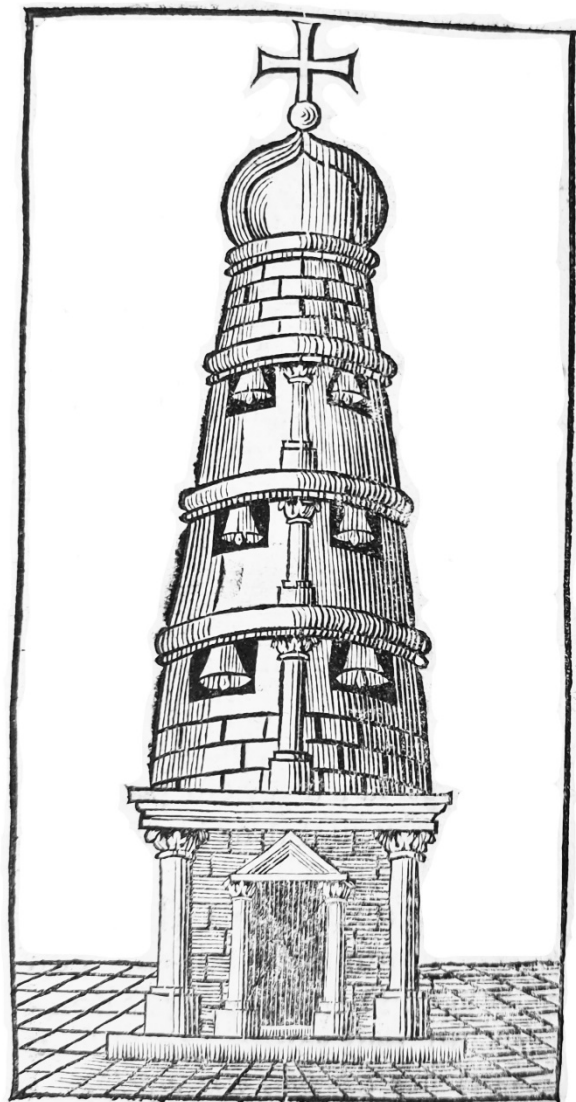

Simon Beattie

Russica



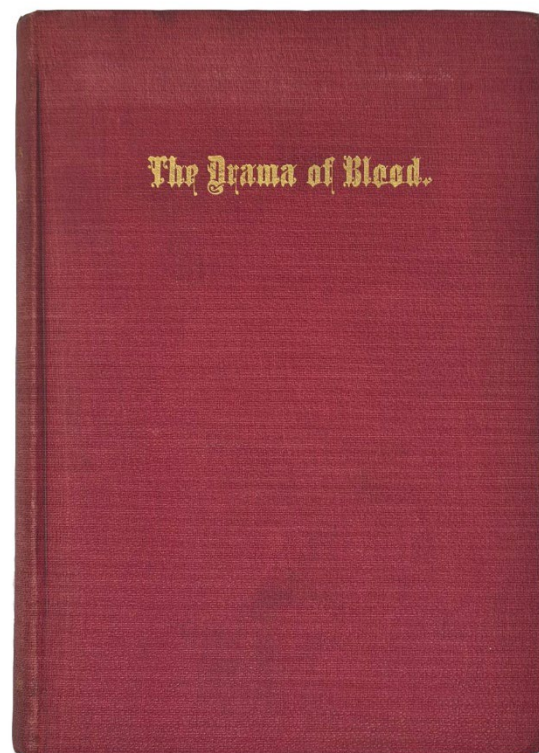
From item 02, Collins

November 2023

PRESENTATION COPY

01. ALEXANDER, Louis Abraham Adolph. *The Drama of Blood*, performed by Russia on the World's Stage in the Light of the Twentieth Century ... Published by the Author, 1393 Fifth Avenue, New York [1906].

8vo (213 × 148 mm), pp. [8], 222, xiii, [1]; with a frontispiece; some marginal browning to title and front flyleaf; original red cloth lettered gilt, spine lightly sunned, a little soiled in places, one bump to lower edge, endpapers browned and brittle due to paper stock, rear free endpaper loose and chipped; inscribed 'To the great and indefatigable champion of Jewish rights, The Honorable Simon Wolf in honor and commemoration of his seventieth anniversary' on the front flyleaf, Masonic bookplate (Library of the Supreme Council, 33°, A[ncient] A[cccepted] S[cottish] R[ite], Washington, D.C.).
£80



First edition: a response to the pogroms of 1903–6, printed for the author and dedicated 'to the memory of the Jewish Martyrs, who fell victims on the altar of Russian Tyranny'. This copy inscribed to the Jewish activist Simon Wolf (1836–1923).

ENTIRELY UNCUT

FROM A *CABINET DE LECTURE*

02. [COLLINS, Samuel]. *Relation curieuse de l'état present de la Russie*. Traduite d'un auteur anglois qui a esté neuf ans à la Cour du Grand Czar. Avec l'histoire des revolutions arrivées sous l'Usurpation de Boris, & l'Imposture de Demetrius, derniers Empereurs de Moscovie. A Paris, chez Louis Billaine ... 1679.

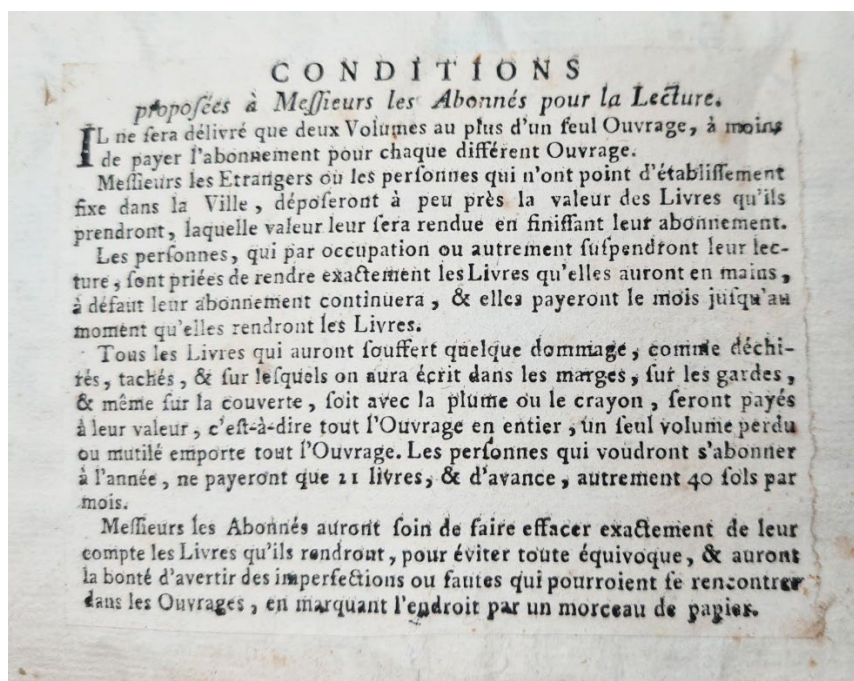
12mo (197 × 113 mm), pp. [10], 420; woodcut illustrations in the text; a3 and a4 transposed, horizontal tear across K5, section of the fore-margin to O10 cut away (text unaffected); the odd mark, some light marginal dust-soiling; entirely uncut in eighteenth-century vellum-backed boards, a little worn, some marks to the sides, short tear to upper board from the vellum under the paper, red morocco lettering-piece (chipped), ms. ink

number at foot of spine, early ink inscription ('Ex libris C^{[om]te [d']Huc?') to title. £1500}

First edition in French of *The Present State of Russia* (1671), 'a very entertaining account of life in the Russian court' (original DNB) and the author's only book. The royal privilege printed here at the end of the prelims gives the publisher as Claude Barbin. The present copy has a cancel title for Billaine (d.1681). The translator was Antoine des Barres, who appears also to have silently left out and added elements of his own to, as well as reordering, the text.

Collins (1619–1670) accepted a position as physician to Tsar Alexei, the father of Peter the Great, in 1660; the present work contains his observations on life at the Romanov court and views on all aspects of Russian life. He discusses the Russian Church, describing a wedding, a funeral, and the festivals and traditions of the Orthodox year, such the use of icons in devotion, the giving of Easter eggs, and the predilection of the Russians for celebratory drinking. There are chapters, too, on the Tsar's monopoly of the trade in Siberian furs and caviar from Astrakhan, along with descriptions of Moscow, Siberia, and the steppe. He also details the Russian judiciary, complete with exile and torture, and Russian dress, pastimes, and food. Famously, a number of the illustrations (engravings in the English edition, here reproduced in woodcut) are of mushrooms.





This copy comes from an anonymous *cabinet de lecture*, with its letterpress 'Conditions proposés à Messieurs les Abonnés pour la Lecture' pasted to the front free endpaper, witness to the book's previous life in one of these early French subscription libraries, about which little is known. As Jean-Louis Pailhès writes: 'Les cabinets de lecture qui s'ouvrent un peu partout en France dans la deuxième moitié du XVIII^e siècle restent aujourd'hui encore fort mal connus. La dispersion et la pauvreté des sources, sinon leur absence, en sont sans doute responsables. Fort heureusement, des catalogues ont été conservés; mais souvent quelques lignes dans une gazette ou une brève mention dans un almanac constituent les seuls témoignages de leur existence, et cela est bien insuffisant pour se former une idée précise de leur fonctionnement, de leur rôle et de leur importance' ('En marge des bibliothèques: l'apparition des cabinets de lecture', *Histoire des bibliothèques françaises: les bibliothèques sous l'Ancien Régime*, p. 415).

The information contained on the label here is thus significant, such as the penalties for any damage to or writing in books (in the margins, on the endpapers, or the cover, whether in pencil or ink).

Cat. Russica C-880. For the original English edition, see C-879, Cross A6, Nerhood 54, and Wing C 5385.

03. DICKENS, Charles. Sochineniia Charl'za Dikkensa polnoe sobranie. Tom piatyi. I. Nash obschi drug. Perevod R. I. Sementkovskago. II. Oliver Twist. Perevod V. V. Chuiko [*Collected Works of Charles Dickens. Volume Five. I. Our Mutual Friend translated by R. L. Sementkovsky. II. Oliver Twist translated by V. V. Chuiko*] ... S.-Peterburg Izdanie F. Pavlenkova, 1893.

Large 8vo (270 × 179), pp. [4], cols. 992, pp. [4]; printed in double columns; upper corner of final leaves torn away, and a couple of marks; modern calf, a couple of scrapes, spine lettered gilt. £300

First appearance of these translations, from the first Russian collected edition (10 vols, 1892–7). The edition is surprisingly rare in the West. WorldCat locates sets at the New York Public Library and UCLA, plus an odd volume (*David Copperfield*) at Illinois.

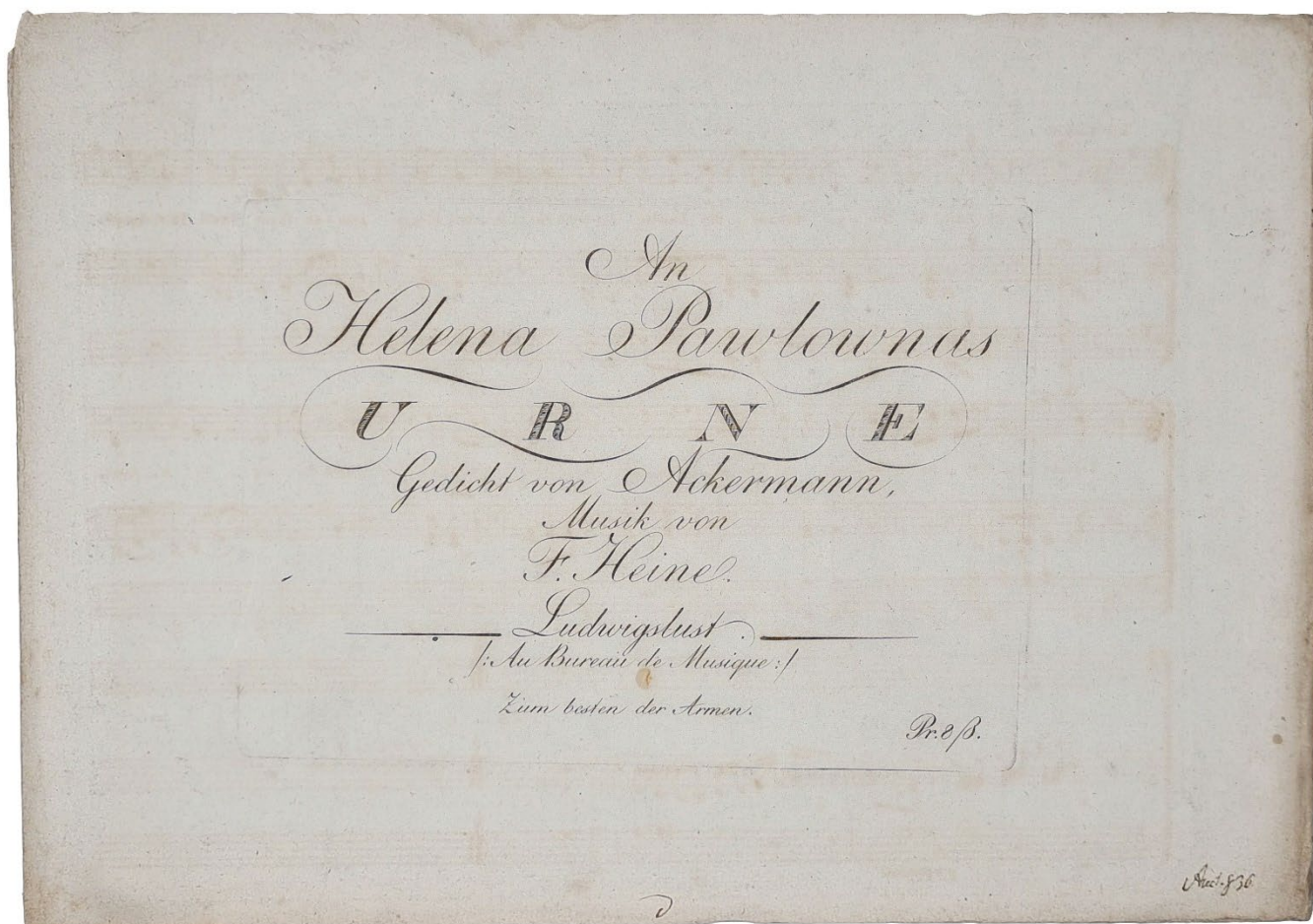
Sold to benefit the Red Cross.

Fridlender & Katarskii 5.

04. HEINE, Samuel Friedrich. An Helena Pawlownas Urne. Gedicht von Ackermann ... Ludwigslust. Au Bureau de Musique. Zum besten der Armen [1803].

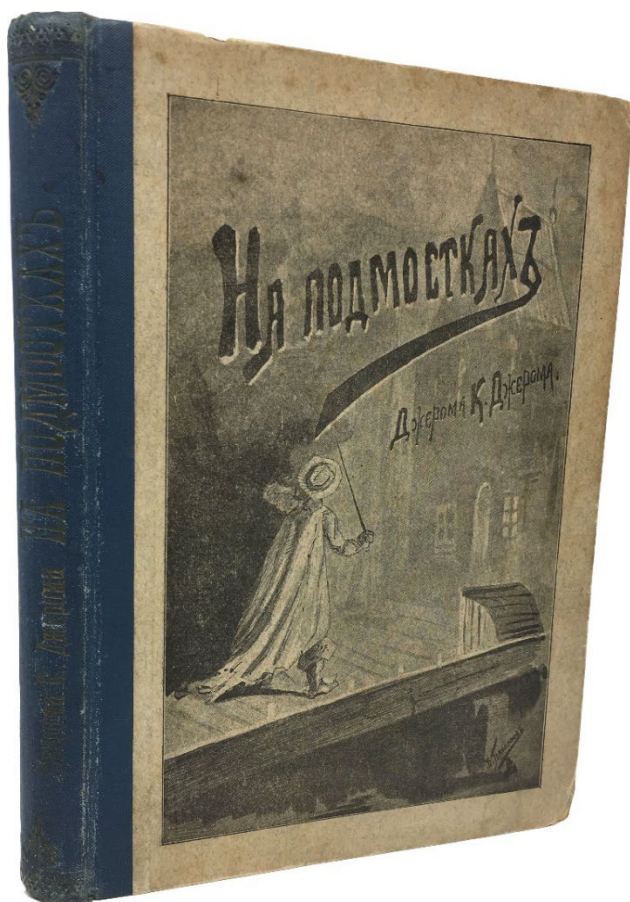
Oblong 4to (228 × 324 mm), pp. 3, [1]; some light offsetting; unbound, as issued; marginal dust-soiling; sold in the Breitkopf & Härtel sale, Leipzig, 1836 (ms. note at foot of title-page). £1100

First (and only?) edition, extremely rare, published to benefit the poor and needy. Grand Duchess Elena Pavlovna of Russia (1784–1803), daughter of the Tsar, died suddenly, probably from pneumonia, aged just 18 years old. She was married to Friedrich Ludwig zu Mecklenburg and is buried in the specially built Helenen-Paulownen-Mausoleum at Ludwigslust (hence the imprint here), site of the Mecklenburg residential palace about 25 miles south of Schwerin.



The composer, Friedrich Heine (1764–1821), played as a flautist in the Mecklenburg-Schwerin court chapel from 1788, later becoming registrar (1809) and secretary (1815) of the local archives. ‘He composed symphonies, an overture, concertos, flute duets, a sonata for clarinet or violin and piano, and church music, but he was considered to be at his best as a composer of songs’ (*New Grove*). ‘In the young Helena Pawlowna, Heine found a patron for his music’ (MGG, my translation).

RISM HH 4949 (Landesbibliothek Mecklenburg-Vorpommern only); *Verzeichniss geschriebener und gedruckter Musikalien aller Gattungen ... von Breitkopf & Härtel* (1836), p. 413 (this copy, as part of lot 11160, ‘Arien, Balladen etc.’). Not found in Library Hub Discover, WorldCat, or KVK.



05. JEROME, Jerome K. A collection of his early appearances in Russian, including *Three Men in a Boat* (in the journal *Vestnik Inostranoi Literatry*), *On the boards*, *Idle Thoughts of an Idle Fellow*, and *Three Men on the Bummel*, 1894–1900. £2500

1889 saw the first appearance of *Three Men in a Boat*, published by J. W. Arrowsmith in Bristol (who, three years later, was to bring out that other classic comic novel, George and Weedon Grossmith's *The Diary of a Nobody*). Although slated by some critics at the time, *Three Men in a Boat* sold in huge numbers, leading Arrowsmith to comment: 'I pay Jerome so much in royalties, I cannot imagine what becomes of all the copies of that book I issue. I often think the public must eat them.' The book has never been out of print since.

A few years later and translations followed, one of the earliest being into Russian, in 1894. The story of Jerome in Russia is a fascinating one, and largely unexplored. Following the success of his works there, unauthorised translations began to appear. Not only that, *other* stories, not written by Jerome, appeared under his name. By 1902, things had come to a head and Jerome wrote a letter to *The Times* entitled 'Literary Piracy in Russia.' He wrote:

'The Germans have a proverb, "Let him who is hurt cry out." In the interests of international copyright I would that some English writer of more importance than myself were equally a sufferer by reason of the incomprehensible disinclination of the Russian Government to conform to the Berne Convention. Failing a more potent voice, I venture to raise my own feeble plaint against the inhospitable treatment Russia metes out to the literary guests she herself invites to visit her. For reasons the justification of which it is not for me to attempt, the Russian public, wooed by the admirable translations of my friend Mme. Jarintzoff, commenced some years ago to take an interest in my work. Free as the literary temperament is supposed to be of vanity, I confess to some feeling of pride at the honour thus accorded to me. Of late my gratification has been considerably marred, however, by my powerlessness to prevent the issue of unauthorized translations, which, I am assured by my Russian friends, are at the best garbled and incorrect, and at the worst more or less original concoctions, of the merits or demerits of which I am entirely innocent, but which, nevertheless, are sold labelled with my name ... I have no remedy. I must rest passive, knowing myself to be misrepresented ... If an author be worth translating at all, he ought to be given the right to make certain that he is translated correctly. This can only be done by giving him and his translator legal protection ...' (*The Times*, 8 July 1902).

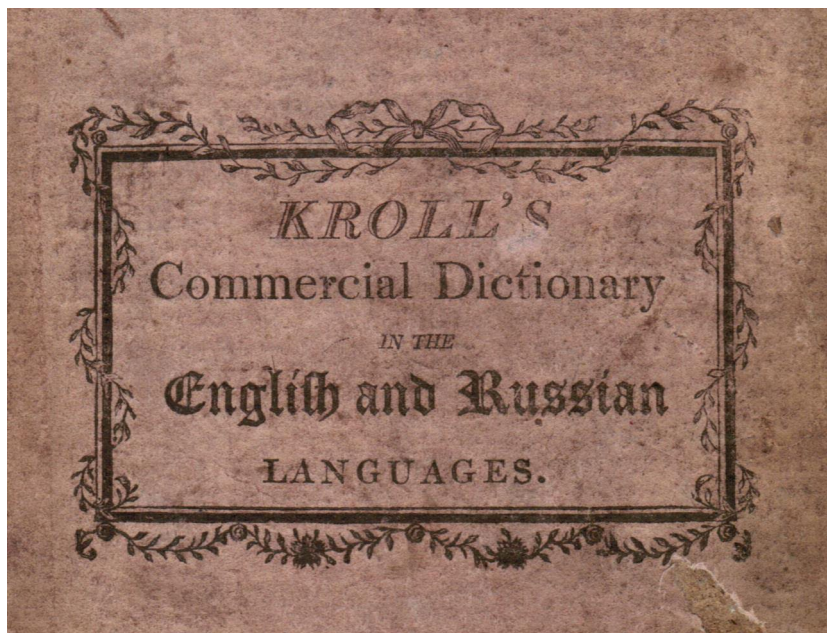
Full details available on request.

06. KLIUEV, Nikolai Alekseevich. *Izbianyia pesni* [*Izba songs*]. Izdatel'stvo „Skify“, Berlin [1920].

8vo (120 × 135 mm), pp. 30, including German title-page (*Isbalieder*); leaves browned due to paper stock, horizontal tear across final leaf; original printed stiff-paper covers, spine sunned, marks from wire-stitching; early pencil ownership inscription (what looks like 'B. Linshits 1922') on the (blank) first page, bookplate of A. G. Cross. £120

First edition. Klyuev (1887–1937) was 'the most talented of the so-called peasant poets [the *izba* of the title is the traditional Russian peasant's hut] ... Esenin recognized Klyuev as his "teacher", but Klyuev rejected Esenin's later "hooligan" manner, and the strained (and possibly homosexual) relations of the two men ultimately contributed strongly to Esenin's suicide' (Terras).

Tarasenkov, p. 176.



THE FIRST ENGLISH–RUSSIAN DICTIONARY TO BE PRINTED IN BRITAIN

07. KROLL, Adam. A Commercial Dictionary, in the English and Russian Languages; with a full Explanation of the Russian Trade, &c. &c. ... London: Printed for S. Chappel, Royal Exchange; by T. Plummer ... [1800].

8vo (221 × 133 mm) in half-sheets, pp. v, [3], 135, [1]; leaves a little toned, some old waterstains to the first half of the bookblock; original publisher's pink boards, title printed within a decorative border to upper cover; sometime rebacked, corners worn, some soiling to the boards, but sound. £1800

Rare first edition, published by subscription, of the first English–Russian dictionary to be printed in Britain. 'The author was induced to undertake this Work, in consequence of the very increasing Commerce between England and Russia, and from a conviction in his own mind of the necessity of having some Guide by which the English Trader, not conversant in the Russian Language, might soon acquire such a Pronunciation as to render himself intelligible to the Russian, without having recourse to the laborious and difficult task of learning the Russian Characters, which would appear so formidable to his imagination, that he would be deterred from making the attempt' (Preface).

'This publication is far less and far more than a dictionary. The "dictionary" section is in fact a relatively limited vocabulary of about 650 words intended to be of use to merchants and their agents ... It is hard

to believe that this can have been much use to those seeking to sell their wares in Russia. The compiler's knowledge of Russian seems to have been limited; his name, moreover, is German-sounding [although a member of the Russia Company, he was originally from Riga], and the transliterations may owe something to a German accent.

'However, the book is immensely informative in other ways; the vocabulary is only the start of its 135 pages. There are statistics of Russian exports to Britain and other countries [including America], lists of goods prohibited from export or import, ships arriving at St Petersburg (more than half of them British at this time), the coinage, means of conveying goods to the interior ... and translations of various Government edicts on trade, duties payable to the King of Denmark on goods for Britain passing the Elsinore Straits, and advice to ships' masters and private travellers arriving at or departing from St Petersburg. Apparently they had to expect their luggage would be sealed and not released for up to twelve days, and advance notice of departure had to be advertised in Russian and German in the Petersburg papers so that any Russian having financial claims might make them. If the book did not foster linguistic knowledge and understanding, it obviously provided other types of valuable information to assist the trader' (James Muckle, *The Russian Language in Britain*, 2008, pp. 19–20).

Alston XIV, no. 471; Cat. Russica K-1357; Goldsmiths' 17967; not in Kress, though there is a copy at Harvard's Baker Library. ESTC adds 4 others only: BL, LSE, NLS, Penn.

THE EARLIEST SECULAR MUSIC TO BE PRINTED IN MOSCOW,
FROM RUSSIA'S FIRST PRIVATE MUSIC PUBLISHER

08. LÖHLEIN, Georg Simon. Klavikordnaia shkola, ili kratkoe i osnovatel'noe pokazanie k soglasiu i melodii [Clavier-Schule, oder kurze und gründliche Anweisung zur Melodie und Harmonie] ... Pечатano pri Imperatorskom Moskovskom Universitete, na izhdivenie knigosoderzhatelia Khristiana Ludviga Vevera, 1773[–4]. goda.

2 parts bound in one vol., oblong 4to (203 × 245 mm), pp. [8], 70; [2], [71]–188; the musical examples in the text printed typographically; old waterstains in places, the paper a little creased, some spotting to upper corner, a little light browning towards the end; withal a very good copy in contemporary mottled calf, slightly marked, hinges sometime strength-

Simon Beattie

Rare books, manuscripts, music, ephemera

ened, short crack to lower joint, but sound, marbled endpapers, spine gilt in compartments, red leather label. £6500

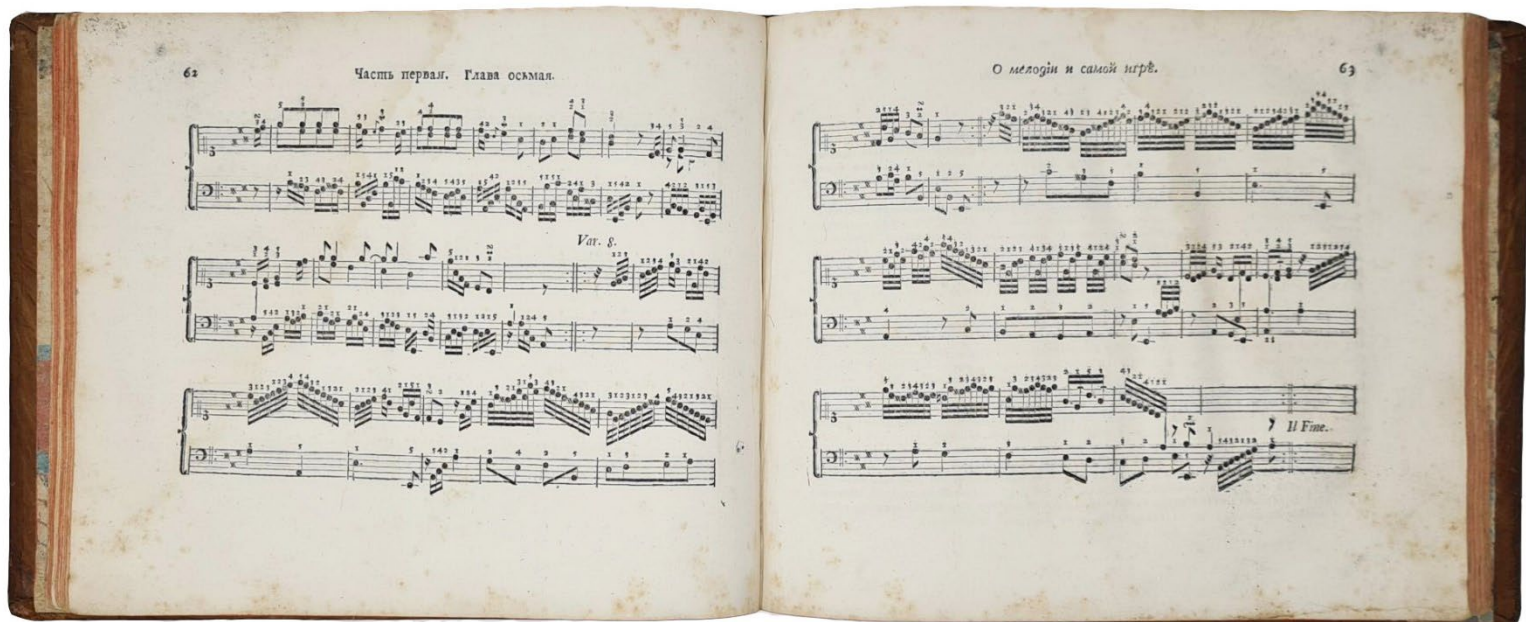
First edition in Russian of Löhlein's *Clavier-Schule* (1765), translated by Fyodor Gablitz, a student at Moscow University, and printed, as the imprint here notes, at the University Press 'at the expense of book-custodian Christian Ludvig Wever' (he had run the University bookshop since 1757), Russia's first private music publisher. The book, written to aid those interested in mastering the keyboard, was 'widely imitated' and 'appeared in various new editions for almost a century' (*New Grove*), but this version—the first Russian adaptation of a Western music book—was its only contemporary translation and is very rare. It remained the only Russian manual on keyboard playing until the nineteenth century.



The printing of secular music in Russia dates back to 1730, when a single leaf of music was included in Trediakovsky's ground-breaking translation of Tallemant's *Voyage de l'Isle d'Amour à Lycidas*—a book which 'for the first time introduced the Russian vernacular as the dominant idiom in secular literature' (Terras); Trediakovsky subsequently destroyed every copy he could find—printed by the Academy of Sciences in St Petersburg. Music was not a major activity of the Academy's press; Boris Vol'man, in his *Russkie pechatnye noty XVIII*

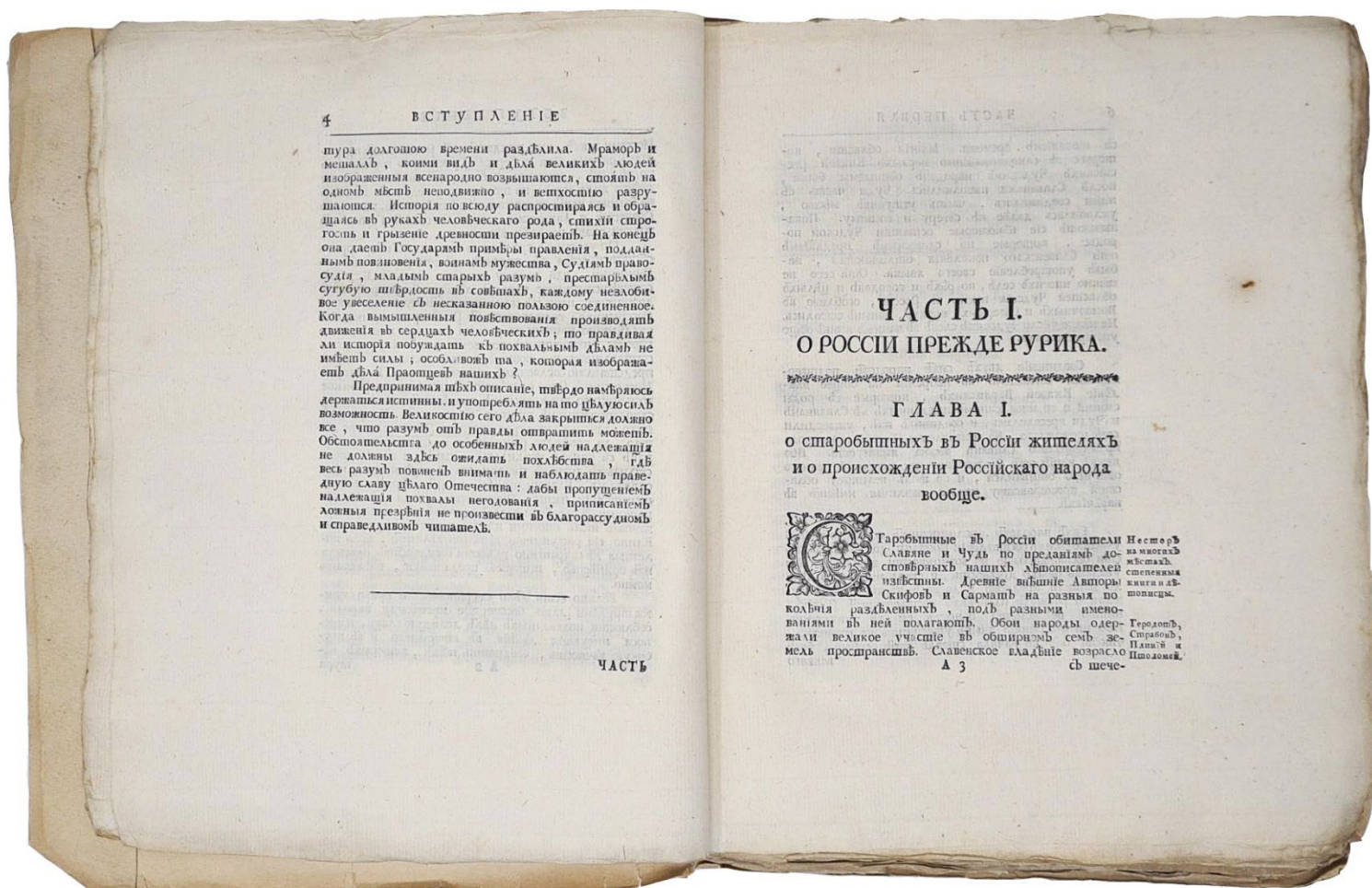
veka, records only half a dozen examples over the next fifty years. Printed secular music came to Moscow even later.

The Danish-born Christian Ludvig Wever (d.1781), whose charming woodcut device is printed on the title verso of the second part here, was responsible for its introduction, acquiring types from Breitkopf in Leipzig. His first three publications appeared in 1773, all printed at Moscow's University Press: Johann Schobert's *Kurioznaia muzykal'naia shtuchka* (cf. *Morceau de musique curieux* and *Ein sonderbares musicalisches Stück*, RISM S 2030–1; the Russian edition is only five pages long); the first part of Löhlein's book; and the musical primer *Metodicheskoi opyt, kakim obrazom mozhno vyuchit' detei, chitat' muzyku*, apparently translated from the French (88 pages).



Provenance: early inscription 'N. Petrov' to title-pages; later in the library of Serge Lifar (1904–1986), with his stamp at the foot of the title. One of the greatest male ballet dancers of the twentieth century—he became principal dancer of the Ballets Russes in 1925 and took over the directorship of the Paris Opéra Ballet in 1929, after the death of Diaghilev, serving as ballet master for 25 years (1930–44, 1947–58)—Lifar was also a noted bibliophile, acquiring Diaghilev's great book collection (perhaps the largest private collection at the time of Russian books outside Russia) in 1930. The sale of the Diaghilev–Lifar Library took place at Sotheby Parke Bernet Monaco in 1975. I have been unable to locate the Löhlein in the sale, although another of Wever's early books, the *Metodicheskoi opyt*, was included in lot 171.

RISM *Écrits*, p. 514, locating 2 copies only, at the Bibliothèque nationale de France and the Moscow Conservatoire; WorldCat adds copies at Geneva and the British Library. *Svodnyi katalog* 3580; Sopikov 5157; Vol'man, p. 210.



THE FIRST WORK ON THE HISTORY OF RUSSIA
UNCUT

09. LOMONOSOV, Mikhail Vasil'evich. Drevniaia rossiiskaia istoriia ot nachala rossiiskago naroda do konchiny Velikago kniazia Iaroslava pervago ili do 1054 goda [Ancient Russian history from the beginning of the Russian people to the death of Grand Prince Yaroslav I or the year 1054] ... V Sanktpeterburge pri Imperatorskoi Akademii Nauk 1766.

4to (276 × 215 mm), pp. [6], 140; some light foxing and remains of old label to title, greasy finger-marks to lower corner, occasional spotting

elsewhere, waterstain to upper corner of gatherings Д–И, К–Л, and О–С, some browning/offsetting to gathering M, tears to P1 (one vertically through the text, the other along the upper margin, upper corner sometime torn away), old waterstain to rear cover and final few leaves, some pencil side-ruling and underlining, in one case (p. 43) in red; uncut in twentieth-century card covers, marked, nineteenth-century(?) blue rear wrapper bound in. £2500

First edition, first issue, with the final leaf reading 'Konets vtoroi chasti' ('End of part two') at the end; the line was subsequently altered to simply 'Konets' ('The end').

Lomonosov (1711–1765) had worked on the book, 'the first work on the history of Russia' (*Oxford Reference*, online), between 1754 and 1758. 'In 1759, three leaves were printed, before printing was suspended by Lomonosov himself, as he was not satisfied with the form he had chosen for the notes. [In the final version here, they are printed in the margins.] The manuscript was handed over to the press afresh in February 1763. By April 1764, 17½ sheets had been printed. Lomonosov did not have time to submit any further text (he had intended there to be two further parts in the first volume) or notes to what had been printed. After his death, by decision of the Academy of Sciences' Conference [*Konferentsiia* in Russian, the body which presided over all the Academy's scholarly activities], August von Schlözer wrote a short preface (translated from the German by Semyon Bashilov) and 2425 copies were printed' (SK, my translation).

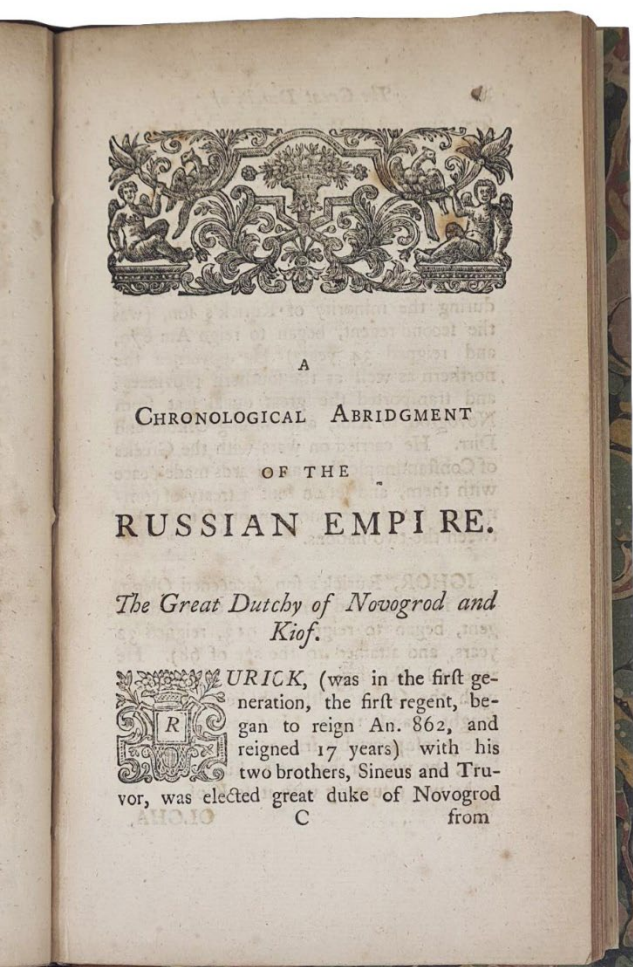
Provenance: Christie's South Kensington, 30 Nov. 2010, lot 371 (estimate £3000–£5000).

Svodnyi katalog 3738; Bitovt 3127; Kilgour 659; Sopikov 6012.

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

8vo (195 × 116 mm), pp. [2], 2, vi (one leaf misbound), 85, [1]; spotting and light offsetting throughout, old tape repair to pp. i–ii (text still legible, leaf dusty and a little ragged at the edges); old ms. pencil shelfmarks to title verso, two-letter inkstamp at foot of title; recent quarter calf and marbled boards. £1500

Very rare first edition, based on Lomonosov's *Drevniaia Rossiiskaia istoriia* (1766), 'many of the materials of which have never appeared in the English language' (dedication), abridged and translated by 'J. G. A. F.' (i.e. the teenage [Johann] Georg [Adam] Forster, who later went on Cook's second voyage and who, with his father, Johann Reinhold, was the author of the important *A Voyage round the World*, 1777). It is dedicated to the diplomat Count Aleksei Musin-Pushkin.



I had this copy once before, twelve years ago (see my list 'Russian Books', Summer 2011, item 21), at which time I had not been able to identify Forster as the book's translator. When I sold the book, it was in an old half-cloth binding, with the bookplate of Warrington Museum. (The then buyer subsequently had the book rebound.) It struck me as curious at the time, that such a rare book, and on such a specific subject, should have been among the collections of a museum in Cheshire. However, now that I know Forster was the translator, the pieces perhaps start to fall into place. 'Forster's family appears to have been of British origin, though long settled on the Baltic coast. Forster's father, a somewhat reluctant cleric, sought opportunities to prove his abilities as a man of science to a wider world. In 1765 he travelled to St Petersburg in search of suitable

employment, accompanied by Georg, then aged only eleven, who learned Russian and later attended school there. Reinhold Forster was commissioned to undertake an extensive tour of southern Russia during which his son assisted him in scientific observations for the Imperial Academy of Sciences and in the preparation of maps. In the following year the pair travelled to London in a further search for an appropriate position. On their arrival, the elder Forster established contact with other German-speaking clergy and intellectuals in London, and especially with Carl Gottfried Woide, the Lutheran preacher and man of letters, who helped them find lodgings in Denmark Street. (The rest of the family

rejoined them only later.) Georg quickly mastered English to add to his knowledge of Russian; his translation work, though mostly attributed to his father alone, was probably the family's principal source of income while Reinhold Forster sought regular employment, built his reputation, and established contacts within the British scientific and scholarly communities. The latter was engaged from 1768 as a tutor at the nonconformist Warrington Academy, which Georg also attended briefly as a student, but returned to London in 1770 in pursuit of a more challenging post. In 1772 he was engaged as naturalist on James Cook's second circumnavigation of the globe in the *Resolution*, again taking his son along as his assistant' (*Oxford DNB*).

Cat, Russica L-1126. ESTC lists 8 copies, only one of which is outside Europe, at Harvard.

INSCRIBED

11. [MARETSKAYA.] BOIADZHIEV, Grigorii Nersesovich. V. P. Maretskaia. *Tvorcheskii put' aktrisy [Vera Maretskaya. The creative path of an actress]*. Gosudarstvennoe izdatel'stvo Iskusstvo Moskva 1954.

8vo (200 × 132 mm), pp. 238, [2]; with a frontispiece and 19 photographic plates, printed double-sided; some light browning due to paper stock; original publisher's cloth, some light wear, bookplate of A. G. Cross (see below). £100

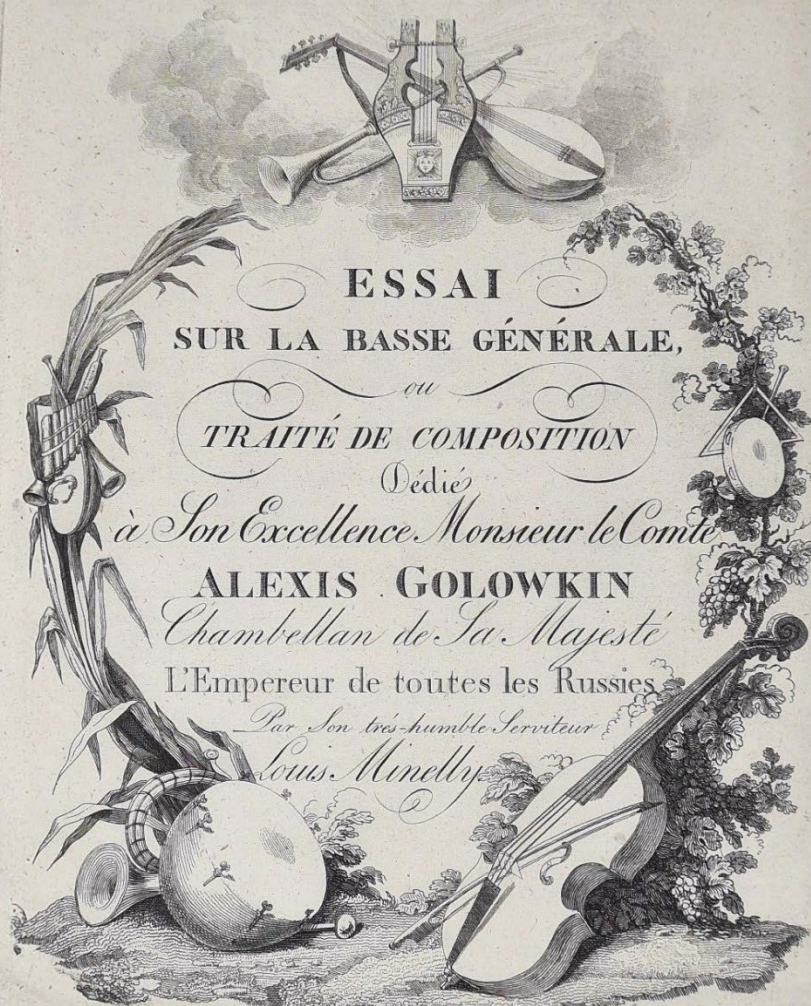
First edition of a biography of Vera Maretskaya (1906–1976), a noted Soviet actress of both stage and screen, and People's Artist of the USSR (1949). This copy was inscribed by her on the front free endpaper to Tony Cross, Emeritus Professor of Slavonic Studies at the University of Cambridge, when they met in Moscow in 1960.

12. MIKHAILOV, Vasilii. Adventures of Michailow, a Russian Captive; among the Kalmucs, Kirghiz, and Kiwenses. Written by himself. London: Printed for Sir Richard Phillips & Co. ... 1822.

8vo (223 × 141 mm) in half-sheets, pp. 46; uncut in recent boards. £50

First edition, published in Phillips' popular series of *New Voyages and Travels* (Vol. VII, No. 2).

Cat. Russica M-1100.



Gravé et imprimé à S^t Pétersbourg chez Dalmas Editeur du Troubadour du Nord.

JOHN FIELD A SUBSCRIBER

13. MINELLY, Louis. Essai sur la basse générale, ou traité de composition dédié à Son Excellence Monsieur le Comte Alexis Golowkin Chambellan de Sa Majesté l'Empereur de toutes les Russies ... Gravé et imprimé à S^t Pétersbourg chez Dalmas ... [c.1804–5].

Simon Beattie

Rare books, manuscripts, music, ephemera

Small folio (307 × 230 mm), pp. [iv], [2], v–vi, 80, [2]; p. [29] folding; entirely engraved (plate no. 41*), save for the subscribers' list, which is letterpress and printed on tinted paper; Minelly's stamp (cropped) at foot of title, as a mark of authenticity; contemporary blue boards, a little stained and worn in places, but sound, ms. label to front cover ('Pour Madame Joséphine de S^t Florent, S^t Petersbourg') and spine (chipped).
£1200

First edition, very rare, dedicated to Count Aleksei Gavrilovich Golovkin (d.1823), a noted art collector ('Une naissance illustre et les dons brillants de la fortune ne suffisoient pas pour vous distinguer; vous avez trouvé dans les beaux arts une autre source de gloire ...') and published by subscription. Along with various members of the Russian nobility, on the list of subscribers are the Irish pianist and composer, John Field (1782–1837), who had arrived in St Petersburg in 1802, and the French violinist Pierre Crémont (1784–1846), recently appointed, aged only 19, director, concertmaster, and conductor of the Imperial Theatre in Moscow.

The publisher, Honoré-Joseph Dalmas (d.1829), was 'a member of the French opera troupe in St Petersburg. In 1802, with the help of Boieldieu, he opened a music shop which swiftly developed into one of the most stable Russian publishing houses of the early 19th century. Among the earliest publications were works by Boieldieu, including extracts from operas written by the composers while in St Petersburg ... He also published collections of songs ... and keyboard pieces ... In November 1812 the French troupe left St Petersburg, but Dalmas remained and took Russian citizenship. From 1802 to 1829 he issued about 1500 publications. One of his most important relationships was with John Field whose music the firm published from 1810 to 1821. These publications are in many cases the earliest versions of Field's compositions and often formed the basis of later European editions ... After the founder's death the firm was put up for auction and bought (1829) by the publisher M. I. Bernard' (*New Grove*).

Not found in Library Hub Discover or WorldCat.

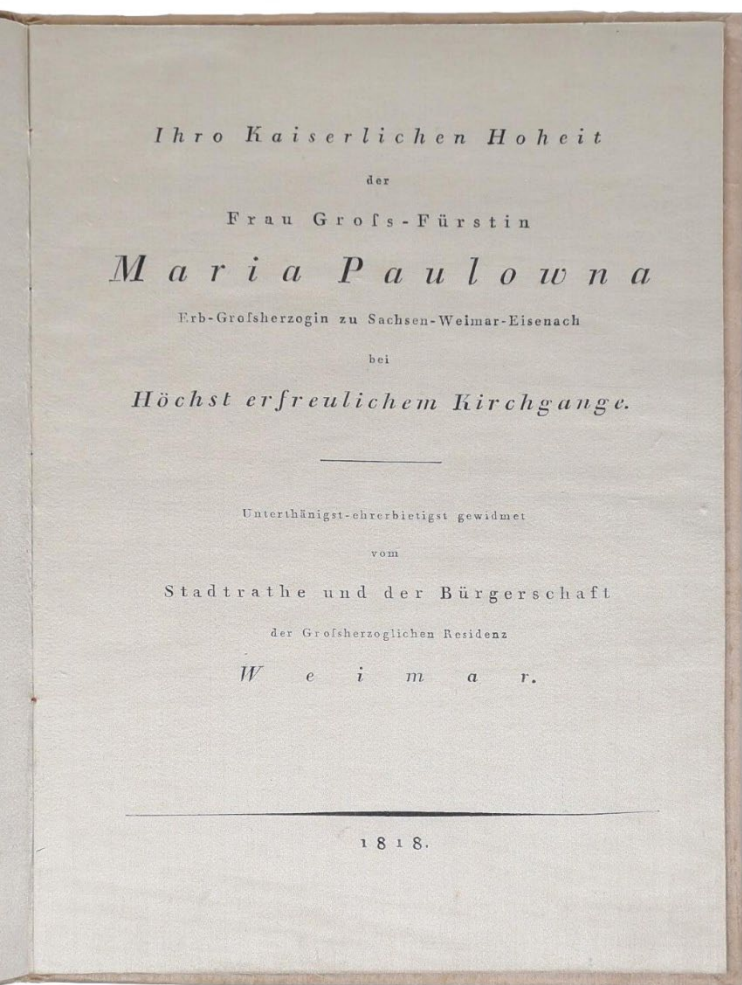
PRINTED ON, AND BOUND IN, SILK

14. [ROMANOVA, Maria Pavlovna.] Ihre Kaiserlichen Hoheit der Frau Gross-Fürstin Maria Paulowna Erb-Grossherzogin zu Sachsen-Weimar-Eisenach bei höchst erfreulichem Kirchgange. Unterthänigst-ehrerbietigst gewidmet vom Stadtrathe und der

Simon Beattie
Rare books, manuscripts, music, ephemera

Bürgerschaft der Grossherzoglichen Residenz Weimar. [Privately printed, presumably in Weimar,] 1818.

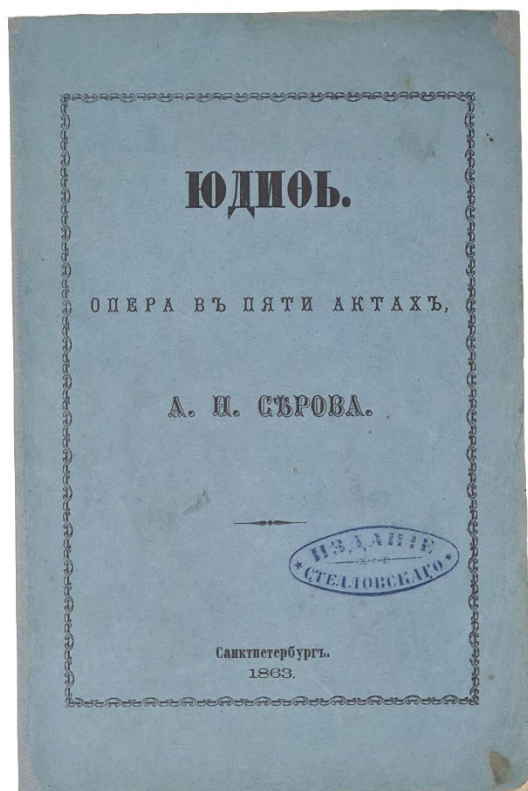
4to (266 × 193 mm), pp. [6], plus final blank; printed on silk; contemporary pale pink silk over boards, all edges gilt, silk endpapers; slight bump at head, some light soiling, ms. shelfmark to front cover and front free endpaper; in a recent custom-made chemise and slipcase; modern booklabel. £3750



Very rare: a poem written in celebration of the birth of Karl Alexander (1818–1901), the only surviving son of Maria Pavlovna of Russia (1785–1859; daughter of Tsar Paul I) and Karl Friedrich, Grand Duke of Saxe-Weimar-Eisenach (1783–1853). Maria, to whom the anonymous poem, presented by the aldermen and citizens of Weimar, is addressed, was a noted patron of the arts, a favourite of Schiller and Goethe who appointed Liszt as kapellmeister to her glittering court.

Cat. Russica I-281. KVK locates 4 copies: Goethe-Haus, Frankfurt (printed on paper); Anna-Amalia-Bibliothek,

Weimar (two copies: one belonging to Goethe (on paper), plus another, on silk (but stitched, without silk-covered boards as here)); and Jena. Library Hub Discover and WorldCat add no others.



15. SEROV, Aleksandr Nikolaevich. Iudif'. Opera v piati aktakh [*Judith. An opera in five acts*]. Sanktpeterburg. V tipografii F. Stellovskago. 1863.

8vo (182 × 118 mm), pp. v, [1], 62; spotting throughout; original publisher's printed wrappers, a few marks, spine and edges neatly repaired; Stellovsky's stamp to front cover, that of Moscow bookseller I. I. Smirnov to title. £500

First edition of the libretto for Serov's *Yudif*, his stage debut and the opera which made his name, commissioned by the composer through fellow Wagnerite Konstantin Zvantsov from a local Italian teacher and then translated into Russian by Zvantsov 'together with a younger writer, Dmitry Lobanov; towards the end Apollon Maykov, a major poet of the period whom Serov knew through the civil service (where they both worked as censors of the foreign press), contributed some aria verses. Although his opera's libretto was thus the work of a committee, Serov maintained, and believed, that he was – according to the Wagnerian prescription – author of the text as well as the music ...

'The music of *Judith* is raw, blatant and stylistically anonymous. It also exhibits what César Cui, no friend of its composer, had to recognize as "a nose for theatre" coupled with a respectably "conscious attempt to

embody a truly contemporary view of art". Wagnerian affinities are not to be sought in the musical details but in the flexible formal design, in which full closes are avoided for exceedingly long stretches. The opera enjoyed far more than the predicted *succès d'estime*. In the words of the theatrical chronicler Alexander Vol'f, "the public listened attentively, but with comparative reserve, to the uncommonly serious music; but the more the drama unfolded, the more the opera appealed; applause rang out more and more frequently and at the end the composer was unanimously cheered several times". The mounting success was surely due in part to a canny scenario that followed a pair of severe acts depicting the besieged Hebrews with a pair of gaudy ones set in the Assyrian camp. *Judith* played 20 times to full houses during its first season, an extraordinary success for a Russian opera' (*New Grove*).

Bernandt, *Slovar' oper*, p. 357. Not found in WorldCat.

16. [SINCLAIR, Malcolm.] Umständlicher Bericht von dem am 17. Junii 1739. bey Christianstadt in Schlesien, an dem Schwedischen Major, Malcom [*sic*] Sinclair, da derselbige in Ihro Königl. Majestät von Schweden hohen Verrichtungen auf der Rückreise von Constantinopel sich befunden, fürsetzlicher Weise verübten grausamen Mord. Mit Höchstgedachter Königl. Majestät allergnädigster Genehmhaltung und Privilegio 1741. in Stockholm gedruckt, and aus dem Schwedischen ins Teutsche übersetzt. Berlin, zu finden bey Johann Andreas Rüdigers, 1741.

Small 4to (195 × 161 mm), pp. 36; some spotting and offsetting; unbound, marbled paper backstrip. £300

First German edition of *Omständelig berättelse, om thet på majoren Malcom Sinclair ... föröfwade försätelige och grymma mord* (1741), perhaps reprinted from the Stockholm edition of the same year. It also appeared in French (likewise in Stockholm), and English (*A full and circumstantial Account of the Murder of Major Malcolm Sinclair ...*, Edinburgh, 1741; NLS and Glasgow only).

Sinclair (1691–1739), the Swedish envoy to the Ottoman court, was brutally murdered in Germany en route back to Sweden by Russian soldiers, an event which led, in part, to the Russo-Swedish War, 1741–3. Sinclair was seen as a martyr and a national hero, and a literature sprang up around him: factual accounts such as this one, but also famously the 'Sinclairvisa' ballad of Anders Odel. George A. Sinclair later called the assassination 'a political crime of supreme moment, which aroused sympathetic interest in Scotland, and the effect of which

was felt by the Swedes after his death' ('Scandinavian ballads on Caithness soldiers', *Scottish History Review* vol. 4, no. 16 (1907), p. 379).

WorldCat locates the Illinois copy only outside Europe.

INSCRIBED BY THE TRANSLATOR

17. SOLZHENITSYN, Aleksandr Isaevich. A Lenten Letter to Pimen Patriarch of All Russia. Burgess Publishing Company, Minneapolis ... [1972].

Large 8vo (254 × 189 mm), pp. [4], 12; original publisher's cloth, slightly bowed, the lettering to front cover and spine a little worn, endpapers browned. £50

First edition in English, this copy inscribed 'For Professor Elizabeth Hill [1900–1996; the first Professor of Slavonic Studies at Cambridge] with best wishes from the translator Keith Armes June 1973' on the front free endpaper.

'Those concerned with the question of religious freedom or the survival of religion in the Soviet Union will find the letter of Nobel Prize winner, Alexander Solzhenitsyn, to the newly elected head of the Russian Orthodox Church Patriarch Pimen a most perceptive commentary on the religious crisis experienced by Russian society since the Bolshevik Revolution' (Foreword).

FIRST PRINTED COLLECTION OF RUSSIAN FOLKSONGS WITH MELODIES

18. TRUTOVSKY, Vasilii Fedorovich. Sbranie ruskikh prostykh pesen s notami. Chast' tretia [A Collection of simple Russian songs with music. Third part]. V Sanktpeterburge [Tipografiia Akademii nauk], 1779 goda.


4to (265 × 212 mm), pp. 23, [1]; music printed typographically; dust-soiled and some staining, the paper rather limp; disbound, short tear in the gutter, creased in places and a few tears to the final leaf, remains of old stitching, publisher's stamp to title verso. £1500

First edition, the third part, of the first printed collection of Russian folksongs with music, 'unquestionably the first example of national

musical ethnography' (Marina Ritzarev, *Eighteenth-Century Russian Music*, p. 152).

Trutovsky (c.1740–c.1810) came from Ukraine. 'In 1761 he entered the Russian Imperial court as a singer and *gusli* player. Apparently by 1792 he left the court and continued to pursue his musical activities under the patronage of the Russian aristocracy. His *Sobraniye russkikh prostikh pesen s notami* ("Collection of Simple Russian Songs with Music") was the first printed collection of Russian folksongs with melodies. Parts i–iii were published anonymously with texted melodies and a single bass line. In part iv and the 1796 edition of part i, Trutovsky added a fuller harmonic texture. The collection contained songs popular in St Petersburg at the time; parts iii–iv also contained Ukrainian songs' (*New Grove*).

Andantino. 111



Что да ка ма - шушка - - - ка во - ага не чер - нимъла - - за - чуръ - къ - - дожь
не чернимъла да - че - - ркъ - - дожь не - вилмвалъ - за - - блъ - - дожь

Зачерибана на Волгѣ Черноярскіе стружечки;
Забѣлалася на маякахъ шовкуа бѣлая парусочки.
Что не черной воронѣ гаркнулъ, что возговорилъ Спенька Разникъ.
Охъ вы той еси козачье наше вольное собрание,
Вы гребите не расейте бѣлыхъ ручекъ не жалуйте,
Намъ бы Астрахань городъ ополноче бы пробѣжали,
Черноярской городочикъ что на упренней на зорѣ,
Чтобъ никто насъ не увидѣлъ и никто бы не усмѣхалъ,
Какъ одинъ бранцы увидѣлъ и одинъ бранцы усмѣхалъ
Господниъ большой бояринъ Черноярской воевода,
Шолъ отъ равниа отъ обѣдни, вѣлѣлъ въ колоколъ звонити,
Вѣлѣлъ въ колоколъ звонити во большой во набатной,
Чтобъ сирѣбды да собирались, пушкари бы снаряжались,
Они пушки бы заряжали и по Спенькѣ бы сирѣбали.
Што возговорилъ спенька разникъ городскому да воеводѣ,
И вы пороку не шерайте и сирадодѣ не ломайте,
Меня пулечка не тронетъ, меня ядрышко не возьметъ,
Что мешался Спенка Разникъ на угольную на башню,
Со великога раскату воеводу долой збросилъ,
Ево малевскихъ дѣшокъ онъ всѣхъ за ноги повѣсилъ.

Б 2 110

The four parts were published over nineteen years: 1776 (no copy extant; any surviving copies of the first part, e.g. at the British Library, are either the 1782 or 1796 reprint), 1778, 1779, and 1795 and are all extremely rare: RISM gives only two locations—Santini Collection, Münster (parts 1, 3, and 4) and British Library (parts 1–4)—and the *Svodnyi katalog* but three (Russian State Library, Moscow (parts 2–4); Academy of Sciences, St Petersburg (part 4 only), State Public Historical Library, Moscow (parts 2–3 only)). No locations are given by WorldCat, which only lists a 1953 reprint.

‘The melodies were mostly transcribed by Trutovsky himself although he used some materials from manuscript songbooks, previously published collections of songs texts, [and] music by Russian composers ... Trutovsky did not organize the songs into categories; the ordering is based only on alternation between fast and slow songs ... The collection has considerable interest as a document of musical practices and repertory of the time. L’vov and Pratsch published 46 of the songs in their collection [*Sobranie narodnykh russkikh pesen*, 1790] and several were used by the Russian composers Pashkevich, Serov, Musorgsky and Rimsky-Korsakov’ (*ibid.*).

RISM T 1300; *Svodnyi katalog* 7384; Vol'man, p. 210.

19. VERDI, Giuseppe. Aida opera v 4-kh deistviiakh ... Perevod s ital'ianskago Grafa Ad..... Ol..... [*Aida. An opera in four acts ... Translated from the Italian by Count Ad... Olizar [completed by hand]*]. Kazan'. Izdanie P. M. Medvedeva. V Gubernskoi tipografii. 1878.

8vo (168 × 109 mm), pp. 56; browning in places throughout and some mild waterstains, final leaf a little ragged, a couple of short tears to spine, retaining the original printed front cover, a few chips. £300

Aida (1871) was premiered in Russia, in St Petersburg, in 1875; a performance in Russian, also in St Petersburg, followed in 1877. Here we see the opera being staged in provincial Russia, in the city of Kazan, where the impresario Pyotr Medvedev (1837–1906)—the publisher here—had formed a permanent opera company in 1874.

Not found in WorldCat.

20. WHITMAN, Walt. Two early appearances in Russian,
translated by Konstantin Balmont. St Petersburg, Znanie, 1906.

Together: £950

i) 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.

The great Symbolist poet Konstantin Balmont (1867–1942) began writing on Whitman in 1904, for the journal *Vesy*, and went on to publish a translation of *Leaves of Grass* in 1911. Offered here is his **first published Whitman translation**, 'Beat! beat! drums!', printed 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.

ii) 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.

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.

Simon Beattie

84 The Broadway, Chesham

Buckinghamshire HP5 1EG

+44 (0)7717 707575 simon@simonbeattie.co.uk