on!
One, two, three! – how can they keep it up?
I must say, it’s been a busy time:
I’ve been had in one and the same day
By Satan, an Archangel and by God.”
(T. J. Binyon, *Pushkin*, pp. 138–9).

The poem was first published in a collection of Russian poetry in London in 1861; its first printing in Russia was a censored version in 1907, followed by the full poem in 1917.

WorldCat records copies at the New York Public Library, Harvard, and Temple University (giving the place of publication as Istanbul).

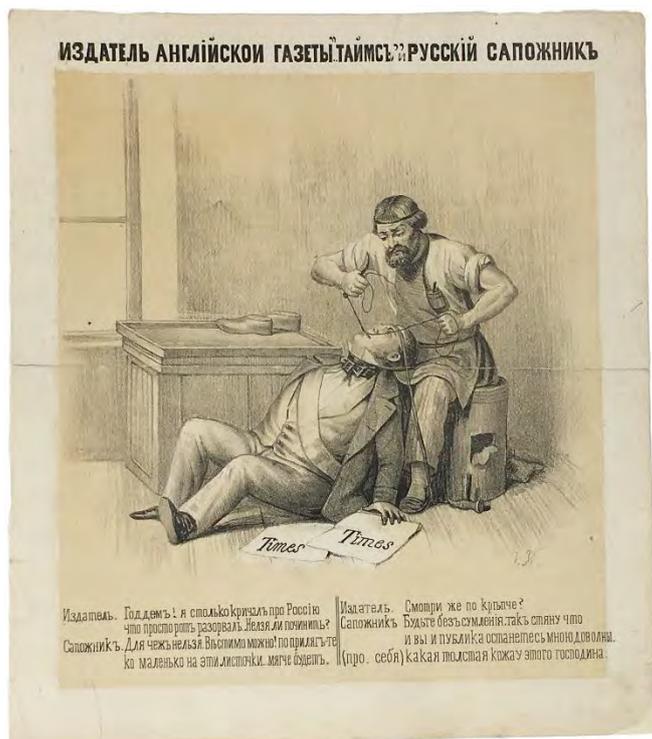
A THICK-SKINNED ENGLISH JOURNALIST

09. [CRIMEAN WAR.] Izdatel' angliiskoi gazety "Taims" i russkii sapozhnik [The editor of the English newspaper "The Times" and the Russian bootmaker].
[Russia, 1850s.]

Tinted lithograph (268 × 234 mm), creased where previously folded, sometime torn along the central fold and repaired, other paper repairs in places (affecting one character only), but in very good condition overall.

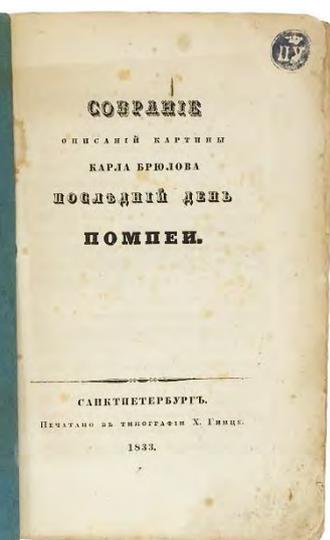
£450 + VAT in the EU

An unusual image, published during the time of the Crimean War, highlighting *The Times*' position during the hostilities. The editor complains to the bootmaker that he has torn his mouth through shouting on behalf of Russia,



which the bootmaker has set about to repair, remarking (to himself) 'what thick skin this man has'.

John Thadeus Delane (1817–1879) was editor of *The Times* for thirty-six years, 1841–77. 'Under Delane's editorship *The Times* was loosely identified with Liberalism ... [and] the power of *The Times* in opposition to government was seen very clearly during the Crimean War, when Delane felt it was his duty to condemn those directing the war ... In his lifetime Delane was widely regarded as the unquestioned head of the journalistic profession, who had done much to raise the tone of journalism. Some of his innovative methods of reporting news, which included the use of interviews, and his Crimean and other "crusades", foreshadowed the "new journalism" of the later nineteenth century' (*Oxford DNB*).



**10. SOBRANIE opisani kartinj Karla Briulova
Poslednii den' Pompei** [*Collected descriptions of the painting The Last Day of Pompeii by Karl Bryullov*].
Sanktpeterburg. Pечатано v tipografii Kh. Gintse.
1833.

8vo (224 × 138 mm), pp. 59, [5]; unobtrusive waterstains in the gutter, with some spotting and light browning elsewhere, but still a good copy, uncut and partly unopened in the original printed wrappers (dated 1834), chipped and a little marked, small piece missing from the lower edge of the front cover, spine defective; unidentified private ownership stamp at head of title. £1200

First edition, rare. Now in the Russian Museum in St Petersburg, Karl Bryullov's massive canvas *The Last Day of Pompeii* (1833) was the first Russian painting to cause significant interest abroad: Walter Scott, who saw the painting in Bryullov's workshop in Naples, called it an epic in colours, and Edward Bulwer-Lytton was inspired to write *The Last Days of Pompeii* (1834), his most successful novel (32 editions before 1914), after he saw it in Rome.

Compiled by the Imperial Society for the Encouragement of Artists, the present work publishes Russian translations of contemporary Italian and French reviews of the painting, notably Pietro Ercole Visconti's *L'ultimo giorno di Pompei* (Rome, 1833).

WorldCat locates 2 copies only, at the Library of Congress and the Met.

GOD SAVE THE TSAR

11. L'VOV, Aleksei Fedorovich. [In Cyrillic:] Pesn' Ruskikh. Volkslied der Russen. Hymne russe ... Berlin, bei A^d M^t Schlesinger ... Petersburg, Richter. Paris, M. Schlesinger. Moscou, Lernhold [c.1838].

4to (318 × 259 mm), pp. 3, [1]; plate number 2285; attractive engraved title, Schlesinger's small stamp at foot, early ink ownership inscription at head; some light marginal browning, and dust-soiling; disbound. £275



An early edition of the Tsarist national anthem, here presented in two versions: for two pianos, and for voice and piano (the words in German and French). Composed in 1833 to original lyrics by Zhukovsky, it remained the national anthem of the Russian Empire until the Revolution.

12. DVUKHSOTLETIE grazhdanskago shrifta 1708—mart—1908 [*The bicentenary of the civil script 1708 to March 1908*] ... Moskva. Sinodal'naia Tipografiia. 1910.

8vo (238 × 164 mm), pp. [4], 67, [1]; with 2 photographic plates of the exhibition; uncut in the original printed wrappers, spine chipped at extremities, short tear along upper joint. £350

First edition, published by the Russian Bibliographical Society (the first organization of its type in Russia) to celebrate the 200th anniversary of the introduction of Peter the Great's new 'civil script', largely the modern

Simon Beattie

Rare books, manuscripts, music, ephemera

Cyrillic alphabet we know today, in 1708. Before that date, Russian books used an alphabet more closely aligned to Greek; this is still found in the books of the Orthodox Church. With the civil script (*grazhdanskii shrift*) Peter sought to create letter forms more akin to Latin, as part of his attempt to westernize Russia.

The present work prints two papers read in March 1908 at a meeting of the Society, and a detailed description (pp. 49–67) of the exhibition put on at the time. Over 200 items were on display, drawn from various collections, both public and private.



13. WHITMAN, Walt. Stikhotvoreniia. [*In:*] Sbornik tovarishchestva „Znanie“ za 1906 god. Kniga trinadtsataia [*The association Znanie’s anthology for 1906. Book thirteen*] ... S.-Peterburg. 1906.

8vo (200 × 133 mm), pp. [4], 363, [1]; bound with a copy of Book XIV (pp. [8], 320); some light foxing; contemporary quarter roan, rubbed, cloth tips, a few scrapes to the spine. £1200

First appearance of Balmont’s translations of two Whitman poems, ‘O Star of France’ and ‘Europe, the 72d and 73d years of these states’, printed here on pp. 49–54 of Book XIII of the Znanie almanac for 1906. The volume also includes five pieces by Gorky.

Libman 6001.

14. WHITMAN, Walt. Gromche udar’, baraban... [*In:*]

Sbornik tovarishchestva „Znanie“ za 1906 god. Kniga dvenadtsataia [*The association Znanie’s anthology for 1906. Book twelve*] ... S.-Peterburg. 1906.

8vo (194 × 133 mm), pp. [4], 320, [4]; light marginal browning only; contemporary half cloth, rubbed, corners worn, remains of original printed wrappers laid down; ink inscriptions to the front endpapers. £1400

Konstantin Balmont’s first published Whitman translation, ‘Beat! beat! drums!’, printed here on pp. 251–2 of Book XII of the



Znanie almanac for 1906. Znanie ('Knowledge') was the name of both a St Petersburg publishing association, founded in 1898, and its literary almanac, which ran from 1903 to 1913, with Gorky (who is represented by three stories here, all from *In America*, 1906) as its leading light. The volume also includes works by Semyon Yushkevich, Emil Verkharn, Aleksandr Serafimovich, Evgeny Tarasov, Evgeny Chirikov, and Stepan Skitalets.

Libman 5999.

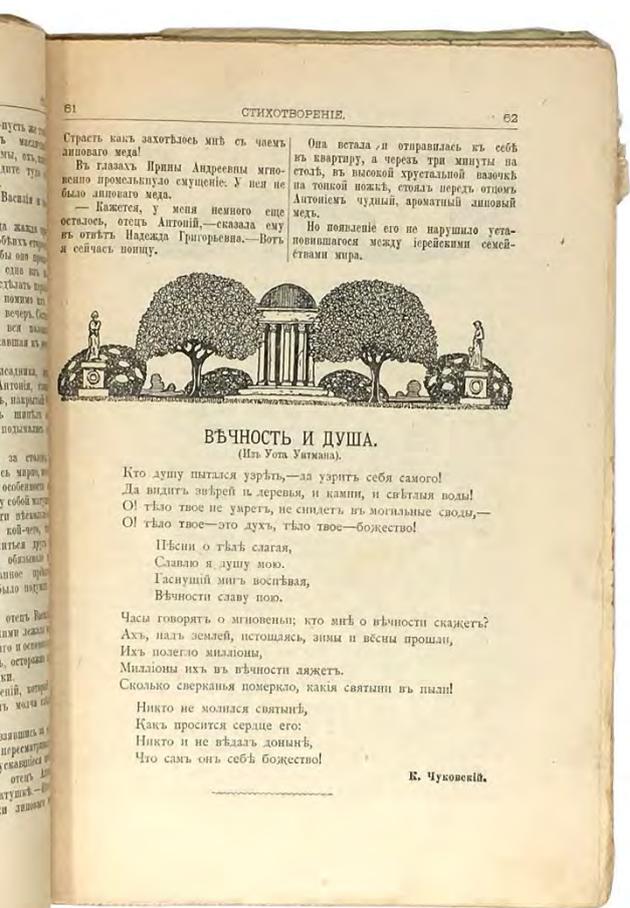
15. WHITMAN, Walt. Vechnost' i dusha. [In:] Niva.

Ezhemesiachnyia literaturnyia i populiarno-nauchnyia prilozheniia [The Cornfield. Monthly supplements of literature and popular science] ... No. 1. Ianvar' 1907. S.-Peterburg. Izdanie A. F. Marksa.

8vo (232 × 164 mm), cols. 160; printed in double columns; a little light foxing in places; uncut in the original printed wrappers, spine sunned. £600

First appearance of Chukovsky's verse paraphrase of 'Song of the Open Road', printed here as 'Eternity and the soul' at the foot of columns 61–2 in *Niva's* literary supplement. In the 1923 edition of his translation of *Leaves of Grass*, Chukovsky wrote: 'When I began to propagandize for Walt Whitman in Russia one of the newspapers wrote that such a poet did not exist and that I had simply made him up. The article ran: "Chukovsky invented Walt Whitman." His name was known only to a small circle of readers, mainly Aesthetes and Symbolists. The form of his poems appeared so careless and awkward that to begin with no journal would print my translations. In order to drag

Whitman's verse into print, I had to resort to crime: sprucing up the poems and sometimes making them rhyme. A couple of these criminal translations can be found in old issues of *Niva*.



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Rare books, manuscripts, music, ephemera

‘The censor did not encourage my passion for Whitman. When I published a free translation of *Pioneers* in one of the satirical journals in 1905 I was taken to court under article 129. My little book of translations from Whitman (published by Sytin [in 1914]) was seized and destroyed by decree of the Moscow appellate court ...’ (my translation).

Libman 6002.

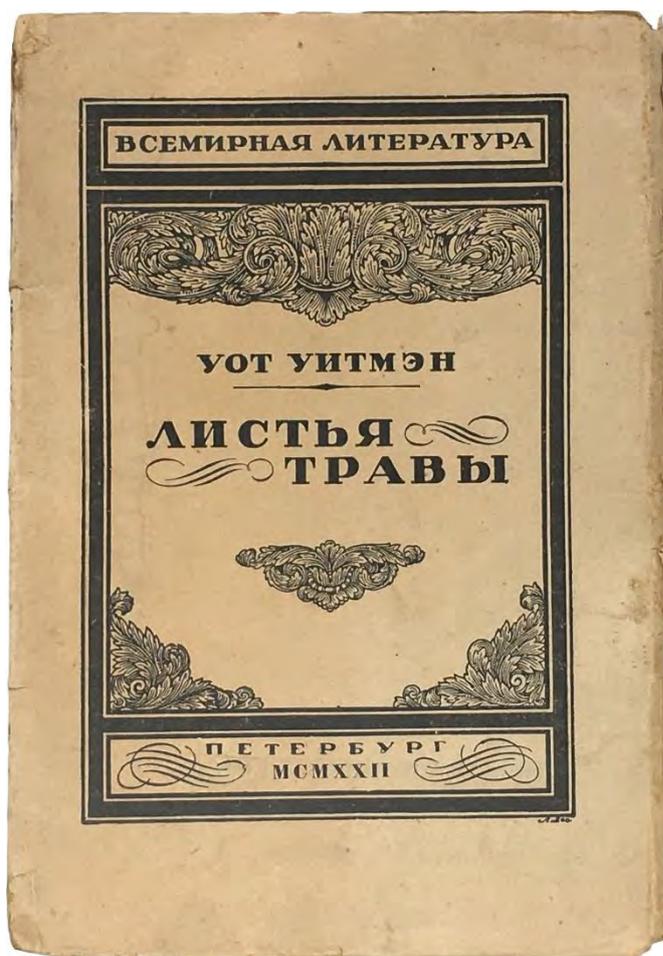
16. WHITMAN, Walt. List’ia travy.

Proza. Perevod i predisloviia K. Chukovskogo [*Leaves of Grass. Prose. Translated and with an introduction by Kornei Chukovsky*]. Peterburg [Gosizdat] 1922.

8vo (235 × 153 mm), pp. 260, [4]; leaves toned due to paper stock; uncut in the original printed wrappers, a couple of tears to the spine and rear cover sometime repaired, old bookseller’s marks to rear cover. £400

‘This is the fifth edition of my work on Walt Whitman. I have considerably expanded the introductory essay [pp. [9]–80], and retranslated many of Whitman’s poems. For the first time I have given some specimens of his prose writing, and supplemented the critical bibliographical section with new notes’ (p. [7], my translation).

Brown 1654; Libman 6022.



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